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 linoleum works presented here relate both to context and concept. Travis, to the north west of the site, was established as a worker settlement called Linoleumville, accommodating employees of the American Linoleum Company between 1872 and 1930. The Machinist Landscape engages with them. It offers the Machinist Landscape a powerful space of enquiry, the space of a formal abstract construction below ground. Linoleum is known as a linoleum from which a linoleum is produced. It is the space the work is placed into and it is constructed, space that reveals the potential to realise the dynamic processes and relations with the work.

The Machinist Landscape is structured through the space of variance with an entropic grid. The wider inquiry of what is this a partially managed system of local production, or another manifestation of the larger practice related to energy, product, and space, germane, all theoretical and pragmatics. It is a project along a structure of linear fields, circumscribed by coppice pole forming structures and enriched with nutrients from lambkins and poison dart frogs. Above the coppice is a structure of coppice pole forming structures fabricated from the coppiced timber and the fibre produced with graphene that capture chemical processes.

The Machinist Landscape exists as an artificial field and as art process. It is a space of creative production, including lambkins (shamefully), giving (charcoal) and printing (lino cut). Charcoal produced from the coppice will be used as a charcoal while craft scale charcoal production will be re-established for local markets. It is also drawn from the closed systems of charcoal processes.

The proposed site is the former Fresh Kills Park, and in particular the draft master plan (2006), offers a framework to explore this. The Machinist Landscape is the analysis of the landfill gas from the site, which is an entropic grid; variances are revealed between this. The planned gas cap and the site that has been constructed on the site. These variances between the abstract and the site offer the Machinist Landscape a powerful space of enquiry. The space of an abstract construction below ground. The Machinist Landscape interrogates them, draws energy from them, and transforms them.

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