

This project is an ongoing speculation of an urban interface, sited in Holyoke MA, that explores the sequences of collisions between divergent entities.

Using drawing as a vessel for investigation, three divergent entities were identified:

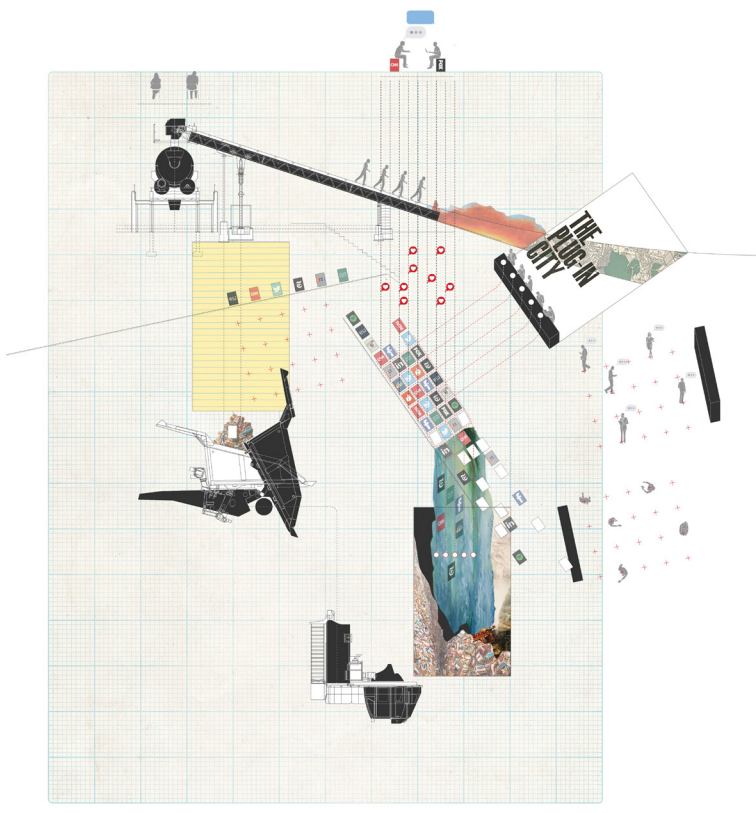
- (a) Old and New
- (b) Body and Materiality
- (c) Narrative and Fragment

To explore these collisions, creative efforts were organized into three phases of production:
 (Part I) Drawing
 (Part II) Modeling
 (Part III) Siting

Although the exploration culminates with the proposal for an urban receptor that synthesizes these collisions [Part IV], the project also attempts to offer a new [cybernetic] design strategy – one that employs discursive imagery and narrative structures.

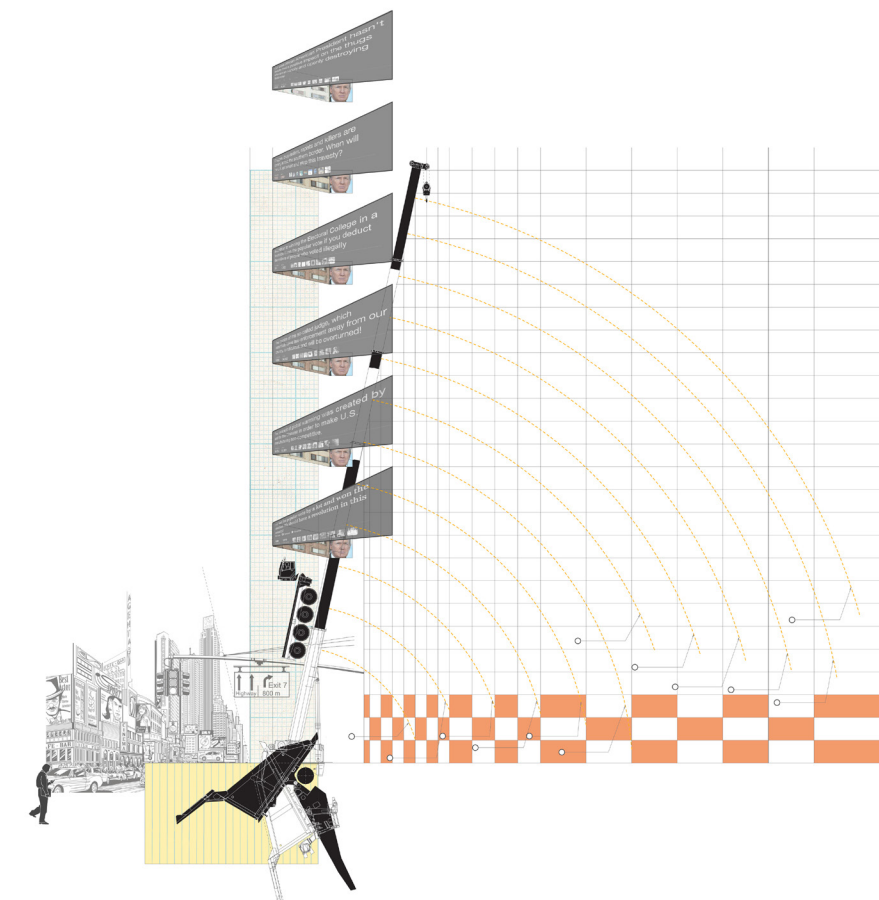
tracing things 01

Through the “snapshot effect” of the index, the interpretation of the work is connected back to the process of its making. Minimalism’s emphasis on making is reread in the context of evidential reconstruction: the index initiates a narrative of process.
 – Stan Allen



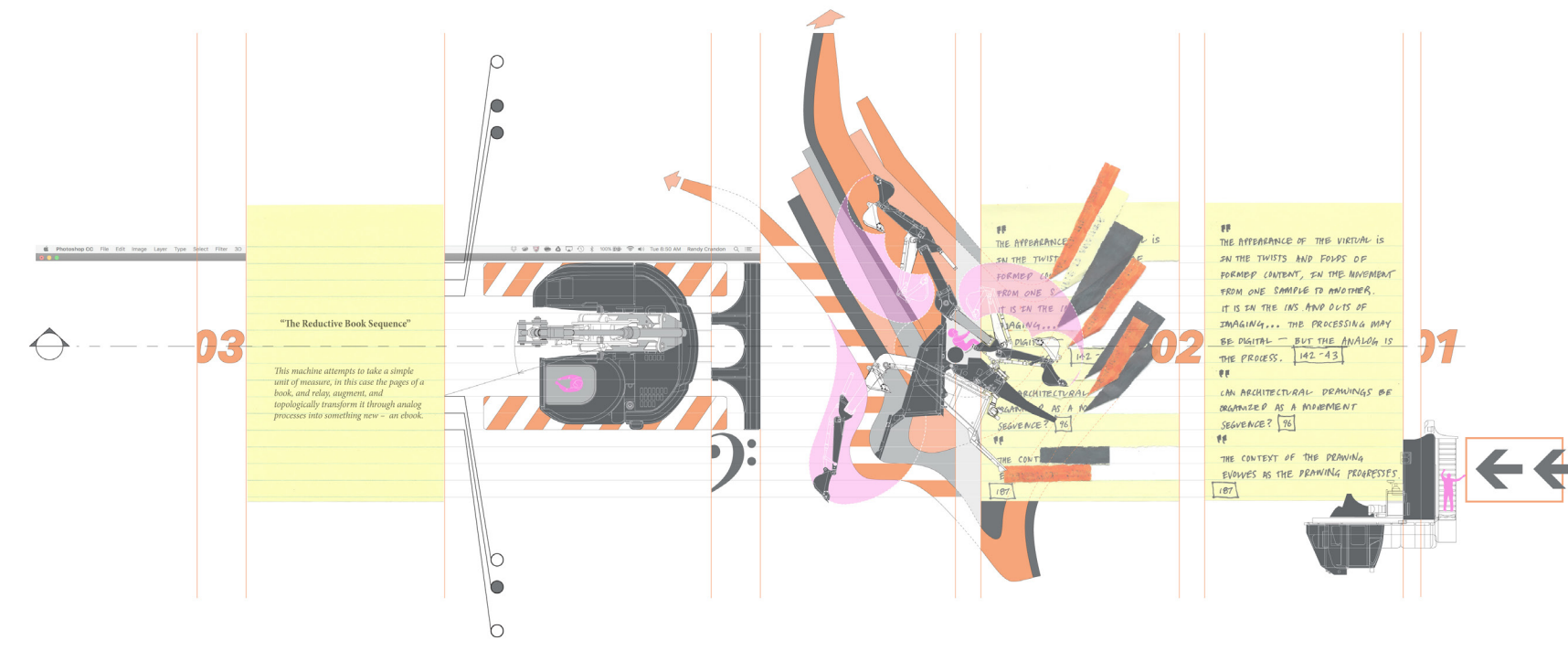
illegible passages 02

The problem of architecture and the contemporary city is also a problem of representation, resulting from the substitution of the intangible for the tangible, and marking the inadequacy of the image as a descriptive mechanism.
 – Stan Allen



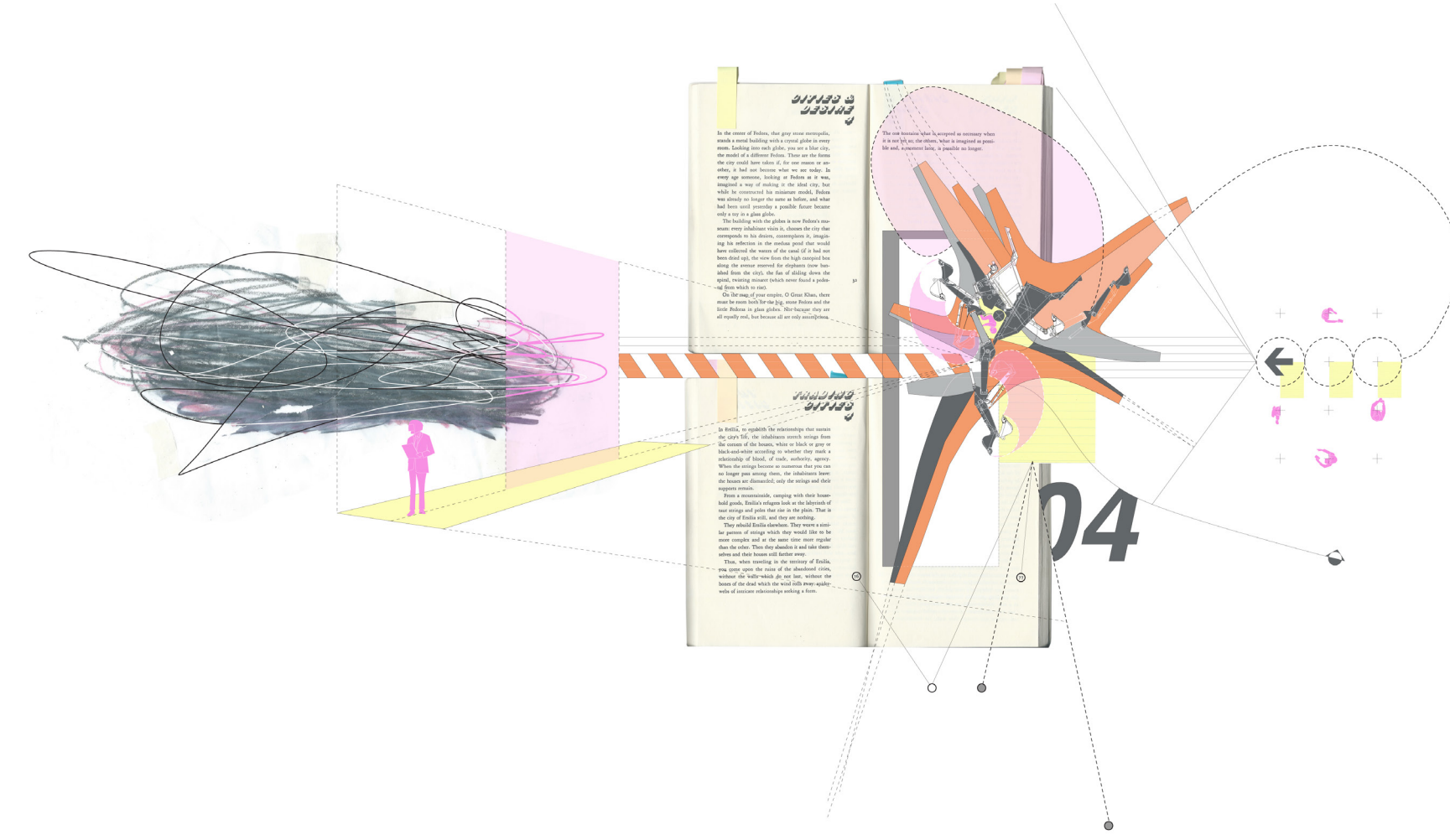
translating text 03

Though the flattened skins could be described as representations of the original objects, their material presence offers something more in the evidence, or the trace, of the material and process involved. Unanticipated details are picked up in places which offer a texture of readings in addition to the geometry involved in re-forming the objects.
 – Jeanine Centuori



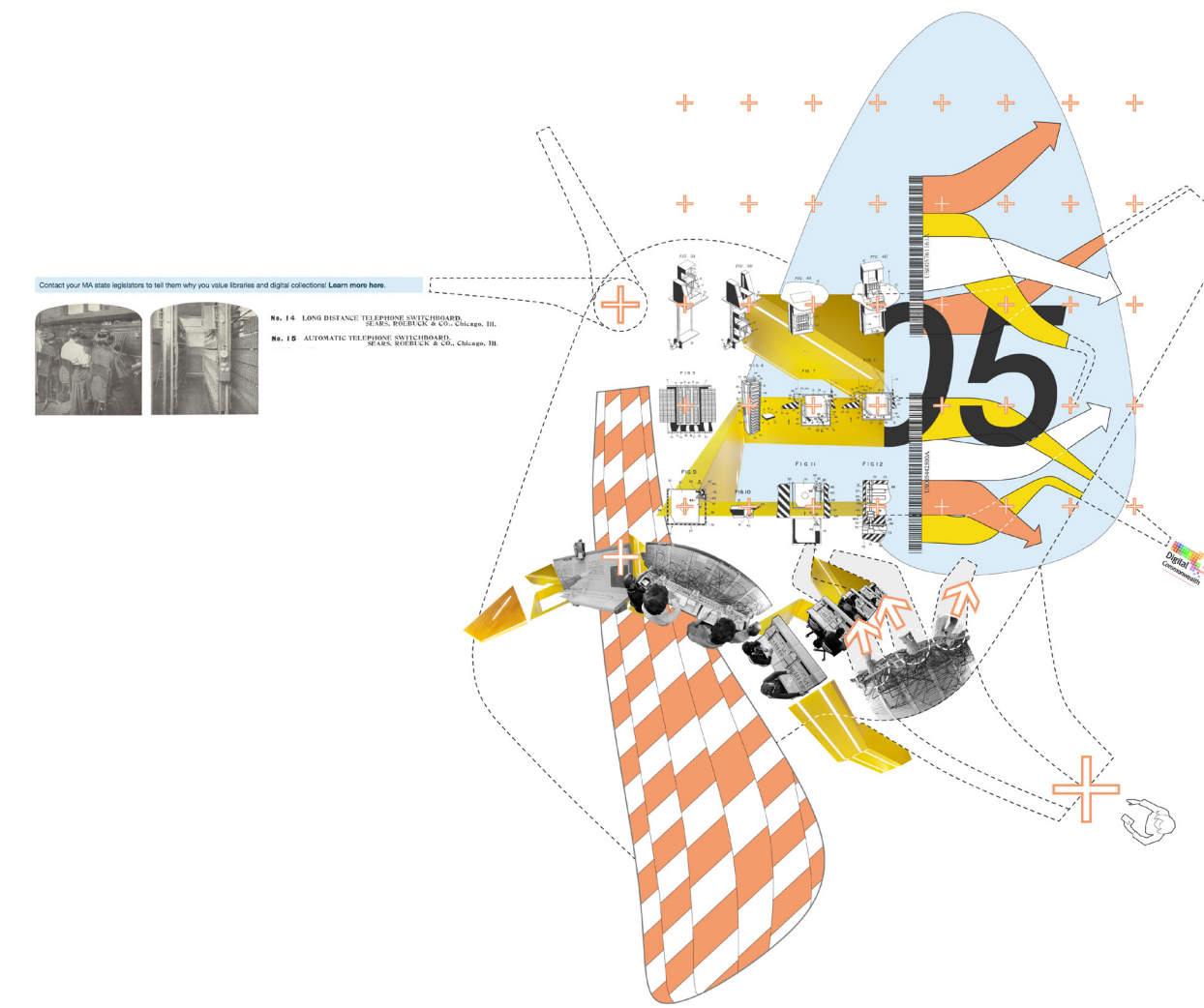
projecting narratives 04

“The superiority of the analog” over the digital refers to the fact that its paths of co-operation – transformative integration, translation, and relay – are themselves analog operations.
 – Brian Massumi



filtering as archiving 05

Can a book or a drawing be a theoretical project, an abstract endeavor aimed at exploring the “place” where architectural space encounters the movement of real bodies? Can it describe an architectural interpretation of reality – both the building and what happens in it?
 – Bernard Tschumi



sectional passage A

As the section exposes and reveals, it also cultivates an imaginative counter-argument to a totalizing overview. The section’s fragmentary and conditional character points the way to an engaged and visceral experience of space, a way of working and imagining space that participates in what I am provisionally calling a Sectional Consciousness.
 – Joseph Krupczynski



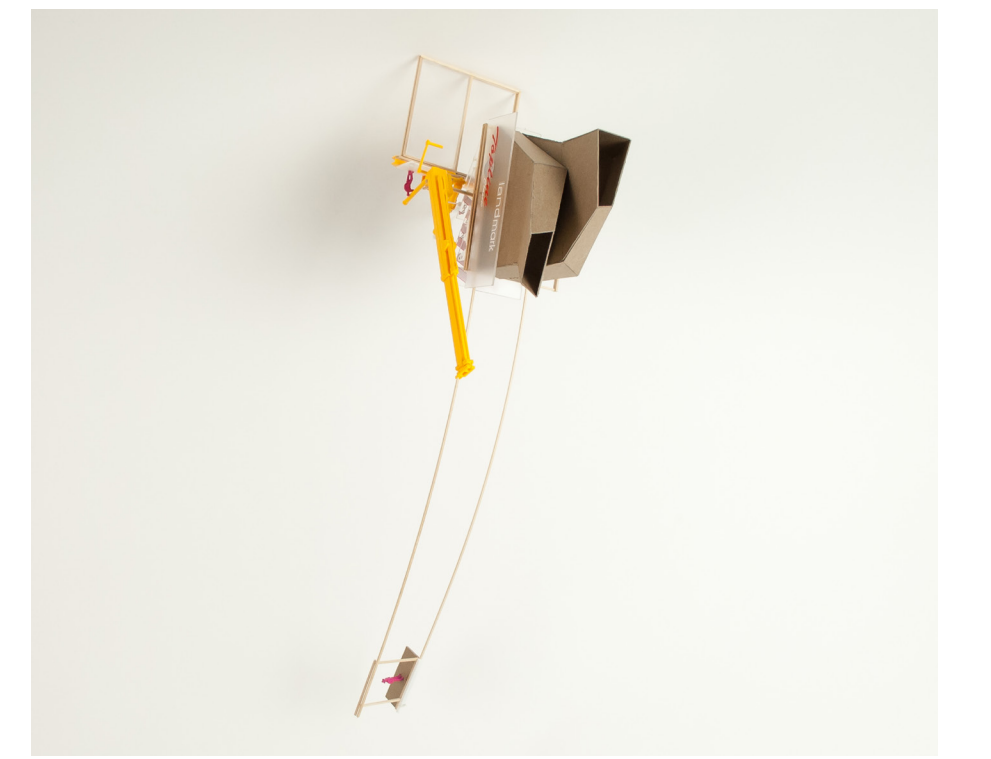
silence & noise B

While an installation can be diagrammed, photographed, videotaped, or described in language, its crucial element is ultimately missing from any such two-dimensional construction, that is, “the space in between,” or the actual construction of the passage for bodies or figures in space and time.
 – Margaret Morse



theatrical tension C

The mental task of buildings and cities is to structure our being-in-the-world and to articulate the surface between the experiencing self and the world. But doesn’t the film director do exactly the same with his projected images?
 – Juhani Pallasma



PART I

DRAWING AS PERFORMATIVE FILTER

This is not to accept that the development of an idea into architecture need be fixed so resolutely. In this relationship the drawing potentially offers itself as an interrogative apparatus that has the capacity to critically engage with the production of architecture. That it is rarely used this way says much about the translatory relationship of both architect/building and idea/architecture.

– Peter Cook

PART II: INTERLUDE

MODEL AS MOVEMENT SEQUENCE

It is fitting that the detritus of an older, industrial age be used to examine lost relationships between the body and building, since many of the found pieces bear traces of the body in their production.relationship of both architect/building and idea/architecture.

– Dan Hoffman

READ [SCROLL] BOOK>

01

In this performance, the body is interested in the interplay of different perspectives and different speeds. For all the digitized social interactions it sees, the body is dissatisfied with its isolation. In response, it seeks a tactile action sequence. The conveyor belt and dump truck are brought into the scene, and they begin to organize the trash [information], connect the unseen [bodies], and in doing so, break the picture plane. Consequently, the machines’ precise degree of measure begins to erode.

02

In this performance, the body has accepted the machine as an inseparable prosthetic. The union between the two has allowed for vertical passage along the sidewalk, giving it a new place to view the digital city from. Scrolling [reading] the digital has become mechanized [analog] again. Nonetheless, the body [creature] is disheartened to realize that information does not equate to knowledge. To fully make connections, the creature now understands that it will have to encounter an unseen geography or infrastructure – by violating it.

03

In this performance, the creature [body] has become interested in the translations between the analog and the digital. The machine is now fully eroded; it is fleshy and violent. It has taken to the pages of a book and begins by relaying, augmenting, and topologically transforming them. Although the text has remained, the narrative is different. Just like the blueprint of the machine, the book has been reduced to an objective set of instructions. Curiously, the creature has remained suspended in the interstitial space – the collision threshold – the crash.

04

In this performance, the creature has become infatuated with visiting the Invisible City. To do so, it has latched onto its book – twisting and folding itself into a well-seated projection terminal. However, to visualize the unseen, it must rely on the imaginations of those that choose to pass through its center. This action sequence is closest to a symbiotic relationship; the creature presents Ersilia’s spider-web of connections [pragmatism], and the body offers its crystal orb [optimism] of Fedora. Using the spider-web as a screen, the creature projects the body’s orb onto it. The light seeps into the cracks and edges of the web, and the Invisible City is finally seen in the shadows cast.

05

In this performance, the creature has met competition – the DEMATIC automated library system, a champion of speed and efficiency. Jealousy [seduction] takes hold of the creature, and its functions slow. In that instant, however, it remembers why these feelings have spread: because it is part human. Unlike the creature, DEMATIC lacks curiosity. It doesn’t have the body to regulate its switchboard of connections – to directly engage in a critical discourse. The creature, however, uses the body to filter ideas, speculate potential, and regulate function. From that moment forth, the creature never took its identity [site] for granted again, and it archived the memory close to center.

A

In this movement sequence, the creature has folded into a framed passage way. To break up the saturation of images the body will encounter, the creature uses the section. It decides to cut into the signs along the path and situate them on a series of thresholds [frames]. The configuration is such that there are multiple ground planes [interpretations]. The envelope of the passage undergoes similar operations of fragmentation and folding, bringing in light to the lonely [decorporealized] body. It is grounded using the parts of an eroded crane.

B

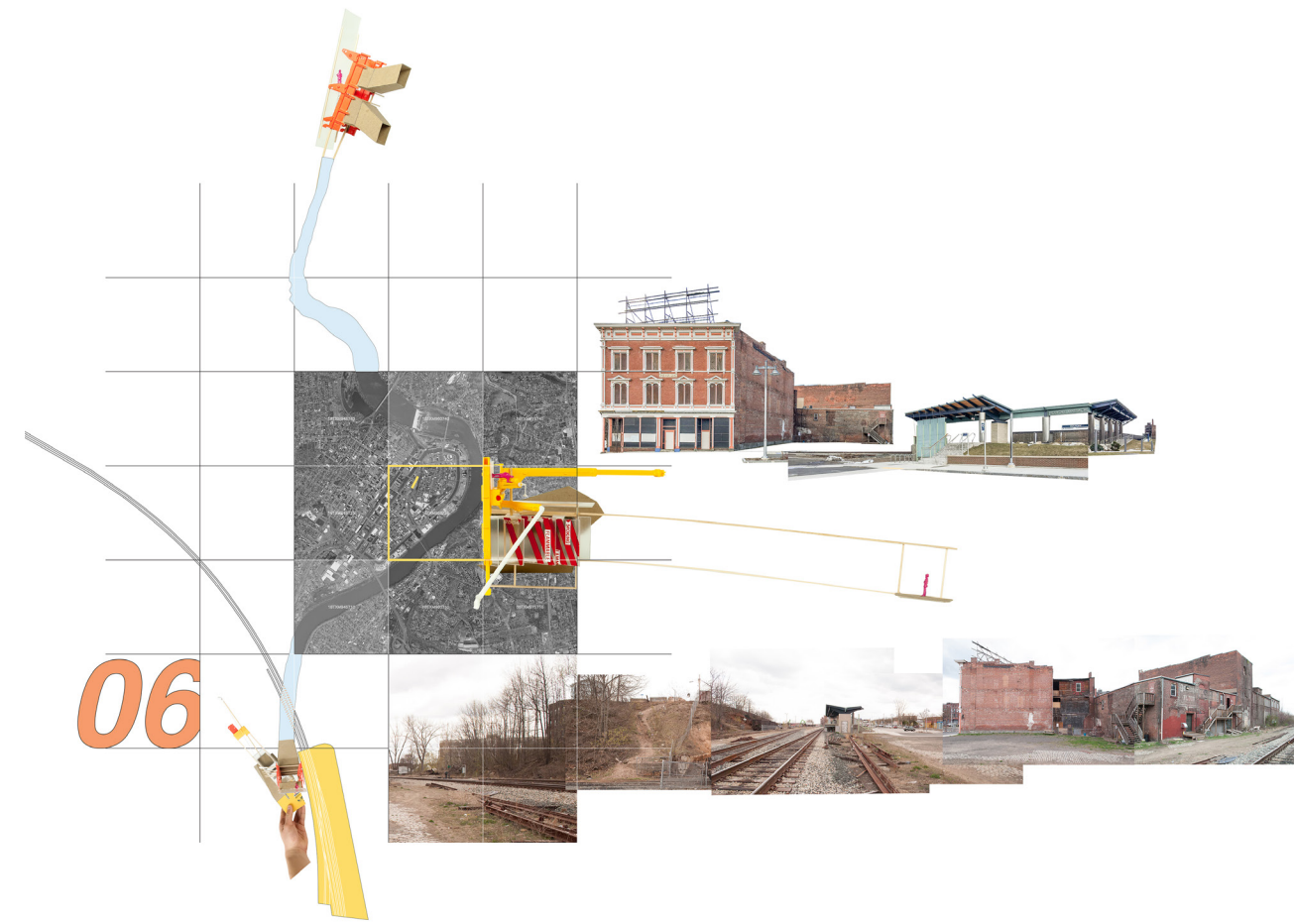
In this movement sequence, the creature has folded into a suspended passage way. The body, wishing to hover between the silence of the library and the noise of the performance, can only do so temporarily – it is a difficult task [collision]. The vessel the body sits in is unstable, malleable, and dependent. It is the interstitial space of movement. It sways with the forces surrounding it, propped up by the eroded parts of a tractor trailer shell [screen].

C

In this movement sequence, the creature has folded into a theatrical passage way. Rather than view the performance, the body wishes to augment it. Consequently, it programs the creature to erect a series of mirrors, windows, and lines within the passage – some are floating above one another, others conjoined to its cables. This gives the body a costume to wear while on stage. The tension that arises is a strange one; the body is neither on stage nor sitting in the audience – rather, it is trapped between the two. The production crew [site] is [happily] surprised at the manner in which the spotlights pass through the passage and onto the stage.

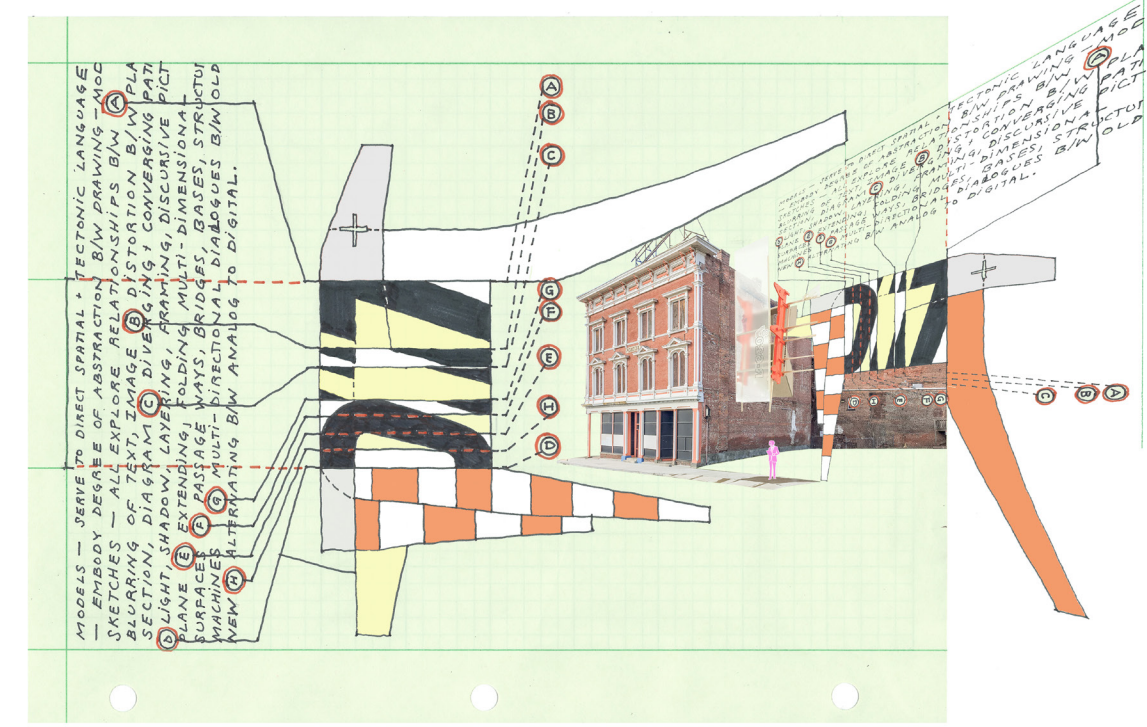
the palimpsest 06

The producer plays the contents, the parasite, the position. The one who plays the position will always beat the one who plays the contents. The latter is simple and naïve; the former is complex and mediated. The parasite always beats the producer. The producer, always attentive to the game of the things themselves, supposes that the other does not cheat, since the things themselves are fine but loyal, as physicists say.
 — Michael Serres



delayed seduction 07

Seduction attempts to enchant the viewer on a purely visual level and to prevent any deeper level of inquiry. Seduction can therefore be contrasted with "interpretation." Whereas interpretation strives to rupture the realm of surface appearances and inquire after some underlying truth, seduction seeks to bewitch the viewer within the enchanting world of the surface, never to look beyond.
 — Neil Leach



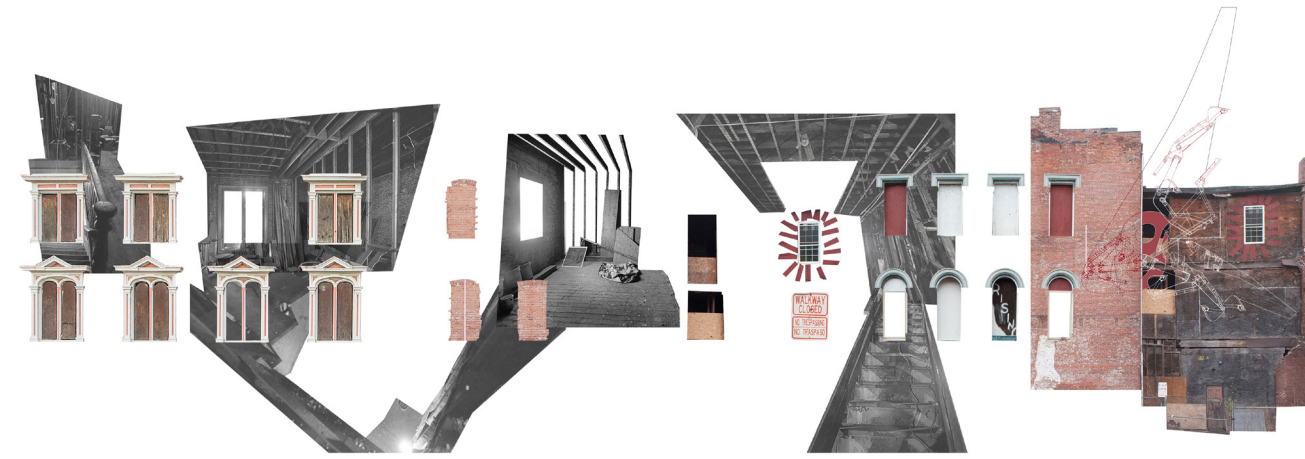
synthesis model >

In architecture, which has an imaginary (sometimes pictorial) component, we can project the body into the building empathetically and represent its violation.
 — Robin Evans



indexical fragments 08

First of all on the surface on which I am going to paint, I draw a rectangle of whatever size I want, which I regard as an open window through which the historia is seen.
 — Leon Battista Alberti



**PART III
SITE AS MATERIALITY**

This is a condition that I have labelled 'postliminal fuzz' – a circumstance of the recognition of liminal space, the physical and conceptual properties of the drawing surface and the production of new policies based on their collision(s).
 — Brian Cantley

**PART IV
URBAN RECEPTOR [COLLISION]**

Taking the ordinary environment as their "new theater of operations in culture," in the phrase of the Situationists, these artists challenged its exclusion from the gallery, the museum, or the performance space.
 — Edward Dimendberg

06

In this performance, the creature has found a [new] palimpsest. It seeks surfaces that are rich in texture and histories. Previously, its palimpsest was a book of stories. Now, it is the exposed brick wall of Hotel Jess [abandoned building in Holyoke, MA] and the earth of an adjacent lot. To engage with site, it remains mobile and in its most recent state of configuration: the movement sequence. Like before, it will soon twist, fold, and topographically transform.

07

In this performance, the creature has been seduced by its own image. With the body removed, the creature makes little effort to critically engage with the wall – it takes it for granted. It doesn't seek the idiosyncrasies, the broken, the haptic. It ignores what the section may yield. It is only concerned with alluring the attention of the passing trains. Although the creature has begun to fold, twist, and augment its own text, it avoids cutting into the brick to uncover a new narrative. Until it does so, it will be caught in the limbo of Zeno's paradox.

08

In this performance, the creature seeks to subtract the shell separating the visible and invisible, the allowed and the prohibited, the interior and the exterior. By violating the brick wall [site] separating the two, it has removed the threshold of collision between the light and dark. The indexical cuts have given the parasite new windows into the building's history, but fragments and voids remain disjointed – there is no more surface to ground the architectural elements in. Consequently, the window must now find a new receptor to live in. The creature, once anxious, is now satisfied – it has tricked its producer.

>

In one of its final performances, the creature has found the ideal stage to debut its newest piece on. It is neither the screen, the wall, nor the page. Rather, it is the passage that creates a new void in-between. The body longs to read the wall [book] within, but doing so requires entry. Those that take its passage, however, soon realize that they have been seduced by a newer narrative along the way – one that has perforated [violated] the space that they are ascending.

