



LANDSCAPE

INSTALLATION ART

景观装置艺术

凤凰空间·华南编辑部 编

江苏人民出版社

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Interface

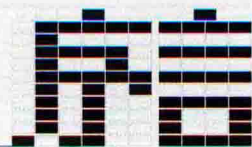
The broad global overview of contemporary landscape installation art in this book provides not only makes one realise that evolutions in design media and construction technology over the past decade or so are profoundly influencing the outcome of our current work: this book suggests an interesting period ahead of us where architects, landscape architects and designers will be able to unleash their creativity onto the environment more unhindered than ever, thanks to digital design and fabrication tools.

At the end of the 20th century three-dimensional CAD packages brought a fresh new breeze into the design industry. A formal liberation emerged from the various modelling softwares in which a virtual design space did not impose limitations such as gravity or material thickness onto the creative process. These technologies have continued to evolve and became ever more user-friendly and widespread. In addition to these virtual design environments, the current proliferation of computer programming amongst designers is pushing these newly found opportunities even further. Designs impossible to draw accurately by hand can now be generated by the click of a mouse button thanks to the computer-scripting of geometries. In addition, the incorporation of real-time data, such as sensorial inputs or performance data, is technically made possible, which allows projects to incorporate another layer of sophistication. Finally, the construction and fabrication process is radically transforming as well. Computer controlled manufacturing methods are spreading rapidly and bring into the manufacturing plant a level of accuracy and precision unachievable by hand. By introducing full customisation of building components, they additionally allow us to escape from standardisation. Hence, highly innovative and unprecedented work is now capable to leave the safe virtual environments of our computer screens and materialise at full scale into our daily lives. Research, experimentation and exploration of these evolutions are spearheaded, amongst others, by people like Gramazio & Kohler from the ETH in Zurich, whose ground-breaking work is presented here with the "Pike Loop" and "The Sequential Structure". Their contributions to the global design discourse make a level of complexity that was previously practically inconceivable slowly become part of an everyday design vocabulary.

本书以全球性的视野纵观当代景观装置艺术。它告诉人们，在过去十年左右的时间里，设计媒介和施工技术的飞速发展，深刻地影响着我们的设计成品；它更向人们展示，未来对于建筑师、景观师、设计师而言将充满无穷趣味，借助数字化设计与装配工具，他们将能前所未有地、更无拘无束地发挥他们的创造力。

20世纪末，三维CAD程序包在设计行业刮起了一股新鲜之风。设计的正式解放始于各式各样的建模软件，建模软件提供的虚拟设计空间，没有重力约束，不受材料厚度限制。这类技术仍在不断发展，并且变得界面更加人性化，应用更加广泛。除了这些虚拟设计环境，目前在设计师群体中扩散的计算机编程更进一步推动了其发展。计算机几何图形脚本语言使得人们通过点击鼠标便可绘制出精确的设计图案，突破了手工绘制的限制。另外，实时数据的输入（如感应式的输入或表现数据）也具备了技术上的可行性，从而令更为复杂的项目也得以实现。最后，施工和装配过程也得到了快速的改进。以计算机控制的生产方法迅速普及，使生产企业实现了手工无法实现的高度精确。此外，通过建筑组件的全定制，我们得以摆脱标准化组件。至此，具有高度创新性的、前所未有的作品从我们电脑屏幕里的安全虚拟环境中走出来，成为我们日常生活中活生生的物体。在此方面进行调研、试验和探索的先锋人物包括来自苏黎世联邦理工学院的格拉马齐奥和科勒，本书收录的“派克循环”和“序列结构”便是他们开拓性的作品。他们对全球设计领域所作出的贡献，使得具有复杂性的设计慢慢变成了设计师日常语汇的一部分，这在以前是不可思议的。

技术的普及，以及创意产业在使用现代化工具处理复杂的设计安装时的简便性，使设计师关注的焦点慢慢



发生了转移。一些具有高度图形特性的项目，如 E/B 工作室的“椅子建筑”项目，以更大众化的物体——典型的椅子组合成复杂的几何形式，这明显是受到了近年的设计趋势的影响，开始脱离纯粹的数字化环境。书中其他应用了高科技的项目则走得更远，将终端用户放在了最显著的位置，非常具有前瞻性。促成装置作品与参观者之间无缝结合甚至彼此相融的，仍是技术。他玛·弗兰克的作品“萤火虫”依赖高度复杂的、实时响应的环境，但她将传感器和数据处理系统都隐藏起来，形成一片绿色有机景观，令人仿佛置身童话般得幻境。

书中大部分项目都有一个共同点：对现象、效果和情感的关注。不管作品与环境的互动是微妙的（如“林中之路”“树屋”）、幽默的（如“云朵”“金色月亮”）还是明确的（如“倒置”），都追求对参观者的深刻影响。

随着技术的飞速发展，我对创意设计的明天充满期待。每天都有更多的机会涌现，而设计师需要做的就是，探索如何将之更合理、更具创意、更有趣地加以应用。所以，请擦亮你的双眼，一个新的纪元正在开始！

克里斯托夫·卡罗拉
LEAD 创始合伙人

This democratisation of technology, and the apparent ease with which contemporary tools allow the creative industries to deal with intricate design set-ups, is now slowly leading to a shift in focus. Highly graphical projects, like the "Seat" by E/B Office, which are clearly influenced by recent trends, start to dissociate themselves from the pure "digital" environment. Here this is happening through the combination of complex geometries with more mundane media — the objet-trouvé of an archetypical chair. The raison d'être of many of the other presented projects which incorporate high-tech is shifting even further away from technical exploration and a more proactive engagement with the end-user is brought to the foreground. Again it is technology which allows the relationships and dialogues between installations and spectators to gradually become seamless, almost organic. Projects like "Lampyrus Noctiluca" by Tamar Frank heavily rely on a highly complex, real-time responsive environment, but make this network of sensors and data-processing disappear in the creation of an organic landscape that transforms a generic patch of greenery in a magical fairy-tale environment.

It is precisely there that most projects featured in this book find a common ground: in this interest for the phenomenological, the effect and the affect. Whether the confrontations with the environment are subtle and delicate, as in Tetsuo Kondo Architects' "A Path in the Forest" or the "Tree Hotel" by Tham & Videgård Arkitekter; playful, such as "Cloud" by Caitlind r.c. Brown and Wayne Garrett, or our "Golden Moon"; or more explicit and aggressive, such as Dan Havel and Dean Ruck's "Inversion": all ambition to profoundly impact the spectator.

Keeping in mind that technological evolutions tend to grow exponentially, I can only anxiously and enthusiastically look forward to what the next years of creative design will bring us. With more possibilities opening up every day, it will be up to us, designers, to explore where these can be applied most appropriately, creatively, and interestingly. So keep your eyes open: a wave is coming!

KRISTOF CROLLA, ir-Arch, AA-MArch
Founding Partner at Laboratory for Explorative Architecture & Design Ltd. – LEAD

Preface

The design of urban open spaces in recent years is clearly showing the prevalence of two different spatial conceptual dimensions: on one hand, strategic visions focus on the city as a whole on large geographical scale, often in metropolitan contexts, sometimes pushing the limits of a new utopia; on the other, single actions revitalize urban microspaces, sometimes permanent, sometimes temporary. In other words, on the one hand an immense and tactical size and on the other a tiny and concrete one, the effects of which are often inversely proportional.

This book - *Landscape Installation Art* - explore the latter well-established way to redefine the urban scene and to inhabit public space of the city, offering a wide and original survey of experiences in different countries of the world. It's a variety of experiences, which together allow us to highlight the persistence of some common themes from those suggested by the title of the book: the synthesis of just three words contains a great chance of meaning openness.

Let's start from "Installation". It refers to a way of imagining the city and its public spaces necessarily factual: as a matter of fact, the word "installation" - which literally means assembling, constructing, working out - can't mean regardless of making, of being realized in practice in order to have and produce sense. So that the value of these experiences often is not only in the completed work, but even or especially in the process of construction and organization.

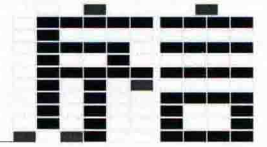
The first word of the title is "Landscape", an inclusive word with multiple meanings. Leafing through the volume, clearly different acceptations emerge, all necessarily related to design. First, landscape is a gaze hypothesis: to design is to show, make a place eloquent and meaningful, often make visible the invisible things of the world, realize epiphanies. Landscape is transformation, an ever-changing realm, highlighted by the same transitoriness of ephemeral installations, sometimes nemesis of pace and speed of ordinary major urban transformations. The landscape instability over time is often investigated by exploring the nightlife scene, conceived as a dimension independent from the day one. Landscape is a place of latent but incessant relationships between natural and artificial elements, sometimes in the form of metaphor, sometimes in the concreteness of micro-ecosystems that colonize aseptic spaces of everyday life, where vegetation and animals establish unexpected equilibrium with people and their accessories. Landscape is a place of living outdoors. Most installations are spaces of new welcoming that seem to be urban refuges, shelters, niches, nests, shells, roofs, to say that the city is not a hospitable place and so, to be able to live in, we need to create physical

近几年城市开放空间的设计清晰地显示了两种不同的空间概念维度的普遍性。一方面，战略性的构想侧重在广大的地域范围内作为一个整体的城市，通常是大都市，有时甚至突破了新乌托邦的界限；另一方面，单一的行为则为城市内小范围的空间带来了活力，或长久，或短暂。换言之，一方面规模宏大，处于战略性的高度，另一方面细微而实用，其影响往往成反比。

《景观装置艺术》这本书探索的是后者这一重新定义城市景观和栖息于城市公共空间的行之有效的方 式，对世界上不同国家在此方面的经验展开了广泛而具原创性的调查。各类经验集结在此书中，一起强调了一些共同主题的持续性，这些主题从书名中的三个含义广泛的词语中便隐 隐透露出来。

我们从“装置”这个词开始说起吧。“装置”指的是一种将城市及其公共空间看成真实的存在的方式，实际上，“装置”这个词从字面意思来看（装配、构造、制定），就必然与制造、实现以便产生感觉有关。因此，这些经验的可贵之处，往往不仅在于成品，而且在于（甚至特别在于）安装与组织的过程。

书名中的第一个词是“景观”，这是一个具有多重含义的词。翻阅本书，截然不同的各种含义便纷纷呈现，而这些含义不可避免地都与设计相关。首先，景观的存在始于这样一种假设，即设计是为了展现，为了使一个地方变得迷人、富有意义，将世上原本不可见的东西展现在人们眼前，让人顿悟。其次，景观是改造，是一个不断变化的领域。临时性装置的短暂性突出强调了这一点。景观有时也是对人们城市大改造速度过快的惩罚。景观的不稳定性通常是通过探索夜晚景象来进行研究的，这是独立于白天景象的另一种维度。再次，景观是自然与人造元素之间隐藏的但连续不断的关系的所在，有时以暗喻呈现，有时却又具备微生态系统的真实。微生态系统统治了日常生活中的无菌地带，植物和动物在此不期然地与人类及其附属物和平相处。最后，景观还是室外生活空间。大部分装置都是一个



舒适的空间，它可以是城市避难所、收容所、壁龛、巢穴、壳体或者屋顶。鉴于城市并不是一个非常舒适的空间，为了居住，我们必须建造物质上和情感上的保护屏障，营造舒适的家一般的环境，并且提供身份象征和安全性能，其意义的重要性已经远远超过了功能。

第三个词是“艺术”，艺术在设计与公共空间之间起到最主要的调节作用。艺术与建筑之间的界限越来越模糊，而对于人与空间之间关系的最大胆的探索正是游移在这模糊的界限中。艺术需要的是冒险，而不是中庸，艺术可以使用极端的规则，可以不平衡，因此本书中的作品很多都与场地存在不和谐之处，或是材料，或是形状，或是技术，或是尺寸。作品与场地成一定比例（或者比例失调），因此，它们在尺度层面，也在意义层面上赋予装置以新的身份和用途，譬如，公共汽车站能被赋予新的意义，引入新的活动。它们引导人们反思传统的美学分类，对在麻痹的或者说被麻痹的城市中，艺术及其魅力所起到的审美作用提出质疑。它们偶尔也很不可靠地借助美学悖论，在本应尽量低调的环境中激起敏感的反应。本书中的大部分装置位于平凡无奇的场地，处于日常的景观中，不管审美还是功能都处于被动的地位；或者相反，它们位于神奇的场所，形成反讽、善意的亵渎。不管在哪种情况下，艺术的介入都是为了让人们打破固有的认知，体现公共空间在语义上和美学上的身份变化。

这些装置在反思城市公共空间方面起到了模范作用，它们不再受尺寸、规则和功能的限制，却以建筑的形式自由地表达别具创意的目的。它们使用不同寻常的材料和技术并探索其极限，将实际中或寓言中的画面变成现实，并常常引起参观者的某种反应。通过它们的多重功能、基于图形元素集合的构筑法则之根据、联觉的压力，这些装置无可取代地推动并更新了艺术、建筑、城市与景观之间的联系。

安娜丽莎·梅塔
OSA 建筑与景观公司

and emotional protections, cockpits of new shared homelikeness, objects of affection to give identity and security, important the most for their meaning than for their function.

The third word is "Art", protagonist in his role as a mediator between design and public space. The boundary between art and architecture appears more and more weak and indistinct. This boundary is where some of the most daring exploration of relationships between people and space take place. Art requires risk, not moderation, using extreme formulas and working in imbalance. So many of the works collected in the volume dialogue with the place by dissonance: about materials, shapes, technology, dimensions; they work on proportion (or disproportion) between art work and place and, therefore, on issue of size scale as well as meaning scale, often giving new status and use to established structures: a bus stop can produce new meaning and new activities. They suggest rethinking the traditional aesthetic categories, prompting questions about the role of art and its spell in producing beauty in the often anesthetic or anesthetized city. They occasionally resort to aesthetic paradoxes, not reassuring at all, to produce sensitive reactions in contexts where it is used to feel as little as possible. Most of the installations presented lies in ordinary places, in everyday landscape, of aesthetic and functional passive consumption. Or, on the contrary, they are a kind of ironic and benevolent desecration of mystical places. In both cases, art intervenes to rescue us from addicted perceptions and so manifest the changes of the semantic and aesthetic status of public space.

These installations are a kind of prototype of how it is possible to rethink public space in our cities: unburdened from size, regulation and function constraints than the normal practice of urban design, they are the form of architecture that more freely can express innovative tensions and purposes. They are opportunities to explore the limits of using unusual materials and technologies, to verify the viability of images, real or suggested in allegory, often provoking the audience response. Through their hybrid and plural functions, the evidence of constructive principles often based on the assembly of pattern elements, the stress of synesthetic perceptions, they provide an irreplaceable contribution for powering and renewing connections between art, architecture, city and landscape.

Annalisa Metta
OSA architettura e paesaggio

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标志性景观装置

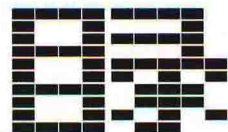
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- Golden Moon 金色月亮
- Honey Scape 蜂巢
- Lobelia Color dell'aere 蓝色半边莲
- Exhale Pavilion 呼吸亭
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- Hilltone 木山
- Woods of Net 网之木亭
- Eggs 蛋形亭子
- The Sequential Structure 序列结构
- A Path in the Forest 林中之路
- Sway'd 摇摆棍
- Tree Hotel 树屋
- Rainbow Park 彩虹公园
- Cave for Kids 孩童之洞
- Fireplace for Children 儿童壁炉
- Pop Rocks 泡泡岩
- Mosquito Meeting Zone 蚊子聚会装置
- Shadows Relax Zone 影子休息装置
- Tea Pavilions and Bubble Gate 茶凉亭与泡泡门

piratetechnics
BURNING ART

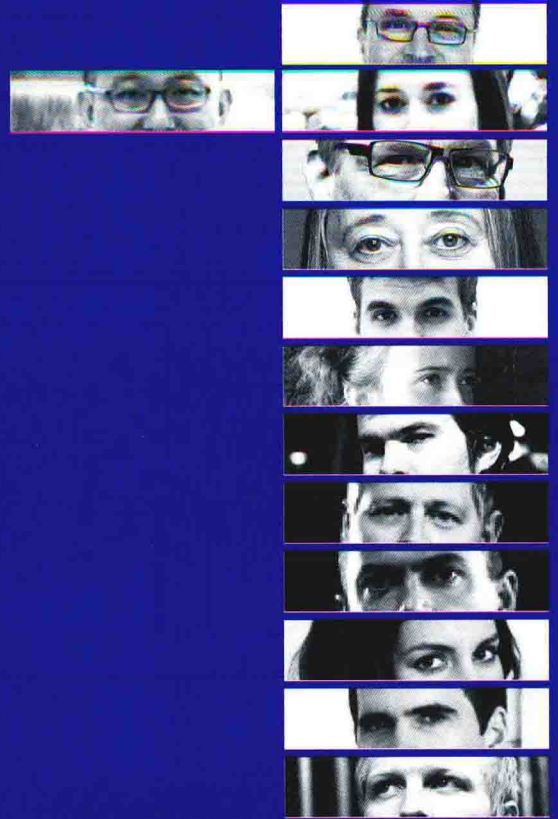


PIRATETECHNICS 第一章

1. IMPROVING IDENTIFIABILITY 增加可辨识度

2. BEING UNIQUE AND CREATIVE 独具创意

3. REQUIRING A LONG DESIGN AND CONSTRUCTION PERIOD 需要较长时间完成



SIGNATURE LANDSCAPE INSTALLATIONS

标志性景观装置

Flower from the Universe 宇宙之花

Design: Titia Ex

Diameter: 3.96 m

Minimum Height: 1.60 m

Materials: LED light, polycarbonate tubes, transparent polyurethane, stainless steel frame, polyester heart, electronics

直径: 3.96 m

最低高度: 1.60 m

材料: LED 灯、聚碳酸酯管、透明的聚氨酯、不锈钢架、聚酯花蕊、电子设备



www.titiaex.nl

KEY FEATURE 亮点

Palette 色谱

Intellective Interplay 智能互动

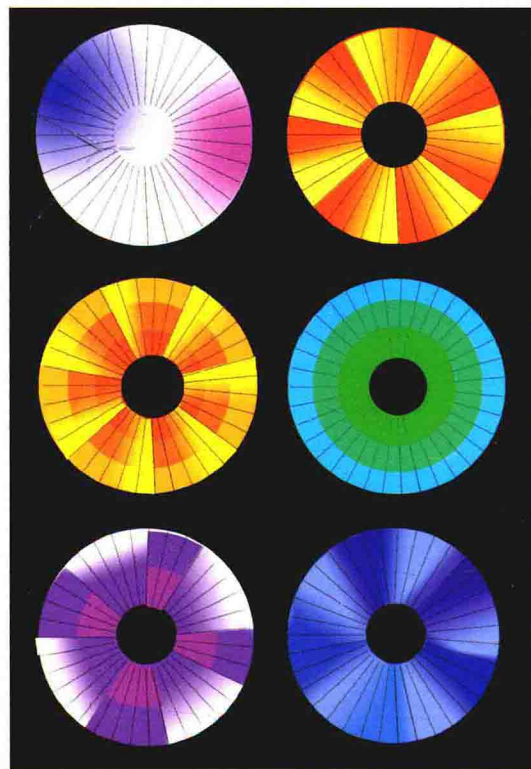
Science Fiction 科幻

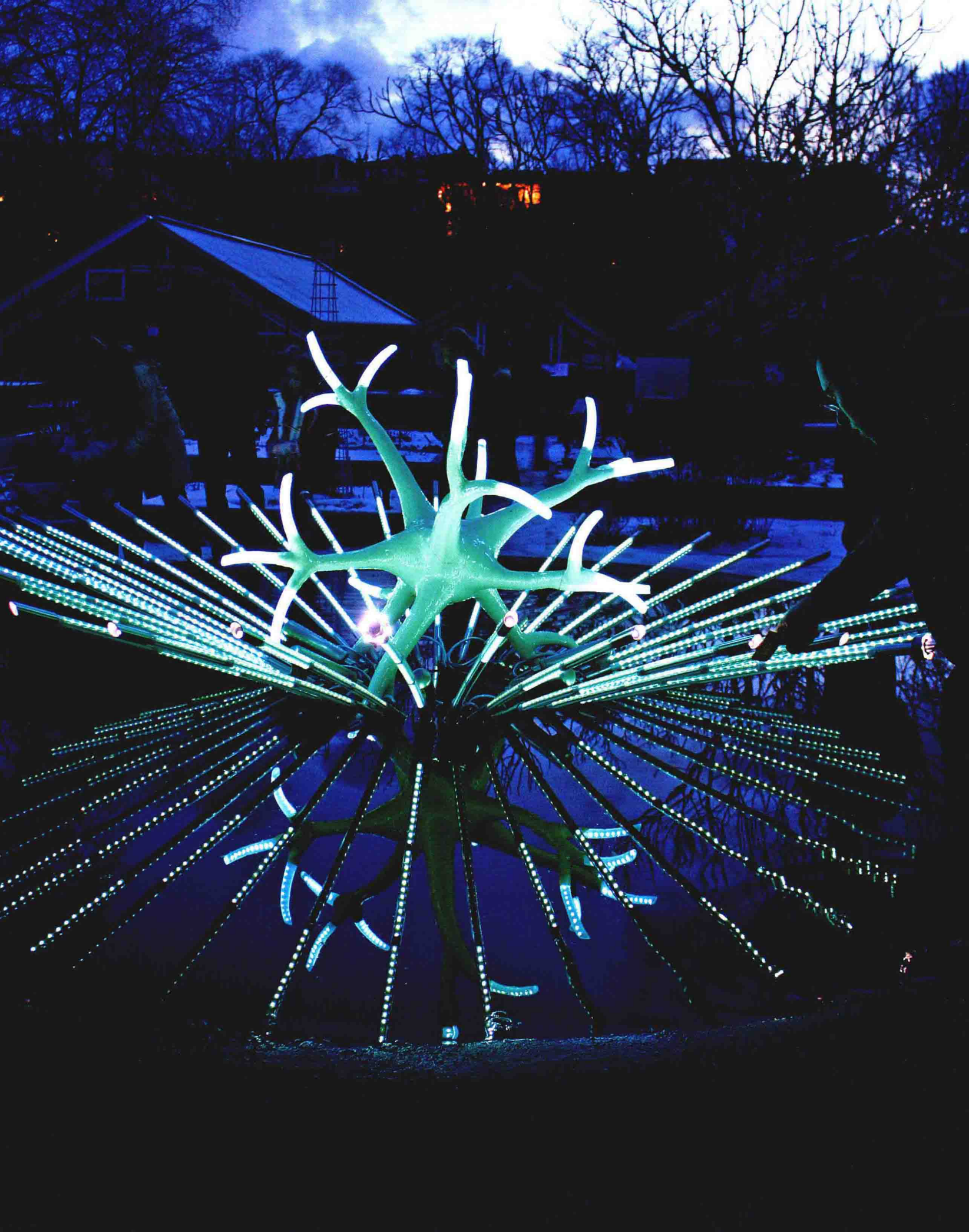
A gigantic light flower, seeming to float above the surface, with a heart modelled on a brain cell, encircled by a garland of graceful stems. A circle of seven pods lies under the heart, in here is hidden the seed of movement.

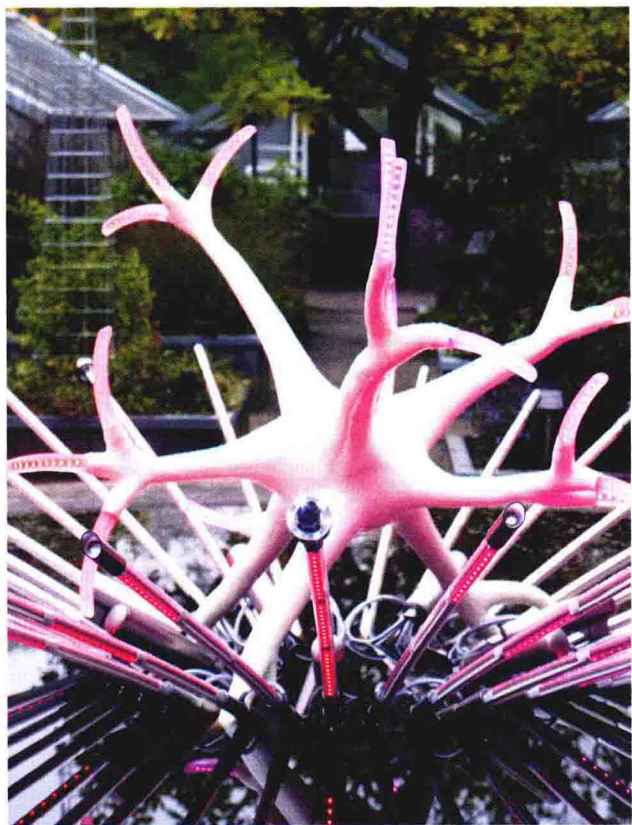
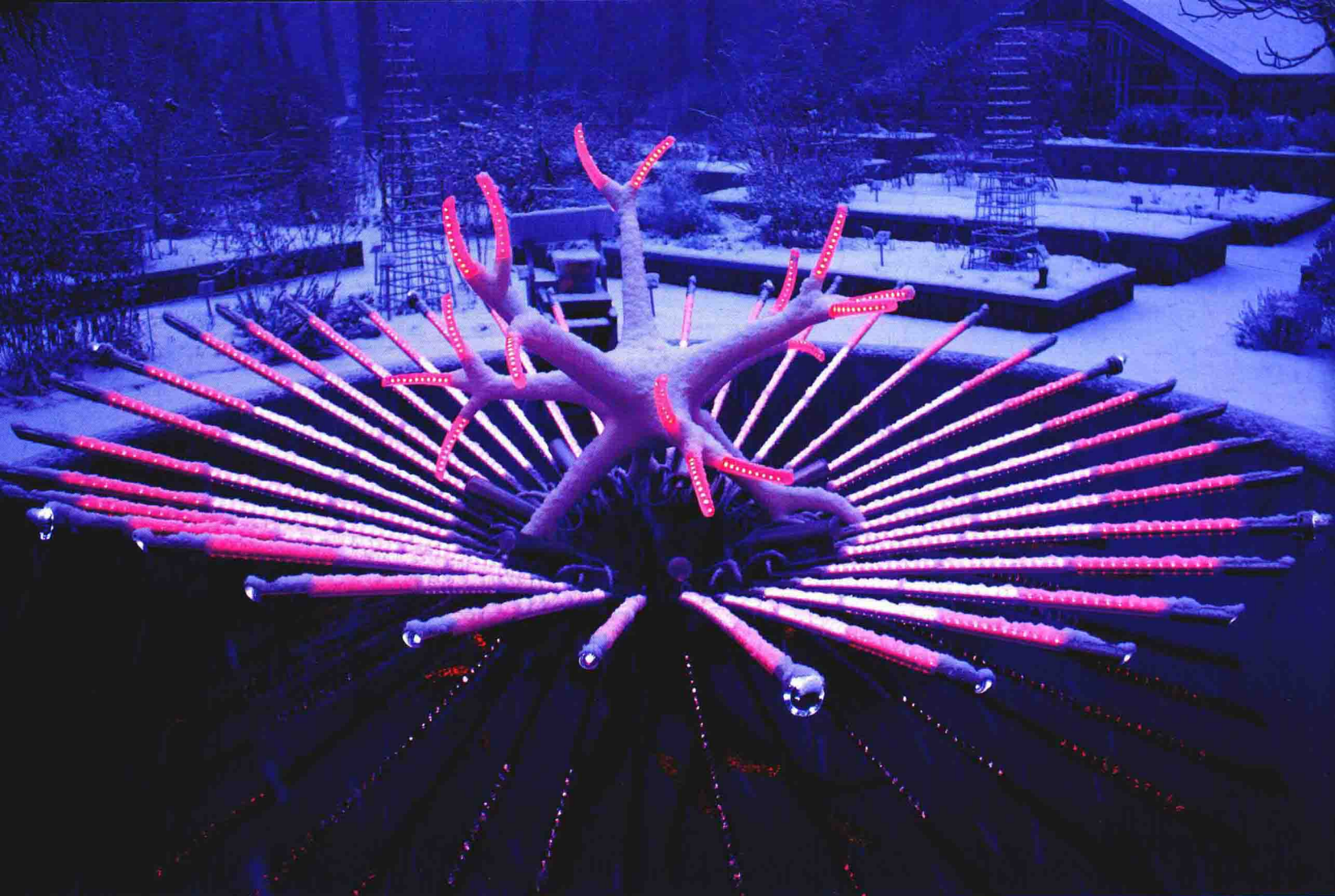
By walking around the artwork, the visitor sets off a wave of moving colours. The flower records the colours surrounding it and transfers these to the "petals" into which the garland is divided. On the edges of the petals the reflected colours gradually run into one another. The brain cell in the heart has illuminated offshoots that follow or are in contrast with the colours in the garland. A dynamic interplay is created with both the viewer and the surroundings influencing the light flower.

In order to also be able to read colours by night, all the stems have a searchlight. If no movement or colour change is detected then the light flower switches to a pre-programmed pattern.

The principle behind Flower from the Universe is physical space. Space as palette, as biotope: a living organism. The work emphasises the poetry of the site. Colour and movement intertwine in the artwork. The context changes continually; viewer and light sculpture intermingle and connect and are together incorporated into a unity of time; there is no beginning or end. The intelligence of the natural order prevails.







一朵巨大的宇宙之花，似乎漂浮在水面上。“花蕊”部位是模仿脑细胞的形状打造而成的，四周环绕着优美的“花瓣”组成的“花环”。“花蕊”下方有七个围成一圈的“荚”，这个装置运行的根源便隐藏在这里。

参观者围绕着该装置走动的时候，带来了不断移动的色彩。“宇宙之花”会记录下这些在它周围移动的色彩，将色彩传递到由“花环”分裂形成的“花瓣”上。“花瓣”一端接收到的色彩逐渐向另一端过渡。“脑细胞”的分支也感应到色彩，呈现出与该色彩相同的颜色或对比色。由此，在参观者和周围环境的影响下，“宇宙之花”呈现出了活泼的色彩变化。

为了使“宇宙之花”夜晚仍能感应周围色彩，所有“花瓣”都安装了探照灯。如果周围没有移动的物体，也没有色彩变化，“宇宙之花”会自动切换模式，呈现预先编程的图案。

“宇宙之花”的设计根据是物质空间。空间作为调色板、作为生境，是一个活的生物体。该装置强调了空间的诗意。色彩、运动在作品中交织在一起。随着周围环境的不断改变，参观者与装置的界限亦随之被打破，相融在一起，并一起被卷入时间的洪流中，没有开始，亦无终结。自然秩序之力量最终凌驾一切。



TECHNOLOGY 高科技分析

Flower from the Universe works using sensors and specially developed software that controls the LED lights in the stems and the offshoots of the brain cell. Each of the 35 stems comprises three clusters of LED strips, which can change colour independently. As a colour is detected by one of the seven sensors this then influences one of the seven 'petals', each of which serves a sensor. If there is no stimulus for some time, then this petal distribution can change into an entirely different one. The 18 offshoots of the brain cell each comprise a cluster of LED strips and can be individually controlled. When there is interaction they take

“宇宙之花”采用传感器和特别开发的软件，后者用以控制色彩显示管和“脑细胞”分支上的LED灯。色彩显示管共35根，每根都有三组LED灯管，三组灯管有各自独立的色彩，它们就像是35片“花瓣”。“荚”共有七个，每个均安装有一个传感器，当七个传感器中有一个检测到色彩，“荚”所对应的“花瓣”就会发生感应。如果某段时间传感器没有受到外部刺激，“花瓣”的颜色分布就会完全改变。“脑细胞”共有18个分支，每个分支包含一组LED灯管，每组灯管独立受控制。当互动发生时，它们

on the dominant, or perhaps the complementary, colour of the closest petal. Without external stimulus the offshoots also switch over to internal control.

The work is supported in the middle by a stainless steel frame on four adjustable legs. A pivot point can be fixed at the base of each stem enabling the garland to fan out in different ways. The electronics are concealed in seven horizontal pods that form part of the visual image. The work is switched on and off using a time switch.

会呈现出与最近的一片“花瓣”色彩相同或形成对比色的颜色。当外部刺激消失时，这些分支同样会切换到内部控制模式。

该装置的支撑结构为中间的不锈钢框，安装在四个可调节的支架上。色彩显示管的支点设在底端，使得花环能呈扇形散开。电子设备隐藏在七个平放的“荚”里，这些“荚”也是构成视觉景象的一部分。装置采用自动定时开关。

In/odore 气味装置

Design: diverserighestudio, Simone Gheduzzi, Nicola Rimondi Gabriele Sorichetti architetti

Team: Riccardo Castaldini, Simone Veronese, Alice Marzola, Maddalena Liverani

Curators: La Pillola art gallery, Marco Landini, Mariano Andres Araneo

Photography: Vittorio Rimondi, Giorgio Serra, Davide Menis

Location: Palazzo d'Accursio, Courtyard of Honor, Bologna, Italy

Area: 12 m × 14 m

地点: 意大利博洛尼亚

面积: 12 m × 14 m



www.diverserighestudio.it

KEY FEATURE 亮点

Olfactory Experience 嗅觉体验

Utopia 乌托邦

Sustainability 可持续发展

The installation deals with open spaces within the city, with their not-so-sustainable development, and it invites to think about the artificiality of parks and gardens. The location, the Honour Courtyard of Palazzo d'Accursio, has been the nervous centre of the Bologna Municipality for ages and symbolically it's the crossroads of the city's smells.

In/odore offers an olfactory experience and displays the natural/smell-artificial/odourless dichotomy. While trying to emulate Nature, man often produces aseptic simulacra. In the installation a natural garden (utopia) is projected towards the sky, while on the ground an artificial garden unfolds (reality). The idea of a natural garden is represented by the hanging flowers which deny themselves to the sun, facing the ground. The artificial garden is represented by fake stems dully repeating and made of recycled odourless materials and little transparent plastic sachets filled with cloths soaked in synthetic perfumes. While on exhibit the flowers of the natural garden lose their petals, which rain on the audience and on the artificial garden.



