

# Interactive Installation Project 1: Transform a Space

Using Simple materials and no technology

# Transform a space

- a space that the body can travel through or be within
- scale: larger than the body
- using basic materials given to **construct units or multiples**, which when used together, build larger forms that construct or carve spaces for bodies

# Transform a space

- How can you manipulate the materials to give yield different results? layer it, crumble it, break it into pieces, burn it, tear it, fold it, hang it...

# Transform a space

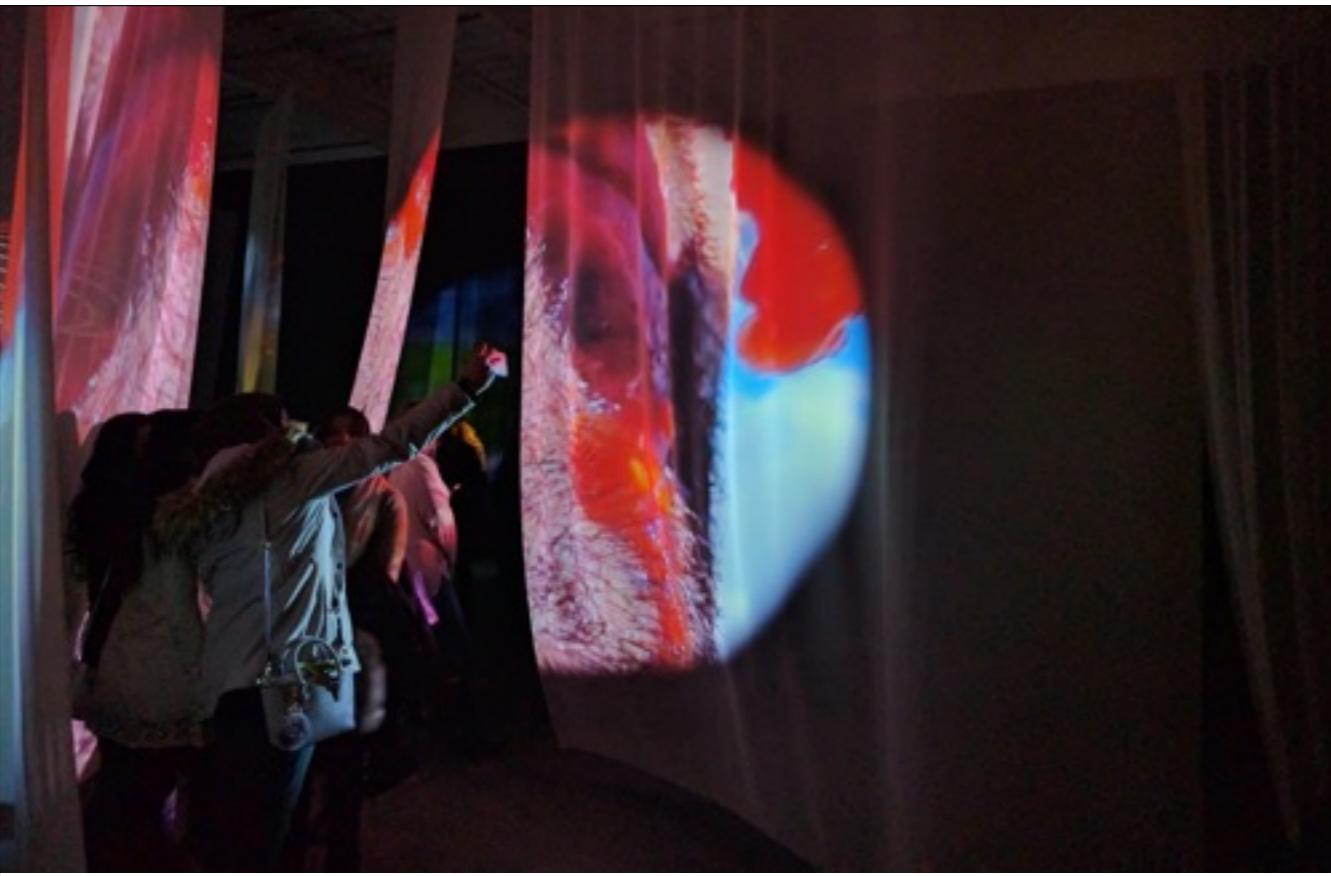
- The goal of this project is to create a project that is large scale and governs a space (versus just an object).
- The goal is to think about how bodies navigate this space as a result of your installation

# Transform a Space

- Materials to use: string/twine, brown paper and painters tape
- You may NOT use color, or any other objects or articles
- The limitations of the materials are there to challenge you and to focus you on the tasks



**Creating structures that come together to construct an environment; Creating a space for the body to navigate.**



**Creating structures that come together to construct an environment; Creating a space for the body to navigate.**



**Creating structures that come together to construct an environment; Creating a space for the body to navigate.**



**Scale. Larger than the body.**

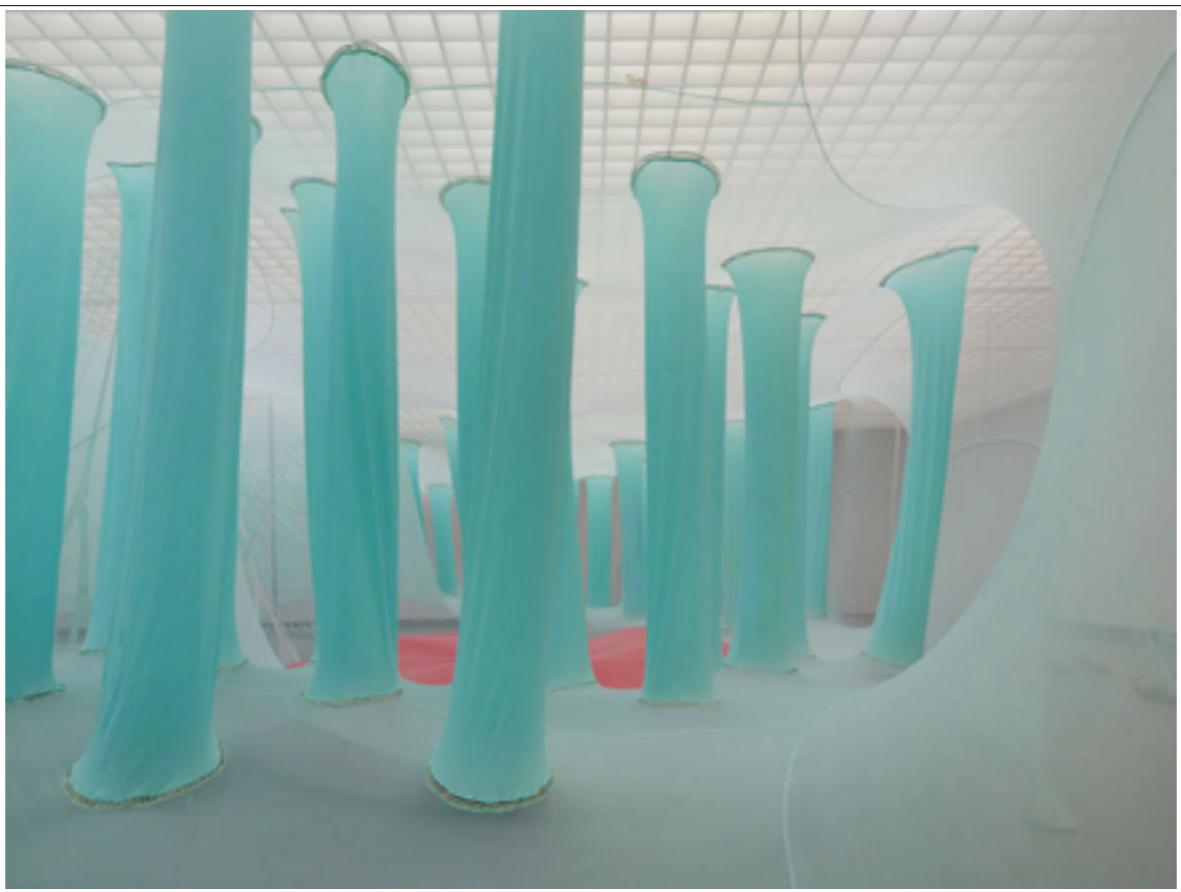
Carsten Holler







**Scale. Larger than the body.**



**Scale. Larger than the body.**

Ernesto Neto  
Vectro Ave



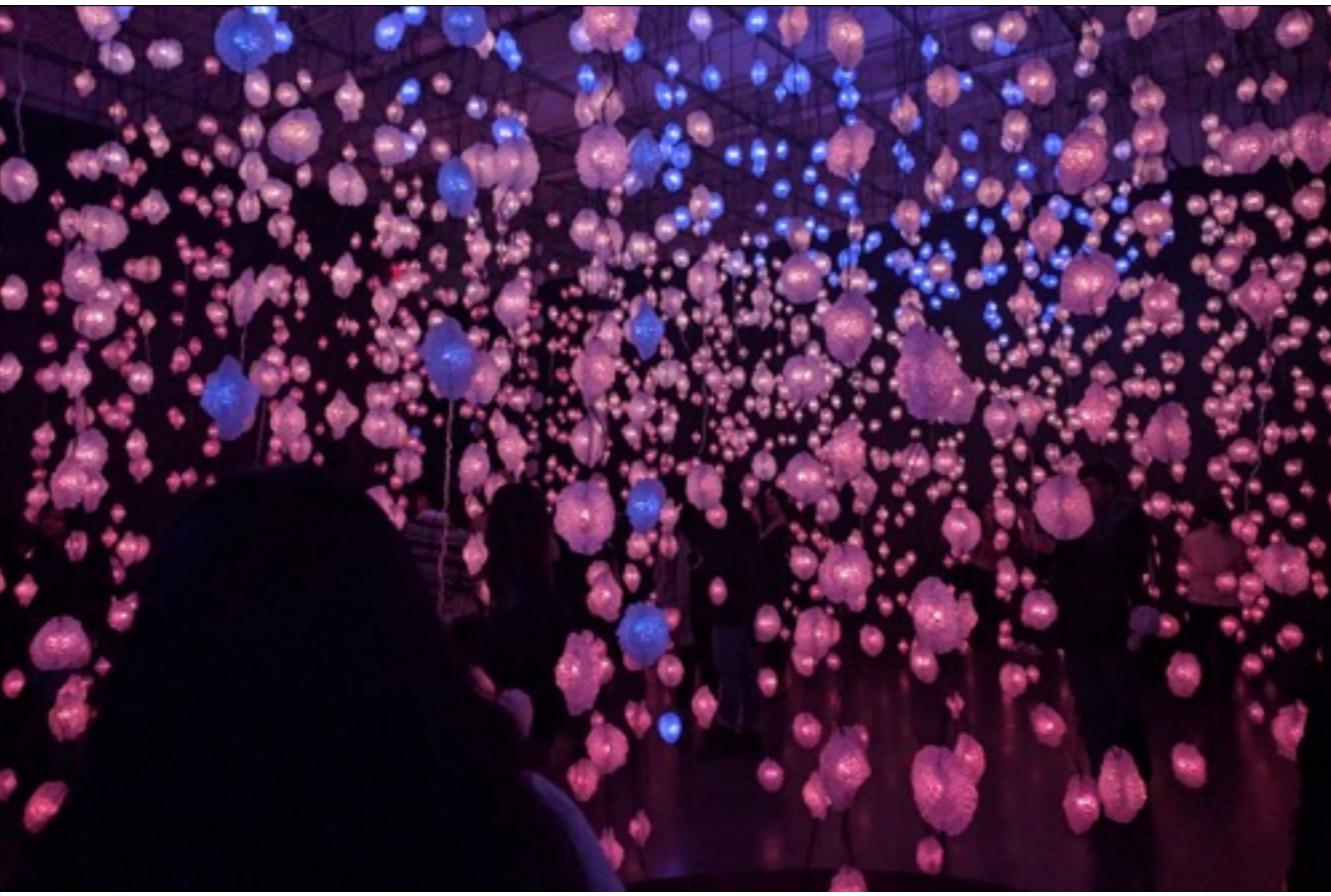
**Scale. Larger than the body.**



**Creating structures that come together to construct an environment; Creating a space for the body to navigate.**



**Creating structures that come together to construct an environment; Creating a space for the body to navigate.**



**Creating structures that come together to construct an environment; Creating a space for the body to navigate.**



**Creating structures that come together to construct an environment; Creating a space for the body to navigate.**

Ernesto neto



The Mending Project  
Beili Liu



Amenaza

Design: Ana Soler  
Photography: Ana Soler  
Size: 100x100



A cloud of scissors, trembling, metallic, like a flock of birds activated when suddenly disturbed. A mass of blades, all of them reflecting the light as the obsidian screech-filled the space, yet despite how calm and peaceful the picture, one cannot help feeling some uneasiness.

The children's allegory is obvious but powerful. Scissors are birds. There is no connection between the scissors and the original reference, but perhaps the raw edges flapping refers to the content child. There may be no proper consequences for rattling the sound of the scissors, and yet when the real metal blades tick, one could imagine sharp 'tsk, tsk, tsk'. They are not nightmares, but a loud flock of thoughts.

The scissors are directed towards a small drawing of an angel, who is carrying the child, surrounded with a halo, with four hands on each shoulder and ten many fingers representing God, Mary and the kids. There is a clearly picture, not a realistic image. Correctness or uncorrectness. Any better reference again and again to the child reference.

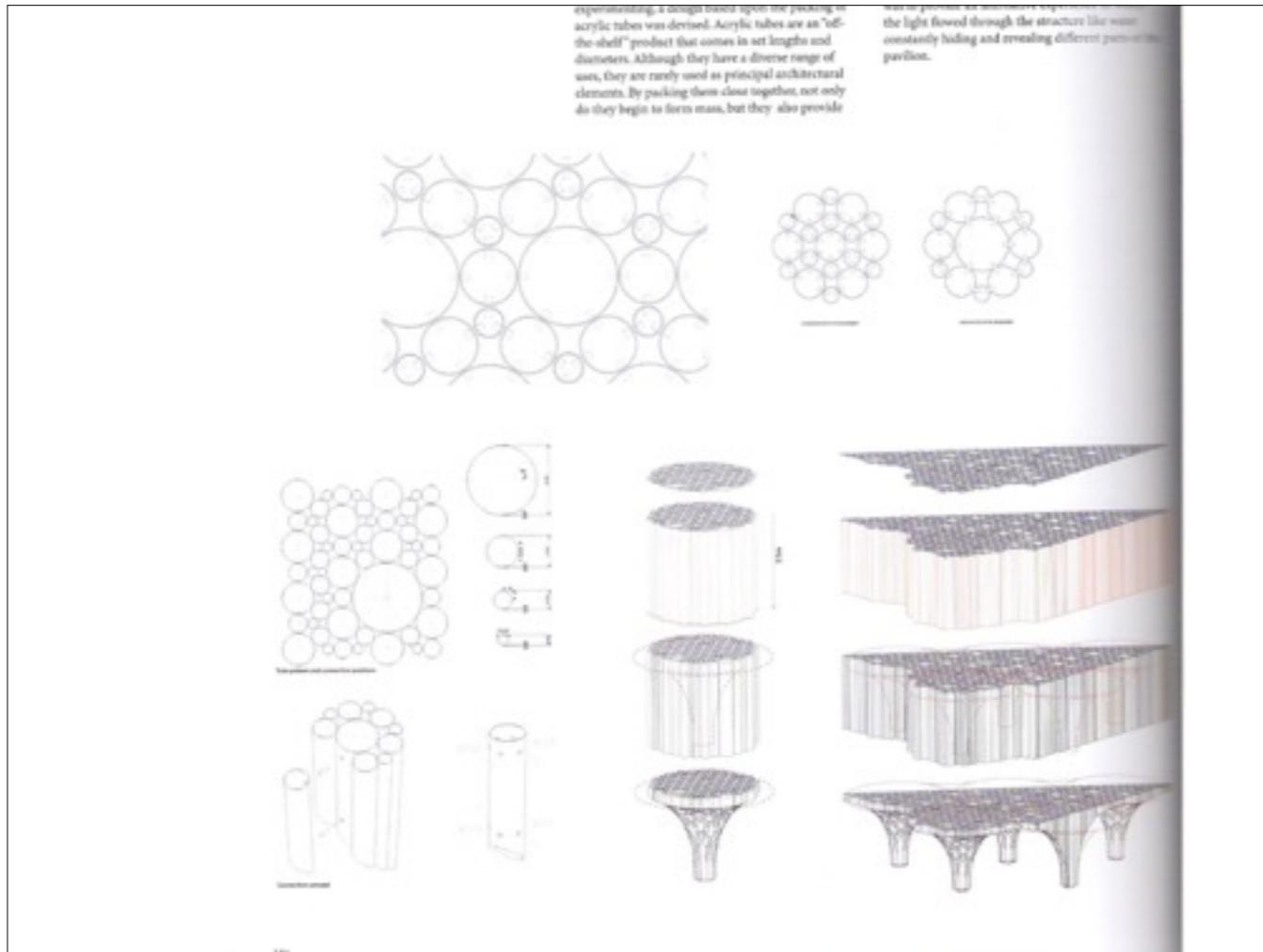
In the Hitchcock movie, the birds-mimic unleashed forces of nature at its most brutal and threatening, threatening a lost humanity, where relationships between people have become pretenses, selfish and even painful. But in a broader sense, the birds put us in a position where we are staring the forces of power, oblivious to the danger, avoiding them, impotent and unable to protect themselves from such violence despite the windows, walls and heads. The same applies to the installation of ana soler - in common concern to make visible the invisible, reflect on the dangers - large or small - that threaten us, domination over others.

## Units, multiples that build something larger

Amenaza  
Ana Soler

experimenting, a design emerged upon the packing of acrylic tubes was devised. Acrylic tubes are an "off-the-shelf" product that comes in set lengths and diameters. Although they have a diverse range of uses, they are rarely used as principal architectural elements. By packing them close together, not only do they begin to form mass, but they also provide

the light filtered through the structure like water constantly hiding and revealing different parts of the pavilion.

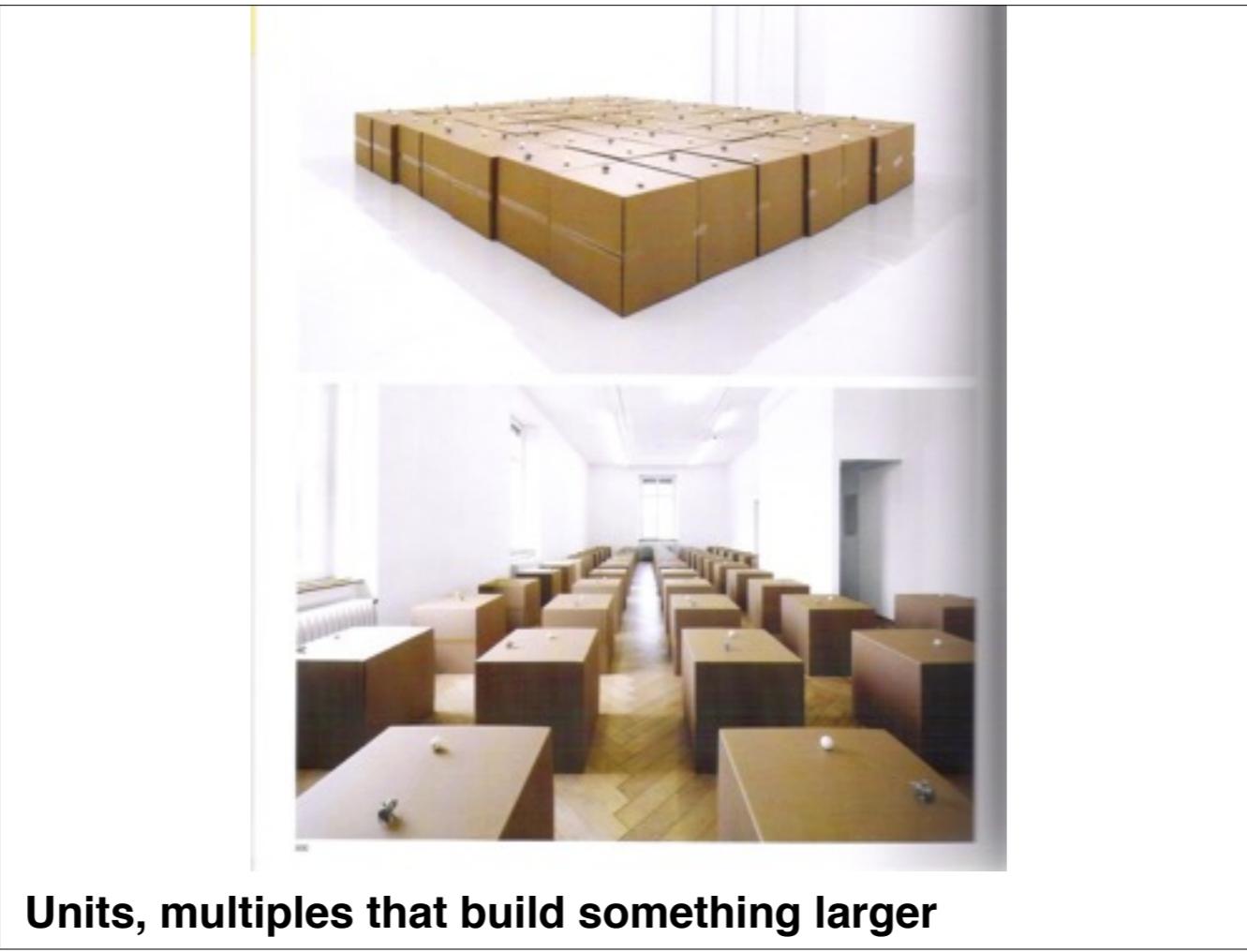






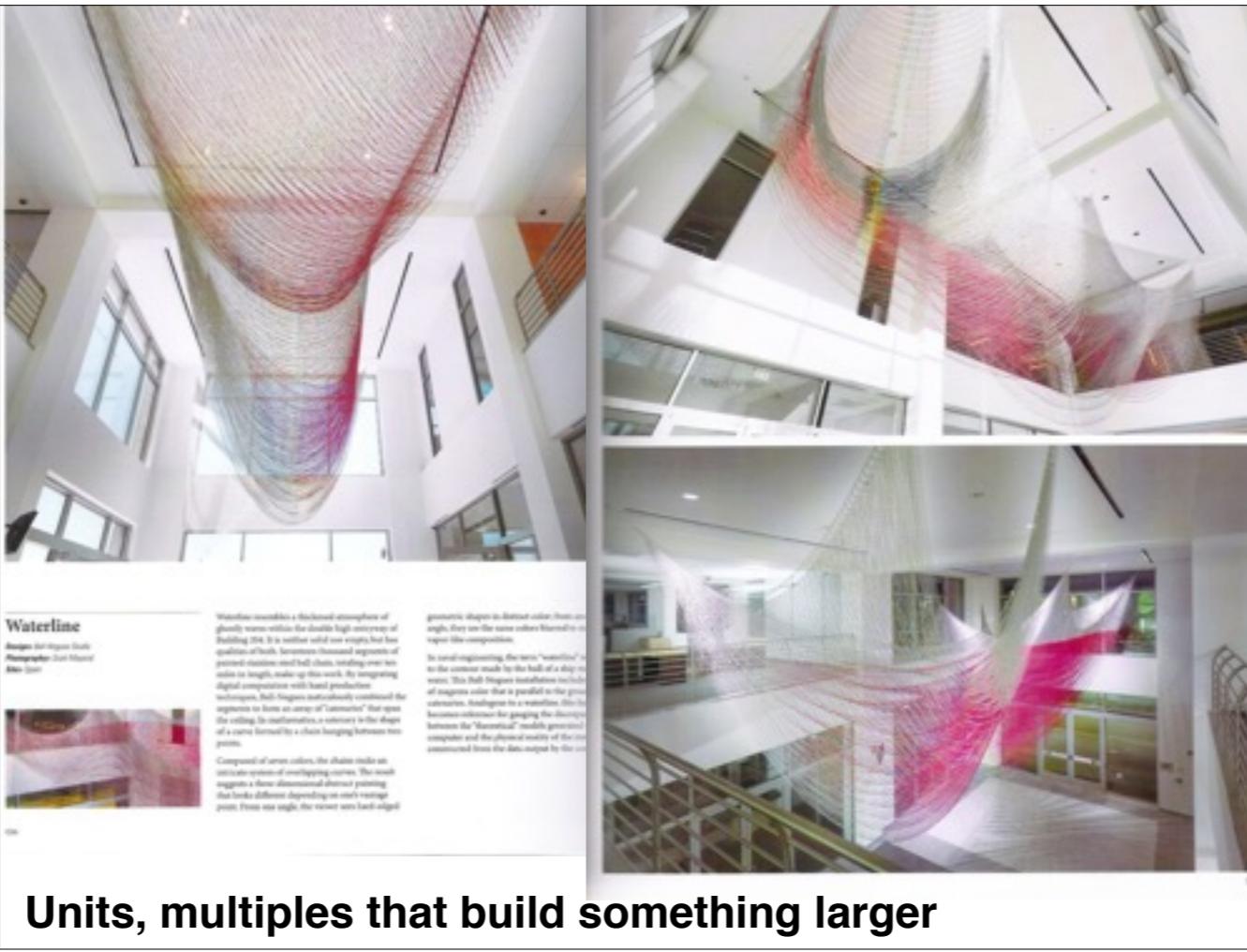
**Units, multiples that build something larger**

What's Left?  
Jannick Deslauriers



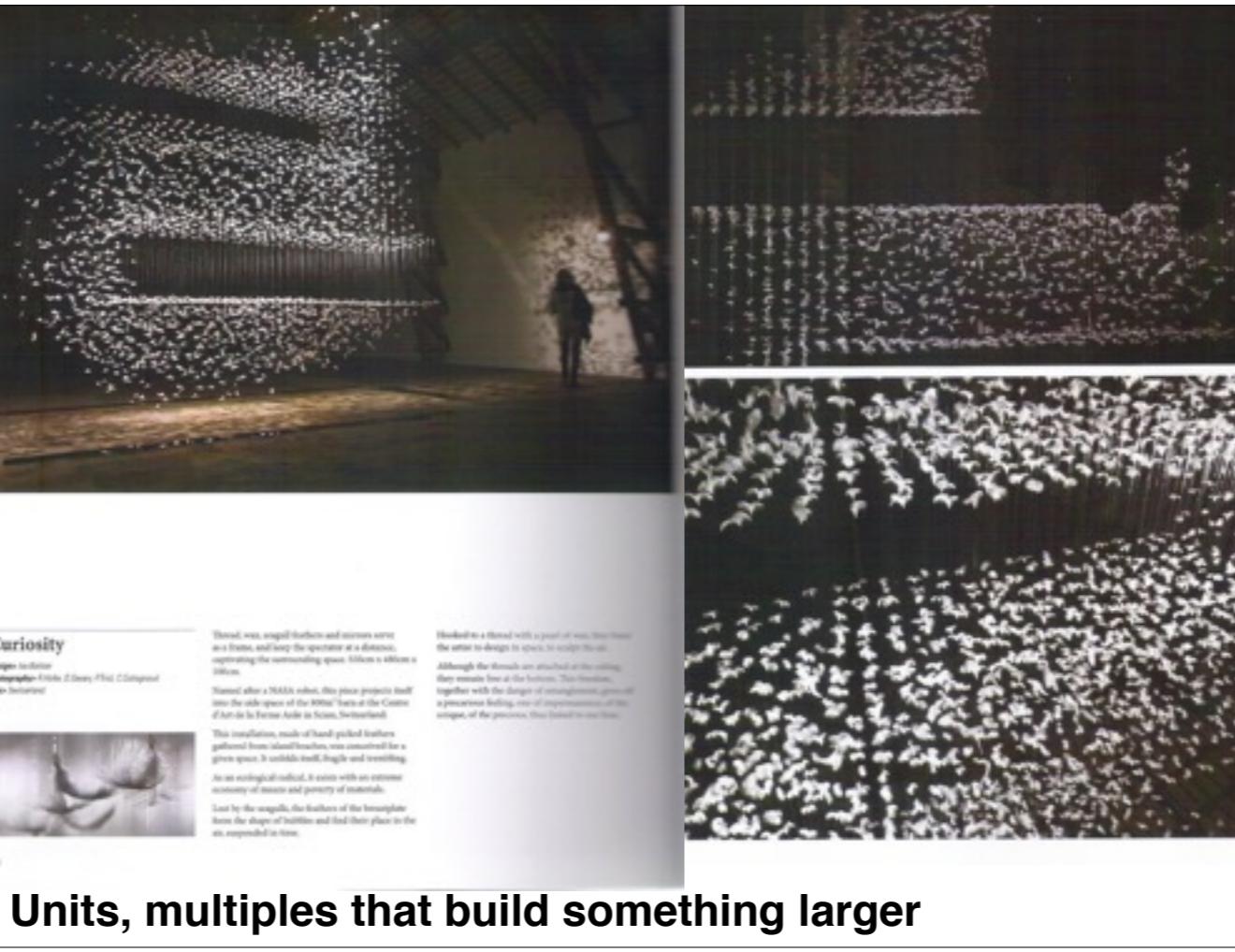
**Units, multiples that build something larger**

Studio Zimoun



## Units, multiples that build something larger

Waterline  
Ball-Rogues Studio



### Curiosity

Design Institute  
Photographer: Mike Derry/Phil Campbell  
Site: Switzerland



Dried, wax, aged feathers and incense serve as a frame, and keep the spectator at a distance, separating the surrounding space. Silence is silence in silence.

Named after a NASA robot, this piece projects itself into the side space of the 100m² barn at the Centre d'Art de la Forêt Ardoise in Sion, Switzerland.

This installation, made of hand-picked feathers gathered from island beaches, was conceived for a given space. It is subtle, incisive, fragile and treasuring.

An ecological radical, it exists with an extreme economy of means and poverty of materials. Left by the seagulls, the feathers of the humpback form the shape of bubbles and find their place in the air, suspended in time.

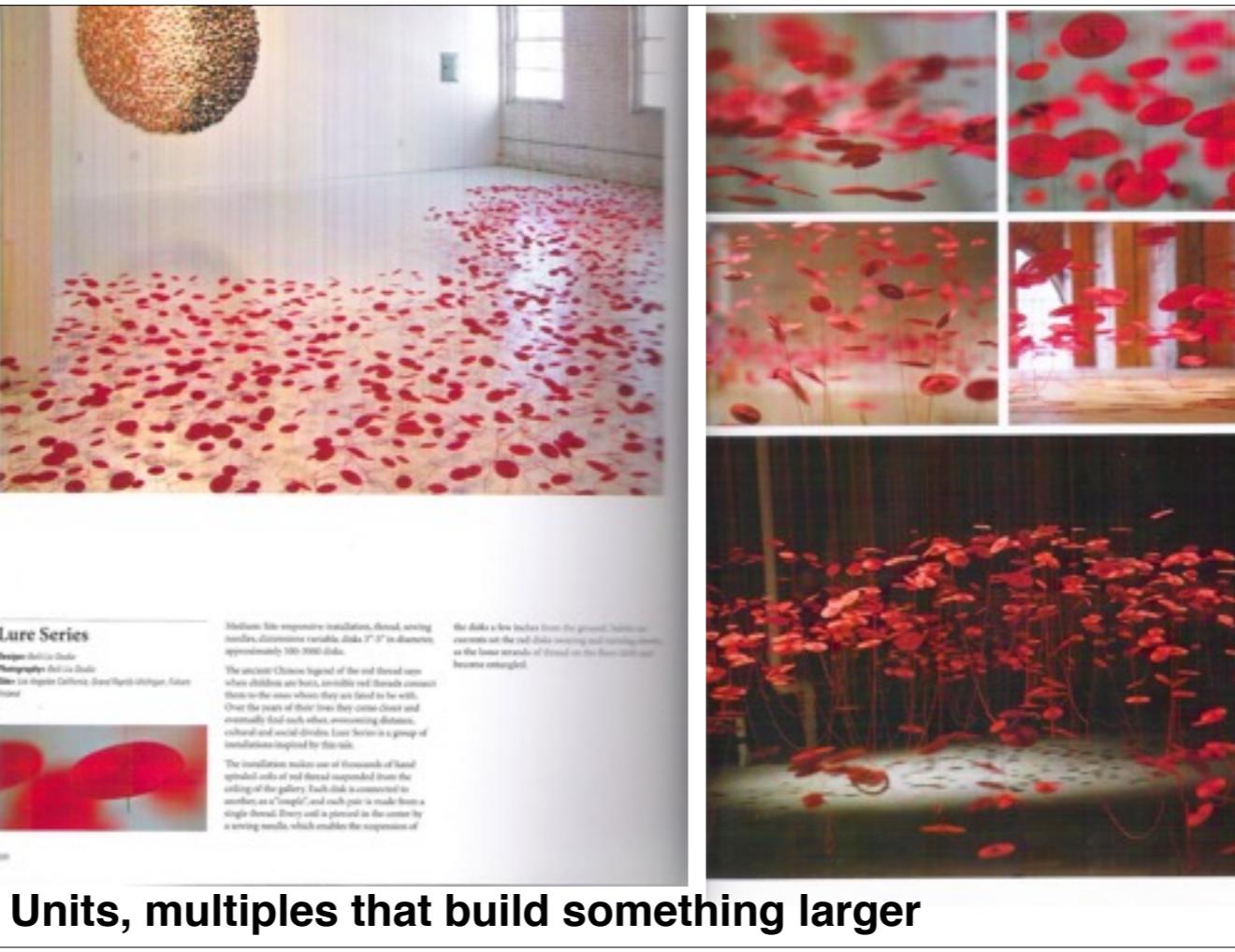
Hooked to a frame with a pool of wax, they move the air to design in space, to sculpt the air.

Although the feathers are attached at the bottom, they remain free at the bottom. This freedom, together with the danger of entanglement, gives a precarious feeling, one of impatience, of the scope, of the process, thus linked to our time.

## Units, multiples that build something larger

Curiosity  
Isa Barber





### Lure Series

Design: Beili Lu Studio  
Photography: Beili Lu Studio  
Site: Linde Ingalls California, Santa Barbara, California, United States



Medium: site-responsive installation, thread, sewing needles, dimension variable. Disk: 3" - 5" in diameter, approximately 100-3000 disks.

The ancient Chinese legend of the red thread says when children are born, invisible red threads connect them to the ones whom they are fated to be with. Over the years of their lives they come closer and eventually find each other, answering distance, cultural and social divides. Lure Series is a group of installations inspired by this tale.

The installation makes use of thousands of hand-spun sets of red thread suspended from the ceiling of the gallery. Each disk is connected to another, as a "couple", and each pair is made from a single thread. Every coil is placed in the center by a sewing needle, which enables the suspension of



**Units, multiples that build something larger**

Lure Series  
Beili Lu Studio



### Waste Landscape

Design: Elise Morin

Waste Landscape is a 500 square meters artificial undulating landscape covered by 65,000 sorted and collected CDs, which have been sorted and hand-sawn. This reflecting slick of CDs forms a strangely

Waste Landscape  
Elise Morin



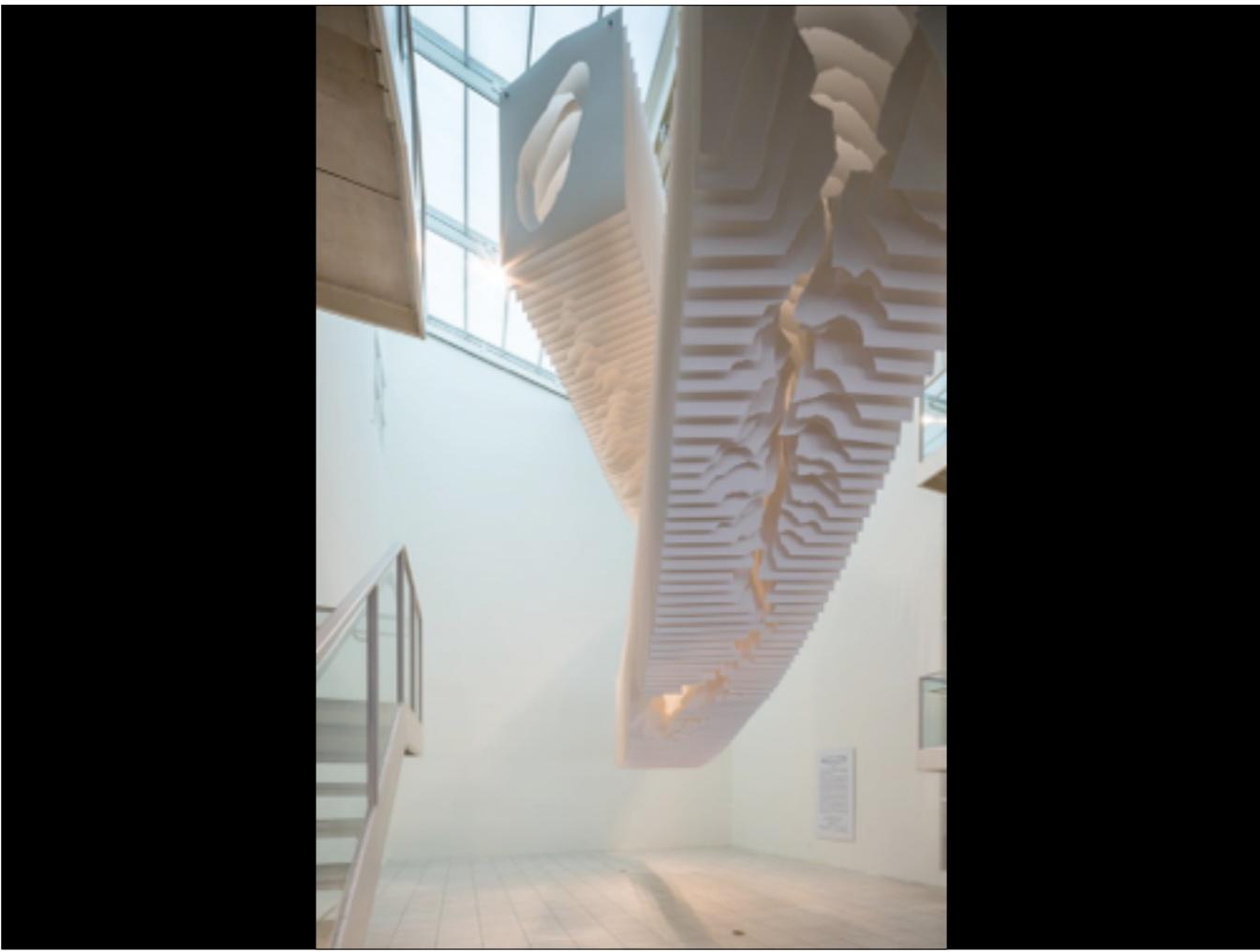
**Units, multiples that build something larger**



Angela Glajcar



Angela Glajcar

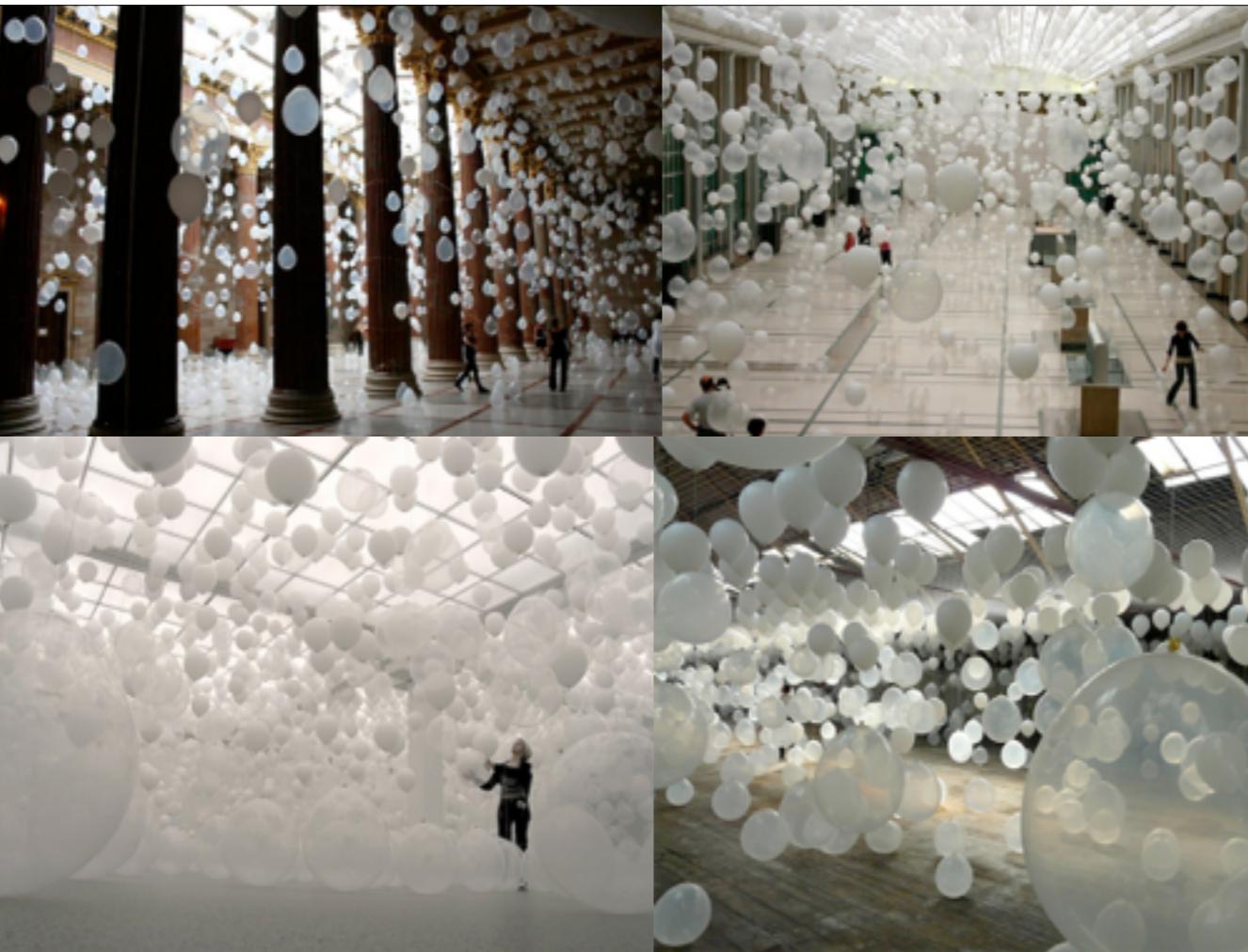


Angela Glajcar



Intervention in environment

The Sequence by Arne Quinze in Brussels, Belgium.



William Forsythe: Scattered Crowds (2012).



## Units; Constructing environments

The House Phase  
Beili Lu Studio

**Cardboard Pavilion**

**Design:** Miguel Arraiz Garcia (Barcelona, Spain) + David Moreno (Seville, Spain) **Photographer:** Paul Hirsch

**Photography:** Scott Arneson  
Editor: Jennifer Zimbelman

Each year the city of Valencia hosts Las Fallas, a three day festival of fire. Las Fallas sees artisans, artists and sculptors create enormous high pyramids – representing figures from pop culture, political comment and Spanish traditions – which are then set alight on the festivities' final night.

The contribution to this year's festival was intended to promote interactivity. The pair created a granite assembled from some three thousand corrugated cardboard tubes that were arranged into stalagmite and stalactite-like constellations. Devised as a contemplative space to escape the noise and fireworks that mark Las Fallas, the pavilion allowed festival goers to move freely inside and outside of its construction.

The pavilion is accompanied by the following text:

"A battle is raging even I don't understand, or I'm in the enemy.  
No, I will not hide, protect only me would be to becoming a useless man. I'll keep using arguments and dreams to try to build a shell shelter made by all and for all, a refuge where necessary to hide, where fear can not catch; shelter made to treat the storm when it comes because it usually will return.  
A battle is raging and I am aware, is raging I win."

## Units; Constructing environments

Cardboard Pavilion  
Miguel Arraiz Garcia



Cardboard Pavilion  
Miguel Arraiz Garcia



### Motors Cotton Balls Cardboard Boxes

Design: Studio Zimoun  
Photography: Studio Zimoun  
Site: Maxxi, Rome, Italy, Switzerland



200 prepared dc motors, 2000 cardboard elements  
70 x 70m | Zimoun in collaboration with architect  
Hannes Zwirner

Installation view: Contemporary Art Museum  
MNAC, Bucharest, Romania.

40 prepared dc motors, cotton balls, cardboard boxes  
10 x 11 x 10m | Zimoun

Installation view: Ringling Museum of Art, Sarasota,  
Florida, USA.

60 prepared dc motors, cotton balls, cardboard boxes  
60 x 60 x 10m | Zimoun

Installation view: Kunsthalle Palazzo, Lissabon,  
Portugal.

## Units; Constructing environments

Motors Cotton Balls, Cardboard Boxes  
Studio Zimoun

**DRIFT**  
Design: Snarkitecture  
Photography: Wilson Hepp  
Date: Miami FL, United States



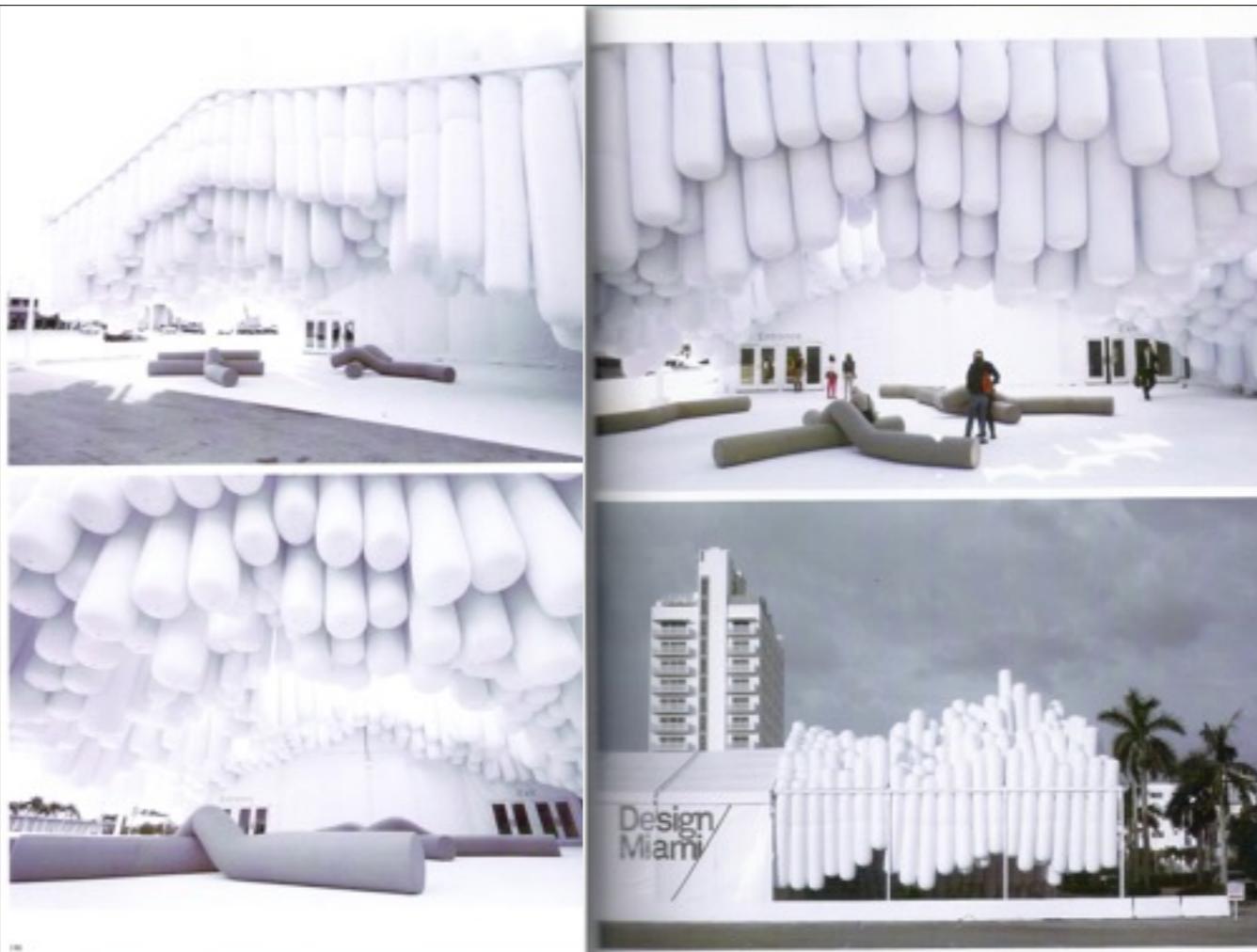
An entrance pavilion for Design Miami, Drift creates an unexpected moment within the context of the familiar white vinyl tent, recontextualizing the material to create a floating environment.

Inflated tubes are bundled together to create a topographical landscape in suspension: an ascending staircase above and an excavated cavern below. These long cylinders are arranged vertically to infill the area of the entrance courtyard, and then tilted to create areas of circulation and rest for the visitors entering and exiting the structure.

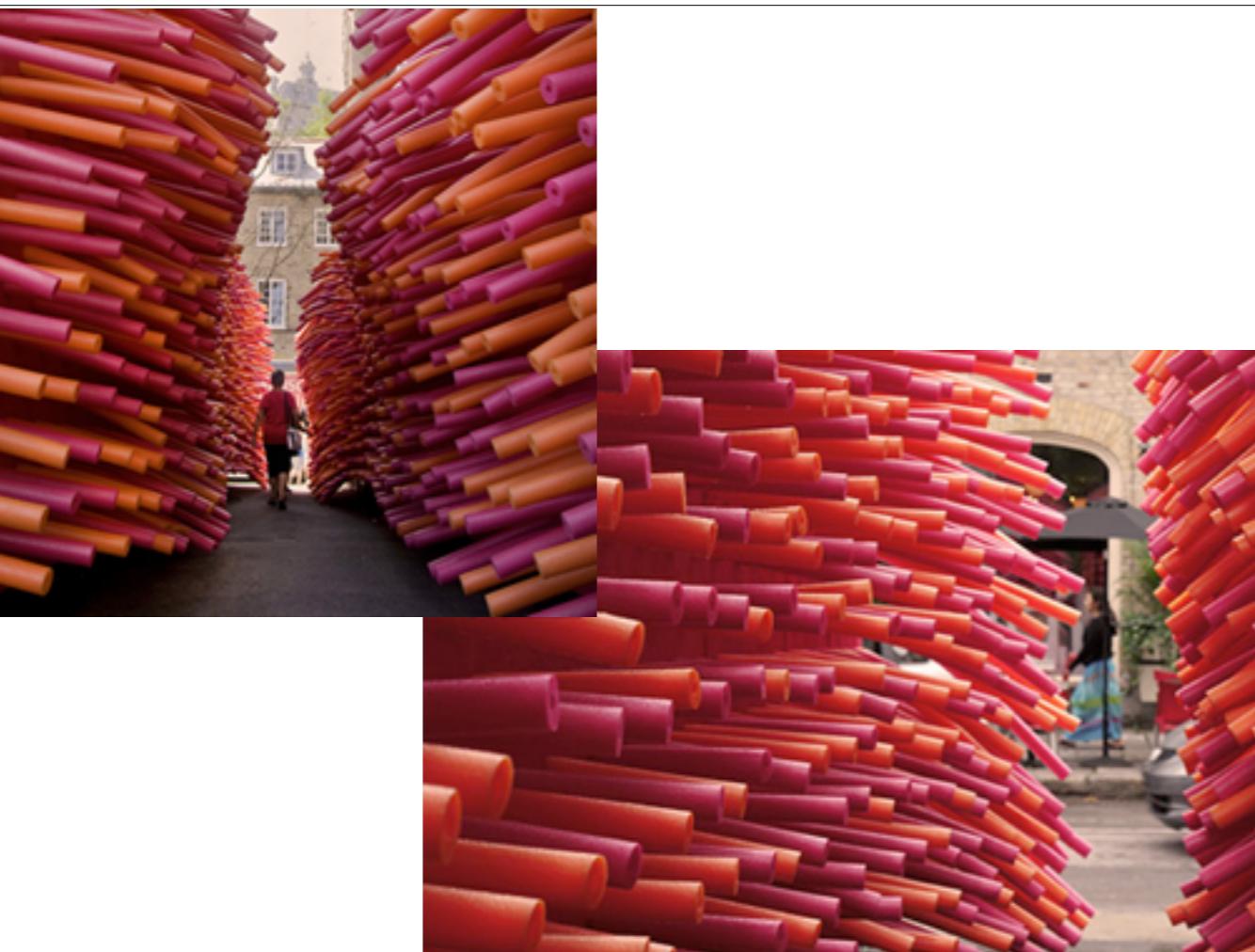


## Units; Constructing environments

Drift  
Snarkitecture



Drift  
Snarkitecture



Delirious Frites  
Canadian design collective Les Astronautes  
Quebec



Delirious Frites  
Canadian design collective Les Astronautes  
Quebec



Michelangelo Pistoletto @ Galleria Continua | The Labyrinth | 2100 metres of cardboard



Michelangelo Pistoletto @ Galleria Continua | The Labyrinth | 2100 metres of cardboard



tornado  
Tokujin Yoshioka  
straws

2 million straws



tornado  
Tokujin Yoshioka

2 million straws



Tara donovan  
untitled 2008  
styrofoam cups and glue







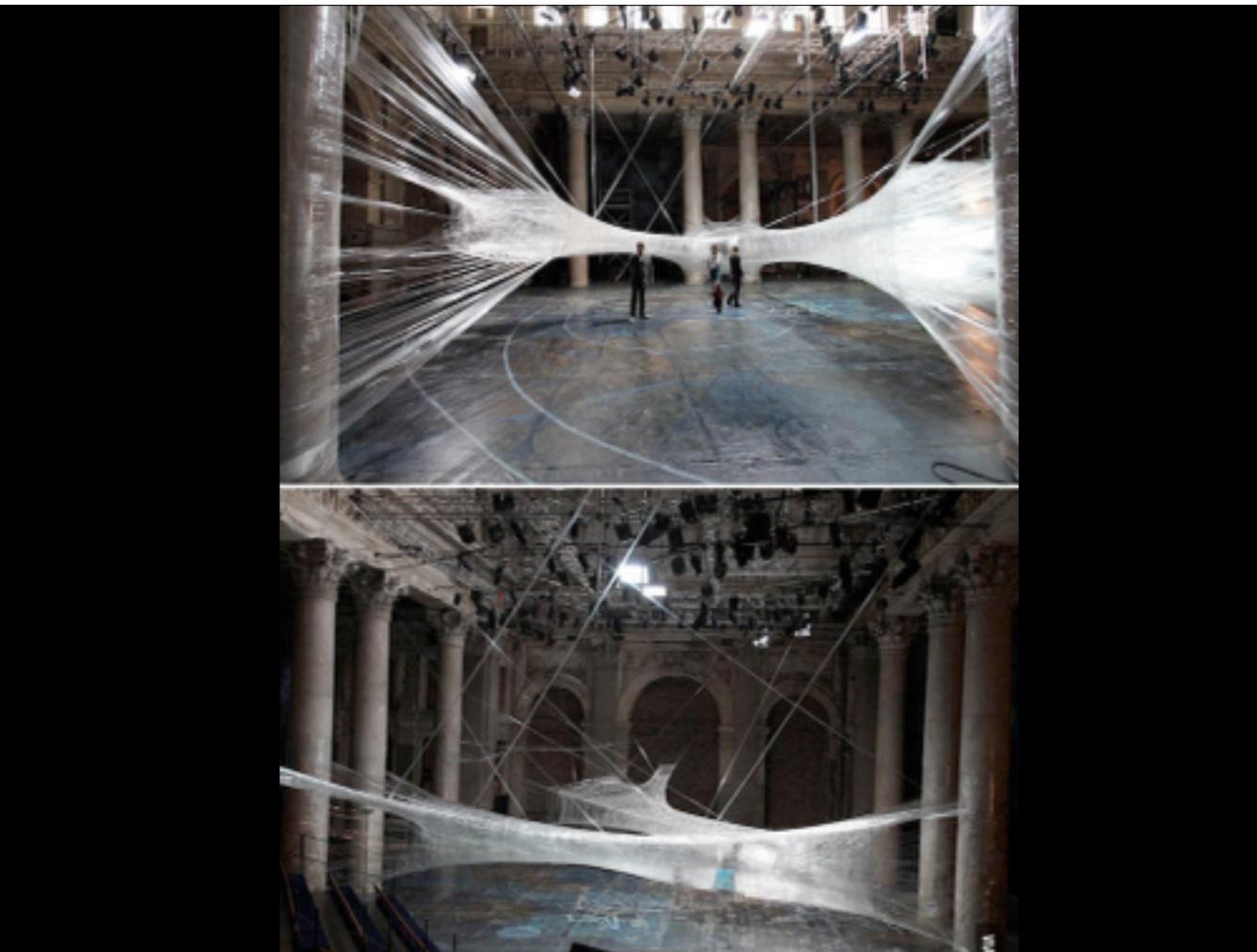


Tara Donovan

Nebulous, 2004. Scotch tape, dimensions variable.



Tara Donovan  
Paper Cups



packing tape

Entangled: An Archaeology of the Relationship... (Paperback by )Ian Hodder



packing tape

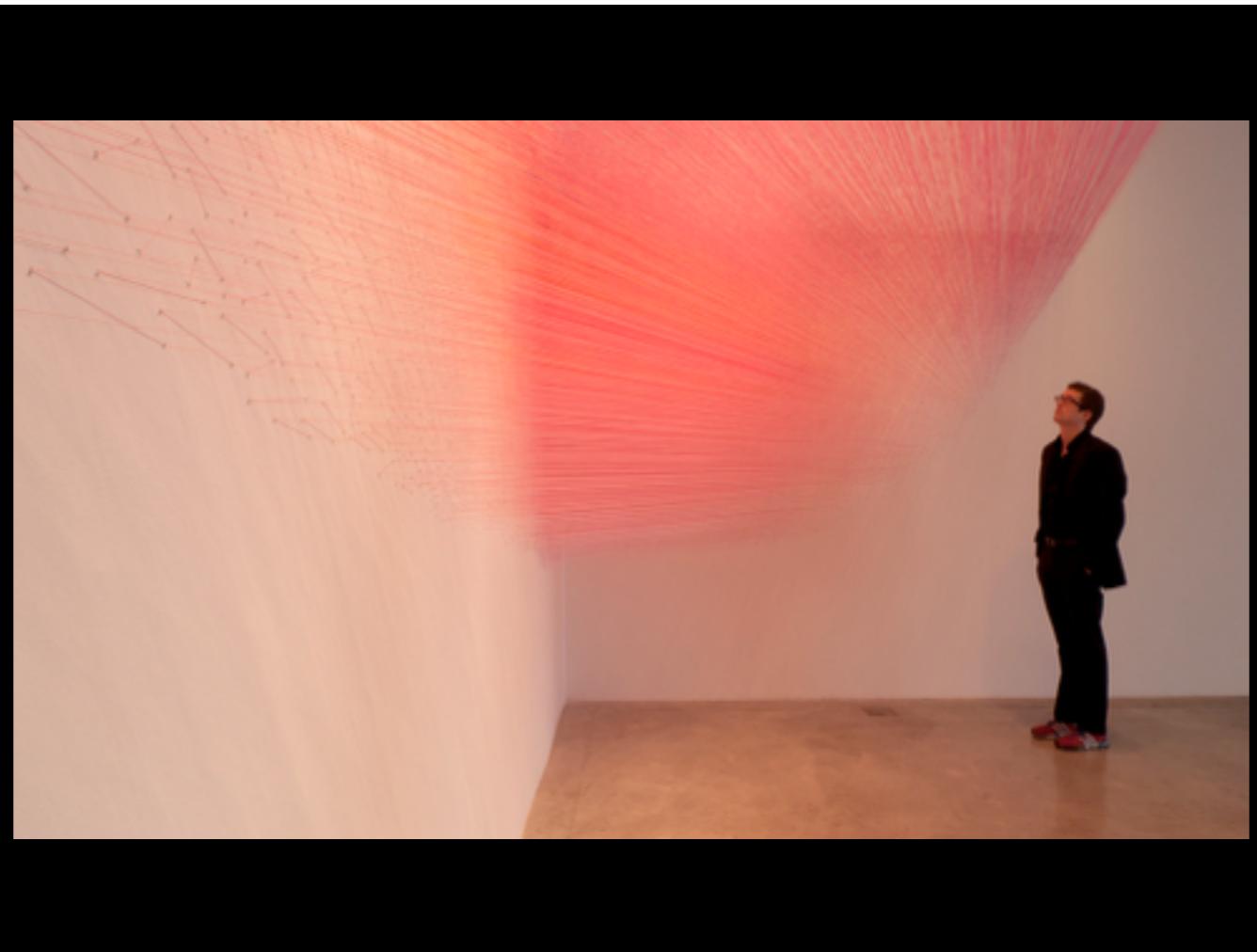
Entangled: An Archaeology of the Relationship... (Paperback by )Ian Hodder



anne lindberg



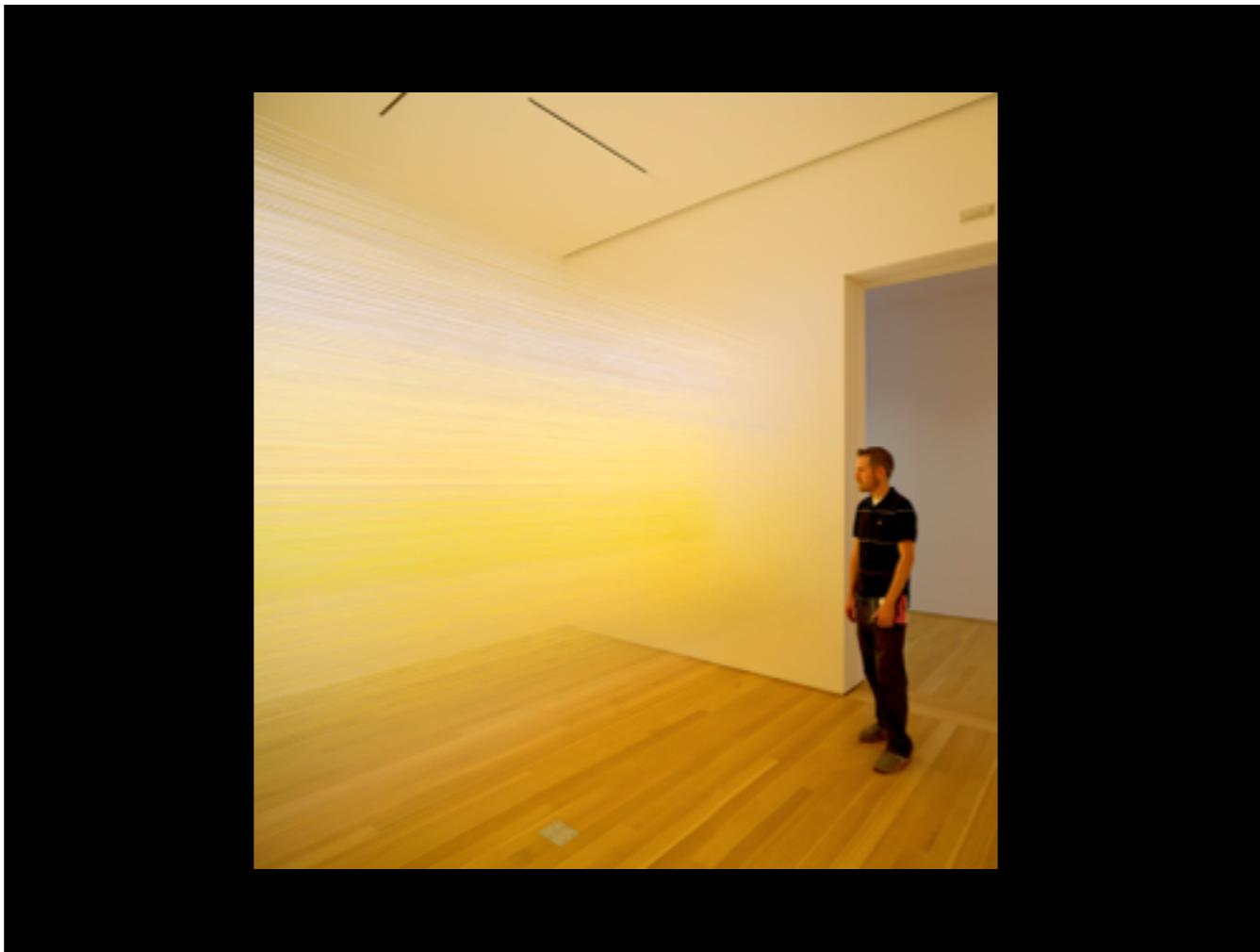
anne lindberg  
drawn pink  
2012



anne lindberg



anne lindberg



anne lindberg  
raume yellow  
2010  
Egyptian cotton thread, staples  
7 by 14 by 7 feet



Chiharu Shiota, "Memory of the Ocean  
Where Are We Going - exhibition



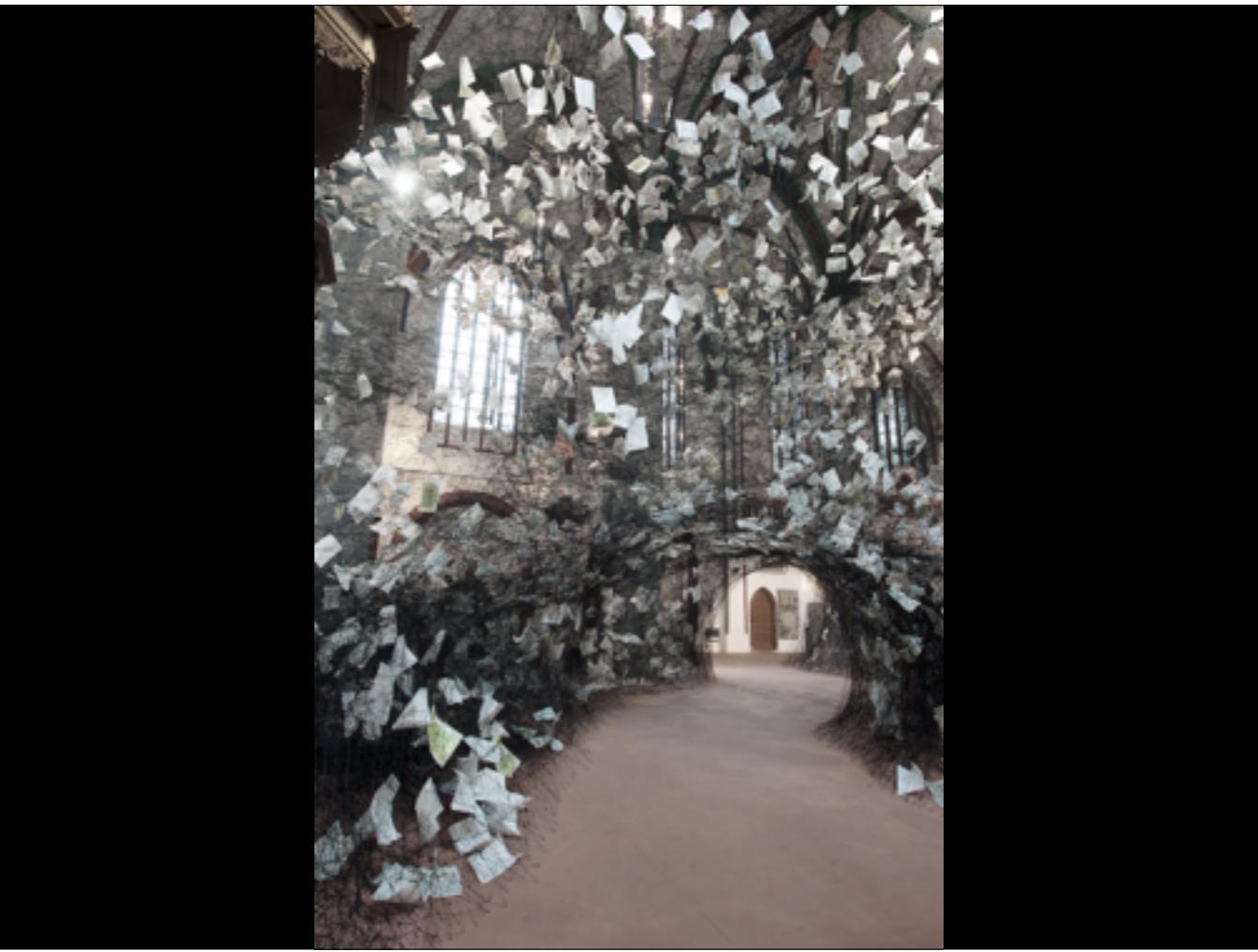
chiharu shiota,  
Where Are We Going - exhibition



chiharu shiota,  
Where Are We Going - exhibition



chiharu shiota,



chiharu shiota  
"Lost Words" 2017,



chiharu shiota  
Lost Words" 2017,

# Transform a space

- a space that the body can travel through or be within
- scale: larger than the body
- using basic materials given to **construct units or multiples**, which when used together, build larger forms that construct or carve spaces for bodies

# Transform a space

- How can you manipulate the materials to give yield different results? layer it, crumble it, break it into pieces, burn it, tear it, fold it, hang it...

# Transform a space

- The goal of this project is to create a project that is large scale and governs a space (versus just an object).
- The goal is to think about how bodies navigate this space as a result of your installation

# Transform a Space

- Materials to use: string/twine, brown paper and painters tape
- You may NOT use color, or any other objects or articles
- The limitations of the materials are there to challenge you and to focus you on the tasks



You may only use these materials. You do not have to use all 3.