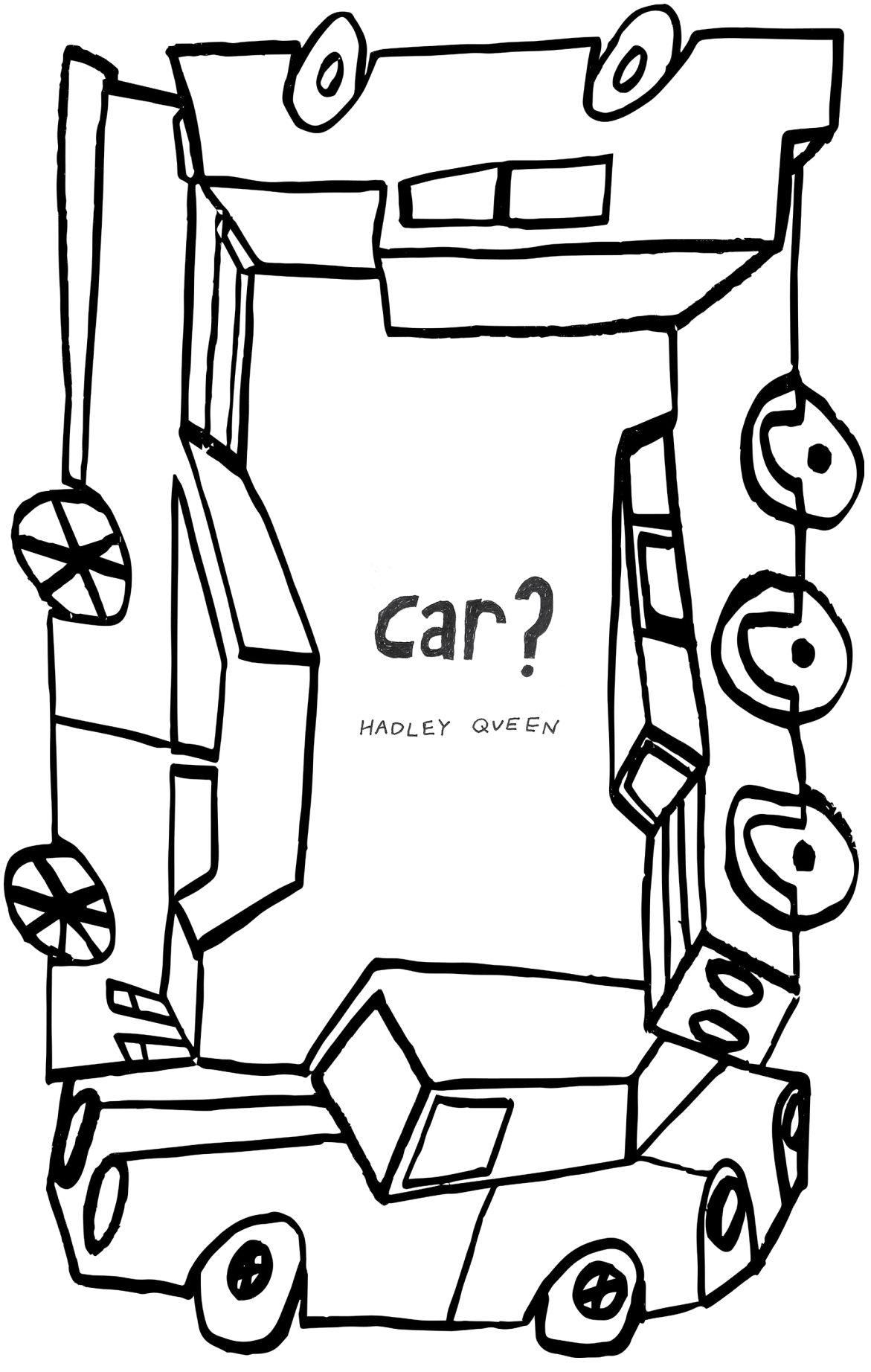
car?
HADLEY QVEEN

Vehicle
Noun

1. A thing used for transporting people or goods, especially on land.

Some vehicles appear to be a car. They may have fooled you. There are circumstances under which this deception is possible. It may be its outer appearance, it may be an event that occurred in the vehicle's presence. It is not, however, associated with a vehicle's cost.

Car?

1. ***A car creates its own space. Cars are a moment in time. Cars are the center.***

2. ***A car is a box. A box is not always a car. Boxes are constructed with well-defined edges, usually.***

3. ***Cars are ornamental and expressive.***

4. ***The following are not cars: emergency vehicles, mail trucks, food trucks, pick-up trucks, taxis, self-driving vehicles, tractors, bulldozers, semi-trailers, and RVs.***

1.

Often thought of as in-between, a pause, a moment of waiting. A car is quite the opposite. It creates its own space while aligning with that of the outside world (outside world being outside of the car); it exists both public and private. Nick Sousanis writes in Unflattening about imagination, "consider a door's dual nature, simultaneously a barrier and bridge." A car is a time traveling device.

2.

The car merges onto the highway and crosses three lanes of traffic until it enters the far left lane. The left lane is the fast lane, the passing lane. Soon, the car will drive through a tunnel. Atop the tunnel is a road perpendicular to the highway. This road is not a highway; it contains two lanes. Now, the car is in the tunnel. To the right of the tunnel's entrance was a green sign with white letters. The car is approaching an exit. Inside the tunnel there are sidewalks running along the far left and right lanes (sidewalks are not for cars). The car exits the tunnel and passes two lanes of traffic until it enters the second lane on the right. Each lane is separated by a dotted line, white paint on asphalt. Vehicles pass the car in the lane to its right. The car slows down. There is now a space between vehicles; the car enters the far right lane. The car takes a slight right and is now exiting the highway. The speed limit on an exit ramp is much slower. This exit curves to connect with a road (not a highway) that runs parallel. The road is elevated and cannot be seen from the highway. However, the highway can be seen from the road. The car is now stopped at a stoplight (the light is red). The light turns green, the car is still stopped, the vehicle behind it honks, the car moves forward. The car passes a dotted white lines painted on the asphalt and is now in the left lane. The car does a U-turn at the green stoplight. The car turns right into a parking lot and stops between two white lines painted on asphalt.

3.

The car is an extension of self, a form of escapism, and *imagination*. To drive is to be in control of your body while it moves through one space and remains still in another. To drive is to escape. Outside, It is to move from one place to the next. Inside, it is to escape to your own world. To drive is to imagine.

"Maria drove the freeway. She dressed every morning with a greater sense of purpose than she had felt in some time, a cotton skirt, a jersey, sandals she could kick off when she wanted the touch of the accelerator, and she dressed very fast, running a brush through her hair once or twice and tying it back with a ribbon, for it was essential (to pause was to throw herself into unspeakable peril) that she be on the freeway by ten o'clock. Not somewhere on Hollywood Boulevard, not on her way to the freeway, but actually on the freeway. if she was not she lost the day's rhythm, its precariously imposed momentum. Once she was on the freeway and had maneuvered her way to a fast lane she turned on the radio at high volume and she drove. She drove the San Diego to the Harbor, the Harbor up to the Hollywood, the Hollywood to the Golden State, the Santa Monica the Santa Ana, the Pasadena, the Ventura. She drove it as a riverman runs a river, every day more attuned to its currents, its deceptions, and just as a riverman feels the pull of the rapids in the lull between sleeping and waking, so Maria lay at night in the still of Beverly Hills and saw the great signs soar overhead at seventy miles an hour, Normandie 1/4 Vermont 3/4 Harbor Fwy 1" (Joan Didion, *Play It As It Lays*).

Note: to drive is to imagine. Imagining can take place anywhere, anytime.

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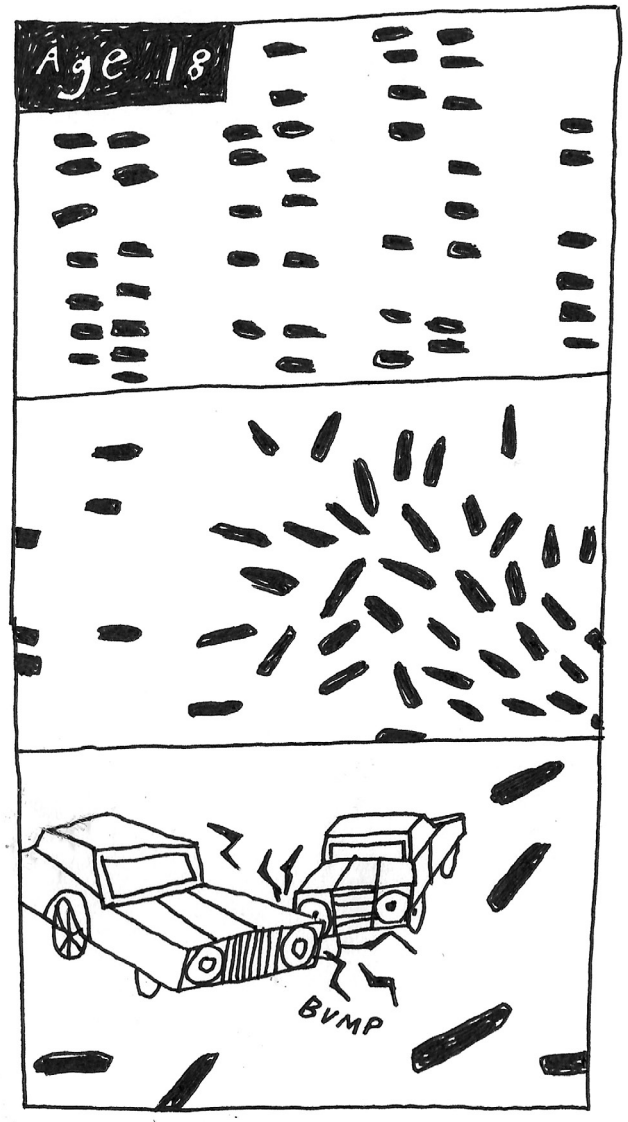
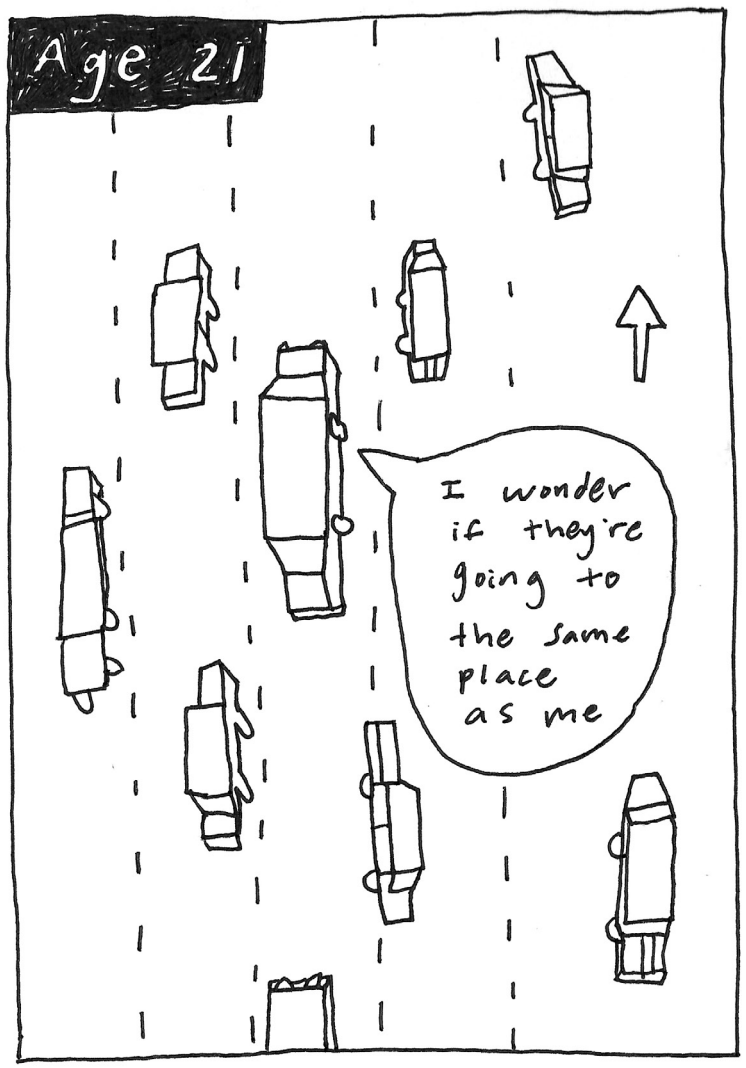
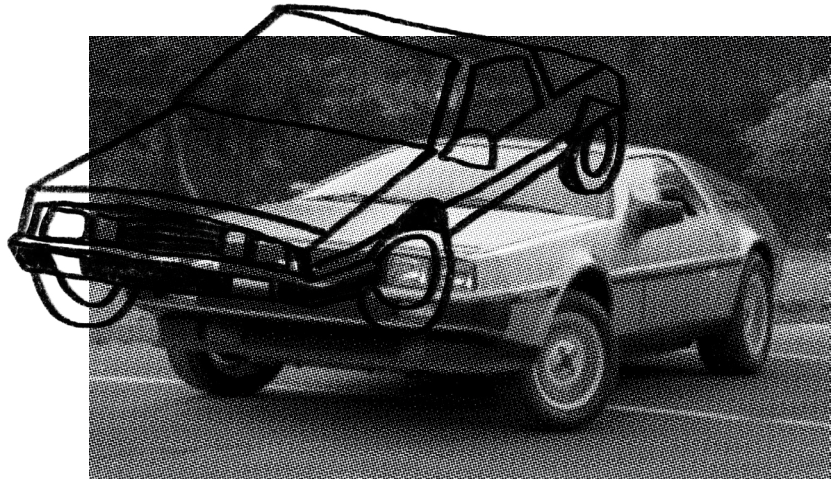


4.

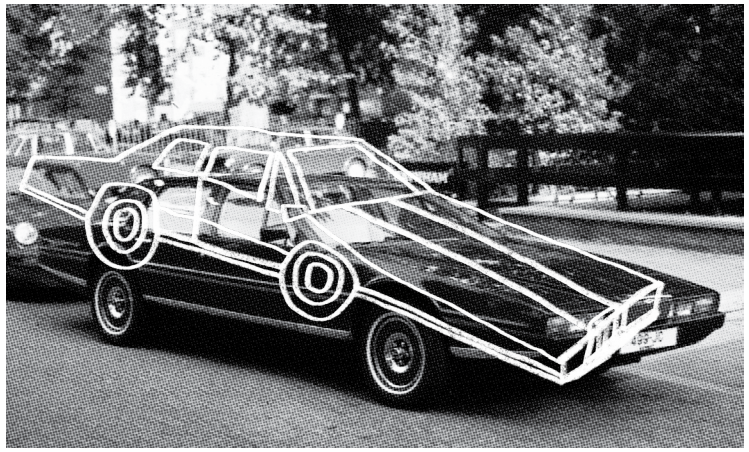
Car as a shell.


Age 21
I wonder if they're going to the same place as me

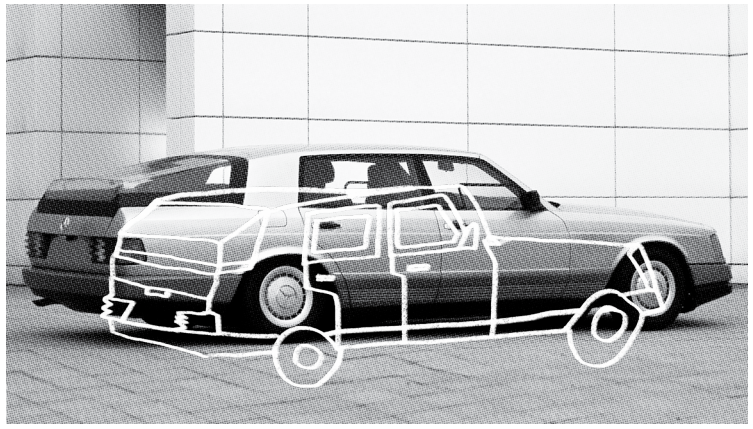
Diagnosis



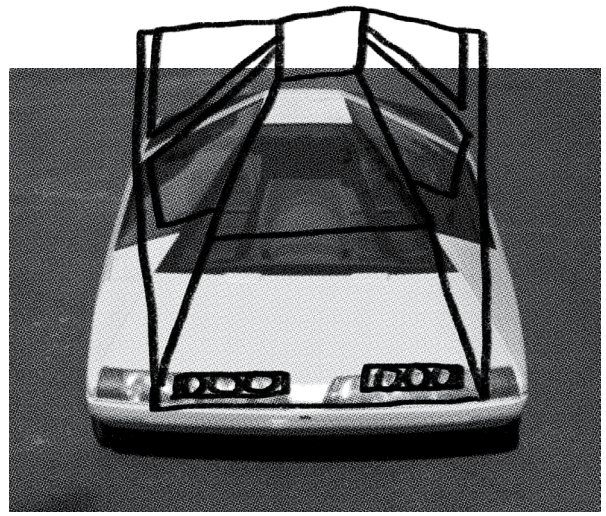
1982 DeLorean



1974 Aston Martin Lagonda



1981 Mercedes Auto 2000



1980 Citroen Karin

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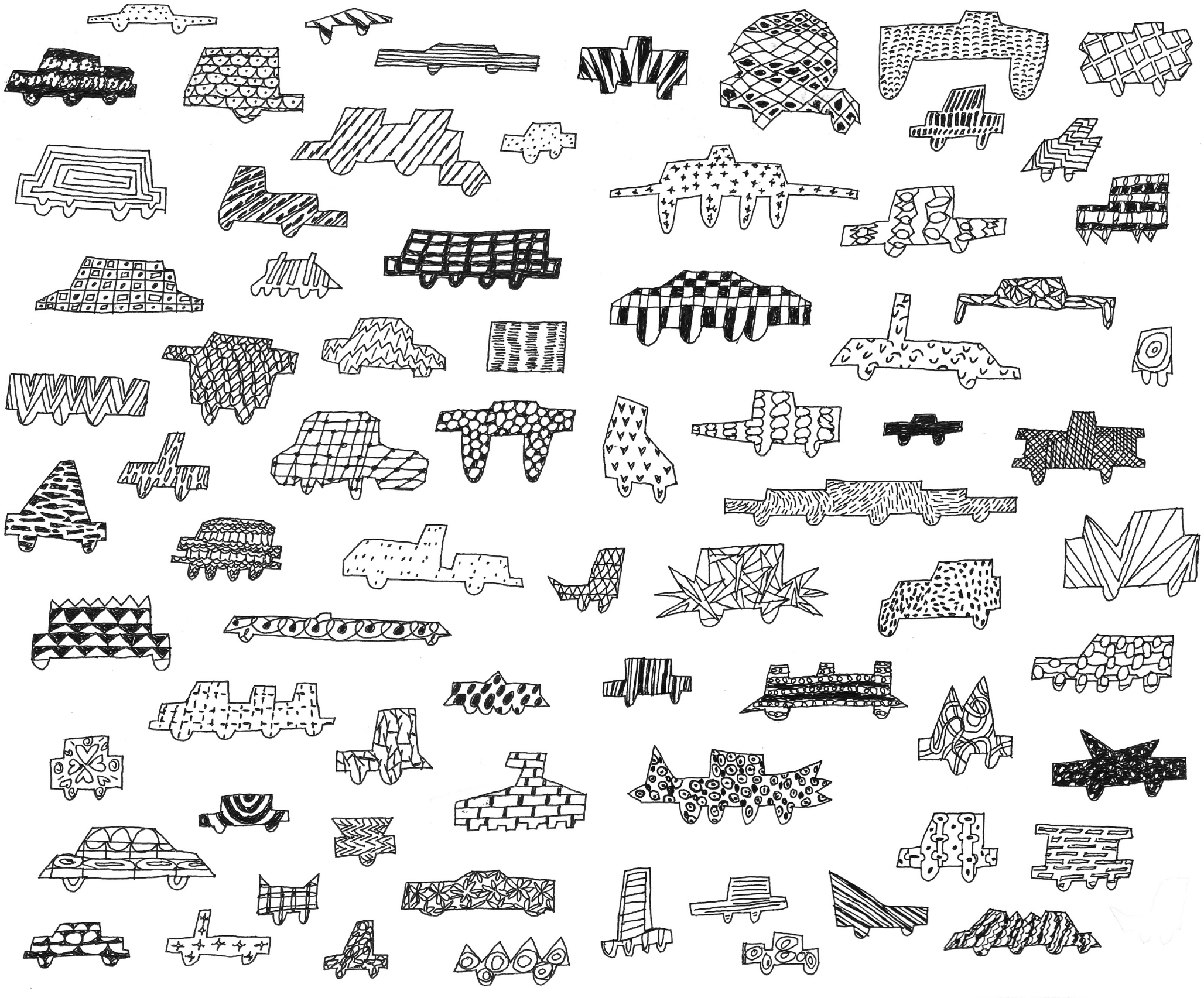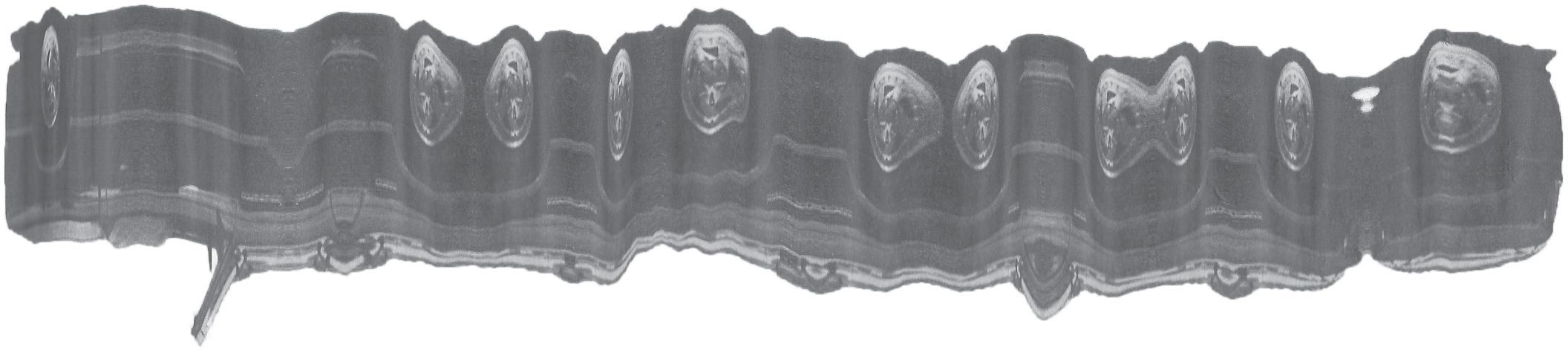
5. ***Anything can be a car. Not everything is a car. A car does not need to have four wheels.***