BEBOP SPACES

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First you learn your instrument.
Then you learn music.
Then you forget both of those and just blow.

-Dizzy Gillespie

Bebop SPACES is a theoretical investigation inspired by the master and alternate takes of the bebop performance entitled *Leap Frog*, by Charlie Parker and Dizzy Gillespie. The recordings feature a series of improvisational layers, one portion interacting and superseding the other. Representations of space, line, volume, and texture are implied in the music. The designer/performer hears the three-dimensional space of interpenetrating movements where primary and secondary precincts are juxtaposed and projected against complex geometries.

Bebop SPACES demonstrates a poetic design process as it happens. It uses the cinematic technique of compressing time, representing an overall tonality of the method's flexibility. The process is a cause and effect relationship, beginning as a simple underlying structure that grows with compulsion. It does not follow a strict recipe or formula. The relationships are intuitively built, in an accumulative search. Through the disciplined deployment of joints and connections, primary, secondary and tertiary precincts are articulated within the overall geometrical arrangement. The viewer can read multiple interpretations.

At first sight, this mechanism is a seemingly frozen construct, but it rapidly unfolds as an open-ended experiential phenomenon. The structure develops into a metamorphic labyrinth, as a self-perpetuating continuum. Each composition is a complex work of resultant simplicity derived from an ordered language of constants and variables, constructing and articulating the elements of size, shape, treatment, location, and orientation. The complexity is discernible, traceable back to the original order. Due to this scalar approach, there is not one piece that is considered "the end product." The entire process is also the product.

The quote by Dizzy Gillespie gives the underlying attitude for this project. In the beginning stages it was about learning a particular set of instruments. Then simultaneous to that it was about learning the architectural music or language. Now the designer is in the beginning stages of just blowing. Which in a certain sense is about forgetting about the rules and regulations and almost working with those rules intuitively to create these works.

Bebop SPACES wakes up architectural dreams and places to experiment, discover, manipulate, interpret, and extract. The *site* of this ongoing investigation is your mind. The viewer, as the ultimate *client*, establishes the *building-type*. The work is similar to a performance device or a game, exploring the boundaries of its limits. Each composition is invented on the spot based on prior memory, knowledge, mood, feeling, and creativity. It seduces and motivates the viewer into grasping its potential, thus requiring an ability to 'inhabit' and 'decipher' it. Doing so demands participation by both the performer and the viewer. Thus, each performance of a *Bebop* SPACE is always a two-sided event.

The designer can extract from the process at any time, allowing for the experiential interpretation of space from two-dimensional drawings into three dimensions at any scale, as a detail, as a building, or as an urban

design. The observer listens and interacts with *the Bebop* SPACES, thus provoking the experience of a design process/product as it is performed.
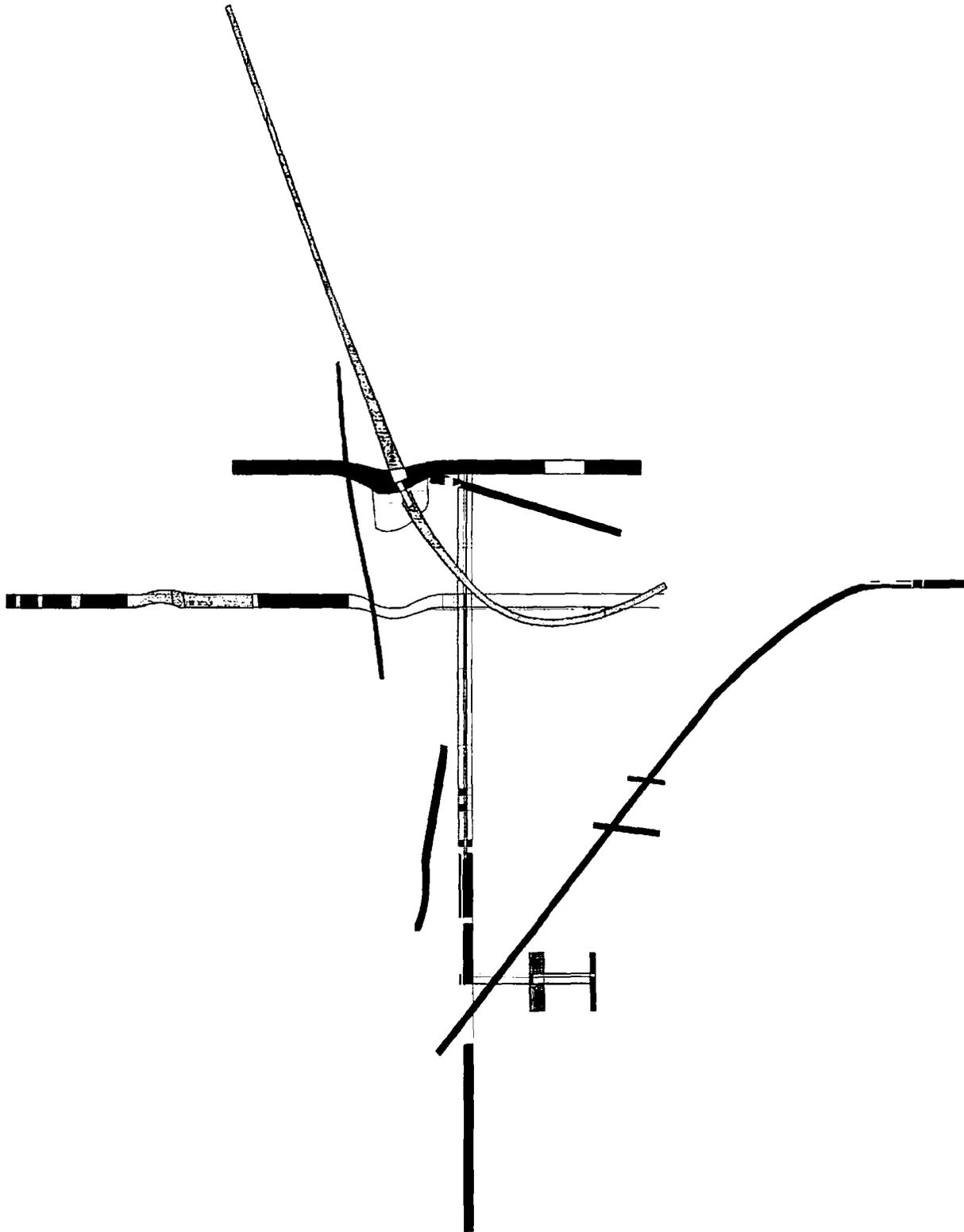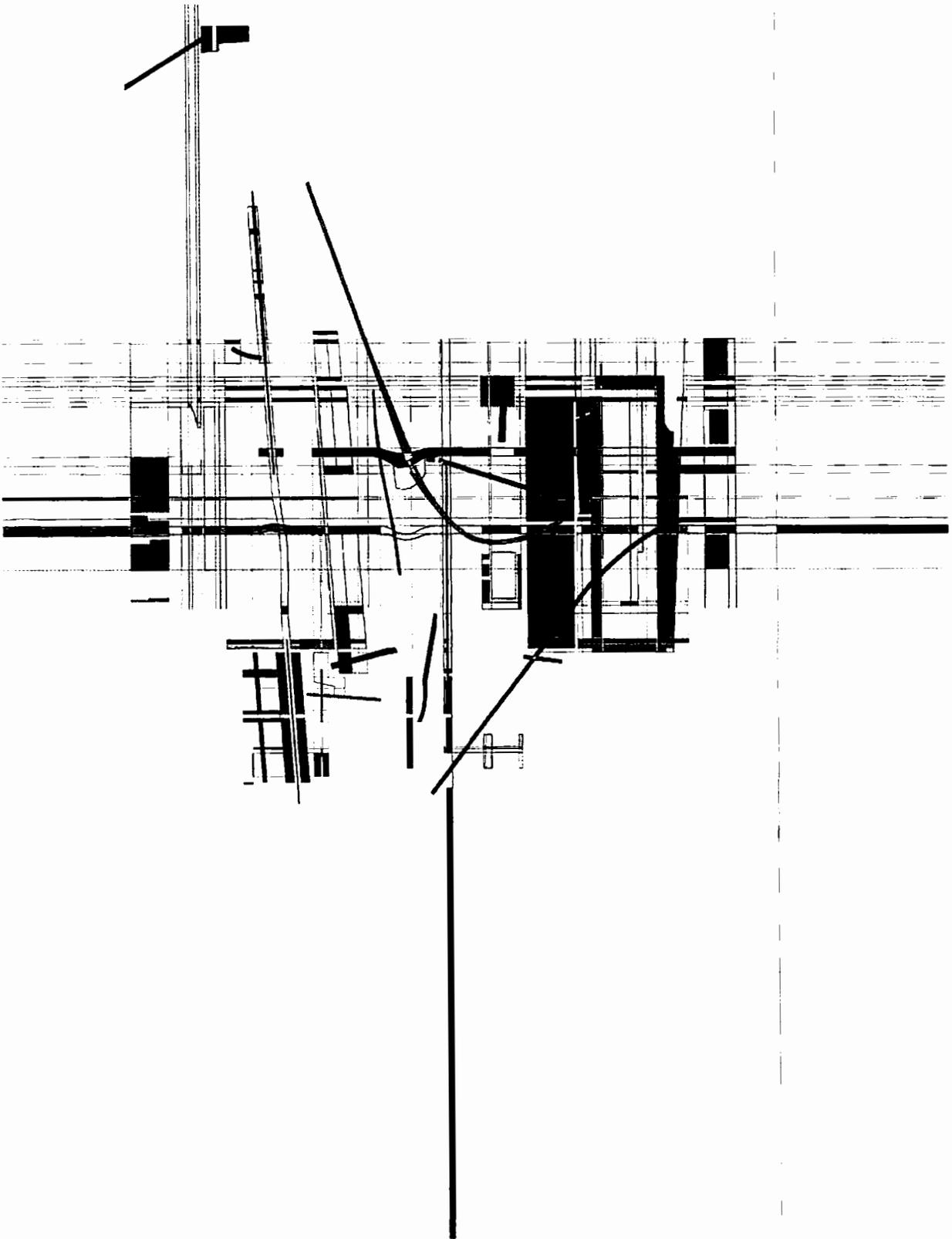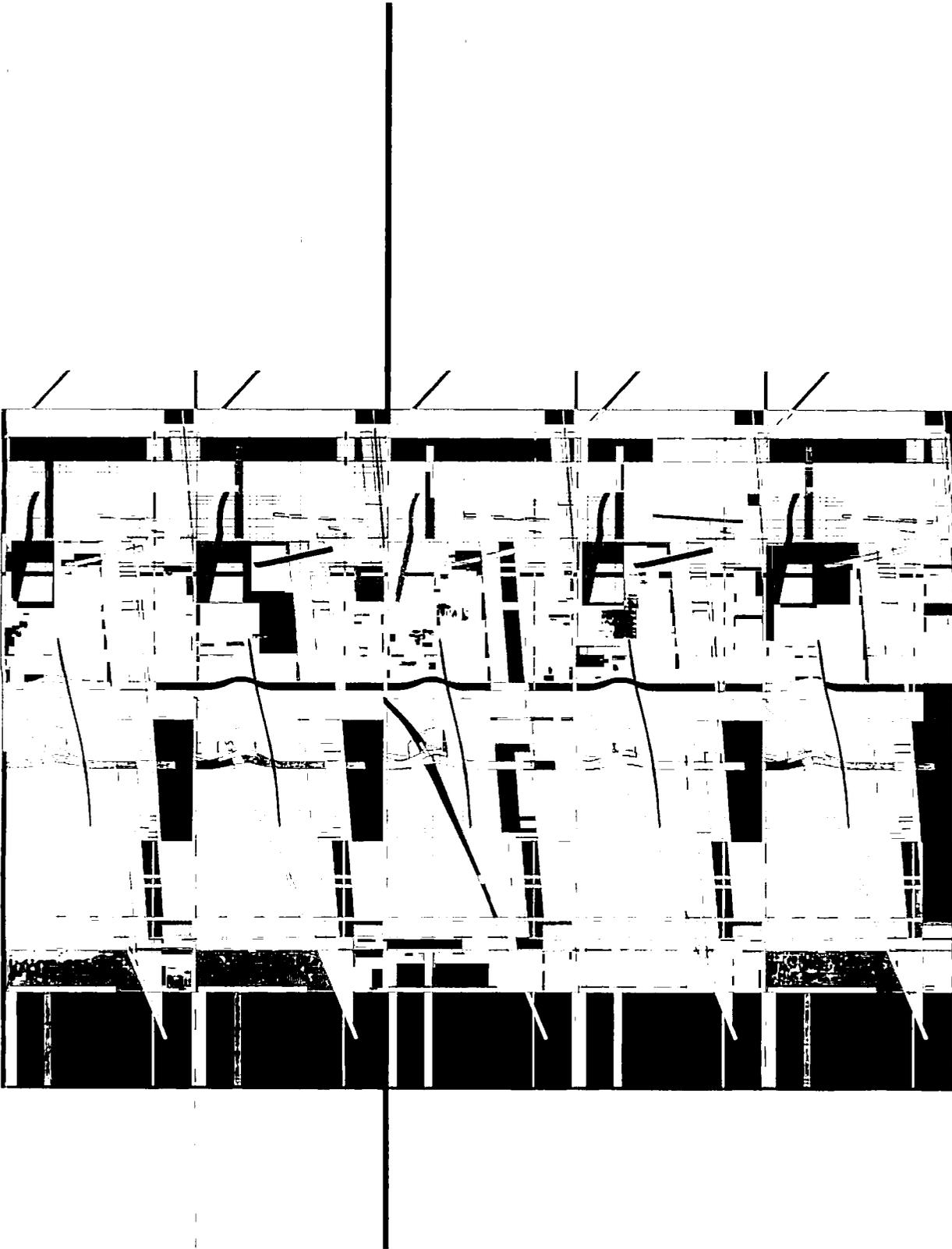
Figure 1. Subtractive Encoding

Figure 2. Extended Chromatic Improvisation.

Figure 3. Rhythmic Slice Sequence Rotated.