

*APPROACHING THE SITE:  
DANCE, MUSIC, AND LANDSCAPE SEQUENCE*



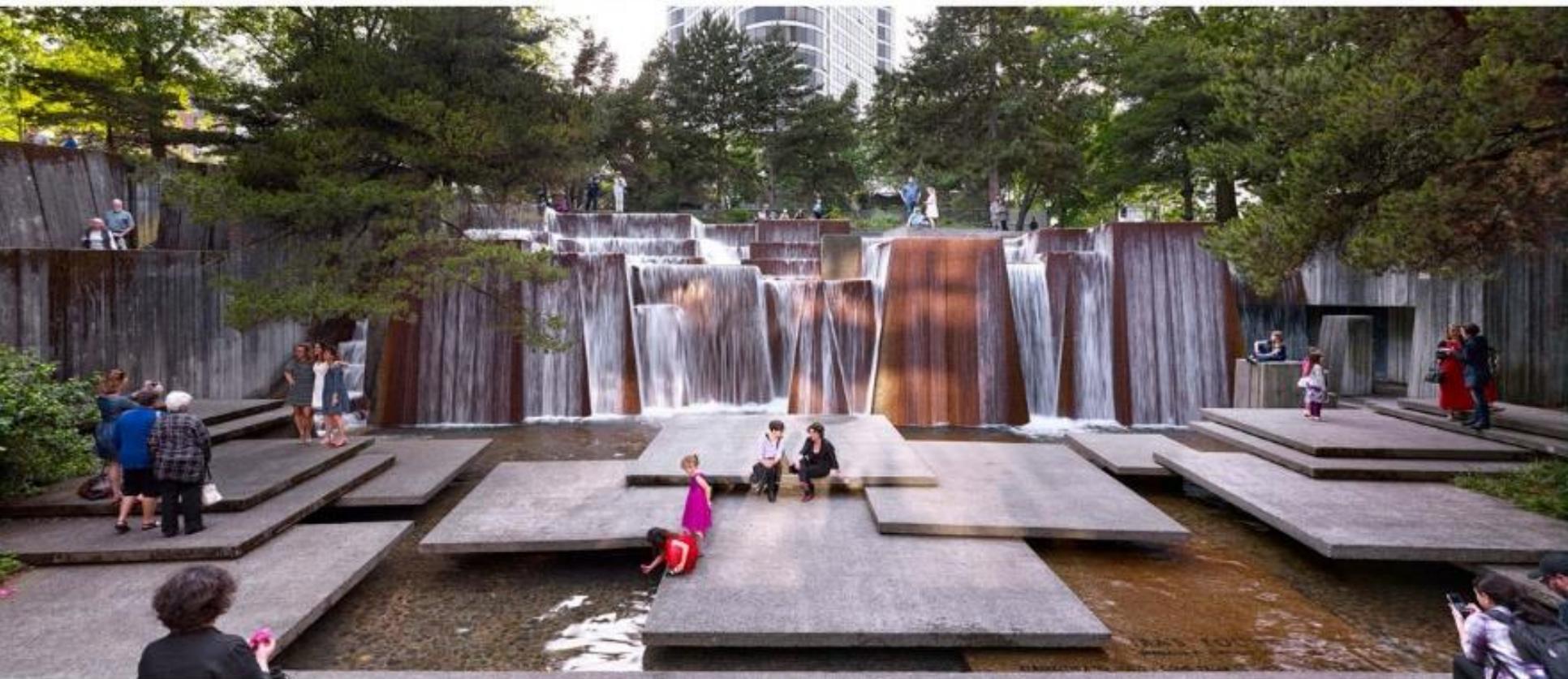
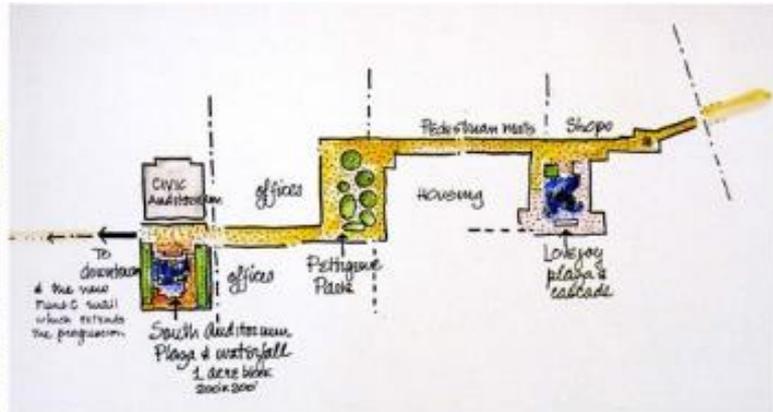
*FLORA YEH*



A woman in a light blue martial arts uniform is demonstrating a technique on a wooden deck. She is standing on the left side of the deck, facing right, with her arms extended forward and slightly to the sides. Her right arm is straight, and her left arm is bent at the elbow. She is barefoot. In the foreground, several people are seated on a wooden bench, watching her. The background shows a wooden building and lush green trees. The scene is outdoors and brightly lit.

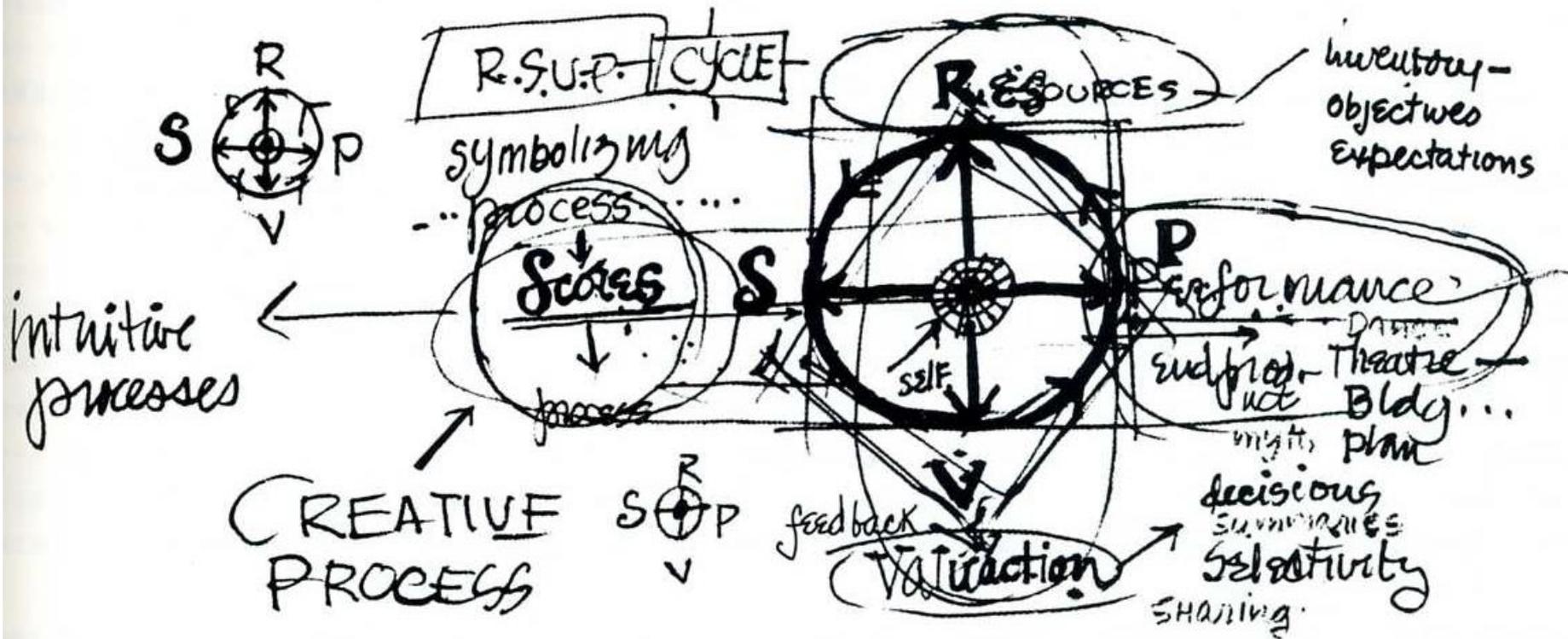
***APPROACH***







City Dance takes the  
ideal of "art in the  
landscape" literally.



RSVP サイクル概念図 The RSVP Cycles





# The Planetary Dance:

a dance for peace among people and peace with the earth

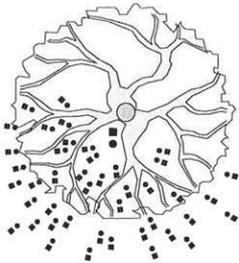
CREATED BY ANNA HALPRIN  
with Jane Hurd Nixon and Russell Bass  
and peacekeepers around the world  
1981.



GRAPHIC DESIGN BY STEPHEN GROSSBERG

## LEGEND

- STANDING DANCER
- WALKING DANCER
- MUSICIAN WALKING & PLAYING
- MUSICIANS PLAYING TOGETHER
- KNEELING DANCER
- RUNNING DANCER
- RUNNING DANCER TIRING
- SEATED DANCERS BACK TO BACK: SHARING THEIR EXPERIENCE
- REPEAT SYMBOL: WHEN THE HORIZONTAL PHASE OF THIS SYMBOL IS DISCONTINUED RETURN TO THIS POINT
- GODA SYMBOL: THIS SYMBOL TELLS YOU TO SKIP AHEAD IN THE SCORE TO WHERE THE GODA RECOGNIZES.



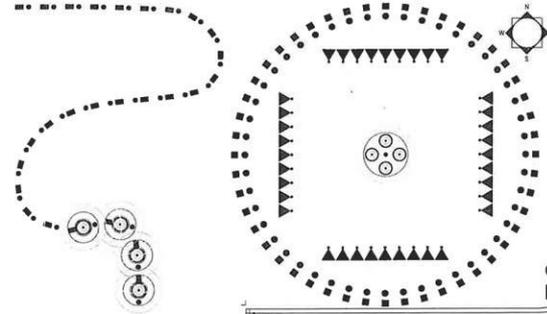
### GATHERING

The community gathers around the ritual tree to receive offerings that relate to the theme of the year.

Offerings may include dance, poems, music and stories of the land.

The facilitator gives instructions for the dance with the aid of the graphic score.

TIME: 90 MINUTES



### PROCESSION

The facilitator and the musicians guide the participants in single file to the site.

"Be silent and be aware of the surroundings."

TIME: 10 TO 20 MINUTES (DEPENDS ON HOW FAR THE SITE IS FROM THE GATHERING PLACE)

### ENTER THE CIRCLE

If the group is large, divide into 2 parts when entering into the circle. One-half of the group goes to the left, the other to the right. Walk in a circle until the 2 groups join.

If the group is small, enter the site and divide into the four directions. When performing the first cycle, bless the site.

The blessing of the site and the dancers are specific to each community.

TIME: 10 MINUTES

### THE FIRST RUN

There are three run cycles in the planetary dance.

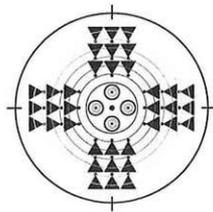
Before beginning the first run, each dancer will stand and make a declaration of a personal issue or cause for which they are running.

### THE SECOND RUN

In the second run cycle, when their turn comes, the dancer will make a dedication for a person, place or issue in the world.

The group returns to a large circle to begin the second run.

The dancers are more aware of each other and spontaneous group interactions



repeat 2 times

### Rest, Share

The facilitator signals to musicians when to bring the run to closure.

People are invited to rest by sitting back to back and share their experiences.

TIME: 10 TO 15 MINUTES

### Prayer

After the third run cycle, Everyone touches the ground and prays.

Then participants rise and blow breath through their hands into the sky.

### The Run

The outer circle - a vigorous run  
The middle circle - a moderate run  
The inner circle - easy steps

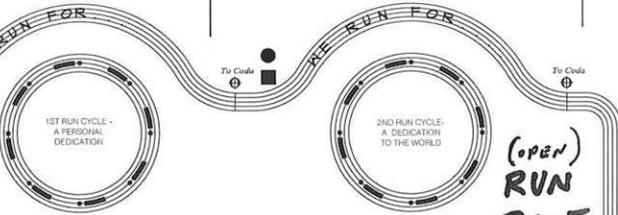
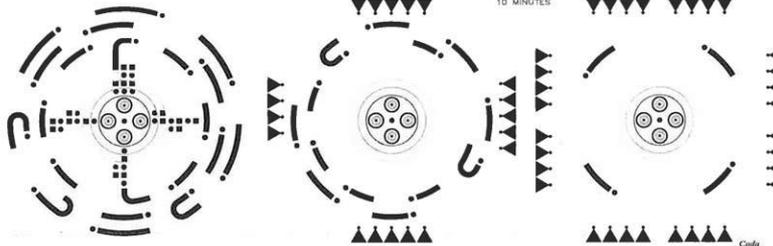
When a runner needs to rest they can stand in the center around the musicians.

### The Run Begins

One person at a time stands with out-stretched arms.

With conviction and strength, each person declares their dedication and begins their run until everyone is included.

The musicians establish a steady unifying pulse.



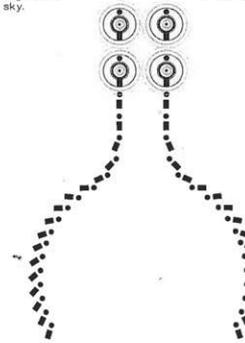
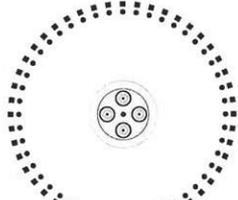
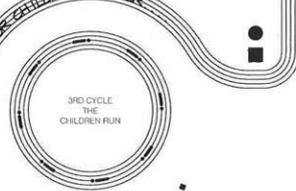
(over)  
**RUN  
TIME  
TO TAKE**

### THE CHILDREN RUN FOR OUR FUTURE

One-by-one the children dedicate their run to whatever they choose. The facilitator adds spontaneous activities and suggests images. Children choose an adult from the circle to run with.

Once everyone is running, the group will inevitably arrive at their own rhythm and groupings. They have found their unique community in their version of the Planetary Dance Run.

### 3RD CYCLE - THE CHILDREN RUN



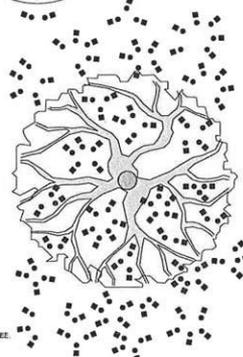
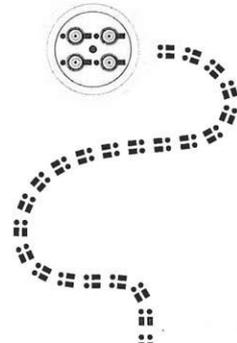
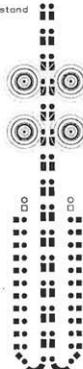
### Return to Tree

Musicians lead and the group forms 2 lines facing each other.

Starting at the tail-end of the line, participants form pairs.

They acknowledge each other as they move through a bridge.

This continues until everyone passes the musicians honoring their musical contribution.



### FEAST

DANCERS AT THE TREE  
A FEAST AWAITS.

102





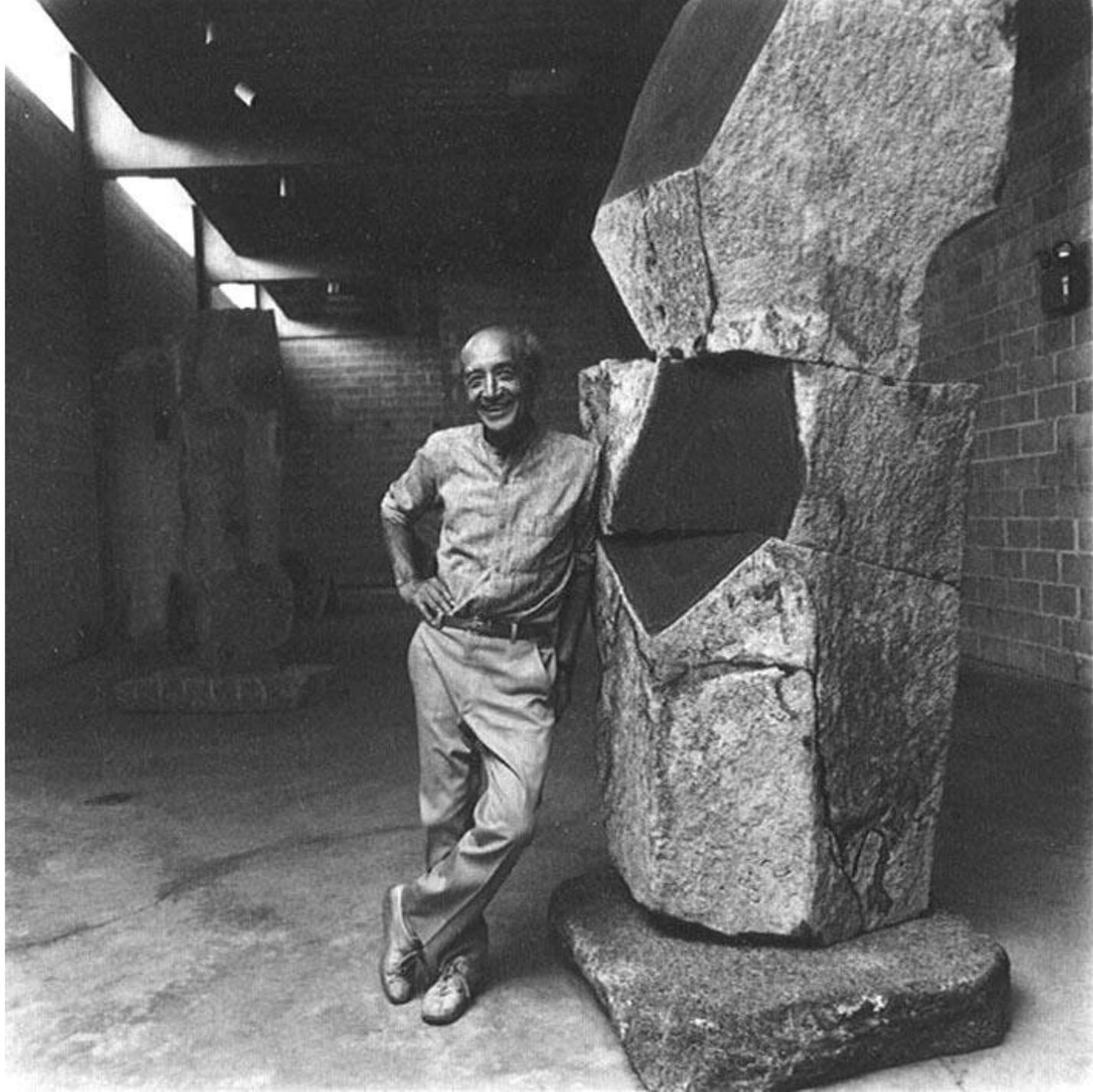




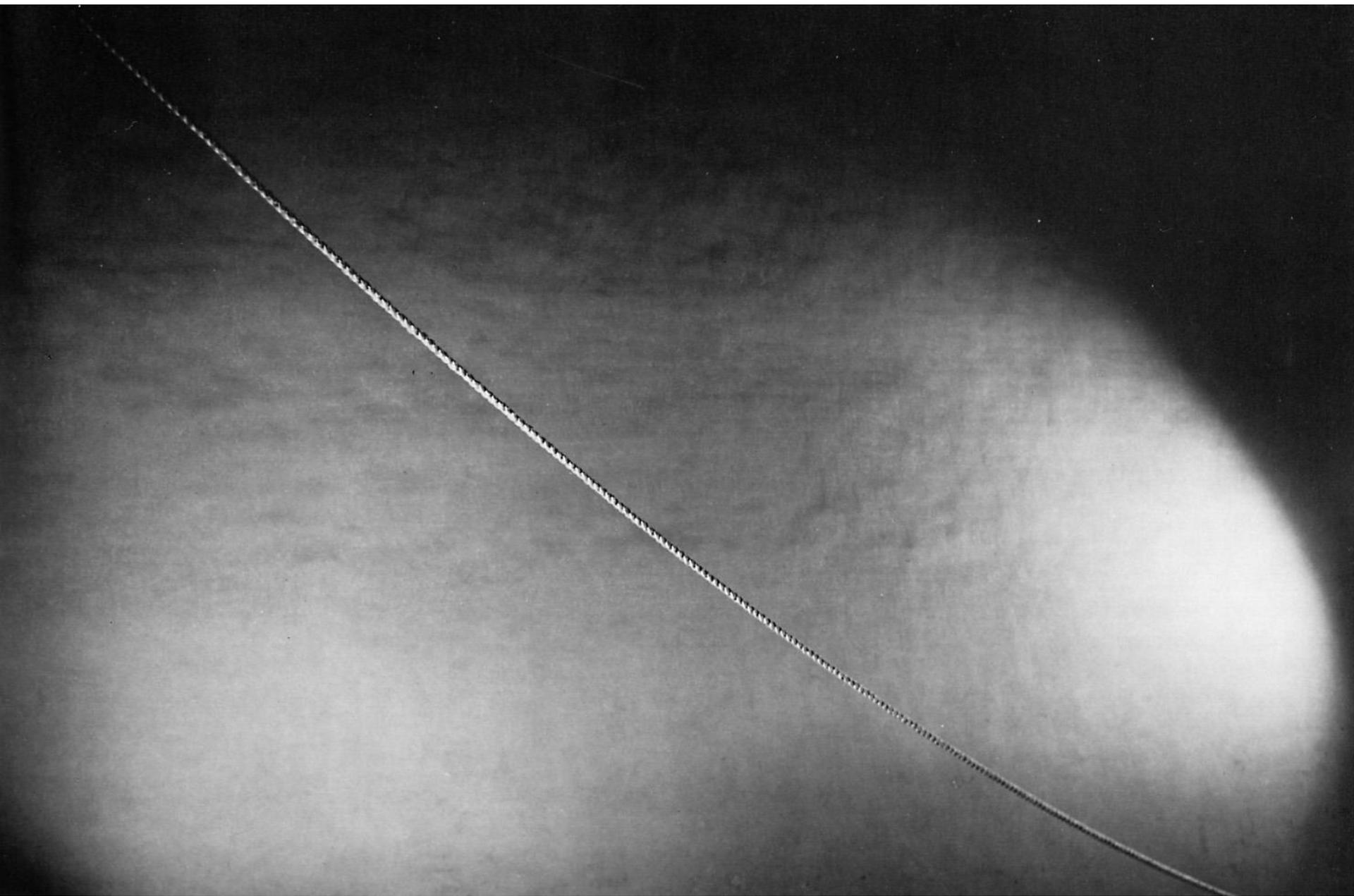


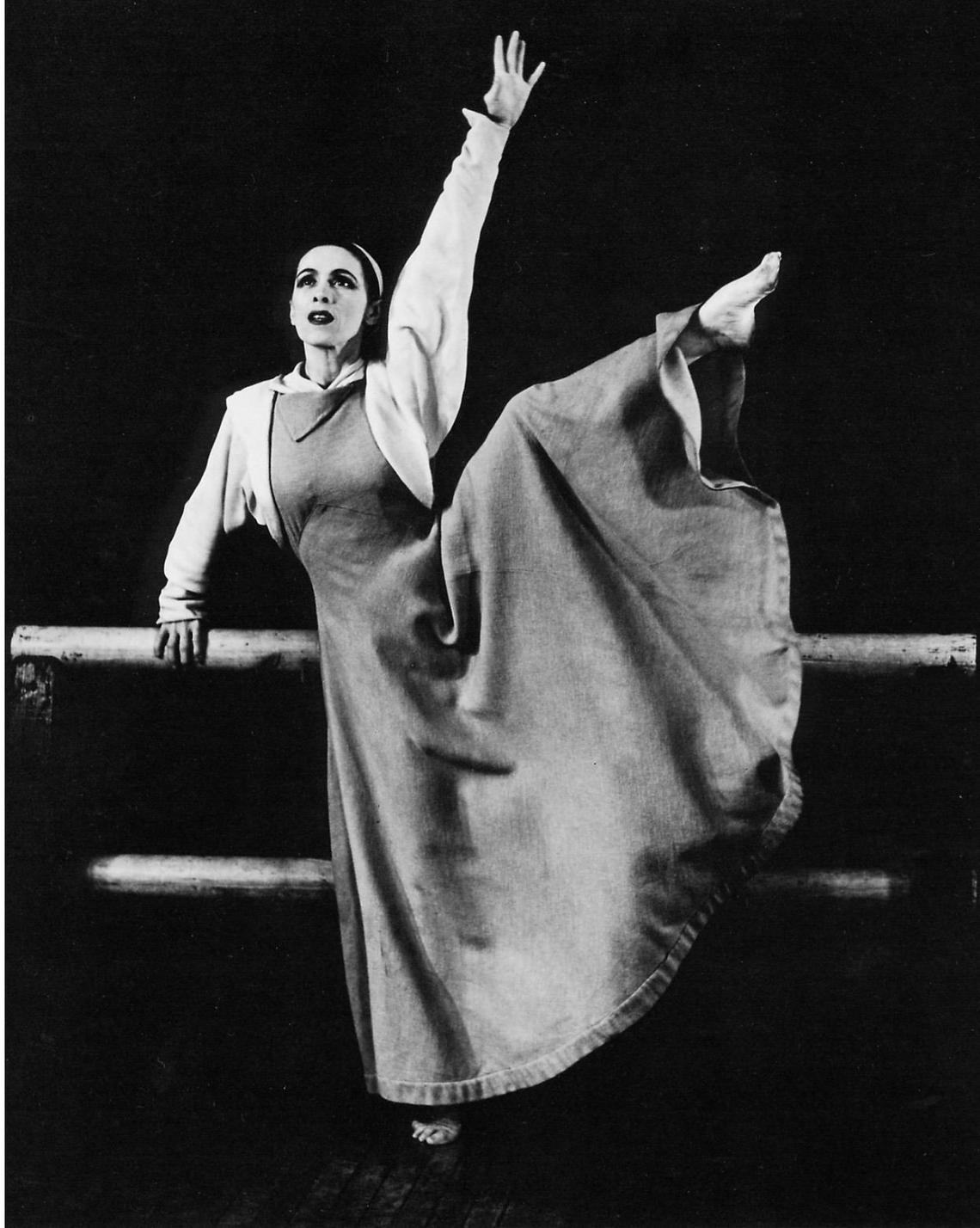
A film by Ruedi Gerber













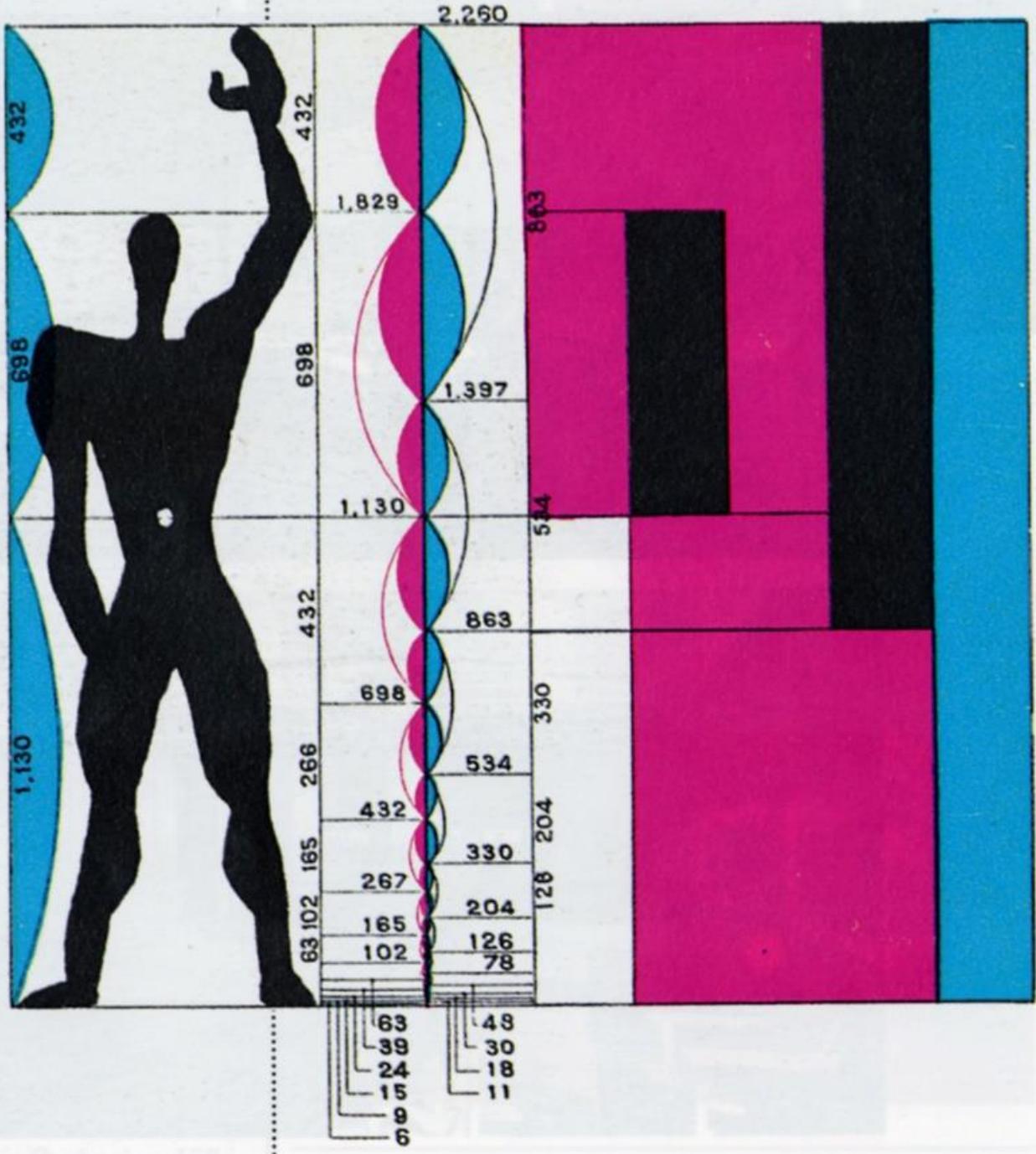


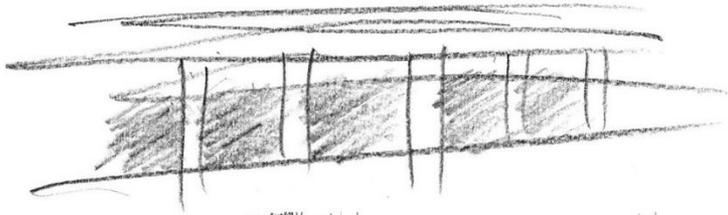


*Music and poetry exist in time,*

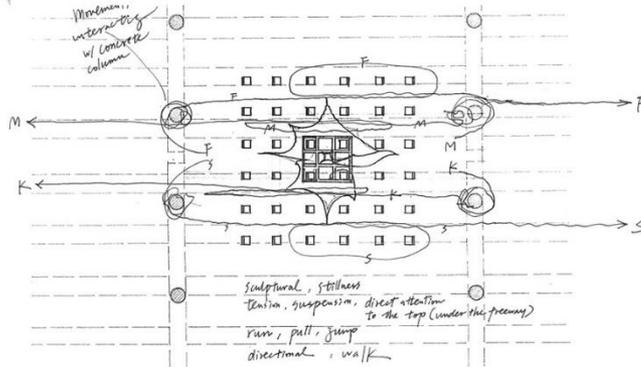
*Painting and architecture in space,*

*But dance lives at once in time and space.*





## CORRUPTION OF THE TEMPLE OF REASON

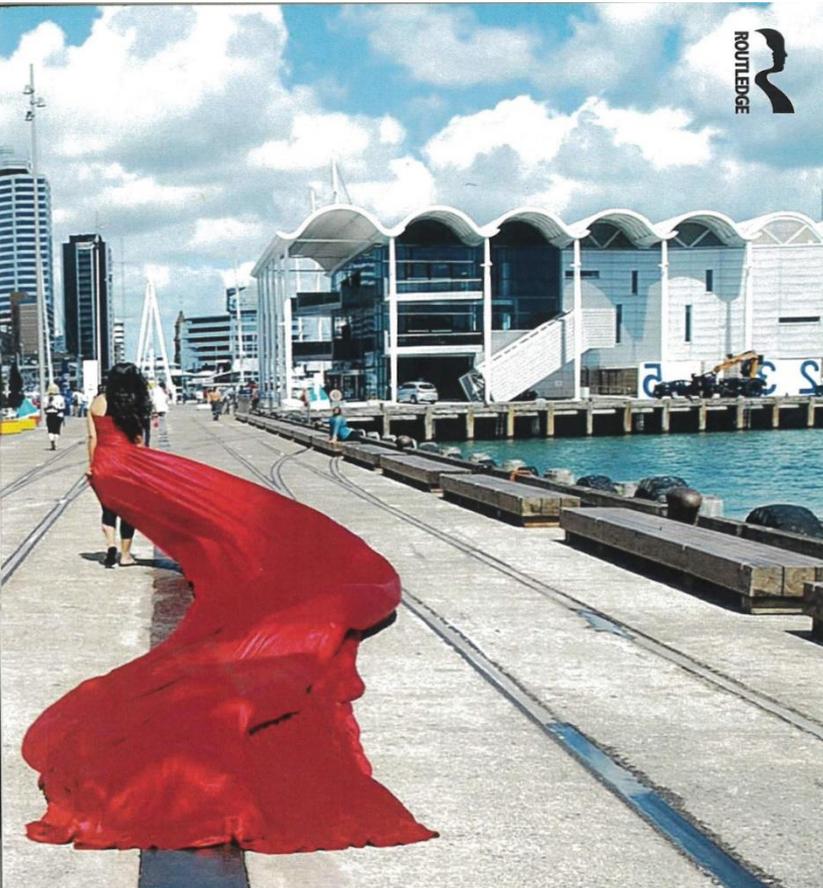


*A derelict landscape among the columns at a highway underpass, an urban 'temple' of our time.*

*A compressed void sandwiched between vibrating sound of speed and ground of dust.*

'Corruption of the Temple of Reason' was a site-specific performance involving an architectural installation, dance movements and music improvisation, set among the concrete columns under Highway 59 near Montrose Avenue in Houston, before the elevated highway structure was deconstructed. Flora Yeh choreographed the dance sequence and set the action framework for four dancers.



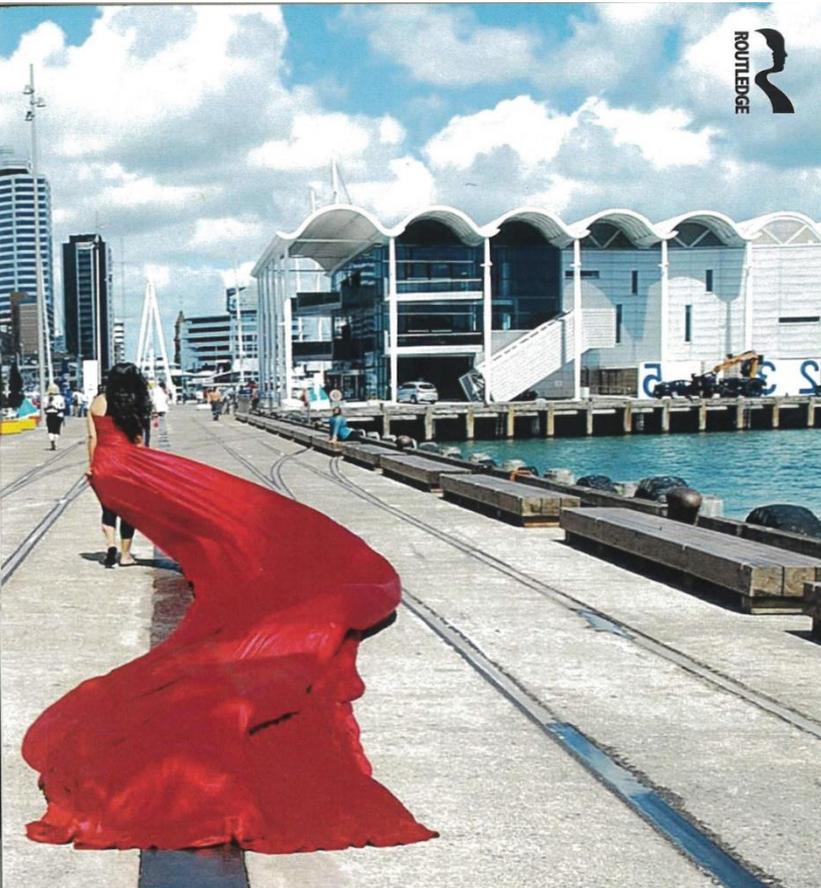


Edited by Victoria Hunter

# MOVING SITES

Investigating Site-Specific Dance Performance

*We are here  
Here we are  
Here is where  
Where are we?*



Edited by Victoria Hunter

# MOVING SITES

Investigating Site-Specific Dance Performance

*Concept, Space and Time*

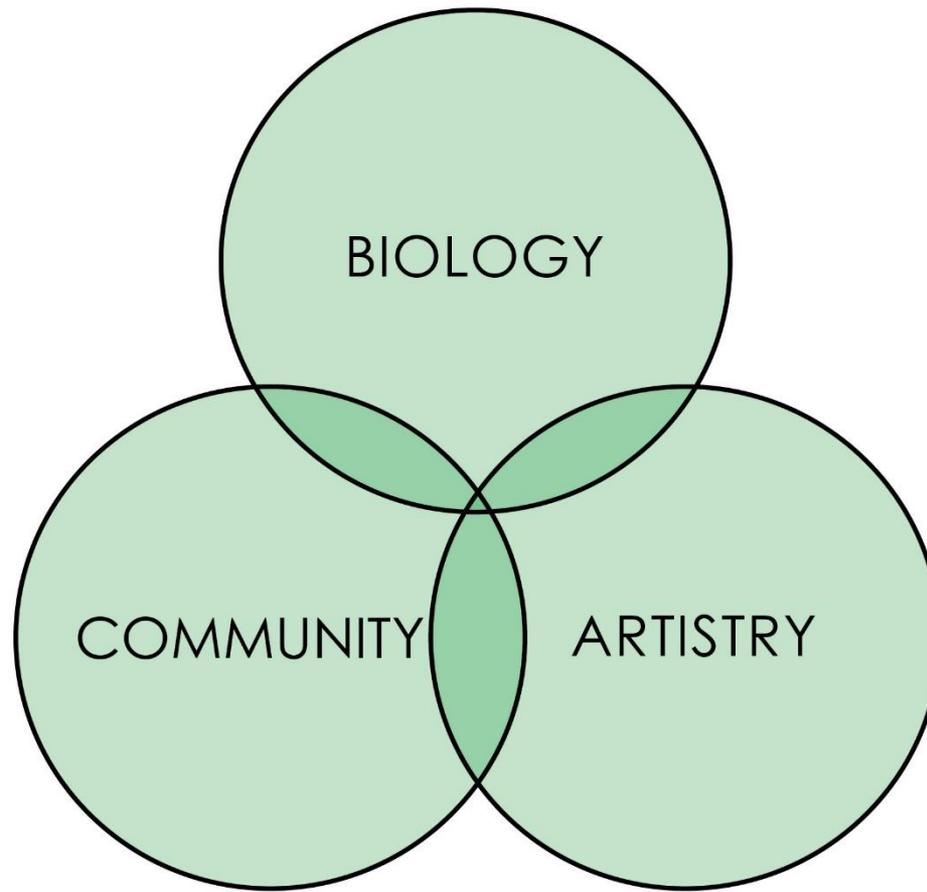
*Meaning, Place and Event*



*IN A LANDSCAPE*



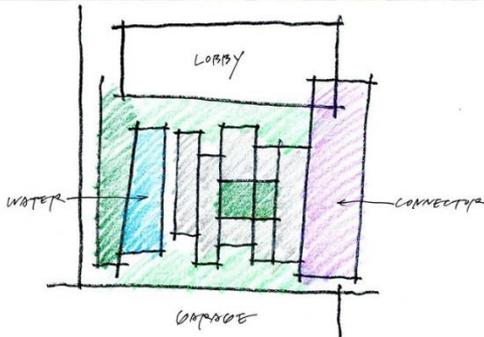
*works by Flora Yeh*



BIOLOGY

COMMUNITY

ARTISTRY



## WESTERN GECO COURTYARD *SYNCOPATED PHRASE*

Designed to enhance the lobby addition, the courtyard provides a place to pause and breathe during the hustle of a fast-paced day. Flora Yeh was the project landscape architect for Clark Condon Associates working closely with the client and the architects at Gensler. Just like an off-beat syncopated phrase in music, the courtyard form fused with plants, stone and water is designed to create a relaxing break from a regular work flow.

The simple rhythmic pattern of pavement woven with shimmering foliage of riverbirch and soft feathery grass leads people to the long pool of water. Perennial colors provide seasonal interest. A reflecting sheet of water rolls over the fountain edge. Movable tables and chairs near the refreshing sound of water encourage people to pause and sit.



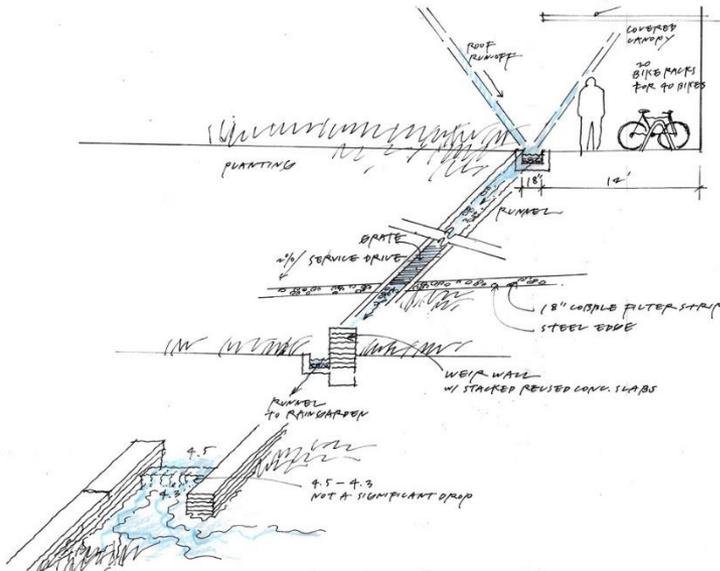
# FEDERAL CENTER SOUTH *RECOVER AND REGENERATE*

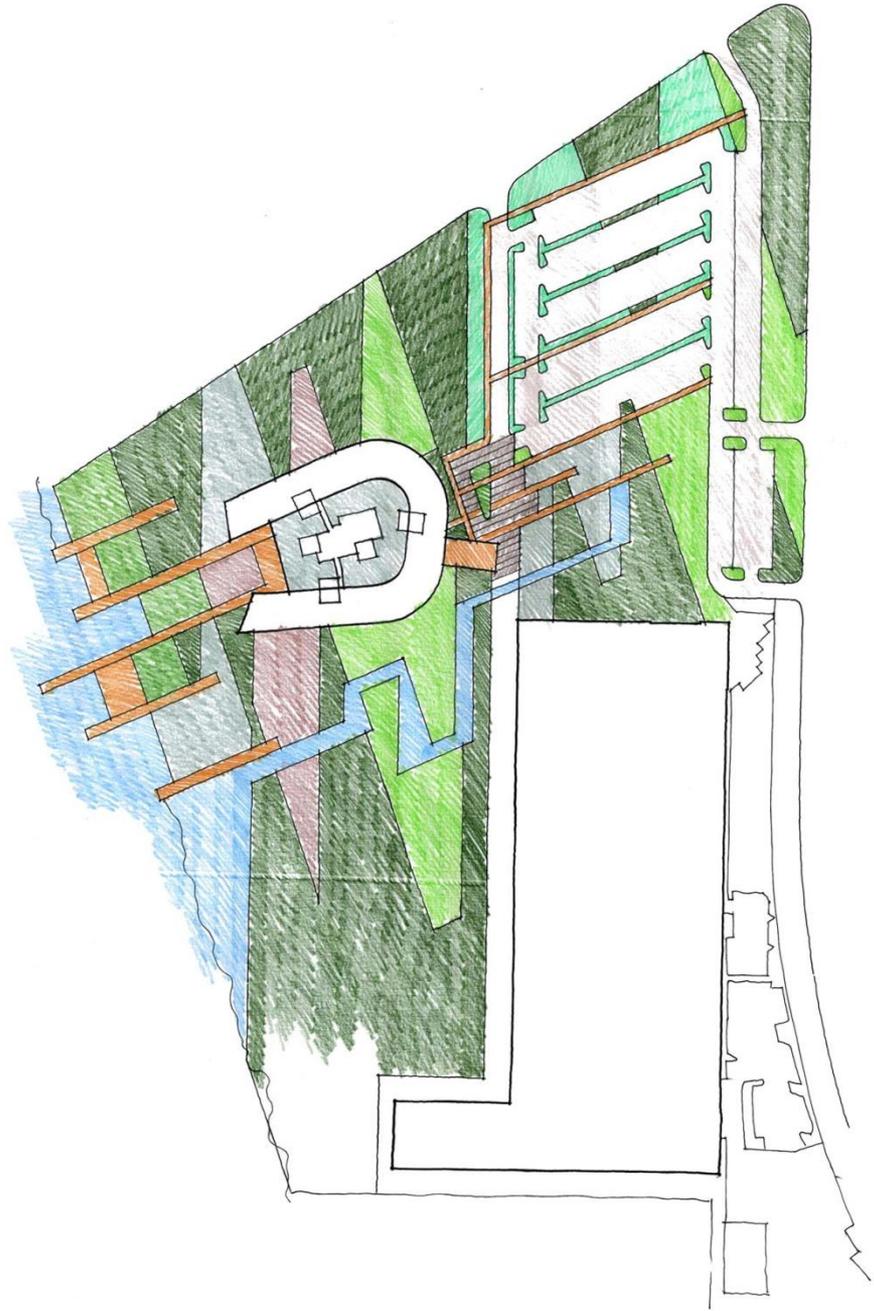
Federal Center South redevelopment transformed a superfund site by Seattle's Duwamish Waterway into a 21st century workplace for the U.S. Army Corps of Engineers Seattle District Headquarter. The highly collaborated design team was led by ZGF Architects. Flora Yeh was the design landscape architect and project manager for Site Workshop on this project.

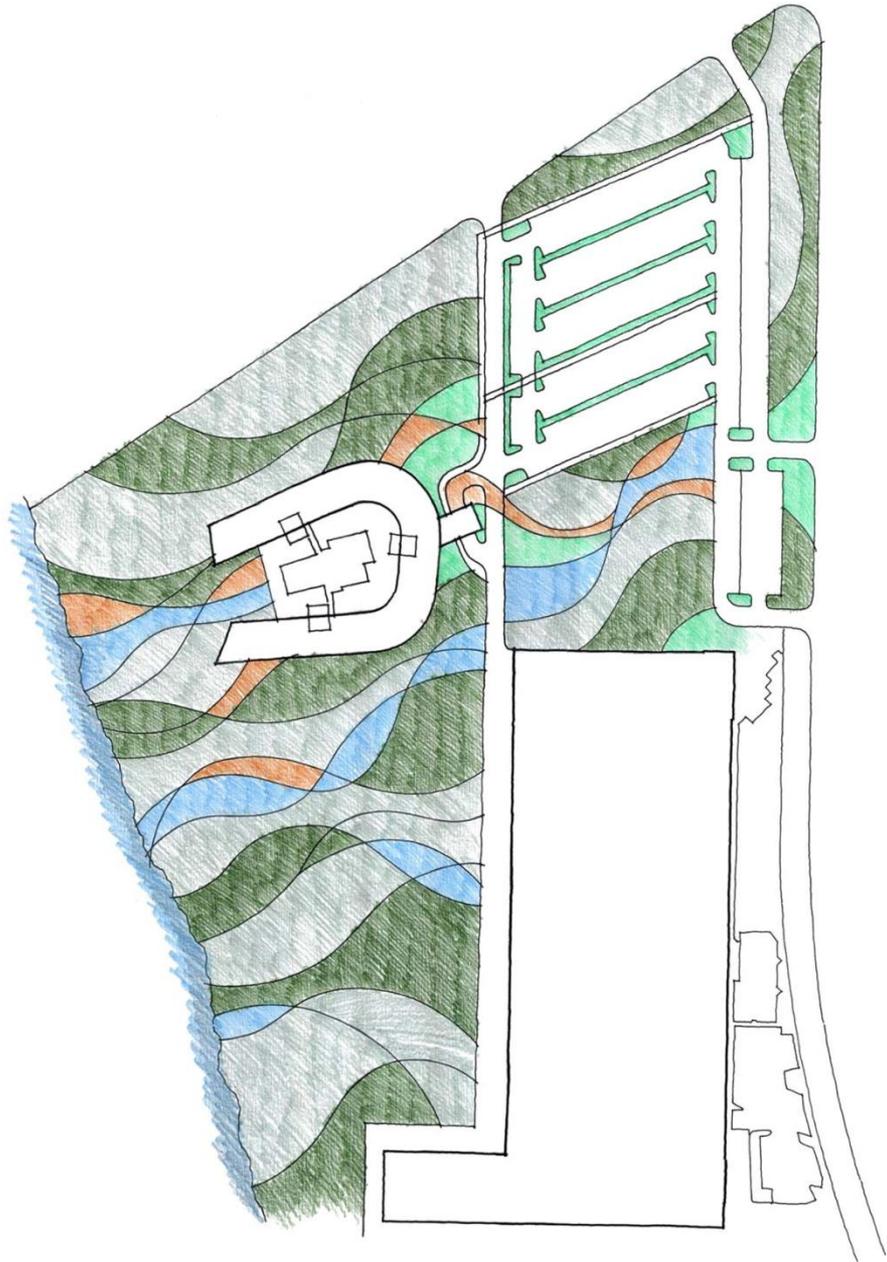
Rain gardens and swales with native emergents are created as part of the site stormwater strategy. A trail system connecting various plazas and terraces

provide spaces for repose and gathering. The 45-meter security zone around the building required by the Federal Government was integrated in the design through low retaining walls, boulder placement and other measures.

The Federal Center South received a LEED Platinum certification from the U.S. Green Buildings Council for its high-performance building and sustainable site development.



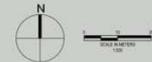






FEDERAL CENTER SOUTH  
BUILDING B12021 REDEVELOPMENT

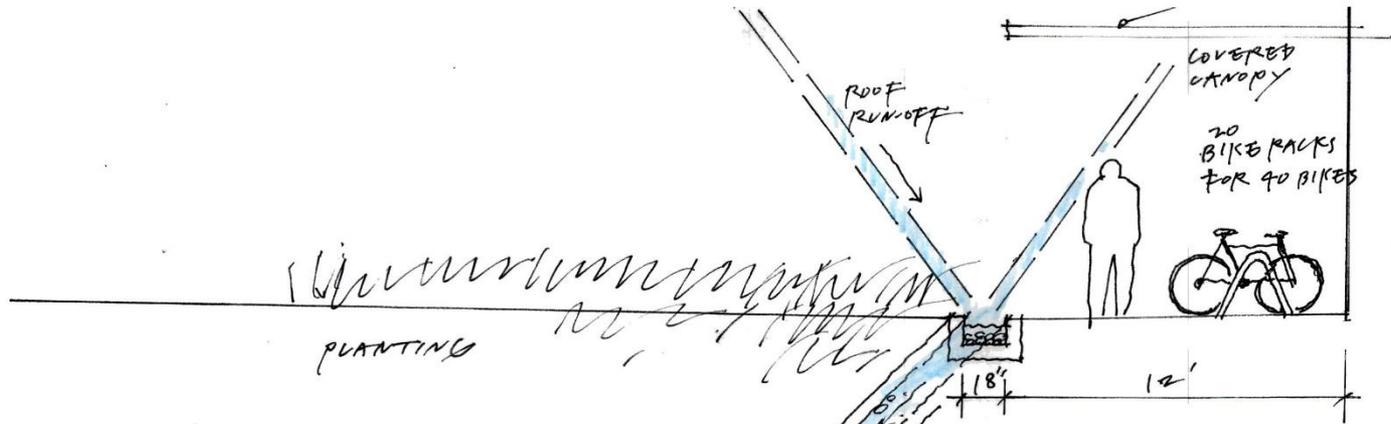
Site Plan  
02.10.2011



SiteWorkshop LLC  
LANDSCAPE ARCHITECTURE



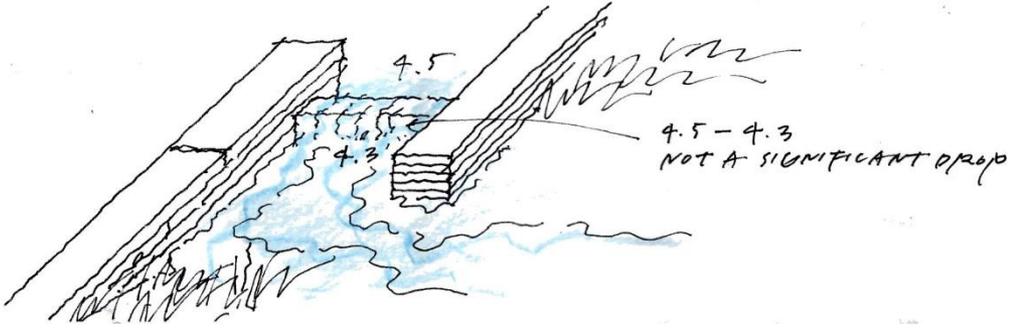
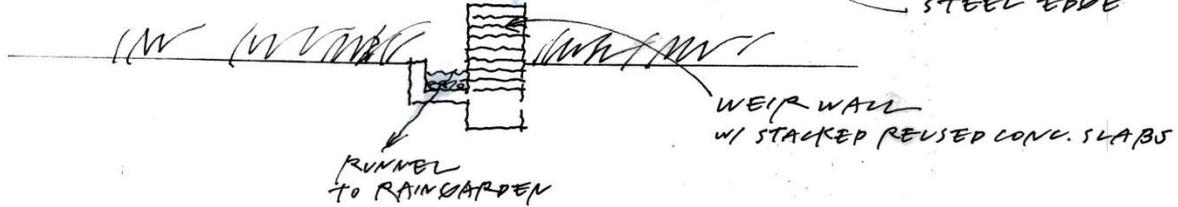
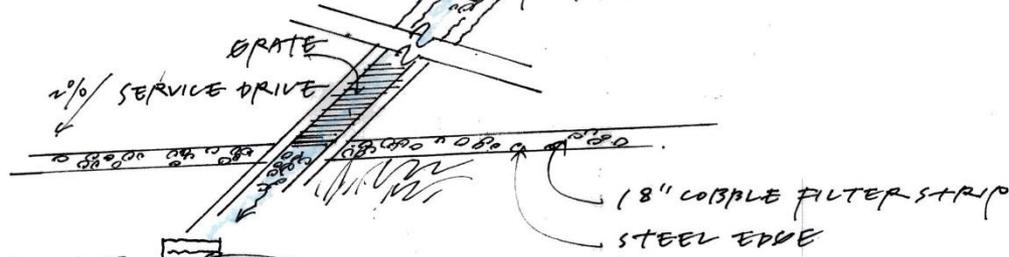




SERVICE  
BLP @.

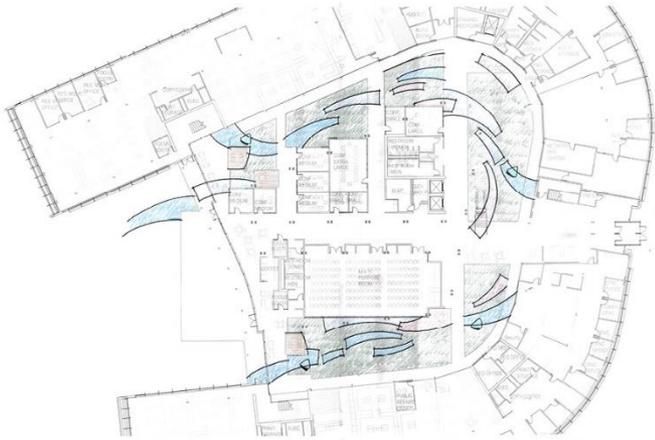
NO GREEN  
SCREEN

1/4" = 1'-0"





## FEDERAL CENTER SOUTH - ATRIUM *RIVER DANCE*



The Federal Center South building is divided into four quadrants, which are named after the four rivers that historically came together to form the Duwamish River. Offices take shape on the outside of the oxbow and surround the atrium. The atrium itself is a central gathering space fostering collaboration and creating a sense of community with extensive daylighting and views.

Flora Yeh with Site Workshop was the design landscape architect for the atrium landscape.

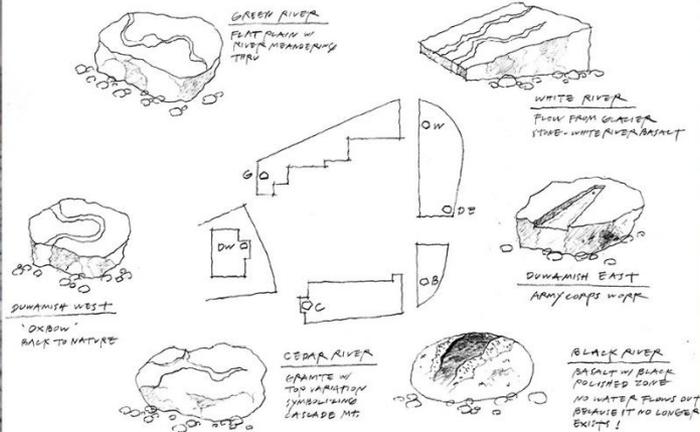
The concept of 'River Dance' is an interface between work of Army Corps and flow of waterway. Hardscape materials such as driftwood, river cobble and slate create surface texture variation and symbolize flow of rivers. Small trees and plants that can tolerate indoor environmental conditions while enhancing the architectural spaces are placed at the atrium. Meeting spaces with stone paving and furnishing are placed among the atrium landscape. Decking of reclaimed wood and stone paths connect the offices and the central commons.





## FEDERAL CENTER SOUTH - ATRIUM *EXPRESSING RAIN*

Flora Yeh conceptualized the "source stones" representing the rivers in the region and Army Corps' works. The rain that falls on the Federal Center South building is collected and stored in a cistern, then reused for irrigation, toilets and cooling tower. The rainwater is also sent to the 'source stones' in the atrium and recirculate. Flora worked with the stone sculptor, Daniel Haney, and coordinated with the architects and MEP engineers to create these spiritually-rewarding focal features in the atrium landscape.





## KIRKE PARK *MAGIC AND MYSTERY*



Located in Seattle's Ballard neighborhood, The development of Kirke Park transformed a defunct site into a vibrant neighborhood park. The 100' x 400' site is situated mid-block and surrounded by single family residences.

Comprehensive community outreach was an important process for this project. Flora Yeh was the lead designer for Site Workshop. Working closely with the community groups, the design team was eager to preserve the "magic and mystery" within the park. Among the guiding principles emerging from the community workshops are:

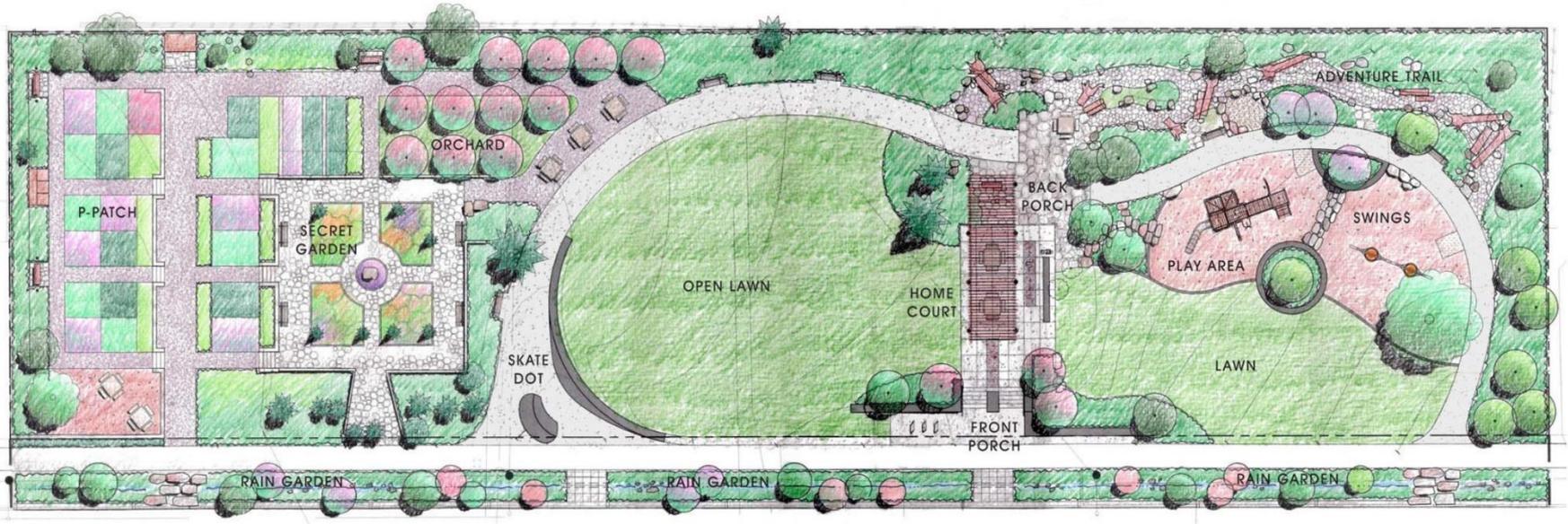
- Maintain and enhance the "spirit of the place".
- Create playful spaces for all ages.
- Integrate sustainability and stewardship into the design.

Kirke Park honors the Norwegian heritage of the neighborhood. Kirke,

"church" in Norwegian, also references the church that once stood at the site. The new park includes several "rooms" that reflect the site's past and the neighborhood's future.

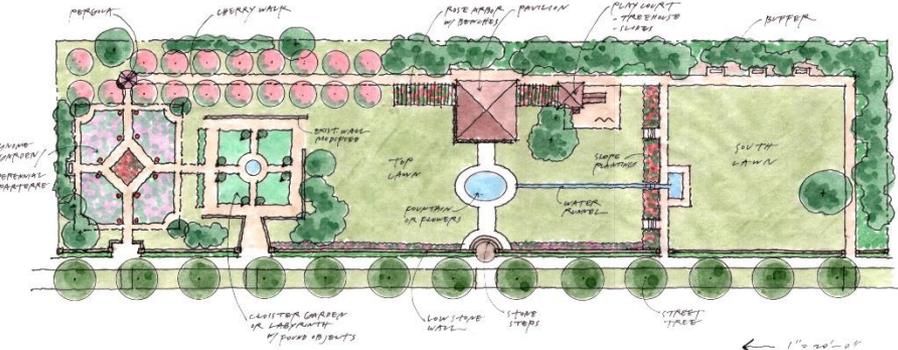
A community garden continues the site's history of producing food while the "secret garden" inside the preserved concrete walls of a chapel provides a contemplative space. A gathering plaza with an arbor structure connected to the open lawn, provides a space for community events and informal play. The active area includes play structures and an "adventure trail" that uses logs and boulders to promote a "nature play" environment.

Kirke Park was awarded with two-star certification by Sustainable Sites Initiative. It also received an Award of Design Excellence from the Seattle Design Commission.









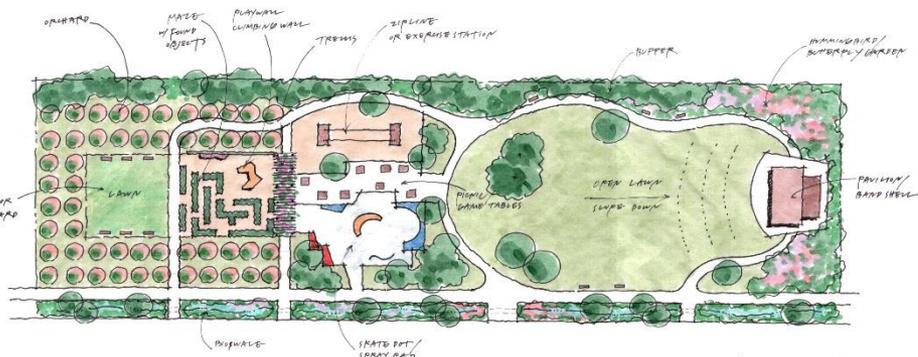
9th AVE. NW PARK 1. "FORMAL GARDENS"

1" = 30'-0"  
 SiteWorkshop  
 Landscape Architecture 10/7/09



9th AVE. NW PARK 2. "URBAN FARM & FOREST"

1" = 30'-0"  
 SiteWorkshop  
 Landscape Architecture 10/7/09



9th AVE. NW PARK 3. "THE COMMON" - PLAY FOR ALL AGES

1" = 30'-0"  
 SiteWorkshop  
 Landscape Architecture 10/7/09







045 046 047 048 049 050 051 052 053 054 055 056 057 058 059 060 061 062 063 064 065 066 067 068 069 070 071 072 073 074 075 076 077 078 079 080 081 082 083 084 085 086 087 088 089 090 091 092 093 094 095 096 097 098 099 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200



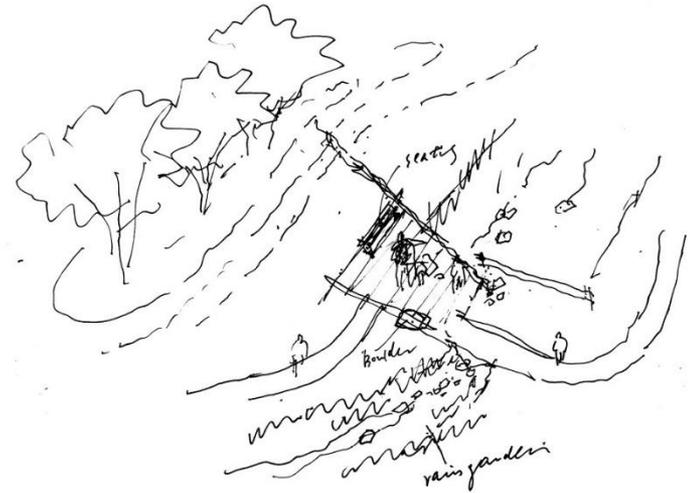
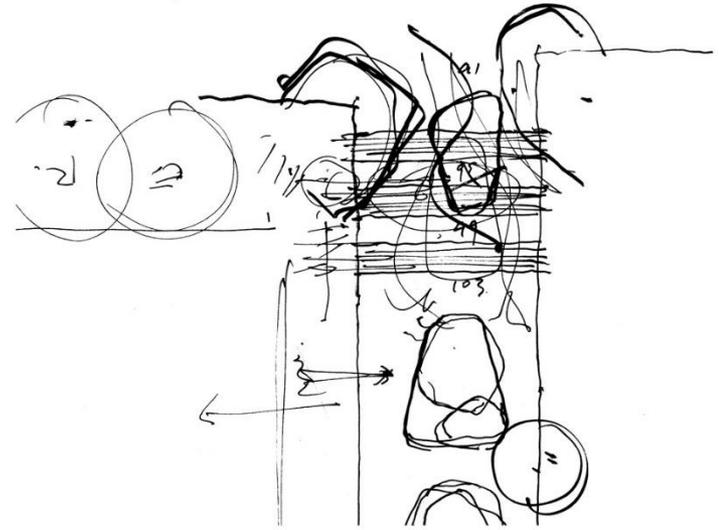
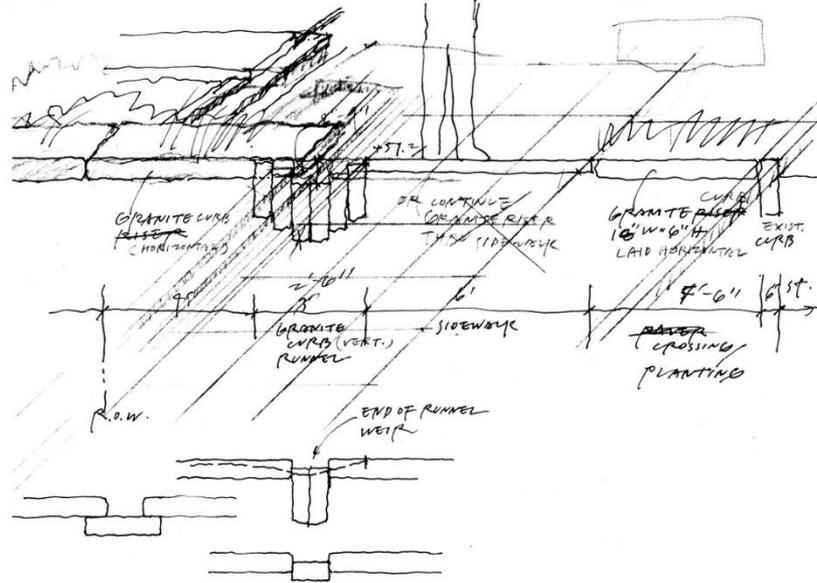
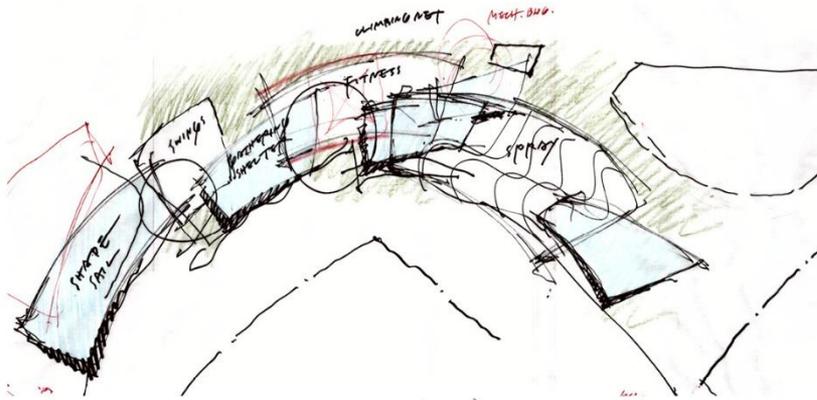




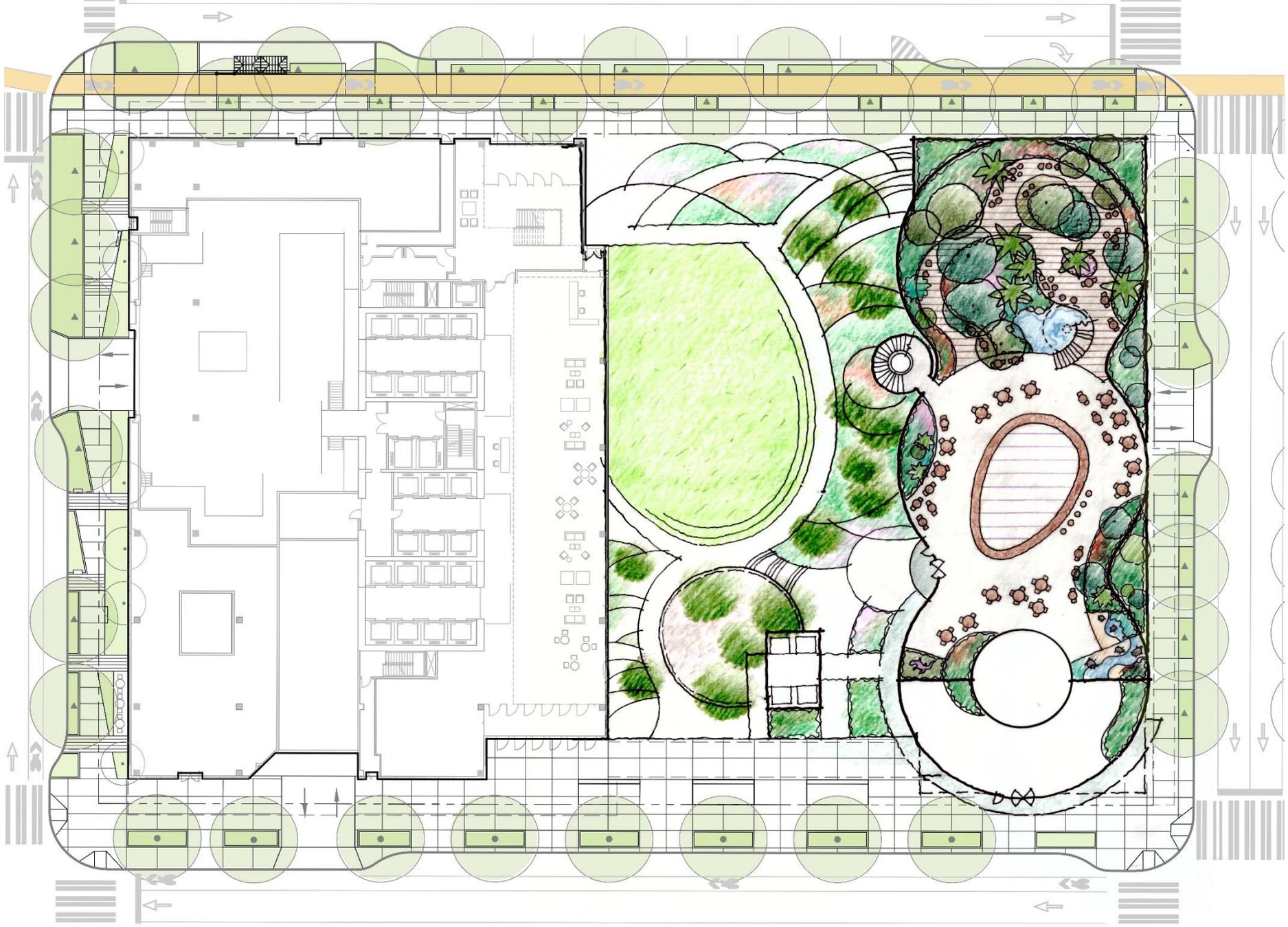


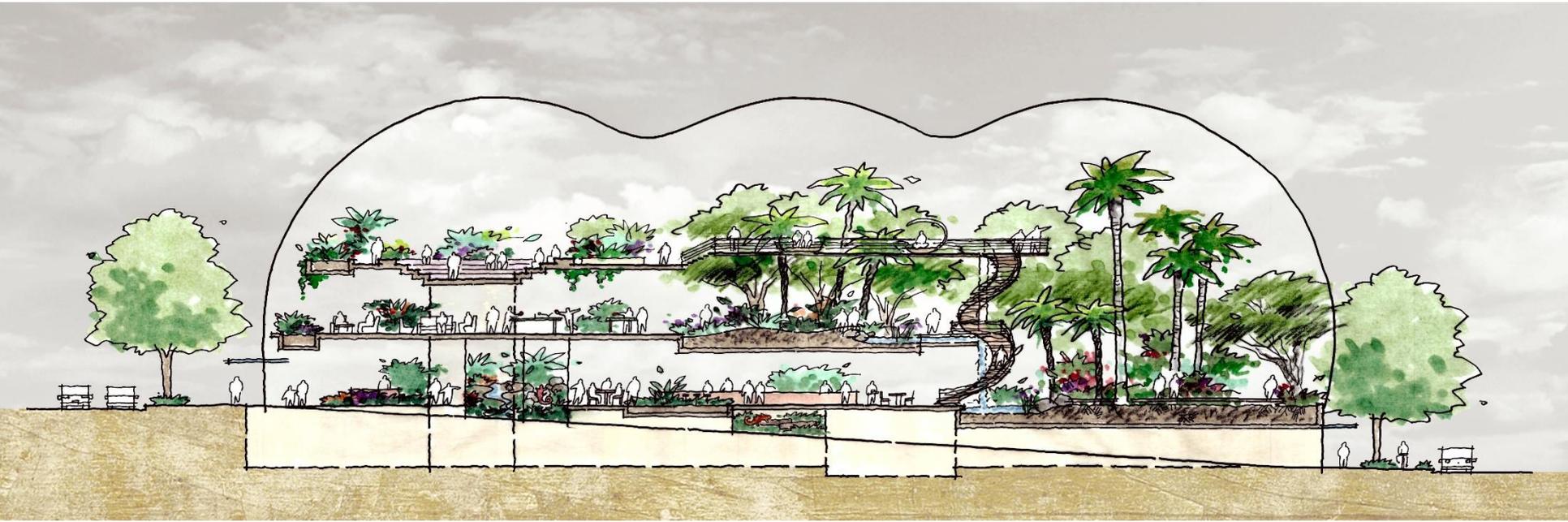


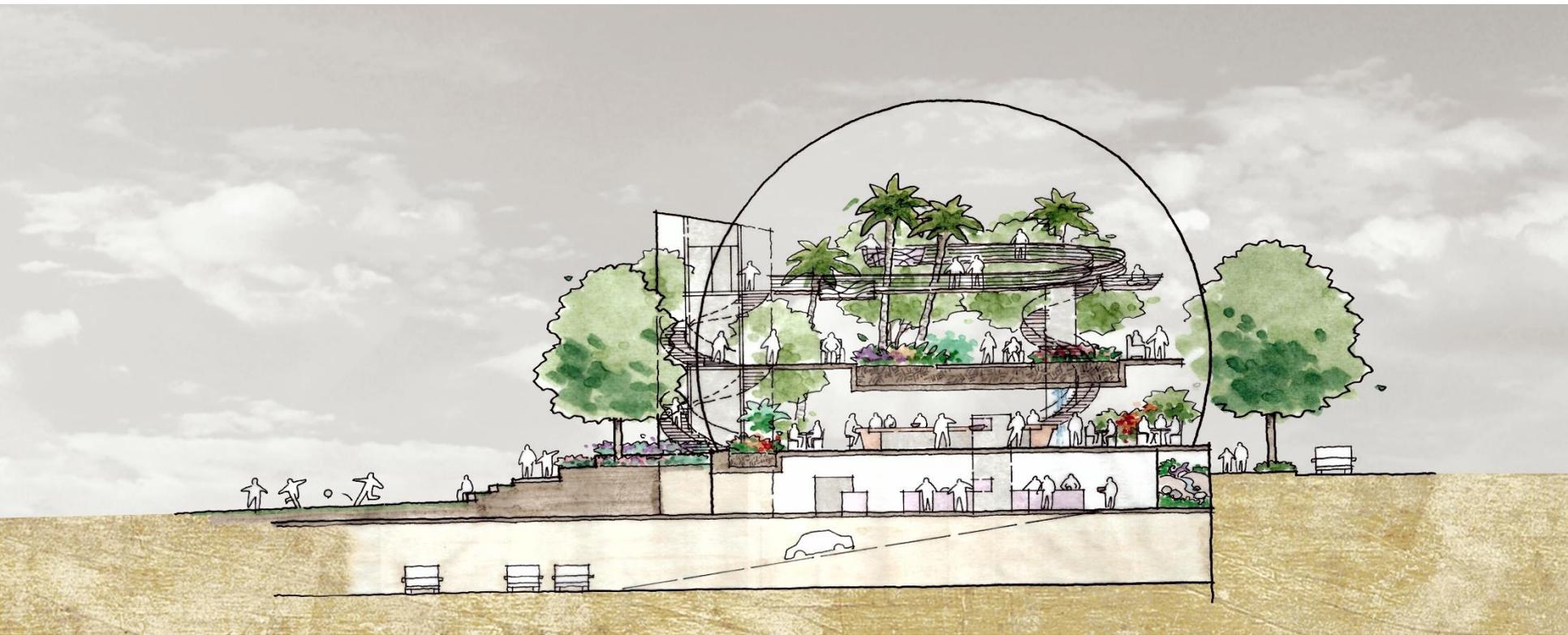
THE BEST WAY TO DESIGN IS TO **DRAW**



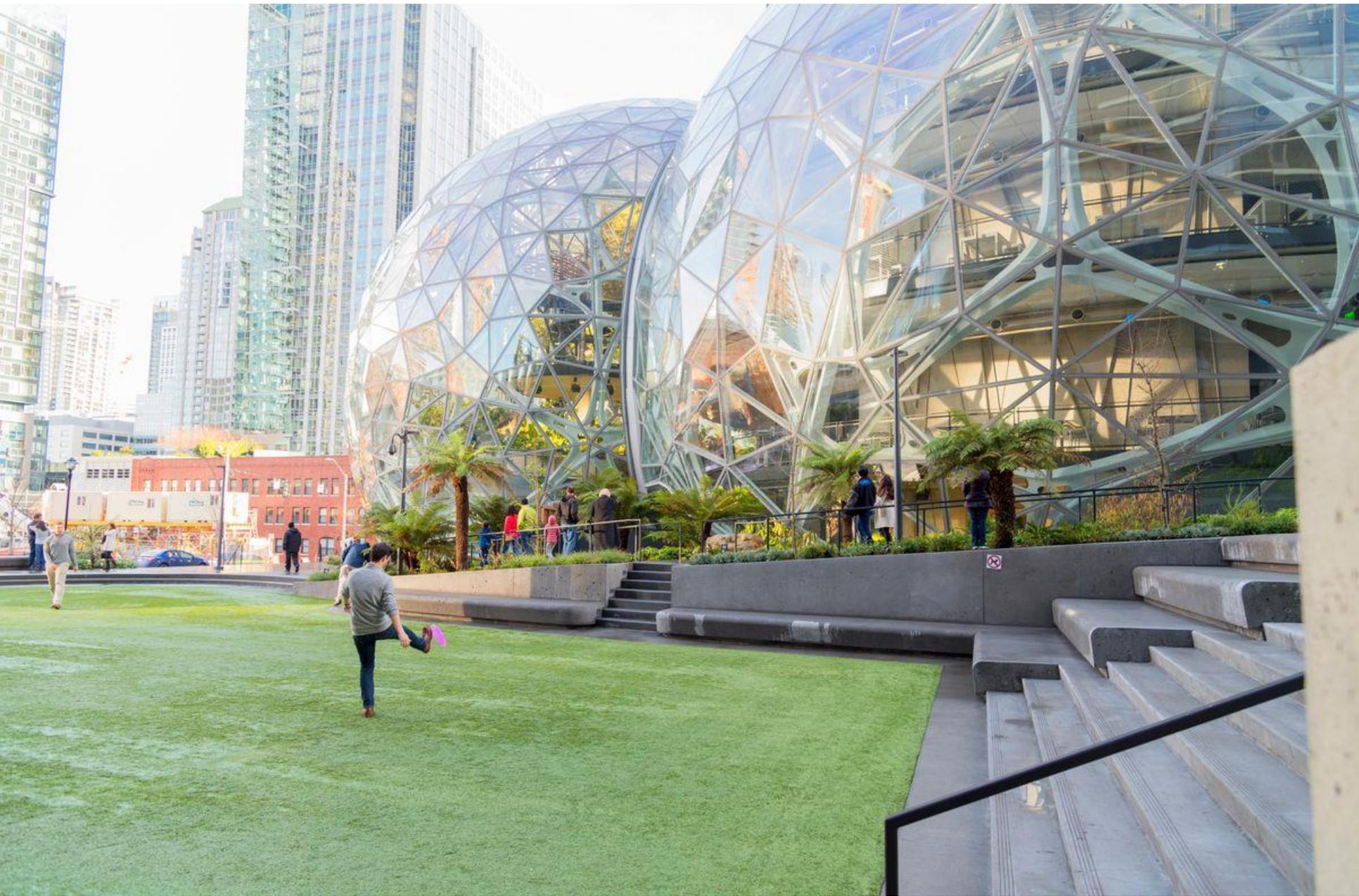












# WESTLAKE & 7TH AVENUE DESIGN PLAN *WEAVING MOVEMENTS*



Westlake and 7th Avenues are located in the Denny Triangle, one of Seattle's oldest neighborhoods near downtown. Westlake Avenue passes through the street grid in an angle as a major thoroughfare. There are triangular islands, angular blocks and segmented crosswalks along the corridor. The unique pattern presents challenges and opportunities. Weaving the movements of multiple travel modes: pedestrian, bicycle, streetcar, bus and vehicle to ensure safety, sense of direction and ease of navigation is a priority of this Design Concept Plan.

Flora Yeh was the project manager and design landscape architect leading the Site Workshop team.

Seattle has made significant effort throughout the city to improve bicycle safety. The proposed creation of a "cycle track" on 7th Avenue is designed to provide a more protected and comfortable space for cyclists than a conventional bike lane. It separates cyclists from both vehicular traffic and pedestrian sidewalks with a lane distinguished by materials and buffered from vehicles with planted areas.

The Westlake & 7th Avenue Design Concept Plan has been reviewed and approved by Seattle Department of Transportation and Department of Planning & Development.



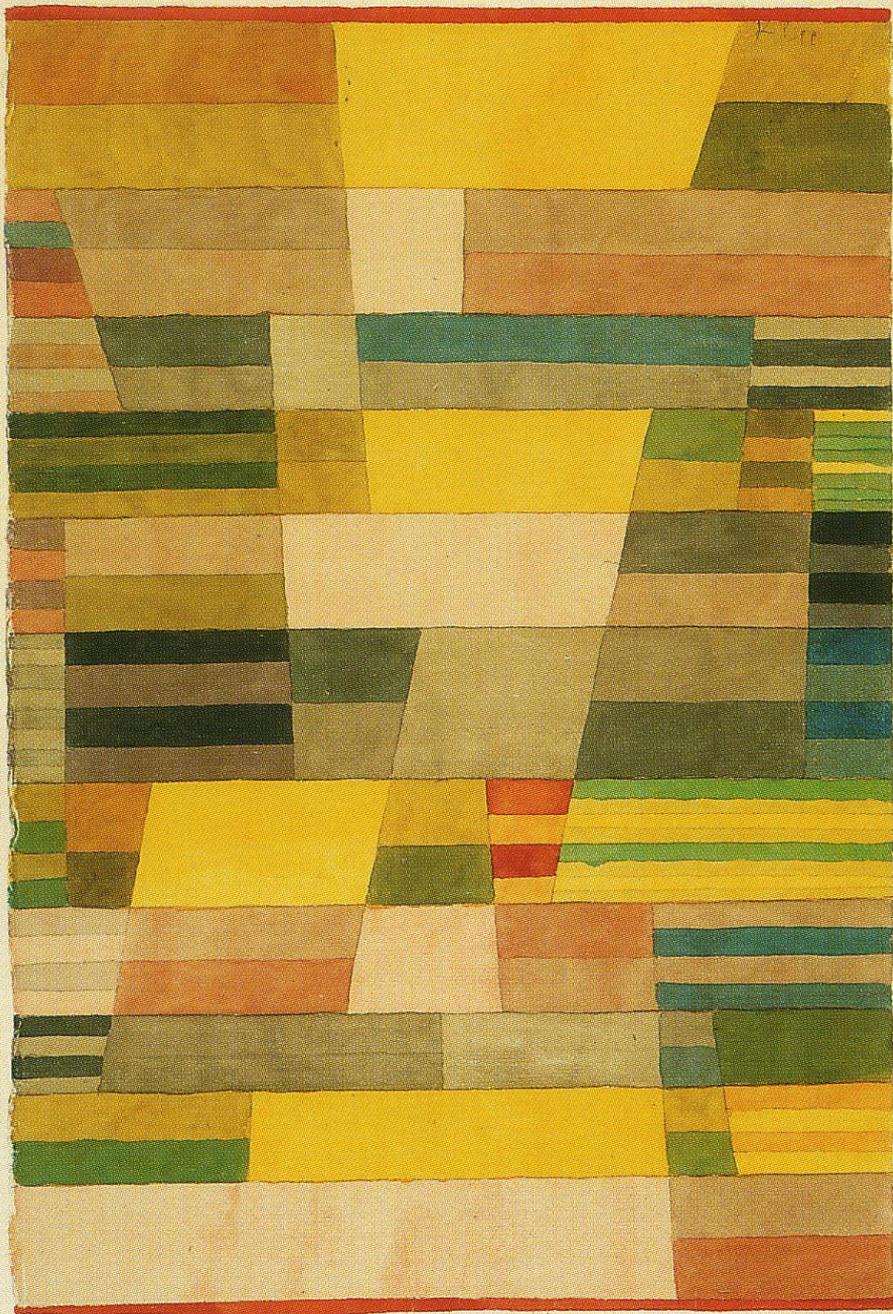
# SEQUENCE

The image displays a handwritten musical score on aged paper, consisting of two systems of staves. The top system features a single melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom system is a figured bass line, represented by a single staff with a series of numbers and symbols (such as 'f', 's', 'b', 'a', 'c') indicating fingerings and intervals. The score is divided into measures by vertical bar lines. At the bottom of the page, there are several handwritten annotations in cursive, including 'Duetto', 'Voces Unice', and 'Voces Quatuor', which likely refer to the vocal parts or instruments involved in the performance. The paper shows signs of age, with some staining and a slightly yellowed tone.

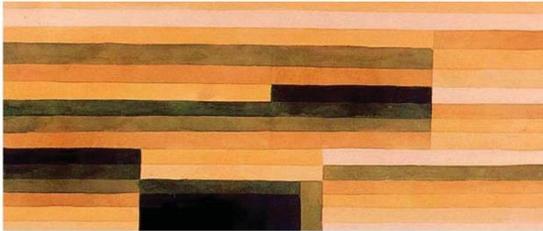
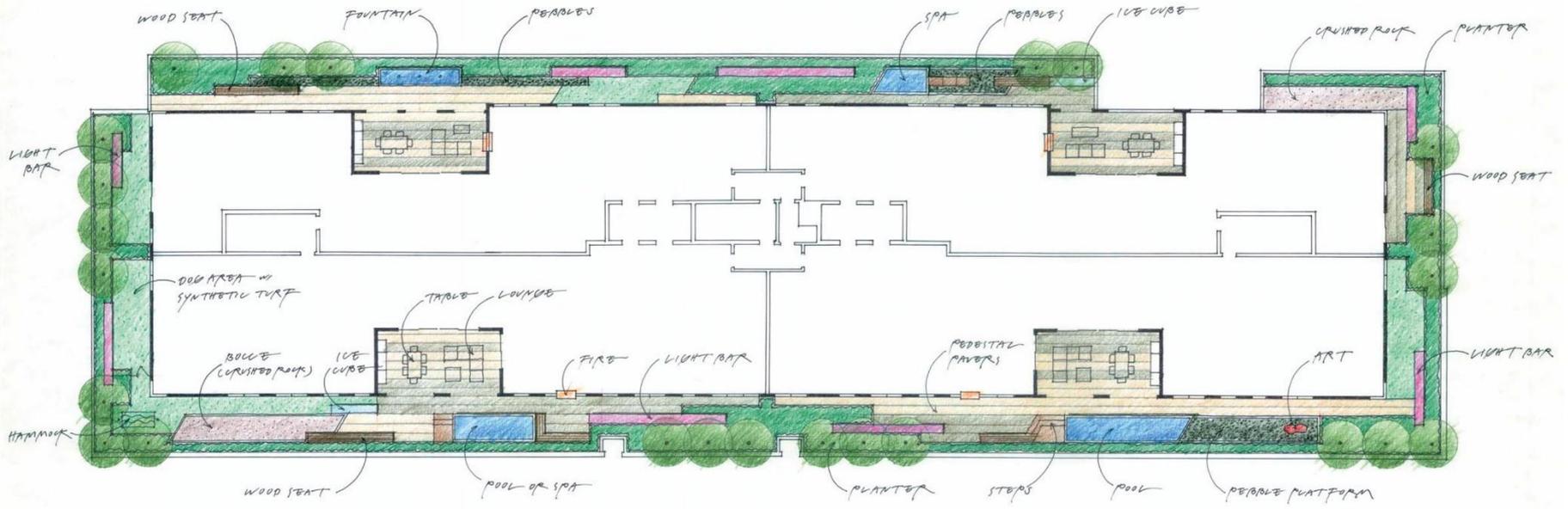




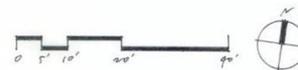








**GIORGETTI - PENTHOUSE TERRACE**



05.16.2016





*Anemantele lessoniana*  
Pheasant's Tail Grass

*Pennisetum alopecuroides* 'Cassian'  
'Cassian' Fountain Grass

*Gleditsia triacanthos* 'Shademaster'  
'Shademaster' Honey Locust

*Trachelospermum*  
*jasminoides*  
Star Jasmine

*Rudbeckia fulgida* 'Goldsturm'  
Goldsturm Black-Eyed Susan

Plant Palette











A

B

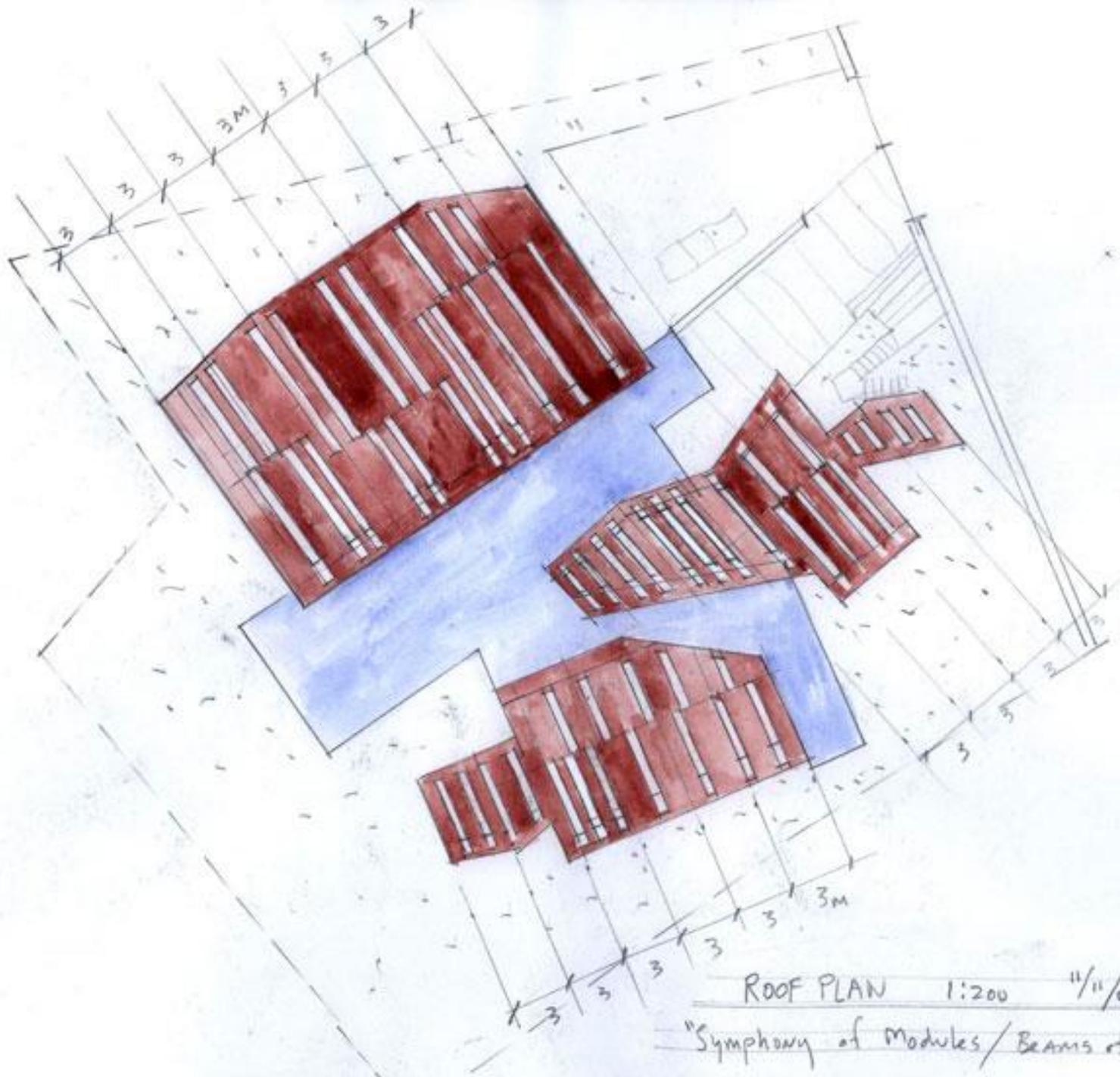
C

A

B

C<sub>x</sub>

Sketch from  
SYMPHONY OF MODULES  
Istvan Anhalt  
26/7/67  
Montreal



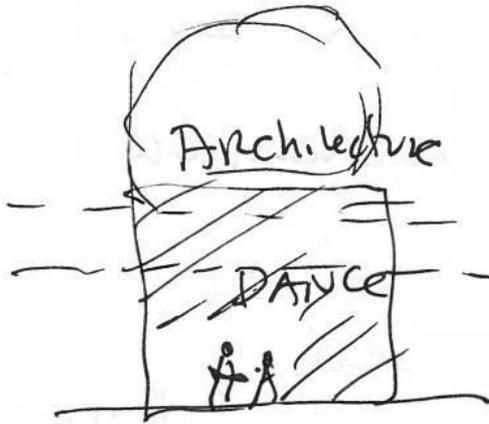
ROOF PLAN 1:200 11/08 SM.

"Symphony of Modules / Beams of Light"

*“ Architecture is moribund. It has to do with people looking at it as computer shapes. One way to think about it more deeply is to think about it as a sequence. ”*

*- Steven Holl*

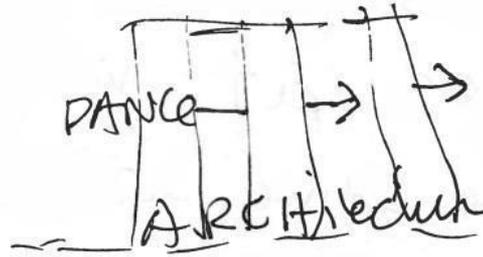




(UNDER)



(IN)



(ON)



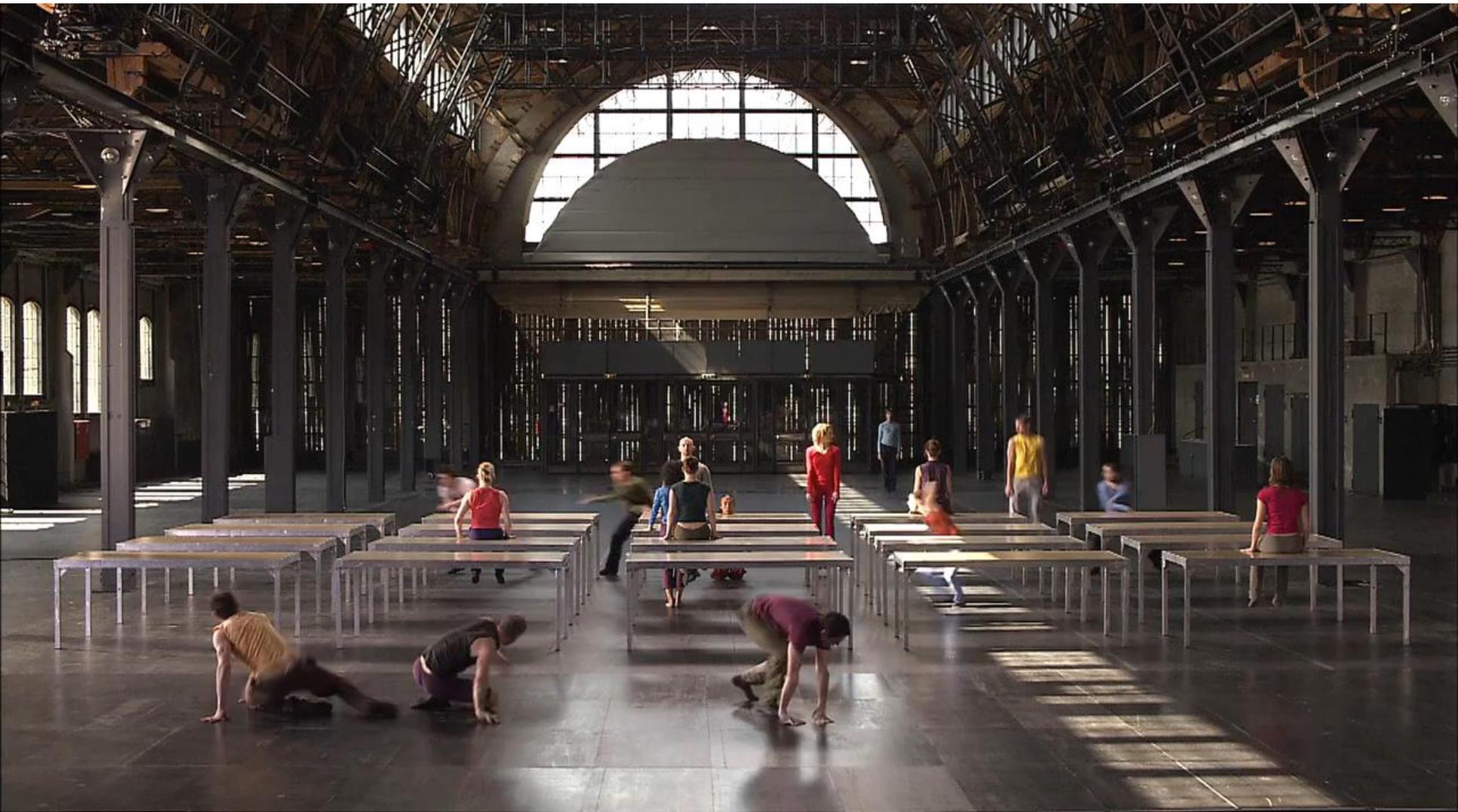
(OVER)



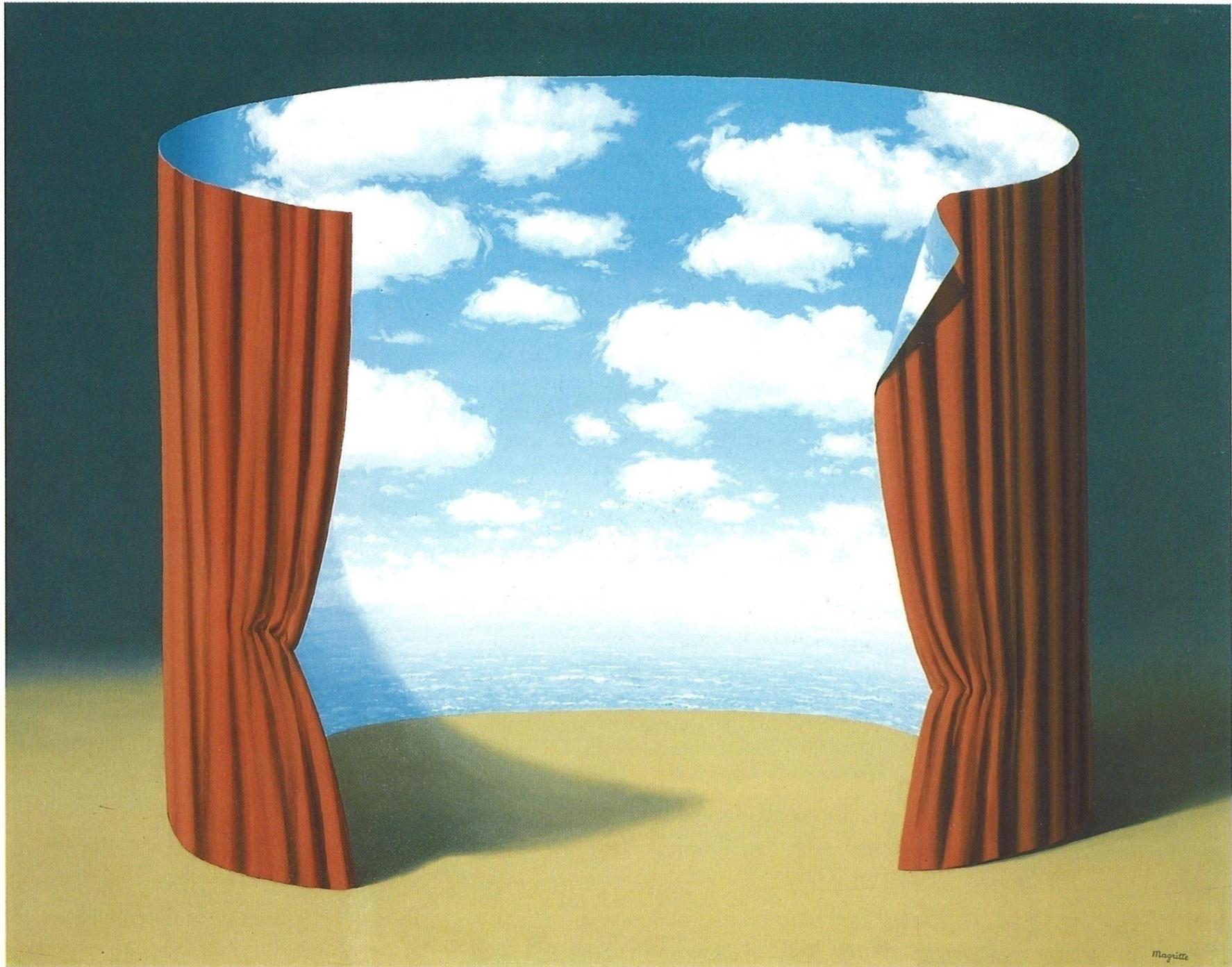












Magritte