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Current Projects

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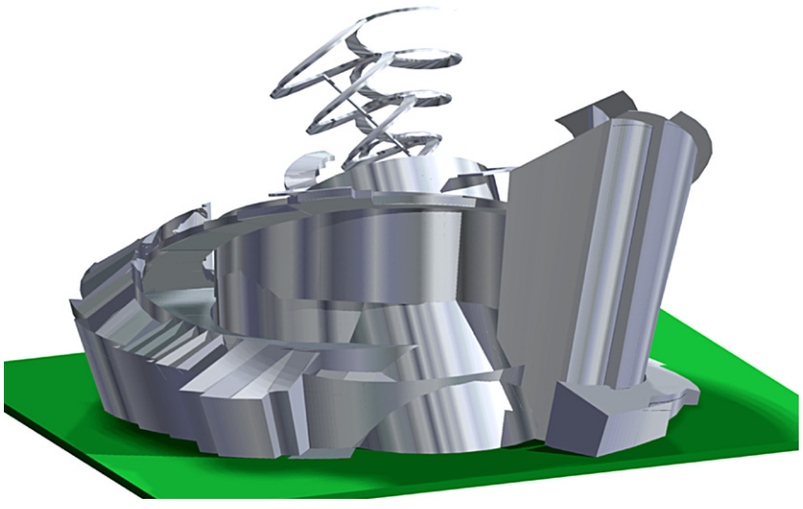
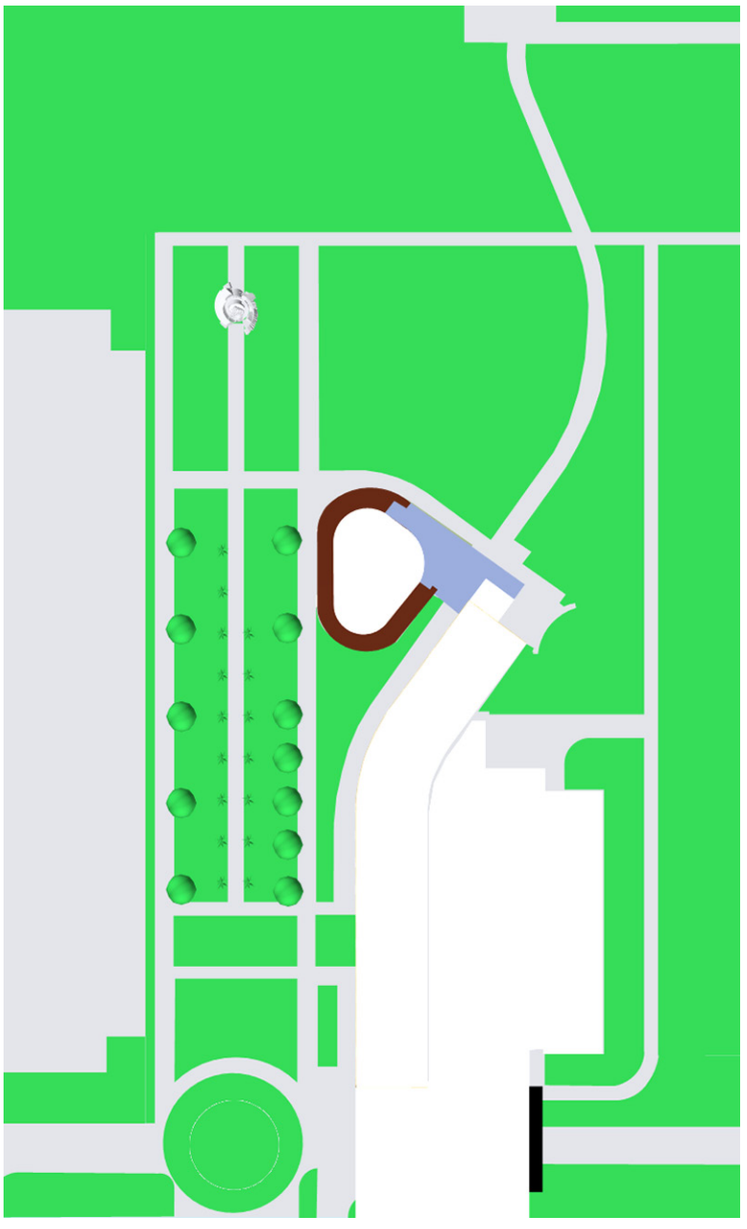
Alice Aycock

The portfolio of works shown in the following pages are computer visualizations in form-Z. None of the work exists in reality although several will be built in next few years. While they do not have a physical presence in the world, the work exists as coherent, fully developed conceptual ideas, revealing layers of complexity and specificity. This is of course due to the extraordinary capacity of the computer design program to respond not only to the pragmatics of the situation but to the whims of the imagination as well. Very often the completed work, regardless of its historical and phenomenological power, is experienced by only a few and then conveyed to the rest of the public via a few carefully edited photographs. How can the real world compete anymore with ideas stored on a disc, like frozen DNA, ready to be retrieved at any time, adapted, manipulated, recombined with snippets from other ideas, and simulated into existing sites that are already either obsolete or transforming?

In any case each of the projects respond to the frame or context of the site which is often a piece of architecture onto which the so-called sculpture attaches itself. In a sense the sculptural installation brackets an aspect of the architecture or the site itself.

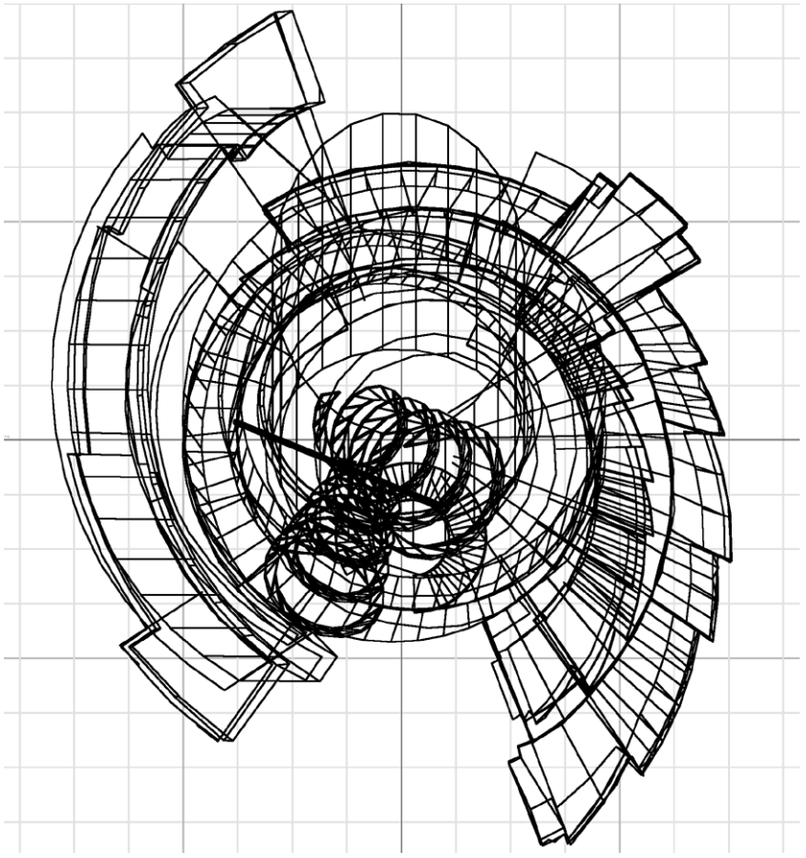
Alice Aycock
February 2000

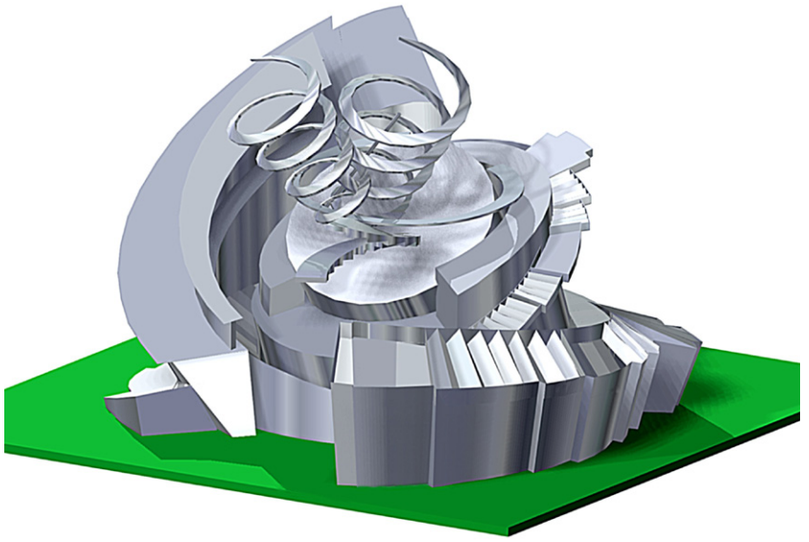


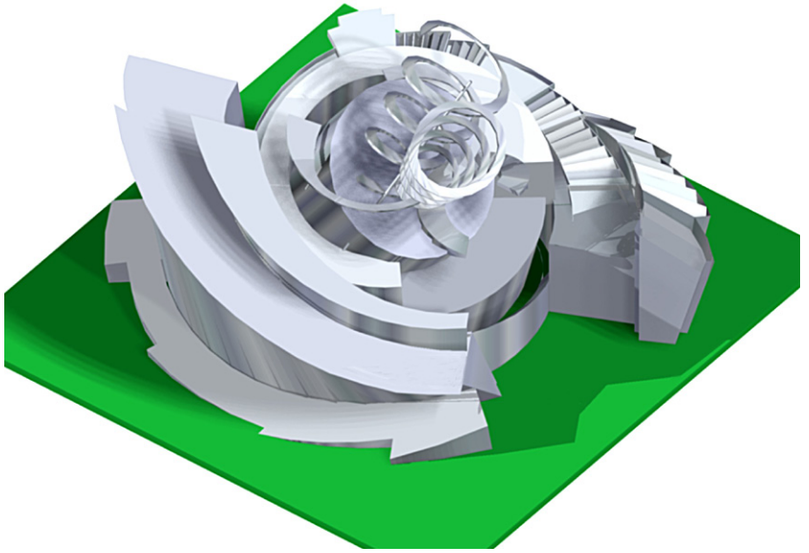


Project for the University of South Florida, Tampa Campus to be completed 2002
Aluminum, 20' high x 25' diameter
Alfonso Architects, Tampa, Florida
Computer Design: Jacek Malinowski, New York City

The sculpture consists of a series of curvilinear ramps that wrap around, intersect and are superimposed on one another. The piece is composed of volumetric spirals which reference the whirlwind vortexes of hurricanes, spiral staircases, a quivering multidirectional compass, the petal structure of roses as well as theatrical amphitheaters. It is located at the terminus of an alley of trees which connects one section of the Campus to another.

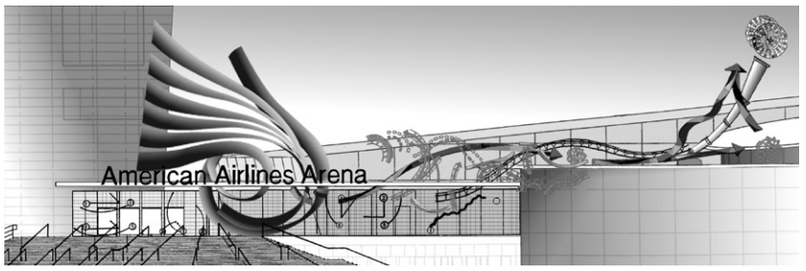


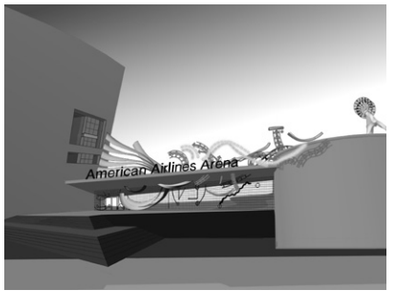


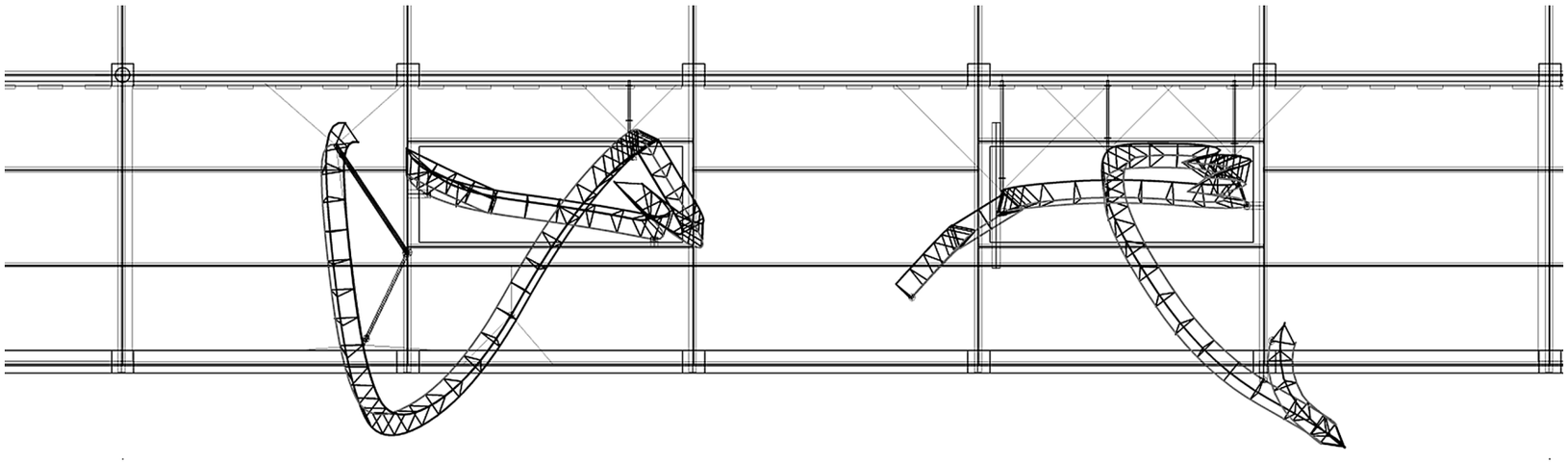


Project for South Gate, Miami Heat Arena
Miami, Florida
1998, unbuilt
Aluminum, neon lighting; 160' long x 160' high at the highest point on the building
Architect: Arquitectonica, Miami
Computer Design: MRY, Jacek Malinowski, New York City

The project consists of a large skewed whirlwind structure which appears to emerge from the wall of the arena and flows down through the roof canopy over the gate to reemerge as part of the gate. The compositional structure is loosely derived from war strategies and basketball maneuvers between two opposing sides. Fragmented aluminum trusses and curved metal arrows are flung through the gate and across the roof as if jockeying for positions. A strong directional movement across the roof is established by a long rippled aluminum tube and an undulating truss. This movement culminates in a horn or cannon-like form. The entire composition is intended to create the sensation of energy bursting forth, the complexity of rapid-fire movement and the excitement of bodies interacting with each other in space. The composition intentionally spills out over the boundaries of the building itself, the roof and the gate.

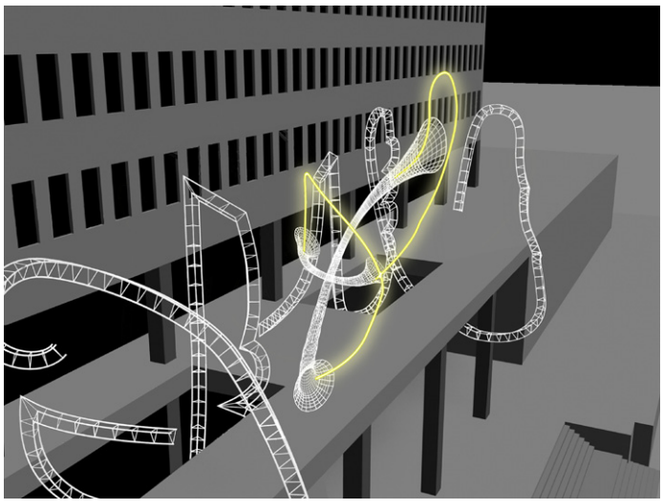


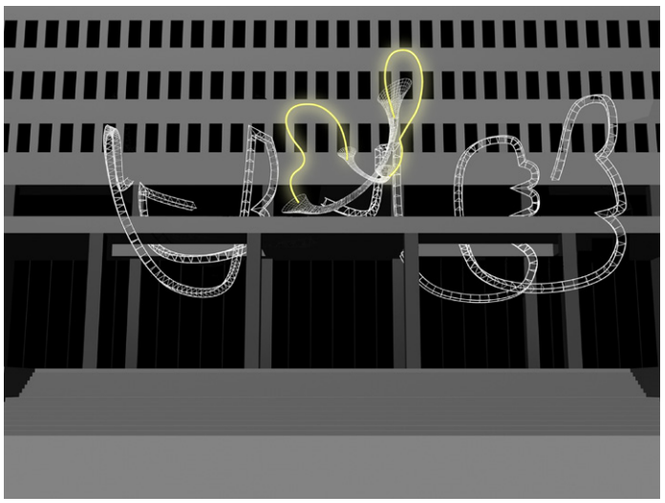




Project for the George H. Fallon Office Building, Baltimore, Maryland, Spring 2000
Aluminum, 40' high x 400' linear feet x 30' wide
General Service Administration,
Engineering consultant: Robert Silman Associates, New York City;
Fabricator: Arrow Dynamics, Clearfield, Utah;
Computer design: MRY, New York City

The sculpture, supported from the structural columns behind the facade and from the roof, consists of a triangulated truss which loops across the facade and through the entrance portico of the building. The configuration of the truss is based on aerial diagrams of the mating patterns of humming birds in flight. Two horn-like devices taken from astronomical and computer wire-frame visualizations of time/space phenomena are perched between the looping trusses. In the initial proposal hand shadow birds were superimposed onto a disc containing the constellations. Lines of neon light circulated into the openings of the horns.

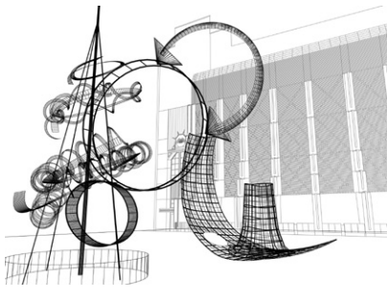


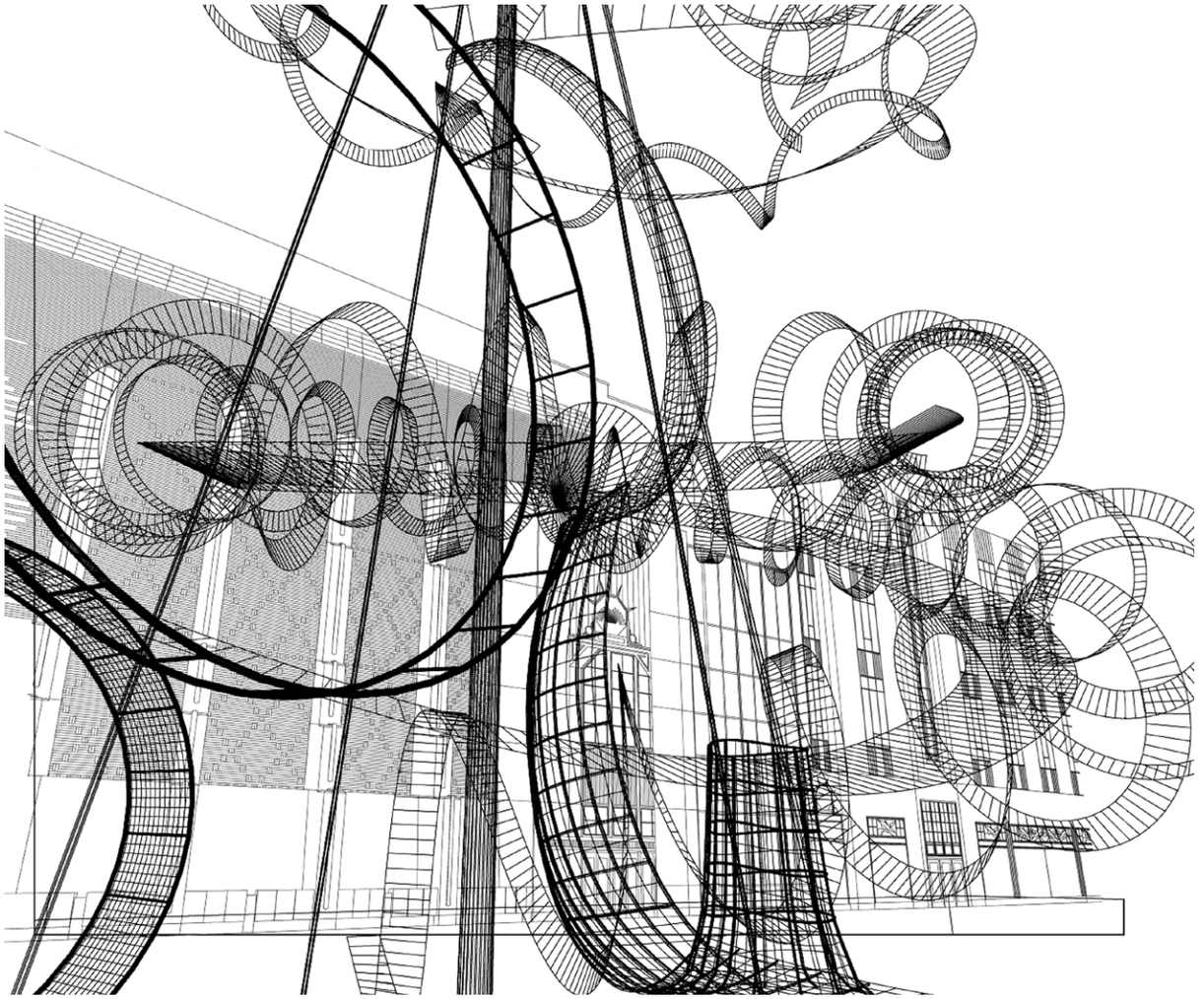


Waterworks Proposal for McWane Center Plaza

History of Science Museum
Birmingham, Alabama
1997, unbuilt
Aluminum, 40' high x 50' diameter
Architect: Lee Nichols Hepler
Computer design: MRY, New York City

The sculpture consists of a series of open wheels from which water is ejected from one cone to another and into a curved water basin below. Ribbon-like ramps contain water which spirals down and splashes into a pool below.





"The Unconsciousness of the Landscape Becomes Complete,"
Rowan Hall School of Engineering, Rowan University, Glassboro, New Jersey, 1997, unbuilt
Aluminum, 40' high x 50' diameter
Computer design: Jacek Malinowski, New York City

The proposal is derived from a praxinoscope, a nineteenth-century motion device in which strips of images are arranged around the inside of a moving drum. Faceted mirrors in the center of the drum caused the reflected images to appear animated when the drum revolves. The proposal consists of a cross-sectional view of an interior theatrical stage floating on a lake and suspended above a platform with the revolving drum. Fake clouds are suspended at varying heights above the drum. A viewing platform containing a photo-screened image of clouds is located on the shore. If the viewer looks through the cloud/window she will see animated hand shadows casting images of various figures onto or through the clouds whether they be the actual clouds appearing or disappearing in the sky, the theatrical stage-set clouds or the transparent photo screened clouds. Through the use of the metaphor of early motion picture technology the project is intended to evoke the magic and the fragility of the human imagination as well as the shifting illusions of the structure of knowledge.