

Mercado De La Perseverancia

a reflection on permeability, staging and appropriation

Helen Buchholz

*Methods and Analysis
Constructing the Commons
2016/2017*

Klaske Havik, Jorge Mejia Hernandez, Pierre Jennen



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Bogotá, Colombia



In order to fully understand the complexity and urgencies of the social, economical and political background of the city of Bogotá, the research phase and site visit had been essential. After gaining an understanding about the immense differences in discipline between my western European background and working in Bogotá, it was crucial to undertake a change in the approach to the project and necessary to take a strong position operating as an architect.



view outside Torres del Parque towards central

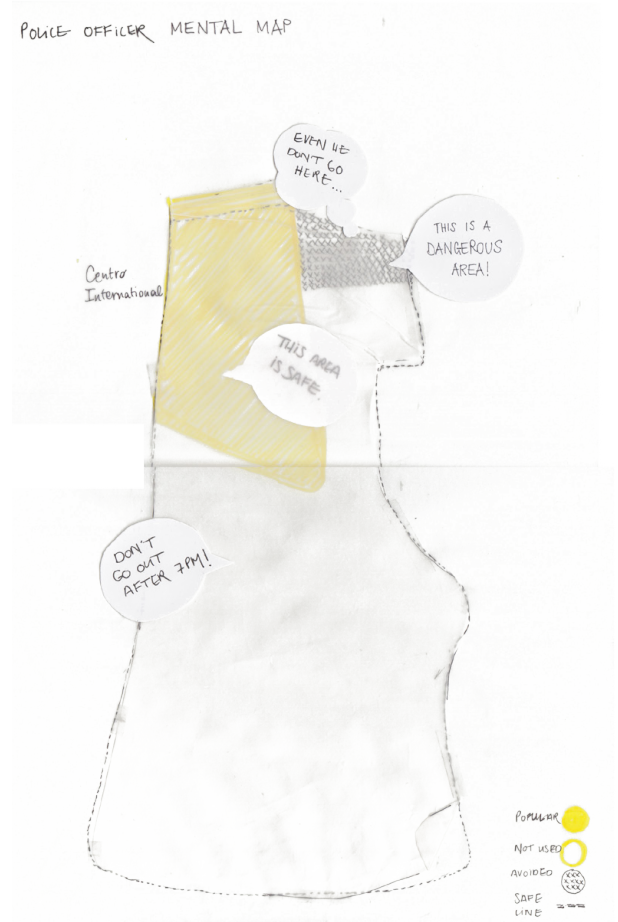
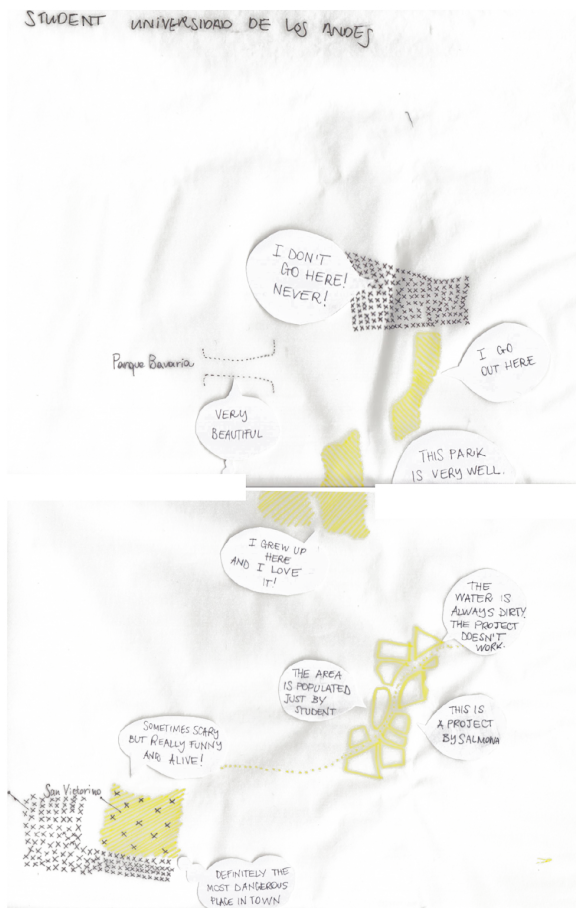


view outside Torres del Parque towards La Perseverancia

field trip

The fieldwork helped gaining a very personal perception of the unknown environment, which I put down in sketches and collages, that reflect on the gained impressions. The focus of the fieldwork already lied on the neighbourhood of La Perseverancia and its adjusting neighbourhoods, based on its huge social and typological differences. After having looked into these aspects as a preparation, I was able to confirm the first impression through the fieldwork. As an addition to the method of a perception through walking and mapping, a conversation with locals had been used and put down into maps as well.

processing information from locals



conversations with locals

Yoia somos Isabella y Helen. Estudiamos arquitectura en la politecnica en "Delft", una ciudad en Holanda. Analizamos la arquitectura de Bogotá y especialmente las plazas públicas. Estamos muy interesadas en su opinión.
 ¿Tiene tiempo para ayudarnos?
 Muchas gracias!

Fabiola Coombu
 311899 3336
 Bogota, Colombia

¿por qué está paseando por aquí?
 En camino... al trabajo
 ... al colegio/ a la universidad
 ... a dónde?

I play tennis with my

¿Qué lugar diría usted es el centro de su vida diaria?
 Av. Dorado

2. ¿Con quién se encuentra ahí?
 whit my Husband

3. ¿Puede marcar su barrio en el barrio por favor?

4. ¿Hay un lugar muy importante para usted en este barrio?
 Yes, the camp of tennis, the camp wall too play tennis.

5. ¿Qué extrañas en su barrio?
 - the people
 - the three
 - all is beautiful
 - the park
 - the people live happy

sexo
 edad
 profesión

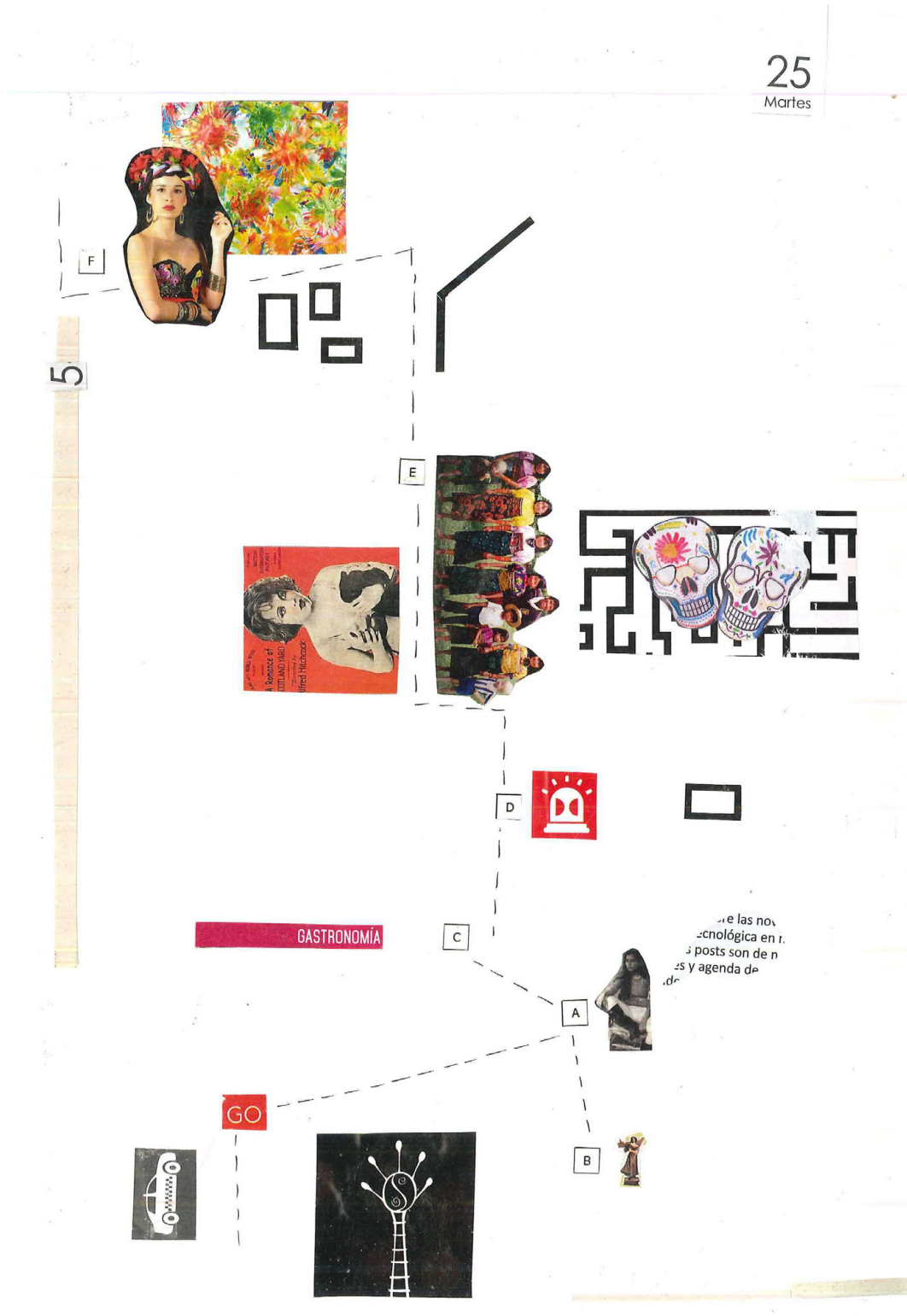
ANTICO → Antigua bella, now after expansion not any more
 Anticop expansion: variables invadiendo
 PAREO no más niños pero trabajo vida nocturna

PLAZA DE TIROS

mapping personal impressions



processing information into collages



approaching La Perseveran-

Andrés Sotelo
 Sara Herrera Fontán
 Paul Walter Moreno León,
 Camilo Guerra Téllez
 Ana María Montenegro
 Ricardo A. Moreno Jaimes,
 Daniela Vargas
 Natalia Buitrago Norato
 Viviana González
 Diana Marcela Buitrón Prado
 Julián Montenegro
 Sebastian
 Natalia Sorzano
 Carolina Montejó
 Carlos Guzmán
 Juan David Laserna Montoya
 Iván Samir Eineser Cadena
 Fernando Domínguez
 Gabriel Zea
 Breyner Huertas Rendón
 Juliet Sarmiento
 Adriana del Pilar García Galán
 Carolina Pinzón
 Felipe

26
 miércoles

1/4



Entrada libre

DOMINGO

Ciclavia / Bike Day
 Horario / Hours: Dom y Fes / Sun and
 Holidays: 7:00 a.m. - 2:00 p.m.

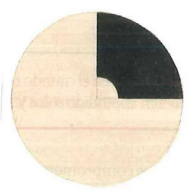
10

90

PRIVATE

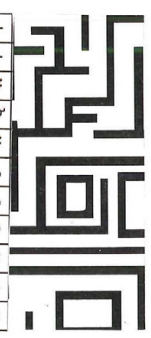
Public

78



22

X	F	G	N	D	N	B	S	P	S	I
G	S	A	A	I	O	Z	I	E	T	Z
U	K	N	M	P	E	K	S	N	O	S
W	L	T	N	S	M	A	F	C	R	P
O	U	O	O	C	V	S	O	T	M	R
H	H	R	R	F	H	S	R	R	E	O
A	Q	C	I	A	R	V	J	N	H	
X	V	H	U	J	J	W	Q	W	T	T



2/3

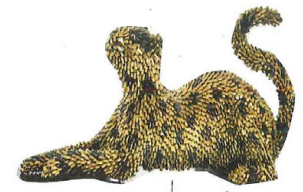
1/3



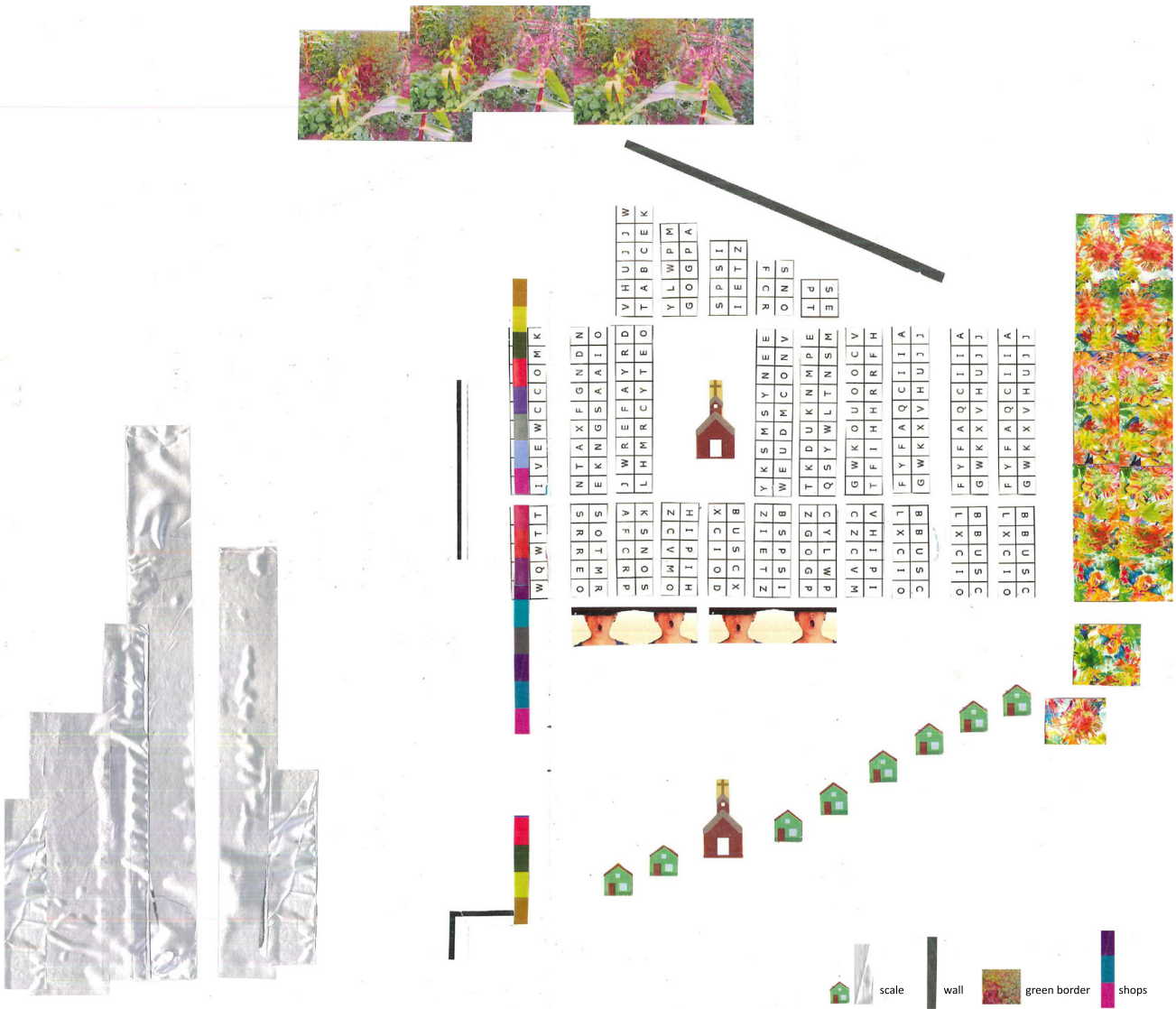
"PUBLIC BUILDINGS AND PUBLIC SPACE HAVE A HUGE
 IMPORTANCE FOR A CITY LIKE BOGOTÁ WITH
 HUGE INEQUALITY PROBLEMS."



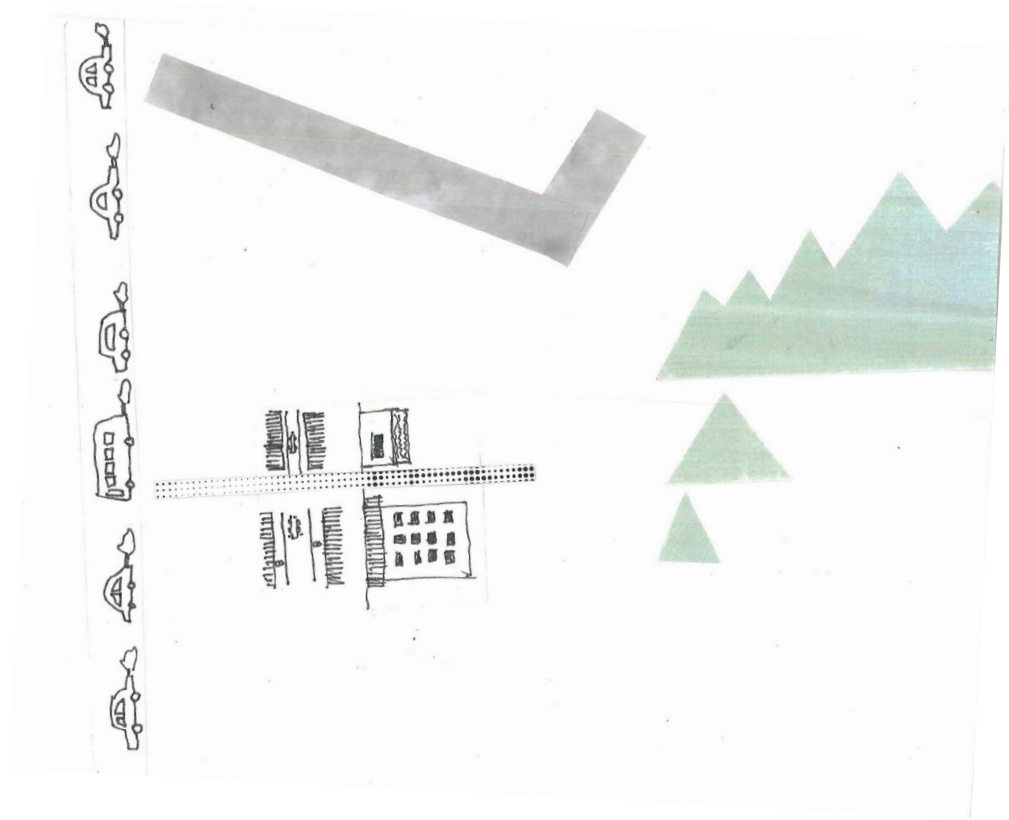
+ 200 000



mapping information



perception of bor-

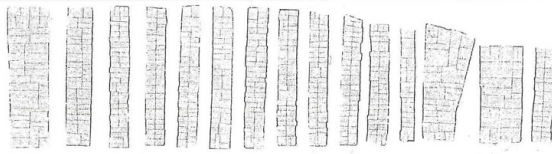


physical and perceived bor-

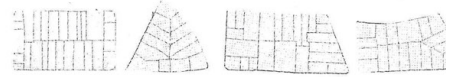
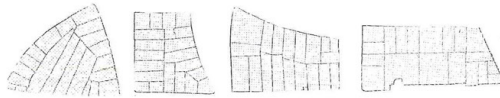
the district

the infill

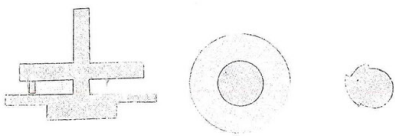
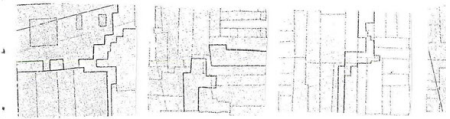
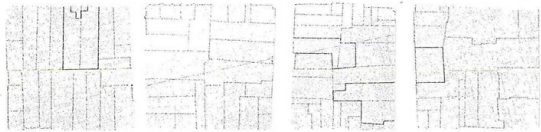
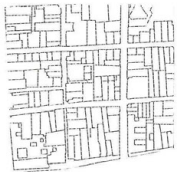
La Perseverancia



La Macare-



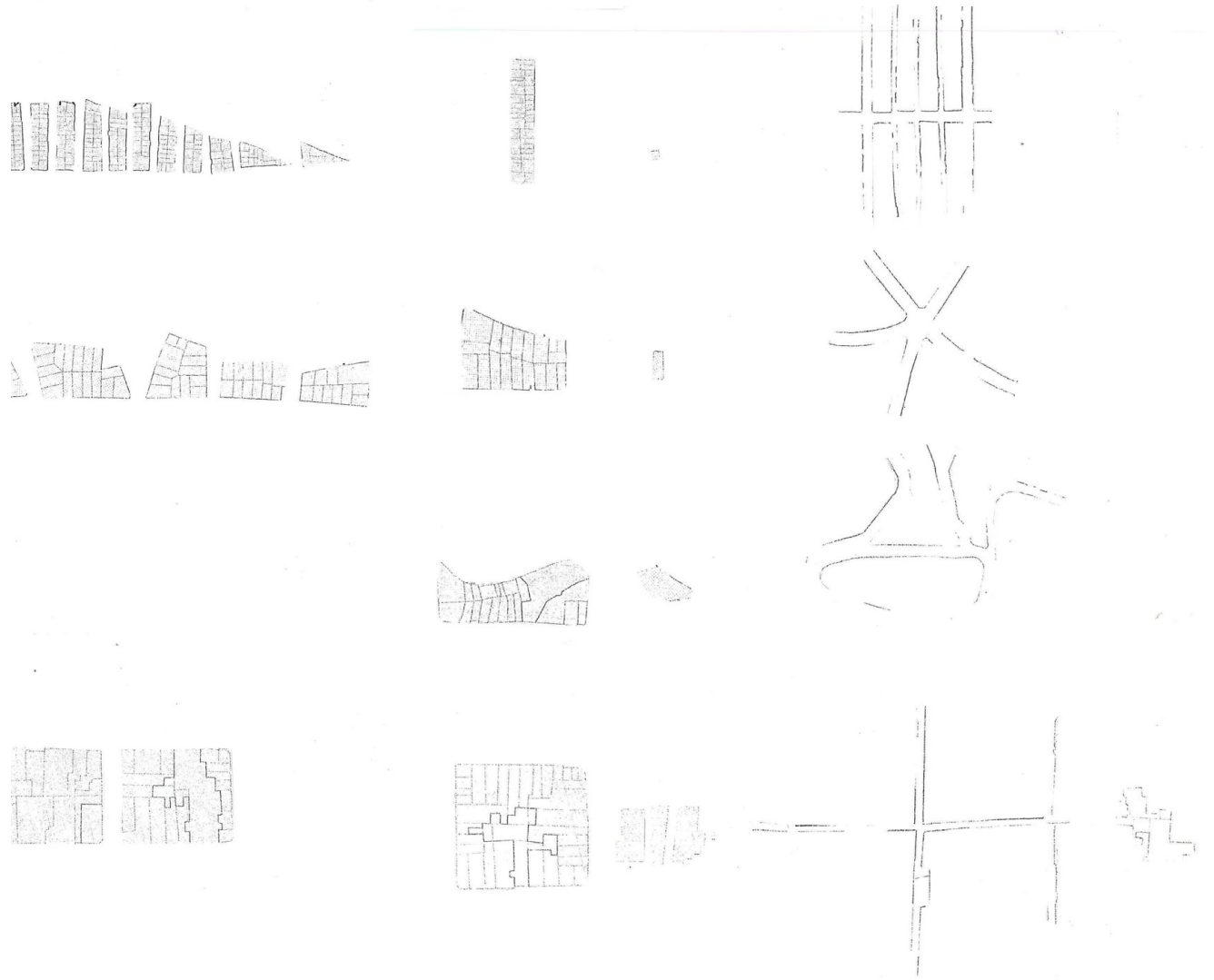
La Calendaria



the block

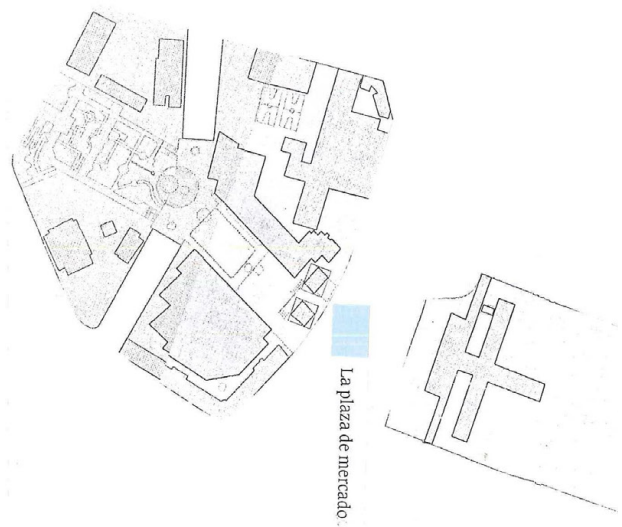
the plot

the street

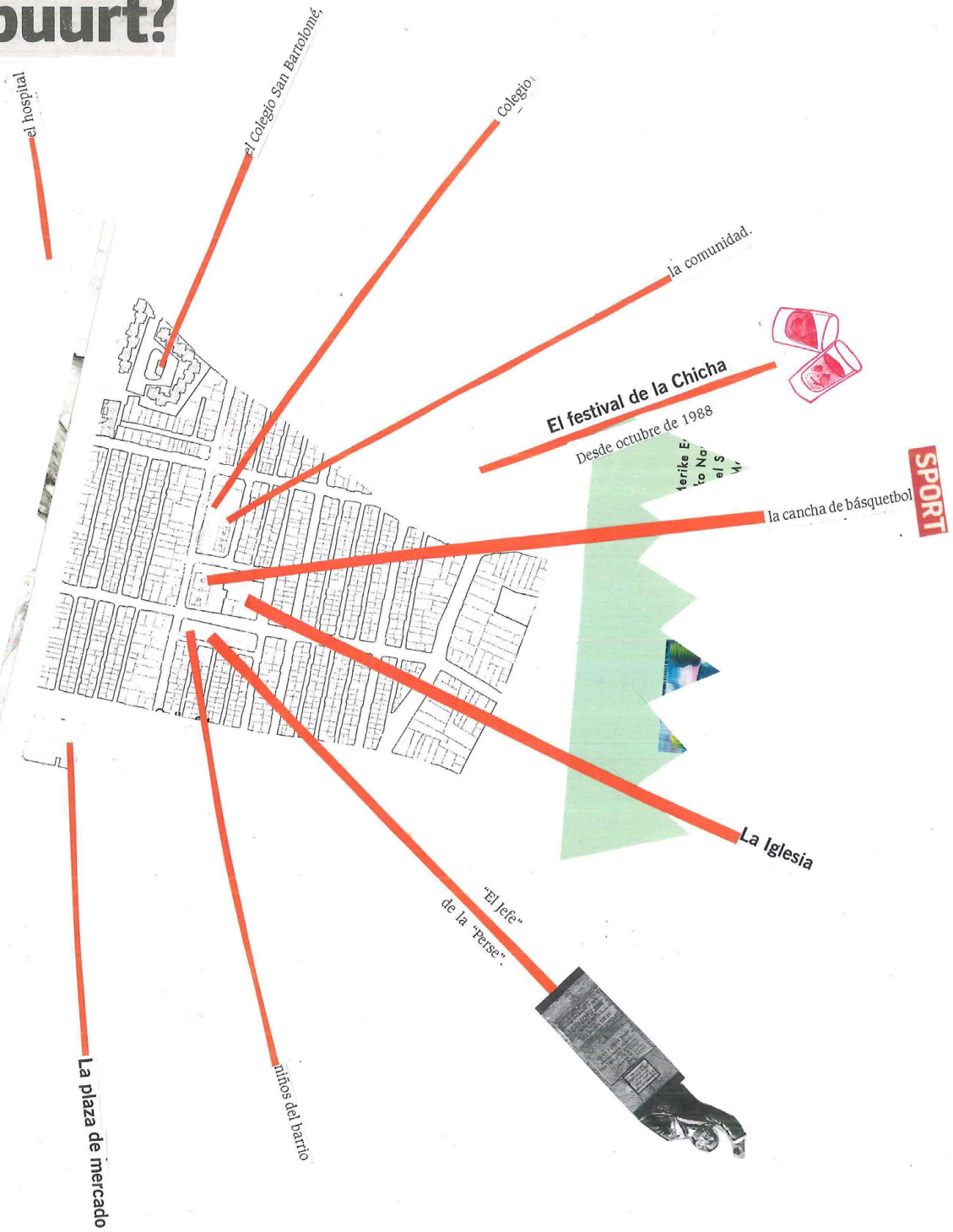


Wat gebeurt er

During the fieldtrip, the focus on the neighbourhood of La Perseverancia became stronger. Here, information is illustrated that helped gaining a deeper understanding of the neighbourhood's layout and everyday life.



in de buurt?



Intervening in the neighbourhood of La Perseverancia, I am dealing with a neighbourhood with a very strong identity in terms of political orientation and history as the first working-class area in Bogotá and their strong bonds among each other through shared poverty and their outsider condition.

BOGOTÁ

1810 20.000 habitantes

1899 la Guerra de los Mil Días.



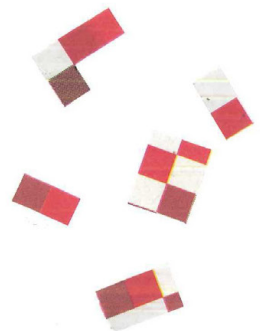
BOGOTÁ COLOMBIA

1910 100.000 habitantes

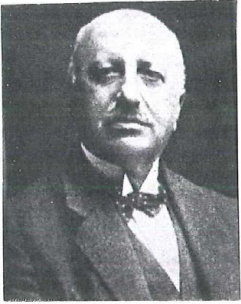
1905 la energía eléctrica,

motor de la industrialización

las fábricas de cerveza Germania y Bavaria



Leo Koop



1889

la Cervecería Bavaria

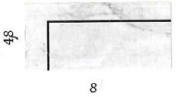
19²⁰

BARRIO OBRERO Las construcciones

participaron en la construcción

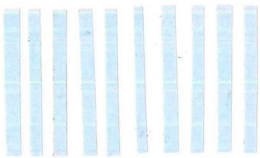
El adobe fue la materia prima

El trazado urbano

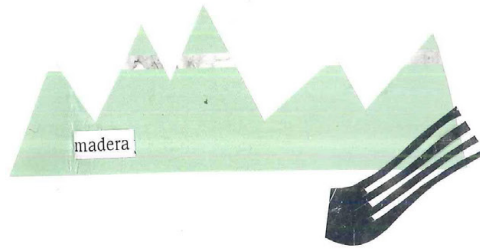


48

8



La Perseverancia



río Arzobispo



la fábrica de ladrillos
El Buitrón



El cinturón rojo

Para los años 30



Para el barrio obrero de La Perseverancia el asesinato de Gaitrán les robó su luz políti-

El 9 de abril de 1948

Al conocerse la noticia de su muerte, el barrio se tomó la Estación de Policía más cercana, expropió armas y protagonizó parte de los sucesos del Bogotazo.



impressions street vending Bogotá









*impressions private and public life Bo-
gotá*





Research

1 Inside la Perseverancia

history and identity

rigidity

density

access resources and public space

2 La Perseverancia and its surrounding

scale

income

typology

density

borders

3 The existing marketplace

4 Site analysis

5 References

6 Ambitions

Inside La Perseverancia

After the fieldtrip, it became clear that the focus of my project would lie on La Perseverancia, a former working-class neighbourhood dating from the 1920s. After having understood its appearance as a city within a city, as an island within its surroundings that is defined by spatial and social-economic inequalities, I started narrowing down those to four main characteristics.

These are its architectural typology, its extreme density, its low number of estrato (it is officially part of estrato 1, neighbouring areas are estrato 4-6), which expresses itself in poor building quality, extremely low income of its inhabitants/unemployment and a high rate of criminality. The last characteristic is its small building scale compared to central Bogotá and the bordering mountains.

In addition to it, the area is surrounded by both physical and perceived borders that appear in different forms.

The area functions as a self-sustaining organism, with services to be found within it, such as a school, a church,

shops, sport facilities and a children's playground and a local marketplace.

As a conclusion, these conditions lead to a closed system, to an environment of spatial segregation and social stigmatization and a poor self-esteem of the area's residents. We can see a lack of common, public, open space, where people can meet as equals and where a variety of social groups express their voices. Any form of interaction is hindered and thus the present conditions are further strengthened.

At the same time, within the area, its

extremely density leaves its inhabitants with no public space for their own social interaction except for the street. No variety of public space and no conditions for the inhabitants to organise assemblies,

celebrations or other important communal activities are to be found. The only identified existing space that holds a strong potential to fulfil the needed communal space and space for interaction with surroundings is the local

location

The neighbourhood sits in the north of central Bogotá, in between the mountains and the centro internacional. It is connected to the centre through Carrera 5, which runs alongside the neighbourhood's West side. Looking at the site plan, the neighbourhood clearly stands out due to its compact and structured form.





history and identity

perseverance

noun

persistence in doing something despite difficulty or delay in achievement

From the beginning it has been crucial to understand that I have been dealing with a neighbourhood with a very strong identity: its political orientation and history as the first working-class area in Bogotá, its identification with J.E. Gaitán, the self-construction of their homes, and their strong bonds among each other through shared poverty and their outsider condition were central aspects to consider when intervening in the existing spatial and social structures.



1810 20.000 habitantes

1899 la Guerra de los Mil Días.

1910 100.000 habitantes

ving success

1889

la Cervecería Bavaria

1920

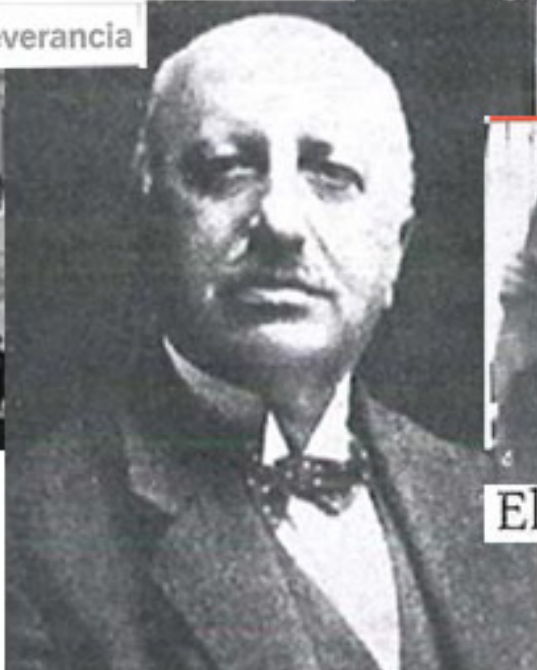
BARRIO OBRERO

La Perseverancia



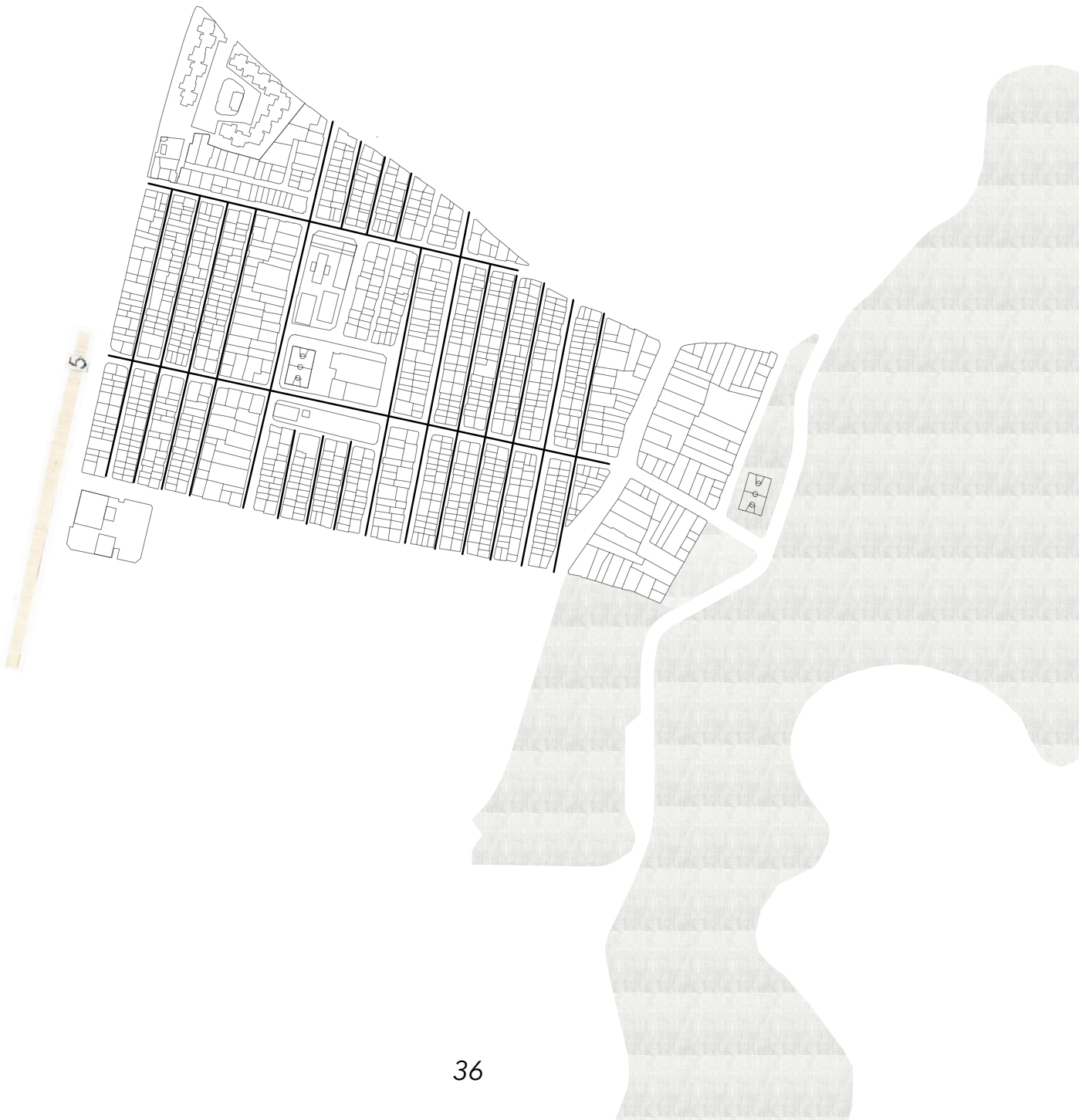
El cinturón rojo

Para los años 30



El 9 de abril de 1948

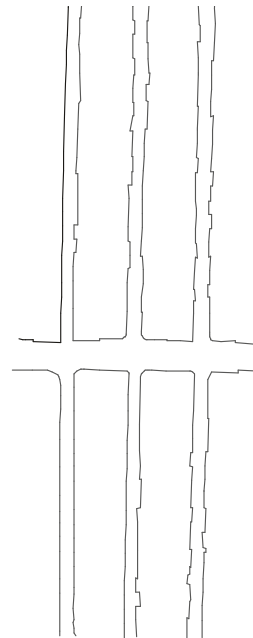
rigidity



single focus point



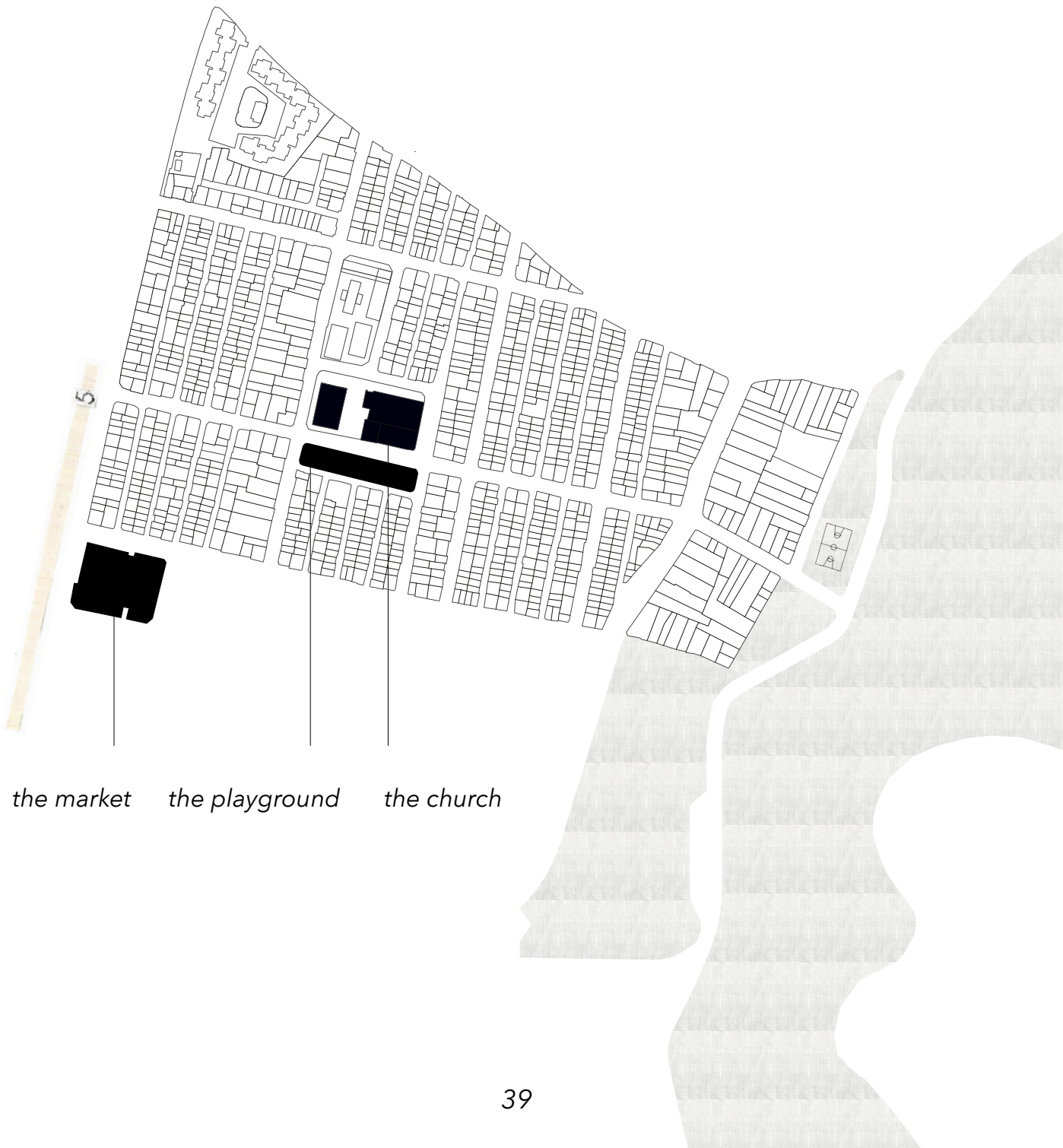
density



*housing block
of 90x40 m with
average 40 units*

*standard footprint
of dwelling with
4x12 m*

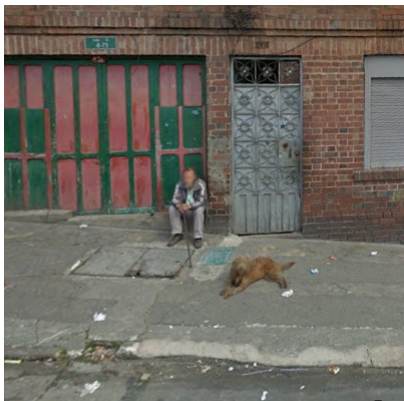
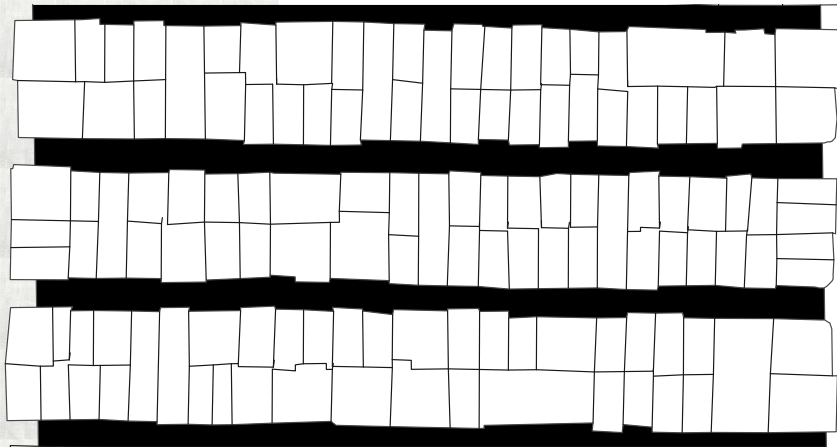
shortage of public space



shortage of public space

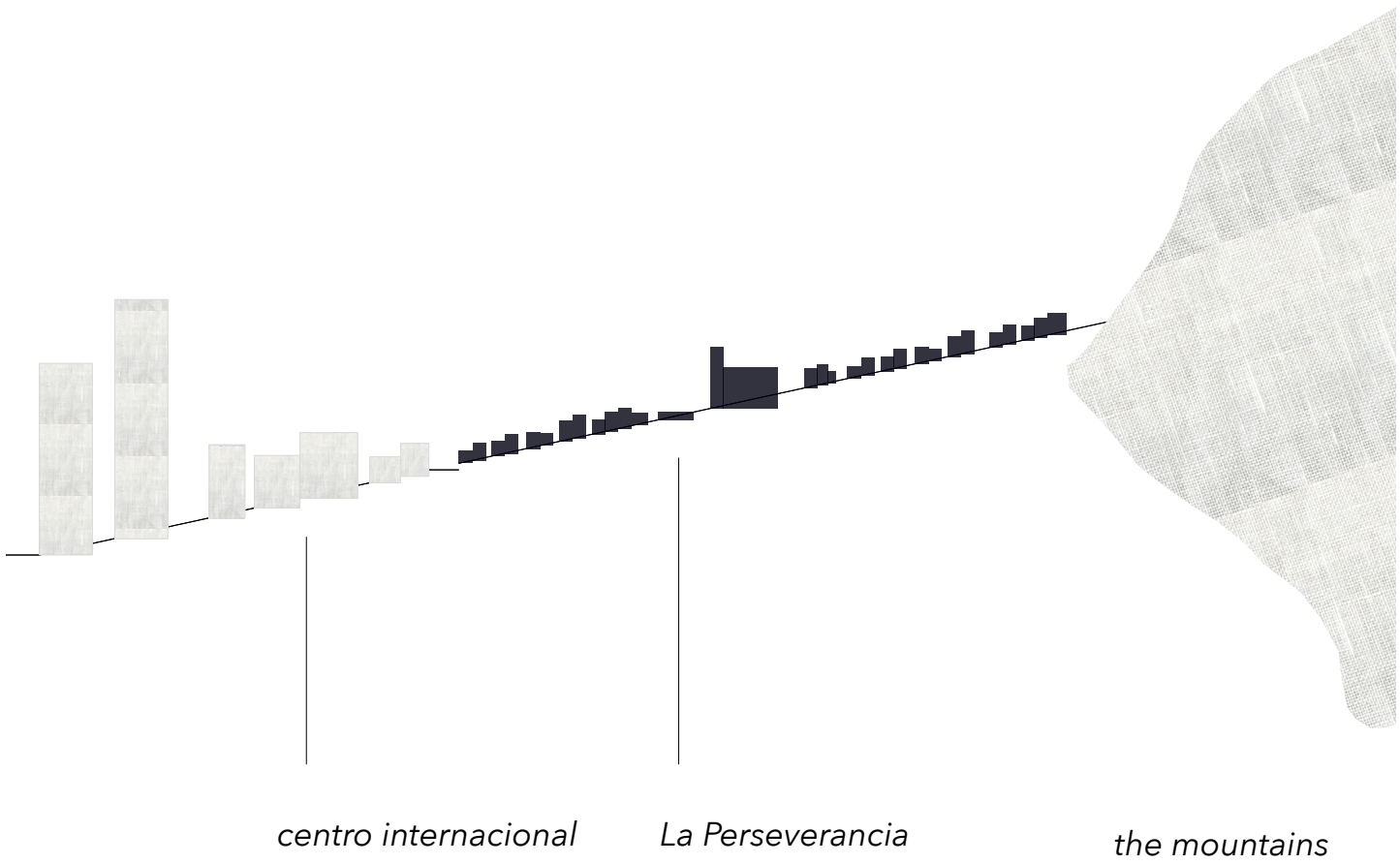


street as compensator

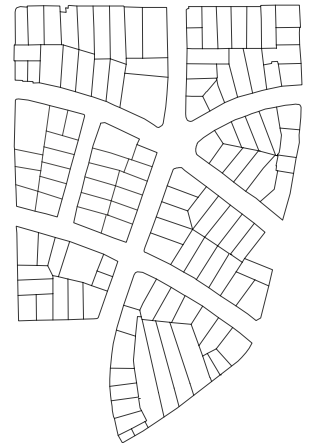
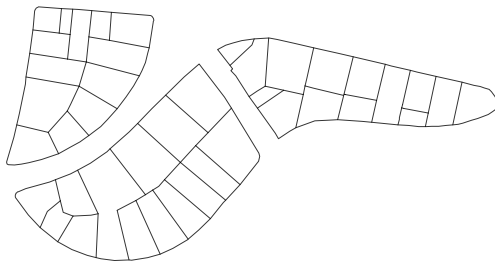
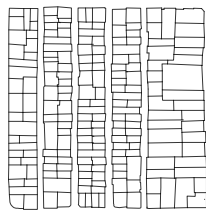
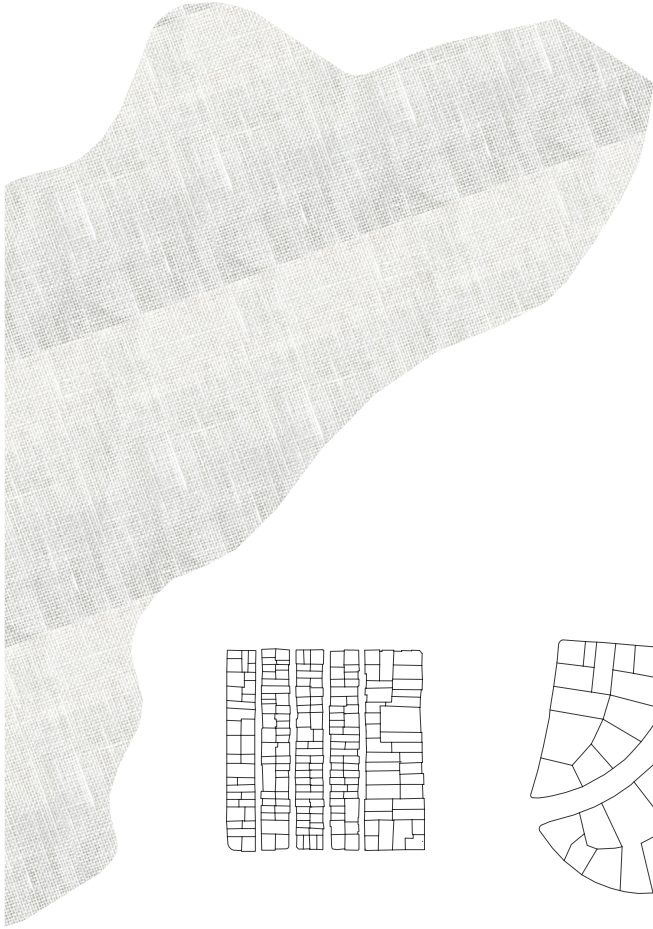


La Perseverancia and its surroundings

scale



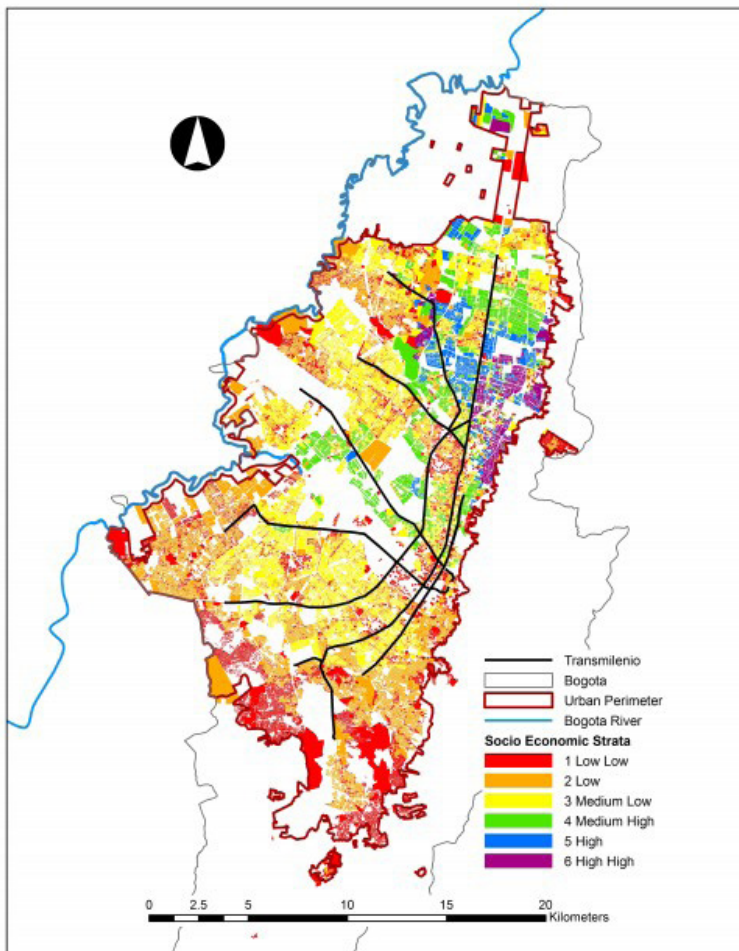
typology



1 La Perseverancia - 2 La Merced - 3 La Macarena

Income

the city of bogotá divides its areas into 6 so-called estratos. based on income, residents and their dwellings are classified into 6 classes, from 1 the lowest income class to 6 being the highest. the principle is class 6 supporting class 1.



source: <http://www.ifhp.org/ifhp-blog/colombia-social-stratificati->



- estrato 1
- estrato 4
- estrato 5

Critical voices compare the estrato system to the Indian caste system, making it hard for people to move up in income and social status. At the same time, people strongly identify with their estrato and feel a strong sense of affinity to other members.

9/22/2016

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[Banana Skin Flip Flops](#)
A life in Colombia

My name is Vicki and this is my number | Banana Skin Flip Flops

My name is Vicki and this is my number

Posted on May 11, 2014

12

My great-grandmother was a housemaid. She wore an apron, she cleaned, she scrubbed. She said: "Yes Ma'am," a few hundred tin day. The next generation were more or less the same, on both sides. One grandfather was a bus conductor, the other operated a print press (I like buses and writing, go figure) Then along came my father. He won a place as a bank apprentice, ended up running it and catapulted my family into the comfortable ranks of the middle-class. I was the first to go to university. My grandmother was very f

But I was naïve and class was never a thing for me. My school was free, but well-respected. There were poor kids, there were middle kids. The poor kids started fights and sometimes came to school with dirty clothes. We middle-class kids played netball and sometimes came to school with completed homework (most of the time, in my case, unless you include mathematics).

I remained naïve at university. A friend once told me that the "rich kids" were allotted different lodgings, which may explain why I met them. My friends were like me, solidly middle-class. In fact, class wandered onto my radar just once and that was when I went to a lecture that I might like to work at The Times. "Nonsense," he sniffed. The barrier was perception of my class. Off I went to work on regional news.

Local newspapers are havens for the socially-naïve. They're about "sticking up for the little guy" – the humbler your origins, the more you fit in. My job was best of all – working the streets, talking to ordinary people about extraordinary things. I quickly learned that rougher I spoke and the shabbier I dressed, the more success I had. I used a coarse accent and wore a huge, shapeless Parker. When Editor described me as "rough but funny" (the former being a word British people use for those from a lower social class) I was just joking. My accent was fake! Another time an older colleague told me: "The Editor is no working class hero you know." I thought was an observation. Now I realise it was advice.

Not once did I think perception of my class could influence my success. Not once did I try to classify or categorise myself. The first even thought about class, I was almost 30 and living in Colombia (now, of course, I could write a book on the subject. Maybe I'll have <https://www.facebook.com/ColombiaAComedyOfErrors2of4hl>)

A friend and I were chatting recently about another girl, who hadn't wanted to attend a get-together I had organised with a different friend (I will never learn my lesson when it comes to mixing people)

"Hon, think about it for a minute," my friend said.

"It was probably the class thing."

"Eh?" I said. "But they are from the same class. Okay so one is a bit richer than the other now, but that doesn't mean anything."

My friend shook her head.

"You are thinking like a British person," she said.

"You know Britain is the only country in the world where money doesn't indicate social class, where you can have a poor aristocrat and a rich chav."

(Okay, so she didn't say chav, but it is the word British snobs use for members of the lower social classes and I like to demoralise it wherever possible, so thought I would insert it here. It translates as *hervo* in Colombian Spanish, which is even worse)

Anyway, back to my friend.

"Think about it," she continued.

"One of them takes taxis everywhere. The other takes the bus."

Well if that's not a classic Bogotá definition of social class, I don't know what is. Can you imagine? The moment one of my friends became successful, well, successful enough to take taxis, she immediately moved out of the class and comfort zone of my other friend. Even though I know for a fact that my "high class" friend grew up in a rough part of Bogotá and was so poor when she started work, she lived on crackers and hot sauce.

Amazingly (or perhaps not, sometimes I swear Bogotá is a mirage that only exists so I can write about it) the topic came up again a few days later.

This time I was talking to another friend when he mentioned a woman in Bogotá, who is single, about my age and whom I don't really know but am convinced holds a grudge against me. Like a cat, I am always drawn to those who fail to appreciate my charms.

<https://bananasflipflops.com/2014/05/11/my-name-is-vicki-and-this-is-my-number/>

9/21/2016

Stratas 'Like Caste System' - The Bogotá Post

Stratas 'Like Caste System'

By [bogatapost](#) - October 9, 2014

Colombia's formal strata system, originally put in place to determine how much in subsidies low-income households should receive and how much middle and upper-class families should pay for utilities, has led to social exclusion and stigmatization.

This is according to Roberto Lippi, head of the Colombia-based United Nations group UN Habitat. Lippi likened the labelling of groups of people from Strata one to Strata six as a kind of "caste system" that inhibited social mobility.

"The UN Habitat backs the existence of an instrument to apply subsidies for public services – the stratification to establish that whoever has more can subsidize those with less, but therein lies the problem," Lippi told ADN newspaper in an interview published this week.

"It's normal to hear people talk about a person who is from this or that strata, as if it were the norm. It's almost logical to think of them as castes, six immoveable castes," he was quoted in ADN on Monday as saying.

WHAT DO YOU THINK? The Bogotá Post would like to know your opinion on Colombia's Strata System. Is it a relic of a bygone era, or a way to help low-income families survive? Email us at news@thebogotapost.com and your perspective could be featured in our next edition.

By [Mark Kennedy](#)

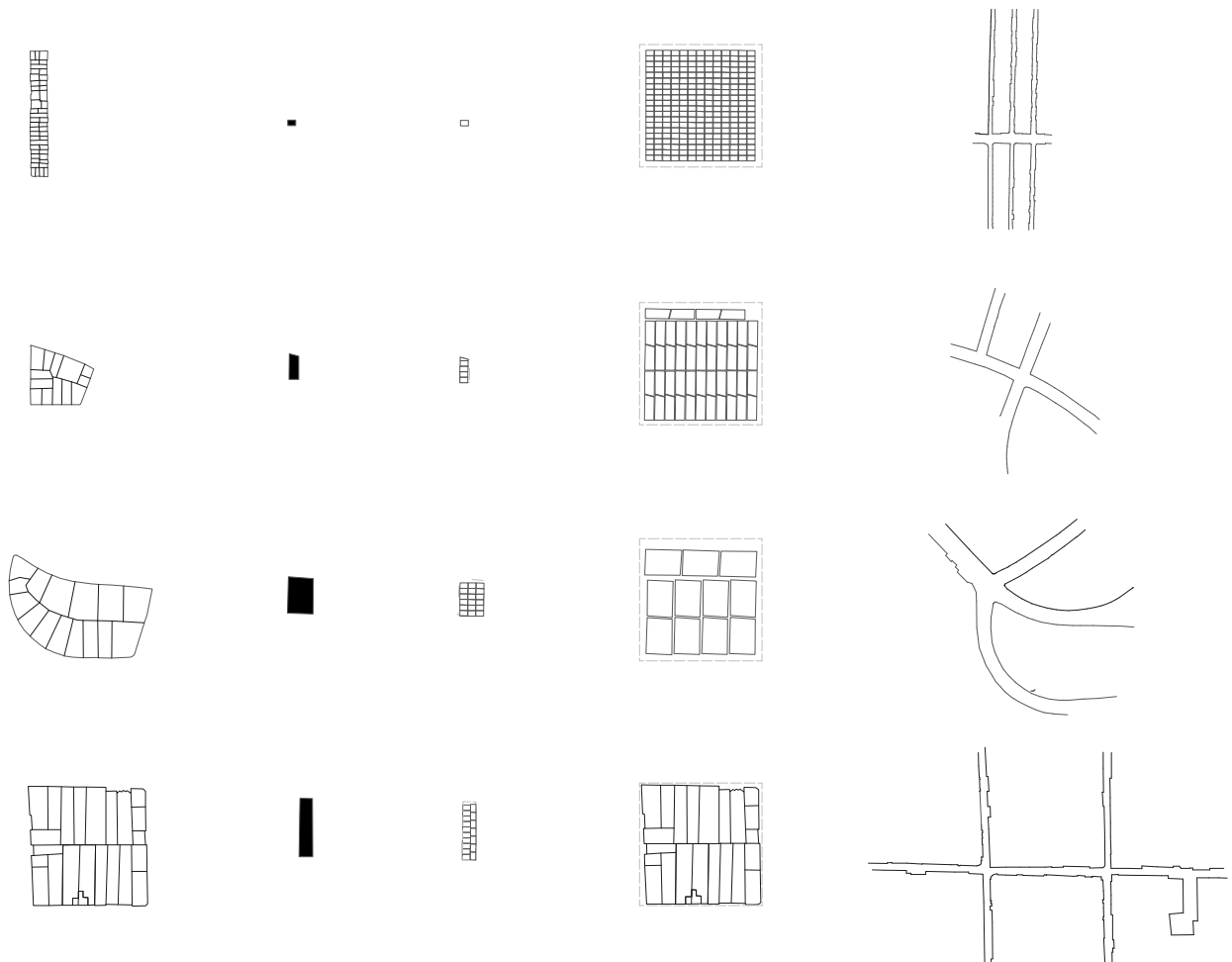
Share this:



<http://thebogotapost.com/2014/10/09/stratas-like-caste-system/>

1/2

density



comparative study between *La Perseverancia*, *La Macarena*, *La Merced*, *La Candelaria*

borders

La Perseverancia is enclosed by both physical and perceived borders. that appear in different forms:

On the north-side it is closed off by a wall, on the east-side it is bordered by the mountains, on the south-side scale of streets and buildings clash and a huge disparity in income is visible, on the westside the area is closed off by a heavily trafficked street.





closed system in two directions

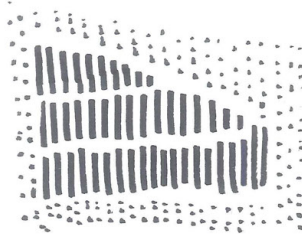
By a closed system I mean a system in harmonious equilibrium, by an open system I mean a system in unstable evolution. My argument is that the closed system has paralysed urbanism, while the open system might free it.

Richard Sennett, *The Open City*



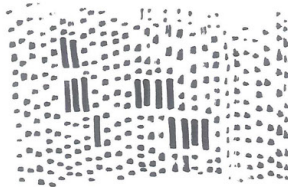
1 - La Perseverancia inward orientated
2- surroundings avoiding area

CURRENT
SITUATION



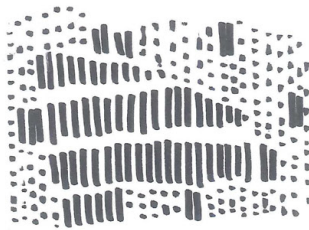
DISPARITY CREATES BORDER
AND HINDERS INTERACTION

SCENARIO 1



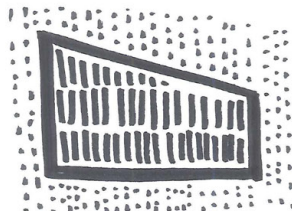
IMPLEMENT ELEMENTS
OF SURROUNDING AREAS

SCENARIO 2



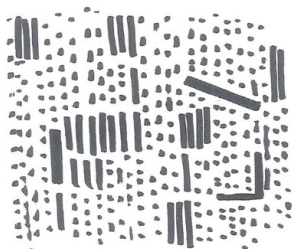
EXTEND LA PERSEVERANCIA
TO THE SURROUNDING
AREAS

SCENARIO 3



STRENGTHEN BORDERS,
NO FURTHER EXCHANGE
POSSIBLE

SCENARIO 4



COMBINE STRATEGIES IN
ORDER TO GIVE DIRECTION
(BORDERS), IMPLEMENT AND
EXCHANGE IN BOTH
DIRECTIONS

first reflections on opening the closed system

The existing marketplace

With the existing marketplace I identified a space that holds a strong potential to fulfil the needed communal space and space for interaction with surrounding neighbourhoods. Besides its strategic location alongside two of the area's borders, the marketplace has a high economical and communal value for the community of La Perseverancia.



strategic location alongside south and east border

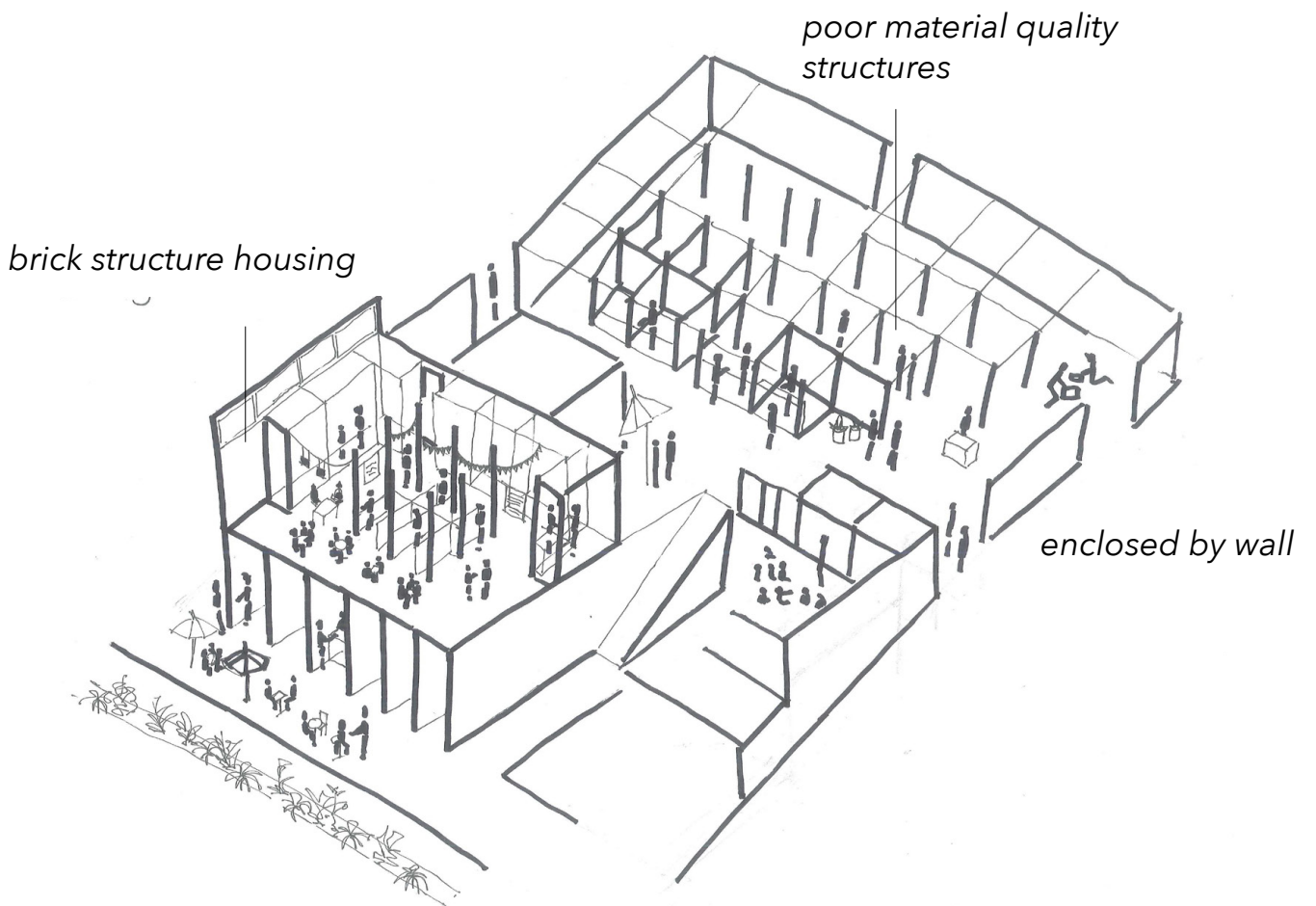


the market as provider for jobs and a steady income



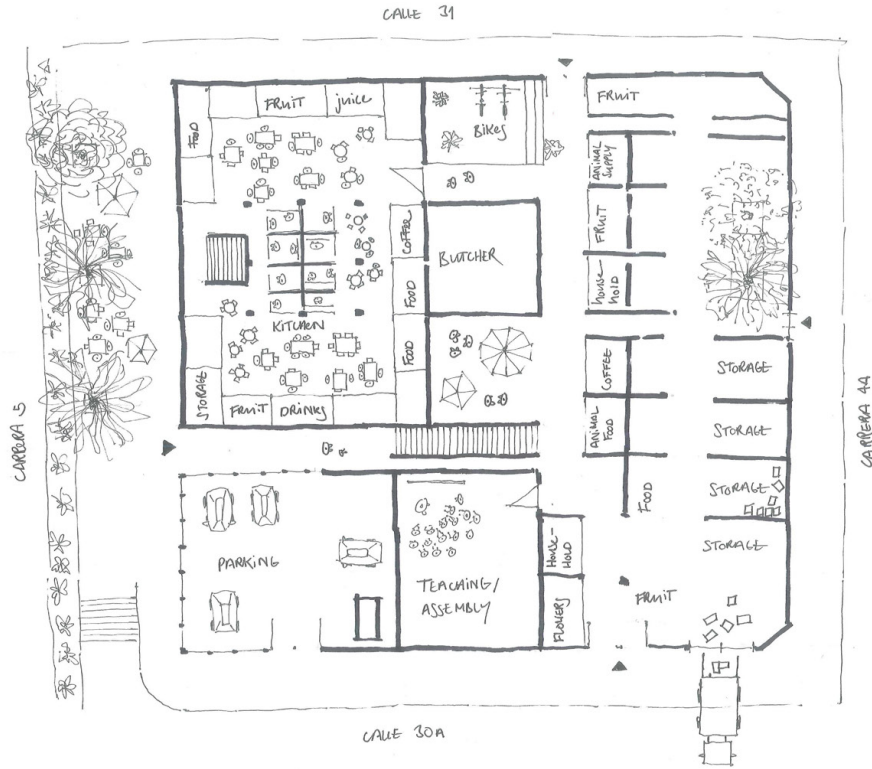
the market as community centre

The existing marketplace

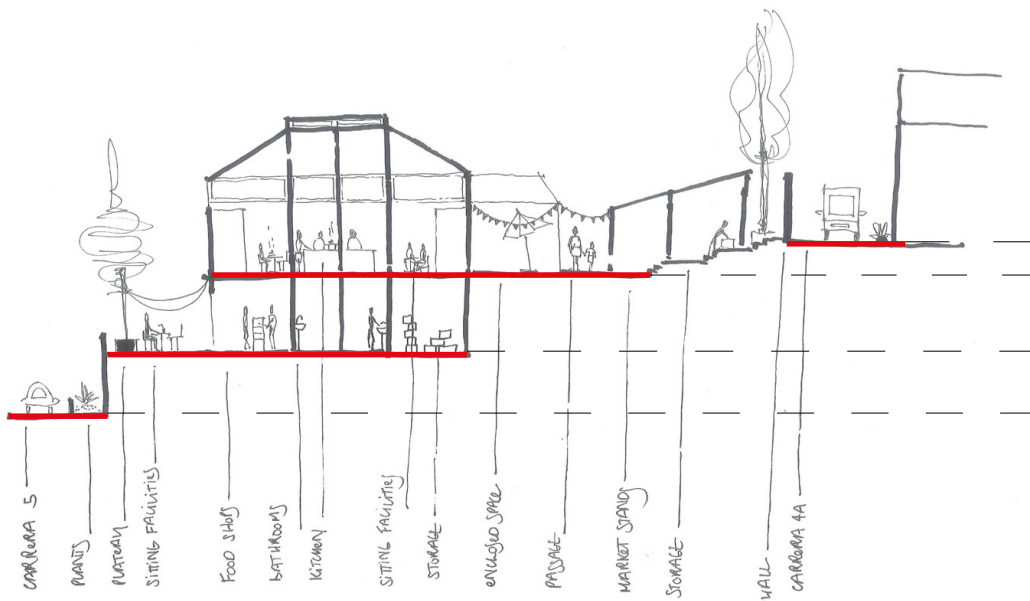




The existing marketplace

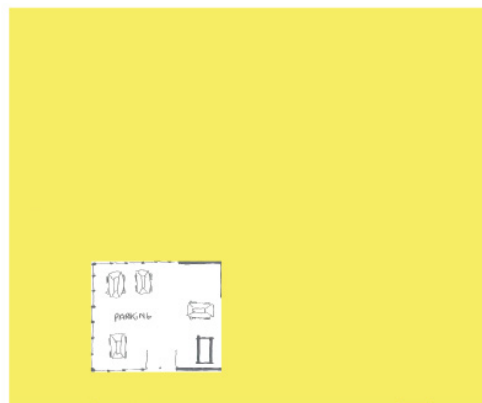
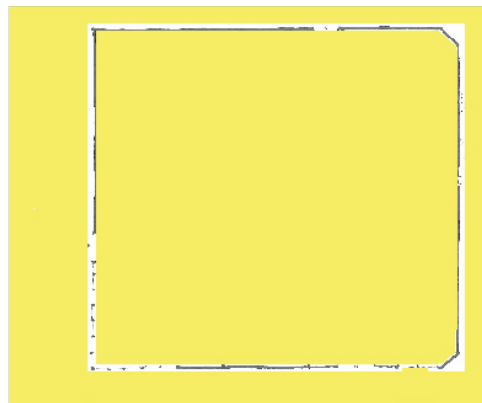
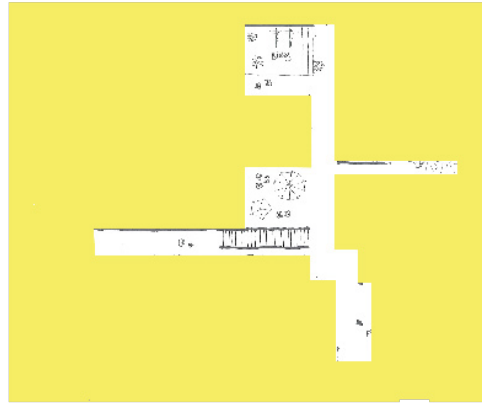


plan

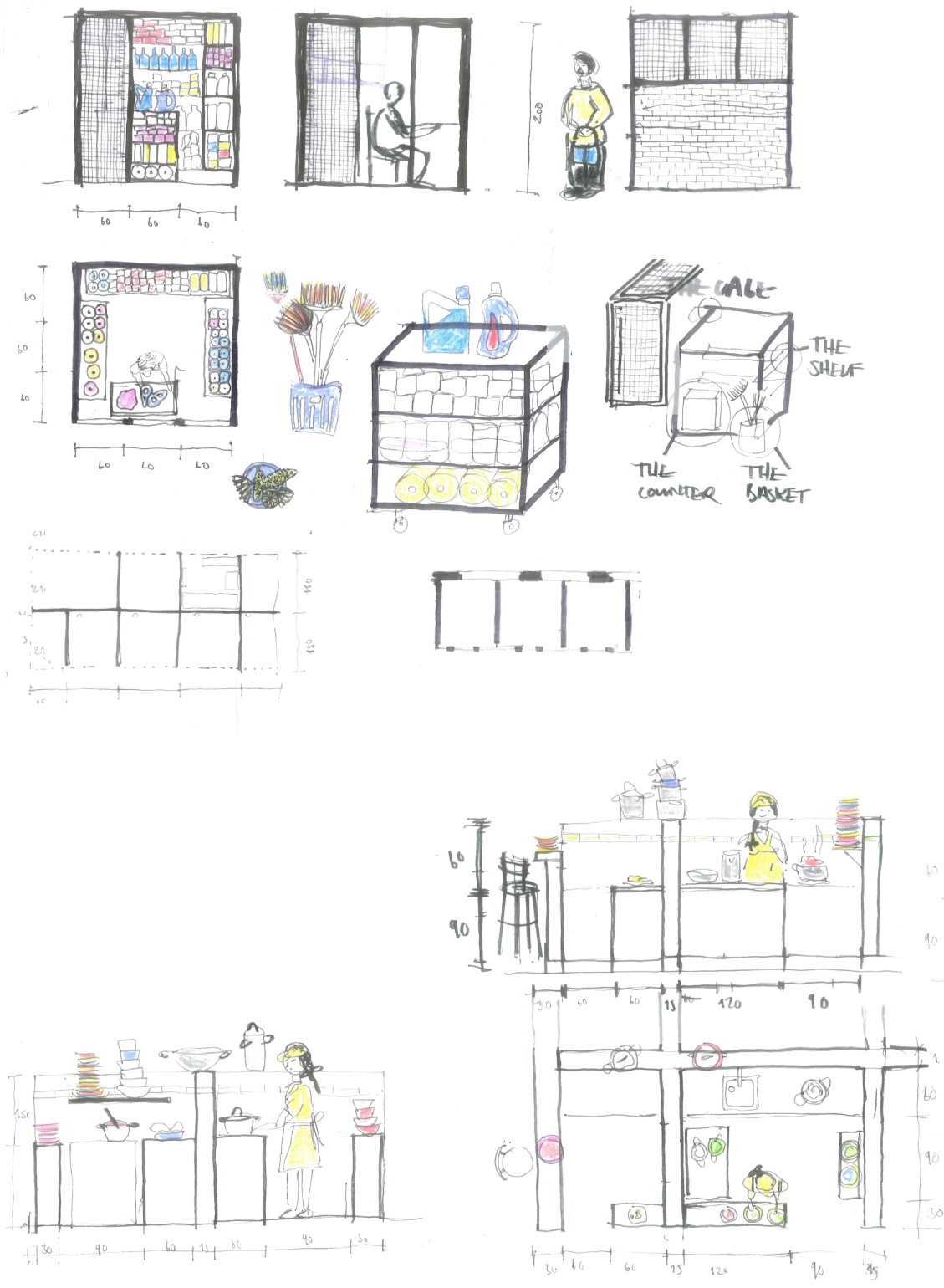


section with 4 height levels

problematic spatial conditions



circulation - enclosure - unused space



understanding the spatial layout of marketstalls and

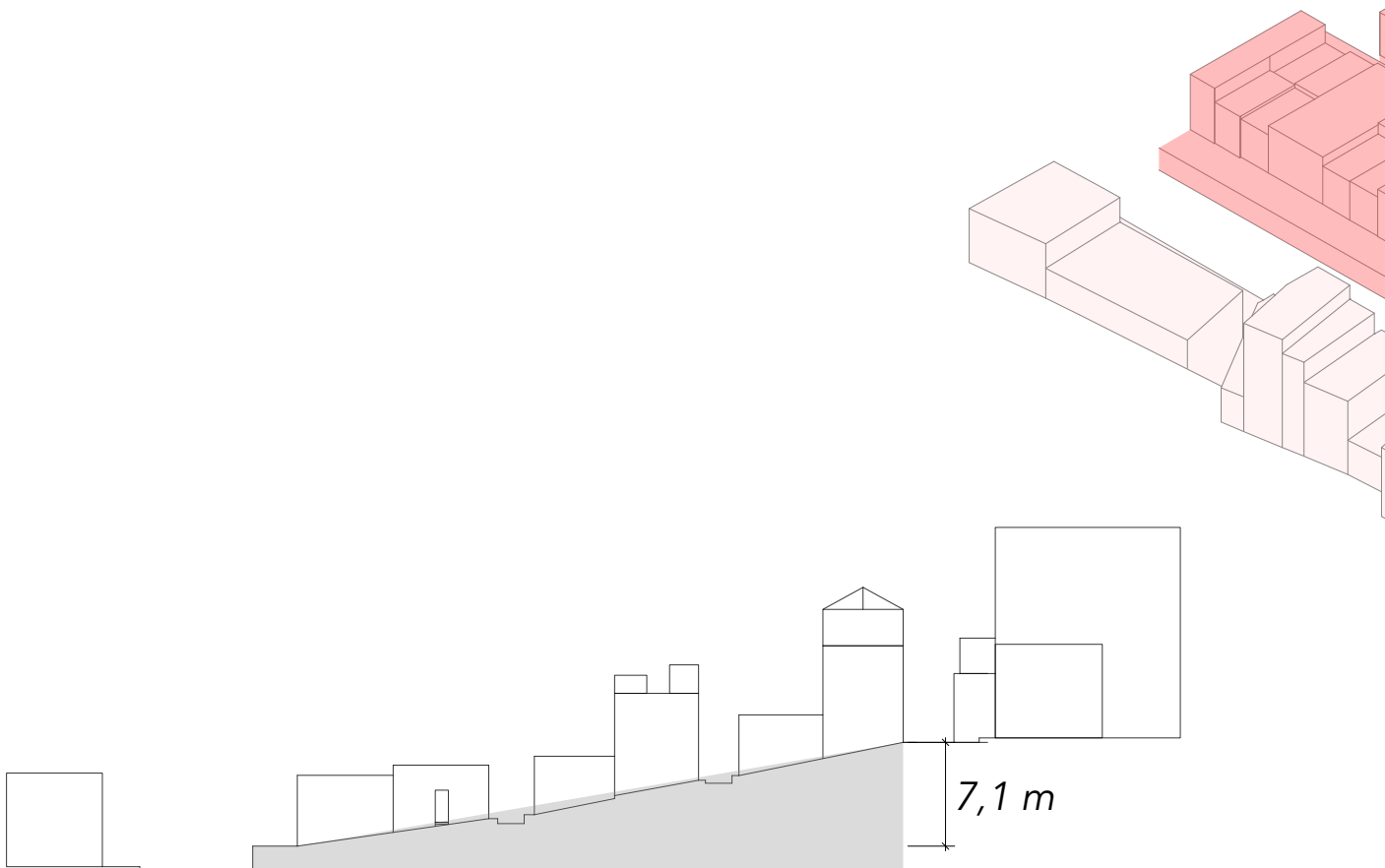
Looking at the existing conditions, it becomes clear that the market represents a crucial points in terms of location and existing communal as well as economical value for the community.

At the same time, the overall architecture of the existing marketplace is problematic, while the design in smaller scale - marketstalls and kitchen - hold important lessons in terms of efficient use of space.

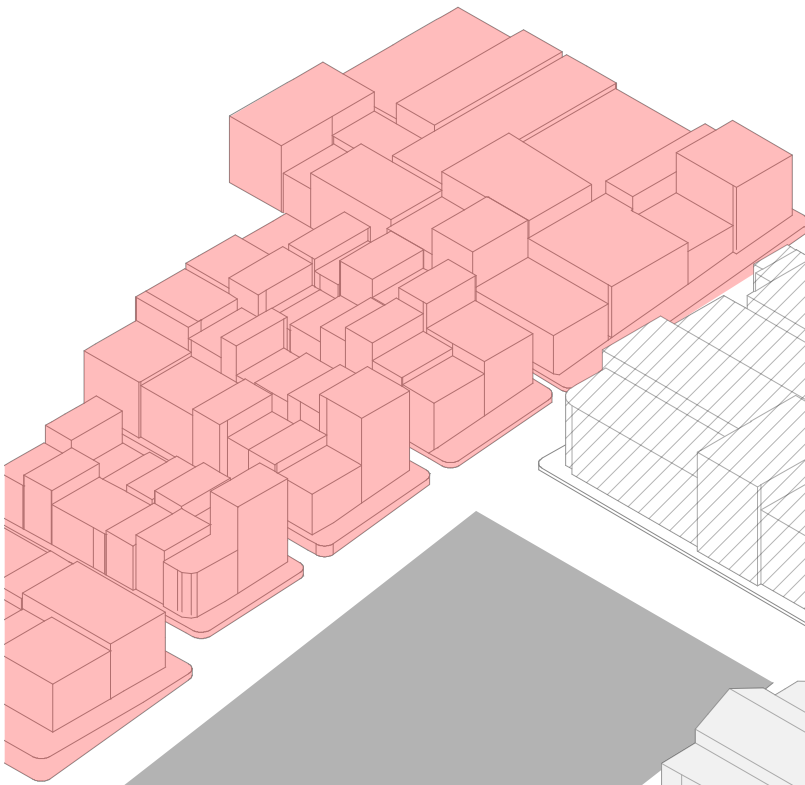
site conditions - border location

As mentioned before, the border location is a main characteristic of the marketplace, bordering different neighbourhoods and thus holding the potential of connecting them.

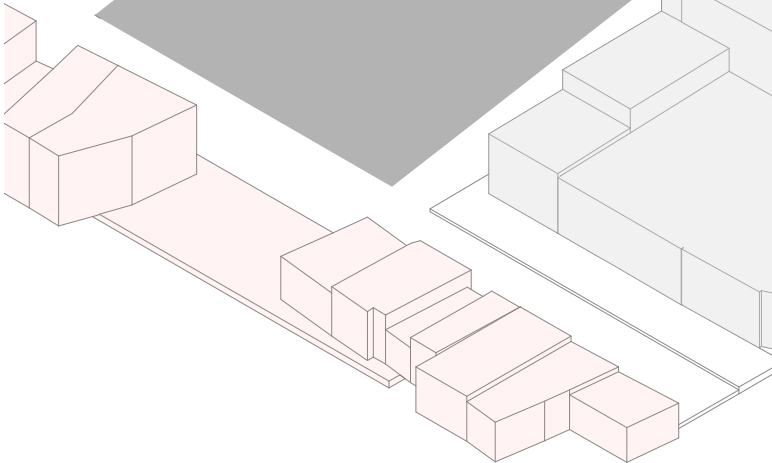
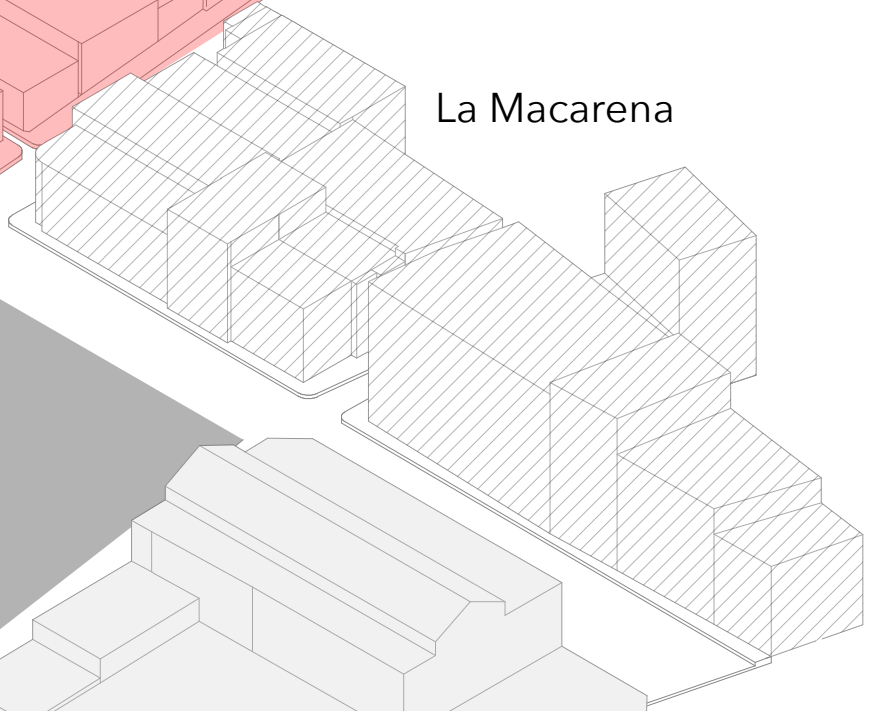
Besides, the site bridges a height difference of 7 meters, which asks for a solution to make optimal use of the section.



La Perseverancia

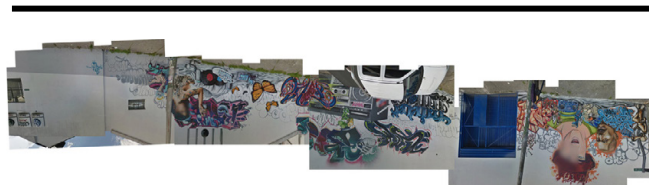


La Macarena



city

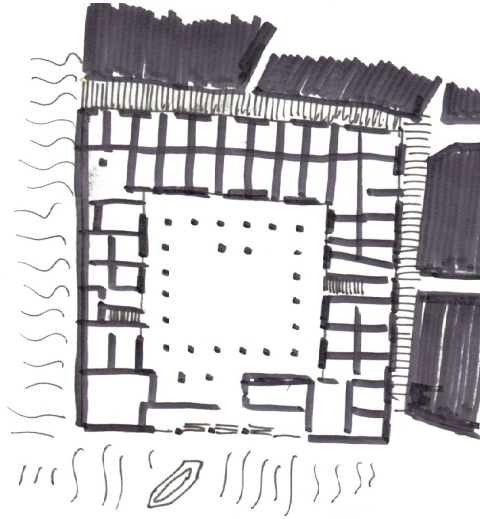
site conditions - border location



Case studies of marketplaces

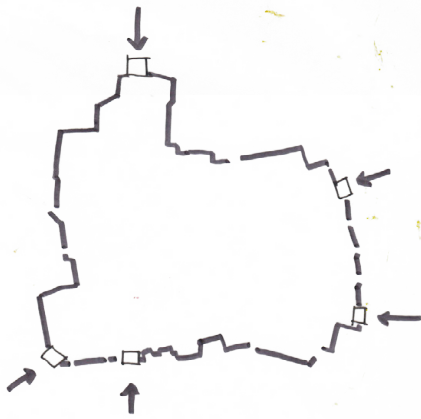
Fondaco dei Tedeschi
Venice, Italy
1228, rebuilt 1505-08
head- and living quarter for German
merchants



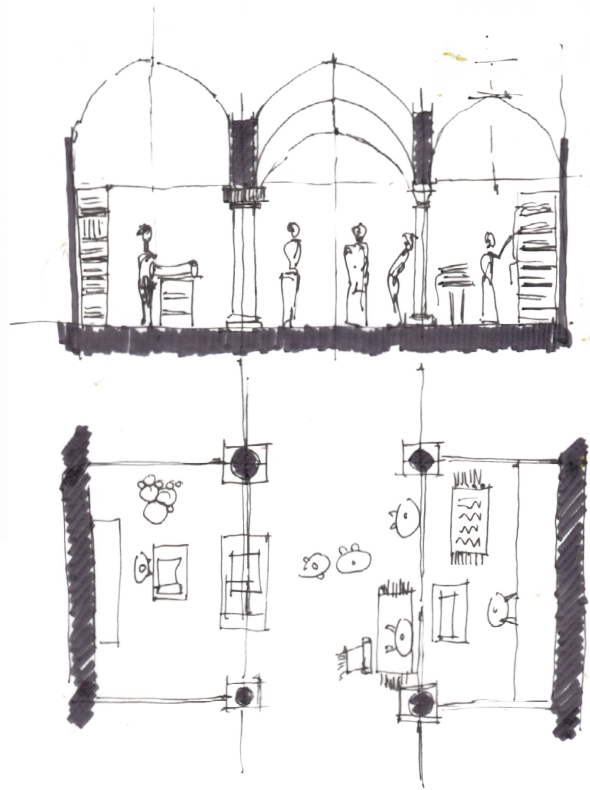


*Kapalıçarşı - Grand Bazaar
Istanbul, Turkey
15th century*

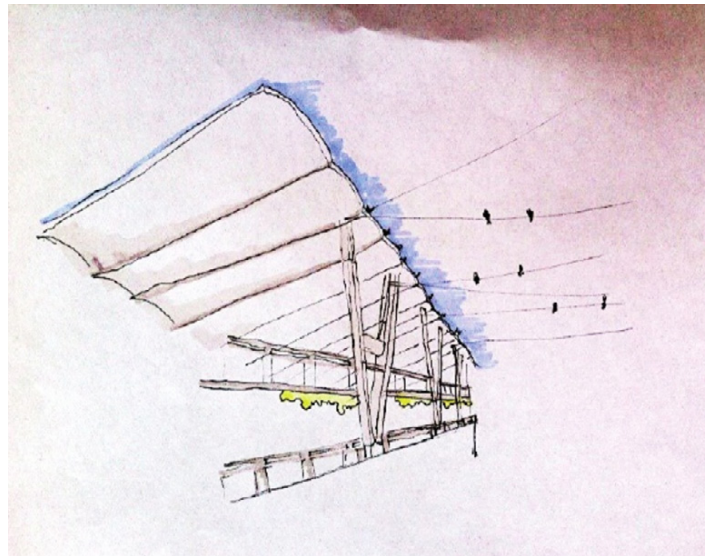


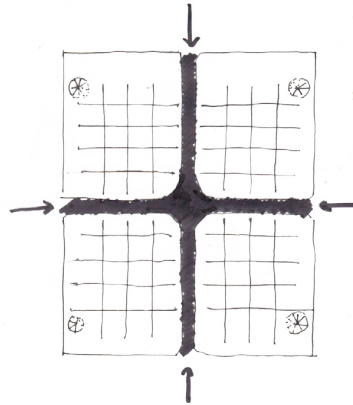
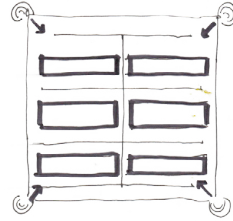
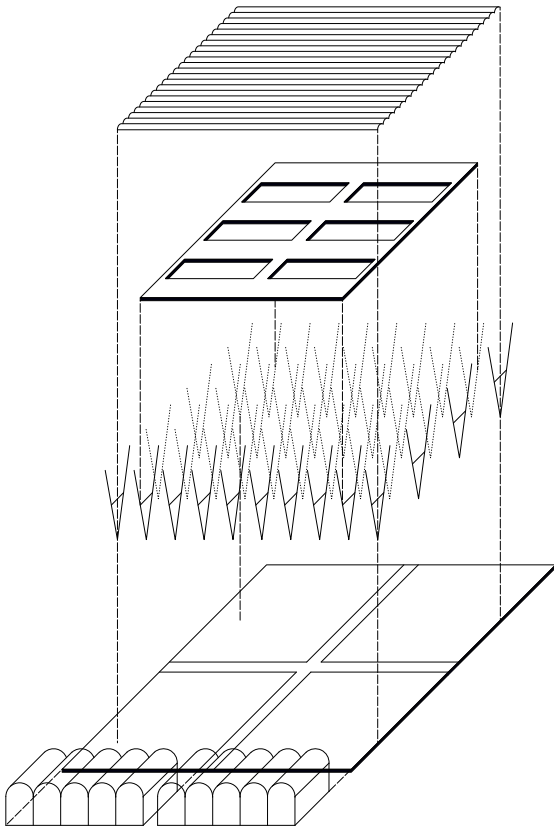


- ≡ MOSQUES
- COURTYARDS
- THEME-ORGANISED LOTS

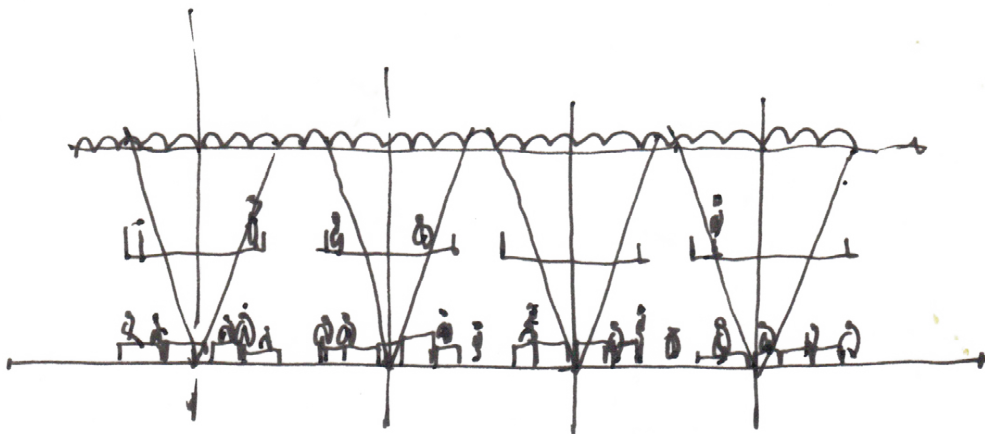
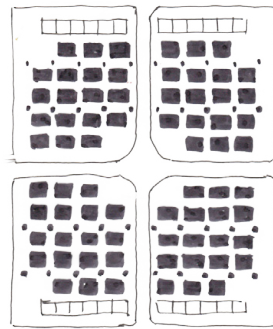
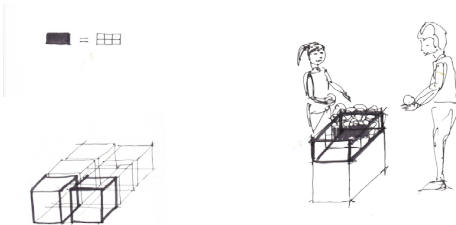


*Mercado de Giradot
Giradot, Colombia
1946
Leopoldo Rother*



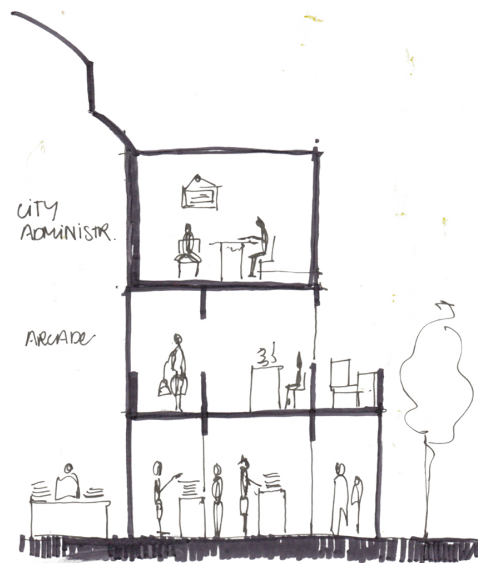
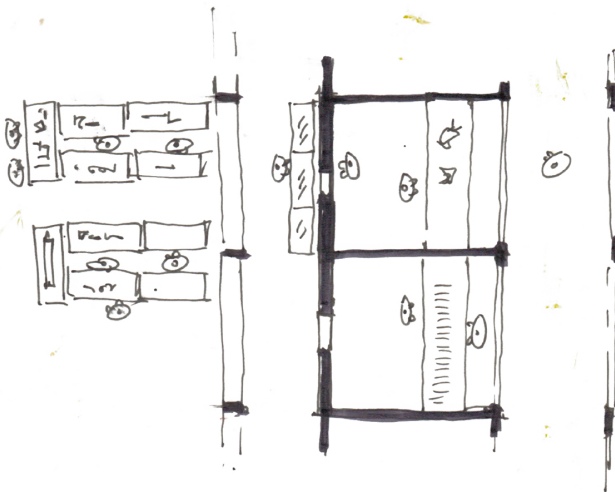
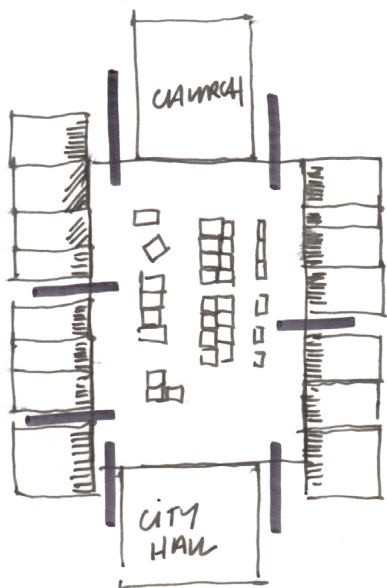
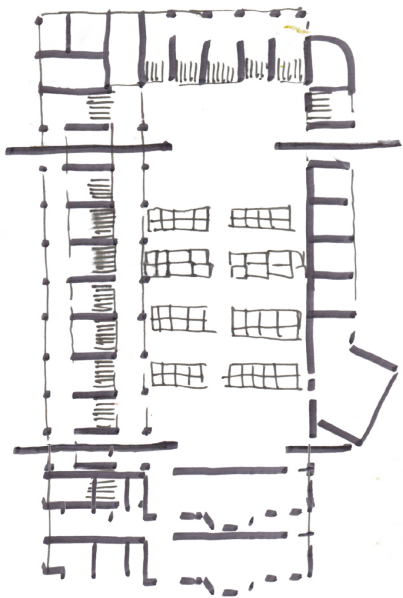
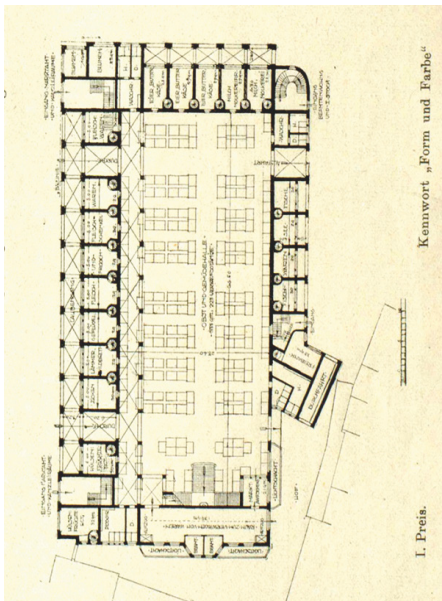


MAIN CIRCULATION
SECONDARY CIRCULATION



*Markthalle Stuttgart
Stuttgart, Germany
1911-1914
Martin Elsaesser*

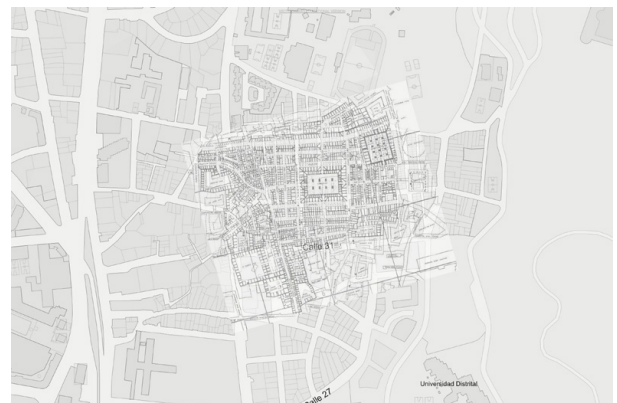
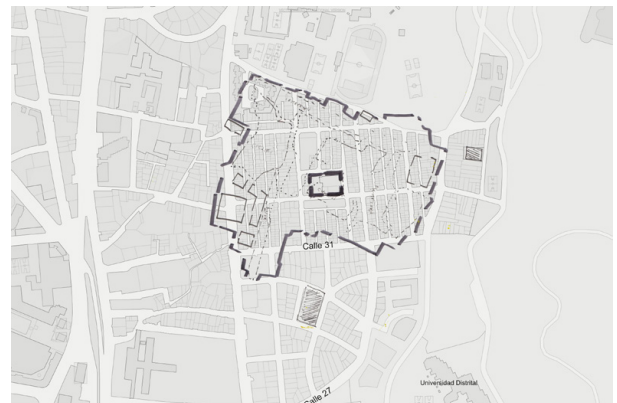
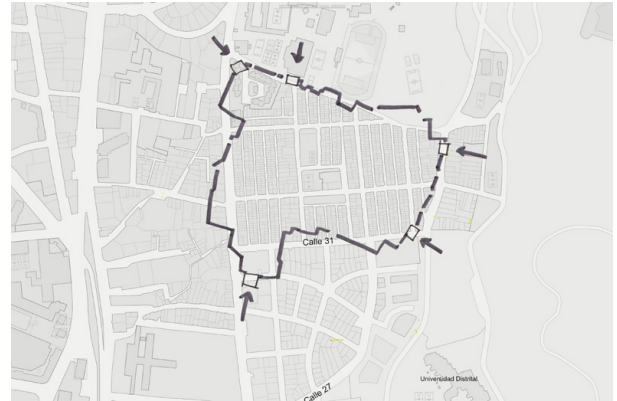


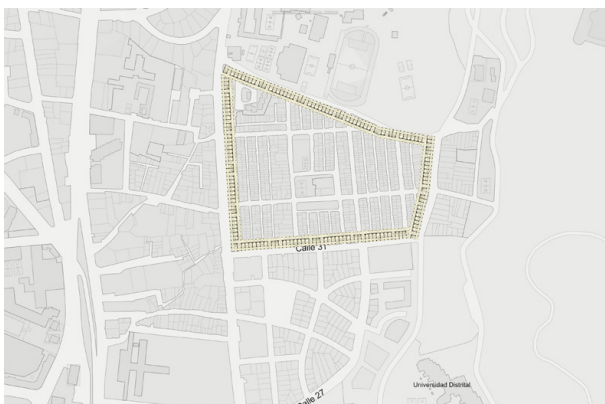
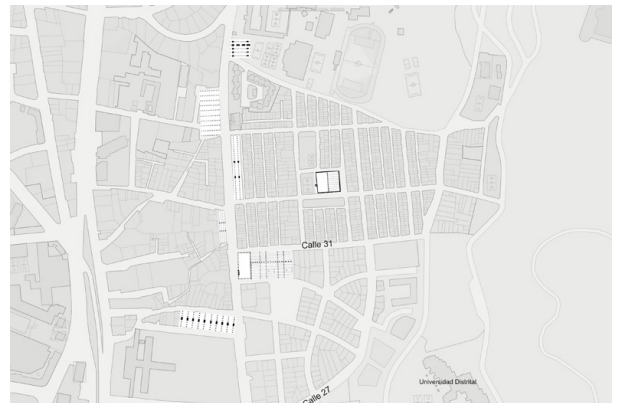
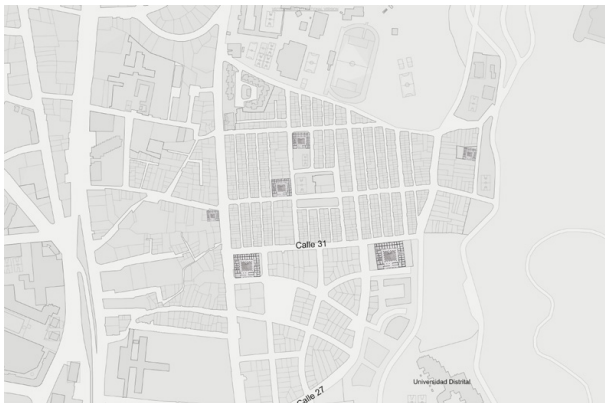
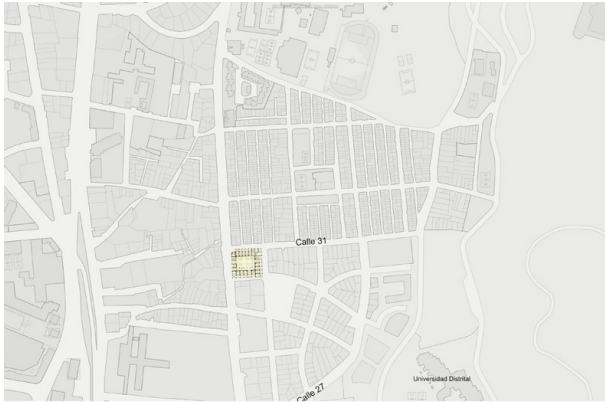


Application to the neighbourhood

Having looked at several marketplaces from different times and cultures, I applied their main characteristics to the neighbourhood as an experiment to see the potential influence as an intervention.

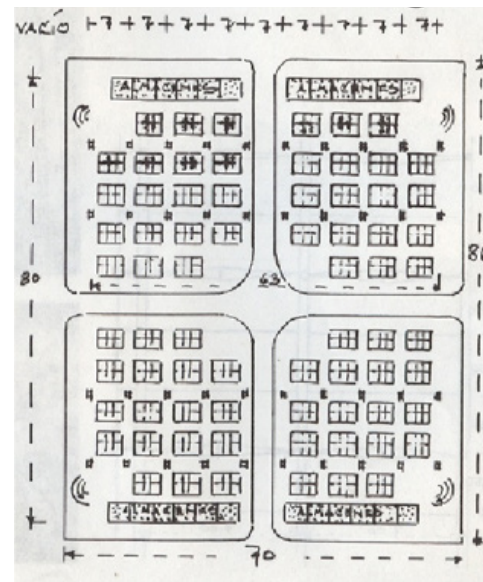
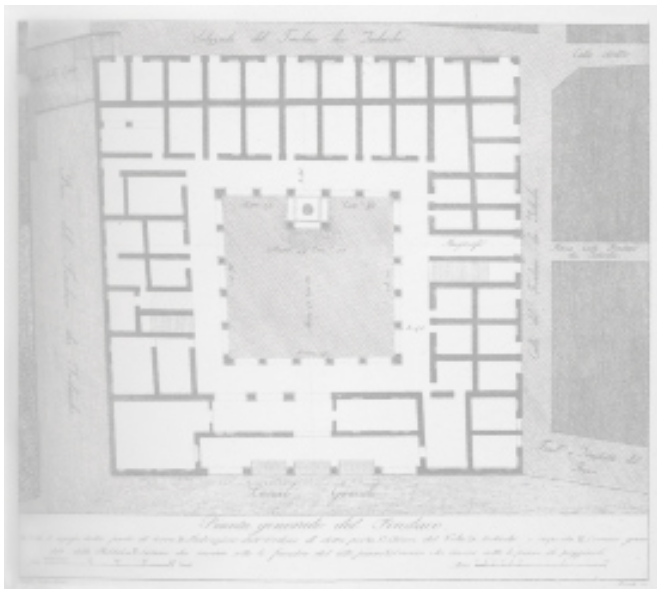
It soon became clear that open column system appeared to be the most intriguing option.

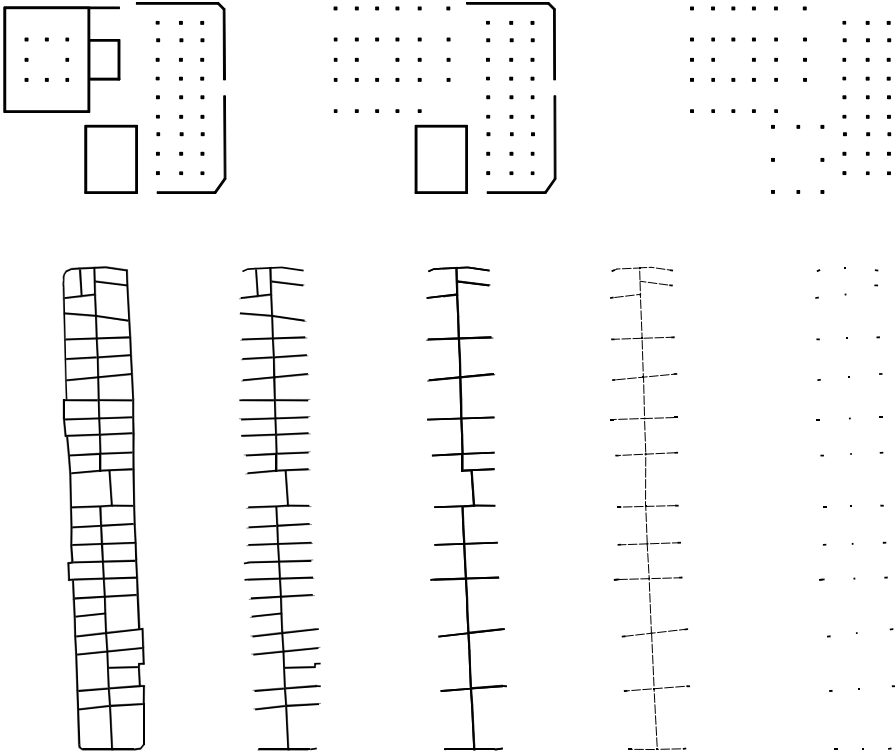




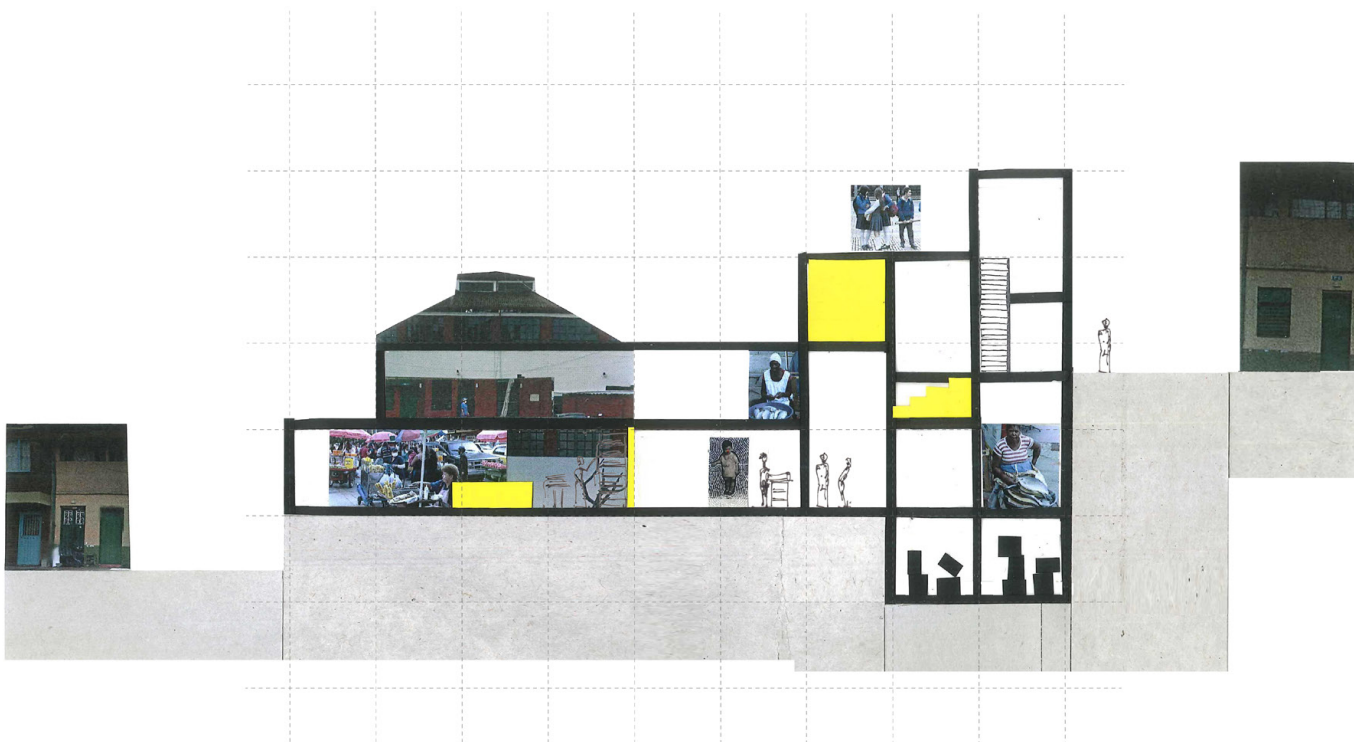
hypostyle hall and courtyard

After having analysed the marketplaces, two main typologies could be identified - the courtyard typology and the hypostyle hall. In order to achieve my ambitions, I followed the open column system and developed a concept of how to transform the existing typology into an open column typology.





The p2 proposal is an attempt to loosen the dense and rigid structure of La Perseverancia and introduce an alternative model based on the hypostyle hall typology. The plan works with an integration of the existing marketplace within the new design proposal. It opens existing structures and extends through the open column system in order to achieve an open, public sphere, which would allow for a loose and flexible usage of the market.



Ambitions

In the following period, I reflected on the deeper purpose of my project and who I intended to design for. As a conclusion I decided that the new marketplace would serve the residents of La Perseverancia as a centre for community activities, for public action and as a provider for jobs and a motor for economic recovery. Residents would be given back self-esteem and a sense of ownership.

In addition to it, the new marketplace will attract people from the surrounding neighbourhoods for buying quality local products for a good price in a safe environment and thus create a place where social practice and interaction can take place regardless income, class, etc.

The project is made in the understanding that residents of Bogotá all belong to the same city, to the same community. The aim is to work out a spatial condition in which the city comes back to a more balanced condition, a more open system, with less strict borders.

Taking a position

How can an architectural intervention overcome social and spatial segregation?

It also became clear that I had to take a strong position when intervening within the described conditions.

There is an obvious limited influence an architect has on politics and people's behaviour. Saying architects create the possibility of meeting, not the meeting itself, illustrates very well the limits of the architectural praxis.

Intervening in the neighbourhood of La Perseverancia, I am dealing with a neighbourhood with a very strong identity: its political orientation and history as the first working-class area in Bogotá, its identification with J.E. Gaitán, the selfconstruction of their homes, and their strong bonds among each other through shared poverty and their outsider condition.

To which circumstances is interaction with their surrounding wished and how far goes my

influence as an architect when working in the described circumstances?

I came to the conclusion of seeing myself as a facilitator. As an architect I can identify spatial problems and react to them through a new spatial language. I am very aware of my limited influence as an architect on people's behaviour and political action and know that I can only create possibilities of these to happen. The project was supposed to be diverse in usage - it should be the place where a political debate takes place, and function as a marketplace at the same time. The place should give room for a concert or for art performances, it could be used for English lessons or for a lecture - the decision of usage is given to the people, and not made by me as a lecturing outsider.

Bilateral ambition - The community and the city



1 -improve community life La Perseverancia

2- create exchange between stran-

The principle of the Agora

The Agora

marketplace and civic center

a place where people gathered to buy and sell all kinds of commodities

a place where people assembled to discuss all kinds of topics:

business, politics, current events, or the nature of the universe and the divine .



The School Of Athens, Raphael, 1509-1511

permeability



Emanuel de Witte, Interior with a Woman at the Virginals, 1665-

After having set a clear intention and position, I had to find a suitable architectural language to realise my project ambitions. It became clear that the architectural problem lied in creating a highly permeable space - in vertical as well as horizontal direction - within the site conditions of a sloped terrain and a highly dense urban tissue. In addition to this, I set the intention to break with the rigid spatial layout of the neighbourhood in order to introduce a varied and new way of movement and perceiving space. Here, I became interested in the circular layout of buildings and first started looking into Salmona's late work on radial configurations.

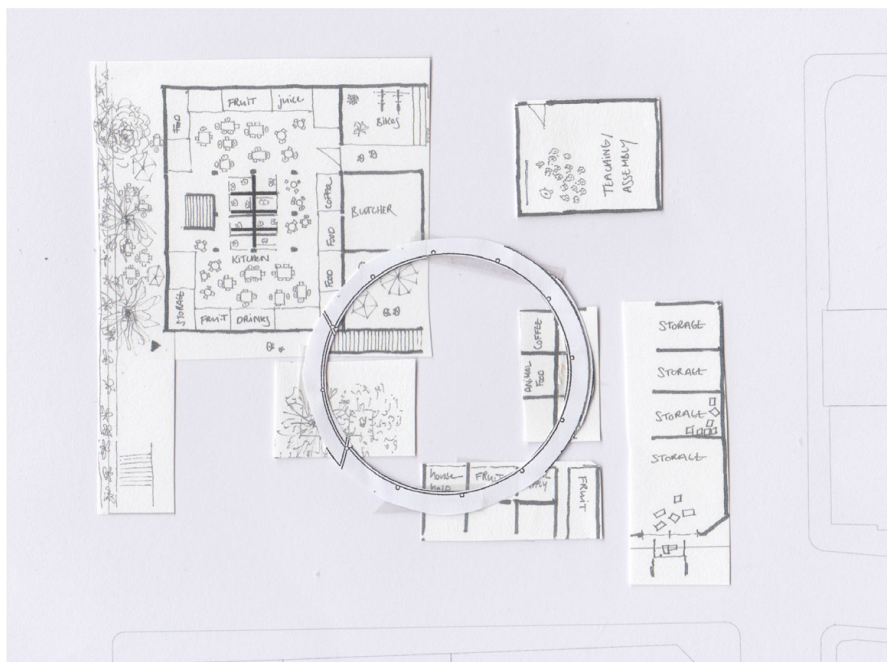
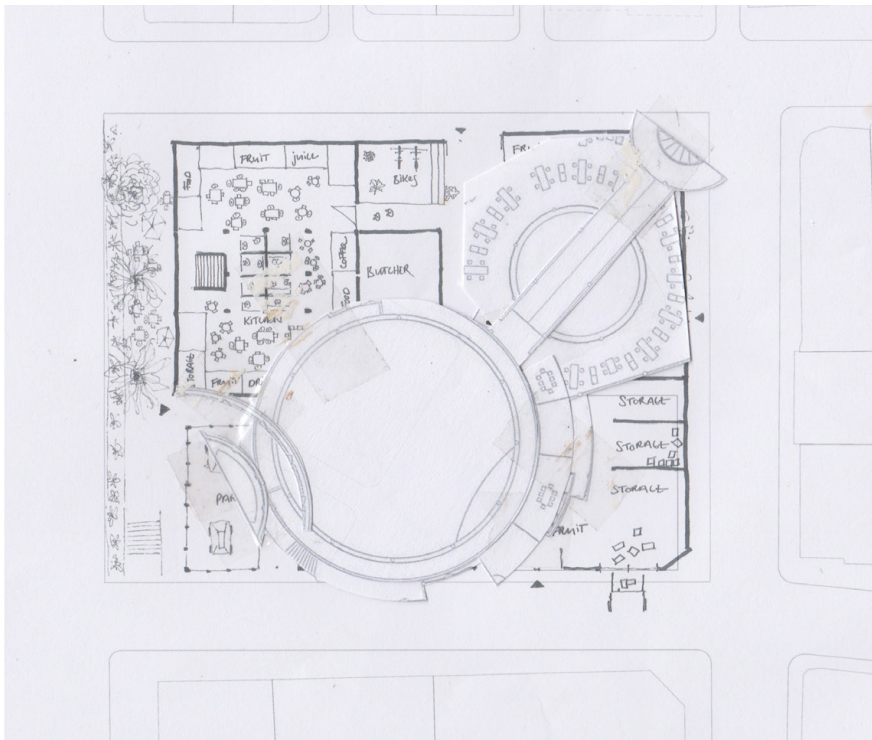
permeability - Bogotá impressions



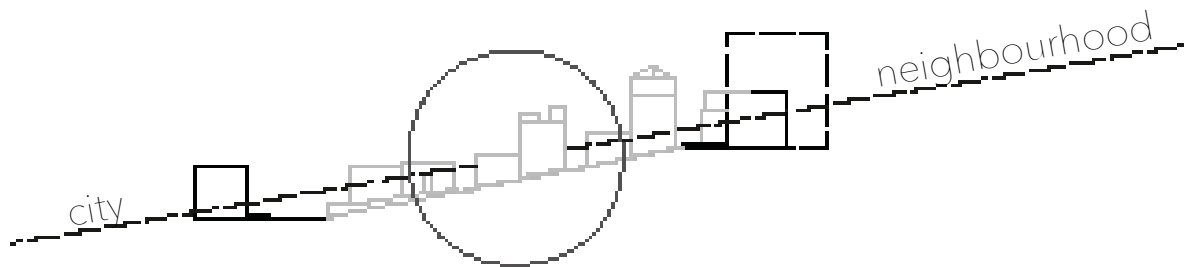


implantation strategy

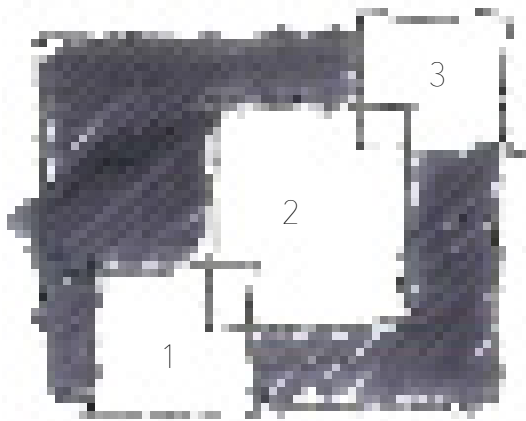
After having set my ambitions and positions I focused again on the architectural intervention strategy. Intending to break with the rigidity of the neighbourhood I got fascinated by Salmona's later work on circular layouts and as an experiment implemented projects of his on my site. Through this, my implantation strategy became a clear - a diagonal crossing in form of two centres that connect the city and the neighbourhood.



architectural problem
permeability - spatial

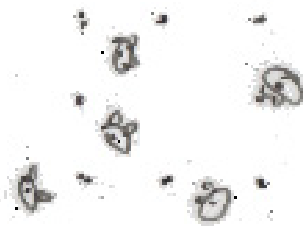


orientation of site - city and neighbourhood <



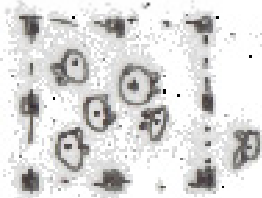
city entrance

1



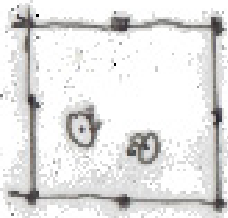
heart - common place

2

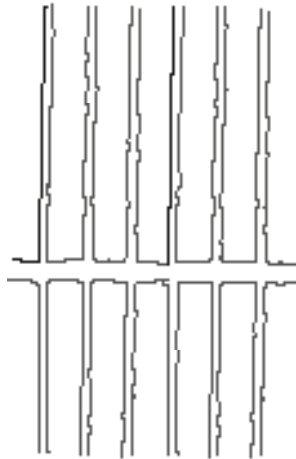


neighbourhood - shelter

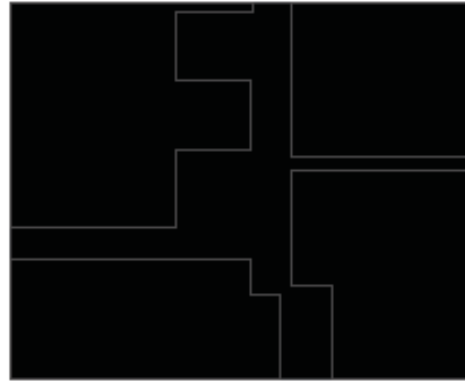
3



architectural problem
permeability - spatial

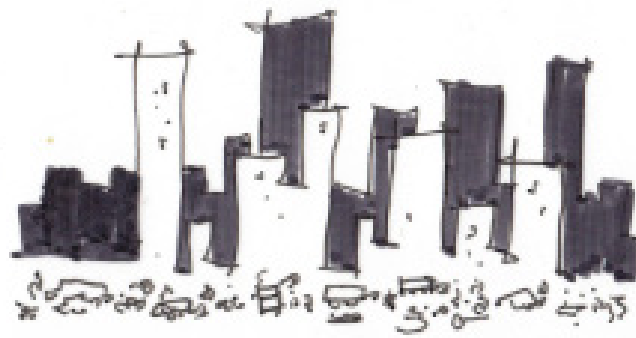


breaking grid - ease of movement

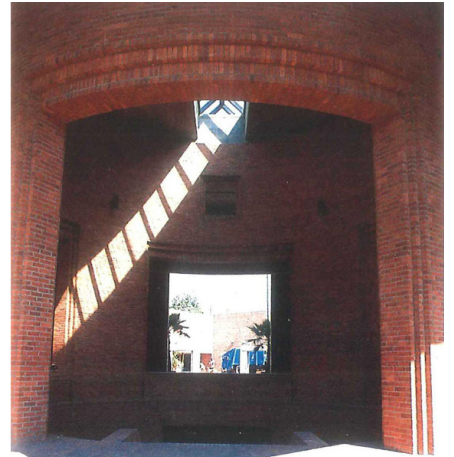


*day/night function - above:existing situation, bottom: new situation
public road which is always accessible*

architectural problem
permeability - visual



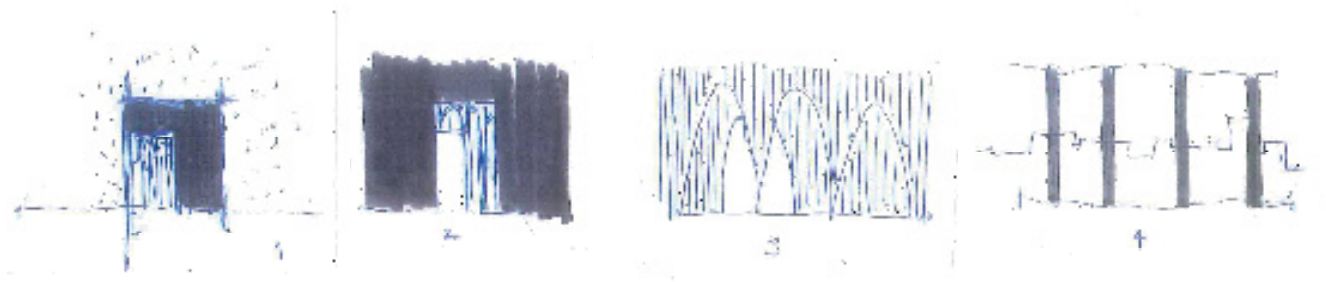
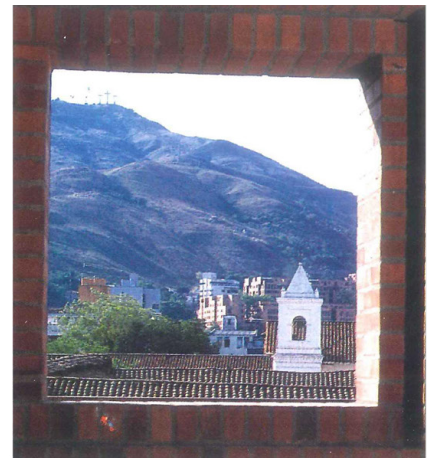
view - the city



reference project - Salmona

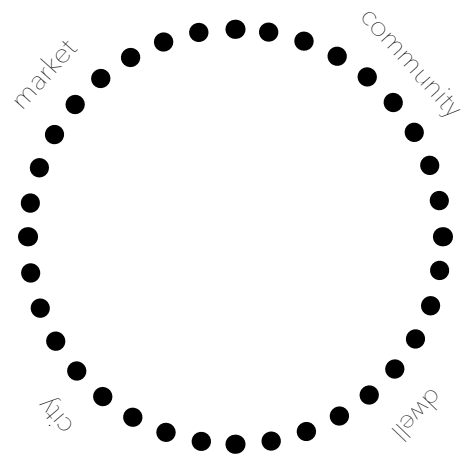
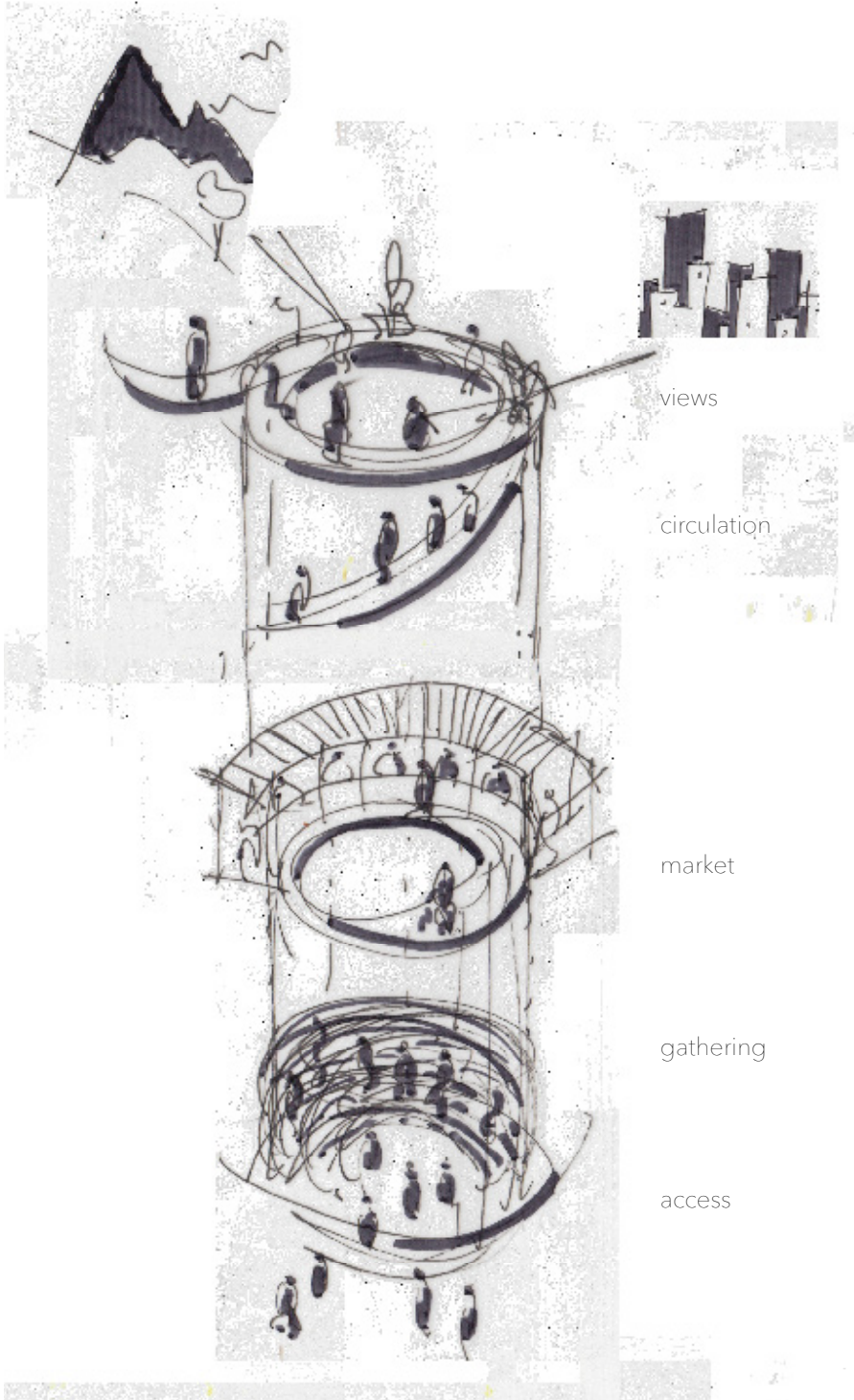


view - the mountains

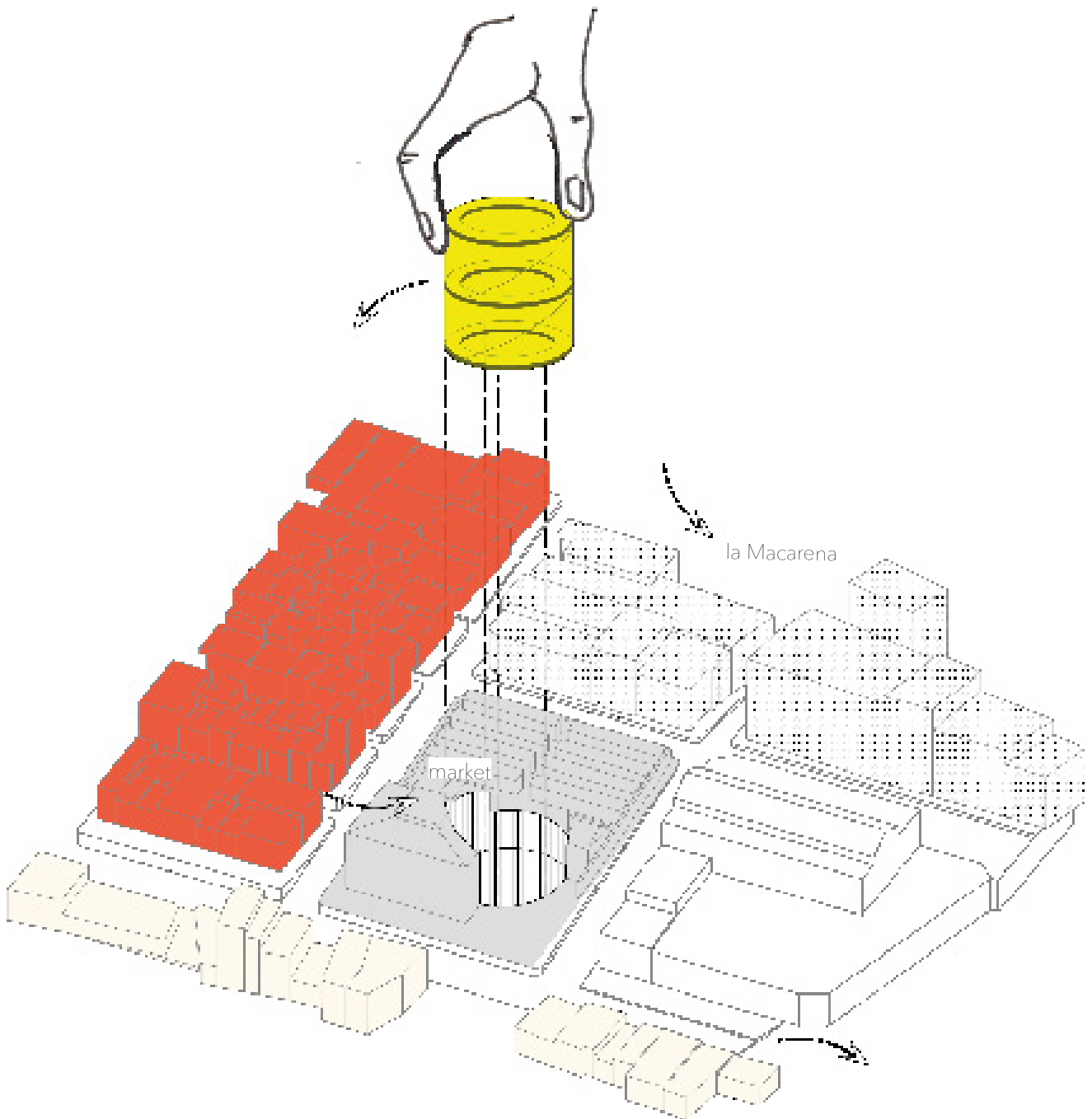


sequence of spaces - visual permea-

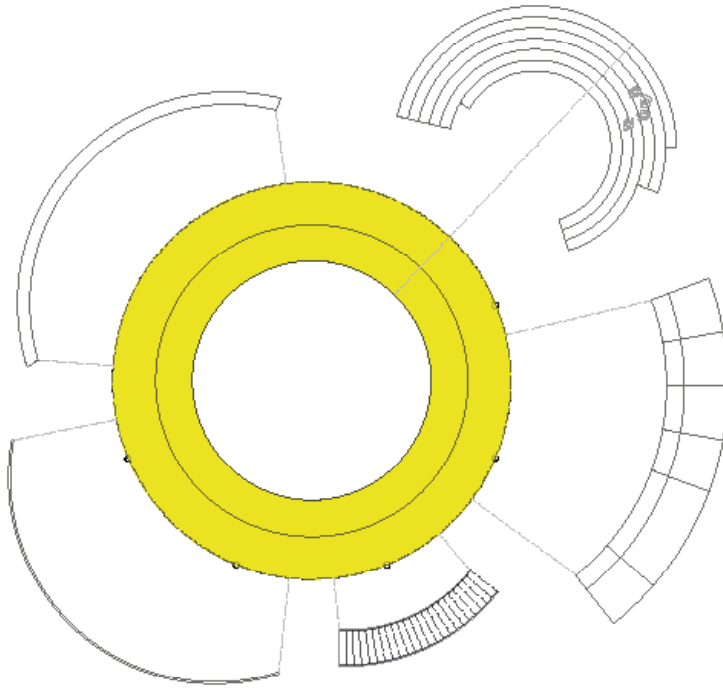
project strategies introducing missing element



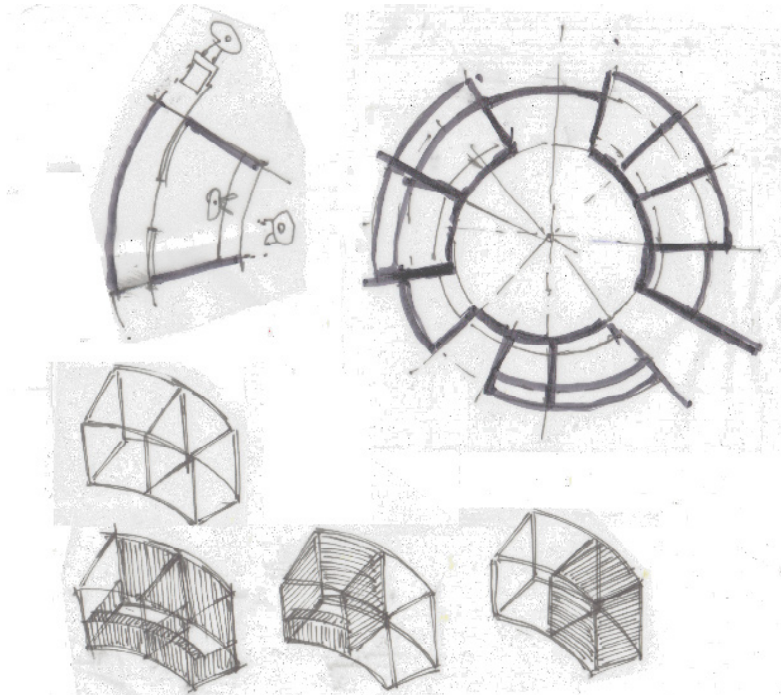
project strategies
introducing missing element



the circle - adaptable elements

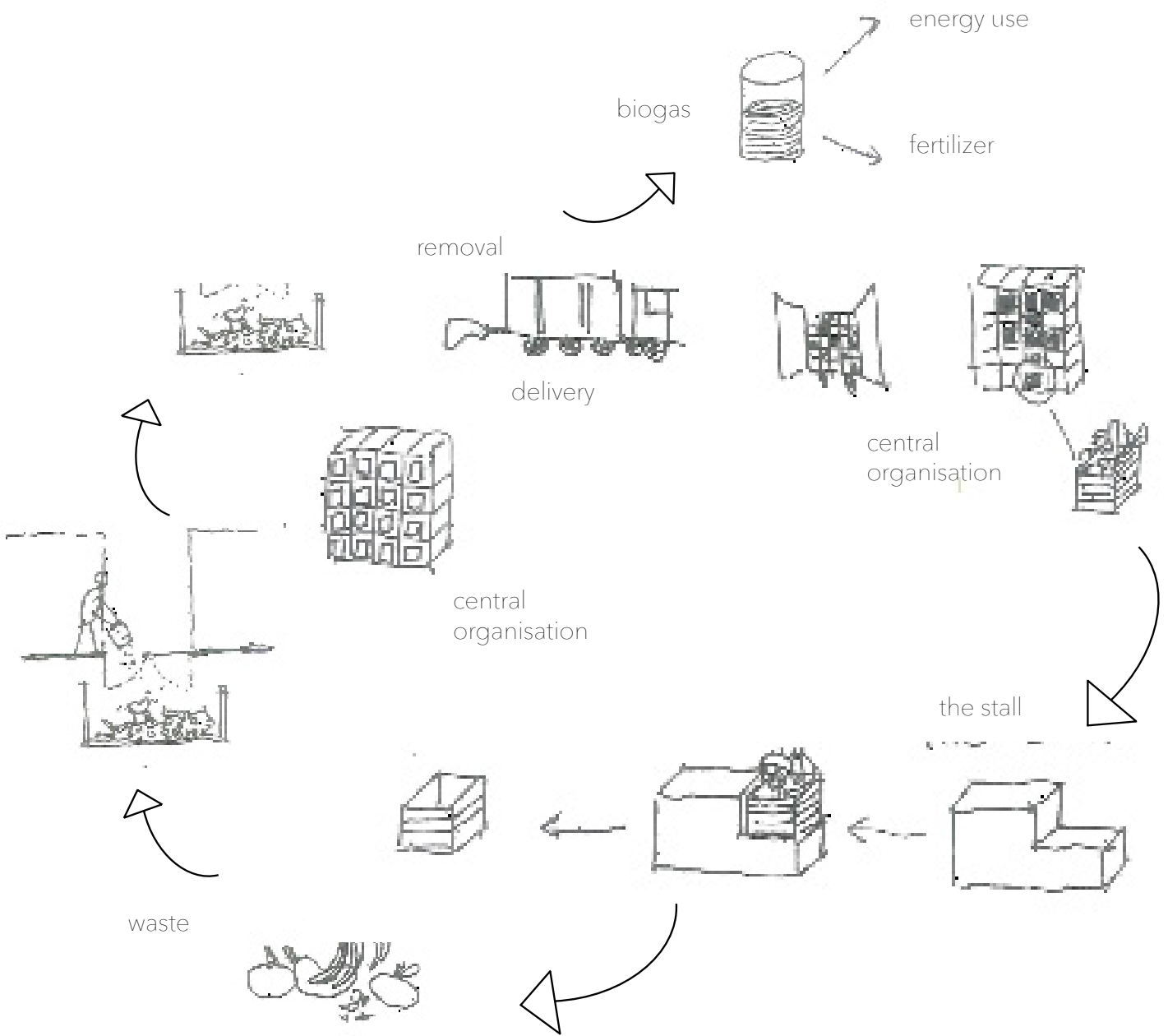


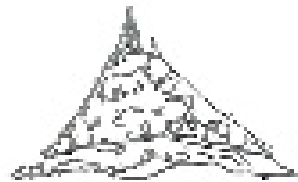
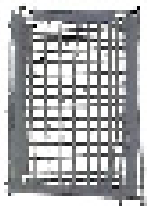
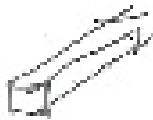
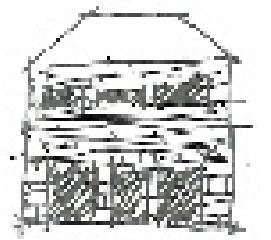
the wall - the theatre - the market stalls - the stairs - the gallery



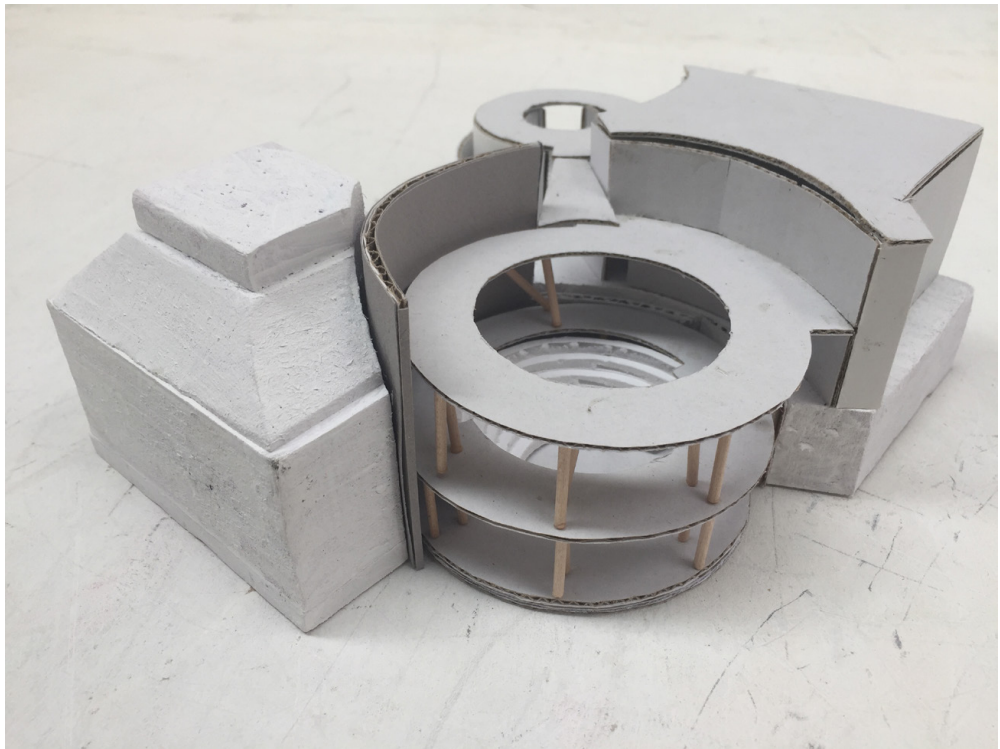
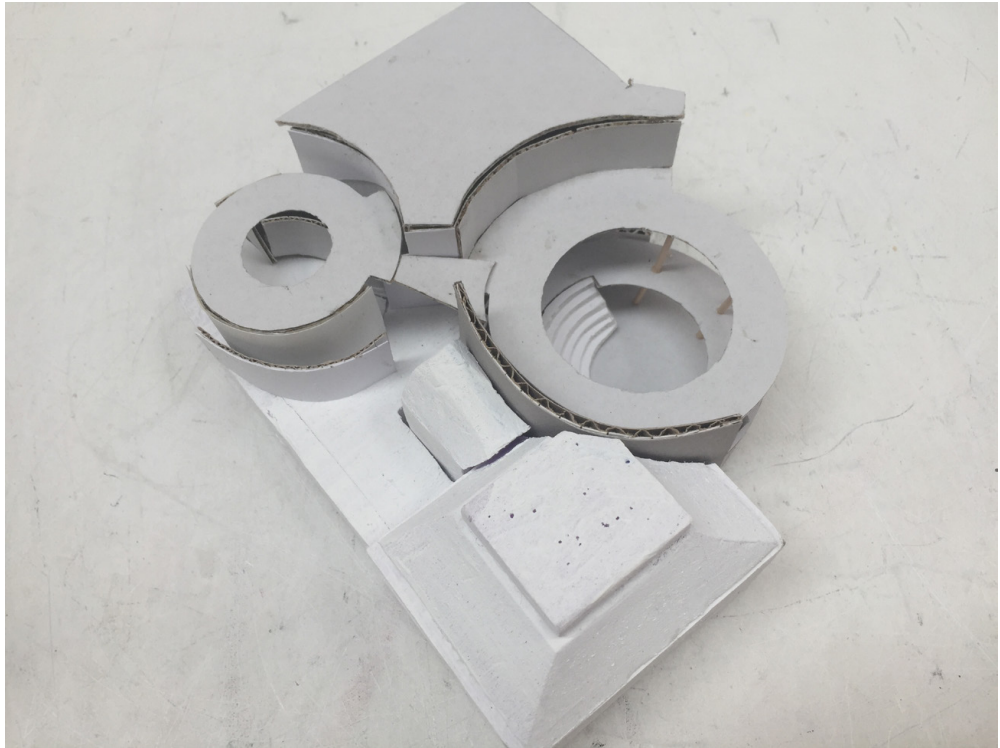
the market stalls - adaptable system

project strategies
closed cycle and re-use





re-use of building material



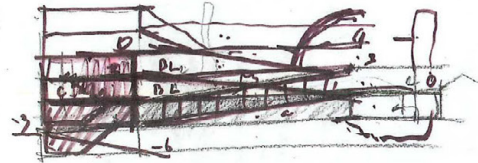
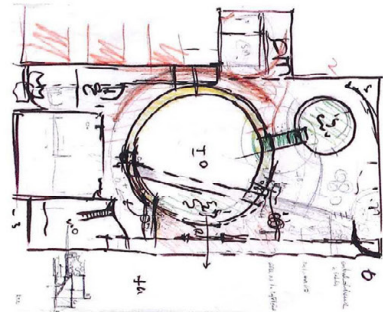


In the following period I worked on breaking up the symmetric circle for more interesting visual connections and spatial perception.

Soon it became clear that the project would develop towards a double project - general layout being based on an intense study of Salmona's Marquez Cultural Centre.

Equally important has been the thorough study of Sharoun's work on concert halls. I have been intrigued by the principle of multifocality in Sharoun's work and the theme of seeing and being seen has become a strong guideline for my design. The principle of overcoming the barrier between performers and viewers translates the idea of equality and togetherness. His work strongly represents liveliness and playfulness in a beautiful way

Rogelio Salmona, Fonda de Cultura Económica de México, 2008

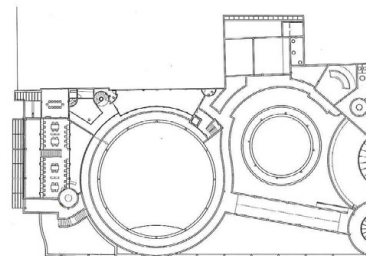
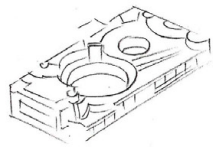




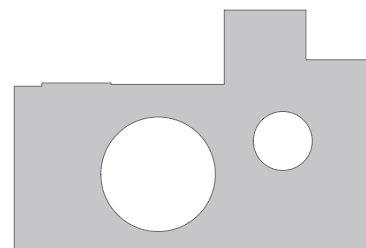
form

occupying full site except for two open circles

area: 9400 sqm
site: 78x35 m

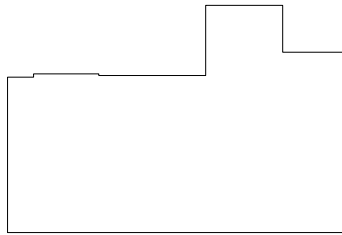
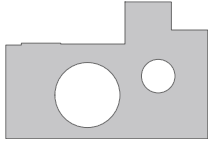


Level 4 plan / 4レベル平面図

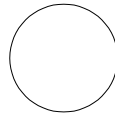


proportions

occupied site versus open circles
proportions circles among each other



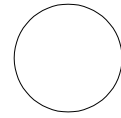
100%



15%



4%



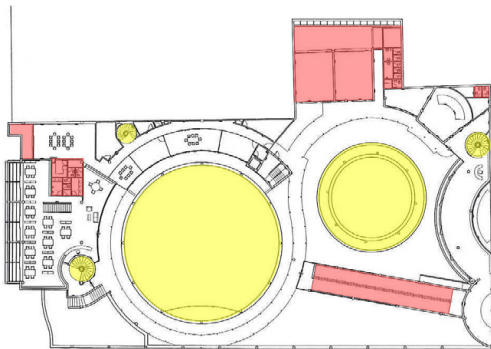
1



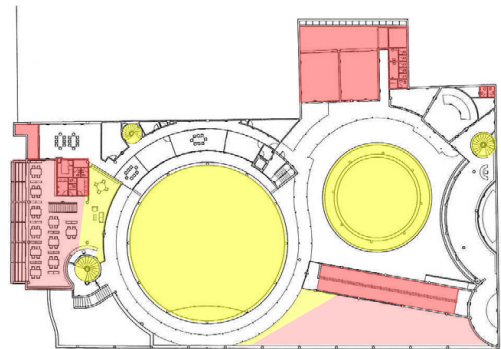
1/4

geometries

circle and square - in-between



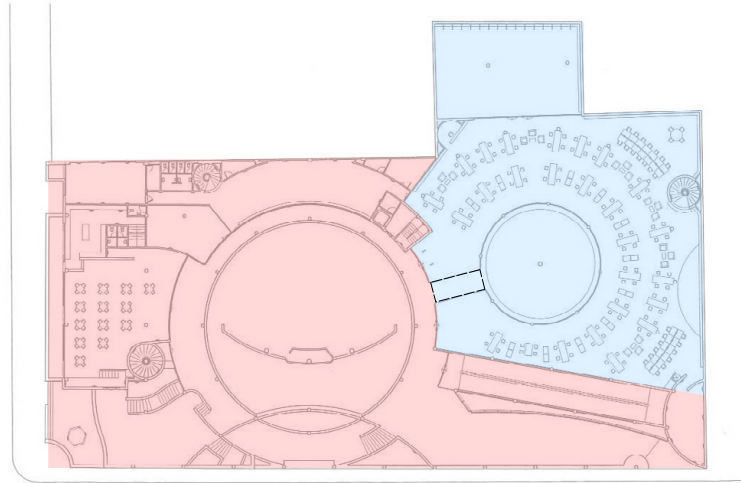
2,3 times more round than square



spaces determined by clash of circle and square

configuration

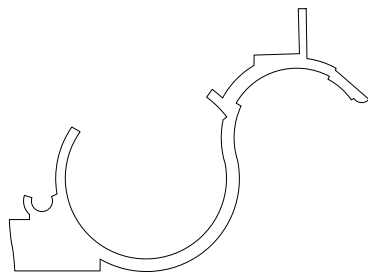
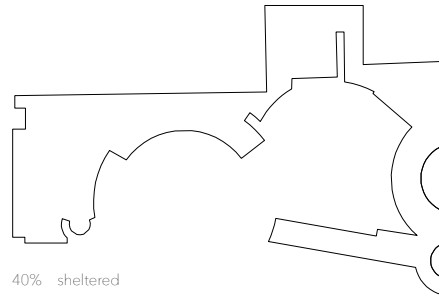
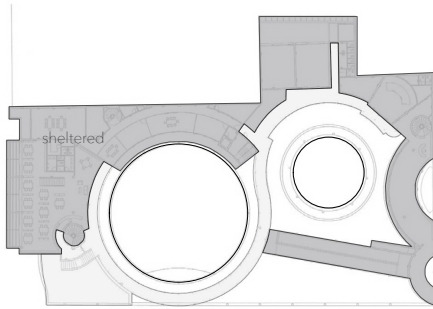
front and back



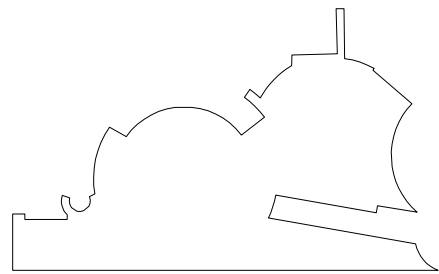
60% front - 40% back

configuration

closed rooms versus open surface

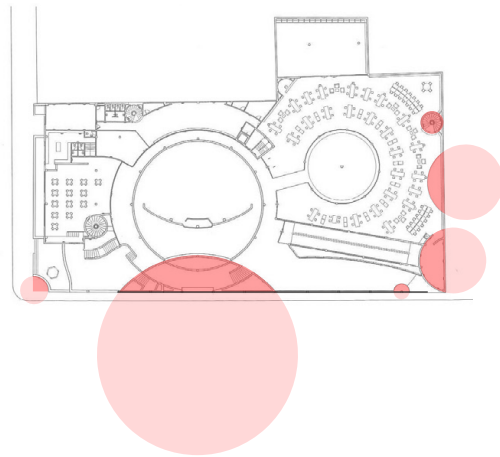
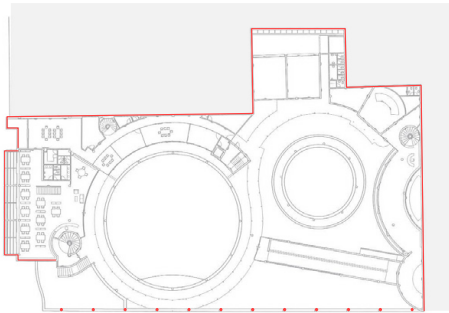


9% of open surface roofed

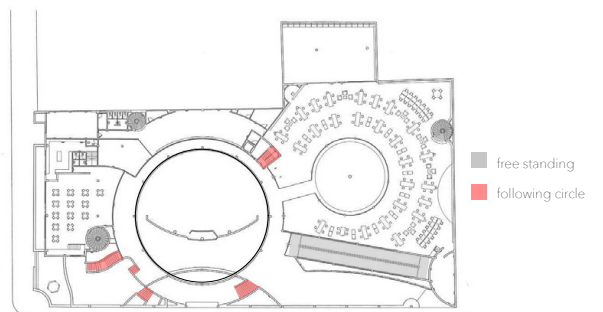
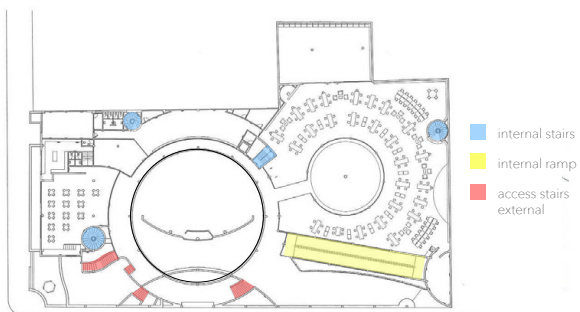


60% open

edges closed towards neighbouring buildings, open facade towards street sides
 outline punctuated with circular sections

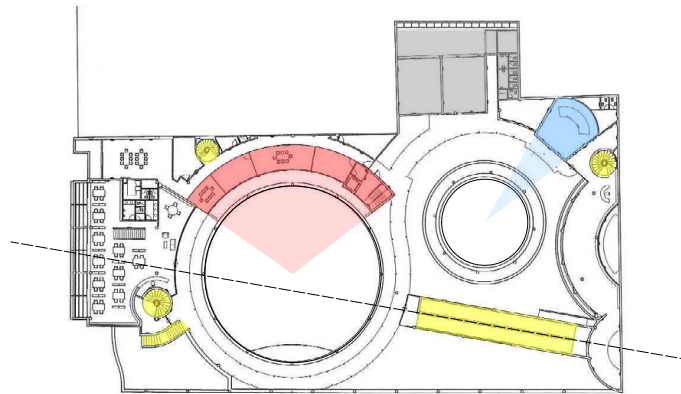






circulation



geometries

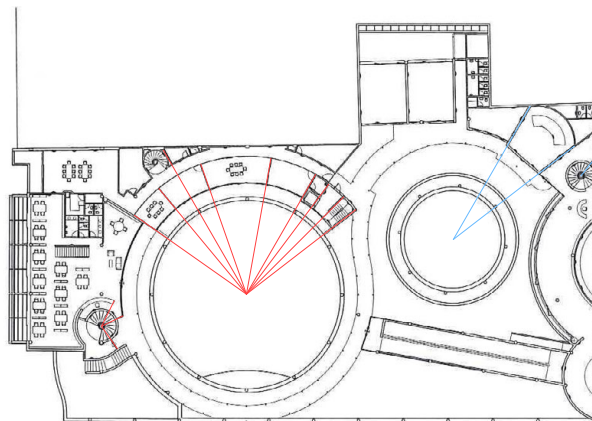
strong ties versus free-floating



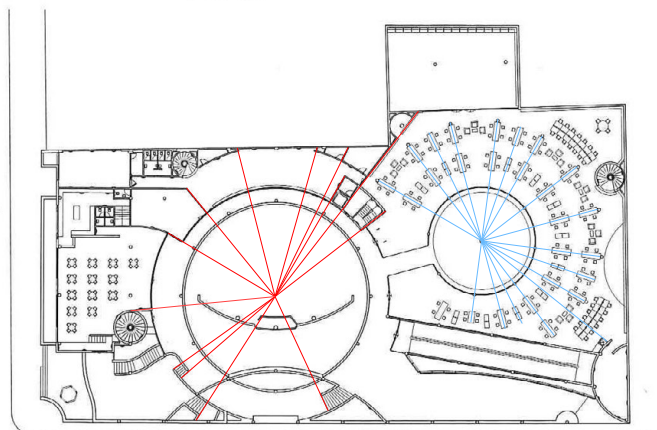
- | | |
|---|--|
|  free-floating |  determined by outline |
|  determined by left circle |  determined by right circle |

directions and angles

both centres of the circles create lines, which determine surrounding spaces

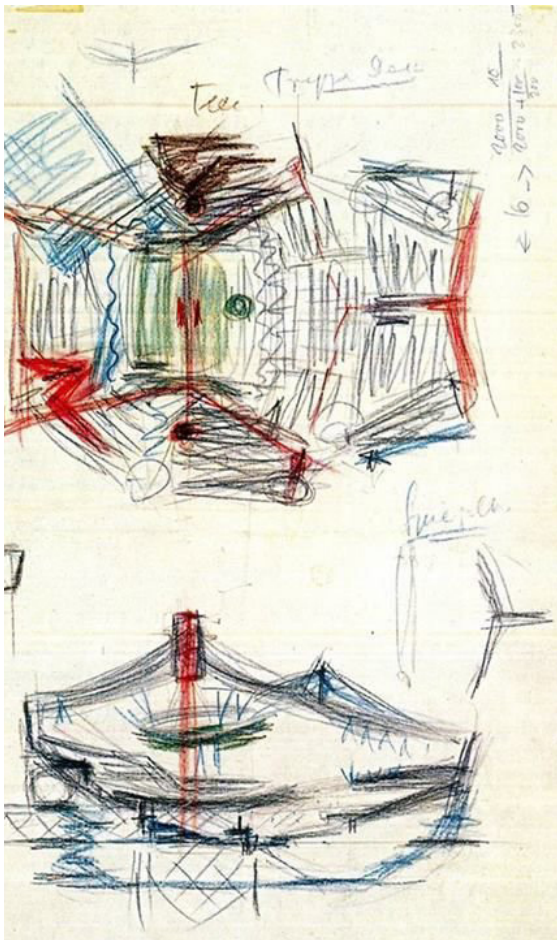


Level 3 pl



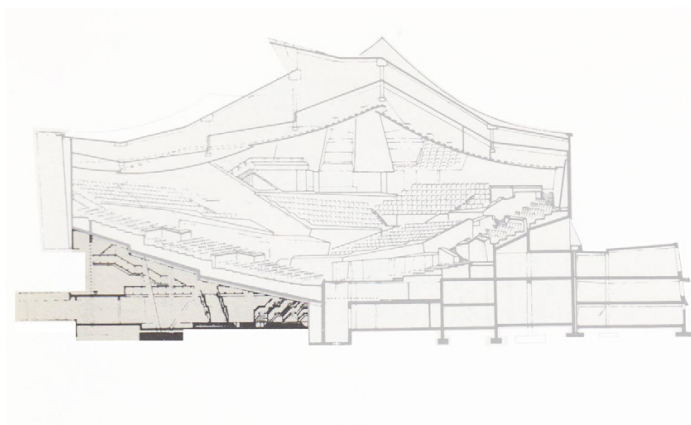
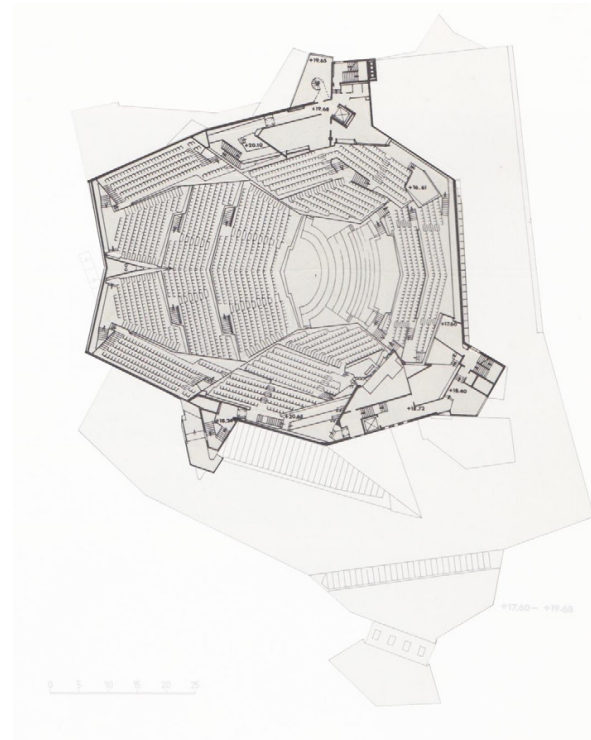
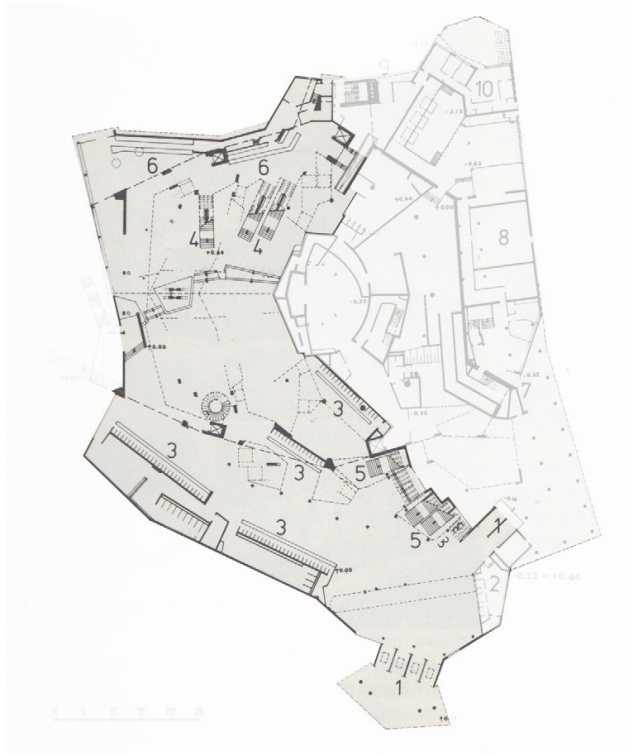
Simultaneously, I analysed Hans Scharoun's work, in which he presents fascinating radial configurations - highly deconstructed and with no strong focal point as to be found within Salmona's projects. Especially, from having a thorough look at the project of the Berlin Philharmonie, I was able to translate an architectural language of multifocality and staging into my own project.

Hans Scharoun, Philharmonie Berlin, 1963

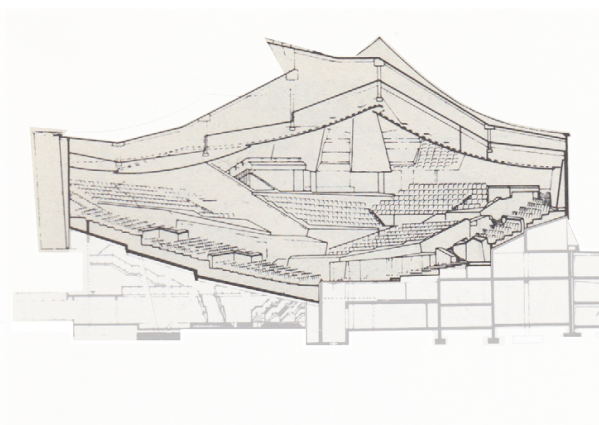


form

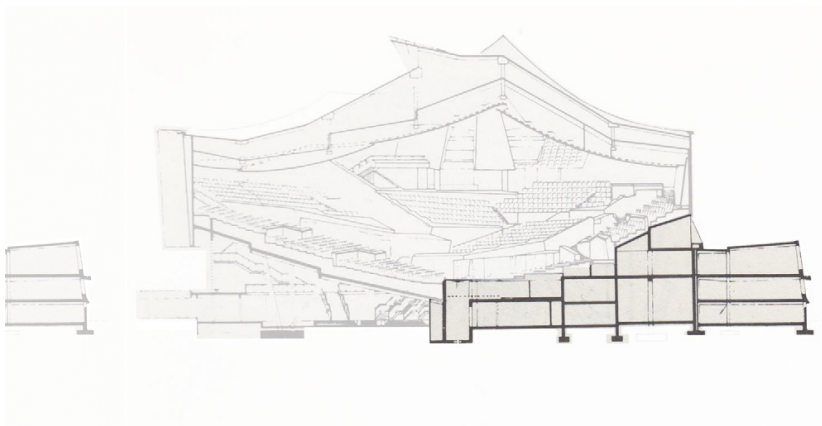
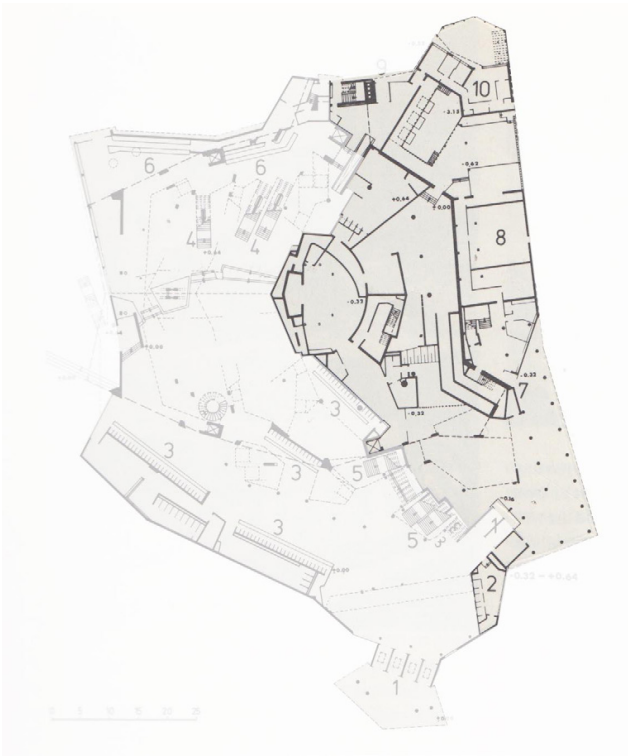
foyer as drastic contrast to structured concert hall, completely free movement
outer form based on inner events



foyer

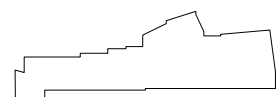
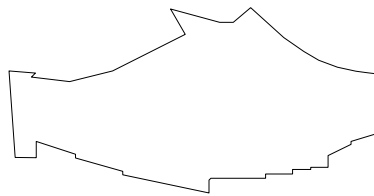
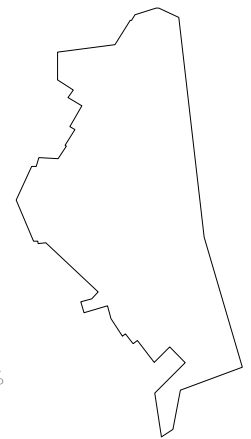
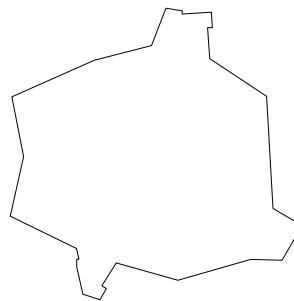
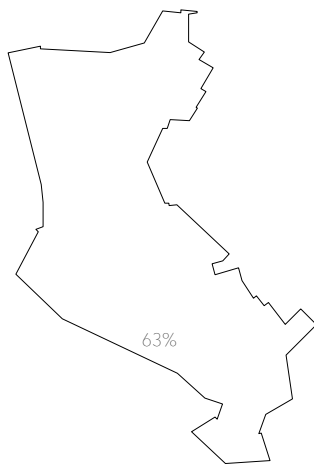


concert hall



service

form proportions



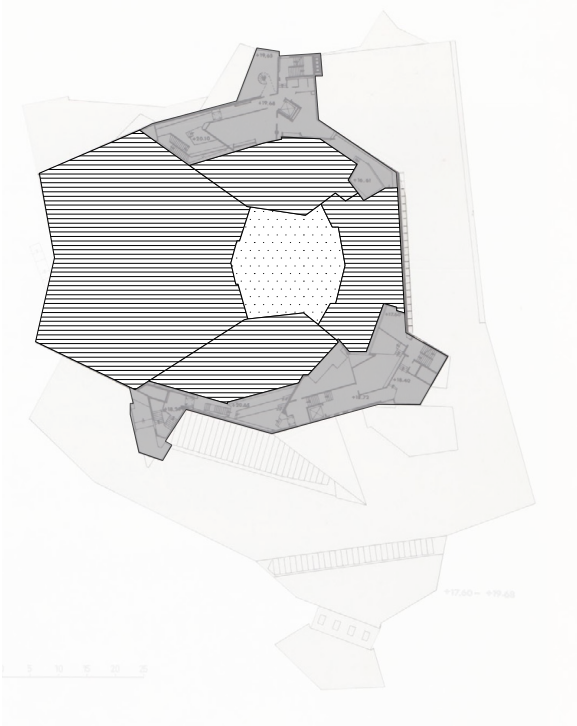
foyer

concert hall

service

configuration

the concert hall orchestra spacial and visual centre, even though not mathematical centre, but enclosed by audience from all sides

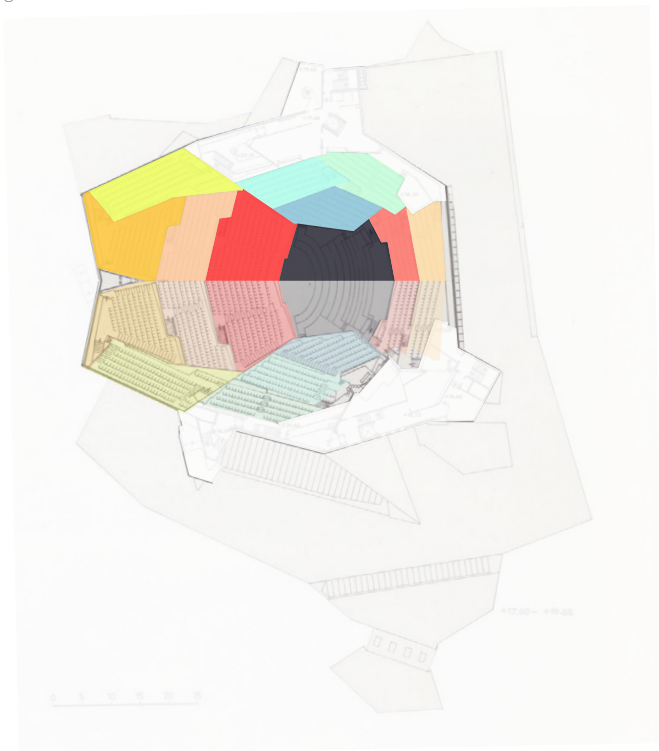


the concert hall

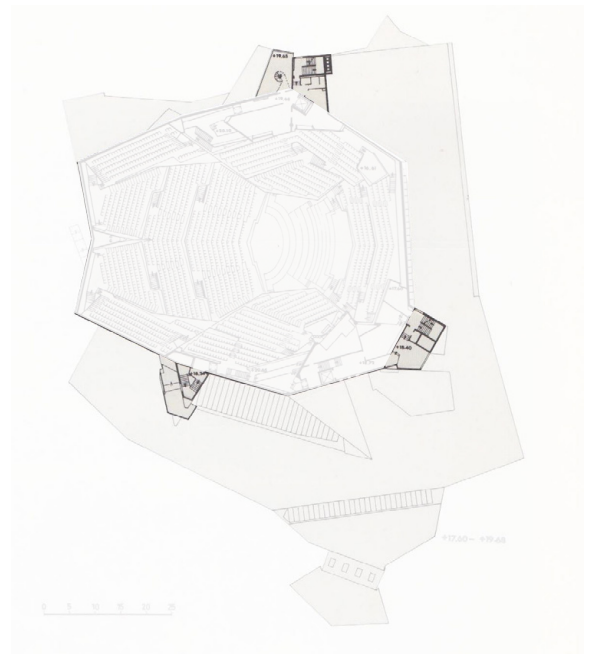
,producer' and ,consumer' not facing each other, but grouping around orchestra, strict seating order loosened up

form not determined by formal-aesthetics, but by action: man-space-music

galleries

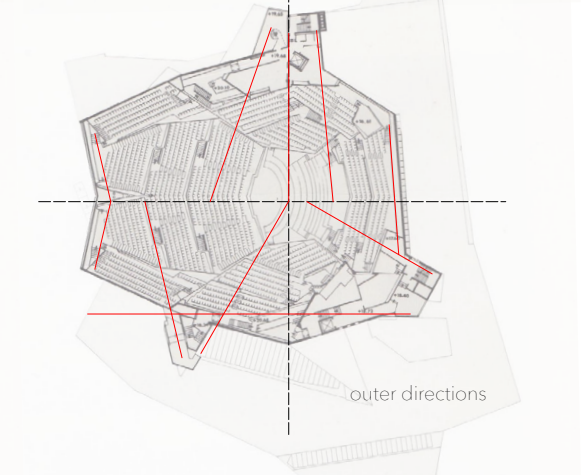
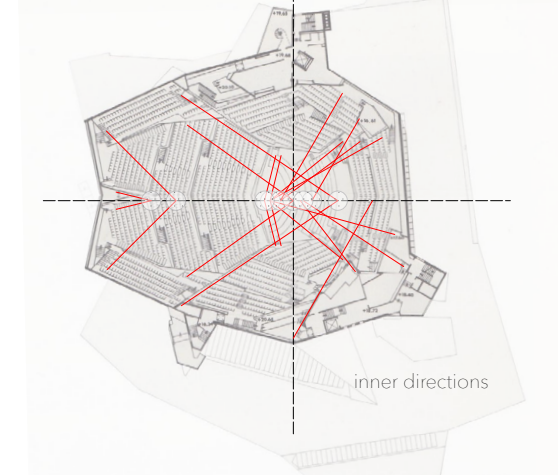
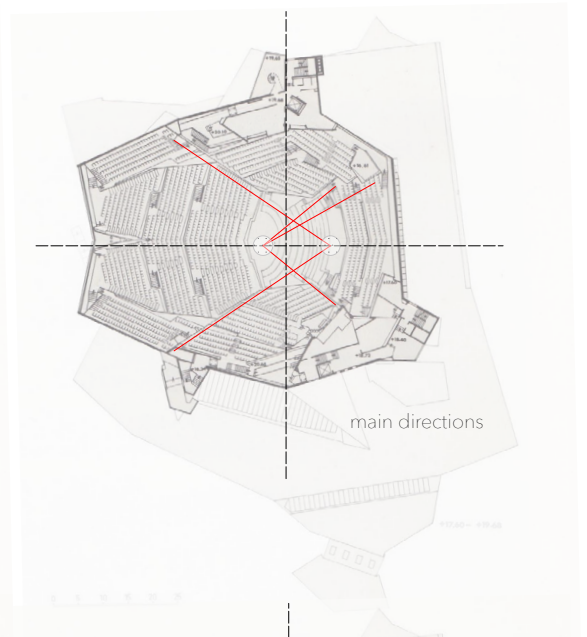
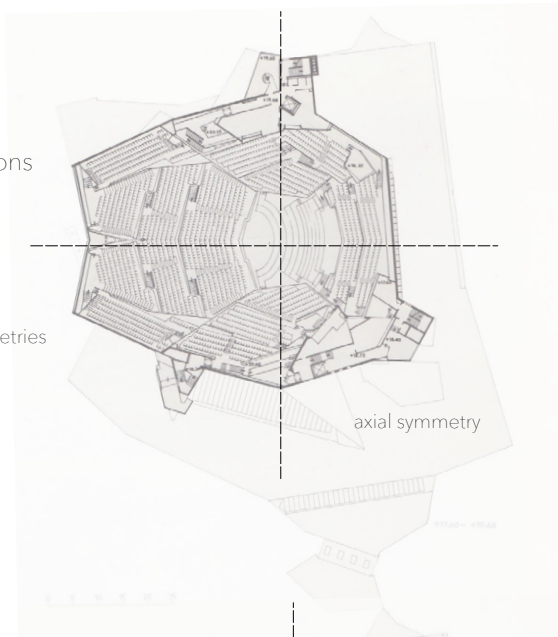


added services



multifocality
axis and directions

multiplicity of foci
multiplicity of symmetries
no parallel walls

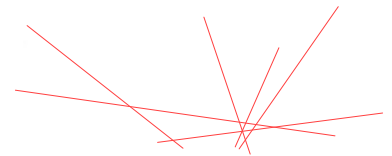
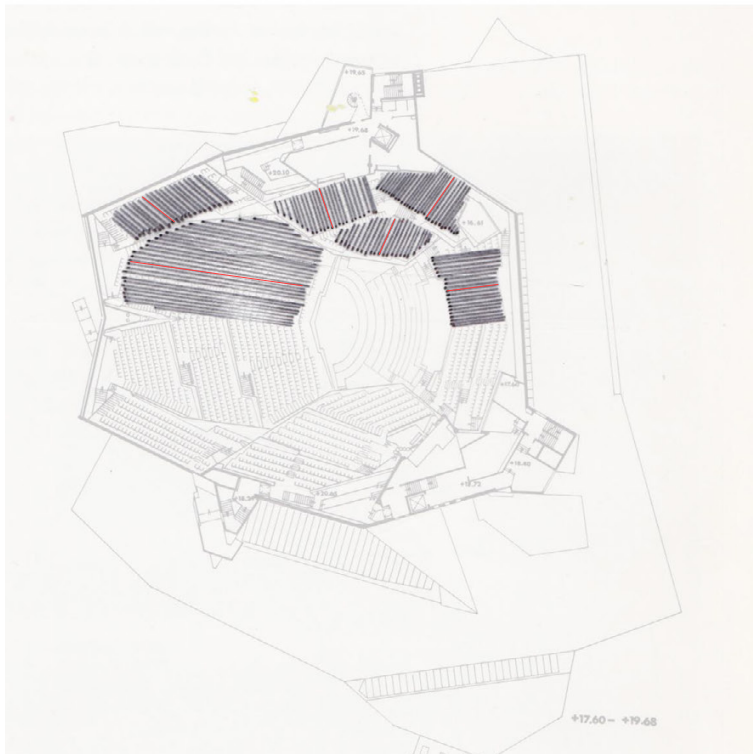
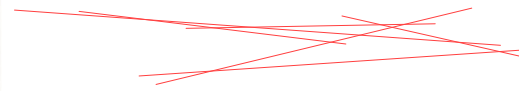
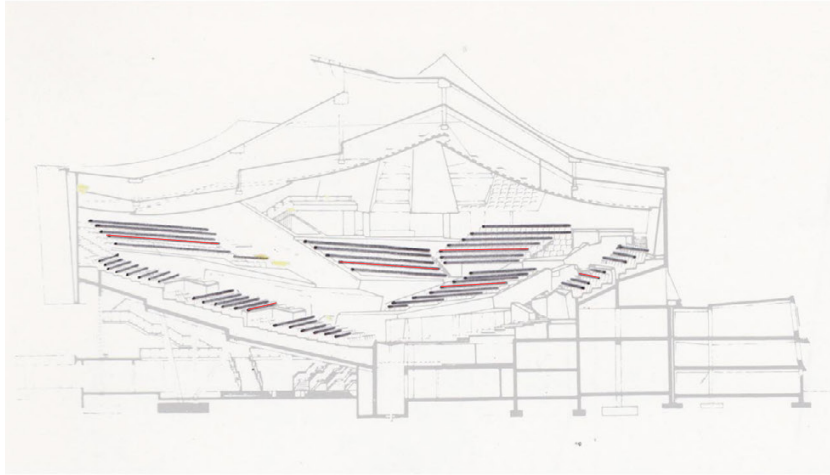


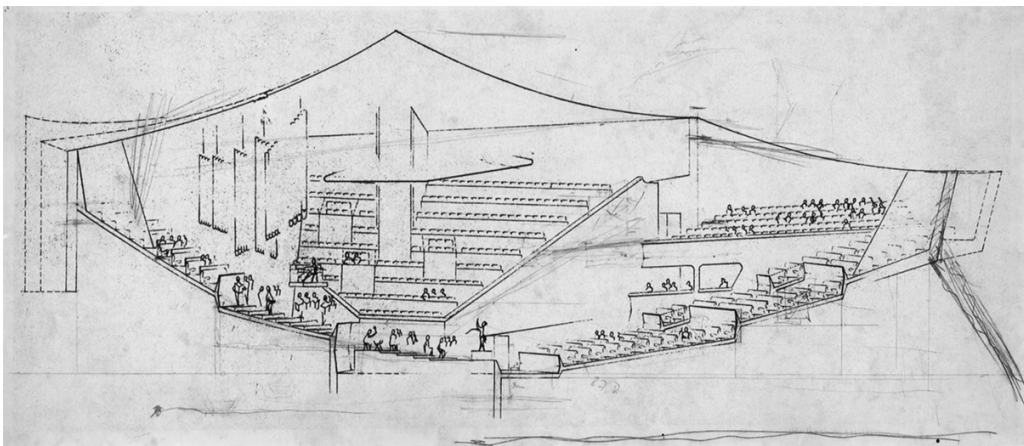
the concert hall

the seats are oriented in six different directions, all having a slight different focus

axis and directions

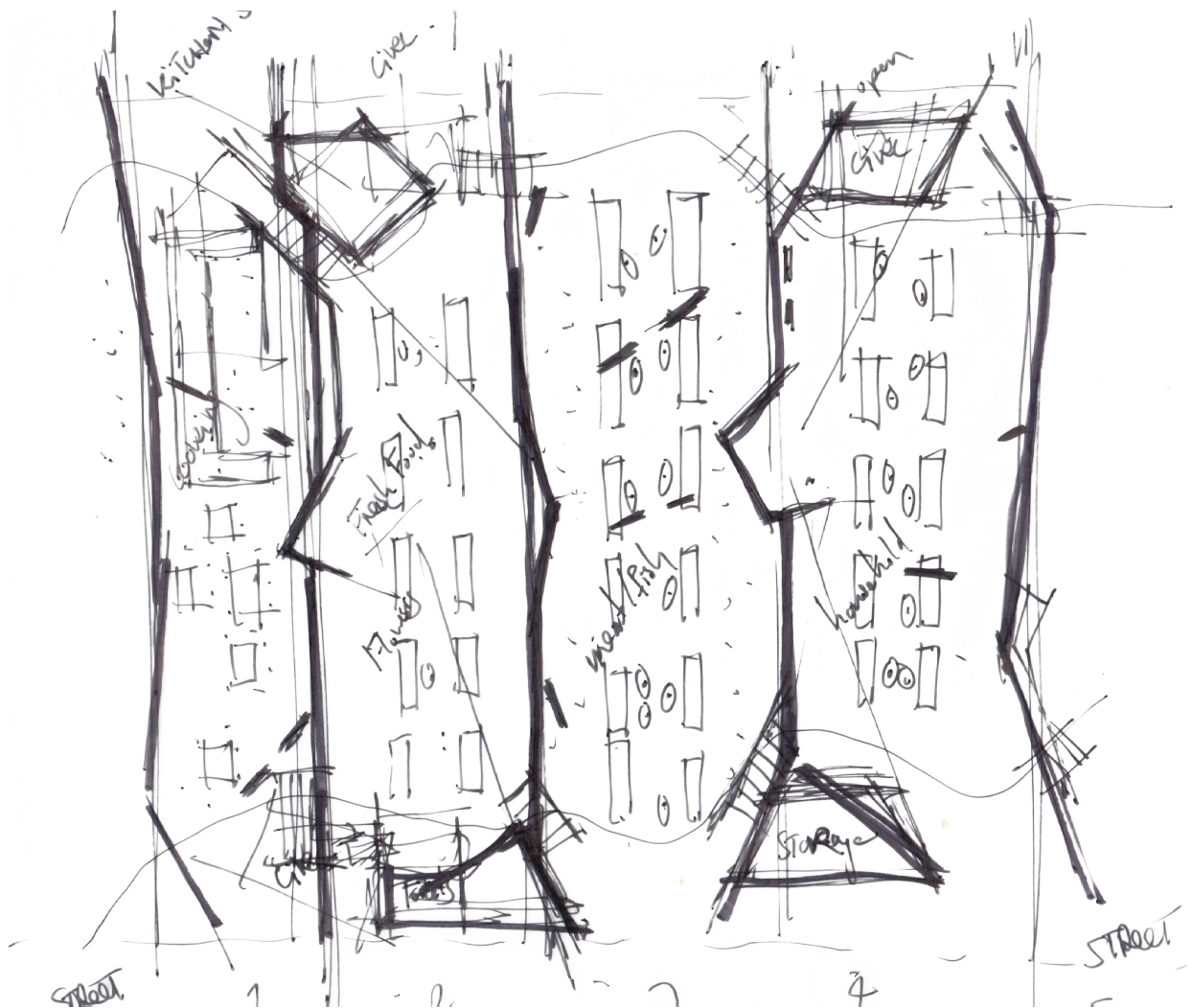
in section, seats are not straight aligned

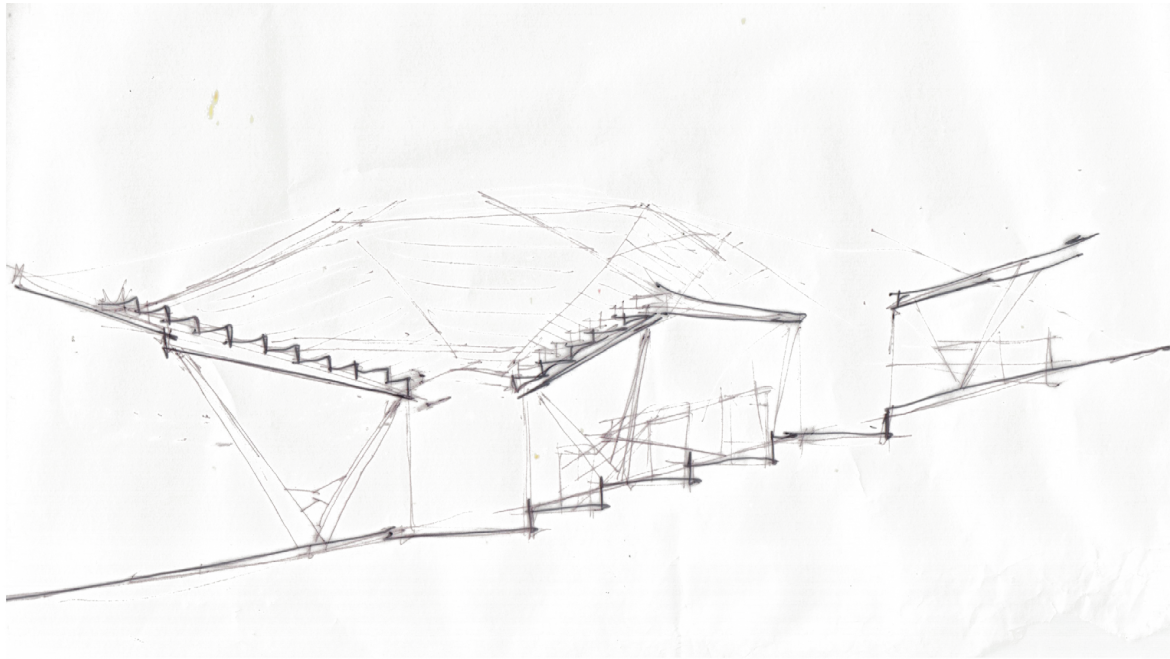




design development towards p4

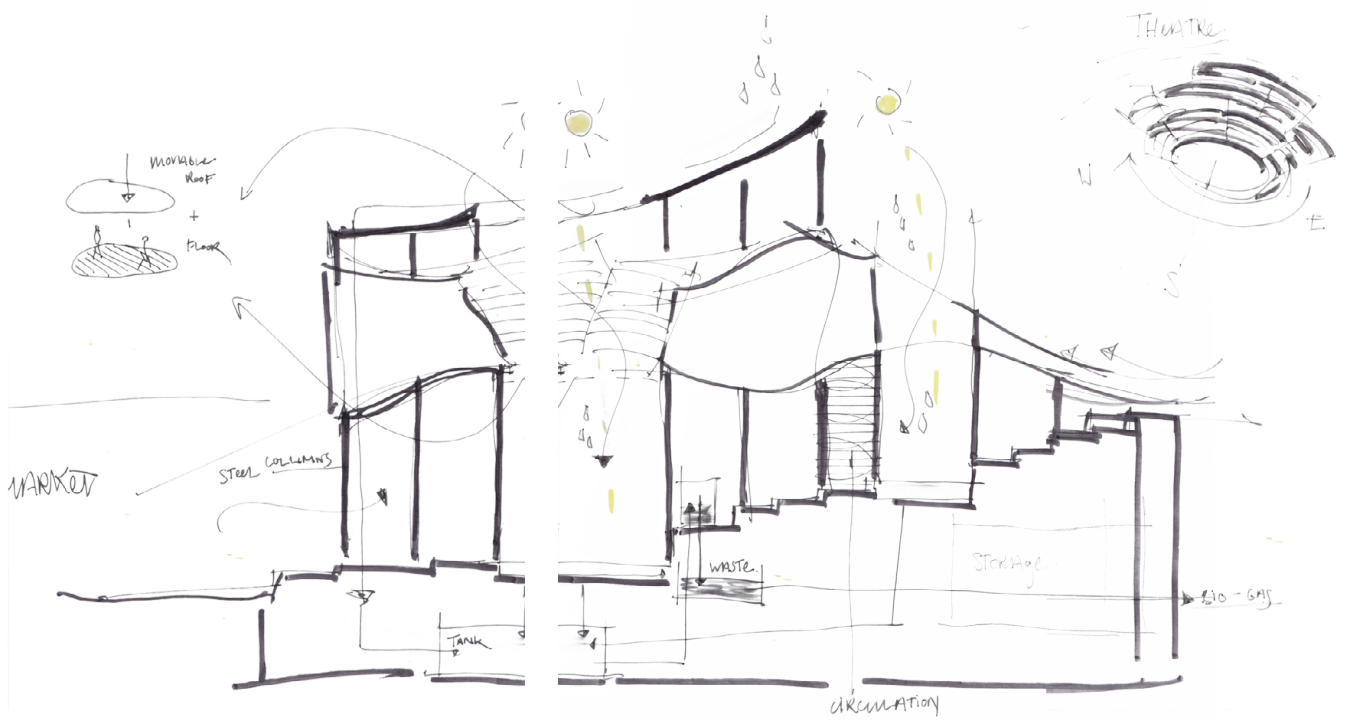
Having done the analysis of the two reference projects, I started applying the principles to my design, working on a section, in the principle of multifocality which would completely free the ground level and create a series of shifted terraces that step up the slope. Above this level its a second level - a theatre that stages the market happening and works in the principle of multifocality to allow for new and unexpected views.



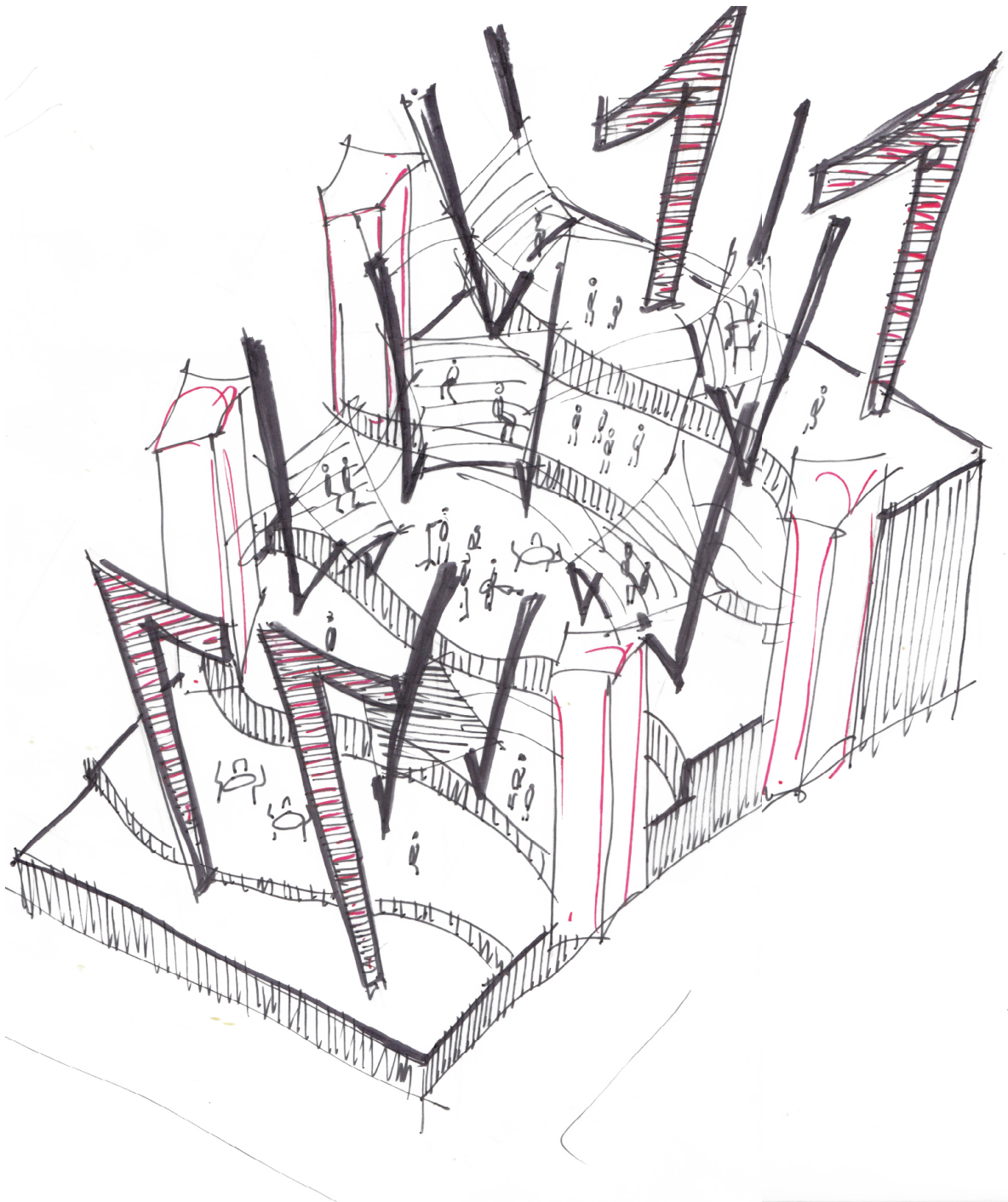


THEATRE . . .

Public / Community
FUNCTIONS.



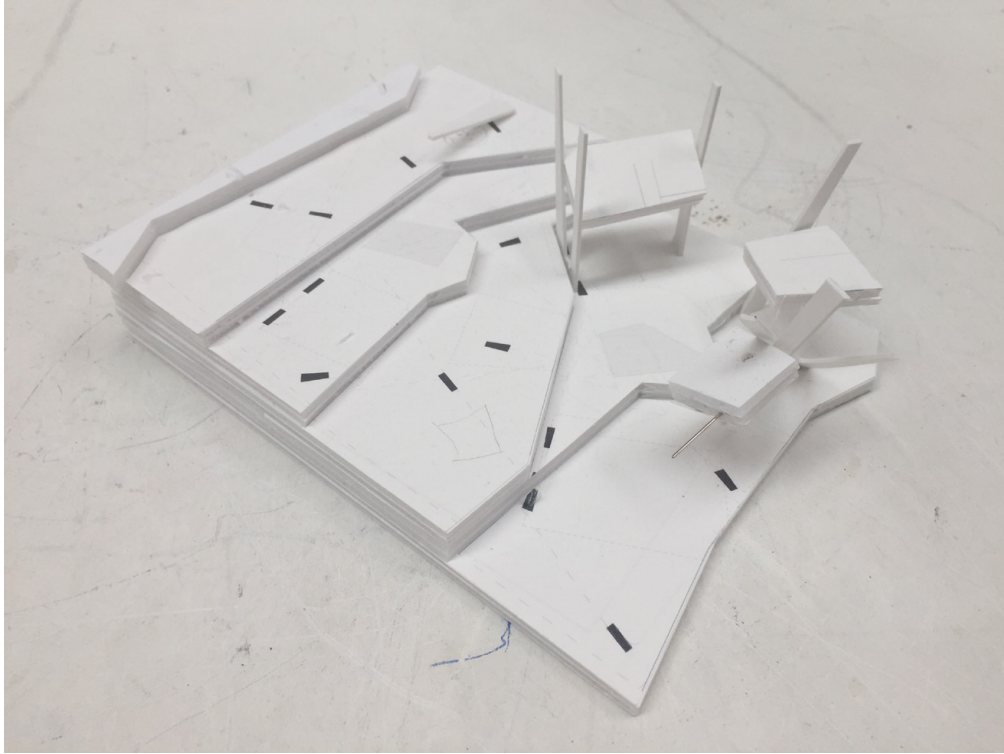
first sketch of terraces, tiers and cores



first spatial impressions



sketch modelling



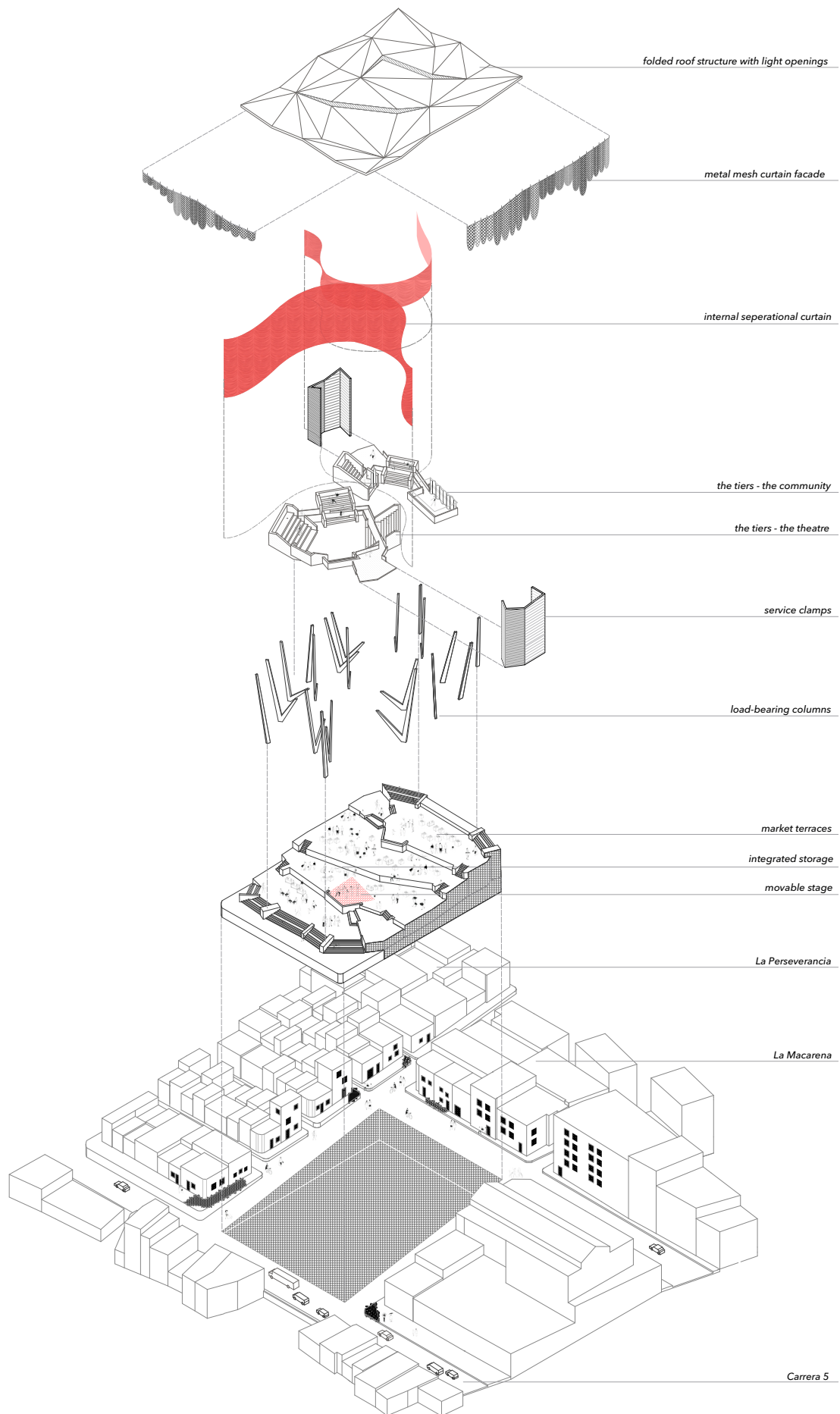


From here on, the final layout of the project became clear, resulting in the three themes of permeability, staging and appropriation, which became the guidelines for the design development. Each layer of the design is connected to these themes.

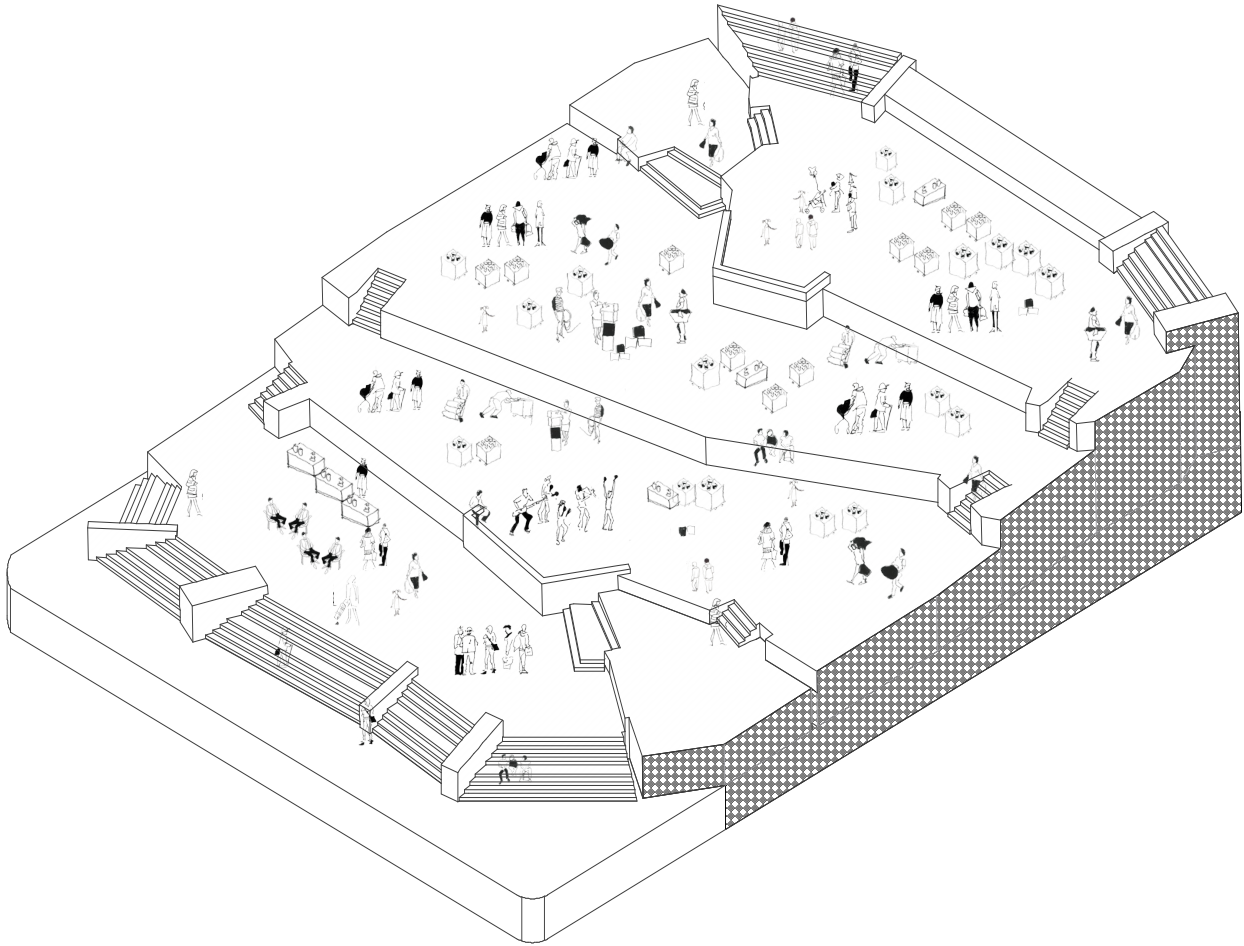
permeability

staging

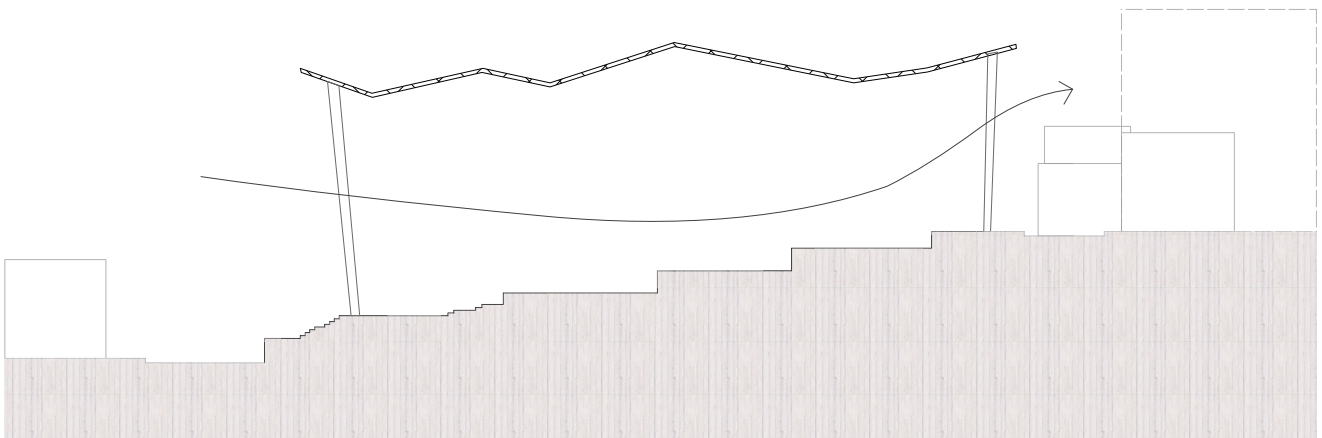
appropriation



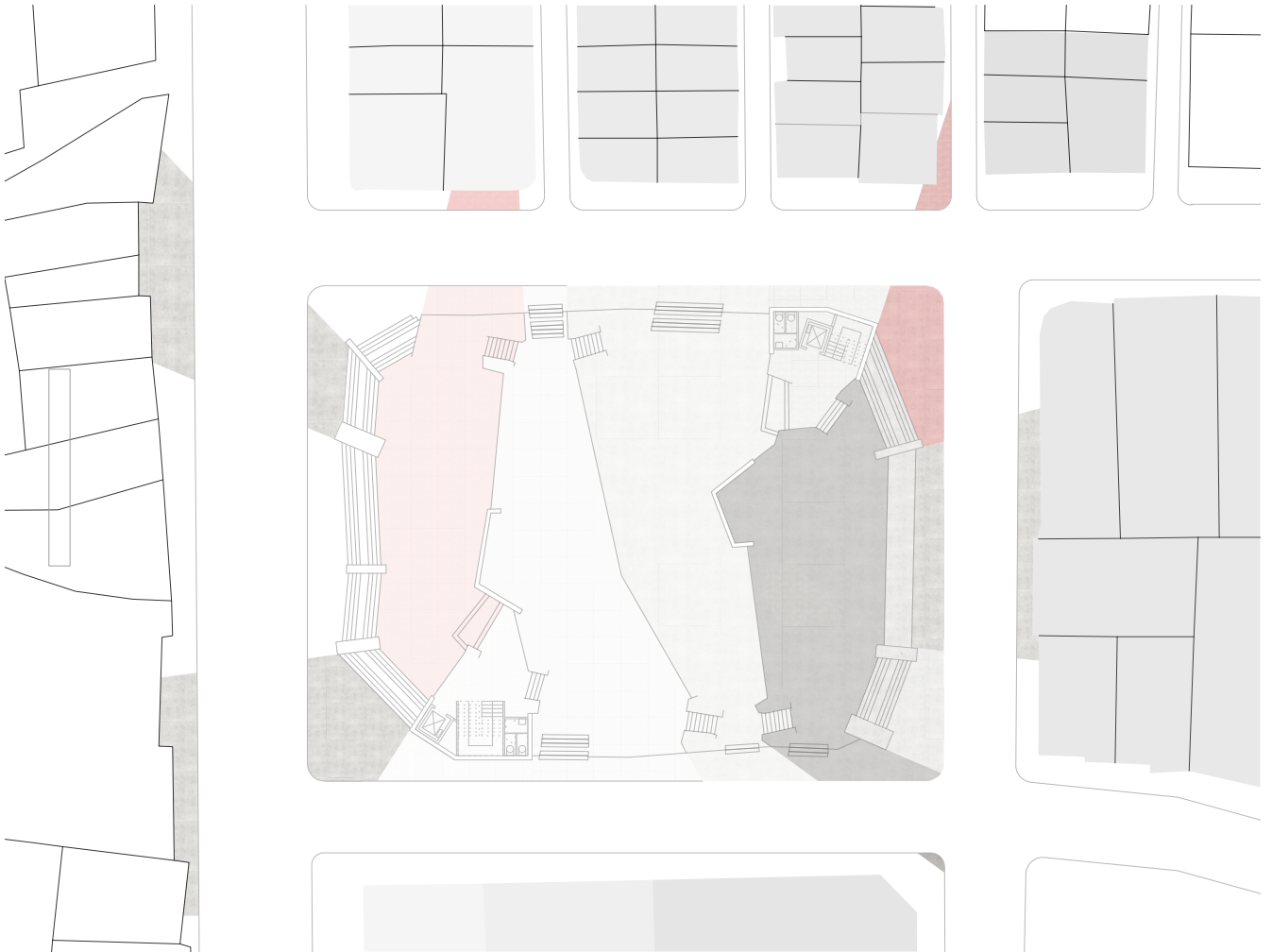
the market
open market terraces



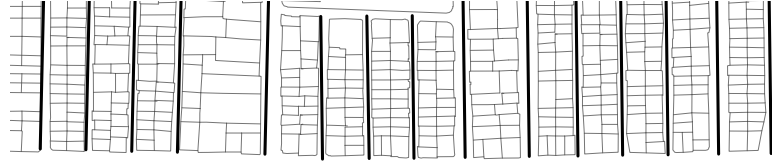
vertical permeability



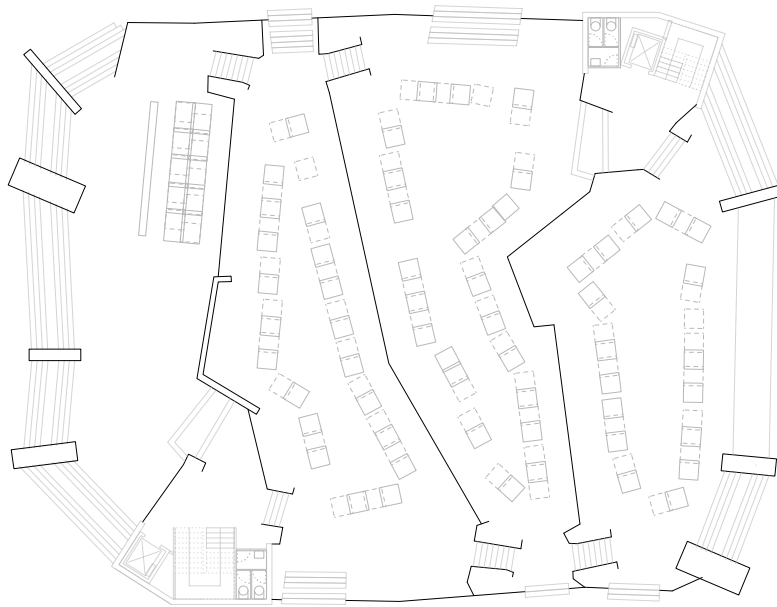
the market
fluent border



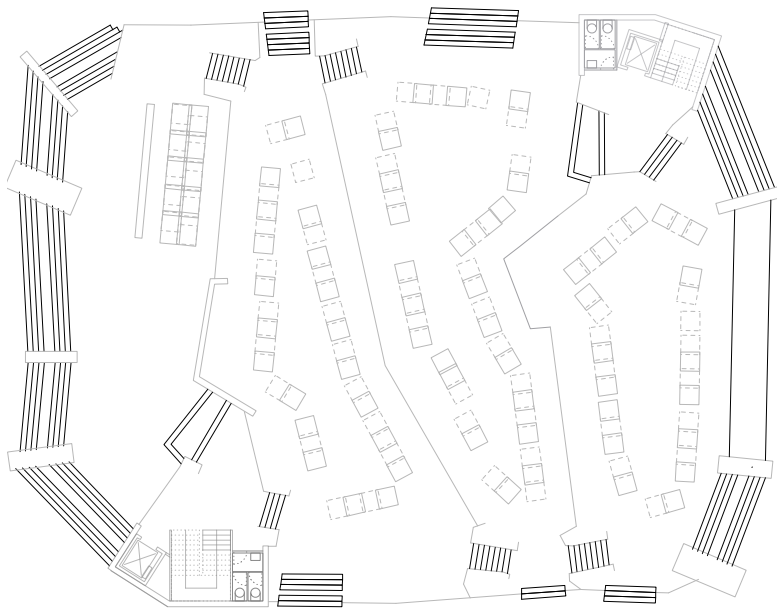
the market
multifocal movement



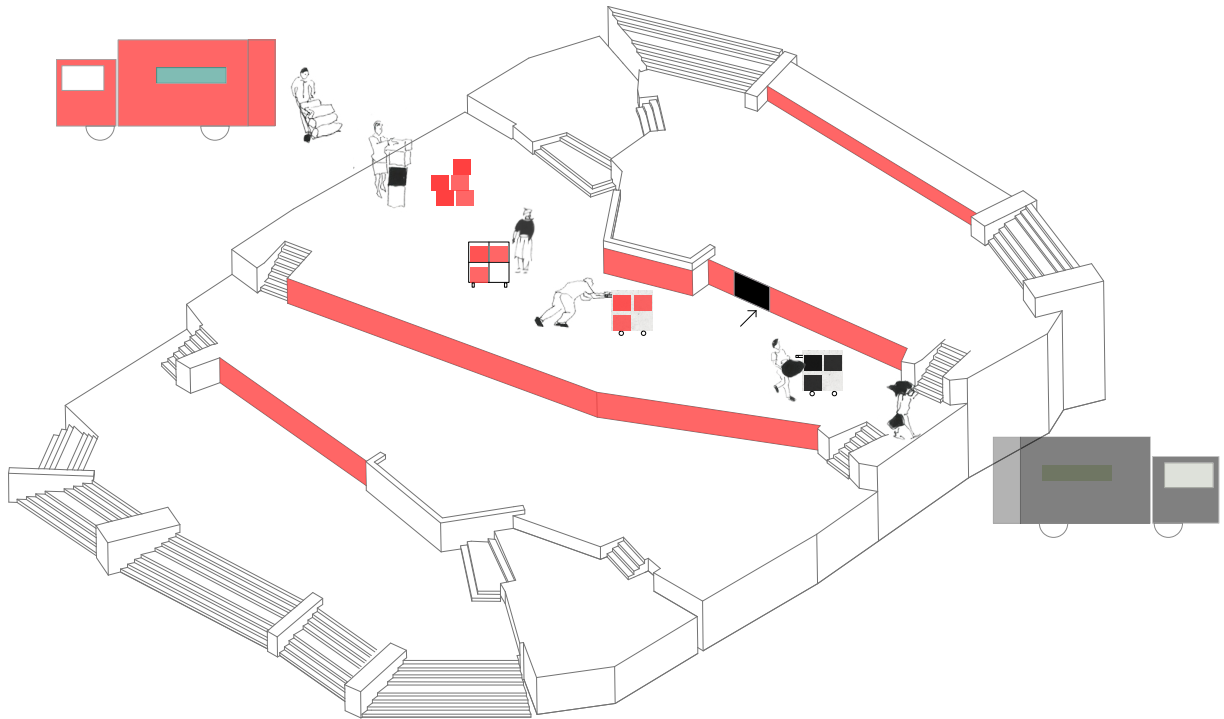
the terraces



the stairs



the market
flexible market stalls and integrated storage

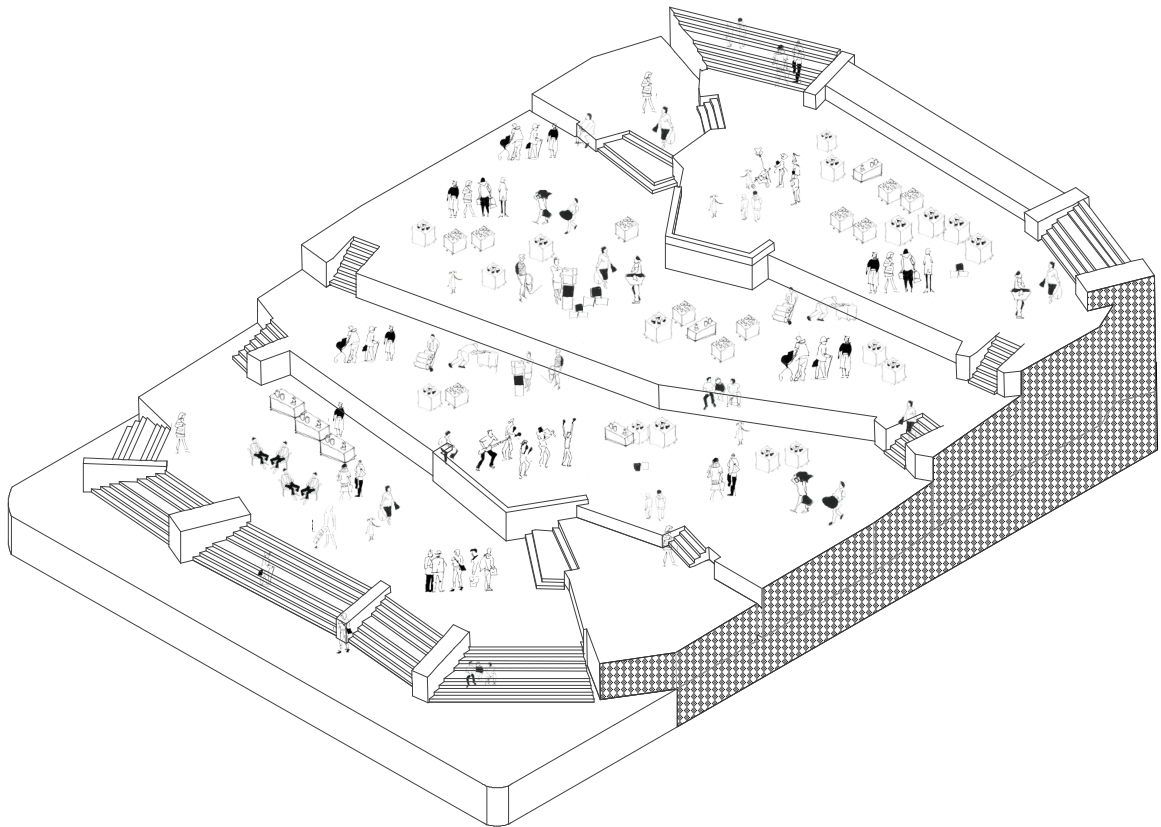
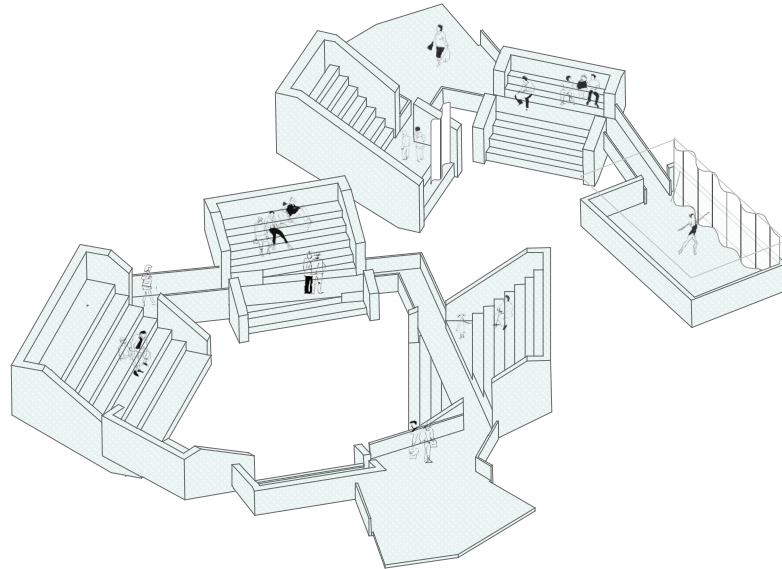


All the world's a stage,
And all the men and women merely players.

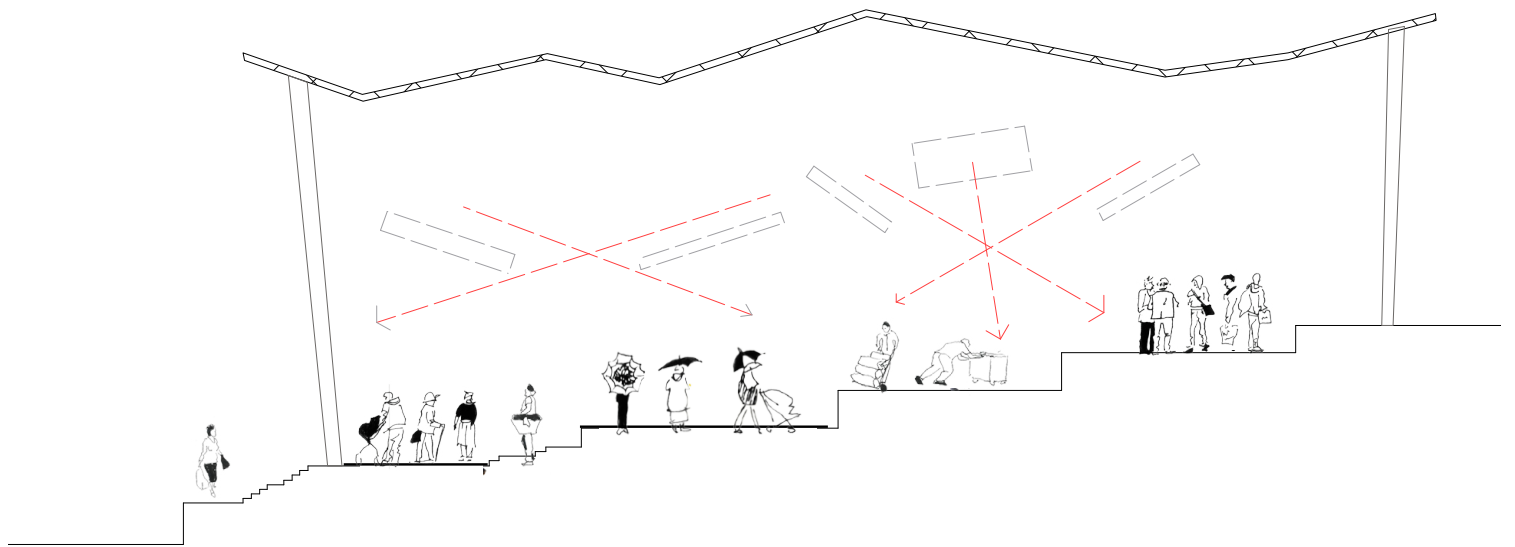
William Shakespeare, *As You Like It*, Act II, Scene

VII

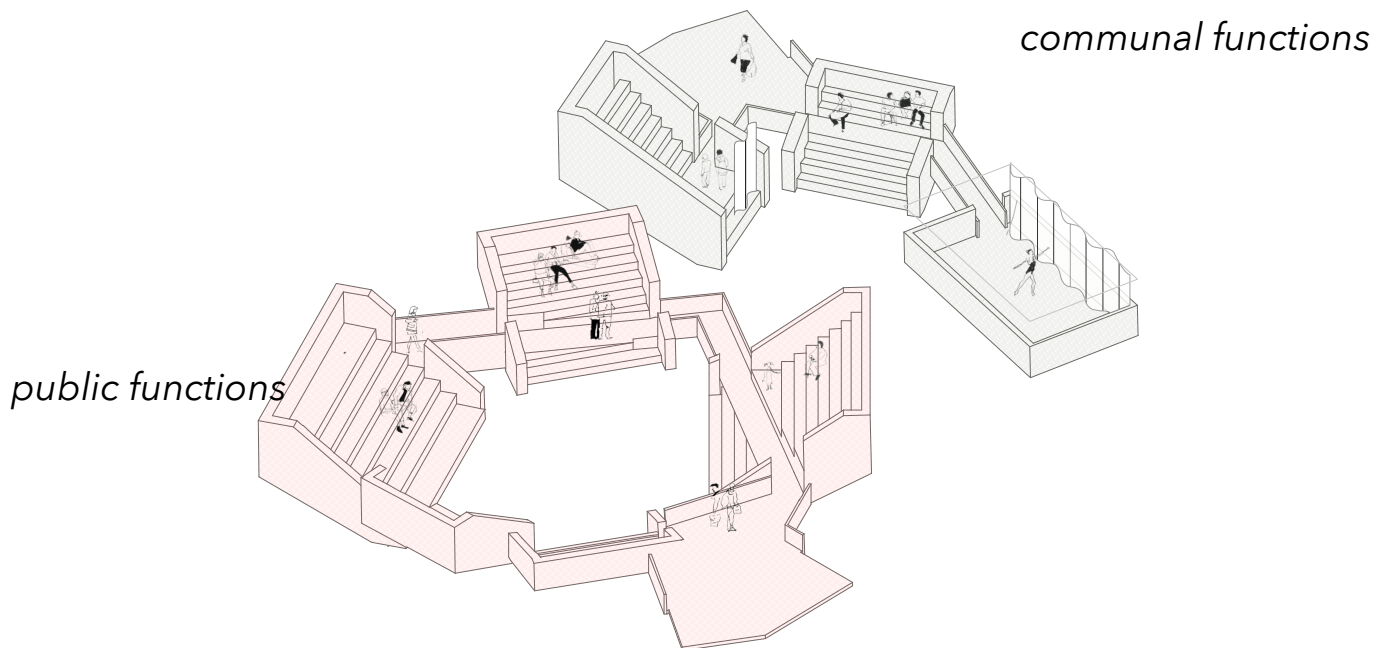
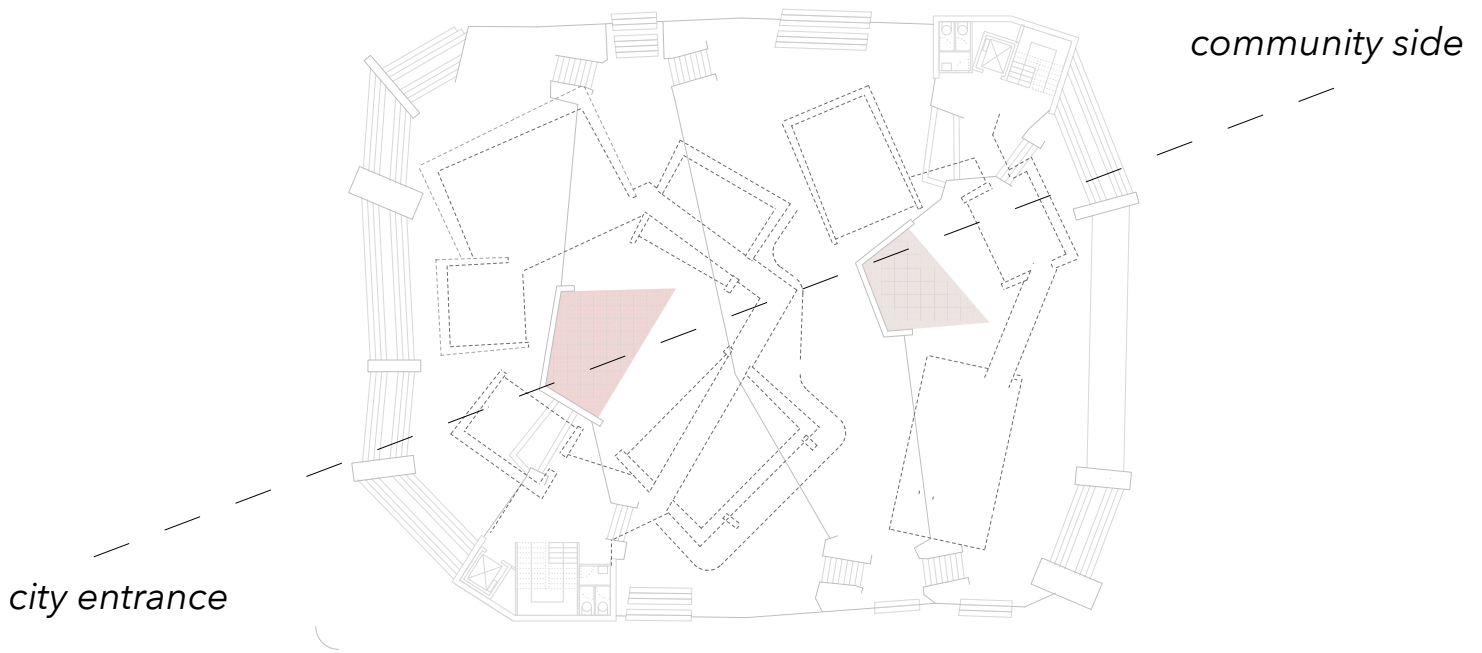
the theatre
see and be seen



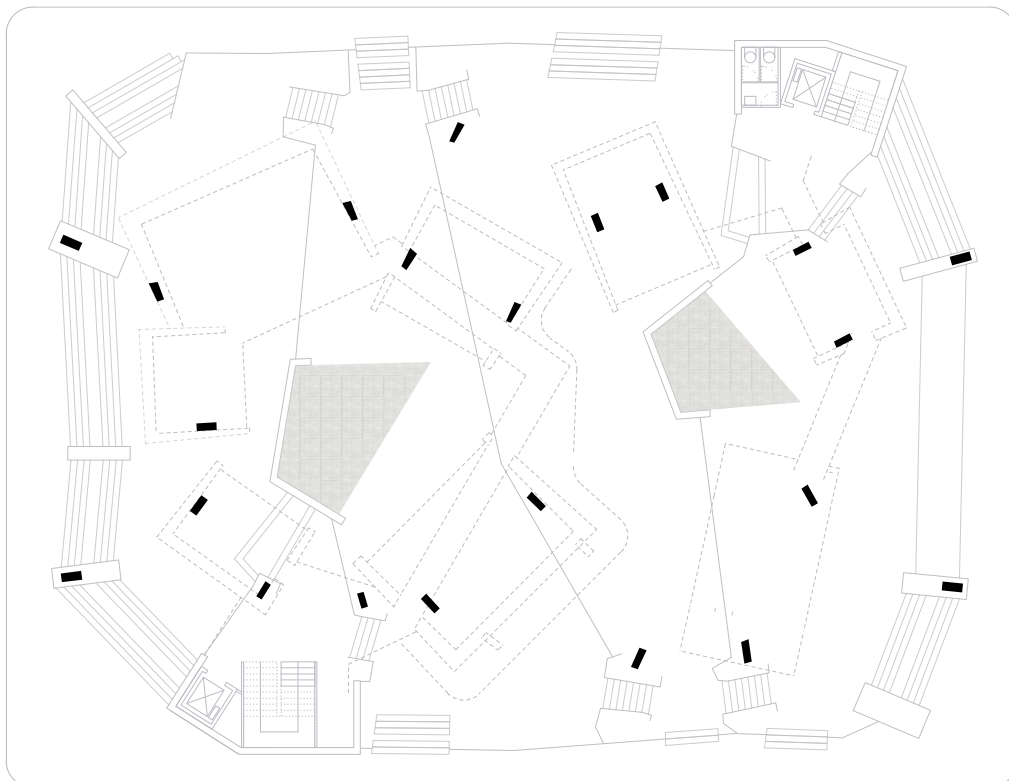
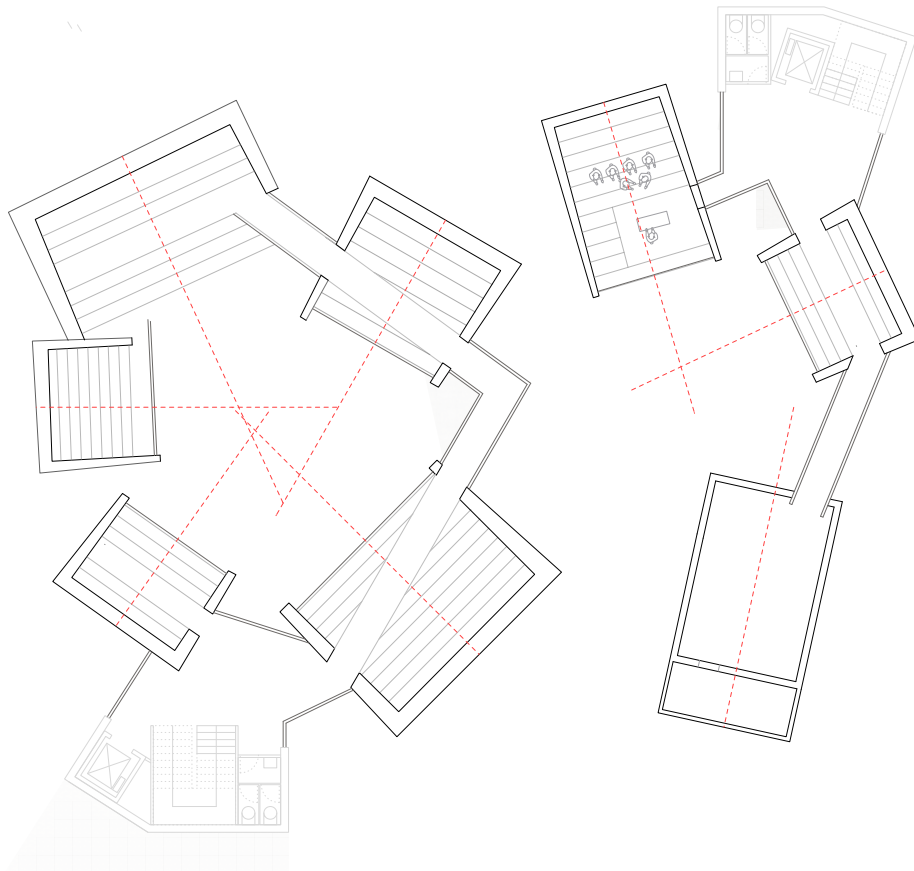
the theatre
the market life as a play



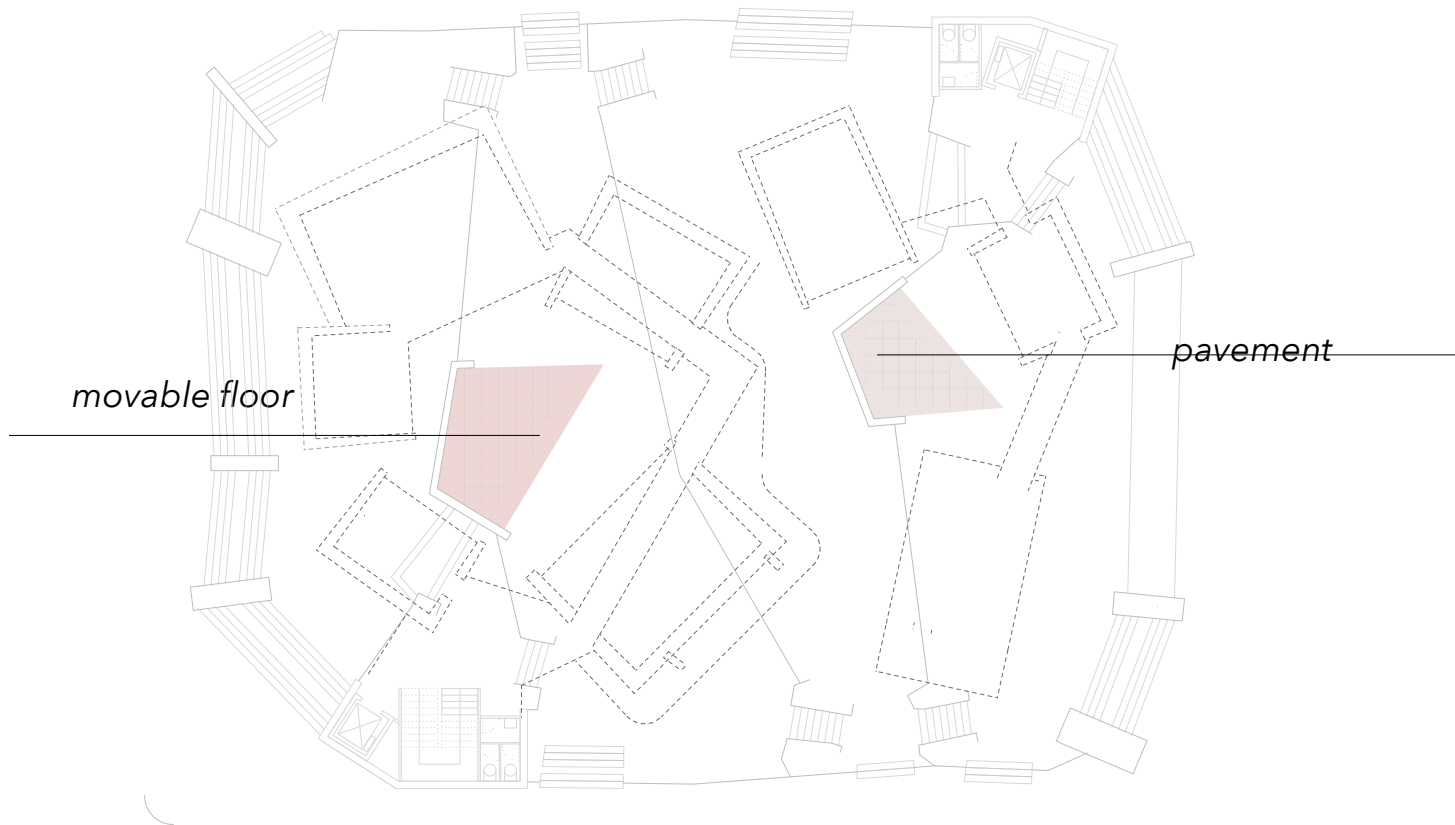
the theatre
two foci / diagonal crossing

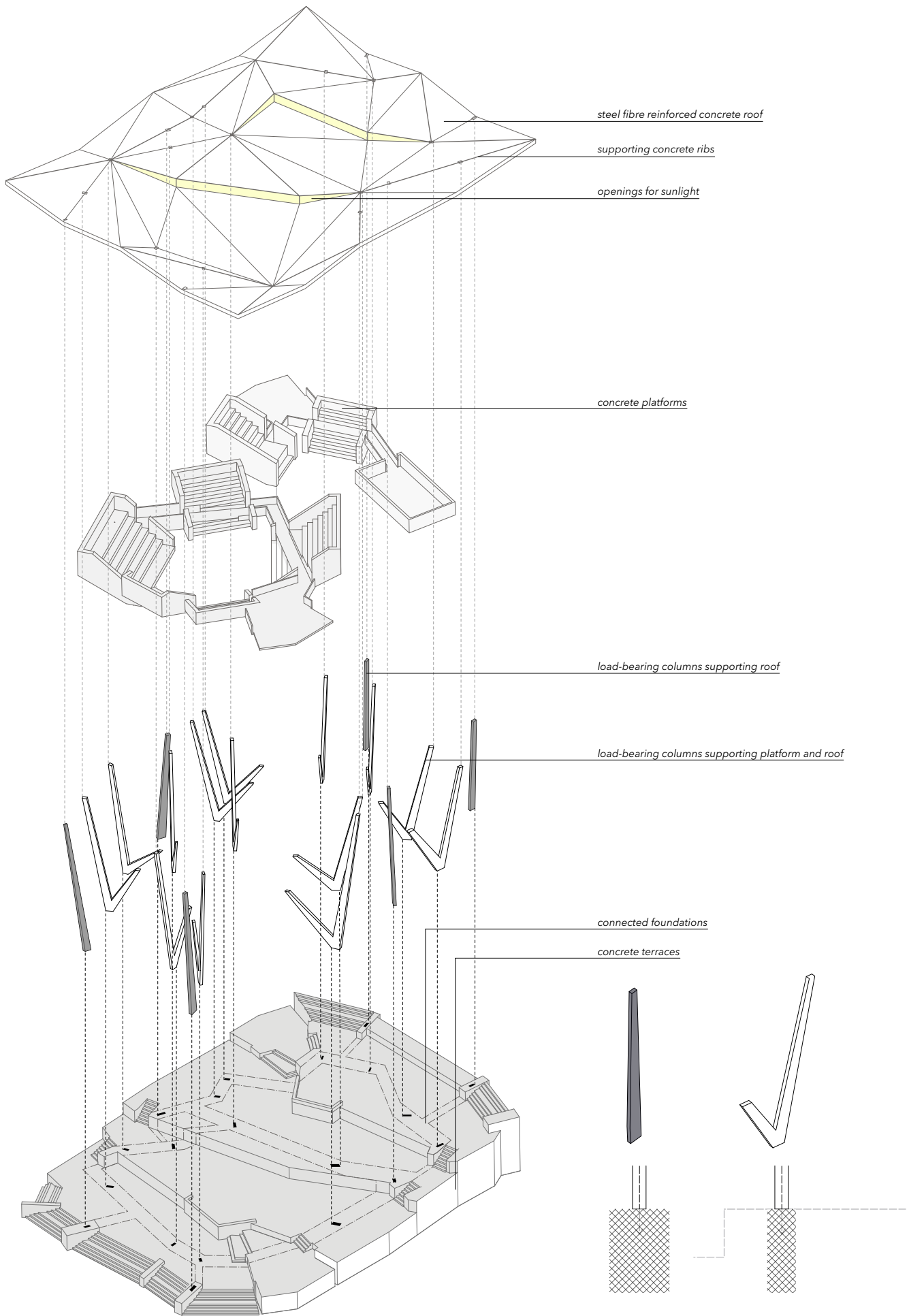


the theatre
the principle of multifocality



*the theatre
response on ground level*





steel fibre reinforced concrete roof

supporting concrete ribs

openings for sunlight

concrete platforms

load-bearing columns supporting roof

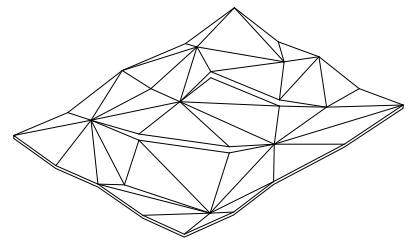
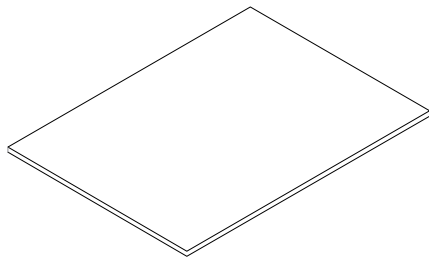
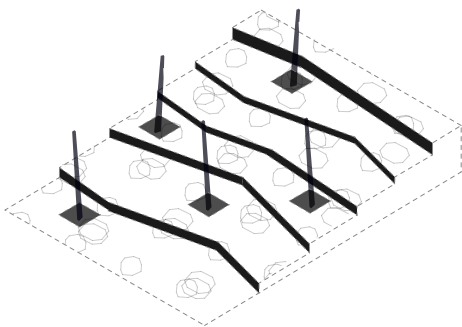
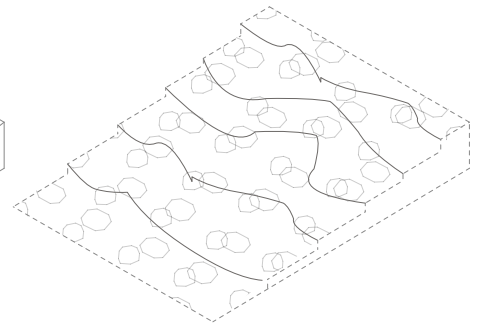
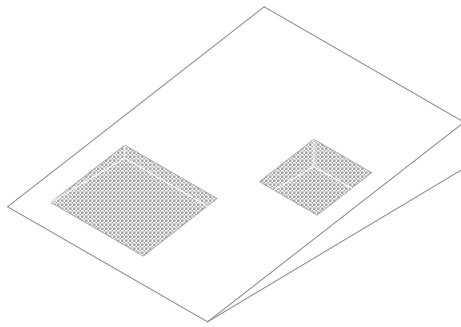
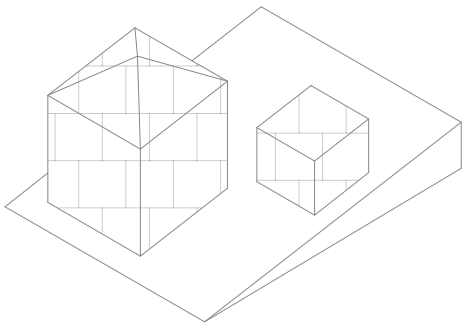
load-bearing columns supporting platform and roof

connected foundations

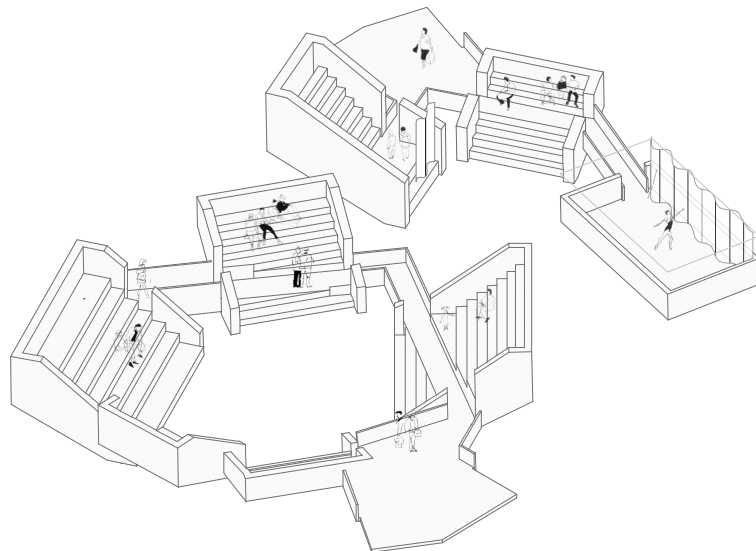
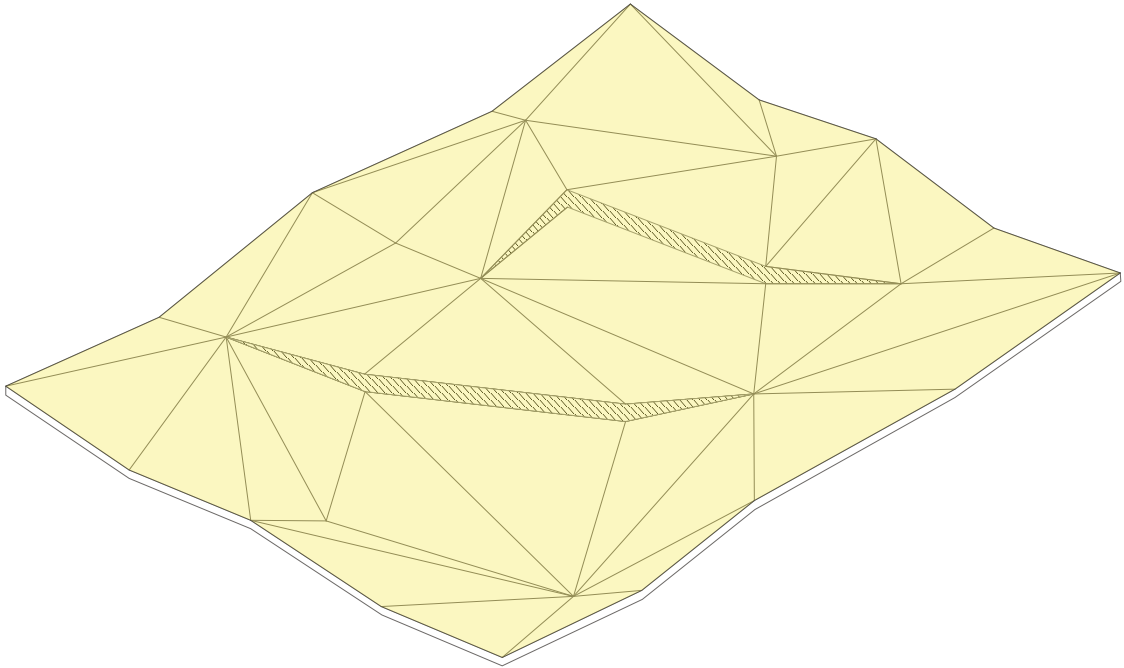
concrete terraces

structural concept

*the building
construction and process*



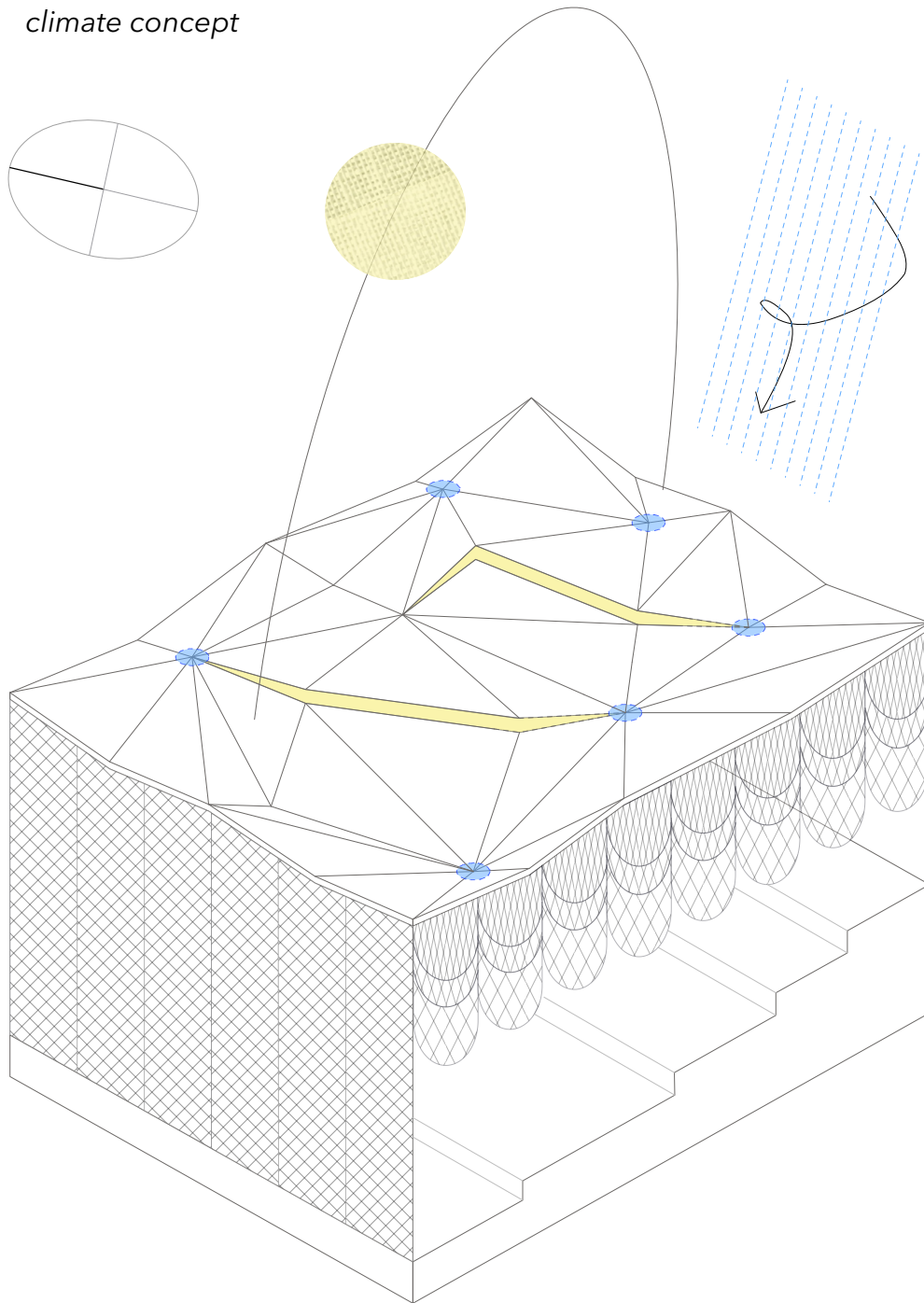
the roof
permeable shelter

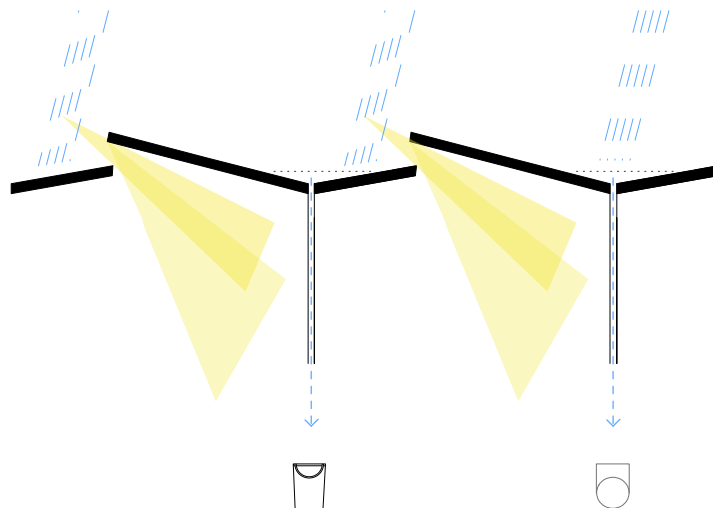
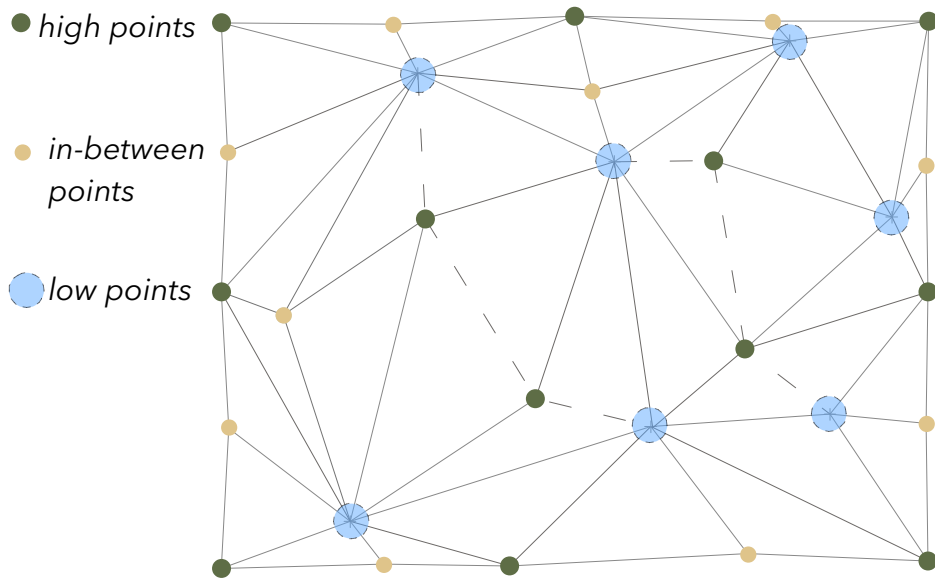


the roof

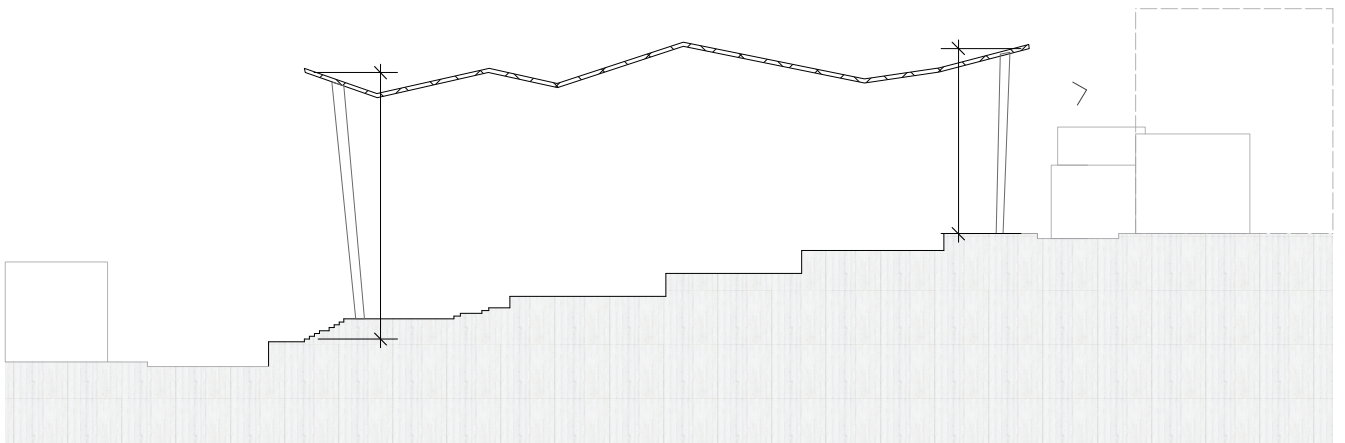
folded shape for optimal profit from climate conditions

climate concept

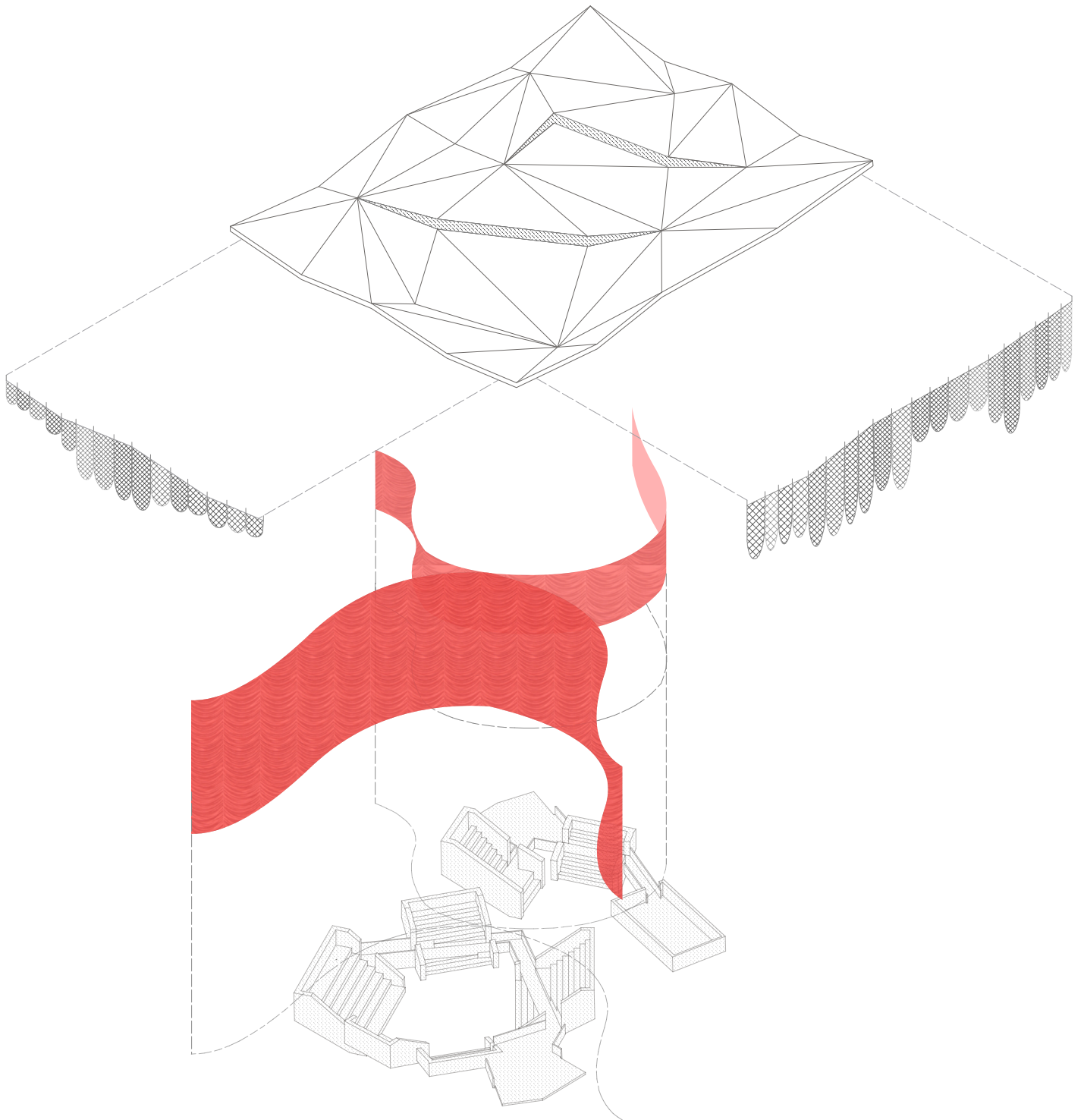




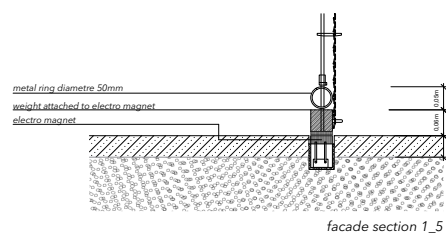
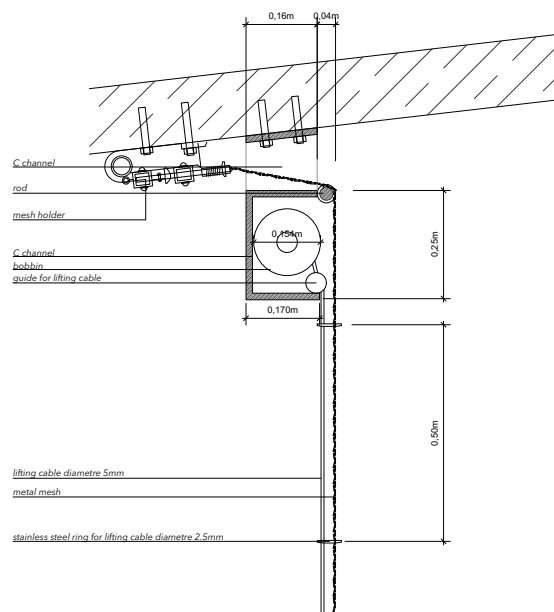
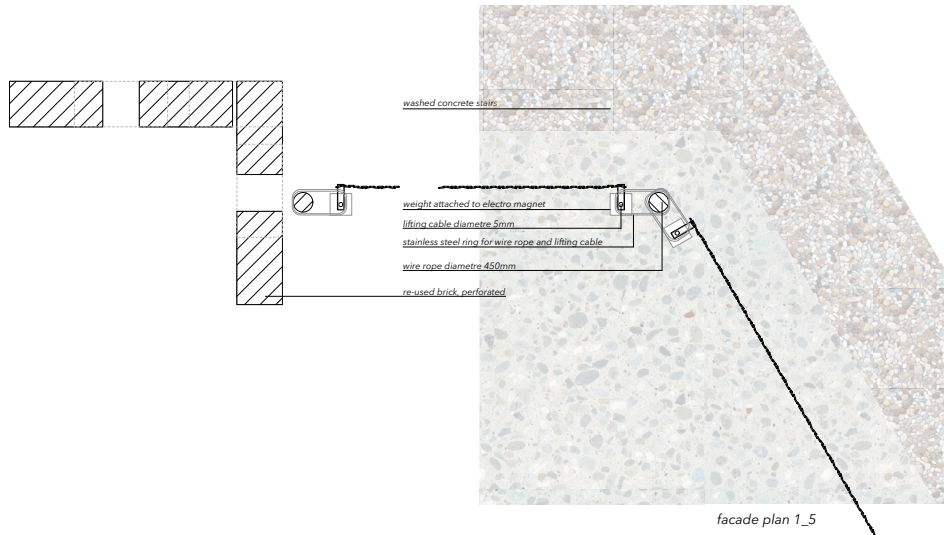
the roof
transition between city and community



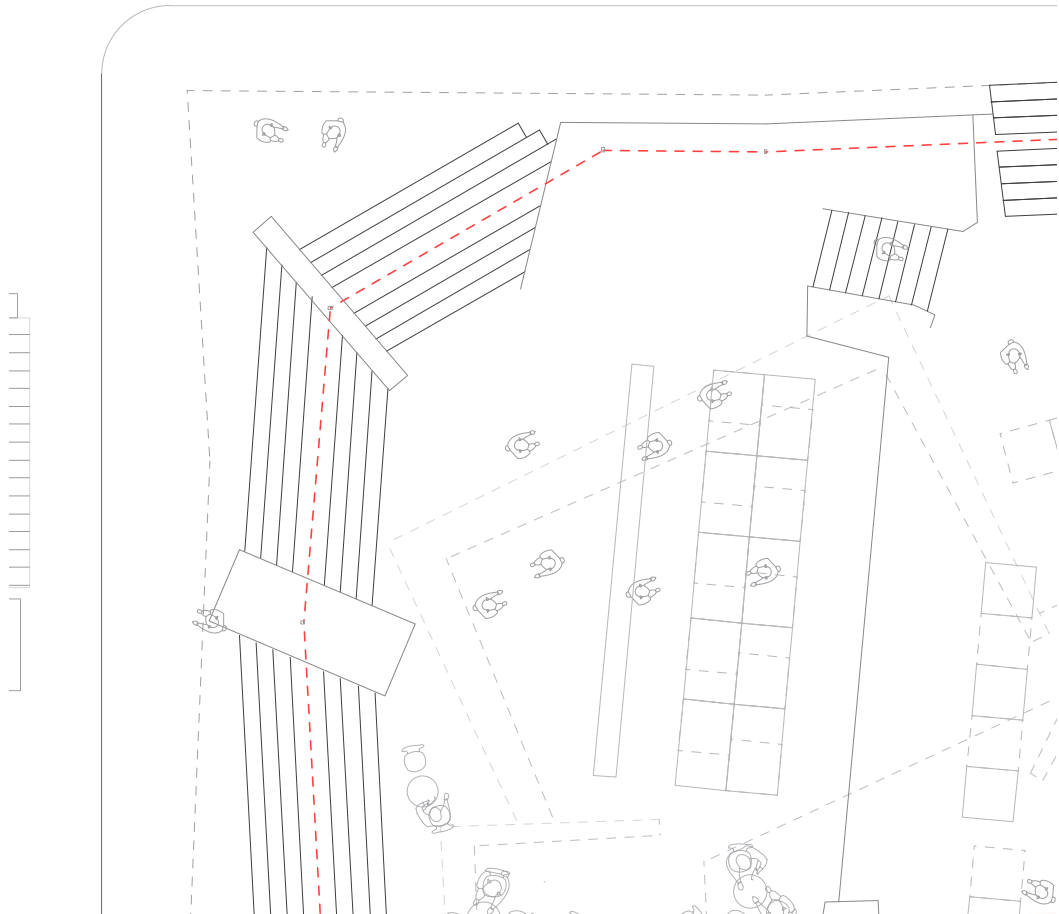
*the curtain
shelter with high permeability*



the curtain detail planning

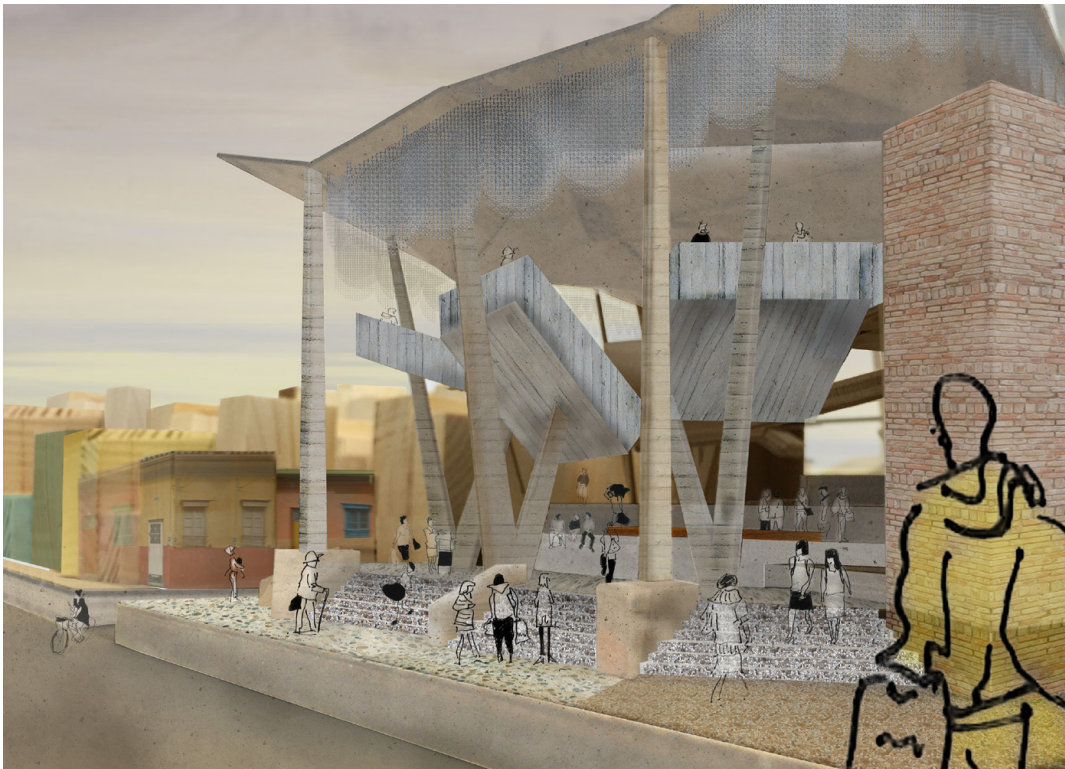


the curtain
fluent transition inside - outside



usage- temporalities

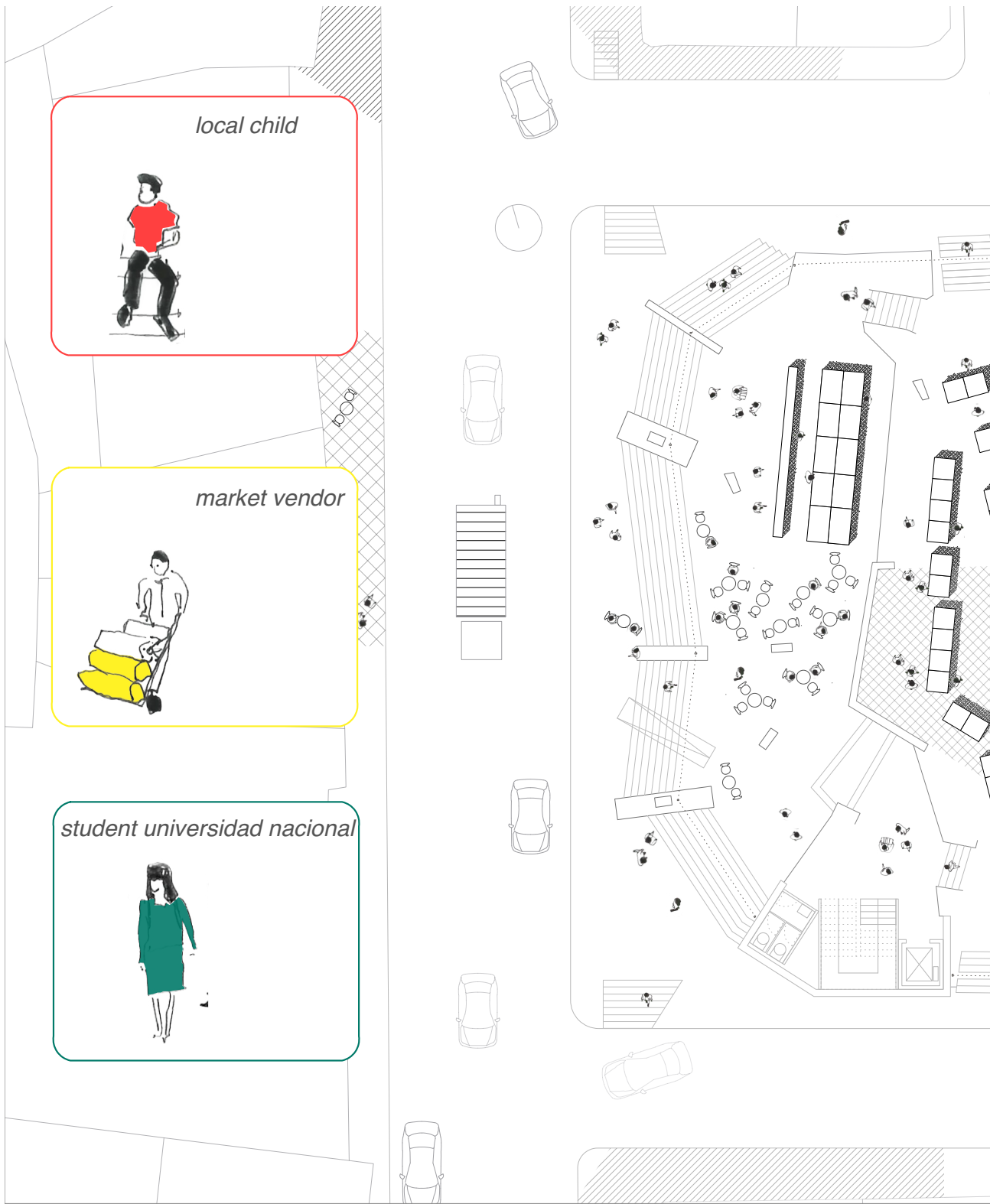
The market response with its two layers to different functional use and it responds to different day times. Reflecting on the natural differences between a marketplace in the morning - delivery, setting up, seeling of fresh goods - and later in the day, when its cleared up and thus makes room for different activities. In my design, these temporalities work in different way - market and theatres function at the same time as well as seperately. In combination with the day or night time, a wide variety of actions can take place, performed by all different kind of people.

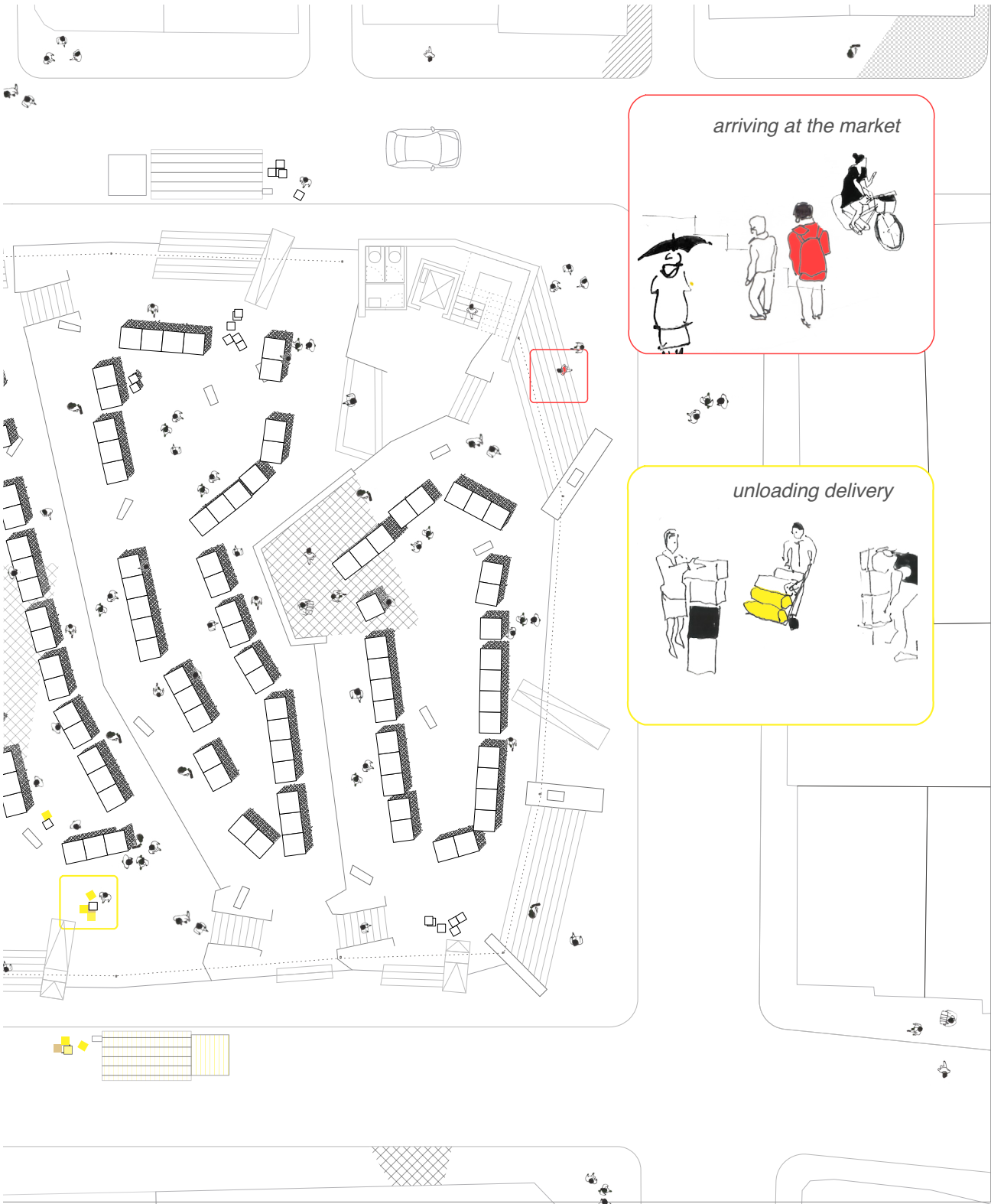


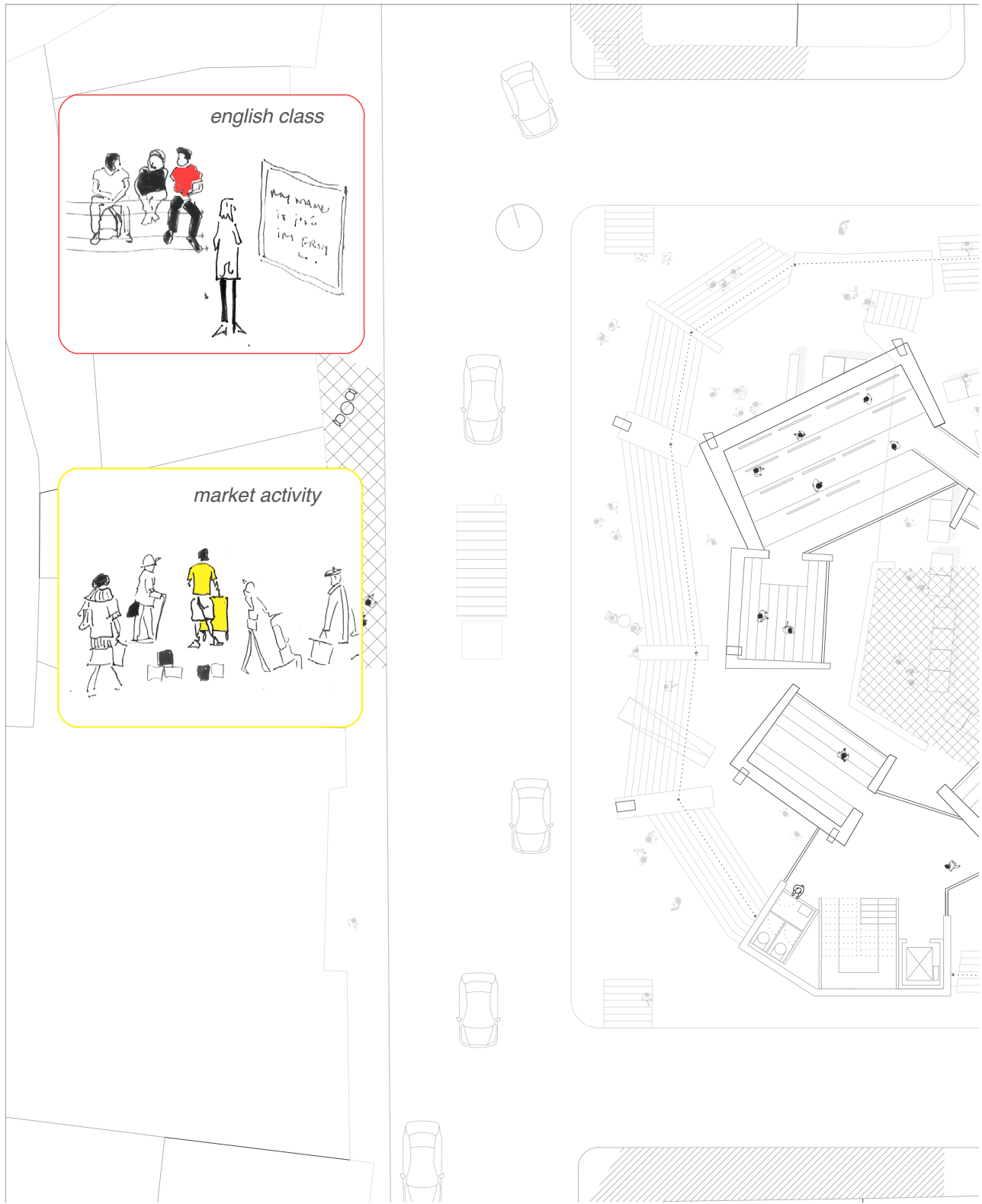
morning

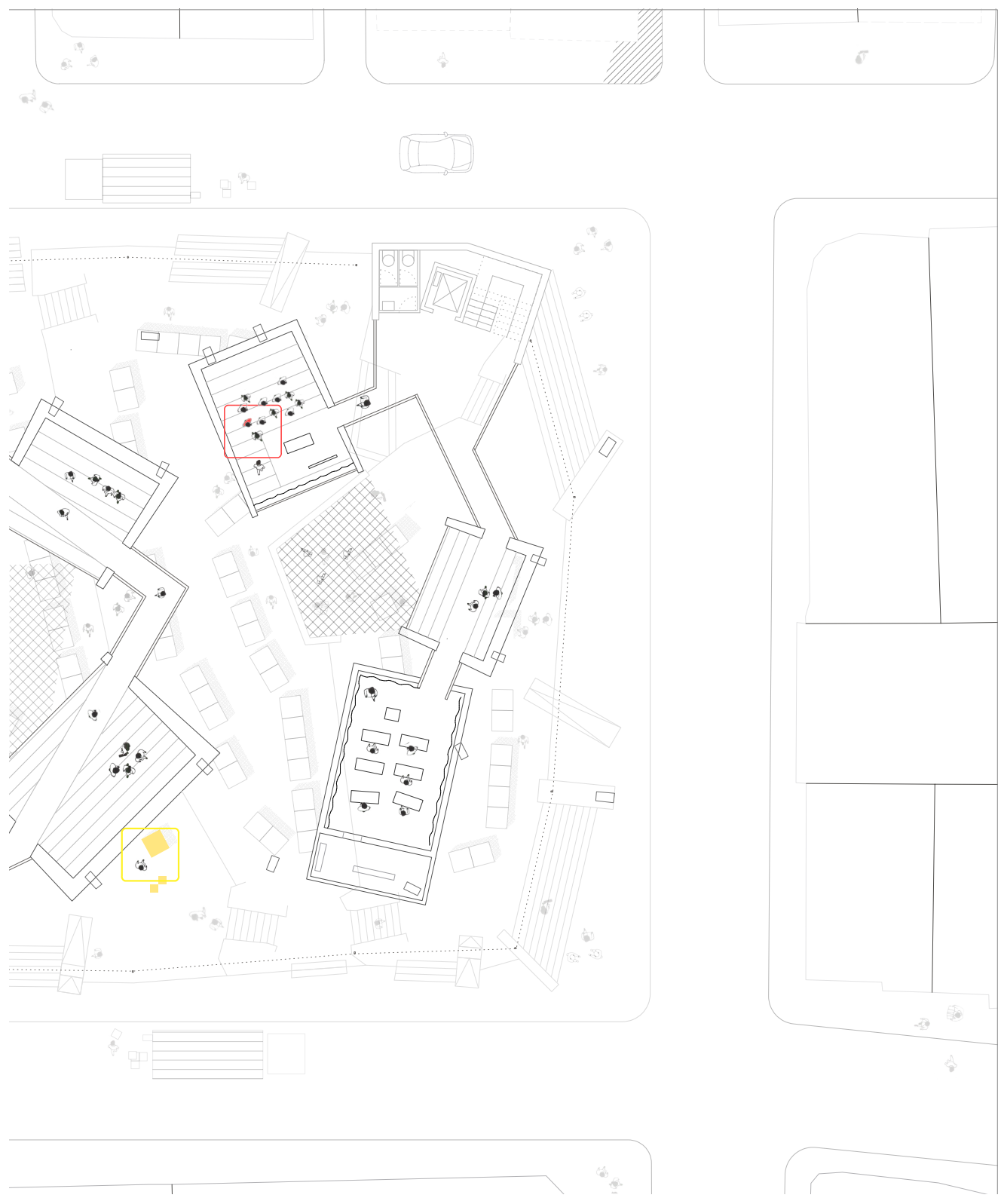


morning









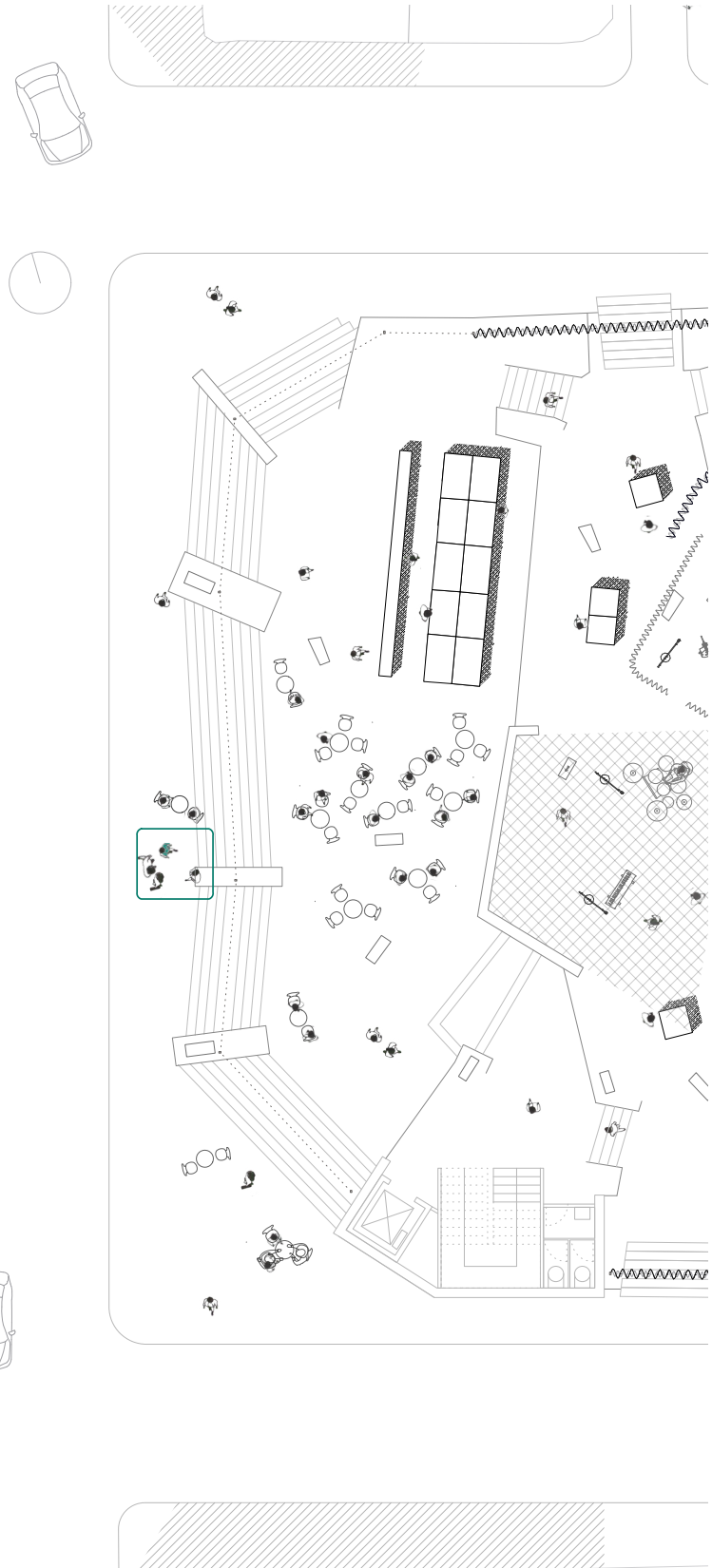
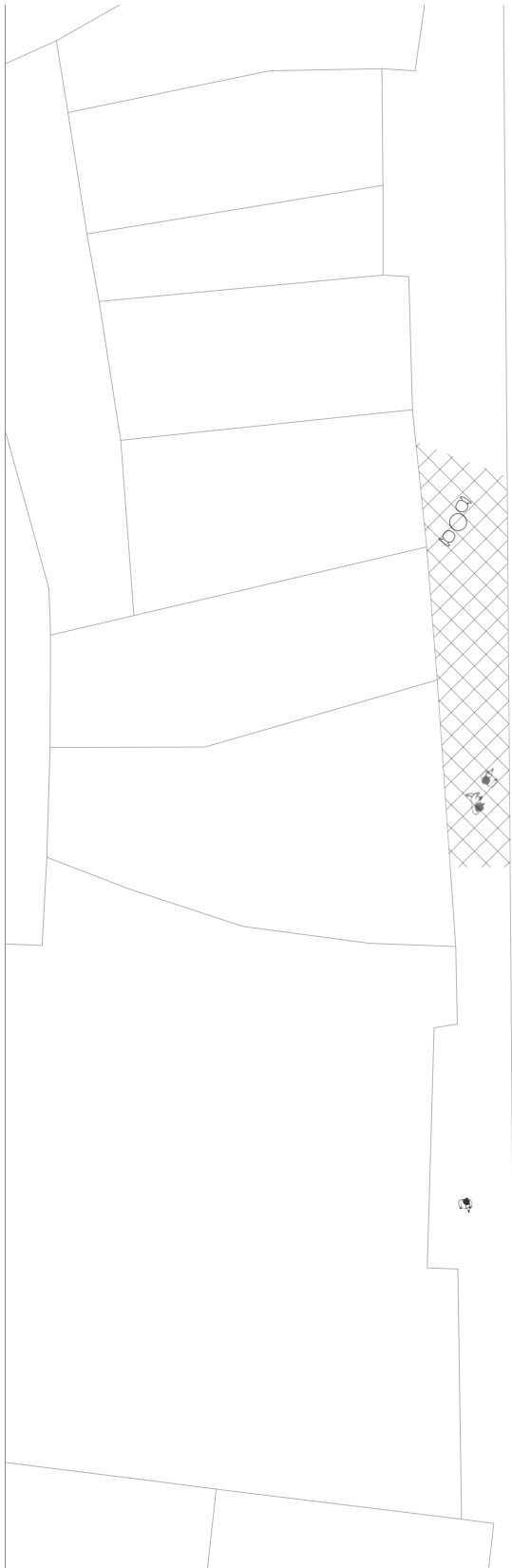
afternoon

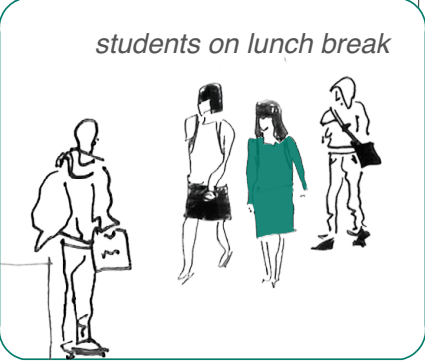
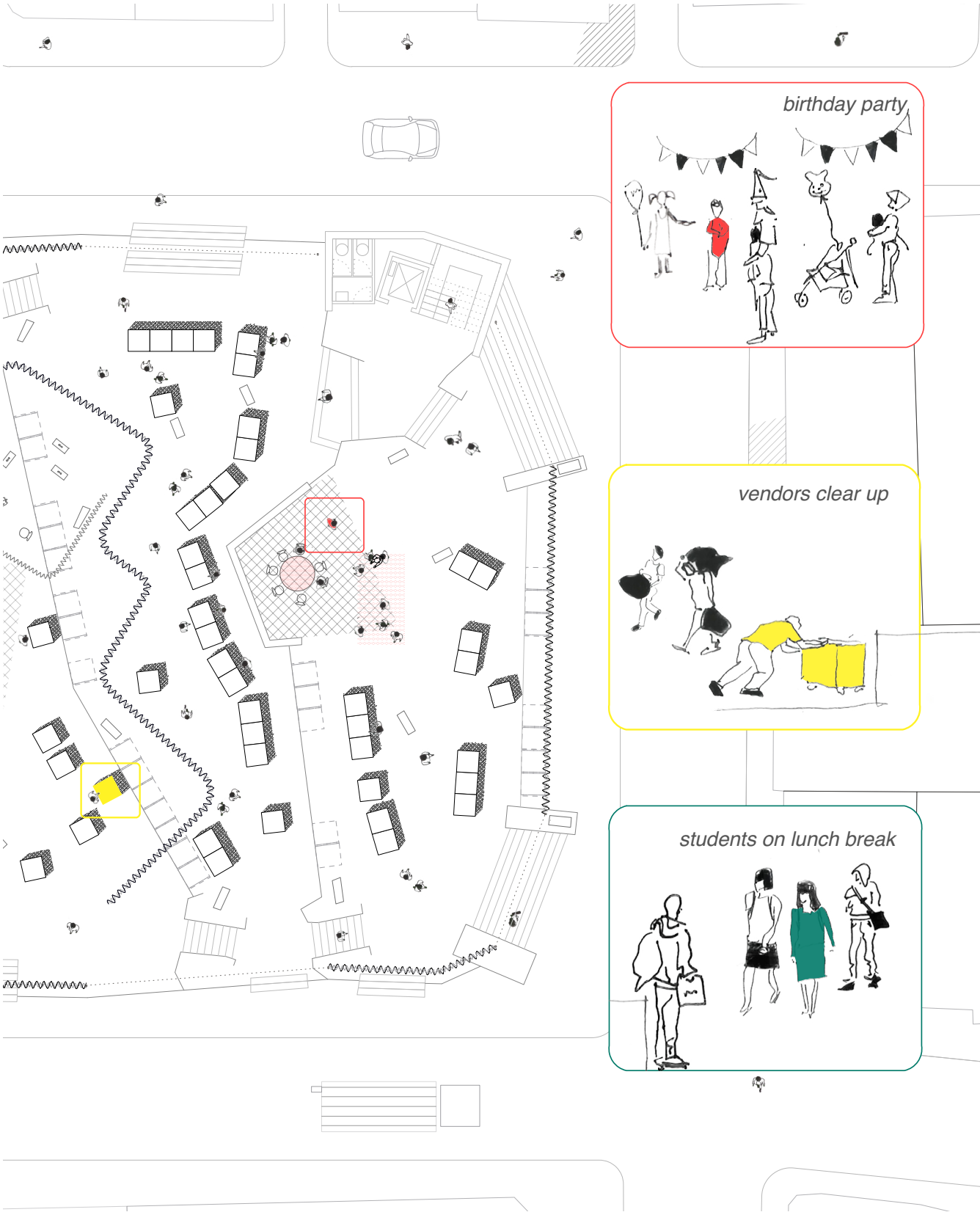


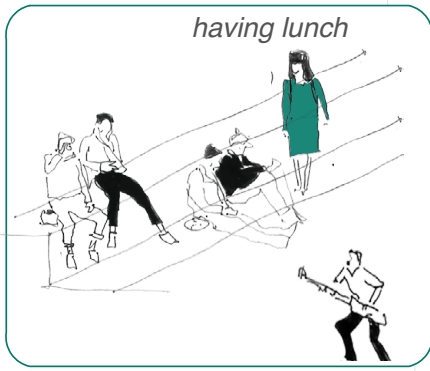
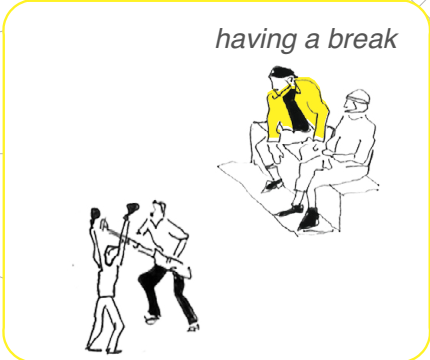


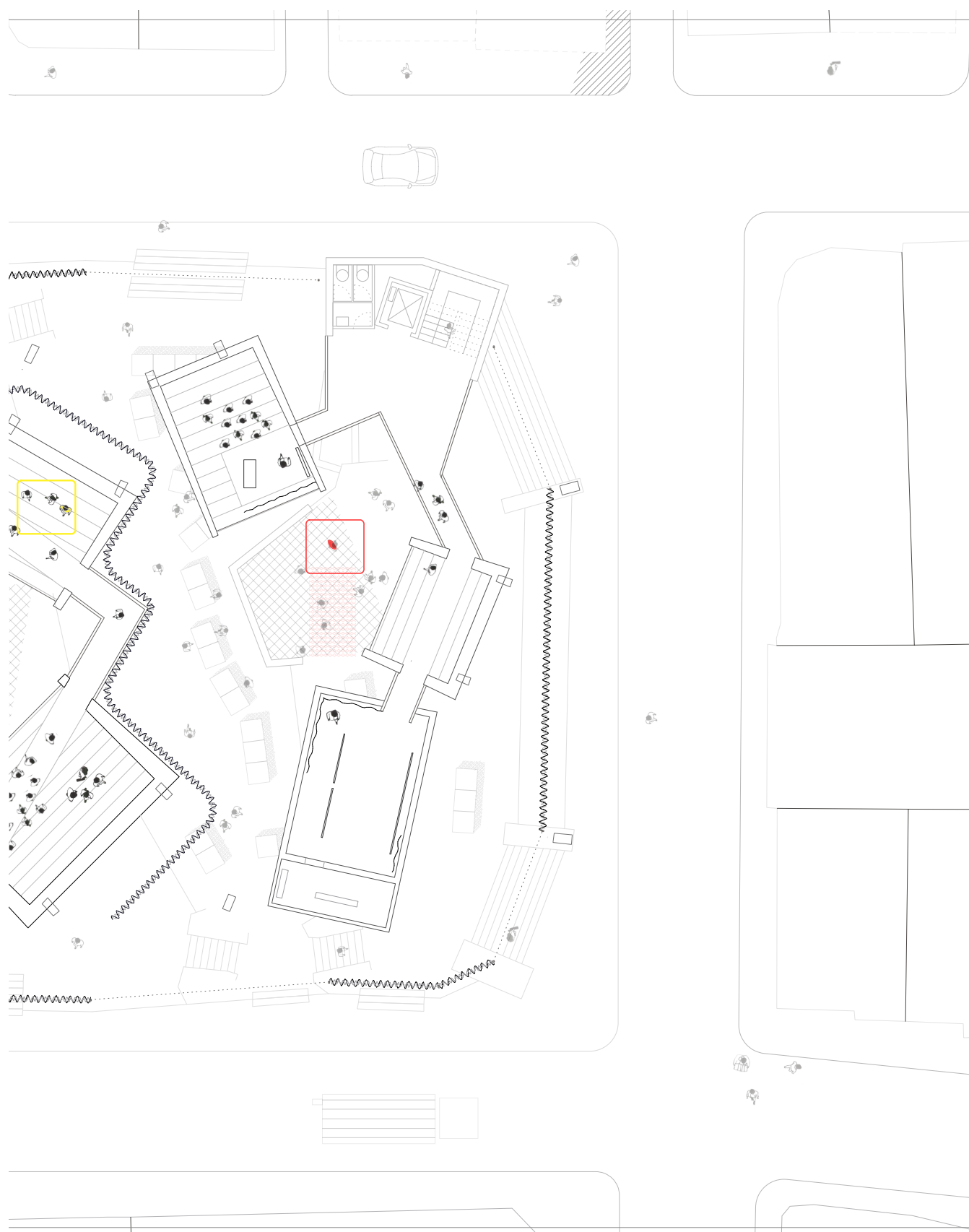
afternoon - inside the market

afternoon

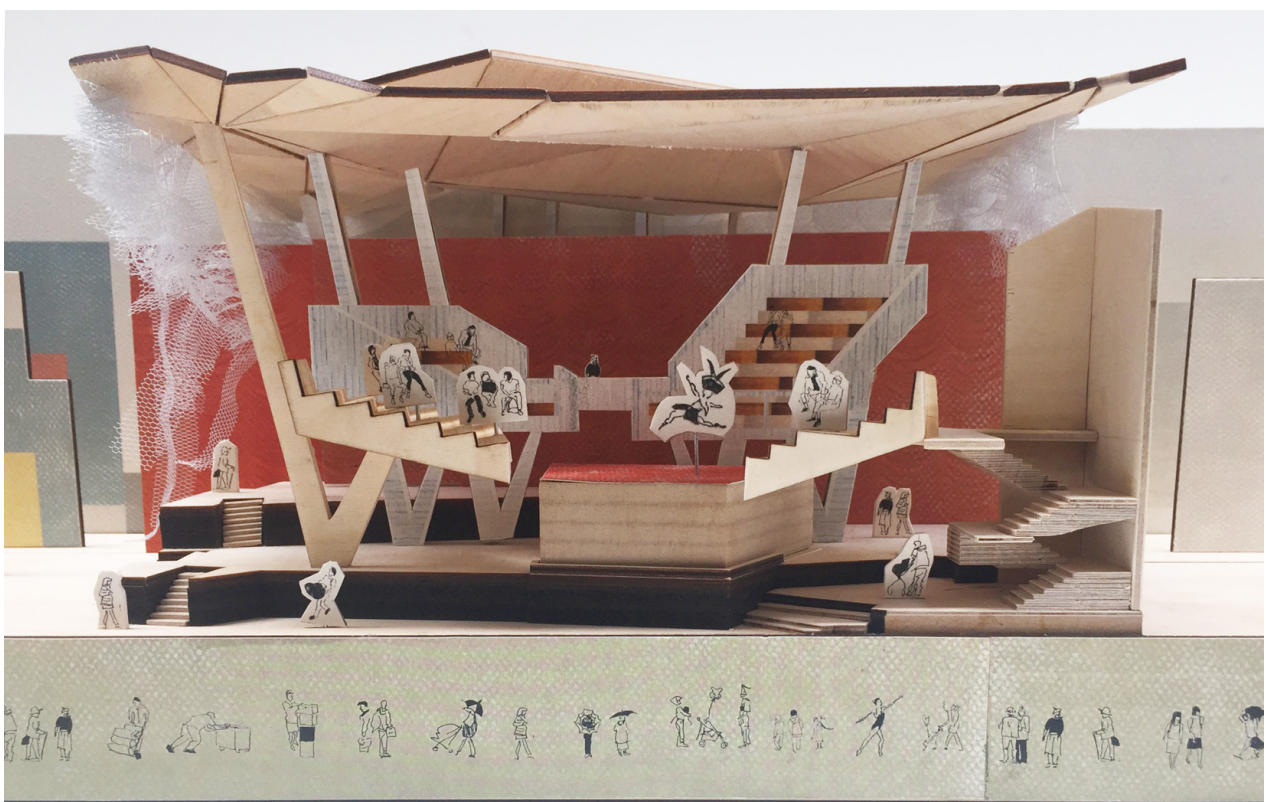


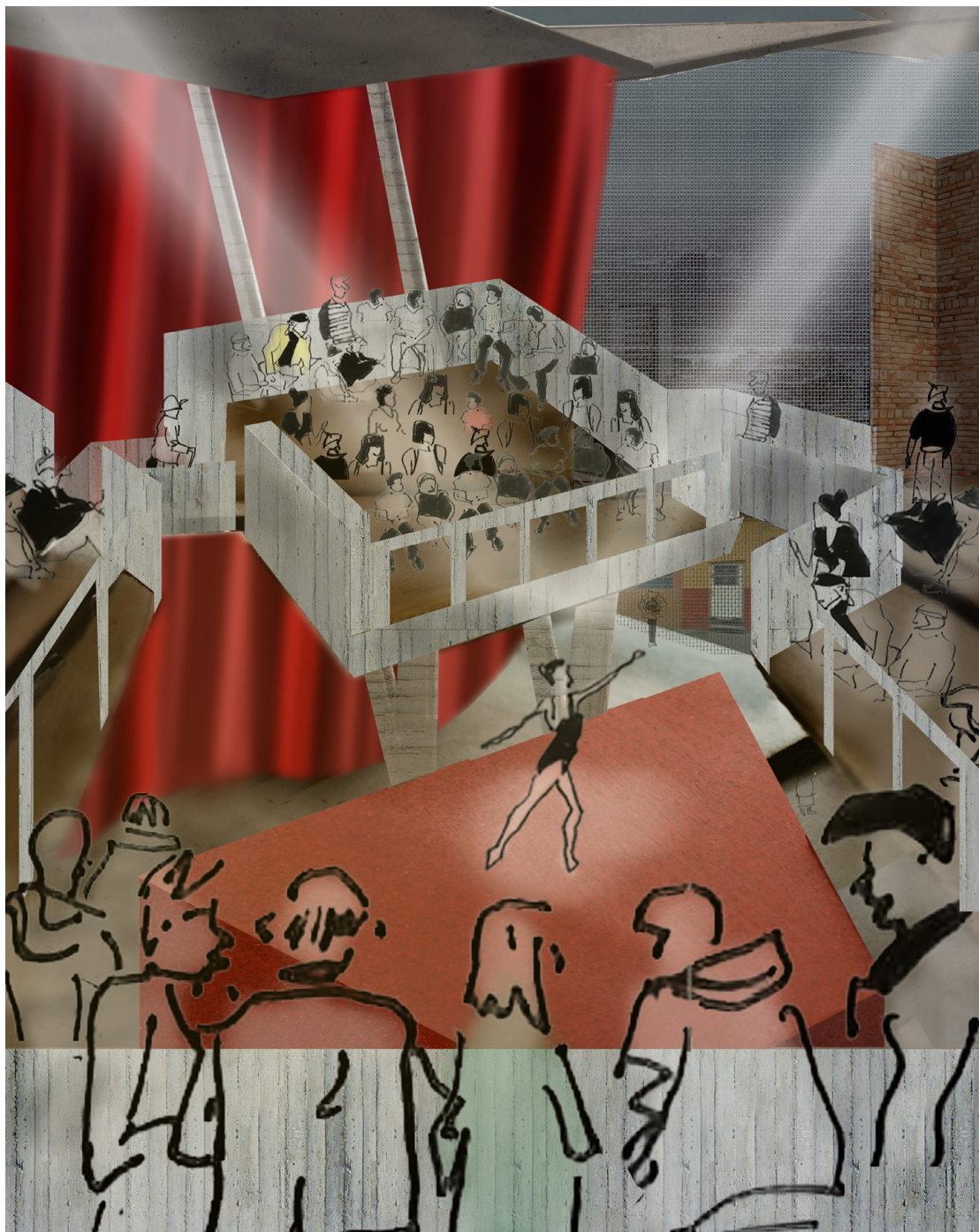






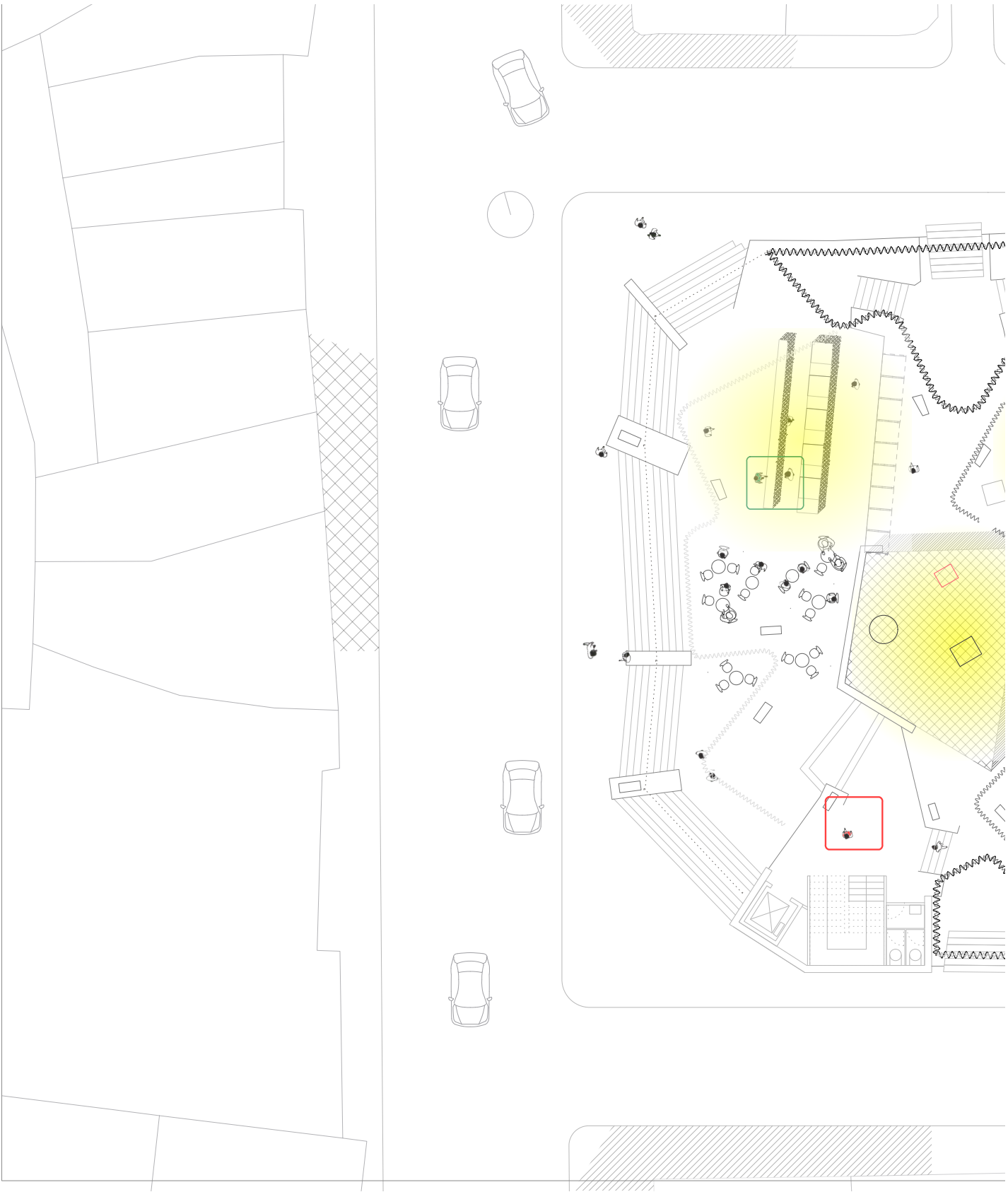
evening

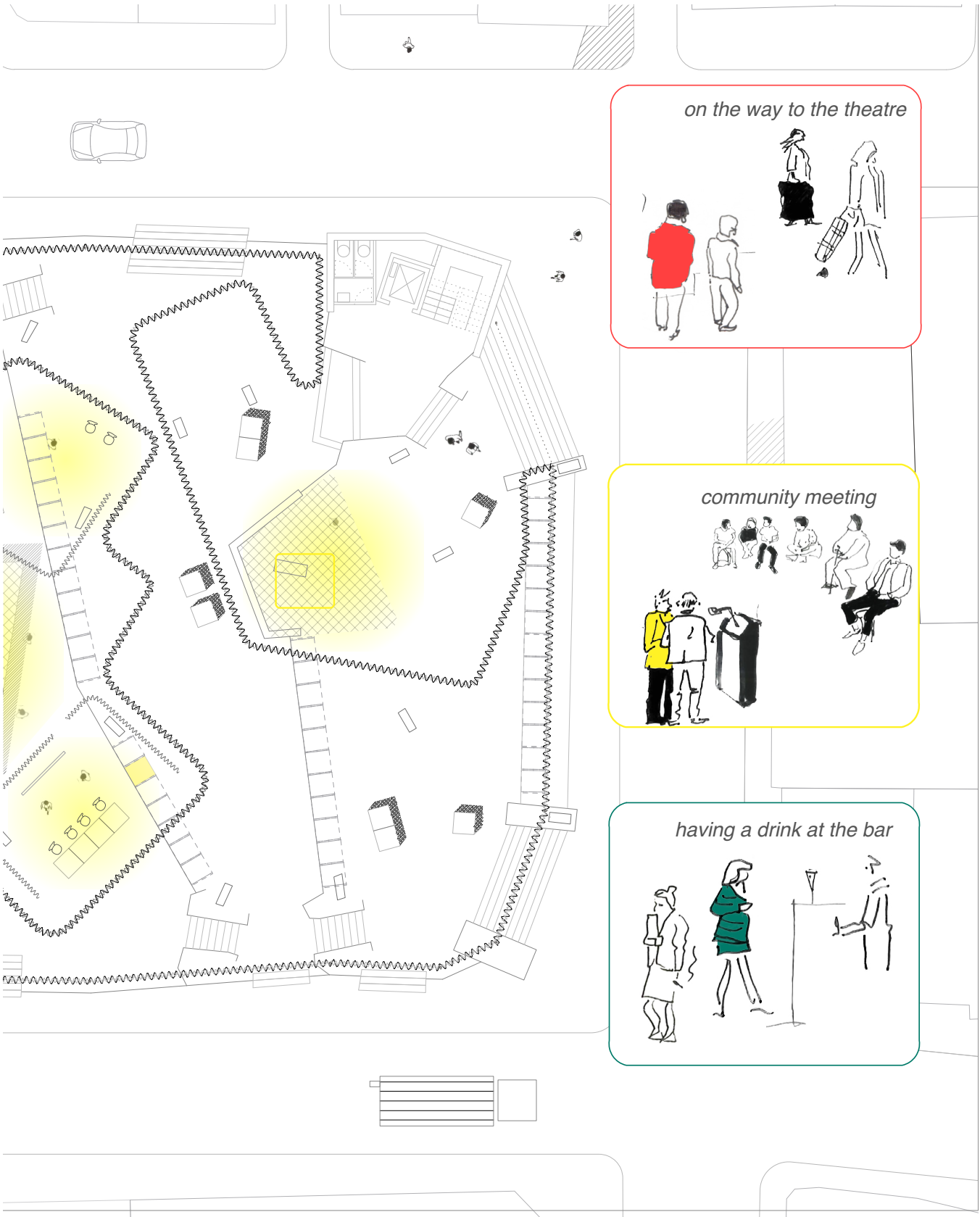




evening - inside the theatre

evening





on the way to the theatre

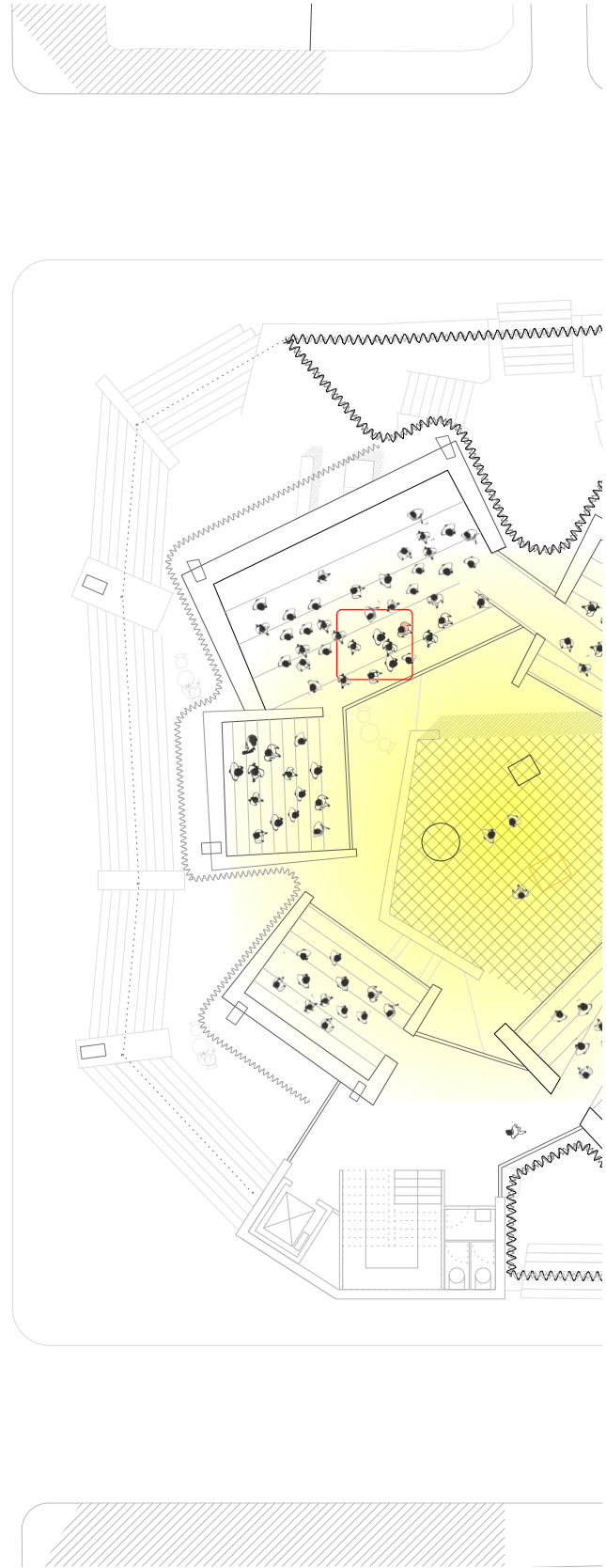


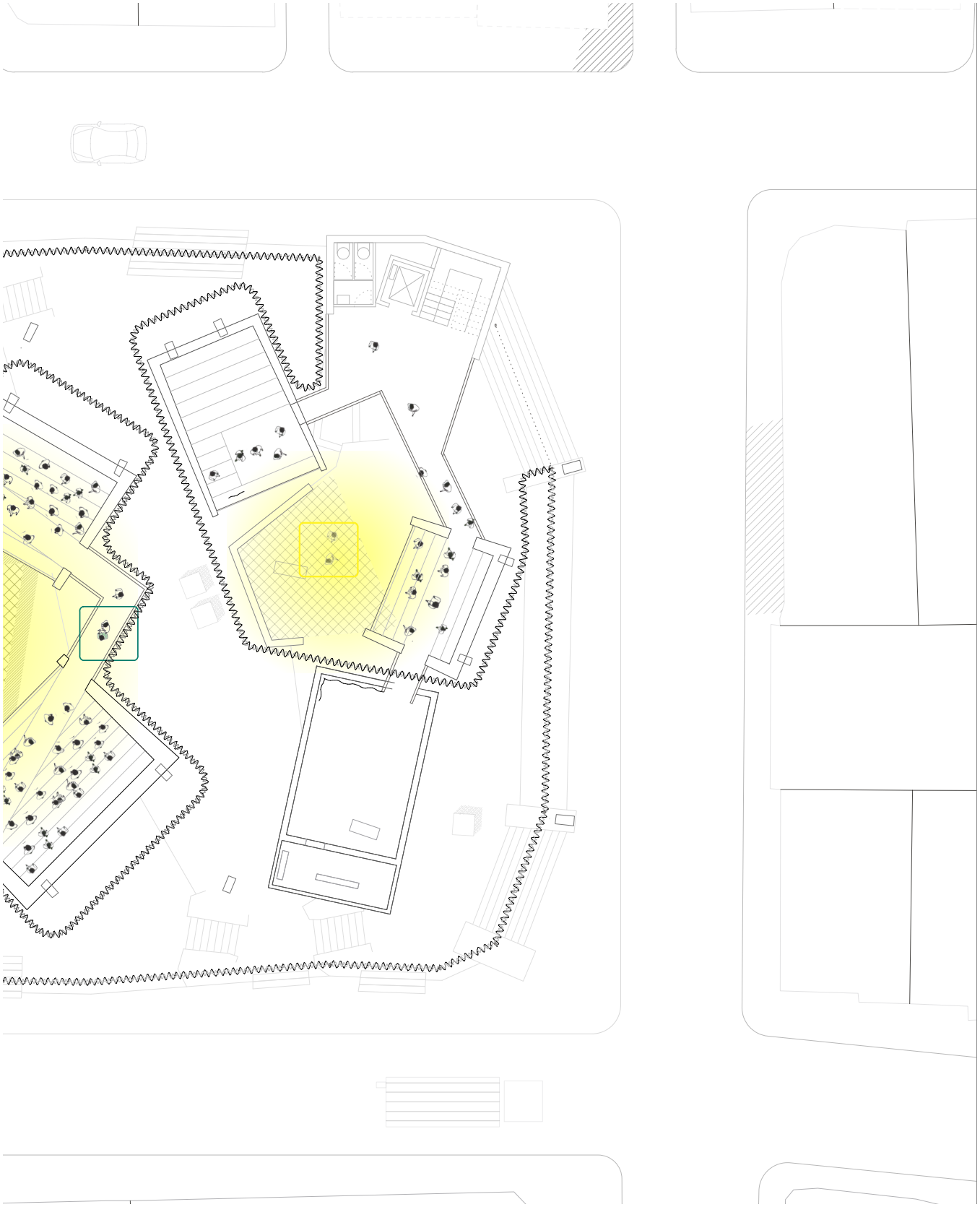
community meeting



having a drink at the bar







appropriation
in material



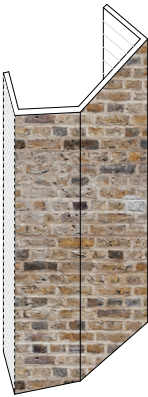
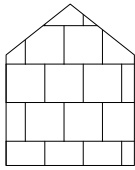
re-used

exposed concrete

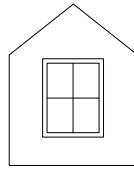
re-use

making use of the existing

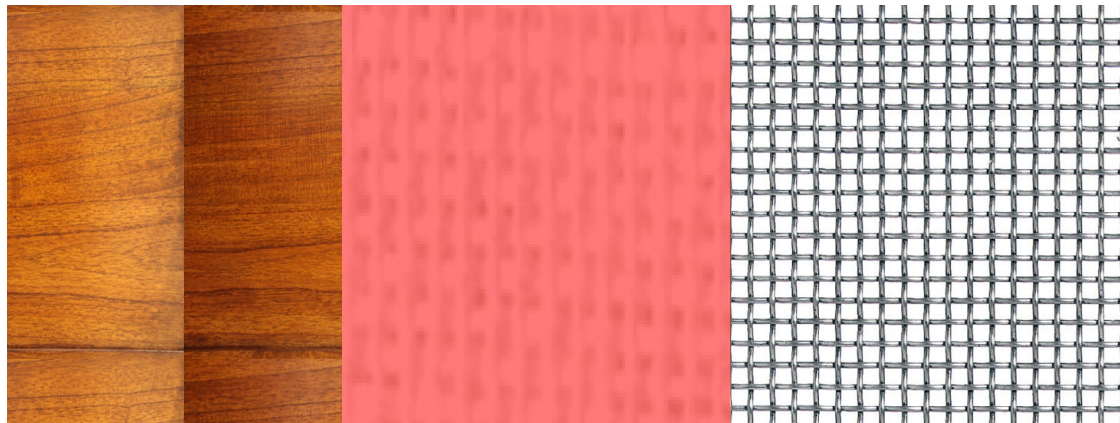
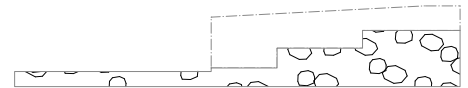
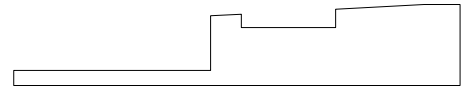
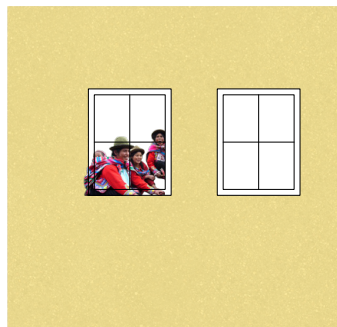
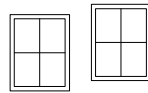
the building



the material



SALDO



wood

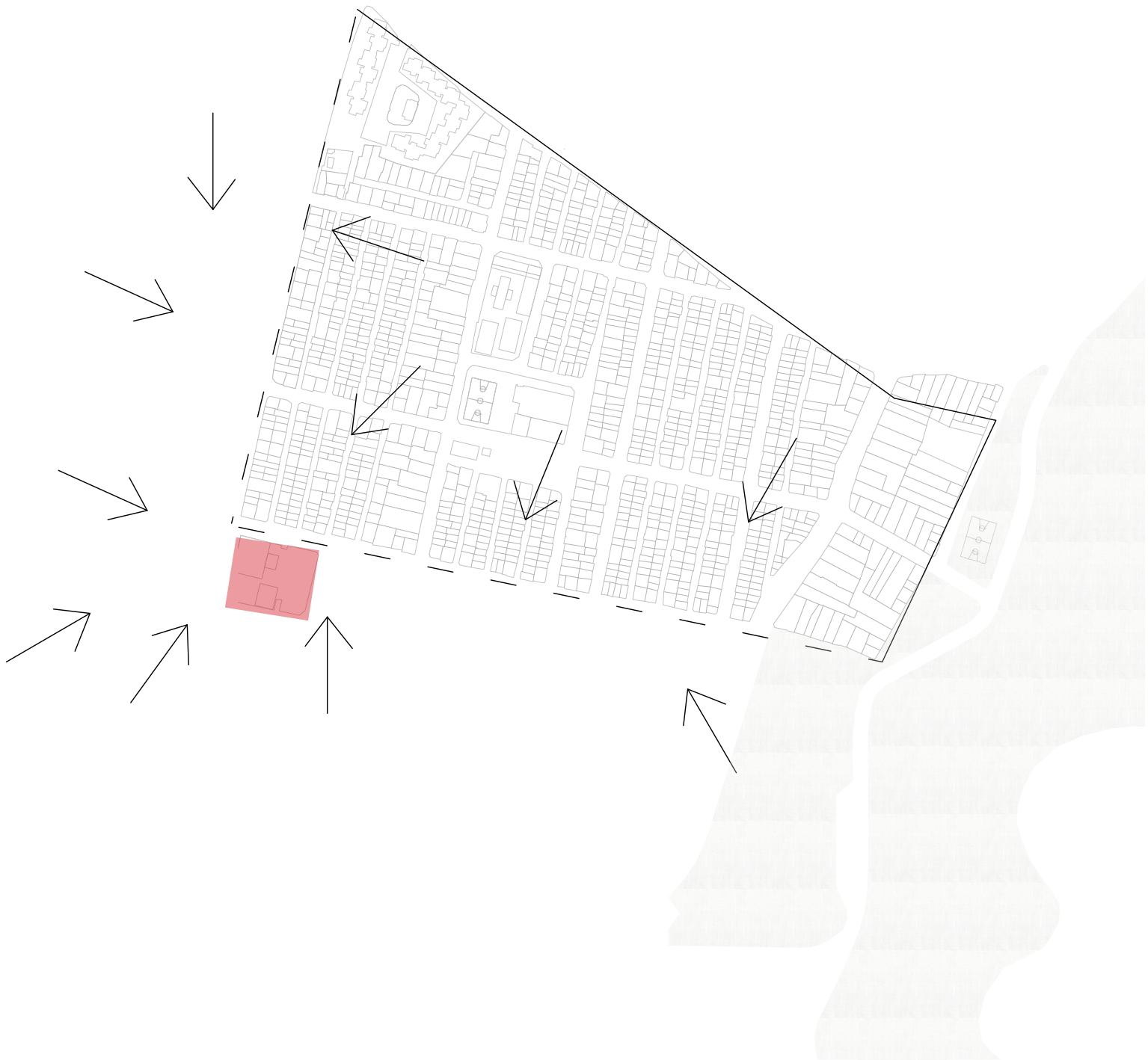
fabric

mesh

- outlook future -

the building's future is given into people's hands
in order to appropriate, inhabit and occupy it.

from closed to permeable system



Reflection Paper

Methods and Analysis, Graduation studio 2016, Positions in Practice / Constructing the Commons

Helen Buchholz 4510909

In order to fully understand the complexity and urgencies of the social, economical and political background of the city of Bogotá, the research phase and site visit had been essential. After gaining an understanding about the immense differences in discipline between my western European background and working in Bogotá, it was crucial to undertake a change in the approach to the project and necessary to take a strong position operating as an architect.

Intervening in the neighbourhood of *La Perseverancia*, I am dealing with a neighbourhood with a very strong identity in terms of political orientation and history as the first working-class area in Bogotá and their strong bonds among each other through shared poverty and their outsider condition. Throughout the process of my project development, I had to ask myself what I was aiming for, who my project is made for and about possible (unintended) consequences of my intervention. Especially combined with me coming from a completely different background and operating in Colombia for the first time, it was very challenging to position myself within this context and to become clear about what my intervention must provide in order to justify it.

After having spent some time to become clear about the goal of the intervention - giving residences of *La Perseverancia* space to practice community life and the chance to up-value their perception from the city and better circumstanced neighbours, whilst at the same time giving the city a place to celebrate exchange (in terms of economics as well as conversation) - I came to the conclusion of seeing myself as a facilitator. As an architect I could identify spatial problems and react to them through a new spatial language. I am very aware of my limited influence as an architect on people's behaviour and political action and know that I can only create possibilities of these to happen. My project is diverse in usage - it can be the place where a political debate takes places, and it functions as a marketplace at the same time. The place can give room for a concert or for art performances, it can be used for English lessons or for a lecture - the decision of usage is given to the people, and not made by me as a lecturing outsider.

I have gone through a long process of translating the intention of the project to a successful architectural language. After having had a clear site and programme from early on, it took me various trials before arriving at a satisfying formal and configurational language. Looking back I can say that in the end, the combination of site specific analysis, and research on reference projects, which have been feeding my intervention in a more abstracted way, made me able to make the right design decisions. Methodological, towards the p4, my design development has been an interrelation between these two approaches.

First, gaining a deep understanding of the marketplace in general was essential and the study of various markets throughout history and place have informed me a lot. I now realise that especially the case study of the *Mercado de Girardot* by German architect Leopold Rother from the 1940s has been very important. I see a parallel to my intervention in terms of cultural identity and way of intervening. The architecturally impressive and thoroughly designed yet robust structure he came up with, today is completely taken over by the people operating the market.

Realising that this a crucial aspect of designing a marketplace, relates to my own intervention, which follows the same idea of robustness and given-away ownership.

Equally important has been the thorough study of Sharoun's work on concert halls. I have been intrigued by the principle of multifocality in Sharoun's work and the theme of seeing and being seen has become a strong guideline for my design. The principle of overcoming the barrier between performers and viewers translates the idea of equality and togetherness. His work strongly represents liveliness and playfulness in a beautiful way by highlighting the event as the actual starting point for his design.

I introduce multiple architectural figures that represent the commons - figures that create permeability in multiple ways. The public market square, that sits along terraces on the sloped terrain of my site, frees the entire ground floor and becomes a public zone that works as an extension of the street. The theatre floats above the market square and works with the concept of multifocality - offering new and unexpected perceptions - these two layers allow for permeability also in the vertical direction. From above, the spectacle of the market can be watched, events can take place, integrated or separated from the market activity. Being a highly robust and easily accessible structure, the building itself invites people to occupy and appropriate it.

The project is also a critical response to the on-going problem-solving of the Bogotá administration, which in the past has demolished areas of poverty and criminality and left many people homeless and without prospects. In the context of this, my intervention is not only the new creation of an inclusive public sphere, but also challenges the way of thinking of existing politics by giving the marginalised a chance to up-value their self-esteem and appearance towards the outside.

The graduation lab is part of the larger investigation *Constructing the Commons*, which is crucial for the intention of my intervention.

Generally, the city of Bogotá suffers enormously from economical inequality and social segregation that results in stigmatisation and criminality, combined with little public and equally available space within the city. My project is set within this wider social context and aims at achieving a highly permeable building that works as an oasis and thus creates an inclusive public sphere that actively works against the segregated city. The theme of the commons is readable in my aim of creating a bridge between the citizens of *La Perseverancia* and the city through the spectacle of selling and buying. By reproducing an *agora* or *forum* kind of program, the exchange of goods is elevated to the exchange of speech and performance.



