



CROSSING THE BORDER  
research report

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# STRASBOURG

## GROUND, THINGS AND REPRESENTATION

### Theme

The Public Building graduation studio deals with the city as an intersection of geology, bureaucracy and civic sphere. The territory of the city is considered as a field of contradictory desires. Rather than pretending to resolve anything, the project is seen as an opportunity to give form to these contradictions. Rather than musing on the significance of the city in general, the studio is interested in the specificity of a particular urban-territorial condition informing design. That specificity is to be revealed by analysis of tendency, precedent, and the ground and systems underlying the territory.

### Site

The studio in Strasbourg for the 2017-18 academic year is the third installment of a series that started in The Hague (2015-16) and moved to Luxembourg afterwards (2016-17). Strasbourg, as another mid-size European city and another bureaucratic and representational stronghold, will be the next step in this inquiry into the possibilities of architecture to engage which the question of accommodating disproportionately significant institutions relative to its dimension as a city. More specifically, Strasbourg invites speculation on the role the city itself can play in shaping institutions that have landed or will land there, beyond the Strasbourg that is simply the most entrenched EU-symbol, reifying the Franco-German compromise seen as the foundation for the EU-edifice.

### Structure

The groundwork for the studio is formed by a research involving three moments of inquiry, analysis and drawing the territory in question. (1) The 'survey' produces first a field of knowledge across the territory: not just by producing a map to represent its geography, but to offer a drawn speculation in order to (re)discover reality and 'take measure'. (2) A second moment, 'systems', produces a more abstract, but specific, diagram of relationships projected on the territory, rendering evident the way it is appropriated by the different regimes acting upon it. (3) Lastly 'things' considers artefacts as such indebted in a reciprocal way to the territory that accommodate them.

### Theory

In parallel to the studio program, theory seminars aim to (1) deepen theoretical thematics, (2) clarify the terminology and method used, and (3) frame the studio within historical and contemporary discourse. These seminars result in an individual theory essay.

# REDISCOVERING THE ZONE

MALGORZATA WYSZYNSKA



*“In the airy fern stream, on the forest glade,  
Where the meadow turns into the forest’s shade,  
Lies the wanderer’s body, the body of no use.  
He wandered the world from the clouds to the blues,  
While waiting impatiently to mourn his soul  
He desired to see the green spirit’s sprawl.  
Then the green demon with its omniscient breeze  
Embraced him when he stopped to rest under the trees,  
And lured with its incessant blossoming haste,  
Enticed with its panting lips of a laughless taste,  
Charmed with fragrant under blossom ruinery,  
And tempted him deeper into the greenery!  
Over the coasts of the worlds he ran for hours,  
Taking soul and breath away from the flowers,  
Till he waded deep in full of berries grounds,  
In gloomy daze of clovers, in stillness mounds,  
In duskless thicket, in dull non-crack of dawn  
In a place where the last gale noises are gone.  
So he lies dead in the endless depths unseen,  
Shady as a forest— the drowned in the green.”<sup>1</sup>*

## Introduction

A zone can be understood as a strip of land or a part of a city that has a specific set of characteristics. It can also be a space of particular restrictions that remains in opposition to the outer world. Shaped by forgotten events or a result of the strict official policies that are long gone it can remain invisible until you find your way inside. Maybe is it a rendering of a common neglect? Or is it a carefully arranged spectacle of different natural and man-made conditions? Either way zone has its own narrative that sets it apart from the rest of the city. It has its peculiar set of guidelines that can be only sensed empirically.

In “Stalker” by Andrei Tarkovsky zone is not only highly protected and feared, but it is an alien space supposed to grant the deepest, unspoken wishes. It is the last hope for its visitors. Placed within a neglected and poor city, it conceals natural landscapes. Tall grasses together with trees and bushes expropriate everything that is manmade (fig.1). The rules of how to behave inside the zone are known only to the few called stalkers that lead volunteers in and out.<sup>2</sup> The space remains a mystery leaving in awe everyone that dares to visit it.

In Bolesław Leśmian’s poem “The drowned” forest is the foreign land, a zone of a mystery, where the wanderer explores and eventually loses herself. The nature is personified, animated by itself and the wanderer that follows it. Visually arresting, zone is a space that releases strong emotions: of fear, delight, or bliss. It is

<sup>1</sup>  
B. Lesmian, The Drowned,  
Meadow.

<sup>2</sup>  
A. Tarkovsky, Stalker.

about the contrast that you fall into and cannot let go of it. Wood versus concrete, petite versus big that makes a space different. It lures you in, giving no choice but to explore.

Zone militaire can be understood as a site occupied by fortification, bastions and other



fig. 1

military facilities. Those were surrounded by a non-constructible area to allow clear view for the defenders. When the facilities were no lon-

ger needed or demolished spaces left behind were soon inhabited by poor, creating a new type of zone around the city.

In case of Strasbourg the area between central part of the city and the modern districts that surround it from the outside was also occupied by the zone militaire. Created by the former fortifications and barracks, it was surrounding the old town from the XVIII century till the second half of the XX century. It created a void in the urban development of the city. As the zone is more or less gone; it is interesting to trace how different trends of urban design influenced the area. The moments the grid starts to disappear, where it was reinforced, what are the ratios between the parts with different spatial organizations.

### Rediscovering the Zone

As city grows throughout the years its districts are shaped by the different powers at play. Transformation of the city in time may result in spaces that lie “in between”. It occurs especially when a selected part is designated for a function that insulates it from the outside world, for example a military base. It may happen that after the building (military base) is gone the city tissue is already well detached from the area.

There are streets that used to be fortification and organically became a part of the city’s tissue as well as abandoned land fields excluded from it. Is it worth to explore them? Is there a possibility of transforming them by using Open City concept’s ingredients?

The concept of the Open City relies on the promise of “emancipated existence” strictly related to the urban program and “a space of opportunity”.<sup>3</sup> It touches upon the idea of individual freedom and economic prosperity, which links it directly to “the emergence and transformation of the modern society”.<sup>4</sup> Richard Sennett mentions in his article “Boundaries and borders” that there is a paradox visible in the contemporary cities with a history reaching many centuries back. Their contemporary districts fail in comparison to the old city’s tissue. He criticizes modern urban planning techniques. Sennett claims that modern technologies, instead of being a tool for experiment, are used as a controlling device. There is a clash between the city and the architecture practice, where architecture imposes a totalizing order on a city which is by its nature “resistant to the notion of the whole”.<sup>5</sup>

There are issues such as insulation or goals such as recreating engagement and identification with public spaces that contemporary cities face. The solution for such problems could be insurgent citizenship. The notion of the insurgent citizenship can be understood as a reaction to the dehumanized and unfriendly public sphere in the city.<sup>6</sup> Citizens try to reclaim their right to their town by taking over devastated urban peripheries and transforming them into friendly, public zones. Unlocking of the existing resources fits within this narrative and can be understood as a way to allocate new functions within existing structures. It is about constructing the commons by rediscovering and renegotiating the meaning of public realm. “Przyjaźń” barrack housing neighborhood in Warsaw, Poland was developed in the 50’s for the Soviet builders of the Palace of Culture and Science. Initially a gated community, it contained two types of wooden, Finnish houses that were a payment for the coal sold to Finland. It was a peculiar set of wooden housing that was never seen before in Warsaw. The area was surrounded by beautiful greenery and contained an extensive list of social facilities such as cinema, library, and service points. After completing the construction work-

ers moved out and the neighborhood was transformed into a university city with students and academic staff moving in. While the surroundings were transforming into a high-rise housing district “Przyjaźń” neighborhood remained a picturesque, green enclave with a tight-knight community. No longer gated it is seen as a perfect place for a walk or rest, becoming truly a public space not only for the local residents.

The question arises whether the relation between urban space and form should not emphasize built form anymore as the main design goal. The contemporary city tissue differs from the historical town planning and is dominated by space. This shift in the spatial characteristics requires moving the focus point to the post-urban strategy. Albert Pope said that “given the continued interrelation between contemporary space and form, it is possible to draft an “oblique” urban strategy that aims indirectly at the primary target of space through a secondary intervention of form”.<sup>7</sup> The vital priority is the humanization of urban models, as it may be hard to find a permanent way to lead urban practice. The idea of a zone can help to engage people with their surroundings. There are different morphological elements it consists of that can help in rediscovering the idea of a zone for the inhabitants.

### Morphology #1: Grid of the City

Streets are truly the most democratic spaces of any city. They are the most stable and basic urban form and are resistant to a change that city continuously face. The continuity of the grid is infinite.<sup>8</sup> It allows for numerous varied routings and plans. Pope claims that city without a street grid does not exist. He believes that the cities that opened up in terms of the buildings and space began to shot down as an organism. In his book he examines the transformation of the cities from the pre-war open systems to the post-war fragmented, closed, and suburban spaces. He points towards 20<sup>th</sup> century planners to show how lack of grid resulted in anonymous and dehumanized urban spaces. As the erosion of the grid occurs simultaneously with a disappearance of the city, the city never fully disappears. Where there is no grid it is exchanged by what Pope calls a ladder. It represents the closed centripetal organization. The ladder offers one planned routing and the virtual elimination of

cross-purpose. It is a linear connection between two points.

In Strasbourg the organization of the city is centrifugal as it was developed pre-war. Continuity of the grid was broken by the barracks occupying the ring around the old town. Demolished in the second half of XX century the zone was soon urbanized to recreate the grid connecting the center with the outskirts.

Grid stimulates the creation of variety of systems within the city, of a wide spectrum of complexity. Transformation of the society has been very hectic and fast. It is hard to tell what the proper urban model for the contemporary city is. Modern urban experience relies strongly on the transportation systems. It is targeted, discontinued and results in the grid erosion. Zone needs indefinite number of possible routings, so it is crucial to reinforce the idea of a street as the democratic and open space within it. Focusing on the non-motorized means of transportation would allow exploring the space without following rigid, planned transportation system lines.

### Morphology #2: Threshold

As there is a zone there has to be a border that divides what is external and what belongs within it. In “Stalker” there is a clear physical border that separates two worlds- gate protected by guards as well as mental border created by fear of people. Space inside the zone is taken over by nature which vividly sets it apart from the poor, industrialized city. This is important to understand that the border does not have to be a tall, brick wall that clearly separates inside and outside. Border can be understood as the space where two worlds overlap. It is a space where integration processes take place. Border is not really a border as it does not completely separate

<sup>3</sup> A. Eisinger, *The Open City and Its Historical Context. A Historical Assessment of the Limits and Potentials of a Concept*, p. 36.

<sup>4</sup> Eisinger, p. 37.

<sup>5</sup> M. Gandelsonas, *The City as the Object of Architecture*, p. 131.

<sup>6</sup> J. Holston, *Spaces of Insurgent Citizenship*, p. 10.

<sup>7</sup> A. Pope, *Ladders*, p. 50.

<sup>8</sup> Pope, p. 55.

excluded from either. It becomes a “in-between” space.

Foucault called those heterogeneous spaces heterotopias – “places that do exist and that are formed in the very founding of society – which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality”.<sup>9</sup>

Elements such as gates, doorbells, doors, thresholds were meant to precisely distinguish what is outside and what is inside. Nowadays those elements are often marginalized or at least they do not divide the space so distinctly. George Simmel mediated on the nature of a border. In his essay “Bridge and door” he relied on the idea of a door and their flexibility in expressing the changing edge of what is private and what is public. When open, doors clearly invite to enter the space behind them. Remaining closed they explicitly imply you are not welcome behind them. At the same time doors join and divide space. Similar role relies on the window. It is meant to let you glimpse outside connecting external and internal.<sup>10</sup>

The threshold of the zone and its configuration can be used to trigger different behavior. The setting of the elements on the border may indicate if passerby is welcome to enter or not. Urban elements such as city gate or fences can direct you through the border of the zone, while street lamps may indicate where to enter. Accumulation of the objects unusual for the area may also become a gate to the zone. Massive blocks of stone, as seen in Peter Eisenman Holocaust Memorial in Berlin, by being so different from its surrounding captivate people and push them to explore the memorial. They create the border and the zone itself. By placing stone blocks on a regular grid with openings in between this urban sculpture invites to walk into its realm.

### Morphology #3: Experiencing the Zone by Walking

Walking can be understood as a cognitive tool. The act of walking triggers the whole surrounding: it starts to transform and change. Being on foot is firmly embedded in the architectural practice. Architecture can make us move in a specific way. During the designing process it is decided which parts of the building should be accessible by foot and which should remain closed. As the observer we perceive buildings by passing them, walking around them, and crossing through them. We recognize different qualities of the urban form when passing it from afar. We can admire its full shape, see how it fits into the surrounding. From a close-up perspective we notice different, fragmented elements of the form. In his book “Walkscape” Francesco Careri states, how the relationship with territory is formed and evolves from walking. He claims that walking has a generative quality for architecture and landscape, but it is forgotten by the designers. Giving examples of artists such as Gordon Matta-Clark, who created site-specific artworks that could be perceived by walking, Careri shows how the concept of a stroll as a creative tool was not forgotten by artists. He mentions Italian expression *andare a Zonzo* which means “to waste time wondering aimlessly”. He wonders how its meaning transformed as the modern city changed and does not resemble the city as was known when the phrase was coined. As mentioned earlier we can recognize pre-war and post-war cities. Post-war cities are a sum of unexpected urban relations, with a different dynamic. He mentions that “to design a nomadic city would seem to be a contradiction in terms. Perhaps it must be done in keeping with the manner of the Neo-Babylonians: transforming it playfully from the inside out, modifying it during the journey; restoring life to the primitive aptitude for the play of relations that permitted Abel to dwell in the world”.<sup>11</sup>

The act of strolling as the basic way to get

to know, interpret and transform space. The act is ephemeral, so once it is over it disappears. It is also its strength as you can repeat the act numerous times and experience something new each instance. To experience the zone though, it is necessary to move through it. The elements that could reinforce the idea of being in the zone can be divided into different categories. There are elements that belong to the threshold’s group as they lie on the outskirts of the zone and contain it within its boundaries. There are also objects that lie within the zone itself and represent its character. Elements can be divided into natural context- land relief and man-made urban forms. They can either stop you from entering, make you take another route or spark an interest to follow through. All those pieces put together create indefinite number of sequences of experience while passing through the space.

### Reinforcement of the Idea of the Zone as a Design Tool

The zone can be used to create strong emotions in the visitors. All the elements that allow free walking through the space and experiencing the city are beneficial in reinforcing the idea of the zone. The idea of the open public space can be strengthened by different elements such as streets, focus points and greenery. New activities can find a way inside the old structures taken over by the nature of the zone. With all the different morphological lenses it becomes clear what the ingredients of the zone are. Implementing them can reintroduce new values to the area and create an emotional relationship between the urban form and inhabitants. The zone can be rediscovered again and again, always different and always captivating. Using an idea of the zone in a designing process may allow you to understand better the site itself and fit your architectural proposal better within it.

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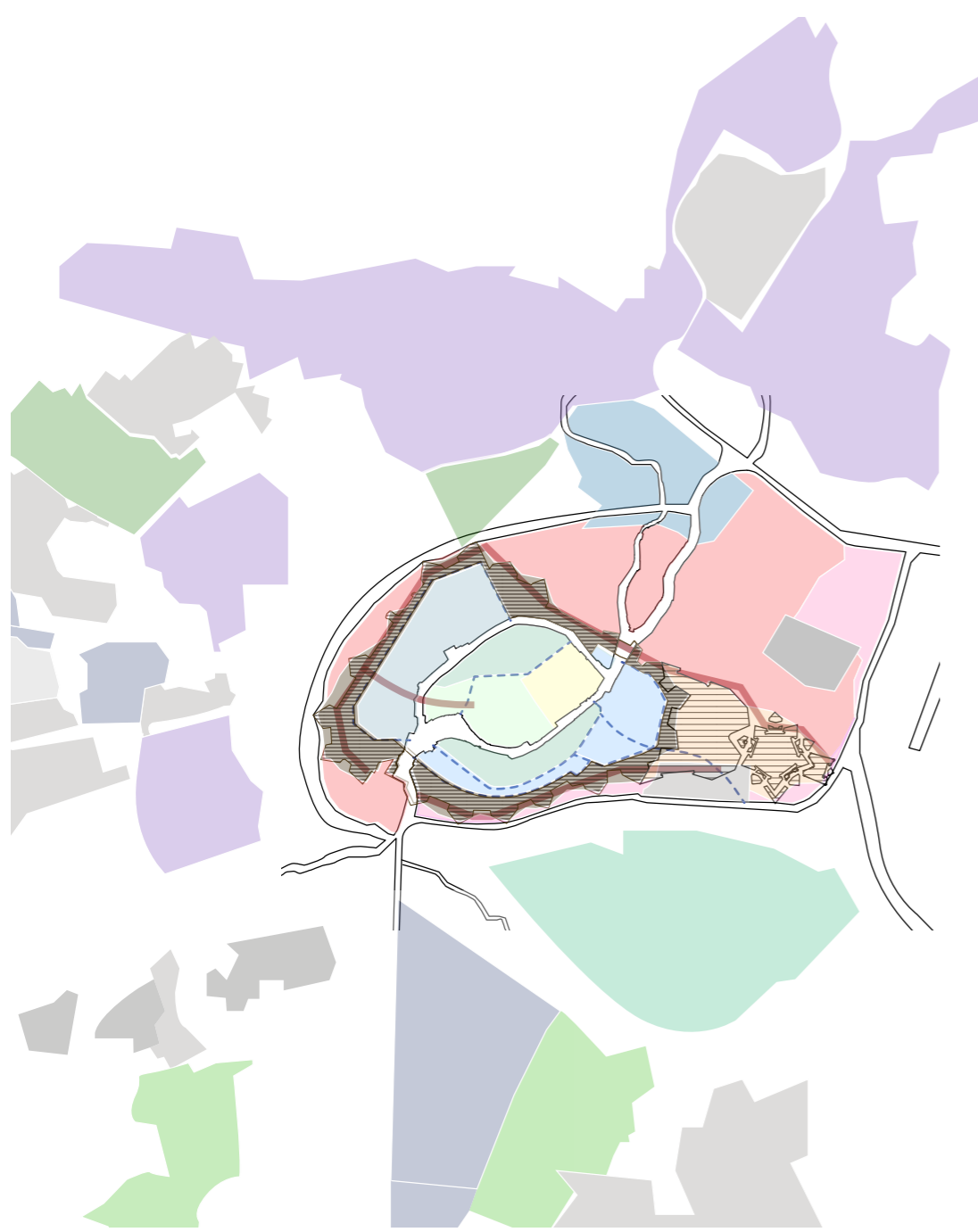
Marty, M., *Esplanade : Quand les tours ont remplacé les casernes*, [website], 2015, <http://www.rue89strasbourg.com/histoire-esplanade-tours-casernes-97429> (accessed 4 Jan. 2018)

Fig.1. Scene from Andrei Tarkovsky “Stalker”, Soviet Union, Ruscico, 1979.

<sup>9</sup> M. Foucault, *Of Other Spaces: Utopias and Heterotopias*, p. 2-5.

<sup>10</sup> Simmel, G., *Bridge and Door*, p. 5.

<sup>11</sup> Careri, *Walkscape*, p. 185-189.

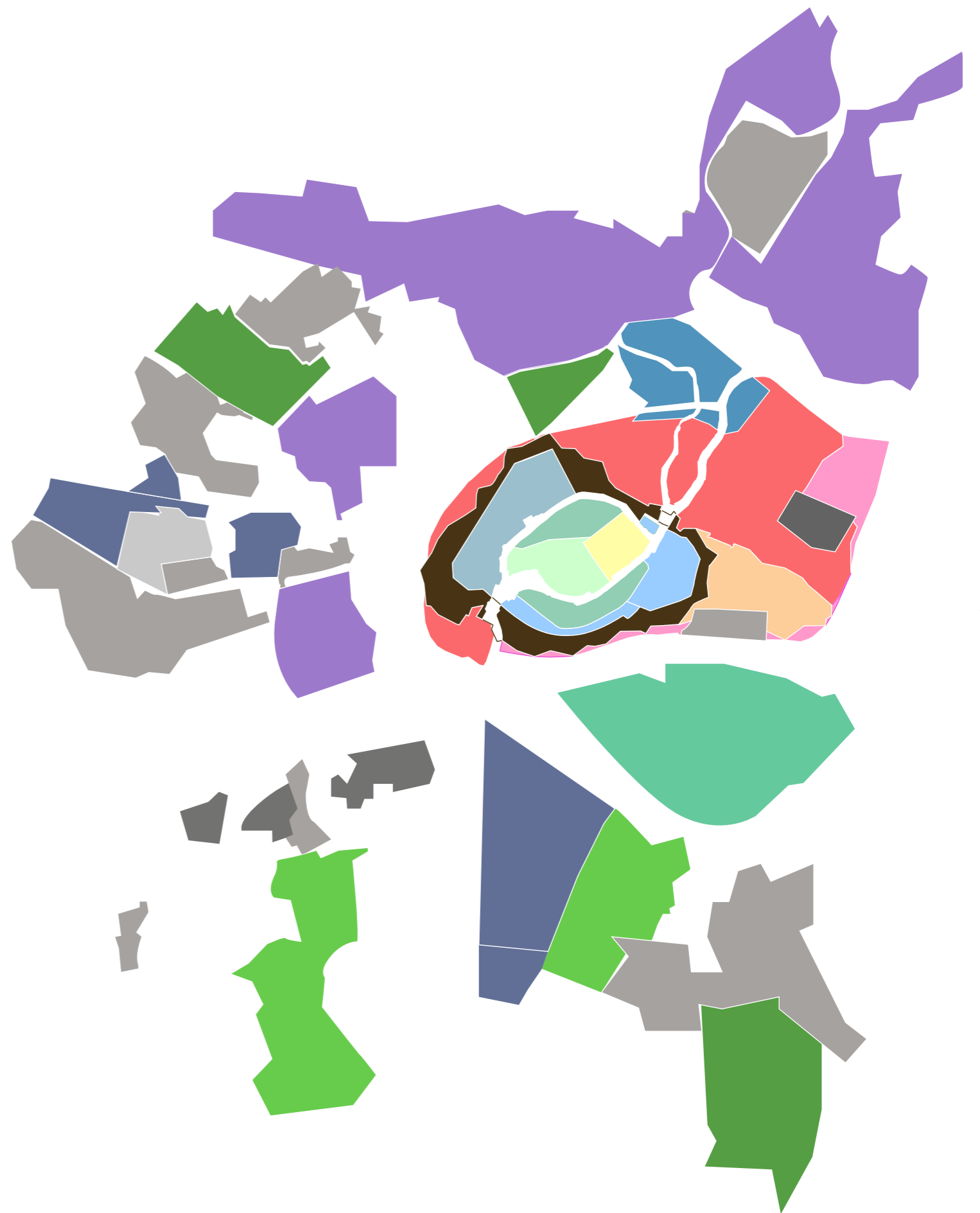


City's growth

Strasbourg is a city that was always on the edge between France and Germany, thus has a turbulent history. The changing ownership of this city and its border location dictated a need to build extensive fortification systems. First their construction, extension and later demolition shaped a particular zone within the city, in some sense architecturally chaotic.

This initial observation drew my interest to the morphological aspects of the city's tissue. I examined the city's growth in detail relying on old maps dating back to the 1st century BC. By juxtaposing historical maps of Strasbourg I realized the morphological anomaly I noticed is a direct result of the fortifications systems that were implemented, reshaped and mostly demolished between the seventeenth and nineteenth centuries. As a border city between France and Germany, city was always under the threat of a sudden attack. Those defense structures were essential in protecting the town and in a long run, shaped its urban character.

- Roman empire  1 c. BC: Camp of Argentorate
- Medieval town  since 1100: 1st extension  
 1200-1250: 2nd extension  
 since 1370: 3rd extension  
 1404-1476: 4th extension
- Fortifications  1630-1675: Fortified remparts  
 1681-1700: Vauban
- Faubourgs  1784: Robertsau  
 1850: Schiltigheim  
 1862: Cronenbourg  
 1890: Koenigshoffen Est
- Neustadt  1887: Neudorf  
 1900: Cronenbourg  
 1910: Neuhof Stockfeld
- Laforgue plan  1870: Citadele's destruction  
 1871-1914: 5th extension  
 1935-1937: 6th extension
- Grands ensembles  1953: Cite Rotterdam  
 1957: Molkenbronn  
 1958: Cité de Ile  
 1959: Neuhof- Meinau  
 1960: Cite des Hirondelles  
 1960: Esplanade  
 1962: Cronenbourg  
 1969: Hautepierre  
 1970: Elsau
- 1950-1998: Quartier Europeen
- Garden cities  1960: Meinau  
 1962: Ostwald  
 1980: Kable
- Commercial zones  1970: Plaine des Bouchers  
 1985: Hautepierre-Sud
- Fortified remparts
- Vauban's fortification
- Former canals
- Excision of the city



Zone militaire

In this mapping the starting point of the investigation was to mark the former fortification and military areas. Those shaped an outline that contains a number of the most important public buildings in Strasbourg. Together with a glossary of those buildings this survey provides the understanding of the zone that connects old town with the contemporary neighborhoods.

Zone became the initial outline of my site of interest. By definition zone can be understood as a strip of land with a specific set of characteristics as well as a space of particular restrictions that remain in opposition to the outer world. In the case of the Zone in Strasbourg it is important to emphasize that most of it went through a big urban redevelopment. It is not apparent area in the public realm.

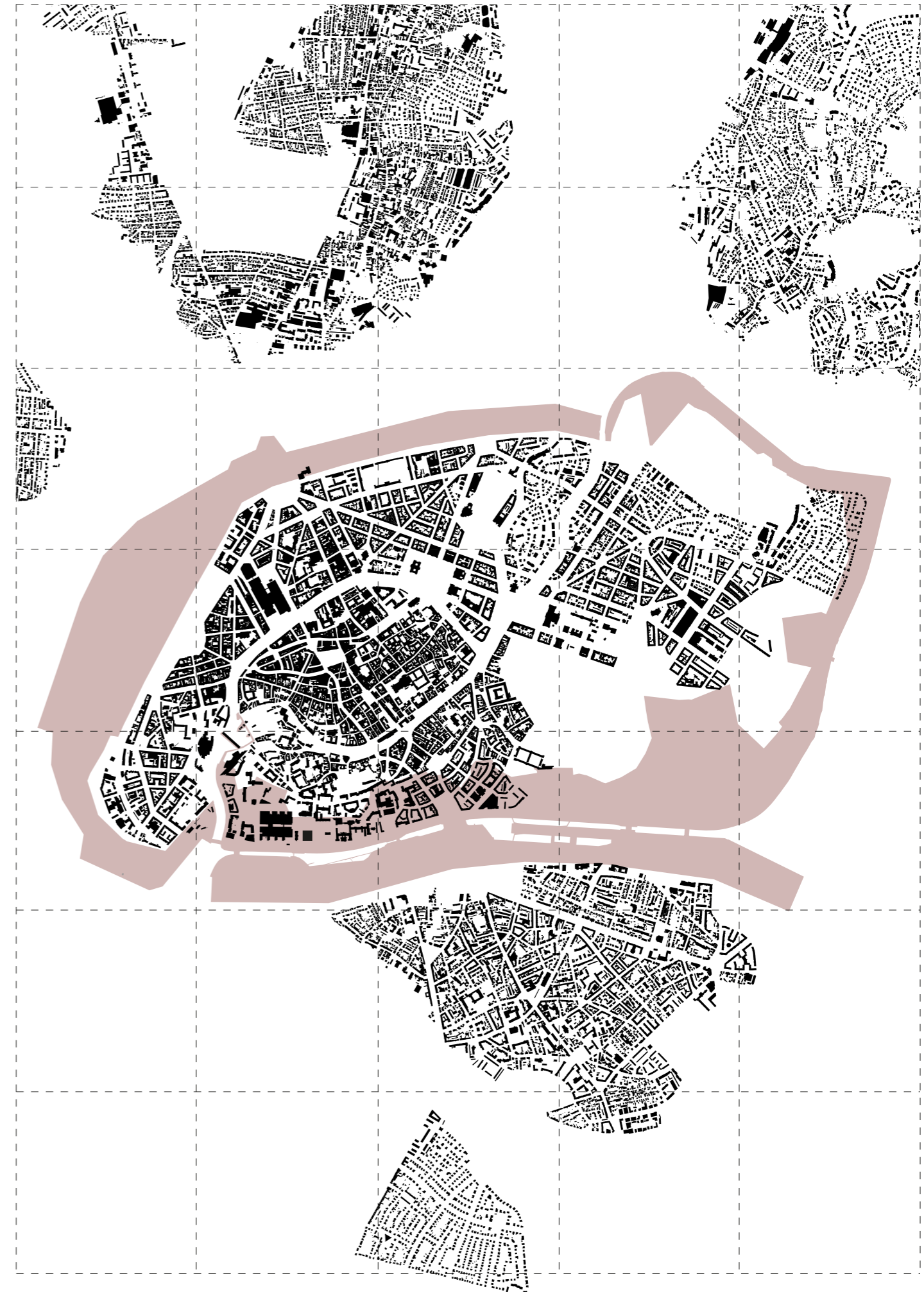
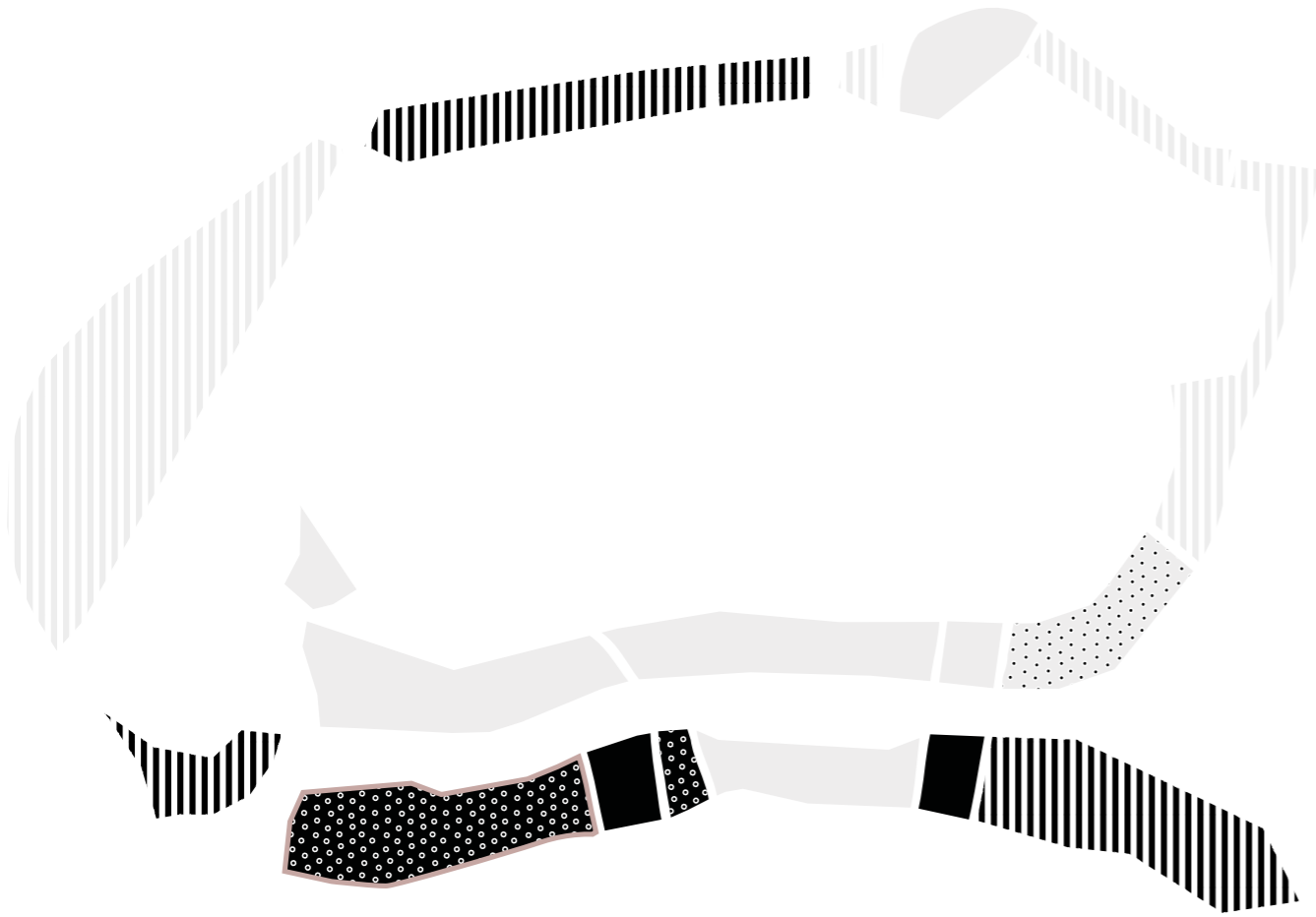


Strasbourg- rediscovering the zone

transportation	bureaucracy	military	legend
Central Train Station opened: 1841 rebuilt: 1883 modernized: 2007	City And Eurometropole Strasbourg EPIDE employment agency opened: 2007	Citadel of Strasbourg built: 1685 partially demolished: 1870	XVIIc fortified ramparts
NCH (the new civil hospital) opened: 2008	Palace of Europe opened: 1950 rebuilt: 1977	Ponts Couverts built: 1250 partially demolished: 1870	late XVII c Vauban's fortification
City of music and dance hall opened: 2006	EU administrative offices opened: 1980	Barrage Vauban built: 1690 modernized: 2010	XIXc city reconstruction military ground
André Malraux media library opened: 2008	Très-Sainte-Trinité church opened: 1966	Training Center built: 1945 opened: 2006	heavy traffic: car roads, train track rail
University of Strasbourg opened: 1538 divided: 1970s fused: 2009		Turenne Barracks built: 1893	public edifice
			Rhine river
			protected ecological green zone
			ZONE- sum of a former military zone



- hardly accessible
- easily accessible
- green areas
- self-contained space  
(infrastructure, military ground)
- site



#### City and Zone as archipelago

Strasbourg, according to the pedestrians, is an archipelago of territories adapted to the walking practise. The division proves that former fortifications are still very much present within the city's tissue.

Zone itself is a heterogeneous body, which bits and pieces are very often self-contained spaces of infrastructural character.

Changing relations

Even though most of the fortifications were demolished in The Siege of Strasbourg in 1870, remaining pieces are important points on the city map. The timeline and axonometric drawing on the following spread show the changing relation between two characteristic buildings placed within Strasbourg's city center. Pont Couverts and Barrage Vauban are two military buildings that influenced one another throughout centuries. Study provides an understanding of how their function changed and how they transformed from being the defense system to the tourist attraction.

Ponts Couverts' construction: Served to protect the defenders who would have been stationed on the bridges and towers in time of war



Ponts Couverts lose their fortification function



Ponts Couverts' towers recognized as a national monument

Ponts Couverts as a tourist attraction



**XIII c.**

**XVII c.**

**XIX c.  
(1870)**

**XX c.  
(1928)**

**XX c.  
(1971)**

**XX c.  
(2010)**

Construction of Barrage Vauban: In case of an attack the dam would close the valves, flooding hinterland



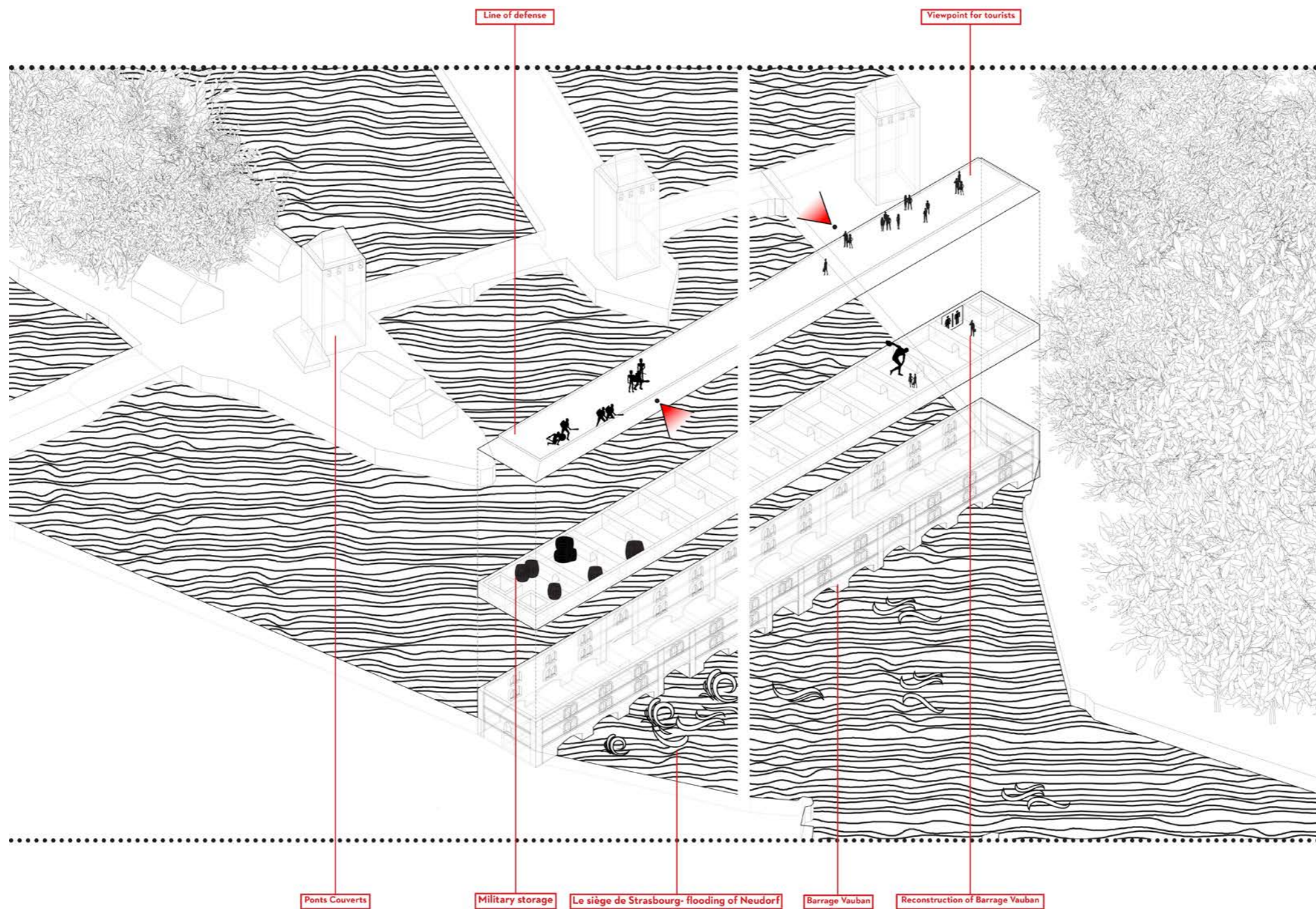
Le siège de Strasbourg: Closing the barrage valves results in flooding of the northern part of Neudorf

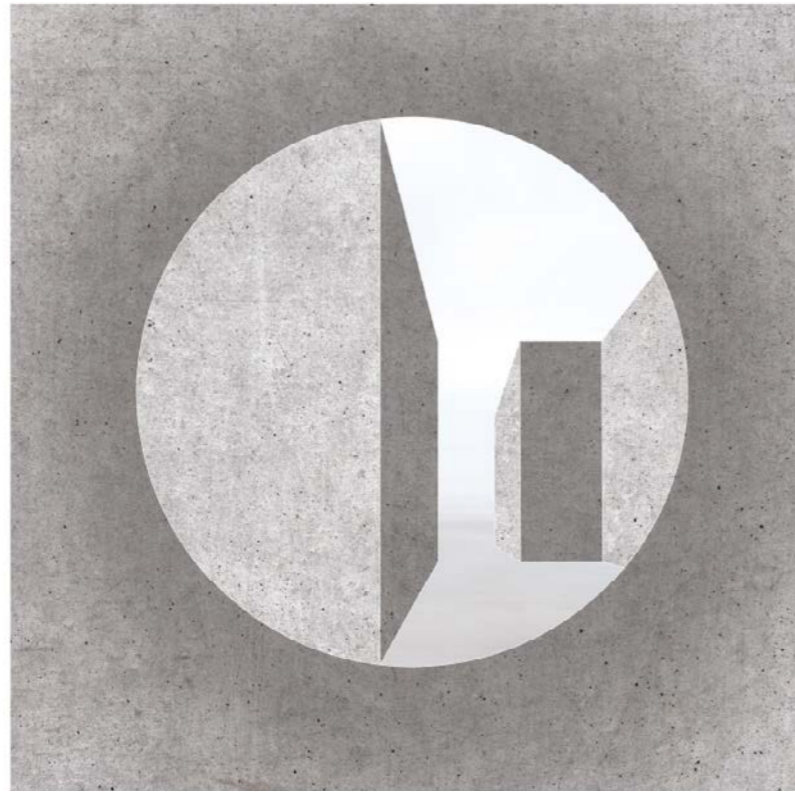


Barrage Vauban's recognized as a national monument

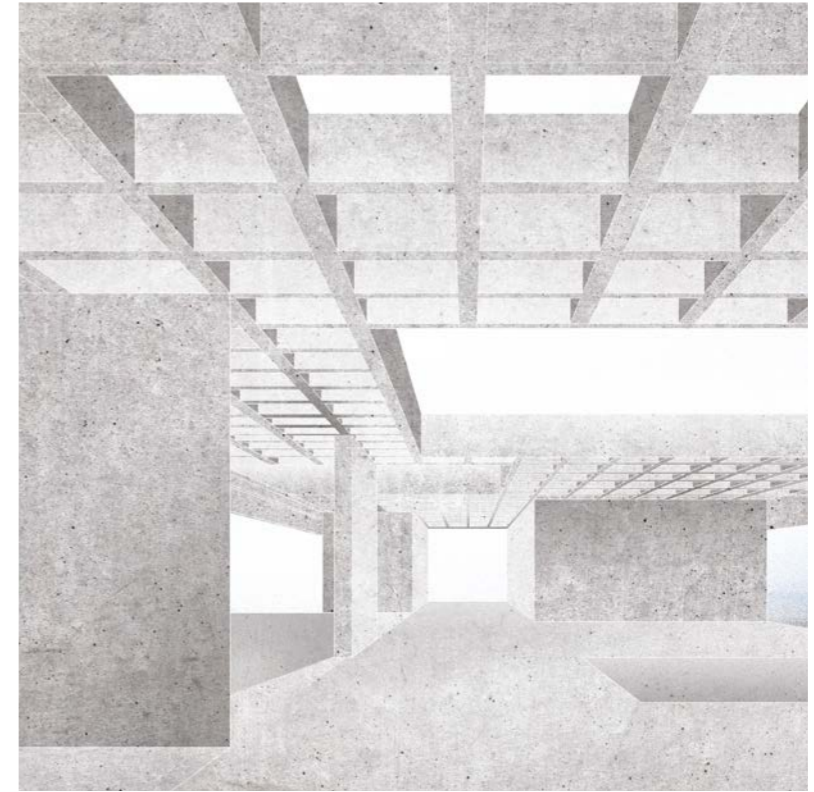
Barrage Vauban refurbishment adds public toilet, exhibition space, lookout point on the roof







Threshold



Infinite Grid



Overpowering Nature

Morphology of the zone

Threshold, infinite grid and overpowering nature were the three elements I distinguished as necessary to create a zone in the urban conditions.

Grid as the most stable and basic urban form stimulates the creation of variety of systems within the city. It works as a structural base for my design. It offers a rhythm to the proposal and represents a logic more related with the city's tissue.

Threshold divides what is external and what belongs inside. It is a place where two worlds overlap. It can be understood as an element that allows creating sequences within one architectural intervention. Threshold moments will happen mostly on the edge of two realms: urban and natural.

Puzzles of the zone will rely mostly on the natural context such as greenery. The name "Overpowering nature" indicates the ambition to create a context where nature takes over slowly the space, the structure and finally the logic of the proposal. Nature itself will offer an indefinite number of sequences and experience while passing through the space.



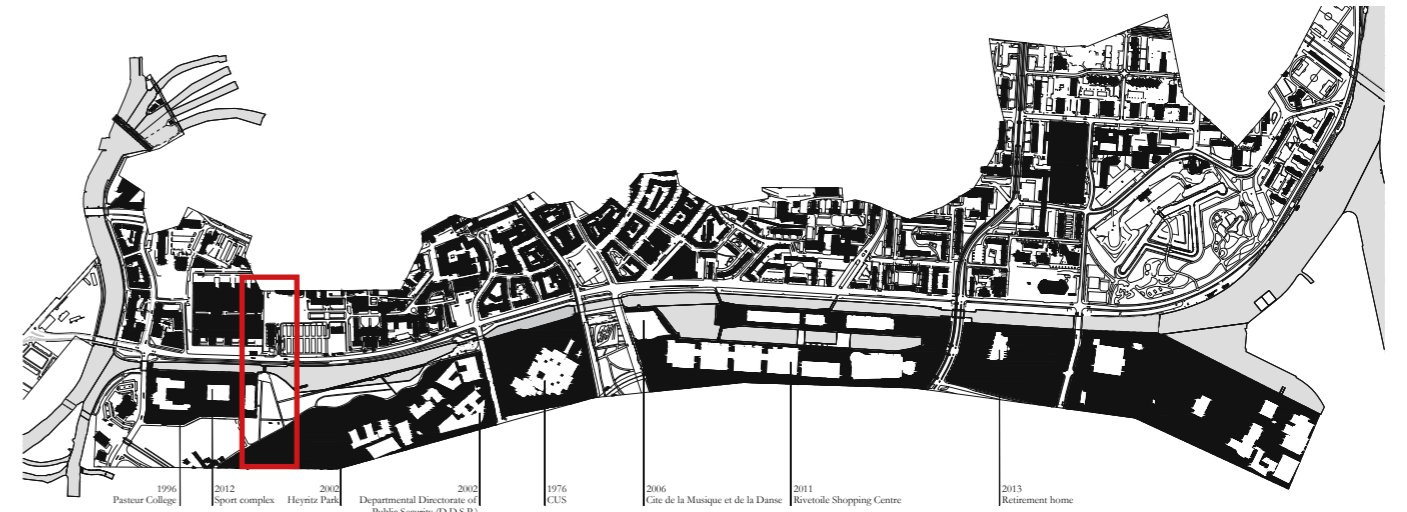
Urban north



Green south

site

The southern strip of the Zone has been redeveloped in the last fifteen years as a part of the urban rehabilitation project for the Port du Rhin. There are big green areas left in the changing neighborhood. Even though it is close to the city center, there is no direct, linear connection leading to it. The north and south are two boundary like conditions. It influenced the decision that became the backbone of my architectural intervention. I decided to create an axis that will provide the connection between the two neighborhoods- “developed north” and “green south”.



Port du Rhin redevelopment: urban north vs green south

### boundary vs border

The urge to create the undisturbed connection between the green public space and the city center was influenced by "Boundaries and borders" by Richard Sennett. In his writing, there is a clear distinction made between border- and boundaries- like conditions. Boundaries are hard, whereas borders are permeable. Boundaries are limits, edges which separate one territory from another. Borders have an interactive edge between areas.

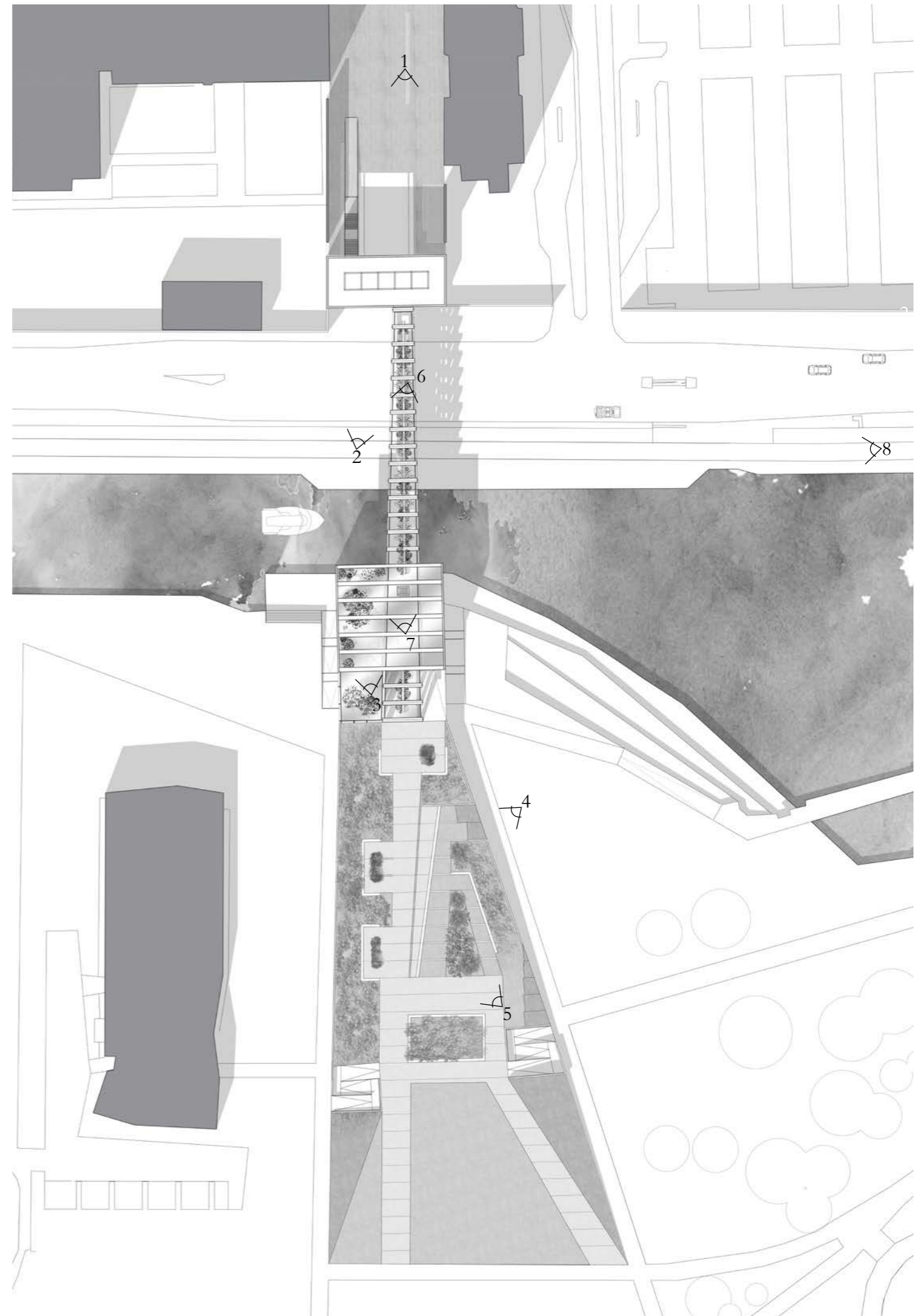
Sennett stresses the importance of providing what border condition has to offer- a space where people unlike you can co- habit at the same time. He proposes that it is at the edges of territories that public space can exist or emerge. Linear zone is a place of movement from one area to another. It is where one territory touches another and the possibility of movement between them exists that an opportunity of experiencing the other is present. Changing a boundary into a border is one of the principles of my architectural interventions. I want the urban and green side, separated by the infrastructure, to interact with each other. I want the greenery to create the transitional connection with the other side by trying to take over the city grid.



My proposal is a bridging structure that connects in a straight line city center with a green belt, a remnant of the former fortifications, and adds to it with a botanical and an open garden.

The development of the architectural proposal started with creating the general axis that would connect north and south of the site. The area is a boundary type of place, understood as the body that do not interact on its edges. My ambition is to transform this area into a border-like condition and for the greenery to take over the grid.

The main axis is cut perpendicularly with secondary axes that follow the logic of the redevelopment happening in the area. Combined they allow creating a series of “threshold moments” while passing over road and canal. They are meant to strengthen the notion of changing surroundings, which would reinforce the feeling of rediscovering some exceptional, forgotten quality inside the city. The three main “moments of transgression” are: The Gate, The Passage and The Garden



### The Gate

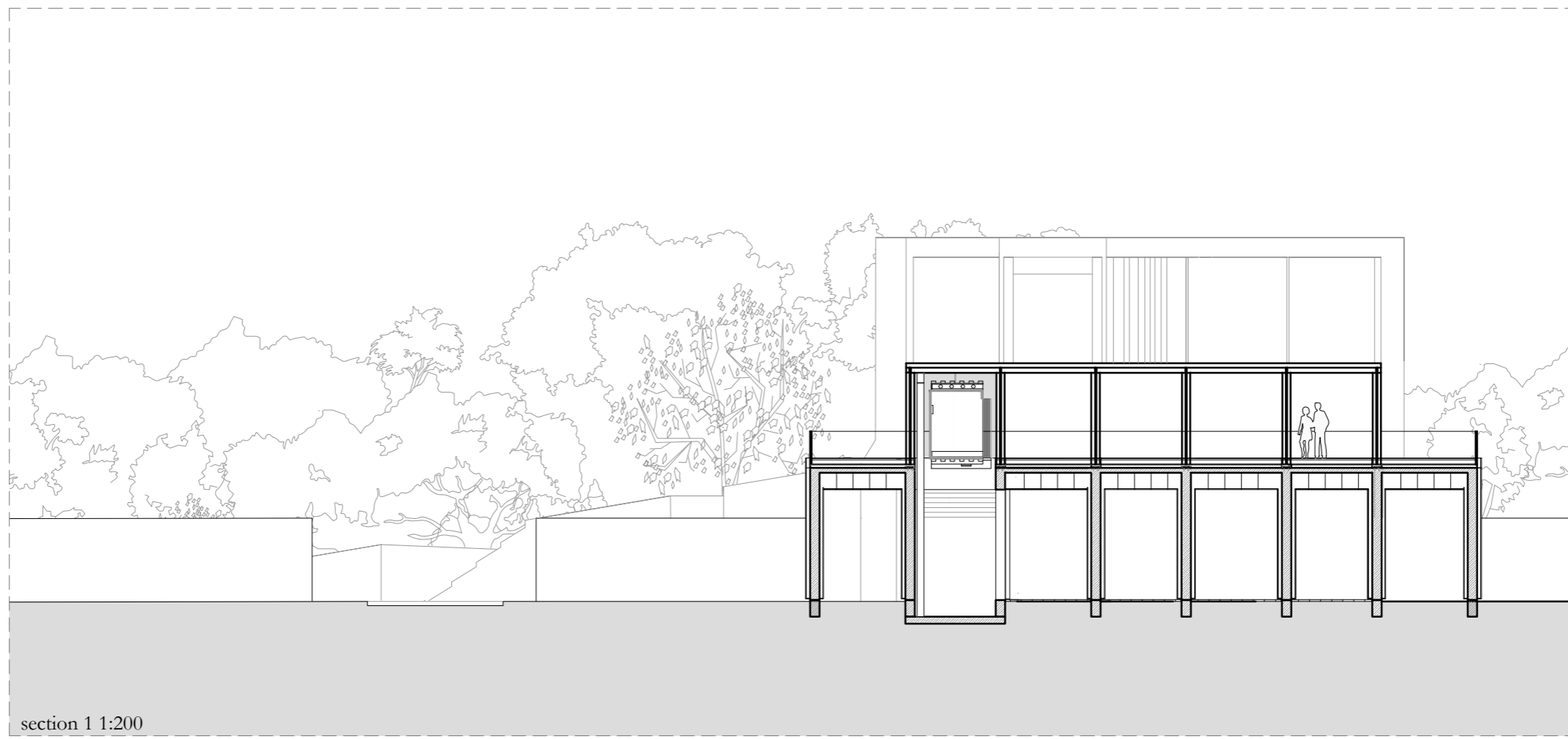
The gate is like a plug in. The gate is literally cut into the existing walls, offering a visual and physical connection between the two sides. There is an introduction of the grid that fits within the existing urban conditions, the existing section of the street. It offers a gate away from the heavy traffic, saving any passerby that chose to walk along the car road. It introduces passerby to the different realm offering a landing joining the ground level with the the bridge.

From the other side the gate together with two walls creates urban patio and orient the passerby towards the green side.

The tectonics of the pavement in front of the gate articulates the two overlapping conditions. They are the ambiguous space on the edge of the border. They merge with the logic of the grid. Depending on their relation with the gate the pavement structures change their finish while sustaining similar volumes and shapes.







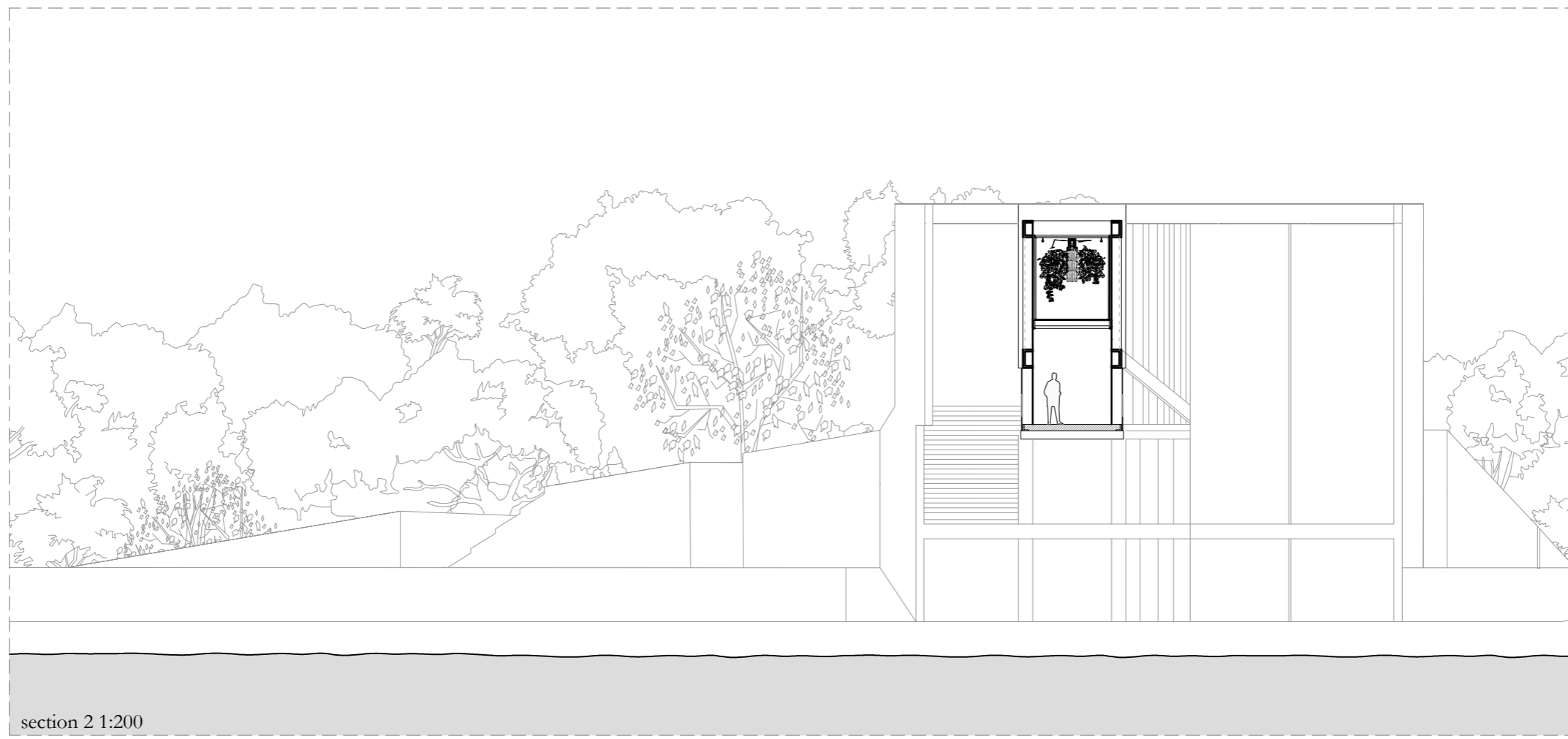
section 1 1:200

### The Passage

It consists of the steel bridge that connects the urban and green side of the city and the botanical garden that wraps itself around the bridging structure. The bridge is a 50 meter long cantilever, grounded on the southern side by the 21 meter wide landing.

Passing through the bridge the frames of it offer a clear view over the surrounding. Standing on the footpath you are stuck between two realities. On one hand there is a busy car road underneath you. Together with the bike lane and the canal they limit the possibility of movement between two zones on the ground level. Above you, as you stand on the bridge, there is a flower garden that literally hangs over your head. The element of nature is still tamed by the grid of the structure but it is already present. It gives you the absurd feeling of the inverted reality that announces entering the zone. It promises the upcoming encounter with the untamed nature. Two realities overlap.





section 2 1:200



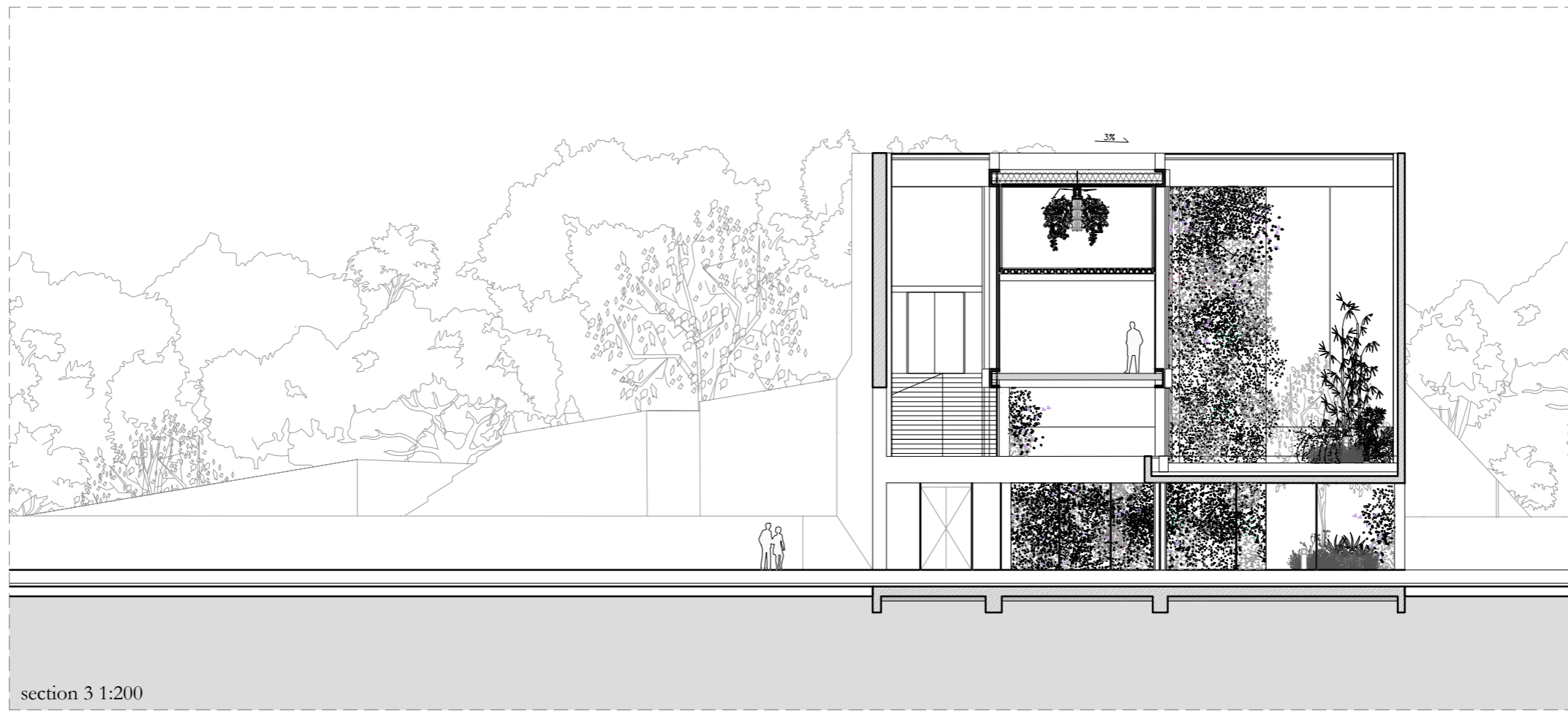
7



3

38

39

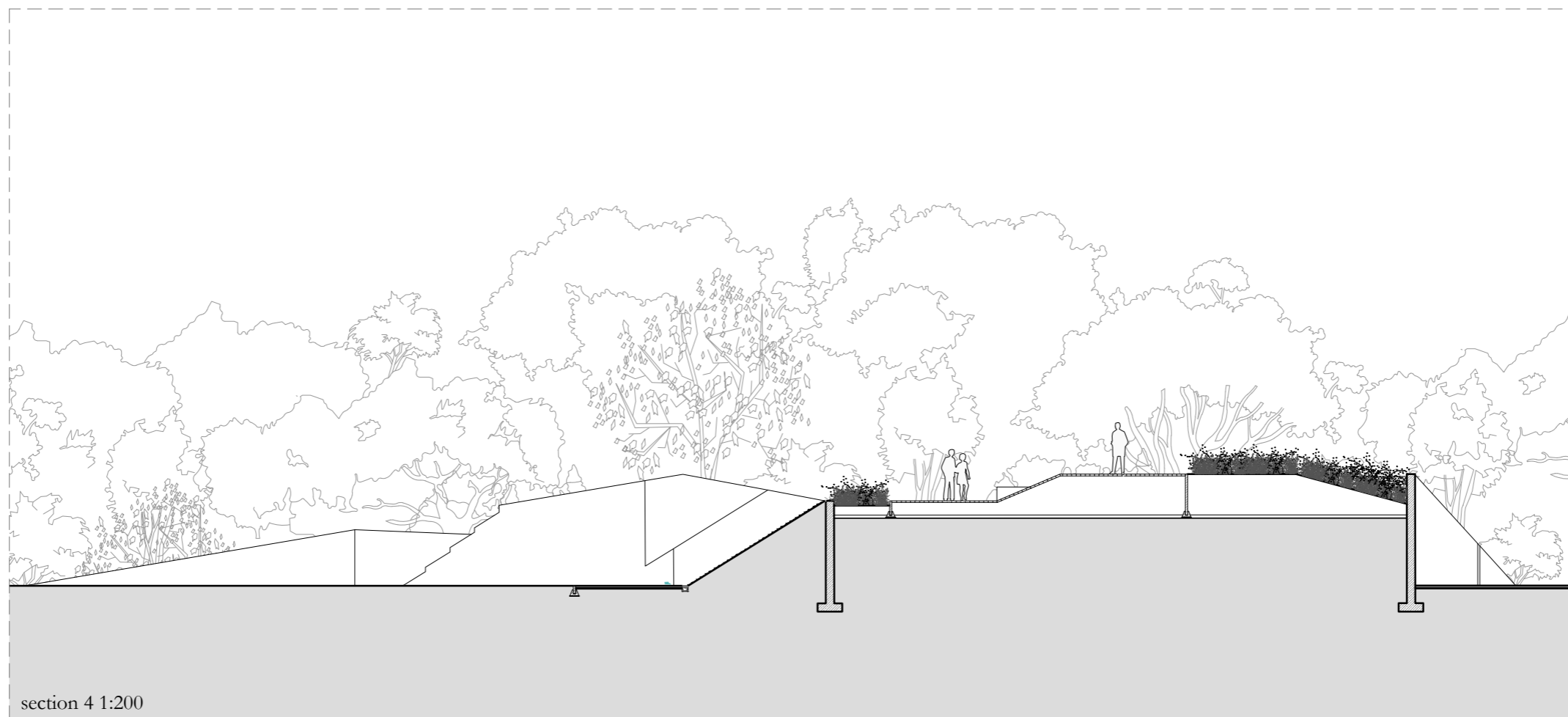


section 3 1:200

### The Garden

Outdoor garden is the final element of my proposal. It plugs in the project to the existing park Heyritz and to the greenery on the southern part of the site. The garden is a volume made out of ground that is held by the retaining walls. It rises 5 meters up highlighting the importance of the land and greenery as a full-fledged building material. It is a part of the buildings' tissue, as important as the concrete floors or steel roof. The volume, as the rest of the proposal, is initially divided by the grid. It guides the series of excavations within the hill and the cutouts in the retaining wall. It forms hill's tectonics, offering a rhythmic change of the landscape highlighted by the grid of the pavement and different pockets carved in the landscape. On foot, the body of a stroller participates in garden's temporal patterns of activity and it is an agent in processes of repetitive change in urban places. Ultimately the logic of the grid is almost completely taken over the greenery, wild looking bushes that clearly state this side of the plot is ruled by nature. Nature overpowers its surrounding and people have no other option but to immerse themselves in it and enjoy it.

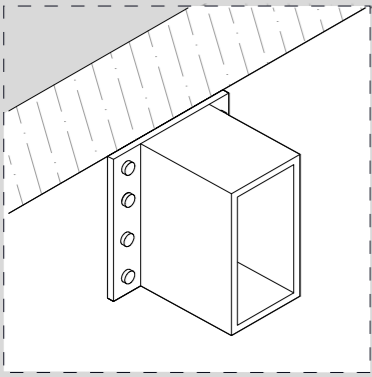




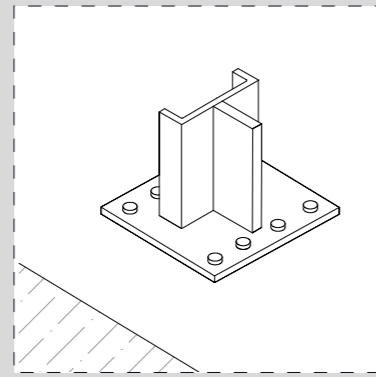




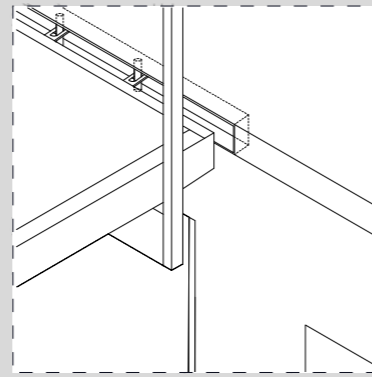
1  
concrete- steel rigid joint



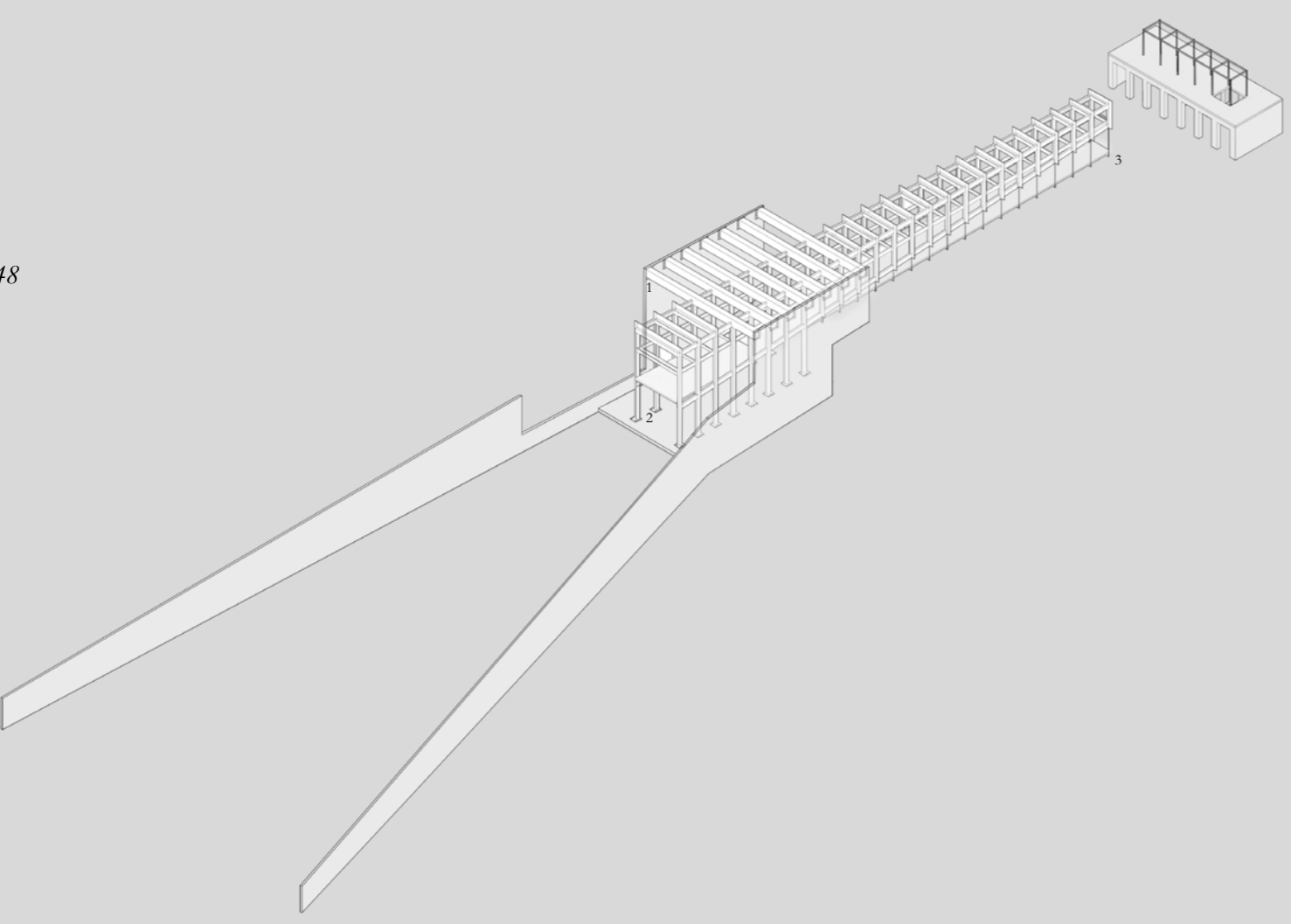
2  
concrete- steel rigid joint



3  
bridge- staircase connection

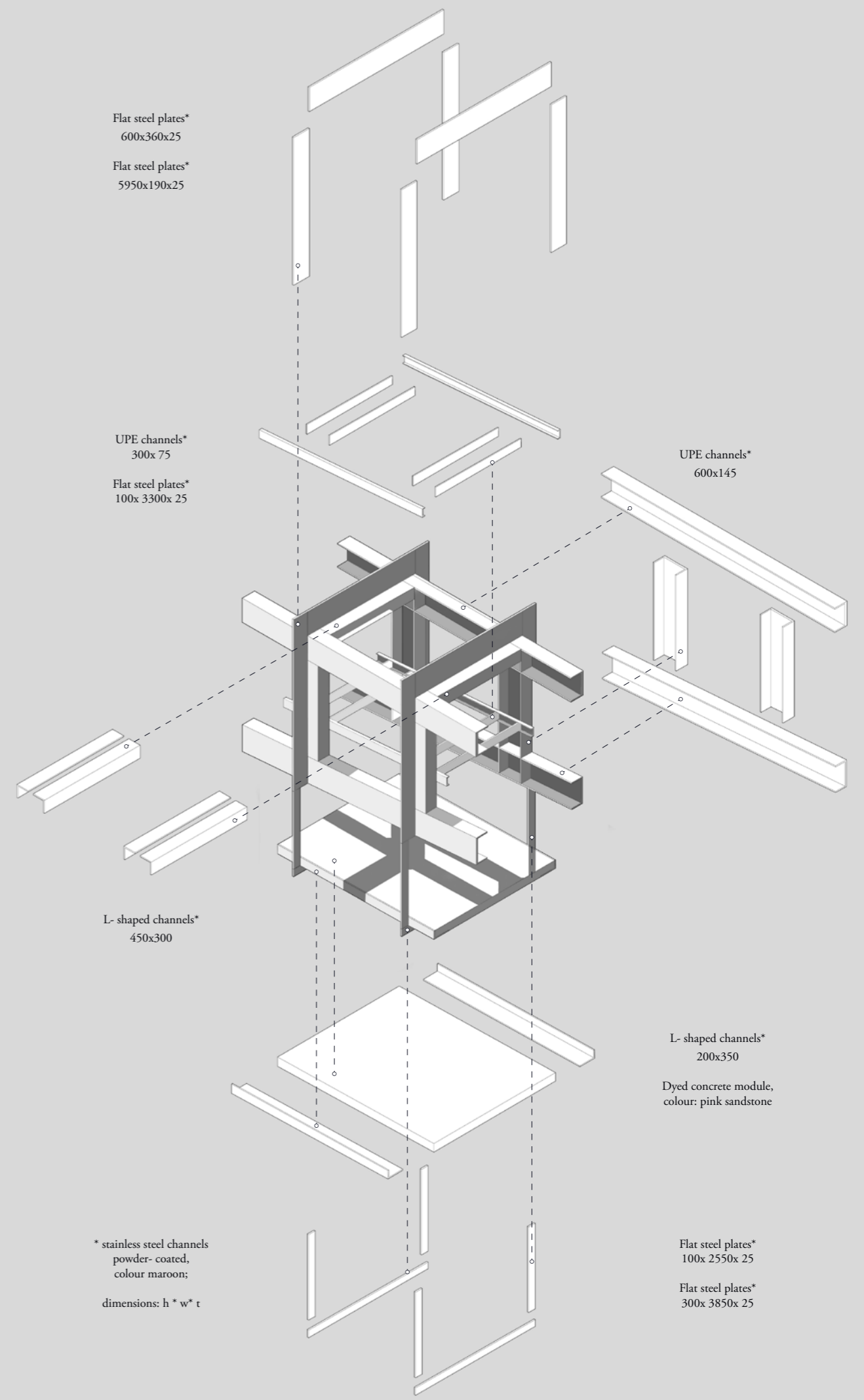


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colored reinforced concrete structure  
 steel structure

Structural scheme



Flat steel plates\*  
600x360x25  
Flat steel plates\*  
5950x190x25

UPE channels\*  
300x 75  
Flat steel plates\*  
100x 3300x 25

UPE channels\*  
600x145

L- shaped channels\*  
450x300

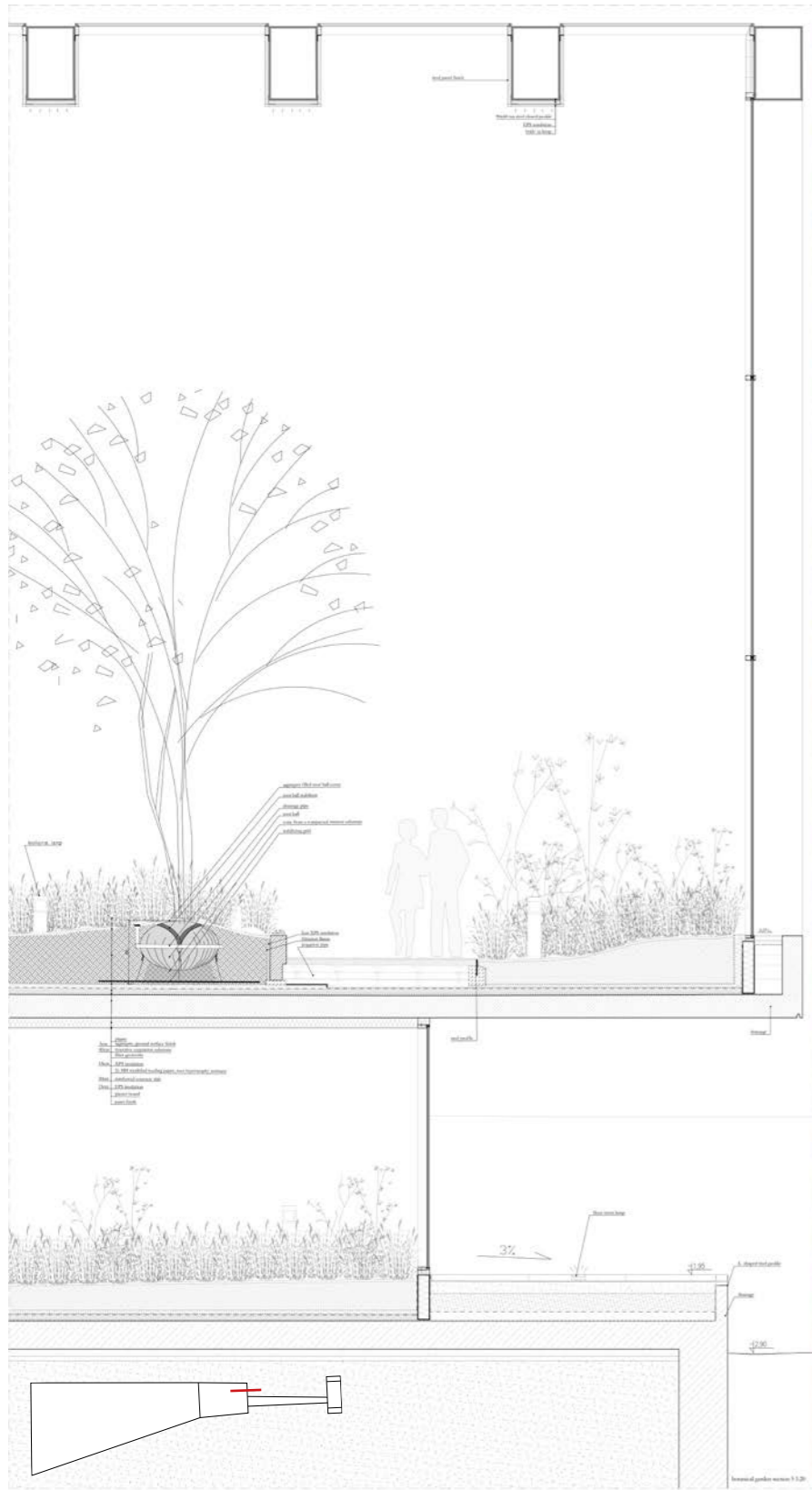
L- shaped channels\*  
200x350

Dyed concrete module,  
colour: pink sandstone

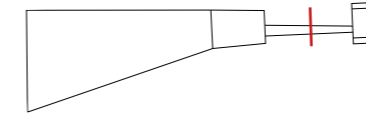
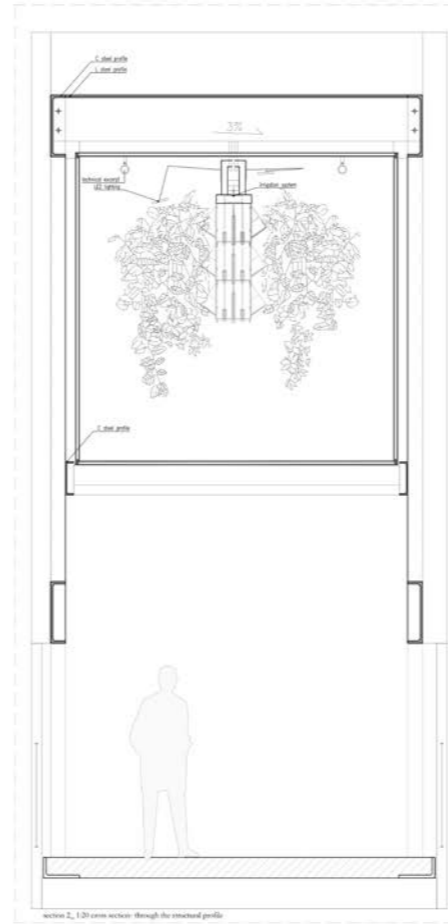
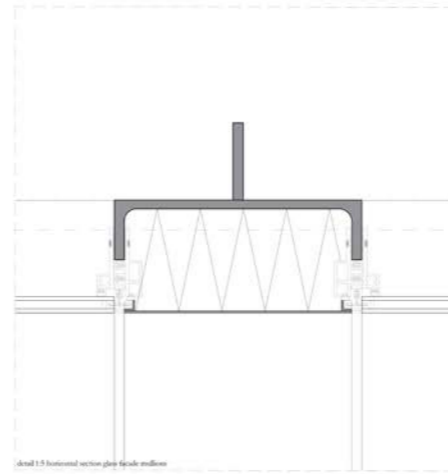
\* stainless steel channels  
powder- coated,  
colour maroon;  
dimensions: h \* w\* t

Flat steel plates\*  
100x 2550x 25  
Flat steel plates\*  
300x 3850x 25

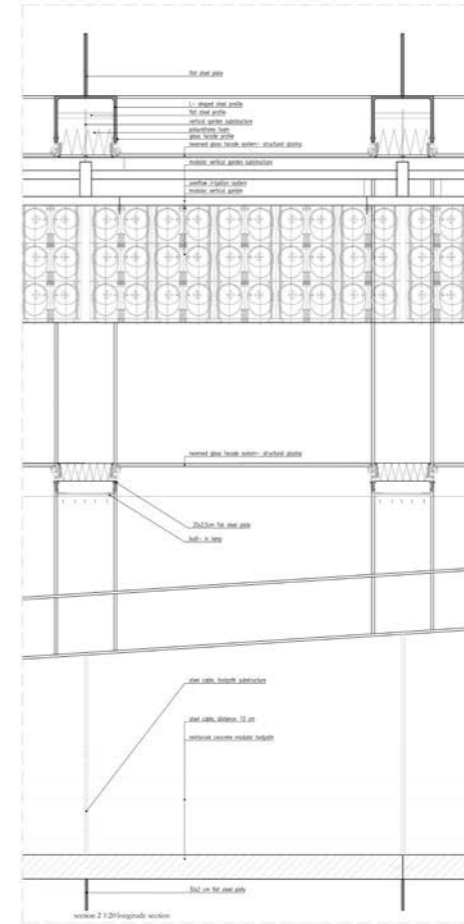
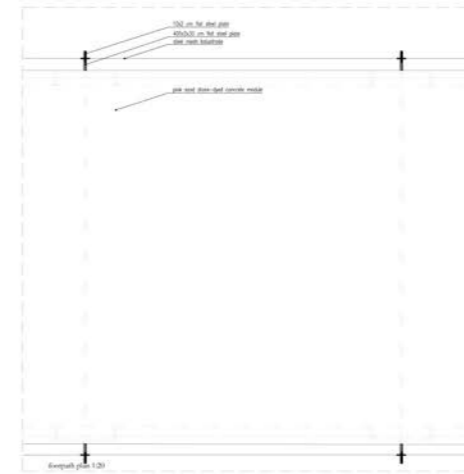
49



Botanical garden



Flower bridge



The rigid structure consists of a steel frame and reinforced concrete slabs joined together. Maroon powder coated bridge is made out of Vierendeel frames. The color of the retaining walls refer to the pink sandstone that is a symbol of Strasbourg.

