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A Perceptual Device: Locus Moment

by

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ABSTRACT

A Perceptual Device: Locus Moment
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As one travels about the Houston landscape, one is often bewildered by the rampant growth of spaces and their casual uses. Houston’s growth over 100 years has produced a suburban metropolis that searches for its identity between temporary crowded spaces and empty lots. The traditional city remains in our minds as we experience a shriveled form of interior urbanism, primarily private and mostly exclusive. Rather than perceiving place as a physical environment, one encounters momentary conditions of place, the gathering of people.

Stimulated by vacancies and remnants, Locus Moment acts as a perceptual device. Vital for a moment, this event attempts to shape our understanding of these vacancies. As Locus Moment remains in the mind as an afterimage, one is encouraged to search for the latent potential that exists within the Houston landscape.
Für meine Eltern

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Especially for Louvada, her collage provided the beginning.
seeing things that are too big to see
Animated by perpetual processes, landscape is the synthesis of nature and culture. As a series of incidents, landscape comes into being, too slowly for us to see, like plants growing. We are only able to register fragments of the growth, single frames of what is actually a continuous process of negotiation.

LAND INTO LANDSCAPE

The term landscape originated from the German term Landschaft and meant something other than it does today. Landschaft was used in order to refer to “a collection of dwellings within a circle of pasture, meadow, and planting fields surrounded by unimproved forest.”¹ So in other words, Landschaft meant more than an organization of space. It was used to define a territory, which had a more intimate relation of fields and built structures than a town or a village. In a Landschaft setting the natural world and the man-made world were now perceptually separated but remained equal.

The Dutch term Landschap was traditionally understood as “houses surrounded by common fields and encircled by wilderness of ocean or swamps.”² One can argue about the origin of wilderness as a human construct but more interesting is the physical fact that wilderness demanded the absence of humans and the absence of architecture in order to oppose itself to landscape. In other words, the wilderness is what was there before the humans came.

¹ John R. Stilgoe, Common Landscape of America, 1580 to 1845 (Yale University, 1982), pp. 12.
² John R. Stilgoe, pp. 24.
Bewilderment meant encountering the dragons and great worms of age-old tale, and it meant fighting off wolf packs, boars, and bears. It meant confronting the fragmented former oneness of man and nature, and it meant knowing the true fragility of civilized order. Wilderness identified those spaces beyond human control, the spaces of bewilderment, the spaces of heathen.\footnote{John R. Stilgoe, pp. 10.}

Landscape entered the English language as \textit{landskip} and referred only to the Dutch paintings. In the first half of the 17th century landscape indicated large-scale rural vistas, which now included forests, villages, fields, and roads. The English meaning of landscape was a departure from its German and Dutch origin to the extent of implying that landscape was no longer a defined area, set aside with clear boundaries in place. Like the road as a man-made artifact, landscape now had a vector. This sense of scale and direction derives from the fact that human proportions are within the man-made artifact and within the land he/she cultivated into landscape, which still resembles nature but modified to fit human needs.
LANDSCAPE AT THE EMERGENCE OF THE INDUSTRIAL METROPOLIS

In the early part of the 18th century, the English seemed to be very confident in the way they radically altered their countryside. Two diverse altering forces, though with familiar outcomes, were at work. The one force, an economical process, was interested in the agricultural use of land and as a result turned the wilderness into a landscape, which started to look more artificial. On the other hand, an aesthetic process that depended on nonfunctional and nonproductive use of land turned gardens into landscape gardens, which started to look more natural. Both processes can be understood as actions and reactions upon each other.

In 1735 Carolus Linnaeus, in Systema naturae, classified nature according to a system. His knowledge became the basis for modern botany and was applied to experimental farming methods and agricultural techniques. Science, which was developed upon the roots of intuition, idealized nature as the source for humankind. As a mirror image of the social order, nature encompassed freedom and ‘naturalness’ as corresponding counterparts. In a sense, one can see
the English landscape garden as a metaphorical model of its society that nurtured the free will of the Englishman, who was enlightened by the fluidity of growth and form of nature. Classical space was replaced by new theories on perception and the focus was directed toward the experiencing of space.

The English landscape gardens grew out of the so-called hunting parks, which for centuries were part of the Royal Forest⁴. Those parks, unlike our contemporary understanding of the term park, meant no more than an enclosed area of the forest. Hunting had become a royal privilege and the king, as a reward for nobility’s services, gave out hunting permits and parts of the land. These open areas were developed into grasslands by their landowners, who were part of the un titled but moneyed class of English society. By the early part of the 18th century this development brought out the landscape garden. Homes, as copies of urban dwellings, were set into a context that still remained agricultural. The creation of the landscape garden not only helped to establish a new class of country nobility but also became a device for the urban colonization of the countryside. At a time the financial economy was healthy and the trade was flourishing, owning land was a status symbol for the urban commercial classes and estate was seen as safe investment.

During the period of the war with France the price of wheat and other raw commodities increased drastically. As a result, England had to make improvements in farming, which made it the most agriculturally productive economy in the world. Enclosing the land was the most accelerated

⁴ This system of Royal Forest extended across a large part of England. In the 13th century there was an immense belt of forest, stretching from Windsor on the Thames, across Berkshire and Hampshire, to the south coast. The Royal Forest reached their maximum size under Henry II: one third of the entire nation and was sometimes partly surrounded by a fence or by a wall.
device used besides other scientific and mechanical improvements, like draining and fertilizing, which caused the average size of farms to radically grow. Two million new acres of land were brought into cultivation by enclosure. The economic value of land itself rose as high as agricultural prices. At the same time, the aesthetic value of land transformed the English garden into a landscape garden and signified the departure for a shift from the single axial view of the formal gardens to a multiple oblique experience.

Whereas the formal garden had stood between art and nature, the landscape garden tended to collapse the distinction altogether. In this sense, it became a trompe l’œil. By conflating nature with the fashionable taste of new social order, it redefined the natural in terms of this order, and vice versa. 5

Now landscape, just like the formal gardens in the past, joined the class of architecture. Landscape was considered and looked upon as an aesthetic object. Landscape architecture was not only in charge of the design for the garden but the landscape as well. Starting to break away from conventional design rules, landscape architecture enabled design experiments to come forward. These experiences can be seen as a critique on the formal gardens. The English appear to be convinced about this landscape as a part of nature in which they now move without fear. By converting land into landscape an image of English culture, a culture able to create nature, was constructed and by viewing English houses in their landscape settings a distinctive nature was created, English nature.

5 Ann Bermingham
Living in the rural countryside was seen as a happy life. Envisioning the world as a never-ending garden, one had to oppose the enclosure that was so economically valuable to agriculture. This new notion of living within the garden favored the unrestricted view of the surrounding landscape and abandoned fences wherever possible. The country house as an architectonic form, an imported Palladianism, became immensely popular and the natural landscape design was the obvious stylistic counterpart of its classicism. Due to colonization, the countryside was exotically altered through imports of various tree species such Mediterranean oaks, pines from Corsica, Georgia, and New England as well as spruce from Scandinavia and North America.

By the end of the 18th century, picturesque theorists like William Gilpin who wanted to move the garden further back to its origin of organic growth attacked this perception of an ideal nature and the form of landscape design it employed.

Applied to landscape, the term picturesque referred to its fitness to make a picture; applied to pictures, the term referred to the fidelity with which they copied the picturesque landscape. If the highest praise for nature was to say that it looked like a painting, the highest praise for a painting was to say that it resembled a painterly nature.⁶

The picturesque period, which aestheticized the English countryside and naturalized English landscape painting, was rooted in theory. Taste and aesthetic value became the focus of picturesque discourse. “Every emotional experience has a physical basis.”⁷ The philosopher Edmund Burke distinguished between two essentially different sensations that were the driving force of the

⁶ Ann Bermingham, pp. 57.
⁷ Edmund Burke Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful, 1756.
picturesque movement, the Sublime and the Beautiful. For him the Sublime represented a
close-up - fear of the dangerous side of nature. The comfort and satisfaction of nature he
associated with the Beautiful. After Burke, the landscape garden in order to be seen as picturesque
had to limit the amount of abstract architectural forms to bring out the physical and visual features
of the natural landscape. He described the park landscape that he envisioned merely as a pro-
vider for "picture planes" upon the beauty of the natural landscape.

William Gilpin (1724-1804) was the first who published his ideas on the aesthetic of the
Picturesque - Three Essays: On Picturesque Beauty, On Picturesque Travel, and On Sketching
Landscape. Gilpin's descriptions of nature were mediated through a painterly construct. His
constant reference to painting seems to reflect not only the power of painting as a mediator and
its ability of becoming nature, but also, to recognize culture as equal to nature. So it appears not
surprisingly, that he proposed to look at paintings as if they were nature. With that notion in mind,
he reoriented the concept of nature and naturalness away from the landscape garden toward the
countryside itself. Gilpin's ideology was no longer interested in creating an ideal beauty of nature.
These intentions to study nature resemble a shift in methodology, from selecting and abstracting in
art to the processes of observing and recording. "The more refined our taste grows from the study
of nature, the more insipid are works of art...the idea of the great original is so strong, that the
copy must be pure, if it do not disgust."
Even though Gilpin mainly constructed his theory in published form, his idea of the picturesque traveler became a reality. What seems to be quite peculiar about this idea of the traveler is the fact that the Picturesque not only constructed a new aesthetic around an old debate between art and nature, but also literally pushed the observer of art into the context of art. Gilpin stated: "Although the picturesque traveler is seldom disappointed with pure nature, however rude, yet we cannot deny, but he is often offended with the production of art." Out of what Gilpin referred to as disappointment and offense, a new device, the Claude glass⁷, rose as 'artistic' mediator for pure nature. The Claude glass, the tourist's companion, aestheticized the framed view of nature. The tourist not only framed his/her view of the natural scenery with the carriage window but also used the Claude glass as device to mediate this natural scenery into a picture by framing a mirrored reflection. Moving by carriage through the countryside, the traveler viewed the world outside as a succession of pictures.

A succession of high-coloured pictures is continually gliding before the eye. They are like the visions of the imagination; or the brilliant landscape of a dream. Forms, and colours, in brightest array, fleet before us; and if the transient glance of a good composition happen to unite with them, we should give any price to fix, and appropriate the scene.⁸

Here the tourist, as an amateur artist, composed the picture that was projected right into his/her hands. Only through the act of framing was landscape processed and an aesthetic value established. In other words wilderness, too rude in its nature, had to be controlled. By doing so, the tourist invited the outside world to become part of his/her inside world, but clearly removed the outer from its context - a mental construct that converted land into landscape.

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⁷ Encased in a wallet, the convex glass (oval, circular or rectangular) admitted into the frame a fair expanse of landscape, but the reflected image was, of course, condensed and warped, so that lateral verticals in the original scene appeared slightly bowed in the sides of the mirror. Like the modern wide-angle camera lens can produce a similar effect.

⁸ William Gilpin Remarks on Forest Scenery, pp 112.
Under the influence of the picturesque movement, landscape design and 'wild gardens' came into fashion. In many cases this meant a slight alteration of the landscape garden. Like the former landscape garden, the new 'wild garden' represented a child of English mind. Driven by a basic interest to landscape, the picturesque enthusiast subtracted or added qualities to the English countryside. Set in a landscape with spectacular geological features, like steep ledges and ravines, the English imported the Sublime in order to highlight the beauty of nature. With fallen trees and hollows overgrown with ferns, a landscape was created that started to resemble nature as a process. Physical human interaction seemed to be merely the stimulus for nature to reshape its appearance constantly. In other words, the observer remained mostly passive towards a nature that was the facilitator of surprise. It was within the active human mind though, that nature's dual powers, the Sublime and the Beautiful, became alive.

After Napoleon's decisive defeat at Waterloo in 1815, the English countryside was economically overextended and agricultural prices fell. Even though the postwar taxation remained high, agricultural profits and the value of land dramatically declined. Farmers went bankrupt and the majority of agricultural laborers were left jobless. The result was a steady depopulation of rural areas.

Whereas in 1815 the majority of Englishmen still worked in agriculture, just twenty years later nearly half the population was employed in industry and lived under urban condition. As cities and towns began to swell, the countryside around them became more and more suburban.8

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8 Ann Bermingham, pp. 67.
The picturesque landscape garden rose from areas where the agricultural landscape had disappeared. Nurtured by the idea that a house should be bounded by a beautiful garden backing onto a more or less natural, picturesque park, the landscape garden paved the way for the 19th century urban revolution. The picturesque landscape garden profoundly determined the appearance of the 19th and 20th century cities. As a negotiation between nature and culture, the picturesque stood between the Arcadian ideal of country life and the emerging industrial metropolis, marking the end of the classical landscape.
today there is only landscape
Song of the open road
Afoot and light-hearted I take to the open road,
Healthy, free, the world before me,
The long brown path before me leading wherever I choose.

Walt Whitman
THE SUBURBAN METROPOLIS

As one travels about the Houston landscape, one is often bewildered by the rampant growth of spaces and their casual uses. Houston’s growth over 100 years has produced a suburban metropolis that searches for its identity between temporary crowded spaces and empty lots. The traditional city remains in our mind as one experiences a shriveled form of interior urbanism, primarily private and mostly exclusive. Rather than perceiving place as a physical environment, one encounters momentary conditions of place, the gathering of people.

Comprising a territory, somewhere between topography and chorography, the suburban metropolis appears partially - as if landscape has slowly mutated into a more ‘wild’ state of ecology. Nature within this post-industrial landscape seems to claim its space next to unfamiliar kinds of polluted cultivation. ‘Untouched’ nature grows on top of trash; this landscape appears to be full of ruins.

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1 This idea is drawn from Lars Lerup’s After the City, in which he suggests that the suburban metropolis has superseded the city.
2 Referring to the relief features or surface configuration of an area, chorography meaning regional and topology making reference to the local condition.
The wilderness is not just something you look at; it's something you are part of. You live inside a body made of wilderness material. I think that the intimacy of this arrangement is the origin of beauty. The wilderness is beautiful because you are part of it.²

Unlike 18th century English culture, contemporary America does not consciously register the spaces of ‘decay’ around them as nature, nor does an awareness of their beauty exist. Vacant spaces are inconvenient islands that one has to bypass or occasionally stare into while waiting for the traffic light to change. No matter how one perceives these spaces, one is always removed from them. Though this condition promises a sense of liberation, no public seems to claim these ‘wild’ spaces.

A passion to experience the ‘out there,’ the wilderness, does exist. One travels for adventures to the National Parks in order to get close to nature. The wilderness that used to surround us, is set aside as a defined territory. According to park ranger Lorant Veress, the National Parks are guided by a paradoxical statement that these territories are set aside in order to “preserve an area in its natural state for future generations and restore the natural processes to their condition before the arrival of the first European.”³ Not only does this statement appear as quite a task in order to become a reality, it also seems ironic that 708,221 acres of Chihuahuan desert⁴ are the result of 55 years of cattle ranching. In other words, “the landscape has to be plundered and stripped before we can restore the natural ecosystem.”⁵

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³ G. Hartmann, Eventually We’ll Do The Right Thing, documentary, 2001.
⁴ Most parts of Big Bend National Park are categorized as the Chihuahuan desert of West Texas.
Confronted with this harsh reality and puzzled by the fact that these plundered and stripped landscapes increase throughout the suburban metropolis, one must grasp a notion of landscape beyond just a figure in a field; one must instead understand the figure’s interaction with that field. Consequently, in order to collect data on air pollution, it is within our perceptual limits to rely on instruments that measure different atmospheric properties. One is forced to define a landscape which clearly is too big and complex to be seen. Again, one is removed from the landscape he/she is trying to define.
Eventually we'll do the right thing [a video documentary]

Using the method of montage to portray information enables one to communicate a general idea through the arrangement of specific bits of information. Often the relationship of time, proportion, scale, and proximity within these disconnected or juxtaposed elements trigger responses beyond what a specific part is able to communicate.

This documentary tries through montage to portray the cultivation of a landscape. My subject of observation was the human being; the one, who occupies, cultivates, recycles, and acts within the landscapes. Video was the selected process of mediation. My intentions were to document two individuals and through them their landscape. This documentary reconstructs both of these portraits to exemplify an awareness of the fact that today there is only landscape.
eventually we'll do the right thing
U.S. DEPARTMENT OF THE INTERIOR
BIG BEND NATIONAL PARK

BUREAU OF AIR QUALITY
CITY OF HOUSTON
The park ranger of Big Bend National Park attempts to preserve and restore the natural processes of an area set aside, the Chihuahuan desert, for the enjoyment for future generations. 708,221 acres of Chihuahuan desert are the result of 55 years of cattle ranching.

The chief of the Bureau of Air Quality, in the city of Houston, examines 5 identical machines that measure different atmospheric properties at 10 meters above ground. In order to know where the pollution comes from, the Bureau of Air Quality relies on its local airports for precise data on wind estimates. Collecting this data at 10 meters above ground produces sufficient information that is needed for the take-off and the landing of planes but turns out to be an arbitrary and insufficient height for collecting data on air pollution.

The National Park and the collection of data on air pollution, as well as the convex mirror of the English picturesque tourist, are examples of mediation devices that try to challenge our perception and through that challenge define a landscape.
SONG OF THE OPEN ROAD  [a video documentary]

Reversing the image, reducing real time to 20 percent, and increasing the contrast to 80 percent; the recognizability of the figure within the image diminishes.

This documentary tries to bring out the plundered and stripped landscapes that exist within the Houston suburban metropolis. Through altering the recognizability of the figure in the landscape, this video is an attempt to observe the dynamics of the figure’s interaction.
locus moment
A PERCEPTUAL DEVICE

Mediation devices employed to challenge our perception are often attempts to register the visible and invisible conditions that shape our present landscape. Through this challenge landscape is defined and by searching for something that is present but not visible, these devices try to bring out existing potentials. As mediators they are measures on how one is reading the landscape. One can understand landscape by the devices employed.

Locus Moment seeks opportunity by making use of latent dynamic properties of the Houston landscape. The aim is not to invent recognizable forms that alone will operate as lasting figures in the landscape; Locus Moment is a stimulator, a momentary enacted form, and an afterimage. Like the great battles which were fought on sacred open spots of early medieval landscape, Locus Moment is situated within the urban wilderness of Midtown Houston.

Stimulated by vacancies and remnants, Locus Moment acts as a perceptual device. Vital for a
moment, this event attempts to shape our understanding of these vacancies. As Locus Moment remains in the mind as an afterimage, one is encouraged to search for the latent potential that exists within the Houston landscape.

As momentary enacted form, Locus Moment was an urban event that incorporated radio, live musical performance, and video. Broadcast over the airwaves at 9PM on January 18th, this event was the product of a collaboration between KTRU Rice Radio, musician Jon Durbin, composer Jens Joneleit, and myself as coordinator. A soundfield, which functioned in part as accompaniment to the live performance, was broadcast to the site and elsewhere via Rice Radio 91.7fm. The audience, when arriving at the site, was asked to leave their car radios on.

Scape Realizations is a musical composition in which the performer tries to realize landscape or cityscape for her/himself and/or the listening audience through sounds. The performer will achieve this by utilizing her/his vision of the environment around her/him, i.e. by looking at a greater ‘vision-frame’ and also reading certain focus-areas. The performer will use her/his surrounding landscape as the score which to play from and create the sounds given through signs and symbols created by the composer. In other words, the composer supplies only general guidelines with colored and shaped symbols, which are attached to certain pitches as well as supplying symbols and signs to enable the performer to realize the landscape through sound from which she/he is reading it. In addition the Soundfield [resembling the out-of-sight, Houston as a condition of perpetual motion] should not be followed time-wise - it only supplies a platform for the created sounds of the performer.¹

Projection Installation Diagram
video projection detail
Slide projection detail

Change in duration of projection

Change in duration of surface
STIMULUS

1,000 cards - mailed and posted

1 minute radio trailer - played by KTRU 91.7fm Rice Radio

2 minutes video trailer - shown at the Media Center, Rice University
locus moment: an urban event incorporating radio, live musical performance and video

- 9:00pm radio broadcast ➔ tune your radio to ktru 91.7 fm
- 9:30pm live performance ➔ be at the corner of milam and elgin

When arriving at the site, please leave your car radio on. Ktru will broadcast a soundfield accompaniment to the live performance.

locus moment

01/18/01 milam/elgin

locus moment - master thesis - coordinated investigations by Gunnar Hartmann through collaboration between ktru, musician Jon Durbin and composer Jens Joneleit

Stimulated by vacancies and remnants, locus moment is a perceptual device. Vital for a moment, this event attempts to shape our understanding of these vacancies. As locus moment remains in the mind as an afterimage, one is encouraged to search for the latent potential that exists within the Houston landscape. ➔
The English picturesque tourist in the 18th century employed a small convex mirror, the Claude glass, as device to mediate a wilderness scenery into a picture by framing a mirrored reflection. Only through the act of framing was landscape processed and an aesthetic value existed.

The park ranger of Big Bend National Park attempts to preserve and restore the natural processes of an area set aside, the Chihuahuan desert, for the enjoyment for future generations. 708,221 acres of Chihuahuan desert are the result of 55 years of cattle ranching.

The chief of the Bureau of Air Quality, in the city of Houston, examines 5 identical machines that measure different atmospheric properties at 10 meters above ground. In order to know where the pollution comes from, the Bureau of Air Quality relies on its local airports for precise data on wind estimates. Collecting this data at 10 meters above ground produces sufficient information that is needed for the take-off and the landing of planes but turns out to be an arbitrary and insufficient height for collecting data on air pollution.

As one travels about the Houston landscape, one is often bewildered by the proliferation of spaces and their casual use. Houston's growth over 100 years has produced a metropolis that searches for its identity between temporary crowded spaces and empty lots. Rather than providing places that envelope and amplify public events in a traditional sense, Houston seems to present an interior form of urbanism - primarily private and mostly exclusive. When we talk about the importance of place and the necessity of belonging to a place in Houston, we often do not think of place as natural environment but refer to the people in it.

Locus Moment seeks opportunities by making use of latent dynamic properties of the Houston landscape. Not to invent recognizable forms that alone will operate as passing figures in the landscape, Locus Moment is a stimulator, a momentarily enacted form, and an aftermath. Like the great battles which were fought on sacred open spots of early medieval landscape, Locus Moment is situated within the urban wilderness of Midtown Houston.

The convex mirror, the National Park, the collection of data on air pollution, and Locus Moment are mediation devices trying to challenge our perception and through that challenge define a landscape. By searching for something that is present but not visible, these devices try to bring out existing potentials. As mediators they are measures on how one is reading the land. One understands land by the devices employed.
ENACTED FORM
AFTERIMAGE

We arrived at the event and past the site once, we could not find parking right away. So we parked behind the large garage across from the site. Just as we got out of the car, it started to rain very heavily so we stood underneath the parking garage and watched the large projection across the street. Felt like a drive-in movie theatre. I was there for about an hour.

A crowd of people inside the illuminated parking garage, was like watching a silhouette of projections in itself.

A car pulled up, very slowly and eventually stopped - nobody got out. The people inside the car were observing us, wondering why we were standing in the rain and what was going on around them. While the car was stopped and still running, one was able to read the projected MOMENT in the exhaust smoke that came out of the car. It is hard to describe it. You could read MOMENT multiple times, like a mirage. It even seemed surreal as I saw it in person.
Even though I was soaking wet, I cannot remember ever standing this long in the rain and enjoying it.

I really liked the fact that this was not a frontal performance, everybody looked into a different direction. We were surrounded by action. Even though I observed it most of the time from the parking garage, I eventually walked out after the heavy rain started to get lighter and slowly discovered that there were many little things waiting for me to discover. The projections and the sound made me aware of the environment that I was in. Both were very strange, how should I say, too slow. Not like in a movie, I had time to look around.

Who are these guys, they must be crazy!

I know this site very well - I live around here since five years or so. Before I used to live up on San Jacinto near the jail. There, every night I could hear the train passing by. Tonight during Locus Moment, I remember hearing the train and that is pretty much impossible, considering that we are on this side of town. It took me a while to realize this - I was actually listening to the sound that came out of the car radios.

I was there last night.
After I was soaking wet and cold, the performance still kept going. I got into my car and started up the engine. While listening to the radio, I was somehow still a part of this ongoing performance, even though I left the site. I decided to go home because it started raining even harder. Actually, I listened to the radio on my way home and somehow projected Locus Moment into these other vacant spaces that I saw.

It is just like my paintings, all these umbrellas floating around.

The strongest memory I have is all the reflection of these projections. On the surfaces they were like mirrors. Then the trumpet player arrived out of nowhere and suddenly there was a dimension of depth. It just really made you enjoy being there especially out in the rain. It is strange I really do not know how to describe it.

So, it is an architecture thesis, huh?

I told you, I'd play! I never played in a context like this before. I felt as a part of the audience, we all were performers. Jens’ composition guidelines helped me to not get stuck inside my own improvisation pattern. I searched within the landscape for the score. The whole environment - the rain, the wind, the people, all those cars and the atmosphere of lights - made the sound. It's tough to play the trumpet when it's cold.
Rain or shine, the show must go on...

Hey man, we just turned around onto Elgin and wanted to go up on Main. This looks great! We are really into graffiti. Man, you projected graffiti onto a wall. I was just talking to my friends how this is such a great idea. That means we could sketch and draw at home and project it without getting caught. You can project very large too.

Light defining space, shape, and form.

Is this legal what you guys are doing? Are you the landlord? What are you doing out here? What is it for?

I was so busy making sure that everything was going well. The first time I looked up, I saw an audience standing to my right underneath the large office building and then to my left there was an audience standing underneath the parking garage. For a moment, it appeared as both audiences were looking at each other.

I remember, WASTELAND was spelled into the air and Walt Whitman was projected onto the rough ground.
The walls and streets were these reflecting mirrors and the site was sourdough floating in between.

Did you see those clouds passing by? What an atmosphere.

People stopping in the middle of the street to watch out of curiosity, almost causing an accident and creating traffic jam. Some cars honked their horns as they drove by - I guess they participated.

You should occupy this wall more than just one night. Do it every night for the next two weeks. Claim this wall. Make it your own. I think this has a lot of potential, the way that you invade these spaces.

If I would go out there today, would there be anything left to see?

Last week I wanted to meet a friend at Mai’s for lunch. He couldn’t remember where Mai’s was at, so I told him it was a block down from the Locus Moment site.
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