

# week 5-The practices of the three artists and my project logic

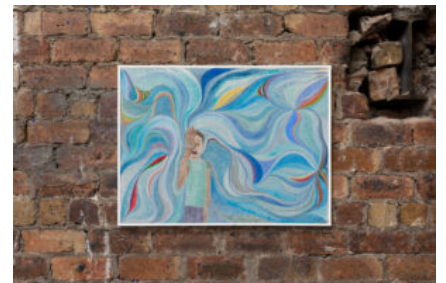
Category: Uncategorized

written by s2814160 | 18 February 2026



The core focus of this week is to have the first communication with the mentor regarding the “artwork selection” and “implementation of practical operations” as key issues. Regarding the artist research, I have initially selected three artists.

[Chris Johanson](#), in his exhibition at The Modern Institute, presented profound thoughts on the relationship between daily life and the environment. The emotional colors and organic nature in his works aroused the viewers’ perception of the surrounding space, guiding us to re-examine the theme of “harmony between aspiration and the environment”. For my project, this attention to the subtle relationship between the field and the experience aligns with my attempt to make the audience feel the “daily order of urban public space” again.



[Toby Paterson](#) from Scotland, a local, responded to the specific spatial structure with abstract visual language. In his “Interior Garden” at Bricks Space, he constructed a city perception

landscape between reality and concept through the overlapping of shapes and layers. Paterson’s approach inspired me to think about how to visualize the movement trajectories, rhythms, and intangible spatial boundaries in my exhibition through visual layering. I considered constructing similar layers in the AR environment to allow participants to experience that “commuting behavior itself is also an art form”.

[Clara Ursitti’s olfactory art practice](#) provides an expansion in other sensory levels. Her works use smell as a medium to stimulate the experience of the spatial environment. This offers another way of thinking for my project: whether smell can enhance people’s awareness of the usage patterns of public spaces. Perhaps a “smell installation” could be added at a certain exhibition point, such as contrasting the commercial atmosphere of tourist areas (coffee aroma, souvenir stores’ spices) with the daily atmosphere of residential areas (bread aroma, grass and plant scents), allowing viewers to intuitively feel the spatial differences through smell, thereby echoing the theme of “implicit spatial boundaries” in the exhibition. But this is just a preliminary idea, and I still need to continue relevant checks.

However, as we have reached this point, I have discovered new problems. Since it is an outdoor exhibition, considering the safety of the artworks, I conducted risk assessments for several potential exhibition locations.

Risk Level	Representative Areas	Area Characteristics	Protection Advantages	Risk Tips
High-Risk Areas	Princes Street, Royal Mile	Dense pedestrian flow, complex personnel composition	No special protection	Artworks are prone to being touched or damaged
Low-Risk Areas	Holyrood Park, Community Squares	Relatively small pedestrian flow, mainly local residents	Low risk of damage	No obvious potential safety hazards
Protected Areas	Waverley Station, Shop Windows Along Bus Routes	Fixed venues with management	Equipped with security or glass protection, strong natural protection	Good protection conditions, low risk