

Mischa Kuball:

# SOLIDARITY GRID

Christchurch 2013 - 2015





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## Solidarity Grid

Prepositions are a grammatically distinct class of words that express spatial or temporal relations or serve to mark syntactic functions and semantic roles. A preposition typically combines with another constituent to form a prepositional phrase, thus relating the complement to the context in which the phrase occurs.

In Mischa Kuball's series of works and interventions called public prepositions the preposition refers to connecting words such as "and", "but" and "or", i.e. the words in between a specific, often historical site and the intervention. public prepositions are temporary or permanent works for public spheres that facilitate thoughts and discussions about the artwork and its siting. These works emphasise spatial and socio-political aspects of a given context and change the experience of place. They range from the redevelopment of lighting systems within existing structures to purely conceptual projects. By using the medium of light Kuball develops architectural interventions that highlight a specific context or reprogram a given space. Many of them are participatory projects where the borders of private and public space are redefined. The dialogue between artist, artwork and the public is the main aspect of these site-specific works.

Solidarity Grid, which was developed for the SCAPE Public Art Biennial Christchurch, is an infrastructure replacement project and part of the public prepositions series. It is an artwork that arose out of a deficiency. Starting with a replica of a 19th century gaslight that was gifted from his hometown Düsseldorf, Kuball designed a grid of twenty-one streetlights from different cultural contexts that will be installed along the walkway to the east of North Hagley Park on Park Terrace and illuminate it at dark. The street lamps come from cities such as Belgrade (Serbia), Kurashiki (Japan), Adelaide and Sydney (Australia) and operate as part of the Christchurch public street-light grid. Each of the lamps is characterised by a precise locality and introduces different ideas of urban planning and understandings of historicism to the city. Together, they set up a functional lighting that connects an urban situation with similar environments in other places.

Reacting to the possibilities presented by a given situation is part of Kuball's artistic strategy. Solidarity Grid is an apparently simple (though logistically elaborate) intervention that suffices to effect a change. It is based on objects and forms that already exist and are functionally bound to a specific locale. Moving an object from its original context to another is a method often employed by contemporary art. The object is abstracted from its function and significance in its former context, both bringing a transformation of the new context into which is shifted, and giving the object a new meaning within this context. Usually the artefact undergoes irreversible change in this process as it is impossible for it to return to its former function and former semantic context. It is transformed into a part of a new artistic work. The lampposts, however, are donated by the cities they come from. They are just relocated and retain their function and the semantic predicates that imply their original context. They still belong to a specific place — their own place — which emphasises their displacement. They also differ in various respects (design, size, historical background) and are charged with meaning relating to a place elsewhere. By transposing their specific locale to Christchurch they become abstract signifiers for the idea of belonging to a place.

Lampposts are indicators of modern city life, but can also add a nostalgic element to the notion of urbanism. The design of the Düsseldorf streetlight for instance is a response to the city's longing for signs of historicity. Heavily destroyed during the Second World War, Düsseldorf aimed at



becoming a modern city with an international skyline. The gaslight replicas, which were installed in the historical city centre only a few years ago, add an idea of late 19th century city life to this generic look in order to keep the past alive.

Solidarity Grid is surrounded by intense communication and shipping logistics. An important element of the work thus is its very own development: the donation of the lamppost by the partner cities and their shipment to New Zealand. The grid's presence in Christchurch is only the project's final visible manifestation, and the journey of the different elements constituting Solidarity Grid an integral part of it.

Hence Solidarity Grid manifests itself not only on location. Some parts of the project remain invisible to the audience and the cities' inhabitants. These parts tell their own story of absence and memory. When the project will be finished in 2016, it will be a temporary monument to the city's ongoing transformation and an addition to the regular streetlight grid. Familiar and distant at the same time, it will encourage our thinking about a city's history, present and future, and how an everyday object like a lamp can create a narrative about a place and how we belong to it.

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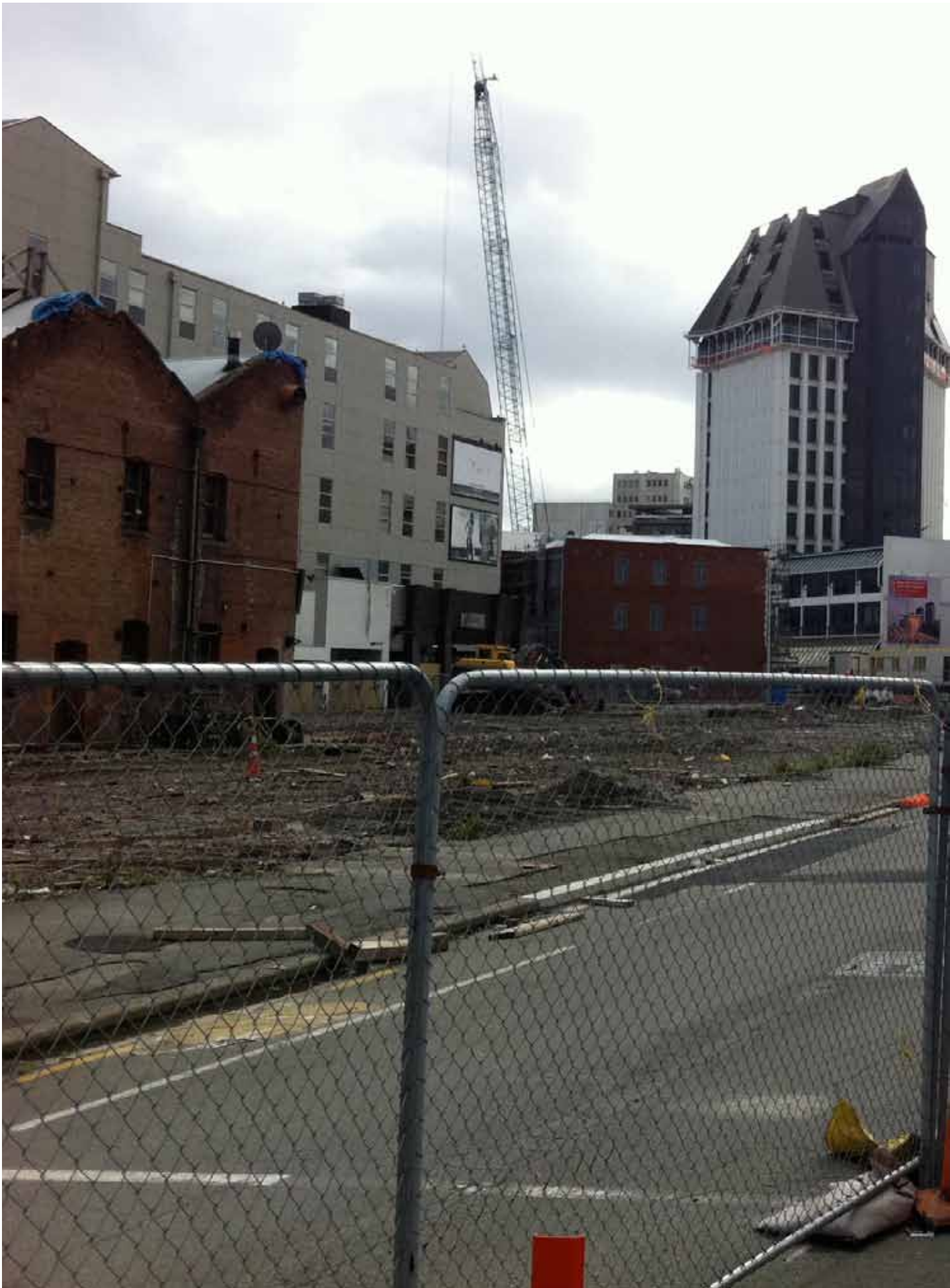


*22 February 2011.*

*Photo credit: Getty Images. Photographer: Gillian Needham.*



**Christchurch after 2011**













## INTERVIEW

**BLAIR FRENCH:** Let's start with some background to your work Solidarity Grid, the project that you developed for Christchurch and the one that has been the catalyst for our conversations around working in situations of extreme circumstance. It is a project that began as a response to a situation in which public space had come under enormous pressure, in all sorts of ways, and as a result also had to move and be reshaped to enable pathways through difficult challenges. So after the major 2011 earthquake you sent me an email that sparked a conversation regarding possible artist responses and contributions to the situation the city was in. Can you think back to the questions you were posing of yourself, of me as a curator working in that situation, and then more broadly?

**MISCHA KUBALL:** All I knew from this particular situation was, primarily reported by you when we had the chance to meet as we were preparing to work on 'platon's mirror'. At that time you were also director at Artspace, so we were in the middle of that. And then, in 2010, in September, the first Earthquake occurred and then the second one in February 2011, because of our relationship I felt like there was maybe a possibility just to start a kind of a discussion in bringing in a lot of feelings, mixed feelings about the limitations and maybe the options, what an artist can do in a situation as such. I'm very honest with you, I had from the very first beginning - and this kind of impression still remains a bit the same, even though after four or five years of working on that complex issue and that particular arena. My impression was that, first of all, there are more limitations, I kind of sensed through visits in Christchurch, the conversation with you and other artists, colleagues, other people I met in Christchurch. There was not only Grief but also there was a kind of insecure moment either to stay in Christchurch - or leave it, or move somewhere else, all these things were in the air and it was sensible to those who are kind of open to receive. And then, the first immature idea occurred that maybe in the moment when things are really shaky and everything is broken and under construction, maybe an aspect of sharing and taking care could come into play. That was even before the word or the idea of 'solidarity grid' has come to my mind.

**BF:** Like you, I was coming in and out of Christchurch, although more regularly and with a history in the city having lived there through part of the 1980s. Nevertheless, I was largely an outsider, or perhaps more accurately, had this sense of being neither fully inside nor detached from - outside - the situation. There is a sense that we've talked about before of partaking in a certain experience of place, or degrees of experience of place, whilst remaining necessarily conscious of the gaps in that experience. Some weeks after the February 2011 earthquake the government arts body Creative New Zealand held a meeting of their board in Christchurch, followed by an open meeting of and with representatives of the city's art community. During that meeting the diversity of needs, of pressure points, of desires in that group came into stark relief to me - I'm sure they long had been to almost everyone else present - as did the enormity of the simple questions: What is to be done? What can be done? What are the tasks here?

Also with reference to this experience of and response to place - in its broadest sense - is an awareness of or sensitivity to ongoing effects of the earthquakes on the lives of the inhabitants of the city, the stresses associated with personal loss, the loss of or damage to home, changes

to employment situations, financial strain, the pressures of dealing with bureaucracies such as the insurance industry, the uncertainty of futures etc. One of the hardest things for me visiting the city constantly and working in it was trying to gauge people's needs and thoughts and desires and concerns and stress points as they changed constantly. Memories well up, fade, return with renewed force, ease. There are circumstances or occurrences that are very sensitive to a person or a group of people that maybe a few months later have changed. All this makes the manner in which individuals, clusters of people, groups, communities, organizations have not only come together to talk and consult and listen and care for each other, but also to make things happen. In developing SCAPE 7 I was naturally responding to artists who were expressing concern and also interest and a desire not just to try and understand and be sensitive to the situation but to create within that situation, to offer something in that situation. My role was largely to shape the space of the biennial in such a manner as to create an appropriate entry point for artists. This was curating as making connections. So one of the most important things about Solidarity Grid for me is that it evolves from and itself constitutes an act of making connections on both intimate and grand scales.

**MK:** Exactly. But, I mean, even as heavy the experience was, and difficult for especially for the people who live there and most of the people working and acting for SCAPE are based in Christchurch. They had a kind of a personal effect and also, they had been working for a couple of editions, so it was SCAPE No. 6 and 7, who has been effected directly and for both editions you had been appointed to be the chief curator. Also in collaboration with the association as you also knew the association and the people who were working there before. So there were some advantages as SCAPE always targeted the issue of urban movements and performance, art, and sculptural statements. So, there is kind of a full circle in terms of experience but under these circumstances, these experiences were also been shaken, because who are going to be the next people to talk to about the things which should have been done because now the damage is deconstruction, electricity, water pipes, everything was broken and shaky and the administration also was seriously touched as well. So, the city was, there was kind of a crush going through the, not through the dignity, but let's say through the self-confidence of the city. The city was questioning itself and it was done through all different parties of the population, one could say. But what is the role of the curator? You expressed some of the parameters which came into account. But what is an artist going to do coming from abroad and coming into place doing research and proposing a work and going back to the place where I live in particular. I live in Germany, it's a 24-hour's trip to get there. So, the idea really was to think about, you mentioned it as a structure to introduce a network which connects other cities in the world. If we look at the cities who are involved we find very clear and obvious connections just to mention Sendai from Japan. The Sendai region was very much affected and still is effected by Tsunami and Nuclear Power fall-outs in Fukushima. So, at the same time, when they came to Christchurch, they shared their experience but also in terms of how to get over that point even though it was kind of coinciding what happened in Christchurch in February was coinciding with what happened in Fukushima in March. So, when they came to Christchurch, they kind of anticipated fully what was on the table, to be done, and will be done for the next 20 or 30 years in Christchurch because they had this deep understanding. At the same time, they marked a link in the city of Sendai and made clear that one of those streetlamps which had been gone to Christchurch is now there so they also put a map and show exactly where the location is. So, this kind of connection was strong and they were sending people, I think that's the most important thing. People were travelling from different places in the world, coming to Christchurch, making contact, making friends, and sharing ideas today and also for tomorrow. Another example which is maybe not so obvious was the reaction when I spoke first about this project Solidarity Grid for

Christchurch to Joe Ketner in Boston. When I asked Joe how he had managed to get the street lab ready for shipping in just two weeks, he said it was so easy to convince everyone who knew about the idea. People in Boston instantly understood the idea of networking simply because, they said, as we had this experience two years ago with the Boston Marathon, we had a crush of the self-confidence of the City as we are now not trusting a person we don't know in public space. So, we have the common place, the reception of public space is now irritated by this kind of events. Therefore, we understand completely what the situation in Christchurch is and they are writing us once a week minimum e-mails saying "Please, let us know when we could come to Christchurch for visit." Also we want to see how it is integrated in the whole project but we also want to understand through this how the city is going to a mayor change.

**BF:** Solidarity Grid is a making of connections, but it is also a marking of a place, and of movement through place. Can we talk about a couple of things in this regard? First, there is the way in which the work itself changed in its spatial configuration and its location from your initial conception. There is the complex matter of how that negotiation of the work to site in a very difficult situation took place and all the interests that come into play; all the publics, the bureaucracies and the processes of rebuilding and all these things that pressured the idea, but perhaps also opened up new possibilities. Second, I'd like to talk about the nexus of place, work and the encounter of the individual with both, particularly as it marks a well-used pathway through space. Of course, Christchurch as an imported European model of the city takes a grid form at its centre, superimposed over the land in a way that's partly abrasive to both the land itself and its use by Maori. And yet, little traces have always remained in the city, perhaps increasingly acknowledged in the post-earthquake environment – streams, pathways, plantings and walkways that follow other lines. Your work seems to recognize this meeting of patterns and models. It still holds the title of 'grid', yet changed from its initial conception is no longer in the form of grid but rather follows both a natural pathway (the river) and a built one (a road and path). It leads people to recognize these layers of place. This approach, this sensitivity to place as a lived space, is a feature of much of your work. How different, or how difficult was bringing this way of thinking into the Christchurch situation?

**MK:** Well, you actually put the finger in a very critical situation because my proposal, and that's where the second part of the title comes from (Grid), was reflecting the European city model which has been kind of transported, or transformed as a blueprint for the city of Christchurch as it has a sister-city in the UK anyway. So, it was kind of a very strong connection as some cities have and I was kind of proposing it to connect intersection in the grid of the city but then we had, I mean as you said it was also formed and designed and crafted by the limitations of the parameters who come to play. Everyone said it would be involved in heavy construction in the so-called center business district and it was the red zone, the no-go zone and exactly my grid was reaching, entering this zone and also going out of the zone into other areas. Actually today you can't see these areas anymore. So, it was to be in the center at one point, and I knew that street lights had to come, have to be there anyway to light up the pavement. At the same time, also I know that could be individually taken as a symbol which is energized and enriched by the history where it comes originally from so, it always communicates in Christchurch "I'm from Belgrade" or "I'm from Sofia" or "I'm from Wuhan" whatever city you're thinking of right now. And I was told this cannot happen there because heavy construction would always involve to dismantle the work at a certain phase of the construction for the next 5 or 10 years and then it had to be removed and this was involving too many other additional complications I think the organizers of SCAPE tried to avoid this. And we also discussed that if there are other options - but once Park Terrace has been introduced, I found out that Hagley Park which is next to the

river is part of the fringe between accommodation area and park area, Hagley Park was important during the earthquakes and time after, because they were also earthquakes afterwards, not as strong as the one before, minor ones, but still there was a threat, there was a frightened moment in the city. People gathered there especially after the big event happening in February 2011. So I learned that this green lawn, this wonderful park with the special smell also has a layer in it like other parts of the city. I actually like the idea that it was also an escape zone and it has a certain importance by itself, even though it doesn't tell without information. So, this is based on our history, how people are trying to convey this information for the next generation herself. But maybe because of the street lamps, it also could be part of this narrative but this is something to be judged and considered for the future.

**BF:** Let's come to the subject of this symposium, the idea of curating under pressure. In part, this for me refers to the processes of trying to make, trying to think, trying to create directions, make futures with and through art and artists in difficult circumstances, and through this to create possibility both within and beyond the realm of art. Again, thinking back to the period immediately following the February 2011 earthquake the difference in experience and perspective coming in from outside was made stark. I came to my first visit to Christchurch soon after the February earthquake for a meeting with the SCAPE biennial team – all of whom were of course deeply effected by the quake in a myriad of ways – and expecting that having had SCAPE 6 by then twice stopped by earthquakes (it was first scheduled for September 2010) we would probably now have to hold up our hands and say enough, this is becoming impossible, maybe we will do a book about we couldn't do or something to that effect. But in such a situation, who really needs a book. My negative thoughts formed at distance (and mostly kept to myself) were countered by the desire of my colleagues to push forward somehow. There was a sense that the city needed things to be happening, and for the organisation there was a professional purpose to pursue and a responsibility to both public and artists to not give up, if I can put it in such simple terms.

There was another challenge that began to develop, and a really good challenge, one of the most positive challenges in my curatorial career, involving looking at the activity that started to pop up around the city and trying to work in a complimentary manner to it. Perhaps some of this activity might not be always be thought of in terms of traditional models of curating, but the range of activity was extraordinary given the circumstances, and posed the most positive of challenges to art- or institution-focused concepts of curatorial practice. So on one hand there was the public institution of the Christchurch Art Gallery turning itself inside out to make projects and connect with people – to make relationships between artists and the public – on the street or in other spaces. They rethought the curatorial frame of that institution. Then there were new entities such as Gap Filler and others coming together to do things, led by quite remarkable individuals who may or may not have been thinking of themselves as being curators (that was probably, I would imagine, their least important concern at that moment).

As a curator coming into or working that situation I encountered all this work – a lot of it very critical, very self-critical, very self-reflexive, very political, very pointed, but also tinged with an emphatic, affirmative “we are still here, life here has potential and we are doing important things” aspect to it. I wouldn't say that this situation caused me to completely revise my approach to curatorship as I think certain key principles or processes remain – connecting out, putting ideas into play in an open manner and supporting the work of others, of artists, to develop and find its place – but it certainly challenged any idea I might have had that this was special to curatorship, or a model of art-curatorship.

As an artist you also sometimes work with processes or principles also present in curatorial practice. This being the case, has the situation you faced in Christchurch led to any rethinking of your practice more broadly in relation to place and community?

**MK:** I think it was on many strands a complete new experience because I realized that I cannot avoid to be emotionally involved. I think that's nice in private relationships but it can be a strong obstacle to come up with a clear statement as sometimes I'm, I think I have to confront a situation or a community or even individuals in public spaces that's part of my artist's practice but coming to Christchurch and coming to Christchurch now for a couple of years and a couple of times, I realized that, you know, first of all, I had this strong, very unspecific moment of being involved and now it has been converted into real relationships to people. I mean, obviously to you while you were there, we were kind of meeting as much as possible and if it was not possible to meet outside, we met in Sydney, we always found a slot to make it happen but on the other hand it was also, I mean, people like Deborah and Jo, and then it was Lara and Jenny, Bob who took me into the red zone, but also Neil 'Grumpy' Graham – he shipped all the 21 Street-lamps from all over the world! I mean it was not possible to work without always having a side question and a side moment to talk about the things which are not dedicated to the work and the realization of the work. Even though we have to bridge time difference, we have to bridge a long distance, and we have to bridge the fact that I maybe could come only once maximum twice a year. So, that did not exclude to be involved. And to your curatorial point, I learned a lot how you manoeuvred yourself as a curator because also as you mentioned all the players, the gap fillers, CERA, City Council, green the rebbel and the architectural workshops, they also do festivals of light and plenty more initiatives which just popping up. So, all these questions of sustainability and quality and discourse, I'm very honest, they were kind of fade away due to the circumstances that it has to be done, something to experiment, to make a statement, to have a stand in public space. Even people like Jenny Harper because they couldn't use the museum anymore and I remember that when I was there before 2008, the museum had an institutional role to play. Now it was the question, how can we influence the progress of rebuilding once it was decided to rebuild the site, not to move to another place on the South Island. What are the parameters the museum can act? So, they rented a space with an off-space, then they moved the off-space to another space, what was the role of the 'physics room'? I remember Kate Montgomery was working on that. What I felt coming from the outside, the curatorial aspect was in very strong competition to manoeuvring so many different 'players on site' directing more like that you have a dozen different voices and to become one sound because it was simply impossible to have one sound. I think you made the right move to give the artists as much space and opportunities and backup for their ideas. So, it was, maybe you were less strict to a certain level than you would have been if the circumstances would not just play in so hard and construct and form and pressed the situation. And I think some of the works, e.g. Sean Gladwell's installation about this skateboard ramps which they all kind of inhabited as the artist's proposal, the crush and the broken and the uneven surface reflected the Status Quo of the city. So, it was a perfect dialog, this work to be put at Circular Keys at the Harbor in front of Sydney would not make half of any sense at all. Work was also increasing its importance and power through this kind of, you know, you have to fight yourself in this constantly changing arena. Whenever I came to Christchurch, the situation has changed, fences have been moved, the red district had moved, new buildings popped up, there was a new kind of alternative business district created by containers, a kind of nomadic systems, called re:start! And while the artists, including the curator should not be as nomadic and ready for changes as the city has to be, maybe that's a long answer to that question, but it also goes back to my first hesitation when I was told that I cannot realize Solidarity Grid at the first place I had been scheduling for. I

was disappointed but I learned very quickly that was a very selfish impression in the first place and then I understood that yes, it has to be part of a bigger idea. Then I was happy, from your curatorial point you really moved things around and it created its own narration for the SCAPE 7 edition.

**BF:** What about the experience of bureaucracy in all this? I think we all found the heightened complexities of disaster-recovery bureaucracy perplexing and frustrating at times. I feel that Solidarity Grid not only beautifully works through this but somehow is an example of an artwork taking the bureaucratic along with it – winning it over and thus loosening its more overt influence on the shaping of the city. For example, can you talk a little about the bureaucratic impulse to beautification that you encountered?

**MK:** I was surprised after experiencing public installations and interventions in Switzerland and Japan – the level of bureaucracy is much more higher than what happened to us and the idea of solidarity grid – in fact looking back I would say it was easier than it would maybe today – because everything was in flux on the move, less fixed; none of the 4 to 5 stories steel construction for A\_level buildings were out there – it was a special moment in time – everything which needed to be solved to make solidarity grid happen has been done. Each streetlamp went under a serious inspection to meet the Health and Safety Standards in New Zealand. But one of the biggest challenges for the project had been shipping – these distances are killing all budgets – but in this case we had an enthusiastic sponsor on our side – Neil ‘Grumpy’ Graham – he also dealt with the big issues to clear customs for 21 lamps; as City Council prepared grounds at Park Terrace, Aurecon and Philips ensured the technical components of this complex work .

**BF:** Every trip I made to Christchurch following the earthquakes I would ensure that I had time before any meetings to just walk or cycle the city for the exact reason that you have just outlined because so much would have changed, including the spaces with entry restrictions upon them. What are the sightlines? What is accessible? What is closed? Why these changes? What are the competing interests around these spaces and changes? That would be one thing. The second thing was always to contact key people to gain their perspective, particularly the curatorial advisory group we set up for SCAPE 7. They were fantastic because they were the ones that could pull me up and say, “Hold on, think about this, you have this idea on the table but there are these other things to consider, other approaches and factors.”

The next thing that would always happen would be that all of these conversations were always so dense and so interesting and I would feel almost energized by being there, in a strange way, often at the same time as being quite – well, upset I guess – by some of the things that I was seeing or hearing. Most days at the end of my schedule I would walk back through the city to where I was staying. I think best walking. Or at least, I think I do. And I would invariably arrive back at the hotel with a rush of ideas for how we might work in that place that I’d have to get out into notebooks. Next morning, when I looked at them and I started to talk to people about them, they started to fall apart – which was fine, as it was the process of the thinking in and through place that was most important. We’ve talked about this before I think, how important it was to step back, or hold back and allow place to come forward. How every shape or structure or thematic or border or idea that I put around, or at least had the impulse to put around SCAPE, was challenged if not utterly pulled apart by that situation. I had to let go a little bit and just look at the things that were themselves the conditions that were actually pulling apart my more developed ideas. So I worked at the three things that in the end I suggested to artists

as frames of reference, at best, because they seemed the most present conditions (outside of perhaps overtly negatives ones such as 'frustration' or 'bureaucracy', although on reflection perhaps the time of 'waiting' could have been added): 'uncertainty', 'mobility' and 'possibility'.

Having invited artists for a range of different reasons pertaining to the practice of each – practices ranging from the poetic to the political, or a Nato Thompson describes in his recent book on art and activism that I've just been reading (TITLE HERE), from the ambiguous to the didactic – I saw my role then as a guide, as a connector of ideas to place but also fundamentally as an advocate for them as they sought to negotiate a range of challenges. All along I most wanted to ensure that there are projects that held space in way that provided focal points for publics moving through the city, such as Solidarity Grid, and also projects that fleetingly flared in place, then dissipated.

**MK:** I think one of the most remarkable experiences also leads into kind of a unique moment of eyewitnessing, maybe it's an internal ranking. I thought it's not just another exhibition in public space – it's a challenge. As we have an inflation of Biennales and public projects all over the world, I don't know what the actual number is, maybe 300-something. But I think to come to Christchurch to work in this context what happened at the SCAPE 6 (2010) which I think is important that you made a small documentation to record of what has been on the list to be done and what has to be interrupted and has been completed later on or will never be done ever, but it is not lost. It's part of a history, another layer in the city which comes straight from the moment as the Terremoto show in Naples/Italy in 1982, it shows exactly from the appearance of the earthquake into the moment how you want to cope with that. Escape was an option as many people did, a lot of people left the city and others had been attracted to come. There were scientists, architects coming from Asia with a certain kind of earthquake experience in architecture. It was Shigeru Ban doing the cardboard church and to give people, those who have a certain faith, a home, a place for that as the cathedral in Christchurch is not accessible any more. So there were so many little things happening, and big things as well. I really experienced the first time art can do something. Even though I'm still pessimistic if I talk about the quantity of what art can do in comparison with the big events and the needs of the people. But as long as one is able to listen carefully and I think that's something you did, you were really sitting down, I could see that when you were also reporting on the numbers of travel on the time you dedicated yourself, being able to sit, so all the players outside and inside of SCAPE to understand what is the new narration of the city, what is the new direction the city wants to go? And maybe there are directions in the first place before you kind of find a moment where you could channelize or join or support whatever by curatorial practice. I don't know if you've had ever a kind of comparable situation but I could frankly say that this is a very unique moment in time. But there are other interesting moments at another place, but maybe not that region we're talking here.

**BF:** I've certainly never worked in a comparable situation, although of course they exist in a range of places that Christchurch now has a new form of relationship to. As an aside, it was interesting to me that among the first places I was invited to speak about the challenges of trying to produce the SCAPE biennial following the earthquakes were Japan and Turkey – places with their own experiences of this form of disaster.

We talked earlier about the importance of getting on and doing or making. I think this necessarily has to occur with a full and open consciousness of the context, but nevertheless it can proceed ahead of a full understanding of context in all its complexities. That understanding may

be forged through the process. Basically, looking back I'm very aware of how much we were all making our way, as a curator or as an artist or as a city planner or as a bureaucrat or as a person through new territories, and reflection more than even follows action. The manner in which we had to rethink our approach to SCAPE 6 twice is a particular case in point, where unfolding events overtook the project and caused us to create a biennial ultimately dispersed over place and time, from Auckland to Christchurch, taking in 2011 and 2012.

**MK:** I've been asked several times since then to give a special report on the project "Solidarity Grid for Christchurch" on different panels but also I think I wanted to avoid a kind of a speculation on this, that someone could say "well, you are taking an advantage out of it." Like, you exploit the situation that people involved and I always try to respect because there are very difficult feelings involved as well. What I try to do is, I try to integrate Solidarity Grid as I'm doing right now to the context of 'public proposition' which I think is a very not really finished but on-going idea of going outside, trying to find an appropriate or not inappropriate way of interacting with the situation and what was required and so much needed in Christchurch I never found on the table when I was talking to people in Bern after that or I was invited to Toronto, or any other place. So, I think I want to keep that unique situation but I also want to contextualize it as it's part of your curatorial agenda, it's part of my artistic experience. The only way, not the only way, but there's one way beside talking about it and beside presenting that on panels which also has a kind of a firmer structure as well. So, papers are going back and forth, people are talking about their experience, then you kind of grab the essence and you take the essence away for you as a summary of this experience, four days with people sharing expertise but on the other hand, public proposition is for me an appropriate tool to kind of gather and contextualize it also to keep the unique presence of it as you're also contributor and author for the publication which I think is important because you bring in a certain authenticity into the inner reference and into the moment of rethinking and well, also you put that in a special discourse as well. So, it's not one person's work, it's a collaborative, it is a collective. It's not one artist doing something, it's artists coming together, they try to keep their own focus but they have to understand and learn quickly that it also has to be connected to other ideas. So, it has a threat on its own and it's not only your own personal agenda.

**BF:** You visited Christchurch at the time of SCAPE 5 in 2008, experienced SCAPE 6 at distance through a kind of ongoing conversation with me as well as having seen elements of it during research visits to the city. Solidarity Grid was launched during SCAPE 7 and you're about to attend the opening of SCAPE 8 for the completion of Solidarity Grid. With this view in on the city and experience of SCAPE as an ongoing entity, I'm wondering how you see the place of art in public space in the future of the city?

**MK:** Well, I mean, for me, there's kind of a moment of an essence like melancholy to think about going there and stay there for the reception after the SCAPE 8 edition and also kind of "this is the end of my personal and direct involvement as an artist." But maybe it's not the end in a sense that I'm still trying to maintain the context, the network. I think that's something I have a very personal interest in. I would put my energy as much as possible forward to that. But looking at the city planning and I think for this kind of proposal Solidarity Grid, there was a moment of inner construction de-construction, there was a moment of ambivalence, ambiguity at the same time. And therefore, it was maybe a perfect timing whatever that means in particular, but there was a moment there I could propose that. From now, I would not propose that and that's simply because through construction re-construction and all the other energy and all the other players come into play, I think I would rather withdraw from any kind of permanence into



more performative aspects, I'm honest. I think that is something SCAPE has an art & industry background but it started obviously 14 years (?) ago. I think, they have then the access from art to public space has been different and also learning from other situations, Venice or just recent Thessaloniki, when it's not about to bring in another sculpture or sculptural component but to set-up an impulse or in injection or just an energy or a push or a confrontation on a very performative and staging level. So, the city of Christchurch to my concern will face as SCAPE 9 or SCAPE 10 edition that the city is more a stage, a platform for activities which come and go and some of your curatorial choices had this component already in it like the radio and the hypnosis project (please add titles etc.). So, I think that as much as it built it, it should reduce on the other side the physical presentation of art in the public space.

**BF:** As time passes reflection and memory will inevitably change. I suspect we'll look back upon an extraordinary period in the history of city – in this case in the history of artistic activity emerging from and within the city in new ways. And we might see how out of tragedy and loss certain wonderfully new experiences of art – ways of experiencing art and making connections between art and lived experience – came about, often in fleeting encounters and moments.

However I also agree with you regarding certain tensions in the perceived and possible roles of the artist, if we can or should even talk in such functionary roles regarding art. There's been a push for the artist to function as a kind of addition or a supplement to urban planning, or more richly the artist as an intellectual and creative provocateur driving ideas in urban planning. But I have my doubts as to how much that's actually moved forward in an interesting way. The making of permanent environments (a concept radically called into question by the Christchurch experience in any case) which itself is the idea of building – of rebuild-build-rebuild-build – has been a matter of such urgency in recent years. But yes, I agree that there will be a point – perhaps is a point now – where with a sense of a new inner city or urban space emerges and thus requires for its own texture and richness (and that in the experience of a public with that space) artists to do what artists have always done – inhabit and adapt that space to their own uses and desires, to play around with it, test it, challenge the official or civic definition of its purpose etc. Such activity has remained – perhaps even intensified – in the period since the earthquakes, interestingly embraced for bringing life to the broken city. It will be interesting to see how that energy can be sustained and embraced in ten years in relationship to relatively pristine new urban spaces. How will artists doing their own thing in public space be treated then? And how will an organisation such as SCAPE position itself in relation both to the civic narrative of public space on one hand, and to artists' challenge to and cooption of that space to their own needs on the other? Interesting times ahead.





**Research / process Christchurch**

*22 February 2011.*

*Photo credit: Getty Images. Photographer: Gillian Needham.*





# Executive Summary

## Whakarāpopototanga Matua

*The Canterbury earthquakes have provided an unprecedented opportunity to rethink, revitalise and renew central Christchurch. The area can be built back better than it was before, increasing its value to the wider city, the Canterbury region, and New Zealand as a whole. This opportunity is too good to pass up and the New Zealand Government in partnership with Christchurch City Council and Te Rūnanga o Ngāi Tahu is committed to making the most of it.*

The vision is for central Christchurch to become the thriving heart of an international city. It will draw on its rich natural and cultural heritage, and the skills and passion of its people, to embrace opportunities for innovation and growth. Building on the Christchurch City Council's draft Central City Plan, and on over 106,000 ideas submitted by the community during the public consultation process, this Recovery Plan sets out how that vision can be achieved. The Plan defines the form of the central city, sets out the locations of key anchor projects needed to optimise recovery, and outlines block plans which show what the city could look like in the future.

During the Plan's development, advice was sought on proposed projects from numerous community groups and organisations, such as the Community Forum. The Plan's proposals are in line with international benchmarks for a major city and make the most of the opportunity to revisit the city's design. In support of the already powerful Canterbury economy, the Plan also commits significant resources to develop central Christchurch into a vibrant, well-formed centre that responds to the needs not just of our generation, but also of those that follow.

International experience shows that successful recovery from a natural disaster is heavily dependent on substantial redevelopment commencing within three years. One year has passed. Speed is of the essence.

### **Why recovery?**

Christchurch is deeply woven into New Zealand's identity, and New Zealand has shown the depth of its commitment to the city and its people over the past 18 months.

As one of New Zealand's oldest cities and the South Island's largest, Christchurch is known as "the Garden City", and it holds a special place in New Zealand's culture and heritage. For centuries it was a food basket for the Ngāi Tahu sub-tribe, Ngāi Tuāhuriri, and it is currently home to around 377,000 people from many different cultures.

There are compelling economic reasons to invest in a new central city. Canterbury generates about 12 per cent of the national gross domestic product (GDP), and the productivity of Christchurch is key to the prosperity of the wider Canterbury region. Historical strengths in many high-value sectors mean the city can make a substantial contribution to New Zealand's economic growth, and must continue to do so.

Christchurch already has many of the features of successful international cities. It is home to the South Island's biggest hospital, two universities and seven Crown Research Institutes. It is a key strategic node in the national transport network. Its airport and seaport – the busiest in the South Island – play a major role in getting goods to market, and as a tourism gateway to the South

Island. Despite earthquake damage the economy continues to perform well, and the underlying physical and social infrastructure remains strong. Christchurch is extremely well placed to continue its significant contribution to the national economy.

### **The new city centre**

A well-formed and vibrant city centre produces economic and social benefits by bringing people together for business, cultural or social activities. The result is greater productivity, connectedness, development of human capital, sharing of ideas and a shared identity.

The city centre is also an expression of our heritage – a reflection of where we have come from, and a vision of what we want to become. Greater Christchurch deserves an exciting and sustainable central city that attracts permanent residents to live, work and play in an environment that is safe, accessible to everyone and responsive to future changes.

If greater Christchurch is to achieve this vision, businesses need to be able to operate effectively and confidently. Investors need certainty that their investments will be worthwhile, and located in the right place to get the best possible results.

The Christchurch Central Recovery Plan provides a framework for redeveloping the city centre and will allow investors to identify a range of investment opportunities. Substantial positive action

is required to establish confidence and momentum and, alongside central and local government investment, attract the private and philanthropic investment needed for a successful recovery.

### **The Recovery Plan**

The design concept for the Recovery Plan is the development of a greener, more accessible city with a compact core and a stronger built identity. It will also be a city for all people and cultures, recognising in particular Ngāi Tahu heritage and places of significance.

Defining a new central city "Core", and providing new green space and a range of commercial and residential development opportunities, the "Frame" will reshape central Christchurch. Its three components – East, South, and North – each have their own distinct character, while Urban Gateways in the north-west and south-east provide vibrant entry points to the central city. Compressing the available area in this way addresses the issues of too much space and potentially unconstrained development, while also adding high quality urban open space to the centre. See pages 33-37 for more information.

Through use of the Frame, the Blueprint Plan sets out a distinctive, accessible and connected central city. The blueprint also lays out precincts and initial anchor projects to catalyse investment, growth and social energy, bringing people back into the central city.





The anchor projects are:

- The Frame
- Earthquake Memorial
- Te Puna Ahurea Cultural Centre
- Papa o Ōtākaro / Avon River Precinct
- The Square
- Retail Precinct
- Convention Centre Precinct
- Health Precinct
- Justice and Emergency Services Precinct
- Performing Arts Precinct
- Central Library
- Residential Demonstration Project
- Metro Sports Facility
- Stadium
- Cricket Oval
- Bus Interchange
- Innovation Precinct

The projects will reflect the community's wishes, replace facilities that have been

destroyed, stimulate other development, attract people and regenerate and improve the urban form of the city.

The Plan's anchor projects will be developed and delivered in partnership with a number of agencies and stakeholders, including central government, Christchurch City Council, Te Rūnanga o Ngāi Tahu, the private sector and the community. Having certainty around the location of these projects will also enable the private sector to plan related facilities and invest with confidence.

#### **Roles**

The recovery of central Christchurch is an enormous task that will involve everyone. It is a journey to be taken in partnership with the city's many stakeholders to ensure that central Christchurch recovers and progresses as a place for the community to be proud of.

The Canterbury Earthquake Recovery Authority (CERA) is leading and facilitating

the recovery of central Christchurch, but the community is at the heart of the vision and success of the recovery. This is clearly reflected in the enormous contribution the people of Christchurch have made to the development of this Plan. The community will continue to play a major part in the recovery, by providing feedback and ideas, and through direct involvement in the redevelopment and use of the city as it is revitalised.

The recovery will require considerable investment. Government, in collaboration with the Christchurch City Council, will get the ball rolling, make major commitments and foster opportunities. CERA will work together with Christchurch City Council and Te Rūnanga o Ngāi Tahu to provide clear direction to stakeholders and the wider community. Central and local government will help to restore confidence in central Christchurch by relocating their offices to the city centre, providing guaranteed demand.

Roles and responsibilities will change to

match the needs of each phase of the recovery: as Christchurch comes closer to achieving the vision, central government will take a lesser role and Council, Te Rūnanga o Ngāi Tahu and private investment will take centre stage so that Christchurch is able to sustain itself – mā tātou, ā, mō kā uri ā muri ake nei – for us and for our children after us.

---

#### **Acknowledgement**

*This Recovery Plan builds on the Christchurch City Council's draft Central City Recovery Plan, which was presented to the Minister for Canterbury Earthquake Recovery in December 2011. That plan, produced quickly by a highly dedicated team with significant contributions from the community, formed the basis for this Recovery Plan.*

*The Minister and staff of the Canterbury Earthquake Recovery Authority (CERA) would like to acknowledge and thank everyone who was part of it. Christchurch City Council will continue to play a fundamental role in the recovery of central Christchurch.*

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# The Anchor Projects

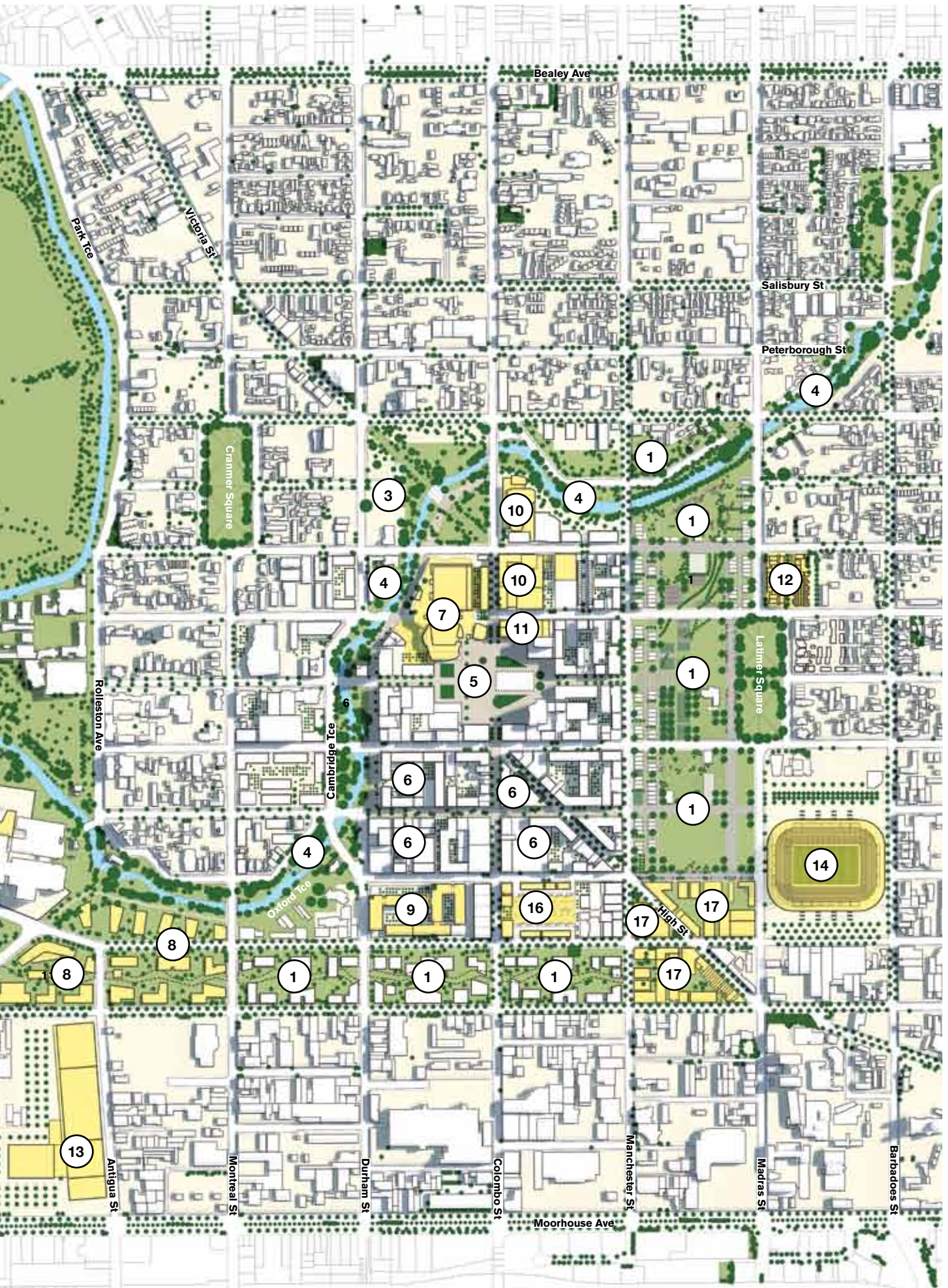
*The Plan's anchor projects will be developed and delivered in partnership with a number of agencies and stakeholders, including central government, Christchurch City Council, Te Rūnanga o Ngāi Tahu, the private sector and the community. The projects reflect the community's wishes for the central city, replace facilities that have been destroyed, stimulate other development, attract people, and regenerate and improve the urban form of the city. Having certainty around the location of these projects will also enable the private sector to plan related facilities and invest with confidence.*

## The anchor projects are:

1. The Frame
2. The Earthquake Memorial
3. Te Puna Ahurea Cultural Centre (indicative site)
4. Papa o Ōtākaro / Avon River Precinct
5. The Square
6. Retail Precinct
7. Convention Centre Precinct
8. Health Precinct
9. Justice and Emergency Services Precinct
10. Performing Arts Precinct
11. Central Library
12. Residential Demonstration Project
13. Metro Sports Facility
14. Stadium
15. Cricket Oval
16. Bus Interchange
17. Innovation Precinct











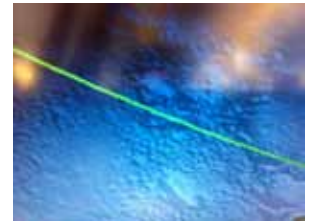
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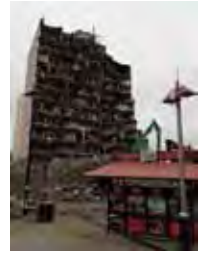
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**Mischa Kuball**  
***Solidarity Grid 2013***

**Commissioned by Christchurch City Council**

**First instalment in 2013 for the  
SCAPE 7 Public Art Christchurch Biennial**

**with generous support from Anderson Lloyd Lawyers,  
Aurecon, Philips, Mainfreight & Neil Graham.**



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**Belgrade, Serbia**  
**Boston, USA**  
**Christchurch, England**  
**Düsseldorf, Germany**  
**Gansu, China**  
**Graz, Austria**  
**leper, Belgium**  
**Kurashiki, Japan**  
**La Rochelle, France**  
**Mexico City, Mexico**  
**Montreal, Canada**  
**Seattle, USA**  
**Sendai, Japan**  
**Singapore, Singapore**  
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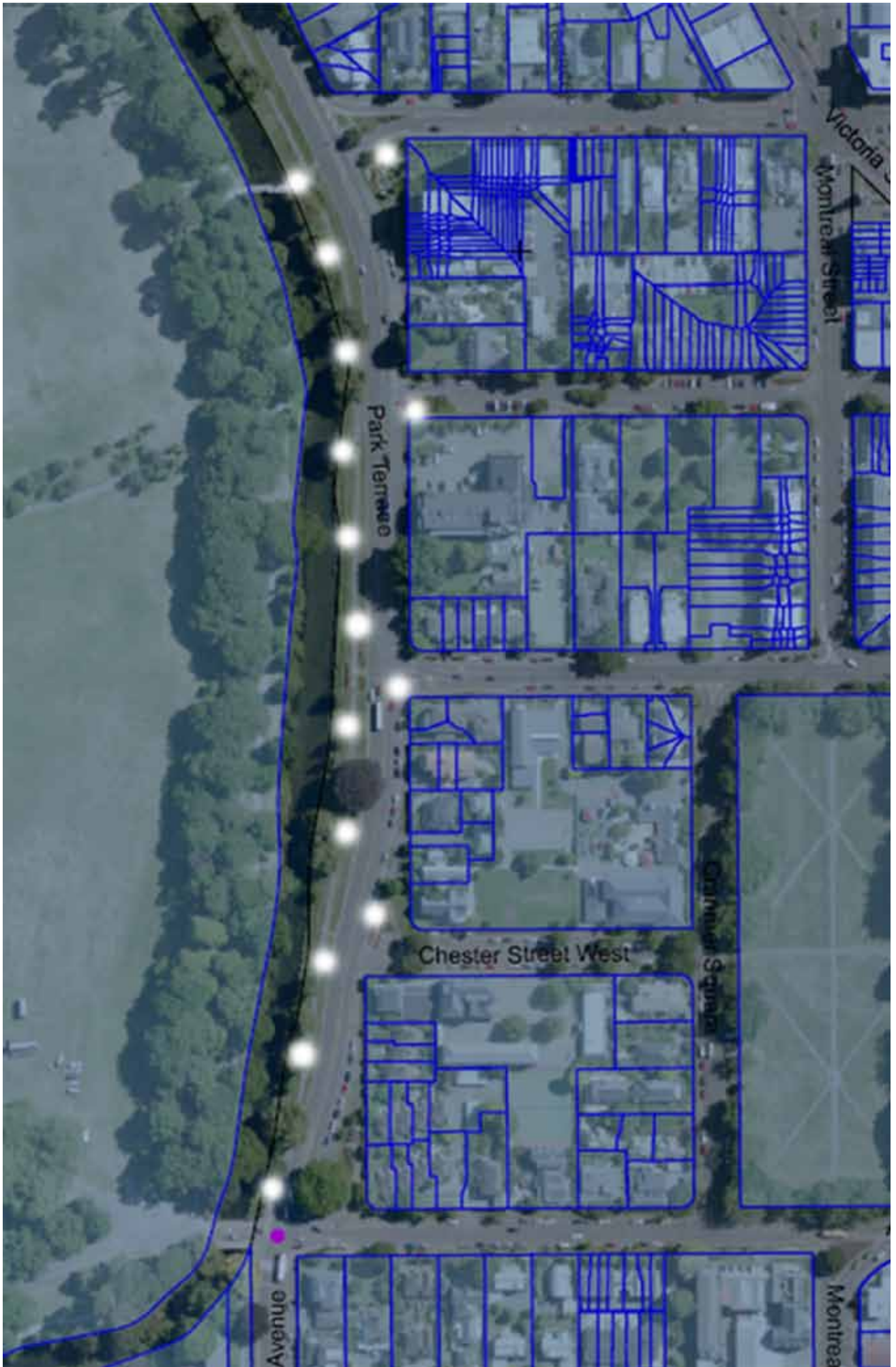


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  - L2 - Philips Bangalore - 4m AFGL
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  - L4 - Philips - Montreal
  - L5 - Belgrade
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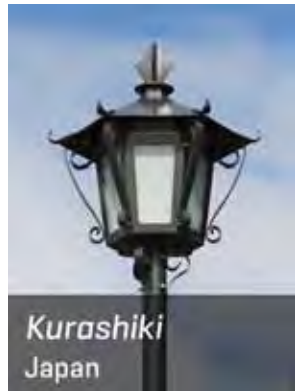
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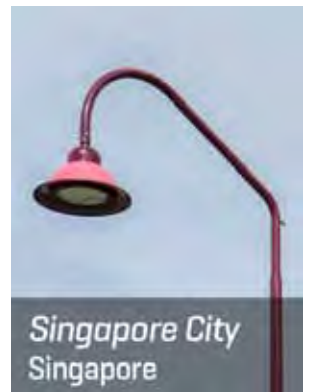
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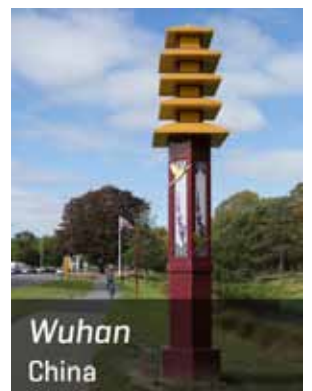
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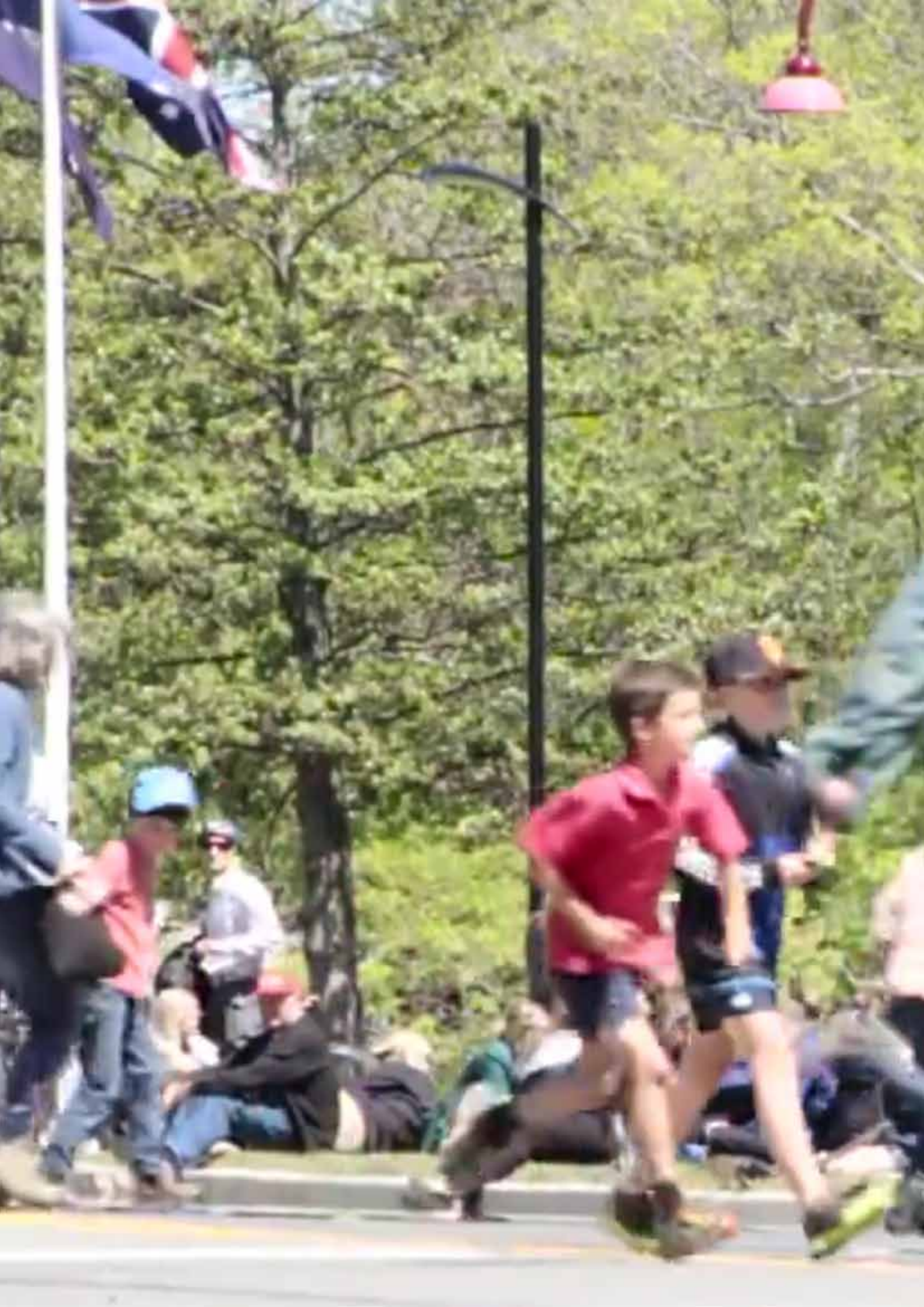


















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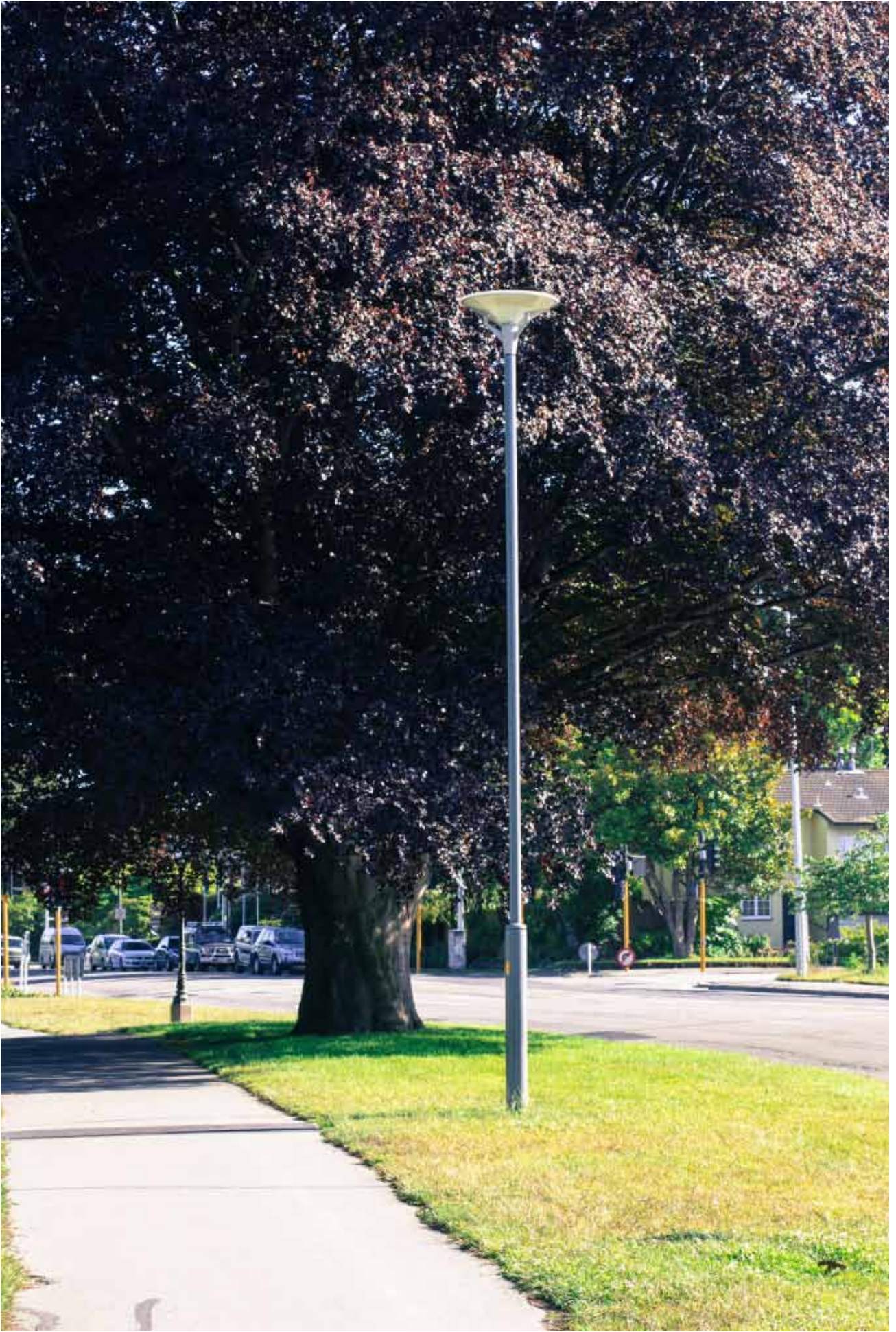


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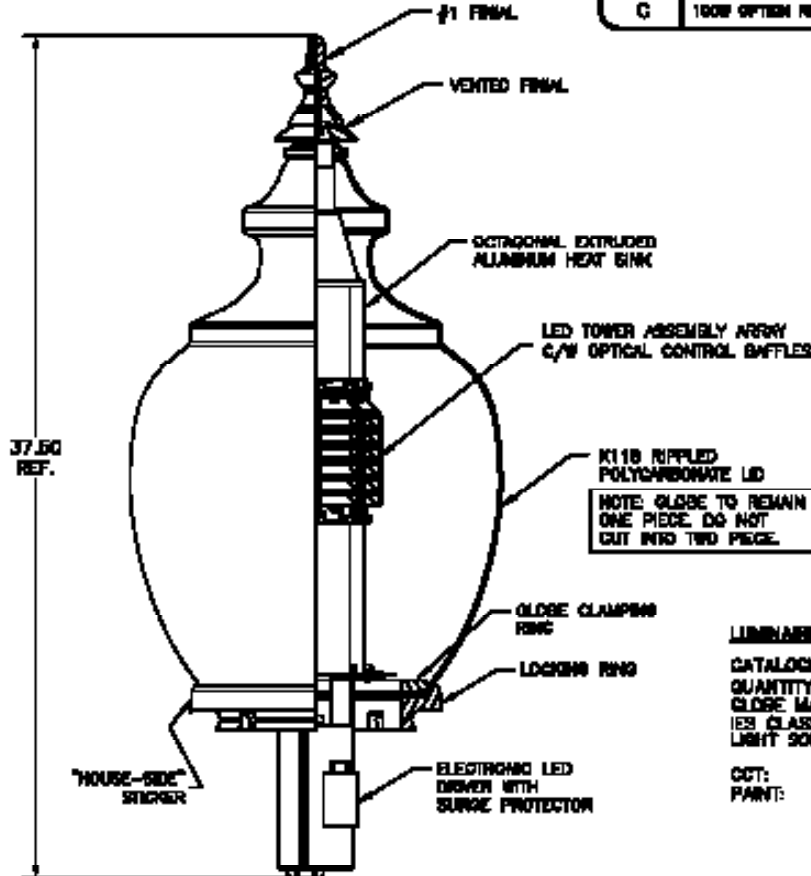
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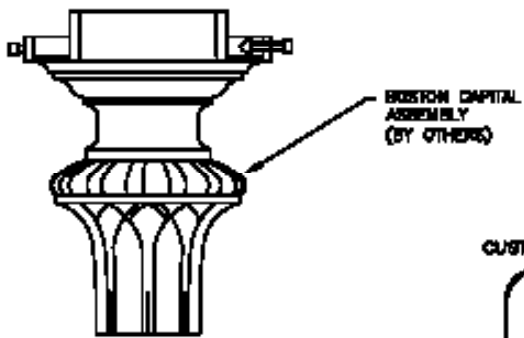
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 LIGHT SOURCE: GREE X-SERIES LED EMITTERS  
 DISTRIBUTION CONTROL REFRACTORS  
 CCT: 4000K  
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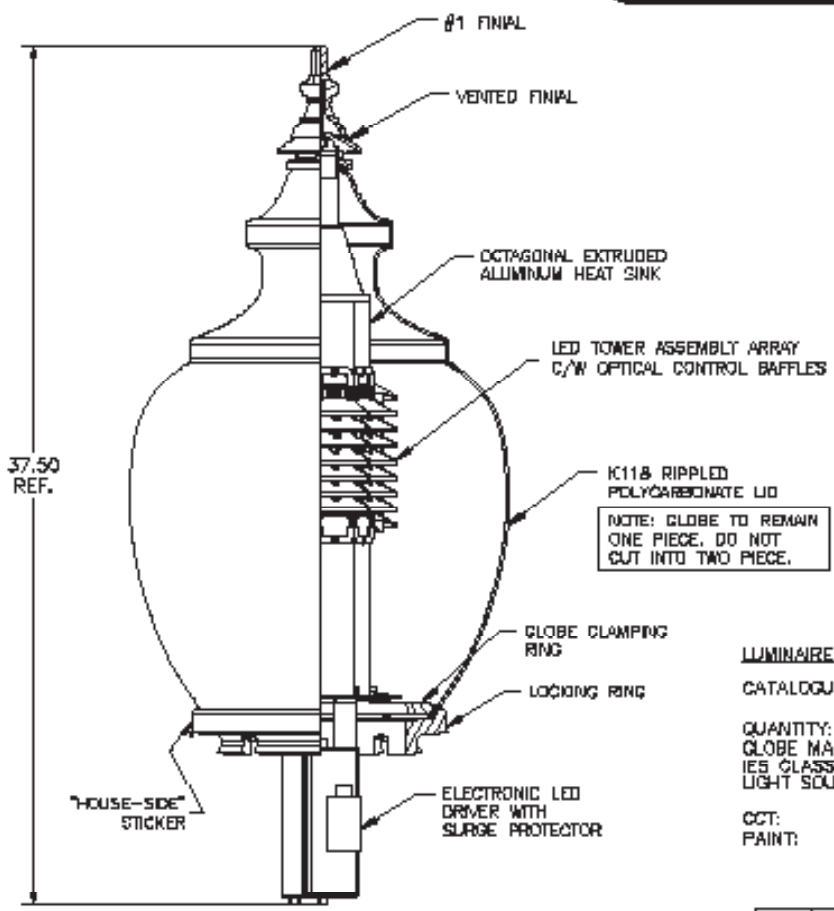
**CUSTOMER APPROVAL & DATE:**

DESIGNER ORDER No.	
EMERGENCY GLOBE No.	
LOW GLOBE ORDER No.	
LOW VOL. ORDER No.	

<p>Stresscrete Group</p> <p>100 Lumberton • Shrewsbury • MA 01545</p> <p>MAJOR ACCOUNTS • 1-800-422-8888</p> <p>RETAILER, MAJOR • 1-800-422-8888</p> <p>WHOLESALE, MAJOR • 1-800-422-8888</p>		<p>Manufacturing Location</p> <p>Shrewsbury, MA 1-800-422-8888</p> <p>Northampton, MA 1-800-422-8888</p> <p>Amherst, MA 1-800-422-8888</p> <p>Jefferson, MA 1-800-422-8888</p>	
<p><b>STRESSCRETE GROUP</b></p>			
<p>PROJECT/CUSTOMER: CITY OF BOSTON</p> <p>KING B2PR GLOBE, BOSTON CAPITAL RETROFIT</p>			
DRAWN BY	AK	CHECKED BY	DATE
MAJID Y.	BC1		05/25/2012
DRAWING TYPE:		DRAWER NUMBER:	
APPROVAL/MFG. DWG.		BOSTON-BAAR-5	



REV.	ALTERATION	DATE	BY
A	60W & 75W OPTIONS REMOVED	03/27/14	T.B
B	80W & 75W OPTIONS ADDED	04/01/14	T.B



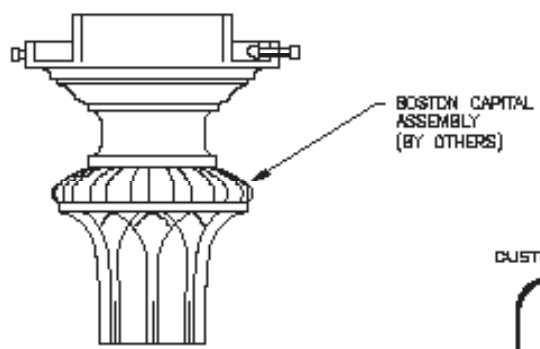
**LUMINAIRE SPECIFICATIONS**

CATALOGUE NO.: K118-B3PR-IV-\_\_\_\_(SSL)-\_\_\_\_-BOSTON  
-XPG2

QUANTITY:  
GLOBE MAT'L: POLYCARBONATE  
IES CLASSIFIC.: TYPE IV  
LIGHT SOURCE: CREE X-SERIES LED EMITTERS  
DISTRIBUTION CONTROL REFRACTORS

CCT: 4500K  
PAINT: TEXTURED BLACK

	WATTAGE	SERIES	EMITTERS
<input type="checkbox"/>	100W	1054	04



CUSTOMER APPROVAL & DATE:

CUSTOMER ORDER No:
STRESSCRETE ORDER No:
KING CANADA ORDER No:
KING U.S. ORDER No:

<p>King Luminaires • Stresscrete • Est. 1988</p> <p><b>STRESSCRETE GROUP</b></p>		<p><b>Manufacture Location:</b></p> <p>Burlington, Ontario 1-800-268-7808</p> <p>Northport, Alabama 1-800-435-0583</p> <p>Atlanta, Georgia 1-800-837-1024</p> <p>Warren, Ohio 1-800-948-7908</p>		
		<p><b>PROJECT/CUSTOMER:</b></p> <p>CITY OF BOSTON KING B3PR GLOBE, BOSTON CAPITAL RETROFIT</p>		
<p><b>DRAWN BY:</b></p> <p>MRP</p>	<p><b>AT:</b></p> <p>SC1</p>	<p><b>CHECKED BY:</b></p>	<p><b>DATES:</b></p> <p>01/27/14</p>	<p><b>REVISION:</b></p> <p>B</p>
<p><b>DRAWING TYPE:</b></p> <p>APPROVAL/MFG. DWG.</p>		<p><b>DRAWING NUMBER:</b></p> <p>BOSTON-B3PR-1</p>		



# LIGHTING SCIENCES CANADA LTD.

160 Frobisher Drive, Unit 5, Waterloo, Ontario, Canada N2V 2B1  
Tel: (519) 746-3140 Fax: (519) 746-3156 lsc@lightingsciences.ca

CERTIFIED TEST REPORT NO. LSC G576

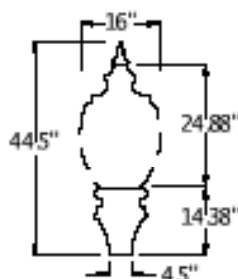
**KING LUMINAIRE K118R LUMINAIRE CAT. NO. K118R-BBAR-III-75 (SSL) 5000-HE4  
WITH RIPPLED ACRYLIC GLOBE AND BAFFLED OPTICS  
42 CREE XPG2 HE4 LEDS. LUMEN OUTPUT - 4619 LMS.  
THOMAS RESEARCH PRODUCTS 100-2779 LED DRIVER MODEL TRC-100s315ST**

BUG RATING: B 1 U 3 G 2

REPORT PREPARED FOR:

**KING LUMINAIRE  
BURLINGTON, ONTARIO**

CERTIFIED BY:



DATE: MAR 28, 2013

LABORATORY RESULTS MAY NOT BE REPRESENTATIVE OF FIELD PERFORMANCE.  
ABSOLUTE PHOTOMETRY TAKEN.

TESTED IN 30 PLANES LEFT SIDE, 30 PLANES RIGHT SIDE, LEFT AND RIGHT AVERAGED

VERTICAL TEST INCREMENTS ARE 2.5 DEGREES.

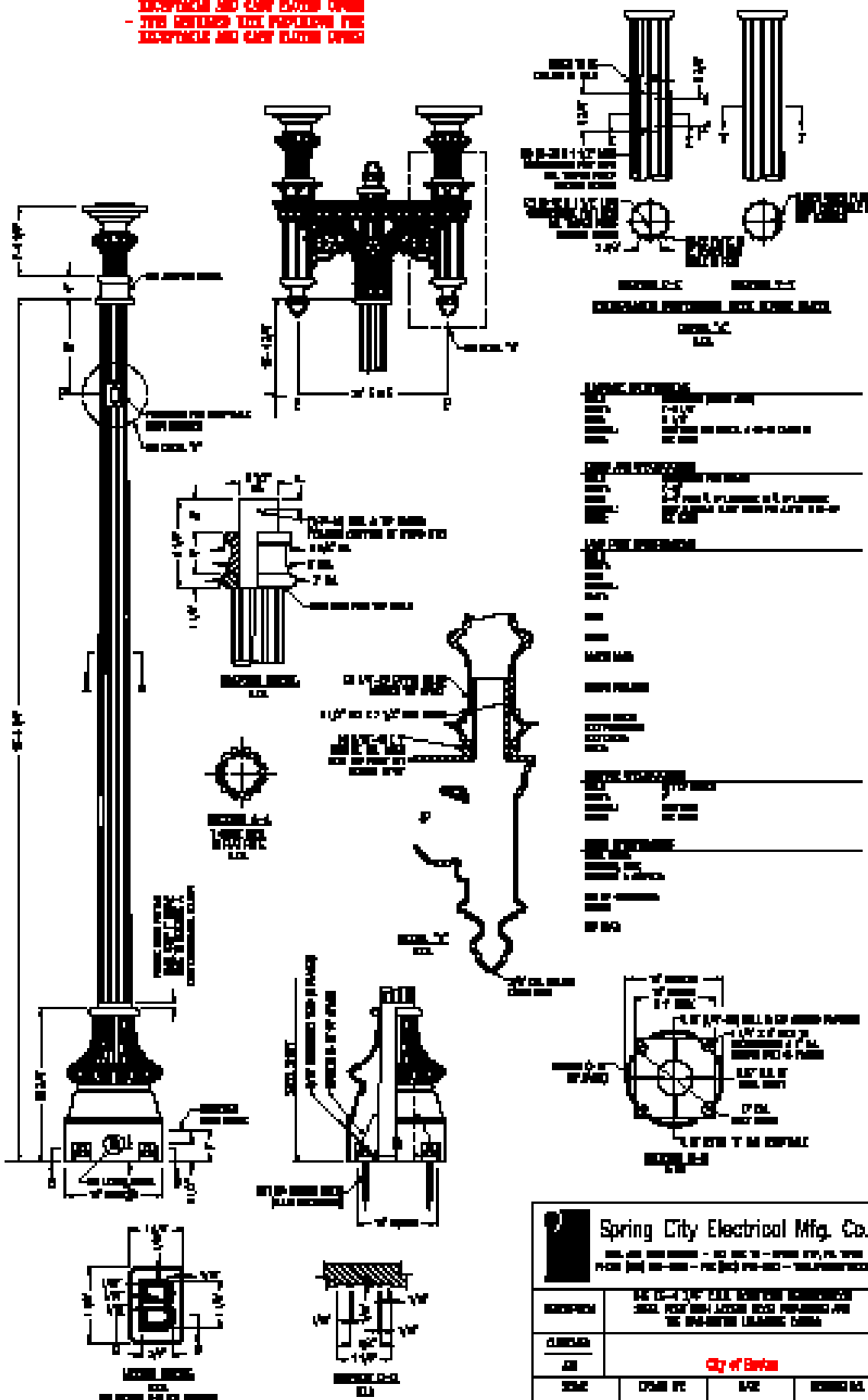
TEST DISTANCE EXCEEDS FIVE TIMES THE GREATEST  
LUMINOUS OPENING OF LUMINAIRE.

TESTED IN ACCORDANCE WITH IES RECOMMENDED PROCEDURES



**REMARKS** --- - GENERAL DIMENSIONS AND PROVISIONS FOR  
 ACCEPTANCE AND EASY EXISTING WORK  
 - TYPE DIMENSIONS AND PROVISIONS FOR  
 ACCEPTANCE AND EASY EXISTING WORK

This drawing is property of Spring City Elec. Mfg. Co. and is loaned to the  
 reader for the understanding that it is not to be copied, distributed,  
 or in any way used for the purpose of an order, other than that for which  
 it is originally intended, except with the express written permission of this  
 company.



**Spring City Electrical Mfg. Co.**  
 100 N. 10th St. - Spring City, Pa. 17081  
 Phone (717) 525-1000 - Fax (717) 525-1001 - Telex 552525

**DESCRIPTION:** 8' 10" 1/2" TALL STREET LIGHTING FIXTURE  
 2000 HOURS LUMINOUS FLUX PER HOUR FOR  
 THE 100-WATT LUMINOUS FLUX

**CLASSIFICATION:**  
 8' 10" 1/2" TALL STREET LIGHTING FIXTURE

**MADE IN:** City of Boston

<b>DATE:</b> 11/21	<b>DESIGN BY:</b> M.P.	<b>REV:</b> 10-24-2012	<b>REVISED BY:</b> LP-2000A
--------------------	------------------------	------------------------	-----------------------------



















DSC\_0010.JPG



DSC\_0021.JPG



DSC\_0025.JPG



DSC\_0028.JPG



DSC\_0033.JPG



DSC\_0034.JPG



DSC\_0048.JPG



DSC\_0049.JPG



DSC\_0057.JPG



DSC\_0065.JPG



DSC\_0066.JPG



DSC\_0087.JPG

CHRISTCHURCH\_Düsseldorf\_Installation



IMG\_0291.jpg



IMG\_0292.jpg



IMG\_0293.jpg



IMG\_0294.jpg



IMG\_0295.jpg



IMG\_0296.jpg



IMG\_0297.jpg



IMG\_0298.jpg



IMG\_0299.jpg



IMG\_0300.jpg



IMG\_0301.jpg



IMG\_0302.JPG



IMG\_0303.jpg



IMG\_0304.jpg



IMG\_0305.jpg



IMG\_0306.jpg



IMG\_0307 2.MOV



IMG\_0307 3.MOV



IMG\_0308.jpg



IMG\_0309.jpg



IMG\_0310.jpg



IMG\_0311.jpg



IMG\_0312.jpg



IMG\_0313.jpg



IMG\_0314.jpg



IMG\_0315.jpg



IMG\_0316.jpg



IMG\_0317.jpg



IMG\_0318.jpg



IMG\_0320.jpg



IMG\_0321.jpg



IMG\_0322.jpg



IMG\_0323.jpg



IMG\_0324.jpg



IMG\_0325.jpg



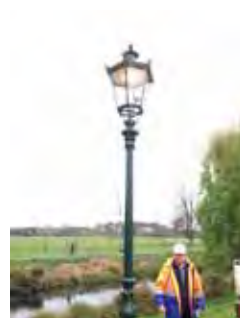
IMG\_0326.jpg



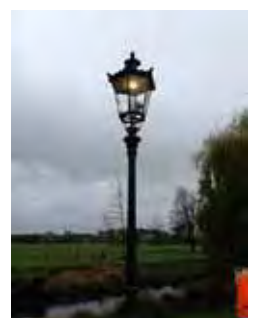
IMG\_0327.jpg



IMG\_0328.jpg



IMG\_0329.jpg



IMG\_0330.jpg

CHRISTCHURCH\_Düsseldorf\_Installation



IMG\_0331.jpg



IMG\_0332.jpg



IMG\_0333.jpg



IMG\_0334.jpg



IMG\_0336.JPG



IMG\_0341.jpg



IMG\_0342.jpg



IMG\_0343.jpg



IMG\_0344.jpg



IMG\_0345.jpg



IMG\_0346.jpg



IMG\_0347.jpg

## THL-257 „Düsseldorf“



This light combination is re buildet from historical originals of the „old Düsseldorf“ Gaslamp combination.

It is applicable for street-lighnings, place- and park illumination.  
Both pictures shows it with Gaslight-imitation Modell "Record" as it is actually used in Düsseldorf.



on candelabra „old Düsseldorf“

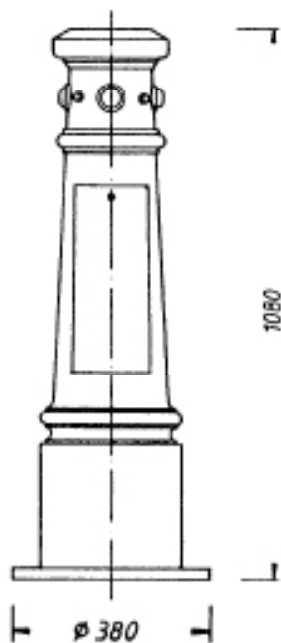
# Historical Streetlighting THL-257 „old Düsseldorf“



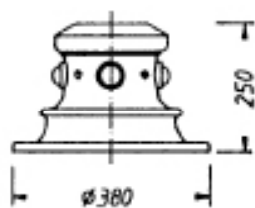
## Technical description:

Housing:	Aluminium (cast and sheet) laquered
Roof:	Aluminium laquered
Reflector:	Aluminium white powder coated
Fittings and screws:	Stainless Steel AISI 304 (V2A)
Decoration:	castes Aluminium and solid brass
Lamp bowl	single deep drawn clear PC
Colour:	RAL 6009 green
Electric Installation:	LED- 4 pins each 5LEDs, 2650 Kelvin, 1560 Lumen, total 24W.
Protection:	Lamp IP 54, LED-Kit IP-65
Protection class:	one
Mounting:	80mm. diameter mounting bracket

# Candelabra THK-640 „old Düsseldorf“



**THK-640-A**  
Candelabra-Base  
with door and installation profile,  
flange mount  
weight: approx. 75kg. (165lbs)



**THK-640-C**  
Candelabra short base  
material: gray cast  
iron  
weight: 30kg. (66lbs).



**THK-640**  
candelabra-top  
Fixed with  
Stainless-steel  
set screws  
Material:  
gray cast iron  
weight: 80kg.  
(176 lbs.)



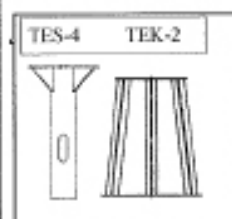
**THK-640-M**  
With flange top  
Details same as  
**THK-640**  
Special drill sizes  
possible.



**THK-640-K**  
candelabra-top  
Short type  
Details same as  
**THK-640**  
weight: 60kg.  
(132 lbs.)



**THK-640-KM**  
With flange top  
Details same as  
**THK-640-K**  
special drill sizes  
possible.





































Solidarity Grid - Kurashiki City-4.jpg



Solidarity Grid - Kurashiki City-9.jpg



Solidarity Grid - Kurashiki City-11.jpg



Solidarity Grid - Kurashiki City-14.jpg



Solidarity Grid - Kurashiki City-16.jpg



Solidarity Grid - Kurashiki City-17.jpg



Solidarity Grid - Kurashiki City-21.jpg



Solidarity Grid - Kurashiki City-22.jpg



Solidarity Grid - Kurashiki City-28.jpg



Solidarity Grid - Kurashiki City-33.jpg



Solidarity Grid - Kurashiki City-35.jpg



Solidarity Grid - Kurashiki City-39.jpg



Solidarity Grid - Kurashiki City-42.jpg



Solidarity Grid - Kurashiki City-45.jpg



Solidarity Grid - Kurashiki City-50.jpg



Solidarity Grid - Kurashiki City-52.jpg



Solidarity Grid - Kurashiki City-54.jpg



Solidarity Grid - Kurashiki City-55.jpg



Solidarity Grid - Kurashiki City-56.jpg



Solidarity Grid - Kurashiki City-57.jpg



Solidarity Grid - Kurashiki City-59.j...



Solidarity Grid - Kurashiki City-60.j...



Solidarity Grid - Kurashiki City-64.j...



Solidarity Grid - Kurashiki City-70.j...



Solidarity Grid - Kurashiki City-73.j...



Solidarity Grid - Kurashiki City-80.j...



Solidarity Grid - Kurashiki City-81.j...



Solidarity Grid - Kurashiki City-83.j...



Solidarity Grid - Kurashiki City-87.j...















Montreal











CHRISTCHURCH\_Sendai



image[2] 2.jpeg



IMG\_3450 2.JPG



IMG\_3453 2.JPG



Sendai\_Dedication1.JPG



Sendai\_Dedication3.JPG



Sendai\_Dedication4.JPG



sendai\_IMG\_3354.JPG

CHRISTCHURCH\_Sendai\_inSendai



No.1.jpg



No.2.jpg



No.3.jpg



No.4.jpg



No.5.jpg



No.6.jpg



No.7.jpg



No.8.jpg



No.9.jpg



No.10.jpg



No.11.jpg



IMG\_6249.jpg



IMG\_6250.jpg



IMG\_6251.jpg



IMG\_6269.jpg



IMG\_6270.jpg

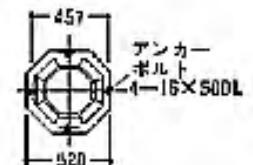
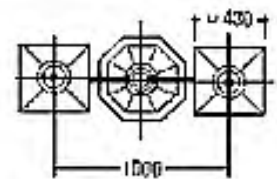
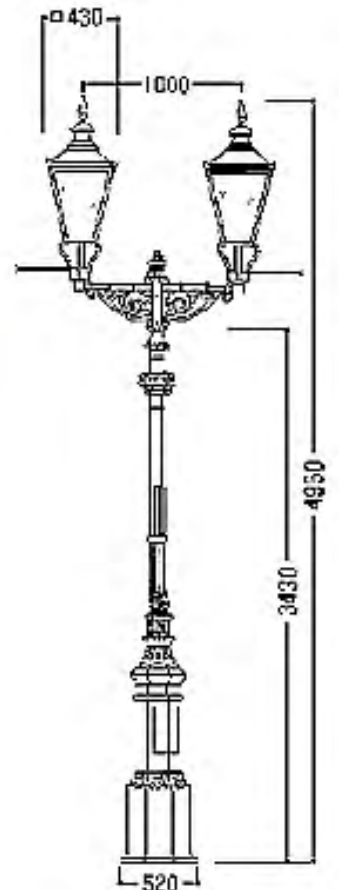


IMG\_6271.jpg



# L-703-2CH

## 街灯2頭式



### <Materials>

Light: Sheet Copper

Pole: Aluminium alloy cast metal

### <Weight>

140kg

※The light for the project will be an electric based version of the gas lights pictured above in front of Sendai train station.





※The new lamp we plan to send would not have the attached flag and plants pictured.













Singapore









Songpa















**SCAPE  
PUBLIC  
ART  
EVENT**







12188229\_1101706683207431\_612785625773...



12314294\_1101706499874116\_440990404433...



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12366037\_1101706679874098\_470803782286...















IMG\_0149.JPG



Sydney Streetlight in situ on Park Terrace\_1\_Hi...



Sydney Streetlight in situ on Park Terrace\_1.jpg



Sydney Streetlight in situ on Park Terrace\_2\_Hi...



Sydney Streetlight in situ on Park Terrace\_2.jpg



Sydney Streetlight in situ on Park Terrace\_3\_Hi...



Sydney Streetlight in situ on Park Terrace\_3.jpg





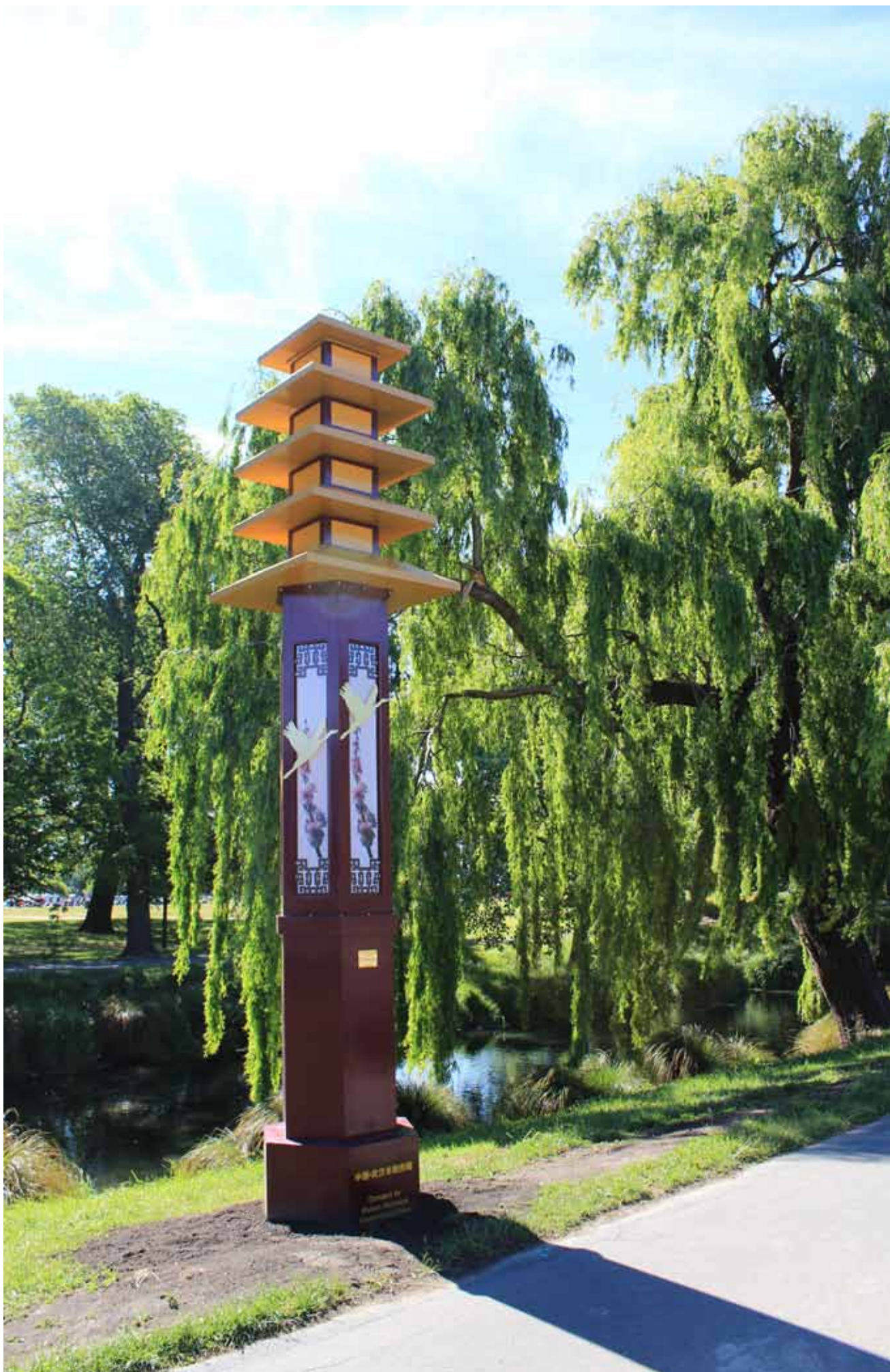
方案一(B)



灯具照明设计方案  
DENGJUZHOMINGSHEJIFANGA









## **DEDICATION**



\_MG\_9797.jpg



\_MG\_9800.jpg



\_MG\_9801.jpg



\_MG\_9673.jpg



\_MG\_9674.jpg



\_MG\_9678.jpg



\_MG\_9682.jpg



\_MG\_9686.jpg



\_MG\_9689.jpg



\_MG\_9690.jpg



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\_MG\_9699.jpg



\_MG\_9700.jpg



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\_MG\_9709.jpg



\_MG\_9711.jpg



\_MG\_9714.jpg



\_MG\_9718.jpg



\_MG\_9720.jpg



\_MG\_9722.jpg



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\_MG\_9724.jpg



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\_MG\_9759.jpg



\_MG\_9761.jpg



\_MG\_9766.jpg



\_MG\_9768.jpg



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\_MG\_9771.jpg



\_MG\_9773.jpg



\_MG\_9774.jpg



\_MG\_9777.jpg



\_MG\_9783.jpg



\_MG\_9785.jpg



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\_MG\_9794.jpg

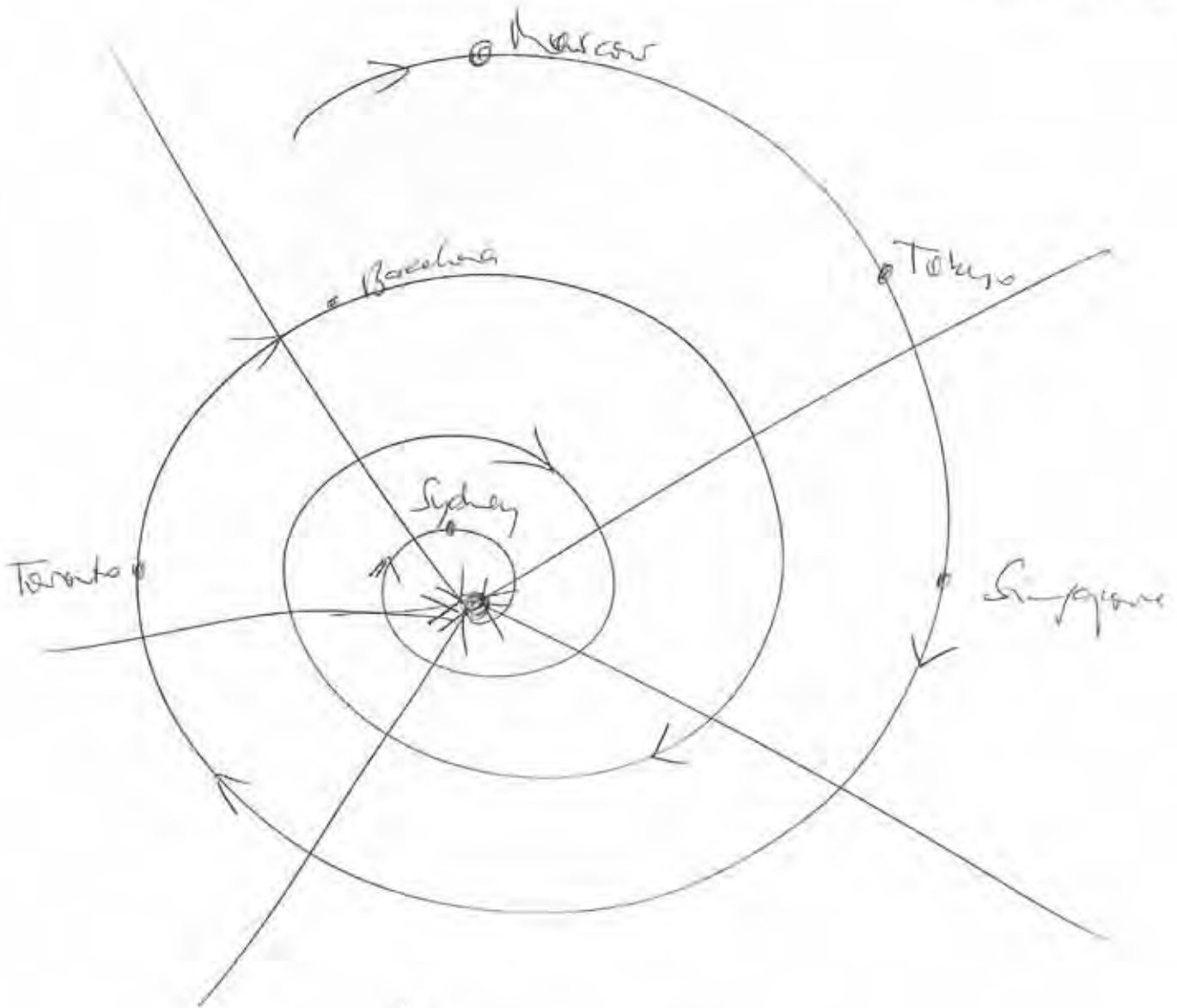




**SKIZZEN**



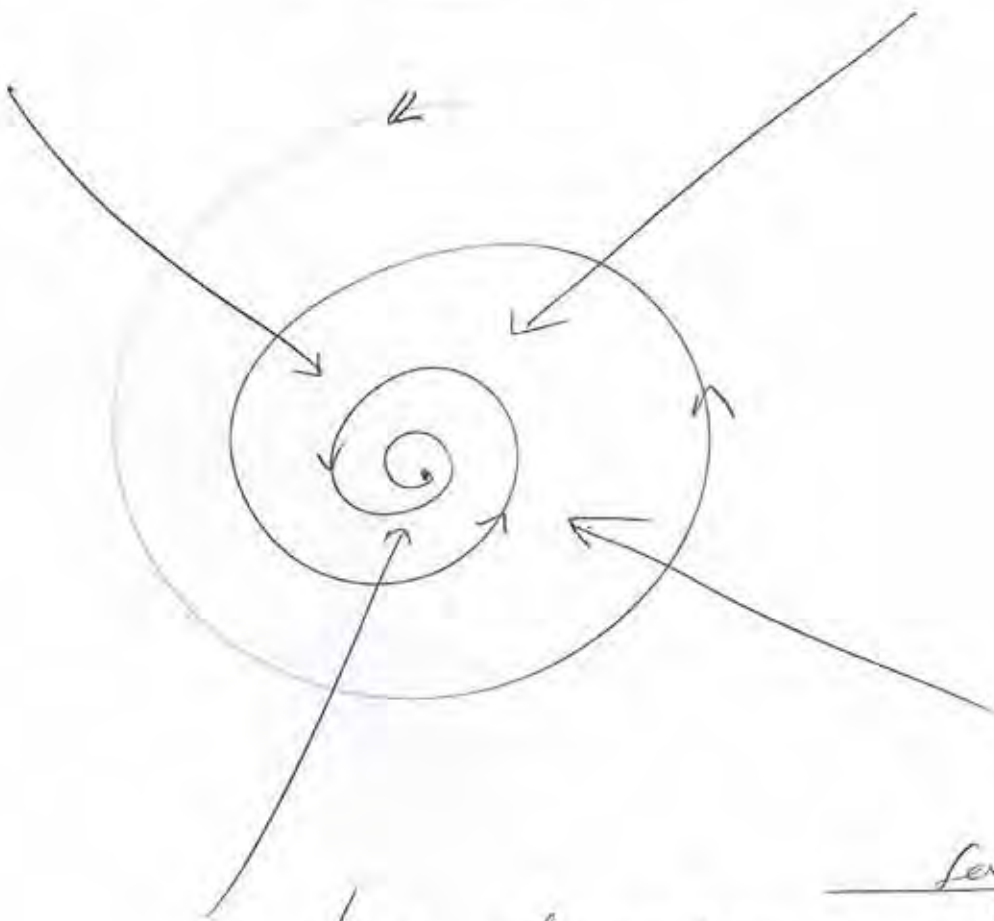
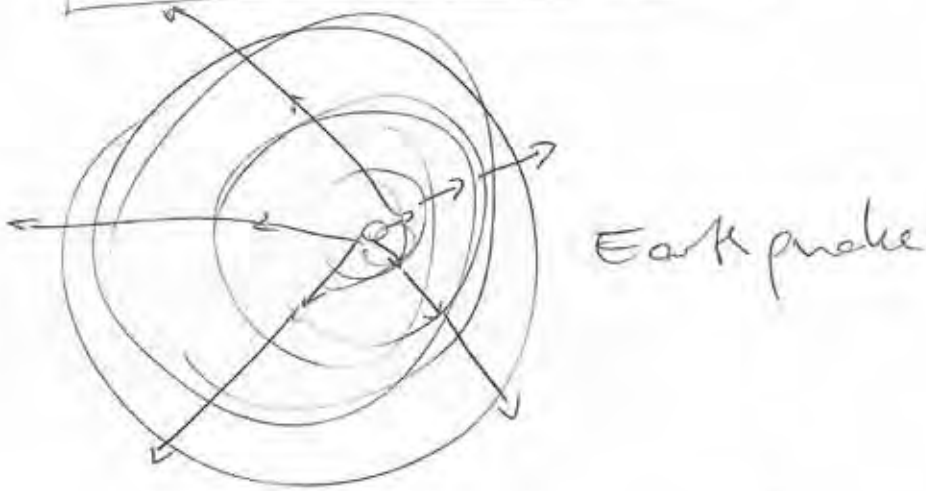
Shana (of slides by (N'd))  
 public preparation  
 Christchurch



Lim of optia,  
 - artworks / - panels - Canberra  
New (extended) proposal  
 (world mapping)

Karel 17.6.  
2012.

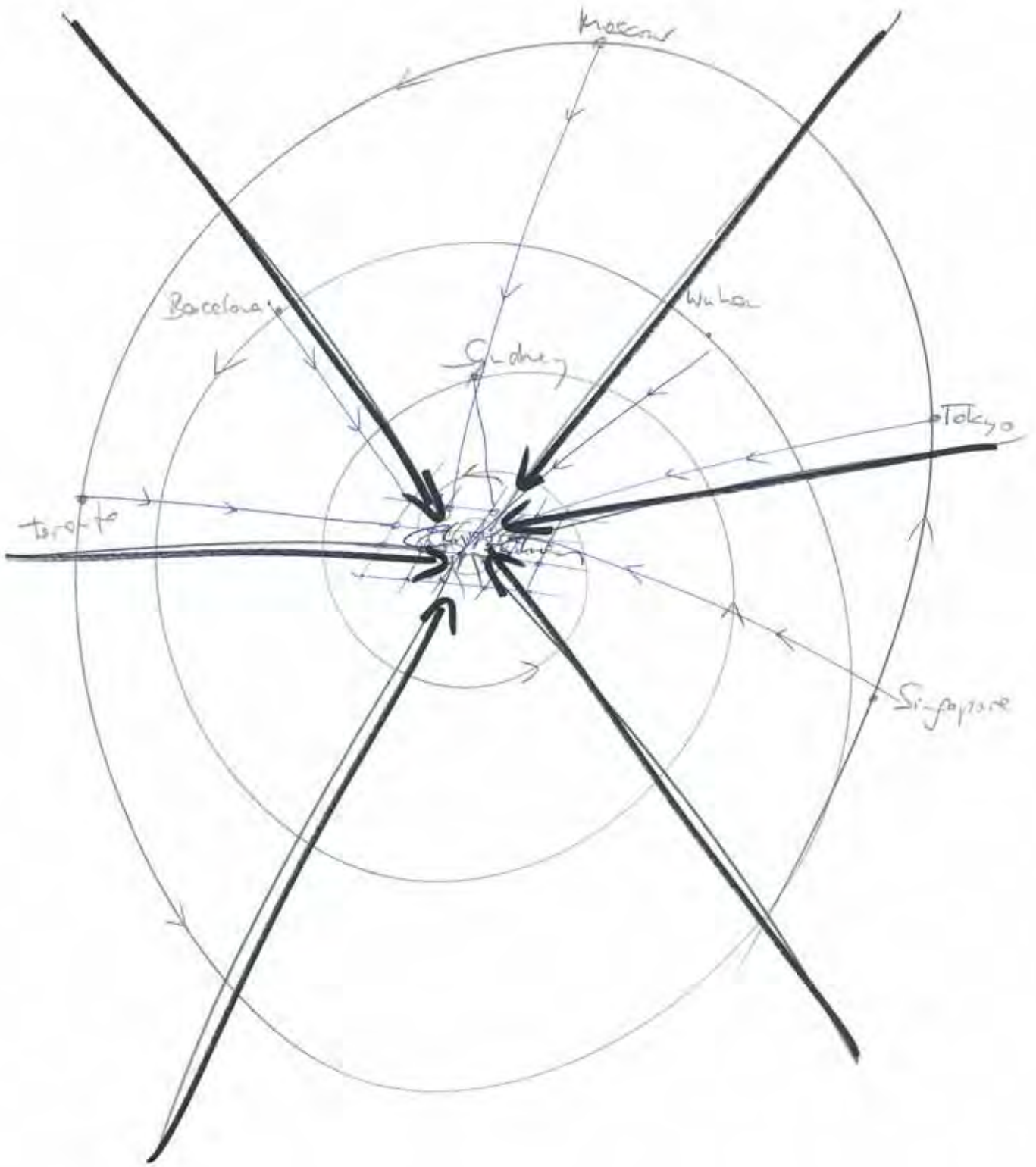
Christ Church



two directions  
drawings  
two files

series of  
drawings

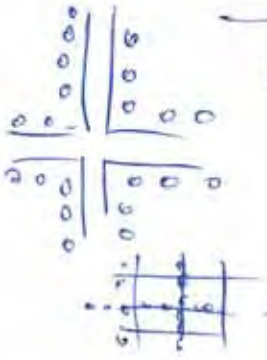
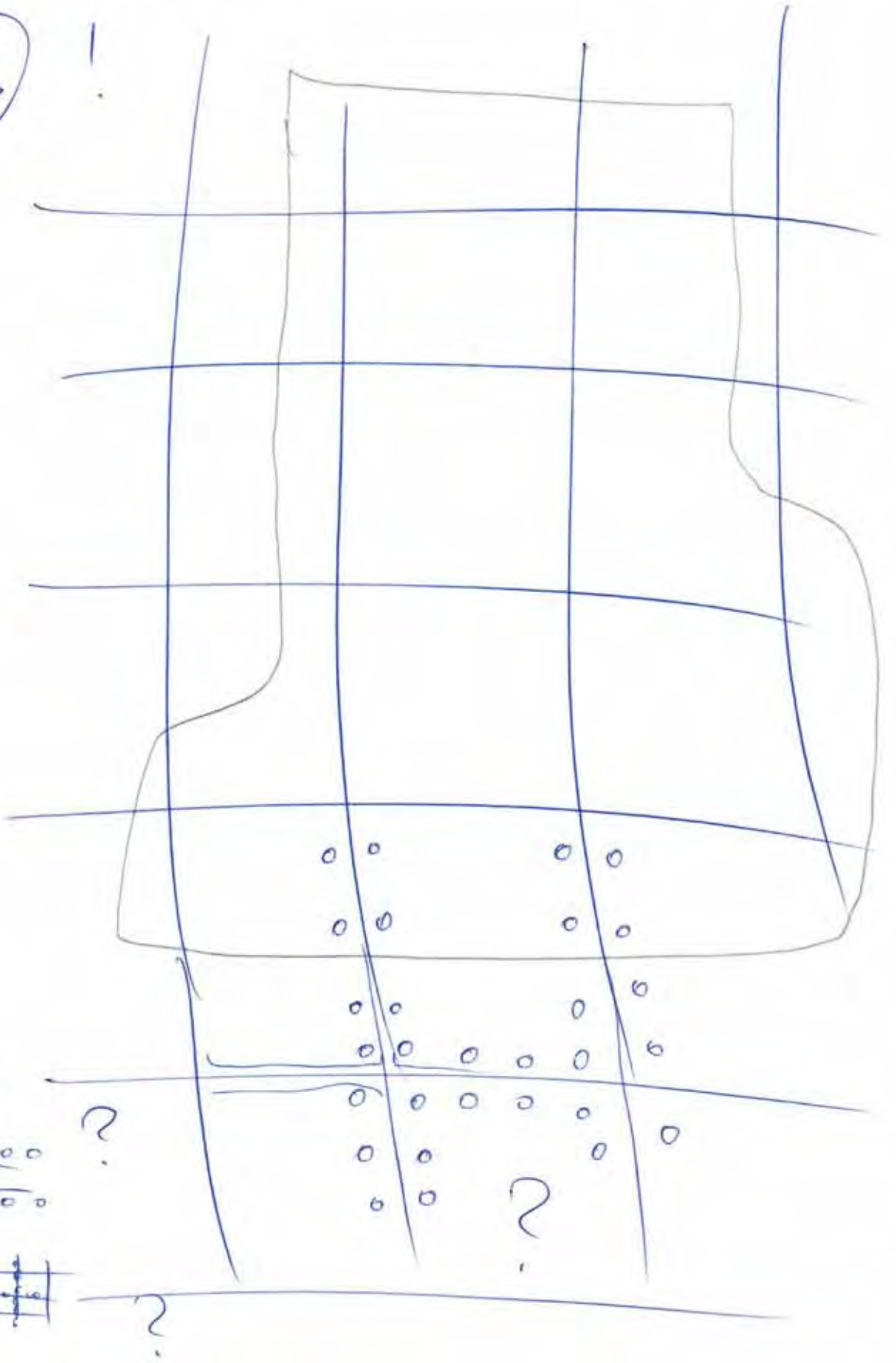
+ foggle -  
rep  
on Earthquake reports

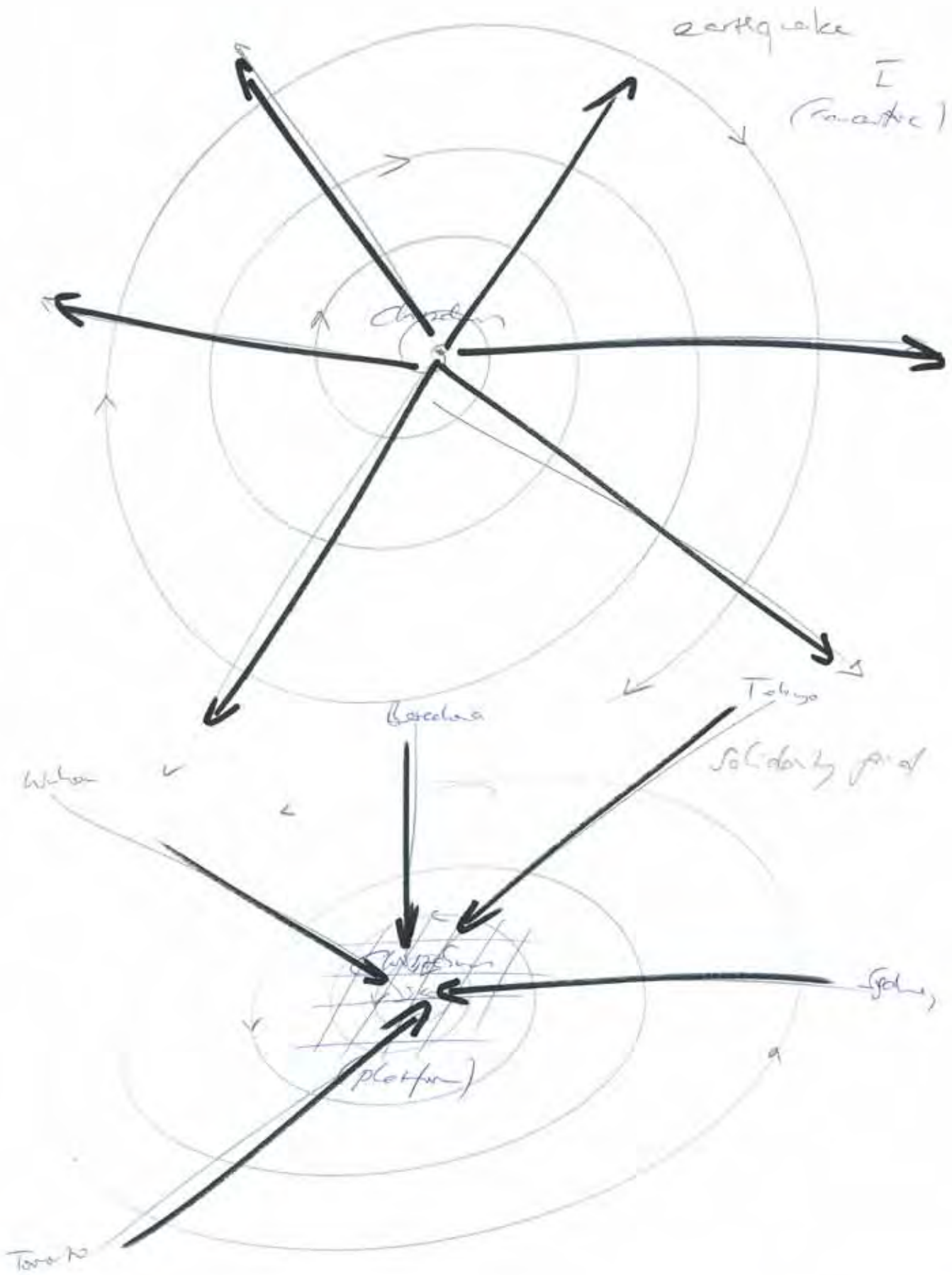


public proportion / scope / surrounding

Shen / in between case

3!





note

Sheet II Jun/2012







