DISCRETIZATION
EMBODIMENT

MIT CORE I STUDIO 2019

FABRICATE AND CHOREOGRAPH A 15-MINUTE PERFORMANCE TO ELICIT AWE, CURIOUSITY, OR HESITATION

COLLABORATION WITH SAM MAY AND MARIANA MEDRANO

PROF. BRANDON CLIFFORD AND HANS TURSACK
THRESHOLDS

MIT CORE 1 STUDIO 2019
A RESPONSE TO "A THRESHOLD THROUGH THERE AND WAY AROUND WHERE?"
PROF. HANS TURSAK
A processional pathway guides an audience, once a year, to three 15-minute performances, occupying three architectural zones. This work confronts the idea of the picturesque and challenges the urban environment’s relationship with landscape. The procession is conceived from axes that have been ascribed architectural form, both folding up out of the landscape and down into the water. Ornamental framing is used as a tool to enhance and juxtapose aesthetic and confrontational encounters with water. Temporal vantage points mark iconic and aesthetic moments to observe the water—dormant, still, and beautiful. The moments of scenic calm compliment and challenge the performances’ characterization of water with its varying realities and potentials.

The Emerald Necklace, like many urban green spaces, is an artificial park. Deep beneath the superficial pleasures of the Emerald Necklace there lie historical and infrastructural remains that have inspired the projects’ industrial materiality and aesthetic. This call to the area’s history can be paralleled in the architecture’s excavation and man-made carving of an underground pathway for the water to travel. The audience is forced to sit face to face with the water as it surges toward them. Through placing the audience and the performance face to face, giving a one to one scale, this relationship is equalized. The water is no longer a beautiful ecological element to enjoy, but a force to incite fear and anxiety.

As said in The Place and the Maker by Jarret Izzo: “Parks and Olmstead’s designs in particular, [...] construct ‘natural spaces’ with intentions of pacifying residents’ urban angst.” This architecture, though placed in a site designed by Olmstead and meant to adhere to the pacifying of urban angst, challenges such notions by forcing the audience to confront an environmental angst.
CARDBOARD COLLECTION
CARDBOARD, GLUE
2017
COPPER, LIVER OF SULFUR, FINE SILVER
0-1/2" X 2" X 3-1/2"

BRASS, FINE SILVER
2" X 3" X 0-1/2"

CAST WHITE BRONZE, FINE SILVER
0-1/2" X 1" X 1"

CAST WHITE BRONZE, FINE SILVER
0-1/2" X 0-1/2" X 2"

BRASS, FINE SILVER
1" X 2" X 0-1/2"
The project began with constructing eyes, using the knots in wood as the corneas, and wicker to shape the eyes. Eyelashes were then formed out of a thin wire that would also act as a guide for tear drops. Each eye was connected to a 2×4 via wire. At the base of the 2×4 there is a dowel that has been attached to a dc gear head motor. Tear drops made out of clear plastic were attached to fishing line, which was then fed through the eyelashes of each eye and attached to the dowel. When plugged into a power source, the motor would begin turning, causing the dowel to spin, and the tear drops to move upward. The Arduino was coded to make the motor switch directions every 30 seconds, which allowed for the tear drops to retract up toward their eyes as well as fall toward the ground. Due to the force of gravity, and the ease at which the motor was able to spin dropping the tears, the tear drops fell much more easily than they were pulled up.