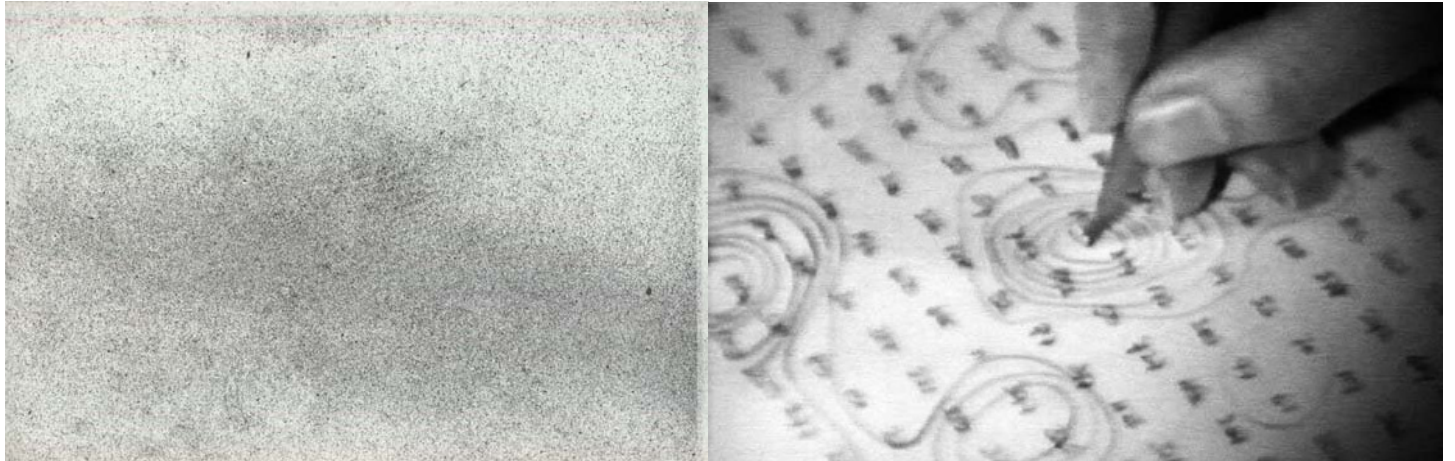


11 Counting Clouds

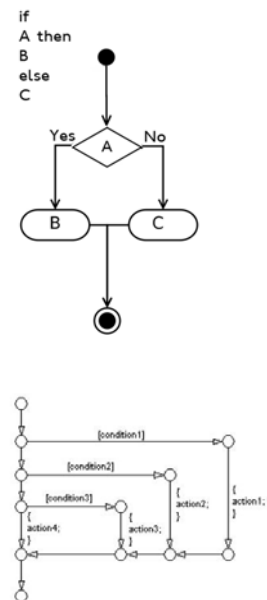
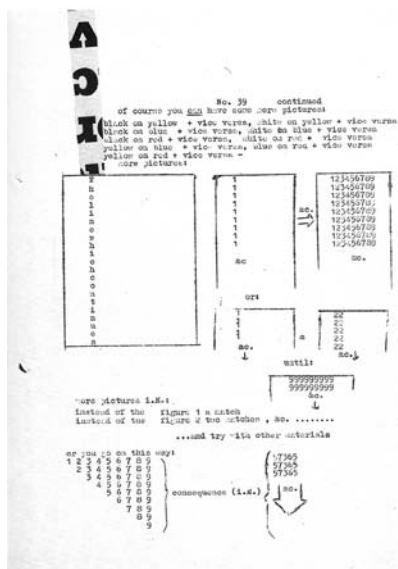
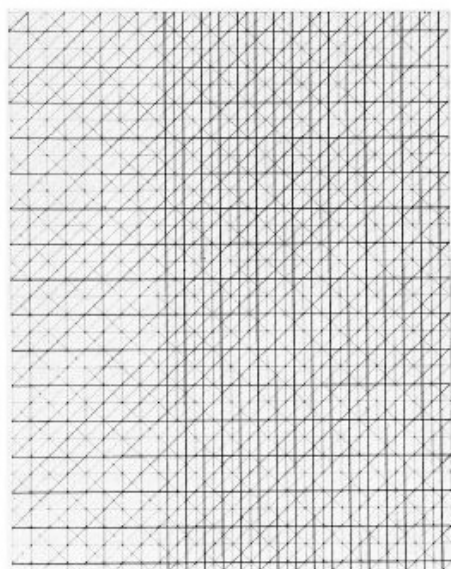


$$P(H) = \frac{|H|}{|\Omega|} = \frac{\overbrace{\square \square}^{\text{two 2's}}}{\underbrace{\square \square \square \square \square \square}_{\text{all possible outcomes}}} = \frac{2}{6} = \frac{1}{3}$$

The mathematical formulas of probability theory enable us to calculate the possible outcomes of an event, such as the chance of landing on a number in a game of dice. Such models, which render constellations of possibilities, are so-called 'approximations', since a real life coincidence cannot be forecast with any certainty.

In the workshop we will use the abstract models that deal with stochastic incidences in reverse: extending out from, instead of onto experienced reality. We will examine some descriptive models of probabilities, in particular those dealing with spatial objects and patterns [stochastic geometry] to develop and design methods. Methods that can be applied to transform random numbers to the two dimensions of a notation, a graph, a diagram for a three dimensional series of spatial sequences. Counting becomes an experiment in which maths models are an inspirational background for developing subjective methods and operational tools for producing some spatial configurations, based on the randomness of rolling a dice.

11 Counting Clouds / works

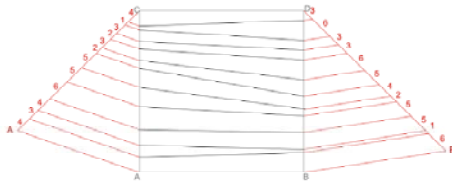


students:

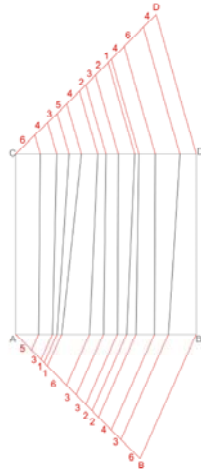
Charlotte Chaps / Koen Dirickx / Nick Gallis / Peter-Jan Grillet / Niels Janssens / Michiel Mertens /
Ruud Mesdag / Frederic Osterrieth / Annelies Swaanen / Vincent Tubex / Ingeborg Vanderaeren /
Hans van der Heyden / Ellen Vrints

tutors:

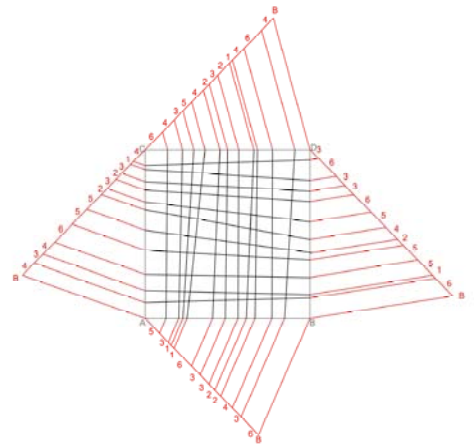
Stefanie Seibold / Bettina Vismann



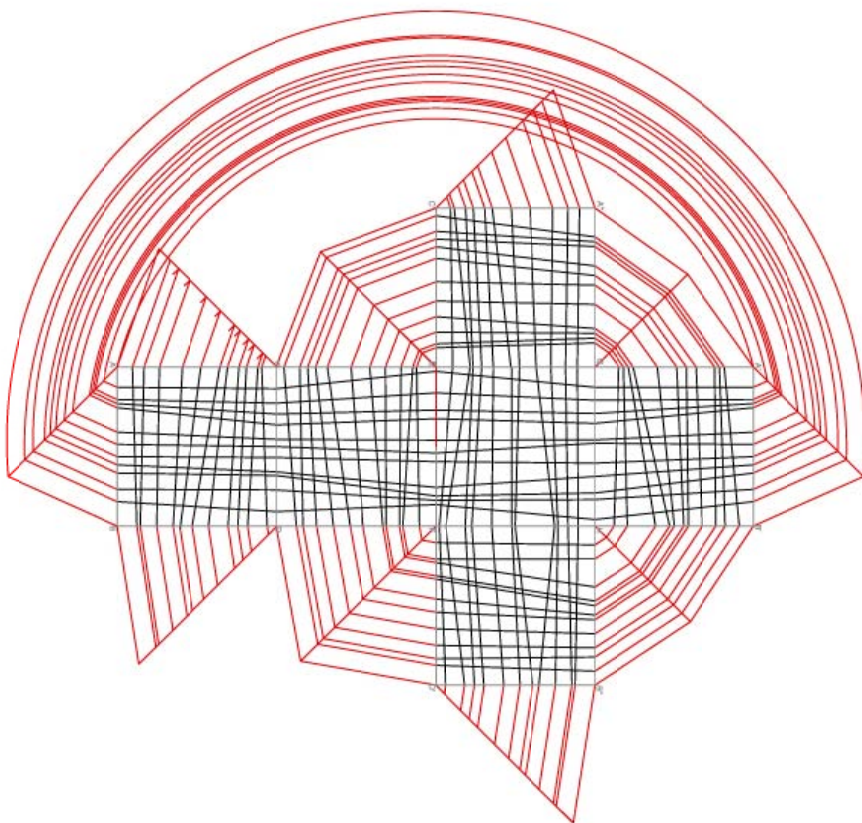
AB: 4 | 1 | 3 | 2 | 3 | 2 | 5 | 6 | 4 | 3 | 4
CD: 3 | 6 | 3 | 3 | 6 | 5 | 4 | 2 | 5 | 5 | 4 | 6



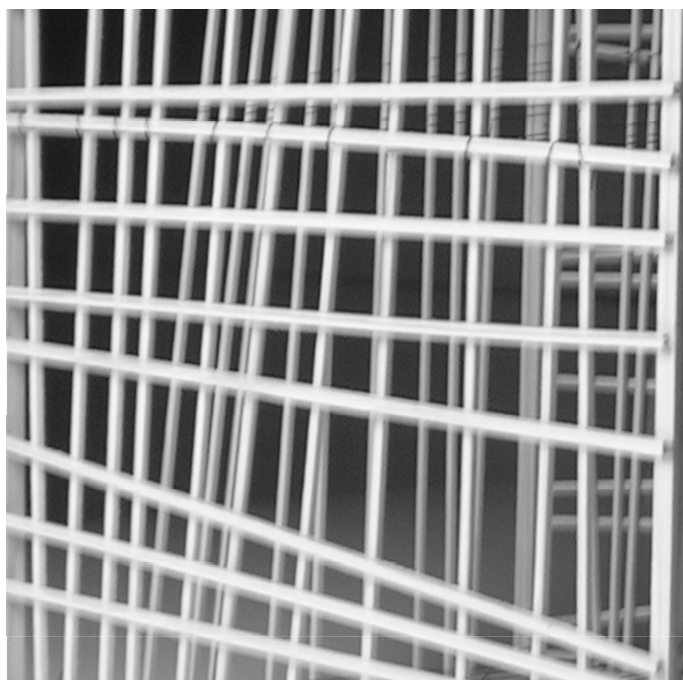
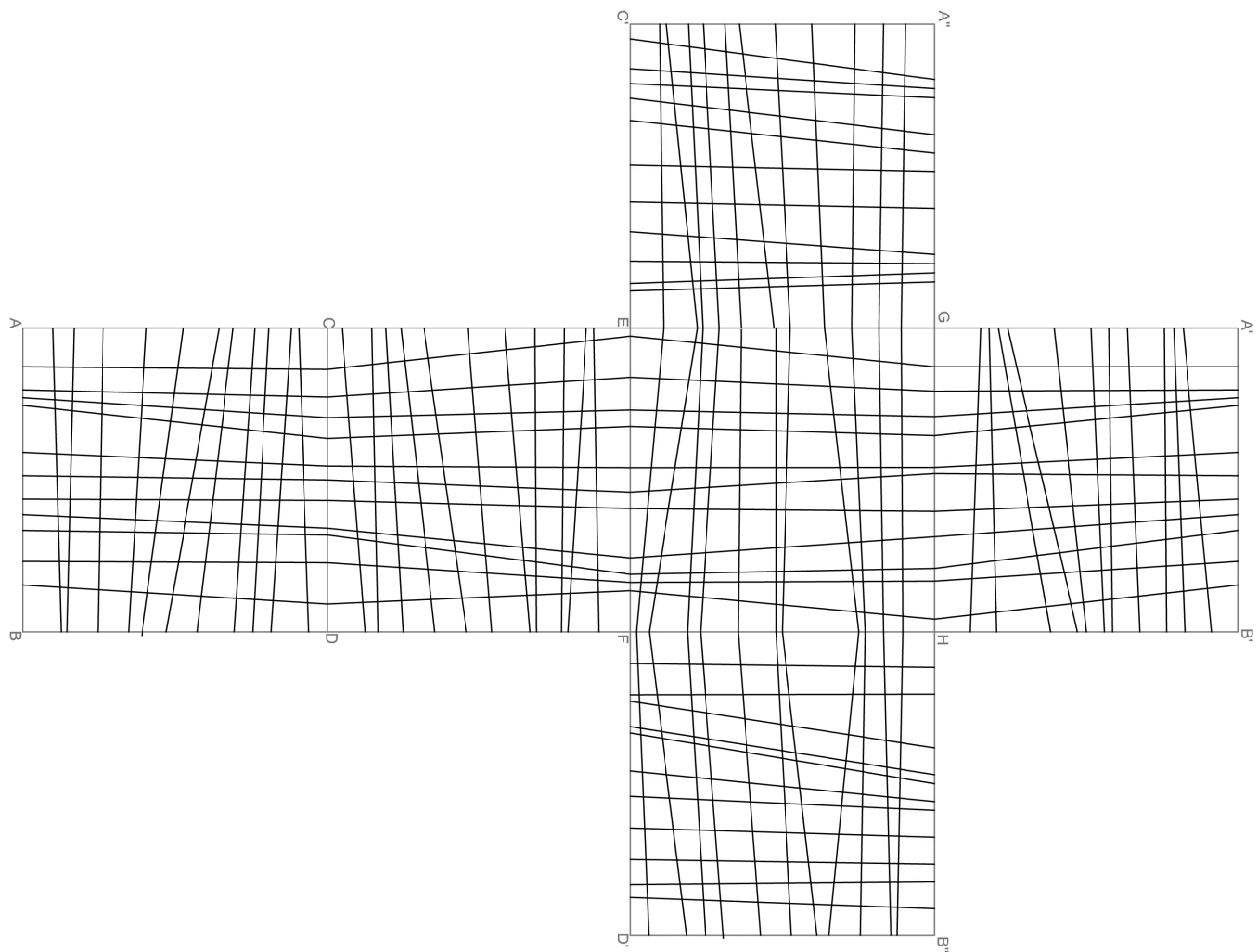
AB: 5 | 3 | 1 | 1 | 6 | 3 | 3 | 2 | 2 | 1 | 4 | 5
CD: 6 | 4 | 3 | 5 | 4 | 2 | 3 | 2 | 1 | 4 | 6 | 4

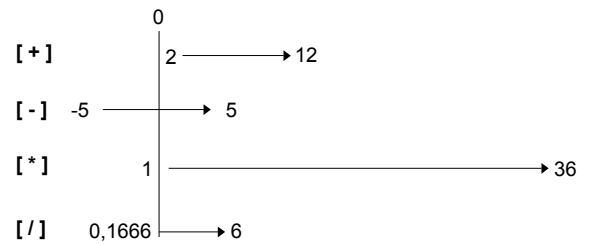
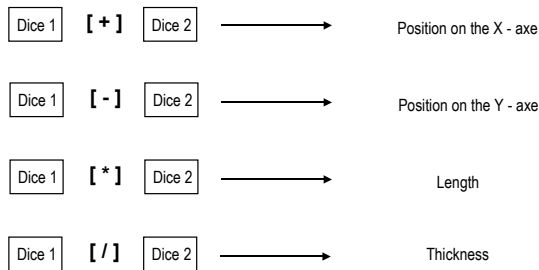
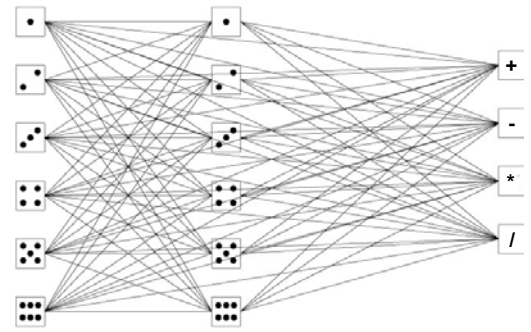
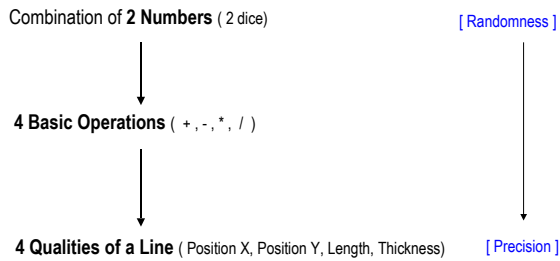
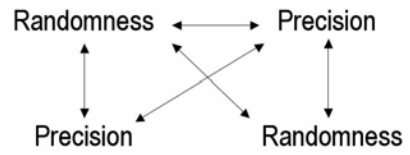


DB: 3 | 6 | 3 | 3 | 6 | 5 | 4 | 2 | 5 | 5 | 1 | 6
CA: 4 | 1 | 3 | 2 | 3 | 2 | 5 | 5 | 6 | 4 | 3 | 4



Diced numbers were used as a measure distance to construct a grid-pattern for all sides of a cube, to build a structure model.

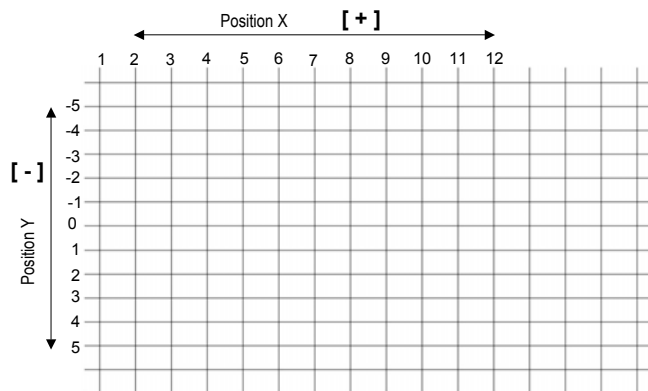




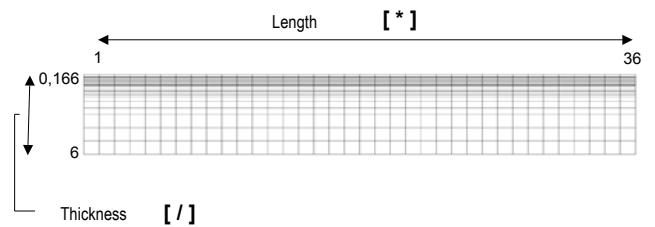
4 basic operations – 4 qualities of a line

4 Basic Operations

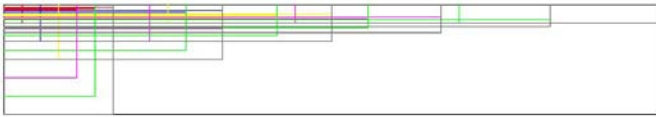
4 Ranges of Results



Grid 1

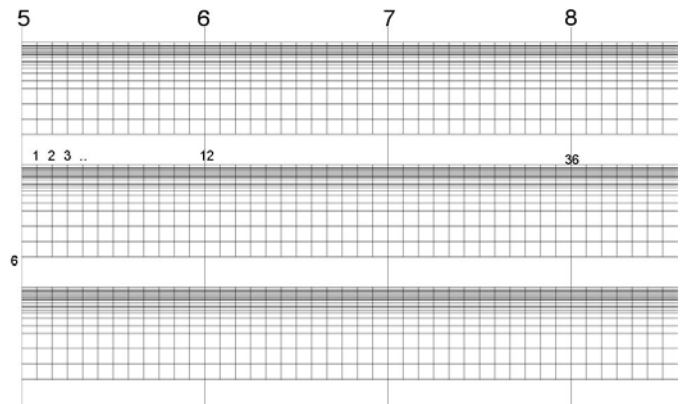


Grid 1

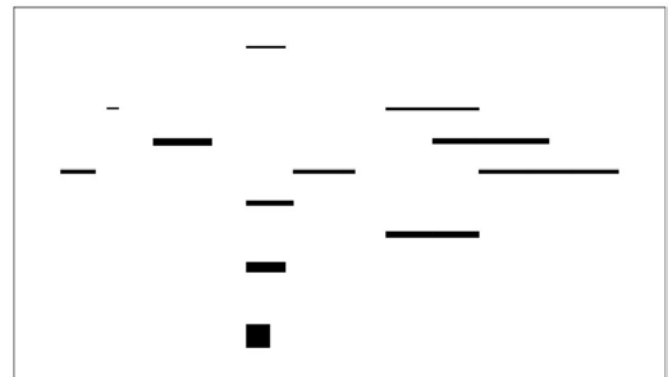


2 Dices → 2 Operations → 36 Different Linetypes
 [*] [/]

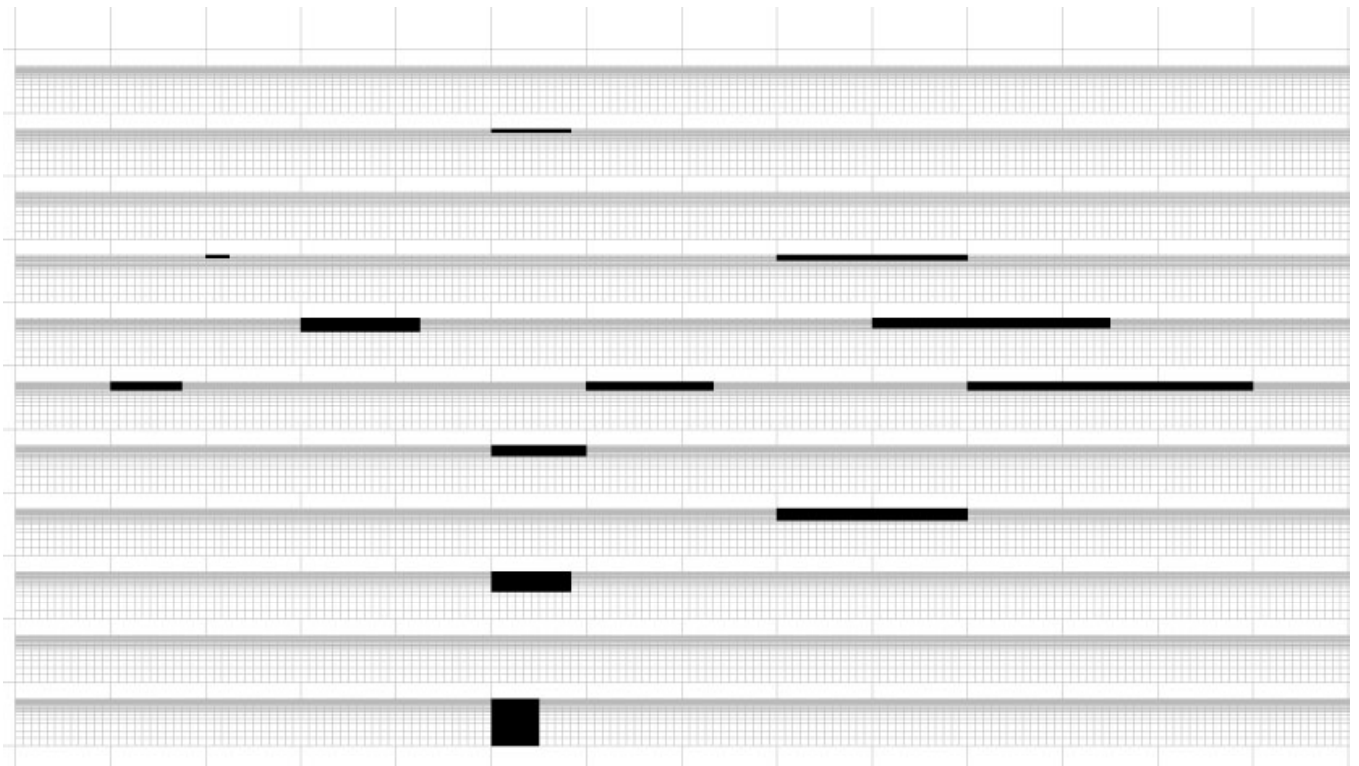
Grid 2

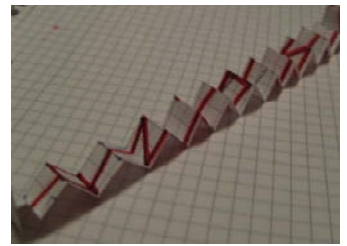
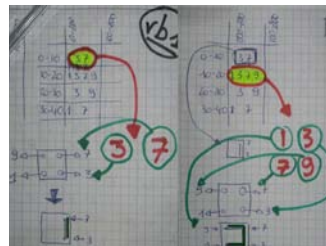
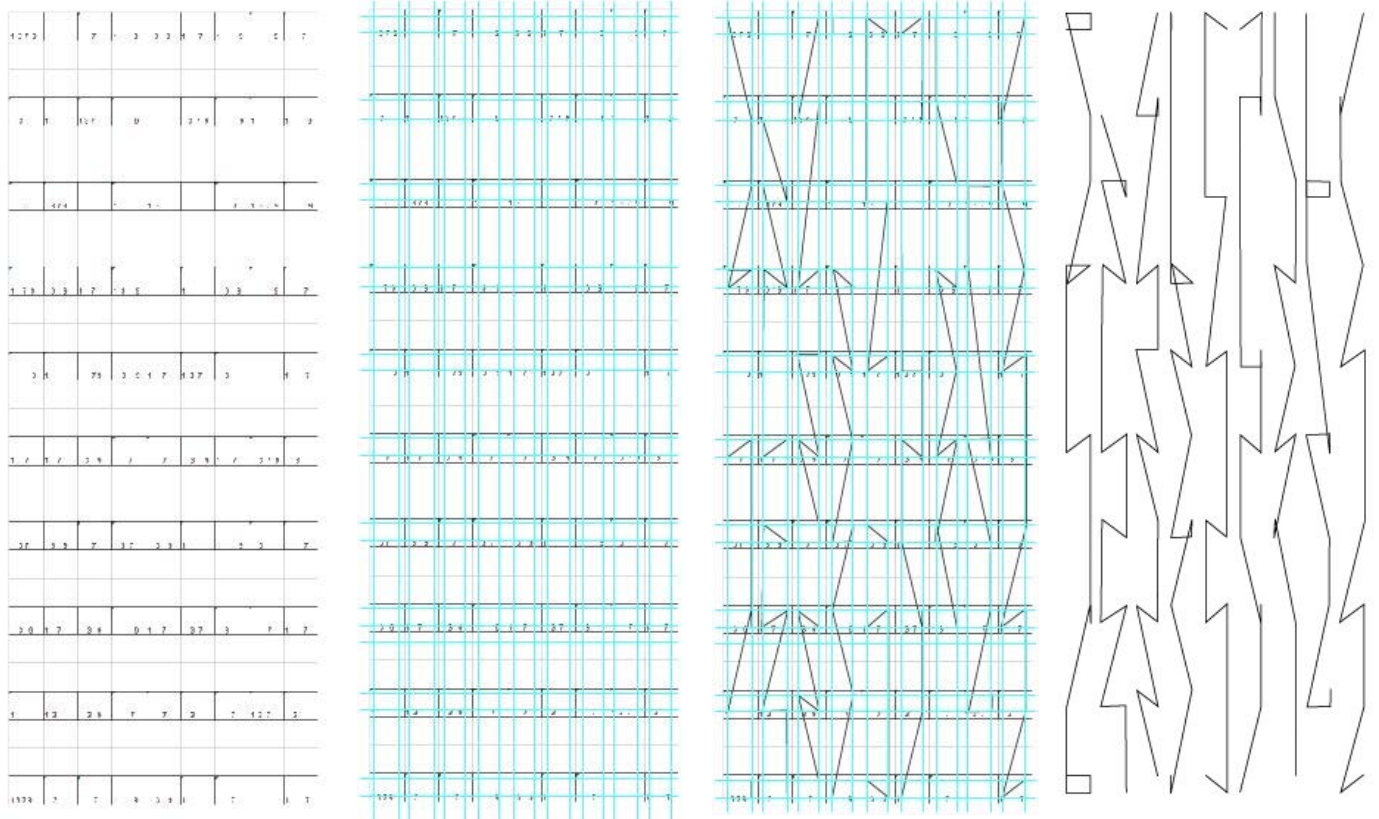


Grid 1 + 2

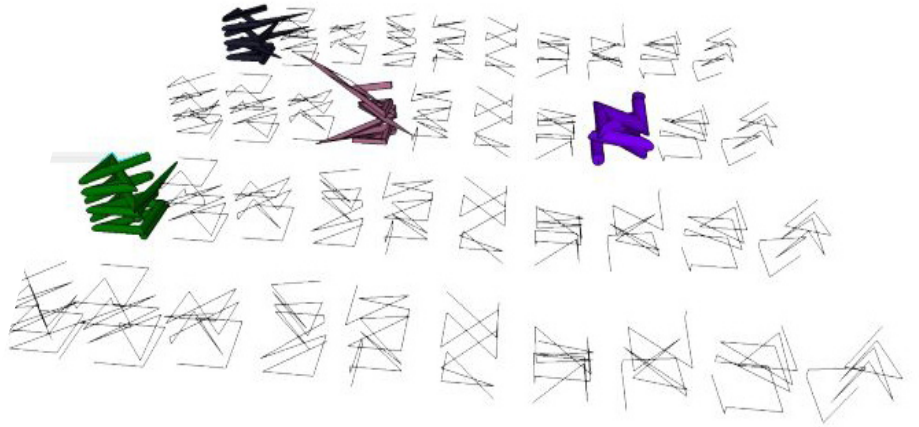
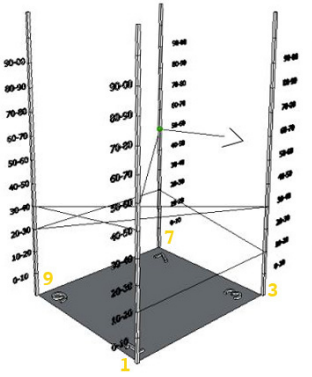


12 Throws → 12 Lines





1, 3, 7 or 9 are the sole final digits of prime numbers. The frequency of the four possible numbers have been ordered by rows of one hundred. The graphical analysis led to a sequence of wire frame models.



100-200 :



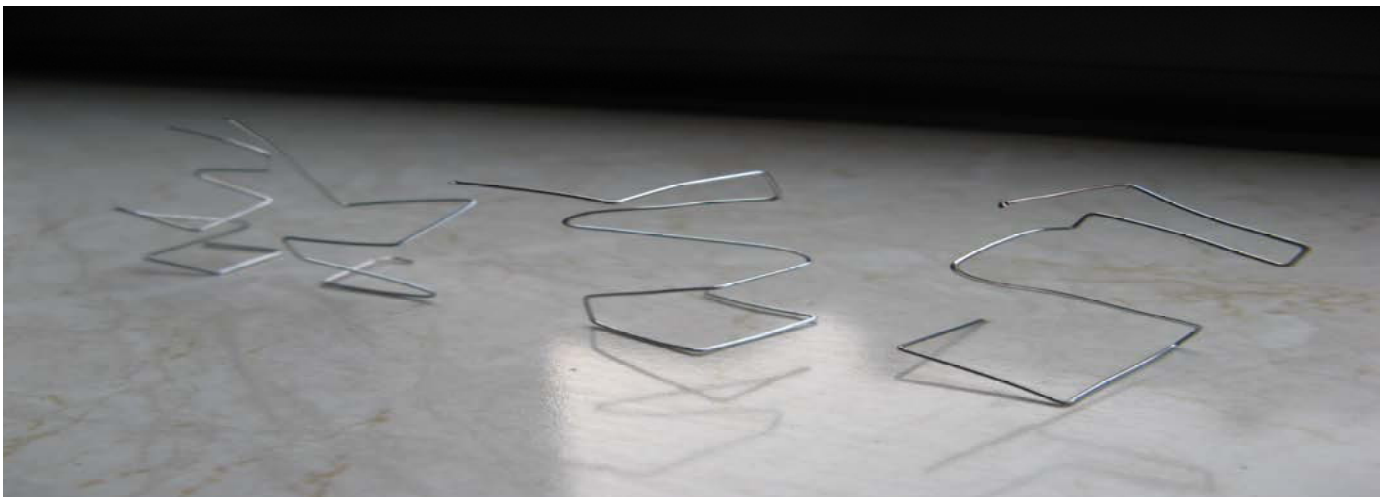
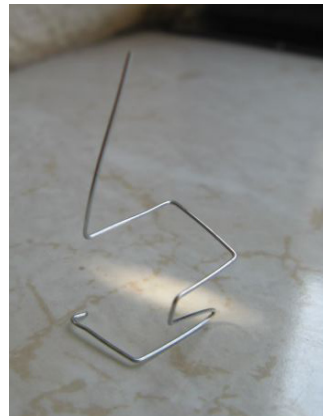
200-300

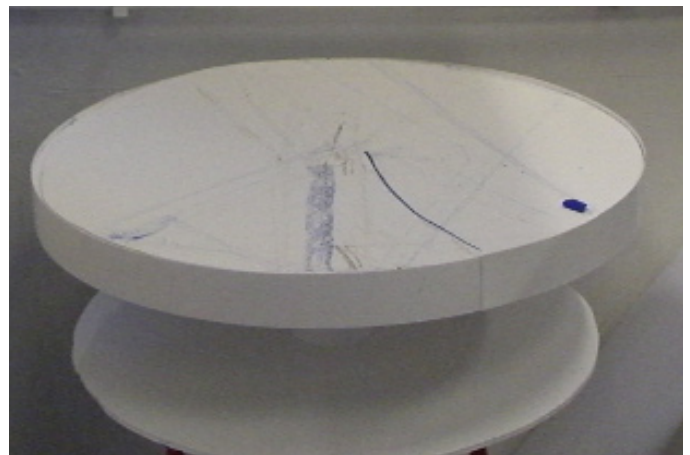
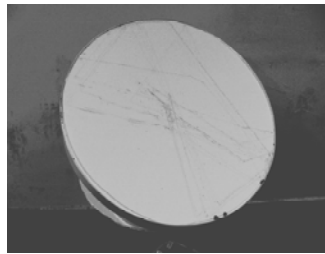
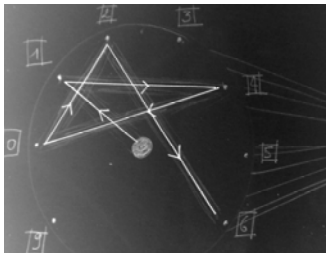
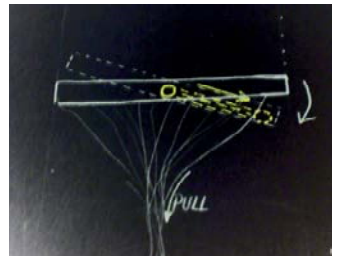
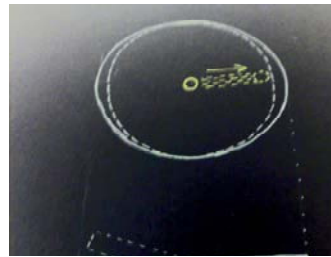
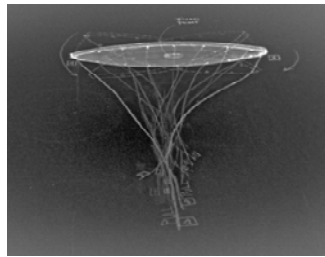


500-600

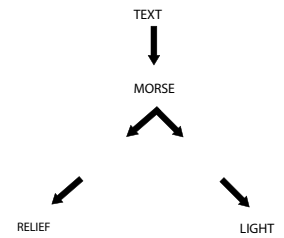


700-800





Nine numbered strings are connected to the round platform, that shifts when they are pulled. The simple mechanism is applied to trace the movement of the plain as lines. It generates a numeric drawing and can be used to draw a date of birth.



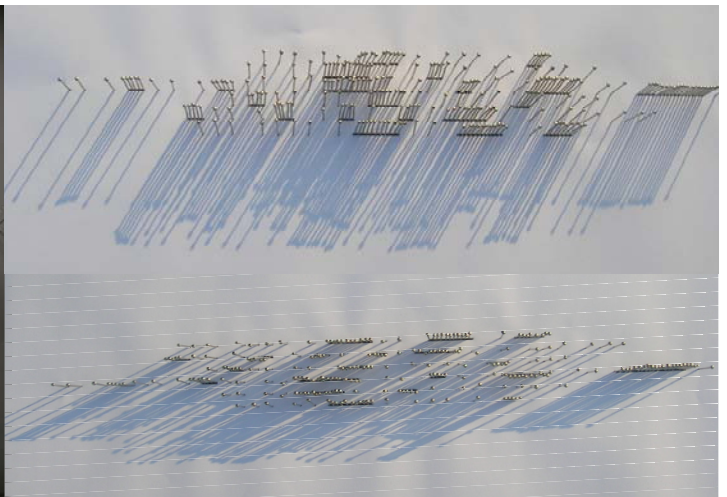
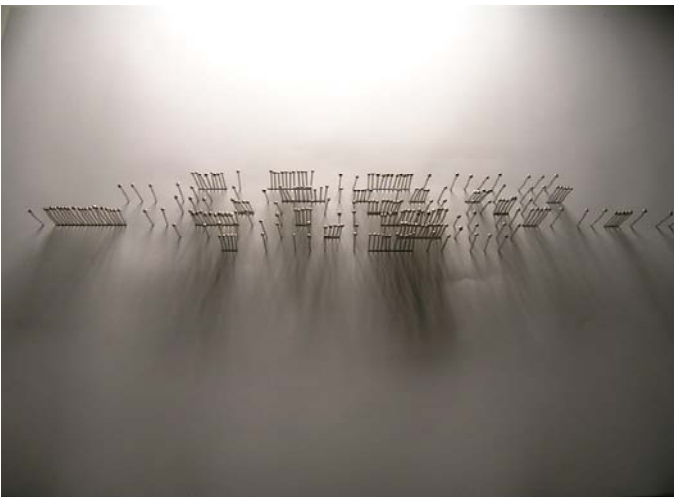
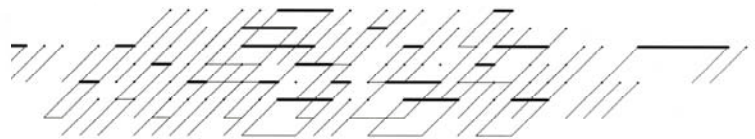
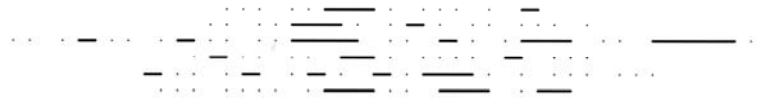
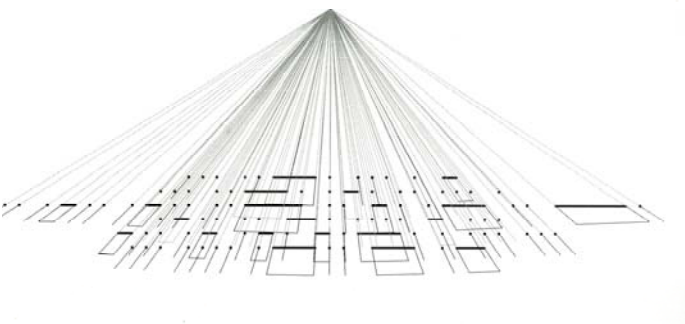
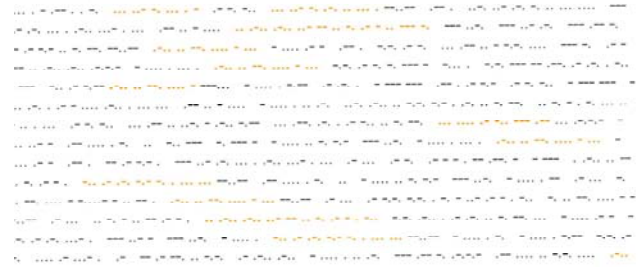
Between sunset and sunrise

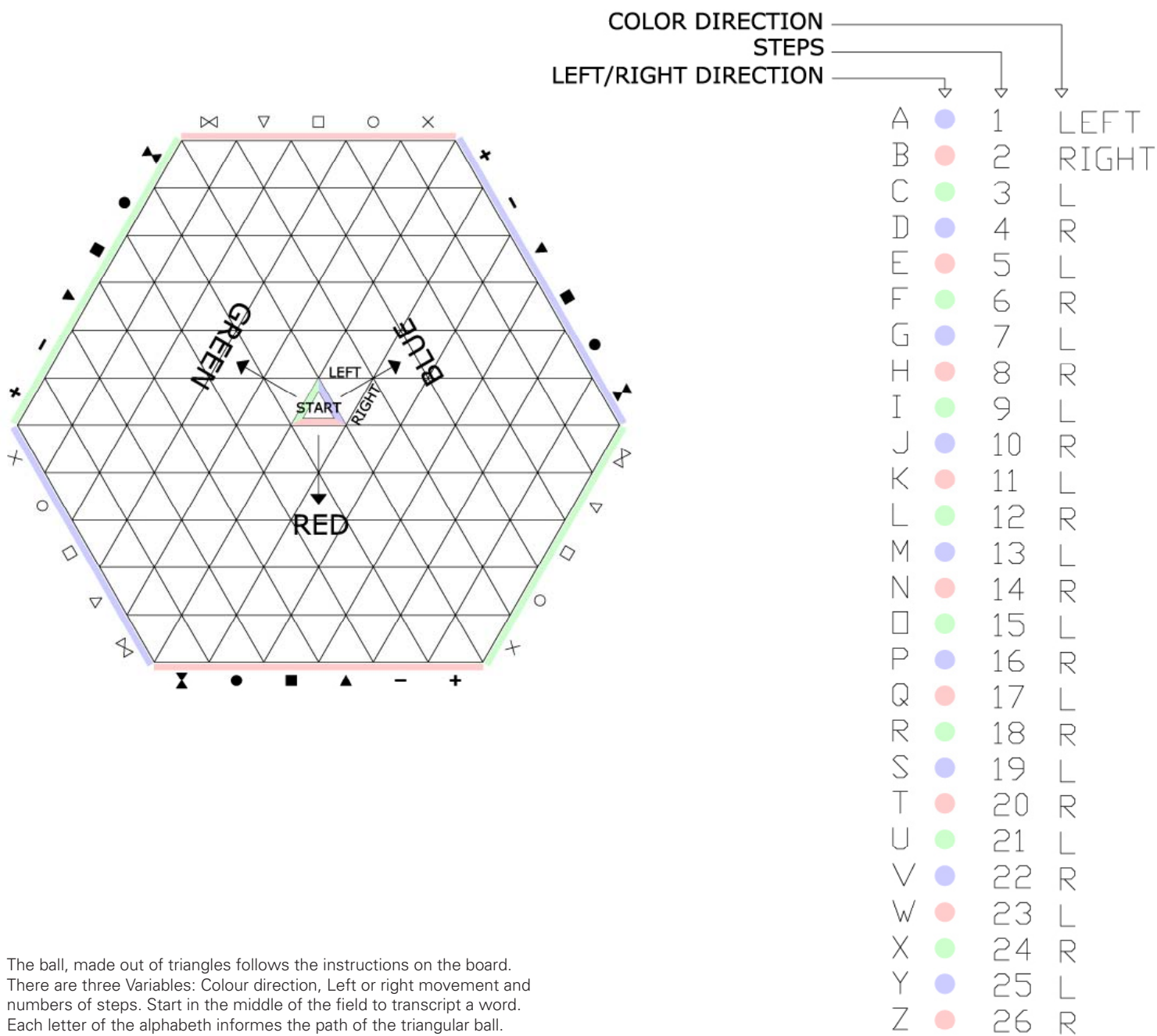
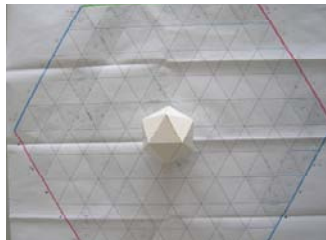
Between **sunset** and **sunrise**, we furnish ourselves with **illumination** of our own making, **lights** that we can switch on at will. These **lights** cannot be compared to **daylight**: they are too weak and too breathless with their flickering intensities and swiftly spreading **shadows**.

But when I do not think of these **lights** that we make ourselves as an attempt to eliminate **darkness**, when I think of them as night-time **lights**, as accentuated night, as intimate **illuminated** clearings that carve out of the **darkness**, then they can have a magic all their own.

Which **lights** do we want to switch on between **sunset** and **sunrise**? What do we want to **illuminate** in our buildings, cities and landscapes? How and for how long?

Thinking Architecture, Peter Zumthor





The ball, made out of triangles follows the instructions on the board. There are three Variables: Colour direction, Left or right movement and numbers of steps. Start in the middle of the field to transcript a word. Each letter of the alphabeth informs the path of the triangular ball. By applying the rules to the word, the letters are translated to figures, alphabethical figurations.



LLRLRRLRLRL
 SERENDIPITY
 19 5 18 5 14 4 9 16 9 20 25



RLLRLLLLLRLRLR
 DRIEHOEKSRASTER
 4 18 9 5 8 15 5 11 19 18 1 19 20 5 18



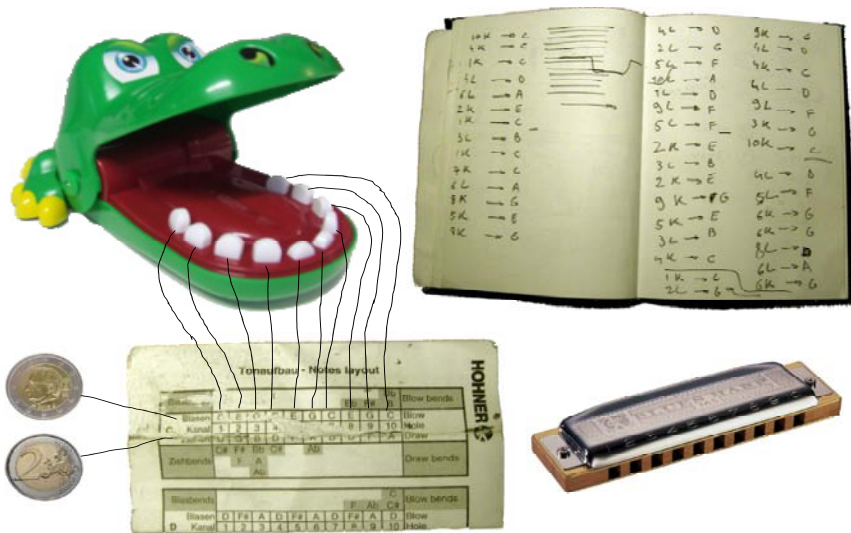
LRRLRLRLRLRL
 ARCHITECTURE
 1 18 3 8 9 20 5 3 20 21 18 5



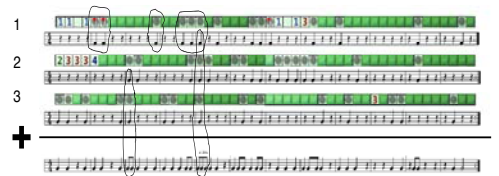
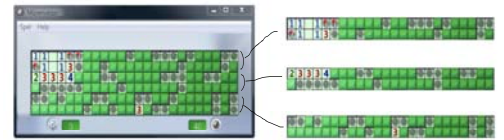
RLRLR
 LEPEL
 12 5 16 5 12

text	number	even	right/ left
o p	2	0	→ right
e e n	3	1	→ left
o c h t e n d	7	1	→ left
k l o p t e	6	0	→ right

[illegible][illegible]



melody

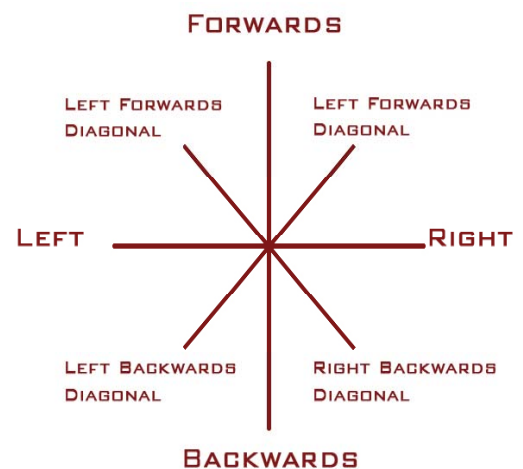
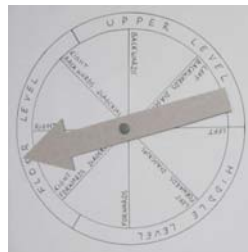
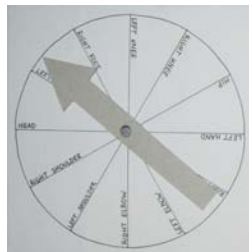


rhythm



composition





Two wheels were developed to create a choreography of movements, one gives the direction of a movement, the other refers to the selected body parts. The resulting movements were combined and performed as a dance. This has also been captured in a dark room with lights connected to hand and feet. The lines made of light indicate the time between the specific movements and record the motion as a drawing.

