Bridging Art and Science

Technology as Art: visualisation, connection and imagination

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jishu ... techné

美術 meishu
Art
techné
Footfalls opening instructions 1975

Strip: downstage, parallel with front, length nine steps, width one metre, a little off centre audience right.

\[ \begin{array}{l}
L \quad r \quad l \quad r \quad l \quad r \quad l \quad r \quad l \quad R \\
\leftarrow l \quad r \quad l \quad r \quad l \quad r \quad l \quad r \quad l \quad \end{array} \]

Pacing: starting with right foot (r), from right (R) to left (L), with left foot (l) from L to R.
Turn: rightabout at L, leftabout at R.
Steps: clearly audible rhythmic tread.
Lighting: dim, strongest at floor level, less on body, least on head.
Voices: both low and slow throughout.

Curtain. Stage in darkness.
Faint single chime. Pause as echoes die.
Scenario (Del Favero, Sewll, Pagnucco, 2010). Human-machine thinking – space thinking.
WilkinsonEyre Architects
Wellcome Collection, London
Royal Ballet School: Bridge of Aspiration
The Third Man (Reed, 1949): disconnected spaces, seeing through the dark, notations of trouble.
The Kid (1921) comic precision, technical perfection, tools of the trade
The Third Man: Tunnels, light, space, connect.
- Leaves falling through space, as spaces, 4D technology as presence in 2D before the event, between the object and the man, between trouble and desire -