

CHOREOGRAPHING THE | UN | EXPECTED

Faculty of Architecture and the Built Environment | TU Delft

MSc3 | 4 Methods & Analysis graduation studio 18 | 19

Positions in Practice: Constructing the Commons in the Latin American Metropolis

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Bodily movements through the city of Bogotá

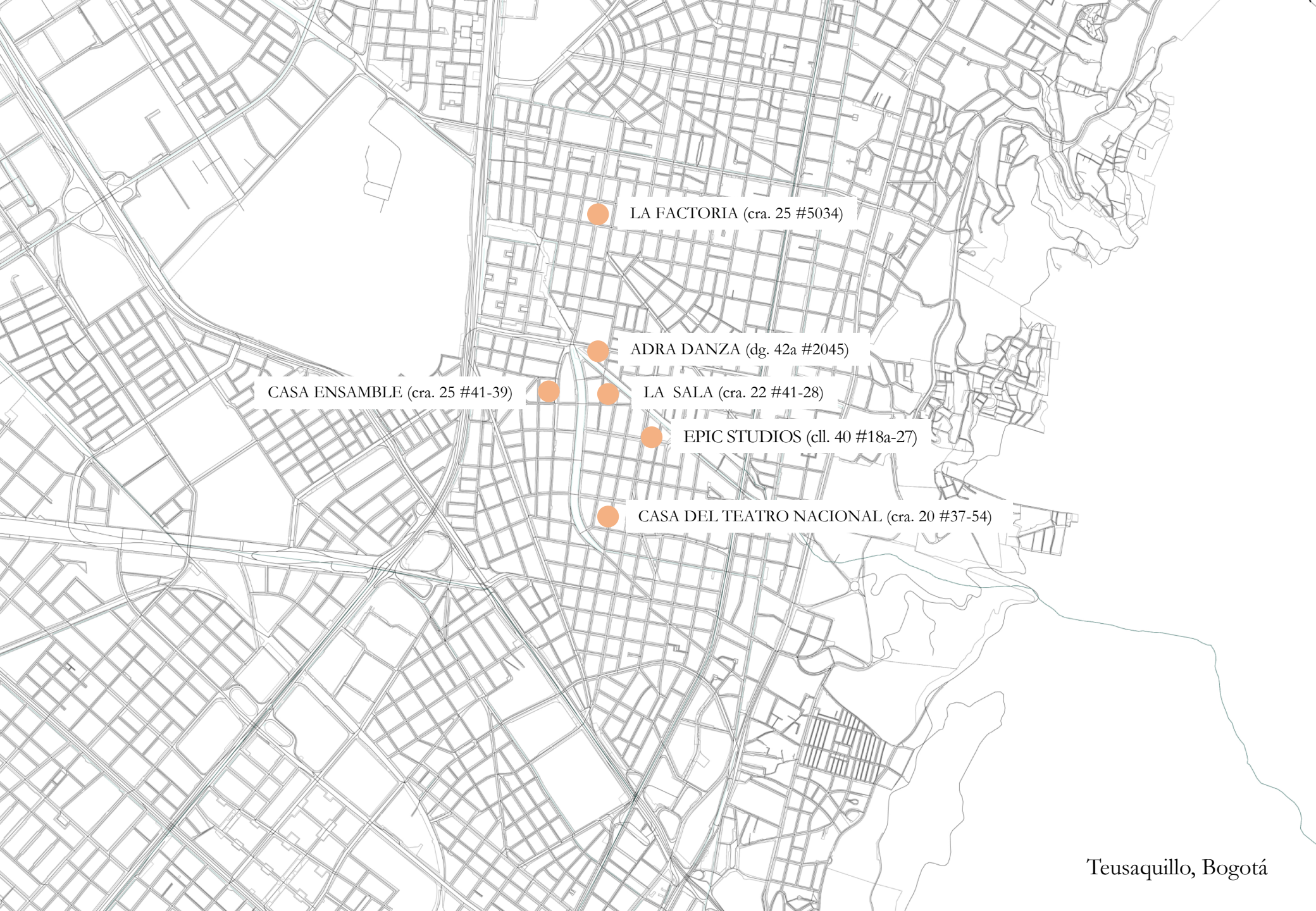
Methods & Analysis

Human actions in relation to the built environment

In search for ones fascination

Movement of people

Develop a design method



LA FACTORIA (cra. 25 #5034)

ADRA DANZA (dg. 42a #2045)

CASA ENSAMBLE (cra. 25 #41-39)

LA SALA (cra. 22 #41-28)

EPIC STUDIOS (cll. 40 #18a-27)

CASA DEL TEATRO NACIONAL (cra. 20 #37-54)



'The Concept of Dust' by Yvonne Rainer

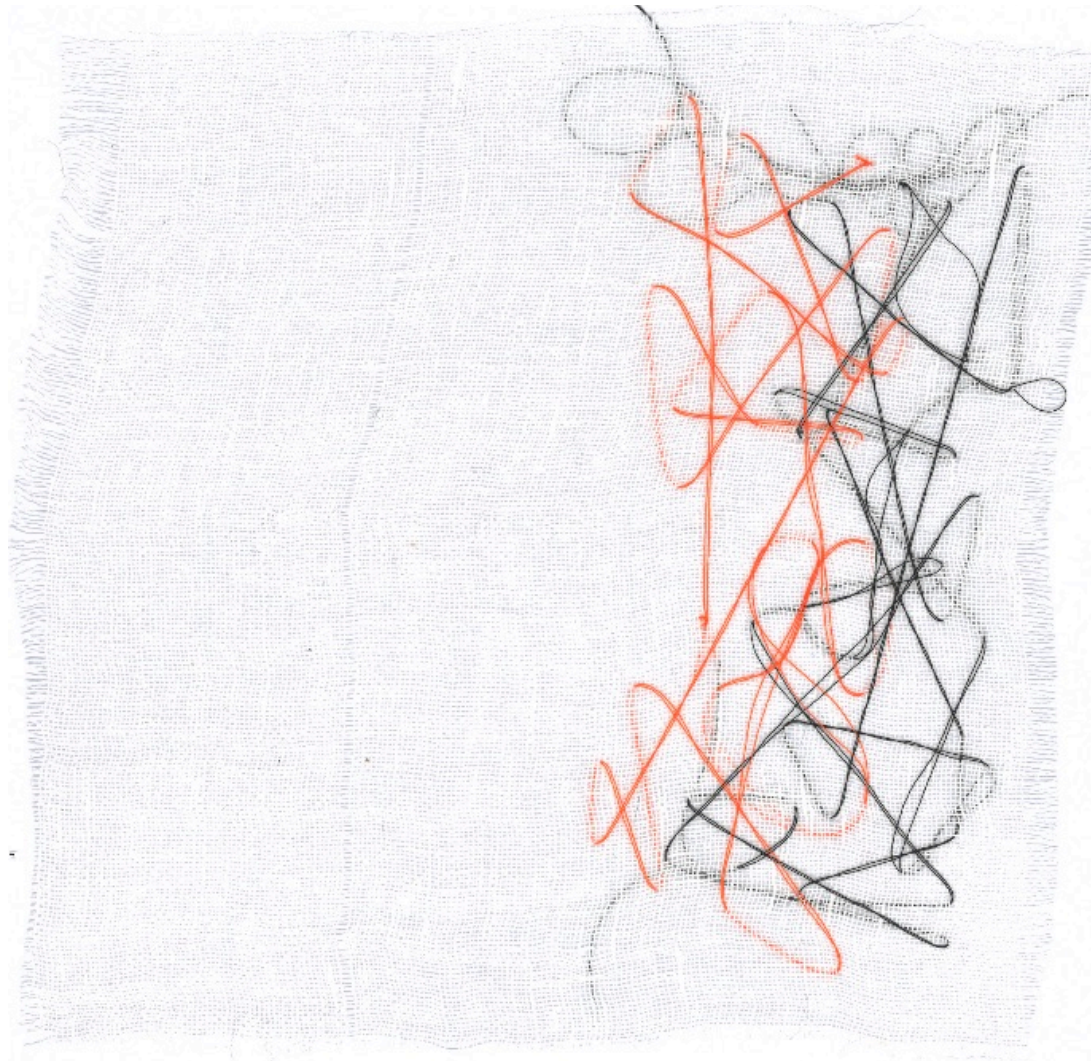


Reviving the memory, feelings and emotions

Kinaesthetic learning



The cloth represents the various **textures the walker will weave through** when moving in space and the holes in the cloth represent the **choices** he or she makes when following this **unknown, unpredictable path**. The mind, when improvising, makes transitions through the movement of the body and thought.



A **contrast** which tries to
mingle yet unify. The orange
and green thread try to clutch
onto their existence by
repeating the same movement
through and over the cloth.
But at the same time try to
become an **entity** by
intertwining with each other.

*“Choreograph (v.): to **arrange relations** between bodies in time and space.”*

*“Choreography (v.): act of framing relations between bodies; **‘a way of seeing the world’.**”*

*“Choreography (n.): a **dynamic constellation** of any kind, consciously created or not, self-organising or super-imposed.”*

*“Choreography (n.): order observed . . . , exchange of forces; a process that has **an observable or observed embodied order.**”*

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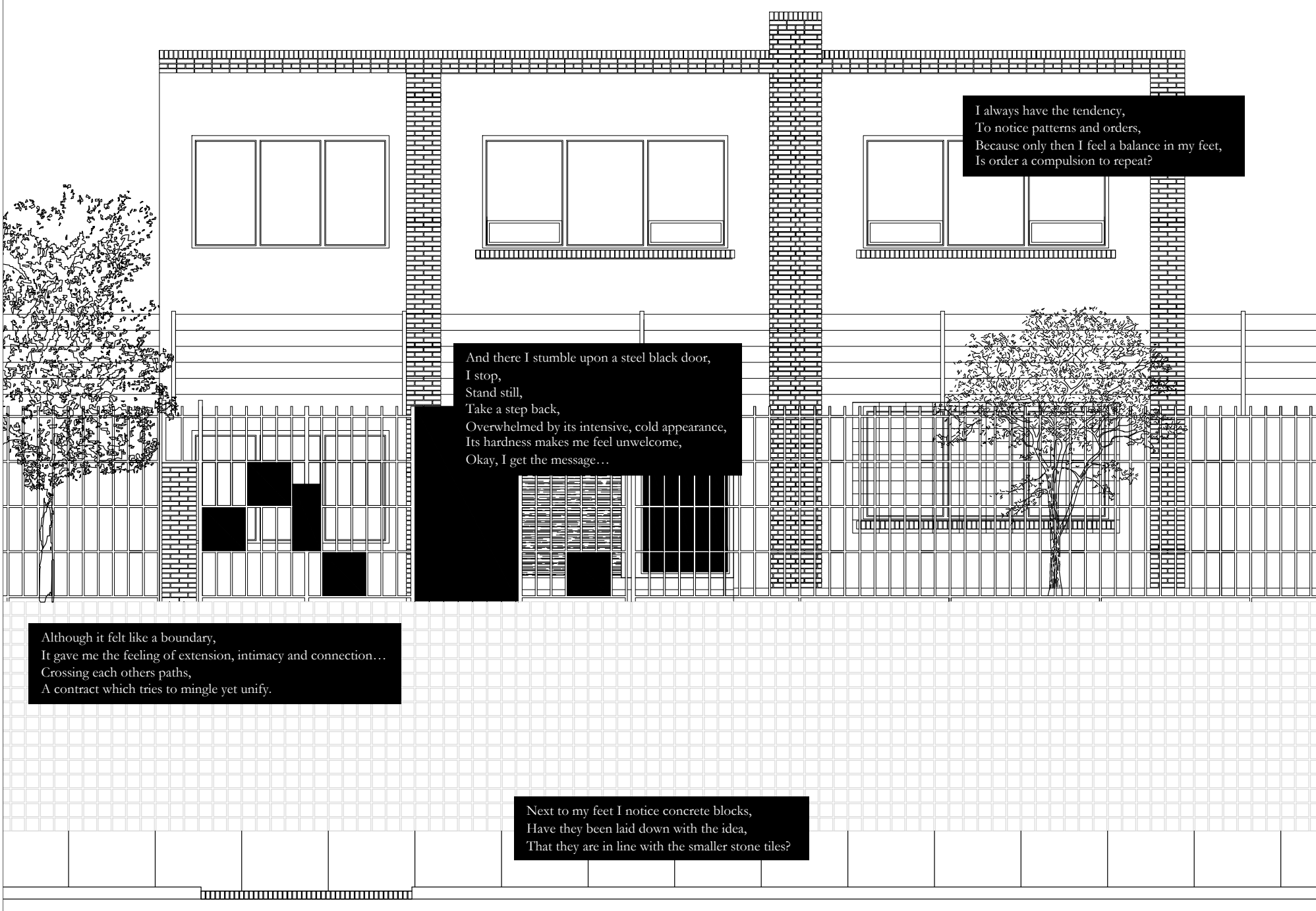
‘Book of recommendations: choreography as an aesthetic of change’ by Michael Klien, Steve Valk and Jeffrey Gormly (2008)

“Choreography is the term that presides over a class of ideas: an idea is perhaps in this case a thought or suggestion as to a possible course of action. (...).

*Choreography elicits **action upon action** (...)*”

-

‘Choreographic Objects’ by William Forsythe



I always have the tendency,
To notice patterns and orders,
Because only then I feel a balance in my feet,
Is order a compulsion to repeat?

And there I stumble upon a steel black door,
I stop,
Stand still,
Take a step back,
Overwhelmed by its intensive, cold appearance,
Its hardness makes me feel unwelcome,
Okay, I get the message...

Although it felt like a boundary,
It gave me the feeling of extension, intimacy and connection...
Crossing each others paths,
A contract which tries to mingle yet unify.

Next to my feet I notice concrete blocks,
Have they been laid down with the idea,
That they are in line with the smaller stone tiles?



The **carnival** is an ecstatic order of rituals, games and various excesses that constitutes an **alternative social space** of freedom, equality and abundance.

It is an embodied experience of the individual body **liberated from social norms** and its **immersion into the collective body** in synchronized 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.

The aim is to set up the **material conditions** that make it possible for dwellers in Teusaquillo to **collectively experience** the public realms anew through the **movement of their bodies** and for them to choose whether to fully engage with life beyond the self or to withdraw if they wish.

“... the most important aspect of festive behaviour is **its rejection or symbolic inversion of everyday behaviour**, others have insisted on the similarities between daily and festive behaviour, stressing that the latter parallels the former in a more stylized and exaggerated form.”

The Festive and the City - Exploring the Notion of the
Festive and its Architectural Manifestations MSc3-4 Interiors
Buildings Cities (Charis Nika)

“When people **stop organizing their lives according to a specific narrative**, the latter loses its coercive power or gains a totally different meaning. In this sense, **narratives are constantly renegotiated**, challenged in contexts of social mobility, and subjected to the conservative forces exercised by the powerful. Festivals are one of the playgrounds in which this narrative work and these forces meet.”

The Festive Frame: Festivals as Mediators for Social Change
(David Picard)

“The festive is a certain way of being in the world. A **festive detachment of the everyday**, a moment of contemplation.”

On The Festive (Berd Jager)

“During carnival, **rank is abolished** and everyone is equal. People were reborn into truly human relations, which were not simply imagined but experienced through their bodies. The body is here figured not as the individual but as a growing, constantly **renewed collective which is exaggerated and immeasurable**. This is not, however, a collective order, since it is also continually in change and renewal. **The self is also transgressed through practices such as masking.**”

Rabelais and His world (Mikhail Bakhtin)

Relation daily life and the festive – plural meaning of material conditions

“**Temple podia** served as viewing platforms, porticos fronting public buildings and around temples, and fluttering awnings shelters observers from the hot sun; **upper galleries** in theirs and basilicas offered good overviews of events. Hundreds gaped at processions from the **windows, balconies,** and roof of apartment houses and other structures lining the route, as well as from **temporary scaffolds** specifically erected for the purpose.”

Roman processions in the urban context in Festival
Architecture (Diane Favro)

“... on feast days the **doors of the home** are open to guests, as they were originally open to all the world.”

Rabelais and His world (Mikhail Bakhtin)

“Orchestral **stages were timber structures supporting benches** for the musicians, painted canvases depicting the festival themes and a richly decorated backdrop at the rear. These basic but solid constructions allowed the musicians to be seated at levels appropriate to their instruments, (...). **Raised on scaffolding,** not only was the orchestra more visible, but it could be heard from a greater distance.”

Festival architecture in eighteenth-century France in Festival
Architecture (Erin Monin)

How, over time, architecture has facilitated the existence of festivals



Carnival 17th Century



Structure of a tiered orchestra stand installed in the courtyard of Hotel de Ville in Paris on the occasion of the marriage of Madame Premiere (1739)



Mardi Gras New Orleans (1907)

‘A Pattern Language’ by Christopher Alexander (1977)

DESIGN INSTRUMENTS

Paved ground

Anchors & supports

The in-between room

Facade overlooking the street

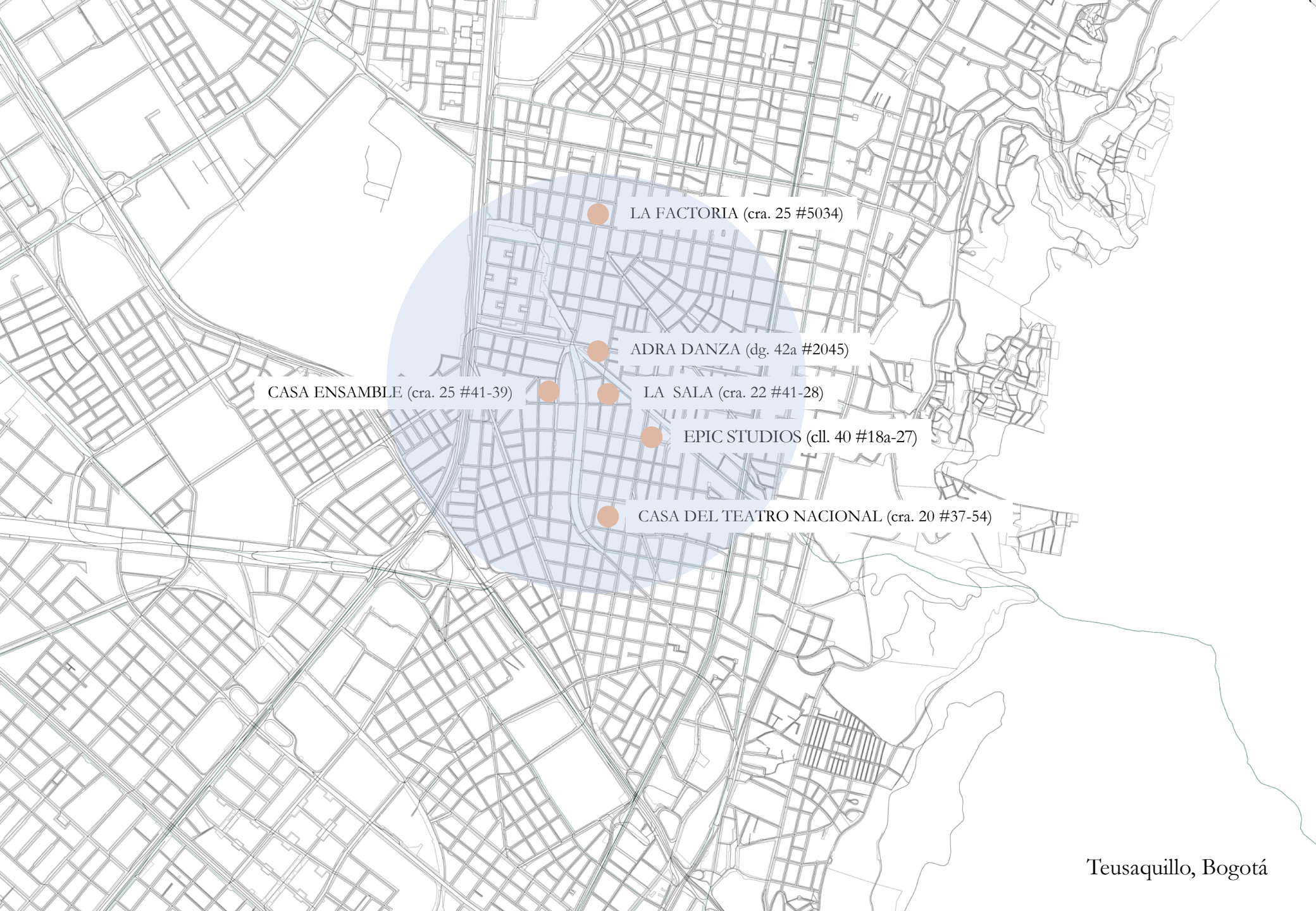
DESIGN INSTRUCTIONS

Open ended approach

Intervention is the choreography

Choreographing the relation of different elements in space

The relation between and within each instrument



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CASA ENSAMBLE (cra. 25 #41-39)

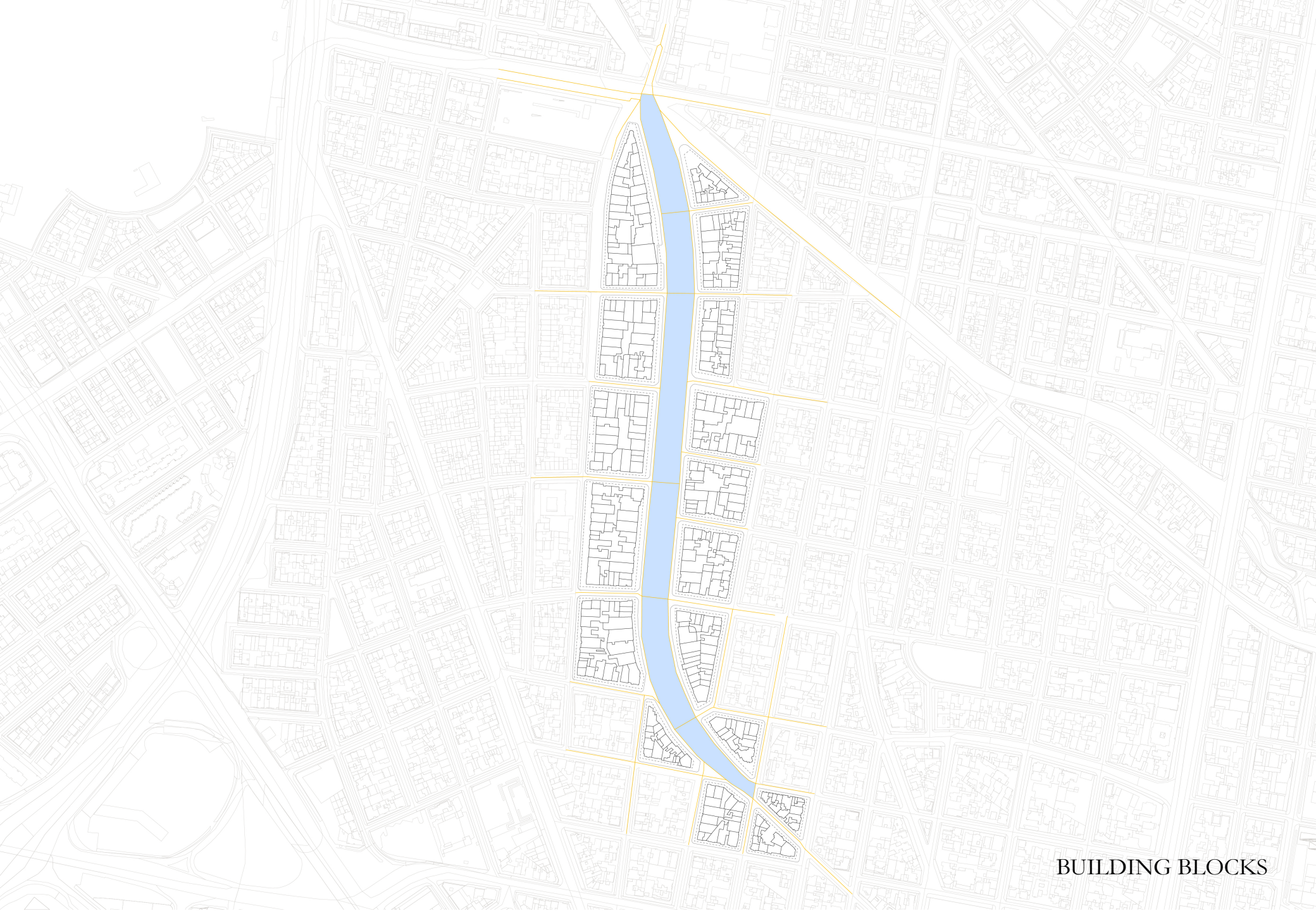
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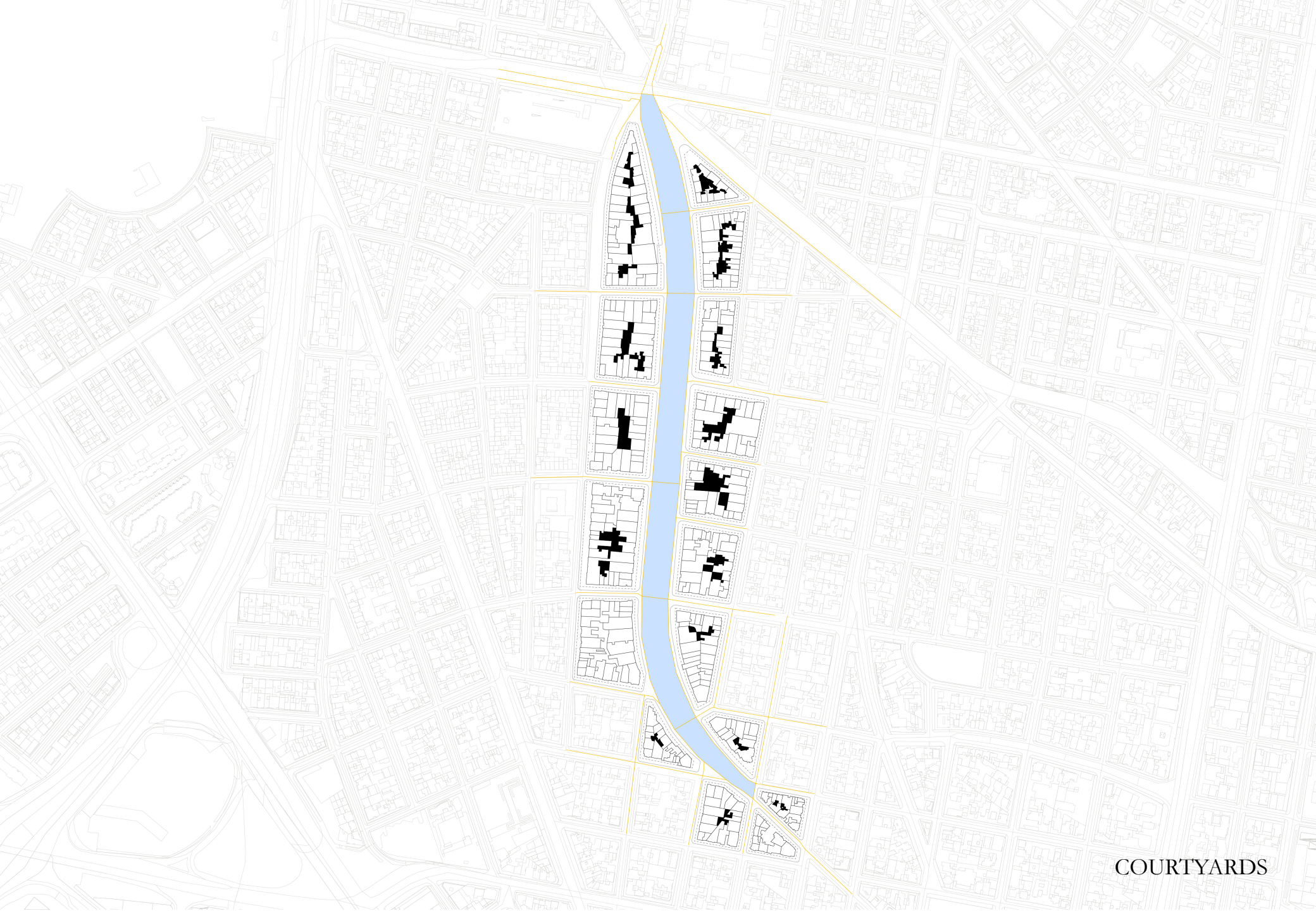
CASA DEL TEATRO NACIONAL (cra. 20 #37-54)



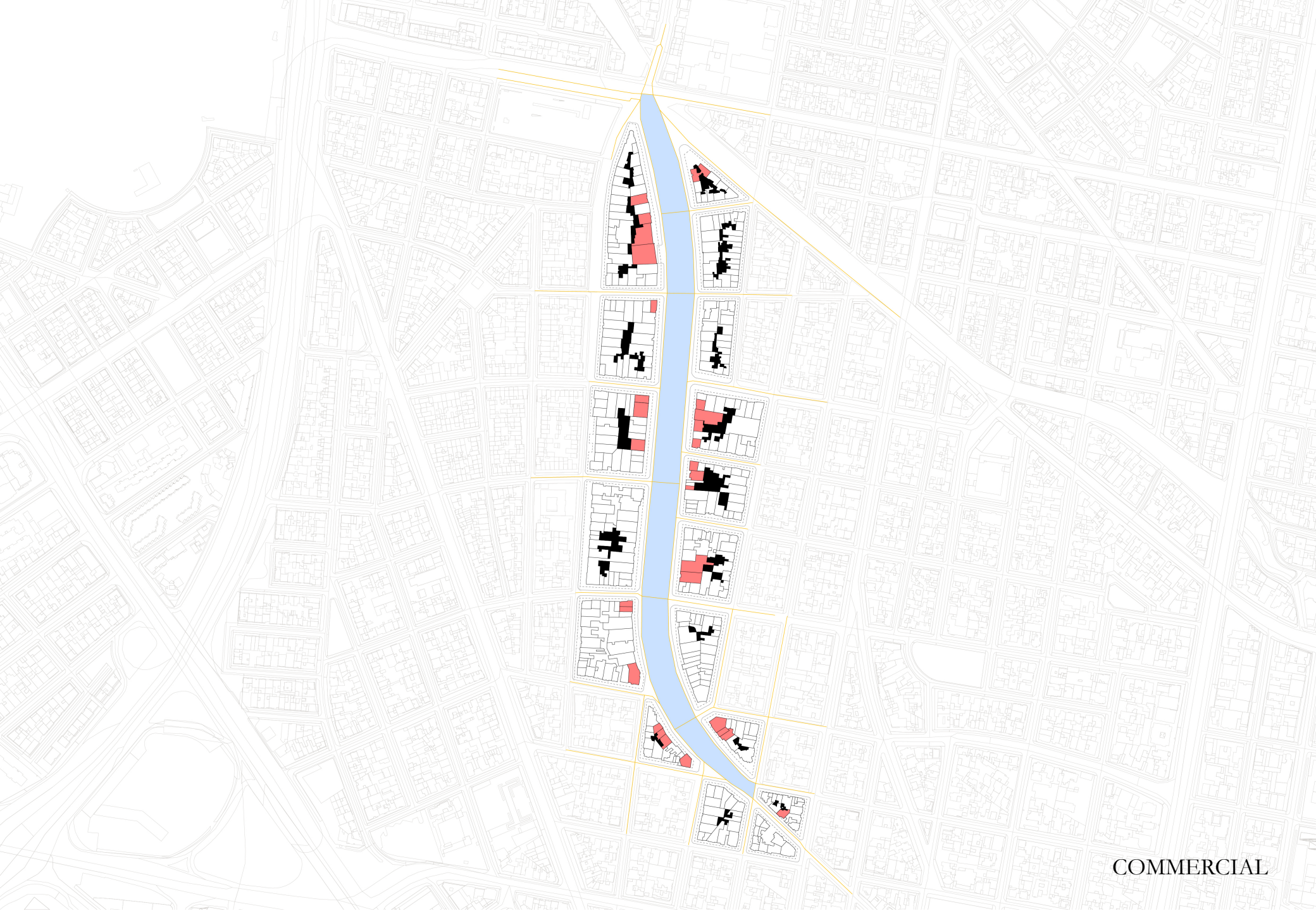
PARKWAY IN TEUSAQUILLO, BOGOTÁ



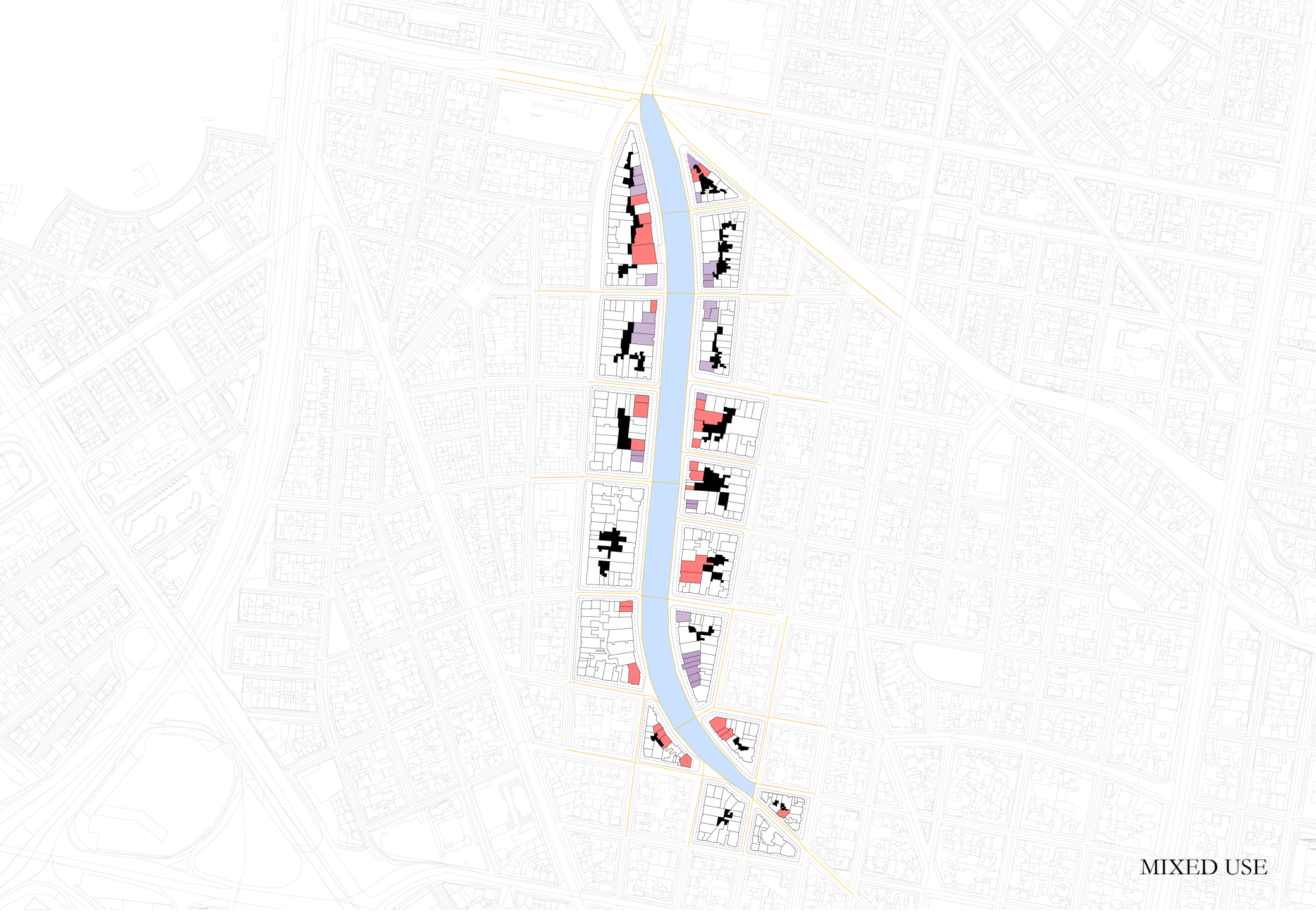
BUILDING BLOCKS



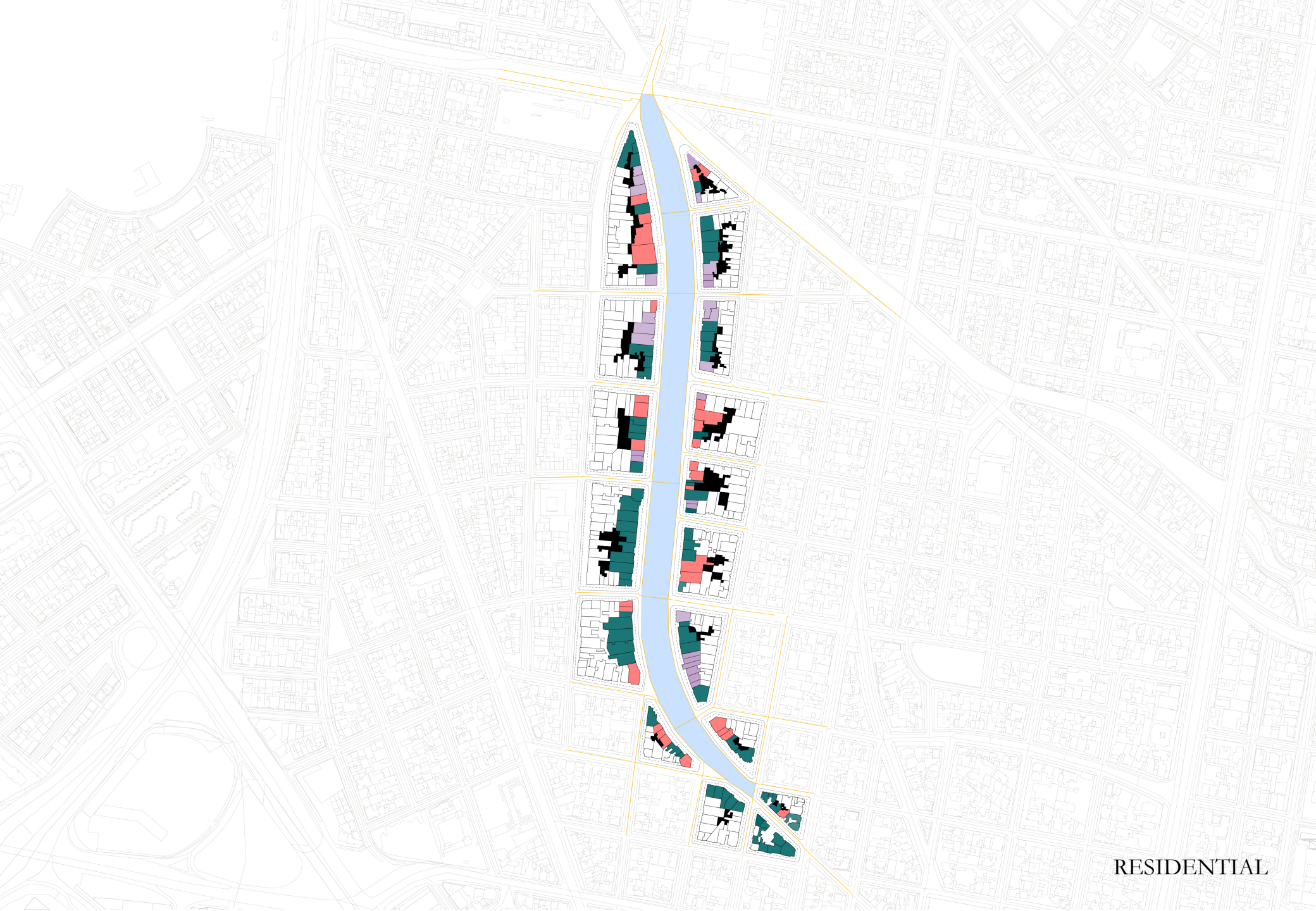
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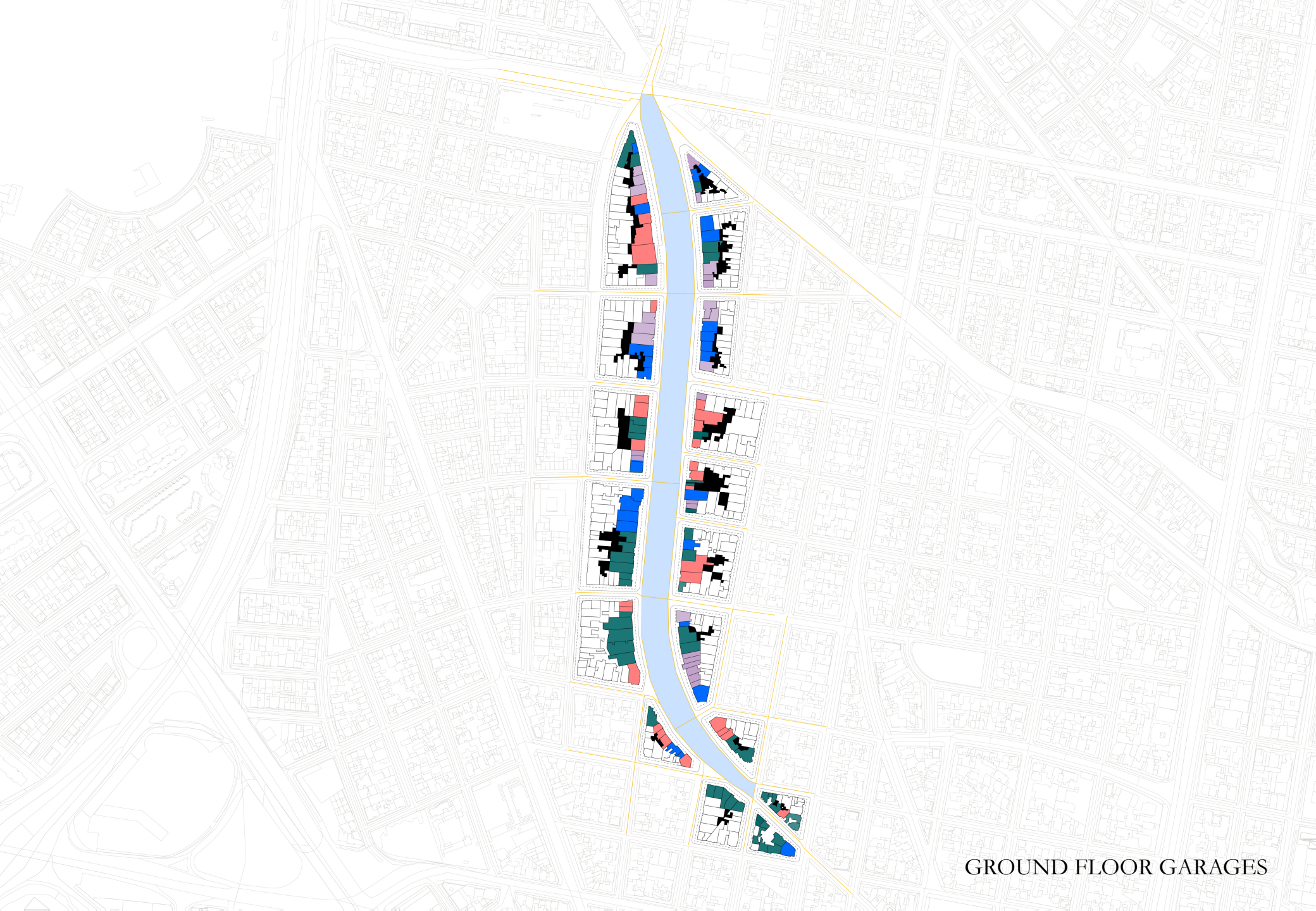
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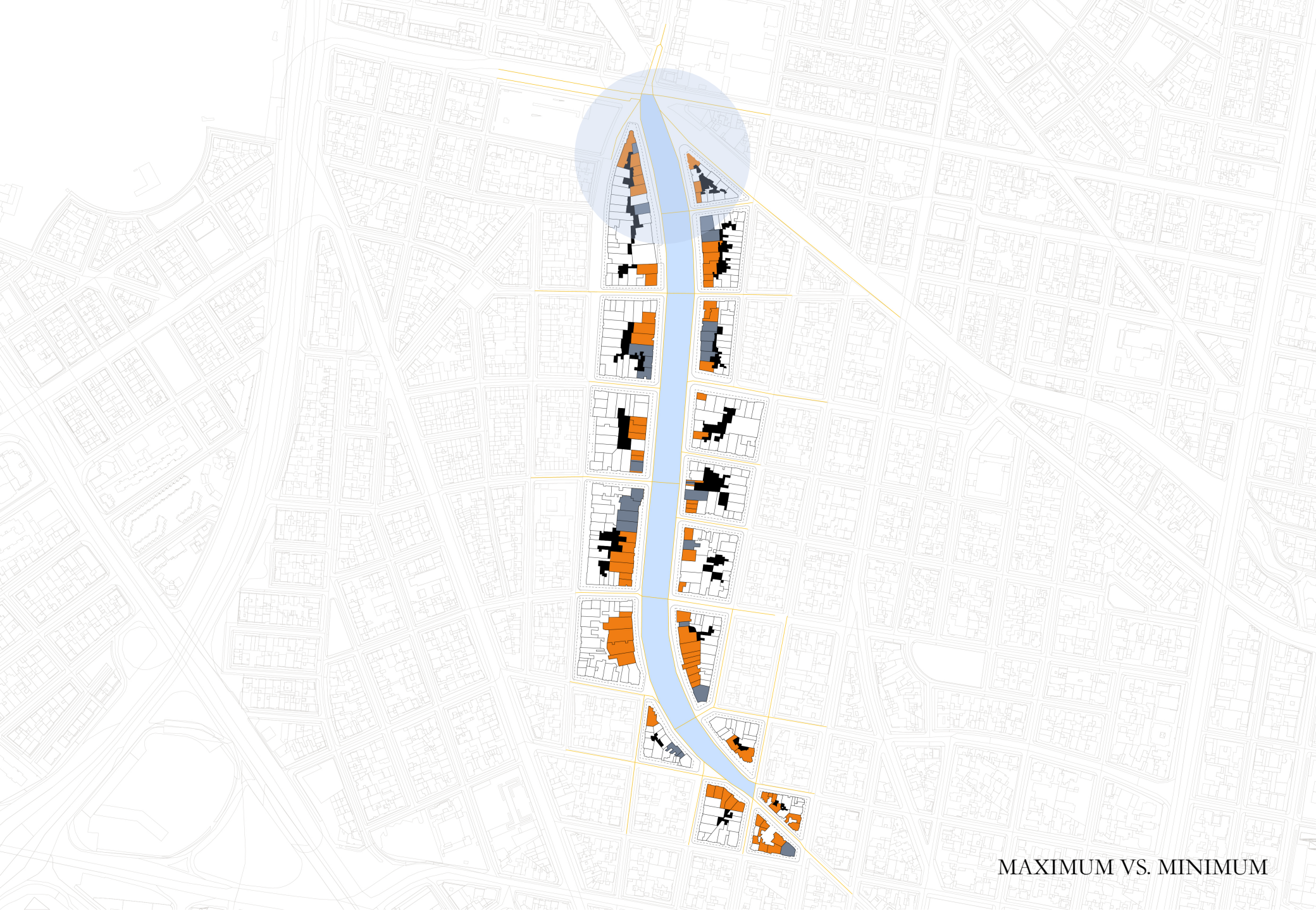
MIXED USE



RESIDENTIAL



GROUND FLOOR GARAGES



MAXIMUM VS. MINIMUM



Claude Cahun (1928)

“Wearing the masque is **one way to trespass into space.**”

“Even more important is the theme of the mask, the most complex theme of folk culture. The mask is **connected with the joy of change and reincarnation and with the merry negotiation of uniformity and similarity; it rejects conformity to oneself.** The mask is related to **transition, metamorphoses, the violation of natural boundaries, to mockery and familiar nicknames.** It contains the playful element of life; it is based on a peculiar interrelation of reality and image, characteristic of the most ancient rituals and spectacles.

Re-stating the “Carnival” in Architecture (Crystal
Mohammed)

“... the **masquerading** and decorating of the festival space and participants not only produce an effect of **separation from previous identities**, they also actively evoke a realm of initial commotion and cosmological **unity.**”

The Festive Frame: Festivals as Mediators for Social Change
(David Picard)

“In today’s **modern Carnival** the quantity of masquerades is overwhelming, numbering thousands of masquerades per individual section. The emphasis is now on the ability of colour to make both a visual and an artistic impression. It is still, however, **a space where you are free; no chains, no rules, and no limitations. It is a festive ideology, the moment when the Workaday World is transformed into the Festival World.**”

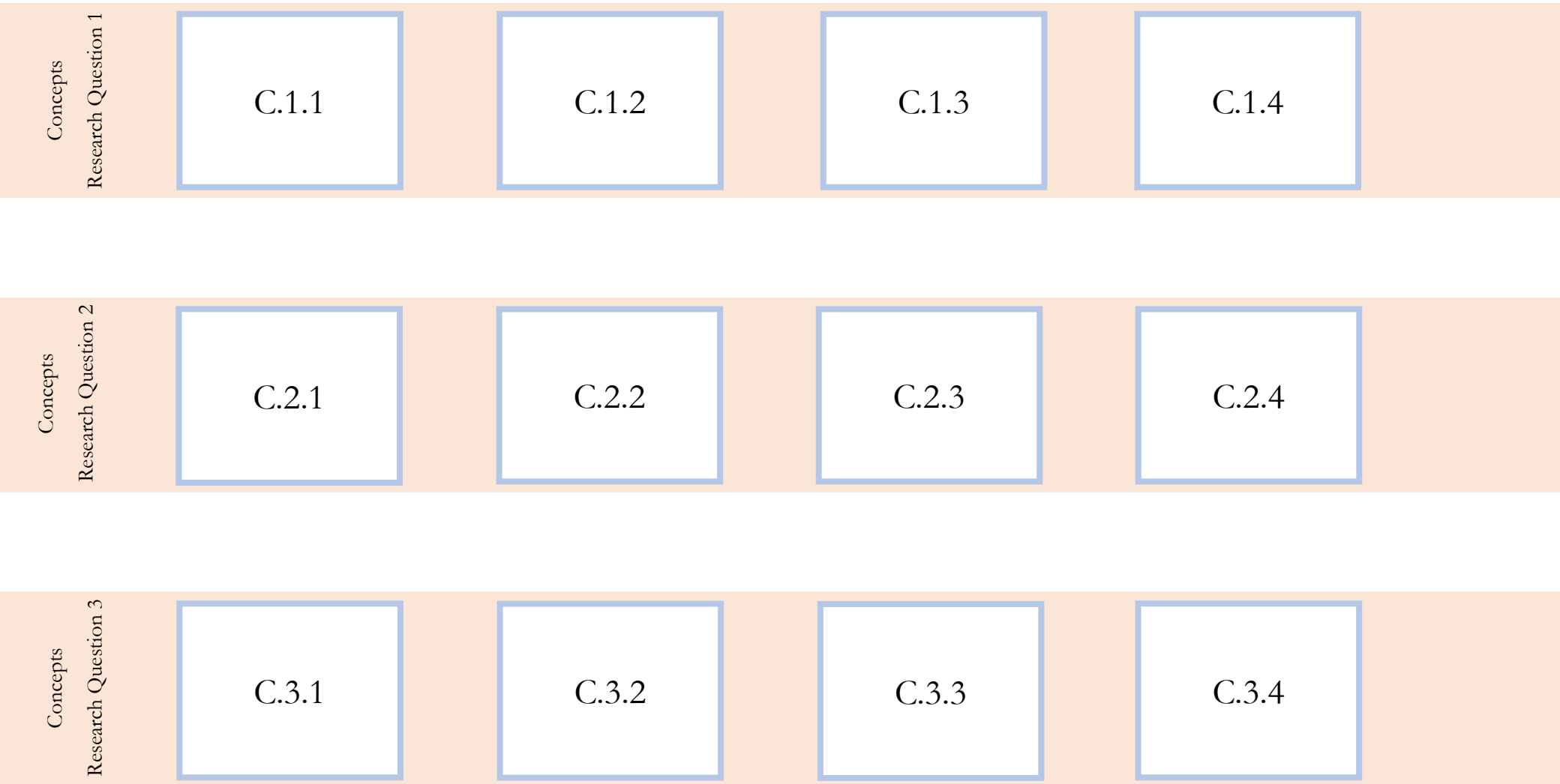
Re-stating the “Carnival” in Architecture (Crystal
Mohammed)

The MASK as a concept for THE IN-BETWEEN ROOM and the FAÇADE OVERLOOKING THE STREET

1 How can one step into the mask?

2 How can we create 'both-and' elements which enables one to become part of the festive as well as function and have meaning during their daily life?

3 How does one choose to (not) become part of the festive?



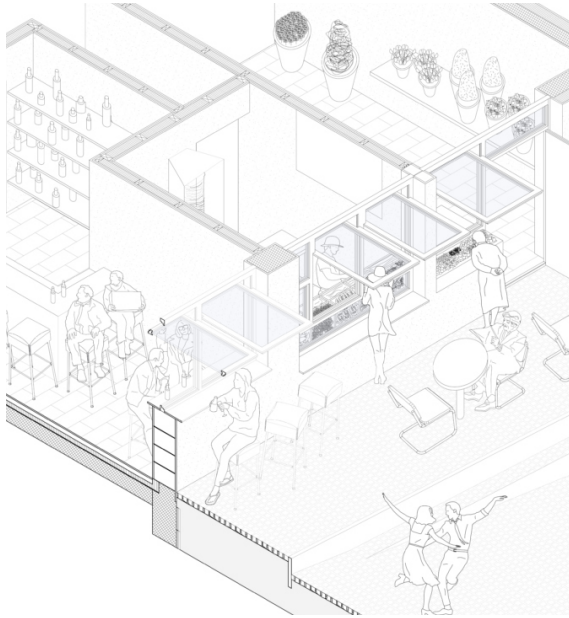
Concept formation

Choreographic instruction

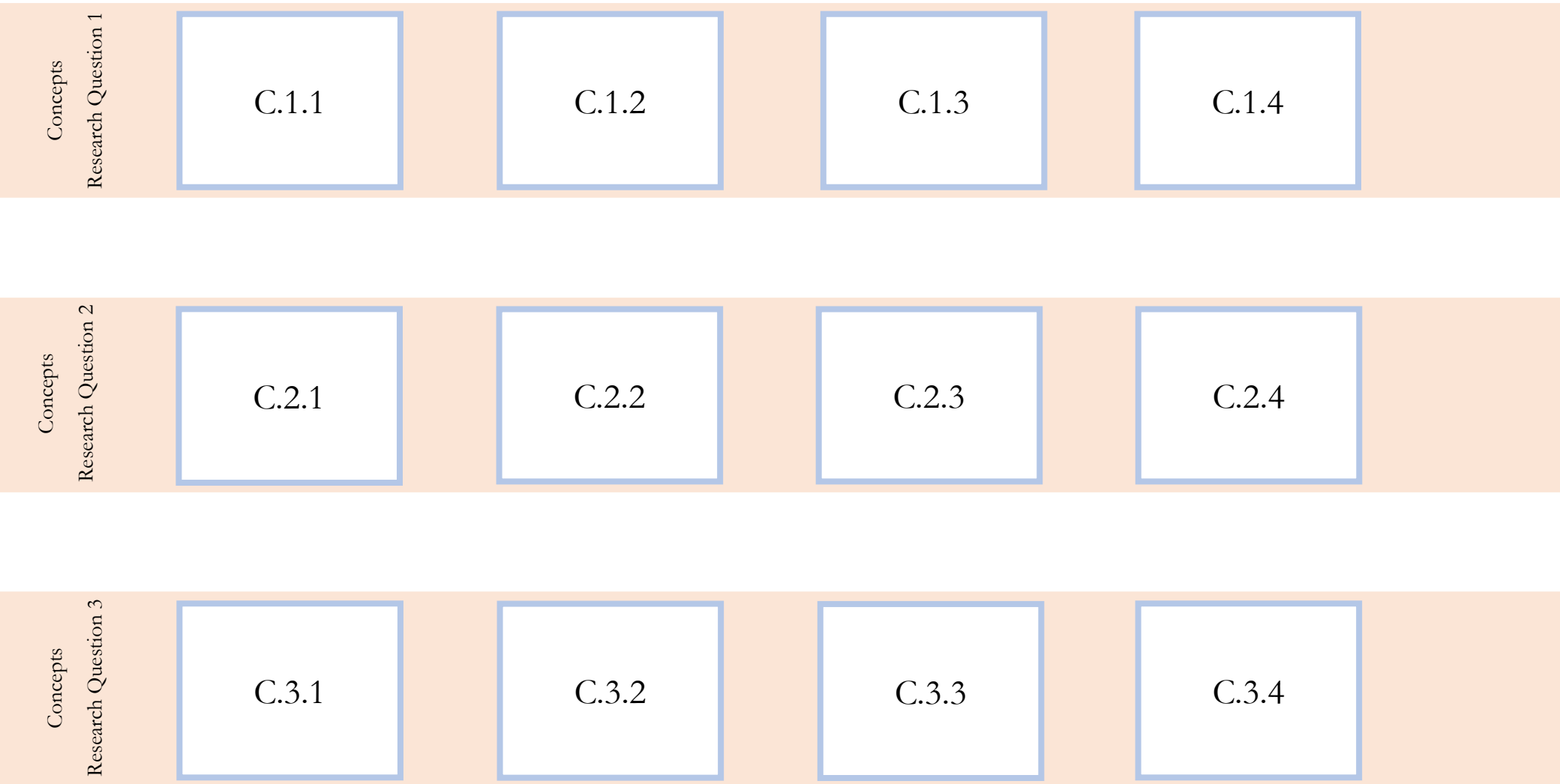
Elements with plural meaning

Meaning during festive and daily life

Concept content



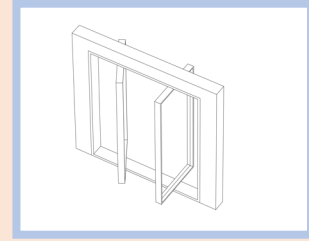
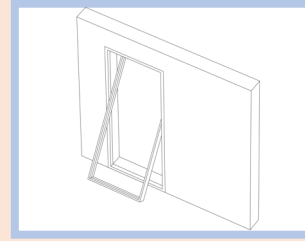
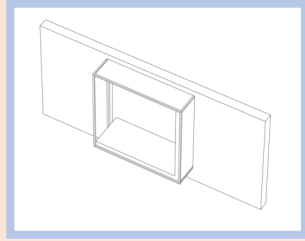
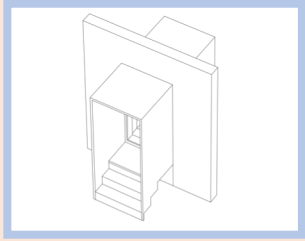
Reference projects



Concept combinations

Concepts

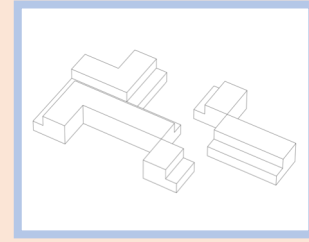
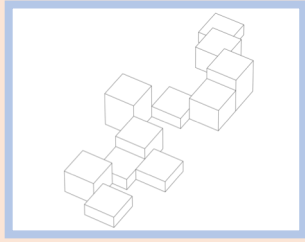
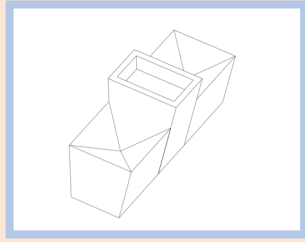
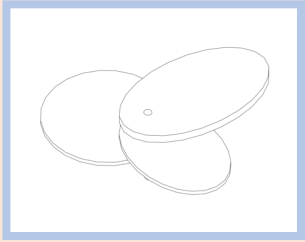
Research Question 1



Turned window

Concepts

Research Question 2

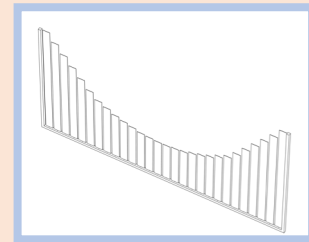
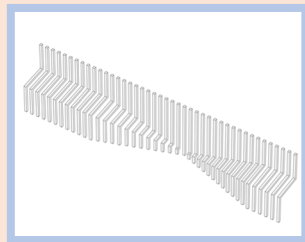
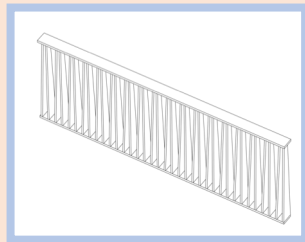
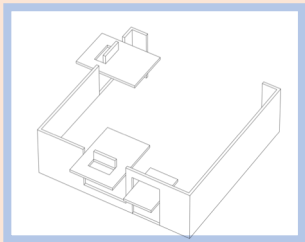


Extension of the dining room table

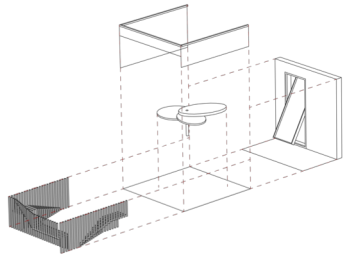
Seated railing

Concepts

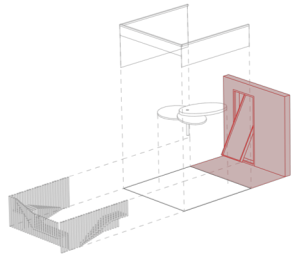
Research Question 3



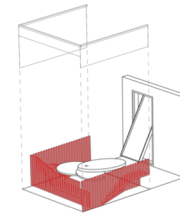
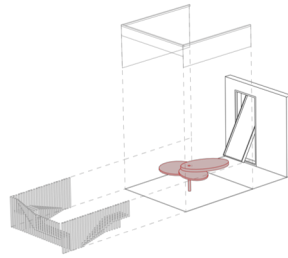
CONCEPT 1 PRIVATE



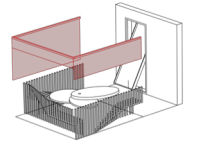
“Turning the upper body to welcome..”



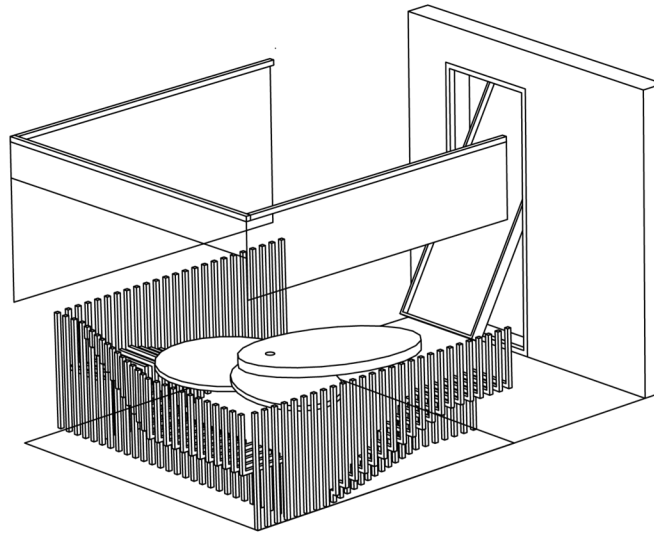
“To move linear and placing itself down..”



“To bend the knees and lean backwards..”



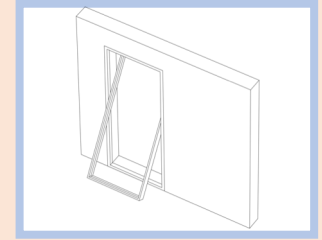
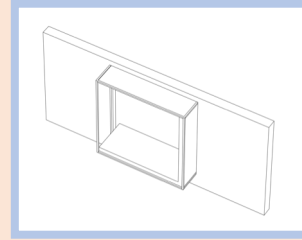
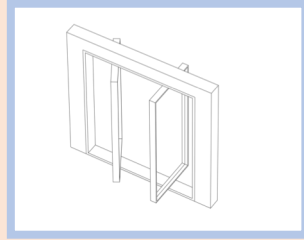
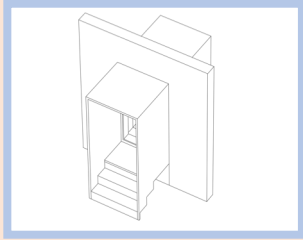
“Turning the upper body and welcome the linear movement by placing itself down, where one bends the knees and leans backwards.”



Pyramid (door)steps

Concepts

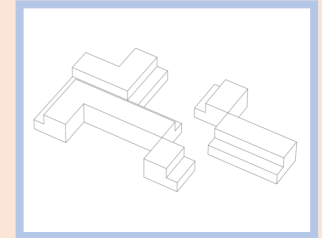
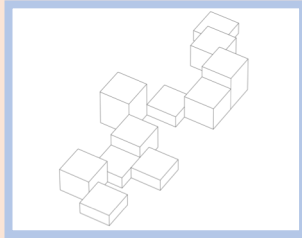
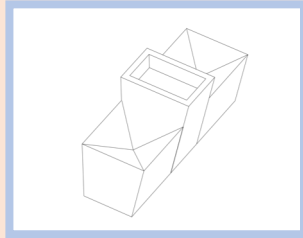
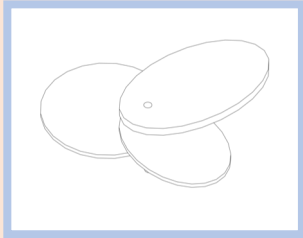
Research Question 1



Podium as viewing platforms

Concepts

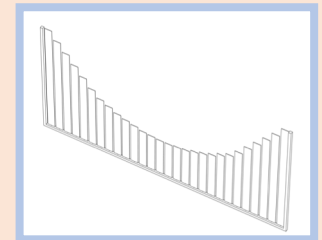
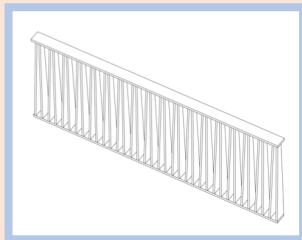
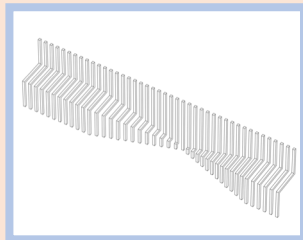
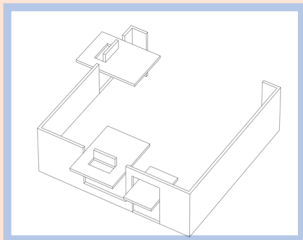
Research Question 2



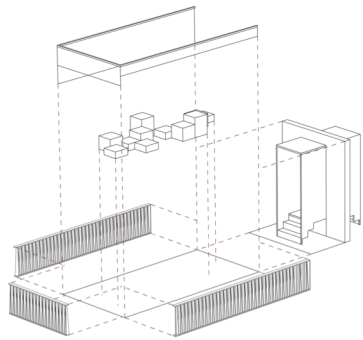
Angled wooden railing

Concepts

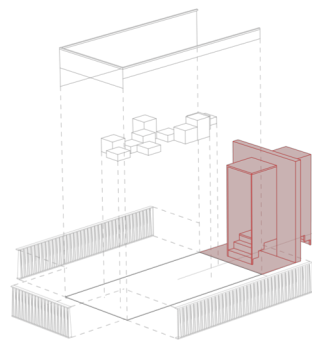
Research Question 3



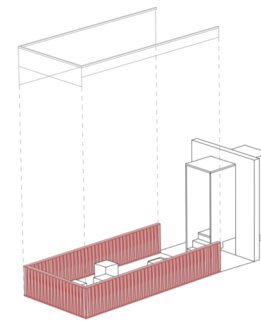
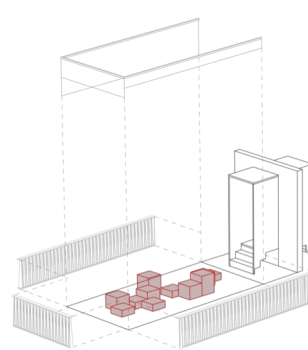
CONCEPT 2 SEMI-PRIVATE PUBLIC



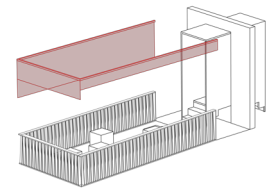
“Inhale to extend the legs...”



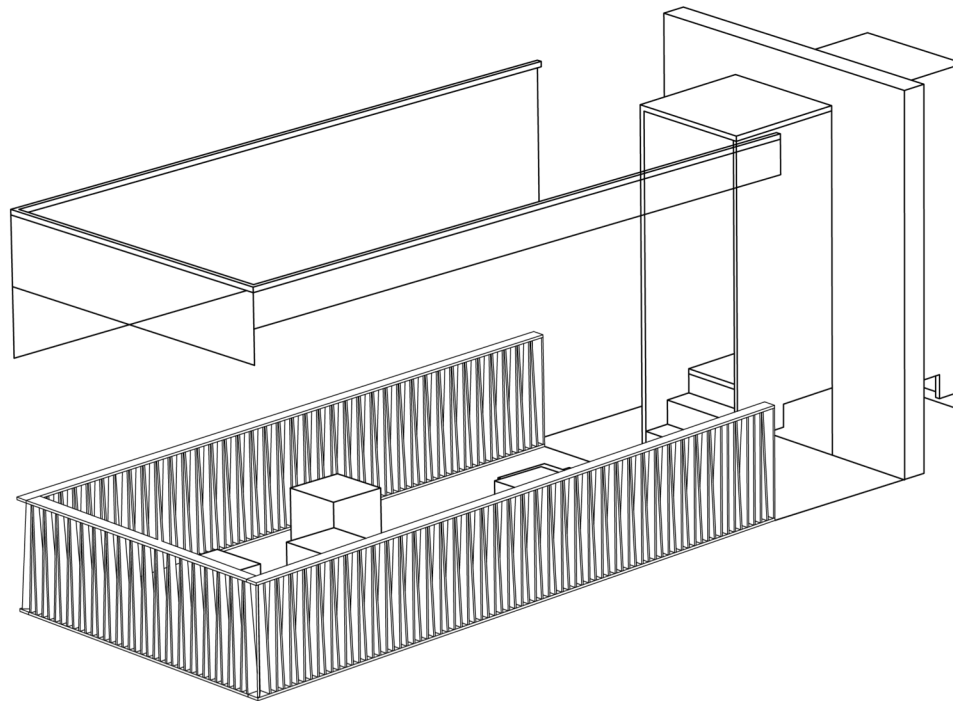
“To raise the body at rest...”



“To circular rotate the leaning body...”



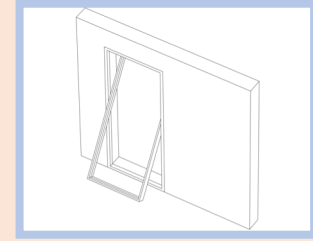
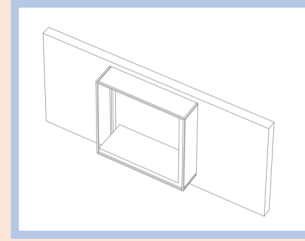
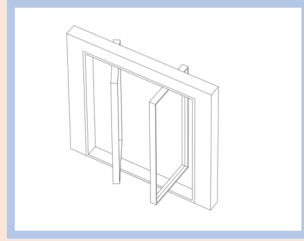
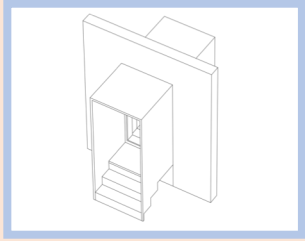
“Inhale to extend the legs whilst the body raises itself at rest, followed by a circular rotation of the leaning body.”



CONCEPT 2 SEMI-PRIVATE PUBLIC

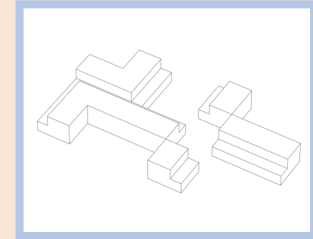
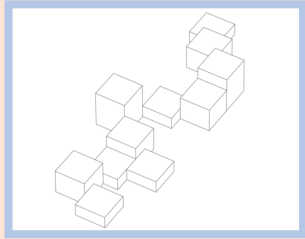
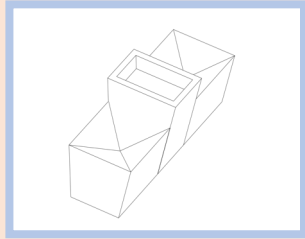
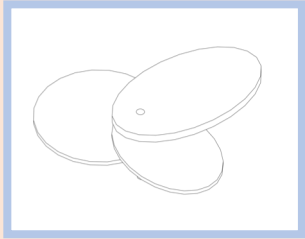
Concepts

Research Question 1



Concepts

Research Question 2

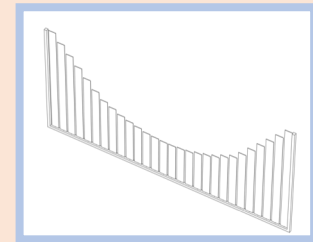
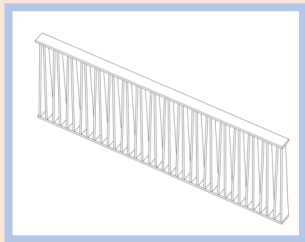
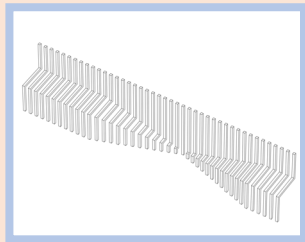
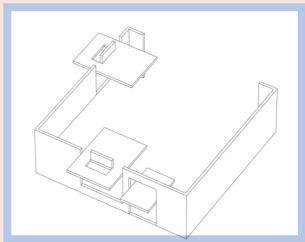


Stairs as seating tribune

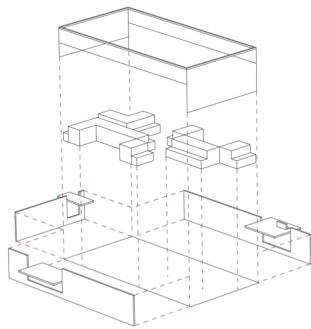
Unfolding seating panels

Concepts

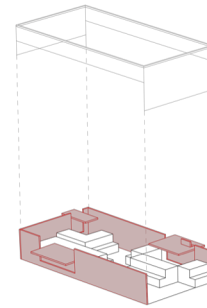
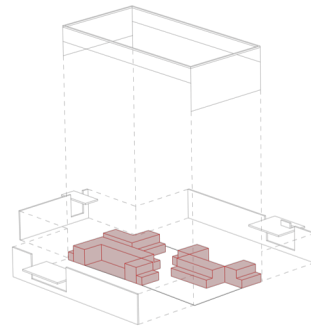
Research Question 3



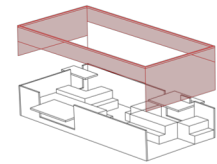
CONCEPT 3 PUBLIC



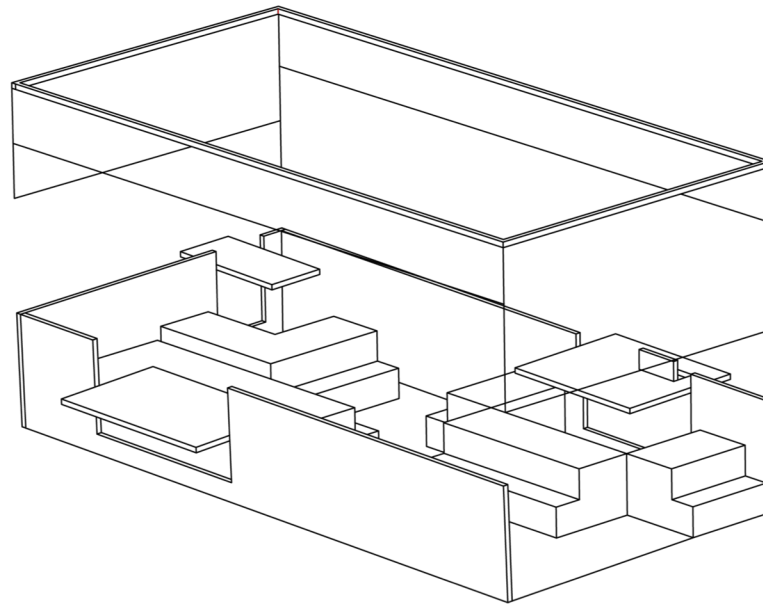
“Stepping the feet into the seat of viewing...”



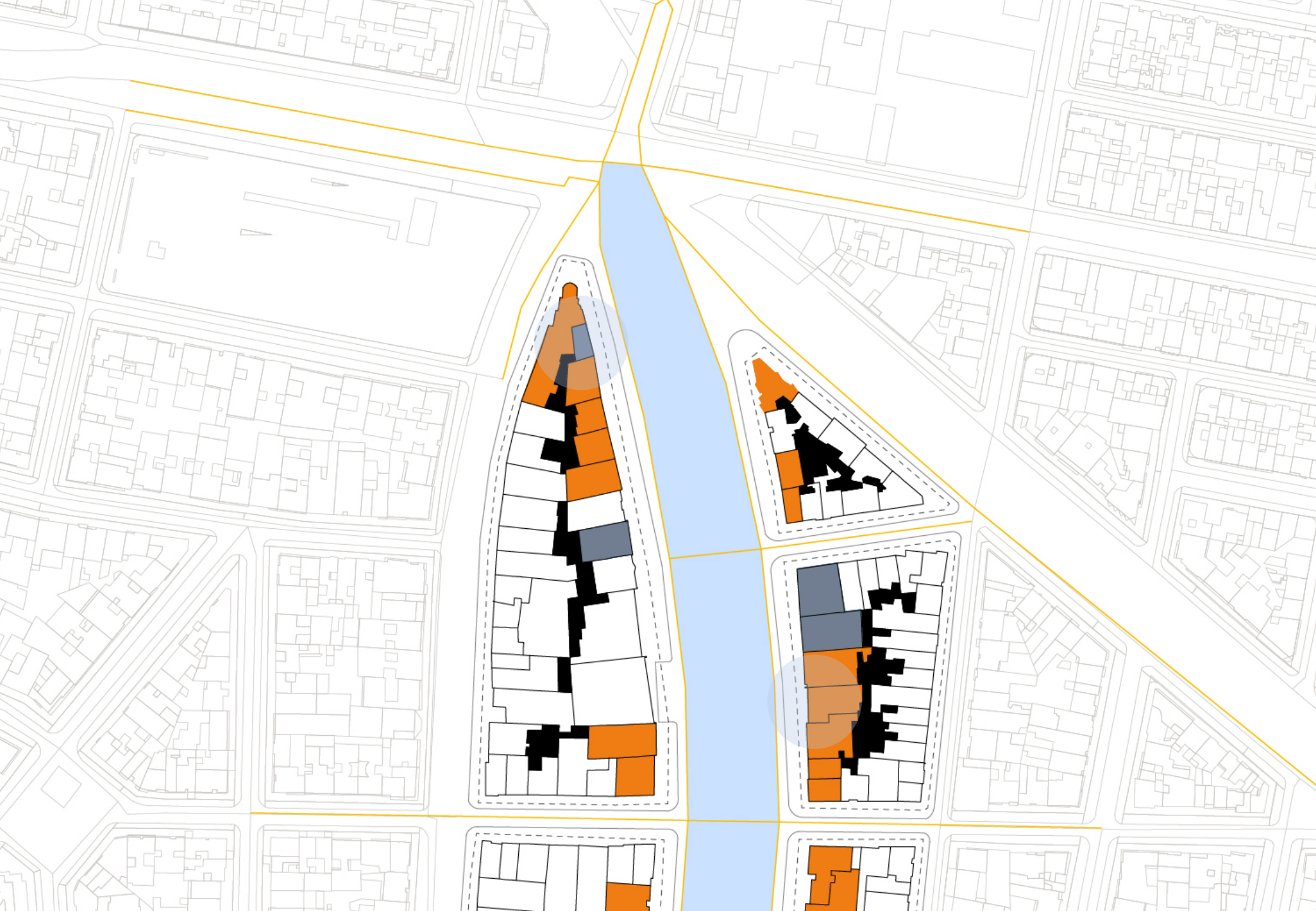
“To fold and unfold to body and its ligaments...”



“Stepping the feet into the seat of viewing where the body and its ligaments folds
and unfold itself into the right position.”



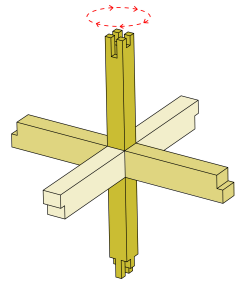
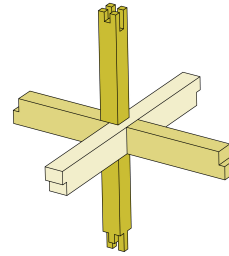
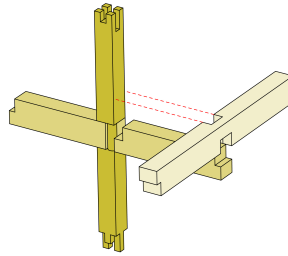
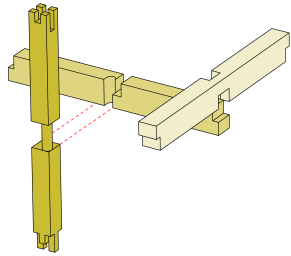
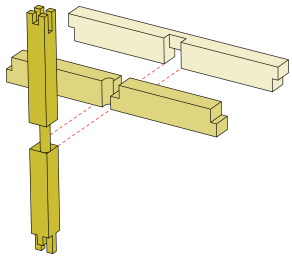
CONCEPT 3 PUBLIC



DEMOUNTABLE

FLEXIBLE

SUSTAINABLE

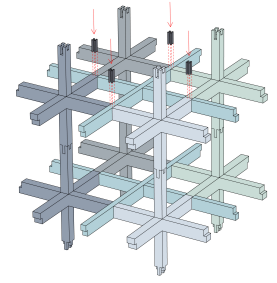
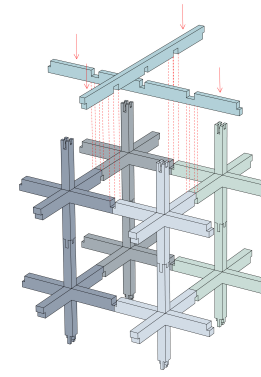
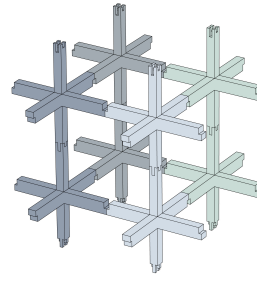
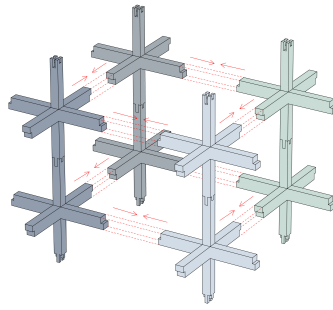
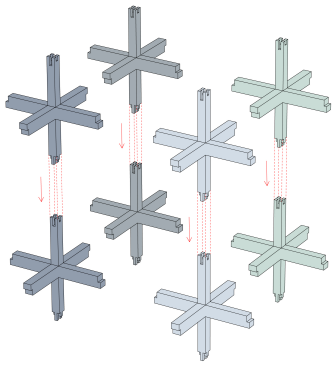


JAPANESE WOODEN JOINT DETAIL

DEMOUNTABLE

FLEXIBLE

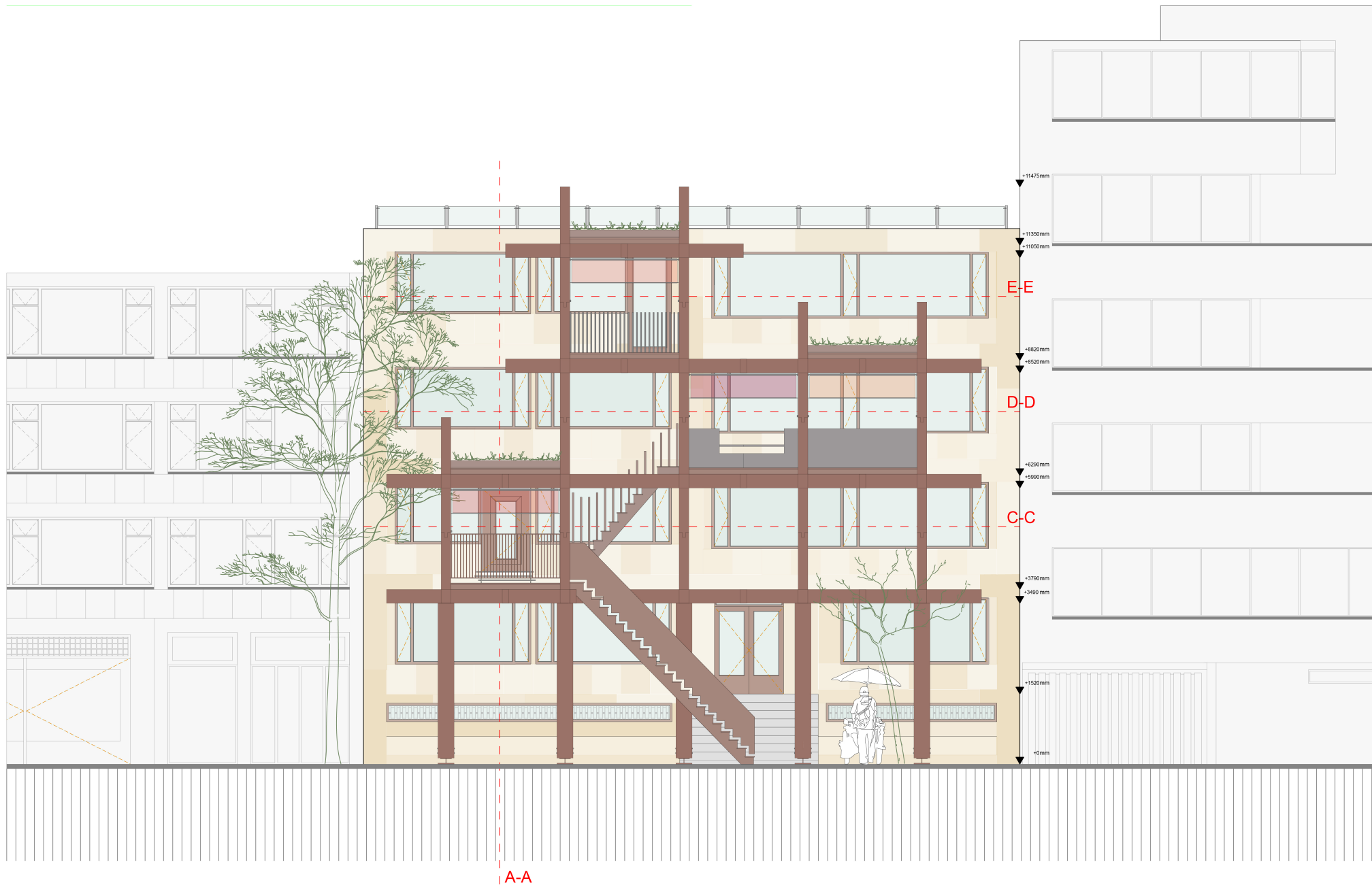
SUSTAINABLE



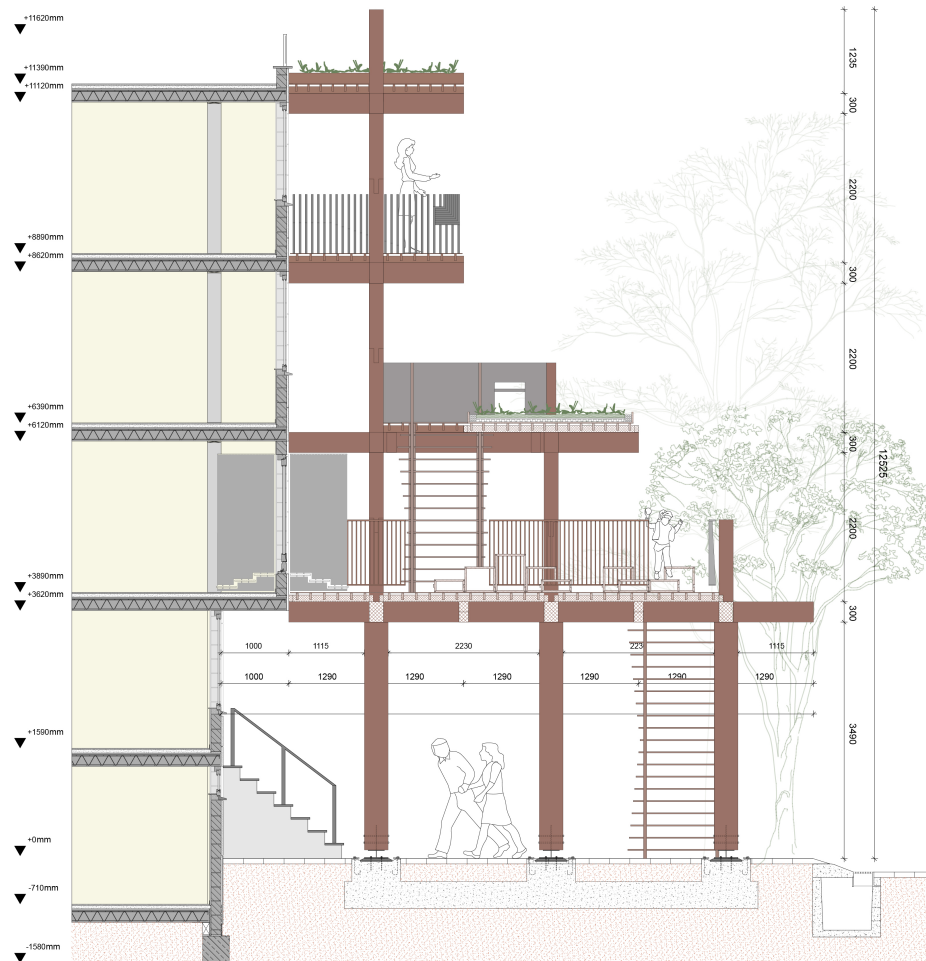
JAPANESE MODULE BUILD UP

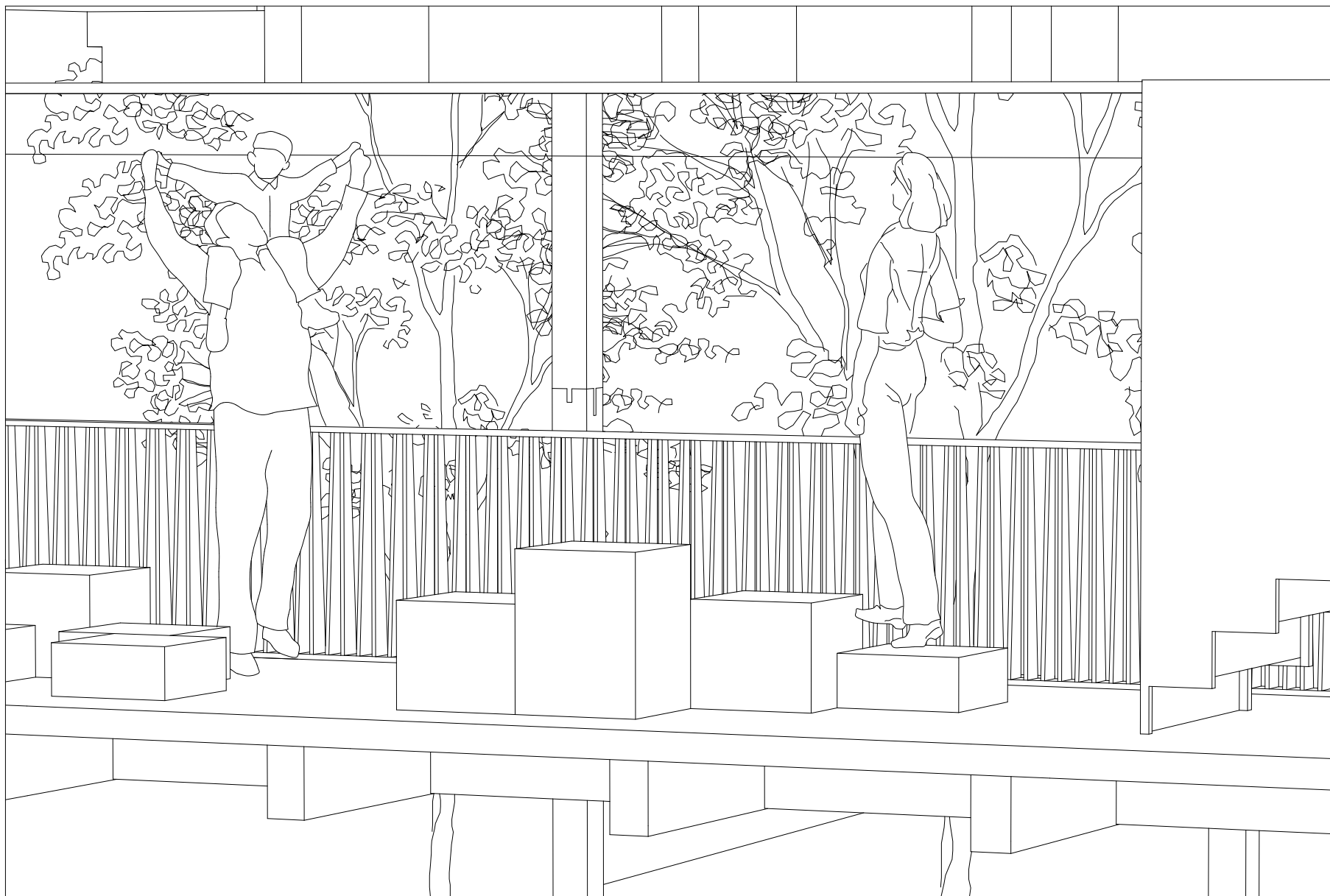


Existing façade A

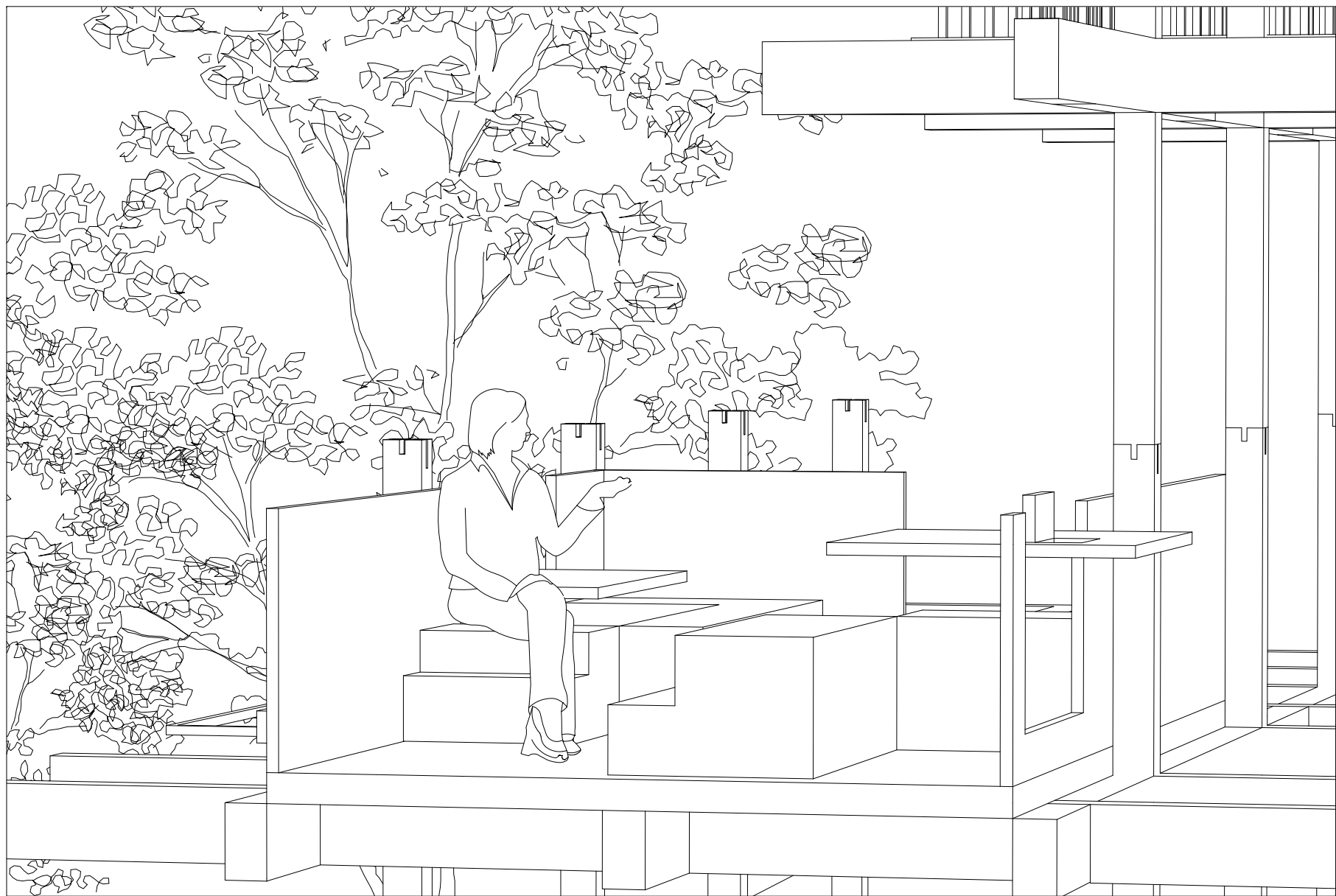


New façade A





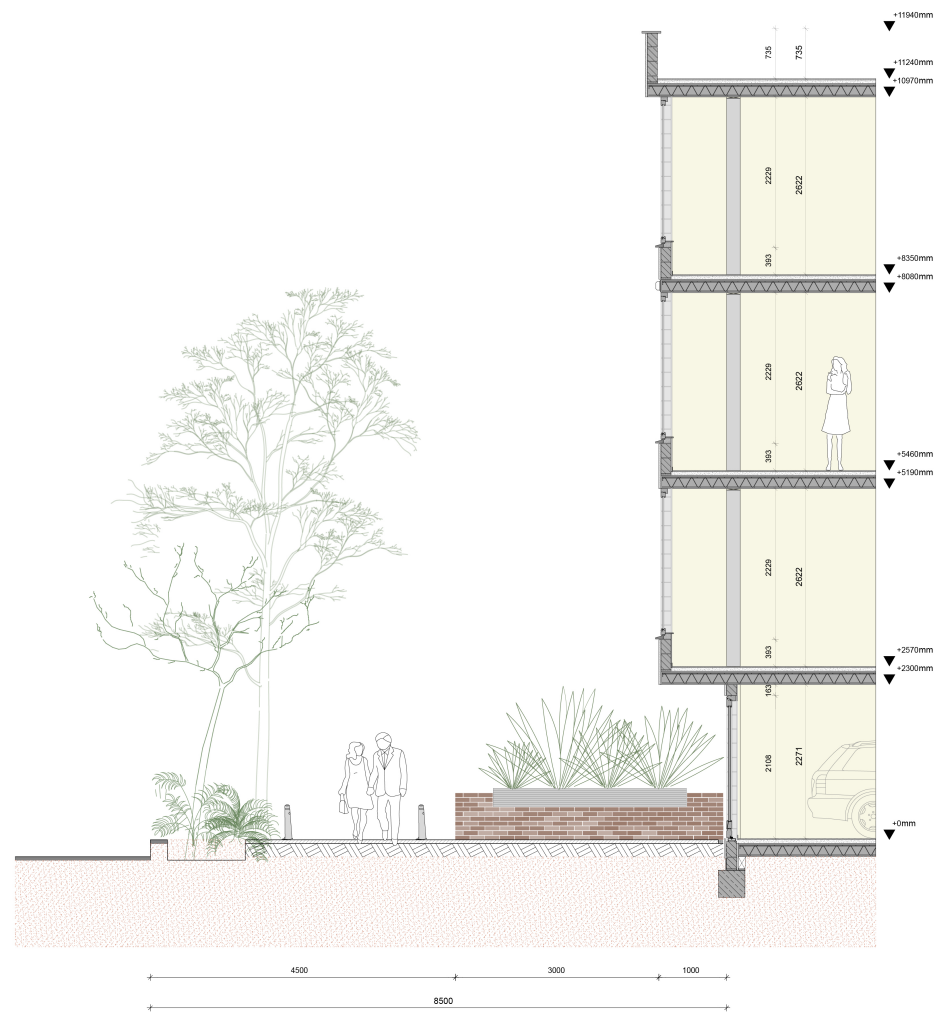
Private platform



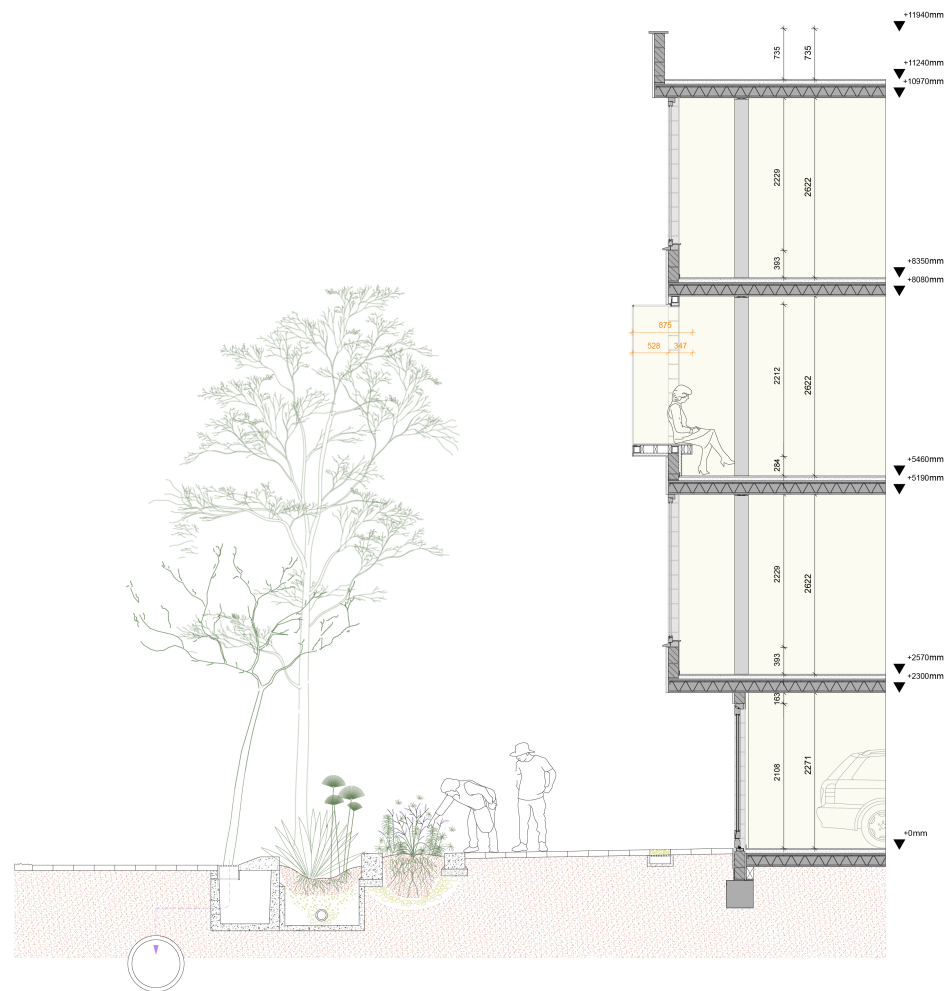
Semi-private/public platform



Public platform



Existing façade and section BB



New façade and section BB

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Positions in Practice: Constructing the Commons in the Latin American Metropolis

Rebecca Lopes Cardozo | 4632249