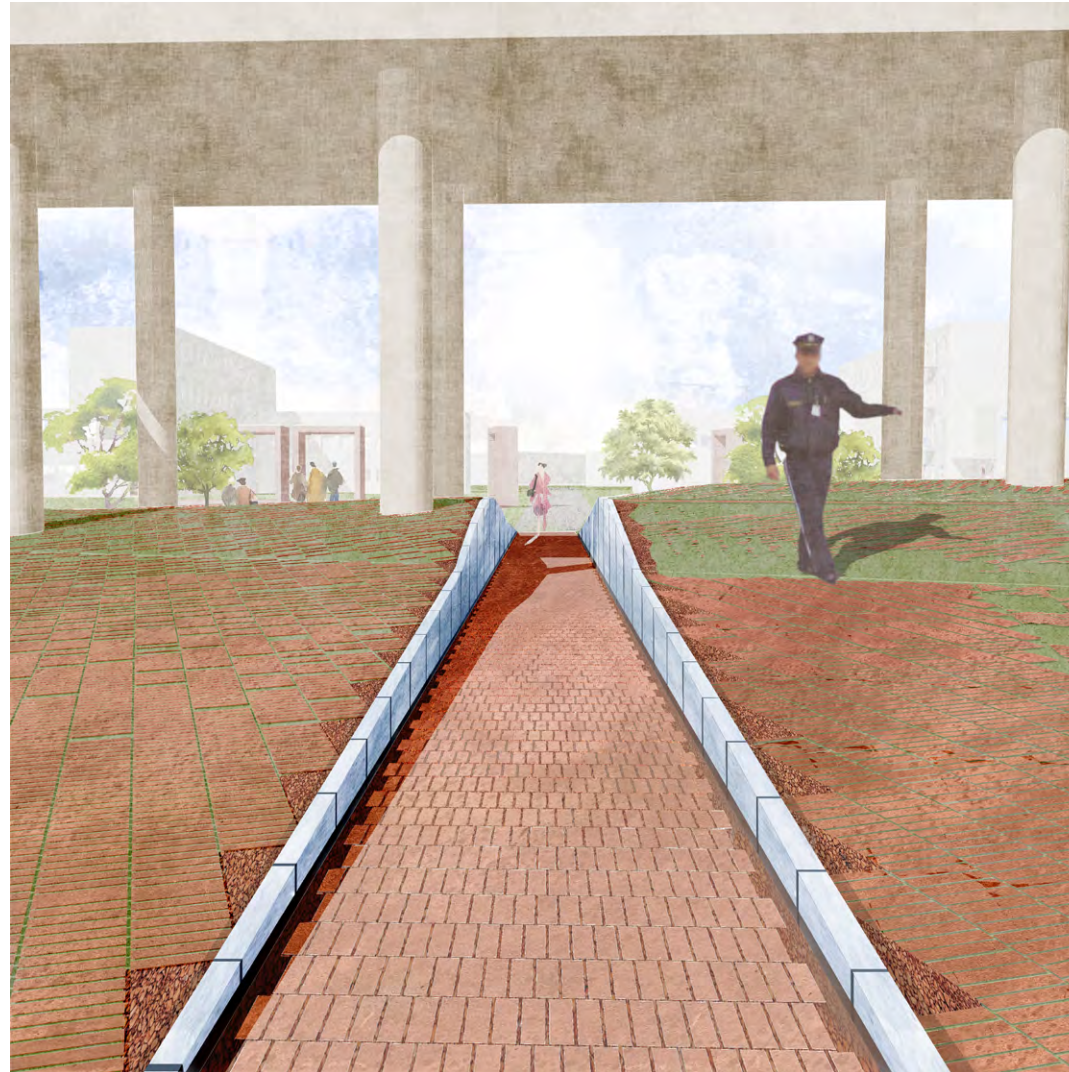


Methods & Analysis
Graduation Studio

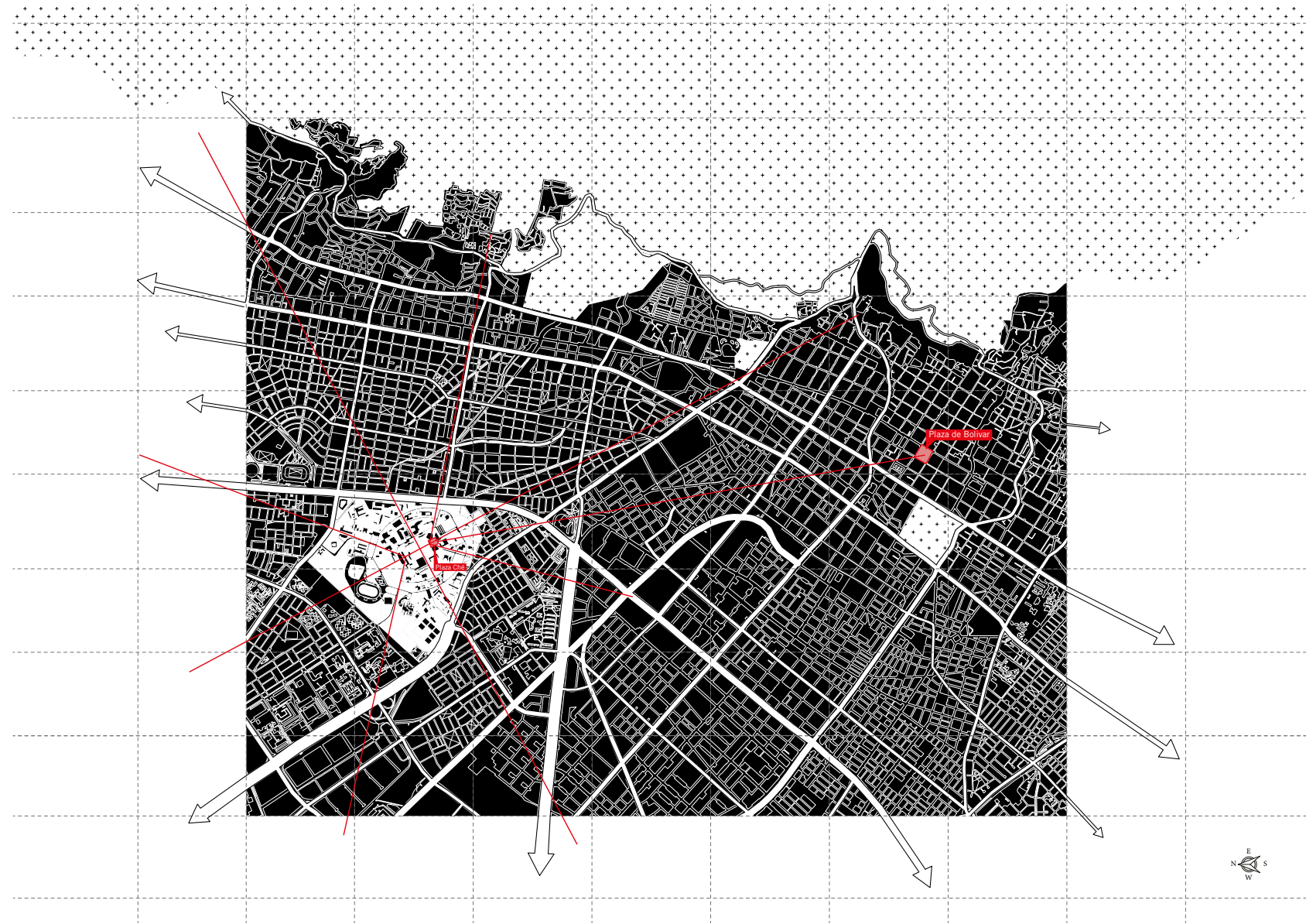


THICKENING *the* THRESHOLD

Agnieszka Panasiuk
5 July 2019

Points of departure for design

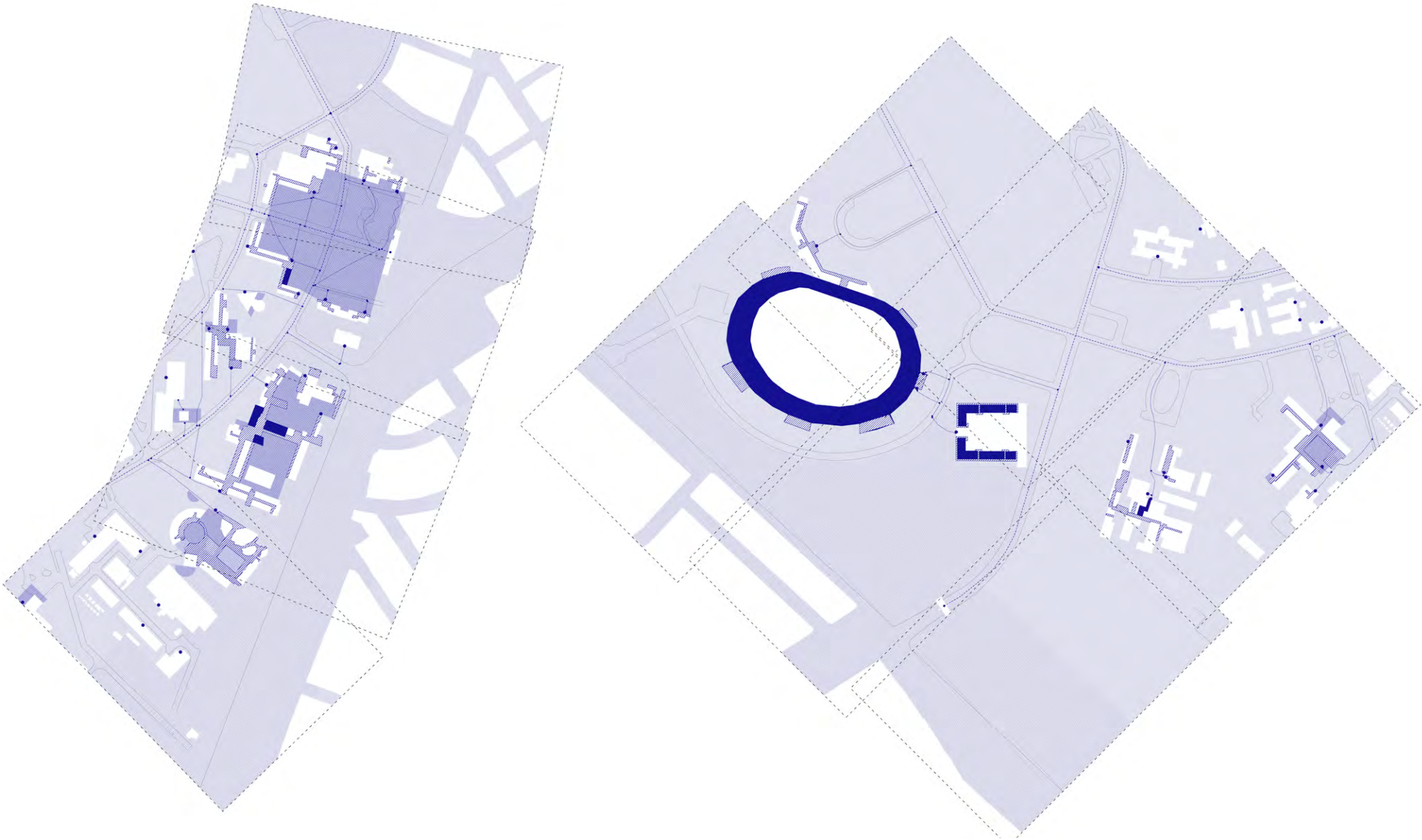
UNIVERSIDAD NACIONAL DE COLOMBIA, BOGOTÁ



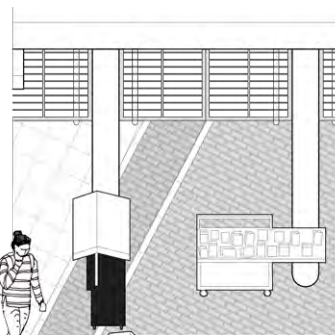
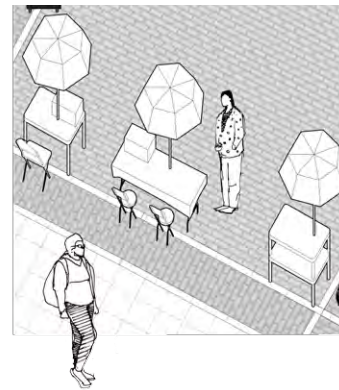
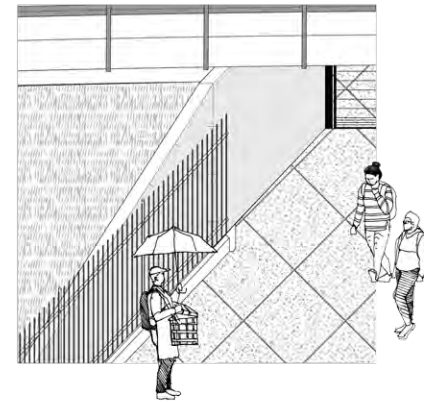
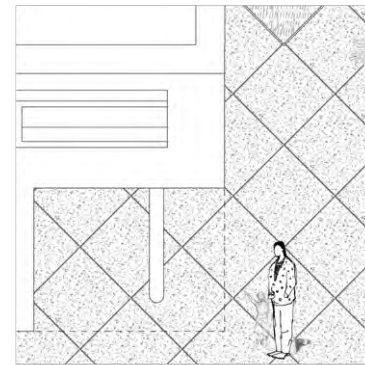
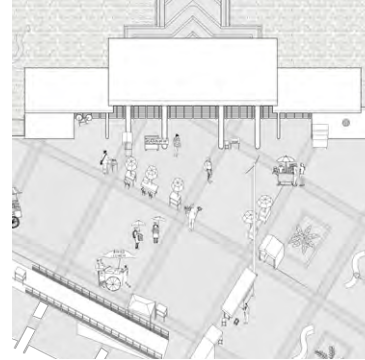
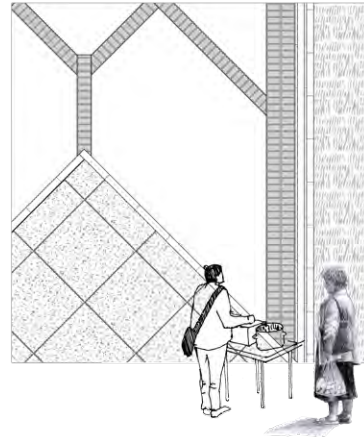
ENTRY SQUARES OF UNIVERSIDAD NACIONAL DE COLOMBIA



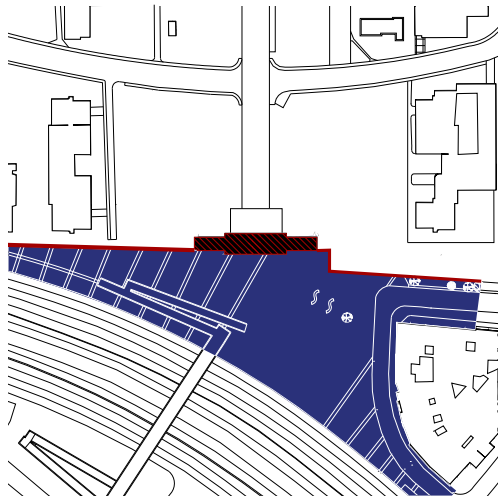
MARGINALIZATION OF THE PERIPHERAL AREAS



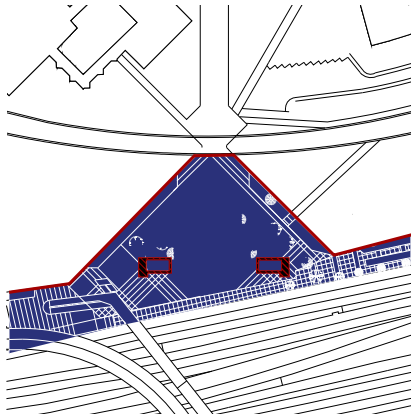
ACTIVITY AT THE ENTRY SQUARES



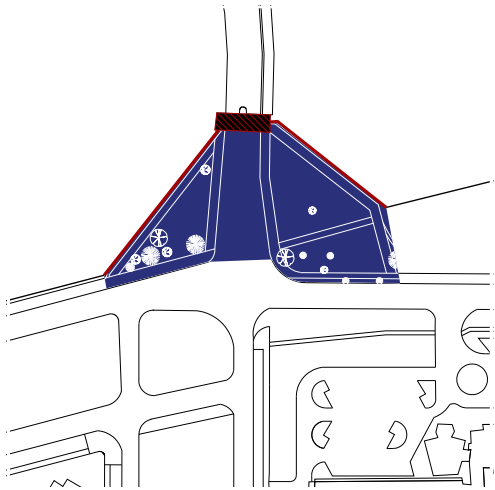
UNIVOCITY OF THE ENTRY SQUARES



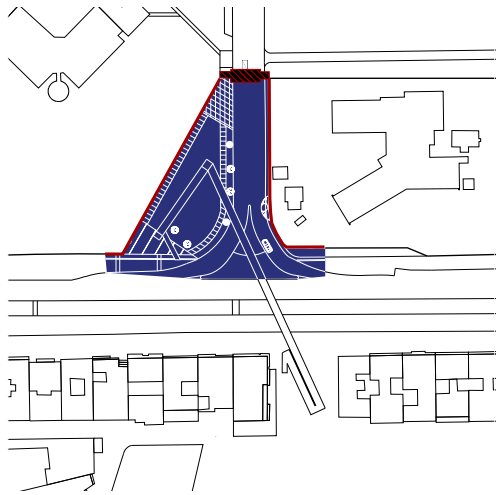
ENTRANCE AT CALLE 26



ENTRANCE AT CALLE 45



ENTRANCE AT CARRERA 45



ENTRANCE AT CALLE 53

UNIVOCITY OF THE ENTRY SQUARES



ENTRANCE AT CALLE 26



ENTRANCE AT CALLE 45



ENTRANCE AT CARRERA 45



ENTRANCE AT CALLE 53

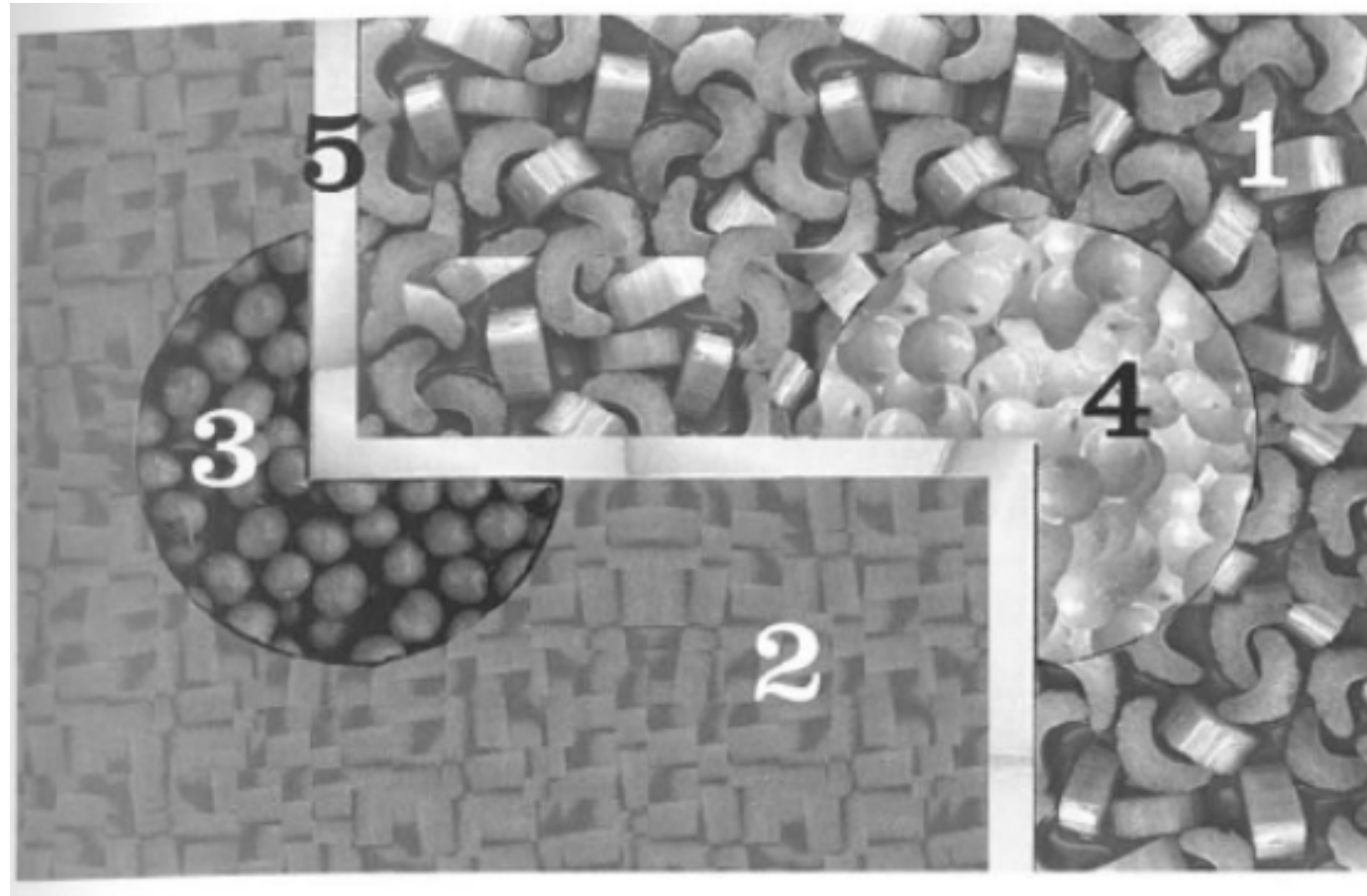
THIRDING-AS-OTHERING



'THIRD SPACE', EDWARD SOJA

Thirling-as-othering is a critical strategy proposed by Edward Soja in 'Third space' as an alternative to thinking in binary opposites. Thirling-as-othering is a process of restructuring information that draws from both sides and allows to notice fields of concurrence

SMOOTHING

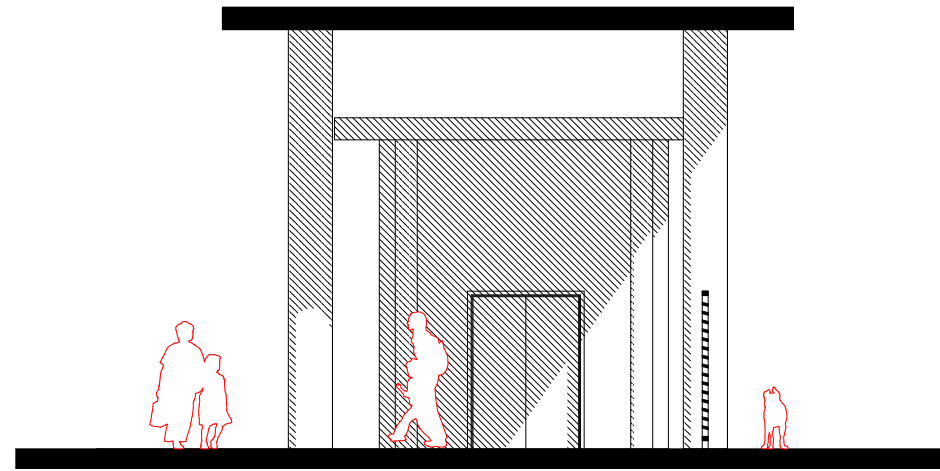


'ARCHITECTURAL CURVILINEARITY. THE FOLDED, THE PLIANT AND THE SUPPLE' GREG LYNN

'Smooth mixtures are made up of disparate elements which maintain their integrity while being blended within a continuous field of other free elements. Smoothing does not eradicate differences but incorporates free intensities through fluid tactics of mixing and blending.'

(Above: 'Cubist Vegetable Patch', Paulette Singley after P.A. Saladin's description in Tommaso's Marinetti's 'The Futurist Cookbook'; in 'Eating Architecture', ed. Jamie Orwitz and Paulette Singley, p.11)

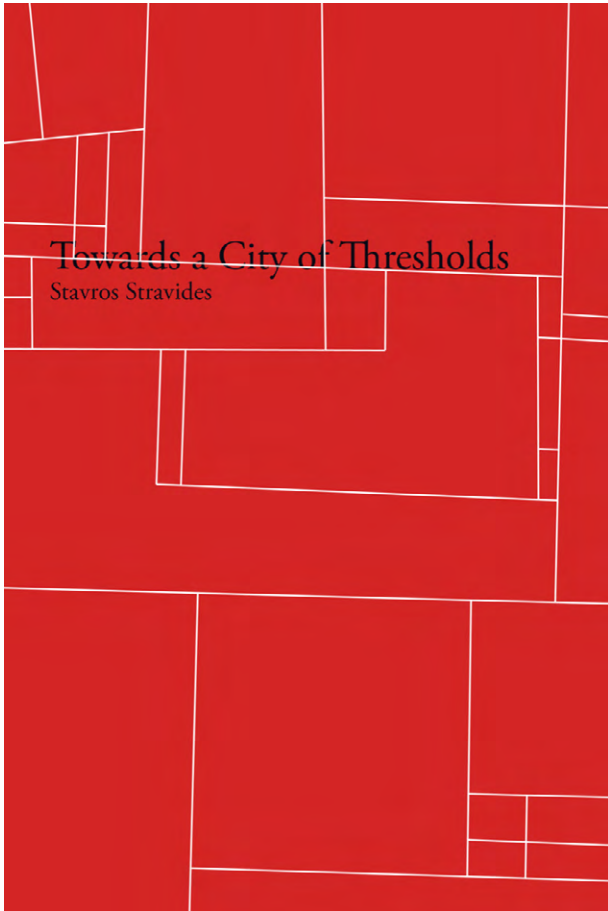
THRESHOLD



'THRESHOLD SPACES', TILL BOETGER

Threshold is a space that has a dual nature. It can connect and separate. The state of it changes from open to closed. Ambiguity is at the essence of the meaning of threshold. Due to that it escapes the symbolic and customary meaning.

POSITIVE SOCIAL IMPACT



EMANCIPATION

Thresholds are spaces where different groups of ‘others’ encounter each other on equal basis. People can exercise different roles in a threshold space not based on his or her identity. Stavros Stravides hypothesises that if space gives form to social constructs, threshold can inspire a different social world.



BELONGING

(BYKER, NEWCASTLE UPON TYNE, 1969-1980, ARCHITECT: RALPH ERSKINE)

In ‘Life between buildings’ Jan Gehl speaks of ‘soft edges’. Soft edges permit activities more prolonged more than just coming and going. Soft edges can counter the alienation that frequently effects the residents of contemporary cities.



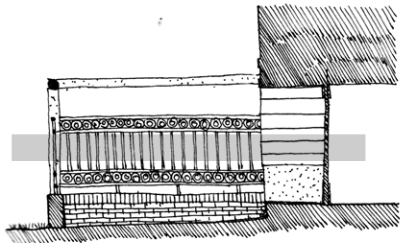
HOSPITALITY

(MONTESSORI SCHOOL DELFT, ARCHITECT: HERMAN HERTZBERGER)

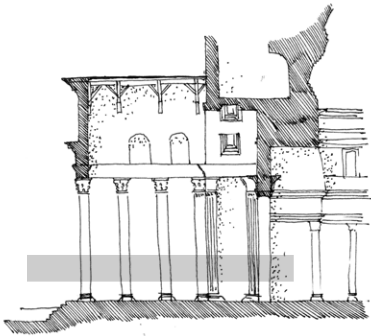
Threshold as a place where two world overlap combats mistrust, hostility between the sides.

ANALYSIS OF THRESHOLD SPACES

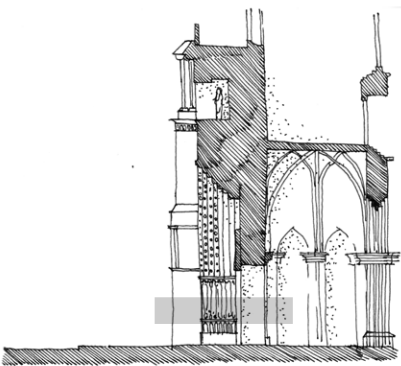
DOMESTIC THRESHOLD
Teusaquillo, Bogota



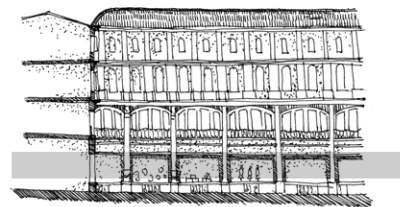
PORTICO
Panteon, Rome



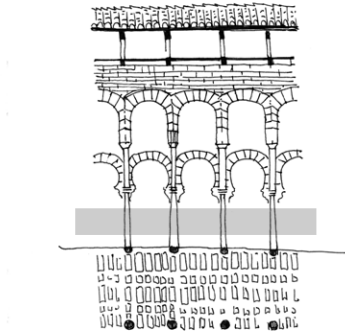
PORTAL
Notre Dame Cathedral, Paris



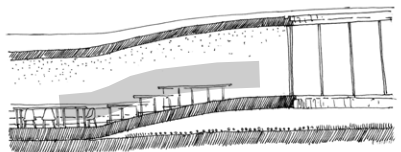
ARCADES
De Passage, Den Haag



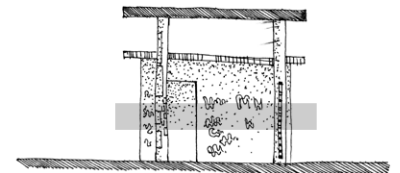
HYPOSTYLE HALL
Mosque, Cordoba



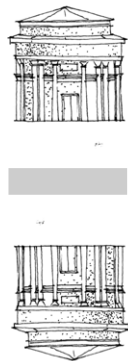
RAMP
Rolex Learning Centre



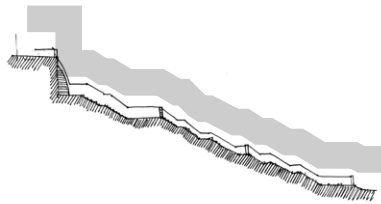
CITY GATE
Calle 26, Universidad Nacional de Colombia



TURNPIKES
Dobrzynskie Turnpikes, Plock, Poland

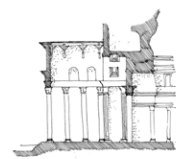


URBAN STAIRS
Spanish Stairs, Piazza di Spagna, Rome

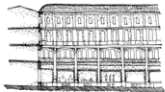


ANALYSIS OF THRESHOLD SPACES

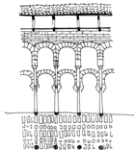
Portico
Panteon, Rome



Arcades
De Passage, Den Haag



Hypostyle hall
Mosque, Cordoba



Ramp
Rolex Learning Centre



Gate
Calle 26



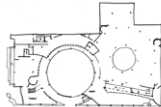
Turnpikes
Dobrzynskie Turnpikes



Urban stairs
Lleras Building, Bogota



Garcia Marquez Culture
Center, Bogota



Urban scale
Sequence of moving through the space
Relation with other urban spaces

Architectural scale
Relation with the surroundings

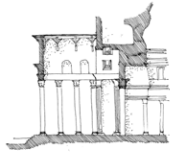
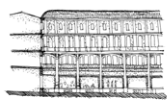
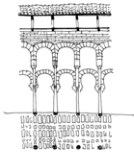




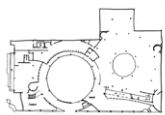
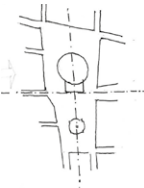





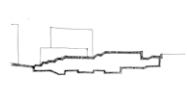
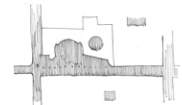
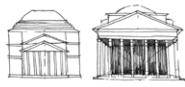

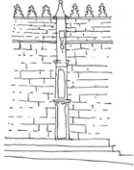
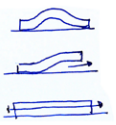


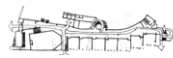

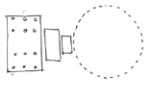
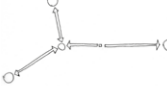


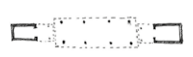


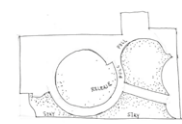
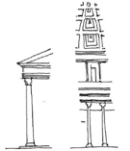
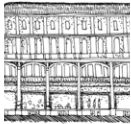

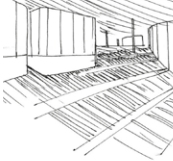


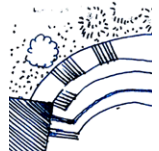
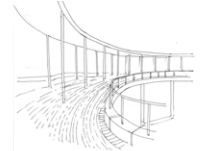
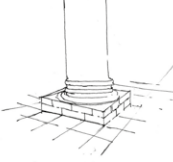




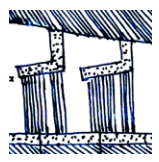
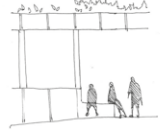
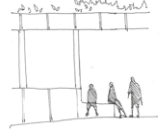

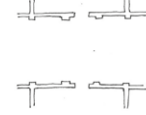

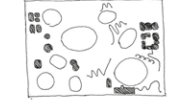
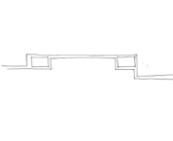



Architectural scale
Inner composition

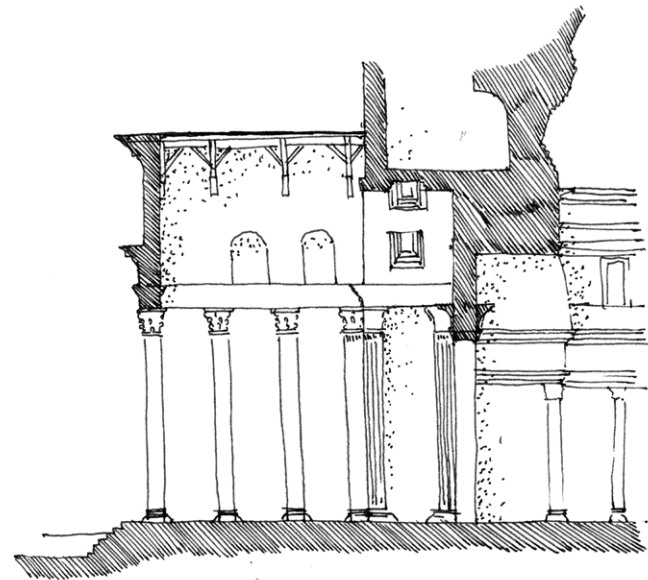
Detail scale

Furnishings

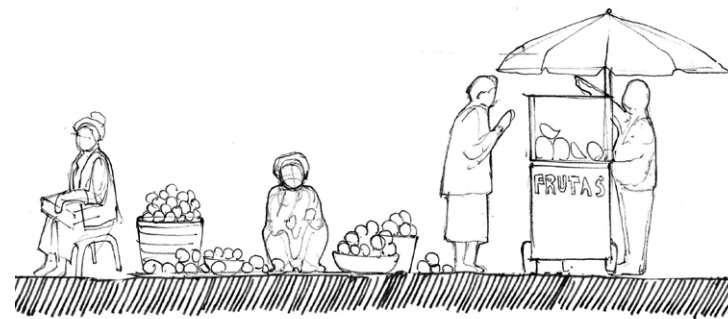
Function

ANALYSIS OF THRESHOLD SPACES

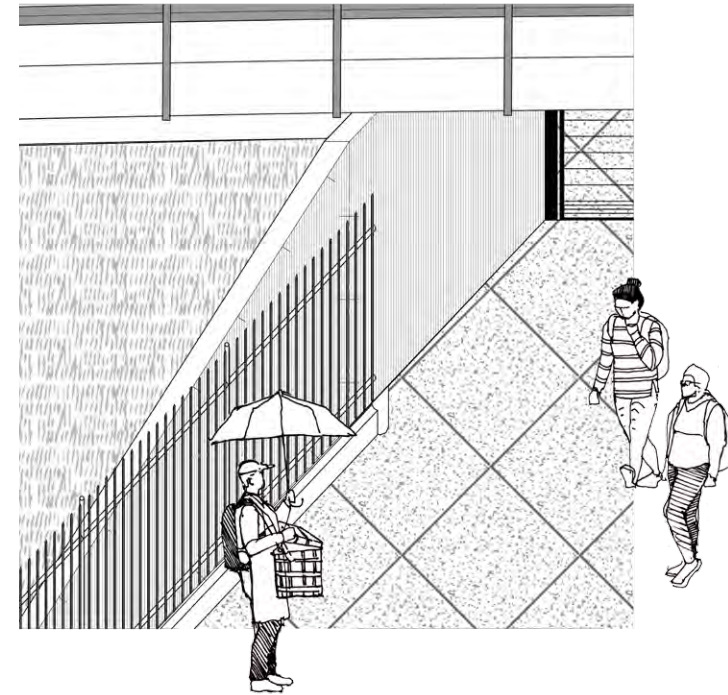
	Portico Panteon, Rome	Arcades De Passage, Den Haag	Hypostyle hall Mosque, Cordoba	Ramp Rolex Learning Centre	Gate Calle 26	Turnpikes Dobrzynskie Turnpikes	Urban stairs Lleras Building, Bogota	Garcia Marquez Culture Center, Bogota
Architectural scale Relation with the surroundings								
								
								
								
								
								
Function								



Thickening the thresholds at the boundary
of University campus.



Can thickening the threshold encourage many different groups of users to spend time in the entry squares and provide good conditions for the informal vendors?



Can thickening the threshold empower the people crossing the gate?

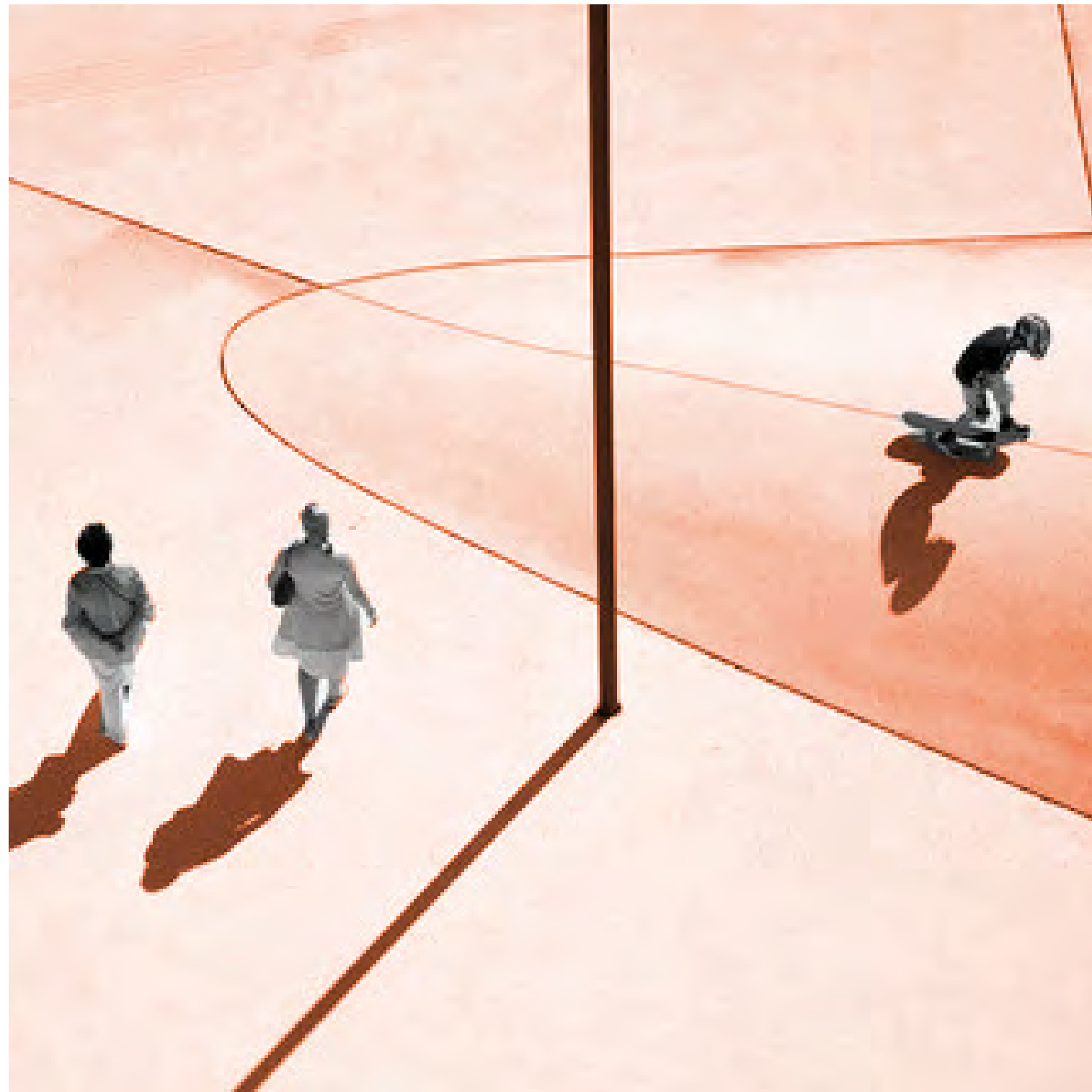
**Ground
oscillations**



CALLE 26, UNIVERSIDAD NACIONAL DE COLOMBIA



PIAZZA DEL CAMPO, SIENNA



LANDHAUSPLATZ, INNSBRUCK

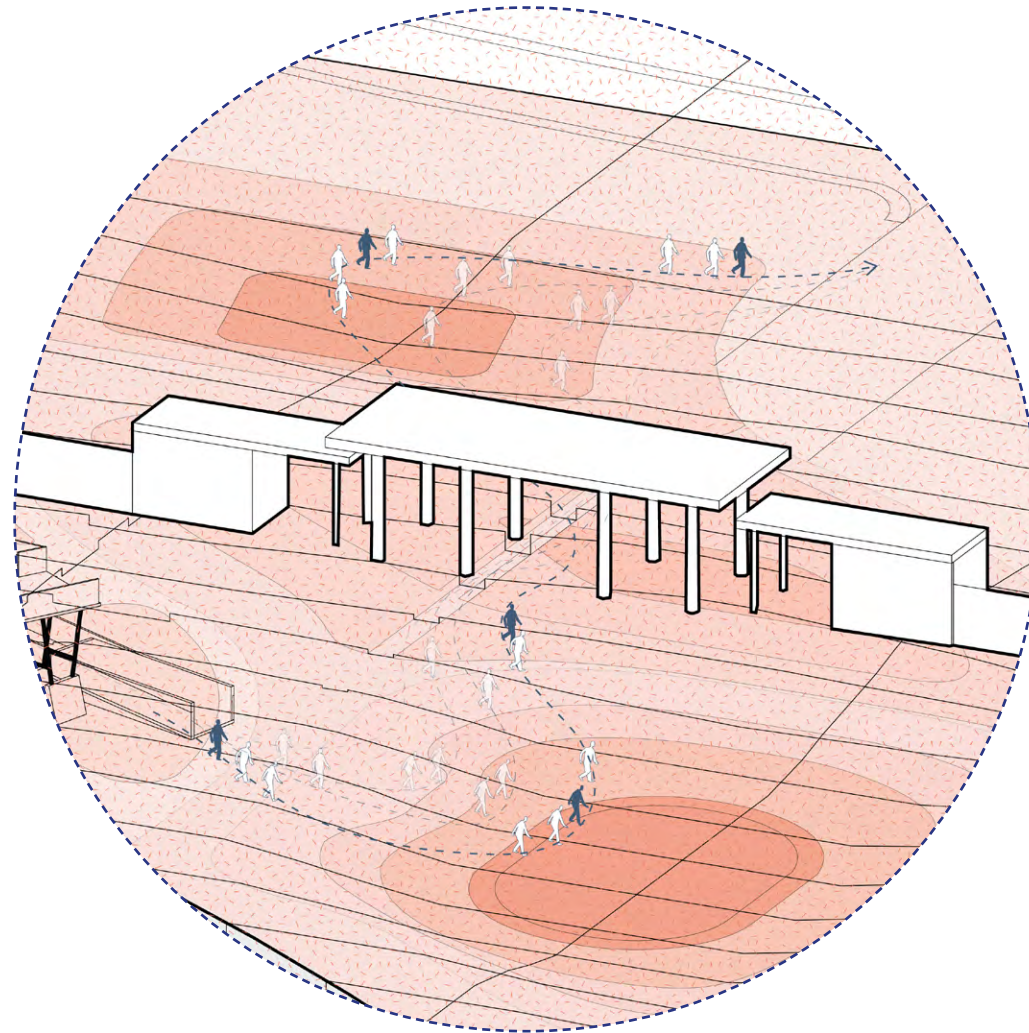


CENTRE POMPIDOU, PARIS



PLAZA DE BOLIVAR, BOGOTA

HYPOTHESIS



DVERTING THE PATH OF THE PEDESTRIAN



Enriching the use of the entry squares
with the use of ground oscillations.



Empowering the passer-by while crossing
the gate with the use of ground oscillations.

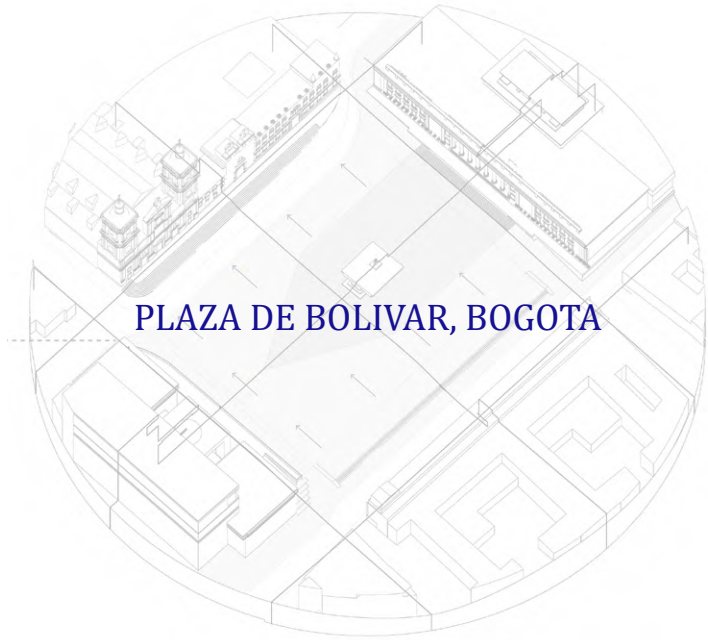
CASE STUDY ANALYSIS



PIAZZA DEL CAMPO, SIENNA

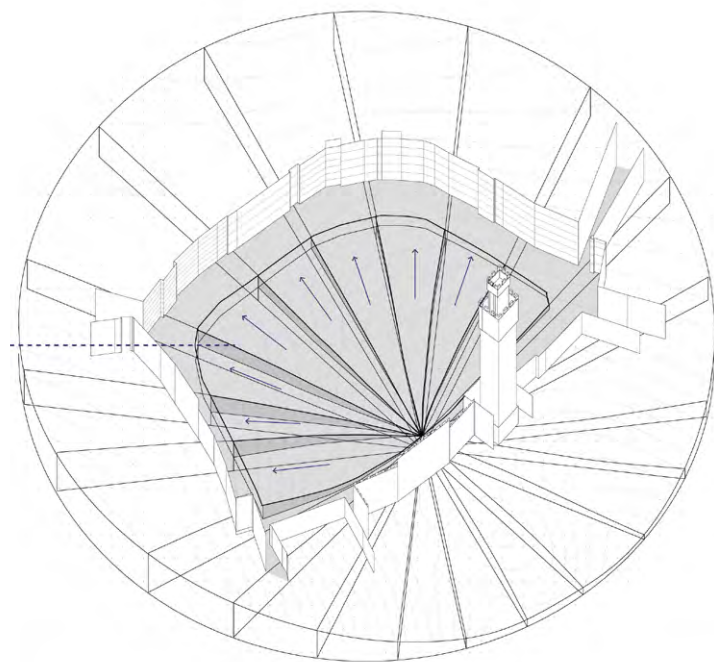


CAMPIDOGLIO, ROME

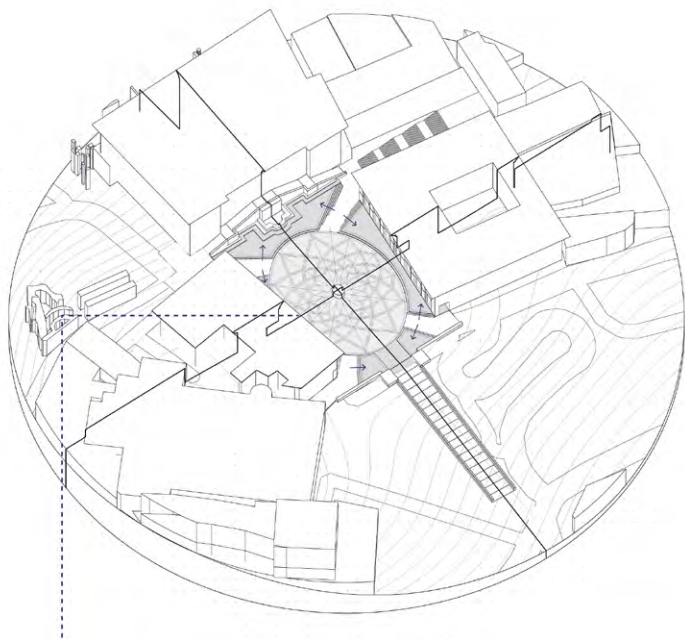


PLAZA DE BOLIVAR, BOGOTA

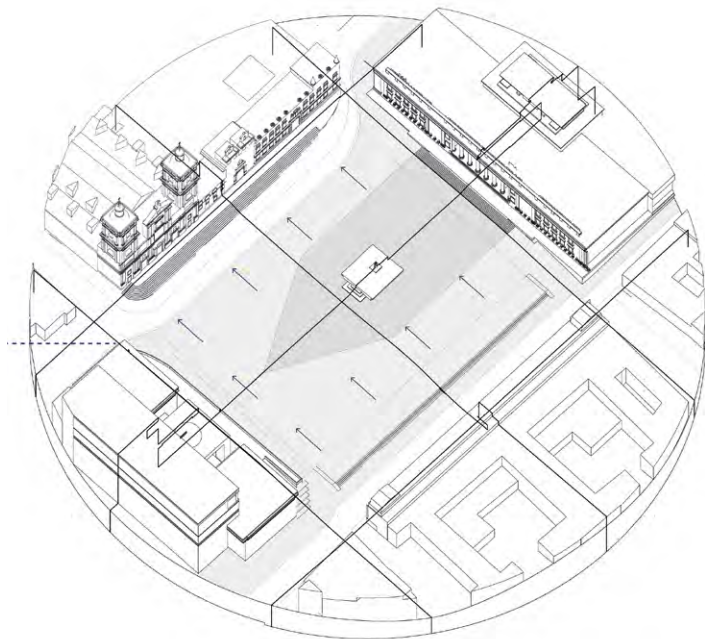
CASE STUDY ANALYSIS



PIAZZA DEL CAMPO, SIENNA
Providing privacy without putting up any boundaries.
Key section: 9 sections intersecting at the focal point of the square



CAMPIDOGLIO, ROME
Intersection of flat and sloping surfaces.
Key section: Symmetrical intersecting at the centre of the

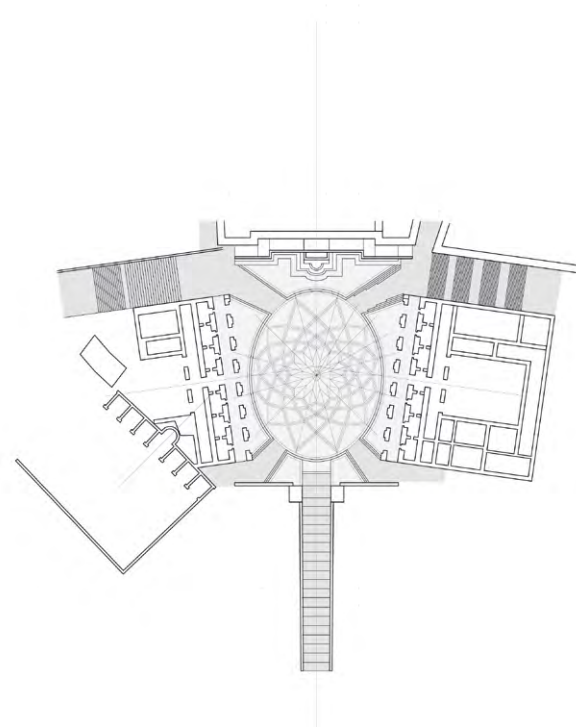


PLAZA DE BOLIVAR, BOGOTA
Treatment of the ground at the meeting with the facades.
Key section: Along the facades and cutting the square in the middle.

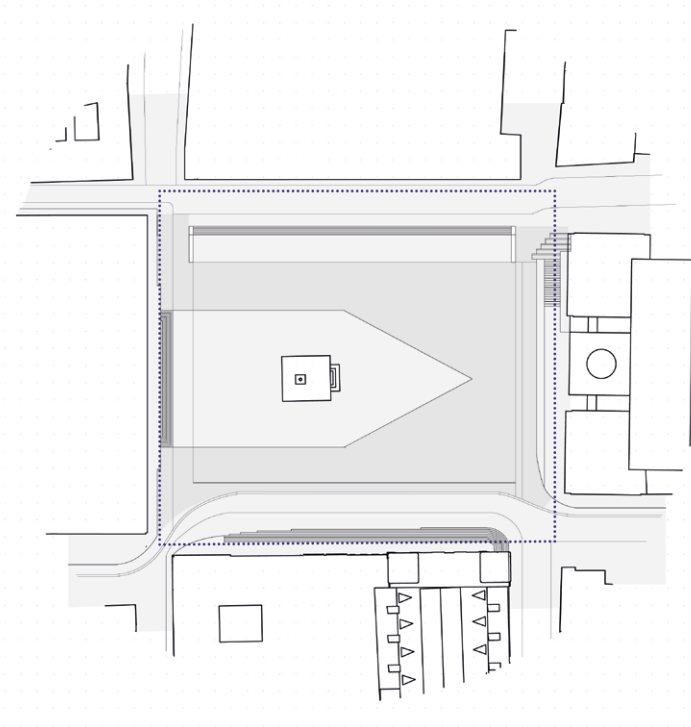
CASE STUDY ANALYSIS



PIAZZA DEL CAMPO, SIENNA
Focality without monumentality.



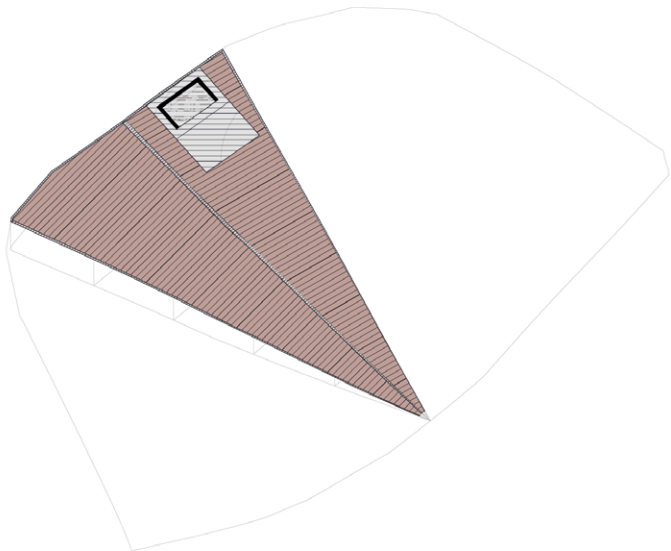
CAMPIDOGLIO, ROME
Enclosed urban interior.



PLAZA DE BOLIVAR, BOGOTA
Treatment of the ground at the meeting with the facades.

CASE STUDY ANALYSIS

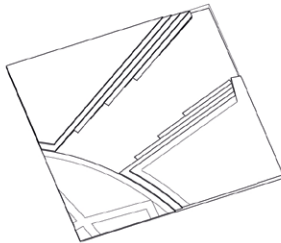
Joints of the floor which make possible the functioning of the landscape in respect of water drainage, structural stability, thermal expansibility.



PIAZZA DEL CAMPO, SIENNA

Pronounced seam

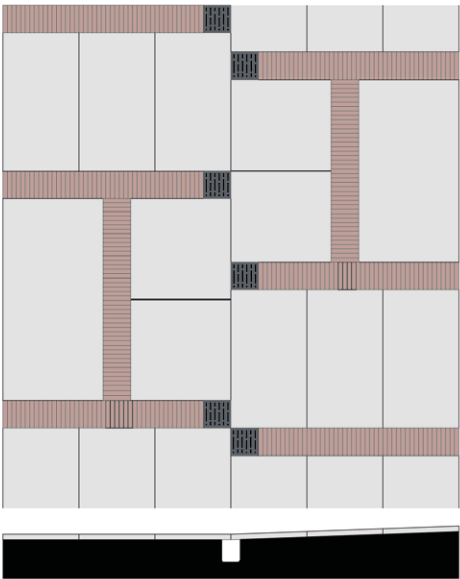
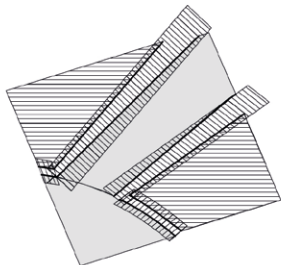
The incline and direction of the slope are irregular. The seam accentuated in a differing paving colour, pattern and the slight concave emphasize the focal point of the square and create a seeming impression of flat triangular surfaces converging in one



CAMPIDOGLIO, ROME

Pronounced seam

A stepless seam delimits the edge characterized by biggest accessibility. Where access was meant to be more difficult the transition between a flat and a sloping surface was formed with the use of other directions and surfaces. The steps resulting from this operation give a subtle definition to the oval shape of the plaza.



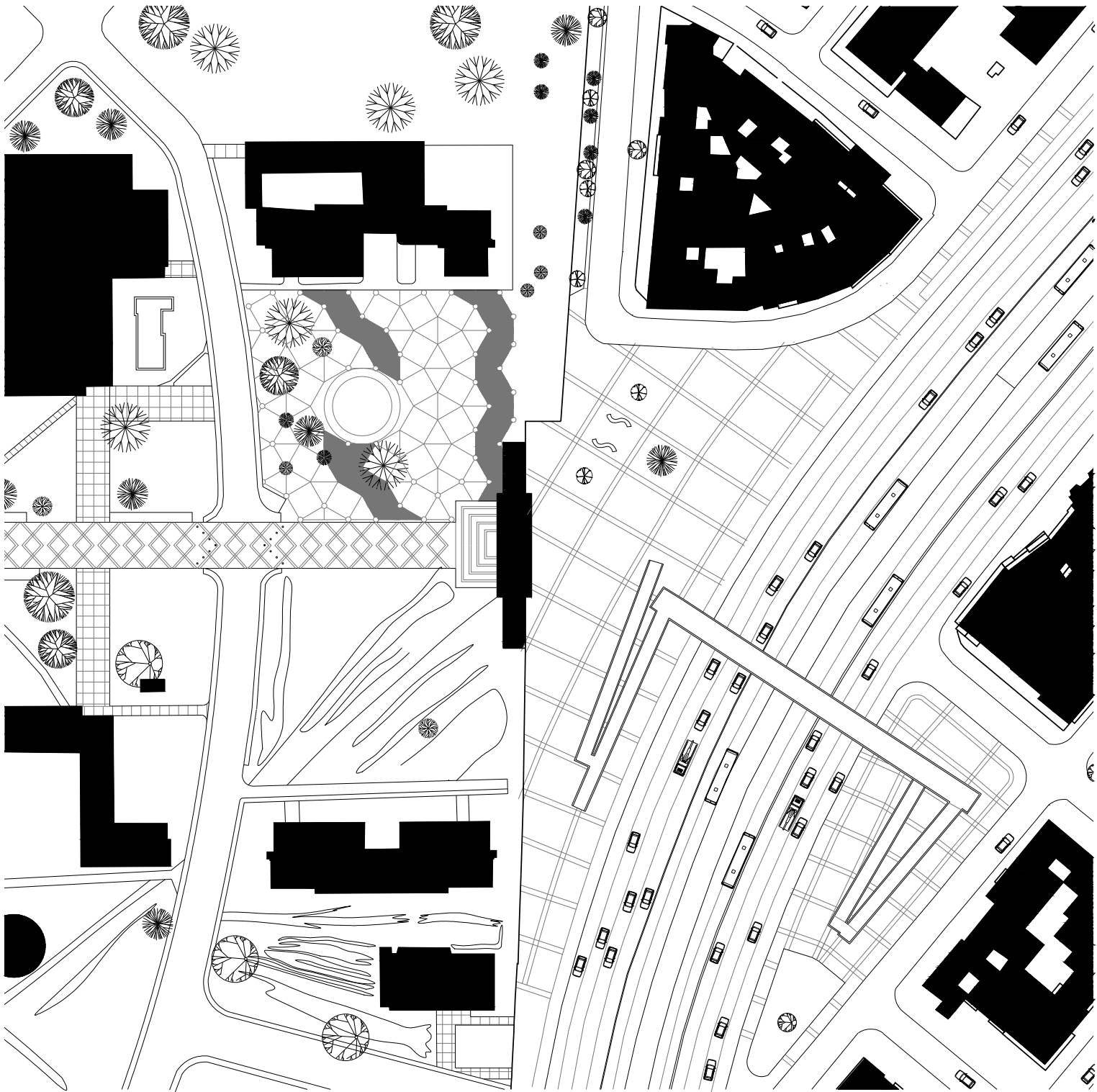
PLAZA DE BOLIVAR, BOGOTA

Unpronounced seam

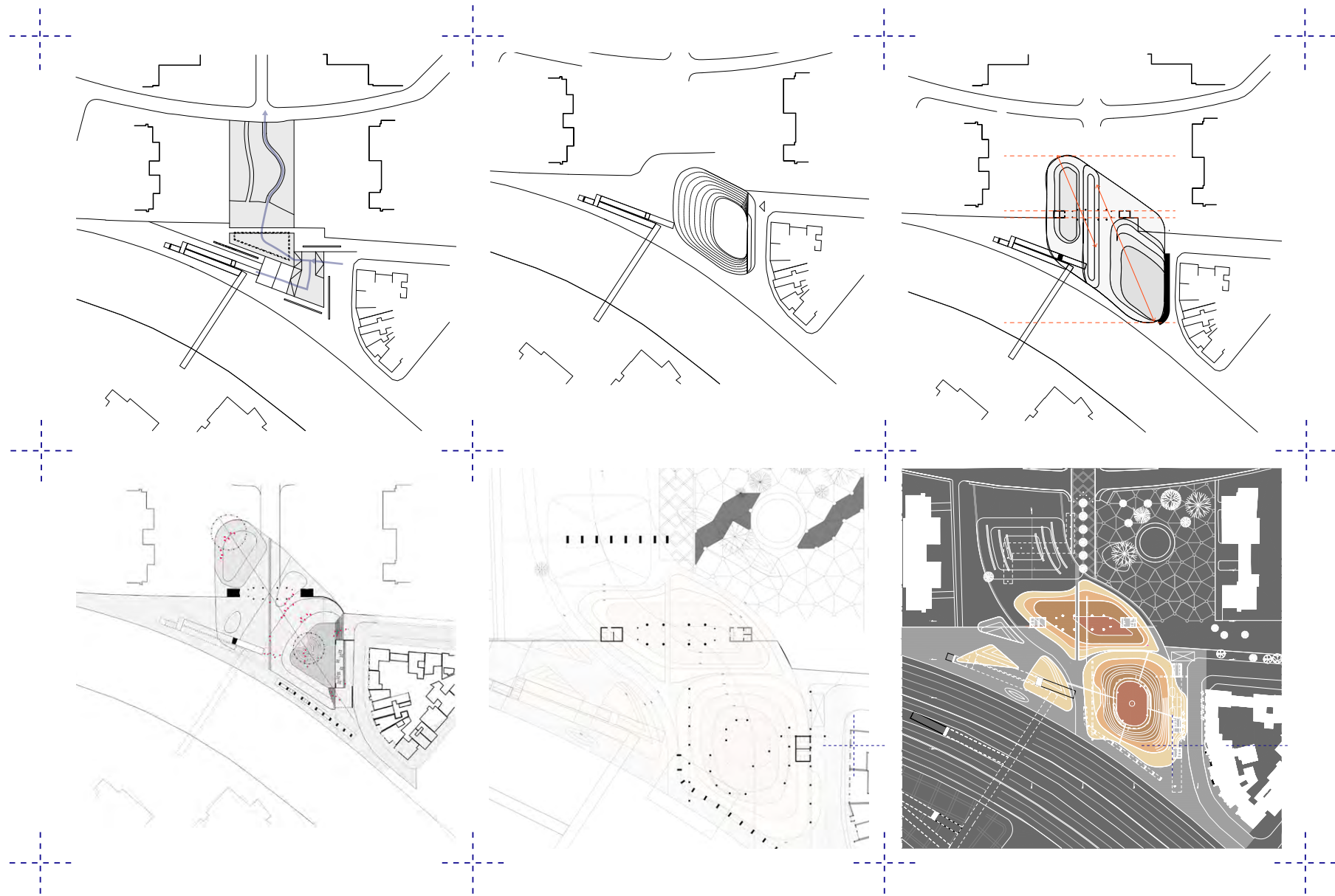
The seam between flat and tilted surfaces is concealed by continuous paving pattern. However some of the seams are marked by drainage pipe inlets.

**Design
attempts**

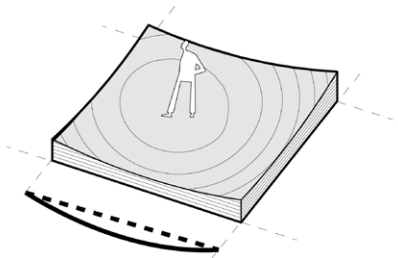
ENTRY SQUARE AT CALLE 26



DESIGN AS A PROCESS OF SUBTRACTION



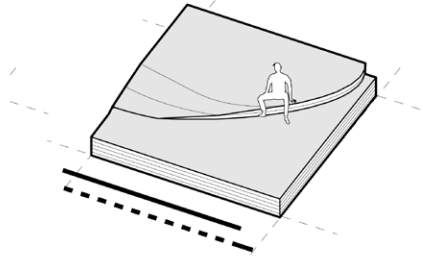
GEOMETRICAL OPERATIONS ON THE SURFACE



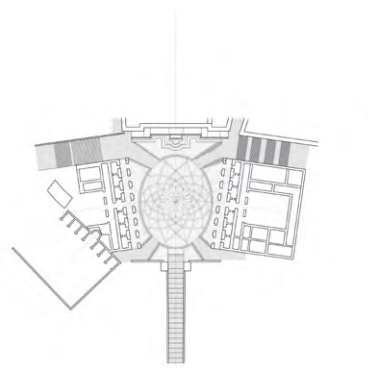
Stretching



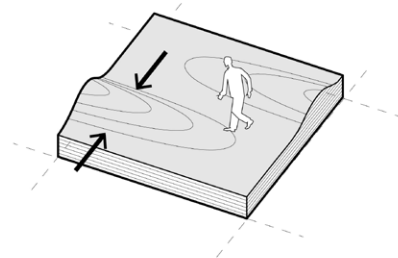
Piazza del Campo, Sienna



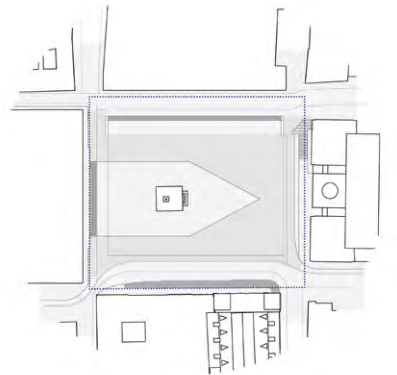
Cut



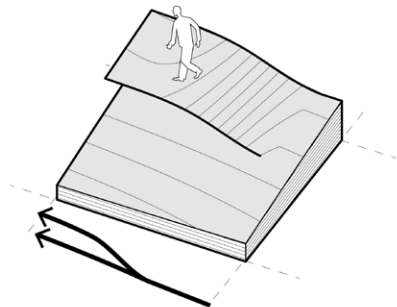
Campidoglio, Rome



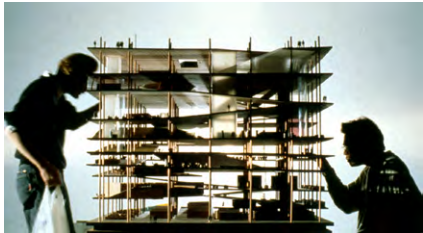
Folding



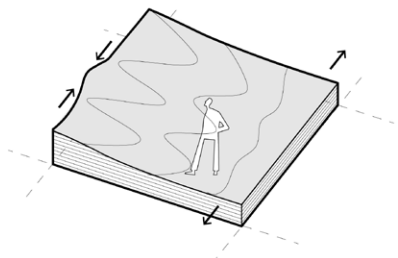
Plaza de Bolivar, Bogota



Weaving



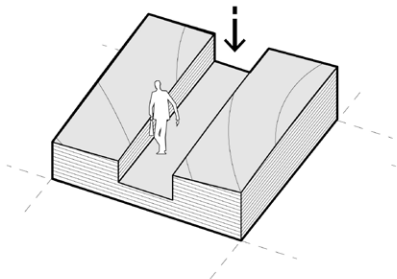
Libraries at Jussieu, Paris



Draping



Rabalderstraede musicon, Rolskide, Denmark

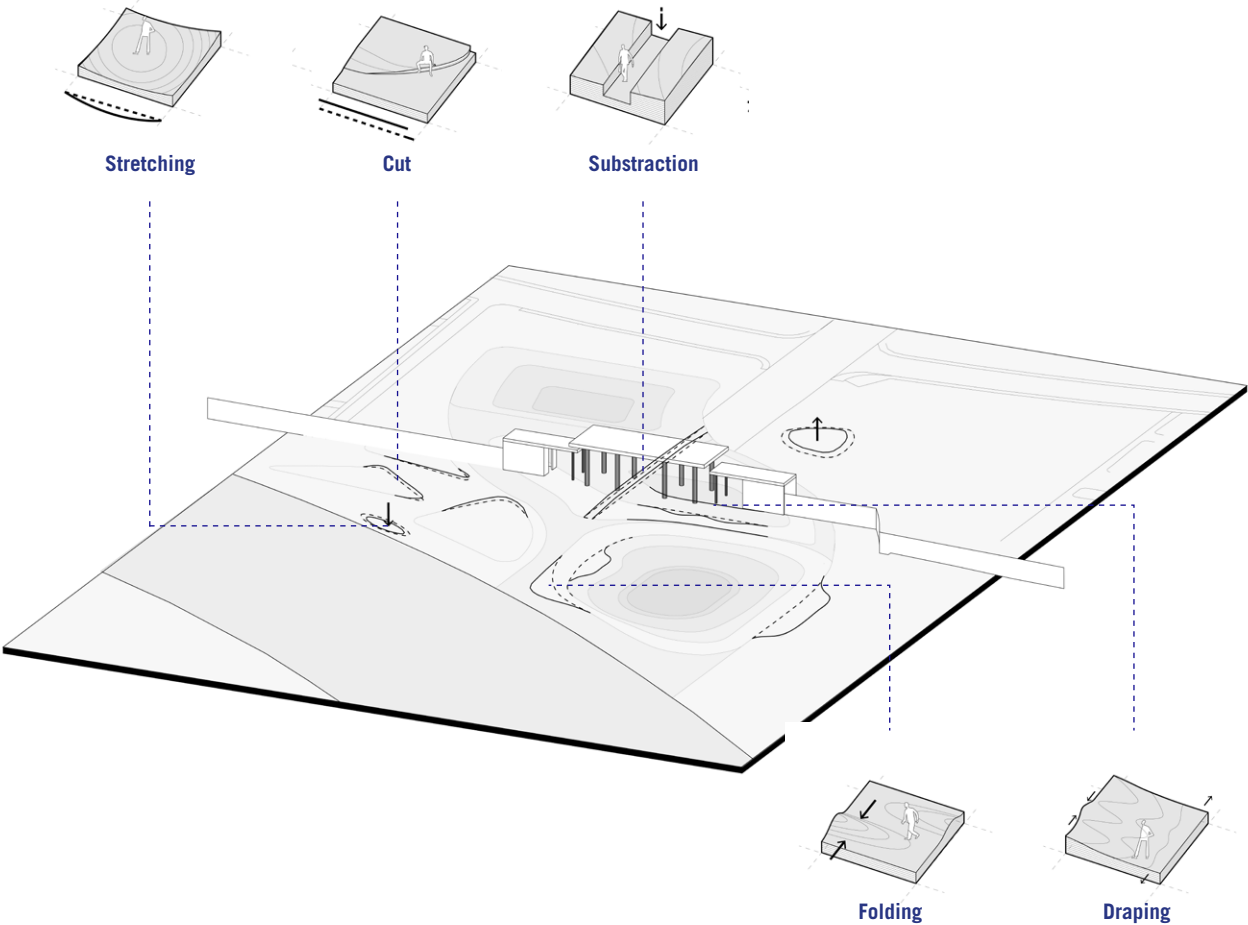
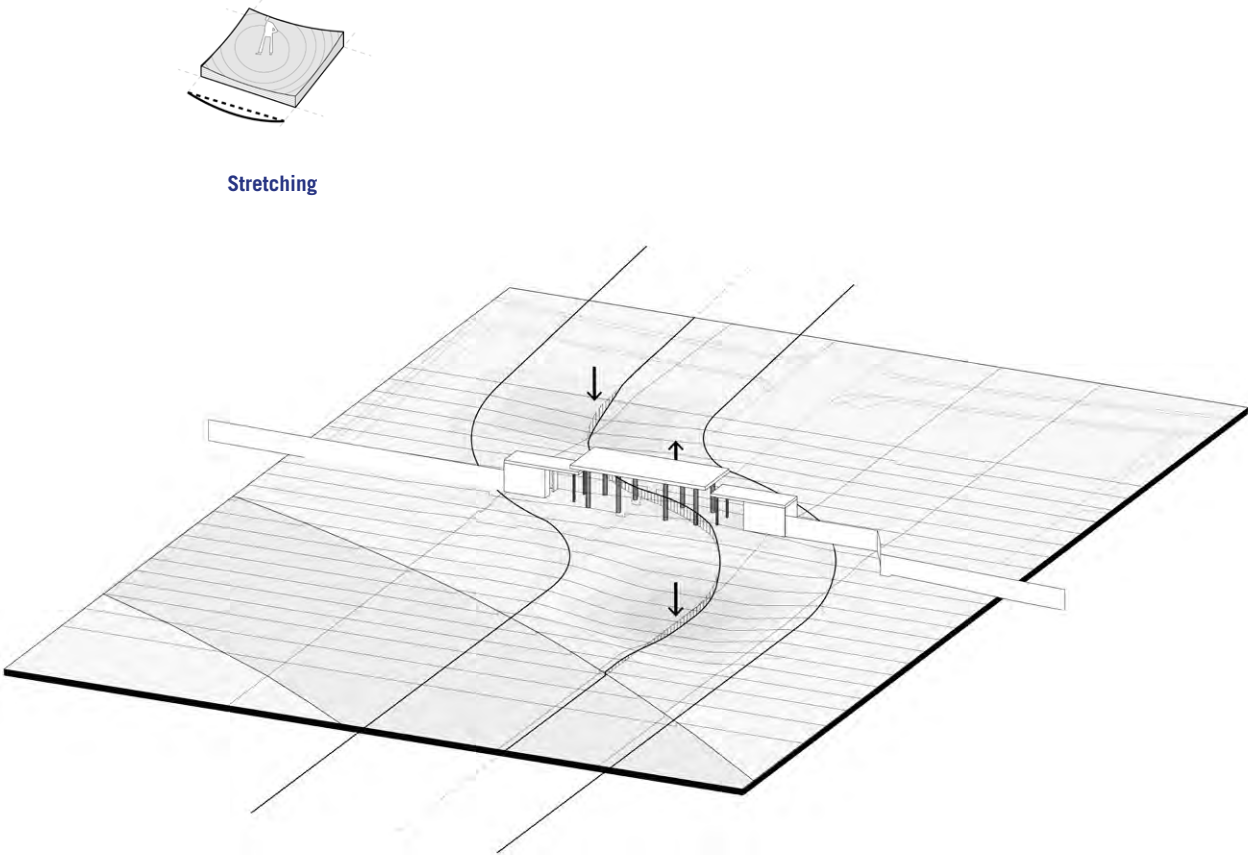


Substraction



Serpentine Pavilion, Herzog de Meuron

GEOMETRICAL OPERATIONS ON THE SURFACE



WRITING EXERCISE

PERCEPTIONS OF THE BODY



ACT 2 SCENE 1

I walk to the university after I get of the bus.

Perception of the ear

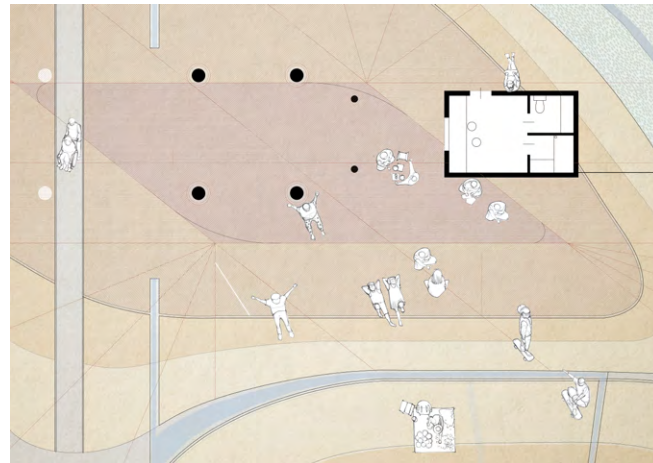
As I slip on the other side of the colonnade the noise is allayed. Something else starts to prevail. It is an animated sound of people coming from many directions. It s a rattling sound of dishes and a rustle of packaging. Heated discussions happen around me. I do not hear the street any more.

Perception of the body

I run down the slope accelerated by the inline.

I spring aside the people who I find in my way.

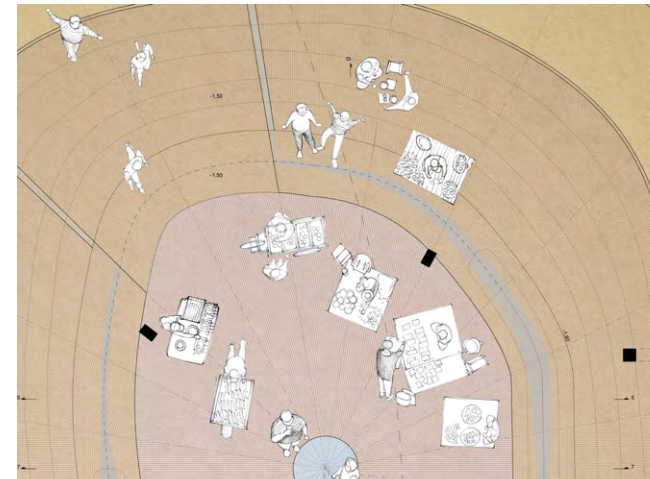
My steps are erratic and my calves tense as I try to slow down and avoid collision. There



ACT 2 SCENE 2

Perception of the eye

I climb up the slope. I cut the gate diagonally. I turn around to gaze at the space which I have left behind me. A group of people sits on the floor just a couple of meters away. They are having lunch, absorbed with their conversation. I can observe the entire market from the place where I am.



ACT 2 SCENE 2

Perception of the body

Before I know it I find myself in the lowermost point of the landscape. I feel something has changed. My body is at ease. I do not need to resist the gravity any more. The ground is flat soft and cold.

Perception of the eye

This place is dark. The ceiling gravitates towards the ground. The floor and the ceiling close the perspective into a narrow gap. When I look outside I can only see the lower part of the bodies of the people passing. It is as if the height difference has moved us away from each other.

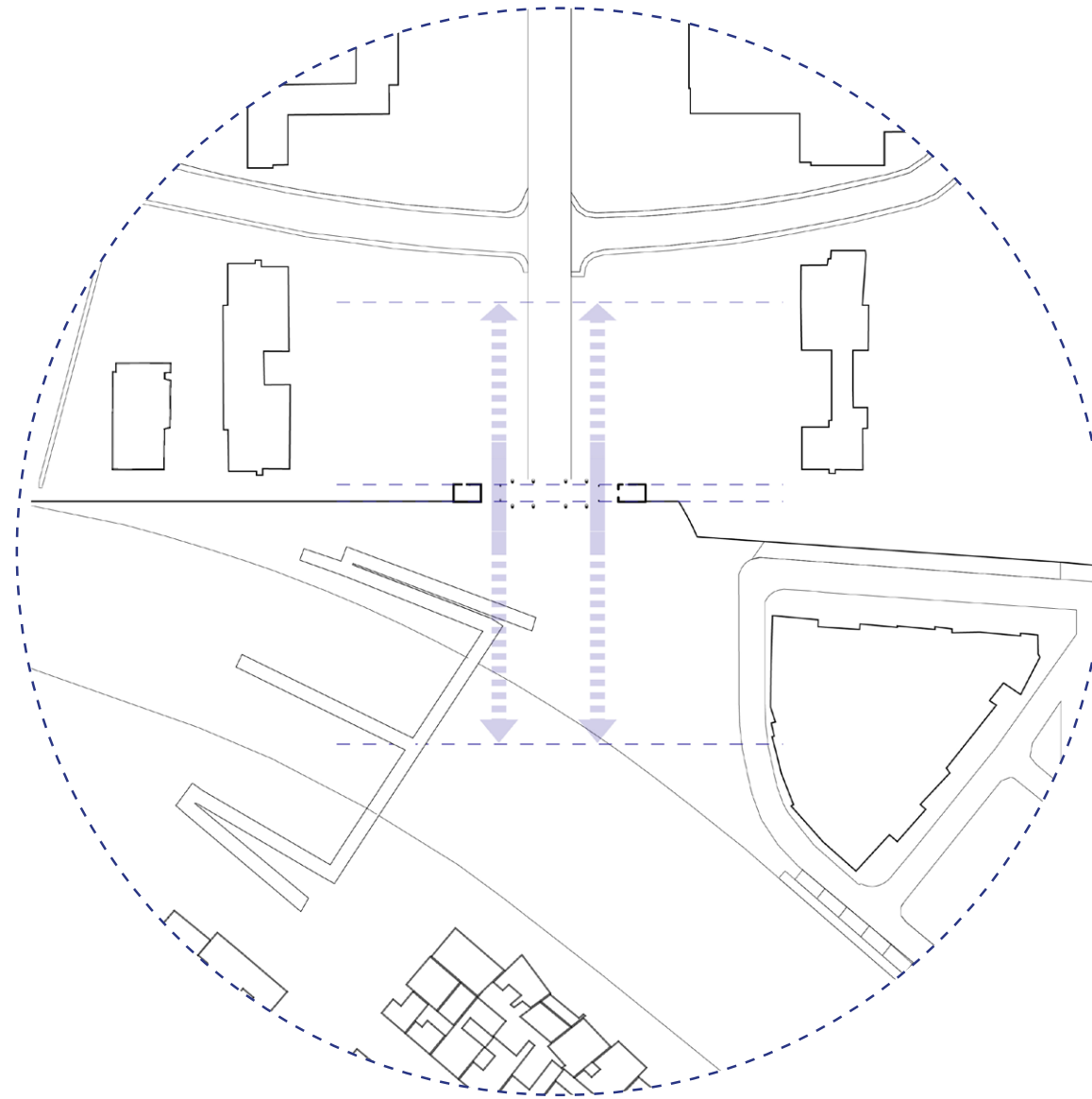


ACT 2 SCENE 4

As I run down the slope, I step on the soft grass. A few steps more and I am standing on the hard concrete again. Students are enjoying their lunch break laying down on the grass or hurriedly revising for the next lesson. I am running late. I leave the place behind me.

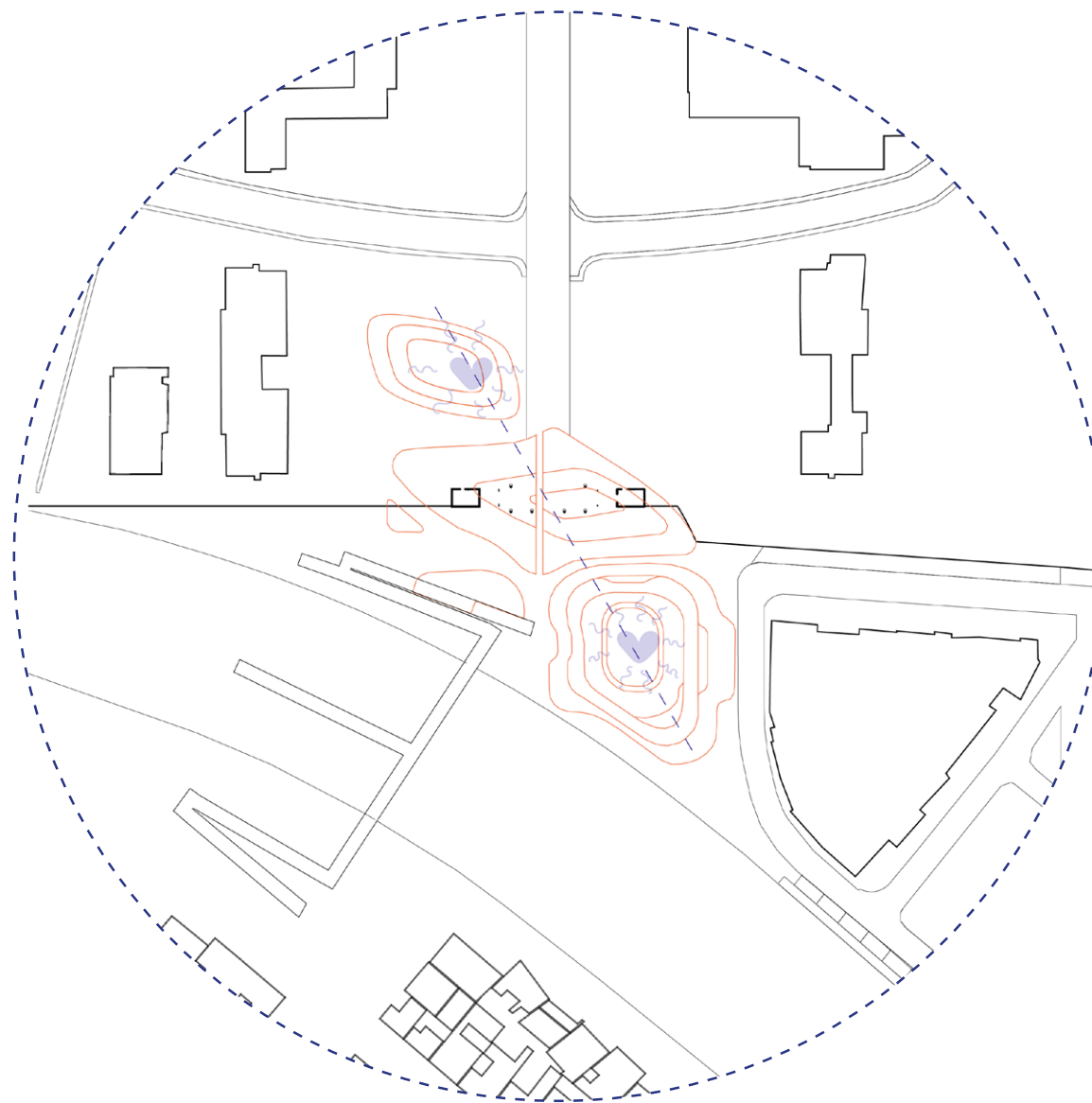
**Design
strategy**

THICKENING THE THRESHOLD



0. ACTION on a surface.

THICKENING THE THRESHOLD



1. TOPOGRAPHY continuously undulated through the gate.

THICKENING THE THRESHOLD



2. **GRADIENT** of two materials blurring the transition and defying the division of space into functional subspaces.

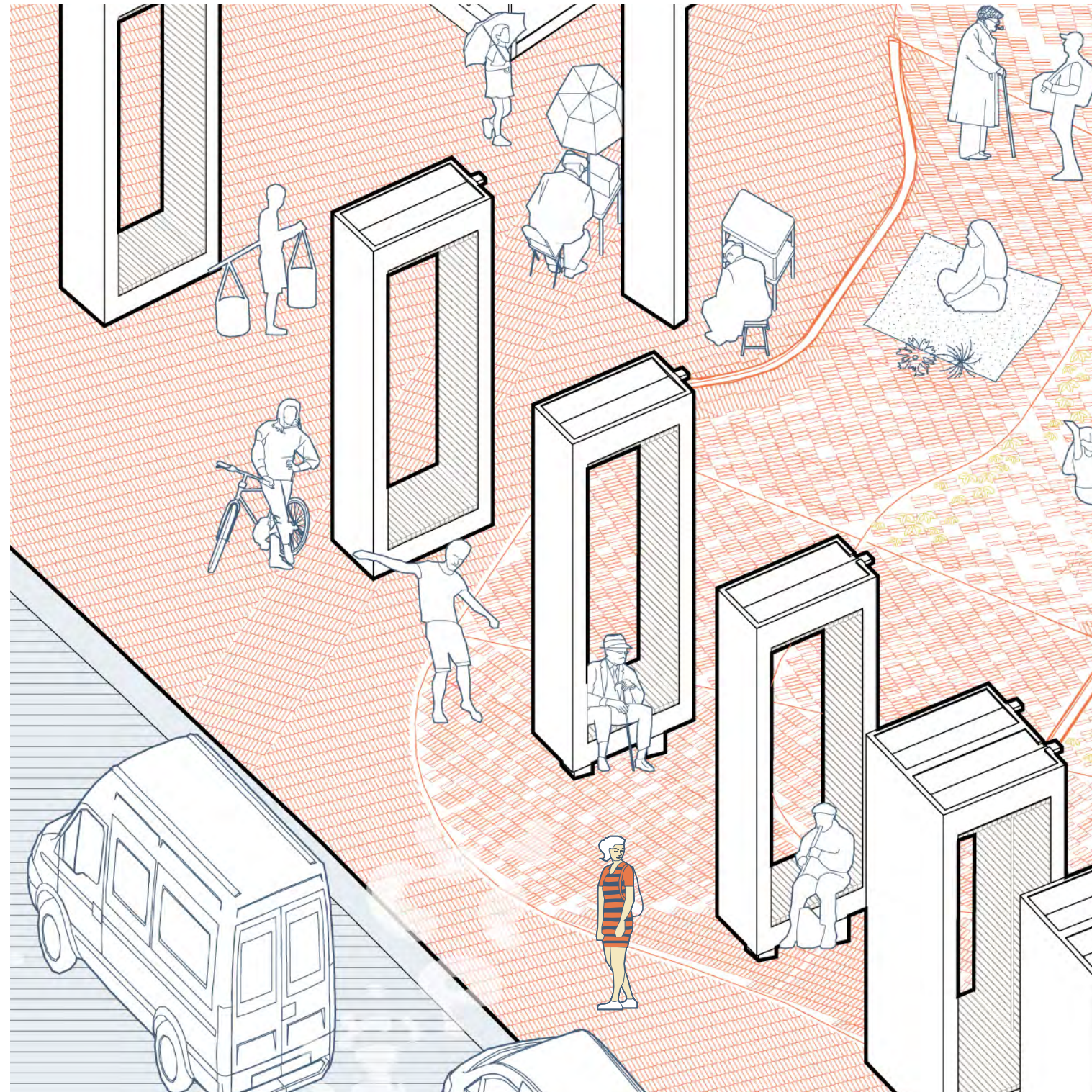
THICKENING THE THRESHOLD



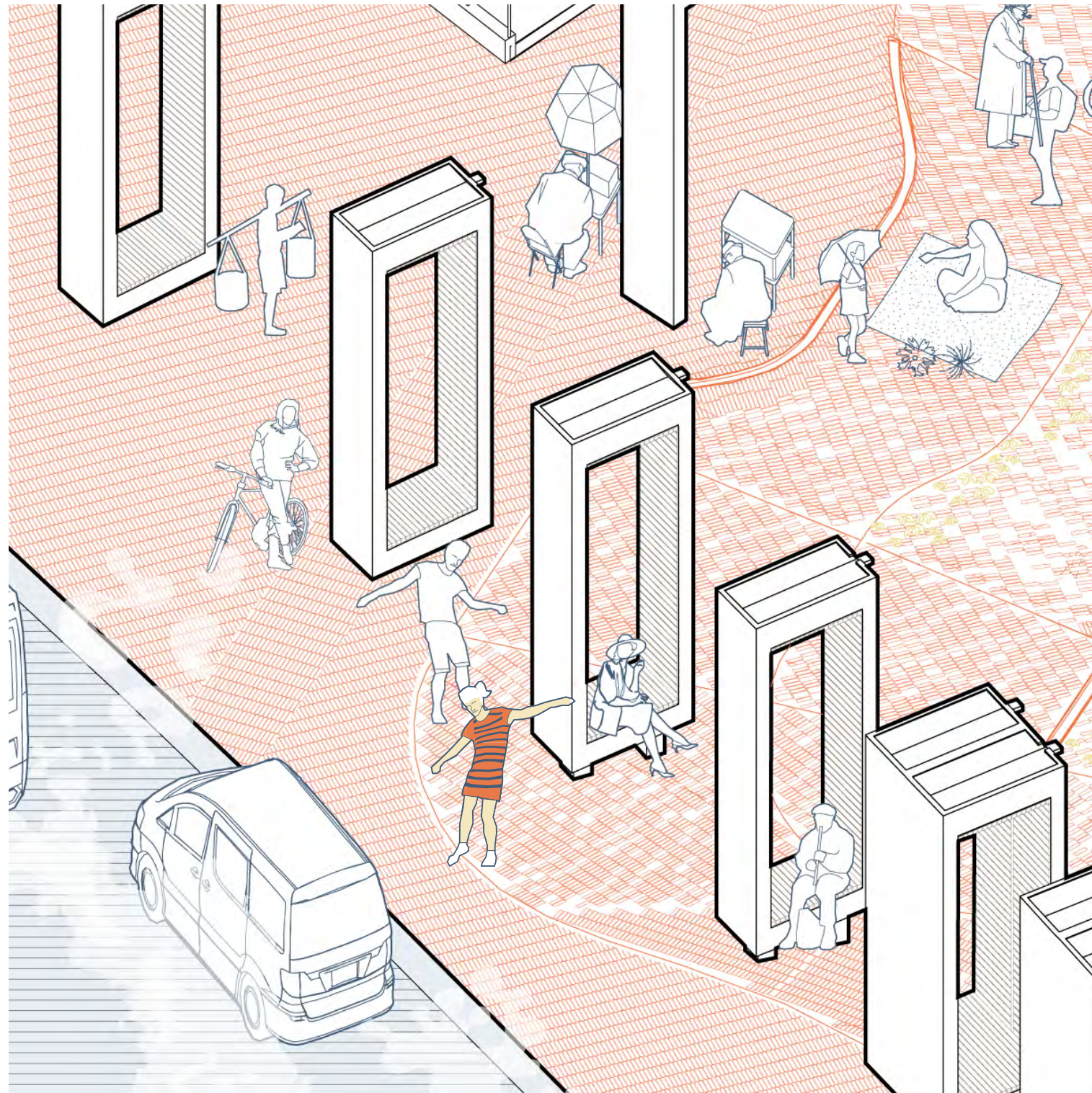
3.

THIRDING the dominant position of the gate with pavilions which capture the body and sight of the passer-by.

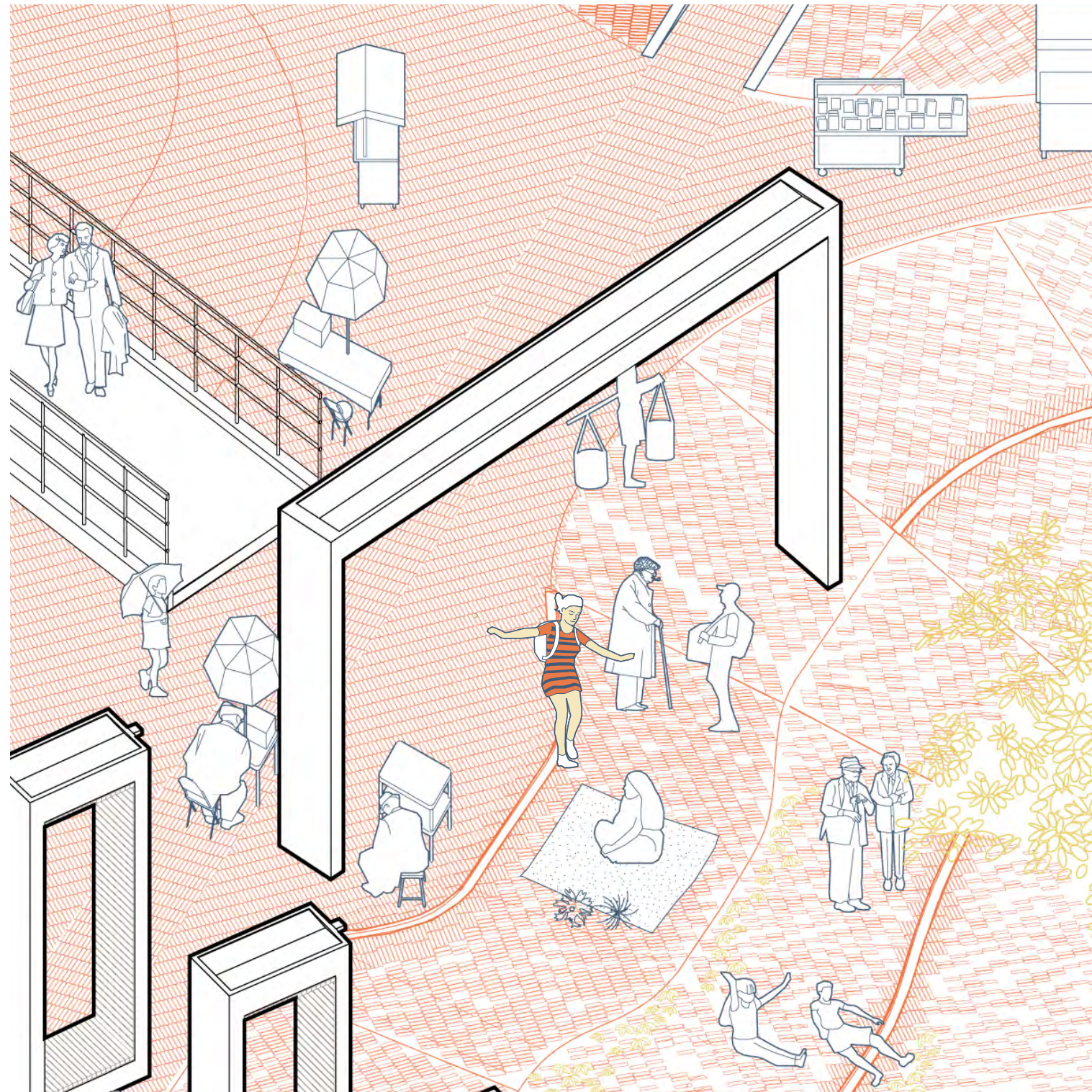
Walk I topography



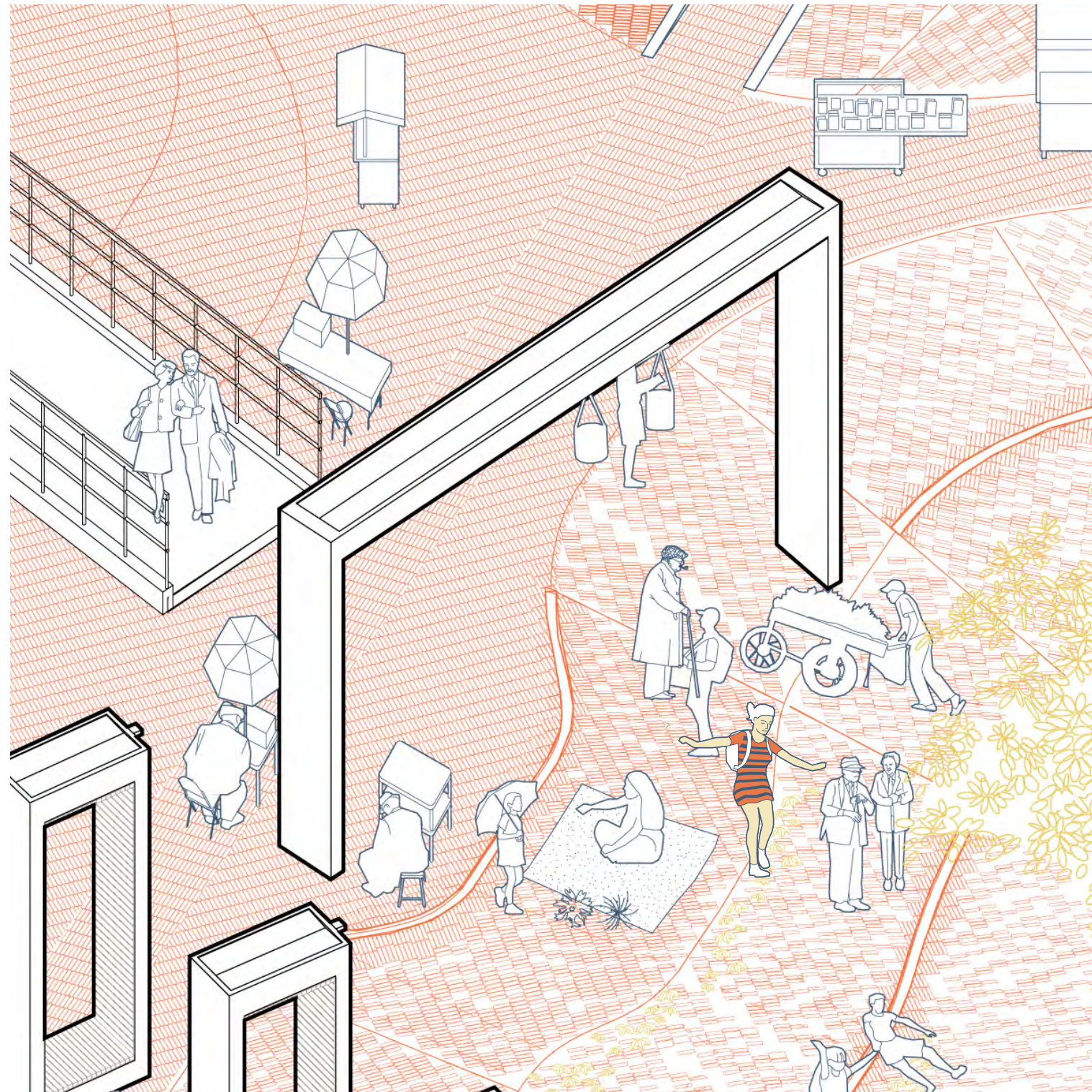
The edge of the street



The edge of the street



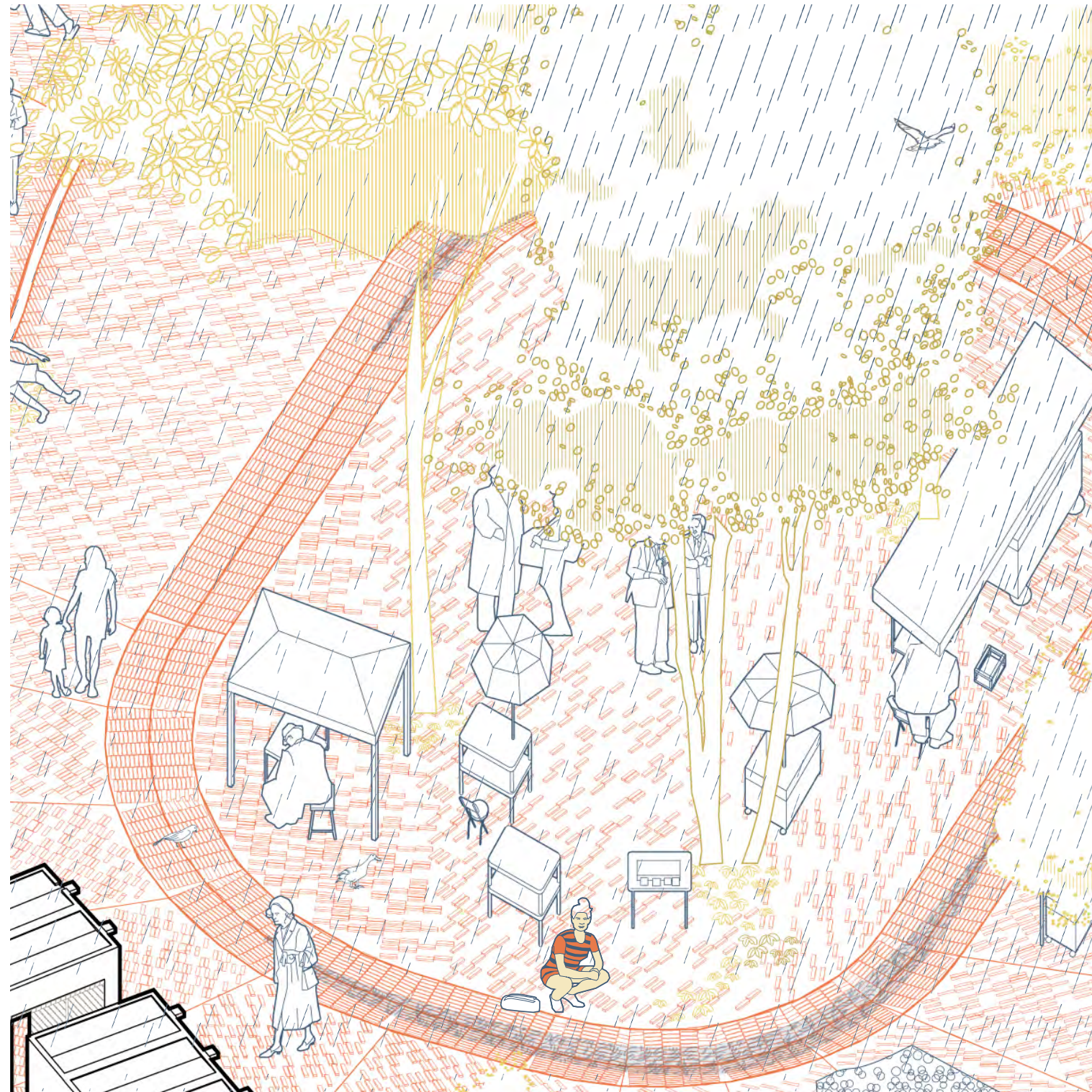
At the descent of the stairs



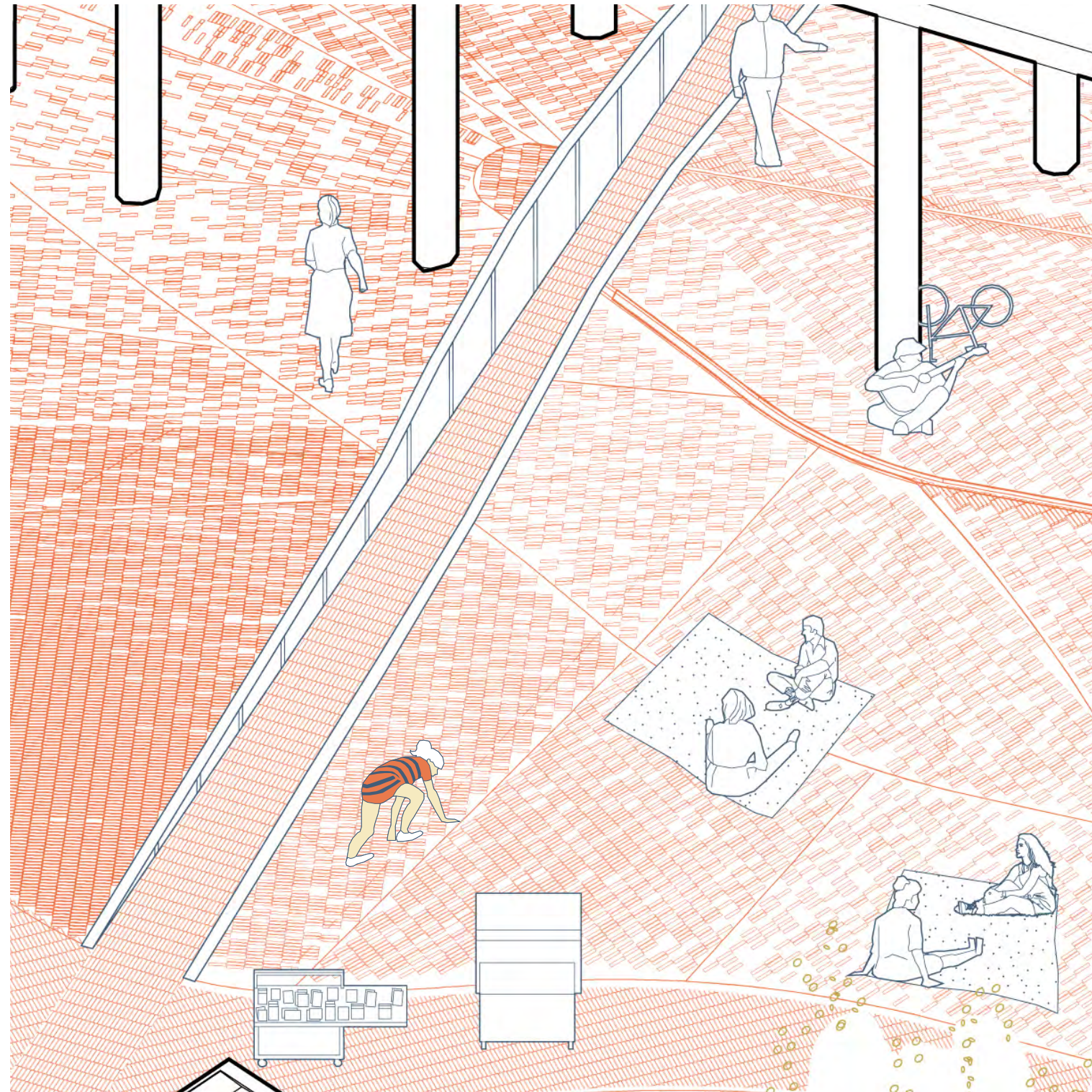
At the descent of the stairs



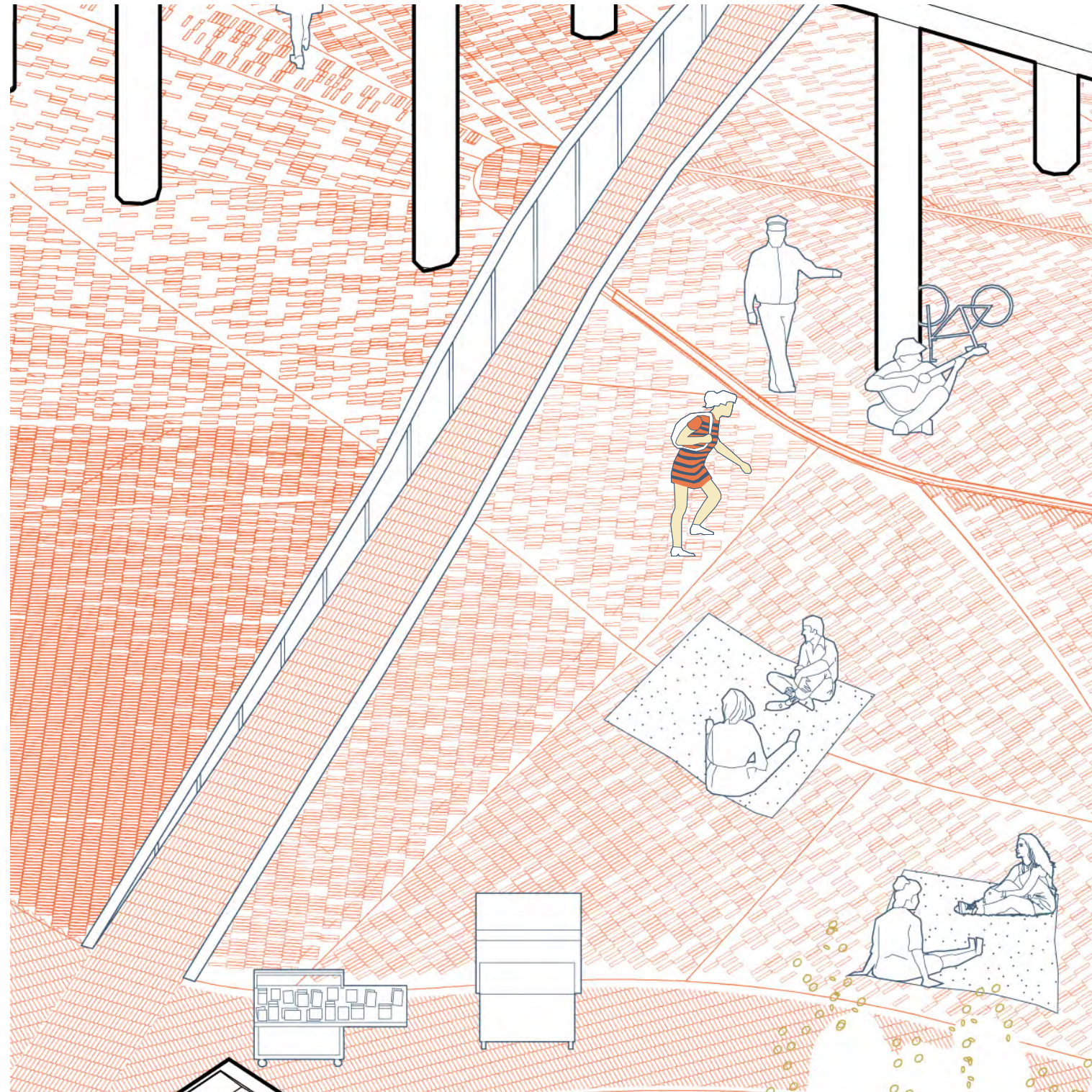
Center



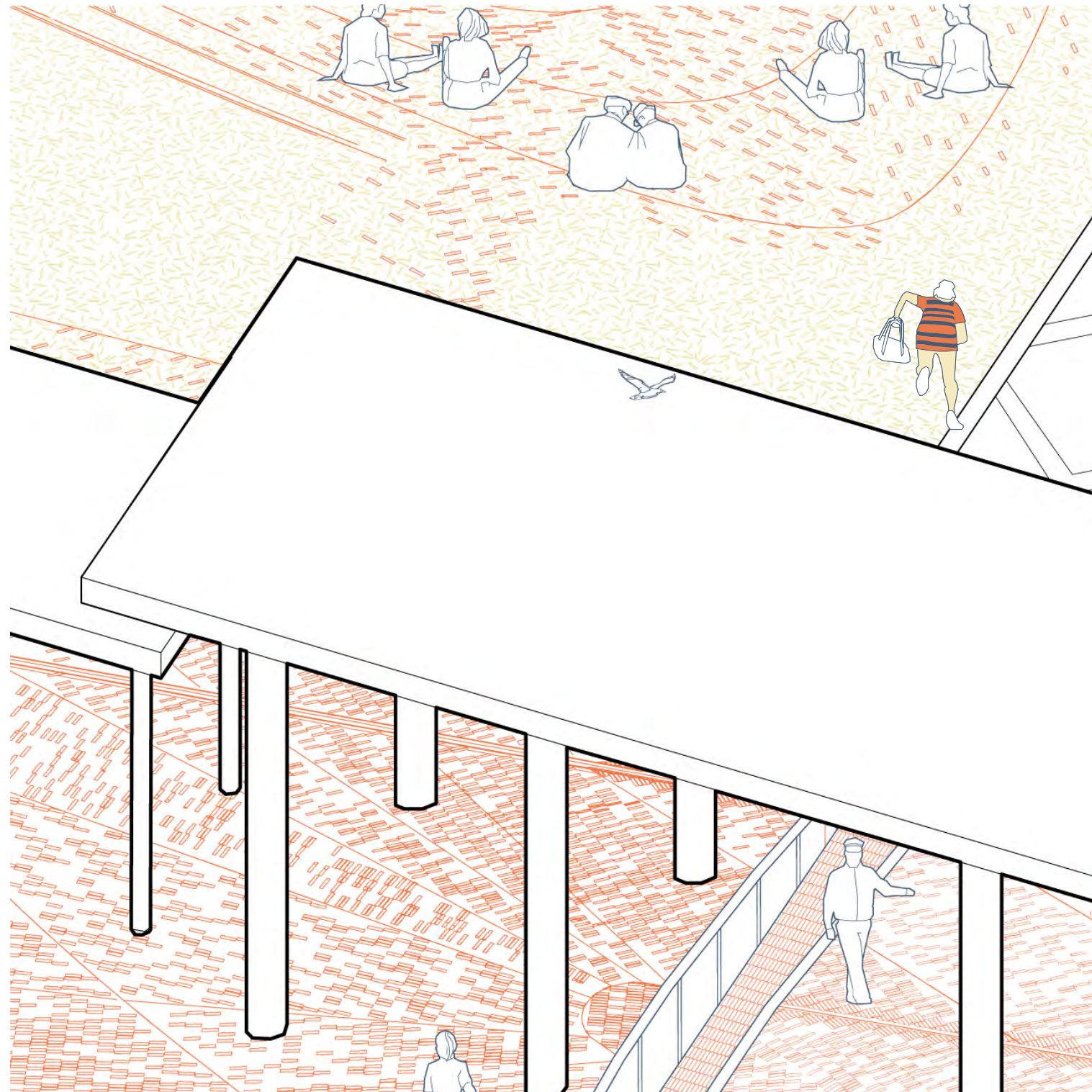
Center



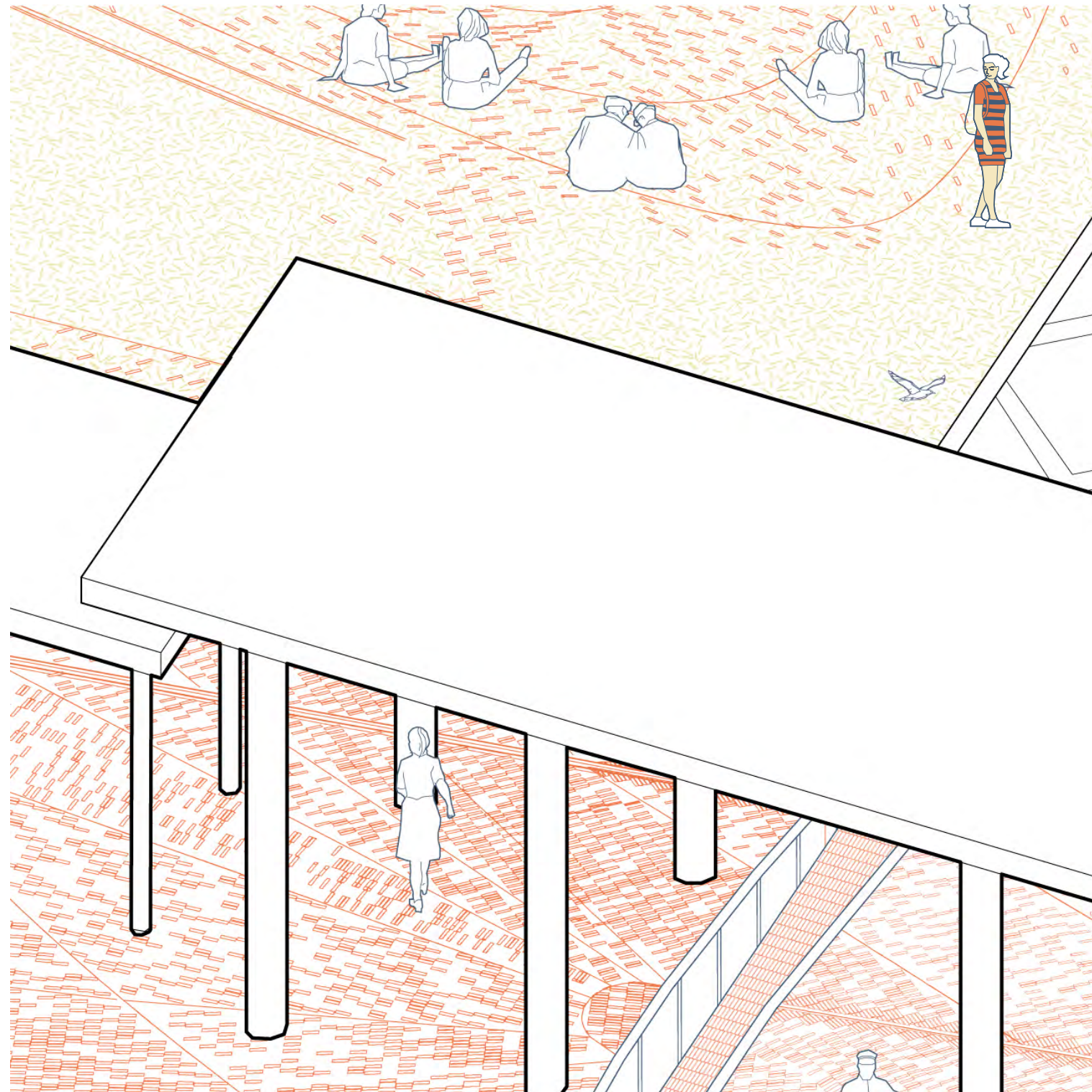
Gate



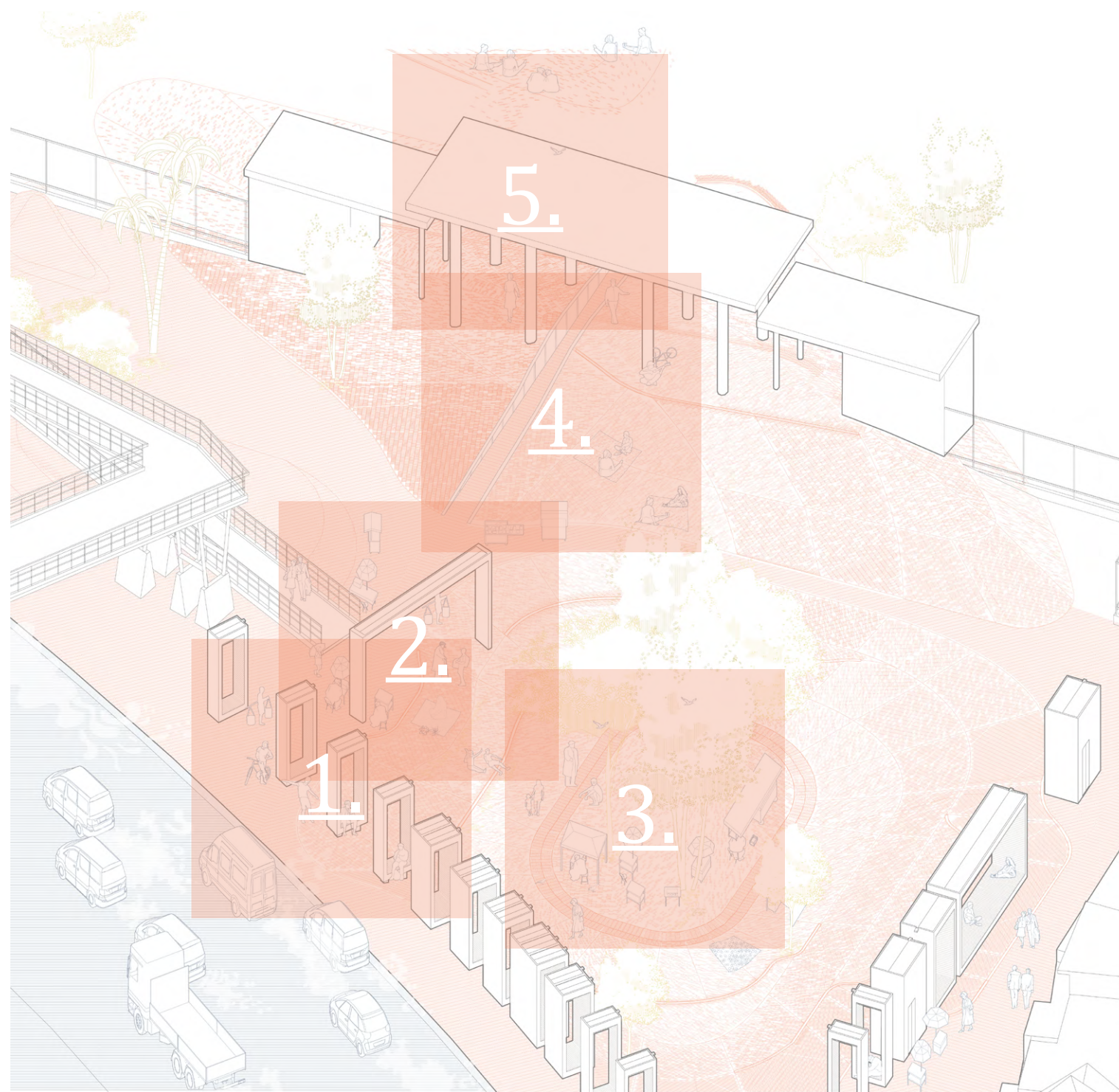
Gate



Inside the campus



Inside the campus



Map of the walk

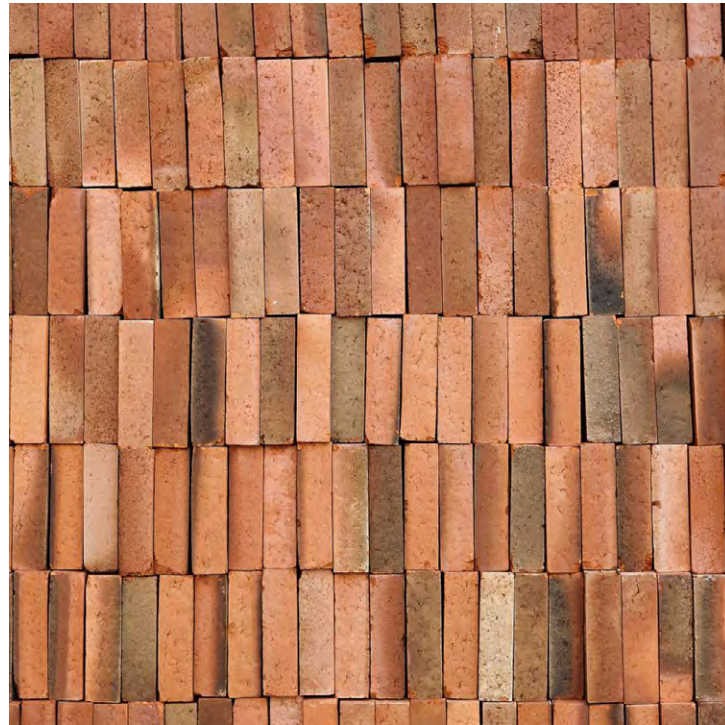
TEXTILE BY OLGA AMARAL



CESTA LUNAR 016, OLGA AMARAL

Source: <https://www.christies.com/lotfinder/Lot/olga-de-amaral-colombian-b-1932-5793758-details.aspx> (accessed: 30.06.2019)

WEAVE OF CLINKER PAVING AND GRASS

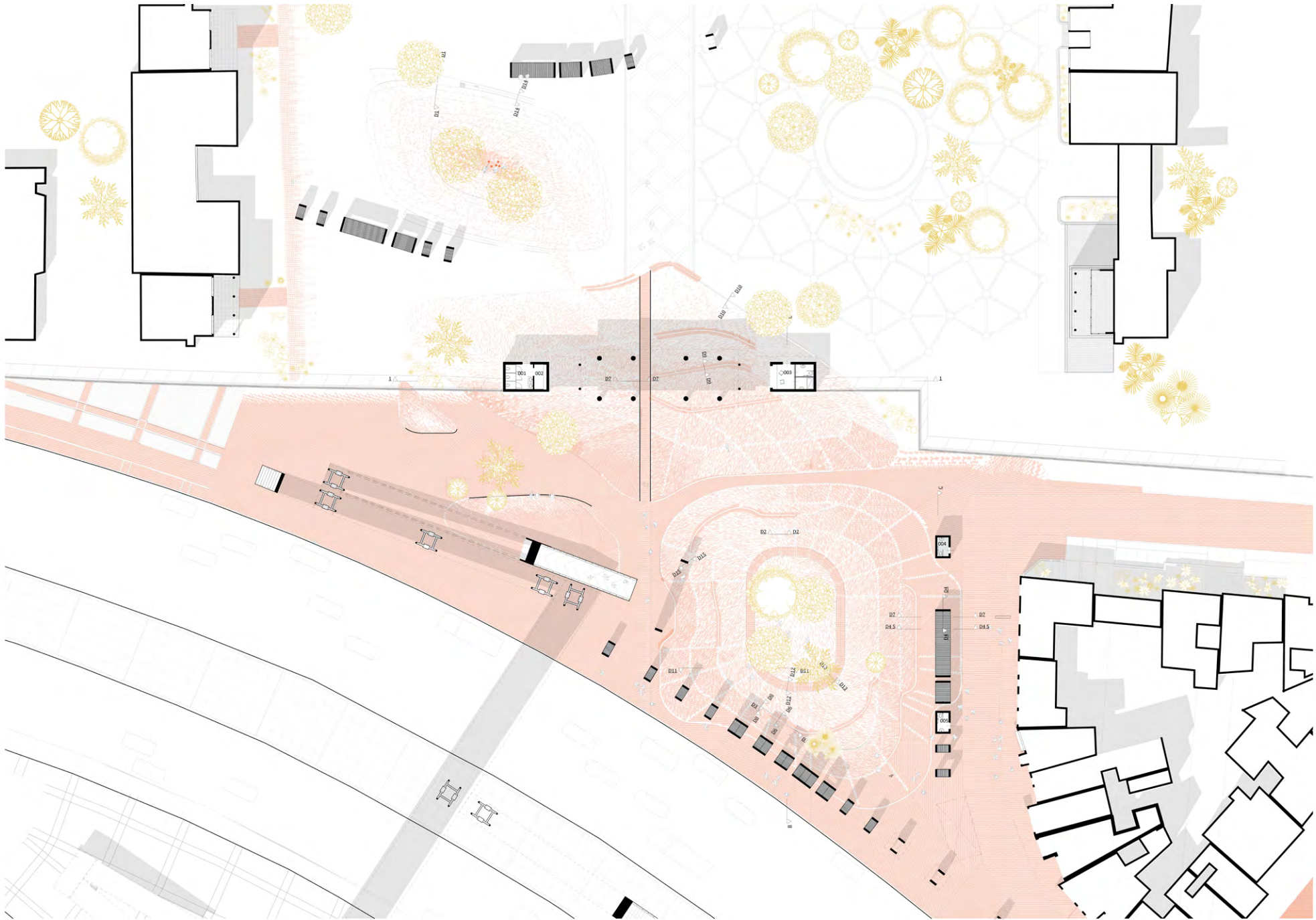


Red clinker paving
Stacked bond

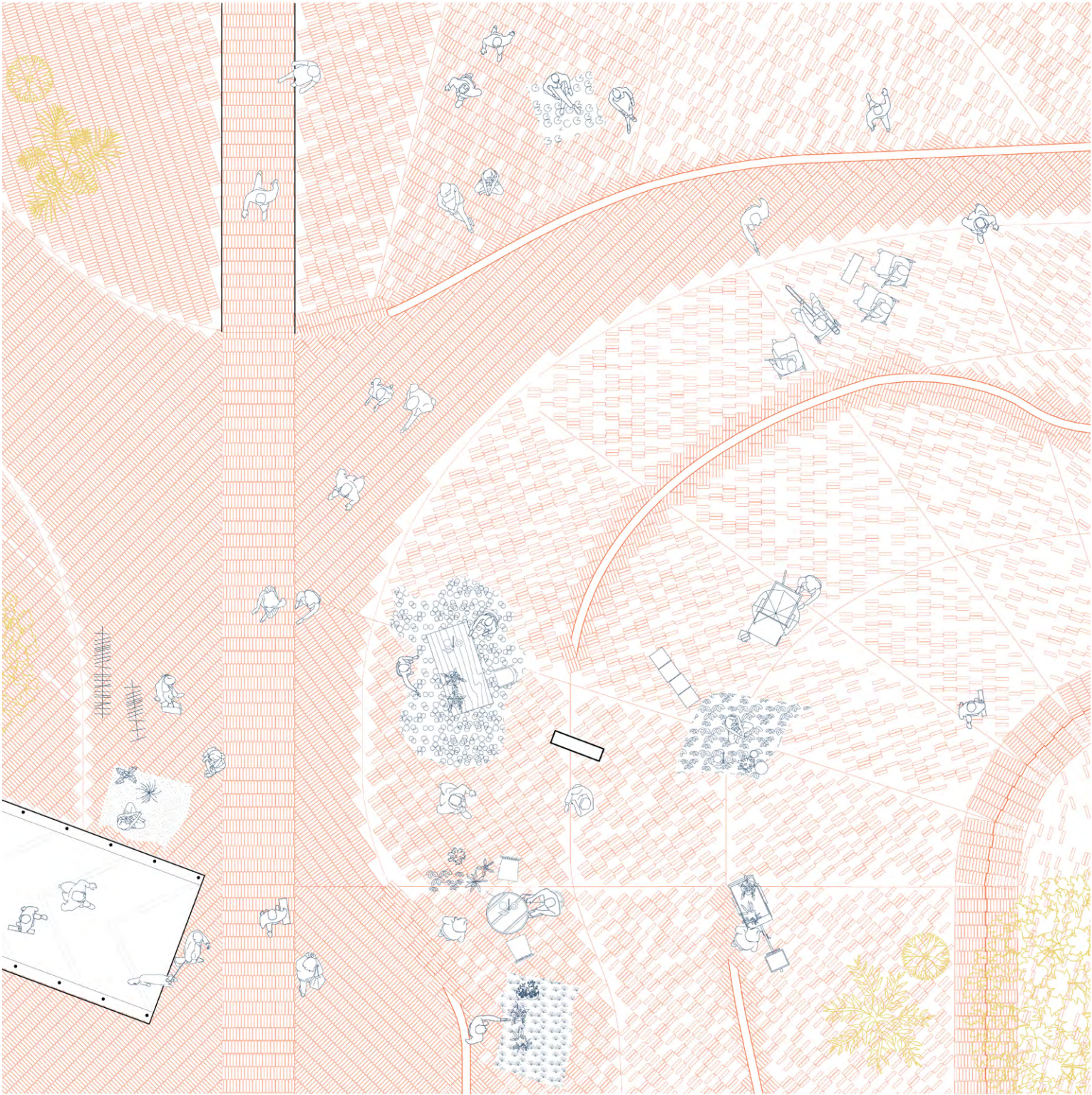


Grass

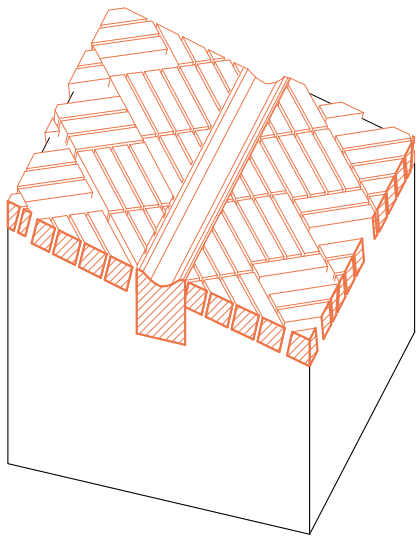
GRADIENT



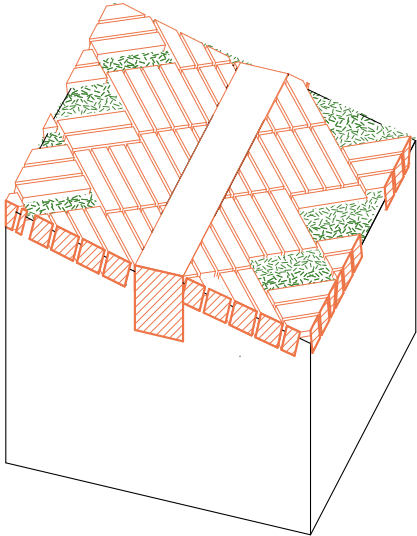
ACCENTS IN THE WEAVE



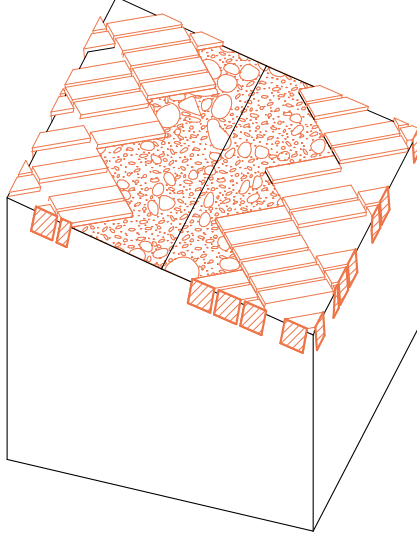
SEAMS



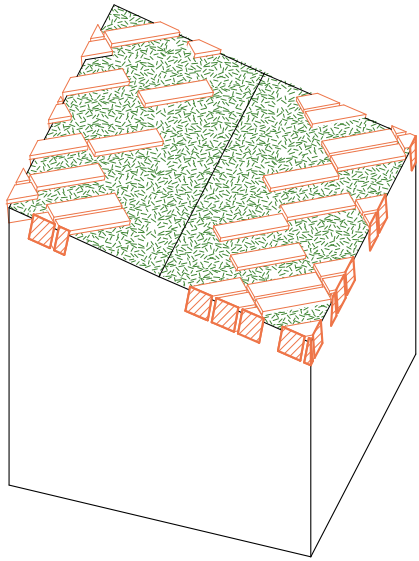
A. **ACCENTUATING SEAMS**
Non-permeable floor



B. Permeable floor

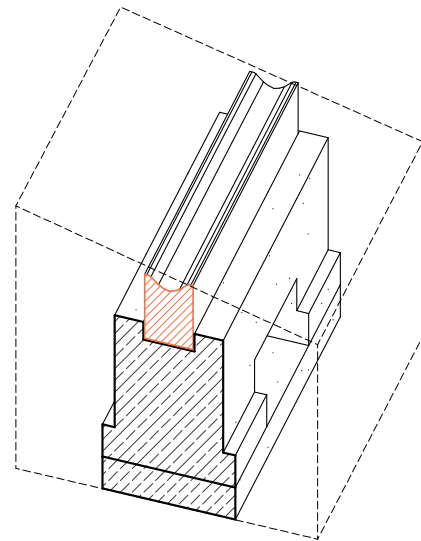


C. **CONCEALED SEAMS**
Non-permeable floor

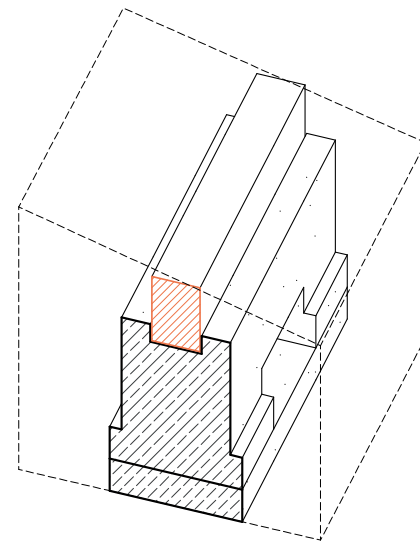


D. Permeable floor

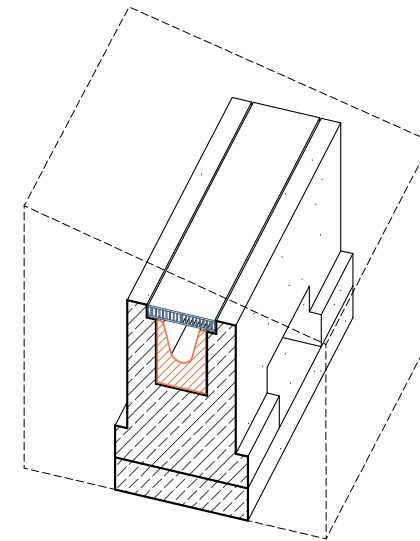
SEAMS



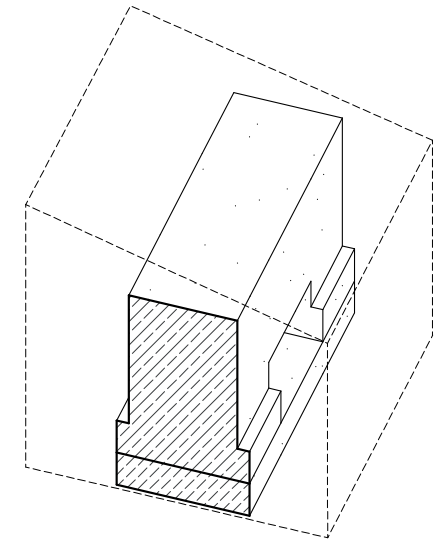
A. **ACCENTUATING SEAMS**
Non-permeable floor



B. **ACCENTUATING SEAMS**
Permeable floor

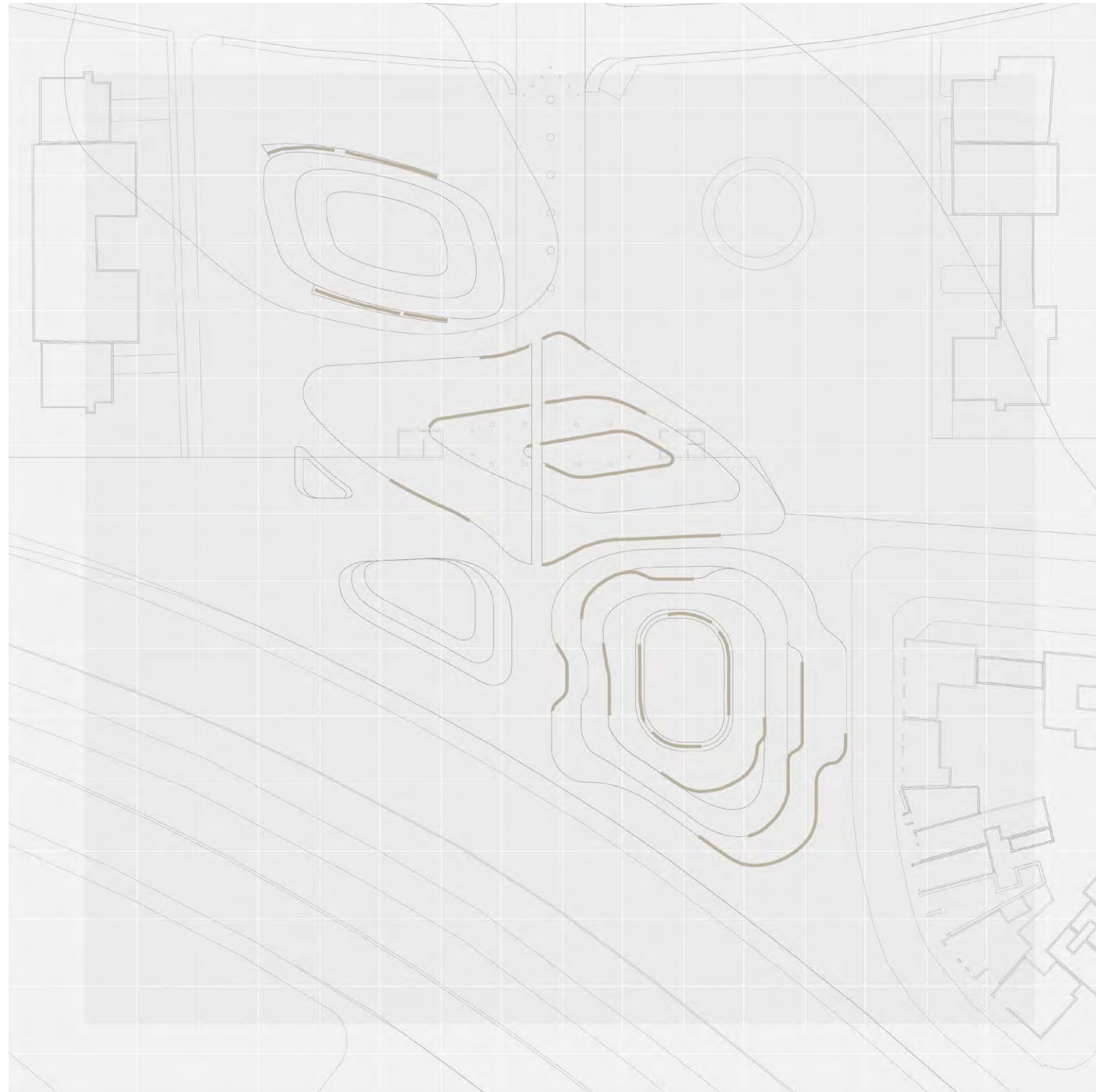


C. **CONCEALED SEAMS**
Non-permeable floor

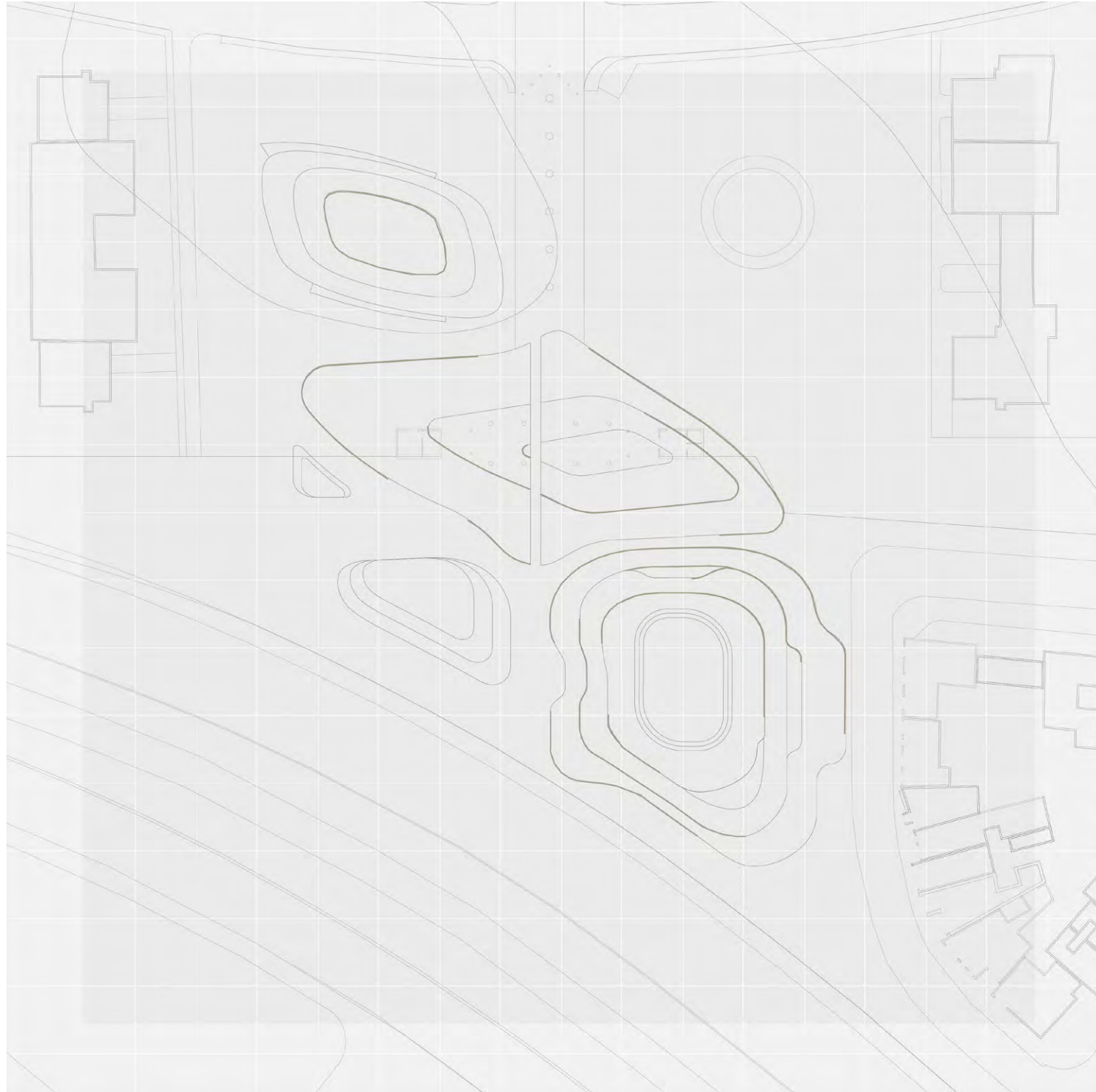


D. **CONCEALED SEAMS**
Permeable floor

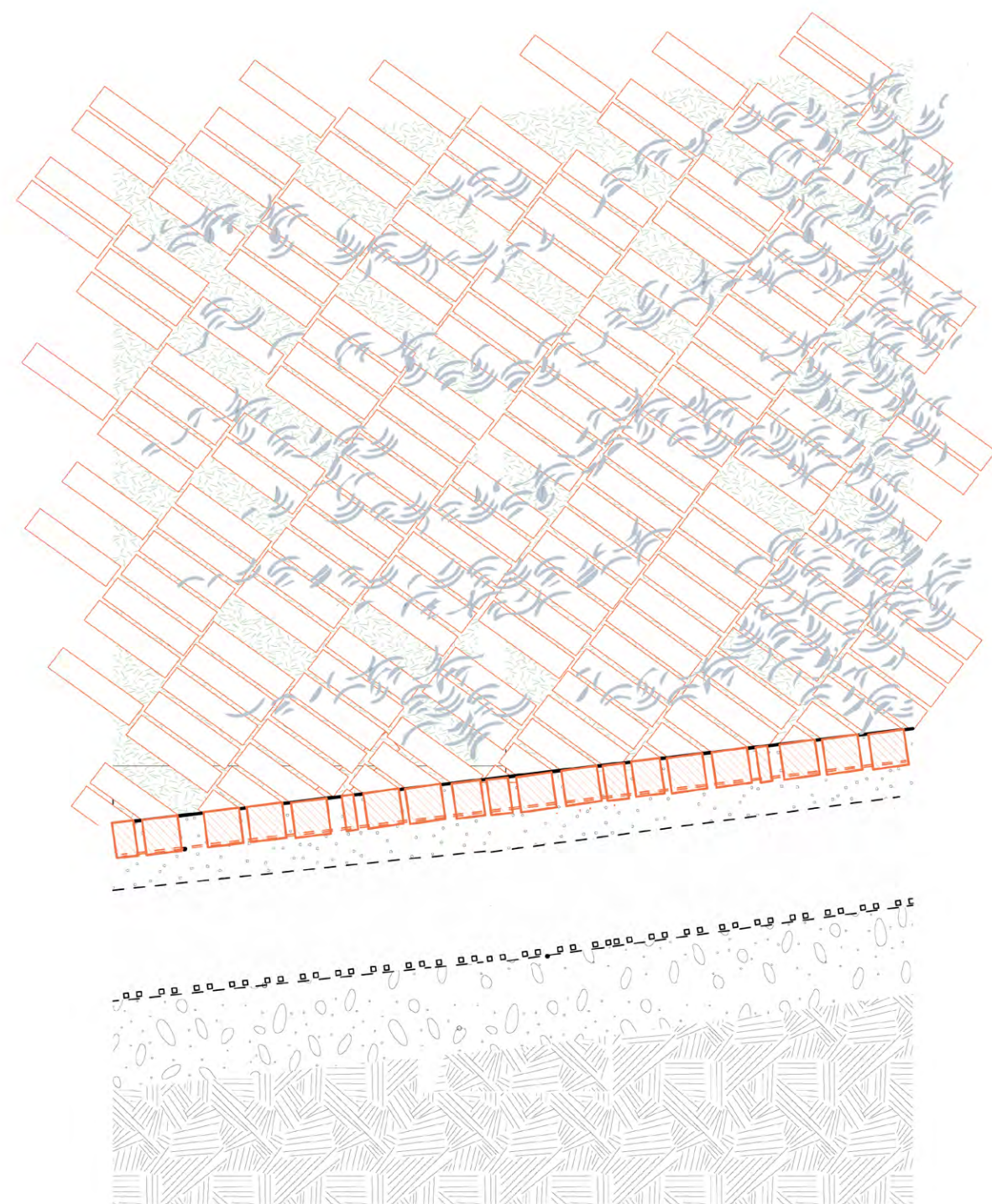
ACCENTUATING SEAMS



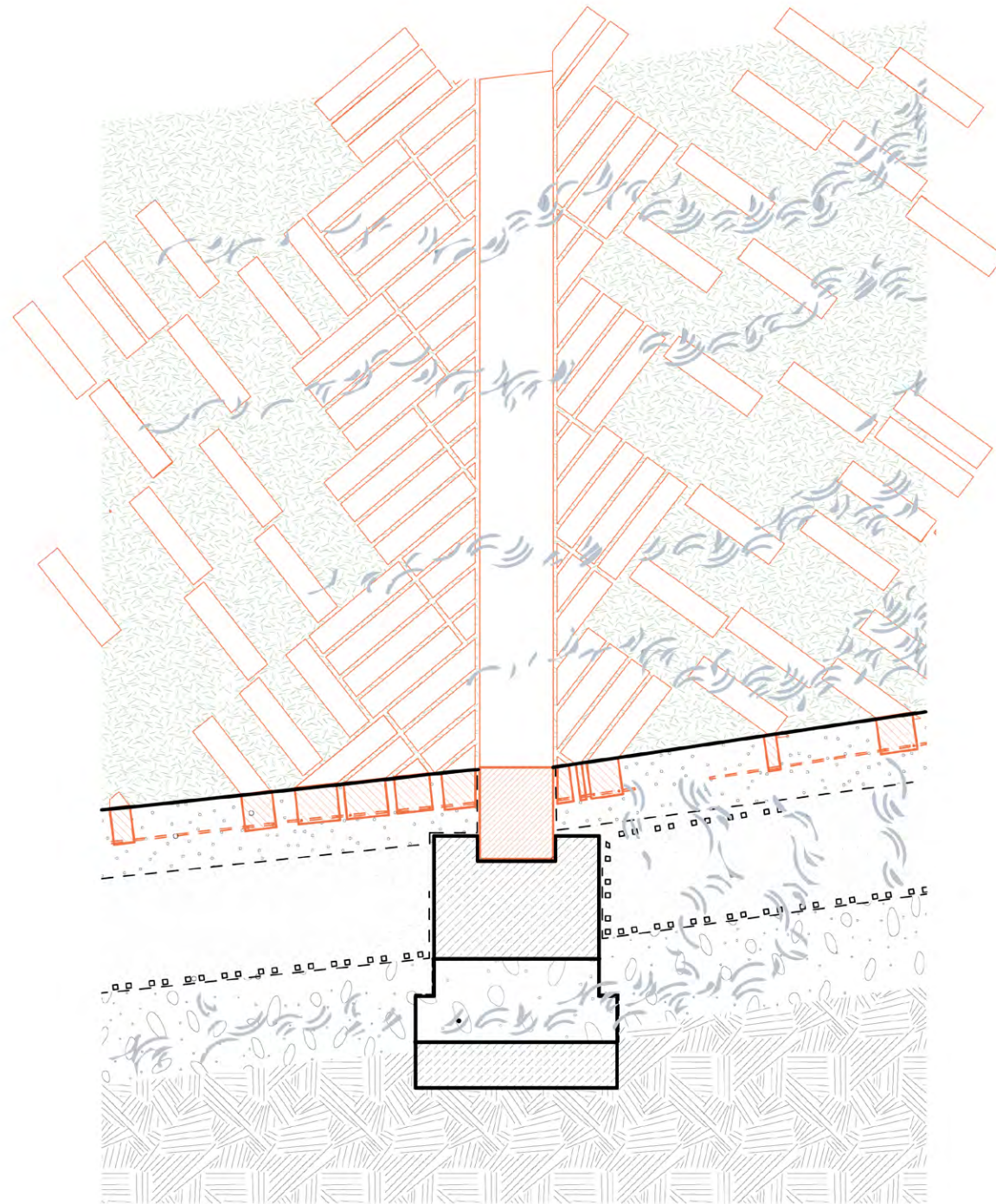
CONCEALED SEAMS



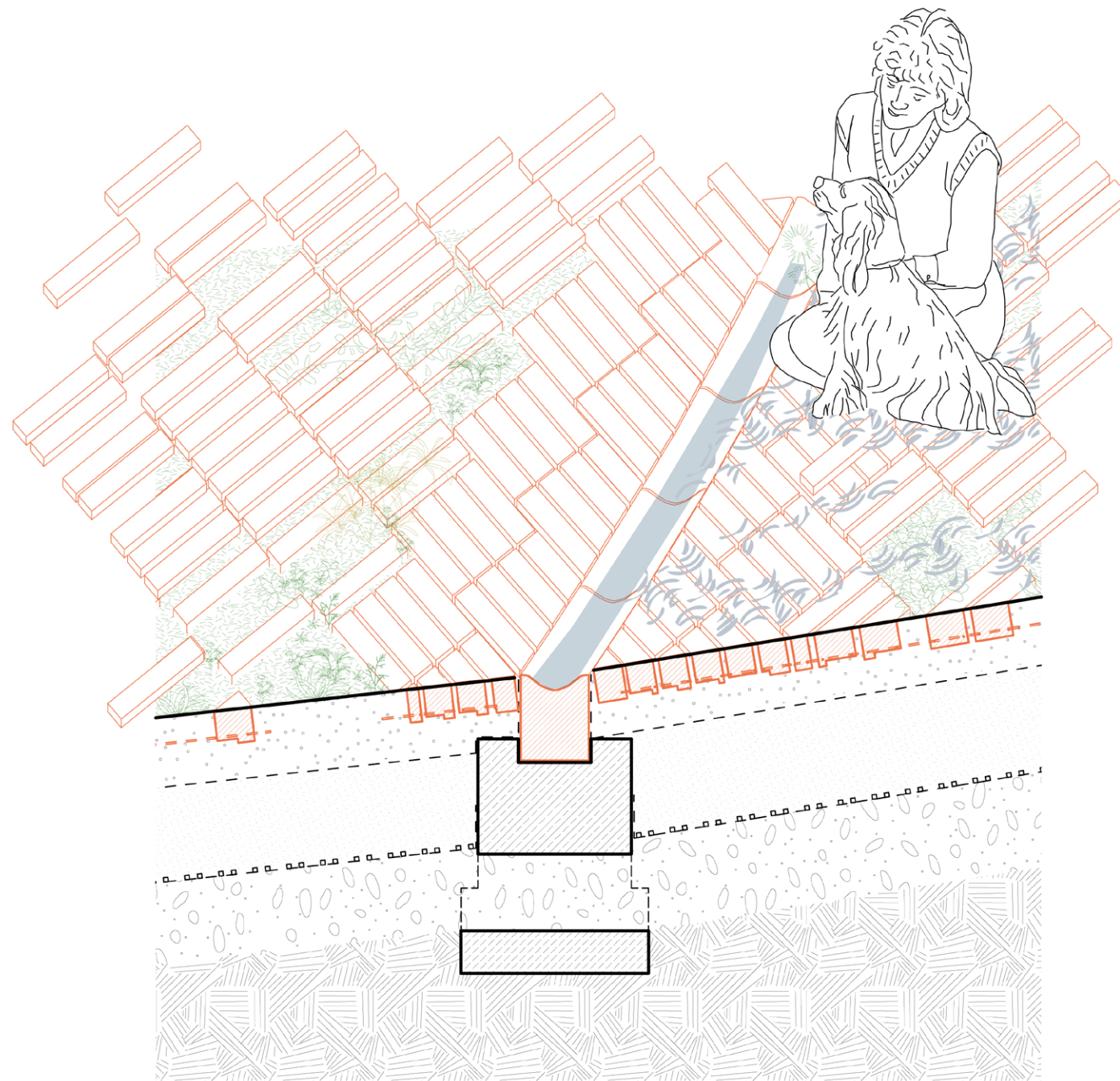
Walk II
Water



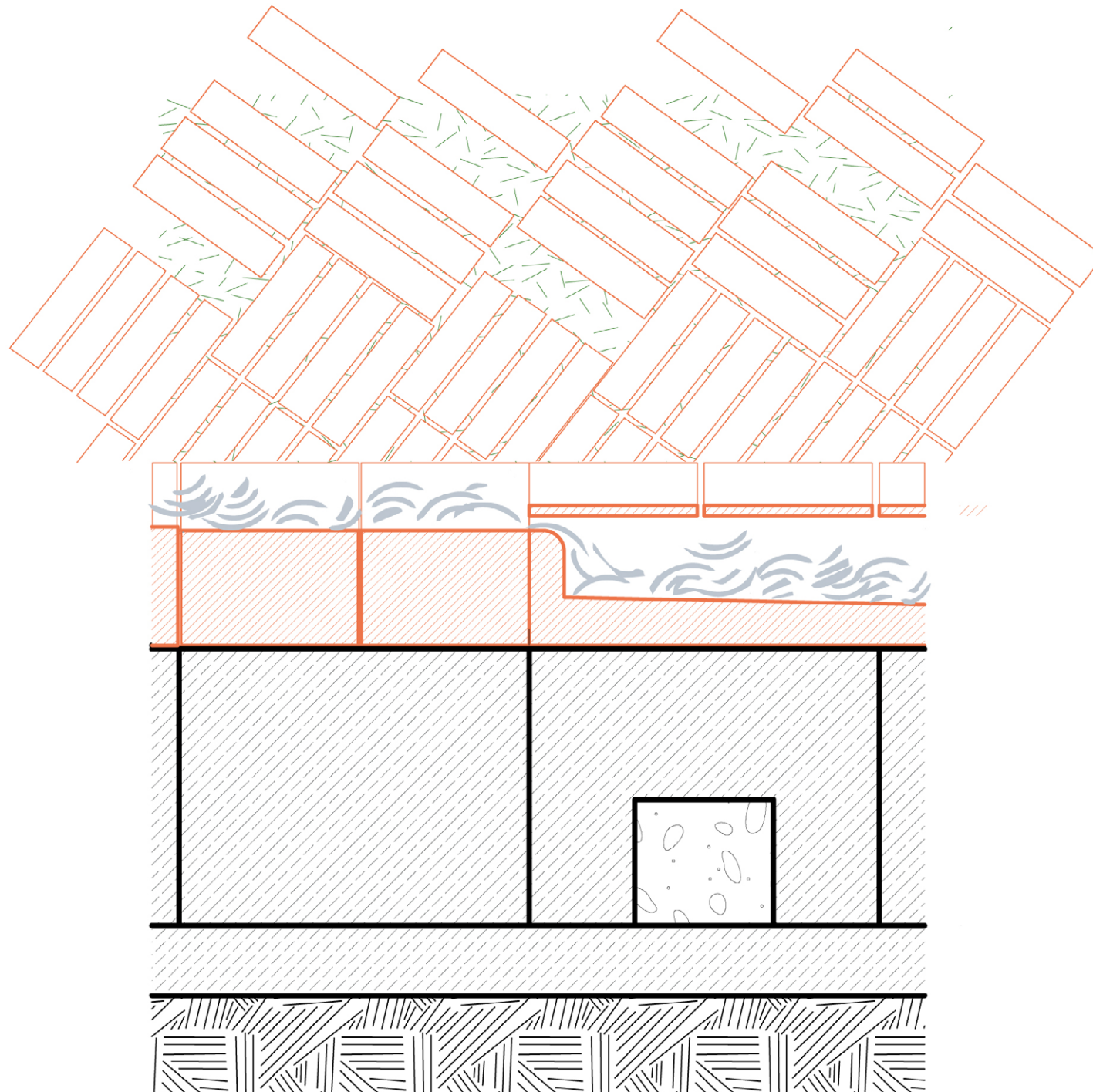
Fragment of the floor



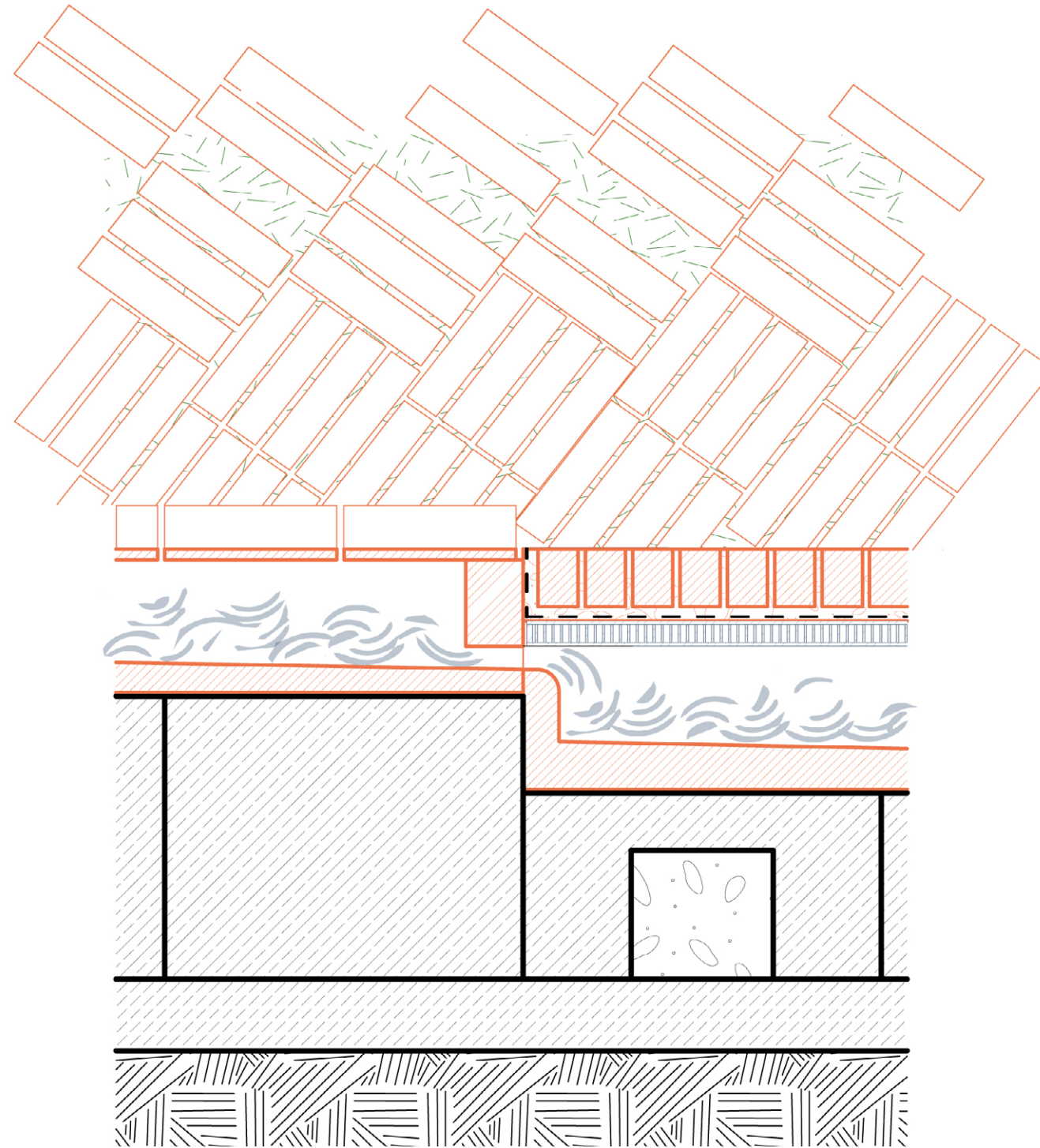
An accentuating seam
Permeable floor



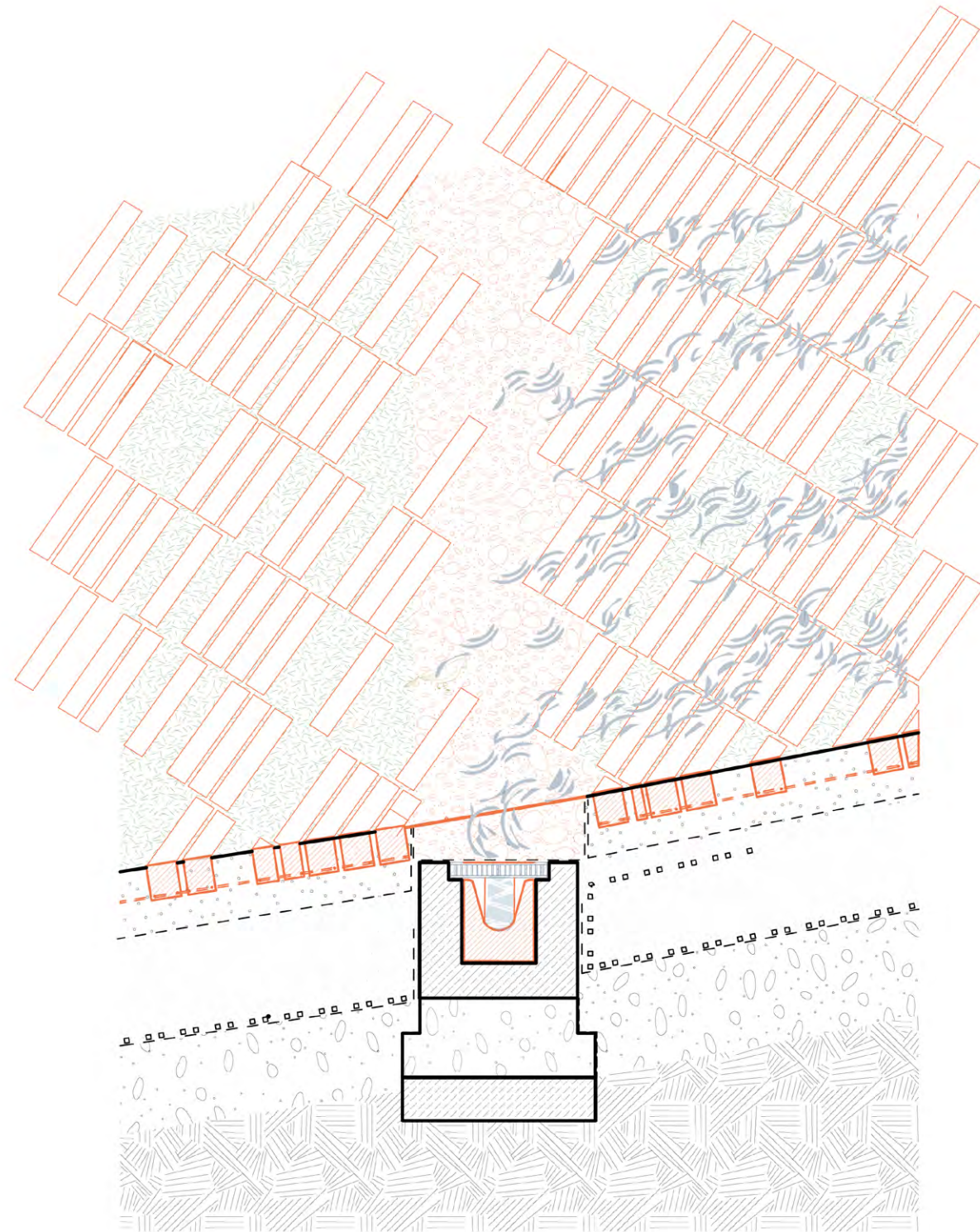
An accentuating seam
Non-permeable floor



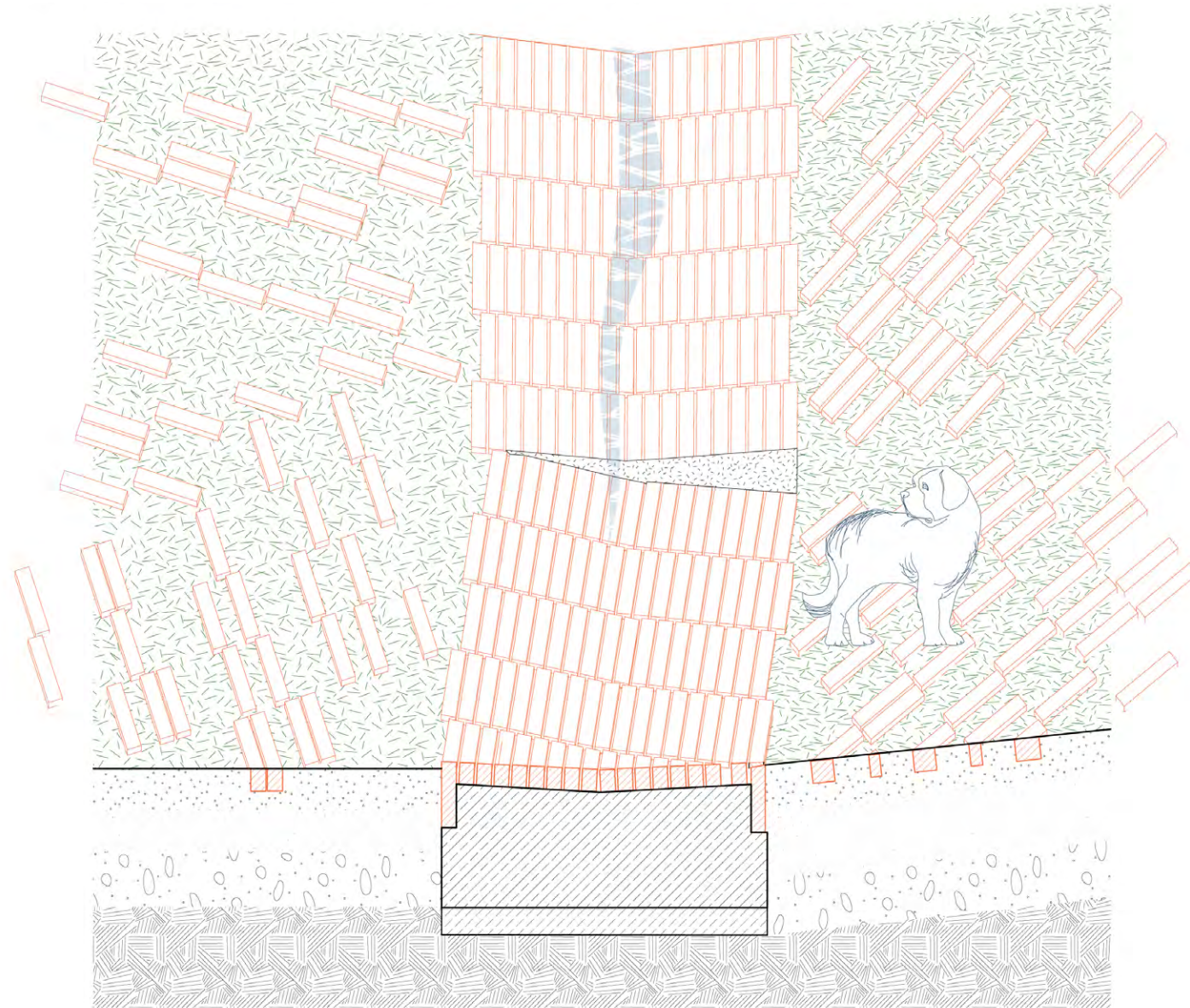
An accentuating seam
Non-permeable floor



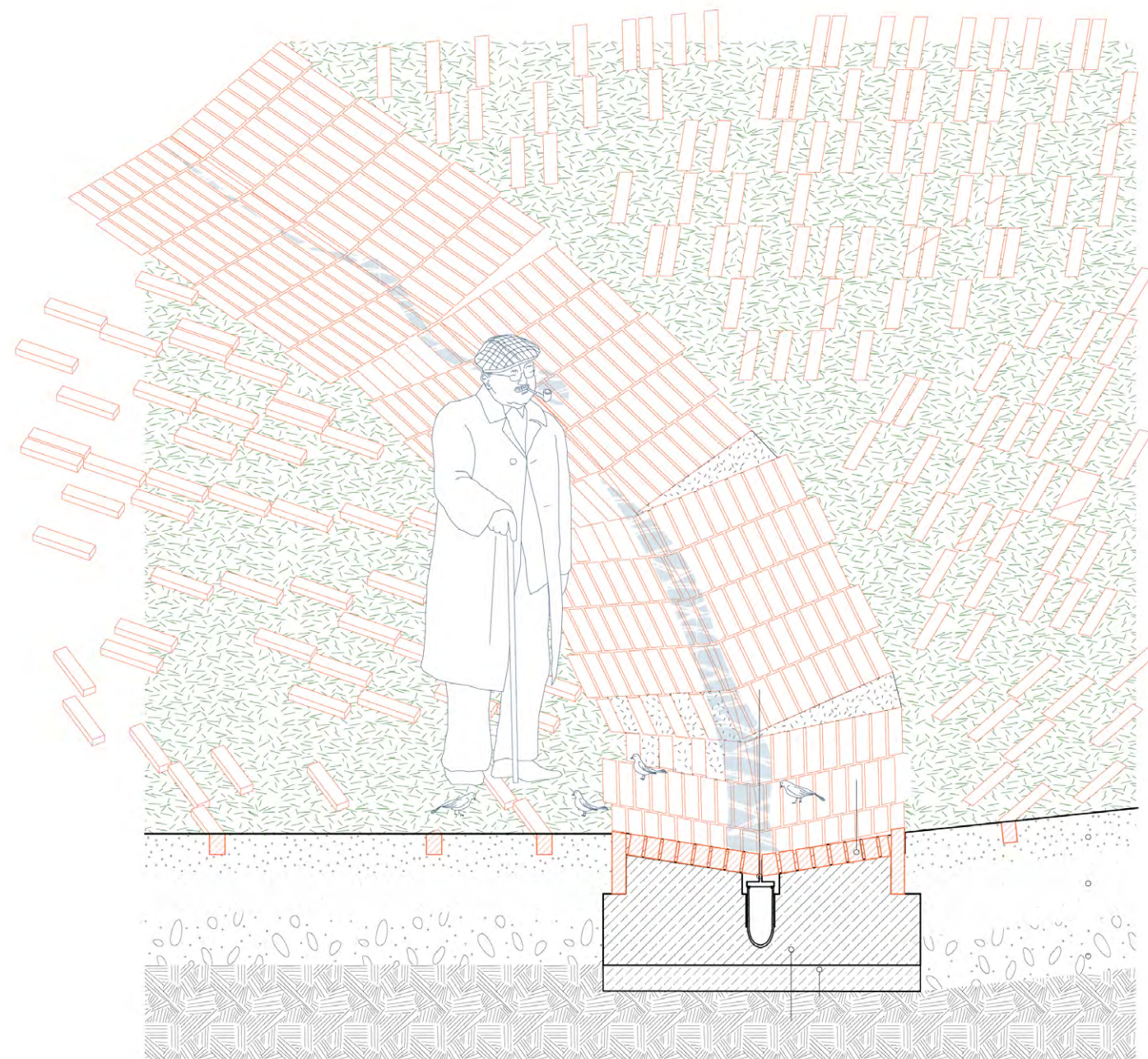
An accentuating seam/concealed seam
Non-permeable floor



A concealed seam
Non-permeable floor



Creek around the center of the market

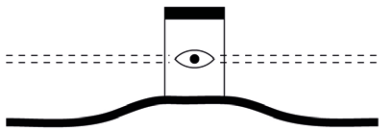
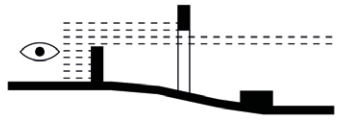


Creek around the center of the market

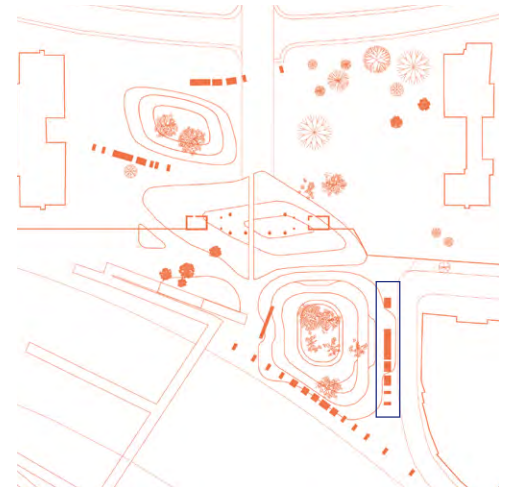


Map of the walk

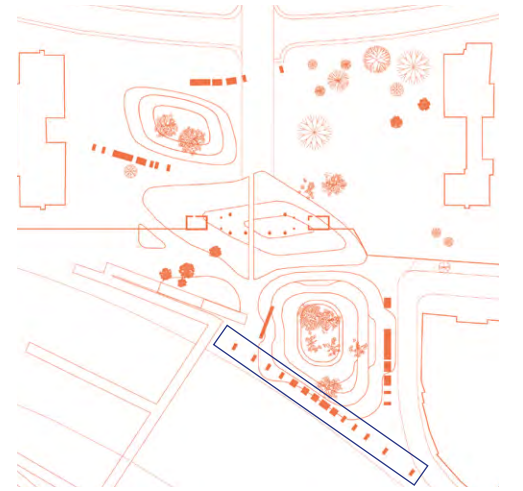
'THIRDING' THE GATE



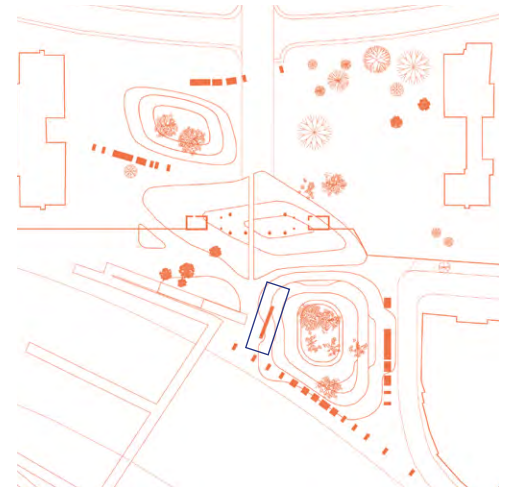
'THIRDING' THE GATE



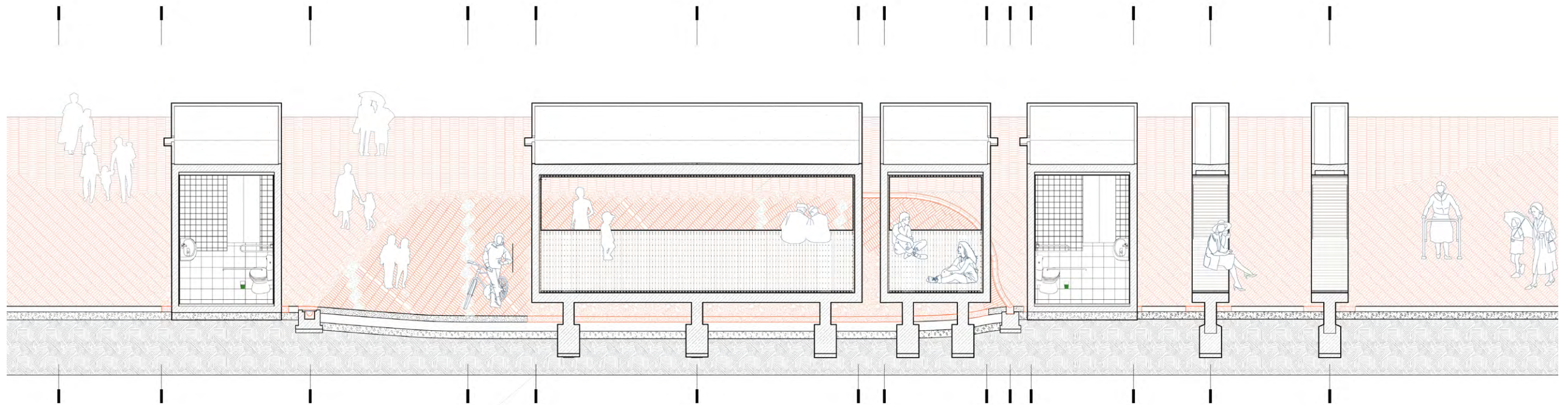
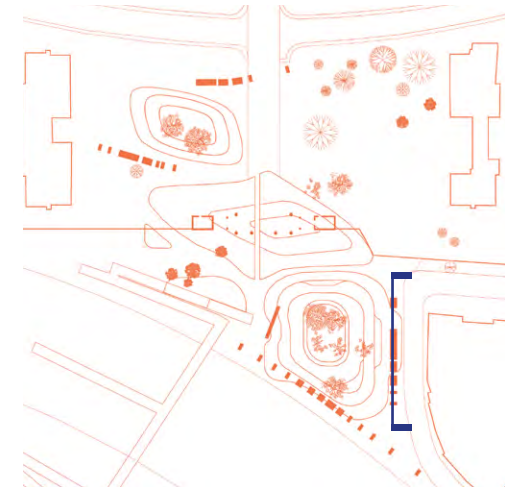
'THIRDING' THE GATE



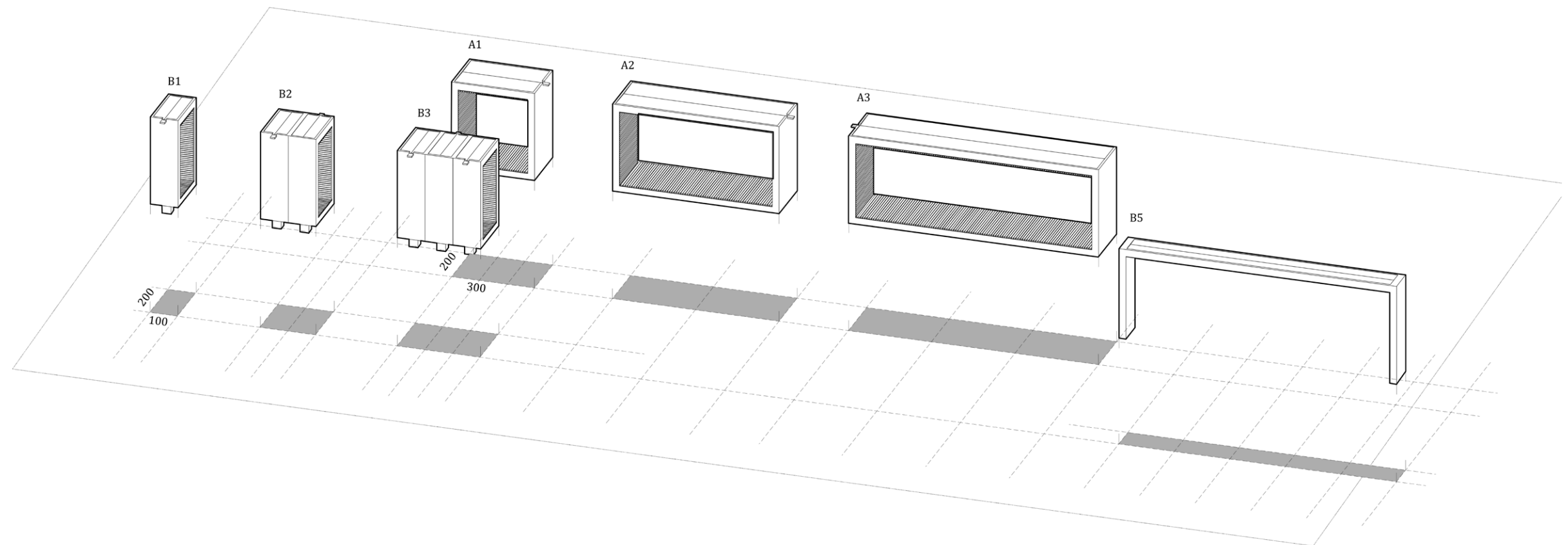
'THIRDING' THE GATE



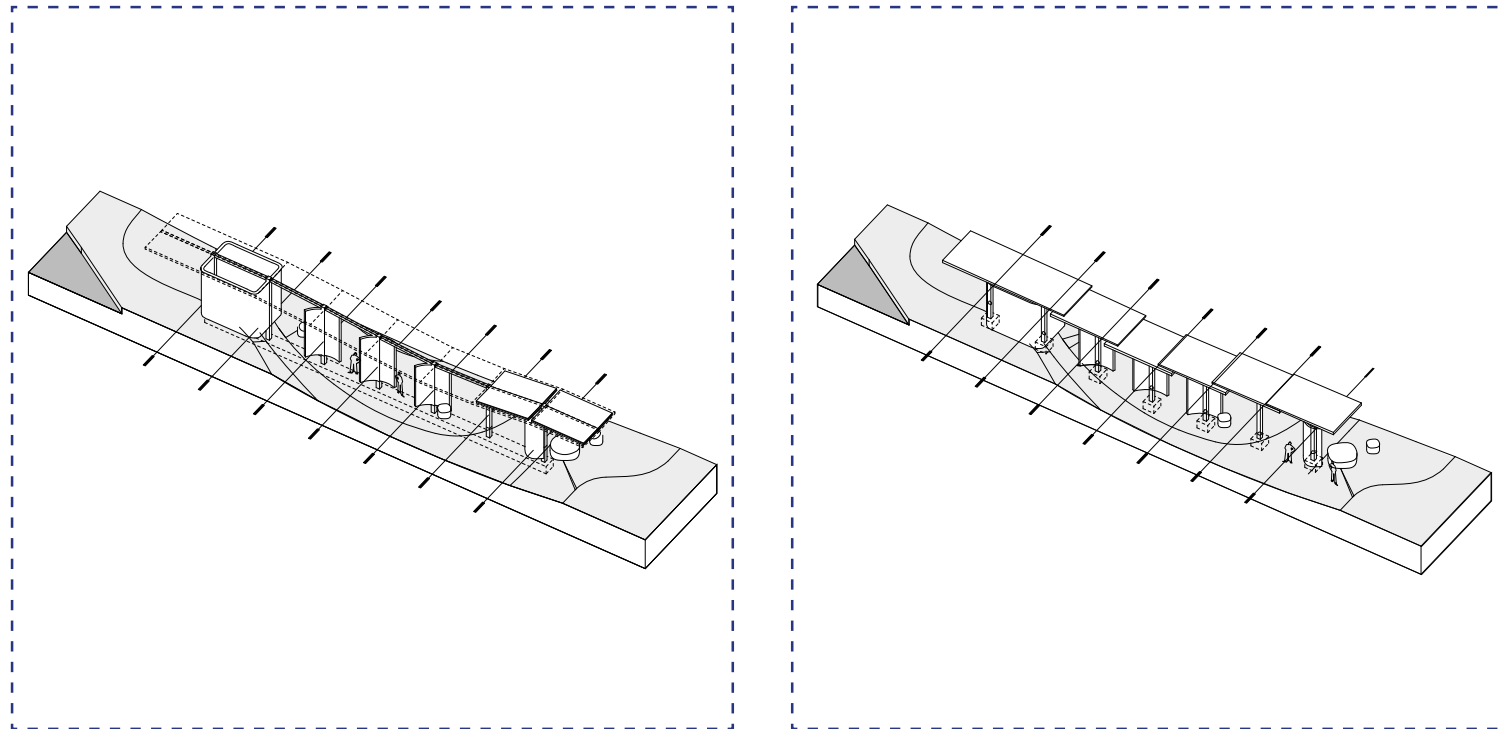
AN ARRAY OF PAVILIONS



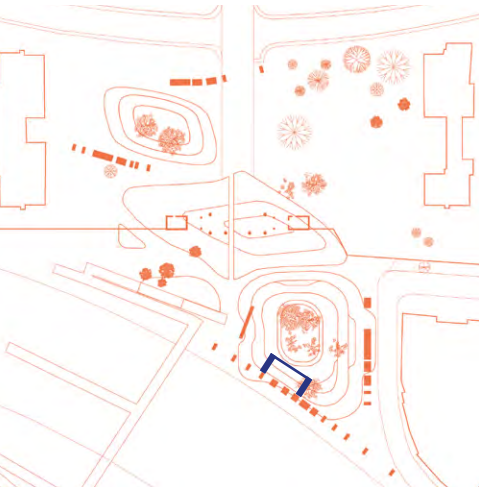
A MODULAR SYSTEM



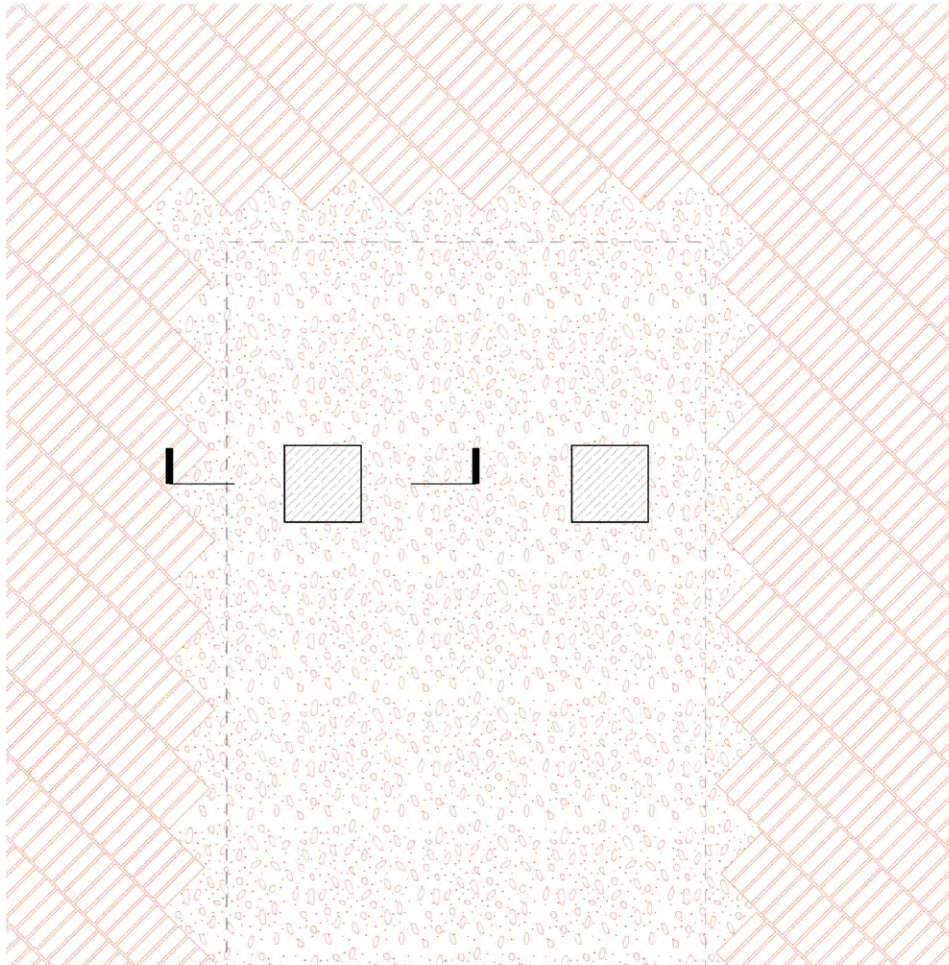
ENCOUNTER WITH THE FLOOR



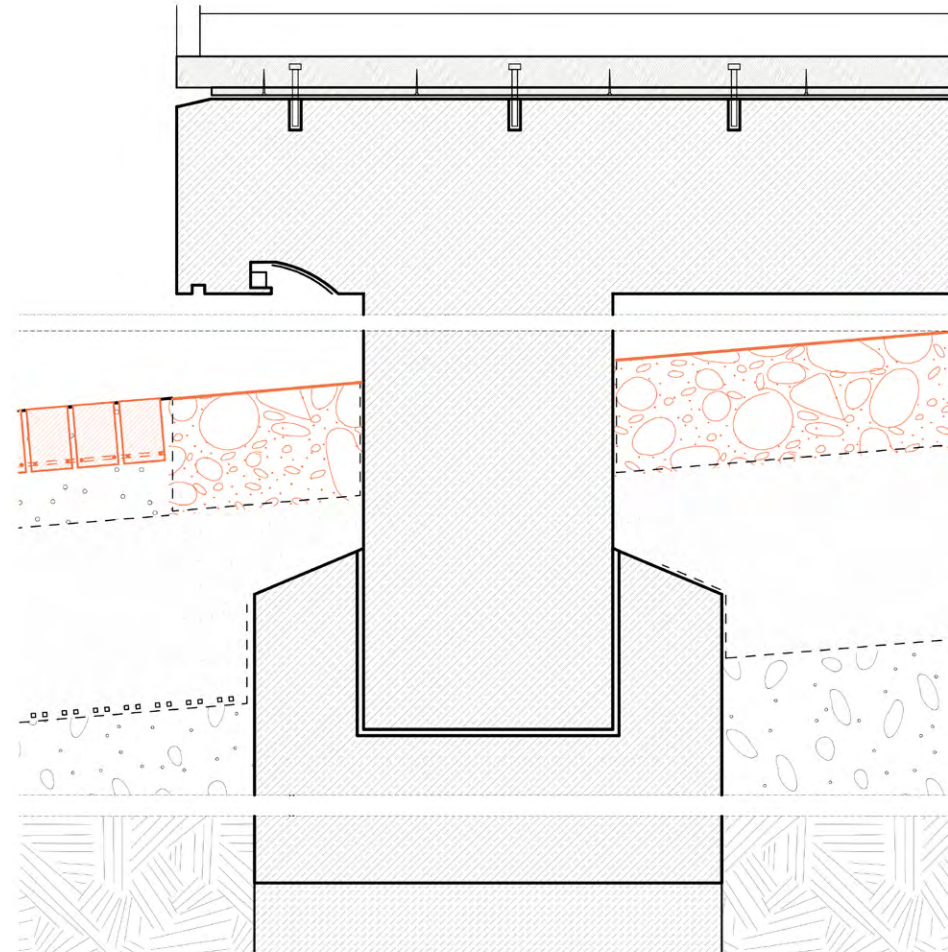
CONTINOUS LINES



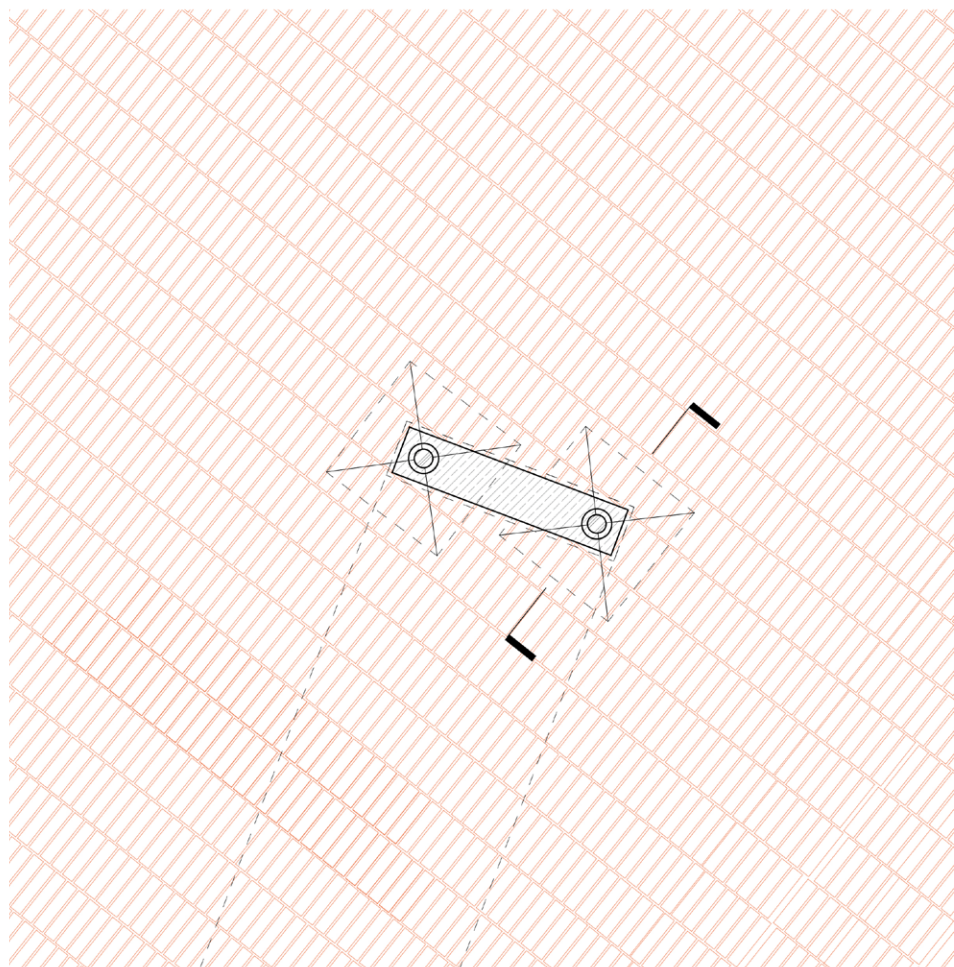
ADMISION INTO THE FLOOR



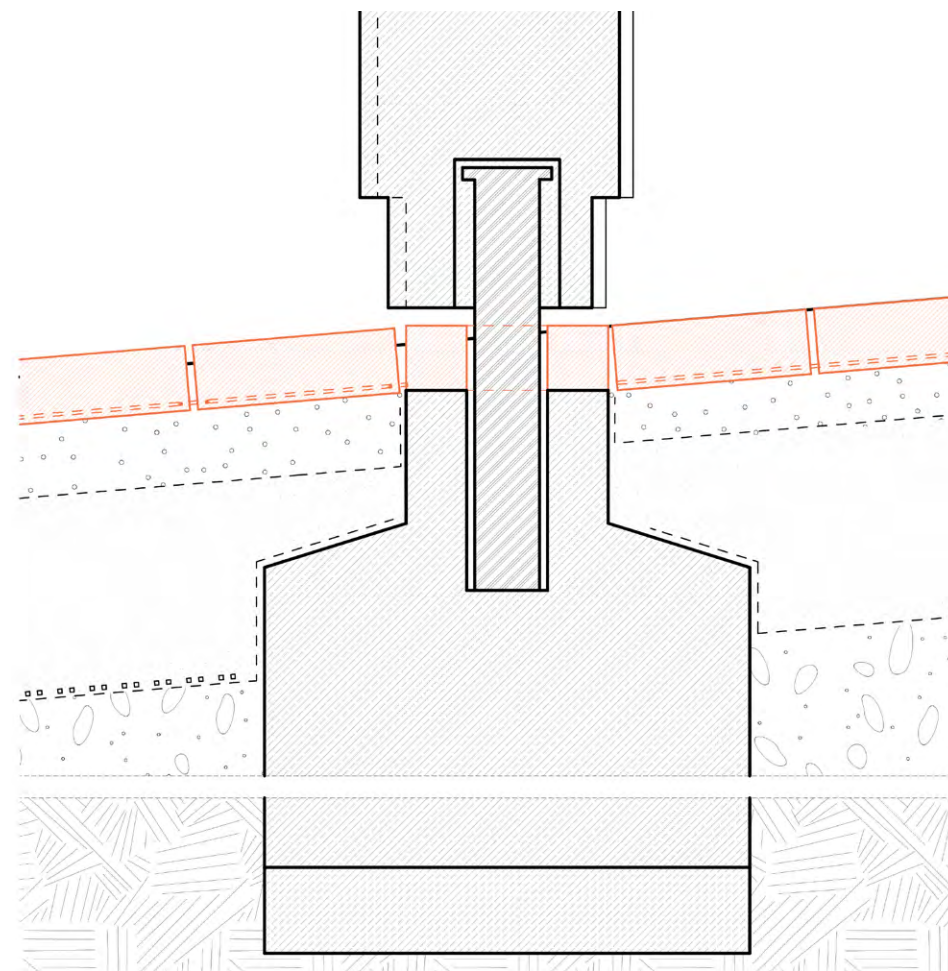
In this solution of the joint the continuity of paving is interrupted. Shape of the pavilion is reflected in the floor in a 'shadow' filled with crushed clinker. The foundation sinks into the crushed clinker.



ADMISION INTO THE FLOOR



In this solution the bottom of the pavilion is perfectly fitted into the brick puzzle. Bricks flow around, underneath or through the pavilions undisturbed.



PROGRESSION OF MATERIAL QUALITIES



Fragmented
Matte
Warm
Soft



PROGRESSION OF MATERIAL QUALITIES



Fragmented
Matte
Warm
Soft



Coarse
Rough
Dark

PROGRESSION OF MATERIAL QUALITIES



Monolythic
Seamless
Smooth
Fine
Cold
Hard



PROGRESSION OF MATERIAL QUALITIES



Monolythic
Seamless
Smooth
Fine
Cold
Hard



Shining
Dainty
Minute



PROGRESSION OF MATERIAL QUALITIES



Monolythic
Seamless
Smooth
Fine
Cold
Hard



Shining
Delicate
Dainty
Ceramics
Monolythic



Assembled
Matte
Warm

**Challenging
the strategy**

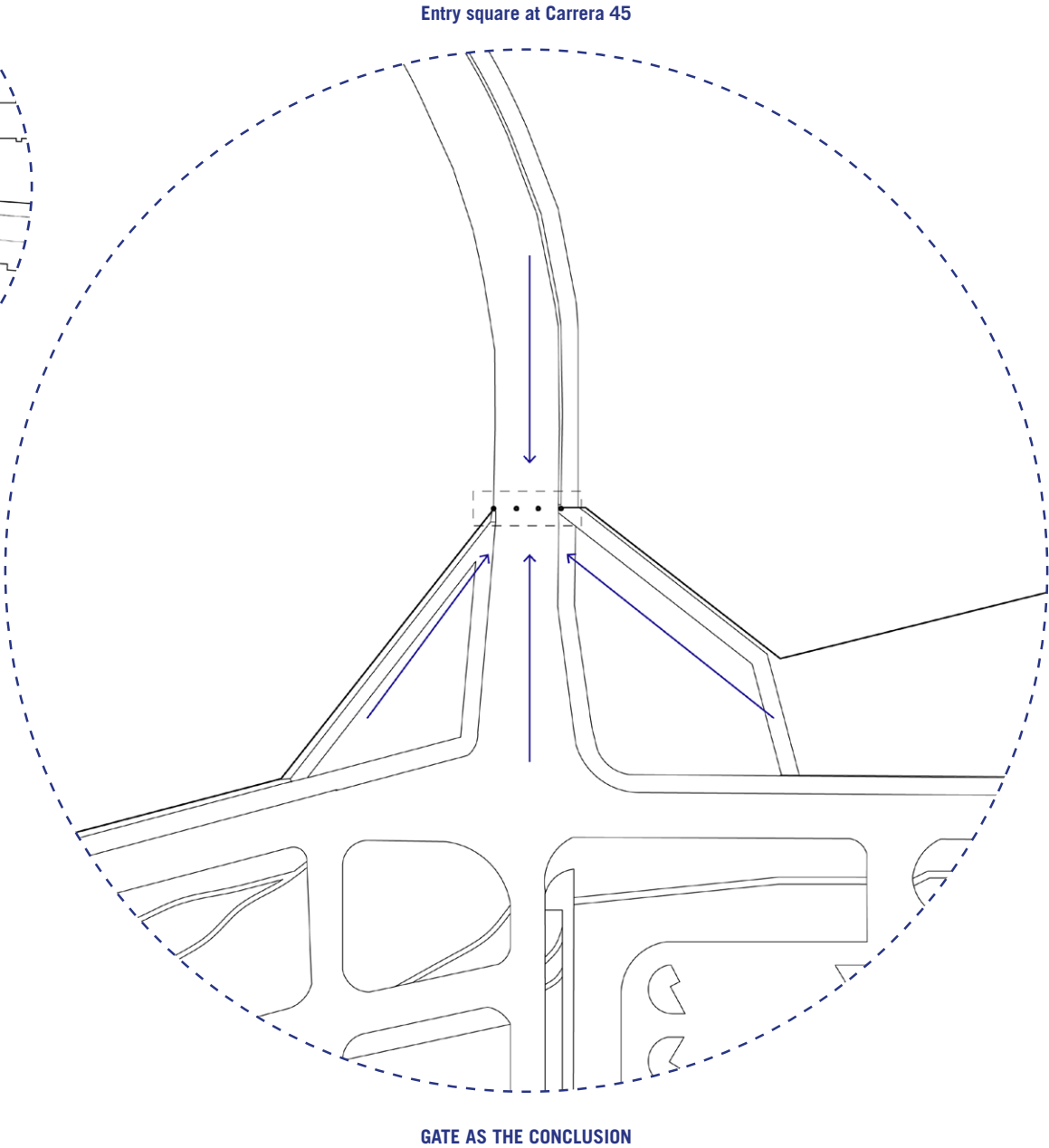
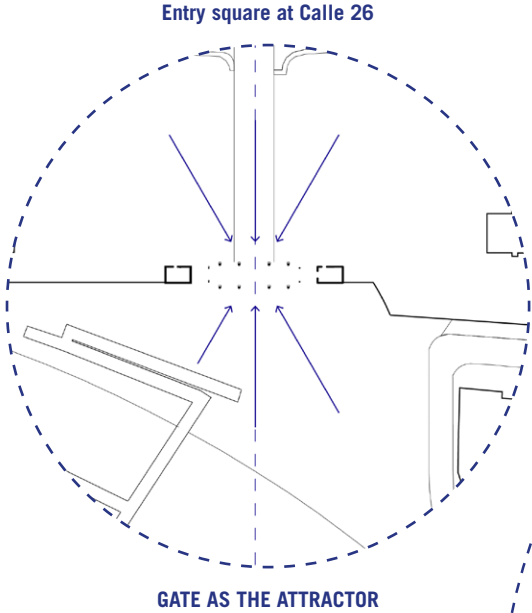
ENTRY SQUARES OF UNIVERSIDAD NACIONAL DE COLOMBIA



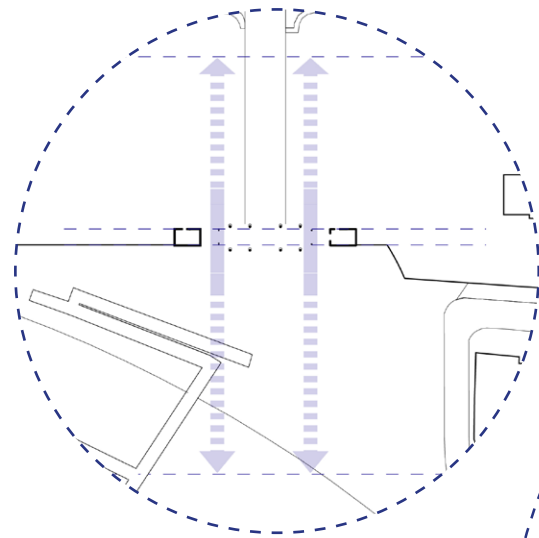
ENTRY SQUARE AT CALLE 26



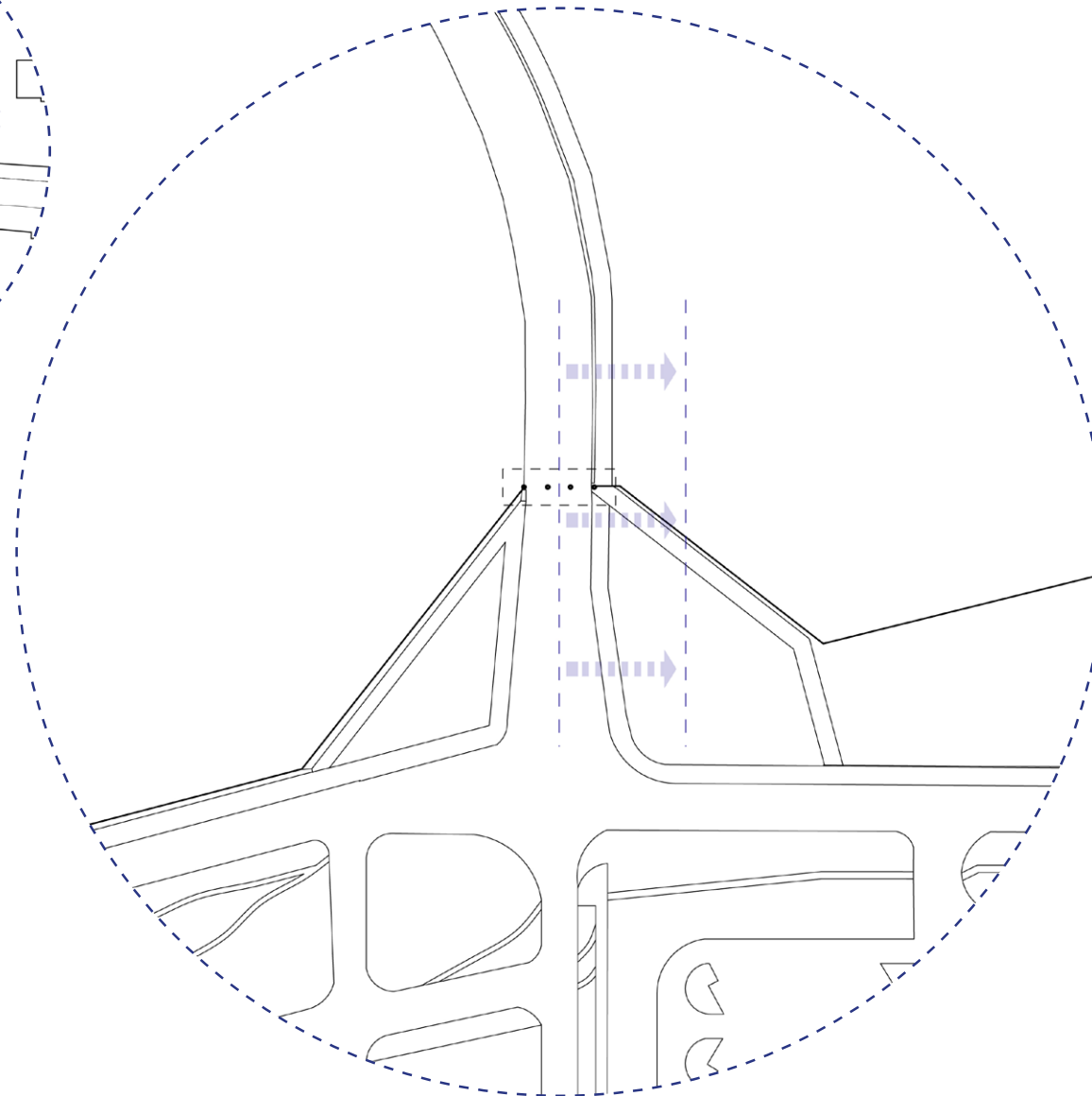
THICKENING THE THRESHOLD



THICKENING THE THRESHOLD



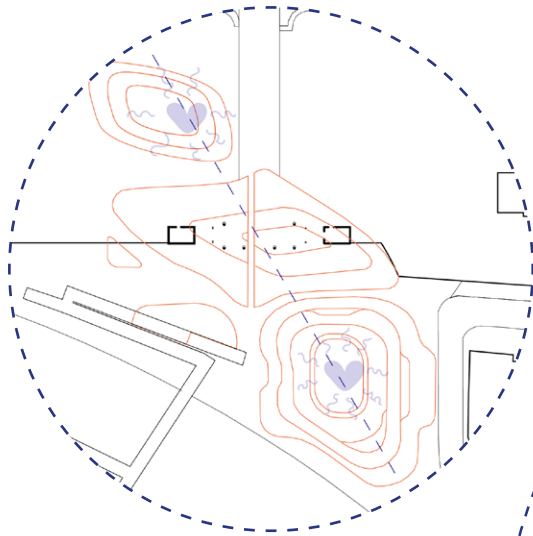
EXPANDING TO INSIDE AND OUTSIDE



MOVING THE CENTER

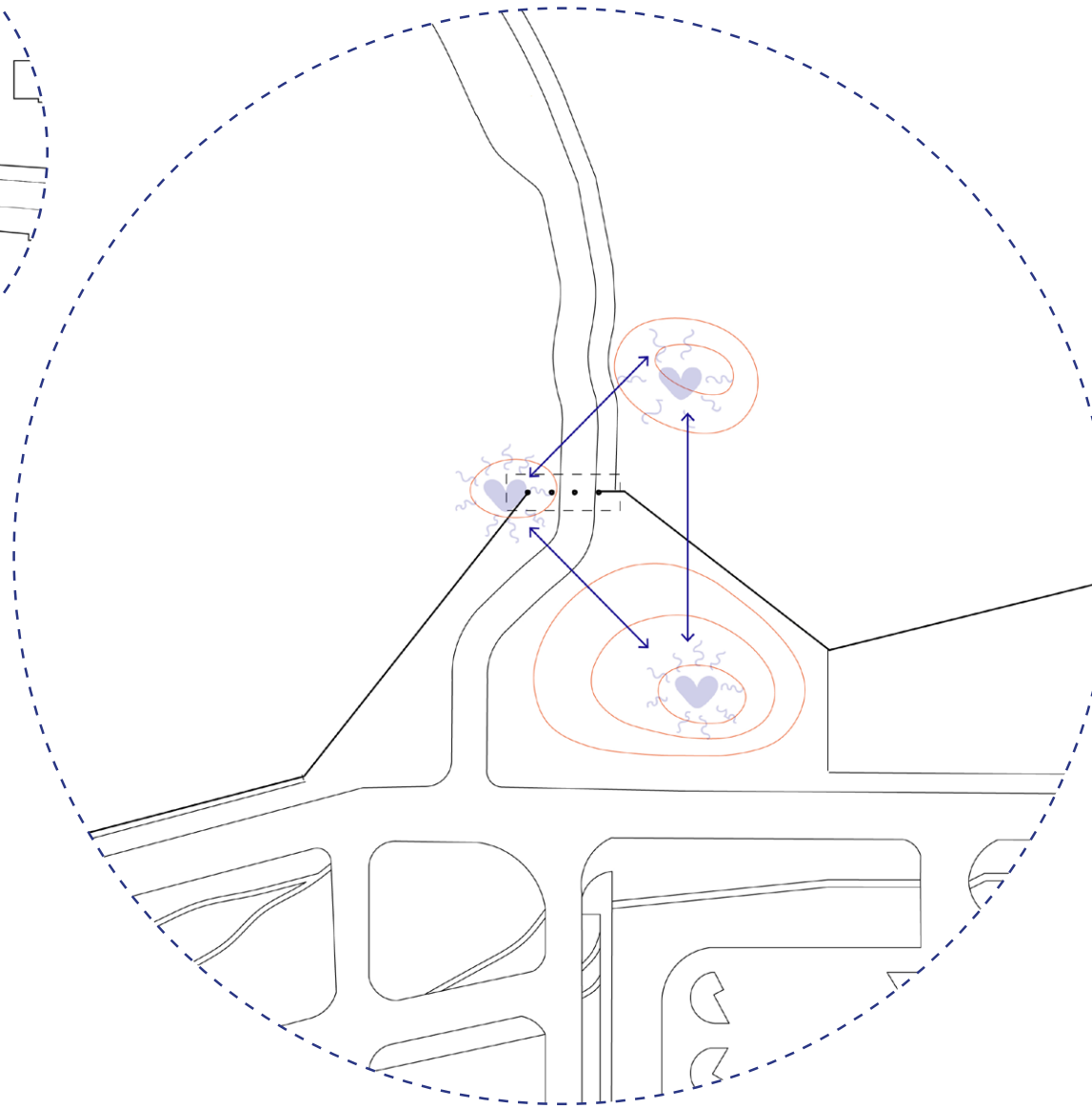
The centrality can be broken. The perceivable center of the space can be moved from the gate.

THICKENING THE THRESHOLD



DIAGONAL

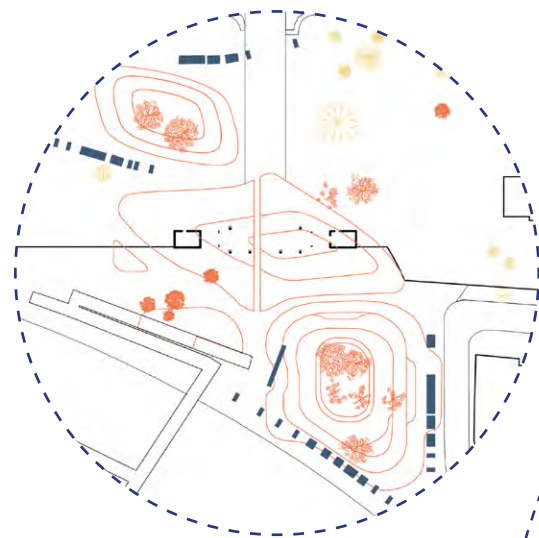
Deviating the axis perpendicular to the fence. It is different to approach the gate from the front then along a slightly leaning line.



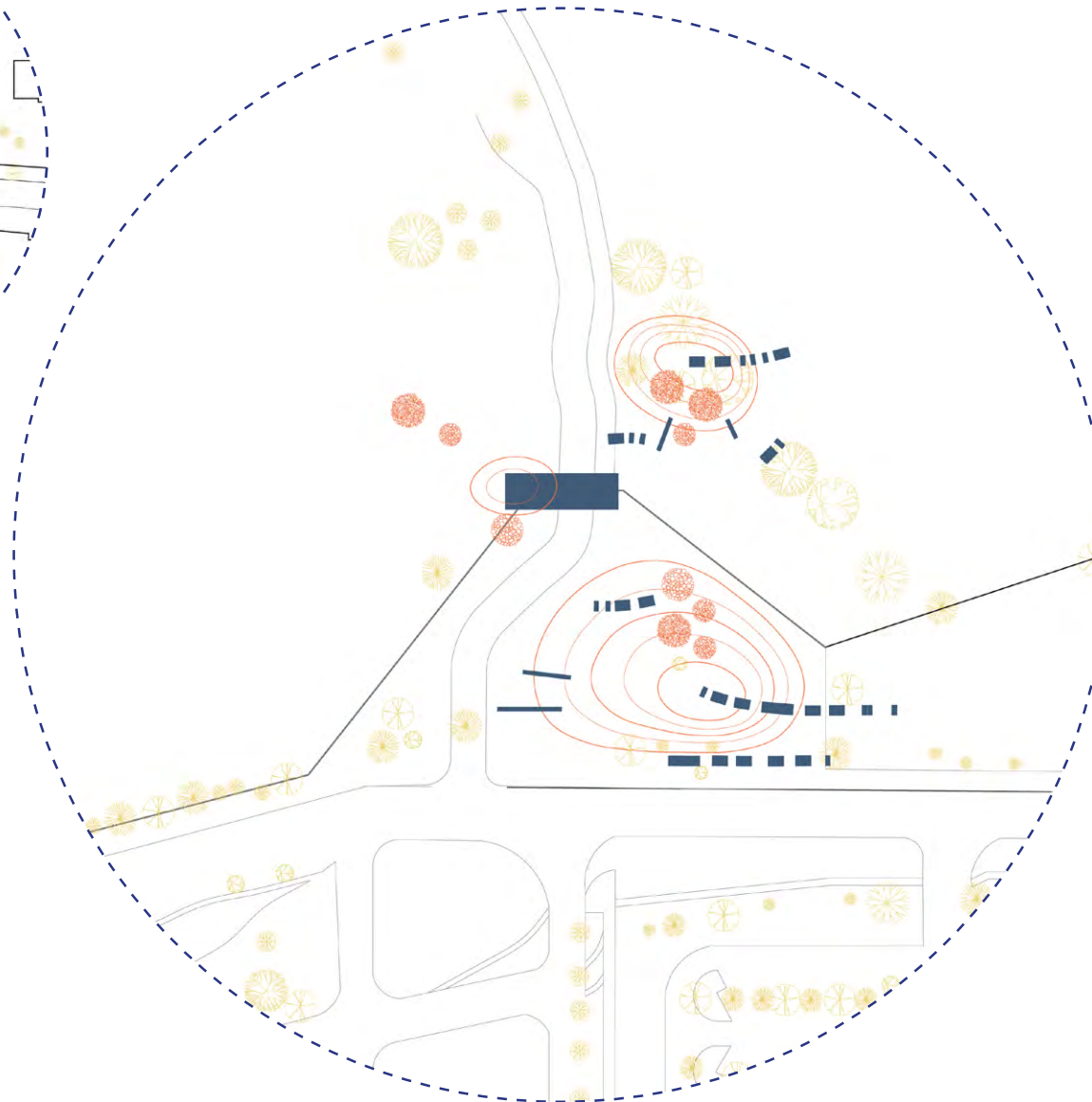
OPEN COMPOSITION

Moving the axis beyond the gate. Creating a composition that puts the pavilion of the center. Shifting the attention.
Composition which can be multiplied along the fence.

THICKENING THE THRESHOLD



GATE AS ONE OF COULISSES



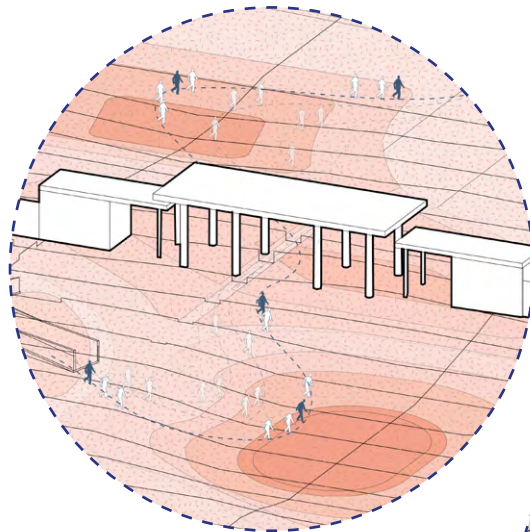
GATE AS ONE OF EPISODES

Changing the frontal perception of the gate pavilion by thirding it with other small buildings.

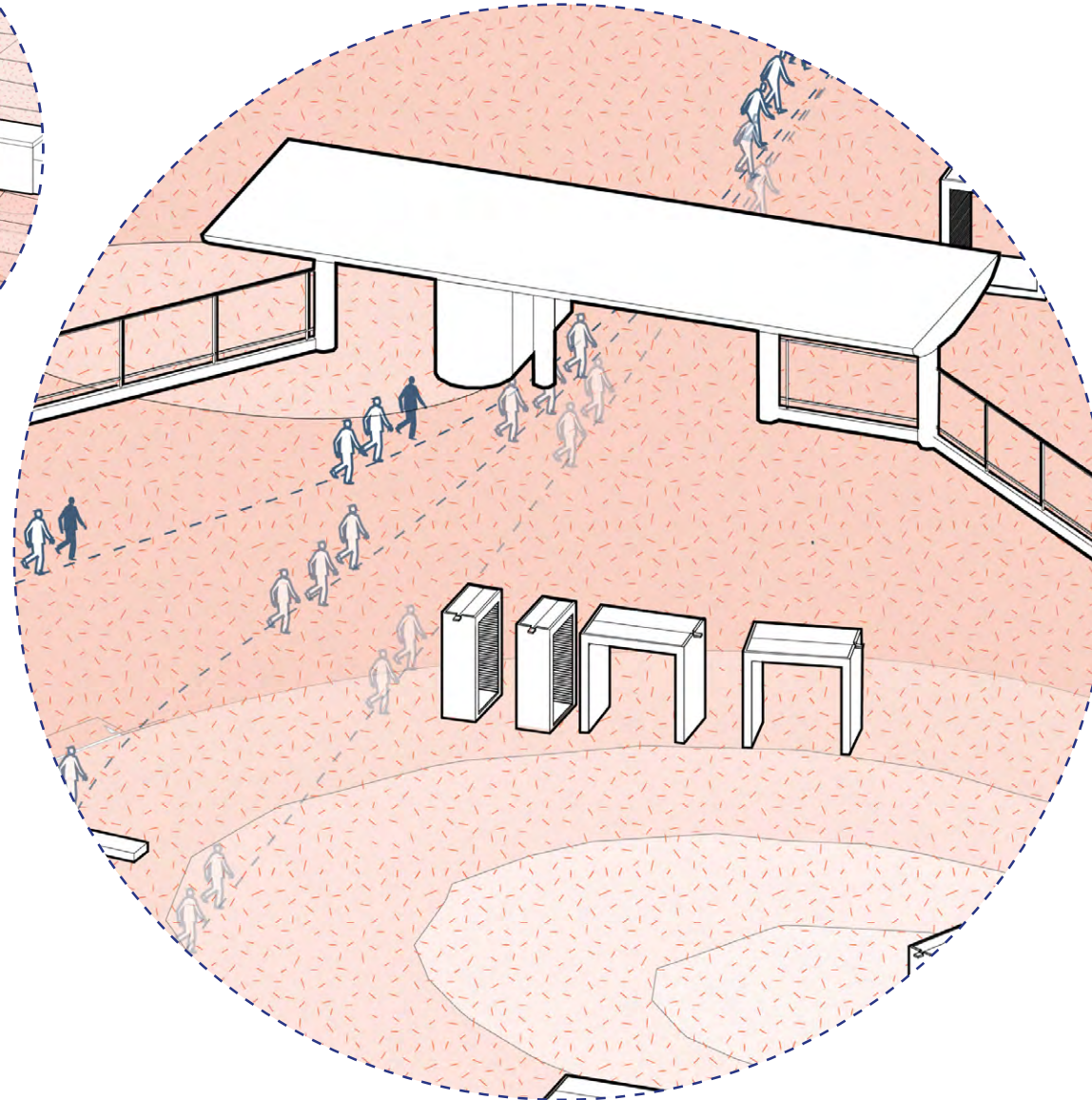
INFLUENCING MOVEMENT

'The alternating disruption and restoration of balance
which is walking'

From Dimitris Pikionis, 'A sentimental topography'

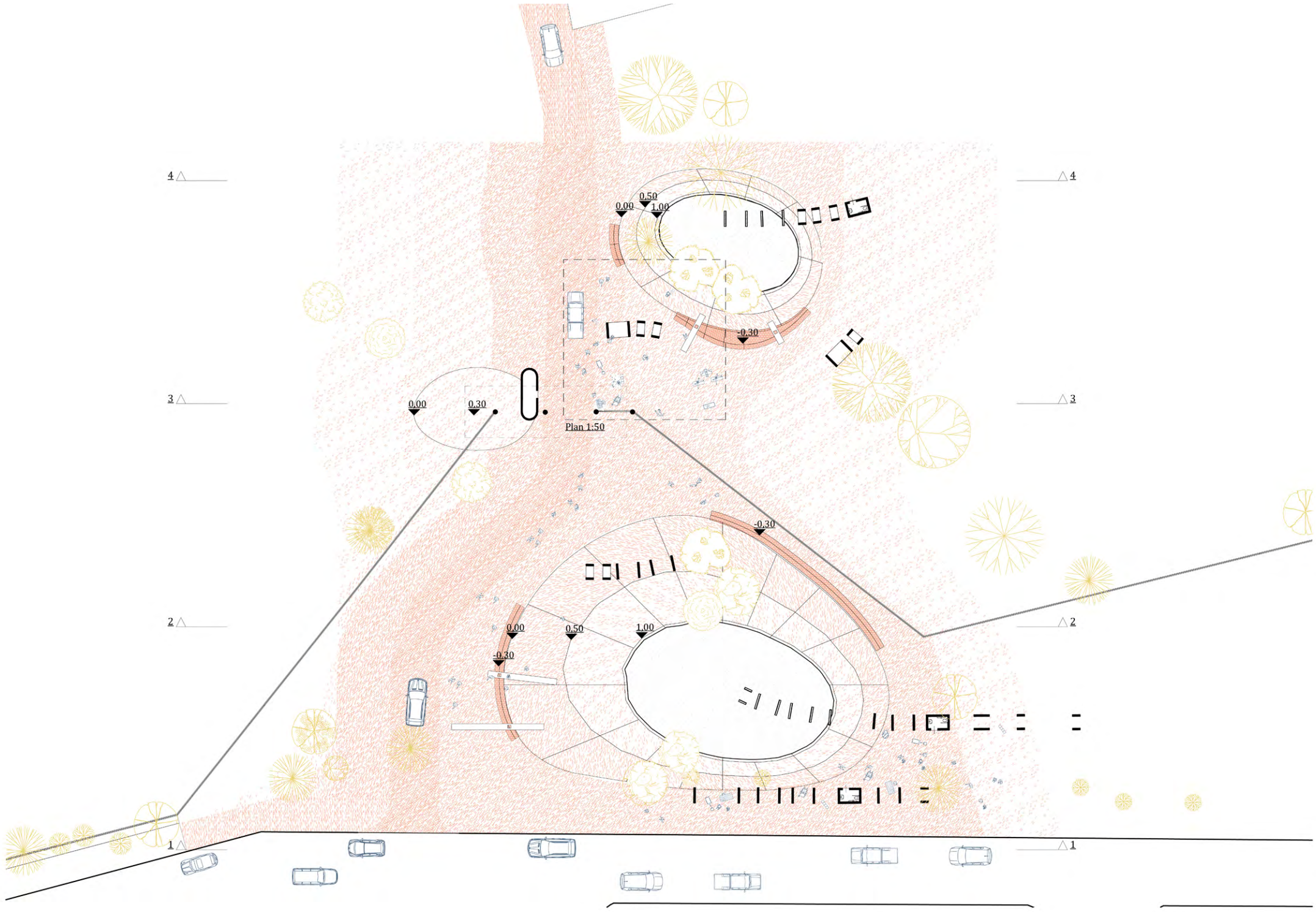


DVERTING



OBSTRUCTION

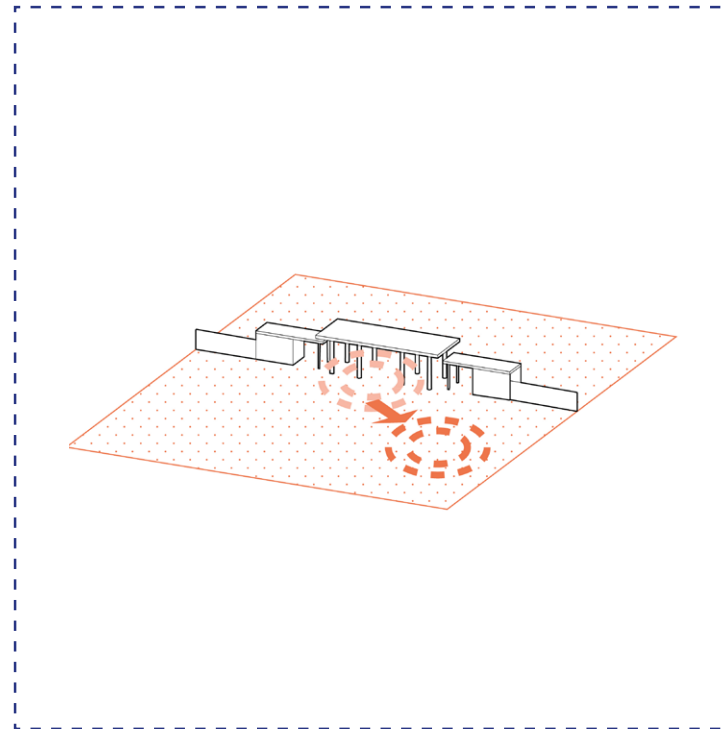
ENTRANCE BY CARRERA 45



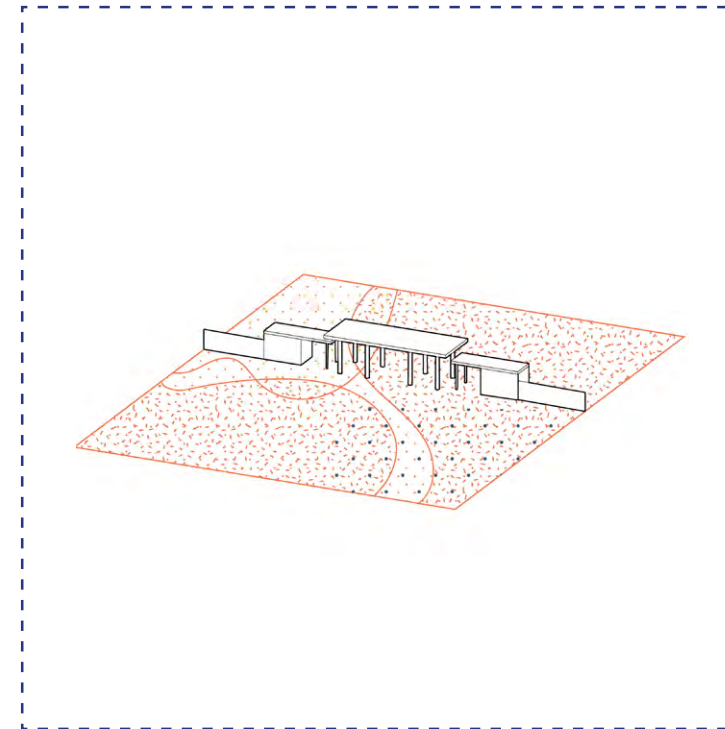
LEISURELY USE



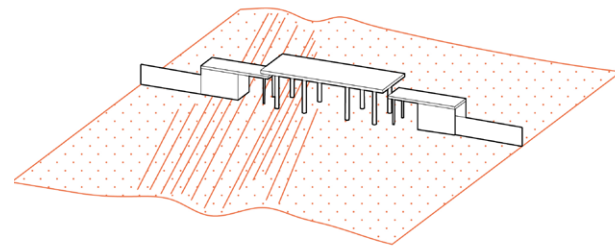
**A manifesto
of
a thickened
threshold**



1. **THE CENTER** of a thickened threshold does not lay in the place where the boundary can be crossed.

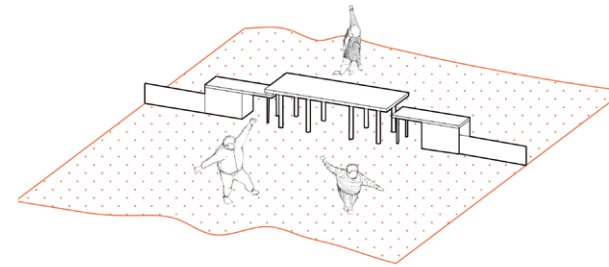


2. **FUNCTIONS** are not represented in or assigned to specific spaces.



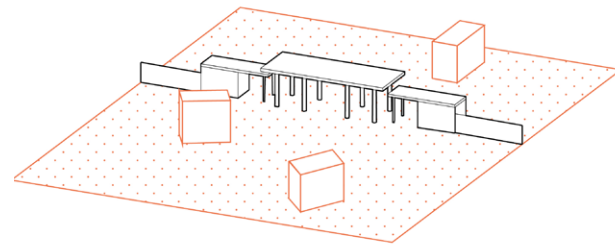
3.

CONTINUOUS GESTURES used upon the floor have effects transmitted over large portions of it. Any space can be influenced by introducing changes in distant parts of the floor.



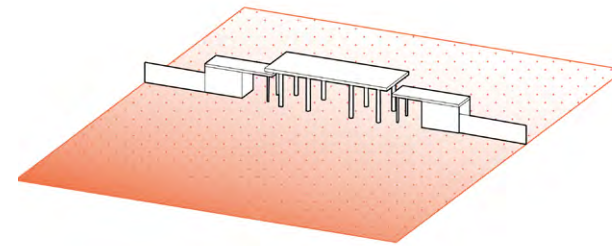
4.

Unlocking the **VERTICAL DIMENSION** the vertical dimension influences the perceptions and the reactions of the body of the user.



5.

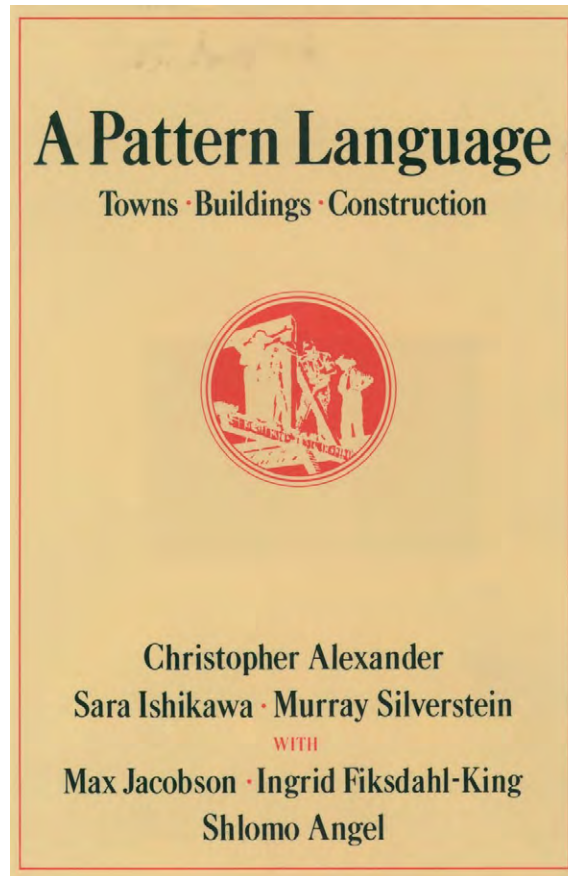
THIRDING the dominating built structure with elements of similar size allows to change the perception of crossing as the main activity to one of the activities enacted in a space.



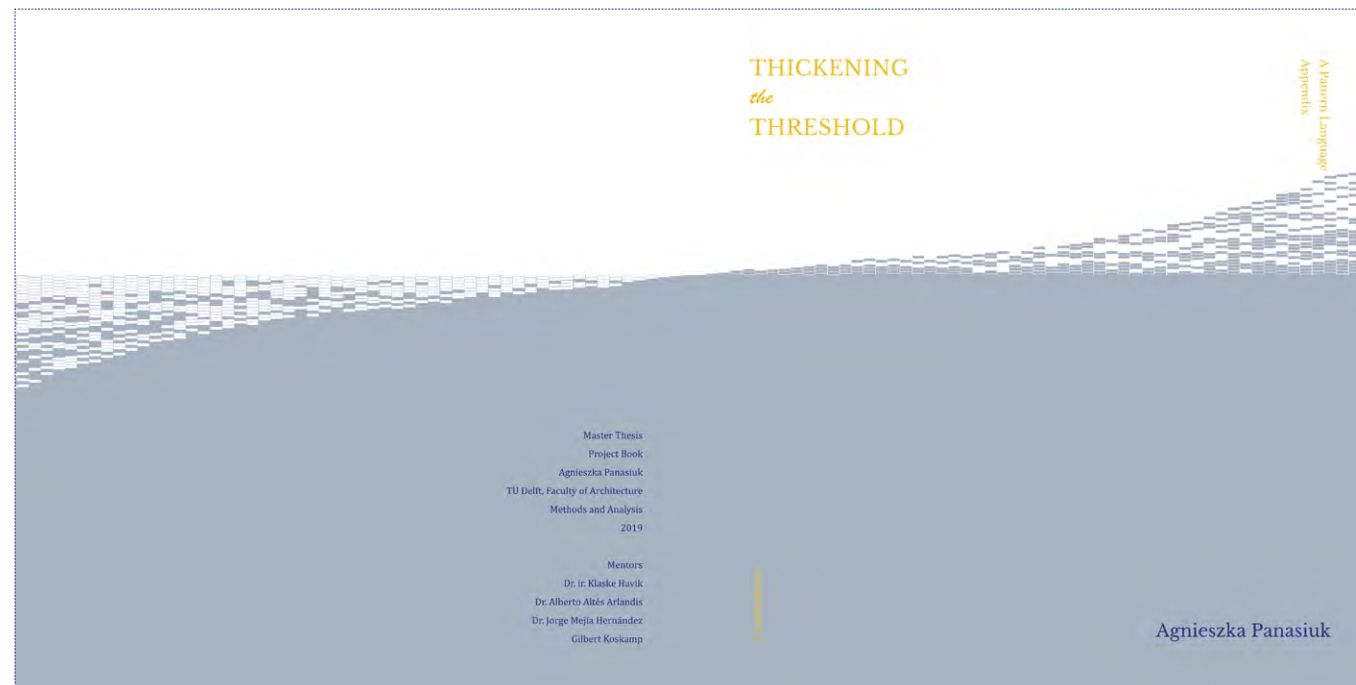
6.

GRADIENT merges the forms and functions smoothly with one another.

**Appending
'A pattern
language'**



Cover of 'A pattern language'.
Source: <https://www.goodreads.com/book/>



IN **WHAT SITUATION** can I use this method?
WHAT can this method be useful **FOR**?
WHAT INSTRUMENTS, actions and instructions
does this method entail?



PATTERN NO. 258 ESTRANGEMENT

Making the familiar strange
Discovery, destabilization, surprise, fear or amusement, irony, joke.



PATTERN NO. 257 AMBIGUATION

Proliferation of meaning.
Reluctancy, contamination, differentiation, quantity,
incompatibility.

**Influence on
the schemes
of behaviour**



GUARD:

Always at noon the musician shows up. Sits on the same spot every day. Takes the case of his guitar and puts it in front of him.

It is difficult to ignore the presence of the man. I need nothing with his kind. I look far ahead. My eyes slide right off the straw hat worn by the man onto the back of the old florist trying to sell roses to a gringo. Not this sound again.

What is he playing? Haven't I heard it already.

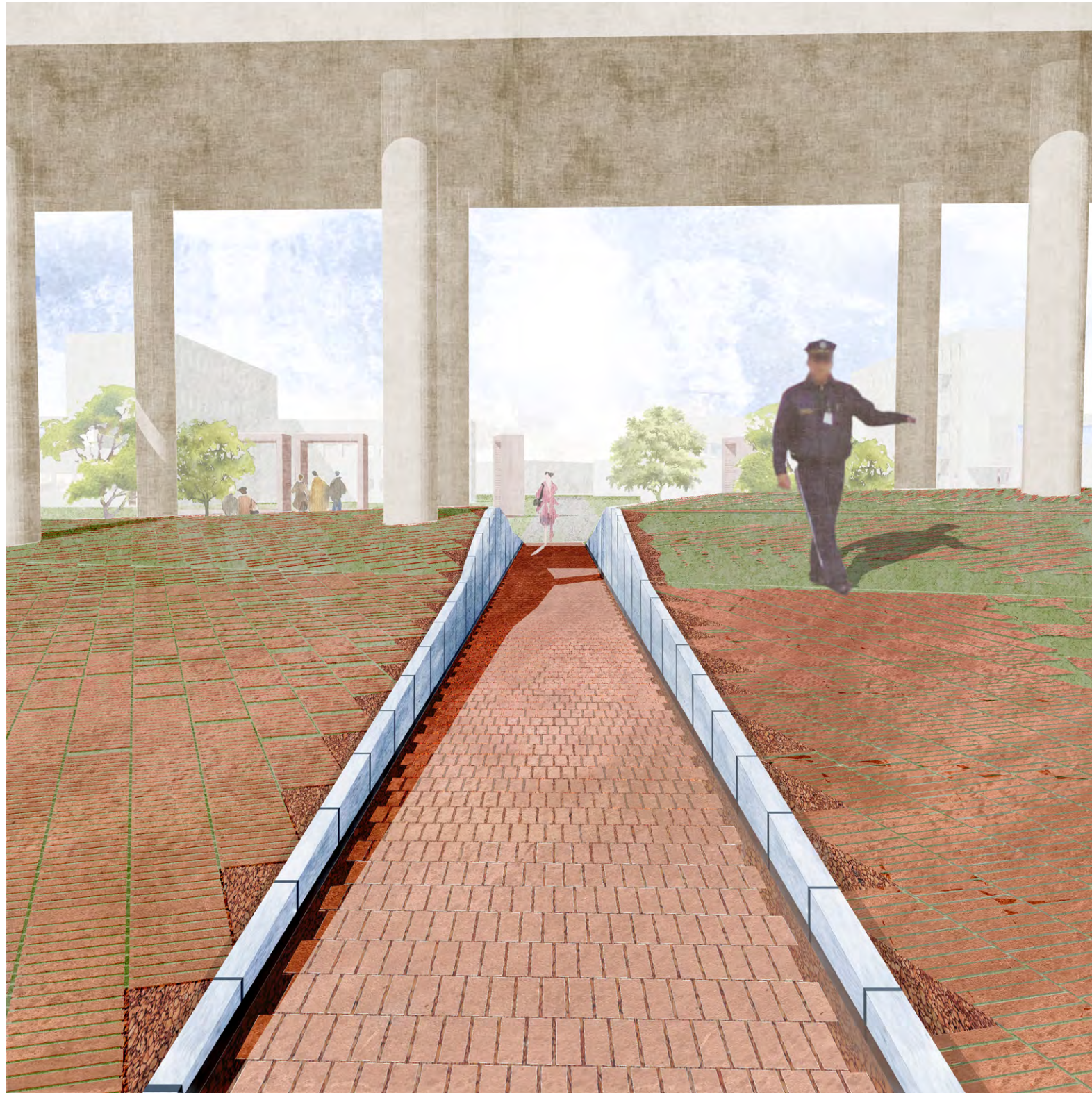
This beggar must be playing the song my father once taught me. Is it possible that he's been to my hometown?



STREET MUSICIAN:

I keep my eyes open for security. I am used to being startled by them. I try to avoid being seen. I find shelter in places that belong to no one. Finding safety in the open has become my skill.

This time I was not careful enough. The guard nabs me. I shudder as he pats me on my back. 'What is it, you are playing' he asks.





SPACE OF SURVEILLANCE

Michel Foucault, 'The Subject and Power'

In a space of surveillance roles are imposed on us. Actors follow normalized behaviour codes which are in force in a space. The behaviour codes are imposed with the means of techniques of surveillance and punishment.



SPACE OF APPEARANCE

Hannah Arendt, *The Human Condition*

It a thickened threshold daily repeatable practices are disrupted. Masks are shredded. Agents and practices gain a new meaning. Perception of self and others changes. Discovery and surprise are introduced into people's daily lives. People start to question the sensibility of the world around them and begin to reshape the environment in accordance with the new relations.



Ceasar Franckstraat, Delft



Ceasar Franckstraat, Delft

