Spaces of permanence

Master Thesis
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Contents

0 1 . P r e f a c e

On the following pages I will provide insight into the research and design project "Spaces of Permanence". This book has not been produced to be a reduced summary of relevant research within this Master Thesis, but has helped me structure my thoughts throughout the past months. Therefore some chapters contain a more pragmatic reflection of necessary investigations on the context context whereas others will include personal productions and reflections on architecture. Investigations were conducted around grammatic structures and punctuation marks, cracks in the pavement, places that are hidden and the theoretical concept of intimacy. Although the connections between these investigations are not always obvious, all these topics revolve around driving thoughts about how to transform collective urban spaces to make them more inhabitable and meaningful. This was always accompanied by the wish to explore boundaries between ourselves and the way we interact with our environment as well as the boundaries between architecture, urbanism and lanscape.

In the beginning of the semester during the workshop in Bogotá we had to choose two words, one noun and one verb, without knowing where our project would take us to. Looking back in my notes, these words were "movement" and "to withdraw", both terms that still are highly relevant to the investigations of this project and the ongoing discussion that comes with it. Reconsidering these terms from a present point of view, they could even be seen the common link between the following fields of investigations.

01.
Bogotá

01 . Bogotá

The context of this graduation project is the complex environment of Bogotá, the capital of Colombia. A city full of people, contrasts and unknown situations to explore. With a population of about 9 million people located approximately 2.700m above sea level, Bogotá is very different from any European city. An early fieldtrip was indispensable to get to know the area of intervention, Teusaquillo, which is located next to the historic centre. Since the fieldtrip was the semester opening at the same time, there was little preparation towards specific topics which provided the great benefit of an open mind. The neighbourhood of Teusaquillo surprised with a characteristic duality of busy main roads and silent neighbourhood streets. Many educational institutions and a range of cultural and artistic functions can be found in this area. Even the great amount of calm streets that seem to be purely residential often hold public functions that are not visible at first glance. This results in great diversity and much hidden potential. Only scratching the surface, the fieldtrip reveiled the multiplicity of layers that this quarter inherits and allowed me to uncover a couple of them. During the fieldtrip in Bogotá the question that often came up was "How can we intervene in a context we don't know anything about?". The following process describes the search between a sensitive approach towards the context and the implementation of new concepts in order to transform the existing in a manner that is responsive to the context and at the same time introduces enough fresh variables to induce a transformation.

01 . 01 Notes from the fieldtrip

11.09.18 – Tuesday morning atmosphere
As i am walking through the quiet streets, I can hear the sound
of distant hammering from a building site. A chilly breeze makes
me wrap my scarf around my neck as I watch a woman sweeping
leaves in front of her housing entrance. The woman seems to be
the only person awake, only observed by me and the iron statue
of the Parkway.

12.09.18 – Traces
I am looking out for cracks. Cracks in the street, gaps between
buildings, buildings crumbling themselves after having developped
too many cracks. How should a city deal with them? When should
a crack be repaired, highlighted or used? They are traces of
change, showcasing the transience of building material, a witness
of their temporary state and the effect of time.
There are many traces I am following, not only the trace of decay.
Traces of history, eclectic architectural styles, traces of the in-
habitants of this neighbourhood. Traces of community whenever I
see the liveliness around university buildings, small markets, the
demonstrations of students for the better treatment of teachers.
People lining up to see the doctor in front of a house, chatting
with each other. One street further, traces of mistrust. I see fenc-
es, in the most advanced patterns, trying to beautify the cages that
they are, distancing their owners from the street.
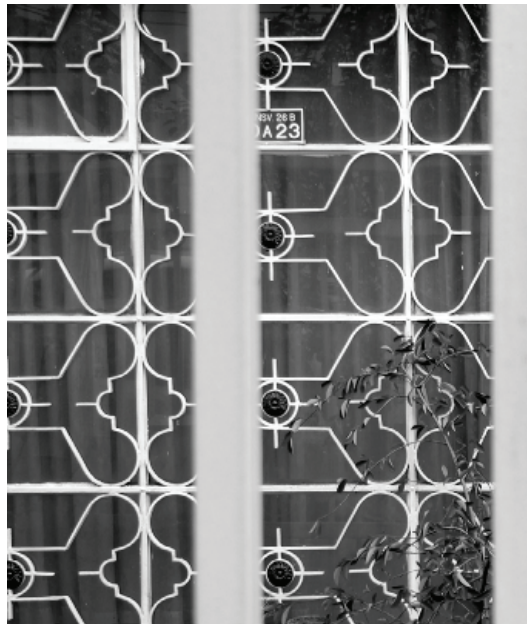
01 . 02 The cracks of Teusaquillo

An initial workshop under the theme "Thinking through things" al-
lowed me to experience Teusaquillo from a different point of view.
The "thing" in this case was a candle, my chosen domestic object,
which should lead me through the streets. This was a first exercise
of using alternative methods in order to get to know an unknown
context. The unknown naturally evokes assumptions, preconceptions
that might be anchored in our minds. Thinking through a neutral
object instead allows to take on a different perspective in order to
achieve immaculate perception. Next to places that I "followed" the
candle to such as cafés, churches or supermarkets, it also gave
me the chance to interact with local people and observe their re-
action whilst asking them to light the candle. Everyone was willing
to help and some people dedicated quite some time of their day
to this, even trading matches if they didn't have their own lighter.
This was a very touching experience. After walking through Te-
usaquillo with the candle in combination with the domestic object of
my group partner, a blindfold, it became apparent that Teusaquil-
los streets are full of cracks and holes. This instigated the idea of
molding the cracks of Teusaquillo by filling them with the wax of
the candle. It was a very interesting and somewhat poetic approach
to deal with signs of aging in the city. However, the Crack itself
cannot only be seen as a literal crack on the street or in a build-
ing, it can also be interpreted as a gap, a hiding space for small
animals, a distance or break between two grounds.

01 . 03 Hidden spaces

After strolling through the streets of Teusaquillo without the candle, some other observations of the neighbourhood were added to the memorable details. One big difference between the European cities I know and this part of Bogotá was the continuous separation between ground floors and street through extensive fences which were put up in many different ways and patterns. The fences give the streets a sense of unity which the eclective building styles often can't reach. At night the fences sometimes turn from a dull, separating element into a projection of light. The fences give the impression of purely residential streets.

Yet I discovered several places by accident that included public functions behind their hidden facades. Some of them included the obstacle of entering after ringing a bell of a place which could only be found upon active online investigation of the area and the arrangement of a personal meeting. Other places were simlpy invisible to the pedestrian perspective due to their position in a higher floor. Even though I only experienced a few of these plac- es, I imagine there to be many more and became interested their existence, the reasoning behind their withdrawal from the public street and the knowledge people have about them.

Hidden places are spaces without a clear visual communication of their inner function although they include public activities such as a restaurant, an art gallery, hostel, dance studios, or co-work- ing spaces. They often display a discrepancy between their online presence and their actual presence in the streets. Their physical facade blends in with neighbouring residential buildings whereas their public facade appears to be mostly digital. Several hidden places have only been discovered by accident or after actively looking for them. Locals seem to know and enjoy them as they offer different possibilities of withdrawal and their hiddenness con- tributes to the notion of intimacy within. Locals seem to know and enjoy them as they offer different possibilities of withdrawal and their hiddenness contributes to the notion of intimacy within.
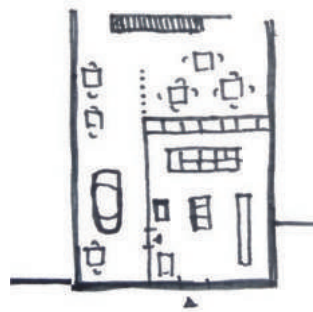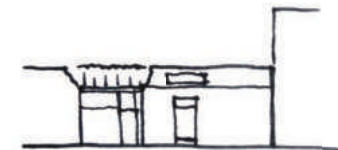
Supermercado El Rey

Visiting supermercado el Rey was a special experience. After being guided through the supermarket and the garage by the owners of the supermarket, the space opened up to a busy restaurant in the hidden back of the house. Entering left the impression of invading the privacy of all the people who came together. Probably we were incorporating exactly what they wanted to get away from by eating here – strangers, unfamiliarity, unexpectedness.

The restaurant here has no online presence and no sign on the door, whoever comes here must know it from mouth-to-mouth propaganda and the resulting knowledge of the local residents and friends. It seems to be a family-run place and the stair leading upwards indicated private residential use upstairs. But this again, is an assumption similar to my first assumption that there would be nothing behind the defensive corner wall, followed by a second assumption that there was only a shop. Maybe there are more restaurant spaces or even other community activities taking place. It is nice to imagine a roof terrace filled with people who come to play chess together.
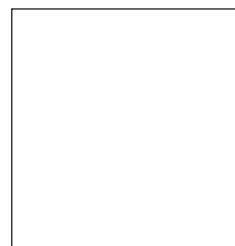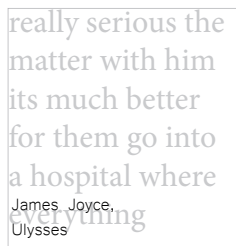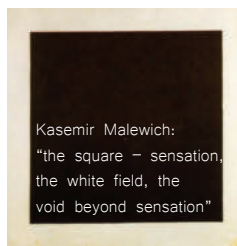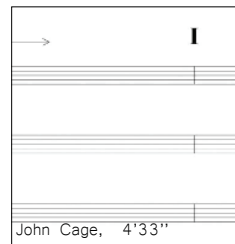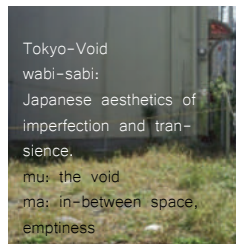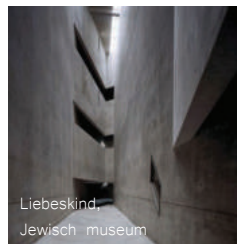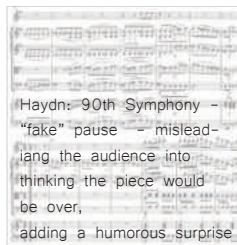

Bitacora Art Gallery

Bitacora is an art gallery in Teusaquillo with currenty 2-3 designers. They exihibit artwork and installations as well as sell their fashion designs. It seems impossible to recognise any artistic or public function taking place in the building that is painted black and hidden by many trees and bushes. Sometimes in the past, the building's exterior has been covered by art installations and communicated it's interiour to the outside for temporary events.

I found out about this place after seeing their interesting fashion in a shop and subsequently arranging a meeting. We visited the gallery and found out that it also hosts parties for artists and designers regularly. Bitacora is easy to find through the internet and much information is available online. The discrepancy between online presence and hidden work- and exibition place intrigues me to think about why or what they withdraw themselves from. One of the designers said she loves the fact that the building is all covered in greenery and the people in the neighbourhood know about their gallery.

02 .
Architecture
and literature

Haydn: 90th Symphony –
"fake" pause – mislead-
iang the audience into
thinking the piece would
be over,
adding a humorous surprise

Anish Kapoor

Guggenheim museum
Frank Lloyd Wright

Liebeskind,
Jewisch museum

Tokyo–Void
wabi–sabi:
Japanese aesthetics of
imperfection and tran-
sience,
mu: the void
ma: in–between space,
emptiness

John Cage, 4'33''

Kasemir Malewich:
"the square – sensation,
the white field, the
void beyond sensation"

really serious the
matter with him
its much better
for them go into
a hospital where
everything

James Joyce,
Ulysses

0 2 . Architecture and Literature

After getting to know the context of our graduation project, it was important to transform initial interests into a topic or concept that could be further developed and transformed into a designed intervention in Teusaquillo. The interests in hidden spaces that display a break between inside and outside as well as the interest in the the crack resulted in an investigation on elements with connecting and separating values. The exploration of such elements was conducted through several disciplines including literature, music and art. This interdisciplinary way of working provided valuavle possibilities to take on different perspectives towards architecture.
Especially the field of literature provided great inspiration and many comparisons between urban organization and the structuring or punctuation of text have been established. There is an architecture in literature that revolves around grammar, punctuation and composition of words and similarly there is a punctuation in architecture and urbanism that introduces pauses, transitions, periods and many more nuanced directions given to the actors in the urban environment.

02 . 01 The Comma and the Pause: an Architectural Position

The Comma

Looking into literature, the punctuation mark comma was found to inherit key elements to the common interest of research. It separates words yet connects sentences. It denotes a pause in the constructive whole, a small break, in itself meaningless, yet with great meaning to the understanding of its context. Despite their importance for writing, punctuation marks are often overlooked when thinking about literature. Focusing on commas therefore also reflects a way of architectural thinking: it describes an approach that appreciates small gestures and recognises their potential for their surrounding context and actors. The extensive research into literature and music has been an immense inspiration to this project and sparked many interesting discussions.

In further investigations, the inclusion of the comma has grown from an inspirational source to a tool to investigate and communicate urban pauses. Reading and exercising with existing literature such as Ulysses by James Joyce, written mostly without punctuation marks, showed the difficulties of moving through text without indications of when to breathe the influence on written content. When urban environments are designed without interruptions and moments of transition or break, their meaning is similarly disregarded and it becomes difficult to relate to as a citizen.

>>For in this new music nothing takes place but sounds: those that are notated and those that are not. Those that are not notated appear in the written music as silences, opening the doors of the music to the sounds that happen to be in the environment. This openness exists in the fields of modern sculpture and architecture. The glass houses of Mies van der Rohe reflect their environment, presenting to the eye images of clouds, trees or grass, according to the situation. (...) There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. (...) Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music. <<

John Cage [1]

The pause
A personal background in music led to the investigation of the
equivalent of the comma in music – the pause. An intriguing ap-
proach has been proposed by composer John Cage who speaks
about composing silence. His piece 4.33" is performed by mu-
sicians on stage for the duration of four minutes and thirtythree
seconds without playing a single note. In this time he allows the
audience to become part of the performance, he does not consider
the background noises as disturbance, but rather embraces them
and gives them a stage to unfold. Furthermore, Cage reduces his
own control on the outcome of the performance. In architectural
terms this way of working can be observed in the building exten-
sions of Lacaton & Vassal. The extensions themselves are very
simple and merely create additional space that can be appropriat-
ed by the inhabitants, a universal, architectural comma filled with
individual meaning.
This is an intriguing thought for architecture as well and left me
thinking about ways of practicing architecture that allows to be
shaped by its natural disturbances which could be seen as dai-
ly life. Keeping an architectural intervention as simple and neutral
as possible can allow inhabitants to attach individual meaning and
highlight their appropriation and therefore acceptance of the inter-
vention.
Apart from this, the pause is also a way of slowing down our
movement through daily lives. Providing spaces that invite for
pausing, slow us down and allow us to stay create relatable space
that can be experienced and offer a stage to establish relationships
within.

Rather than overruling the noise of the world with racket, good archi-
tecture silences all the rest for one moment by making an inner silence
audible – as written by Le Corbusier at the end of his life in Mise au
point: "Thrown back on myself, I was reminded of the remarkable
phrase in the Apocalypse: "A silence fell in heaven, of about half an
hour"" This silence can obtain meaning in different ways, depending
on the architecture itself, but also on the listener.

Good architecture opens the way for a possibility that did not exist
before. It creates, i other words, the impression that life can always be
lived differently than prescribed by the dominant customs.

Christophe van Gerrewey[2]

0 2 . 0 2 S e l e c t e d L i t e r a r y W o r k s

Over the course of this thesis, many writings that adress the relationship between inside and out and between individual and environment have been studied. Doing so helped to understand how public space can bee seen and interacted with as well as to apprehend the complexity and multiplicity of definitions of public space. On the following pages I will present some short extracts of the most influential writings for this thesis, selected from the ones that I found resonating with my own architectural position. They include writings of well-known architects such as Juhani Pallasmaa, and Vito Acconci as well as TU Delft assistant profes-sor Marc Pimlott. Apart from the english literature, I included one German edition of a book called the Dilemma of the Modern City which reflects upon urban development in Zürich and simultaneously criticizes the influence of modernist planning ideals on contemporary urban space. Another very important piece of literature alongside the development of this thesis is called "On Streets" by Stanford Anderson and will be discussed in more detail in chapter three.

>>We live in mental worlds, in which the material, the experienced, the remembered and the imagined completely fuse into each other. We could say that the lived world is fundamentally "unscientific" when measured by the criteria of empirical science. The lived worls is closer to the reality of a dream which evades scientific description. "Architecture is constructed mental space", as my late friend, architect Keijo Petäjä used to say. Our capacity to imagine, and to fuse it with experience and memory, that is our mental world, defines the space we live in. This "lived space" is radically different from physical and geometrical space. (...) Architectural quality cannot be derived from a formal or aestehtic game; it arises from experiences and an authentic sense of life. (...)Architecture can only move us if it is capable of touching something buried deeply in our forgotten memories.<<

>>(...) In a world where everything is becoming similar and, eventually, insiginificant and of no consequence, art has to maintain differences of meaning, and in particular, the criteria of experiential quality. (...) In my view, the task of architecture is to maintain the differentiation and qualitative articulation of existential space. Instead of participating in the process of further speeding up our experience of the world, architecture could slow down experience, halt time, and defend the slowness of experience. Architecture can defend us against excessive noise and communication. Architecture should maintain and defend silence. <<

Juhani Pallasmaa[3]

In the 58th edition of the OASE journal, adressing the visible and invisible, Pallasmaa speaks about lived space as something that is not scientifically measureable because it fuses imagination and experience. An important task of architecture is not only to achieve aesthetic value but to also trigger our imagination and create this fusion of our own imagination or memory within space. Without intenting to do so, we identify with the space around us and connect intenternal with external influence.

Pallasmaa also adresses the influence of time in our cities, globalization and the speed that comes with it. He explains the role of architecture is to slow down our experiences in order for us to connect with space again and at the same time shield us from the overload of information and noise that our environment exposes us to.
This is a different interpretation of silence to the one that John Cages introduced, focusing much more on external influence and its overload than the nonexistence of silence. Silence here means taking a break, relating to ourselves, human interaction and time instead of being numbed by commercials or social media that dissolve the need for physical experiences in space.

>> (Public space is) a place for humans to interact, see each other and be actor or spectator of the social theatre. Also in many paitings throughout the middle ages and renaissance public space is depicted as a social place of theatre-like interaction and an individual/mental space. The modern city makes it seem like a place of isolation and solitude where everyone is separate from each other. He continues with the failures of modern public space that have been analysed in depth already with their failure of stimulating social interaction. Yet he claims that we might now have fully understood the inherent problems "when today's public settings continue to suffer from the very same problems as those of the early modern era, regardless of all the well-intentioned efforts?

This is because the problems might be out of control of the architect and reasons for the loss of the public dimensions could lie in the underlying structures of modernization, globalisation, consumption, mobility, constant chance and mass production.<<

Juhani Pallasmaa[4]

In the book Architectural Positions – Architecture, Modernity and the Public Sphere by Tom Avermaete, Klaske Havik and Hans Teerds inclcudes a wide range of architectural opinions and discussions about the public sphere. One of them is again formulated by Juhani Pallasmaa, who adresses the loss of contemporary public space qualities.

He quotes Walter Behjamin's description of Naples' streets who illustrates buildings as a stage made up of courtyards, balconies, stairs and more that act as stages and boxes. They have historically been a place for humans to interact as passive or active parts within the social theatre.
Pallasmaa also refers to mediecal and renaissance paintings that depict public space a social place as well as individual or mental space.
The modern city on the contrary transformed this social space into a place of isolation and solitude where everyone is separated from each other. The failures of modern public space lie in their inability of stimulating social interaction. Yet he claims that we might now have fully understood the inherent problems that might be out of control of the architect. Reasons for the loss of the public dimensions could lie in the underlying structures of modernization, globalisation, consumption, mobility, constant chance and mass production which chan be summarized as problems of the human mind.

>> The space is public, but the people in it don't function as a public. In order for public space to be a gathering place, where all the people are gathered together as a public, it needs a gathering point"."..the dots have to form a circle, as if around a point; or they have to form a line, as if toward a point; or they have to blend together so that they form a point themselves, which blots and spreads out to cover the piazza floor.

(...) The choice of inside or outside, of private or public, is outdated now. In an electronic age, you have all the information of the city… at your fingertips, on a computer terminal, in the privacy of your own home. You never have to get up out of your seat, you never have to leave home. The information is in your head and on your mind: you leave your home computer not for the mind but for the body, not for the head but for the genitals….The public space of the city is the presence of other bodies: public space is an analogue for sex – either it's a composite of objects of the desire for sex, or it's a composite of images that substitute for sex….

(...) Time is fast, and space is slow. Space is an attempt to place time and understand time: space is a need to have something to see and solid ground to stand on; space is a desire to follow the course of events and to believe in cause and effect.
(...)In a fast time, public space – in the form of an actual place with boundaries – is a slowing-down process, an attempt to stop time and go back in history and revert to an earlier age. The plaza, bounded by buildings and owned by a corporation, is a nostalgia for nineteenth-century nationalism.<<

Vito Acconci[5]

Another position in the same book has been taken by Vito Acconci who was an American Architect, Landscape Architect and Artist. In his contribution Acconci speaks about time and about past times that allowed citizens to walk through the city and at the same time always know what time it was. Clocks in stores and dark hours in the evening naturally indicated the state of the day – whereas he criticizes a loss of experiential time in contemporary cities.

He refers to public space as something that should be only a condition, yet he thinks about a piazza or square and a place where the public gathers. People gather in places that are either given to the public or made public by force. The open public space itself is described as a multidirectional space where people "are dots sprinkled across the floor", everyone for him or herself, every group for itself. To transform it into a space where people act publically, there is a need for gathering points to concentrate the dots and bring them into contact with each other. Since everyone is connected digitally anyways, the physical contact between individuals in public remains the only reason to leave home. Although he refers to physical contact as sex, this can be also interpreted as interpersonal contact that is so often neglected in cities and results individuals experiencing loneliness despite all digital connections.

>>It pertains to the individual, who in withdrawing from the world to enter a world of one's own, achieves a kind of freedom. I wish to address this kind of freedom in relation to another order of interior, one of urban, territorial and even global scale that is subject to the effects of ideology and its agreements: a condition of interior, in which interiority may offer an emancipatory respite. (...)

Interiority relating to the inner life of the individual opposing the pressures of the "outside" world. It goes hand in handd with the "exclusive space or refuge of the interior".
(...) It pertains to the individual, who in withdrawing from the world to enter a world of one's own, achieves a kind of freedom. I wish to address this kind of freedom in relation to another order of interior, one of urban, territorial and even global scale that is subject to the effects of ideology and its agreements: a condition of interior, in which interiority may offer an emancipatory respite.

Sennett (1903) described interiority through the thoughts of Georg Simmel's essay "The Metropolis and Mental Life". Simmel had proposed that it was the street rather than the home or the community that produced subjectivity within the individual. Simmel presented the metropolitan citizen as an agonist who appears in the street and responds to its space of excessive stimulation with externally blasé behaviour, all the while being affected by that space. The street and exposure to others thus produced feelings and thoughts: subjectivity, individuality and interiority.<<

Mark Pimlott[6]

TU Delft associate professor Marc Pimlott explains interiority as the personal thoughts of an individual that are free. yet that does not always have to go hand in hand with the interiour of a building. although that can provide a space for the indivual to express that freedom,there is also freedom that can be found in the urban environment that does not offer the same qualities as built interiour space.

The domestic interiour for example does not offer freedom to everyone, it imposes structures of family or spatial intimacy upon individuals that can hinder development of interiority through prescribed behaviours. In the open street, actions and feelings are less controlled and observed by others. This offers an environment of experiencing freedom whilst being among many others, a freedom that is even favoured by a certain anonymity and movement.
This can be seen as an urban interiority which is no longer bound to the inside of a domestic home.

>>Urbanität entfaltet sich erst zwischen den Polen vin Intimität und Anonymität, von Privatheit und Öffentlichkeit. Auf dem Dorfe ist diese Spannung nur schwach ausgebildet, denn dort dominiert soziale Nähe - eine Nähe, die den einzelnen weitgehender sozialer Kontrolle unterwirft. (..) Das Leben in modernen Städten wird dabei ganz entscheidend durch die Polarisierung zwischen Privatleben und Berufsleben geprägt. Der Bereich des Öffentlichen dagegen spielt sozial wie territorial eine untergeordnete Rolle (in den antiken Städten hob sich das Private in erster Linie vom Öffentlichen ab). Arbeitsplätze können als berufliche, Wohnungen als private Territorien beschrieben werden. (...)

Insbesondere verlieren die beträchtlichen Flächen, welche der Etschliessung dienen, ihren Charakter als öffentliche Räume, als Orte der Begegnung und Stätten des Verweilens. Diese Bedeutung öffentlicher Territorien ist im Konzept der modernen Stadt von Anfang an ignoriert wordne. Die Konzeption beruhte im wesentlichen auf der Unterscheidung von drei bereichen: einem für das Wohnen, einem für das Berufsleben und einem für die Erholung in der freien Natur. Es ist heute nicht zu übersehen, dass den Urbanisten bei der Definition dieses dritten Bereichs gravierende Fehler unterlaufen sind, weil sie sich fast nur von funktionalen Gesichtspunkten leiten liessen und kaum Fragen der sozialen Bedeutung öffentlicher Territorien nachgegangen sind. (...) Erwachsene begegnen sich nicht mehr auf öffentlichen Plätzen oder in Wirtshäusern, sondern sie unterhalten sich mit dem Fernsehprogramm. Solche Entwicklungen bewirken und verstärken Individualisierungstendenzen und werten das Private auf. Die Aufwertung von Privatleben und Intimsphäre gegenüber öffentlichen und kollektiven Umgangsformen ist besonders in den Grossstädten verbreitet. Ihr alltägliches Erscheinungsbild ist die Vermassung einerseits, die Isolation andererseits. <<

Gregor Dürrenberger et al.[7]

The German Edition of the book "Das Dilemma der modernen Stadt" by Dürrenberger et al includes theoretical discussions on urban development on the example of Zurich. The quotes revolve around urbanity and how it only unfolds between the two poles of intimacy and anonymity, private and public. This tension is most apparent in urban environments. Criticism is directed towards vast amounts of open spaces that are used for transportation but completely lost their character as public space. Space for lingering and interaction.

The authors describe the cause of this as the separation of living, working and recreational environments of the modern city. Especially the latter now shows a lack of integration of social meaning which only supports the isolation of individuals that is already stimulated by social media. The result is an imbalance of the intimate sphere and the public sphere. A quote of Georg Simmel that has been integrated in the book sais that People cannot be close or far from each other without space providing a form for this. Despite Pallasmaas doubts about the influence of architects on this problematic, the authors of this book position architecture as a relevant stimulus to counteract the imbalance that modernist city planning has facilitated.

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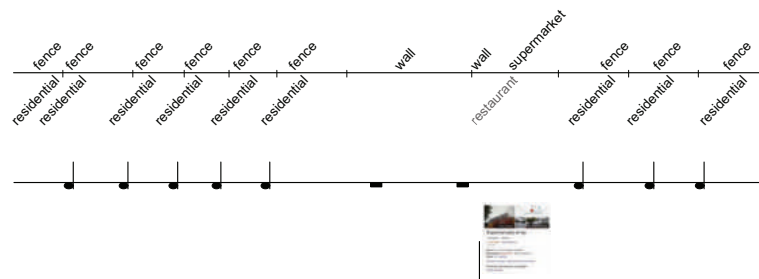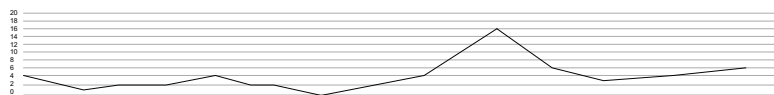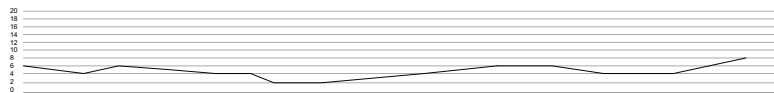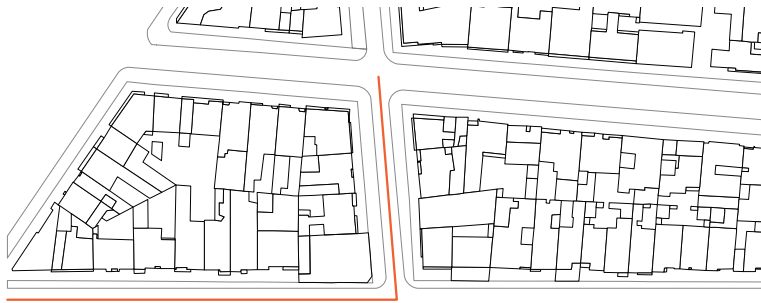
02 . 03 Literary Exercises

The field of literature has not only provided a source of in-
formation and conceptual inspiration but has also been useful
to develop tools to reveil and communicate site characteristics
that classic architecturual representation cannot capture. Next
to certain reading exercises, this one was performed on in-
dividual locations in Teusaquillo that have been perceived as
potential urban commas.

Reading the city
The exercise was aimed to investigate locations of interest through
a readers approach. Sequences similar to a sentence are drawn
to unravel the commas or breaks in existing patterns to further
understand them on different levels. This could happen within
sections, elevations, sequences of movement through the space or
other techniques. Reading the city in different diagrams or even
abstracting it to text or musical notation could help identify the
"commas" and further think about their existence and benefits. This
exercise helped to gain a different perspective when investigating a
specific location and unravel unseen characteristics.

The extract on the left shows an application of Reading the City
onto the Hidden Spaces Location of the Restaurant El Rey. The
sequences investigate facade patterns, presence of people at dif-
ferent times of the day as well as online appearance, knowledge
of entrance pathways and more. On the next page an extended
analysis of the lcation is shown where each material is documented
and described by words to highlight texture, temperature, condition
and use of materials.

Brick
stacked,con-
nected with
mortar, painted,
visible, honest

Metal
cold, reflecting,
blinding in the
sun, defensive

Grass
soft, cool,
reacting to the
weather, colour-
ful, living
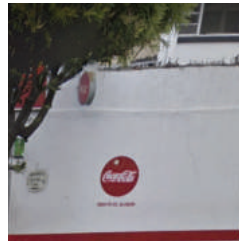
Plaster
allowing com-
mercials to take
over

Brick wall +
plaster
hiding the
construction,
hiding imperfec-
tions, becoming
neutral

Tile
easy to clean,
cold, invidudual
through patterns,
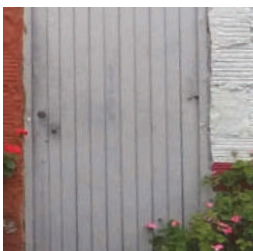
Wooden door
non-transparent,
touchable, warm

Asphalt
cracked, public,
resistant, grey,
dull
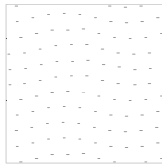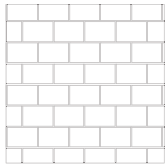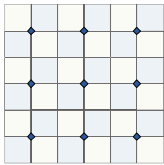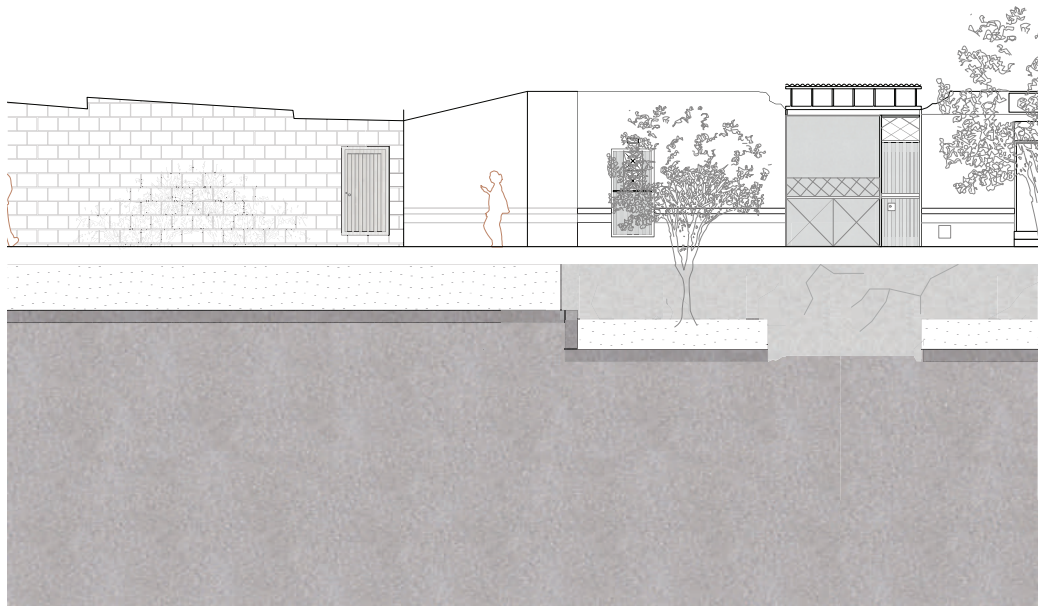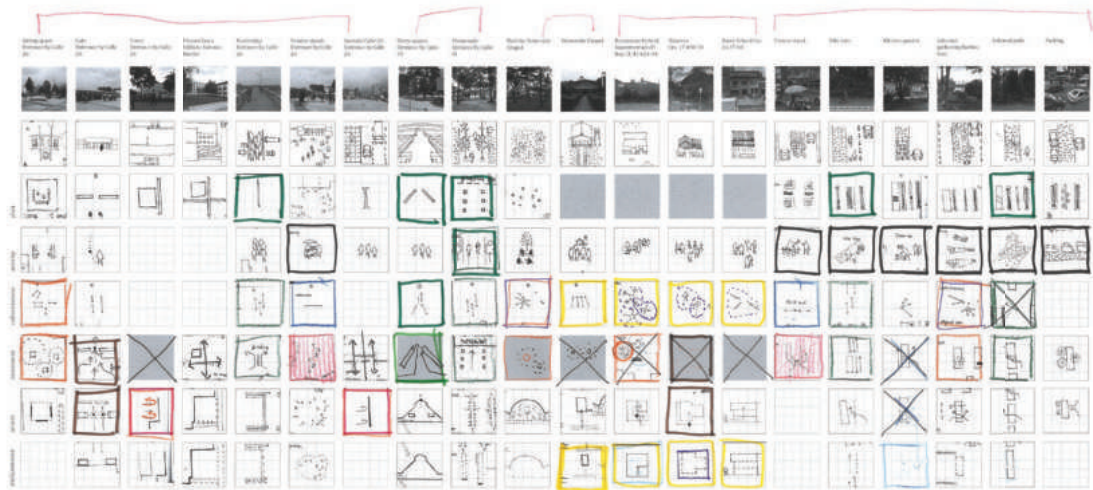
Comparing and Qualifying the Pause

After recognizing different urban pauses exercising their different potentials to be an urban pause, a common language to compare and differenciate the types of pauses had to be found. The exercise of Reading the City has proven successful to showcase individual characteristics, yet the outcome or layers of read sequences differed between the locations and had to be standardized in order to get an overview.

By comparing the locations in Teusaquillo with small diagrams that translated spatial organization, movement, activity, exclusivity and other common nominators within the research group, common qualities of the pauses could be defined.

The qualities of pauses identified in the investigated locations included the Intimate Pause, The Lingering Pause, The Directional Pause, The Pause of Threshold, The Spontaneous Pause, and the Distractive Pause.

This collection is not finite and only reflects on the found and investigated places in Teusaquillo. There are certainly other qualities of urban pauses that can be found but have not been investigated further in this project.

Sitting space Entrance by Calle 26	Gate Entrance by Calle 26	Fence Entrance by Calle 26	Unused lawn Edificio Antonio Nariño	Footbridge Entrance by Calle 26	Vendor stands Entrance by Calle 26	Avenida Calle 26 Entrance by Calle 26	Entry square Entrance by Calle 45	Promenade Entrance by Calle 45	Park by University Chapel

plan

activity

collectiveness

movement

access

exclusiveness

Comparison of Urban Pauses

University Chapel	Restaurant behind Supermercado El Rey, Cl. 41 #21-44	Bitacora Cra. 17 #38-36	Dance School Cra 24, 37-60	Flower stand	Bike lane	Kitchen garden	Informal gathering/habitation	Informal path	Parking
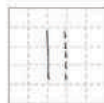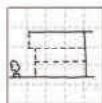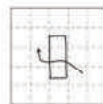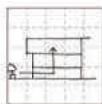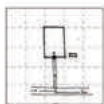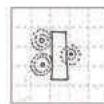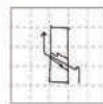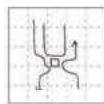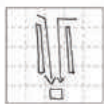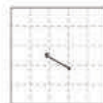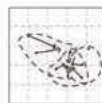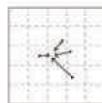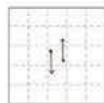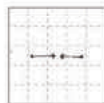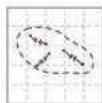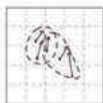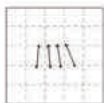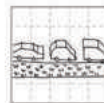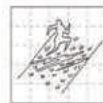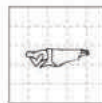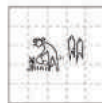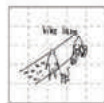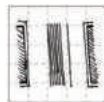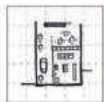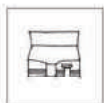
Qualification of Urban Pauses

The Intimate Pause

One of the qualified pauses, The Intimate Pause, was mainly
identified in the afore mentioned Hidden spaces and grew into a
relevant theoretical investigation in the further process.
The Intimate Pause is often found in an enclosed space and gath-
ers people that know each other or interact directly with each other
(intentionally). Intimate pauses often occur in places with higher
exclusivity with some distance to the open street life.
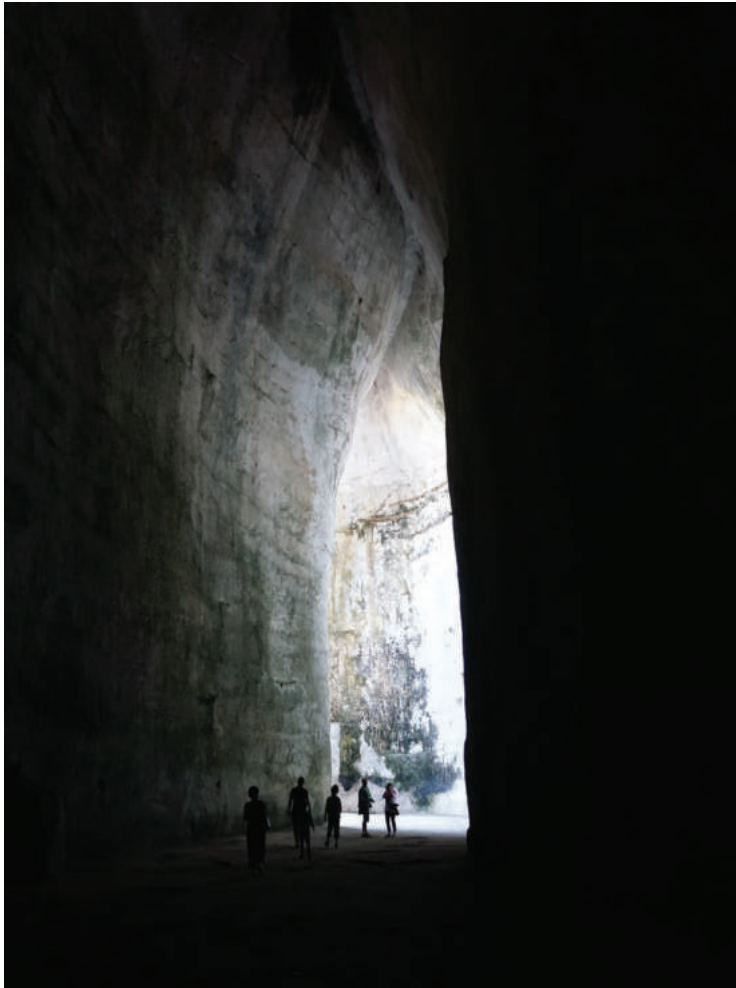
02 . 04 Architecture and Intimacy, Movement and Permanence

The research on hidden spaces has revealed that they often come with a notion of intimacy inside. An intimate feeling which, although the spaces are public, can barely be found in the public domain. People seem to have the need to withdraw themselves, yet this leaves the streets empty and with a lack of meaningful personal encounter outside from the protected house. It appeared intriguing to search for spatial measures that could increase an intimate, personal interaction on public ground in the city of different levels of "publicness". How could collective space be enhanced to be inhabited instead of merely being space of movement? This question was accompanied by the attempt to specify spatial measures that contribute to intimacy to then apply them to different urban settings. Unfortunately I had to realize that the undefinable concept of intimacy and highly subjective conception of such makes it very unproductive to find a general system that can be simply applied. Therefore I will only showcase a small extract of the investigations on spatial intimacy that stayed relevant to the final outcome. Although introducing a sense of intimacy has not become the driving force for the final project, I believe in the importance of adding possibilities for intimate encounters in the collective urban sphere. Nevertheless, the excourse on intimacy or different kinds of intimacies finally revealed that no intimate pause can occur without first creating a pause and therefore a manipulation of an existing flow of movement.
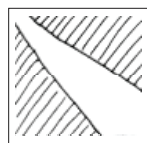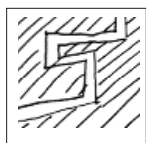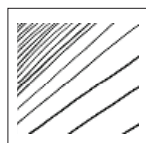
| Light | Sound | Path | Visibility | Access | Material |
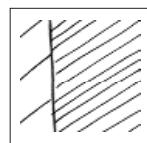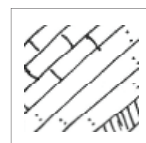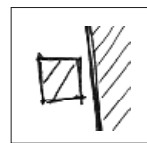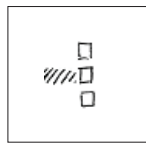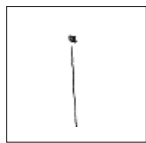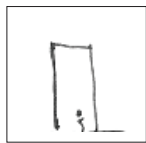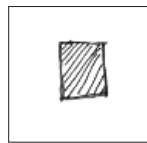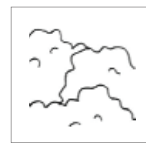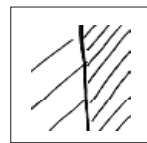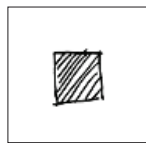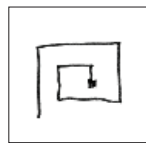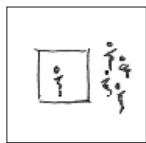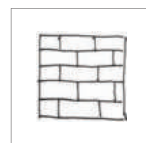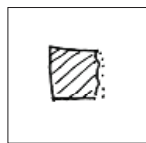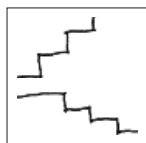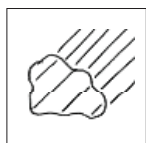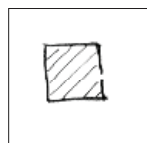
Spatial contributors to Urban Intimacy,
based on chosen case studies and site analysis

Light
Often a reduced amount of light combined with materials that react with it contributes to intimate atmospheres. The creation of contrast from one place to another allows us to focus on the new environment and concentrate on ourselves.

Sound
Contrasting the surrouding sound environment puts us in a different setting. Taking away sound can accomodate moments of intimacy. At the same time, familiar or natural sounds that oppose a frightening silence can provide comfort as well.

Path
The way of entering a space (lengh and direction of path, movement up or down) can strongly influence how intimate we experience it and change our perspective. Yet a transitional path is not a compelling factor for intimacies.

Visibility
A transparent or opaque surface can provide a (temporary) level of intimacy and privacy. It separates without strictly excluding light and sound by simply taking away a part of our vision or the vision of spectators.

Access
Restricted or reduced access to a space enables us to experience it on our own or with a small group of people that might be or

become familiar.

Materiality
Materials that influences sound, temperature, smell and touch are highly interactive with the user and reduce boundaries between space and human. A change in materiality can induce a break with the previous situation or pattern.
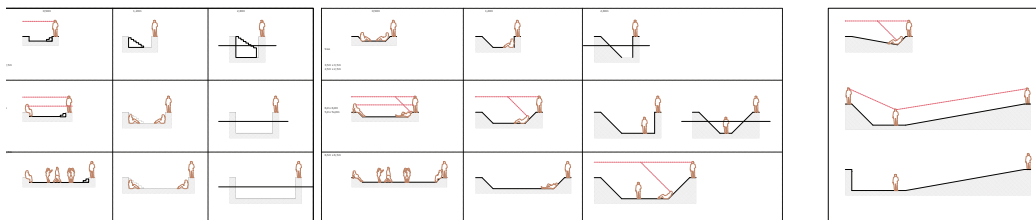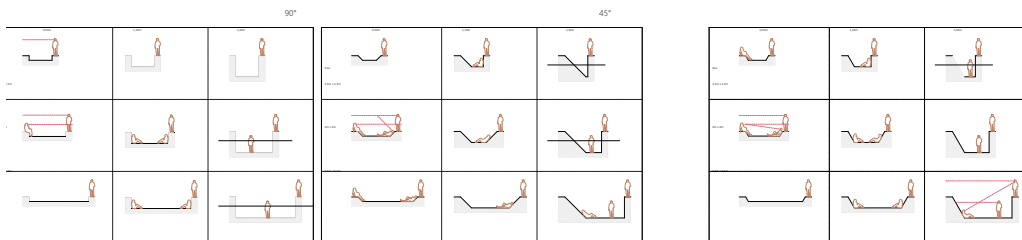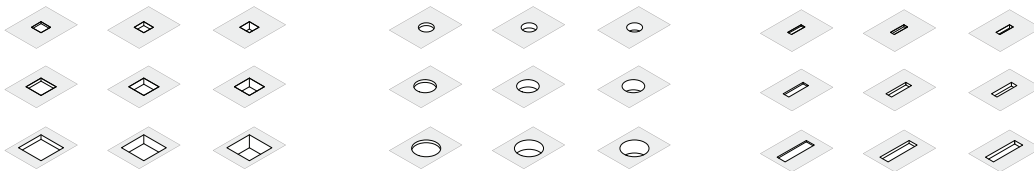
Investigations on manipulation of the ground surface,
one measure of the above listed spatial contributors

The Ground surface

With the analysis of urban environments through the lense of literature, walking through Teusaquillo can be seen as the lines that make up a story. We walk, we pause, we stop. We do it all over again. It can frame a daily routine or a one-time spectacle. The borders between walking and stopping are often very defined. Yet, when moving through the city, there is an imbalance of movement and pause. In order to recreate that balance, I wanted to create spaces at pause that are stimulated by the ground we walk on.
The ground holds potential that is unused. Although public space in big cities is rare, great surfaces remain unused and barely interacted on.

Collective Space

Collective or Public space is the environment that surrounds us when we leave our own four walls. It reflects on our society and defines the character of a city.
The in-between space of the city connects one building to another. It is the open, collective space that belongs to everyone and has a great influence on the pedestrian's and cyclists experience of the urban environment. This spatial layer could be compared to the white space between words in a text. There is a necessity to them, they need to be there in order to connect one word to another. Yet, the punctuation marks are the elements add dynamism to the text, create pauses of suspense and alter the meaning of the written or unwritten. Parts of Teusaquillo embody the impression of being a text without commas. The in-between space is shaped by rapid movement or slowness, yet even the slowness does not implement a possibility to pause. This resulted in the wish to create spaces of permanence and pause, making the in-between space a place that can be inhabited more intimately.

Movement
We move through the city in different speeds on many paths
through different times. There are instances that keep us mov-
ing, let us slow down, have breaks. Building sites, traffic lights,
benches, rivers, parks, traffic jams. Instances such as those result
in the dynamics of our movement through space in a non-linear
way. Some decisions that influence our movement are made by us,
others are out of our hands, yet they are mostly stimulated by the
built space around us.

Punctuation in text create pauses that help us understand where to
breathe without thinking about it. They allow us to smoothly read
through a piece of writing. The city could be read similar, there
are little commas around us we barely notice, but without them we
would move differently. To understand further dimensions than the
comma can cover, it can help to look at it's equivalent in musical
notation: the rest. The rest can be notated in different lengths and
its power ranges from subtle rhythms to slowing the piece down to
taking over completely, offering space for something complementary
to derive. Next to all other notations that indicate rhythm, tim-
bre, volume and more, the rests plays a key role in the dynamics
of a musical piece. John Cage stated that the material of music
is sound and silence. Integrating those is called composing. This
can be translated to the built environment as well, interpreting the
integration of space and non-space (void) results in composing
the city and moving through both as a dynamic experience. In the
jewish museum in Berlin Liebeskind introduces voids that could be
read as breaks from space, empty space. These rests in the pat-
tern of the floorplan influence the movement of the visitor as well
as his understanding of the content.

The symbol of a pause on a record player is this: I I . The two vertical lines contain an in-between space, a space of transmission. Looking at definitions of this symbol, it is brought up to identify the indicator which stops the operation but keeps the equipment in an operating mode. When we pause in the city, we are in a transitional in-between space between one movement and the next one. One activity and the next. One space and the next. The pause can be anything that is the opposite of what we have been doing, and when the built environment pauses on being built, a space to perceive its dimensions is created. There can be active pauses in our movement which oppose our resting activity or there can be recreational pauses, laying down on a patch of grass between the hectic movement of the streets.

I I

1

Movement and Permanence

Sequentially I realized that the investigated moments of intima-
cy could be reduced to moments of pause. Understanding that
no pause can occur without first manipulating an existing flow
of movement lead to an intervention that does not aim to cre-
ate a specific sense of intimacy, but to create spaces that make
their occurence possible. Reintroducing the pause and therefore
the event to the street does not only stimularte possible intimate
encounters, but tries to accomodate unspecific actions and atmo-
spheres that can be directed by the users themselves. To interrupt
a flow of movement, it needs to be slowed down and pockets of
permanence have to be created.

In the Picture taken by artist Justin Bettmann, a family in their
intimate environment of the living room has been displaced onto
the busy Broadway. On the one hand, this creates an obstacle for
people walking around and slows them down. On the other hand,
it introduces a changed surface, a space that is perceived as one
where people can linger, sit, let time pass and observe others. An
activity other than travelling through is introduced and enrichens the
existing collective space. Immediately an interaction between the
actors on the surface of permanence and the surface of movement
is introduced. This picture has been stimulating thoughts from an
early stage of this project onwards and continued to be relevant. It
is one of many in this series and there are several other interior
scenarios that have been displaced and fotographed.

03.
The street
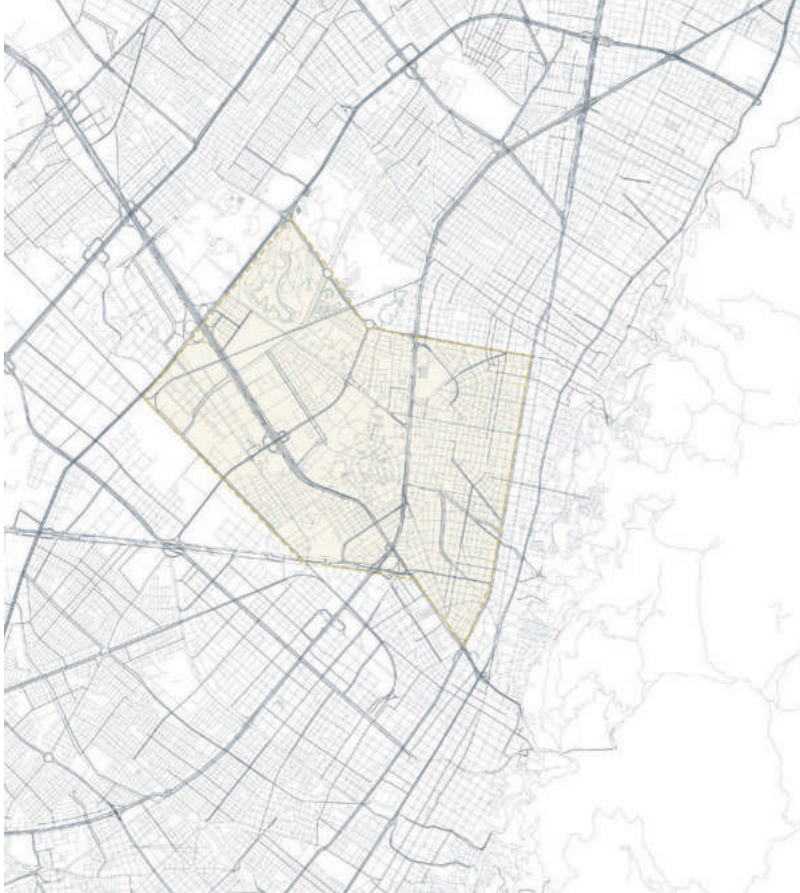
03 .   The Street

The reflections of movement and pause have finally resulted in a
project that addresses the street as the conclusive manifestation of
movement. The street is part of the machinery of urban circulation
based on efficiency, functionality and the separation of actors, in-
fluenced by Le Corbusiers modernist urban planning ideals that he
presented during several visits in Bogotá.
It connects buildings and cities and serves as transportation axis
for pedestrians, cyclists, drivers and many more.
Teusaquillo is connected by several big arteries with high traf-
fic loads. Going into the neighbourhood, many streets are in high
contrast to those arteries. They appear as small residential roads
with manageable traffic, often even very oversized.
Communicating a clear disconnection between buildings and street,
fences have been brought up along the typical street facade in
Teusaquillo and many buildings only contain parking spaces in the
ground floor, resulting in defensive facade that resemble cages
rather than people living in a building.
Before explaining how this project aims to intervene in this envi-
ronment, it is important to look at the historical use of the street.
Modernirst developments have divided contemporary street from the
potential they once inherited and it is important to understand the
influence that functionalist urban planning have had onto the envi-
ronment of urban residents.

s t r e e t   (n .)

Old English stret (Mercian, Kentish), stræt (West Saxon) "street, high road," from Late Latin strata, used elliptically for via strata "paved road," from fem. past participle of Latin sternere "lay down, spread out, pave," from PIE *stre-to- "to stretch, extend," from root *stere- "to spread, extend, stretch out," from nasalized form of PIE root *stere- "to spread."

Used since c. 1400 to mean "the people in the street;" modern sense of "the realm of the people as the source of political support" dates from 1931. The street for an especially important street is from 1560s (originally of London's Lombard-street). Man in the street "ordinary person, non-expert" is attested from 1831. Street people "the homeless" is from 1967; expression on the street "homeless" is from 1852. Street smarts is from 1971; street-credibility is from 1979. Street-sweeper as an occupation is from 1848.[8]

Historically the street has been a place of communication, trade, recreation and social life. A distinction between the word street and road can be made: The street derives from the latin word "sternere" which means "to pave", and linguistically linked words are connected to building and construction. European languages have evolved from this into terms as the German "Straße" which suggests a limited surface with buildings aligned on both sides that can include public use and does not necessarily have to lead anywhere. The "road" on the contrary clearly indicates transportation from one place to another. The ride, implementing movement from one location to a second one,   originated from the anglo-sacon word "ridan" with the same meaning. (Anderson, 1978, 15). Often the street is also connected to negative connotations through various expressions such as "on the street" that adress homeless/jobless people or persons released from prison.

Most streets as we know them today have been strongly influenced by the impact of technology, specifically the rise of the car. This was of great significance for urban planners and architects of the modern era that favoured the street as an urban artery that is functional and efficient. Putting great emphasis on the street as means of transportation led to a neglect of the public space value that streets can inherit and this aspect has only been reconsiderd in the early 1950's. This change of thought has been supported by Louis Kahn's analysis of street use patterns in Philadelphia and Woods's concept for pedestrian-oriented urban development. (Anderson, 1978, 189). Against the background of growing cities and as well as rising demands on spatial quality within the urban environment, the challenge lies in the creation of an equal use of traffic and social space.

The street has historically as well as linguistically been a subject that acquires several dualities such as transportation and recreation or fear and social life. Recent trends that include parklets, green street movements and many more adress this duality and aim to reintroduce the values of increased social life and recreation in urban streetscapes.

<figure>

				PEOPLE GENERAL SOCIETAL NORMS	"POTENTIAL" OR PHYSICAL ENVIRONMENT	
				INDIRECT OR NON- ENVIRONMENTAL CONCERNS	INFLUENTIAL ENVIRONMENT (REALIZED POTENTIAL)	LATENT ENVIRONMENT (UNREALIZED POTENTIAL)
NON-PHYSICAL INTERVENTION		SOCIO-CULTURAL INTERVENTION IN THE INFLUENTIAL ENVIRONMENT NO OVERT PHYSICAL CHANGE	1			
SOCIO-PHYSICAL INTERVENTION	WITH SOCIAL EMPHASIS	SOCIAL AMELIORATION — LEADING TO ADAPTATION OF THE ARTIFACT	2			
		STRUCTURAL REFORM OF SOCIETY LEADING TO CHANGE IN POTENTIAL ENVIRONMENT *	3			
	WITH PHYSICAL EMPHASIS	PHYSICAL CHANGE* OF THE ENVIRONMENT WITH SOCIO-CULTURAL ORIENTA- TION	4			
		POSTULATION OF LATENT ENVIRONMENTS FOR POS- SIBLE UNPROGRAMMED REALIZATION IN THE INFLU- ENTIAL ENVIRONMENT	5			

</figure>

2

Types of planning intervention for change of the influential environment.

Social critic R.D. Lang described the physical environment as space that eiter allows for multiple experiences within or limits possibilities of those, leaving architecture with a fundamental significance in the relationship between space and user. Similar thoughts have been formulated by sociologist who developed a program that aims for planning that adress people's needs and hereby directs attention towards the gap between planners and people. He formulated several interrelations between humans and their physical environment.[9]

The physical environment contains much potential to be adapted, reinterpreted or activated and therefore it can be seen as "potential environment". When the potential environment becomes subjectively appropriated or used, the environment is "effective" or "influential" for the individual person. Use and meaning of environment and subjective action are interwoven. A park in itself is an example of a potential environment, when it is used it turns into an influential environment that can transform into the planner's aim. Unrealized potential, "latent environment" describes a degree of hidden potential or recognized but unexplored potential and the unexplored potential within an influential environment can influence its resilience towards changes over time. Latent environment describes environments which allow for societal changes over time without physical change. On the eassumption that latency is a desirable component in the built environment, they can be enhanced through several principles, formulated by Anderson as "(...)complexity and articulation that allow for multiple and changing uses and meanings while also having the specificity to encourage and sustain them"[10]

The graphic informs about five types of intervention in the environment: 1. Sociocultural intervention in the influential environmen (nonphysical)
2. Social amelioration leading to adaption of the artifact, (Social amelioration)
3. Structural reform of society leading to environmental restructuring or reformulation (Sociophysical intervention with physical emphasis)
4. Physical restructuring or reformulation of the environment with sociocultural orientation (Physical change with social awareness)
5. Postulation of latent environment for possible unprogrammed realization in the influential environment

According to Anderson, environments that include the factors of complexity, articulation that allow multiple and changing use can support the sympatric use of commonly shares street space. Ecological sympatry describes the relations of animals humans and their territory, of which conclusions can be transferred to human and urban ecology. Sympatry then refers to the sharing of an environment through different users. Whereas there is ony type of behaviour where territory is defended and excludes others, there are also a second type that make collective use of space for individual needs, allowing paths to cross. This reflects the strenghts of urban environments: an organization of society that can use resources and provide benefits. Describing the street through the concept of sympatry aims to move away from a one-dimensional understanding of traffic space and rather embrace that the street as intermediate space that is a product of economic, social, physical and cultural interests.[11]

04 .
Intervening in
the street
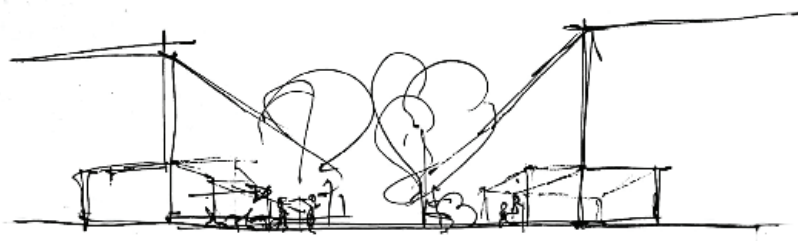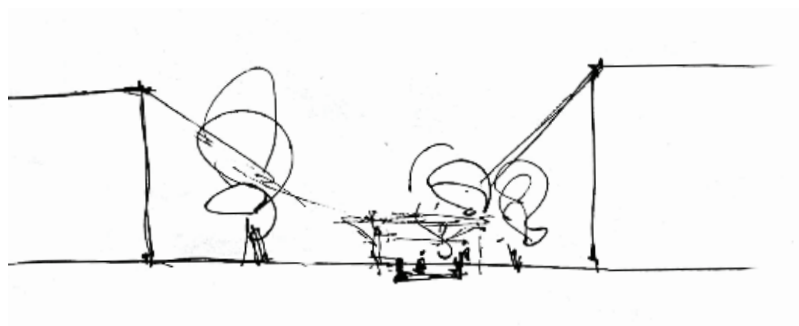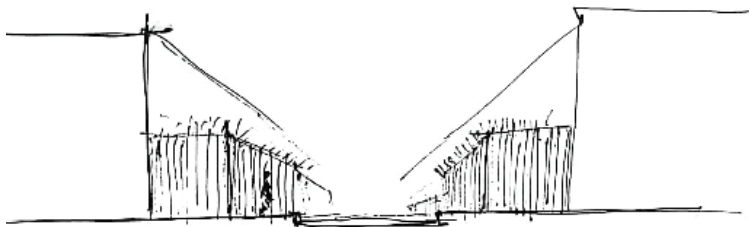
04 . 00   Intervening in the street

The transformation of the street includes two major design com-
ponents. One is the landscaping of the street that transforms the
ground to make it accessible to everyone. Furthermore this intro-
duces elements that slow down traffic and create areas of perma-
nence. The other design component is focused on the transition
between street and existing building facades. The existing layer
of fenced off frontyards is replaced by a structure that opens up
ground levels, extends them and offers possibilities for private as
well as commercial use.
Instead of merely being a space for traffic, the street becomes a
place that can be inhabited and extends living space outside as
well as creating public space for everyone to be used.
Rather than excluding the existing traffic, a stadium of sympatry
is reached where different actors coexist in one environment and
share the space that serves their needs collectively.

The chosen location for this intervention is Carrera 22, a small
parallel street to the Parkway in Teusaquillo that is strongly shaped
by the division of houses and streetspace and therefore can be
called typical for many other streets in the area.
It is a one-way street with reduced amounts of traffic which makes
it susceptive to interaction.
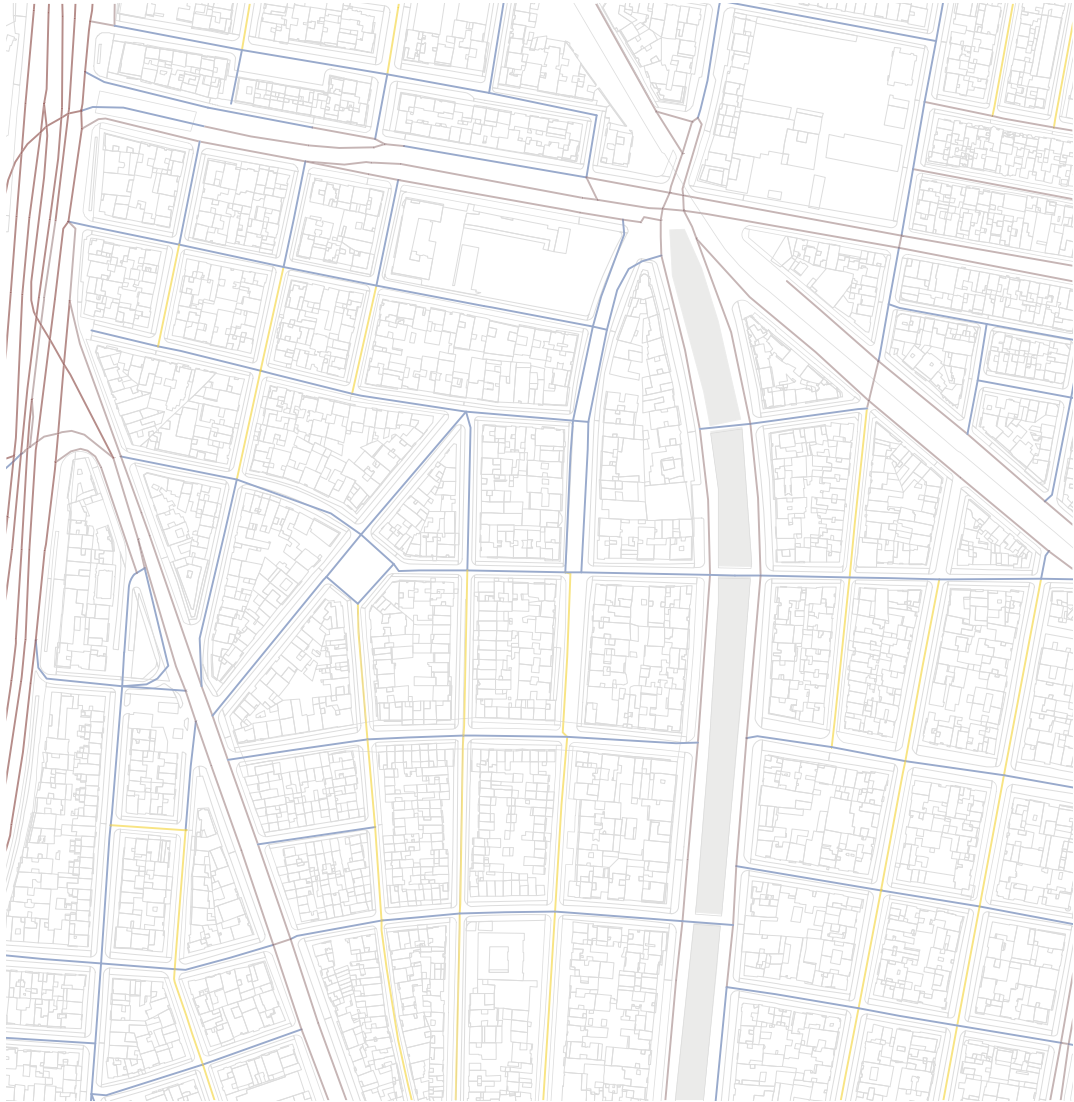
	Type 1:	Urban arteries
	Function:	Transport great amounts of people from a to b
		No connection to surrounding facades
	Type 2:	Providers
	Function:	Big street providing services such as shopping etc
	Type 3:	Connectors
	Function:	Connect providers
		Commercial and residential
	Type 4:	Distributors
	Function:	Distribute people to their homes
		Residential and local businesses
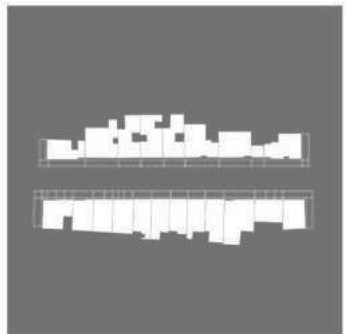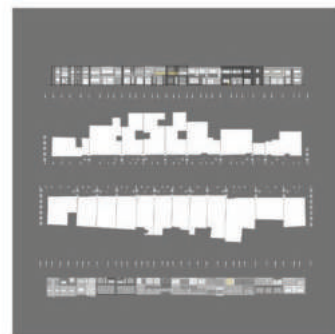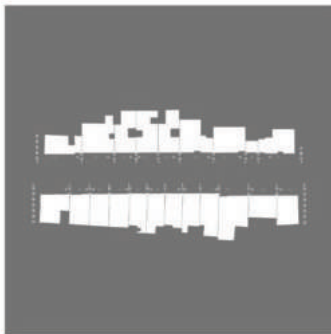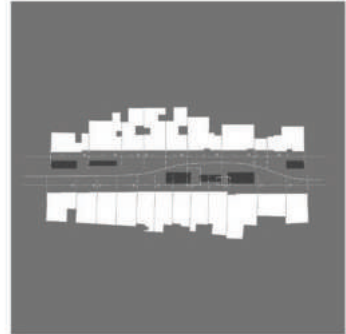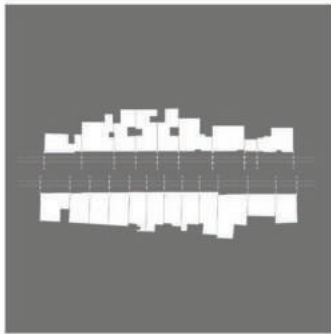
04 . 01   Strategical approach

Landscaping
To structure the new organization of the ground, several factors
have been taken into consideration in a step by step development.
These include necessary distances in a street to ensure space for
traffic participants as well as bufferzones towards the buildings.
Furthermore, the orientation of the sun as well as slowing down of
traffic have been important factors to the placement of landscaping
elements. Creating a double alternation in the traffic flow results
in the highest possible and at the same time feasible guidance
through the street. Placing main interventions on the bottom side in
the diagram incorporates the sunlight in the afternoon and evening.
The composition of landscape also creates a tension between areas
of higher intensity and areas of emptiness that allow for flexible
events to take place.
Both sides of the street are characterized by different facade
rhythms. The new landscape mediates betweeen the differeing fa-
cade rhythms by taking up axes of either sides. Breaking up the
initial placed fields into different widths and depths creates final
transitions and ensures access to existing garage space.

Modular Structure
The placement of facade extending structure relates to entrances,
garages and use of the buildings. The structure has a depth of
2,5m and a system of 2, 3, and 4 meter spans reacts to all ex-
isting facade rhythms and supports a modular nature of the system.
The project showcases one possible outcome that still allows the
structure to expant onto other facades as well. To accomodate
this future growth, a suggestive plan of foundations is laid out
and can be acted upon. Fast and easy assembly as well as a
neutral appearance is this is realized with a minimal painted steel
construction and 3 modular widths.The structure can be fully open
and directed towards the street, or become an intermediate space
between outside and inside that still has a strong visual connection
to the outside.
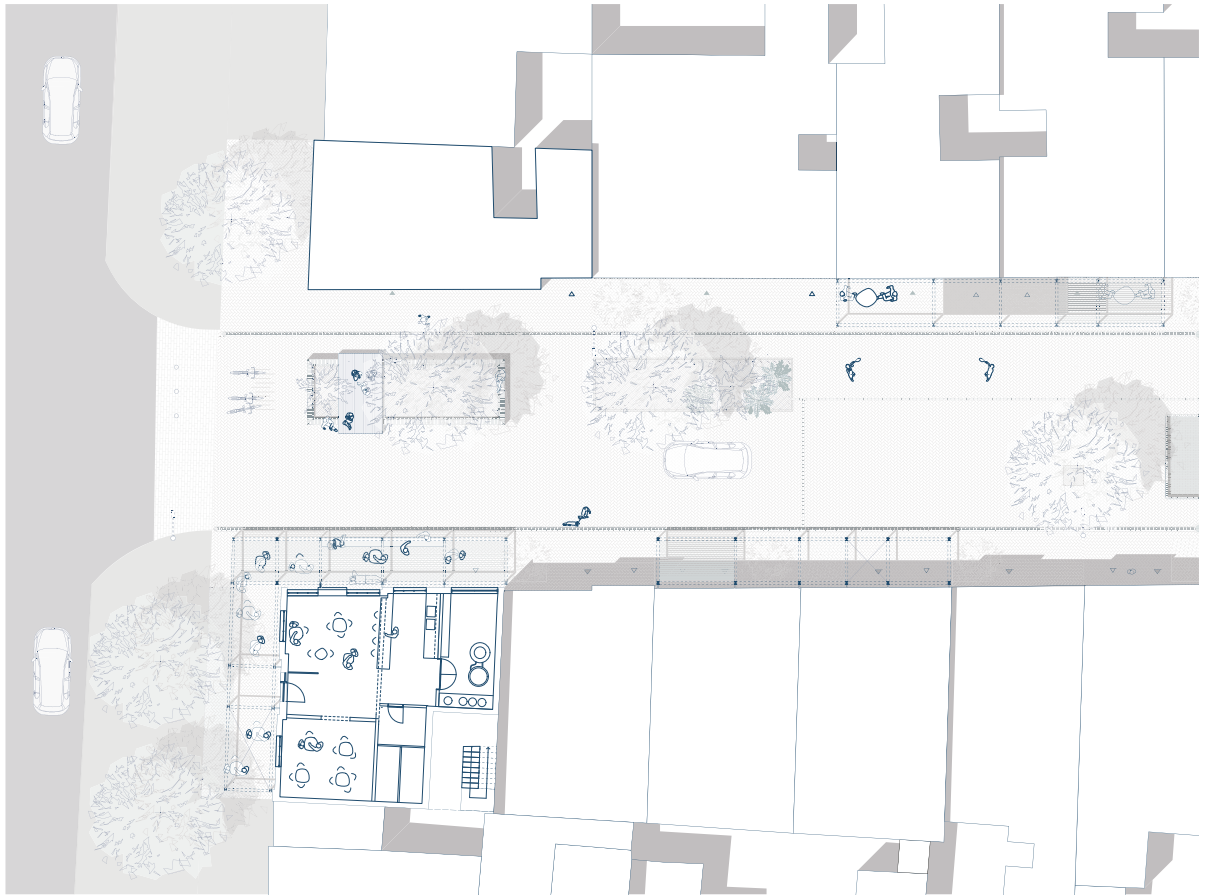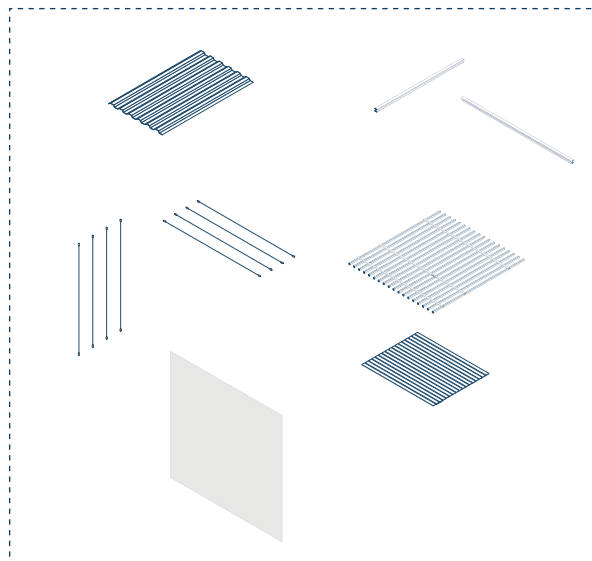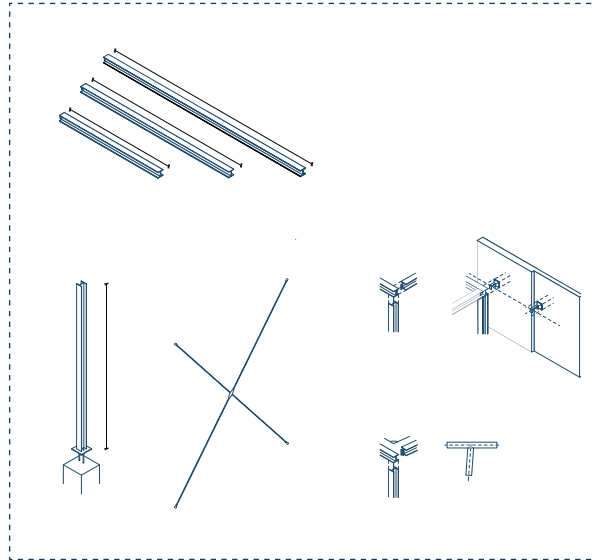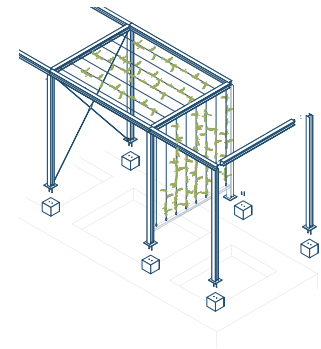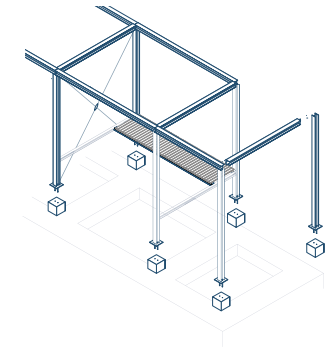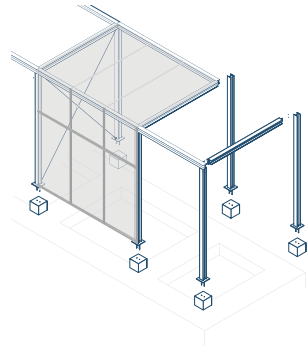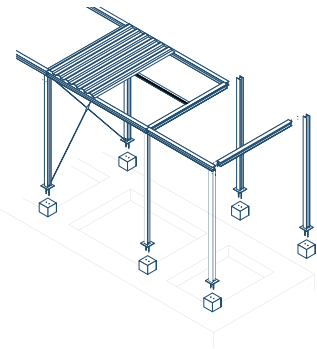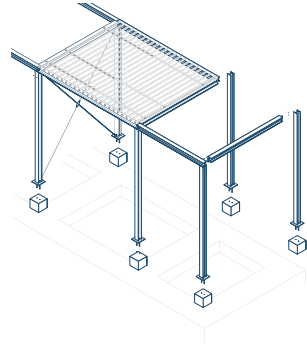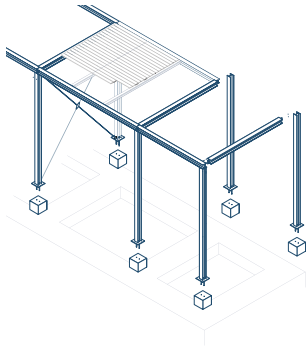
04 . 02   Materialization

The ground surface is materialized in brick, a local colombi-
an material. The street is formulated as one continuous surface,
transitions and indivations between bufferzone and collective street
are indicated by a change of pattern. Brick paving also directly
communicates a change of the use in streets due to the acousic
effects it creates under vehicles. The drainage is made visible and
articulated by a brick channel that adds spatial structuring to the
ground surface and intregrates the rainy season into the design of
the ground surface.
The structure and its materiality relate back to the comma. It pro-
vides a space that can adopt different meanings, depending on its
context and use. Steel as a material does not inherit much texture
to itself and acts as a neutral frame that comes to life through the
appropriation and infill of its users. In contrast to the neutral steel
structure, the lanscaping elements inherit atmosphere and texture,
create rich details and a sense of belonging.

| Stage 1 | Negotiation | | Active discussion between set of actors: agreement implementation of guidelines |
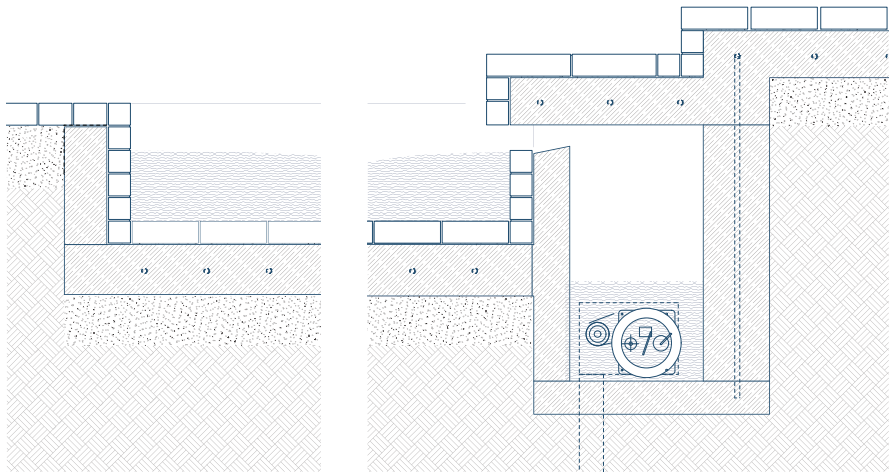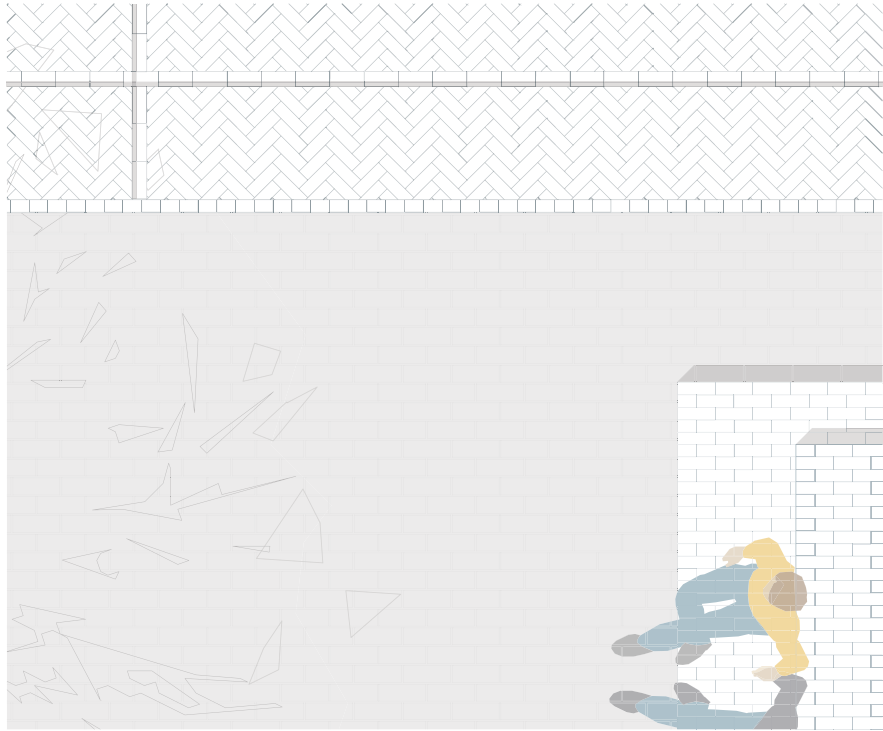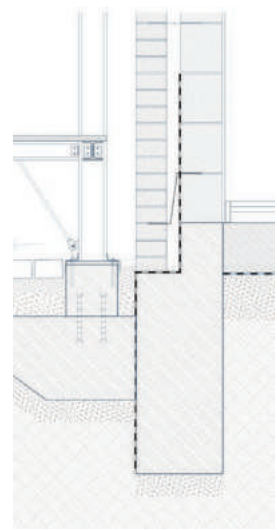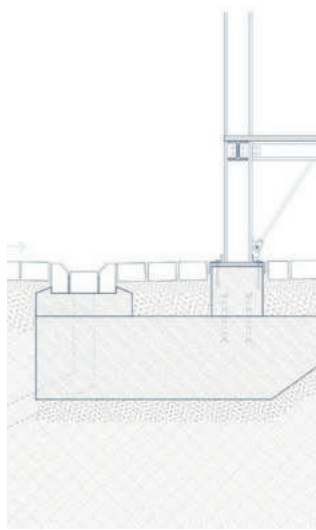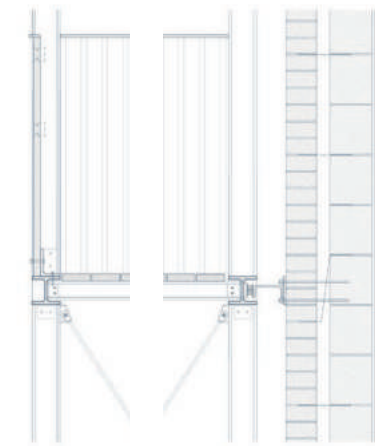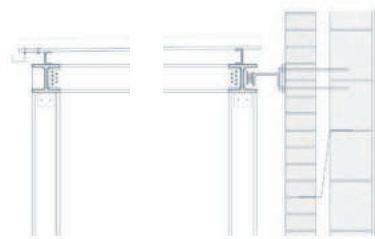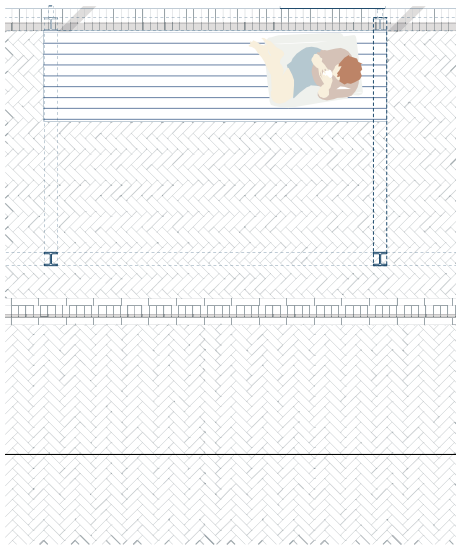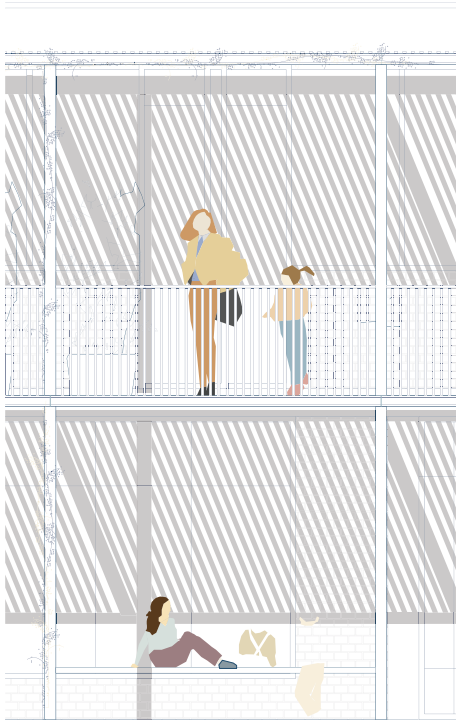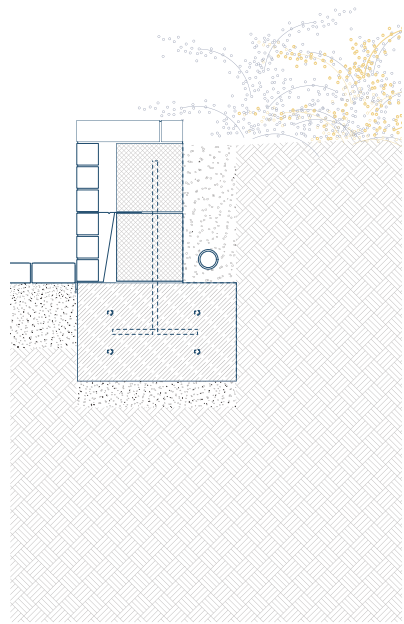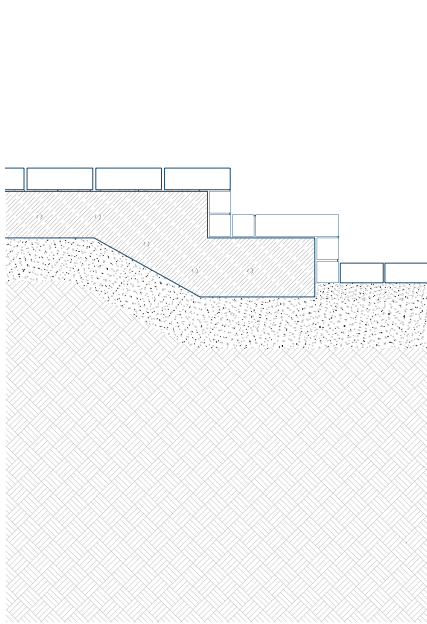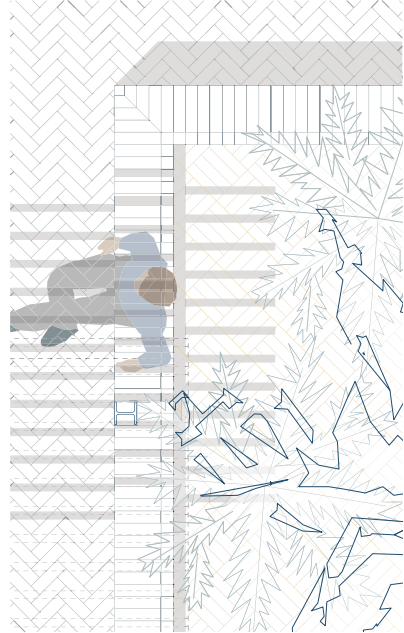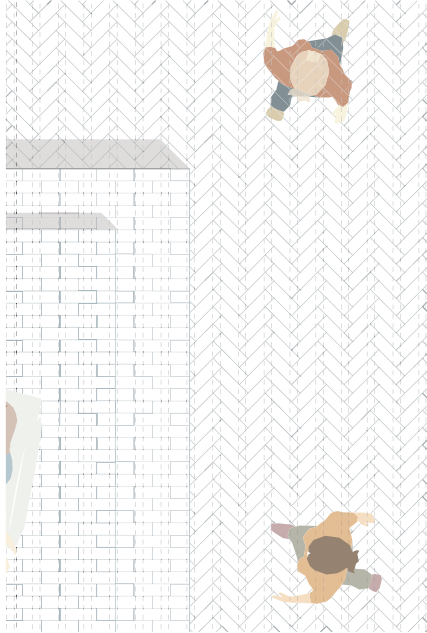
Stage 1
year 1

Negotiation

Active discussion between set of actors: agreement implementation of guidelines

Stage 2
year 2 (approx. 6 months)

Implementation

Groundworks of street and lanscaping elements,
construction of agreed starting modules

Stage 3
year 2 onwards

Appropriation

Active ownership and personal use of structure,
adaptation to new mobility structure

Stage 4
year 3-4

Post-evaluation

Improvement of modules and maintainance,
external validation of project influence by examining surrounding area transiormation, mobility and maintainance

04 . 03 Process and Operability

The nature of this project which involves individual neighbours of a mixed-use street already implies a participatory approach. The imagined stages of the project would involve a first stage of negotiation, where the different actors are brought together to agree on certain guidelines and responsibilities that come with the implementation of the project. In this time small details can be adjusted to the street and design decisions will be finalized. Involving neighbours or even a small community commitee helps to inform about the building process and increase care for the project and enthusiasm about the appropriation of it.

During the second stage of the project, the ground transformation and structure will be implemented step by step. To reduce inconvenience for the neighbourhood, this stage has to be executed in a very efficient time frame. Ground works can be expensive and the inconvenience of a road that is only partially accessible should be kept as short as possible.

The third stage describes the residents as active participants of the project, taking ownership of the structures that have been implemented and appropriating it to their own use. This stage will also be the transitional period that is needed to get used to the system, the new use of the street and get to know each other better in order to carry out the project in its most successful form.

1-2 years after the project has been carried out, the use and acceptance of residents and street users has to be assessed and documented. This time can reveal possible improvements of constructive details, organizational structures as well as determine the degree of implementation of the project onto other sites.
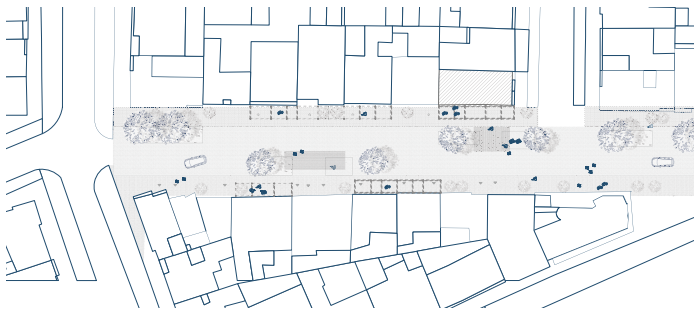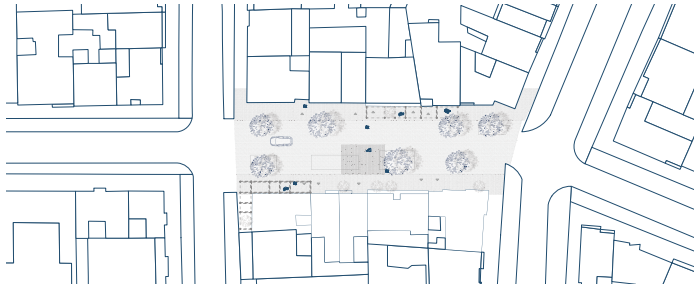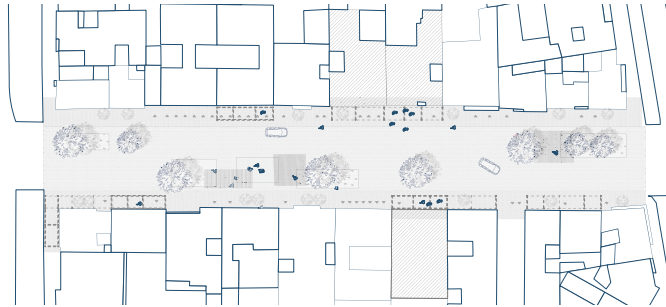
Transferring the Strategy onto other Locations

To understand the value and transferability of the systematic ap-
proach developped alongside this project, the steps of working have
been applied onto 3 more streets of the same kind. After re-eval-
uating distances to adapt to the width of each individual street as
well as taking individual facades into account, the approach has
led to a fruitful implementation of similar street transformations. The
successful application supports the value of taken decisions as uni-
versal and proved the flexibility of the system to be able to react
to individual other streets.

Testing the system on a street with higher traffic volume and traffic
in two directions has proven to be more problematic and a higher
degree of adaptation would be necessary. In this case, it was not
possible to easily test this and understand the outcome in depth.
Nevertheless, due to the modular character of the structure and its
flexibility I am convinced that it can also serve bigger street trans-
formations to make existing public space accessable. The structure
even holds the potential to be disconnected from existing facades
and become an object in itself as well.
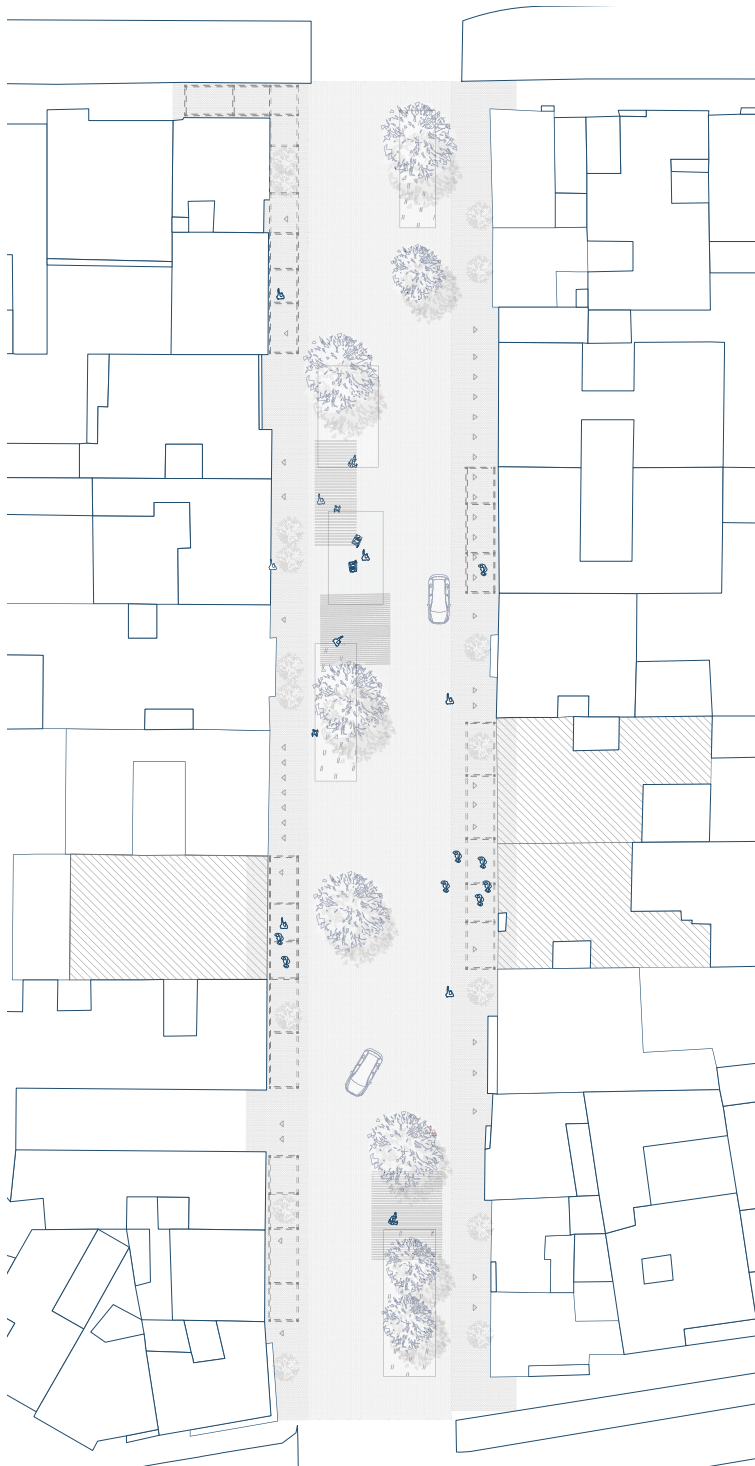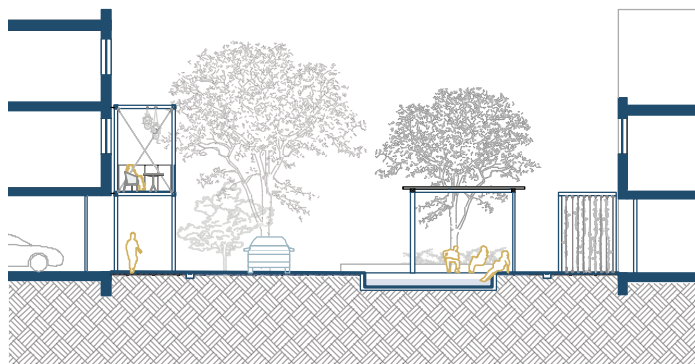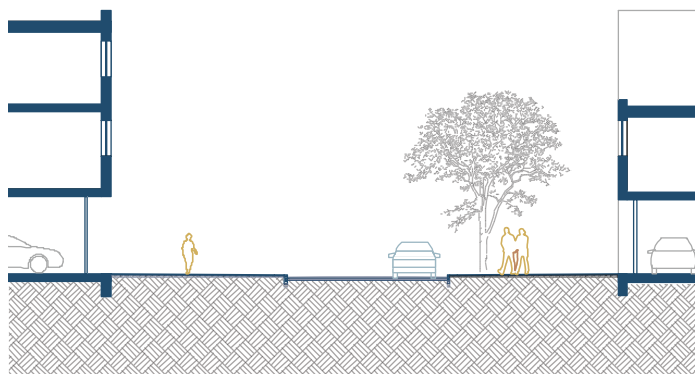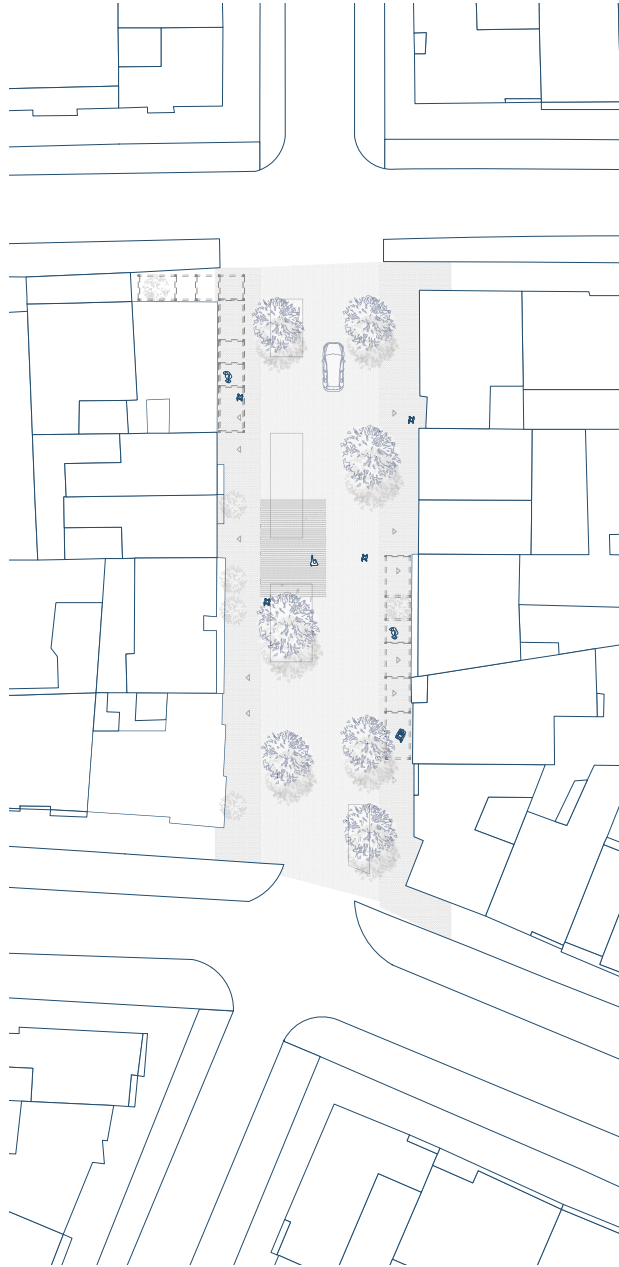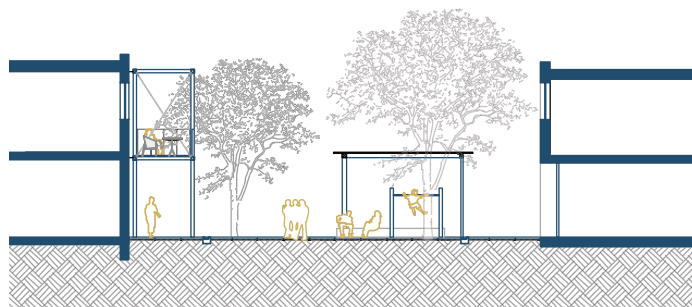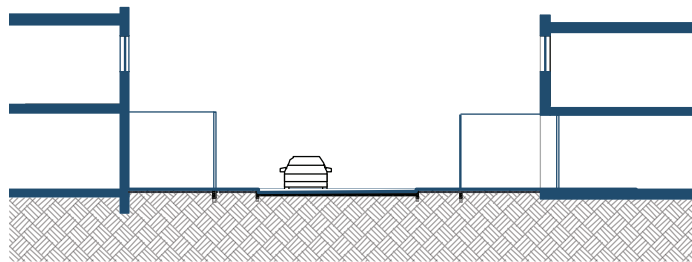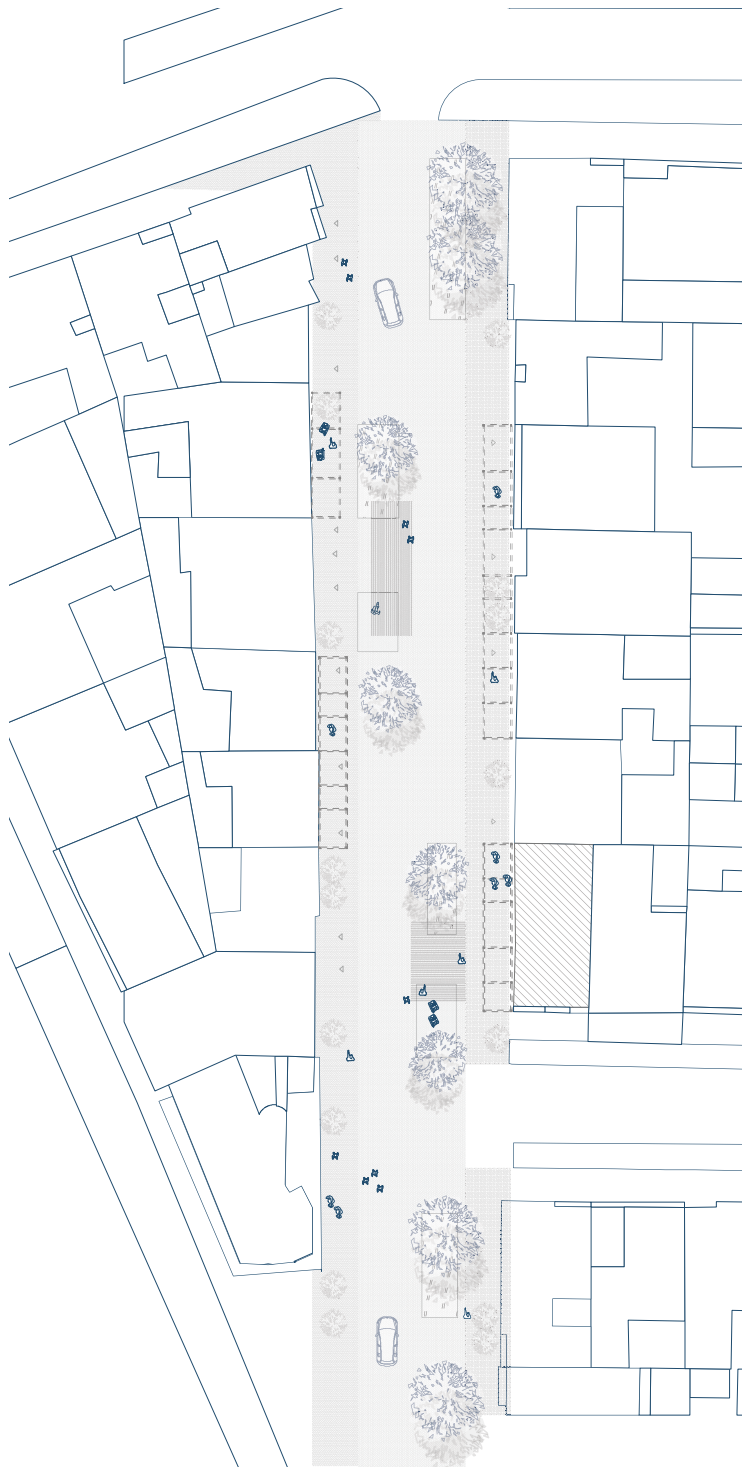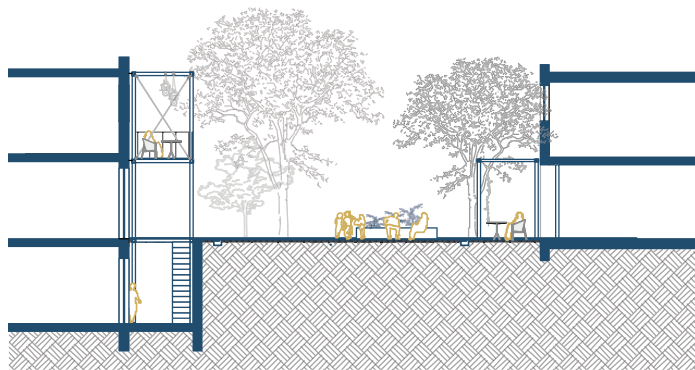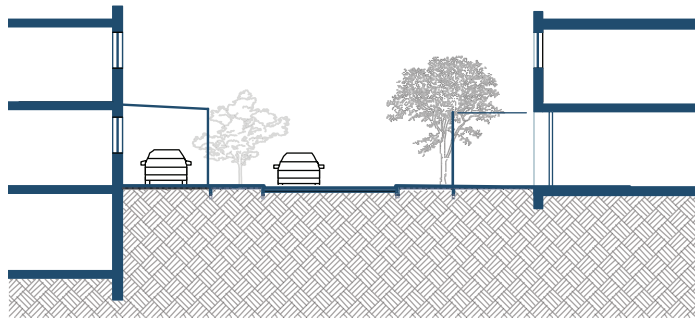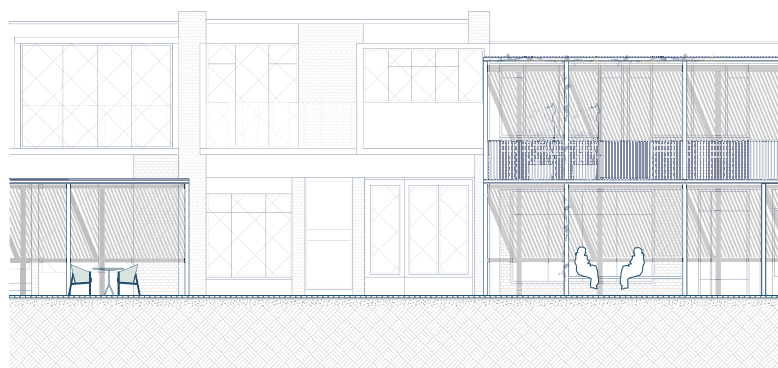
04 . 04   Potentials and Limits

Introducing a modular steel structure offers many benefits and some limitations at the same time. Testing different sites and reflecting on the overall approach to this thesis has revealed several potentials and limits to its implementation. The amount of possibilities for a steel structure to grow vertically and horizontally are of great number. In order to investigate spatial and conceptual limitations, several approaches have been taken. Next to factors of contextual constraints, aesthetic considerations and feasibility, the original research question of how to transform collective space from a space of movement to a space of inhabitation has maintained great influence on the identification of limits to the structure of this project.

Modular Structure: Width
The width of the modular structure is limited by the overall organization of the new street intervention. A one-way street of 10m width for example allows for a 4m traffic zone, a pedestrian buffer of 1,5m on each side and 1,5m modular structure on each side. A more generous division towards the shared use of the street could also include a 3m traffic zone, 1,5m pedestrian buffer each and 2m momdular structure width. There is always a range to play with, depending on the size and traffic volume of the street, but the range of limitation is provided by the streets width itself.

Modular Structure: Hight
In Carrera 22 the modular structure is built up to a hight of two storeys. This limitation was based on the hight of existing bildings as well as dimensions of the structure which is intended to be minimal and remain an abstract frame. Technically the steel structure could grow much further and also climb higher facades up to 4 storeys or more. Nevertheless, the necessary adjustment in stronger foundations, bigger cross-sections and a resulting imbalance between facade structure and ground intervention does not allow this growth to be productive for the original task anymore. Transforming the collective space naturally focuses on the ground level. Adjacent facades higher than the ground floor don't have a strong influence on the ground level anymore. The effort of creating higher facade structures that require different planning and set-up does not support the efficient and light planning anymore and is therefore not considered in this thesis.
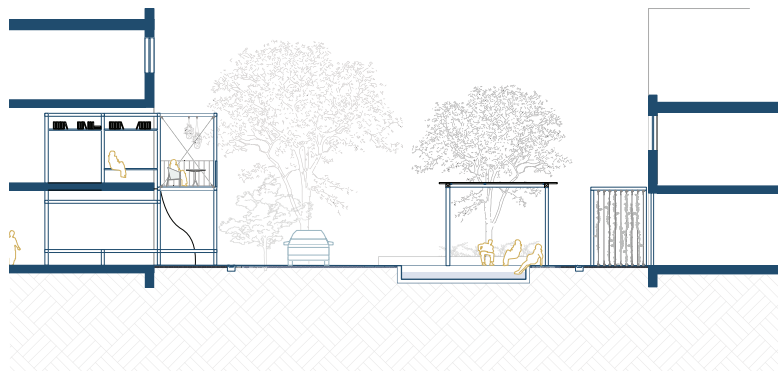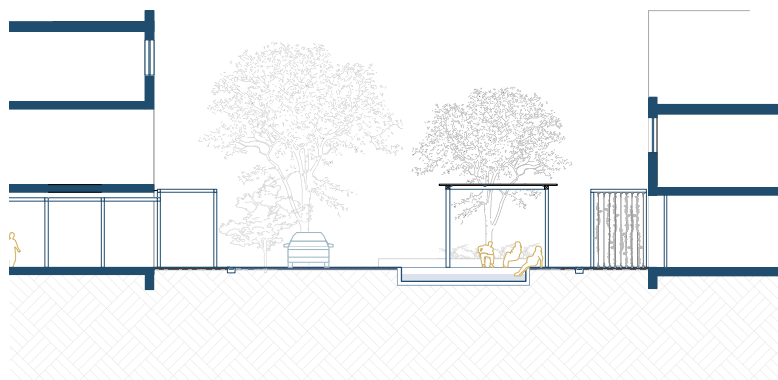
Modular Structure: Connection with existing buildings
The facade structure serves the purpose of creating an in-between
zone of transition between street and building. A space that can
be appropriated and inhabited and increases the communication be-
tween inside and outside as well as activity and feelings of com-
munity and safety. Different modules with infills of glazing, seating
or no infill achieve different degrees of interaction and the resulting
space varies from a pergola up to a wintergarden,
Apart from the attached facade-structure, the hypothetical case
of interweaving an existing semi-public or public building with the
structure has been tested. This has reveiled that an extension of
the structure towards the interior can be successful and an inter-
esting way of strenghening the visual connection between inside
and outside, but at the same time this intervention has to be con-
sidered as an individually developed design structure with individual
details connecting interiour and exterior that will be attached to the
existing structure.

Fixed and variable design elements
Involving certain elements and materials such as greenery not only
for atmospheric purposes but also for a sustainable and efficient
drainage system are indispensible for the success of this project.
This is equally valid for brick as a paving material and the in-
volvement of roofs to achieve a certain amount of spatial complexi-
ty as well as differently shaded environments.
Another element that should always reoccur is the drainage line
built in brick to structure the floor and create small indications of
subdivision.

Elements that are variable are for example all other materials that
can be included in the ground such as sand, gravel, water etc.
Also the positioning of elements is of course variable and has to
be adapted to each individual environment. Within the fixed material
of brick, the pattern itself as well as the colourscheme is variable
to react on the overall layout and appearance of the street.

04 . 05 Characters and Stories of Carrera 22

Imagining some of the different characters that live, work or pass through Carrera 22 helps to understand different realities of people that will be influenced by the street intervention. Criteria of questioning the characters were their profession, age, and relation with the street. Of course users and inhabitants of a street change over time and this approach does not aim to design specifically for the people envisioned in the street. Some of the characters are only based on imagination and would not present an accurate representation of the reality. For this part of the exercise this can be seen as a tool to stimulate designing for very different people as well as communicating the outcome of a design. It raises the focus on the challenge to create an intervention that can unite different characters at different times of the day and the year.

With reference to the characters that represent the existing functions of the street such as owners or workers of the Brewery and different actors of the sheltered home for children, this exercise provides more realistic perspectives of the found conditions in the street. Since the intervention involves specific extensions of existing functions, these perspectives directly inform design decisions when it comes to measurements, needs and atmospheres.

	Matías, 43 years, Co-owner of Statua Rota Brewery	10.00 – 12.00 / 02.00 Delivery cars, outside service area, beer brewing workshops
	Sofia, 54 years, teacher (lives in pink house)	07.00, 14.30, additional afternoon times Dogwalking, reaching and leaving home
	Daniela, 12D years, student (daughter of Sofia)	07.00, 14.30, additional afternoon times Dogwalking, reaching and leaving home
	Martin, 38 years, doctor Pedestrian (works in the area)	08.00, 18.30 Passing through
	Famila Lopez, 32, 37 and 6 yrs Chef, housewife and student	07.00, 10.00, 14.30, 22.30, other Reaching and leaving home, picking up and dropping kid
	Irene, 13 years, student Visitor of Casa Hogar Esperanza	14.30 – 07.00 Reaching and leaving temporary home
	Maria, 27 years, social worker Casa Hogar Esperanza (Childcare & Administration)	09.00 – 18.00 Reaching and leaving work, smoke breaks

Maria, before the intervention:
I have been working here now for 2 years. We are the only place
in this central area and we cannot respond to all the requests we
are getting. The government does not support many institutions
financially which leads to great restricions and problems, because
there are many kids that would need some help. Right now we
can host about 8-10 children, they all go to kindergarden or
school already and we offer to help with homework after school
and communicate with parents to organize their stay. Every child
is here temporarily, we have a limitation of 2 months. They should
get back into a stable home, we only offer an in-between solu-
tion until the family situation is stabilized or a new home could be
found.
Kids need spaces to run, play, develop themselves freely. When
our capacity is full, we cannot offer much, only some tables down-
stairs in the one of the garages. The small balcony upstairs is
nice, but not used so often.

Monday

Tuesday

Wednesday
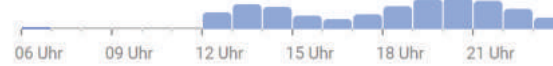
Thursday

Friday

Saturday

Sunday

3
Busy hours at Statua Rota Brewery

Matías, before the intervention:
The brewery has been in Carrera 22 now for a few years and it's
going really well. Of course, the beginning of the week is really
calm but on the weekends we have a lot of customers, most-
ly younger people and also many students. Next year we might
expand to the upper floor, but when i heard of the street transfor-
mation I was hoping to get involved as well. Right now, we don't
have much to do with anyone in Carrera 22. The neighbours are
tolerant, we need the street to deliver our supplies once a week.
On the weekends we need to be careful with noise, that might be
a problem. But it would be great to expand on the street espe-
cially when we do a bigger event with beer brewing workshops.
Since the kitchen and storage is towards this side of the street,
that would work out perfectly. We could invite everyone who lives
next door to participate for free and use the street scape for some
games or installations. Calle 40 on the other side is too danger-
ous, too many cars to think about that.

Under the roof

Every first friday of the month, this is the hotspot of the whole
street to celebrate with a small barbecue. It is nothing organized,
everyone brings some salads and some barbecues and we have
a good time. Since last month, we placed some traffic coans so
the kids can play freely, Casa Hogar stores them in their garage.
Since Sofia suggested the neighbourhood meetings, I have got-
ten to know my neighbours much better and feel very comfortable
here. Martin sometimes joins and brings beer from the brewery.
Sometimes we have to squeeze a bit, because every other day the
hippies from the parallel street come to do yoga on the terrasse
as well.
I like how the atmosphere of the barbecues changes throughout
the year, in the rainy months we are less people, but I prefer the
atmosphere and cosyness under the roof when the rain is pouring
down. The metal roof lets us hear every drop, we have to scream
a bit and sometimes we don't understand each other, but that al-
ways ends in much laughter.
(J. Lopez)

A   s h o r t   r e s t

My name is Martin, I work at the corner of carrera 22 as a
doctor. Since I live in the area, I walk through this street every
morning and evening, before it was renovated I used a different
route. I like walking along and looking into people's houses, that
was not possible before. Maybe I am a bit too curious, but its
so unusual in Teusaquillo and it makes me feel connected. The
brick planter at the end of the street, right before my office, is my
favourite place. It is a little too thin for my chubby bottom, but I
still like sitting there for a few minutes before I have to start my
day. When the sun has come out, the stones are nice and warm
underneath my trousers and the birds are chirping around me,
sometimes a salamander rushes along the bricks. It has become
the place of my first morning cigarette, the kids are already picked
up by that time and I have some piece and quiet. Sometimes the
woman opposite the street shouts at me to not throw my cigarette
on the floor, but I'm sure she picks it up whenever I forget. She
seems to take care of the place, at least in front of her house.
(Martin)

Between the plants

During the weekends, this place belongs to the brewery. Young adults are takinng it over, drink beers and hide within the bush-es when they flirt around. The brewery puts out blankets and cusheons, so it becomes very cozy for them and they won't leave for a long time. My mom gets a bit annoyed sometimes because of the noise, she prefers to close all doors and hang out in the back of the house where her little workshop is placed. I dont mind it, I sometimes sit on the doorstep and watch whilst I pretend to read until I have to go to bed. After school this spot becomes mine. When the sun is about to get lower, I come out and get cozy with a book, I even fell asleep here one time. Dad gave me a thick blanket to lay on the grating.
Sometimes I see a homeless person looking at the spot, but when I am sitting there, they leave and come later again I guess. In the morning somebody always sends them away when we get picked up from school, so I don't have to worry about my spot. I like how i can disappear in the plants, and I don't have to tell my parents when I come home because I already am home in a way.
(Daniela)

A s p a c e t o g r o w

When we received the funding for the facade extension, we were extremely excited. This is very rare and the public attention this street transformation has gotten has helped us all a lot. It has not taken very long, I think after 2 weeks we were already "moving in". It took some planning and we removed one wall in the garages to transform them into an outside space, but the structure itself was put up quickly. The kids love it, the younger ones can play and do their homework on the balcony without feeling so watched by us and sometimes we do little workshops in the garage which we open to the street. Recently we installed a swing which since then has never been empty. Most of the kids don't have any outside space at home and they are loving it.
I enjoy it as well, on quiet days my colleagues and I eat lunch on the balcony, I love the feeling of wood underneath my bare feet.
If we get more funding later, we might add the glazing option to a part of the balcony, so we can use it even better during the rainy seasons. Next week we wanted to create a little climbing wall out of old ladders, I am curious whether that works out.
(Maria)

Extended business

My brewery has been here for a few years now, but the extension towards the street really gave it a little push. People come and take Instagram pictures outside, they like the structure and think its hip what I've done with it. I sometimes don't understand how a few lights in some steel beams become an attraction, but it works well for me. More people can sit outside and so far the neighbours have also not complained. After all, we are at the corner of the street and I try not to play music outside. Before the whole project started, we had a round table with everyone interested in the community and worked on some solutions of how to integrate business with the neighbourhood so things run smoothly. I think that was a good idea, it feels like we are all in this together now and can talk to each other. I try to join the neighbourhood meetings once a month and bring beer from the brewery, everyone loves that. Sometimes it gets a little tight when we get a new delivery, but we found a good system now of how to arrange the big car best to get close to the structure. I guess in a few years i have to repaint or replace two of the steel poles, but that shouldn't be a problem.
(Matías)

Rainy refuge

During my workdays as a teacher I am inside the school all day, often the air gets really stuffy after the first hour in the classroom. When I come home, I have to do the shopping, cook dinner, correct the students works and clean the house or do other household chaws. I share the house with my aunt and her husband as well and space is limited. Thats when I love to sit outside, especially when it rains, and I invite my friend over to play chess with me. When it pours down around us and I can't hear anything other than us playing, thats when I can finally relax after a long day. (Sofia)

The street as a room

Sometimes I think of the street I live in more as a room. It barely reminds me of what a street is supposed to be. When I walk out of my house, i feel the leaves of the lorel tree in front of my house gently brushing my arm. 6 more steps and I reach the shared space, the street belongs to all of us. The meaning of home has changed for me. The street belongs to my home, it is an extended space my children use and I spend much time watching them, chatting with neighbours. When I enter the street after a long day out, I already feel home at the beginning of it although I live in the center. I like looking into some of the windows and sometimes the old lady in the pink house is still sitting outside her building and chats with me. We have grown into a community, help each other and share. I feel happy to live here and be part of this development, but I am also afraid that the prices will go up once other people get interested. I might start cooking in the backyard soon and open up the garage so people can come for lunch to earn a little extra money. They could even sit in front of the building now, I could fit 2 tables in the structure I think. If i hang some more plants in there and it becomes a cosy spot for a lunchbreak.
(M. Lopez)

Sitting by the pool

I love sitting here with my brother who comes visit every now and
then. If the sun comes out, we hang our feet in the water. It is
not very clean, but nice and cool for a little while. Sitting by the
pool gives us some privacy to discuss personal matters, Whoev-
er walks by is usually on the other side of the water, so we feel
like this spot belongs to us for a moment. The kids in the street
also love it, when it has water, they play with little boats in it or
jump in. Someties it is completely empty. Then they come and
bring some blankets and nearly disappear in the ground playing
their games. I guess they like hiding from the world for a bit,
being in their own space. We are old now, we have to sit on top
(laughs).
(J. Lopez)

05 .
Reflection

05. 00 Reflection

How can collective space in Teusaquillo be altered from a space of movement to a space of inhabitation that promotes a sense of belonging? This question has been answered with this project and with regards to a specific type of streets that can be found numerous times in the area. There is no universal answer to this question that can be applied to any other possible space, yet there are some actions that can be extracted and projected onto different contexts as well. With respect to the question, crucial considerations are the following:

1.   Slowing

2.   Blurring the boundary

3.   Means of appropriation

4.   Material culture

These four measures that will be further explained on the next pages have been the essence of this thesis that transforms a street into a space that alters movement with interaction and spaces of permanence.
I believe they are important to transformations to reach similar atmospheres in very different spaces. Although the systematic approach developed in this project cannot be applied to a square or a bigger street, the 4 elements of spatial transformation continue to be relevant, whereasthe system needs to be adapted to accomodate them.

1.   S l o w i n g

Slowing down existing traffic flows is a main factor to achieve spaces in the street that can be inhabited. It provides a safer en- vironment, a low range of background sound that can be effectively dampened by greenery measures. Yet, slowing is an applicable operation not only onto traffic vehicles, but also the movement of people, children, and perception of time and materiality.
Slowing down the routes of actors in the street enables different perspectives to be taken. Slowing down material choices in the design process creates space for imagination and deliberate choice. Slowing down the general feeling of rush and transportation routes can allow people to also mentally slow down in this space. We slow down when we sit, eat, converse or rest. When we observe, swing, sleep or exercise. Slowing in this sense inherits the need to create spaces where acts of slowness can be performed and enjoyed.
An atmosphere of slowness is supported by elements of nature. Water as a reflective surface can support this, as well as trees that attract birds and create a soundscape that buffers out noises that remind us of speed, urban life and efficiency. Trees with a greater diameter of the crown act as elements of visible enclosure.

2. Blurring the boundary

Bluring the boundary refers to the relationships between inside and out, the transformed space and its surroundings, between the user and space. When the boundary between building and street is blurred and hard threshold is eliminated, the boundary can become a productive space that extends the inside towards the outside or creates usable outside space. Blurring the boundary relates to safety, introduces natural observation and communication as well as activity. Transition space is important to create soft arrivals towards the home as well as outside space that can be appropriated. The blurred boundary also becomes a zone of contact. Vocal or visible contact with the street, neighbours, or pedestrians gives the impression that people take notice of each other and can increase a sense of belonging and reduce anonymity.

3.   Means of appropriation

Means of appropriation includes all elements that allow people to interact with the space that should become inhabited. Without appropriation, the interaction with the streetscape is limited to movement. Taking over space can have different gradients, it can be simple measures that create possibilities for surface and body to meet, stimulated by different hights for seating or leaning. Appropriation can also be stimulated on a deeper level by the use of materials that allow to be transformed easily with a variety of materials, techniques and uses. This usually requires very simple structures and materials in small scales so things can be attached, hung, laid in, climbed upon, closed or grown onto.

4.   Material culture

Material culture introduces a richness of materials to the urban environment that stimulates out senses with through variety and contrast. Local and distinct materials encourage diverse interaction and can immediately change the atmosphere of a place. Where-as asphalt communicates the function of street and movement, brick evokes more complex references and memories. Grass has a cooling effect, allows to play and sit, sand or gravel produces stimulation for our feet and water reflects and refreshes. Material culture is strongly related to means of appropriation and the act of slowing. It advocates the perception of collective space as complex space, space that offers qualities beyond the minimal requirements of functionality.
It is also important to consider a generous amount of soft mate-rials, as they form a valuable contrast to the urban environment that is often perceived as sealed, hard and defensive. Contrasting materials create positive tension and richness.

05 . 01 Project process

Methods and Analysis – Positions in Practice
The studio of Methods and Analysis encourages students to em-
phasize the exploration and developments of individual approaches
of analysis and design. This puts great emphasis on the process
of the project rather and challenges the traditional role and tools of
the architect, which is a crucial act against the background of con-
stant changes in the profession through digitalization, globalization
and other factors. Furthermore the chair of Methods and Analysis
investigates new balances between what is called the public and
private sphere and addresses this by a focus on the commons,
resources of daily life that belong to the community. Referring back
to the title of the graduation studio, it is also understood as a
process of finding an own position within the field of architecture
and the many modes of working. Within the provided context of
the project, the individual choice of focus remains autonomous. The
evolving project is the outcome of an agile working process that
emphasizes a continuous exchange between research and design,
the abstract and the present, finally connecting the individual posi-
tion with the built practice in the provided context.

Meeting the context
The project takes place in the complex environment of Bogotá, the
capital of Colombia. With a population of about 9 million people
and the geographical location of 2.700m above sea level, the city
is in stark contrast to any place in the European context. An early
fieldtrip was indispensable to get to know the area of intervention,
Teusaquillo, which is located next to the historic centre of Bogotá.
Many educational institutions and a range of cultural and artistic
functions can be found in this area.

The first encounter in Bogotá was shaped by a workshop based on the method of "Thinking through things", letting an object without personal attachment guide us to gain a different perspective on the built environment. It was a successful way of stripping off possible cultural preconceptions and instead being completely open to the found impressions. The object successfully allowed me to focus on small details that I would have likely not noticed without it and it lead to a fascination with the ground that became a driving force in the project. "Thinking through things" was most effective in the beginning stage of the project, yet the thought of stripping meaning off an element and objectively thinking through it has continued in the background of my project development and is conceptually intertwined with later research on the comma and the pause.

Apart from this, I perceived Teusaquillo to represent a functionalist approach of urban organization. This is due to a clear division of roads for movement and cars and parks for recreation and pedestrians, paired with a clear cut between what is perceived as public and private. To be precise, the public in this case describes collective, outside citizen space, whereas the private refers to each individual's space of withdrawal and shelter, which can almost only be found behind closed walls. Seemingly residential streets often hold public functions that are completely hidden at first glance. A thorough investigation of these "Hidden Spaces of Teusaquillo" and the contrast of their lively interiors and defensive street facades made it necessary to find new ways of analysis and representation to make something invisible visible. Although the actual hidden institutions have not been of greater importance in this master project, their existence has lead to my initial research question. Looking back at the time in Bogotá, the workshop as well as my own site explorations have been a complementation of personal interest and detached investigation, which in my opinion is an important combination to build on a fascination and stay focused at the same time.

Conceptual research and translation into design

01.   The architecture in literature
An extensive exploration of abstract concepts that relate to my
broader interest in elements with connecting or separating proper-
ties lead to investigations of other disciplines which were conducted
in a small research group. Looking into literature, the punctua-
tion mark comma was found to inherit key elements to the initial
interest. The comma denotes a pause in the constructive whole, a
small break, in itself meaningless, yet with great meaning to the
understanding of its context. Despite their importance for writing,
punctuation marks are often overlooked when thinking about litera-
ture. Focusing on commas therefore also reflects a way of archi-
tectural thinking: it describes an approach that appreciates small
gestures and recognises their potential for their surrounding context
or actors. Closely related to this is the approach that composer
John Cage takes when it comes to composing silence.

His piece 4.33" is performed by musicians on stage for four min-
utes and thirty-three seconds without playing a single note. In this
time he allows the audience to become part of the performance,
he does not consider the usually disturbing background noises as
disturbance, but rather embraces them and gives them a stage to
unfold. In architectural terms this way of working can be observed
in the building extensions of Lacaton & Vassal. The extensions
themselves are very simple and merely create additional space that
can be appropriated by the inhabitants, a universal, architectural
comma filled with individual meaning. The extensive research into
literature and music has been an immense inspiration to this proj-
ect and sparked many interesting discussions.
In further investigations, the inclusion of the comma has grown
from an inspirational source to a tool to investigate and communi-
cate urban pauses.

Reading and exercising with existing literature such as Ulysses by James Joyce, written mostly without punctuation marks, showed the difficulties of moving through text without indications of when to breathe the influence on written content. When urban environments are designed without interruptions and moments of transition or break, their meaning is similarly disregarded and it becomes difficult to relate to as a citizen.

Reading the city was one of the developed methods of "reading" different layers of architecture alongside a continuous urban situation. This allows to highlight things that remain unseen in the classic representation of sections, plans and elevations. The method provided a way of communicating urban pauses and understanding the spatial contributors to them and provided high flexibility to investigate different layers of urban situations.

After recognizing different urban pauses and comparing them with regards to spatial organization, activity, exclusivity and other common nominators within the research group, common qualities of the pauses could be defined. One of the qualified pauses, The Intimate Pause, was mainly identified in the afore mentioned Hidden spaces and grew into a relevant theoretical investigation in the further process.

02.   Urban Intimacies and the relationship between research and design

The intimate pause was only found in locations that withdrew themselves from the outside. Consequently this raised questions of why perceived intimate moments could only be found behind closed walls and whether meaningful interaction could be enhanced in collective urban space. Further investigations of the concept of intimacy reveiled its great complexity. Intimacy is a concept with fuzzy boundaries and cannot be characterised with a clear definition. Therefore I defined a set of intimacies that can be imagined in the urban space, including intimacies of different natures: playful, personal, shared, ambient, protective, performative or isolated.

Trying to directly translate these notions of intimacies into spatial measures and interventions has proven to be difficult due to highly subjective perception of intimacy and environment. Although factors as spatial proximity and Zumthor's mentioned interaction of light and material and resulting contrast of light and shadow can introduce a sense of intimacy, there is no common nominator to accomodate several kinds of intimacies. I accepted that the undefined characteristics of the concept paired with the lack of specified building tasks or sites became an unproductive way of developing a clear project frame. Sequentially I realized that the investigated moments of intimacy were, again, moments of pause. Understanding that no pause can occur without manipulating an existing flow of movement lead to an intervention that does not aim to create a specific sense of intimacy, but to create spaces that allow their occurance.

Intervening in the context- The street

The reflections of movement and pause have finally resulted in a project that addresses the street as the conclusive manifestation of movement. The intervention is therefore located in a typical street of Teusaquillo. A street that is part of the bigger network of streets, merely a space of travelling through. A street that is perceived as residential, but contains other activities despite its appearance. A street with buildings aligned that protect and disconnect themselves from the outside. Most residential streets of the area contain a further separation of the private from the public that is articulated by a continuous layer of fenced front yards. This repetitive, dominant elemen shapes the appearance of various streets in Teusaquillo and does not allow for any interaction within. The street is part of the machinery of urban circulation based on efficiency, functionality and the separation of actors, influenced by Le Corbusiers modernist urban planning ideals that he presented during several visits in Bogotá.

This also comes with a rather one directional understanding of safety and ownership that is mostly directed at the belongings of the inhabitants without considering safety on the street and for the pedestrian. Building walls and fences might give the impression of protecting our possessions. Yet, a fence is an obstacle that can be overcome easily. Onn the contrary it does not enable natural observation of the street to prevent crime and improve the feeling of safety. An empty, fenced off street cannot be inhabited, and no interaction paired with no observation leaves the pedestrian isolated. The resulting intervention seeks to reimagine the spatial organiza- tion in a street, connecting its actors with each other to multiply the possibilities of interactions. In order to challenge the found organization of typical residential streets, I analyzed and dissected one of them and came up with a mode of intervention that can be applied to other streets as well.

Based on existing rhythms of facades, access to buildings, envi- ronmental considerations and contrast between intense space and empty space, the intervention combines two main components: a permanent operation of the ground organization including land- scaping elements that slow down movement and create areas of permanence, and a layer of a modular, flexible structure that ex- tends existing buildings and creates an intermediate space towards the street. The structure itself, similar to the comma, has no initial attached meaning to it. Yet it serves as a frame, a connector that can inherit many different meanings, depending on the context and use. This structure can be an extended little garden and seating space that is oriented towards the street, or it can become an in- between-space that relates to the inside of existing functions, yet maintaining direct visual contact to the collective space.

The street evolves into a space that allows for interaction, multiple activities and shared use. It is not intended to create an attractive environment only for residents, but also to encourage local businesses to flourish and intensify the identity of the area. Although the street is designed individually and sensi-tive to its existing composition, the systematic mode of working with suggestions to composition, mate-riality and traffic organization can be applied to other urban axes and serve as planning principles for the future. It was tested and succeeded on several streets of the same type, yet with each street there is a strong need for new analysis of existing patterns and individual considerations are vital.

Reflecting on Methodologies and Modes of Working
Literature has already been mentioned as a great inspiration that guided me throughout the research and design process. Looking into other disciplines was an inspirational process that allowed me to take on unconventional perspectives that I would not have considered otherwise. This helped to gain deeper understandings of an unknown context and my own architectural intentions.
Another form of literary work, writing, has been a helpful means of reflection and process analysis. After some difficulties translating the research on intimacy into a design, reflective continuously produced texts have been very helpful to test whether the argumentation of the design following the preceding research is consistent. This approach touches upon the proposed agile structure of the studio of constantly connecting absence to presence within the project. In this case, writing has proven itself useful to link theoretical ideas and research with design. Text also helps describe the atmo-spheres and elements that cannot be shown in plans and section. Writing from different perspectives such as from the pedestrian, the cyclist, the resident or the visitor helped to understand the qualities of this intervention for different people at different times of use. In the many ways literature has been linked to this project, whether through direct connections or as a reflection mechanism, it held a continuous value throughout all stages of the project process.

Taking on an abstract concept such as intimacy in order to question our environment through the lens of this concept has resulted in several struggles translating the theory into a successful design. In general it can be challenging and rewarding at the same time to work with a concept that at first seems contradictory to present conceptions of space. The challenge comes with the grade of abstraction. In my opinion, exciting architectural projects come with several restraints that provoke our creativity. Natural concepts such as intimacy cannot be precisely defined and therefore inherit the danger of becoming unproductive due to the lack of constraints. There are endless directions to take and narrowing down specific aspects of the concept onto specific locations in the real context can be a tiring procedure. Looking back at this process, it has taken up much time and many trials and fails of project locations and set-ups before realizing that a step back was necessary to arrive at the transformation of streetscapes. Although finally this method of working comes with rewarding thought process and new perspectives on the public sphere, this can only be an efficient inspiration or design tool when directly paired with precise constraints.

Apart from working with literature and abstract concepts, conventional architectural methodologies have been a continuous companion of this working process and it was interesting to observe how well the different methodologies complemented each other and how the development of one was based on the existence of the other. Abstract inspiration helped to direct the conventional study of precedents whereas literature complemented representational drawings.

During the development of an individual street, a systematic approach has been developed that extends the project from a single street transformation to a developed and tested strategy. Previous trials to first develop a strategy and subsequently apply it to other locations were always confronted with a lack of specificity or the wrong variables.

Working directly on a site and developing a systematic approach alongside has been much more practicable and could be successfully tested after the in-depth development of one street. This sequence allowed to understand the difference between elements that can be organized in a framework and necessary freedom that contributes to a sensitive and individual outcome. The successful application to several other streets of the same kind supports the value of taken decisions as universal, yet each street provides an individual context which the system can then freely react upon. Therefore the sum of the project does not only include the transformation of Carrera 22 in detail, but an intense study of the environment of a street and how it can be successfully altered. Testing the system on a street of a different type highlighted the limits of the system as well as its potential. It is easily transferrable to the same type of street, yet it naturally has to be altered to accommodate different urban environments. This was expected and therefore not a drawback of its functionality at all, yet I am convinced that many of its variables stay relevant after certain adaptations to the core composition.

Ethical considerations in the process

Working on a project in Latin-America was a personal challenge. I had to confront myself with a context I did not know much about, a recent history that shows much more complexity than the history of countries I lived in and create a project after spending less than two weeks in Bogotá. The method of Thinking through Things definitely helped to overcome stereotypical thinking and accommodate the found space for what it is. Nevertheless it is difficult to create a project sensitive enough to the existing environment.

I addressed this by researching and analysing the given environment as carefully as possible, accepting that there cannot be a claim to completion. On the other hand, it can also be an advantage to reconsider existing patterns and break them up. This thesis particularly addresses issues of safety and ownership. Replacing fenced front yards could be a risky act in an environment where safety takes greater space in people's minds than in the Netherlands. Nevertheless, there are also many aspects where countries can learn from each other and discover new ways of living that inherit the potential of change. Whilst introducing ideas of a shared street and blurred boundaries between inside and out, I tried to keep the practical needs of inhabitants and realistic expectations in mind to come up with the most sensitive solution of implementing my visions.

Relation to wider social and professional framework

The intervention of Transformed Streetscapes questions the boundaries of architecture towards urbanism and landscape architecture. It relates to a new understanding of what falls in the responsibility of the architect. The street, part of an urbanist structure, is explored through an architectural scale that puts much attention on spatial quality, integration of facades, landscaping, and urban organization. Yet this project relates to another discussion which concerns the influence of the architect herself. I strongly believe that urban architecture should not be fully prescribed by the architect but leave space for honest appropriation and even transformation. The project negotiates control and appropriation, creating space and freedom for the unexpected.
Reprogramming streets and spaces that are only used for infrastructural measures is a growing trend for architects and urban planners, yet often this trend treats big traffic nods and disregards the common street which makes up a great amount of the city. Especially in the context of Bogotá, these streets are shaped by a false sense of security enabled through fences which hinder meaningful activities taking place or exclude everyone who cannot adopt to these extreme circumstances.

Bogotá has been riddled by criminal events and other societal challenges, fencing off private ground is therefore a comprehensible action. Contradictory this results in empty streets that only alter the feeling of being unsafe in a hostile environment. Opening up the street might seem to lead to a dilemma of private ownership and safety. Still I believe that the cities built structure has to reflect the positive changes the country has gone through and challenge citizens to recognise different forms of safety and interaction with the urban environment. Transforming one or two streets within a neighbourhood can be a natural way of increasing livelihood and identification, resulting in greater social cohesion and attractiveness of a whole area.

As cities become increasingly dense, a sustainable use of existing space is crucial. Therefore working with the existing ground and trying to improve the structures that are already found in Bogotá instead of building entirely new structures is also an act of sustainability. With regards to the continuous growth of the city and resulting pressures on central areas such as Teusaquillo, it is important to improve the daily spaces in order to achieve high living quality without being able to build more space for inhabitants.

Relation of graduation project and master track

Spaces of permanence relates to the existing setup of the street and focuses on making the space available as shared space for residents as well as pedestrians or business owners. The street belongs to everyone in a city and I consider the street an important common. It presents a resource that can affect the whole community.

Choosing a master track that encourages different ways of working apart from the usual procedure has helped me to strengthen my architectural position towards urban architecture. I have realized the great value small interventions can have for their surroundings which is a position the master tracks upholds.

Yet, I have also become aware of the potential danger of thinking in strategies and I hold the strong belief that architecture should always derive from its environment and the system developed alongside this project accommodates this belief. It merely offers a framework that tries to pass on the gained knowledge without imposing a universal design onto individual locations.

The process of this project has been a delight as much as a struggle at many times. I have learnt about productive working methods as well as unproductive working methods and I am confident that this knowledge will continue to inform future projects and discussions. It was inspiring to dive into general discussions of architecture related to integration, appropriation and meaningfulness whilst relating them to a practical project and I am very content that at this stage, the discussions have continued to be relevant and sharpen my architectural position even further than the following weeks of this project.

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