(IN) VISIBLE BORDERS
Odessa is based on an American grid system with over dimensioned sidewalks of sometimes up to 10 meters wide. During the excursion I became fascinated by the way people (private) started to take over the space on the sidewalks (public). The public space in Odessa is rapidly changing, becoming more and more deformed due to the fact that individuals have personalized ‘their’ sidewalk. The edge or better said this space of negotiation is neither public nor private but something in between.
Spaces of negotiation are spaces that can be found between the public and the private domain that have the possibility to facilitate communication or confrontation or that are open for appropriation.
During the many derives around Odessa I eventually came across an area of interest, the Bunina street. This area had one of the most diverse configurations of functions and spaces in the whole city. Ranging from public to private functions, topological diversity and differentiation of edges.
mapping the space

Categories: to get a better understanding of the spaces it was necessary to start by categorizing the elements within the space of negotiation from the collection of photos that were taken. These categories being: paving, stairs, basements, flowerbeds, flower pots, parking spots, fences, trees, façade extensions and urban calligraphy.

Method: the research is based on the spaces of negotiation on the sidewalks of Odessa. The way in which we move through space determines how the space works. When individuals of Odessa redefine how the public space is filled in, by placing elements to claim their own space, the movement through the space and the space itself changes.
public space
private elements
(in)visible borders
deformed public space
spatial borders
spatial deformation
During the mapping of the Bunina street an interesting area popped up, namely the urban canyon. This urban canyon is one of the few natural connections between sea level and the plateau of the city. Due to the height difference this area has become disconnected and an abandoned area in the grid of Odessa. It is an unwelcome part of the city yet has the potential to be opened up and form a new public space.
The program of the building is an academy for film production combined with a public cinema. The program plays with differentiation of public and private functions that intertwine. Allowing a gradual transition from the street (public) to the interior (private). The functional dispersion is based on the movement required from the program and spatial requirements found on site.
The first steps of the design process were based on physical models developed in the beginning of the project. These models were based on and evolved around certain movements in and around the site of interest. This movement took into account site logistics, physical, visual and mental borders and created spaces of flow and stagnation on site. Each model became an evolution of its predecessor and created new spatial qualities. These qualities became guidelines for the design process.
By using the sections to rebuild the models in the computer a clearer understanding of scale and proportion were given to the models. The new found qualities of the smaller models could be then recreated on the scale of the whole building. The sections were then lofted to create a surface based on the collection of sections and functional requirements. The computer models were then recreated in physical models testing the results for spatial qualities.

Lofting is a technique for creating a curved surface by drawing a network of curves across a usually but not necessarily parallel series of profile curves or ribs; these terms [spline, loft, rib, and hull] come from boat building.
Another problem that became apparent was spatial control. The fluidity of the intersecting transition spaces can be controlled by taking several sections in at least two directions through the space. These sections can in turn be used to reproduce the computer model as a physical model or building.
A segment of the building has been worked out in further detail in order to demonstrate the spatial qualities of the building. This is the cinema section of the program that is based on spaces of flow and stagnation and includes both private and public functions.
The sections used for controlling space can also be used for construction needs. The sections can be used to create ribs on which the interior panelling can be constructed. The space in between the ribs can be used to house the installations. The building is to be constructed using ship building technology. The building is split up into several segments that are prefab manufactured with steel frames welded together. These segments are in turn transported and assembled on site.
spatial impression cinema
The academy part of the building is, as like the rest of the building, defined by functional requirements and movements needed within the building. The academy can be split up into 5 intertwining subdivisions. These subdivisions are based on the phases required for film production and general requirements for an academy.
spaces of negotiation

To amplify the possibilities of the space of negotiation in the design, further investigation was completed on the possibilities of how the skin can play a part in negotiation. By experimenting with the position of the skin new qualities arose that added to the diversity of the space. Creating new places of stagnation and flow and adding to the possibilities for appropriation by individuals within Odessa.
pushing skin inward
pushing skin outward
using sections to bridge height differences
example space of negotiation
(IN) VISIBLE BORDERS