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chapter 01 introduction and overview



introduction



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This thesis explores the possibility of using a different method to generate an architectural design. The relationship between program and form is investigated. The balance between 'reality' and 'fantasy' in the design process is studied resulting in an imaginative, intuitive, subjective and emotional process of form and spatial generation, combined with the reality of tectonics and site.

This method is an alternative attempt to the monotonous design process that has manifested during the author's studies. This established process proved stagnant and tedious. It is the author's opinion that architect's fantasies are mostly expressed during dinner conversations and seldom realised in the product. The architect should also 'entertain' with his/her architecture.

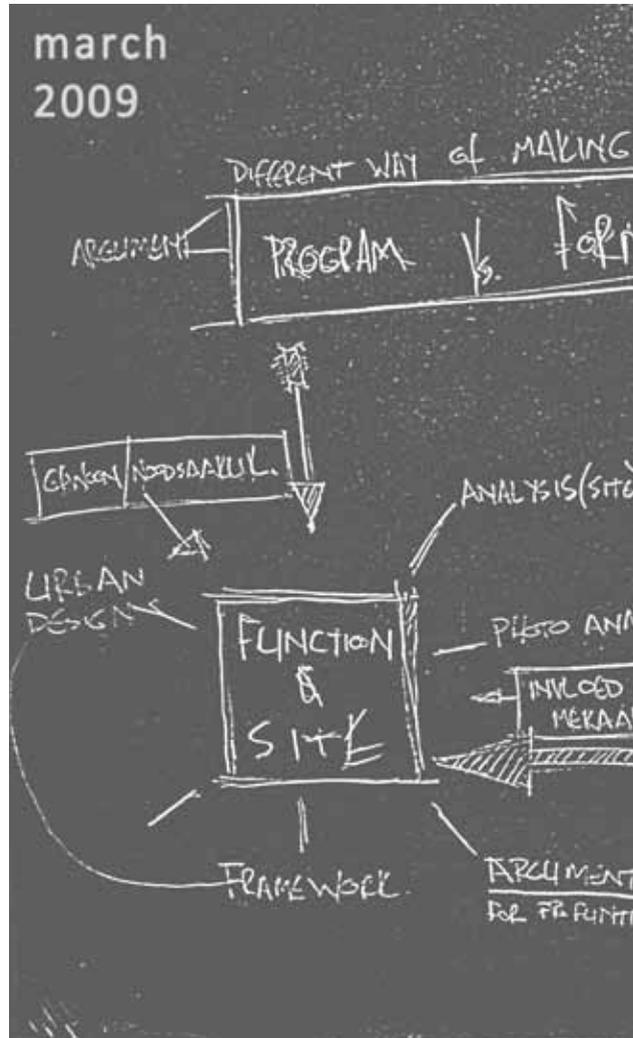
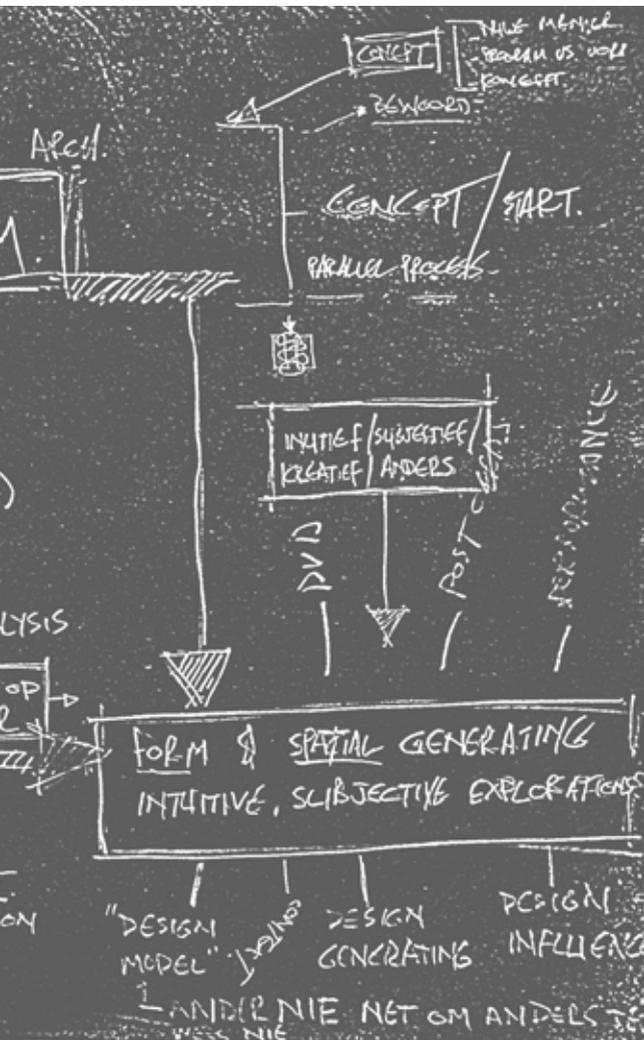


Figure 2 - proposed diagram of process.



overview

The exploration looks towards contemporary choreography and dance as form generator. In addition the locale serves as an influential factor in a series of spatial generating experiments. The project culminates in an contemporary dance company with associated performance areas. The proposed site is located adjacent to the Unisa Little Theatre, on the corner of Skinner and van der Walt Streets resulting in a symbiotic relationship between function and site.

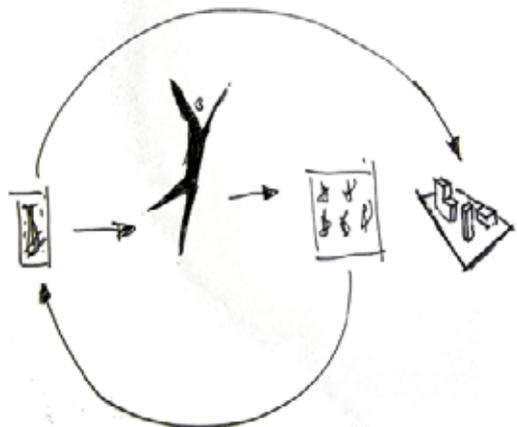




The objective of these experiments is to find a different way of reacting to a brief and a site. The outcome is a number of abstract physical models in which the imaginative aspect is translated from the mind to the site. The proposed projects are briefly:

Stage one

Using a number of contemporary choreographed pieces and interpreting the choreography to sketches. This is followed by developing it into three dimensional sculptural forms.



Stage two

Inviting four fellow masters students to attend a contemporary dance performance. During the performance interpretive sketches are drawn representing the movement they see on stage. These sketches are then developed into three dimensional sculptural forms.

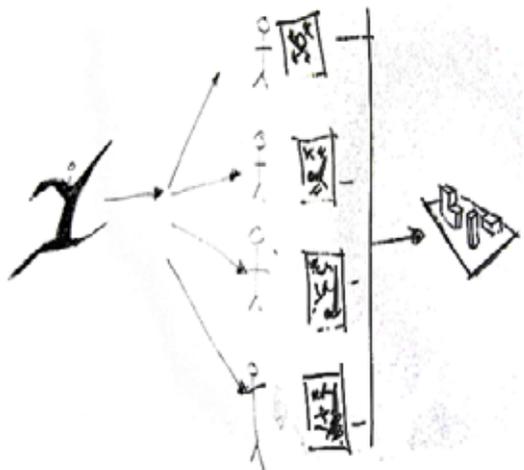


Figure 3 - diagrams of proposed experiments.

Stage three



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The formalisation of an urban framework takes place in tandem with the above experiments. This is further supplemented by site analysis, urban design development, material and tectonic investigation.

“The extreme focus on acquiring and perfecting design techniques has not been complemented by an equal development of the fantasy, the ideal image of what the product of those techniques would be and do. On the contrary, we seem to have arrived at a point where the fantasy has become repetitive, and thus the technique is becoming a pointless ritual” (Bos & Berkel, 2006: 14).

Stage four

The design process focuses on the immediate response to an external stimuli - the intuitive reaction. It aims to investigate a process that can be re-developed, re-interpreted and expanded upon in future. It attempts to find a valuable balance between the reality and the possibility.

This argument can be supported by first year design students being more adventures than senior students who have developed certain constraints within existing design processes during the course of their studies. The outlined process is a conscious move to the intuitive in hope to rekindle a spark of imagination.