PUNCTUATIONS IN TEUSAQUILLO

Chair of Methods and Analysis
Studio Positions in Practice

-

Bogotá, Colombia

January 2019

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Snippets of THINGING THROUGH THINGS workshop

INTRODUCTION

We found ourselves in a foreign country. Colombia was, to us, impossible to grasp; its landscapes, cities and architectures are unfamiliar, the customs of its people – unknown.

A question arose - how do we then engage with this new space in a meaningful way? We eschewed the typical tools of our trade and tried something different. No mapping, no measurements; scale, for once, didn't matter. Taking with us domestic objects, of no – or is was it utmost? – importance, we tried to explore the neighborhood of Teusaquillo in Bogotá in ways previously thought as unimaginable.

And thus – we immersed ourselves in soundscapes, banging spoons on railings and fences. We brushed grass, climbed trees, observed through a mirror; through learning about Teusaquillo, we created a spectacle of our own. We will never be able to learn everything there is to learn about this piece of land within a city so unprecedented in our eyes. The biggest takeaway from our experimenting, however, was the understanding that sometimes it's alright not to know.

The physical result of our initial investigations was a series of short films, the stills of which are presented in this introduction. Whimsical and sometimes surreal, the films were meant to capture Teusaquillo subjectively and selectively, while still exploring in depth certain themes. This approach is very much reflected in this volume – each chapter touches upon different aspects of the neighborhood, while the themes chosen are solely based on our own curiosity. Walls and pavements, sounds and dance, street vendors and homeless; the range of topics is very wide. Somewhat constrained by the physical distance between ourselves and the subject of our investigations, we have tried to conduct meticulous analysis, in the most honest and straightforward way we could.

We cannot say that we know everything about Teusaquillo. We cannot say that we truly understand it. We have, however, attempted to uncover some truths about it; to dust off its little corners, nooks and crannies and examine them like something precious.

The structure of this book has been articulated with a series of punctuation marks, used as a literary device to bind our different understandings of Teusaquillo. As such, it formalizes the work as a whole and represents, symbolically – and in some cases, literally – the concepts that have been explored in each chapter. The comma, then, denotes a pause within the constructive whole, the question mark investigates the emergence of the unexpected. Periods are seen as obstructions in the city, whereas semicolons give stage to research of affordances. A singular angle bracket marks a hierarchy between two things and suggests an investigation of societal hierarchies of the built environment. The space in between two brackets can include additional layers of sensory information and although the vertical bar can be seen as disruption of one entity from another, a diagonal slash defines the relationship between two things and marks a transition. Punctuation marks are an integral part of any written text, serving as tools to set the pace, tone and focus of any writing. Hence 'Punctuations in Teusaquillo' shows our collective approach towards this neighborhood in Bogotá. Through our investigations, we have tried to understand the bigger picture by looking at the smaller things – the punctuation marks – that make Teusaquillo what it is today; greater than the sum of its parts.

SURFACE AND AFFORDANCE

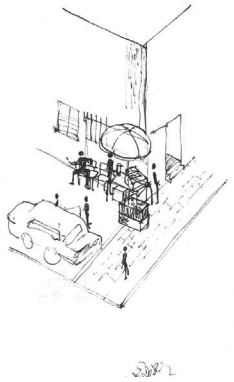
Hsuan-Ya Kao & Hiu Ching Debby Lam

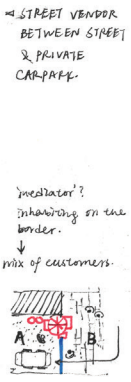
Our fascination of the complex streetscape in Teusaquillo unfolds according to two elemental surfaces of a street - the pavement and the front yard facades. These surfaces constitute the street as a specific setting for interactions among people, as well as between people and environment. Apart from a first-person observation of these interactions, an empathic lens - the method of "affordance"[1] sheds light on the latent potentials of the street. Through analysing the street surfaces according to their affordances, it is revealed how physical characteristics of a street surface supports a specific action in relevant scale of the agent, not limited to human. For each affordance we have investigated, they could be read independently, but together they give streets in Teusaquillo multiple meanings in one environment. This resembles a semicolon, which joints clauses that could be read independently, but could be bonded for a more comprehensive reading.

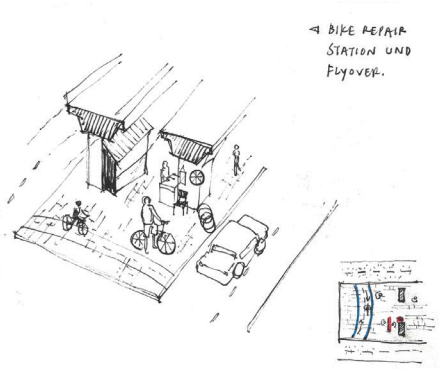


FIRST IMPRESSION OF STREETSCAPE

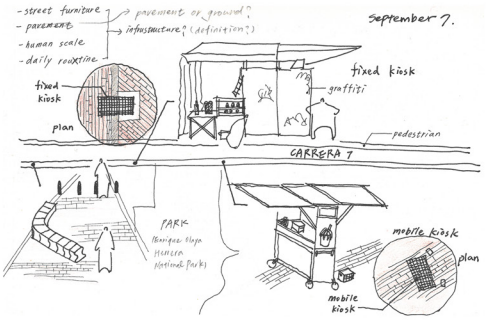
1. Inhabitation on street boundaries

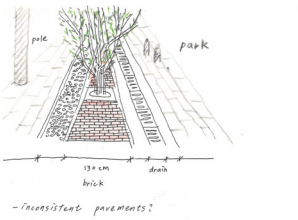


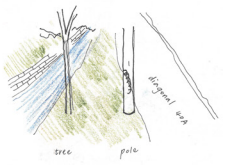


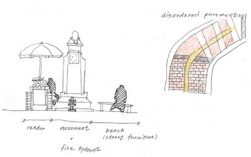


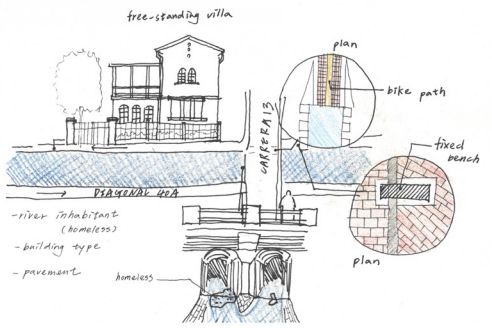
2. Intervention at pavements

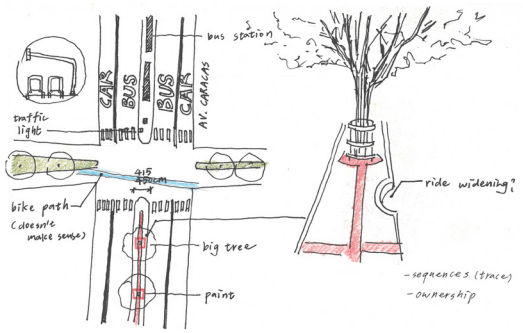


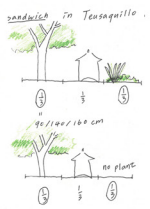


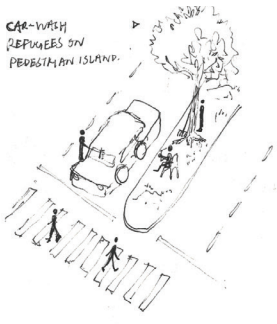




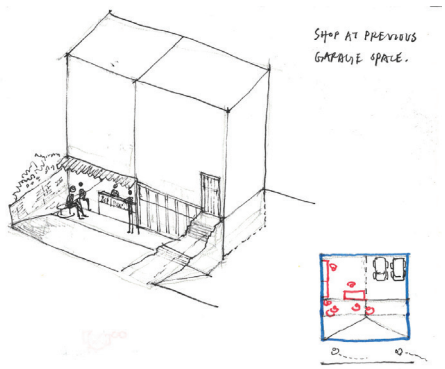


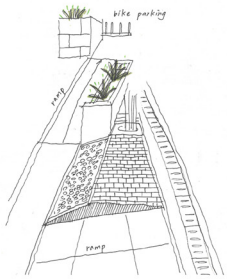


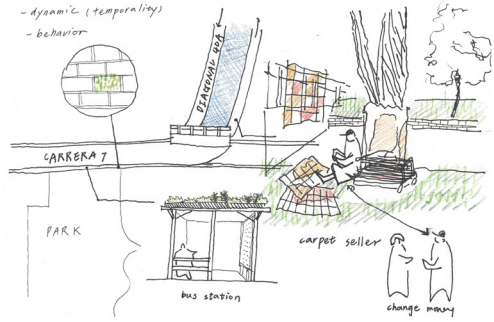


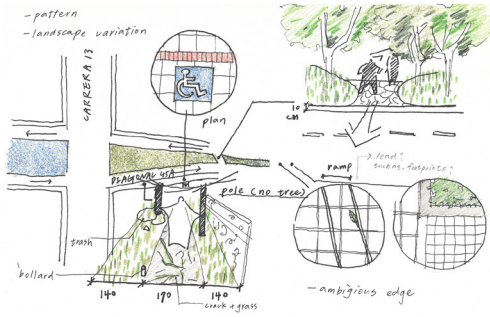

CAR-WASH
REFUGEES ON
PEDESTRIAN ISLAND.



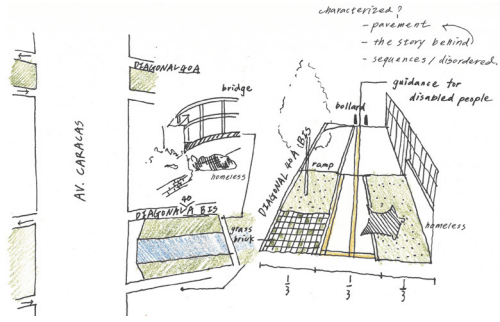

SHOP AT PREVIOUS
GARAGE SPACE.

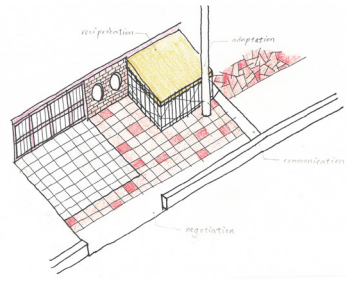

bike parking
ramp
ramp


- dynamic (temporality)
- behavior
DIAGONAL 40A
CARRERA 7
PARK
bus station
carpet seller
change money


- pattern
- landscape variation
CARRERA 13
plan
10 cm
DIAGONAL 45A
pole (no tree)
ramp
lead?
such as, footprints?
trash
bollard
140
170
140
crack + grass
- ambigious edge



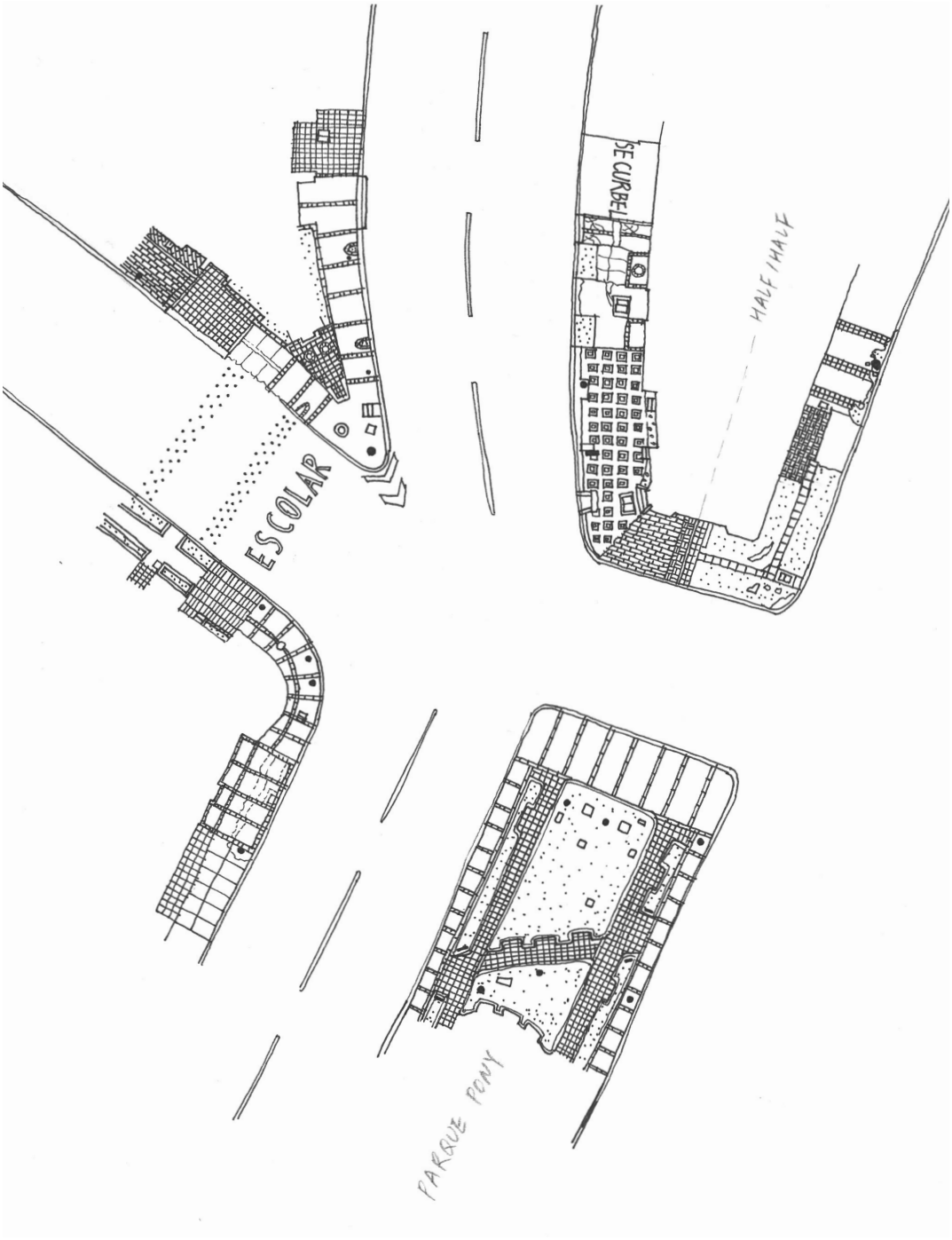

characterized?
- pavement
- the story behind
- sequences / disordered.
DIAGONAL 40A
bridge
guidance for
disabled people
bollard
AV. CARACAS
homeless
DIAGONAL 40A BIS
ramp
DIAGONAL 40A BIS
grass
brick
homeless
1/3
1/3
1/3

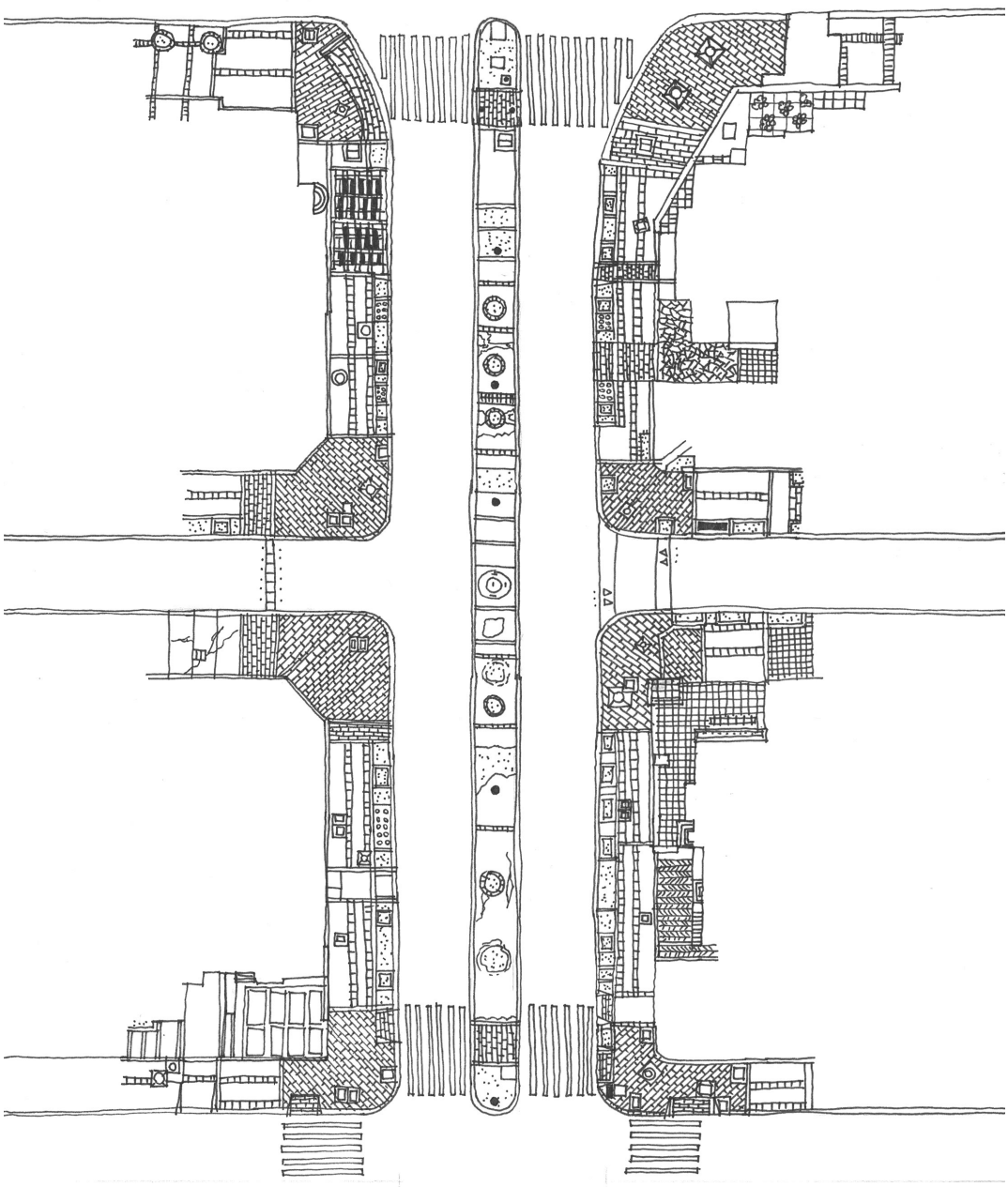

reciprocation
adaptation
communication
negotiation

MAPPING

STREET PAVEMENT

(left) calle 31a, carrera 15-16
(right) calle 34, carrera 15

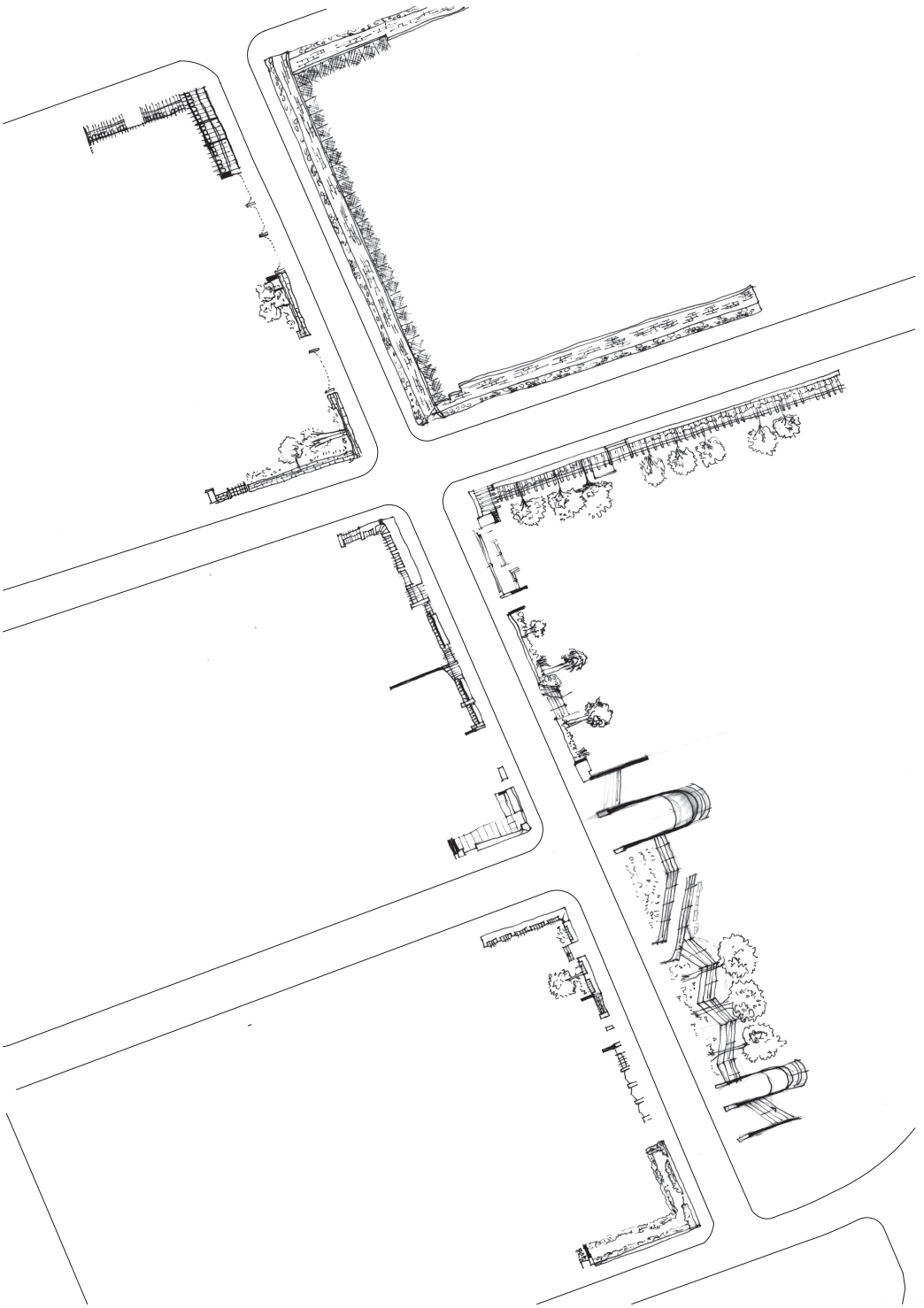




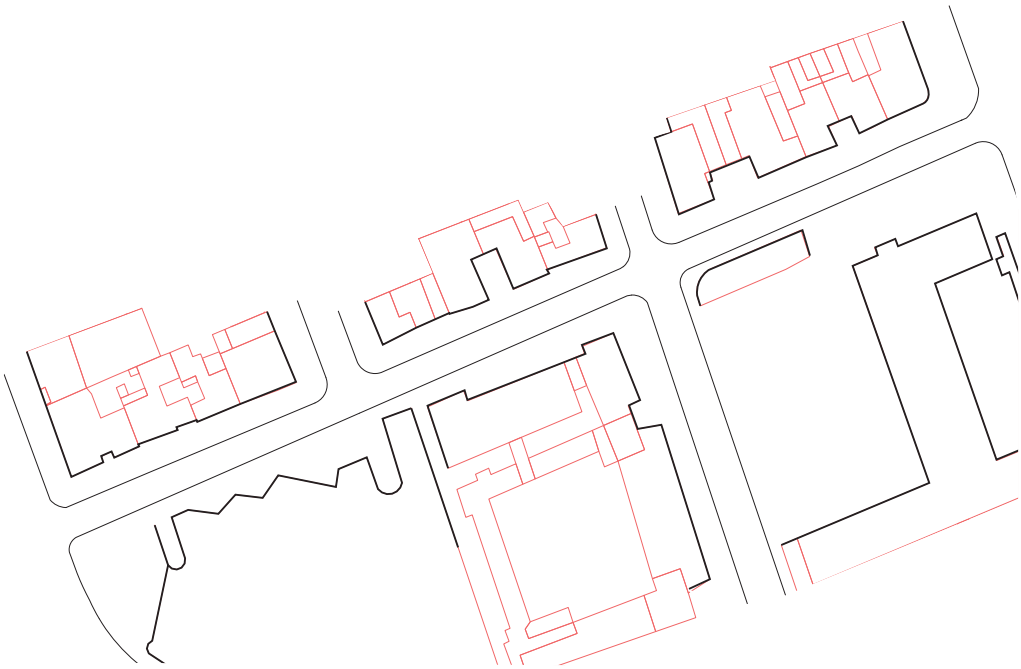
MAPPING

FRONTYARD FACADES

(left) calle 36, carrera 28-transversal 29
(right) calle 42-45, carrera 25

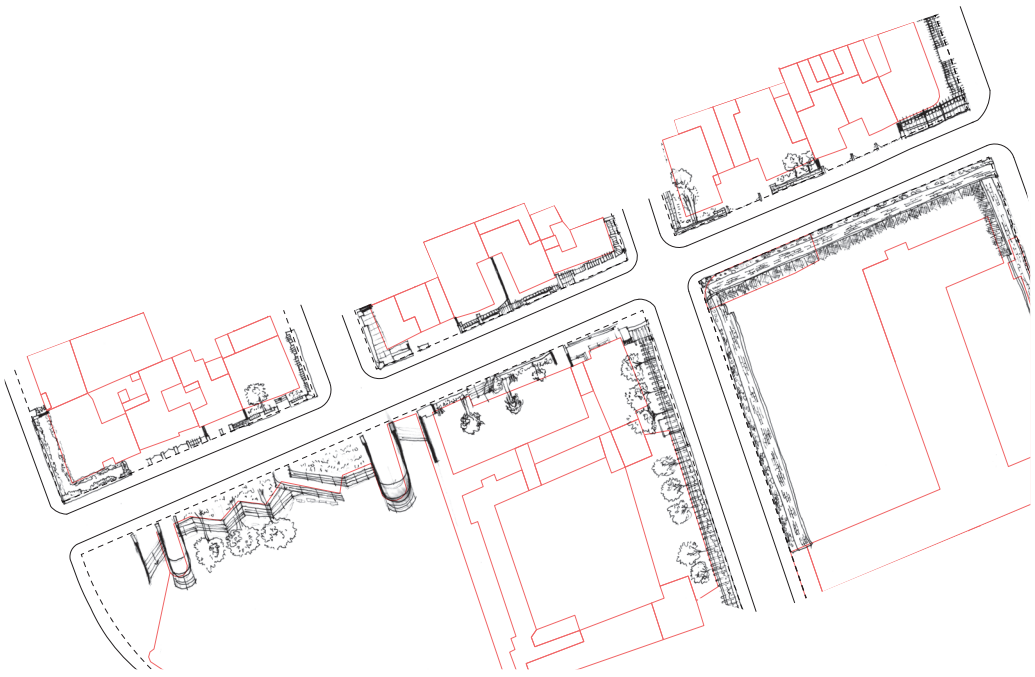






Plan

the surfaces that are thought to be experienced



Sketch of frontyard facades

the surfaces that are actually experienced

THICKNESS OF SURFACE

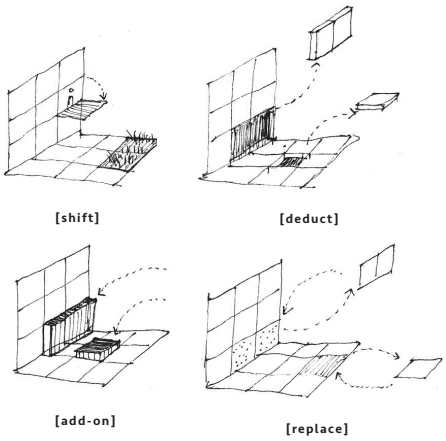
One would expect to experience the street according to the building profiles as denoted in a site plan. Through sketching the actual edge surfaces of the street, it is revealed what we actually experience, is the dynamism given by the appropriated pavements and frontyard facades. People expand their territories to public sidewalk by extending the same paving; people build their front yards e.g. fence, garden wall or platforms that blur the boundary between the private and the public pavement.

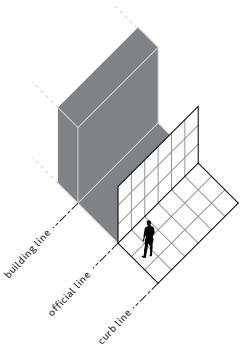
STREET PLANNING

The extract of the 1935 plan shows one of the areas, Magdalena, where the front-yard planning was established during the first decade of urbanization in Teusaquillo. Teusaquillo is one of neighbourhoods that are born with this front-yard planning. This planning characteristic is later implemented in other parts of Teusaquillo.

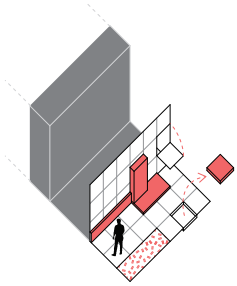


Plan of Control
Urbanization of Teusaquillo, 1935. Overlaid on Existing Plan

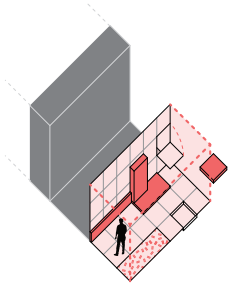




[Surface]
(horizontal) The pavement,
(vertical) Vertical constructions at the frontyard



[Interface]
The situation where external agents interacts with the surface



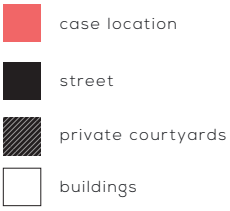
[Streetscape]
[-scape] formation, form, shape the formation of the scenes of the street

FRAMEWORK

Our research starts with the discovery of diversity of the pavement and front-yard facades that are contributed by different agents: human, nature, animal, automobile. These interactions happening at the surfaces constitute its thickness, creating an interface condition between the surface and the agent. These interface conditions accumulate and construct a unique streetscape for each street. We are interested in how the surfaces form the streetscape - the setting for scenes to happen. To study these interactions at the surfaces, we systematized them according to verbs and focused on four of them: shift, add-on, deduct, replace.

FOCUSED AREA



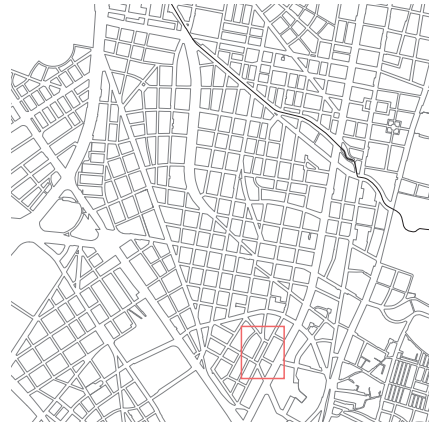


LOCATION OF SCENES #1
Calle 36, Carrera 28 - Transversal 29





LOCATION OF SCENES #2
Streets around Parque Pony






















selected cases

















ANALYSIS THROUGH "AFFORDANCE"

James J. Gibson
The Ecological Approach to Visual Perception[2]

"The affordances of the environment are what it offers the animal, what it provides or furnishes, either for good or ill."

capacity of the surfaces

method:

dissect the surfaces at multiple sections and plans

"As an affordance of support for a species of animal, however, they have to be measured relative to the animal. They are unique for that animal. They are not just abstract physical properties. They have units relative to the posture and behaviour of the animal being considered."

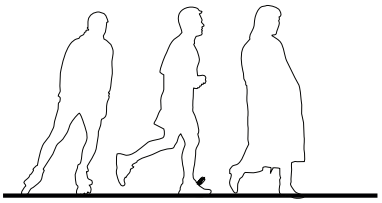
relative to scale of the agent

"Perhaps the composition and layout of surfaces constitute what they afford. If so, to perceive them is to perceive what they afford."

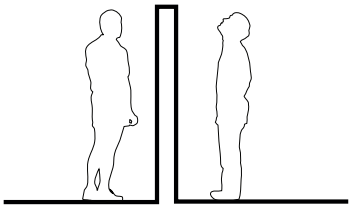
perception of affordance

Affordance of the surface is the capacity it offers for interaction with external agents. The agent could alter the surface, changes its affordance to facilitate certain interaction.

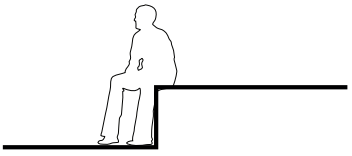
Affordance, is therefore an instrument that enables us to read the spatial potentials of the streets which are not yet exploited. This latency embodied in the surfaces, would propel us to interpret the street as not merely a vessel for transportation, but a rich setting that awaits new, multiple meanings that coexist.



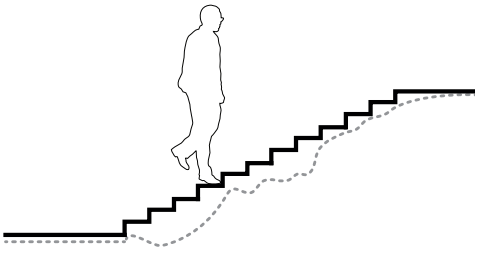
smooth, flat, rigid surface that affords walking, running, roller-skating



vertical surface that stops lateral movement



horizontal surface at knee-level that affords sitting

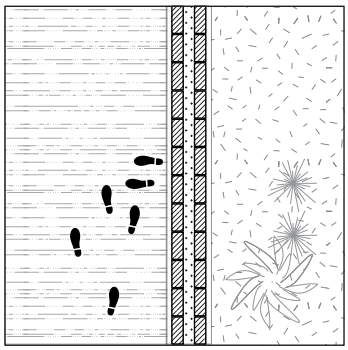


mountainous, sloped surface altered by building staircase that affords landing of foot steps

examples

[SHIFT]

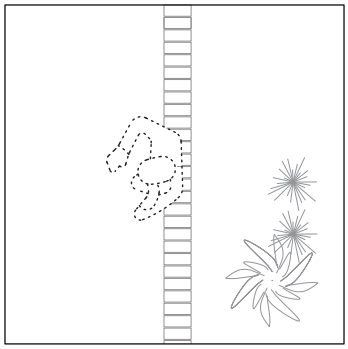
The agent shifts itself without altering the surface according to different affordances read at different relative scales



150mm - foot level

The brick wall acts as a vertical barrier that blocks the walking foot, and hence prohibit the trespassing from street to the lawn of the front yard.



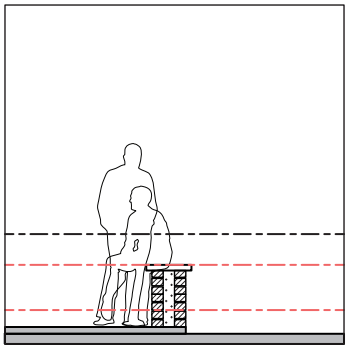


500mm - seat level

The vertical barrier turns into a 300mm wide horizontal surface that affords sitting. The bricks are rigid enough to support the weight of the observer. The vertical barrier disappears. The observer sitting on the brick wall are therefore in touch with.

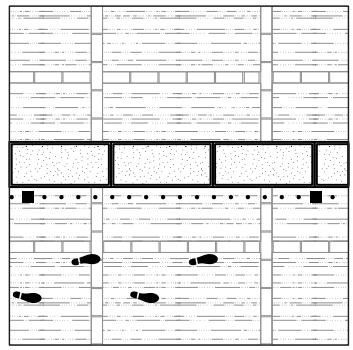
scene:
SHIFT #1

Workers from the nearby broadcasting company are sitting on a 500mm high garden wall made of bricks surrounding the frontyard of a clinic building. They are enjoying juice sold by a vendor who parks her juice-making cart on the 300mm wide lawn on the street.



Plans at specific levels

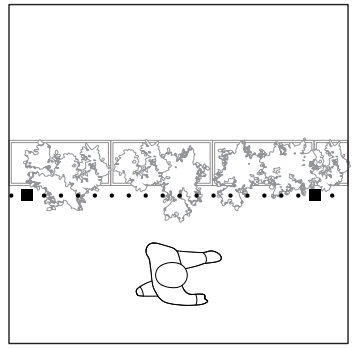
Rather than drawing plan at the normal level of 1200mm, plans are cut at 2 levels relative to human scale to reveal the affordance of the surface.



150mm - foot level

The 100mm gap of the fence is too small for the feet to trespass. Together with the row of planters behind the fence, it becomes a vertical barrier to stop walking into the fenced frontyard.



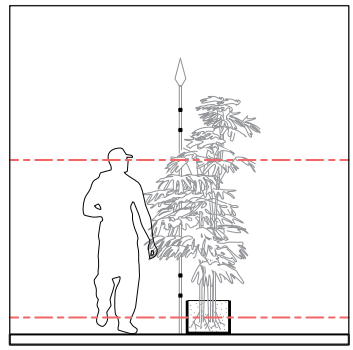


1500mm - eye level

The 100mm gap of the fence is not enough for the human body to trespass. Yet, it is enough for the branches of the tree to penetrate through.

scene:
SHIFT #2

Along a 2500mm high steel fence, rows of planters with tall plants placed. The branches of plants penetrate through the 100mm gap of the fences.

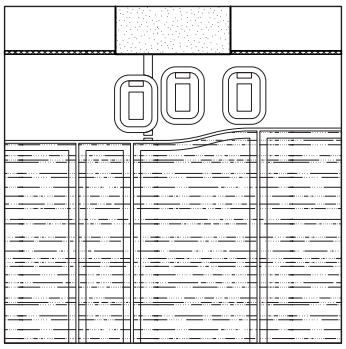


Plans at specific levels

At these two levels, the plans reveal how different the surface afford inhabitation to the pedestrian and the plant.

[REPLACE]

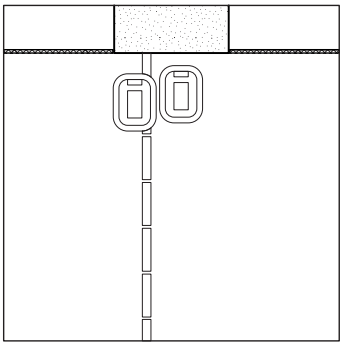
The agent replaces part of the surface with other objects or construction, which changes the affordance of the surface to the agent.



Before

Concrete paving



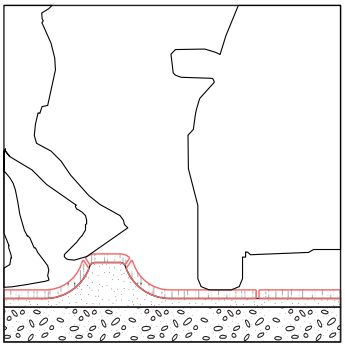


After

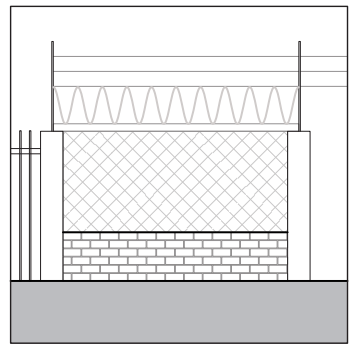
Ramped concrete panels

scene:
REPLACE #1

The original surface between two properties is used to be unified concrete paving which has lots of crack and damages on it. It is replaced by the ramped concrete panels.

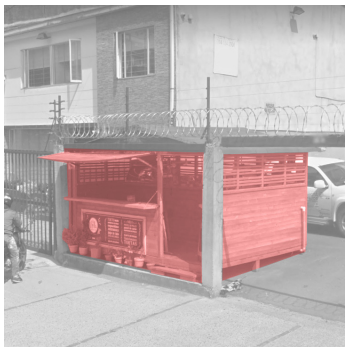


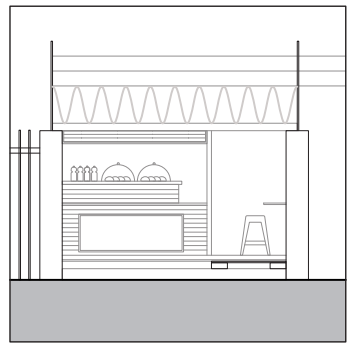
By replacing with ramped concrete panels, the car dominates the sidewalk, while people need to adjust their paces when walking on. The raised part of the replaced paving is also a hidden line defines the boundary between two entries.



Before

Brick wall + chain-link fence



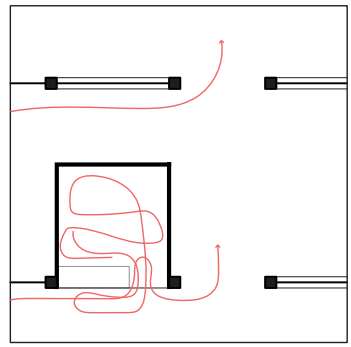


After

Facade of snack bar

scene:
REPLACE #2

The surface between the two concrete columns used to be a chain-link fence installed on a 600mm high brick wall. It is replaced by the facade of a newly built snack bar, made of timber.

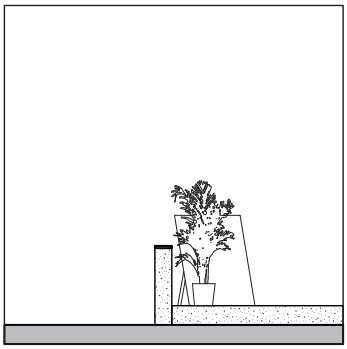


Movement along the surface

By replacing the vertical barrier with a snack bar facade, the way to inhabit the surface was changed.

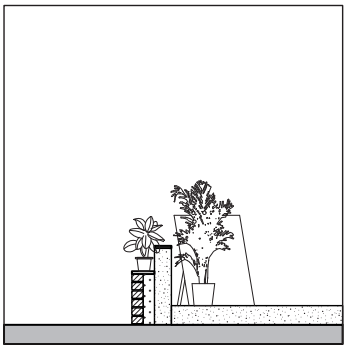
[ADD-ON]

The agent adds construction upon the surface, and hence alters the surface's affordance for the interaction with one or more agents.



Before add-on

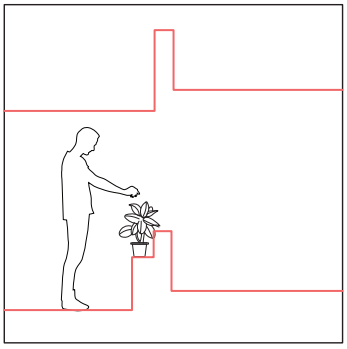




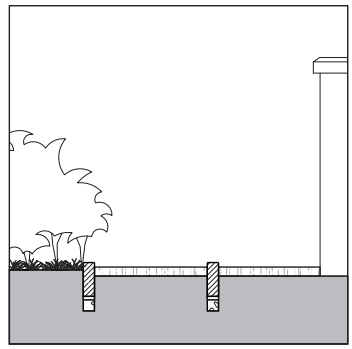
After add-on

scene:
ADD-ON #1

The restaurant first cast a raised concrete platform and a concrete wall that defines the outdoor seating area. The residence next to it later builds its own 500mm high brick wall to define the territory of its front yard.

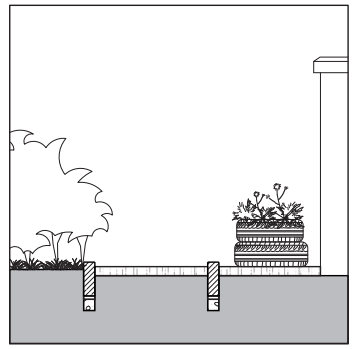


After building a brick wall adjoining the concrete wall, the surface profile changes. The affordance of the original surface is therefore changed, affording the placement of potted plants with back support, and also at a easy handling level by hands.



Before add-on

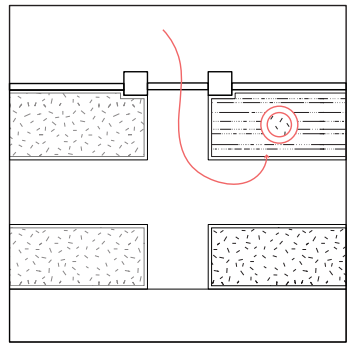




After add-on

scene:
ADD-ON #2

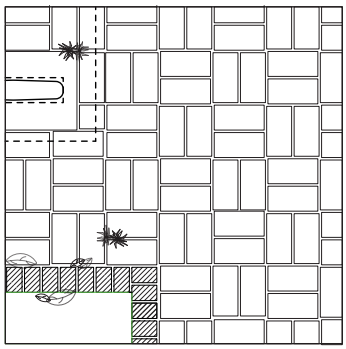
The three-bay proportion is the most common way to divide the pavement in Teusaquillo. The local government is not responsible for the planting. Therefore, the residents use the car tiles as a pot to plant some flowers.



After planting flowers, the streetscape changes. The way to appropriate the urban surface was also dominated by local residents.

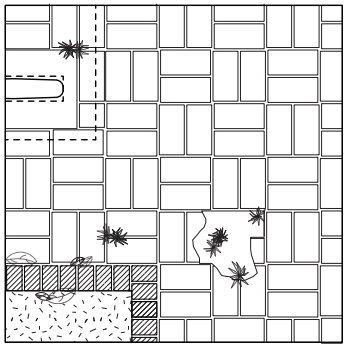
[DEDUCT]

The agent deducts part of the surface matter, which changes the affordance of the surface to itself or other agents.



Before deduct

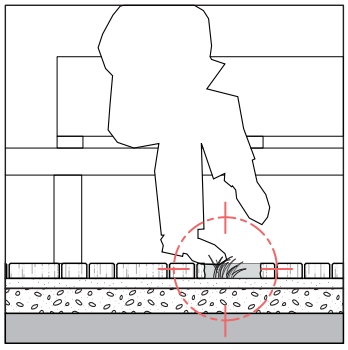




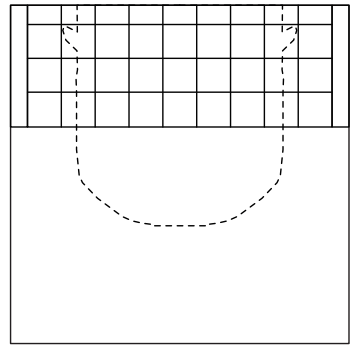
After deduct

scene:
DEDUCT #1

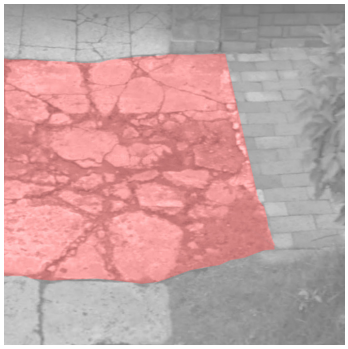
There are rows of concrete benches along the footpath in the park which provide some public places for people to use. The local people love chatting, sitting and waiting for their kids or dogs there.

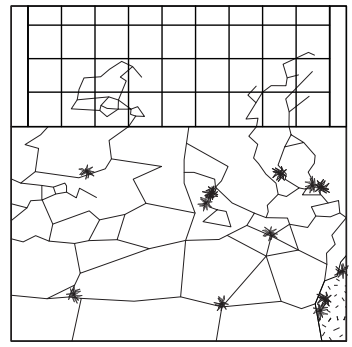


After installing the urban furniture, such as concrete benches, which attract more people to come and deduct the surfaces. The worn out paving shows how it affords the daily human actions.



Before deduct

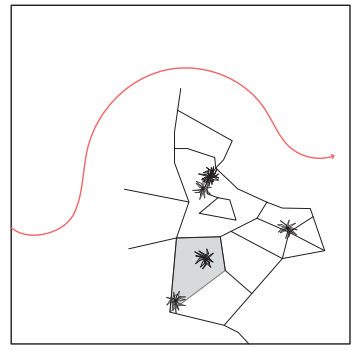




After deduct

scene:
DEDUCT #2

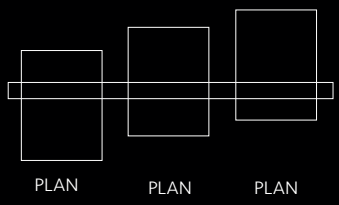
The concrete paving in front of the garage damaged by cars running over. The cracks on the ground provide weed opportunities to grow, and some puddles occur after the rainy day.

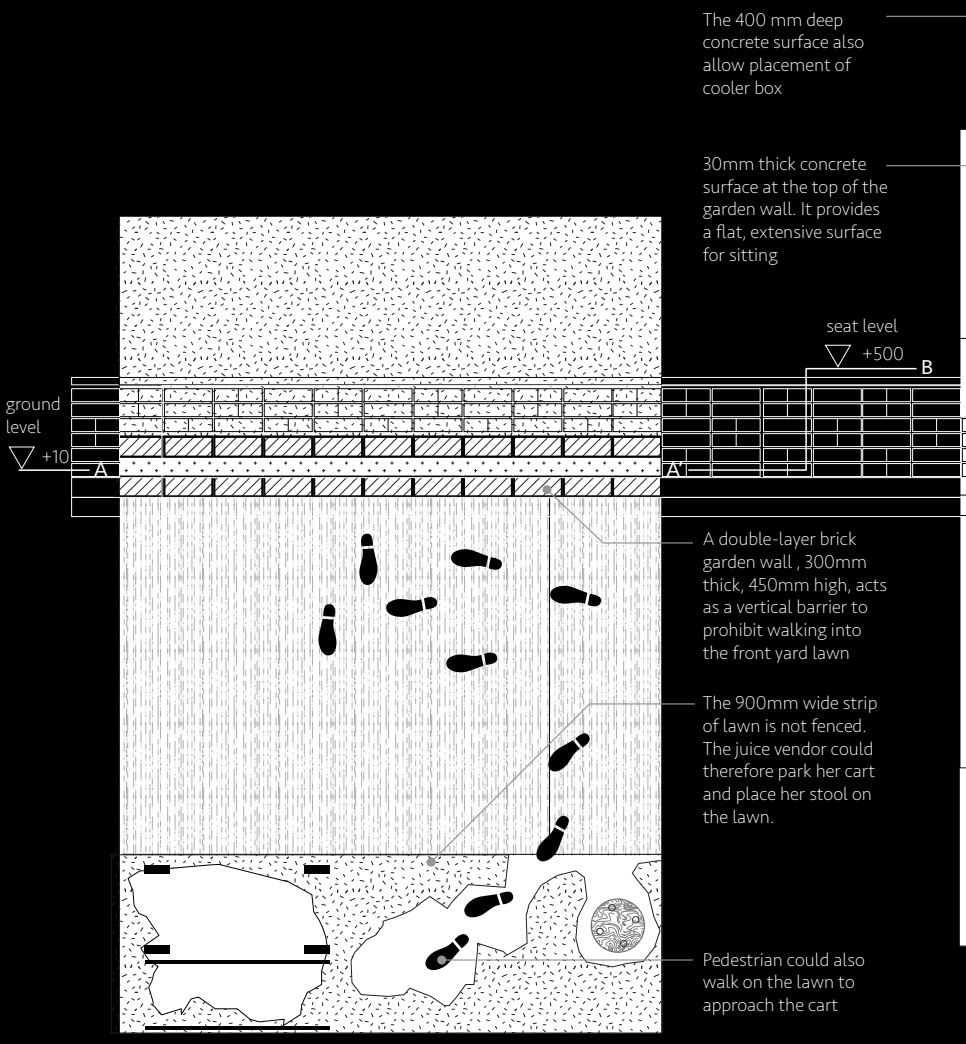


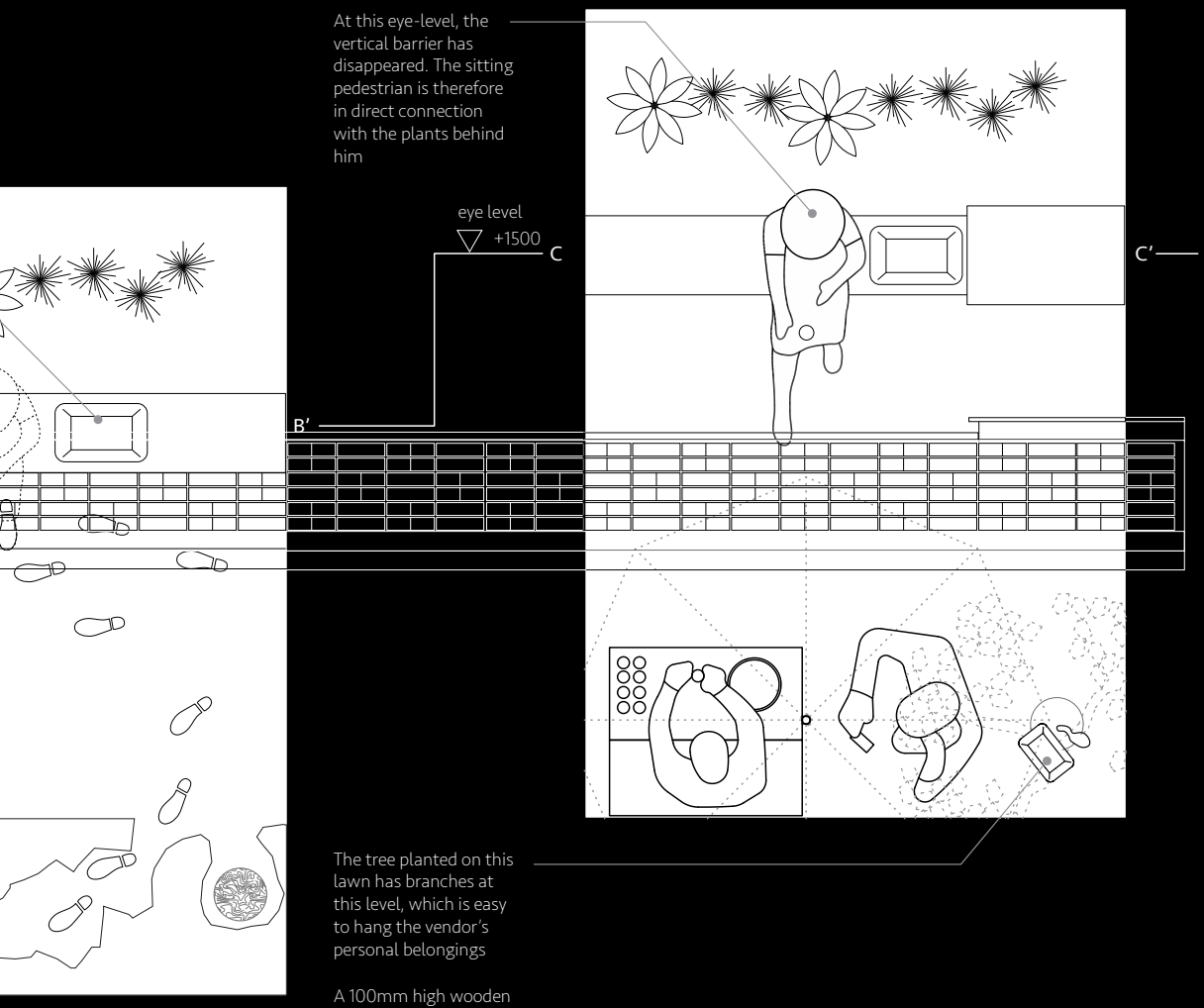
When seeing the cracks on the ground, people take a devious route naturally.

SHIFT

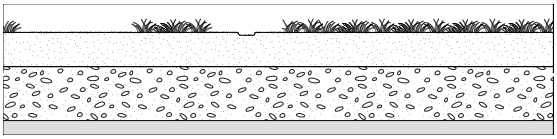
0 300 600






At this eye-level, the vertical barrier has disappeared. The sitting pedestrian is therefore in direct connection with the plants behind him
eye level
+1500
C
C'
B'
The tree planted on this lawn has branches at this level, which is easy to hang the vendor's personal belongings
A 100mm high wooden platform is placed on the lawn. It allows the vendor to stand on the lawn without getting dirt on her shoes.

THREE MONOLOGUES



Speaking between the footprint and the earth

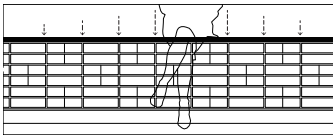
"Guess who I am?

I feel someone stepping on me.
That is why I lost some fellows.

I am the carpet upon the earth, while I am supported by her, letting air and water go through my body.

I guess people and animals love me because I am soft and fresh.

I am grass."



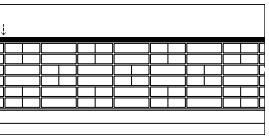
Speaking between the huma

"Guess who I am?

I feel someone sitting on me.
However, I am stronger than grass th

I am made from concrete.

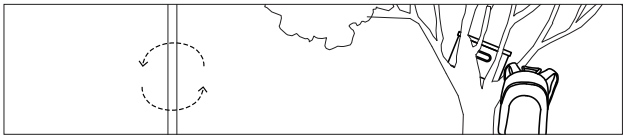
I am a bench for the customers.
There is no doubt but I am still my ha
beautiful garden."



an body and the brick

hat I can bear your weight.

ost's guard, watching over the



Speaking between the sky and the earth

"Guess who I am?

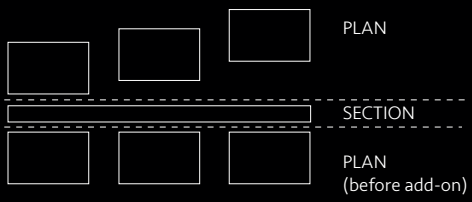
I feel something hanging on me.
I also feel the wind blowing through my body and skin.

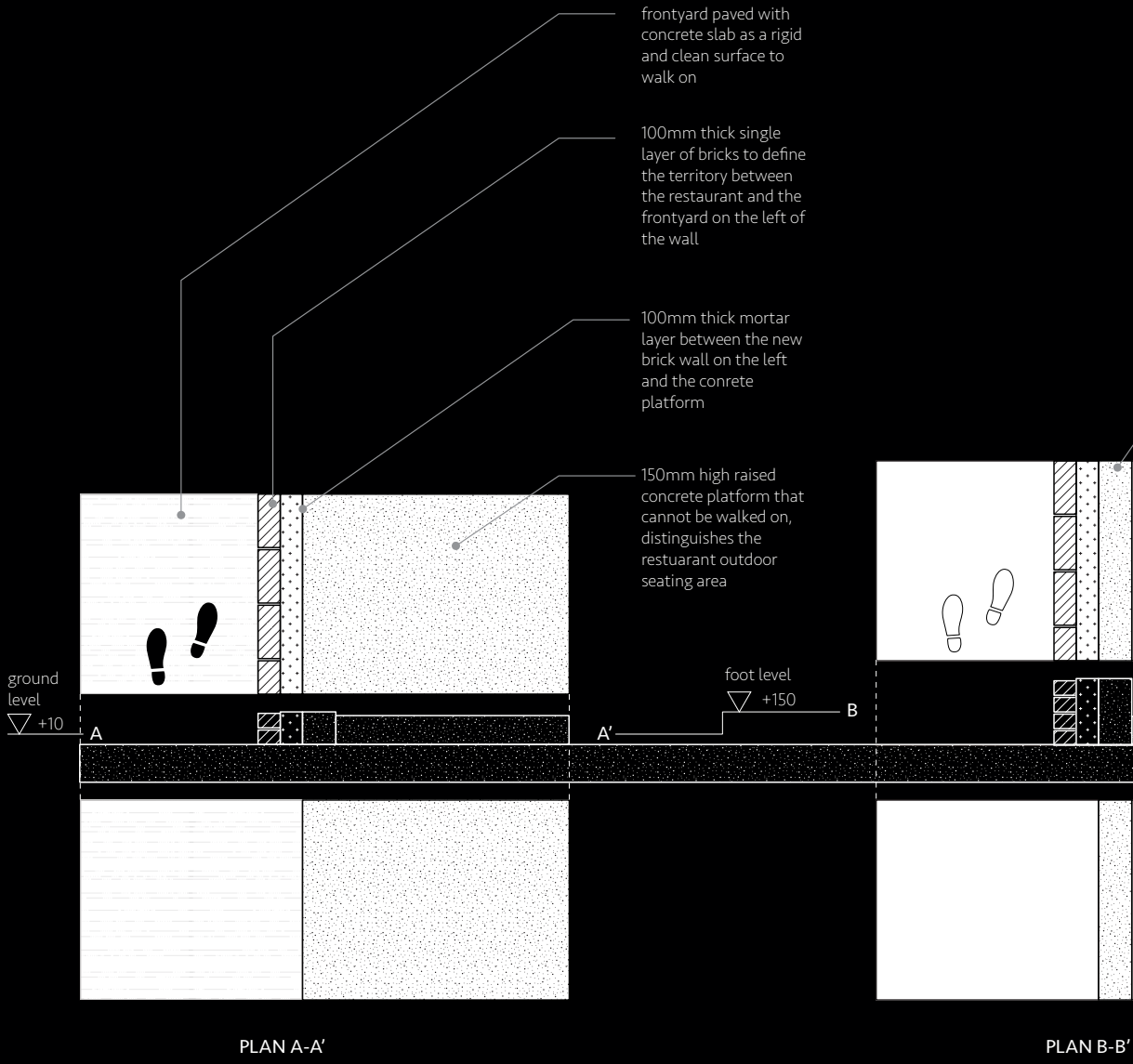
My hair is green in spring, it will turn dingy, and yellow in fall.
Perhaps I will be bald at the end.

I am a tree."

ADD-ON

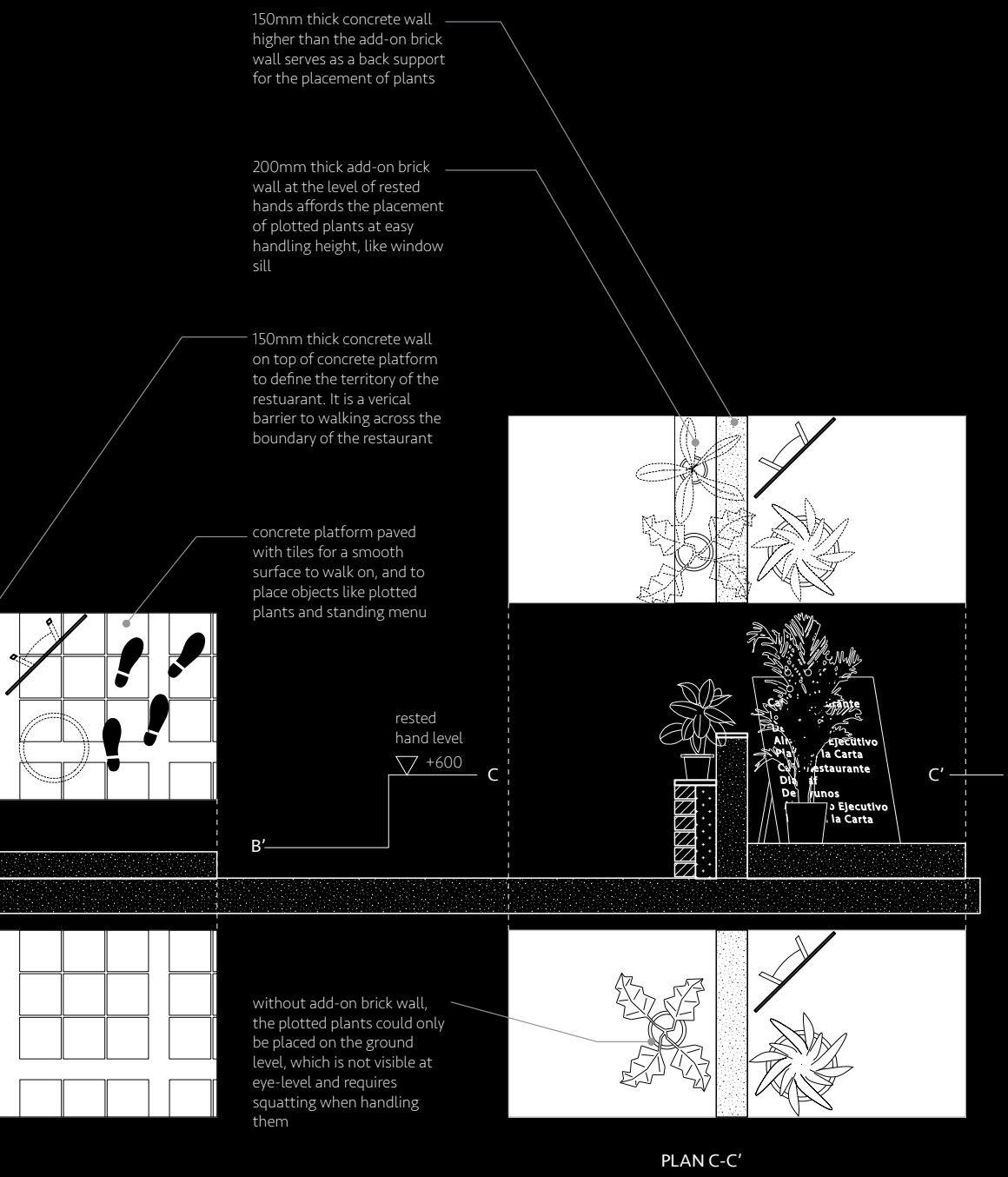
0 250 500





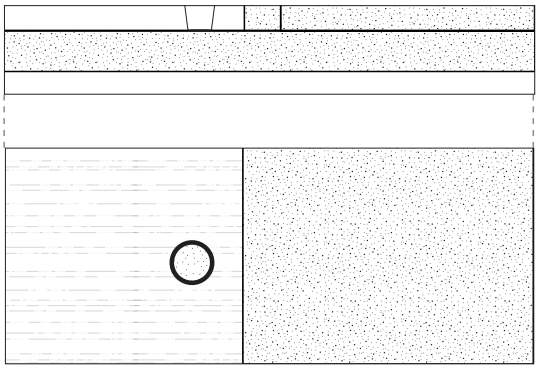
PLAN A-A'

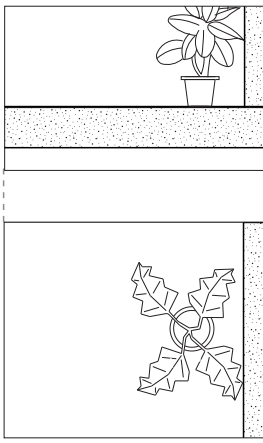
PLAN B-B'


150mm thick concrete wall higher than the add-on brick wall serves as a back support for the placement of plants
200mm thick add-on brick wall at the level of rested hands affords the placement of plotted plants at easy handling height, like window sill
150mm thick concrete wall on top of concrete platform to define the territory of the restuarant. It is a verical barrier to walking across the boundary of the restaurant
concrete platform paved with tiles for a smooth surface to walk on, and to place objects like plotted plants and standing menu
rested hand level
+600
C
C′
B′
Ejecutivo
la Carta
estaurante
unos
Ejecutivo
la Carta
without add-on brick wall, the plotted plants could only be placed on the ground level, which is not visible at eye-level and requires squatting when handling them

PLAN C-C’

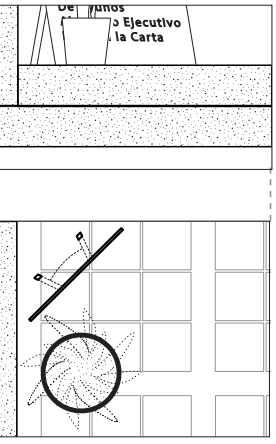
MONOLOGUES OF A POTTED PLANT

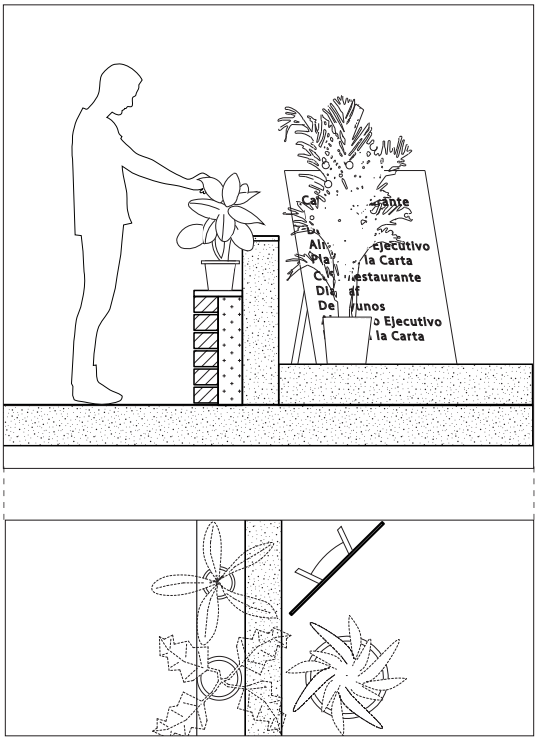




"My bottom plate sits on the rough concrete pavement. Owing to the texture of the pavement, I am always shaking, trembling. I am also afraid of the foot steps that are so close to me."

"When I raise my head, I sa my tall neighbour, on the ot However, I could not see my to the level difference. Perh adjoining the concrete wall w





ADD-ON

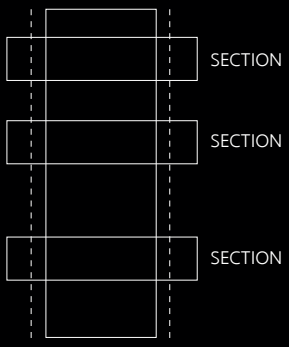
w the tip of the branches of her side of the concrete wall. neighbour face-to-face due haps constructing a brick wall ould help?"

"The new brick wall helped to elevate me, and the concrete wall became my back support. Now I could talk with my neighbour sitting on the raised concrete platform. I am also relieved from the threat of the careless foot steps."

DEDUCT

0 200 400

PLAN
(ground level)



the footpath of the park paved with 60mm thick red bricks for a solid surface to walk on

Section A

damaged bricks caused by human actions, such as stepping, standing

80mm thick replaced concrete platform provide a rigid foundation for urban furniture

Section B

dividing lines have a deep capacity letting fallen leaves to inhabit

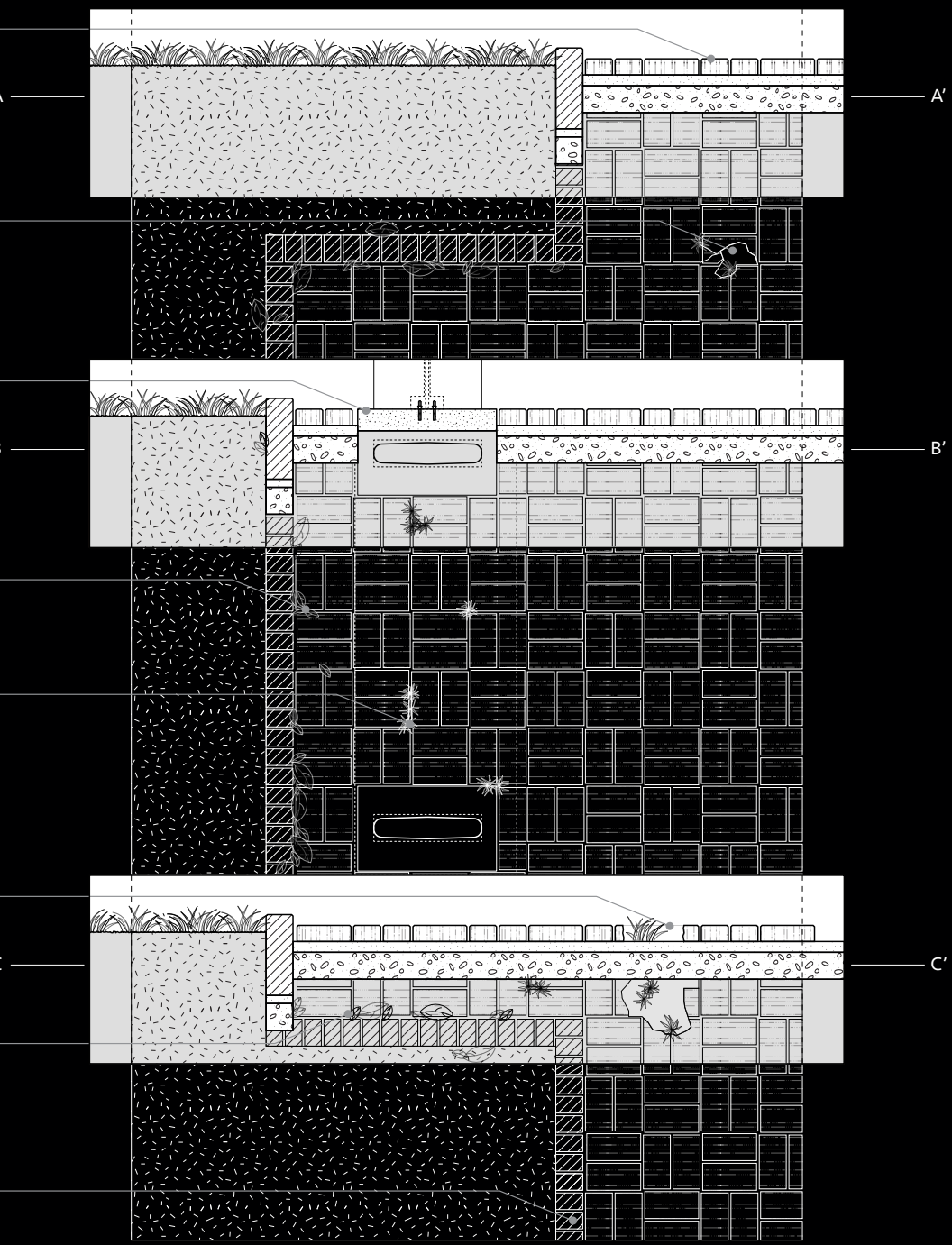
without sunlight, the surface of pavement under street furniture turns dark and dirty easily, which is the perfect environment for weed growing

the puddle is caused by the pavement cracks, which provides weed opportunities to grow

Section C

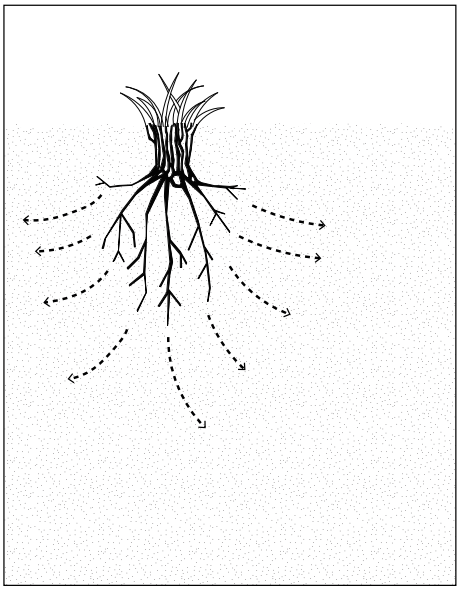
the height difference between flattened brick paving and raised curbs generate corners which block street debris

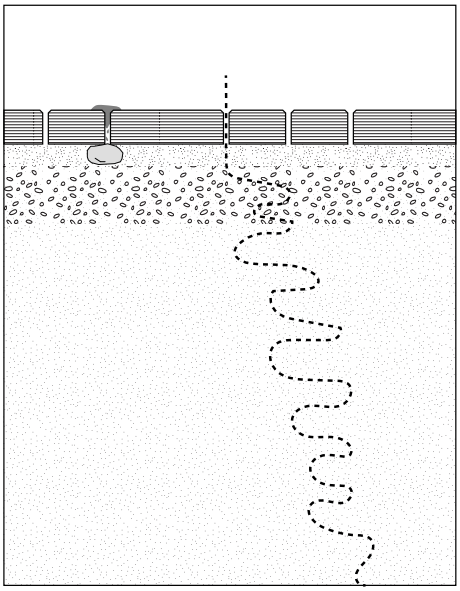
100mm width curbs to define the boundary between the footpath and the lawn on the left



PLAN

MONOLOGUES OF WATER DROPLETS AT DIFFERENT MOMENTS

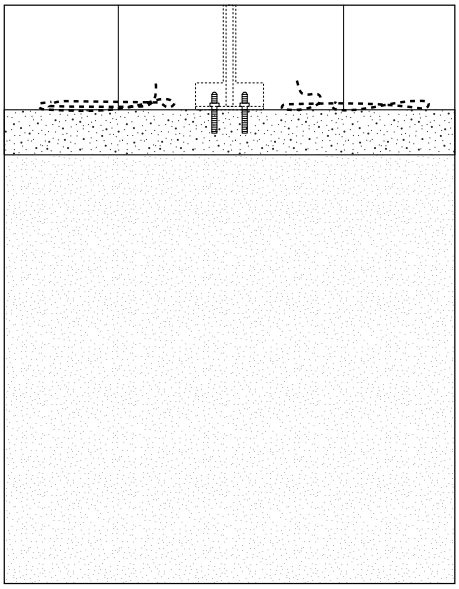




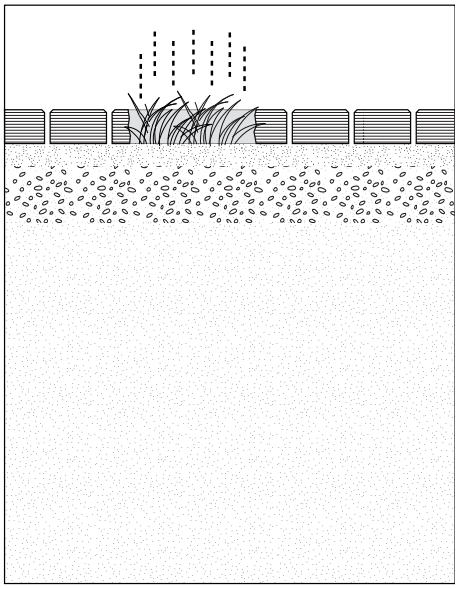
"The grass is my best friend. It lets me slide through its body, all the way into the earth layer smoothly. Inside the earth, I can travel freely among the soil particles."

"Soon after I flow through the gap, a big rock blocks my way. I could only take a rest here while waiting my companions, while waiting for another chance to move forward."

"I have to make my way through these cracks/gaps with different width. Although this journey is a big challenge, I believe it is manageable."



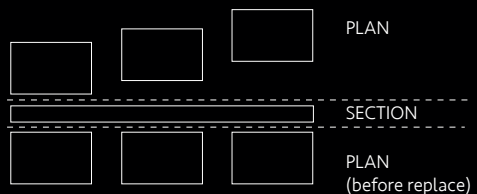
"Oops! I hate the concrete. It just seems like an obstacle that I could never overcome."

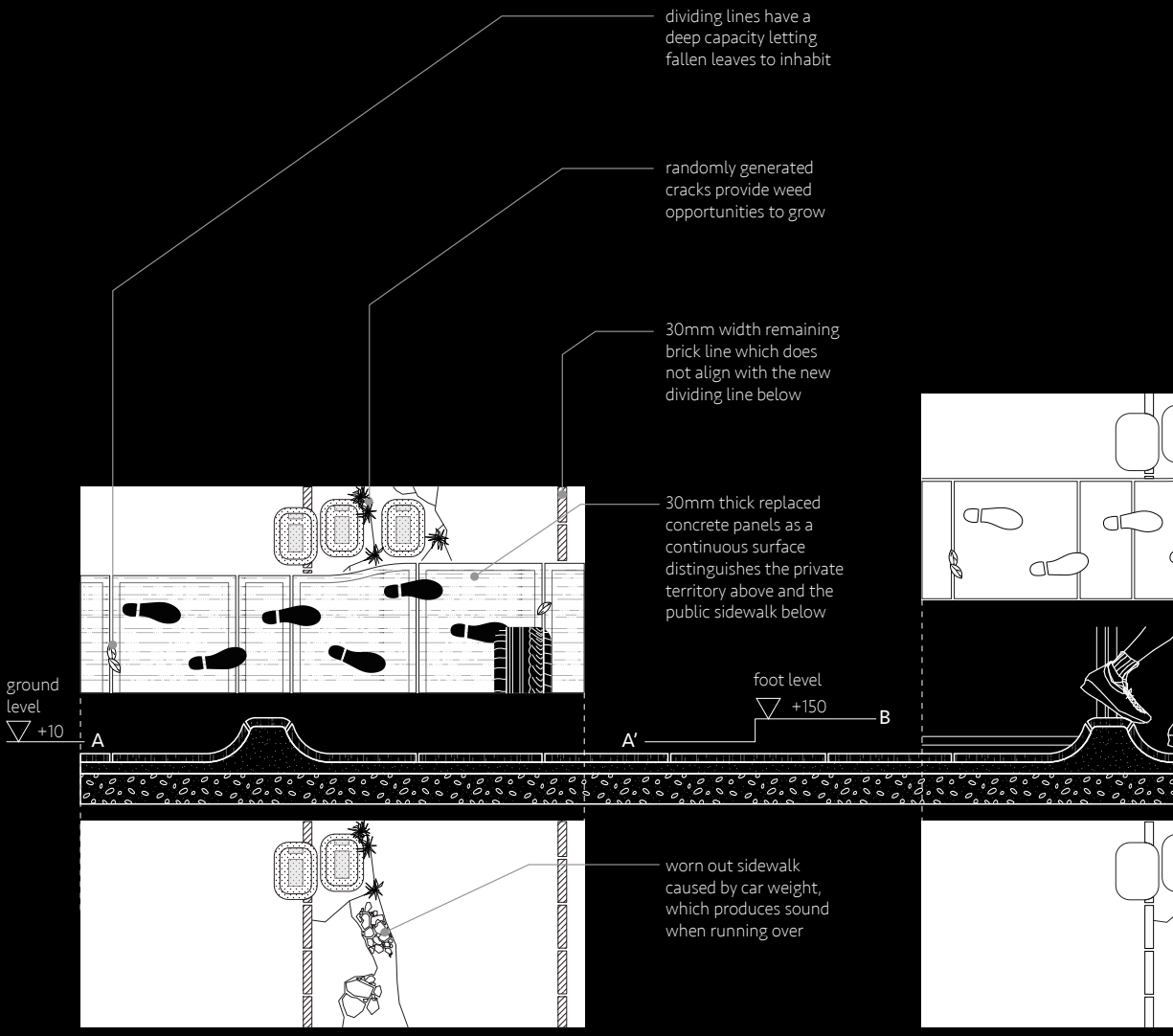


"Seems like there is already a pool of my companions gathering here. They must have gone through an exhausting journey, as told by their muddy look."

REPLACE

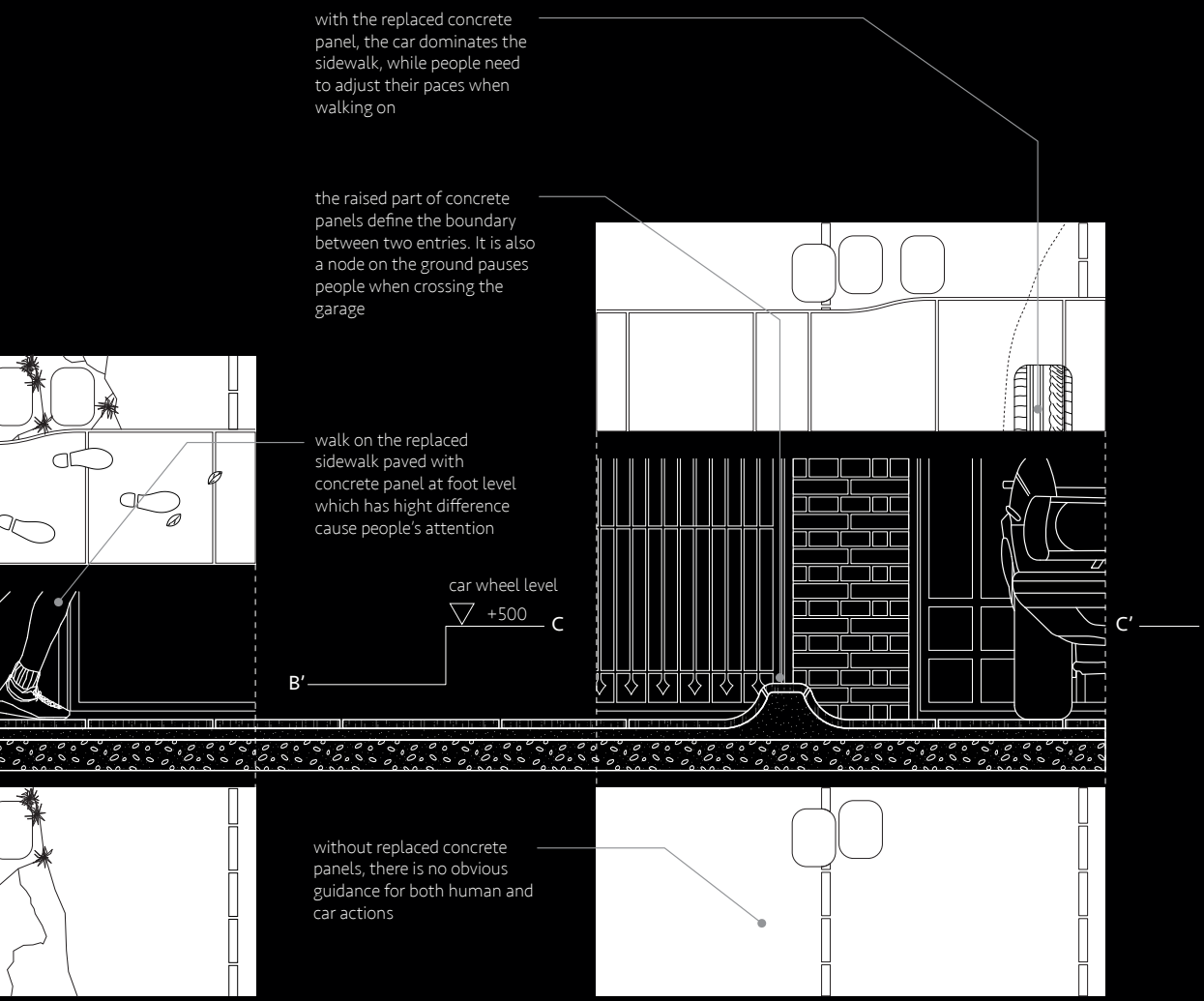
0 200 400





PLAN A-A'

PLA


with the replaced concrete panel, the car dominates the sidewalk, while people need to adjust their paces when walking on
the raised part of concrete panels define the boundary between two entries. It is also a node on the ground pauses people when crossing the garage
walk on the replaced sidewalk paved with concrete panel at foot level which has hight difference cause people's attention
car wheel level
+500
C
B'
C'
without replaced concrete panels, there is no obvious guidance for both human and car actions

N B-B'

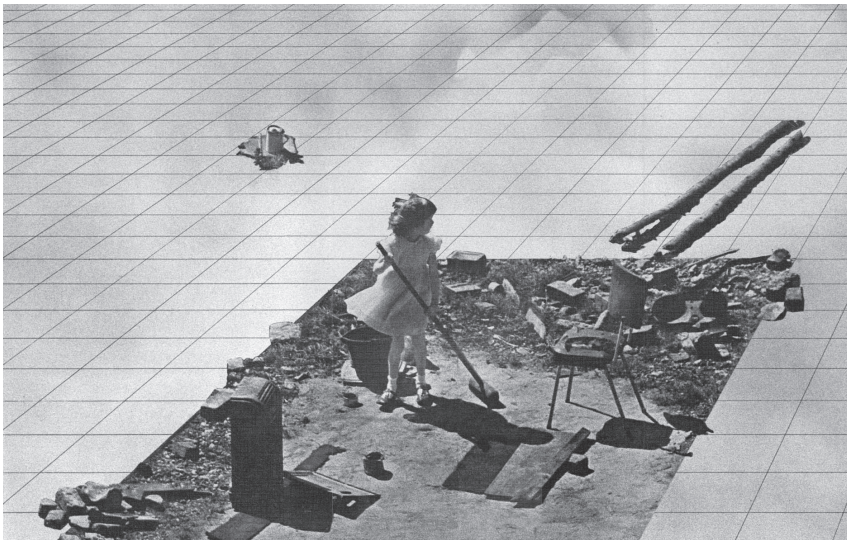
PLAN C-C'

FLOW OF EVENTS ON THE SURFACE

One interaction induced by an agent catalyses a series of following events, which happens because the following agents perceives a different affordance offered by the previous action.

ACTION ON SURFACE	AGENTS AND CORRESPONDING EVENT
SHIFT	pedestrians sit on the garden wall →
ADD-ON	house owner builds another wall →
DEDUCT	pedestrian damages brick →
REPLACE	house owner replaces pavement with ramped concrete panels →

vendor inhabits the lawn opposite to the garden wall	→	vendor parks her cart on the lawn, and hangs her belongings on the tree
house owner places potted plants	→	potted plants at easier handling level and similar level as neighbouring tall plants
water accumulates at damaged parts	→	weed grows at these moist puddles
cars access the house easier	→	pedestrian adjust their walking rhythm to the ramped pavement



Supersuperficie[3]

Cristiano Toraldo di Francia, Superstudio



Underground life[4]

Guillermo López

REFLECTION ON AFFORDANCE OF SURFACES

By studying the physical conditions in relevance to the agent's scale - the meaning of the environment to different agent e.g. residents, pedestrian, nature, animals, we could reconceive the built environment by these different perception of affordance. Such latency in terms of spatial characteristics, serves as a tool to perceive the environment in an empathic perspective from multiple agents, not limited to human. It propels one to rediscover the rich capacity that is masked by a predefined environment. The investigation thus prompts us to embody such empathetic consideration in the practice of architecture.

Instances of meaningfulness/ communicative capacity of the environment

How could we communicate these usually masked affordances of other scales to the public in architecture?

Integration. the city's ability to cater to multiple variables

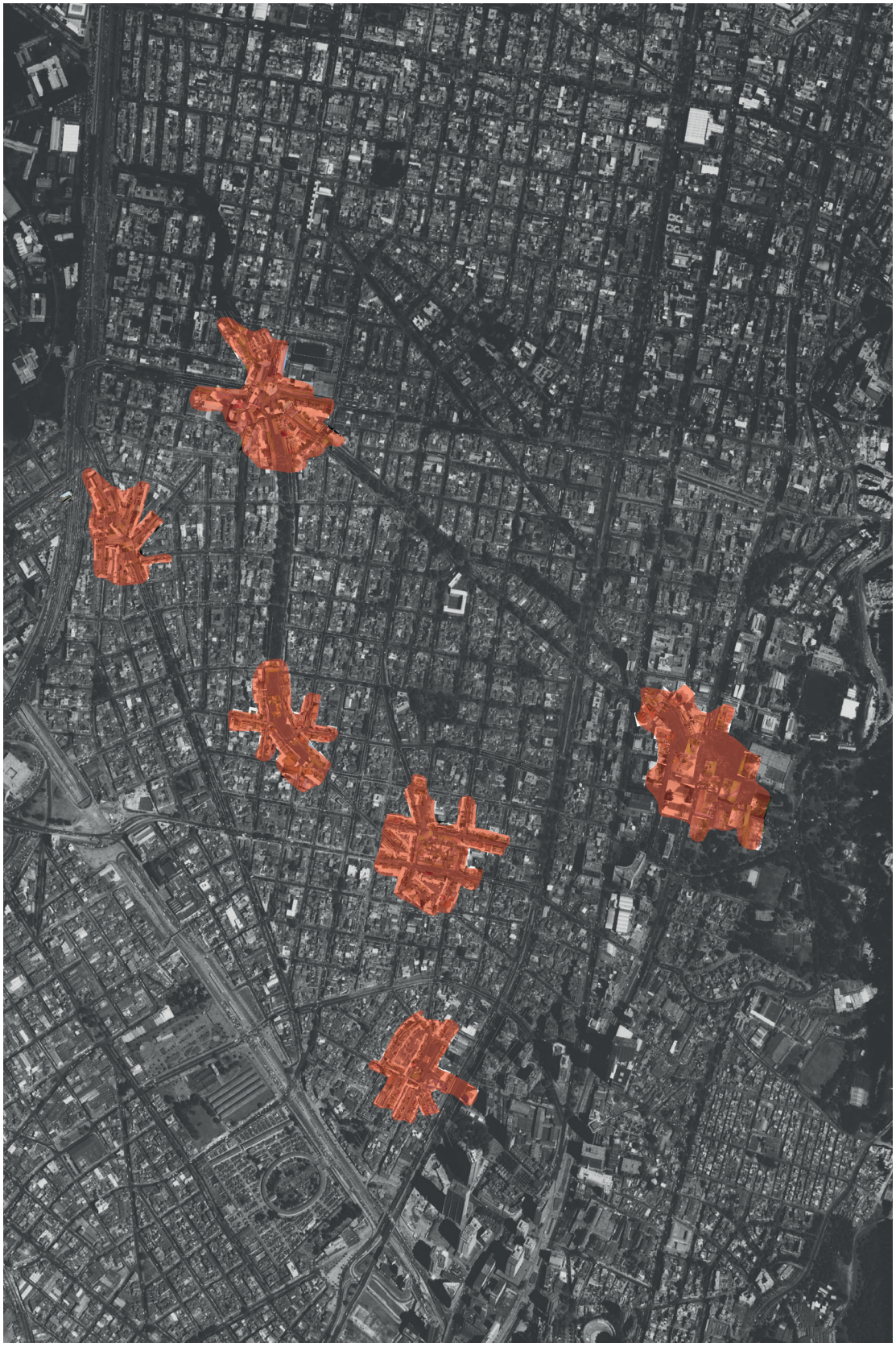
How architecture supports multiple affordance when being perceived by these different agents which coexist?

DISRUPTION
–
AN ALTERNATIVE WAY OF WALKING AND READING THE CITY

Ilianna Logotheti & Iris van der Heide

Aldo Rossi claims that you can understand the city by its monument[1], but we believe that method is not fully exploring all the complex layers of the city. That's why we asked ourselves the question: What if we understand the city by its disruptions? Which elements are this? How are they manifested in the physical realm?





WALKING THE DISRUPTION

IRIS VAN DER HEIDE

The city seen from above is an illusion, you can only experience the city when you take a step in it. - Michel de Certeau

The research starts with an analysis of the map of Teusaquillo. A fascination for the spanish-grid plan, made disruptions of this pattern stand out. We located six disruptions of the grid, and decided to further analyise them by walking. As an enthographic method, by walking and reseraching from a narrative perspective, you can find things that you could not find on the map. The areas are analysed and experienced by one walk, and documented through our own lenses. Because the method of walking is very subjective, the documentation of these areas was done by a strict ritual which included photography, sketching and snacking.

WALKING AS RESEARCH METHOD.

Participant observation is a key form of research that implicates the researcher in their own work.[2] Participant observation has to be honest and open about the autobiographical aspect of research. Encounters of the everyday should be written up as a kind of journal. These field notes are a key resource for the researcher, and daily entries are essential for recording observations as the period of research progresses.[3]

By walking around, you allow the context to take the lead in the research process. This is a way of establishing the primary importance of the physical, social or historical setting. Not only provides walking the opportunity to analyse the context from a personal perspective, it also challenges the researcher to analyse their own behaviour and to think about the role of the participant.[4] How do you react in this new environment? Experiences and humanly encounters can change the point of view on the area. It allow you to experience situations which are not defined on maps or are not documented in archives, therefore the method is very personal. As said by Levesque, a terrain vague -or as we believe any urban fabric- can only truly be understood through direct engagement, by spending time walking about in it and taking note of everything encountered there.[5] Walking as a research method is sometimes not acknowledged or reported as a valid research method. Some urban geographers might use walking as a method, but it is rarely reported in published scholarship.[6] The relevance of walking has changed over time, and is nowadays more used as a research method.

If you walk you mostly do this along a path. Paths, as defined by Kevin Lynch as one of the five fundamental urban elements, are the channels along which the observer customarily, occasionally or potentially moves.[7] People observe the city while moving through it, and along these paths the other environmental elements are arranged and related. De Certeau states that there is a rhetoric of walking. The meaning is revealed as it is created, but that meaning did not exist there before.[8] Wim Cuyvers reads the city by taking extensive walks through the city, but always with a strict protocol that makes the walks significant. Contradictory to the paths, one of the fundamental urban elements explained by Lynch, Cuyvers doesn't follow a path. His method is based on the technique of 'line walking' where people draw a number of random lines on a map and try to follow these lines as accurately as possible to walk. By following a line instead of streets, the walker becomes alienated from the existing context.[9] The knowledge of the place is replaced by an experience of the space. People are confronted with unprecedented spaces that do not along the usual paths. With the believe that a terrain vague can only truly be understood through direct engagement, by spending time walking about in it and taking note of everything encountered, Levesque did a thorough analysis of Montreals conditions of vagueness in 2015. An experiment of a 42-hour walk, spread over six days. This last experiment has proven that the walking method needs documentation.[10] Walking allows for a continuum, in time and in space. This reveals conditions between places that may seem to have nothing to do with one another, thus unfolding a continuous landscape and allowing a narrative to emerge, a narrative that tells of these places and their relationship with the city. During the documentation you have to critically study one's own behaviour, understand the way we experience things and stay critical between our own believes and opinions. .

By using a strict protocol we also made the walk significant. This became a ritual for analysing the locations, and a strong documentation. This documentation was highly valuable for our further analysis once back in Delft.

THE RITUAL

This method will help you to grasp a moment in the city as precise as possible.

- Write down the expectations of the location.
- Travel to the location.
- Arrive at designated location.
- Find the centre of the crossing or intersection.
- Pick a street to start documenting.
- Start at the first building that touches the edge of the crossing.

Click, step step step, click, step step step, click…

- Document every building at one side of the street.
- Once you feel like you've had enough or you've found the end of the street; turn 180 degrees.
- Cross the street and start again.

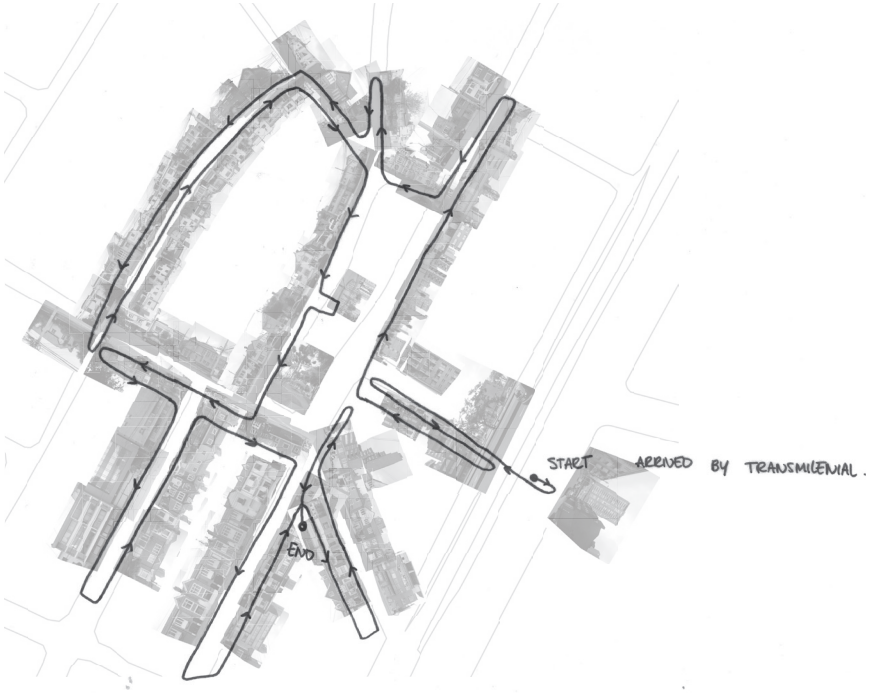
Click, step step step, click, step step step, click…
…. Until you've reached the intersection again.

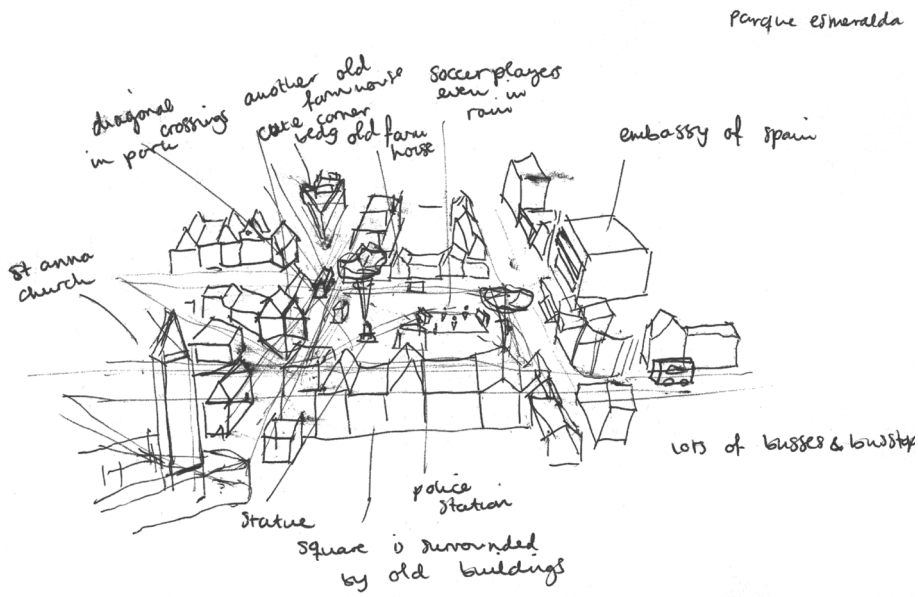
- Pick the next street. (most of the times you'd go with the direction of the clock)
- Continue until you arrive back at the starting point.
- Find a café or bakery, recommended with view of the crossing.
- Sit down and order something.
- Sketch what you've just seen.
- Write down the actual findings.
- Travel to the next location.

The weather circumstances don't really matter. However, it does change the accuracy of the documentation because when it is pouring you probably won't be motivated to document everything thoroughly.

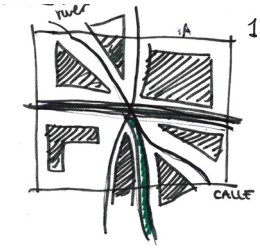
When somebody sees you doing this ritual, don't get awkward. People will stare at you from the buildings or benches in the park, but you should not expect any questions.


END.
START


START
ARRIVED BY TRANSMILENIAL.
END



LOCATION 1 - CARRERA 45



The location is picked because the assumption is made that the Rio Arzobispo, one of the historical geographical lines in the area, is disrupted in this location. On the map, the river looks interrupted by many roads and the parkway.
Arriving at the area. The river is intersected by all these elements. There is a diverse mix of people. The parkway is framed by 5-6 story buildings. The river is only occupied by homeless people. There is a lot of traffic, moving in different ways: walking, biking, driving.

LOCATION 2 - AVENIDA CARRERA 28

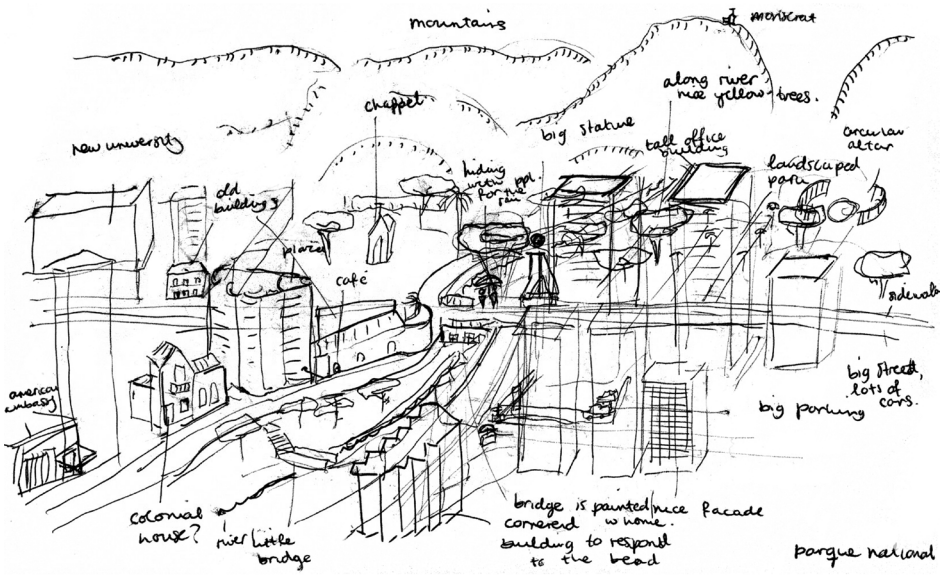


This location is chosen because on the map it has a Berlage, modern city planning, appearance, which is different from the rest of the area. .
Arriving here, it acutally does not have the monumental feeling. Aveninda 28 is at the foot of a viaduct, connecting along the university. The road is divided by a big berm which separates the area in two. This berm is only corssable by foot or scooter, because the inhabitants made these crossings themselves. There are no monumental buildings, but there is a small park with a statue of a lady, and a guard protecting it. The crossing is surrounded by single family homes of 2-3 floors.

LOCATION 3 - PARKWAY AND CALLE 37

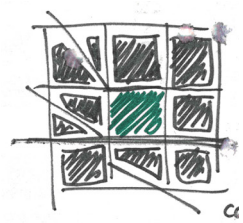


This location is the end of the parkway, and breking the gridiron plan. The assumption is made that the parkway came later than the grid.
Arriving at the location I do not find great differences between the buidlings that surround the parkway. But larger differences between the buildngs along the parkway and them behind it. The buildings along the parkway look more like hotels and have up to 7 stories. The buildings behind it are single family homes of 2-3 stories.



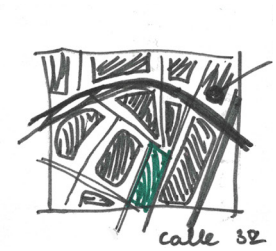
LOCATION 4 - PARQUE ESMERALDA

Esmeralda park is a park picked because it's a squared grid park, and I was wondering why this square is still 'empty'.
Arriving there, the park was well used. Kids were playing soccer and walking around even though it was raining. There were a lot of different users: school kids, kids of the flight academy, eldery. There is a important bus transportation intersection. The buildings are interesting mix of typologies. English cottages, old farm houses, and colonial houses.



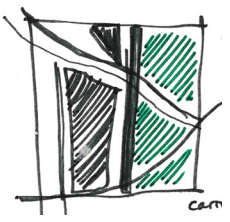
LOCATION 5 - PARQUE PONY AND AV. CARACAS

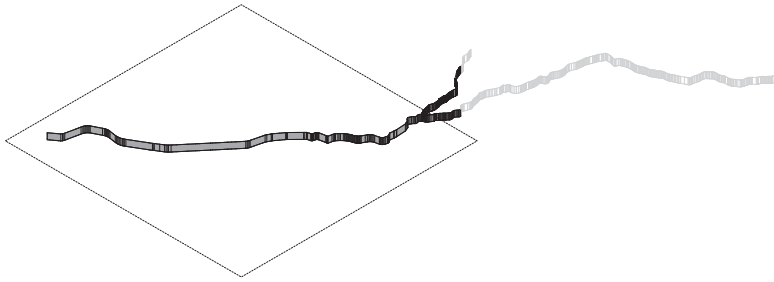
This location is picked because it holds one of the curved roads in the area.
Arriving there, the focus shifted to the narrow park and the surrounding buildings. The roads are curved and there is a wide mix of typologies: farms, french cottages, english cottages, residential towers. The park is facing high towers. These towers seem to 'protect' the little park. The area feels like the edge of the taller buildings. One road is super busy with cars, while the others are more quiet



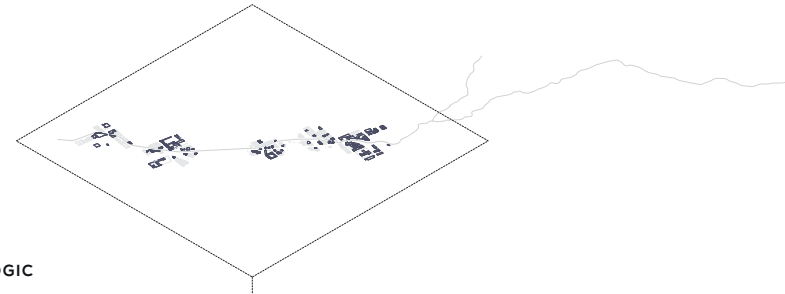
LOCATION 6 - PARQUE NACIONAL

This site is chosen because its the 'start' of the river and I'm assuming the park is from historic importance.
After arriving at the site, the park is disconected to the rest of the area. Tall mondernistic office buildings are facing the park. Three smaller colonial buildings are found, which appear anomal. There is a big contrast between the park and the office area. The river is very deep and the water is hard to reach. It's only used to secretly smoke weed or for homeless people to live.

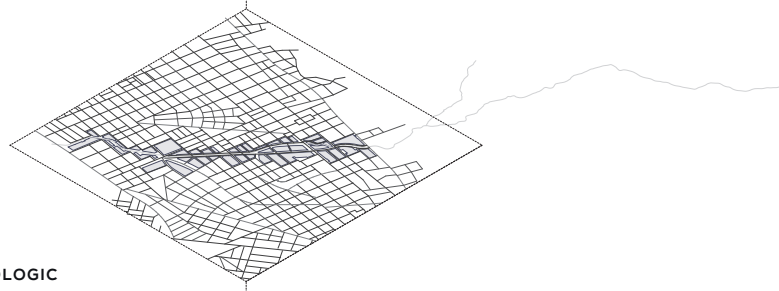




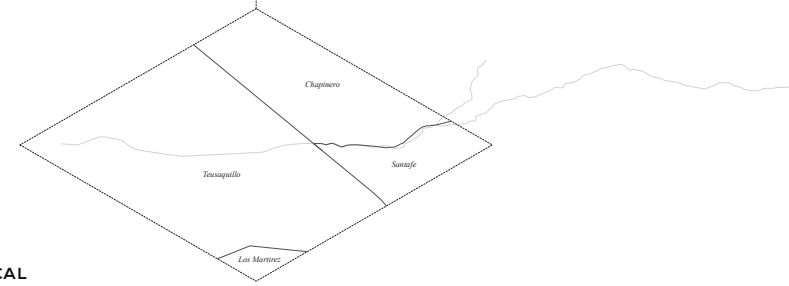
SOCIAL



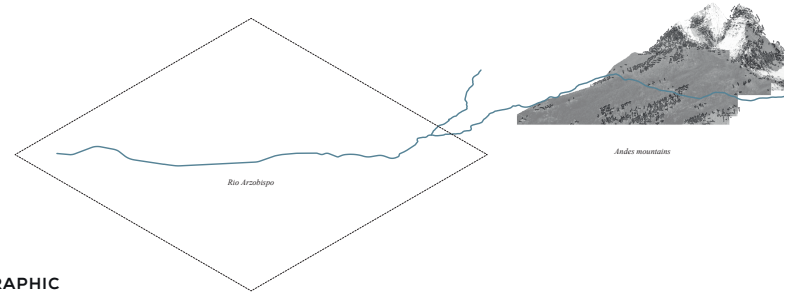
TYPOLOGIC



MORPHOLOGIC



POLITICAL



TOPOGRAPHIC

READING THE DISRUPTION

IRIS VAN DER HEIDE

The whole is more important than the single parts. […] But we must examine this total architecture in terms of its parts. - Aldo Rossi

The second part of the research is about mapping the different layers of disruption. By exploding the complex layers of Teusaquillo, we can better understand and document the singular disruptions. These disruptions are analysed on the layers of topography, morphology, typology, economy and social. Later we can relate them back to eachother. Analysing the disruptions can help he architect to understand the complex questions and layers of the city.

THE COMPLEX LAYERS OF THE CITY

Aldo Rossi claims that you can understand the city by its monument , but we believe that that method is not fully exploring all the complex layers of the city. The form of the city is always the form of a particular time of the city; but there are many times in the formation of the city, and a city may change its face even in the course of one mans life.The city therefore can be seen as a gigantic man-made object, a work of engineering and architecture that is large and complex and growing over time. [11] Architecture embeds itself in this complex and works within different structures: tissues, networks, matrices, heterachites. Both social structures exist with the present one: the fixed and the fluid, the hierarchical and the heterarchical.[12] The city comes to see as a "masterpiece" something that is substantiated in form and space, but understood in time, different moments. The unity of these parts is fundamentally supplied by history, by the city's memory of itself. Studying these different layers on their own, can give us information and understanding in the development of the city.

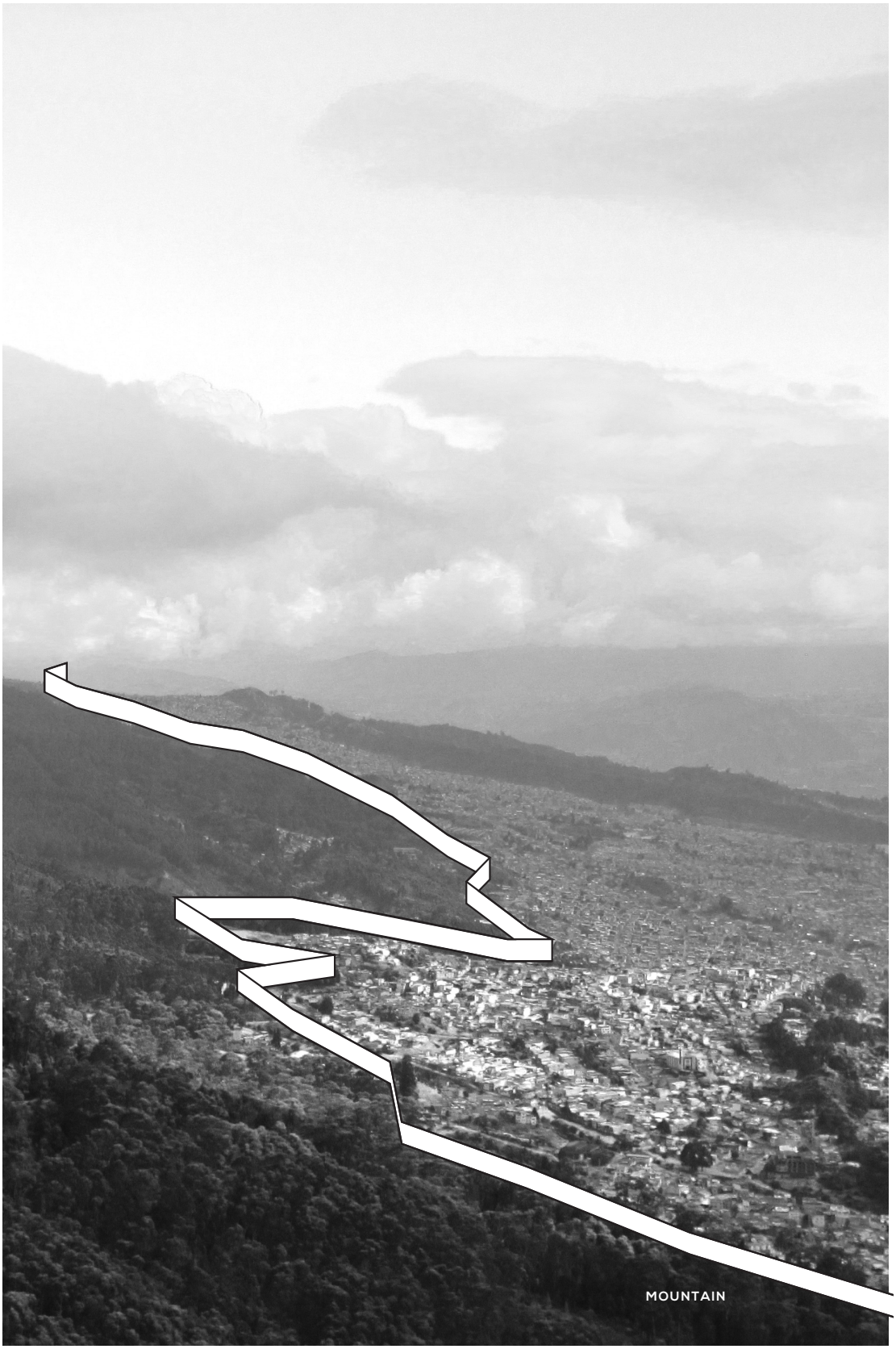
Finding disruptions starts with looking at anomalies in the urban tissue. These anomalies can be found because they are odd in behaviour or appearance; strange. An anomaly can also be considered as not normal, atypical or unusual. Deriving from the standard. Anomalies appear because of different reasons, mostly this is happening because of the passing of time. As time passes and the buildings are rebuilt, a "scar" remains. This scar is often a visual reminder, that there used to be something else, an aesthetic embodiment of history. These scars often appear because of war or major destruction.[13]



TOPOGRAPHICAL

The different layers of earth, soil and rock create the foundation of any structure. The first layer of the city is therefore the topographical layer. These elements, by Rossi called monuments in the geographical sense, form primary elements. Disruptions in the topographical realm can be mountains, rivers, oceans, seas, deserts, and tectonic plates. They are physical boundaries. These elements are naturally occuring divisions between two areas. These boudnaries are not man-made. They are part of natrue. These primary elements have an absolute clarity: they are distinguishable on the basis of their form and in a certain sense their exceptional nature within the urban fabric; they are characteristic or that which characterizes a city.[14]

In Teusaquillo, one of the topographical boundaries are the Andes mountains starting from Parque Nacional. The mountains are the natural barrier that separates the city from the rest of the landscape. Besides the mountains, the Rio Arzobispo. The topographical layges can be seen as a hubris, fundamental element of the shaping of the city. This was the first element that was there that is still visible on multiple levels.


MOUNTAIN



MORPHOLOGIC

Camillo Sitte states that there are three major methods of city planning: the gridiron system, the radial system and the triangular system. Sub-types are mostly hybrids of these three. Morphology is based on streets and roads.[15] The shape of the plots of land in a city, their formation and their evolution, represents a long history of urban property and of the classes intimately associated with the city. Each part of the city seems to be a singular place, a locus solus. Although it is impossible to make decisions about such interventions in any rational manner, solely on the basis of local situations, one must realize that their singularity is still what characterizes them.[16]
In Colonial cities, architecture was used as one of the first tools to impose a new social and political order.[17] Cities were used to teach about new forms of habitation. The gridiron plan was one of the tools to create new cities in conquered lands. The grid kept the ethnics separate and organised.

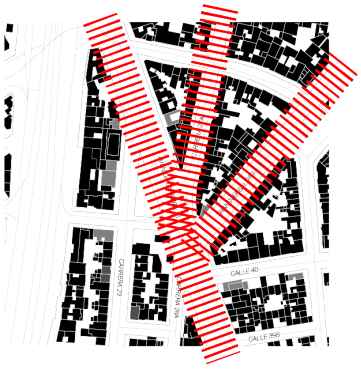
Morphological disruptions in Teusaquilo are analysed based on where we found derivations of the gridiron plan. These disruptions appear due to differen reasons. First of all, based on the topological disruptions: the phisical boundaries that cannot be crossed.

Secondly, because of 'hubris' elements like highways or railroads. Sometimes these disruptions are only visible on the plan. Sometimes railroads dissapear over time, but the changes in the moprhology remain.

Thirdly, disruptions in the grid exist because of new insights in urban planning. In the time of the '20 Teusaquillo emerged. This was a time of booming urbanism and utopian ideas. The development of Teusaquillo fits into multiple of these planning strategies. The Bogota Futuro plan shows an interesting perspective on how the city was planned. Because this multiple influences it eventually turned out as a mix of different city planning's and styles.[18]

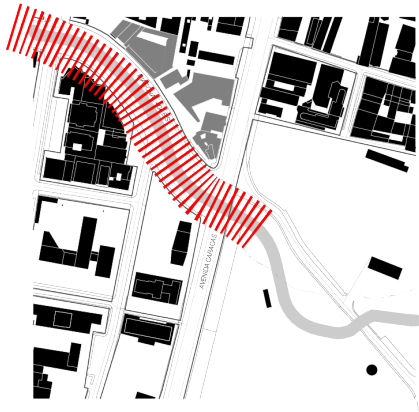














TYPOLOGIC

Buildings are the elements which compose a city.[19] The form in which building types are realized is closely bound up with the urban form. The house, which materially represents a peoples way of life, is the precise manifestation of a culture.[20] The typological aspect that characterizes the typology therefore changes very slowly over time. Because the urban form and culture are two aspects that don't change overnight. Typology presents itself as the study of types of elements that cannot be further reduced, elements of a city as well as of an architecture. In spite of changes, it has always imposed itself on the feelings and reason as the principle of architecture and of the city.[21]

Architecture has been one of the principal means to impose a new political order.[22] When the colonizers came to Colombia they brought their own typologies to the country. Like morphology, typology sometimes also emerges as anomaly. Analysing the areas in isolation, we found different anomal typologies emerging, typologies which don't fit into their context. However, once comparing the different locations with each other, we find relations between the typologies. In location 4 or example, the barn is a normality and any towers or multiple story buildings are 'anomaly'. In site 6 the tower is normal and the barn is the 'anomaly'.

Topological disruptions are based on multiple reasons. First of all the disruptions are based on the morphology, which lies as a foundation for the ground floor. Secondly, typology is based on planners or owners of the land. If a project is developed without any regulations, the owner or developer can do wahterver they want.


L1
DIAGONAL 42A


L1
DIAGONAL 42A


L1
AVENIDA CARRERA 24


L1
CALLE 45


L1
CALLE 45


L2
CARRERA 28A


L2
CARRERA 29


L2
CARRERA 29


L2
CARRERA 27A


L2
CARRERA 29


L2
TRANSVERSAL 26B


L2
CALLE 40


L2
CALLE 40


L3
CALLE 37


L3
CARRERA 21


L2
CARRERA 24


L2
AVENIDA CARRERA 24


L3
CARRERA 21


L3
AVENIDA CARRERA 24


L3
CARRERA 21


L5
CALLE 31A


L3
DIAGONAL 36 BIS


L3
CARRERA 21


L3
AVENIDA CARRERA 24


L4
CARRERA 16


L3
CALLE 37


L4
DIAGONAL 34


L4
CALLE 35


L4
DIAGONAL 34 BIS


L4
CARRERA 17


L4
CALLE 35


L5
DIAGONAL 30


L4
CARRERA 16


L4
DIAGONAL 33A BIS


L4
CALLE 34


L5
CARRERA 16


L5
CALLE 30


L5
CARRERA 16


L6
CARRERA 16


L6
CARRERA 18

L6
CARRERA 16

L7
CARRERA 16

L6
AVENIDA CARACAS

L6
DIAGONAL 48A BIS

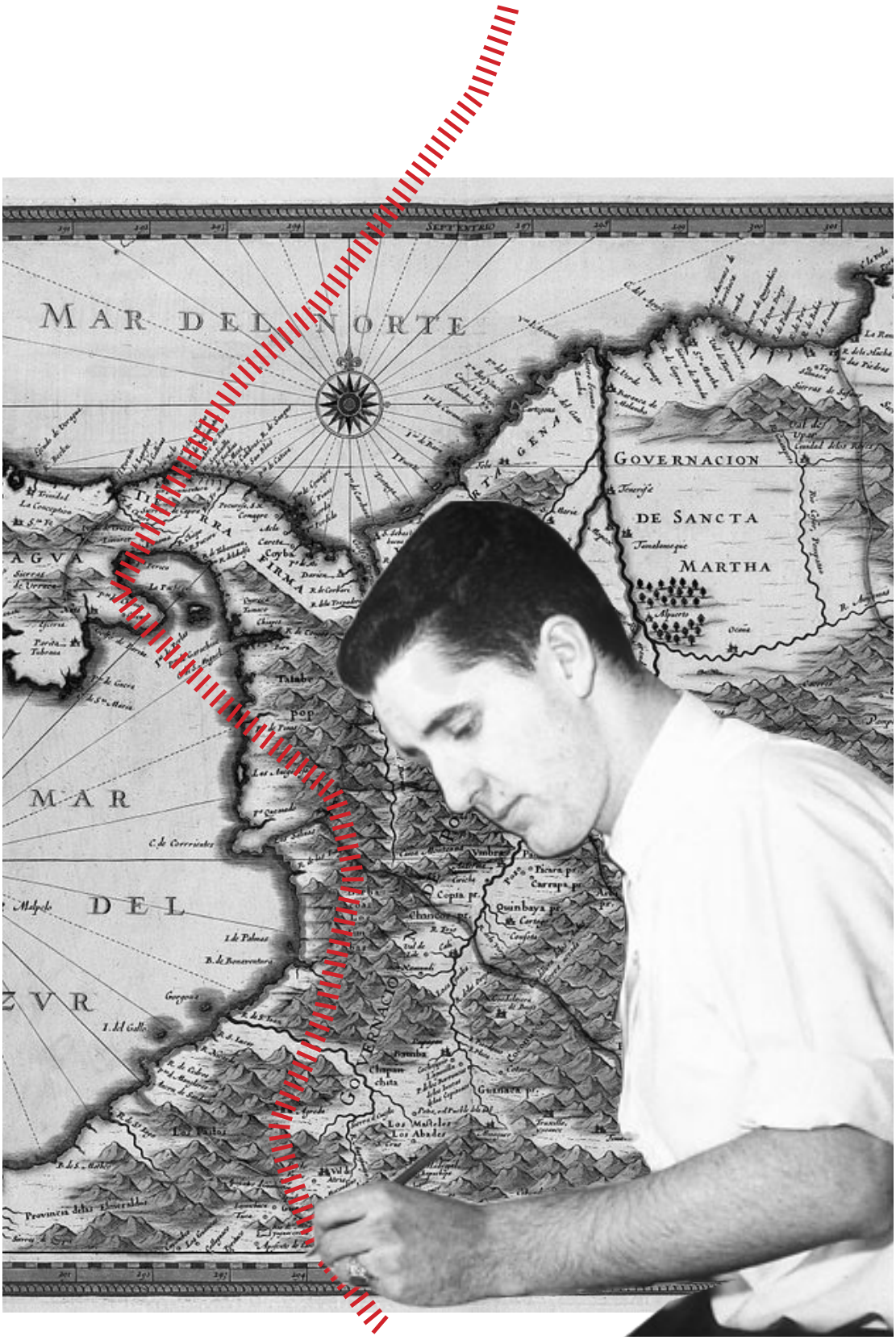


POLITICAL

The concepts of area and boundaries, of political territory and frontier play an important role in urban planning.[23] Zoning and general organisational schemes can only be references, for an analysis of the city as man made object. Political boundaries are often not experienced in the physical realm, but represented on maps.[24] Maps are widely believed to be objective, and data-rich computer-made maps are iconic examples of digital knowledge. It is often claimed that digital maps, and rational boundaries, can solve political conflict. By placing a name on something, giving it a label, the promise is made that the area is there. Often a border is nothing more than a thick, pencil drawn line on a map. These borders are ambiguous because they cannot be experienced, and are not visible in the physical realm. They are invisible borders. It is claimed that maps can solve disruptions, but it often people aren't taking into account that maps become the tool to create disruptions.[25]

In the area of Teusaaquillo there are multiple political borders. First of all, there are the localities, namely: Chapinero, Teusaquillo, Los Martinez and Santafe. In Colombia, the localities are the administrative divisions with relative homogeneity from the geographic, cultural, social and economic point of view of the special districts.[26] The localities are administered by the local mayors , appointed by the Mayor of three lists presented by the corresponding Local Administrative Boards, in Public Assemblies convened by the mayor. The local mayors have the function of coordinating the administrative action of the district government in each locality together with the councillors. The mayor of the locality has the power in that specific area.

Secondly you have strata. These political boundaries divide the Colombians based on socio-economic data.[27] These boundaries have rendered the city to an exclusionary urban space. The stratification system was designed to bring the different socio-economic groups in the city closer together, but Bogotá remains divided along the invisible borders between one stratum and the other, limiting social and physical mobility in the city. Housing and geographical positioning in Bogotá are symbiotic in the city's social system. Since the system's scale is based on income, people living in strata 5 and 6 pay more for services and infrastructure. Therefore, the stratification shapes how the city looks and where the greatest level of public investment is dedicated the city.


MAR DEL NORTE
GOVERNACION
DE SANCTA
MARTHA
MAR
DEL
ZVR
Tatabe
Coyba
Quinbaya pr.
Picara pr.
Carrapa pr.
Los Pastos
Los Mastelos
Los Abades
Guanaca pr.
Provincia delas Esmeraldas



SOCIAL

Colombia's class-based system of stratification has, more often than not, divided Colombians based on socio-economics. What was intended as a move towards equitable taxation and subsidization has created a city that has become physically divided between the rich and the poor.

The system is based on a number of characteristics that categorize individuals into strata ranked from stratum 1, which is the poorest strata, to stratum 6, which is the richest. The majority of Bogotános live in strata 2, 3, or 4. These Bogotános live mostly in the South of the city in poorly-built or informal housing. Those in strata 5 or 6, however, live mostly in the North of the city in better equipped housing, and make up only four percent of Bogotános in the city. The system does not recognize homeless individuals and categorizes them as "sin estrato" or without stratum.

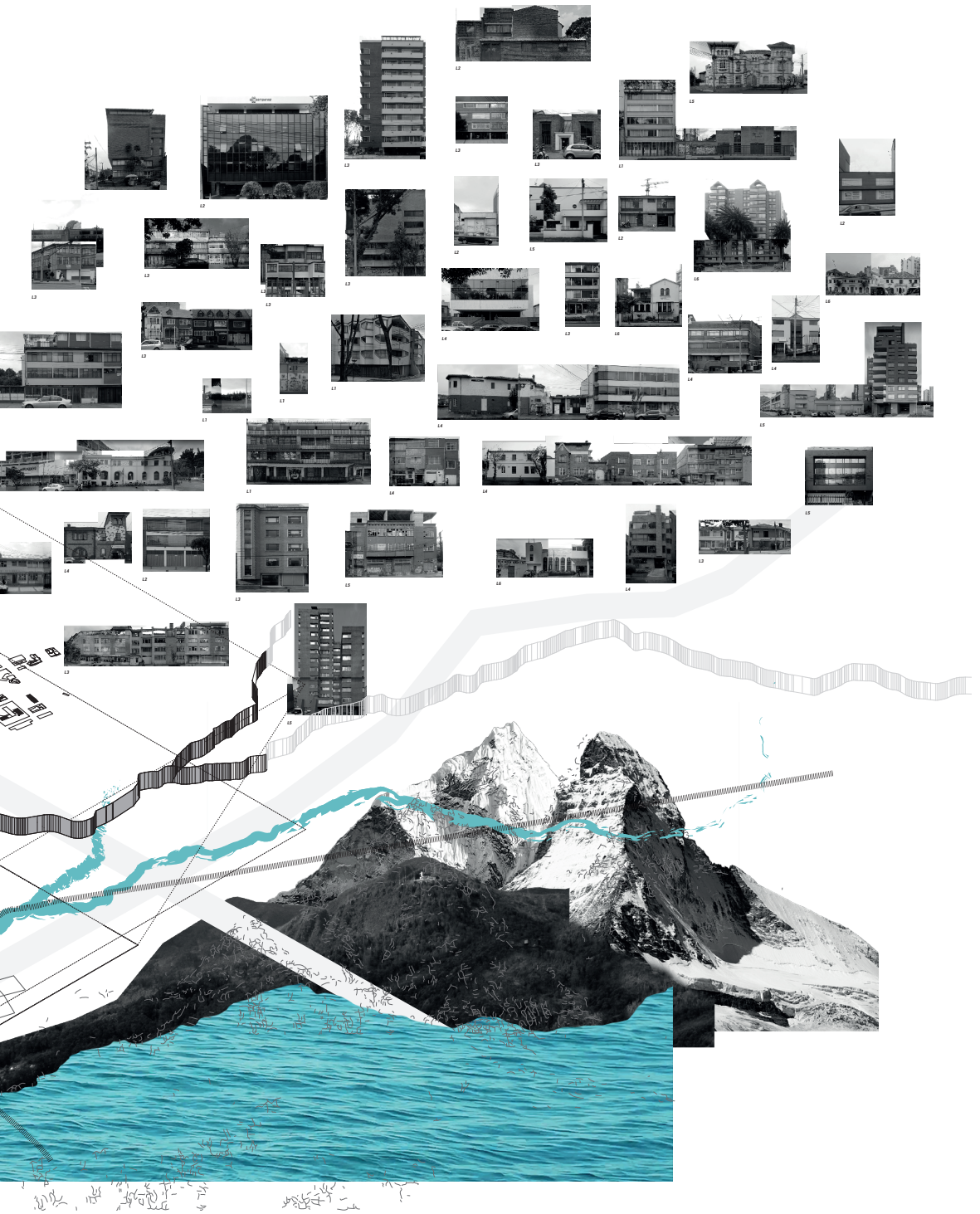
People from the north are considred rich, people from the south are poor. It also changes the view that people have on themselves. If you are a strata 1, you are not worthy to be in the area of a strata 6. Bogotános became constricted to their caste-stratum based on their positionality within this hierarchy. According to Bunce, some even began believing that stratum is inherited from one generation to the next. The identity in regards to social class determines the position one occupies in Bogotáno society. It is like a passport, that allows you to move around specific circles.[28]

The social disruption in Teusaquillo is between the strata 3-4 and the "sin estrato". In Teusaquillo, the general strata is 3-4. However there are also a lot of homeless people living in the area at locations such as the Rio Azborsipo. Because they are "sin estrato" and they can not live or afford to live in houses, they are residing in public area's. In Teusaquillo the homeless people have claimed the Rio Azborsipo as their territory.


STRATA 1
STRATA 5
STRATA 6
STRATA 5
STRATA 2
STRATA 2
SIN ESTRATA
STRATA 1
STRATA 4
SIN ESTRATA
STRATA 3
STRATA 5
SIN ESTRATA

LAYERS OF DISRUPTION





FLUCTUATING DISRUPTIONS

ILIANNA LOGOTHETI

In location 5 the phenomenon of disruption is quite fluctuating.

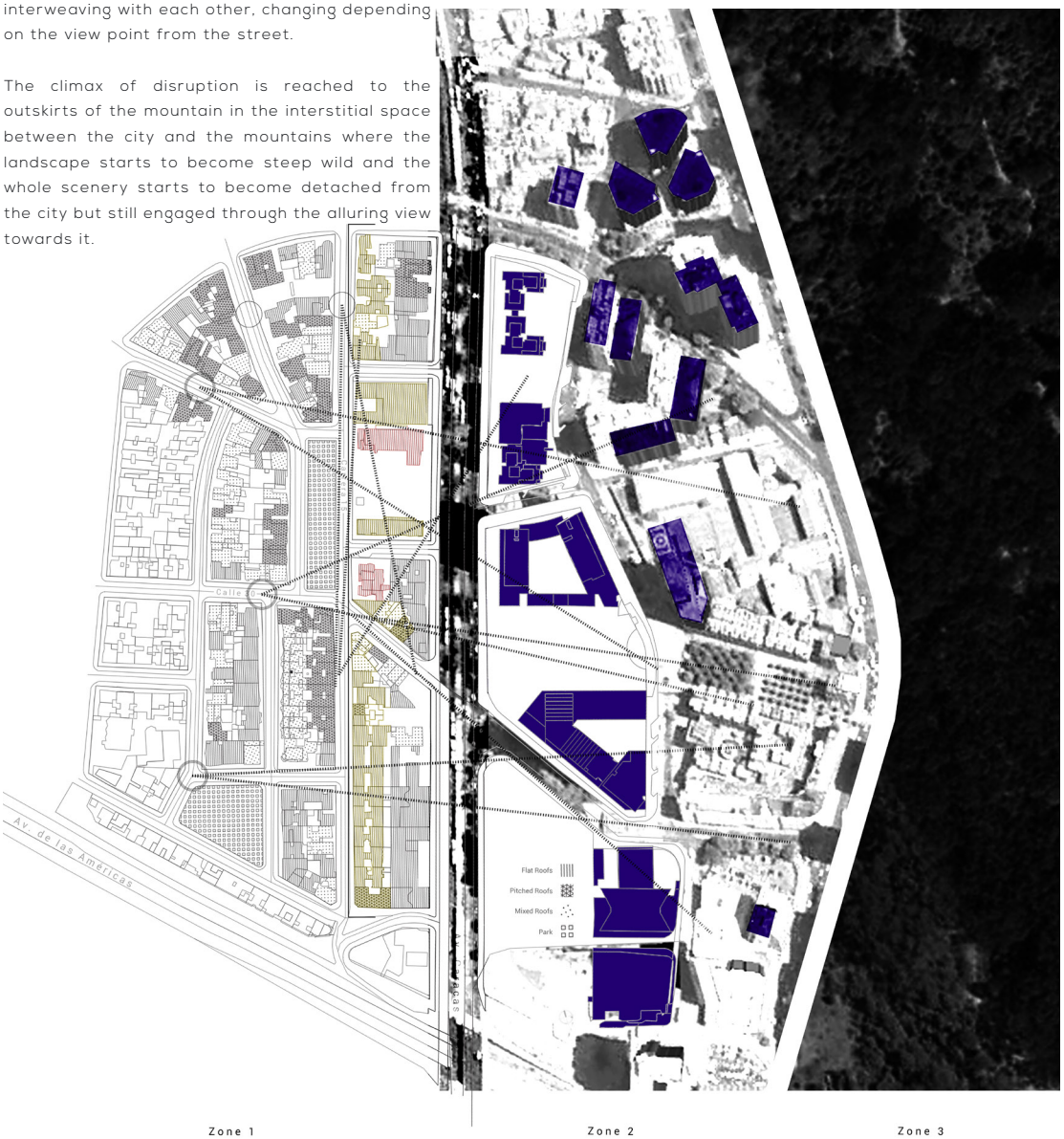
This fluctuation of disruption can be noticed in different scales. Reading the area from above one can notice that there is a clear disruption between 3 zones of the city starting from the West which are namely 1 the residential part (small scale houses), zone 2 the high rise area (skyscraper buildings) that are sparsely planned within the zone enhancing the heterogeneity. And finally there is the green zone which gradually takes over the city to an 'infinite' forest.


Zone 1
Zone 2
Zone 3

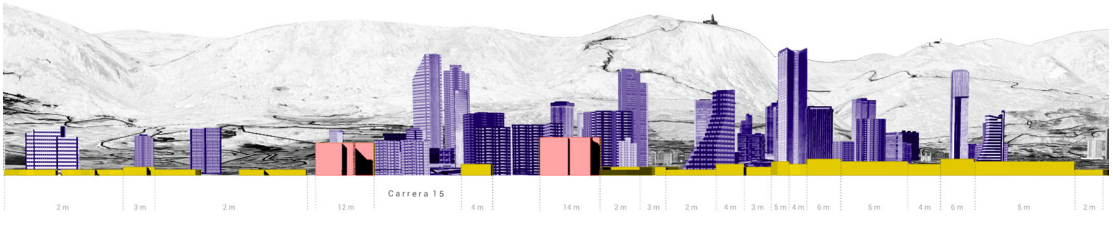
LOCATION 5 - PARQUE PONY AND AV. CARACAS

Observing this area (location 5) from a bottom-up perspective but also in elevation, it becomes interesting how these zones are visually interweaving with each other, changing depending on the view point from the street.

The climax of disruption is reached to the outskirts of the mountain in the interstitial space between the city and the mountains where the landscape starts to become steep wild and the whole scenery starts to become detached from the city but still engaged through the alluring view towards it.



Zone 1 Zone 2 Zone 3



VIEW POINTS

A.



B.



C.



D.



E.



F.



G.

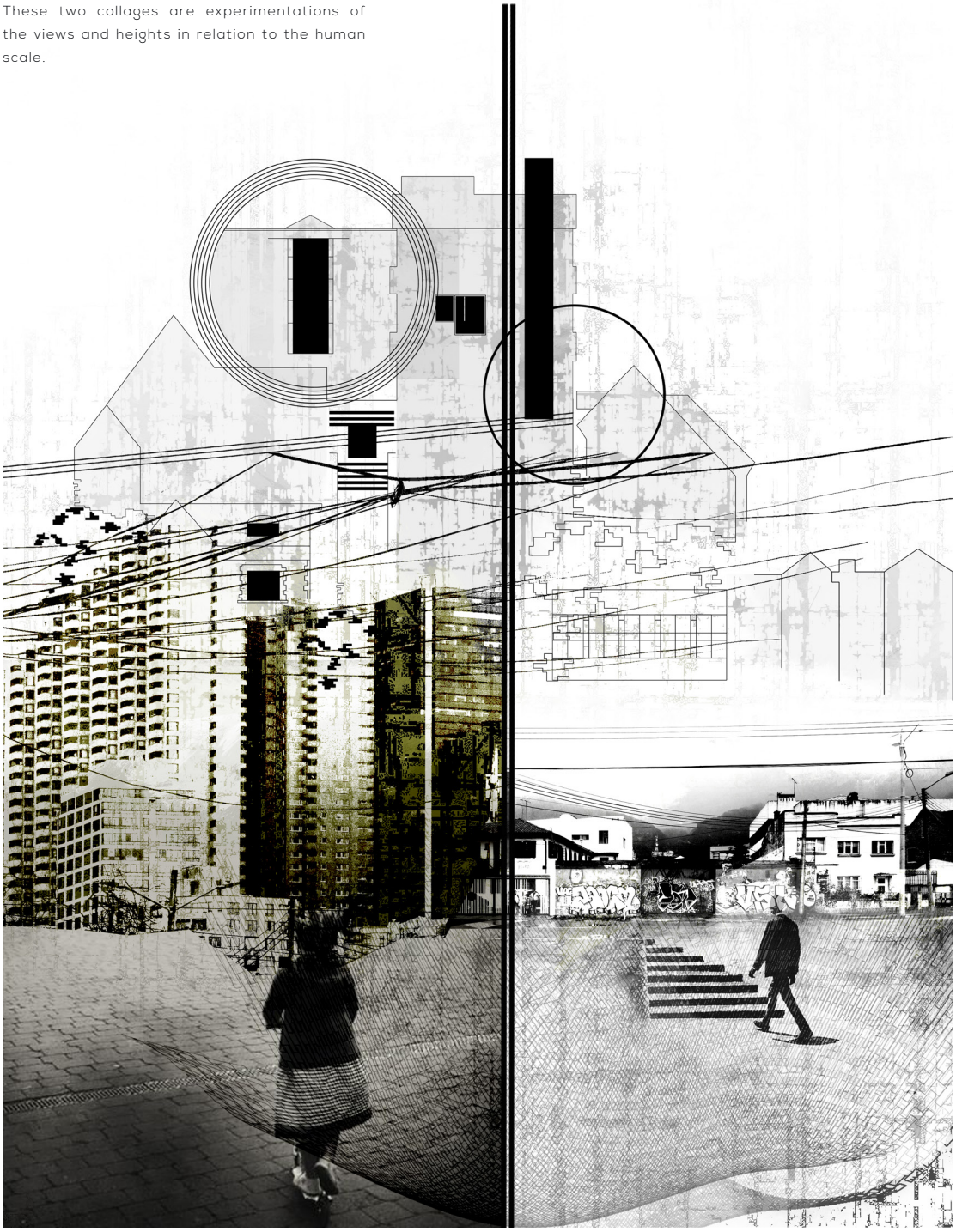


H.

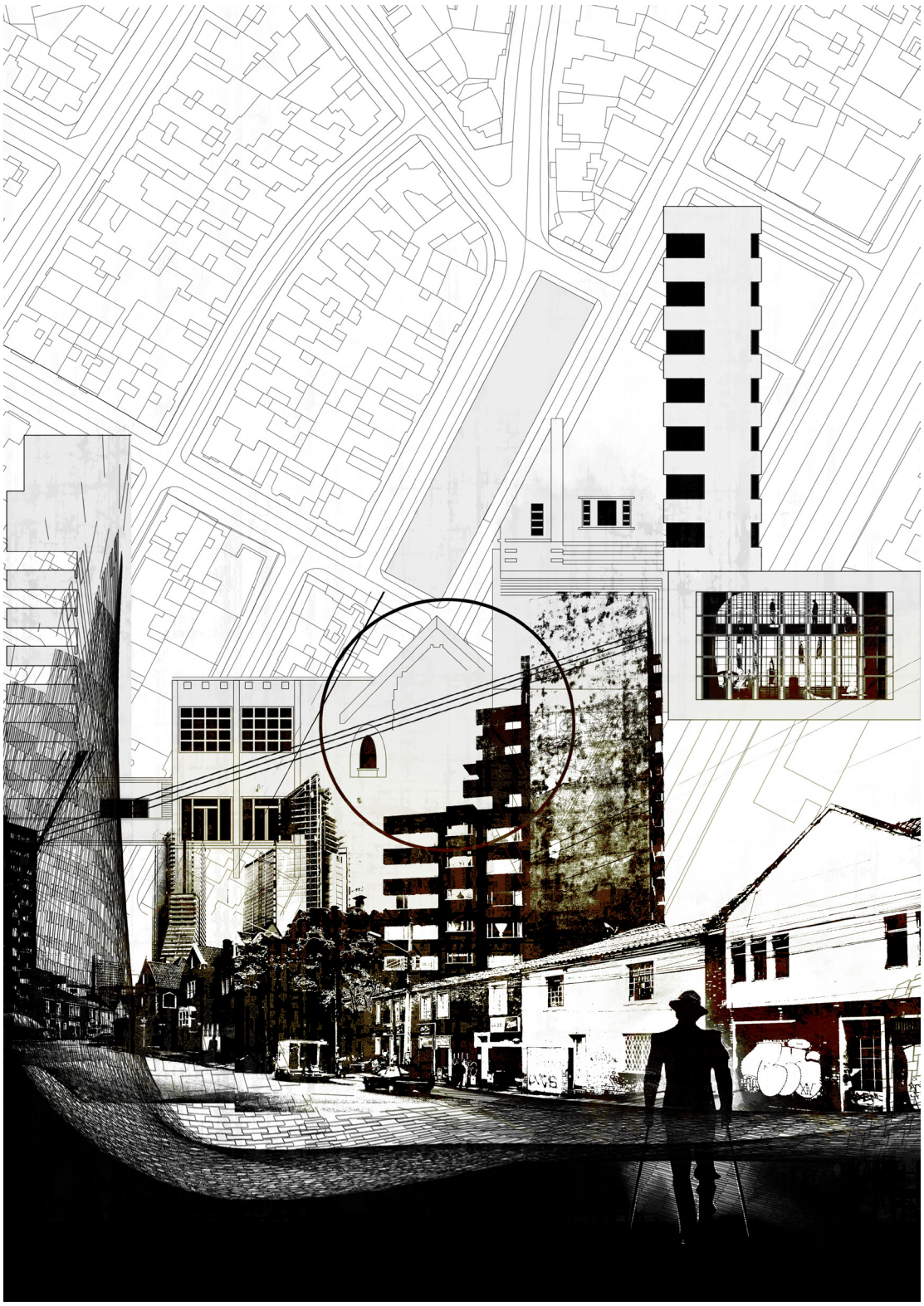


LOCATION 4 - PARQUE ESMERALDA

These two collages are experimentations of the views and heights in relation to the human scale.



LOCATION 5 - PARQUE PONY AND AV. CARACAS



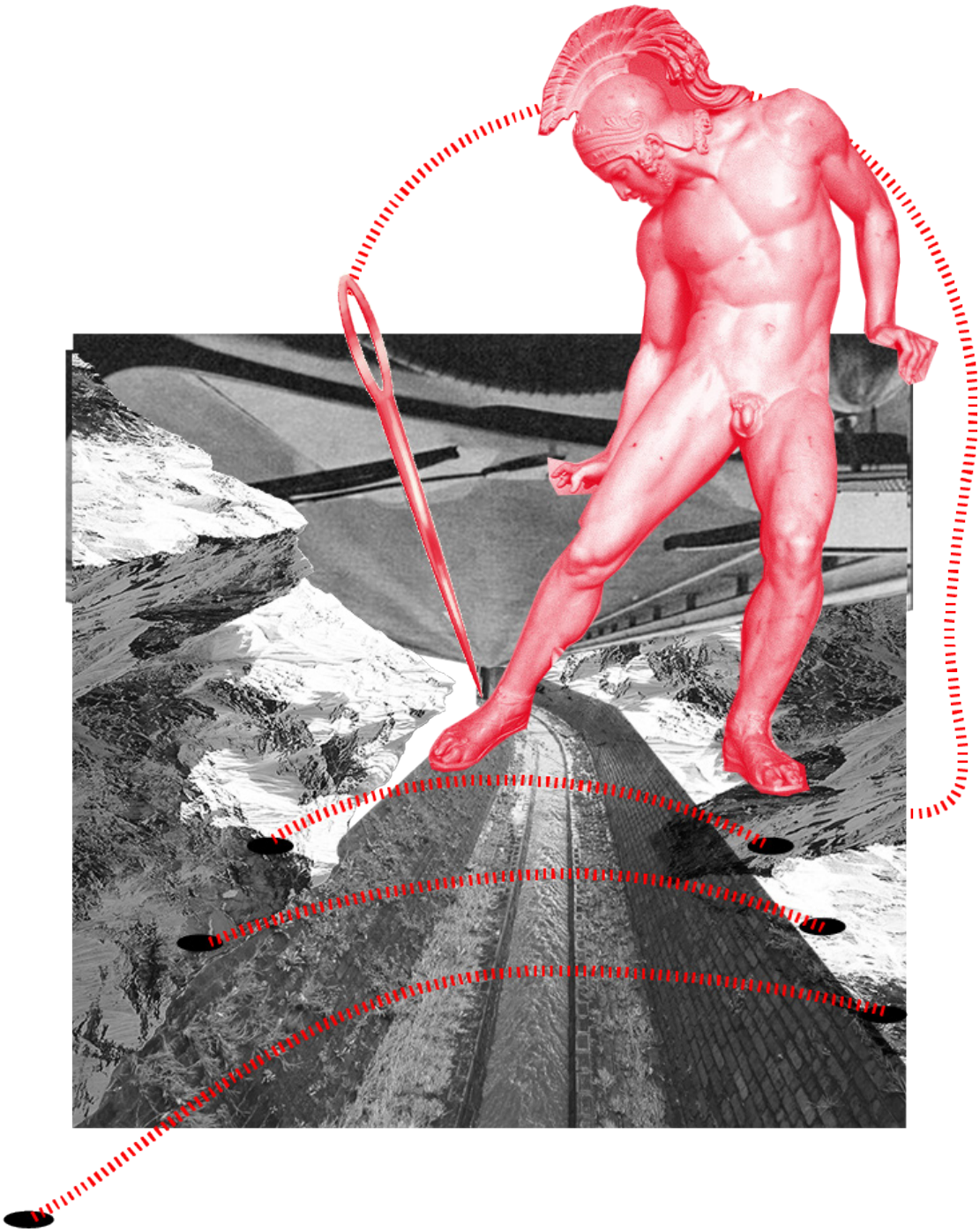
CONCLUSION
THE HUBRIS

Searching the source of the different anomalies and disruptions is a complex, almost archaeological task. The researcher is digging into the different layers of the city, once a bone is found, the hunt for the total of all the elements starts. The hypothesis was made that once all the bones of the skeleton are on the surface, you can see the disruption as a whole.

However, as stated before, the form of the city is everchanging, and architecture embeds itself in this complex web of different structures. Finding and pointing out the main disruptor in the area, the root of all the anomalies, is ambiguous. Therefore the statement is made that disruptions can be called hubris. To the Greeks, hubris referred to extreme pride, especially pride and ambition so great that they offend the gods and lead to one's downfall. Hubris was a character flaw often seen in the heroes of classical Greek tragedy, including Oedipus and Achilles.

In the city, there is not one main disruptor, there are many hubris elements, all rooted in the different layers of the city. The Rio Azborispo does not listen to the rules set by man. He breaks through the colonial grid creating an unusual morphology which then again influences the typology. Besides the visible borders on the map, there are also intangible hubris elements. Take for example the boundaries between localities or strata's, man does not listen to these borders. They are influencing the social-economic levels of the city, which are also constantly changing over time. The ones without strata are not hiding or being pushed out of the city, instead they are claiming undefined land.

I believe that it is the task of the architect to work with these hubris elements. The tangible, visible on the map, but also the intangible which can only be experienced by actually being in the area. Something that is broken or split, could become a whole again. The architect should be aware of these hubris, splitting elements in the tangible, physical realm, but also the intangible, social realm. The architect should use architecture to reunite or stitch the different layers back together without extreme pride and ambition.




PARENT][THE UNAPPARENT][THE UNAPPARENT][THE UNAPP

11

UNAPPARENT CONVERSATIONS

A Play in Two Acts

[for now]

'THE SENSIBLE IS SIMPLY THE

MEDIUM IN WHICH THERE CAN BE BEING, WITHOUT IT HAVING TO BE PUT THERE'.

Maurice Merleau-Ponty in Bloomer, K., Moore C., Body Memory and Architecture 1977

'THE TASTE OF THE APPLE (STATES BERKELEY) LIES IN THE CONTACT OF THE FRUIT WITH THE PALATE, NOT IN THE FRUIT ITSELF; IN A SIMILAR WAY (I WOULD SAY) POETRY LIES IN THE MEETING OF POEM AND READER, NOT IN THE LINES OF SYMBOLS PRINTED ON THE PAGES OF A BOOK. WHAT IS ESSENTIAL IS THE AESTHETIC ACT, THE THRILL, THE ALMOST PHYSICAL EMOTION THAT COMES WITH EACH READING.'

Jorge Luis Borges, Obra poetica, 1975

unreal

ethereal

imperceptible

microscopic

unseen

abstract

hypothetical

impalpable

imponderable

inconspicuous

abstruse

dim

elusive

evanescent

evasive

incorporeal

invisible

inappreciable

incorporeal

indeterminate

rare

uncertain

unobservable

unsubstantial

unsure

unapparent

"Showing itself from itself" is the announcement of subtle revelation. With all that is apparent, there must be other that remains unapparent. The unapparent maintains potential, excitement, and expectation of our dreamy sensibility. The hidden becomes an equally valid phenomenal experience as well as the revealed. We understand that if something is hidden it must have the potential to reveal itself and vice versa.

The present space determines how objects reveal themselves to be present and absent in relation to each other and to ourselves. If we consider gestures/traces as revealing and alternating by hiding aspects of an object, then we can extrapolate this to the dialectics of the visible and the invisible, or presence and absence. Thus absence can be regarded as the inverse of presence. Absence though is not nothingness or emptiness, but a place of portent, a space available for action, and a space which exists of and for itself. In architecture, space is definable yet it also exists as the presence of absence. Architects and designers make choices in design about spatiality: open space, close space, surface space, material space, sound space, time space, light and shadow space. Everything introduced or removed reconfigures and redefines spatiality.

The unapparent could therefore be described as something that evades our attention. It can be tangible because physically present, such as an object, but also intangible because physically absent, like an idea, belief or sentiment. The unapparent does not only have to do with the existence of an entity. In order for it to really be present in one's cognition, it also requires one's perception of it. It could well be there but, for some reason, it could escape one's attention. It is therefore subjectively unapparent.

Human beings use all five senses to receive stimuli from their environment. The response one gets from each sense varies vastly; for example, looking at an object and touching that same object evoke different and often conflicting reactions. Additionally, senses complement each other. When looking at an object, sight creates an image however touch provides a haptic understanding of its shape and three-dimensionality. As Pallasmaa states, 'All the senses, including vision, are extensions of the tactile sense;'[1] Therefore, in order to perceive the world spherically and meticulously, all of the senses are desired as receptors of the surroundings.

Can architectural meaningfulness be the result of a conscious encounter of the body within space?

Can a multi-sensorial approach to architecture and the analysis of the city unveil new layers of information and produce new knowledge?

SYNAESTHETIC TEUSAQUILLO

Cast of Characters

_____

S. :
female, Italian, 26 years old, architecture student

E. :
female, Greek, 24 years old, architecture student

A. :
male, Russian-Dutch, 25 years old, architecture student

_____

Scene

_____

a lawn
a pathway
a grocery store
a street
a living room
a corridor

Time

_____

The Present

Unapparent is not the unnoticeable, it is the unnoticed. Unapparent is not the imperceptible, it is the unperceived. Unapparent is not the inappreciable, it is the unappreciated. Unapparent is not the unobservable, it is the unseen.

Unapparent are the traces, the leftovers of a place, the archaeology of things waiting to be unveiled. All that an eye alone cannot grasp. Unapparent is in the head, the eye, the ear, the hand, the nostril, the tongue. It is body, person, crowd. It is room, house, neighbourhood, city.

Unapparent is present everywhere. Hence universal but yet particular, specific, small, unrepeatable. Unapparent is flowing, changes with time, with temperature. Unapparent is present here now, in this paper, in this reading action and it was present in Teusaquillo, in September, on an afternoon at 4 o'clock.

Unapparent was the white fumes exhausted by a car. Unapparent was the rattling of a rackety road. Unapparent was the potty mumbling of homeless lips. Unapparent was the round bitterness of the cafe' bars punctuating the streets. Unapparent was the liquid red of a brook flowing over a brick. Unapparent was the wet foot opening a furrow between blades of grass. Unapparent is the quiescent body called into awakening. Unapparent is the city unshrouding itself to a sentient observer.

Teusaquillo manifests itself through the unapparent. Its homes, people, streets and moods talk about a neighbourhood of unapparent happenings. They cannot be photographed or drawn or stilled through the techniques of architecture. They are however evident though when our body is present, for drinking a coffee is not as watching a picture of us drinking one.

Greek temples, for example. Order of columns, tympanum and altar survive in their white stillness. The blood, the odour, the cry of animal slaughter during the ritual sacrifice performed on the same altar did not survive, but still form the truthful, all-round experience of the architecture, there and then.


RIO
ARZOBISPO

SENSORIAL EXPLORATIONS

ACT I - SCENE I

Setting:
[Sunday afternoon, 17:00, the early autumn sun has just started setting, a grass field]

At Rise:
[S. is sitting on the ground. She cannot hear]

[S.]
Everything around S. is silent, mute. She looks, attentively, every detail becomes important, every small portion of the surrounding is talking to her. S. touches. She touches her body first, her ears, her knees. It gives her grounding, it collocates her in that unknown place. She touches the ground. The grass is crisp, freshly cut, humid. S. lies on the city ground, her body is feeling each bump in the slope, the temperature of the ground, the history of that lawn. She cannot hear but she is listening.

ACT I - SCENE II

Setting:
[Sunday afternoon, 17:30, a pathway]

At Rise:
[E. is standing on the pathway. She cannot see]

[E.]
Everything around E. is dark, uncertain. She does not know where she is, her legs lose balance for a moment. She listens carefully what around her can give her direction. She walks blind, her walk is hesitant, the next step is dubious. The foot on the ground makes the gravel clink. Now she steps on a soft carpet, a crinkly sound of autumn leaves. E. is losing direction, her body leaning towards the ground. She cannot see and she is seeking touch.











What is the unapparent within the built environment and how can it be revealed? One way to expose it would be to redirect our attention to the senses we focus on less than others. More specifically, if one sense is eliminated, the four others tend to enhance in order to assist the body re-orientate itself within its surroundings.. For example, if the sense of sight is obstructed, the body relies on the sensations of touch, sound and smell much heavier than if the eyes could see. In order to test this, an experiment was conducted to personally experience these reactions and to display how stimuli usually gone unnoticed can take control of our perceived environment.

ACT I - SCENE III

Setting:
[Sunday afternoon, 18:00, grocery store, two fruit and vegetable shelves]

At Rise:
[S. is standing in front of the fruit shelf. She cannot hear, nor taste]

[S.]
S. gets closer to the lower shelf, her eyes moving fast while her ears rest. Fruit, vegetables, colours, shapes: a smell of soil is reaching her nostrils. S. sticks out one hand, waiting to conduce her somewhere and deciding for one big, shiny, red tomato. The surface is smooth and silky, the colour intense, the smell of the green stem brings her to places of memory: the vines, summer sun, dry earth, bare feet...





ACT I - SCENE IV

Setting:
[Sunday afternoon, 18:30, a street]

At Rise:
[S. is standing on the edge of the pavement. She cannot hear]

[S.]
S. looks around, the subtle glare of the evening sun hits her eyes. The other edge of the street is far and disseminated with small edges and uneven surfaces. People, cars, traffic lights flowing as transitory obstacles. S. is focused, her head turning left-right right-left, moving fast and slow. Her feet perceive every misplaced tile on the ground, the grass grown in between the pavement, the thickness of the paint on the zebra crossing...

[END OF ACT]














Sound and sight were individually obstructed and the process was documented through video, showing the instant response of the body when cut off from a sense.

Through the experiment, it was interesting to notice how an obstruction of different senses lead to diverse sense reactions. When the sense of sound was blocked, sight instantly took control of the senses, whereas when sight was eliminated, it was touch that tended to be the dominant sense. Adding to that, this sensorial translation of surrounding elements such as grass, fruit and metal was fascinating to us, transcribing the visual image of grass to a brushy texture or a fresh smell.

ACT II - SCENE I

Setting:
[Saturday, 11:00,
a living room]

At Rise:
[S. and A. are sitting on the sofa. E. is sitting on a low chair. Unordered paper sheets on the coffee table]

[E.]
I have finished reading *The Empty Space* yesterday night and wanted to hear from you some thoughts about it

[A.]
I needed one good night of sleep to reflect on the translation of this drama theory to the built environment.

[S.]
I find that the four categories of Deadly-Holy-Rough-Immediate are not completely opposed to each other. They might as well describe different types of urban environment and different ways of making architecture.

———

I CAN TAKE ANY EMPTY SPACE AND CALL IT A BARE STAGE.

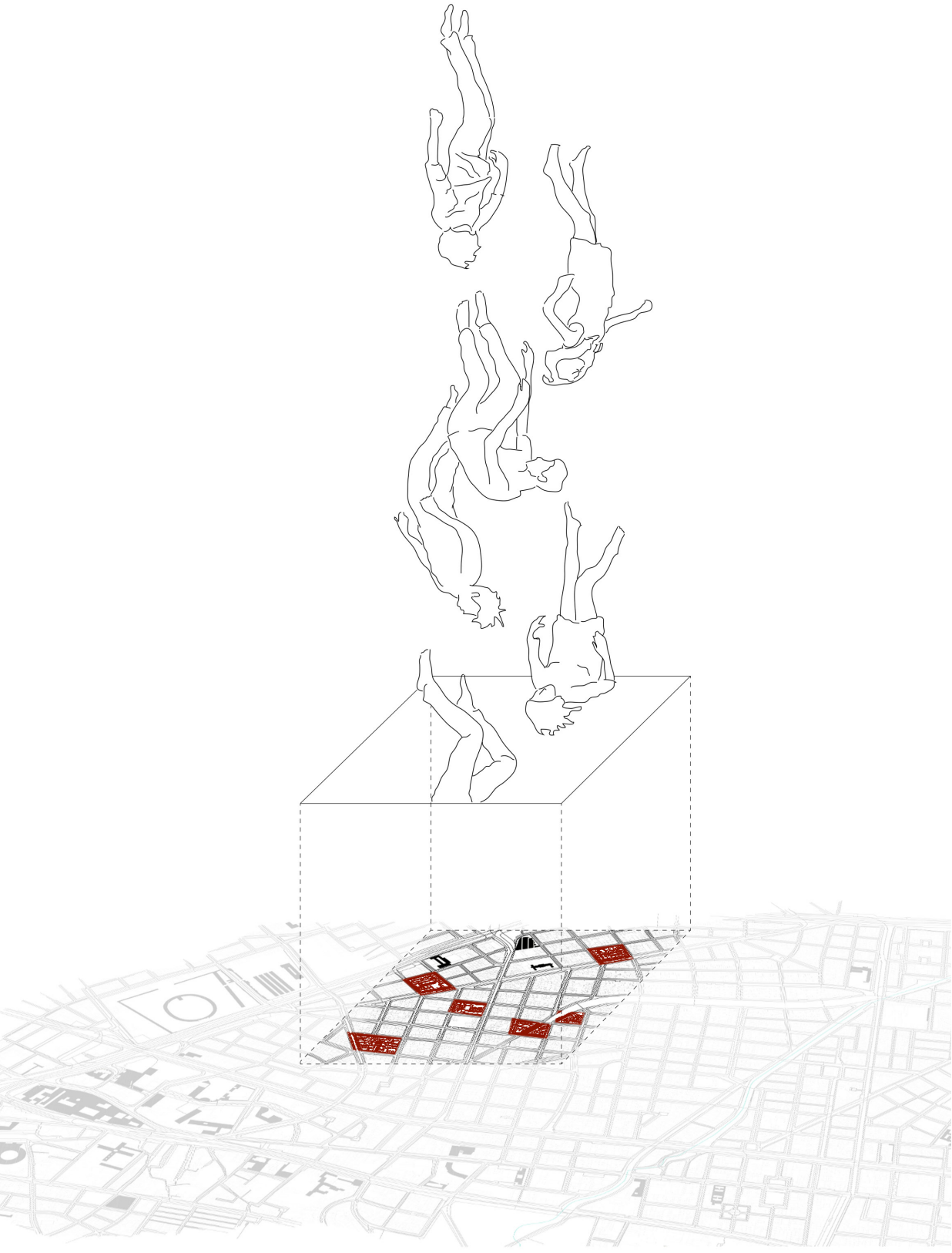
A MAN WALKS ACROSS

THIS EMPTY SPACE WHILST

SOMEONE ELSE IS WATCHING HIM,

AND THIS IS ALL THAT IS NEEDED FOR AN ACT OF THEATRE TO BE ENGAGED.

Peter Brook, The Empty Space, 1968



DEADLY

flamboyant
blinding
extravagant
cliche
static
unchanged
stereotypical
classical
short success
big gestures
imitational
rigid
predetermined
deceptive
repetitive
old
conventional
decayed

HOLY

ritual
ceremonial
silence
happening
occasion
invisible
good will
sacred
metaphysical
absolute
energy
framed
religion
intangible
remote
absolute
spiritual
apotheosis & derision
purpose
worship

_____

[*A. stands up, grabs the French press and starts pouring his coffee*]

[A.]
Related to the built environment, the Immediate is the most exciting one; the Holy is a very staged concept. You really have to choreograph it.

[S.]
I agree, but I also see in architecture, especially in its technical aspects, the intent to give people a better place to live in, more significant and dignified. And this somehow has to do with a sense of good will, of a bigger scope, revealing the invisible qualities of lived space...

_____

ROUGH

dirt
raw
revolution
energy
lightheartedness
gaiety
rebellion
opposition
vulgarity
obscenity
visible
incarnation
noise
anti-authoritarian
change
freshness
intensity
confrontation
making mistakes
starting again
comparison
exposing
touching
popular
style-less
free of unity
antagonism
dynamic
inconsistent
free of sophistication
realism
coarse
irregular
close to people

IMMEDIATE

confrontation
improvisation
evolving
nebulous
ephemeral
ever-changing
on the move
present
rebirth
rehearsed
graphical
sincere yet detached
impermanence
incomplete
flexible
open
true
ambiguous
indefinite
in action
rich
rhythmic
coarse
undefined
unexpected
self-indulgent euphoria
barrier-braking
new-bound truth
current

_____

[E. takes the laptop on her lap and starts typing]

[S.]
Take Parkway for example. Parkway is more Holy, because it is the clumsy product of a formal decision to put a green spine there. It seems to be done with the intent of bringing a good public space, serving this higher scope.

[A.]
But it is also Deadly! It is quite Germanic in its style, it is a boulevard-kind of place.

[S. pauses and looks distracted]

[S.]
But architecture is much messier than that..Deadly theatre could be translated as an architecture of big gestures. When we talk about public space, I also see some of the elements of the Immediate.

[E. lifts her head from the screen]

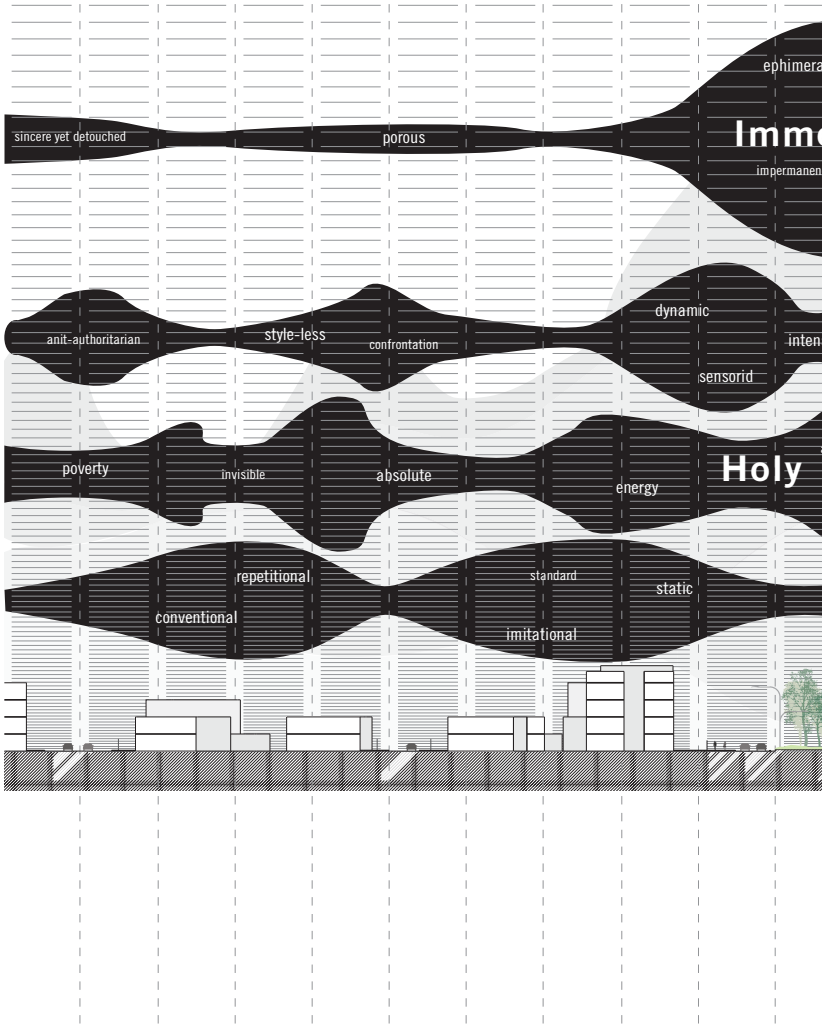
[E.]
So how do we frame our method within the "Unapparent"?

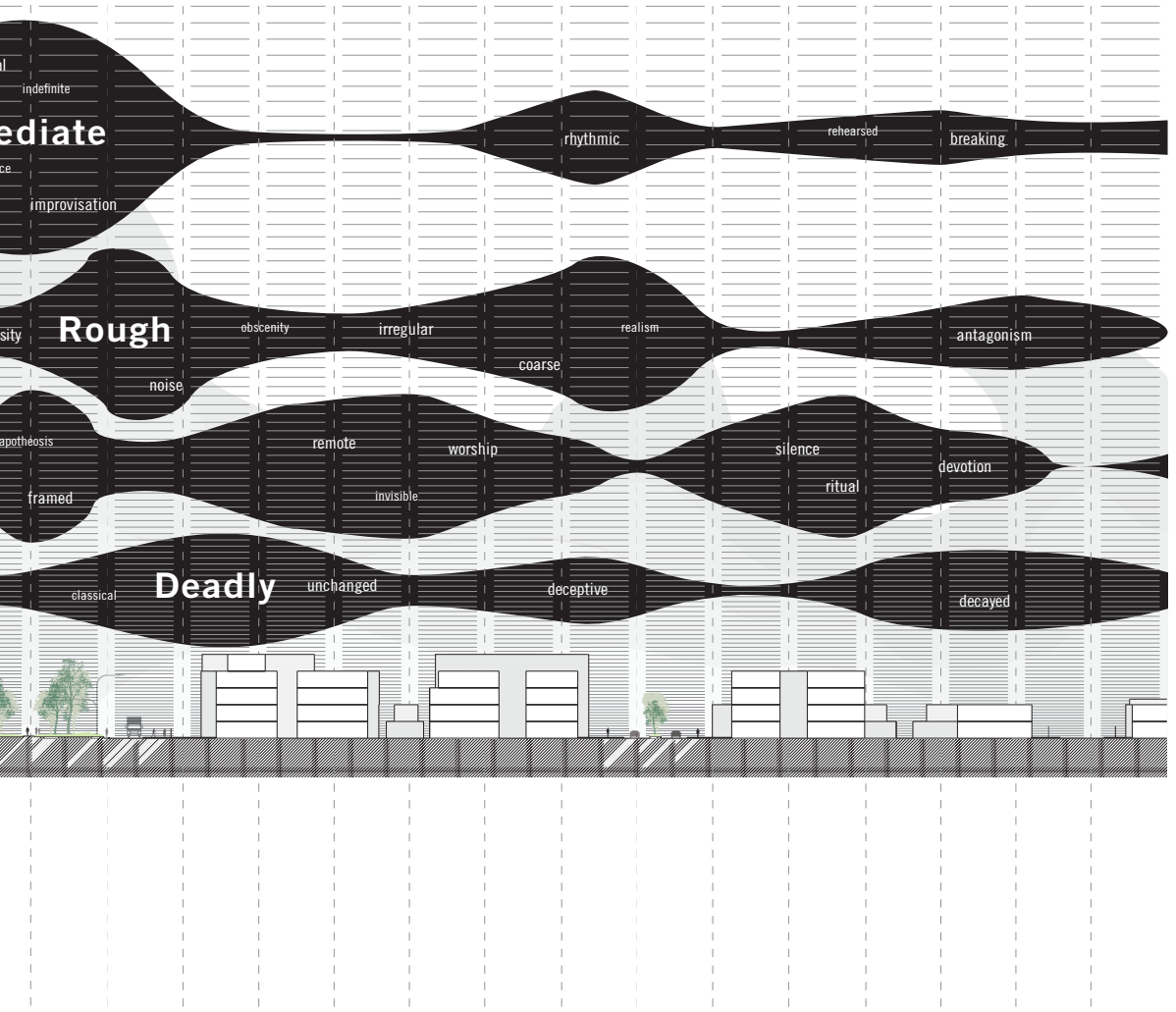
[S.]
Let's start with what Peter Brook says at p 74. There is this passage about the necessity of bringing any abstract, "absolute" concept to the reality of things. "Apotheosis and Derision"...

[E.}
This is exactly what we have tried to achieve through our tactile map! We can start there...

_____

THEATRE TYPE DISTRIBUTION





Following Brook's division of theatre kinds into the Deadly, the Holy, the Rough and the Immediate, a relation to the built environment and specifically Teusaquillo was examined. The four themes were identified through instances within the neighbourhood and then classified through the black wave line in terms of their intensity, according to our judgment and experiences. The words throughout each wave line relate to the respective theatre theme explained in the book.

SENSORIAL MAP OF TEUSAQUILLO

_____

[A. curls his mouth in a perplexed expression]

[A.]
So how do we connect the unapparent happenings that we are trying to describe with the theatrical setting?

[S.]
Well, for instance bathing in the rio Arzobispo can be seen as a direct theatrical act between bathers - actors and spectators - passersby. There's multiple gazes going on... In a way, every act of looking and being looked at creates a theatrical act.

[A.]
The we should think of what makes a city stage...

[E.]
The picnic idea, for example is really a direct translation of a stage. The cloth or the surface where the picnic goes on, say a grass field, is already setting an edge, defining the limit of a small stage.

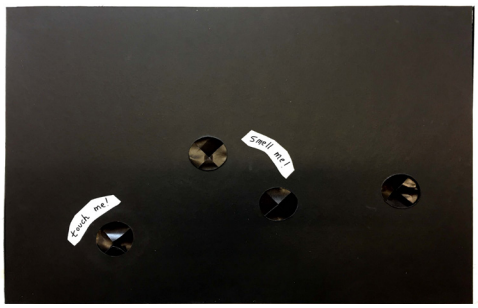
[END OF SCENE]

Continuing the investigation of the built environment in relation to the element of the unapparent, an alternative approach was taken to tangibly translate the latter. Thoughts, senses and impressions taken from artificial or natural aspects found in Teusaquillo were transcribed through everyday materials, depending on their texture, touch, taste or smell they invoked. These materials were used to recreate the map of Teusaquillo, and each aspect of our surroundings took the shape of objects like cotton or coffee.





MAP ELEMENTS



BLACK BOX: in order for the user to fully experience the map as it was conceived to be experienced, it was decided to conceal it with a few chosen openings. The choice of materials thus would be communicated more clearly, so the users could follow our trail of thought. For example, the cotton and nails were to be touched, whereas the pencil shavings and detergent were to be smelt. The immediate sight of the materials and their composition could perhaps mislead the sensorial approach to a more visual one.



TABLE CLOTH / SANDPAPER: used to represent Parkway. As one of the few green patches of Teusaquillo, Parkway welcomes users for a stroll or a picnic, allowing them to informally appropriate parts of it. However, the sandpaper is used to represent the parks temporary aspect, as it cannot be fully appropriated. And after a given point it fails to protect from external forces.



RIBBON: represents the 'ceiling' formed by the trees but also the continuity of the park. Parkway is not just an empty green space, it is the connecting tissue and meeting point of Teusaquillo, acting as both as a destination and a pleasant transition point through the neighbourhood.



COFFEE: symbolises café culture on Parkway. The smell of coffee and prevalence of social life dominate the street, with cosy corners along the sidewalk, representing the strong Colombian coffee produce. The whole pavement area transforms into a platform for social encounters and busy daily life.



TOOTHPASTE / DETERGENT / STRAW: refers to the bathing quality of Rio Arzobispo. For the typical Teusaquillo resident, the Rio might just be a beautiful water element in their neighbourhood. However, for many homeless, it acts as a bathing spot. What others might see as dirty water, they see it as an opportunity for cleansing.



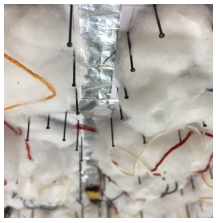
PAPER / PENCIL SHAVINGS: used to represent the two schools. The smell of pencil shavings and texture of paper may remind one of education periods, when the use of pencil and physical contact with books and journals are an integrated part of a child's life. It even gives a nostalgic feeling nowadays where pencil and paper usage is growingly substituted by technology.



ALUMINIUM: symbolises the streets of Teusaquillo. Due to the fences, closed off façades and lack of people on the street compared to other areas of Bogota, the seemingly impersonal and uneventful roads give a different view of what Teusaquillo actually represents, which in reality is filled with interesting art centres, beautiful libraries and multiple social spaces.



COTTON / THREADS: indicate the intimacy and cosy feeling one gets within an appropriated interior space. It can either be a home or a place where one can dream freely and feel comfortable; somewhere associated with warmth and ease. Cotton and thread are materials that metaphorically carry the meaning of cosiness and contentment, as they are soft to the skin and shaped as wanted.



NAILS: represent the fences separating and obscuring the interior spaces from the streets. They have contradictory properties as they protect but at the same time conceal the inner side, physically but also mentally dividing the space into 'safe' and 'unsafe' entities. In reality and on the map, the metal fencing obstructs the 'cotton' to flow in the exterior spaces.



WOODEN STICKS: symbolizes the vertical element of trees and simultaneously the texture of timber within the neighbourhood. As an area almost solely characterised externally by its asphalt streets, metal fences and surrounding highways, the element of wood gives a fresh aspect to it and is highly appreciated by passers-by, picnic goers and residents with a view towards it.

VERBIFYING

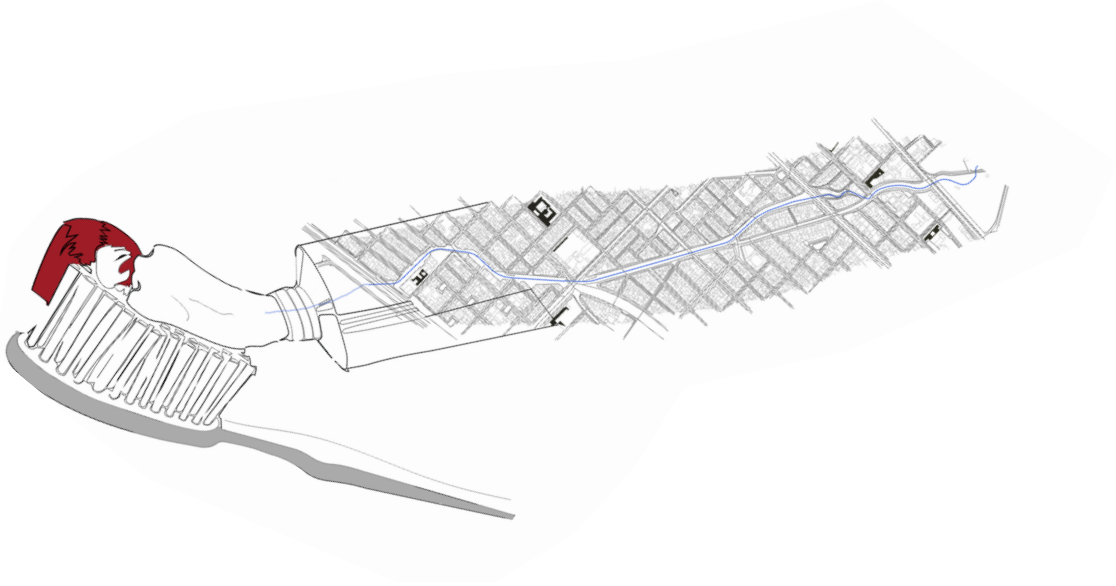
Moving along the map exploration, six verbs were extracted in order to further investigate the sensorial transcription. These verbs do not necessarily exist, but they express a situation where specific reactions and feelings were created through our encounter with it.

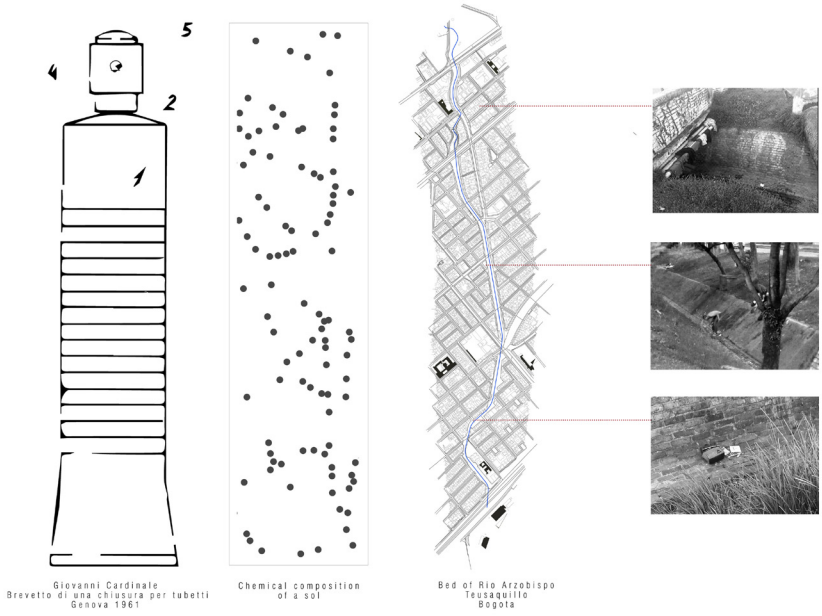
TO TOOTHPASTE

Toothpaste is a domestic object, found on sinks or in cabinets, standing or lying next to a toothbrush. It is a cream or a gel used, pushed through a hole on the soft bristles of a toothbrush as part of the daily ritual of personal hygiene. Chemically, toothpaste is a sol. A Sol is a colloidal solution of very small solid particles in a continuous liquid medium. This makes dentifrice paste similar in its physical state to blood, pigmented ink, cell fluids and paint.

The river Arzobispo in Bogota' is a place where small rituals of personal hygiene are manifestedSmall solid identities, fleeting human particles, almost hidden to eye sight, are rotating, alternating and agglomerating around the continuous fluid mass of the creek, jellifying it and giving it colour. The viscosity of its fluids is increased by these small traces of living. Infrastructure used as little caves of domesticity, pipes that are drying racks, niches as bathroom cabinets and the river bed that is a soapy cold tub. The river Arzobispo is transformed into a public bathing room. Encased by a hard and solid shell, a squeezing tube made of red bricks, it toothpastes Teusaquillo.

What is then to 'toothpaste'? It is to freshen, to cleanse, to promote the aesthetic beauty of the neighbourhood. This is what the rio Arzobispo is trying to accomplish as the green spine of Teusaquillo. It does it, though, in a lazy attitude like a child who skips his dental routine for a night or two. It allows garbage, waste and, pollution to be retained through it. This procures the toothpaste Arzobispo to alter the taste of the neighbourhood. The perception of this slender and green oasis in the middle of busy roads and silent houses is of a bitter amenity, which reshapes and modifies the taste of his surrounding, like tasting an orange juice with the menthol still on your tongue.





Giovanni Cardinale
Brevetto di una chiusura per tubetti
Genova 1961

Chemical composition
of a sol

Bed of Rio Arzobispo
Teusaquillo
Bogota

ACT II - SCENE II

Setting:
[Wednesday, 18:00,
a corridor]

At Rise:
[E. and A. are walking down the corridor. A. is in a rush, his train is leaving soon]

[A.]
So to-do's for Monday?

[E.]
From our sensorial map, we can extract a verb from the different objects we used..and it could be an 'invented' word. Mayb not really a verb but a noun turned into a verb, like 'to aluminium'. And we try to explain in a paragraph what it represents for us as a way to describe the city and where can it be manifested in Teusaquillo!

[A.]
So thinking through verbifying! Grande!

[E:]
Add sketches and diagrams if you wish. Some examples we thought of verbs relates to the materials are in a list...

[A. rushes away]

[END OF SCENE]

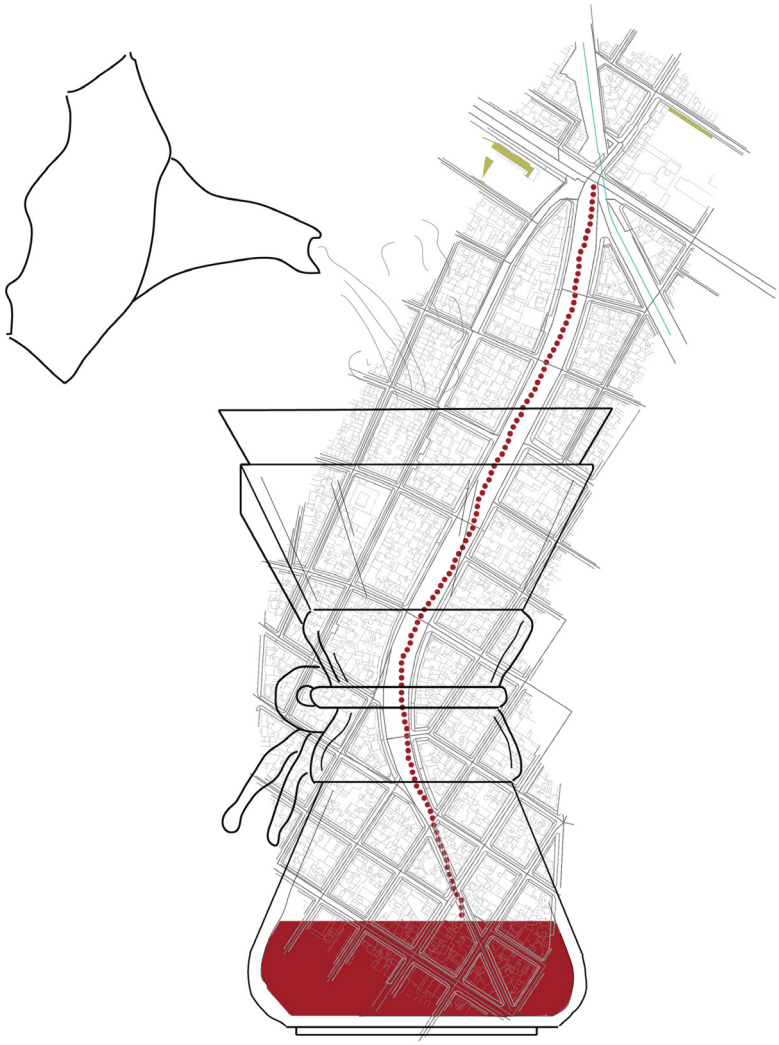
TO COFFEE

Parkway coffees, Parkway is coffeeing, Parkway has been coffeed.

The one of coffee is a daily ritual which is deeply appreciate in Colombia. This ritual does not only extinguish while sipping from a cup, but it consists of different stages: grinding the beans, brewing the powder and only then pouring and tasting. The process of coffee preparation is a balanced sequence of gestures which are paced and happen in a specific time and order.

Parkway in Teusaquillo also appears in a sequence. A tracking shot of restaurants, lunch rooms and mostly cafes in order to experience it at the pace of a walk. Laid out on the map as a disruption of the quadrangular grid, a cut through the heart of the neighbourhood, Parkway is a break, a pause, a green pocket which tastes of contrast. It is a neighbourhood living-room with its own small coffee tables and closed circuits of activity. Homeless wanderers and bourgeois with their dogs, juggler kids and unapologetic voyeurs: they make this Parkway blend, bitter and smooth in its roasting, but with the sweet accents of panela. Watery on surface and grainy at the bottom, Parkway homogenises the timid natural landscape with the bulky and hazy roads.

With the alternation of spaces dedicated to food on its sides and ones dedicated to human and natural elements in its centre, Parkway is a space of high entropy, where matter is transformed into something else, where processes and daily rituals are continuously 'coffeed'.



TO COTTON

One is not simply touched by cotton, but is caressed. Cotton barely makes itself present onto one's skin yet has a powerful impact on one's perception. It brings to mind something more abstract and less physical. The warmth of the human body is instantly captured when touched and reflects back to the skin, giving the impression of an entity which has been given life to. This 'life-giving' is utterly subject to the 'life-giver', and is a comparison of the way life is given to spaces by humans when appropriating them.

My house mirrors my taste, encompasses my memories, inhabits my loved ones and myself. I am giving it warmth and it offers it back to me unconditionally. I have cottoned my space.

Cottoning is not restricted to residential dwellings. As Heidegger argues, a truck driver can feel at home when on the road.[2] They may be places of culture where an affiliation on something is shared or a beloved spectacle is performed, or where one practices his/her passion - when one's dreams are being cultivated. Cottoning can be applied to social spaces where friends and lovers meet, and intimate social interactions flourish.

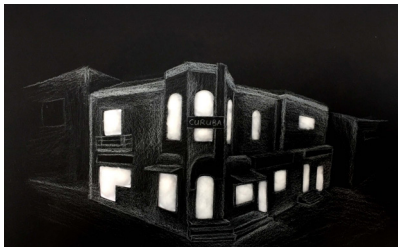
A cotton space is a cerebrally safe space, a 'moveable home' offering prosperity to dreams and aspirations. A stunning interior office space of one's uninspiring job might not be able to be cottoned, whereas a small, dirty workspace corner can in fact provide all the cotton one needs to wake up in the morning. Cottoning is directly associated with one's mental perception of a place, irrespective of the lifeless elements physically comprising it.

TO PICNIC

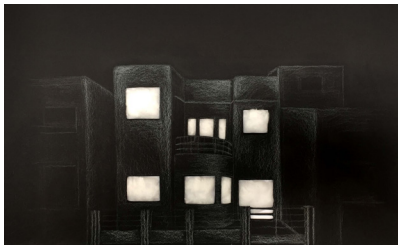
As a practice originating from medieval times in England during hunting feasts, picnicking has nowadays become a tradition for people to come together and enjoy a meal – usually with everyone contributing with something – within boundaries set by themselves. Up until the Victorian times it was considered a habit of the wealthy, however today it has dissipated within every social class, as a free practice and excuse for informal social gatherings.

Picnicking, however, continues to have an ephemeral quality. One can turn any space instantly into a lunch table and seats, just with the use of a table cloth; a private patch defined by the borders of this cloth, but taking its borders with it when finished. Picnicking is not a fixed entity. It is moveable and merely acts as a platform wherever it is positioned for individuals to get together, enjoy each others' company and eat, at any given time of the day.

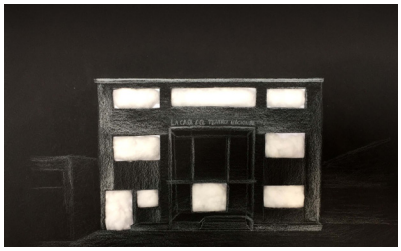
What is fascinating about picnicking is that this informal establishment of limits creates a response of informality even between the participants. A larger sense of relaxation prevails as opposed to a formal and strict table setting. One reason could be that the savoir-vivre rules simply cannot be applicable due to the lack of a proper table layout, cutlery and fixed positions, so there are no "rules to follow" to appear polite or of a certain upbringing. Adding to that, there is a certain freedom and modesty when one is sitting on the ground; there is no hierarchy between the picnickers as they all sit on the same level, and the shape of the seating layout is defined by the people themselves, not by a table manufacturer. Therefore, this informality favors relationships to grow closer and more intimate.



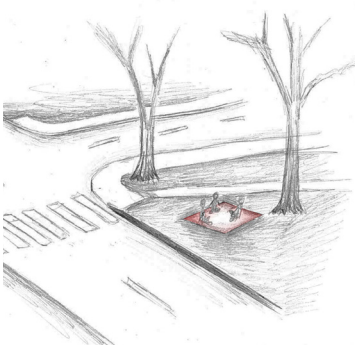


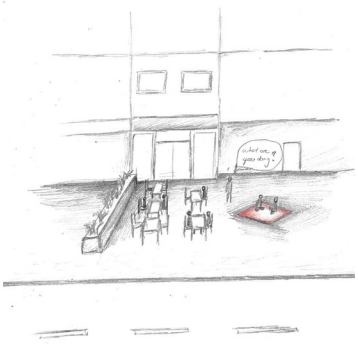


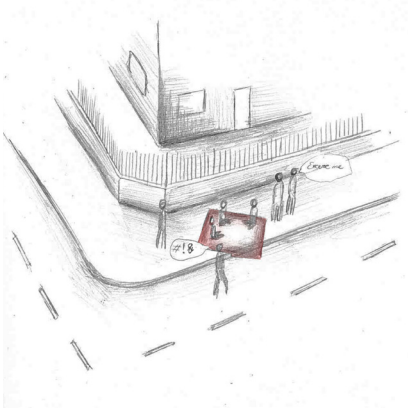


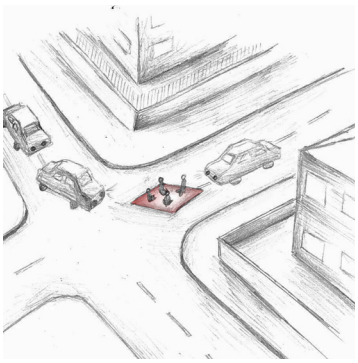












ACT II - SCENE III

Setting:
[Sunday, 16:00,
a living room]

At Rise:
[S. and A. gather up on the long sofa. E. is preparing a pot of Jasmine tea]

[E.]
How to include our verbs in the drama context then?

[S.]
We can use the reflections on these objects - cotton, toothpaste, ribbon, coffee, fence - and revert it to the theatrical world. After all these objects are everyday tools that are part of different rituals, happenings throughout the city. Through them different acts come alive. We could think of them as a metonymy of their own theatrical stage.

[A.]
Are we then defining verbs for a specific place? Toothpaste - river, fence - street, picnic - parkway?

[S.]
The object-verbs could guide us to different locations, and then we can develop systematic approach.

[E.]
This can be a method to analyse different aspects and areas, but we can keep some of the areas we have already identified.

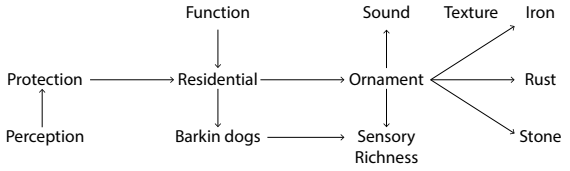
_____

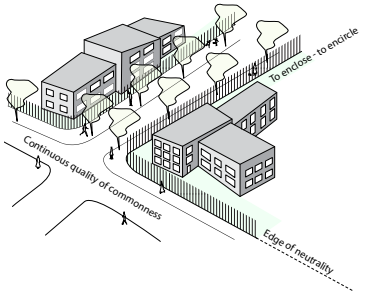
TO FENCE

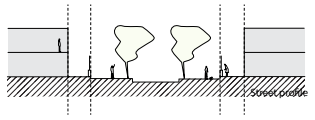
Fenced in. To encase, to parry, to counteract, to impose, to penetrate, to enclose, to encircle, bounding, what does it mean to be fenced?
Informal: to buy or sell (stolen goods). "After stealing your ring, he didn't even know how to fence it"

Eye: Protection; safety, a residential area, ornament;
Ear: Rusty hinges turning, dogs barking;
Nose: ironwork;
Touch: Sharp, narrow;
Taste: Rust

What does fencing create? The border, the edge?
Being 'on the fence'; in a position of neutrality or indecision.
The spatial quality of development along the continuous residential streets is unmistakable. The rhythm, the continuity, intimate scale, transparent yet obtrusive. The streetscape is much the same all over. It's more or less just commonness. When going up and down the streets, it's more or less the same thing. You cannot decide which avenue you want to go on, because they more or less look, feel, sense the same; there's nothing to differentiate them.







The fence frames the streetscape, defining intermediate spaces in which the fence acts a boundary which connects and separates.

TO RIBBON

To unite or knit together, in intricate confusion.

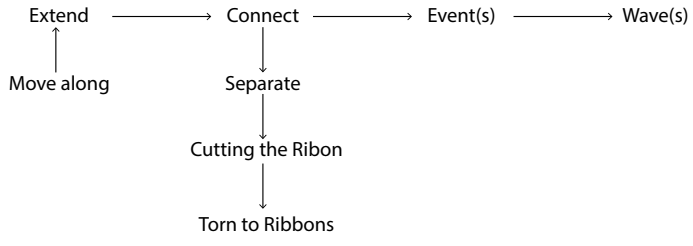
To involve so as to hamper, obstruct, or embarrass.To become entangled.To interact in a contentious or conflicting way.

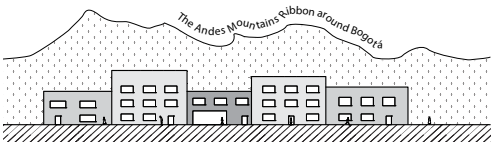
Eye: A concentrated contrasting mix ; Ear: Diversity ; Nose: unspecified; Touch: memorable; Taste: long-lasting

Topologically regular, streets going through but are visually blocked, which reinforces the compactness, intimacy and the identity of the area.

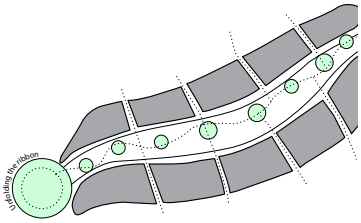
Parked cars. To knot, to create a node; a thickening of detail at the knots. A sequence which generates recognition, identity and memory. Thereby junction knots are automatically occurring at major intersections, and by their form should reinforce those critical moments in a journey. The Arzobispo River cuts through the grid of Teusaquillo and connects it to the larger landscape.

A landmark is not necessarily a large object, it may be a doorknob, as well as a dome Its location is crucial: if large or tall, the spatial setting must allow it to be seen; if small, there are certain zones that receive more perceptual attention than others: floor surfaces, or nearby facades at, or slightly below, eye-level. "Any breaks in transportation are places of intensified perception." Noise, smell, smoke, motion, gasoline, bass.



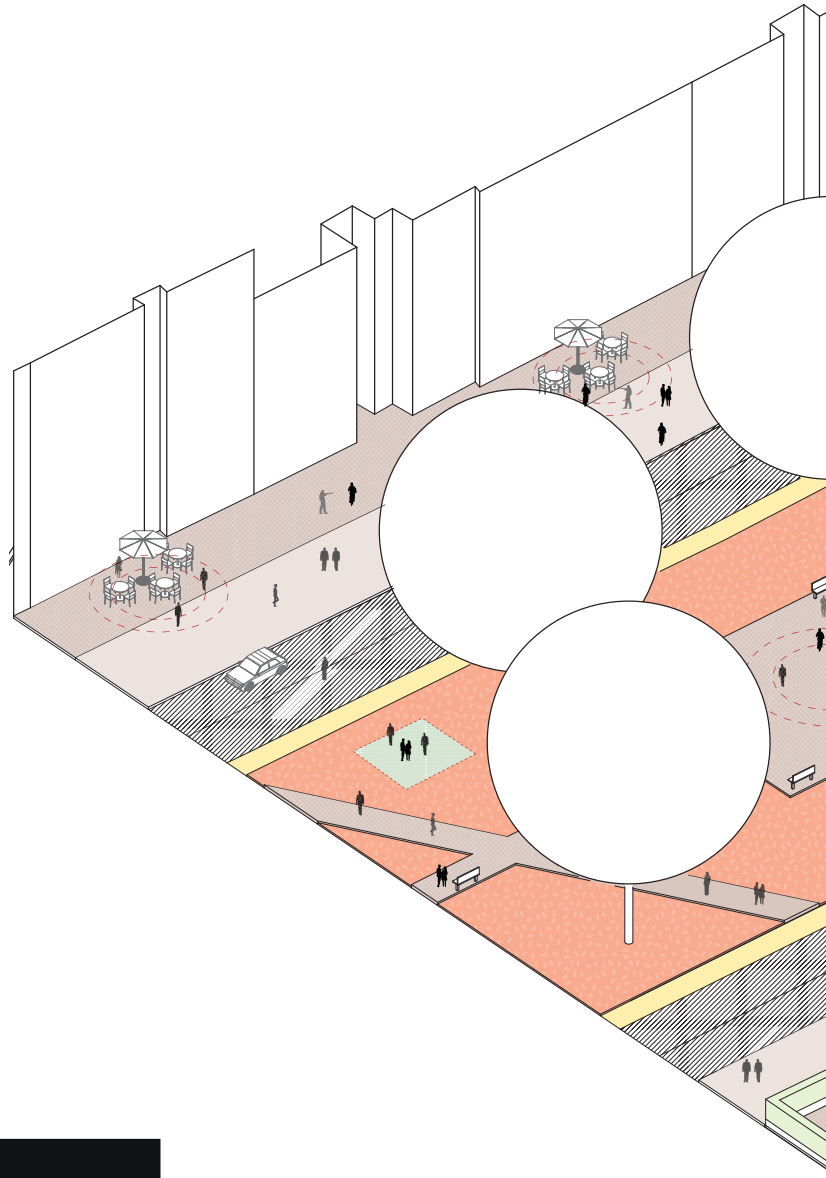


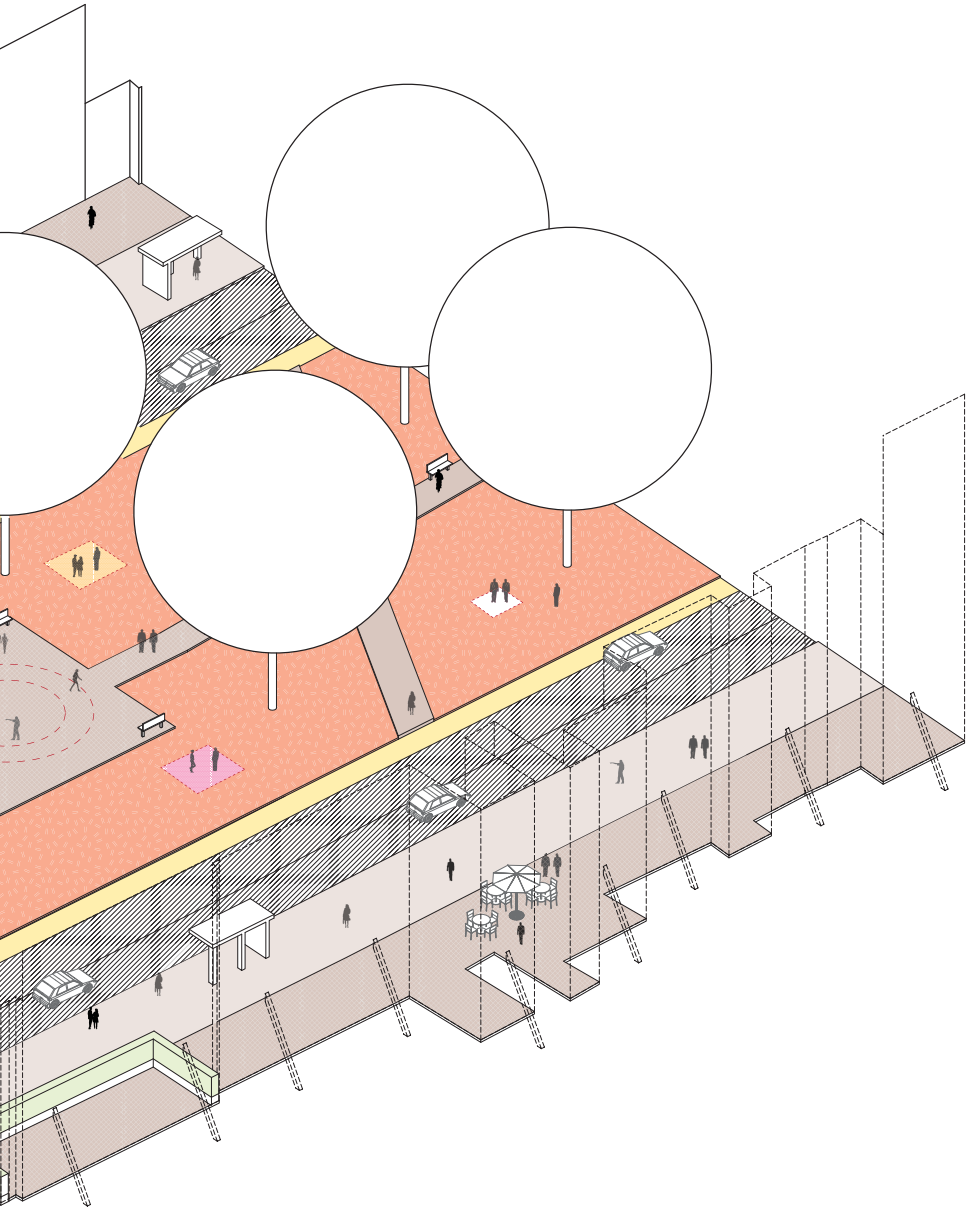
Facades (2-3 stories): these ribboned dwellings are all single-family structures: apartments, businesses, institutions, yet not distinguishable.



Parkway is used by people who walk, run or cycle along the organic tails, which ribbon in and out of the green public space.

PARK SCENE
SETTING: THE PARK





ACTS

Football
Picnic
Strolling
Eating
Tree climbing
Exercising
Spectating
Resting
Gossiping
Reading
Dog walking

ACTORS

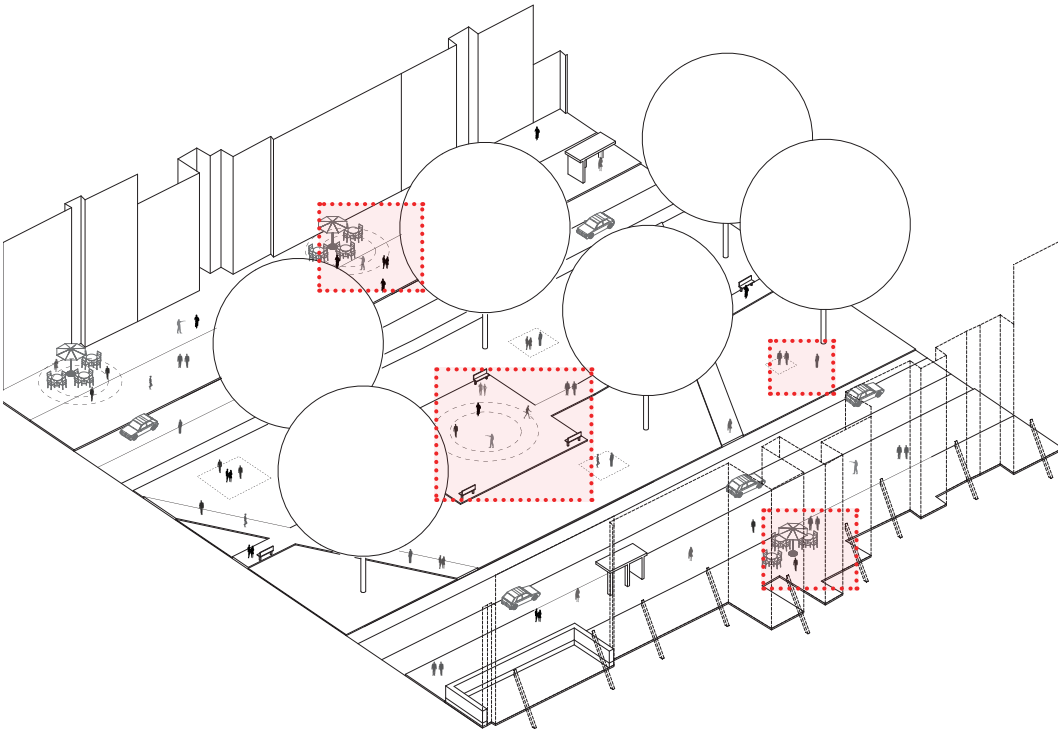
Dog walker
Stroller
Jogger
Elderly man
Cat
Vendor
Students
Reader

STAGE ELEMENTS

Street lights
Bench
Grass
Cafe furniture
Streets
Fences
Pavement
Trees

PROPS

Dog leash
Ball
Food stalls
Cameras
Binoculars
Cars











IMMEDIATE ACTS

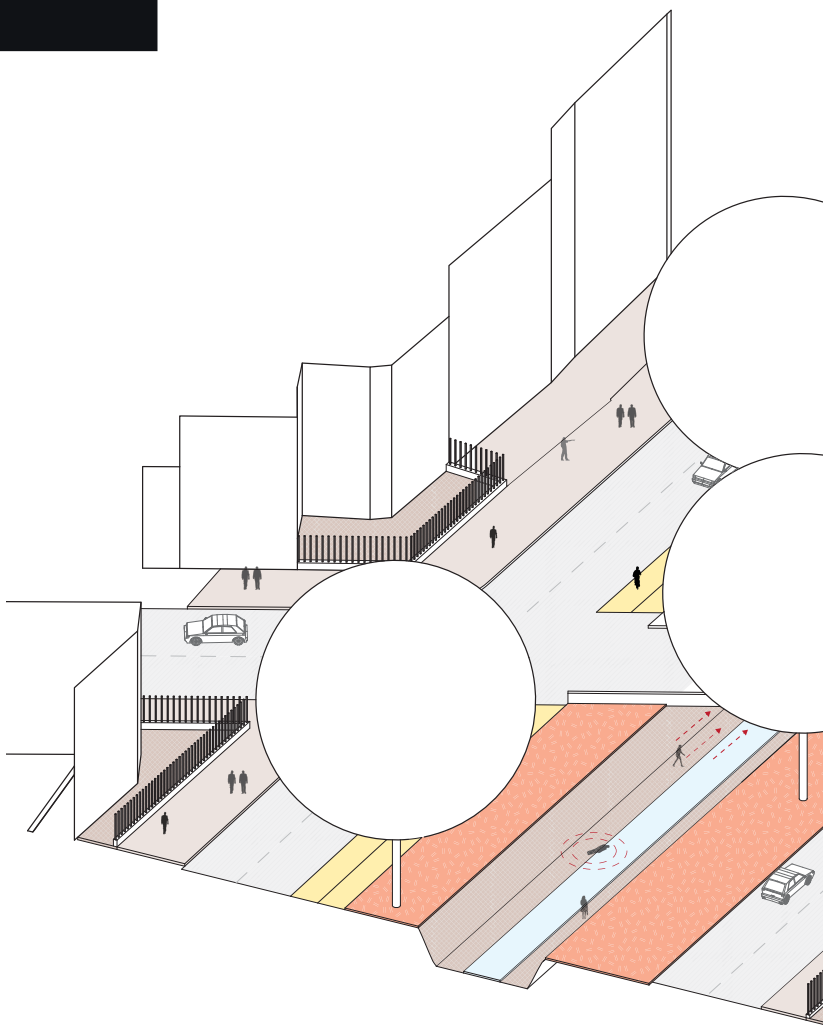
1. The act of spontaneous meetings between people laying on the grass, walking along the pavement, or sitting on the wooden benches.

2. The act of two dog owners connecting, based on the immediacy of two pet-dogs meeting.

3. The larger urban surface provides a carpet for activities, around which spectators can watch, as well as interact with the performance of the carpet.

4. The street boundary complements
for the act of retreat, whilst being present among the stage as a spectator, yet simultaneously acting out as a background-actor for the park itself.

RIVER SCENE
SETTING: RIO ARZOBISPO



_____

[A.]

What are we trying to achieve through the theatre comparison?

[S., E. and A. pause. They sip on their tea at different times]

[E.]
...We want to expose the feeling of a place...

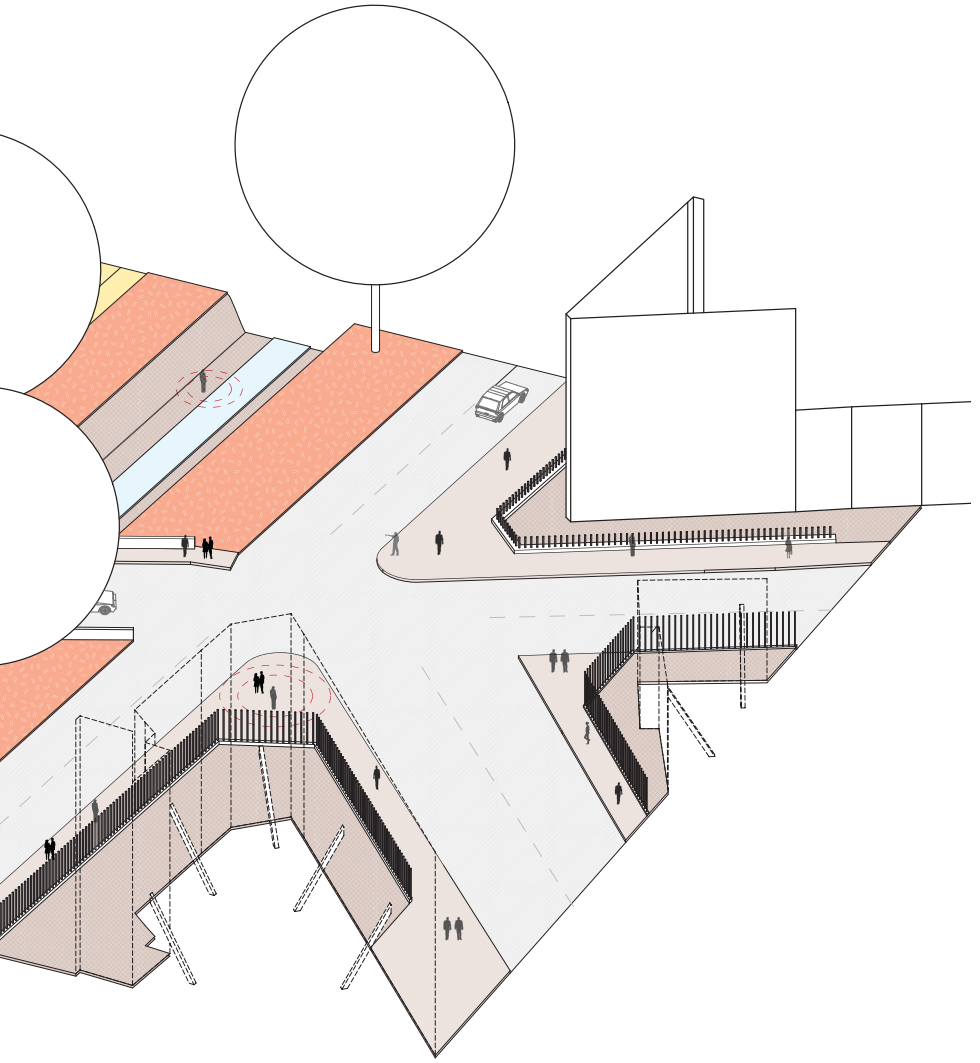
[S., E. and A. pause again]

[S.]
...We start from the objects (toothpaste) to create an act (bathing), everyday life occurring on river, homes, parkway. They are all little acts, each with its own characteristics. We can imagine it as a small staging box without walls. Actors, spectators, act, set, music, script. We try to bring out an "Immediate" rendition of Teusaquillo, within the limits of our own experience.

[S.]
But how do we graphically represent this?

[A.]
We can draw an axonometric view of all these little stages, show everything there. The act, the audience, the stage, the actors...

_____



ACTS

Cycling
Lying down
Drinking
Planting
Informal living
Sleeping
Bathing
Recycling

ACTORS

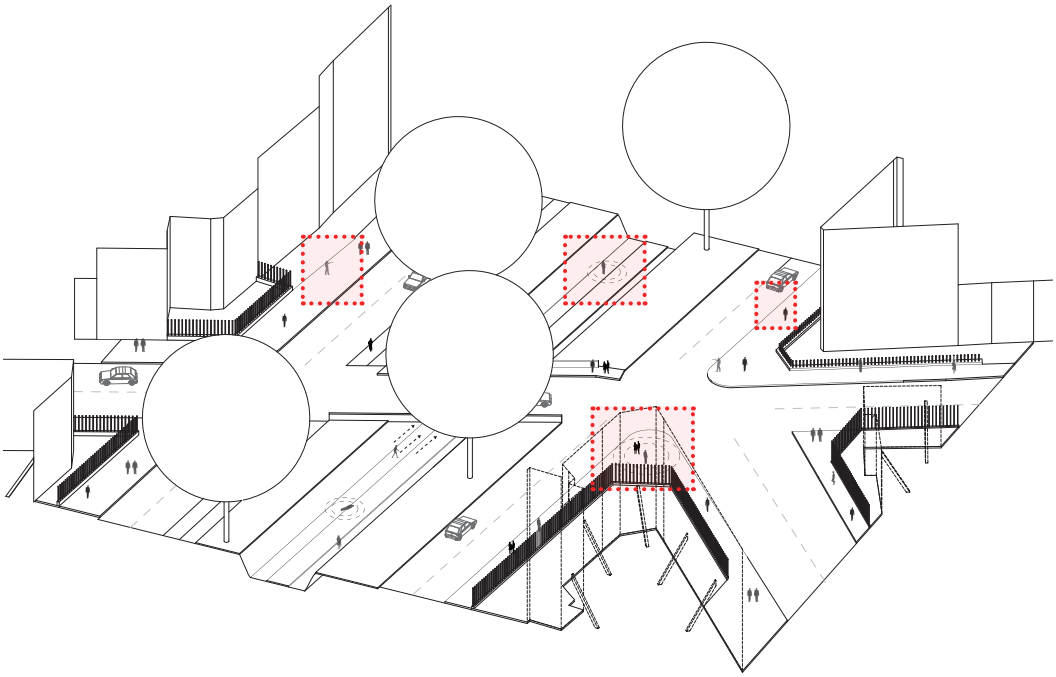
Plant carer
Homeless people
Recycler
Birds
Passers-by
Children
Jogger
Photographer

STAGE ELEMENTS

Bench
Bike
Grass
Bridge
Cafe furniture
Street
Fences
Trees

PROPS

Toothbrush
Ball
Umbrellas
Blanket
Trash
Camera











IMMEDIATE ACTS

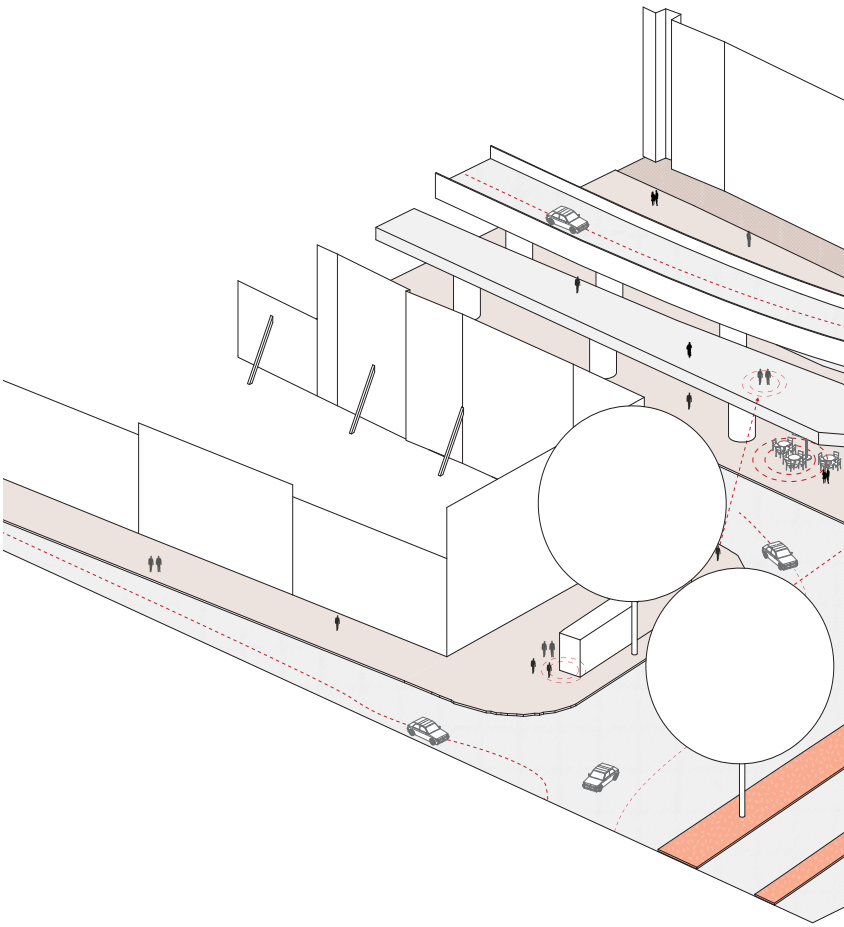
1. The river being used as a stage installation in which the homeless use it to clean themselves, recycle waste, and seek for shelter and isolation.

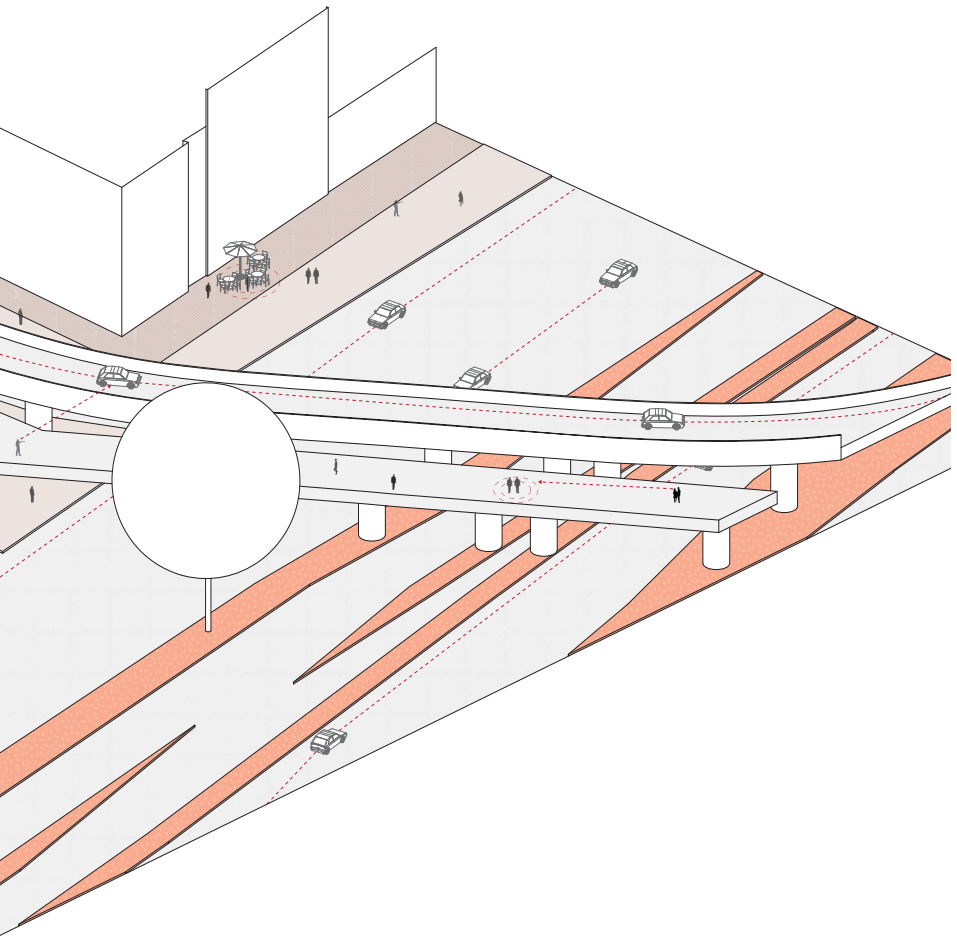
2. The wide street-profile allows for communal acts, such as a small urban farming. Engaging the people from the community and potentially passers-by.

3. The act of interacting with the public and private realm of the street, bounded by the fence along which the various acts are organised.

4. The street corners connect various actors such as pedestrians and car-drivers.

INFRASTRUCTURE SCENE
SETTING: HIGHWAY



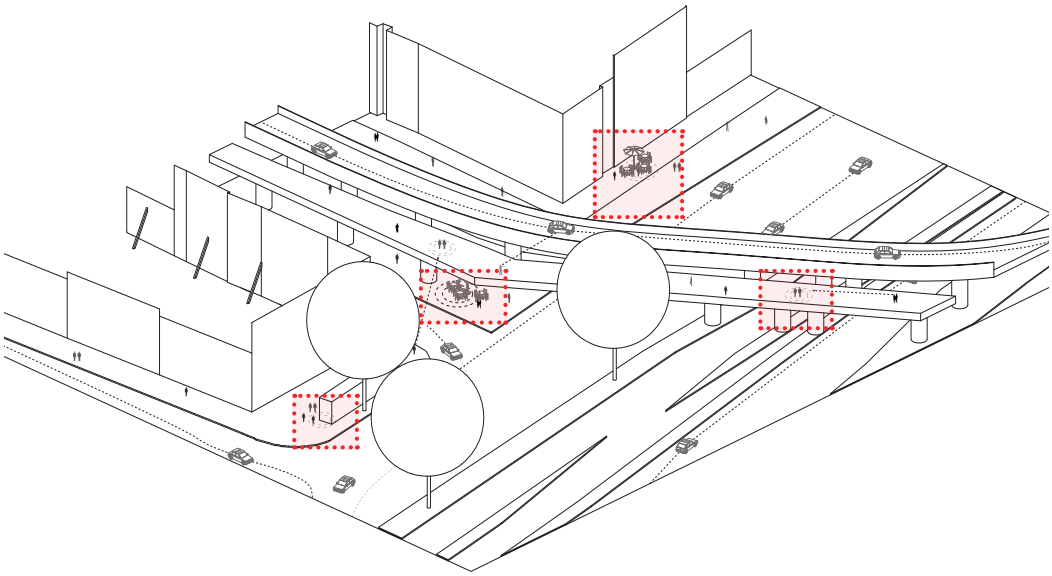


ACTS
Driving
Cycling
Planting
Drinking
Sleeping
Bathing
Teeth brushing

ACTORS
Truck driver
Students
Birds
Bus users
Post officers
Vendors
Food buyers
Candy seller

STAGE ELEMENTS
Truck
Bridge
Bike
Concrete
Street lights
Railing
Street
Zebra crossing
Bus

PROPS
Cigarette
Empanadas
Umbrellas
School bag
Bus ticket
Headphones











IMMEDIATE ACTS

1. Reaching down from the bridge onto the street-level the pedestrians interact with the street-programme, whilst in movement.

2. The cafeteria's underneath the bridges are an act of retreat among the loud background of the Avenue.

3. The University bridge acts as a stage on top of the continuous production of noise from the motorised vehicles. Pedestrians engage with each other as well as the fast paced world below.

4. The functions alongside the road indirectly interact with the movement of the vehicles; providing a temporal service in order to restore the act of the vehicles moving.

_____

[A. stretches his legs out on the coffee table to make himself comfortable]

[A.]
For me, I have never entered an interior place of Teusaquillo. It's like looking at it from only the flat outer surface.

[S.]
YES! It almost felt like it was all a staged set . And all those houses from the catalogues were only facades. As if you would expect to find the wood sticks to hold them up.

[A.]
Exactly, like a Hollywood set!

[S.]
They might as well be gone by now. Who knows if Teusaquillo is still there now...or if they are staging a new play!

[They all laugh]

[END OF ACT]

IMMEDIATE = UNAPPARENT

Colombia is a very heterogeneous context and Bogotá is a complex city, which lives on fragile social and political dynamics. Teusaquillo is a portion of this complex real which works according to logics common to many Bogotan areas: guarded buildings, gated blocks and impenetrable neighbourhoods constitute the hard tissue of a culture based on distrust, violence and inequality, where public often rhymes with hardship, danger and corruption. The people of Bogotá, especially the least wealthy, are the most important agent in the urban public space. They define it by informally dwelling in it and using it for the most disparate activities.

UNAPPARENT = IMMEDIATE



These are immediate acts: the small happenings of everyday life, the machining of bodies moving around the urban public realm, which constitute the existential layer of a place. This layer is temporary, ephemeral, so volatile that is difficult to grasp and fixate. It lives in our minds and our memories of a place. It is unapparent. These unapparent small acts of immediacy happen within soundscapes, smellscapes, touchscapes and tastescapes where a diverse array of individuals act. Unapparent are these acts of humans and their ever-evolving and always varied process of existence. The multiplicity of orders, the over-layering of these perspectives all contribute to the rendition of Teusaquillo - in an unapparent way. Therefore we can say that these characteristics almost coincide.

Unapparent is Immediate
Immediate is Unapparent

COMMA
SPACES AT PAUSE

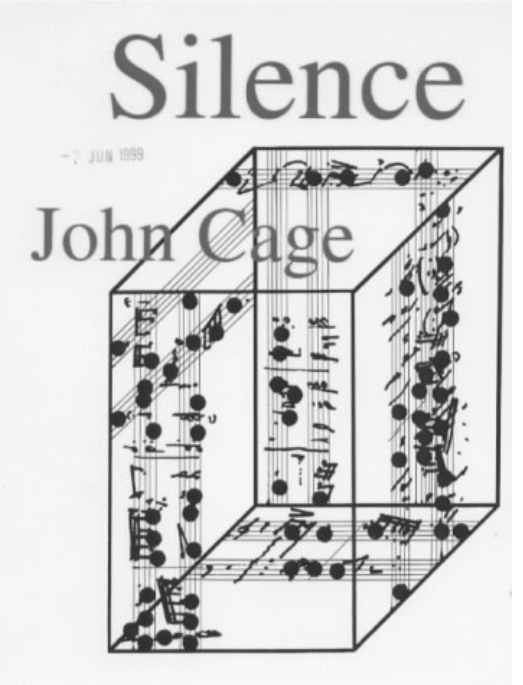
Agnieszka Panasiuk, Isabel Ulbrich & Danlei Huang

Our research starts based on our interest in the many cracks on site, whether they appear on the pavement, on buildings or rather abstract. In abstract terms it can be interpreted as a gap, a hidden space, a disctance or a break between two existances. The connecting and separating properties of the crack lead us to the investigation of spaces on site that process this duality. The research draws associations between the use of comma in puctuation systems and spaces at pause. Focus is placed on three situations : the university boundary, the green strips and the hidden places in Teusaquillo. This chapter investigates the roles, appearances and qualities of commas in the built environment in Bogota.

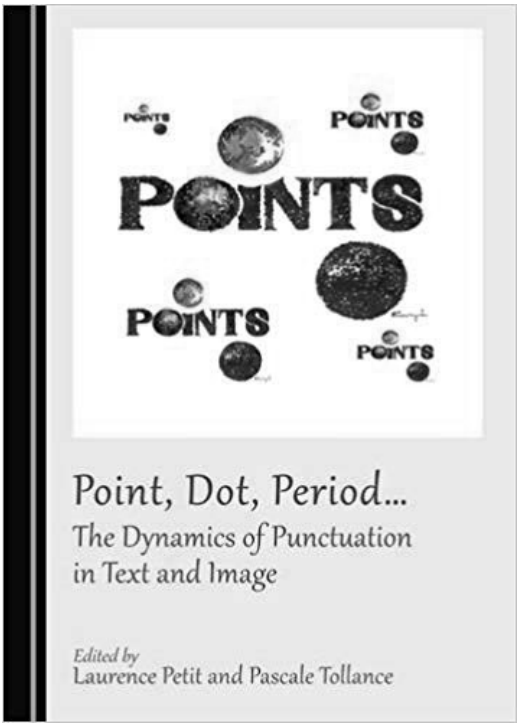


CONCEPTUAL RESEARCH

To understand comma and pause, different disciplines have been studied. Namely, linguistics, music, arts and literature, which all deal with pauses in interesting and insightful ways. All those disciplines contributed to a deeper understanding of the meaning and potential of the comma and helped to understand what the commas of our urban environment could be. At the end of this interdisciplinary research, different qualities of the commas are induced and summarized which will be later interpreted in the built environment in Teusaquillo.



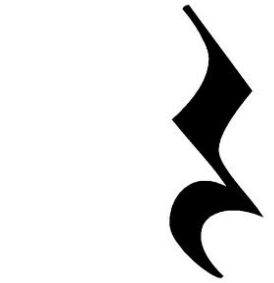
Silence: Lectures and Writings. John Cage.



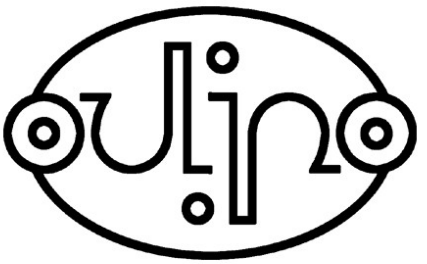
Point, Dot, Period...The Dynamics of Punctuation in Text and Image.
Laurence Petit and Pascale Tollance



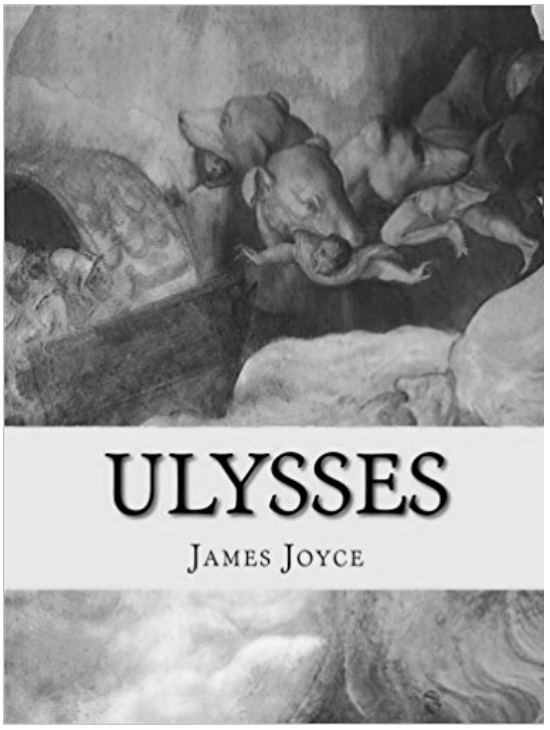
Point and Line to Plane. Wassily Kandinsky.



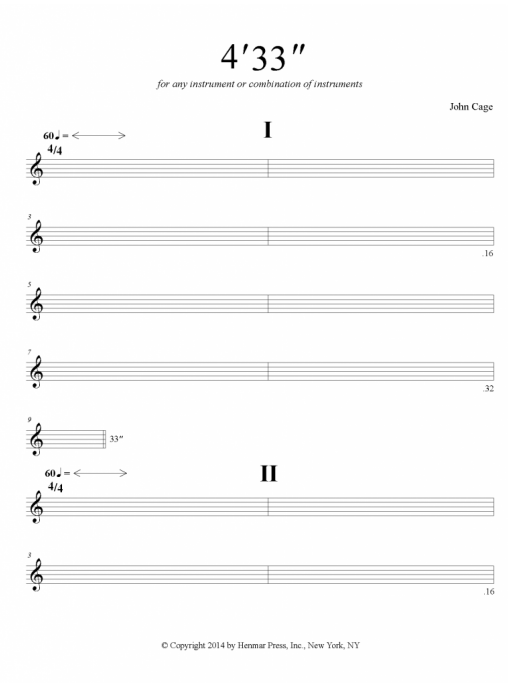
Pause note



Oulipo Group



Ulysses. James Joyce.



4 ' 33 ''. John Cage.

LITERARY EXERCISE

ULYSSES EPISODE 18 - PENELOPE

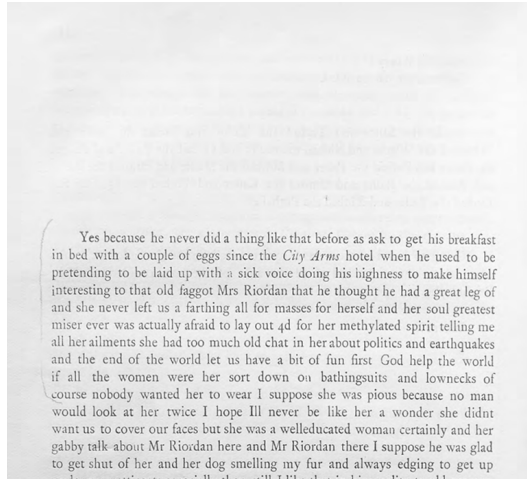
Ulysses, Joyce's 256,000+ word long chef-d'oeuvre, is a difficult novel to digest, primarily due to its length, stream of consciousness style and – you know it – its punctuation. Inconducive to one's understanding of the novel is the inconvenient fact that out of the 24048 words in the novel's final episode, Penelope (also known as Molly Bloom's Soliloquy), only 2 full stops and 1 comma can be found.

THE EXERCISE

In order to understand the values of the comma within literature, we conducted a textual exercise. For this we used extracts from the 18th chapter of 'Ulysess'- 'Penelope', which James Joyce wrote nearly without the use of punctuation. Each of us inserted punctuation marks following different logics and exchanged the texts with each other to read them and record ourselves. After this step, each of us created a description of how the text made us feel and the author could then reflect on the relation between use of punctuation and experience of the reader.

The exercise followed the intention of exploring uses of punctuation that do not obey by the common rules. It yielded many interesting results and some of these will be processed in the following pages. Firstly, we became aware that reading is a deeply rhythmic procedure. The most natural of all rhythms is the one that corresponds to the heart beat and the breath of the reader. Pauses spaced at irregular intervals, ones placed with great frequency as well as the ones placed scarsely trouble the reader. After reading the first couple of words, he starts to navigate slowly, with great attention. This process leads to an accelerated exertion.

We realized that the irrational use of punctuation disrupts the reception of meaning and the text can be perceived as a disharmonic flow of words. We hoped that we might be able to find parallels between the sensation of reading and being in an architectural space. At the same time, we always stayed aware of the fact that the way in which we experience a given punctuation point in a sentence does not stand in a direct parallel to the way we experience space with similar characteristics. We extraced observations from the affluence of analogies which seemed to confirm the popular knowledge, common sense and truisms. One way to interpret the results of this exercise would be to find commonalities in how movement through text is navigated by punctuation marks and how spatial elements guide a wanderer. Such phenomenological comparison could help us identify elements of space according to a typology of urban punctuation marks. In that case the criteria of type would be strictly the experience of wanderer-reader.



Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the *City Arms* hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting to that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world let us have a bit of fun first God help the world if all the women were her sort down on bathingsuits and lownecks of course nobody wanted her to wear I suppose she was pious because no man would look at her twice I hope Ill never be like her a wonder she didnt want us to cover our faces but she was a welleducated woman certainly and her gabby talk about Mr Riordan here and Mr Riordan there I suppose he was glad to get shut of her and her dog smelling my fur and always edging to get up

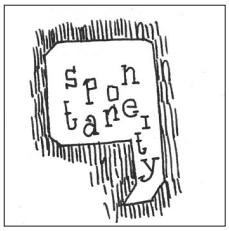
PRINCIPLE	PLACEMENT OF COMMAS	EXPRIENCE WHILE READING	REFLECTION
Separating before subject, ie, I, it, she Attept to delimit clauses and create valid sentences.	Mulveys was the first when, I was in bed that morning and, Mrs Rubio brought it in with the coffee, she stood there standing when, I asked her to hand me and, I pointing at them, I couldnt think of the word a hairpin to open it with ah horquilla disobliging old thing and, it staring her in the face with her switch of false hair on her and vain about her appearance ugly as, she was near 80 or a 100 her face	The comma is mostly used after connecting words where you usually dont breathe, therefore it interrupts the sentence unexpectedly. Whenever it is not used, i kept waiting for one to appear to give me some opportunity to breathe and understand the sentence at the same time.	Clause that starts with a subject does not always stand valid.
Separating before conjunctions. Attept to structure clauses although not always valid.	a mass of wrinkles with all her religion domineering, because she never could get over the Atlantic fleet coming in half the ships of the world, and the Union Jack flying with all her carabineros, because 4 drunken English sailors took all the rock from them, and, because I didnt run into mass often enough in Santa Maria to please her with her shawl up on her except when there was a marriage on with	Sentences seem more structured in this paragraph and it is easier to read it out loud. Again it becomes confusing when they stop appearing in the last sentence	Maybe the commas before conjunctions are not completely necessary in writing as readers would usually take a pause before conjunctions. And conjunctions have the function of delimit clauses which is basically the same as a comma.
Separating to construct meaningful short phrases Attept to make every separated short phrases valid on their own without having to refer to before-and-after context.	all her miracles of the saints, and her black blessed virgin, with the silver dress, and the sun, dancing 3 times, on Easter Sunday morning, and when the priest was going by, with the bell, bringing the vatican to the dying blessing, herself, for his Majestad, an admirer, he signed it, I nearly jumped out of my skin, I wanted to pick him up, when I saw him following me, along the Calle Real, in the shop window,	There are at most 7 words between each comma, they seem placed on each part of the sentence that holds information (or randomly)	Commas break up long sentences yet may create shorter phrases which are also meaningful. The relation of break/ destruction and create/ construction.
Separating after verbs (past-tense only) Abitrary principle.	then he tipped, me just in passing I never thought, hed write, making an appointment I had, it inside my petticoat bodice all day reading it up in every hole and corner while father was, up at the drill instructing to find out by the handwriting or the language of stamps singing I remember, shall I wear a white rose and I wanted, to put on the old stupid clock to near the time he	Here the commas seem to be placed in positions where they would make sense. it helps understand the writing in sequences but also determines the understanding instead of leaving it open.	Verbs don't always mark the end of a sentence no matter how structured the sentence seems.

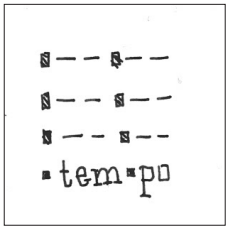
VALUE OF THE COMMA

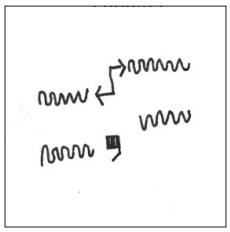
After our investigations of the comma and the pause throughout different disciplines, we condensed the findings into six tiles that show different qualities of the comma. This includes the effects of the comma within literature, art and the built environment. It navigates us through text and space, influences our tempo, marks absence in literature, music and space. The six tiles representing values of the comma can be summarized to belong to three different concepts: Organization of space, movement in space and activity in space.



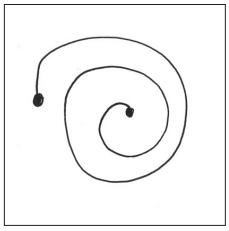












ORGANIZATION OF SPACE

"Let's eat, Papa." vs "Let's eat Papa", This punctuation joke highlights the importance of the comma for structure and content of the sentence. In the realm of organized space, the comma is an element which introduces order and clarity. It creates the voids that are integral to compositions and define the transitions between them. Similarly to the joke, the same architectural element may function differently and alter the affordance of its surroundings when placed in a different environment. A tree in the front garden can have a different meaning in a public park or in deserted land.

MOVEMENT IN SPACE

Commas are the elements between built space that influence our movement in its speed, dynamics and trajectory. The equivalent in music is the pause notated by a symbol of two vertical lines (I I) that contain a transitional in-between space.

ACTIVITY IN SPACE

Commas are spaces that allow for unplanned and spontaneous activities. John Cage brings to our attention the detachment between composing, performing and listening. His piece 4'33" does not include any written notes but still it is not a silent work - the performance is based on ambient sounds and background noises. In this way, the author allows the performance to be shaped by the audience. This highlights the creative potential of silence. They allow for the sounds of the environment to be heard. Similarly, some aspects of the built environment have not been planned or subjected to absolute control. This allows the unforeseen to manifest itself in the void. In this context pauses are the unplanned, unsupervised and untamed moments that can be filled with spontaneous activity. Following the ideas of Oulipo group, silence can be embraced constructively as a formal constraint to creation of something.

José Saramago said, "Punctuation (…) is like traffic signs, too much of it distracts you from the road on which you traveled."[X0] Despite his sarcasm he could not deny the comma's role in navigating readers through text. In James Joyce's Ulysses, one comma placed within 24048 words increases the difficulty to read and understand due to a lack of navigation. Similarly, urban navigation tools are needed for guidance. The comma can indicate interruption, boundaries, and forms bridges at the same time. These values can be found in several urban actors such as streets that link as well as separate territories.

John Cage stated that the material of musical composition is sound and silence[X1] Composing the city would then be an integration of space and non-space (void). In the Berlin Jewish Museum, voids strongly influence the visitor's pattern of movement and understanding of the building's content.

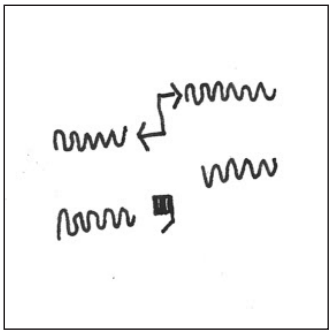
We have learned from literal exercises with misused commas that our bodies naturally function in a sequence of pauses and periods of effort. Writers deliver their stories through words that carry meanings. Therefore it seems appropriate to ask what activities take place in the pauses between words? One important value is the capability to give the listener, reader or pedestrian a moment of brief relax. Whether it is time to inhale air while we speak or sit on a bench, the comma can mark a discontinuous activity. Gaston Bachelard said: 'To go upstairs in the word house is to withdraw, step by step; while to go down to the cellar is to dream, it is losing oneself in the distant corridors of an obscure etymology, looking for treasures that cannot be found in words.'[X2] Pauses do not have codified meaning and punctuation marks are plural. This provides the chance to focus purely on the evanescent moment, on the chair one is sitting in and finally it allows onto oneself.



PUNCTUATION AS URBAN NAVIGATION TOOL

"Punctuation marks are the traffic signs and signals placed along the reader's road. They tell him when to slow down and when to stop, and sometimes they warn him of the nature of the road ahead."

(Theodore M. Bernstein: Punctuation, p.1)



PUNCTUATION AS STRUCTURE OF LINKS AND RELATIONS THAT MAKE STREETS COHESIVE STANZAS AND CITIES INTERESTING STORIES

"(...) punctuation seems at first sight to be one of the hallmarks of this difference as it rules the logical chronological development of the text, determines units and sequences (sentences, paragraphs, chapters) and recroactively seals signification by cutting into the metonymic chain."
(Point, Dot, Period... The Dynamics of Punctuation in Text and Image, p. x)

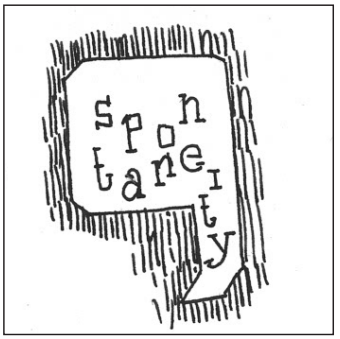


PUNCTUATION AS BRIEF PAUSE, MOMENT OF RELAXATION: LITERARY EXERCISE EXTRACT

Principle	Placement of commas	Experience while reading
Separating before subject, ie, I, it, she Attempt to delimit clauses and create valid sentences.	Mulveys was the first when, I was in bed that morning and, Mrs Rubio brought it in with the coffee, she stood there standing when, I asked her to hand me and, I pointing at them, I couldnt think of the word a hairpin to open it with ah	The comma is mostly used after connecting words, it interrupts the sentence unexpectedly. Whenever it is not used, i kept waiting for one to give me some opportunity to breathe and understand

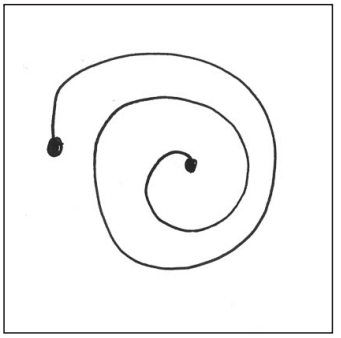
PUNCTUATION MARKS AS ABSENCES THAT ALLOW TO BE FILLED WIHT NOISE AND SPONTANEOUS ACTIVITY

"Those (sounds) 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."
(John Cage, 1960, Silence, p.7)



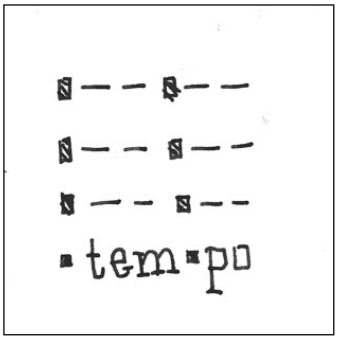
PUNCTUATION AS ELEMENT THAT ALLOWS US TO FOCUS ON THE HERE AND NOW

'(...)punctuation cannot be described as a system of signifiers to which a particular signified is attached.' Punctuation is more like indexes or signals. It does not have codified meaning and what it draws our attention to cannot be fixed. (Point, Dot, Period.. The Dynamics of Punctuation in Text and Image, p. viii).



PUNCTUATION AS INTRODUCTION OF MUSIC AND MOVEMENT: LITERARY EXERCISE EXTRACT

Principle	Placement of commas	Experience while reading
Separating every word through a comma. It is an arbitrary principle which does not relate to the meaning of sentences.	kept, me, who, did, I, meet, ah, yes, I, met, do, you, remember, Menton, and, who, else, who, let, me, see, that, big, babbyface, I, saw, him, and, he, not, long, married, flirting, with, a, young, girl, at, Pooles, Myriorama, and, turned, my,	Meaning of words becomes irrelevant and length of words easily perceivable. It sounds very rhythmic but with longer words disrupt the rhythm. I stop after each word but still need to take longer breaks every couple of words.



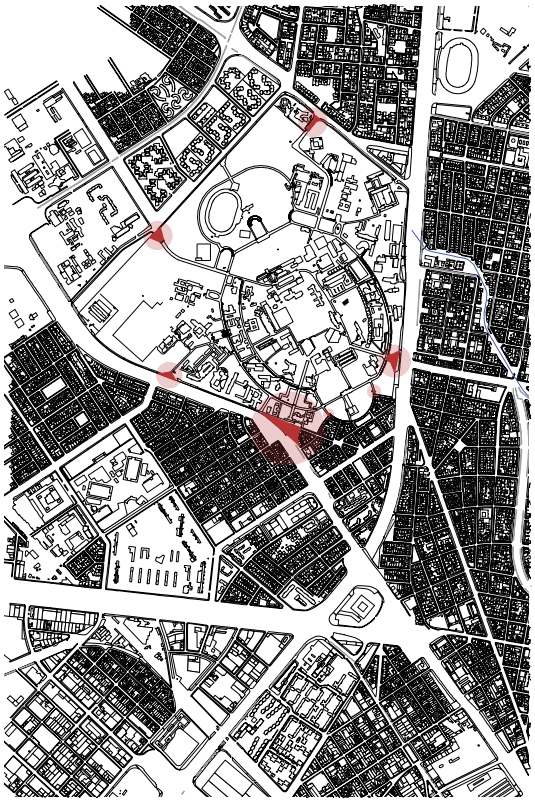
READING TEUSAQUILLO

After the literary exercise we aimed to investigate our locations of interest through a reader's approach. By drawing linear sequences alongside or through the locations, similar to a sentence we tried to unravel the commas of our individual plots. This could happen within sections, elevations, sequences of movement through the space or other techniques. Different plots required the use of different tools, yet they were all looked at through the lense of movement, activity and organization of space. Reading the city in different diagrams or even abstracting it to text or musical notation helped us 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 three locations that the exercise was applied belong to three themes: university boundaries, hidden spaces and green strips. Each of them was chosen due to an initial interest in places that connect yet separate and form a potential urban comma or pause.

Universidad Nacional de Colombia is a public higher education institution. The boundary of the campus carries a contradiction. It is a space, that in spite of its public character, has a level of isolation, which is marked by the presence of a fence.

There are around 12 entrances to the campus. They are the 'locks' where the exchange between the inside and outside happens. There movement and circulation, small scale often illegal merchandise, supervision and observation as well as search for enclosure and protection blend in a fascinating potentially creative mixture.



UNIVERSITY BOUNDARIES 1:20 000



HIDDEN SPACES 1:20 000

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-working spaces. These places often display a discrepancy between their online presence and their actual presence in the streets. 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 contributes 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. The exercise of reading Teusaquillo was performed on a sequence on hidden spaces to understand what exactly contributes to their hiddenness and the arising feeling of a pause.

Green strips are the green belts in the middle of the road. They come in different widths but they are generally covered with soft greenery with trees placed at a certain interval. They can usually be found on busy main traffic arteries as dividing devices that separate traffics but can also be seen in smaller quiter streets with a more relaxed and slow-paced setting.

They are momentary pauses in the roaring traffic and also offer possibilities for appropriation. Several strips are studied and analyzed to see what kind of activities happen the most around them and why. And how is this related to a pause.

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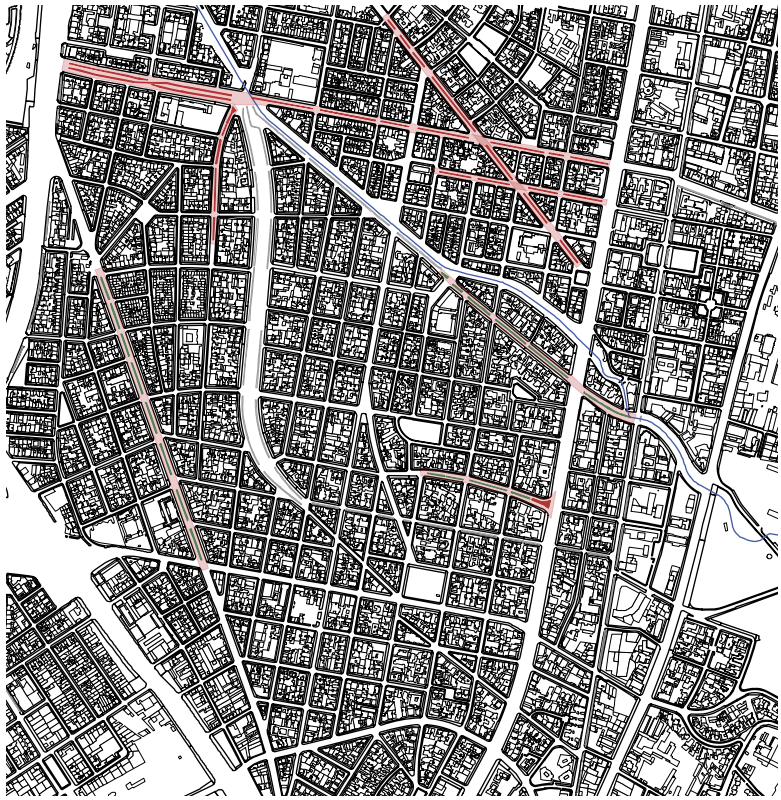
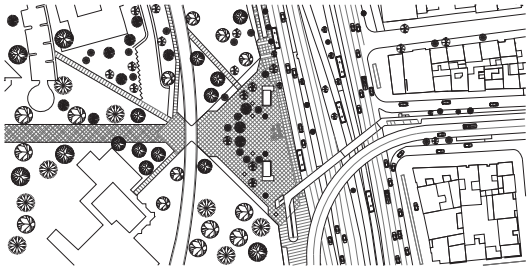
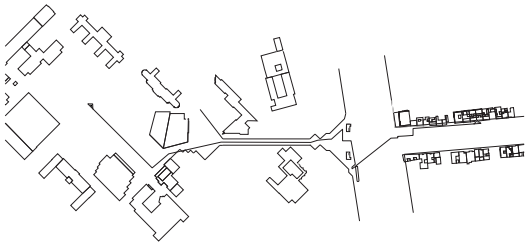


GREEN STRIPS 1:20 000

UNIVERSIDAD NACIONAL DE COLOMBIA ENTRANCES



Plan.



Site plan - Location of the section.

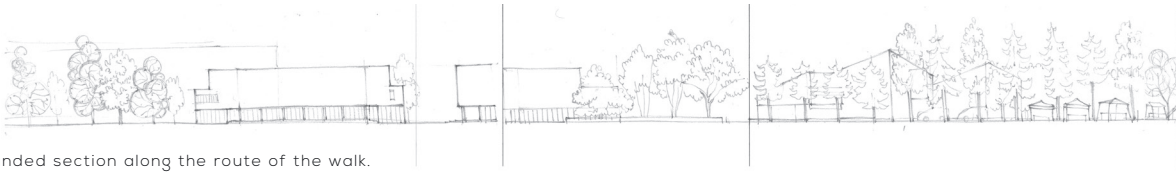
ENTRANCE BY CALLE 45

University entrance by Calle 45 is situated on the route leading from more central districts of Bogota to the main square of the campus - Plaza Che.

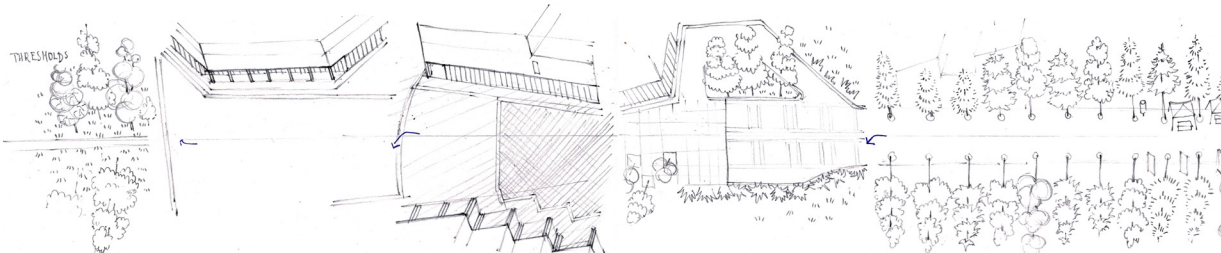
It is one of the two most popular entry points to the campus. It is always busy with vendors and students participating in the lunch-time merchandise.

The route of a pedestrian willing to enter the University campus through the entrance by Calle 45 delivers many diverse experiences. First of all, the spaces, opening before the pedestrian, have versatile proportions. A narrow footbridge leads over seamingly infinite Avenida Carrera 30. Entry square has a size similar to a historical city plaza. The gate is only wide enough to filter one person at a time, while the promenade behind the entrance has dimensions similar to a typical Bogotan road defined by the rows of trees on its both sides.

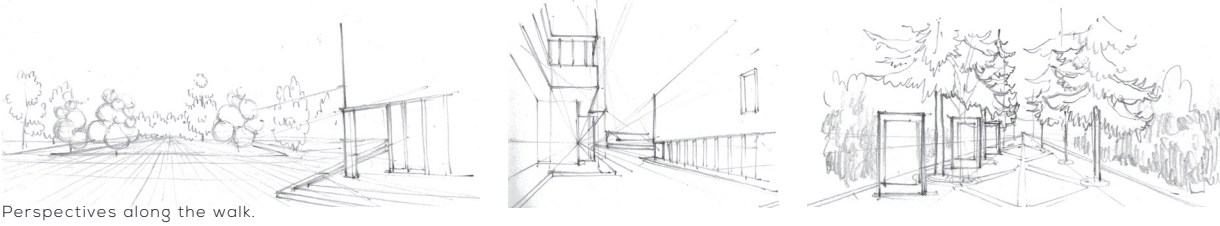
One can notice how the rhythm of the spaces evolves along the route. Rhythm of Calle 45 is determined by the width of



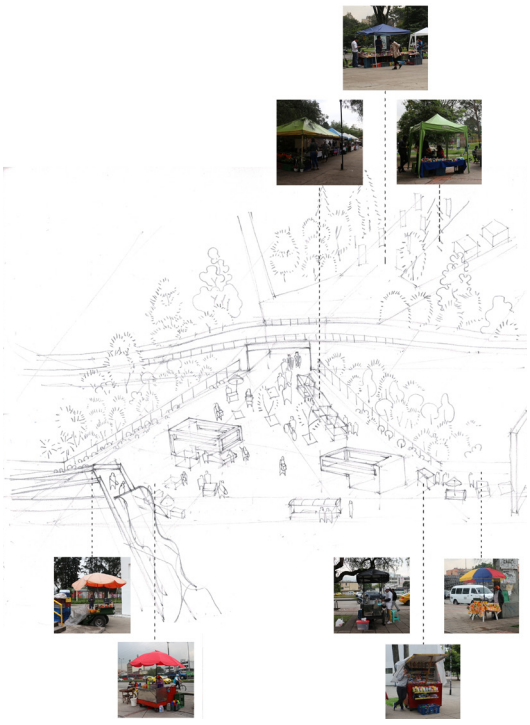
Expanded section along the route of the walk.



Plan along the route of the walk.



Perspectives along the walk.

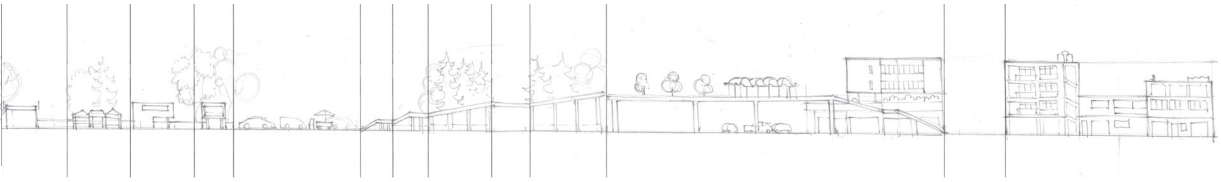


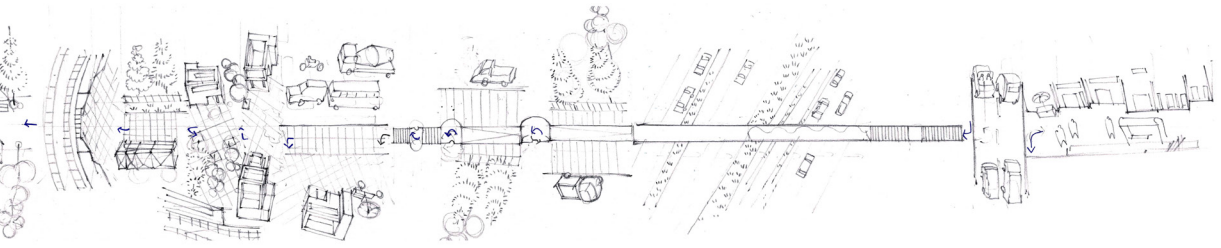
Axonometric view - range of uses.

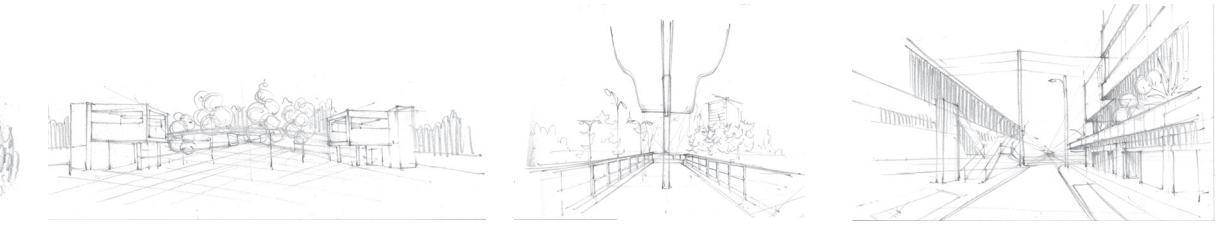
city blocks and facades of buildings. Right after crossing the gate space is still highly rhythmical. This time due to evenly spaced trees. In this regard these spaces remind of a text consisting of one syllable words separated with commas. A striking feature of the promenade is the strongly articulated forward direction. On the other hand, the entry square as well as Plaza Che narrow down to almost completely close the view ahead or widen and open dynamically. The edges of these spaces act like coulisses - half-stops of flowing motion. They carry the feeling of tension and relief. The diagonal layout of buildings accentuates dynamics and contrast.

The entry square encourages one to change the direction of movement many times. For that reason, this space is experienced in a very nuanced manner. Same elements are seen from different angles.

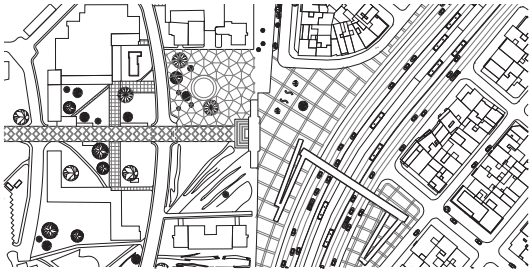
The entrance by Calle 45 is strongly rooted in the stanza extending from Parque Nacional to the heart of Universidad Nacional. The gate is an element of a long transition between University and Teusaquillo.







UNIVERSIDAD NACIONAL DE COLOMBIA ENTRANCES



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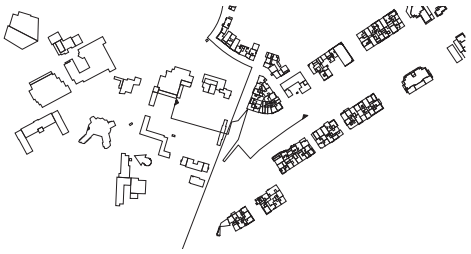


Site plan - Location of the section.

ENTRANCE BY CALLE 26

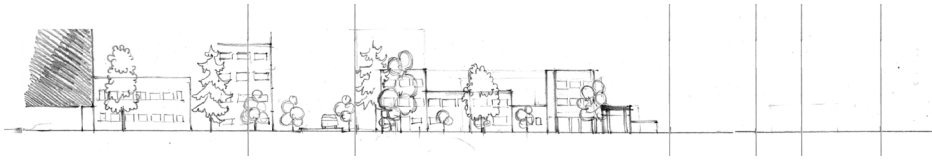
This entrance is the second of the two most frequently used entrances to the univerisity. It seems less filled with activity as the entrance by Calle 45. It is not as saturated with small architecture, variations in materiality of the ground, vegetation and play of shadow and light.

The movement of a pedestrian coming to the univeristy is highly orchestrated. One is funneled from the Transmilenio platform into the footbridge.

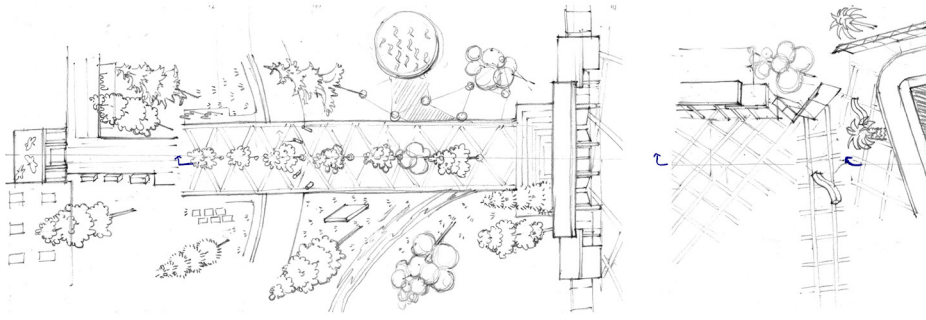
The rectangular grid of the paving of the entry square directs pedestrians not so much to the gate as to the north-eastern corner of the square between the fence and the tenement houses.

The perceivable edge of the space, formed by the fence, seems hard and flat.

The spaces along the section greately vary



Expanded section along the route of the walk.



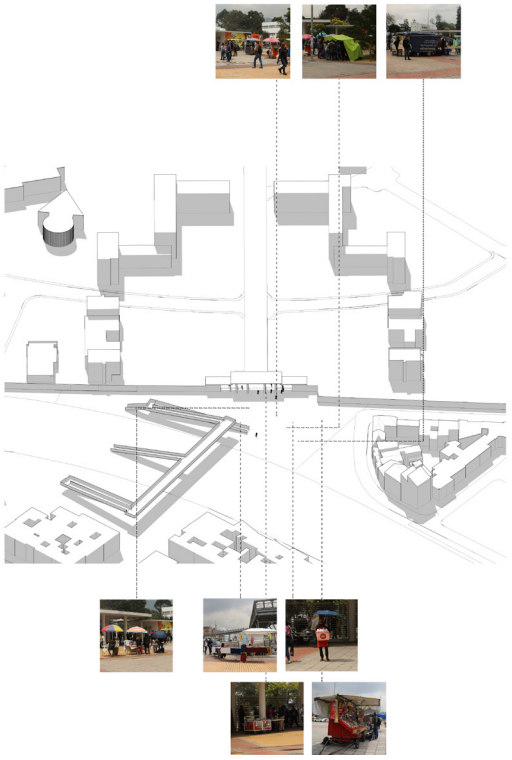
Plan along the route of the walk.



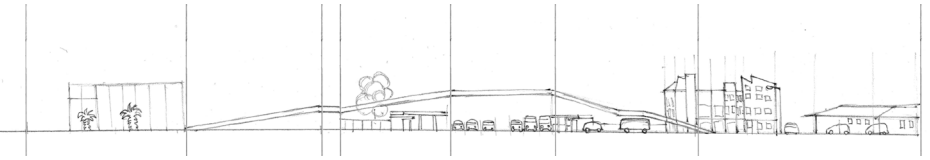
Perspectives along the walk.

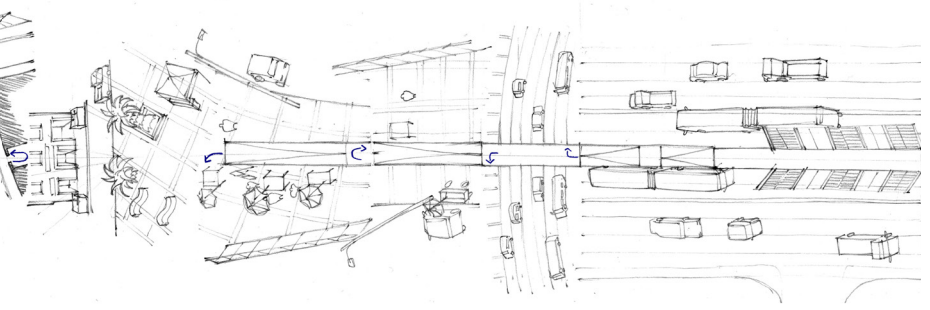
in width. Edges of spaces are defined rather by walls than by greenery. A sequence of trees in the middle of the promenade only strengthens the direction towards Plaza Che and does not create an interior as in the case of entrance by Calle 45.

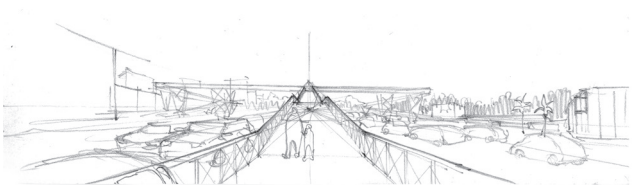
The entrance by Calle 26 contains both spaces that encourage one to remain in them for longer and ones that discourage this activity. Spaces of stay and quick transit are located close to one another. Quick pace neighbors slow pace.

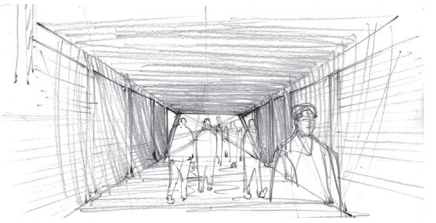


Axonometric view - range of uses.







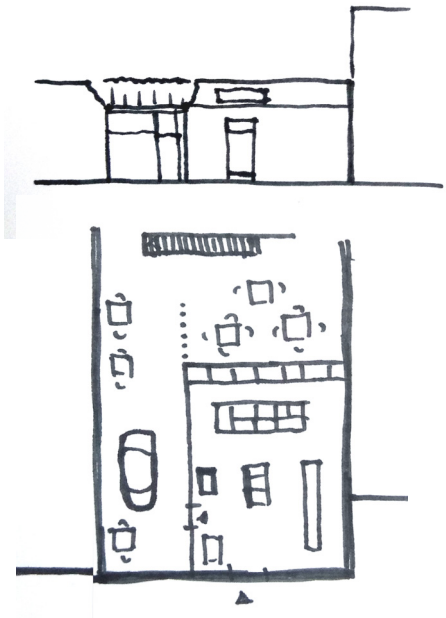


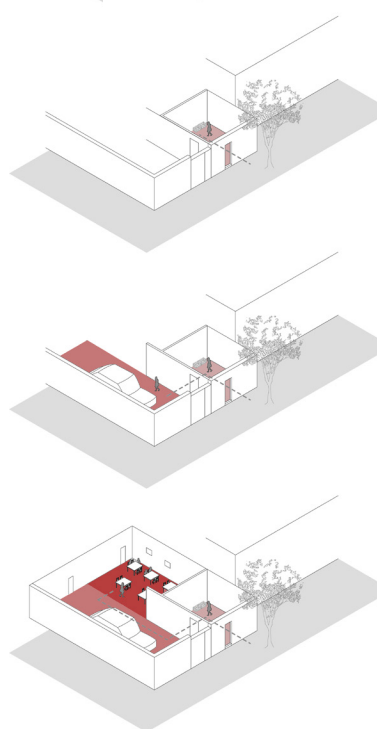
HIDDEN SPACES



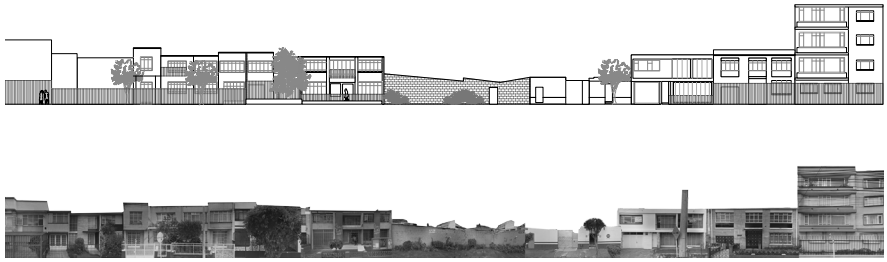
SUPERMERCADO EL REY
Cl. 41 #21-44

The pause taking place at the corner in Cl. 41 #21-44 is mostly happening behind our eyesight. Although there is a visible difference in the facades betweeen the corner and its neighbouring buildings, the actual space of pause is behind the walls. Locals are meeting in a restaurant that is nearly impossible to find as a visitor to the area. They form a community that interrupts the anonymous streetscape where people pass by instead of sitting together.
After being guided through the supermarket and the garage which already felt like half garage / half family restaurant, the space opened up to a busy restaurant in the hidden back of the house. Unlike the supermarket, the hidden 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 people they know.

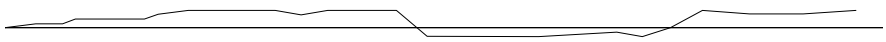




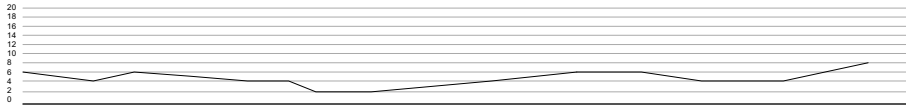
Sequence of elevations



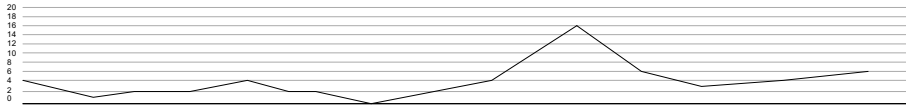
Visibility



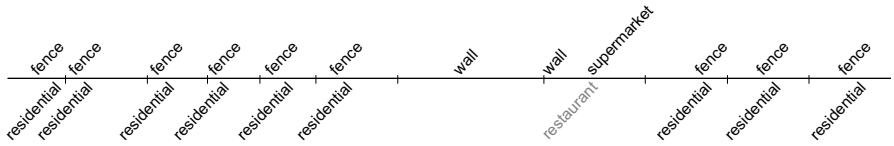
Amount of people 07.00 am



Amount of people 13.00 am



Boundary / visible function



Pause



Online presence

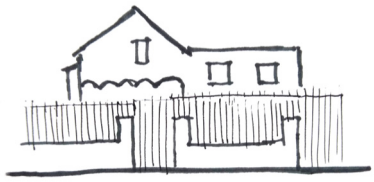


Knowledge of path to hidden restaurant

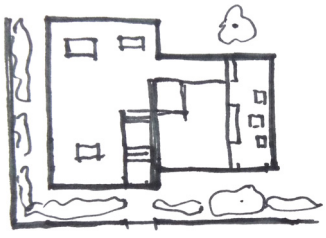


HIDDEN SPACES









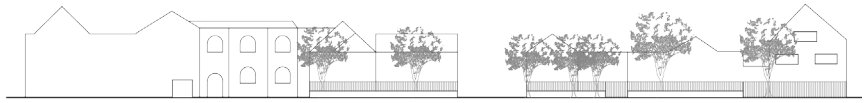
BITACORA ART GALLERY
Cra. 17 #38-36

Bitacora is an art gallery in Teusaquillo with three designers. They exihibit artwork and installations as well as 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. Merely a small, white sculpture of a wold's head on the facade acts as a kind of secret branding. Bitacora is easy to find through the internet with much information 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. This qualifies Bitacora to be one of Teusaquillo's hidden spaces that belong to the knowledge of mostly locals or art enthusiasts and beware a sense of intimacy.





Sequence of elevations



Sequence of elevations



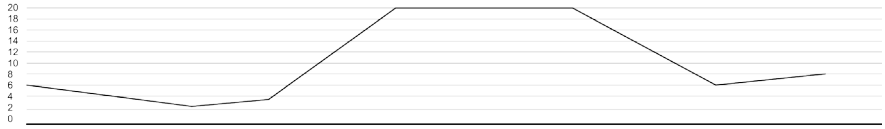
Online presence



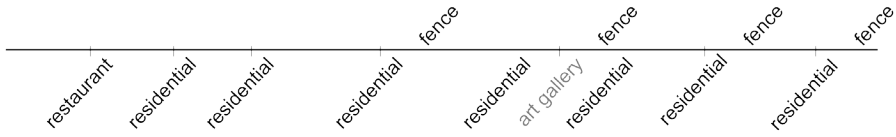
Amount of people 07.00 am



Amount of people 13.00 am



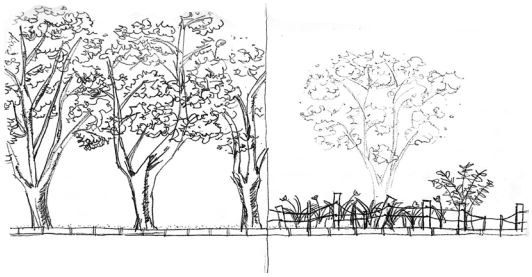
Boundary / visible function

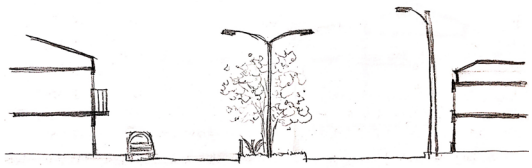


Knowledge of path to hidden restaurant









GREEN STRIP

Green strip, neither part of the automobile road nor part of the pedestrian antejardin. It is green but not a park. It is soft but not for people to walk on. It is a breathing space in the center of busy traffic. It is an urban exclave. It is a pause with no specific meaning yet it brings out the inner significance of other existence, just like a comma doesn't carry any meanings, it gives meanings to its surrounding existances. It is a land that's open for interpretation. The placement of the green strips affords numerous opportunities.

It separates the road, regulates traffic, interrupts people's movement. Yet at the same time opportunities arise from this anonymous land that carries very little meaning in its fundamental function.

WHAT'S GOING ON ON THE GREEN STRIPS

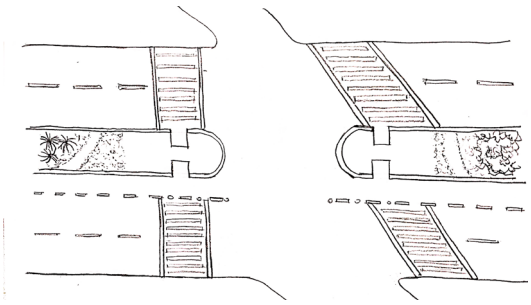
I wonder why Penalosa's administration decided to put the bike lane in the middle of the road next to the green strip. Maybe he thought this would make the ride more pleasant for people like me. But the truth is, I feel a bit insecure being trapped in between the roaring traffic and a soft muddy surface with a high curb.

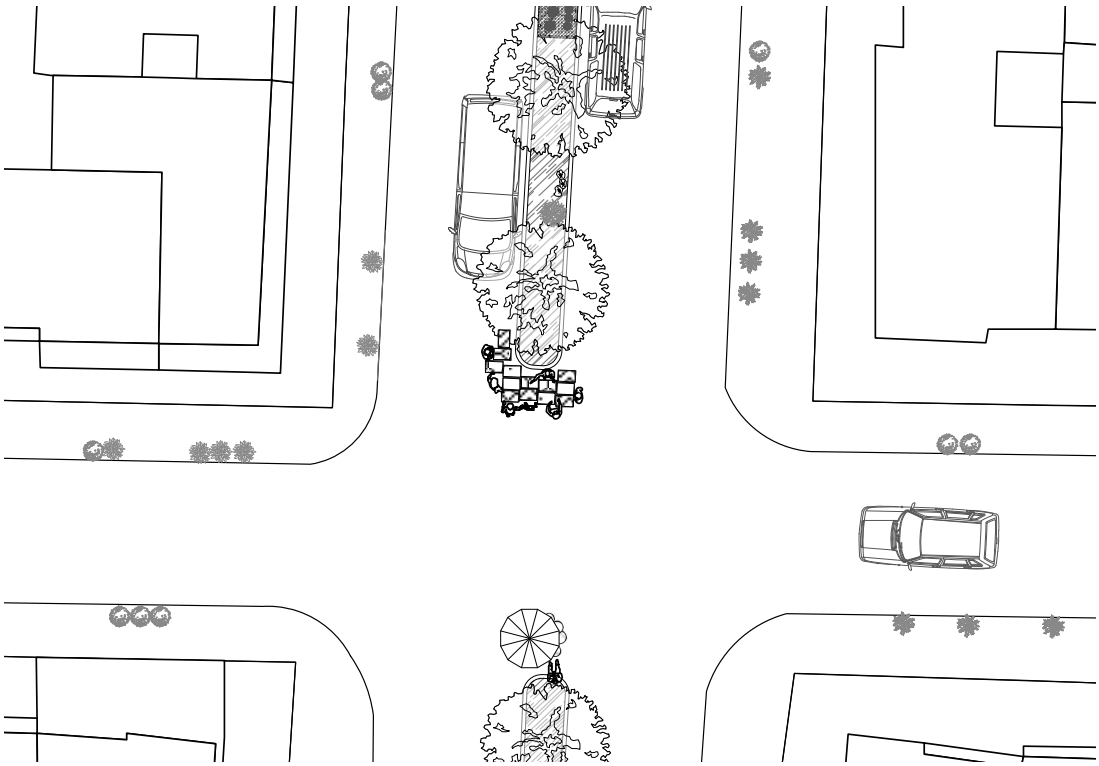
My owner always parks me in the middle of the road here. It is weird isn't it. Usually people park cars on the road side. But truth be told. I do feel very safe here, under the tree. And i don't get over-heated by the sun or showered by the rain easily.

I was kicked out of the house and left here, on the green strip. It is amazing how people associate garbage disposal and grass. They don't want me in front of their house, but on the grass? Yeah sure, why not?!
Sometimes homeless people go through me before I get picked up by garbage truck. I feel offended.

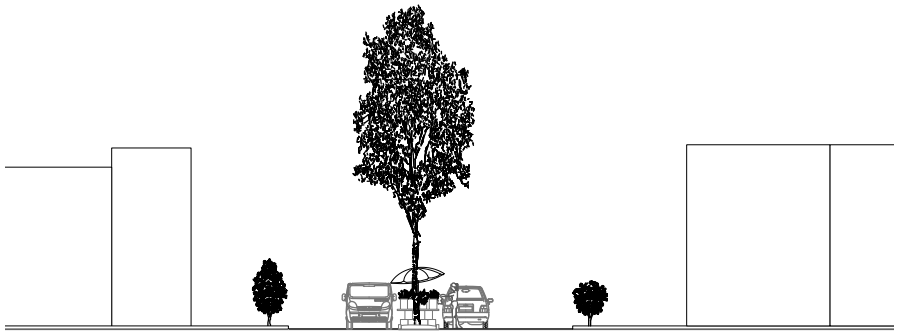
Oh the grass seems a bit mashed here. Someone must have been walking here. Hmmm it makes sense I guess.

Is that a path I see? The baren mud trail on the grass? Ah there's no car now maybe i should also take it.

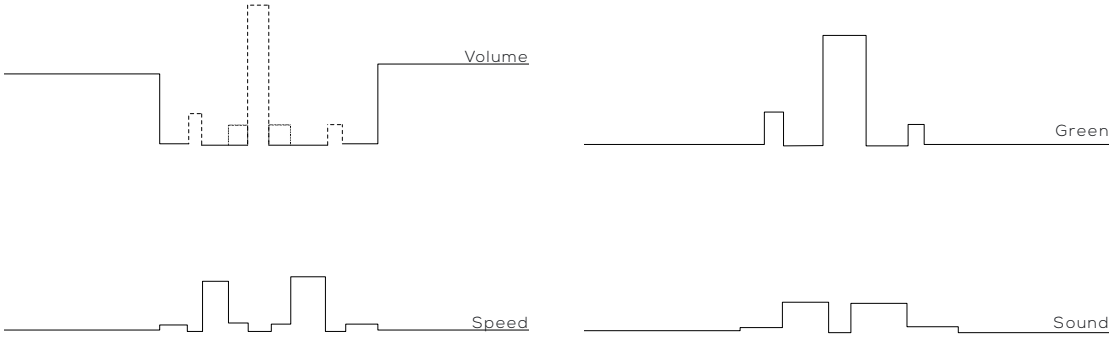




Plan - Calle 41 Carrera 25



Section - Calle 41 Carrera 25



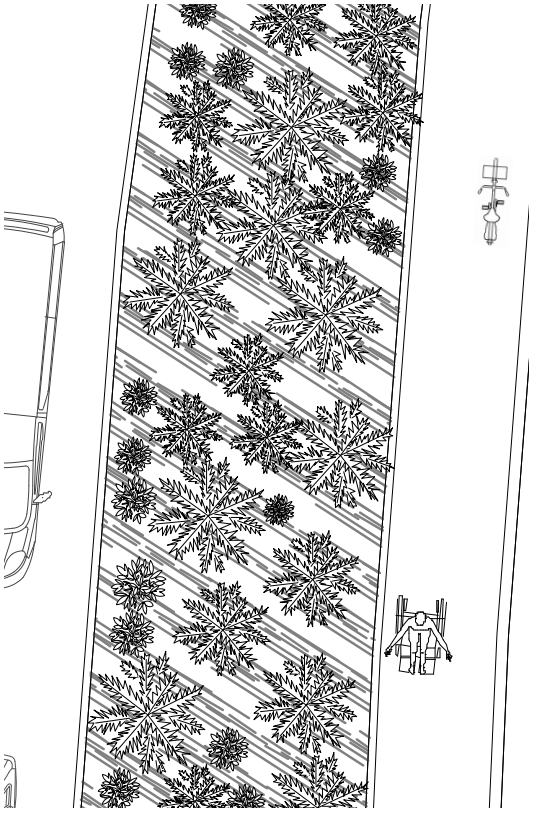




Section A - Diagonal 40a Carrera 13



Section B - Diagonal 40a Carrera 13

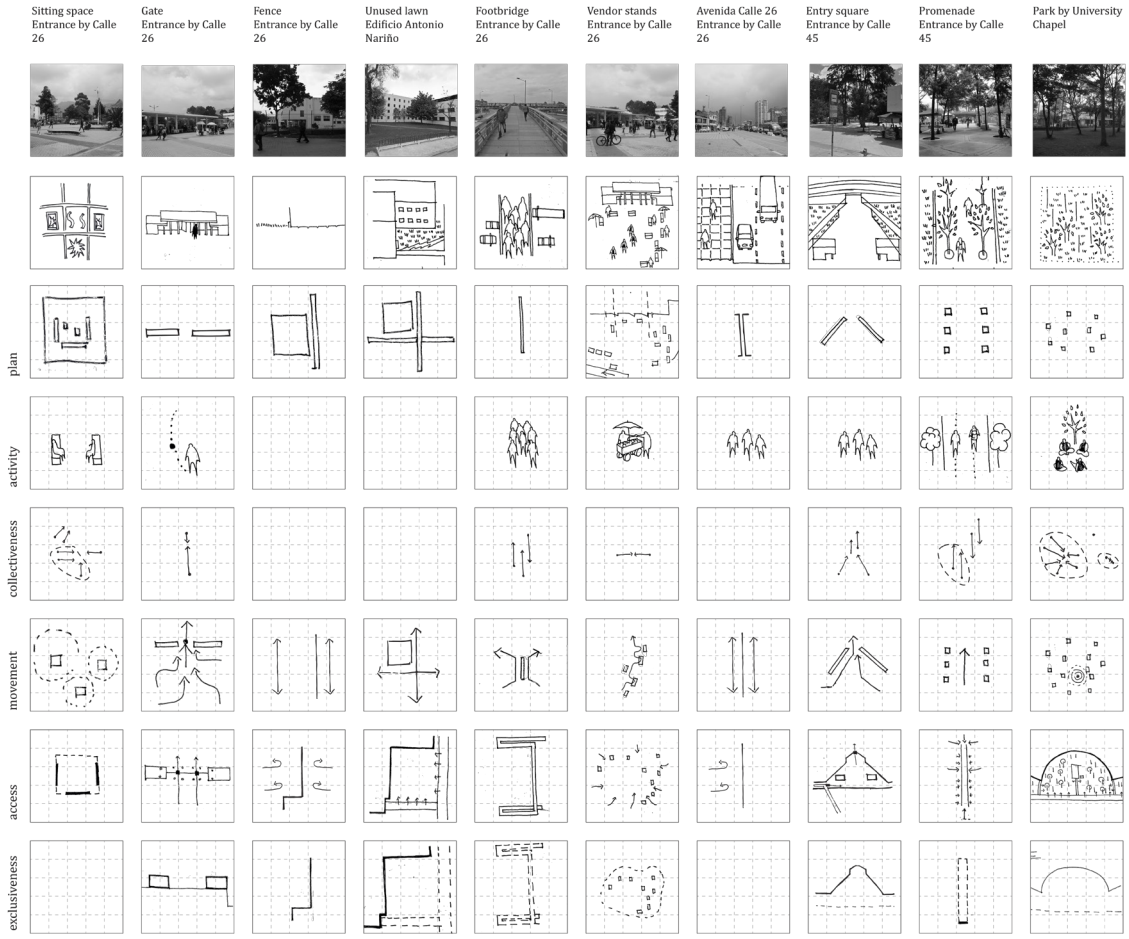


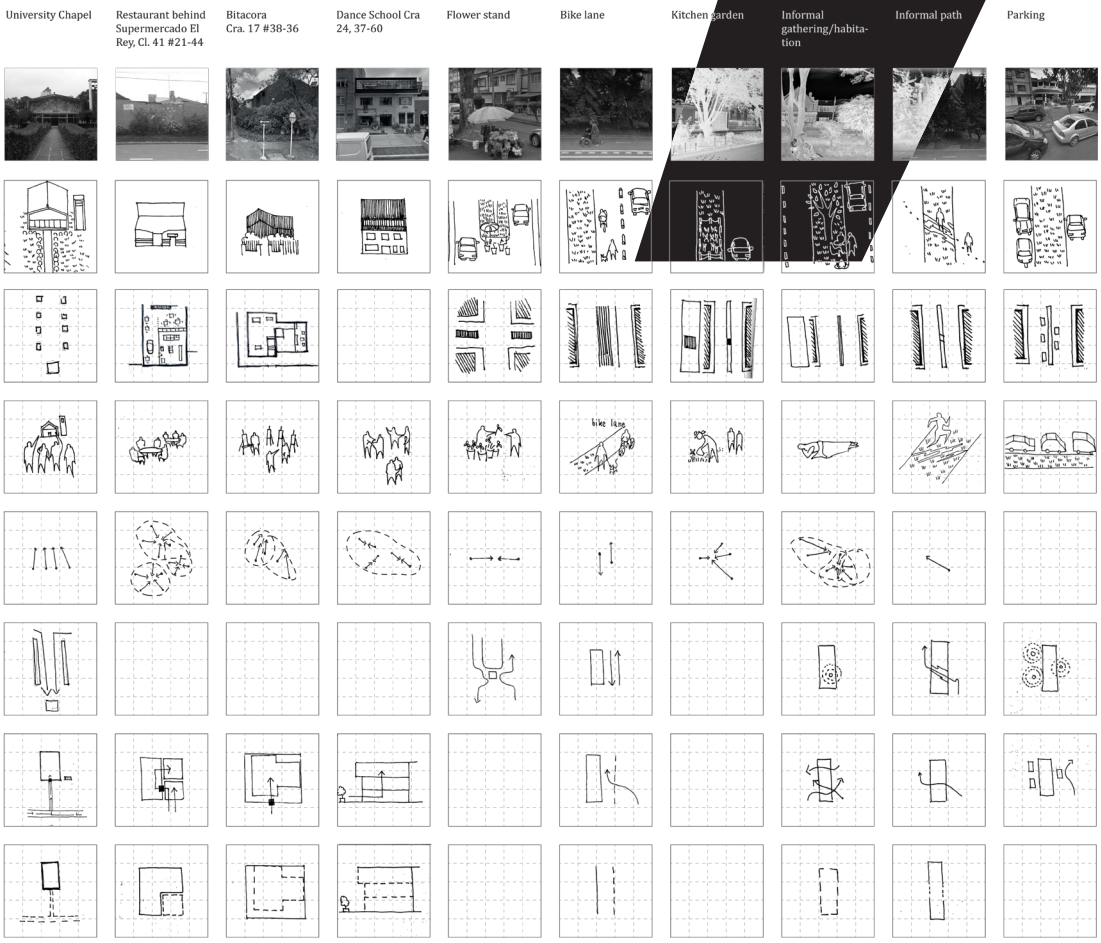
The green strips can be found in many locations in Teusaquillo. There is hardly a logic as to where they would appear. Sometimes you find them in a quiet neighbourhood with almost no traffic while sometimes they sit in the middle of roaring cars. Their circumstances vary according to their contexts and physical buildup.

The green strip in Calle 41 Carrera 25 will be described in detail later in this chapter. The green strip on Diagonal 40a is a rather wide one with changing greenscape and cross-sections. The adjacent bike lane enhances the pausing effect of this green strip as the movement is slowed down. People are found jogging, riding on wheelchairs next to the greenstrip on the bike lane. People also take shortcuts through the green strip which forms an informal path on the the strip. At the end the strip the pausing effect reaches its climax where street vendors gather and establish their business. The pause is not merely a linear element that divides traffic in this case. It is more of a volume of pause that allows for all human activities.

COMPARATIVE INVESTIGATION

Having performed the contextual and conceptual analysis, we have synthesized our discoveries by looking at each of the diverse situations through a set of common lenses such as the essence of the plan, collective use of space, influence on the movement as well as access and exclusiveness.

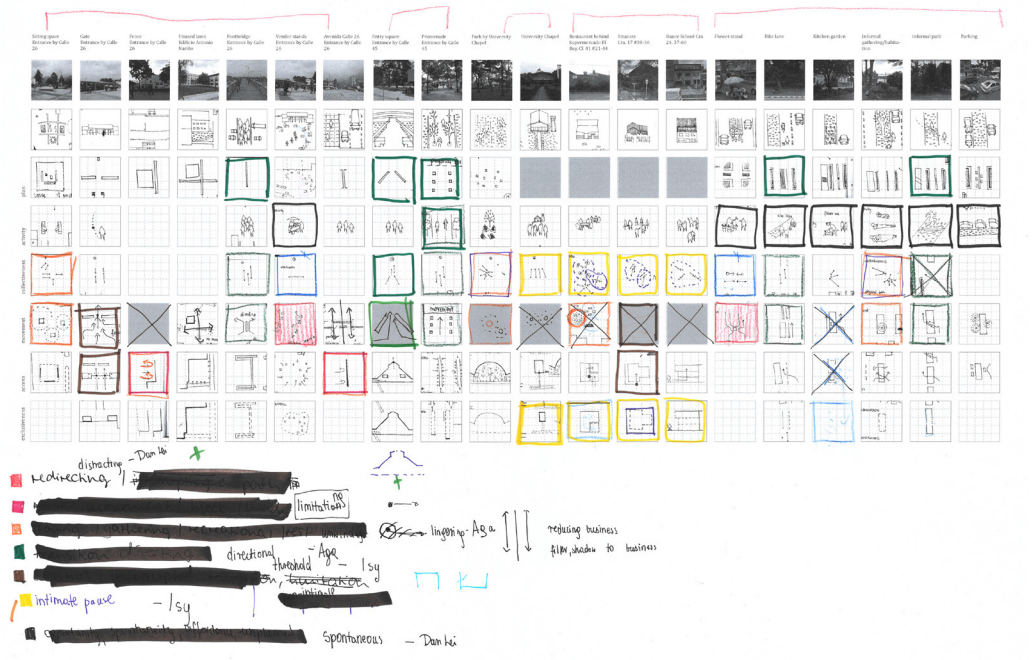



University Chapel
Restaurant behind Supermercado El Rey, Cl. 41 #21-44
Bitacora Cra. 17 #38-36
Dance School Cra 24, 37-60
Flower stand
Bike lane
Kitchen garden
Informal gathering/habitation
Informal path
Parking
bike lane

QUALITIES OF A PAUSE

The comparative investigation allowed us to identify certain qualities of pauses. These qualities are not a complete list. In fact we do not believe that such finished collection can be drawn. Qualities of pauses are a way of pin-pointing the qualities of a site that contribute to its 'paused' condition.

The qualities of pauses we identified are: distracting, lingering, directional, spontaneous, intimate and threshold pause. For one space there can be several qualities that contribute to its 'paused' condition.



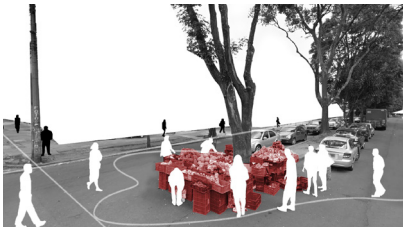
Work-in-progress table shows the method of identifying qualities of studied situations.



Table showing the extracted qualities of the studied situations.

DISCIPLINARY ANALYSIS

The goal of the disciplinary analysis was to extract the architectural tools, that make a pause.
We have chosen 6 specific case studies from the range of situations that were a subject of the comparative analysis. Each of these situations was an example of a different type of pause.
We investigated the scale and proportions of the spaces that influence the human body while performing different actions.
We looked closely at used materials, their durability, building techniques as well as the use of light.
We also analysed the relation of the case studies to types in order to better understand them in the light of similar cases.



Distracting pause



Lingering pause



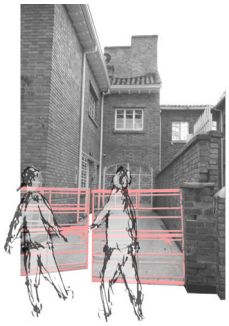
Directional pause



Spontaneous pause



Intimate pause



Threshold pause

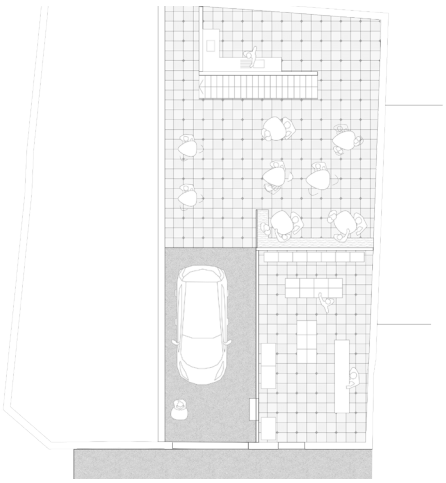


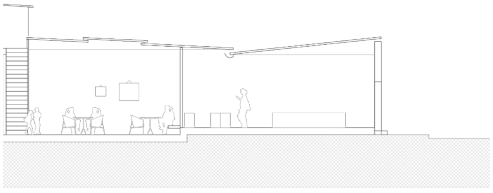
INTIMATE PAUSE

Pause that is often found in an enclosed space and gathers people that know each other or interact directly with each other (intentionally). Intimate pauses occur in places with higher exclusivity with some distance to the open street life.

RESTAURANT EL REY

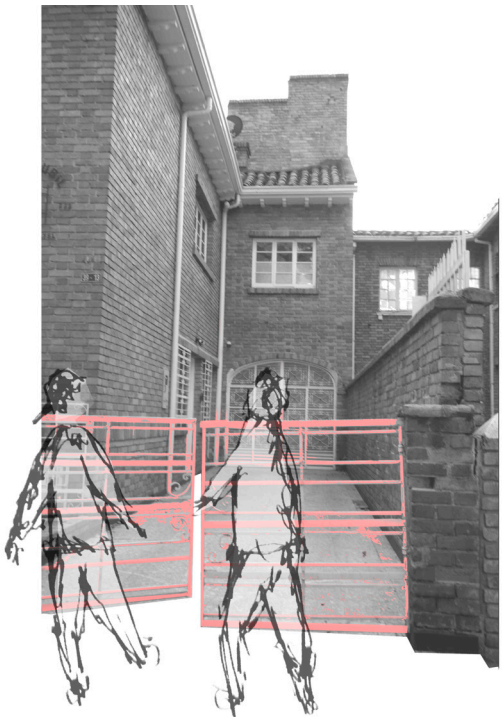
The restaurant in the back of the supermarket El Rey is shielded from views, difficult to find and therefore likely accomodates visitors who live or work in the neighbourhood. A step down in height, warm materials such as tablecloths, wooden furniture and the atmosphere of the home which the restaurant is situated in create a strong notion of intimacy. It offers a break from the fast flowing movement on the streets outside and allows to concentrate on conversations and food. The smell of the wooden chairs, some cusheons on the bench and tablecloths add a sense of interiority and softness.





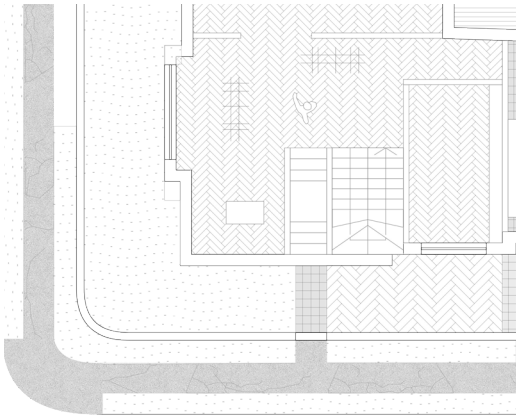
PAUSE OF THRESHOLD

Pause that poses a small interruption in a path and can have a filtering effect or simply slow someone down for a moment. Despite its interruptive nature it does connect one entity with another.



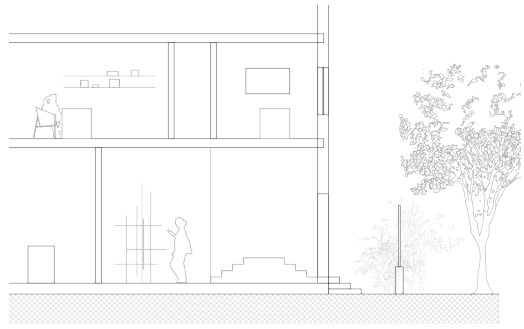
BITACORA ART GALLERY

Some thresholds are only small interruptions or filters along a path, some result in a stronger spatial division. The art gallery is only accessible through a fence which has to be opened from the inside and therefore poses a strong threshold on the way in. This exclusivity reduces the amount of visitors and actively prolongs the transition towards the inside. A second threshold is introduced by few steps up and down after entering the door. They have no specific purpose and have been added as part of the gallery. The line of thresholds to enter the art gallery allows personal contact with the artists and creates intimate experience whilst looking at their work in private.





The change of materiality of the floors further emphasize the thresholds that have to be overcome when visiting Bitacora. The fence controlled from the inside, the height difference when walking over the little stair obstacle paired with the changing materials show various spatial tools of creating a threshold. This example also displays how different thresholds can achieve an active interruption or simply a sense of change.



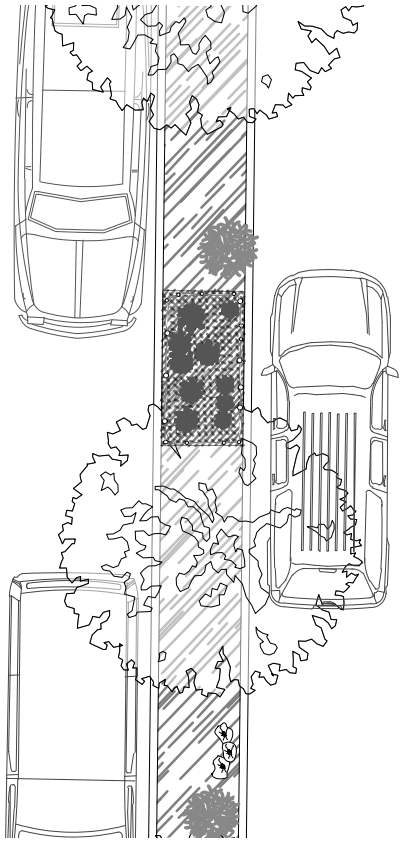


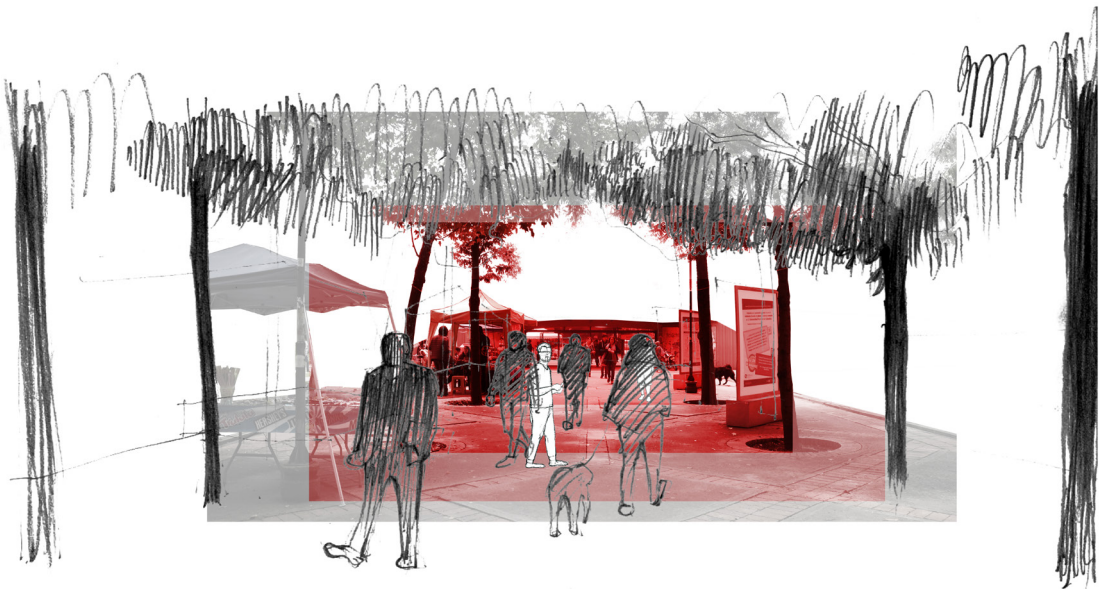
SPONTANEOUS PAUSE

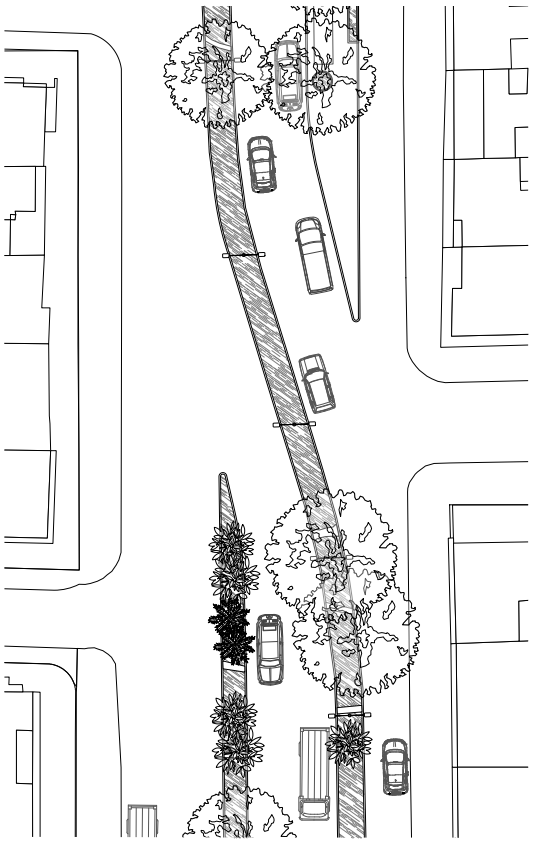
Pause that offers opportunities for spontaneous actions and occurences. It embodies various affordances. It is usually appropriated for uses that it is not designed for.

CALLE 41 CARRERA 25

This particular green strip is located in a rather quiet residential neighbourhood. It is slender in shape, approximately 1 meter in width. People use this green strip for various functions that stem from their daily life.
People park their cars next to the green strip instead of the conventional roadside. A small section of the strip is claimed by wooden fences and then turned into a kitchen garden with tomatoes and chilis. Maybe out of convenience, people also leave their garbage bags on the strip, waiting for the waste truck to pick them up.
The green strip is not designed for these happenings yet it provides affordance for spontaneity.







DIRECTIONAL PAUSE

Pause that inspires, enhances or allows for movement to occur in a direction. It can regulate the rhythm and pace of the movement. It can direct focus to an element. It can contribute to the clarity of the space.

UNIVERSITY GATE

The aligned trees form a strong directionality that points to the gate. People are guided with a clear intention. The trees also give the plaza a clearer structure that allows people to penetrate the gate more purposefully.

CALLE 45 CARRERA 27

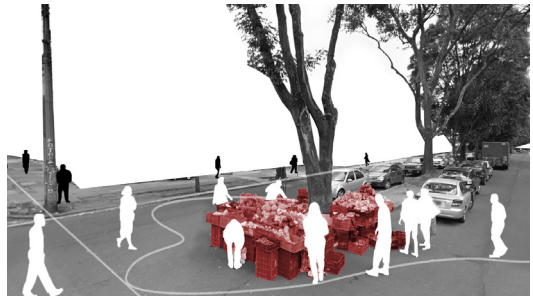
This double green strip is a strong directional pause in regulating the movement of vehicles. One of the strips curves and continues and the other one splits and disconnects. With the two of them, the dynamics of the vehicle is given a clearer structure with just a subtle gesture.

DISTRACTIVE PAUSE

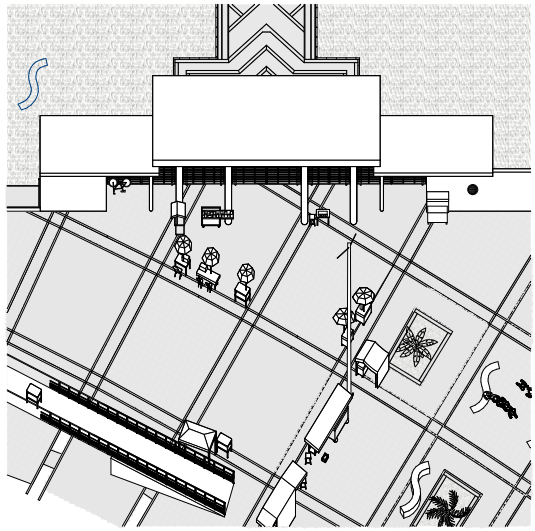
Pause that changes the direction or course of movement. It takes people away from the regular or planned trajectory briefly. It is a moment of redirecting.

VENDOR STAND NEXT TO A GREEN STRIP
Vendor stand is located in the most accessible and visible part of the green strip - at its end near the crossroad. It attracts passers-by with lively colours and form.

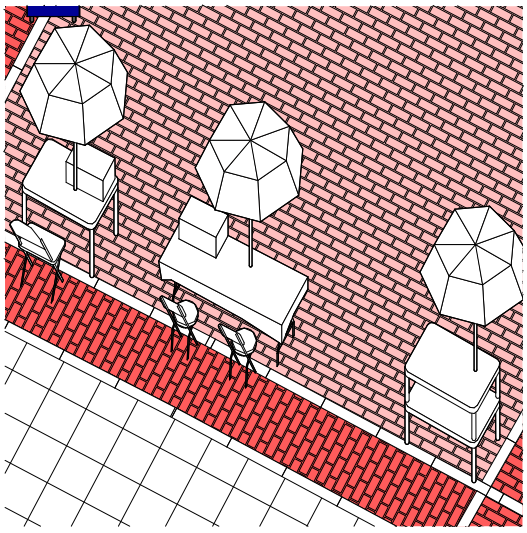
VENDOR STANDS
ENTRANCE BY CALLE 26
UNIVERSIDAD NACIONAL DE COLOMBIA
Vendor stands subdivide the vast entry square into smaller areas. It is very interesting to note that the vendors seem to locate their stands on the contours of the paved rectangles. In this case specific use of colour and material in a flat surface is enough to encourage inhabiting certain spaces more than others.
Many vendors search for shadow and protection from the rain. They often use mobile elements such as umbrellas and textile canopies. Some of them locate their stands under the roof of the gate structure itself.



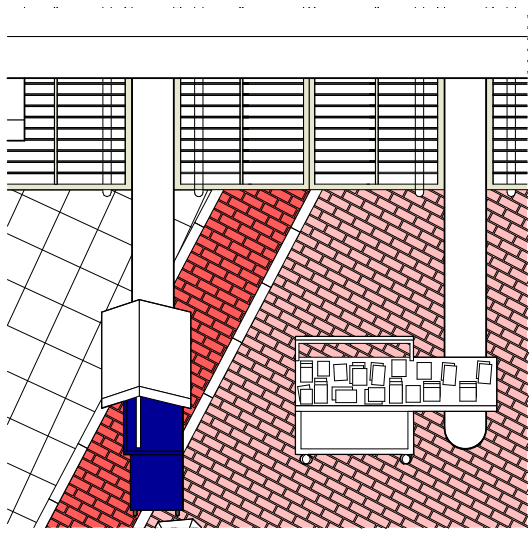
Vendor stand next to a green strip.



Axonometric view of occupation of the gate and the plaza in front of it.



Search for shelter and organization along the pattern of the paving.



Vendor stands placed under the canopy of the gate.

LINGERING PAUSE

Pause that is characterized by a slow pace against the fast movement in its surroundings. It encourages one to stay and engage with it. It provides an enclosure or a filter to the business. It can portion space into smaller spaces that accomodates groups and individuals.

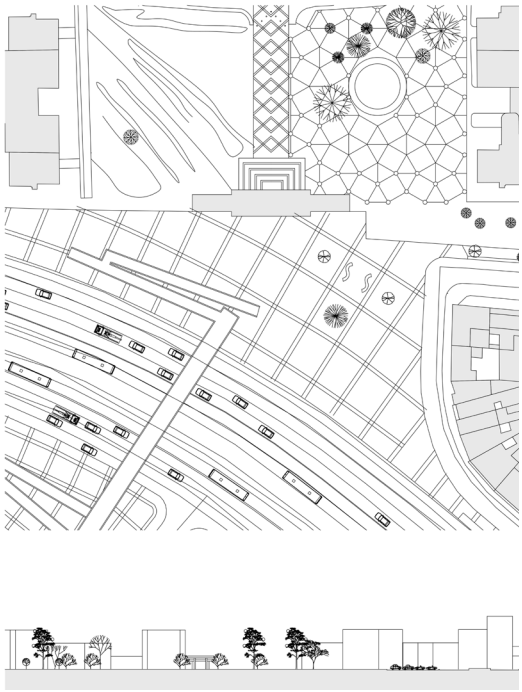
SITTING AREA
ENTRANCE BY CALLE 26
UNIVERSIDAD NACIONAL DE COLOMBIA

The plaza in front of the entrance is divided into uniform squares of varied colour measuring about 10x11 meters. Regular division gives one an understanding of distance.

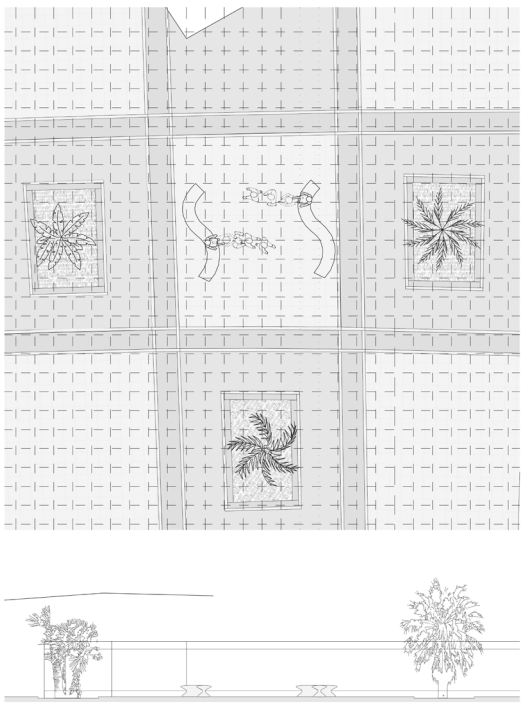
Due to the fact that the greater part of the perimeter of the sitting space is open, it retains transitional qualities. Planted greenery provides a certain level of enclosure.

Thanks to the variations of texture of the paving - from smooth to rough, passers-by experience the subdivision of the space with their body.

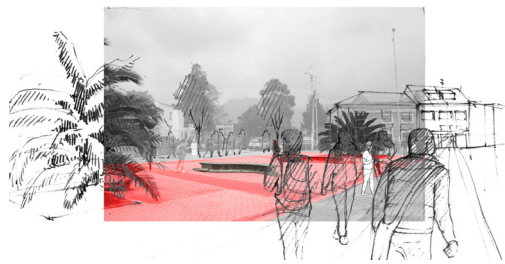
Distance between opposing benches is too big for people sitting on them to communicate easily. It rather allows them to avoid company of others. Similarily the distance between benches and trees behind them is probably too big to feel shielded and inclined to remain in the sitting area for too long.



Plan and section - Entrance by Calle 26.



Plan and section - Sitting area.



Sitting area by Calle 26.

CONCLUSION AND REFLECTION

SPONTANEOUS PUBLIC SPACE

Pause is not a dot or a line. It is a volume that can allow activities to happen. The comma, or the pause, does not have a fundamental meaning to itself but it gives clearence to its surroundings which then in return assign sdifferent affordances to the pause.

The green strip is merely a dividing device for traffics and ease on people's eyes when first born. However, people find their ways to extend their daily life on this sliver piece of the meaningless land. Several kinds of activities are identified around the green strips, namely garbage dumping, street hawking, car parking, gardening and informal inhabitation. All of these spontaneous activities emerge from the thin surface of greenery and plantation. They seem out of place but at the same time rooted in the street scene of Teusaquillo.

This undefined program and spontaneous use of elements in the built environment can be inspiration for an intervention. How to design meaningless/formless with meaning/form. How to make the surface of green strip an inductive device for certain functions. How to transform the green strip into a spontaneous public space with indicated programs. How can we enhance or magnify the quality of the pause in the middle of the traffic for the citizens, but not for the cars. These questions will lead to hopefully an interesting intervention on the green strip.

A BOUNDARY WITHIN

The peripheral areas of the campus of Universidad Nacional de Colombia are where unique features of modern architecture and urban planning fade away. However the University campus does not mingle with the city of Bogota. Separated by busy roads and a fence, both of these entities marginalize the peripheral areas of the campus.
University is primarily an educational ground. It is also a popular leisure destination for many Bogotanos. The neighborhoods around the campus are mostly residential. In that sense perpheries of the university are a pause in the intensity of use of the space.
The lack of use of this narrow strip of land marks an opportunity. Metaphorical 'thickenning of the pause'- extending the duration of crossing the boundary - can give room to populate the boundary with spaces that serve the broader public.
An example of such operation would be giving commodities to merchants already present in this space.

Moreover the University boundary is a politically sensitive area and an area where normal life goes by. This place is ideal for a statement on accessiblity of education and knowledge.
The University and the neighborhoods around it could then be recommunicated via these public spaces.
The idea of a boundary in the city seen as a pause, leads to the broader discourse about control and ownership in a contemporary city. It provokes the question: How to design public spaces that resist being controlled by individuals?
I am prompted to consider aspects such as the consequences of divisions for whoever is on their opposite side, the role of divisions in maintaining diversity and the curiosity and the mystery of the unknown.

.

INTIMATE SPACE

The research on hidden spaces has revealed that they often produce a strong notion of intimacy. Furthermore, this type of intimate space 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 appears intriguing to search for spatial measures that could increase an intimate, personal interaction on public ground in the city of different levels of "publicness". Teusaquillo displays a discrepancy within the characters of its open space: The streetscape in the neighbourhood is often vast and empty, whereas the busy roads are dominated by movement, noise and anonymity. How can space in Teusaquillo be enhanced to be inhabited instead of merely being space of movement or standstill? After conducting research on the intimate pause and an exhaustive exploration of its spatial contributors, a possibility to intervene is to reposition these elements into the public. A spatial intervention that allows to be appropriated for different functions of interaction could confront pedestrians within their anonymity and make them consider taking a break or allowing to step out of the hustle and bustle within the open environment. The question arises whether intimacy can be induced into the open ground and add another level of atmosphere and appropriation to a surface or space that is already existent.



MONTAGE

Ksymena Borczynska & Julia Slopnicka

Slash divides, but it also connects. It is used to mark transition between elements, defines the relationships between them and changes the way individual parts are perceived. This shift between elements, their arrangement and the following modification of meaning is what the technique of montage is based on. It recognises that more meaning is derived from the juxtaposition of parts than from those parts considered individually. Slash decides about how the message is going to be read. In our research, we draw from a pool of available elements and arrange them into various new entities, discovering some unexpected architectural tools.



INTRODUCTION

The cinematic technique of montage consists of three main stages: selection, edition and assembly. It recognises that a film is built out of separate shots which are perceived in a specific order and which create a unified whole. A film unfolds itself frame by frame. When applied to the built envinronment, this technique allows to recognise the parts which create a city, a neighbourhood or a singular building; to understand how the present arrangement gives them a particular expression and how a change both within the parts and in their arrangement influences the way they are perceived.

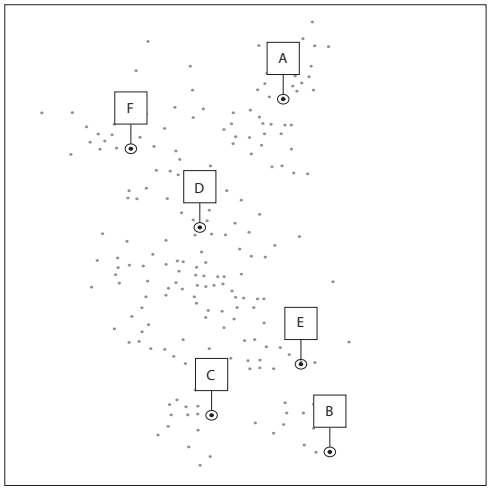
The meaning of the parts that constitute the whole, changes according to whether they are examined separately or when arranged in a specific order. In the latter case, their collision conjures up a new meaning, which Sergei Eisenstein focused on when writing about film theory. He gave as an example the Japanese signs which, when combined, create an ideogram with a new meaning, giving as an example "an eye" + "water" = "to cry". The meaning resulting from the collision is bigger than just a mere sum of the ingredients.

The dissecting of the built envinronment into "shots" allows for the examination of the present state and invites to experiment with those parts and the meanings they convey. By asking speculative questions, research goes beyond mere analysis and becomes an active way of investigation, which allows to understand why things are just the way they are and in what way their meanings can be manipulated.



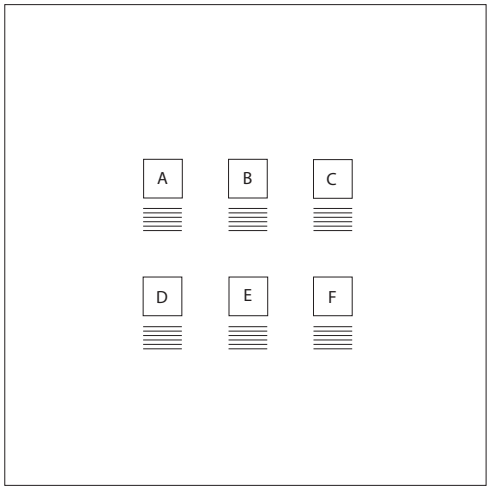
Kuleshov Effect

Demonstrated by the Soviet filmmaker Lev Kuleshov, it pointed to the phenomenon that viewers obtain more meaning from the interaction of the sequential shots than form the shots on their own, which was the foundation of montage editing.



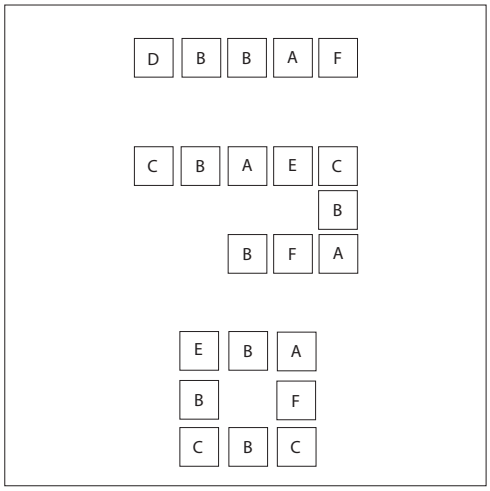
1. Selecting

In the first step, interesting frames are selected from the raw material.



2. Editing

The expression of the frames removed from their context is analysed and edited.



3. Puting Together

Lastly, selected frames are assmbled into a plot.

SPECULATIVE RESEARCH

What changes if a narrow corridor leads to a huge courtyard rather than a basement, if instead of passing quickly through an atrium, one would have to circulate around it for minutes, what if all the surfaces would absorb sound or when all the windows jumped on the neighbouring façade? By asking speculative questions, we made research turn into a playful engagement with the neighbourhood.

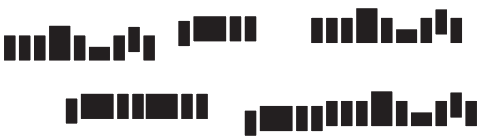
We did not want to start our research with a prescribed goal in mind but rather let ourselves be led by intuition and see where it leads us. To organise our work, we decided to work on three different scales: city scape - by juxtaposing urban scapes; street scape - by putting different elements of street scapes together; and cluster - by first analysing existing complex frames (meaning clusters of building that work as a whole) and then re-combining them.

Following the three basic steps of montage, we studied the district of Teusaquillo and scouted for frames - urban and architectural entities - that seemed interesting to work with. In the next stage, we looked at all the cast candidates separately, examining their various qualities, defining their expression when considered on their own.

Then came the time for creating montage. In the first two cases, the intuitively arranged montages became the starting point for a thorough analysis of the resulting sequences - sequences that were site-specific and allowed to identify rather universal tools. Depending on the scale of the sequences, different factors were analysed. The urban scale called for broader categories, like composition, field of view or the general tone. The street scale added to it an investigation of the experience (presented as a frame-by-frame sequence), layouts and the potential of movement they present.

In the third part of the analysis of Teusaquillo, we concentrated on complex frames. A few of the scouted frames are composed out of multiple sub-frames. Sometimes those frames were intended as a unified whole and they work as such, sometimes they got disconnected. Other ones were not planned as a whole, yet work together better than those that were. This selection of complex frames shows a variety of relationships within them, allows to analyse the meanings that those combinations conjure up and to recognise what are the tools employed in the production of those meanings. Analysis of how the expression of the sub-frames is influenced by montage and how new meanings are created, leads to the recognition of architectural tools employed to create a certain kind of relationship between the parts.





City Scape

The first part of the research concentrates on a bigger scale, exploring a variety of urban situations in Teusaquillo. By puttng frames together, we came up with an urban montage.



Street Scape

In the second part, we zoomed in and put focus on architectural elements that contribute to the creation of a single street. Also in here, we montaged the edited frames into a plot.



Frame within a Frame - analysis

We identified some of the pre-selected frames as complex - they created a whole yet were composed out of sub-frames. We analysed those sub-frames and the tools that we used to stitch them together.

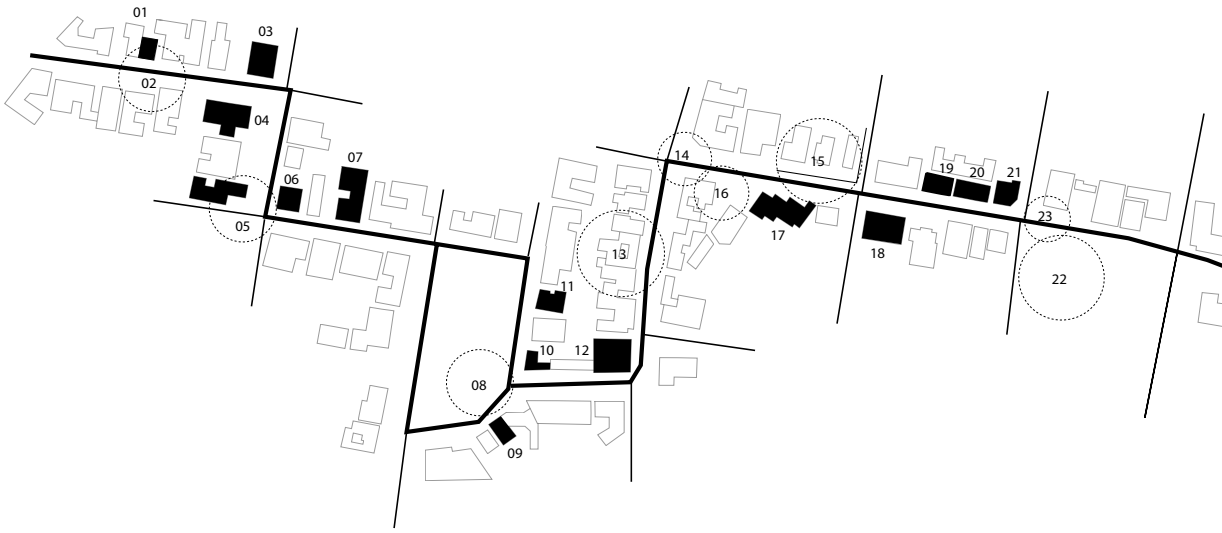


Frame within a Frame - montage

In the next step, we took the previously identified sub-frames and montaged them into new complex frames with the use of tools we discovered as well as newly invented ones.

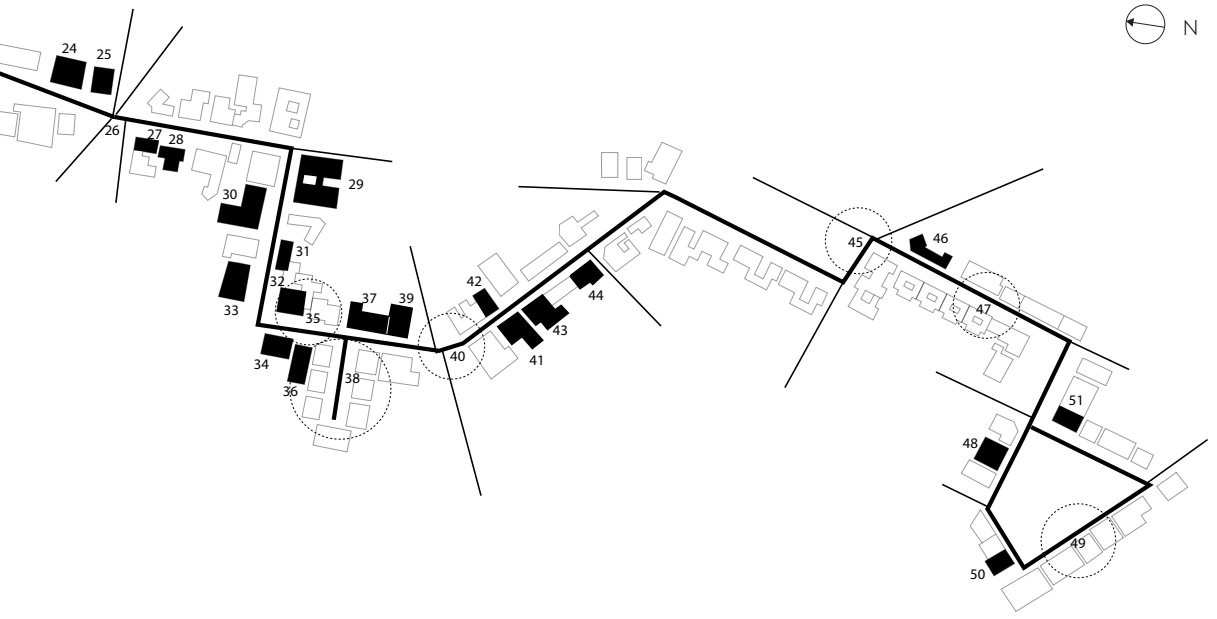
COLLECTING RAW MATERIAL

LOCATION: TEUSAQUILLO, BOGOTA



As we walked around Teusaquillo, various urban and architectural situations caught our attention. We selected all those that had something captivating about them - they were exceptionally beautiful, unique, mundane beyond description, extravagant, repetitive, closed-off, inviting, historical yet modern, modern yet historicising, crowded, desolate, abandoned, public, self-protective and so on. The goal was to capture the diversity of the neighbourhood.

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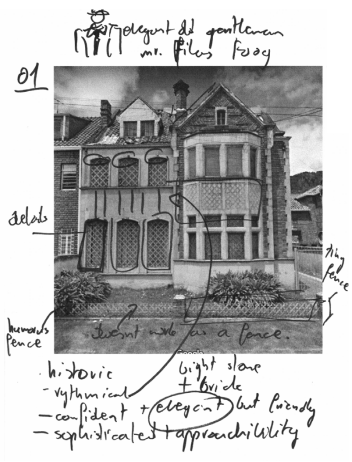
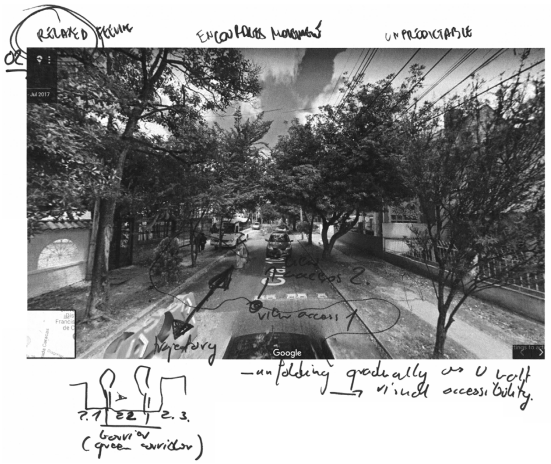
50
51

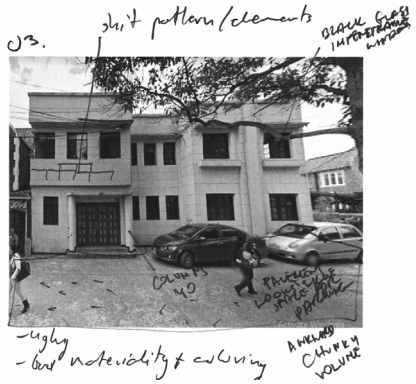
CAST

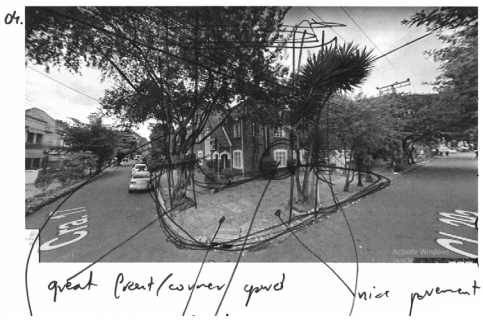
We made a selection of over 50 various urban and architectural situations in Teusaquillo, which are representative of the whole neighbourhood.

Having removed them from the context, we analysed their individual expression, the qualities they represent and considered how we could work with them further.









-great materiality and subtle details
+wooden elements → warming

05.





- great colours → reads well thanks to greenery
- secret garde, few openings → even so super green
- magical quality
- undivious beauty

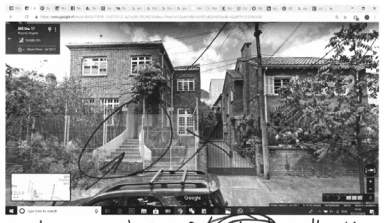
06.



- abandoned
- not taken care of
- ugly
- jail like feeling
  ↓
  windo bars

too much space
- no activity

07.



- great access staircase / contrast with the fence
- ambivalent signals

accessibility

08.

- no
- open access elements opening articulated

polm gate



- arcades
- MEETING POINT → DIFFERENT ATTIVITIES, SOCIAL GROUPS
- CHARMING
- ALWAYS FULL OF PEOPLE YET QUIET AND RELAXED
- LIKELY

09



- QUITE A LOT OF WINDOWS YET UNINVITING
- BLACK GLASS, SEPARATING
- NO FENCE, NO FRONTYARD TAKEN CARE OF
- STRANGE CORNERPIECE WITH BALCONIES

OLDSCHOOL FUTURISTIC – TELEPORTATION

10



- not accessible,
- Mega house
- hidden, den, minimalistic
- clandestine
- with dark secret
- shy lady
- hiding behind fence – super beautiful

11



- COLONIAL ARCH – RELATIVELY SIMPLE YET NICELY DETAILED, ELEGANT

12



- super regularity
- rytmical – vertical + horizontal
- subunits
- shit fence.
- the tallest so far

similar materials but different stylistical expression.

14



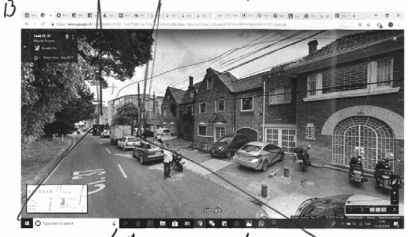
- lots of greenery
- inviting feeling
- fancy building
- (arogant), posh,

entrance gate
- trees + street lights

13

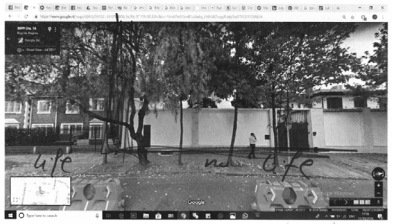
~~01~~ 02 03

3 elements



- european / American vibe
- no fence, direct access + parking
- some materiality
- big windows
- facing the green stripe

15



FENCE

SEPARATION
NO VISUAL ACCESSIBILITY
WHATSOEVER

16



HOTEL
CLUSTER OF BLDGS

~~SET BACK~~
GREETING WITH GREENERY

- differentiating the line of buildings

17

- horizontality
- → new materiality → white plaster
- → huge glazing
- minimalist volume + arch relies on the composition of volumes, details → very simple



→ transition are → from colonial style to modern

~~APARTYPODOMOS~~
APARTMENT BLDGS NO FENCING OFF

front face → mediator
private, public

framed by greenery between

18

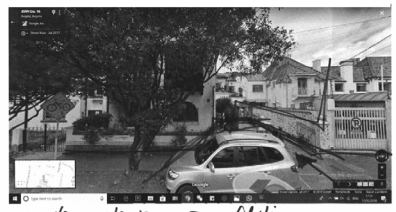
roof activity



UGLY

MATERIALITY FROM ASS
BHA / REAT DOWNSTAIRS - COVERED WITH AN OBSCURING FENCE

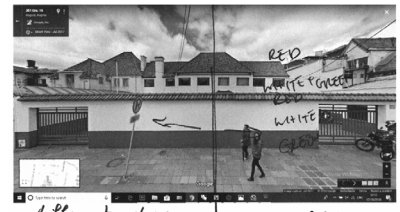
19.



- urban interia → graffiti
- cafe
- invitation to explore

a hole in continuity

20

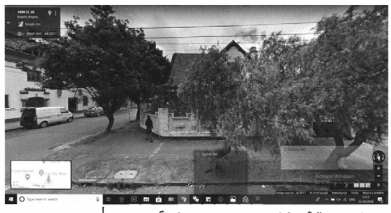


- different colors
- control + security

SYMMETRICAL
HORIZONTALITY LAYERS

- interesting composition

21



TEXTURES! → PLASTER-OLD, IRREGULAR, CHARMING, ROMANTIC
GNARLED LOW TREES

22



a hole in continuity



- Esmeralda Park
- high activity → different times of day + night
→ sport, social meetings

23





- possible to localize yourself in the city → city sample + church
- high rise in the background
- huge scale junction (comparing building scale)

24



- colorful ~~[illegible]~~ twins
- ground-floor commerce
- simulistic form → vivid coloring
- separation by color

public access

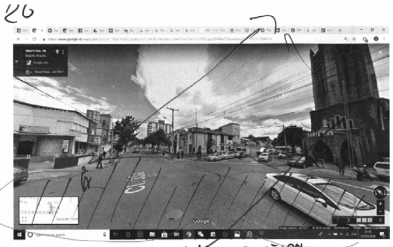
25

zone of keeping only traditional elements



- UNSUCCESSFUL RENOVATION
- TRADITIONAL STYLE (ROOF, DETAILS, ...)
ALL THE ELEMENTS MADE UNIFORM BY THE PAINT + PAINT

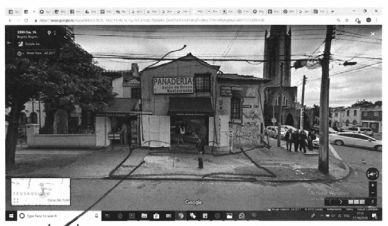
26



UNREFINED HUGE JUNCTION

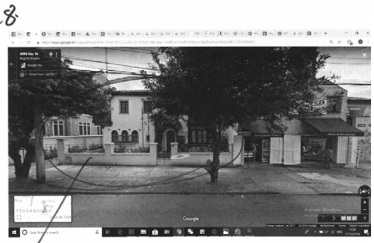
dominant - church tower

27.



- cluster of random elements
horrible quality pavement
- chaos, disproportion, disorganization

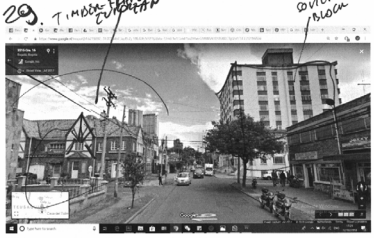
28



attractive building

29. TIMBER FRAMED EUROPEAN

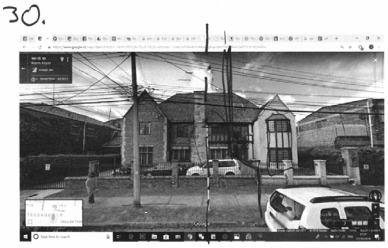
SOVIET CHUNKY BLOCK





— dominant in terms of proportion
2 dominant volumes — chunky
— rythmical
— bolt to other buildings

30.



TWINS

DOMINANT

ONE TOOK OVER THE CHIMNEY AND EXTENDED
THE OTHER ONE GOT WHITER & GAINED
MORE WINDOWS

QUIANT

31



→ new building with elements of old colonial archi. → details
— uniformity in colour
(match with orange)

32

¡HOLA!



outLINE — wtf?
— patchwork of details, shapes and styles

STREAMLINE AMAZING MODERN STYLE
HORIZONTALITY UNDERLINED BY
THE VERTICAL, SYMMETRICALLY
PLACED ENTRANCE
PLINTH ON WHICH THE BLDG FILES



local interpretation

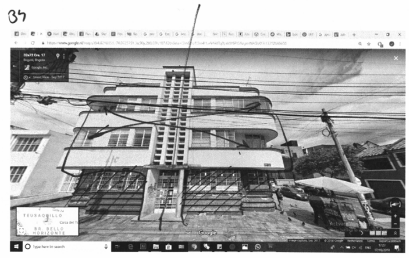


33.



UNFORTUNITE

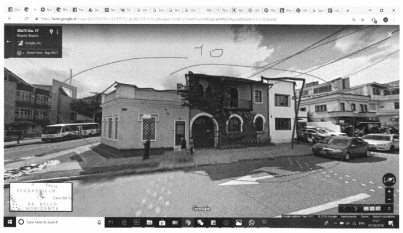
34



SIMILAR JUXTAPOSITIONS: FACADE COLOUR ↔ DETAIL COLOUR

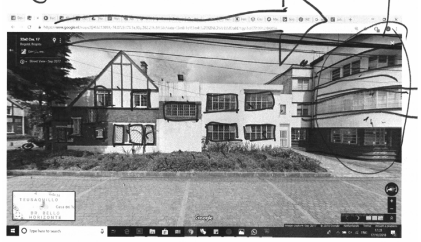
35

WINDOWFRAMES - WOOD



36

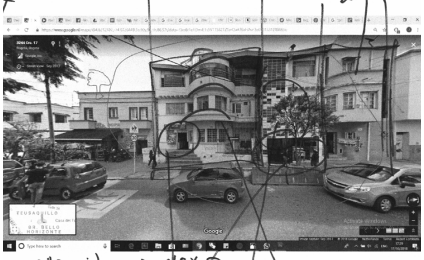
Cake (building) (layering)



WINDOW RYTHMS
FLOWER BED

37

color accent



- modernist complex
- singular elements

curves

material = pattern

commerce ground floor = easy access from the street

38

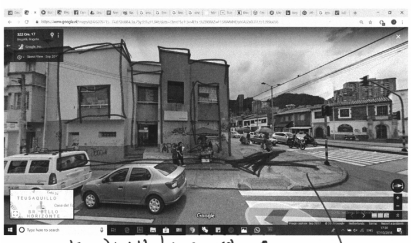


- public courtyard →
- european ribs
- separate entity
- for uni but accessible for everybody
- traditional, uniform style

Combine with graffiti)

- pedestrian only

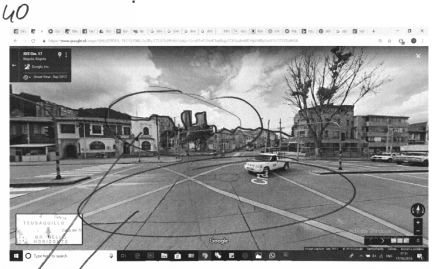
39



- simple, straight line volume
- simple segments, square shapes
- no detailing

corner exposure

40



another open view of highrise-city skyline

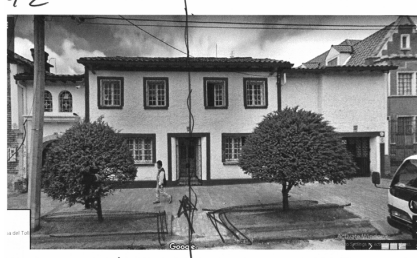
super open space to observe it from



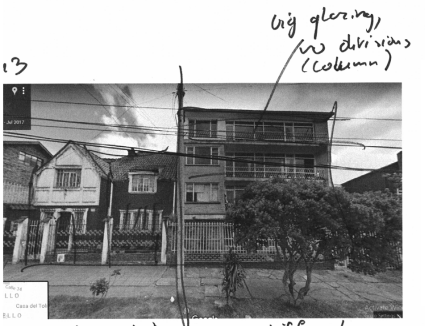
- patchwork of surfaces
- creates almost flat image

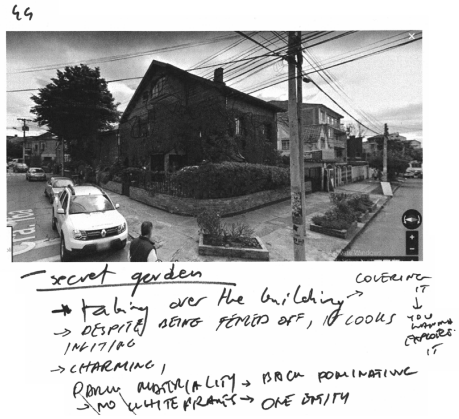
surfaces

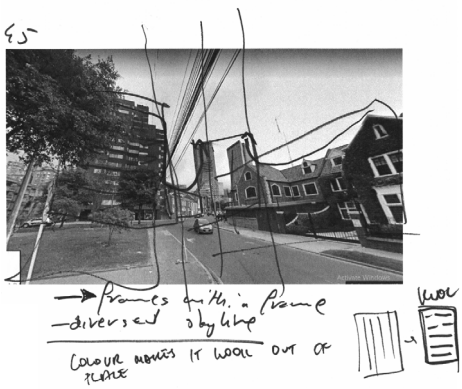
42



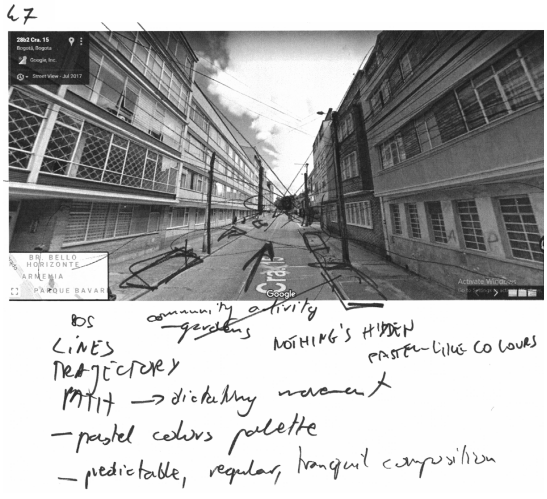
- greek - colours
- symetry
- idea behind it
- taken care of
- taken out of the context
  → can be ok
→ trees marking the entrance

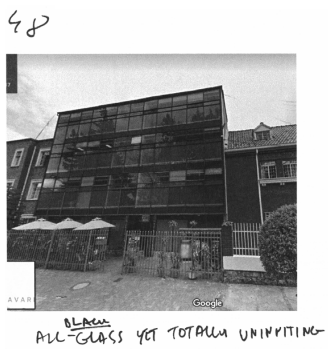

43
big glazing, no divisions (column)
- together but super different
- sharing a wall
-2 styles cladding
vertical
horizontal


44
secret garden
→ taking over the building →
COVERING IT
→ DESPITE BEING FENCED OFF, IT LOOKS INVITING
YOU WANNA EXPLORE IT
→ CHARMING,
RAW, MATERIALITY → MUCH DOMINATIVE
→ NO WHITE WALLS → ONE UNITY

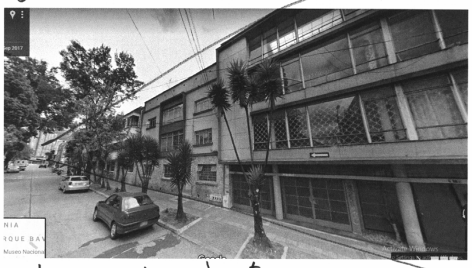

45
→ frames within a frame
- diversed skyline
colour makes it look out of scale
look


46
Color Building
- color/floors layers
HORIZONTALITY
- corner exposure

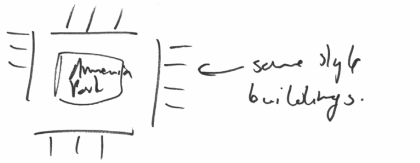

47
community activity
gardens
NOTHING'S HIDDEN
PASTEL-LIKE COLOURS
LINES
RECTILINEAR
PATH → dictating movement
- pastel colors palette
- predictable, regular, tranquil composition


48
BLACK
ALL-GLASS YET TOTALLY UNINVITING

49



- the whole street
- tropical modern
- uniform style → the whole street



50



- structural expression on facade (match with traditional one ∆)
- color combination
  → vivid but successful

51



CITY SCAPE

Distance and visual exposure

The Wide, the Narrow and the Hidden

The first montage is composed of elements showing different urban situations in Teusaquillo. The starting point was not to have a specific goal to achieve but, instead, to speculate, to analyse the expression of single frames and then see how it changes depending on their arrangement; to investigate which factors play the main role in this meaning-changing process.

The first, most apparent quality identified is field of view. The first two frames, featuring wide open spaces, allow to see things from a distance, from multiple perspectives, to see them in context. And yet they are boring, they indicate that for a while nothing is really going to happen, there is nothing that defines them until the church tower appears (the dominant - another main characteristic of the urbanscape). Preceded by a long shot of open, distant spaces, the tower attracts a lot of attention and subjugates the surrounding. The next frame, keeping a wide field of view, features multiple planes with multiple dominants that fight for attention. The frame to follow, narrows down the field of view and also shows a dominant. Composed in this way, the three frames with dominants in them do not become repetitive and do not lose power of expression because of their similarities. While the first frame contrasts with the preceding one, the ones to follow every time bring in something new that enriches the composition instead of introducing repetition.

The two trees and a street light form a gate and create an opening to the next sequence of the montage. The scale changes - it becomes intimate and cozy, the field of view further decreases. As the montage progresses, the gate that framed becomes an impermeable corridor, disguising the surrounding and where it leads to. And then the corridor bounded by trees turns into a corridor limited by facades. The narrow field of view and the linearity of the composition move focus to the far-away point, in which there is nothing but emptiness.

Starring:

frame 23
frame 26
frame 45
frame 14
frame 29
frame 02
frame 47

Directed and written by:

Ksymena Borczynska & Julia Slopnicka

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STREETSCAPE

Continuity vs urban voids

Wall, interrupted

The second montage engages with urban environment on smaller scale. As in the previous one, what is presented here is a result of speculative research, which did not start with a prescribed goal. What it resulted in, is a juxtaposition of two characteristic elements found in Teusaquillo: the repellent one - a wall, a fence - and the inviting one - a courtyard, an atrium, a void. By juxtaposing those elements, their respective features intensify and escalate the expression of one another.

The relentless monotony of a long high wall framing the street into a corridor, of its repetitive rhythms, its impermeability in places where it is expected, at gates and other openings. The frame seems never-ending. Composed in this way, the street is not a public space anymore, it is a mere connection one needs to use to get from point A to B. The next frame, also featuring a long wall with just a glimpse of a distant building hidden behind it, seamlessly blends with the first one. The juxtaposition of similar images intensifies their expression. And then comes the opening - unexpectedly, the street flows into a cafe. The place is welcoming, it smells, it is filled with chatter and music, it invites to explore it, to spend there more time, it offers a variety of stimulation.

Just after that the protective landscape of walls begins, making the monotony even more monotonous, as it was preceded by such a lively frame. And then yet another open space unfolds, much bigger and more varied this time, making it into more than just a repetition of the first interruption. The montage is closed with another wall, this time not as impenetrable as it was at the beginning yet, preceded by such an openness, even more closed-off and separating.

Starring:

frame 15
frame 20
frame 19
frame 41
frame 10
frame 38
frame 18

Directed and written by:

Ksymena Borczynska & Julia Slopnicka

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FRAMES WITHIN FRAMES

Analysis of complex entities

Summary

A few of the scouted frames are composed out of multiple sub-frames. Sometimes those frames were intended as a unified whole and they work as such, sometimes they got disconnected. Others were not planned as a whole, yet work together better than those that were. This selection of complex frames shows a variety of relationships within them, allows to analyse the meanings that those combinations conjure up and to recognise what are the tools employed in the production of those meanings.
Analysis of how the expression of the sub-frames is influenced by montage and how new meanings are created, leads to the recognition of architectural tools employed to create a certain kind of relationship between the parts.

Relationships and tools

In frame 17, juxtaposition, two parts read as a whole. They share plenty of similarities, including distinctive language, form, layout and horizontality, which binds them, but it is interesting to see how their relationship is strengthened and deepened by their differences, putting them in a dialogue and avoiding mere repetition.

In another juxtaposition - frame 24 - two almost identical, mirrored halves, not very dynamic in terms of form, become polarised by the use of two contrasting colours, which create an internal conflict within a frame, splitting it unequivocally. Their contrast is intensified by their basic symmetry and sameness.

The three buildings in international style featured in frame 37, that originally created a stylistically coherent ensemble, got divided by renovation techniques. It is worth noticing how the basic architectural principles, the formal elements that connected the whole, got diluted by the parts added over the years and the use of a distracting colour, how their essence became damaged or hidden.

A completely different relationship is presented in frames 35 and 36 - they feature ensembles of buildings that were created over decades, that are stylistically diverse, yet succeed in working together. In those frames, coherence is achieved by corresponding scale, transposition of materials (brick elements stitch together neighbouring buildings, the same shade of wood used for door and window frames in all the neighbouring parts), detailing (facades of neighbouring buildings painted in one colour, featuring white detailing) or by the use of rhythms (windows composing them in a few buildings).

Starring:

frame 30
frame 24
frame 17
frame 37
frame 35
frame 36

Directed and written by:
A variety of architects

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FRAMES WITHIN FRAMES

New montage

Summary

The previously analysed complex frames, after division into building elements, give room for speculative research. Sub-frames, juxtaposed in a new way, create new relationships and meanings. The tools that those arrangements make visible include both the ones already acknowledged when the original placement was discussed and some new ones.

The rearranged sub-frames create new relationships and meanings, pointing as well at new architectural tools. They are connected to three major topics: they bring attention to certain characteristics by juxtaposing frames that share them; they combine conflicting images that share some similarities, giving rise to questions and contesting some of their qualities and they also combine elements in such a way that the previously clashing elements become balanced out and connect to the neighbours.

Relationships and tools

The newly montaged frames create different relationships between the elements. They combine similar ones, as in combinations A and B, and through that shed light on the seemingly unapparent traits they share. The streamline style and the elegance of the basic forms, faded away in the original placement, are much more noticeable in the new juxtaposition, as it points to the qualities they share.

The combination of four parts that previously belonged to historical ensembles brings to the fore their modern features, previously overshadowed by the ones that connected them to traditional architecture. In combination C, the initially unchallenged features of the two elements framing the unfortunately painted modern building, a conflicting element, becomes suspicious. The juxtaposition of three facades with paint covering them all rises questions regarding colour, in here used to articulate or to dissolve.

The three last combinations - mainly by means of colour and material transposition or dissolution, by shifting proportions and by juxtaposing elements that share similarities - resulted in connections and balanced out the previously conflicting parts.

Starring:

frame 30
frame 24
frame 17
frame 37
frame 35
frame 36

Directed and written by:
Ksymena Borczynska & Julia Slopnicka

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FINAL REMARKS

We started the research, willing to explore the potential of montage as an architectural research and design tool. We created for it a flexible framework, that would give us a direction and yet not impose any limitations, by exploring it on three different scales. The next step was an analysis of the created (or existing, in case of complex frames) conditions, which in turn gave room for a reflection on the workflow. Being multilayered and multidimensional, the whole process allowed us to constantly reassess our work and understands the urban and architectural situations in play even deeper.

The research done with the use of montage made us interested in "ordinary" spaces, "ordinary" architecture and "ordinary" users. The frames selected as a cast were specific for a certain area in Teusaquillo yet representative of the whole neighbourhood. The interest lays also in the frames themselves but first and foremost in the way they are juxtaposed and how it influences their perception.

The result of the research was site-specific yet reaching far beyond it. We created a set of design tools that prove capable of defining certain meanings.

This speculative research brought us to many conclusions but rose even more questions – it is by nature open-ended. The relationship between designers (urban planners, architects etc.), built environment and its users is one of the most important ones. Another one, which we address as the studio work continues, is that of the potential of montage as a design tool.

There are multiple reasons why montage is a valuable research and design tool. First and foremost, it puts the experience of the public (viewers, participants) in the centre - how people perceive spaces, how their specific arrangement defines their expression and evokes a certain kind of reaction. The recognition of montage as a tool that enables communication between an object and a viewer, puts the designer in charge. The message an object conveys can be manipulated by the way singular frames (scenes) are juxtaposed into sequences with focus on their collision. By recognising this phenomenon, architects can make more deliberate design choices and convey in their projects the meanings they wish to.

Montage expands beyond the visual, to include movement, time of exposure, tone, sound and rhythm. It also points to the fact that architecture is not ever perceived in its entirety at one moment – it is discovered gradually, it reveals itself one frame at a time, adding layers to our understanding of it. An experience designed in the way the sequences to "Alexander Nevsky" were, creates synaesthetic, multidimensional architecture.

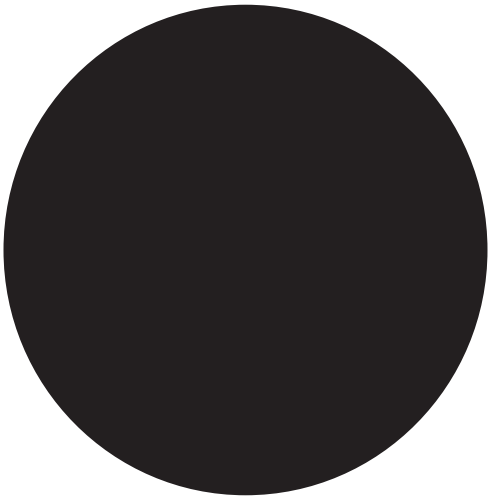




OBSTRUCTIONS.

Robert Stubbs, Emilia Golebiewska & Miguel Peluffo

The following chapter is an investigation of how the informal actors of Teusaquillo appropriate public infrastructure to satisfy their needs to survive. By studying the architecture of the informal economy that is found throughout the neighborhood, we hope to better understand the underlying processes that enable these individuals or groups to negotiate the obstructions within their surroundings. A selection of 10 street vending scenarios have been taken as case studies to investigate these processes of appropriation. Each example in this cross-section of Teusaquillo's informal economy uses an adaptive, collective knowledge to reveal unforseen affordances and latent opportunities for exchange.



"Western methods of historical inscription dimiss the architectures produced by common people in the act of survival. By this I mean (...) also the appropriations of space that they carry out in the centers of cities in order to live and work, to survive in a world system that is adverse to poverty".[1]

- Felipe Hernandez,
'Bhabha for Architects'



INTRODUCTION: INFORMAL INNOVATIONS

ARCHITECTURE OF THE INFORMAL ECONOMY

FRAMEWORK AND DEFINITIONS

CASE STUDIES

CATALOGUE OF OPERATIONS

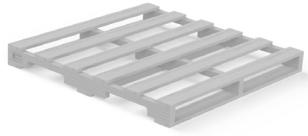
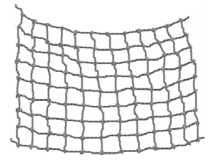
INTRODUCTION: INFORMAL INNOVATIONS

Throughout the studio, as a result of our critical approach of questioning what constitutes architecture, we have developed an interest in studying the complex processes of informal activity that exist in Teusaquillo. In response to the chair's position of questioning conventional definitions of architecture that subscribe to the notions of problem-solving, we would like to broaden the definition of informality beyond those created from typical binary thought processes. To begin this process we have looked at the work of different theorists that aim to address conflicts resulting from generalizations associated with the established dichotomy of formal and informal. One of such thinkers is Rahul Mehrotra, who introduced the theory of the kinetic and static city as an episteme that moves beyond the humanitarian dimension of informality, and instead sees it as a means of generating innovation in response to imposed constraints. We intend to proceed with our work by recognizing any actor that corrects, adjusts, or disrupts the order of the hegemonic static city as contributing to the act of informalization.[2]

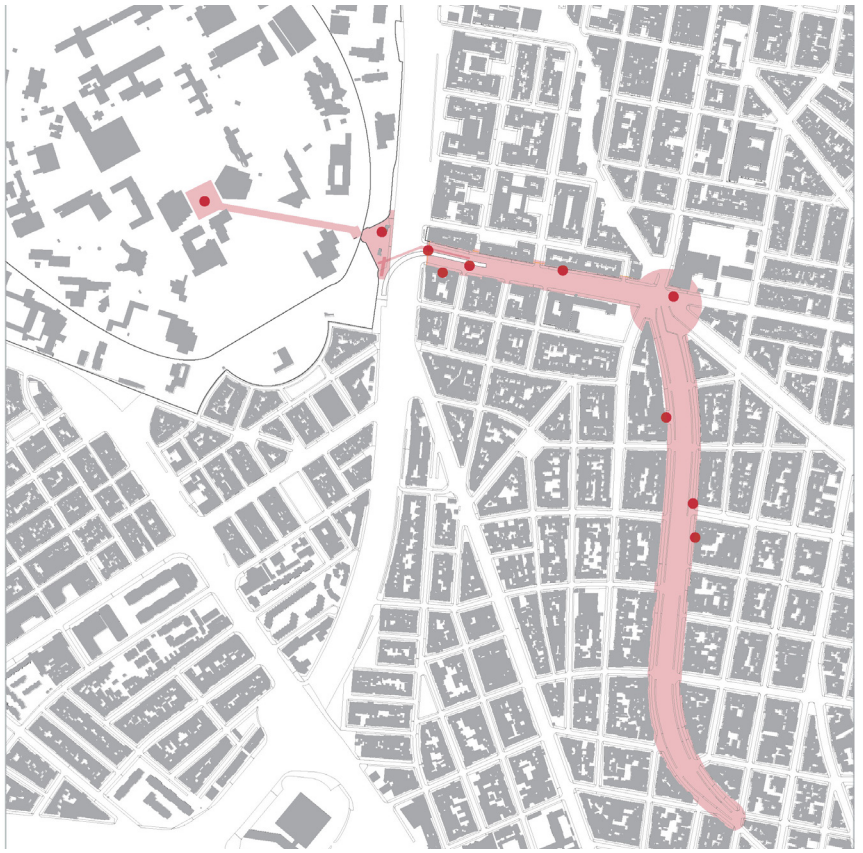
In his text, Mehrota distinguishes the kinetic city from the static city by how it is represented through public spaces and human occupation, rather than by the built environment.[3] As such, to grasp its dynamic nature, the kinetic city demands a system of analysis that is based on its qualities of flow, indeterminacy, and instability. For this reason, it does not seem appropriate to adopt a methodology that is tailored to the study of the fixed and predictable elements of the static city such as building typology or territorial landscapes.

Therefore, we felt that the best way to approach our research was to use methods which would allow us to understand people and their relationship to space, rather than space itself; to understand people through the objects that they use to appropriate the city. Therefore, the research methods that we have used thus far in our project are those within the fields of material culture and literary analysis.

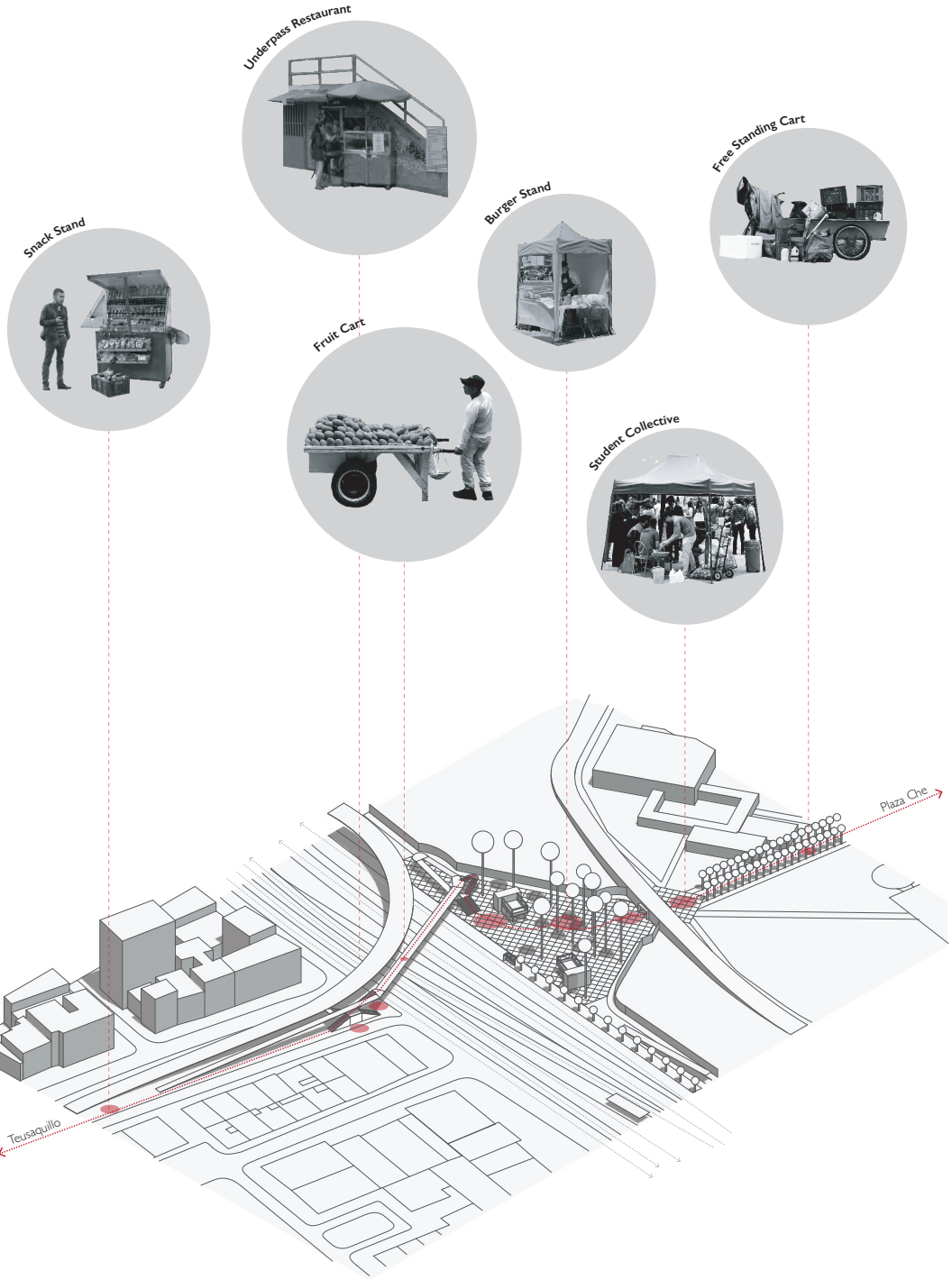


 Crate - *Stack*	 Bicycle - *Roll*	 Umbrella - *Fold*	 Tent - *Fold*
 Bicycle Wheel - *Roll*	 Plastic Chair - *Stack*	 Table - *Fold*	 Shopping cart - *Roll*
 Backpack - *Carry*	 Cooler - *Carry/Stack*	 Table - *Fold*	 Shopping cart - *Roll*
 Blanket - *Fold*	 Cooler - *Carry*	 Car Wheel - *Roll*	 Swivel Wheel - *Roll*
 Rope - *Fold*	 Bricks - *Stack*	 Net - *Fold*	 Tarp - *Fold*
 Cardboard Box - Stack/*Fold*	 Golf Cart - *Roll*	 Hand Truck - *Roll*	 Speaker - *Announce*

ARCHITECTURE OF THE INFORMAL ECONOMY



In order to further understand these processes of appropriation method, we have utilized a strategy similar to Ray Lucas' study 'Graphic Anthropology', which uses a combination of different architectural drawing techniques to analyse the material culture of Namdaemun market in Seoul, South Korea.[4] The aim of Lucas' analysis was to more fully understand the ways in which vendors occupied space in the market through making plans, sections, elevations, and axonometric drawings of their prefabricated carts. By studying vending carts through drawing techniques that are usually reserved for documenting elements of the static/formal city, a position is stated here that argues for taking these elements of the kinetic/informal city more seriously, as a legitimate informal architecture. Similar to Lucas, we have performed a study on a selection of vendors that operate in Teusaquillo's informal economy. By using the drawing techniques (technical, diagrammatic, perspective, axonometric, ect..) to analyze these case studies, we were able to uncover some of the recurring strategies, tools, and operations that informal actors use to navigate through constraints imposed on them by the static/formal city.


Underpass Restaurant
Snack Stand
Burger Stand
Free Standing Cart
Fruit Cart
Student Collective
Plaza Che
Teusaquillo


FIXED
MOBILE
INDIVIDUAL
SMALL
ÚBLICO
SUBWAY
SUBWAY

COLLECTIVE

























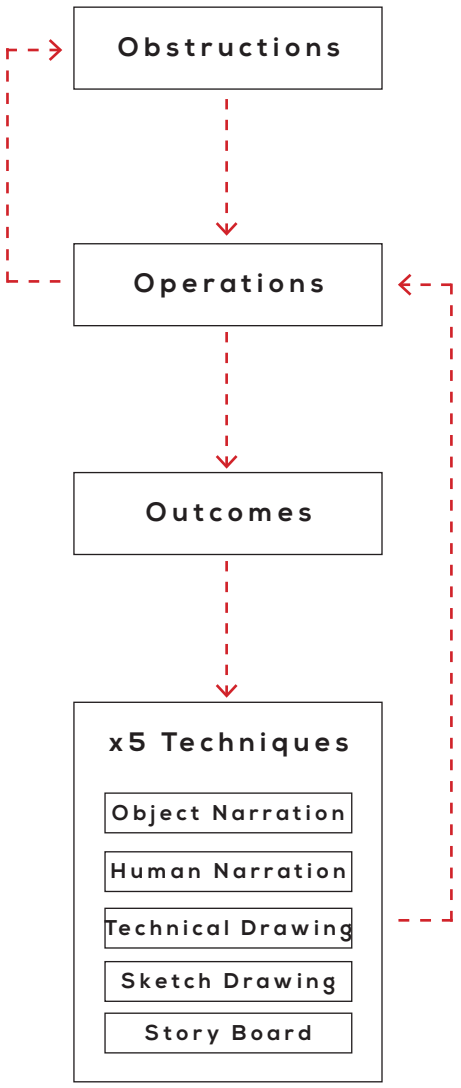


LARGE

RESEARCH FRAMEWORK

"In architecture constraints are tolerated when these appear as feeble, used to a regime of dependency - ultimately masking them under a narrative of necessity".[5]

- Enrique Walker,
'Architecture Under Constraint'



Literary and film precedents have served as resources of inspiration for how to explore the roles that constraints play in creative processes. Some of these works have been pieces of writing from the Oulipo group and films such as 'The Five Obstructions' by directors Lars von Trier and Jorgen Leth. Each of these examples shares in common the use of self-imposed constraints to generate novel, unpredictable outcomes. We believe that the operations performed by informal actors is comparably shaped by the influences of constraints, aside from that their constraints are not necessarily self-imposed, but out of a need to survive. Additionally, we have decided to reference these works to develop our research framework that seeks to use the constraint of 5 documentation techniques to analyze site-specific instances and reveal their underlying principles.

DEFINITIONS

Obstructions ------> Things that impede or prevent passage or progress; obstacles or blockages that must be addressed by a group or individual appropriating public space

- **Ownership** ----> The obstacle of obtaining possession of space/property
- **Shelter** ----> The obstacle of obtaining temporary protection from weather or danger.
- **Mobility** ----> The obstacle of remaining flexible when dealing with instability and changing conditions.
- **Display** ----> The obstacle of putting products in a prominent place or order so that they may be readily seen.
- **Security** ----> The obstacle of remaining free from theft or other forms of threat.

Operations ------> Types of action that aid in overcoming an obstruction.

Outcomes ------> A site specific response to an obstruction involving one or more operations.

x5 TECHNIQUES

Object Narration



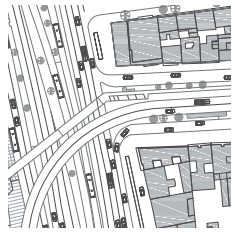
Investigating material culture through literary devices.

Human Narration



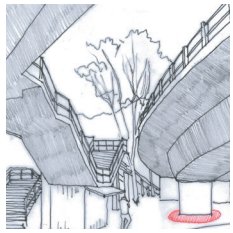
Investigating social context through spatial narrative.

Orthographic



Investigating spatial arrangements through technical drawing.

Sketch



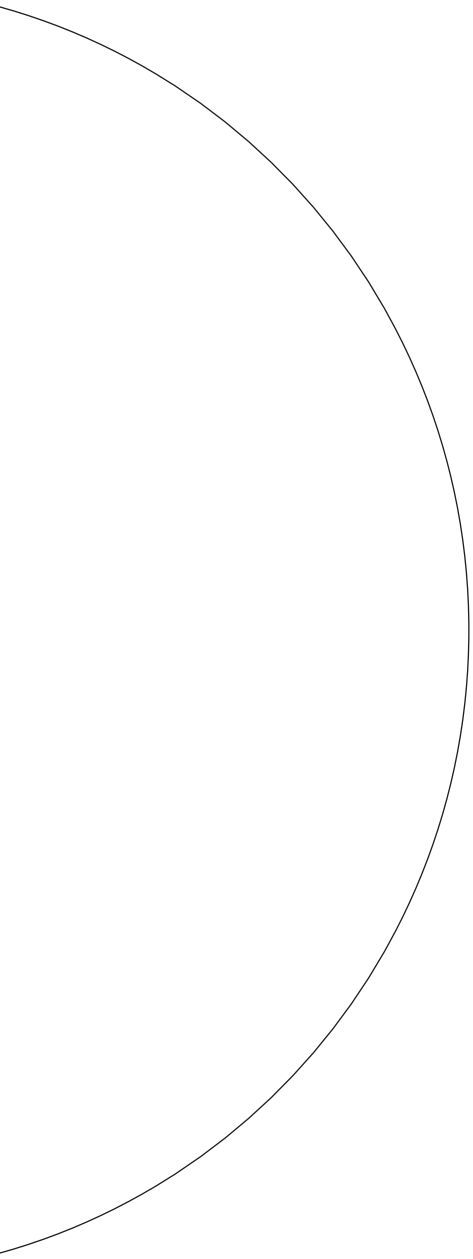
Investigating spatial perception through perspective drawing.

Story Board

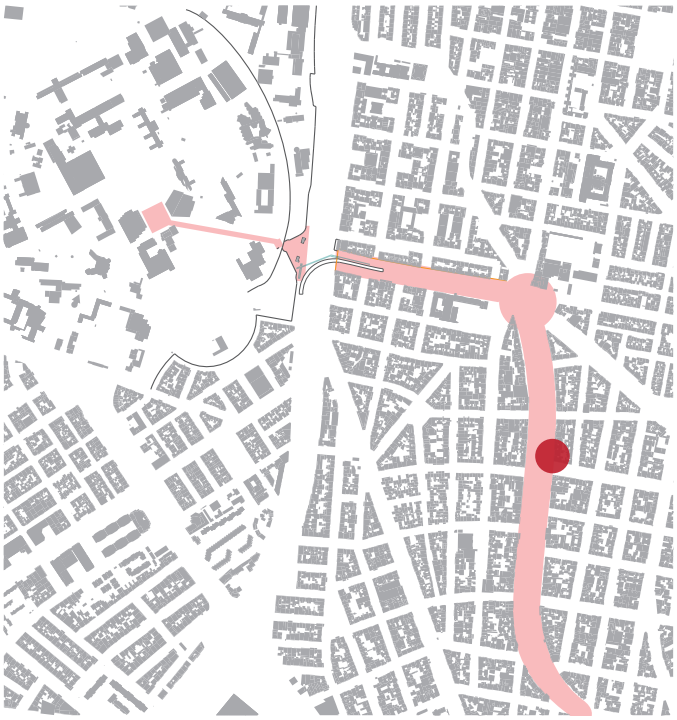


Investigating temporal transformation through visual means.

CASE STUDIES

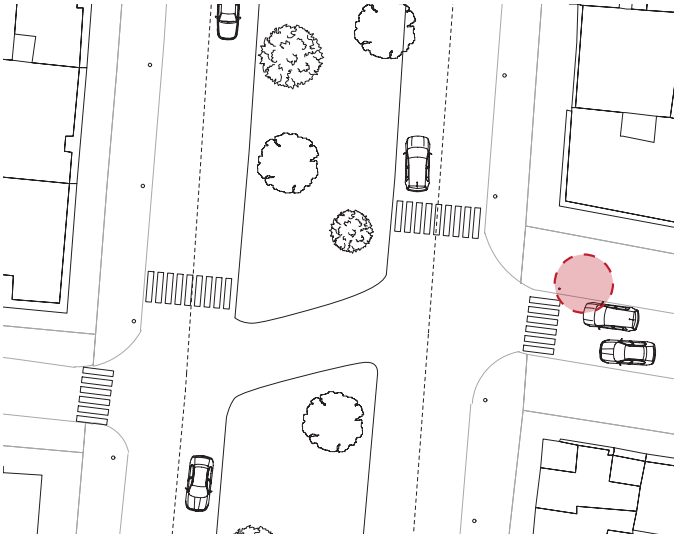


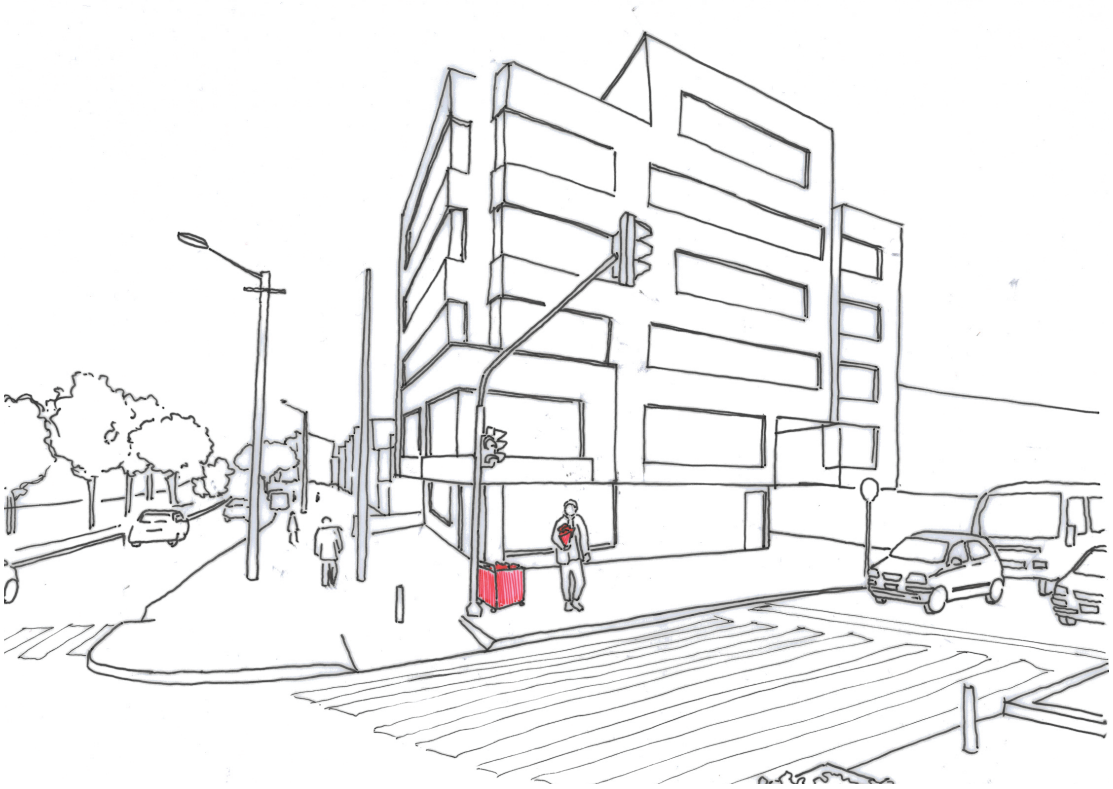
FLOWER VENDOR



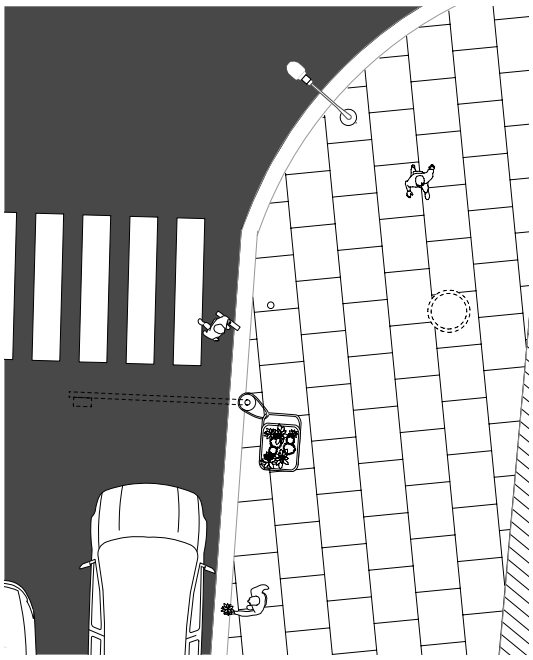
FLOWER VENDOR

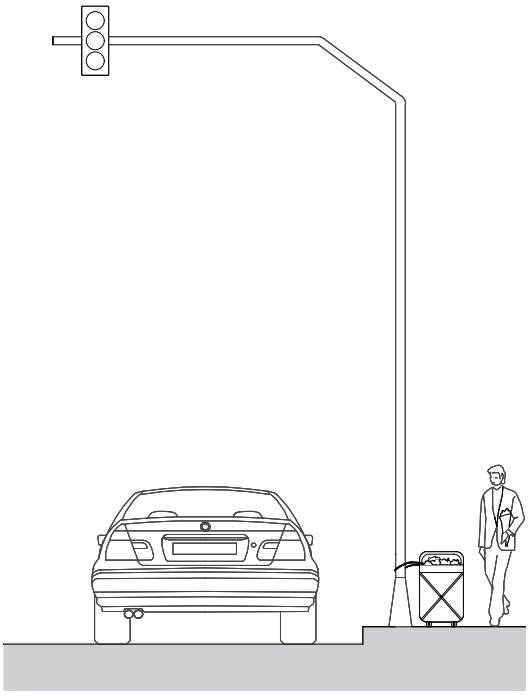
Located in the middle of the parkway, the flower vendor is the most mobile of the analysed case studies. Relying mostly on the oncoming traffic of cars and people, the vendor is able to move around freely while leaving a small cart chained to street fixtures.





The relatively large mobility of the vendor has a downside of limited capacity for products. As such, the flower vendor has a limited work time; selling only until supplies last. The vendor can then move to replenish supplies and also to move to another part of the city afterwards.









Flower Vendor - At Intersection

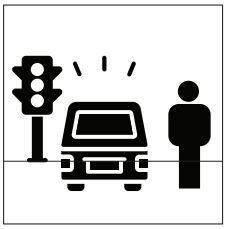
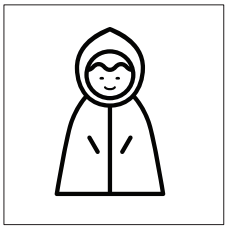
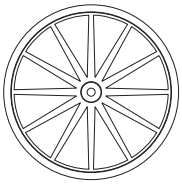
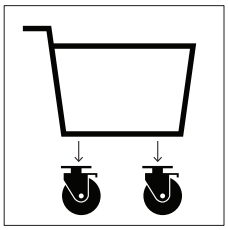
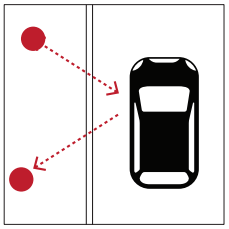
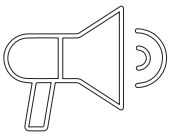
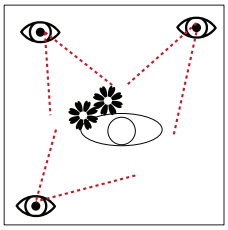
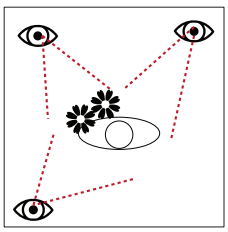
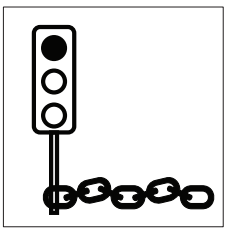
Mornings in Bogotá are cold. The sun comes up just before six; it's almost completely dark at the flower market when I'm buying my wares for the day. Nothing fancy, some roses, orchids, a few lilies maybe. I know a few people there, good people. With low prices. I take the flowers in my little cart into the city as the dawn breaks; separate them into bouquets, wrap them in paper. Some of the roses, I leave loose. A single rose is the most romantic gift, my mother used to say. She grew them in our garden, outside of the city. I used to work at a rose farm when I was younger, always brought back home the flowers that couldn't be shipped out. She loved them, they made her smile. But it was hard work, on the farm, so I moved here. Did this and that, some odd jobs. Got married, had a baby girl. Ended up working with flowers once again. I walk a lot, change spots from time to time. It's easier to sell to people in cars, or near bus stations. To get customers I have to move. All my clothes smell like roses.



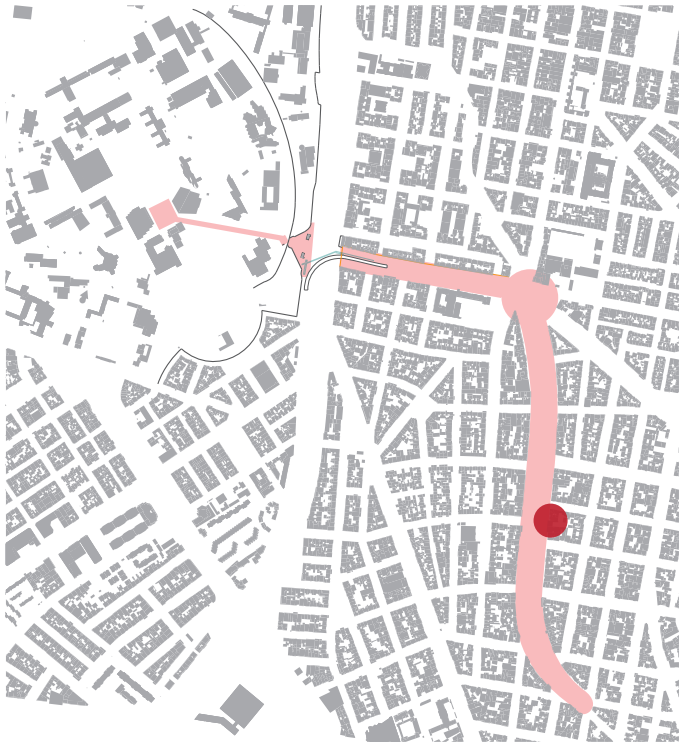


Traffic Light - At Intersection

Red. They stop. Green. They go. Stopgostopgostop. He comes. Not always. Today yes. Different. He doesn't listen. They stop he goes. They go he stops. Error? Comes to my feet. My feet are useless. Error? He leaves a cart at my feet. Red and green and blue and pink and yellow. Flowers…? Flowers at my feet? They stop he goes they take flowers he comes to my feet. Error? A rope around my feet and the cart and the flowers and the bag and the jacket. Protect…? Protect. Red and green and red and green flowers.

Obstruction	Actions	
 Lack of (own) Space	 _Utilizing stop points across the city	
 Need for shelter	 _Using already existing overhangs	 _Wearing a rain poncho
 Need for mobility	 _Mounting wheels on a cart	 _Approaching customers first
 Lack of display	 _Visible presence	 _Advertising by voice
 Need for security	 _Visible presence	 _Chaining the cart to traffic light

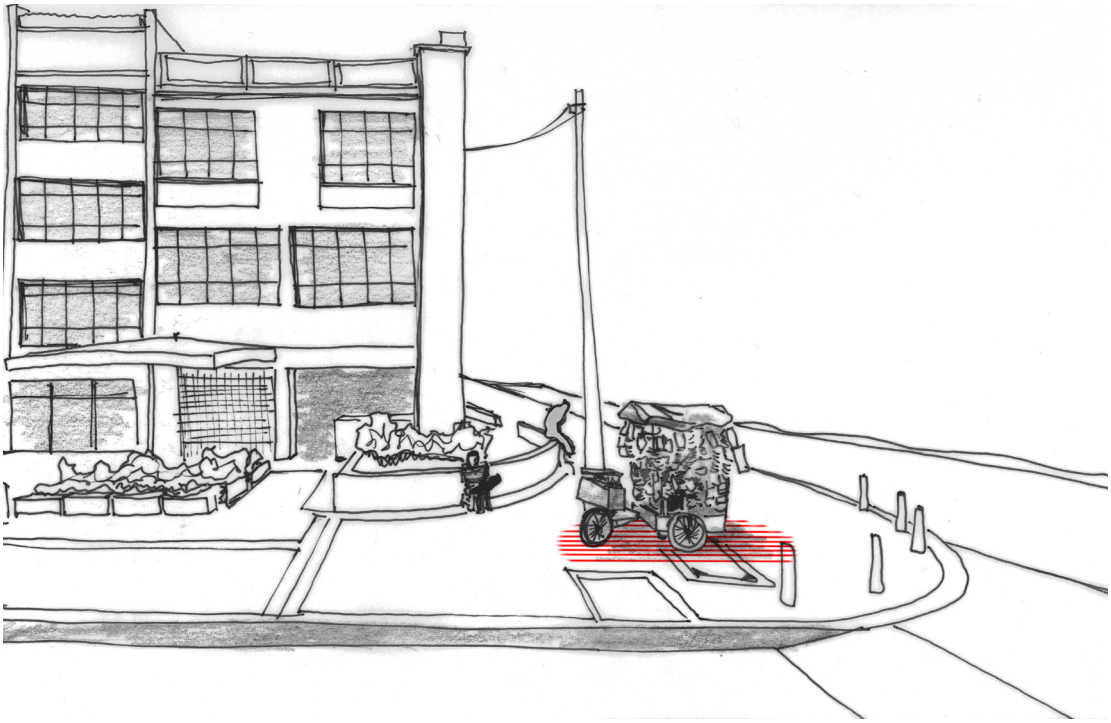
CORNER CART



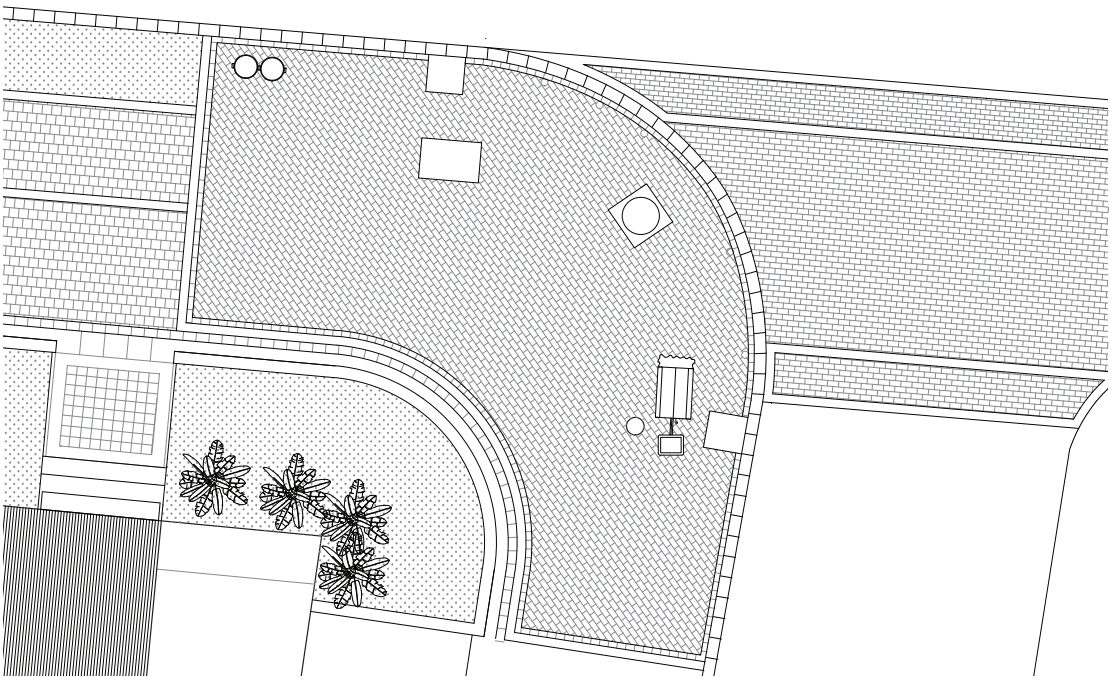
CORNER CART - CANDY VENDOR

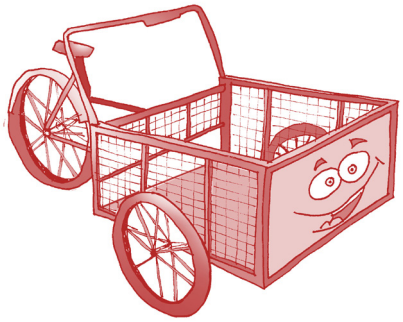
Located at a busy corner along Parkway, this mobile vendor has paradoxically established an almost permanent spot that benefits from the commercial gravity from two neighbouring formal establishments.





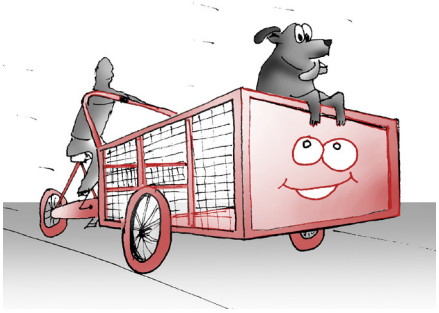
The cart, created out of a combination of a front-loaded rickshaw tricycle and a metallic storage structure anchored to its platform, has found a home next to the lamp post at the corner of Parkway with Calle 39b. The vendor appropriates the area around the lamp post, an area untroubled by direct pedestrian flows, and uses the low side brick wall to position himself comfortably and passively supervise the cart.

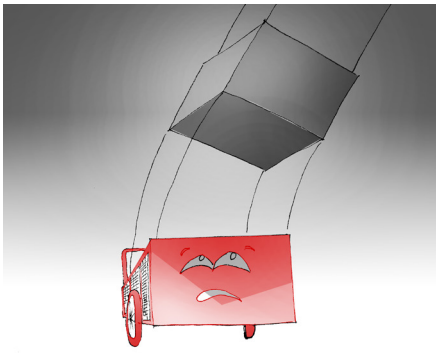




The Burger Shop Vendor - Calle 45

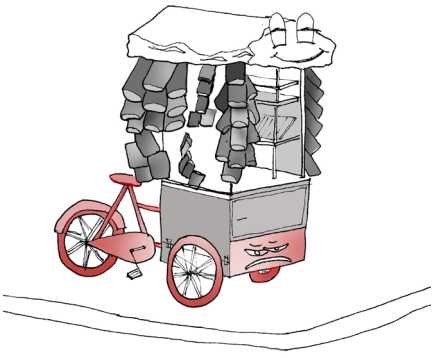
We work this corner collectively, my old age doesn't allow me to work it every day. It's a comfortable corner my corner is. One of my sons will cycle the cart into its regular place and from the undershelf he will pull out my plastic stool and place it along the brick fence. Here I sit most days, watching as people go to the café or the taqueria. Most of them come out with an extra appetite, a sweet one usually. My cart immediately draws them. I'm telling you, it's a sweet spot!

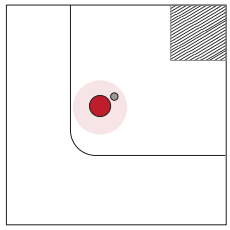
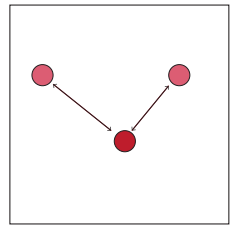
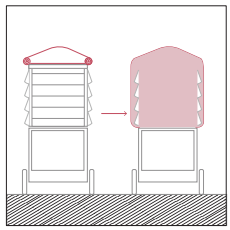
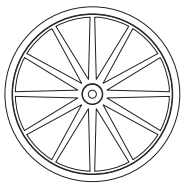
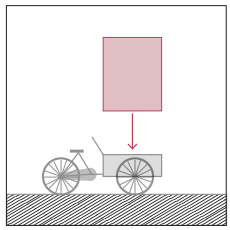
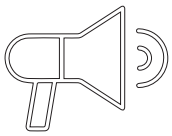
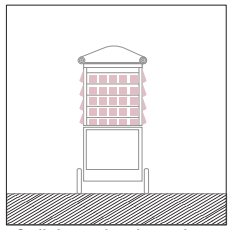
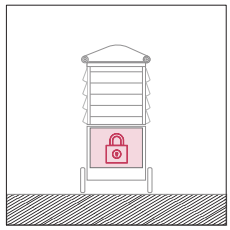
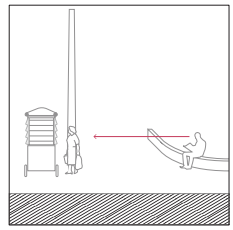




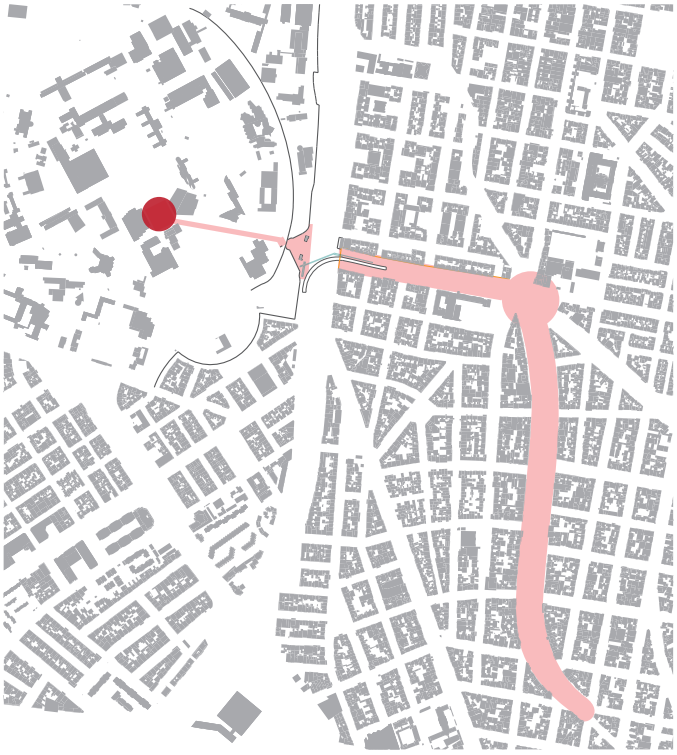
The Gap - Calle 45

I used to be a proud rickshaw-tricycle. They could load me with ten times my weight - my wheels wouldn't cave – and I would carry it all the way to its required destination. It was a fruitful time, the things I would carry would range from boxes to children, buckets of fruit to bags of water, tables, chairs and even the occasional flat screen. Point is, I saw it all.
Many years ago, it suddenly stopped. They anchored this metal box on me with this shelving structure made of metal poles with a plastic sheet on top. It houses all sorts of bright colourful plastic bags. I'm now used as a permanent carrier of this burden, going from my shelter to the same corner of Carrera 24 with Calle 39a every day. I stand there still while all the attention, all the unloading and loading, is collected by this metal contraption on me.



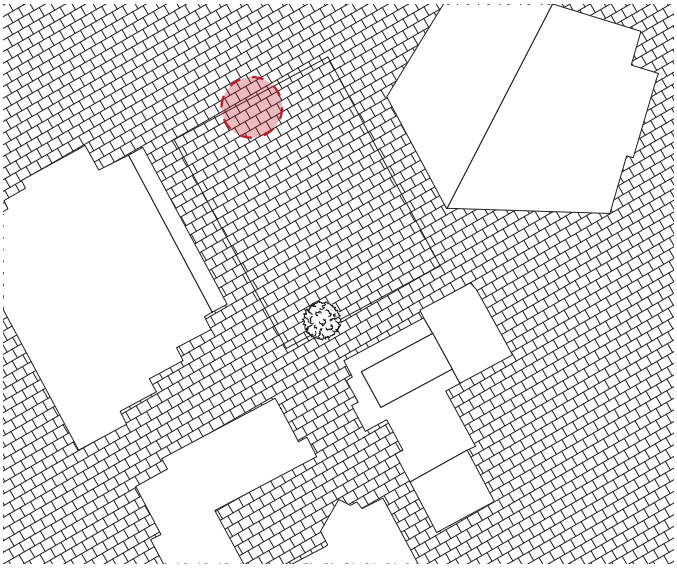
Obstruction	Actions
 Lack of (own) Space	 _Claiming corner next to infrastructure  _Setting up near complementing areas
 Need for shelter	 _Plasitic sheeting
 Need for mobility	 _Combining tricycle with stall
 Lack of display	 _Stall dressed with goods
 Need for security	 _Storage component locked  _Passive surveillance by vendor

STUDENT VENDOR



STUDENT VENDOR

The student vending stall is unique among the others in many ways. Because of its location within the university campus, the stall is relatively secure and protected. Most of the stalls within the campus are operated solely by students.

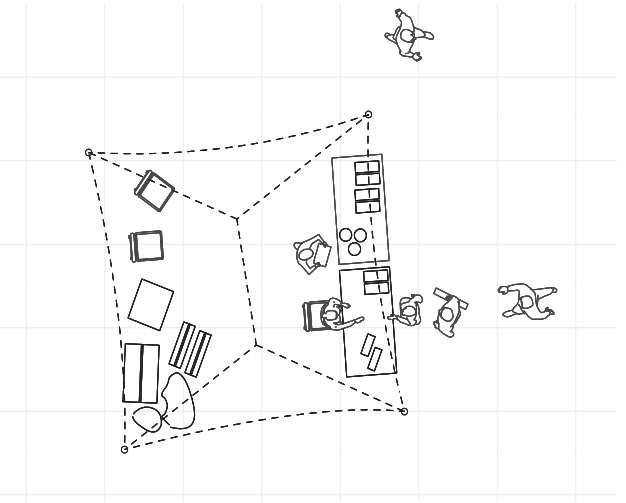


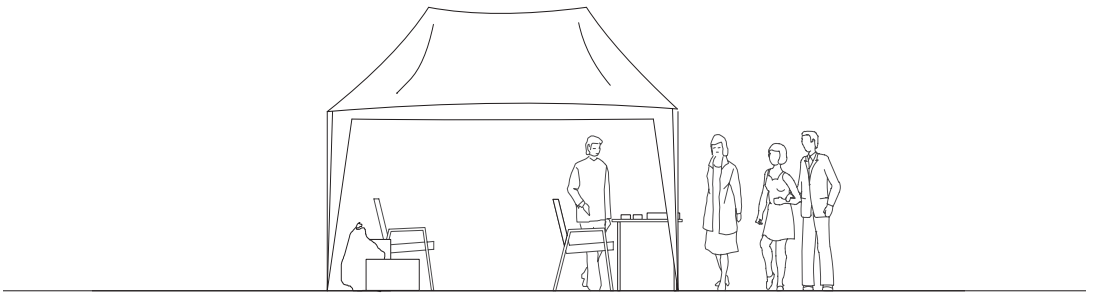


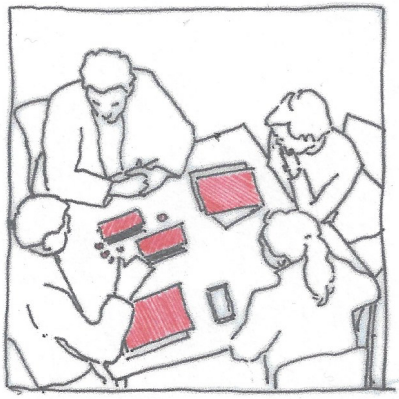
The stall is located on Plaza Che, close to the middle of the campus. The stall itself is temporary, with the ability to be folded down and moved around.

Its placement in the plaza ensures that the stall remains busy throughout the day; the tent structure of the stall provides the most basic level of protection while also allowing for open sides to conduct business.

The structure itself is completely independent of the infrastructre of the city and does not require any fixtures to operate.

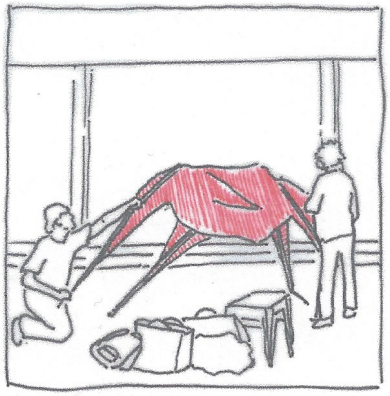


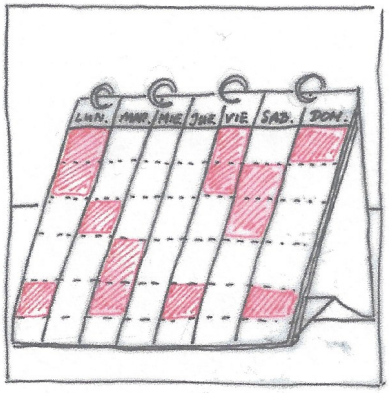




Student Vendor - Plaza Che

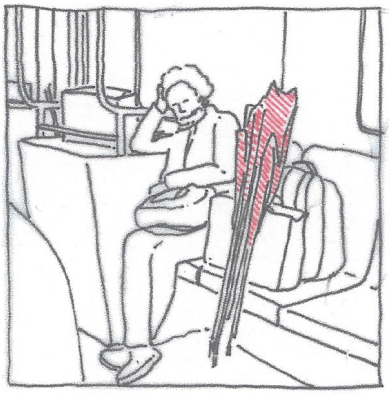
A few years back they cut financial aid. Oh, of course, there were protests, and petitions, a hunger strike or two. I wasn't here yet when it was all going down, but I've heard stories. All for nothing, of course. So now we are here; and it's difficult, to study like this, to survive. The lucky ones have part-time jobs around the city, with real pay and set working hours. The rest of us, we do this – sell food for a minimal profit, sitting outside, always available. We manage. The stand I'm working at now, we usually set it up in Plaza Che. We, as in – myself and four other students, equally desperate. We're not really friends, but we burnt the cost of setting it up together, and now we split the profits and shifts. There's a lot of competition across the university, in studies and business alike. It's easier to stay afloat with someone having your back. It's a delicate ecosystem, sure. But there is a sense of solidarity in all this, or at least I like to believe that there is. A kind of pride, you know?

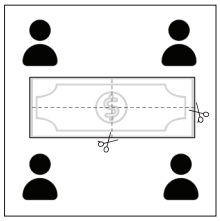
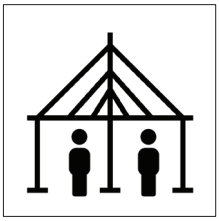
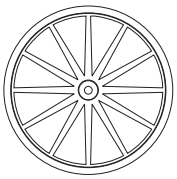
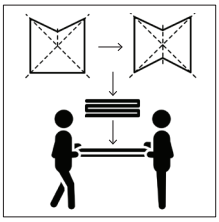
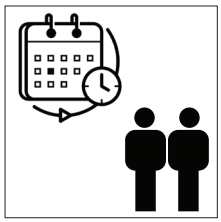
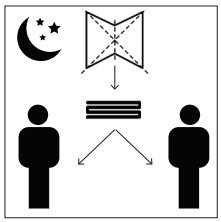
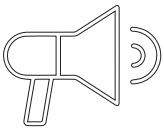
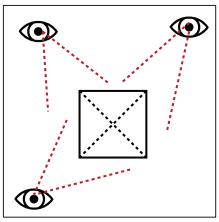
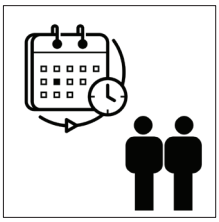
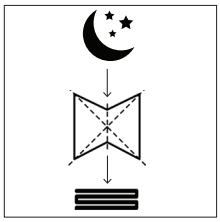




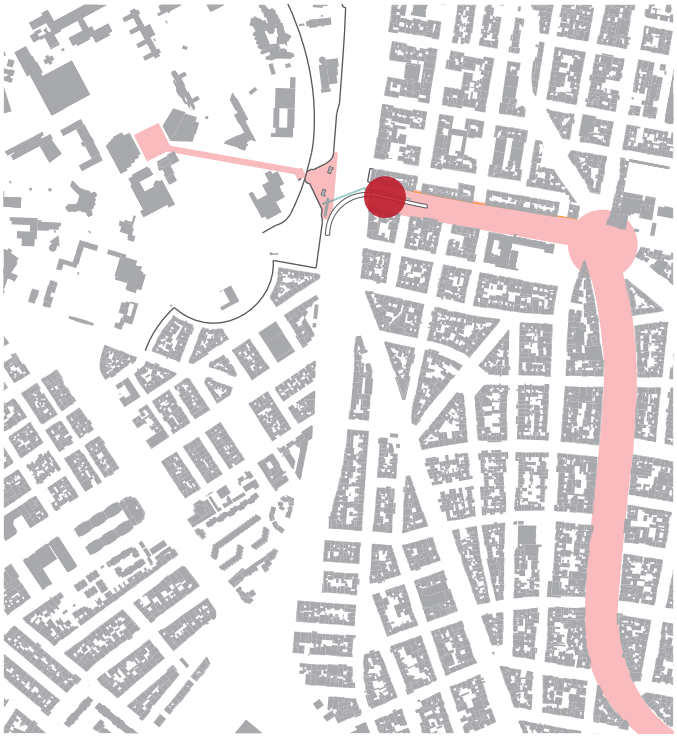
Student Tent - Plaza Che

Up and down, up and down, over and over and over. It's exhausting, for me and for them. Up in the morning, down at night, every day. No other way around it – they cannot leave me standing overnight for fear of theft. And so – every day a rebirth. My moments of rest are fleeting – I stay in a different location each night, a planned rotation of four houses. Once set up, I usually stay in one place until the evening. I stand in Plaza Che often; the square is busy and brings business. I do change locations though, based on a variety of circumstances – the crowd, the exam schedule, the weather. It's all up in the air most of the time, the decisions are made on the spot. My favourite spot on the campus is next to the music building. I like hearing the students sing and play. It creates a completely different atmosphere than the rest of the campus, much calmer. The music fades in and out, sometimes you have to strain your ear to hear it, other times it booms across the lawn. It goes up and down.



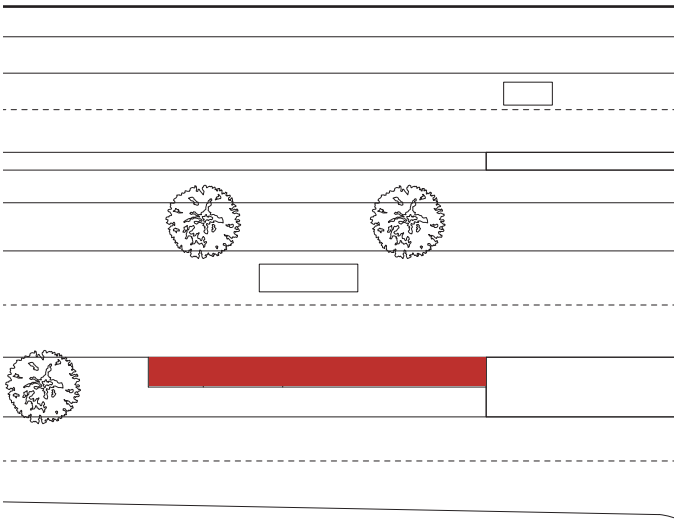
Obstruction	Actions		
 Lack of (own) Space	 _Using the campus as common property	 _Sharing space to increase affordability	
 Need for shelter	 _Using the tent as cover	 _Heating with portable devices	
 Need for mobility	 _Light and foldable structure	 _Sharing shifts	 _Splitting the stall to store overnight
 Lack of display	 _Visible presence	 _Word of mouth	
 Need for security	 _Sharing shifts	 _Taking the stall down overnight	

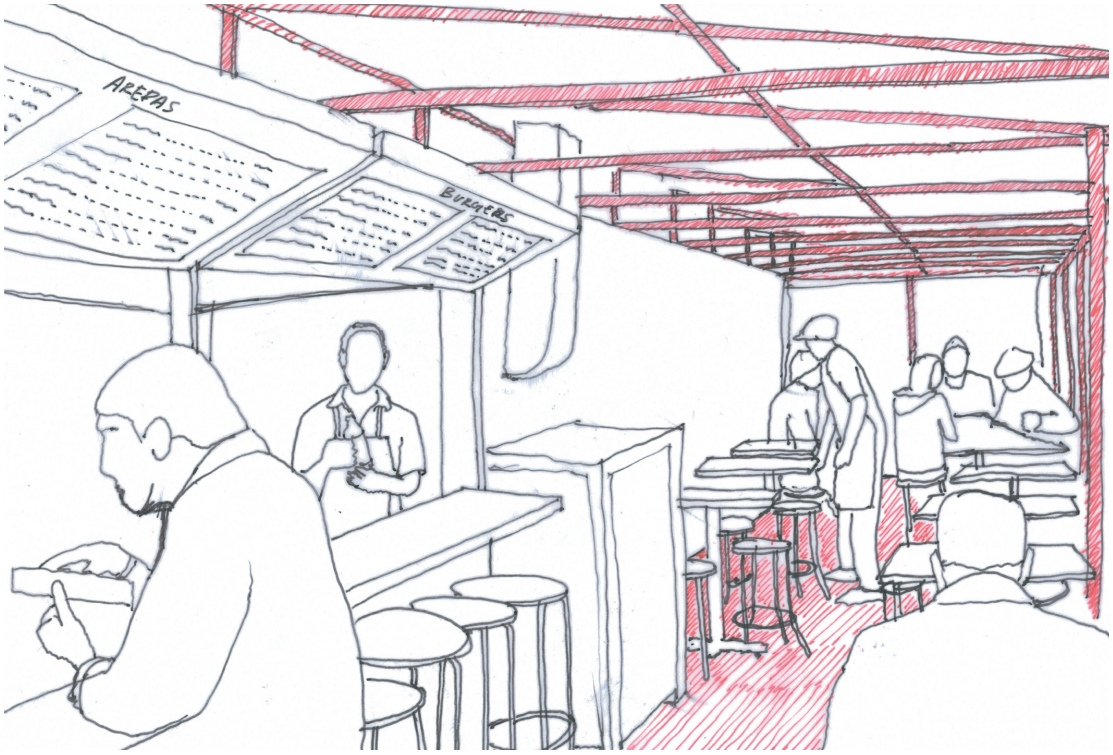
LA VECINA



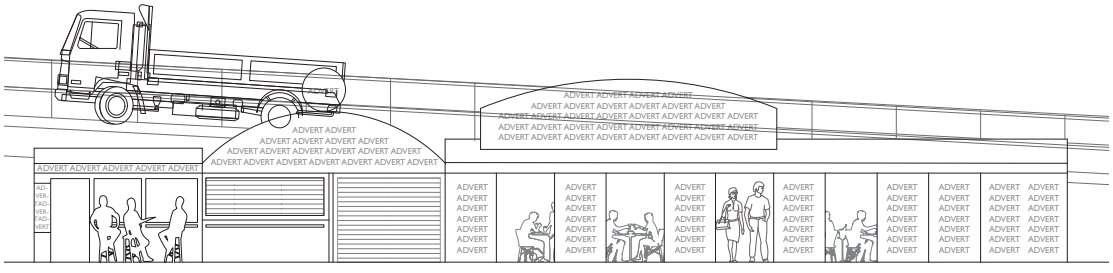
LA VECINA

La vecina is chosen for this study based on its unique position between a fixed storefront shop and a mobile food stand. It seamlessly integrates itself underneath the highway ramp in a way that uses what would be a terminating strip of pavement into a covered seating space where locals can take on the challenge of consuming notoriously monstrous-sized plates of food.





An interior view reveals that La Vecina is a hybrid structure with a layered system of shelter and security. As pictured above, the kitchen is a sealed garage-like volume, similar to its neighbors, while the eating area is defined by a lightweight canopy that is coated in a skin of bright, bold advertising. This simple and lightweight envelope successfully creates an intimate atmosphere in one of the most unexpected places - a major highway intersection. The spatial layout and sizing appears to be meticulously caluclated in order to make use of every piece of available space within the median strip. Within only a 6 meter gap, this design impressively accomodates a drop-off zone, seating, food prep, and storage with limited means.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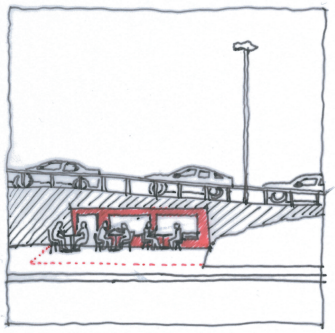
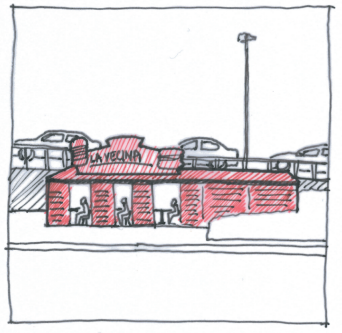


The Burger Shop Vendor - Calle 45

It all started with the Universidad Nacional crisis of 1984. There was a violent eviction of the campus by the police during the student movement and several students disappeared. The university closed that year from the unexpected event and I opened this fast food place as a way to get by after pausing my studies in social work. By 1993 we had become successful enough to expand and make a permanent location here beside the bridge. My husband and I teamed up with some other local vendors that also wanted to escape the labor of involved in moving and setting up a mobile cart. We avoided initial rent costs by making a deal to add value to the unused land between roads. Now we grew enough to afford a shop space across the street for the overflow of customers we have when it rains that serves other items like arepas and sausages. But customers still prefer to come to our less formal location to take on the challenge of our "monster sandwiches". We recommend to either bring a to-go bag or a partner to help if you order one of our giant sub combos.





The Gap - Calle 45

I am all that remains of the once densely vegetated region that is now named Bogota. Now that asphalt has spread over me like a cancerous virus, I am the only green that remains to provide fresh air to the neighborhood. My thin strips are a last effort fight against the car's rein on this city. And although I appear as no more than an accident or inconvenience due to a lack of program and a disconnection from my surroundings, I still serve many purposes in this area. For the people that wish to cross the road, I am a refuge of safety and pause during their journey. The wears on my skin reveal the movements of my users, which often defy the prescribed paths that the roads have created. For the traveler that is searching for their next ride, I am always there to keep them company as they wait. For those that need a place to rest, my soft surface is a comfy sofa for a quick nap or a blanket for a picnic. For the vendor that is searching for their next paycheck, I am an access point to the many customers that pass along my sides. I get the feeling that many people don't understand my true value as the glue that holds this community together. Without my porosity, there would only be borders to create division in Teusaquillo.

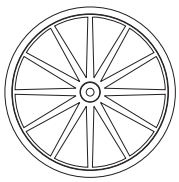
Obstruction



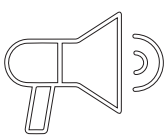
Lack of (own) Space



Need for shelter



Need for mobility

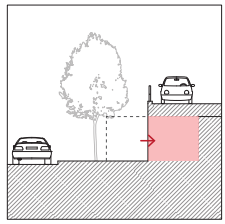


Lack of display

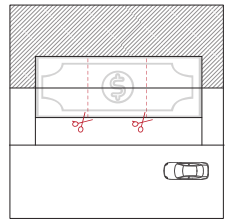


Need for security

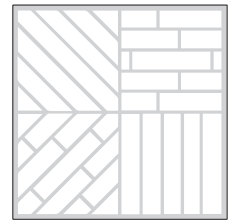
Actions



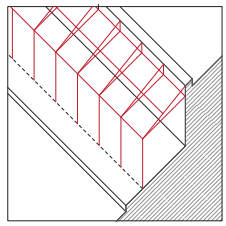
_Insertion under overpass (unused pocket)



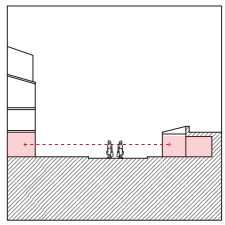
_Sharing space to increase affordability



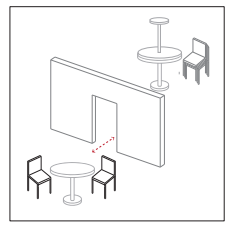
_Change of ground paving



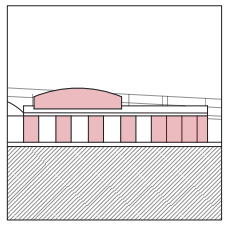
_Creating light frame canopy (hybrid indoor / outdoor).



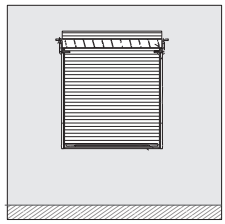
_Movement of goods between shop locations.



_Movable furniture stored in vending stall.

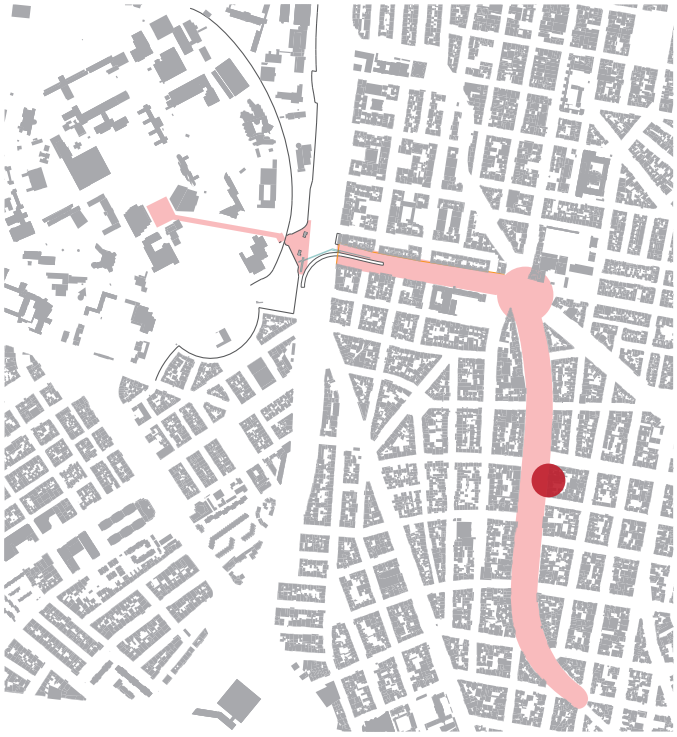


_Using enclosure surfaces as advertising.



_Shop space as openable garage.

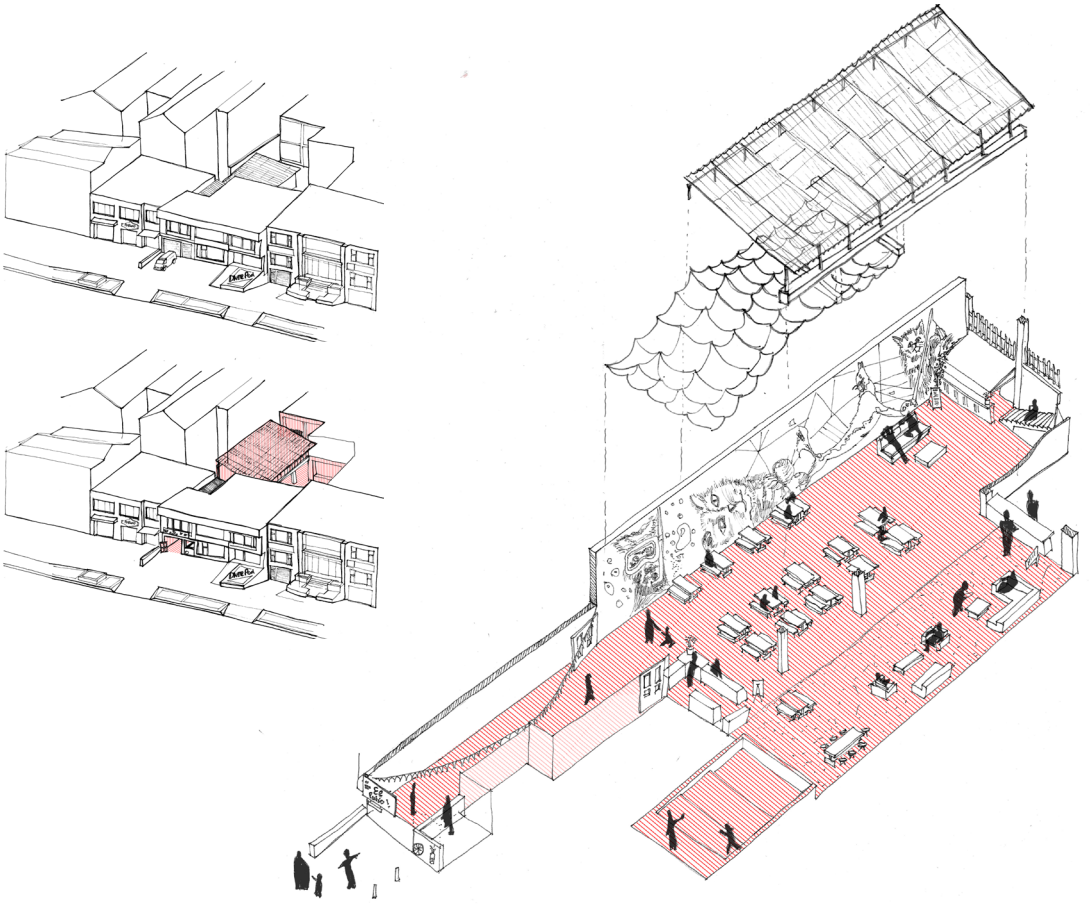
EL PATIO



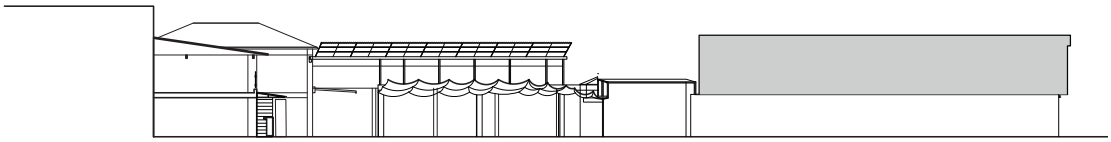
EL PATIO

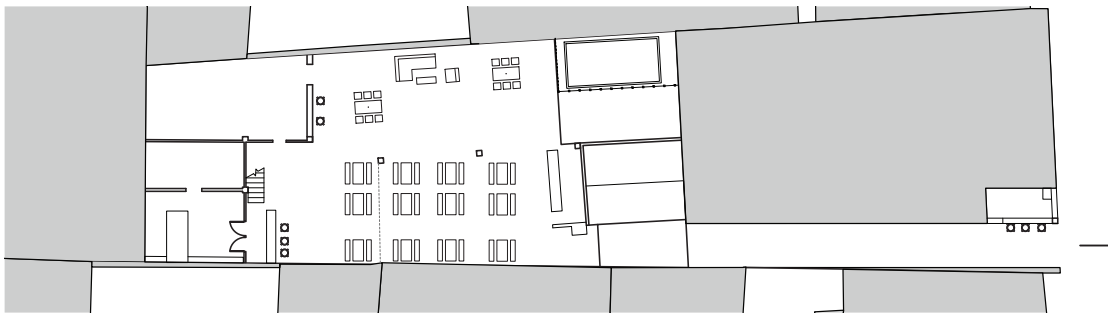
El Patio is a collective space serviced by various types of vendors, which have appropiated the back space, in the interior of the 'manzana,' to create a secluded commercial zone, accessible a long corridor leading into Parkway. What used to be a garage space for the residents of a typical 'casa de renta,' has been transformed into a semi-informal collective area that benefits from new spatial qualities offered by the interior space of the block.

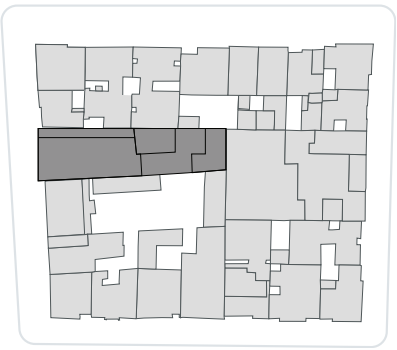




The space requires the removal of the previous garage walls and roofing. Using some of the old structure, a new canopy was added to provide proper shelter as well as acoustic insulation in a predominantly residential block. As a space, it offers a quiet retreat from the busy road front where different vendors provide a variety of food as well as the means to secure, maintain and run the space.

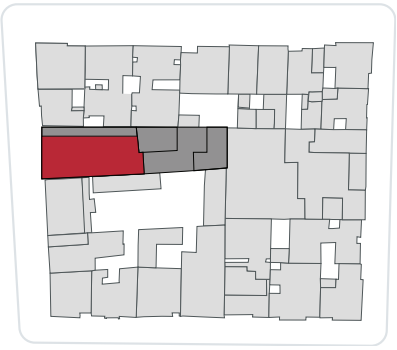




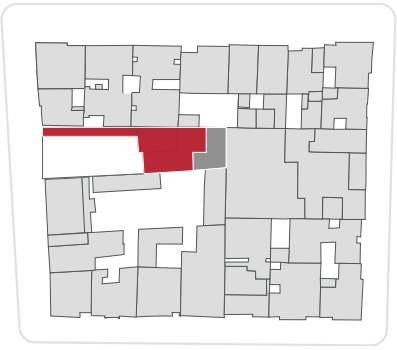


The Coffee Vendor - Carrera 24

When we heard of this new space opening in Teusaquillo and they were looking for local artisans to service it, it was the opportunity I was looking for. For the past months I've been working with a local finca in the rural side of Bogota, to try and promote his coffee in the city. It's really an excellent coffee. We opened the café just 3 months ago and its been a gradual climb in business. At first it was difficult to set up shop, the owner had only planned the space for three food vendors but as a café we didn't need the same set up as the others. He let us use the front spaces provided we use movable furniture. Now we are four different vendors that really complement one another attracting more people into our little enclave.

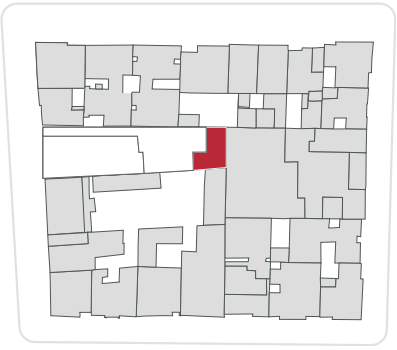


People who have discovered our little café have become great regular customers and have helped spread the word. I love the little community we are building here – we have even brought some customers to visit the local finca to see how the coffee is produced. This I think is important for establishing a local connection with the food and beverages we consume.



The Space - Carrera 24

I wasn't always so popular, that much is clear by the look of surprise on peoples face when they enter me. Before the reconstruction, my existence was a dark and lonely one. Confined to damp walls that only muffled barks. They used me to store vehicles of all kinds, unloading and loading them. Boxes, barrels, tanks and plastic containers; I surfaced them all. Only one or two moments of glaring light made up the highlights of my day, at the whim of whoever was driving through my doors.



Now I can breathe, my confines have been broken down and now I occupy the open as well as the closed. My favourite days are that of blue skies. I've been cleaned, my edges made beautiful with paintings of people and animals. People stay now, they come and sit, ponder the many choices I have to offer. Are they in the mood to eat? My Arepas Rellenas are the shit. Or maybe just a coffee? We get our beans from a local finca in Bogota. Could be that they like watching the dogs in the pool next door? Or possibility just for the peace I bring. In any case they are all welcome! I want to hear them talk, talk about anything, or better yet laugh. Laugh loud so the others know there is always hope.

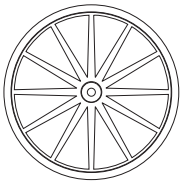
Obstruction



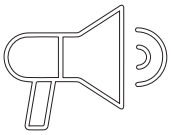
Lack of (own) Space



Need for shelter



Need for mobility

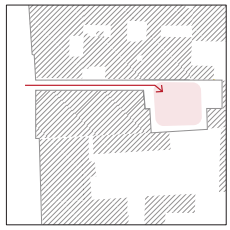


Lack of display

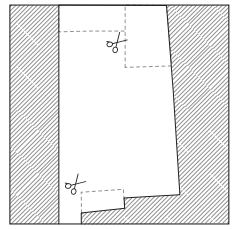


Need for security

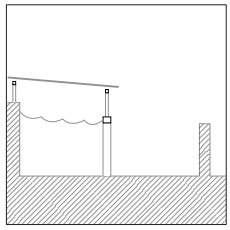
Actions



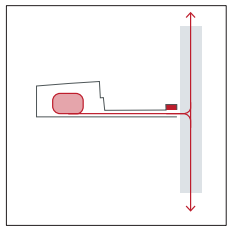
_Unlocking pocket of space available on plot



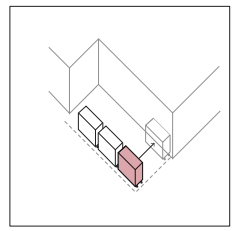
_Sharing space to increase affordability



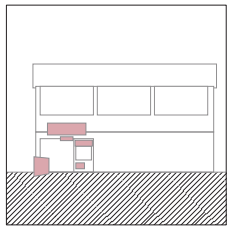
_Canopy cover and open air



_Accessible and attractive entrance



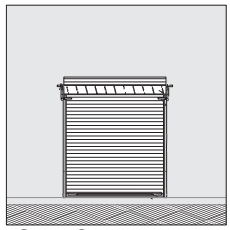
_Movable furniture (coffee vendor)



_Advertising around opening

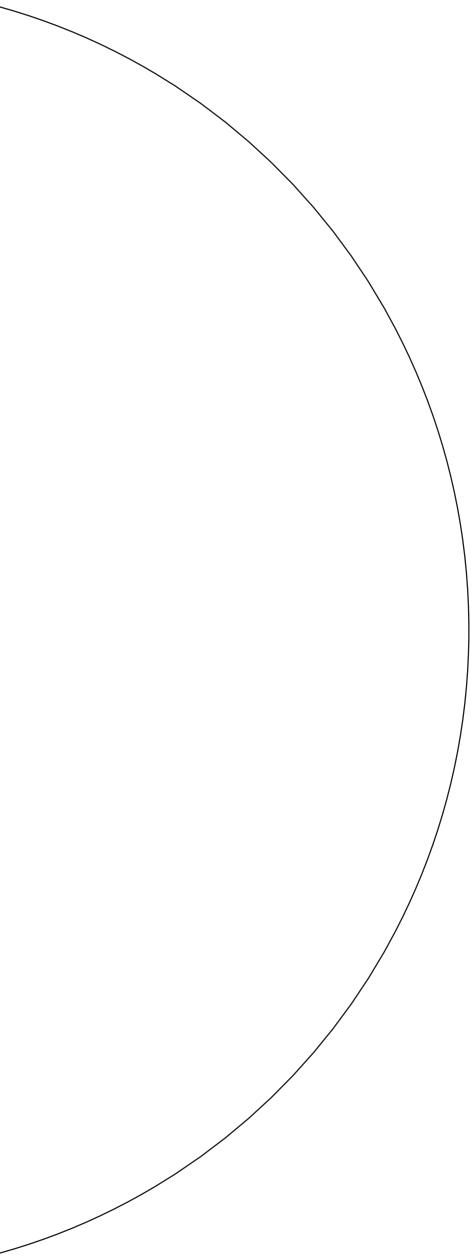


_Word of mouth



_Garage Gate

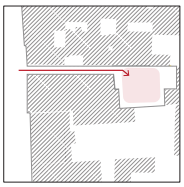
CATALOGUE OF OPERATIONS



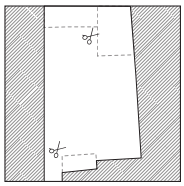
Obstruction



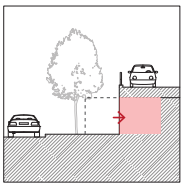
Lack of (own) Space



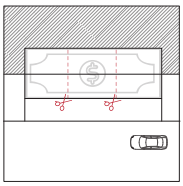
_Unlocking pocket of space available on plot



_Sharing space to increase affordability



_Insertion under overpass (unused pocket)



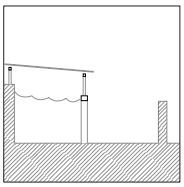
_Sharing space to increase affordability



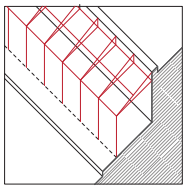
_Change of



Need for shelter



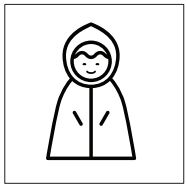
_Canopy cover and open air



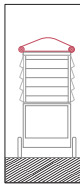
_Creating light frame canopy (hybrid indoor / outdoor).



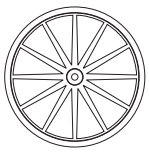
_Using already existing overhangs



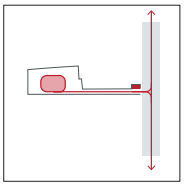
_Wearing a rain poncho



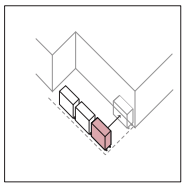
_Plasitic she



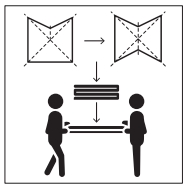
Need for mobility



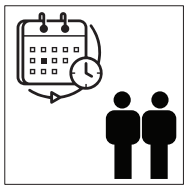
_Accessible and attractive entrance



_Movable furniture (coffee vendor)



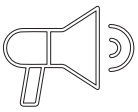
_Light and foldable structure



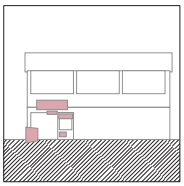
_Sharing shifts



_Splitting the overnight



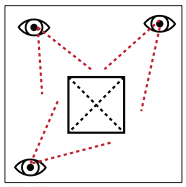
Lack of display



_Advertising around opening



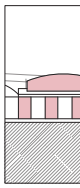
_Word of mouth



_Visible presence



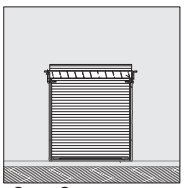
_Word of mouth



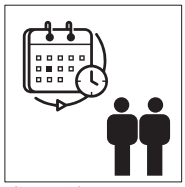
_Using enclo advertising.



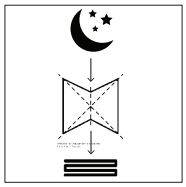
Need for security



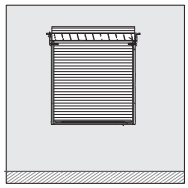
_Garage Gate



_Sharing shifts



_Taking the stall down overnight



_Shop space as openable garage.

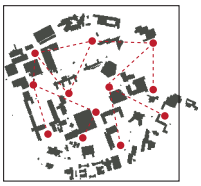


_Visible pres

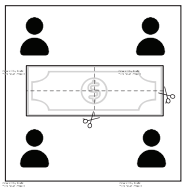
Actions



ground paving



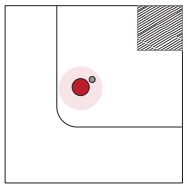
_Using the campus as common property



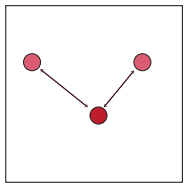
_Sharing space to increase affordability



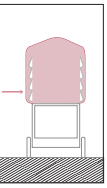
_Utilizing stop points across the city



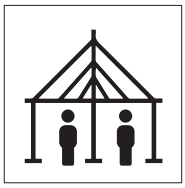
_Claiming corner next to infrastructure



_Setting up near complementing areas



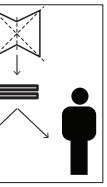
eting



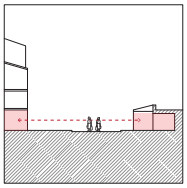
_Using the tent as cover



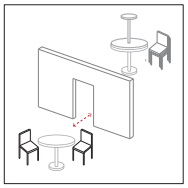
_Heating with portable devices



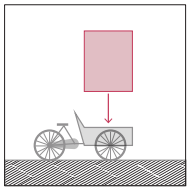
e stall to store



_Movement of goods between shop locations.



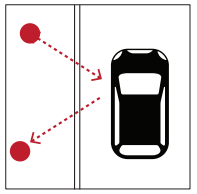
_Movable furniture stored in vending stall.



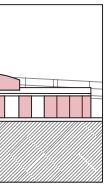
_Combining tricycle with stall



_Mounting wheels on a cart



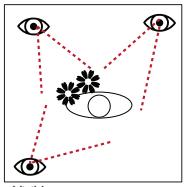
_Approaching customers first



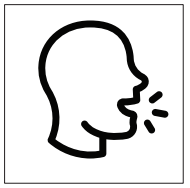
sure surfaces as



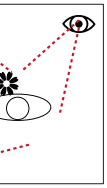
_Stall dressed with goods



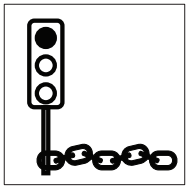
_Visible presence



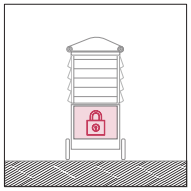
_Advertising by voice



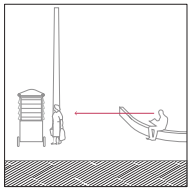
ence



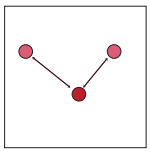
_Chaining the cart to traffic light



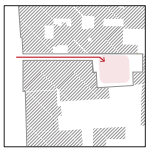
_Storage component locked



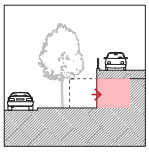
_Passive surveillance by vendor



_Setting up near complementing areas

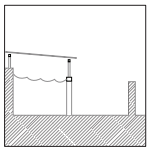


_Unlocking pocket of space available on plot

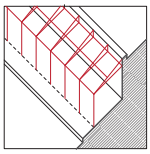


_Insertion under overpass (unused pocket)

UNLOCKING HIDDEN RESOURCE



_Canopy cover and open air

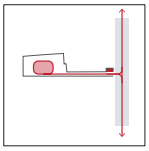


_Creating light frame canopy (hybrid indoor / outdoor).



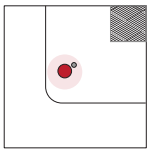
_Using the tent as cover

CREATING CANOPY



_Accessible and attractive entrance

APPROACHIN



_Claiming corner next to infrastructure



_Utilizing stop points across the city



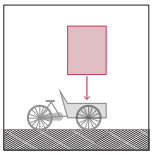
_Change of ground paving

MOVING WITH CITY FLOWS



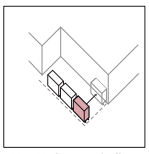
_Using already existing overhangs

USING EXISTING CANOPY

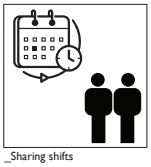


_Combining tricycle with stall

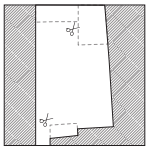
ATTACHING TO DE



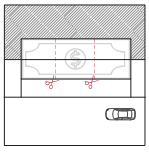
_Movable furniture (coffee vendor)



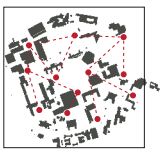
_Sharing shifts



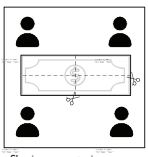
_Sharing space to increase affordability



_Sharing space to increase affordability



_Using the campus as common property

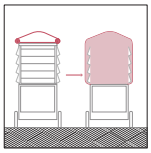


_Sharing space to increase affordability

DIVIDE SPACE, COMBINE RESOURCES



_Wearing a rain poncho

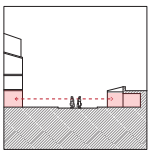


_Plasitic sheeting



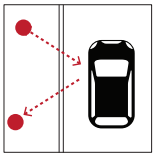
_Heating with portable devices

BECOMING CANOPY



_Movement of goods between shop locations.

SEPARATION O SEI



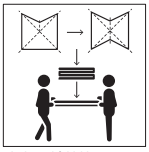
_Approaching customers first

NG CUSTOMERS

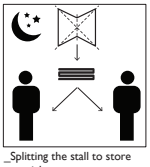


_Mounting wheels on a cart

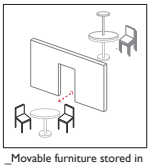
EXISTING MOBILE EVICE



_Light and foldable structure

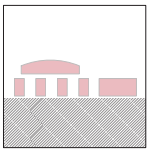


_Splitting the stall to store overnight

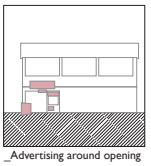


_Movable furniture stored in vending stall.

OF STORAGE AND LLING

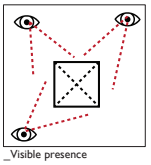


_Using enclosure surfaces as advertising.

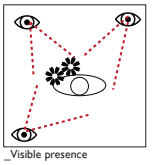


_Advertising around opening

SKIN AS ADVERTISING



_Visible presence



_Visible presence



_Stall dressed with goods

OBJECT AS ADVERTISING



_Word of mouth

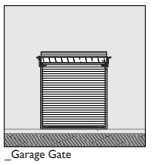


_Word of mouth

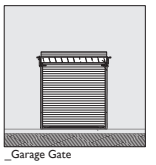


_Advertising by voice

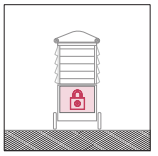
SOUND PROJECTION



_Garage Gate

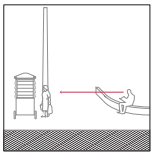


_Garage Gate

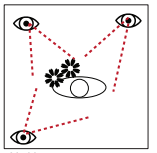


_Storage component locked

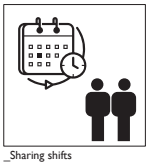
OPERABLE PHYSICAL BARRIER



_Passive surveillance by

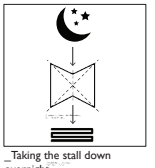


_Visible presence

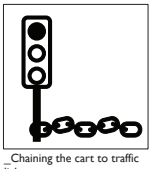


_Sharing shifts

VISUAL PRESENCE



_Taking the stall down overnight



_Chaining the cart to traffic light

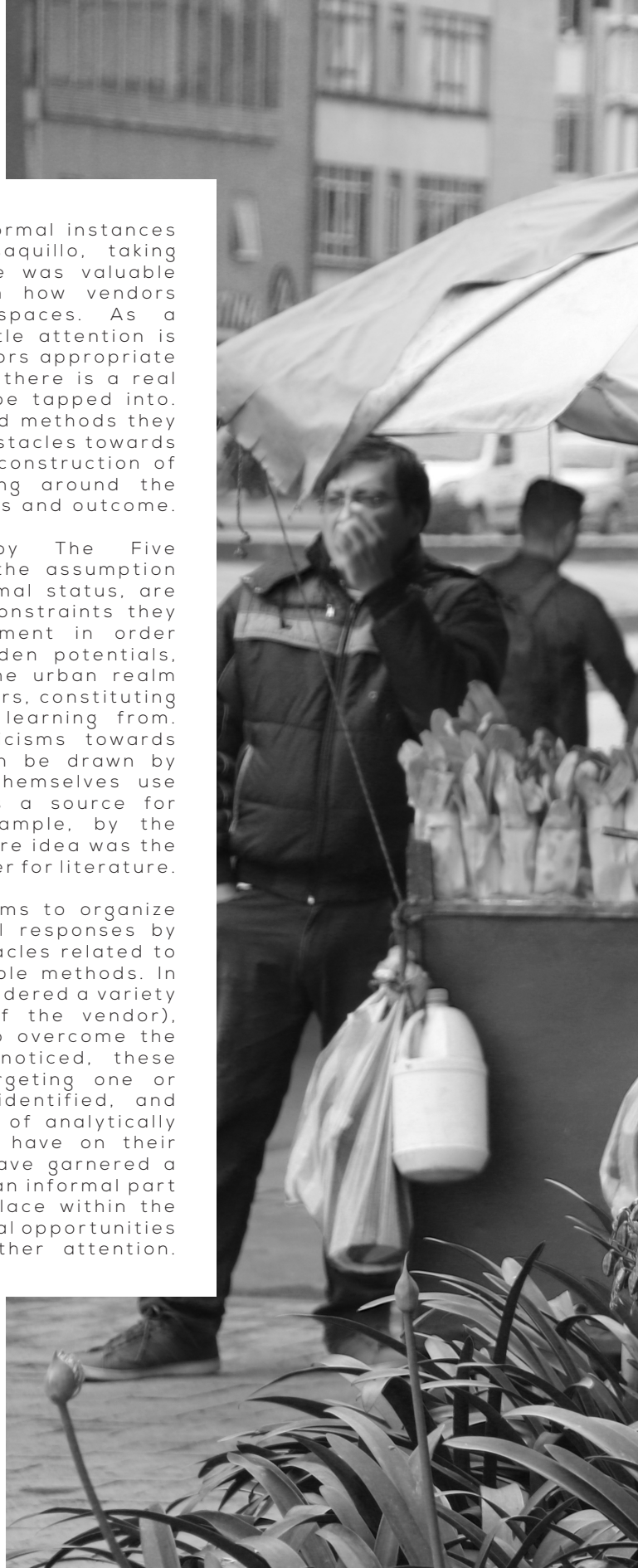
ATTACH TO EXISTING ELEMENT

REFLECTION

This study focussed on the informal instances throughout the area of Teusaquillo, taking a concrete position that there was valuable knowledge to be gained from how vendors interact with objects and spaces. As a neglected demographic, too little attention is given to the ways in which vendors appropriate urban spaces, never mind that there is a real collective knowledge that can be tapped into. Specifically, the instruments and methods they use in order to overcome the obstacles towards vending, which resulted in the construction of a research framework revolving around the notion of obstruction, operations and outcome.

The framework, inspired by The Five Obstructions, worked through the assumption that vendors, given their informal status, are confined to embrace certain constraints they face within the built environment in order to make a living. As such, hidden potentials, mechanisms and patterns in the urban realm are regularly exploited by vendors, constituting a collective knowledge worth learning from. Furthermore, parallels or criticisms towards the architectural discipline can be drawn by reflecting on how architects themselves use constraints or obstructions as a source for design. Demonstrated, for example, by the literary group OULIPO, whose core idea was the self-imposition of rules as a driver for literature.

The catalogue of operations aims to organize the various actions, situational responses by vendors towards different obstacles related to vending, into a myriad discernible methods. In other words, the analysis has rendered a variety of instruments (the actions of the vendor), which are used as a method to overcome the given obstacles. As can be noticed, these methods are varied, each targeting one or more of the five obstacles identified, and representing an initial attempt of analytically dissecting the impact vendors have on their environment. As a result, we have garnered a better understanding as to how an informal part of society create a sense of place within the formal and, further, identified real opportunities that exist, which deserve further attention.



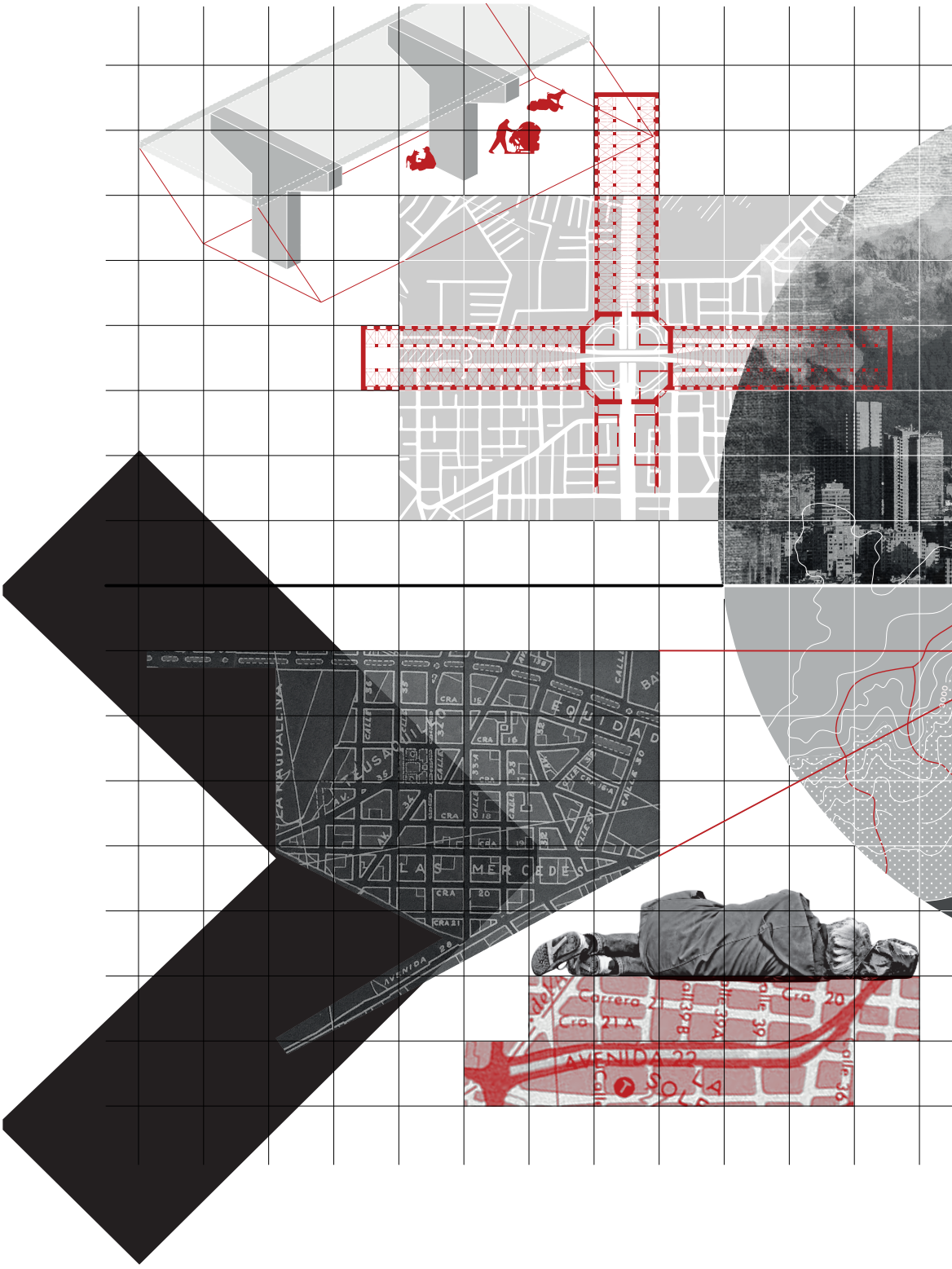


B- SIDE

Ege Cakir

My analysis of the city of Bogota is focused on the relationship between the public sphere and excluded individuals such as homeless, lawless, drug addicts, sex workers etc. Although they are the constant dwellers of the public space, they are often ignored, avoided and moreover, neglected in decision making. They are the invisible users of the space that we all inhabit, yet we don't care to understand how they perceive the built environment. That is why in my research I would liketo focus on these individuals, as to how and where they occupy the city in a different way (B-Side of the Public Space) and how they appropiate the space with limited means in/out of the sight of public sphere.




LAS MERCEDES
AVENIDA 22
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Cra. 21 A
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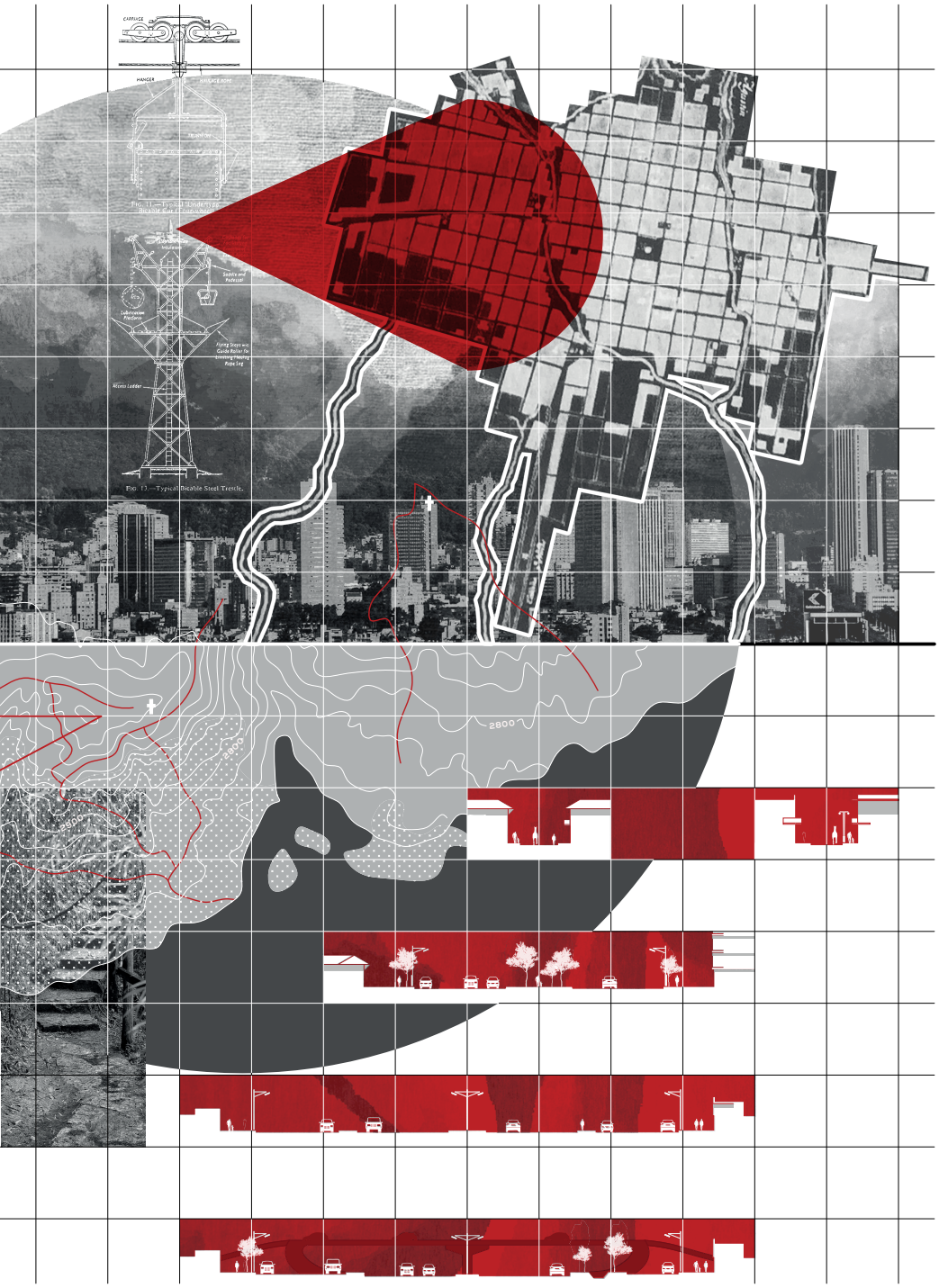
CARRIAGE
HANGER
MAINLAGE ROPE
Fig. 11.—Typical Underrope Bicable Car (Concealed)
Saddle and Pedestal
Substantial Platform
Flying Stays with Guide Rollers for Limiting Heating Rope Sag
Access Ladder
Fig. 13.—Typical Bicable Steel Trestle.
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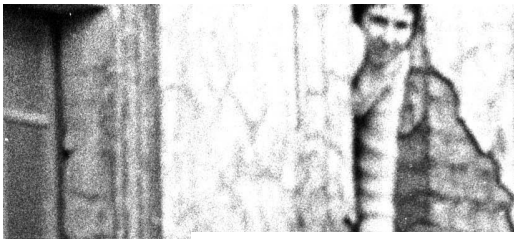
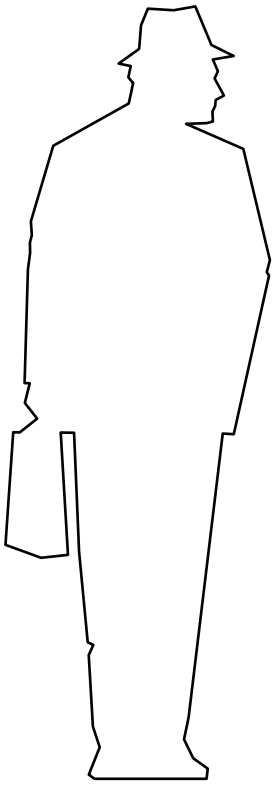


EXCLUSION, CITY & B-SIDES

The power relations between individuals, collectives, institutions & government often push and pull individuals in and out of the society, creating exclusion against certain groups. As every individual of the society experiences exclusion on various levels, it is a phenomena that affects the public sphere deeply. As the exclusion forces increase, the relation between the public and individuals transforms, changing the way individuals inhabit the city.

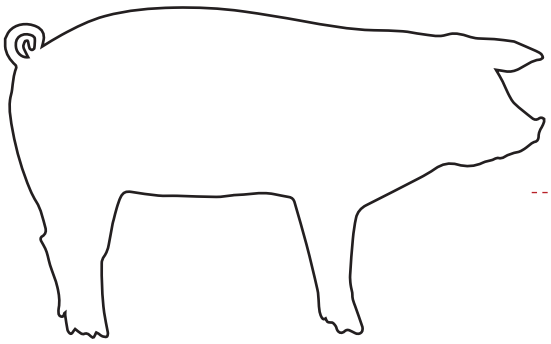
To be able to understand the city and how every individual inhabits it, it is crucial to dismantle this relationship and analize it. That is why, I try to combine the existing studies and methods with my findings from the city of Bogota and come up with different perspectives of what "Public Space" is. In other words, my research tries to find the "other" forgotten side of the public space that is occupied by the excluded.





LIFE OF INDIVIDUAL

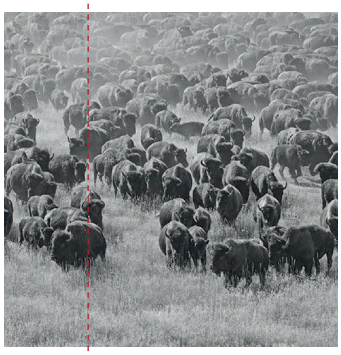
Agamben states that there are two different concepts for life according to Ancient Romans[1].





BIOS › POLITICAL LIFE

According to Agamben, Bios/Political life is given by the society and describes the life of individuals inside the Polis. He borrows the term from Ancient Roman Law where bios is given to individuals by the sovereign power.



ZOE › BARE LIFE

According to Ancient Roman Law, Zoe is the life that every living being have. Thus, Citizens of polis inherit both bios and zoe. However, Zoe is given by the God therefore it is sacred and cannot be taken away from individuals.

HOMO-SACER

As an individual inside the community, a man has "bios", and as a living being, a man also has "bare life". However, since it is assigned by the society, -bios can be taken away from the individual by the power holders. In this case, when an individual's right to live in the community is taken away, S/he is reduced only to "bare-life" by the total exclusion from the society. These individuals are called *Homo-Sacers*. In contemporary society, The state approach that takes citizens as subjects, as individuals, conflicts with the legal frame that sees them as objects, as bare-life. Thus, creating Homo-Sacers.[2]



OCCUPATION OF POLIS

Unlike the ancient romans, in contemporary society, Homo-Sacers still occupy the city although they are excluded from the social realm. They are a part of the built environment, yet their relationship with the society is limited. As they are excluded from the political life, they are less bounded to social norms and rules.

Therefore, their actions differ from the ones considered as "normal". Their movement and actions are not dictated, they disobey every rule and norm of the society.







VIA EVENTS

Homo-Sacers, the ones that are excluded, occupy the city through independent and spontaneous events that are not directly associated with the surrounding built environment. These acts are unexpected and uncontrolled.



VIA MOVEMENT

The excluded, the abnormal, also occupy the space of normal via their irregular movements through the space. Their existences in the city are deeply bounded to their movements through the city where they collect, recycle and shelter in order to survive.





RELATIONSHIP WITH POLIS

As they occupy the polis via movements and via spontenaous events, they form an inofficial relationship with the city.

However, this is different from what a "normal" individual experiences with the city. It is not bounded to what the city or built environment dictates. They occupy the city by their transgressive acts and re-appropiation of the built infrastructures of the city. Thus, city "reacts" accordingly, sometimes with indifference, sometimes recpirocally, sometimes with conflicts.





INDIFFERENCE

The act of making no difference. When spaces and events are functionally independent of one another, one observes a strategy of indifference in which no architectural considerations depend on utilitarian ones, in which space has one logic.[3]



RECIPROCITY

The condition of being reciprocal: a relationship in which there is mutual actions, influences, giving and taking, correspondence etc. between two parties or things.[4]



CONFLICT

Most relations, of course, are more complex. You can also sleep in your kitchen. And fight and love. Such shifts are not without meaning.[5]



TRANSCRIPTS

I want to establish terms and definitions before starting my research on investigating transgressive practices of the excluded. That is why, I have borrowed many terms from Agamben, Foucault and Tschumi in the former section. As I search how excluded individuals use the public sphere and see how they interact with it independently from the rules dictated by the built environment, I continue to borrow terms and methods from people in many fields.

In this section, on the otherhand, to be able to address the dialogue between Homo-Sacers and the public sphere, I have investigated how Bernard Tschumi analyzed the space, the events (practices) and the movement in Manhattan Transcripts. He believes that these concepts are ultimately independent from each other, yet they are interconnected with relations such as indifference, reciprocity and conflict. All in all, Tschumi's way of analyzing the concepts independently seems appropriate to be applied to Homo-Sacers when their total isolation is considered.

By applying similar methods used on the Manhattan Transcripts and creating similar sequence diagrams that connects the events (represented by photos) and space (illustrated by drawings of built environment) through the transgressive acts of Homo-Sacer (diagrams), I am able to address the issues of exclusion and how the forces of exclusion allow new understanding of the public sphere and appropriation of the space. Moreover, by placing the inverted version of the diagrams (photos-drawings) next to each other, I want to trigger newer understandings of the relationship.

STEPS

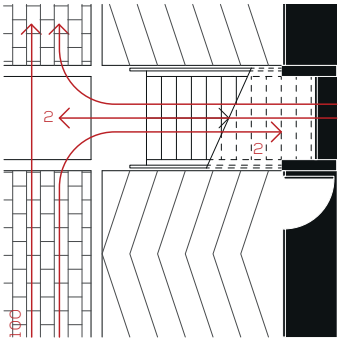
As they allow access to the ground floor, the steps of the buildings in Parkway **defines the border between privately owned space and public sphere**. By creating a height difference, ground floor is separated from the busy street, excluding the street from inside both physically and visually. Passersby are kept out in every way by an object of accessibility: the stairs. As you climb up step by step, you slowly enter the exclusive space of the residents which is monitored by cameras and sometimes patrolled by a security guard. For residents, these measures create a sense of safety while projecting hostility towards the outsiders. That is why, the steps are perceived as an **object of exclusion** although they serve to create access.

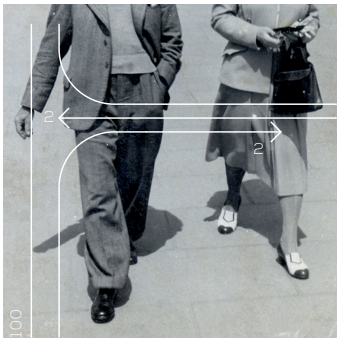
However, this instrument of **exclusion is reframed by the passersby;** the steps become an urban furniture to sit on, they become a place to pause, to meet and to socialize. It even can be seen as privately owned public space (POPS). A stranger sitting on the steps of the building is occupying the space in between public and private sphere which is only meant to be transitory. The occupation is perceived with **indifference** and does not create any conflict until the residents need to pass through. In this case, **force of exclusion directs the passerby to different uses and meanings of the space.**

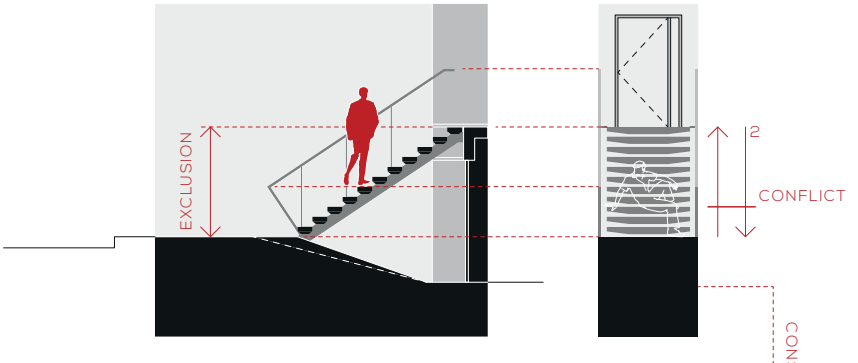
The occupation of the stairs reaches to its extreme in the case of Homo-sacers, the ones excluded from the public space. **The utmost exclusion forces them to seek other possibilities to occupy the space**. In the eyes of Homo-sacer, the steps are not exclusive or transitory in the same sense; they are places to shelter and dwell for a limited period of time until they are exiled. They occupy the space and use it in every way possible.

In this case, **amount of the force of exclusion decides the use of the space:** the included see it as a mean of accessibility, passersby reframe it as a place to pause and the excluded occupy and dwells it. That is why, one can say that the act and the impact of the act in public space is directly proportional to the forces of exclusion: **the utmost forces induce the extreme usage of the space.**

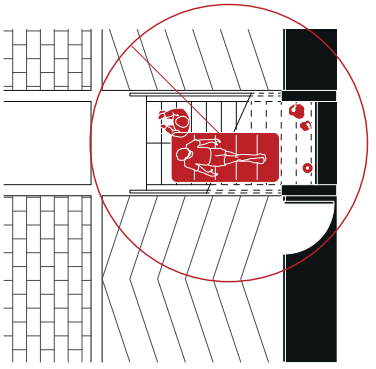






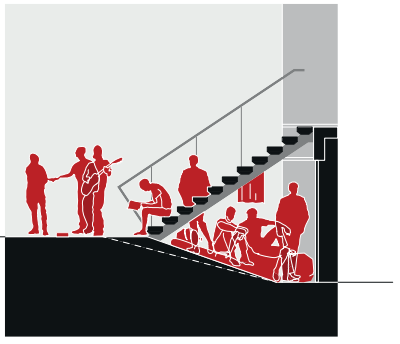


CONSENSUS





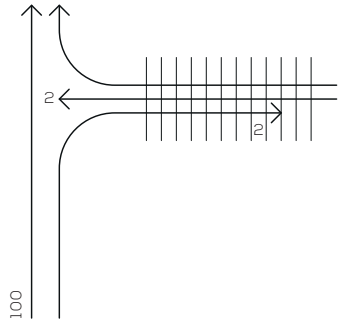
INDIFFERENCE
CONFLICT
CONSENSUS
RECIPROCITY



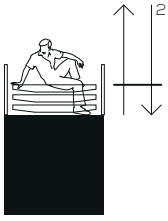


Parkway



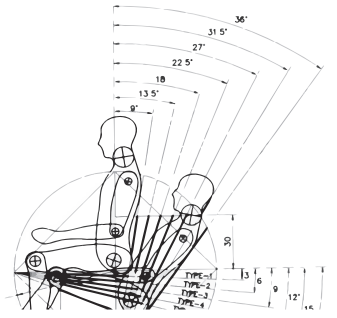






Calle 63





Carrera 24





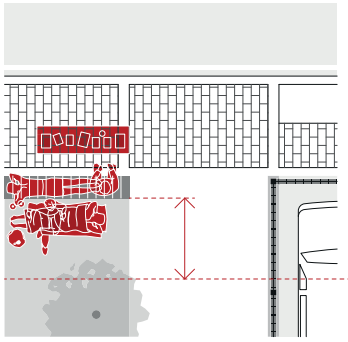


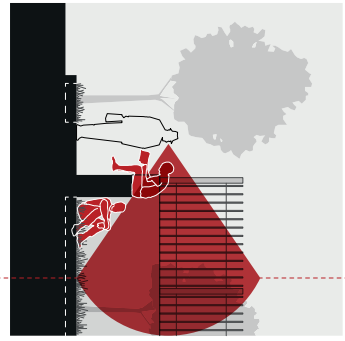
WALL

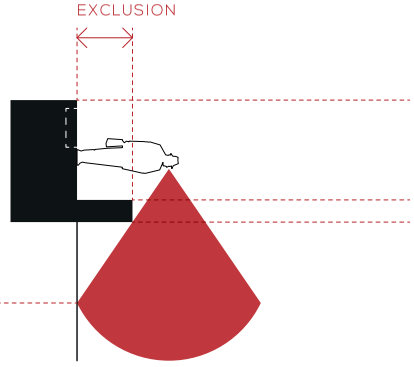
The wall **outlines the border between public sphere and private property** in the streets of Teusaquillo. The streets and the streetscapes are defined by these walls, half walls and fences that lie between the sidewalks and gardens of the buildings. They prevent the possible intrusions and sometimes **block visual and physical contact from outside**. Even though they are not fully enclosing the property, they guide the human movement towards the favorable routes and **excludes possible unwanted movement** like cutting through grass.

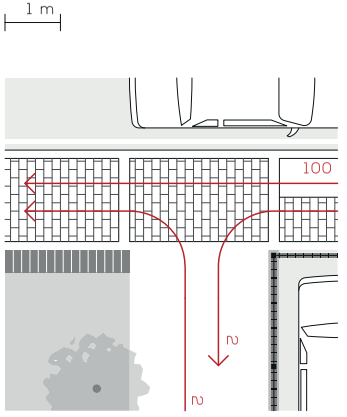
On the other hand, similar to the stairs, the passerby reframe s the object that defines the border. **The search for comfort and rest directs the passerby to the wall**: S/he leans, sits and lies on it to rest. Even though s/he cannot do these things in a fenced wall, s/he still interacts with it by touching, hitting and making sounds with the bars of the fence. Thus, the passerby uses the wall in totally different perspective than the included inhabitant who sees it as a mean of security.

In the extreme case, in the ultimate exclusion, Homo-sacers are using it as a shield from the public sphere for visual privacy. They hide behind the half walls to sleep as well as to conduct illegal activities. **It is not a place to dwell but to have a pause in their continuous movement inside the city**. **It is a stop in their never ending journey that keeps them alive** and for them, it is an instrument for excluding themselves further to escape from the public sphere.






EXCLUSION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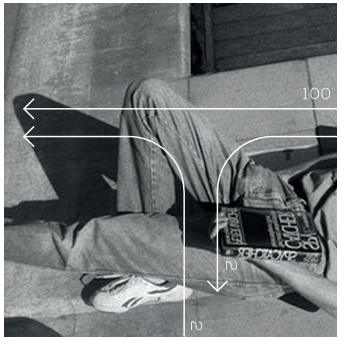
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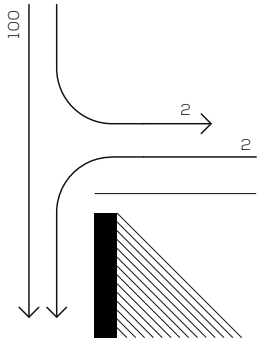
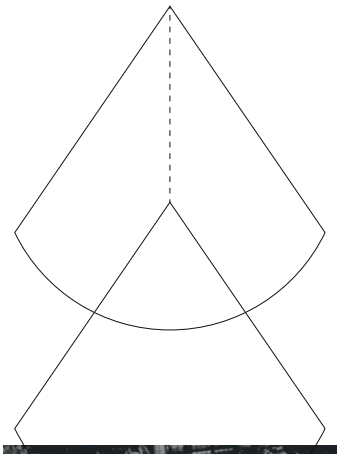
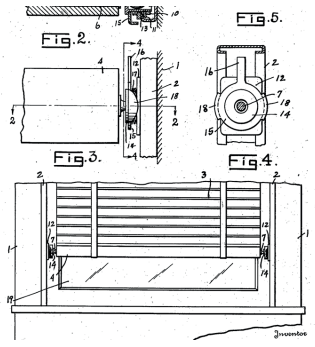




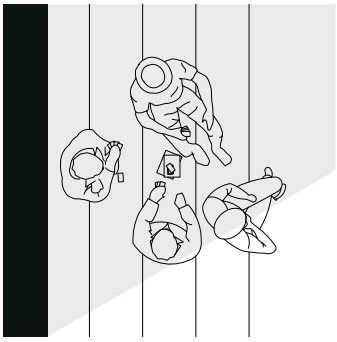


■ by Richard McColl



■ Calle 42





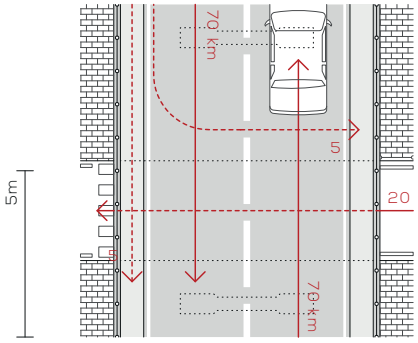


UNDERPASS

A bridge whether it is pedestrian or vehicular, is meant to **separate different types of flows** in different directions and speeds to **reduce the conflicts.** It isolates pedestrians from dangerous traffic by creating underpass and overpass. It serves as a **restrictive element that excludes** the vehicular traffic from the public space.

However, it is more than just a division of the flows for excluded inhabitants of the city. They inhabit the dark corners of the underpass together and create a communal place to dwell. They use the bridge as a megastructure roof to protect themselves from bad weather conditions and they collect objects and place them around themselves to create privacy. **The uninhabitable space below the bridge becomes a place to dwell. With the occupation of homo-sacers: they live, socialize and conduct economic activities under the bridge which is not meant to be occupied at all.** In the end, underpass, a place of unfamiliarity and discomfort for a regular citizen, becomes the city of excluded inhabitants.

The two brothers living under the vehicular bridge on calle 100 illustrate this idea clearly. Chapinero police in 2016, while chasing a criminal, found the DIY dwelling of the two brothers next to the western support of the bridge. They had mattresses, a TV, fridge and living room furniture that create the comfort of an house. They made a living by collecting and recycling and they lived with some other street dwellers from time to time. In this way, they didn't only create a dwelling for themselves but also for anyone who needs a shelter.Because of the fact that it is an **uninhabitable and "useless" space**, until this event, the **city perceived them with indifference and they lived in consensus with the city.** During the time, they interiorized the bridge as their home. **Their existences are bounded to their exclusion from the society under the bridge**. That is why, they refused the offer to be relocated although the municipality offered them a place to stay.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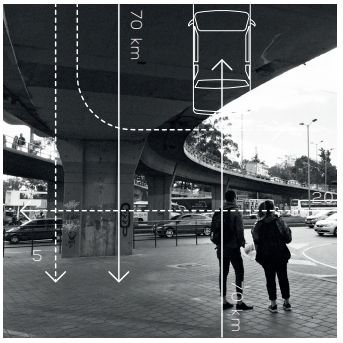
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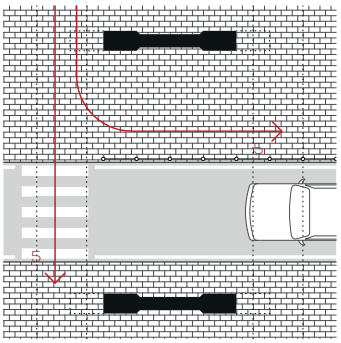
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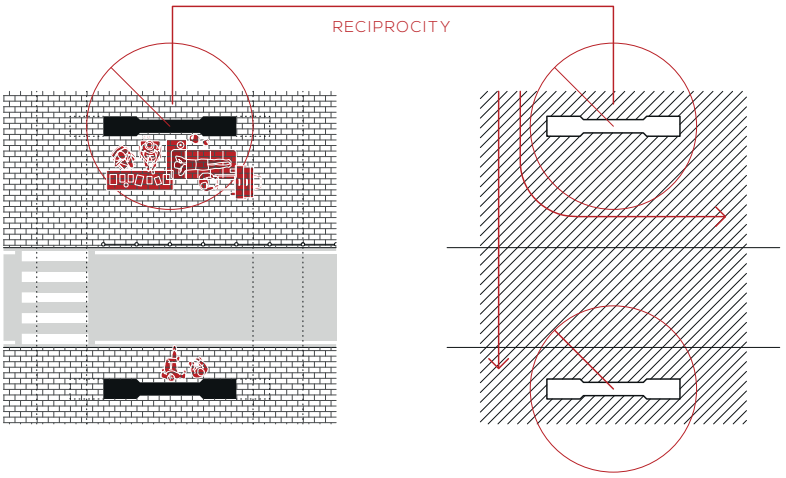
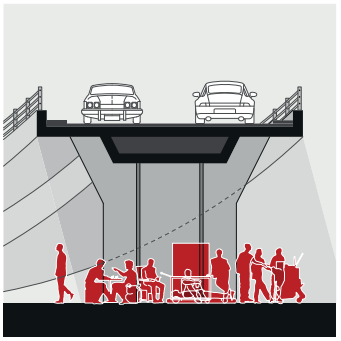
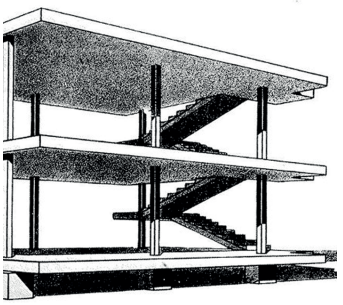
NEW YORK STATE

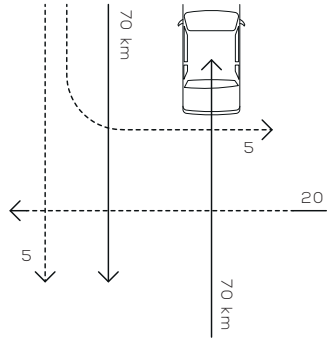

RECIPROCITY





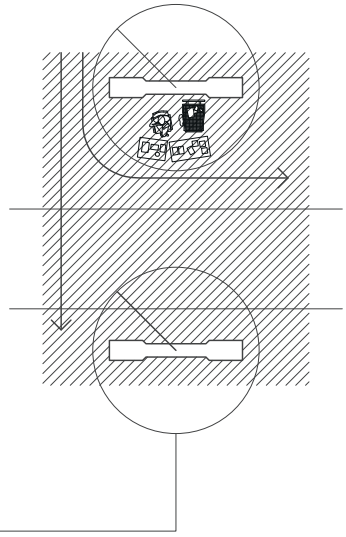
■ by Camilo Monzón Navas





■ Avenida NQS



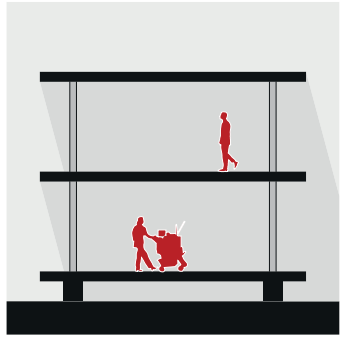


■ Calle 45



■ Calle 100 x Carrera 15ª

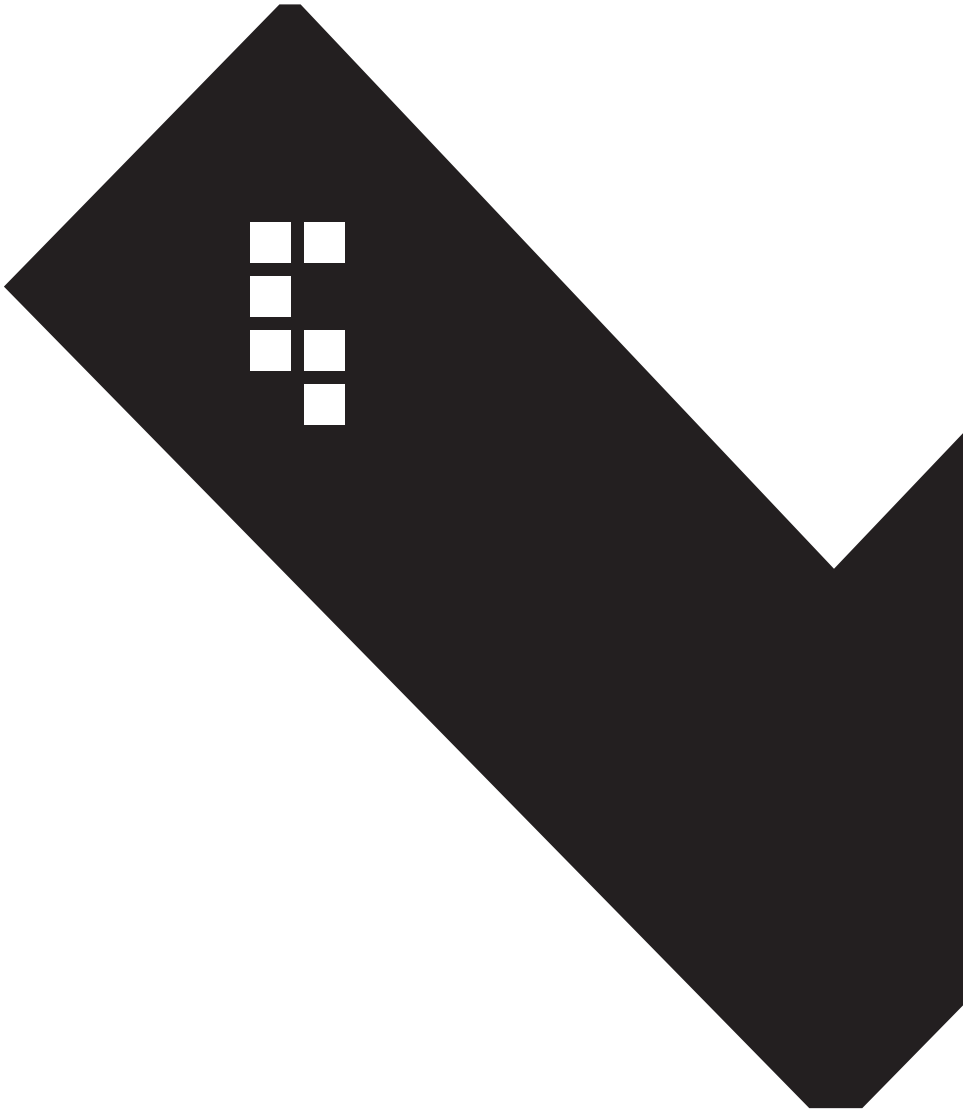


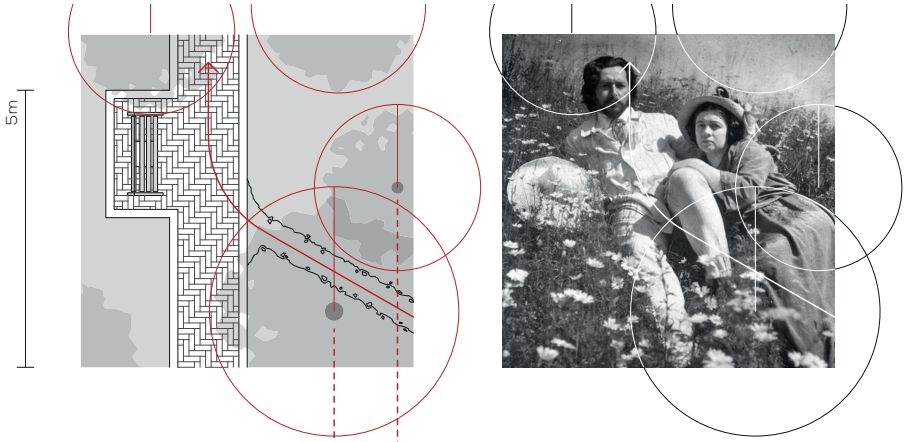


PARK

Apart from other examples, the park is one of the inclusive entities of built environment. The park, especially Parkway, creates space for leisure and recreational activities. It provides shade, comfort and relaxation for all the inhabitants in the city. Because of the fact that **it is not confined with any means of exclusion like fences or gates**, it allows everyone to use it in every way imaginable unlike its counterparts in US. That is why it is possible to witness a homeless person sleeping next to people doing yoga or next to children playing. It is also quite likely to see people from surrounding neighborhoods using the park for recreational purposes. That is why, street vendors also see the park as an opportunity to sell their products to broader community. Conclusively, park is an ultimate object of inclusion in the city.

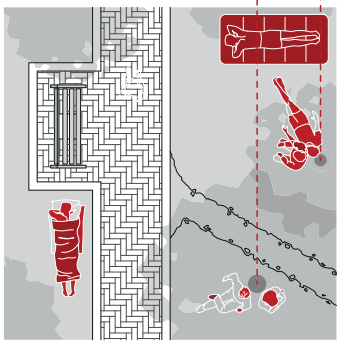
In the case of the excluded inhabitants, Homo-Sacers, the condition is almost the same: they are **free to occupy it to a certain extent**. Unlike the other examples, **they are not confined in a small space between the physical and non-physical boundaries.** The park does not have any boundaries, it consists of **attraction points** like benches, trees and playgrounds so Homo-Sacers' movement and **occupation is not limited by the objects of exclusion yet by the attraction points.** Thus, their usage of the Park differs from the rest. They spread more into the park, occupying various parts with different aspects, the bench to beg, the tree to lean on and the grass to rest.







INDIFFERENCE

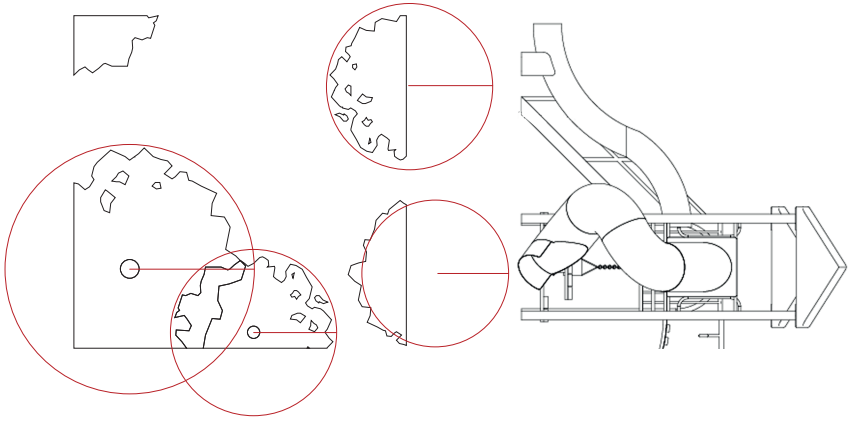






■ By Richard McColl



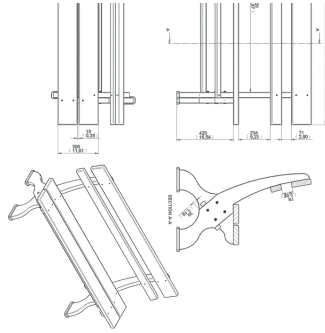


■ Diagonal 42A



■ Parkway







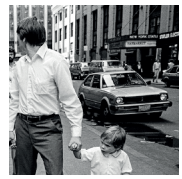






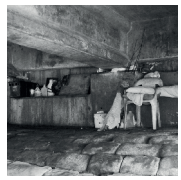






STEPS







UNDERPASS

















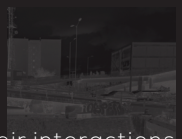



PARK

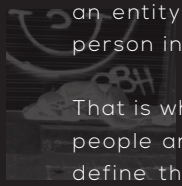
WALL




REFLECTION

This study is focused on excluded individuals and their interactions with the public sphere. As they are excluded from the society and social realm, they cannot inhabit the public space as the same way as we are, yet they are the main and constant users of it. They are the invisible dwellers of the public space whom the society ignores and tries to avoid contact with. Except for some charities and organizations, the society acts as if it rejects the existence of the excluded in public space. In the eyes of the sane men, the law-abiding citizens, and the obedient children, the abnormal (the madmen, the criminals and the deviant) is an entity to be avoided. That is why a shouting crazy homeless person in the street is treated with indifference by the majority.

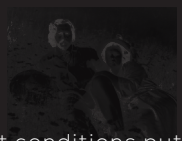




That is why, I want to use the term Homo-Sacer to address these people and their conditions. I think it is one of the best terms to define the excluded individuals in this case: they do not have a political life in the city, yet they are occupying the public space. Laws, norms and socially-accepted principles do not apply to them in the same way as they apply to others. Thus, public sphere that is regulated by these rules has different meanings for the ones outside and inside of it. By using the term, it becomes possible to perceive the public space through the subject, the excluded individuals.



However, to be able to define these relations, some sort of classification is needed, that is why, Bernard Tschumi's Manhattan Transcripts is mentioned in the analysis. As he separates space, event and movement from each other and define each independently, he excludes space from architecture, event from space and movement from event. In this way, he can analyze and classify the relations between them in the purest form. The reason why the same classification is used in the analysis is that these relations are not defined by the subject or object which is similar to the case of Homo-Sacers; they are not defined in any way other than being excluded and what defines their position and presence in the space is bounded by their relation with the object.

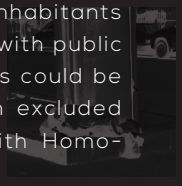


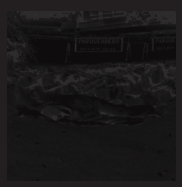
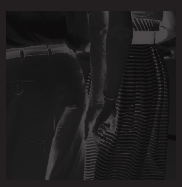
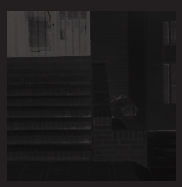


All in all, the analysis of four different conditions put the subject in the center and depict their relation with public sphere by means of objects that are meant to be exclusive. Thus, the analysis puts emphasis on the excluded subject and their perception of the space, although examples are named after the object they interact with. By examining the way they use the space (and give meaning to the space), it is possible to depict the relations and classify them.



On the other hand, the titles of the examples suggest a different approach to the topic: instead of putting the excluded inhabitants in the center of the study and study their relationship with public sphere, the whole position could be inverted. The focus could be on the public space and by means of examples from excluded inhabitants, its interaction or possible interaction with Homo-Sacers could be analyzed.

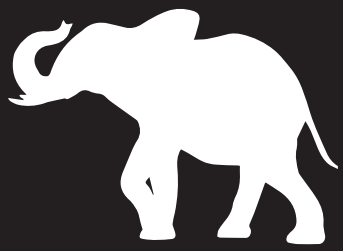

INVERTED PERSPECTIVE

As it is said before in the reflection, the analysis is centered around the excluded subject, Homo-Sacers and it depicts the relationship of the individuals and the built environment in the public sphere from the eyes of the subject.

However, replacing the subject with the object in the study leads to an interesting perspective of the built environment, and a search for excluded spaces inside the city; territories that are forgotten, abandoned and lost by the exclusion of the public. Because of the shift in power relations and socio-economic situations, these spaces are seized in a state where the occupation of it seems impossible.

These spaces are called as "Elefante Blancos" (White Elephants) by the public,[6] because they consume public fund and yet, they do not produce any commons or induce any public activities. These spaces can be seen as the inanimante equivalent of "Homo-Sacers" that are excluded from the public sphere.









Elefante Blanco de la Policia





Plaza de Bolivar





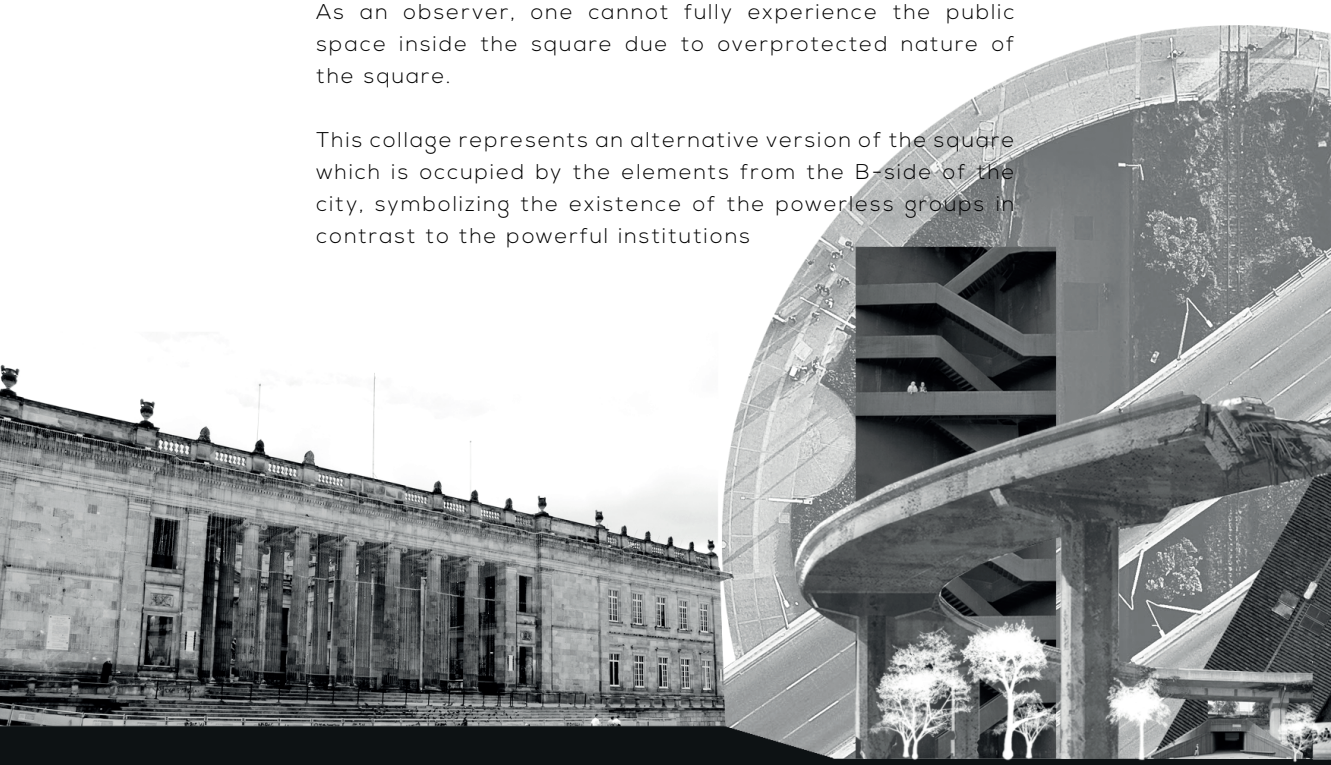
Centro Gaitan

INCLUSIVE PLAZA

Plaza de Bolivar is defined by the glorious facades of the most powerful institutions that shape the society: highly-secured Palace of Justice faces directly House of Congress and Cathedral of Colombia faces Town Hall on the other side. This confortation of political powers increases already existing tensions in the balance of power relations due to the history of the events in the square. The excessive security surrounding the square and surveillance
of every corner are the physical outcome of this situation.

This is why, it is not wrong to claim that the square is not inclusive although it is accesible by the public quite easily. As an observer, one cannot fully experience the public space inside the square due to overprotected nature of the square.

This collage represents an alternative version of the square which is occupied by the elements from the B-side of the city, symbolizing the existence of the powerless groups in contrast to the powerful institutions



UNDERPASS STAIRS BRID

PARK POLES

STEPS TRAM

RIVERBED





GE

WALL

FENCE

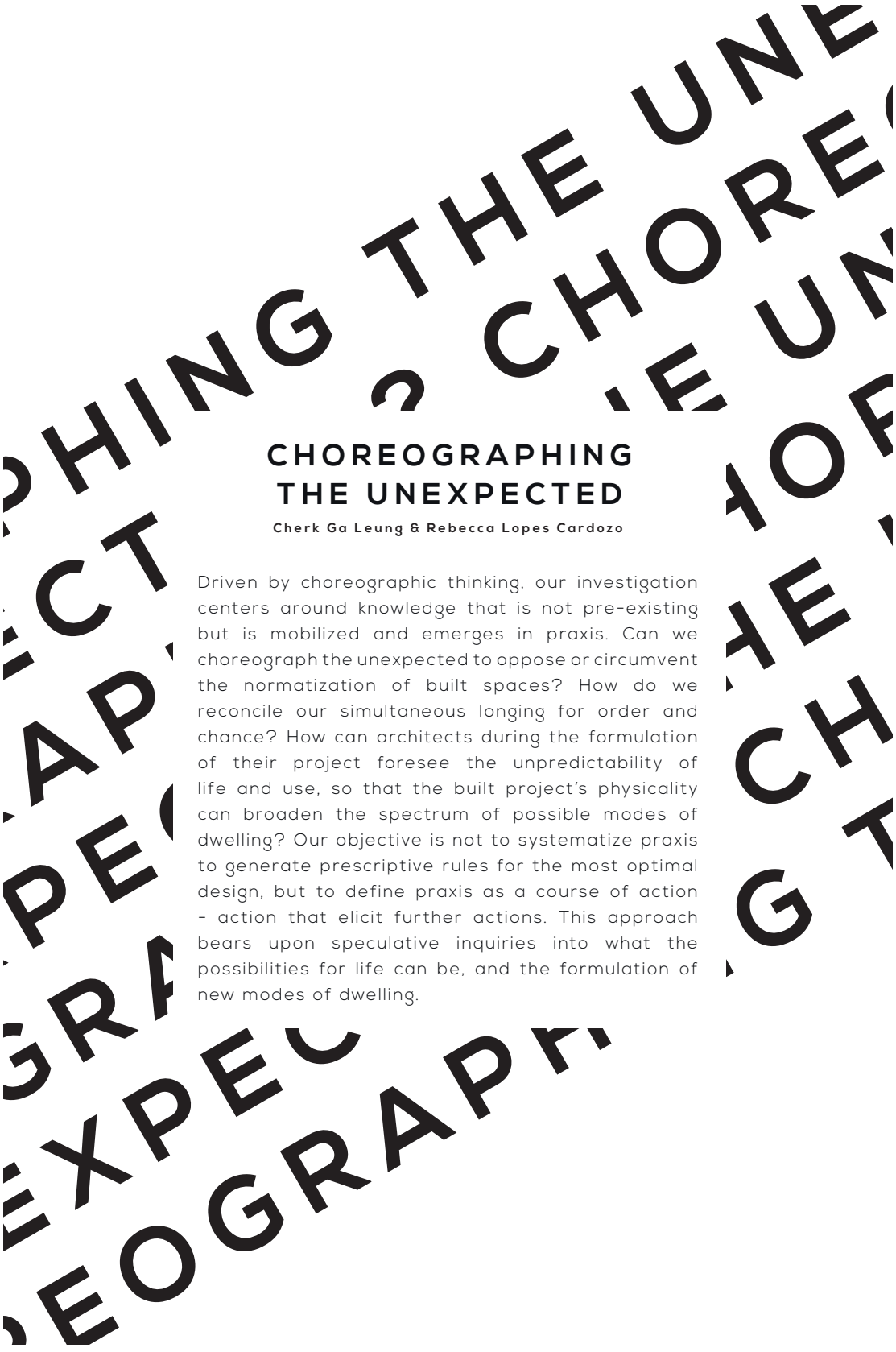
COURTYARD

PARKING LOT

TRACKS

BENCH

DEAD END



CHOREOGRAPHING THE UNEXPECTED

Cherk Ga Leung & Rebecca Lopes Cardozo

Driven by choreographic thinking, our investigation centers around knowledge that is not pre-existing but is mobilized and emerges in praxis. Can we choreograph the unexpected to oppose or circumvent the normatization of built spaces? How do we reconcile our simultaneous longing for order and chance? How can architects during the formulation of their project foresee the unpredictability of life and use, so that the built project's physicality can broaden the spectrum of possible modes of dwelling? Our objective is not to systematize praxis to generate prescriptive rules for the most optimal design, but to define praxis as a course of action - action that elicit further actions. This approach bears upon speculative inquiries into what the possibilities for life can be, and the formulation of new modes of dwelling.



THE PANOPTIC EYE OF THE PLANNER

SUBVERTING THE MANUAL

OPEN SCORE OF THE CITY

WEAVING

CUES & RELATIONS

The **PANOPTIC EYE OF THE PLANNER** looks down upon the territory, within which poets of their own affairs compose a manifold story out of invisible trajectories that leave traces on the landscape. They blaze trails and disobey the suggested use of things to **SUBVERT THE MANUAL** that structures their city. They read the **OPEN SCORE OF THE CITY**, on which every spatial element provokes different interpretations and actualization of their potential uses. They **WEAVE** their way through an existing, larger choreography of the city.

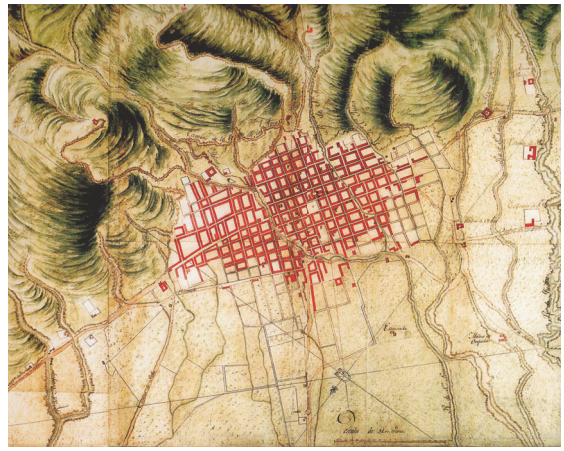
We imagine a landscape of intensities and oddities that allows the emergence of a plurality of architectures that are too vast or too volatile to be perceived yet, possibilities that reside in the imaginary. Within this landscape **RELATIONS** between elements are more important that what the single element is. In these relations lie the **CUES** that mobilize our memory as crafted in movement, an active memory mobilized in the immediacy of a situation.

THE PANOPTIC EYE OF THE PLANNER

"Their ordering principle revealed itself as a hierarchical society transposed by analogy into a hierarchically design urban space. It was not the real society that was transposed, of course, but its organized form, and not into the fabric of the living city, but merely into its ideal layout, so that into the geometrical distribution we can read the social morphology of the planners…the whole series of rules, norms and directives behind the urban form of Latin American cities traveled from Europe in written form. These cities of the imagination were first "written cities" before they became spatial realities… the written word prevailed over the spoken word, which belonged to the realm of the uncertain. It reinforced the superiority of the European cultures over the mainly oral Latin American tradition."

The urban planner laid down a set of rules and regulations for the pedestrian to follow, an arrangement of pavements, roads and the minor instrumentalities in the form of road signs and bollards. The map of the master planner is a universal set of spatial coordinates that describes the city as a unified whole and is indifferent to where one is currently situated in the world and to one's movement. It is a view of the celestial, panoptic eye. The ordinary walkers of the city are thus relegated to mere map-users who are not involved in the making of the city...

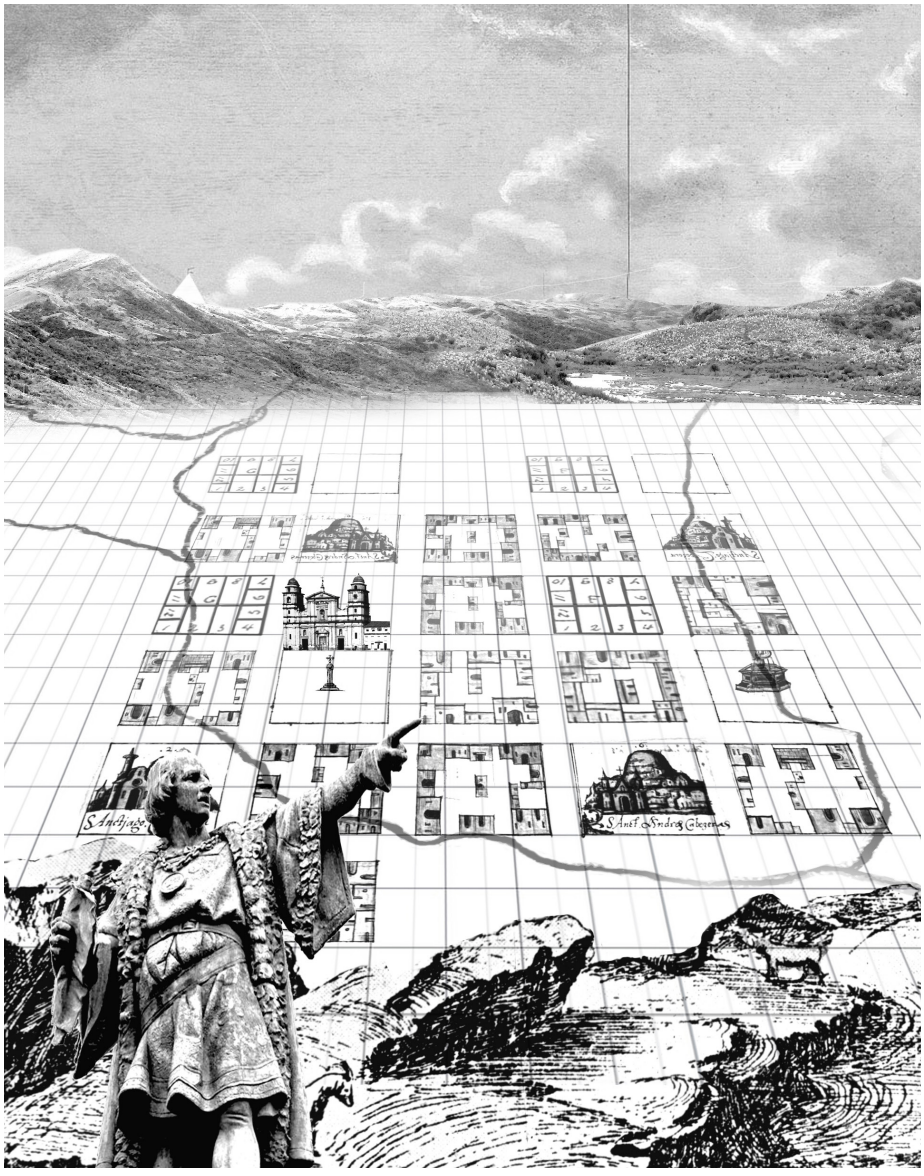
In reality, the walkers on the street move in ways that are never fully determined by the plan of institutional bodies, taking shortcuts in spite of the strategic grid laid down upon the territory.



Map of Santa Fe de Bogota, Domingo Esquiaqui, 1791. Private collection

The organized urban development of Bogotá started around 1930, when the President Enrique Olaya Herrera brought the country to the Viennese architect Karl Brunner to trace the regulatory plan of the capital, and when they started to be urbanized the old haciendas of La Merced, the Magdalena, Marly and Teusaquillo.

***The Lettered City*, Angel Rama, 1984.**



SUBVERTING THE MANUAL

Poets of their own affairs
write the unwritten
possibilities buzzling in the matter
that constitute each ordinary object
they encounter along the way;

unveil the 'not yets'
behind the curtain of the 'already there'

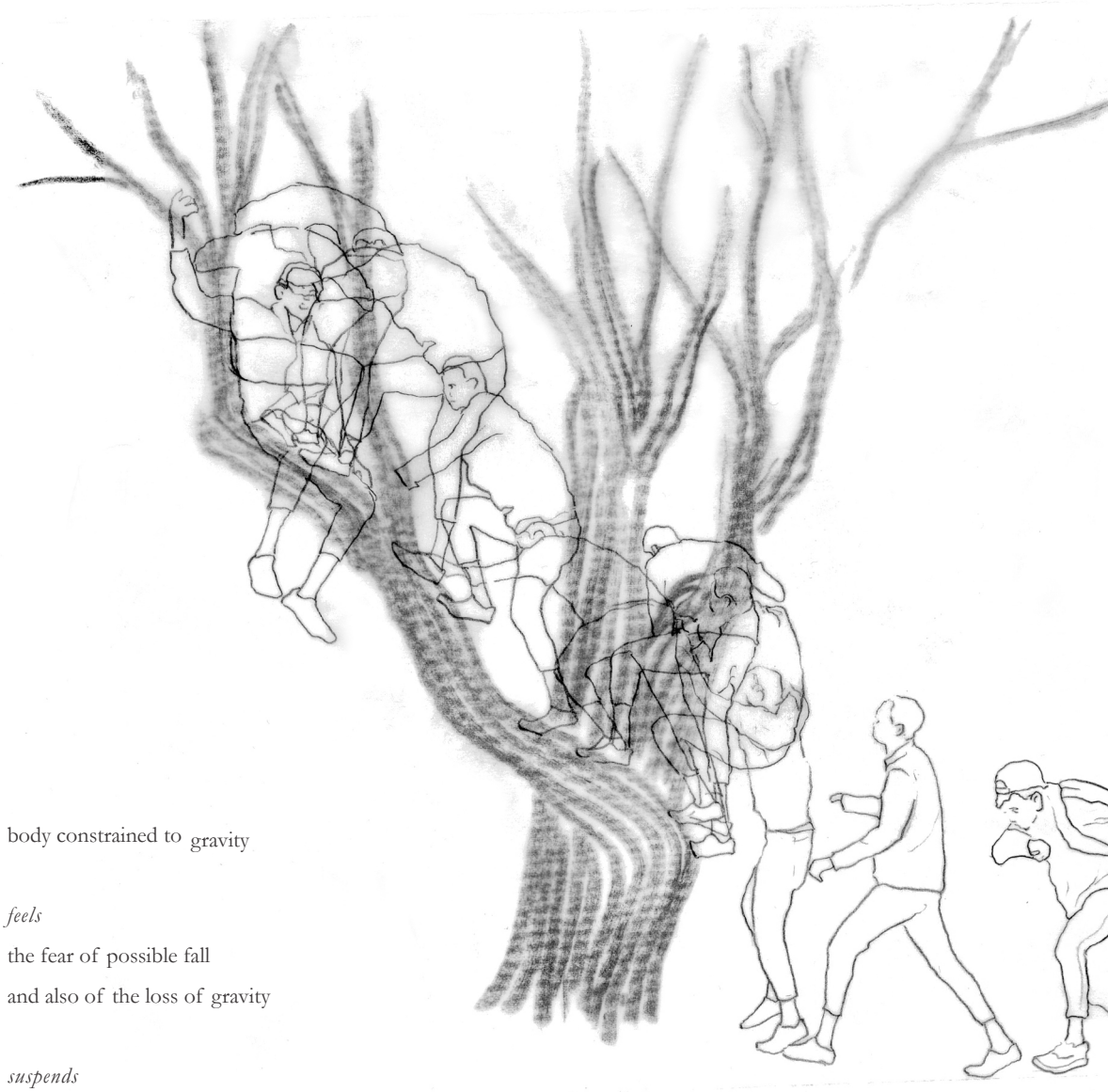
No object is so tied to its name
that we cannot find another one
that suits it better.



Manuals issued by

Alcadia Mayor Santa Fe de Bogota

Andenes establishes precise definitions of design and technical specifications of the parts that make up the system, as well as guidelines and examples of their implementation in typical cases.



body constrained to gravity

feels
the fear of possible fall
and also of the loss of gravity

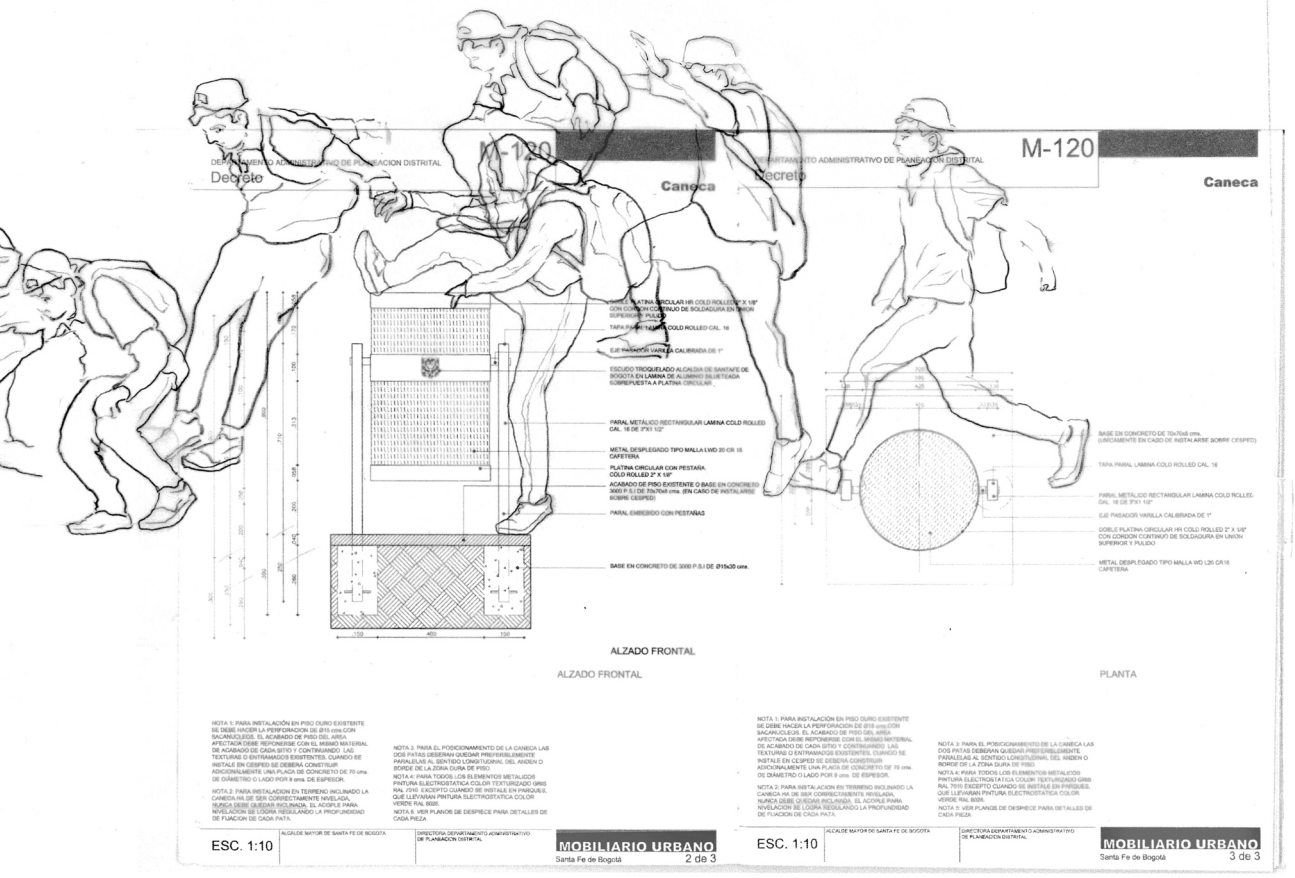
suspends
in a cloud of twigs and branches
an architecture of fortuity

the unrehearsed leap
above and across the rubbish bin
revealed to the boy
pleasure of momentary f l i g h t

Following the trajectory of her peer
she approaches the same hurdle
with small hesitant steps

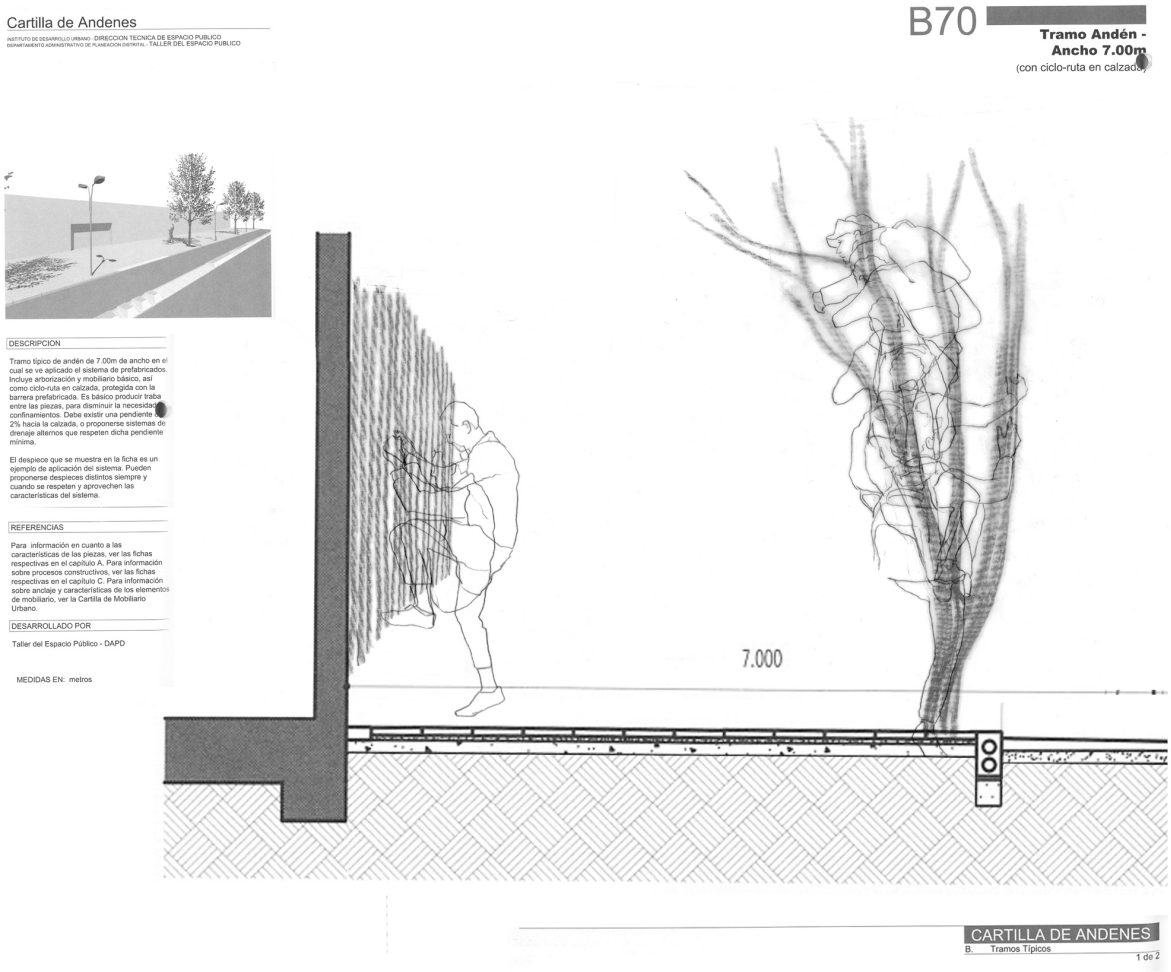
the anticipated leap
turns into a clumsy climb
the girl discovers through her body
the tension between will and ability

what was a catalyst to the boy
is to her a hindrance
she walks off with a light chuckle
at the limits of her acrobatic capabilities



body guided by curiousity

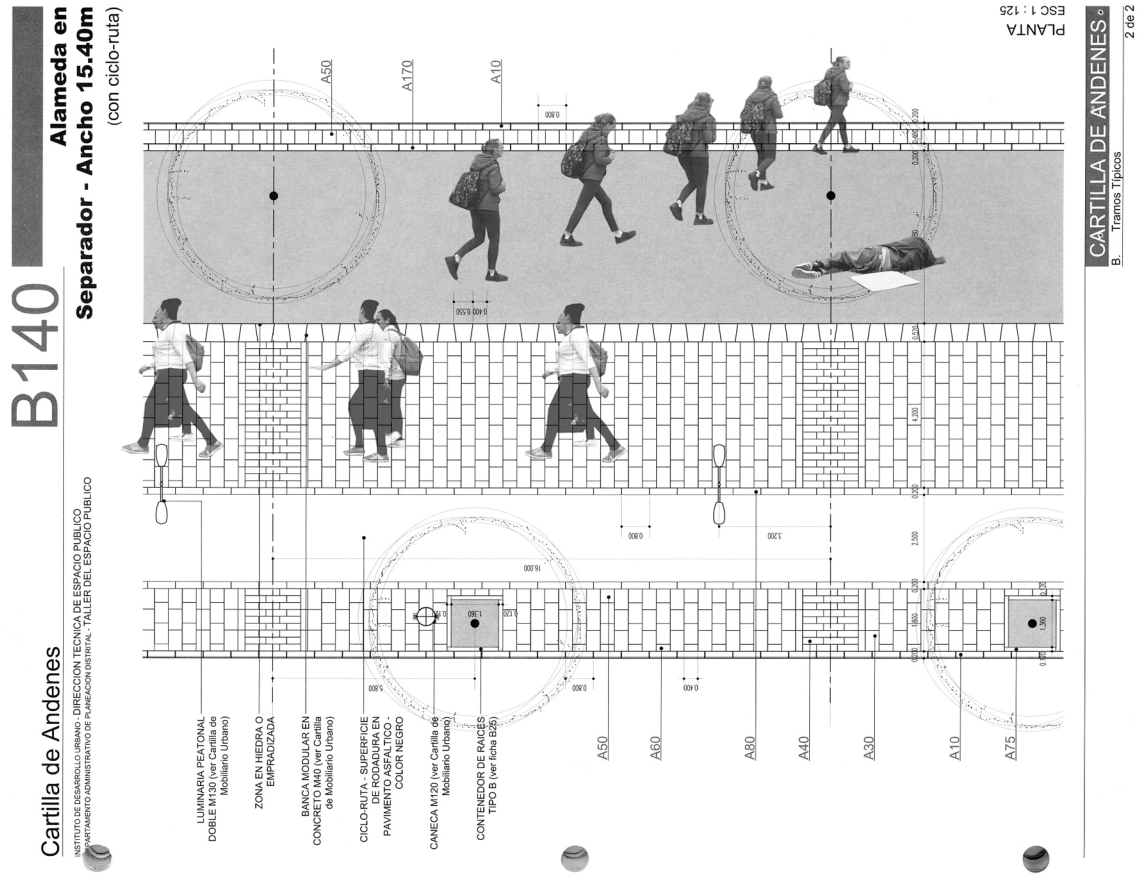
holds
onto threads of plots obscure and vague



sees
what is denied to him
him, on the other side of the brick wall

the distracted walk on dry grass
reveals to fatigued legs
softness of the earth
that cushions every step
like the thick carpet at home

a sense of home l i n g e r s
not only in her memory
but in her limbs as well



Sleepless body rests in zones of transit

curve of the little hill

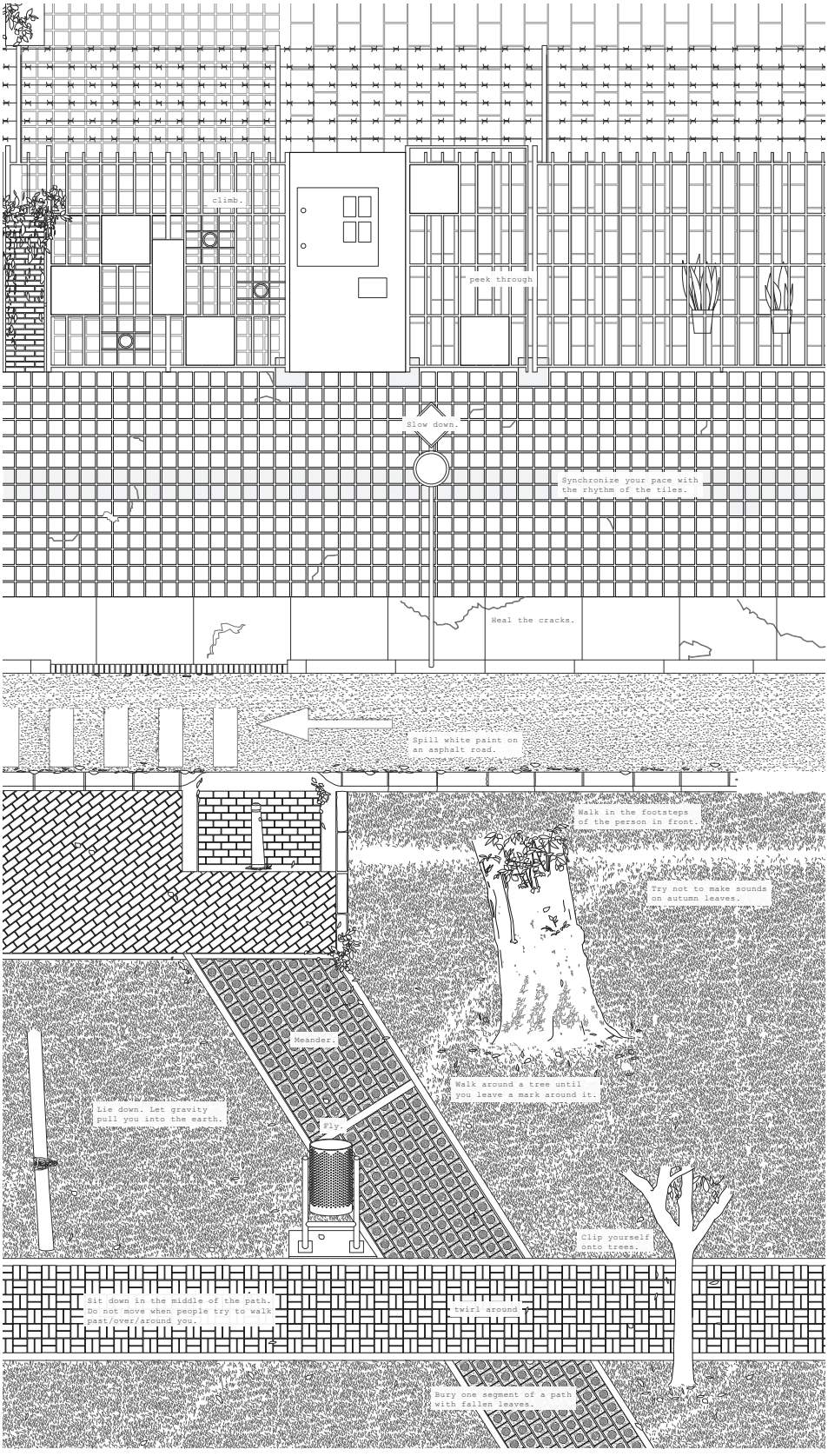
parallels the curve of his hardened spine

to be at home when nowhere is home
to be cloaked by an invisible blanket
that protects him from daily commotion

THE CITY AS AN OPEN SCORE

Our sites of exploration are landscapes populated with ambivalent and affective spatial elements (as opposed to assertive elements like an inpenetrable concrete wall), for example, a barrier that is not high enough to rule out the possibility of trespassing nor solid enough to block the curious gaze of an outsider; a tree that is not tall enough to prevent someone from climbing it, a certain texture that makes your fingers twitch...

Their ambivance in form and materiality affords a moment of hesitation, and provokes the walkers to interpret their meaning by discovering ways of engaging with them. Even though no physical movement is pre-determined by the choreographer on such sites. The three-dimensional taskscape creates conditions for dance/ movement to unfold. They set up an ensemble of spatial elements for a sequence events to evolve in, rather than predetermining paths.


climb.
peek through
Slow down.
Synchronize your pace with the rhythm of the tiles.
Heal the cracks.
Spill white paint on an asphalt road.
Walk in the footsteps of the person in front.
Try not to make sounds on autumn leaves.
Meander.
Walk around a tree until you leave a mark around it.
Lie down. Let gravity pull you into the earth.
Fly.
Clip yourself onto trees.
Sit down in the middle of the path. Do not move when people try to walk past/over/around you.
Twirl around.
Bury one segment of a path with fallen leaves.

And there I stumble upon a black steel door
I stop
stand still
take a step back
overwhelmed by its intensive, cold appearance
Its hardness makes me feel unwelcome
okay, I get the message...

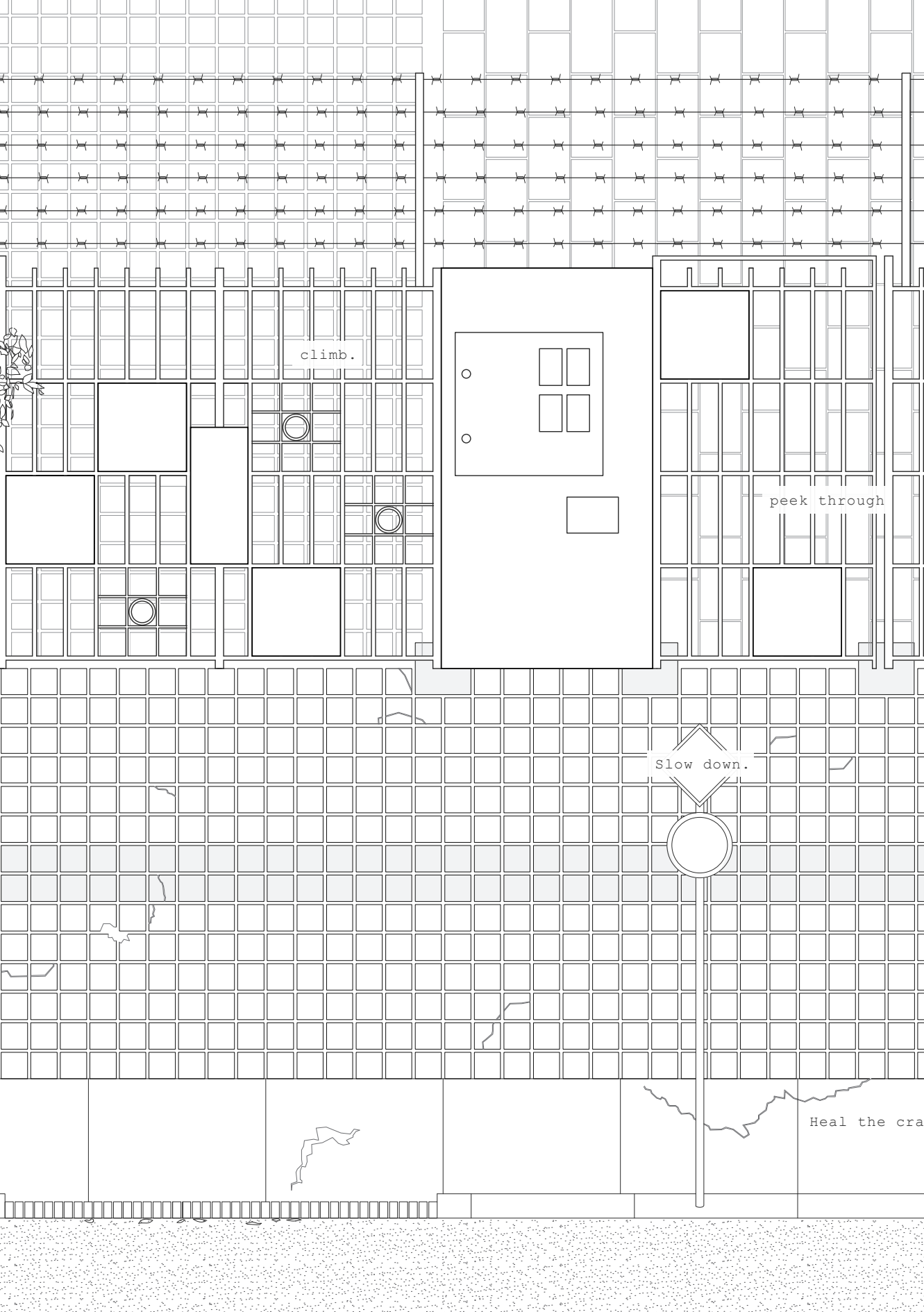
walking to the side
trying to
Although it felt like a boundary
it gave me the feeling of extension, intimacy,
connection...
crossing each other's paths
A contrast which tries to mingle yet unify.

Next to my feet, I notice concrete blocks,
Have they been laid down with the idea
that they are in line with the smaller stone tiles?

I always have the tendency
to notice patterns and orders,
because only then I feel a balance

Is order a compulsion to repeat?

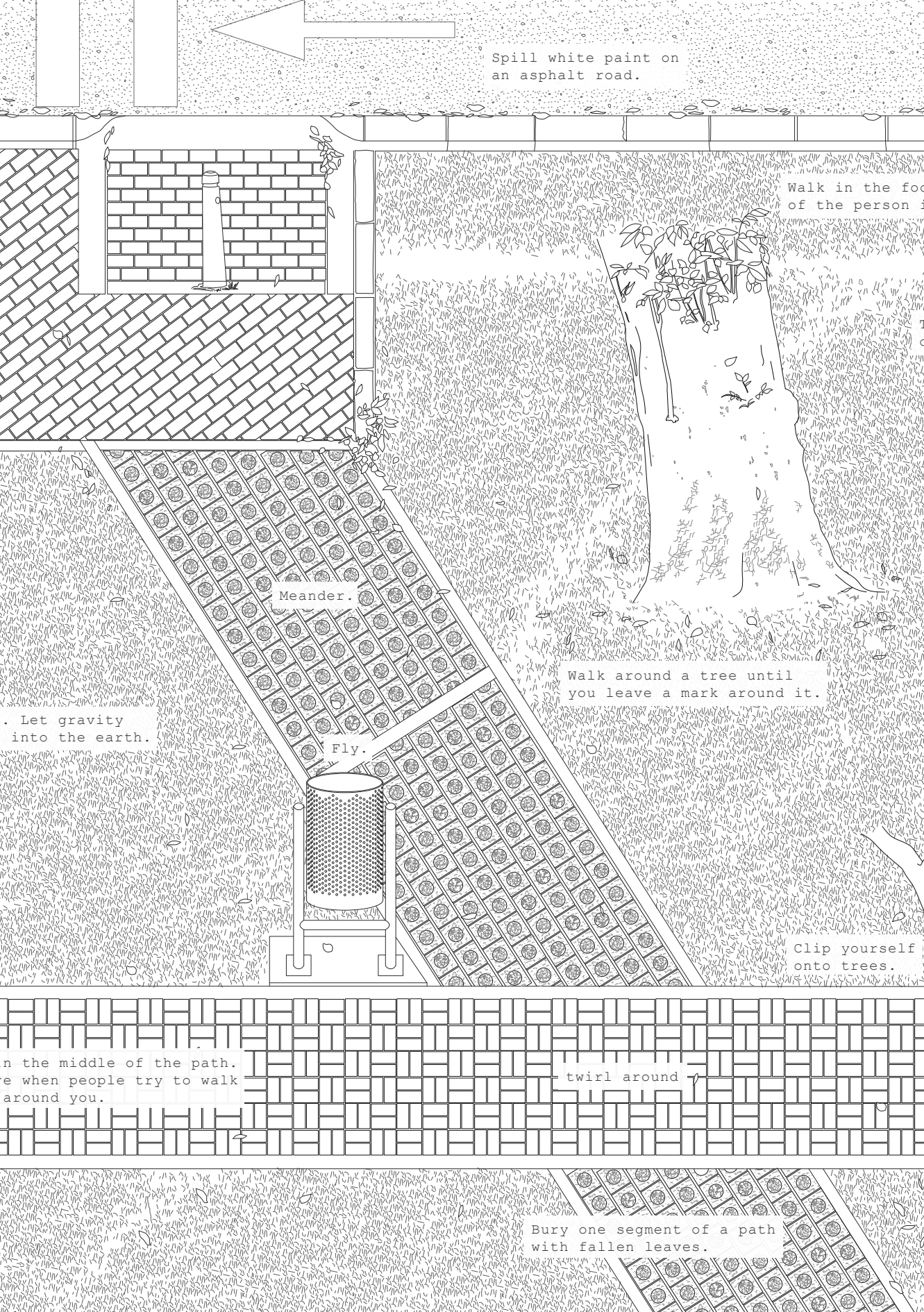
(left) drawing of a fenced frontyard, Teusaquillo


climb.
peek through
Slow down.
Heal the cra

"... things are active not because they are imbued with agency but because of ways in which they are caught up in these currents of the lifeworld. The properties of materials, then, are not fixed attributes of matter but are processual and relational. To describe these properties means telling their stories."

***Material Against Materiality*, Tim Ingold, 2007.**

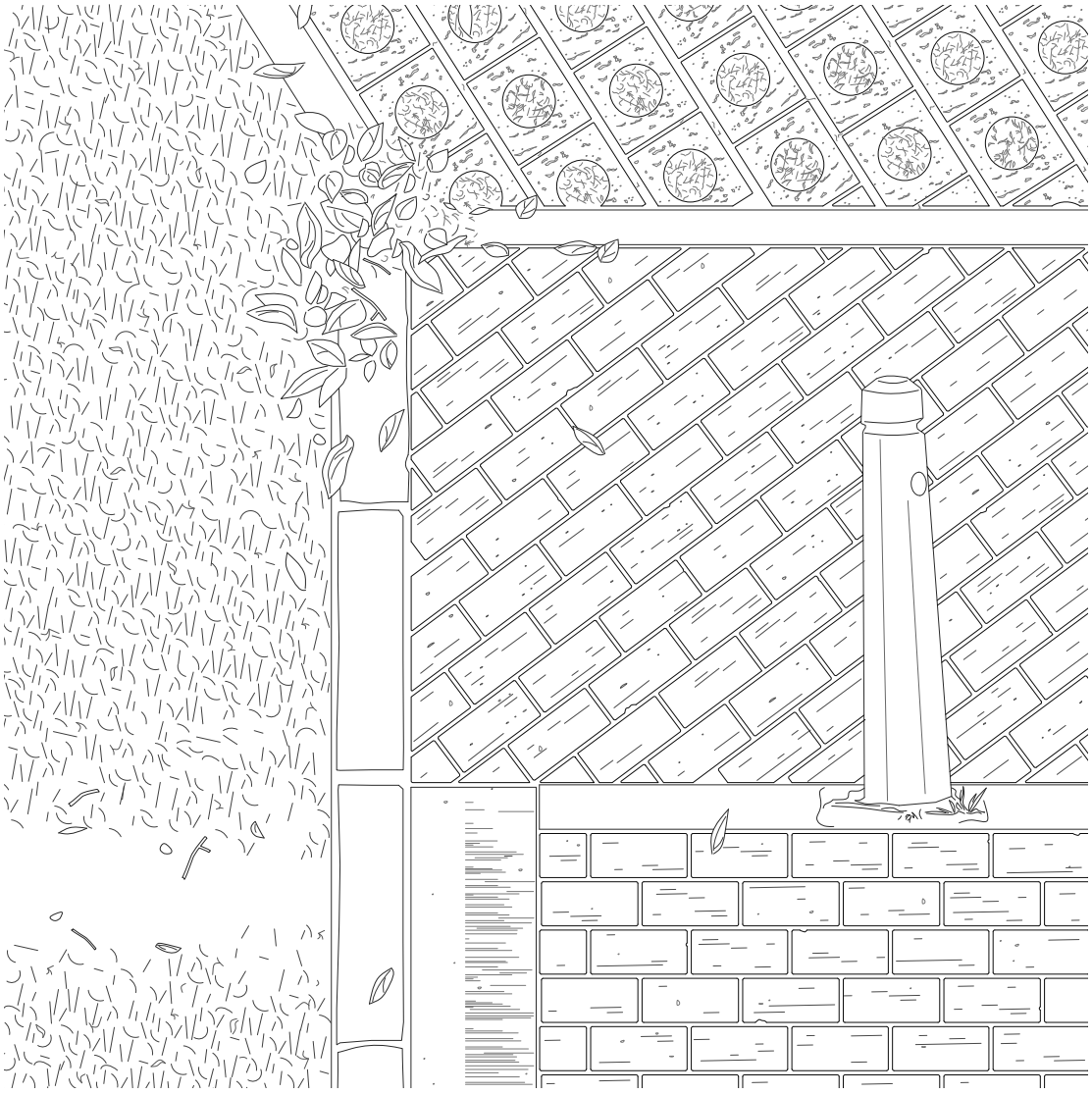
(left) drawing of a segment of Parkway, Teusaquillo


Spill white paint on
an asphalt road.
Walk in the foo
of the person i
Meander.
Walk around a tree until
you leave a mark around it.
. Let gravity
into the earth.
Fly.
Clip yourself
onto trees.
n the middle of the path.
e when people try to walk
around you.
twirl around
Bury one segment of a path
with fallen leaves.

Is it possible to draw a line between living things and the inanimate? Stories of materials emerge through their involvement in the environment, which includes us practitioners. The "materiality" of things are not merely physical attributes, but stories, about how they have been engaging with the world.

Thus, to document the character of materials is to read and tell the manifold stories of how they have been trodden on, painted, brushed against, dried and cracked under the sun...

(left) detailed drawing of a segment of Parkway, Teusaquillo



WEAVING & EMBODIMENT

To attune the movement of one's body
with vibrations pulsating in the air
the world is never quite the same
from one moment to the next
each path is to be worked out anew

the distracted walk on dry grass
reveals to fatigued legs
softness of the earth
that cushions every step
like the thick carpet at home

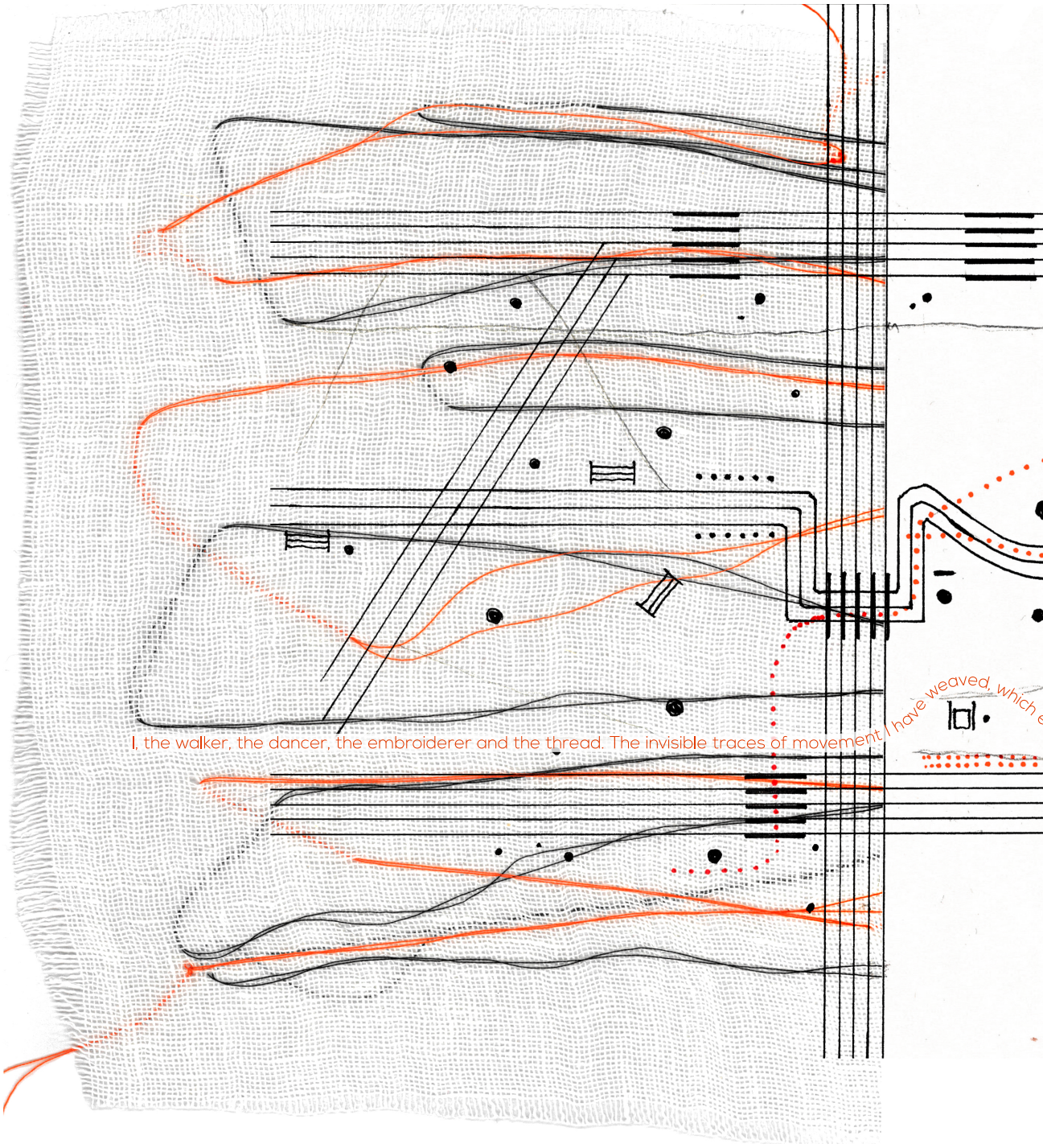
a sense of home lingers
not only in her memory
but in her limbs as well

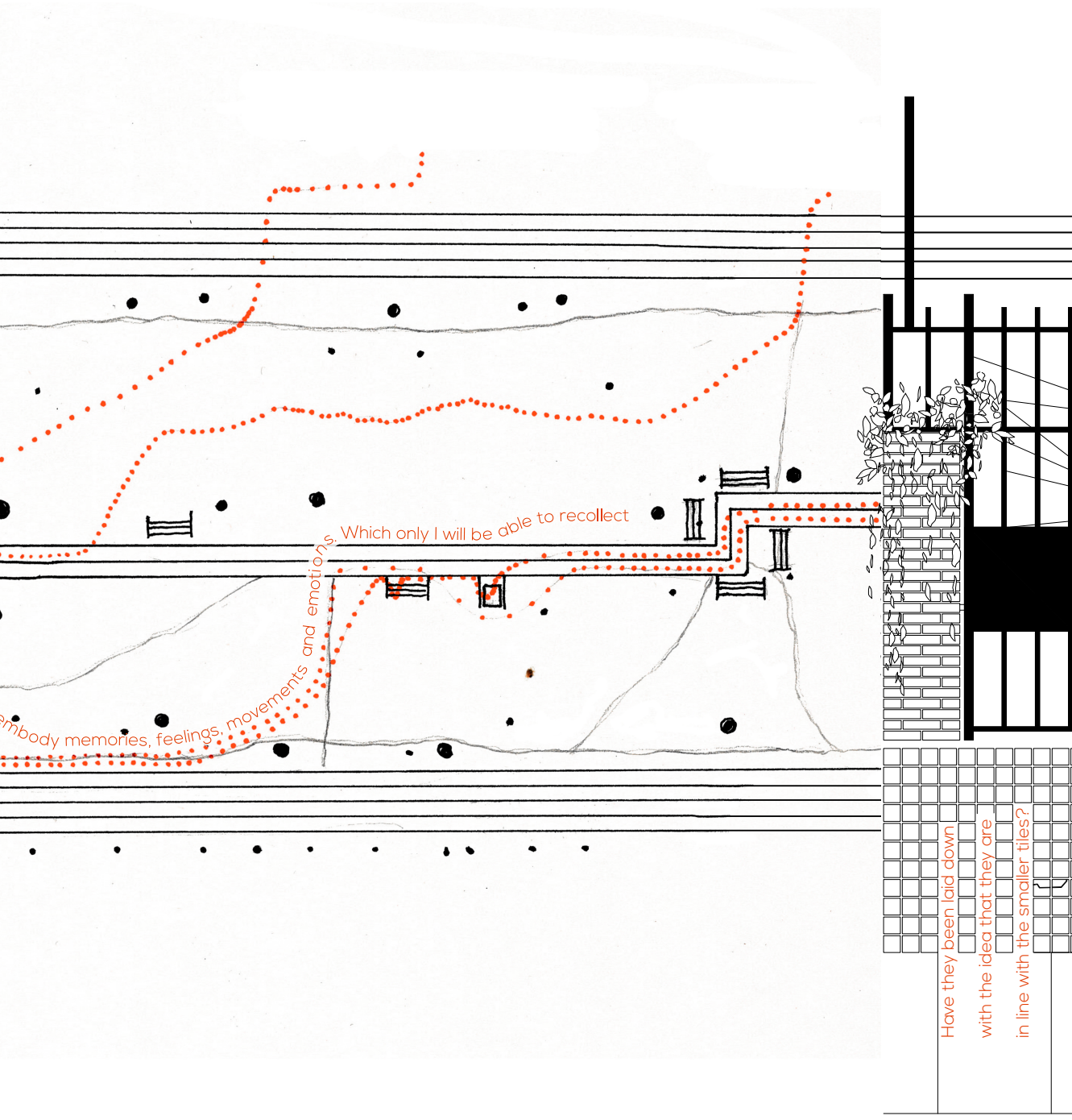
Moving thoughts spaces themselves out
into the world
their echoes return to the poets
by each thing
and each circumstance

As we are weaving ourselves
into the thick carpet
that is the landscape
the landscape is woven into our lives



A walker in Parkway, Teusaquillo

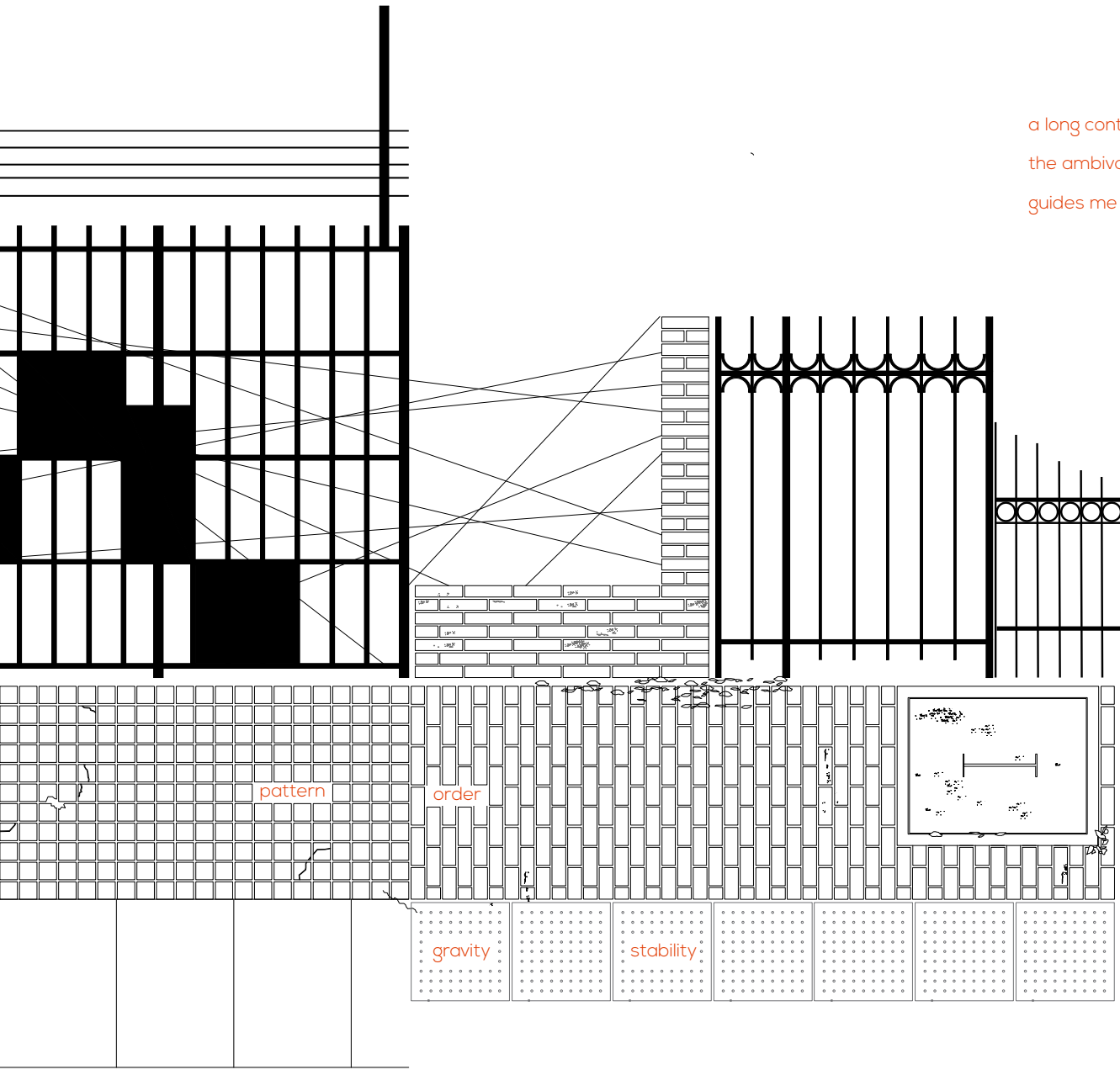

I, the walker, the dancer, the embroiderer and the thread. The invisible traces of movement I have weaved, which


embody memories, feelings, movements and emotions. Which only I will be able to recollect
Have they been laid down
with the idea that they are
in line with the smaller tiles?

a long cont

the ambiva

guides me



tinuous fence affords moments of hesitation

alence of where to enter

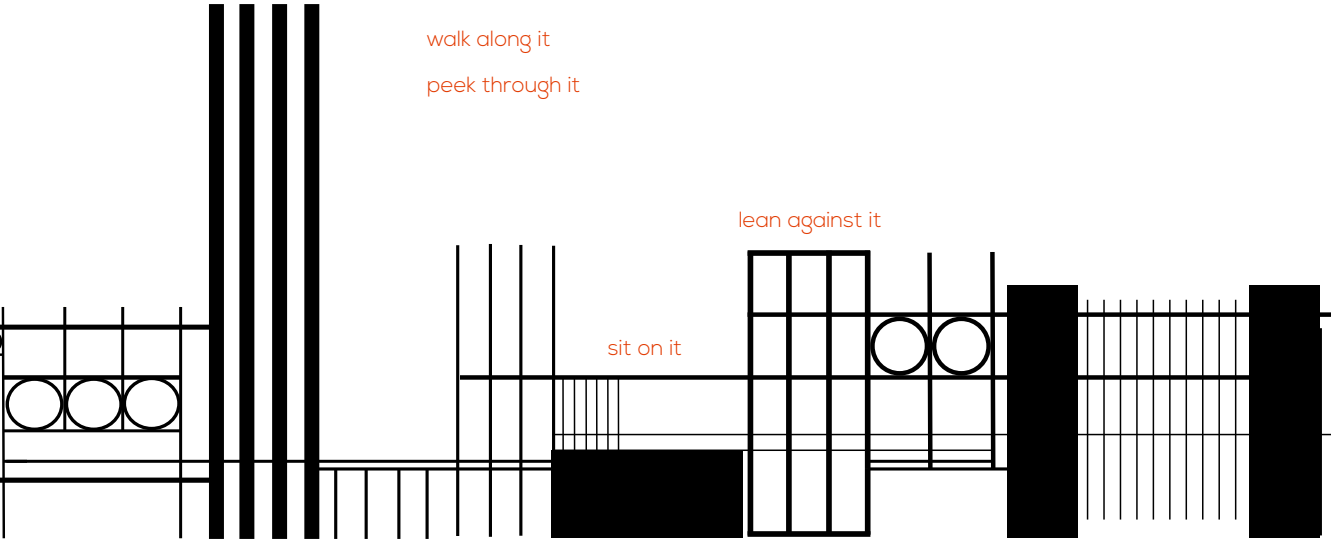
to

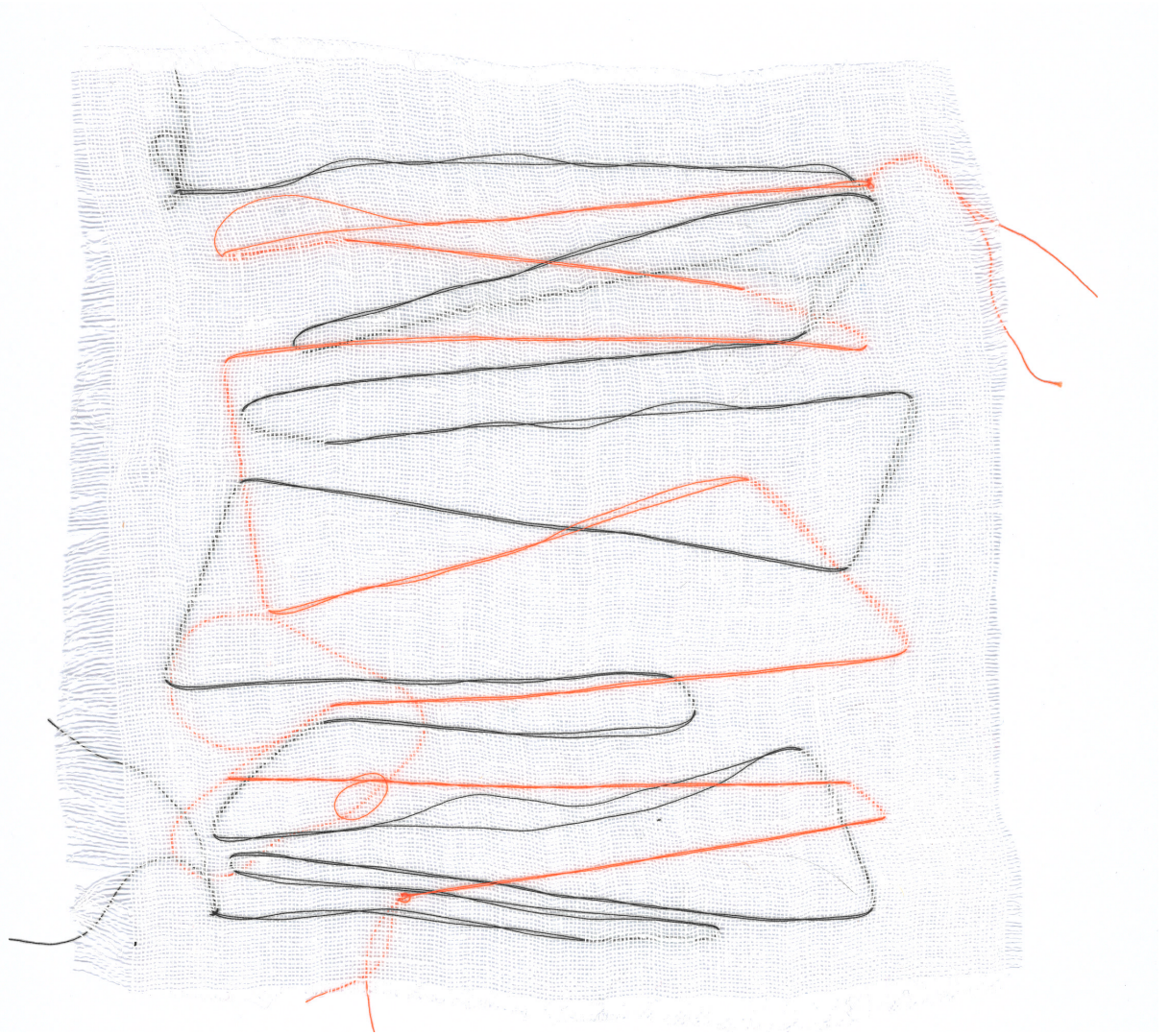
walk along it

peek through it

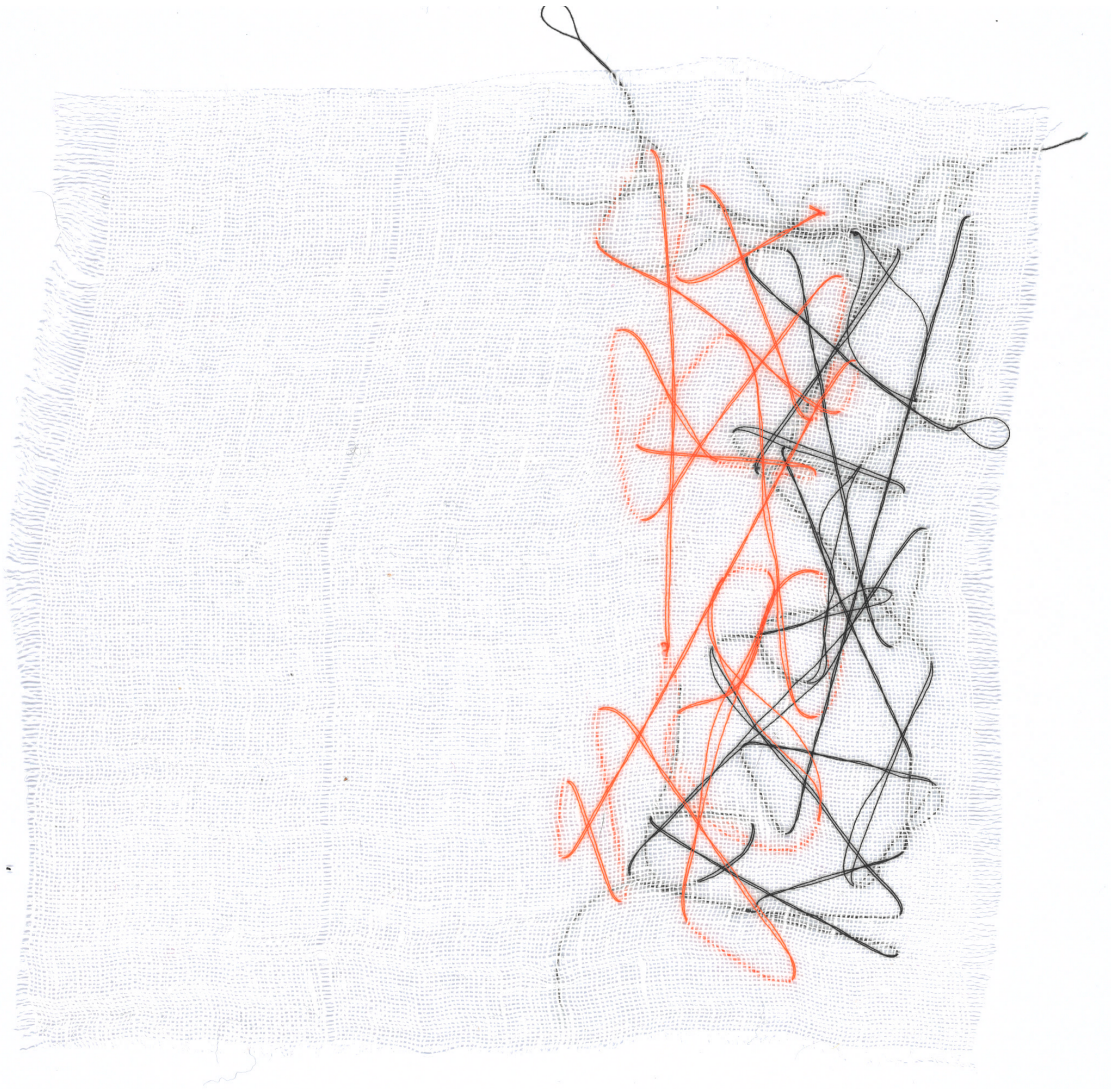
lean against it

sit on it

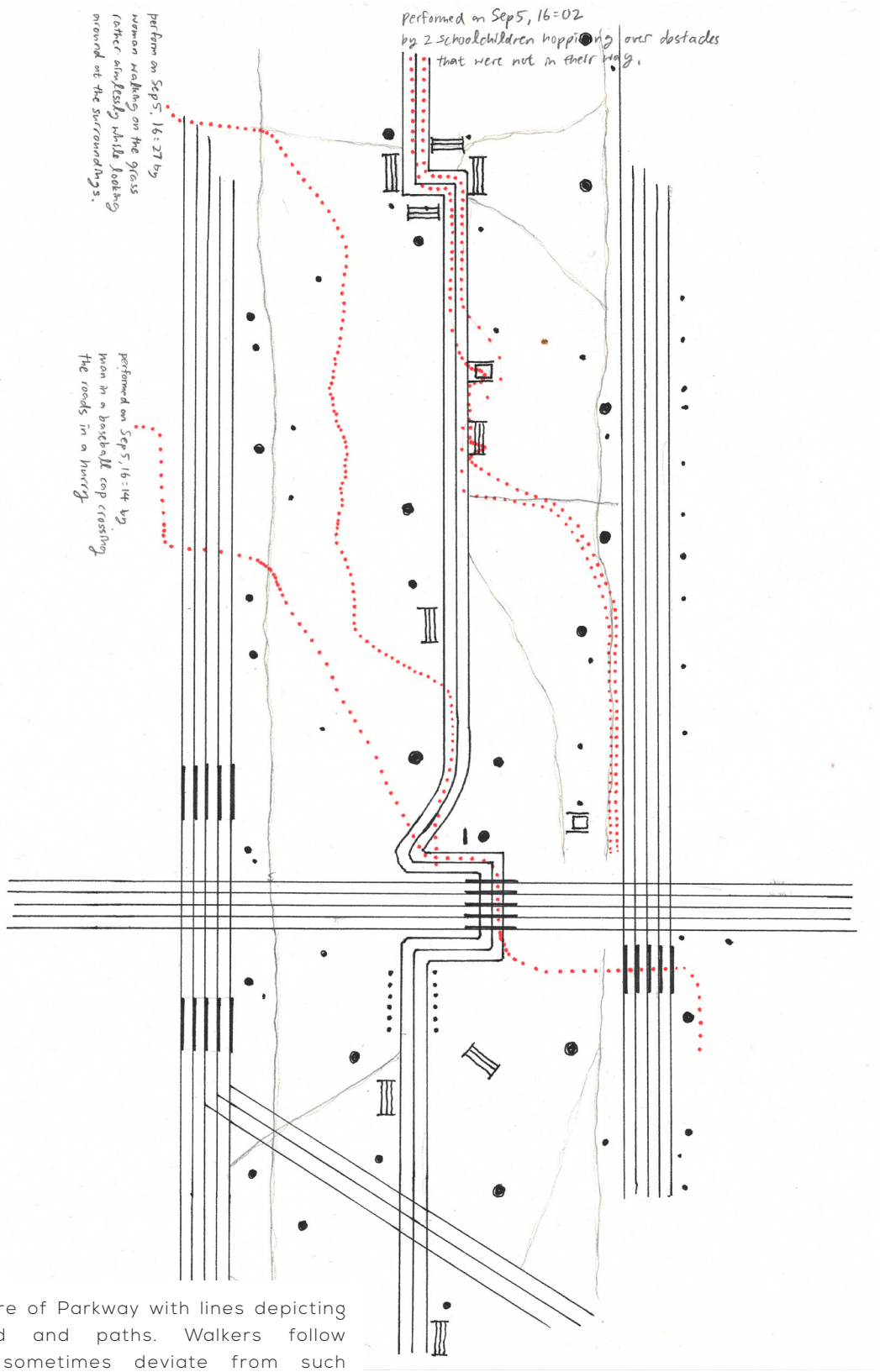




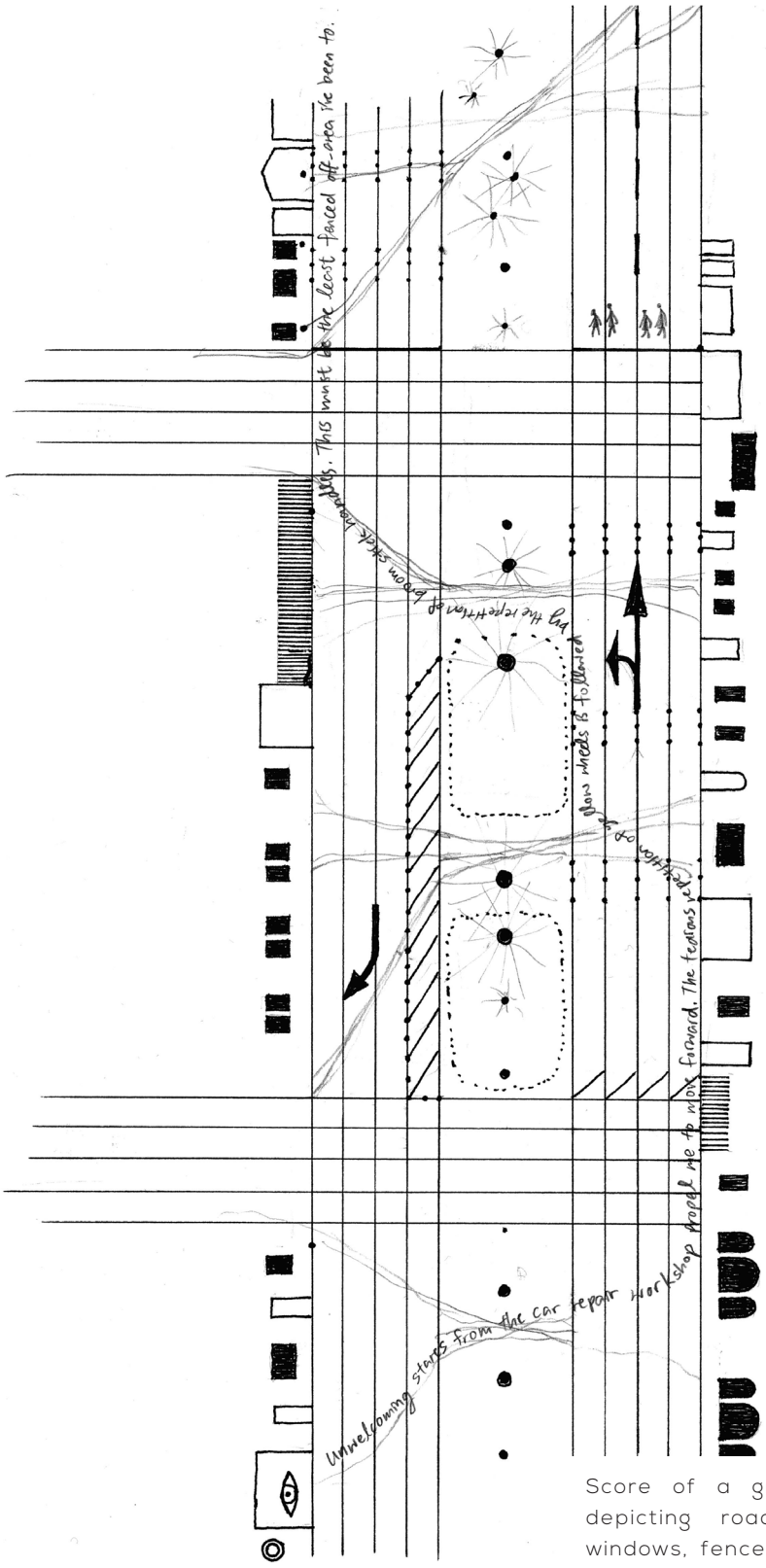
The cloth represents the various textures the walker will weave through when moving in space and the holes in the cloth represent the choices he or she makes when following this unknown, unpredictable path. The mind, when improvising, makes transitions through the movement of the body and thought.



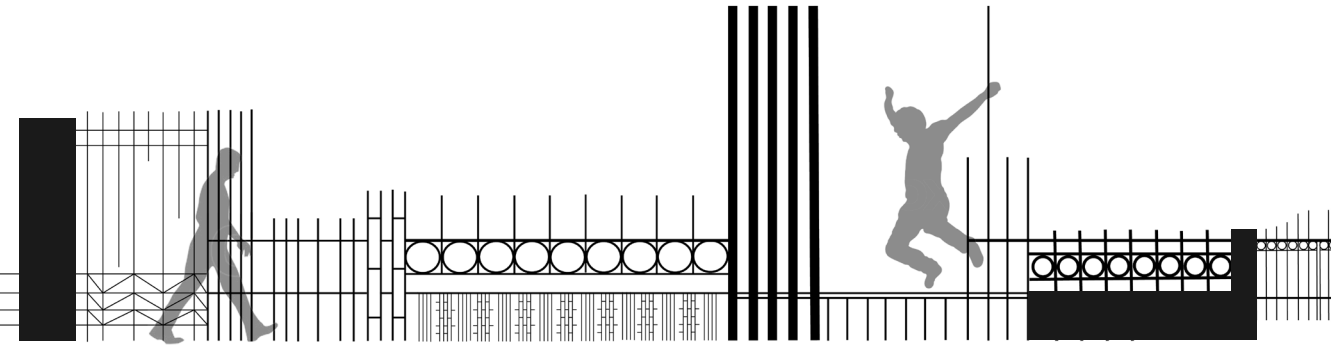
A contrast which tries to mingle yet unify. The orange and green thread try to clutch onto their existence by repeating the same movement through and over the cloth. But at the same time try to become an entity by intertwining with each other.

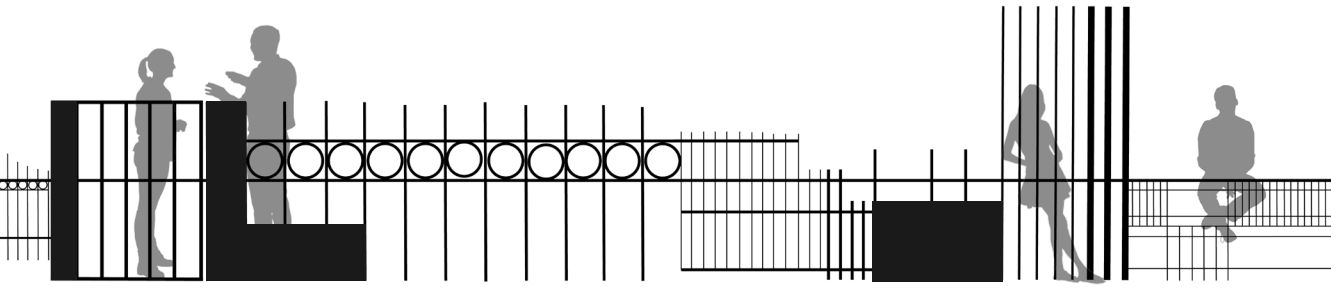


Score of Parkway with lines depicting road and paths. Walkers follow or sometimes deviate from such trajectories laid down for them.



Score of a green strip with lines depicting road and paths. Blind windows, fences and doors on either side of the road enter into relation with the walker





A long continuous fence affords moments of hesitation. The ambivalence in form and materiality guides me to walk along it, peek through it, sit on it, lean against it... A landscape which embodies cues, offers multiple reading and multiple ways of interacting with it.

CUES & RELATIONS

Choreograph (v.): to arrange relations between bodies in time and space

Choreography (v.): act of framing relations between bodies; "a way of seeing the world"

Choreography (n.): result of any of these actions

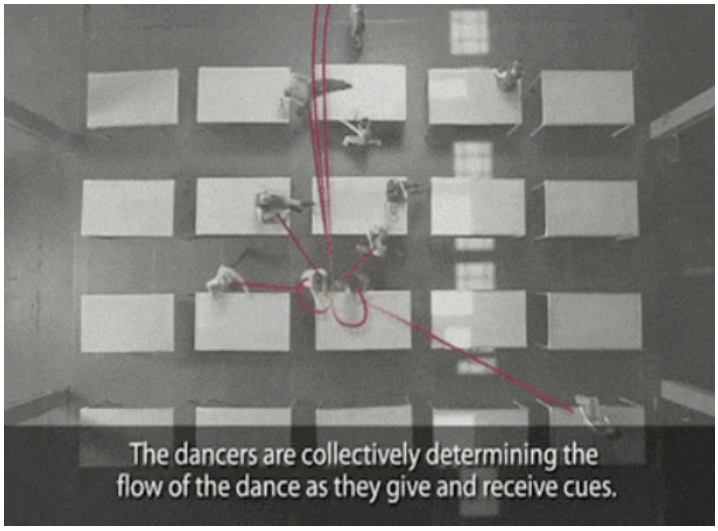
Choreography (n.): a dynamic constellation of any kind, consciously created or not, self-organising or superimposed

Choreography (n.): order observed..., exchange of forces; a process that has an observable or observed embodied order

Choreograph (v.): to recognize such an order

Choreography (v.): act of interfering with or negotiating such an order

Michael Klien, Steve Valk and Jeffrey Gormly,
***Book of recommendations: choreography as an aesthetic of change*, 2008.**



"Cues play with memory, yet their modality is not recall. A dancer's response based on recall would be far too slow, especially in the case of the rapid flow of Forsythe's singular movement exploration. The cue mobilizes not memory as pre-existent, but memory as crafted in movement."

William Forsythe, *One Flat Thing Reproduced, 2003.*

Erin Manning, *Dance of Attention*





to walk along it

one row of it in close succession makes a wall

to clip onto it

to peek through it

The fence becomes an element
for longitudinal movement

A "Guiding" Element
From lines to surface

To enter into relation with

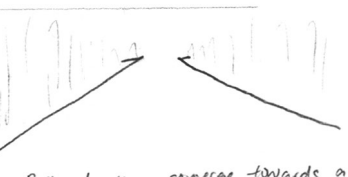




it brings strangers closer

shifting in nature.
from an element that is meant to divide

"The event is attentive to the limit,
the event agitates the limit."

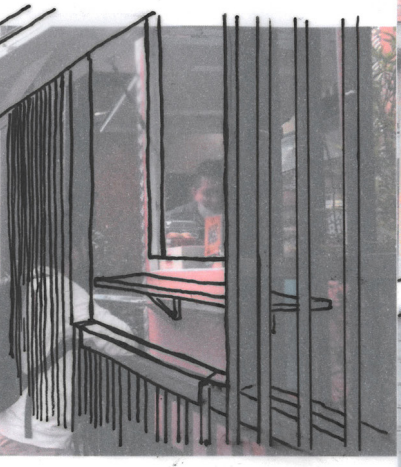


Perspective relations

Both directions converge towards a point

In the end, the intention behind the building of a fence does not matter. Once a fence has been erected, it acquires a life on its own and structures people's lives according to its own rules.

To build a fence
admit your own v



it brings strangers closer

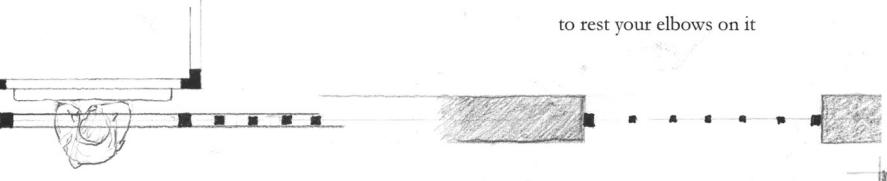
to rest your elbows on it



to rest your elbows on it



the wall dances away from it

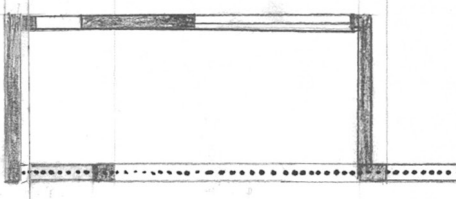


is to
inherability

*Die Mauer im Kopf

"Wall in the head"

Walls not as Architectural Structures but as
entities that inhabit our thinking and shape cultures.





it draws attention

it bends people

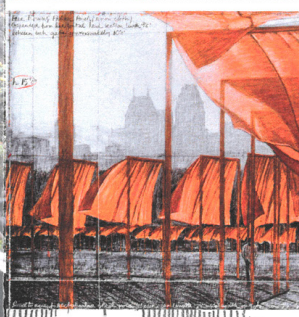


The CUE is a signal that we receive and hand over to others.





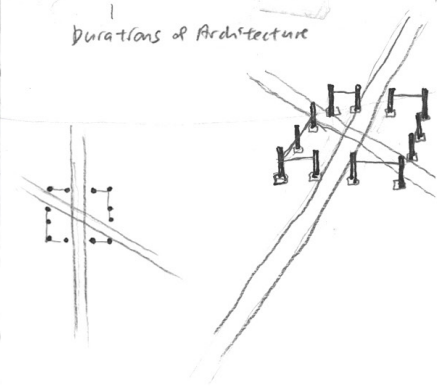




Durations of Architecture

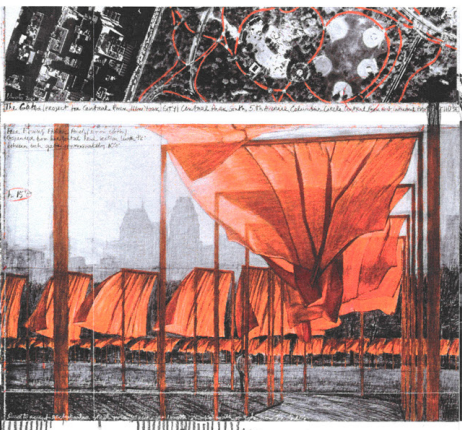
it marks the entrance to another entrance

to walk through it

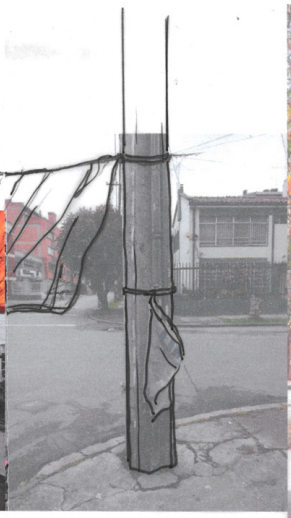




A lands
structuring
surround.









it makes a section of the street

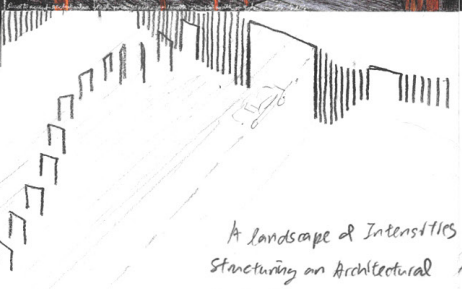
it curtains

it shields

to hang on it

to lean on it

gentle disturbances



A landscape of Interstices
Structuring an Architectural
surround.





a pair of it makes an entrance

to hang on it

it hooks



two rows of it make an entrance

two rows of it draw an invisible implicit barrier

walk along it

walk across the invisible implicit barrier



two rows of it make an entrance

Relation of Succession

Repetition / Seriality, a condition of Architecture

Relations between elements are more important than elements themselves

The Book as a Meta-site

What do we do with the "real", the past, and the distant?

Cherk Ga Leung

For three days we blindly wandered through the streets of Teusaquillo, anxiously anticipating a sudden moment of revelation that would open up an unhindered path leading to our thesis project. We tried desperately to become connected, engaged, immersed, to grasp the unapparent, to reveal its deepest secrets, to document frantically every tile and every crack on asphalt roads, to notice oddities of no importance. Some of us were less impulsive on the spot. One carried with her to this unfamiliar territory her indelible passion for ballet; one dreamt of the Baths of Caracalla, closer to her than the labyrinthine grid of numbered streets she was exploring with an abandoned swing seat in her right hand; some were haunted by the phantom of a monument that could have been but never is… After a swift and feverish exploration, we all left Colombia with the uneasy feeling that there is a huge part of the city still below the threshold of our perception.

When pondering limits, we architects tend to think in gates, walls, rivers… But a gate can be unlocked, a wall can be leaped over, Rio Arzobispo can be bridged. To us, the true limits, perhaps are not of a physical kind.

More than once during the tutorials have we voiced our concern about not collecting "enough" information, about not knowing "enough" to develop our own positions. We questioned the exactitude and truthfulness of our analysis. This mild anxiety left us wondering if the "real" Teusaquillo we visited in September is just one configuration of our imaginary.

What does it mean to develop a "socially-engaged" architectural project when there is 8,799 km and an ocean separating us from Bogota, when there are 113 days between the moment when the studio first set foot on Teusaquillo and this date? When there are undeniable limits to our understanding of the site we are intervening in? What do we do with the "real", the past, and the distant?

Who are we actually designing for? The "locals" in Teusaquillo whom we do not personally know, whom we haven't even met? Or ourselves? Are we putting together this book just to fulfill some administrative procedure required of us?

As we are still relentlessly questioning every step we took to reach this point, page by page, line by line we reconfigure our memories of Teusaquillo to construct a meta-site in the form of a book, which oscillates between fiction and empirical science. A site whose weight we can feel in our palms, a site that we can pull out from the shelves when our memories are fading, a site that is renewed and reimagined every time we turn its pages and scribble notes on it…

Limits

Of the streets that fade in the setting sun,
there must be one (which one, I can't say)
that I've already walked for the very last time,
unaware of the secret limits I obey.

There must be someone whose almighty rule
causes this hidden order to be fixed,
someone who weaves and then unravels
the dreamlike shadows with which life is mixed.

But if there is a law and a measure to all things,
an end to experience, an end to recollecting,
who will remain to tell us whom in this house,
we've already said goodbye to without suspecting?

Through the dawning window, the night withdraws,
and from my dim table, strange shadows recede.
And among the stack of books that have cast them,
there must be one I'll never read.

Somewhere in the south, there is more than one gate
with earthen urns in which cacti grow,
a gate inaccessible as a print in a book,
and into whose portal I never will go.

There's a door that you have closed forever.
There's a mirror that offers a pointless view.
You think the crossroads stand wide open,
but there's only a four-faced god watching you.

And among your memories, there is at least one
that is lost forever, beyond repair:
No one can watch you walk by that fountain.
Neither sun nor moon remembers you were there.

Jorge Luis Borges
Translated from Spanish by Paul Weinfield, 2013

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