

Frayed & Polished

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Aiming for boundless and edgeless mass, *Frayed & Polished* challenges the legibility of edges, figures & silhouettes by fraying edges and working with different gradients of polish. Fraying edges opens up possibilities for destabilizing and suspending the clearly identifiable. Instead of seeing formalism as heavy and monumental, fraying and polishing provoke misreadings of form as light, ethereal and sublime.

Fraying occurs in the geometry, at a detail and textural scale, as well as, at the city scale, and a cinematic scale throughout the representation of the project. Inherently fatty primitives are disintegrated by squeezing, tearing, ripping and wrinkling, producing less recognizable figures—blurring and distorting their monumentality. The series of five buildings work to fray the fabric and cinematic experience of the city. They move in and out of scale with the city, as a group rather than as a singular iconic object. The masses share a series of qualities, but have slight differences in character. Brush strokes and striations breakdown their figures.

Painterly affect, instead of hard lines, frays the edge rather than finishing with a fringe. Polishing, normally a process of refinement is instead used to fray the reading of an object. Varying resolutions and gradients of polish, edit the reflections, undermining and destabilizing the architecture and reading of the object. On a polished surface, the reflection is always in motion, continuously fraying. Cinematic and animation techniques, such as partial views, flashes of detail, flickering and double exposure, draw out fictions and strangeness of the objects, controlling and distorting readings of the project. *Frayed & Polished* flickers between abstract representation and the city, defamiliarizing our relationship with the camera and object, disintegrating legibility of figures and edges.