



CHOREOGRAPHING A LANDSCAPE OF CONTINGENCY

Mobilizing the boundaries separating the Norm, the Alternative and the Not-yet-known

TEUSAQUILLO
REWRITING THE BLUEPRINT

THEORY
BEING-OTHER THROUGH MOVEMENT

BRIDGING
THE SCORE & ITS ENACTMENT

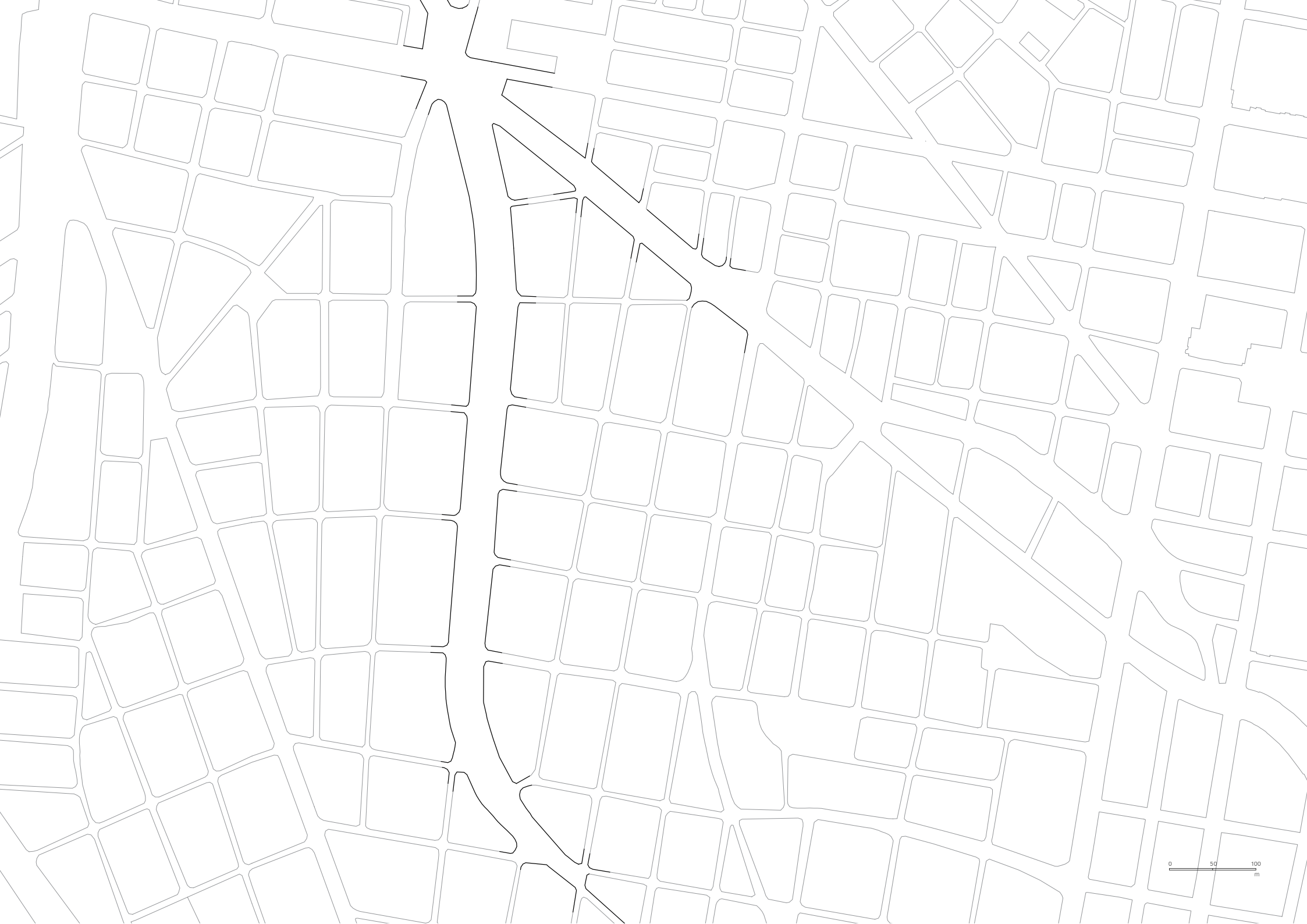
THREE EXCHANGES
THREE PICTURES OF THE FLOATING WORLD

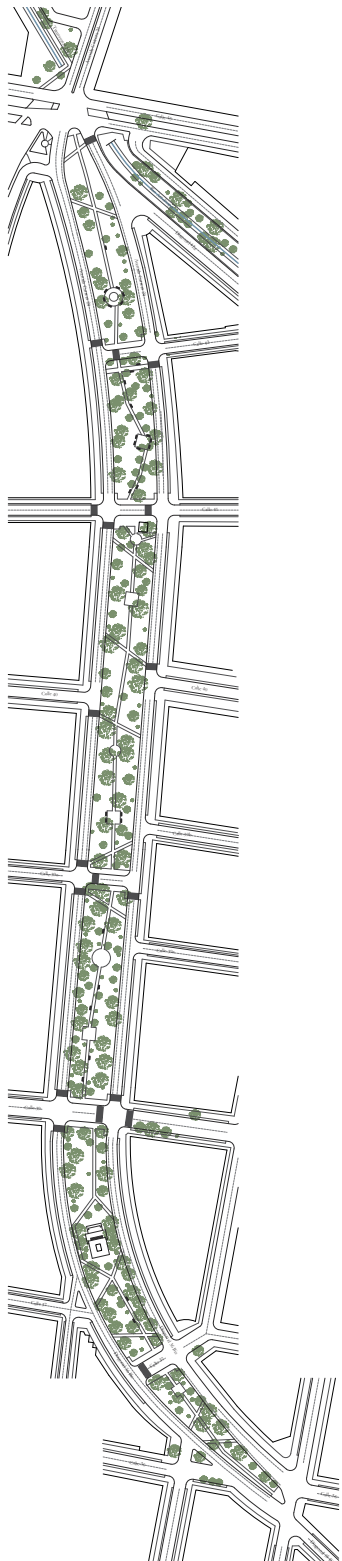
REFLECTION
MASTER OF SCIENCE
TO CUT A RIVER

TEUSAQUILLO
REWRITING THE BLUEPRINT



El Parkway

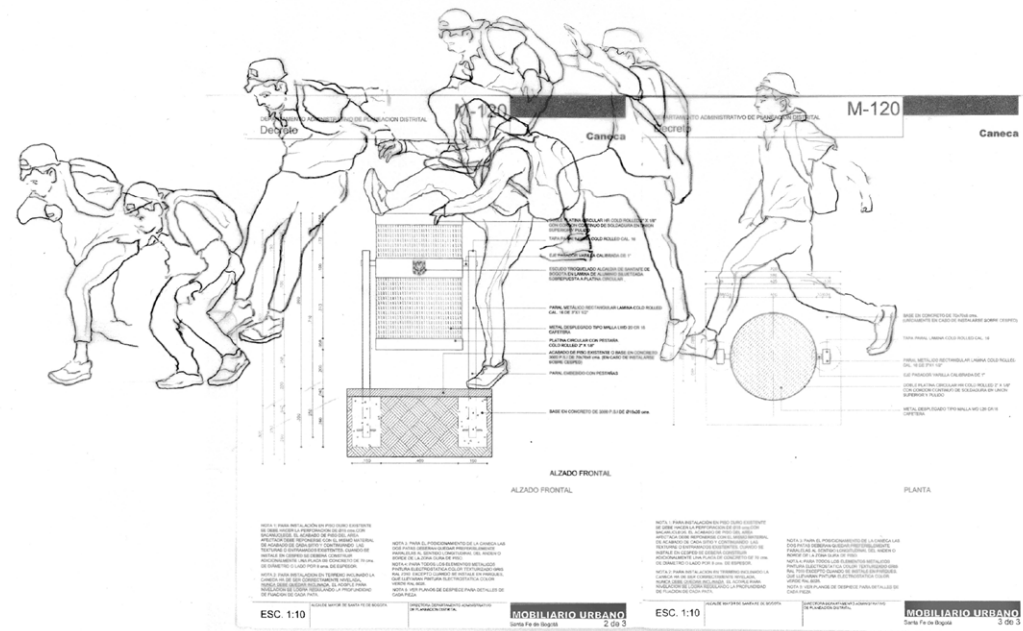




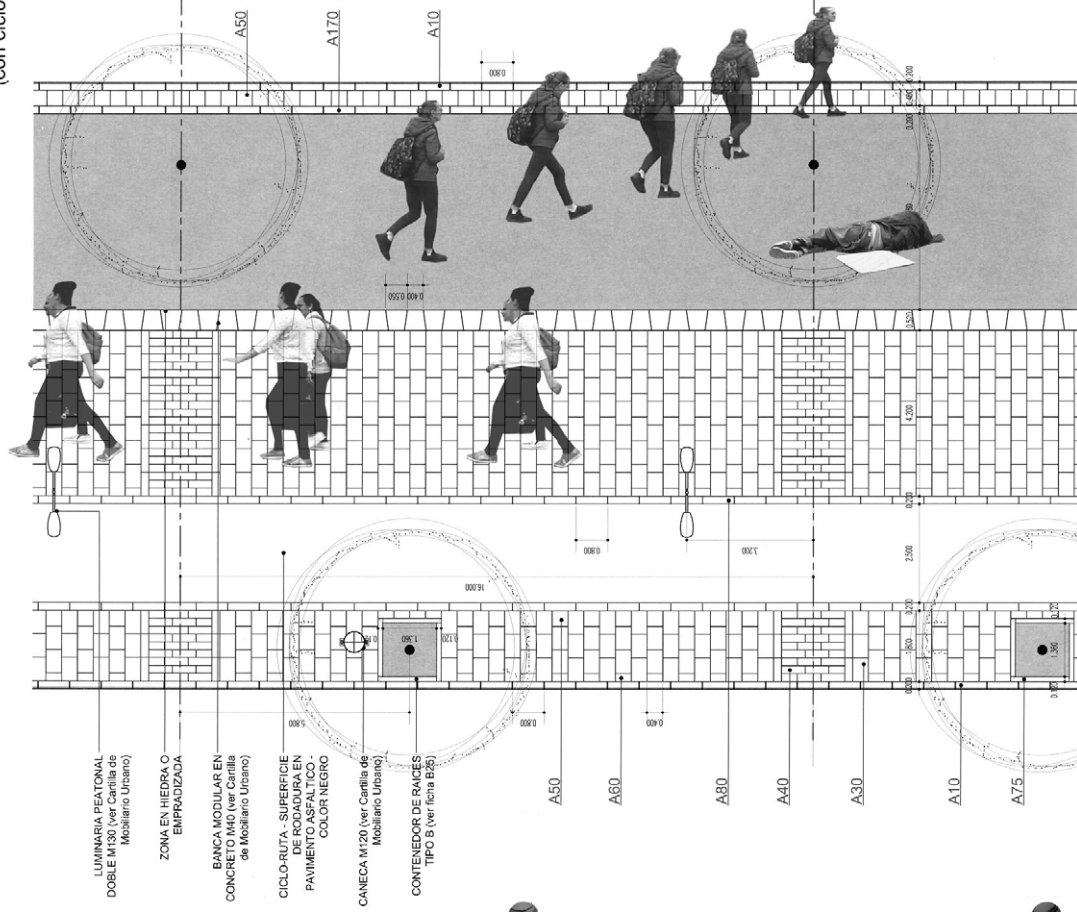
the unrehearsed leap
above and across the rubbish bin
revealed to the boy
pleasure of momentary f l i g h t

Following the trajectory of her peer
she approaches the same hurdle
with small hesitant steps

the anticipated leap
turns into a clumsy climb
the girl discovers through her body
the tension between will and ability

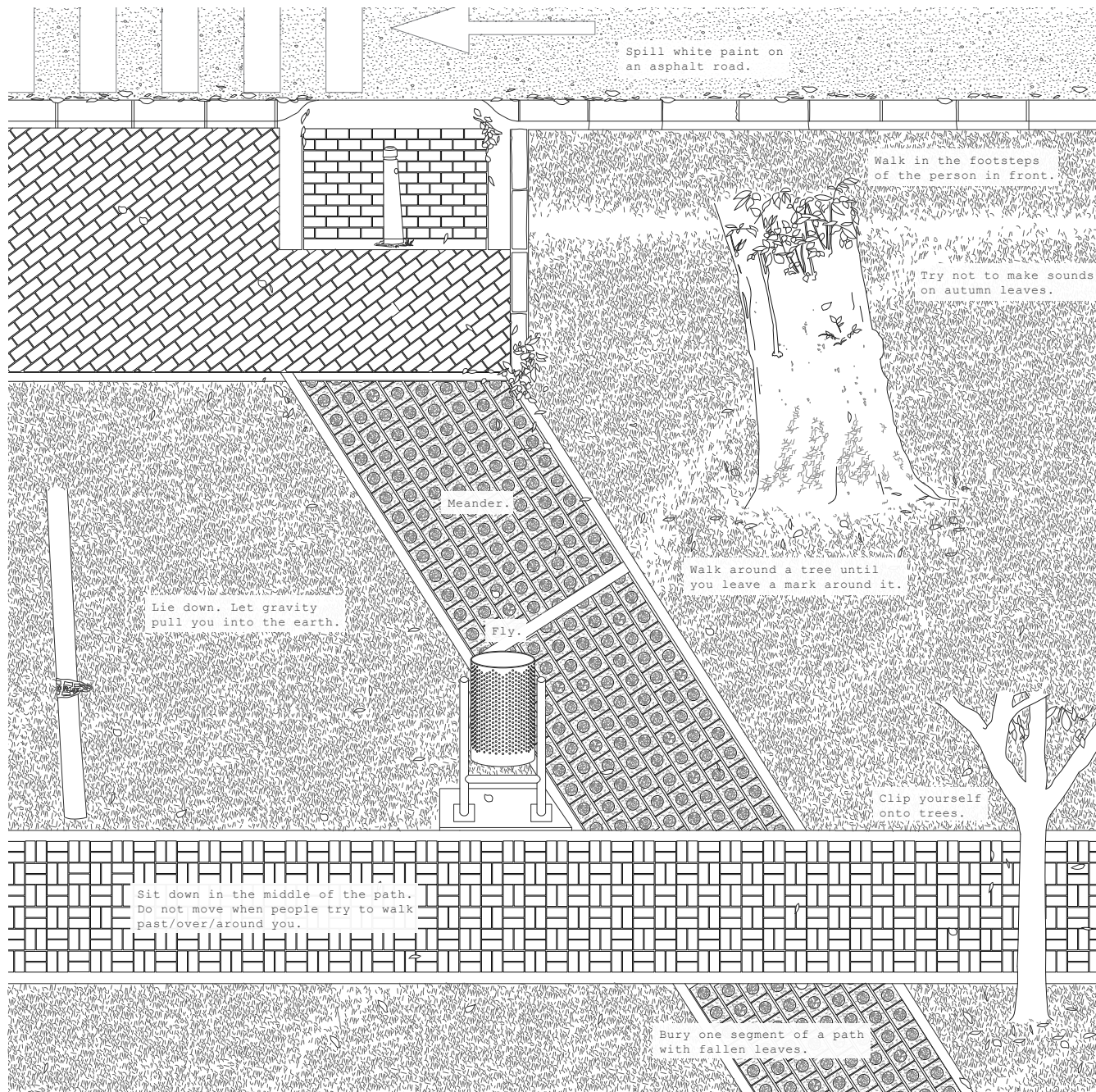


what was a catalyst to the boy
is to her a hindrance
she walks off with a light chuckle
at the limits of her acrobatic capabilities



choreography

from Ancient Greek χορεία (*khoreía*, “dance”) + γραφία (*graphía*, “writing”)
dance-writing



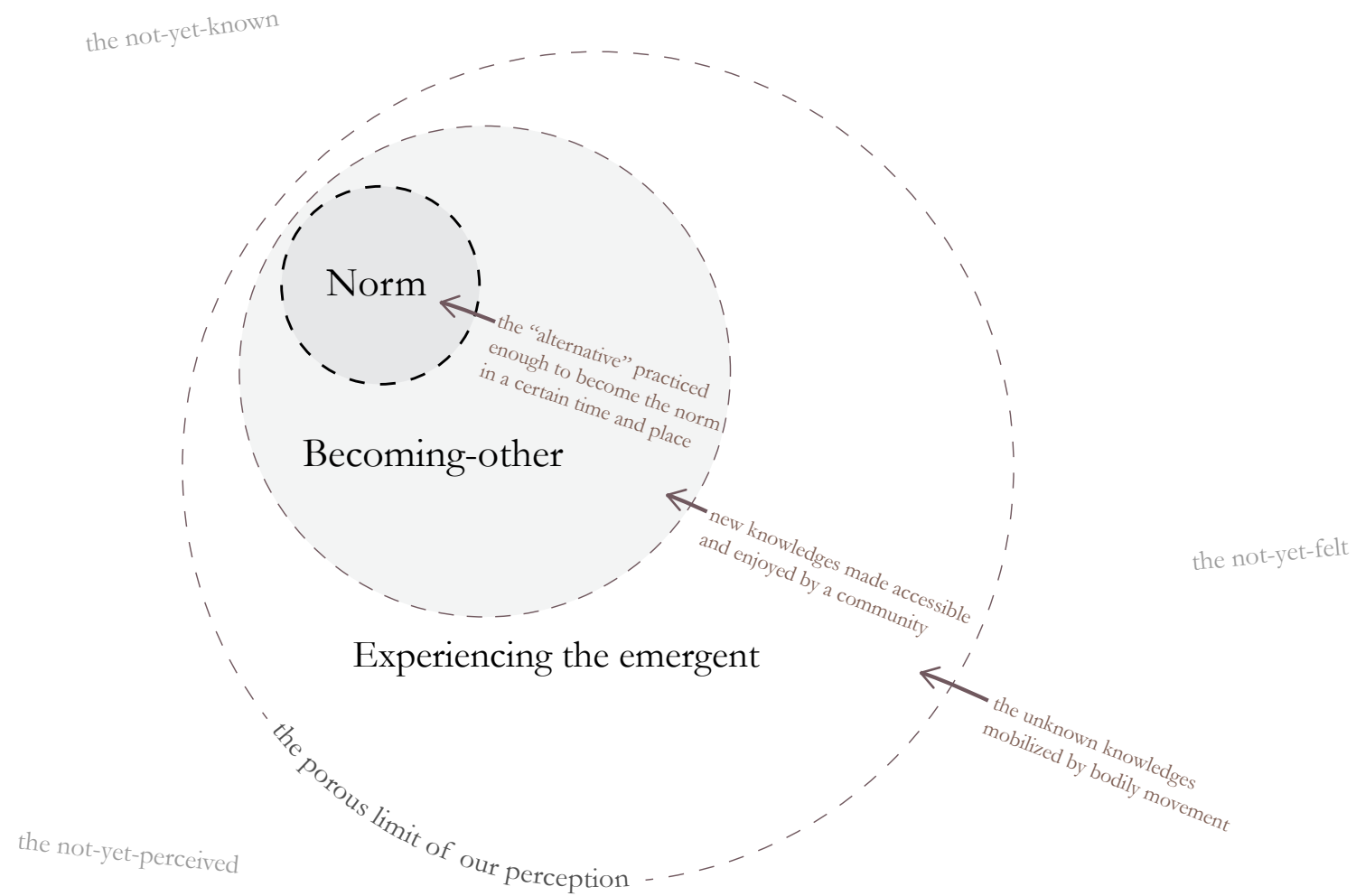
THEORY
BEING-OTHER THROUGH MOVEMENT



The **Festive Dance** is concerned with the **alternative but pre-existing** way of living. When performed repeatedly in the presence of others in a community, the “alternative” has the potential to be assimilated into the norm. The Festive Dance is a dream in which one can experience the life that is desired but not yet practiced and accepted by society.

Dance at a heightened level of **attentiveness** has the potential to mobilize the unknown knowledges that are at present below the threshold of one’s perception. These knowledges emerge from the built environment through the movement of one’s body, therefore coming into contact with the **unknown**.

Dance are **corporeal processes of being-other**, experiencing other ways of living by the self, the community and the city.



Knowledge around the established code of conduct and societal order are not abnormal, but either **not performed persistently or not yet perceived by the thinking-body**.

These “new” knowledges that emerge in movement, if shared among multiple individuals, has the potential to become accessible to a wider community, and to become the **commons**.



CHOREOGRAPH

To arrange relations between parts

LANDSCAPE

Landscape is not measurable by universal coordinates.
It transforms as one moves through it.

CONTINGENCY

The not-yet-felt, no-yet-perceived, not-yet-known

BOUNDARY

It is defined by the reach of certain thoughts and actions. It is also the space
where there are most intense exchanges - processes of becoming-other.

How can the intervention set up the conditions to host festivals along Parkway?

How can the same constructions offer dwellers more ways to appear in the presence of others and engage with the environment in their daily lives?

“Seriousness was avaricious, committed to fasts. When its mask was dropped in the festive square and at the banquet table, another truth was heard in the form of laughter, foolishness, improprieties, curses, parodies, and travesties.” (p.94)

“Here Rabelais became acquainted with another important aspect of these gatherings, the marketplace spectacles. He learned about life on the theater scaffoldings (les echajauds) which he describes in his novel. These scaffoldings were put up on the square, and the people crowded around them.” (p.155)

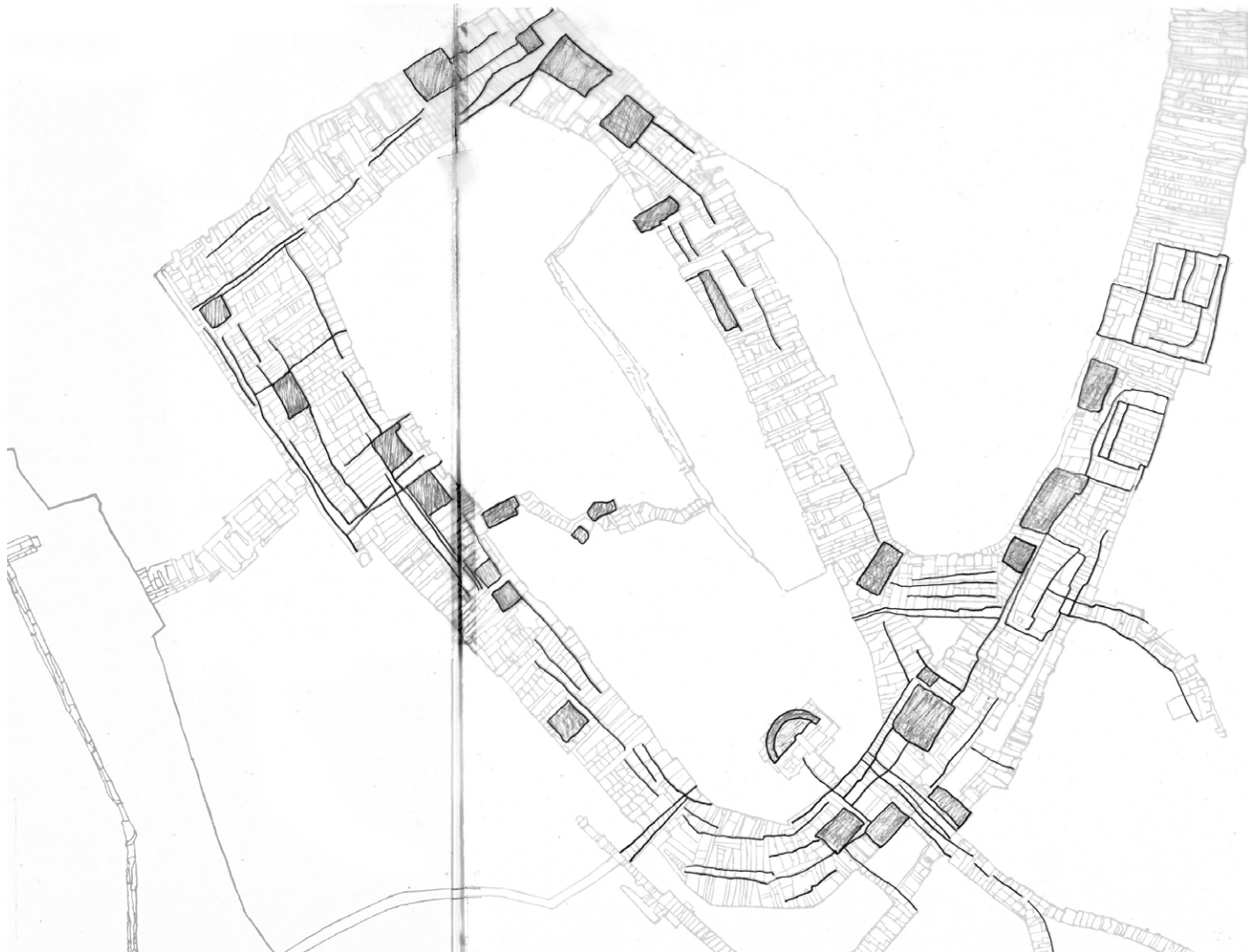
“It is enough for me to look out the window to see in the brooms which are used to sweep the streets and in the children running about in the streets the symbols of life ever to be worn out and renewed. (“Conversations with Goethe,” January 17, 1827) (p.250)

“...all were considered equal during carnival. Here, in the town square, a special form of free and familiar contact reigned among people who were usually divided by the barriers of caste, property, profession, and age.” (p.10)

PAVED PATHS

PROLONGED THRESHOLDS

ANCHORS & SUPPORTS



PAVED PATHS

Dimitris Pikionis's Landscaping around the Acropolis



PAVED PATHS

Qian Gu, *Gathering at the Orchid Pavilion* (1560)



PROLONGED THRESHOLDS

Andrei Tarkovsky, scene from *Nostalghia* (1983)



PROLONGED THRESHOLDS

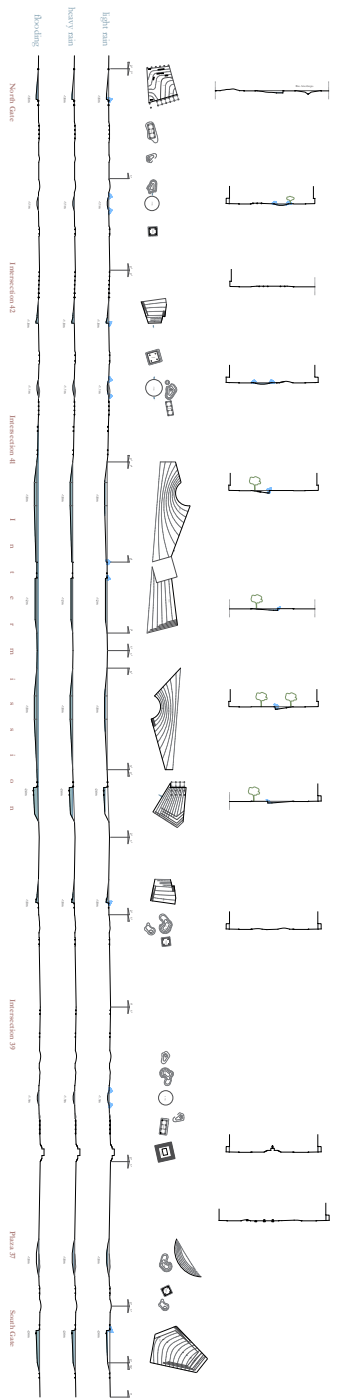
Piet Oudolf's perennial gardens



SUPPORTS & ANCHORS

Hammock hooks & postholes in Delft town centre

BRIDGING
THE SCORE & ITS ENACTMENT



Legend

50m 1-minute stroll

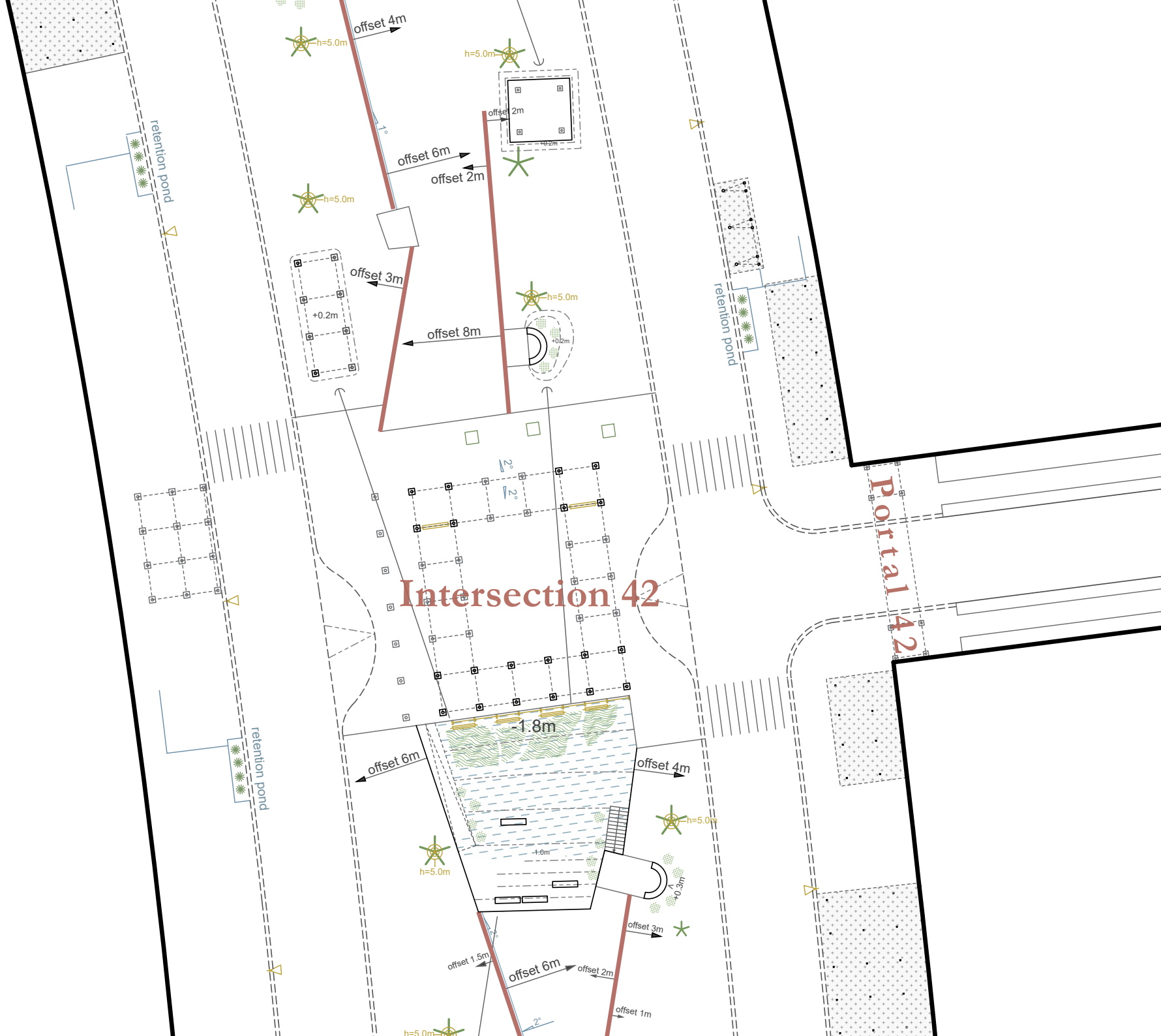
25m 30-second stroll

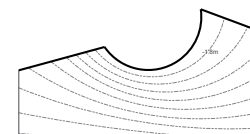
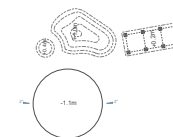
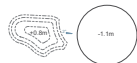
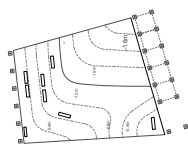
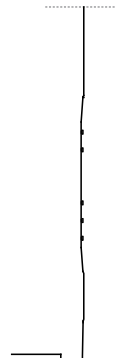
- gentle diffuse light
- ▼ road light
- LED tube light embedded in pavement
- Fog system

- Permanent construction
- column base of ground floor gallery
- column plinth (protruded from ground)
- column plinth (level with ground)
- ⤿ 40cm high brick construction

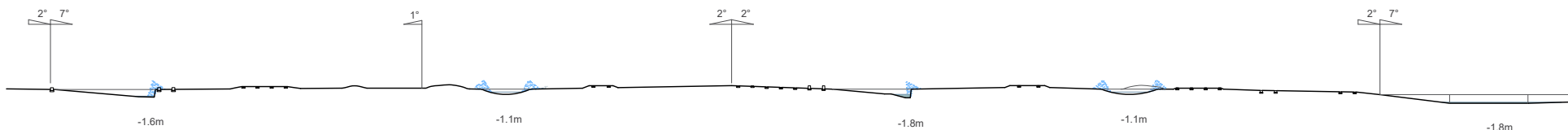
- Baseline for floor paving
- distance of paved surface from baseline
- change in height of the ground
- △ slope
- angle of inclined surface
- water channel
- contour line of hills
- ← earth displaced

- ★ big tree (taller than 15m)
- ★ small tree (shorter than 15m)
- perennial grasses
- ... wetland plants





light rain



heavy rain



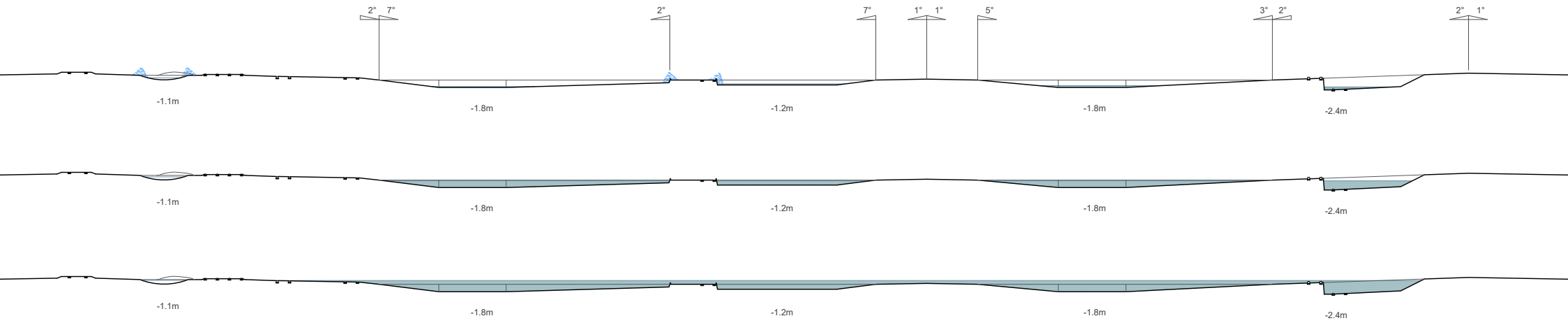
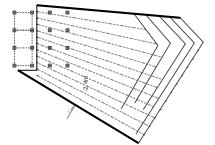
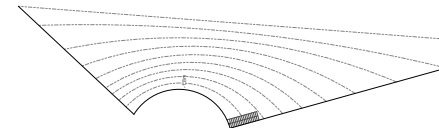
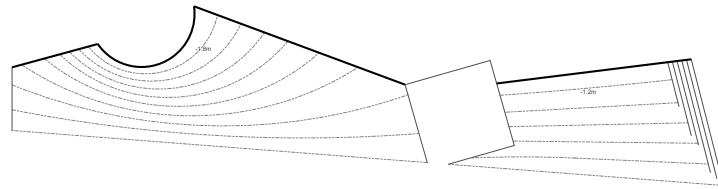
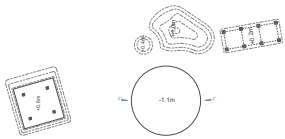
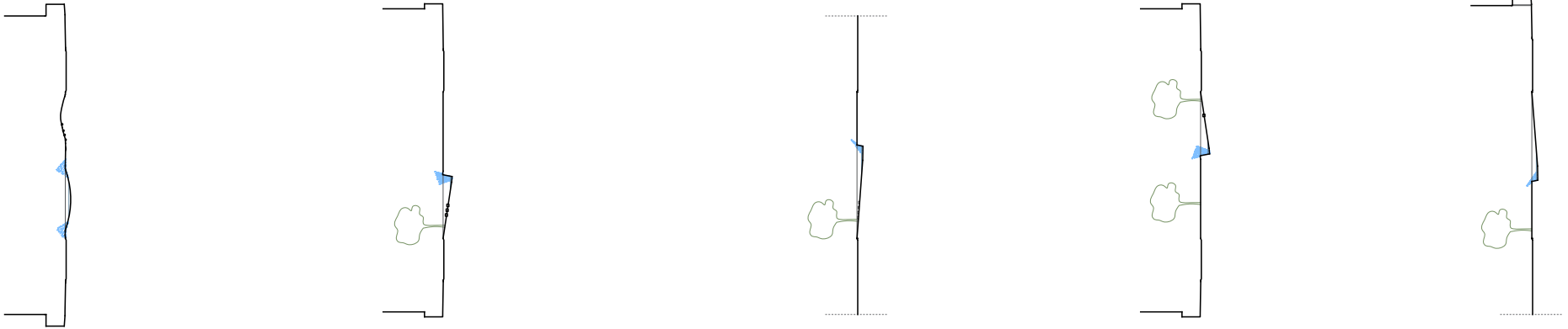
flooding



North Gate

Intersection 42

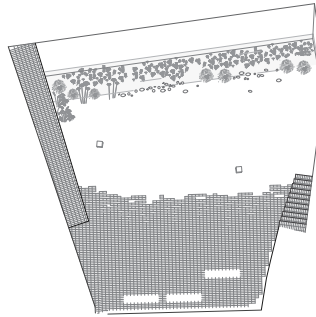
Intersection 41



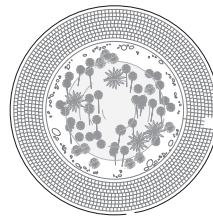
Intersection 41

I n t e r m i s s i o n

Prolonged thresholds



Retention basins



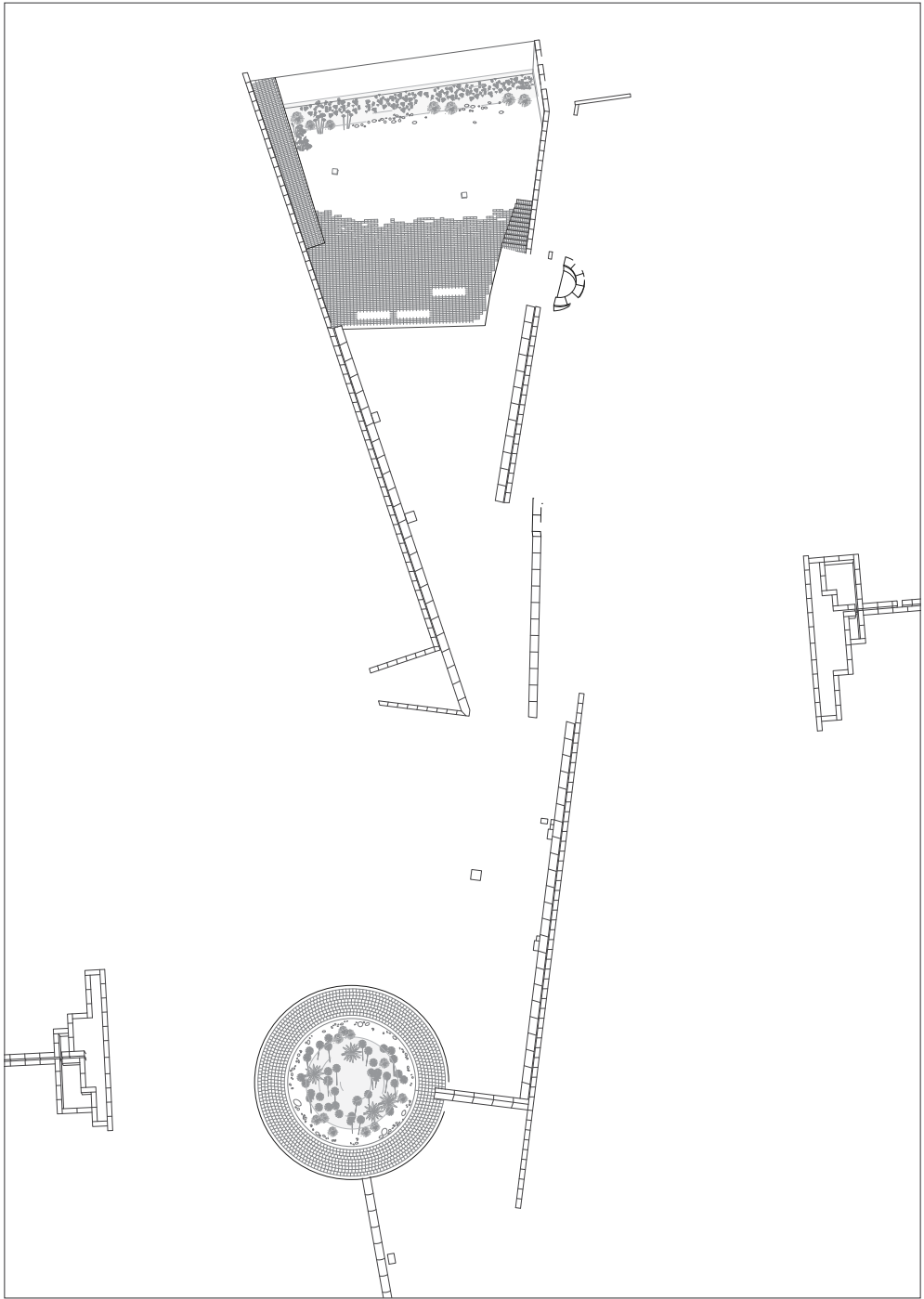
Prolonged thresholds

Paved paths

Retention basins

+

Concrete edge courses



Prolonged thresholds

Paved paths

Anchors & supports

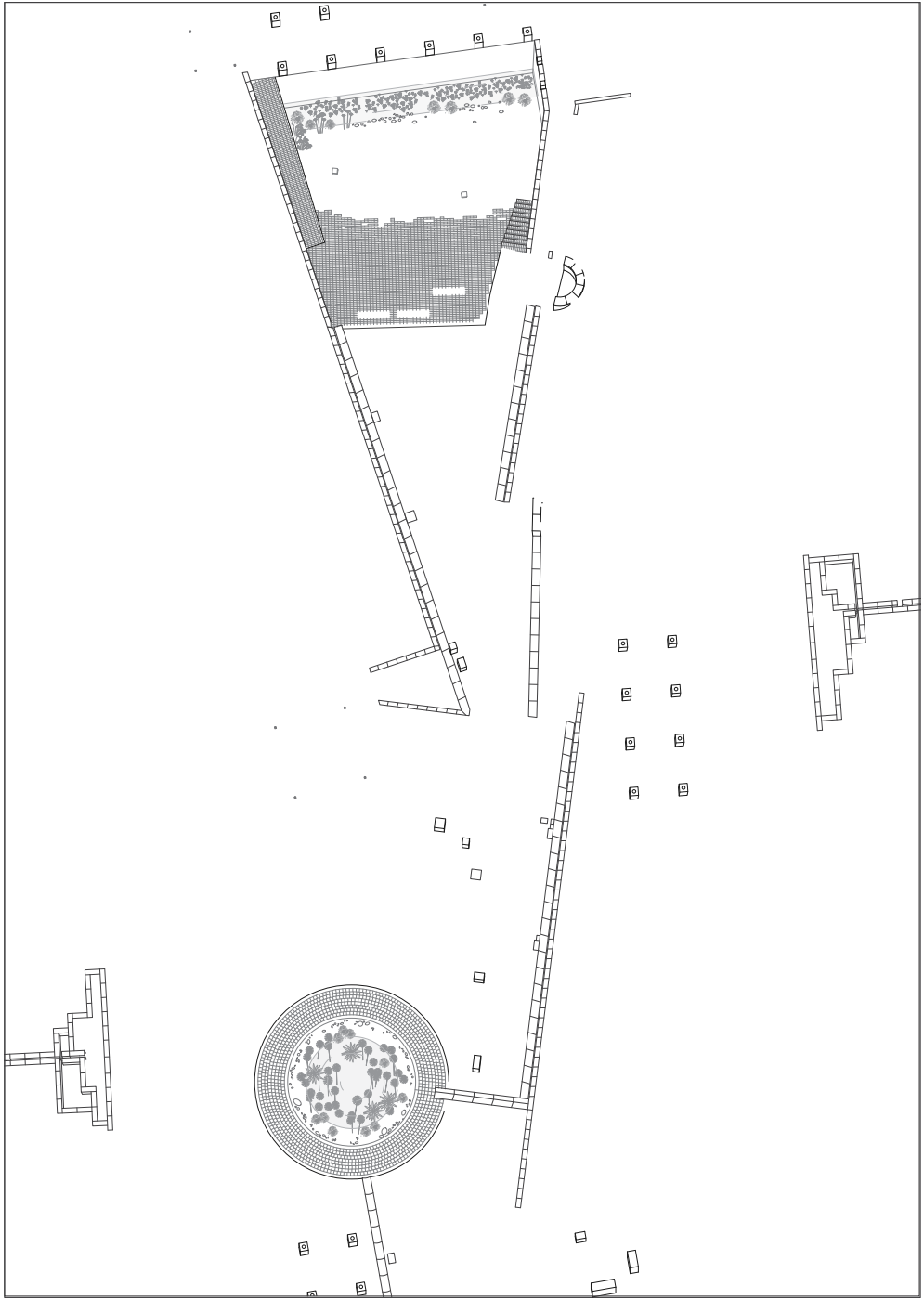
Retention basins

+

Concrete edge courses

+

Column plinths

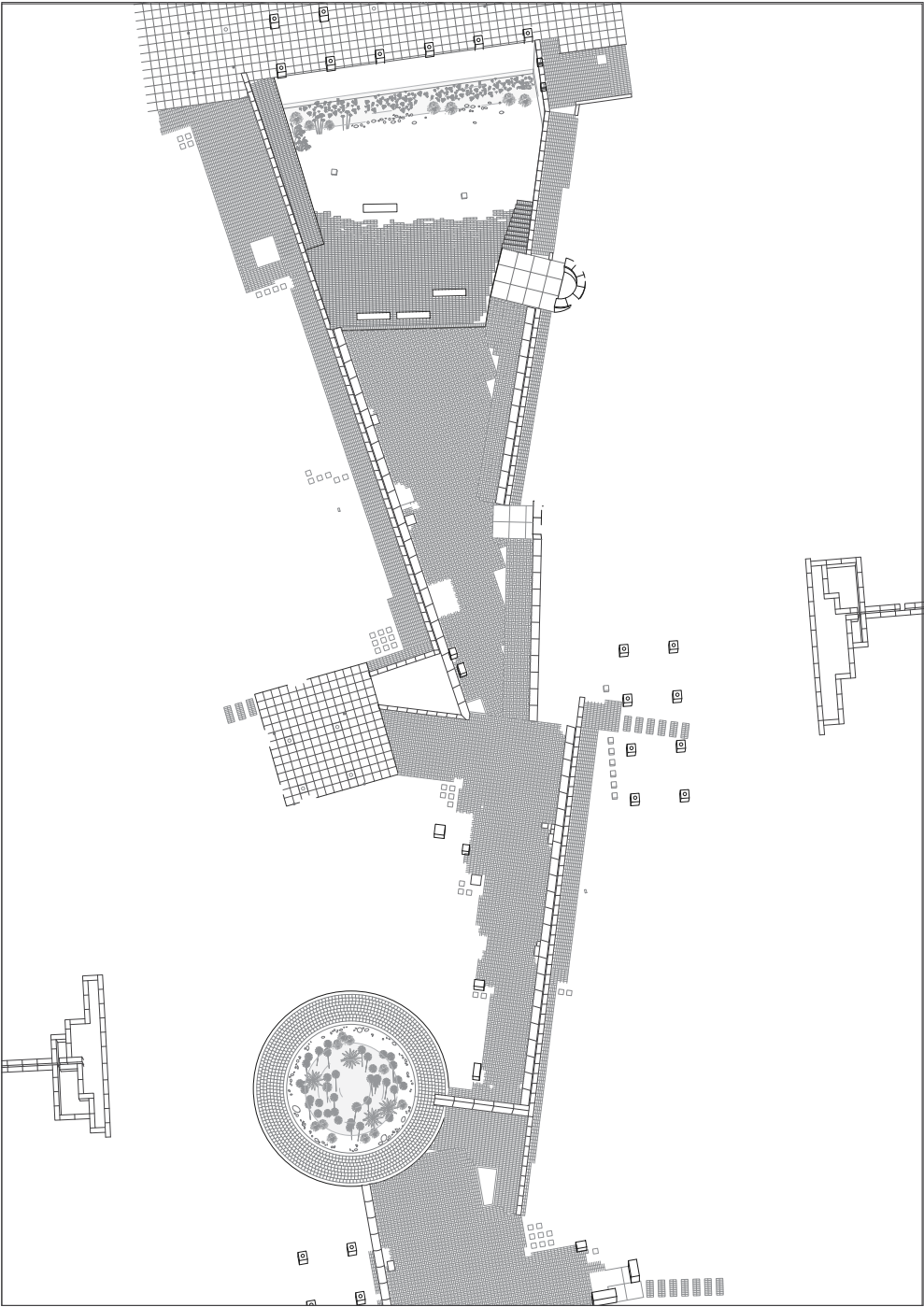


Prolonged thresholds

Paved paths

Anchors & supports

Paved paths



Retention basins

+

Concrete edge courses

+

Column plinths

+

Bricks

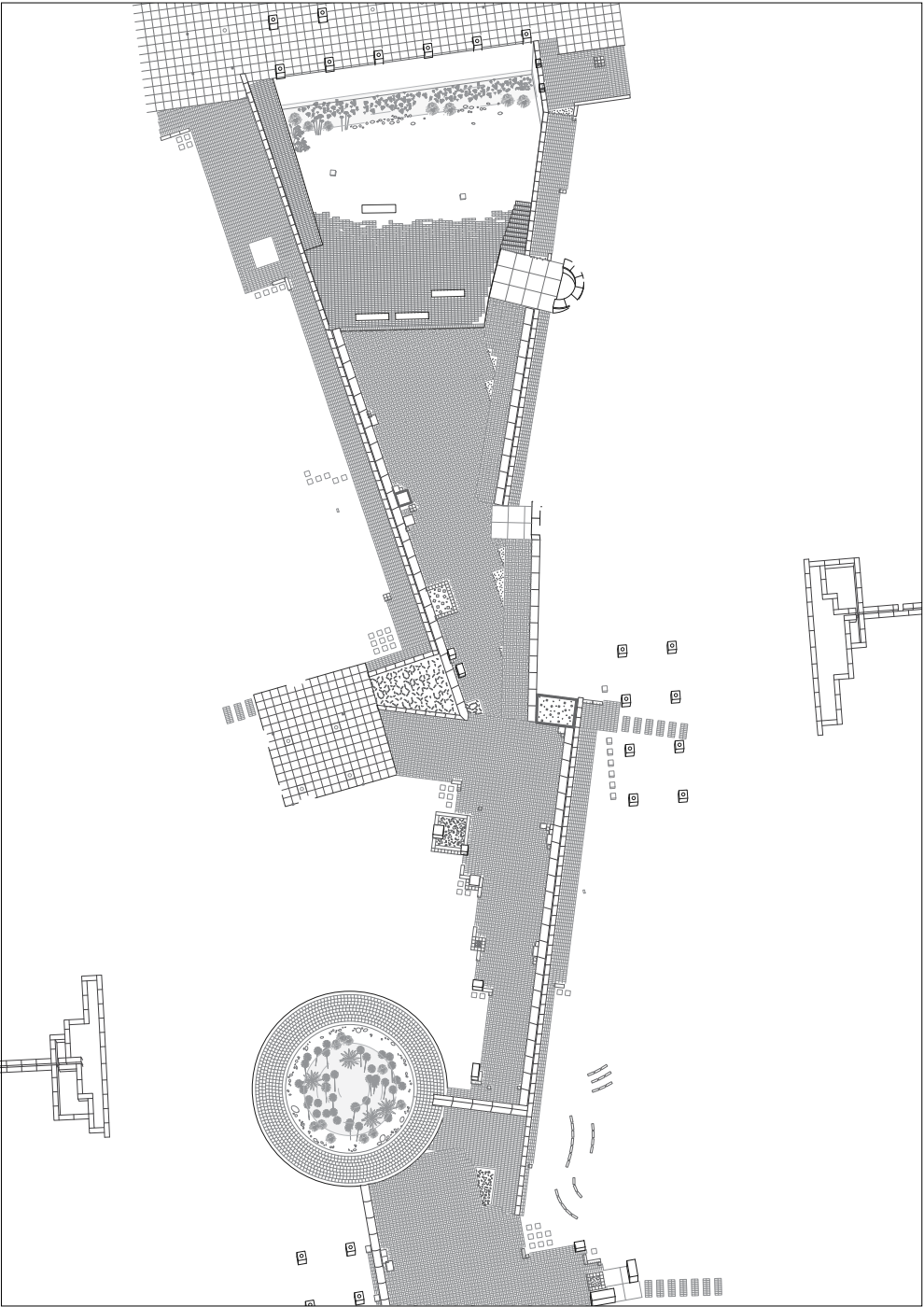
Prolonged thresholds

Paved paths

Anchors & supports

Paved paths

Paved paths



Retention basins

+

Concrete edge courses

+

Column plinths

+

Bricks

+

Rubble aggregate





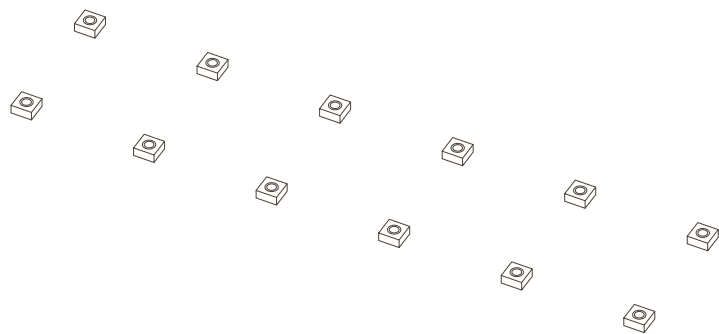


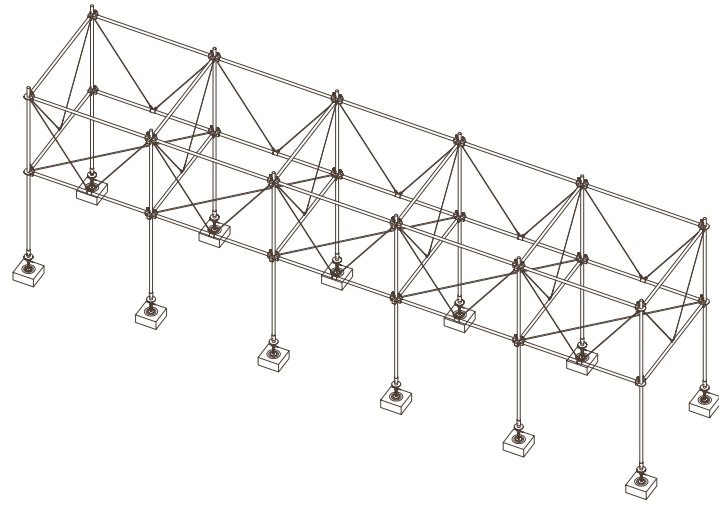


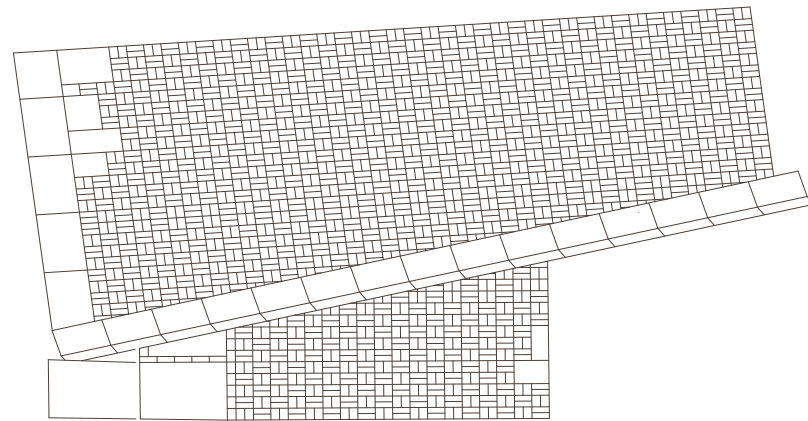


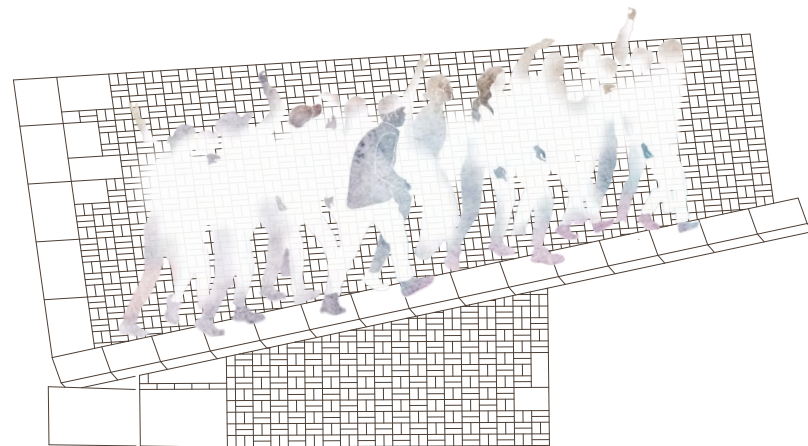
“To TRANSLATE the invisible wind by the water it sculpts in passing.”

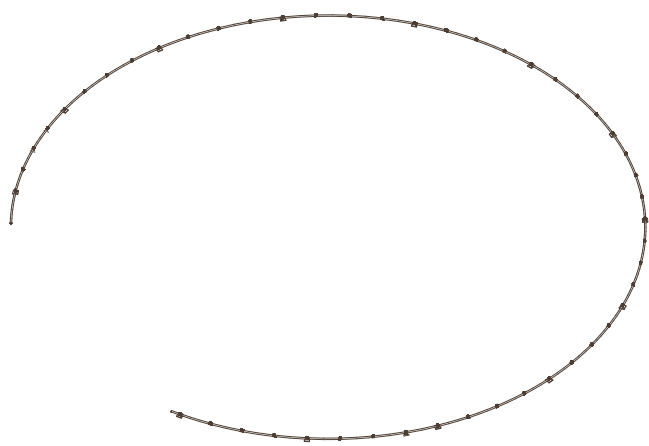
Robert Bresson, *Notes on Cinematography* (1975)



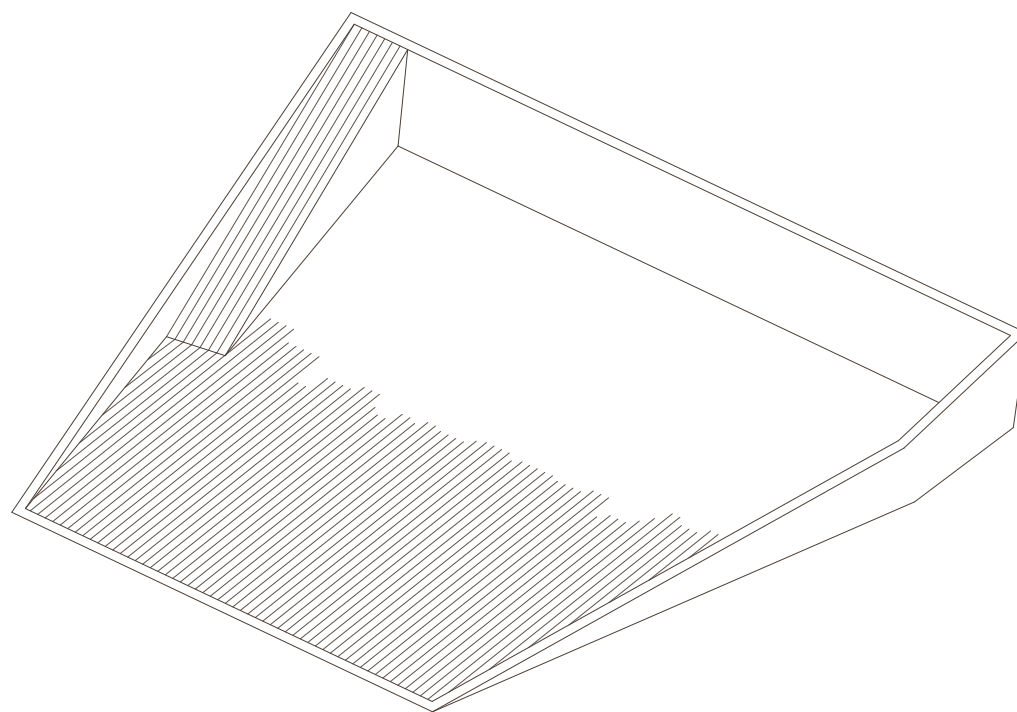


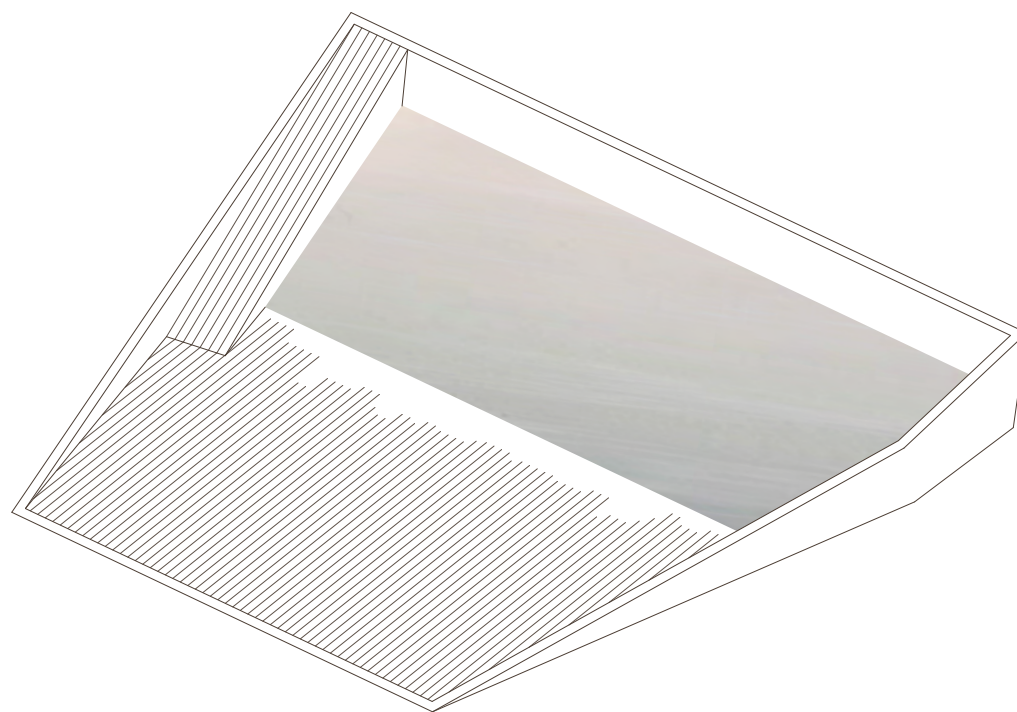


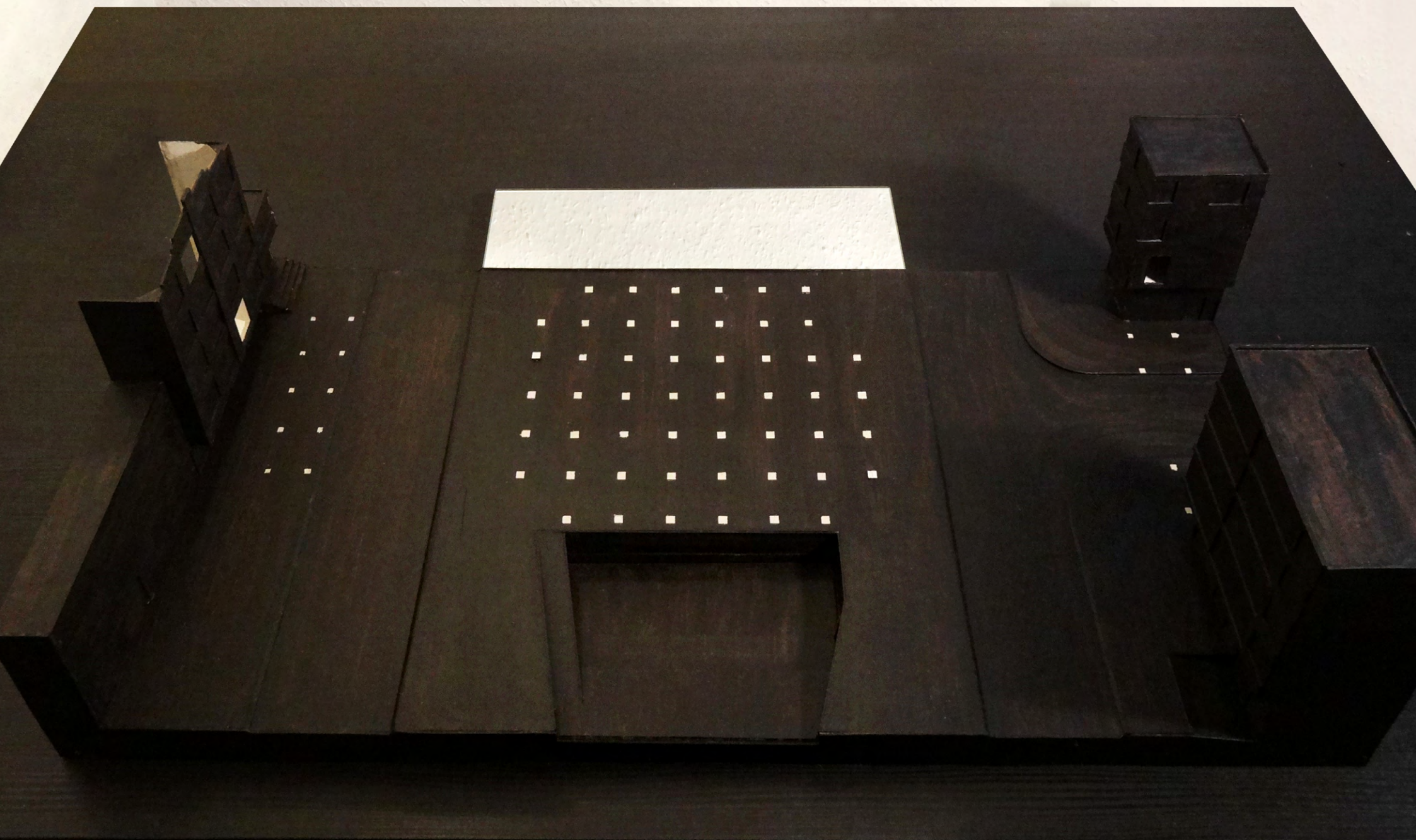


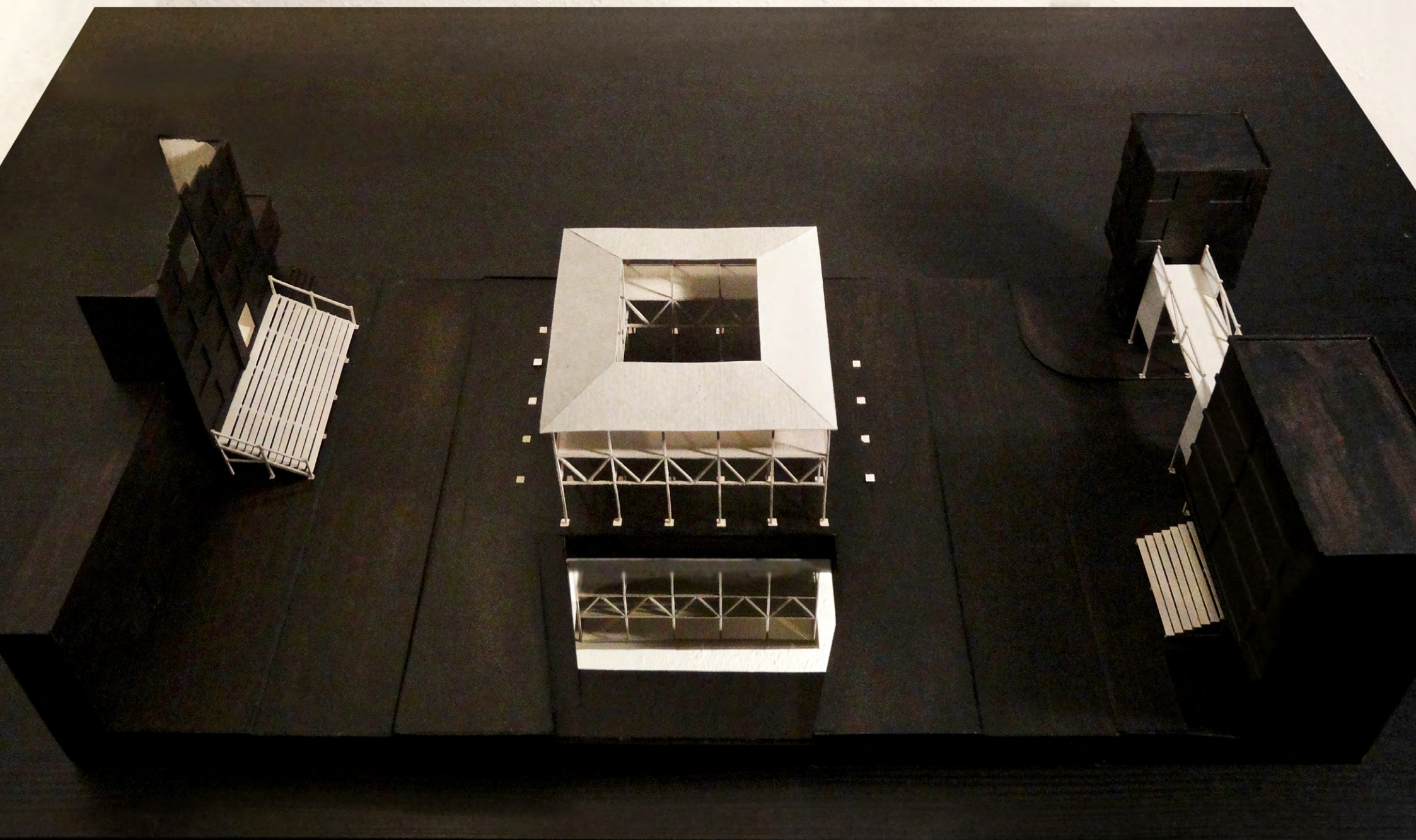


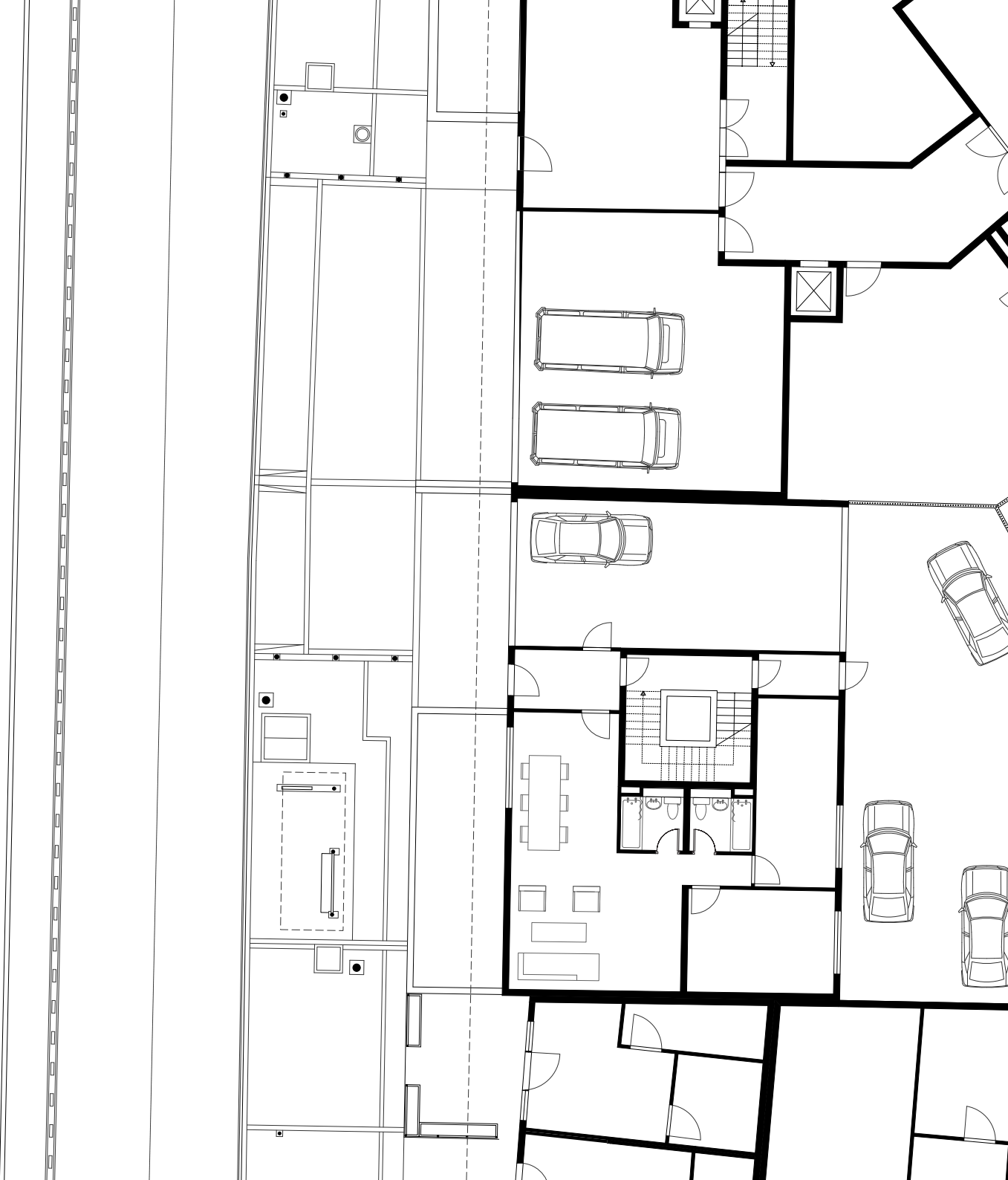
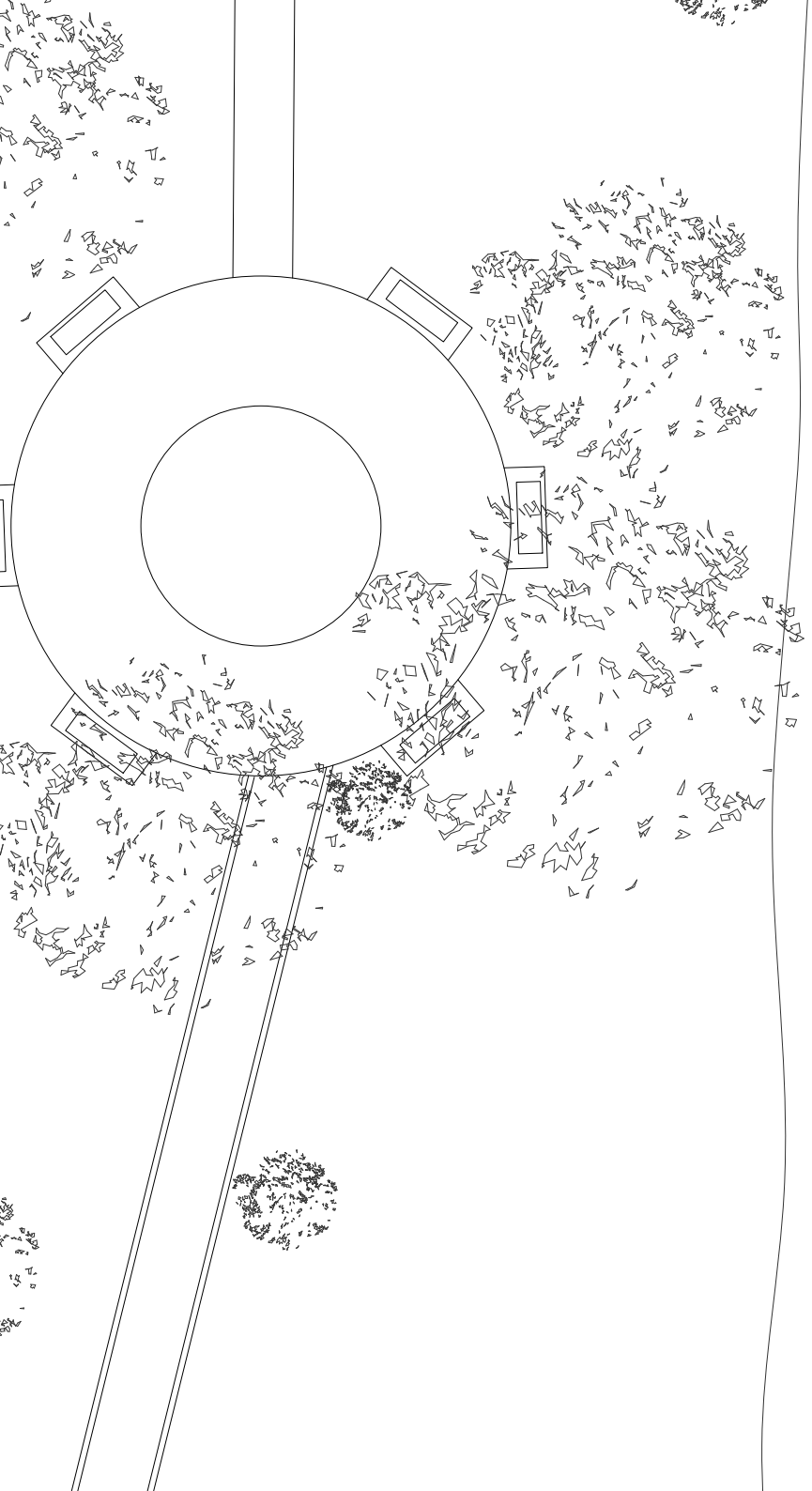


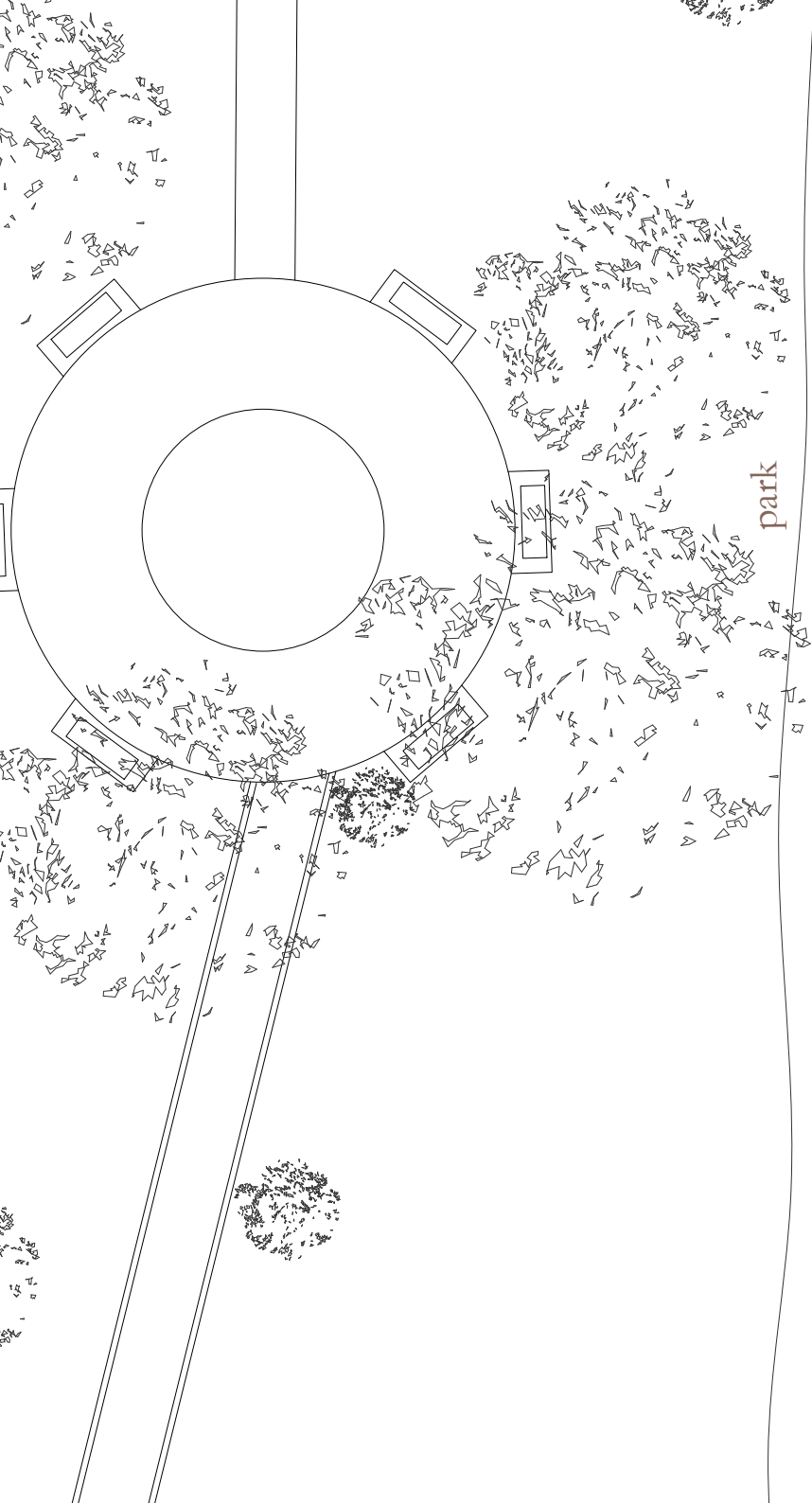




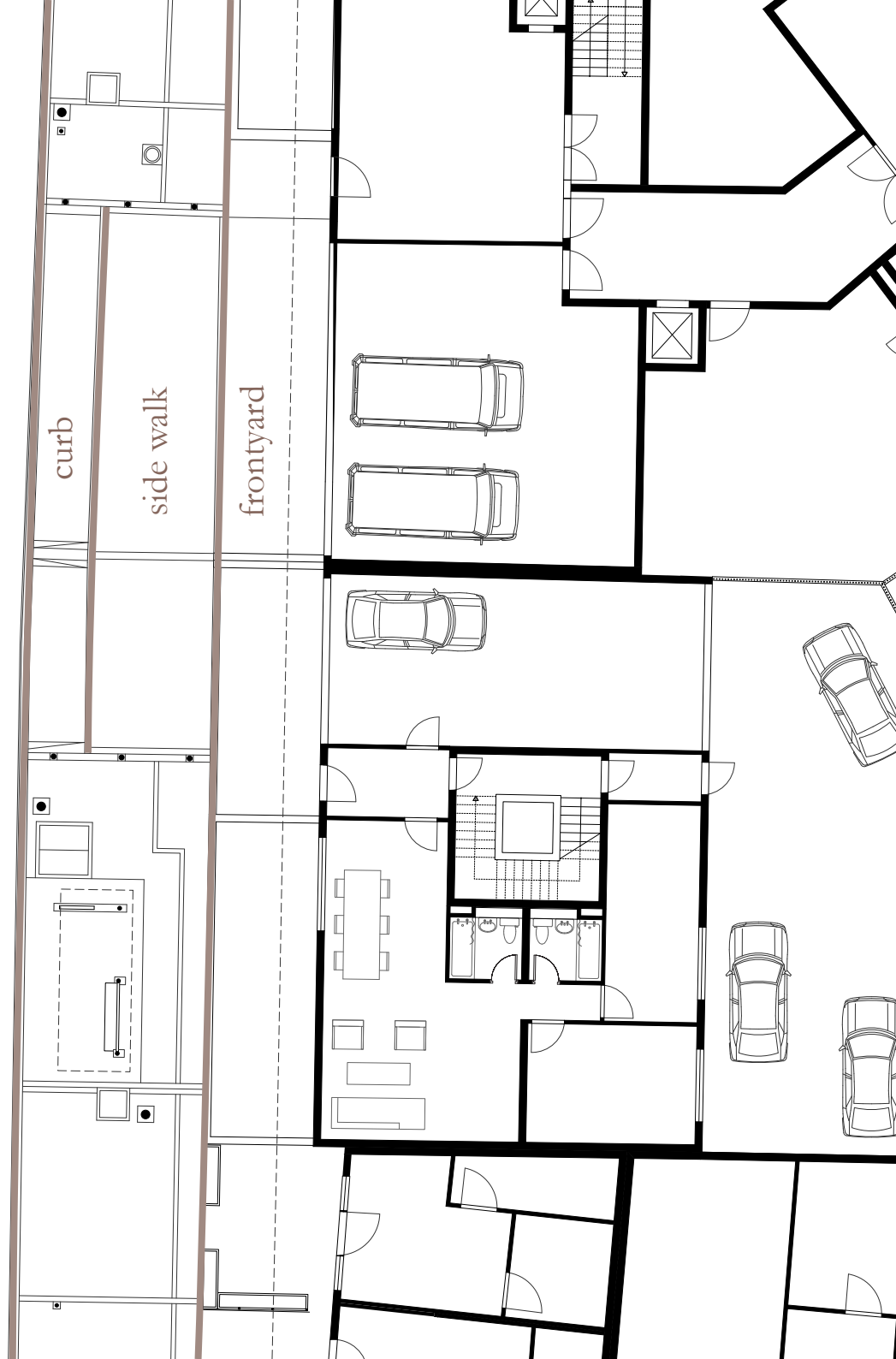


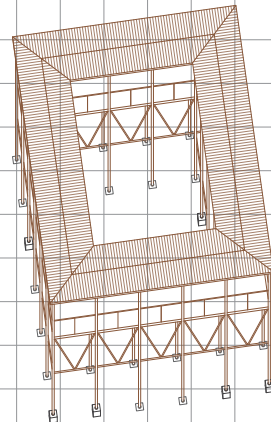
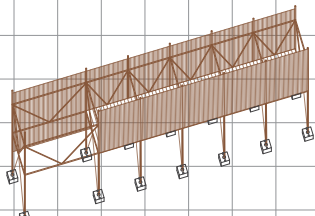
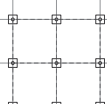
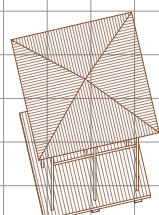
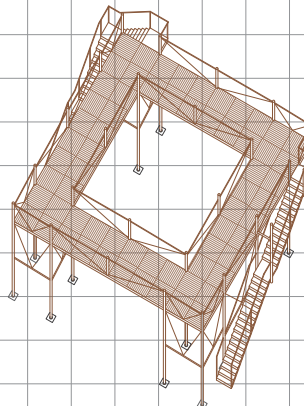
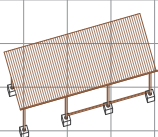
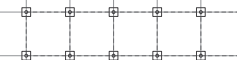
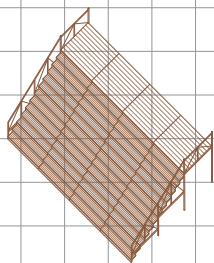
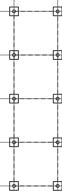
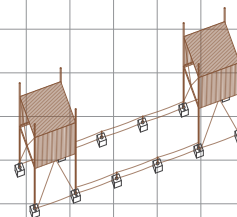
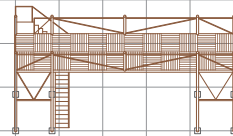
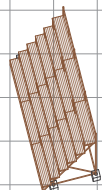
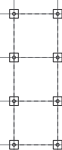
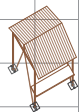


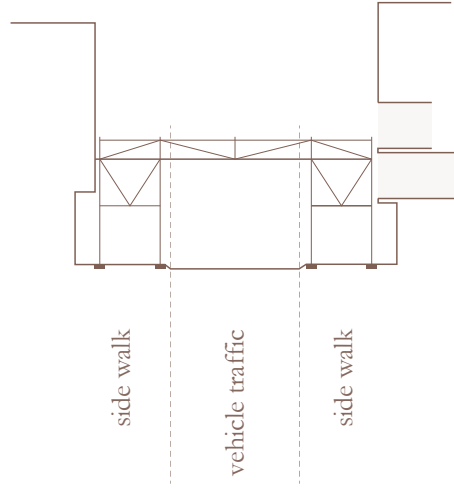
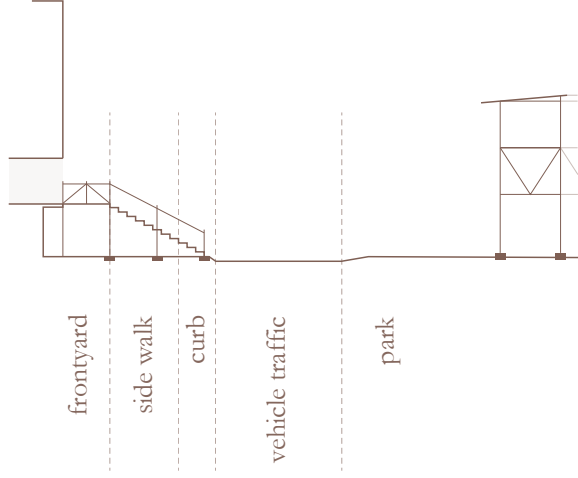
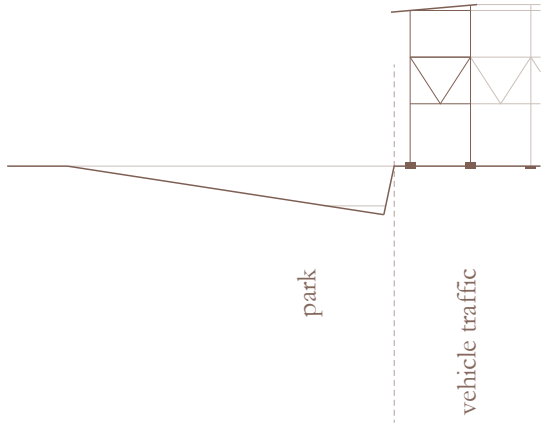


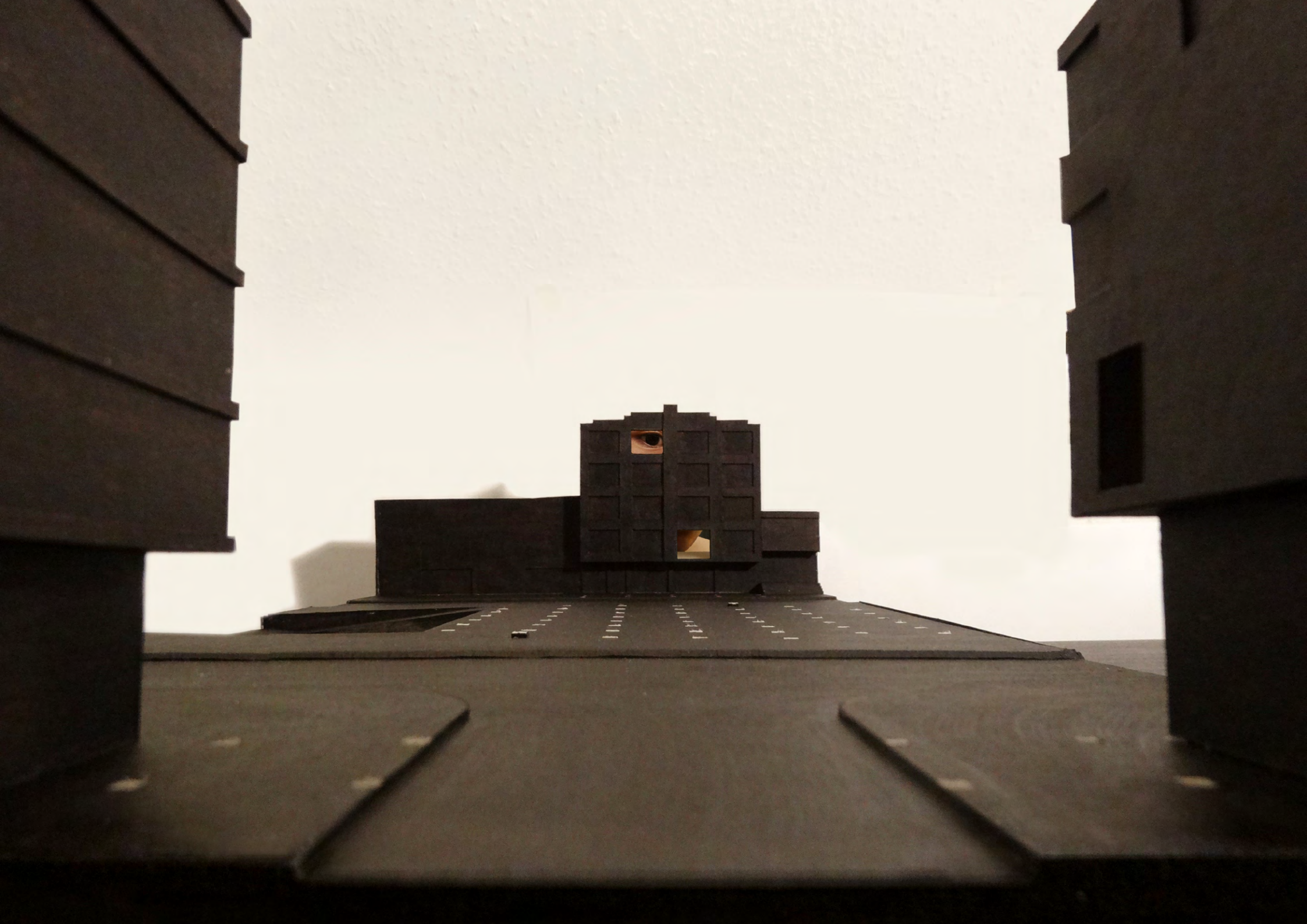


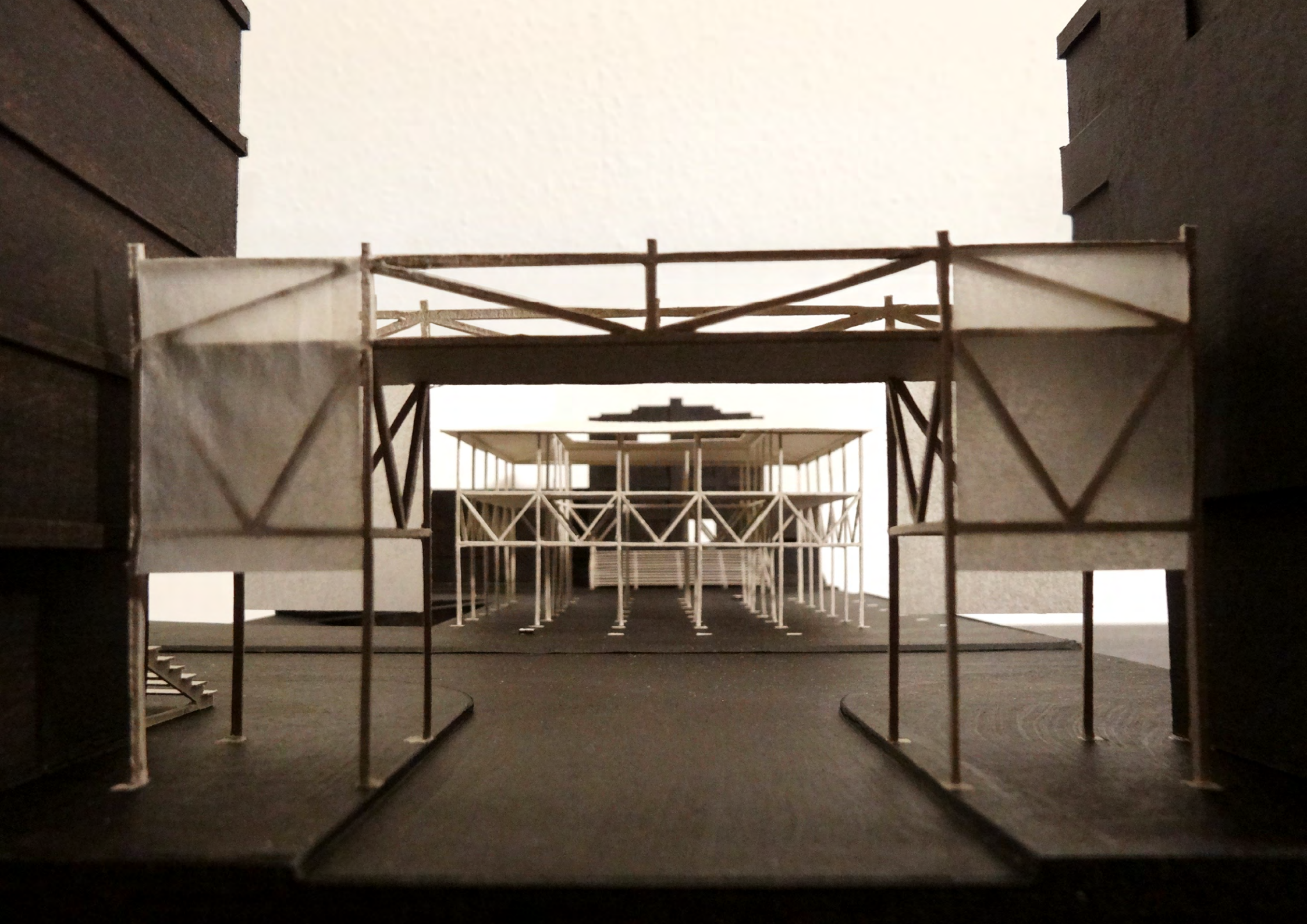
vehicle traffic

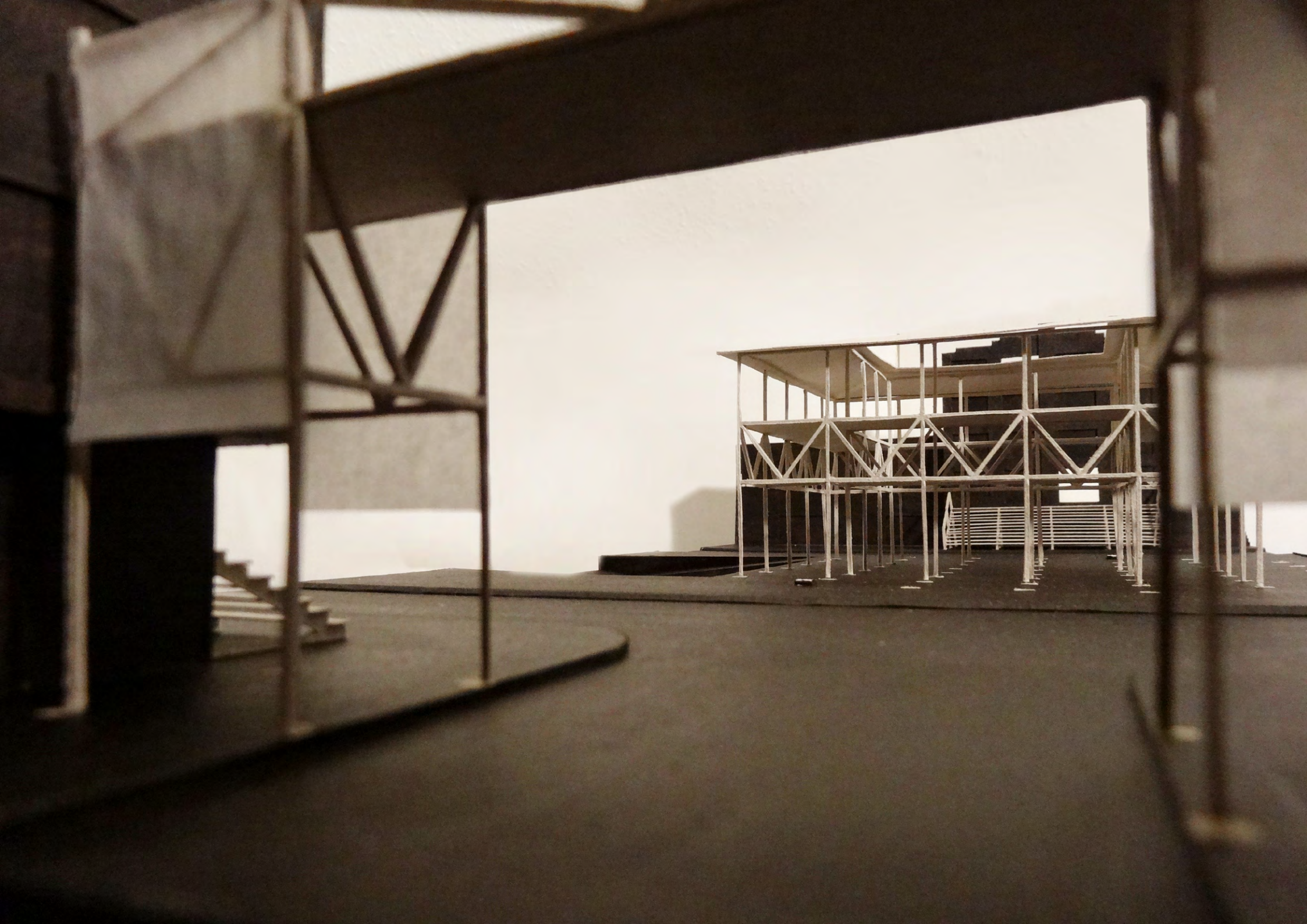




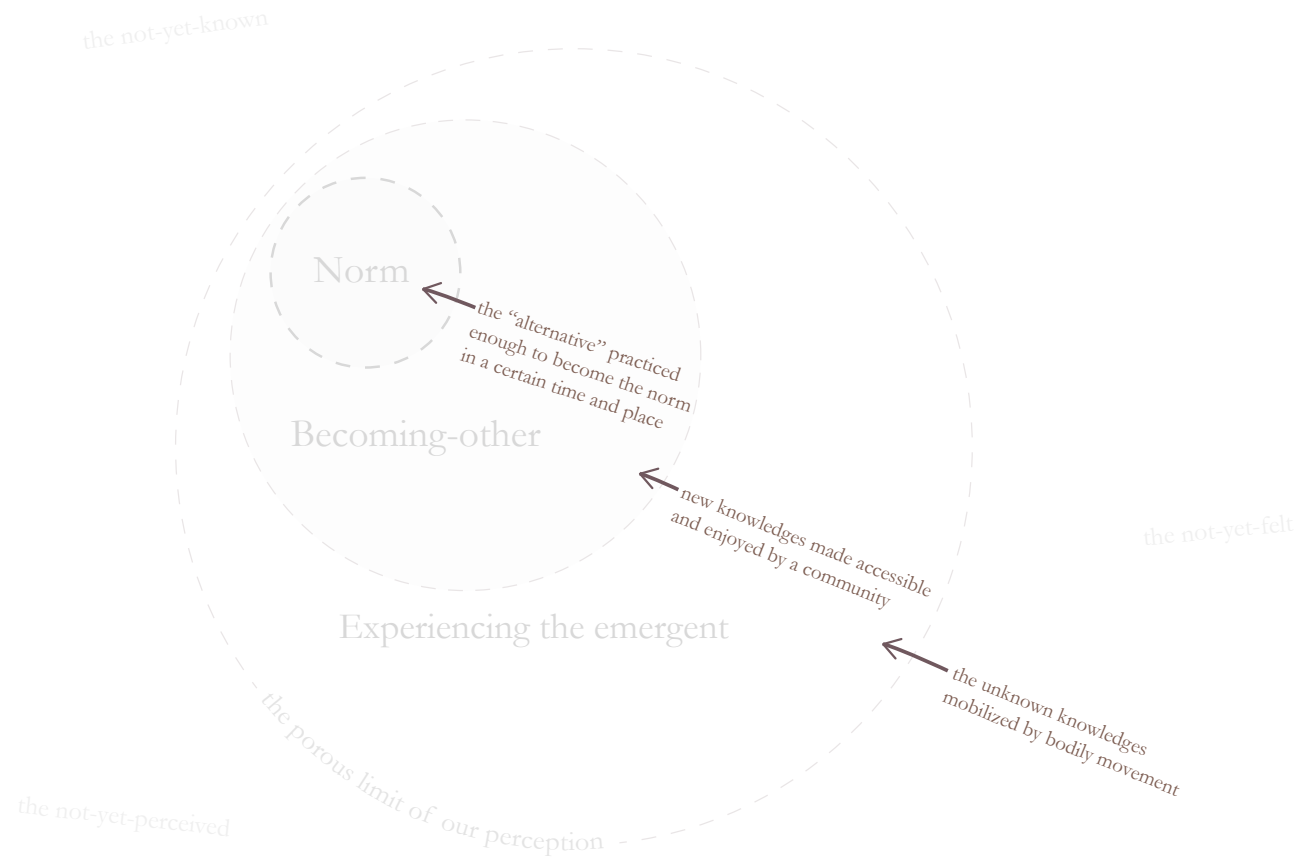








THREE EXCHANGES
THREE PICTURES OF THE FLOATING WORLD



I

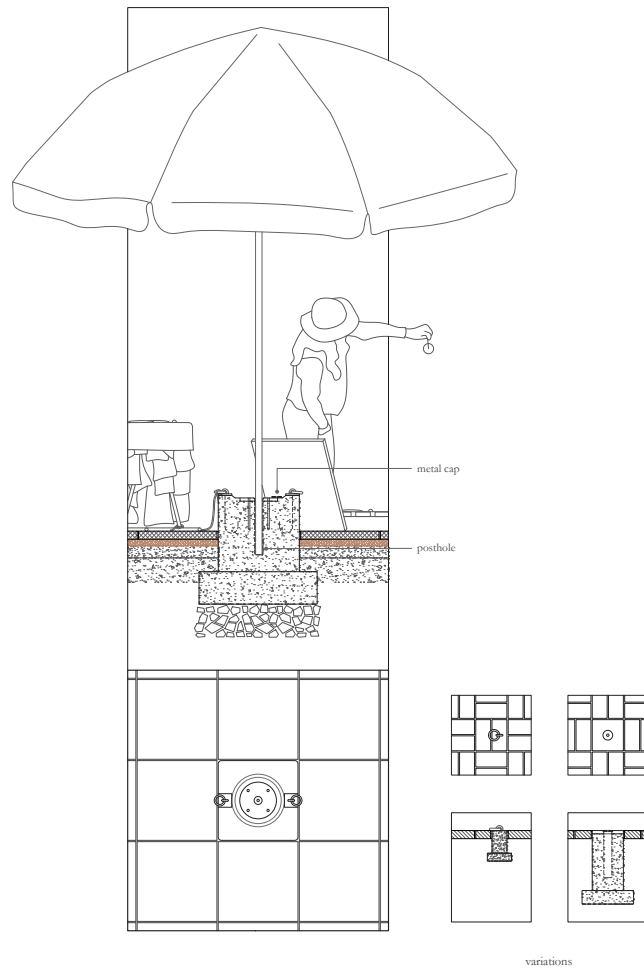
The “alternative” is practised enough to be accepted by a community,
and thus become a norm.



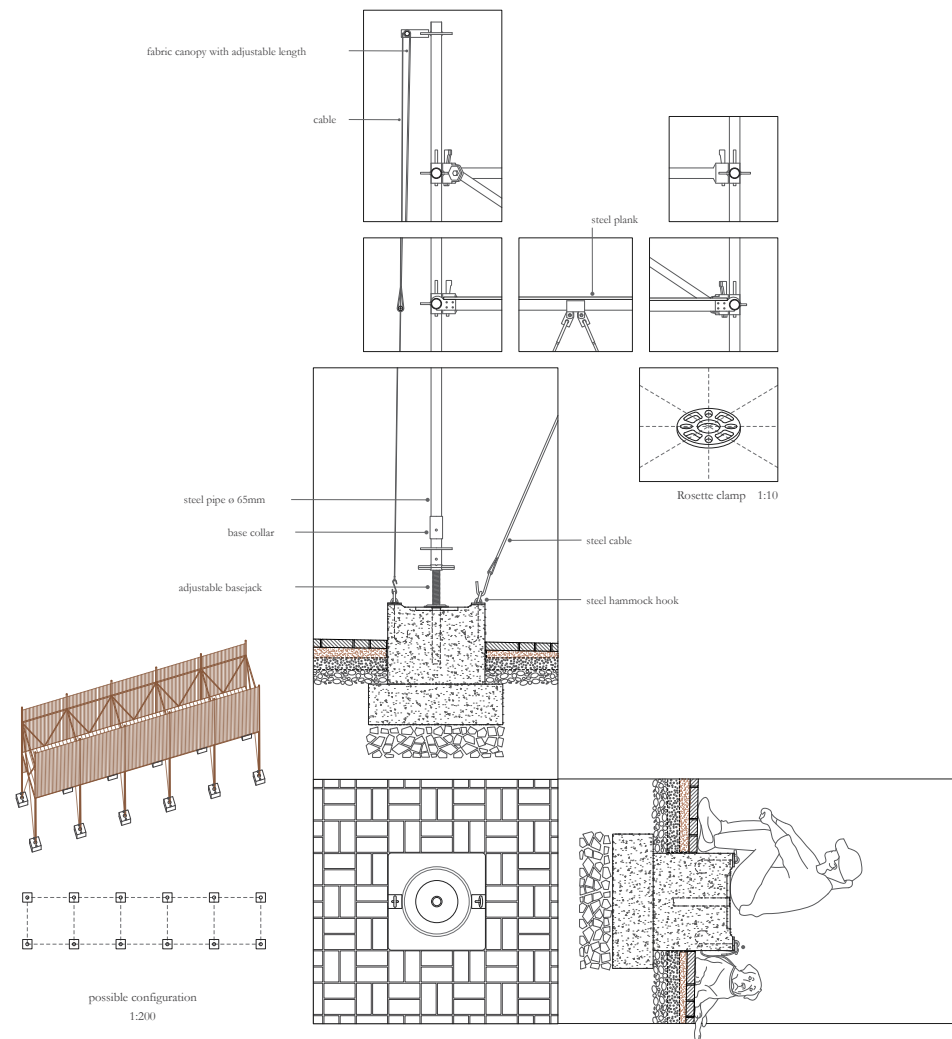




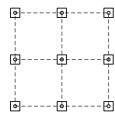
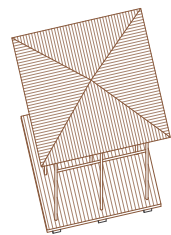




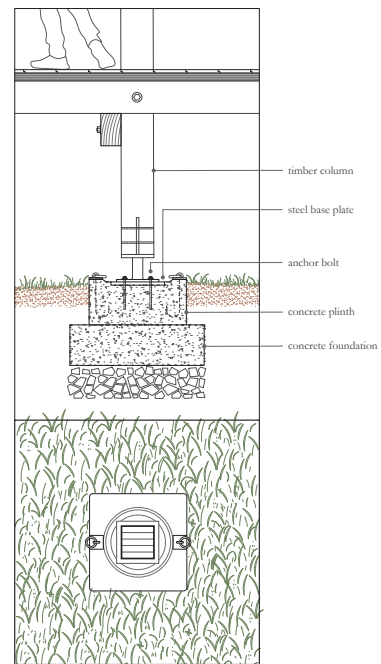
Vendor stand



Ringlock scaffolding system with Rosette clamps



possible configuration
1:200



Pavillon with timber structure

II

New knowledges are made accessible and shared by a few.



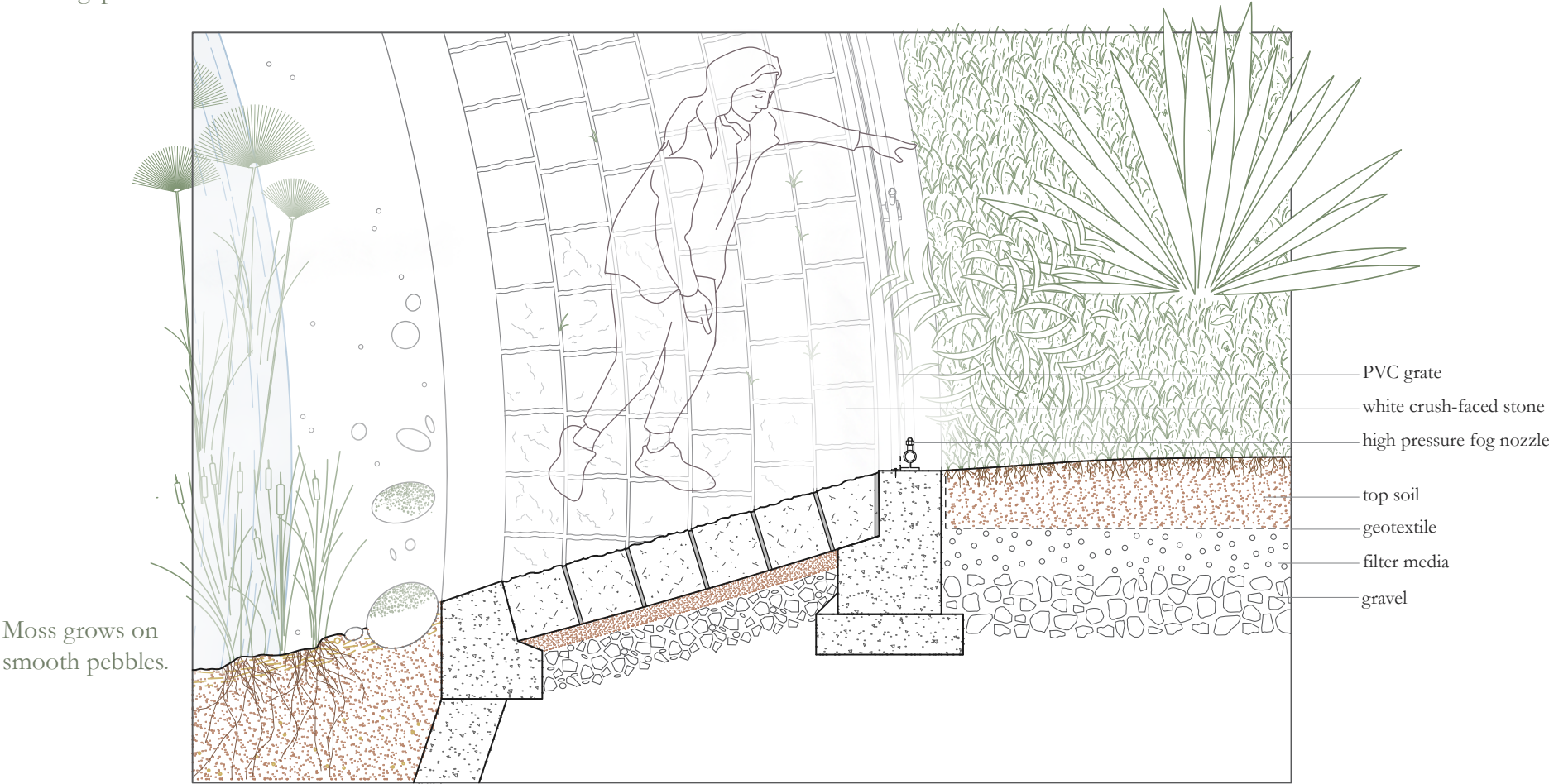






Grass seeds are carried over the slope by flowing water. Some get trapped along the gaps horizontal to its flow and take root.

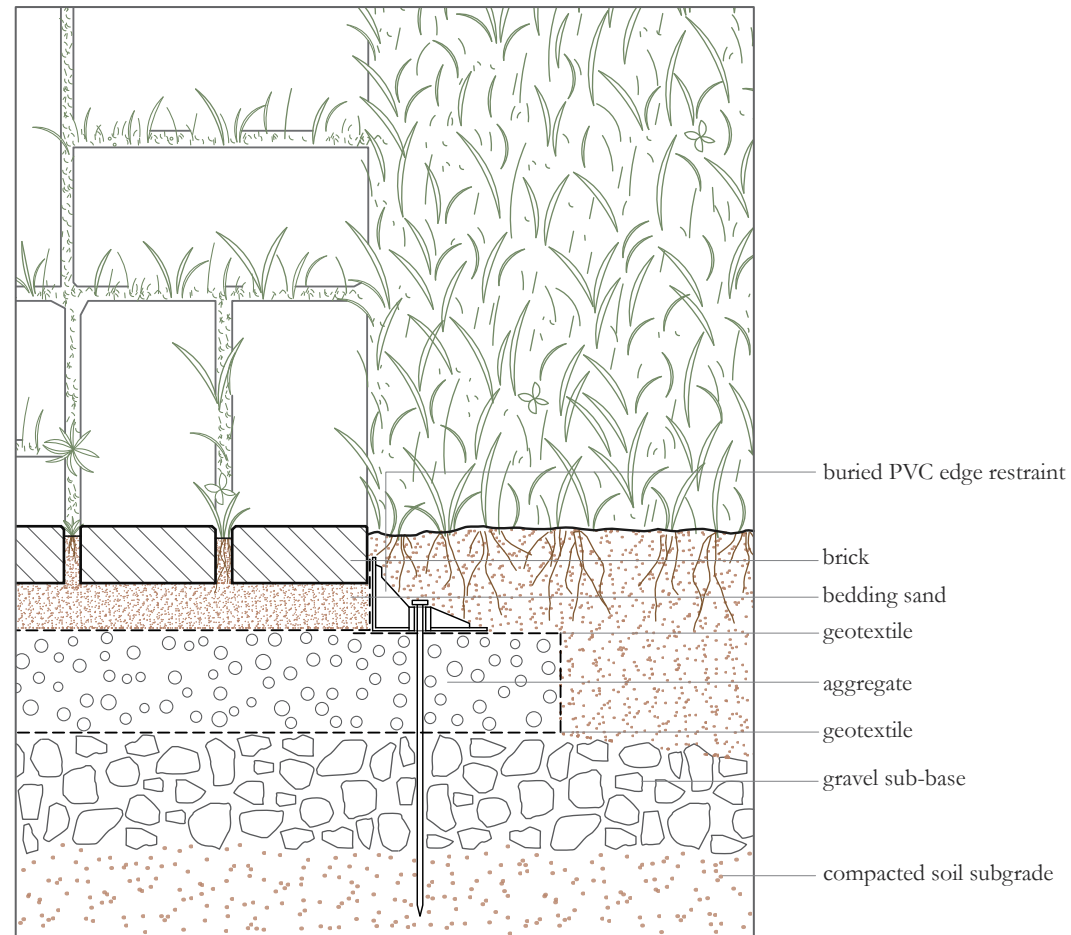
Plants around the pond keeps the mist from dispersing too quickly. They are just tall enough to hide a sitting human.



The rough surface of split-faced stones prevent moss growth.

The white stones are barely visible under mist. The ground disappears.

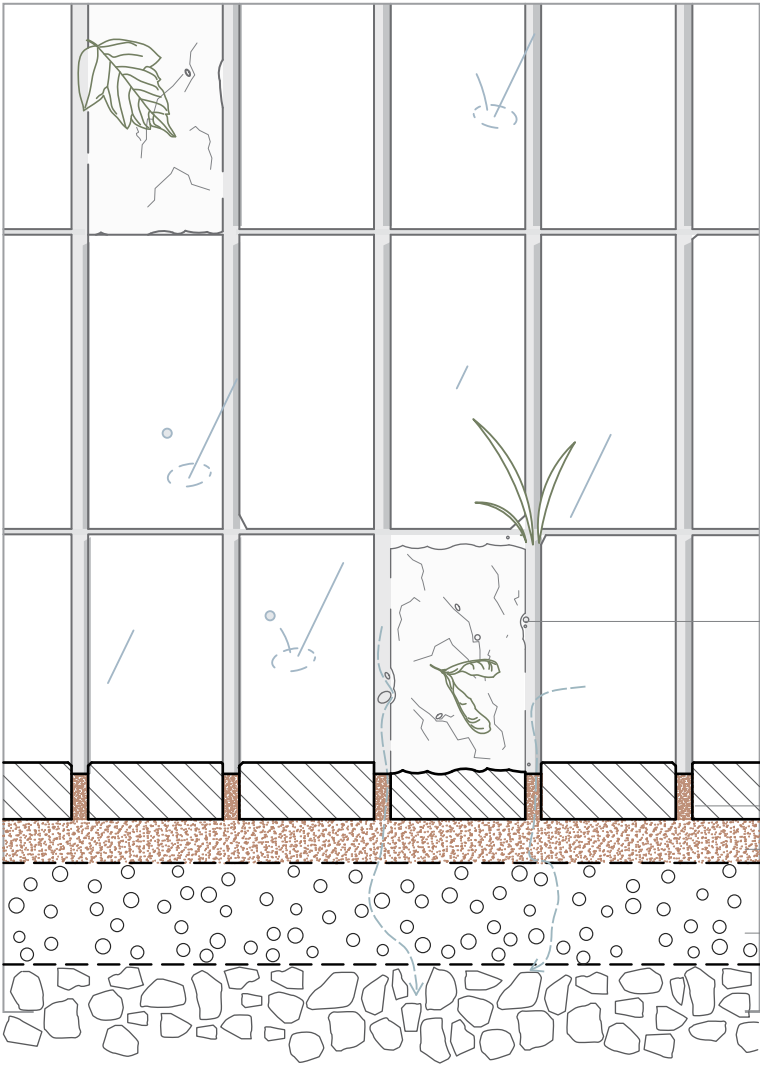
Some grass seeds are carried across the buried edge constraint by wind and take root between bricks.



0 5 10
cm



Alignments of the brick pavement becomes unidirectional under the bright midday sun. Sunlight at an angle accentuates the lines that are parallel to the suggested direction of movement.



Water gathers here when it rains. Leaves and seeds who travel by the wind get stuck. Some of them stays and take root in the infill sand.

Crushed-face stone tile

Permeable sand infill

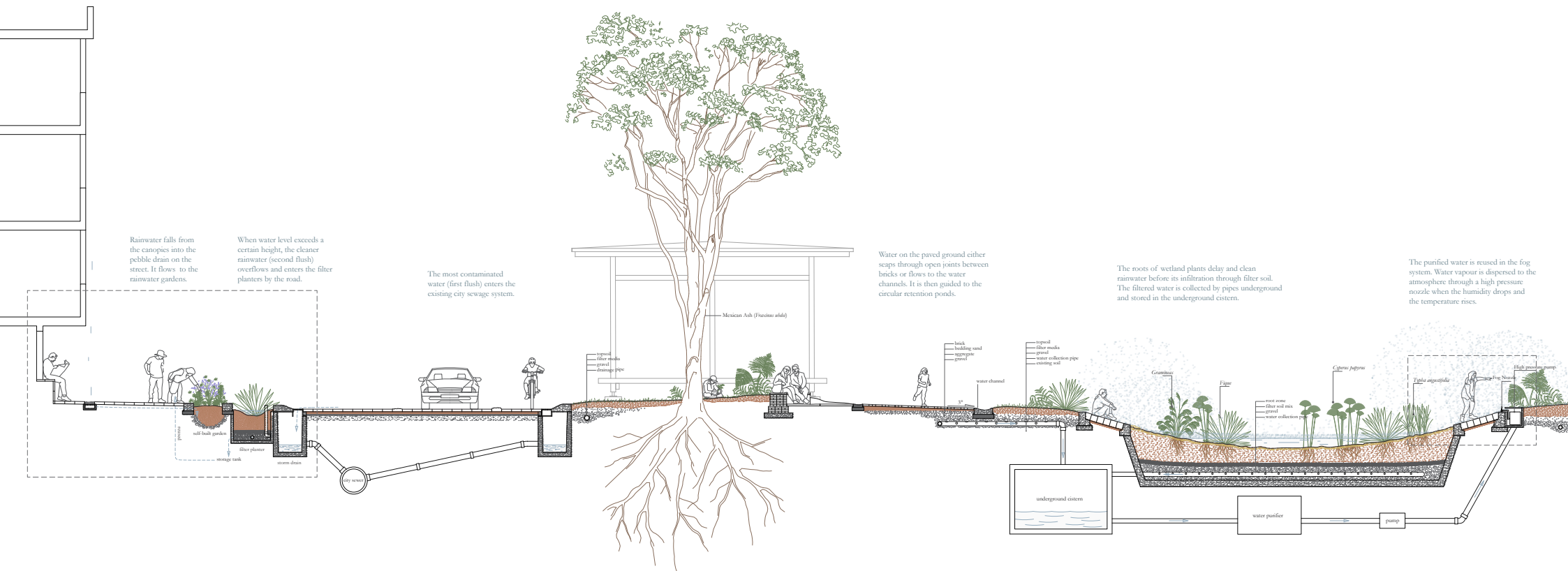
30mm Setting bed

Geotextile

100mm Aggregate

Geotextile

Gravel





Its dense crown deflect and absorb noise from the crowd. It is also low enough to prevent mist from dispersing too quickly.

The acute awareness of self is suspended in an array of mist, smells and drunkenness

Fuzzy white noise produced by the fog nozzles masks sharper sounds.

On cold mornings, a layer of fog forms over warm pond water. Water evaporates rapidly.

Small water molecules in air soak up some of the sound vibrations and damp down the transmission of sound through the air.

Plants around the pond keeps the mist from dispersing too quickly. They are just tall enough to hide a sitting human.

Perennial grasses are planted on drier soil on the hills. Dense roots of grasses keep soil on the slope in place.

Agrostis Capillaris
Dense dry grass rustles in the wind to mask noise from human and vehicle traffic.

Sambucus australis
White blossom of elderflowers give off a sweet scent in late May and early June. After flowering season, the branches are hung low with heavy clusters of dark blue berries.

Leucadendron

too much to see to not be seen
too much to see to not be seen

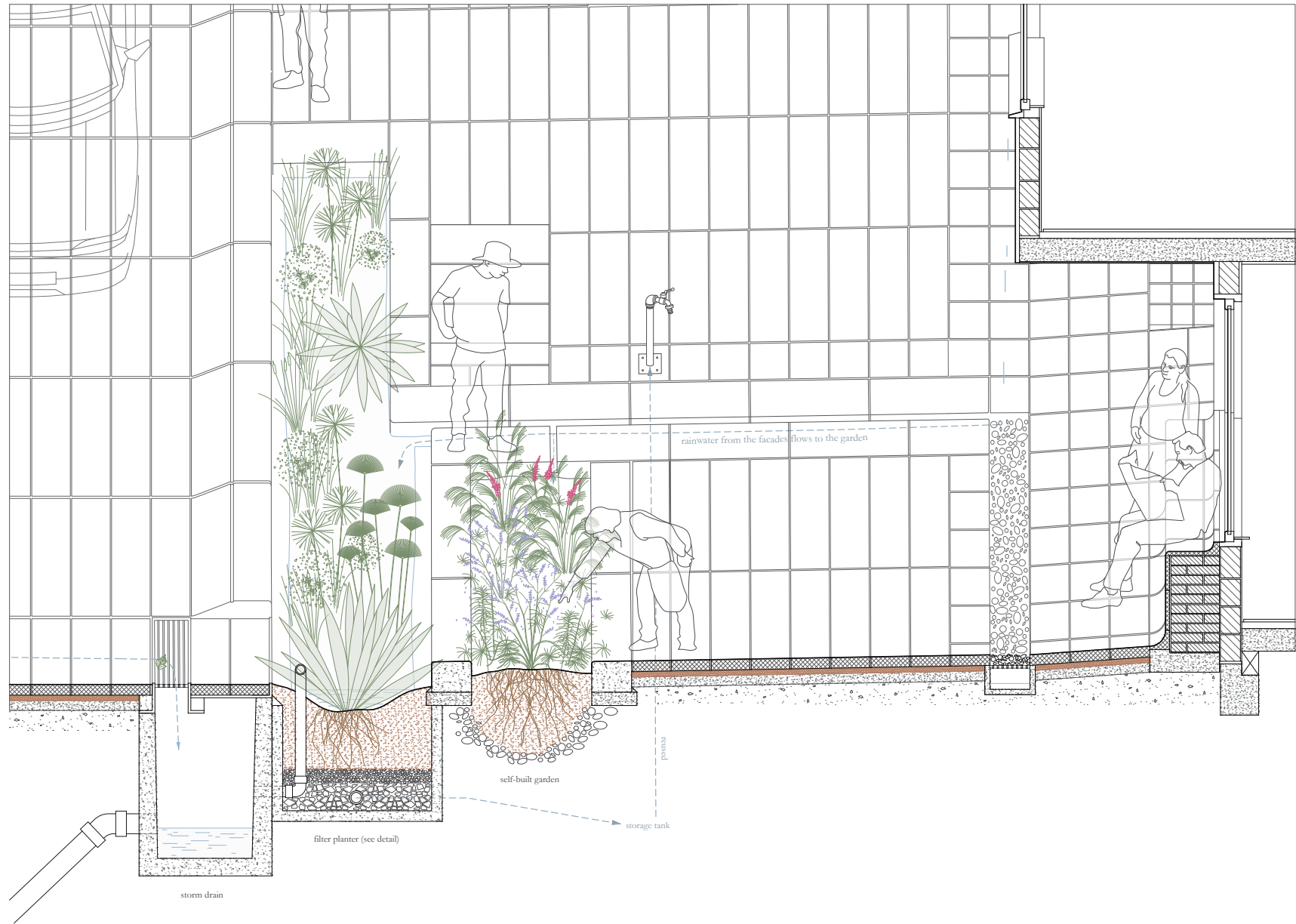
to peck

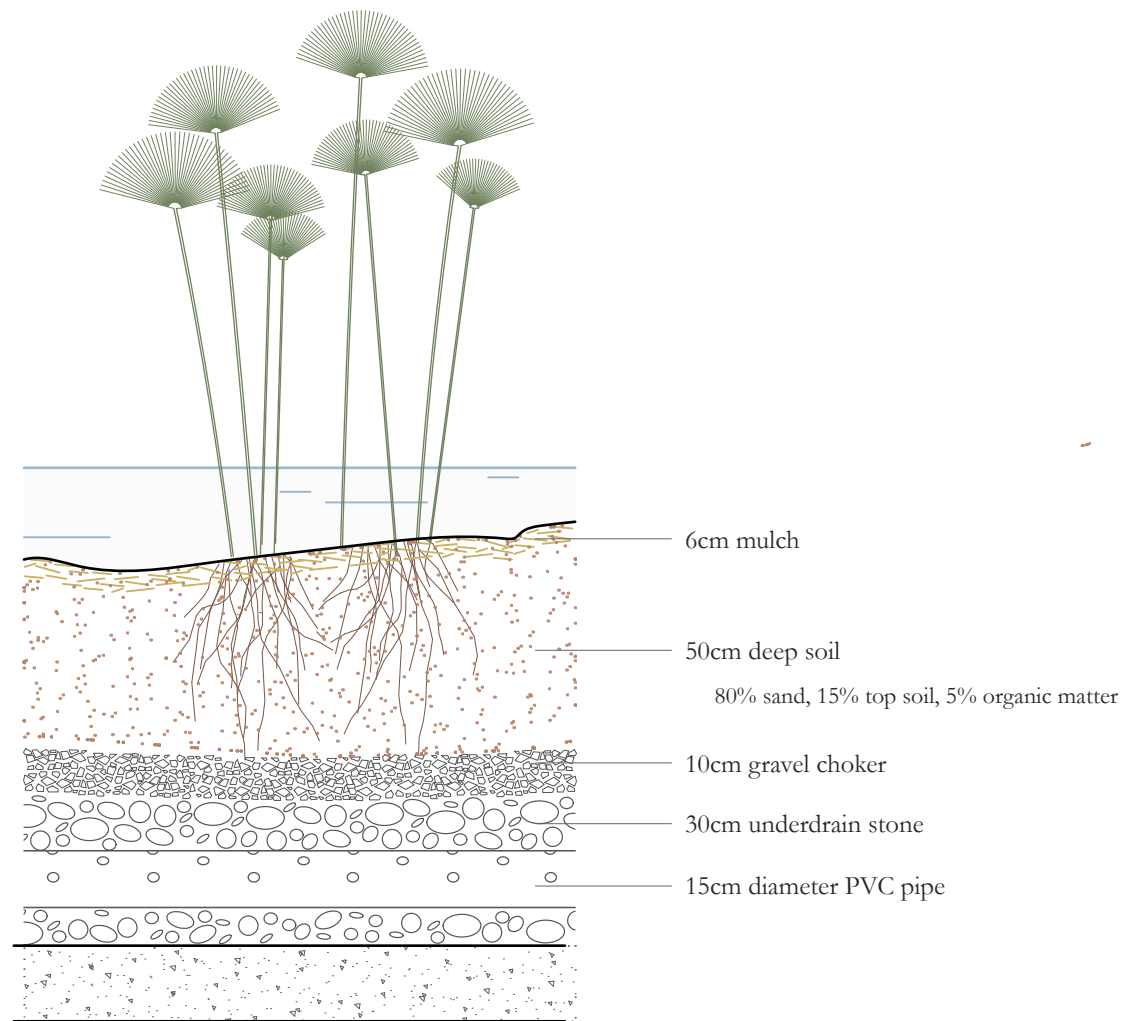
to be seen

does not also see

do not see to not be seen

During flowering season, the tree is covered in a blanket of white flowers that attract swarms of bees to feed and pollinate. The fruit are good to the birds and have a characteristic "aromatic" flavor.
Argentea biliosa (Myrsine laevis)





0 20 40 60
cm

III

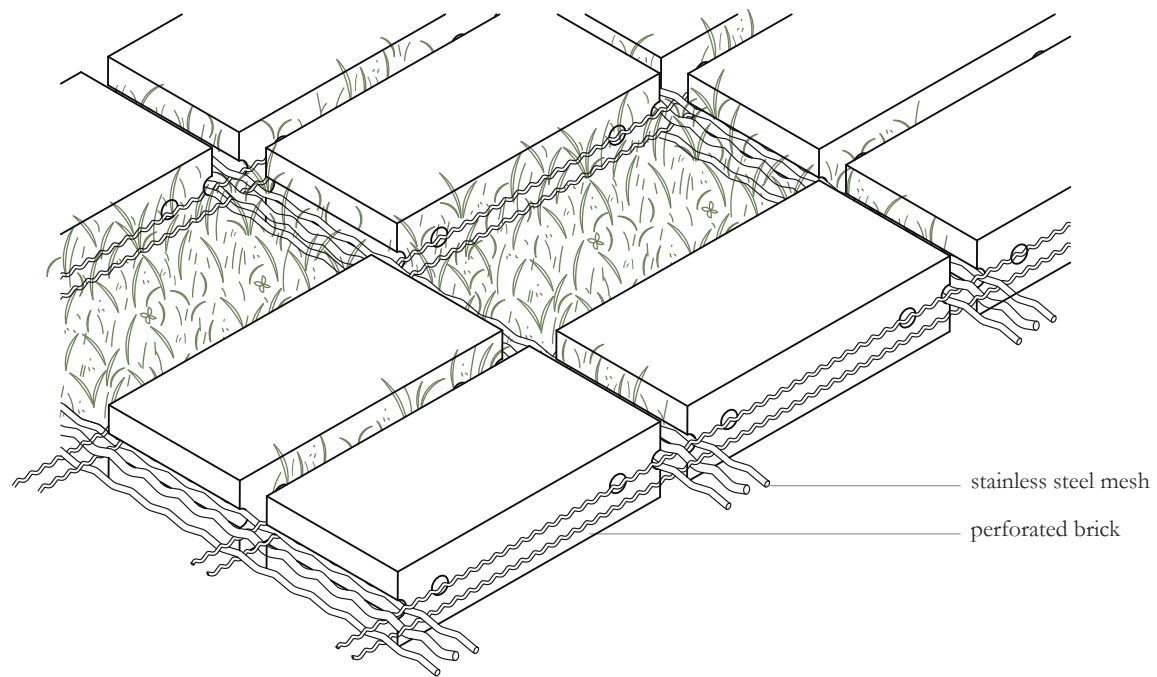
Unknown knowledges are drawn across the threshold of perception.













“The stream does not flow between pre-cut banks, but cuts its banks even as it flows. Likewise, as we have seen, people shape the landscape even as they dwell. And human activities, as well as the action of rivers and the sea, contribute significantly to the process of erosion.”

Tim Ingold, *The Temporality of the Landscape* (1993)

REFLECTION
MASTER OF SCIENCE
TO CUT A RIVER

science (n.)

Latin *scire* “to know,” originally “to separate one thing from another, to distinguish,”

related to *scindere* “to cut, divide,”

Greek *skhizein* “to split, rend, cleave,”

Gothic *skaidan*, Old English *sceadan* “to divide, separate”

“Our knowledge, far from being made up of a gradual association of simple elements, is the effect of a sudden dissociation: from the immensely vast field of our virtual knowledge, we have selected, in order to make it into actual knowledge, everything which concerns our action upon things; we have neglected the rest.”

“But we have science, and by the means of it we shall find the truth and we shall arrive at it consciously. Knowledge is higher than feeling, the consciousness of life is higher than life. Science will give us wisdom, wisdom will reveal the laws, and the knowledge of the laws of happiness is higher than happiness.”



Where I am at the moment

浮世

floating world

for the sake of clarity



He Yunchang, *Dialogue with Water* (1999)