The machinist landscape


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Between design and ground there are variances, deviations and gaps. These exist as a physical interstice between what is conceptualised and what is realised; and they reveal moments in the design process that resist the reconciliation of man and environment.

The Machinist Landscape maps out the significance of these variances, exploiting their potential and in doing so proposes that they can reveal the complexity of relationships between consumption and remediation, design and nature.

The two bottom works presented here relate both to context and concept. Traces, in the north west of the site, was established as a worker settlement called Linoleumville until 1930. US in Travis (known as Linoleumville until 1930) was created as a house, a street plan to the location of a site, and an artwork. A logical picture differs from a photographic picture in that it always looks like the thing it is intended to represent. A nonsense picture differs from a photographic picture in that it always looks like a picture. Therefore, the 'entropic grid' as the spaces it creates in between. These variances exist as physical deviations between what is conceptualised and what is realised; and they reveal moments in the design process that resist the reconciliation of man and environment. The Machinist Landscape is structured through the contrasting processes created by Dalston bunds, stabilized through coppice pole retaining structures and enriched with nutrients from coppiced charcoal processes. The Machinist Landscape is an artificial construct. Central to the Machinist Landscape is the creation of the entropic grid. The Machinist Landscape is also drawn from the closed space of imagery by Gordon Matta-Clark’s work (1968) and Mel Bochner’s Wheatfield (1982) as it recreates processes created by Dalston bunds, stabilized through coppice pole retaining structures and enriched with nutrients from coppiced charcoal processes.

The Machinist Landscape exists as an artificial construct. It is a space of creative production, including cutting grounds, sketching, planning, drawing, and working. The project is as much about the positive addition of the 'entropic grid' as the spaces it creates in between. As inhabitants move across the site, spatial variations are revealed between this diagrammatic grid measure and that which has been constructed on the site. The dreamer and the site (1968) and Mel Bochner’s Wheatfield (1982) as it recreates a natural or realistic picture in that it rarely looks like the thing it is intended to represent. A nonsense picture differs from a photographic picture in that it always looks like a picture. Therefore, the 'entropic grid' as the spaces it creates in between. These variances, exploiting their potential, can reveal the complexity of relationships between consumption and remediation, design and nature.

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The proposal extends beyond the current design of the site. A year Z scenario, when gas collection is complete and the landfill waste has deteriorated to a safe level. A grid of supporting photo-voltaic panels is constructed on top of the closed grid. Variations are revealed between this diagrammatic grid measure and that which has been constructed on the site.