**AIM参赛报名表**

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| **昌流不息——昌平城市更新新场景设计竞赛** | | | | |
| 赛道选择  （可多选） | □ 赛道一：广义策展 （已报名）  □ 赛道二：单体装置（已报名）  □ 赛道三：空间微改造（已报名） | | | |
| 作品名称 | 《城市的潮汐》 | | | |
| 团队负责人 | 姓名 | 联系电话 | 邮箱 | 单位/学校 |
| 陈虹竹 | 13810990361 | 419021302@ qq.com | 阿尔佩建筑事务所 |
| 团队成员  （可增加栏） | 王冠雄 |  |  | 阿尔佩建筑事务所 |
| 尹卓一 |  |  | 阿尔佩建筑事务所 |
| 张逸轩 |  |  | 阿尔佩建筑事务所 |
| 李国进 |  |  | 阿尔佩建筑事务所 |
| 参赛作品思路（200-500字）  昌流不息 广义策展主题——“城市的潮汐”  策展阐述：  策展工作的核心在于对艺术作品、展示空间、艺术史与艺术理论作出综合性的判断。而“广义策展”并不是一般意义上的概念拓展与场景转换，对美术馆、画廊等艺术“白盒子”界限的突破，在为艺术带来更多可能性与更广泛的关注群体的同时，也使艺术曝露于日常生活场景与截然不同的公众期待当中。公共艺术的常见问题在于将艺术作品直接移植到公共场所当中，而如果不能进行有机的结合，艺术作品即会沦为一般性的视觉化装饰 ，甚至造成城市景观的“异物感”。  在我们看来，“广义策展”的意义在于使作品能够有效地调动与利用社会现场素材与特殊条件，激活场所精神，呈现出只有在特殊场地才能完成的，具有交互性与参与感的作品。    本团队策划的装置的主题由多组“喇叭”与连接喇叭的传声“管道”组成，通过对造型关系的组织与调整，在视觉上与现有城市景观有机结合；而城市中川流不息的“白噪音”通过装置的共振效应，变为潮汐之声（类似我们在海螺中可以听到“大海的声音”）。过往的行人驻足与装置之前，即可沉浸于“城市的潮汐”声中。公共场所中的的声音元素，作为一种材料而成为作品的一部分。  同时，喇叭造型与管道配合，也构成了一个传声装置，成为人与人之间的交流载体，人们可以在远距离听到对方的声音并进行交流。在声音的流动之中，也必然包含着信息与情感的流动。 | | | | |

**AIM Entry Form**

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| **Changping Urban Renewal New Scene Design Competition** | | | | |
| Competition setting  (Multiple choice) | □ Track 1：curation in a broader sense  □ Track 2：Monomer unit  □ Track 3：Micro-transformation of space | | | |
| Title |  | | | |
| Head of the team | Name | Telephone | Email | Company/University |
| Chen hongzhu | 13810990361 | 419021302@ qq.com | ARPL  Adapatability Renovation preservation |
| Team member  (Columns can be added) | Julian GX wang |  |  | ARPL |
| TAKI2000  YI |  |  | ARPL |
| Ablret zhang |  |  | ARPL |
| Li Guojing |  |  | ARPL |
| Work idea （200-500words）Prosperity is endless, broad curatorial theme - "urban tides"  Curatorial Elaboration:  The core of curatorial work is to make a comprehensive judgment on artworks, exhibition space, art history and art theory. However, "curation in a broad sense" is not a concept expansion and scene conversion in the general sense. It breaks through the boundary of art "white boxes" such as art museums and galleries, while bringing more possibilities and a wider audience to art. , which also exposes art to everyday scenes and completely different public expectations. The common problem of public art is to directly transplant works of art into public places, and if they cannot be organically combined, works of art will be reduced to general visual decoration, and even cause a "foreign body feeling" in the urban landscape.  In our opinion, the significance of "broad curation" is to enable works to effectively mobilize and utilize social site materials and special conditions, activate the spirit of the site, and present interactive and participatory works that can only be completed in special sites .    The theme of the installation planned by our team is composed of multiple groups of "speakers" and sound transmission "pipes" connecting the speakers. Through the organization and adjustment of the modeling relationship, it is visually combined with the existing urban landscape; "White noise" becomes the sound of tides through the resonance effect of the device (similar to the "sound of the sea" we can hear in the conch shell). Pedestrians in the past can immerse themselves in the sound of "urban tide" when they stop before the installation. The sound element in public places becomes part of the work as a material.  At the same time, the shape of the horn and the pipe work together to form a sound transmission device, which becomes a communication carrier between people. People can hear each other's voice and communicate with each other at a long distance. In the flow of sound, there must also be the flow of information and emotion. | | | | |