BOGOTA

LiteraryBOGOTA
The Literary Description of
Spaces Negotiating With a Past.

Methods and Analysis
MSc3 / MSc4
Guillermo R. Verjan

Positions in Practice

Constructing the Commons in the Latin American Metropolis

Experiments of Analysis and Intervention
MSc3/MSc4 Graduation Studio - Spring 2017

Chair of
Methods and
Analysis

TUDelft Delft
University of
Technology

Bogotá: our introduction

We were, for the most part, foreigners in this city. Apart from one native Bogotano in our group, we were unfamiliar with Bogotá and its culture. That was one of the reasons the city had been picked for us by our tutors, for the graduation studio of Methods & Analysis of the TU Delft Department of Architecture.

The focus of the chair is to investigate the existing architectural, social, political, cultural and economic structures around us, and the design processes that had created them. Particular emphasis is given to the under-studied places of the world, and working cross-culturally. Therefore, disarmed of the tools we would normally turn to, dealing with fresh faces and unfamiliar design cultures, we needed to build new tools and create new approaches. We arrived in the city with the intention of learning about it, and from it. We then developed our own architectural positions on how to face the challenges that face this fast-growing metropolis in the Andes mountains, and from this create informed urban and architectural propositions.

Bogotá, like most Latin American capitals, has undergone exponential population growth throughout the 20th century, rising from 700,000 inhabitants in 1951, to more than 8 million today. This growth has been the result of simultaneous and interrelated processes of attraction to the city as a source of opportunity, prosperity and safety, and repulsion from unproductive and violent rural peripheries. Accommodating successive and continuous waves of rural immigration has, for decades, been a challenge for the city, both in political and spatial terms. Issues of identity are manifest in diverse communities and their particular spatial practices.

Our group started by studying the area of La Soledad, just north of the historical city centre. It is a middle class, cultured, and safe part of the city. It is, however, not without its problems. The pressures of migration, densification and gentrification are noticeable in this area of the city - it has a large homeless population and various poorly functioning urban elements. On the other hand, the neighbourhood is relatively well-functioning and as a result it has been under-studied in the past in favour of more problematic areas. The aim of our investigation was understand the root of this area's success, and interrogate its shortcomings.

This book covers the research phase of the project and shares our initial investigation of Bogotá. It summarises six months of insight, explaining how we developed our own methods of analysis, investigated the city with them and formed initial architectural proposals for Bogotá. The second half of the year will be concerned with developing these proposals into plans.

We all stood in small circles in the large room. Groups of seven, six who lived in Bogotá, and one who did not. Introductions were quickly made, the new names slippery, as hard to remember as last night's dreams as the new day begins. Eyes were upon us. Were we to lead the way, in a city that our group mates call home? After seconds that felt like minutes somebody suggests "Let's get going".

During our first week we took part in a workshop with undergraduate students of architecture and industrial design from Universidad de los Andes. The focus was on the joint development of site research and an interdisciplinary response to public space in La Soledad, Bogotá. Investigating the "Commons" involved traversing multiple scales of intervention, and finding methods to reconcile these different scales. Within the limited timeframe of one week, we envisaged a movement from on-site investigation towards a design of public furniture, collective places and public space.

We were sorted into small groups, in order to share our knowledge and approaches whilst investigating l
La Soledad. Initially we were concerned that the workshop was preventing us from exploring the city ourselves. However the combination of our experience as masters students with their local knowledge lead us to develop prescient ideas that have become fundamental to our projects. Our ideas have been strengthened by the input and value gained through working with our Colombian colleagues. By the end of the week, the different groups had created proposals, ranging from strategies for housing the homeless, revitalising public spaces, and turning private balconies into a public resource.

As we became more familiar with our surroundings, we experienced the dissonance of

walking a street first explored on the internet halfway across the world, as the memories of our previous visit, made virtually using streetview, were filled in with sound, smell and feeling. We explored different urban areas, visited Bogotá's finest buildings and experienced the cultural life on offer. We made connections with local architects, designers, and manufacturers of building materials, including visits to the offices of Rogelio Salmona and a tour from the Sociedad Colombiana De Arquitectos. By the end of our trip, we had greatly increased our understanding of Bogotá, of Colombia, and of the people who live there. Returning to the Netherlands we began to process the findings of our trip, developing our analyses of the city.

In the months following our trip to Colombia, we have been working across a wide range of interests, themes and methods of working. A common preoccupation of the group has been the study of human activity at various scales, from city wide systems to an individual's behaviour in the street. It relates to the wider investigation of the Chair of Methods & Analysis

around the notion of the "Commons," a challenging theoretical construct which has emerged across the fields economic, political and social sciences, suggesting radically different ways to organise our societies based around shared ownership of, and responsibility for, resources. The commons can often have a strong spatial appearance or have aspects that affect the organization of space. Urban architecture is not only able to organize societal spaces, but can also contribute extensively to their very accessibility, appearance, location in society and possibility of appropriation, hence the of the theme of the commons.

As a whole, we have tried hard to understand the history of the city, the way it formed according to the rules of colonial Spain, and how the dramatic landscape has affected its growth and shape. The history of architectural thinking in the city has been crucial to our understanding as a group, having studied individual buildings designed by Colombian architects, entire building typologies such as housing, and larger systems of infrastructure.

There are also some overlaps between the

types of methodologies we have employed in our analyses. Some have used narrative investigation as a creative way of writing about the city and the experiences it creates, and to study those who have already written about Bogotá. The group has also pushed beyond traditional forms of architectural representation, using painting, photography and illustration to develop a multi-temporal approach, encompassing history, daily rhythms and concrete reality in a singular piece of work.

In order to understand how the city was shaped by government decisions, Floris van der Burght took a keen interest in the housing policy of Bogotá. Using cartographic analysis, he has looked at how class divisions can be concretised and manipulated by the government, and how borders between administrative regions can be as divisive as physical walls. Meanwhile, he accessed the archives to trace how housing policies were translated into physical architectural projects in Bogotá in the second part of the 20th century.

Complementing this data-oriented research on the city of Bogota, Guillermo Luis Rodriguez embarked upon a narrative journey to investigate how Bogotá has been portrayed in literature, mapping out the city's appearances in books over the years. He has combined this with a study of different aspects of literary production, from writing to graphic design, and from libraries to bookstores within the Teusaquillo locality, arriving at a strategy to combine several of these disciplines in a craft school.

While the two aforementioned projects studied real and imagined accounts of the city, Martine Huismans has instead explored another field of tension very present in the city on both spatial and social levels: the theme of visible/invisible. She discovered how the almost defunct rail network is used as a site for the city's informal waste recycling. Investigations into material flows, Bogotá's waste disposal network and the transport network, has given her an understanding of an underappreciated, yet vital, part of the city. Her proposal will help the city grapple with the vast amount of waste it generates, whilst simultaneously supporting those who rely on waste collection for their

livelihood, as well as reappraising the existing rail network. The project not only unlocks the spatial potential of the city, but also the social potential of an "invisible" group in society. The trajectories of the waste appeared to be intrinsically linked with the daily practices of some poor urban communities.

The idea of daily narratives was used in a rather unconventional way in the work of Matthew Cook. He has employed narratives as a way of giving a voice to the architectural elements of the city, as classified by Kevin Lynch as the edge, path, district, node and landmark. He anthropomorphised the elements, creating stories of life in Bogotá from their imaginary perspectives. Using this literary technique, he explored why they work, why they fail, and how small changes can lead to drastic effects. With this, he has returned to the Rio Arzobispo, his site of study during the workshop, by mapping its path and preparing for the task of addressing its weaknesses.

Looking at one of these urban elements, the edge, Lilian Tran focused on the appropriation of space. She studied edges as active borders where moments of social encounter could take place; or boundaries, hard edges separating two social groups. She later widened her scope, moving from the theme of edges to that of the thresholds allowing to transgress them, to encompass appropriated spaces across the site, studying bridges, bookshops, universities and statues, combining close architectural analysis with impressionistic watercolours, creating an essence of place. The lessons learnt about appropriation, along with her extended precedent analysis focused on framing of views and routing, have given her the knowledge to design complex buildings interacting with the urban fabric of Bogotá.

Probing into Precedents

We spoke no Spanish, she spoke no English. She gestured to us to follow her to her daughter, who could speak with us. We explained we were students from the Netherlands, and would like to study the house she had turned into a bookshop, a hidden oasis of calm in the busy city. We saw a face of confusion as her daughter relayed our request. We received an answer, "Sure, go ahead", delivered with a quizzical look.

Alongside these studies, we selected a number of precedent buildings in Bogotá and compared them to European buildings, using them as 'sparring partners'. The contrast between the two architectural projects allowed us to distill their most important aspects, so that we could learn from the techniques used to create them and eventual use them in our own designs.

Floris compared municipal housing in Bogotá and Algiers, investigating the different approaches used by the Colombian and Algerian governments in building large multi-family housing blocks. The differences in climate, family culture and inter family dynamics were all apparent in the architecture of the blocks' design and uncovered through Floris' detailed research.

Martine and Guillermo started by looked at a modernist theatre in the heart of La Soledad that had formerly been a large home. Martine progressed onto looking at the unrealised Potteries Thinkbelt plan, studying how a single institutional programme can become a citywide network of departments. Meanwhile Guillermo developed his understanding of differing approaches to domestic architecture, comparing an early 20th century Colombian villa with an innovative Dutch home designed 50 years later. He studied their different approaches to layout, programme and circulation, reflecting on the societal norms these differences represented.

short paragraph with main shared conclusion / ambitions?

Matthew and Lilian started by studying a bookshop in Bogotá, situated in a converted home, an oasis from the busy city. Matthew compared the bookshop to Le Fresnoy School of Contemporary Arts, detailing how both buildings used thresholds and a feeling of transgression to create their individual atmospheres. Lilian compared it to the STUK performing arts centre, and the two buildings' use of framing devices and architectural routing.

22

EL TALLER
DEPARTAMENTO DE DISEÑO

2017

WORKSHOP [SMLXL] COMMONS

LUNES 13 A VIERNES 17 DE MARZO
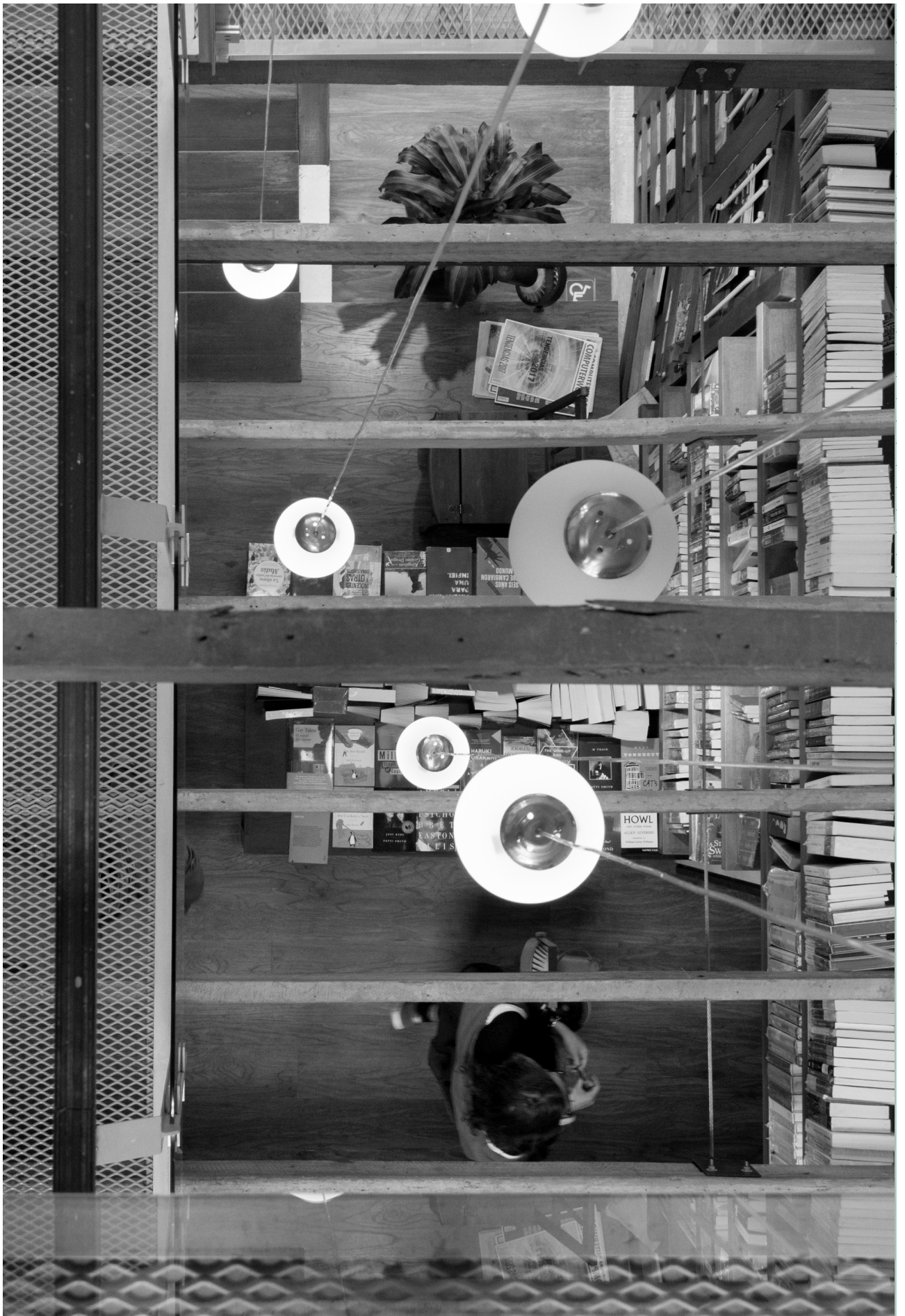## 8:30-12:30 p.m. ESCUELA TALLER - ESTACIÓN DE LA SABANA

Coordinators:
Klaske Havik; Faculty of Architecture of the TUDelft.
Daniel Nadal, Claudia Mejía; Arquitectura, Universidad de los Andes.
Christiaan Job Nieman, Eliana Sanchez; Diseño, Universidad de los Andes.

Participants:
30 Students Diseño Uniandes (Estudio 3) / 30 students Arquitectura Uniandes
6 MA Architecture students TUDelft

Information: cj.nieman20@uniandes.edu.co

A teaching collaboration between the Chair of Methods and Analysis of the Faculty of Architecture of the Delft University of Technology and the Departments of Architecture and Design of the Universidad de los Andes. The workshop focuses on the joint development of immersive research and an interdisciplinary response to the public space in Bogotá. The interests of the different departments coincide in an approach to the idea of the collective, tracing a route that crosses different scales of intervention, coinciding in a response that allows these scales to articulate. It proposes to work in a scenario that gathers community, public furniture, collective places and public space, developing a global/local response of urban design, from the commons. The work will collect perceptions and observations about the different scales of the public, closing with the conclusions of the analysis and strategic proposals of urban intervention.
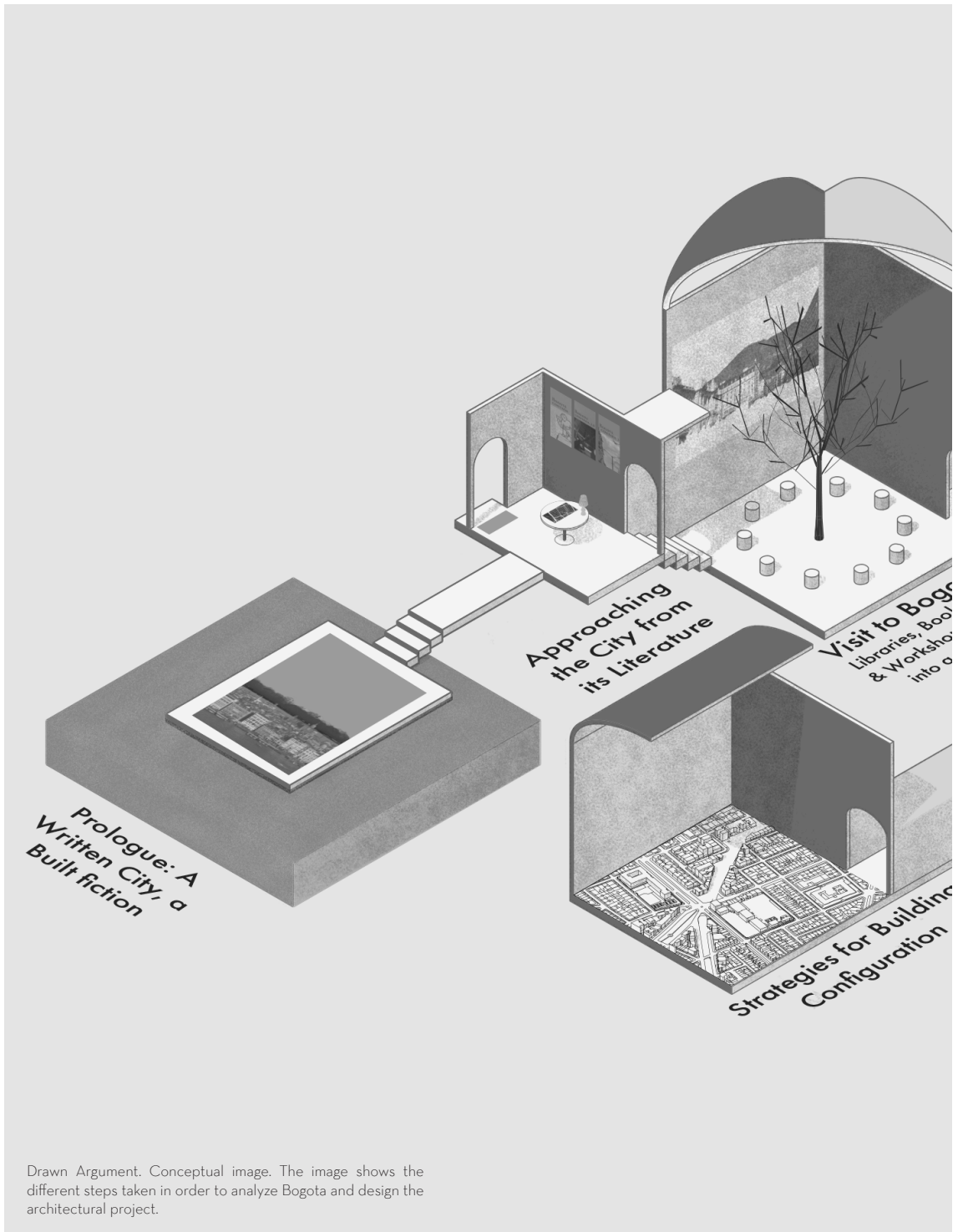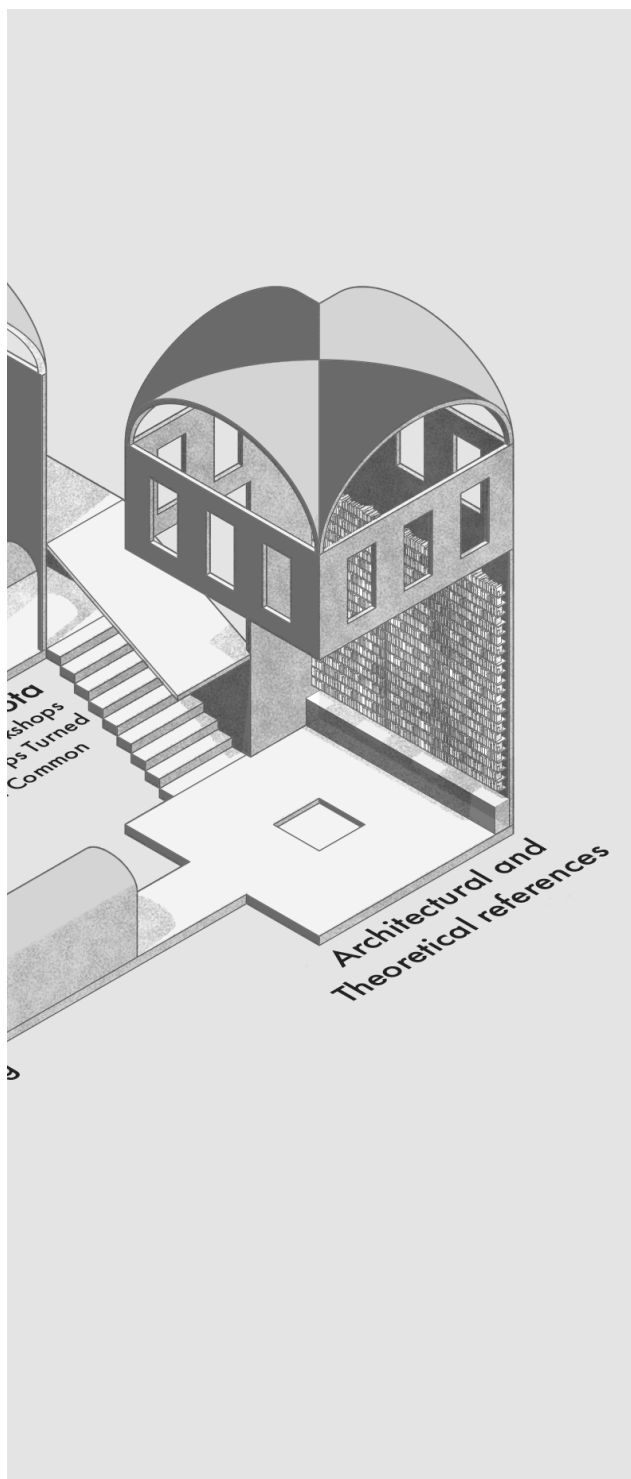
02

LiteraryBOGOTA

Guillermo R. Verjan

Phases of Analysis and Design

Prologue: A Written City, a Built fiction

Approaching the City from its Literature

Visit to Bog[...] Libraries, Boo[...] & Worksho[...] into a [...]

Strategies for Buildin[...] Configuration

Drawn Argument. Conceptual image. The image shows the different steps taken in order to analyze Bogota and design the architectural project.

Everything started with a question. The theme behind the project is to identify and interpret the shared resources of the city; what we call the commons. Thinking of the city's shared resources helps one to realise that it is a large network of commons. The image of the city, its atmospheres and public spaces are among its most defining commons.

When someone says that a city is their home, such a statement entails that they know aspects that are unknown by any visitor. However, it also happens that a visitor can recognize details and aspects unknown by its inhabitants. A city always carries its own measure of complexity and ephemerality that mocks our effort at comprehension. There is a record of those complexities and those ephemeral events made of multiple voices. This record is literature. Indeed, literature deals with what is common to us all. Literature is a common that says who we are as much as the public space that we inhabit daily.

Bogota has a flourishing literary scene. It has been the subject of narrations both by locals and foreigners. An example is the experience of "Bogota Contada". On three different occasion the city has invited several foreign writers to visit the city and write about it. Coming back to the initial question, it is this: Considering the literature as a common, how can architecture incorporate literary narrations and descriptions in order to understand and interpret the elusive notion of the place. I attempt to answer with five components that had been developed in a more or less sequential order.

First I develop a theoretical essay in which it is argued that there are tools shared by architecture and literature. The essay is titled A Written City, a Built fiction and takes Venice as a study case to prove its hypothesis. The second component focuses on Bogota and the stories written about it. The third component is our visit to the city. The fourth is the architectural references that inspire the project. The last component is the reasons behind the choice of the location for the architecturalproposal.

A Written City, a Built fiction:
Architecture, Literature and the Elusive Notion of Place.

Introduction

How many times have we been in a city and felt a strong desire to know it, in a unique and personal way? We often draw, record, interview, take pictures and try to remember every little detail as we stroll through the city. Although equally often, we end up with the feeling that our image of the city is incomplete, somehow our image have blurry areas. The writer Georges Perec, part of the Oulipo group (workshop of potential literature), became famous because the constraints he set on himself to write. Constraints such as writing an entire book without the letter E. Perec set the challenge of describing a city as follows: "Note down what you can see. Anything worthy of note going on. Do you know how to see what's worthy of note? Is there anything that strikes you? Nothing strikes you. You don't know how to see"[1]. He assumes the task of choosing twelve different places in Paris, and describing them two times per year, for twelve years. 'What I hope for from it, in effect, is nothing other than the record of a threefold experience of ageing: of the places themselves, of my memories, and of my writing"[2]. I argue in this essay that architect can learn from these literary tools, in order to enhance their research of the city and its architecture. Furthermore, I argue in this essay that the fiction (the creation of characters and events), helps the architect to have a better comprehension of the elusive notion of place. The relations between architecture and literature are much closer than one might think.

Literary Descriptions in Species of Spaces

I will argue here that the purpose of the book Species of Spaces is to investigate space, and particularly the spaces of Paris, by describing it. In other words, Perec tried to show that, by describing what is evident and customary, one can achieve some understanding of the subject at stake. To use those literary descriptions on a more architectural basis, I decided
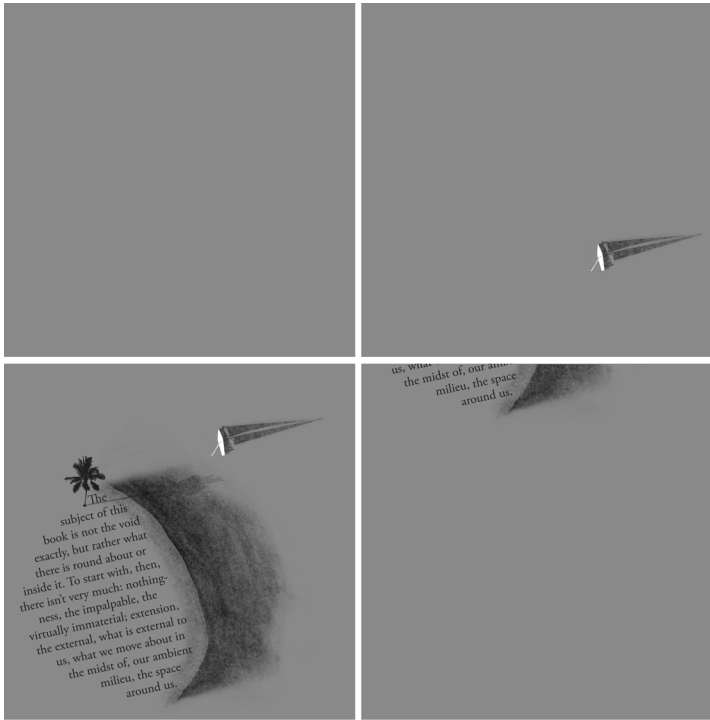
"Do you know how to see what's worthy of note? Is there anything that strikes you? Nothing strikes you. You don't know how to see"

to use drawings to investigate a city other than Paris, where the original descriptions were written. The use of discourse and drawings to do architectural research is certainly not new. The architect Emre Altürk wrote about the speculative drawings made by the architectural group Achizoom. "The text hypothesizes an urban condition and the drawings investigate this condition through form, develop its spatial counterpart, and radicalize it to render it visible. The drawings, as basic and unpretentious as they are, inevitably are more multivalent, open to various readings. Whereas text frames their signification, limits the possible readings, and anchors them to the specific discourse of the group." Its conclusion is, that words and images in tandem constitute a research method of the city.

Using the Perec's descriptions and practical exercises, I drew conclusions from the city of Venice. The structure of this research method on Venice is as follows: from each chapter is taken an excerpt that reflects on the most important aspects of it. Then each excerpt is illustrated, combining the text and references taken from Venice. The city of Venice is known by its numerous bridges, but once a year the city install a temporary bridge from the church of Il Redentore over the Giudeca canal. The event is called Festa del Redentore. I consider The event in three illustrations, because this event creates an interesting connection over the biggest canal in Venice.

A Built fiction

Nowadays, it is often argued that we live in a "highly developed visual image culture"[3]; and usually those whose hold that opinion condemn such culture. For them, visual culture means a society in which consumption prevails over activism; narcissism prevails over compassion[4]. One of the first to condemn the arise of such society was Guy Debord. His position towards the images could be recognized when he states that "the more he contemplates the less he lives" [5]. Nevertheless these denouncements seem to be far too apocalyptic. They blame the media, and not the message. This position fails to recognize how important

The subject of this book is not the void exactly, but rather what there is round about or inside it. To start with, then, there isn't very much: nothing- ness, the impalpable, the virtually immaterial; extension, the external, what is external to us, what we move about in the midst of, our ambient milieu, the space around us.

us, what the midst of, our am milieu, the space around us.

Foreword
The book starts with an intriguing image. It is empty square on a page. Below, one can read "Figure.1: Map of the Ocean". Suddenly one feels that the square is not empty, but it represents a space. A space occupied. So, one can understand that the space is not a void, but something else. It is in the more extreme places, like the deserts and oceans, where people are more conscious of the notion of space. This circumstance has been portrayed by J.L. Borges in the short story The Two Kings and the Two Labyrinths. In the story, a king is left to die in the middle of the desert, a labyrinth "where there are no stairs to climb, nor doors to force, nor weary galleries to wander, nor walls to block your way"

21

The Page
The space begins with words. This is, it begins with language, in conversation.

The Apartment

It is certainly hard to image such a useless room. It is easier to think of spaces that are useless, that is to say, spaces that have lost the rituals that once housed. It is true they the ruins have lost their use, but again and again, we see how they acquire new uses. Their primarly 'use' now is to be contemplated. Venice have a special kind of the useless spaces. The strangeness is that they are constantly maintained, but they are closed to any use. The entrances of certain palaces are always closed, but remain visible.

The Street

This chapter explains how Perec understands the task of describing. By describing, Perec can give life to the apparently anodyne subjects. Perec considers that everyday life is full of things worth communicating, but one must train the eyes to see them. The illustration tries to show the difference between describing on the spot, and describing by memory. In the first illustration, the things that strike one's eyes are drawn. In the second, only the things that strike one's memory are shown.
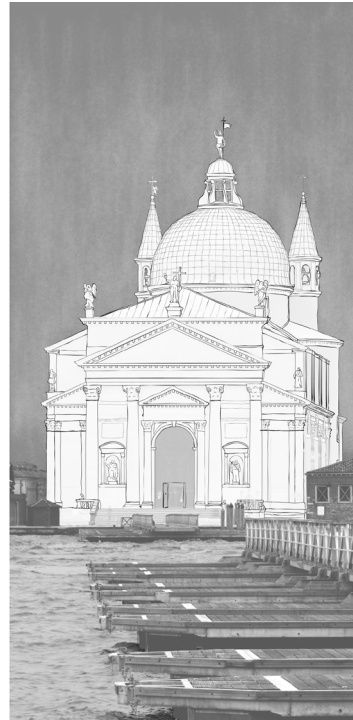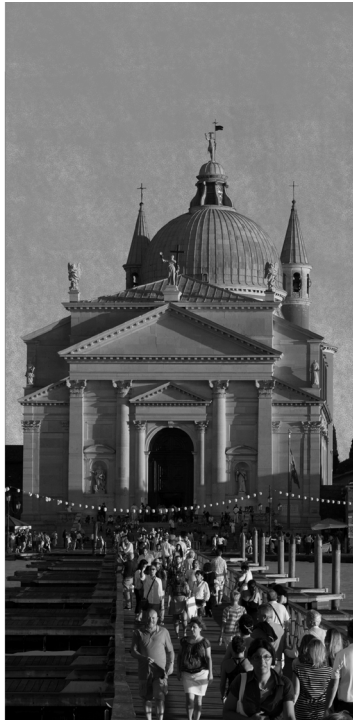
visual communication is. The increasing number of images available should not be seen as a threat. Even when the body is still, the imagination is always working. Images have been of paramount importance for humanity, since early times. To demonstrate this, one could mention the cave inscriptions in Altamira, which still today exert fascination and mystery; one could also mention the important role played by the painters in the science expeditions to the New World, and their drawings and paintings which revealed their encountered wonders to Europe. Even, the French writer Marcel Proust, wrote the well-known passage in which a writer dies of joy looking at a Vermeer's Paint [6].

Architects spend most of their time producing images. Images, diagrams, plans and maps are preferred over written or spoken language for several reasons. The ideas contained in images can be understood at a glance; images do not need to be translated into other languages; and there are images used by architects that are not only representations, but are essentially analytical tools. These drawings are what Emre Altürk called speculative drawings. In his words, speculative drawings are those *"that mobilize questioning by changing the syntax and the signification of their object; the drawings that compare, juxtapose, superimpose their objects; relate them to other discourses; shift their context; isolate and exaggerate their elements; render their specific qualities visible or offer alternative*

readings." [7] Because of their analytical nature, this images enable to speculation, draw arguments and set a position towards the studied subject. The importance of the speculative drawings is, that the drawings are often consider both the tool and the end result of an architectural research. Thus, in a discipline so dependent on the use of images, is there any room for literature to strengthen the architec-

tural research? I argue that this is possible, and that it is even more fruitful than one may think.

Fictional characters and events

Architecture demands a poetic interpretation and translation. First, an interpretation of the elusive notion of place, and then a translation of that notion into a built form in which humans will dwell. If we consider the work of Alison and Peter Smithson, who devoted most of their career to residential architecture, they are aware of this poetic translation. Dirk van den Heuvel wrote: *"This idea of architecture as 'the direct result of a way of life' was the closest the Smithsons got when it came to a definition of the relation between architecture and sociology; yet again, it should be noted not as some universalist truth but as cultural and local specificity. To translate cultural pattern into architectural form was then part of the poetics of the architect, the issue at stake to 'drag a rough poetry out of the forces at work' as the Smithsons further explained less than two years later"* [8] The poetic translations and interpretations are sustained by perceivable conditions. Two of the most ubiquitous paints of the history of art illustrate two opposite relations with the place.

One is the Wanderer above the Sea of Fog, painted by Caspar David Friedrich in 1818; the second image is The Angelus by Jean-François Millet. One could imagine a scenario in which an architect is asked to design a house for the each of the characters depicted. Those two houses must be different, because the places they seem to inhabit differ, and because their relation with the place are essentially opposed. That architect would have to imagine, what is the best way in which architecture can translate their experience of the world; how they behave, what events could take place there and where the house. Out of this thought experiment, the architect is continually facing this same question: how people are going to live in the designed spaces?. Architects must create characters and events in the space, as they would in literature.

Architects are trained to draw interpretations from particular cases, so they can come up with general spatial strategies. That is to say,

1 Perec, G. (1997). *Species of Spaces*. London: Penguin Books, p. 50.
2 Ibid, p. 56.
3 Gerrewey, C., Teerds, H., & Patteeuw, V., (2013). What is Good Architecture?. *OASE*, 90, 4.
4 Holtrop, A. (2013). A Possible Architecture?. *OASE*, 90, 28.
5 Debord, G. (1990) *The Society of the Spectacle*. New York: Zone Books.
6 Proust, M. (2003) *In search of the Lost Time*. London: Penguin. p. 207.

they construct specific fictions that have general implications. The path from the particular to the general happens in both those narrations and buildings that are considered a paradigm. Aldous Huxley tells us that the writer is as an observer, an organizer and a communicator of the human experience of the world. The writer's method, according with Huxley, is to focus on a specific case, to observe it so thoroughly that finally the writer can see it clearly. Every specific case, public or private, is an open window to the universal. *"The King Lear, Hamlet, Macbeth: three horrific anecdotes about human beings highly characterized in extraordinary circumstances. But, through the narration of unique and improbable events, Shakespeare saw, and miraculously made it possible for us to see an enlightening truth on every level. From the theatrical to the cosmic, from the political to the emotional and physiological, from what is extremely familiar and human to the unknowable and divine"* [9]

Architecture also operate in this manner. Van den Heuvel quotes the architectural historian Peter Collins: "Wright, Gropius, Mies van der Rohe and Le Corbusier, originally gave expression to their theories by building either villas for wealthy connoisseurs or, after the 1918 war, modest dwellings for artisans or impecunious artists. The romantic suburban villa was not so much a minor building-type characteristic of the early nineteenth century, as a paradigm for the architecture of the whole age."[10] So, given that architects use the fiction while designing, and they extract general lesson from particular projects, it is relevant to draw architectural conclusions while using literary fiction. Which is in fact, the case of Wim van der Bergh and Mark Poosten.

Haustheater

Wim van der Bergh and Mark Poosten teach a master's degree workshop, which is described in their essay Narrative as an Educational Approach. Literary Methods in Architectural Education.

Their workshop deals with the radical difference between function and use. In order to make this evident, they use theatrical plays. 'Function' refers to the practical aspect contained in the labels such as dinner room, bedroom or kitchen. In that way, the function of a dining room refers to a space which, in certain cultures, contains at least a table and a chair. Function refers to quantities, and not to qualities. In contrast the expression 'use' refers to much more. It states the experience of performing and acting in the space. Van der Bergh says: *"For many years, we observed that students, while making a design, mainly concentrated on getting the first aspect, the 'static and uneventful scenes' right. In other words, getting their spaces in terms of square meters, function and distribution."* [11] Students are assigned a play and a paradigmatic house. They have to situate one act in the house. Finally, the assignment is presented by the students who read the play whilst showing floor plans in which the play's actions have been drawn. The tutor referring to the educational aim of this assignment as: *"Since most of the houses we selected are widely used as references in literature and lecture, students tend to think they know these houses. But there is a difference between recognizing a house and really knowing a house. Again, by focusing on the house as a temporal frame or context for 'use', the act of staging, or so to speak the introduction of a narrative, forms the basis for a thorough investigation into its architectural characteristics."* [12] The strength of the assignment is that by giving a play as a starting point for the architectural research, the students can focus on how the architecture accommodates events and generates experiences. This assignment helps to show that an important part of the architectural job is to think about the way architecture is 'used', and consequently how the

7 Altürk, E. (2010) Drawings that take sides. In M. Riedijk (Ed.) , *Architecture as a Craft*. (p. 57.) Amsterdam: SUN
8 van den Heuvel, D. (2013) *Alison and Peter Smithson a brutalist story*. Retrieved from doi:10.4233/uuid:7e9d6f1f-9b3e-4b85-a4ce-72f7eca919ba
9 Huxley, A. (1964) *Literatura y ciencia*. Barcelona: Edhasa. p.13

The Neighborhood

It is usual that many neighborhoods receive their names accordingly to a Parish. The dictionary states that a parish is a small administrative district having a church. This is the reason why the illustration shows the different churches and the streets that connect them. Venice have an incredible density of churches.
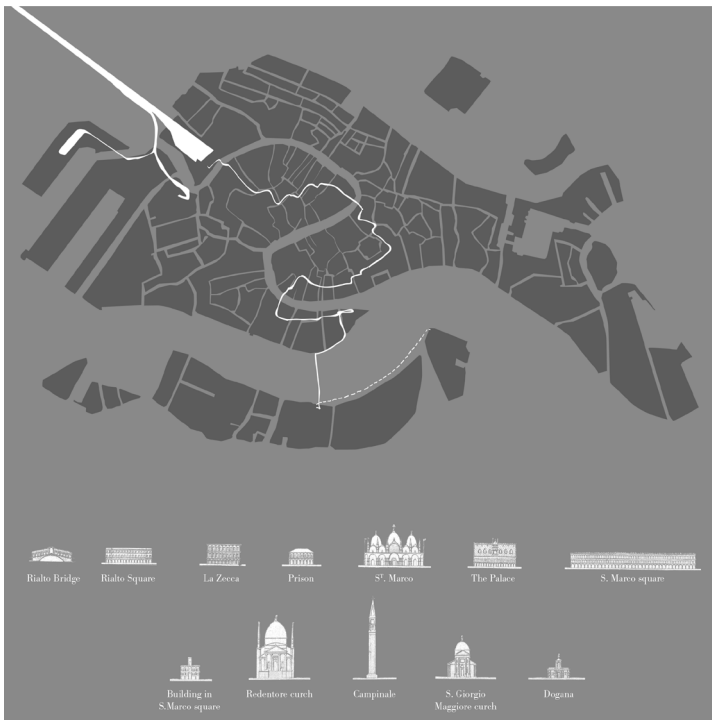
The Town

Visit a town for the first time is like filling blank spaces, that at the end constitute a sort of narrative. When visiting an urban space, the architect is driven by questions that try to answer. It is a sort of derive. A touristic visit seems like a net connecting the monuments and sights of interest. The illustration shows the road that connects the most visited monuments of Venice.

Rialto Bridge   Rialto Square   La Zecca   Prison   S². Marco   The Palace   S. Marco square

Building in S.Marco square   Redentore curch   Campinale   S. Giorgio Maggiore curch   Dogana

Space

Space melts like sand running through one's ngers. Time bears it away and leaves me only shapeless shreds: To write: to try meticulously to retain something, to cause

something to survive; to wrest a few precise scraps from the void as it grows, to leave somewhere a furrow, a trace, a mark or a few signs.
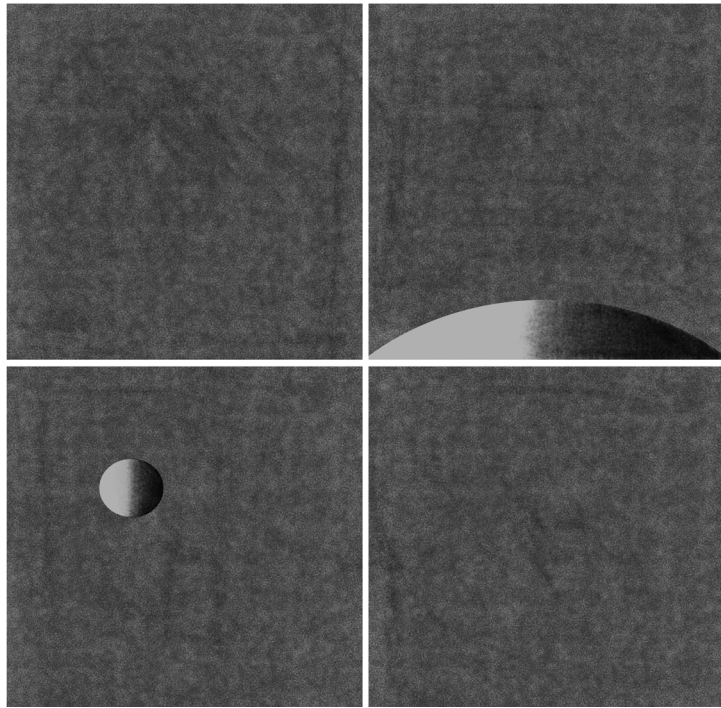
architecture affects its 'user'. In this case the, 'users' and events are defined by the literature, but in a professional assignment that user is a defined client. Even in public spaces an architect must imagine who are the people who will use it and what is their cultural background. In that case, architects can learn for particular cases, but must be able to work on a wide variety of projects.

A Written City

Literary description has been written and used by architects many times in the past. Therefore, the literary description in architectural research is not so much an exchange between disciplines, but more like an enhancement of an architectural tool; one that writers also have at their disposal. It is important to note that architects combine those descriptions with drawings, so they can interpret their findings more easily. A way to show the importance and relevance of literary descriptions and drawings for architecture by paying attention to the description made by some architects in their formative journeys. An important book in this category is *The Journey to the East*, by Le Corbusier. The young architect helped himself financially by writing short descriptions of the places he visited, so these reports would be published by a newspaper in his birth town, Chaux-de-Fonds. His descriptions have an undeniable literary worth; Another example are the letters of Viollet-le-Duc. In one letter he wrote to his father from Rome on the 4th November of 1836. In the letter, he described the Coliseum of Rome. But the literary description allows him express not only what he is seeing, but also allowed him to imagine its 'use'.

"I go to the Coliseum, I observe for half an hour the exterior, but the cold push me inside on the arena; there, I felt tired, I sit and after great effort to comprehend some construction systems, the imagination transports me. I see the Coliseum with its huge sea of seats covered by the Roman population: here the senators. I see the purple velvet hanging over this crowd, whose murmur is like the distant sea, later the murmur turns into screams of joy, wild roars, and this arena, today quiet, I see it tinted with blood. But the red cross in the middle brings me back to the reality; I look around, and instead of the crowed seat, there is no more than amorphous ruins, fallen archs, green shrubs, dust and hoariness." [13]

Conclusion

Both architecture and literature deal with what is usually called 'the theatre of life'. The ties between these two disciplines are profound, although not always explicit. It is not for nothing that the theatre refers at the same time to architectural and literary concepts. I have shown that the two disciplines share tools on each's own researchs. Architects could gain a lot by paying more attention to how writer describe reality.
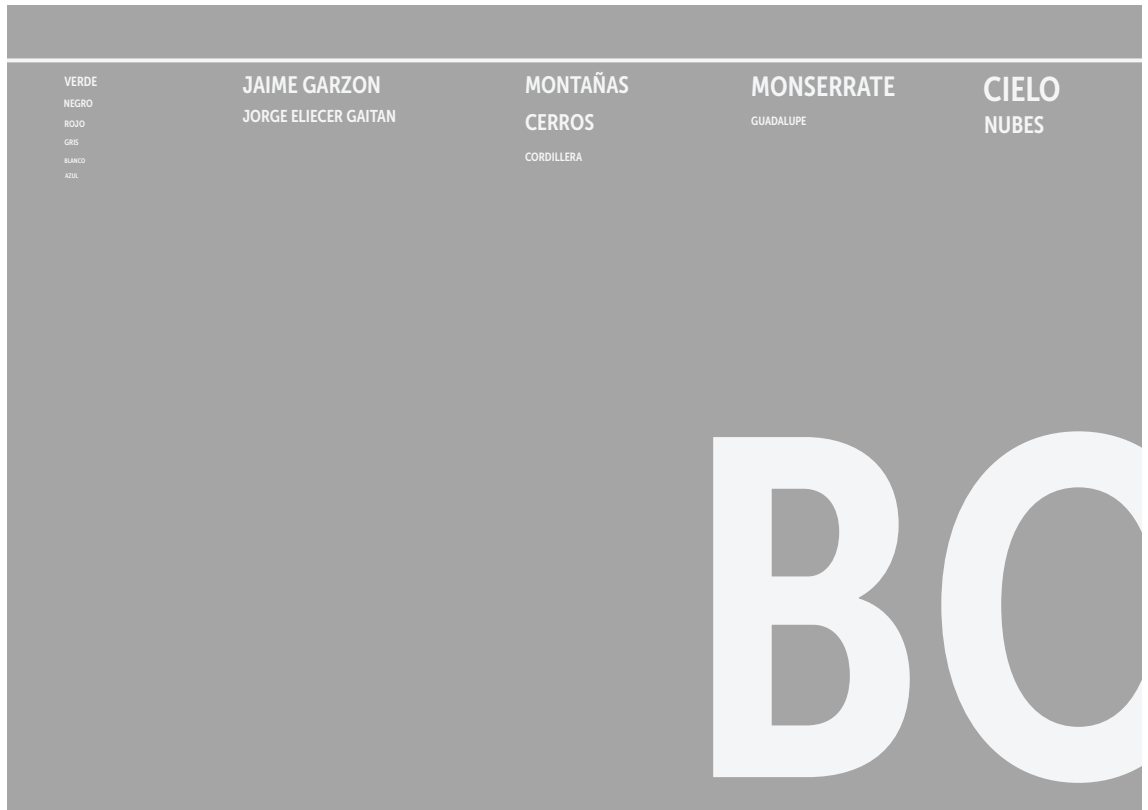
10 Van den Heuvel, D. op. Cit., p. 81
11 Van der Bergh, W. & Proosten, M. (2016). Literary Methods in Architectural Education. In Havik, K., Mejia, J., Schafer, M., Proosten, M., & Oliveira, S., (Eds.) *Writingplace : investigations in architecture and literature.*Rotterdam: nai010. p. 114
12 Van der Bergh, W. & Proosten, M. op. cit.
13 Mansilla, L. (2002). *Apuntes de Viaje al Interior del Tiempo.* Barcelona: Colección Arquithesis. pp., 134-35.

Literary BOGOTA
Approaching the city from its literature

VERDE
NEGRO
ROJO
GRIS
BLANCO
AZUL

JAIME GARZON

JORGE ELIECER GAITAN

MONTAÑAS

CERROS

CORDILLERA

MONSERRATE

GUADALUPE

CIELO

NUBES

BO

This is how everything start, with words.

"How difficult is to escape from the mentality of those who have just arrive, he thinks again and again, the recently arrived reporter. How easy it is to pay attention to what all the foreigners pay attention to; this is what the foreigne reporter thinks. The rolling weather, yes, and the presence of the mountains, and the mind-blowing graffities, and the estratos, and the violence or the shadow or the memories of the violence. To scratch under the surface, thinks the shaking reporter, I need more than a week. I need months or years, thinks the doubtful reporter." [14]

14 Hasbún, R., (2015) Las Palabras. In: Garcia, A., (Ed.) *Bogotá Contada 2.0.* Bogota: Libro al Viento.

[up] Diagram. The size of each word is determined by how many times is mentioned in the 15 stories collected.
[Left] Fragment. Drawn Argument. Conceptual image.

This is a fragment of a narration written at the Bogota contada, in its second edition. Written by the Bolivian author Rodrigo Hasbun, it clearly expresses the challenge of understanding a foreign city. In each edition, they invite nearly a dozen of authors to visit Bogota and narrate it. Each writer faces a foreign city and looks for a theme to write about. Some narrations focus on the territory, which is the first attribute of a city and from many of its characteristics arise: its climate, topography and its flora and fauna. There are also writers that leave aside what is first seen, and look for themes not so evident. for example the particularities of the culture or how the inhabitants shape the city. We found, in the narrations a third approach, which is an attempt to find what is familiar among the foreign. Several writers emphasize how similar Bogota is to other Latin-American, in particular their common histories. In each approach tensions are spotted, and because of them, the narrations are relevant as prior knowledge

GRAFFITI

VER

VIAJAR

ESCUCHAR

LEER

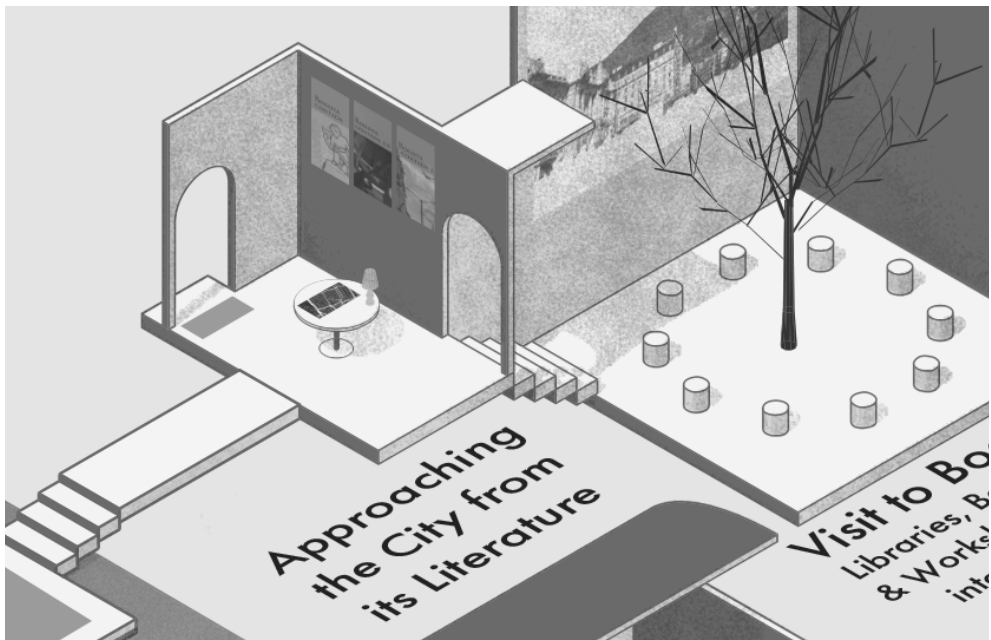VIOLENCIA

GUERRA

MEMORIA

MUSEO

CEMENTERIO

PAZ

LIBRO

HISTORIA

BIBLIOTECA

LIBRERÍA

OGOTA

Approaching the City from its Literature

Visit to Bo
Libraries, B
& Works
int

for those visiting in the context of the current architectural research. Ultimately the narrations about territory, culture and history show a more profound reconciliation: the perspective of the locals are contrasted with the foreigner's interpretations.

We can say that the architects, like the authors, try to find themes, attributes and tensions and more important commons. It is in this way that the narrations worked as a first approach to the city. The task in hand was to map those recurrent subjects, places and memories described in the narrations. Consequently, two sets of maps were created, each one collected in a book.

The first book deals only with the narrations by foreign writers. This set of maps tries to understand the narrations on two of its levels: on one side, the narrations describe spaces in Bogota, on the other they portray the atmospheres of them. In order to show those two levels, the book is printed on tracing paper, as a result the maps are superimposed. We shall explain how those two levels are mapped.

[up] Map of narratives in Bogota. The stories and the places they narrate are represented.

There are spaces in the city that are recurrent subjects of the narrations, such as the poetry house Silva, the central cemetery or Luis Angel Arango Library. The Guatemalan author Rey-Rosa describes the library in his narration. A place where he found himself at ease. It has been a meeting point for numerous writers and intellectuals. Rey-Rosa depicts the library as an island of peace, in the midst of a chaotic and violent city. So, the map of this level focus on the location of the library, its surroundings and its architecture. The narrations also describe the experience and atmospheres inside the space, its long corridors, the abundant marble and numerous skylights. The second level is therefore portraying with photos and drawings. In short, each narration is presented and printed on three pages, one layer holds actual narration, underneath are the locations and finally the illustrations.

The second book seeks to oppose the narrations of the foreigners with the ones made by local writers. Bogota has several writers who have describe and use the city as a background in their narrations. A well-known example is the narration by of William Ospina in Ursua. There the writer wonders about the very existence of a capital in such an isolated place on the Andes.

Here goes another attempt to describe Bogota. The painter of the postcard lived in Japan, which explains his perception of the landscape. As it happens in a Haiku, the nature is the subject, but as a poem, a painting can't be just beautiful. It is necessary to provoke turbulence, a disorder of the senses. My experience of the city lacks a second part; a second stanza that was completed a Sunday, when I was climbing the mountains. [...] In order to have a precise description of the city, I learnt, the most adequate genre is not the narrative. Bogota is a Haiku. A formation of two images that are only completed in the mind. 17

Muddy street, beaten by the wind ... / Streets of Bogota, with eternal winter, with cold and smog ... /Streets that gave up long ago! / Progress erased the names: Calle del Embudo, Calle de Chorritos, Calle del Molino del Cubo,

Of La Cajita de Agua, Calle de Venera,/ Streets that stretch ... stretch ... / With houses with adobe walls or raw earth ... /Streets walked step by step, / Counted and measured in the rigor of the experience, / Wandering solitary, content to be alone, / With nothing but to smoke and shut up, / And walk ... / under the opaline sun, among facades of ash. / Avenida Jiménez, Seventh street... / Streets that run by / Wet umbrellas, Streets with signs like Restaurant and Bar, / Straggling streets, hasty crowds, / Which are divided into two zones of/ Different

15 "Appointment in Bogota"-Rodrigo Rey Rosa
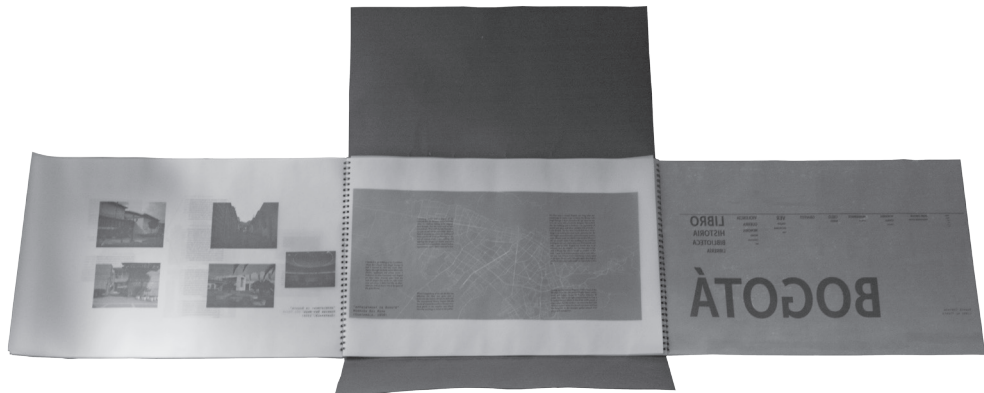16 "The River"-Wade Davis
17 "Seven Postcards from Bogotá" - Adriana Lunardi
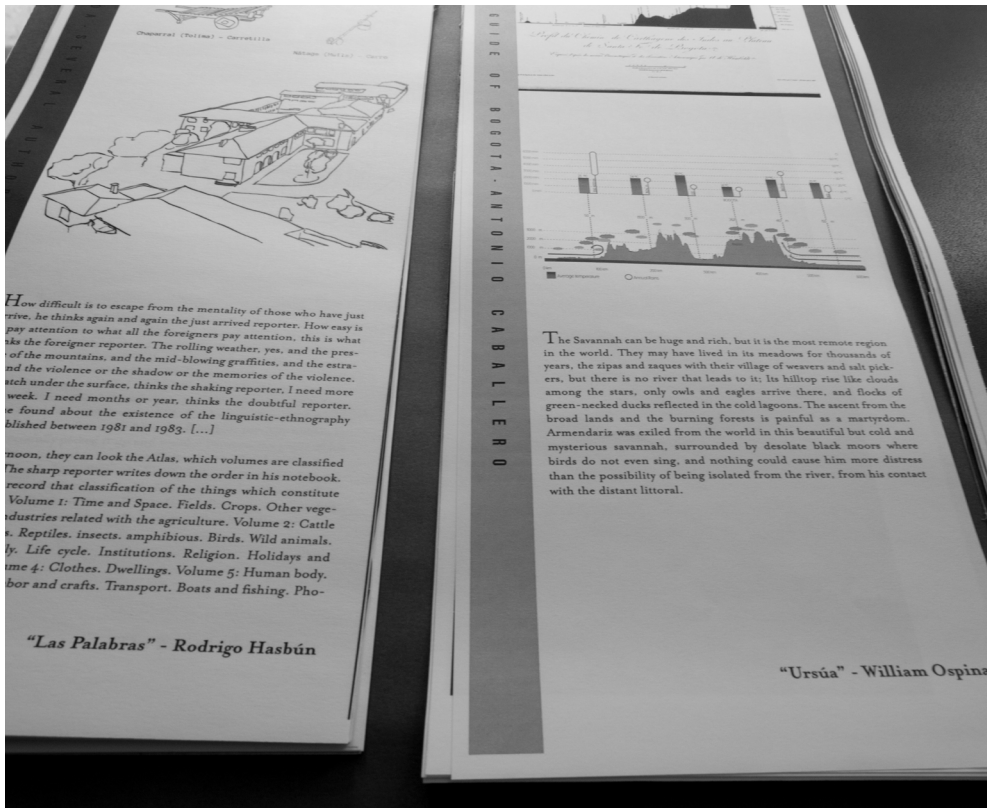18 "I've devoted my verses to the streets"- Mario Rivero
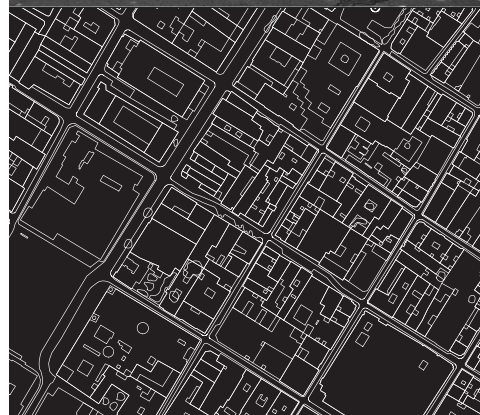
A curious condition in times where all the goods could only reach the city carried by dunkies climbing the mountains. Each narration is illustrated with a collage that represents the main elements of the narrations, together with a drawing of the spaces mentioned. The book is printed in such a way that several histories can be seen simultaneously, and therefore the book plays with the idea of mixing images and stories, and consequently produce new interpretations about the city.

[The city-book should be read in terms of time and not in space - he said -. Many people memorize the streets and draw mental maps, fragmentary and incomplete. I do not memorize the shapes, the spaces, but the events. Others see a city made of numerous faces, skins and odors. I see it as a vibrant book that transforms itself in my memory. The city is not made of bricks and pavements, but of words and desires. If the city is a daily written book by its inhabitants, then I'm its best reader, since the book grows and is re-written in my memory.]

El Eskimal y la Mariposa; Nahum Montt

[Left] Book No.1 Narrations from Bogota Contada.
[Right] Book No.1 Narrations both locas and foreigners writers.

How difficult is to escape from the mentality of those who have just arrive, he thinks again and again the just arrived reporter. How easy is pay attention to what all the foreigners pay attention, this is what ...ks the foreigner reporter. The rolling weather, yes, and the pres- ...of the mountains, and the mid-blowing graffities, and the estra- ...nd the violence or the shadow or the memories of the violence. ...tch under the surface, thinks the shaking reporter, I need more ...week. I need months or year, thinks the doubtful reporter. ...e found about the existence of the linguistic-ethnography ...blished between 1981 and 1983. [...]

...noon, they can look the Atlas, which volumes are classified ...The sharp reporter writes down the order in his notebook. ...record that classification of the things which constitute ...Volume 1: Time and Space. Fields. Crops. Other vege- ...dustries related with the agriculture. Volume 2: Cattle ...s. Reptiles, insects, amphibious. Birds. Wild animals. ...ly. Life cycle. Institutions. Religion. Holidays and ...me 4: Clothes. Dwellings. Volume 5: Human body. ...bor and crafts. Transport. Boats and fishing. Pho-

"Las Palabras" - Rodrigo Hasbún

The Savannah can be huge and rich, but it is the most remote region in the world. They may have lived in its meadows for thousands of years, the zipas and zaques with their village of weavers and salt pick- ers, but there is no river that leads to it; its hilltop rise like clouds among the stars, only owls and eagles arrive there, and flocks of green-necked ducks reflected in the cold lagoons. The ascent from the broad lands and the burning forests is painful as a martyrdom. Armendariz was exiled from the world in this beautiful but cold and mysterious savannah, surrounded by desolate black moors where birds do not even sing, and nothing could cause him more distress than the possibility of being isolated from the river, from his contact with the distant littoral.

"Ursúa" - William Ospina

Visit to Bogota
Libraries, Bookshops & Workshops Turned into a Common

"The city-book should be read in terms of time and not in space - he said -. Many people memorize the streets and draw mental maps, fragmentary and incomplete. I do not memorize the shapes, the spaces, but the events. Others see a city made of numerous faces, skins and odors. I see it as a vibrant book that transforms itself in my memory. The city is not made of bricks and pavements, but of words and desires. If the city is a daily written book by its inhabitants, then I'm its best reader, since the book grows and is re-written in my memory." [19]

Everyone has an image of the city that is somehow different, narratives and stories can help to change that image. The narratives alter the experience of the city in the sense that literature can set the reader on a certain aesthetic attitude. Such attitude influences the way in which is interpreted our expirience. Therefore, each everyone's city is made of memories, spaces and narratives woven through time.

The approach to the city from its literature helped me to find an aesthetic attitude before visiting the city. Once there, I tried to analyze part of the city taking into account the themes found in the narratives. One theme was particularly relevant. Rey Rosa described one of the most important libraries of the city, the Luis Angel Arango Library. He argues that, thanks only to that library, and no matter how hostile and cold the city is, it is possible to find a wellbeing in Bogota. Indeed, the libraries are public spaces on their own right. They are space to be alone, as much as to be in a community. Spaces for creativity, as much as spaces just to be.

19 Montt, N., (2012) El Eskimal y la Mariposa. Bogota: Alfaguara.
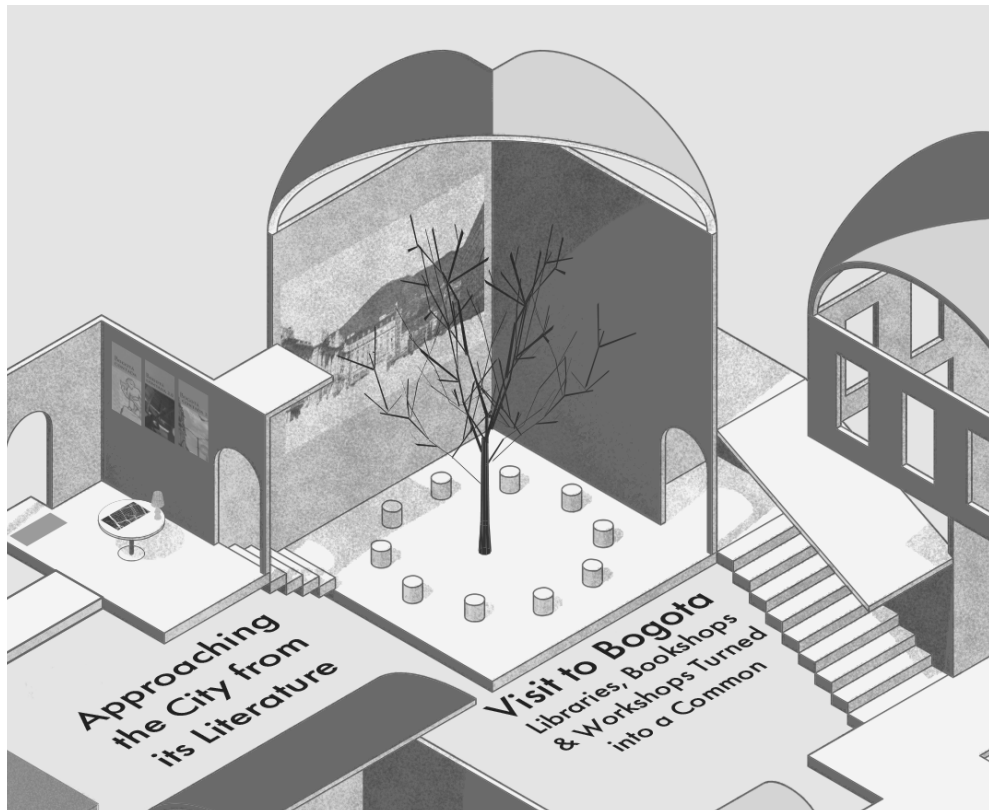
In order to endure, the bookshops have
to build a comunity of readers,
therefore they turn into a Common

community
building:

individual
spaces:

see and
being seen:

collective
spaces:
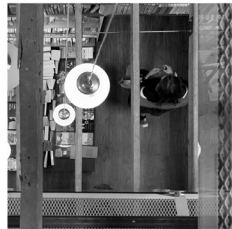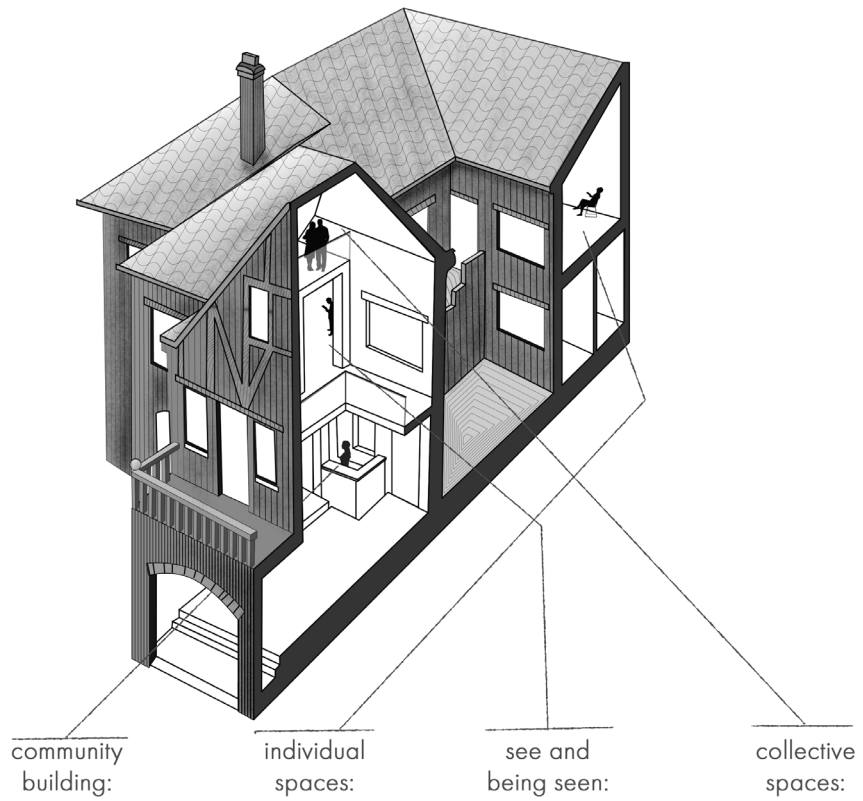
Intrigued by what kind of public space the libraries are. I wanted to analyze part of the city from the perspective of the industry of the book. The Teusaquillo neighborhood has the greatest number of bookshops, publishing houses and storehouses for the distribution of books in the city. Such concentration of activities around books responds to the localization and architecture of the neighborhood. It is located between four of the city's main universities. Its architecture consists of houses in a row, that in the past housed the economic elite of the city. Such houses have a great quality and aesthetic to make them an invaluable opportunity to be repurposed.

The analysis was carried out by visiting the bookshop in the area and making interviews. All the interviews have in common that they tell how the companies were founded, and their intentions behind it. It is frequent that the people interviewed express fond love for the books. As a conclusion, there are two aspects that came

to light. The bookshops always seek to do more than just sell books, in as much that they have cultural agendas, like lectures, courses and book clubs. The second aspect of the bookshops is their willingness to combine activities in their facilities. In Teusauillo there are to be found bookshops that are simultaneously publishing houses, design offices, libraries and even restaurants.

[Below] Collection of books about Bogota, gathered while visiting the bookshops in Teusaquillo.

University   □ Visited Libraries and bookshops   ● Libraries

"The experience of working here has been interesting. I started as an independent bookseller. Nonetheless, five booksellers work here, each with a different field of expertise. Yolanda Auza founded this bookshop two years ago, after she retired. She dreamed of having a bookshop, because she have a fond memory of what was the Buchholz bookshop. First she acquired the house, built in the 1940´s. After she refurbished the house, she gathered a team of five booksellers. That is important because a bookshop is not simply a space, it is a catalog of works for sale. Depending on the interest of the client, there is a bookseller that recommend a book. We also have an extensive cultural agenda."

Interview at Wilborada.

"We opened 16 years ago. Maria Osorio, the founder, wanted it to be a bookshop specialising in children's literature. On the second floor of the house are the offices, and what used to be the garage is now a library. We thought this would be visited only by people from the neighborhood, but curiously we receive kids from other parts of the city. The library is an alternative service from the bookshop. Maria thought that often the parents are worried that the kids like a book that they can´t afford. The books are indeed expensive. She felt sorry that the books end being for just a certain elite. That's why she opened a library with a private collection."

Interview at Libreria Babel.

Architectural and Theoretical References

In the process of the architectural project it is fundamental to acknowledge what are the architectural and theoretical references. In this chapter, it is shown a project and an architectural tool that reflect on the different aspects at stake in the final proposal for Bogota. Firstly, it is study the Diocletian Palace in Split, bearing in mind that it contains architectural principles sought to apply in Bogota. Secondly, is presented the literary description, as a tool which combines the literary narrative with the architectural experience. To demonstrate how this tool works, it is used two residential projects, one in Bogota and the other in Groningen.

Diocletian Palace

In the fourth century A.D., the roman emperor Diocletian built on the coast of the actual Croatia, his retirement palace. The building, which floor plan is an irregular rectangle, has 150 x 200 meters. As the time went by, the palace feel in disrepair. Although, the people of the city started a process of transformations, in which they re-used the palace's structure as the foundation for a city of more the 3000 thousand people.

There are three architectural principles behind the Diocletian palace that are of great importance. The first principle is the idea of an open support. The goal is to have a structure which allow to house several units in it. The structure of the palace and its wall are so stable and massive, that the people of Split saw the opportunity of building their city among them. The roman constructions work as a skeleton to support

[Right] Section of the Diocletian's Palace Peristyle combining the recustruction and the actual situation.
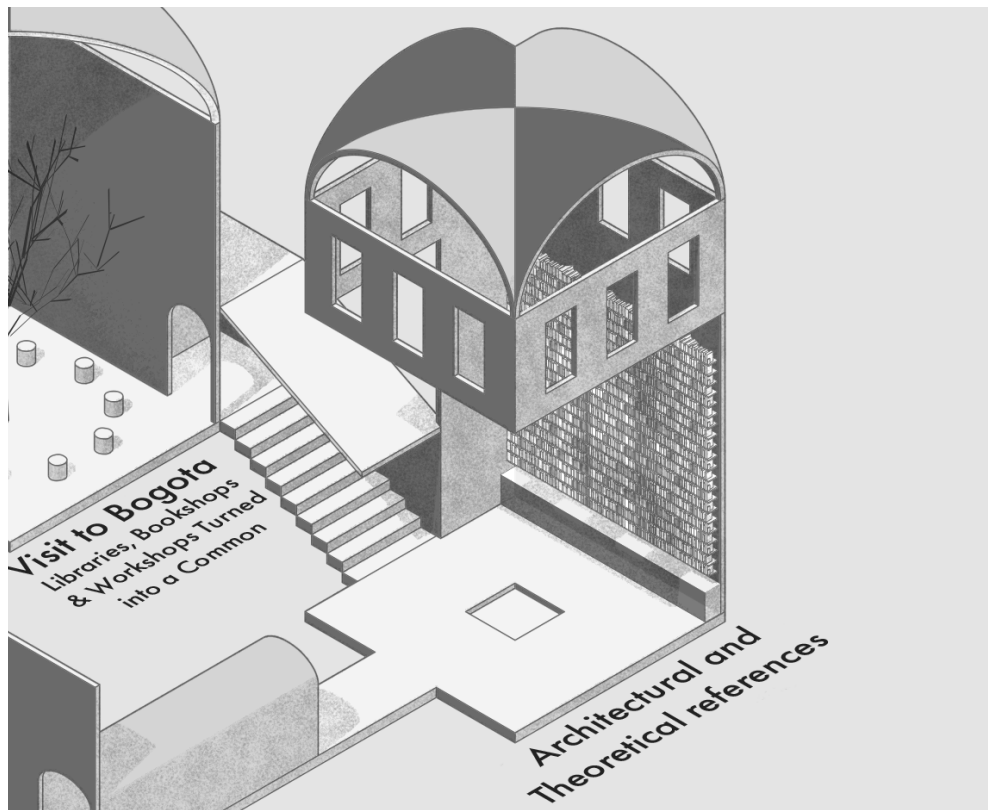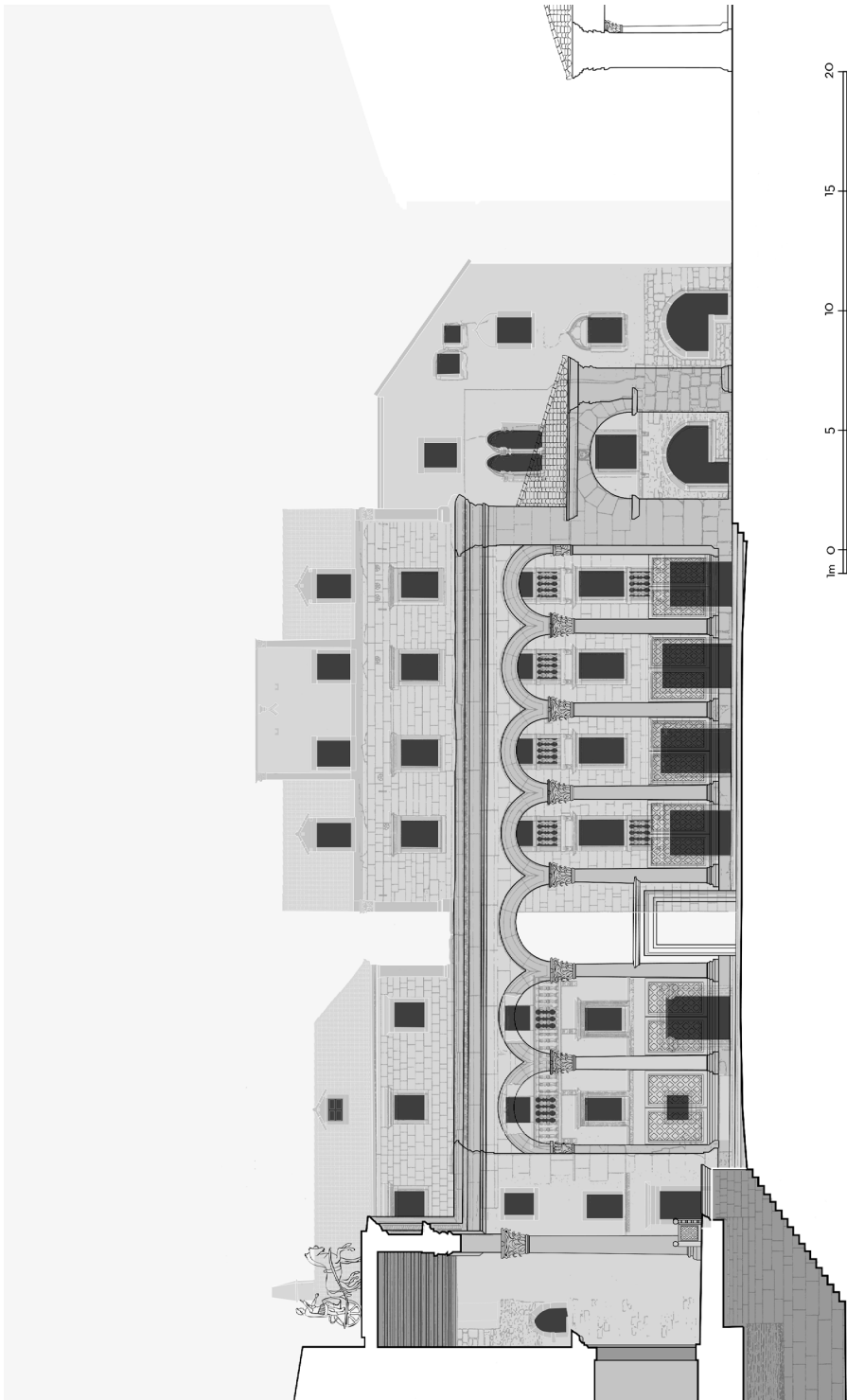
houses with six and seven floors. Each person built accordingly to their needs, resources at their own pace. This idea is followed by the second principle, namely the organic development. In architecture, there is the notion of incremental grow, understood as the possibility of adding parts to the project as the resources become available. In Split, the organic development principle is shown to be more complete than the incremental grow. There is not only the possibility of adding, but also of subtracting parts while keeping the unity of the whole. The third principle is the formal unity that obtain the different parts thanks to the roman skeleton. The principle is better expressed by the Dutch architect Jaap Bakema: "If one stands on top of the tower of later date, one can see how the palace wall became part of a town in which high and low no longer demonstrate themselves but are complementary to one another, forming a dimensionally plastic totality with many transitional forms".[20]

The above-mentioned principles are relevant for a project in Bogota, because they proof that, in order to improve the built environment it is not always necessary to start from scratch, and it even explores a way to revitalize the heritage. The Diocletian palace is a symbiosis between the existing structure and the new building, creating an unexpected harmony. The city of split honor the roman heritage, but is transformed for the needs and aspirations of their inhabitants. In scenarios where the resources are limited as Bogota, the architect can improve the built environment by reusing the existing structures, even if at first look they don't look architectural appealing.

20 Bakema, J. (1962). bouwen voor de anonieme opdrachtgever. Forum, 1, p.41.
[Right] Collection of books about Bogota, gathered while visiting the bookshops in Teusaquillo.
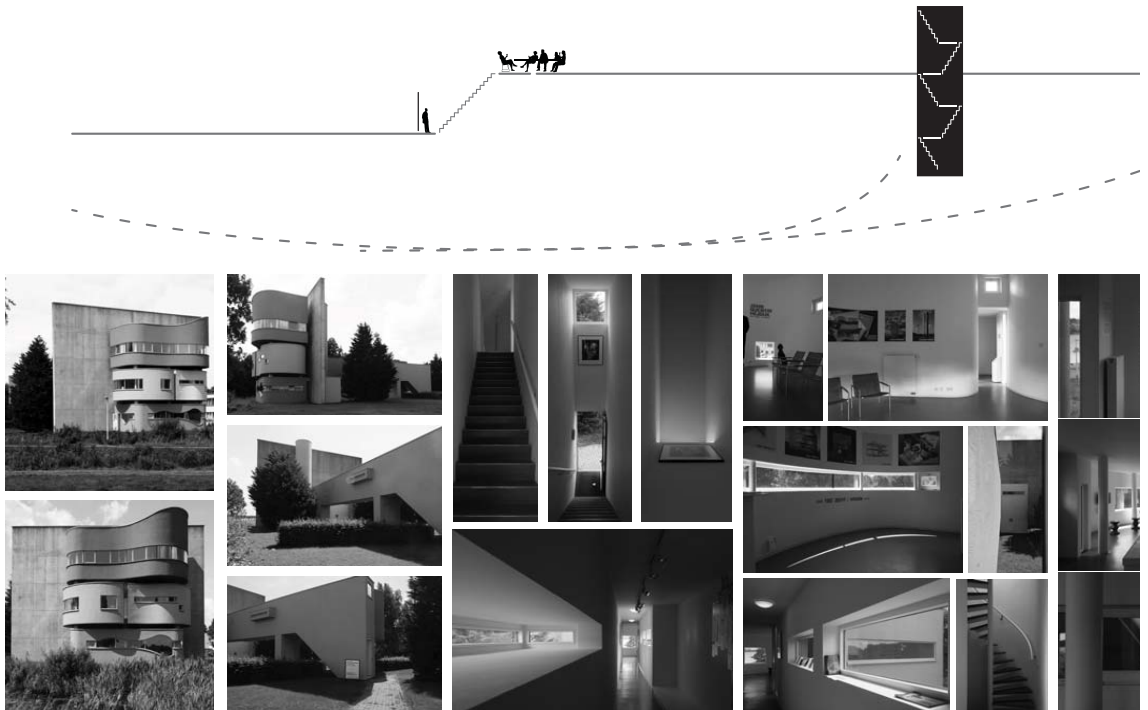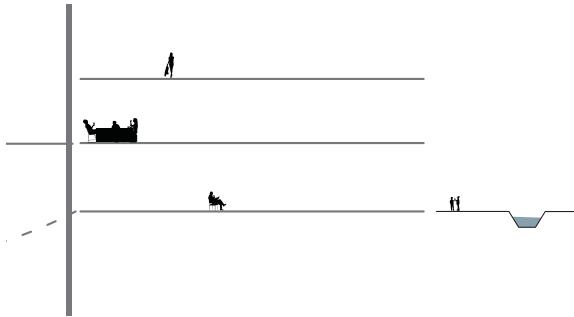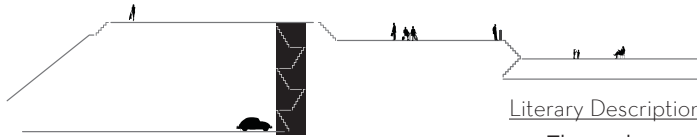
Literary Description

This tool aims to explore the link between literature and architecture, by means of sequencing the descriptions of the experiences awaken in the space. The descriptions are combined with the diagram of movement along the project. In each space is described the experience. Below is transcribed the description of the Wall House in Groningen. At this stage of the general proposal, the literary description works as a tool to analyze existing projects. Nonetheless, this tool will be use in the actual design of the proposal for Bogota.

[...]The property lies far away from the city downtown. Facing a river and at the back the seemingly infinite city. It is also a flat property. While trying to enter the house, one see the several volumes of the house floating from the different perspectives. What strikes the most is how long the bridge is. From here one start to imagine the function of each volume. The entrance door is quite simple, the spectacle is inside.

[...] Surrounding the house is also possible. Leave the house trough the kitchen and enjoy when is a doing a good weather. The bridge allows you to have a shade under the house, a place where to sit to rest. From here is not visible the riverside, but it is enough to be in the garden.

Project Proposal
Strategies for Building Configuration

JAVERIANA
UNIVERSITY

RIVER

45TH STREET

PARK WAY

NATIONAL
UNIVERSITY
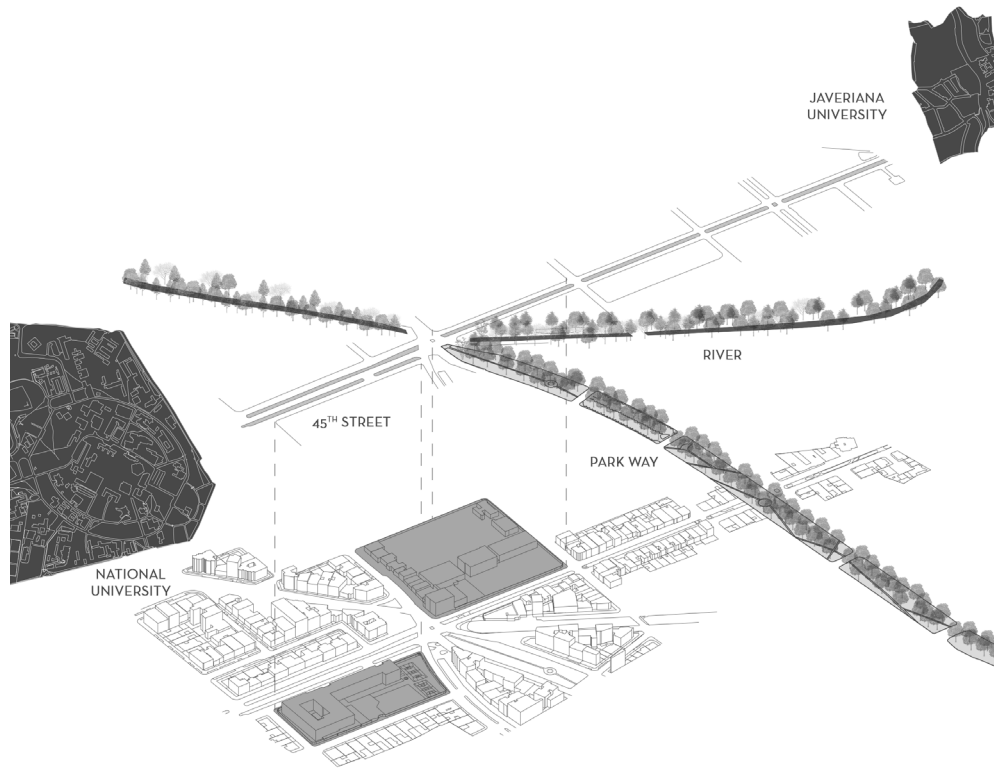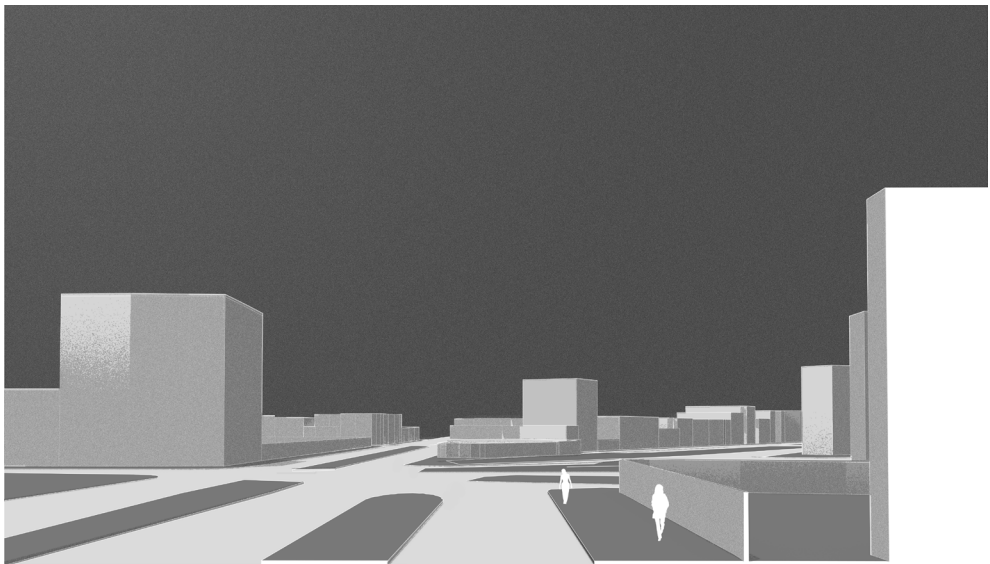
"He told anecdotes about Le Corbusier's visit. It is good that he left, I said. It is dangerous to offer an entire city to just one urbanist. He thought that I was referring to Brasilia, that was designed by just one urbanist. In Bogotá, I added, the best geometry has an indigenous origin and not the Spanish or Swiss. He laughed; Brasilia is perfect, he answered, and besides you all have Niemayer." [21]

The site was chosen because it is a cross point of different systems and fragments of the city. As the Brazilian author, Adriana Lunardi would refer, it is a cross point of different geometries. Three systems are meet there: an important street, a river and a park. On one hand, there is the river Arzobispo. There is also

one end of the famous urban intervention, the "Park Way"; designed by the Austrian urbanist Karl Brunner. The 45th street that goes through, and connects two of the main universities in the city, making this neighborhood a cultural melting point.

The problem is that at the cross point there are two primary schools which have blind wall facing the street. These walls cancel any relation with the public space, spoiling the permeability of the street. In consequence, the projects will aim to transform the cross road, giving it more public space and turning it into a landmark.

21 Lunardi, A., (2013) Postales de Bogota. In: Garcia, A., (Ed.) *Bogotá Contada*. Bogota: Libro al Viento.
[Top Right] Book No.1 The crossing of different systems on the site.
[Bottom Right] Image of the site, included in the literary description.

Approaching the City from its Literature

Visit to Bogota
Libraries, Bookshops & Workshops Turned into a Common

Strategies for Building Configuration
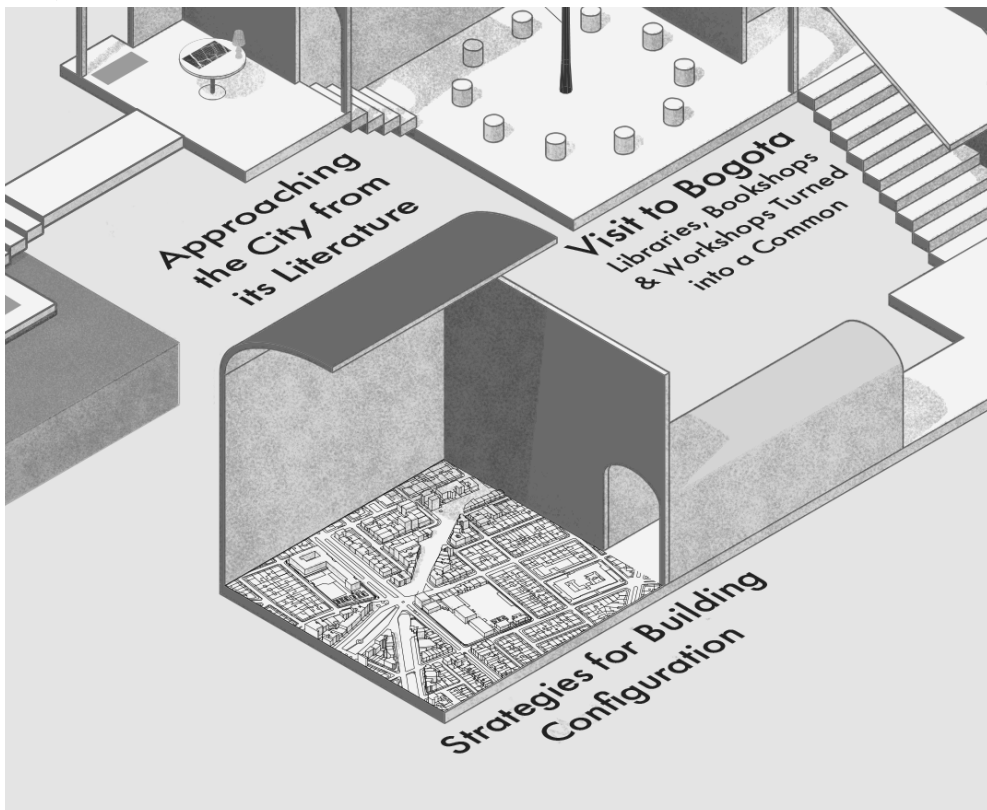
Bogotá Voids

Current day Bogotá strikes as a fragmented, diffuse place. The city has seen an enormous growth in the last decades, displaying an average population growth rate of 15,7% per year since 1980. Until the 1970s the city expanded largely toward the north and south. During the last two and a half decades it has also begun expanding westward. Moreover residential stratification by income levels has caused high-income population to settle towards the north of the centre and low-income population to grow towards the south and southwest. Knowing about this increasing need for space I expected a dense city centre, explaining the need for urban sprawl. However during my fieldwork I observed many open spaces in some of the most centralized barrios. The city centre has a surprising amount of abandoned buildings, underused parking lots, derelict building plots and roadside voids. As I started to record the types and locations of the urban voids in the city I came across the old railway system. A characterisation of this particular urban element is its linear quality; lines go through large areas of the city stretching through stratification zones from east to west and north to south. I propose this linear element can function as a common connector. In my project I therefore decide to examine the void that is the railway system.

The Bogotá railways have been long abandoned as a form of public transport or even as cargo transport, with the exception of a tourist ride to the neighbouring villages every Sunday. The construction of the railway was authorized in 1873 and it's lines spring from the centrally located la Sabana railway station. Throughout time there have been 5 railway lines; Ferrocarril del Occidente (Western line), Ferrocarril del Sur (Southern line), Ferrocarril del Norte (Northern line), Ferrocarril del Nordeste (North Eastern line) and Ferrocarril del Oriente (Eastern Line). The development of transportation in Colombia was however complicated by its rugged mountainous terrain and the railroad system was not able to accommodate the rapid demographic and territorial expansion of the city. With the rapid development of the road network the car became a more viable means of transportation. The decline of the railways in Bogotá and the country ended with the liquidation of national railway company.

What remains of the railroad tracks today is in some cases operational tracks, some abandoned plots where tracks used to be and some plots replaced by roads. The east and north lines have been wiped from the city and a significant part of the route is now replaced by Caracas Avenue. The surviving north-east line is still covered in tracks and functional for the tourist train. The West line has a track laid but is not in use at this point of time. The South line tracks stop shortly after departing from la Sabana station, along the path of where the tracks used to be there is now a linear vacant space. Within the city boundaries there are still six train stations remaining in various states of decay. They represent the diffuse architectural styles seen throughout the city. The stations themselves create another void along the linear void of the tracks. The central Sabana station is particularly interesting; the area around this station consists of a plot the size of multiple urban blocks.
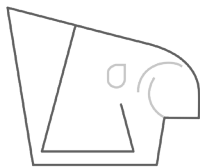
Casa Calderon / Wall House #2
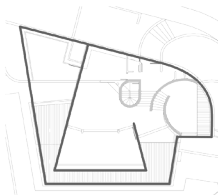
Unify_
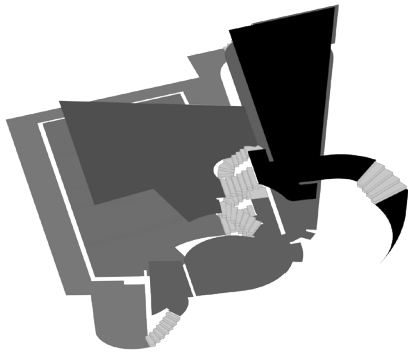
Isolate_
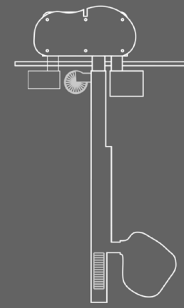
Spatial Strategies   **Composition of the Periphery_**

Additions of Volumes_

Spatial Strategies   **Gregarious Spaces_**
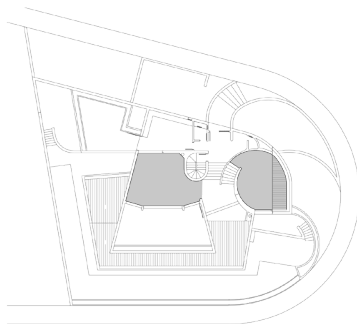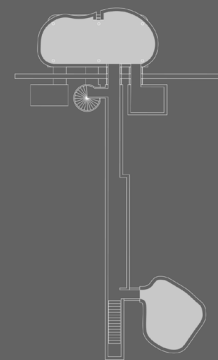
Gregarious Spaces_

Floor 0

Floor 1

Casa Calderon
Fernando Martinez

Unify
Taking advantage of the hill slope on which the house is located, the house is distributed in five different levels. The access is found on the highest level, followed by two levels containing the social areas. The lowest level corresponds with the intimate space, this is the bedroom and a library. The first strategy that can be seen in the house, is the intention of linking every social space of the house through thresholds and windows, but at the same time keeping a clear hierarchical disction between them.

Composition of the Periphery
The second strategy found in the house is related with the periphery of the house. We saw how the slope is used to confer a hierarchy to the spaces while linking them. Then, the second problem is to define a periphery of the space. Fernando Martinez design a series of walls that fold over on itself. The spaces are further defined by two extra elements, namely the enclosed stair and the curved parapets.

Wall House #2
John Hejduk

Isolate
The Wall House #2 is a milestone in a long-term research which John Hejduk started in the 60's. Hejduk's research is focus on what he called the "first principles". As one approach to study the house, it seems that such research is a quest to understand architecture as a language. It is a sentence that hold a meaning thanks to minimum units and their relation. Therefore, this house is an inquiry into the nature of the wall. Nevertheless, once inside it, the experience gravitates not around the perception of the wall, but of the addition of different volumes. And each volume has its own vocation.
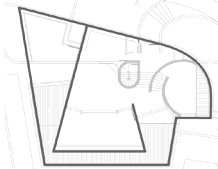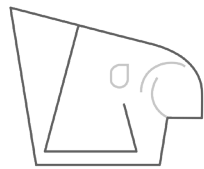
Additions of Volumes
Each space is design as an additional unit. First, there is presence of the wall, which define and divide the landscape. Thanks to the wall there is a riverside opposed to the side of the city. This is why the wall works as instrument to interpret the landscape. The spaces that make a dwelling are added afterwards. A space to cook, eat, gather and sleep. The access is then added. The entrance is a long bridge which binds the final space. The later is the social space of the house, where the guest are received. In conclusion, the house is the addition of volumes connected by a hall and stairs.
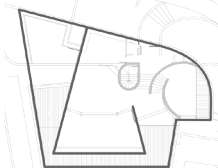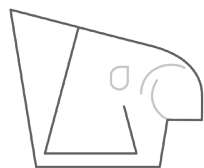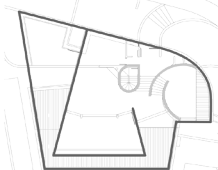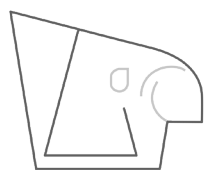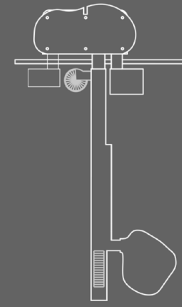
Spatial Strategies   Composition of the Periphery_

Additions of Volumes_

Spatial Strategies   Composition of the Periphery_

Additions of Volumes_

Spatial Strategies   Composition of the Periphery_

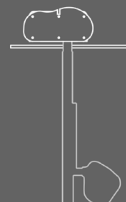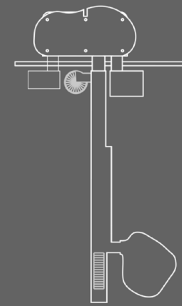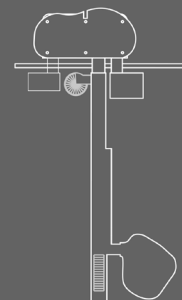Additions of Volumes_

Gregarious Spaces

The third strategy is named gregarious spaces because these are meant to received and gather with the visitors of the house. Each house stablishes different settings to receive visitors, different ritual of representation. Because these spaces reflect who are the owner of the house towards the society. The Casa Calderon have two gregarious spaces. The first is on the second level from the entrance. The most striking characteristic of this space is that, thanks to a well-planned window on the first level, it is possible to see at the same time the mountains and the city. Nature and artifice. The second gregarious space is the dinner room, which is reach after the ceremonial path of going down the stairs.

Intimates Spaces

The intimate spaces of this house are on the lowest level. These spaces, different from the gregarious ones, are compartmented. With one exception, the library. The latter is connected by the double high to the living room. All the intimate spaces are facing the garden, and at the back, the city.

Food Preparation

It is relevant to investigate the spatial strategies around making the food. At this respect, again, both houses are totally different. The kitchen, in the Casa Calderon, is connected to the dinner room by two doors. One normal size but hidden for who is sitting at the table; the other is an unusual narrow door that can be confused as a wooden furniture. This mean that whatever happens in the kitchen should be hidden from the visitor. The kitchen is also linked with a smaller room meant for the kitchen personnel. The owners and the employees have distinct spaces to be in. The employees circulate the house trough the enclosed stairs without being seen.

Gregarious Spaces

Right after enter the house, and climb the stair, one can found on the right a space which receive the visitor. When the visitor sits, they can understand the shape of the window. The window is place at 90 cm above the floor. It is placed right at the height of a person sitting, and the views of the river and the trees reach the infinite. This is not the only window on the space. There is a square window that frame the street. It is possible to see who is coming. Example of windows that let you know why they are there are numerous in the house. The windows not only allow the light and air to go inside, they frame and communicate; the windows in this house are like paint ever-evolving.

Intimates Spaces

The most intimate space of the Wall House is the second floor. To access this volume, it is necessary to go up the stairs inside the tower. It is from here that one can appreciate better the landscape, thanks to the height. It is from the intimacy of this room, trough the undulating long window that the view towards the river is fully appreciated. From here one can see the boat racing on the water. The roof is curved on one side, making the north part of the room much higher.

Food Preparation

The kitchen is one of the most interesting spaces of the house, it is like a world in itself. From here, it makes evident the strategy of isolate the volumes, because this space has everything that is needed, and still is detached of all other spaces of the house. Still one can enter the kitchen from the street, but needs to surround the house appreciating from below the strange geometry of it.

Compare with the Colombian house, it is evident that the owners will cook. There is no room for any personnel. This mean a complete shift of thought. In this house the kitchen is also a space for enjoy oneself. The light and the landscape can enter here.