



Greetings from...

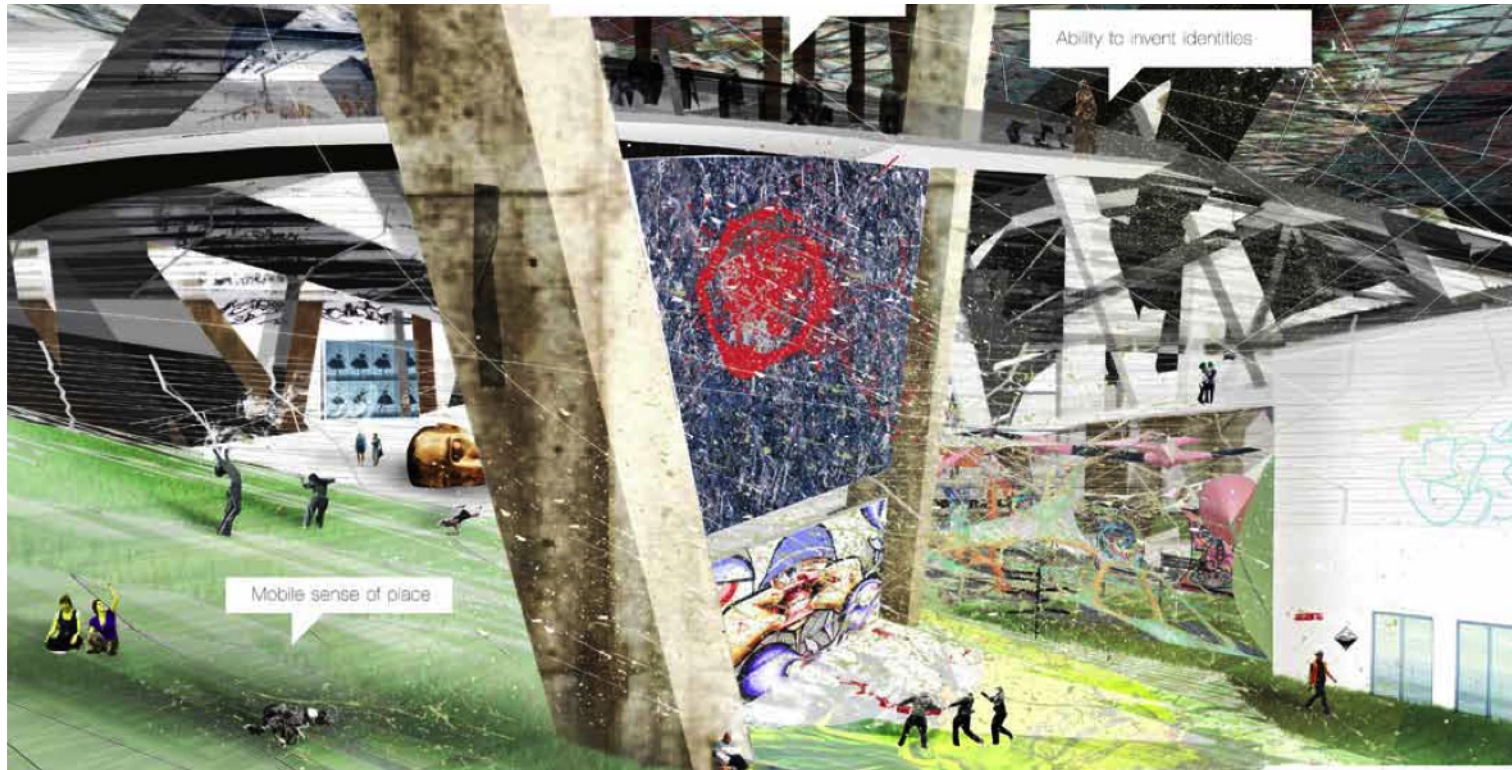
ART MEADOW, the Feral Artscape

Manhattan, NYC

ART MEADOW, the Feral Artscape



or the Distributed Creation of Art in an Atomized Society



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ART MEADOW, the Feral Artscape

Feral Artscape [feer-uhl ahrt-skāp']

The creation, expression and re-appropriation of **ART** in its wild state, like wild animals or plants; not domesticated, cultivated or censured; ferocious.

Currently there is a great divide between the process of making **ART** [*the artist's studio*] and experiencing **ART** as a spectator [*the art museum or gallery*]. The traditional model of art museums and galleries has long served as a barrier between artistic creation and appreciation, which has led to a banal and soon to be irrelevant architectural form. We are spoon feed collections along a predetermined path, which leaves little room for a truly personal experience or understanding of the artistic process. In contrast to this, the Internet thrives on constant input and feedback, an ability to freely and instantly reconstitute itself. The ease and availability of content creation and re-appropriation has changed the way that we operate as individuals and as a society. By analyzing the effects of new

media on identity, and applying this as an analogy to the creation of art, it is possible to create a new type of community completely devoted to exhibition and whimsical creation. In order to bridge this gap and create a new **ART EXPERIENCE**, a new type of environment must be created which destroys the division between artwork and spectator and in its place constructs a collective involvement in all aspects of a moment in time, from the décor, to the actions of the inhabitants. This project creates a new **LANDSCAPE OF MOVEMENT** that takes the form of a massive urban playground in Central Park, New York. Using the theories of the Situationists [*Constant's New Babylon*], ideas of Bigness [*Voluntary Prisoners by OMA*], and architecture of the endless interior [*MVRDV and SANAA*] as springboards, this project seeks to create a new typology that will save art and the artistic experience from the drudgery of existing

museum and gallery environments. **ART MEADOW** [*museum + nightclub + sandbox + sovereign city-state*] will resurrect the process of creating, experiencing and immersing oneself with **ART** by removing the idea of the artist as the solitary creator and replacing it with an environment of continuous creation brought forth by collective involvement.

The necessity of this space leads to an abandonment of the architect as a creator of exact and unbending space through the formal enclosures of floors, walls and ceilings, and instead replaces the traditional role of the architect with that of a strategist of space creation, outlining processes of space-creation through models and kits of architectural pieces to then be appropriated and altered by amateur designers in an environment devoted to the continuous creation of **ART**.



TOWARDS AN ART EXPERIENCE

Inhabitants will transform and recreate their surroundings within the structure, according to their artistic vision. All movement and action will become a part of the artistic endeavors of the whole, thru an uninterrupted process of creation and re-creation, sustained by a generalized creativity that is manifested in all domains of activity. The inhabitant is invited to bring along an arsenal of tools and materials to facilitate their experience in ART MEADOW. Likewise, the unprepared user simply re-appropriates found materials already within the structure. The seasoned veteran could develop an entire outfit for his self, or assemble a team of like-minded explorers for their expedition into the depths of ART MEADOW.



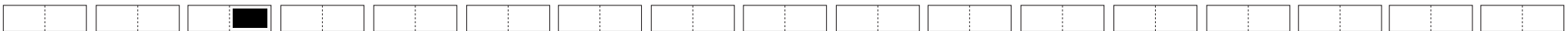
Artistic Creation Freedom to Play
Modification of Aggressive / Destructive Influences
Search for Beauty
Recreation of a Lost or Ruined Object
Form as Content Conceived in Terms of a Medium and a Culture

Artistic Appreciation Unconscious Re-living of the Artist's Experience of Creation
Search for Fulfillment of an Emotional Need
Aesthetic Experience Occurs by Chance

Creation in Virtual-Space Infinite Divisibility [*de-centralized administration, infinite monkey theorem*]
Crowd-Sourcing [*collective intelligence, distributed participatory design*]
Fabrication / Adaptation of Identity [*-isms, role-playing*]
Viral Phenomenon / Memes [*amateur celebrities, viral*]
Cyber-Terrorism [*hacktivism, google bombing, flashmob*]
Tribal Formations [*minority style, fringe movement*]



Project Guidelines Crowd-Sourcing Artistic Endeavors
Unrestricted Movement through Space
Ability to Invent Identities
Transparency of Actions
Super-Compression of Interaction
Mobile Sense of Place
Hierarchy Defined by Movement





E
Erasure is taking things away, making space.

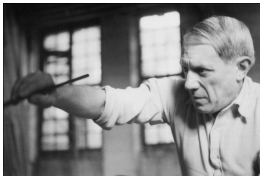
O
Origination is a point in time where something new begins to happen, origination sets something into the realm of the other, it is the basis for reaction.

T
Transformation indicates a continuous change between two states of an object or situation; change with a beginning and an end.

M
Migration describes things moving from one point to another, things that leave and don't return, of which sometimes traces remain.

As applied to INDIVIDUALS

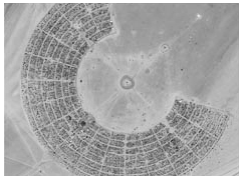
The Art Process [Existing]



Add Crowd



Add Space

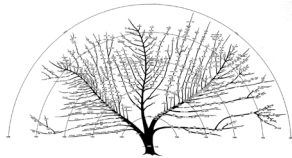


The Art Experience

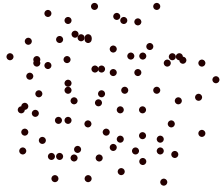


As applied to MOVEMENT

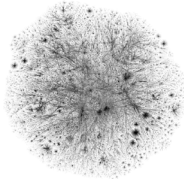
Tree-Hierarchy [Existing]



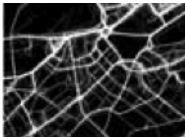
Scatter Destinations



Connect

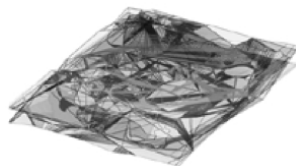


All movement & action become a part of the artistic process

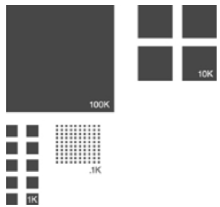


As applied to ARCHITECTURE

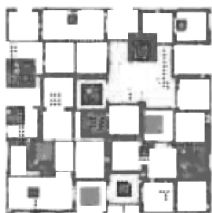
Generate a Field



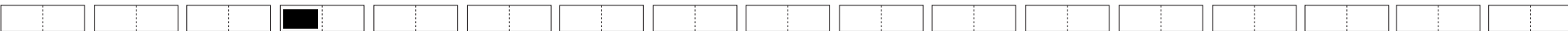
Define Programmatic Elements



Combine & Scatter!



Final Structure



They wander through the sectors of New-Babylon ART MEADOW seeking new experiences, as yet unknown ambiances.

Without the passivity of tourists, but fully aware of the power they have to act upon the world, to transform it, recreate it.

They dispose of a whole arsenal of technical implements for doing this, thanks to which they can make the desired changes without delay.

Just like the painter, who with a mere handful of colors creates an infinite variety of forms, contrasts and styles, the New-Babylonians can endlessly vary their environment, renew and vary it by using their technical implements.

This comparison reveals a fundamental difference between the two ways of creating.

The painter is a solitary creator who is only confronted by another person's reactions once the creative act is over.

Among the New-Babylonians, on the other hand, the creative act is also a social act: as a direct intervention in the social world, it elicits an immediate response.

The artist's individual creation seems, to other's eyes, to escape all constraint and ripen in isolation.

And it is only much later, when the work acquires an undeniable reality, that it will have to confront society.

• Super-compression of interaction

At any given moment in his creative activity, the New-Babylonian is himself in direct contact with his peers.

Each one of his acts is public, each one acts on a milieu which is also that of the others and elicits spontaneous reactions.

All action, then, loses its individual character. On the other hand, each reaction can provoke others in turn.

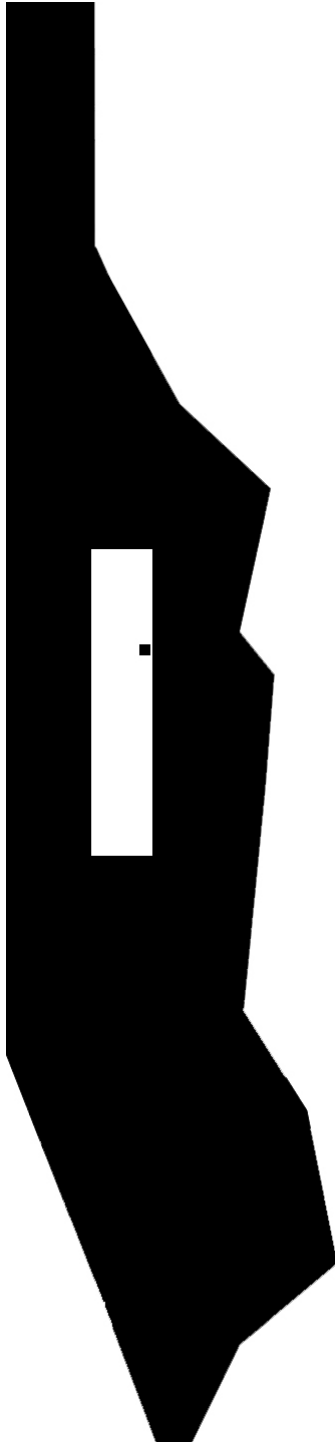
In this way interventions form chain reactions that only come to an end when a situation that has become critical 'explodes' and is transformed into another situation.

The process escapes one person's control, but it matters little knowing who set it off and by whom it will be inflected in turn.

In this sense the critical moment (the climax) is an authentic collective creation.

• Bureaucratization of art

The yardstick, the space-time framework, of the New-Babylonian ART MEADOW world is the rhythm in which each moment succeeds the last.



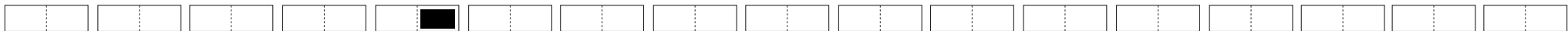
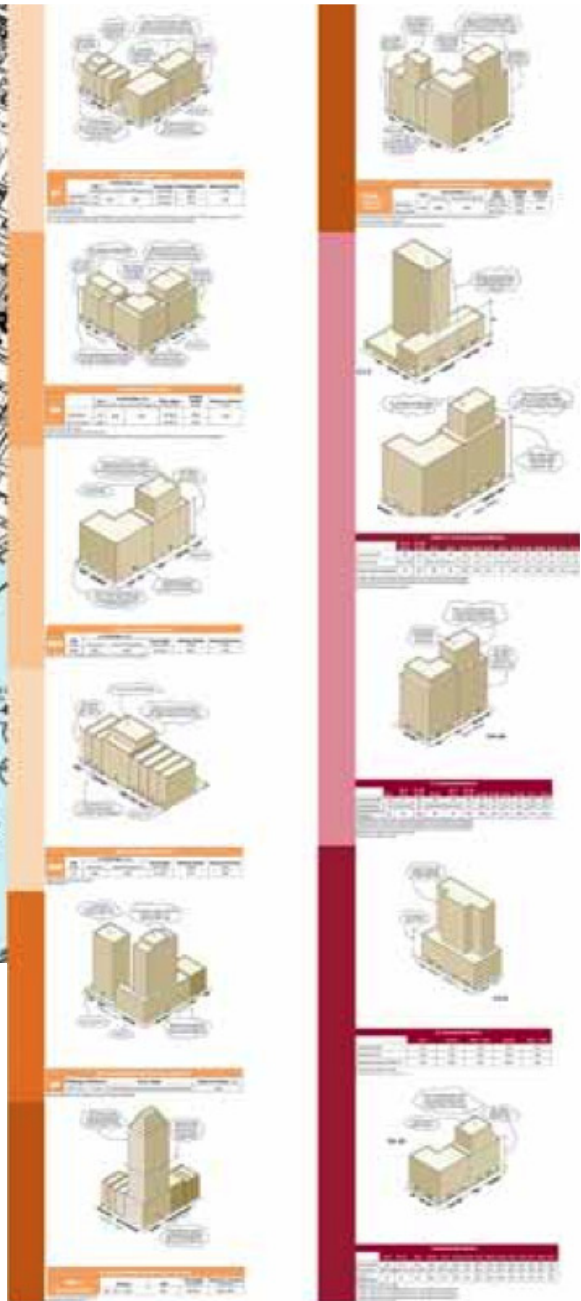
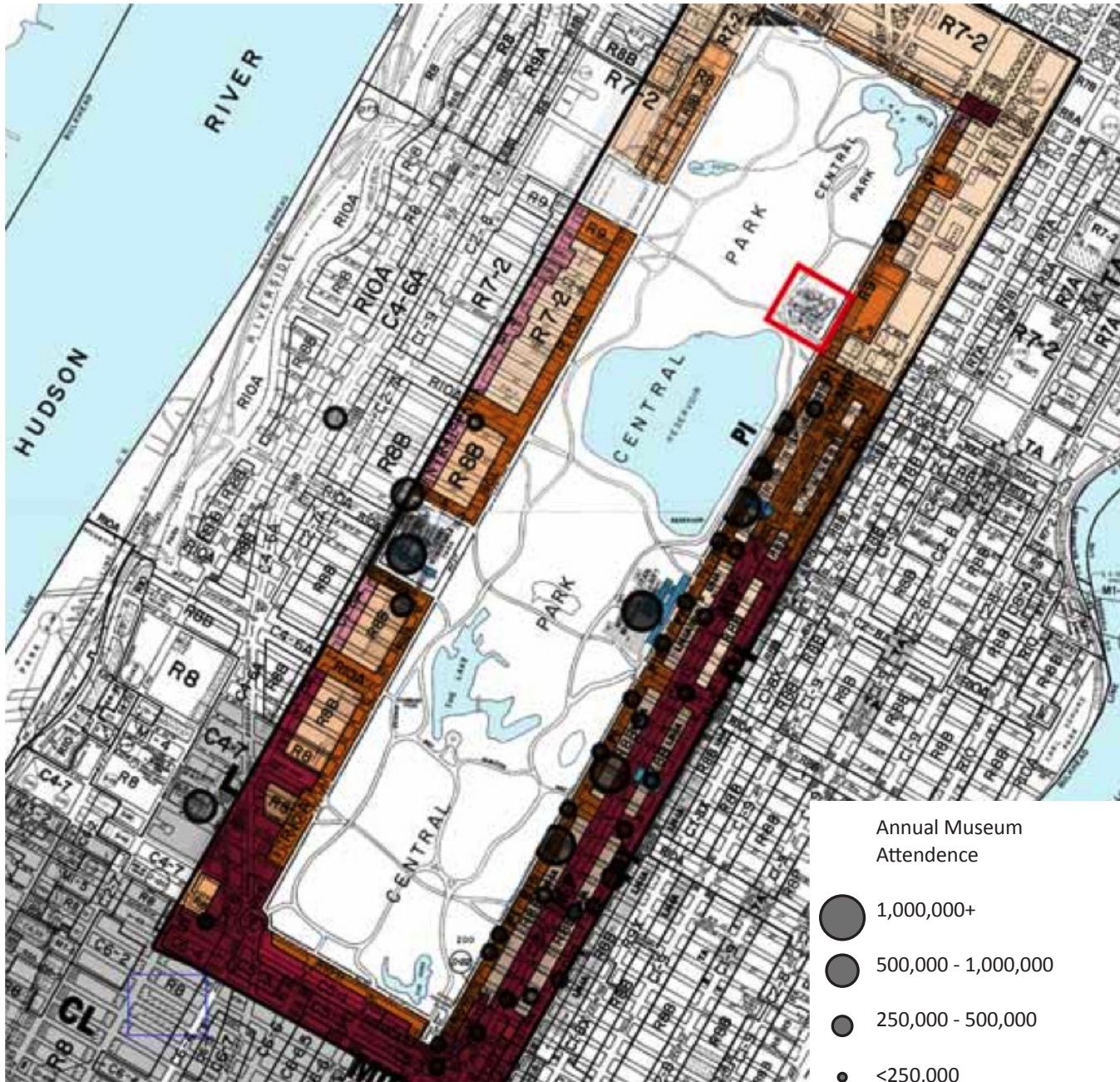
CENTRAL PARK, NYC

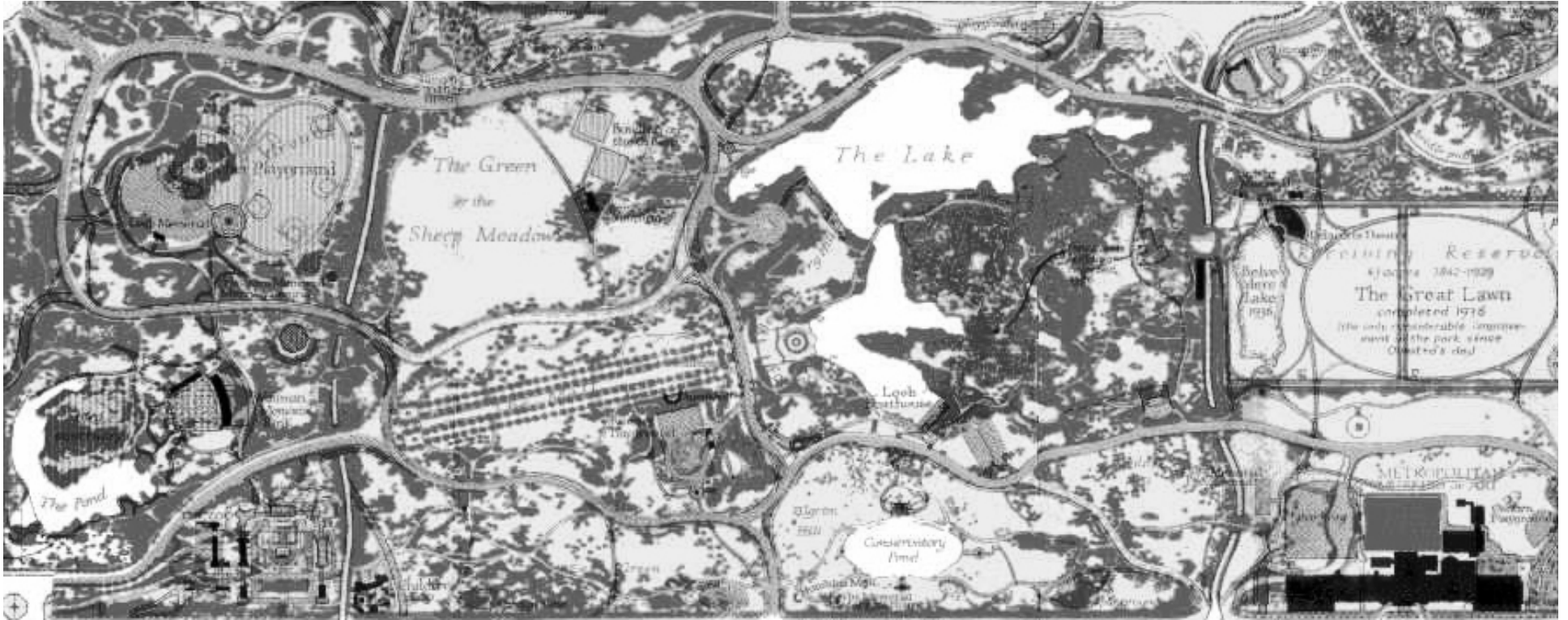
“Creative activity may be the closest thing to a natural resource in New York, but it is also a little understood and long overlooked asset, and one that can no longer be taken for granted.”

Creative New York, Center For An Urban Future

Not only does New York City have the art capital in place for such a landscape, but the model upon which Central Park was created [The Greensward Plan] provides a basis for my own project by outlining a model of movement, views and destinations, knitted together with a false topography. Using this model yields a new dense landscape condition which becomes a natural extension of the ideals of Central Park and the landscape itself.







THE GREENSWARD MODEL

“The park was to be a Republican Institution where the classes would mingle as a single collective in the spirit of democratic fraternity. It was to be a pleasure ground where citizens could find an escape from the pressures of cramped living. The ideas behind Central Park were accented by the moralistic overtones of the American Transcendentalists who believed in a metaphysical need for individual communion with nature, as a way of salvaging personal autonomy from the social conformity spawned by the nascent commercialism of American Culture.”

-DOUGLAS KELBAUGH

Guidelines:

- Landscape of desire
- Naturalness [or the simulation of]
- Mechanisms of exposure & concealment
- Disorientation [as opposed to the grid of Manhattan]
- Mechanical artifice which simulates naturalness
- Idyllic, naturalistic landscape

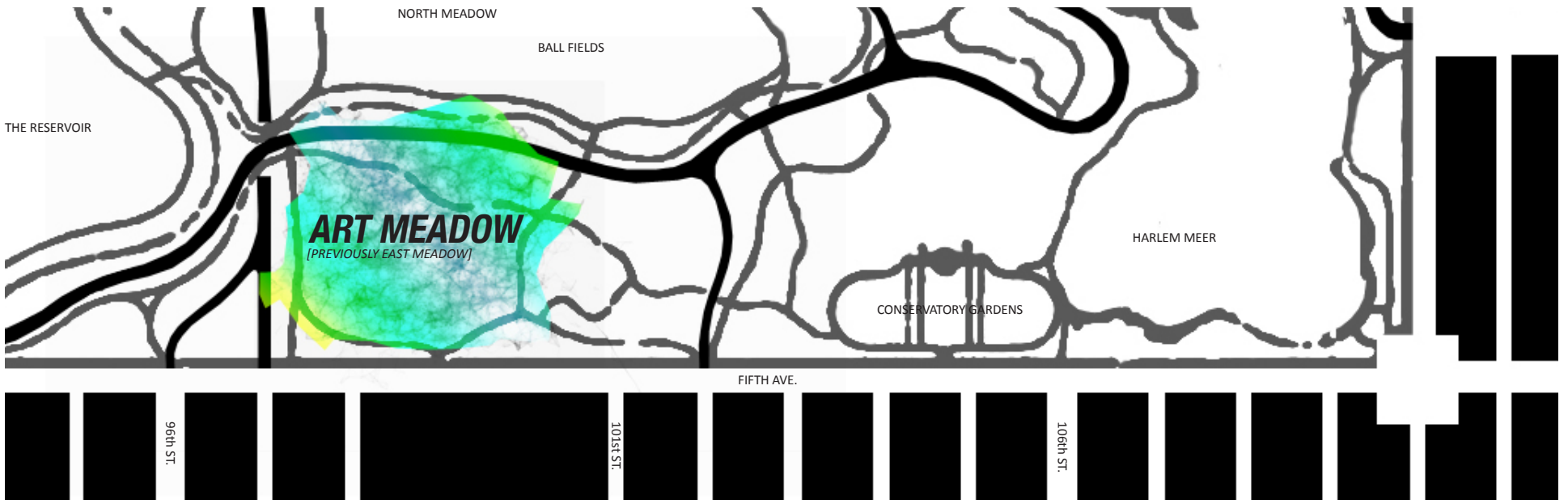
In many ways the creation of Central Park erased the natural and replaced it with a simulation of the natural. This artifice seeks to accomplish what was expected of a natural landscape. The model of Central Park sought to accomplish a certain set of goals for the inhabitant by becoming a simulation of a certain ideal.

In a similar way, this project replaces the existing landscape with a new dense field condition upon which a continuous artistic invention and reinvention occurs. The space of this project does not erase or deviate from the original intentions of the parkscape, but instead enhances these original goals, through a process of continuous, collective artistic creation.



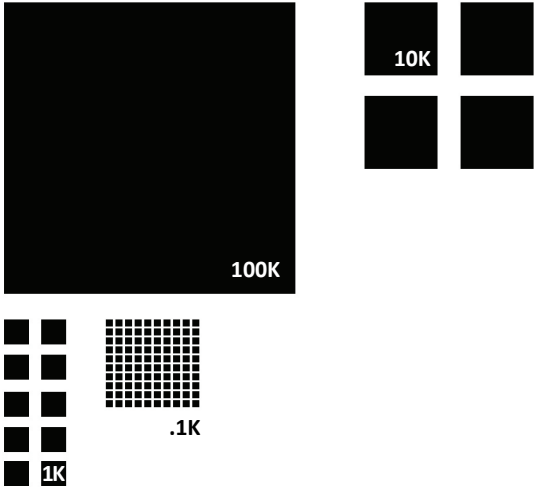


ABOVE: PLAN OF CENTRAL PARK [THE GREENSWARD PLAN]
 BELOW: SITUATION PLAN

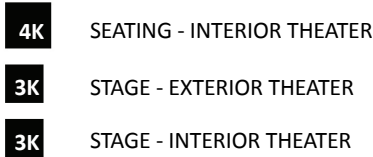


THE PROGRAM

GALLERIES



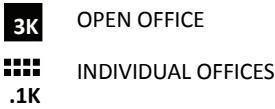
THEATER



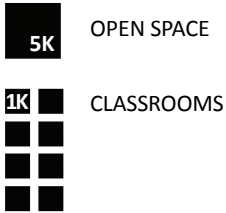
RESEARCH



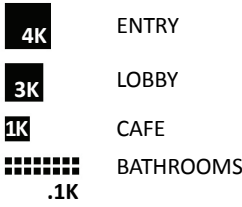
ADMINISTRATION



EDUCATION

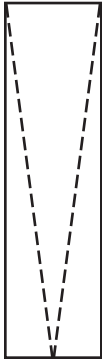


PUBLIC



THE COMPONENTS

HORIZONTAL CIRCULATION



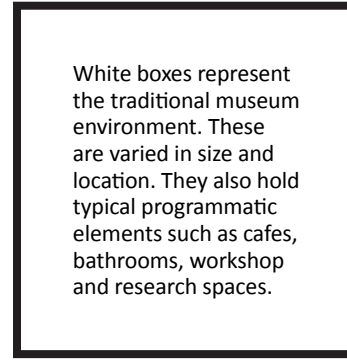
Ramping systems are added only when needed to reach inaccessible places. In most places, the topography of the field provides access.

VERTICAL CIRCULATION



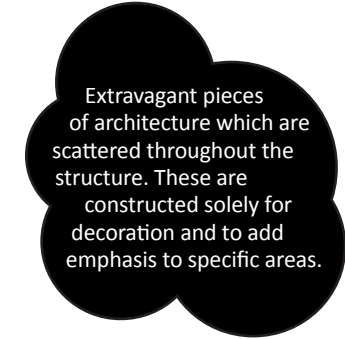
Stairs and elevators are combined together to form vertical elements which are scattered through the project. They are placed in ideal locations where multiple planes overlap.

WHITE BOXES



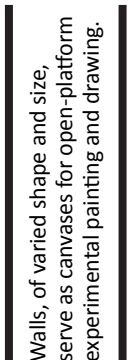
White boxes represent the traditional museum environment. These are varied in size and location. They also hold typical programmatic elements such as cafes, bathrooms, workshop and research spaces.

FOLLIES

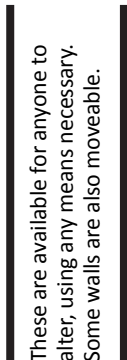


Extravagant pieces of architecture which are scattered throughout the structure. These are constructed solely for decoration and to add emphasis to specific areas.

WALLS

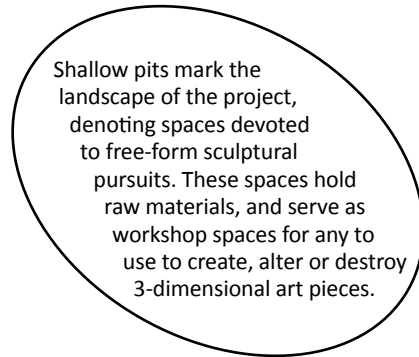


Walls, of varied shape and size, serve as canvases for open-platform experimental painting and drawing.



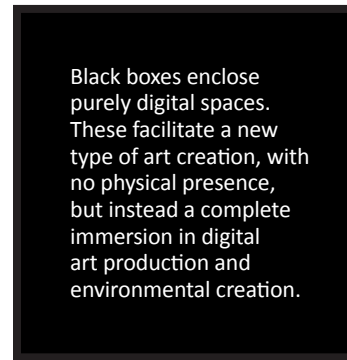
These are available for anyone to alter, using any means necessary. Some walls are also moveable.

PITS



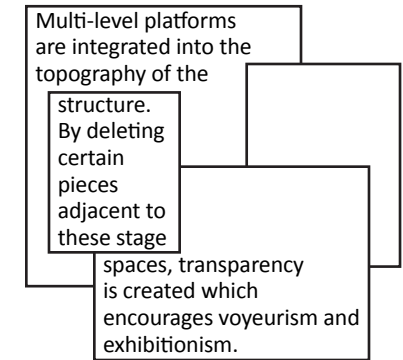
Shallow pits mark the landscape of the project, denoting spaces devoted to free-form sculptural pursuits. These spaces hold raw materials, and serve as workshop spaces for any to use to create, alter or destroy 3-dimensional art pieces.

BLACK BOXES



Black boxes enclose purely digital spaces. These facilitate a new type of art creation, with no physical presence, but instead a complete immersion in digital art production and environmental creation.

STAGES



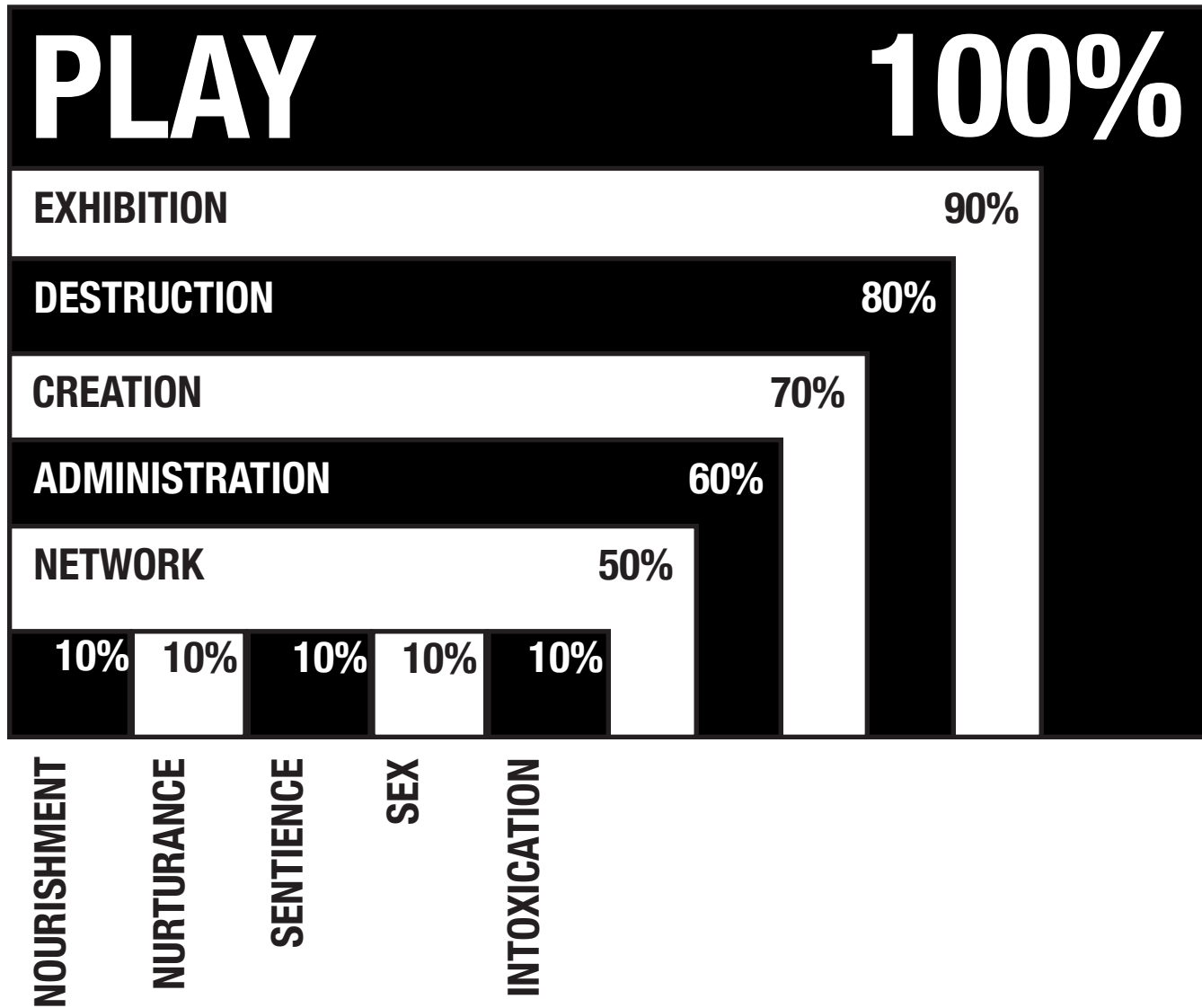
Multi-level platforms are integrated into the topography of the

structure. By deleting certain pieces adjacent to these stage

spaces, transparency is created which encourages voyeurism and exhibitionism.



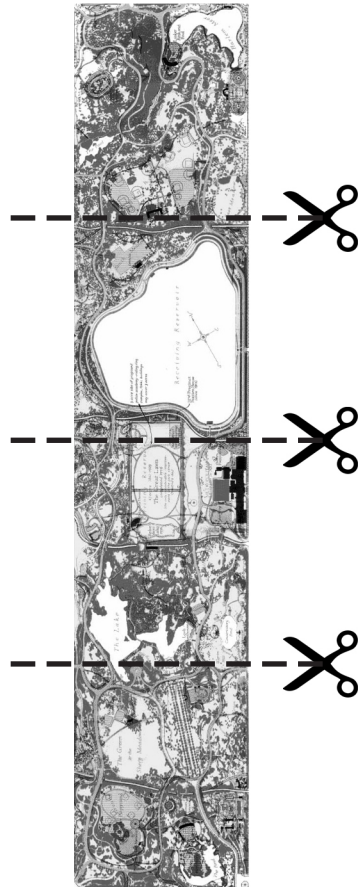
THE HUNGRY PROGRAM



Spaces are defined and arranged inside of one another: the “hungry program.” Like hungry animals, they have swallowed a large amount of **information, sensations, perspectives, moods and environments** and compressed them into a dense landscape condition. The result is an **endless landscape**: the form offers infinite internal possibilities and contains an infinite amount of interconnecting spaces.

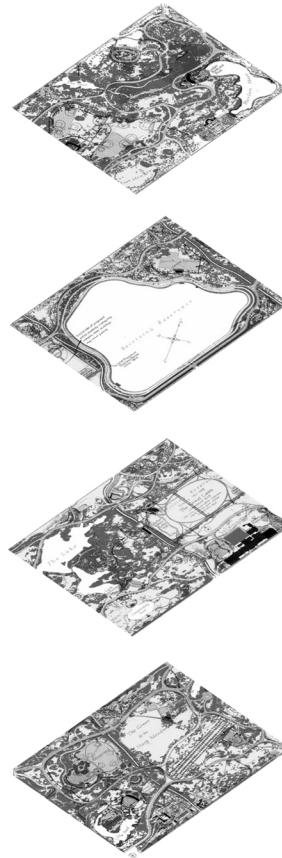


FIELD GENERATION



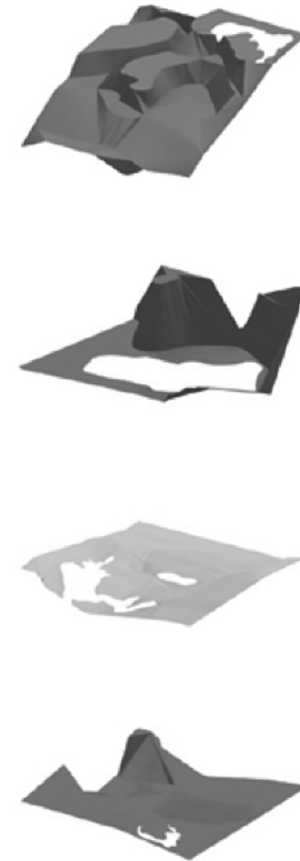
1.

Cut:
To generate a field for ART MEADOW, the topography of Central Park is divided and separated into four even pieces.



2.

Layer:
Four layers are formed and arranged vertically on top of one another.

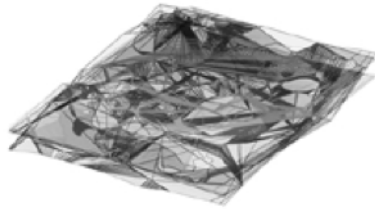


3.

Amplify Height:
The topography of each of the planes is then extruded and amplified vertically to reach a total of 100'-0" from their lowest to their highest point.



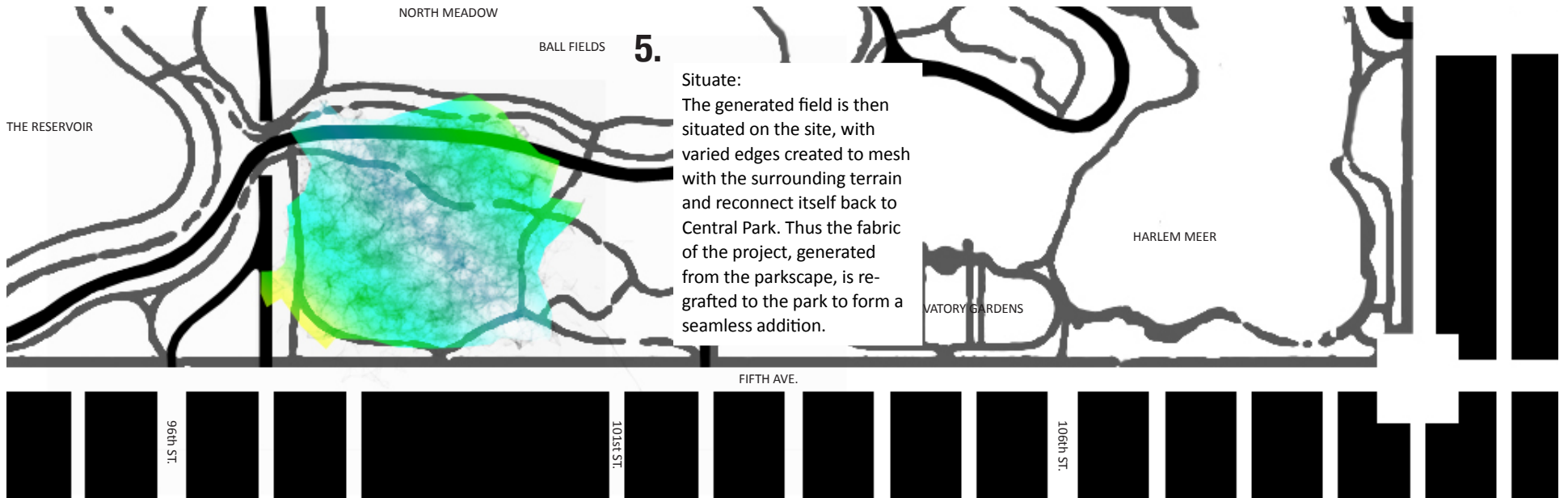
4.



Merge:
Each of the four layers is then merged together to form a large wire mesh, roughly 800'-0" square and 100'-0" vertically. This forms the field condition which holds all of the program elements and forms the backbone of the project.

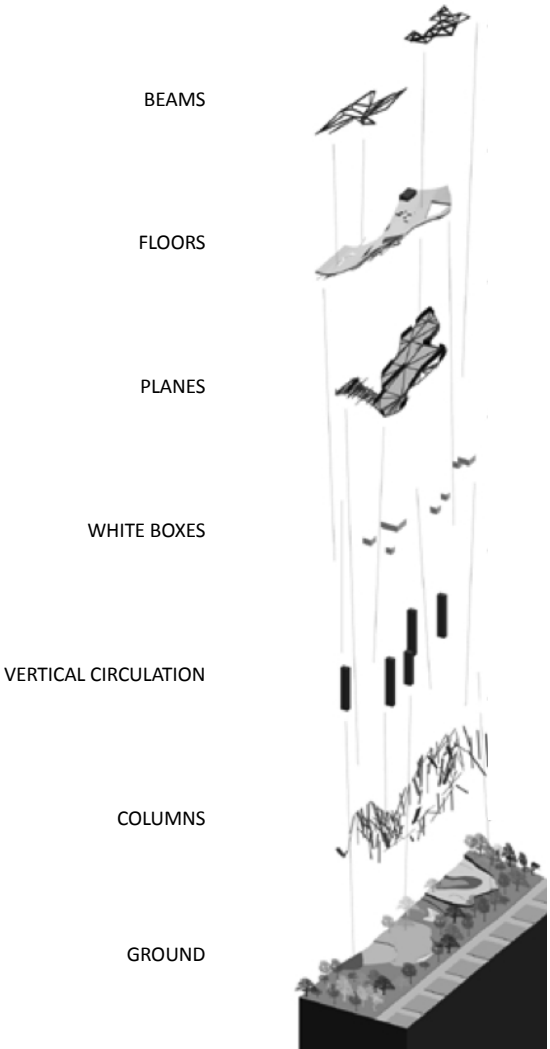
5.

Situate:
The generated field is then situated on the site, with varied edges created to mesh with the surrounding terrain and reconnect itself back to Central Park. Thus the fabric of the project, generated from the parkscape, is re-grafted to the park to form a seamless addition.

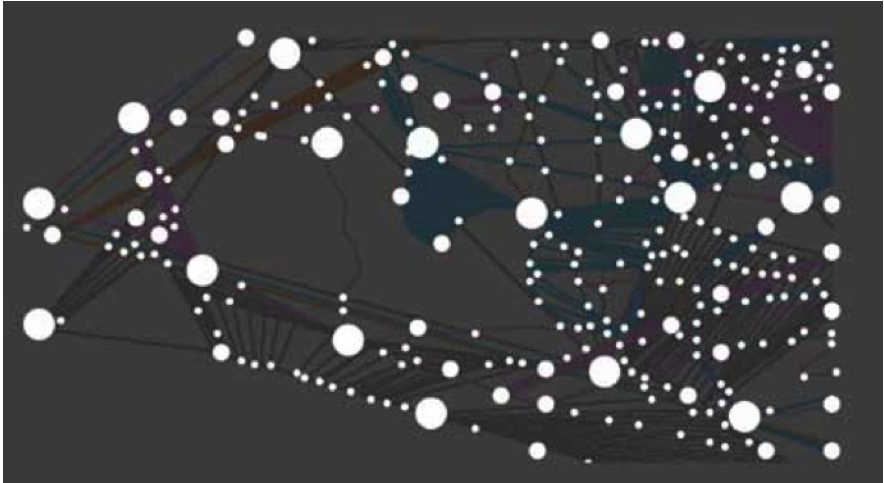


THE TOPOGRAPHY

In order to form a fabric to knit the programmatic elements and the components together, a dense topography is developed utilizing the existing landscape of Central Park as a basis. This topography is also layered vertically, by stacking each of the layers and bringing the ground plane upwards through the structure through a series of massive ramps formed by the topography.

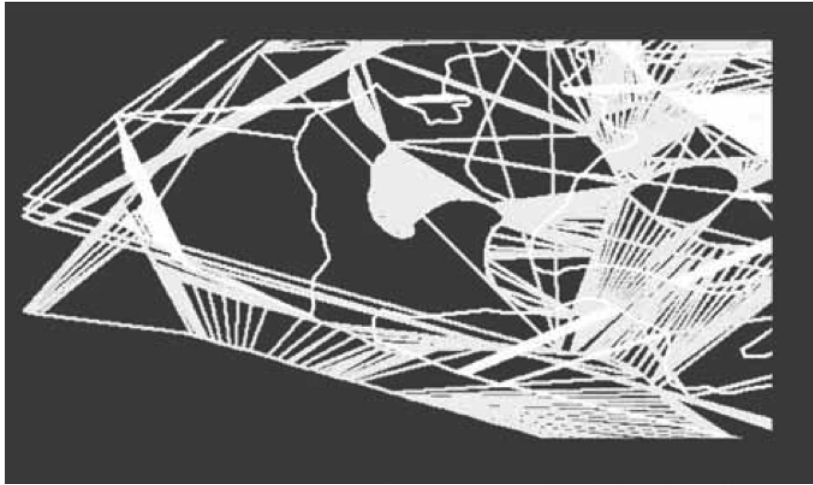


EXPLODED AXONOMETRIC
N.T.S.

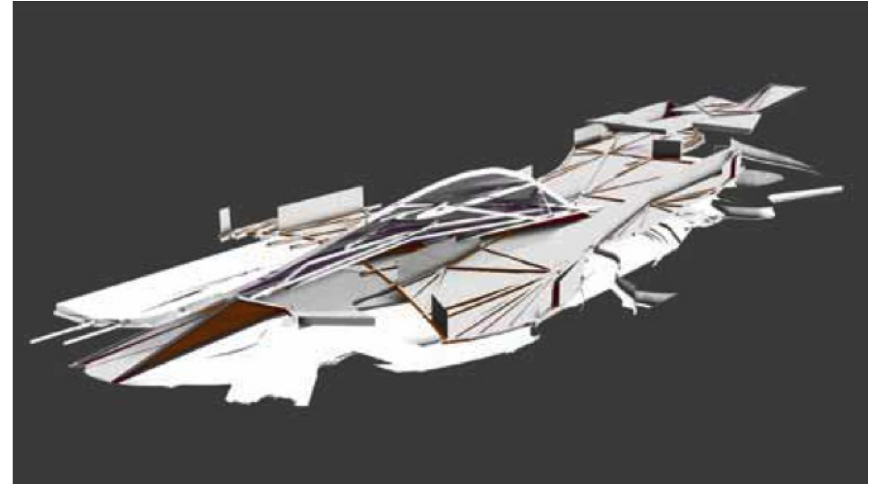


The fabric of the four overlapping planes is further triangulated to form a dense 3-dimensional field of points. A hierarchy is formed among all of the points depending on the amount of lines each point is connecting. The greater the amount of connections, the greater the point. This forms a varied, or gradient, field of densities.

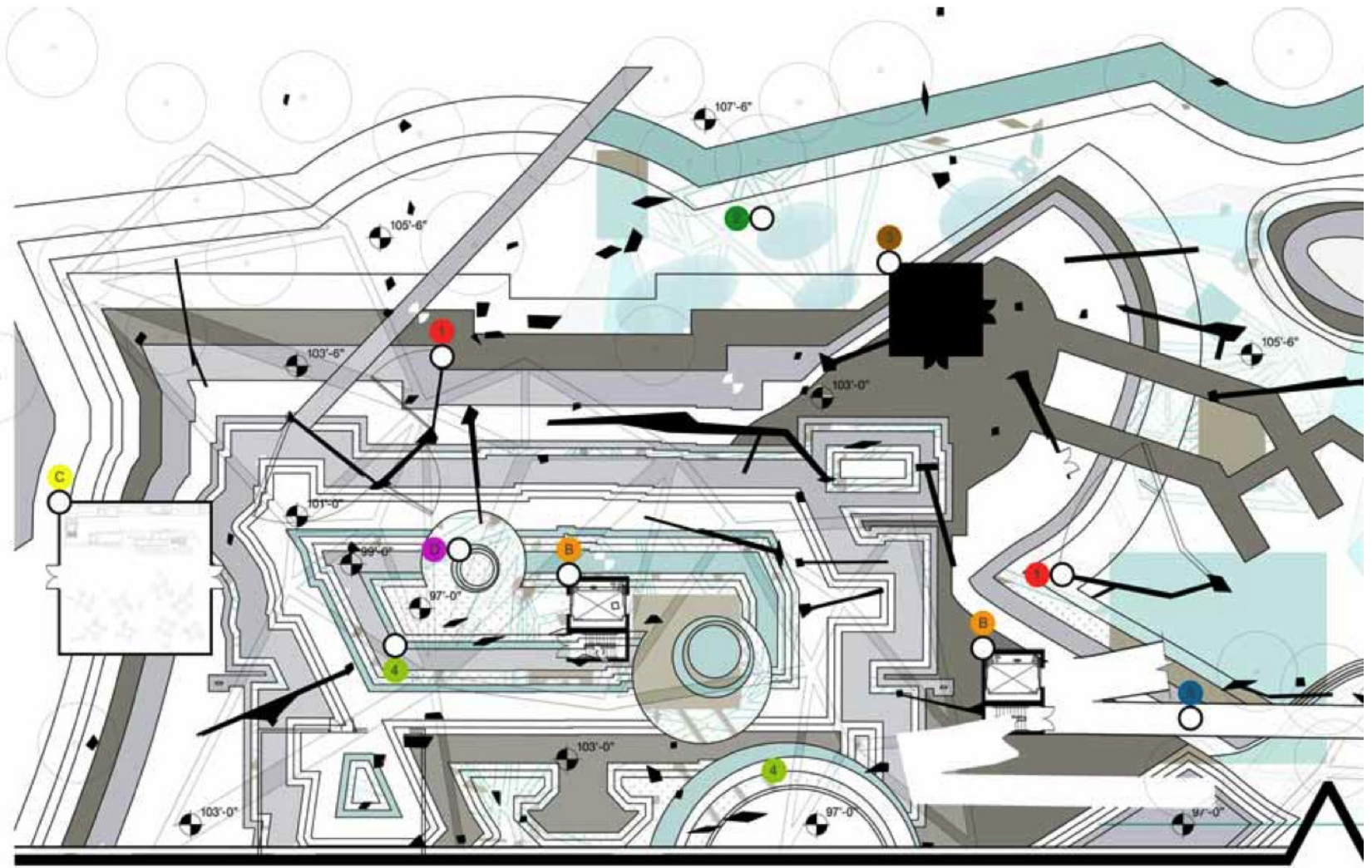


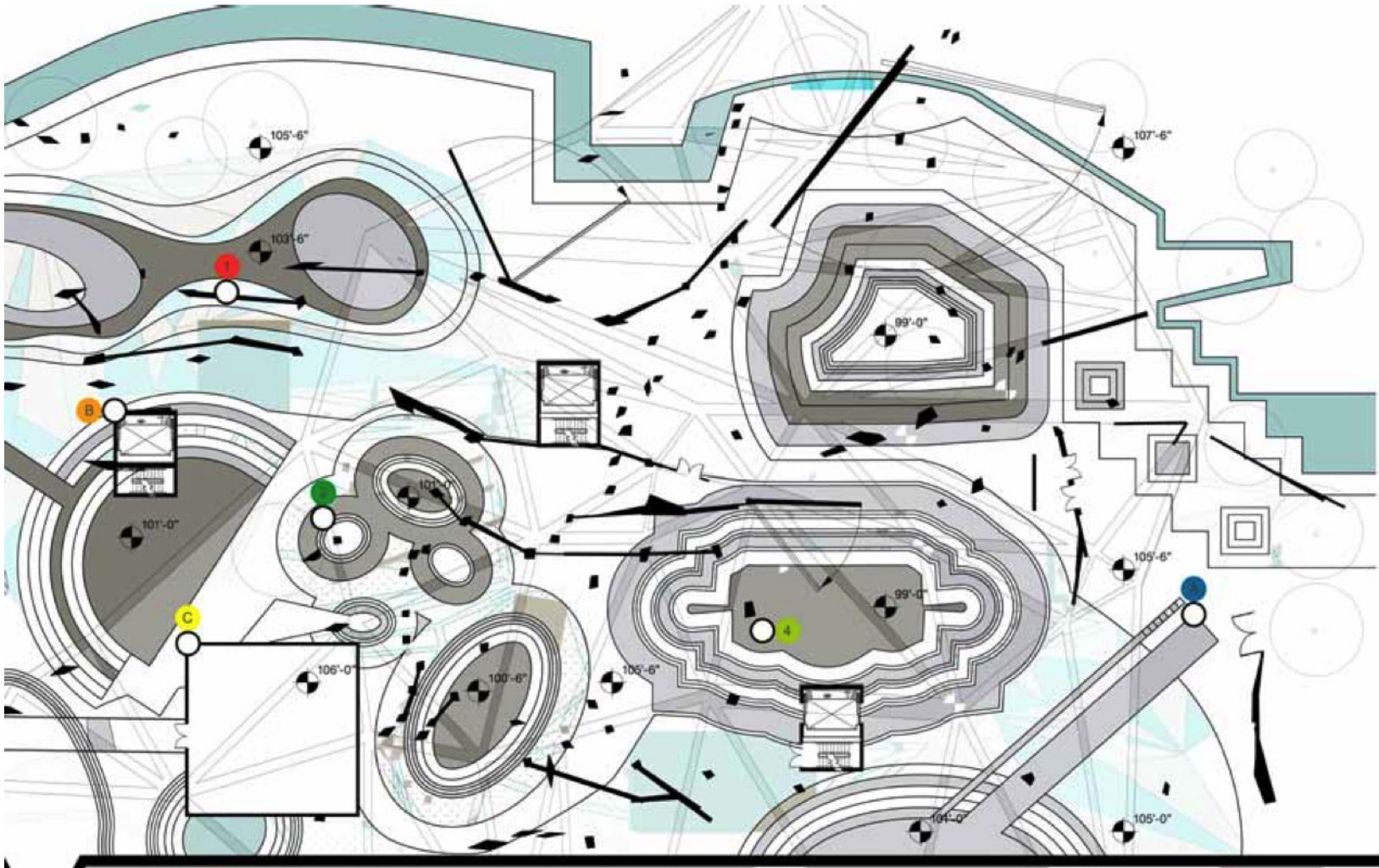


Lines are then generated between the points. These lines form the structure of the entire project, both vertically, horizontally and diagonally. The structural columns and beams are varied in size and shape, according to their span and the load that they are carrying. The structure is typically concrete, which encases all necessary utilities within the column itself, effectively hiding all of the mechanical aspects of the structure.



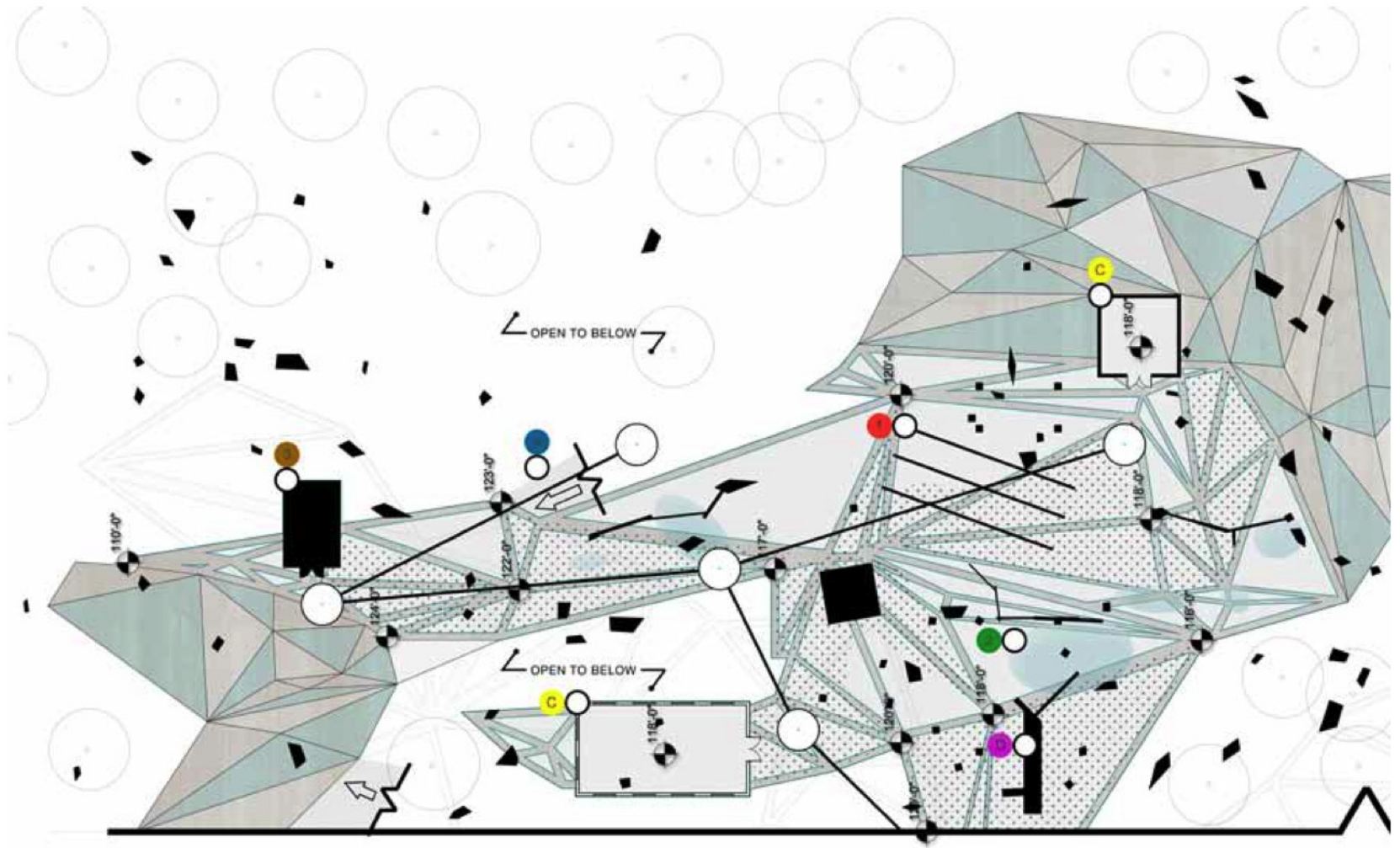
Finally, planes are formed between the lines to complete the process. These planes form the basic topography of the structure, becoming floors, coverings and walls. Many planes are deleted throughout the structure, or filled with materials such as mesh or other translucent materials, to admit and filter light to the interior depths of the structure. This acts in a similar way to the filtering and shading of light from the trees of Central Park.

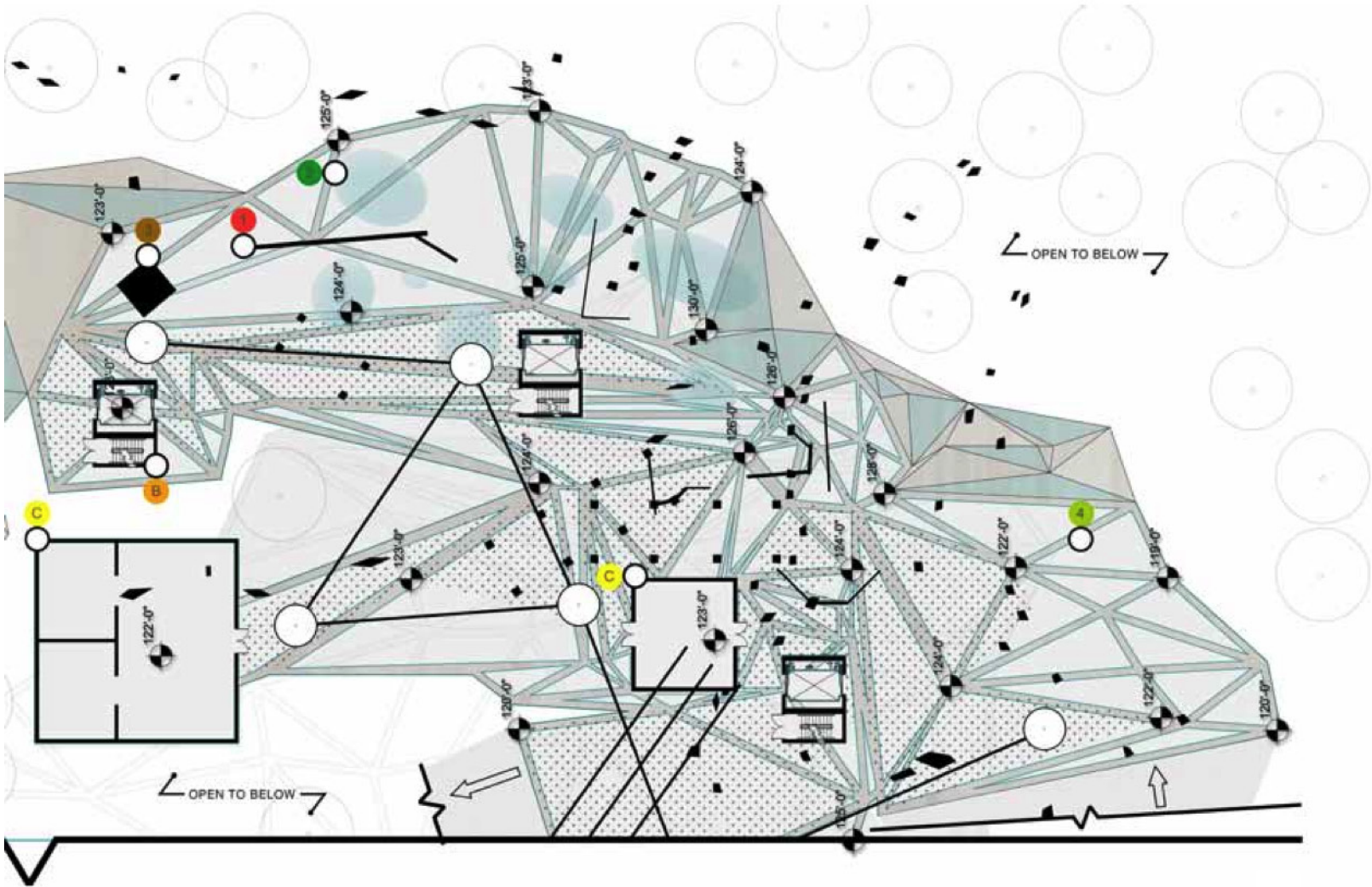










GROUND PLAN
 NOTE:
 PLAN CUT FROM 97'-0" TO
 106'-0" VERTICALLY








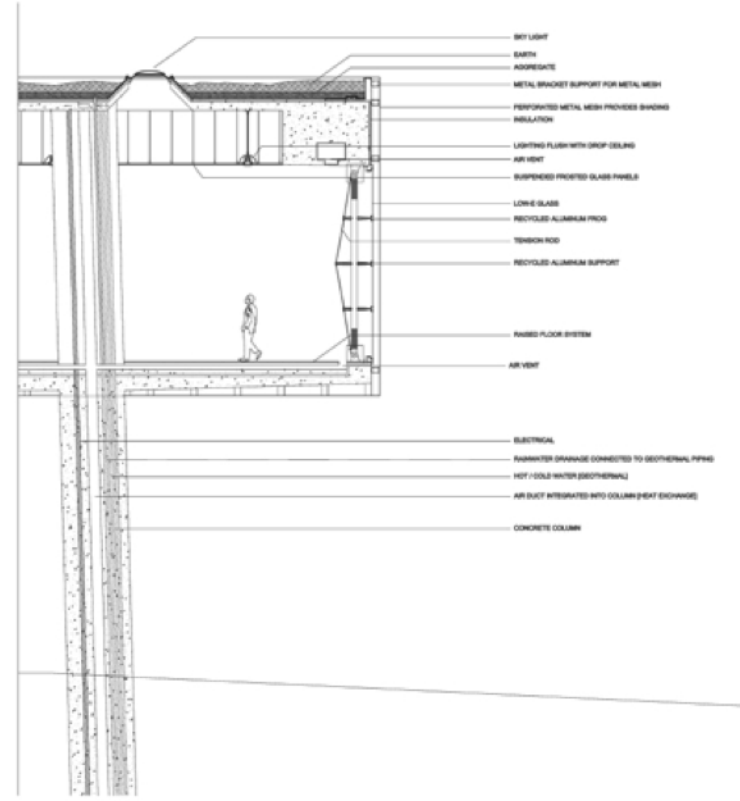
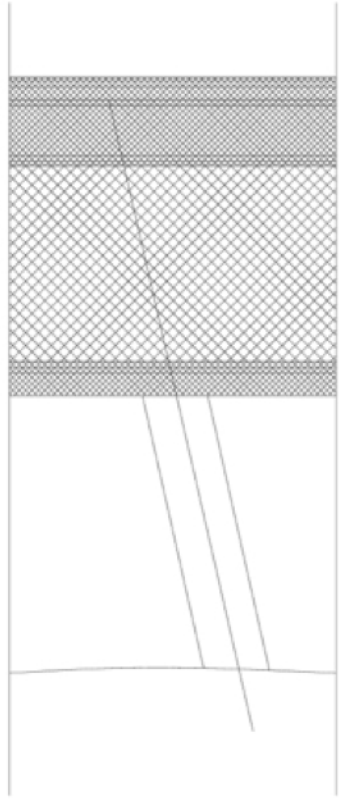
KEY

	ACCESSIBLE SLOPE = 1:20		ACCESSIBLE PATH
	ACCESSIBLE SLOPE = 1:20		RAMP UP
	NON ACCESSIBLE WIRE MESH		COLUMNS

PLAN

NOTE:
PLAN CUT FROM 115'-0"
TO 130'-0" VERTICALLY

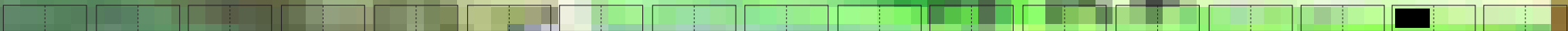


CONCLUSION:

ART MEADOW allows and encourages an unrestricted movement through space, and a mobile sense of place. There is a transparency throughout the whole structure which harnesses and exhibits the participant's actions, and a super compression of interaction and activity. The combination of each of these guiding principals allows for a crowd-sourcing of artistic endeavors, and an ability to re-invent and re-define identities according to each visitor's creative insight.

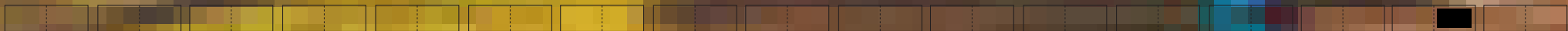
This new ART EXPERIENCE, of art in its most primal and basic element, forms a radical departure from the traditional and banal architectural form of art museums and galleries. The existing need to enclose spaces through formal frameworks has long served as a barrier to art and to our ever-accelerating selves. By taking into account societal changes and applying these changes to create a new set of guidelines for architecture, it is possible to bridge the existing gap between artistic creation and appreciation and in its place construct a unitary environment completely devoted to whimsical creation and complete immersion within ART. On a larger scale this project also addresses the shifting nature of our own self-awareness as individuals and as a society. This landscape forms a zone of pure simultaneity, absolute simulation, instability and instant transmission of all creative processes.





“Architecture must inevitably hemorrhage in this seismic mix. It must flow out in other less predictable directions. New spatial aggregates will require multiple escape routes. A single door for entering and exiting will no longer suffice. “Riemannian spaces ... amorphous collection of pieces that are juxtaposed but not attached to each other.” Pure patchwork with an infinite porosity of structure, like a sponge.”

Merge Invisible Layers John Beckmann



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