

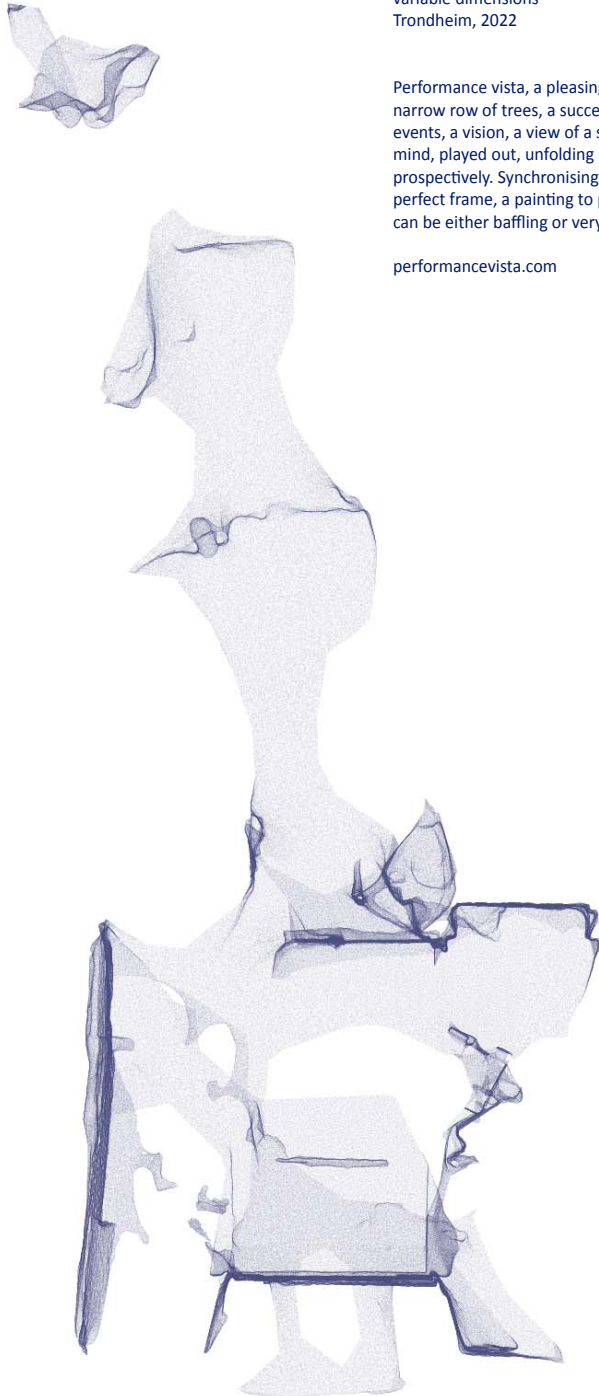
PERFORMANCE VISTA
SCENES I-IV
Butcher & Correia

performance with radio, anemometer,
support jacks, lifting straps, construction
helmets, reflective vests and MAEDA 305 crane

variable dimensions
Trondheim, 2022

Performance vista, a pleasing sight, between a long narrow row of trees, a succession of anticipated events, a vision, a view of a series of actions in the mind, played out, unfolding retrospectively and prospectively. Synchronising these actions into a perfect frame, a painting to portray a memory that can be either baffling or very ordinary.

performancevista.com



PERFORMANCE VISTA

PROLOGUE: Grounds

The preparations of the temporary (or permanent) dislocation of the venue requires a set of measures to take in consideration. This work is as important as each individual stage. Good music, tuned to the right radio station is recommended.

Two workers, wearing a reflective vest and construction helmets, are responsible for clearing the area and making sure no stranger enters the safe perimeter.

SCENE I: Anemometer

It is not safe to use cranes in strong winds when lifting your temporary artistic venue. Every crane has a different level of wind that it can handle so be sure to get the limitations of your crane from the hire company before you take it. Then, use an anemometer to keep an eye on the wind speeds. Alternatively, if you don't want to invest in that piece of handheld equipment, purchase some simple windsocks and attach them to your temporary exhibition venue, and use that to check the wind speeds.

The anemometer was invented by Leon Battista Alberti in 1450, an Italian Renaissance humanist author, artist, architect, poet, linguist, philosopher and cryptographer; he epitomised the Renaissance Man. Alberti was the originator of pictorial perspective and the first to propose a set of principles by which artists could authenticate their narratives and vistas against an agreed set of compositional rules. Alberti's work informed the academies that spread throughout Europe and America in the subsequent centuries and ultimately our education as artists.

SCENE II: Support jacks

So that you can start lifting, you need a bit of clearance between the ground and the bottom of your tiny temporary artistic space. Cue jacks. You need to hire or buy four jacks, one for each corner of your exhibition building. Make sure that they can amply support the weight of all your hopes and ambitions for the artistic in public space.

Artistic support structures are those that bear, sustain, and prop, encourage, care for, and assist; for that which advocates, articulates; for what stands behind, frames, and maintains: it is way of describing those relationships that give support.

SCENE III: Lifting straps

Once your tiny artistic space is ready to be lifted away to a more reasonable site as identified by the person who let you stay for a time, you need to slip some straps underneath it. The straps are suspended from the the crane, and in most cases you can hire the straps along with the crane. Ask the representative from the crane hire company (due to the cultural funds being all gone) about which types of straps and hooks are right for your project

but also the cheapest alternative without altering your artistic Intentions. Have an estimate of the artistic weight of the work as well as its measurements so that the crane hire company can advise you accurately.

SCENE IV: MAEDA 305

Clear A Space For The Crane As Well As A Path To It

The last thing you want is a crane to turn up on-site to Grensen and you have no room to put it anywhere. Remember, this is not something small like an excavator or even something mid-sized like a bulldozer. These are major pieces of equipment that can take up a lot of room (depending on the size of the crane you could afford). Even the very smallest hydraulic cranes are still very big and require a lot of effort to get into place before they can begin moving your items. Make a path to the area by gently collaborating with the public to move out of the way, and double-check that it is the right width for the parting between the trees so that the crane can actually get through. Also, consider the weather conditions by constantly checking yr.no and assess whether there is a lot of mud and water on the ground. Do not try to get your crane into place if there is a chance it could get bogged down in some immovable mud that you often get on construction sites.

Have All The Preparation Work Done

Cranes are very useful for certain parts of a building project, but before and after this part of the construction, they are a nuisance. They are big, heavy machines that just take up valuable space that could be used by other items, and they do nothing but slow down the process when they are not being used. That is why you should try to get all the tasks you need to be done by a crane scheduled in consecutive slots. Not only will this mean you get the crane out of the worksite quicker than if you took a more relaxed approach to it, but it also means that you can reduce your crane hire costs by minimizing the crane's stay. Most cranes will have a minimum hire time, which is bigger for larger cranes, but outside of that, you should try to keep your costs down by returning the crane as fast as you can.

EPILOGUE: The Vista

There were several measures to consider and paraphernalia of items necessary to the event's success. One radio, one anemometer, one windsock, four support jacks, two lifting straps, construction helmets, reflective vests, an impressive MAEDA 305 crane and naturally someone to operate the machine. And another two workers to guarantee that nothing goes south.

The outcome is an enthralling orchestra composed of intertwined designed movements with the ultimate goal of fabricating the perfect vista (within variable dimensions and longevity).