

The Client: Gauteng Provincial Government and the Blue IQ initiative:

The development of Newtown is one of ten projects under the Gauteng Provincial Government's Blue IQ initiative, which is responsible for the implementation of a number of infrastructure development projects in the province. The Gauteng Provincial Government's aim with this project will be to regenerate and revitalise the inner city of Johannesburg. Working with the Johannesburg Development Agency (JDA), a development agency of the City of Johannesburg, Blue IQ is contributing a total of R258 million towards the development of Newtown. The Newtown area had degenerated into a derelict slum in recent years, but its redevelopment is one of the most visible of the Blue IQ projects. The master plan for Newtown is for it to become a hub of cultural, artistic, and creative industries with a series of permanent cultural attractions and tourism draw cards. It will also become a thriving mixed-use retail, a residential area and a transport node.

Other Newtown developments underway include the construction of hospitality facilities as well as a state of the art security and lighting system. The Nelson Mandela Bridge, linking Braamfontein and Newtown, which was recently completed, and the M1/Carr street interchange on and off ramps will dramatically improve accessibility into the area.

The strategy of Blue IQ to attract a critical mass of people to the Newtown area, whether it is the local community or tourists, involves the creation of additional developments like a multi-media and film centre, a national craft and design centre, a science and technology centre and a new dance venue. The Dance Factory is currently the only dance venue operating in the area and as a result of the enormous demand for more performance spaces and studios, a new multi-functional dance centre is critical in satisfying this demand.

One of the most important aspects in attracting visitors to the area is increasing safety and security of the Newtown area in general. This will involve providing additional cleaning and upgrading of the public environment. The lighting of Mary Fitzgerald Square will further enhance the attractiveness of the area, but also contribute to the use of the inner city as a 24 hours a day destination.

Other interested parties: The Johannesburg Development Agency:

The Johannesburg Development Agency (JDA) is an initiative of the City of Johannesburg Metropolitan Council (CJMC), and has been established as a Proprietary Limited Company (Pty Ltd). Design work of the Johannesburg Development Agency began in March 2000, and its establishment was

approved at the City Council in October 2000. The City Council Mayoral Committee confirmed the establishment of the Johannesburg Development Agency in January 2001. The Gauteng Provincial Government is a key stakeholder in Johannesburg's regeneration efforts and major source of development finance to the Johannesburg Development Agency. (JHB Development Agency, 2002)

The vision of the Johannesburg Development Agency is to drive developments that will contribute to achieving Johannesburg's potential as the African World Class City – a city of prosperity, excellent quality of life and a wealth of cultural and economic opportunity. (JHB Development Agency, 2002)

The mission of the Johannesburg Development Agency is to initiate, promote and implement activities that lead to increased economic development in the city. As the focus for city policies on developing its target areas, the JDA and its partners will deliver a range of projects and programmes aimed at creating jobs and wealth for Johannesburg and its citizens. These activities are the 'products and services' of the JDA. The 'product' of the JDA will be the successful delivery of a project against its defined plan and objectives. The 'service' provided by the JDA will be the effective management of its programme of projects. The JDA will add value by linking efforts, integrating services to projects and programmes and, thereby, achieving true efficiencies.

The Johannesburg Development Agency's initial project portfolio and programmes fall into four defined groups:

- Special Activity Precincts: The development of the precincts at Constitution Hill and Greater Newtown will be flagships of the Johannesburg Development Agency's project programme in terms of their national and international profile, levels of public and private investment, and contribution to boosting confidence and image in the City Centre. The development the mixed-use development falls into this program.



Fig 1. The Blue IQ Initiative

- Urban Regeneration Projects: The widespread recognition of the need to revitalise the Inner City is evident in the recent production of the Inner City Spatial Development Framework (1999) and the City Centre Framework (2000). Both frameworks call for coordinated implementation, led by catalytic projects and targeted interventions. The Johannesburg Development Agency is above all the implementing agent to ensure that there is follow-through on priority actions identified in these frameworks. The development of Newtown as a successful urban environment will be directed by the Johannesburg Development Agency.
- Financial Instruments: The Johannesburg Development Agency will utilise a range of financial instruments to support its project and business enterprise activities. Co-operation with Business Arts South Africa will ensure the success of a new dance centre.
- Support Programmes: The Johannesburg Development Agency will implement a range of programme activities that provide support projects and help create a more developmental environment for investment in its target area. These include project marketing, public and community relations; strengthening the development environment and business support; encouraging environmentally sustainable development.

The projects and programmes of the Johannesburg Development Agency will be detailed in an annual work plan, in line with the business plan that will be adopted by the Johannesburg Development Agency Board. This mechanism ensures that City of Johannesburg Metropolitan Council has the opportunity to influence Johannesburg Development Agency annual programmes, and ensures oversight and accountability on performance.

International experience over the past 20 years shows that cities are actively pursuing growth strategies through development agencies and joint coalitions between the municipality, local business leaders, developers and other relevant stakeholders. A city must actively be involved in creating the conditions for growth. One form of this active involvement is the creation of particular agencies like the Johannesburg Development Agency to initiate and facilitate growth.

The Johannesburg Development Agency is able to use technical expertise from the City of Johannesburg Metropolitan Council and other organisations via service level, agency and other agreements. The agency also has access to an outsourced pool of technical assistance or specialists on a term contract basis. This will enable the Johannesburg Development Agency to put together 'fit-to-purpose' project teams. Specialist areas include:

- Planning/architecture/urban design.
- Quantity surveying
- Legal.
- Marketing/communications.

- Transport planning
- Finance and accounting.
- Property management and development.
- Cultural, heritage and creative industries specialists.

This pool comprises a pre-qualified list of contractors in each of the listed areas, drawn up against progressive procurement principles as well as technical merit. The pre-qualified list will be reviewed annually. The Johannesburg Development Agency has the power to appoint pre-qualified contractors for any work without having to go through a full-fledged tendering process each time a service is needed.

Blue IQ Means Business Week and Business and Arts South Africa:

Blue IQ has established a business outreach programme: the Blue IQ Means Business Week. The week is aimed at collaboration between government and business to drive Gauteng's economy forward. During the week Blue IQ presents in detail the many investment opportunities to local and international business available in the Newtown project. Public Private Partnerships become the main drivers for achieving Blue IQ's goals. Blue IQ presents a product in the hope to create a long-term relationship between a business and a Blue IQ project.

Business and Arts South Africa (BASA) supports the Gauteng Provincial Government's and the Johannesburg Development Agency's plan to use the arts as a tool for urban regeneration. BASA came out in the support of the Gauteng Provincial Government's plan to build a broad arts, culture and entertainment arc, stretching from Braamfontein to Newtown. BASA was launched in 1997 to develop and promote sustainable business-art partnerships that would benefit communities. Its patron is Thabo Mbeki. The organization has members like BMW, Primedia, Airport companies, Anglo American, Vodacom, MTN and KPMG.

The arts can present a viable and effective communications tool for business. Arts sponsorship can form an integral part of marketing or promotional strategy. The arts can increase awareness of a brand or enhance corporate image. The arts also have a capacity to sustain associations over the long term. The more a company engages in a project over a sustained period, the greater the value extracted. The members of BASA will be responsible for the funds needed in the utilisation of the building. Apart from money gained from performance spaces and studios rented out to companies, these members will contribute to the up-keep and running of the building.

One of the strategic programmes of the Blue IQ Means Business Week will be the Blue IQ Smart Young Minds Challenge aiming at encouraging Gauteng school learners to contribute and participate in the creation of a smart province. Students who qualify for the courses presented at the centre will be nominated by their teachers and "adopted" by the members of BASA, who will give the student a bursary. Underprivileged students gain the opportunity to follow careers in professional dancing, choreography and stage design.

European Union:

The project will receive substantial funding from the European Union as part of the European Union's Programme for Reconstruction and Development in South Africa. Sustainability and replicability are the main guiding principles behind the European Union's investment in the project. The focus is therefore on providing commercial infrastructure as well as much needed social facilities such as schools, sports fields, administrative facilities and community halls. At the same time European Union-funded projects are delivering capacity building, skills training and support programmes, thus creating opportunities for residents to enter the job market or establish their own businesses. These are the main reasons why the European Union will fund a project like this, because this project lends itself to providing these much needed opportunities for Johannesburg's citizens.

The users:

Johannesburg CBD has people: It has 217 000 residents in 37 000 dwelling units, 800 000 commuters enter the city every day, and 300 000-400 000 migrant shoppers visit the city each year. (City Development Plan 2001/2003, 2002) The function of a building should integrate the various sectors of a community surrounding it. A rich diversity, not only in users, but also in function of the building should be created.

To achieve this diversity in utilization, the building needs to function as a community centre of sort that cater firstly for the immediate and direct users of the area. Performances, festivals, exhibitions, classes and outreach programmes will be available for each and every person who has a passion for dance and the performing arts, not only for rich people living in upmarket suburbs, who can afford the tickets bought at a typical formal theatre, but also for the simple man walking the streets of the city. The goal is to provide a 'drop-in-theatre' service. A range of events and activities will be created at low cost. This diversity in users will ensure a rich, innovative cross-cultural environment where people of every race, creed and culture will come together to

celebrate the art of dance, whether as an observer or a participant. Such a project that celebrates South Africa's cultural diversity will also provide a service as a tourist attraction to the global society.

Various integrated activities involving rhythm and movement will be held at this multi-functional centre, from performances in informal and unusual settings, to programmes involving the youth, adults, the elderly and the disabled. Performances will be held inside and outside the building, integrating the public environment with the functions inside the building and drawing people in from the street to participate in the activities. Students will attend short courses in dance and choreography, with the provision of dance studios, an internet cafe, student housing and education centres. Adult education classes and recreational dance classes will be held as evening activities. Dance performances should not only be undertaken by the young, fit and able-bodied: special programmes will be held for the disabled and the elderly. People must be given choices and be free to come and go as they please with no interference or constraint.

The utilization of the building should also not only be diverse in users and function but also in the times of utilization. The uses in the building would be of such a nature that it would facilitate a 24-hour use of the public environment. During the day time most town centres are busy and crowded; people feel a sense of each other and their own visibility, yet by 6pm it all seems to disappear. What should be among the most vital meeting places in our cities after dark, are uncared for and disliked by their users. Streets and public places are places of assault, fighting, drunkenness and theft. The majority of people find them very threatening places, particularly at night. Such areas have to be policed, regularly, otherwise they simply are not safe for those who are obliged to be there. During the day city streets are full and lively with people. People feel more safe and secure even if they are among strangers. A mix of uses active during after dark hours is essential to attract a variety of users to the area and to ensure liveliness and therefore safety. Public safety is then kept by the mass of people using the public environment and not the police. A well-used street is also likely to be a safe street.

Dance:

So much of our universe is in motion. In outer space, planets circle the sun, our own planet, the earth, turns upon its own axis a pattern of motion that is repeated within each atom, where spinning electrons circle a nucleus of protons and neutrons. In this cosmos of perpetual motion, our bodies naturally and instinctively react to situations through movement before we verbalize a response. We shrink with fear or throw up our hands in surprise. Life itself is movement.

No wonder then, that one of the oldest of the arts is the art of movement dance. Rhythm is a fundamental of dance. We might say that movement plus rhythm equals dance. [Barniel, 1987:89] The impulse to dance, to express emotion through movement dates back from the very beginning of man's existence on earth. From the earliest times man has used language as his basic form of communication, a system whereby words have a meaning understood by all within an ordered grammatical framework. The failure of words to express certain meanings has led to the development of non-verbal communication systems whose purpose is to assist and extend comprehension of aspects of experience. The performance art and music each extend our understanding of the world in ways not possible with language. Architecture also gives meaning to aspects of life that cannot adequately be conveyed by words. It may even have been the first means of communication.

Dance's origins are rooted in the prehistoric past, far long before dance grew to be a complex art. Early man took pleasure in swaying, turning, stepping, and stamping rhythmically. Aware of the movement of the powerful forces of nature, early man moved in ways he hoped would appease those forces or give him power over them. Hunters danced before pursuing their quarry, warriors danced before battle, tribes dance to exorcise evil spirits and to propitiate the gods. There were dances to bring rain, dances to celebrate the harvest, dances of birth, puberty, marriage, and death.

Each of the world's great civilizations has produced its own dances. In one sense, all have been similar, since all have made use of the body in motion. Dance forms have varied enormously from culture to culture because the bodies can move in so many ways. Dance is depicted in the earliest paintings and sculptures, but only in static poses. We can only

imagine how the dancers moved from one pose to another.

Dance is movement that has been organized so that it is rewarding to behold. The craft of making and arranging dances is called choreography. Out of all the possible movement combinations that exist, the choreographer selects, edits, heightens, and sharpens those he thinks are suitable for his specific purposes. The gestures in some dances may refer to specific emotional states and their sequence may tell a story. Other dances tell no story, but instead present beautiful images of people in motion. Because dance can assume so many guises, the viewer should regard each dance he sees with fresh, unprejudiced eyes. All dance styles are not alike, and some, to the uninitiated, may look decidedly odd.

Dance can exist in its own right without any musical accompaniment choreographers sometimes create ballets, which are performed in silence with the dancers creating their own rhythm which dictates the structure of the work. Some dances are set to sound effects or to literary recitations. Similarly, scenery and costumes may contribute to a work's effectiveness, but some dances require nothing more than simple costumes and a bare stage.

The fundamental appeal of all dance performances is that of seeing everchanging shapes. Dancers inhabit space and time simultaneously, and the interest of a dance derives from the space they use and the time they take, from the positions of their bodies, from their energy, dynamics, and the way their steps are rhythmically organized into units of effort and rest. [Anderson, 1974:9] Dancers may cover great territory or huddle in a corner. They may run, leap, turn, dart, glide, or amble; their movements may seem light or heavy, large or small, taut or slack, quick or languid.

From all this activity and interactivity the dance is born. Whether it tells a story, preaches a message, or conjures a mood, dance communicates because it prompts a response within us. Dance is not simply a visual art, it is kinesthetic as well: it appeals to our inherent sense of motion.



Fig 2. FNB Dance Umbrella, 2003.



Fig 3. FNB Dance Umbrella, 2003.

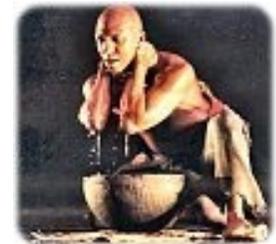


Fig 4. FNB Dance Umbrella, 2003.

Dance in Johannesburg:

Dance can be seen as a universal language that brings together people of every race and culture. In South Africa many of the barriers of apartheid legislation have fallen and the old form of government disappeared. A new crises of identity has evolved which allows space for intense debate and the flowering of new innovative and creative by the people of the post-apartheid culture. South Africans dance to express their bitterness, frustration and hope for the future. South Africans stands at the dawn of a new multi-cultural society where black Africans borrow European movements, the white South Africans borrow black African movements. Ideas are borrowed from a variety of influences, but it gets filtered through the personality and the temperament of the person who is making the work. Movements from other cultures are adapted and transformed through this process to produce a uniquely South African dynamism.

From *gumboot* and *gumba-gumba*, to township jive and *lang-arm* in the suburbs, Johannesburg has a fusion of different dances. Contemporary dance of South Africa can be seen in a variety of dance projects, like the FNB Dance Umbrella Festival and the Vuyani Dance Theatre Project.

The FNB Dance Umbrella is a celebration of dance, which captivates the attention of dancers, choreographers and audiences across our country. Five years ago the FNB Dance Umbrella commissioned up to ten South African choreographers to premier a new work during the festival. Over the years the FNB Dance Umbrella has provided a platform for young dancers, bringing audiences innovative dance works, which reflects the many cultures and traditions of South Africa. This dance explosion is usually held at venues like The Wits Theatre, The Dance Factory and the Nelson Mandela Theatre. Partners of the Festival who makes this event possible is, firstly, First National Bank. Others include The French Institute of South Africa, The British Council, Pro-Helvetia and The Royal Netherlands Embassy.

Various artists formed part of the FNB Dance Umbrella 2003. One of these is the Siwela Sonke Dance Company

from Durban who performed the intriguing piece named *Cityscapes*. The piece portrays the idea of architecture and public spaces that are redolent with the imprints of people accumulated over the years. Spaces shape the movement of people who in turn shape those spaces. *Cityscapes* introduced a new kind of performance artist emerging on the dance scene. Once they were called buskers - the guys wailing Bob Marley tunes on street corners. They are the traditional white-faced mimes that get under your feet while you're trying to shop. Their floppy hats lie on dusty pavements filled with a few coins. Now they are called 'site-specific contemporary dancers'.

Cityscapes were especially designed to take place in several locations in the urban environment. The first performance in the *Cityscapes* series began on February 2 at the Oriental Plaza in Fordsburg, Johannesburg. [Krouse, 2003] It was a Saturday morning the first Saturday of the month and there was shopping mayhem. This leg of *Cityscapes* was about the different strata of individuals found in a place like the Oriental Plaza: waiters, shoppers, security guards and parents with kids. Dressed in white, with white faces, they danced in unison with little reverence for the space they invaded. This was dance about the moment. The security staff hassled spectators, keeping them behind makeshift barricades. Unwittingly, they had become integral to the power play in this city showcase.

A public space is rich with aesthetics, or non-aesthetics. There are points of tension there quite different to what you get on a clear stage inside a theatre with cushioned seats. This new dance mode is about taking theatre to the people, in places where the public feels comfortable and where they are not alienated by a formal stage performance but where they become an integral part of the performance itself.



Fig 5. Dancer from the *Rhythm Blues* production at the FNB Dance Umbrella, 2003.



Fig 6. Dancers from the *Tales of the Mud Wall* production at the FNB Dance Umbrella, 2003.



Fig 7. Siyanda Duma from *The Siwela Sonke Dance Theatre* in *Cityscapes*.

Other artists who played a role in The FNB Dance Umbrella were companies like The Agulhas Theatre Works, Tribhangi Dance Theatre Company, an Indian dance company, The Lebohang Dance Project, The Tumbaka Dance Company from Zimbabwe, The Fantastic Flying Fish Dance Company from Durban, The Jazzart Dance Theatre from Cape Town and the Flatfoot Dance Company also from Durban. International companies included The Union Dance Company from England and The Phillippe Saire Dance Company from Switzerland.

The Vuyani Dance Theatre Project is another showcase for all kinds of emerging talent. Gregory Vuyani Maqoma founded the Project in 1999. [Hogg,2003] A few of this choreographer's works have been performed at major festivals in Europe. The work that the company produces is a fusion of African contemporary urban styles, music and culture with European contemporary forms.

This company aims at producing work which questions and challenges society values. The performances deal with various themes, which are of concern to young people. The Project combines in a dynamic and theatrical way the many cultures, backgrounds and tastes that enrich South Africa. The company is made of creators and dancers from diverse cultural backgrounds, hence the emphasis on personal artistic development of individuals.

The FNB Dance Umbrella and The Vuyani Dance Theatre Project are only two of many successful attempts to establish a unique culture of dance in South Africa. It is surely going to take a lot to revive downtown Johannesburg into a cultural hub the money is in Sandton and the high walls people surround their homes with show just how nervous South Africans are about the city. For many years, scepticism and negative misconceptions have stunted the potential of Johannesburg's run-down Newtown area. Newtown still remains a vibrant place with a lot of locked-up potential. With the plans of the Johannesburg Development Agency, the Blue IQ

Initiative and the talents of our South African people, this inner-city region can be developed into a hub of creative activity.



Fig 8. Dancers from *Moving Cities* at FNB Dance Umbrella, 2003.



Fig 9. Dancers from *Black Man White Balls* at FNB Dance Umbrella, 2003.

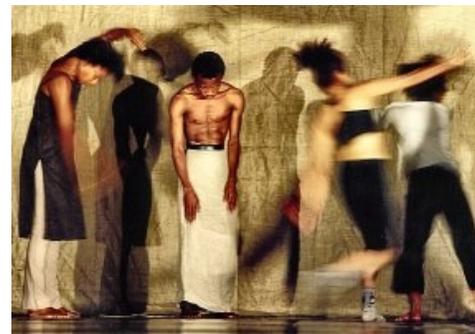


Fig 10. Dancers from *Black Man White Balls* at FNB Dance Umbrella, 2003.



Fig 11. Dancers from *Moving Cities* at FNB Dance Umbrella, 2003.

Visual Form Dynamics:

Form

to give shape, to take shape.

dynamics

the science dealing with matter in movement.

[Alswang and van Rensburg, 1986:323 and 255]

One of the meanings given to the French word *forme* is 'manner of acting or expressing oneself' [de Saumarez, 1976:14] About the dynamics of form Maurice de Saumarez has written:

'The simplest unit, a spot, not only indicates location but is felt to have within itself potential energies of expansion and contraction which activate the surrounding area. When two spots occur there is a statement of measurement and implied direction and the 'inner' energies create a specific tension between them which directly affects the intervening space.

A line can be thought of as a chain of spots joined together. It indicates position and direction and has within itself a certain energy, the energy to travel along its length and to be intensified at either end, speed is implied and the space around it is activated. In a limited way it is capable of expressing emotions. A thick line is associated with boldness, a straight line with strength and stability, a zigzag with excitement.

Horizontals and verticals operating together introduce the principle of balanced oppositions of tensions. The vertical expresses a force which is of primary significance gravitational pull, the horizontal again contributes a primary sensation a supporting flatness; the two together produce a deeply

satisfying resolved feeling, perhaps because they symbolize the human experience of absolute balance, of standing erect on level ground.

Diagonals introduce powerful directional impulses, a dynamism which is the outcome of unresolved tendencies towards vertical and horizontal which are held in balanced suspension.'

Linear systems create opportunities along axis. The use of an axis allows for repetition and the development of rhythms. Movement becomes an important component of the specific linear form that is generated.



Fig 12. A line is a linked series of spots.

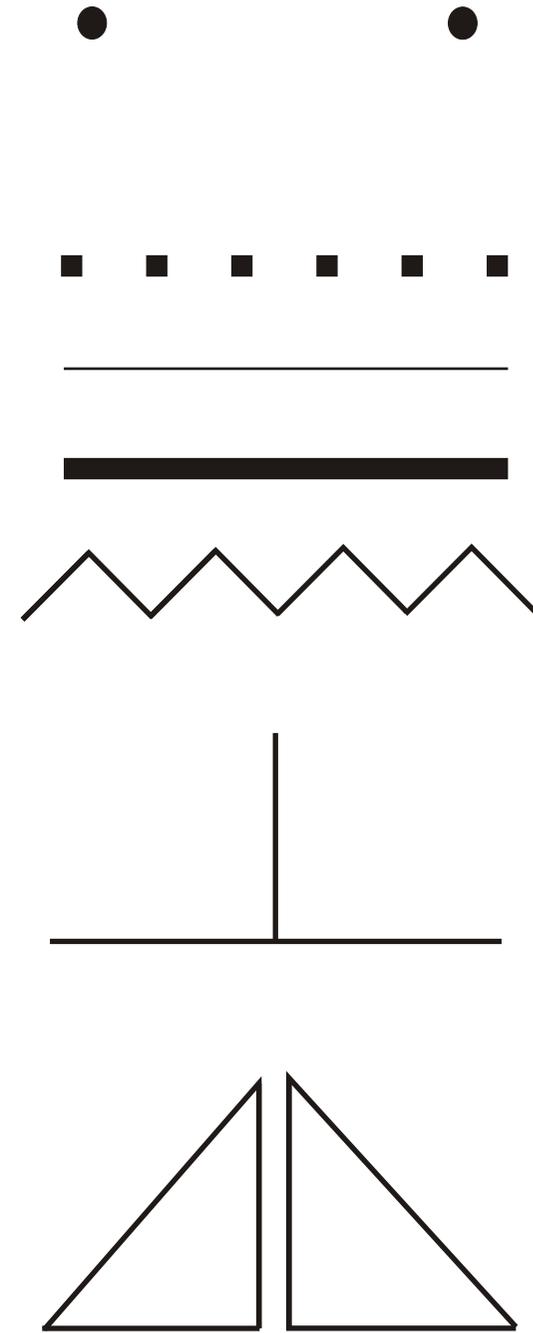


Fig 13. Elements of visual dynamics.

Rhythm:

'When we observe human movement we can notice first of all its regular change. It is a change between waxing and waning of the manifestations of force between tension and release which extends and contracts, lifts and sinks the body, which subjects all movement to a kind of pulsation, to breathing.' [Maletic, 1983:94]

Rhythm is universal in human physical experience, from the conception of the fetus to the final stillness of death. This is an instinctive and unconscious impulse: in the timing of the pulse, breath, peristalsis or the functional action of limbs. It is said that dancers base their measurement of rhythm on their own innate or natural rhythms.

The word rhythm is derived from the Greek *rhuthos* and *rheo* meaning to flow. Rhythm means 'a particular way of flowing'. [Goodridge, 1999:42] Rhythm is a patterned energy flow of action. [Barba and Savarese, 1991:211] Theatre, drama, dance, art, ceremony, ritual and architecture are related forms of art, which involve related basic principles of rhythm. Each of these is a totality, which uses a combination of energy, space and dynamics with time elements, in particular environments. These elements do not exist in isolation, but work together to create a whole.

'I have found among my papers a sheet . . . in which I call Architecture frozen music.' [Amis and Rose, 1989:15]

One could not better define the sensation produced by music and rhythm than by saying that it is identical with that evoked by the contemplation of the interplay of architectural forms. Goethe completely understood this when he called architecture petrified music.

Repetition of similar or varying elements in a

design tend to set up a visual rhythm, a particular beat, marking the movement of the viewer's eye across a surface. Figures or elements tend to be picked up as pulsations, intervals between them as pauses.

There are basically three kinds of visual rhythm. The first is a kind of staccato rhythm which can visually be seen in a picket fence or heard in a piece of music in which all of the notes are of the same duration, equally spaced and accented. The second type of rhythm is a flowing rhythm where lines are more continuous and curving suggests a more flowing rhythm, with gradual crescendos and decrescendos. A visual example is the contours of a plowed field. The third type of rhythm is a more syncopated rhythm built on variations in the repeated figures and in the intervals between them. An example is the large stepping-stones used in a Japanese garden to conduct people through the sensual experiences of the garden in an informal, erratic rhythm. Normal walking is deliberately interrupted to suggest pauses for contemplation of the surroundings.

'Rhythm will, I believe, soon be proved to be the ultimate building block in not only personality but also communication and health . . . the rhythm of a people may yet prove to be the most binding of all forces that hold human beings together.' [Hall:1983:170]

Rhythm is part of the world we live in every day. It forms an integral part of each aspect of our lives. If we feel as if the forces of division and disintegration threaten any aspect of our world during troubled and disturbing times, perhaps rhythm may be summoned to our aid to nourish integration with its unifying potential.



Fig 14. Performers in *Southern Comfort* at FNB Dance Umbrella, 2003.

Rhythm and movement as a visual representation:

The concept of rhythm and movement is a conceptual tool. When we use this tool and assorted technology to examine it, we can arrive at another level of process description'. [Byers, 1972:9]

Notation systems are used when certain aspects of rhythm and movement need to be put on paper. There are detailed notational methods designed to record dance movements precisely. Track drawings were used during the seventeenth century in Europe to record the special rhythms of elaborate floor patterns of royal court dances. Feuillet's decorative track system expressed the grace of the dances in an eighteenth century ballroom.

Contemporary choreographers frequently use track notation in the form of free-style drawings to record ideas. Dana Reitz states: '(drawing) is a tool that allows me to see, outside of myself, the direct result of performing a rhythm as I hear it, without trying to copy a completed shape or even to predict one'. [Schwartz, 1982:56] Such a graphical presentation of a rhythm or movement gives an immediate impression to the reader of the scale, shape and span of an event.

Landscape architect Lawrence Holprin explored the possibility of devising a graphic notation system for tracking kinetic environments whether street or stage. His system makes use of frames as in film, and 26 basic symbols to indicate features of the landscape: structures, moving objects and other geometric components. Architects are concerned with the movement of people through their building spaces contained by static elements. Architects like Zaha Hadid and Bernard Tschumi deal more demonstratively with motion.

Many notational systems place the indication of the moving figure parallel to the music, which read from left to right horizontally. Figure 19.

Bayer [Goodridge, 1999:19] suggests rhythm is basically an emotional force with alternation of storm and calm,

and concludes what each and every aesthetic object imposes upon us, in appropriate rhythm, is a unique and singular formula for the flow of our energy. Bayer brings dance and pictorial presentation together and states that the understanding of a work of art, whether performance art or architecture, lies in understanding its rhythmic construction. 'We understand a work of art correctly then, as soon as we perceive it correctly in the rhythmic formal sense, and as soon as we feel its true emotional content through this formal perception {Goodridge, 1999:67]

Laban's system comprises of the use of abstract symbols (known as Kinetography or Labanotation).

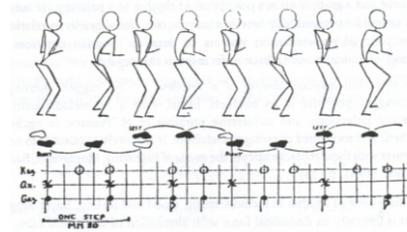


Fig 17. Notation system with musical notation.

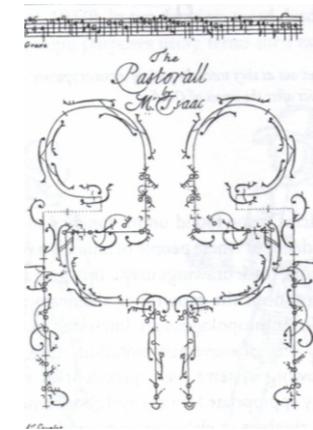


Fig 15. Feuillet's decorative notation system.

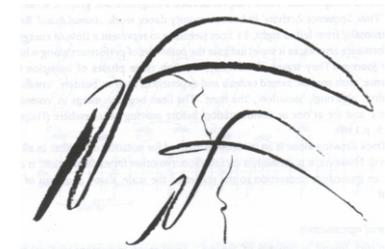


Fig 16. Drawing by choreographer Dana Reitz.

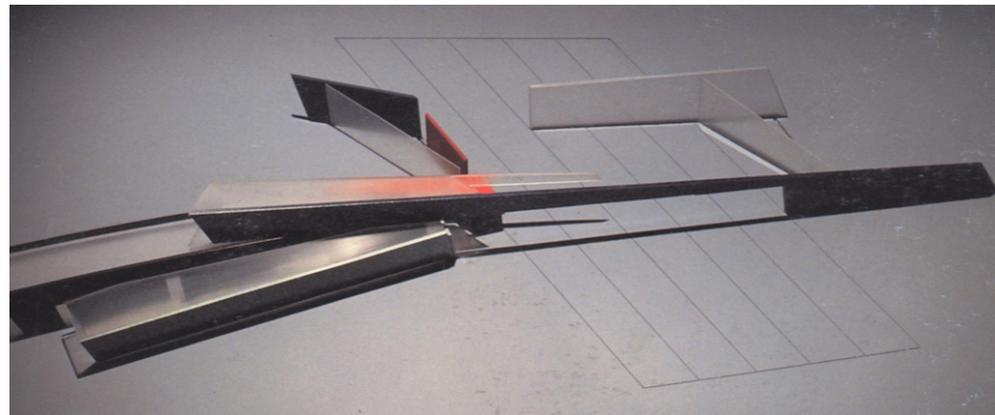


Fig 18. Work by Zaha Hadid.

This system is complicated and utilizes a vertical stave, which is read from from the base, with bar-lines to indicate metrical division of time and symbols to represent different body parts. Other methods of movement notation include the use of abstract signs, boxes, graphs and charts. Valerie Hunt's movement behaviour scoring method includes 'patterns of energy' as well as 'shape rhythm's rhythm in movement with four headings: burst (explosive), sustained (smooth, continuous), undulate (wave) and restrained (irregular), with three degrees in each.' [Goodr]

Kubik devised a frame-by-frame system of movement notation to describe the action of Angolan boys' initiation ceremonies in South Africa [Goodr:1999:98]

The work of Rudolf Laban: time and rhythm in human movement:

Rudolf Laban, the Hungarian-born choreographer, has investigated the significance of movement in the life and dance of our times. Laban made an in depth study of movement phenomena and of factors generating them. Movement therapists, choreographers, dance notation and movement teachers are familiar with the work of Laban.

'Rhythmic movement is the basis of play and art . . . The actor on the stage shows in his rhythmic movements a great variety of efforts which are characteristic for almost all shades of human personality . . . In watching dancing, our interest is focused upon the visible efforts forming the rhythm expressed by movement. In a similar way we can discern the rhythm in the efforts of any working person . . . We can gather the meaning of a movement and though it seems difficult to express it in exact words, rhythm conveys something by which we are influenced; we may be excited, depressed or tranquillized.' [Goodridge, 1999:129]

Laban gave rhythms names like 'wild or soft' and 'frightening or appeasing'. By naming rhythms we give a general idea of the mood they evoke. The experience of architectural space and form also evokes emotions in people. Many of us feel dwarfed by a giant cathedral, or gigantic like Gulliver among the Lilliputians when confronted with tiny objects that have been greatly scaled down from their normal size.

Laban distinguished four motion factors common to all movement as '**weight**', '**time**', '**space**' and '**flow**'. [Goodridge, 1999:131] All are present to a greater or lesser extend in any movement. These aspects can also be applied to architecture. They are used quantitatively in movement and not in isolation: Weight, as a measure of strength or use of muscular energy. The range of expression is from strong and powerful to delicate or gentle. One element of a building can appear to be solid and heavy, while other elements appear delicate or even weightless. In architecture, we can relate the laws of gravity to weight. We are accustomed to accommodate our actions to the weight of objects and the understanding that they will drop if released. To make a sculpture stand firmly without toppling over or to design a building that will not cave in when walked in these are difficult challenges. A cantilever projection of a building provides a sense of dynamic tension, of one force

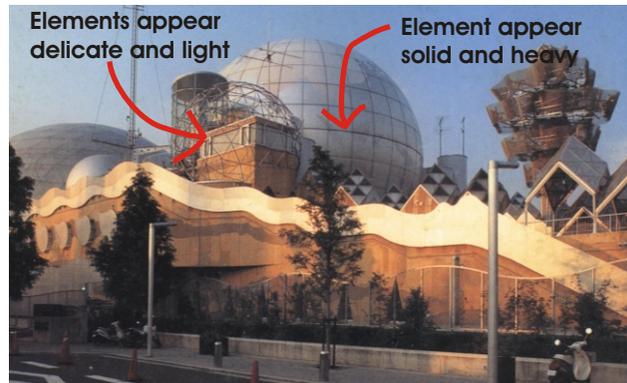


Fig 21. Different weight characteristic in architectural form.

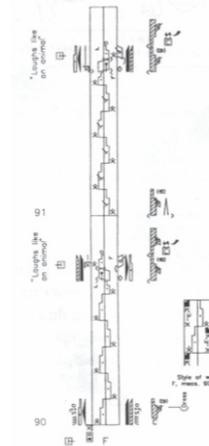


Fig 19. Labanotation.

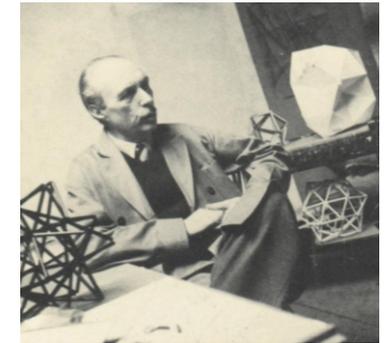
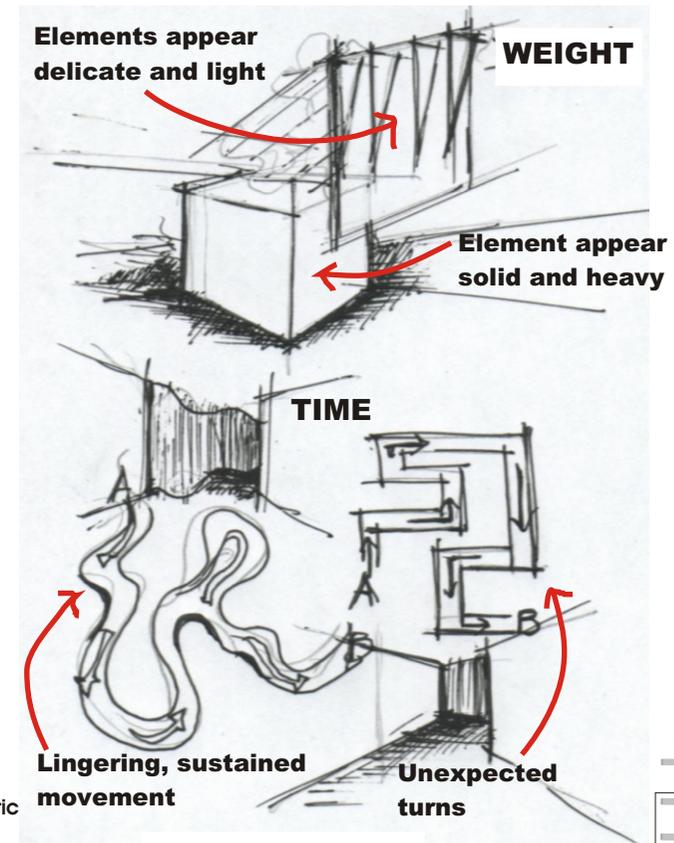


Fig 20. Rudolf Laban.



just barely outweighing another in an exciting balancing act.

· Time, as a measure of durational length: extends from the suddenness of an unexpected action to a lingering, sustained movement. The time element is critical to architecture and three-dimensional art. Viewers must want to take enough time to move through a space, experiencing it, or move around a piece of art, investigating it from all sides. Arts involving the continuum of time, like dance, are called temporal arts. [Zelanski and Fisher, 1984:251] Dancers change the patterns formed by their bodies and by their relationships to other dancers and to the stage as they move through time and space. We tend to view art or architecture as objects whose value can be repeated in time by repeated viewings. However, the beauty we find in a single moment of shapes changing, like a dance, cannot be captured and exactly repeated like it was originally.

- Space, shown by a degree of angle in gesture or floor pattern: ranges from an extravagant, roundabout pliancy at one extreme to a more directed, economical linear focus. Architectural space can be wide and open or narrow and channeling.
- Flow, as the degree of continuity or controlled pausing: from freely going movement to a held back restraint. Flow can be seen as movement along a line. A straining effect promotes security, whereas one, which arrives somewhere new, tends to promote less restraint. In Japanese calligraphy the first lessons are given as large arm movements in the air. The flowing lines that form words therefore exist not only in calligraphers' minds but also in their bodies, like ballet movements. A flowing quality in

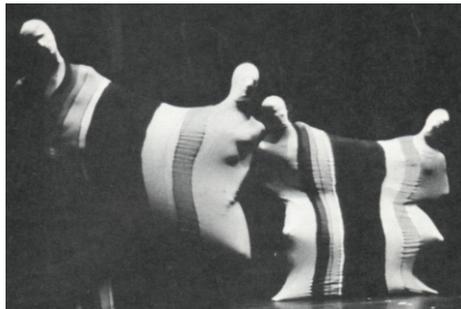


Fig 22. Flow: a degree of continuity.

line does not indicate that the motion used to make it was totally spontaneous. When Jackson Pollock flung paint from a brush onto canvases, he did not do so randomly. He developed control over his arm movements, making possible carefully calculated effects such as exciting colour juxtapositions. To control lines without actually touching them is very difficult.

Laban studied the use of space and he recognized ways in which spatial aspects of movement contribute to rhythm. He defines space-rhythms, time-rhythms and weight-rhythms. In reality, these three forms are always united.

Space-rhythms arise from the related use of directions, which result in spatial forms and shapes. Two aspects are relevant: the one in which there is successive development of changing directions and the other where shapes are produced through simultaneous actions of different parts of the body.



Fig 23. Restricted space.



Fig 24. Wide, open space.

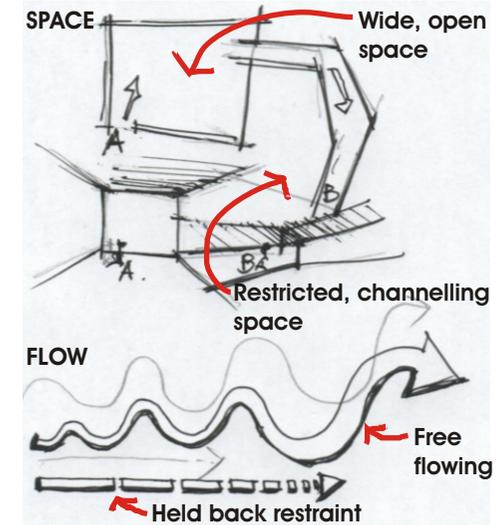


Fig 25. Motion factors: Space and Flow.



Fig 26. Jackson Pollock's flowing movements.

Laban's exploration of geometric forms in relation to movement in space is well recorded. Movements in dimensional directions (directly up-down or side-to-side) promote stability. Movements in diagonal directions promote mobility. Laban drew attention to the 'calming' nature of movements in one plane, and the 'rousing' effect of those using three-dimensional pathways. Contracting and opening, tensing and releasing, are examples of key movement-rhythm activities. These activities can be observed in the stylized forms of fencing and swordplay, with their contrasting gestural patterns of curves and thrusts.

Movement may be the same, in unison, or they may be complementary, contrasting or in counter rhythm. A striking example of group unison action is the popular Irish *Riverdance* shows. Spatial rhythm is generated in this example from the contrast between the erect, vertical body carriage and up-down emphasis of steps, and the fast, even, horizontal lines of the dancers traveling across and around the stage. A path of movement is visible here. The angle employed at a change of direction 'colours' the rhythm. The use of wide angles or curves brings forth a different rhythmic pattern from the use of narrow angles. The more rounded curves have a calming effect while the sharp, narrow angles (like a zigzag pattern) has a dynamic, energized effect.

Accents occur in a number of ways both in a performer's body itself and in the use the performer makes of the performance space. A gesture, step, turn, jump or change in dynamics may be accented, 'standing out' from what it follows or precedes. Change of direction, entrance to or exit from a space, contact with other performers or the use of the performance environment (like moving up a flight of stairs) may be accented.

Accents occurring frequently, very close together, can be referred to as 'dense'. If accents occur spread apart, they can be seen as 'sparse'. The first situation contributes to a mood of excitement, urgency or panic. Accents placed erratically can produce a disturbing, strange or even frightening effect.

In the use of pausing or stopping, movement may be a

form of accentuation and may alert attention, especially if it happens unexpectedly. This is illustrated in a description of a Balinese dance:

'Rhythms are taut and syncopated throughout, and filled with sudden breaks and unexpected accents. . . Dance movement is not conceived in a single broad, legato line, but continually broken by fractional pauses that coincide with the breaks in the music: on these the dancers come to a sudden stop, and the eyes of the spectators focus momentarily on a motionless sharply defined pose.' [Goodridge, 1999:151]

A pause may draw attention to what follows. Significance of pauses may be linked to the Japanese concept of the spaces between the lines of design being as important as the lines themselves or even more important than the lines: lines as containers for spaces, pauses as containers for movement.

Repetition is a common organizing element in movement patterns. Repetition can bring a sense of security and a form of coherence to the whole.

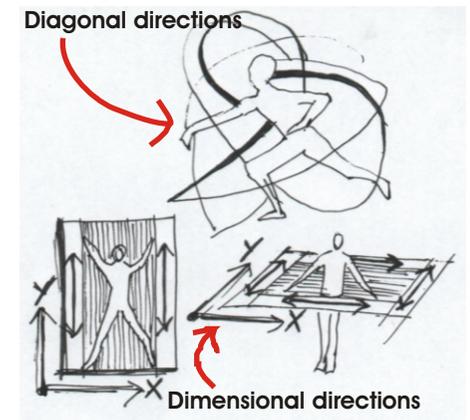


Fig 27. Movement in space.

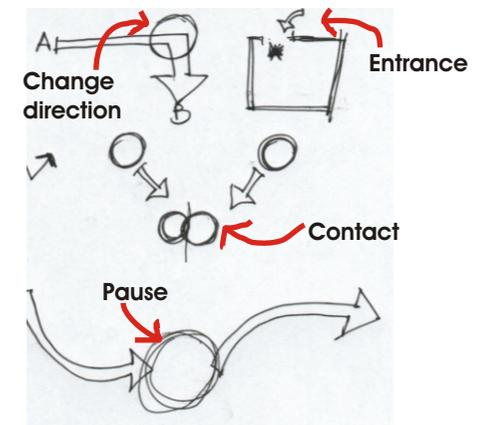


Fig 28. Accents created by pauses, change in direction and entrance.

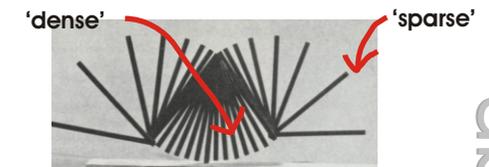


Fig 29. Placements of accents.

Performance environment:

Movement and rhythm develops from a mix of spatio-dynamic characteristics. The performance environment can be considered as the physical circumstances in which the performance takes place. This environment frames or may limits, extend or complicate the possibilities of rhythm.

The size of a performance space and how this area is used in relation to spatial factors of rhythm is important. Configuration of shape, levels and height of the stage area influences rhythm. New concepts of rhythm were brought to the London stage in the 1973 production of Lorca's *Yerma* presented by the Nuria Espert Company, in which all the action took place on a trampoline stretched in different ways during the production. [Goodridge, 1999:167] The height of the performance space above the floor is significant in relation to spatial rhythm.

The texture of the surface of the performance area can affect the use of rhythm and movement. If an event is transferred from an outside location on rough ground to an indoor location with a highly polished floor, the conditions and limits for the use of movement and rhythm have altered. The Dance company Pilobolus, visiting Sadler's Wells Theatre, London, 1985, used a plastic stage-cloth flooded with water, on which they skidded and slid, carrying weight on various parts of their bodies. [Goodridge, 1999:169] Obviously the surface influenced their use of rhythm. Contemporary dance choreographers like Jackie Lansley and Rosemary Butcher both made use of outdoor locations with surface-textures varying from sand or rough stones on a beach, to hard cement. Peter Brook's production of *The Mahabharata* was played on a beach of sand with a canal of water and real fires lit. [Goodridge, 1999:169]

Connections between performers and spectators and the location of entrances and exits affect spatial rhythm. The spatial disposition of spectators is primarily determined by the shape of the performance area. The degree to which spectators may participate in or contribute to the rhythm of a performance may be affected by aspects like their proximity to the performers and ease of access they may or may not have to the performance area. In live theatre there has been strong reaction against the separation of the play from the audience, which is characteristic of the typical proscenium theatre of the past. A performer to audience relationship is important: the auditorium and the acting area need to be brought into the same architectural space. There needs to be as close as possible a relation between the action of

the performance and the spectators watching it. The term 'open stage' is used for the arrangement in which performance and audience are contained within the same space. There are basically two types of 'open stage' forms: the round stage and the transverse stage. [Corry, 1980:18] In the case of the round stage, the audience surrounds the performance area on all sides. Entrances are made through the audience or from under the stage. There is no scenic background to the acting area and no problem of horizontal sight lines. A variation of this form is the transverse stage where most of the audience sits on two opposite sides and made face one another across the stage. Advantages include a greater emphasis on three-dimensional qualities of the live performance, especially in dance performances. The 'open stage' is more a product of safety regulations. There is less scenery and the cause for fire hazards are less.

The setting, lighting and other visual effects contribute to the overall performance rhythm. The visual component at rave events, including lighting and other effects, such as dry ice shot through with laser beams, makes a considerable contribution to the rhythm. The rhythm of the lighting is specifically designed to complement and synchronize with the rhythm of the music.

The effect of wind on a performance is noticeable, whether it is man-made wind or natural wind as a result of an outdoor performance. This effect can be seen in rhythms of the dancers, in their costumes, in plumes or in elements of décor like flags.