

*Patent Model: Disaster-Proof Valley* pays homage to San Jose's status as the patent-generating hub of the US. What better way to celebrate entrepreneurship than to explore historical patent models, with their emphasis on revealing the inner workings of a contraption? My proposed project references the abstraction inherent to the technological realm; in this piece, specific geological features are subsumed and overridden by the abstract concept of "valley." Our region is subject to drought, fire, sea-level rise, earthquakes— and now, of course, a pandemic. I hope viewers find humor in the absurd proposition of a "disaster-proof" valley. This project champions humor and adaptability, both of which are crucial to long-term resilience.

The form of *Patent Model* is based on the tradition of origami. As a process, folding features prominently in contemporary technologies ranging from airbags to protein-folding in medicine. I opted to represent origami in linear form rather than planar form to emphasize the drawing quality and to allow the mechanical parts to be fully visible. Additionally, the open-frame design increases public safety.

The structure I am proposing is not kinetic, but it is articulated and changeable by a crew over the course of several hours. The four worm-drive gears will allow very slow adjustments ranging from the trapezoidal frames being flattened, to a vertically scrunched bellows effect, and everything in between. (Due to my sudden change of idea 48 hours before the deadline, specifics like the four-way tubing hinges have not been drawn out in detail.) I am proposing bronze tubing because of its potential for subtle and poetic color changes, and as a nod to Isamu Noguchi's sculpture gardens with their raked gravel. Dramatic shadows will be an integral part of the visual experience of the piece.

*Patent Model* is comprised of simple materials: bronze tubing, steel, a concrete platform approximately three feet high, gravel, and downward-aiming lights. I chose to site the project at Arena Green East in order to retain every one of the trees at Arena Green West. I am keeping my project low-profile and minimal for three reasons: I am a believer in art and architecture that integrates with its surroundings rather than dominating them; local environmental groups expressed concern about an immense, illuminated intervention into the riparian environment; I would prefer that more funding go towards general landscaping and long-term site maintenance of both the east and west sites.