

Figure 12.3a

Michael Wilford describes a process involving the generation of many alternatives. These are just some of the alternative layouts considered for Temasek Polytechnic in Singapore. See also 12.3b

Eva Jiricna uses the deliberately calculated stimulus of trying different combinations of materials which, in an echo of an earlier section in this chapter, she calls the 'starting point of the story':

On the first morning when you start working on the scheme you have got let's say ten and they are all equally possible and then you go through a process of analysing it and develop each of them slightly further on, and then you are left with say five. That process goes on and eventually you are left with one alternative.

It is interesting that these and other designers studied who use the generation of alternatives, often show them to their clients. This seems to become part of the briefing process; a way of drawing more information out of the client about what is really wanted. However, a more detailed discussion of these issues must wait until Chapter 15.

For those who wish to practise the generation of alternatives, it seems necessary to have some basis upon which they are generated.

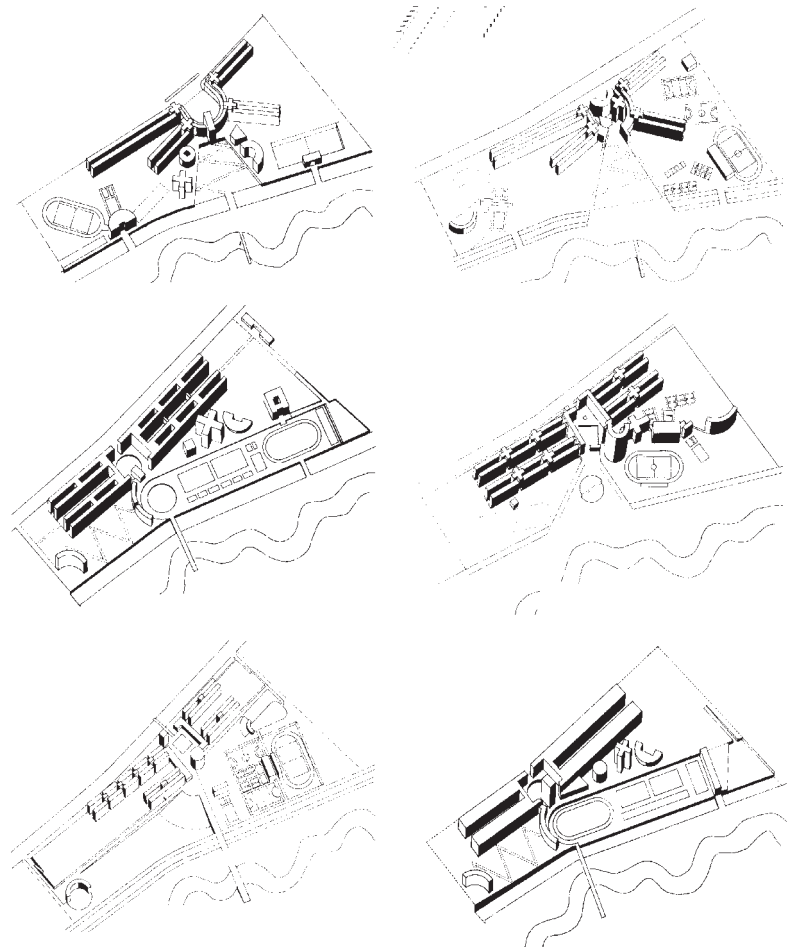


Figure 12.3b
Continued

For Eva Jiricna, it is different materials, for Michael Wilford it is much more about the disposition of major elements on the site. Wilford warns, however, that this process is not easily performed. He has taught in schools of architecture and finds that students often have difficulty producing a range of ideas:

They can't detach themselves from a particular solution or design to look at others . . . they are locked into a solution without having a full spectrum available to judge whether that is an appropriate solution. Without this the process tends to become ephemeral.

So Wilford is pointing out another benefit to the designer of the alternative generation approach. He is implying in some way that the territory is mapped out, that the range of possible solutions is identified. Of course, designers can never actually know that they have identified all the major alternative solutions to a problem. Often,