

# Breaking Ground

**MARK A. ROEHRLE**

University of Wisconsin–Milwaukee

Innovation, experimentation and temporality – terms that resonate with projects designated as installations. Not quite architecture but also not art, these structures serve to provoke questions about material, construction and temporality. Once at the periphery of disciplinary discussions, installations now form a core component of current practice and scholarship. For installations, experience is the currency – with no assigned programming – the power of human agency changes the unprogrammed to one that has a purpose and function. Through these individual experiences public space is controlled and curated by the user.

Breaking Ground is a re-emergent type of site-specific, temporary architecture that elevates the experience of the users to see and reconsider an existing context while testing the phenomenal qualities of building materials and tectonics. Capitalizing on the 30th anniversary celebration at the Haggerty Art Museum that brought out of storage the original Keith Haring construction fence mural, Breaking Ground seeks to transform readily assembled materials like 2x wood lumber, plywood and polycarbonate panels into a new type of aperture: one for being viewed, viewing the sky, viewing others and for occupying a new ground—the tree canopy.

In 1983, Keith Haring was invited to paint a mural on the construction fence built in preparation for the ground breaking of Marquette

University's Haggerty Museum. This collaborative endeavor (students were allowed to prep the wall and infill Haring's linework) consisted of 24 4x8 plywood panels laid out to create an 8' high by 96' long canvas.

The overlapping of the two polycarbonate systems, one 8mm the other 20mm, becomes evident when the outer layer is relatively more transparent. The inner polycarbonate panels tower over the user when entering the space, establishing a datum at 9', then become railings at the other end. This expanding, horizontal datum accentuates the incline of the ramp and frames the sky. The transparency of the polycarbonate panels changes throughout the day depending on the sun and relative position/angle to the piece. The polycarbonate is simultaneously reflective, opaque and transparent.

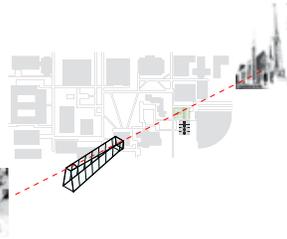
Breaking Ground served as a backdrop for an programming that included an improvisational dance piece inspired by the installation. The dancers, musicians, and audience interacted with one another and with Breaking Ground by engaging the pathways and landscape of the sculpture garden through changing elevations and layers of intimacy enhanced by the changing transparency of the polycarbonate.

# Breaking Ground

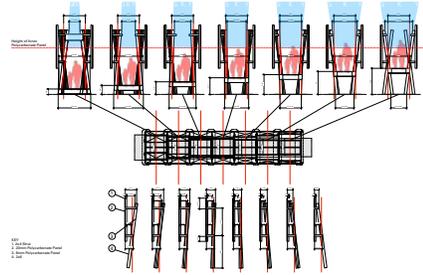
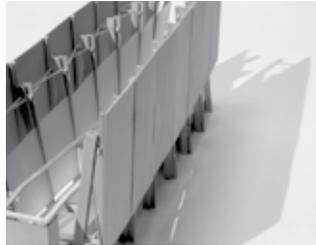
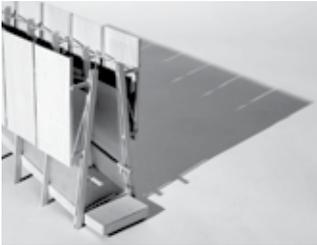
Marc Roehrlé + Mo Zell: bauenstudio

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In 1983, Keith Haring was invited to paint a mural on the construction fence built in preparation for the ground breaking of Marquette University's Haggerty Museum. This collaborative endeavor (students were allowed to prep the wall and install Haring's linework) consisted of 24 4x8 plywood panels laid out to create an 8' high by 86' long canvas.



The top of the inner polycarbonate panel is a constant datum 9' above the ground plane. As one moves up the ramp, these panels unfold and their relative height decreases until they become railings at the end. This expanding, horizontal datum accentuates the incline of the ramp and frames the sky.



Enso Collective created an improvisational dance piece inspired by the installation Breaking Ground. The dancers, musicians, and audience interacted with one another and with Breaking Ground by engaging the pathways and landscape of the sculpture garden through changing elevations and layers of intimacy.



The overlapping of the two polycarbonate systems becomes subtle when the outer layer is relatively more transparent. The inner polycarbonate panels lower over the user when entering the space, becoming railings at the top. The transparency of the polycarbonate panels creates a sense of depth, depending on the view and relative position to the piece. The polycarbonate is simultaneously reflective, opaque and transparent.

