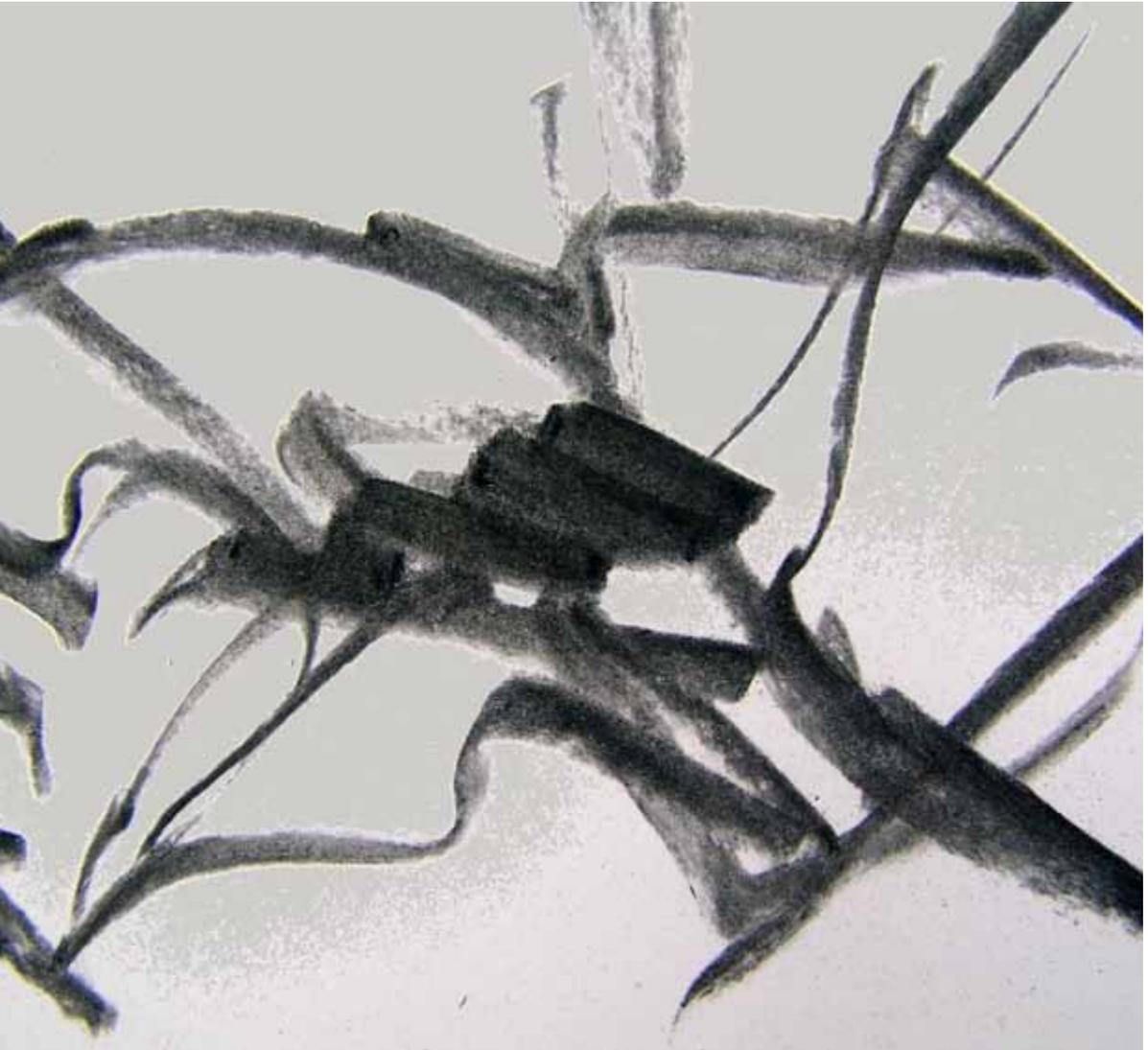






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chapter 4 design generating experiments





introduction

As part of the investigation into the design process a number of design generators, or experiments, have been identified. These explores the possibility to add 'fantasy' as part of the design process. Dance and performances serve as primary reference for the generation or exploration of the programme. The aim of this process is to obtain a final product that relates to the programme it houses.

While observing a selected series of dance performance pieces, the author executed a range of interpretive sketches. These represent an intuitive response to the imagery presented by the performances. Although these sketches attempted to capture movement and dance it could not fully represent the essence of the choreography.

The above mentioned sketches were interpreted into a physical model. Utilising dry foam (known as 'oasis' in layman's terms) as sculpting material, the choreography was expressed in volumetric properties. This expression was executed as an intuitive exercise with a more formal interpretation to follow at a later stage. In the formal interpretation design ideas were explored and made relevant to site based on the site analysis of chapter three and the programme.



Figure 62 - scene from sweet dreams used as generator.



Figure 63 - interpretive sketch by author.



Figure 64 - scene from sweet dreams used as generator.



Figure 66 - interpretive sketch by author.



Figure 65 - scene from sweet dreams used as generator.



Figure 67 - interpretive sketch by author.

black and white: sweet dreams

choreographed by Jiri Kylian

'Sweet Dreams' is one segment of the contemporary piece 'Black and White', choreographed by Jiri Kylian and performed by the Netherlands Dance Theatre between 1995 and 1997. Sweet Dreams was used, as one of four, for a design generator experiment.



Figure 68 - interpretive sketch by author.

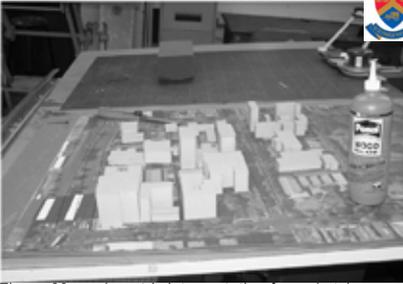


Figure 69 - volumetric interpretation from sketches.



Figure 70 - interpretation of model.



Figure 72 - interpretation of model.



Figure 73 - volumetric interpretation from sketches.



Figure 71 - interpretation of model.

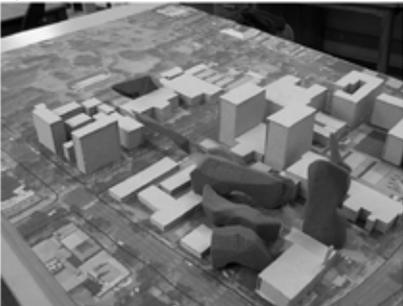


Figure 74 - volumetric interpretation from sketches.



Figure 75 - volumetric interpretation from sketches.

Placement – fragmented but guiding movement.

Scale – imposing but not overwhelming.

Spatial – inviting. a set of different spatial qualities.

Movement – underneath buildings.

Relationship – contrasting and emphasizing.

From the interpretive sketches of the chosen dance piece, a base model of the proposed site was built. It was followed by placing the sculpted foam on site. This intuitive process informed the design and placement of the objects on site. Sweet Dreams was graceful and flowing, which in turn informed the forms and spaces generated.



Figure 76 - scene from no more play used as generator.



Figure 77 - interpretive sketch by author.



Figure 78 - scene from no more play used as generator.



Figure 80 - interpretive sketch by author.



Figure 79 - scene from no more play used as generator.



Figure 81 - interpretive sketch by author.

black and white: no more play

choreographed by Jiri Kylian

'No More Play' is another segment of the contemporary piece 'Black and White', choreographed by Jiri Kylian and performed by the Netherlands Dance Theatre between 1995 and 1997. No More Play (one of the four) was also used for a design generator experiment.

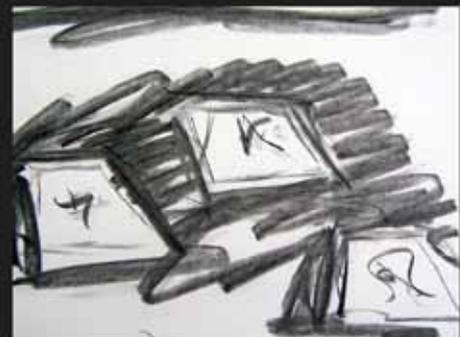


Figure 82 - interpretive sketch by author.



Figure 83 - volumetric interpretation from sketches.



Figure 84 - interpretation of model.



Figure 85 - volumetric interpretation from sketches.



Figure 86 - volumetric interpretation from sketches.

Placement – fragmented. Visual icons and guides.

Scale – exploring the vertical element.

Spatial – large open space that is contrasted with vertical movement.

Movement – not that well defined; around buildings.

Relationship – contrasting and emphasizing, not only old versus new, but also horizontal versus vertical.

Similar to the Sweet Dreams experiment the No More Play experiment generated sketches and volumetric objects and place them on site. No More Play was graceful and flowing, similar to Sweet Dreams, but with this generator verticality was explored and the object as visual orientation for the city user.



Figure 87 - scene from amadoda used as generator.



Figure 89 - scene from amadoda used as generator.



Figure 90 - scene from amadoda used as generator.

amadoda

choreographed by Sofiso E. Kweyama

Amadoda, an African piece, was performed as part of FNB Dance Umbrella 2008. It was choreographed by Sofiso E. Kweyama and performed by students from the Tshwane University of Technology Dance Department.

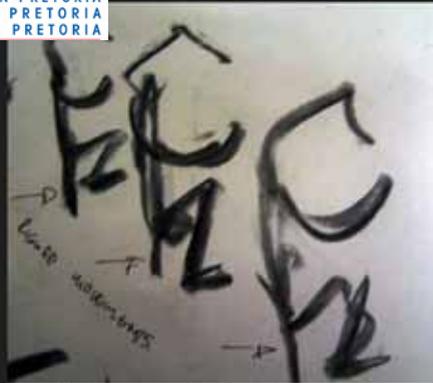


Figure 88 - interpretive sketch by author.



Figure 91 - interpretive sketch by author.



Figure 92 - interpretive sketch by author.



Figure 93 - interpretive sketch by author.



Figure 94 - volumetric interpretation from sketches.



Figure 98 - volumetric interpretation from sketches.



Figure 99 - volumetric interpretation from sketches.



Figure 100 - volumetric interpretation from sketches.

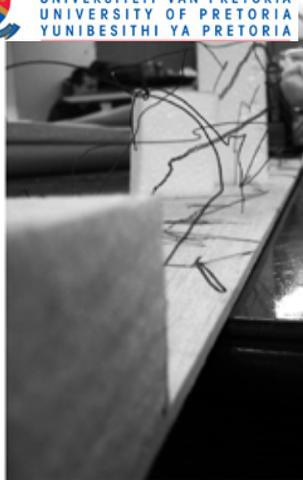


Figure 95 - interpretation of model.

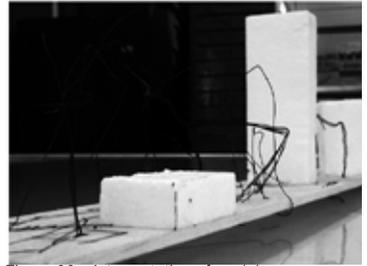


Figure 96 - interpretation of model.

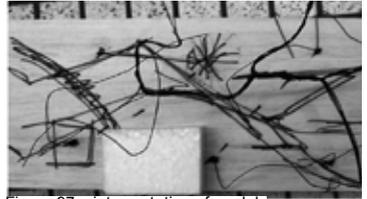


Figure 97 - interpretation of model.

Placement – two main elements; framing the church.

Scale – imposing.

Spatial – openings between buildings; exciting urban qualities

Movement – not that well defined; around buildings.

Relationship – contrasting and emphasizing; uncomfortable.

Amadoda was utilised similar to the two previous experiments to generate volumetric forms and spaces. This African piece has an uncomfortable feel about it with stop start explosive movements. Amadoda was performed by classically trained dancers and acts as a good example of how the contemporary utilises the 'classical'. This was interpreted into abstract rigid forms that define similar segmented spaces.



Figure 101 - scene from cage and cunningham used as generator.



Figure 103 - scene from cage and cunningham used as generator.



Figure 104 - scene from cage and cunningham used as generator.

cage/cunningham: a film by elliott caplan

choreography by Merce Cunningham

Cage/Cunningham is a documentary film about the life of John Cage and Merce Cunningham with selected performance segments from some of their more famous music composition and choreography work respectively. Performed by students of the Merce Cunningham's company and stretches over a period of 50 years.



Figure 102 - interpretive sketch by author.

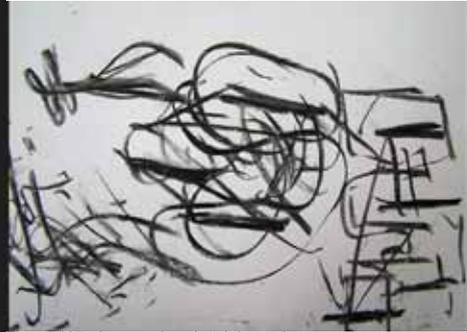


Figure 105 - interpretive sketch by author.

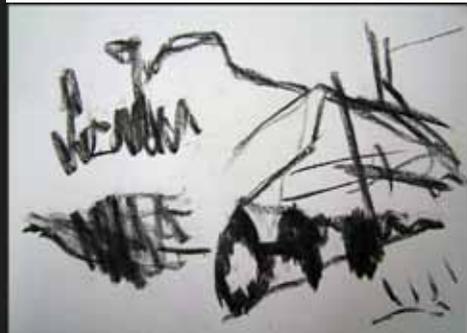


Figure 106 - interpretive sketch by author.



Figure 107 - interpretive sketch by author.



Figure 108 - volumetric interpretation of sketches.

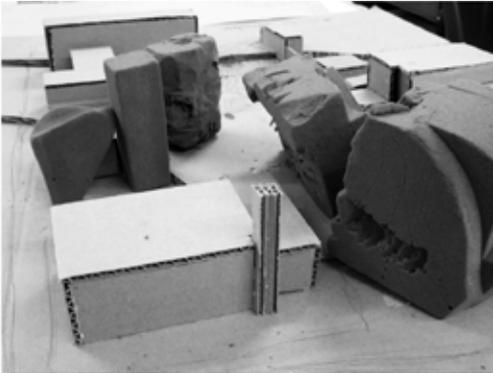


Figure 111 - volumetric interpretation of sketches.

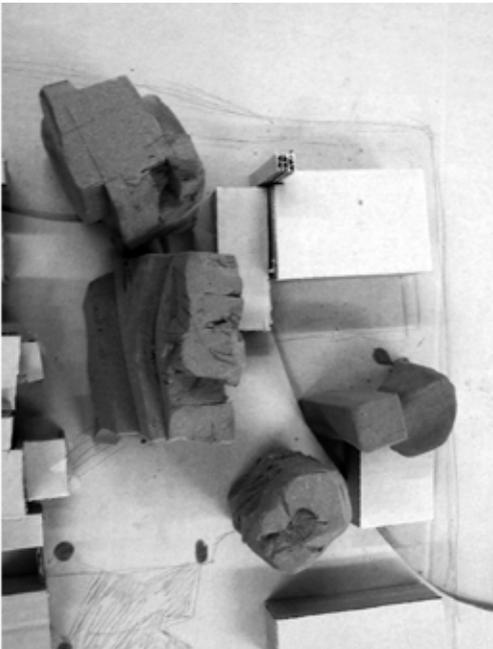


Figure 112 - volumetric interpretation of sketches.

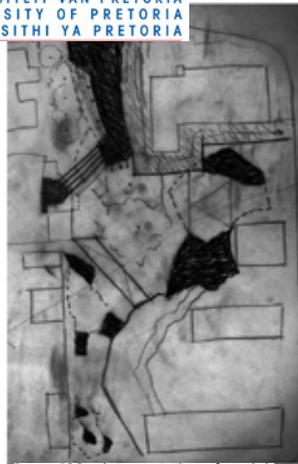


Figure 109 - interpretation of model.

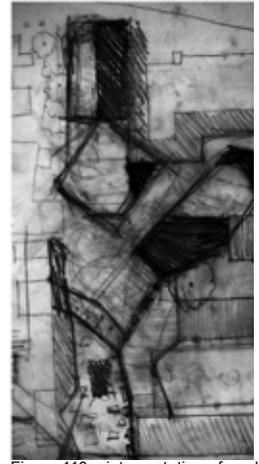


Figure 110 - interpretation of model.

Placement – separate elements; In between church and Unisa Little Theatre.

Scale – imposing.

Spatial – exciting urban qualities.

Movement – route defined as in between buildings.

Relationship – contrasting and emphasizing.

Cunningham's choreography is a maze of movement that forms a whole. The choreography consists of sharp, explosive, stop start and random movements. Thus generating in a fascinating way a beautiful composition that is not immediately grasped. The author interpreted it into fragmented lines, dots and objects that have a sense of discomfort about them but are part of a larger portion.



Figure 113 - interpretive sketch by fellow student.



Figure 117 - interpretive sketch by fellow student.



Figure 114 - interpretive sketch by fellow student.



Figure 118 - interpretive sketch by fellow student.

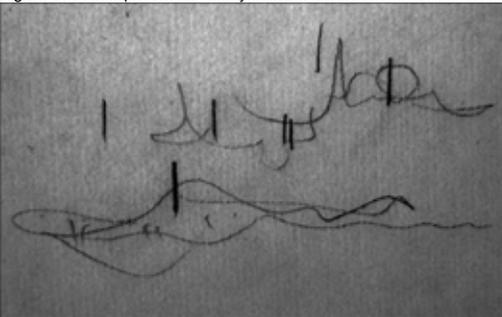


Figure 115 - interpretive sketch by fellow student.

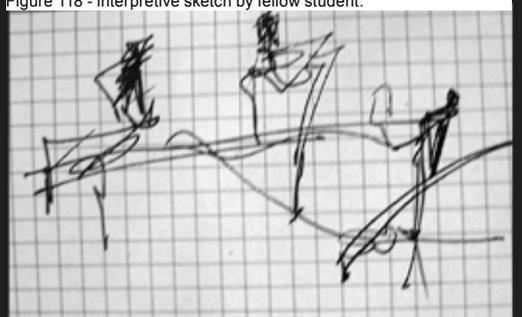


Figure 119 - interpretive sketch by fellow student.



Figure 116 - interpretive sketch by fellow student.



Figure 120 - interpretive sketch by fellow student.



Figure 121 - volumetric interpretation of fellow students sketches.



Figure 123 - volumetric interpretation of fellow students sketches.

other views

For this experiment fellow students attended a production by the Tshwane University of Technology Dance Department at the Breytenbach Theatre. They were asked to interpret what they see into sketches. This resulted in a diverse range of interpretations (see figures 110-117) concluding that the image is perceived and expressed differently.

The process followed with the previous experiments was repeated after receiving these images. The result was different as it was a combination of four interpretations rather than one. This combination of graceful and rigid interpretations resulted in objects on site which speak the same language.

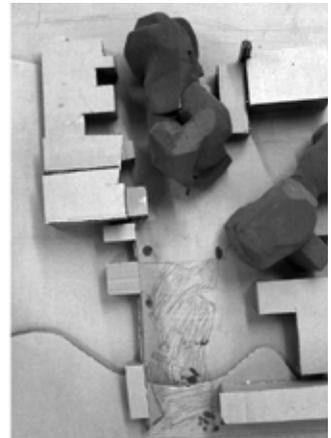


Figure 124 - volumetric interpretation of fellow students sketches.

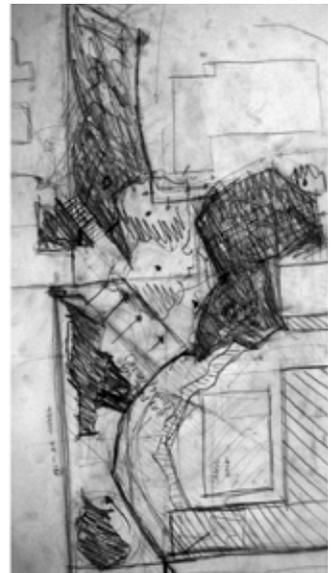


Figure 122 - interpretation of model.



consolidation from experiments

The number of exercises could be increased and or the variations further explored, but time constraints did not allow this luxury. Furthermore, selection and final interpretation would prove more difficult than expected, but the results from these five experiments proved to be inspiring.

The exercises of interpretive sketching were distinguishable according to performance. On sketch level different images and moods were portrayed. The flow of Black and White was portrayed as elegant movement; Amadoda gave the impression of explosive, sharp and rigid movements; whereas the combination of Cunningham's choreography and Cage's composition presented an abstract and intriguing mood.

Upon completing various interpretations a distinguishable pattern emerged with regard to placement of objects and movement through the site which informed the urban design of the proposed project (see chapter five). This pattern was consequently influenced by the characteristics of the site as discussed in chapter three. The diversity of the pieces chosen resulted in a set of rewarding design conclusions.

The building position, fragmentation, scale, spatial relationships between existing and new surfaces, and movement routes were the main focal elements concluded from the explorations. Every experiment added some degree of value to the design process and became a part of the final design on both urban and building scale.