

BORDER CONDITIONS
ALONG THE NEW SILK ROAD
GRADUDATION STUDIO



2018 – 2019

BORDER CONDITIONS ALONG THE NEW SILK ROAD GRADUDATION STUDIO

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INTERVAL

IN-BETWEEN SPACE OF THAT
CONNECTS PAST, PRESENT AND
FUTURE

Zofia Sosnierz

Interval Spaces-
left-over or side-effect spaces,
which have many programs
but are not programmed.
They emerged over time as
a consequence of placing
other primal and secondary
objects. They become
used by different agents in
unprogrammed or instinctive
ways. Due to their undefined
nature, they become places of
possibilities, change, freedom,
and availability.

INTORUCTION

Everyone can probably think of an in-between, left-over space in a city that's look and functioning was more an outcome of randomness or layers of time, than an intentional design. The space might be a result of demolishing a building that has left a gap in between other buildings. Or it might be a space that was created as an outcome of erecting few designs and it was in no-ones interest to also include it in the design. Or it might just be a space in between designs that does not hold a specific function, but still is used in certain ways. The type of those residual spaces that I will be defining as Intervals, are spaces that people are drawn to and choose to occupy and reinvent in their own unplanned way.

I was always very fascinated in how the cities function in regards to their users. Sometimes the most promising designs turn out not to be working in a certain city, and other times random,

unplanned voids can become important spaces of use. I was curious what are the characteristics of the latter spaces, how they are formed and what aspects make people drawn to them.

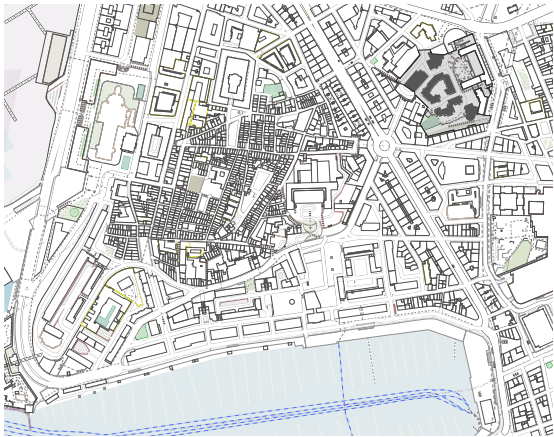
I became looking at urban spaces that became occupied and used by inhabitants of the city in a way that they were not planned to. I noticed that those Interval Spaces are like gaps in the urban tissue of the city. Due their reinvented way of functioning they look in a different way than the rest of the organised and planned city, as well as people feel free to express themselves in those spaces and recreate and use to their likings. All this makes people drawn to them and always new occupants are there creating new layers of activities and functions.



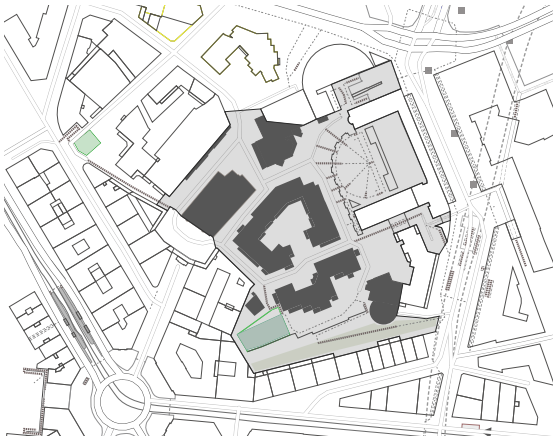
CASE STUDY

In order to understand and define the Interval spaces I chose a case study site located in the city of Marseille, France. The site was found from the aerial view from google Maps. From the top-down approach I could notice the potential of the site and it met the most important condition of being an in- between space. When I visited Marseille I had a chance to observe, document and analyse the site. It was a great example of what an Interval Space is and it helped me to understand better its characteristics.

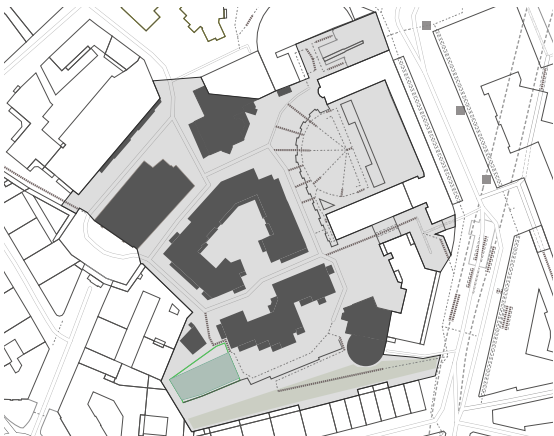
The site is located in the North part of the city center. It is a space in between residential buildings on a hill. The level changes are not very visible from the main streets, as they are hidden behind the buildings along the main road that surround the space. The space is highly heterogeneous and consists of various level changes, stairs, materials, subdivisions, fencing, smaller voids and intervals and other elements.



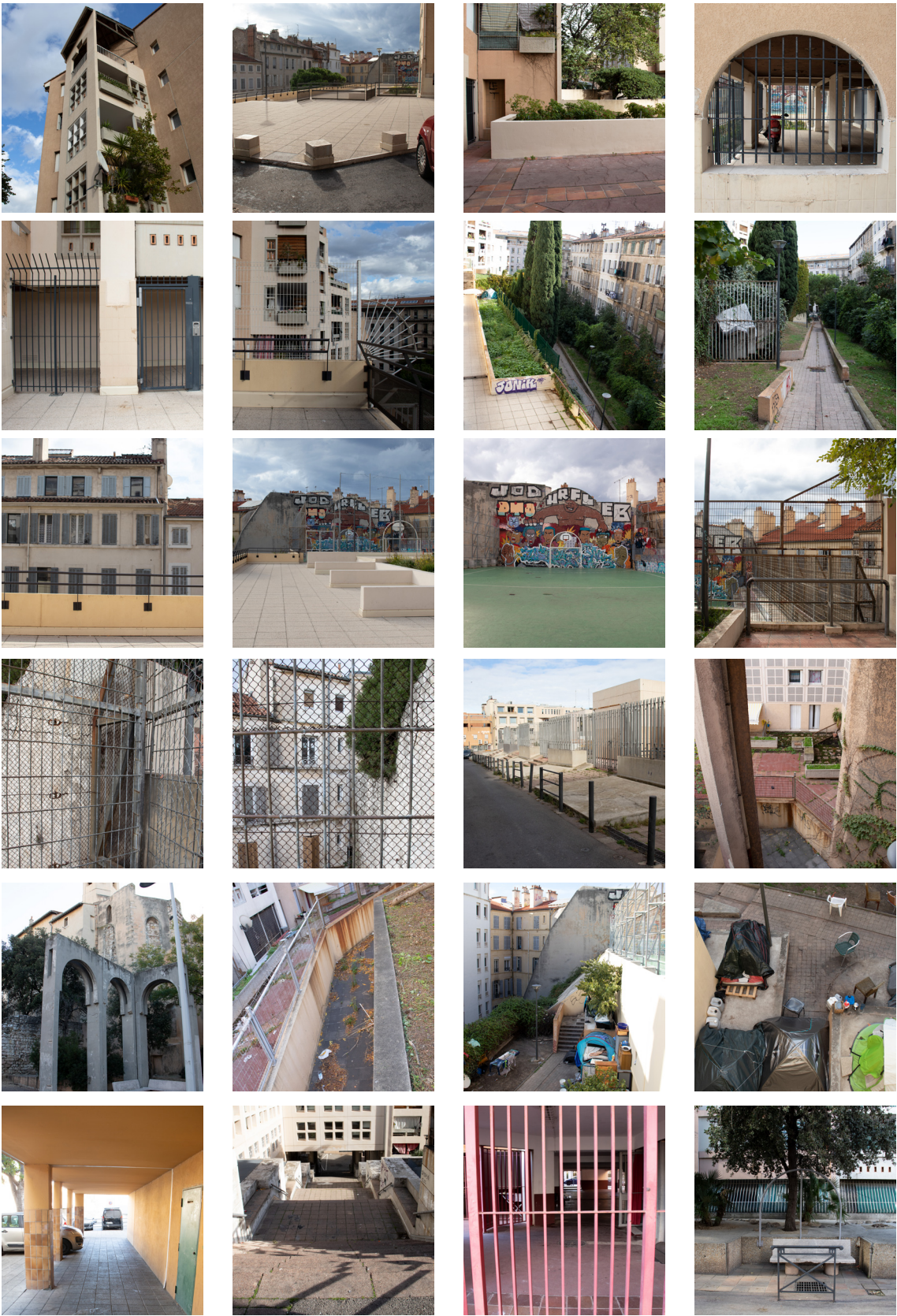
Site in the context of the City Center.



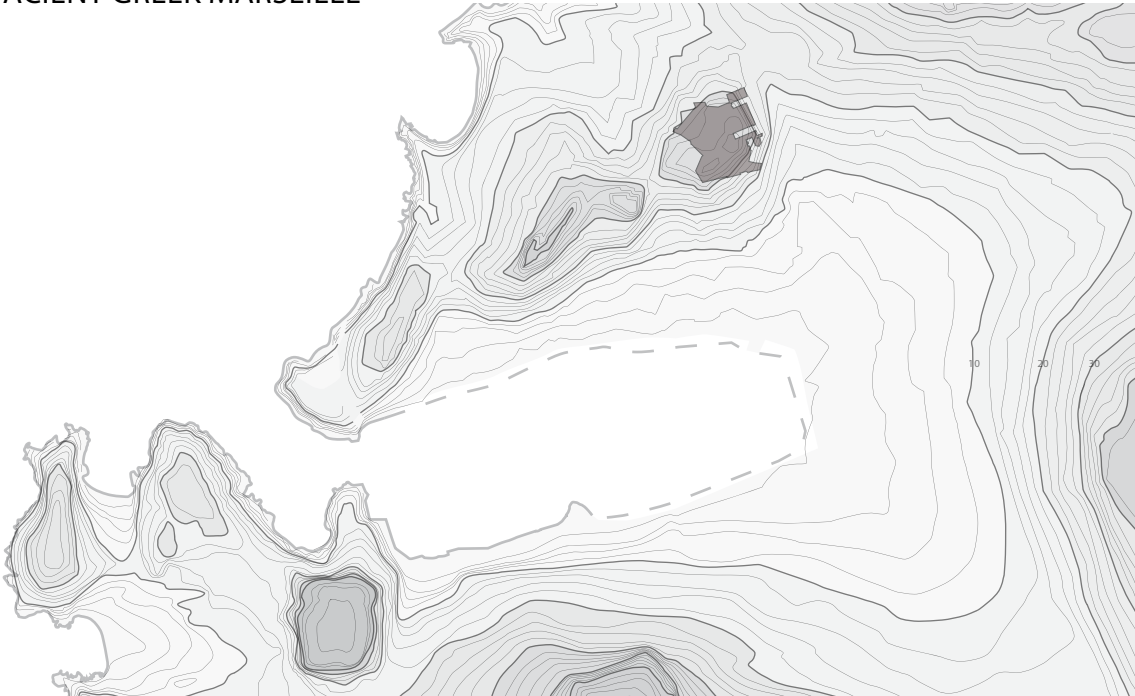
Site in the nearest context.



Site Plan.

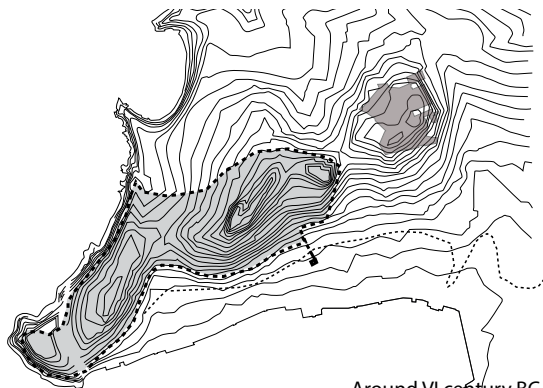


ACIENT GREEK MARSEILLE

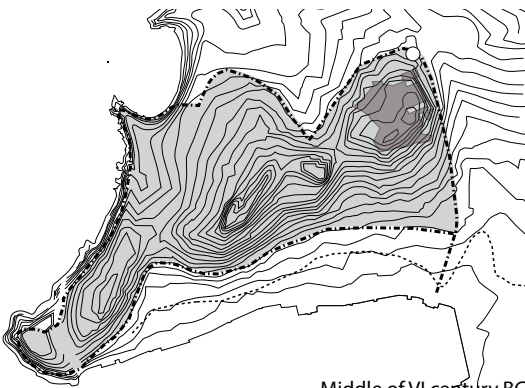


The three most important hills of Acient Greek Marseille

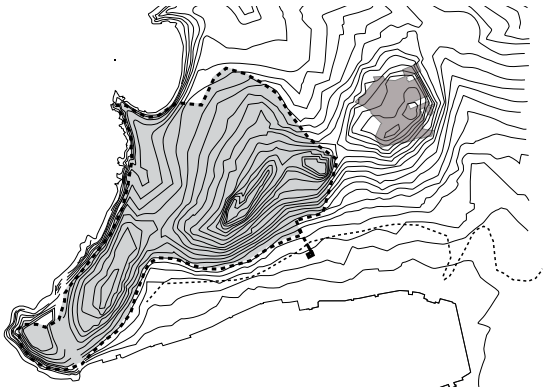
TOPOGRAPHIC EVOLUTION OF THE ANCIENT CITY



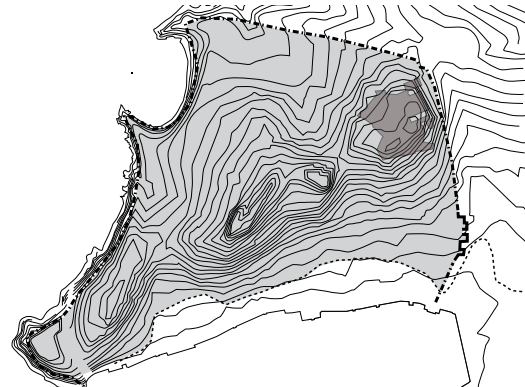
Around VI century BC.



Middle of VI century BC



Around V century BC



Hellenistic and Roman period

INTERVAL

It was clear that time had a big impact on the site of the case study. The complexity of it pointed to many events and changes that took place in that location. For example the basketball pitch was places on a very high retaining, stone wall, the level changes uncovered change of materiality in every space and lastly small intervals integrated in the site were a result of different designs and actions that happened there. The notion of traces was becoming very evident in the location and became an important aspect of the interval spaces.

To understand the Interval space better I started looking into its history. I found out that the site was an important and strategic location from the beginning of the existence of the city. Les Carmes hill on which the site is located was one of the three most important hills in the Ancient Greek city of Massalia. As the maps show it was only included when the ancient city started evolving in the 6th century. However, already remains from the 6th-5th centuries to the 4th century BC of the Archaic and Classical Greek occupations were found.

Throughout the history it had many more occupants. A set of hydraulic equipment suggests an urbanization from the Hellenistic period, later in the

Roman period the mound was occupied by potters' workshops, and later through medieval times it continued as a residential part on the edge of the city with a city wall situated on the slope of the hill.

Another important aspect of this location was the aqueduct located just at the edge of the hill which was built in the XIII century and until the XIX century was the main element of distribution water to Marseille. The remains of the structure remain until this day.

Finally in 1603 the Convent of the Great Discalced Carmelites was founded and in 1620 built on the hill top. During the french Revolution the convent was destroyed but the church was spared and still exists.

Another important change in the form of the site took place in the XIX century when due to Georges-Eugène Haussmann's Parisian urbanistic operations Rue de la République was built. Due to those actions parts of the hill were removed and retaining walls were constructed. The hill also was surrounded by residential buildings that were set along the main roads.

This are not all the actions that took place on the hill of Les Carmes, however they are the important and strategic ones. The history events and actions

all play a big role in forming the Interval space. The traces of things that were there but physically are no longer, or maybe that left just some parts of their physicality, or things that were designed there but never came to reality all have an impact on the site and all form the Interval space. While being in it One can feel, touch and sense the traces and the history of the place. The interval space is a three-dimensional patchwork of layers of history, human actions, nature's impact, and urban and architectural decisions. All the different layers leave traces on the site, which have an impact on one another.

The interval space becomes the place of continuity between past, present and future. It was a strategic place in the life of the city and this aspect resonates with people even if they are not aware of its history. Interval spaces seem to have a notion of a "soul", people are drawn to them and they choose to recreate them and use them. This action repeats itself throughout history forming new layers and adding to the patchwork creating and recreating the Interval Space.

“Every so-called ‘present,’ or ‘now’ point, is always already compromised by a trace, or a residue of a previous experience, that precludes us ever being”.

Jacques Derrida

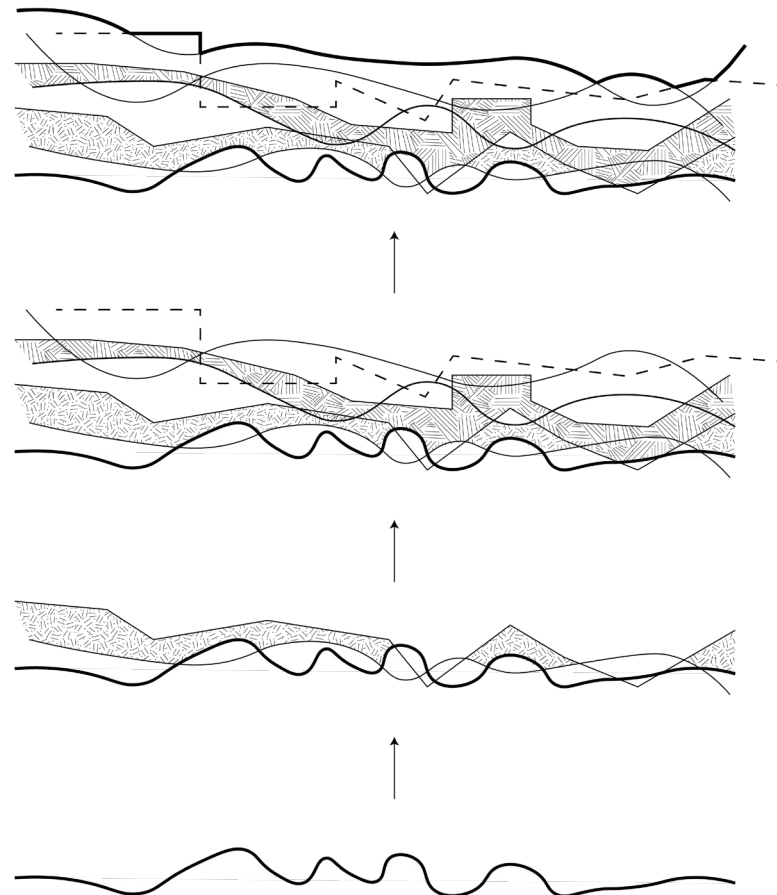


Diagram showing process of creating and superimposition of layers in Interval space through time. Diagram illustrates the tensions between the layers and their interpenetration.

MAPS OF SITE THROUGHOUT HISTORY



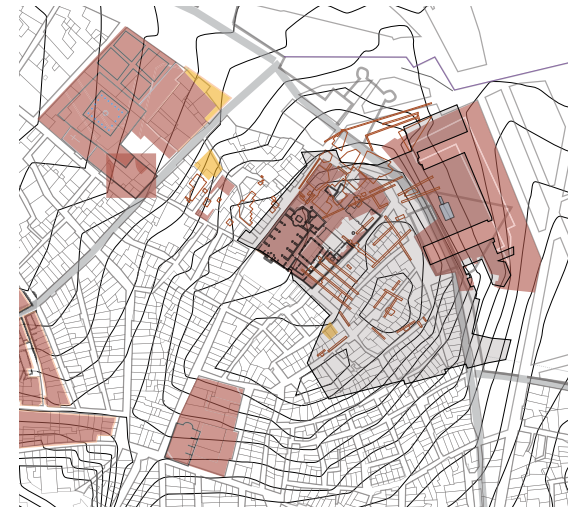
Hellenistic period.



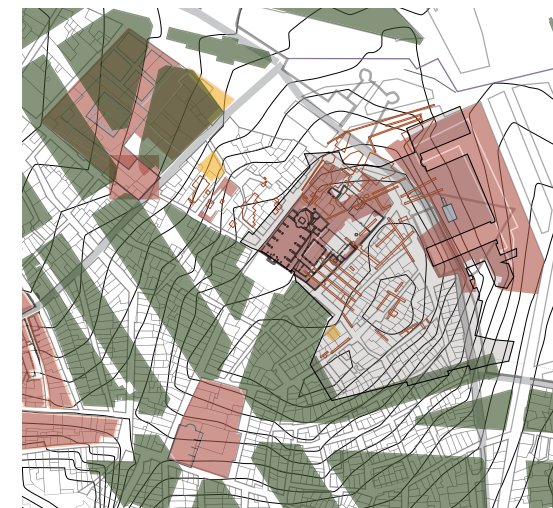
Medieval period.



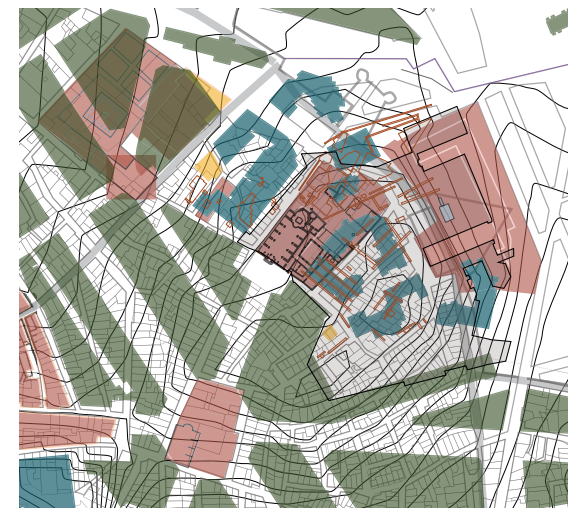
Before 1660.



In the XVIII century.



In the XIX century.



In the XX century.

DRAWINGS

One of the main characteristics of the Interval space is its complexity and heterogeneity. As mentioned before it is made up of traces and layers that all correspond and interact with one another. In the site of my case study I could observe that everything mattered and was a substance of that complexity: materiality, level heights, transparency, divisions, abnormal elements, voids, alleys as well as primal and secondary objects. Another important aspect was the entrances and dead points that existed at the site. I observed that the ways to explore the site were endless and depending on which one was chosen, the objects and tensions between them would differ and the Interval space would be seen in a new way.

In my drawings I created four trajectories. Each one of them starts at one of the entrance points into the Interval and

ends in an end point. Throughout the trajectories viewpoints and the gaze directions of the potential visitor are shown. They correspond with the way and perspective the elements in the drawing are shown. Different modes of representation are used for each element to show the essence of each one. Also different colours and line weights are used for different modes of representation. In places where it was important, the materiality was shown.

Finally, all four trajectories were superimposed over each other to form the spatial situation of the Interval space.

Legend

Plans

Axonometries

Elevations

Sections

Perspectives

Cuts

Fences/ Posts/ Other

Trajectories

View Direction Points

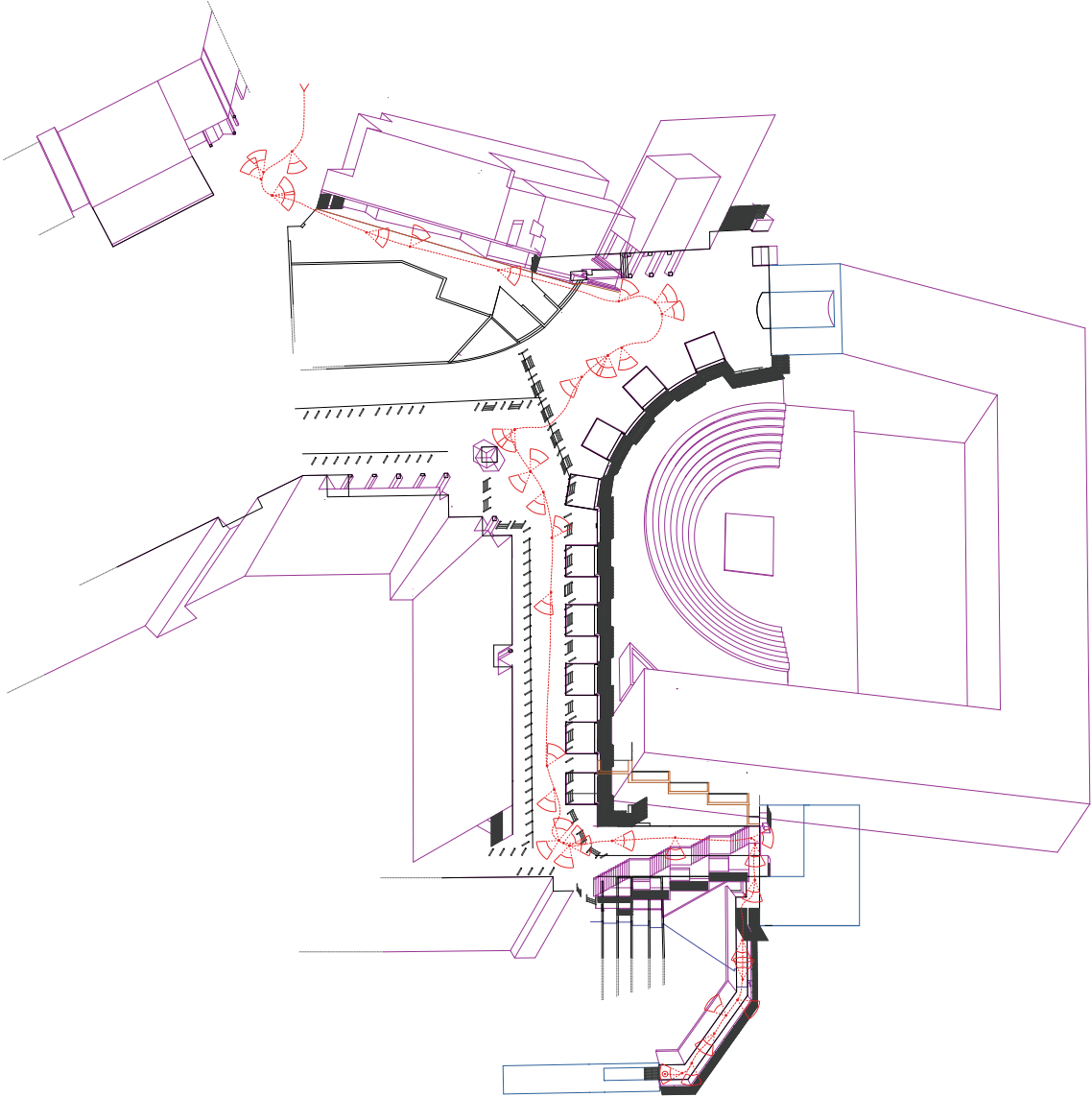
Boundary line continuing the Interval

Boundary line ending the Interval

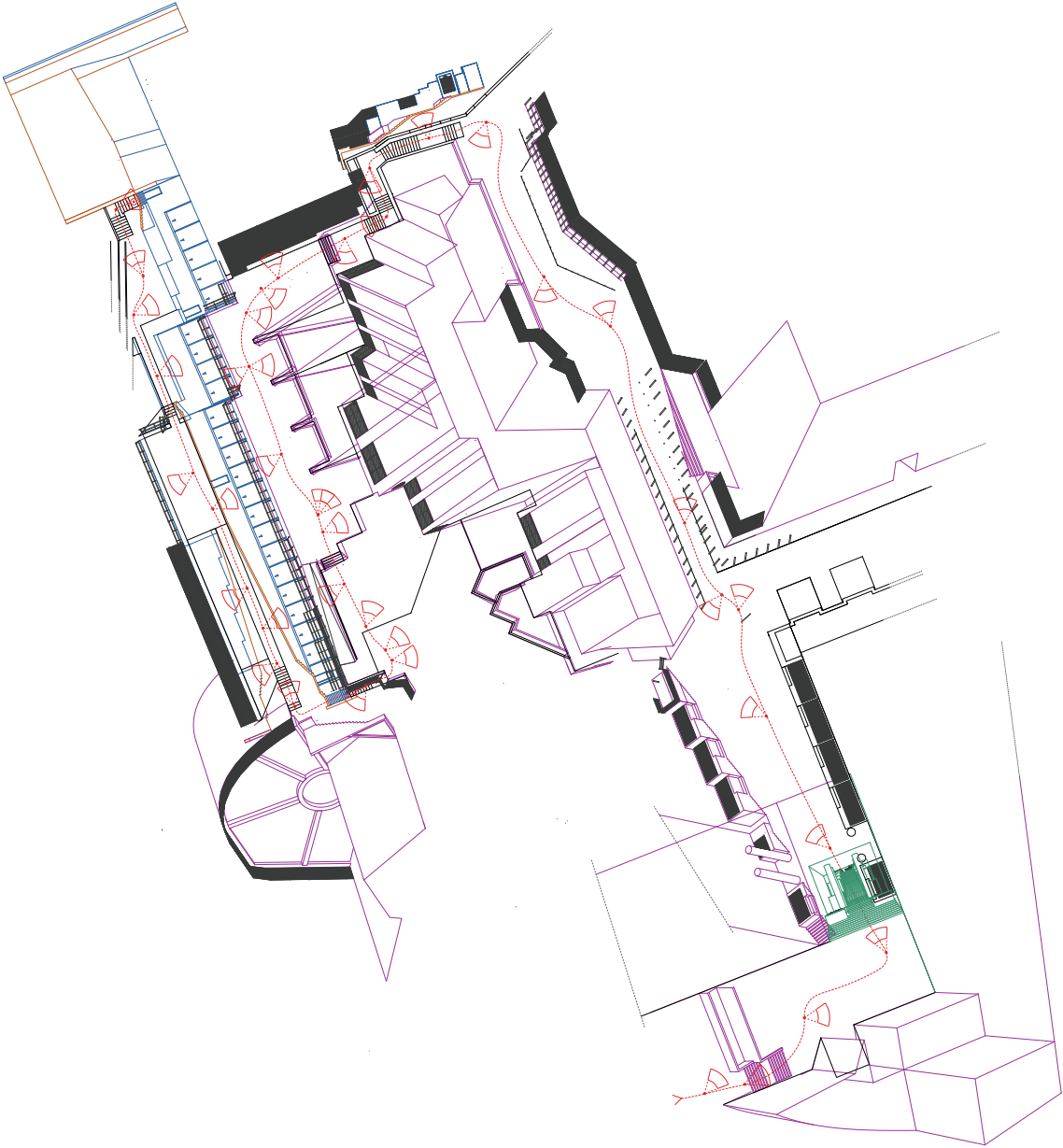
Trajectory Beginning Point

Trajectory End Point

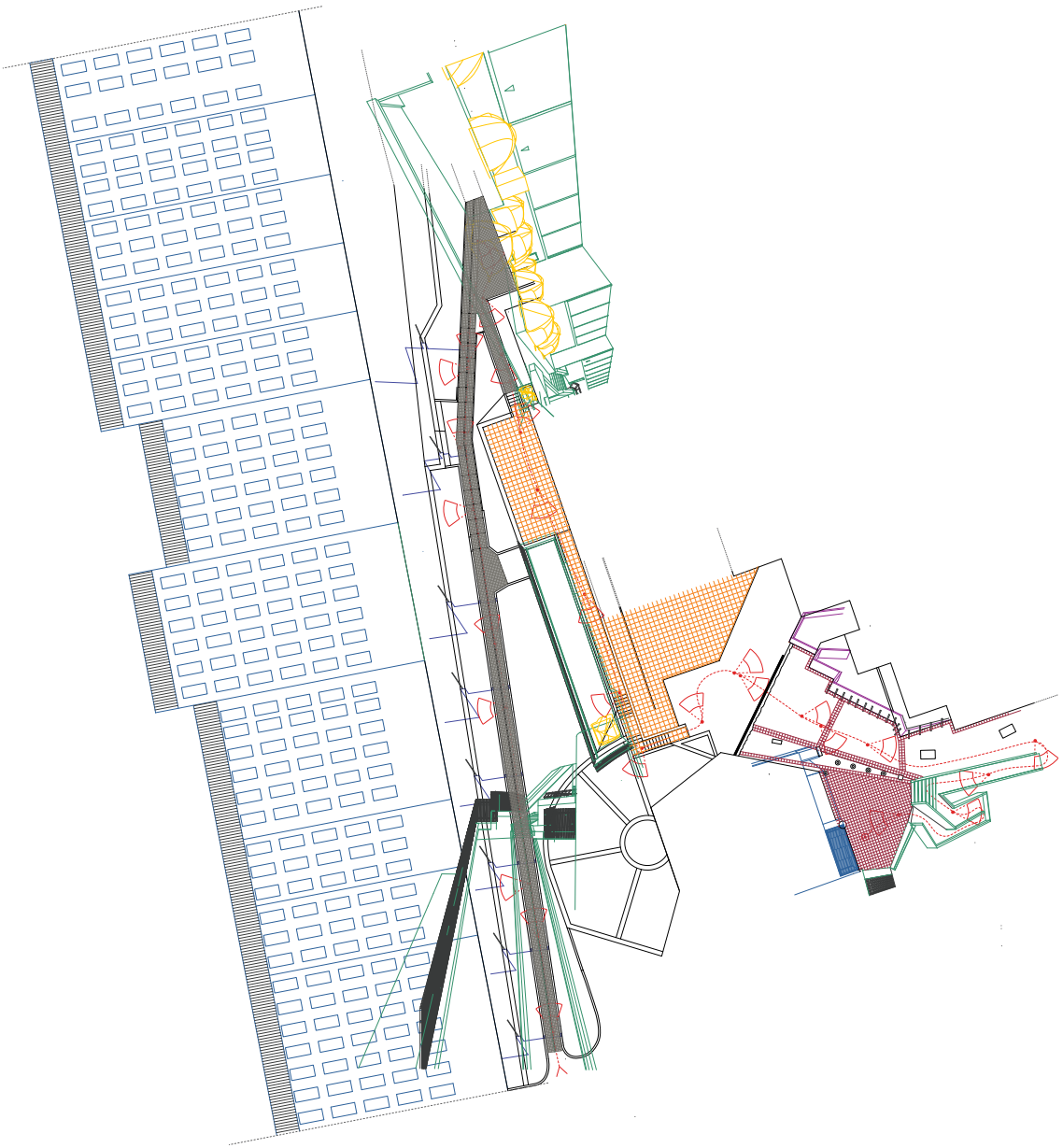
TRAJECTORY I

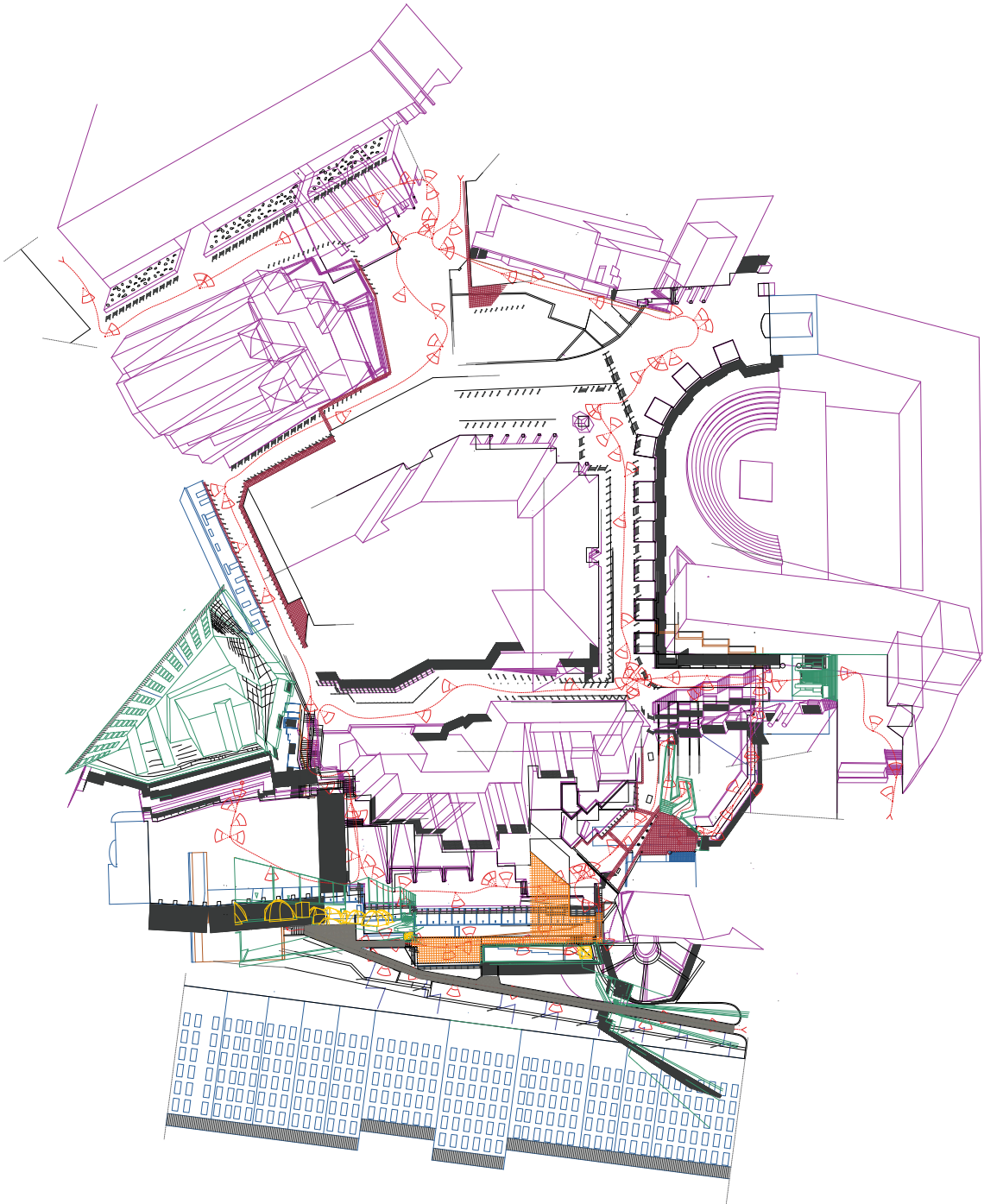
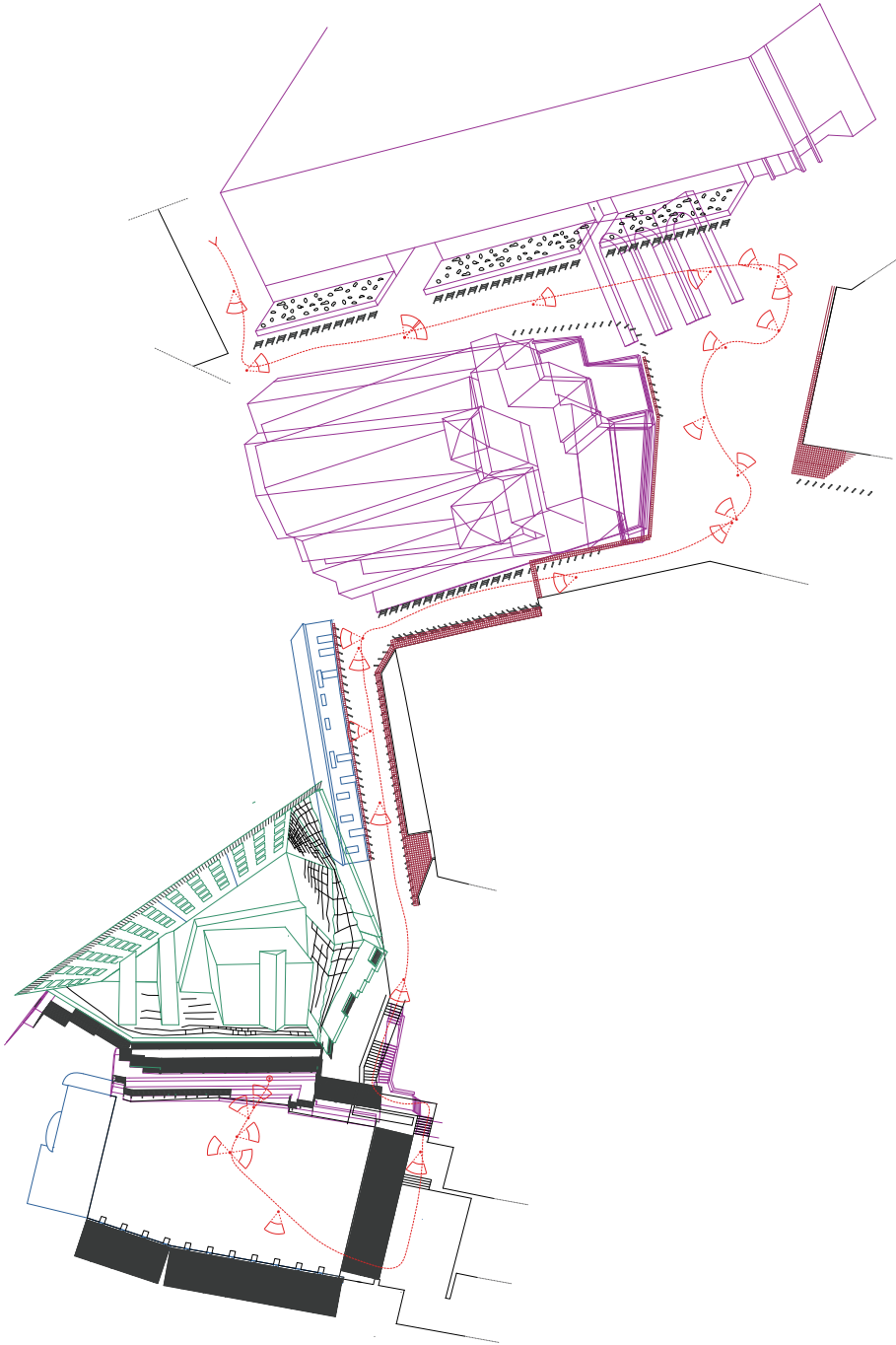


TRAJECTORY II



TRAJECTORY III



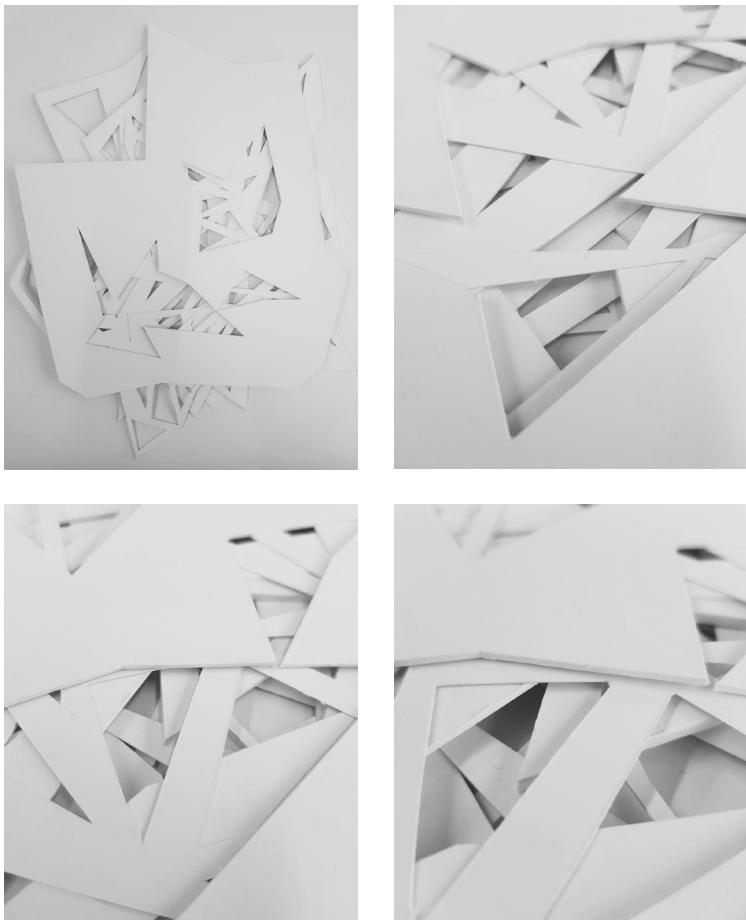


MODI OPERANDI

MODEL I

For Modi Operandi workshop I was mainly investigating the layers, elements and the tensions and relations between them.

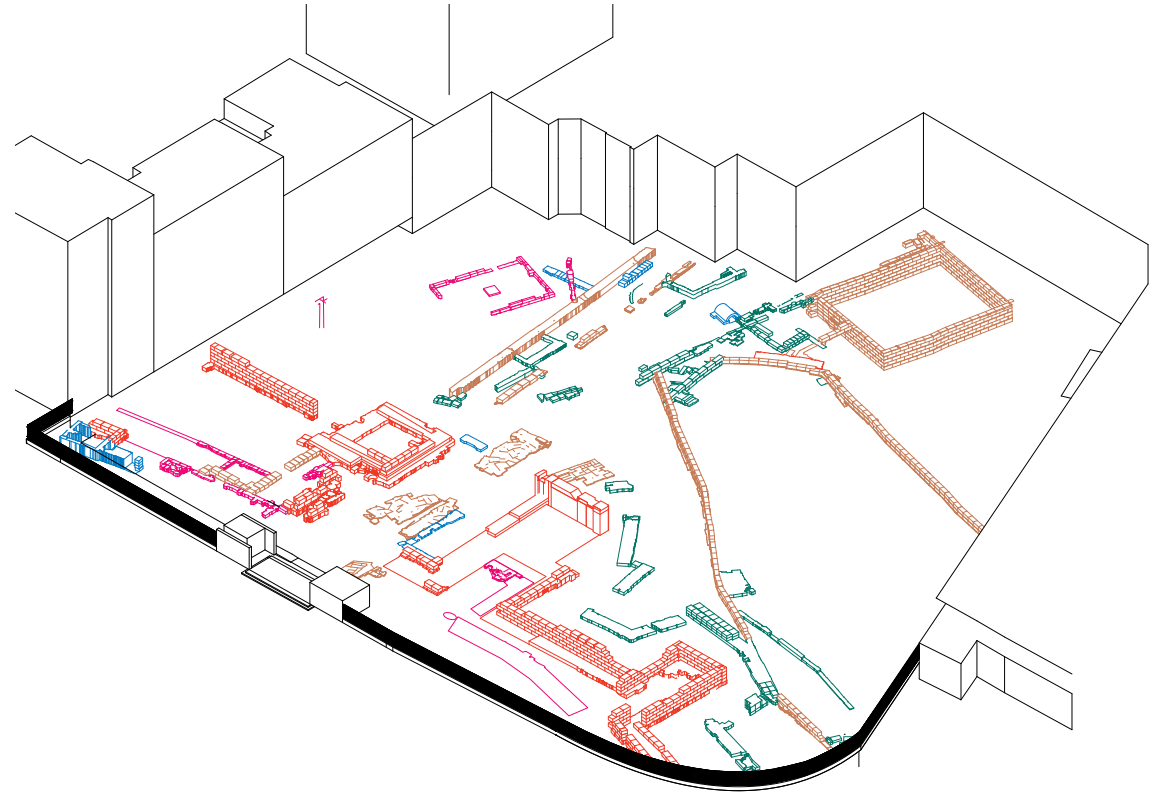
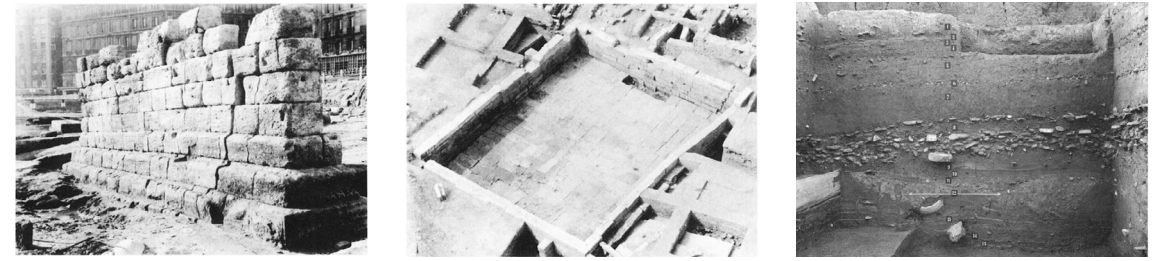
For the first model I created a 2.5D model that consisted of many layers of different thicknesses of paper cut out in a different ways. The top layer had few holes cut out through which it was possible to see the layers below. Each of them would have a different shape and would interact with the layers above and below in a different way.



MODEL II
The second Assemblage model I created by composing elements made out of few different materials. Every time the material would repeat it would have a different form. By doing so I was investigating the tensions ongoing between different objects.

DESIGN INTENTION

For my design I chose a site located on the East Side of the Old Port in Marseille. The location is a big plot in which "Antique Park" is located. Many ruins from Ancient Greek and Roman times were found there, as well as the mediaeval and later periods. I would like to investigate the site and its surrounding. After that I would like to form a space on the site that reflects the spatial situation of an Interval. I would like this plot to be a place where a visitor can experience the continuity of time in a new way.





INTERVAL

IN-BETWEEN SPACE THAT CUTS
THROUGH THE CITY

ZOFIA SOSNIERZ

INTRODUCTION

“The music is not in the notes, but in the silence between.”
Wolfgang Amadeus Mozart

With this short statement, the famous composer Wolfgang Amadeus Mozart aptly captures the essence of the Interval space I am defining. Those are left-over or side-effect spaces, which have many programs but are not programmed. They emerged over time as a consequence of placing other primal and secondary objects. They become used by different agents in unprogrammed or instinctive ways. Due to their undefined nature, they become places of possibilities, change, freedom, and availability.

The aspect of time plays an important role both in creating them, and in their constant development. Firstly, they are created as a consequence of many layers of elements assembled at different time periods. They form a three-dimensional patchwork of layers of history, human actions, nature’s impact, and urban and architectural decisions. All the different layers leave traces on the site, which have an impact on one another.

Their constant transformation never ends. Those spaces always evolve. Even if the primal elements do not change for a period- new human activities are always emerging there. This is a fundamental aspect of the intervals- they give a sense of freedom and possibility. The agents feel liberated to express themselves and use the space in an undesigned way and sometimes even random.

This dynamism of the Interval spaces creates many inner tensions and relations between the elements, traces, and activities. The feeling of a memory attracts users to those spaces and stimulates them to add their own impact on the place.

In this paper, I would like to investigate the patterns, nature, elements of the Interval spaces, and their influence on the city. Firstly, by capturing their essence by referring to the philosophical discourse. Secondly, through analysis of existing architectural literature on the topic of empty, residual spaces, which will help to deepen the understanding of what the Interval is and what role it plays in the city.



Figure 1. Example of an Interval Space in the city of Marseille. In- between space, with traces of previous structures is used by agents in an unprogrammed way. Photography made by author.

CHAPTER I TRACES AND MEMORY

Wandering through a city or looking at its plans One can easily distinguish patterns made out of buildings, streets, and squares. They form different types of continuities in the urbanscape. However, from time to time one can distinguish a disturbance in this constancy. It might be an empty plot or an oddly looking square, a space in-between blocks of buildings. Nevertheless, the emptiness is not the main reason that makes One stop and discover that site. It is a feeling of possibility, opportunity, and freedom that accompanies the place. It almost feels as the place has a “soul”, a notion that is often used when a materialistic being almost seems to interact with the user. Those spaces of possibility and freedom I will be calling Intervals. They are a gaps in the continuity of a city. Interruptions, that are different from what is in the surrounding, but at the same time function almost like cuts that display hidden layers of the city.

The history of the formation of Interval spaces is crucial to their understanding. Usually at their foundation lies an erection of a significant building or form. Its location is usually connected to its importance. It might be a higher point or a crucial space in the city. The city starts growing around it. However, with time the original form disappears fully or partially and is replaced with



Figure 2. Establishment of archaeological excavations and surveys reported on the current cadastre. © SRA, DRAC PACA. Taken from <https://multimedia.inrap.fr/atlas/Marseille/sites/2865/Butte-des-Carmes#.YdyPWwJMJPY>

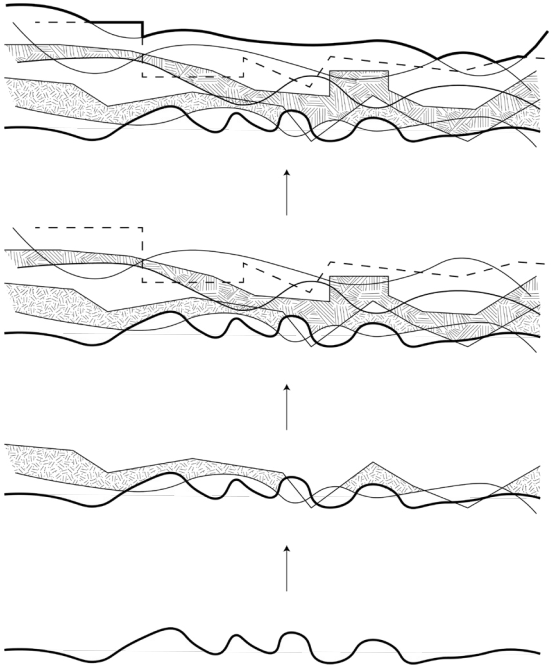


Figure 3. Diagram of the process of creating and superimposition of layers in Interval space through time. Diagram illustrates the tensions between the layers and their interpenetration. Diagram made by author.

new layers of forms, activities, functions. This layering throughout history is a very important part of those spaces. Some of the elements of the layers physically stay at the site and some of them are only in its memory.

The site of the Interval not only consists of archaeological and materialistic layers. Looking at the Interval according to Derridean philosophy of absence and presence the absolute absence or presence does not exist, nevertheless, there is a ‘trace’. “Every so-called ‘present’, or ‘now’ point, is always already compromised by a trace, or a residue of a previous experience, that precludes us ever being.”¹ Therefore the Interval is not only the actual physical site but a collection of traces. Those traces are layers of history. According to Derrida, “Each element (...) is constituted of the trace within it or the other elements of the chain or system.”² Therefore, the trace creates the structure of what stands as a possibility of existence. It does so through its many possibilities and for09 shadows that existence. Derrida argues: “we must think of the trace before the existence”³. Follow-

The notion of memory is an obvious result of the traces. While exploring the Interval space One is more connected to the memory of the city. The city and the man are always connected to the memory of the past. It is a part of our lives and the future of the cities. It is the source and the driving force for the continuation and development of our civilization. The Interval space lets us see this continuation, lets us explore it, lets us mingle with the different traces and memories, which had and have an impact on the city and on us.

Freud compared the human mind to the city of Rome, where the new city's developments are built on its old phases. A city in which there is a superimposition of traces from different periods. "Where the Coliseum now stands we could at the same time admire Nero's vanished Golden House"⁴. He explains how just like in a human mind nothing disappears and has an impact on the new layers created. Freud uses the image of the city of Rome to argue "that in mental life nothing that has once been formed can perish, that everything is somehow preserved and that in suitable circumstances (when, for instance, regression goes back far enough) it can once more be brought to light"⁵. Just like in the Interval, the deeper and older layers affect the emerging layers. The past always has an impact on the present. It shapes the new. The cities are formed through the superimposition of traces. The Interval space is where it is revealed. It shows what the city was really built on.

Another interesting aspect of the superimposition of the layers is the complexity of the ground of the Interval space. Just like in Rome we can imagine that while digging into the ground we would always come across some layer of history. The same is with the Interval space, the traces form a complexity of the ground. The in-between space has many subdivisions, voids, and even smaller intervals. Due to this, it is a highly het-



Figure 4. La calle mayor de Roma- The main street of Rome. Photo illustrating the ruins from different time periods in Forum Romanum, Rome. The main street of Rome The Via Sacra ran through the center of Rome, between the Capitol, the Forum and the Colosseum. In this image you can see the section that crosses the Forum, with the Arch of Titus in the background. Photography edited by author and taken from <https://www.pinterest.es/pin/14496030034294363/>

Endnotes

- 1 Jacques Derrida, *Speech and Phenomena: and Other Essays on Husserl's Theory of Signs* (Evanston: Northwestern University Press, 1973), 68.
- 2 Jacques Derrida, trans. Alan Bass, *Positions* (Chicago & London: University of Chicago Press, 1981), 387-88.
- 3 Jacques Derrida, *Of Grammatology* (Baltimore & London: Johns Hopkins University Press, 1976).
- 4 Sigmund Freud, *Civilization and Its Discontents* (London: Penguin, 2002) 70.
- 5 Ibid., 69