



A COMPREHENSIVE WAYFINDING SYSTEM

Compass Rose 4-Dimensional Observatory

ArtXArchitecture

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“So many things fail to interest us, simply because they don’t find enough surfaces on which to live, and what we have to do then is to increase the number of planes in our mind, so that a much larger number of themes can find a place in it at the same time.”
—Ortega Y Gasset

ArtXArchitecture

ArtXArchitecture is a small team of artists and designers based in a treehouse studio in Anniston, Alabama. Our location places us at one with the environment. We work with materials and concepts that will help us further enhance our knowledge of the world and our place in it.

Patricia Boinest Potter (Pat), an artist with a Masters in European Architectural Studies, has for almost twenty years employed younger artists and interns to work in her studio. We are a collaborative team and work with a collaborate spirit.



A Comprehensive Wayfinding System



When arriving in Birmingham by plane a visitor might first see a city resembling a map of itself. As a part of its Wayfinding System, Birmingham might mark its villages, boroughs and places of special interest with what looks, from above, like a compass rose.

A Compass rose for each site will be overlaid on Google Earth.

Compass Rose 4-dimensional Observatory “CR4’dO”

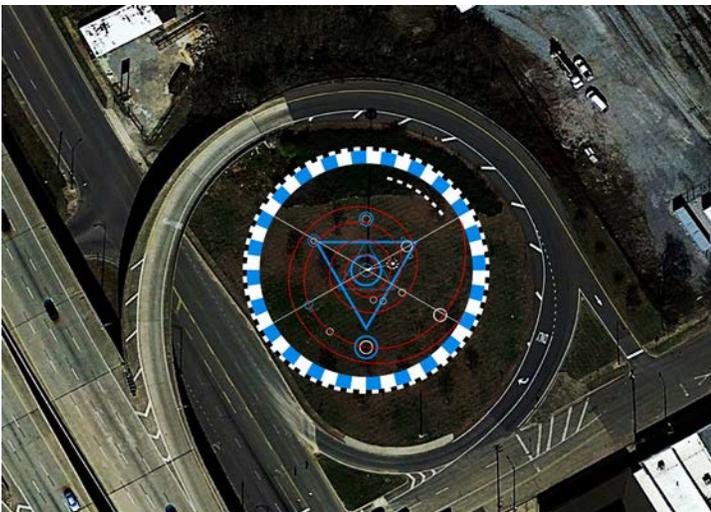
Our proposal may be broken down into four parts.

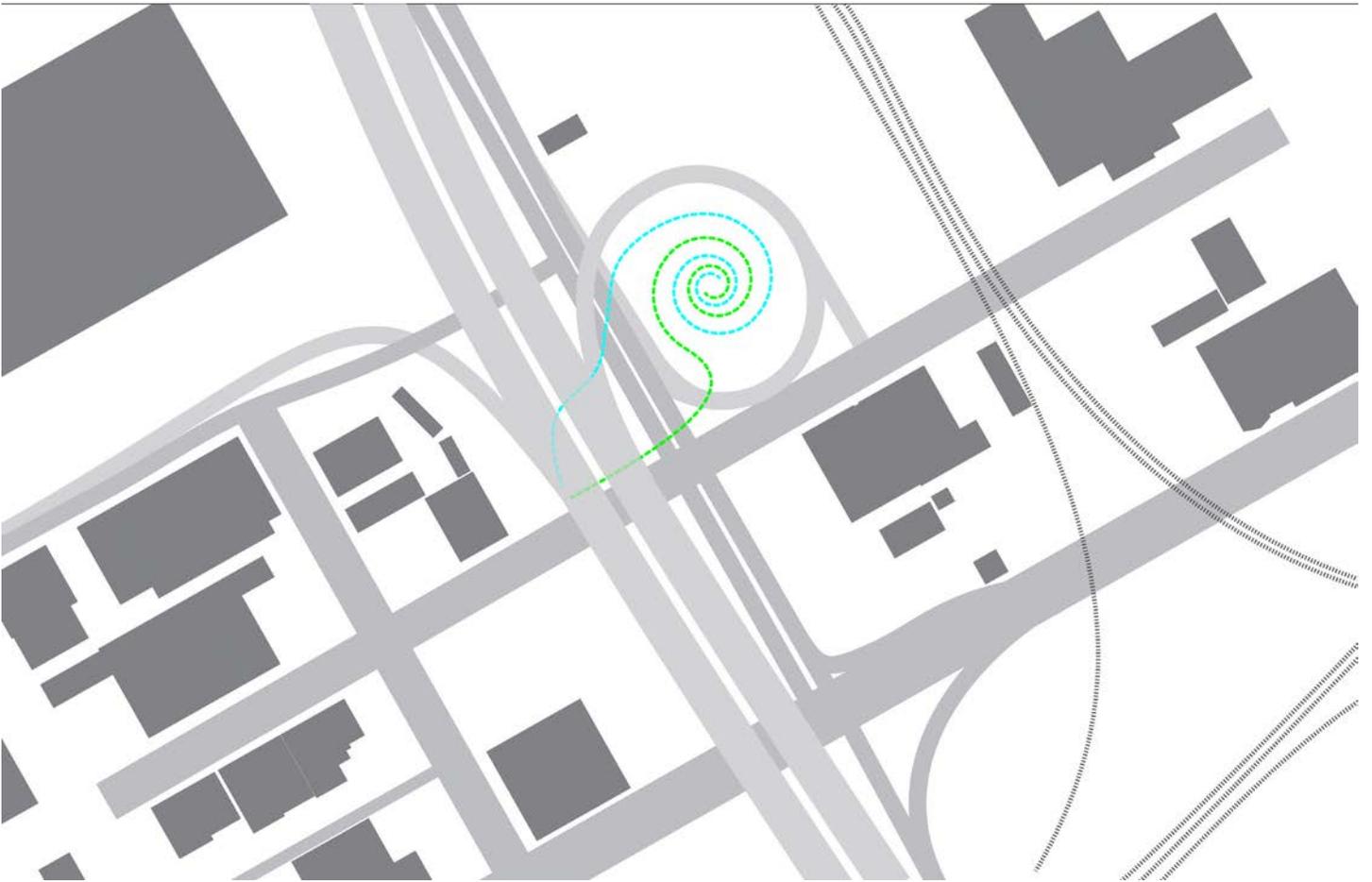
1. Lighted Gateway
2. Compass Rose 4-dimensional Observatory (CR4’dO)
3. Underground Park
4. Pedestrian Bridge (over 26th St.)

“CR4’dO” will grow from the intersection of 280/31 and 2nd Ave North at 26th St.

What looks like a compass rose from above is realized to be an Observatory when entered from below.

Entrances and Exits are an important part of this work. The Observatory might be approached from two directions. An underground park created beneath the highways on 2nd Ave N. leading to a Pedestrian Bridge crossing 26th St. from which the visitor will enter CR4’dO from above or by crossing 26th St. at the light from which you will enter at ground level.





CONCEPT

Patterns of Growth:

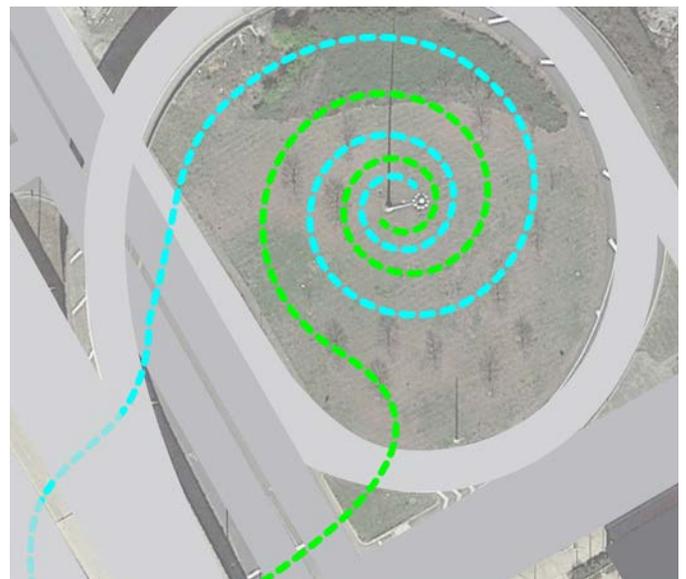
*A map that constructs a new way of seeing
 Liberating the map and ourselves from the page, the screen
 Layering place with time
 Revealing Frequencies of growth
 Making parallel and perpendicular alignments
 With our “not-knowing” of Time.*

Rhizome is a mapping rather than a tracing. Deleuze writes, “What distinguishes the map from the tracing is that it is **entirely oriented toward an experimentation in contact with the real**. The map does not reproduce an unconscious closed in upon itself; it constructs the unconscious” —Gilles Deleuze

The generative concept of our proposal is based on the Rhizome. Instead of a tree which has a starting point and from there branches out in a predictable path. We use the concept of 3d mapping to chart the movement and patterns of the Rhizome. If a part of the trunk is cut from the tree the whole tree collapses. If a portion is cut from the rhizome it continues to grow from another point.

Rhizome is a botanical term used to describe an underground stem that sends out both roots and shoots from nodes along its length. Ginger roots, lilies, bamboo, wisteria, and the Passion flower grow in such a pattern. In understanding the concept of rhizome, the last set of principles is Cartography.

*Rhizome is like a map.
 You can enter at any specific point but you
 cannot trace it because it has no end.*





Materials

Steel Rods
Glass
Black and stainless steel wire mesh
Steel copper tubing
Cable
Laser cut steel plates
Steel Fabrication
Interstate Sheet Metal
Gravel for walkway
(Multi-Metco residue from catalytic converters)

Matter. The materials which Make the sculpture hold it together

Energy. The unmaking, the thing that expand the sculpture into another form.

The state wildflower, the Passion Flower, a vine that will grow in time, will be planted at the outer perimeter of the structure. The visitor when looking closely will see the similarity of its patterns of growth.

1. Lighted Gateway

When entering Birmingham, Alabama on highway 280/31 visitors would see an open gateway, reaching up from both sides and between the highways marked by a cluster of LED rods inviting them into the city.

Lighting will be an integral part of the installation.

The same solar power lighting would mark the bridge and the double spiral of CR4d

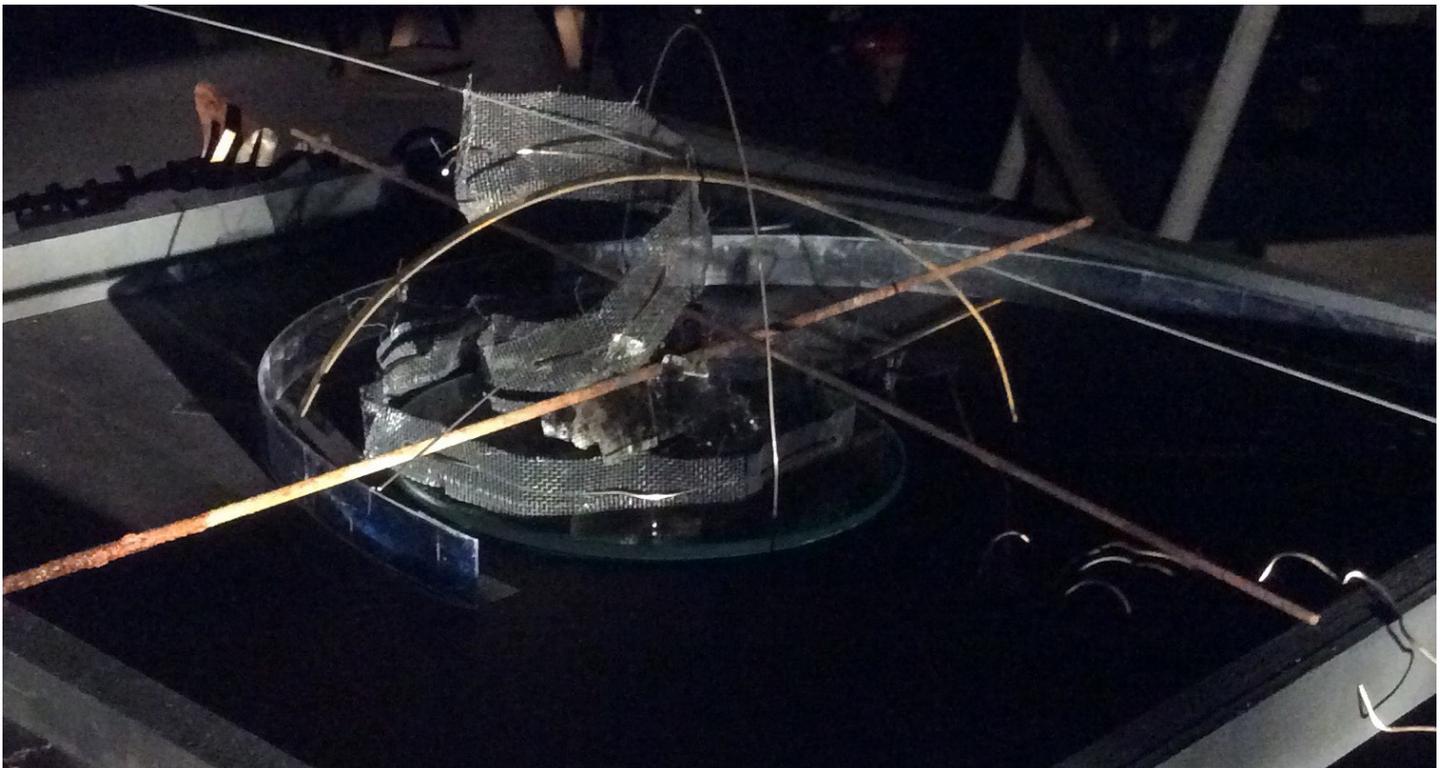


**CO2LED Solar powered art Installation
Precedent study by Jack Sanders**

*As you start to walk on the way,
the way appears.
~Rumi*

2. Compass Rose 4-dimensional Observatory

Looking down to the circular space at the intersection of 2nd Ave. N and 26th St. motorists would see a Rhizomatic Bridge and Park with a four-dimensional compass rose inviting them down to explore the observatory and the Historic Arts District.



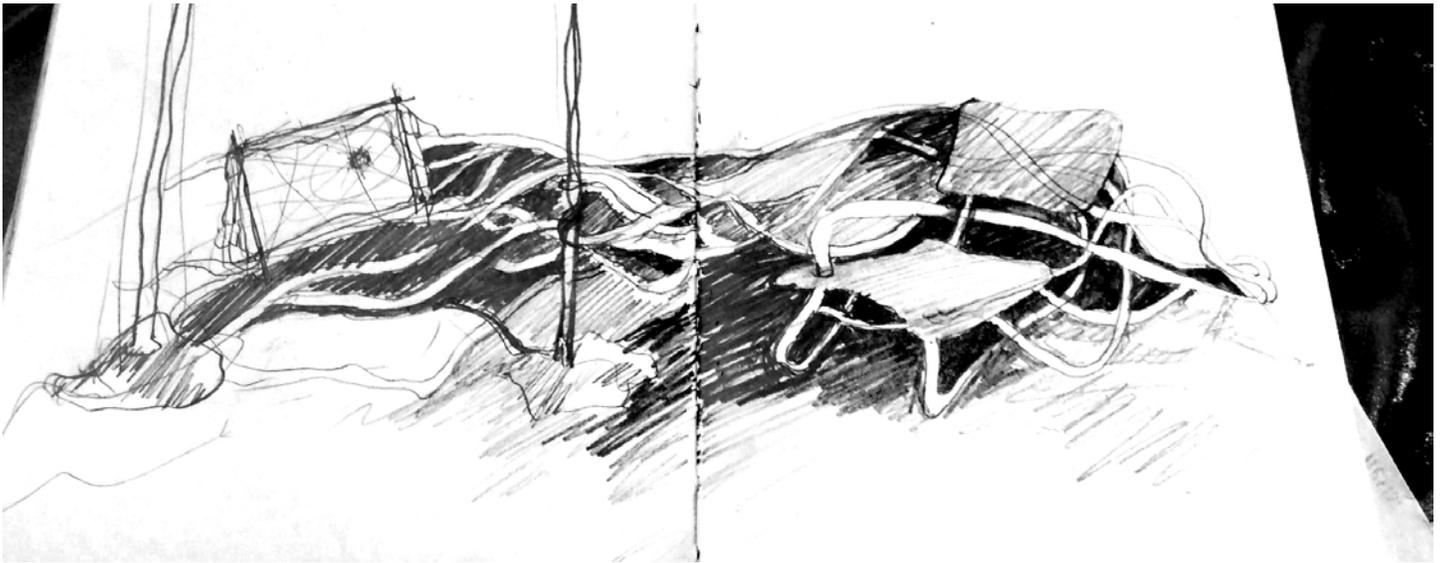
3. Underground Park



Beneath the highways, roots of the Rhizomatic form would turn the area into a lighted underground park. Like roots growing from beneath the ground, twisted steel and tubing would support sprouts of steel and glass giving the viewer a new way of seeing and thinking about the underground.

The root-like sculptural form would grow from beneath the highways.



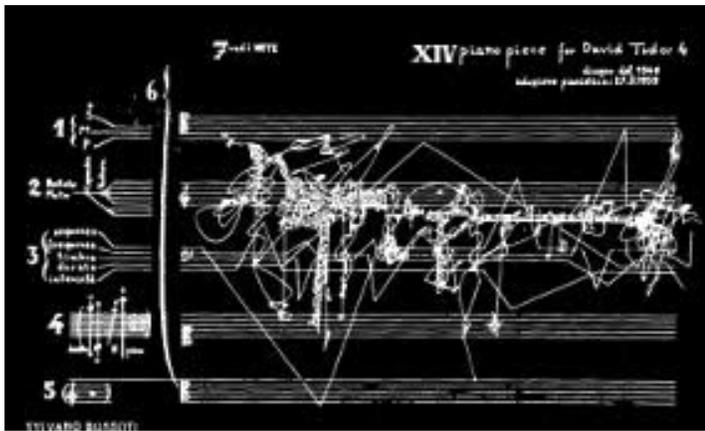


Throughout the park, the root-like structure would provide places to rest and to view the art. Frames for maps marking sites of interest in the area and changing art would also be an integral part of the structure.

Children have eyes for art and for art making. Space One Eleven on Second Ave North has a program in the summer which might add to our experience at the gateway intersection, a link to the historic art district, as well as a link to the future. Children's work would add an element that could be changed with passing time.

The visitor is not just invited to walk through, but to sit, to look, and to listen. Each resting place allows for a different experience of heightened awareness.

Sound



A John Cage score illustrating the movement of the sounds beneath the highways.

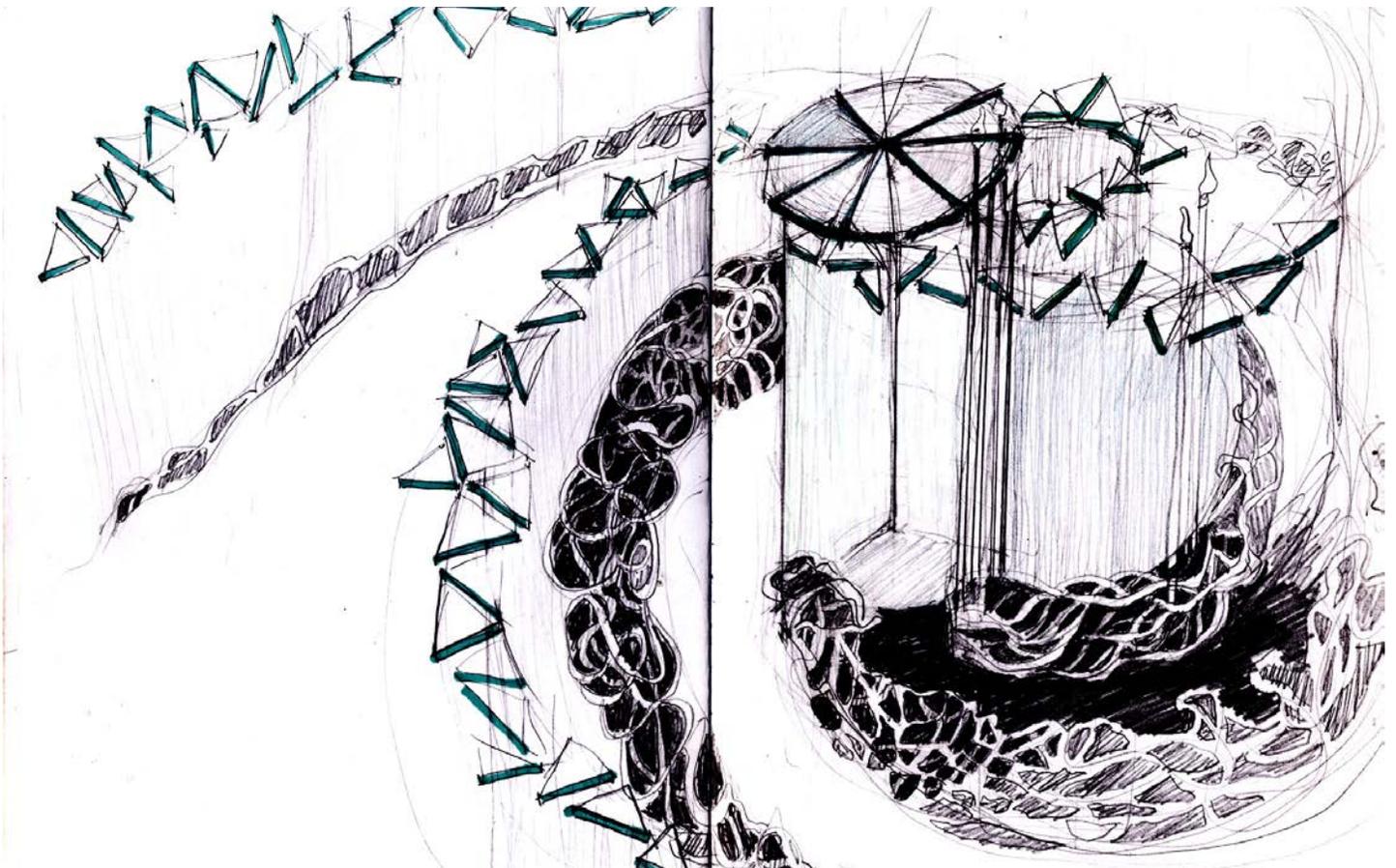
“No one can have an idea once he really starts listening”

—John Cage

The repetitive sounds of the cars above, sounds of cars below and whistles of trains surprised us on our first visit. It sounded like a contemporary city sound performance.

While listening to the recurring sounds, visitors might add the tone of an iron bell or a chime. On a windy day the winds might participate. Bells and chimes would also be supported by the rhizomatic structure.

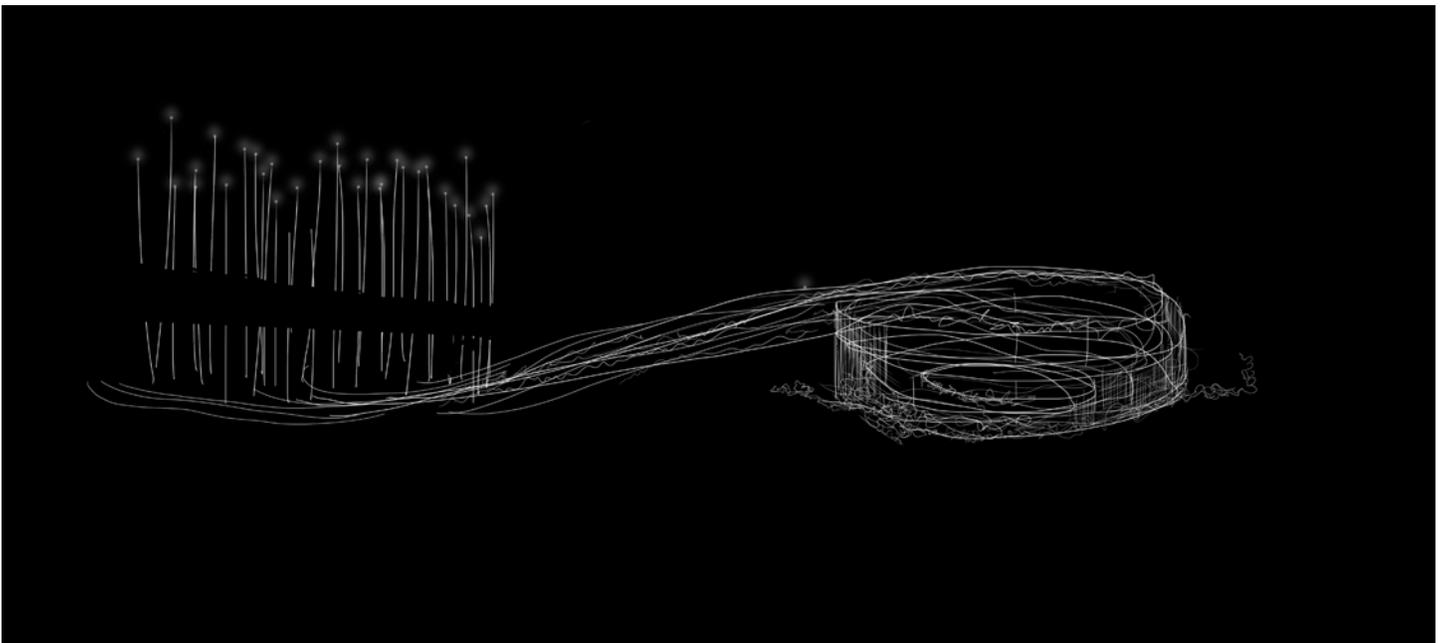
Along with the clusters of LED shoots and sprouts forming the gateway seen by the motorists entering the city from the highways above.



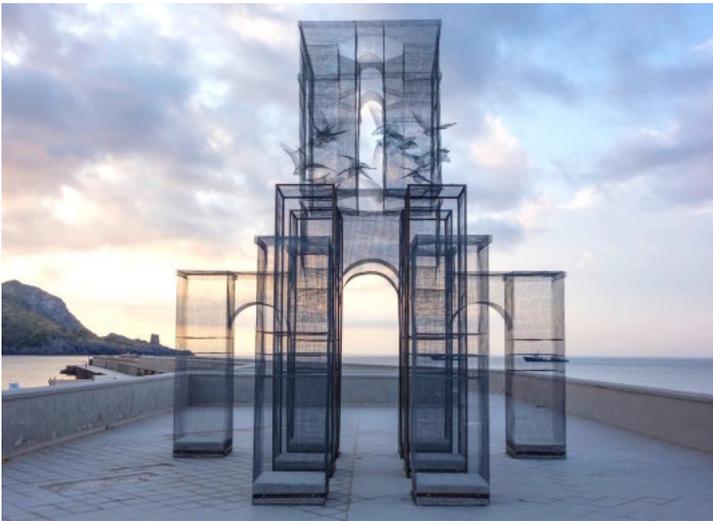
3. Pedestrian Bridge (Over 26th St.)

The root-like structure would take the form of handrails on the solar LED lighted pedestrian bridge over 26th St., bringing us into a four-dimensional Compass Rose Observatory /CR4'dO

The materials, steel, glass, wire mesh and LED lighting, would form a wayfinding device looking into Space as Time. Looking into our 3 dimensions as a multi-dimensional map showing how each sense adds a dimension of time.



Precedent Study



INCIPIIT by Edoardo Tresoldi

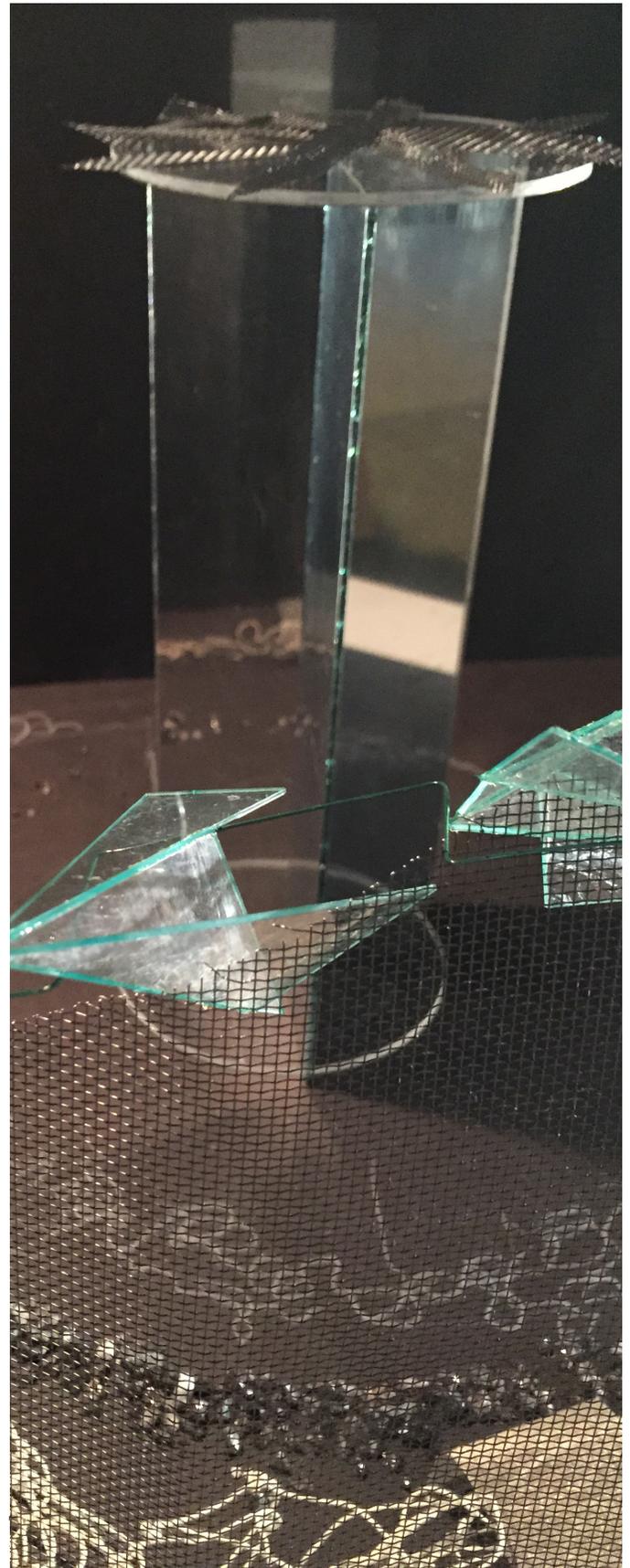
A 3D map drawing in black wire mesh will form the walls of the interlocking spiral forming the inner paths of CR4'dO.

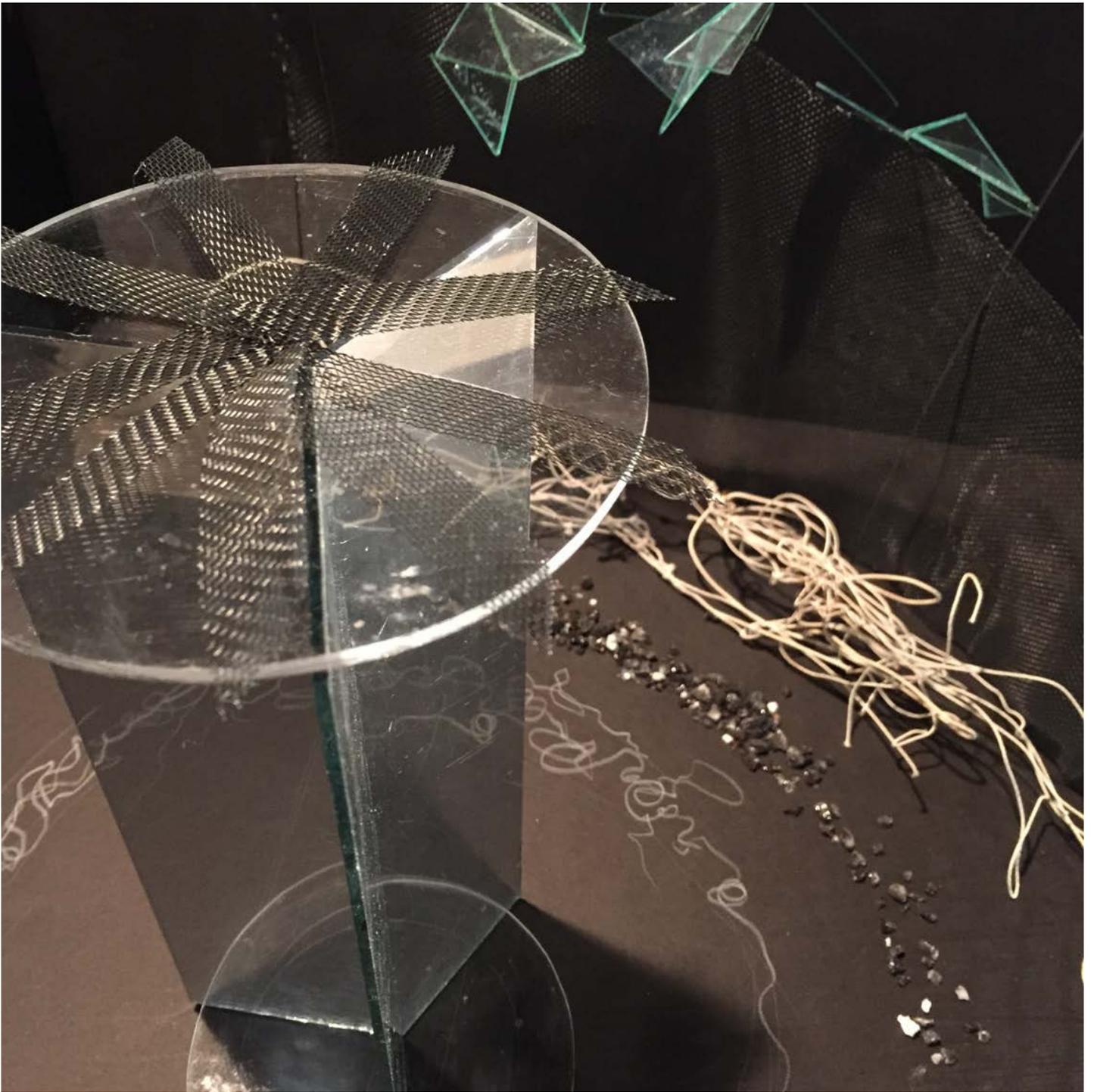
Black wire mesh will form the walls of the interlocking spiral. In the center will be a revolving door with mirrors placed at the “angle of disappearance.”

The angle of disappearance is 160 degrees.

When two mirrors are placed at this angle the viewer sees everything around them but they are not there.

When reaching the center, the viewer is invited to go through the revolving door and out the other side. The rhizomatic root structure will continue to support seating, framed maps and artwork. Along with LED solar powered lighting which will be an integral part of the installation.





Solar panels will form a circular roof over the revolving door.





Visitors would be invited to sit and look up to the sky. The steel and glass structure would frame their views allowing them to see in new ways.

FINAL PRESENTATION

A life size sculptural assemblage made of steel, glass and wire mesh will seem to grow out of the background drawing moving from two to three dimensions.

A series of 8" x 8" map insets will show details of the project and will be accompanied by a video presentation.



SPACETIME

An extension of energy creates "SpaceTime" as it goes. The viewer must enter the map, Become a part of its movement, its sound, its pattern, Its extension, to know its vanishing point.

The double spiral marks the movement of the universe At once expanding and holding it together. In moving to its invisible center we can see and feel it pulling us in. We turn with the center and its expanding energy pulls us back out again.

Between art, artist, and viewer there is an exchange of energy that can affect all three.

All asked is for you to observe
With all of your senses:
The visible and the invisible.

"Time is notoriously difficult to translate into three dimensions we see when looking at sculpture, but Potter's play between abstraction and place enables her to maintain a sense of natural form that provides the fissures into which time can be introduced. Branching pathways and streams, journeys outward and inward, lived experience and immersion in place at different times of one's life, light and shadow translated into materials that are themselves ethereal, and appear to be in the process of changing—All these can shake up the viewer's sense of space, and therefore of time."

—Lucy Lippard
Patterns of Place



Sites from the past

Some of the most ancient monuments in the past, for example in England, Turkey and India, ask questions of the universe as we continue to do in art and in science. We think of discovering this site centuries in the future and what it might tell us of our present civilization.

As much as possible of our civilization will be hidden here to be discovered now and for time to come.

Along with frames that will contain children's art and maps marking current points of interest there might also be hidden boxes containing clues to what is important about our civilization.



Jantar Mantar Jaipur India



Göbekli Tepe Turkey



Chankillo Peru



Stonehenge England

In thinking of SpaceTime in relationship to our proposed installation, we first see lines on a map from above and how they morph and change when entering the real city.

We think of people who might exist here in the distant future, looking back into the 21st century.

Will it be possible to see CR4dO as the map it is intended to be?