5. CONCEPT DEVELOPMENT

The design development chapter is a ‘curated’ collection of intuitive sketches, models, and photographs. Various analogies and themes are further explored in a graphic manner. The happening brings forms and concepts together in stimulating and unpredictable combinations. It immerses in an experience of shifting yet interconnected viewpoints, and multiple climaxes. The intuitive aspects relate to such an extent that if traced by the visitor the experience should seem ‘curated,’ inviting exploration of new themes.

Curation complicates, amplifies, and enlivens our encounter with each object while encouraging us to seek out the ways they fit together as pieces in a larger theoretical puzzle. The structure and form should provoke us not to simply consume but to question the experience on offer (Rugoff, 2006: 44-45).

Angus Taylor’s (South African sculptor) studio as well as his most recent collaborative exhibition (in collaboration with Rina Stutzer) Dishedge, was visited to inform the sculptural notions of the project. Taylor is known for his deconstruction of postmodern concerns. Dishedge refers to a purposeful shifting from the safe haven of that which is known and the need to escape from the stagnant to the uncomfortable head space where revitalisation can occur (Artslink, 2011).
IMG 076: The building of the primitive hut after Vitruvius Teutsch

IMG 077: The discovery of fire, after Fra Giocondo
IMG 080: The first building after Viollet-le-Duc, a comparison made to the a snake’s nest, together with it’s builders and inhabitants described as reptile eaters.

IMG 081: opposite: Handwork by Angus Taylor’s studio featuring the realistic representation of a twig (nest) and the earth sculpting mix including grass as hatchwork or fine linework on the sculpture.
The Tree of Life is a metaphor that exists in the mythologies of many cultures who often see it as a source of life and an emblem of symbiosis (The Imaginaries, 2007).

The composition of complex forms was based on the balance between ornamentation and the narrative effect thereof on the viewer. A multiple layered metaphor system forms the design vocabulary of form. Abstraction becomes the binding factor between the various conceptual forms. The reading of the form is made open for interpretation or exploration of the analogies within the form. The theory is guided by infants playful interpretations of form and the intuitive or naïve approach to their utilisation of form, permitting that the form does not read or dictate a too literal interpretation.
IMG 083: Conceptual sketch of possible underground spaces

IMG 084: opposite:
top: Structure of the cable car system reaching through the tree canopy
bottom: Surrounding buildings and essential structures
IMG 085: Spatial diagrams for possible spatial layouts

IMG 086: Opposite: Spatial diagram of possible intervention on site

IMG 087: Opposite: Bottom: Fibreglass moulds at Angus Taylor’s studio, Silverton
IMG 089: Sketch development experimenting with the rendering of the spatial diagrams and the connection of the various concepts.
**IMG 090: above:** Sketch development of possible auditorium layouts.

**IMG 091: right:** Material contrast between expanding foam and calabash used for the building of conceptual physical model exploring the underground. Moulded and sculpted.

**IMG 092: opposite:** Top: Calabashes from craft market at NZG’s entrance.

**IMG 093: opposite:** Centre: Safari Nursery main building’s roof structure.

**IMG 094: opposite:** Bottom: Safari Nursery small primate exhibition.
Our perception of the beauty of animals arises through a rational appreciation of the structure of their parts and the functions of their organs (Steadman, 1979: 10). Although it stands to reason that objects look like what it is, and vice versa, it is what it looks like, forms for identical or closely related functions will be geometrically similar, giving rise to the appearance of repeated instances of artifact “types” (Steadman, 1979: 59-60). However these similarities could reach into a spectrum of greater unity, where function is overshadowed by the metaphor thereof — a language of form, beyond the dictates of function. The use of this multiple metaphor system provides abstracted layered meaning and opens the ornamented structure to various interpretations as part of the design language.
IMG 097: Conceptual sketches developing further analogies.