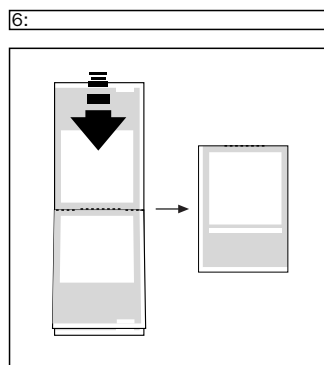
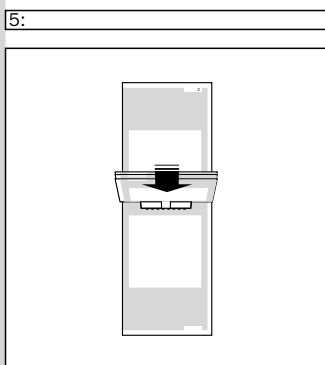
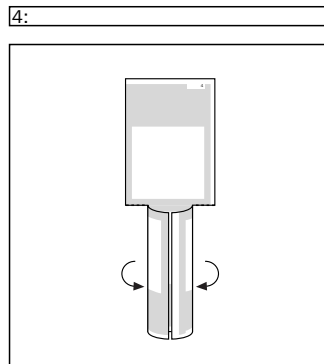
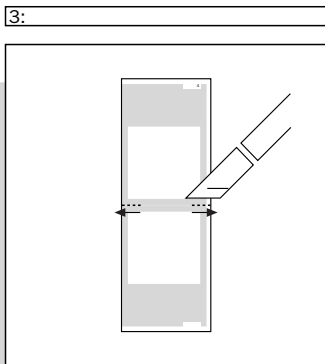
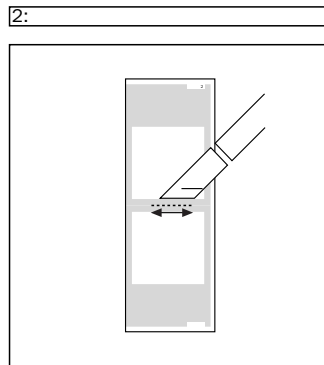
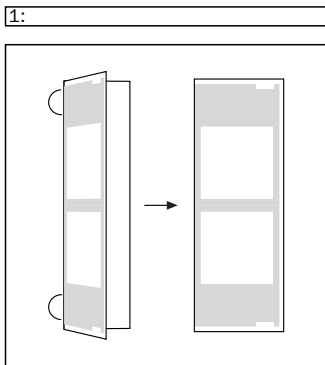


Construction



- 1: First, fold each A4 sheet in half along the vertical axis.
- 2: Using a craft knife or scalpel, cut a horizontal slot along the centre dotted line of the first A4 sheet. (pages 1/2/7/8)
- 3: Then cut along the dotted lines on all the other sheets. Make sure to cut to the very edges of the paper.
- 4: Stack the folded sheets in ascending order with the even numbers at the top. Curl the bottom half of the second A4 page (pages 3/4/11/12).
- 5: Thread the curled page through the centre slot of the first A4 page. Repeat this process with the third A4 sheet (pages 5/6/9/10) with the even pages in ascending order.
- 6: When all the pages have been threaded through, check the pagination. Finally, fold the booklets in half along the horizontal axis.

or customized in order to produce an object or spatial experience in which authorship is reclaimed by the viewer.

Archi-toys are electronically purveyed spatial commodities which respond to the fact that contemporary consumers engage in a higher degree of influence on their immediate environment extending beyond appliances, vehicles and clothing into an envelope which increasingly usurps objects and architectural surroundings into the domain of personal influence. Archi-toys accelerate the effects of a tendency which sees the relationship between consumer and manufacturer becoming reconfigured by the integration of digital technologies such as rapid prototyping and e-commerce into architectural practice. The SPeeLINE site is designed as an interface which provides tools for the manipulation of architoys via a series of transformations of input drawings. This construction site catalogues a series of components for designing a toy. Archi-toys provides a venue for the design process to distribute itself to a wide audience implicating the viewer in the role of the designer. The site stages a scenario whereby visitors become active participants, providing the infrastructure for selecting geometries and manufacture-ready material.

The difference between a manufacturer or producer and a purveyor is something I would emphasize as part of a more extensive paradigm shift implicit in Design and Architecture in the last 50 years. Conventional purveyance is involved with marketing strategies, packaging, and delivering a product to a consumer. Artistic *purveyance* claims the territory of this interface between a spatial proposition and its audience as a site in which influences agglomerate from a number of directions to yield variable outcomes. The notion of design as a complete cycle with a specific physical instantiation as an end product has transformed into a less stable model whereby a multitude of options can be handed over from one 'author' to another as potentials for producing a number of spatial realities constituted by text, sound, image or structure. The reconfiguration of the relationship between a *purveyor* and a fabricator or producer, involves the exchange of tools between areas of specialization. An example of one such appropriation is that of the animation and 3D modeling software used in the film and product design industries and computer numerically controlled machinery used in the automobile and aerospace industries being adapted for architectural design techniques. Designing an interface with a proclivity for differential and repeatable components enables options to be transferred between authors.

intended sequence of communication. The work of CoBRA and subsequent Situationist International member Asger Jorn exemplifies this approach in which the artist acts as a third party or mediator between the initial producer and content of the work and its audience. In the *Modifications* series of paintings produced in 1959 by Asger Jorn, *détournement* is used as a strategy for disrupting the relation between use value, exchange value and sign value of a spatial commodity. The dismantling of this complex relation relies on devaluation. Instrumental in this process is the artist who I would suggest altering the communicative potential of an object or spatial proposition. The painting's value is decreased initially in its resale and its value as an object through which to communicate is subsequently devalued through its artistic defacement. The *Modifications* paintings are executed on the canvases of paintings which were purchased second-hand, thereby collapsing the excess of the market economy and creative production. The original painting is altered through an additive technique which incorporates screwed texts and non-representational elements in the medium of paint which is shared with the original article. The same medium is used although its displacement onto the purchased canvas alters the message which it conveys. For Jorn lines of communication are present in the art object when a tension exists between the object and its value as a sign. In this case the devalued or used art object is reinvested with communicative potential (reclaimed as media) and re-enters the cycle of production and consumption. In the *Modifications* the process of appropriation occurs as an overlay treating artistic detritus as a new site for communication. In the SPeeLINE project the communications interface of the internet is appropriated as toys are instantiated both as Flash animations which can be activated by the viewer and as a set of instructions for producing the toys as manufactured objects. This set of instructions can be adapted,

SPeeLINE ELECTRONICALLY PURVEYED SPATIAL ENVELOPES

MARCELYN GOW

DIFFUSION



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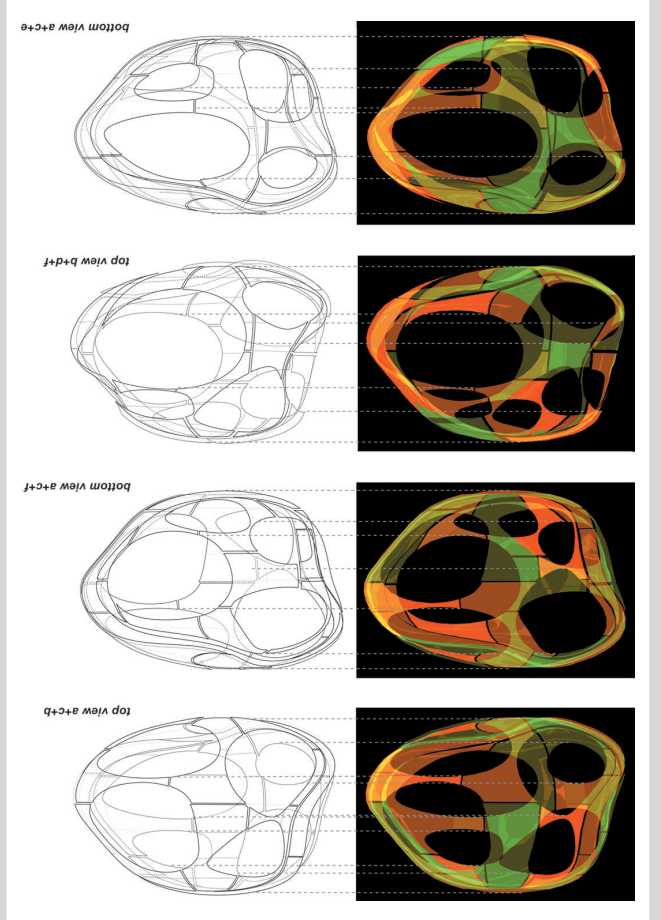
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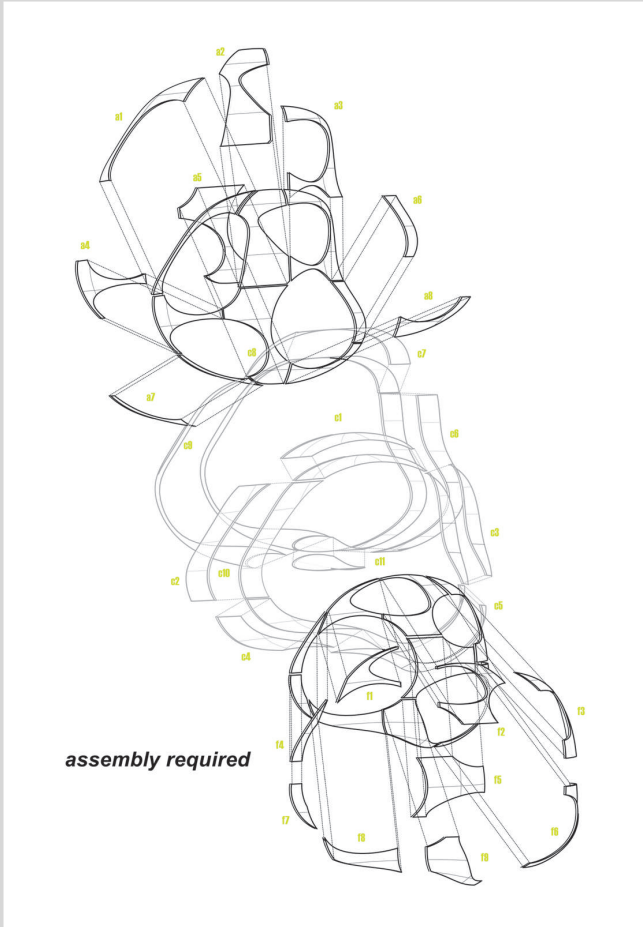
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SPeeLINE ELECTRONICALLY PURVEYED SPATIAL ENVELOPES

Semi-Perforate-Electronically Purveyed-Envelopes will be available at the www.diffusion.org.uk. The SPeeLINE toy is part of a more extensive collection of archi-toys and urban toys to be released at www.s-e-r-v-o.com.

Electronic purveyance alters the status of objects and the protocols through which our involvements with them are staged. The SPeeLINE online project examines interventions into the venu of electronic communication as a site through which the identity of a spatial proposition as well as that of a producer or creator are subject to redefinition. The role of what could be termed the *purveyor* is implicated in a discussion of resituating authorship and diverting a sequence of communication. I would suggest that purveyance entails establishing menus for interaction and supplying a set of parameters which can be adapted by a wide audience to generate variable outcomes as opposed to the production or performance of a single spatial proposition. The *purveyor* is an agent who packages and presents spatial propositions as transmutable material.





Contrasting the current shift in design towards a *purveyance* model are a number of postwar projects like the *Day after Tomorrow's Kitchen of 1944* which attempted to visualize a more flexible domestic future scenario although it inscribed the roles of a manufacturer as a sponsor and an architect as a commissioned designer in an extremely conventional manner. This engagement between architecture and industry resulted in the corporate sponsor, the Libbey Owens Ford Glass Company, commissioning an architect to fabricate an environment designed to entice consumers into buying appliances based on the marketing of an unforeseen need and the marketing of a new spatial effects in the home. The kitchen was intended to simultaneously demonstrate the applications of the manufacturers product, glass, and the appropriateness of this material to realize the discourse of a more flexible environment for modern living based on effects of transparency. The architect was engaged by the manufacturer to produce an environment in which to advertise the suitability of a product. The purveyance or marketing of a new set of domestic protocols was tied to both a material and effect, in this case glass and transparency.

New protocols of authorship, ownership, and habitation are fostered by contemporary digital technologies which afford a high degree of variation within a given field of elements. The loss of value which is inherent in a condition of multiple authorship is replaced by a value system related to customization or the portability of spatial experience. The loss of exclusive authorship finds its replacement in a higher degree of influence registered by multiple authors as a purveyor who provides menus for customization.

The conventional roles of artist, architect, designer and site visitor are diffused in the SPeeLINE project. SPeeLINE is a set of animated archi-toys and instructions for their fabrication embedded in an interface intended for both viewing and extraction. Implicit in the word archi-toy is a fluctuation between an architectural scale and program and the scale of a toy or hand held object. In the SPeeLINE project 'toy' connotes a digitally manipulable set of geometries which are animated by the toy's user and can be assembled computationally as a three dimensional model or produced as a physical instantiation. The toy's components are set in motion as a series of filmic sequences which are activated by the user. The assembly of digital pieces is iterative, proliferating into a series of toys. The viewer is invited to act on a supplied catalogue of materials and infiltrate the design process. The design of a product which has no inherent scale articulates the potential of a specific spatial organization or set of instructions to exert variable influences and characteristics when applied to different media at a multitude of scales. For example, the SPeeLINE toys can be apprehended or occupied as sets of animated geometries rendered active in the computer or the geometry can be implemented as a construction document to fabricate a physical shell from a variety of materials. The shell can be the size of a hand-held object or an envelope large enough to enclose the body. The identity of the toy becomes conflated with its propensity to produce structure and enclosure. The SPeeLINE toy is designed with an interchangeable set of components, incorporating a degree of formal flexibility as well as scalar flexibility.

The appropriation of communications media with the intent of resituating authorship and influence over a product has precedents in which the stance of the artist or the creative act is defined precisely by the act of diverting the

