



Positions in Practice, Bogotá

fall 2015 - spring 2016



Positions in Practice
Graduation Studio (MSc 3 | MSc 4)
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Reading the Commons in Bogotá: Experiments of Analysis and Intervention

Klaske Havik

The Graduation Studio “Positions in Practice” (2015-2016) of the Chair of Methods and Analysis in Delft focused on the urban context of Bogotá, as a laboratory for the definition of architectural positions. The studio attempted to develop a critical position vis-à-vis the attitudes that architects, especially those coming from other regions, have developed towards cities in the Global South as Bogotá. The realm of architecture holds a large body of analytical methods but increasingly these are no longer adjusted to the realities of the urbanity that we encounter in the Global South. Hence, the challenge of this Graduation Studio was to adjust existing analytical methods and develop new ones that resonate more adequately with the contemporary urban condition. The Graduation Studio “Positions in Practice” also questioned the way that architects and urban designers intervene in contemporary urban contexts such as Bogotá. Too often architects and urban designers have held that the solution to deal with vivid social urban conditions is to design new and strong spatial counter-forms. The Graduation Studio aimed to explore other strategies and methods of intervening in the urban condition of Bogotá.

Their studio was part of a larger investigation “Constructing the Commons,” provided by the Chair of Methods & Analysis, and accompanied by guest professors Yoshiharu Tsukamoto and Momoyo Kajima of Atelier Bow Wow. In this project, the commons are understood:

1 As a series of concrete architectural and urban figures, which represent an idea of commonality. As well in Western and in Non-Western contexts this idea of commonality seems to be largely absent from the contemporary ways in which the city is transformed or extended, and needs urgent reconsideration.

2 As the rituals, pleasures and politics of co-operation that articulate an architectural project. In this view, an architectural project is not a single-authored venture, but rather a complex and layered process that depends upon multiple agencies that establish a commonality. Through research and design we want to explore this idea of an architectural project as a ‘common enterprise.’

From this double perspective, the Graduation Studio hopes to contribute to the on-going debates in a variety of fields that aim to rethink the commons, as a reaction to the challenges that many contemporary cities are facing. Further, with its focus on the commons, it hopes to spark new ideas for urban interventions in the city of Bogotá.

Pressing Issues in Bogotá

As most Latin American capitals, Bogotá has suffered an exponential population growth throughout the 20th century, rising from 700.000 inhabitants in 1951, to more than 8.000.000 in 2013.

This growth has been the result of simultaneous and interrelated processes of attraction (the city as a source of opportunity, prosperity and safety) and repulsion from unproductive and violent rural peripheries. As it grows, Bogotá has absorbed a series of originally small, rural municipalities, generating tense negotiations between the original Spanish Colonial urban model and a series of modernizations proposed as counter-hypotheses to the gridiron plan. Rather than dealing with sub-urbanization,

Bogotá poses the question of absorption into a dense urban tissue of its periphery.

Accommodating successive and continuous waves of rural immigration within this formal tension has for decades been a challenge for the city, both in political but also in spatial terms. Issues of identity are manifest in diverse communities and their particular spatial practices.

Equally pressing is the dramatic economic segregation of the city, with higher income groups occupying the North-Eastern strip of the Sabana, while the lower income populations sprawl towards the south and west. This clear-cut division poses serious political challenges, implies severe strains on transportation infrastructure, and is manifest in extremely different ways of occupying the territory. The percentage and quality of public, common, green and institutional space available to communities in different areas of the city, according to this segregation, reveal a dramatic inequality in the right to urban life.

In their collective research work, the group investigated this social unbalance in the city from a spatial viewpoint by the analysis of the different 'estratos': the socio-economical tax layers of Bogotá. This system, dividing the city in areas with six different tax levels was intended to spread the costs of taxes and facilities in a balanced way. As a side effect, however, these estratos make the inequality of the city much more apparent, and some social groups seem to be "caught" into the lower estratos. The group of Ben Mcghee, Milda Kulviciute, Jesper van der Toorn, Veronica Vecchi and Dore Blay set up a method to study the social-spatial practices in these estratos by looking specifically at the different ways in which people, objects, spaces and built perimeter are present in each of these estratos. Their investigation shows clear differences in human behavior, design and maintenance of public space, as well as in the manifestations of "common practices". Other students (Hannah Barth, Lucas Schram, Dilara Hos and Eve Hocheng) investigated the borders between these strata, often defined by infrastructure, sometimes by geographical borders (a steep hill, for instance). They did so by means of walking: crossing these borders and exploring the adjacent

neighbourhoods. Making layered hand drawn sections, they studied the division between areas, the spatial practices taking place at the boundaries and the possibilities to overcome such socio-economical boundaries by spatial means.

Two students decided to intervene in a central area of Bogotá where social-economical problems are omnipresent. Located on a stones throw distance from the central Plaza Bolivar, the Los Martires neighbourhood has been characterized by urban decay and social problems for the past decades. In the verge of radical urban transformations proposed by the municipality to overcome these pressing issues, Jesper van den Toorn and Milda Kulviciute both propose an alternative urban strategy, which provides spatial clarity while accommodating the informal economical practices that characterize the area. Milda Kulviciute transcribed the insights of John Habraken and other "Open Building" theorists of the 1960's to the contemporary urban challenges of the Latin-American metropolis. Her large urban structure re-organizes part of the dense urban tissue and provides various layers of public, private and collective space. The ground layer is kept open and provides space for a market and other economical activities; an elevated layer provides common facilities for dwellers while a series of towers offers new residential and office spaces. Jesper van den Toorn proposed a very large urban block with a courtyard. The rigid geometry of the block provides spatial clarity in the otherwise rather unorganized neighborhood, while within the structure, a myriad of different configurations of residential use, public spaces, offices and combined functions becomes possible.

Processes of Urban and Architectural Transformation

To confront the socio-economical unbalance, subsequent administrations of Bogotá, particularly under the mayors Antanas Mockus and Enrique Peñalosa have utilized the public and the communal as political notions/tools; by assuming architectural, infrastructural and elemental interventions as motors of transformation. The studio has taken the process of urban transformation of Bogotá during the decade 1995-2005 as a starting

point and case study. Recognized as a valuable contribution to the urban reflection by the Jury of the 10th International Architecture Exhibition at the 2006 Venice Biennale, the spatial transformation program led by several, successive administrations has been analyzed and further confronted with a prevalent informal reality.

Students have studied these strategies for articulating the city at different levels. First they have looked at the building level: specific public buildings charged with particular meanings and meant to serve as indispensable equipment for the advancement of identifiable policies. Recently built public libraries such as Virgilio Barco represent cardinal points within a network of schools and libraries meant to increase state presence through education. This vantage point of public education has been used for the research and design project of Konstantinos Apostolidos and Eva Alberini, who studied the campus Universidad Nacional. They interpreted the campus as simultaneously an island in the city as well as a hub and a catalyst of urban activities. They investigated formal, material and social levels, considered the borders and entrances of the campus, the way the city penetrates the campus through the vendors, for instance. At the level of the campus itself, they closely investigated the buildings and focused on the places where they found “different levels of publicness” and “social intensities”. This extensive analysis has led to their design proposal for a layered landscape for further development of the campus.

At a second level of urban transformation, students analyzed city-wide interventions at an infra-structural level. Transportation networks (such as the TransMilenio system) admit a series of architectural interventions that remain to be analyzed from fresh and creative perspectives, both in their consequences and further possibilities. Lucas Schram and Hannah Barth developed a reading of the infrastructure of Bogotá, particularly the Autopista Norte, and defined a proposal to connect not only transport infrastructure but also the structure of green spaces and waterways. Hannah Barth further elaborated a design proposal to bridge the Autopista in more inclusive ways than the current

Transmilenio bridges. Her bridge is a landscape intervention which provides different possible directions and visual experiences, while the space in between both sides of the road becomes a more public space with multiple facilities. In this way, the two neighborhoods Usaquén and Suba are no longer divided by the barrier of the infrastructure, but could also benefit from it. The project of Lucas Schram further developed the idea of a revitalization of the green corridors and waterways. His design entails the improvement of public space of such a corridor, making use of the handbook of the *Cartilla del Espacio Público*, a handbook for the design of public spaces initiated by the municipality of Bogotá. The design of Lucas Schram offers an improved public space for different users and a series of small pavilions for sports and public services.

Also Dilara Hos and Eve Hocheng studied the boundaries and borders created by new infrastructures, and as a mode of analysis by design, they conducted series of design exercises to improve these borders of infrastructure. As a design assignment, they focused on a site of congestion in Central Bogotá where the 26th street meets the very busy “Septima”. A site of urban intensity with the combined presence of commercial, residential and cultural functions, strong architectures from different eras and an overwhelming amount of traffic, Hos and Hocheng set out to develop a unifying strategy which consisted of different subprojects: an extension of the Mambo Museum, bridging the 26th street towards the Independence Park and a new residential neighborhood between the National Museum, the International Center and the well-known residential towers Torres del Parque. Both projects are bound together by a comprehensive design of the public spaces in between.

The design of public spaces indeed links to the finer grain of these commons, epitomized by the local authorities’ ambition to govern based on the construction of public spaces. Apurva Singh and Laura Amsing carried out a study of courtyards in the historical city center. They looked for “hidden” spaces: empty patches of land behind the facades, often used for parking. Their analysis included a search for typologies of the open spaces as

well as typologies of the “screens”: facades, fences or partial buildings. They identified relevant keywords such as porosity, ownership of land, adaptability and flexibility, and discussed how these (often un-designed) spaces relate to the architectural and urban figures of such hidden spaces such as the courtyard and the passage. In their design proposals, each continued on this idea of the potential of hidden courtyards as new locus for common spatial practices. While Apurva Singh designed a new series of contemporary passages within the historical urban tissue, Laura Amsing gives new access to a courtyard as an additional semi-public space, while providing apartments and office spaces in a new tower within this courtyard, to activate urban life in the historical center of La Candelaria.

Accommodating Common Practices

When looking at the commons in a city like Bogotá, we could argue that the city should be understood as the ultimate common: a collective social, cultural and material construct that is composed by and for its inhabitants. However, in the contemporary logics of urban transformation and urban development the city is progressively understood as the juxtaposition of private initiatives and domains. Squares, streets and galleries are increasingly becoming privatized and where the state intervenes they often become sanitized. Citizens have limited possibilities of participation in the development and experience of the urban common realm, and there are little spaces in the city where citizens can cooperate to produce the city and its resources.

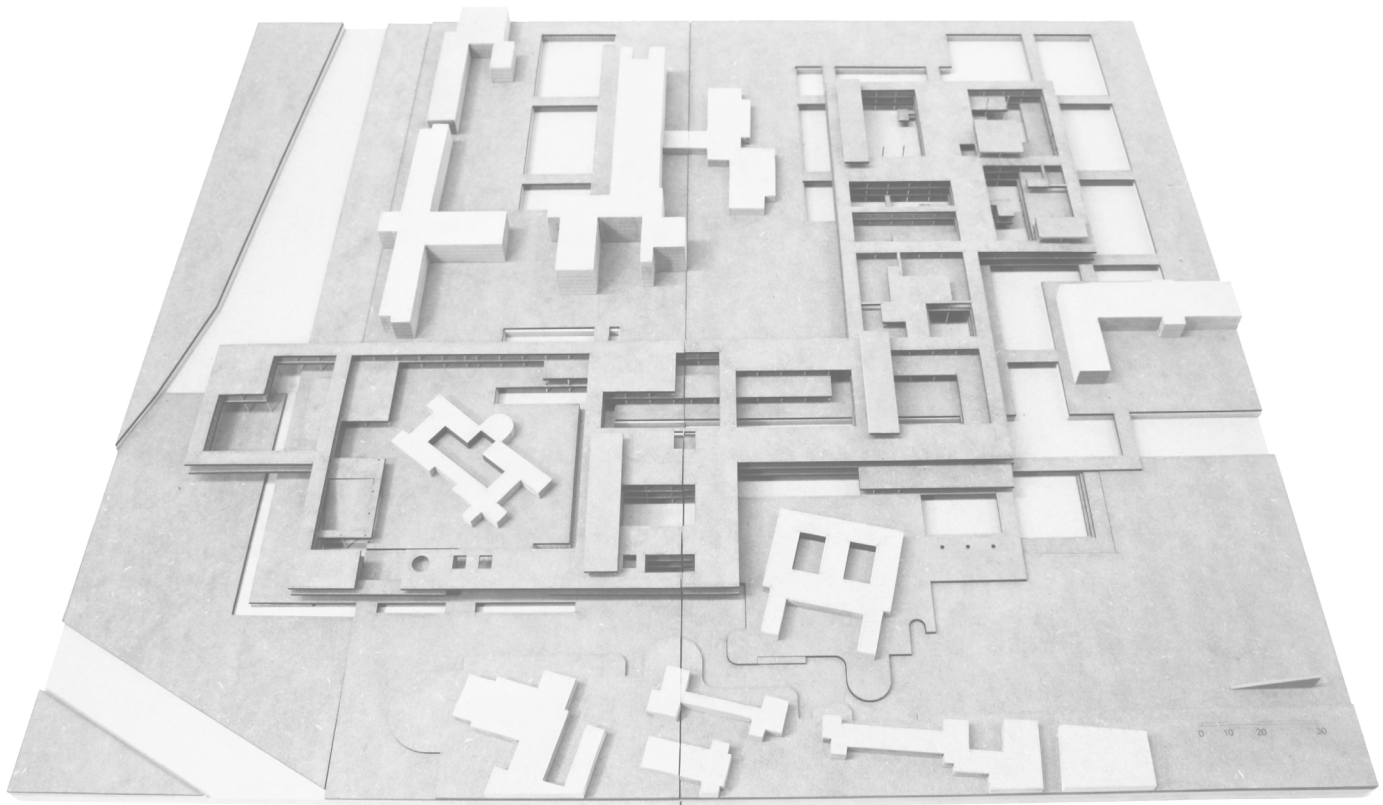
This observation has challenged the students to find ways to connect different social groups. Ben McGhee looked at infrastructure as a possible catalyst for people from different areas and social classes to meet. Departing from the existing plans of a new metro system, he speculated on the possibility of new transport hubs to become new loci for urban activity. His project entailed a strategy to develop a typology that would be generic enough to accommodate different programs, and specific enough to become recognizable throughout different parts of

the city. For three urban sites he designed a tall building based upon the platform-tower typology, which would include a transport hub, public spaces, commercial facilities and a tower with, depending on the need at each location, offices or apartments. Dore Blay looked at the potential of the surplus space existing in the city center caused by gaps in the urban tissue structure, blind walls and unused roofs. In his design project, focusing on a particular urban block, this surplus space was made accessible. The ground floor of the block was made available for commercial use, and an elevated platform constructed on top allowed inhabitants to have a collective roof for different uses.

The project of Valentina Bencic and Yoana Yordanova aimed to look into “common practices” of inhabitants and to accommodate everyday practices that cannot easily be confined to conventional building types. Bencic and Yordanova took the historical city center and specifically the squares Bolivar and Santander as gravitating points for their urban analysis. Making notes, sketches, videos, interviews, sound recordings, maps, and drawings showing fragments of different temporalities, they collected a substantial set of data showing how the historical center is still a rich locus of daily urban practices. The everyday street practices of shoe shiners, garbage collectors, street artists, vendors and other characters that populate the streets of the historical became the anonymous clients for their urban interventions. Instead of a new building, Bencic and Yordanova designed a set of small interventions, which operate both on an urban scale and on the very detailed scale of product design for public space. Indeed, this project understands the commons as related to the notion of cooperation: it recognizes the value of different everyday practices as common resources, and these small but precise interventions offer people the possibility to co-create their urban common realm.

Chair of Methods and Analysis, MSc3/MSc4 Graduation Studio 2015-2016
Positions in Practice: Constructing the Commons in the Latin American
Metropolis

Prof. Dr. Tom Avermaete, Assoc. Prof. Dr. Klaske Havik, Jorge Mejía Hernández



Forming the Interval

Eva Alberini | Konstantinos Apostolidis



Forming the Interval

An architectural template for the densification of the campus of the Universidad Nacional de Colombia
Eva Alberini | Konstantinos Apostolidis

The site in which we are intervening is the campus of the Universidad Nacional de Colombia (UNAL) placed within the city of Bogotá. It was constructed in 1936 and designed by the German architects Fritz Karsen and Leopold Rother following the garden city model where the buildings sit within a green lagoon.

The analysis we conducted can be seen as a synthesis of two scales, the urban and the architectural. On the one hand we studied how the campus evolved as a formal urban entity through time. On the other, because the initial aim of the project is to construct the commons in terms of its spatial reflection, we attempted to identify which places within the campus, at the present moment, can be considered as socially charged.

Based on our analysis the problems identified are the following:

a) The spatial layers we have defined are functioning parallel to each other. b) The flat surface where the buildings sit, the buildings that function as islands and the low density areas allow for limited spatial and social relations where the commons can take place.

The future plan of the UNAL development demonstrates that this logic is going to perpetuate.

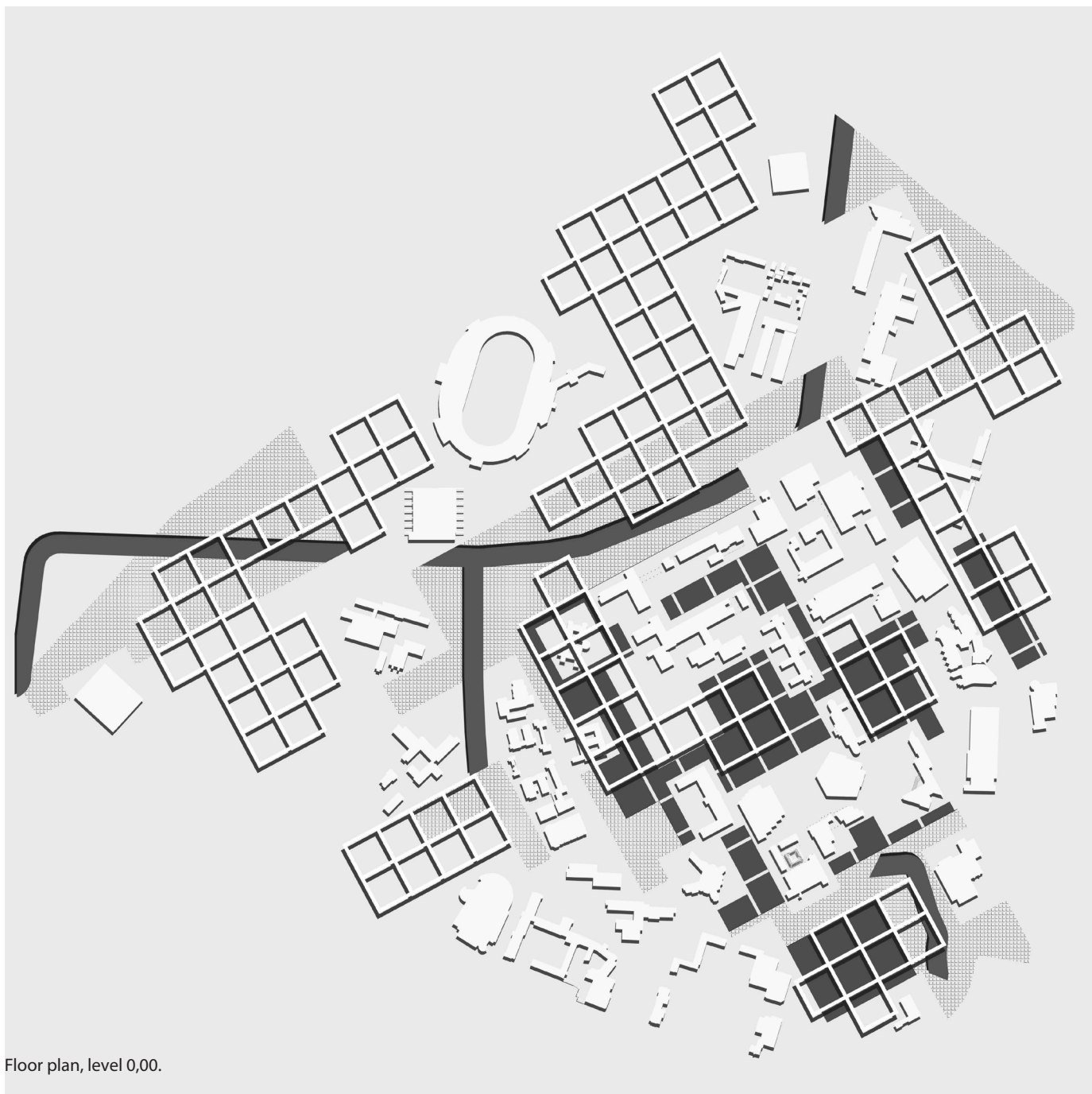
Hence, the research questions which we pose are the following: How architecture form can unify the currently formally segregated campus? Also, how can architecture form contribute towards the overcoming of dichotomies such as public/private, interior/exterior and eventually construct one realm, that is the

common?

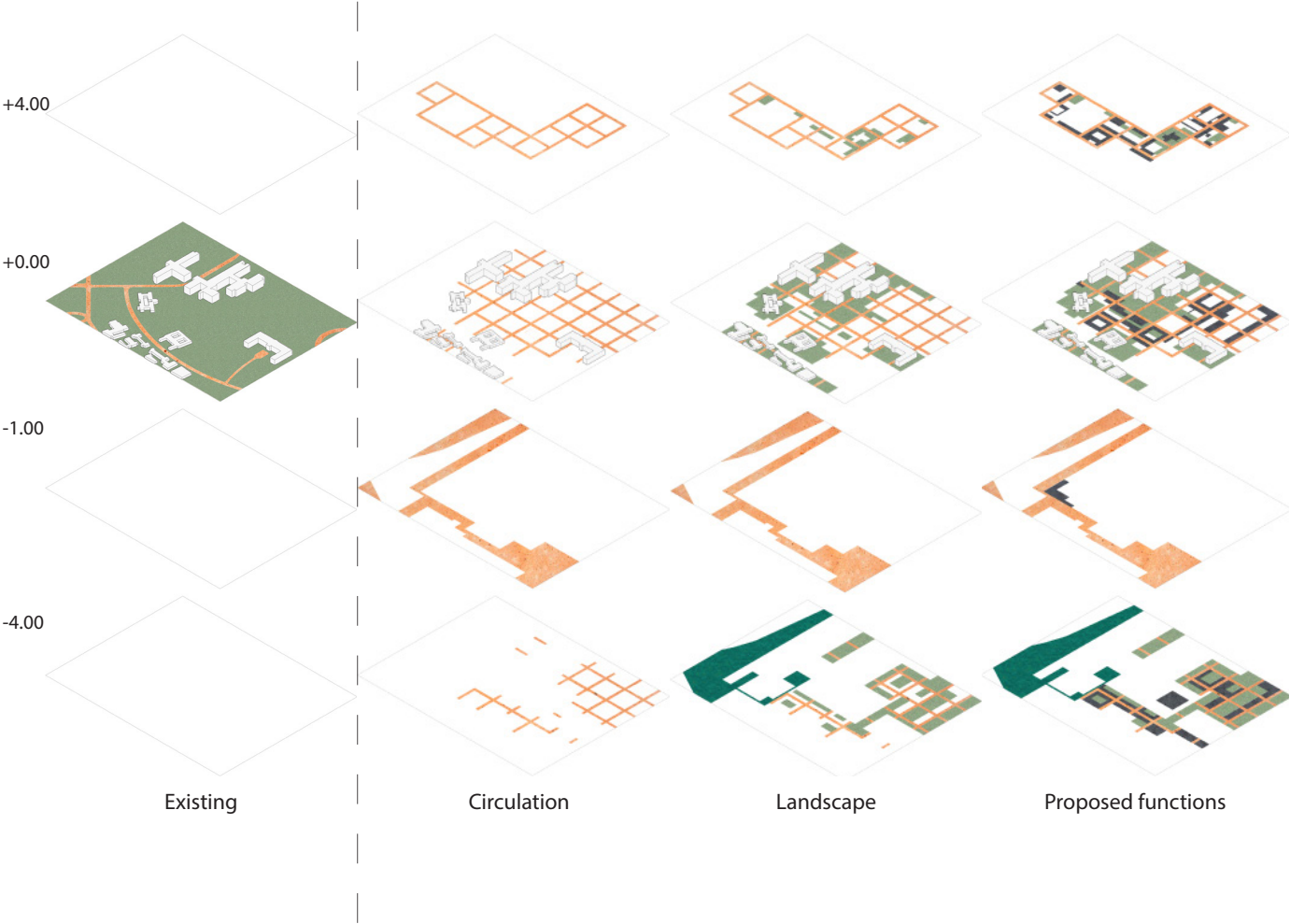
We aim to respond to the identified problems by designing an integrated campus through a strategy of densification for future occupancy and contribute towards its transformation to a city. For that reason the scheme we are suggesting tries to blend public and educational uses with dwellings (which had been located away from the campus). Since the goal is to overcome spatial dichotomies, these functions have to be intersected under one scheme and not alienated the one from the other. At the same time however this system will also assemble the existing layers, while recognizing their immanent logics.

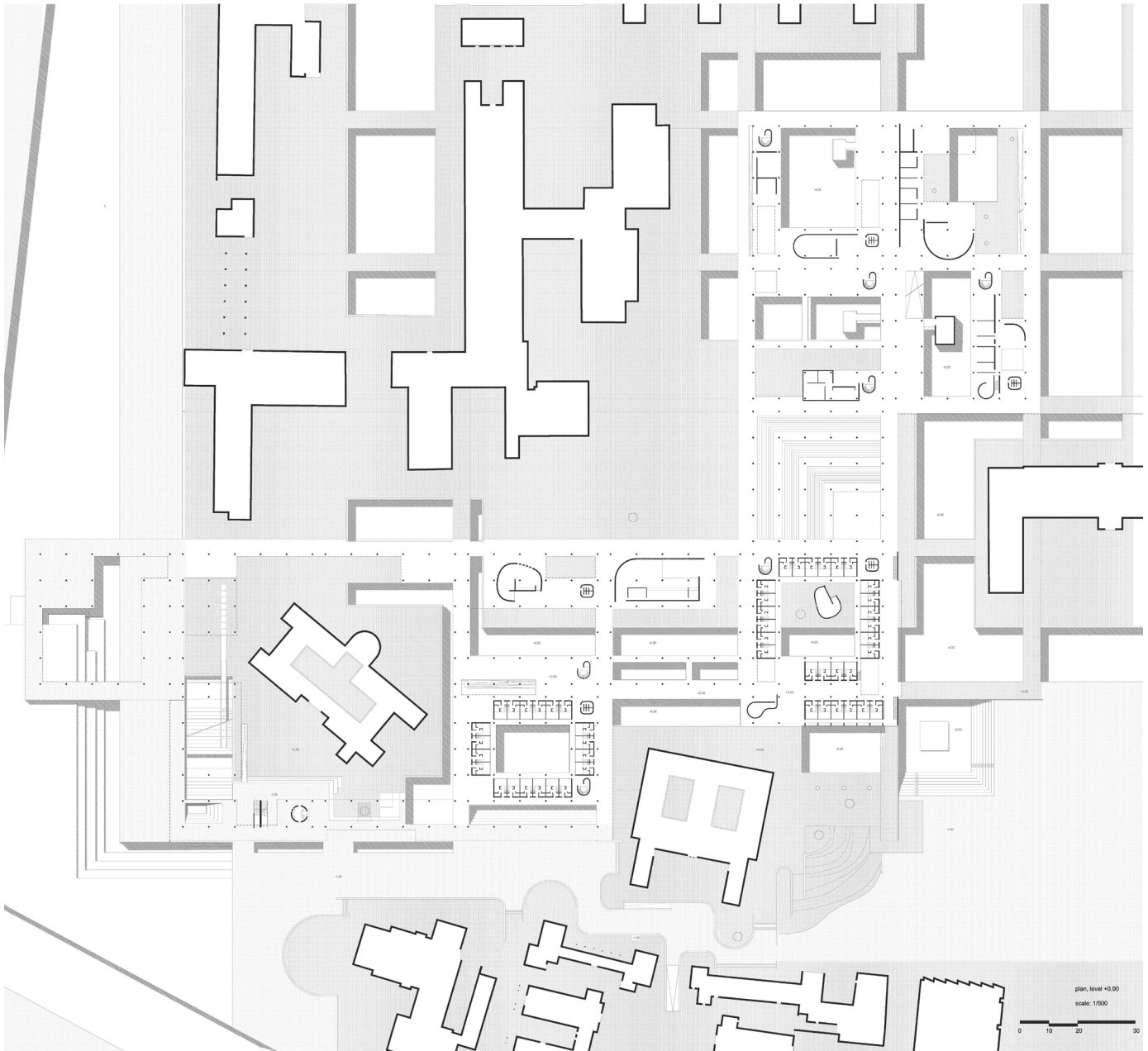
Thus, we need to deal with the opposition between the singular form and the overall plan.

The articulation of our proposal has to compose and intersect the layers that operate within the campus, not only appose one next the other. Thus, we are proposing to no longer perceive the ground level as a two dimensional surface. If anything, by thickening the urban carpet we are introducing the third dimension to the whole of the campus and as a result the multitude of relations are multiplied.

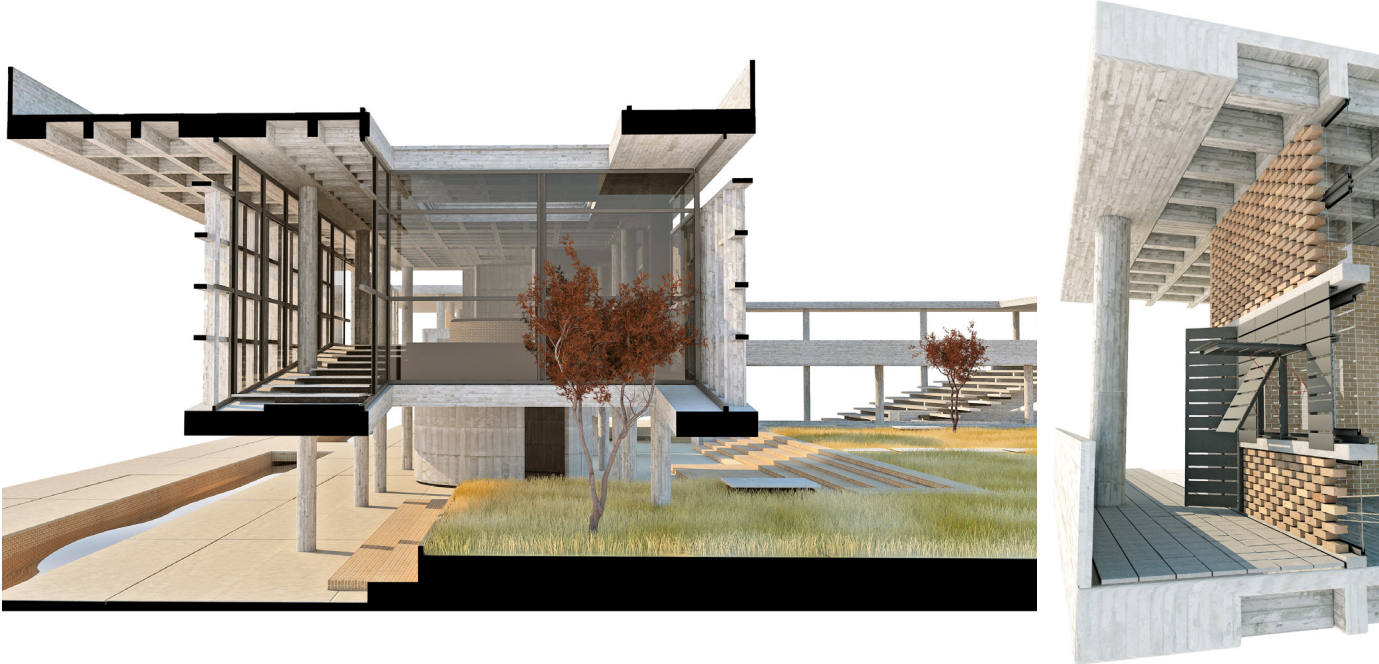
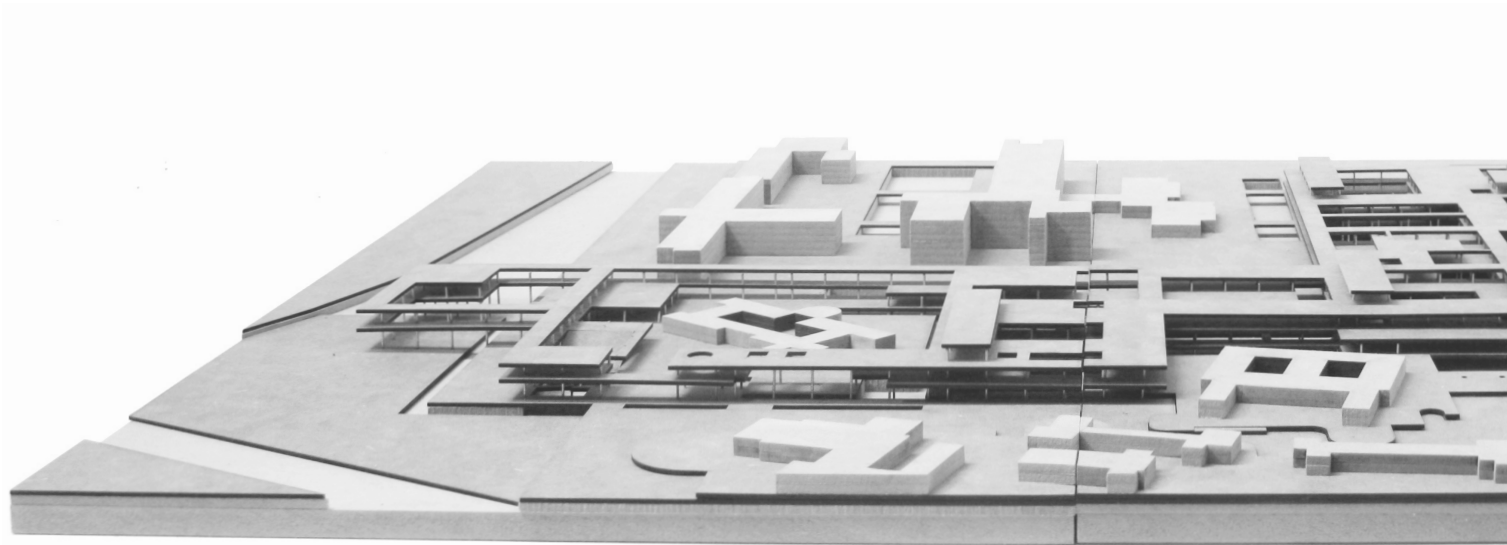


Floor plan, level 0,00.

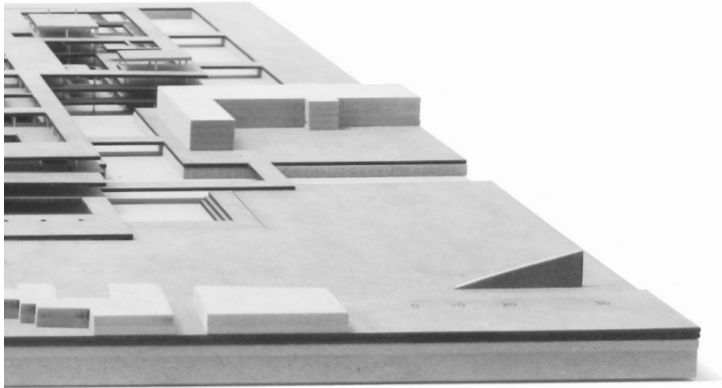




Floor plan, level 0,00.



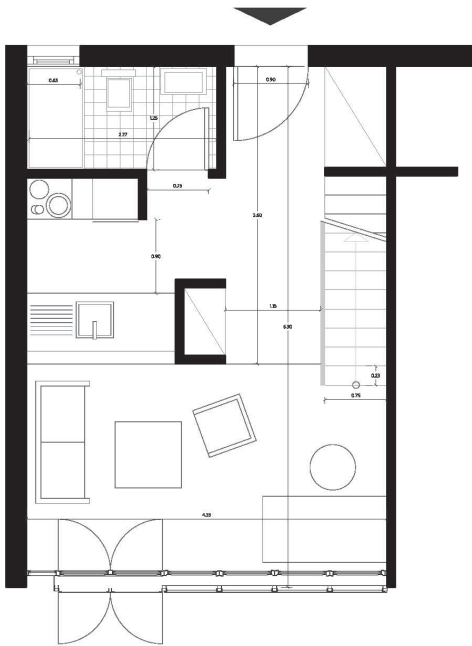
Study area - Dwelling unit.



In terms of figuration, the scheme we propose, is generated by the grid system according to which the campus has already been built. The use of the grid, also, reveals an indirect relationship we want to have with city's form.

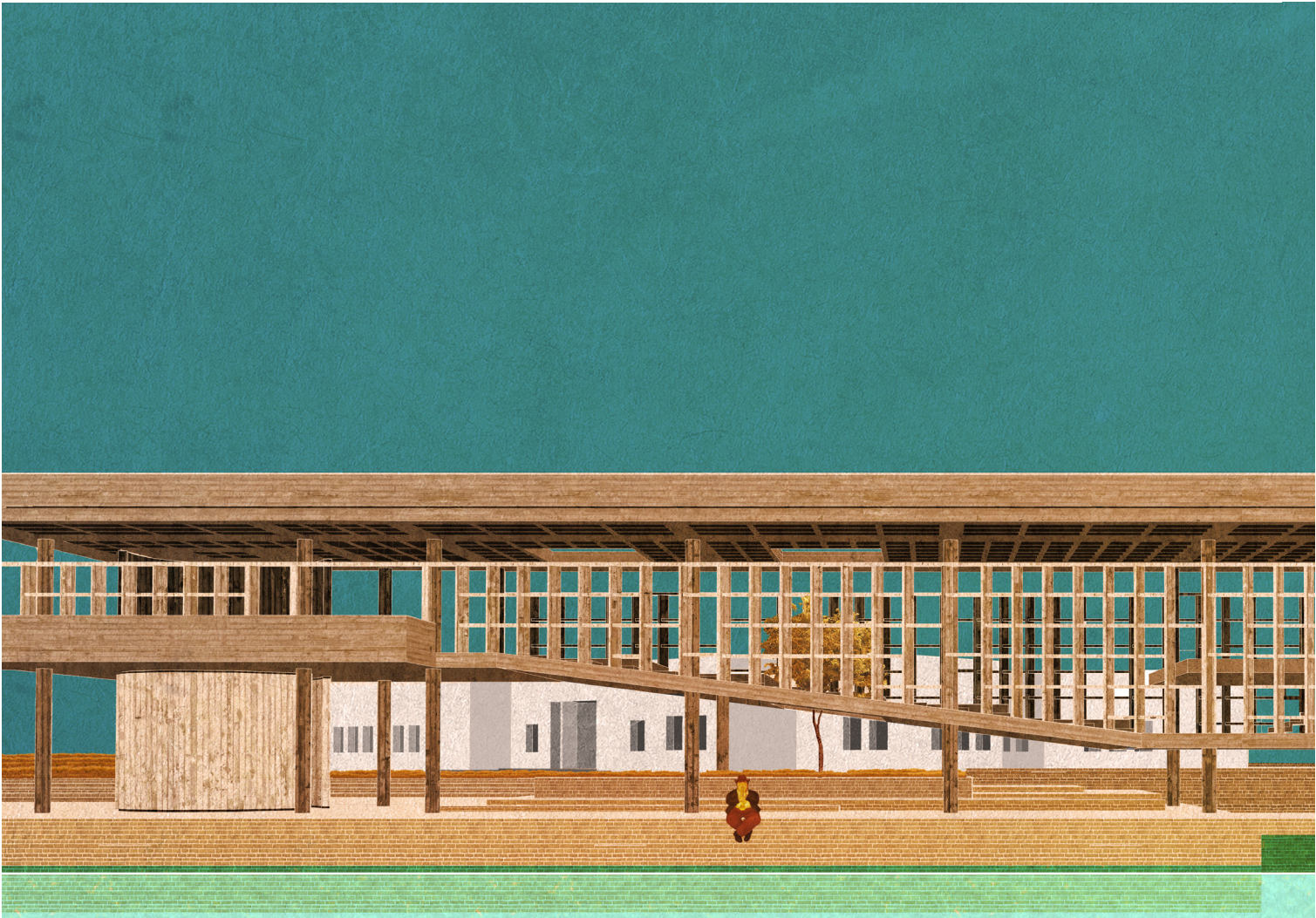
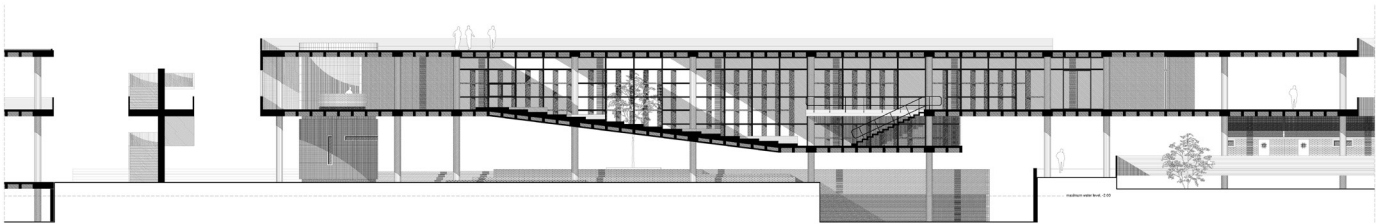
Consequently, these layers mentioned previously extend themselves over the ground level, as well as beneath it. This process results into the differentiation of the publicness of the linear platform due to its expansion in different levels of different density. Moreover, the element of nature is extended to all levels; an attempt to consider the un-built as a formal element.

We choose to focus on an area of high density because the layers are more apparent and form a thick composition of a variety of spatial and material qualities where different functions coexist. Around the existing faculties we propose dwellings, public facilities such as a cafeteria, an auditorium, a library, and trans-disciplinary educational spaces under the same structure. The proximity of different functions refer to the variety of uses and density of the city.

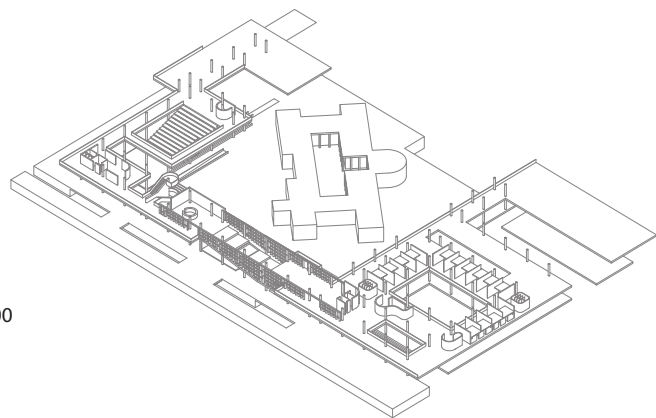


Floor plan of the dwelling unit.

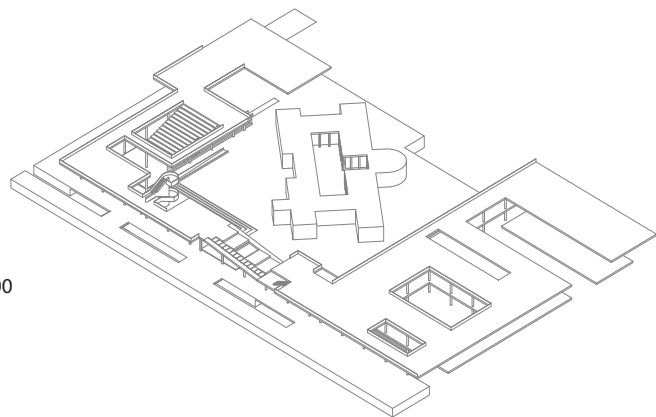
The design in architectural scale is based on the spatial resolution of the implications that emerge by the assemblage of the identified layers. For that reason we focus on two sites/ test grounds that have been elaborated from their diagrammatic scale (showing spatially the relation between different layers and functions), to their formal articulation, up to the fragment, in order to apply in a coherent way to all scales the parameters we have set to design with. It has resulted that this scheme can host both site specific architecture form in the case of the first area of intervention (public functions) but also modular, that can be repeated, in the case of the second area (the courtyard and the dwelling unit).



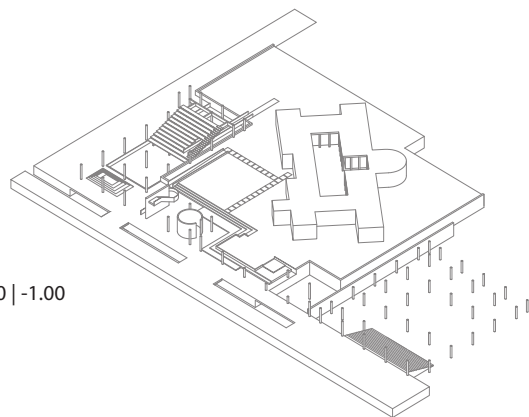
The proposal in relation to the existing fabric.



+4.00



+0.00



-4.00 | -1.00



Perspective view from the -4.00 level.



Interior of the dwelling unit.



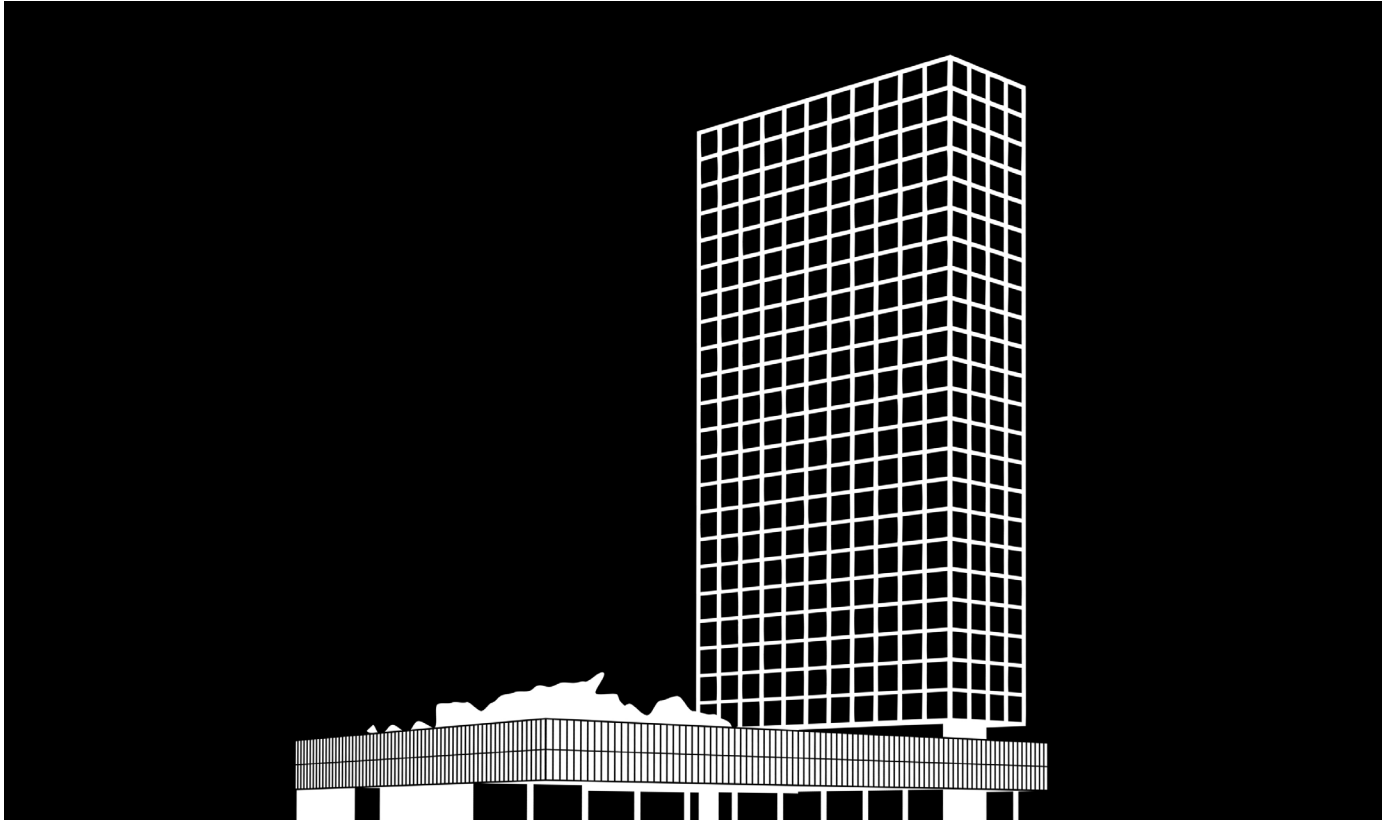
The Courtyard



Consequently, we derived the possibility of urban integration that is inherent but not obvious in the project of the Berlin Free University and attempt to actualize it in the terms that our project has defined. Thus, commenting on the discourse itself, what is important for any intervention is, on the one hand, to realize that it belongs to a genealogy. On the other, to find those immanent hidden possibilities of its origin in order to materialize them. In that sense, architectural research is not any more discursive but instead embedded in the materialization of the architectural project.

The previous introduce one more aspect to the project, that of time. Since there is already a one hundred year plan illustrating future interventions that are going to emerge within the campus, we need to position ourselves in these terms. Precisely because our proposal deals with urban integration, we do not suggest it against the existing future plan. On the contrary, the project occurs by the reciprocal relationship it has with its urban context. Therefore, as time unfolds and interventions will take place within the campus, the scheme we are proposing will manage to be further elaborated. However, taking into account the situation at the present moment, we consider as a coherent strategy, regarding the project's logics, to keep it controlled at places that have been already urbanised.

Can however this model be applied at any other urban environment? We believe that this is indeed possible. The layers that we have identified can be abstracted into fundamental concepts of 1) treating the existing buildings with the same importance (no hierarchy), 2) connecting/ networking in different degrees, 3) understanding the site-specific topographical qualities of a space and treating them three-dimensionally; and all that composed into a system where the whole exists to unify but also to accept its individual components in formal, material level but also in gradient of publicness (commoning). Hence this model, proposes the logic that could be applied in different urban contexts but in different proportions and formal expressions according to the site specific qualities and necessities.



Platform Tower: A Polycentric Bogota

Benjamin J McGhee



Platform Tower: A Polycentric Bogota

Benjamin J McGhee

The platform tower building, a tool for creating new centralities and public space across the sprawling city of Bogota, with an emphasis on the plinth as a point of convergence for the urban multitude. Oh, and it's a metro station too.

Bogota. Explosive growth throughout the the 20th century has created a city that still attempts to operate as a single urban entity, but is stretched beyond the point of functionality. The city has reached its natural boundaries, densification of existing territory is needed for further growth.

This unchecked expansion has allowed economic segregation to become a defining aspect of the city. This is easily witnessed through the evaluation of the city's economic stratification maps. Different people, from different classes, experience a vastly different city. At first glance, public space seems to be highly functioning but a closer examination exposes that people from across the city aren't engaging with one another.

Commons. Defined as something other than conventional public space. As defined by Hannah Arendt, "everything that appears in public can be seen and heard by everybody and has the widest possible publicity... A multitude of spectators [is required]." Additionally a design guiding quote from Dick van Gameren, "areas that are accessible to the public, or collective areas that are carved out of the building mass enhance the interface between the building and its surroundings and prevent the city from being reduced to uniform public space and equally uniform closed building masses."

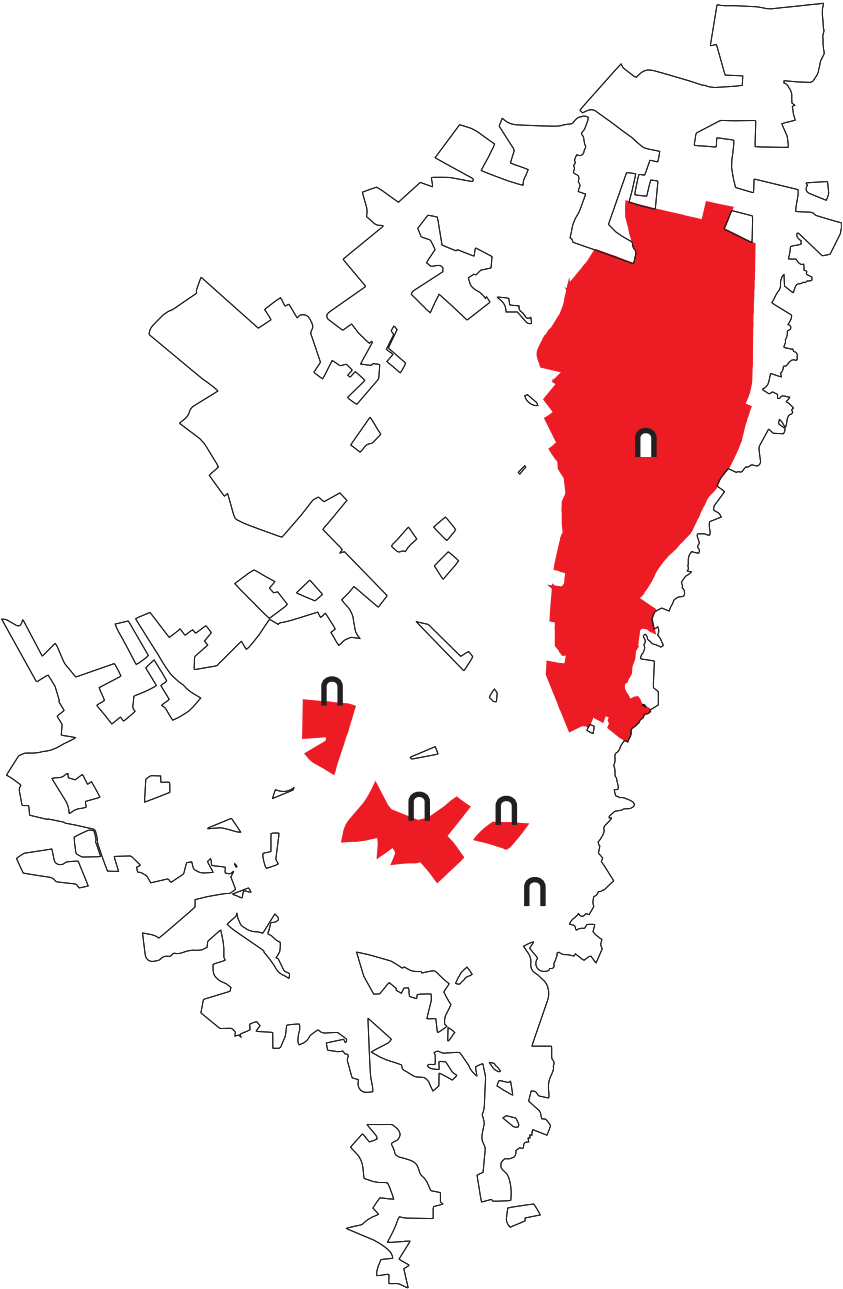
Design. The design solution began at the urban scale, acknowledging that the only way to improve the condition of the commons in this large city is through a network of interventions. Three site were chosen across the city that represented the vast variety of urban conditions. The interventions should reduce the perceived size of the city by creating welcoming points of convergence as part of a poly-centric network.

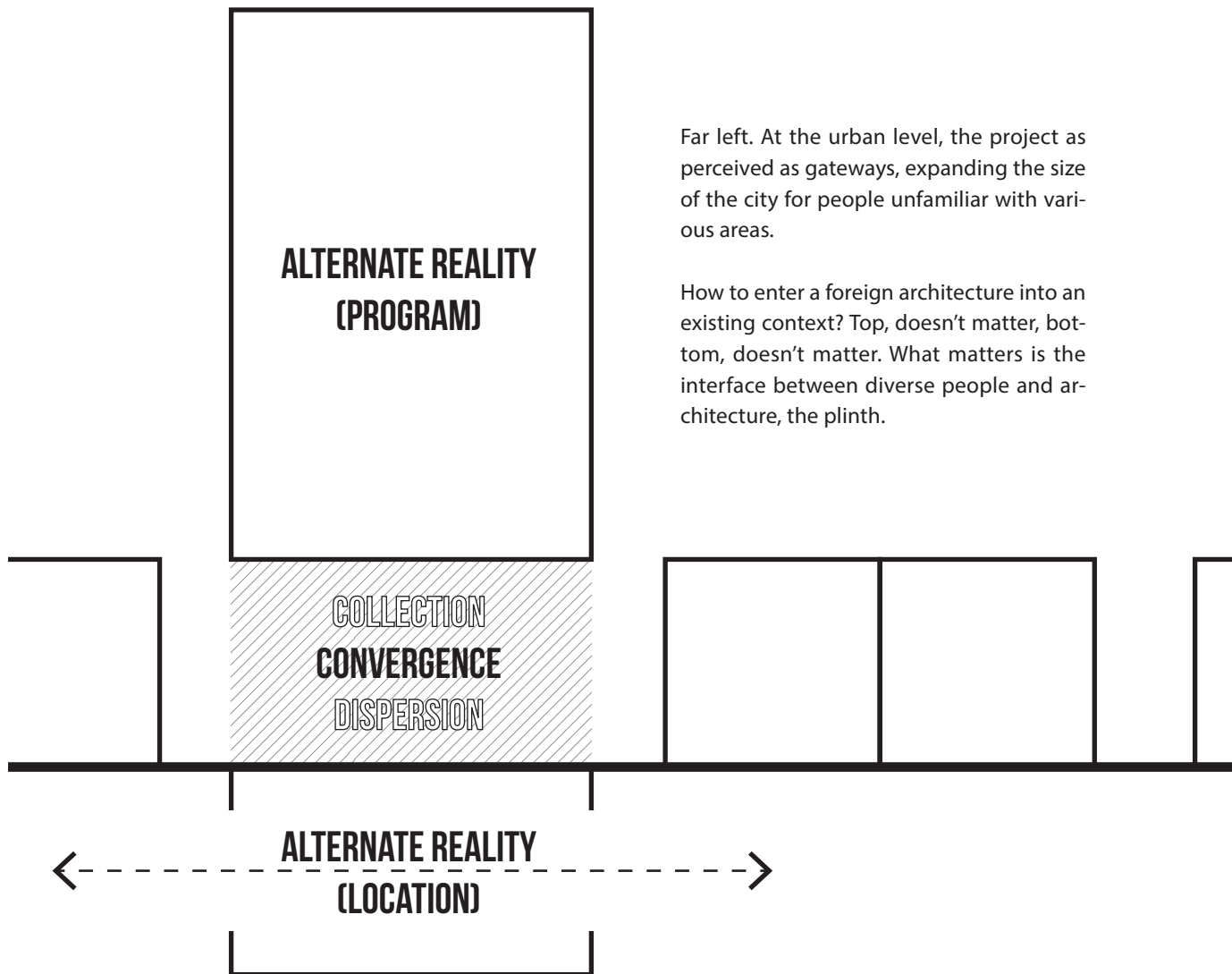
At the scale of the interventions, the focus was an elaboration of the plinth as the primary area for the creation for commons, accommodating a true multitude of occupants. The architecture was to create a mixing ground for people from across the city. Could this network of buildings serve as the gateway for people as they arrived to an area, perhaps for the first time.

The elevated platform tower typology was selected as the most accommodating architectural form. The tower was used to insert a sizeable economic investment in the location while the platform was peeled apart and lifted above the urban plane in order to create the maximum amount of threshold space on site, layering multiple "commons" and fully integrating the diversity of uses and occupants on site.

Lastly, an emphasis on simple , or "super-normal" architecture was used throughout the project. By keeping the architecture as refined as possible the building becomes iconic through its rigorous normalcy.

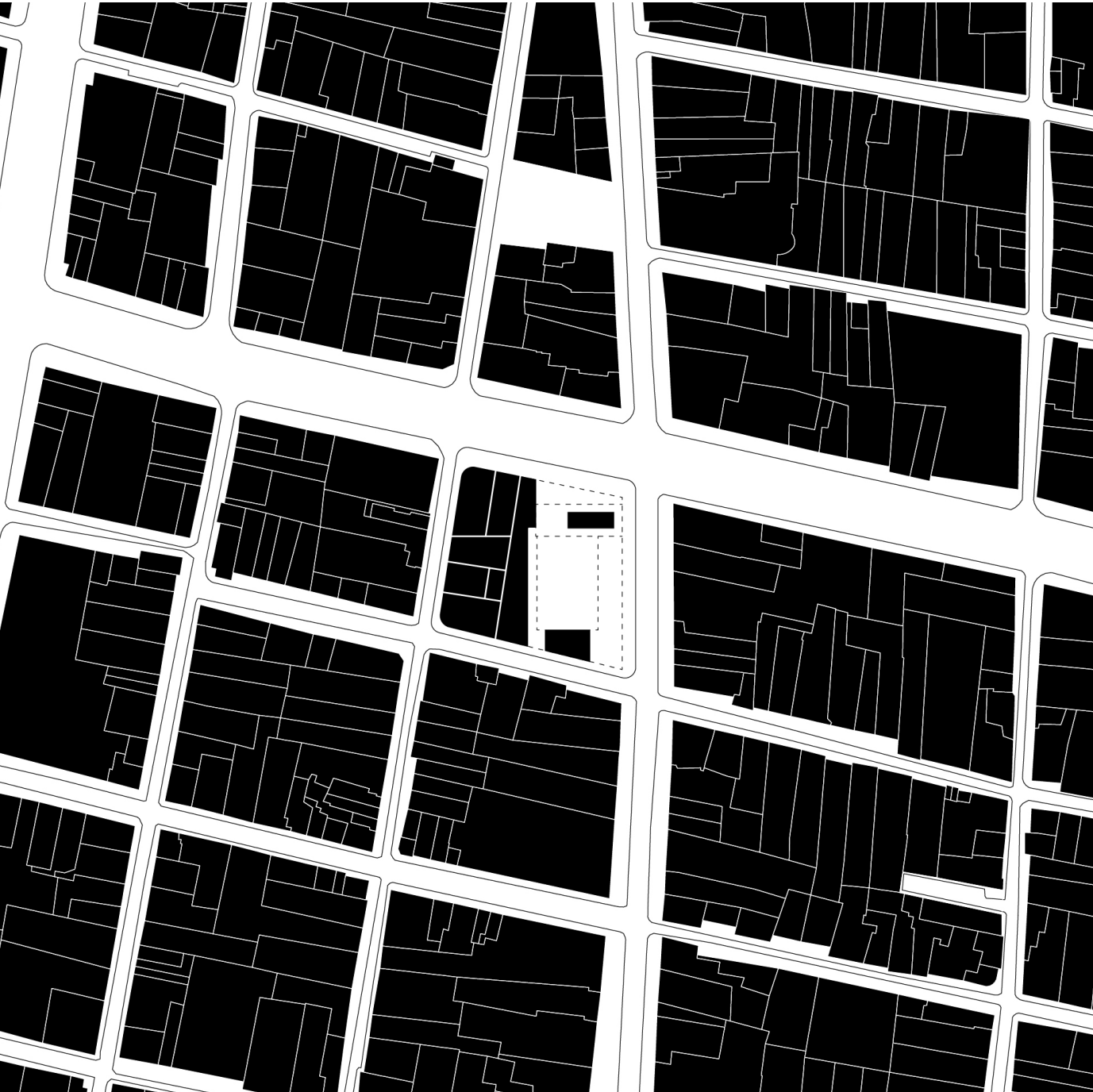


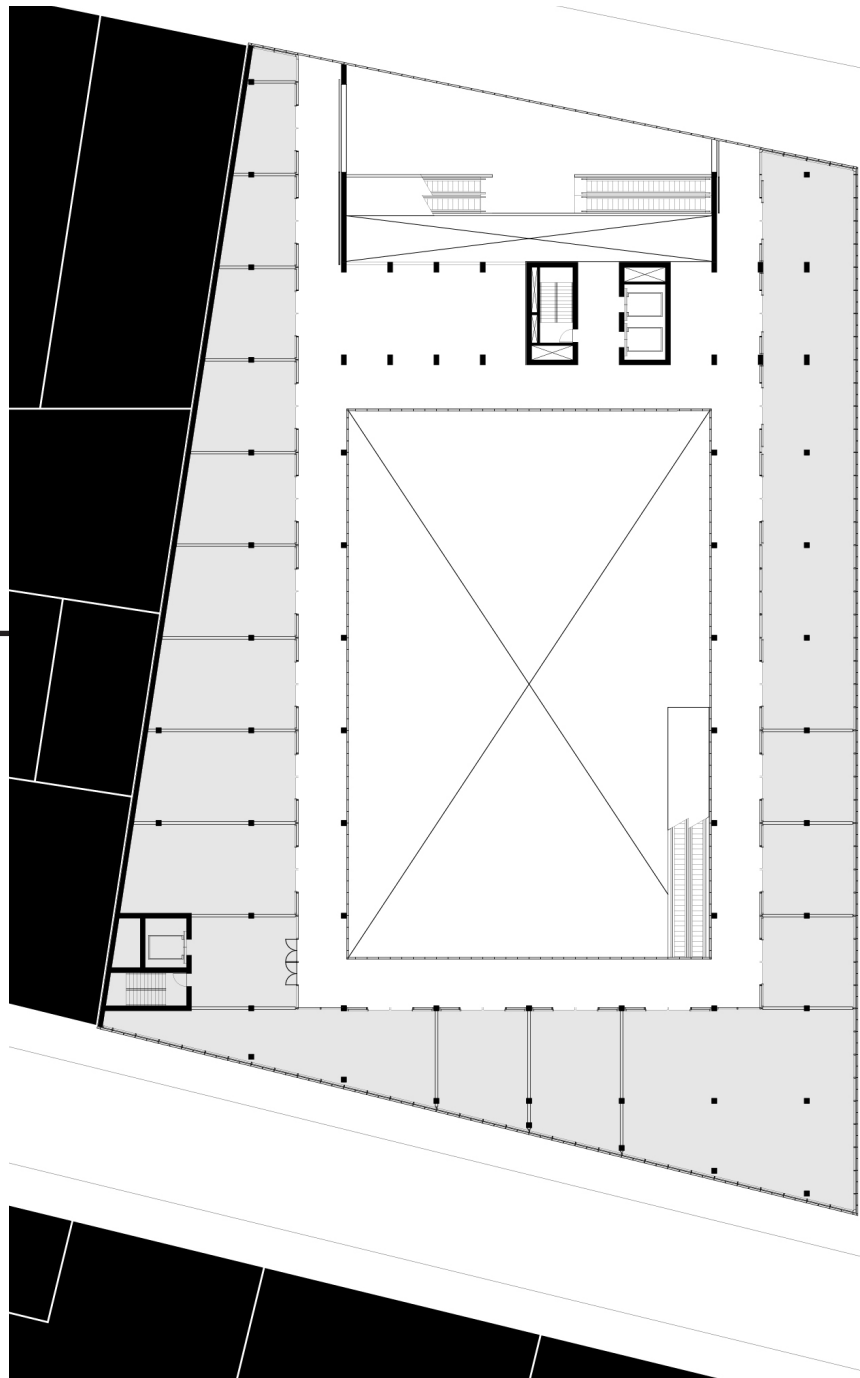
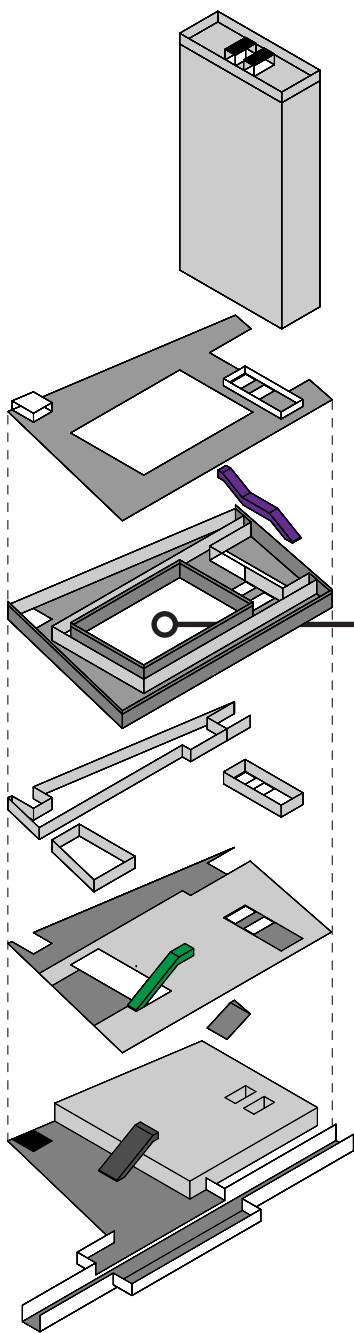


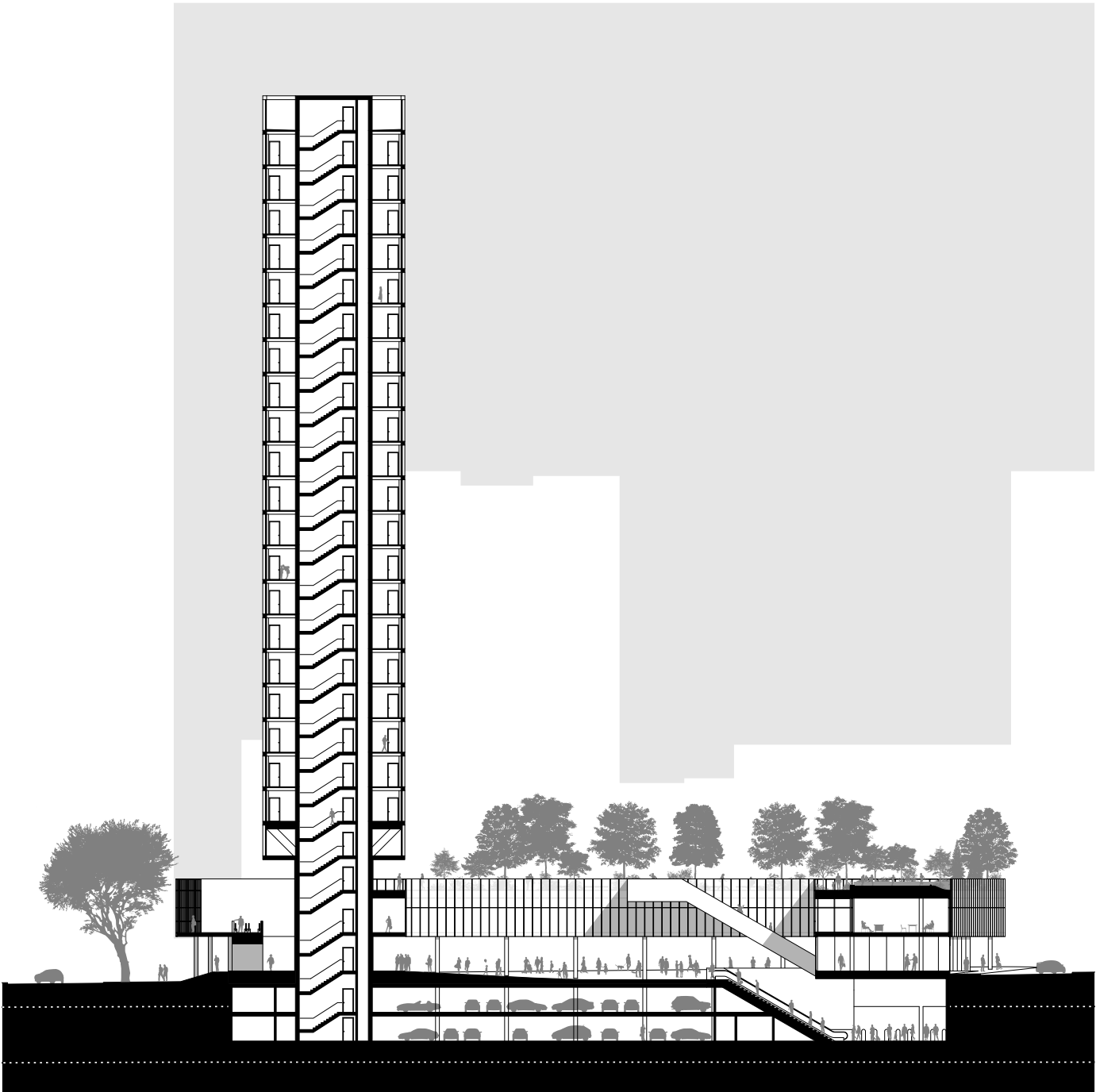


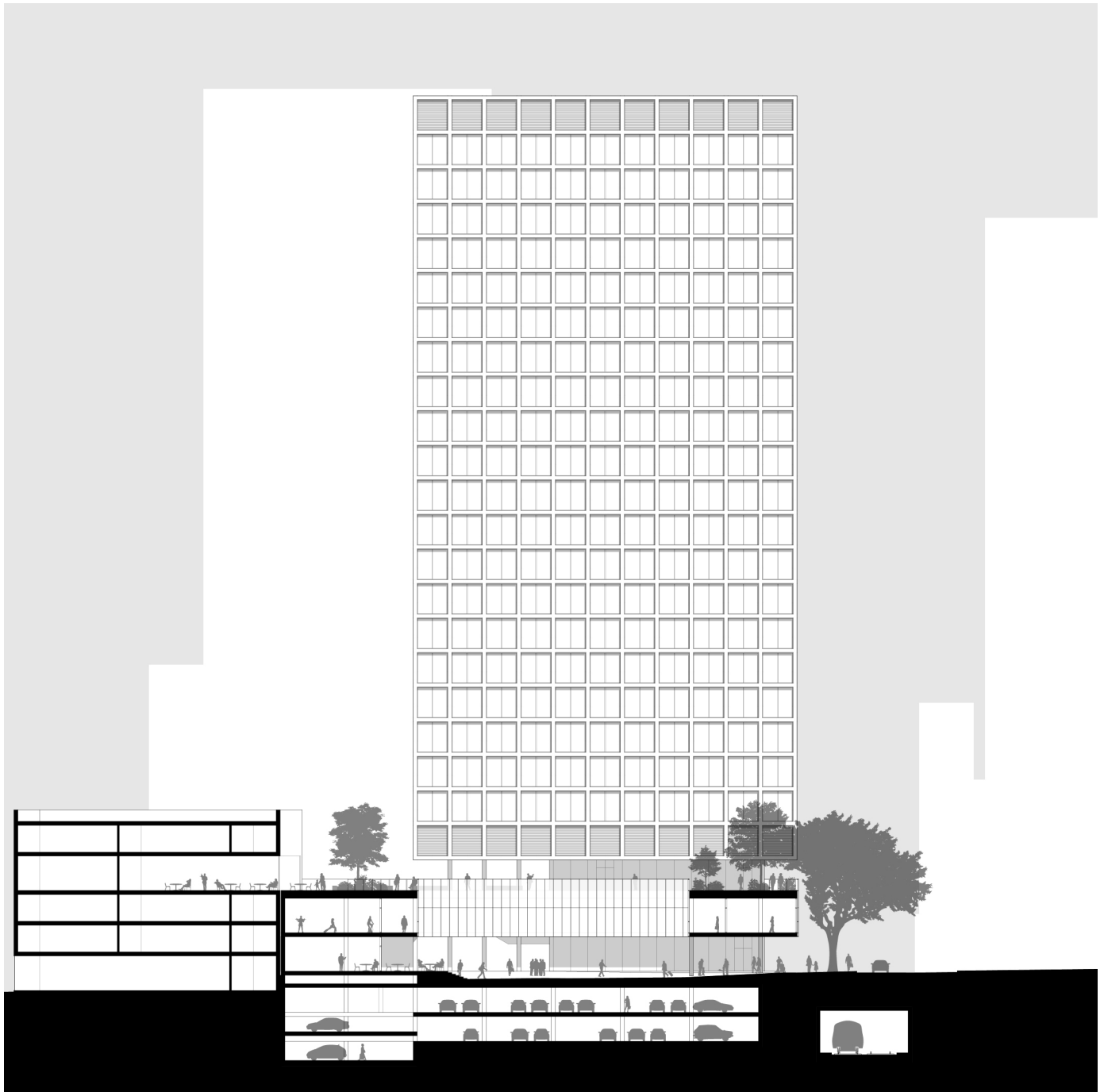
Far left. At the urban level, the project as perceived as gateways, expanding the size of the city for people unfamiliar with various areas.

How to enter a foreign architecture into an existing context? Top, doesn't matter, bottom, doesn't matter. What matters is the interface between diverse people and architecture, the plinth.

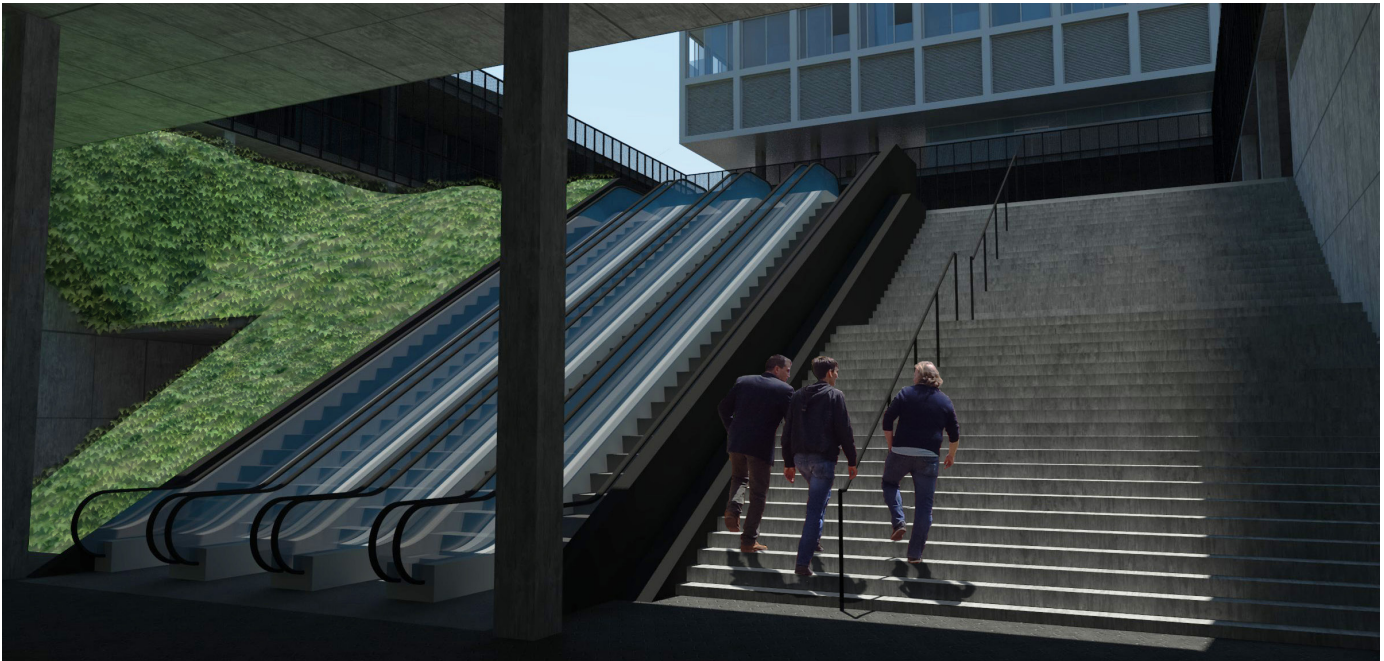
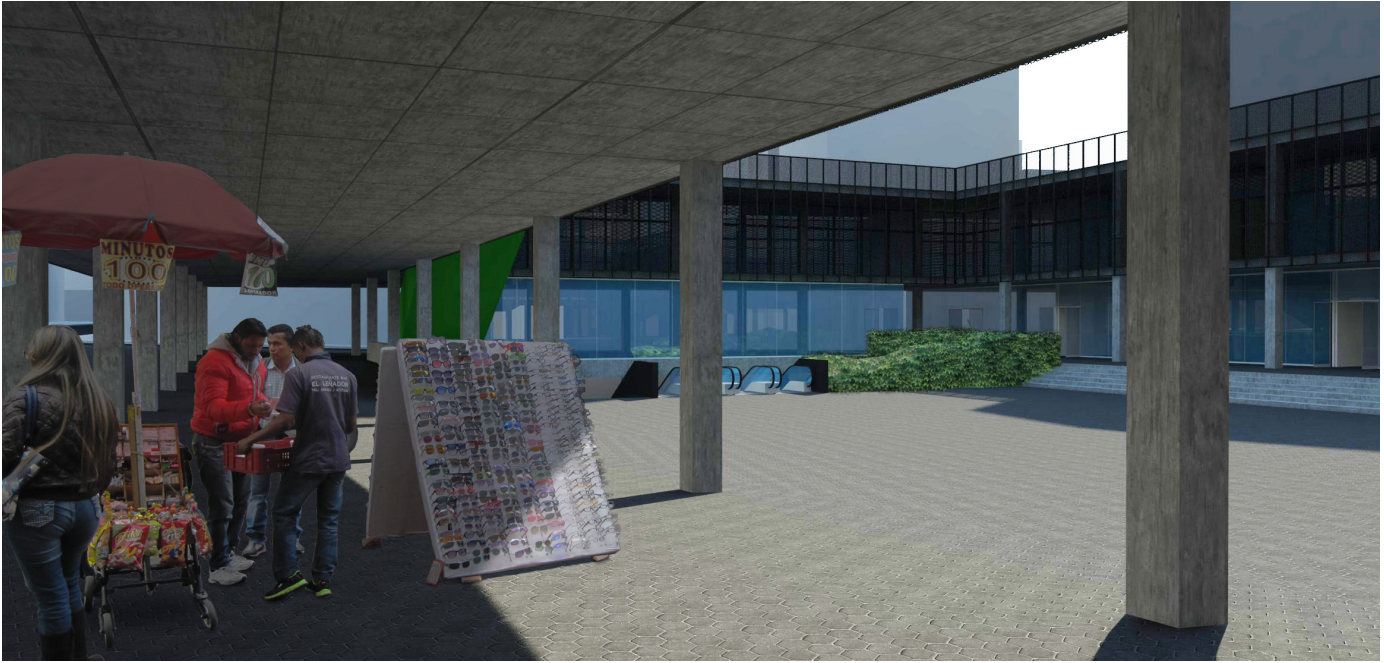


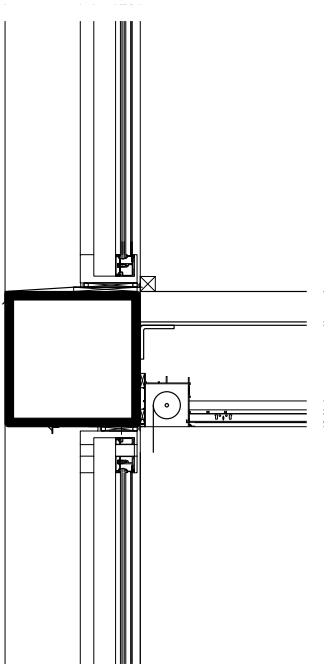




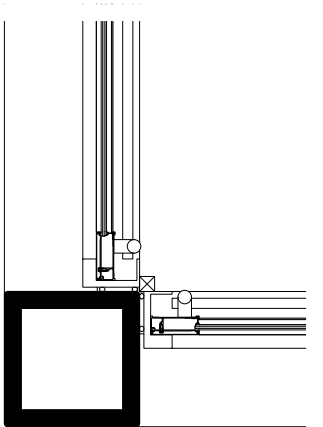




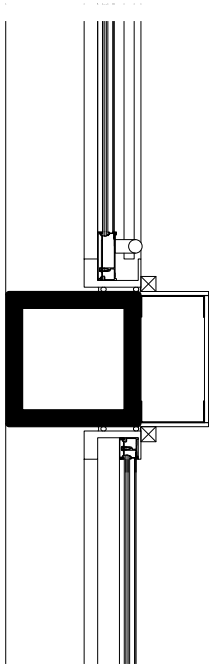




Vertical



Horizontal Corner



Horizontal





REGENERATING THE LEFTOVER SPACE IN BOGOTA'S DOWNTOWN AREA

Dore Blay



Regenerating the leftover space in Bogota's downtown area

Dore Blay

This project focusses on the common spaces in Bogota, particularly in the dense area of its down town. The area contains a variety of functions which are characterized by fragmentation and incompleteness of the built environment. The space that occurs between a 'blind façade' and the building next to it, which is usually lower, is what I identify as 'the left over space'.

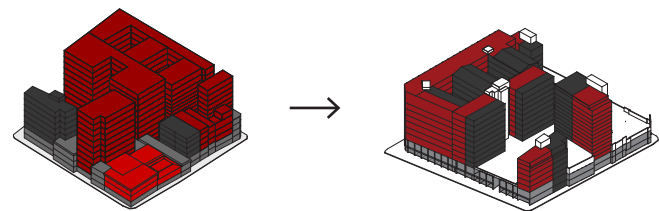
The down town area of Bogota is characterized with a high number of commercial and office activity and relatively low residential activity. The public space in the city centre is by law below the Bogotonian norm and almost cut by half in comparison to other parts of the city. This implicates that in this area, most of the activity happens during daytime and not throughout the entire day and night. This situation leads to severe decay and high criminal activity.

By developing this methodology, I studied mostly two existing projects. The first project is Cruz y Ortiz, a housing block on Dona Maria Coronel street, Seville (1973-1976), which is operating in the dense area of the historical centre of Seville. The two architects decided to liberate some space by creating a courtyard. The courtyard is functioning as a united element, despite the irregular shapes of the existing building blocks.

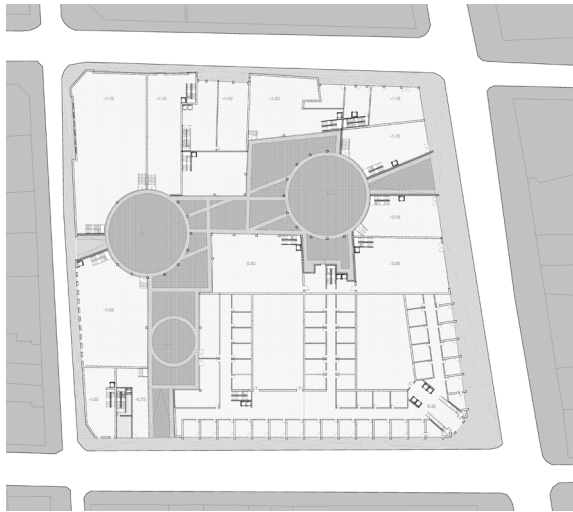
The second project I studied is by Rogello Salmona, the Gabriel Garcia Marquez cultural centre, Bogota (2004-2008), which is located in the historical centre and surrounded by different building typologies. It establishes a façade of two layers: the first layer continues the pace of the street thereby allowing to incorporate the street into the building space. The second layer is introduced to the open spaces inside the 'excavated space'. Openly breaking the rigidity of the old city centre.

Approaching this project, I developed a method containing three steps:

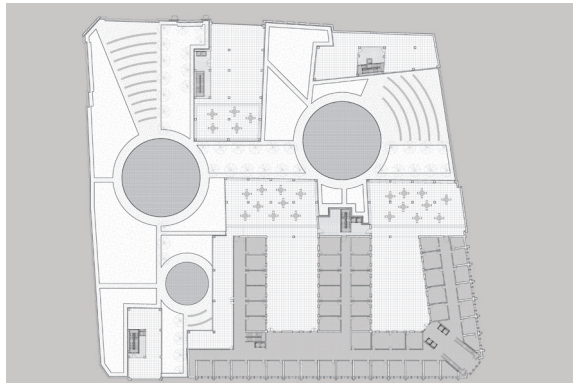
- i. Programming; focusing on the different functions in the area and changing them into a more flexible manner.
- In order to create liveability and activity throughout the entire day and night, I introduced a mixed-use approach within the existing buildings, which means: commercial on the ground floor, offices and residential on the superior levels. By introducing more residential activity, I will also have to create more public space. This space will be introduced within the "leftover" space in between the buildings. This intervention will enhance the ownership of the people towards this space and will enhance the interaction and encounters between themselves.



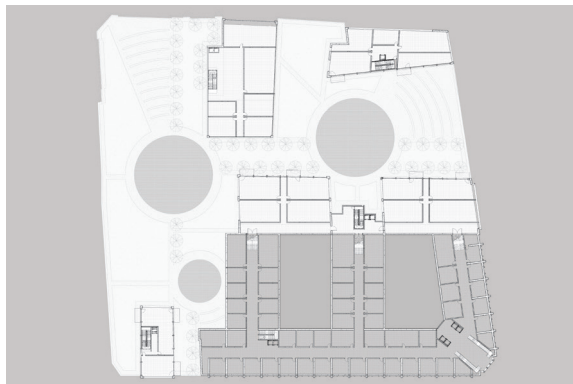
Programming diagram



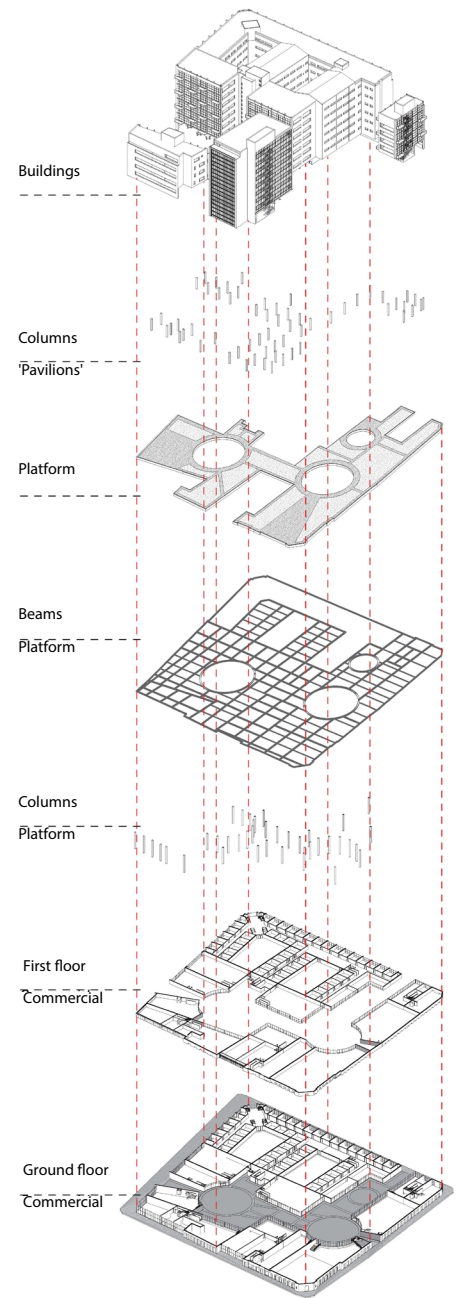
Ground floor plan



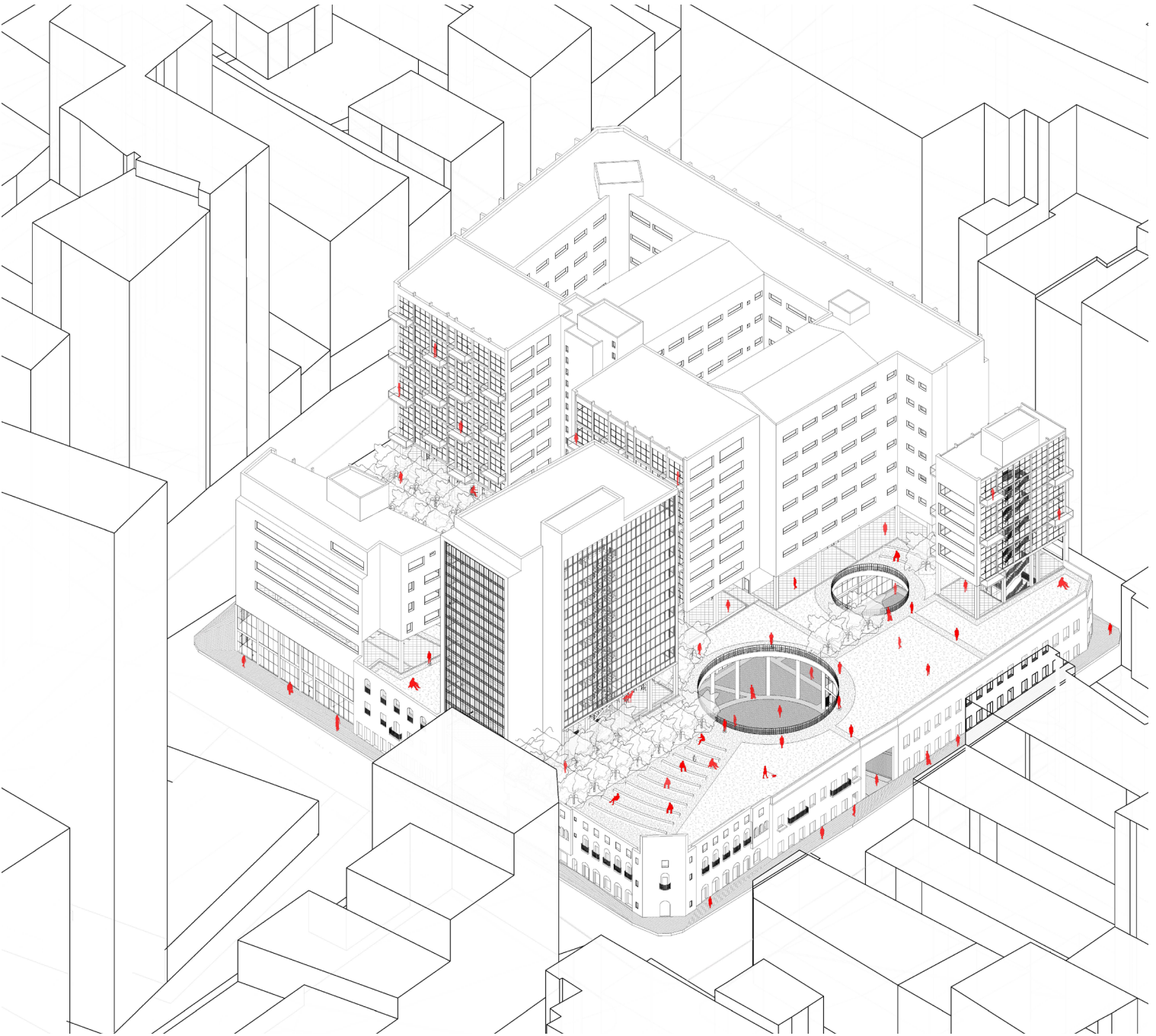
Platform plan +8.00m



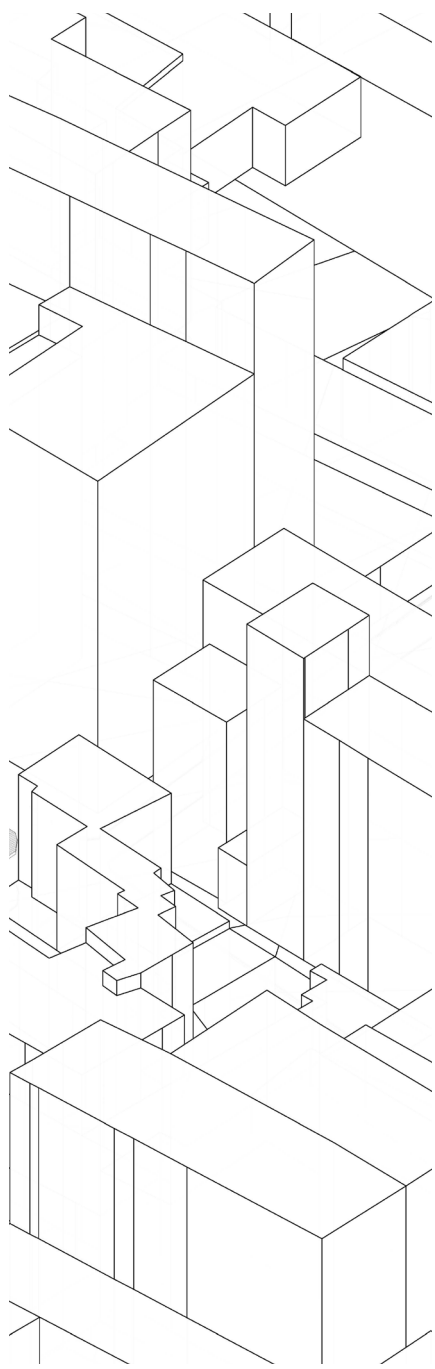
Typical plan +13.50m



Exploded diagram



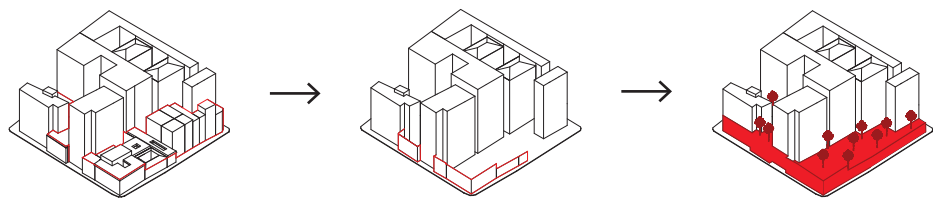
Axonometric view.



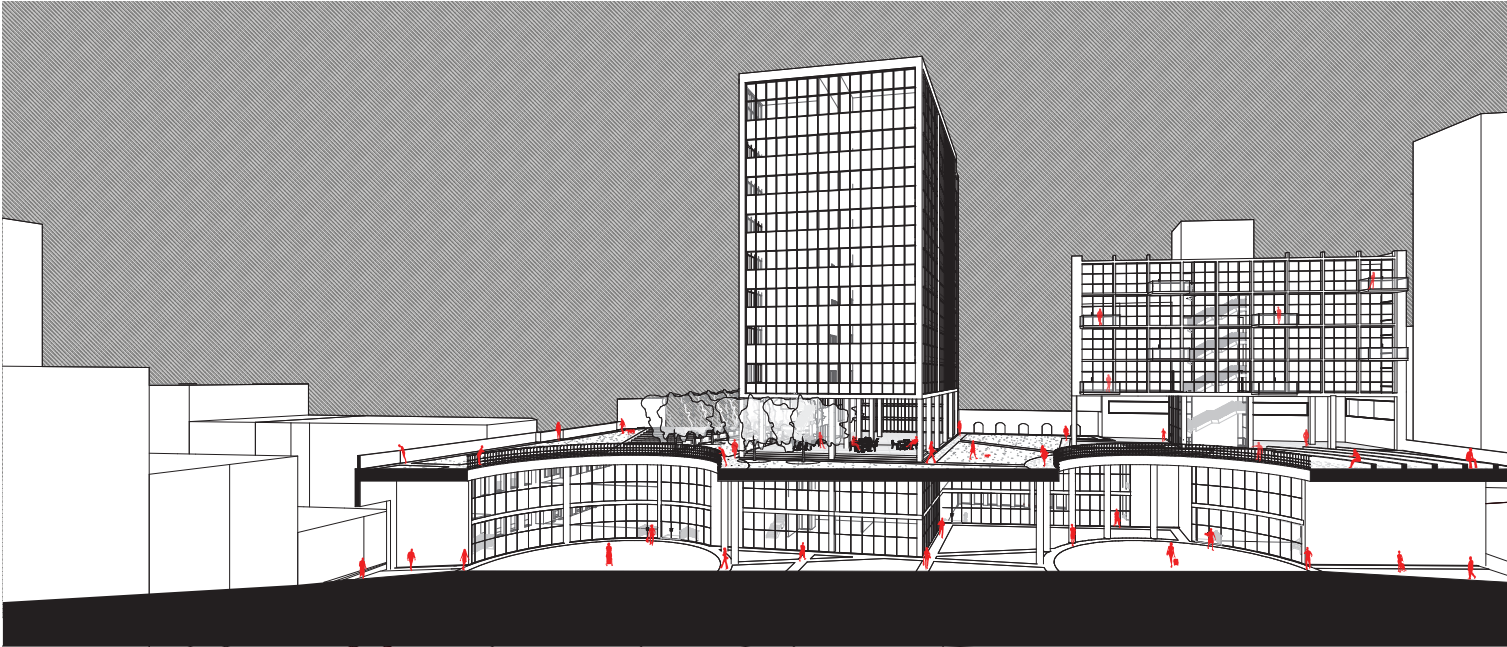
ii. Platforming; the main architectural intervention and the key element for enriching the common space.

Prior to establishing my platform, I performed an architectural analysis of the building block. I analysed each building separately, according to its floor plans, typology, function, axes, and accessibilities. Furthermore, I analysed the building block scale, analysing the empty spaces between them and the connections and disconnections between them. What I found out, is that most of the buildings are autonomous and stands for themselves, it is also notable by the mono-function each building accommodates.

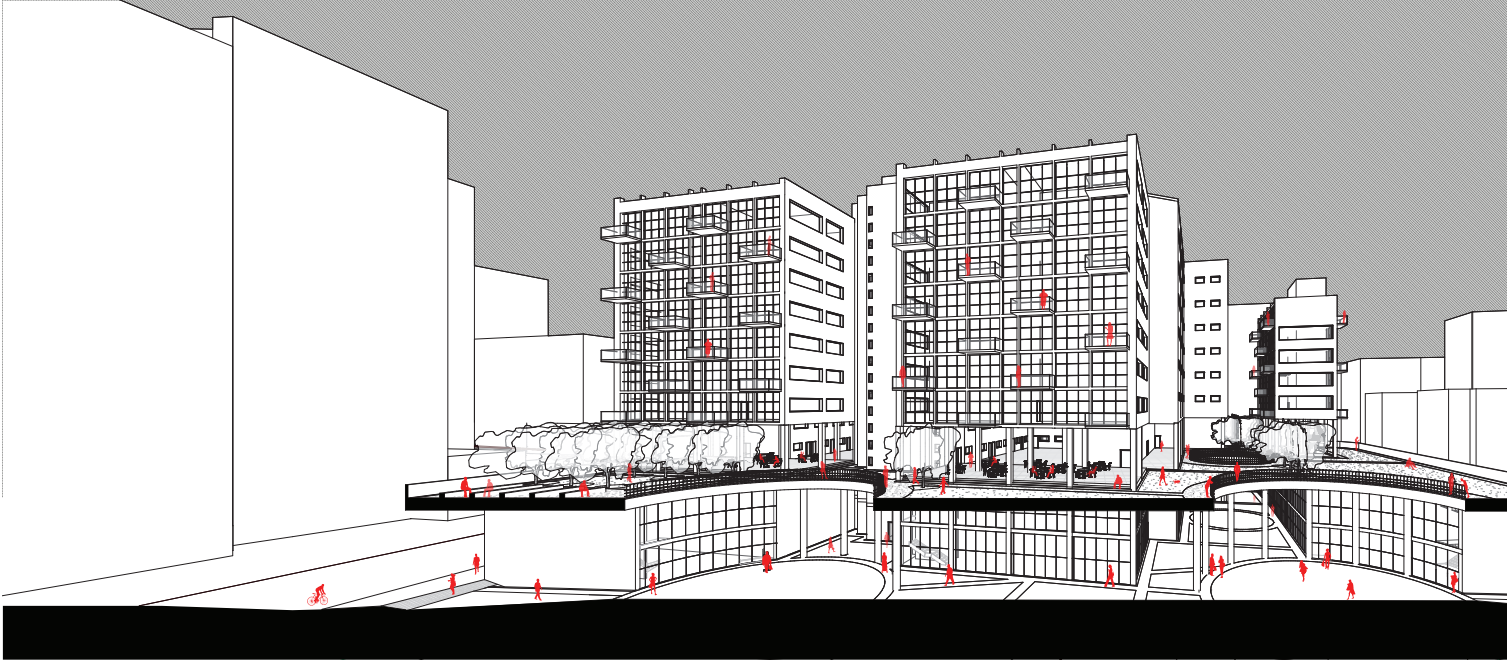
After identifying the significant buildings within the block, I decided to demolish the buildings that are no longer relevant for my methodology, the buildings that in my opinion do not contribute to the general structure of the block. Within the space that I created, I developed a platform in which I excavated three curved openings to soften the rigidity of the block. This allowed openness and connection with some of Bogota's main arteries. By using a platform, I created public and semi- public spaces, while always maintaining a visual connection between them. By placing the platform, I acknowledge the fact that there will be no future scenario in which there will be a possible growth of any kind of buildings.



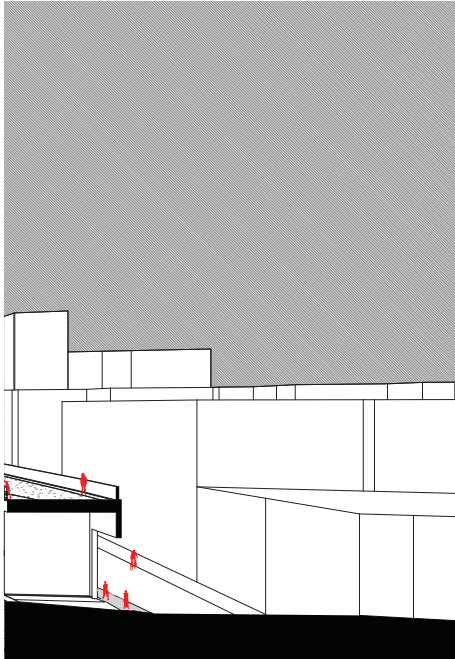
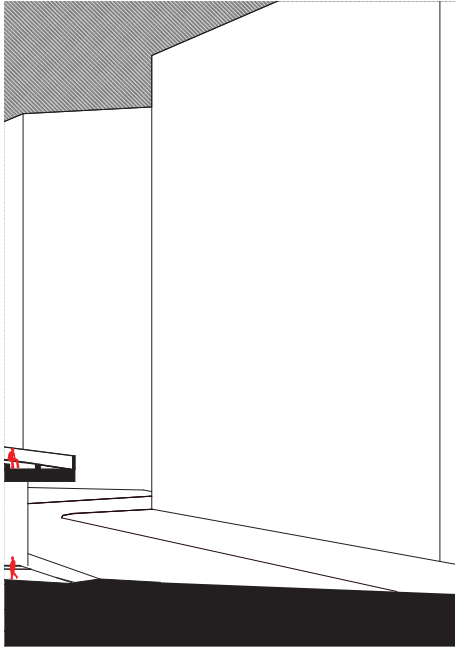
Platforming diagram



Section perspective North-West



Section perspective South-East

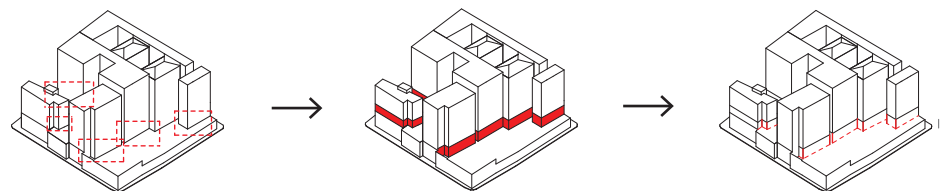


iii. Adapting; the part where the architectural intervention meets the existing buildings and the site. Within the rapid growth and the transformation of the city centre, the basic human need for public space was left behind and has been replaced with modernism approach and building efficiency. People nowadays in the downtown area have less points of interaction between one another. If in colonial periods balconies were a main interaction point of the house with the street, nowadays this element is lost and even courtyards have been sealed off while existing balconies are not being used for residential use anymore and open spaces have become parking lots. When working within the existing context and with new interventions, adaptation is a crucial matter. It is what I call 'Meeting points'

These 'Meeting points' will act as a threshold between the private and the public space and as new interaction and encounter points. These adaptation points I have divided into two interventions; 'Balconies' and 'Pavilions'.

By changing the functions in the building block, the blind façades opens up and are becoming suitable for any function, a façade that can accommodate different functions through time and will not restrict its activity. In order to evoke the interaction and encounter I have added also balconies to the façade.

Balconies have an important role in public life spaces, they articulate relations between people and act as intermediate tool between the public and the private. A private space hanged above the public realm. Choosing the use of balconies brings back the quality living of past colonial houses with courtyards and balconies

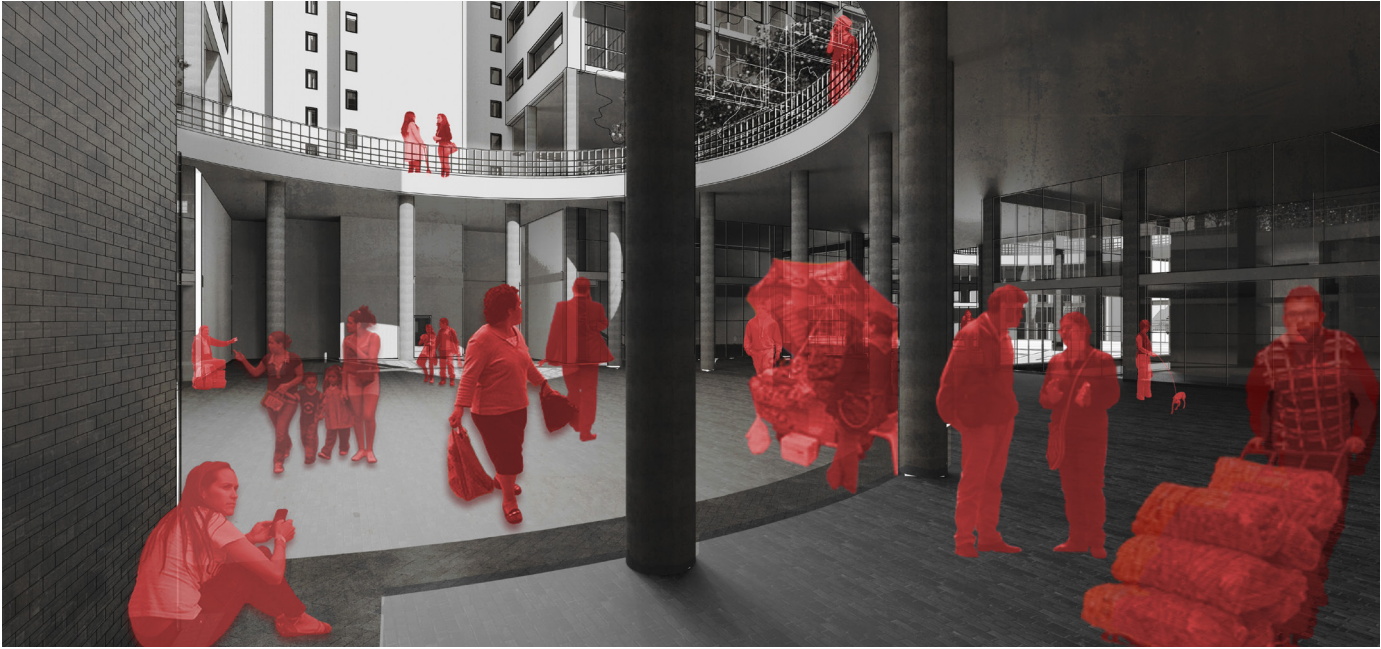


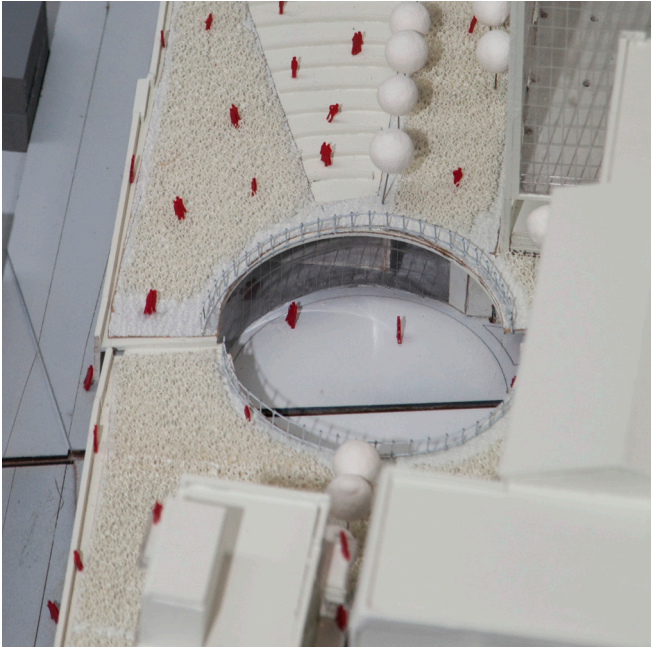
Adapting diagram

Bogotá Studio - Dore Blay

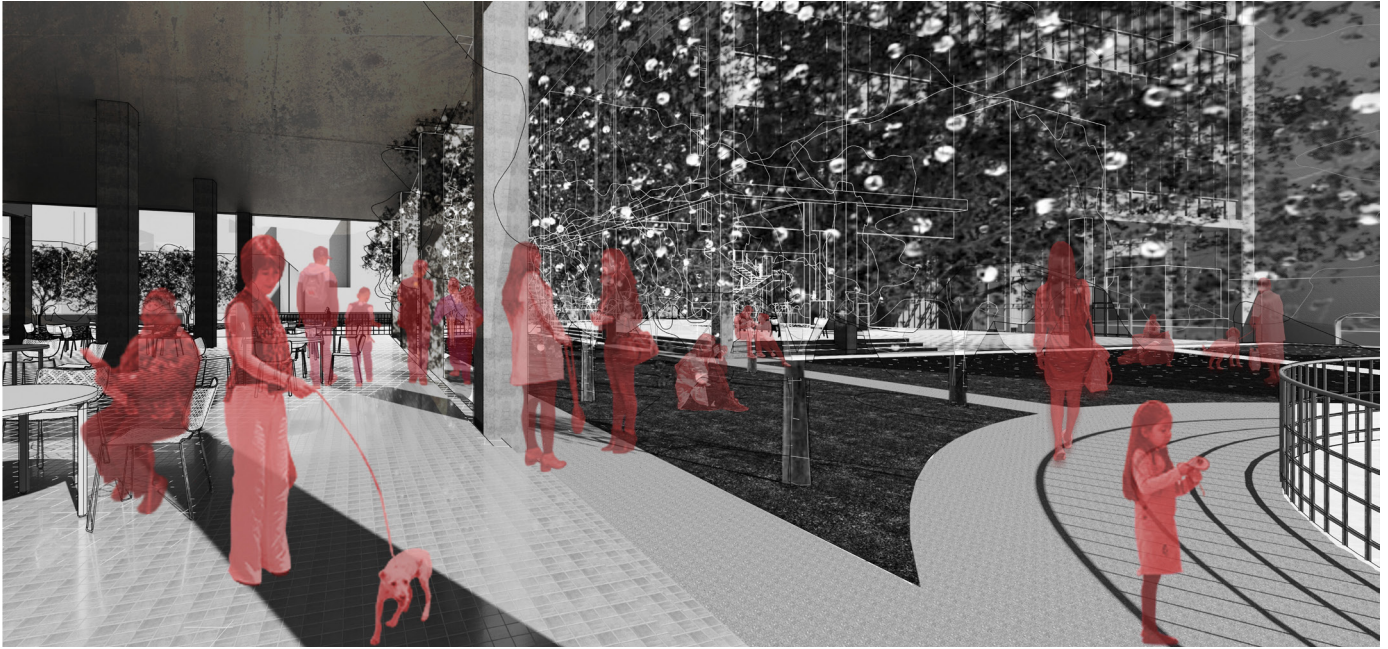


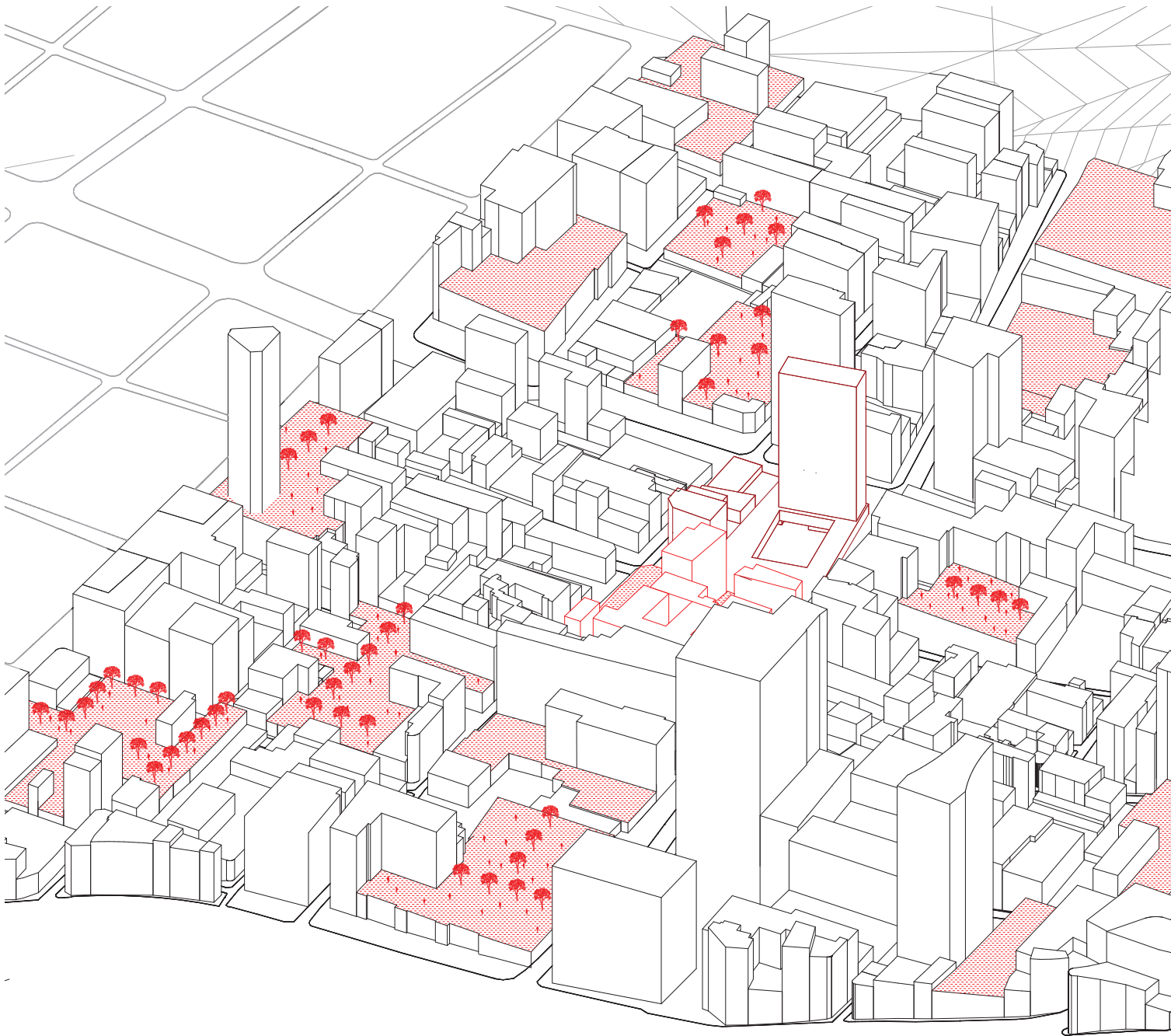
Impressions semi public and public space



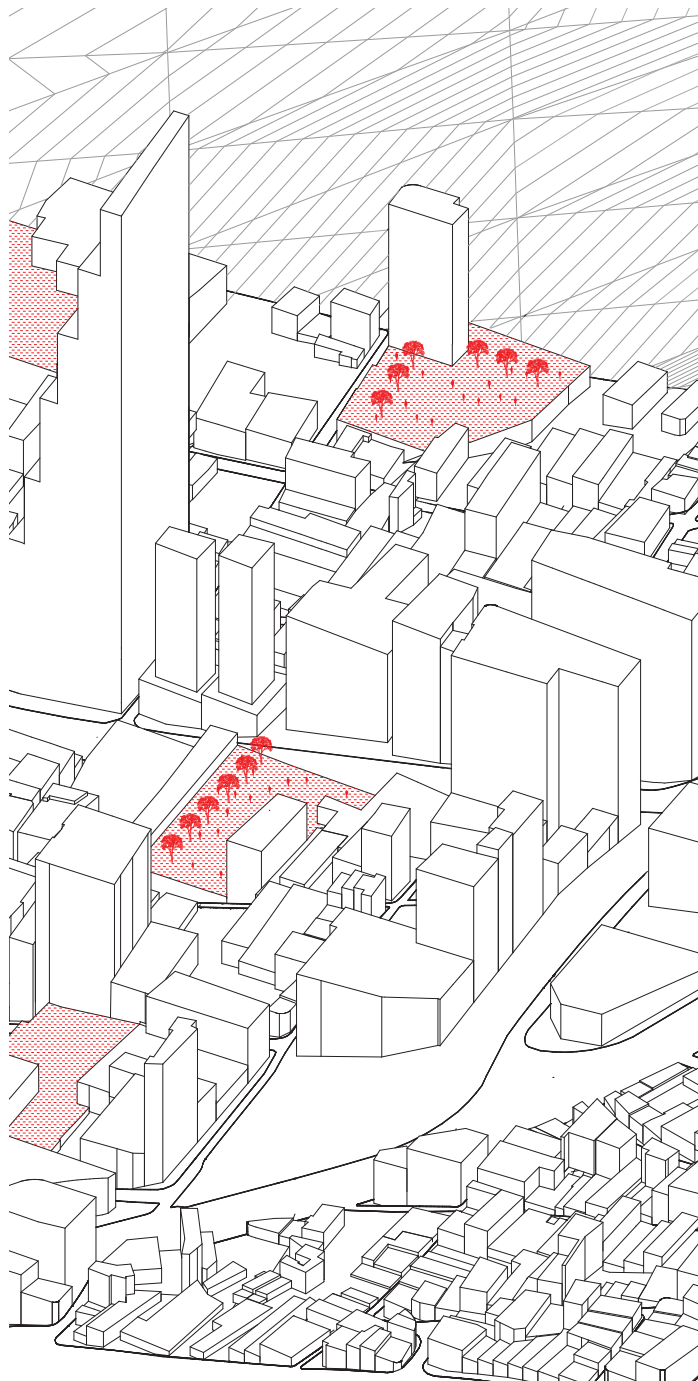


Impressions semi public and public space





Platforming- Urban vision.

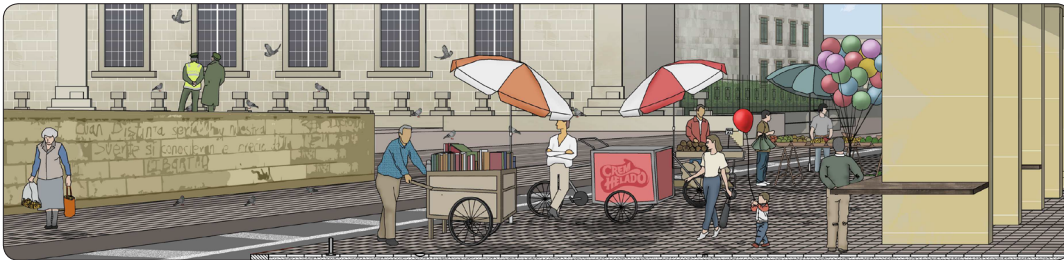
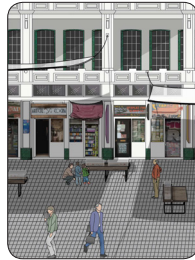
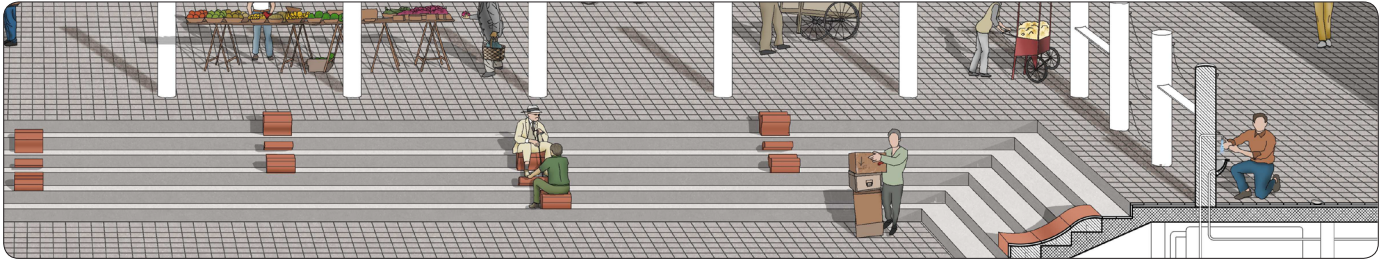


This Methodology could also be implemented in a wider range in the down town area, by creating a system of platforms following the steps of the methodology presented above.

This kind of systems will evoke a new realm of public space and enhances a stronger interaction between the people and their surroundings.

'Both public and private precincts in Latin America must again become places of communication and encounter, enriched by natural elements like water, sound, wind, shadows. They must again become places of communication, as they were in pre-Hispanic times'

Rogelio Salmons, R.I. Castro, p.105



Co-operative Commons

Valentina Bencic | Yoana Yordanova



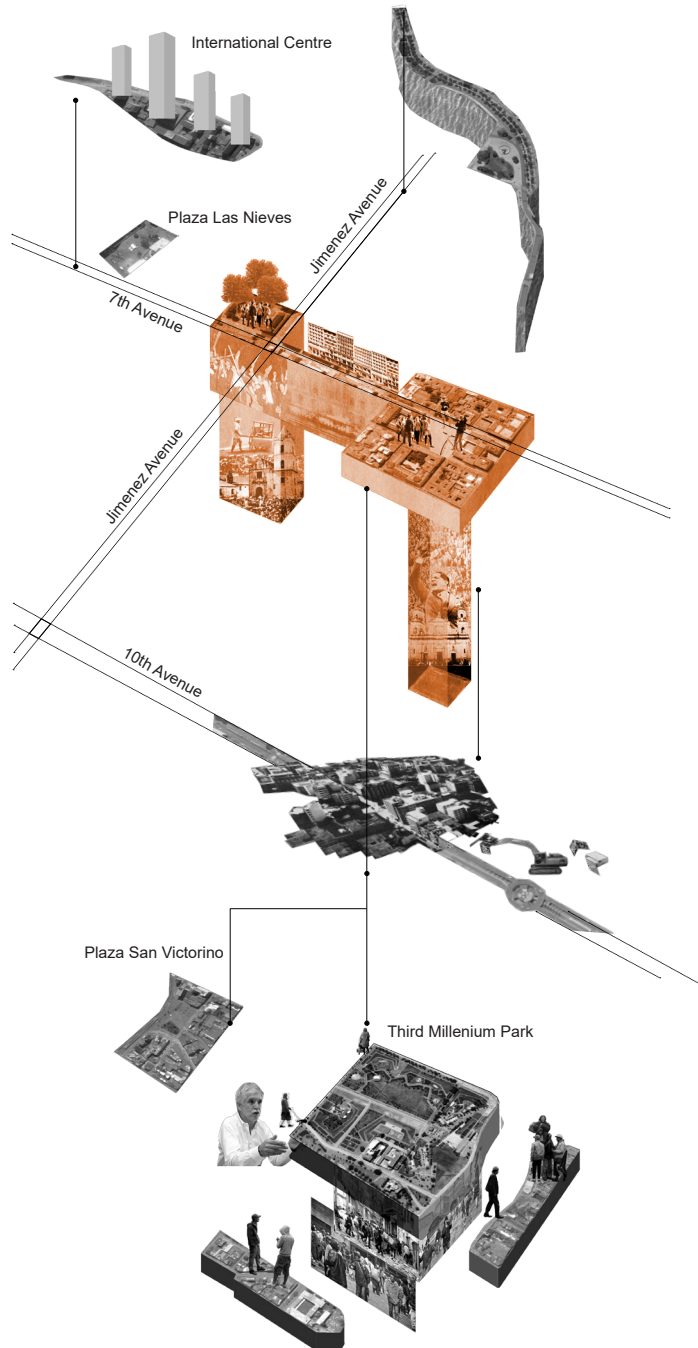
Co-operative Commons

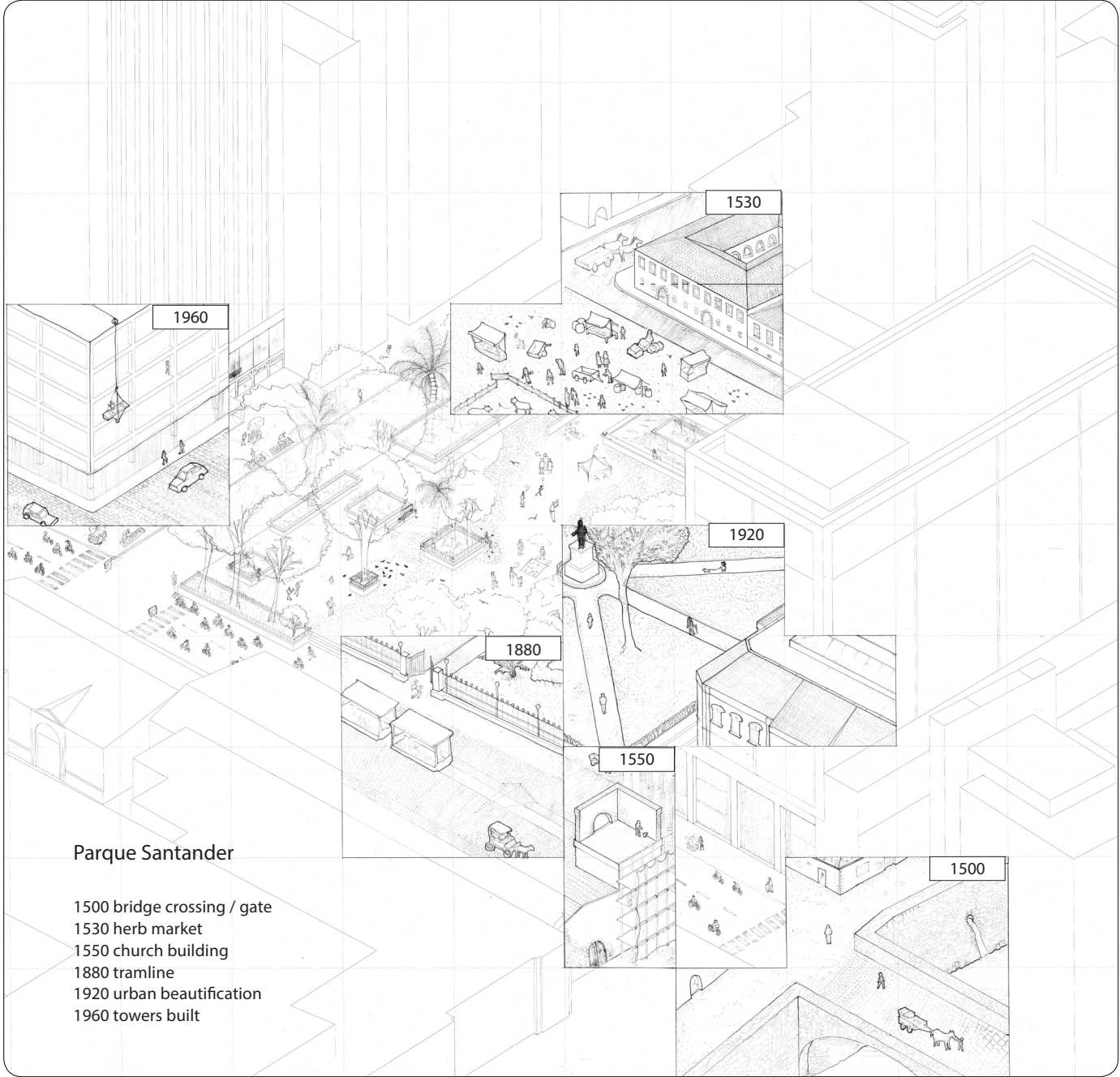
Valentina Bencic & Yoana Yordanova

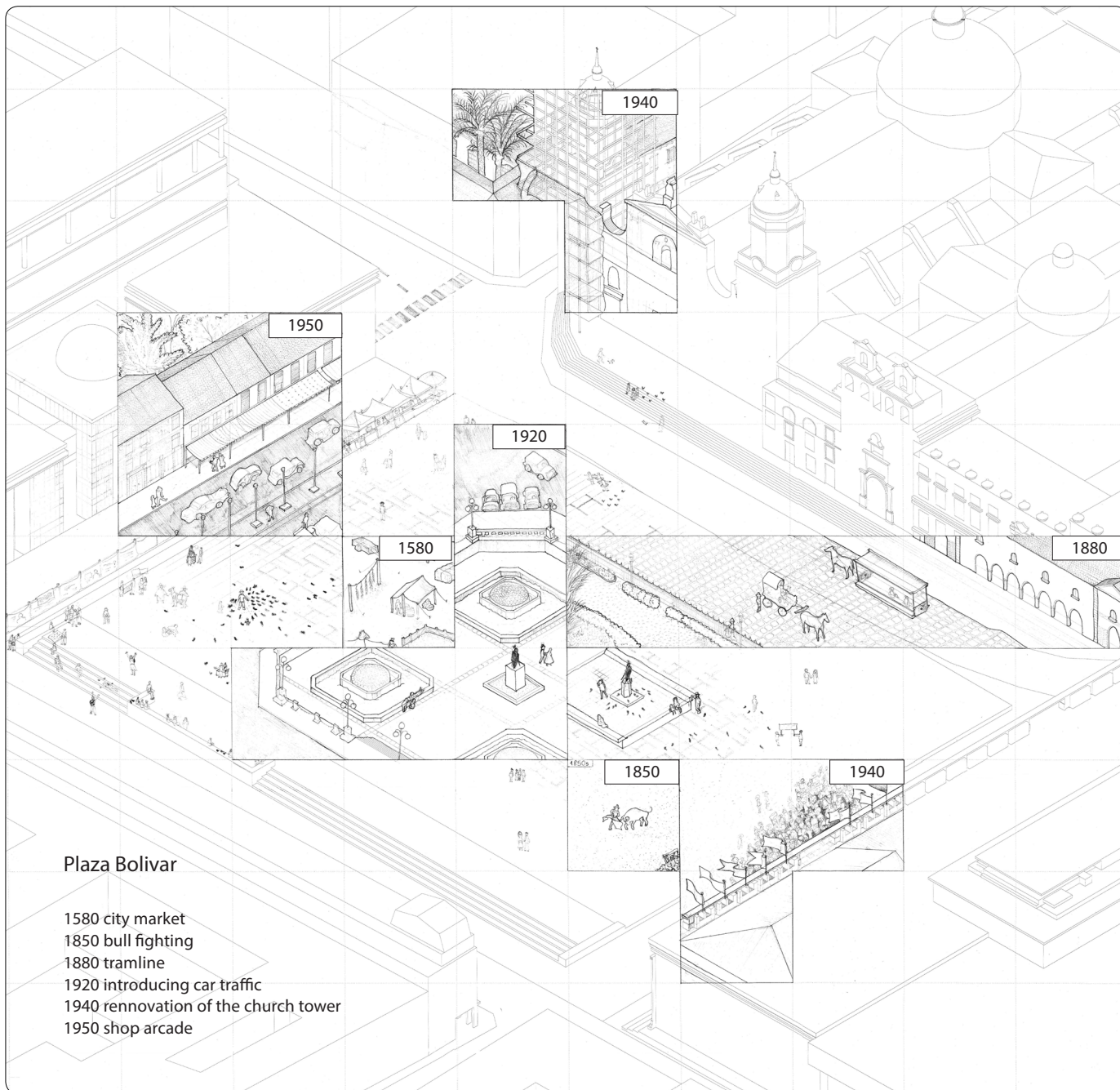
'Co-operative Commons' investigates the ways we approach recharging complex urban realities such as the historic centre. Taking Bogota as an example, we have seen various tactics employed by the governing institutions - some favoring social reformation, others focusing on physical interventions as a way to revitalize the city. Both had short lived relative success which made us question their methodology altogether.

We set out to explore a new approach that celebrates the richness, resilience and self-healing properties of the street and employs both its social and physical features to start the organic process of creating the commons. This project defines the Commons not as a place; that is not to say that it does not have a physical presence, but that it is guided by a series of actors performing through time. To put it simply, the Commons are created when different actors and their interests converge.

After extensive research, we have set up the centre of Bogota as a laboratory challenging our architectural ambitions and ways of working with a clearly outlined series of steps. First we introduced four different positions each taking a stand on the spectrum between the social and the physical. Secondly we assembled a set of principles which responded in an architectural way to the set of problems identified in the centre. Thirdly we identified four urban situations which turned into the sites; each received a theme such as the 'Forum', 'Living Room', 'Promenade' and 'Void'. Finally, we established a collection of interventions which interact with a highly complex context and push the line of the physical environment to achieve a new potential. In this way the project became the ultimate commons, dealing with the interests of many different actors, the idea of time and the tension between the tangible and intangible memory.





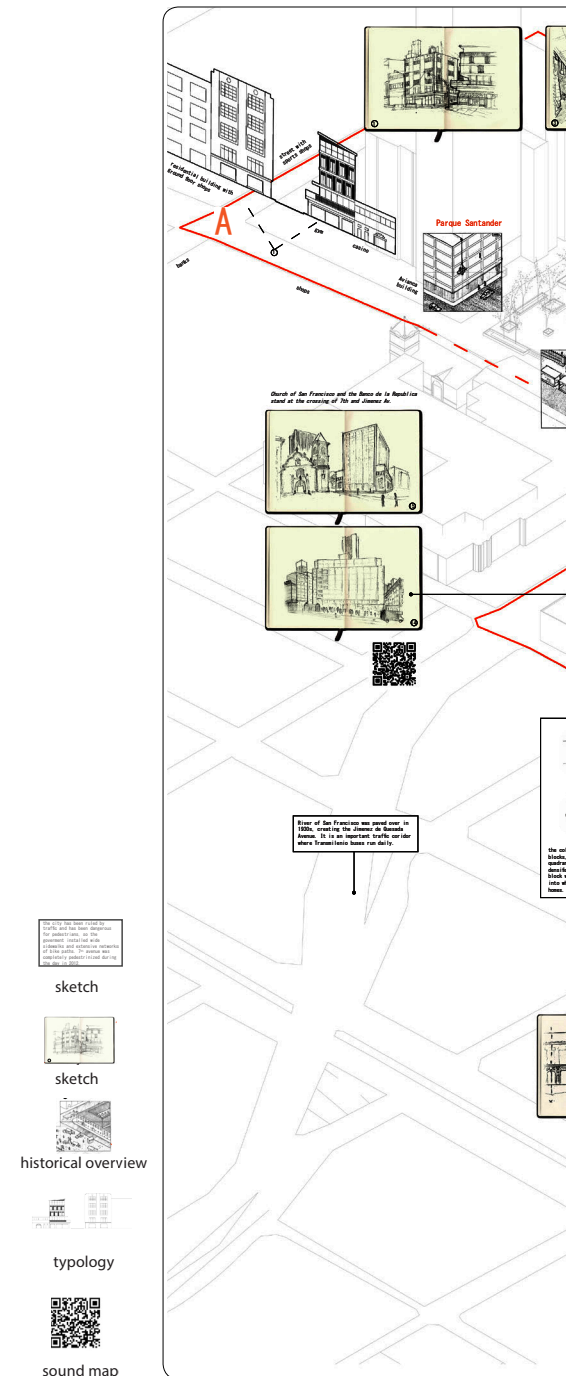


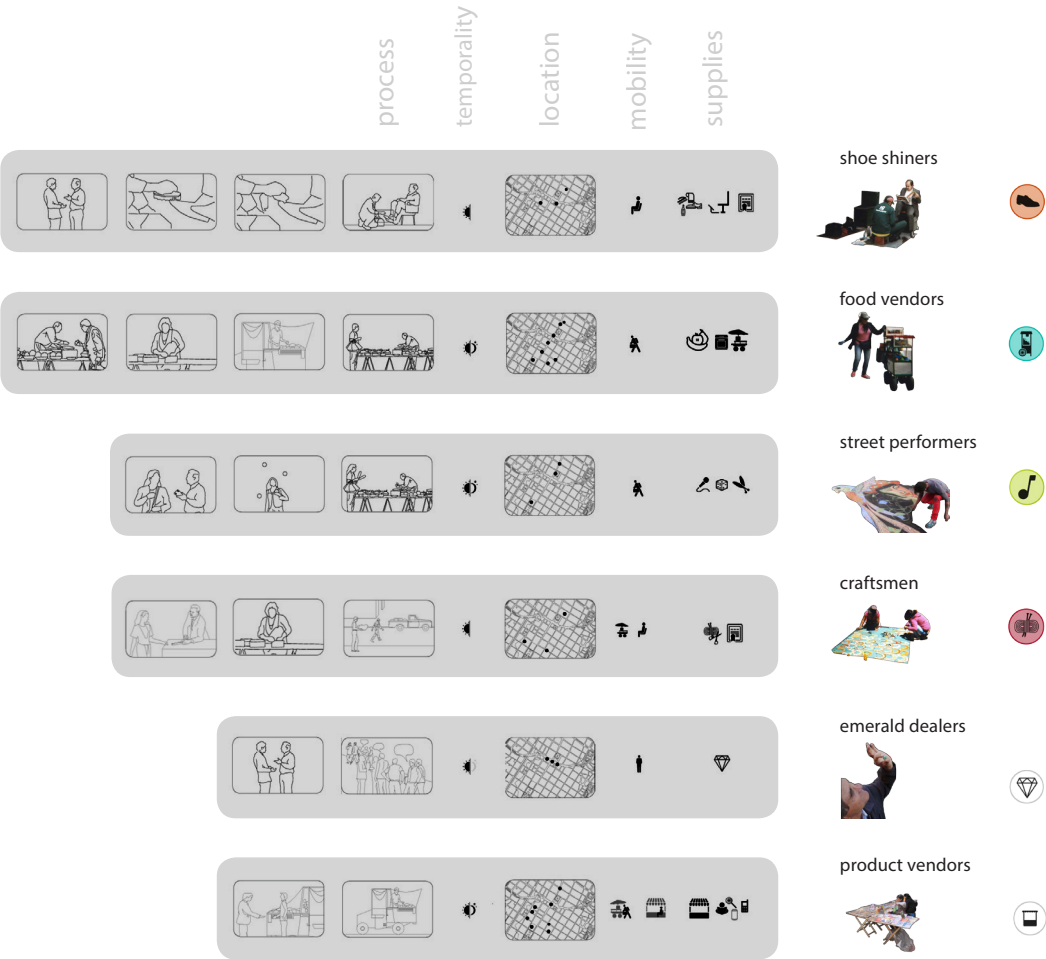
We began the research with focusing our lens on the built fabric of the centre. Major contrasts such as collisions of height, form and character were spotted. Through recording gaps and breaks in the rhythm of the blocks, a border of sorts was outlined.

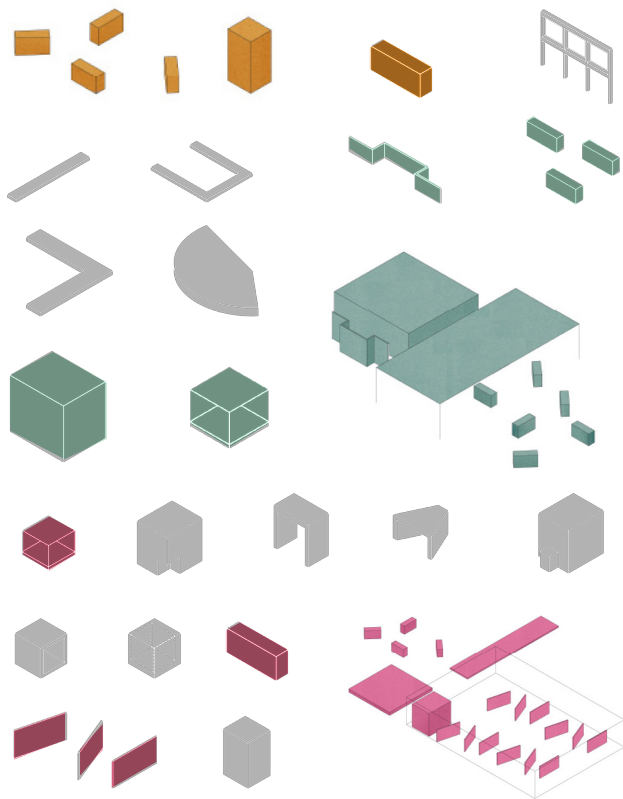
Along the border, seven areas of interest were defined that sample different conditions of the centre. e.g. back alley-main street; formal square-pedestrian street, bustling commerce-quiet passage etc.

While investigating the previously defined border, we recorded the activity of people unravelling around us - unexpected encounters, protests, rituals etc. The bustling street life brought to the fore interesting characters and their daily practices which we saw as authenticity pertaining to Bogotá.

All the information gathered during the fieldtrip allowed us a comprehensive look on the current state of Bogota's historic centre. It became quickly apparent that the centre is a palimpsestuous collection of time fragments, both planned and spontaneous spatial occurrences that host a variety of social practices forming cause-effect relationships.







By walking through the centre we identified a list of local practices which bring a fascinating and lively edge to the center. These are not the only local practices, however they are the most prominent in terms of their process and spatial dominance over the centre.

These practices include shoe shiners, as they are mobile in the city and usually maintain a close spatial relationship to their clients. Food and product vendors are the most popular actors on the street. The shop owners are interesting as they seem to occupy mainly the street and only step into their shops if there are clients. The emerald dealers embody the spirit of informal street activity, as they spend their day trading emeralds on the street; using the natural light as a way to inspect the quality of the emeralds. Street performers include a wide variety of activities, such as juggling, guinea pig racing, stand up comedy, karaoke, roulette, dance and music. Lastly, craftsmen who sometimes work on the street squatting down in front of a cloth with handmade products such as jewelry or small wood carvings.

Work process of each practice can be dissected into a series of steps. Those steps can then be expressed as architectural elements. In this way, we can create a catalogue of interventions that can help embed the social practices into the city as permanent spatial fixtures.

The project explores the notion of 'the Commons' within Bogotá's historic centre. The term 'historic' implies an inclusive method encompassing not only architecture, but also social practices, relations and rituals.

Thorough investigation into these practices revealed the strengthening of the intangible memory is the key to start the organic process of creating the commons. Following a clearly outlined series of steps we have set up the centre of Bogotá as a laboratory.

First we introduced four different positions each taking a stand on the spectrum between the social and the physical (1). Secondly we have outlined social and spatial issues and conditions that either need to be addressed or exploited for the centre to regain its charge (2).

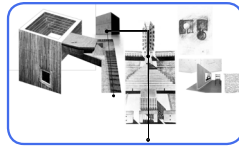
Taking a step further, we assembled a set of principles which responded in an architectural way to the set of problems identified in the centre (3). Prominent urban situations identified previously, turned into the sites; each received a theme such as the 'Forum', 'Living Room', 'Promenade' and 'Void' (4). Finally, we established a collection of interventions which interact with a highly complex context and push the line of the physical environment to achieve a new potential (5).



To find more about our approach, watch the
Co-operative Commons: Exploring the process.
Access the video via the link embedded in the QR
code below.



Economic Position



Symbolic Position

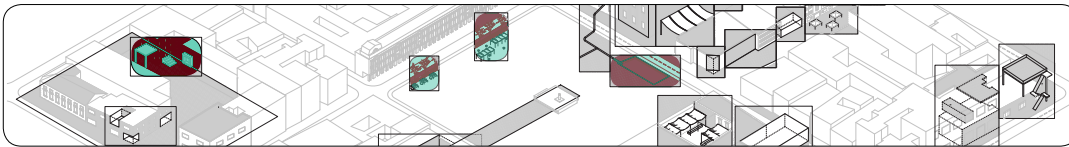


Activist Position

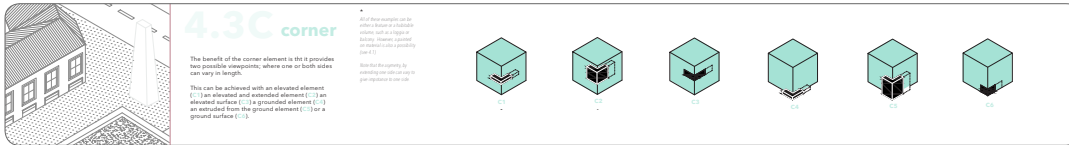


Specialist Position

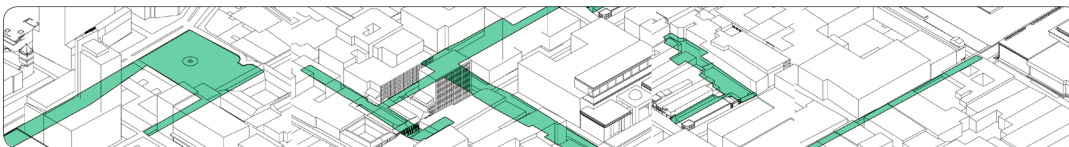
1
assume a position



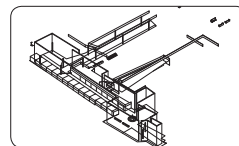
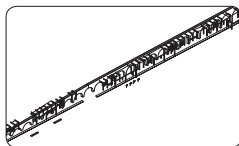
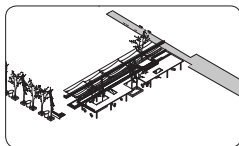
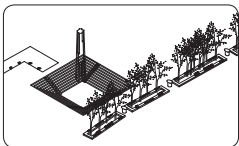
2
identify problem(s)



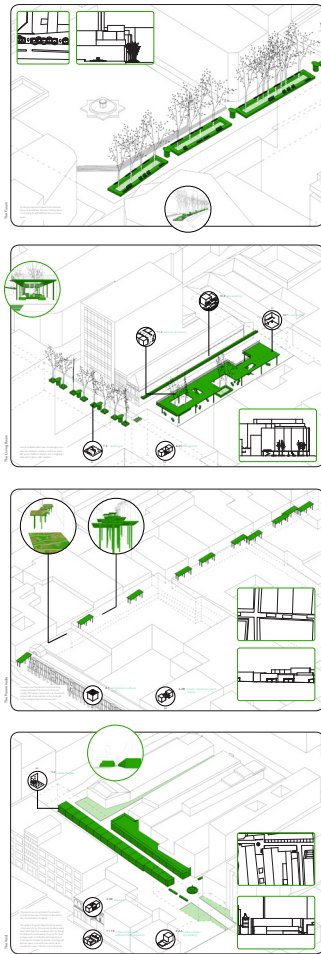
3
assemble design tools



4
recognise urban situation



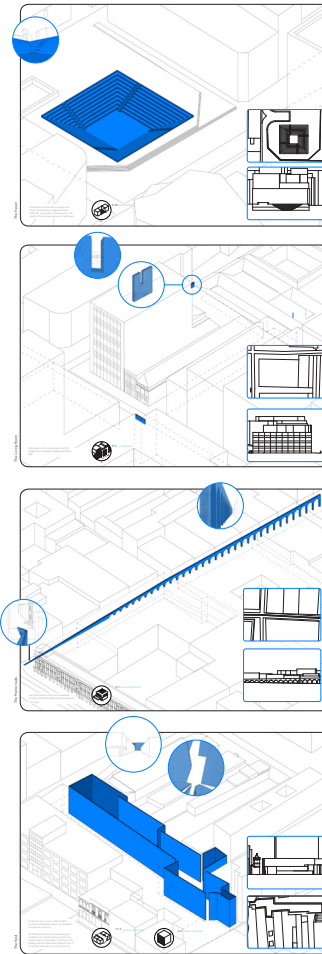
5
experiment



Economic Position

Social ————— ● ————— Physical

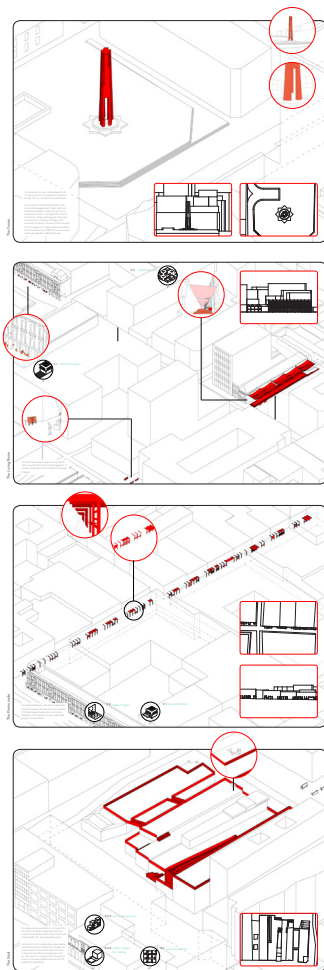
This position is mainly concerned with the physical environment. The aim is to leave an impactful mark on the city by designing interventions which have the maximum efficiency and effect. Hence, the Economic Position is placed closed to the physical side of the spectrum.



Symbolic Position

Social ————— ● ————— Physical

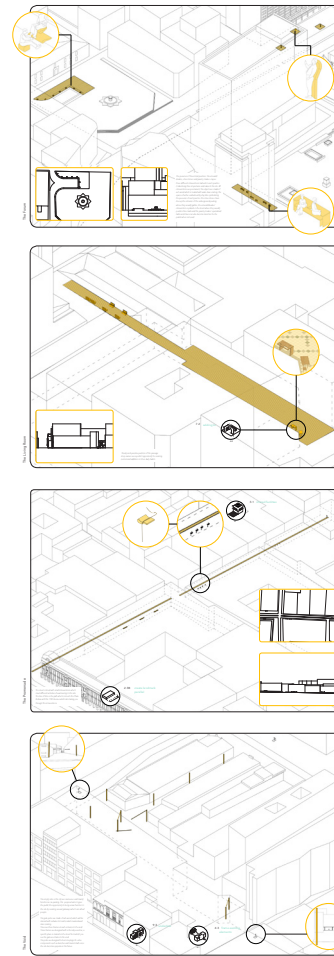
This position focuses on the social implications of the built environment. The interventions are a physical manifestations of a commentary or critique of the current social situation. Hence, at times the outcome can appear exaggerated or purely thought provoking. In this way the Symbolic Position is placed closer to the social side of the spectrum.



Activist Position

Social ————— ● ————— Physical

This position actively identifies spaces which can be used to display a social concern, conflict or celebration. The production and form of the intervention, although still functional, is secondary to the purpose it serves. Hence, the Activist Position would be placed leaning towards the social side of the spectrum.



Specialist Position

Social ————— ● ————— Physical

This position is focused on tailoring the interventions to the present local practices and site conditions. The execution and production of the intervention is the main focus, however the design is a result of a close observation of a certain activity. Hence, the Specialist Position is one which is placed in the middle of the spectrum, as having equal impact on the social and physical environment.

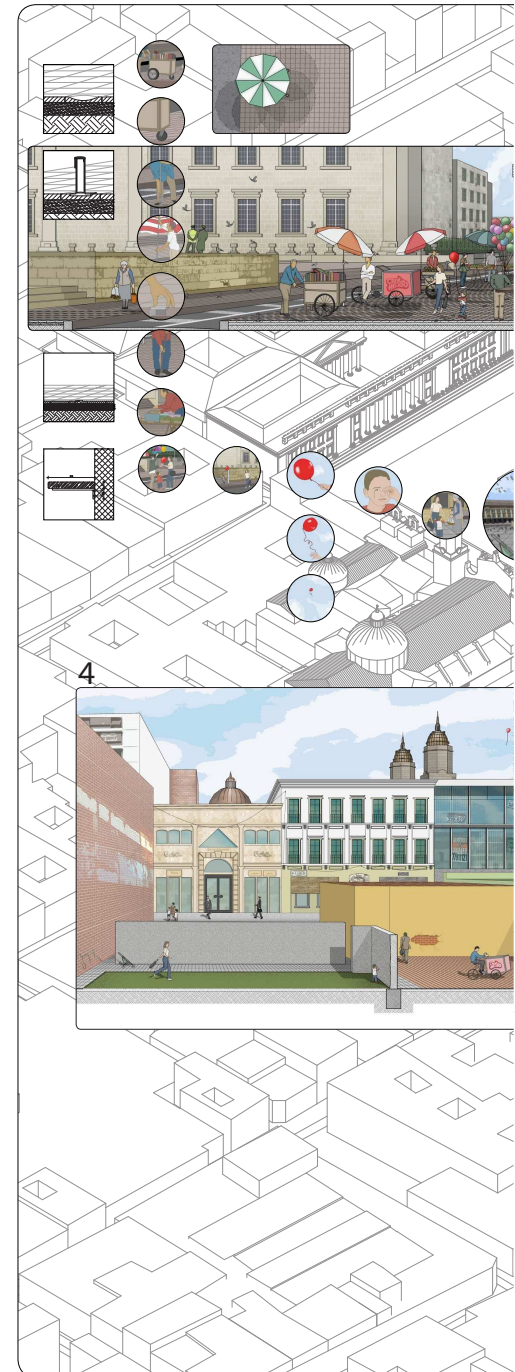
Site 1 has the theme of 'Forum' where multiple existing actors, such as shoe shiners, emerald dealers and craftsmen all coexist yet do not interact. The design proposes a sunken auditorium framed by a colonade that articulates the central space of activity.

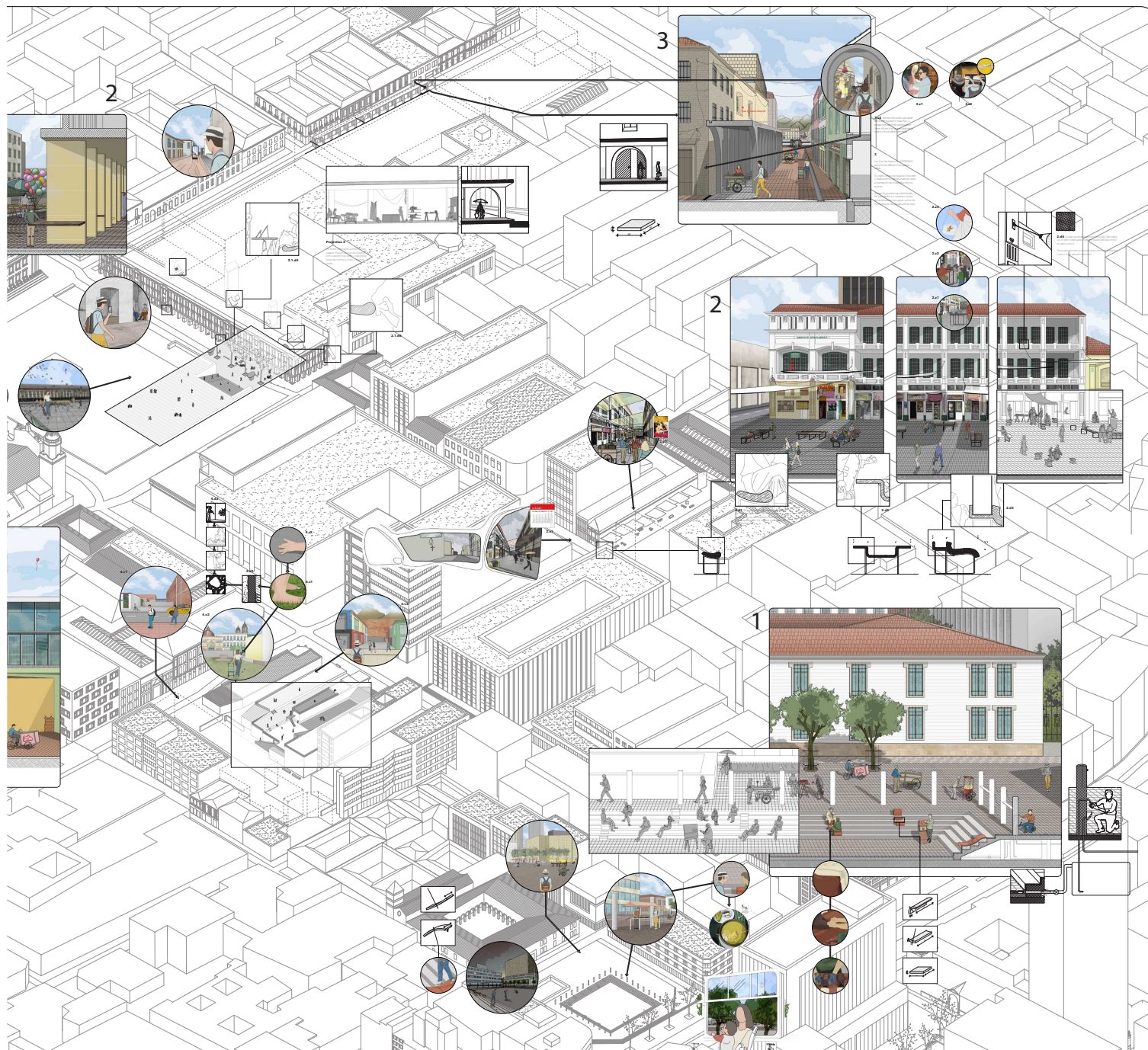
Site 2 has the theme of the 'Living Room' exploring the idea of the public interior due to the intimacy and small scale of the practices found. The design is partially set in the passage where spaces of various character are created through installation of street furniture and shading canopies.

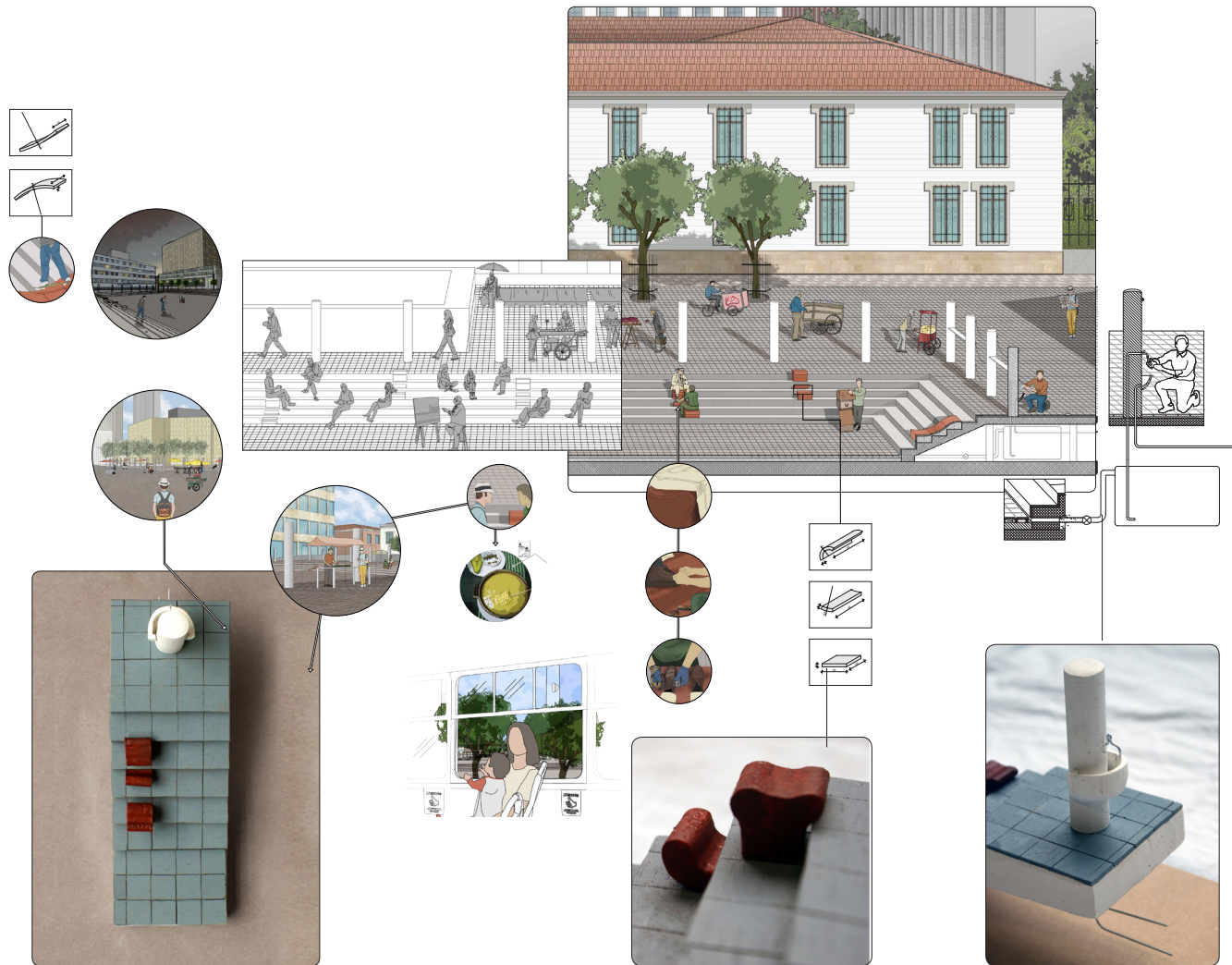
Under the theme of the Site 2, a new place of intervention arises on the Plaza Bolivar where the arcade of the Mayor's Palace has become a perfect backdrop for integration of local street practices. The design proposes attaching simple furniture elements to the arcade such as tables and selling posts to animate the area.

Site 3 has the theme of 'The Promenade' where the two different social spheres collide. This highly transitional character of the street is emphasized through an arcade that serves as framework to be inhabited by the local practices.

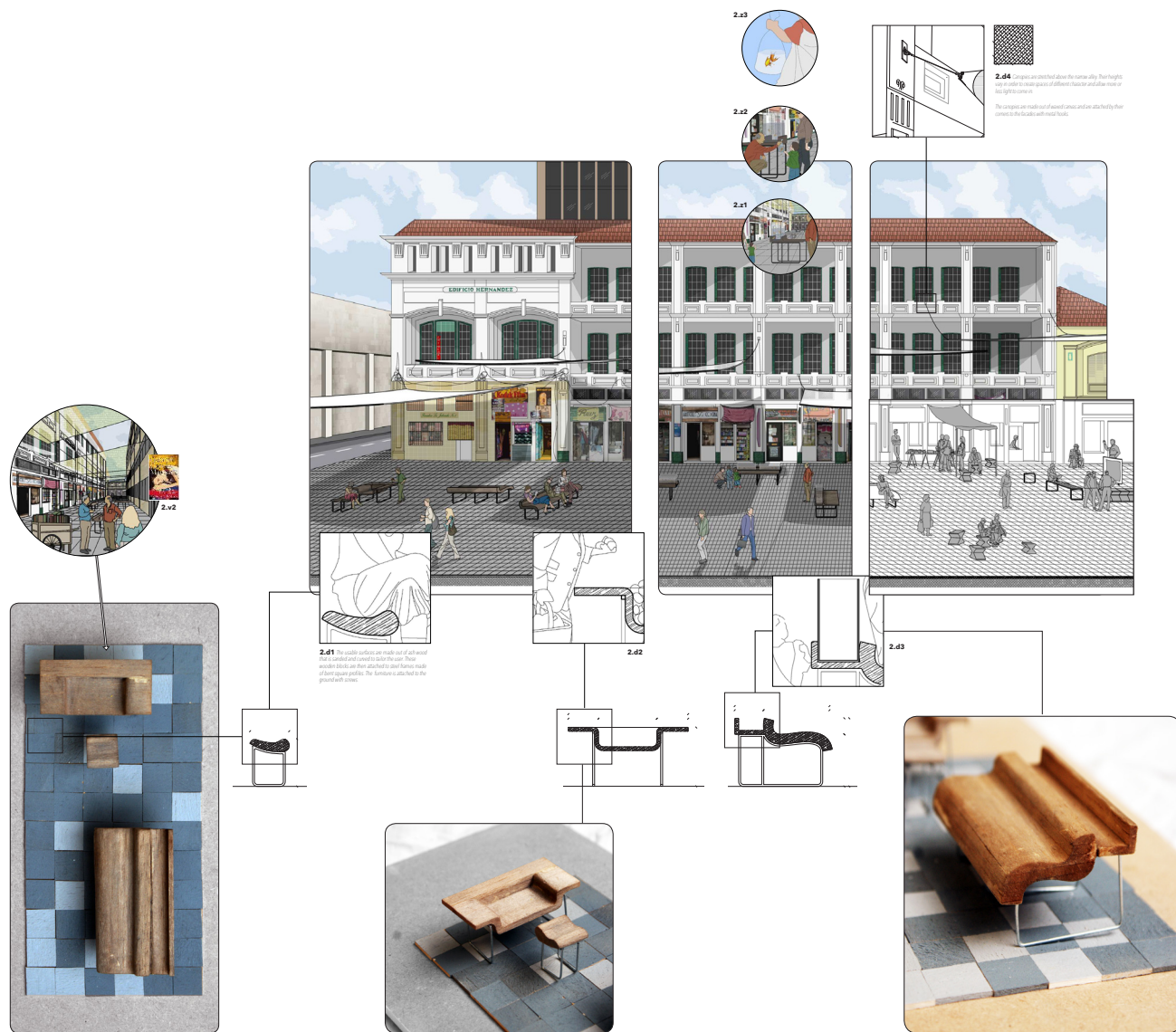
Site 4 is a left over space in an urban block, which comes under the theme 'The Void'. The design proposes a hidden oasis, a space of contemplation just barely articulated and hidden by three walls facing each major entrance.



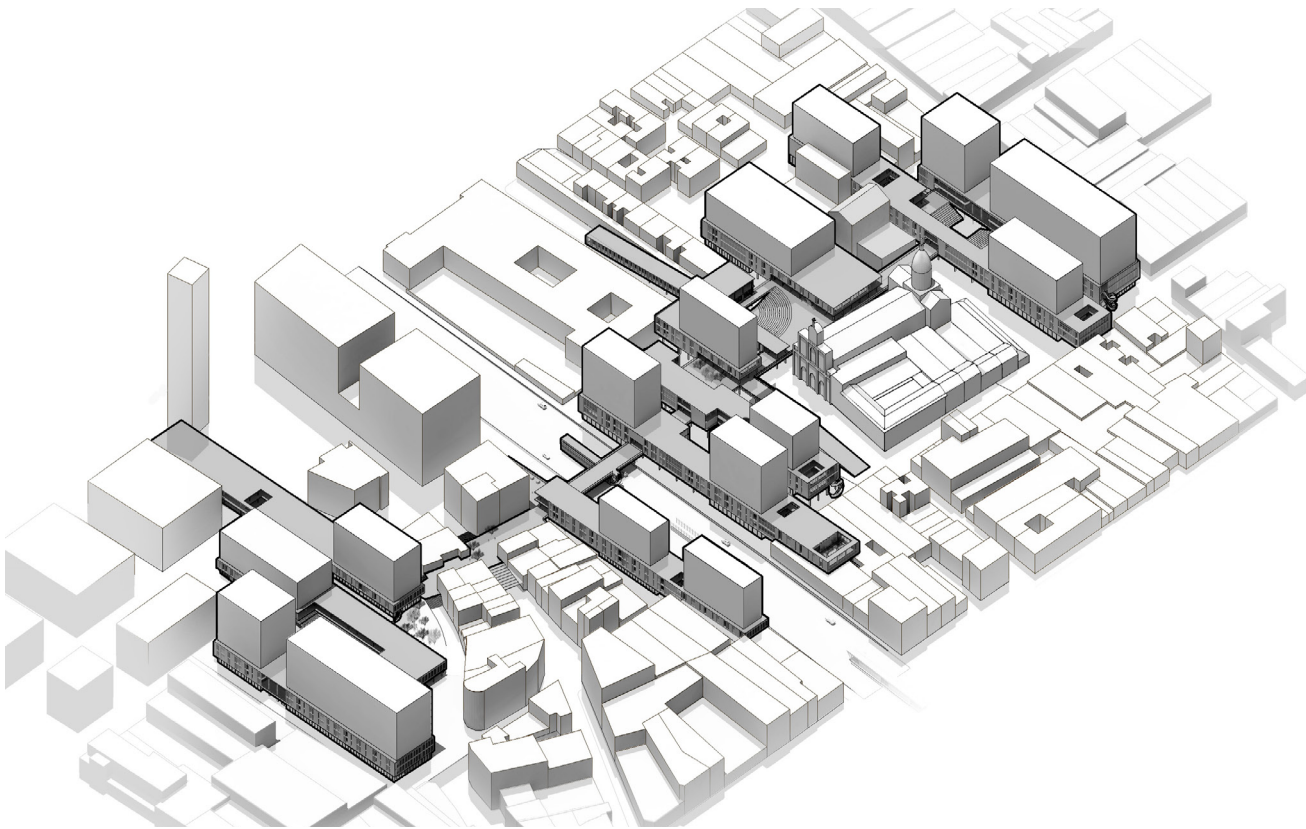




Site 1 has the theme of 'The Forum' where multiple existing actors, such as shoe shiners, emerald dealers and craftsmen all coexist yet do not interact. The design proposes a sunken auditorium framed by a colonnade that articulates the central space of activity. Work posts for shoeshiners, emerald dealers and craftsmen are incorporated into the design of the auditorium steps. The colonnade serves as a simple but rigid framework for the market that is often set up at the square. Additionally, the square is paved with customized tiles that act as hinges for current and future commercial activity.



Site 2 has the theme of 'The Living Room' exploring the idea of the public interior due to the intimacy and small scale of the practices found. The design is partially set in the passage where spaces of various character are created through installation of street furniture and shading canopies. The furniture comprises sitting and vending areas as well as a small assembly space. The canopies are hung between two opposing building facades and vary in height thus creating more or less intimate spaces.



Generating a common framework between polariteis

Milda Kulvičiūtė



Generating a common framework between polarities

Milda Kulvičiūtė

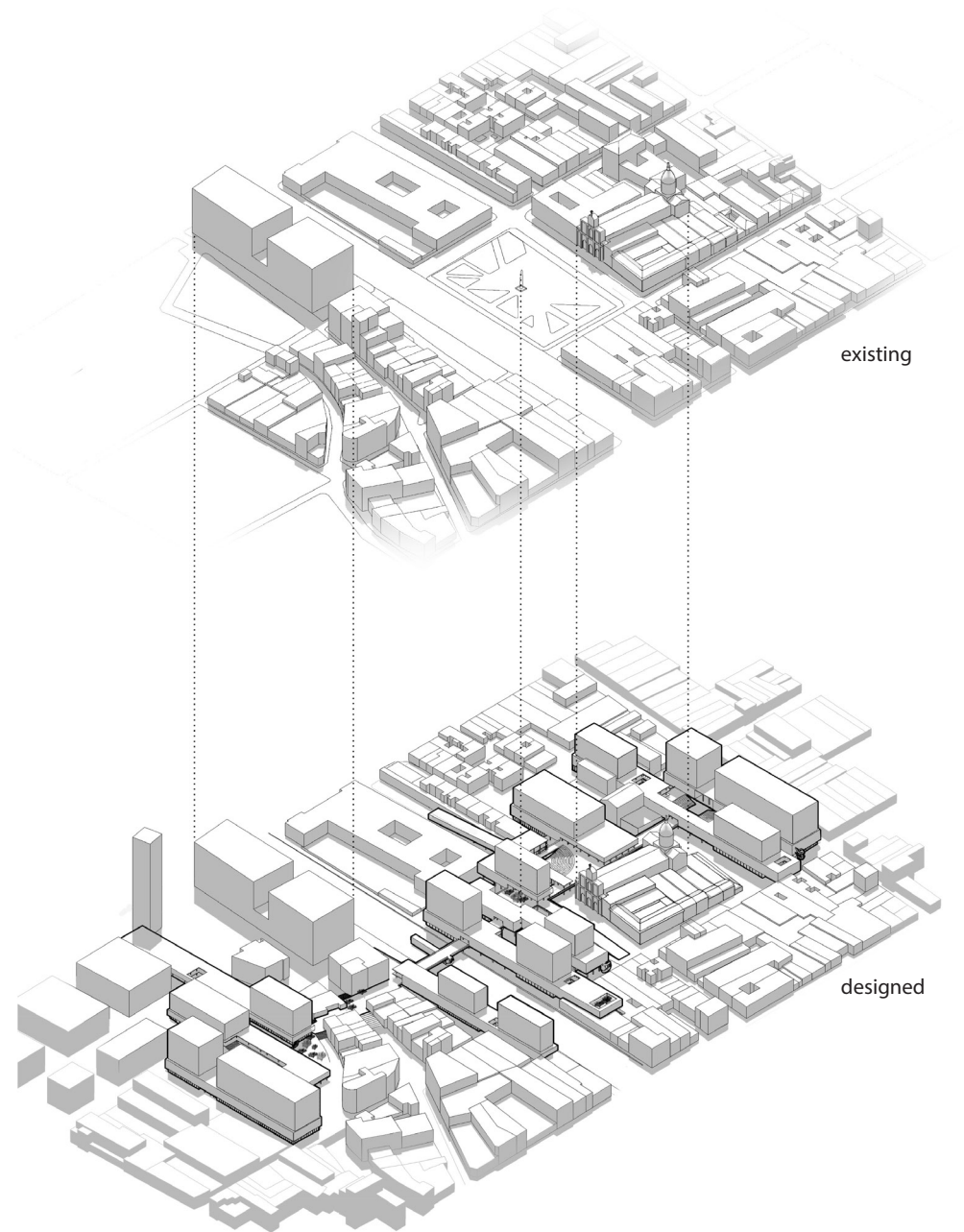
Due to rapid growth, specific historic events and certain political/urban planning decisions the city of Bogotá shaped what is now clearly visible as polarities or two subcenters that emerge inside of Bogotá city center. I decided to zoom in on the edges of these polarities of “Los Martires” and the current “Center of power”. The main goal of the project is to find connecting points between contradicting areas without dismantling differences or diversity. By integrating different kind of activities into alternative type of urban framework I seek to create interactive relations and the place for coexistence.

Despite of certain physical disconnectors like two high traffic streets of Caracas avenue and Carrera 10 as well as different kind of architectures, the isolation and disconnection of different activities and kinds of public life is the crucial factor for this polarization. If looking closer to Los Martires: here dominated hardware and wholesale commerce, drug abuse, homeless and prostitution. While traditional center of power contains business, culture, institutions and internationalism. However, one of the major connecting activities is commerce which is one of the predominant activities in both areas and reveals itself in many forms.

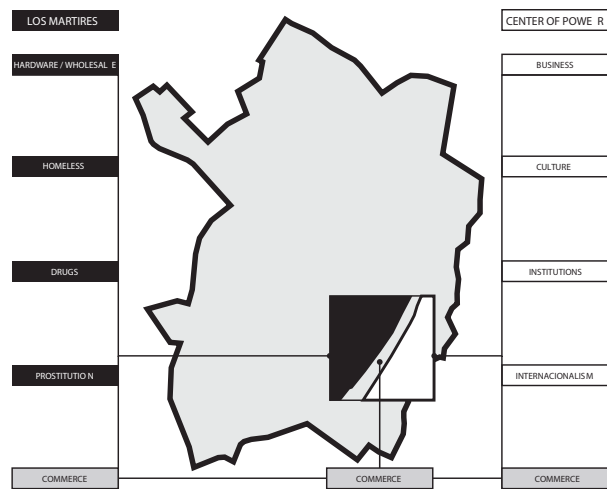
The concepts of “Stem” by Shadrach Woods and “Open building” by John Habraken are very influential to my project. Even though both of them originate around 60's, I found them very useful as tools to achieve my design goals and test the operability of concepts in totally different Latin American context while trying to adapt it to new urban questions arising in Bogotá.

However, neither of these concepts are originally focusing on urban polarities, managing informality or responding to socio-economic problematics. To my mind, nowadays these ideas

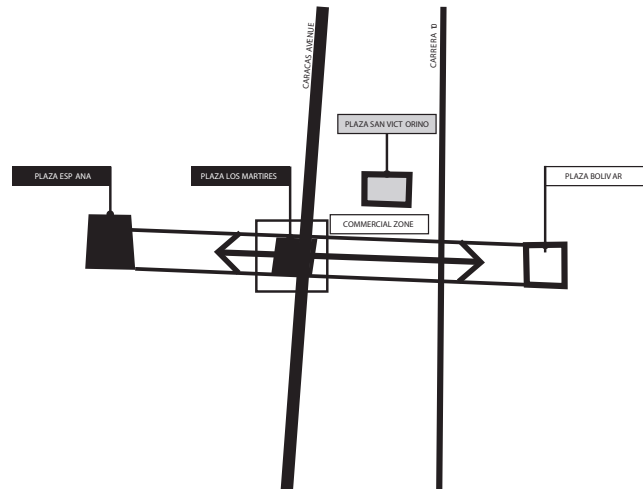
could again become highly relevant in the new light as it can gain new objectives. Like in my proposal, “Stem” as a concept for urban design brings the possibility of order in urban scale circulation and connectivity as well as the new interpretation of layered street life. This predetermined order is able to accommodate diversity and informality. It brings the different worlds of two polarities into one urban complex. Referring to Habraken's “Open building” concept it could be also translated into levels of “support” and “infill” that mean distinct decision making and design levels. As I propose to design mainly support level I assume that the infill level would be influenced by great variety of stakeholders and the multitude of ownership would create a possibility for variety and change in time. Sense of ownership would also increase the sense of responsibility and interest towards built environment as well as create some sort of “order in chaos”. According to J. Habraken “it could lead to stability - in respect to long term community interests - and change - in respect to individual preferences”. As the complex could transform in time and work both top-down and bottom-up that would lead to fertile ground for “Commons” to emerge.



existing and proposed design axonometries.



Existing polarities and activities

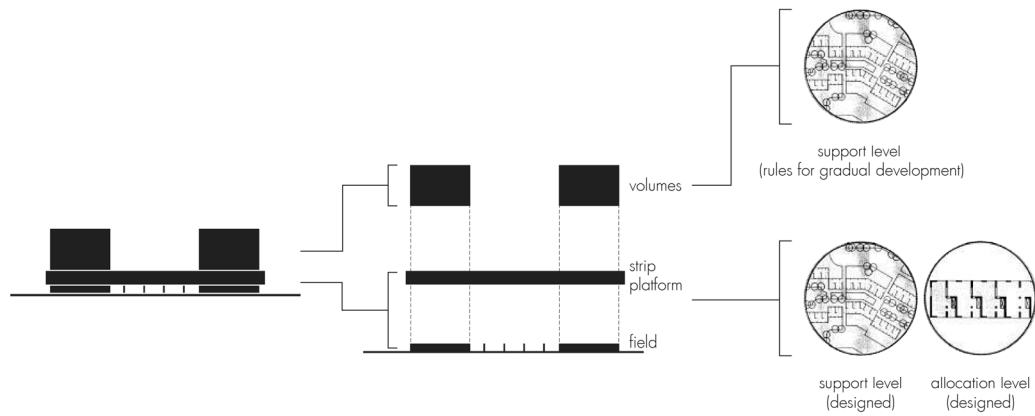


Chosen situation

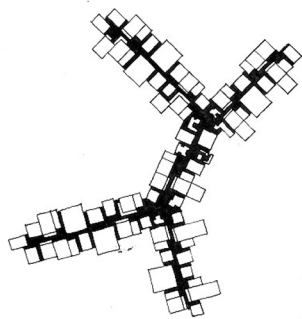


Proposal and situation

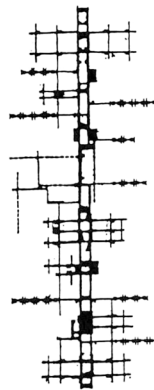




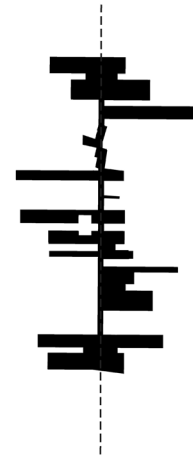
"OPEN BUILDING" concept (J.Habraken)



Candilis-Josic-Woods,
Caen-Herouville project,
1961



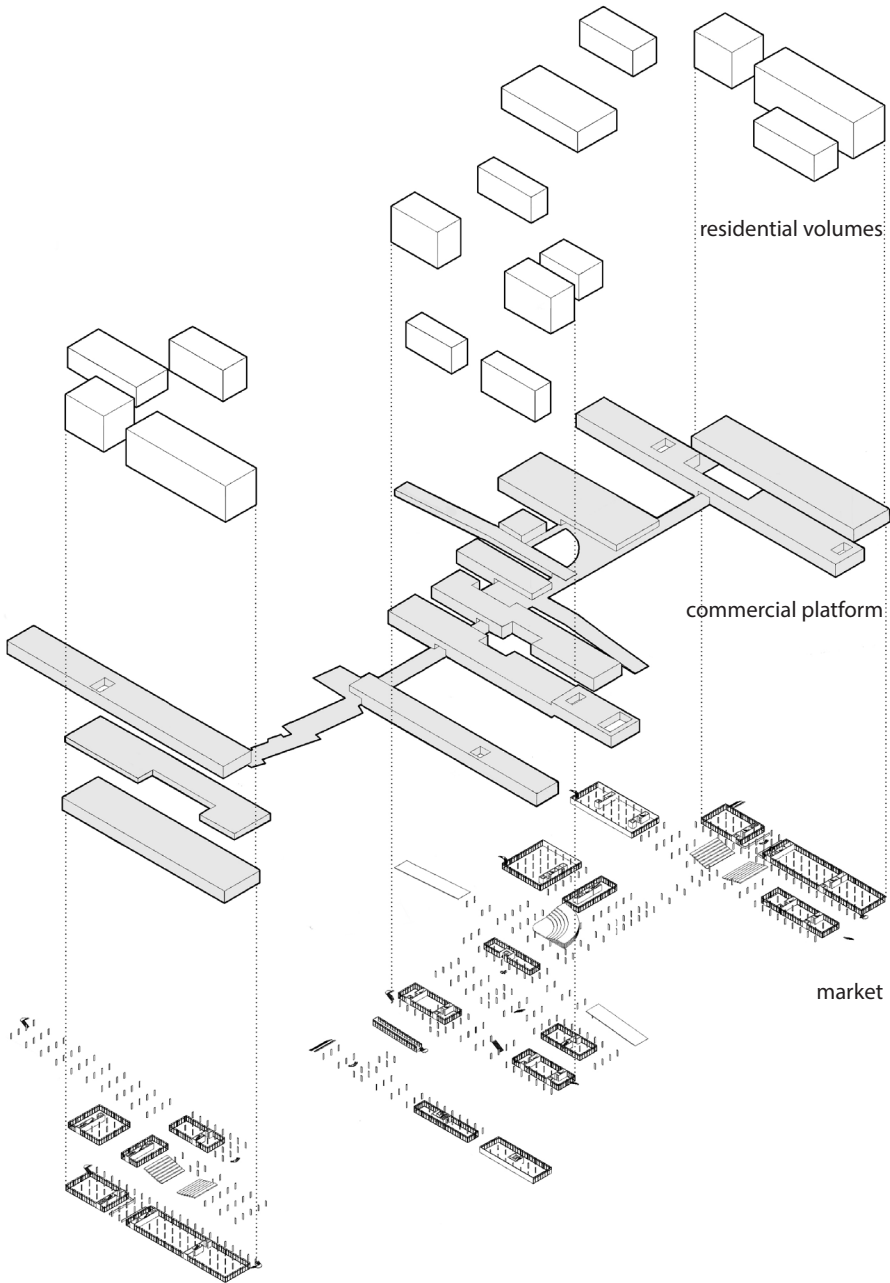
Giancarlo de Carlo,
Proposal for the University of
Dublin,
1963



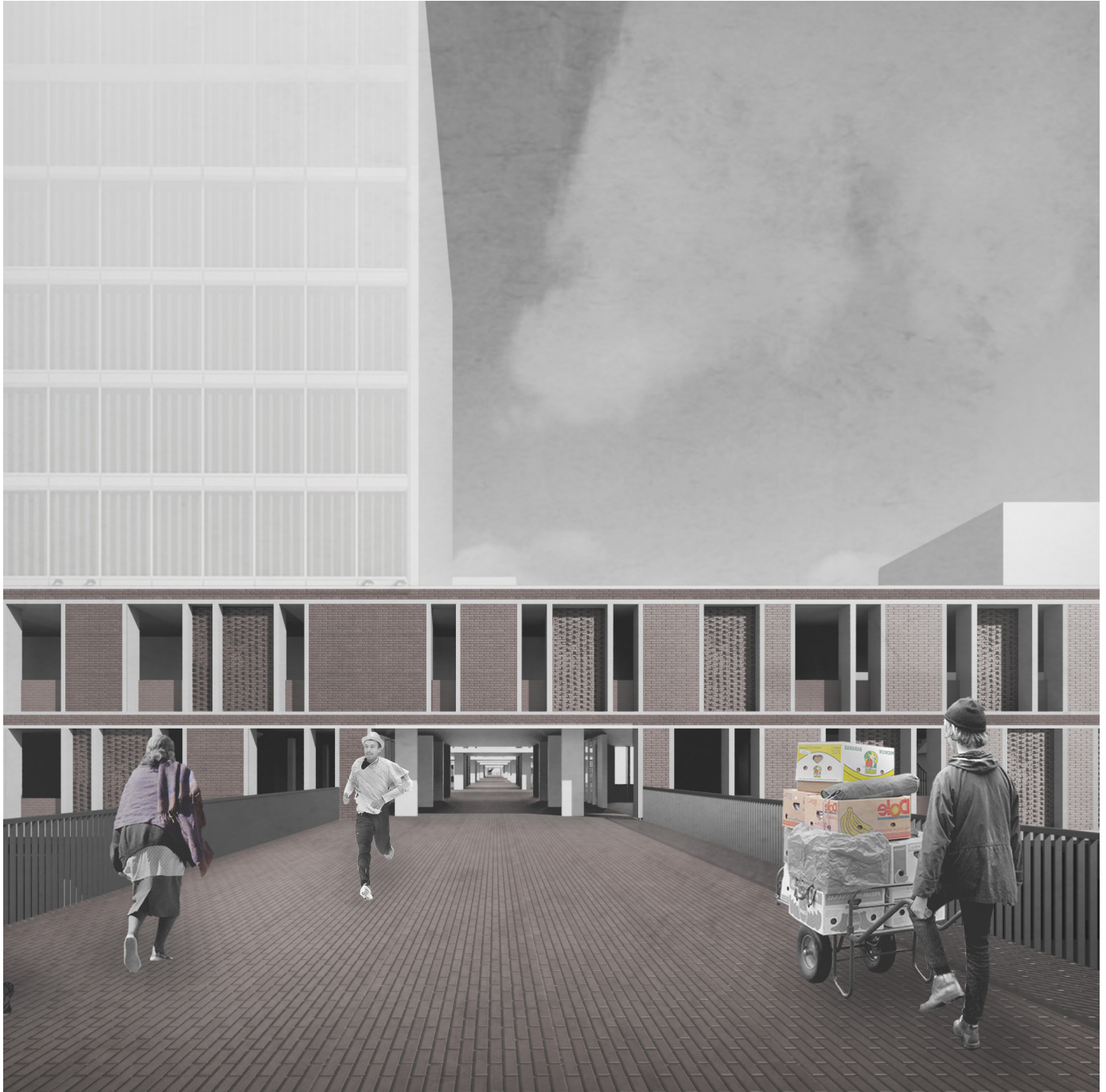
Proposal for Bogotá
2016

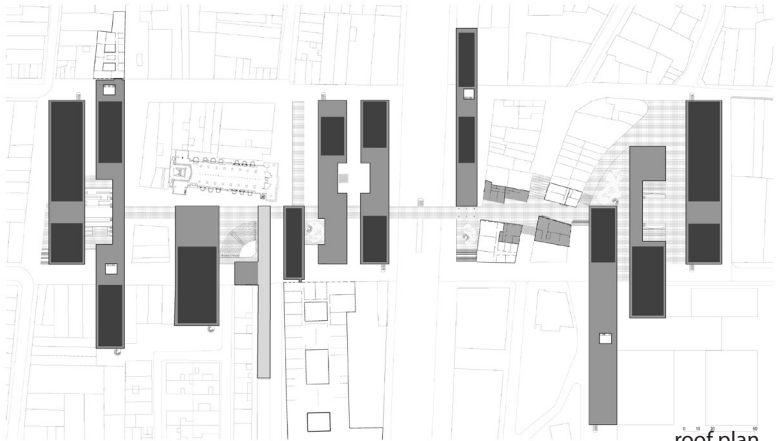
"STEM" concept (S. Woods)





Layers: open plan (market), strip platform (commerce), volumes (residential)





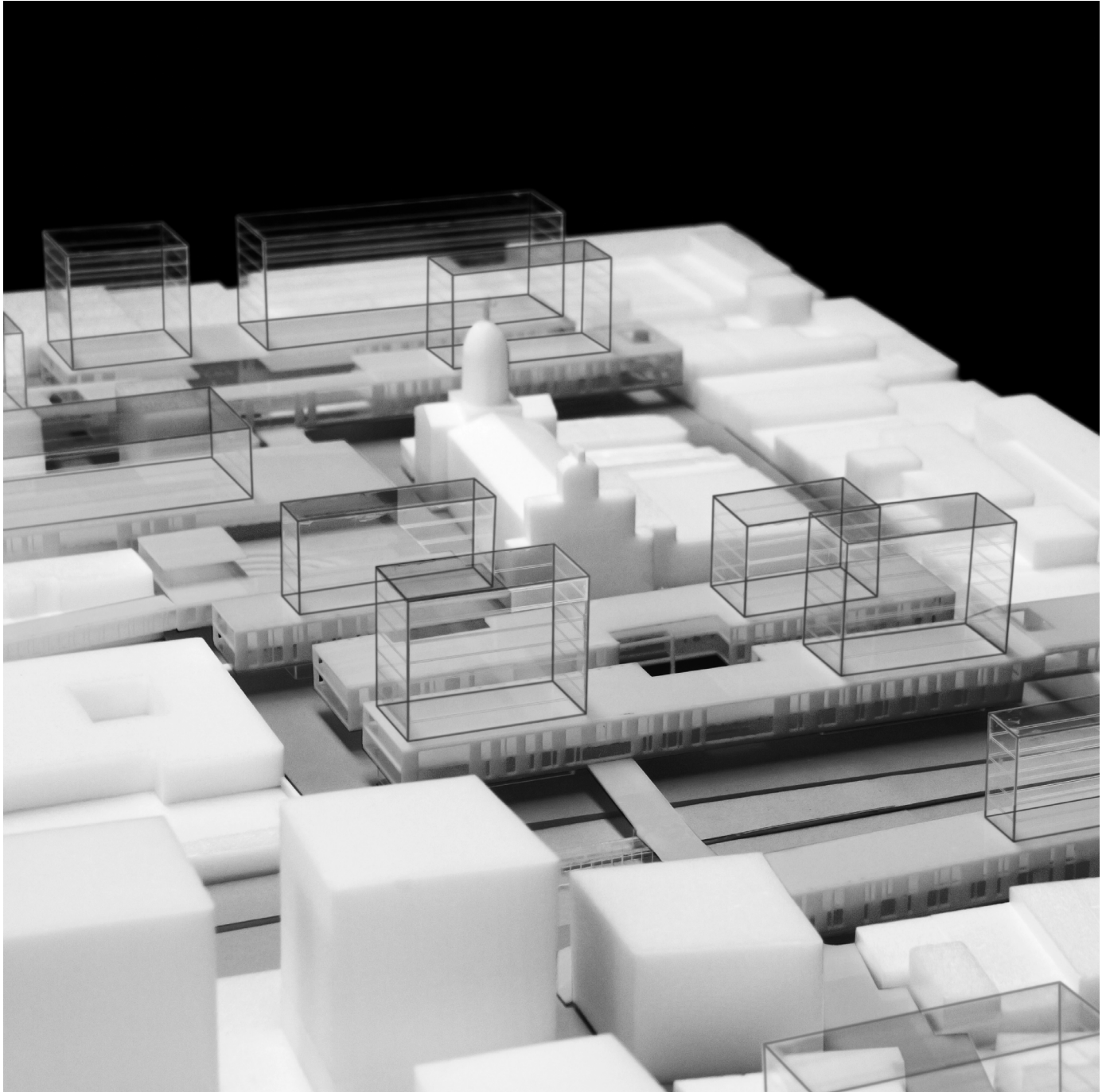
roof plan



platform plan



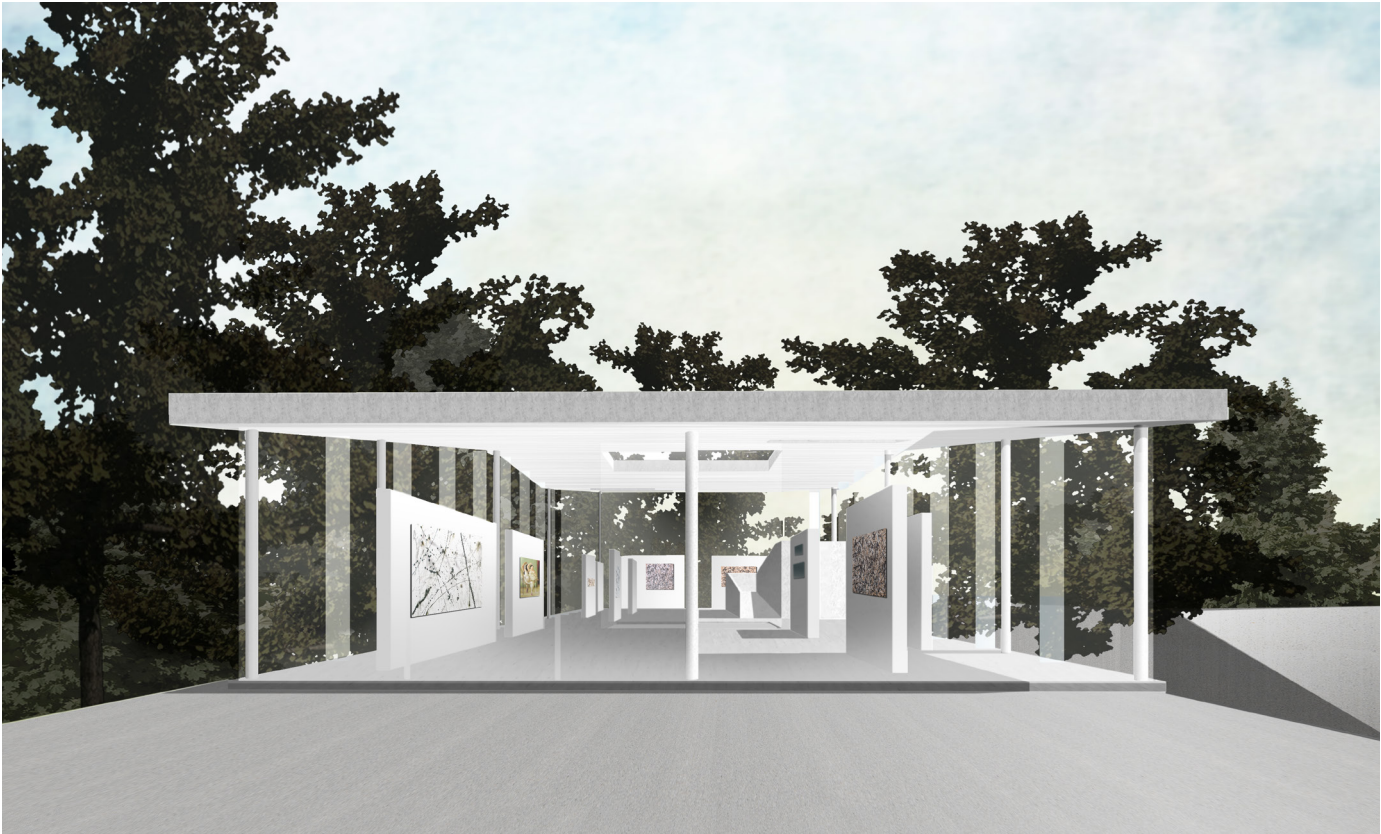
ground floor market plan







Polarization and hostility between two parts of Bogota city center created a new type of spatial segregation and changed the nature of public realm. However, in the recent decades growing economic and spatial transformation into archipelagos of enclaves, also influenced many cities around the world. These archipelagos contradict the very idea of the city and its public life. The idea of the city as a common space is being lost. To my mind, solving disconnection without affecting diversity in the city development is extremely topical in fast growing contemporary societies. Celebrating diversity and establishing the connection between contradicting sides could be some of the keys of creating the permeable common cities.



Mediating the Borders

Eve Hocheng / Dilara Hos



Mediating the Borders

Eve Hocheng / Dilara Hos

Borders in Theory and in Bogota

Different borders exist in a contemporary city. They are mechanisms generated by physical, geographical, political, social, cultural and economic differences with varying strength and influences. Some mechanisms act restrictive between parties so that we see them as '*boundaries*'. Some perform as communication zones between the parties which we consider as '*borders*'. Boundaries are territorial, closed and introverted; while borders are loose, porous with potential ground for public activities.

Design Question

The site area is close to the Cerros Orientales mountains and at the intersection of the Calle 26 and Carrera 7 including the Independence Park. This area has been an important cultural, political, historical, and financial centre for Bogota since the beginning of the 20th century. The urban fabric of the area has been continuously split into pieces by the development of infrastructure as a by-product of economic growth. The connection and accessibility is hindered by the fragments of urban fabric, weakening the perception of the city at the pedestrian level.

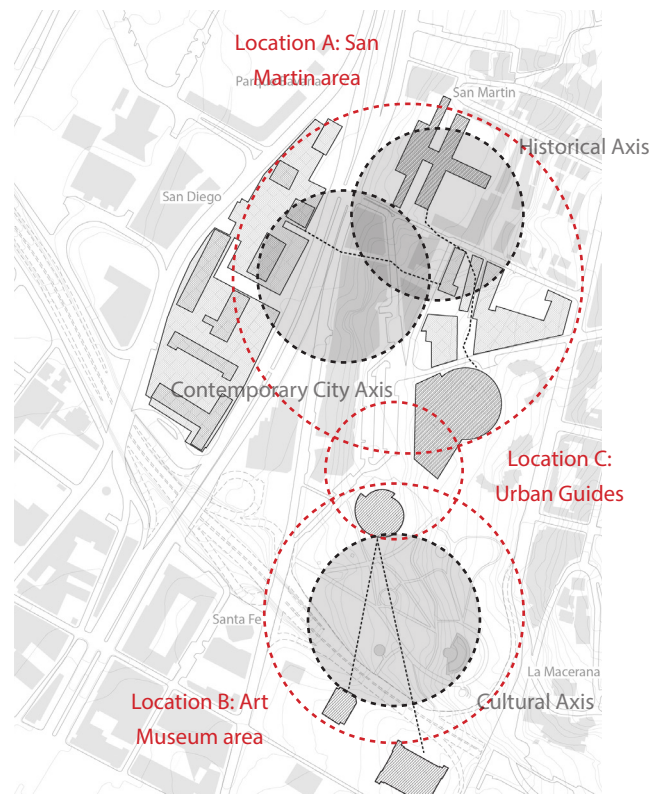
We see this area not as a normal contemporary fragmented urban condition, but as an area with great potential in achieving the intense urban experience through architectural interventions.

Mediating the Borders

The word '*mediate*' has following definitions:

1. to settle as an intermediary between the parties
- 2 a. acting through an intervening agency
b. exhibiting indirect causation, connection or relation

Our intent for the interventions, where the site offers opportunities, are supported by definitions of "mediate". We identified two important locations with three axial relationships in the area as the site of our architectural interventions.



Three areas of intervention

Location A: San Martin area

- Mediating through a system that enables adaptation and growth

San Martin neighbourhood is populated by half dilapidated low rise housing between Calle 27 and Calle 28, and from Carrera 5 to Carrera 6. This neighbourhood takes place at the core of financial and cultural district of Santa Fé, however the buildings suffer from old constructions from early 20th century, which is falling apart at the moment. The area is possibly going to be redeveloped to accommodate contemporary urban situations and for higher commercial value.

The neighbourhood is situated in the most intense centre of the described fragmented urban area. It is between the important historical icons of the National Museum and the De Toros la Santamaria bullfight ring; it is in between the famous Torres del Parque by Rogelio Salmona and the new courtyard-type residential development Parque Bavaria; it is also between the fast developments of surrounding areas and the International Centre.

The intervention considers topographical differences as an important factor of overall design, seeks to enhance the general pedestrian network and reflect the built environment in architectural terms. The central idea of the intervention is based on the second part of the definition of 'mediate': '*a. acting through an intervening agency*' and '*b. exhibiting indirect causation, connection or relation*'.

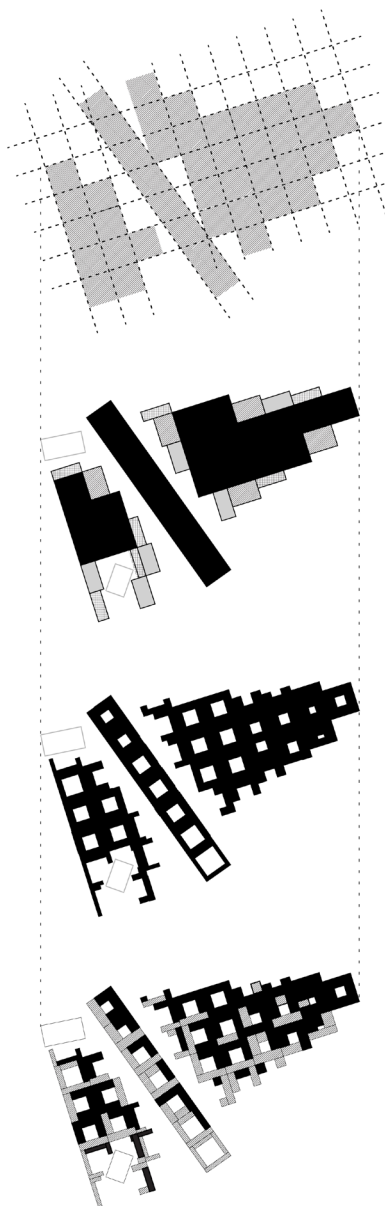
The system of the overall design proposal starts with taking dimensions and architectural meanings of the context. With the traditional courtyard typology, we conducted a series of architectural and structural system studies in exploring the possibilities of cluster modules and site occupation with

modules that adapts to the physical context.

The organisation of the masterplan reflects the contextual conditions and characters: on mediating from closed and introverted walled-block typology (The Colombian National Museum) to the open and stage-performance typology (Bullfight Ring). On enhancing the symbolic meanings of the historical landmarks, an axial route is created to connect both building. The other organisational layer dissolves solid built objects into loose platforms, passages and unbuilt voids towards the park.

The overall new San Martin proposal is on several axial relationship with the surrounding context. It is a prolonged residential and commercial development from the Parque Bavaria and International Centre, and a symbolic connection between the historical iconic buildings of the Colombian National Museum and Bullfight Ring.

The material choice of the design is in consistency with the context buildings using bricks as the facade material on reinforced concrete structure. Brick on the load bearing concrete structure can also be constructed in form of screen walls, acting as low-tech sun shading and ventilation mechanism.



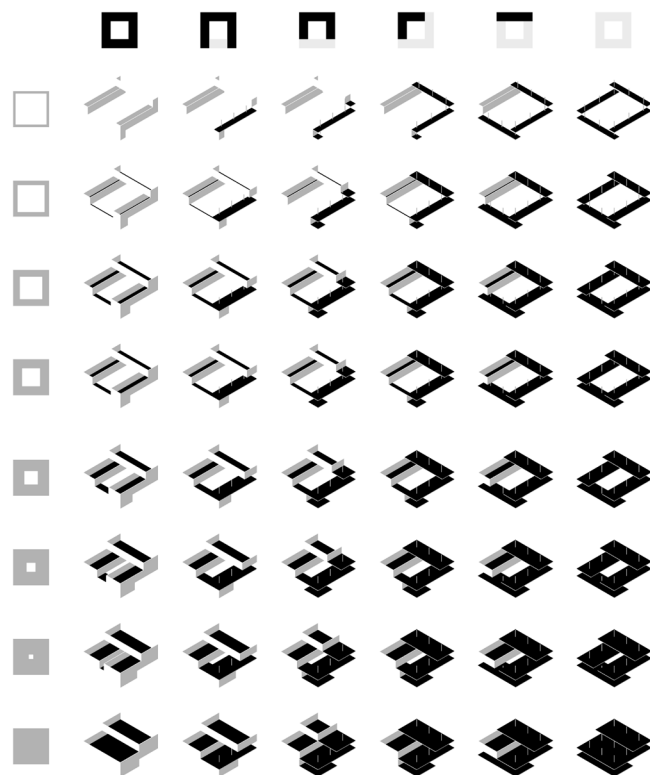
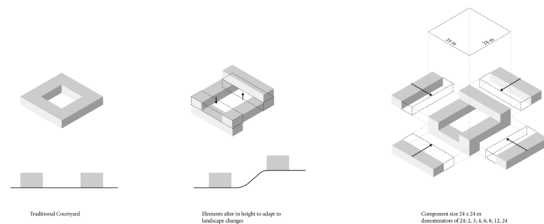
The initial 24x24m grid
Historical axis
emphasized between
the National Museum
and the bullfight ring.

Modules can be added
by 1/2, 1/3, 1/4 to adapt
to the context and
topography.

Courtyard typology
re-developed to adapt
to the topography.

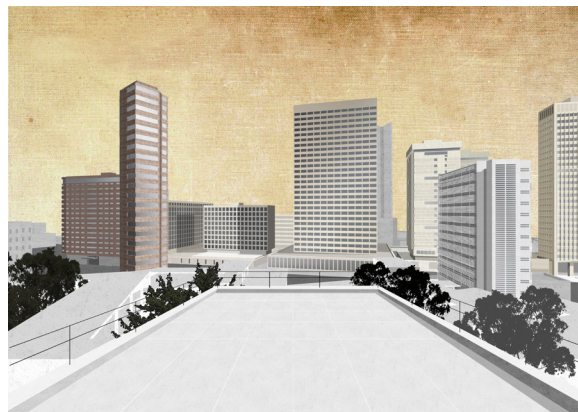
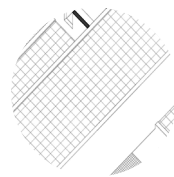
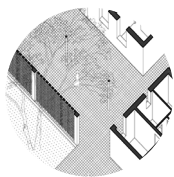
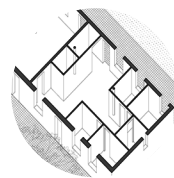
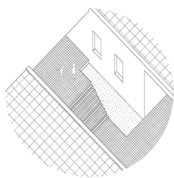
The porosity gradual
change in solid and
void volumes reflect
the contextual solid
and void conditions,
both physical and non-
physical terms.

The grid that enables growth, and the
emphasized historical axis



The system that is able to adapt vertically to the topography, and
to reflect horizontally the solid and void contextual relationships







Location B: Art Museum Area

- mediating through adaptation to the existing environment

The first area of intervention covers the 26th street, between the 5th and the 7th avenue, including the parking lots next to the National Library, behind the Museum of Modern Art (MAMBO) and the historical building Ambassador at the west end of the block. As a part of the museum series, it's purpose was to create a culture centre in the heart of Bogota that represents the national and international art scene during the 1960s. The current building designed by the Colombian master architect Rogelio Salmona was completed in 1985. Add location

Calle 26 became a massive obstacle for the pedestrian since its construction in the 1940s. In addition to these developments, two over passes were constructed as an extension of the Carrera 7 and the Carrera 10 over the Calle 26 which made vehicle and pedestrian circulation even more problematic. In order to mediate the problem of discontinuity in relation to old and new centrality, master architect Rogelio Salmona and younger generation architect Giancarlo Mazzanti both proposed an ambitious project respectively.

The proposal of Salmona was never realized, while the Mazzanti proposal is currently under construction, which is a series of massive concrete bridges on top of Calle 26, intending to bridge the disconnected cultural axis. The supporters of Salmona claims that the Mazzanti proposal is disrespectful to the surroundings because of its construction scale and the taking over of part of the Independence park, the supporters of Mazzanti claims that the other party is disrespectful of the project, there's a constant confrontation between the two parties.

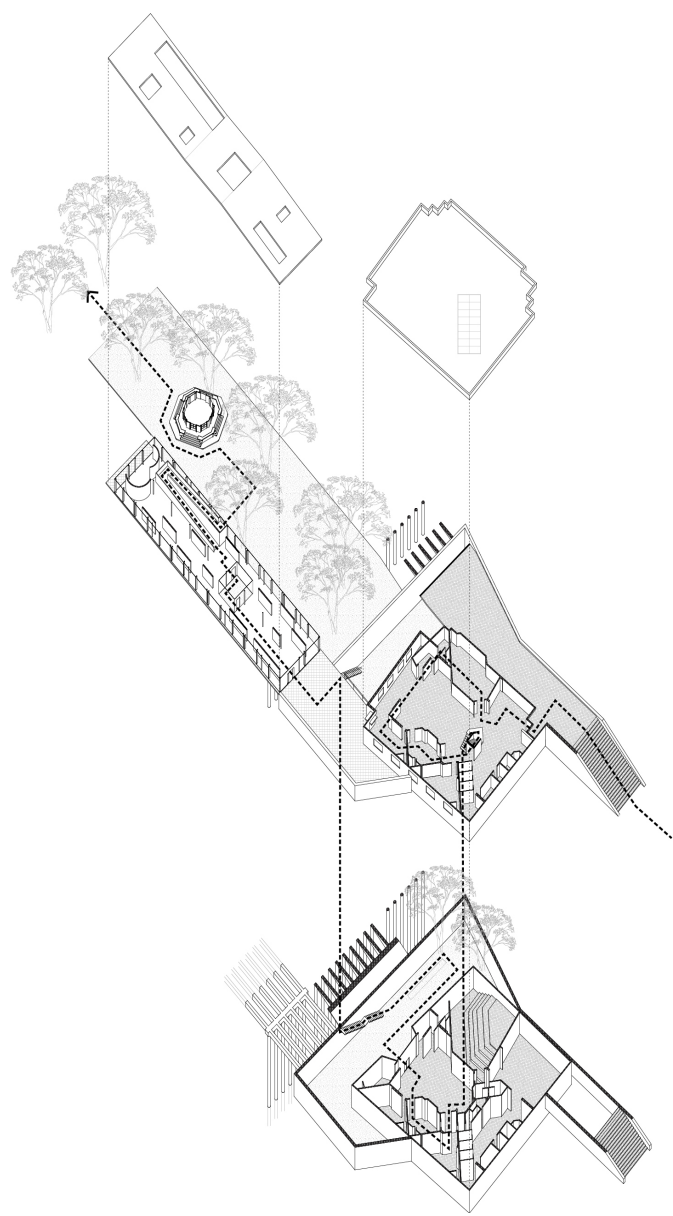
Our position is to act as an intermediary between the

parties by confronting the two proposals to reconnect the fragmented urban environment. We want to reconcile the architectural polemics between Salmona and Mazzanti and create a common ground which contributes to the experience of the city while walking. The proposal seeks a simple form and architectural gesture which attaches to all existing built environment in the minimal way, and enriches the spatial experience by crossing the border.

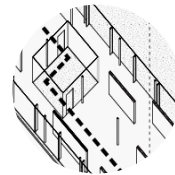
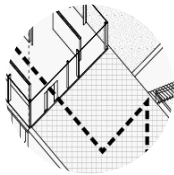
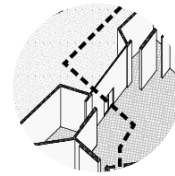
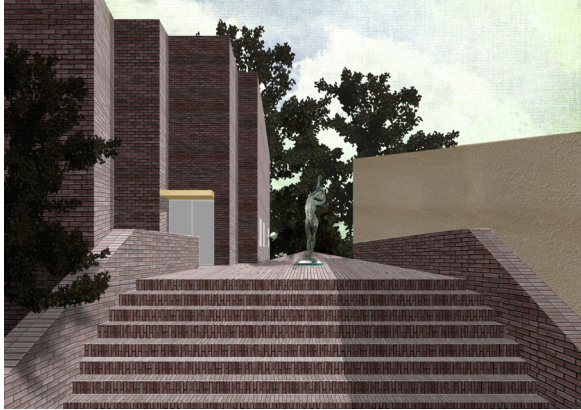
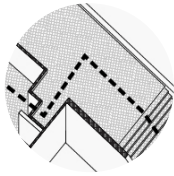
In our design proposal, an extension MAMBO and an extended public route crossing over Calle 26 to the Independence Park is proposed. The public route continues from the entrance platform of MAMBO and provides access to/from the Independence Park for public. An extension of the museum is designed to be built on the existing concrete slabs constructed for the Mazzanti proposal, with delicate columns and roof slab in contrast to the heavy materialities of MAMBO bricks and concrete slab bridges.

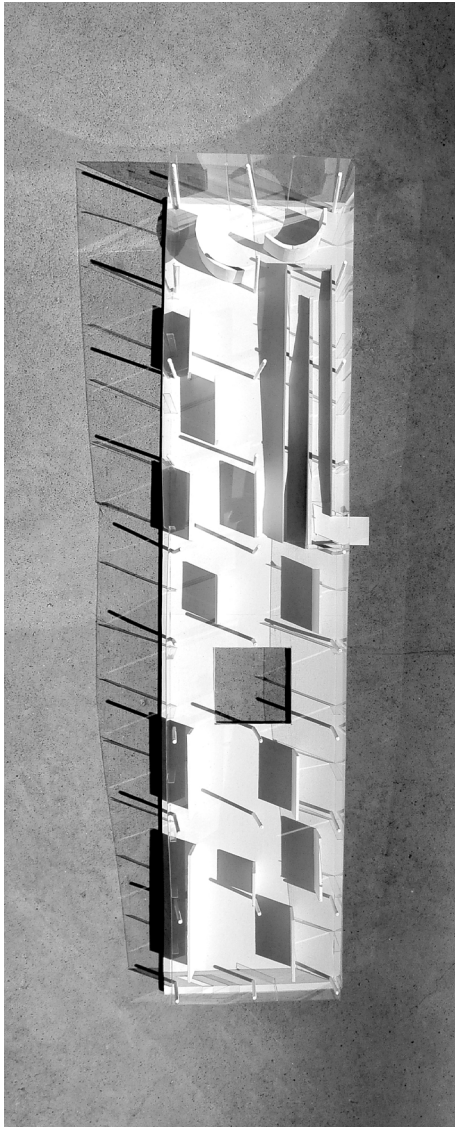


The MAMBO extension built on top of the current Mazzanti proposal construction

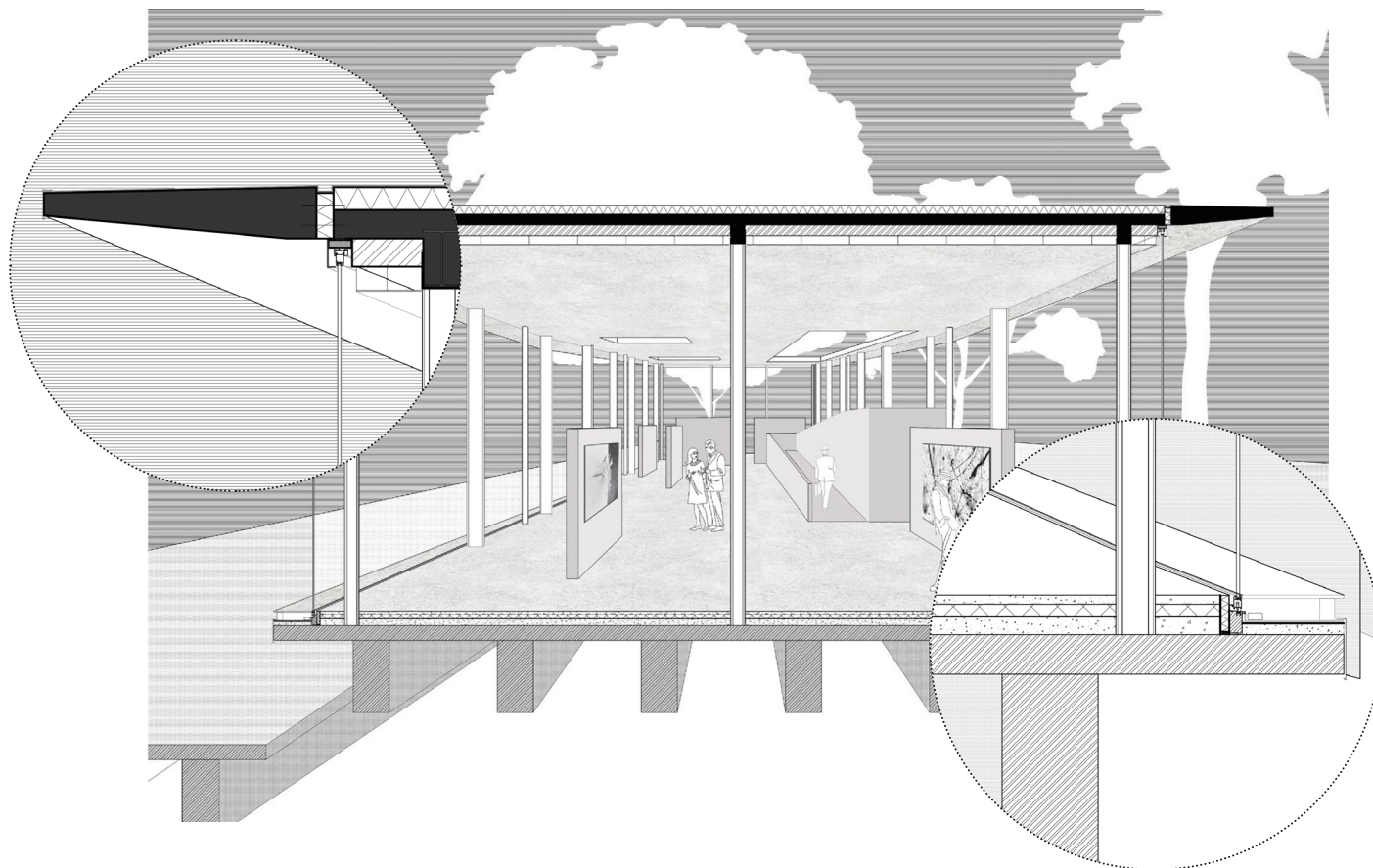


The experience from Salmona's MAMBO to the extension on top of Mazzanti's concrete bridge





The technique uses lightweight structures to create the exhibition space. The frameless glass facade is the minimal separation of interior and exterior, providing the visitors panoramic views towards the park, mountains, and surrounding buildings, adding on to the overall visual experience of the city.



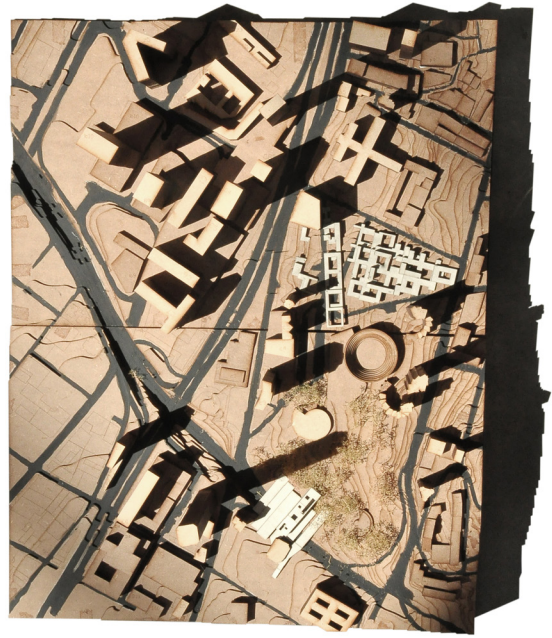
Location C: Urban Guides

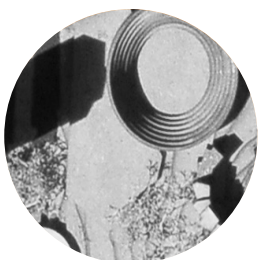
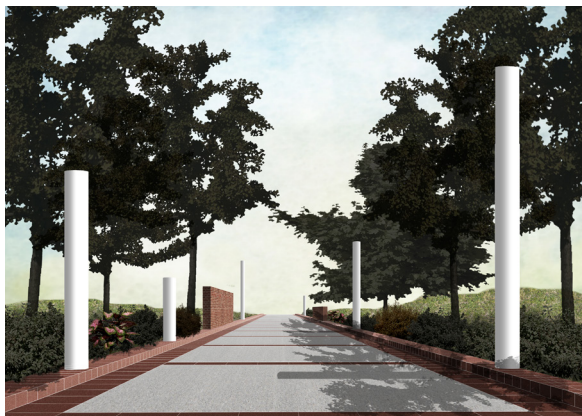
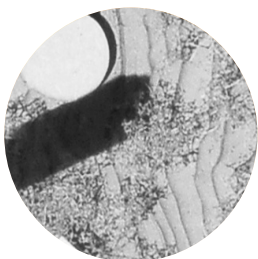
- mediating through guiding

This area is the connection between location A and location B, within and around the Parque de la Independencia. Although the two larger architectural interventions propose connections for pedestrian movements at crucial points, and offers new ground for public activities, they should be viewed as part of the larger urban experience. This part of the project aims to create hints and guidance to/from the larger architectural interventions and other iconic locations at the area, and to give the sense of an overall city experience as a whole, with minimal gestures.

Our position is to act as an intermediary between the parties. By confronting the two proposals to reconnect the fragmented urban environment.

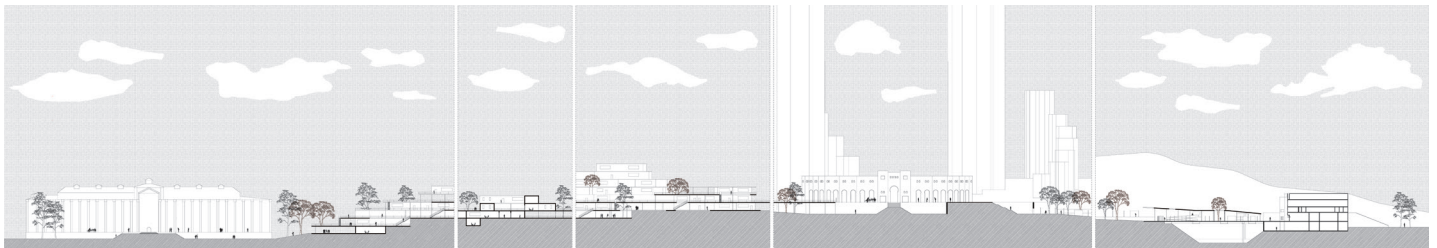
The proposal seeks a simple form and architectural gesture which attaches to all existing built environment in the minimal way, and enriches the spatial experience by crossing the border.





Conclusion and reflection

The project over the entire year is an ongoing process of theoretical pursuit on the contemporary Bogotá urban conditions versus the realization of architectural interventions on an intense site in every aspect. The back and forth debate between us are full of conflict but fruitful in a way that it always pushes our project forward in many small steps. The ambition of this project hopefully conveys the problem of the contemporary Bogotá urban condition with intense borders, and offers possibilities for mediating these borders to create more grounds for potential commons in the future urban developments in Bogotá.



Overall section through the three locations



Formality for the commons

Jesper van den Toorn



Formality for the commons

Jesper van den Toorn

In a time where the architectural discipline has been moving away from modernists concepts of determined order towards a more humanistic approach, it is exactly by relating formality with the topic of the commons that can explore its relevance for certain contemporary situations and to let us remain open to lessons modernity still might have for us today.

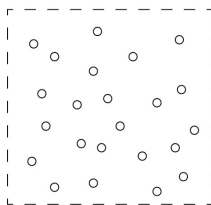
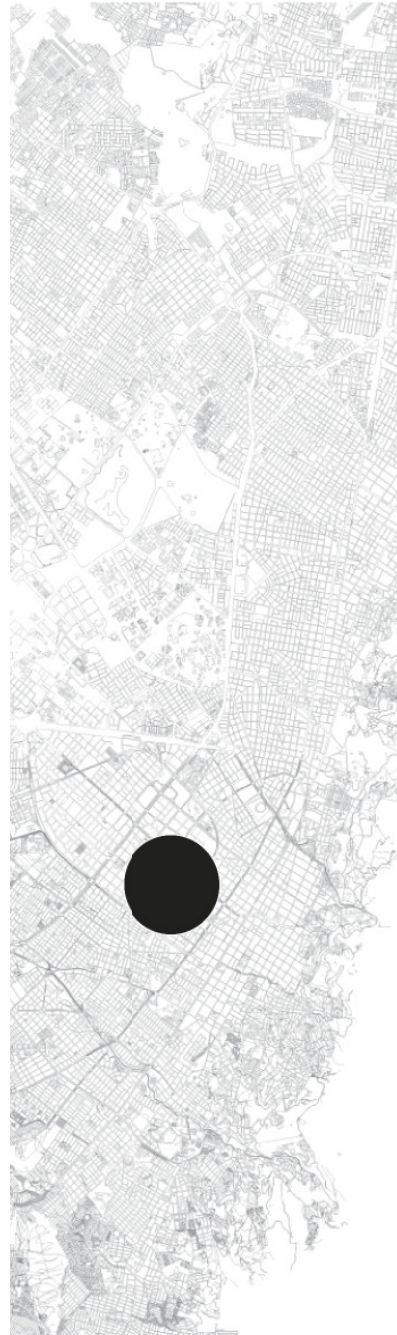
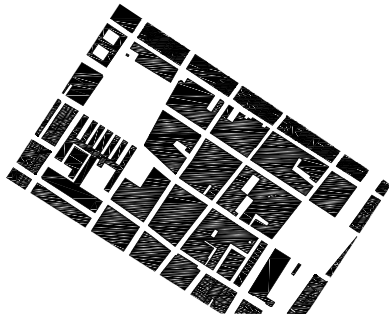
Today we can witness many situations in the built environment, especially in those of non-western context, which are the result of tremendous urbanization. When cities can not cope with this rapid influx of inhabitants, situations arise which are known to be called 'slums'. Not problematic per se, as many situations seem to have a social and positive living environment, as our field-trip has shown in certain lower strata areas. However, there are the exceptions, where the pressures on the area forces its way of operating to the extreme, to a point where it can be called problematic. The area of Los Mártires seems to fall in the latter category by our field-trip comparison, and is known as an 'inner city slum'.

It is specifically these situations, that its sole and extreme version of informality causes ather hectic and chaotic environments, which not only fails to relieve some of the already tense social situations, but also becomes so extreme that more formal parts of the city do not want to relate to it (anymore). In other words, it has caused a situation where it can hardly obtain the merits of peace and calmness in the built environment by its own ways of operating. It is problematic in terms of the 'commons'; its own commons in the scale of the neighborhood has become too tense, and in the scale of the city, the area has become private, unable for other parts of the city to interact with it as something common. It is this specific instance, that can benefit greatly with

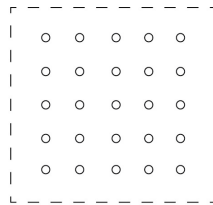
important aspects of modernism; elements of (top-down) order to achieve a sense of peace. This is not unlike the ambitions of the more social oriented architects active in the colonial countries at the end of the modernist times.

Instead of merely implementing a modernist project, which history has proven to be problematic in achieving human-centered qualities, mediation between the very orderly with that of the remaining freedom is investigated. The structuralist movement has already attempted and achieved great examples of allowing more freedom in relation to order: elements of continuation / patterns (growing cells of Aldo van Eyck's orphanage), dividing / layering (juxtapositioning of Woods' Free University), and control (user participation of Habraken theoretical papers).

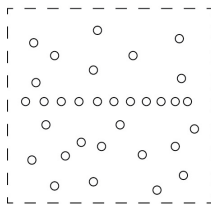
However, one method does not have to exclude the other. It is proposed to introduce and control these 3 abstractions as lessons at different points and different scales in the project. This developed framework, the intervention, based on continuation (of the arcades, of the parcel sizes, of the floors), on dividing (seperating spaces and circulation in and around the structure, using height differences, element of enclosure), of control (pre-designed structures, railings, shared stairways and spaces, certain rules regarding appropriation/building) defines the new kind of freedom within. It is within this freedom, anchored by the new formal framework, that allows again different logics to the location other than the current; the extremely informal. It is the space that opens to undertermined variety, that is just as essential in confronting the chaotic situation in the current, and future, conditions.



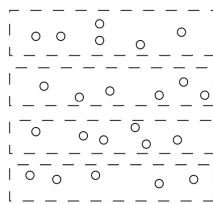
1) Extreme informality



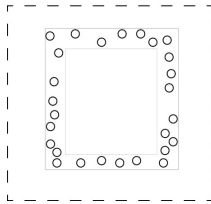
2) Extreme informality



3) Continuation / patterns

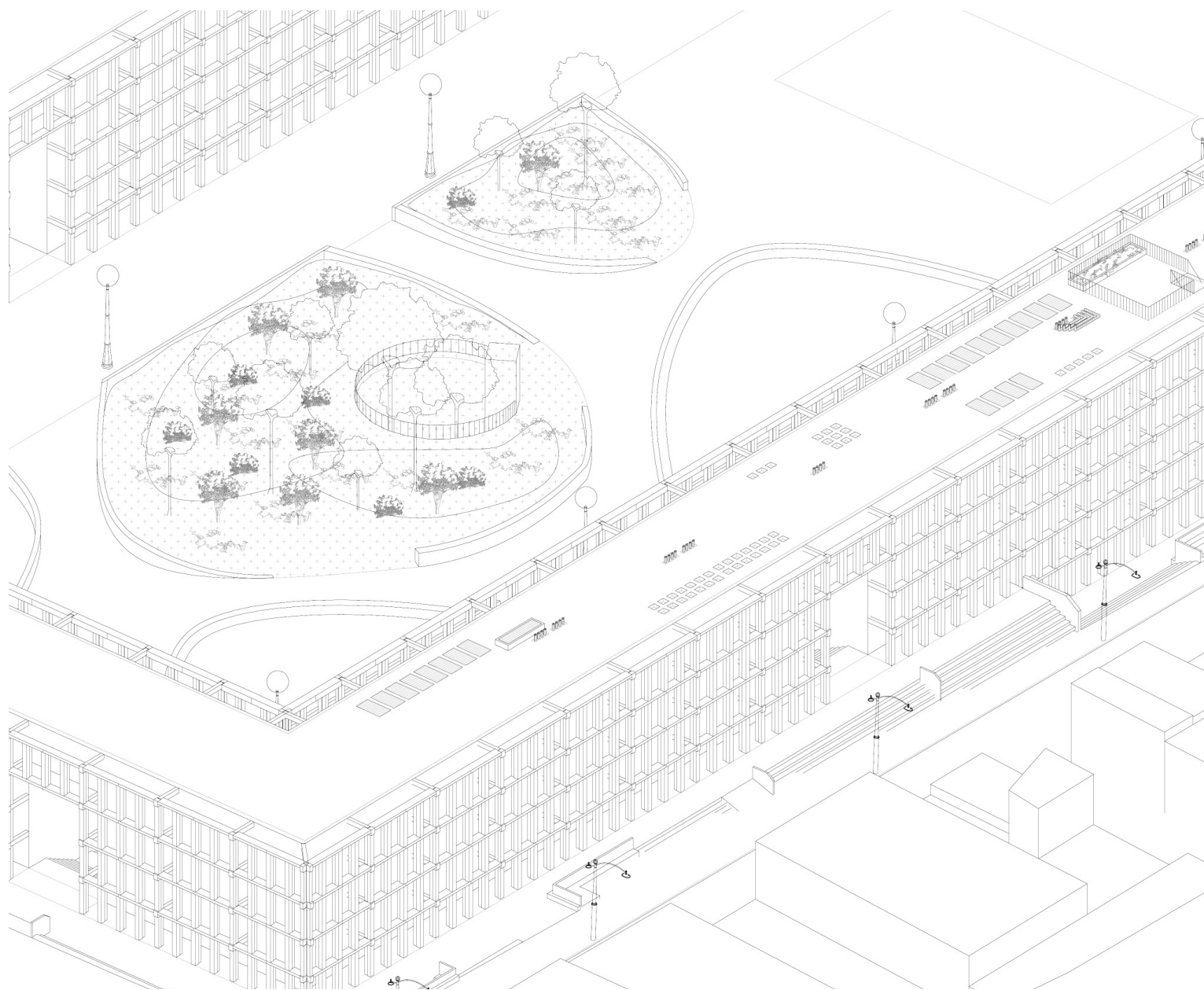


4) Dividing / layering

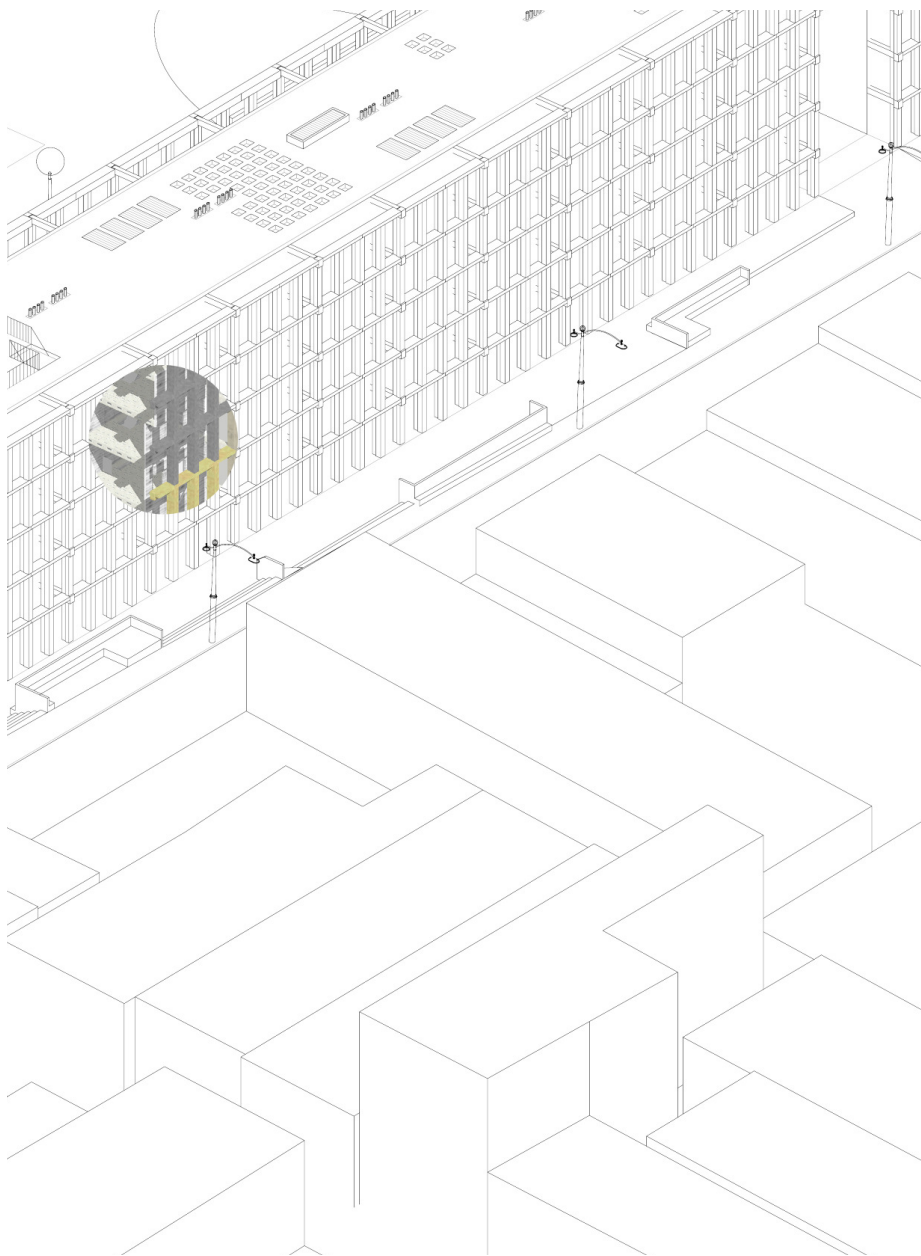


5) Control

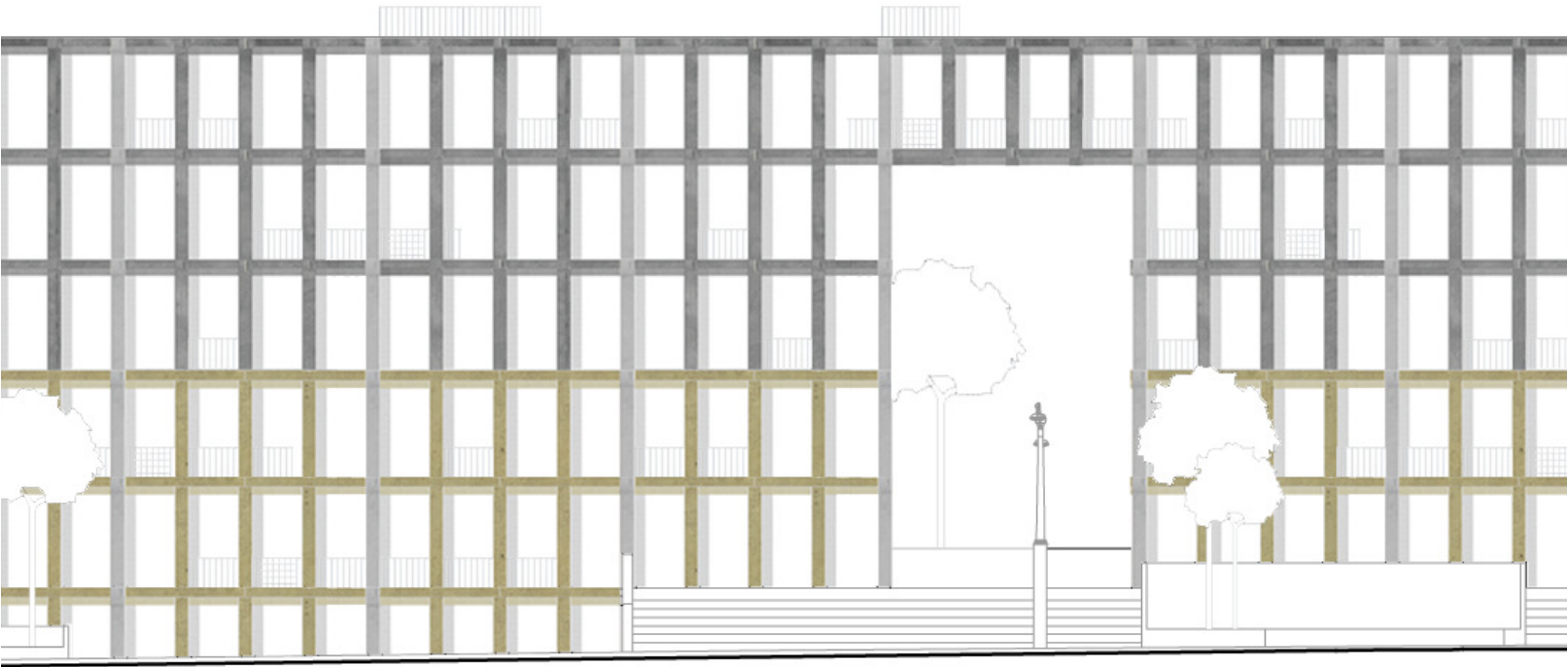
Location and visuals of, and diagram of methods towards formality in, Los Martires



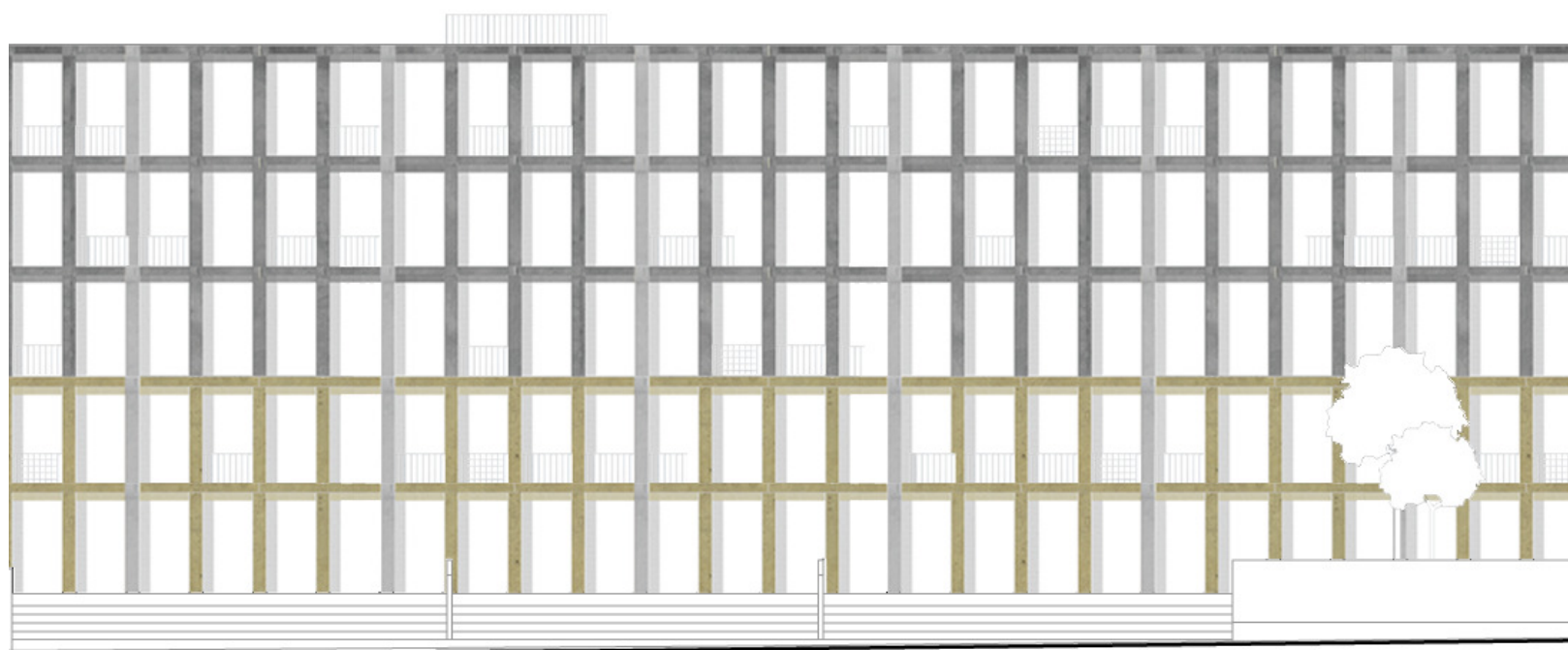
Isometric view of the proposed intervention; creating continuity and separations within the informal area

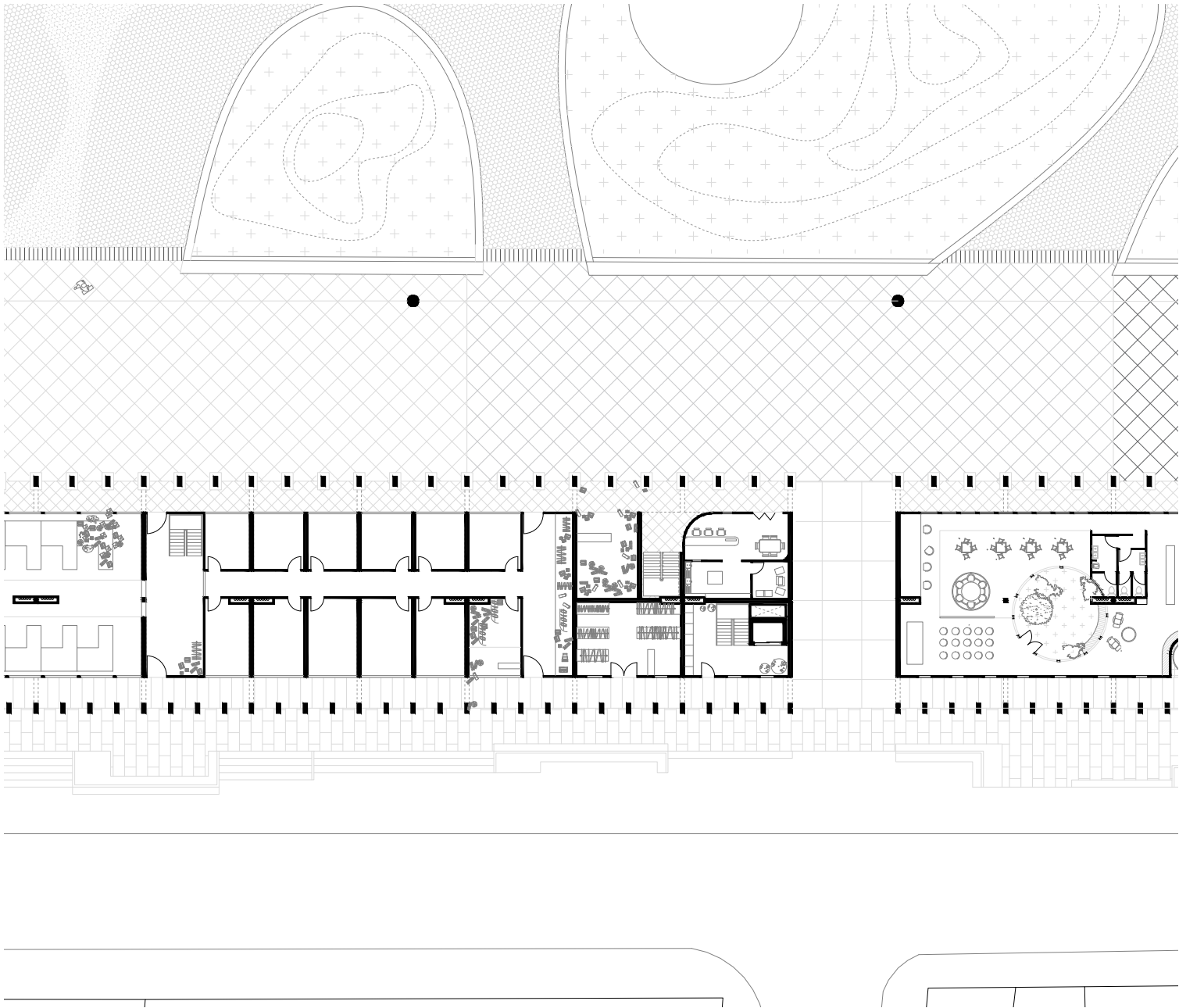


The remaining freedom in relation to the intervention

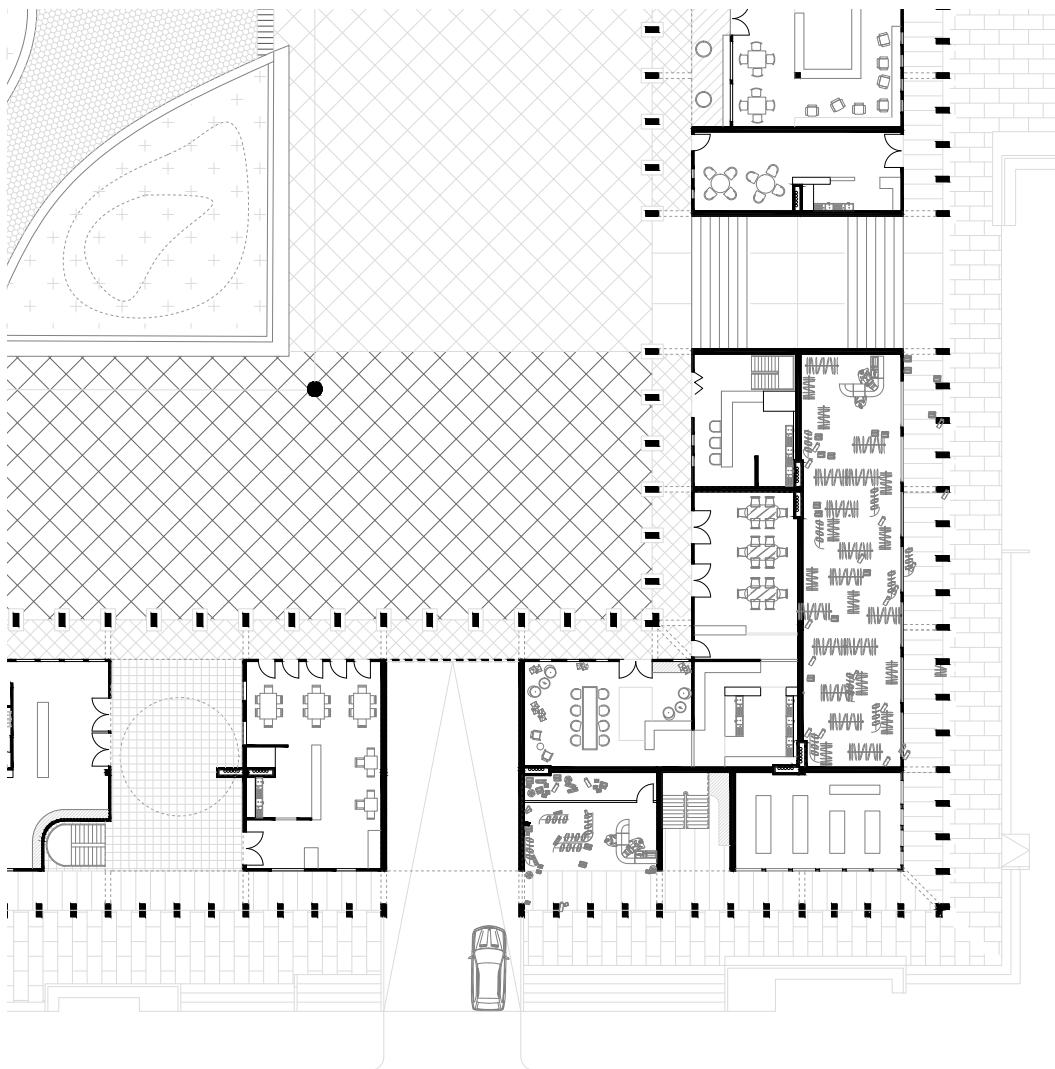


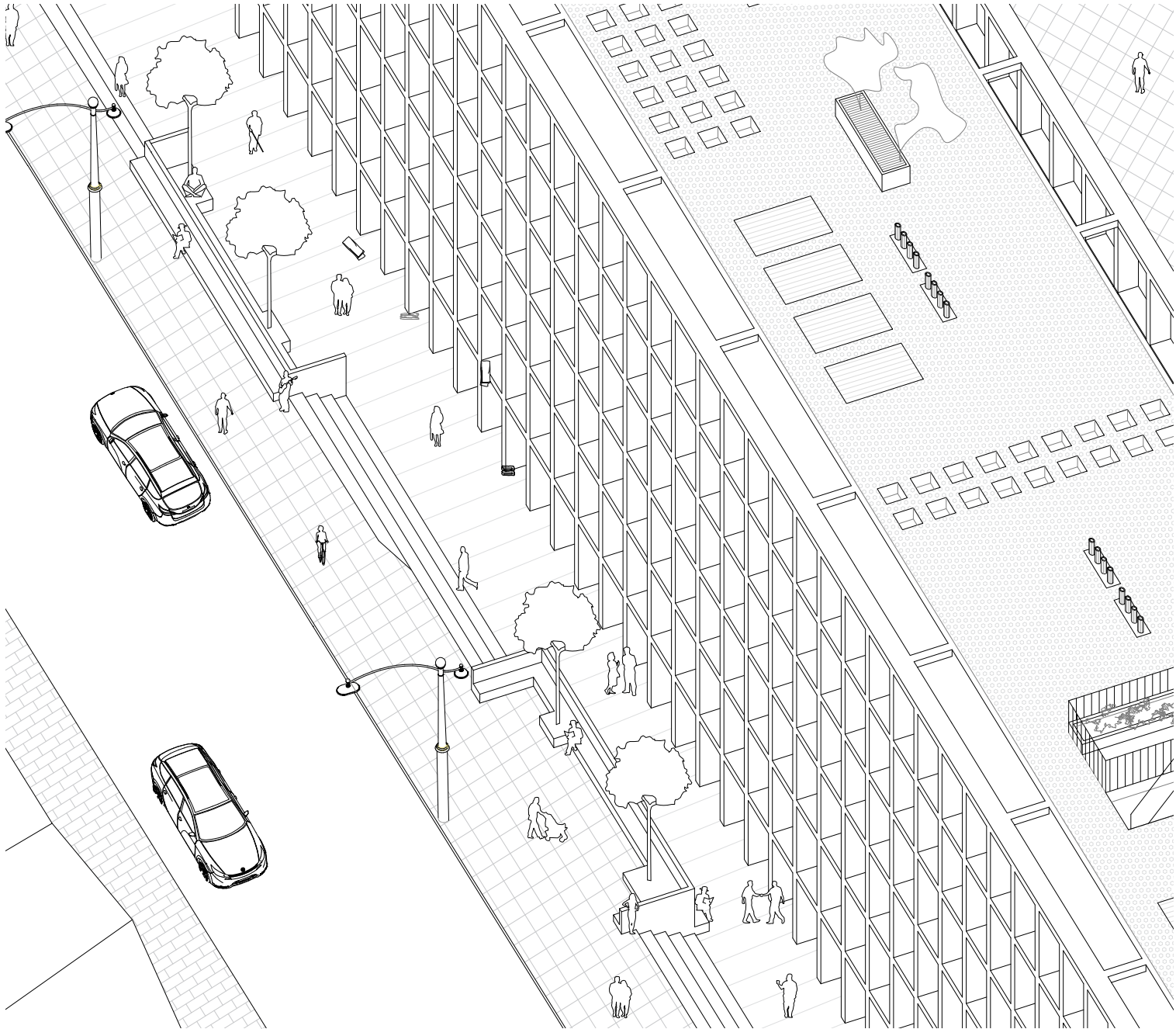
South-West elevation; altering the rigid continuation towards human scale, with smaller patterns of color, details, and breaks of circulation



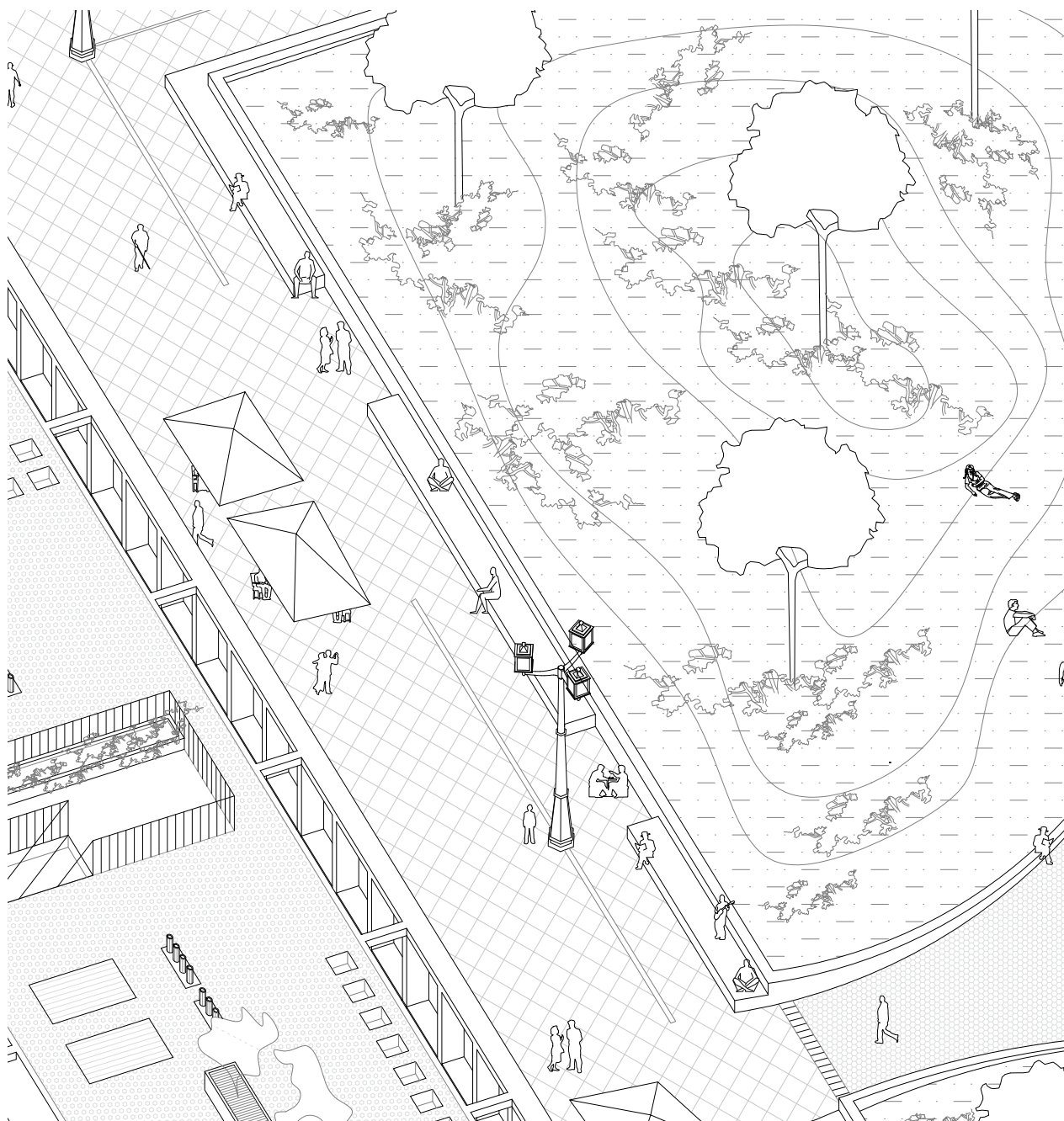


A possible result after the freedom within the structure gets filled; the framework creates a freedom where also more formal structures can relate to the area



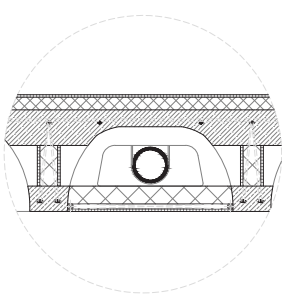
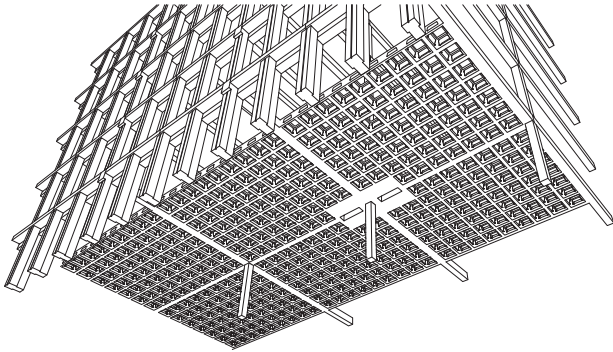


Isometric view of the intervention in relation to the more informal use and activities of the area



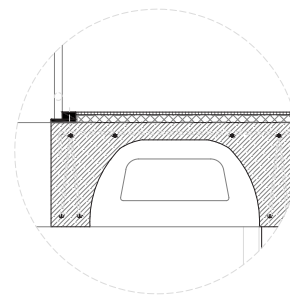
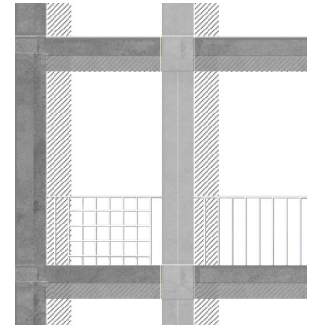
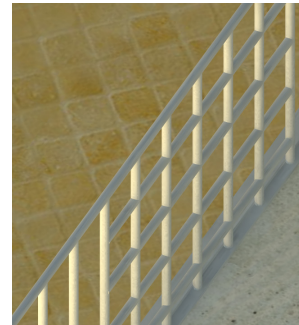
The floor is yours, but everywhere the same

To increase continuity (and to achieve economics of price!) we predesigned the floors for everyone to use, and to possibly extend or decrease in length depending on your bought parcel and/or personal preferences (galleries, balconies, openings etc). Don't be worried, its an efficient structure, allowing easy openings, enough space for your installation piping, and offers great aesthetics if you leave the ceiling bare. You can however, close off the ceiling if you want a more flat and straight surface!



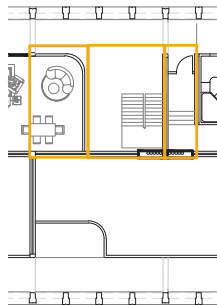
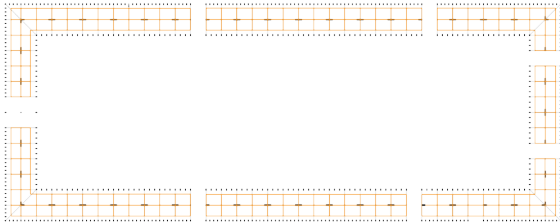
Don't de-rail our view!

As people don't like falling, railings will be predominant in view. To increase continuity, we ask everyone to implement our amazing railing design into their outward/public facing balconies/galleries. We do like a little bit of variety, so implement our horizontal bars whenever your railing length becomes too monotonous after 7m.



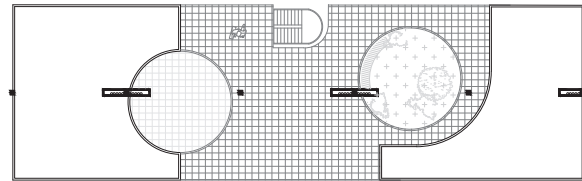
Parcels: negotiating your space

Our continuous grid of parcels to own and buy, is centered around the points of shafts; this is a state of optimum space around these access points. However, starting from these same parcel sizes, negotiate with your neighbors to increase or decrease your parcels. In the end, some people don't want to use and pay for such a big area, while others like to extend.

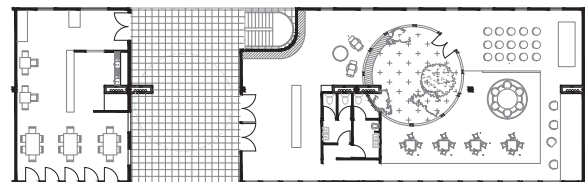


What remains is freedom

Benefiting from a new, controlled state of openness, it allows outside logics to become part of the area. It's this new state of freedom that allows further scales of formality, without having to specify which ones it will be.



Level 1
(Second layer
of public space and
functions)



Level 0
(First layer of public
space and functions)



A Common Perspective

Hannah Barth



A Common Perspective

Hannah Barth

The large growth of the city of Bogotá in the second half of the 20th century has left the city wide spread. The lack of urban design during this time and the rise of the car as method of transportat have created large infrastructural arteries, which cut through the city. These freeways encouraged a monotone development to take place along them which conspired with the speed of the car. Thus leaving these streetscapes with little for the human-scale and the city without a visible identity.

The location of the proposed design is set in the North of Bogotá, on the Autopista Norte which separates two neighbourhoods Suba and Usaquén. The site is home to a Transmilenio station and part of Parque Alcala, which runs from the Autopista Norte further to the East into Usaquen.

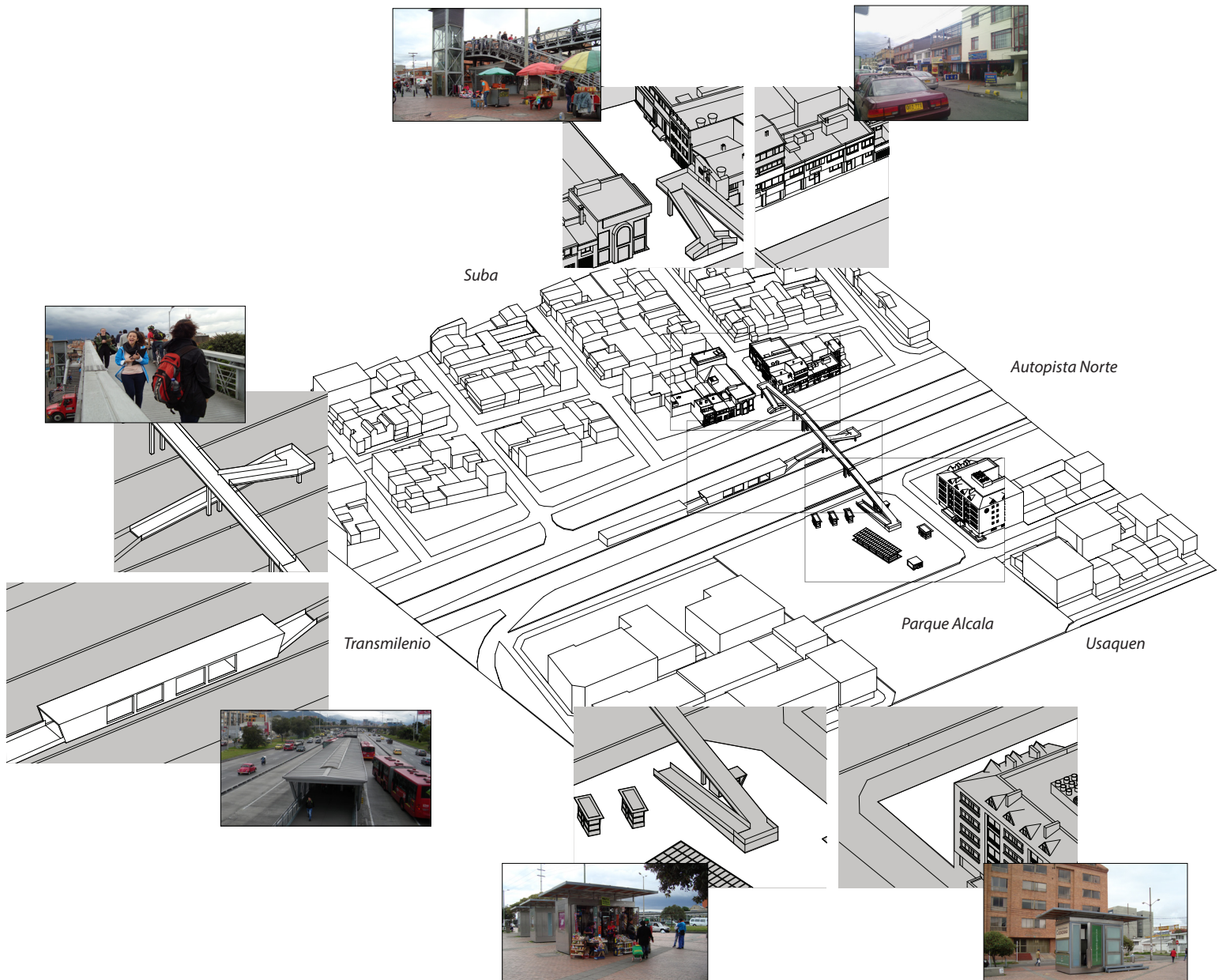
The Transmilenio station, used by both inhabitants from Suba as well as Usaquén, lies in the middle of a 12-lane freeway. It consists of two steel framework bridges and a narrow platform which extends between calle 134 and 136 (see image to the right). The two very different neighbourhoods react separately to the arrival of the Transmilenio early 2000s. The Suba side has a temporary, informal character, whilst in Usaquén a square was created with formal vendors and kiosks.

The new plan connects these two different neighbourhoods. The main goal, however, was not connectivity but to create a new attractive form of public space, one which the current Transmilenio situation does not provide. A place which houses new functions and attracts pedestrians, from all over, to cross the large freeway, in this car-dominated environment.

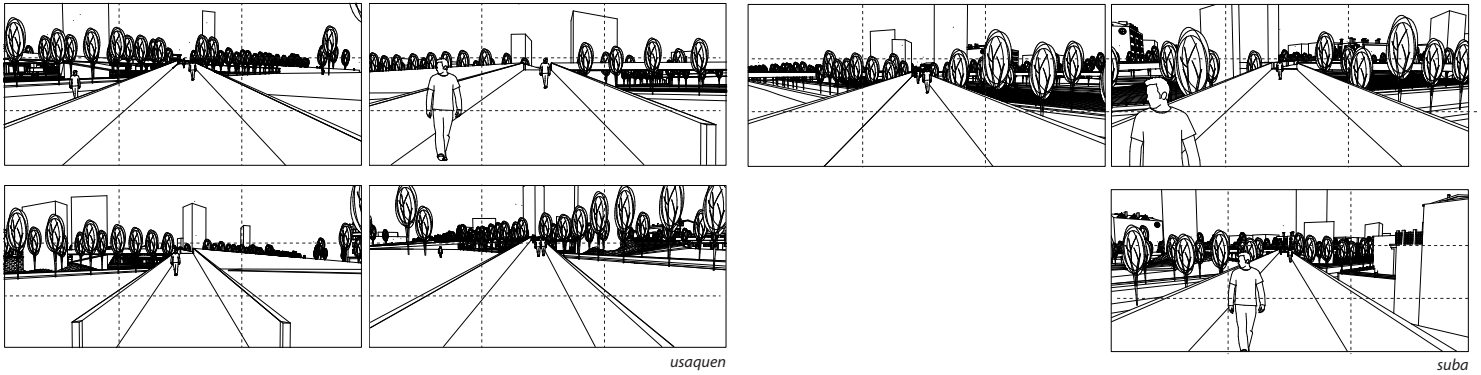
The new design adds the element of architecture to the existing elements of landscape design (Parque Alcala) and infrastructure (Transmilenio and Autopista Norte). These three fields of design: (architecture, landscape architecture and infrastructure) were used to create the final design.

By means of the projection of precedents a basic design for the site was created. This design consisted of an adjusted freeway, with large open strip in the middle, and a network of bridges. The bridges were placed in such a way as to prolong the movement of the pedestrian when crossing the Autopista Norte.

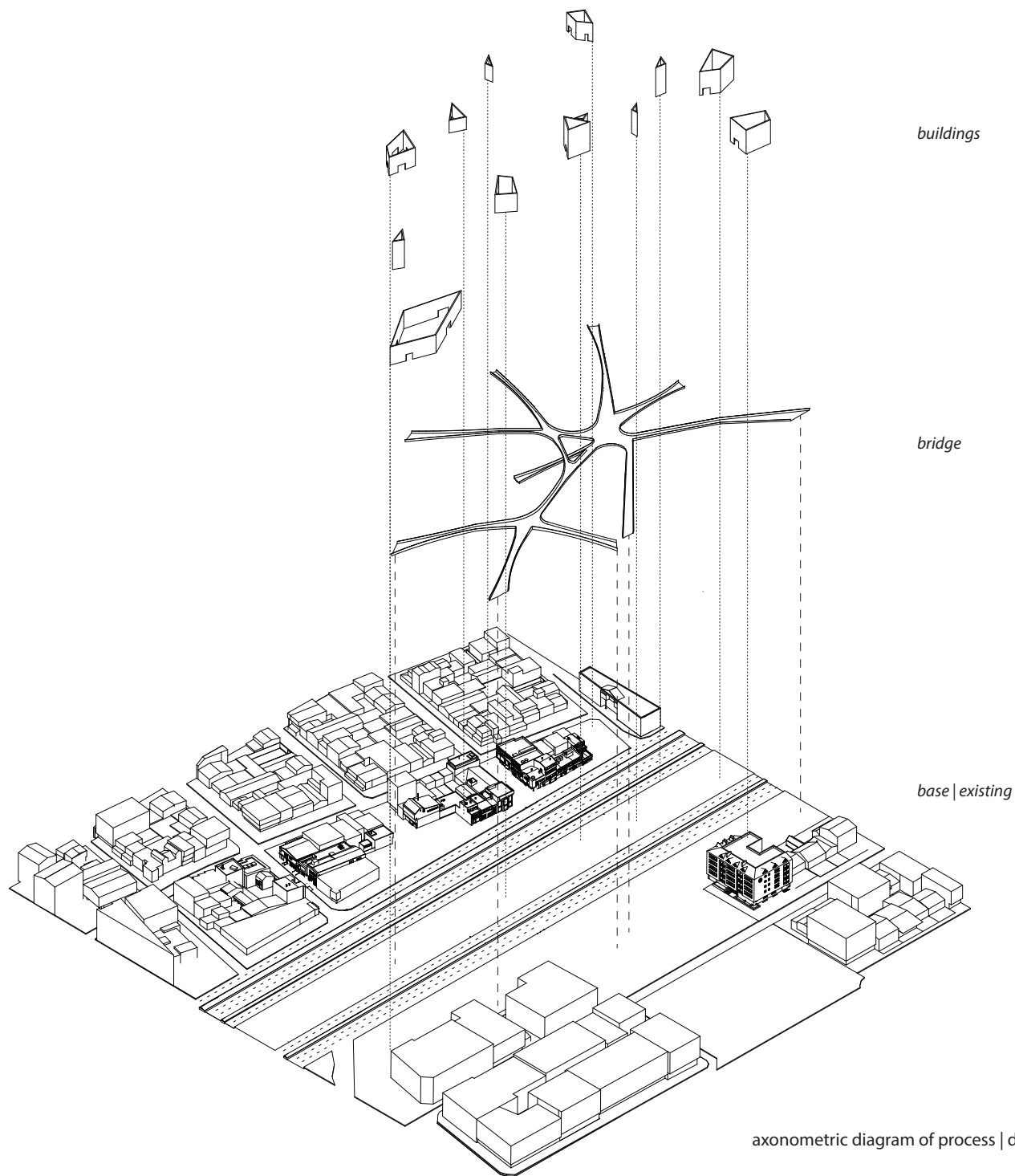
Because the main goal of the project was not to deal with the connectivity but the urban experience and appeal of movement along and above the Autopista Norte serial visions and perspective drawings were used. Combining the perspective drawings with the rules of thirds (often used in film and photography) the location of new structures and landmarks was determined, as well as their size, in order to create an alluring image. These new open structures not only visually interact with the network of bridges but also allow for new functions to be added to the area of the Autopista Norte and the Transmilenio.



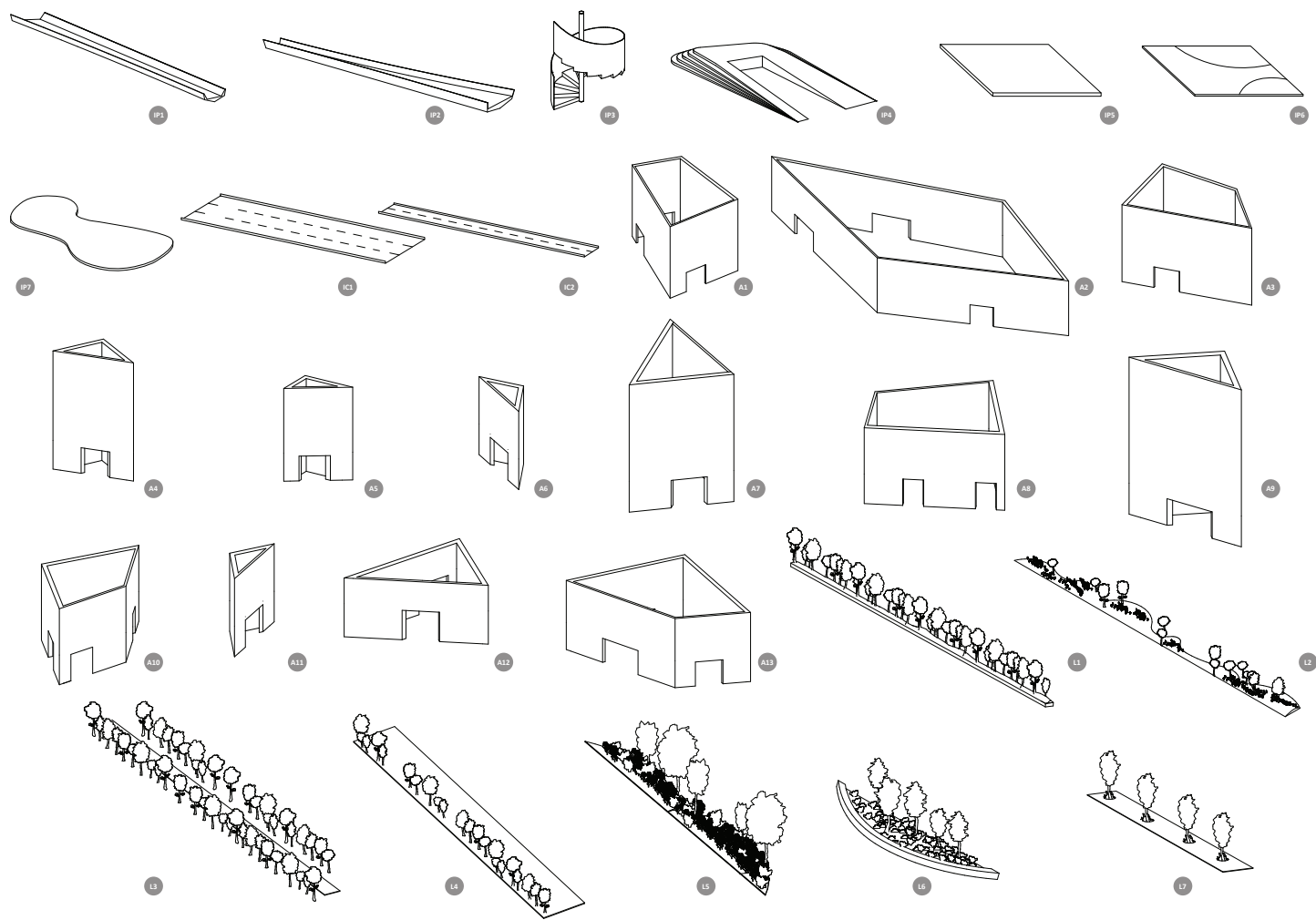
existing situation along Autopista Norté



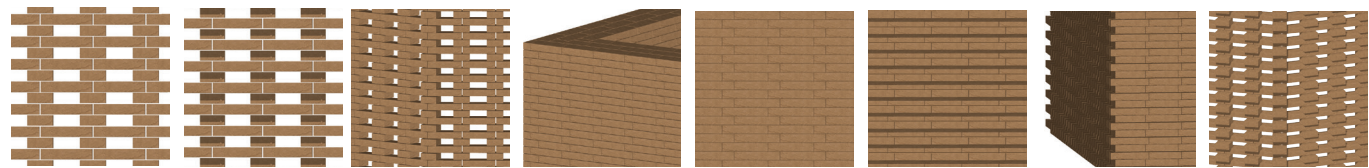
The rule of thirds (used in film and photography) was applied to perspective views to determine the locations of the architectural structures to attract pedestrians to move along the Autopista Norte.

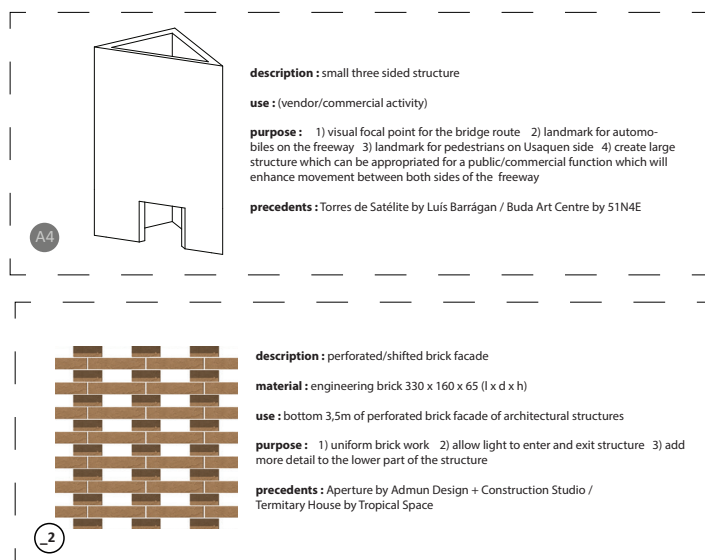


axonometric diagram of process | design



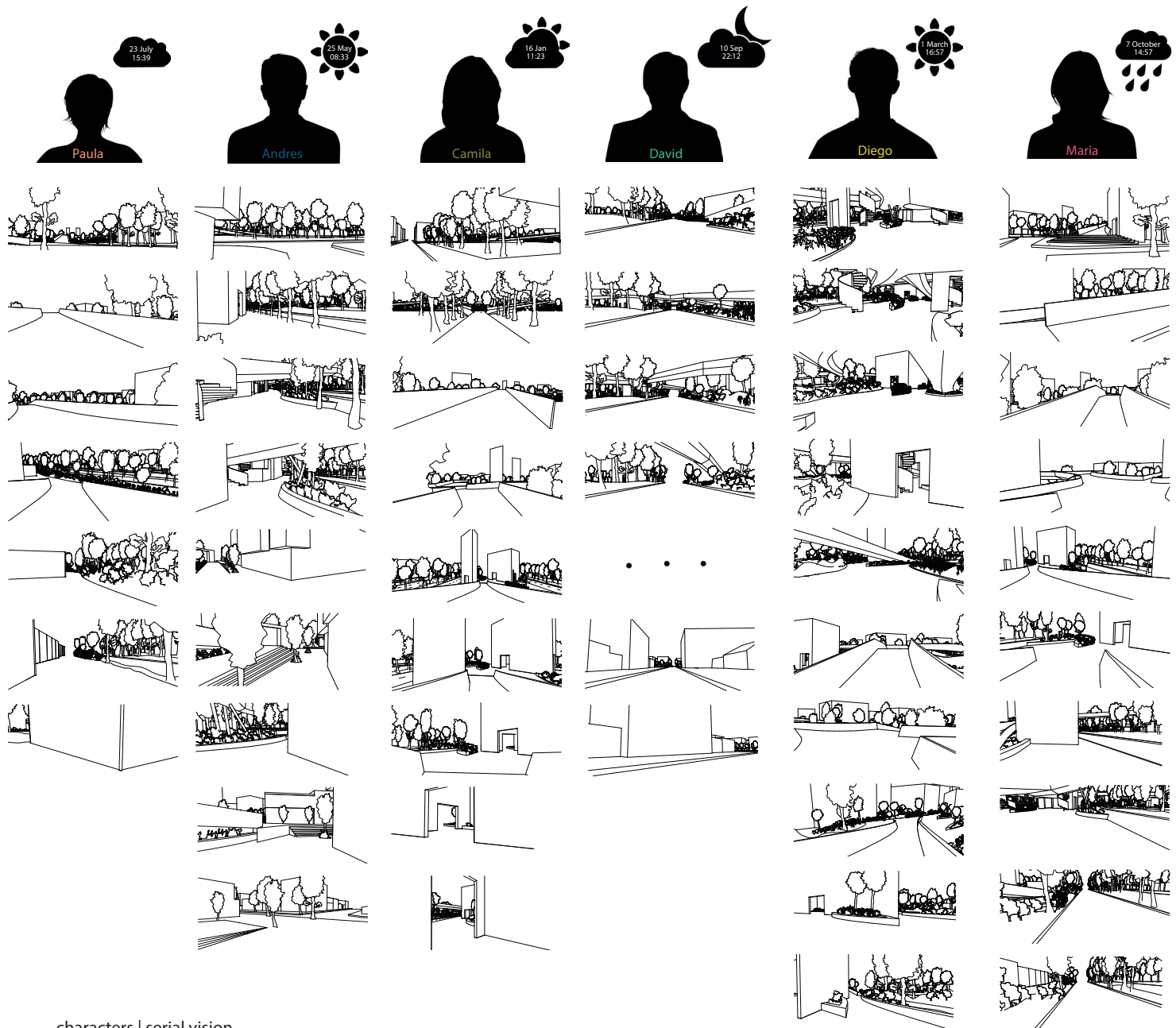
toolbox of elements





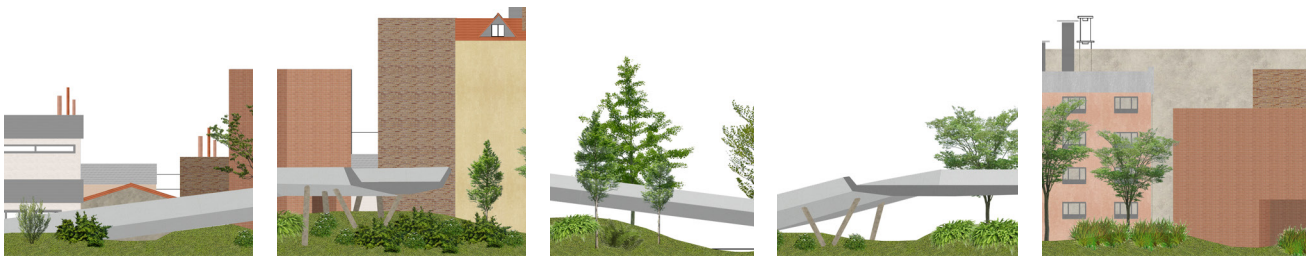
In order to be able to define the entire project without designing every inch a toolbox of elements was created. These elements each have their own rules as to their use and purpose

Six characters were created to design the site based on their experience and movement. Each character takes a different route through the area, at a different time, on a different day, with different weather conditions. Thus (hopefully) confronting and solving all pieces of the design of the site.





elevation suba

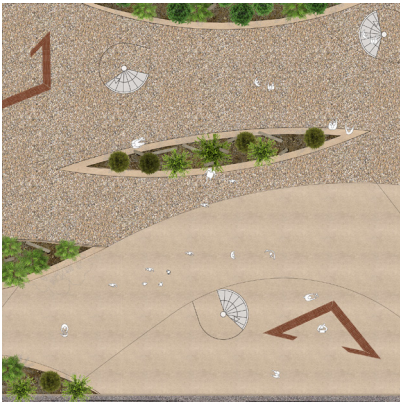


elevation usaquen

sequences of serial visions



usaquen / parque alcalá, +6,0 m

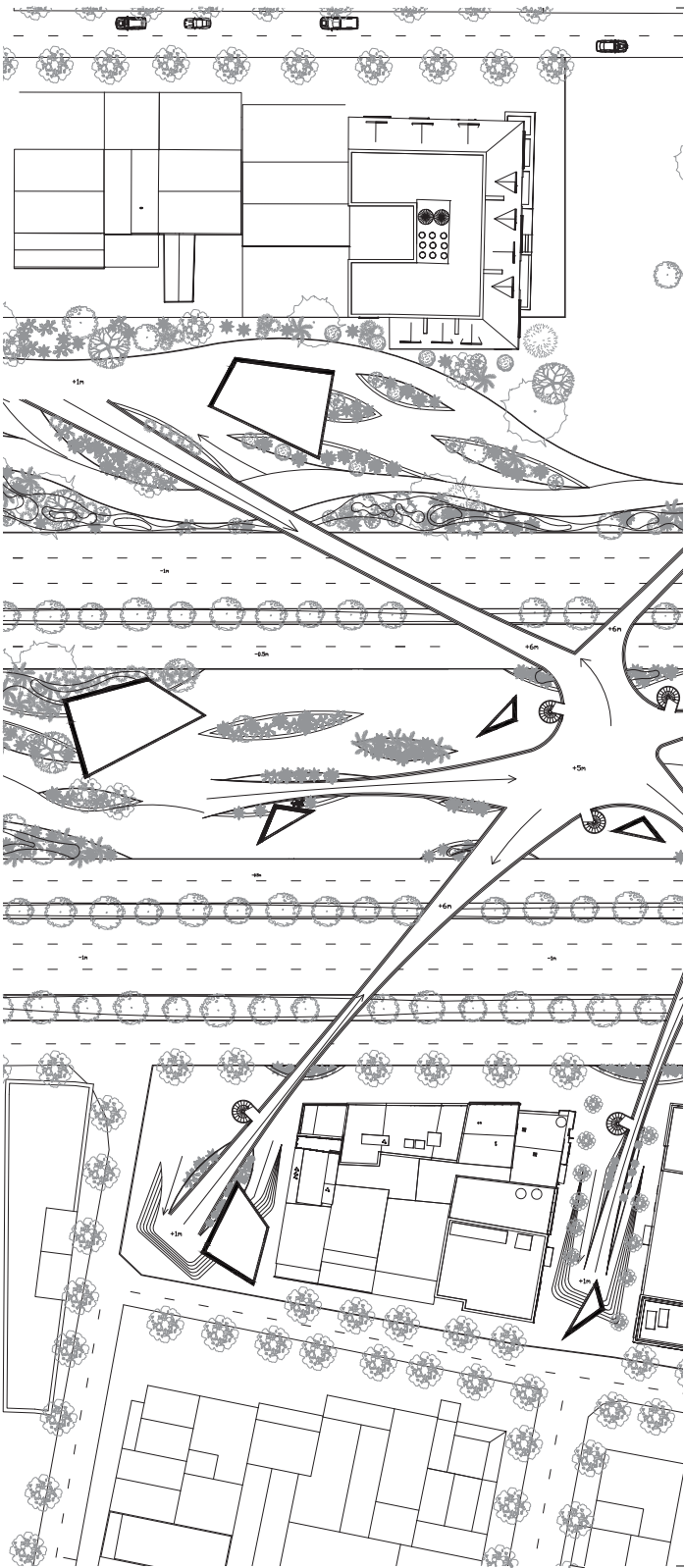


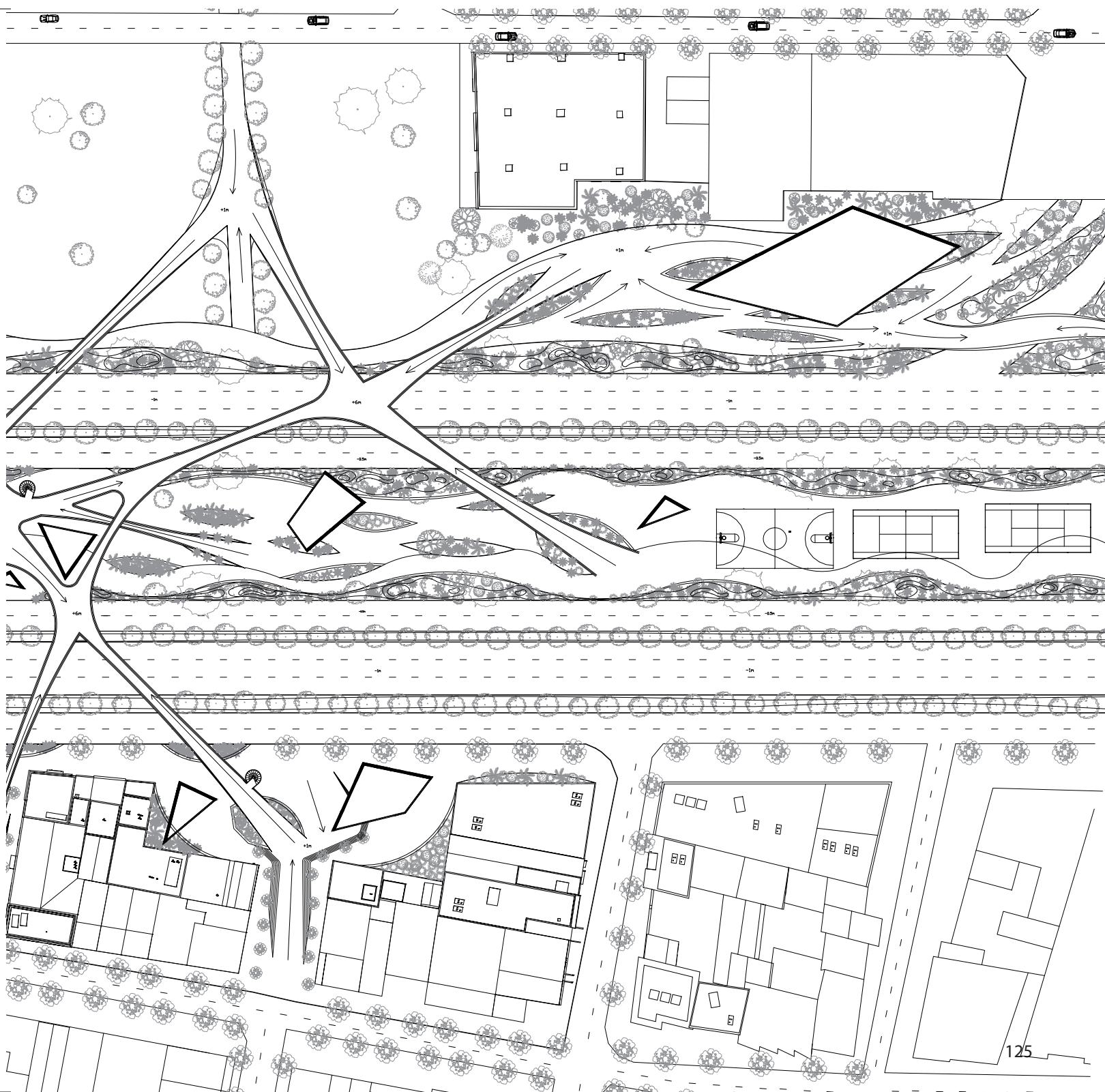
transmilenio square, +0 m

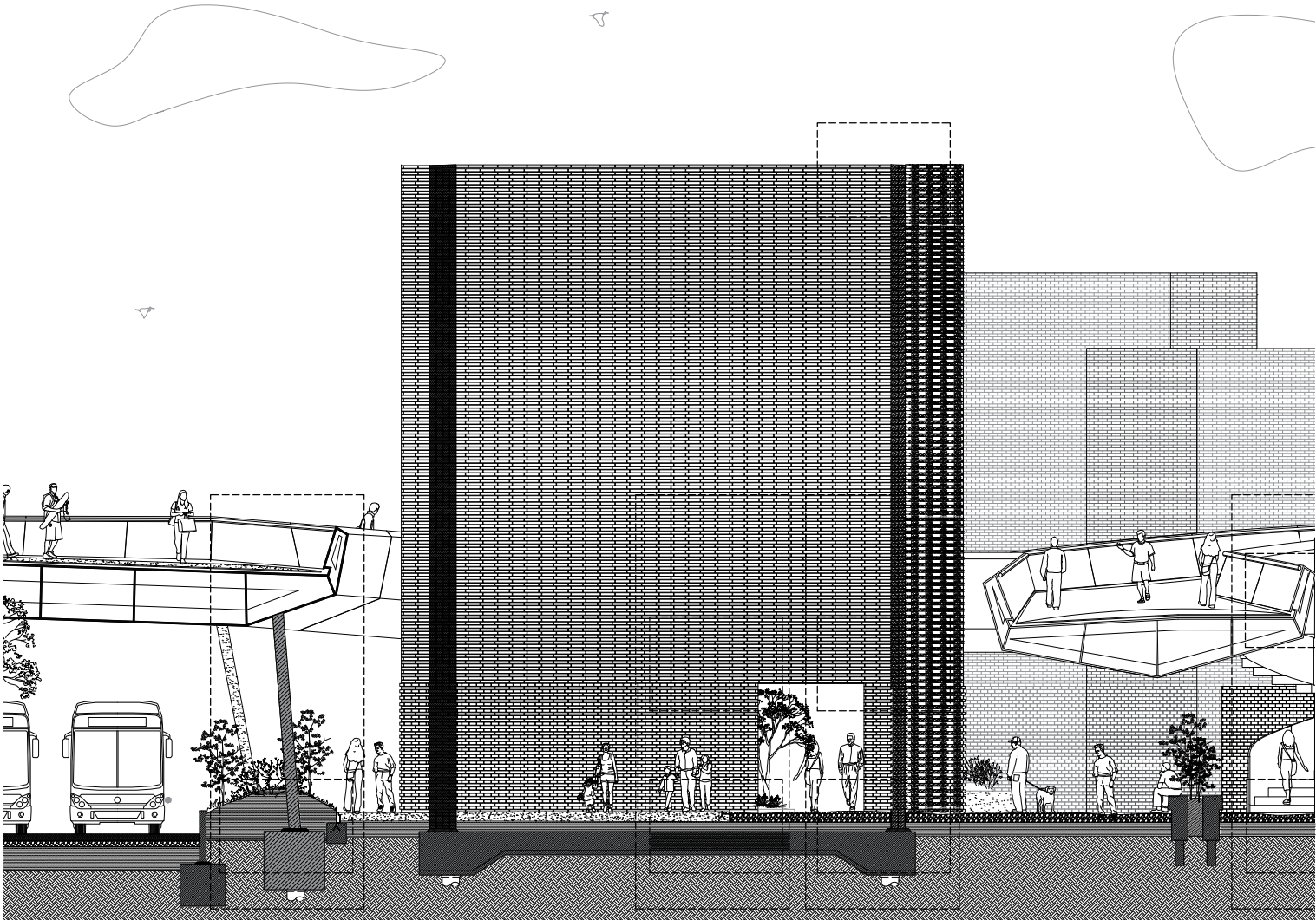


suba, +6,0 m

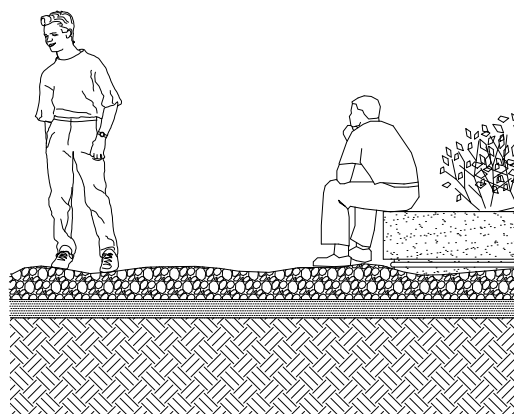
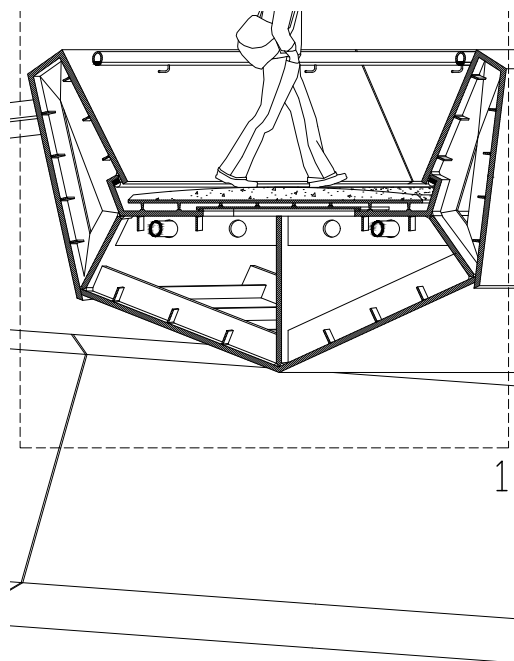
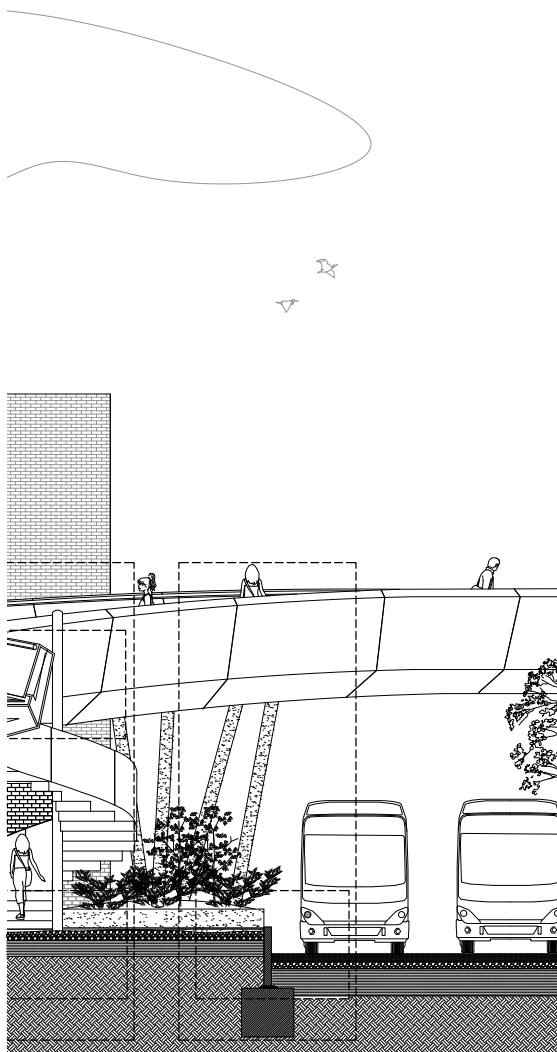
floor plan, +6.0 m



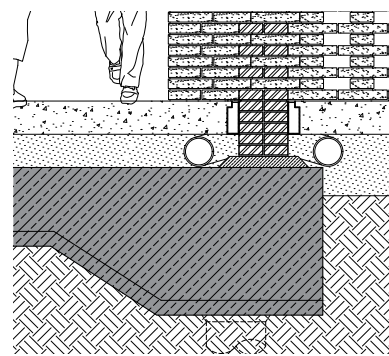
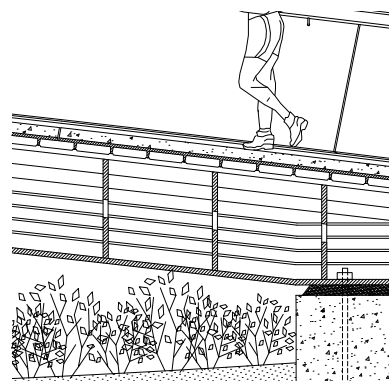
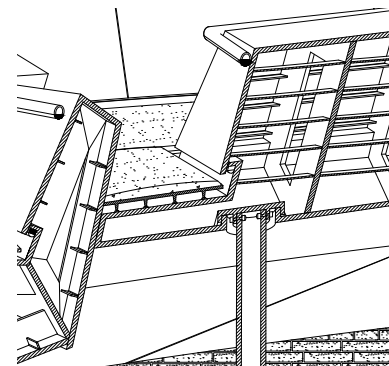




cross-section transmilenio square



fragment D



detail(s) bridge ;
detail perforated brick wall

