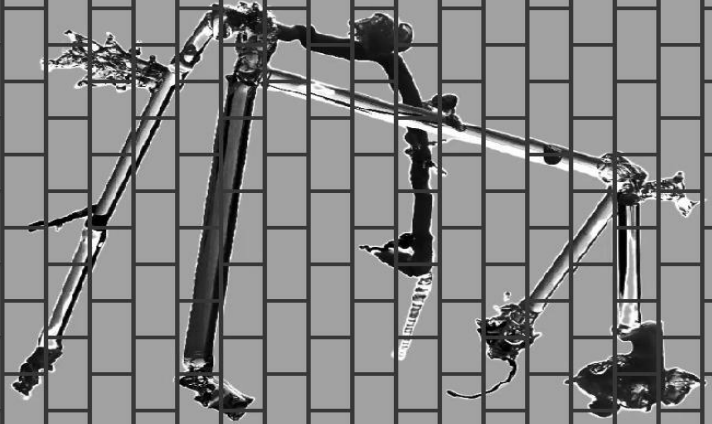


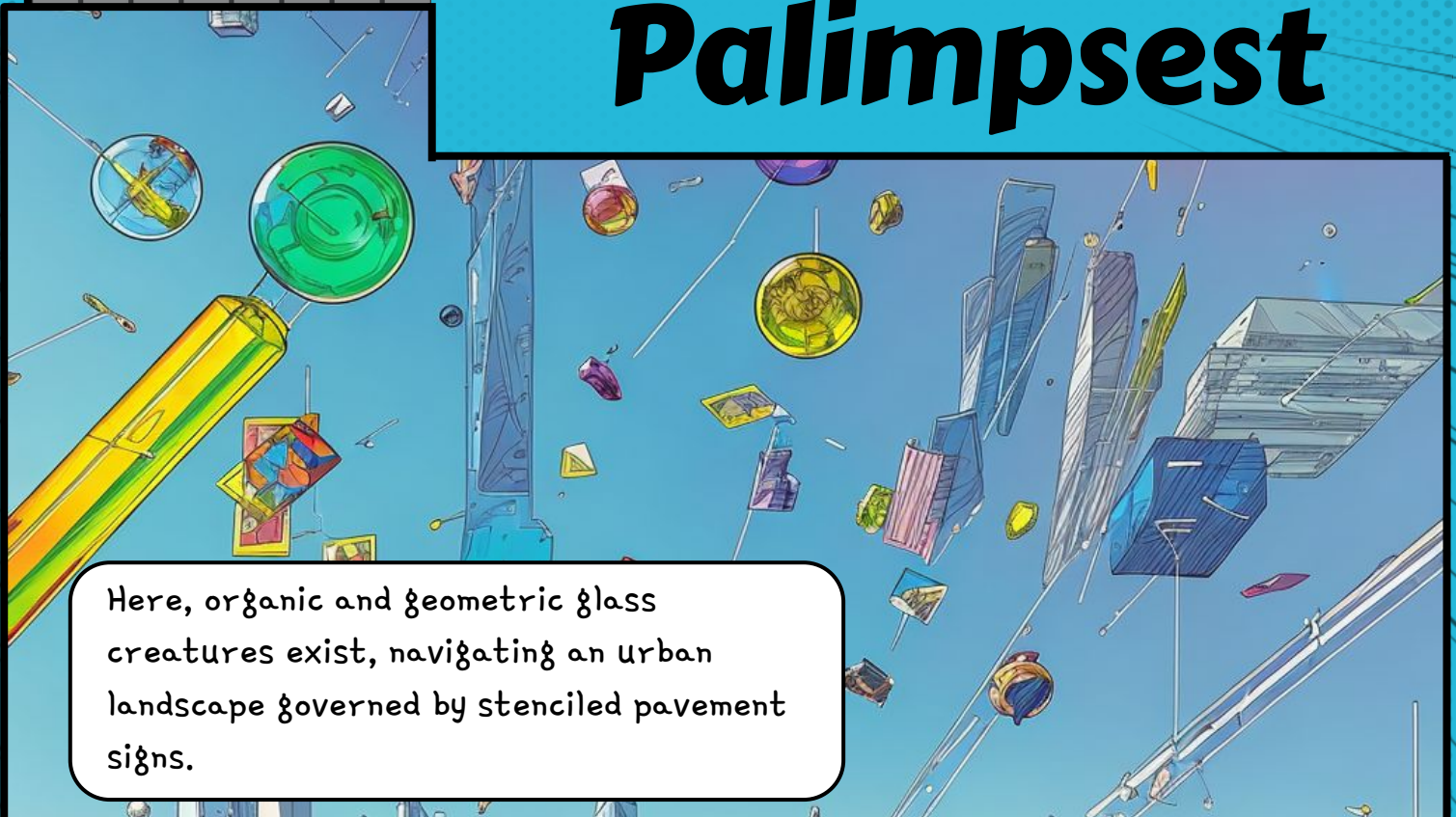
#1

"Parallel Urban Palimpsest," part of "The Manual for Everyday Life" series, extends into a fantastical exploration of public works within an alternate reality.



禁止停玻璃生物

Parallel Urban Palimpsest



Here, organic and geometric glass creatures exist, navigating an urban landscape governed by stenciled pavement signs.

Manual for Everyday life

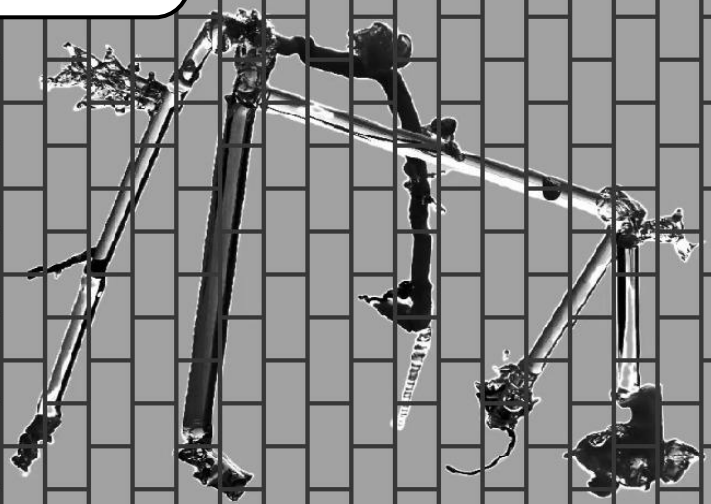
This is an alternate reality where the very fabric of urban life is threaded with the surreal. In this city, glass creatures—both organic in form and geometric in structure—meander through the streets, governed by stenciled pavement signs that mimic traditional traffic rules. These signs are manipulated by city planners, who, in their quest for order, unknowingly become the villains of this narrative. Intent on regulating these mystical beings' movements, their actions often interfere with the natural dynamics of this alternate urban ecosystem.



"In this city Everyone must follow the update protocols. They govern the movements of glass creatures and mortals alike."

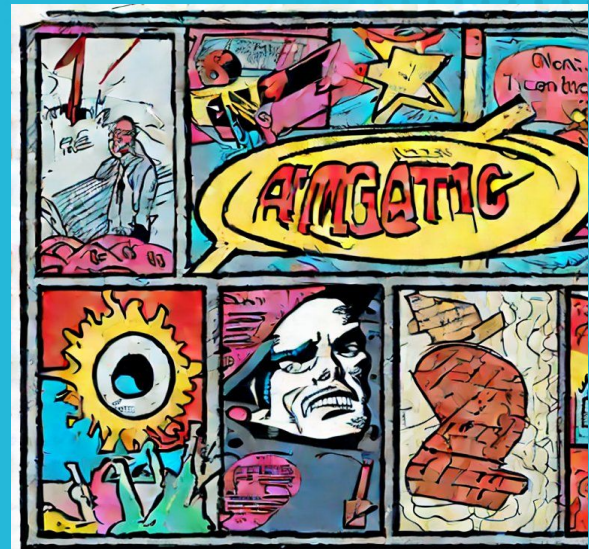
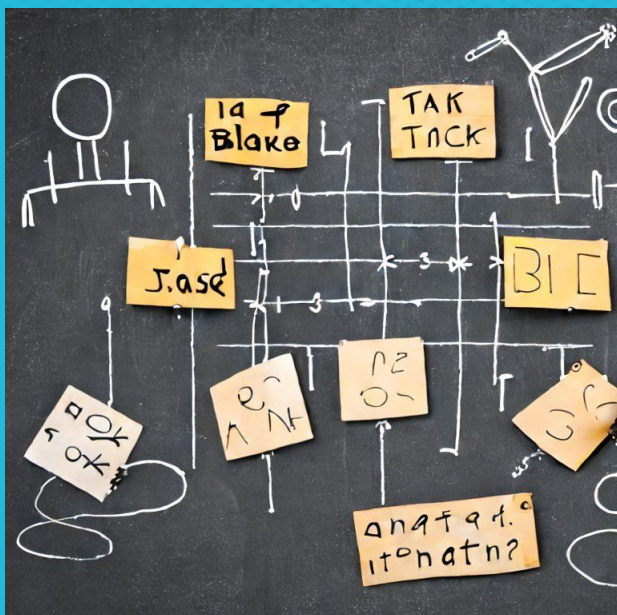


City workers attempt to control the glass creature's movements



禁止停玻璃生物

A vibrant, stylized illustration of a city skyline at the bottom, with a vast, colorful sky above. The sky is filled with numerous floating objects, including skyscrapers, planes, satellites, and various geometric shapes, all set against a background of bright, radiating light rays.

[illegible]

In the real world we have emergent art arising from the mundane activities of city maintenance, such as the rearrangement of painted bricks initially marked for practical purposes like signaling bicycle parking or pedestrian paths. Over time, these utilitarian bricks become abstract representations when disturbed and rearranged by workers during routine repairs. In the real world the meaning is in a fluid boundary between order and chaos, and planned art versus spontaneous creation.

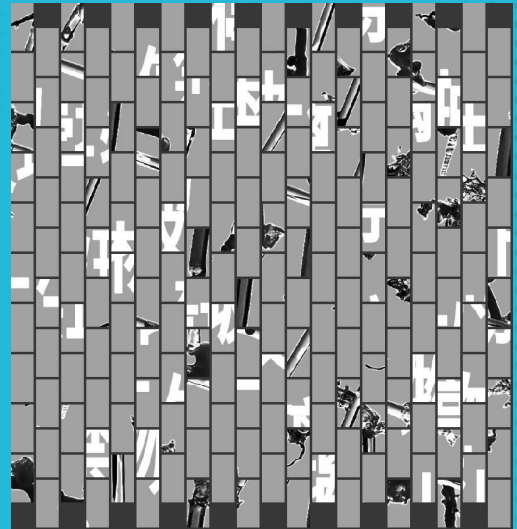
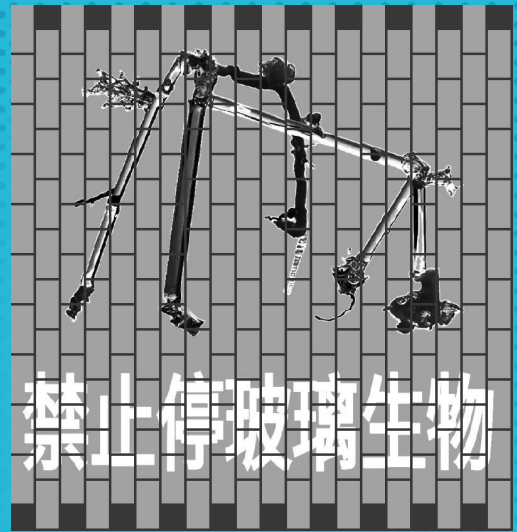


In the Parallel world, painted bricks that dictate the movement of the glass creatures are strategically rearranged not by routine maintenance workers but by anonymous artists embedded within the urban fabric. While still maintaining the appearance of abstract art, these rearranged bricks carry layers of secret meanings, embedded with algorithmic processes designed to communicate with the glass creatures. These encoded messages, perhaps decipherable only by the creatures and their artist allies, weave a hidden narrative throughout the cityscape. As these artists subtly manipulate the urban environment, their creations serve as both a visual spectacle and a functional map for the glass creatures, guiding them through the city's veins.





Three artists, dressed in workmen's uniforms to blur the line between everyday city workers and creators, will initially arrange the bricks in a predefined pattern. Throughout the duration of the show, they will periodically rearrange the bricks, sometimes following a specific algorithm and at other times making random changes. This performance aspect demonstrates the fluidity and randomness of urban transformations, further enriching the viewer's experience of the installation. Visitors are encouraged to interact with the installation by rearranging the bricks and observing the corresponding adjustments in the glass creatures' positioning. This engagement highlights the continual creation and adaptation inherent in urban environments. An accompanying digital component, accessible via QR code,



<https://greggelong.github.io/urbanAlternate/>