"The Reykjavík installation is an interactive environment with No. 6 from the production drawing set.

The Drawing is placed within, and displaced 3.85m from the centre of a ring of sixty-four focused beam blue spotlights suspended from the roof of the exhibition hall. The lights and their support system are coloured black. The Drawing is at the centre of a radar field and a ring of four white spotlights and four loudspeakers. The radar, lights, loudspeakers and support system are coloured white.

When the installation is at rest the only visually apparent element is a ring of blue light on the concrete floor.

If a visitor enters the radar field the blue lights dim and white spotlights begin to illuminate the drawing, proportionally increasing as the visitor approaches the piece. One visitor standing by the Drawing will have the effect of all blue lights off and all white lights on. The installation is active.

If more than one visitor enters the radar field the installation reacts accordingly to the number of persons and their relative placement. In the event that the sum exceeds the value of one person at the centre, white noise is generated increasing in volume proportionally to the excess value. The installation is reactive."


Symbolically this exhibit represents the beauty and clarity found on an isolated mountain top, yet becomes social commentary on the casual overuse of public parks and the resultant loss of natural tranquility.

Architects: Stephen Christer and Margret Hardardottir of Studio Granda
Year of Completion: 1990
Type of Project: Public Art
WebLink: www.studiogranda.is