

Tumbleweed !?

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Concept

Tumbleweed is the product of frustration. Frustration with echo chambers and the distilling of specific clusters of individuals, unable or unwilling to reach out to other clusters. Frustration with the curation, curation, and curation of the design world - spanning far beyond just Architecture or Academia or Art. Curation used as a means to conscript design.

The concept for Tumbleweed is a hand-made, physical mail-travelling publication that promulgates the world and gets iterated between each participant. An edition is a hand-bound journal fabricated with a shell reflecting a one-word theme. Participants then are faced with a confrontation with chance, archive-ing, agency, and creation.

The tumbleweed, then, is dual faceted in nature. As it gathers and rumbles and tumbles throughout the world, it grows not only in size, collecting from participant to participant, but also spreads its seeds to the networks of clusters embedded within. The element of chance and tangential interfacing with its participants depict a story of uprising, handoffs, participation, and even careless thievery.

4 Thesis

Tumbleweed was started to challenge standard practices of aesthetics, collaboration, and authorship, starting simply from a publication. The two main factors Tumbleweed hopes to challenge are:

1. Social clusters + echochambers

Clusters of individuals form as a natural part of socialization. The problem is that these clusters become increasingly more distilled and or isolated in opinions and options with easy access to technology, algorithms, and social media. The spectacle that technology offers is ecstatically self-indulgent. With the priority of technology being to fuel capital and not intellect, Clusters grow more dense in belief with less pushback.

2. Curatorial dictatorship

Through the lamination of authorship, Tumbleweed manifests totality through the culmination of individuals. Individuals young and old, individuals in architecture or in art or in writing. Individuals who know each other (but may not know that each other is participating) and individuals who absolutely do not. The selection of the individual is not only breaking the idea of social clusters by removing the individual from the cluster but also challenging the aesthetic norms. "Curatorial Dictatorship" is NOT synonymous with not being a curator or being against curation. Everything is inadvertently the effect of curation. Curatorial dictatorship is merely the naming of recent observations, the subjugation of participants to adhere to specific aesthetics, tailoring, or design languages as a direct result of blending in with social clusters.

The result is commentary on the single-faceted and linear aesthetic choices in which people have been generating bodies of work. The concepts, the thoughts, and products despite being vastly different at its roots have been manifested in real life by a single-origin and sterilized nature. Is this a product of being easily influenced? Is it statistically generated that a specific curatorial direction generates the most efficiency, the most capital, the most clicks, views, reposts?

Why this is an Architectural Thesis

By sending the editions of tumbleweed to different individuals, the question is not if work would be produced, but if the work would be able to stand on its own. Will the format of a physical, slow-travelling book, added from intimate one-on-one interactions, generate explorations of identity and personal aesthetic vigor? Or, is this too presumptuous of a single book to accomplish?

Tumbleweed, in no means, is THE solution to these two factors. Tumbleweed? is a hypothesis in dissecting design methodology through collaboration in the hopes that it will be able to (very) slowly bridge various social clusters, starting from the “editor”/ the “curator”, and challenges authorship in a preset, top-down industry. Tumbleweed questions how to spatialize, document, channel communication, networks, and productions into physical analogue “prestigious” artifacts.

The ultimate pipeline for this project is for 15 different editions to be made, capped after a certain number of participants. The original book would then be displayed and honored as an ‘artifact’, the mother. The mother can be split into a physical component and digital component. Physically, It would then be passed through a small publication house and be reproduced, recreated, and redistributed with careful detail as a ‘cult’ item. Digitally, the copies will be made available online, with particular specifications to social media, to generate interest for the coveted physical objects as well as act as an un-gatekept digital database for anyone and everyone to see.





Why analogue, why now?

The force feeding of the prestigious, super hyper-valuable, precious and ultimately (worthless) object

Everything moves faster. Avoidance is exacerbated and can feasibly be swiped away without confrontation. In some ways, the rise of social media and the curation of their algorithms to its users is spectacular, due to its ability to understand and pinpoint exactly how one thinks compared to others. This precision creates false intimacy that ultimately configures 'being understood' as an avenue of 'things to buy or consume' to continue being understood. Things can be bought online better, items can be marketed more precisely, driven and delivered faster, vigorously consumed, and digested more efficiently. This optimized streamline of creation and receiving is a nonstop push and pull of instant gratification.

Social Media algorithms, then, can be thought of as the ultimate spectacular curator for an individual. It synthesizes a user, understanding wants, affinities, and dislikes into a magic platform with the intent of keeping the user on, engaged, and consuming. This is also important for the digital archive and reproduction of Tumbleweed, as the social media profile needs to specifically hold and post only for individuals to receive and disseminate more information about the Tumbleweed. It cannot include promotion, ads, sponsorships, or even monetization. A strong, central, and comprehensive social media presence is required to pique the interest of niche publishing houses to pick up the reproduction of Tumbleweed, but also can easily lead to an entirely different path, if not intentional.

Acknowledging the nonstop-ness and involvement of creating a publication: production, publication, promulgation, Tumbleweed from its concept yearns for the recreation of the three steps but within a slow, analogue means of travel and thought. The idea of mailing became increasingly more pertinent because physically mailing the editions interpolated the idea of not having accessibility to the accustomed precise and perfectly efficient technology. Physical mailing, through different companies (USPS, UPS, FedEx, DHL) were encountered with unique sets of problems.

The struggle then, specifically for the viewing and perception of *Tumbleweed*, was to not only be the results of a chance creation but also to embody the prestigious-ness, the elitist, the pretension, and the analogue enough to hold the engagement of a viewer accustomed to individually-synthesized modes of visual pleasure. Thus, it was extremely important to create not only backup systems and means of archiving but to ultimately spatialize and let go as a curator in order to develop the intimacy within communication. Communication between the participants to the start-er, the start-ers to the next participants, and (inadvertently) participants to other participants.

Furthermore, an increasingly more speculative question arose: assuming all of the tumble editions did their paths and were reproduced and recreated for consumption, what would happen to the original 'mother' book? The mother proved to be the ultimate, fantastic artifact object, to be glorified and displayed, and handled with care and protection. The ultimate life cycle of the editions will meet a certain crisis and one by one, they will accrue a level of worthless priceless-ness, in which they can be treated as sanctimonious.

The dissonance between the book as a handmade object and the book as a prestigious and coveted item is one that can only be employed through exhibitions or installations, where academia and presentation guild the impression of the piece itself. During the 2026 May thesis project (instillation), it was important that these books are presented and handled with the utmost care - using appropriate sanitary conditions to interact with the interfaces.

Representation + Representing *Tumbleweed*

It is critical in *Tumbleweed* that the use of architectural drawings and diagrams are used only when they are necessary, in order to convey a message, rather than re-representing the actual project and the process itself. Being intentional with the drawings and the diagrams are crucial in order to understand and not overpower the values of *Tumble*. Lombardi is an important precedent to continue referencing while creating drawings for *Tumbleweed*. His drawings are extremely straightforward and clean, while being precariously large in scale as to attract the attention of viewers.

In a more abstract sense, this intentional disregard for representational aesthetics and the over-curation of a product raises questions about the need and use for representation. Does the over-representation of products and projects exacerbate the process of turning Architects and Architectural goods/services into a further commodities-oriented mindset? Commodities that are then essentialized and derivative of their intent in and of itself? Ouroboros!

As a B.ARCH graduate who has been taught only on the effects of representation and its utmost importance, how can you make the aesthetics of something that resists aesthetics?

Even though I was only in charge of creating the one-word theme, the shell, and the journal, I found myself flustered with a battle of internal curatorial wants versus what the edition actually needed to be. Ultimately, the most important part of the Tumbleweed editions was that they got out to the world.

The internal dissonance between creating something that I, Pris Leung the B.ARCH graduate who has grown accustomed to very particular representational styles, colors, and forms, wanted versus what I, the mere starter of the Tumbleweed, needed was something that caused a lot of friction within the generative process. Tumbleweed demanded that I let go of control (the control that architects are trained to inherently battle for). The Tumbleweed really had agency in its own being. The Tumbleweed will grow no matter what its shape, texture, size, material, color is.

This concept was really proven in the edition 002: STRIP/STRIPPED. After heavily deliberating on the form, shape, material, and creation of the edition's shell, I realized I had been sucked into the spectacle itself - obsessed with its aesthetic and temporal qualities - and frustrated that any idea did not hold up to the idealized 'perfect shell' in my mind. 002 STRIP became an embodiment of anti-curatorial dictatorships. The first participant received an entirely blank, stripped book. No shell, no textiles, no 3D prints. Just 34 pages of 160 gsm paper bound together through two sections with a simple, blue thread saddle stitch.

Process + Instructions

The first step of the process was reaching out to potential candidates of Tumbleweed. This was primarily done through cold emails and direct messages on various forms of social media. At the beginning, individuals were discovered and scoped out randomly, or by allowing social media algorithms to suggest digital clusters of individuals.

Interested Participants all naturally arranged meeting times with the starter. Post discussion, when the participants agreed to continue with the projects, they were given a form to confirm interest and collect administrative logistics.

When the first edition of Tumbleweed was sent out in February, all agreed participants were given the same set of instructions. The instructions were sent through the participant's preferred method of communication.

Importance of an one-word theme

Must be broad enough that anyone can understand the word point blank but specific enough that it triggers a personal niche connection in particular groups of people.

Must have more than one meaning.

must be cool.

Hello! Welcome to our first edition of tumbleweed! In tumbleweed 01 there will be at least 12 participants.

Your theme is: ITERATE! This is intended for any interpretations in any form.

Here's some ground guidelines to keep things straight on a logistical side:

Please keep me as updated as possible: when you receive the book/ estimated finish time/etc. Once you receive your book I will reach out to the next participant (to let them know they are next) and give you an address to send the next book to.

You will each contribute as much or as little as you'd like. Additionally you have the option to add or subtract from other participants.

When you receive the package, please SCAN THE ENTIRE BOOK FROM COVER TO COVER (either with the scan feature on your phone note app or with a physical scanner) to document how you received the book. Likewise, when you finish your contributions please SCAN THE ENTIREBOOK again. These scans can be emailed/texted back to me. Please try to scan in high resolutions so that they can be reprinted at a larger scale.

The package will come with the book and an airtag. Please make sure that the airtag remains with the book in the package! As for your privacy, your address and locations will not be disclosed. This is purely for administrative + tracking purposes.

Important to this specific iteration: please have a mini version or symbol of your project in addition to your contributions. This is to be put INSIDE the cover of the book! The idea is that these little versions will slide around the cover and become an iteration in and of itself.

Understanding Audiences + Networks

The Six Degrees of Separation is a theory that everyone is connected, from one way to another, through six degrees of individuals. Ultimately, this infers that the project, especially as it hit later in the editions, would circle into people who knew each other, beckoning fears of an echochamber.

Even within the first three editions of Tumbleweed, connections between individuals became increasingly more clear. Obviously, there were natural clusters of individuals who knew each other, or knew of each other. However, as more individuals were reached out to and conversed with, there were increasingly more areas of cross-contamination. For example, the Instagram artist/architect (with a large social media following) who was participating in the 03 edition was followed by a few other participants in edition 01.

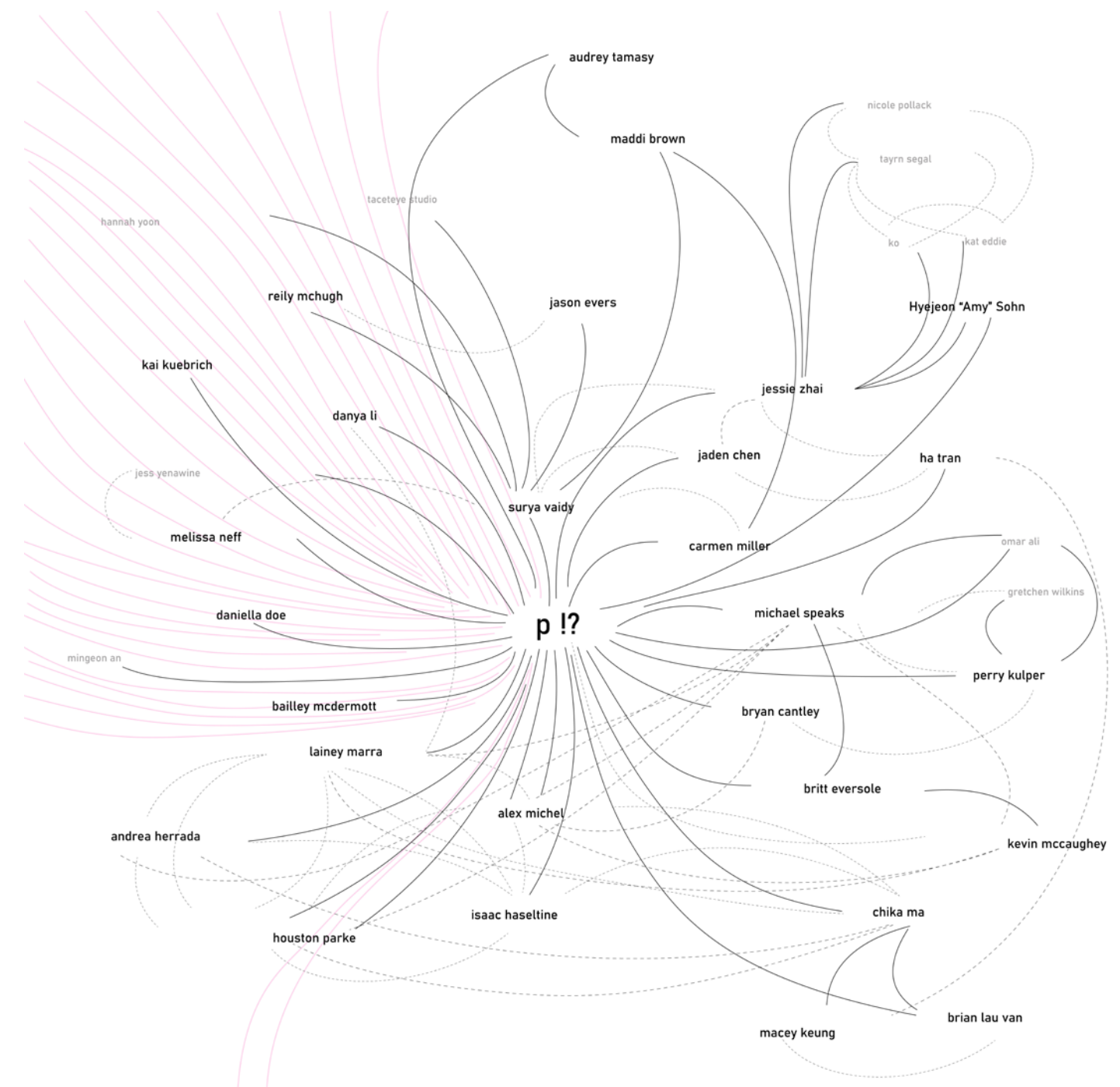
Speculatively, this brought the idea of echo chambers into question. Perhaps the real root of echochambers was not that they involved all of the same people within a certain cluster, but the order in which they operated and participated. Likewise, if participants from within a specific social cluster were interested in participating in Tumbleweed, it would then be crucial to include the participants but not together and in the order they would expect. Thus, the analogue-ness of the edition could be used as a means to void and obfuscate authorship within previous participants.

UNSUCCESSFUL / GHOSTED (41)

Ade Hanft, Anna Bates, Amanda Zhang, Ava Proof, Bailey Mcdermott, Bechara Maalouf, Chen Luo Body & Forma, Daniel Savage, Danielle Doe, Danya Li, Edd Carr, Eli Horn, Flaurant Kad, Freddy Carrasco, Haein Song, Haein Song, Hannah Yoon, Helen Tang, Holly Anderson, Irinia Chernikova, Jennifer Lee, Jess Yenawine, Jingwah Lee, Kat eddie, Keith Mitnick, Ko, Kody, Mariona Valdes, Matthew Cawrey, Michael Meredith, Mingeon An, Nicole Pollack, Ocean Vuong, Olenka "Bravebirdie", "Palfo" Andreas Palfinger, Petit Govlet, Rama Duwaji, Sophie Chen, Taceteye Studio, Taryn Segal, Trystan Williams

SUCCESSFUL (26)

Alex Michel, Andrea Herrada, Audrey Tamasy, Brian Lau Van, Bryan Cantley, Carmen Miller, Chika Ma, Chloe Crookal, Ha Tran, Houston Parke, Hyejeon "Amy" Sohn, Isaac Haseltine, Jaden Chen, Jason Evers, Jess Szymanoski, Jessie Zhai, Lainey Marra, Kai Kuebrich, Liv Labrie, Macey Keung, Maddi "MJ" Brown, Melissa Neff, Michael Speaks, Perry Kulper, Reily McHugh, Surya Vaidy, Zoe Elise



Tumbleweed is a Logistical Nightmare

Tumbleweed, at first glance, appears to be a very simple project; one that doesn't even rely on one sole person's creation or "seem like a full project." Tumbleweed is paradoxical because of this. In comparison to other final thesis or Directed Research projects, Tumbleweed was difficult because it relied heavily on the involvement and responsibilities of other individuals. In addition to solidifying the theoretical backbone (the why) of Tumbleweed, an extreme amount of effort and time was necessary in order to maintain and keep the project going. This can also heavily be shown through the documentation and collection of allocated hours within the time-tracking database of this project.

When reaching out to potential participants, it was incredibly difficult to find people who were willing and able to participate. Around 20 measured hours was dedicated to cold emailing, dm-ing, and texting participants alone. Once a vein was tapped, it was marginally easier to get a response from participants. Once one responded, they recommended their friends, which started a mini-tumble of individuals within social networks and clusters. It was an important part of the method to also investigate the motives within the participant, in order to ensure participant order and align motives within the travel path of Tumbleweed. Conversing with each interested participant averaged at about 30-45 min a conversation, with multiple calls being over 2 hours. With over 30 interested people, both nationally and internationally, understanding the intentions of the participants and their participation in Tumbleweed was necessary, although painstakingly difficult to maintain and schedule.

Many artists and recent graduates in creative/design industries have tried to start mail-art collectives in order to expand networking opportunities, while beginning the inklings of a new business or means of opportunistic communication. The problem is that the collaborative means of the medium also act as a means for collapse, if someone is constantly not planning, checking in on participants, and archiving/achieving documentation. If it took around 50 hours just to meet and establish a foundational base of the project, it would be increasingly difficult to find the time and scope of the project in addition to balancing firm jobs, social events, and personal design ambition.

Without the academic institution distilling and fermenting time to set a solid foundation, Tumbleweed was not a project that could have been done or expedited with this level of fruition. Establishing a means and methods to how the Tumbleweed travels, from which participant, and taking the time to understand the motives of the participant, allows Tumbleweed to have a

strong base for the project to continue for years to come. Tumbleweed was necessary to pursue at this point in time because the allotted thesis schedule allowed a means to use the credited time as a method in which to vigorously explore the possibilities of what can be possible through collaboration, organization, and creation.

Interviewing + Conversation with all of the participants

Ironically, to keep the edition anti-echochamber and anti-curatorial dictator, a meditated amount of discipline was necessary. This was particularly done through meeting with each participant individually and having a conversation with them. By understanding the participant as an individual, the motive was two-fold: to understand the interested participant and their respective motives, and to expand personal connections and establish a database of meeting new individuals.

Both motives are equally important. On one hand, understanding motive and intention is important because it clarifies and distills the why for each participant. Were they participating to show off? Because they wanted creative dissonance? To confront creative block? To establish future connections with other participants? As the "starter" of the Tumbleweed, it's necessary to understand these as means for dictating order to the Tumbleweed. While the project ultimately aims against curatorial dictatorship, it must be acknowledged that curatorial aspects still played a (smaller) part of Tumbleweed. (I.E, specially choosing not to put men in an edition meant as a safe space for queerness and women or not putting the 'show-off' participant directly before the 'unsure creative-block' participant). On the other hand, it was important to meet and network with this individuals through an actual conversation. As this project also aims towards disseminating social clusters and expanding on social networks, having a real conversation with interested participants was necessary to get a sense of feel and personality. Although Tumbleweed praises and rejoices through analogue media, the use of technology and digital calling technology was extremely crucial to the networking and bonding of participants. Furthermore, establishing these connections allowed participants to feel more comfortable 'the starter.' That they, in turn, could also reach out for anything they were working on. Additionally, through the shared results of the editions, many participants will be able to connect with one another and (hopefully) synthesize new social forms of communication and creation.

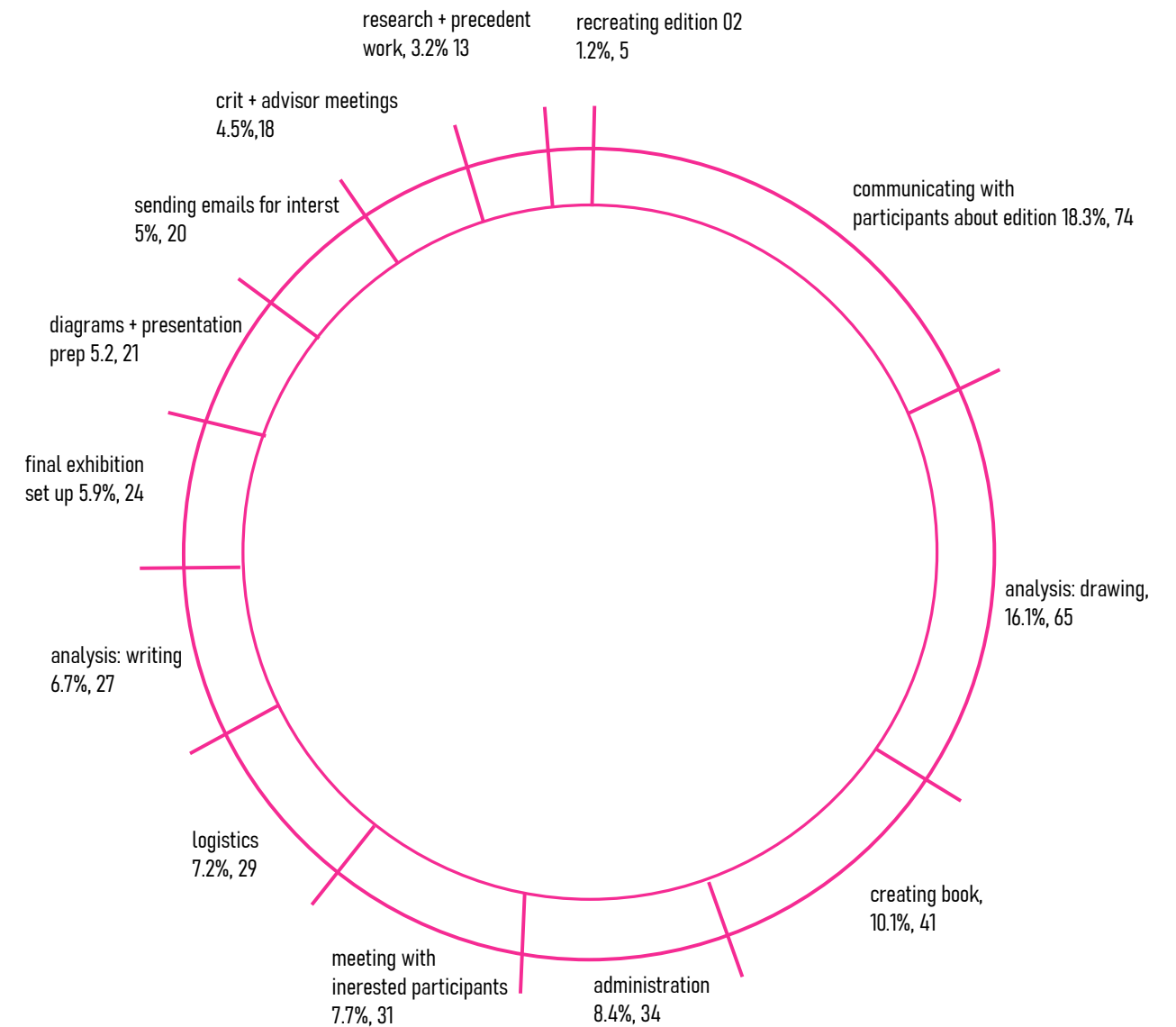
Metrics & I, the Data Set

Analyzing and collecting data, specifically data as it related to how much time was dedicated to each topic in Tumbleweed was crucial in understanding the Tumbleweed method through statistical datasets. By tracking how much time was spent in 16 specific categories: Communicating with participants about the editions, analysis: writing, analysis: drawing, creating the book, logistics, meeting with prospective participants, administration, sending emails to prospective participants, diagrams + preparing for presentations, research / precedent work, advisor meetings + critiques, recreating edition 02:strip, and archiving: digitally + through social media.

Conversing with each interested participant averaged at about 30-45 min a conversation, with multiple calls being over 2 hours. Based off the hours logged in the database, the largest chunk of dedicated time in an overall category was having conversations with participants about the logistics of the book. This took roughly 74 hours and was 18% of the total logged hours within the semester. Having one on one meetings with interested participants took 31 hours (7.1%) with over 30 interested people, both nationally and internationally, understanding the intentions of the participants and their participation in Tumbleweed was necessary, although painstakingly difficult to maintain and schedule.

31% of the total time spent within this semester was dedicated solely to communicating with participants, gauging interest, and pitching Tumbleweed to people within various networks. 31.2% of the total time was spent analyzing through writing, drawing, and looking through precedent studies. 15.6% of the time was used for administration (archiving, planning, buying shipping labels) or logistics (making participant travel plans/ redirecting the project when participants brought it to wildly different places. The cumulative sum of these categories leaves 22.2% of the total time devoted to receiving critiques, advisor meetings, presentations, creating presentations, cutting paper, and binding the actual editions.

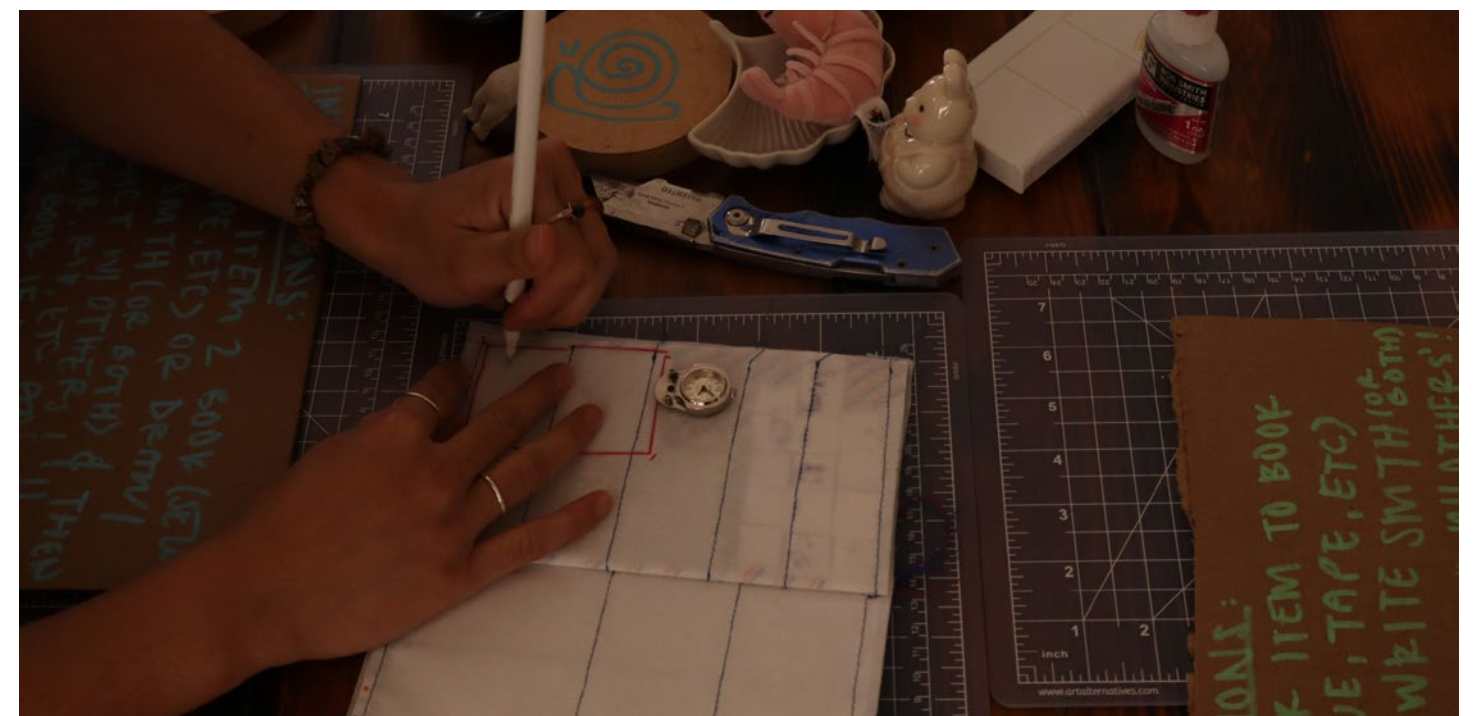
Tumbleweed has been in the process for over two years now. However, the tracking hours were not implemented until the months of Jan-May 2026. Thus, these hours are purely representational as to how much time was spent during the allocated 'Thesis' section of the curriculum. Hours spent by month varied, and of course, spiked to the highest amount of hours right in May - before the final review of the course.



Proof of Concept (Tumble 00: Found-Object)

The first proof of concept was done as a very quick, one-day event in which I turned my house into a cafe for a day, a 'cafe pop up', and asked attendants to bring a found or displaced object that had little to no value. Instructions were written and on display for attendants to interact with tumble 00. The network for Tumble 00 was entirely upperclassmen Syracuse students (with the exception of 5 recent graduates. 95% of the attendants were in their 5th year of schooling and were majoring either in Architecture or had 1 degree of separation from someone in Architecture. The function got extremely packed at one point, so space was more limited and one could assume participants in the pre-edition were under more external pressure than participants who came at the beginning or the end of the function. An inadequate amount of documentation was done, and in a pretty uncontrolled manner. What I was left with was a hazardous array of objects stacked together in a book.

A peculiar string of objects were made and observed. A tide pod, a tampon, a finger cast. The question raised from this pre-edition was whether the objects were intentionally selected by the attendant's own agency or because they brought an object interpolated through my persona. (In other words, were the participants trying to read me as a host, and bring an object they thought I would want them to or did they bring it on their own accord?)



TUMBLE 01: ITERATE

Edition 01: Iterate was truly the first child of Tumbleweed. It was the experiment and the most anxiety riddling, in terms of trust and anxiety. Answering the phone at midnight to a slightly panicked participant calling to inform me they had lost the edition did not bring me much ease.

However, due to its earliest start, this edition was the most effective because of how many participants it tumbled through. As the book became increasingly more full, Iterate also became more convincing as an argument. Although the work individually had various degrees of persuasiveness and strength, the cumulative amalgamation of everyone together: a big coalescence between participant to participant's work (particularly when participants edited other participant's work) became a means of process art and cumulatively enticing.

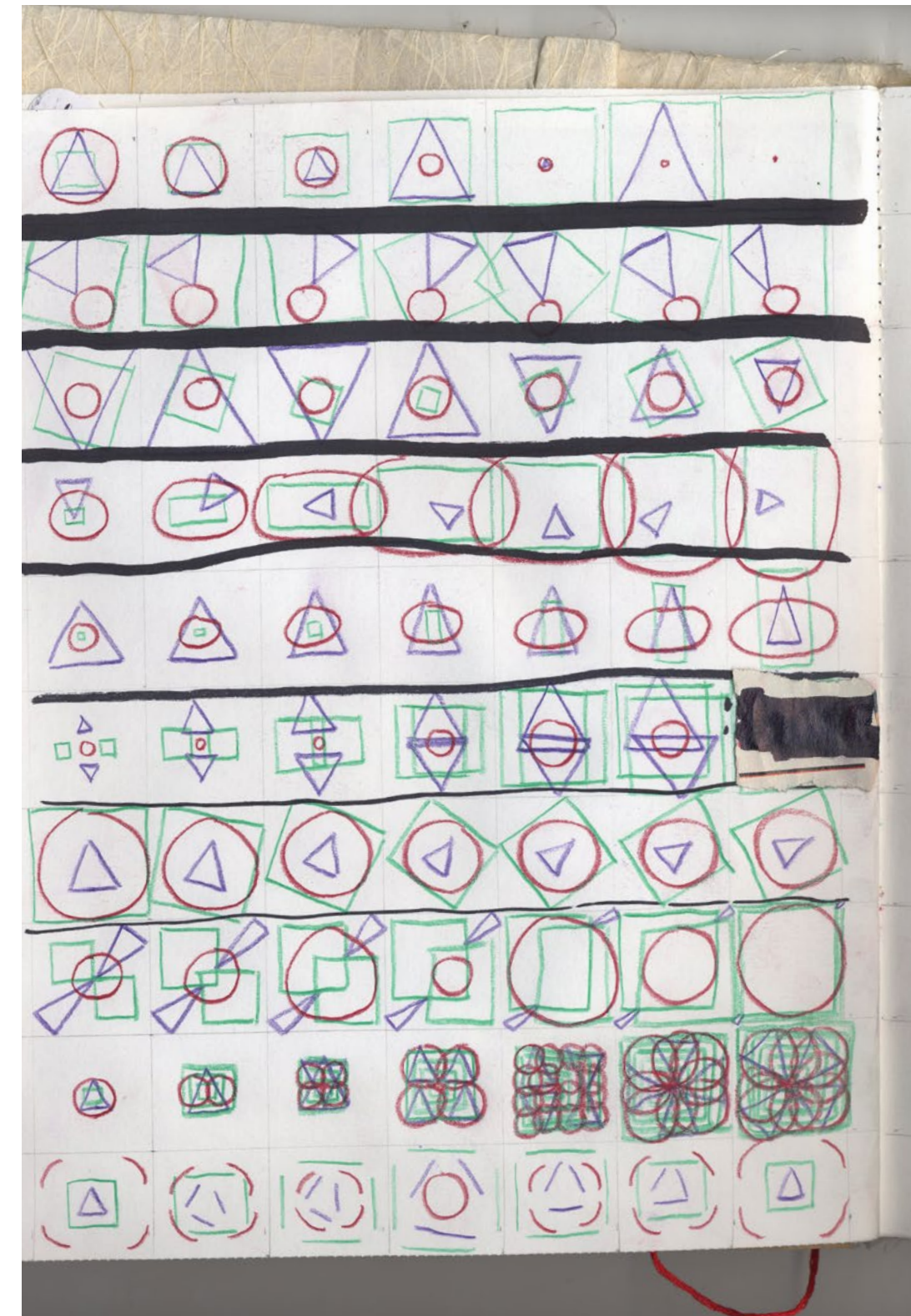
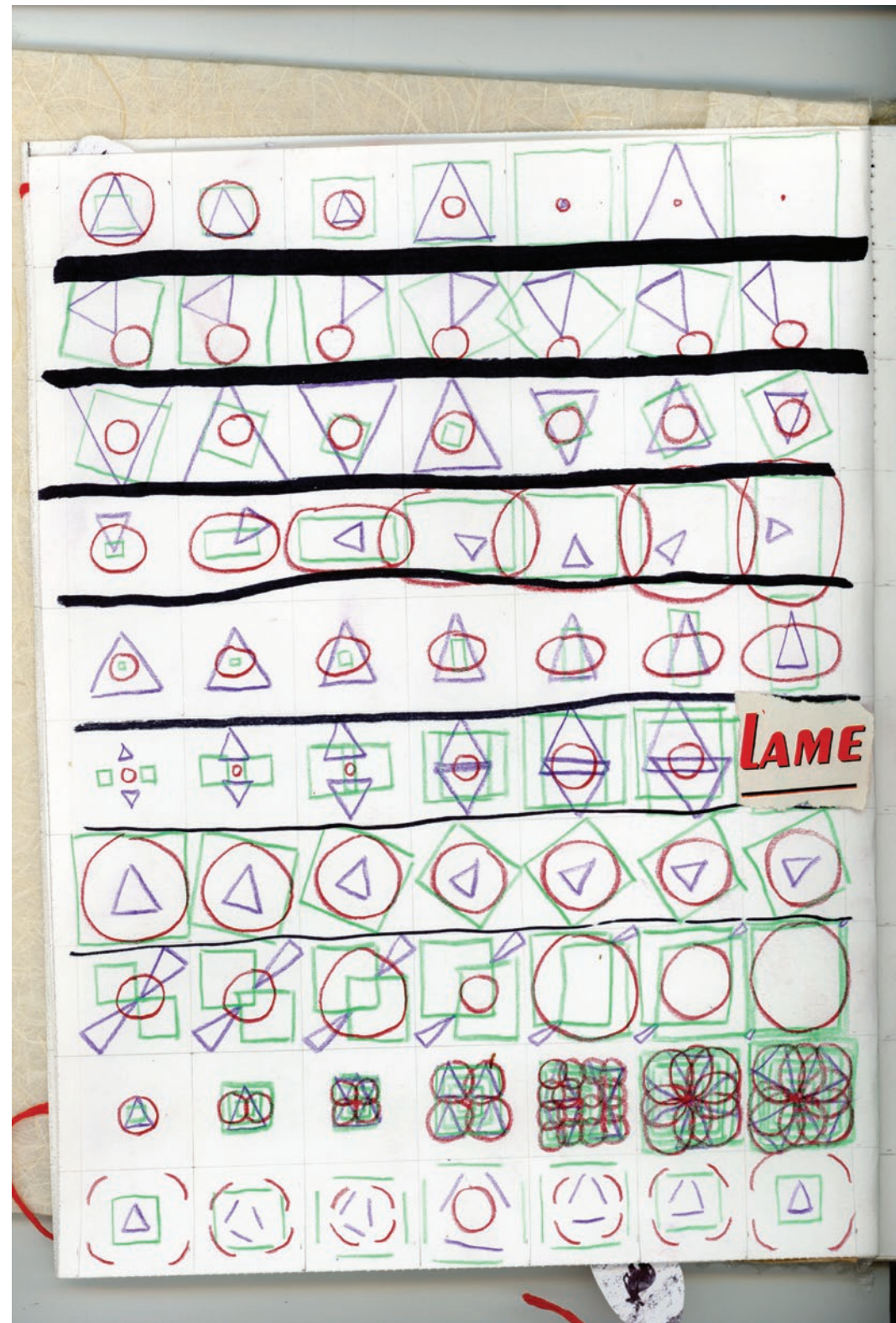
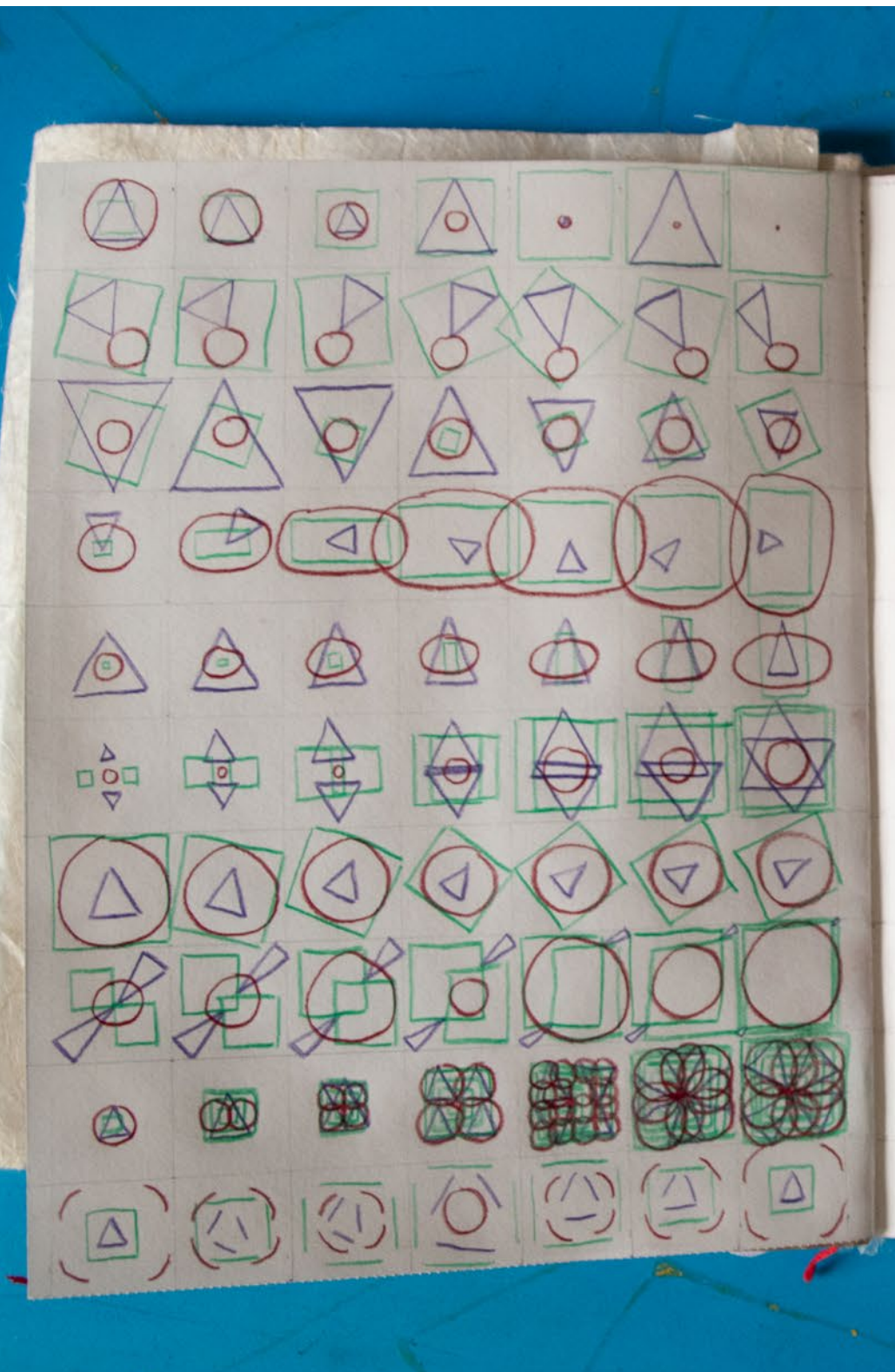
Specific to the first edition, participants were asked to make a mini pop-out version of their spread and embedded it within the sheer washi paper material of the book. Thus, as the edition circulated the world, the edition would be filled with mementos and things, in addition to spreads. As the book changes, grows, gets stuffed, the items within the cover also change and flow, acting as its own apparatus of iterate within the cover itself.

An observation about Iterate was how the theme was received through the participants. Out of all of the editions, the first edition had the least amount of variety in terms of age range. Most of the participants were in their mid to late 20s and from the east coast. These factors affected the work, as the theme 'iterate' was interpreted as a means of introspection or relation to the participant as an individual person. There were multiple individuals who created spreads of themselves going through multiple cycles of emotion, colorways, or levels of vulnerability.

Personal vulnerability within ITERATE appeared to resonate unilaterally in the group of participants as a whole. Iterate depicted through portrait in varying media, is reflected with raw affectual notions of growing pains, ecstasy, saturation, and even cringeworthy pieces. However, together, participants reflected on the raw emotion in order to form a level of consideration and empathy, rather than dismissal. Particularly intriguing is one of the written pages by the 9th participant Surya Vaidy, who wrote a series of short emotional pieces, joined accordion-style on a page. When the 11th participant Kai Kuebrich picked ITERATE up, the writing made an impression and illustrated the page through his interpolation of Surya's work. Although unfamiliar with one another, one participant being based in Baltimore and the other in Savannah, a familial feeling of respect and admiration was established through that one spread.

ITERATE was experimental in nature: playful, cynical, and even short with one another through the pages. While this edition was the most creative and cross-contaminatory, it also had the most redundancies in terms of theme and production. This also acted as a direct foil to the third edition, in which the participants were the opposite of the first edition's participants and consequently (surprisingly) also a foil in the produced pages.





I knew this boy once.
He was green and grey
the way spring rain
falling on old oak
trees is green and
grey. I felt rain on
my skin when I held
his hand. Looking into
his eyes was like
turning my face to
the sky, rivulets
winding their way
down my cheeks.
He smelled like
clean, wet soil -
rich, heavy with
something... green and

grey. Something green
and grey. Green and
grey. Green and grey...



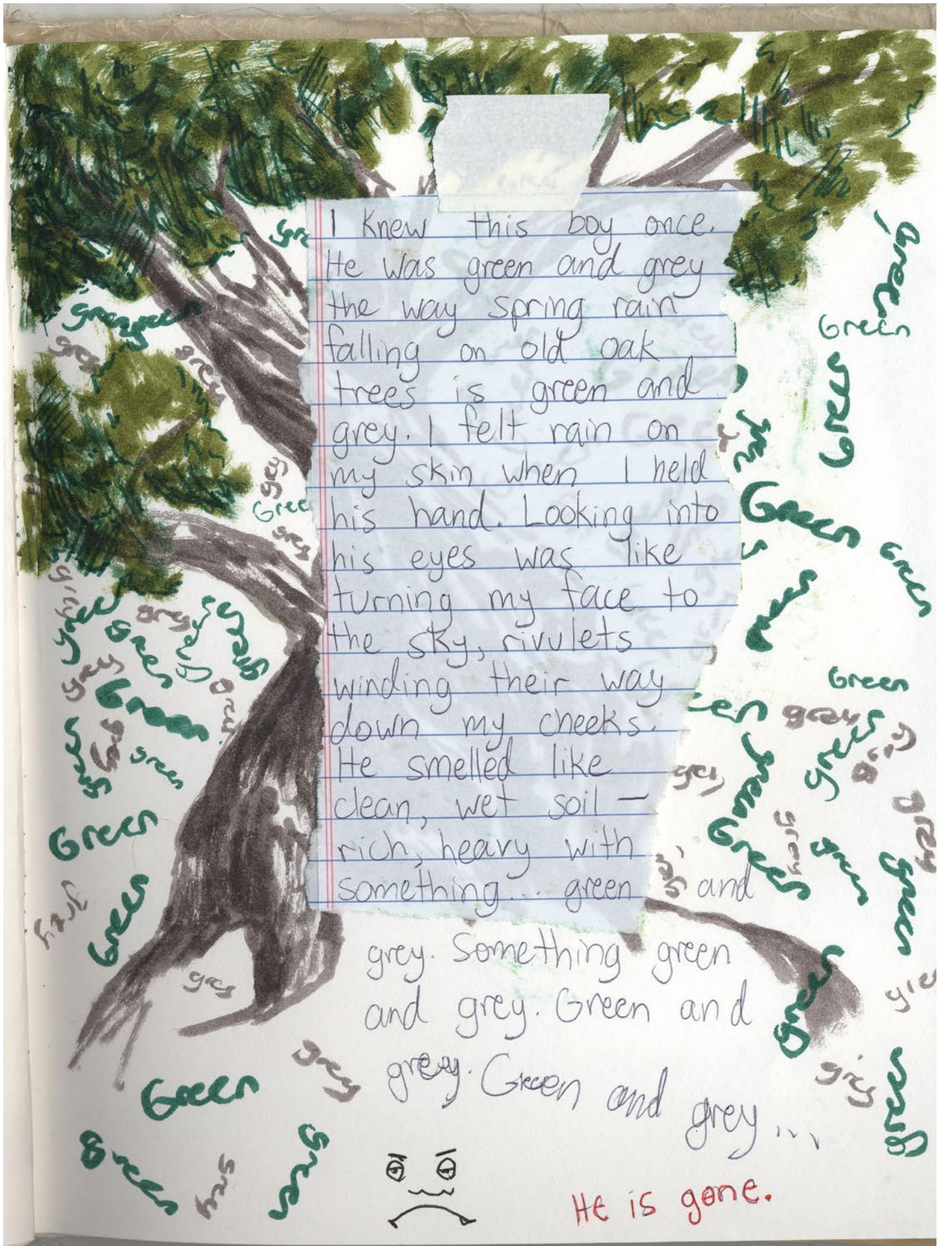
He is gone.

I knew this boy once.
He was green and grey
the way spring rain
falling on old oak
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my skin when I held
his hand. Looking into
his eyes was like
turning my face to
the sky, rivulets
winding their way
down my cheeks.
He smelled like
clean, wet soil -
rich, heavy with
something... green and

grey. Something green
and grey. Green and
grey. Green and grey...



He is gone.





Tumble 02: STRIP > STRIPPED

STRIP solidified two main truths:

1. Tumbleweed is the ultimate exercise in letting go of control.
2. People are dumb and cannot be trusted.

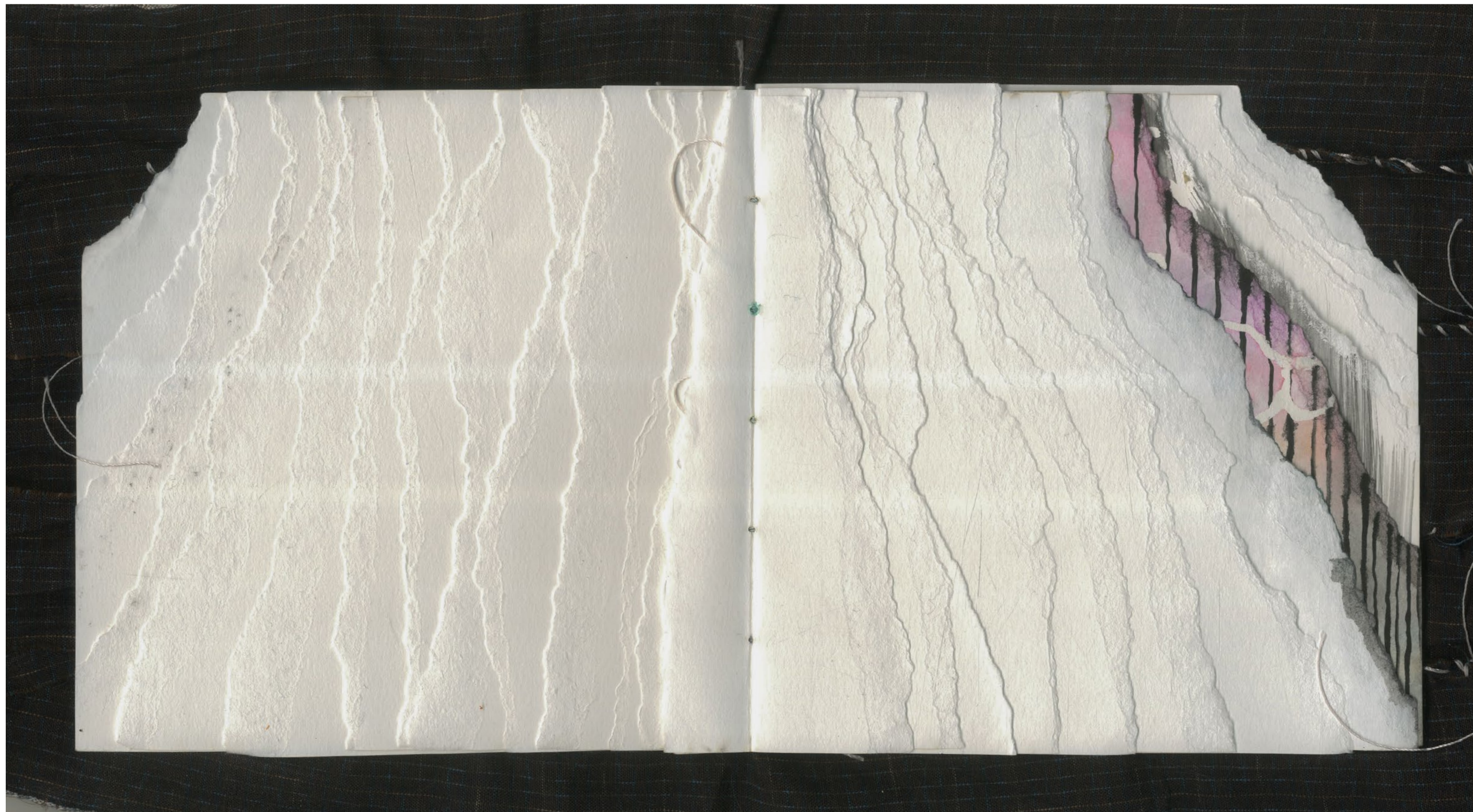
STRIP was a fantastical, shocking revelation that Tumbleweed was going to change and grow, taking bits and pieces of all the participants together. 002 STRIP also taught me about curation. Even though Tumbleweed in principle stands to object curatorial dictatorship, I am still acting ultimately as a curator. This was physically manifested through the curation of participants for this edition. STRIP, in nature, embodies notions of sexuality, the female, and queerness. It practically begs for nakedness to be shown, for flesh to be viewed. It became important that STRIP then embody a safe space, one that can be expressive and uncensored, one that can be raw. STRIP particularly exercised curatorial choice through the very specific selection of only women or people identifying as women to participate.

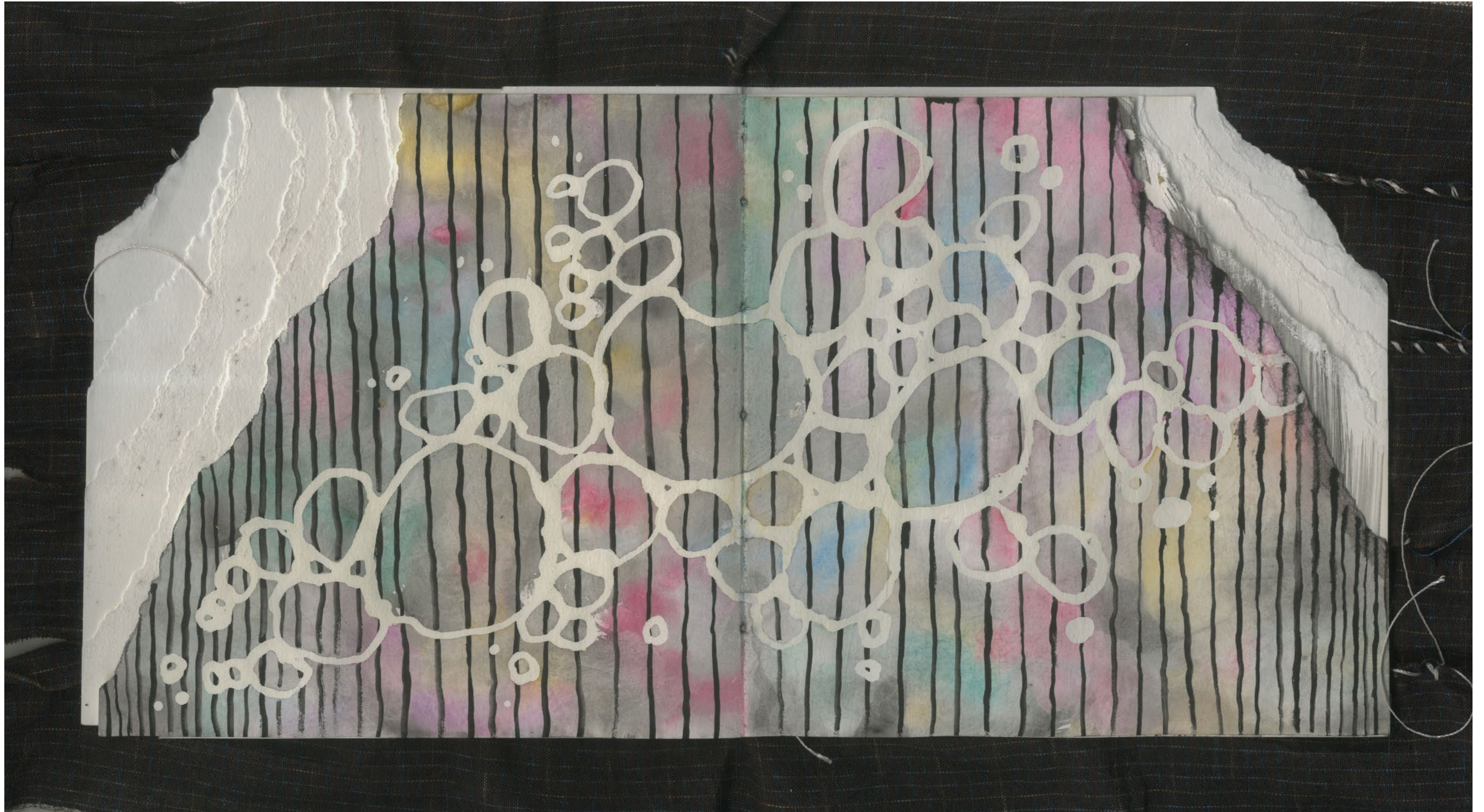
Even though I had started it with an entirely stripped, empty blank book, the first few interactions of the book would have been entirely different than anything I would have expected. The first participant who received STRIP has received an B.ARCH degree as well as being particularly skilled at textile arts and painting. She in turn, created a cover for STRIP, using strips of fabric to create a woven, fluid shell for STRIP. The second participant, an artist working for the studios in Columbia, then took STRIP and stereotomically ripped strips of paper out of each edition, forming a gradient of occupiable page space throughout the duration of the 34 pages. The edition had passed through two different participants without having a single line, word, or splotch of ink hit its pages.

Despite its promising start, STRIP was ultimately cut short due to a chance clash encounter. Between the pass off of the 3rd and 4th participants, an error was made and the edition was left on the outside of some stoop in Brooklyn for 23 hours and was stolen, without hesitation. Efforts were made to locate, retrieve, and offer compensation for the return of STRIP but there was no luck.

Based on videos and archiving scans from previous participants, the edition 002 STRIP was re-made to imitate the edition before it was stolen. All of the previous participants were notified. It was decided that the recreation of STRIP was to be displayed for the exhibition on the 28th of April, and then re-resent to the participants in May. The theme of the edition would then also be changed from STRIP to STRIPPED.







Tumble 03: RESOLUTION

Resolution was by far the newest edition in the lineup and to be presented for the exhibition. Because of its higher-profile participants, obtaining meetings, conversations, and arranging timelines took more time than previous editions.

Participants within this edition took either the most time in convincing, or the least time with no in between. A few participants had 1.5-2 hour meetings to talk about the project while one ok-ed it from the email pitch and asked for no further elaboration.

Due to the busy schedules of the participants, the travel path of RESOLUTION was a little more redundant and less optimized as other editions had been. It started in Fullerton CA to accommodate a professor's spring break schedule and then travelled to Minneapolis and then back to Los Angeles CA.

The interpreted meanings from the starting three participants also differed, which proved the importance of the multi-faceted nature of the one word themes. RESOLUTION was interpreted literally and explicitly, through the pixelation and resolution of the Japanese Lace paper shell (through the first participant). Resolution was interpreted as an interwoven series of hidden essays, writings, quotes, and drawings (through the next). Resolution was interpreted as the amelioration of trauma, family, and death within the third participant. While this edition so far has lacked relatively in color and alternative, experimental medias, it has shown a huge variation in thought and interpretation, while also still being done in carefully articulated various forms of printed media (hand drawn from 1st, risograph printing from the 2cd, collage from the 3rd).

In some ways, RESOLUTION acts as the opposite of ITERATE. ITERATE is highly flux in color, texture, media form but perhaps not interpreted in vastly different ways. While participants experimented with different mediums (hand drawn, pastels, collage), there was an overwhelming series of micro-redundancies in different levels of introspection. RESOLUTION was a variation of media, produced by people who have more experience in their respective fields, understanding and dissemination more on the word resolution, rather than the theme in relation to the participant.



