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CHOREOGRAPHIC URBAN SPACE



by: Fernanda Lopez

Choreographic
Urban Space

Approval of thesis research project book is Presented to:

Mine Hashas-Degertekin

and to the
Faculty of the Department of Architecture
College of Architecture and Construction Management
by

Maria Fernanda Lopez

In partial fulfillment of the requirements for the

Degree Bachelor of Architecture

Kennesaw State University
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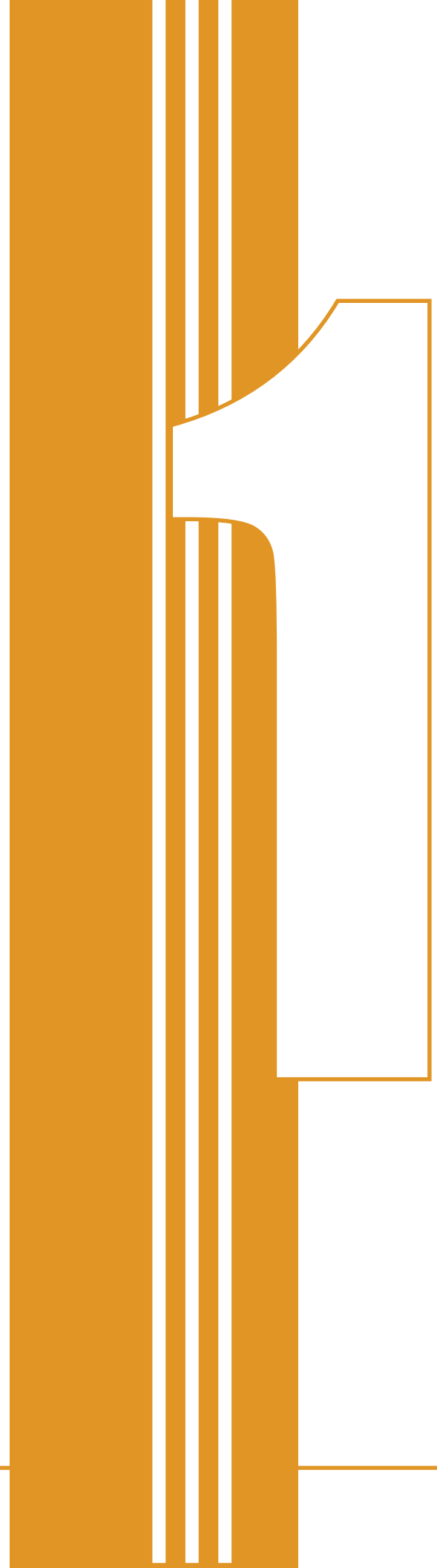
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1.0 THESIS INTRODUCTION

Plaza Baquedano is a major historic landmark located in the center of Santiago Chile next to three major parks(Parque Forestal, Parque Balmaceda and Parque Bustamante). It has been the center point for all the mass gathering in the city. From large protest, to celebrating large events such as independence day, dance performances or a soccer game victory. After 30 years of protesting, this landmark has be completely destroyed. Buildings and bus stops have been bashed and graffiti-ed, parks have become isolated and destroyed. **How can architecture work with dance choreographic methods to reactivate the space?**

HOST MORE THAN

75

EVENTS PER YEAR

THESIS STATEMENT

This thesis proposes how studying dance choreography can be used as an method to help reactivate Plaza Baquedano by incorporating choreographic elements and techniques to create a more immersive and interactive space where people feel safe and connected.

Studying Dance Choreography will help reactivate, create a more dynamic urban space where people can physically and emotionally interact with the space around them. It will also help solve the and create a memorable experience where citizen and people from around the world can connect with the history of Chile. This will be done by studying the national dance of Chile, Cueca and incorporating the movements and techniques to the spaces in landscape and Architecture to create these special moments

WHY PLAZA BAQUEDANO

Having a close personal relation with the country, it is difficult to see a place where I would be so excited to visit be completely abandoned and considered as place people try to avoid. When visiting these are words that came to mind:

VACANT, UNSAFE, DISCONNECTED

Being located in the center of the city, these **parks are vacant** with a few social activities such as siting, kids running around and walking. Most Pedestrian tend to walk through the these parks, but it is usually for them to get to their destination. Overall, the parks have no joy when it comes to interacting with the space.

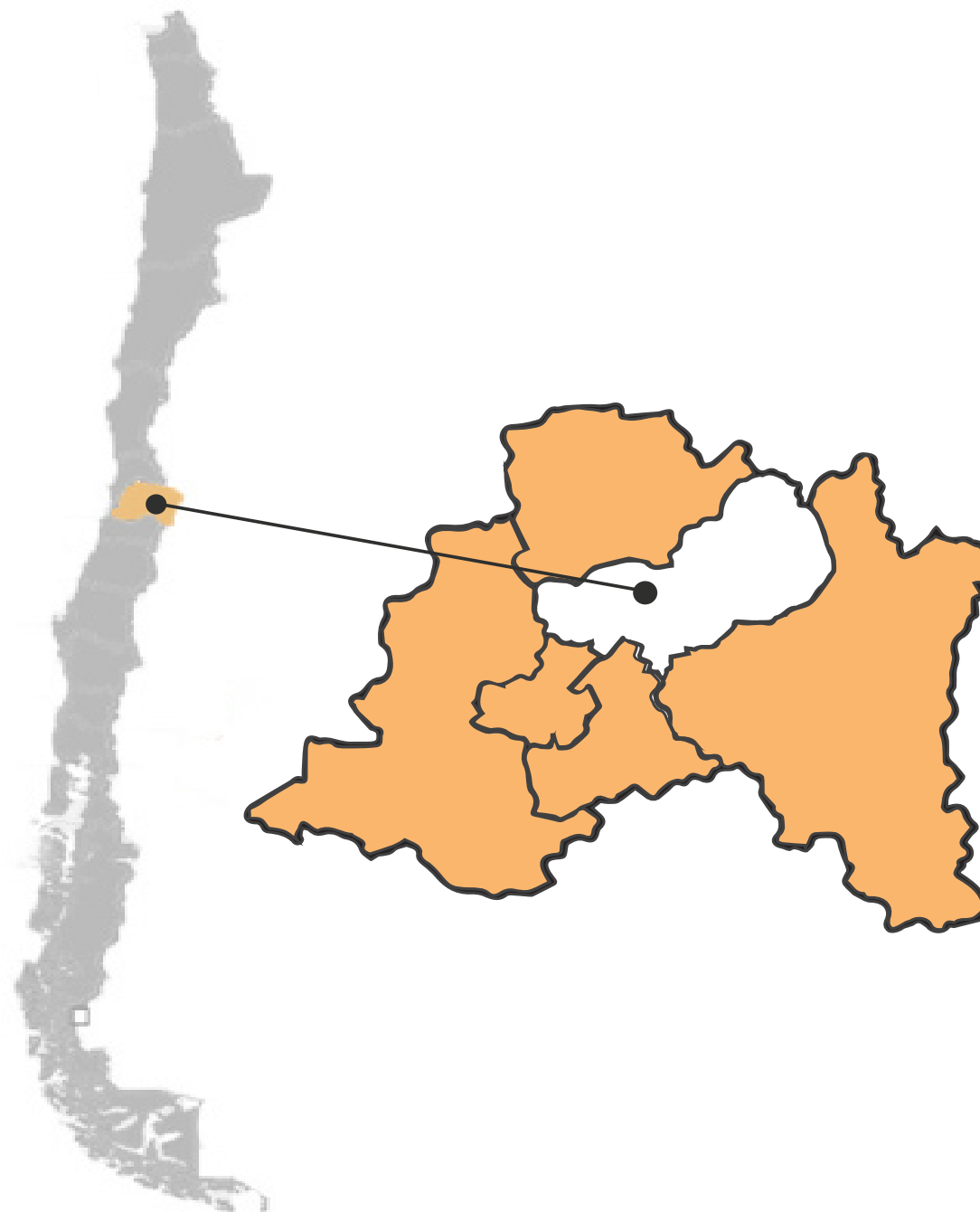
The lack of pedestrians in the plaza and parks is one of the reason why the area is and feels unsafe. less people on the streets, leads to less eyes on the streets. When there is less people watching, it make t easier for criminal acts.



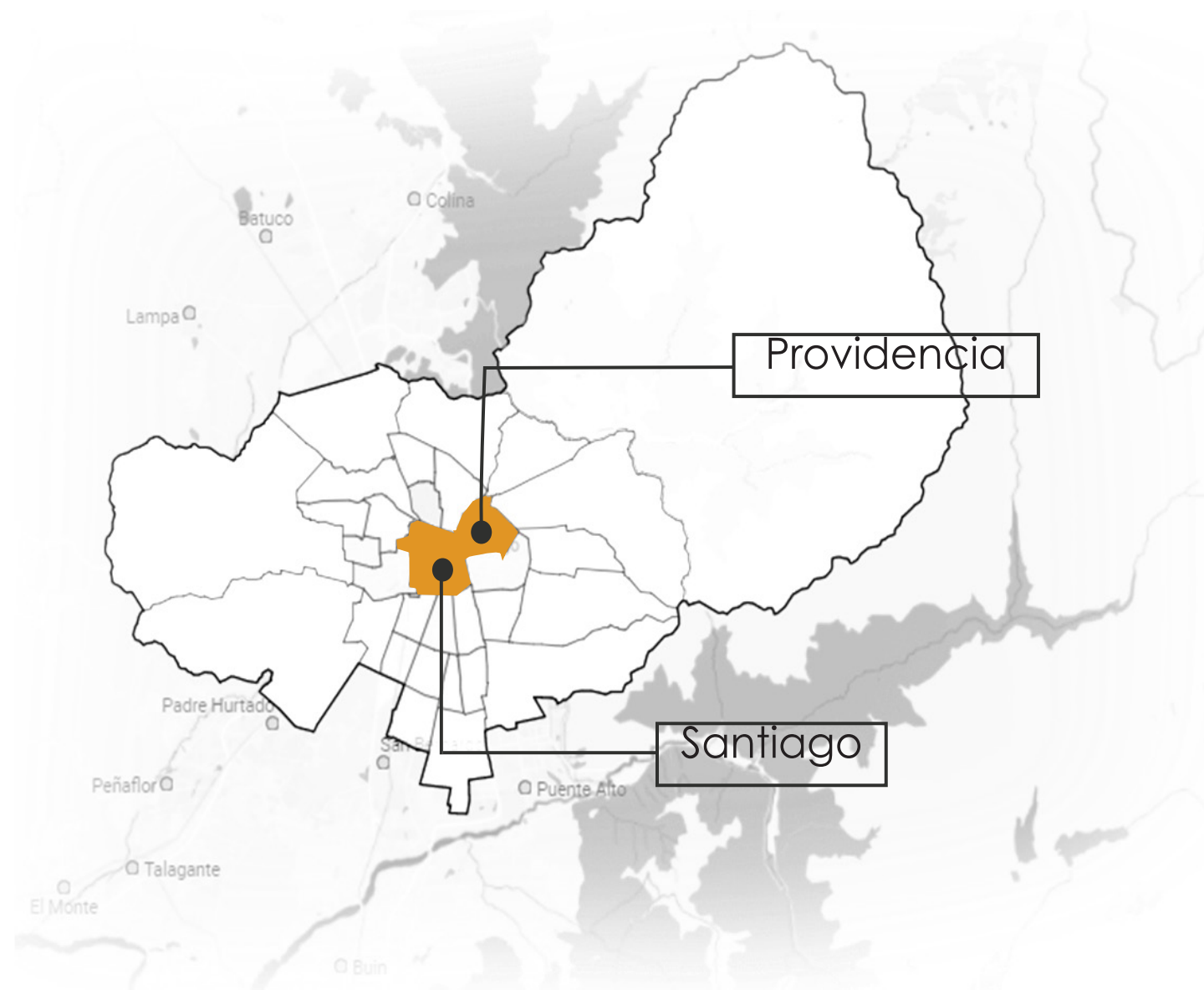
1.1 SITE LOCATION



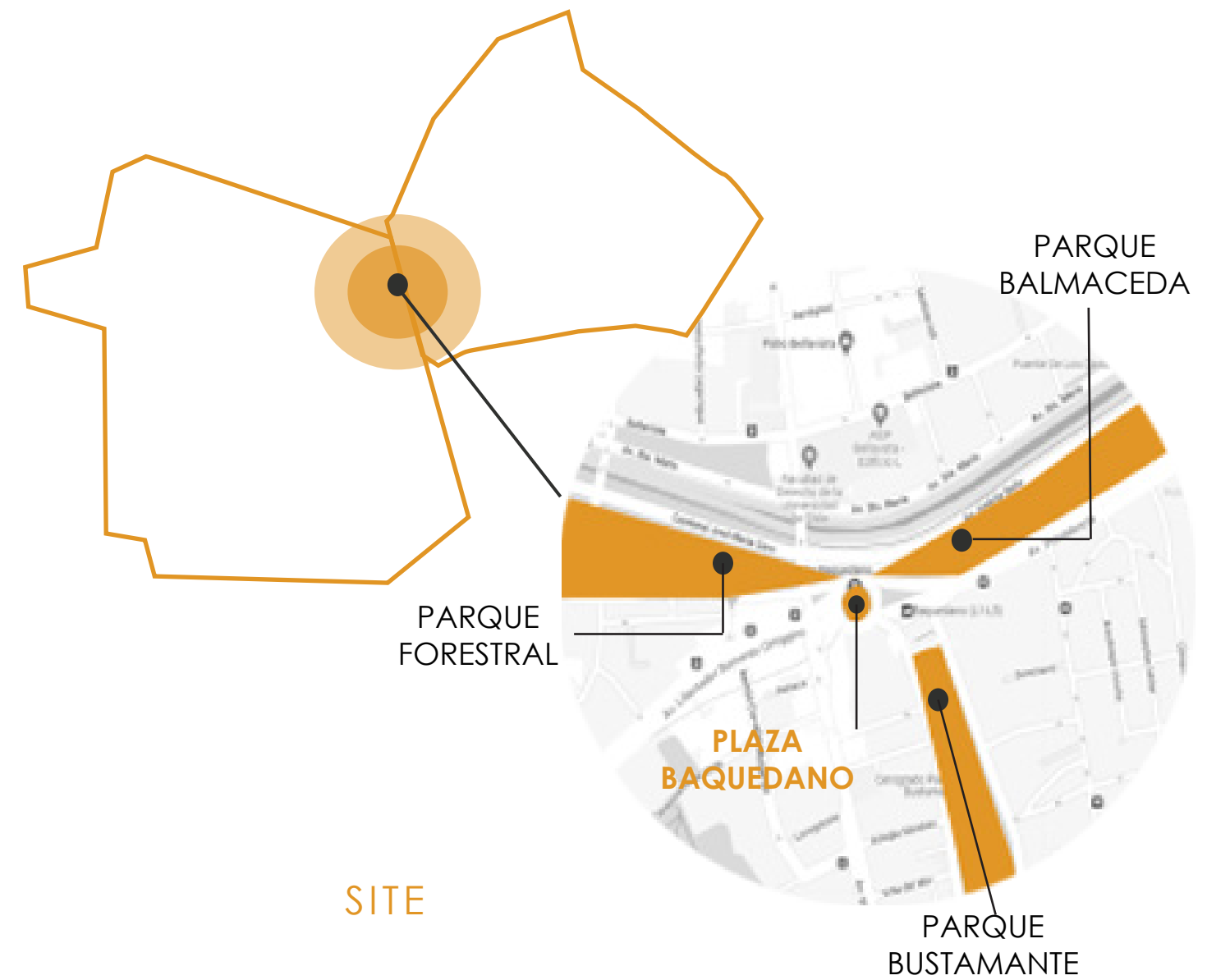
CHILE



METROPOLITAN
REGION



COMMUNES:
PROVIDENCIA AND SANTIAGO



SITE

1.2 CHILE'S RELATIONSHIP TO DANCE

has been around for centuries dating all the way back to ancient Greece. Dance has been used for religious purpose, celebrating wedding, courtship, a way of unifying a nation and has been used as a form of protest.

CUECA

The national dance of Chile is called Cueca. The national dance originates Peru where it was originally called the Zamacueca. Zamacueca consist of a mix of Spanish African and indigenous roots. The dance be became really popular and Chile adapted it and in 1979, it officially declared the national dance.

COURTSHIP DANCE

La Cueca is a dance based on courtship. It resemble the mating ritual of a hen a rooster. Dance is performed by a couple and require the movement of a handkerchiefs, representing the feathers of the chicken, and performed in a semi-circle. With little touch between the partners the "flirtation" happens through the movements.

USING DANCE AS A WAY TO EXPRESSES ONESELF

Cueca is performed not only as a from of celebration, but also has been performed as form of protest. During the rule of Pinochet Regime (1960-1980's) 1,248 men have disappeared for going against the government.



FIGURE 1

They are different style of Cueca depending on the region. They all have the same steps, but are performed differently. Studying the different forms of cueca will help dive in to how the body moves and observe the different shapes they make and how they use the space.

NORTHERN CUECA



FIGURE 2

Steps require more jumping and high kicks

CENTRAL CUECA



FIGURE 3

Is danced with a soft movements
Danced standing up right and light foot work

SOUTHERN CUECA



FIGURE 4

Is danced lower level with bent knees and hovering over. Grounded

CHORA CUECA



FIGURE 5

Modern style. Body is more loose and has more hip movements

CUECA STEPS

Below are two versions of the steps to the national dance. The circular version is usually done for beginners. The “s” version is similar to the first one, but instead of doing a more circular shape turn, you do an S shape turn.

TERMS:

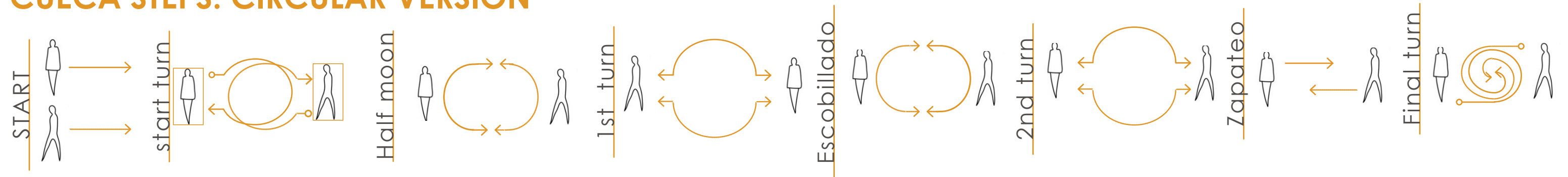
Escobillado

Zapateo

Foot step where you brush the floor up

Foot step where the foot is stomping

CUECA STEPS: CIRCULAR VERSION



CUECA STEPS: “S” VERSION



DANCE

IN THE CITY

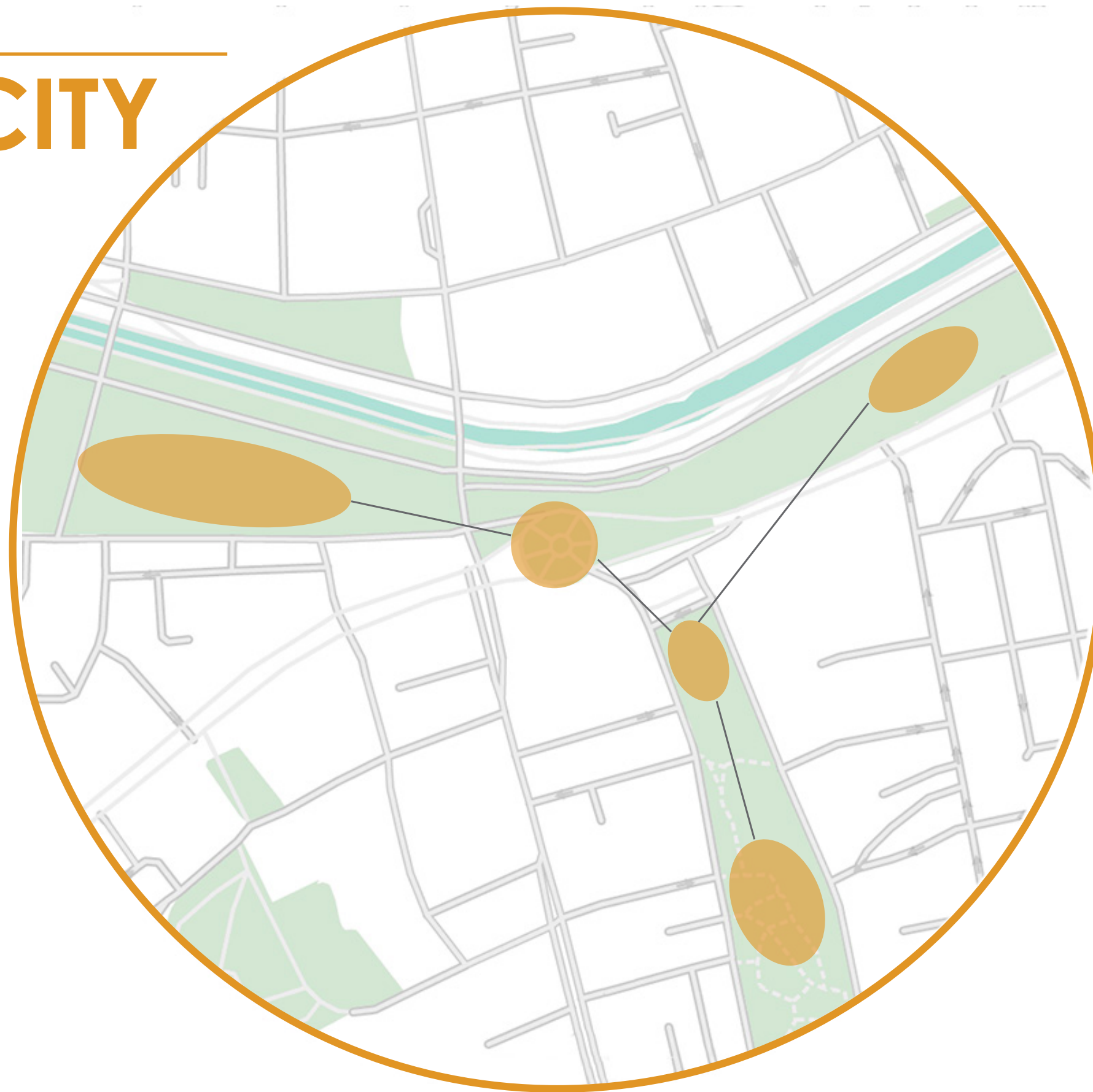




FIGURE 5



FIGURE 6

This map show the locations where people come to dance. from having open community classes every Sundays, to having performances by dancers from Santiago's Municipal dance theatre, this is where it takes placeW



2

2.0 DANCE AND CHOREOGRAPHY

- Definition, dance is a set of movements that are preformed with or with out music.
- Dance is a form of art and a form of expression that has been around for thousands of years. Dance has been performed from religious worship rituals to courtship dances held for the king and queens. Dances has been used to express ones religious beliefs, to express love/attractivness, to tell a story, and to celebrate. This could not be done with out the Choreography

Choreography

- Is the process of collecting all the different types of dance movements that is created by dancers and are arranged to help utilize space, add intention to the movements and to organize the dancers.
- Choreography is a design sequence of movement of the physical body involving space time and emotion.
- The relationship between dance and choreography is like music to composer
- With out choreography dance can be chaotic and lack of fluidity
- Ritual and courtship dances where choreographed. so every moment has an intention.



FIGURE 7

DANCE

Choreography

Example: courtship dance
(CUECA)



FIGURE 8

- Is a Chilean courtship dance
- Expresses love and attractiveness.
- Having movements where the partners come in together and separate multiple times creates this flirtation feeling

2.1 CHOREOGRAPHY ELEMENTS

Choreography has elements . These elements are the ingredients to choreography:

BODY, ACTION/MOVEMENT, SPACE, TIME, AND ENERGY

Body

Body is the center piece of dance. Without the body there would not be dance. Body is what creates shapes and forms.x



MOVEMENT

There are two types of Movements Locomotive and axial movement

Locomotor Movements

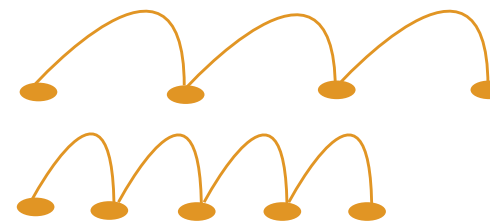
- Movement where the body travels from one location to another.
- Requires the body to transfer weight in order to move:
 - **Jumping**
 - **Walking**
 - **Climbing**
 - **Crawling**
- Movement has a rhythm
- Uneven: skipping galloping
- Even: walking, running, hopping

Axial Movement

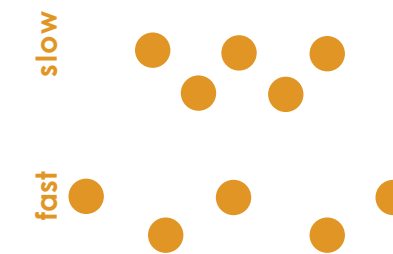
- Is a movement done in one place
- Also require weight transfer but not drastically
 - **Twisting**
 - **Stretching**
 - **Turning**
 - **Breathing**
 - **Stomping**

EVEN

HOPPING



RUNNING

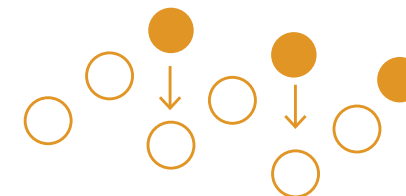


UNEVEN

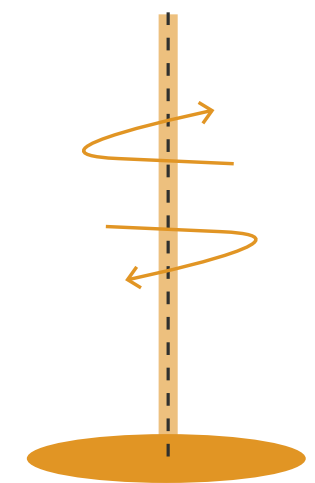
SKIPPING



Galloping



TURNING

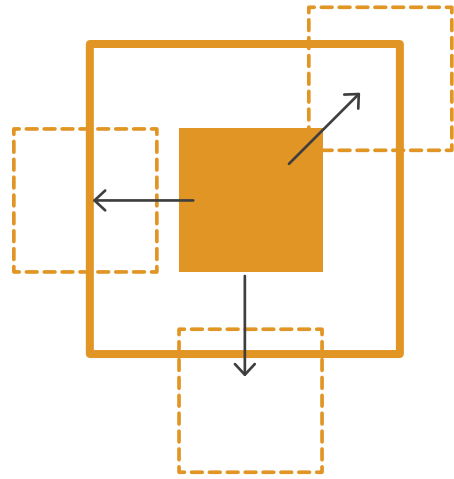


Turning on axis not traveling

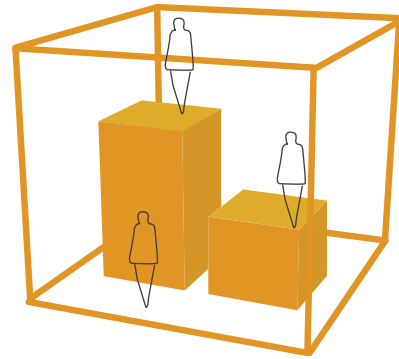
Space

Is the area that is covered by dance moments and where dance takes place.

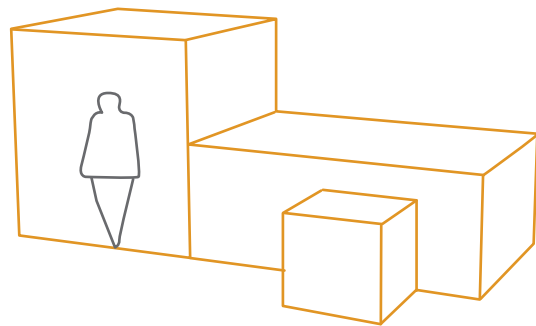
Direction: left, right, diagonal



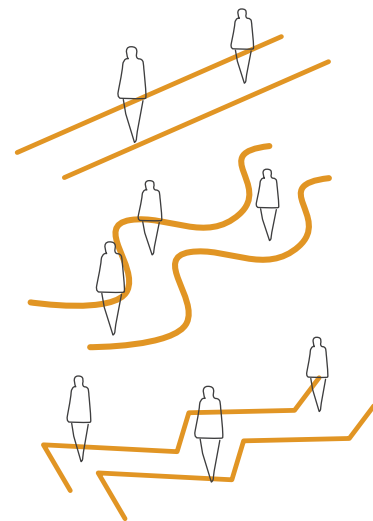
Level: up down



Size: small, wide, narrow



Pathway: straight
curved, zig-zagged



Energy

Energy is how the dancer moves through space.

Qualities: sustain, suspend, swing, collapse, vibrate

Degree of Energy: strong/weak, heavy/light, bound/free flow



Light, collapse, flow



Strong, heavy, sustain

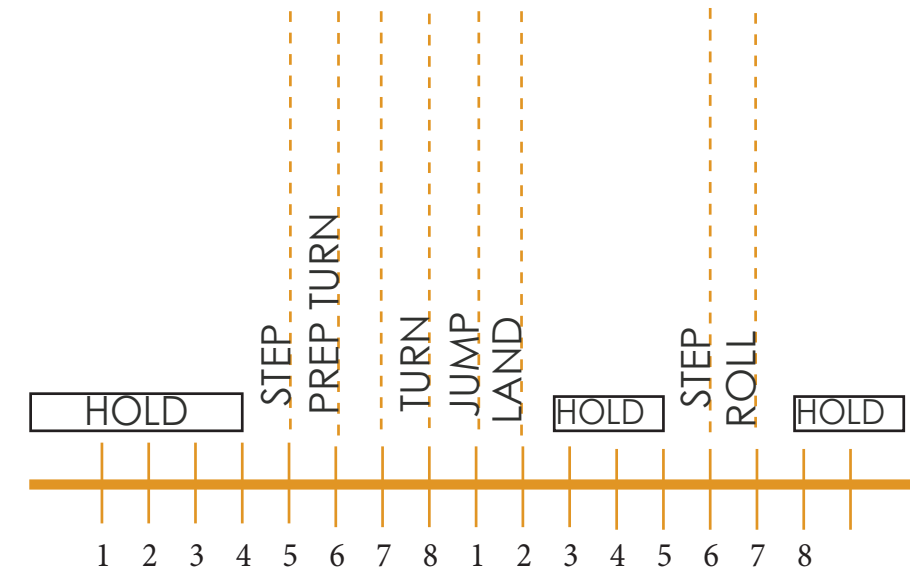
Time

body moves to relationship to time.

Clock time: length of a dance

Metered time: dance timed by music through beat and tempo

Free Rhythm: using cues to let dancer know when its time to do a certain movement



2.2 CHOREOGRAPHY TECHNIQUES

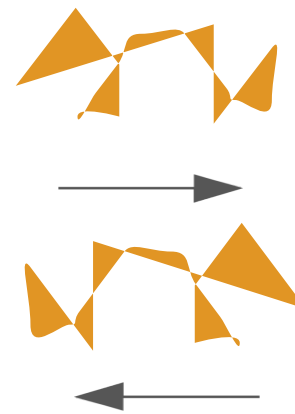
Below are Choreographic techniques that are used to construct and create interesting choreography. This will help move away from a static space and creates a more dynamic and interesting space.

Mirroring



facing each other and copying each others movements

Retrograde



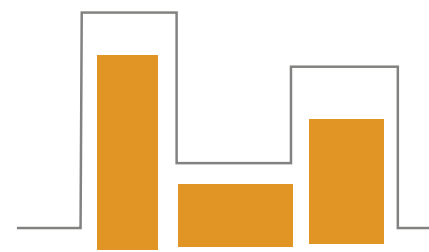
sequence of movements in reverse order

Canon



Sequence with same movement one after the other

Levels



high and low movements

Unision



2 or more dancers doing different moments at the same time

Shadowing



same movements from behind one another

2.3 ARCHITECTURE & CHOREOGRAPHY

Choreography can be considered the architecture of dance. Choreography is the designed movement of a body, or bodies, in space. It is a rich resource for exploration of ideas that can inform Architecture, Both have a sensibility for Space, Movement and Form.

CHOREOGRAPHY



FIGURE 11

- Is more dynamic, focuses on the human to human relationships, and the display of the body movement.
- Design body movement for space

ARCHITECTURE



FIGURE 12

- Architecture is more static and permanent
- Designs space for body movement

S P A C E

Both forms of art have a relationship with space, but space is perceived in a different way for architecture and dance. Dance feeds on space and brings space to life. Every empty space a dancer has, the dancer feeds off it and creates an importance to the space (Huanhg, 22). In architecture, space is also occupied by the body but mostly used as architectonic form and experience through sight, touch, smell, hearing, and movement (Huanhg, 21)

In Frances Bronet and John Schumacher article **DESIGN IN MOVEMENT: THE PROSPECTS OF INTER-DISCIPLINARY DESIGN:**

- "Design in movement allows us to experience, through our bodies, in a way that challenges our deeply ingrained visual culture"
- "We do **not take advantage of the full range of design's potential**: it is one thing to design so as to refuse any single authoritative reading in space, but another to discover an alternative to reading itself"
- "**Movement in space and creating space with movement**"
- Figure 1: dancers here given a shape and told to mold their bodies to the form
- Figure 2: is a movement notation of a video from Verone dance company. The body shapes where trace for each sequence and layered over to see the shapes that were created

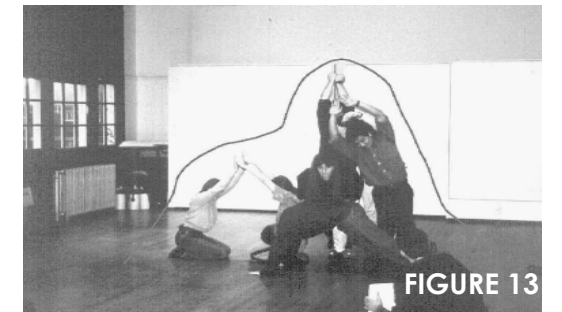


FIGURE 13

FIGURE 1. Movement analysis and notation with given space.

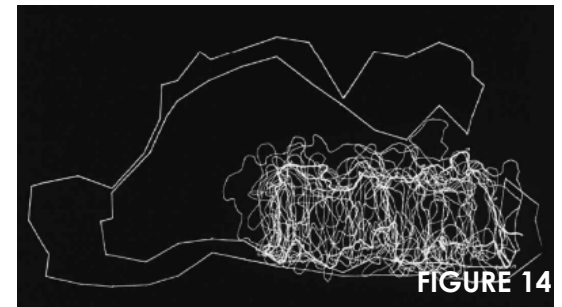
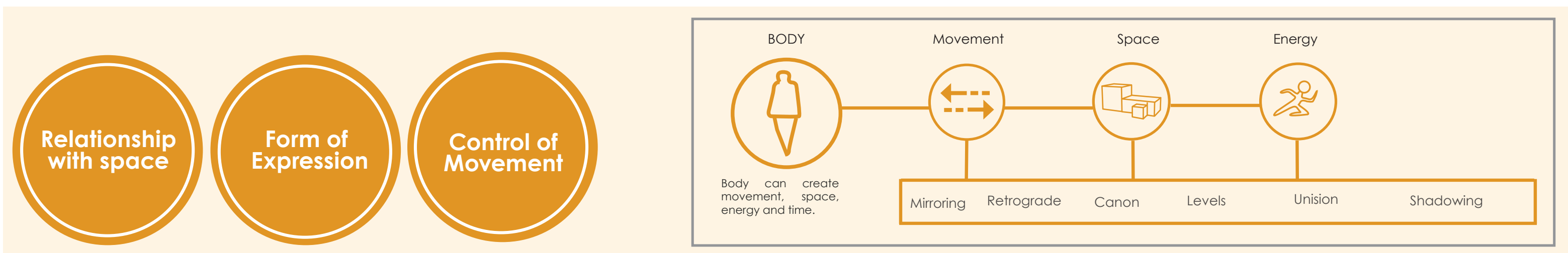


FIGURE 14

FIGURE 2. Movement analysis and notation of existing dance



2.4 CREATING IMMERSIVE EXPERIENCE

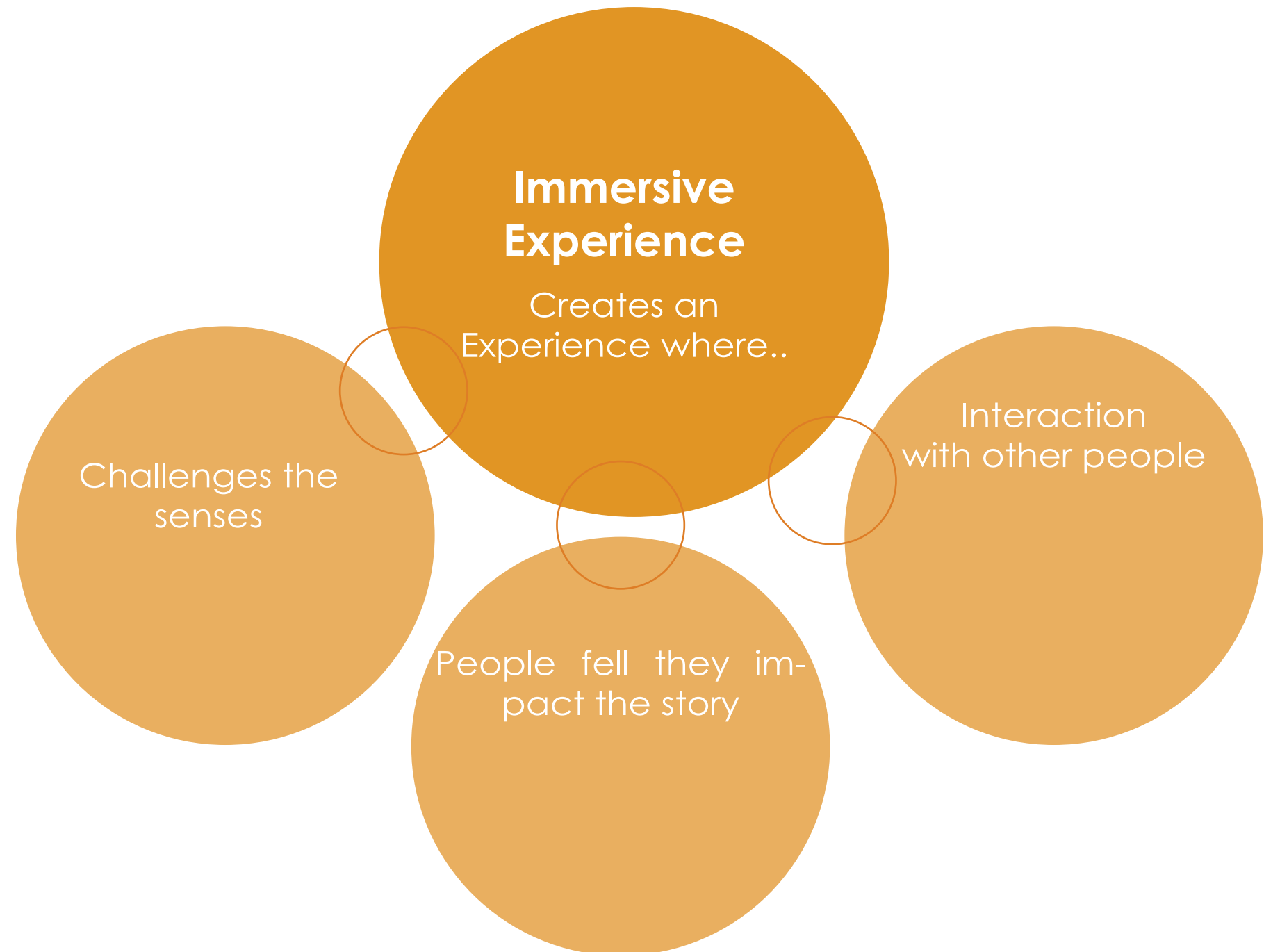
The best way to understand a space is by experiencing it with the body. Dance will help with that emphasizing that experience and make it a space to remember.

What is an immersive experience?

by definition an immersive experience describes the sense of bringing someone out of their reality and into a new environment or new form of reality where they can physically be a part of.

Bob Weis a former Disney architect interview with Gensler talks about his role as a Imagineer at Disney and states that Disney does an excellent jobs of creating these immersive experience

3 elements of creating a successful immersive experience is:

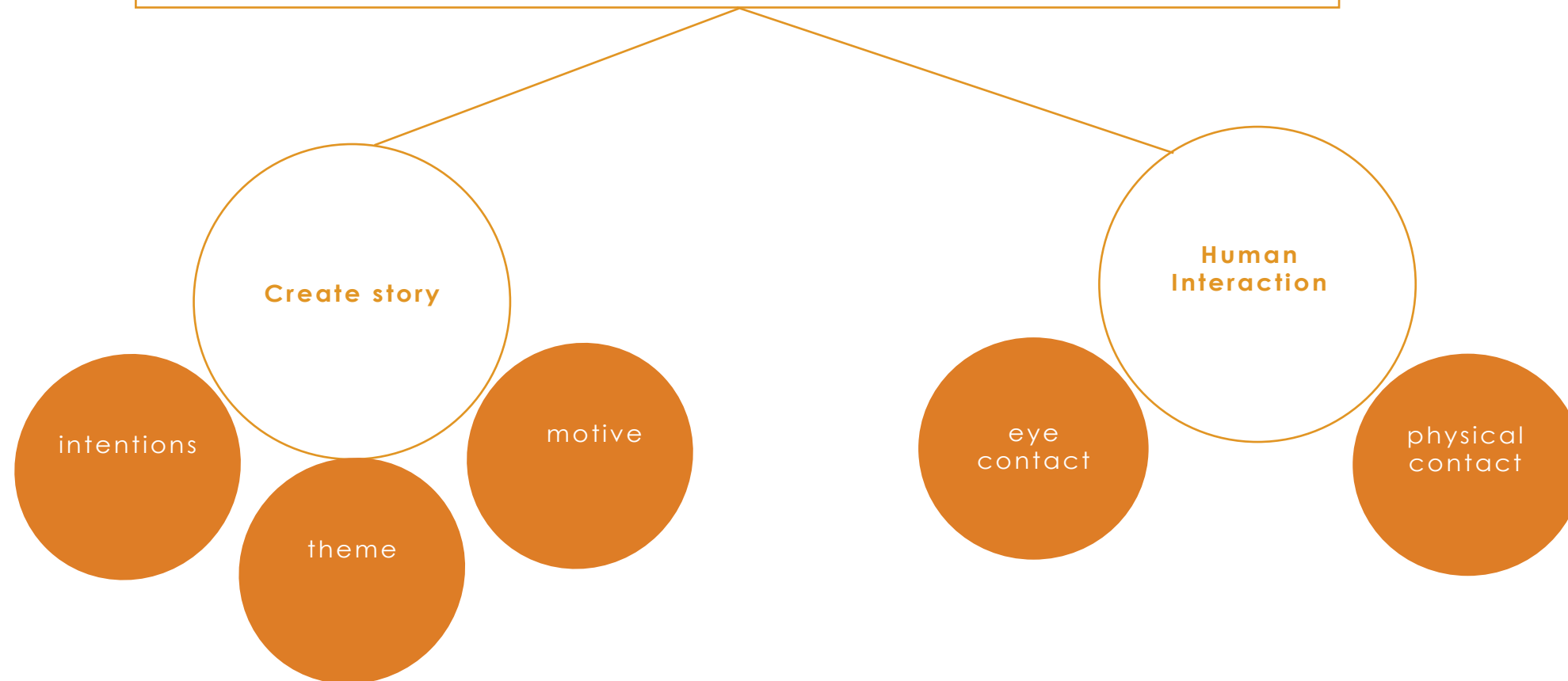


Dance

Dance itself is an immersive experience

Choreography

Choreography will help navigate and organize the experience



CONCEPTUAL DIAGRAM

This diagram will outline the key factors from what will be taken to consideration when studying Precedents. To create a park that is engaging, there must be a story, this story will activate users sense, create movement that engages not only legs but the body and creates interactions between people and objects



Inactive, vacant, unsafe,
Disconnected



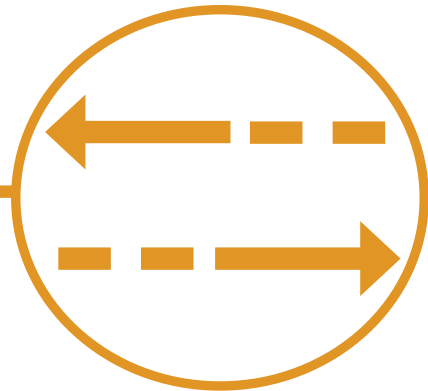
Creating a story/theme and adding
intention to the park will help create
a emotional
Connection

BUILDING INTERACTION



People interacting with the space around them will form a connection with the space

MOVEMENTS



Using choreographic elements and technique to create a dynamic space to allow people to have various movements

HUMAN INTERACTION



People interacting with each other will help form a personal connection

A decorative graphic on the left side of the page. It consists of a thick, solid orange vertical bar. To its right are two thin, parallel white vertical lines, followed by another thick, solid orange vertical bar. A large, stylized number '3' is positioned to the right of these bars. The number '3' is white with a thin orange outline. The top of the '3' is rounded, and it has a vertical stem on the left side.

3

PRECEDENT STUDIES

PRECEDENT STUDIES FRAME WORK

Things that were taken into consideration when looking at precedents.....

STORY



- Intention
- Theme
- Motive

MOVEMENTS



- Non-locomotor
- Axial movement

BUILDING INTERACTION



- Eye contact
- Physical touch

HUMAN INTERACTION



- Eye contact
- Physical touch

3.1 THE CLOUD MAZE

RSAA / Büro Ziyu Zhuang
Shangh
1996



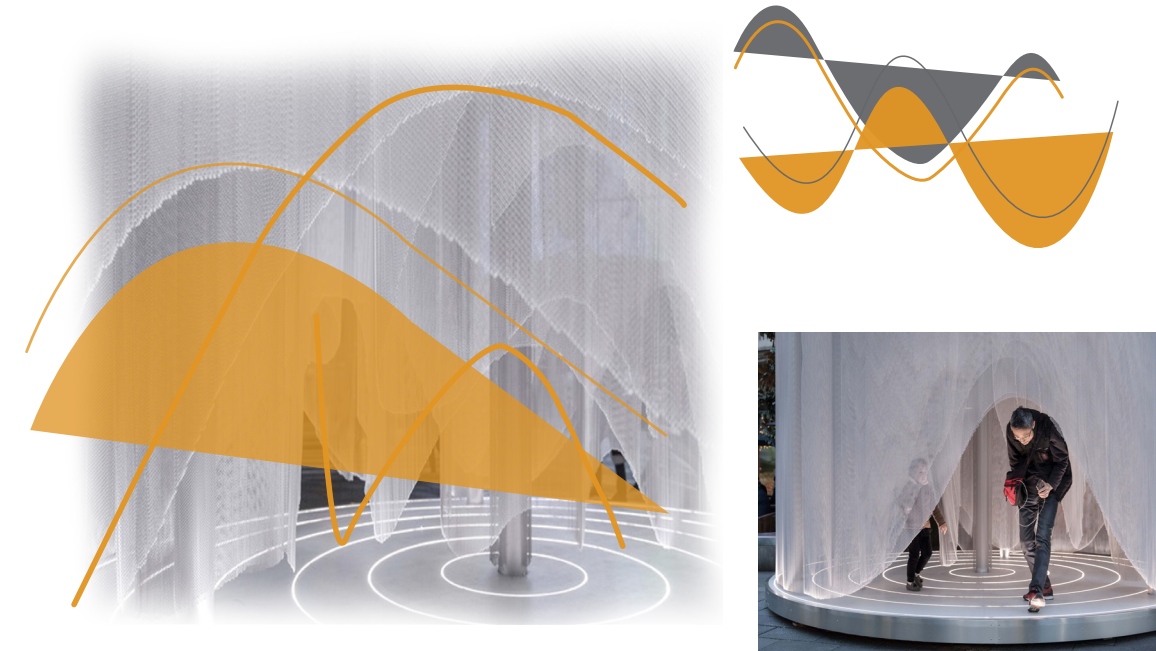
STORY

- The maze is a reflection of the city. Roads are unpredictable. it can lead you to dead ends or destination.

← - - - MOVEMENT



- The mesh barrier with arches allow people to take different paths in the maze. Causing the people to crawl, bend down, and squat.



The Cloud maze is an interactive installation design by RSAA / Büro Ziyu Zhuang team. This installation was built based on human information. How they communicate and different human behaviors. It is a microcosm of the city, where people meet or separate. This encourages social interaction between the people and pushes them to meet and interact with each other. The design focuses on making a different experience for all age group.

Source: ArchDaily



INTERACTION WITH ARCH

- The mesh arcs allow people to interact with the structure. Having to weave paths and go under arches to find the way out.

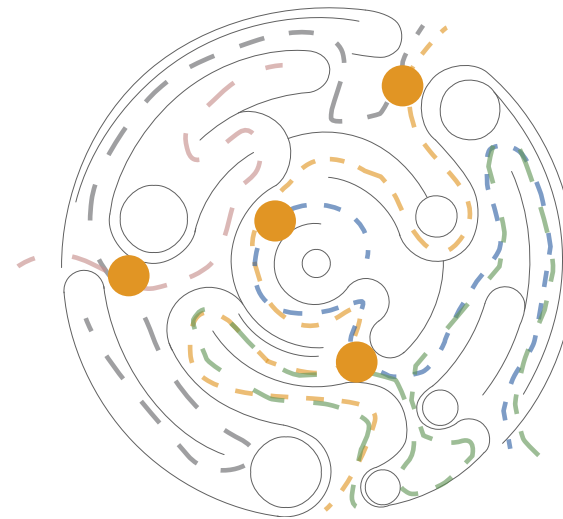


INTERACTION WITH PEOPLE

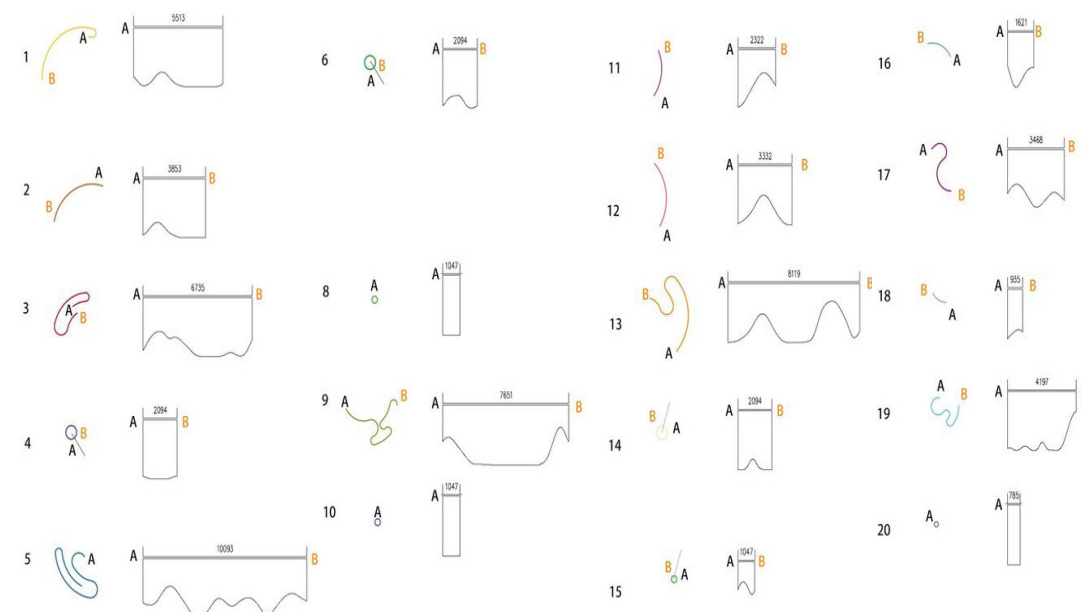
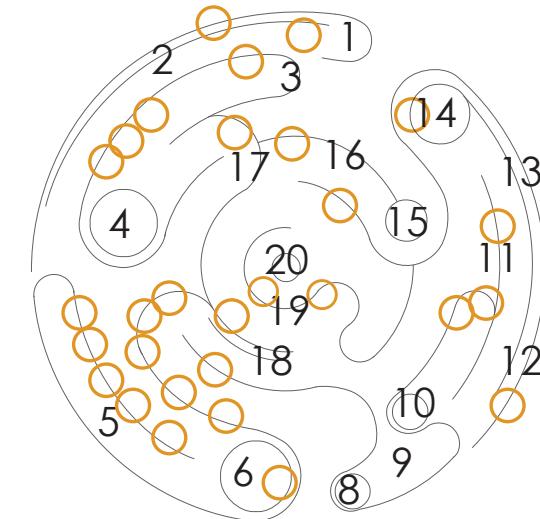
- The cloud is laid out like a maze with different paths allowing people of different height and age to interact with each other.
- Unlike regular mazes, the cloud maze has arches that people can take as an alternative route and intersect with other people.



Top view: intersection



Top view: gaps



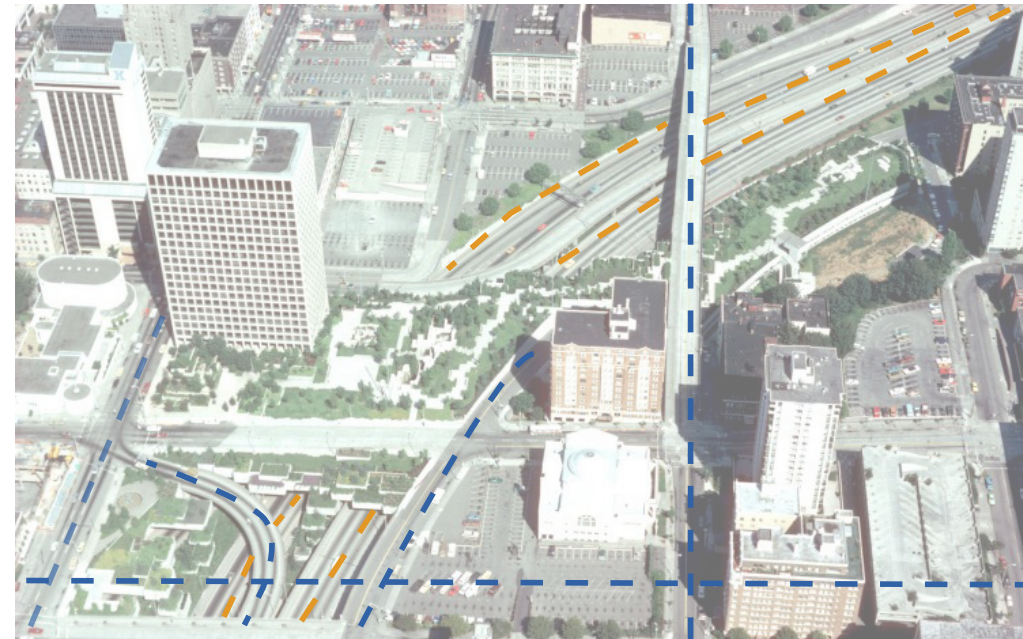
3.2 FREEWAY-LANDSCAPE

Lawrence Halprin
Seattle, WA
1976

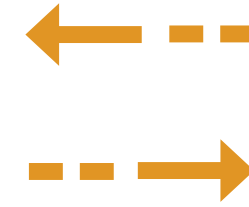


STORY

- Halprin wanted the park to symbolize weaving.
- He had to weave the highway and the areas around it back together

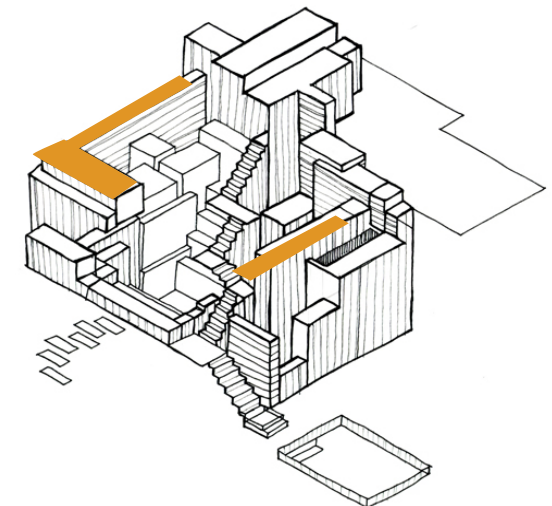
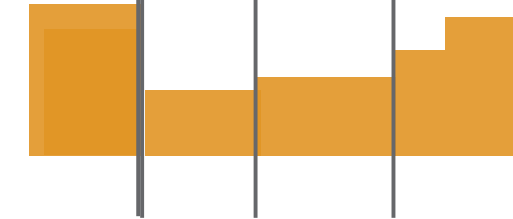
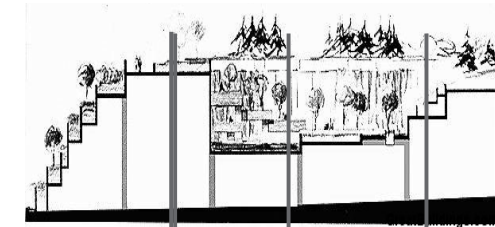


Weave under Weave over



MOVEMENT

- Halprin creates different levels throughout the park to create dimension and to make an playful experience for people to climb and jump.



Freeway park was built to connect neighborhoods that the highway tore apart. Lawrence Halprin designed the iconic modern landscape in the park that consist of concrete canyons that vary different sizes creating contrasting moods along the park. The park is full of Energy it is about dynamism.

Source: ArchDaily



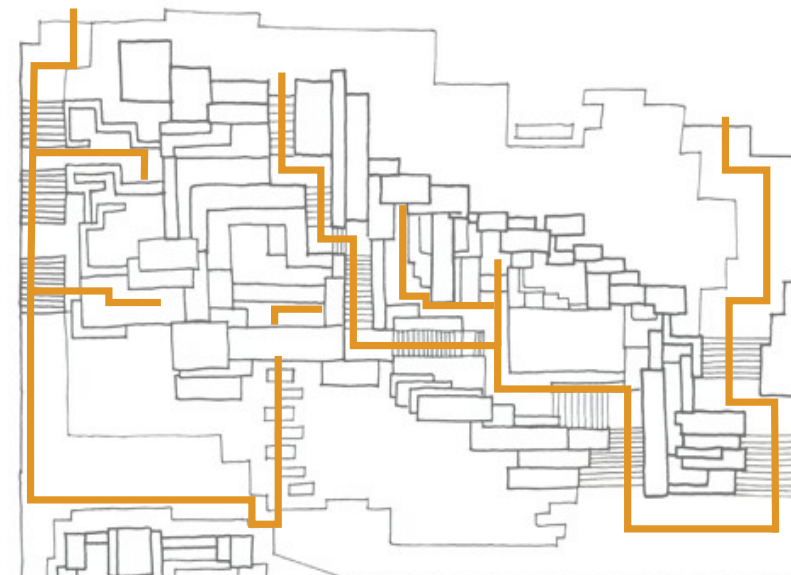
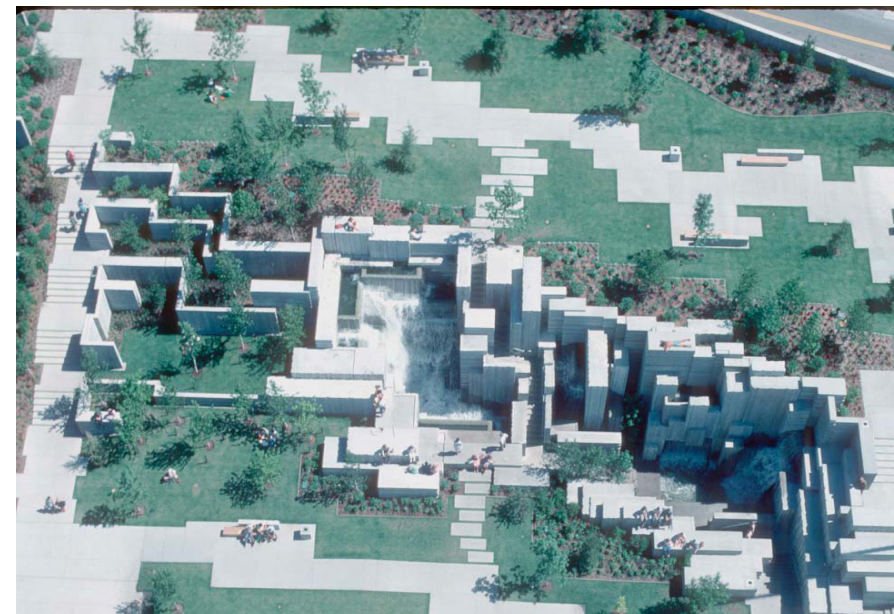
INTERACTION WITH ARCH

- Designed with a variety of levels, people by nature climb, sit and explore



INTERACTION WITH PEOPLE

- Halprins' landscape is a maze full of concrete.
- The maze allows people to cross paths



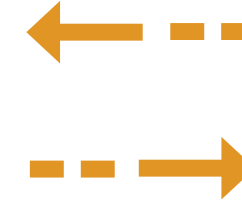
3.3 TESSERACTS OF TIME

Jessica Lang and Steven Holl
Chicago, Illinois
2015



STORY

- Explores the four relation of architecture to the ground. Under, in, on, and over. These series are expressed through the four season.



MOVEMENT

- Each section has different movement depending on the type of relationship architecture has to the ground

Under: WINTER



In: SPRING



On: SUMMER



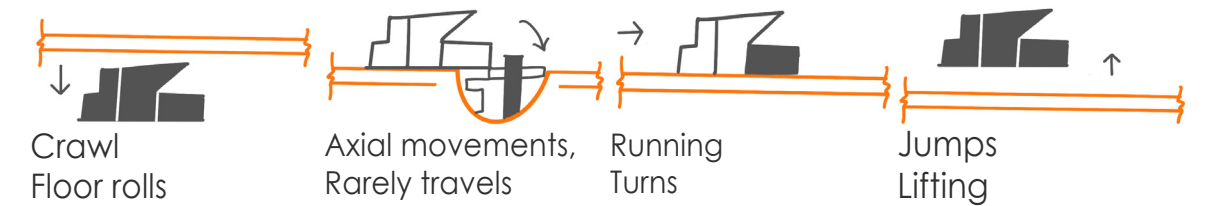
Over: FALL



Series

UNDER GROUND	IN GROUND	ON GROUND	OVER GROUND
Movement: Slow grounded and linear	Movement: defies gravity while exploring geometry	Movement: fast, playful	Movement: slow light fluid movements,
Design: curved interior	Design: compressed spacial	Design: large model use as slide shelter or terrain	Design: models flow over

Specific Movements



Architect Steven Holl and choreographer Jessican Langs collaborated to create a 21 minute performance "Tesseract in time". Holl explores the relationship between performance and environment. There are four section of the dance. Each section reflects the four type of architecture relationship to the ground

Source: ArchDaily



INTERACTION WITH ARCH

- The dancers interact with the architecture physically when they are Inside or On.
- When they are under or over, its more of a mental interaction. They are aware its there but are moving to mimic the structure
- Use eyes and body movement to guide viewers



INTERACTION WITH PEOPLE

- The Piece is choreographed. When a person comes and interacts with an other it happens for a reason



3.4 CULTURE PARK FOR CHILDREN

Abdelhalim I. Abdelhalim
Cairo, Egypt
1989



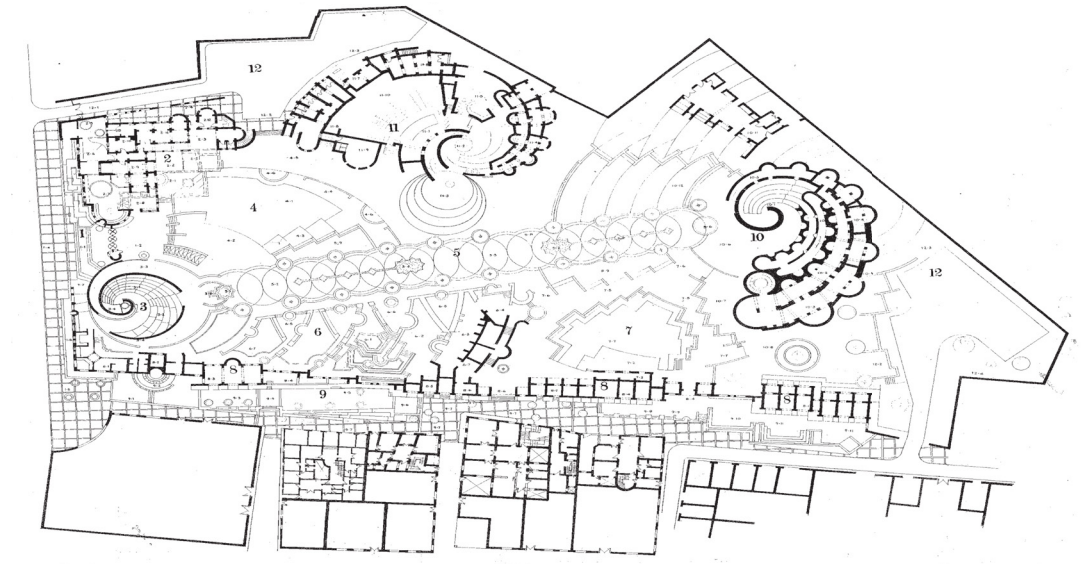
STORY

Creating a park that encourages community participation and give the community an identity



MOVEMENT

- Running
- Climbing
- Sitting
- Rhythm: the architect provided rhythm, this movement not only for the people who physically move, but rhythm for the structure and landscape



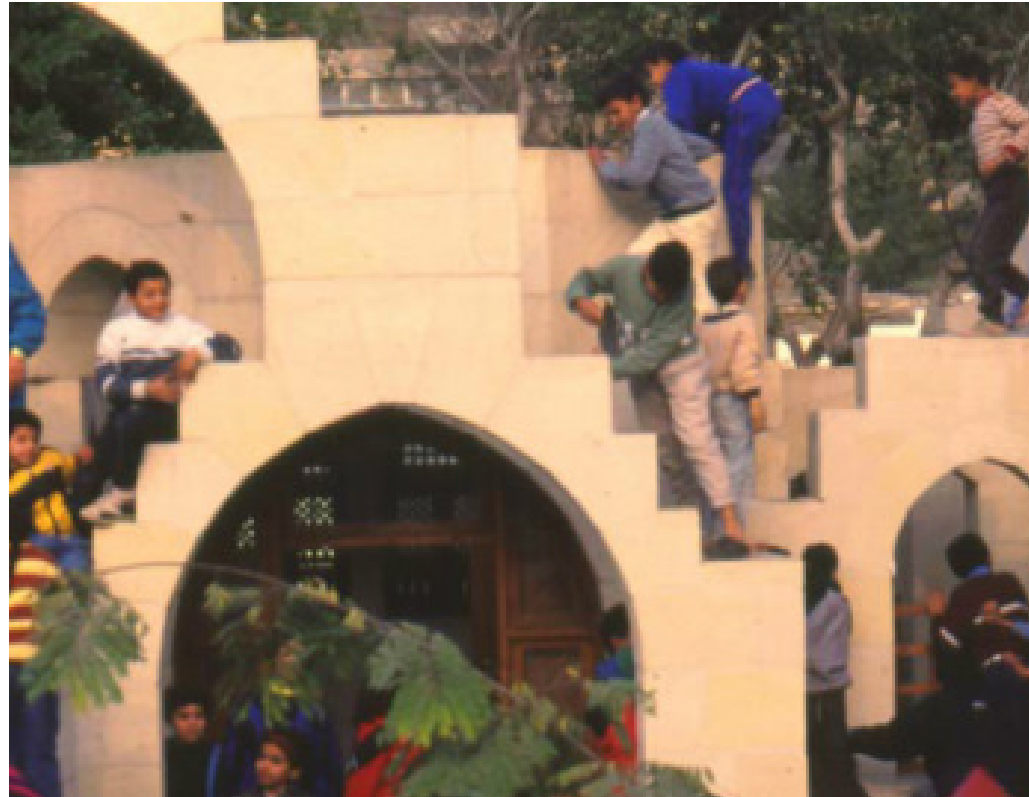
The Cultural park for Children is located in the center of Cairo. it is a community center for children, allowing them to embrace their culture and play. The park contains libraries, studios, computer rooms and playground. Atmosphere is to engaged curiosity , fantasy and play.

Source: Semantic Scholar

INTERACTION WITH ARCH



- From the structure to the landscape, the architect create a dynamic setup for the kids to enjoy
- Different paths the children can take



INTERACTION WITH ARCH

- The architectural structure is built for exploration.
- Having no roofs so children can appreciate the structure more.





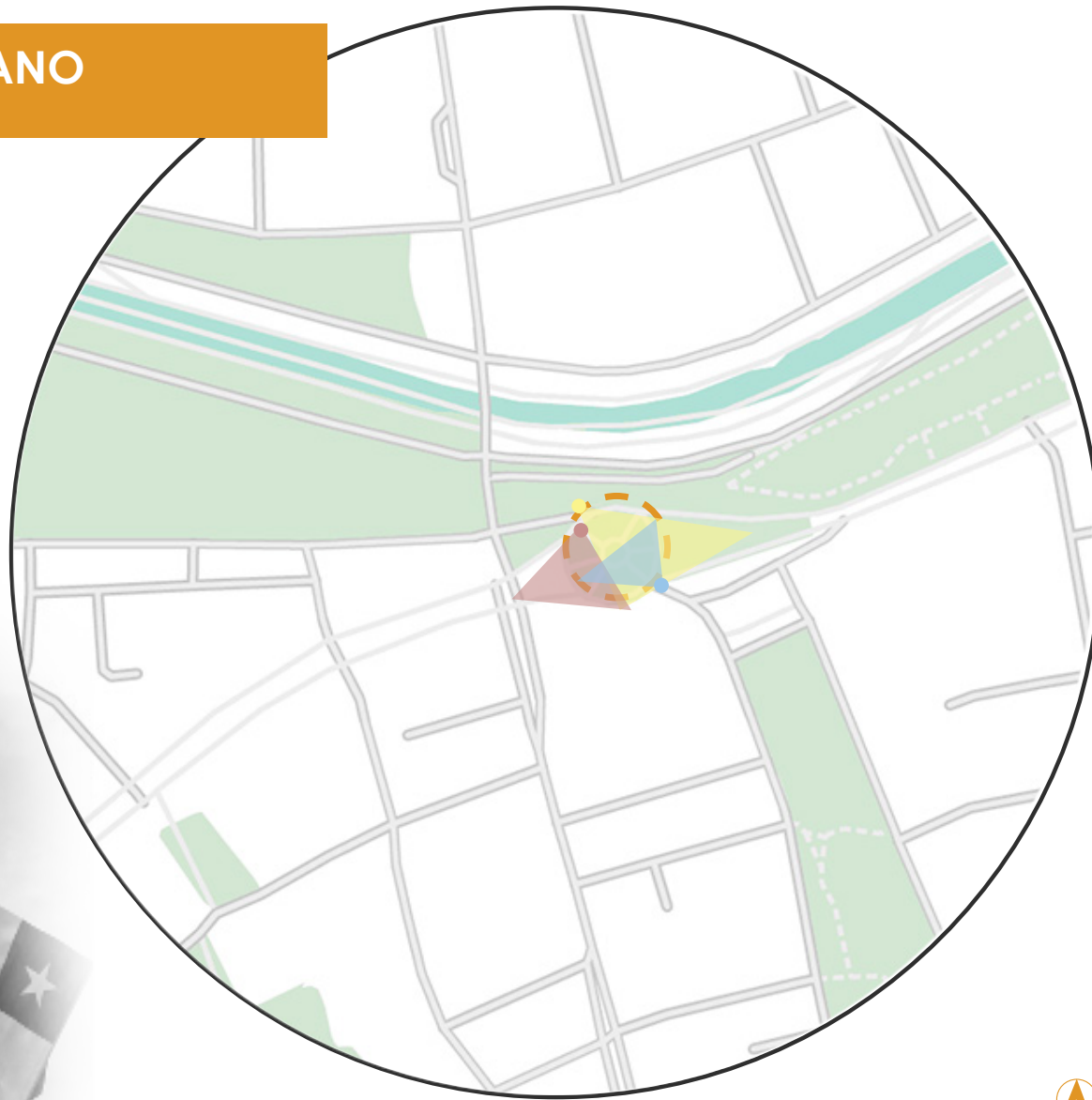


FIGURE 15

4.1 SITE ANALYSIS



PLAZA BAQUEDANO



History

The Plaza was established in 1875 where it was originally called plaza la Serena. In 1928, the name change to plaza Baquedano named after Manuel Baquedano a former general and president of Chile.

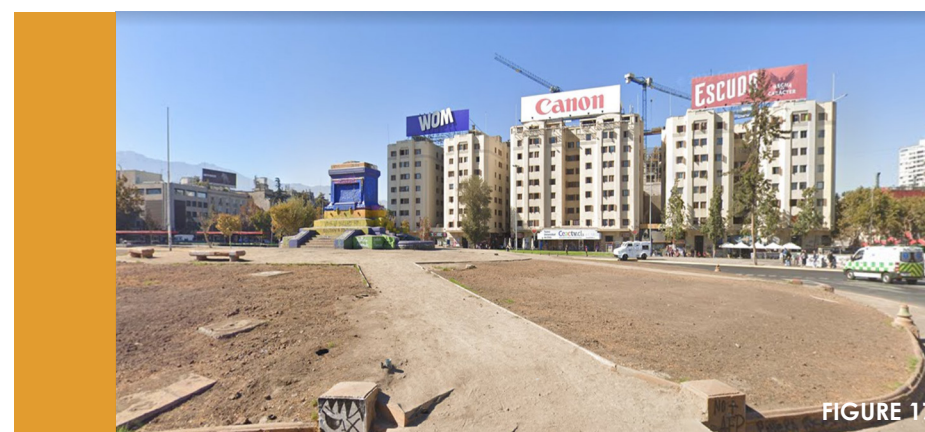
A statue of him on a horse was placed in the center of the plaza. There has been protest against the statue for representing a Chilean elite that repressed indigenous people, it was removed and now, there has been protest to change the name of the plaza to Plaza de la Dignidad

SYMBOLIC

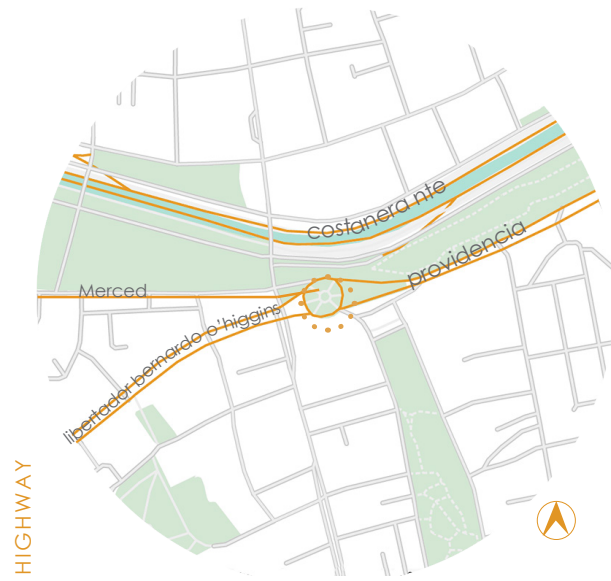
Chile has always had a huge economic divide and sadly the square symbolize that. it marks that social divide " to live up town from the plaza or down town from the plaza"

IMPORTANCE

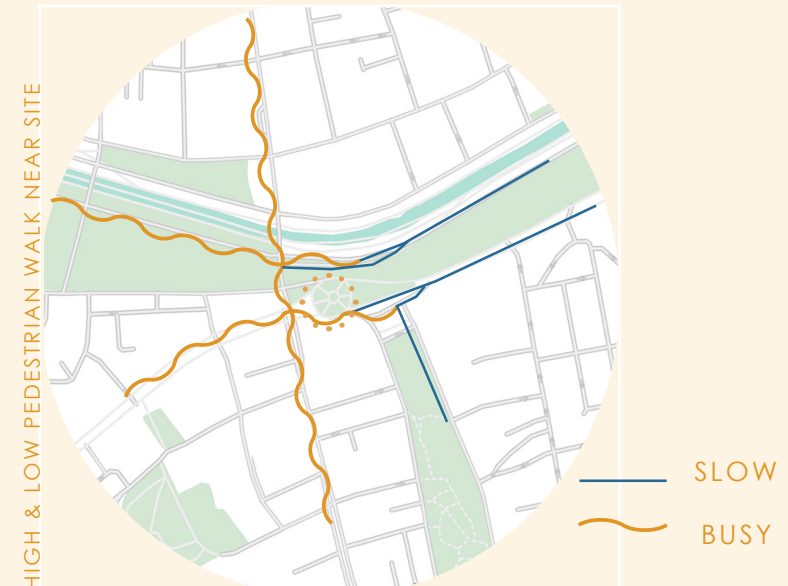
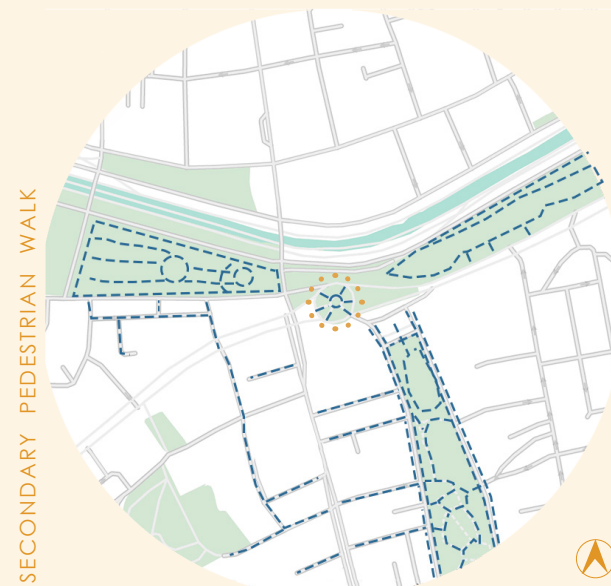
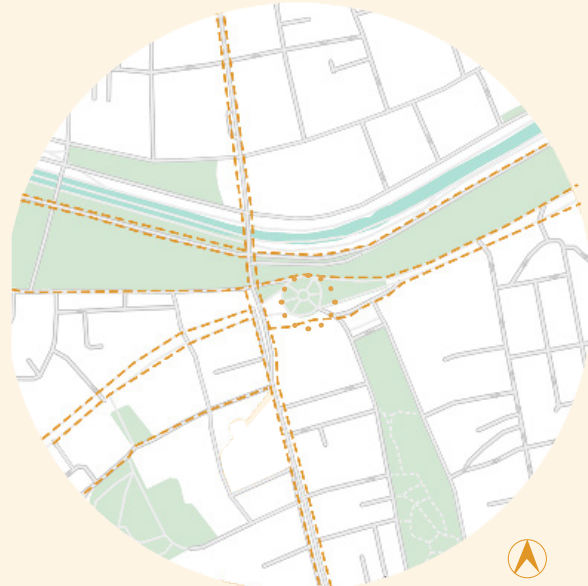
The Plaza is a larger square and the central meeting point for people to gather. Especially for big events like protesting for something they believe in or celebrating winning the Copa America. The people gather at the plaza



ROAD CIRCULATION



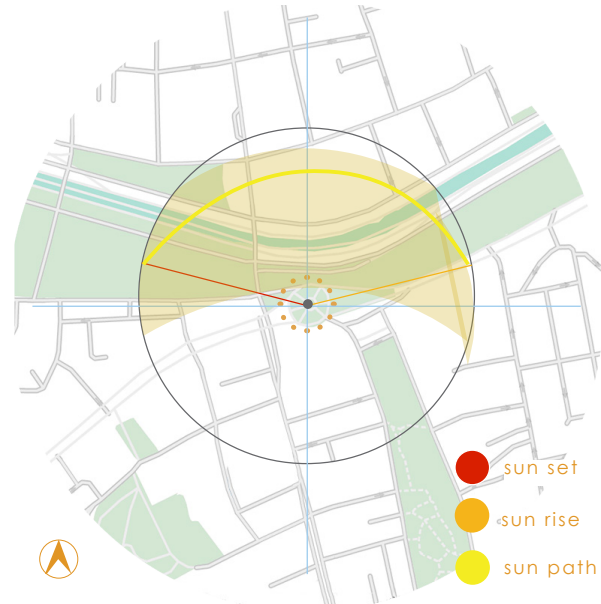
PEDESTRIAN CIRCULATION



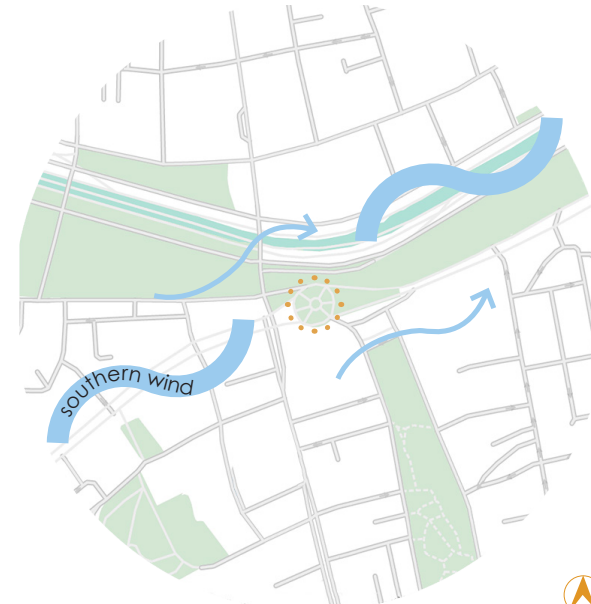
MONUMENTS



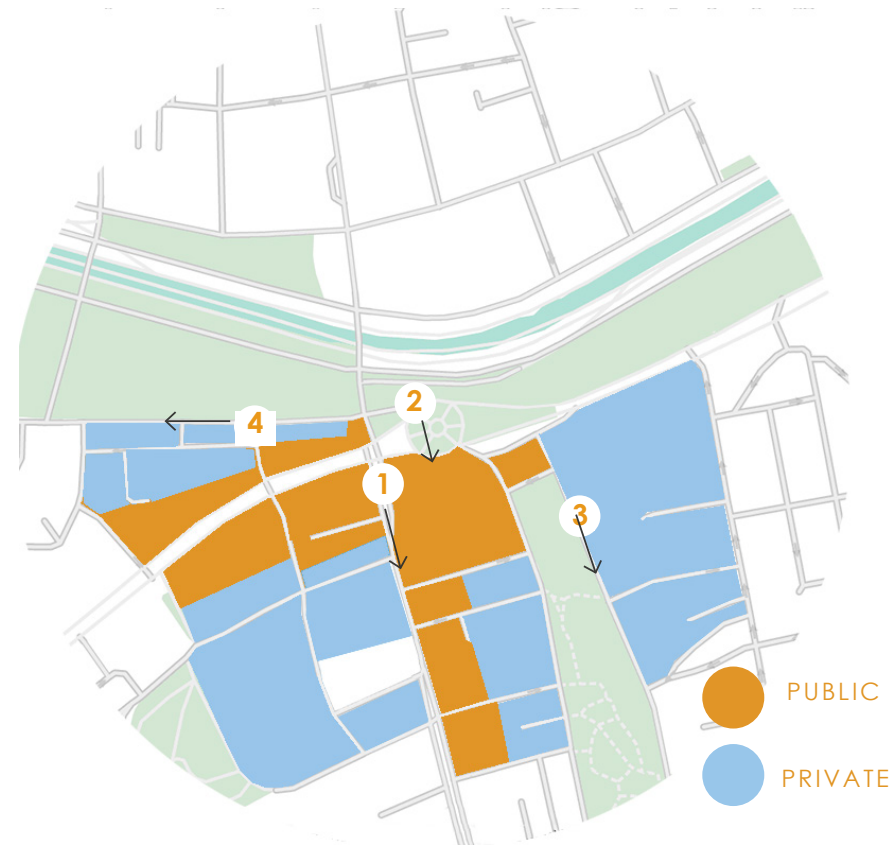
SUN STUDY



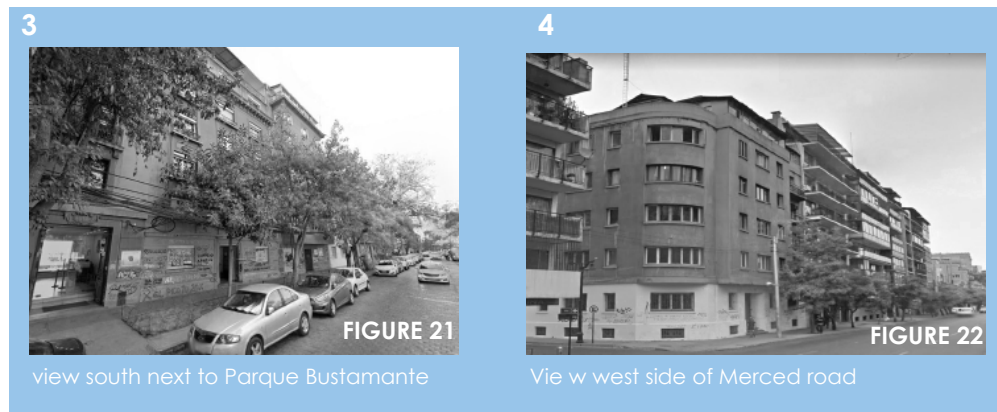
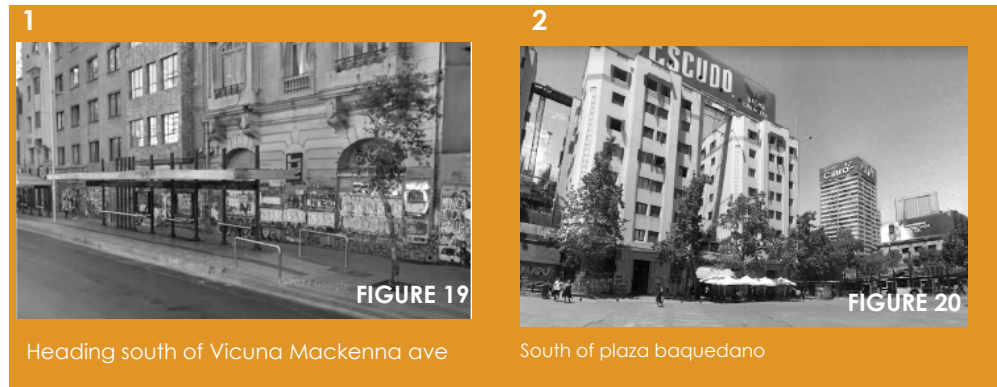
WIND STUDY



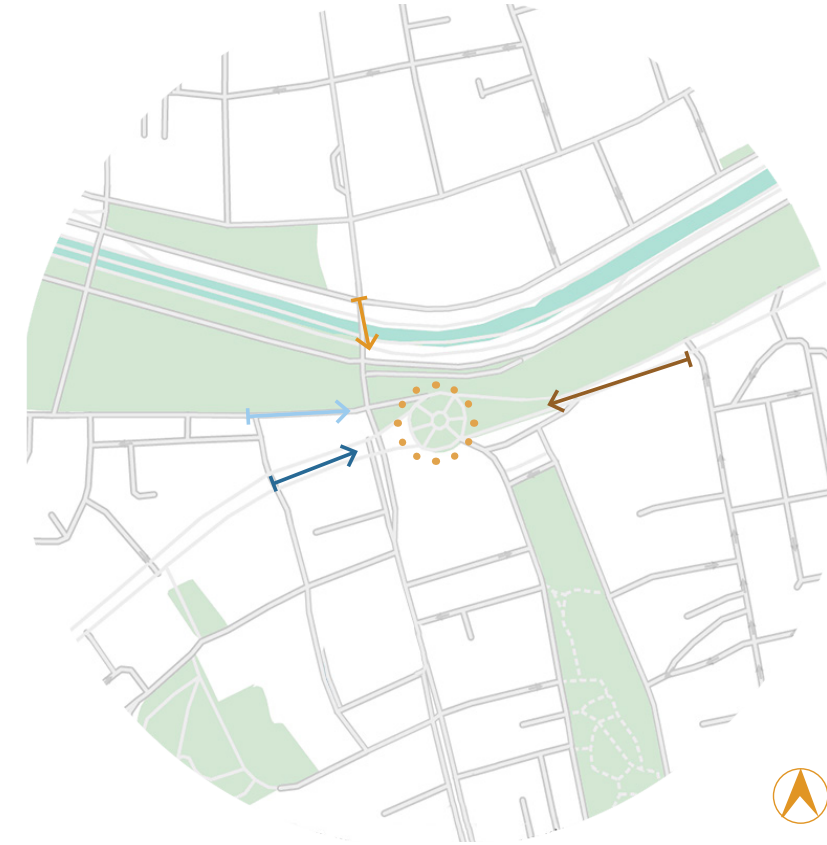
PRIVATE VS PUBLIC BUILDINGS



map show the areas that are public and private. Through observation the areas that are supposed to be public are closed, locked up, and filled with graffiti-



VIEW OF SITE FROM THE STREETS



The map shows the street view of site. This study show the images of **Providencia** and **Pio Nono** has a wider and full view if the site. This will help determine the main entrances to the site



50

DESIGN EXPLORATION



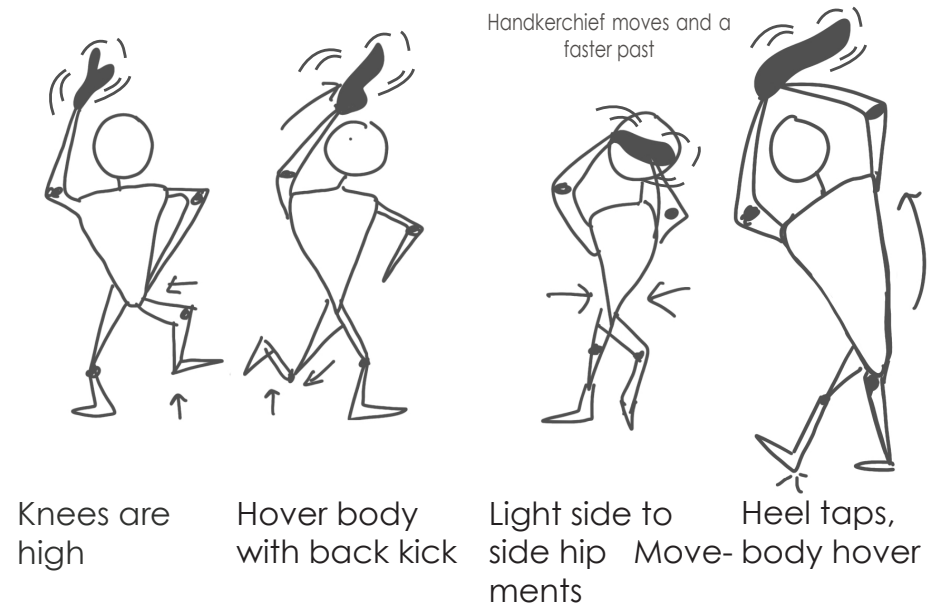
5.0 CUECA MOVEMENT STUDY

Deep dive in to the national dance analyzing the steps, circulation, and body movements

BODY MOVEMENTS

study the vary types of cueca to see the different types of body movements

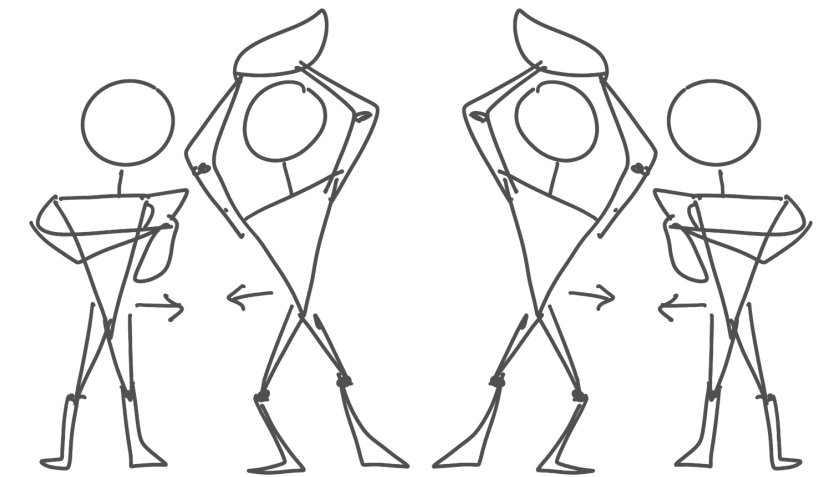
NORTHERN CUECA



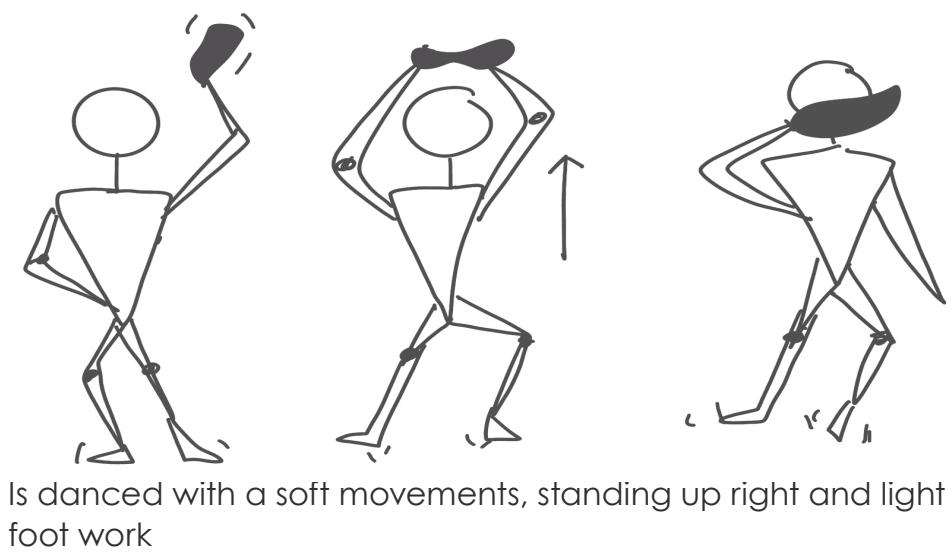
CHORA CUECA



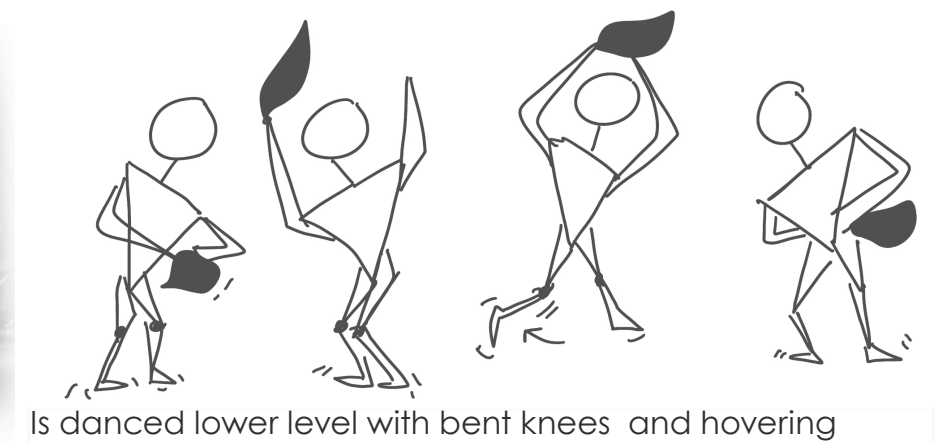
Modern style. Body is more loose and has more hip movements



CENTRAL CUECA



SOUTHERN CUECA



CUECA BODY SHAPE MODEL

Studying the Cueca body movements, began to create frames of the similar to Frances Bronte and John Schumacher idea of body framing. This will be used to create a forced movement for the design allowing people to move and experience the dance.

BODY SHAPE OF CUECA



the video that was used to create the body frames

BODY FRAME

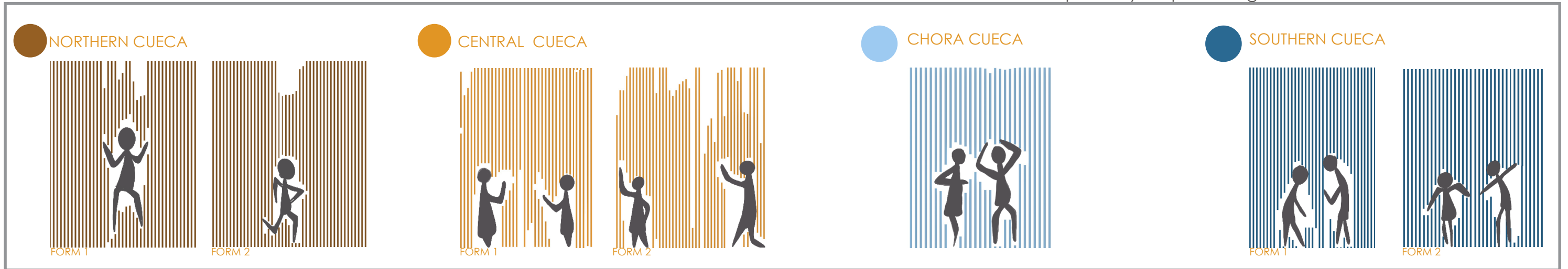


Single step body frame of cueca

BODY SHAPE OF CUECA



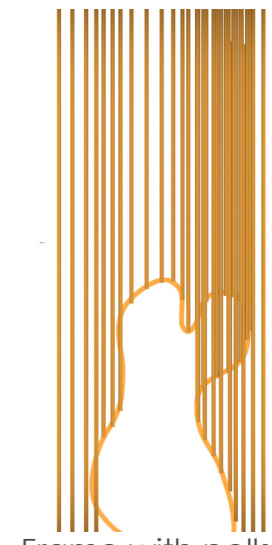
Multiple Body shape through out the Cueca dance



FRAME

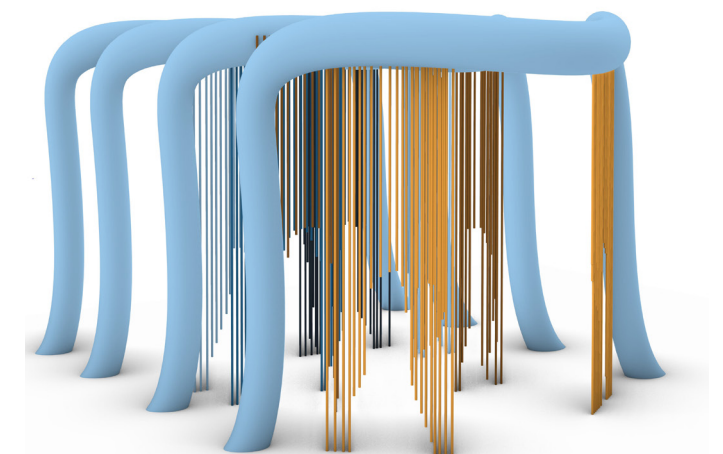
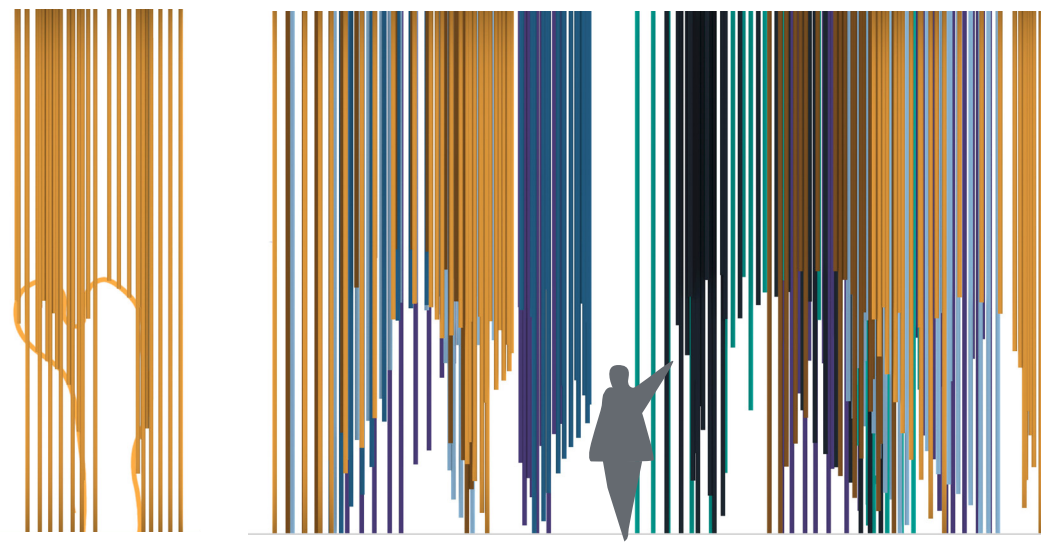


FIRST BODY SHAPE OF DANCE

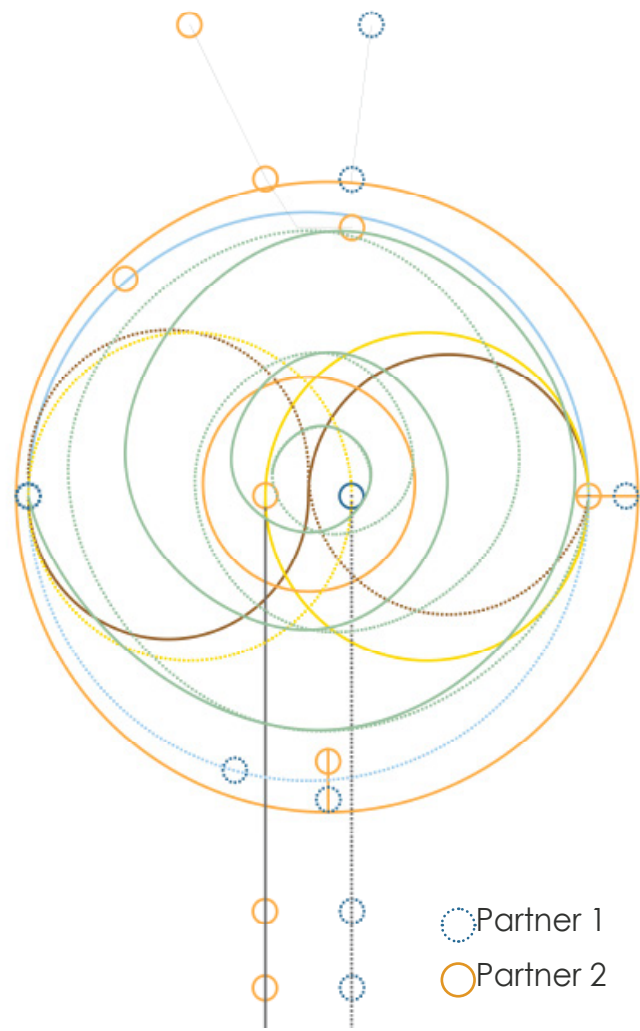


Frame with polls

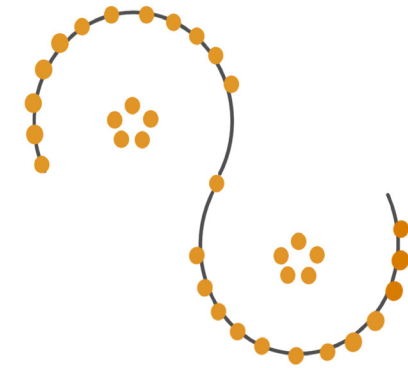
ALL BODY SHAPE OF DANCE



STEP CIRCULATION

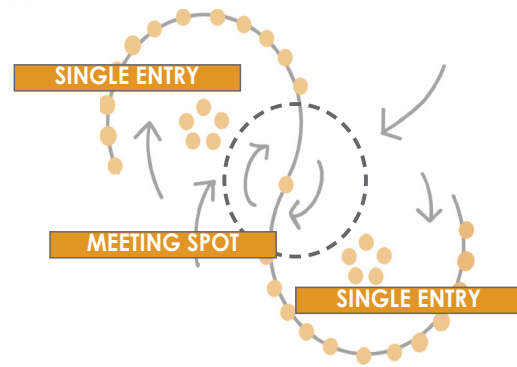


FORM



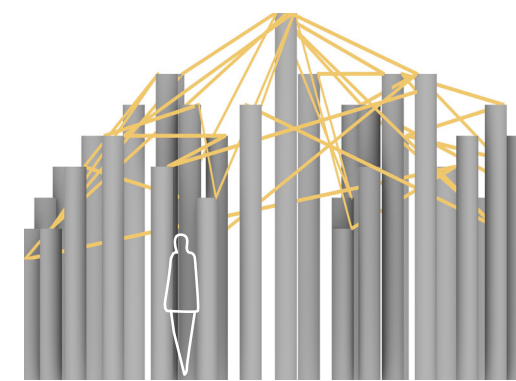
CHOREOGRAPHIC MOVEMENT

"S" CUECA STEP MOVEMENT

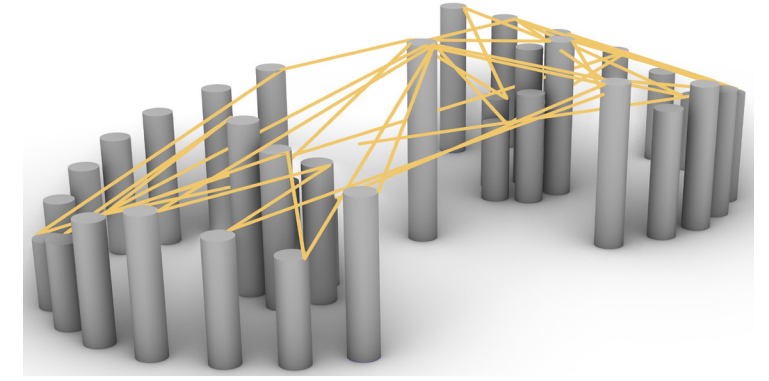


CHOREOGRAPHIC TECHNIQUES

LEVELS



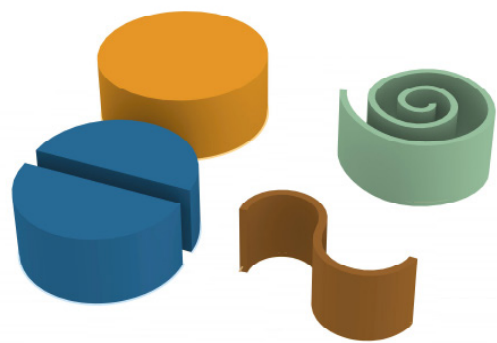
Orange string is tied to different level poles. This creates space where users have to physically move their bodies



Poles are in different levels so when strings are tied to the peoples, it creates a dynamic space

Orange string used to create levels with in the space and creates a canopy space

Shape 3D



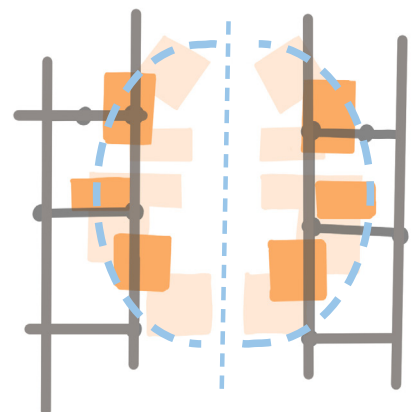
Step shapes
circle swirl



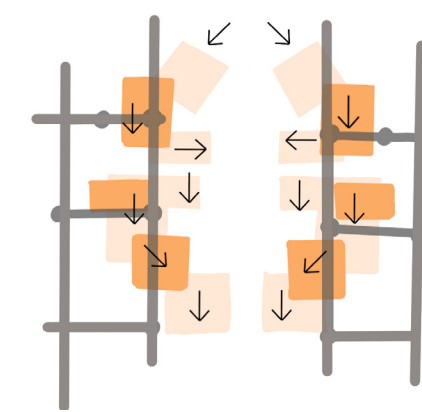
half moon S shape



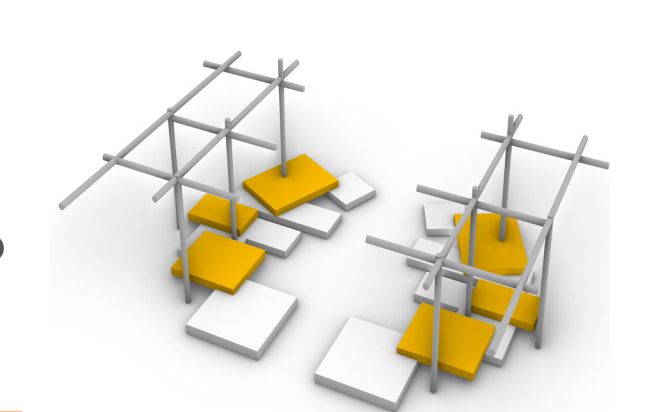
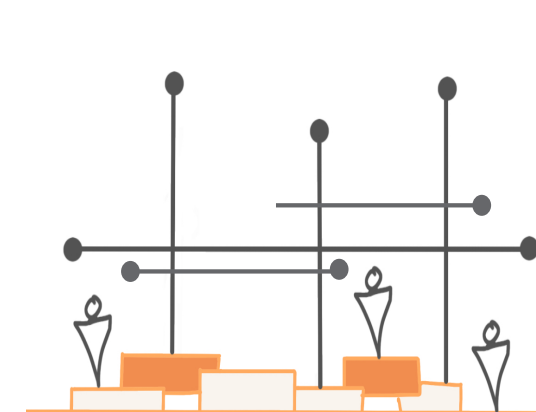
1/2 MOON SHAPE CUECA STEP



MIRRORING MOMENTS



LEVELS

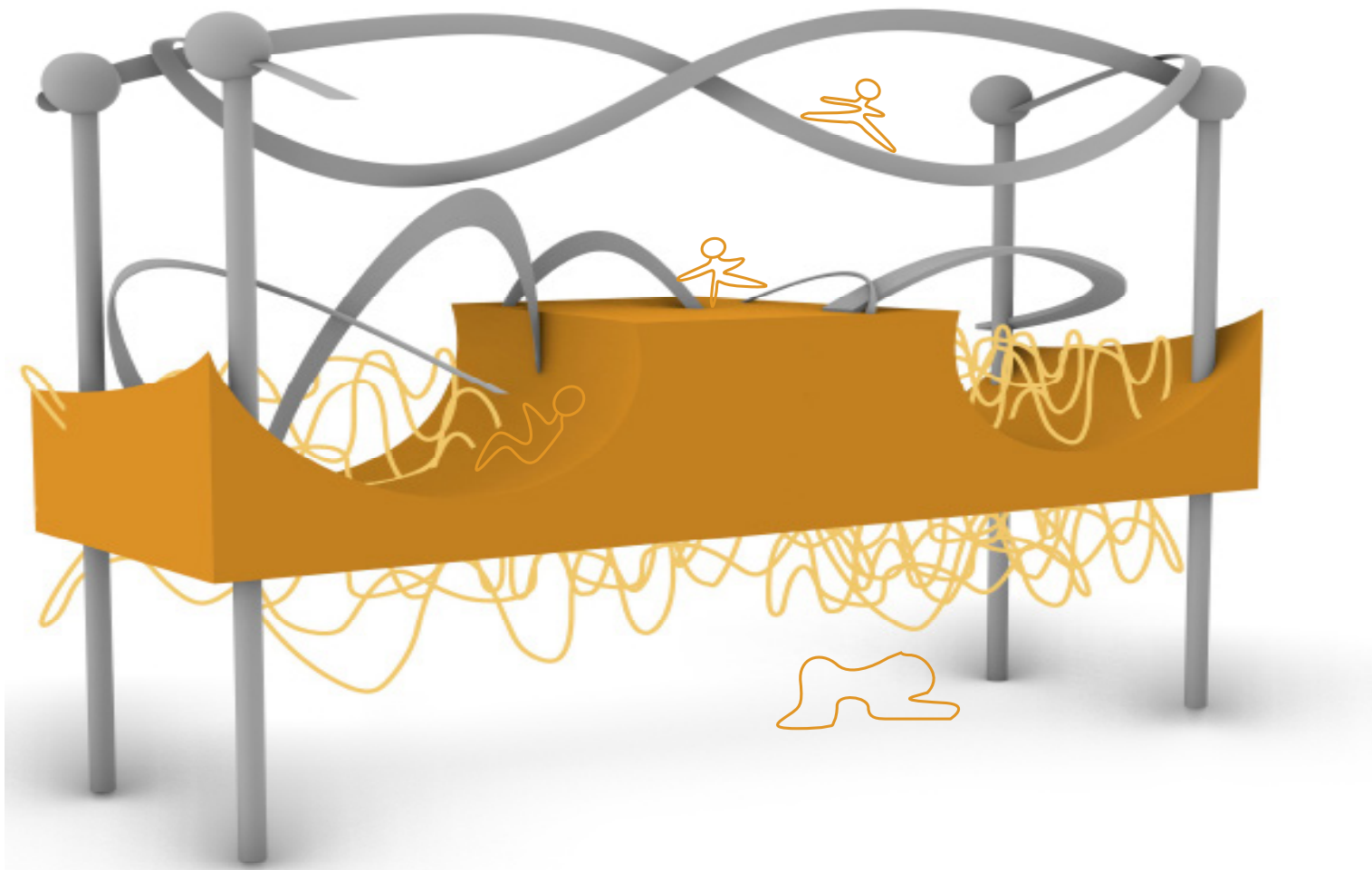


poles used to create dynamic space over the path
1st level path 2nd level path

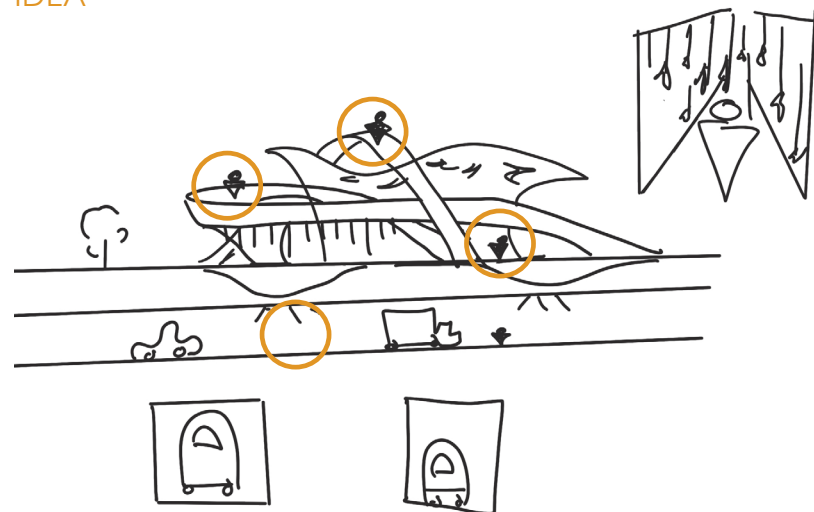
5.1 BODY RELATION TO ARCHITECTURE

Inspired by Steven Holl's concept of architecture relationship to ground.

OVER, UNDER, IN and ON



IDEA



over



body can experience the over. there has to be a external part for body to be up and around

on

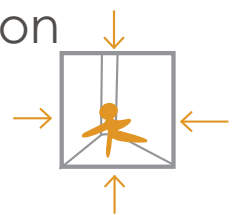


Physical interaction with the building

in



All around interaction



under



body interaction ground

6

DESIGN DEVELOPMENT



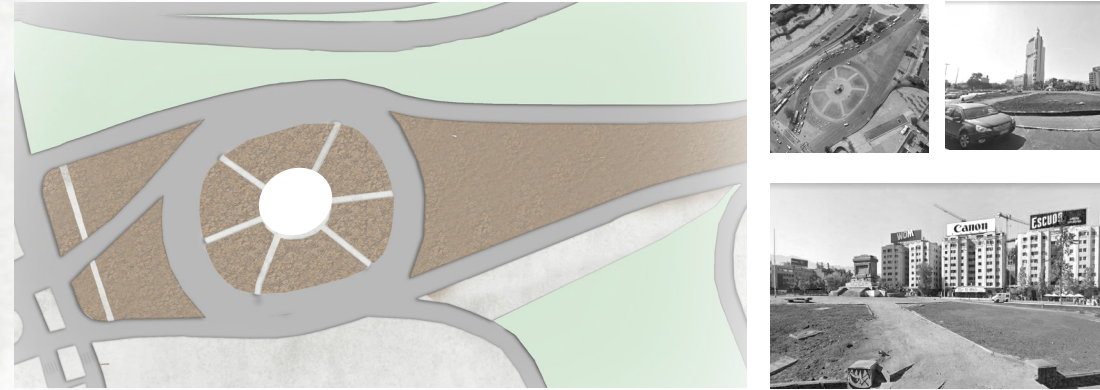
6.0 SITE



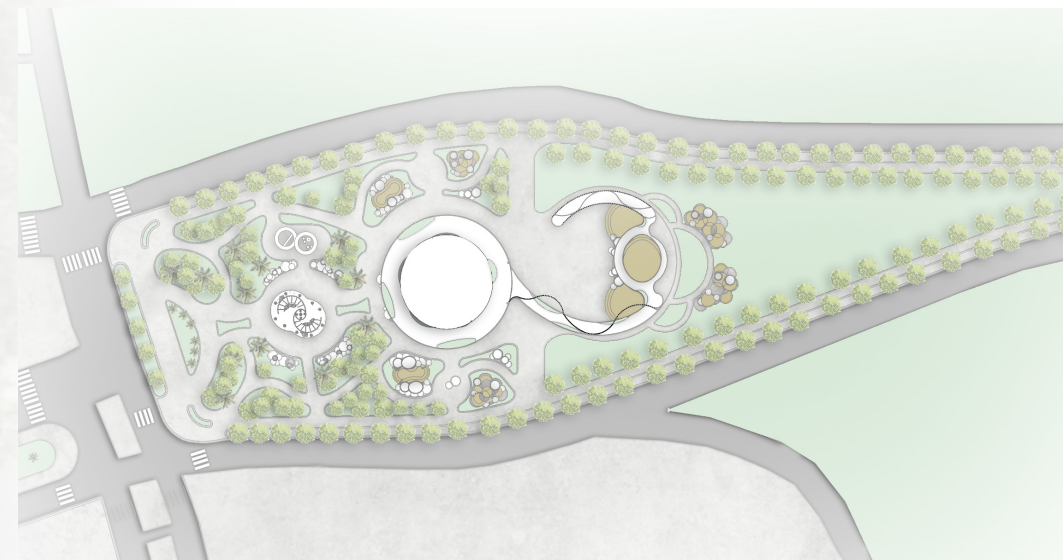
STORY

- The current site has a story, but a story that needs to be changed to a positive note. The story of the current site shows destruction, and abandonment.
- The Proposed site tells the story of Cueca through the movements

CURRENT



PROPOSED

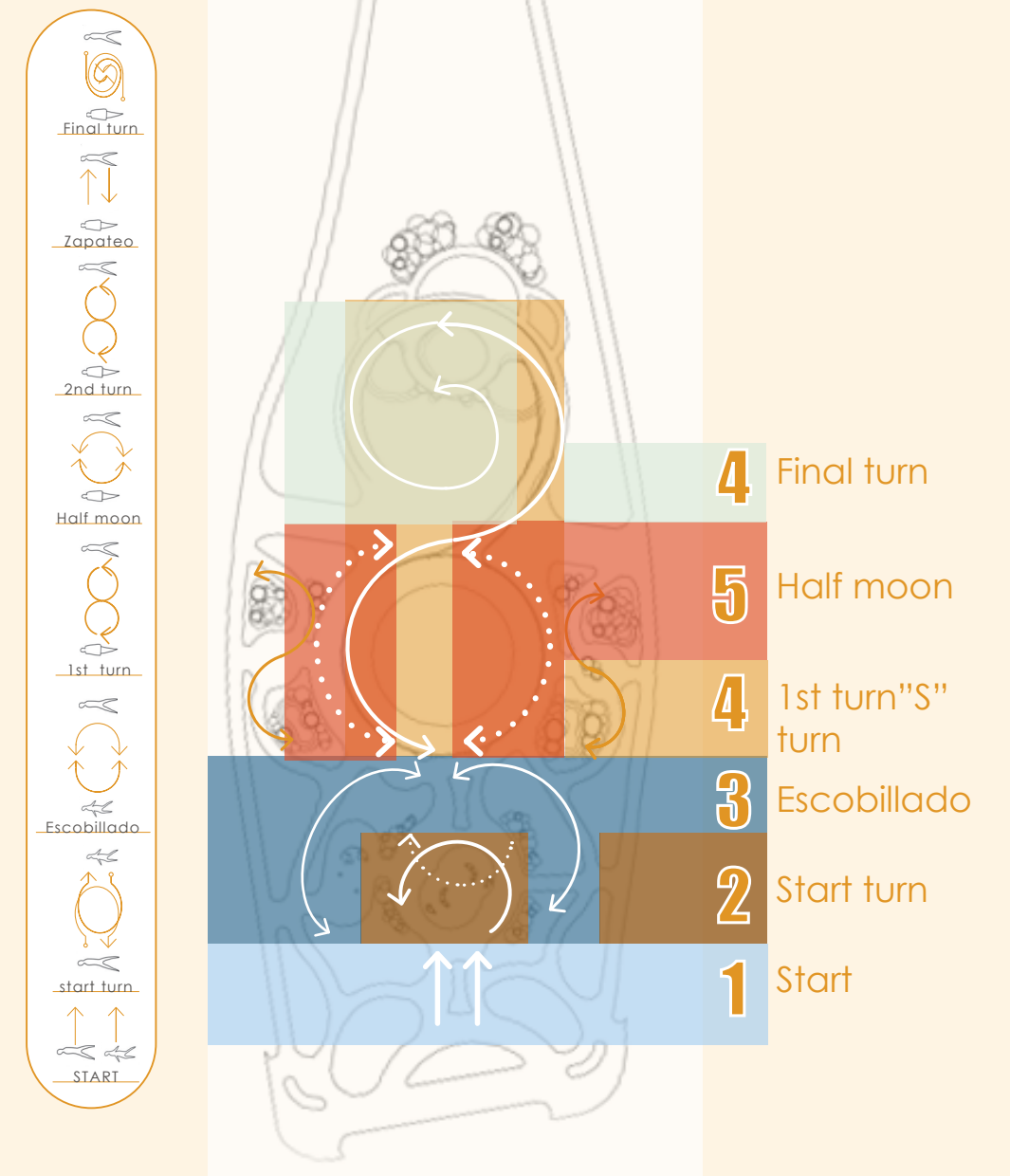


MOVEMENT

- The movement through out the site follows the order of the cueca circulation.



CUECA CIRCULATION ON SITE

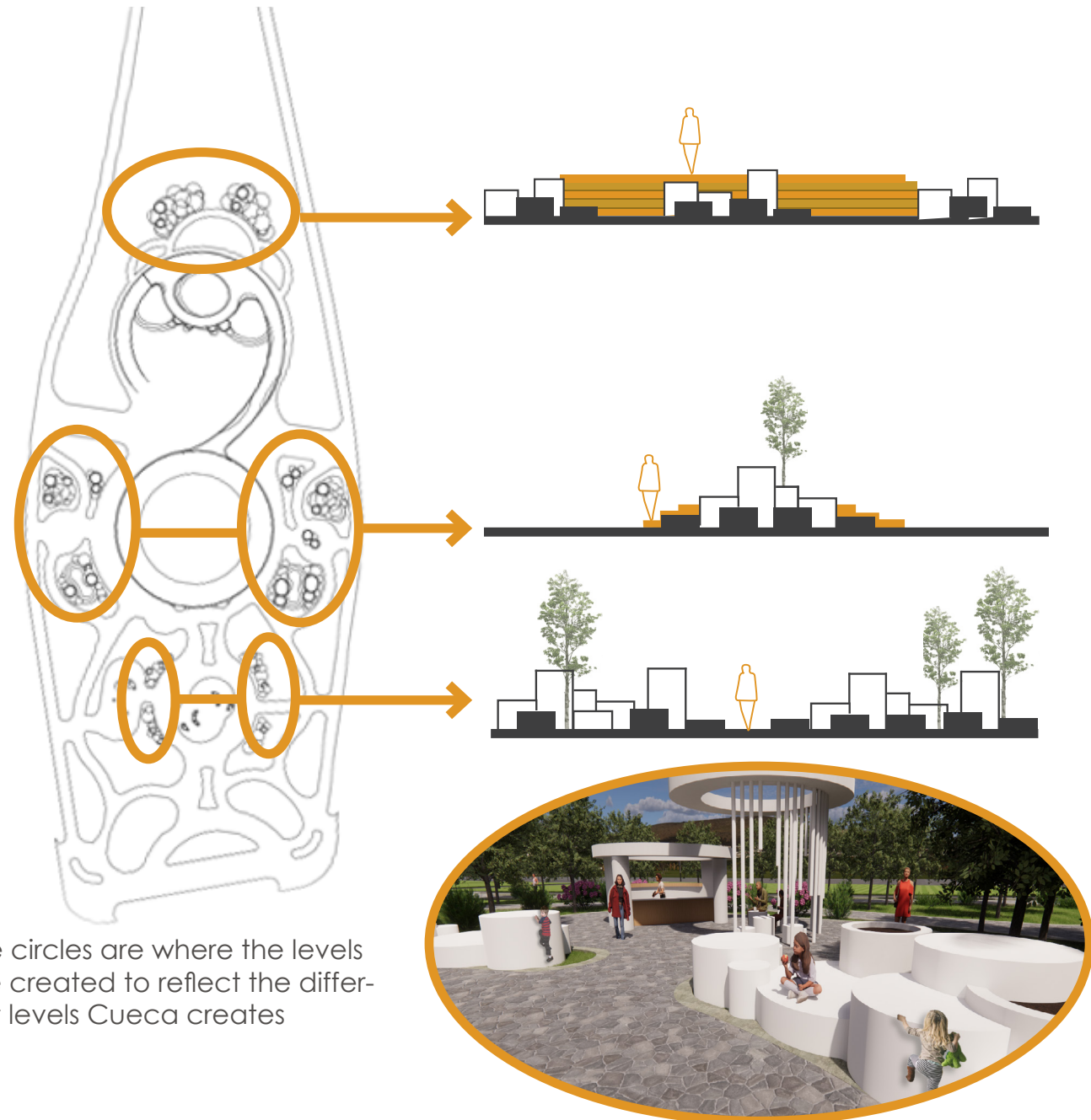




INTERACTION WITH ARCH

- The levels through out the site to create a dynamic and interactive site.

LEVELS CREATED



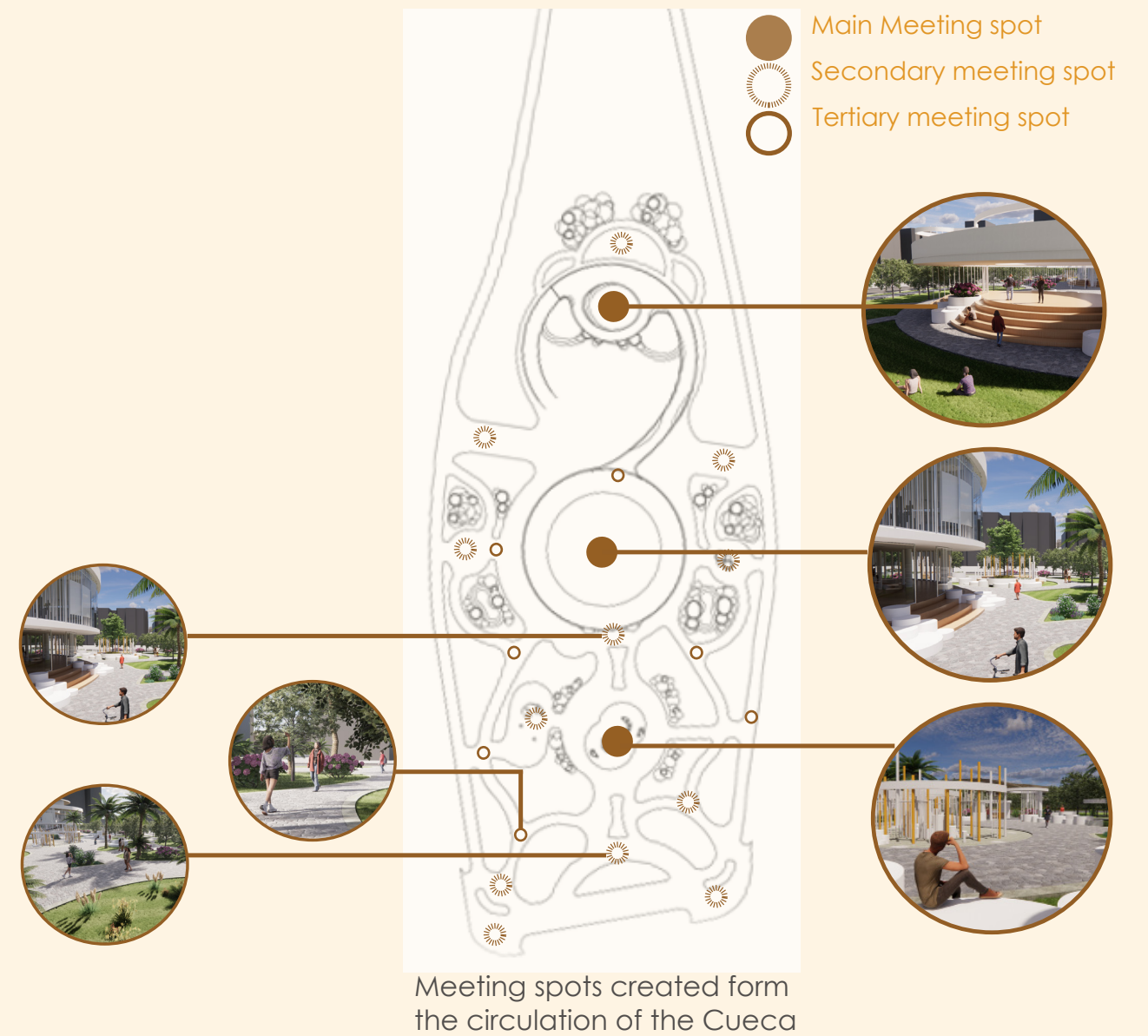
The circles are where the levels are created to reflect the different levels Cueva creates



INTERACTION WITH PEOPLE

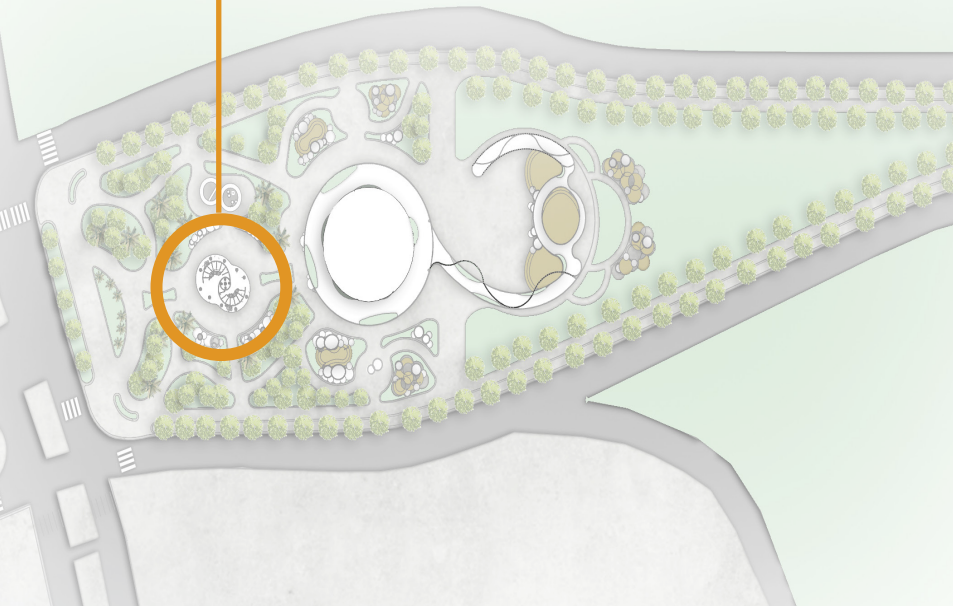
- The cueca dance path focuses on people coming together and separating. The areas where people meet, are places used to design

MEETING



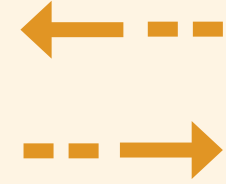
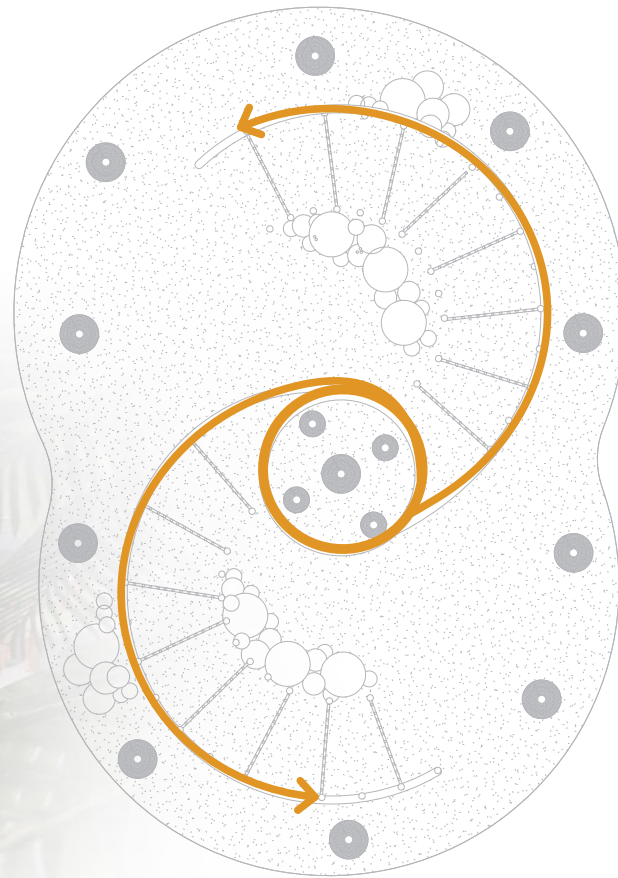
Meeting spots created from the circulation of the Cueva

6.1 FOUNTAIN



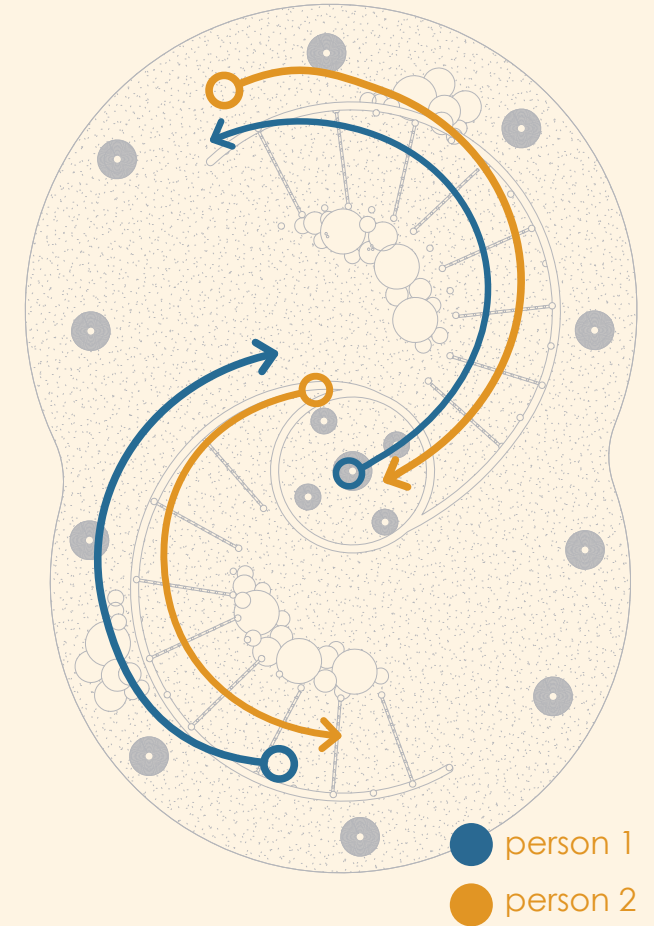
STORY

- The fountain continues the story of cueca, using the most prominent shape of the dance the "S" shape



MOVEMENT

- The movement of the fountain follows the "s" shape of the Cueca. One person entering the "s" path and meeting in the center

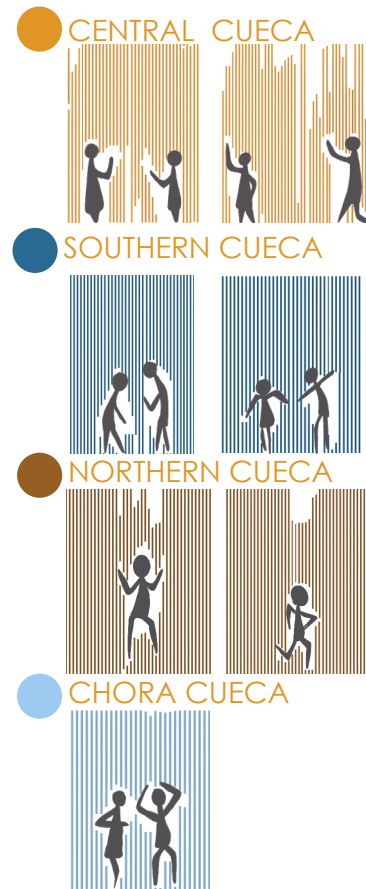
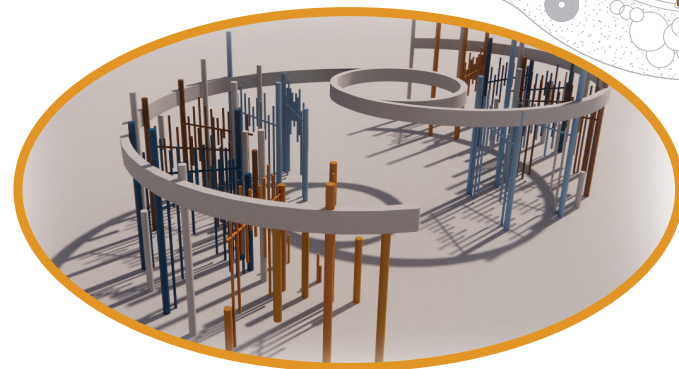
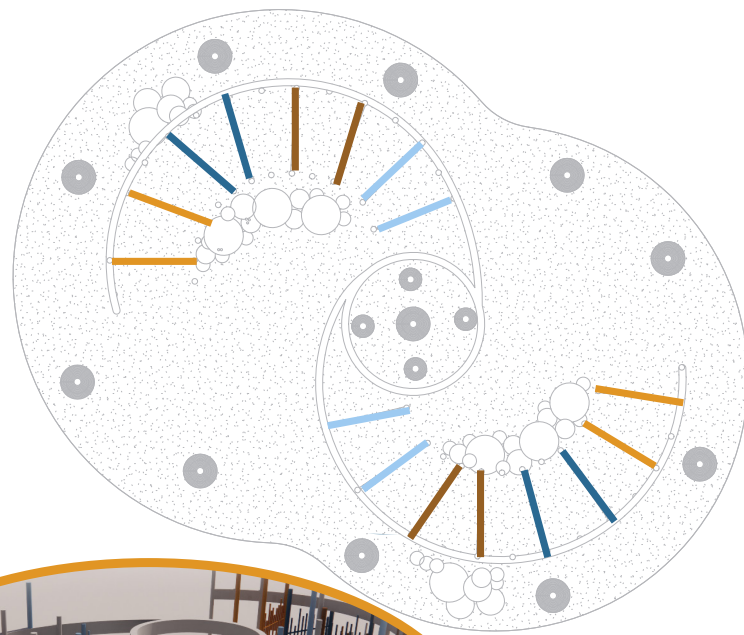




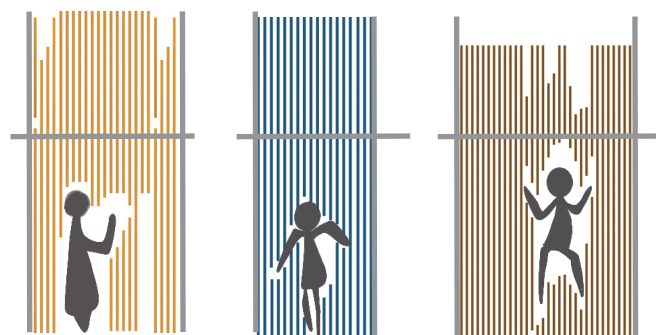
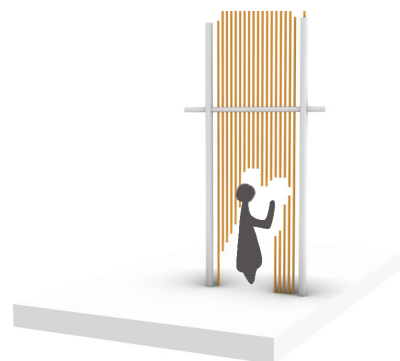
INTERACTION WITH ARCH

- The design creates an iterative experience with the use of force movement. Using the Cueca steps through out the fountain to allow users to experience the movement.

CUECA BODY MOVEMENT MAP



POLL CONNECTION

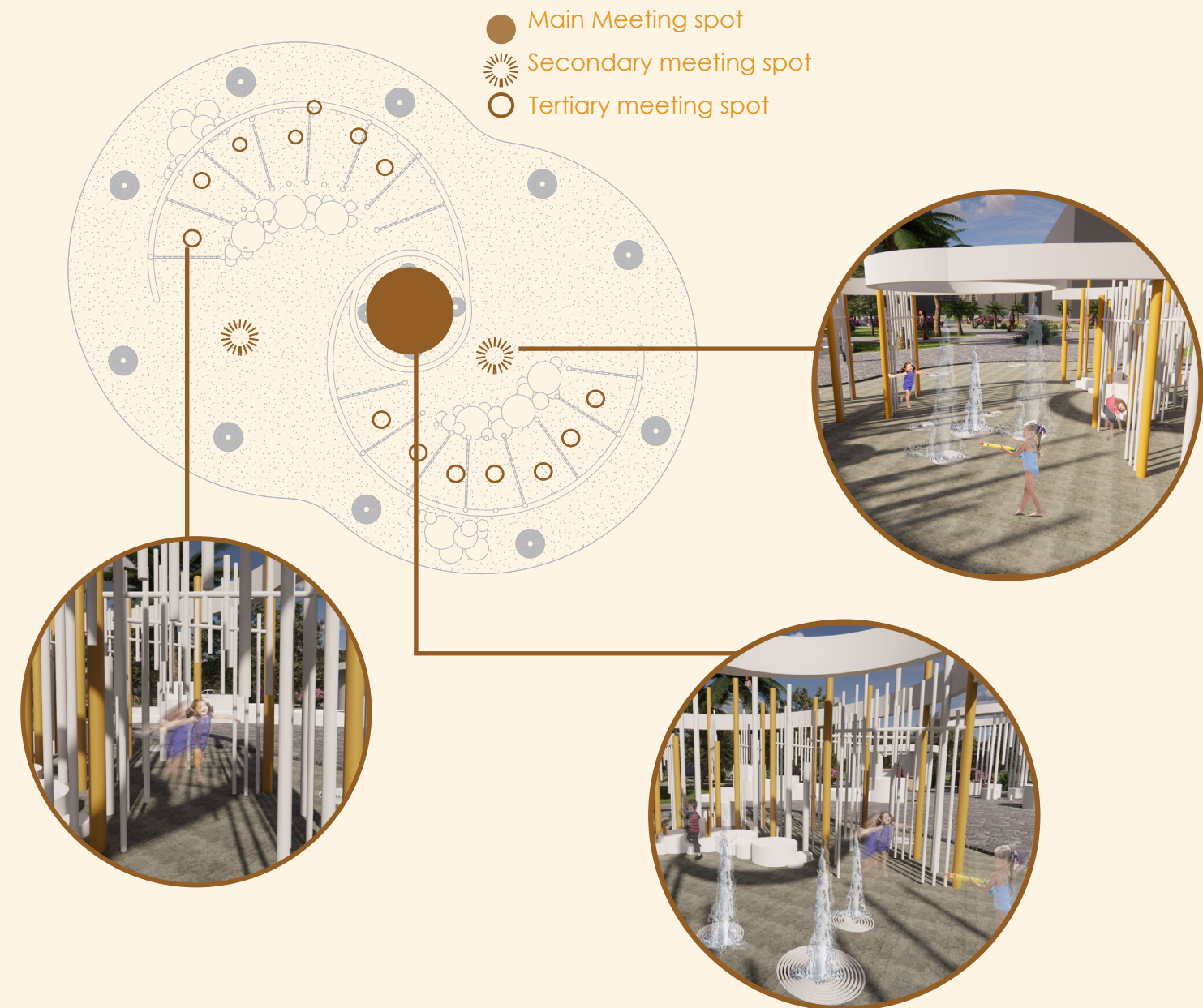


- Different cueca bodies shape wrapped around the "s" shape

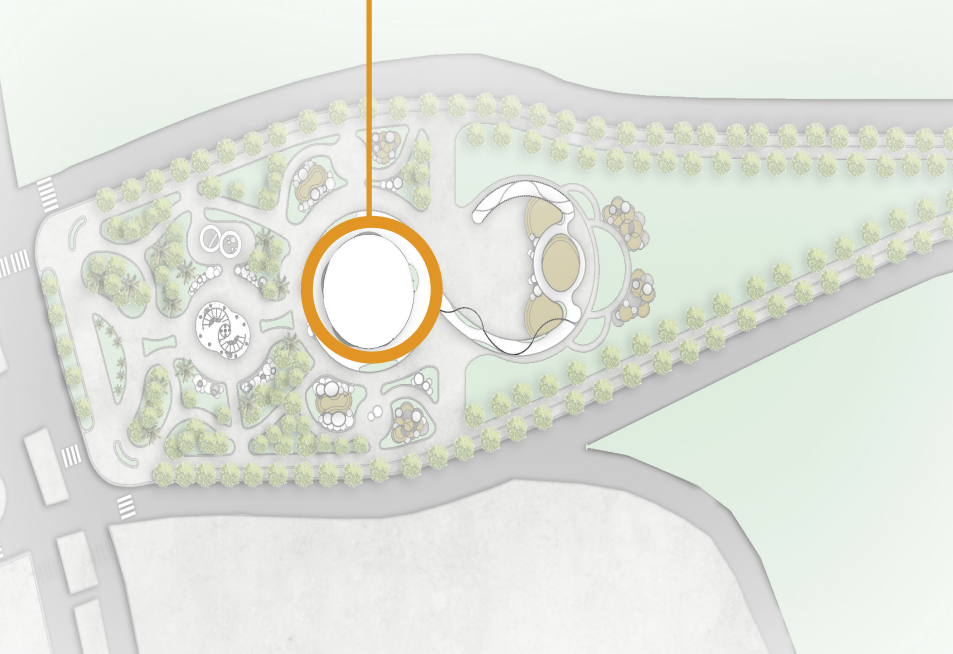


INTERACTION WITH PEOPLE

- the S shape creates moments where people interact with each other



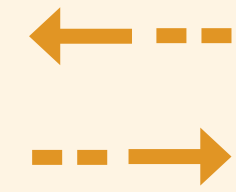
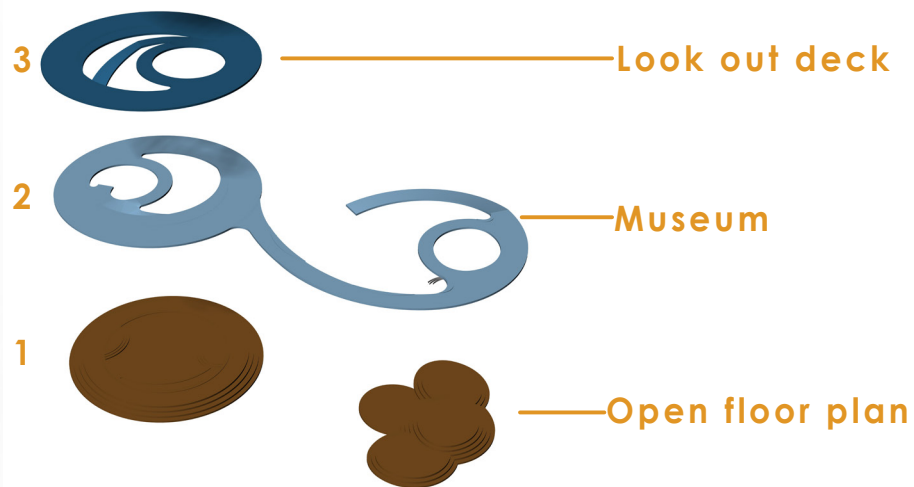
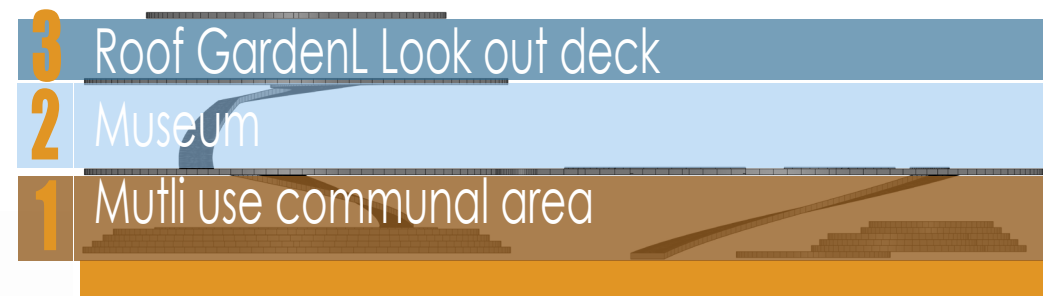
6.2 COMMUNITY MUSEUM



STORY

- The museum represents unity and culture. The circle symbolize wholeness. The idea was to create a place where people of the city can come together and celebrate the culture

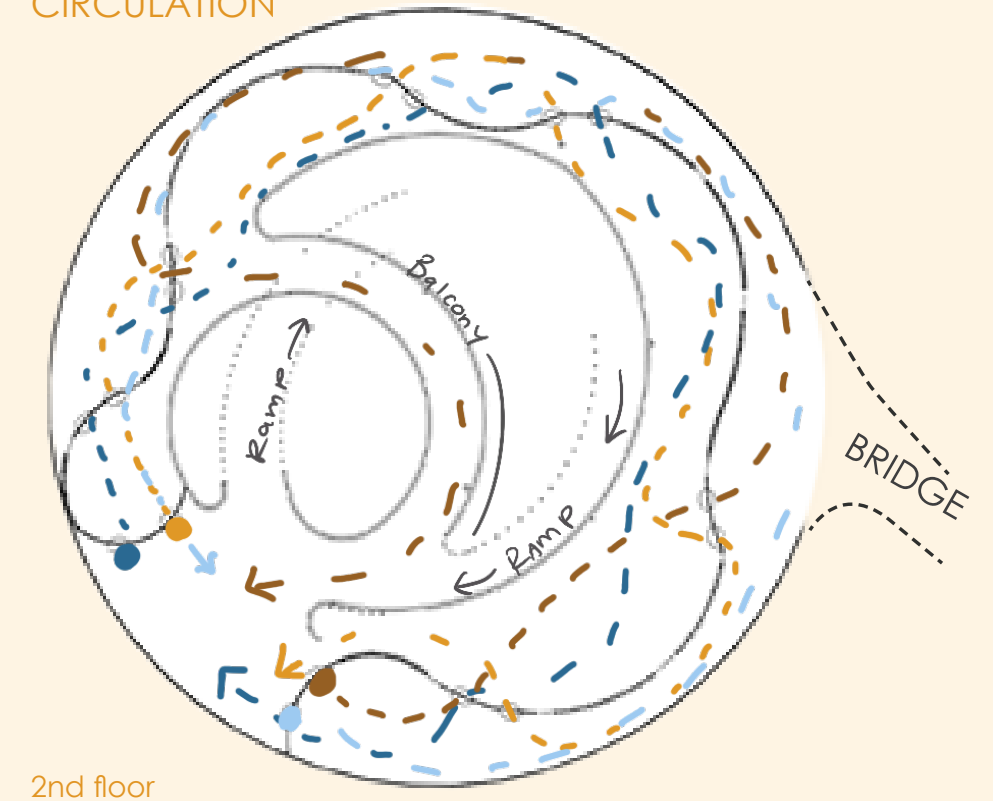
LEVEL PROGRAM



MOVEMENT

- 1st floor is an open communal space for people to teach dance classes or have a exhibition
- Most of the movement occurs in the second floor.
- Creating a weaving movement to represent the in and out movement of Cueca.

CIRCULATION



PATH WAYS

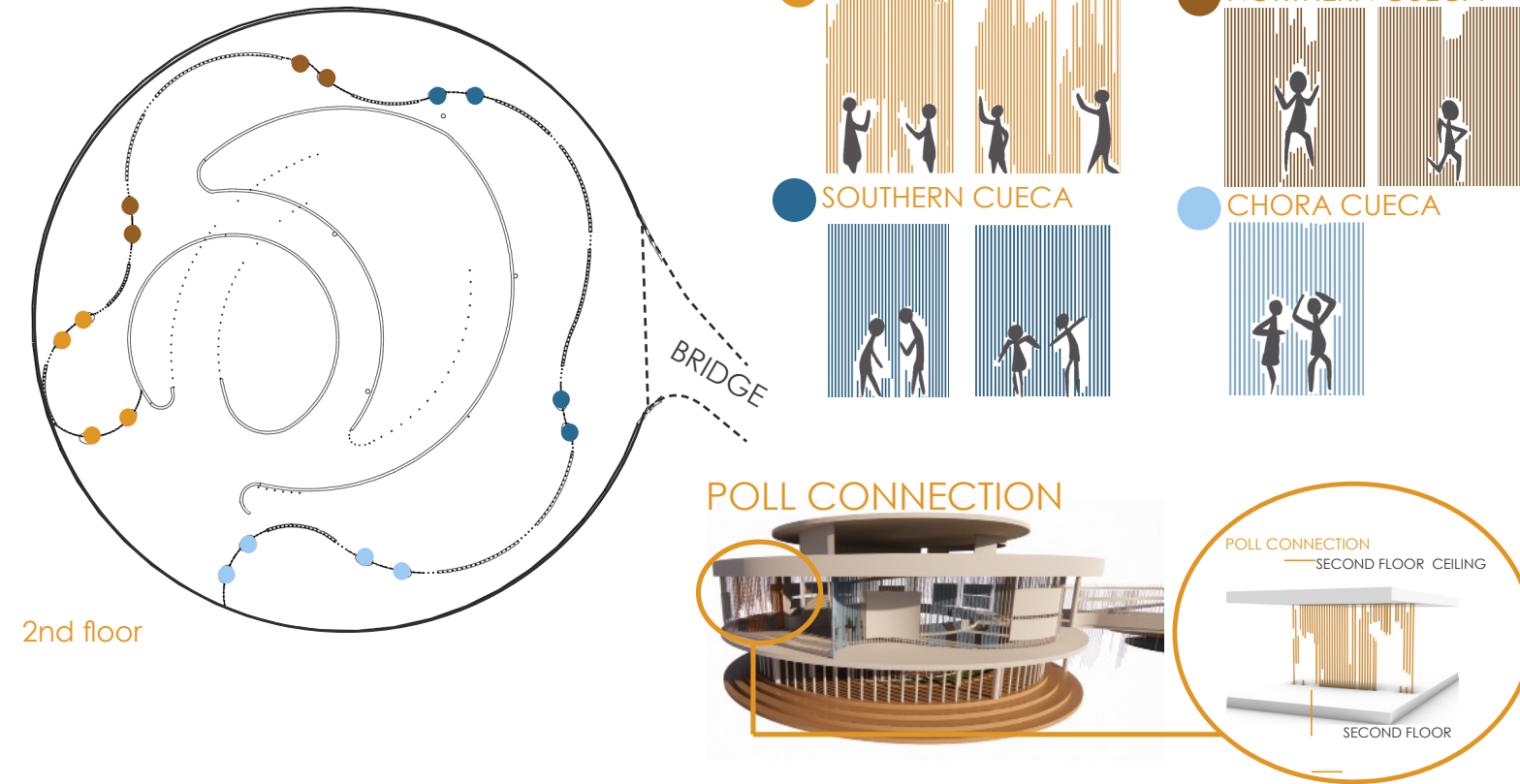
- Path 1
- Path 2
- Path 3
- Path 4



INTERACTION WITH ARCH

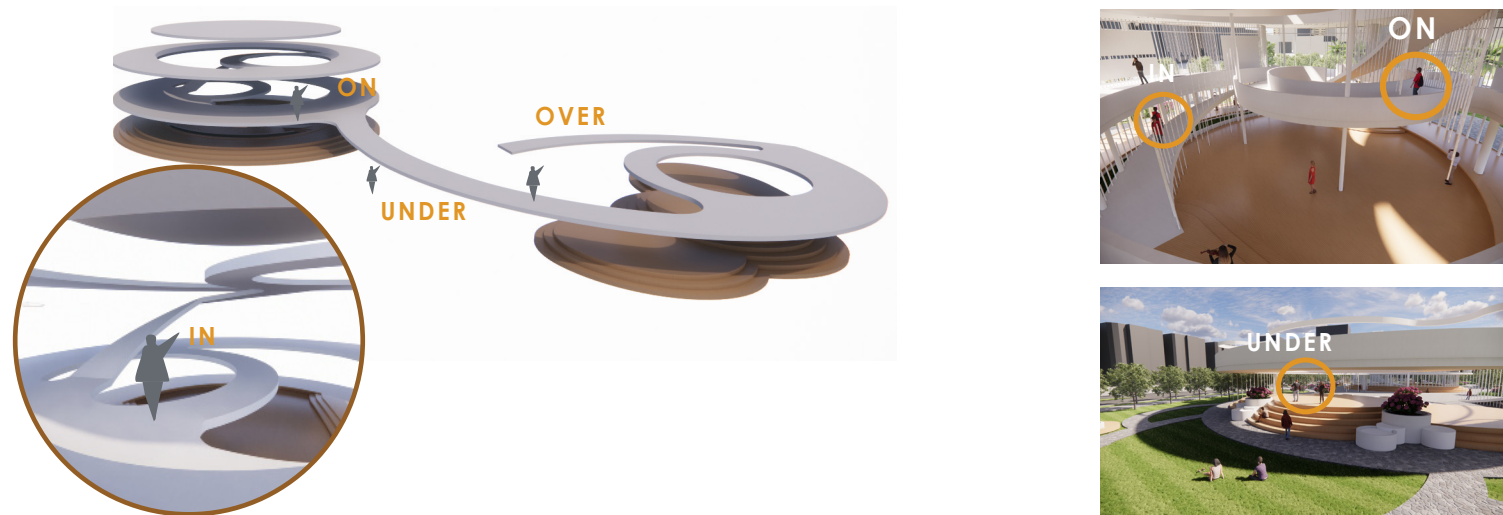
- The Cueca body movements are place through out the 2nd floor. Users will be forced to move through the poles of body shapes to make their way though the museum

CUECA BODY MOVEMENT MAP



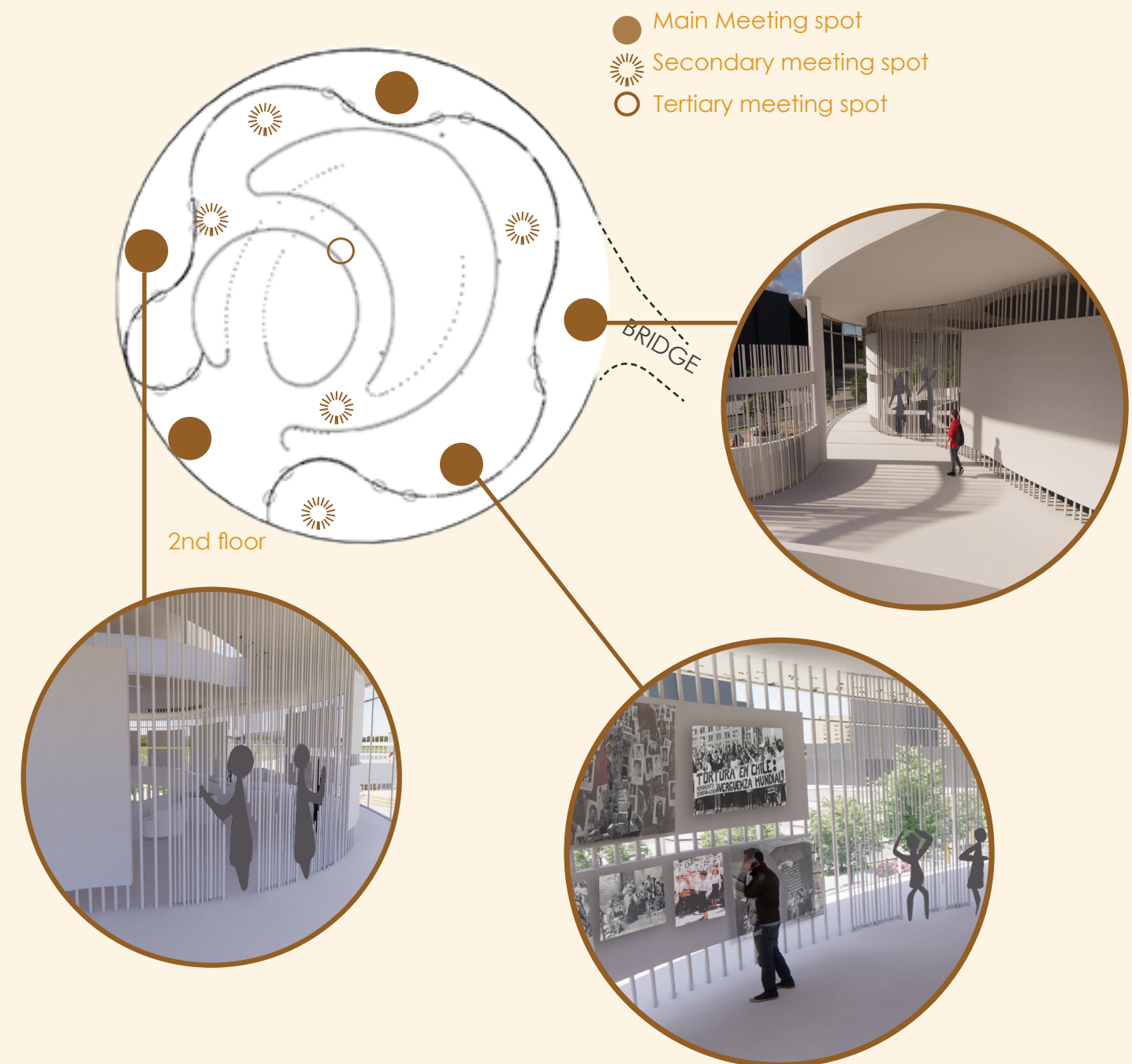
BODY RELATIONSHIP TO ARCHITECTURE

Used Steven Holl relation architecture to ground concept to play with body relation to architecture

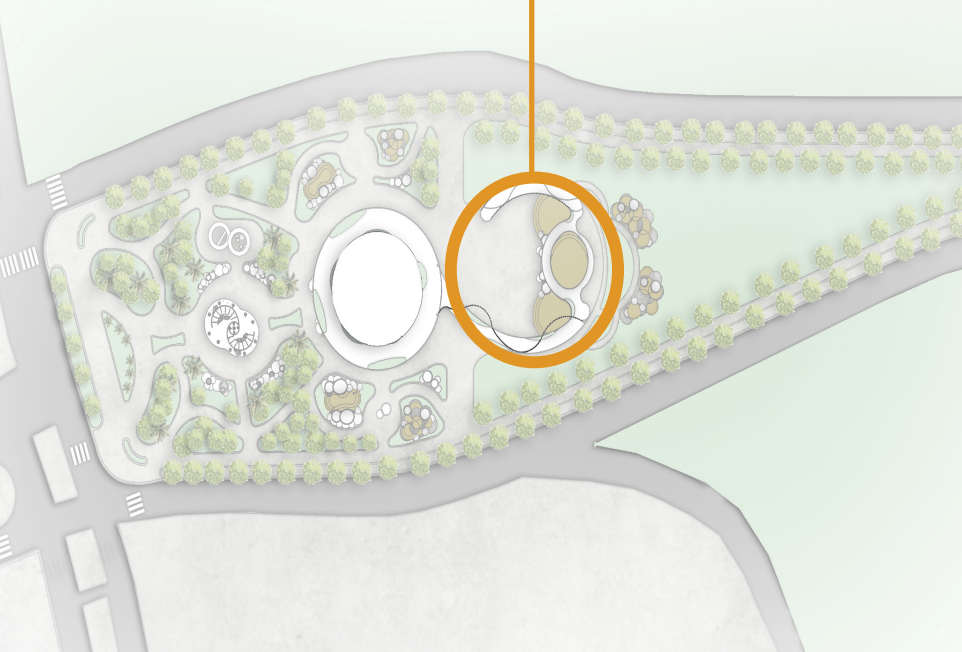


INTERACTION WITH PEOPLE

- Similar to cueca, the people meet and separate creating a weaving movement in the 2nd floor. The weaving movement creates little pods where people will enjoy museum.

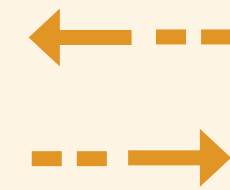
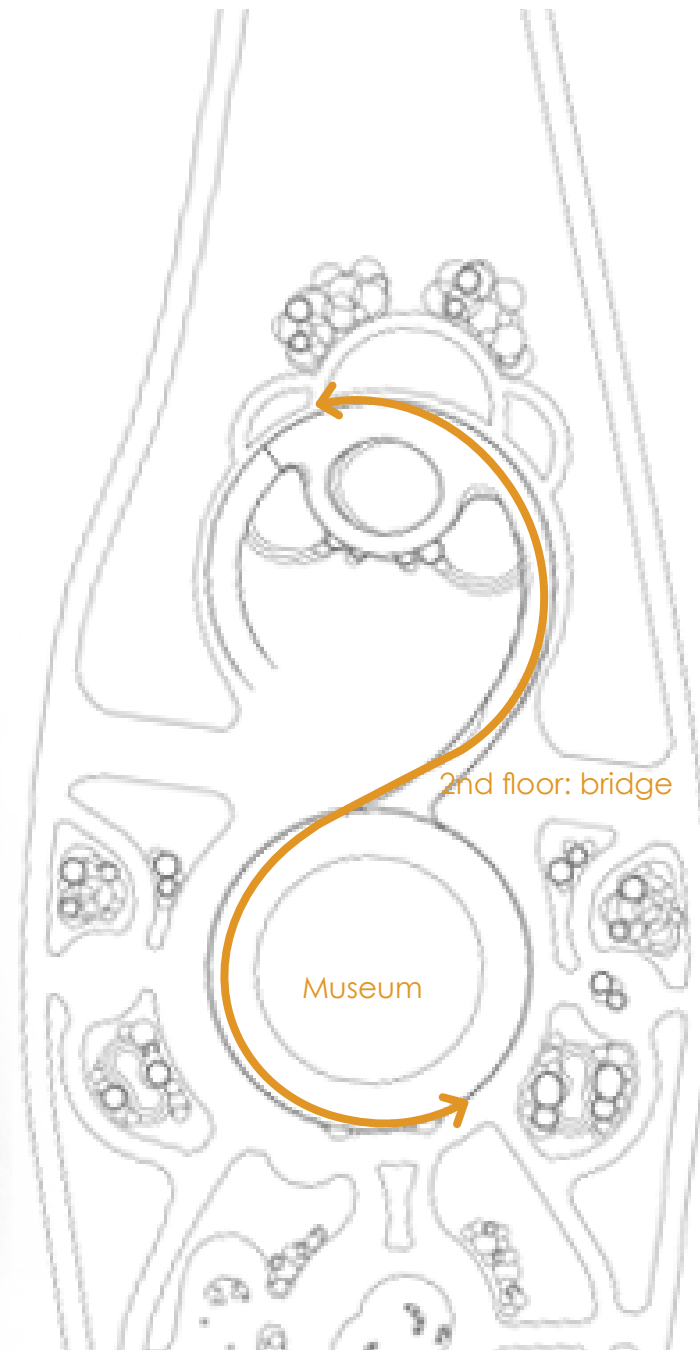
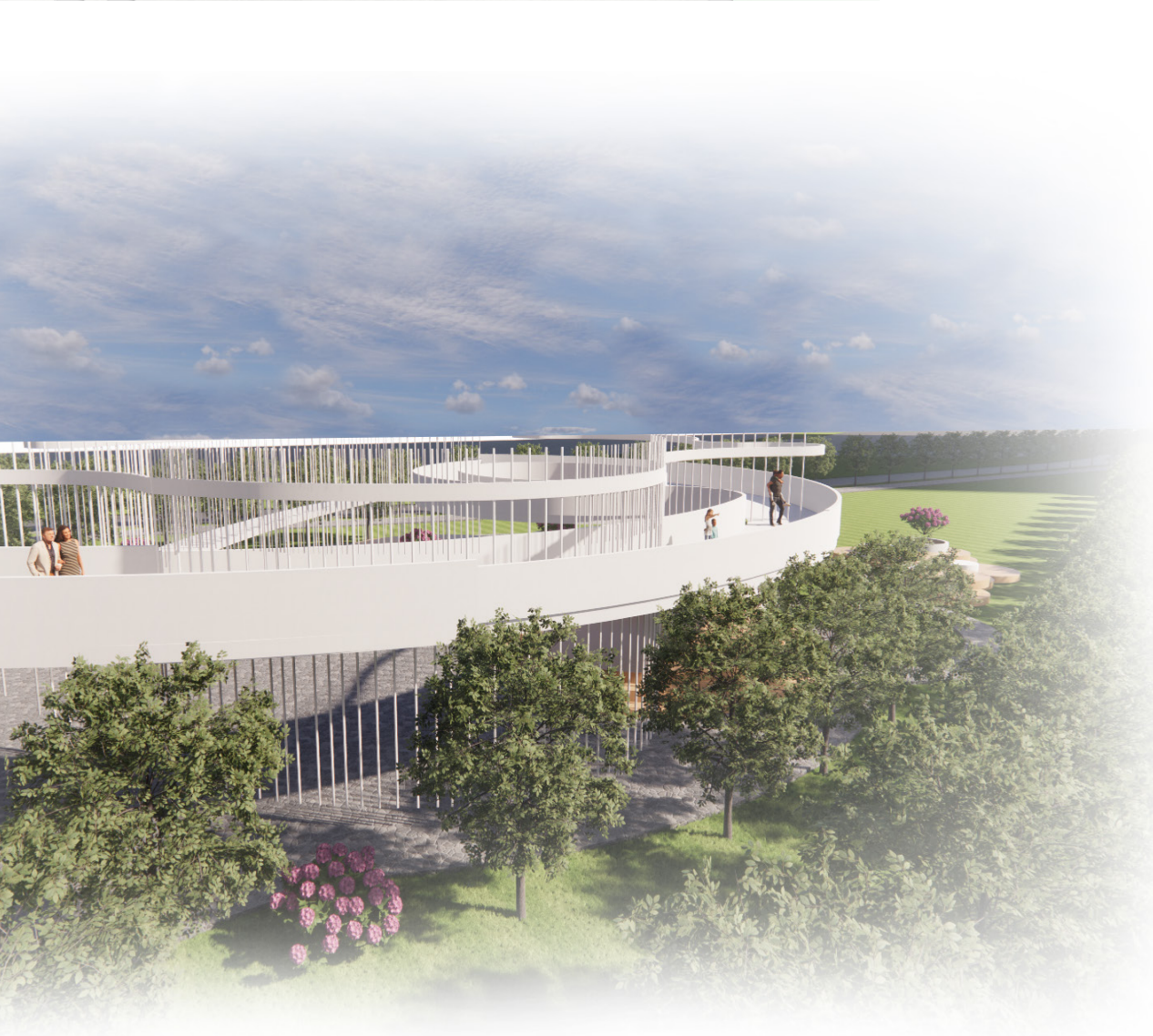


6.3 AMPHITHEATER BRIDGE



STORY

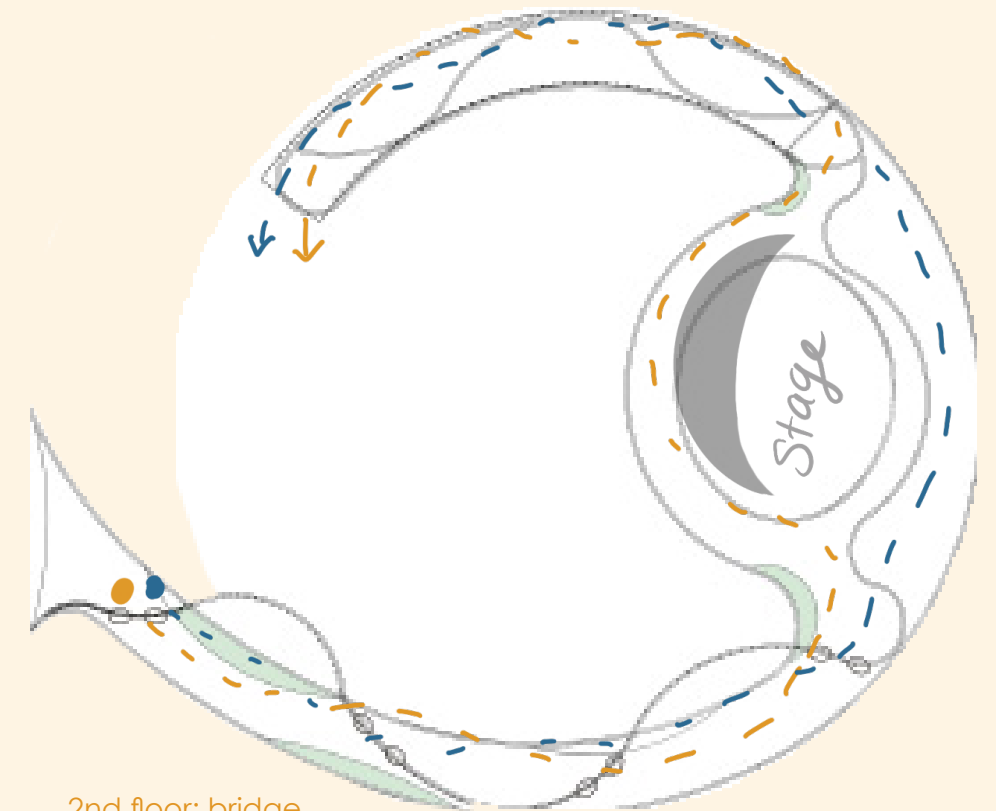
- The bridge extends from the second floor of the museum and wraps over the amphitheater recreating the "S" shape from the cueca.



MOVEMENT

- Creating a weaving movement to representing the in and out movement of Cueca.

CIRCULATION



PATH WAYS

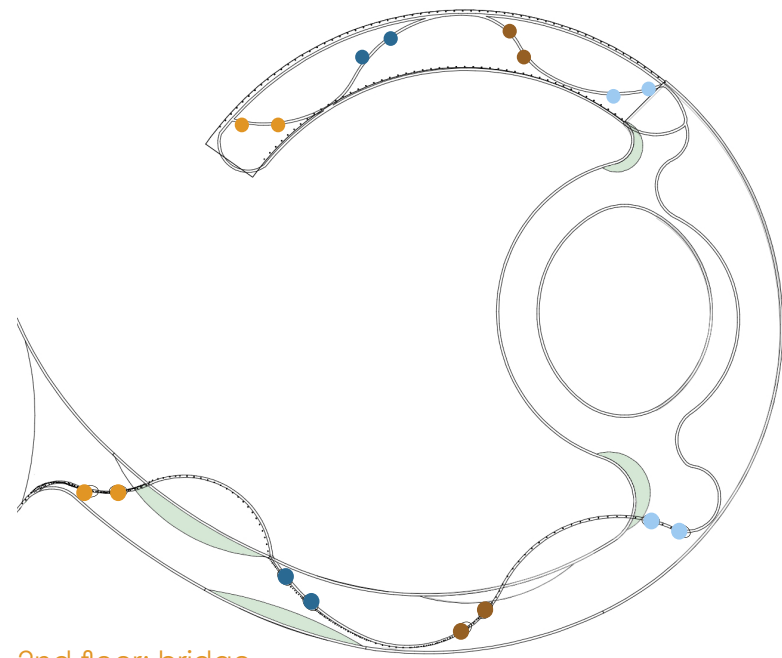
- Path 1
- Path 2



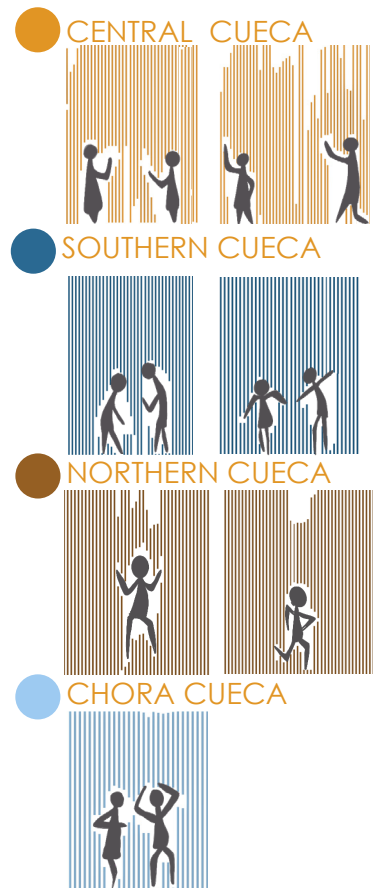
INTERACTION WITH ARCH

- The design creates an iterative experience with the use of force movement. Using the Cueca steps throughout the bridge to allow users to experience the movement.

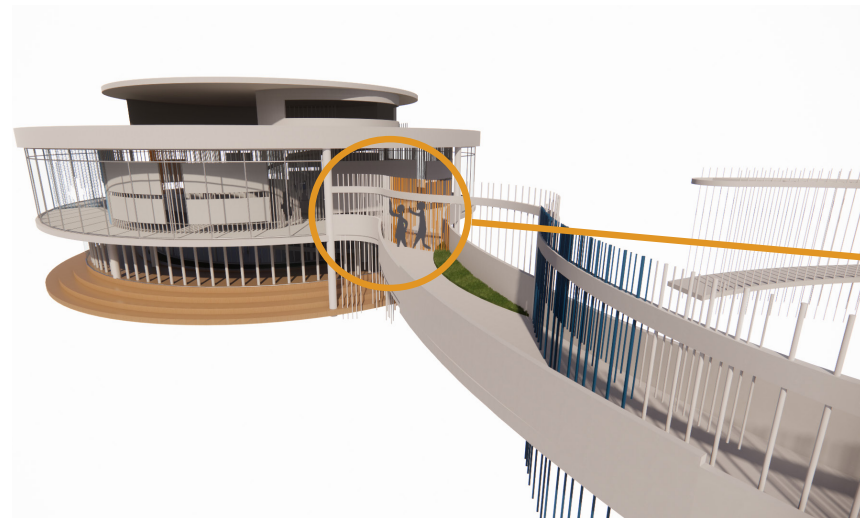
CUECA BODY MOVEMENT MAP



2nd floor: bridge

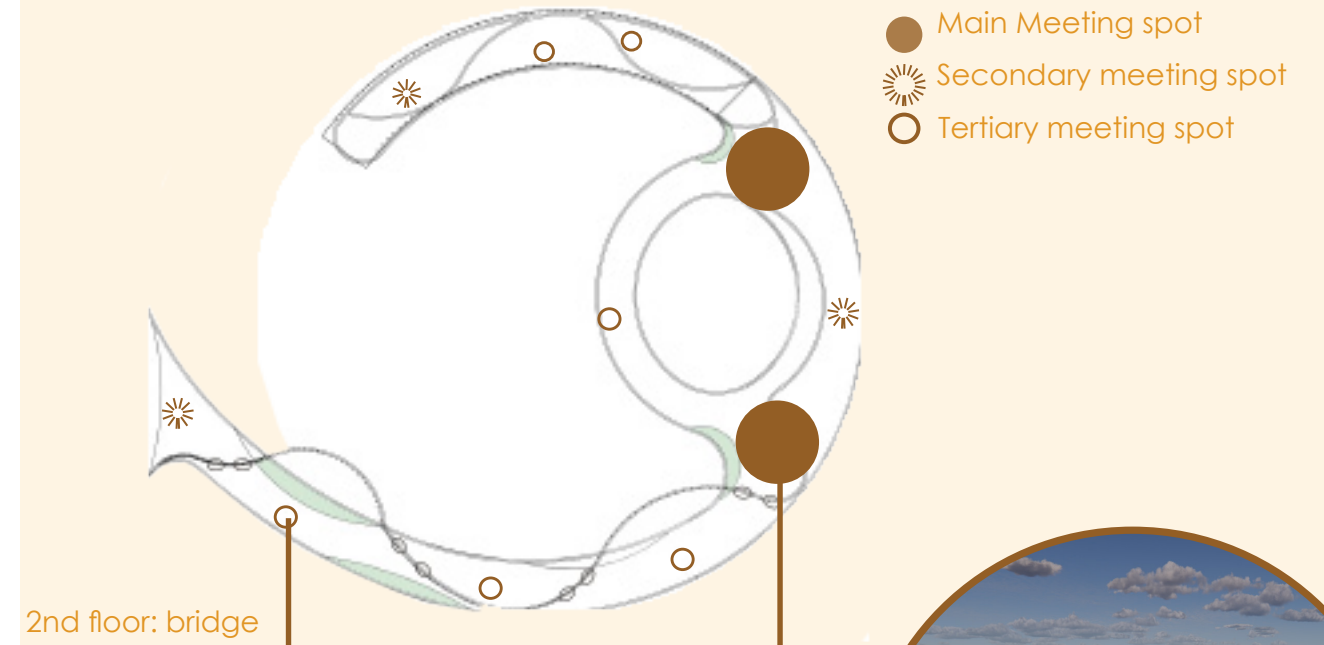


POLL CONNECTION



INTERACTION WITH PEOPLE

- Similar to cueca, the people meet and separate creating a weaving movement. The weaving movement creates little pods where people can stand or sit to capture the view of the city



2nd floor: bridge



FOUNTAIN



GARDEN



THEATRE



MUSEUM





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***“Space can be experiance most directly by
movment”***

- Laszlo moholy-naggys

