A strong dichotomy exists between the factors of fluctuating natural orders apparent in the river, and the siting of the land by human historical and cultural influence. The installation exists as surface of influence between these forces. The form is informed by parameters of light, vista, material and process through a method of digitally folding and perforating sheets of steel to enable a self structuring membrane which rises and falls from the plateau edge. This edge is demarcated by a swatch of prairie grasses, rising and falling in their own cycle. A screen of 15 weathering steel sheets stretches for 63' across the boundary of the human order and the encroaching erosion of the natural realm.

From the initial generation of geometry pairings, well “adapted” pairings are spliced from the parent and “bred” with similarly fit geometries. The fit of these pairs is based on the relationships between the form and the desired criteria of reflection, screening and framing. To properly combine these pairings, several mutations occur (indicated in red).

The patterning ranges are developed by merging images of the river surface with tonal ranges that pair with the desired transparency of the metal surface. Water surface images were chosen for the non-uniform distribution of tone. Light tonal areas create small punches, while dark tonal areas create larger punches. The water composite image is rasterized in a half-tone patterning and converted to fabrication data with RhinoScript for CNC production.