

CONTEMPORARY INSTALLATION ART

ARTPOWER

Contemporary Installation Art

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PREFACE

In 1995, a week-long trip to Tokyo as an architectural student gave me the passion for colors. Overwhelming number of store signs, flying electrical cables, and the fragments of blue sky between various volumes of buildings — it was a flow of thousands of colors pervading the street that built a complex depth and density, creating three-dimensional layers in the city of Tokyo. I felt a lot of emotions, as if it was the first time I saw colors. And in the first two hours in Tokyo, my mind decided to live in this city. Inspired by the colors and layers I feel in the cityscape of Tokyo, I use colors as three-dimensional elements, like layers, in order to create spaces, not as a finishing touch applied to surfaces. With colors, I try to give emotions to people.

Installations are pure emotions. They are free from regulations and functions. Our body enveloped by structural forms, fingers attracted by soft textures, eyes delighted by beautiful colors, heart moved by slow movements, installations create a unique atmosphere, felt entirely by the five senses, generating unlimited emotions. They can make people smile, laugh, surprise, react, talk, in all the cases they create a special moment of happiness.

It is challenging to define installation. It has essence of sculpture, architecture or sometimes poetry. The prime incentive of installations is to give audience a three-dimensional spatial experience through emotions. Outdoor or indoor, installations change the perception of the environment, creating a special relation with the nature, adding some magic to the existing space. Their scale being close to the human body, create an intimate relationship, receiving direct response from the body and the heart.

Unlike architectural pieces that last for decades, installations are fugacious. They are intended to be seen and experienced by the general public, giving a small surprise and curiosity, and transforming people's ordinary days. Installations are made only for that moment, especially for that place, short-lived yet the sensation is strongly remembered.

Unlimited possibilities. Unlimited perceptions. Installations give magical moment. Temporary yet rich in ideas. Installations are the showcase of the pure emotions in that precise moment of time.

Emmanuelle Moureaux

CONTENTS

002	Zigzag	058	Plastik	122	Stormcloud	190	Glamping
006	Floor Installation	062	S.João Structure	128	Glassberg	194	Based on A Grid
008	The Mendicant	066	Net Blow-up Yokohama	134	FXFOWLE Lounge Installation	196	Baitogogo
010	Ban	070	Rip Curl Canyon	138	Old Market Square Stage	200	Sticky Bamboo Installation
014	Euphony	074	Vaulted Cork Pavillion	144	Floatastic	204	Amass Installation
018	Transamerica	080	Origin of the beginning 2011	148	Strawberry Tree Black	210	American Institute of Architects
022	The Wind Portal	084	Origin of the Beginning / Family 2012	152	Trylletromler Pavilion	214	Pink Balls
026	Lost Time	086	The Collapse of Cohesion 2013	160	Brno Art Open	218	TOM II
030	Symphonie Cinétique	092	Anisotropia	162	Porsche Central Display	222	Sonic Bloom
038	Frozen Time Installation	096	Vana	166	Midsummer Night	228	The Pool
044	FLUIDIC — Sculpture in Motion	100	Nu:S Installation	168	Pretty Vacant	232	Dynamic Performance of Nature
048	Living Sculpture 3D Module System	104	Frsh	172	Quiet Motion — 2013	238	Zigzagging Installation
052	Infinity Mirrored Room — the Souls of Millions of Light Years Away	108	Rain Bow Gate	174	Equilibrium	242	Reframe
054	Sheep's Clothing	112	Live Wire	178	Yucca Crater	244	The Andy Warhol Temporary Museum
056	Lotus Dome	116	SCI-Arc Graduation Pavillion	184	Mexico City Seating Installation	250	The Heart of Architecture

252	Anemone	292	MADE Installations
256	Art & About Festival Installation	294	Furin-saisai 2013
258	Don Francisco de Almeida	298	A Time Capsule of Life
260	Partyaardvark	300	PP Tree Installation
262	Slow Slugs	304	Art Stage Singapore Installation & Exhibition
264	Steelman	308	PIXEL CLOUD
266	Zagarayuschiy Zayats	312	Gran Museo del Mundo Maya de Mérida
268	Sound Architecture 04	316	Fish Bellies Installation
270	KHOR I	320	INBOX DESIGN 2012 for Montreal Fashion & Design Festival 2012
272	Bioplastics Facade ArboSkin	326	CONTRIBUTORS
274	(l)cone		
278	Sea Room		
280	100 Colors / Shinjuku Mitsui Building		
286	Fiskars Pavillion		
290	The Carrousel and the Weeping Willow		



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ACS
Higher Creative Space



Serbian architect Miloš Milivojević developed a completely new design for public solar charger for mobile devices invented by Strawberry energy Company. Due to its elegant and minimalistic look, this edition of solar charger, installed in Tašmajdan park in Belgrade, was named Strawberry Tree Black. This solar system enables visitors of Tašmajdan park to recharge the batteries of their mobile phones, tablets and multimedia devices with the energy of sun.

The Strawberry Tree Black is conceived as an artificial tree which transforms solar energy into electricity, thereby joining the surrounding trees in a common struggle for the planet richer in oxygen. Together with the forest around it, Strawberry Tree Black reminds us of the importance of preserving our nature and keeping the air unpolluted. As the real tree absorbs CO₂ and releases oxygen which makes our environment cleaner, the Strawberry Tree Black uses clean solar energy and produces no detrimental substances, and this way also contributes to global CO₂ emission reduction and makes Tašmajdan Park greener.



Strawberry Tree Black

Concept + architecture:
Miloš Milivojević, M.Arch.

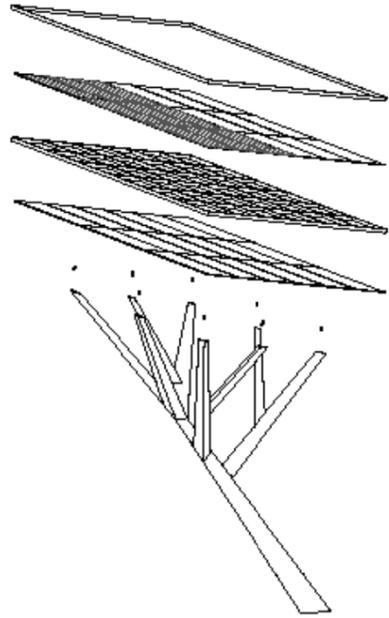
Developer:
Strawberry Energy

Client:
Strawberry energy Company

Structural Engineer:
Milan Zlatanović

Location:
Belgrade, Serbia

Photography:
Miloš Milivojević



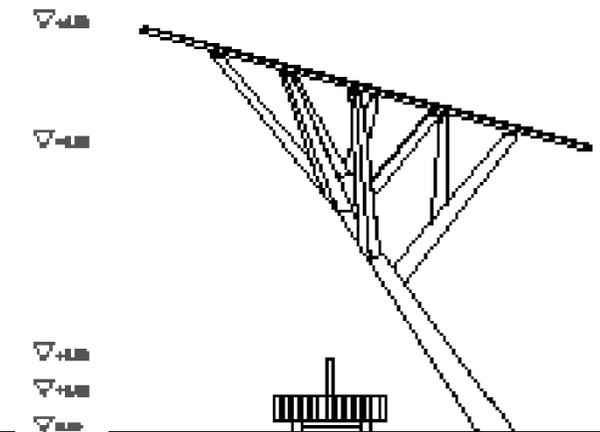
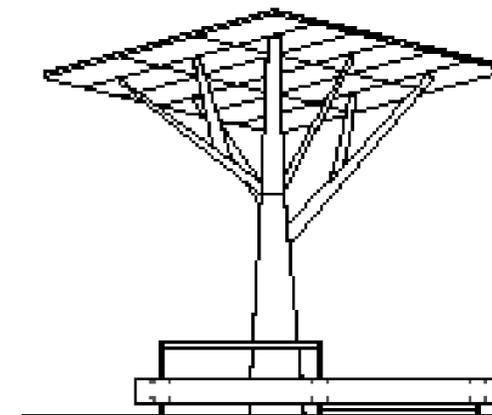
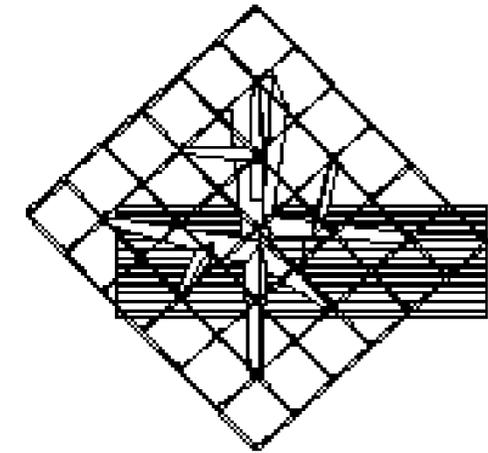
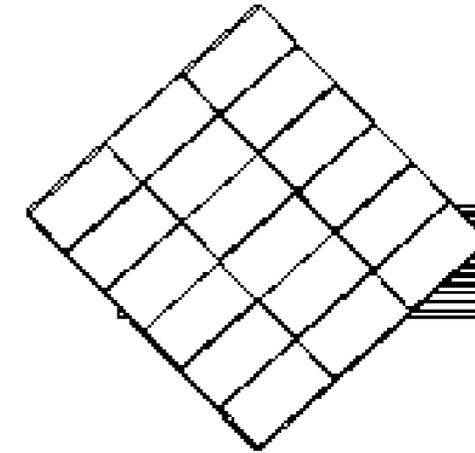
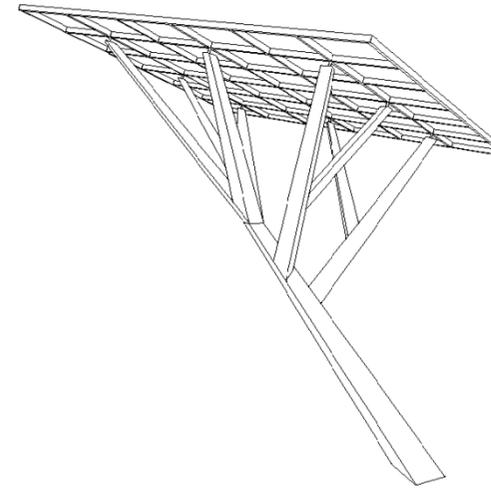
Strawberry Tree Black is user-friendly with the thin and artistic construction which makes it look like a sculpture. The large but elegant steel construction is more than three and a half meters long and four and half meters tall which follows the line of a real tree. The square surface at the top of the solar charger is covered with nine thin-film glass solar panels and nine supporting glass panels which simultaneously act as a roof,

protecting the charger against bad weather conditions. This solar cell structure is held by the artificial treetop consisted of eight steel branches.

The wooden bench, more than four meters long, is positioned in front of the Strawberry Tree Black and large enough to host a lot of people. Charging points on stretchy cords hang from the metal bar on the bench.

All necessary technique for the functioning of the device is placed in a steel box hidden in the wooden bench.

With its function, this Strawberry Tree Black acts as a constant reminder of the insufficiently exploited potential of the Sun's energy.





Miloš Milivojević, M.Arch.

Miloš Milivojević was born in Belgrade, in April 1985. He obtained his Master diploma as the best student in his generation in 2009 from the Faculty of Architecture at the University of Belgrade. Curently, he works as a freelance architect and as a teaching associate at the Department of Architecture, Faculty of Architecture, University of Belgrade.

Milivojević provides contemporary solutions ranging from architecture to graphic design and fashion derived from social, economic and cultural context. He conducts constant research and maintains dialogue with clients, callaborators, contractors and users with the aim to always achieve the best possible solution.

He obtained awards and prizes for his works, which were presented at various national and international exhibitions.



Najla El Zein

Najla El Zein is a lebanese-french designer based in Beirut, Lebanon. She graduated from the prestigious Ecole Camondo in Paris in 2007. Najla founded Najla El Zein Workspace in 2011. She touches upon a multitude of creative areas ranging from spatial installations to limited edition objects. The workspace continuously aims to push the boundaries of design through contextual narratives . Najla's work is best known for an experimental approach to space and materials where the lines between art and design are blurred.



Numen / For Use

Product design group For Use was formed through collaboration of Sven Jonke, Christoph Katzler and Nikola Radeljko in the year 1998. Since then the group designed furniture and objects for companies such as Cappellini, ClassiCon, Desalto, Interlubke, Magis, MDF Italia, Moroso, and Zanotta.

In 1999 the group realized several important exhibition design projects and established Numen as a group name for projects realized outside of the field of industrial design.

From 2008 on Numen / For Use has been designing objects and concepts without predefined function, resulting in projects like Numen-light, Tape, Tuft, Net and Net Blow-up.

ORPROJECT

Orproject

Orproject is a London-based architecture and design practice set up in 2006 by Francesco Brenta, Christoph Klemmt, Laura Micalizzi and Rajat Sodhi. Our work explores advanced geometries with an ecologic agenda, the integration of natural elements into the design results in an eco-narrative.

Our projects range from experimental small-scale installations to large real-estate developments. We produce high-end luxury design, covering all aspects of a project from design and planning to practical completion. Our work has been published and exhibited widely, amongst other at the London Architecture Festival, the Furniture Fair in Milan, Palais de Tokyo in Paris and the China National Museum in Beijing.

Ecology as a Narrative expresses our approach to ecological design: More than creating perfectly efficient ecological machines we are interested in expressing, through a visual narrative, the sequence of steps in which architecture can harness natural elements. This sequence from a natural element to its integration into

design is usually hidden within a photovoltaic panel or concealed behind cladding. We visually expose the sequence as a narrative by expressing each step in a stimulating game of perceptions, Ecology as a Narrative creates awareness of how harmoniously nature can blend into design.



Oyler Wu Collaborative

Dwayne Oyler and Jenny Wu established the architecture and design firm of Oyler Wu Collaborative in Los Angeles in 2004. The office has been published globally and is recognized for its experimentation in design, material research, and fabrication. Their recent projects include reALize, an art installation based on the face of Muhammad Ali (designed in collaboration with Michael Kalish), Screenplay, the featured architectural installation at Dwell on Design 2012 made with 45,000 feet of rope, Netscape, a temporary pavilion for Sci-Arc graduation constructed of 9 miles of knitted rope, and a 16-story residential tower in Taipei, Taiwan. Dwayne Oyler and Jenny Wu are members of the design faculty at Sci-Arc and received Master of Architecture degrees from Harvard University. This year, the office received the AIA LA Presidential Awards for Emerging Practice as well as the Emerging Voices Award from the Architectural League, which spotlights firms with distinct design voices and the potential to influence the disciplines of architecture.



Paul Scales Architecture Studio

Adam Scales (CA), Paul van den Berg (NL) and Pierre Berthelomeau (FR) met while working together at ZUS [Zones Urbaines Sensibles] in Rotterdam. Prior to this they had worked at various architecture offices in several countries of the world.

Adam and Paul went on to establish their own architecture office in Rotterdam under the name Paul Scales; where they focus on researching, exploring, tests by doing, initiating and challenging the social and

physical construction of the city.

Pierre formed a collective in France with the name Atelier Kit. This atelier combines research and design with a "hands on" approach to construction. They are dedicated to working with self-builders and renovators.



Patrick Nadeau

After post-graduate design diploma, he was supported by the National Centre for Plastic Arts. In 1997, he was invited to stay at the Villa Kujoyama in Kyoto by the Ministry of Foreign and he began to be particularly interested in plant design.

In 1999, Patrick Nadeau set up his own consultancy and develops projects that combine elements of architecture, design and nature (architecture, design, scenography and installations). This unique approach has attracted the support of innovative companies and institutions such as Authentics, Boffi, la Maison Hermès, Kenzo Parfums, Louis Vuitton or a company in Reims specializing in social housing which has asked him to develop a house totally covered with plants. His personal exhibition untitled " Nature Individuelle" (2010) illustrates his approach: the coexistence of all types of materials — natural or artificial — and the integration of living elements in each of his proposal.

Thierry de Beaumont writes a book about his work: Patrick Nadeau / Végétal design, publishers Alternatives and Particule14, 2012

Patrick Nadeau also acts as director of research at the ESAD in Reims where he creates "plants design" workshop. He is also a guest lecturer at the Ecole Camondo (Les Arts Décoratifs) in Paris.

pentagon design

Pentagon Design

Founded in 1996, Pentagon Design is one of the leading Scandinavian design agencies. The company offers holistic design services to help increase their customer's

brand value. Understanding the customer's business objectives and the end customer needs are the basic tenets for design. Pentagon Design offers services in four areas: product design, retail and interior design, corporate identity and graphic design, and service design. Pentagon Design is known for holistic, user-driven solutions to meet everyday needs.

Pentagon Design creates supreme brand value for the client. The premises include strategic insight, innovative approaches, and solid skills in execution. The customer driven design process has four dimensions: discover, define, design, and deliver.

Company's team is made up of 15 experts skilled in design strategy, product design, graphic design, and interior design. The company has received many acknowledgements, such as the esteemed iF Product Design, red dot, Design Plus and Fennia Prize -awards.



Pedro de Azambuja Varela

Pedro de Azambuja Varela is a Portuguese architect graduated by the Faculty of Architecture of the University of Porto in 2006. He has worked with henke und schreieck Architekten in Vienna and Architecture in Formation in New York and Postgraduated in Digital Architecture — Advanced Studies Program of ISCTE-IUL/FAUP, with an Amorim Isolamentos Scholarship. Pedro currently manages AZVAvsuals and is a researcher in DFL/CEAU, FAUP (Digital Fabrication Laboratory), interested in the digital approach to stereotomy.



Qastic

Established on 2010 by Mahdi Alibakhshian, Qastic studio is recognized for its work in architecture, sculpture, design and urban infrastructure.

The studio is mainly concentrated on finding innovative design solutions with artistic approach and ongoing attention to material, fabrication and craftsmanship.

Undertaken in a spirit of curiosity and experimentation systems, Qastic believes in collaborative methodologies in the discipline of design.

Within the collaborative works of Mahdi Alibakhshian with interdisciplinary discourses like science and art, studio has acquired a high level of expertise in the design and realization of arguments that are although considered as fundamentals of design, has never been questioned. It is under the Qastic umbrella that each of design outcomes will define a new brand with another "astic" suffix that can continue to regenerate versions of design services in that particular realm. Out of this branding process, Floatastic and Jewelastc have initiated their design services in their parallel researches with Qastic.



RAAAF

RAAAF [Rietveld Architecture-Art-Affordances] operates at the crossroads of architecture, art and science. The studio started in 2006.

RAAAF makes site-specific work and has developed the design approach of "strategic interventions", which derives from the respective backgrounds of the founding partners: Prix de Rome Architecture laureate Ronald Rietveld and philosopher Erik Rietveld. Besides them the core design team consists of architect Arna Mackic. Design research by varying multidisciplinary teams consisting of scientists and other specialists leads to clear concepts, evocative visualizations, and novel horizons. A striking example of this is the installation "Vacant NL", the Dutch contribution to the Venice Architecture Biennale 2010, in which the potential of 10,000 governmentally-owned vacant buildings was shown and that now is central in the discussions concerning innovative re-use. Another example is the cut-through monument Bunker 599, which unorthodoxly questions the Dutch and UNESCO policies on cultural heritage.

RAAAF's work has been published world-wide and exhibited at leading art and architecture biennales such as those of São Paulo, Istanbul and Venice. The studio has won several prestigious awards, including the Prix de Rome Architecture 2006, the Rotterdam Design Prize 2011 and a VIDJ-award of the Netherlands Organisation for Scientific Research (NWO). In 2013 RAAAF earned the title of New Radical. The various juries emphasize the ability of the studio to cross and stretch the disciplinary borders of architecture, science and art.



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Future Editions

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