Sites of Psyche:

Exploring Raw Spatial Interventions

Doctoral thesis in the field of arts in the discipline of fine arts and art conservation

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Abstract

This thesis documents and explores a series of spatial interventions created through a *Raw Approach*, an expressive methodology rooted in low-cost, do-it-yourself (DIY), punk, and outsider practices, among others. The interventions took place in off-spaces such as music venues, abandoned buildings, and historic locations, using recycled materials, audiovisual performances, light, and sound. The aim was to shape the atmospheres in a way that is coherent with the corresponding space, time, and any conditions they were situated in.

The project explores the individual artist's struggles with spatial expression, addressing the unique circumstances of each space in the series. It does this by providing a pathway to creating spatial art through resourcefulness and experimentation, drawing inspiration from diverse artistic approaches. It explores the use of raw materials and digital tools, experimenting with methods for shaping atmospheres.

The thesis also investigates personal aesthetic influences, particularly around the theme of the *dark sublime*, and reflects on the role of interpreting atmosphere in shaping a space. Through these reflections and practices, this thesis offers a personal understanding and approach to spatial art, demonstrating how the *Raw Approach* can be valuable for spatial artistic expression.

Keywords: Spatial Intervention, Audiovisual Live Performance, Digital Art, DIY, Raw Approach, Site-specific, Off-space

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To Nika Otto, with heartfelt care, for constant support and encouragement.

Acknowledgement

Prologue

This text offers the lore behind my artistic inclinations and tells what is created and the process involved. This is not intended as a manual for interpreting my artwork, as they do not require a guide to be experienced. They are created to be experiential, inviting personal contemplation and introspection, for both emotional response and mental engagement in a free form.

The *Sites of Psyche* is the name given to the series of spatial interventions I have created throughout the three years of PhD programme in Akademia Sztuk Pięknych im. Eugeniusza Gepperta we Wrocławiu (ASP Wrocław), with the idea of space and atmosphere as an expression. It concludes five major interventions and all the supporting spatial acts that are executed meanwhile. Through them I explored and applied a mindset and a *raw* approach towards spatial creations. This approach primarily addresses the mental challenges that an individual artists can face on the path of spatial expression.

The first chapter, as a premise, subtly unveils a perspective towards spatial forms, along with the echoes and motives that shape the ideas or feelings behind the presented works. It does so by highlighting specific elements of examples related to the sublime. The second chapter, with the perspective acquired from the first, delves into the hindering factors that affect expression forming a *mental inventory* for the approach. The final chapter traces the path taken by introducing further equipment and describing what has been created with the *raw approach*.

This narrative seeks to convey the mental and emotional dimensions of spatial art, with the hope that it resonates throughout the pages, offering a perspective through which to engage with the venture of spatial creation.

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[ATMOSPHERE]

In the dim glow of scattered night light, wanderer's expression remained inscrutable, perhaps tinged with a hint of solemnity. The shadow cast by the hood enveloped the upper half of the face, adding an air of mystery to the silhouette. Clad in thick black fabrics with frayed edges that formed a hooded cape, the weary wanderer walked slowly leaving a trail upon the snow, with a presence against the vast, still landscape. Silence hung heavy in the air absorbed by the snow, broken only by the faint crunch of ice beneath the steps.

Descent

Companion music album for this reading: Ark Zead – Niptaktuk

Figure 1. artwork by Lia Bosch for Ark Zead – Niptaktuk album. Source: Bandcamp¹

Descent as in falling in—this chapter invites a full dive into the thematic world of my work. Here, I explore the continuum of conceptual intentions and recurring tendencies that persist across my works. The sublime serves as an anchor

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¹ Lia Bosch (Glacial Movements, July 12, 2024),
https://glacialmovements.bandcamp.com/album/niptaktuk.

point with its instances presented across various examples to illustrate and support my perspective.

"Day had broken cold and gray, exceedingly cold and gray…"[2] is how the story of the man on the Yukon trail starts. He tries to make his way to the camp in the vast landscape, knowing that it is very cold. As he continues his way, he begins to struggle, despite appearing well-prepared and knowledgeable about the trail and the cold. Jack London, with his short story *To Build a Fire,* depicts the lethality of the cold extremely well as the protagonist faces the harsh realities of survival in a freezing wilderness. The struggles of his path find form in different physical situations, all shaped by the cold. At one point, a misstep plunges his leg into an icy spring, soaking him to the knee. The cold grips the limb fiercely, and he knows he must build a fire or freeze in the deadly cold.

Jacob Geller, a writer and video essayist famous for his analysis of video games, captures the sublimity of the cold when he states, "On a purely theoretical level, you have to admire the cold; it is so straightforward, so ruthlessly efficient at what it does. It is, of course, harder to appreciate when you're experiencing it."[3] This aligns with Edmund Burke's articulation of the sublime.[4] Burke contrasts it with the beautiful by associating it with feelings of fear and awe rather than pleasure and harmony. The idea is rooted in experiences linked to the overwhelming and fearsome aspects of life. Unlike the beautiful, defined by qualities like tenderness, grace, and lucidity, the sublime is found in the coldness, vastness, coarseness and obscurity of things.

"What is the sublime? It has something in common with the beautiful, but it is not order and harmony, and it does not necessarily give pleasure. Indeed, it can invoke the opposite sensation of being overwhelmed by the huge, the chaotic, and even the ugly, making one feel ecstatic to the point of pain, intensely alive and yet yearn for death."[5]

The experience of the sublime often requires a degree of distance from its source. It arises from encountering a phenomenon that might threaten or induce

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[2] Jack London, *To Build a Fire*, Creative Short Stories (Hardcover) (1902; repr., Creative Education, 2008), 5.
[3] Jacob Geller, "Fear of Cold" (Youtube, January 14, 2022), https://youtube.com/watch?v=Pp2wbyLoEtM.
[4] Edmund Burke, *A Philosophical Inquiry Into The Origin Of Our Ideas Of The Sublime And Beautiful With Several Other Additions* (1757; repr., New York: P.F. Collier & Son Company, 1909).
[5] Yi-Fu Tuan, *Romantic Geography: In Search of the Sublime Landscape* (Madison, WI: University of Wisconsin Press, 2013), 96.

pain, but at a safe remove, allowing one to marvel at its magnitude and mystery rather than be consumed by immediate fear or discomfort.[6]

The concept of the sublime explained how people are attracted to the unknown and darker aspects of life, reflecting a long-standing fascination with these experiences. During the 18th and 19th centuries, Gothic literature, Romanticism, and Dark Romanticism emerged, often intersecting and overlapping, with each movement exploring similar emotions tied to the sublime. The Gothic, a literary genre, emphasized the macabre, grotesque, and supernatural, using fear and terror to explore the darker facets of the sublime. This engagement with fear, especially in moments of peril, expanded Edmund Burke's definition of the sublime.[7] Romanticism emerged as a cultural and intellectual movement in the late 18th and early 19th centuries, emphasizing individual emotion, nature, and the sublime. Romanticism was a response against the rationalism of the Enlightenment and often explored themes of imagination and freedom. A darker variant of this movement, Dark Romanticism, also arose, highlighting the more melancholic and troubling aspects of human experience. This sub-genre focused on psychological emptiness, despair, and the shadowy elements of human existence.[8]

Gothic and Dark Romanticism depicted ominous and foreboding environments such as crumbling ruins, mist-shrouded graveyards, and shadowy forests, delving deeper into the shadows and existential despair. Artists often found themselves drawn to themes of melancholy, sadness, and despair, viewing these emotions as wellsprings of inspiration or as channels for expressing profound truths about the human condition. These movements help to clarify the appreciation and intrigue of the dark sublime.

"...and the fire was blotted out! Where it had burned there was now a mantle of fresh and disordered snow. The man was shocked. It was as though he had just heard his own sentence of death..."[9]

Coldness is felt when the temperature decreases, and heat energy is removed from a system. The movement of particles within that system typically slows down. At extremely low temperatures the movement of particles approaches a

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[6] Burke, *A Philosophical Inquiry Into The Origin Of Our Ideas Of The Sublime And Beautiful With Several Other Additions*, 130.
[7] Francis Spufford, *I May Be Some Time: Ice and the English Imagination* (London, England: Faber & Faber, 1996), 33.
[8] Mario Praz, *The Romantic Agony*, trans. Angus Davidson, 2nd ed. (1933; repr., London, England: Oxford University Press, 1951).
[9] London, *To Build a Fire*, 20.

minimum, almost to no movement, reaching a state of stillness, the zero-point motion. Coldness is to heat as darkness is to light; they both signify an absence.

Michael Finkel's *The Stranger in the Woods* describes the environment where Christopher Knight lived in isolation for years: "In the dead of winter, there was not a rustling leaf, not a flicker of wind, not a bug or bird. The forest was locked in arctic silence."[10] This description captures the profound stillness Knight experienced in the wilderness. The same focus on Knight's solitary existence is discussed in Geller's video essay, which quotes Knight's own words: "Somewhere in between quiet and solitude. What I miss most is stillness."[11] These quotes highlight the deep connection Knight had with the silence of the forest and the personal peace he found in his solitude, a connection rooted in the absence of things.

The existentialist movement, resonating with the themes of the sublime, Romanticism, and Gothic art, confronts the uncertainties and anxieties inherent in existence. Central to existentialism is the concept of isolation and the search for self-definition. In Sartre's philosophy, this isolation is intricately tied to negation, and nihilation of consciousness. Sartre argues that the mind defines itself by distinguishing what it is not, a process that isolates the self from others and from the world. This negation in his writings forms the basis for the freedom of self-definition and the burden of responsibility that comes with it. The freedom to choose one's path is inextricably linked to the anxiety and uncertainty that such freedom entails.[12]

Raison d'être,[13] an alias of the Swedish dark ambient musician translates to "reason for being" in French, encapsulating the profound existential feelings. The artist's works resonate deeply with themes of introspection, and the essence of solitude in existence. Genres such as dark ambient, isolationism, and new-isolationism are built around the concept of the sublime, making these experiences central to their purpose. These genres can portray unfathomable, otherworldly realms to confront darker corners of the mind. Drone sounds and long reverbs can emphasize the stillness and emptiness of the imagined ambiance. *Polar Inertia*[14], a musical project, embodies the sublime through its exploration of the formidable nature of Arctic conditions. Their albums evoke the atmosphere of vast, empty landscapes, capturing the harshness and stillness of these remote, icy terrains. The visual works of artists like *Gustave*

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[10] Michael Finkel, *The Stranger in the Woods* (London, England: Simon & Schuster, 2017).
[11] Geller, "Fear of Cold."
[12] J. P. Sartre and S. Richmond, *Being and Nothingness: An Essay in Phenomenological Ontology* (1943; repr., London, England: Taylor & Francis, 2022).
[13] *Raison d'être, a Swedish dark ambient project by Peter Andersson. More info: raison-detre.info.*
[14] *Polar Inertia formed in 2010 by a group of artists. More info: https://soundcloud.com/polarinertia.*

Doré (1832–1883), with dramatic engravings; *Francisco de Goya* (1746–1828), with *Black Paintings*; later figures like *Zdzisław Beksiński* (1929–2005), with haunting, surreal landscapes; *H.R. Giger* (1940–2014), whose designs influenced the *Alien* franchise; and continuing into recent years with *Kentaro Miura* (1966–2021), author of *Berserk* – all share haunting and surreal imagery that depicts dreadful landscapes or otherworldly beings. Their works resonate with themes of alienation and existential angst.


Figure 2. Polar Inertia artwork. Source: Polar Inertia Tumblr page[15]

Such artworks, whether through sound or visual imagery, share a common thread of exploring the profound isolation and the sublime that arises from confronting the unknown. They invite the audience to engage with feelings of alienation, pushing them to reflect on the darker aspects of existence and the limitations of the self. Through these artworks, they remind us of the powerful impact that solitude and the unknown can have on the human psyche.

The act of separating oneself from the surrounding space creates a mental space for introspection. In this quiet, isolated realm, ideas take shape, dreams form, and creativity flourishes, offering the mind a place for reflection and growth.

Like nothingness, the grandeur of the incomprehensible helps rendering other threats and worries in life pale in comparison. Imagine being snowed in or locked down by a pandemic that restricts your actions, diminishing certain external responsibilities and tasks. In such situations, new responsibilities—those that are closer to the self—emerge. Staying home to read a book in such situations can symbolize a transition into solace, distancing oneself from the

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[15] Polar Inertia, August 16, 2013, https://tumblr.com/polar-inertia.

uncomfortable circumstances outside. When limited by forces beyond our control, we find inner peace and tranquillity in acceptance. By accepting what we cannot change, we conserve our strength for what we can influence.

"There is no conquering the cold. you can merely survive it."[16] Embracing external limitations helps us grow by taking responsibility for our actions through introspection. In moments of calm and tranquillity, we quiet the mind, creating space for deeper reflection that can spark creativity.

In *A Descent into the Maelstrom*[17] one of the brothers, as he is drawn into the maelstrom, experiences a tranquillity born of acceptance. Resigning himself to his fate, he observes the vortex with a clear mind, noticing patterns and anomalies he had previously overlooked. This acceptance allows him to gain valuable insights, and ultimately, this newfound knowledge leads to his survival.

Hegel explores the mental state where the individual becomes acutely aware of the gap between their finite, limited self and the infinite or ideal and calls it unhappy consciousness. This awareness creates alienation, as the individual recognizes their insufficiency in relation to an unreachable ideal. This internal conflict leads to despair, but it is essential for deeper understanding and self-realization.

Such topics were explored in artworks before Hegel, such as Francisco de Goya's *Black Paintings*, and after Hegel in works like Hiromu Arakawa's manga *Fullmetal Alchemist (FMA)*. In *FMA*, the characters' encounters with the Truth at the Gate reflect the painful awareness that ultimate knowledge is both beyond them and tied to their own limitations. These ideas resonate with the concept of unhappy consciousness, showing the truth as not just an intellectual concept, but an unsettling confrontation with the infinite—both overwhelming and sublime.

Yi-Fu Tuan, in his book, highlights the experiences of polar explorers and scientists, noting, "Both explorers appear to believe that life is more likely to yield its deepest meaning when one is surrounded by ice than by books."[18] In this context, the extreme isolation of the polar environment and the feelings evoked by the situation become catalysts for profound insights. This establishes another link between the pursuit of knowledge and the sublime, using atmosphere as a key element.

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[16] Geller, "Fear of Cold."

[17] Edgar Allan Poe, ed., "A Descent into the Maelstrom," in *Complete Stories and Poems of Edgar Allen Poe* (1841; repr., Doubleday Books, 2014).

[18] Tuan, *Romantic Geography: In Search of the Sublime Landscape.*

All these examples are here to set the mood of the text, I draw connections between them through their shared sublimity, using them to reflect the core concepts of my work. They highlight the intangible and subjective aspects of the dark sublime, serving as both parallels to and inspirations for my artistic expression. These connections define and distil the elements that I explore within these topics, shaping the ideas and emotions that drive my creative process. They emphasize how this elusive nature acts as a powerful source of inspiration. Moreover, these experiences demonstrate how such feelings can create conditions that foster creativity and provide a meaningful connection to self-expression.

It's difficult to pinpoint how much inspiration I drew directly from these genres or how much I was already aligned with these themes, only to later discover the connections while researching the topic. However, I can say that my work and interests are deeply driven by the similar curiosities and feelings that arise from the examples provided—a fascination with the enigmas

In *To Build a Fire*, the protagonist fails to keep the second fire alive as the cold overwhelms his abilities. Panic sets in as he realizes the dire situation he's in, and he begins running, thinking he can make it to the camp. But the cold is too much; most parts of his body are frozen, and the plan begins to fail shortly after it starts. Eventually he collapses into the snow, unable to get back up. As he lies there, a sleepy, soothing sensation begins to wash over him. The biting cold feels almost warm, and he understands that this is the end. He ceases his struggle, surrenders, and accepts his fate, feeling as though he is drifting off to sleep.[19]

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[19] London, *To Build a Fire*, 29.

Spatial & Temporal Realms

This chapter delves into my perceptions of spatial art, offering a deeper understanding of my creative approach and motivations. It uncovers the roots of my work, some of which I was already aware of and others that became clear through this reflection. These foundational elements that have shaped my practice surface here. It reveals how my navigation has unfolded and shows what caused the decisions that defined the path I have taken.

What qualifies as spatial art? Artworks vary in their engagement with spatial dimensions, with some interacting with space more deeply than others. There is no strict boundary; rather, the degree of spatial involvement can differ. An artwork becomes more spatial through its intrinsic relationship to the space it occupies or through its nature as a space in itself. Whether this relationship is material, emotional, or intellectual, it plays a key role in defining the artwork's existence and purpose.

The experience of traditional artworks is usually being face to face with something; it is how the situation is encountered. Unlike conventional art encounters, spatial artworks engage with three-dimensional space, creating environments that viewers can be in and physically explore and experience. This engagement transforms the viewer from a passive observer into an active participant, allowing them to navigate and interact with the artwork on a personal level. As the viewer is inside the spatial artwork, they have the freedom to choose their own role, path and perspective, whether it's discovering a quiet, dark corner that offers a sense of solitude and introspection or standing in the middle of the space where the artwork's full impact can be felt. This example of dynamic interaction between the viewer and the artwork shows how each individual's experience is shaped by the space-related aspects and their relationship to the surrounding environment. The difference can be described as the distinction between an object and a place—being with something and being somewhere. The space itself could be considered an object, and not all spatial art requires the audience to be physically within it. However, what defines spatial art is the unique interaction that arises from the locational qualities of the space and the viewer's presence within or around it. The audience's movement, perspective, and choices within this space become essential to the experience, emphasizing the relational and spatial nature of the art.

Holistic Encounter

The field of spatial art offers a vast range of possibilities for artistic expression, stemming from its unique relationship with human experience. Spatial artwork invites viewers to step inside the artistic creation, immersing them in a symphony of sights, sounds, textures, and scents. By engaging multiple senses, spatial art requires careful consideration and modification of the qualities of the space. Through the integration of sensory inputs, spatial artists can craft environments that transcend mere visual appreciation, offering viewers an experience.

The creation of spatial artwork involves an intricate balancing of these elements and their relationships to one another, even if the decision is to leave them unchanged. In contrast, non-spatial art may leave these sensory elements to chance or focus solely on a specific sense. While music primarily engages through sound and painting through vision, spatial art is experienced through presence and being. For instance, a musical performance transforms into a spatial art form during a live concert, where the interplay of sound, space, and audience becomes an integrated experience, blurring the boundaries of traditional sensory categories. Spatial art, in essence, redefines the act of perception, emphasizing the totality of experience as its medium and message.

When these multisensory elements come together, they create an experience greater than the sum of their parts. The fusion of senses creates a seamless integration where the senses, emotions, and physical responses are interconnected and experienced simultaneously. This multisensory immersion leads to a deeper, more unified engagement with the artwork, transforming the viewer's experience into something more immediate and visceral. Such experience happens within a holistic encounter.

Interdisciplinarity

Managing all the above-mentioned spatial elements can be achieved by drawing upon a rich palette of interdisciplinary tools and methods using various creative mediums. These may include digital arts, shaping forms and textures, altering spatial layouts that guide movement and perception, modifying smell, and sound design to layer auditory elements. Through the integration of these diverse tools, spatial artists can shape environments.

The creation process is similar to a curator selecting works for a cohesive exhibition, where each piece contributes to a unified theme. It's also like orchestrating a performance, coordinating elements such as sound and

movement to create harmony. Similarly, spatial art parallels with architecture or interior design, where colours and structures are arranged to shape an environment and influence the flow of interaction. In each case, the goal is to combine components thoughtfully to craft a cohesive, immersive space. The architectural interpretations of the environment offer valuable dialogue with spaces; though, unfortunately, this topic will be excluded from the text to keep the narrative concise.

Music events or festivals, stage design, theatre, happenings, installations, interior design, and architecture share a common purpose: shaping and animating space to evoke emotional and physical responses in the viewer. However, each of these fields has its own unique approaches, methods, backgrounds, and motives. The intersection of different fields also enables interdisciplinary collaboration. This adaptability, along with the broad range of disciplinary approaches, makes spatial design difficult to define. It is a dynamic and evolving practice that responds not only to technological advancements but also to shifts in cultural, social, and environmental contexts. Ultimately, shaping space reflects the artist's ongoing exploration of how the environment can influence both individual and collective experiences. The skills of artists working with space can vary drastically, with each bringing unique expertise and perspectives to their work.

The concept of relation is often enough to describe an artwork as site-specific. However, even within this description, there are still two distinct entities: the space and the artwork. While the boundaries between them may be blurred, each maintains its own identity, they remain in relation yet separate.

Canvas?

It is common to hear the phrase "using space as a canvas" in the field of spatial arts, especially with the rise of new media. While the phrase may suggest creativity and innovation, it risks oversimplifying the true significance of the space itself. By reducing space to a mere backdrop for artistic expression, we may overlook its inherent value and purpose. Additionally, framing space solely as a canvas can overshadow its atmosphere, as well as the design decisions related to its usability and functionality. Therefore, while the phrase may seem appealing, it's crucial to acknowledge the complexities and thoughtful considerations required when designing and utilizing space effectively.

For example, in projection mapping, digital images are projected onto surfaces, creating a dynamic interaction with the space itself, yet referring to the space

as merely a "canvas" overlooks the deeper relationship between the artwork and its environment.

A canvas often disappears slowly as the painting progresses, becoming less significant even though it provides texture and stability for the piece. However, space has the potential to be much more than just a passive element. Spaces can evolve and take on new forms based on their unique qualities. By viewing the framework and the canvas as integral parts of the artwork, we can better understand the distinction between the two concepts. In this sense, what we commonly refer to as "canvas" could instead be recognized for its own properties and characteristics, no longer just a surface, but an active component in the creation.

Naming The Creative Act

Closer to this situation is the term "installation." Installation art is a concept that accepts and considers the space in its definition. According to Tate, installation art includes works that are intimately related to the space they inhabit, coexisting as a unified whole.[20] However, the term also encompasses works where their relationship to the environment is closer to that of other artworks that are not site-specific. "to install," meaning "placing in position," or with earlier meanings such as stall ("standing place"), implies placing an already finished work.[21] These meanings of the term emphasize the act of positioning something within a designated space, suggesting that the process of creating the artwork can occur independently of its environment until its final placement.

""To install" becomes not merely a gesture of hanging a work of art or positioning a sculpture, but an art practice in and of itself"[22] This broadens the definition of installation, yet the term still encompasses a wide range of practices, creating a dilemma. Some installations fail to transcend mere placement and do not establish a relationship with their surroundings, while others achieve full integration with the space. The relationship can also be defined by how the artwork is intentionally alienated from its surroundings. However, if no connection is built, the term installation often remains tied only to the locational aspect, without necessarily implying a true unity with the space itself.

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[20] Tate, "Installation Art," Tate, accessed December 22, 2023, https://tate.org.uk/art-terms/i/installation-art.
[21] Harper Douglas, "Etymology of Install," Online Etymology Dictionary, accessed December 22, 2023, https://etymonline.com/word/install.
[22] Erika Suderburg, ed., *Space, Site, Intervention* (Minneapolis, MN: University of Minnesota Press, 2000), 5.

"Almost any arrangement of objects in a given space can now be referred to as installation art, from a conventional display of paintings to a few well-placed sculptures in a garden. It has become the catch-all description that draws attention to its staging, and as a result it's almost totally meaningless."[23]

Intervention comes from the idea of "coming between" or interrupting something to create change.[24] In the context of spatial art, an intervention steps in between the space and the viewer, altering the way they perceive and interact with the environment. The goal of a spatial intervention isn't just to modify physical space but to transform the experience itself. This makes *intervention* a powerful word for artists, as it conveys the intent to reshape not just the space, but also its impact on the people within it.

Unlike making a geometrical change, the word intervention targets the ongoing flow of information that a space projects onto its audience. Every space communicates certain cues—visual, emotional, and sensory—that shape how people experience it. This stream of information creates a constant dialogue between the space and the viewer. A spatial intervention works by altering this stream, reshaping how the space is perceived and experienced. By modifying the flow of sensory and emotional input, the artist can introduce their expression.

Well, one could argue that simply placing an artwork within a space and calling it an *intervention* is not truly engaging with the environment, as it may not consider the inherent qualities or context of that space. However, even this action, calling it an intervention, forces the artist to think spatially and acknowledges the space's existence in relation to the artwork.

In the end, though, terms only serve as labels in discussions and descriptions. I believe the focus should remain on the artwork itself, as it should speak for its intended purpose and meaning. Yet, this kind of thinking while creating the artwork provides a better perspective that encourages a deeper understanding of the interaction between art and space.

About Time

Spatial artworks may also be time-bound. Any movement or change in the atmosphere or intention over time suffices to make them so, similar to music or

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[23] Tate, "Installation Art."
[24] Harper Douglas, "Etymology of Intervention," Online Etymology Dictionary, accessed December 22, 2023, https://etymonline.com/word/intervention.

moving image. Yet, spatial art is different because it interacts with the time of the space, which carries its own rhythms and changes. Here, time is likened to stone, to be carved.

Also, it openly offers a different idea: the notion of time-bound art is not just limited to a set length of the piece; rather, it can involve any shifts that occur fluidly within the flow of time and the dynamics of the exhibition space.

Surroundings

An intervention can consider not only the physical properties of a space but also how it relates to its surroundings. This includes, when considering the time aspect, its history, present identity, and its future. Spatial surroundings involve considering how people arrive at the space and what other experiences are intertwined with the overall encounter. These surroundings also encompass timely aspects, such as the experiences people have just before the event, which may already be hinted at within the environment. Additionally, how people first hear about the intervention, how they are influenced before the main experience, and how they continue to experience feelings after the event through memories and reminders can shape their perception of the space.

These moments expand the scope of an intervention, as they can be included in the intervention as new grounds for expression.

Atmosphere

Initial Experience

Atmosphere is the intangible result of a space's physical components working together. Elements such as lighting, materials, sound, and layout blend to form an invisible layer. This layer is the first thing people experience when entering a space, often felt instinctively before the mind's conscious observation. "If something strikes me as interesting or beautiful, first I live that experience. Only afterward might I attempt to understand it."[25] As Rick Rubin notes, labelling an aspect of a source shifts you from pure experience to analysis. Initially, you connect directly with the object—experiencing its beauty or interest—before moving on to understand it. This highlights that genuine presence comes before intellectual evaluation. Our initial experience of a space or object is immediate and visceral, akin to how we first encounter the atmosphere of a space. Essentially, the atmosphere immediately shapes emotions and perceptions, setting the tone for how the space will be experienced and remembered.

For instance, while you might recall the size of a bonfire and the smell of burnt wood, the atmosphere reflects how it created a sense of tranquility, shaping your overall emotional memory. It's the difference between remembering what something looked like and how it made you feel.

Virtual Realities: The Spatial Art Of Video Games

The opening scene of *Hellblade: Senua's Saga*[26] begins with a misty, foggy view of calm water, with the sun blurred and its reflection faintly visible. A figure is seen in the distance, and the narrator speaks directly to the player, hinting at Senua's past. As the scene shifts, Senua is shown rowing a boat, carved from a single log, with a cloth-covered object attached to her waist. The soundscape is filled with heavy breathing and whispers, which grow louder as the camera focuses on the object, revealing blood marks forming eyes. The whispers intensify as Senua reacts to them, and the narrator explains that her journey leads into darkness, with no stories left to tell. As Senua approaches her destination, the environment grows more ominous, with corpses scattered along a narrow river. When she reaches the shore, the whispers urge her to turn back, but Senua's determination is clear. Her final words, spoken without

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[25] Rick Rubin, *The Creative Act* (New York, NY: Penguin Press, 2023), 19.
[26] *Hellblade: Senua's Saga*, video game developed by Ninja Theory (Cambridge, UK: Ninja Theory, 2022)

moving her lips, solidify the realization that all the voices heard were her own internal dialogue, a reflection of her psychosis.

Figure 3. Screenshot from Hellblade: Senua's Sacrifice (Ninja Theory, 2017), taken by the author.

This seven-minute opening scene illustrates how atmosphere plays a crucial role in shaping emotions even before any details about the story are revealed. Before we fully understand the narrative, or the character, we are immersed in a feeling—a sense of unease and intrigue. This atmosphere evokes a visceral response, setting the tone and shaping our perception before the intellect begins to process the underlying ideas and facts. Starting with a foggy, obscured view, the game introduces a setting that parallels the gradual unveiling of information. As the fog lifts, bits of the story emerge—the name of the person whose head Senua carries, reflections of her past, and subtle hints that gain significance as the journey progresses. While much of this information may be missed or not fully understood at first, its emotional resonance is immediate and being carried by the player throughout the game.

ATMOSPHERE CREATION IN VIDEO GAMES AND SPATIAL ART

I see a strong parallel between the video games and spatial arts in their methods of expression, especially in their interdisciplinarity and their approach to offering an experience for the viewer or player. My main aim here is to explain the topic of creating an atmosphere.

I have always seen and played games as a form of art, as they have deeply affected me, evoking emotions and inspiring me in countless ways. I've admired the vision behind them and the work of the artists who bring these worlds to life.

Video games have also been recognized as art in various books and essays within the art world. Some discussions on this, among others, included in the following examples. Chris Crawford's *The Art of Computer Game Design* (1982), where he wrote about the artistic values of video games.[27] Later, these ideas were reinforced by the writings of Henry Jenkins and Jesper Juul in 2005. Jenkins argued that video games are a unique form of artistic expression, combining storytelling and interaction.[28] Juul highlighted how games, through their design and narrative, create a distinctive blend of art and gameplay.[29] These ideas emphasize that video games reflect the creative vision of their makers and the powerful effect they have on players.

The video game industry, similar to the movie industry, can incorporate elements of popular culture to appeal to mass markets and increase financial success. This trend is common in many art forms, but it is not always the case. As early as 1982, Chris Crawford stated, that "we cannot relegate computer games to the cesspit of pop culture solely on the evidence of the current crop of games."[30] Similarly, in our era, we cannot dismiss those games that prioritize artistic expression over mass-market appeal. There are notable examples within the gaming industry with emphasized artistic value, especially in their spatial design, showcasing the medium's potential for profound creative expression. And these type of works in video games continue to distinguish themselves from being mere mass culture material.

The level design, and the gameplay mechanics are often the most crucial components that define a game's essence and impact. But video games are also rich in other art forms, such as their soundtrack, scenery, and lore. These elements, combined with the digital medium, create an interdisciplinary experience, much like spatial artworks, where a coherent orchestration of various components shapes the overall experience.

"By bringing video games into the art world, the scope of art expands to include in the debate a new generation of students, artists and interested parties, as

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[27] Chris Crawford, *The Art of Computer Game Design* (1982; repr., Washington State University Vancouver, 1997), https://digitpress.com/library/books/book_art_of_computer_game_design.pdf.
[28] Henry Jenkins, "Games, the New Lively Art," in *Handbook of Computer Game Studies*, ed. Joost Raessens and Jeffrey Goldstein, The MIT Press (London, England: MIT Press, 2005), 175–89.
[29] Jesper Juul, *Half-Real: Video Games between Real Rules and Fictional Worlds*, The MIT Press (London, England: MIT Press, 2011).
[30] Crawford, *The Art of Computer Game Design*, 2.

well as legitimating studies and explorations of a new practice of expression filled with its own complexities and possibilities that seems capable of inspiring critical reflection, feelings, and delivering aesthetic experiences."[31]

The creation of a video game is not just about technical achievement but about fostering an environment where all these components work in harmony to create a unified experience. Similar to any other art forms, the production of a video game may involve a collective effort, with designers, developers, musicians, and players all contributing to the final outcome. The process can be carried out by one individual or a small team, or it could involve a larger group working collaboratively across different disciplines to realize the vision of a concept, often led by a director or lead designer. This interconnectedness highlights how video games, much like any other art form, are shaped by a broad network of influences and conventions.

Fumito Ueda[32] compared the games to other art forms "what they do better is to build empathy. There is a more realistic feeling of presence. They build atmosphere…If movies are art and music is also art, then I think that you can also call videogames art."[33]

Unlike other media, which often rely on passive engagement, video games require active participation, allowing the player to shape the experience and influence the narrative and emotional journey. This interactive quality opens up new possibilities for storytelling, distinguishing video games as a unique form of creative expression. Games frequently place the player in a situation—a core aspect of "being in a situation"—that mirrors the essence of spatial experiences. Through the design of virtual environments and soundscapes, they convey meaning and evoke emotion without explicit explanation. In turn, the dynamic interplay between the player and the world becomes the primary mode of storytelling.

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[31] Daniel Pettersen de Lucena and Rosilane Mota, "Games as Expression -On the Artistic Nature of Games," in *Proceedings of SBGames 2017* (Brazilian Symposium of Games and Digital Entertainment, 11 2017).

[32] Fumito Ueda, Japanese game designer, known for *Ico* (2001), *Shadow of the Colossus* (2005), and *The Last Guardian* (2016).

[33] ACMI Collection, "Fumito Ueda Interview" (Youtube, October 12, 2021), https://youtube.com/watch?v=SIIczIlhAUA.

Environmental Evocation

In the games directed by Hidetaka Miyazaki[34] at *FromSoftware*[35] such as *Dark Souls*,[36] the narrative is not delivered through extensive exposition but is instead woven into the fabric of the world itself. His games are an example of those that rely heavily on environmental storytelling, item descriptions, non-player characters, and sparse cutscenes to convey the story.

The lore and the ideas behind the game unfold through exploration—picking up items, conversing with NPCs, progressing through levels, and observing the world. The power of this technique lies in its subtlety: the player is never given a direct or complete explanation but is instead encouraged to piece together meaning through hints and contextual clues. Even the text that describes items—a seemingly straightforward source of information—is written in an indirect and evocative style. These descriptions often provide hints rather than explicit facts. This suggestive approach enhances the player's engagement, as they must actively interpret to grasp the story and the significance of their surroundings.

By prioritizing suggestion and implication over explicit storytelling, games like *Dark Souls* create a rich, layered experience that feels personal and rewarding. In this case it is the process of discovery, not just the narrative itself, that defines the journey for the player.

SUBLIME *[Linked: C1, Descent]*

Dark Souls is often described as an extremely difficult game, even giving rise to a new genre—"Souls-like"—in the gaming industry. However, the challenging nature of the game is not simply about its difficulty; it is deeply integrated into the overall experience. This sense of vulnerability is conveyed through the small details in the environment—everything from the dialogues to the distant view of a building, all set within imposing spaces and an overwhelming scale. The player is constantly reminded of their fragility in the face of overwhelming odds.

The spatial design in *Dark Souls* is more than just a backdrop—it actively contributes to the player's emotional and existential experience, tapping into

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[34] Hidetaka Miyazaki, Japanese game director and designer, renowned for *Dark Souls* (2011), *Bloodborne* (2015), and *Elden Ring* (2022).
[35] FromSoftware, a Japanese video game developer established in 1986, is renowned for its challenging and atmospheric games. More info: https://fromsoftware.jp/.
[36] *Dark Souls* (2011), an action RPG developed by FromSoftware and published by Bandai Namco Entertainment.

something deeper: the sublime. Often, the sublime comes from our relations to the environment. The vast, dangerous environment of *Dark Souls* creates a sense of solitude and, at times, hopelessness. The environment evokes not just fear or admiration, but a sense of unknown where the player feels a deep discomfort that drives them to understand more. In this setting, the ultimate strength the player possesses is not derived from the game mechanics themselves, but from their own determination to push forward, even after repeated failure. It's this determination, this willingness to try again, that reinforces the mental interactivity in the game.

FREEDOM – RESPONSIBILITY *[Linked: C1, Descent - on page 6]*

Another game Miyazaki directed is *Elden Ring*,[37] and the main difference from the other games in the series is that it offers a bigger open-world experience. Miyazaki, in an interview, stated, "But what I want to stress is that we didn't set out with the goal to make an open world game in the traditional sense." He explained that his approach to open-world design aligns with his philosophy on difficulty: "We don't set out to create a difficult game. We set out to create a challenging game. And to achieve that, we need there to be threats and dangers, and we need there to be unknowns." For *Elden Ring*, he added, there needed to be another element: adventure. A feeling of exploration, which he says was the top priority "above everything else."[38]

It's not just about removing the tasks you follow in a specific order; the world is designed in a way that naturally encourages exploration. Miyazaki describes their aim as Miyazaki describes their goal as creating a mythical, painterly world that evokes loneliness and tragic romance.[39] While 'freedom' is a key phrase for Elden Ring, it is expressed through the vast lands and scenery that invite you to explore and gaze at different vistas, all while evoking a sense of solitude and romanticism **[Figure 4].**

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[37] *Elden Ring* (2022) is an action role-playing game directed by Hidetaka Miyazaki, developed by FromSoftware and published by Bandai Namco Entertainment. It is known for its expansive open world, deep lore, and collaboration with fantasy writer George R.R. Martin.

[38] Matt Kim, "Two Years after Elden Ring, Miyazaki Trusts the Players to Figure It All Out," IGN, February 22, 2024, https://ign.com/articles/elden-ring-shadow-of-erdtree-director-hidetaka-miyazaki-look-back-interview-profile.

[39] Hidetaka Miyazaki, *The Overture of ELDEN RING*, ed. Famitsu Editorial Depertment, Dengeki Games editorial department, trans. John Neal (New York, NY: Yen Press, 2022), 19.

Figure 4. Screenshot from Elden Ring (FromSoftware, 2022) taken by the author.

In *FromSoftware* games, the player's relationship with the environment is crucial. Through the spatial design of these games, the intertwined concepts of responsibility and freedom are encouraged. A literal example of this responsibility occurs in *Dark Souls* when the player takes action against Gwynevere in Anor Londo. Her disappearance causes the once sunlit city to be plunged into darkness, leaving Anor Londo in shadow **[Figure 5]**. This action, not guided by the game and with its unexpected consequence not explicitly warned about, exemplifies the interplay of responsibility, action, and consequence—an approach to storytelling unique to the medium. Michel Koch, speaking about *Life is Strange*, "we wanted to push the idea of responsibility, a strong and difficult choice was needed to show the player that sometimes there is no easy way out of the situations they created."[40] This concept is reflected in *Elden Ring*, where the different endings and individual storylines unfold based on the player's decisions, each path shaped by the choices made throughout the game.

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[40] Michel Koch And Barbet, "Life Is Strange: Using Interactive Storytelling and Game Design to Tackle Real World Problems" (August 5, 2016), https://youtu.be/fDVuH20c0zw?si=MHfJrnjKdxJnDzmA.

Figure 5. Two screenshots from Dark Souls Remastered (FromSoftware, 2018, above: the first encounter with Anor Londo, below: the darker version of the same area taken by the author.

WHY FOCUS ON GAMES?

Although the works I will present in the following chapters may not incorporate direct interactivity or game-like features, I find immense inspiration in the aesthetic and environmental design of video games. They provide powerful examples of how an environment, or a space can silently communicate complex emotions and questions—beyond traditional linguistic means. They demonstrate how space itself can reflect one's place in the world and our relationship with it.

The themes I found valuable to share for the atmosphere topic appear across a range of games, including indie titles, large productions, and one-person projects like *0_abyssalSomewhere*[41] and games of *Limasse Five*[42] (which may involve outsourced assistance for aspects like distribution or music). These

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[41] *0_abyssalSomewhere,* is a surreal atmospheric game by *nonoise.* More info:
https://nonoise.itch.io/abyssalsomewhere.
[42] *Limasse Five*, an independent game creator. More info: https://artstation.com/mavros-limassefive.

themes play a key role in shaping the atmosphere and narrative of each game, regardless of its scale. These two examples use simple, low-tech visuals and subtle sound design to build their environment comparing to major-scale games. The lack of high-end graphics is offset by its effective use of artistic style and expression, demonstrating that strong atmosphere doesn't rely on cutting-edge technology.

"With level design, directing space and using the space to control the player's movements, you have to direct the player's experience. Games aren't suited to scripting everything that's happening, it doesn't fit. What they are suited to is expressing a personal experience. That experience is to sell the reality of the space. When the player is in that space, it deludes them into feelings. This is a personal experience they are having."[43]

Ueda highlights the importance of leveraging a medium's inherent strengths to communicate, rather than scripting everything. This perspective is particularly insightful, as it emphasizes the value of noticing and utilizing a medium's unique qualities to elevate the ideas that are expressed. It also reflects why I chose to first explain how I perceive important parts of the work field before discussing my approach. While there is a dedicated chapter *[linked: C3, on page 27]* for my approach, many of the examples and methods presented in this chapter influence my process and guide my understanding of narrative via environmental design.

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[43] ACMI Collection, "Fumito Ueda Interview."

2

[THE RAW APPROACH]

Boundaries

In the art world, boundaries are defined by mainstream norms that determine what is accepted as art and how it is created, shared, and recognized. As sociologist Howard S. Becker notes, the art world functions as an ecosystem that "defines the boundaries of acceptable art."[44] This system creates an infrastructure that supports certain types of work. It provides the tools, spaces, and networks to support art that fits within these established norms.

It is easy to get caught in this mainstream flow. The availability of resources and support often encourages adherence to accepted artistic practices, which can, at times, stifle innovation. Artists may feel pressured to conform to these norms simply because the system around them reinforces these choices as it is challenging for many to break free from these confines.

However, not all artists are willing to follow these prescribed paths. Some may feel distanced from the art world and its established conventions, either by choice or circumstance. In such cases, artists often turn to whatever materials and processes are available to them, using unconventional approaches to realize their visions. Becker observes that these maverick artists, "instead of giving up and returning to more acceptable materials and styles, continue to pursue innovation without the support of other art world personnel."[45] These artists challenge the system's constraints, refusing to conform to its demands.

The refusal to fit within conventional boundaries is often a deliberate choice, driven by a desire to innovate and explore new artistic expressions. As Rick Rubin suggests in *The Creative Act*, "Rules direct us to average behaviours. If we're aiming to create works that are exceptional, most rules don't apply. Average is nothing to aspire to. The goal is not to fit in. If anything, it's to amplify the differences, what doesn't fit, the special characteristics unique to how you see the world."[46] This perspective aligns with the idea that true artistic innovation comes from embracing what makes one's work unique, even if it exists outside established systems. In fact, a lack of institutional support can foster creative freedom, enabling artists to explore methods and materials uniquely suited to their ideas.

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[44] Howard Saul Becker, *Art Worlds*, 25th Anniversary Edition Updated and Expanded (1982; repr., Berkeley, CA: University of California Press, 2008), 226.
[45] Becker, 233.
[46] Rubin, *The Creative Act*, 63.

The boundaries of art are not fixed but are constantly reshaped by those who question and redefine them. Artists working outside the mainstream demonstrate that true creativity isn't confined by conventional systems or materials but thrives in the pursuit of authentic expression. While the well-travelled paths of the art world offer ease, carving out alternative routes—though more demanding—often leads to ground-breaking forms of expression. Subcultures like graffiti, street skating, and extreme music scenes embody a spirit of resistance and reclamation, creating spaces for raw, unfiltered creativity to flourish. These movements prove that art can emerge from any context, as long as it remains true to its vision. In the absence of traditional or institutional spaces, these communities claim and redefine their environments, carving out zones of freedom in unlikely places. Streets become impromptu skateboarding courses, hockey rinks, or soccer fields, while abandoned factories transform into creative hubs, showing how subcultures reclaim neglected spaces to defy boundaries and foster expression, no matter the constraints of gravity or authority.[47]

Figure 6. An abandoned building in Iceland [author]

These art forms emerged from a spirit of improvisation and rebellion, prioritizing raw expression over conformity to traditional methods or mainstream standards. They sought to explore new, visceral ways of conveying ideas, emotions, and experiences, challenging conventional notions of art and culture. These

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[47] Naomi Klein, *NO LOGO*, NO SPACE, NO CHOICE, NO JOBS (Flamingo; New York, NY: Picador, 2000), 64.

movements are not just about aesthetics; they are about claiming space, telling stories, and challenging societal norms.

As East Bay Ray of the Dead Kennedys noted, the punk ethos emphasized accessibility and immediacy: "There was a feeling that you didn't need any special training to create a project if you had a good idea to express."[48] This focus on expression is central to alternative scenes, where the drive to create takes precedence over technical skill. Jean Dubuffet—introduced the concept of *art brut* (*raw* or *unrefined art*)—wrote that outsider, self-thought artists, "untouched by artistic culture… derive everything (subjects, choice of materials used, means of transposition, rhythms, ways of patterning, etc.) from their own resources and not from the conventions of classic art or the art that happens to be fashionable."[49]

Iggy Pop further captured the punk spirit, describing punk as "the idea of someone who wants to do something very strong and uncompromising that he believes in… but at the same time doesn't have the skills or ability to do it",[50] This can be extended to those lacking resources, access, or networks. For these artists, the drive to express their vision is more important than mastering conventional techniques or fitting into systems. Punk represents creative rebellion, where vision and passion outweigh polish and professionalism. Its essence lies in authenticity—expressing oneself without needing acceptance or proper tools.

The rise of these subcultures shows that artistic expression isn't limited to the generally accepted art world. By embracing a DIY (do-it-yourself) ethos and prioritizing expression over formality, these movements demonstrate that artists can thrive outside conventional frameworks.

The same is valid for other DIY scenes. The rise of these subcultures underscores the notion that the tools for artistic expression are not confined to the conventional art world. They demonstrate that these boundaries can always be crossed or even ignored, proving that artists can thrive outside of conventional frameworks by embracing a DIY ethos and a focus on expression

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[48] East Bay Ray (Dead Kennedys, 1998), quoted in David A. Ensminger, *Visual Vitriol* (Jackson, MS: University Press of Mississippi, 2011), 9.

[49] Jean Dubuffet, Prospectus et tous écrits suivants, vol. 1 (Paris: Gallimard, 1967), 173–457 and 488–538, quoted in Thévoz, Michel, *Art Brut*, Foreword by Jean Dubuffet (New York: Rizzoli International Publications, INC., 1976), 9.

[50] Iggy Pop, Iggy Pop interviewed by Mick Boskamp 1978 Holland.mp4, interview by Mick Boskamp (1978; repr., mick boskamp, 2011), https://youtube.com/watch?v=ChFHs6HGRV4.

over formality—a deep-seated desire to communicate something personal using whatever resources are available.

A significant example of DIY culture can be seen in Poland's club scene. Emerging from a backdrop of political and social challenges, this movement thrives on grassroots efforts, rejecting mainstream commercialization. Collectives like *Instytut*[51] and *Oramics*[52] champion sustainability, inclusivity, artistry, and independence, creating spaces for marginalized voices in music. These scenes emphasize a DIY ethos, using limited resources to foster unique, impactful experiences that blend music, activism, and community-building. DIY movements, much like other alternative art forms, create new possibilities for artistic and cultural expression. *Chino,* a multi-disciplinary artist from Katowice, compares Poland's club scene to those in Germany and the Netherlands, noting that commercialization hasn't yet overtaken DIY promoters in Poland. With its rich history in jazz, punk, rock, and new wave, Poland's scene remains authentic, less oversaturated, and more focused on local, raw expression compared to the professionalized scenes of the West.[53]

Poland's DIY ethos extends beyond its club scene, illustrating a broader interplay between underground and academic worlds of music. Bolesław Błaszczyk[54] noted the animosity between the two, with academics often dismissing amateurs, and underground musicians critiquing the rigidity of the academy. Yet, he found his professional training helpful in engaging with the independent scene, allowing him to analyse and appreciate its raw energy and spontaneity—qualities often absent in the more structured world of academic music.[55] During my research, I have found myself navigating between these contrasting spheres. The first part involves incorporating music— as a self-taught producer— into my spatial interventions. The second part stems from my research on DIY spatial interventions, which has integrated academic inquiry with a raw, experimental approach, including collaborations with independent music venues in Wrocław.

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[51] *Instytut,* an organization focused on promoting electronic-music and techno culture through events, festivals, and artistic collaborations. More info: https://technoinstytut.pl/.

[52] *Oramics,* a feminist platform, founded in 2017, supporting women, queer, and non-binary people in the electronic music industry. More info: https://oramics.pl/.

[53] Anna Cafolla, "How Poland's Radical DIY Club Scene Became an International Rave Haven," https://djmag.com/, June 19, 2019, https://djmag.com/longreads/how-poland's-radical-diy-club-scene-became-international-rave-haven.

[54] Bolesław Błaszczyk, a Polish composer known for his experimental and underground music in the 1980s, including *997 Psycho TV*, and for collaborating with Eugeniusz Rudnik at the Polish Radio Experimental Studio (PRES)

[55] Filip Lech, "Poland Was the Epicentre of Rebellion and Dissent: An Interview with Bolesław Błaszczyk," https://culture.pl/, January 25, 2018, https://culture.pl/en/article/poland-was-the-epicentre-of-rebellion-and-dissent-an-interview-with-boleslaw-blaszczyk.

CHALLANGES OF SPATIAL ART

The raw approach emphasizes the artist's spatial expressiveness, often overlooked in artworlds that are working with spaces. This expression can face some challenges, and the project introduces a raw, expressive approach to overcome them, inspired by underground cultures and diverse art forms

High Cost - Non-Including

The world of spatial arts often presents a different set of boundaries. This realm is frequently dominated by high-cost productions that prioritize polish and professionalism. Many large-scale art companies operate with financial interests, selling their shows as products to museums and galleries. In various conferences I attended, I observed multiple examples of art studios discussing their work as if explaining a business model, emphasizing on the commercial demands of the industry. This commercialization can create a barrier for individual artists who lack the necessary resources or networks to participate in such a competitive environment.

Artworks in the commercialized context often rely on advanced technologies and expensive equipment. Major cities frequently host events where facades are illuminated with moving images, turning architecture into screens. While these productions are impressive, they are costly and inaccessible to many independent artists. Some organizations, like *KinoMural*[56] and some other video mapping festivals offer open calls and workshops for local students, providing platforms for emerging artists. However, these opportunities remain constrained by the festival framework, limiting the freedom to fully experiment with the spatial possibilities of the medium.

High-tech, large-scale productions not only provide financial backing and costly materials but also gain significant applause at major festivals, where visually spectacular "artworks" are presented quickly to large audiences. The same goes for movies, video games and music venues, whose primary goal is often to generate large profits through their mass-market appeal. Their widespread success is largely driven by commercial factors such as integrations into mainstream pop culture. This kind of approach focused on shallow impact, often overshadow subtler expressions that are possible in the field. And the applause

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[56] *KinoMural* an event that showcases video art, sound, and experimental films on outdoor building walls in Wrocław's Nadodrze district, held annually since 2019. More info: https://kinomural.com/.

surrounding these grand spectacles can entice artists to pursue similar projects, potentially diverting them from their inner, expressive drive.

This situation highlights a world rich in resources yet uninviting to those without connections or funding. The focus on inaccessible productions reinforces boundaries in the art world, reflecting a complex interplay of accessibility, innovation, and the ongoing struggle for authentic expression in spatial arts.

However, financial constraints do not have to limit an artist's creativity. Drawing from the DIY ethos seen in movements like punk, artists can find alternative approaches to overcome these barriers. Punk's raw, hands-on approach has always emphasized resourcefulness over polish, proving that it can be done without expensive tools. By using cheaper, more accessible materials or rethinking how to use existing tools, artists can still develop powerful spatial art projects that communicate their vision. These alternative methods often lead to innovative solutions and bring a sense of authenticity and individuality to the work.

By blending low-cost, raw methods and materials (using light through custom circuits, generative visual patches, alongside found or recycled materials) with audiovisual techniques, the raw approach creates effective, sustainable spatial experiences without unnecessary material and mental expenses that are not connected to the expression.

Access To Spaces

A crucial aspect of spatial art is the need for physical spaces to create and showcase the work. However, obtaining these spaces can be a significant challenge, as they are often expensive and not readily available. Securing access often requires networking with space owners or managers, involving renting or convincing them to support the project. For many artists, especially those who prefer focusing on their work rather than social or business interactions, this can turn the creative process into a daunting social task.

Even after securing a space, opportunities for experimentation are often limited to a few hours before finalising the work. Spatial art requires more on-site time to refine ideas, and without it, artists may feel restricted. This reliance on space and networking creates barriers, making it difficult for many artists to fully engage in spatial art on their own terms.

Complexity

Organizing and executing spatial art projects is a complex process that requires careful planning and a wide range of skills, primarily due to the scope of the medium, where accessing and exhibiting the work become integral parts of the creation process. Artists must manage site selection, installation logistics, and audience engagement, while also addressing challenges like budgeting, networking, and securing funding. Independent artists, in particular, may struggle to balance creative work with the financial and logistical demands of their projects.

In addition to managing finances, artists must handle communication and promotion to access spaces, collaborators, and resources, ensuring visibility and audience participation. They also take on the role of coordinating every detail to bring the project to life. Documenting the work also needs to happen within the limited time they have in the space.

For individual artists, balancing tasks like budgeting, deadlines, and logistics can be overwhelming, discouraging them from pursuing larger spatial projects. These responsibilities transform the creative process from a spontaneous act into something that needs to be planned and controlled, diminishing the fun and excitement of self-expression. Instead of enjoying the process, it becomes more about meeting requirements and ensuring everything is done correctly.

Momentary Expressiveness

In digital and spatial art, the tools we use can hinder the raw, spontaneous expression that defines creativity. When working with devices like a mouse or keyboard, or using complex technologies like algorithms, the immediacy of creation is often lost. These tools introduce a layer of technicality that shifts the focus from emotional expression to problem-solving.

There's this constant tension between raw expression and the technical grind. Working with less-than-optimal hardware, when a computer starts lagging, and the details of spatial coordination are overwhelming, it breaks that moment when emotions are just pouring into the work. What starts as a burst of excitement, full of energy and emotion, gets buried under some technical details. Then, suddenly it's about troubleshooting instead of creating.

In the simplicity of traditional methods, every stroke and action feel like an integral part of the art itself. In contrast, the digital and spatial mediums often

require a level of detachment, relying more on mental effort than physical engagement. The raw approach and the ideas I discuss, however, can help bring about the right mental state for creativity.

Limitation Of Resources

In spatial art, constraints like finances, limited space, time, or tools, as well as physical or emotional states, can shape the creative process. Instead of viewing limitations as barriers, artists can embrace them, deepening their craft and creating work that resonates with raw emotion. Scarcity often becomes a catalyst for creativity, pushing artists beyond the obvious to explore fresh ways to express ideas and focus on the core concepts behind their work.

A roadblock is only a block for something already visible; from a different perspective, it can direct to unforeseen paths. It's like a path blocked by a heavy river, obstacles, and trees—leading you to find a new way forward. Instead of a clear, easy route that is visible to everyone, the journey becomes one of exploration.

High-end tools do not guarantee impactful art—creativity thrives when artists are free from the burden of excessive resources, embracing a more hands-on, inventive approach. In fact, imposing limitations to foster creativity is a common technique across art forms, encouraging unexpected expressions within constraints.

Working with what you have, rather than longing for more, can lead to a more visceral and honest representation of the moment. Ultimately, creativity thrives in the face of limitations, as true expression often emerges from resourcefulness and the ability to adapt. In the end, creativity isn't defined by the resources you have, but by what you make of them.

All The Resources

What does it truly mean to have all the resources? If you know exactly what you need from the start, your vision might already be drifting toward something pre-defined by established norms in the art world, turning the process into execution rather than exploration. When resources are seen as necessary from the beginning, creativity risks being confined to what's already known. Even with unlimited resources, there's no guarantee anything interesting would emerge—it's like having all the answers before you've figured out the question.

An artist can develop a skill, tool, or technique and focus on it, with predefined tools for each work. Mastering a technique deepens understanding and expression, but flexibility in how tools are used is crucial in site-specific art. If the artist is too rigid, the work might not interact with the space, almost as if it's been placed into a pre-existing box. Flexibility allows the idea to evolve in response to the space's unique characteristics, transforming it into an artwork not by itself, but only when the idea and space come together, forming a new place.

Value

Gaining access to major galleries or prestigious venues is no easy feat, and while it's often the first thought for an artist, it's not always necessary for creating intimate artwork. The lack of access to commercialized or controlled environments can push artists to seek more meaningful spaces that resonate with them emotionally. One example, promoted with hand-drawn posters, is the *STYRTA KOLEKTYW*[57] exhibition in their new studio, which was essentially a converted flat, creating an intimate atmosphere [Figure 7]. These types of alternative spaces might be easier to access due to shared attachments with those who manage them.

In academic reports, the highest points are often awarded for having a show in a prestigious centre. While some may have connections to secure a spot, others may struggle despite their efforts. But does exhibiting in such a venue truly enhance the artwork's value? A smaller, less-known environment may provide a more fitting setting. Personally, I found greater satisfaction and success in showing my work in a small wooden building than in venues like NFM (National Forum of Music), BWA (Wrocław Gallery of Contemporary Art), or Pawilon Czterech Kopuł (Pavilion of the Four Domes) which are are prominent cultural institutions in Wrocław.

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[57] *STYRTA KOLEKTYW,* a local art collective in Wrocław. https://instagram.com/styrtakolektyw/.

Figure 7. Two photos of: left: from STYRTA Collective's exhibition, right: their hand-drawn poster for the event. [author].

Mistakes & Errors

Hollows in trees, particularly those formed after fires, can be beneficial, providing crucial habitats for animals and aiding forest recovery. Removing hollow-bearing trees, seen as damaged or dead, would deprive forests of a resource critical for regeneration. Leaving them intact preserves the forest's ecological functions and renewal cycles **[Figure 8]**[58].

> *"In school, in the workplace, in learning an art or sport, we are taught to fear, hide, or avoid mistakes. But mistakes are of incalculable value to us. There is first the value of mistakes as the raw material of learning. If we don't make mistakes, we are unlikely to make anything at all."*[59]
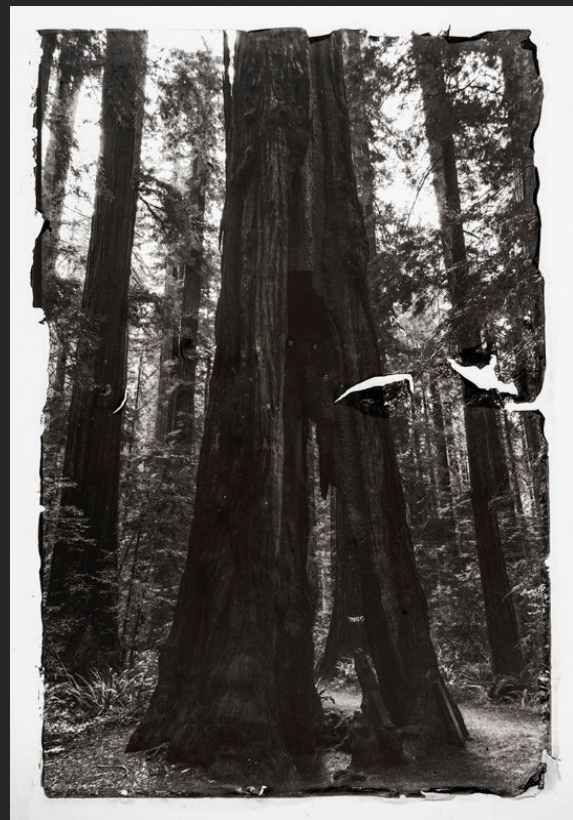
Figure 8. A printed photo on a lantern slide of a hollow tree" [Sarah Grew].

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[58] Sarah Grew, "The Ghost Forest – Out of the Ashes," Sarah Grew, 2020, https://sarahgrew.com/ghostforest.

[59] Stephen Nachmanovitch, *Free Play: Improvisation in Life and Art* (New York, NY: Tarcher/Putnam, 1990), 88.

Mistakes are often viewed negatively and subject to immediate correction, reflecting a broader societal tendency where errors are seen as threats to access to resources and recognition. However, they can still introduce unexpected value despite this perspective. By stepping back, we can see mistakes as opportunities for creative input, transforming them into something original. These errors, often unexpected, can spark inspiration, revealing unforeseen new ideas and directions. They disrupt the plan but offer new perspectives, *like a slip of the foot taking you down a different path.*

In digital art, technical issues can go beyond minor glitches to complete breakdowns, halting creative flow. As Domenico Quaranta states, "here computers are required to work, and when they do not the result is shock… rather than being interpreted as a 'marvellous Dadaist accident'."[60]

When a project crashes before saving, starting from a previous checkpoint changes the work inevitably, revealing new paths as it is reconstructed. Finding creative ways to respond to errors is part of navigating the digital medium's landscape, where accidents can either be erased or embraced.

Letting Go

The finished work of art captures a moment—a snapshot of the interaction between the artist, the space, and the conditions at a specific time. Instead of forcing the artwork into a perfect form, the raw approach embraces the mindset that the work reflects the artist's tools, ideas, and skills as they are in that moment, embracing its temporary nature.

The complexity and time limits of creating spatial artwork mean not every vision can be fully realized. Letting go becomes key here—not as giving up but as accepting the work's unfinished aspects as part of its identity. Each piece becomes a step forward, paving the way for future ideas and explorations. Letting go acknowledges that both the space and the artist are ever-changing, and this impermanence is what makes the art authentic.

Free Play And Improvisation

Free play[61] as described by Stephen Nachmanovitch is when individuals, like a child who dumps all their toys on the floor and begins playing freely, engage

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[60] Domenico Quaranta, *Beyond New Media Art*, ed. and trans. Anna Rosemary Carruthers (Brescia: LINK Editions, 2013), 84.
[61] Nachmanovitch, *Free Play: Improvisation in Life and Art*.

without rules or goals. In the context of spatial art, free play involves a flexible and exploratory approach, where tools, materials, and techniques are used without rigid rules. It encourages engagement with the environment in an open-ended way. *This process is also akin to preparing for a walk in the forest, where the artist's equipment – a repertoire of tools, techniques and ideas – acts like a backpack, ready to adapt to whatever the space presents.*

A *raw approach* requires having *toys*—tools, techniques, and materials—ready to experiment with. The concept of "having technique to burn"[62] reflects this approach—allowing the artist to remain adaptable. As free play suggests, the value of practice, exploration, and experimentation lies in the variety it opens up. Without this variety, creativity becomes rigid and limited, but through practice and improvisation, new paths are discovered.

In my research, these ideas reflect in the whole development and preparation period. I develop tools, techniques and practice to build a relationship with both the materials and immaterial elements I use in my work. The compulsive nature of creation, where the cycle of writing, testing, and revising is "especially easy to experience in the new art of computer programming"[63] and game development.

> *"The most frustrating, agonizing part of creative work, and the one we grapple with every day in practice, is our encounter with the gap between what we feel and what we can express. "Something lacking," said the flute player's master. Often, we look at ourselves and feel that everything is lacking! It is in this gap, this zone of the unknown, where we feel most deeply—but are most inarticulate."* [63]

The repetitive process of adjusting until you get it right is a form of perfecting. But I think there's a distinction between different types of perfection here. There's the perfection for being able to express, which is an internal measure, and then there's the perfection based on external factors. Keep practicing or adjusting to feel that the creation reflects the ideas or emotions you aim to convey is important for the process, it follows the act of expressing. Punk artists are not only creating something out of chaos without any experience; they put in their energy, time, and mind, and "… give what they have to it, and give everything they have to it."[64] Meanwhile, practicing to perfect an existing rule or meet an external standard contradicts expressing what is within.

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[62] Nachmanovitch, 44.
[63] Nachmanovitch, 73, 67.
[64] Iggy Pop, Iggy Pop, punk pioneer, on Peter Gzowski's 90 Minutes Live, 2017, https://cbc.ca/player/play/video/1.3627892.

A video game needs to run to be played, and a spatial art piece needs its final form to show what it's trying to express. But chasing after unnecessary perfection, beyond just making sure it's something people can actually experience, does not really help the creative process. *0_alSomewhere* shows it doesn't need that polished look; the game feels raw and effective. Other examples like *Dark Souls* selling millions of copies also had a lot of bugs which inspired gamers and being used in various ways in gameplays especially for speedruns.[65] And some of the bugs, even though acknowledged by the developers, were kept intentionally throughout the updates. This represents a form of free play by gamers and an acceptance of mistakes by developers, resulting in a creative outcome.

Figure 9. Screenshot from 0_abyssalSomewhere (nonoise, 2018), taken by the author.

Improvisation also plays a key role in self-expression, allowing the artist to break away from predefined routes and external expectations. It encourages a personal journey, where the artist's unique perspective shapes the story of the work. As free play highlights, this individuality is tied to our ability to embrace what makes us human—our emotions, experiences, and perspectives. Art created through improvisation carries an authenticity born from the interaction between the artist's tools and the immediate environment.

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[65] *Speedrunning* playing a game to complete it as quickly as possible, often using glitches or shortcuts.

In spatial art, this improvisation and overwhelming number of tasks may lead to chaos—things may appear to fall apart, but within this maelstrom comes unexpected beauty. As the David Toop quote suggests, improvisation is a "…perpetual movement, that descent into the maelstrom in which recognisable objects spin round in a slow fall to oblivion."[66] Embracing this chaos—if it appears—allows the artist to discover something new and unanticipated, contrasting with rigid, controlled methods that seek to force a predetermined outcome. The true value of the raw approach is in allowing creativity to flow freely, responding to the ever-changing conditions of the space and embracing the unknown.

Straying From The Clear Path

Abandoning the desire for a perfected work is crucial in spatial art. Letting go of the need for the best tools or chasing unattainable ideals allows artists to engage more freely with the space and its conditions. Perfection often stems from external standards, which can limit creativity, leading to stress and unrealistic expectations. Recognizing that perfection isn't always necessary helps artists focus on what truly resonates with the present time and space.

Spatial interventions require adaptability and inventive problem-solving. Artists must continuously assess how their ideas interact with the space and adjust as needed. It's about being aware of what you have in the given time and conditions, which can change throughout interactions with the space. Instead of seeing changes or missteps as failures, they become part of the creative process. This mindset allows artists to embrace the space's conditions and reduces the stress of *failing*.

In the end, spatial interventions thrive when they are shaped by their environment, including all the given conditions. Embracing these conditions in the process of making creates a genuine connection between the work and the place, leading to a more natural expression, rather than forcing an idealized vision into the environment.

Whether it's called installations, architecture, happenings or interventions, spatial works might look similar on the outside, but their differences lie in the details and subtleties beyond basic senses. The mindset towards forming places during the process can be a key to accessing the essence of the space.

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[66] David Toop, *Into the Maelstrom: Music, Improvisation and the Dream of Freedom* (2016; repr., New York, NY: Bloomsbury Academic, 2021).

In this field, understanding the spatial terms, personal significance of places and the role of existing spaces can affect how one approaches and relates to them. *Failure of doing so may cause "something" to be missing.*

3

[SITES of PSYCHE]

EQUIPMENT

The term "tool" originates from Old English *tōl*, meaning an instrument for work, and traces back to Proto-Germanic *tōwalan* ("implement") and Proto-Indo-European *dewh₂*- ("to prepare or produce").[67] This connection to preparation frames tools as more than physical objects; they are integral to both action and conceptual readiness in creative practices.

In spatial arts, tools play a critical preparatory role, assembling resources, refining techniques, and setting intentions. Like a wanderer packing for a trip, artists prepare their tools and ideas to *set the stage* for spatial exploration and expression. This preparation ensures readiness for an uncharted creative path, enabling one to navigate the unknown with creativity and adaptability.

Part of the equipment – understood as a kind of artist's gear – also includes techniques, ideas and mindset in addition to the physical tools.

Inventory Of The Series

During the three-year PhD programme, the tools used to create the artwork series combined digital mediums with raw components. Developed through experimentation, these tools adapted to various spaces, taking on different forms and ideas. Some became central to the series, while others were fleeting yet left traces that influenced others.

Unified by the raw approach, these tools evolved and interacted, shaping experimentation, material choices, and site-specific curations into a cohesive system of intervention.

Light

Light is crucial in shaping spaces, as it can dramatically alter an environment by highlighting areas, dimming others, or creating shadows that shift our perception. In the series of interventions, I used the light to emphasize shadows

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[67] Harper Douglas, "Etymology of Tool," Online Etymology Dictionary, accessed December 22, 2024, https://etymonline.com/word/tool.

and darkness, adding mystery and depth to the experience. Controlled light and shadow aim to deepen the connection between the space and the intervention.

Existing light conditions of the spaces were carefully analysed to utilize natural light, pre-installed artificial lights, and additional lighting developed during the studies. The light sources fall into two categories: Emissive Light Sources, such as LEDs[68], spotlights, and DMX[69] lighting systems, and projected digital moving images. Some ideas used existing DMX systems and projectors; other concepts involved developing DIY light modules and hardware, controlled digitally.

While the overall intervention curated various tools and techniques, light curation specifically focused on incorporating existing lights and digital control methods. The primary focus of the series was to explore the ephemeral quality of light, adjusting its intensity and location in space to animate shadows and illuminated areas, revealing and concealing parts of the space.

Custom-Made Light Modules

The decision to create custom light tools stemmed from the need for versatility in adjusting light intensity and positioning, and the ability to experiment freely. One such tool, I developed during my MFA studies, is a 100W LED module. It required a custom power supply and an Arduino board to translate digital OSC[70] signals. Movement was achieved using robotic arms. *[linked: C3, i1, on page 58]* The limited movement and risk of damage to expensive equipment led to the development of a new tool better suited to the series' needs.

[Figure 10] illustrates the electronic setup for controlling atmospheric elements, used partially or fully in the intervention series.

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[68] LEDs (Light Emitting Diodes), energy-efficient lighting solutions that use less power and have a longer lifespan compared to traditional lighting, making them more sustainable.
[69] DMX, a standard protocol used to control lighting and stage effects like smoke and haze in live performances and stages.
[70] OSC (Open Sound Control), a protocol used for communication between devices in digital audio and multimedia systems, enabling high-precision control and synchronization.
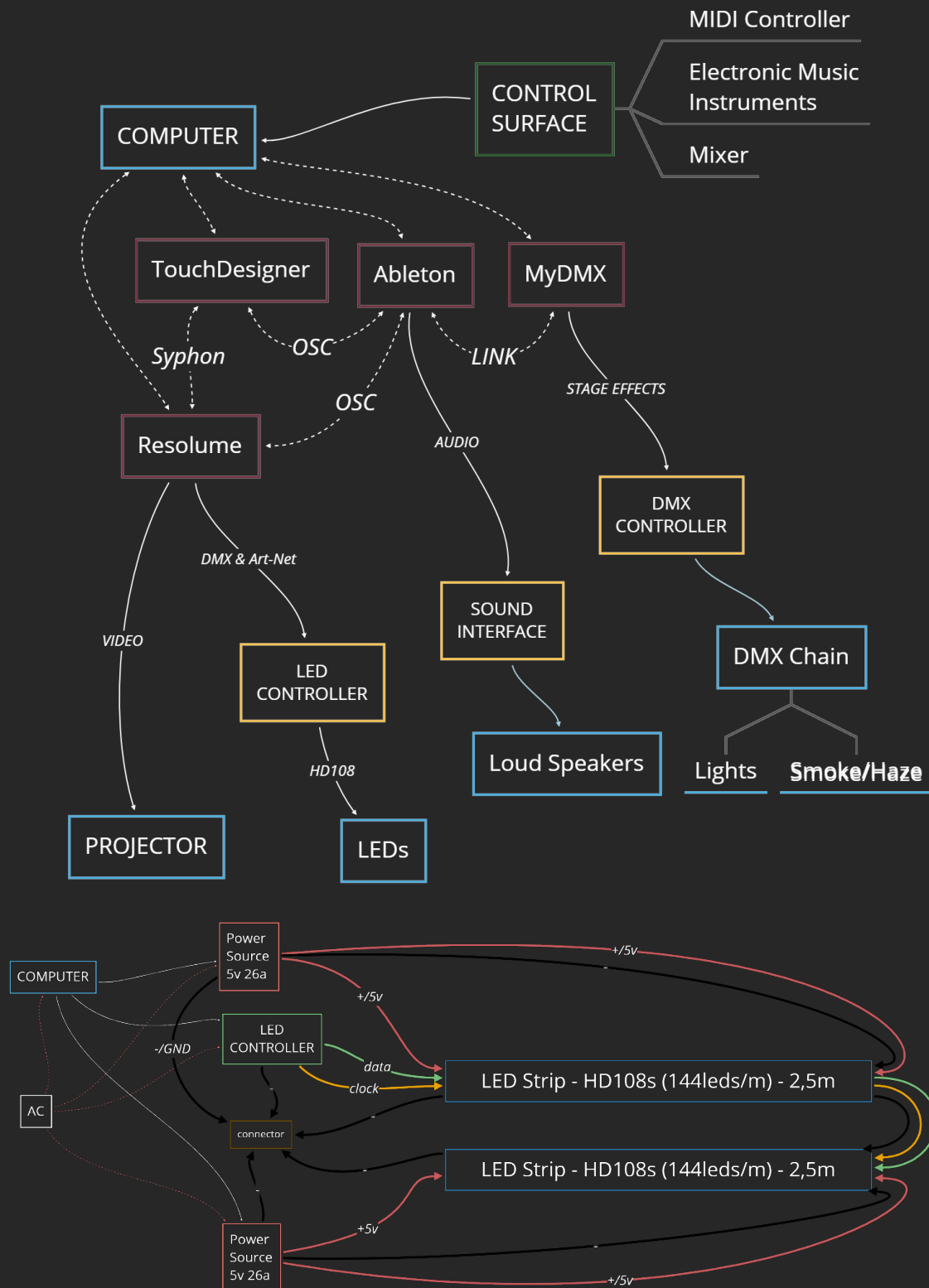
Figure 10. Diagrams of digital software and hardware connections for 'Sites of Psyche', above: general project setup, and below: LED strip setup [author].

The second tool focused on improving LED strips, as ready-made options were insufficient due to low brightness and sparse LED density. A more suitable model (NSS-108S1445V) with 144 LEDs per meter was available in the market but came without any controllers or power sources.

The entire setup required both hardware and software configurations. On the hardware side, I prepared the power sources, necessary cables, and a programmable LED driver to enable control over the LED strip. On the software side, I configured *Resolume Arena*[71] on a laptop to process pixel data and convert it into DMX/Art-Net[72] format. The signals were then sent through a network cable to the LED driver, which translated the data and allowed the LED strip to display light patterns based on digital imagery, enabling dynamic control through computer commands.

PROJECTED IMAGES - GENERATIVE VIDEOS

Projected images, used with mapping techniques, provide an easy way to draw light in space with pixel precision. Throughout the series of interventions, the images often imitate natural light or create abstract shapes in motion. In the site-specific raw approach, these elements are treated as part of the space, not just projected footage. The images become new elements that merge with existing surfaces, altering each other's perception when combined. *[linked: Chapter 3, Made of and unto, on page 95]*

The images were primarily created as generative abstract visuals using software like *TouchDesigner*[73]. Once the base version is set, these patches[74] allow endless variations, crucial flexibility, and live control during performances. In this way, shapes can easily adapt to new environments without the need for re-creation and extensive time. I develop video patches with generative imagery and edited footage, including light glares, textures, asemic symbols, and 3D

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[71] *Resolume Arena*, a software used for real-time video mixing and live performances.
[72] Art-Net, a protocol used for transmitting DMX512 data over Ethernet networks, commonly used in live event lighting and digital installations.
[73] *TouchDesigner*, a visual programming language used for creating interactive media systems, real-time visuals, and multimedia installations
[74] A patch refers to a collection of interconnected nodes or components used to create software projects, especially in visual programming environments.

forms, which serve as tools for space interventions, aligning with the concepts discussed in the first chapter.
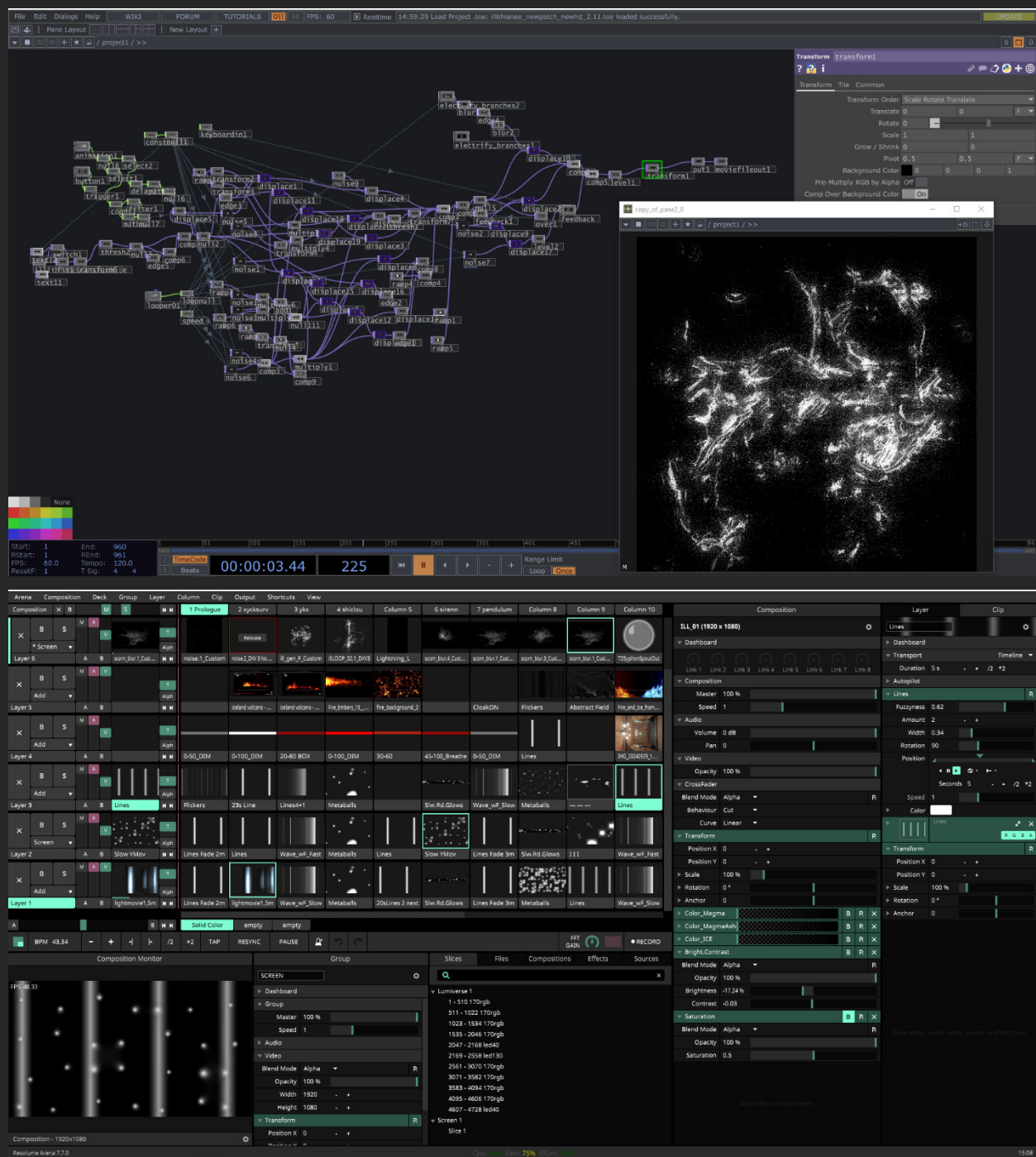
Figure 11. Screenshots of the software setups for 'Sites of Psyche', above: a patch of TouchDesigner, and below: a setup from Resolume Arena [author].

Sound

The sound works in the series are rooted in digital production, with a foundation in sound design encompassing synthesis, sampling, and audio editing. Over time, I developed a growing library of sounds, allowing earlier creations to interact dynamically with newer designs. This iterative process mirrors an avalanche, where each addition reshapes and amplifies the collective body of work, creating a continuously evolving sonic landscape. With each space intervened, new sound combinations emerge, reacting to each place.

The sounds are designed—using *Ableton Live*[75]—to construct environments and atmospheres, made up of ambient soundscapes, textural elements, noise, and sounds that reflect the identity and acoustics of the spaces encountered. Rather than composing tracks for specific locations, these evolving inspirations carry over, leaving recurring traces throughout the series. The sonic landscape mirrors a subconscious realm of memories and experiences, centred around the interventions.

The sounds of the interventions have ambient/IDM[76], techno, DSBM[77], video game soundtracks, and hip-hop influences. Techniques from these genres are treated as tools, mixed and curated as needed in production. It's all about using what works in the moment, letting the different influences come together, and shaping the soundscapes through that process.

Performance

Live performance is a key tool used for expression in the interventions, creating a spatial experience where atmospheric elements are controlled. I built DIY spatial instruments by creating adaptable patches and project files for both visuals and audio, forming the digital foundation. The flexibility of these tools as instruments overcomes expression limitations, allowing for greater creative

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[75] *Ableton Live*, digital audio workstation (DAW) used for music production, live performances, and sound design. It offers a range of tools for recording, editing, and manipulating audio and MIDI in a flexible, non-linear environment.
[76] IDM, Intelligent Dance Music, a genre of electronic music with unconventional rhythms and experimental sound design.
[77] DSBM, Depressive Suicidal Black Metal, a subgenre focused on themes of depression and despair, with slower tempos and melancholic melodies.

freedom. After that, MIDI[78] controllers are mapped to digital effects, enabling intuitive interaction and preparing the setup for free play.

Improvisation is integral for performances and throughout production, practice, and execution. These moments of performance are vital even if they turn out chaotic, allowing raw emotions to emerge. Unlike rigid practices, it involves adapting to the unknown.

Figure 12. Some tools for 'Sites of Pscyhe', above: controllers used for live performances and project development, and below: Ableton Live project [author].

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[78] MIDI (Musical Instrument Digital Interface), a standard protocol used for communicating and controlling electronic musical instruments and devices.

Figure 13. Photo before the live performance by the author, the hardware setup for an event organized and performed at Transformator, a music venue in Wrocław, as SomaHaus Collective, [holyld].

Additional Content

In addition to the spatial elements, the interventions include supplementary materials supporting the events and their concepts, categorized as follows:

❋ **Promotional Materials:** Posters, online event pages, video teasers, and text descriptions.

❋ **Conceptual Content:** Visuals, texts, videos, sketches, and printables.

❋ **Documentation:** Photographs, video, and audio recordings.

Since the interventions are tied to time and space, the moments before and after the event are as significant as the event itself *[linked: C1, Surroundings, 16]*. These periods resonate with both the artist and the audience, becoming fertile ground for further expression. The pre-event period can evoke excitement, nervousness, or anticipation, while the post-event phase lingers in shaping emotions and reflections long after. Thus, the experience extends beyond the actual event.

Presenting the work to invite the audience into the atmosphere is key, using artistic materials alongside practical information. The aim is not to intellectualize the artwork with extensive texts but to offer an experience. The environment is carefully crafted with interventions and supporting content.

After the events in the series, materials such as photos, short videos, and documentation are released, often accompanied by conceptual content to expand on the created environment. These serve as extensions of the spatial art, complementing the idea of the place.

Documentation

The documentation of the series often went beyond literal recordings, evolving into works of art. Rather than capturing exactly what happened in space, which is nearly impossible due to the nature of the spatial medium, these documents represent the atmosphere, embodying the same concepts and emotions. They are not scientific records, but artistic works that preserve and reflect the essence of the piece.

This process requires careful attention, as it has to be managed alongside tasks like building, performing, and finalizing spatial arrangements. Documentation can be challenging, and in some cases, I enlisted help, turning it into a collaborative effort. Despite this, it still required defining needs and ensuring the documentation aligned with the installation and execution of the work.

The documentation includes photos, videos, sound recordings, and a creative compilation of selected moments, all edited for their respective presentation formats.

Physical Elements

Curating physical elements in site-specific interventions requires awareness of the conditions at hand including time, space, and available materials. The materials in series often included found objects, natural items like dead branches and autumn reeds, fabric, chains, ropes, paint, and other supplies, often recycled and used in their raw forms, creating a connection to space and time.

In addition to these raw materials, existing elements of the space—architectural features and artefacts—become integral to the composition, actively participating in the work. The physical elements served to create surfaces for light and cast shadows, with some lights focused on objects using mapping techniques to add a dynamic element to the space.

THE SERIES OF SPATIAL INTERVENTIONS

DETACHMENT FROM MEANINGS

By detaching the work from the need for prior knowledge, the experience becomes more accessible and individualized. It allows for a more equal experience for everyone, giving them the space to fill in their own interpretations. This detachment creates room for personal engagement without the pressure of understanding specific references or concepts beforehand.

This approach offers an indirect, artistic layer. Much like Ueda's ideas on the design of video games *[linked: C1, Atmosphere Creation…, on page 19]*, it avoids explicit scripting of elements that do not fit. It's presented as it is, leaving the viewer to engage with it in their own way, without being constrained by predefined narratives. Geller defines such aspects while talking about how Ueda's games evocate insights about their spaces: "specific answers aren't important necessarily, we might not understand the history, but we feel it… none of this is said, but all of it is felt."[79]

Descriptions, especially when presented as a requirement to *understand* the art, can leave nothing else to consider. Descriptions detracts from the mental interactivity that is otherwise central to the experience.

My works focus more on mental interactivity, especially in relation to space, rather than physical interactivity. This exploration of mental engagement with space is central to the approach I've been developing. It's a form of interaction that invites contemplation and personal connection rather than direct manipulation.

Anonymity is also part of this idea. While I didn't fully go anonymous, I kept my identity as an artist somewhat tied to it by using aliases and visuals around that theme. The absence of overt personal context removes an additional layer between the space and the experiencer.

A by-product of this approach is the viewer's exploration and interpretation of the work. Players of *Dark Souls* have explored its themes and interpreted them

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[79] Jacob Geller, "The Architecture of Fumito Ueda" (Youtube, November 18, 2018), https://youtube.com/watch?v=NLphTtVZfvw&t=593s.

through the lenses of depression, self-worth, and existential questions in countless articles and video essays. The game's director, Hidetaka Miyazaki, has been the subject of much analysis, with people exploring his childhood influences and how he combined various mythologies and themes to build a unique world.

About Chosen Spaces

My focus is on the atmosphere, free from intellectual constraints. While historical elements and information about the spaces may inspire and influence my work, I do not create pieces that aim to inform about the history, purpose, or provide a specific intellectual context. The goal is to enrich the atmosphere without offering direct references to these facts.

Initially, I didn't question why I was drawn to certain spaces like old historic buildings, abandoned places, or subcultural venues. It felt instinctual, as if these places had a certain energy. Over time, I realized these spaces share common qualities.

These places are steeped in history, with a rich cultural or architectural context that carries layers of past memories, creating a unique tone. The series of interventions becomes a small anomaly within the history of the atmosphere, shaped by the past, present, and potential future of the space.

The raw, unfinished aesthetic of these places plays a huge role in why they resonate with me. The rough edges, the crumbling walls, and the sense of decay contribute to a feeling of authenticity that I can't find in more polished venues. These spaces feel more *real*—untouched by modernity in some cases, and in others, reclaimed for a new purpose but without losing their inherent character. There's something freeing about working in a place that doesn't have the rigid, controlled environment of a gallery or concert hall. It allows the art to evolve organically within the space, reacting to its imperfections rather than being constrained by them.

It was also clear that these locations have an unconventional quality compared to common exhibition spaces. I did not have much interest in creating art in conventional venues. There's something too predictable about a white-walled gallery. These reclaimed spaces, often tied to subcultures and DIY culture, an environment of experimentation, which aligns with my own approach. By choosing these spaces, I feel I'm contributing to the broader conversation about what makes a space *suitable* for creative expression.

The temporary and transitional nature of these spaces adds to their allure. They may only exist in their current form for a short time before being demolished, reclaimed, or transformed yet again. Many are in a state of flux, which makes my work feel more urgent and fleeting. This impermanence intensifies the experience, making it feel more potent.

Ultimately, it's the immersive, emotional atmosphere these spaces create that resonates with me. Because these spaces are so unconventional, they strip away expectations, offering an environment to be fully present in. It's not just about only seeing or hearing; it's about *being* in that moment, in that space.

Reflecting on this, I now realize that my attraction to these spaces goes beyond aesthetics. It's about creating an experience where the space itself is integral to the work. These locations offer something conventional exhibition venues can't—a chance to work in the unique energy of a space that has its own lore to tell.

The spaces that influenced my work include not only the interventions but also the natural and urban locations around me, like Wrocław and Iceland, along with their art and music venues, which served as the foundation for my works.

General Information About The Series

Sites of Psyche is a series of spatial interventions executed throughout the PhD programme. The main series of interventions are accompanied by similar events and spatial works that allowed for experimentation and the testing of different ideas, which contributed to the development of the series. These elements together served as a foundation for refining my concepts, tools, ideas, and collaborations with collectives, active artists in the Wrocław scene, space owners, and various spaces.

The project involves multiple elements, tools, and mediums. It is important to clarify that each artwork reimagines a place. The artwork is not only the audio or visuals but the entire event, including the curation of artists, promotions, posters, and more. All these elements together create an atmosphere that is viewed as the artwork of the series.

I intentionally keep the descriptions basic and literal rather than including concepts. I provide backstories and conditions to highlight the differences in various types of collaborations.

Although I explain some works and the ideas behind them, most of the conceptual thought processes serve as inspiration. I do not intend to explain these ideas through my work or use them as a guide for the viewer's experience. For me, the final work is what matters; the inspiration behind it does not need to be explained as part of the experience. The art is undirected and unguided—it simply exists to be observed and experienced. I mention these inspirations here to explain the development of my research, as the original experiences are no longer possible through documentation.

Personal Creative Process

* In search of a place
* Developing tools
* Contacts: spaces, artists, curators, promoters, festivals
* Time management: scouting - set-up dates - performance/open hours
* Ideas: checking the possibilities - feasibility - re-adjusting
* Promotion: posters - event page - social media - other media (radio etc.)
* Setting up & free play with tools/toys (equipment)
* The act: final form, event, exhibition, live performance
* Documentation: recording - edits - posts
* Additional content

Audiovisual documentation of the projects is available at this link: https://xyckshyt.xyz/sites1.

Intervention [1]: xycknss

DATE	26 January 2022
LOCATION	Ciało, ul. Świdnicka – Wrocław, Poland
TYPE	Spatial Intervention, Art and Music Event

ACTIVITY LOG[80]

Projection Mapping of Generative Visuals, Custom Made Module for Light & Shadow Animations, Stage Lights and Effects Setup, Audiovisual Live Performance, Spatial Works, Curation, Organisation, Promotion

Figure 14. Photo of lights from moving robotic arms and the projector, visible on haze, 'xycknss' [author].

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[80] Intervention [1]: Şahin, A. Alperen. 16 January 2022. *Xycknss*. Spatial intervention, art and music event. Ciało, ul. Świdnicka – Wrocław, Poland. https://xyckshyt.xyz/cialo-s12.

Backstory

Since before the start of my PhD programme, I had been considering organizing a music and art event at Ciało[81] as a spatial intervention. I was not actively working on it but, subconsciously holding off on initiating the process by feeling the need to think more deeply and develop a perfected idea, so I could ensure everything was well thought out before proposing the project. One day, I learned that the club was going to close its previous location and relocate to its current address. So, it was a now or never situation. I reached out to the owners and some artists I knew, talking about putting together an event that could interpret the spirit of the space, then I decided to commit to it. After I managed to lock in a date with the space, I only had three weeks to make it all happen. The space was scheduled to close with a big weekend event starting on January 28th, and we agreed to hold the event on January 26th.

Concept And Planning

From the moment the date was set, ideas began to flow. I was acting on the feelings about the place, instead of holding
them off for a later time. The club's closure became the central theme, and I focused on reimagining the space in an alternate, abstract form. The spatial intervention was created through the curation of artists, lighting, live performances, and stage design. Each component was carefully planned to deconstruct, twist, and reconstruct the ideas, sounds, and experiences that defined the venue, transforming it into an unexpected version of itself.

Execution And Tools

The spatial intervention came together in three primary components: curating the artists, shaping the audio performances, and designing the visual elements.

To create an all-night event in such a club environment, I collaborated with other musicians. I simply reached out to people I was in contact with at the time, spontaneously asking if they'd be interested in participating. For instance, Böse, an artist I knew only through Instagram, lived in Berlin but accepted the offer to come and play. The other performers were artists from Wrocław whom I knew personally. These were the resources available to me at the time.

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[81] Ciało, a night-club famous for its techno music, established in 2018 at ul. Świdnicka in Wrocław, now is located at Joannitów 13.

The list of artists in the lineup order of the night:

Music:
23:00 Cruzoe (dj set) [a resident DJ at Ciało]
00:00 xyckshyt (live) [the alias i used at that moment]
01:00 böse (live) [Berlin-based]
02:00 holyld (dj set) [Wrocław-based]

Visual Art:
xyckshyt (stage design, lighting design, generative visuals)
Neo Christopher Chung (media art via CRT-TV displays) [Wrocław-based]
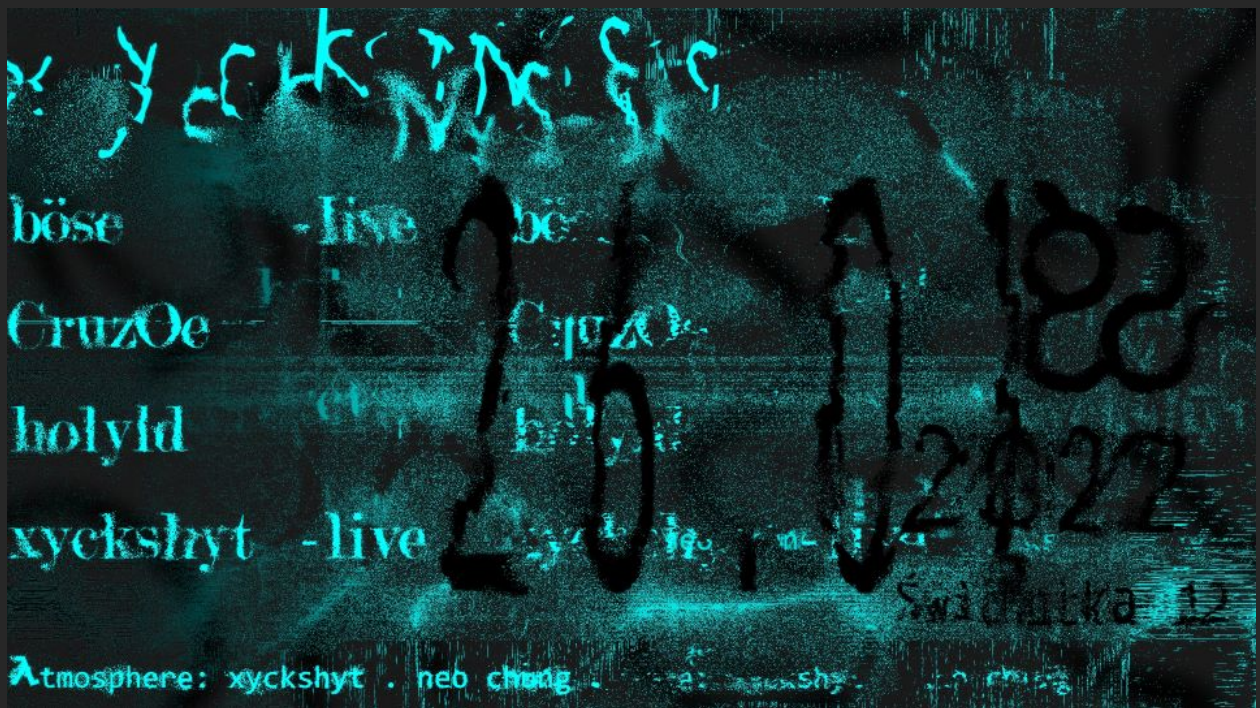
Figure 15. Poster design for 'xycknss' (an animated version is available as a digital version) [author].

Figure 16. Photo of the shadows and lights from LED modules carried by robotic arms, 'xycknss' [author].

Figure 17. Photo of the stage, on the floor projected generative animations are visible, 'xycknss' [author].

The other part of the intervention was creating spatial audio performance and visual compositions. For my part, I created an hour-long live set (digital audio performance) and a site-specific installation in the main stage area and the dancefloor. This installation involved several elements:

� Strips of white tape crisscrossed the stage in deliberate chaos, it was immediate, and unapologetically improvised.

✖ Lighting effects controlled by programmable robot arms – *Dobot Magician*.

✖ Black straps installed to cast dynamic shadows created by the moving lights.

✖ Projected visuals onto the dancefloor.

✖ Configuration of the club's existing DMX system (light and smoke) to align with these interventions, ensuring integration with the existing setup.

✖ Animated generative visuals as promotion materials.

Beyond the core components of the spatial intervention, my role included promotional and logistical tasks, such as designing event visuals, managing online presence, organizing artists' travel and technical requirements, and handling finances with the club's owners. I also sourced materials, sourcing equipment like a projector and MIDI controllers from Prof. Maja Wolinska's studio and robotic arms from Prof. Dominika Sobolewska's studio at ASP Wrocław. This access enabled me to use familiar techniques, rather than introducing new ideas I didn't have time to fully develop.

Assembling and adapting the ideas to the space was only possible in the final two days before the event due to the club's schedule, which created a challenging situation. Despite the overwhelming number of tasks, tight timeline, and unexpected challenges, the setup was completed on time through improvisation.

Outcome

In the end the event was an experimental intervention into the night club environment that deconstructed its characteristic techno music atmosphere with spatially enhanced elements.

The idea of using what was available at the moment played a key role in this intervention, reflected in factors like the limited time, DIY alterations to the space, and the most feasible collaborations. The raw approach in this event was highlighted by adapting to the space and time constraints, making the most of what they offered, and focusing on practicality and resourcefulness to bring the vision to life.

Visual Documentation

The intervention was documented in a way that respected the club's no-photo policy, using images that did not fully reveal the interior or people.
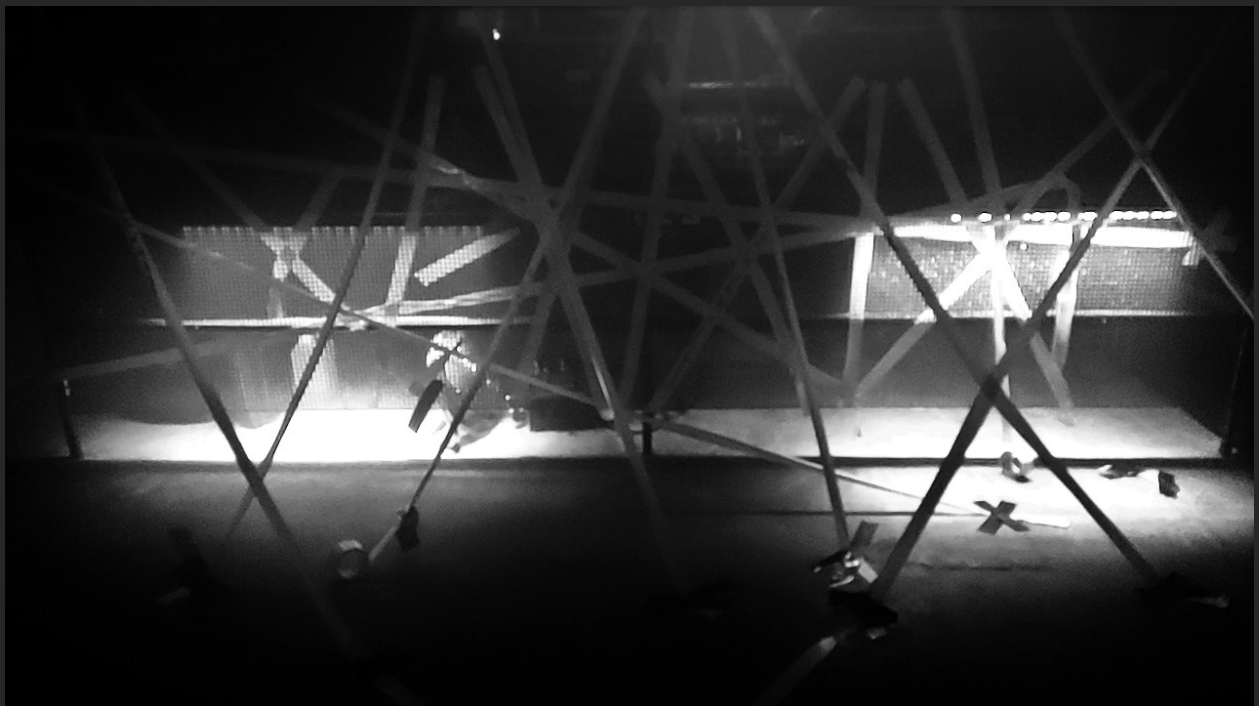
Figure 18. Photo of strips of white tape on the booth, 'xycknss' [author].

Intervention [2]: Ø,-ł

DATE   **10-12 June 2022**
LOCATION   **Pałac Gorzanów – Gorzanów, Poland**
EVENT   **KONEKT – Art and Music Festival**
TYPE   **Spatial Intervention**

ACTIVITY LOG[82]

Generative Light & Shadow Animations in Space, Photo and Video Content

Figure 19. Photo of Pałac Gorzanów, [author, 2022].

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[82] Intervention [2]: Şahin, A. Alperen. 10-12 June 2022. Ø,-Ł. Spatial intervention. Pałac Gorzanów – Gorzanów, Poland: KONEKT Art and Music Festival. https://xyckshyt.xyz/gorzanow.

Backstory

It began with an invitation from Paweł Peszek, whom I met while working as a lighting controller. He was organizing KONEKT, a music and art festival integrating various art forms into its environment. The festival was set in Pałac Gorzanów, where Paweł invited me to create a work for. I got to experience the palace at a pre-party event. This experience included performing live visuals for DJ sets. I came with some video materials without thinking too much about them. I had limited sources, but I accepted it without fear of failure and simply enjoyed the process of exploring the possibilities. The chaotic improvisations during that live set resulted in a performance I was genuinely happy with, considering it one of my best [Figure 20].

On that day I explored the palace, discovering a room filled with old furniture, discarded stage decorations, and random tools—a chaotic *purgatory* for unused items from the theatre run by the owners [Figure 21]. This cluttered space inspired me to animate it with lights, casting dynamic shadows to transform the environment.

At the time, I was still working on developing a computer-controlled LED strip. Although my setup was not ready, Paweł provided me equipment from his own projects, including LED strips with a driver and DMX spotlights with a standalone controller. I designed the light movements in Resolume Arena, controlled by a computer, and programmed the spotlights, which was operated by standalone hardware. To enhance shadow clarity, I blocked the light from the windows, as the LEDs lacked sufficient power.

The space was initially closed off, so I decided to block the entrance with tape, allowing the room to be viewed from outside but not walked into. This setup, reminiscent of construction zones or crime scenes, added an element of mystery, letting viewers see only the shifting lights and shadows without fully grasping what is happening. There were no signs or descriptions about this place being an artwork, allowing the piece to exist as part of the space, encouraging questions without prior intellectual context or interpretation being imposed on the viewer.

Palaces like this are not easily accessible, but the owners of this one rent it out for events, allowing for creative transformations. The KONEKT festival in this case acted as a bridge between the owners and individual artists. They invited some artists directly and some others through an open call, enabling the space to be discovered, interpreted, and experienced in new and alternative ways.

This situation provided me with the conditions to work freely in the space and express myself without organizational complications.

Similarly, SURVIVAL, an art event (described in the next project section) provides the same opportunity, creating a platform for artists from diverse fields to experiment with spatial interventions. The flexibility of the space owners in allowing modifications contrasts with the strict, hierarchical rules of more prestigious, organized venues, where artists must navigate systems of approval. These open, collaborative environments foster creativity and allow for artistic expression without the usual limitations.

Figure 20. (left) Photo of the generative visuals (created with TouchDesigner) mapped on a wall and ceiling for the live visuals of the trial event [author]

Figure 21. (right) Photo of the room full of furniture and stage props, before intervention [author].

Figure 22. (above) Photo of the hall area and the door providing a view to the intervention 'Ø,-ł' [author].

Figure 23. (below) Photo of the shadows and lights from the intervention 'Ø,-ł' [author].

Intervention [3]: annnnmn.outofpillls

DATE   24-28 June 2022
LOCATION   a former hospital – Traugutta 118, Wrocław, Poland
EVENT   SURVIVAL XX – Art Festival
TYPE   Spatial Intervention

ACTIVITY LOG[83]

Spatial Audio & 15m Sculpted Black Fabric, Photo and Video Content

Figure 24. Photo of the hanging fabric in the attic from the intervention 'annnnmn.outofpillls' [author].

[83] Intervention [3]: Şahin, A. Alperen. 24-28 June 2022. *Annnnmn.Outofpillls*. Spatial intervention. a former hospital – Traugutta 118, Wrocław, Poland: SURVIVAL XX. https://xyckshyt.xyz/anmbethanien.

"Attic is the place for the dreamer and poet"
"The cellar is the dark ground of being"[84]

This project began with an application to *Przegląd Sztuki Survival XX[85]*, which took place in an old Bethanien Hospital, themed "pills". This was a great opportunity for me to express mental states as a source of inspiration, transforming complex, abstract emotions and thoughts into spatial form.

While reviewing photos of the location, I was drawn to the wooden attics. Attics are often hidden spaces within buildings, designed for specific purposes. They are typically inaccessible and shrouded in darkness or dim light, serving as storage areas for old or forgotten items, much like the subconscious mind. My inspirations were the qualities of this type of spaces representing a hidden world that may evoke feelings of neglect, mirroring how our mental states can be concealed or neglected.

I worked on sketches, 3D visualizations [Figure 25], and sound concepts, presenting my ideas to the curatorial team. After being selected, I visited the space with them, finalized dimensions, and planned my materials, much like interior design work. Budget lists, material research and planning logistics were part of this process. The project benefited from ample time for setup, as I had two weeks to build together with all the tools I needed in space, which allowed me to shape the installation more freely.

I used a black fabric and surround audio to express my feelings about the location and mental states. I shaped 16 meters of black fabric with wood glue to create an organic form and hung it between the wooden columns and beams. I received some help from volunteers but especially from a friend Halit Benli, who dedicated hours to assist with the creation and hanging of the piece. Afterward, I set up the audio system with the help of technicians. The loudspeakers played a looping 10-minute-long ambient audio composition I created, featuring soundscapes, textures, and samples. With these setups complete, the space was ready in its new form. However, there was a requirement for an info board from the curatorial side.

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84 Tuan, *Romantic Geography: In Search of the Sublime Landscape*, 21.
85 The SURVIVAL Art Review is a festival organised by the Art Transparent Foundation in Wrocław since 2003. More info: https://survival.art.pl.

Figure 25. Still image from the presentation video prepared for application to the event, 3D environment design and render for 'annnnmn.outofpillls' [author].

Regarding the info board, I prefer to avoid descriptions or, if necessary, use conceptual texts that complement the expression. However, the curators had different ideas. They insisted on using parts of the text I provided during the application, which was meant for the application process, not for the visitors. While they didn't allow me to add any extra text, they wanted to include a quote. Although the quote from Pauline Oliveros, an artist I admire, fit well, felt like an imposition on the visitors' experience together with the description. After lengthy discussions and countless emails, I let go of my preferred version of the text.

The organization gave artists ample time to execute the ideas, opening the space two weeks in advance, which created an ideal environment for producing spatial work. This setup allowed for a project to evolve and integrate into the space, rather than just being installed. However, alongside this situation, there was a hindrance. The curators were keen to ensure their initial vision for my intervention was met. While this was sometimes helpful, it also blocked a certain degree of flexibility during the setup.

Some level of control and oversight is definitely important from the curatorial side, especially given the large scale of the art review event with many artists involved. This made me think of, in the application phase, including a plan of work within the space and specify how much flexibility and improvisation is intended to incorporate into their intervention. This might also add a level of complexity to the reading, especially considering the large number of applications being reviewed.

Figure 26. Photo of the fabric detail in space, 'annnnmn.outofpillls' [author].

Figure 27. Infrared photo of the intervention, 'annnnmn.outofpillls' [author].

Figure 28. Photo from the intervention, hanging fabric, 'annnnmn.outofpillls' [author].

Figure 29. Infrared photo of the hanging fabric, 'annnnmn.outofpillls' [author]

Intervention [4]: a rite Kept in shadows L

DATE   27 December 2023
LOCATION   Korpúlfsstaðir – Reykjavik, Iceland
TYPE   Spatial Intervention – Solo Act

ACTIVITY LOG[86]

One Month Long Art Residency (December 2023), Custom Made Module for Light & Shadow Animations, Audiovisual Live Performance, Post-Event Conceptual Content, Photo and Video Content

Figure 30. Photo of the former barn building in Korpúlfsstaðir [Nika Otto].

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[86] Intervention [4]: Şahin, A. Alperen. 27 December 2023. a rite Kept in shadows L. Spatial intervention, audiovisual performance. Solo act. Korpúlfsstaðir – Reykjavik, Iceland: SÍM Residency. https://xyckshyt.xyz/ariteKeptinshadows.

Backstory

"In the depths of the unseen, where shadows intertwine with the echoes of forgotten whispers, lies a rite. Gathered within the veiled shadows are the artefacts collected during December on silent shores and rusty harbours."[87]

This project is rooted in the experiences I collected during my visits to Iceland. Over several visits to Iceland, I became intrigued by the unique atmosphere of the island. Its landscapes offered a sense of belonging, providing a setting where my inner thoughts and subconscious feelings found space to surface more profoundly. Despite the island's harsh and cold environment, shaped by its subarctic and cold oceanic climate, it brought me an unexpected sense of inner comfort.

I began seeking potential collaborations and art residencies, primarily focusing on the Höfuðborgarsvæðið (Capital Region). This led me to the *SÍM Residency* [88] programme, which was scheduled for December 2023—a time chosen due to visa renewal requirements and logistical considerations. December in Iceland is characterized by minimal daylight and severe winter conditions, often resulting in snow-blocked roads and limited mobility, adding an additional layer of challenge and inspiration to my practice.

I arrived at the residency with some of my tools, including the LED strip lights I had been developing, which I had already decided to build the project around. Along with my laptop and a few controllers for live performance, I brought only a minimal number of materials to avoid extra baggage costs while traveling. At the residency, I finalised some music projects that I had been working on, preparing the lights for installation, exploring the area for inspiration and found materials to use in the intervention, and searching for a suitable location to intervene. I spent most of my time walking through the streets, harbours, and remote areas of Reykjavik, drawn to the rusted, decaying materials and dead vegetation that captured my interest [Figure 31].

Starting on December 1st and finalizing by month's end meant scheduling the exhibition early to avoid overlapping with the end-of-year holidays. I explored ideas I had considered before the programme. One option was a lighthouse in Reykjanesbær, but its distance made it impractical logistically. Another

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[87] An excerpt from the untitled additional contents created after the act.
[88] The Association of Icelandic Visual Artists (SÍM) was founded in 1982 and started the *SÍM Residency* in 2002. More info: https://sim-residency.info/.

lighthouse, closer to the residency building in Reykjavík, was often isolated by rising tides, leaving only brief windows of access each day.

Meanwhile, I contacted people and venues for other possibilities. With limited options and the challenge of securing a venue on short notice, I turned to the space provided by the residency—a space in a former barn in Korpúlfsstaðir, now repurposed as an exhibition hall. While practical in some ways, such as not needing to convince anyone else to use the space, it was not possible to host a public event due to its location outside the city centre, combined with unpredictable weather and snow-blocked roads. I ultimately decided to work with that space and document the work digitally. Although it meant a non-public event, the idea of a spatial intervention stayed the same. It was an intervention that was not possible to visit. A situation I am familiar with from pandemic quarantine times of 2020. These constraints, along with the artifacts I collected over the weeks and displayed during the live performance, inspired the title of the intervention, which I named after its completion: *A Rite Kept in Shadows*.

Figure 31. Photo of the collected materials placed in the space for the intervention 'a rite kept in shadows ⌐' [Nika Otto].

Figure 32. Photo of lights on branches, with shadows cast on walls and columns 'a rite kept in shadows ꜀ [author].

Figure 33. Edited photo of the live performance and the spatial intervention 'a rite kept in shadows ꜀ [photo: Nika Otto, edit: author].

Execution And Tools

I had just one day to create my work in the space and document everything which was delayed by a day due to heavy overnight snow.

I experimented with 2 pieces of 5 meters LED strips, observing how they interacted with the surrounding space. Afterward, I set up my control table for the performance, arranging my computer and control equipment. Next to the electronic hardware and cables attached to the LED strips, I placed candles and the artefacts I had collected—among them, a rusty chain, a cluster of young white branches, seaweed roots, a rusty metal piece found on a road, and some dead branches and boughs—integrating them into the setup. The use of light transformed the appearance of the space's columns, alternately illuminating and veiling their surfaces. After completing the setup, I performed the music and documented the project's details.

Figure 34. Photo of transporting some of the branches via car [author].

Another aspect of the intervention was a collaboration. During the residency, I met Tianjun Li, an artist from Helsinki, also in residence. Interested in working with the space, he recorded videos for his project. We met that day and collaborated improvisationally. I played soundscapes while he added vocalizations (wordless singing). This collaboration turned out to be an unexpected additional element, which was included in the photo and video documentations. I completed the documentation with the help and video recordings from Nika Otto, who also provided immense support throughout the entire project. I continued creating additional material after the intervention, re-interpreting the photos and video materials **[Figure 35]**. These materials were short videos and photos with some text that supported the atmosphere and emotions. The texts were another expression of the feelings that shaped the intervention, conveyed in a different form.

Approaching the middle of the space, in the dim glow of flickering candles, the artefacts beckon with an eerie allure. At first glance, they seem like unremarkable objects… You notice, the allure of the objects is not because they possess a hidden energy; rather, it's the void within them, a profound sense of futility and emptiness...[89]
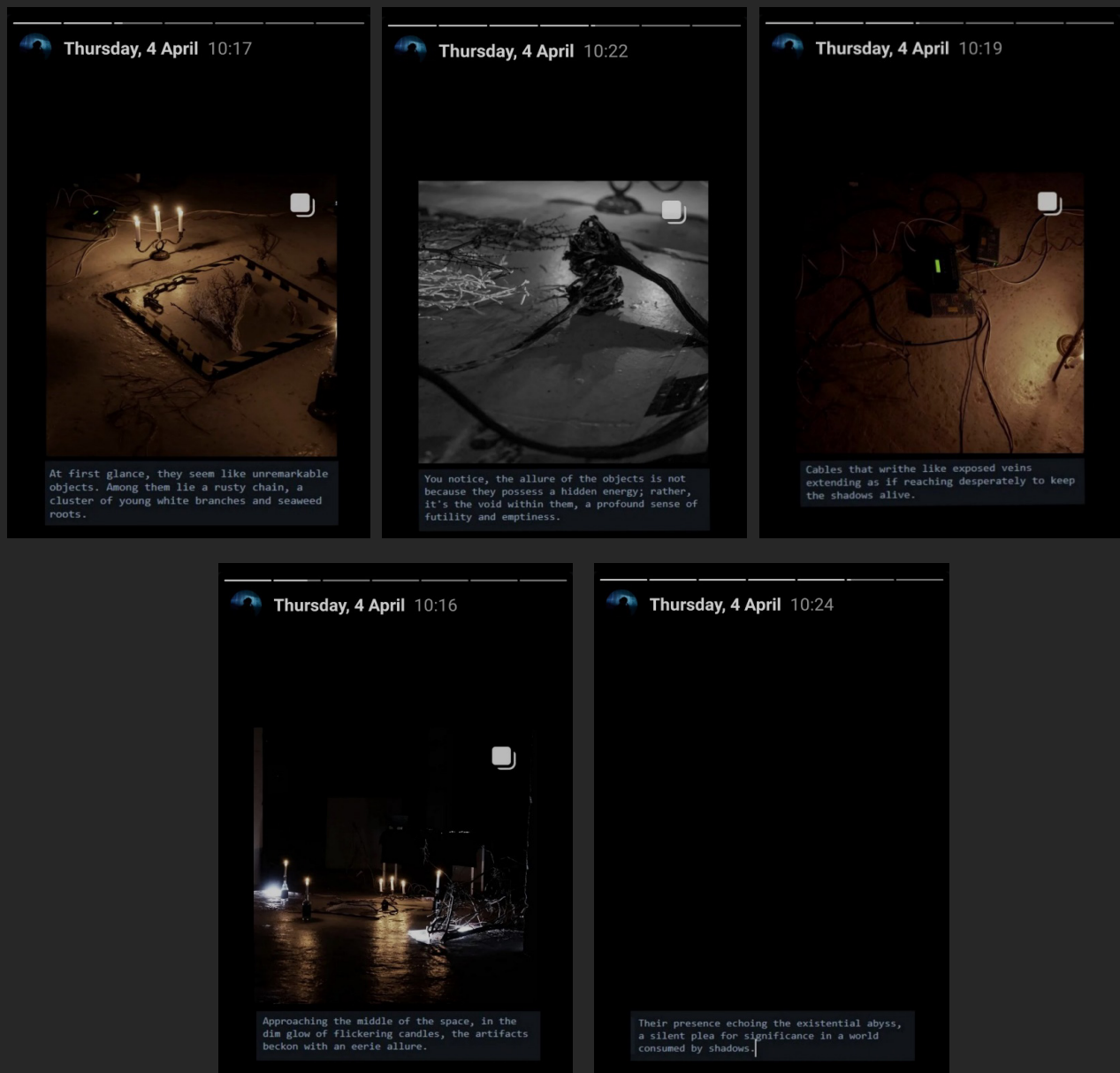
Figure 35. Screenshots of the additional material shared online concluding of photos from the event and text material that is written in conceptually. , 'a rite kept in shadows ℂ [author].

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[89] An excerpt from the untitled texts I produced after the spatial act.

The creation of the project felt like an intimate, pure moment, unaffected by the gaze of an audience. Well, at least to a degree, it was still going to be presented, but still, there was something special in creating the work privately. Jacob Geller's video essay "Art for No One" explores creating art without an audience or expectation of engagement, focusing on work that exists beyond recognition or validation. The idea of creating the art solely for the experience of creating.[90] My intervention in a former barn building of Korpúlfsstaðir was a raw interaction with the space, captured in the recordings from that day experienced in real life only by three people. The intervention did not need to be attractive, and its essence came from its insignificance.

Figure 36. Photo of the hardware and cables that are used for controlling the LED strips, ʻa rite kept in shadows ꒒ [author].

Figure 37. Still shot from the video recordings of the intervention, an interaction between light, space and a tree bough, 'a rite kept in shadows ꝏ [video: Nika Otto, captured still: author].

Figure 38. A photo from the spontaneous live performance created together with Tianjun Li, , 'a rite kept in shadows ꝏ [author].

Intervention [5]: illithianeE

DATE   27 October 2024
LOCATION   Wooden Church of Park Szczytnicki - Otwarta
            Przestrzeń Kultury – aleja Dąbska, Wrocław, Poland
TYPE   Spatial Intervention, Solo Show

ACTIVITY LOG[91]

Audiovisual Live Performance, Light & Shadow Animations, Generative Visuals
Projection Mapping, Black Fabric Arrangements, Asemic Chalk Drawings on
Black Fabric Banners (three pieces, 4 meters each), Poster Design, Promotion,
Pre- and Post-Event Conceptual Content, Video and Photo Content.

Figure 39. Digital image created from a found old photo of the church, 'illithianeE' [author].

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[91] Intervention [5]: Şahin, A. Alperen. 26-27 October 2024. *illithianeE*. Spatial intervention, audiovisual
performance. Solo act. Wooden Church of Park Szczytnicki, aleja Dąbska, Wrocław, Poland: Otwarta
Przestrzeń Kultury. https://xyckshyt.xyz/illithianee001.

Figure 40. Photo of the wooden sanctuary, , 'illithianeE' [author].

Backstory

This is the place I had long aspired to work with, situated within Park Szczytnicki— Wrocław's largest and oldest park. The wooden structure is from the 16th century and made by a carpenter from Stare Koźle in Upper Silesia.[92] It has been relocated and undergone multiple renovations over the years. Today, it serves as an event space known as Otwarta Przestrzeń Kultury. The unique location, size, and wooden structure of the building make it a serene sanctuary. There's a distinctive smell that fills the space, coming from its wooden framework—a scent I later learned was from the protective coating applied to the wood.

Throughout my research, this place remained on my mind, and I envisioned it as the final venue for my series of interventions. In the final year of my research, I attempted to get in touch and set a date, which turned out to be one of the most challenging tasks. I spent months trying to contact the management to gather information on how to host an event there. I hoped to schedule the event for November or December, a season that resonated with the atmosphere in my ideas. However, I discovered that the venue only operates as an event space until the end of October each year.

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[92] "A Wooden Church in Szczytnicki Park," VisitWroclaw.eu, July 29, 2022, https://visitwroclaw.eu/en/place/drewniany-kosciolek-w-parku-szczytnickim-1.

Figure 41. Poster for the event 'illithianeE' [author].

1- structures: black fabric / branches

2- light system

3- control table

4- speakers

5- painted black fabric

7- projector with media player
on the mezzanine (higher floor)

6- black fabric in organic form

Figure 42. Layout of the spatial intervention 'illithianeE' [author].

Figure 43. Technical drawings of the building (08.1913)[93], Source: polska-org.pl
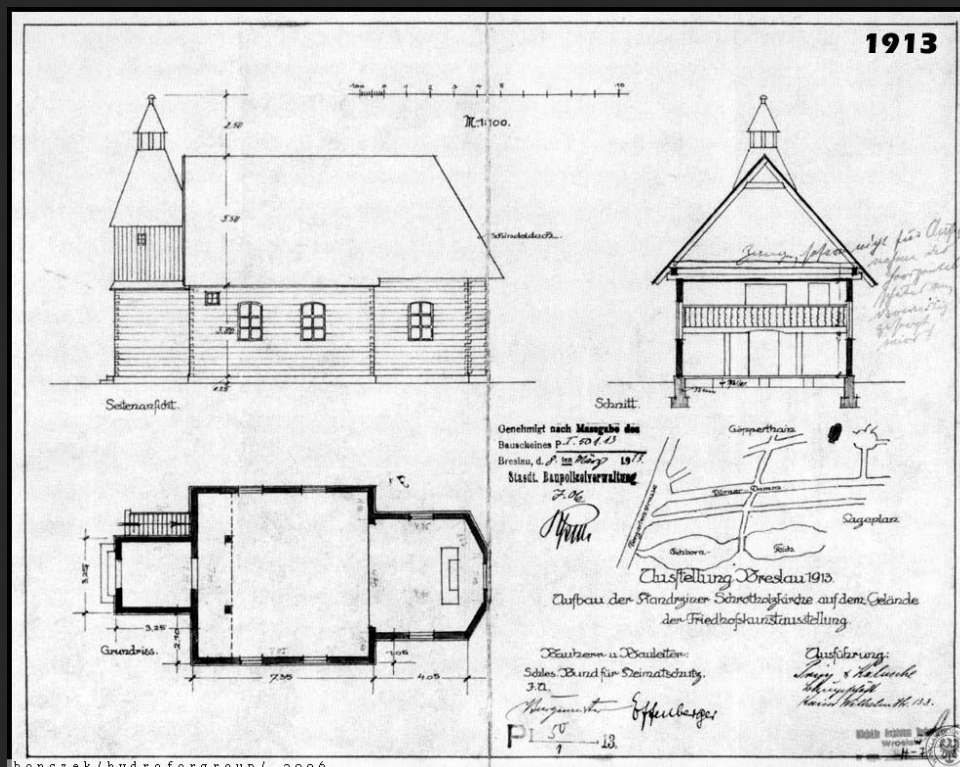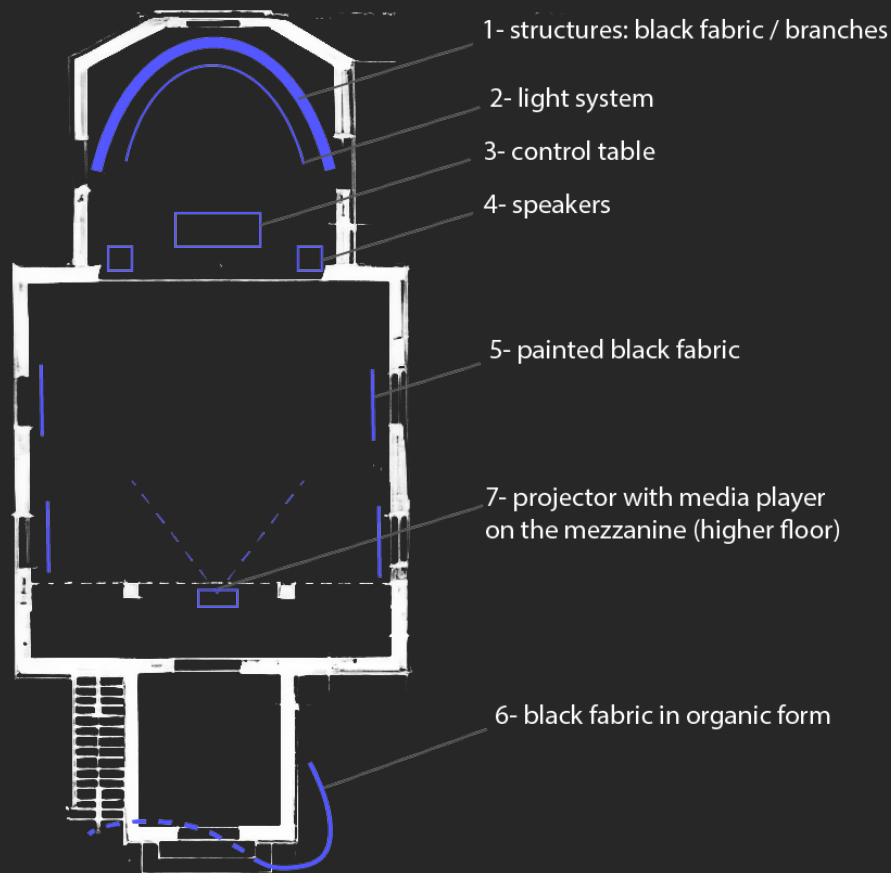
[93] "Kościół Drewniany Św. Jana Nepomucena," accessed July 29, 2024, https://polska-org.pl/508835,Wroclaw,Kosciol_drewniany_sw_Jana_Nepomucena.html.

Adding to the challenge, my residency permit in Poland was set to expire at the end of September. We initially planned for the event to take place at the end of September, but visa and temporary stay matters consumed much of my time, leaving me not ready. For this place, I felt I needed a calmer state of mind, rather than rushing.

After persistent effort, I successfully extended my stay and rescheduled the event for the last weekend of October, just before the venue's seasonal closure. I decided to make the live performance on Sunday 27th of October 16:00 (sunset at 16:32). And keep the altered space open for visitors during the weekend opening hours of the place.

I got the chance to work in the space for a few hours prior to opening day. And also continued preparing the installation on Saturday when it was open for visitors.

Inventory

Light - Shadow Animations:

I installed a 5-meter LED strip behind the control table, following the shape of the building's apse, where an altar would typically be placed. Between the wall and the lights, I placed tree boughs collected from the park outside the building, to cast shadows on the wall.

The generative images were projected onto the same wall alongside the shadows. In the end, this setup created shapes of light and shadow on the wall, blending with each other.

Live Performance:

For the audio part, I prepared materials including newly produced tracks, sound samples, and electronic instruments programmed as soundscapes to allow for improvisation. The idea was to mix these elements live during an hour-long set.

Figure 44. Still from the live performance of the intervention 'illithianeE', [Nika Otto]

Figure 45 Still from the live performance of the intervention 'illithianeE', [Nika Otto]

Figure 46.Still from the live performance of the intervention, the control interfaces of 'illithianeE', [Nika Otto].

Figure 47. Still from the live performance of the intervention 'illithianeE', [Nika Otto].

A similar preparation was made for the light and shadow animations. I created light movements in video format to control the LEDs, along with digital video animations projected onto the wall. The prepared materials, both as ready samples and improvisation-ready forms, were mixed together in a live performance.

I prepared the lighting to complement, rather than overpower, the little amount of natural light that filtered in from the windows, as the space is nestled among trees. The space had artificial lighting, such as ceiling bulbs on chandeliers, wall lamps, and stage lights, which I intentionally left turned off. The performance began without any artificial lighting, allowing a moment of silence and the natural state of the space to be fully appreciated. The sound elements and lighting were gradually introduced into the temporal spatial composition.

Other Elements:

Prior to the event, I was experimenting with drawing and painting on fabric, and I decided to create chalk drawings on the fabrics. I made these drawings inside the space on the day of setup two days before the opening. The moment when sunlight streamed through the windows while I was drawing created the perfect atmosphere for expression. Two pieces of fabric, each 4 meters long, featured shapes I had drawn and were hung as vertical banners on the left wall. One piece, with asemic text in a paragraph-like form, was hung on the right wall in a horizontal orientation. I also placed electronic candles around the stage, as open flames or smoke were not permitted inside the building.

Additional Content:

While researching the venue, I came across old photos of the place dating back to 1901, showcasing its transformation since then. Inspired, I reimagined these images by editing the church with different looks and surroundings [Figure 50]. These altered images became central to the event's promotion and poster design and were later featured on my social media posts as *echoes* of the intervention. I also created an animated version of the poster including generative visuals that I use to create the visual identity of the event. Similar shapes were used for chalk drawings and projected visuals on the wall [Figure 49].

Figure 48. Photo of the moment of drawing with chalk on black fabric for the event 'illithianeE' [Nika Otto]

Figure 49. Hung black fabrics as banners with chalk drawings for the event 'illithianeE' [author]

Figure 50. Additional digital contents created for the intervention 'illithianeE', inspired by the old photos of the location, shared online after the event [author].

Name Change:

Another aspect of this event was closely tied to my identity as an artist. Having worked under an alias, I wanted to transition to a new one that resonated more deeply with me. This event felt like the perfect moment for that transformation— a culmination of the expressions that had defined my artistic journey. I titled the event *illithianeE* as both its name and a formal announcement of my new alias. *[linked: C3, Detachment From Meanings, on page 54]*

OUTCOME:

This event was solely dedicated to my productions and intervention as a solo work, summarizing my techniques and efforts in space alterations. It was also the result of combining the most important tools I've been using throughout my research in a cohesive way. With this setup and selection of tools, I was able to shape the space and have atmosphere control in real-time. Even though having more time in the space to prepare the setup would have been ideal, I was happy with the day I had before the event, during which I also created the drawings within the space.

SUPPORT:

The intervention came together with help from Nika Otto, who assisted in gathering tree boughs and branches, emotionally supported me through every stage, and helped with taking photos and recording videos for documentation. Zuza contributed by photographing the live performance, and Şeyma provided me an extra laptop. I also acquired a projector from ASP Wrocław and additional equipment—such as cables, controllers, a video camera, and a tripod—from Maja Wolińska's studio, which I used to record the 1-hour set.

Supporting Digital Acts

Over the course of the three-year programme, I produced other pieces that involved experimenting with and presenting different spatial concepts. Although these works are not part of the core series of interventions, I consider them as supporting acts that ran parallel to the development of the main body of work.

RANDOM CHECK[94] ORGANISATIONS

I had the opportunity, through the support of my supervisor, Maja Wolinska, to participate in exhibitions and events she organized with Marcin Rupociński under the name *Random Check*. These events connected the K. Lipiński Academy of Music and the ASP Wrocław, fostering collaborations between students, doctoral students and lecturers. The result was the exhibitions and performances of audiovisual pieces, showcased at art venues and larger events.

I was part of a larger organization for these events, where I did not aim to make significant spatial changes that would only serve my team. Instead, I focused on incorporating spatial themes and ideas within the vision of the organisation. The curation of the event itself was already a spatial act, connecting various artists and works under a unified theme. Through these events, I had the opportunity to collaborate with wonderful musicians and create three distinct projects.

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[94] *Random Check* is an inter-university, cyclical artistic project. More info: https://randomcheck.asp.wroc.pl/.

Made Of And Unto

DATE   14 May 2022
LOCATION   The Red Hall, NFM – Wrocław, Poland
EVENT   Random Check III – Musica Polonica Nowa
TYPE   Audiovisual Performance

ACTIVITY LOG[95]

In collaboration with Chelsea Loew[96], composer and performer of the sounds, I produced and performed the visuals.

The concept I developed for this project revolved around using projected images as sources of light artefacts and phenomena, such as light rays, glares, and blooms that occur when perceiving light **[Figure 51]**. I also wanted to make the rays of light visible in the space, rather than just relying on screen visuals. To achieve this, I requested that the haze machine be operational during our performance, which I discussed with the light and stage technicians. I explained the details of our performance and outlined my expectations regarding the selection of colours and minimal stage lighting. Additionally, I proposed including reflective panels on the projected wall to further enhance the spatial dimension of the projected images, but my request was not accepted by the NFM team. These were my spatial requests for the event, and while some were realized, they were only partially fulfilled. This limitation seemed to stem from the highly systematic work procedures, which are likely necessary for such prestigious events. The nature of the event made it challenging to integrate new ideas into the established framework. This situation stood in stark contrast to the flexibility I had experienced in other venues. As working with different spaces presents unique challenges and circumstances, it was not an expectation, but rather an observation.

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[95] Şahin, A. Alperen, and Chelsea Loew. 14 May 2022. *Made of and Unto*. Audiovisual performance. The Red Hall, NFM – Wrocław, Poland: Random Check III – Musica Polonica Nowa, National Forum of Music. https://xyckshyt.xyz/nfm2022.
[96] Chelsea Loew is a composer, performer, and educator. More info: https://chelsealoew.com/.

Figure 51. Still from the video recordings of the live performance, light rays visible on haze, [Random Check]

Figure 52. Photo from the live performance, on the left: Chelsea Loew, on the right: author, [Random Check]

Ashen Lands

DATE   02-12 February 2023

LOCATION   Sala Immersyjna, National Museum (Muzeum Narodowe we Wrocławiu) – Wrocław, Poland

EVENT   Random Check IV

TYPE   Multimedia Installation - omnidirectional video projection and spatial sound

ACTIVITY LOG[97]

In collaboration with Ignacy Wojciechowski, composer of spatial audio, I produced the 3D virtual environments projected onto the four walls.

We created a multimedia composition for the Immersion Room of the Pawilon, equipped with a 360-degree video projection system and spatial sound through 48 independently controlled loudspeakers. Similar to the previous project, my focus was on enhancing the spatial experience within this setup. Inspired by landscapes of RPGs (role-playing games) such as *Skyrim* and *World of Warcraft*, I designed four distinct virtual environments, which I created animations and rendered them in a 360-degree format for surround projection. The spatial composition was built around immersive landscapes, while the temporal composition focused on atmospheric movements, weather, and particle effects, all created in *Unreal Engine* – a 3D game engine developed by *Epic Games*, is widely used for video games and simulations. These virtual environments exist not only in video format but also as 3D, playable versions.

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[97] Şahin, A. Alperen, and Ignacy Wojciechowski. 02-12 February 2023. *Ashen Lands.* Multimedia installation, surround audiovisual composition. Sala Immersyjna, Four Domes Pavilion Museum of Contemporary Art in Wrocław, Poland: Random Check IV – Muzeum Narodowe we Wrocławiu, ASP Wrocław. https://xyckshyt.xyz/ashenlands.

Figure 53. Four different partial panoramic sections of the levels of Ashen Lands, screenshots [author]

Figure 54. Photo from the screening of Ashen Lands, photo [author]

Level_01 Level_02 Level_03 Level_04

Level Level Level Level

Stage 1

Level1 Snow

Level2 Fog

Stage 2

Level3 Night

Level4 End

00:00   00:30   02:00   04:00   06:00   8:00

Sunrise Sunset Slow panning of the Background Sunlight Left>Right Light and Shadow Movements Slowly Setting Sun Light Till the End

Slow Falling of Snow Particles Wind Starts Slow Falling of Gray-Heavy Fog General Medium Density Fog Stays Slow Fast Slow Smoke rising from ground

Blowing Floor Snow Particles slowly reveals Background Storm Background Storm Fire Sparkles Floating in the Air

Snow Strong wind the scene Lightning effects Lightning effects Smoke rising from ground

Blizzard Black Mist Ashes Falling

Arrives From

Left and Right

Locational Smoke Effects

Opening Ending towards full
dark to bright darkness

I removed all the transitions since we'll have 4 different videos
mixed with everything else from other projects

compositon
throughout the
whole time for
thespace:

brighter darker

darker

entrance

IDEA for Panning Images/Sounds:
i might add some 2d animations on the sky panning
from left to right: at certain points.

no need for perfect syncing but if you would like to
try out we can make a test panning them at the
same time. with a simple file. I can send you a
couple seconds animation panning on the whole
screen

we can try for next monday together
16.01

if u already want to start
working on it we can use
these templates:

panning
1st option

route w3

w2 w1

entrance
start

w4

end

attack: 1,5sec (wall 1)
decay+sustain: 2sec (from
te beginning of wall2 to end
of the wall 3)
release: 1,5sec (wall 4)

panning 2nd option
(from darker spots towards the middle)

end w3

w2 w1

entrance
start

w4

start

attack: 1,5sec (wall 1 and wall4)
decay+sustain: 2sec (w2 and w3
to the edge)
release: 1,5sec (edge of w2 and
w3)

Figure 55. Layout of the timeline plannings for 'Ashen Lands' [author].

Figure 56. Screenshots of the development process in Unreal Engine [author].

Spectral Scape

DATE	10 May 2023
LOCATION	Miserart[98] – Wrocław, Poland
EVENT	Random Check V - WRO Media Art Biennale[99]
TYPE	Multimedia Installation - omnidirectional video projection and spatial sound

ACTIVITY LOG[100]

In collaboration with dr hab. Adam Porębski, composer and performer of the music, and Piotr Tokarz, visual producer of the videos for the screens, I produced and performed the projected images.

The key element of this project was the use of a weathered brick wall, which featured authentic textures and shapes. I decided to incorporate these textures into my composition, using them as a basis for the visuals. Additionally, I used the generative patch I programmed to create and shape 3D landscapes in real-time. I integrated the wall by starting with the title screen, where I distorted the textures via mapped visuals, creating an illusionary effect. This unexpected integration surprised visitors and, according to their feedback, made them question their perception.

Figure 57. Projected image on the weathered wall of Miserart for 'Spectral Scape' [author].

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[98] Miserart: An art venue in Wrocław's Nadodrze district since 2014. More info: https://miserart.com/
[99] WRO Media Art Biennale: A biennial in Wrocław, Poland, showcasing media art across the city.
[100] Şahin, A. Alperen, Adam Porębski, and Piotr Tokarz. 10 May 2023. *Spectral Scape*. Audiovisual performance, projection mapping. Miserart, Wrocław, Poland: Random Check V – WRO Media Art Biennale. https://xyckshyt.xyz/spectralscape.
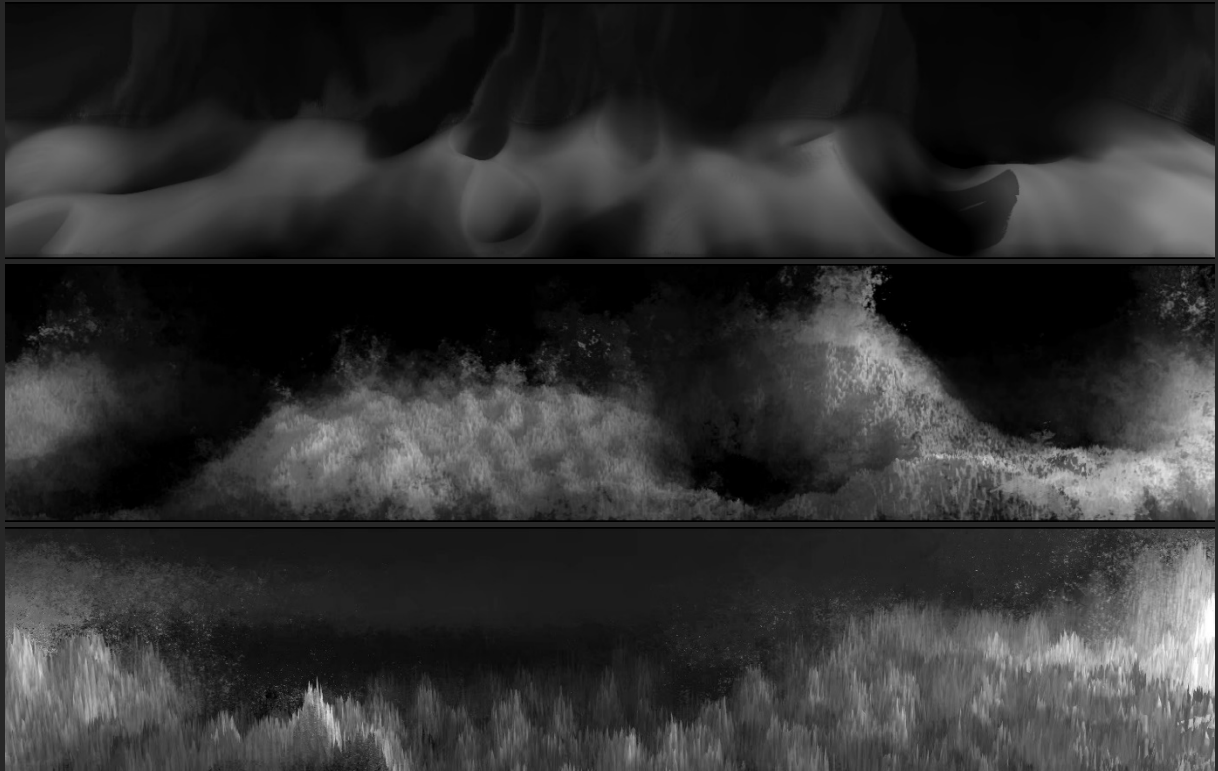
Figure 58. Three stills from different moments of the generative visuals produced in TouchDesigner for 'Spectral Scape', [author].

Figure 59. Photo from the live performance 'Spectral Scape', [Wojciech Chrubasik].

Local Collaboration Events

I have collaborated with local artists and art collectives, organizing events and participating as an artist in various capacities. In these events, I showcased interventions, audiovisual live performances, hybrid sets[101], and DJ sets[102]. The significance of these events within the scope of my thesis lies in the collective efforts of independent artists and groups, which made them possible. Often working as outsiders, we created opportunities to showcase our work through DIY events in non-gallery spaces.

Figure 60. Photos of the projected visuals on a wing shape, constructed with autumn reeds for 'Enchanted Wing' (project from following page) [author].

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[101] Hybrid Set: a performance blending live improvisation with pre-recorded tracks.
[102] DJ Set: A curated performance of pre-recorded music, typically mixed live.

Enchanted Wing

DATE	16 December 2022
LOCATION	Ciało, ul. Joannitów – Wrocław, Poland
EVENT	Fairycore Syndicate X SomaHaus Collective
TYPE	Spatial Intervention, Music Event

ACTIVITY LOG[103]

Audiovisual Performance, Co-organisation, Technical Assistance, Stage Design

I organized an event in collaboration with the *SomaHaus Collective* [104] took place on one of the two stages at Ciało. For this event, I created a hybrid set and was also responsible for organizing and managing the club aspect, working closely with managers and technicians. In alignment with the artistic identity of the Slovakian collective *Fairycore Syndicate*, invited by *SomaHaus*, I managed the stage setup, which involved preparing the club's lighting system, incorporating chains, and creating a central abstract wing sculpture made from autumn reeds. This sculpture was mapped with generative visuals I developed as part of my spatial tools, which were live-controlled during the artists' performances. The concept of the mapped object received a great deal of positive feedback from the visitors.

Figure 61. Wing shape created with autumn reeds, [author].

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[103] Şahin, A. Alperen. 16 December 2022. *Enchanted Wing*. Spatial intervention, audiovisual performance, art and music event. Fairycore Syndicate X SomaHaus Collective. Ciało, ul. Joannitów – Wrocław, Poland. https://xyckshyt.xyz/enchantedwing.

[104] *SomaHaus Collective*: an international and interdisciplinary art collective from Wrocław. More info: https://instagram.com/somahaus.collective/.

Figure 62. The wing at the event, animated via projected visuals created and live animated by the author,
*[**Agata Kosiak**].*

Inner Earth

DATE	09 September 2023
LOCATION	Wyspa Tamka – Wrocław, Poland
EVENT	Inner Earth – by Transatlantic & Późno
TYPE	Spatial Intervention, Music Event

ACTIVITY LOG[105]

Hybrid-set, Custom Light Setup, Live Visuals, DMX Stage Setup, Co-organisation of the Event

Another event was initiated by *Późno*[106] collective, inviting artists from *Transatlantic*[107] to perform in Wrocław alongside local artists. I became involved in the organization and location search. Initially planned to be held at Ciało, the event was cancelled due to disagreements with the venue owners regarding the headliner artists' earlier appearance at another event in the city two months prior. We then sought a new venue, which brought financial challenges. However, by adjusting details and developing budget-friendly solutions, we were able to partner with Wyspa Tamka[108] to bring the event to life.

Besides co-organizing the event, I performed an hour-long hybrid set and was responsible for setting up the lighting on two different stages. For the first stage, I ensured that the club's DMX system aligned with the vision and concept of the event. For the other stage, I installed and configured custom-made LED light modules, sourced from Paweł Peszek. These modules were animated live, creating dynamic lighting effects. The stage props and live visuals projected on the wall were handled by *Późno*. Together, we transformed an empty room into a stage by blending our DIY techniques and creative contributions.

[105] Şahin, A. Alperen. 09 September 2023. Stage design, live light control and hybrid set. 'Inner Earth' co-organised with Późno Collective. Wyspa Tamka, Wrocław, Poland. https://xyckshyt.xyz/pozno-ie-t.

[106] *Późno*: audiovisual collective from Wrocław. More info: https://instagram.com/pozno___/.

[107] *Transatlantic*: a music label in Berlin. More info: https://ra.co/promoters/111134.

[108] Wyspa Tamka: club, beach bar, art hub (2017-2024)

Figure 63. Stage design and custom-made light modules animated for each live show. [Późno]

Other Acts

I have also had other similar collaborations with these two collectives and continue to work with them on various projects. Some of these include events at music venues of Wrocław such as Transformator, Odra Pany, and Uczulenie. During these events, I experimented on live performance, stage design, and co-operated organisational tasks. Through the SomaHaus Collective, a music compilation album titled *Cities are also Nature*[109] (released on June 1, 2024) was created with contributions from independent artists based in Wrocław, culminating in its release event on June 28, 2024.

Figure 64. Screenshot from Bandcamp site of the album.

Figure 65. A photo from the live hybrid set by the author, from a Późno event, [Późno].

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[109] *Cities are also Nature*: https://somahauscollective.bandcamp.com/album/cities-are-also-nature.

Figure 66. Photo from the album release event of SomaHaus Collective. Live performance by the author (front, audio) and Adam Salamon (back, visuals), [holyld]

Epilogue

The *Sites of Psyche* series and the broader approach to spatial creation have been shaped by a process of discovery. Rooted in a *raw approach* to art-making, this work embraced the unpredictable and open-ended nature of working with space. Through the series of interventions and supporting spatial-digital acts, I've come to see intervention as an ongoing interaction with space, time, materials, and emotions, rather than a simple act of execution.

The mental and emotional challenges that accompany the artist's path of spatial expression have experienced to be both the greatest obstacles and the greatest sources of insight. In the process of embracing these challenges, I've come to understand that there is power in the rawness and the unfinished—an authenticity that cannot be manufactured but must instead be uncovered through a willingness to face the uncertainties inherent in the act of creation.

Spatial art is an ever-evolving field, one that resists easy definition and demands continuous engagement. While this thesis offers a snapshot of my approach, I believe it also opens up a realm of possibilities for future work—whether through further refining the *raw approach* or through embracing new materials, technologies, or modes of expression that continue to push the boundaries of what space can be. There is an ongoing dialogue with spaces across diverse fields, and this thesis is intended to contribute to that conversation.

As a future development of these ideas and as a means to further strengthen this expressive style, I find it exciting to think about expanding this approach to create and modify unclaimed outdoor areas or public spaces that hold significance and are open to interpretation.

The *Sites of Psyche* series has been my path, shaped by both intention and the unknown.

Figure 67 a spontaneous intervention in a forest, created while playing around with a dead tree root, Ljubljana, 24 May 2023, [author].

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List of Figures

Notes

'Sites of Psyche' The Series of Spatial Interventions

* Intervention [1]: Şahin, A. Alperen. 16 January 2022. *Xycknss*. Spatial intervention, art and music event. Ciało, ul. Świdnicka – Wrocław, Poland. https://xyckshyt.xyz/cialo-s12.
* Intervention [2]: Şahin, A. Alperen. 10-12 June 2022. *Ø,-Ł*. Spatial intervention. Pałac Gorzanów – Gorzanów, Poland: KONEKT Art and Music Festival. https://xyckshyt.xyz/gorzanow.
* Intervention [3]: Şahin, A. Alperen. 24-28 June 2022. *Annnnmn.Outofpillls*. Spatial intervention. a former hospital – Traugutta 118, Wrocław, Poland: SURVIVAL XX. https://xyckshyt.xyz/anmbethanien.
* Intervention [4]: Şahin, A. Alperen. 27 December 2023. *a rite kept in shadows I.*. Spatial intervention, audiovisual performance. Solo act. Korpúlfsstaðir – Reykjavik, Iceland: SÍM Residency. https://xyckshyt.xyz/aritekeptinshadows.
* Intervention [5]: Şahin, A. Alperen. 26-27 October 2024. *illithianeE*. Spatial intervention, audiovisual performance. Solo act. Wooden Church of Park Szczytnicki, aleja Dąbska, Wrocław, Poland: Otwarta Przestrzeń Kultury. https://xyckshyt.xyz/illithianee001.

* An excerpt from the untitled additional contents created after the act. on page 75
* An excerpt from the untitled texts I produced after the spatial act. on page 79.

Supporting Digital Acts

* Şahin, A. Alperen, and Chelsea Loew. 14 May 2022. *Made of and Unto*. Audiovisual performance. The Red Hall, NFM – Wrocław, Poland: Random Check III – Musica Polonica Nowa, National Forum of Music. https://xyckshyt.xyz/nfm2022.
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* Şahin, A. Alperen, Adam Porębski, and Piotr Tokarz. 10 May 2023. *Spectral Scape*. Audiovisual performance, projection mapping. Miserart, Wrocław, Poland: Random Check V - WRO Media Art Biennale. https://xyckshyt.xyz/spectralscape.
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* Şahin, A. Alperen. 09 September 2023. Stage design, live light control and hybrid set. 'Inner Earth' co-organised with Późno Collective. Wyspa Tamka – Wrocław, Poland. https://xyckshyt.xyz/pozno-ie-t.

Sounds & Musicians

* Raison d'être, a Swedish dark ambient project by Peter Andersson. More info: *https://raison-detre.info*. on page 7.
* Polar Inertia formed in 2010 by a group of artists. More info: *https://soundcloud.com/polarinertia*. on page 7.

❋ Cities are also Nature: https://somahauscollective.bandcamp.com/album/cities-are-also-nature. on page 108.

❋ Chelsea Loew is a composer, performer, and educator. More info: https://chelsealoew.com/. on page 95.

Video Games, Designers & Developers

❋ *Hellblade: Senua's Saga*, video game developed by Ninja Theory (Cambridge, UK: Ninja Theory, 2022). on page 18.

❋ Fumito Ueda, Japanese game designer, known for *Ico* (2001), *Shadow of the Colossus* (2005), and *The Last Guardian* (2016). on page 21.

❋ Hidetaka Miyazaki, Japanese game director and designer, renowned for *Dark Souls* (2011), *Bloodborne* (2015), and *Elden Ring* (2022). on page 22.

❋ FromSoftware, a Japanese video game developer established in 1986, is renowned for its challenging and atmospheric games. More info: https://fromsoftware.jp/. on page 22.

❋ *Dark Souls* (2011), an action RPG developed by FromSoftware and published by Bandai Namco Entertainment. on page 22.

❋ *Elden Ring* (2022) is an action role-playing game directed by Hidetaka Miyazaki, developed by FromSoftware and published by Bandai Namco Entertainment. It is known for its expansive open world, deep lore, and collaboration with fantasy writer George R.R. Martin. on page 23.

❋ *0_abyssalSomewhere,* is a surreal atmospheric game by *nonoise*. More info: https://nonoise.itch.io/abyssalsomewhere. on page 25.

❋ *Limasse Five*, an independent game creator. More info: https://artstation.com/mavros-limassefive. on page 25.

Events, Locations & Collectives

❋ *Instytut,* an organization focused on promoting electronic-music and techno culture through events, festivals, and artistic collaborations. More info: https://technoinstytut.pl/. on page 31.

❋ *Oramics,* a feminist platform, founded in 2017, supporting women, queer, and non-binary people in the electronic music industry. More info: https://oramics.pl/. on page 31.

❋ *KinoMural* an event that showcases video art, sound, and experimental films on outdoor building walls in Wrocław's Nadodrze district, held annually since 2019. More info: https://kinomural.com/. on page 32.

❋ *STYRTA KOLEKTYW,* a local art collective in Wrocław. https://instagram.com/styrtakolektyw/.

❋ *Speedrunning* playing a game to complete it as quickly as possible, often using glitches or shortcuts. on page 36.

❋ Ciało, a night-club famous for its techno music, established in 2018 at ul. Świdnicka in Wrocław, now is located at Joannitów 13.on page 59.

❋ The SURVIVAL Art Review is a festival organised by the Art Transparent Foundation in Wrocław since 2003. More info: https://survival.art.pl. on page 69.

❋ The Association of Icelandic Visual Artists (SÍM) was founded in 1982 and started the *SÍM Residency* in 2002. More info: https://sim-residency.info/. on page 75.

❋ *Random Check* is an inter-university, cyclical artistic project. More info: https://randomcheck.asp.wroc.pl/. on page 94.

❋ Miserart: An art venue in Wrocław's Nadodrze district since 2014. More info: https://miserart.com/. on page 101.

❋ WRO Media Art Biennale: A biennial in Wrocław, Poland, showcasing media art across the city. on page 101.

❋ *SomaHaus Collective*: an international and interdisciplinary art collective from Wrocław. More info: https://instagram.com/somahaus.collective/. on page 104.

❋ *Późno*: audiovisual collective from Wrocław. More info: https://instagram.com/pozno___/. on page 106.

❋ *Transatlantic*: a music label in Berlin. More info: https://ra.co/promoters/111134. on page 106.

❋ Wyspa Tamka: club, beach bar, art hub (2017-2024). on page 106.

Terms

❋ LEDs (Light Emitting Diodes), energy-efficient lighting solutions that use less power and have a longer lifespan compared to traditional lighting, making them more sustainable. on page 45.

❋ DMX, a standard protocol used to control lighting and stage effects like smoke and haze in live performances and stages. on page 45.

❋ OSC (Open Sound Control), a protocol used for communication between devices in digital audio and multimedia systems, enabling high-precision control and synchronization. on page 45.

❋ *Resolume Arena*, a software used for real-time video mixing and live performances. on page 47.

❋ Art-Net, a protocol used for transmitting DMX512 data over Ethernet networks, commonly used in live event lighting and digital installations. on page 47.

❋ *TouchDesigner*, a visual programming language used for creating interactive media systems, real-time visuals, and multimedia installations. on page 47.

❋ A **patch** refers to a collection of interconnected nodes or components used to create software projects, especially in visual programming environments. on page 47.

❋ *Ableton Live*, digital audio workstation (DAW) used for music production, live performances, and sound design. It offers a range of tools for recording, editing, and manipulating audio and MIDI in a flexible, non-linear environment. on page 49.

❋ MIDI (Musical Instrument Digital Interface), a standard protocol used for communicating and controlling electronic musical instruments and devices. on page 50.

❋ Hybrid Set: a performance blending live improvisation with pre-recorded tracks. on page 103.

❋ DJ Set: A curated performance of pre-recorded music, typically mixed live. on page 103.

❋ IDM, Intelligent Dance Music, a genre of electronic music with unconventional rhythms and experimental sound design. on page 49.

❋ DSBM, Depressive Suicidal Black Metal, a subgenre focused on themes of depression and despair, with slower tempos and melancholic melodies. on page 49.