CHOREOGRAPHING THE UNEXPECTED

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 one's fascination

Movement of people

Develop a design method
the instant that you see a given movement, it’s gone.

And so it exists in the memory.

‘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.”

“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
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.

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…

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?

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?
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.

Mikhail Bakhtin and the Carnivalesque
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 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)

“… 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.”

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 salaries 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 dining the route, as well as from temporary scaffolds specifically erected for the purpose.”

“Orchestral stages were timber structures supporting benches for the musicians, painted canvases depicting the festival themes and a richly decorated backdrop a 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.”

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

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
“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.

“... 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)
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?
Concepts

Research Question 1
C.1.1
C.1.2
C.1.3
C.1.4

Research Question 2
C.2.1
C.2.2
C.2.3
C.2.4

Research Question 3
C.3.1
C.3.2
C.3.3
C.3.4

Concept formation
Choreographic instruction

Elements with plural meaning

Meaning during festive and daily life
<table>
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<tr>
<th>Concept</th>
<th>Research Question 1</th>
<th>Research Question 2</th>
<th>Research Question 3</th>
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</thead>
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<td>Concepts</td>
<td><img src="image1" alt="Concept 1" /></td>
<td><img src="image2" alt="Concept 2" /></td>
<td><img src="image3" alt="Concept 3" /></td>
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<tr>
<td>Extension of the dining room table</td>
<td><img src="image4" alt="Extension 1" /></td>
<td><img src="image5" alt="Extension 2" /></td>
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<tr>
<td>Seated railing</td>
<td><img src="image7" alt="Railing 1" /></td>
<td><img src="image8" alt="Railing 2" /></td>
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<tr>
<td>Turned window</td>
<td><img src="image10" alt="Window 1" /></td>
<td><img src="image11" alt="Window 2" /></td>
<td><img src="image12" alt="Window 3" /></td>
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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

Podium as viewing platforms

Angled wooden railing

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.”
“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.”
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
New façade and section BB
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