

OVERPRINT

We once mapped the world to keep it—rivers folded into lines, forests pressed into symbols, people as fields of color. Mapping was a grammar of possession. Here, it borrows another grammar: breath.

Outside, a continuous mirror acts as a self-developing plate. Clouds and birdsong stitch across it; wind combs grasses into contours; a passerby pauses and longitude softens on the skin. The mirror draws no limit—it lends a shared skin where sky, plants, and bodies borrow one another's image: the world as its own cartographer.

A narrow slit leads within. Light lowers; hearing and smell rise. Charred wood holds resin, rain, and a faint sweetness of ash. Leaning planes grade from smooth to rough, composing a contour of touch. Each hand, shoulder, and breath writes subtle temperatures and runnels—hydrographs and isotherms the skin can read.

Outside records how the world passes through us; inside, how we remain in the world. Two sensitive maps stand back-to-back, endlessly overprinting—a temporary commons revised by weather, time, and strangers. We do not possess this place with lines; we enter its history with feeling, drawing an open meridian with plants, wind, and rain.

Built as bolted modules with recyclable frames and charred timber, the work travels on: timber becomes shade; mirrors, greenhouse reflectors. The atlas keeps breathing.

Suggested Plants



Gleditsia triacanthos



Acer spicatum



Betula papyrifera



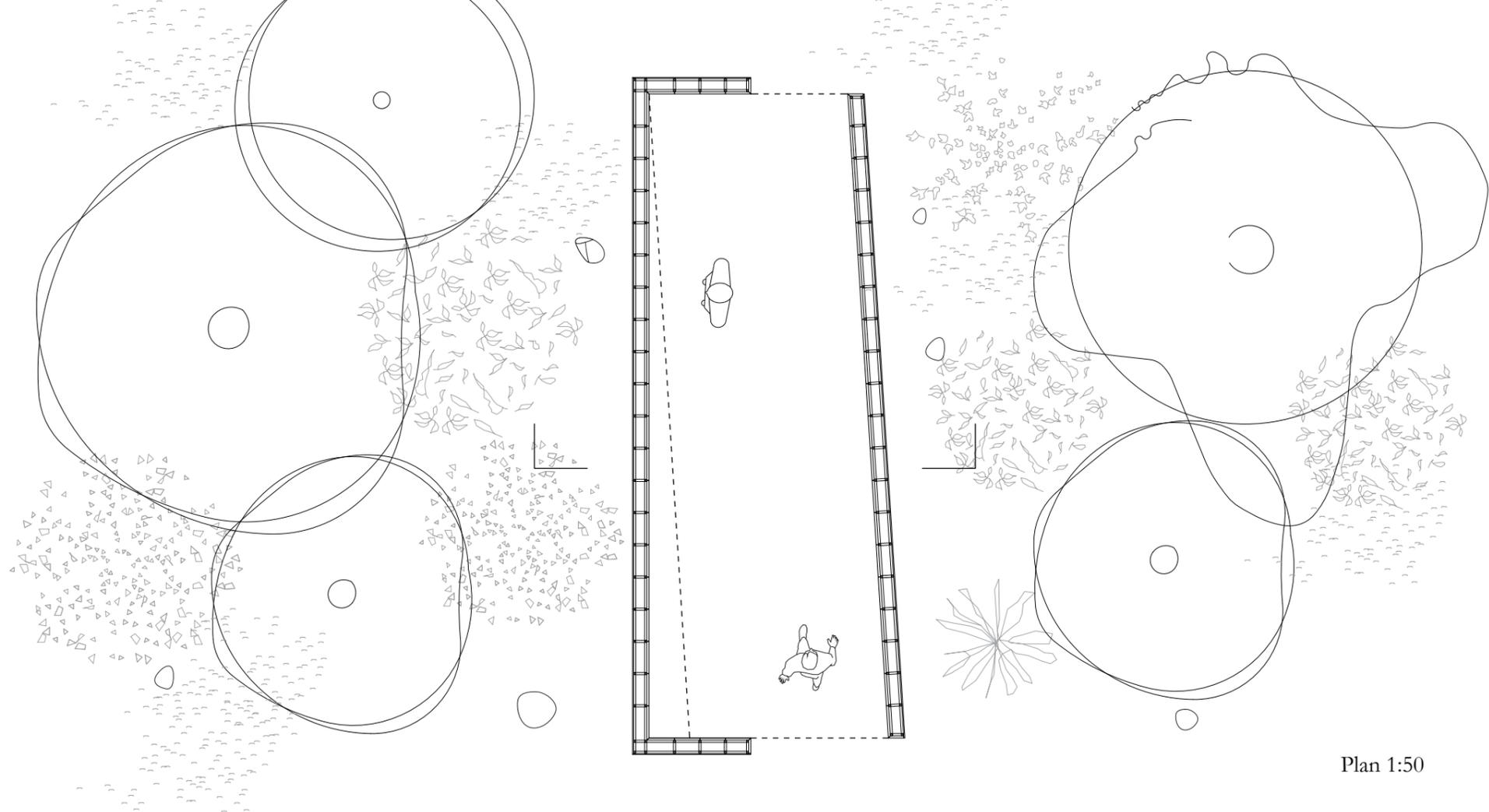
Matteuccia struthiopteris



Diervilla lonicera



Clethra alnifolia



Plan 1:50



Section 1:50

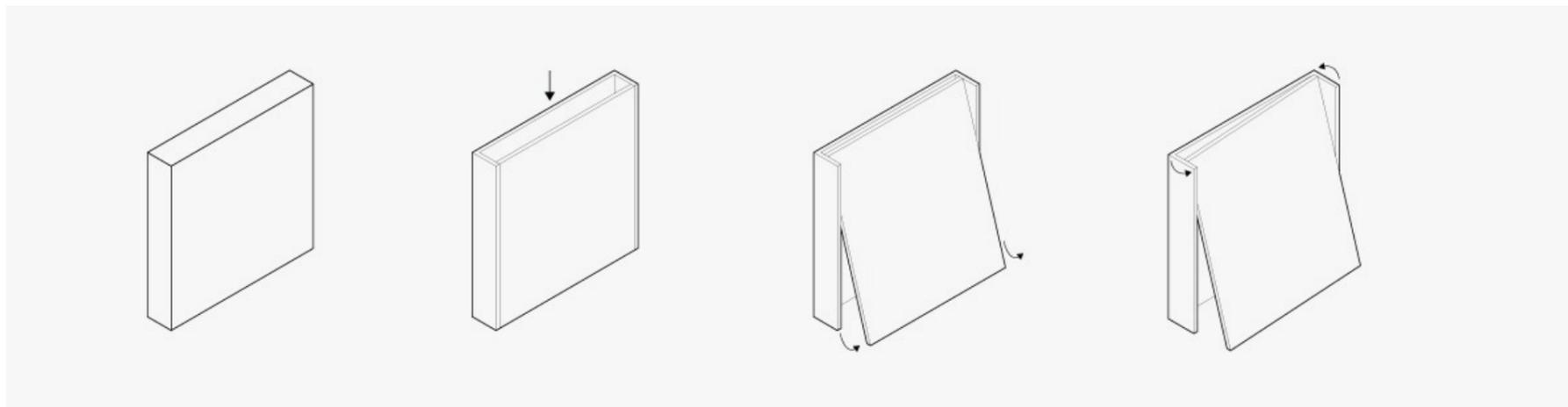
Exterior: Reflective



Internal: Feeling



Design Diagram



Detail

- 1. charred wood
- 2. light gauge steel frame
- 3. reflective cladding
- 4. elevated skirting

