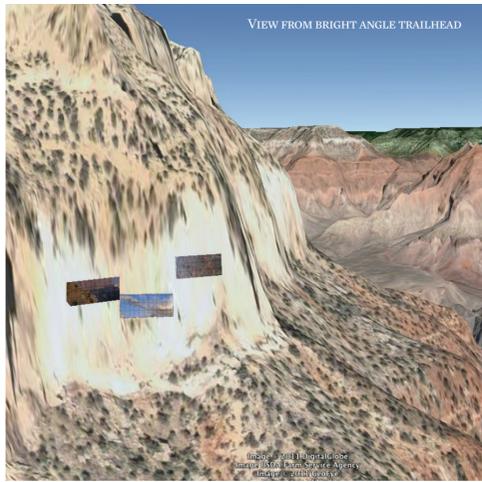


Memorial to the unconstructed canyon

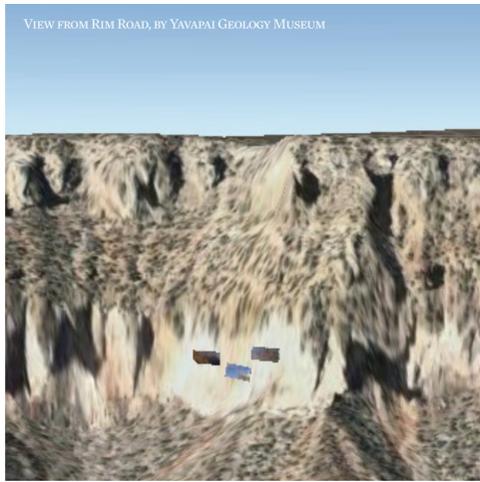
confronting the building up of the Grand Canyon and looking beyond

Three rectangular panels sit on the Canyon wall at the Southern Rim, the most popular tourist area of the Grand Canyon.

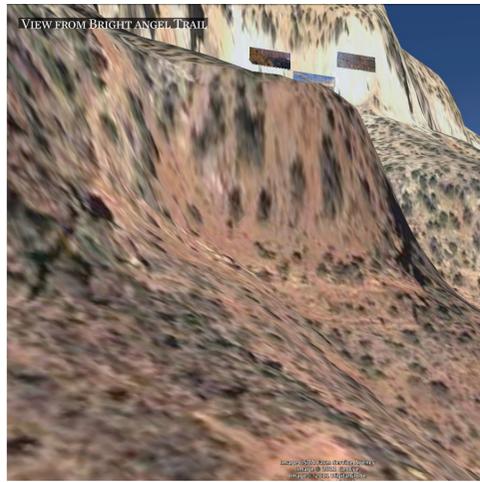
Made out of reflective glass panels, the panels sit slightly tilted: one is angled at the sky, the other at the Bright Angel Trail switchbacks, the other at Angel's Window, a natural rock formation on the Bright Angel Trail.



VIEW FROM BRIGHT ANGLE TRAILHEAD



VIEW FROM RIM ROAD, BY YAVAPAI GEOLOGY MUSEUM



VIEW FROM BRIGHT ANGLE TRAIL

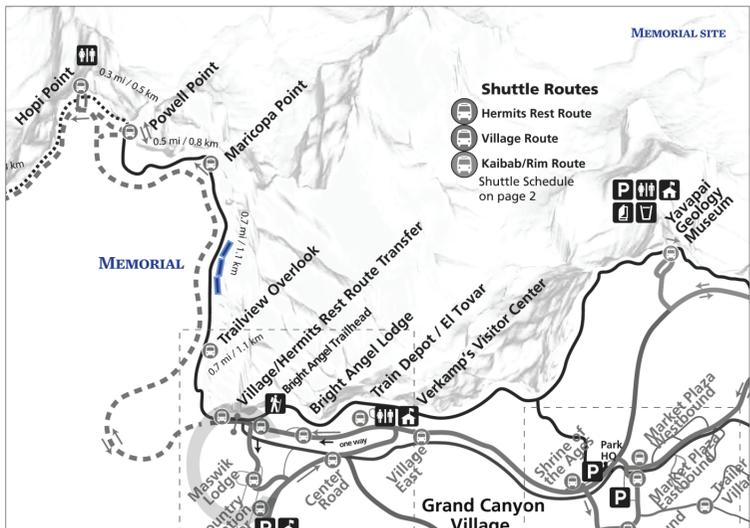
The panels protect, reflect and extend the horizons of the Canyon.

What is the unconstructed Canyon? Since 1850s westward expansion, the Grand Canyon has been charted, mapped, pictured, photographed, postcarded, written about and toured relentlessly. With increased interest, the Canyon is more and more built-up, physically: the map of the South Rim at left shows the extent of this development. Meanwhile the public imagery and mediation of the Canyon grows unceasingly as well; before "we go to discover the Grand Canyon, as part of a virtual America, we are confronted by its real and imagined presence, its pervasive mediascape..."

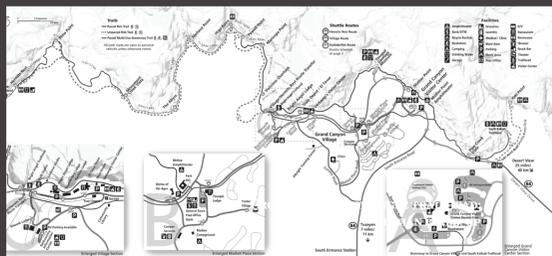
The Unconstructed Memorial focuses attention on the dual build-up and mediation of the landscape. Reflecting the Canyon itself, it offers no more imagery than what is already there; the tilted reflections restructuring and collaging the landscape like the modern post-tourist.

In the scale of the Canyon, the memorial is unobtrusive; it will be seen by the Bright Angel hikers, and from the top, at Trailview Overlook -- where others watch others hike. Visible in glimpses from the shuttle bus tour that drives by on Rim Road, the panels may be billboards, photographs, screens. Shimmering and ever-changing depending on one's viewpoint, the weather and others, the panels encourage tourists to go further and see more: a concrete focusing of attention in an overwhelming landscape.

In "Towards a Critical Regionalism," Kenneth Frampton articulates an axis of the visual versus the tactile. "The liberative importance of the tactile resides in the fact that it can only be decoded in terms of experience itself: it cannot be reduced to more information, to representation or to the simple evocation of a simulacrum." Though the memorial is primarily visual -- flat and essentially two-dimensional -- it hopefully invites a tactile experience of the Grand Canyon. A memorial which confronts a landscape that mediated and pre-constructed -- and yet invites us to explore beyond.



GRAND CANYON CONSTRUCTS



GRAND CANYON MAP, SOUTH RIM: PHYSICAL BUILD-UP



TOURIST BUILD-UP AT BRIGHT ANGEL

POSTCARD MASH-UP (BY ARTISTS MARK KLETT AND BRIAN WOLFE): IMAGE BUILD-UP

