



An abandoned oil silo in Helsinki, Finland, has been converted into a piece of public art and a unique civic space thanks to the Madrid-based art team Lighting Design Collective (LCD). This once gigantic eyesore, which stands 16 meters high and runs 35 meters in diameter, has been transformed into a beautiful landmark in a city currently undergoing considerable urban redevelopment.

SILO 468 sits along the sea and faces central Helsinki. Elements of the natural environment, including the sea, air, and wildlife, inspired LCD's vision for the project. In daylight, the outside surface of the silo shimmers under the sun much like the surface of the nearby water. Dappled light

and shadows sweep across its deep red interior, following the movement of the sun through the holes derived from existing rust stains. At night the silo is lit by 1280 LED domes, a vision which can be enjoyed from a distance of several kilometers. These lights are controlled by custom software built to monitor the environment. They sweep across the silo's surface in rushed, random patterns that mimic the strong winds and swarms of birds well known to this area. This past November, in Arhus, Denmark, *Silo 468* was awarded the Media Architecture Biennale 2012 Award for Best Spatial Media Art. *Photos by Tapio Rosenius.*



Nathan Coley's found-text sculpture **A PLACE BEYOND BELIEF** takes on multiple layers of meaning when placed outside of the gallery (where it has also been shown) and into the heart of Kosovo's capital city of Pristina.

Situated between a deserted, unfinished Serbian Orthodox cathedral (a symbol of oppression to the majority Muslim and ethnic Albanian population in Kosovo) and the university library (a symbol of advancement), *A Place Beyond Belief* challenges the citizens of Pristina to look past religious and social prejudice toward an enlightened future. The work was installed on September 11, 2012, in celebration of the cessation of Kosovo's supervised independence. The correlation with the anniversary of 9/11 cannot be ignored, as the work's text was taken from a post-9/11 interview

in which a woman recounts witnessing the hatred pointed at a Sikh man on a New York subway train—and the moment she realized that for New York to ever heal it had to become “a place beyond belief.”

While under the Serbian regime, Kosovo's Muslim and ethnic Albanian population faced intense discrimination. Today, while still retaining an air of ambiguity, Coley's work serves to remind the politicians of Kosovo, who work in an office nearby, to avoid repeating past mistakes. *Photo by Atthe Mulla, courtesy the artist, Haunch of Venison Gallery, London.*



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Architect Senat Haliti has captured the aspirations of Kosovans to join the European Union with his new public art project in the southern Kosovo city of Prizren, **EU PAVILION**. Designed for the Culture for All competition, an EU-funded project, and implemented by ARS Progetti S.P.A., the pavilion is a large tent-shaped structure made of brightly painted recycled wood. Haliti's idea was to create a structure that would represent the Kosovan desire to join the European Union and would give people who enter the structure a quiet place to contemplate and to feel a sense of home

space in the EU. The bright panoply of colored wood on the structure is meant to represent the diversity of the EU countries and the harmony of their coexistence. It is also meant to give the work a bold, vibrant quality that reflects the energy and enthusiasm of young Kosovans. *Photo by Senat Haliti.*



Massachusetts-based artist Janet Echelman's monumental work **1.26** made its third appearance on the globe this winter at the Amsterdam Light Festival. Displayed in the Netherlands through January 20, 2013, the piece was originally commissioned by the Denver Office of Cultural Affairs (DOCA) Public Art Program in 2010 in commemoration of the first Biennial of the Americas. DOCA gave Echelman the challenge of representing the interconnectedness of the Americas in sculptural form.

She found inspiration for the work in the February 2010 Chilean earthquake, which resulted in a redistribution of the earth's mass so great that the day was shortened by 1.26 microseconds. The resulting sculpture is a suspended three-

dimensional model of the post-quake tsunami that underscores the interdependence of earth systems and the global community as revealed by natural disasters. Installed in a bustling area of Amsterdam, where busy road, water, and foot traffic buzzed below, the piece served as an ethereal reminder that distance is an illusory boundary. The world is connected not only online but physically as well.

Through her art, Janet Echelman reshapes urban airspace with monumental, state-of-the-art public sculptures that respond to environmental forces including wind, water, and sunlight. These fluid, ephemeral works crafted from soft netting offer a dynamic contrast to the rigid, heavy architecture of their urban surroundings. *Photo by Janus Van den Eijnden.*

At the invitation of the city of Munich, the Scandinavian artist duo Elmgreen & Dragset are curating a wide-ranging temporary art project in the center of the city between January and September 2013. The project, entitled **A SPACE CALLED PUBLIC / HOFFENTLICH ÖFFENTLICH**, takes as its starting point the social and technological impact of the Internet on public space, and includes a series of diverse works, from installa-

tions to music performances to happenings, by artists from different countries, all with the aim of generating conversation about the concept of public space today.

The series launched on January 29 with *4th Plinth Munich* by Stephen Hall and Li Li Ren. This installation includes a full-scale replica of the Trafalgar Square Fourth Plinth in the historic square of Wittelsbacherplatz, adjacent to an existing bronze



In the 1840s, Queensland was a major destination for European immigrants seeking a better life in Australia. The vast majority of these hopeful travelers entered the country through Kangaroo Point along the banks of the Brisbane River. So in 1885, the Queensland government solicited proposals for a building on the site that would evoke the optimism of this heady time. The result was Yungaba House, a stately immigration depot that still stands along the banks of the Brisbane.

Today, Yungaba House is the inspiration (and filming location) for a new journey-themed installation project, **MOVING OVER THE SHORELINE**, by artist Sarah-Mace Dennis, for the new Queensland Multicultural Centre. This permanent projection piece, which is a four-channel video installation that explores movement, journey, and change, and includes dance work by the Aboriginal dance group Nunukul Yuggera, is shown on two exterior and two interior walls of the Queensland Multicultural Centre building. The videos follow the movements of two ghostlike figures, played by actors Allison Manson and Joseph Taylor, who wander through Yungaba House, evoking internal states of consciousness associated with long journeys and relocation. *Photo by Gerwyn Davies. © Queensland Government.*

statue of Maximilian I on a horse. Like its famous original in England, *4th Plinth Munich* included an invitation to eight international artists to submit works for display. *Schöner Wohnen (Better Living)* by the Munich artist Alexander Laner was selected and run from June through September. Surrounded by a picket fence, the plinth will be transformed into a micro-apartment with a rooftop terrace and will be available for rent.