REINVENTING THE (GREEN) STRIPS - An investigation on urban in-betweenness

Danlei Huang | P5 Presentation

Positions in Practice: Constructing the Commons in the Latin American Metropolis

Chair of Methods & Analysis 18|19

Nov.7 2019
DEPARTING FROM CONTEXT

TEUSAQUILLO

READING THE CITY

PAUSE AND COMMA

SCOPE OF INTERVENTION

THE SOLID AND THE FLUID

INSTRUMENT

THE TRUNK AND THE BRANCH

ON MORE STRIPS

REFLECTION
TEUSAQUILLO
PAUSE AND COMMA
COMMA

1. a punctuation mark (,) indicating a pause between parts of a sentence or separating items in a list
Point, Dot, Period... The Dynamics of Punctuation in Text and Image

Laurence Petit and Pascale Tollance

Ulysses. James Joyce.

Point and Line to Plane. Wassily Kandinsky.
“Those (sounds) that are not notated appear in the written music as silences, opening the doors of the music to the sounds that happen to be in the environment.”

John Cage, 1960, Silence, p. 7
The very solid built environment and the very fluid human actions blend together in a turbulent serendipity that leads to a relentless state of in-betweenness. This blurred space – a threshold loaded with ambiguity, also creates opportunities for intervention and innovation.

Moniek Driesse and Isaac Landeros, Urban In-betweenness, Footprint Journal#19
THE SOLID AND THE FLUID
COMPONENTS DE LAS VÍAS

9. SEPARADOR

Definition: green or hard zone located parallel to the axis of the road and extending between the inner gutters of both roads. In flat terrain, its width is usually constant, but in mountainous terrain it is variable. If this measure varies between 4 m and 10 m, it is necessary to install safety barriers only if the volume of traffic demands it.

Function: in addition to dividing the circulation of the roads, it helps to reduce any interference such as night glare. Although the development of a considerably wide separator is more expensive, it is convenient for future extensions of the roadways.

<table>
<thead>
<tr>
<th>WIDTH</th>
<th>SETTING</th>
<th>TRAFFIC</th>
<th>SPEED</th>
<th>PLANTATION</th>
<th>TOPOGRAPHY</th>
<th>OTHER ELEMENTS</th>
<th>END SITUATIONS</th>
<th>ACTIVITIES</th>
</tr>
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<tbody>
<tr>
<td>2-3m</td>
<td><img src="image" alt="House Icon" /></td>
<td><img src="image" alt="Traffic Arrows" /></td>
<td><img src="image" alt="Speedometer" /></td>
<td><img src="image" alt="Tree" /></td>
<td><img src="image" alt="Topography" /></td>
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<tr>
<td>5-6m</td>
<td><img src="image" alt="Buildings Icon" /></td>
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<td><img src="image" alt="Fire" /></td>
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Luis A. Guzman, Juan P. Bocarejo. Urban Form and Spatial Urban Equity in Bogota.
Photo by Andreas Møl Dalsgaard via the Danish Film Institute.
BUILT ENVIRONMENT

UNRESOLVED IN - BETWEENNESS

HUMAN ACTIONS

SOLID

FLUID
..., conflict can be seen as ... an opportunity for citizens to reconsider, renew and reorder physical configurations and social patterns. This defines the city as a temporary construction, which is made and unmade, every day, again and again, rebuilding it from the social realm. Hence, the city, for its dwellers, is a sequence of spatial accidents that hosts their activities and everyday dramas.

Moniek Driesse and Isaac Landeros, Urban In-betweenness, Footprint Journal#19
How can the untapped resources of the strips act as an urban element to mediate the in-betweenness of built environment and human life?
BUILT ENVIRONMENT

LEFT-OVER STRIPS

INTERVENTION

URBAN BARRACKS FOR THE SALARYMEN IN THE CITY CENTER

HUMAN ACTIONS

QUALITY PUBLIC SPACE
SALARYMAN

A salaryman is the wasei-eigo word for a salaried worker and, more specifically, a Japanese white-collar worker who shows overriding loyalty to the corporation where he works.

BOGOTA SALARYMAN

A working class person in the bogota city center from the peripheral neighbourhoods, who has long commute hours and is not able to fully enjoy the valued opportunities in the city.

BARRACKS

The English word “barracks” comes via French from an old Catalan word “barraca” (hut), originally referring to temporary shelters or huts for various people and animals.

URBAN BARRACKS

A facility in the city to offer short-term lodging service to those who want to have more contact with the valued urban opportunities such as jobs and services.
THE TRUNK AND THE BRANCH
Toyo Ito, Sendai Mediatheque
URBAN BARRACK
David Chipperfield,
Installation in Neue Nationalgalerie
by Mies van der rohe

Junya Ishigami,
KAIT Workshop, Kanagawa Institute of Technology
COVERED WALKWAY WITH COLUMNS
Existing

Extension by 0.75 car lane on each side

Elevation by 600mm
ON MORE STRIPS
IN-BETWEEN: PHYSICAL AND VISUAL
EYES ON THE STREET
IN-BETWEEN: PRIVATE AND PUBLIC
THE HIDE-AND-SEEK CITY