

Dance Infusion

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A series of full scale installation projects designed, built and documented by first year architecture students in collaboration with the Doug Verone Dance Company, the Terry Creach Dance Company, Ellen Sinopoli Dancers, Maude Baum and Company, Susan Sgorbati and Bennington College, and Kathy Malazzo. Developed in the non-occupied warehouse to be the future site for the Regional County Council for the Arts in Troy, New York.

Design in Movement: The Prospects of the Interdisciplinary Design

These projects are part of an ongoing series of investigations in interdisciplinary design. Our pedagogy of design in movement represents a collaboration between architects and a philosopher, all actively involved in interdisciplinary education that includes their own schools, the School of Engineering as well as neighboring institutions having degree programs in dance.

In what ways can architectural design define identity, or alternatively, challenge received identity? Based on a design pedagogy that experiments with both defamiliarization and dance, we distinguish two ways: (1) in space, as different meanings from the received ones can emerge, or (2) between space and movement, as the reading of meaning in space is threatened, and we can be referred to our mutual movement in itself. The latter is the ground of revolution because it undermines political authority.

On our pedagogy, design in movement is a complement to traditional architectural methods of design in space, including postmodernism. Design in movement constitutes a ground for taking action—in movement, through body—that we contrast to our deeply ingrained visual culture. If we design in this culture without being able to call it into question at its limit, we forsake the full range of the liberative potential of design: it is one thing to design so as to "refuse any single authoritative reading" (Eisenman), but another to break out of the circle of reading. We would like to investigate how design in movement can motivate new ways of liberative building and

inhabiting that, by challenging the hegemonies of design in space, constitute a new ground of justice.

In the principal example of the pedagogy of design in movement presented here, we use dance as the basis for explaining what we mean when we contrast space—or movement in space—with movement. We take certain dance/movement, that of contact improvisation, as one limit of a continuum, the other limit of which is space.

The following chart sets up relationships between space, the tensive play between eye and body, and movement.

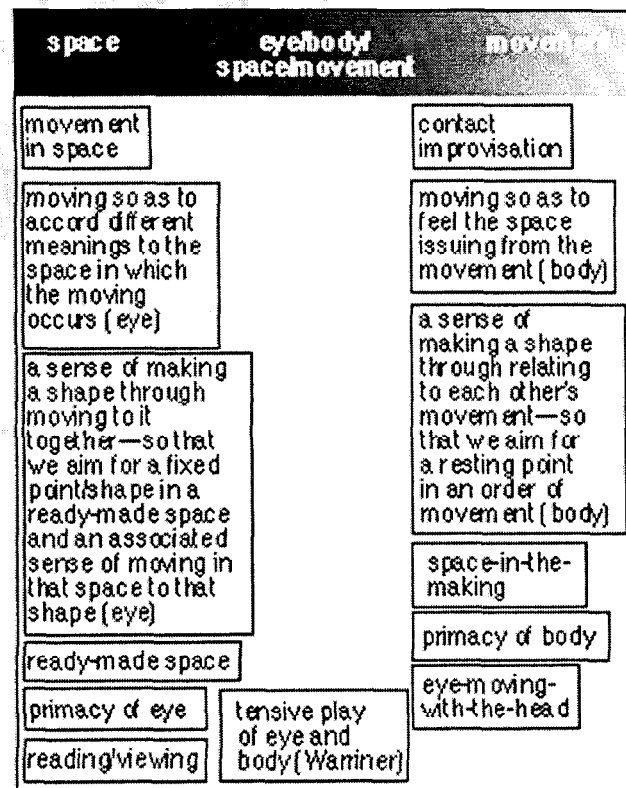


Chart 1



Fig. 1. Building the space of the drawn shape.

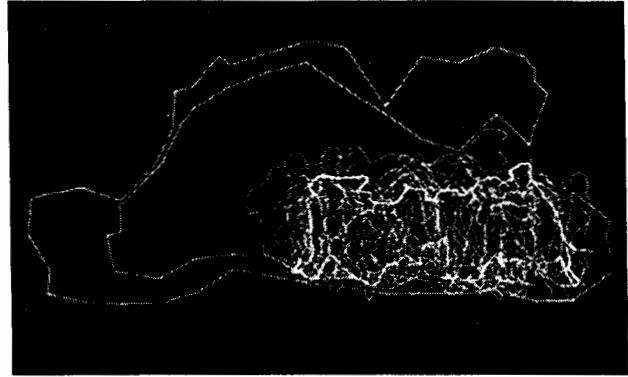


Fig. 2. Reverberation between model and space.

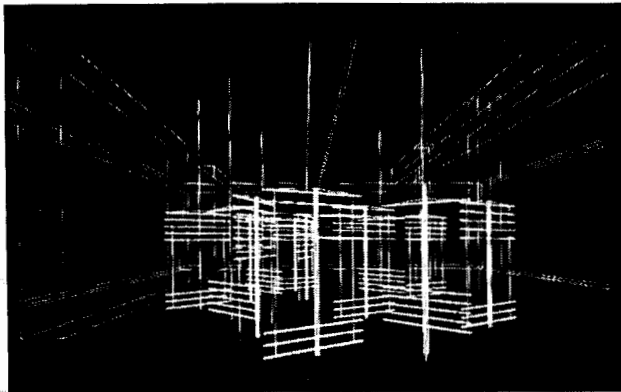


Fig. 3. Development of "Entropy" project.

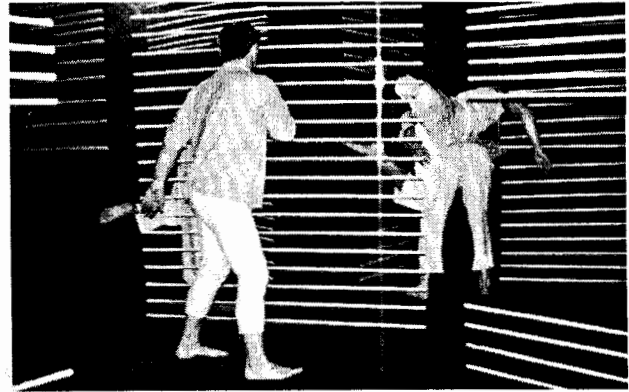


Fig. 4. "Entropy" - relationship between dance and space.



Fig. 5. "Projection" - predictable spacial movement interplay.

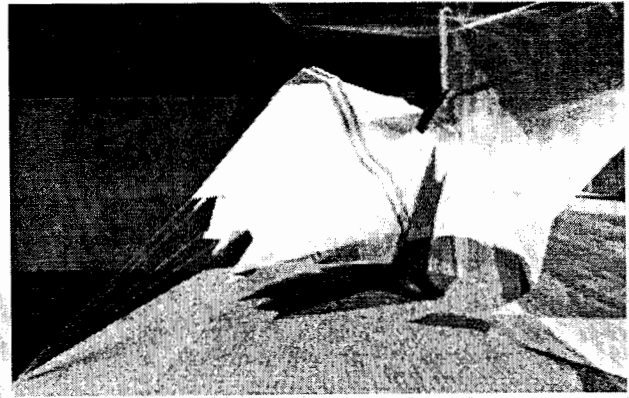


Fig. 6. "Dichotomy" - in space, not movement.



Fig. 7. "Viscosity" - fundamental relationship between people and elements stay the same.



Fig. 8. "Chronologue" - aleatory closest to movement limit.