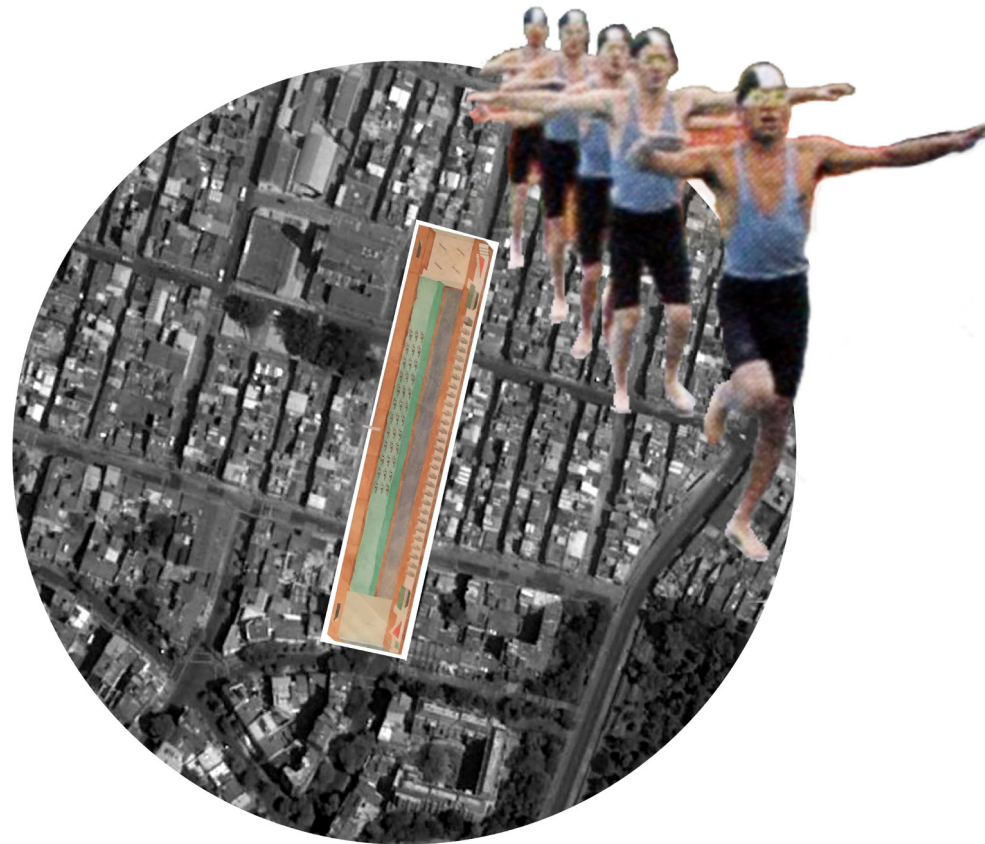


*Beyond the invisible wall*



*ISABELLA DEL GRANDI*

*AR3MET100 Methods and Analysis  
Graduation Studio: Positions in Practice*

*Constructing the Commons in the Latin  
American Metropolis*



*The effort of mediation*



## ***Beyond the invisible wall***

### **I. Introduction**

- . The effort of mediation and the in-between space

### **II. Research and Fieldwork**

- . Street studies and the definition of an interest
  - . Bogota as city of tension
  - . La Perseverancia as case study
    - . Research question

### **III. Strategy**

- . Punctual interventions and the water network as strategy

### **IV. Design process**

A process of mediation between parts

1. The whole and the parts : the evolution of the form
2. Mediation between existing levels:  
the morphological challenge
3. Mediation between public and private domain: architecture as filter
4. The three fragments: the configuration of  
the garden, the bath and the swimming pool
5. Between noise and silence: the materiality as medium of contrast

### **V. Conclusions**



*from "Lessons for student in architecture"  
Herman Hertzberger*



*FIELD WORK AND SITE CHOICE*



CENTRO INTERNACIONAL

The city of Bogota



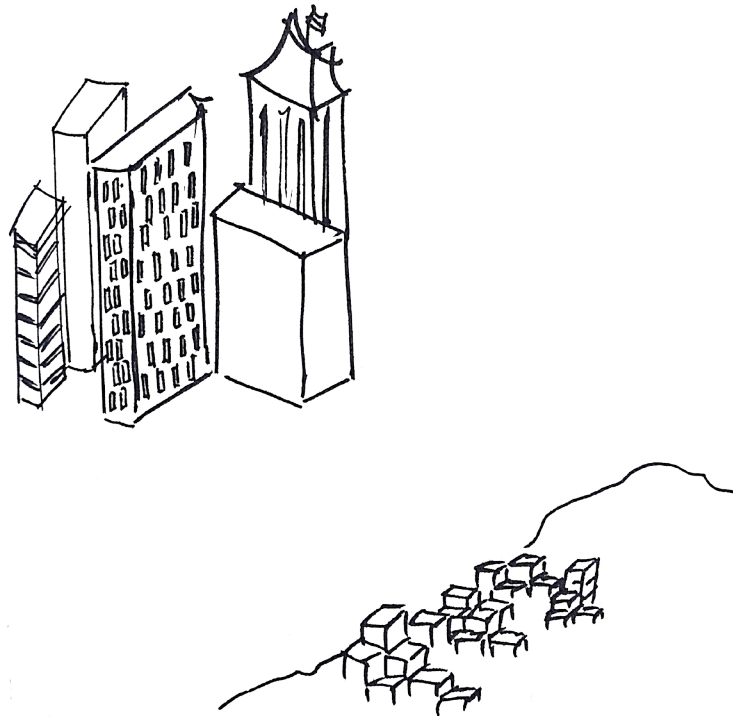
Areas of interest



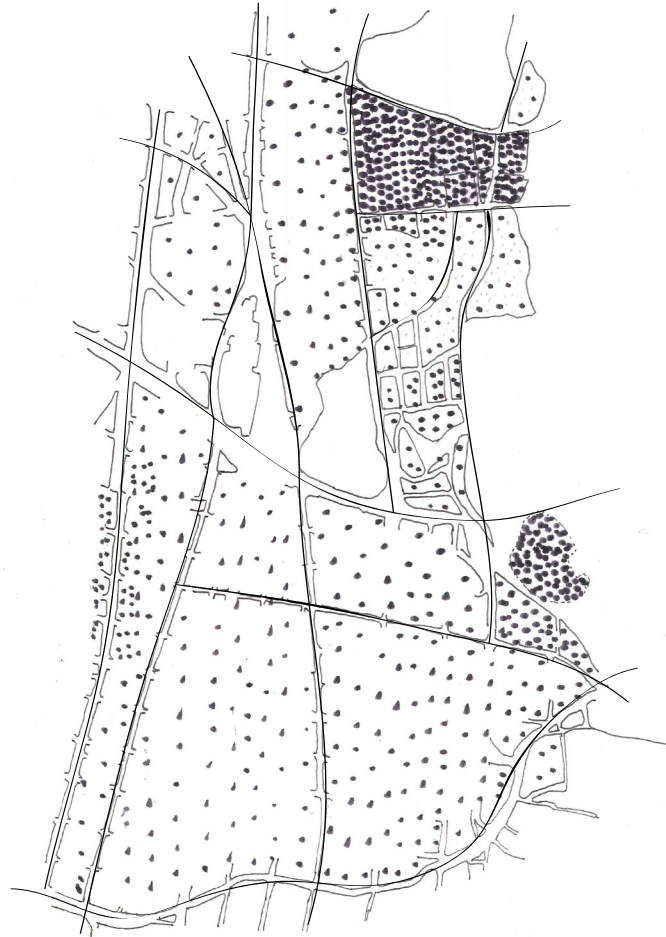
Avenida El dorado







# CONTRAST



*Bogota as city of tension*



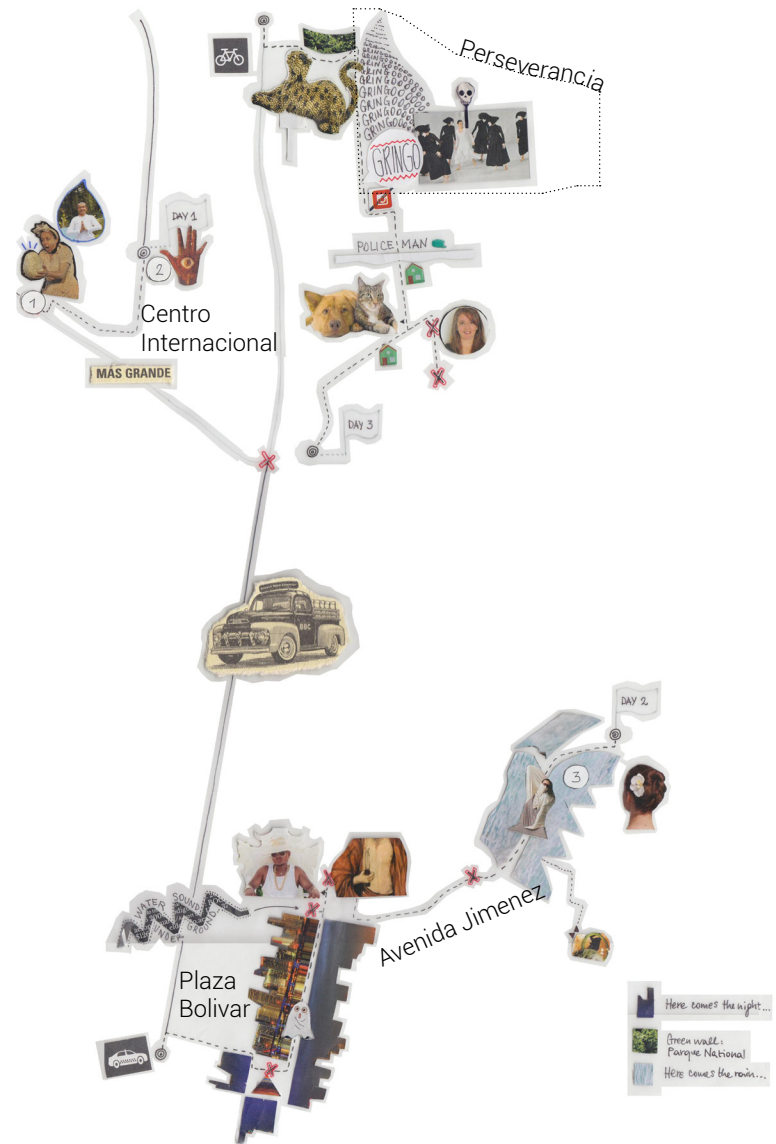
Estratos system map  
The international Center area

-  1
-  2
-  3
-  4/5



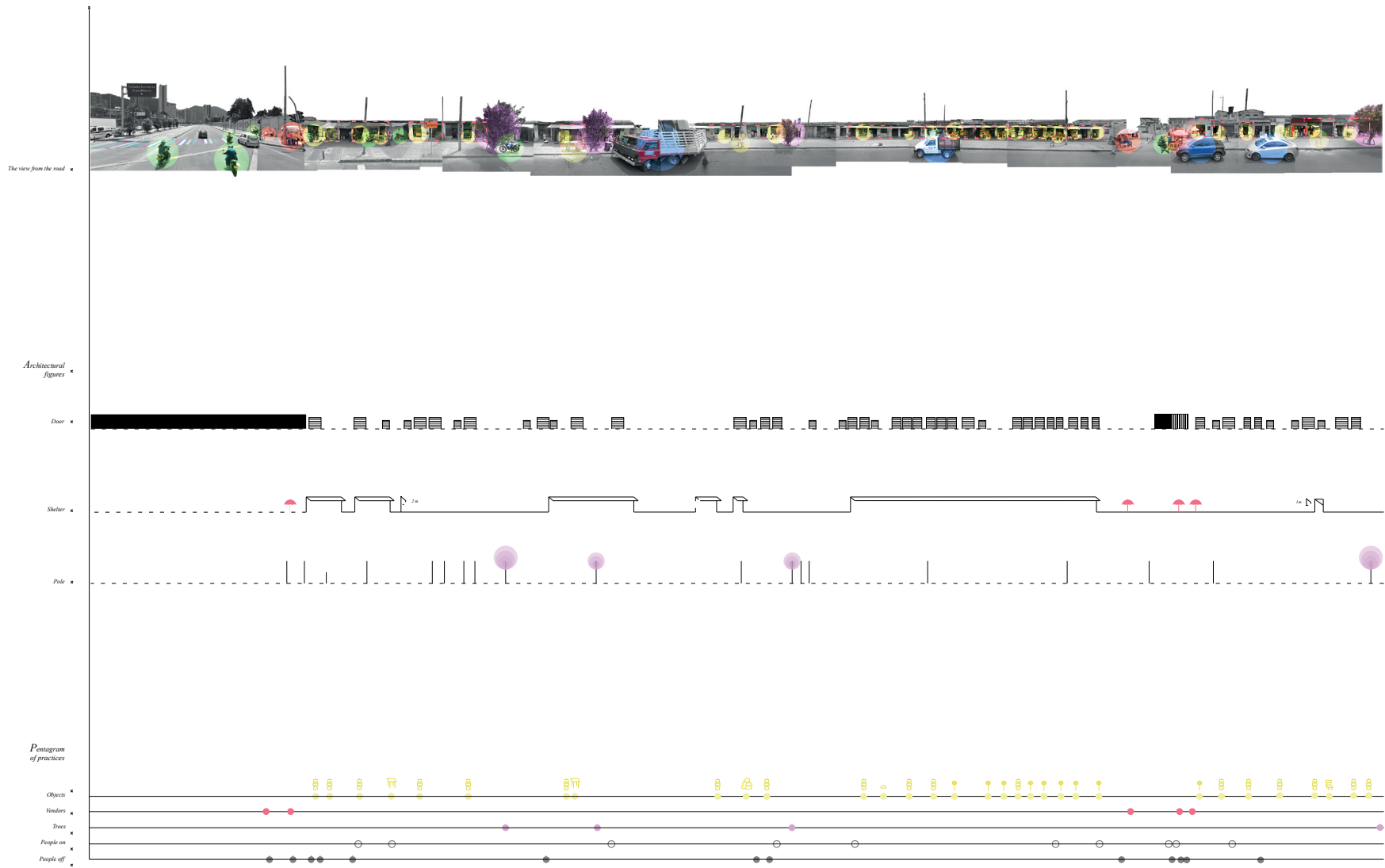


*What's in-between?*



MENTAL MAP  
 Personal experience of the site during the fieldwork





Street studies



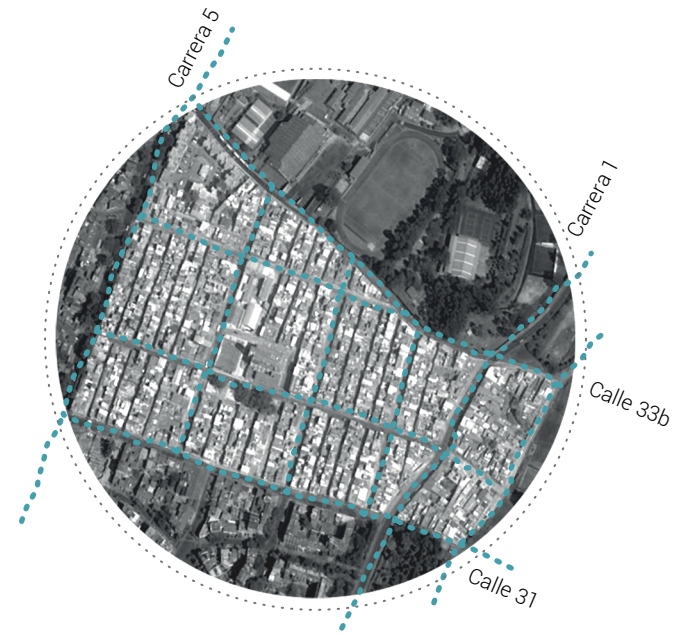
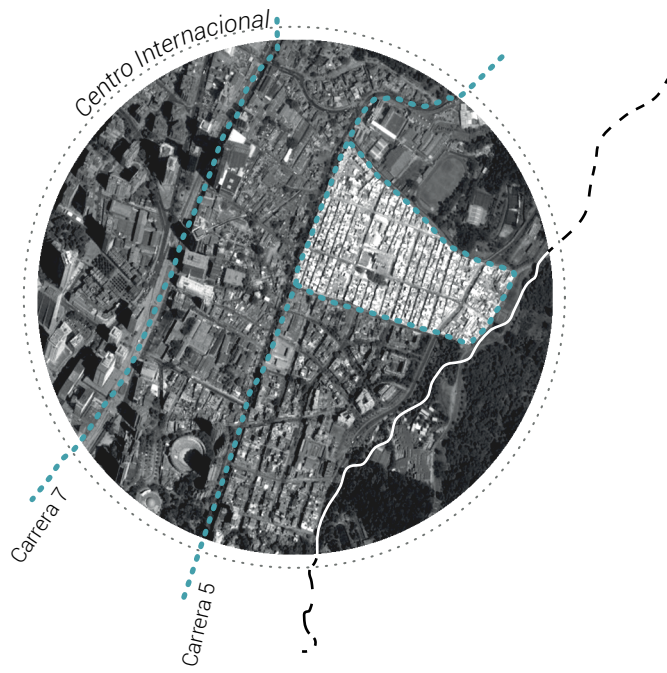
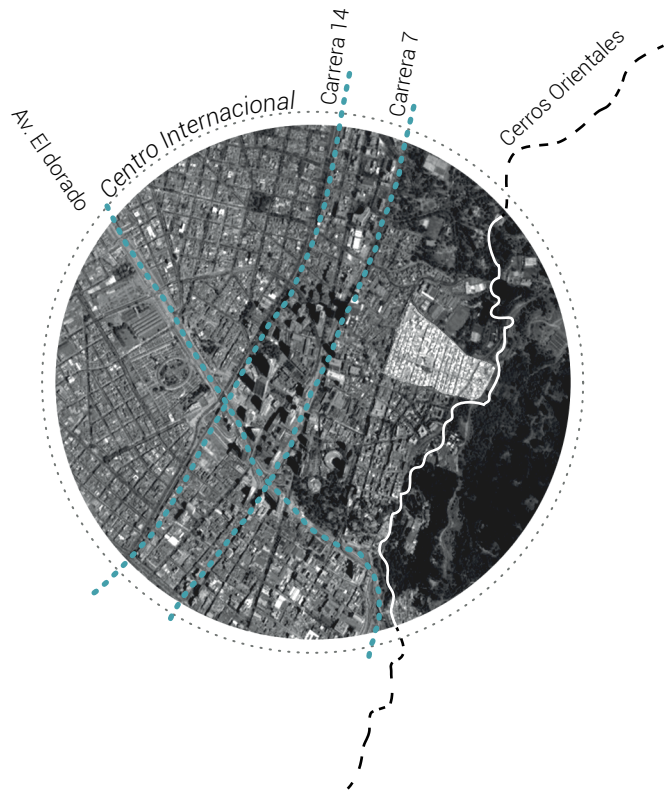
*The definition of an interest*

# LA PERSEVERANCIA

*noun*

1.

*steady persistence in a course of action, a purpose, a state, especially in spite of difficulties, obstacles, or discouragement.*



LOCATION



# LA PERSEVERANTIA



**XIX-XX**

Bogota expansion towards the mountains on the east side



**1889**

Leo S. Kopp founds the Colombian brewery company Bavaria S.A



**1914**

Inauguration of La Perseverantia neighbourhood with the support of Leo Kopp and building of Plaza de Trabajo



**TODAY**

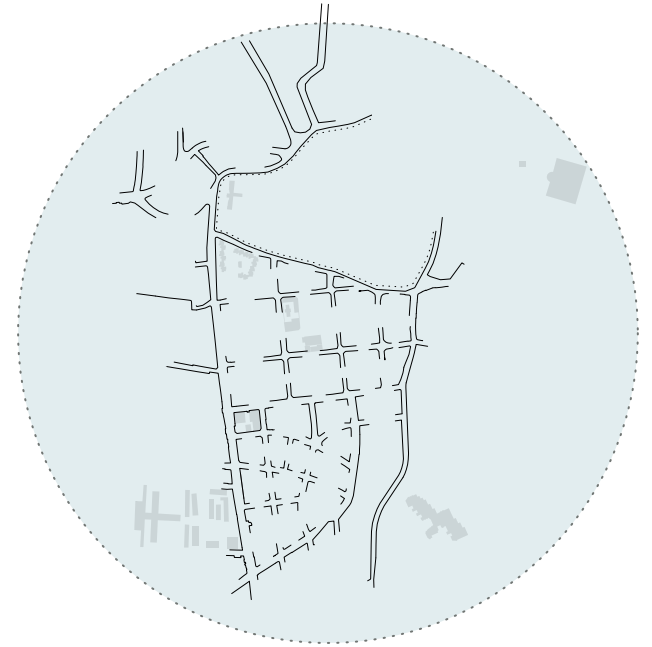
The neighbourhood preserves its strong identity but is living a situation of decay and enclosure



Rooms



Corridors



Urban doors

Fragmentary urban tissue        Morphological tension

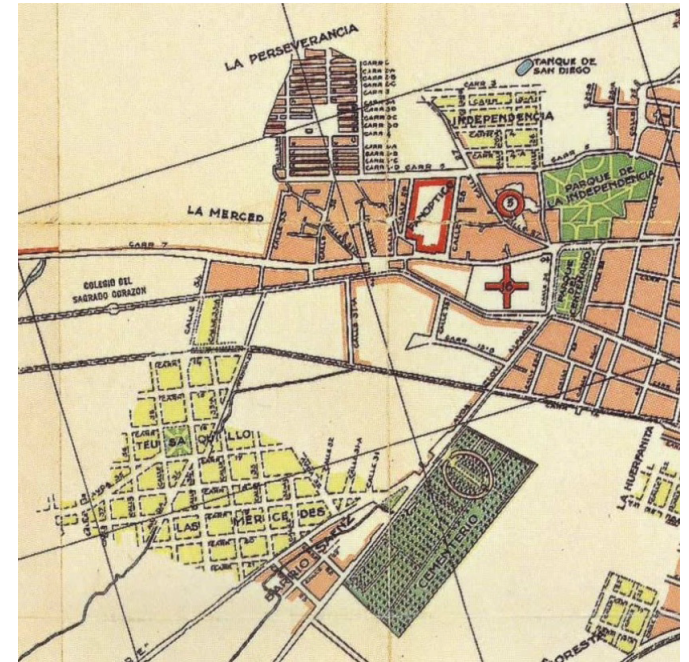






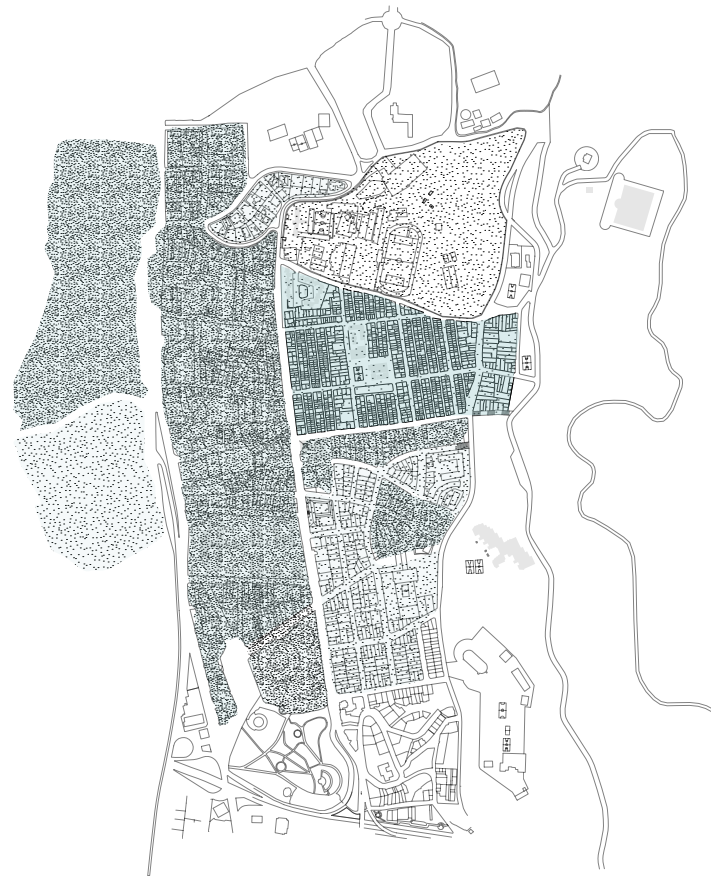
Limited plot dimension





Limited infrastructure dimension



Urban plan, 1932

Fragmentary urban tissue            The rigid grid



-  estratos 1-2
-  estratos 3
-  estratos 4
-  sin estratos

Estratos system  Social tension





*City edge condition  
between urban and natural*



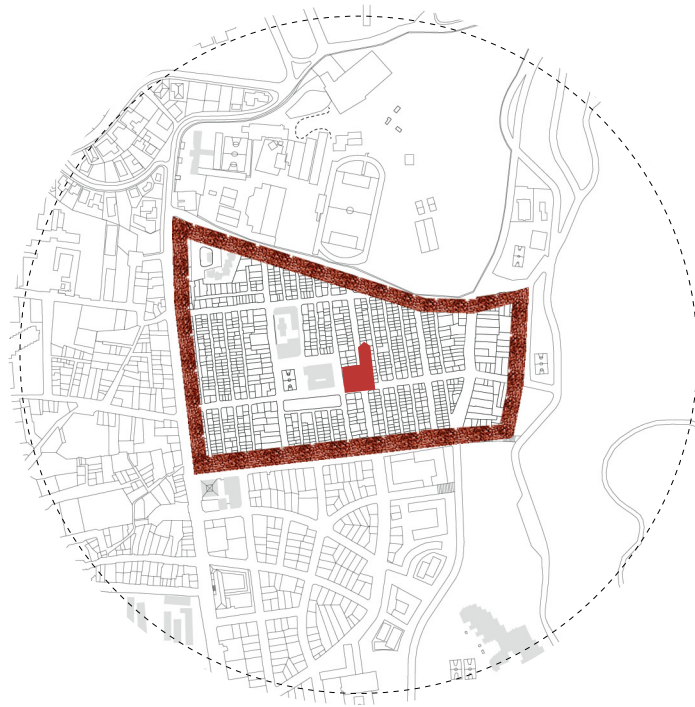


*"The boundary is an edge where things end;[...] No transgression at the boundary. Keep Out! Which means the edge itself is dead".*

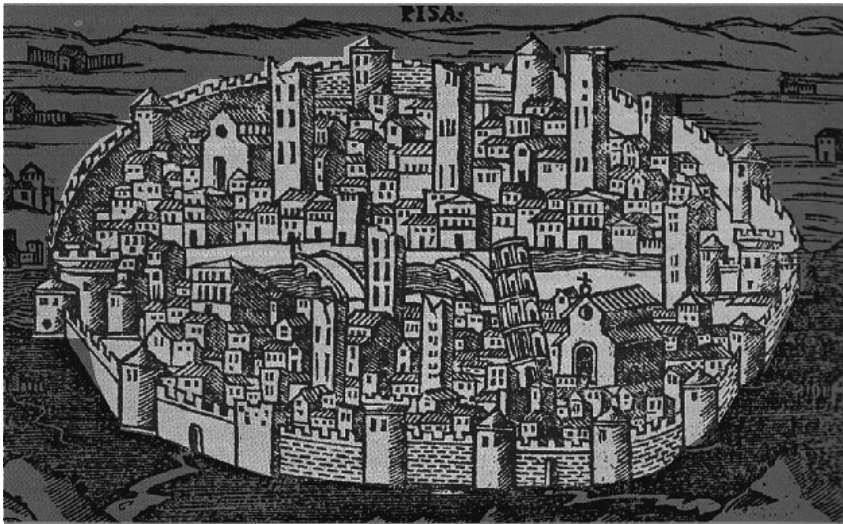
*The Open City  
Richard Senneth*

*Ambiguous edge: The Boundary*





*The neighbourhood as an enclave*



*Every inclusion is a form of exclusion*



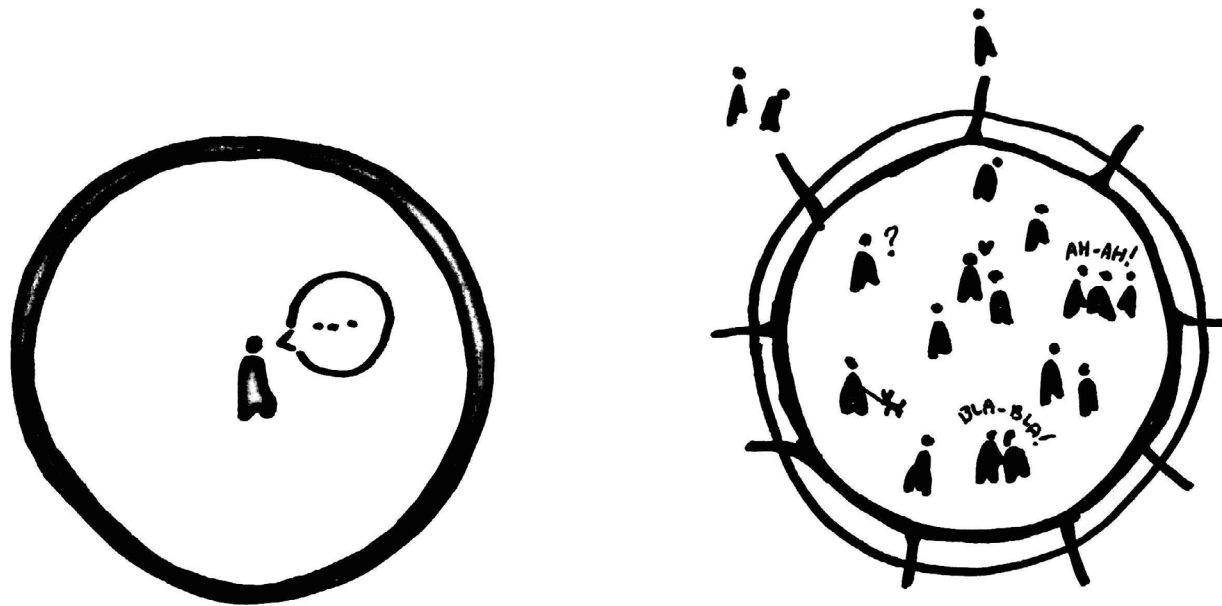
*"At borders, organisms become more inter-active, due to the meeting of different species or physical conditions; for instance, where the shoreline of a lake meets solid land is an active zone of exchange where organisms find and feed off other organisms. Not surprisingly, it is also at the borderline where the work of natural selection is the most intense."*

*The Open City, Richard Senneth*

*From bouondary condition*



*to border condition*



"The cell wall retains as much as possible internally; it is analogous to a boundary. The cell membrane is more open, more like a border, [...] is both porous and resistant at the same time, holding in some valuable elements of the city, letting other valuable elements flow through the membrane. **Conservation and resistance** are part of the equation which produces **openness**"

*The Open City, Richard Senneth*

*From closed system*

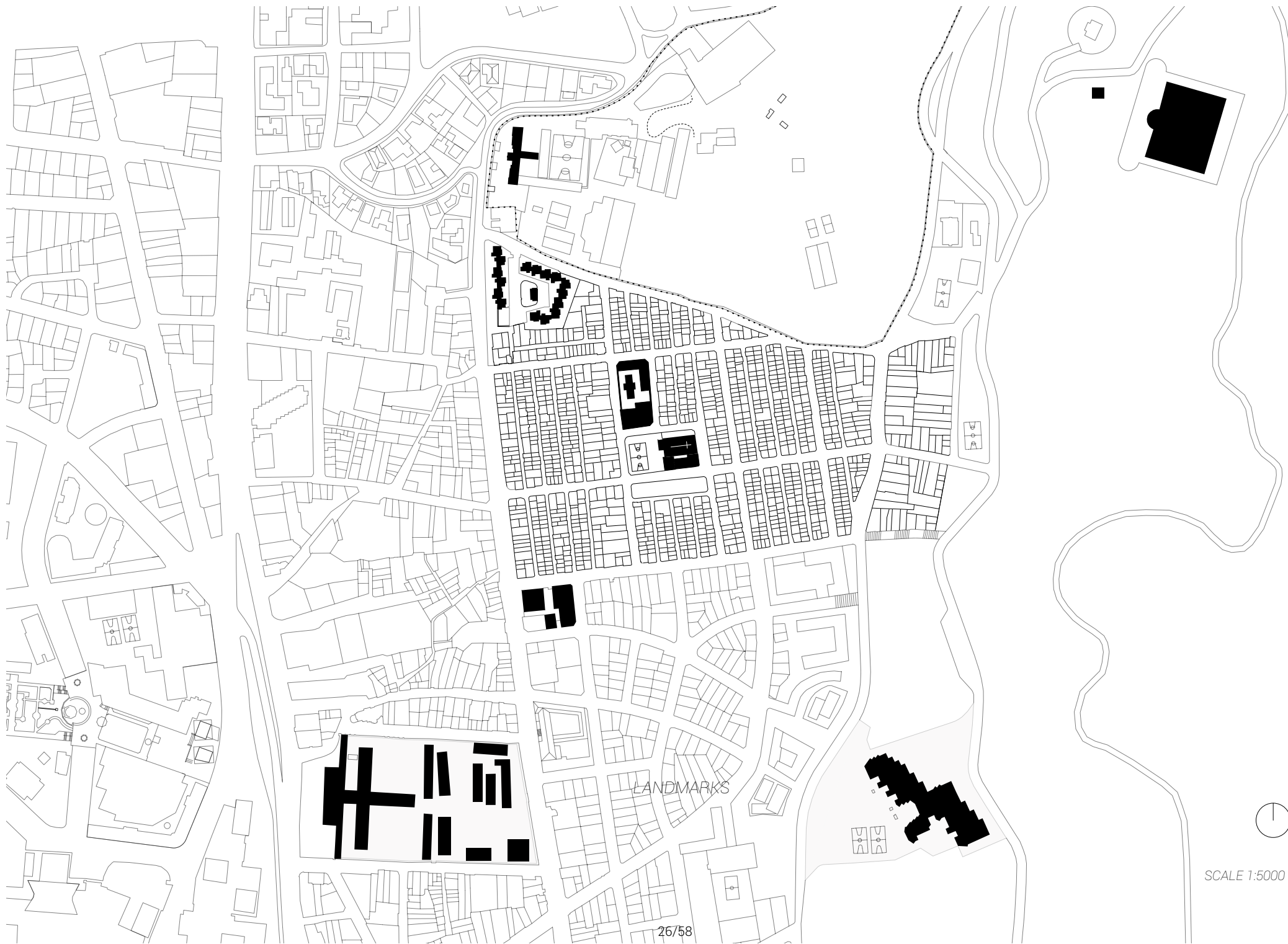


*to open system*



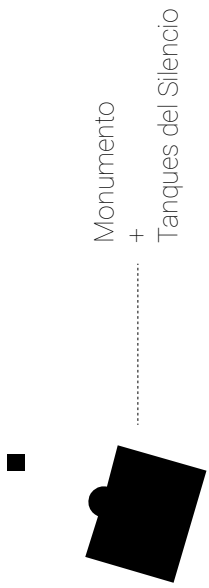


STRATEGY



LANDMARKS

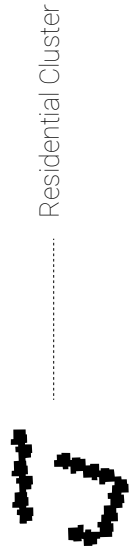




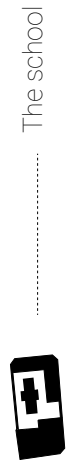
Monumento  
+  
Tanques del Silencio



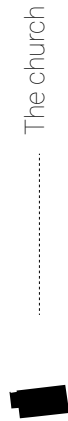
Collegio



Residential Cluster



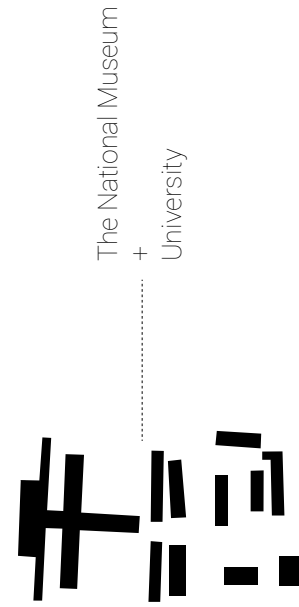
The school



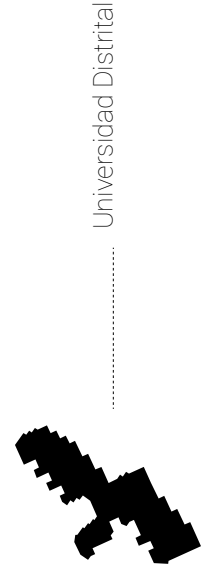
The church



The market



The National Museum  
+  
University



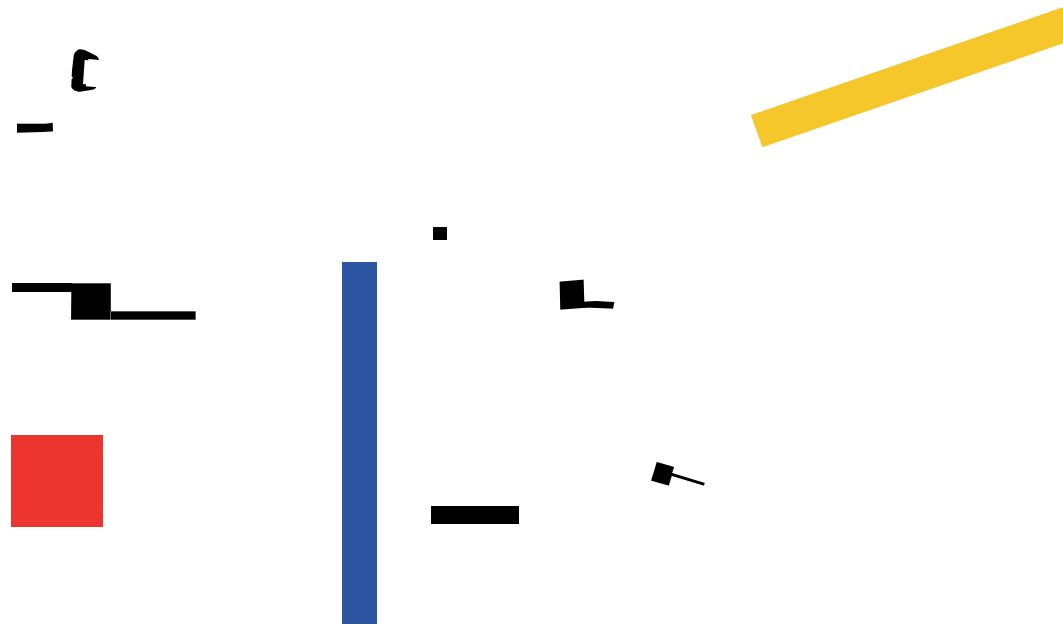
Universidad Distrital

Existing resources



Sport facilities as a resource





First scheme of intervention

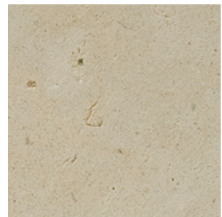


TANK

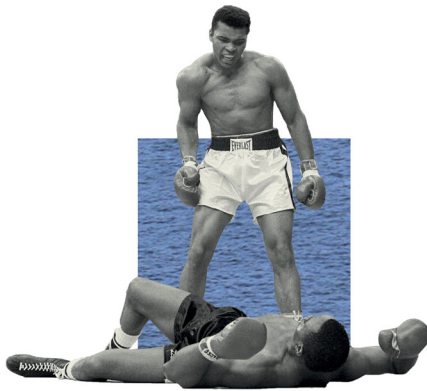
MARKET SQUARE

POOL





*Mind*

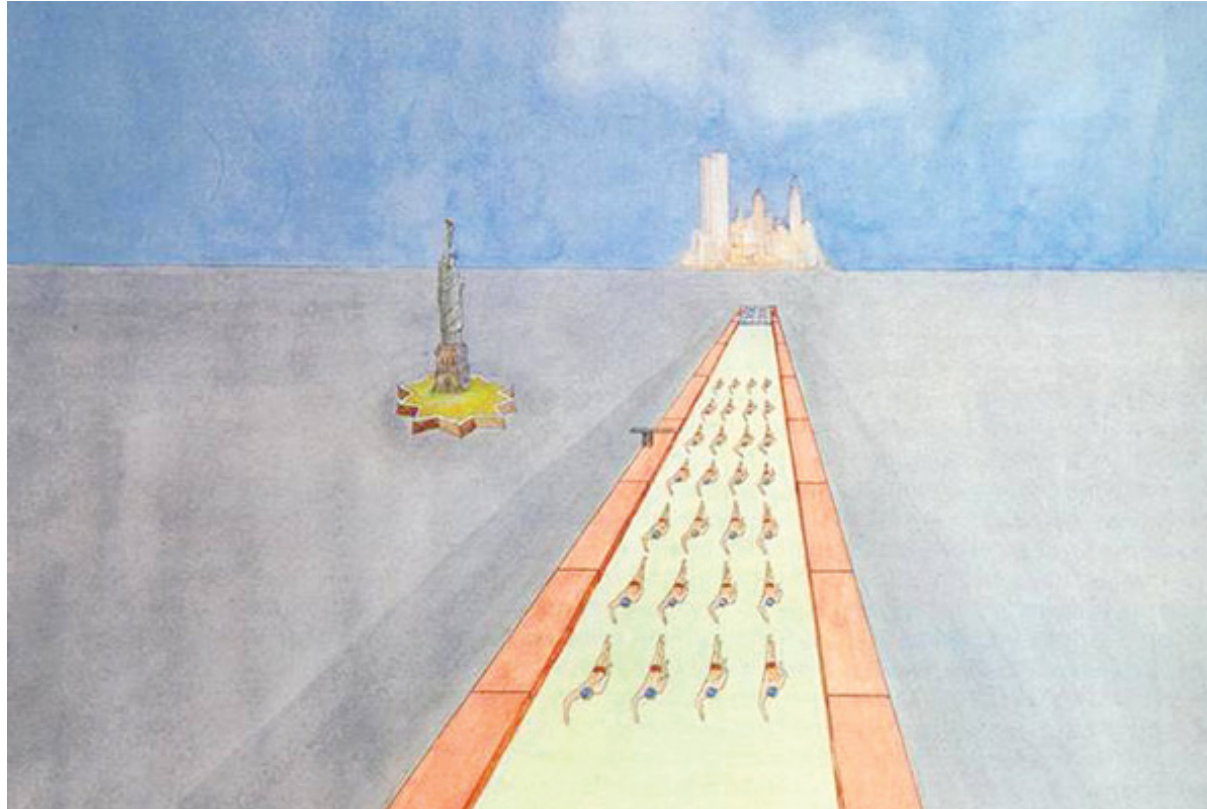


*Body*



*Spirit*

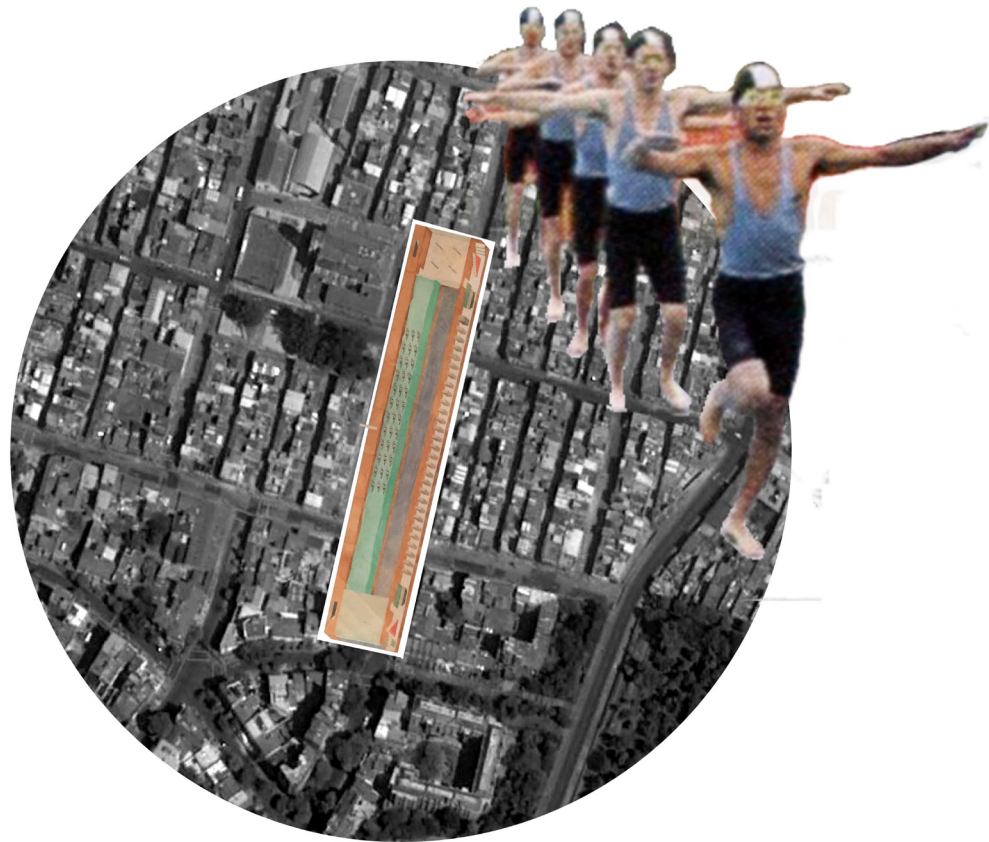
*The metaphor of the water*



*"In the early thirties, the political situation, which had once stimulated projects such as the pool, became rigid, even ominous. A few years later still (the pool was quite rusty now, but popular as ever), the ideology it represented became suspect. An idea such as the pool, its shiftiness, its almost invisible physical presence, the iceberg-like quality of its submerged social activity, all these became suddenly subversive. In a secret meeting, the architects/lifeguards decided to use the pool as a vehicle for their escape to freedom."*

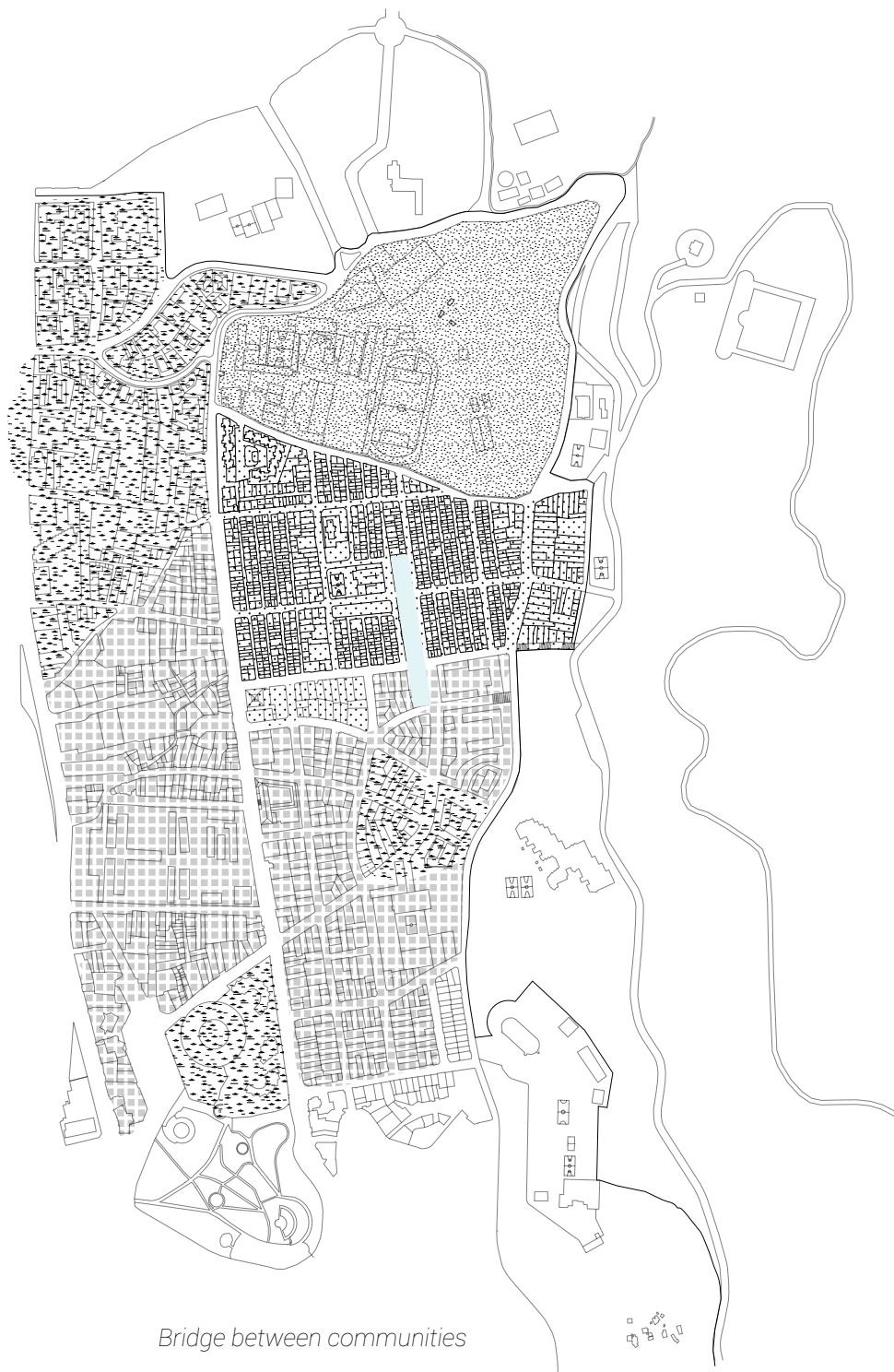
*Delirious New York, A retroactive manifesto for Manhattan  
Rem Koolhaas*





*Beyond and across the invisible wall*

-  estratos 1-2
-  estratos 3
-  estratos 4
-  sin estratos
-  landscape edge

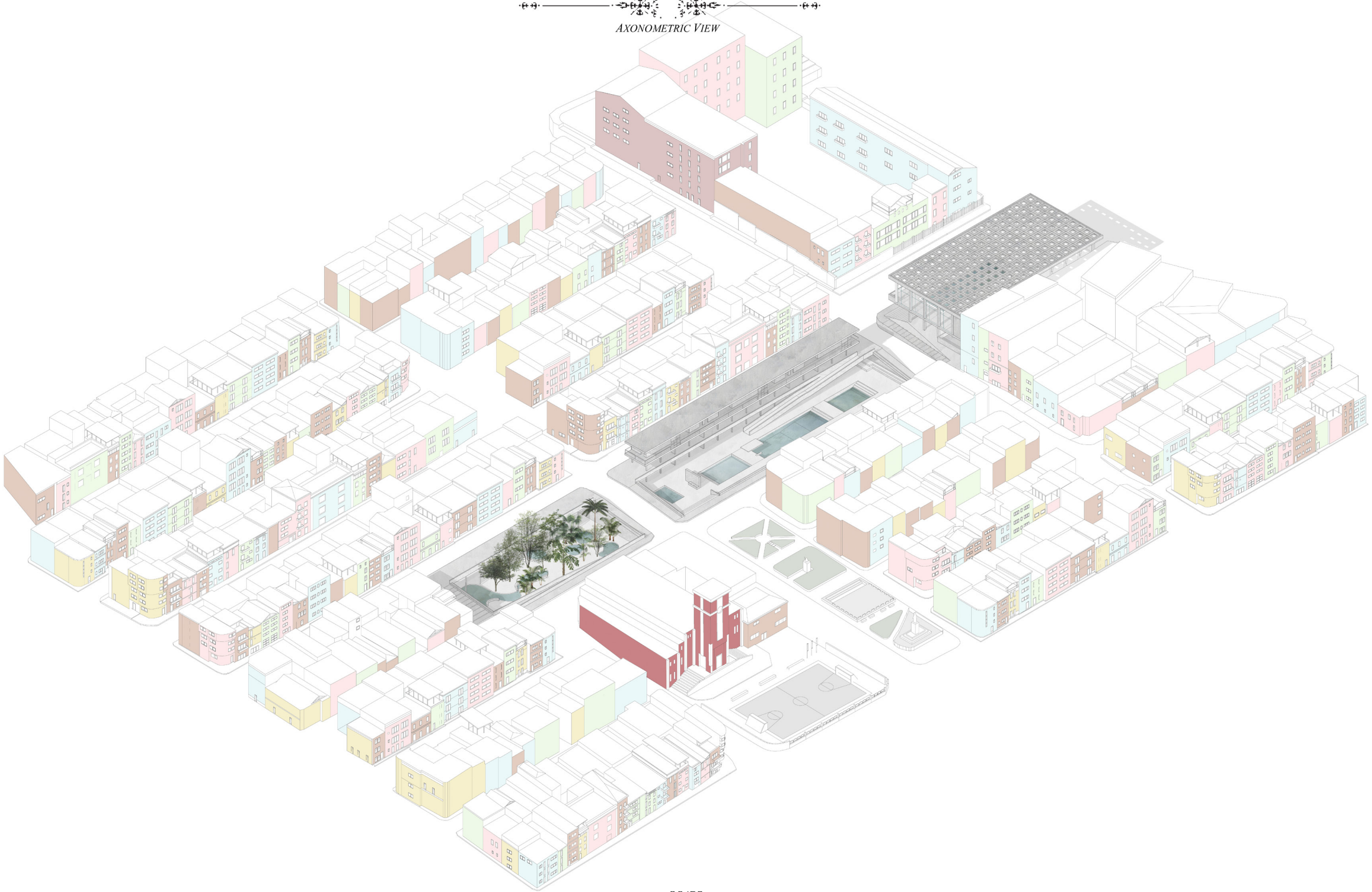


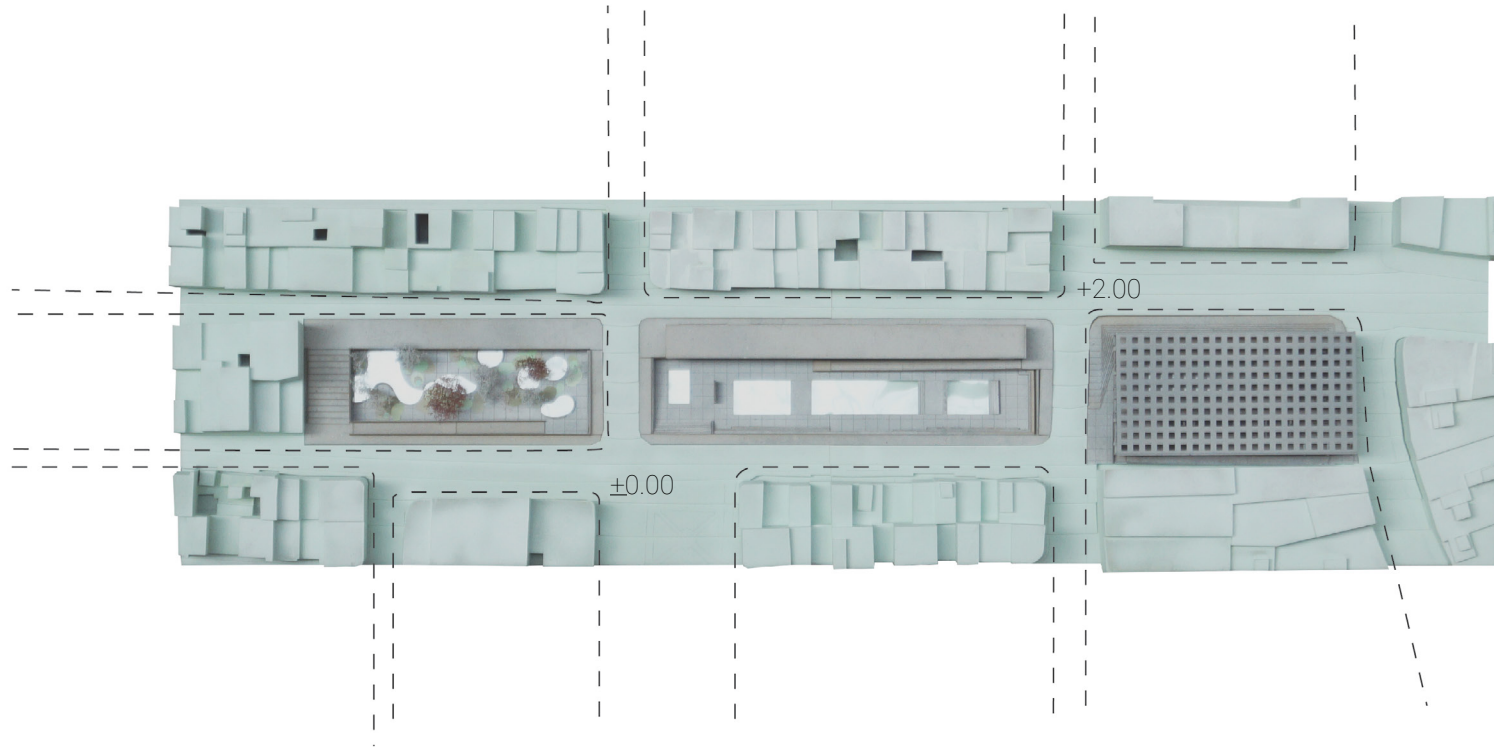
*DESIGN PROCESS*

*THE EFFORT OF MEDIATION*



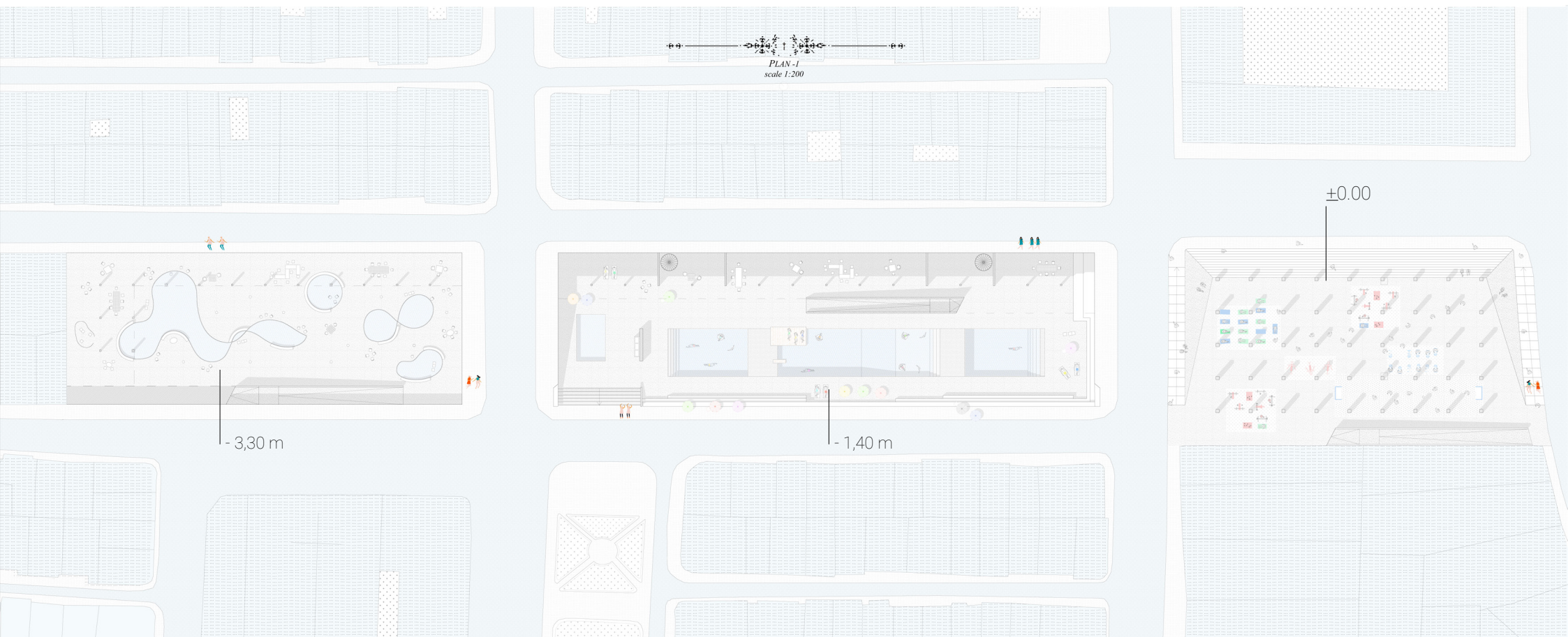
AXONOMETRIC VIEW





The whole and the parts  
*the evolution of the plan*

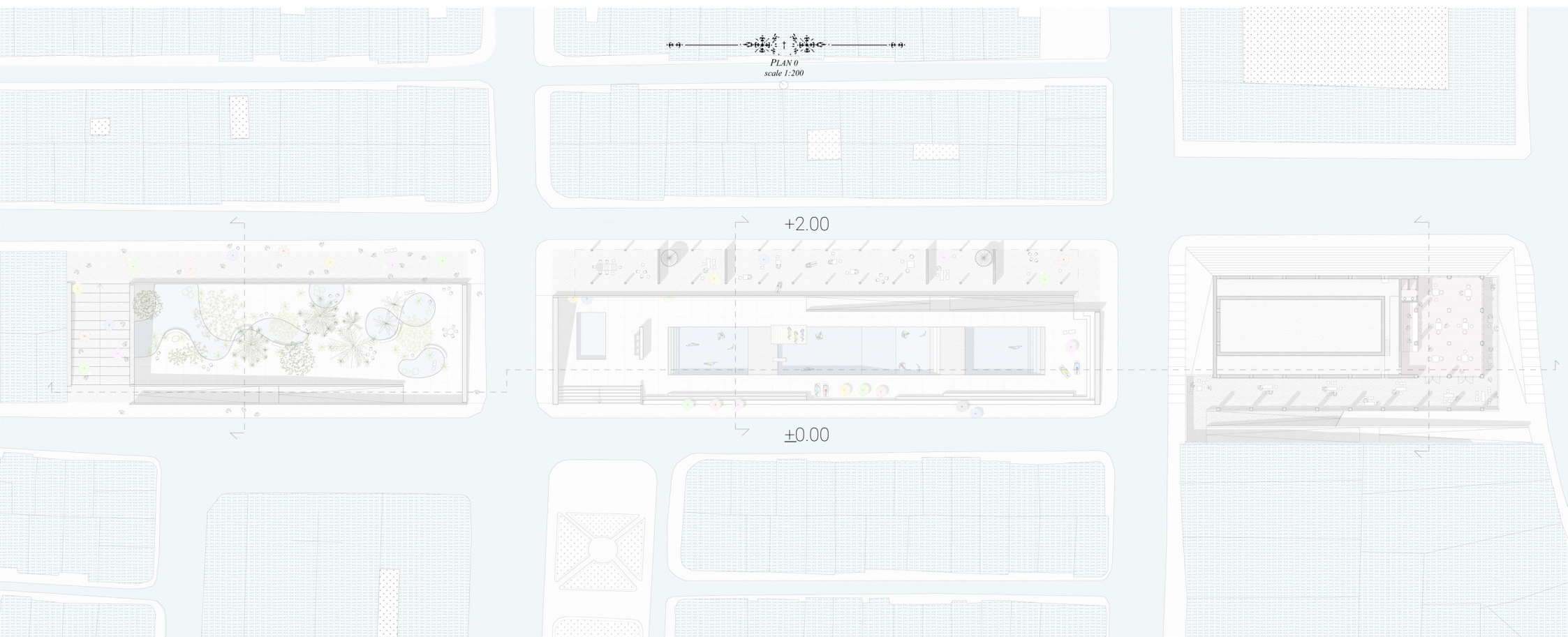




Plan level -1  
scale 1:200



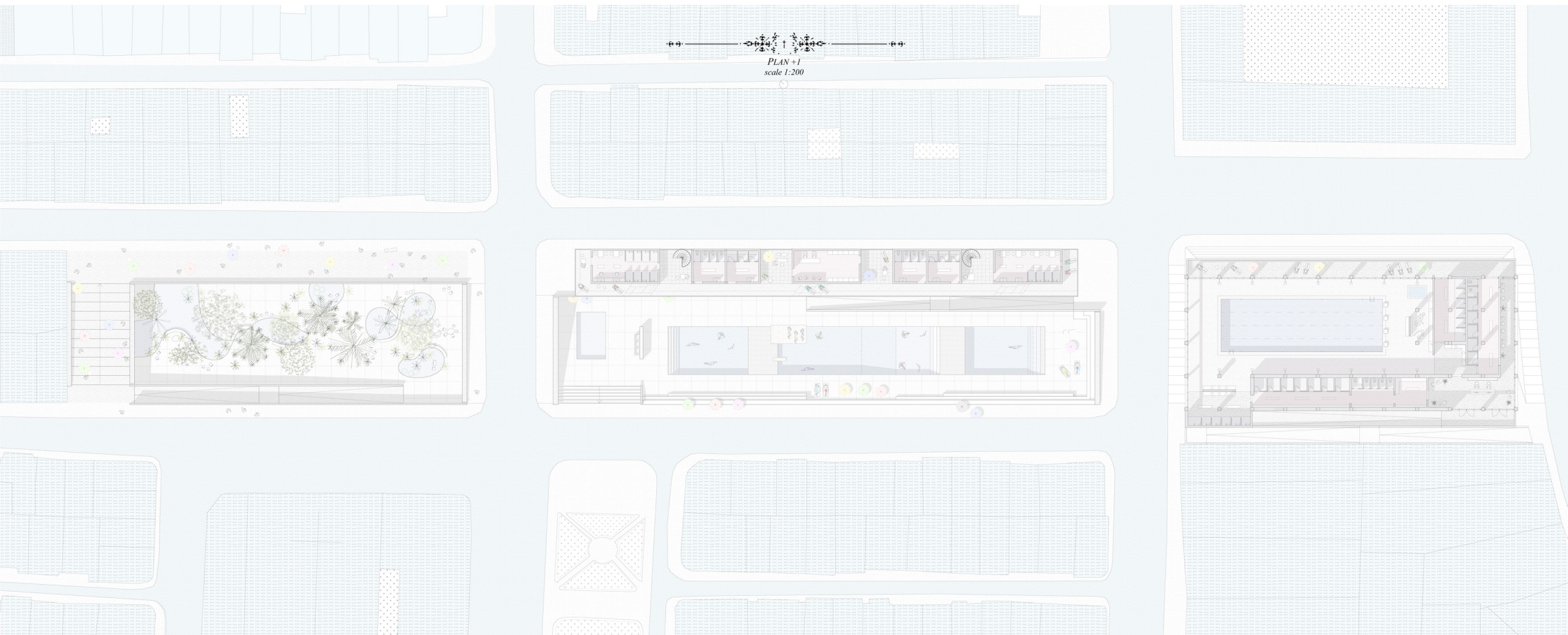




Groundfloor plan  
scale 1:200





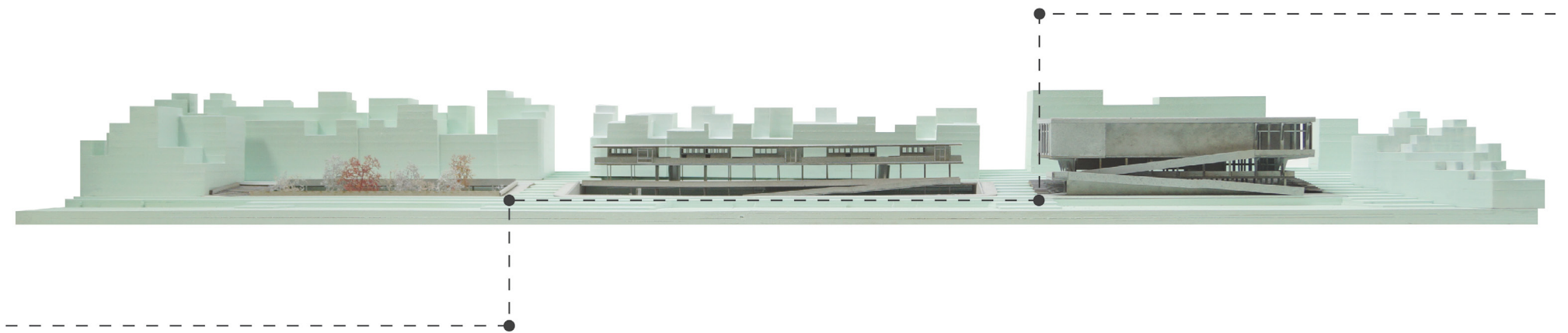


Plan level +1  
scale 1:200





Integration with the context



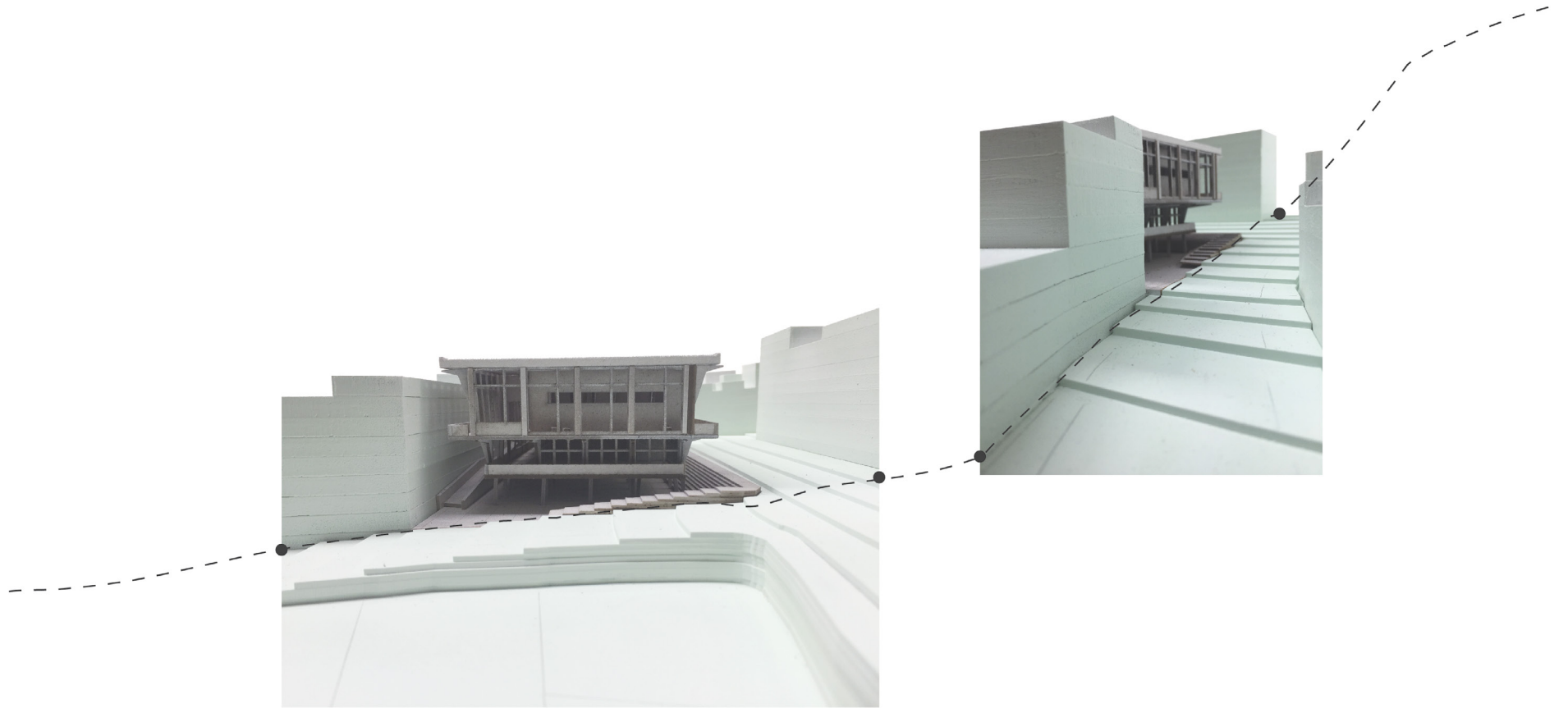
The whole and the parts  
*the evolution of the section*



LONGITUDINAL SECTION  
scale 1:200



Longitudinal section  
scale 1:200



Mediation between existing levels  
*the morphological challenge*





Transversal section  
Garden  
scale 1:200



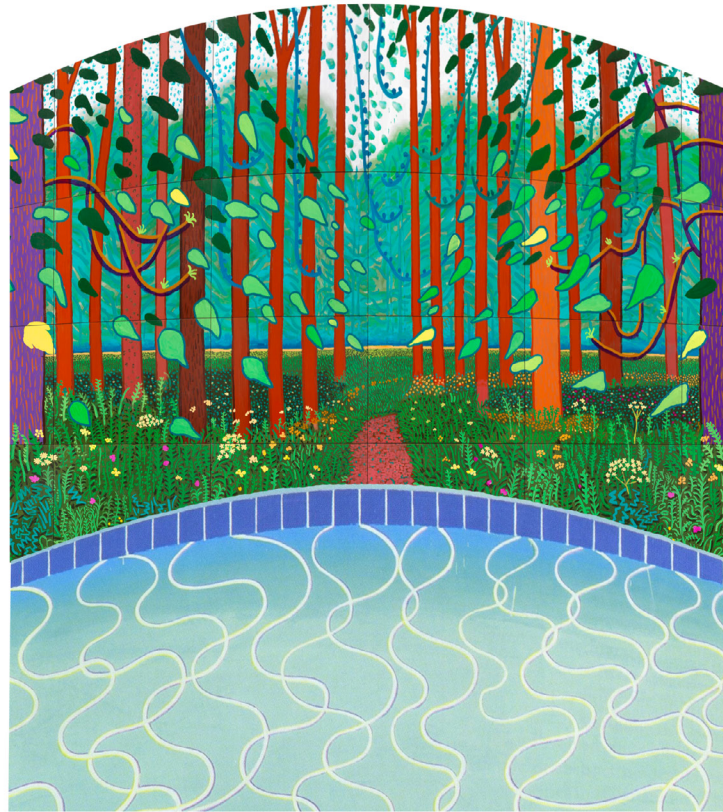


Transversal section  
*Bath*  
scale 1:200



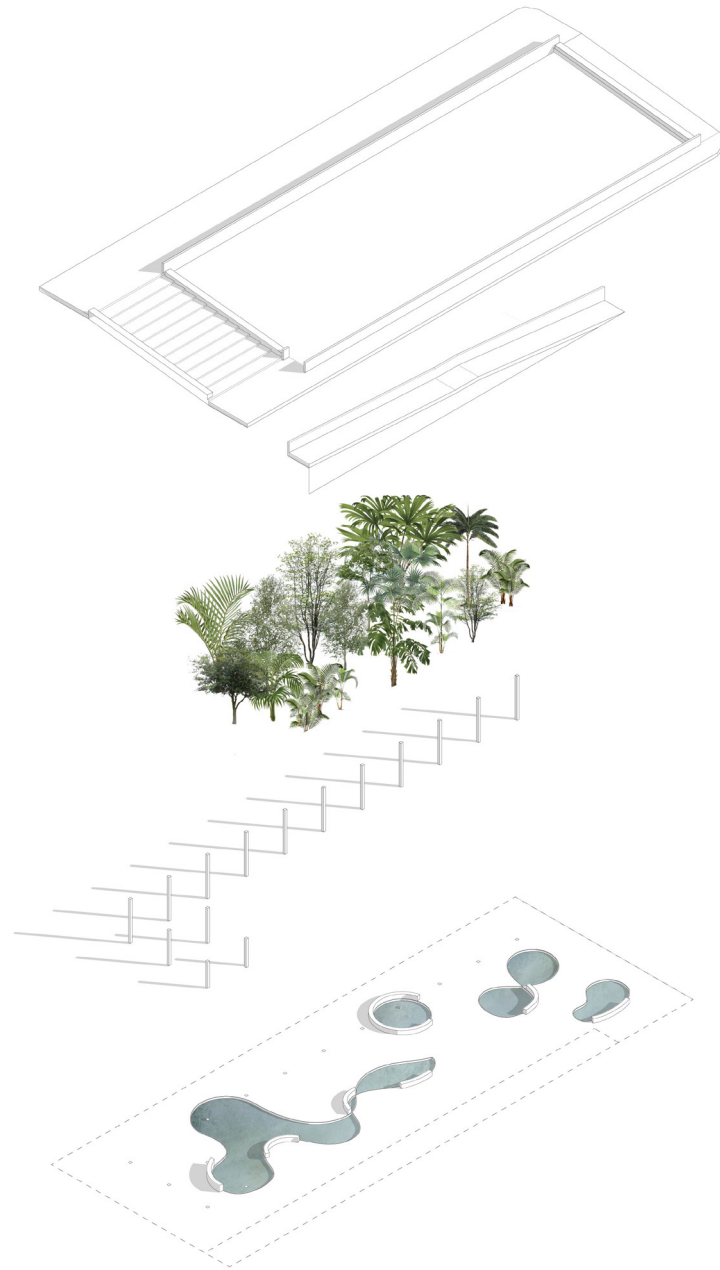


Transversal section  
*Pool*  
scale 1:200



THE GARDEN





Layers and elements

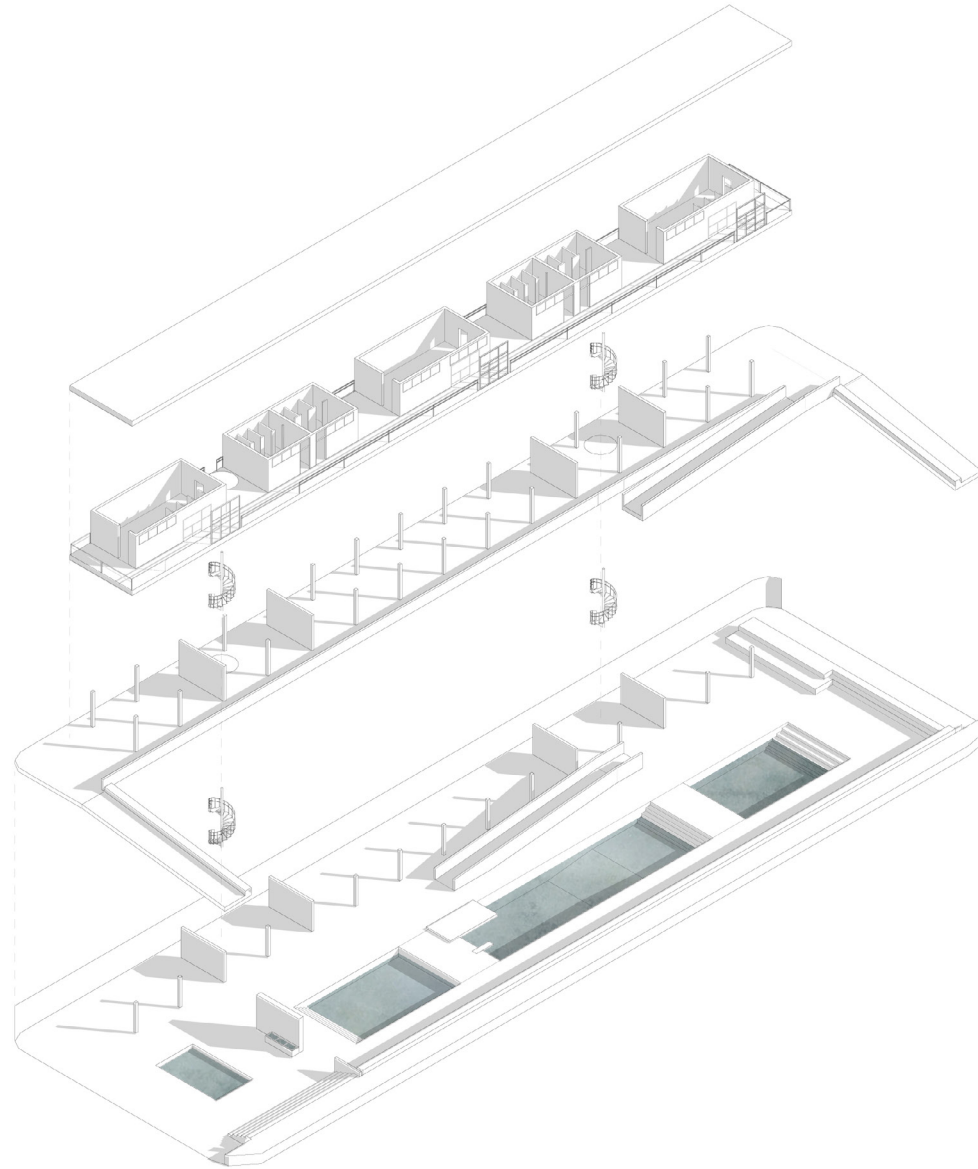




Level of publicness



THE BATH



Layers and elements



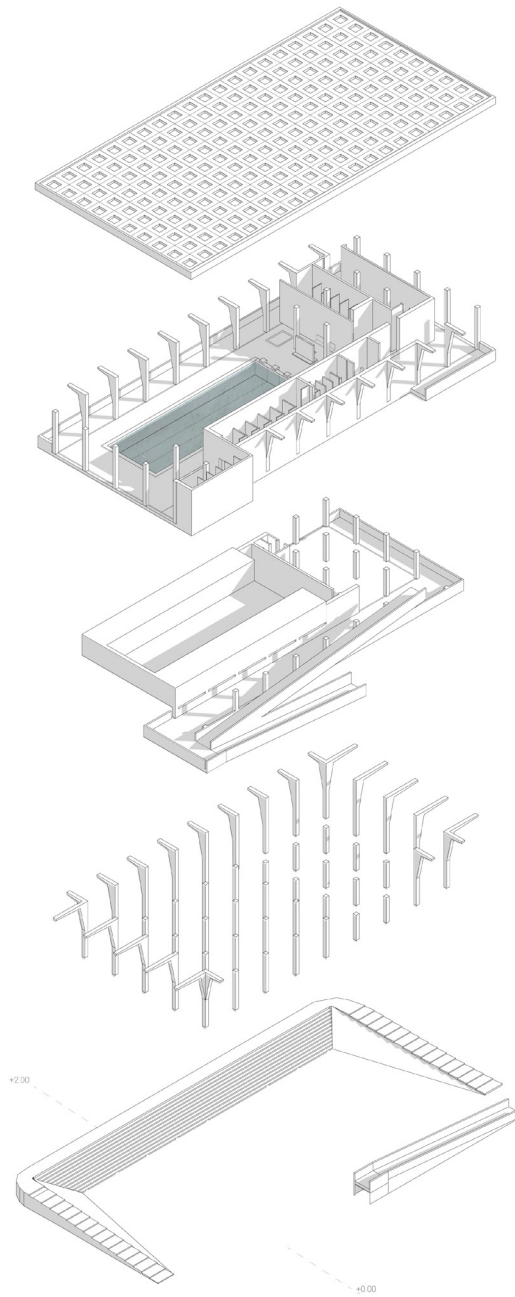


Level of publicness



THE POOL

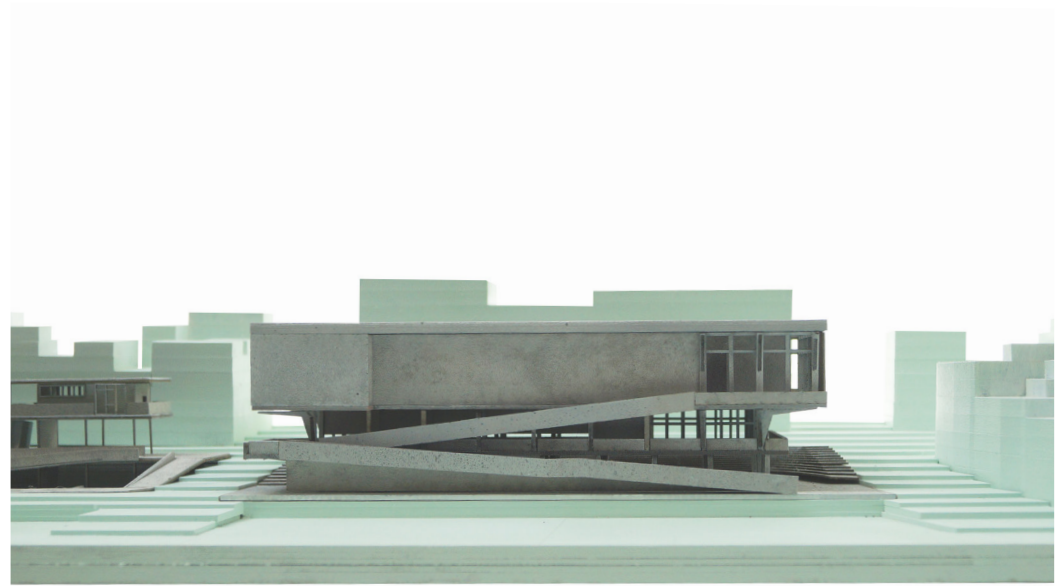




Layers and elements

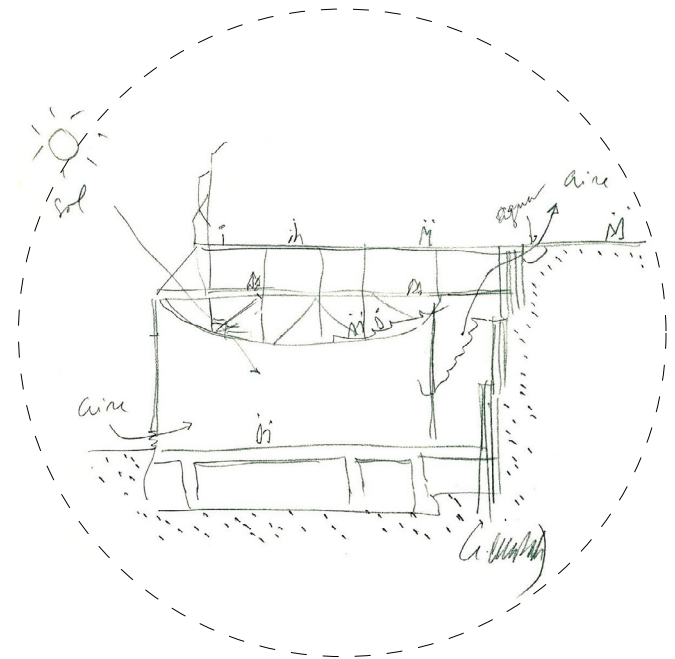
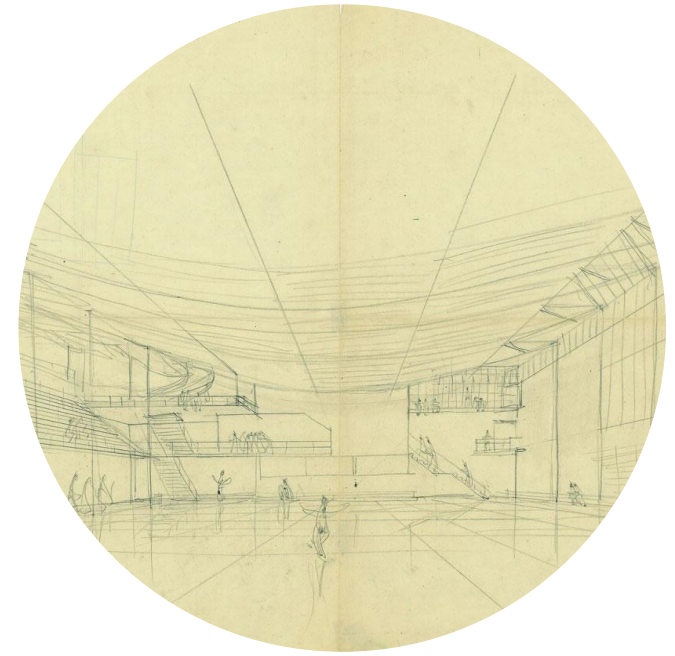


Level of publicness

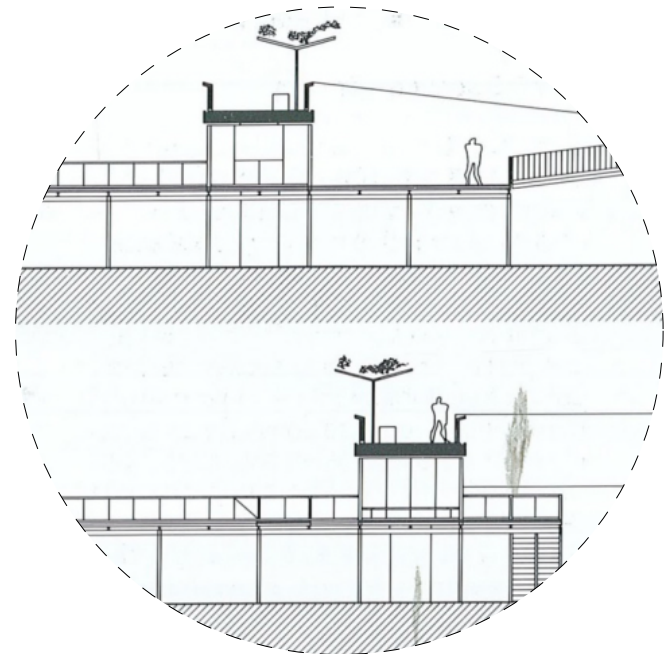
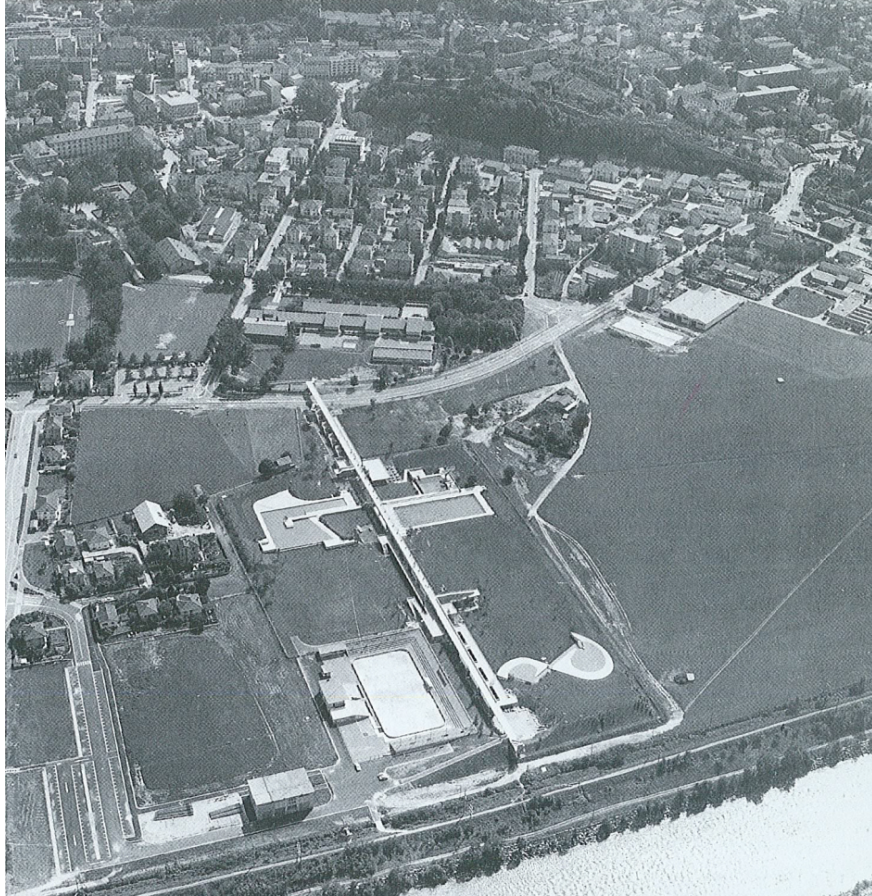


Pool Elevations



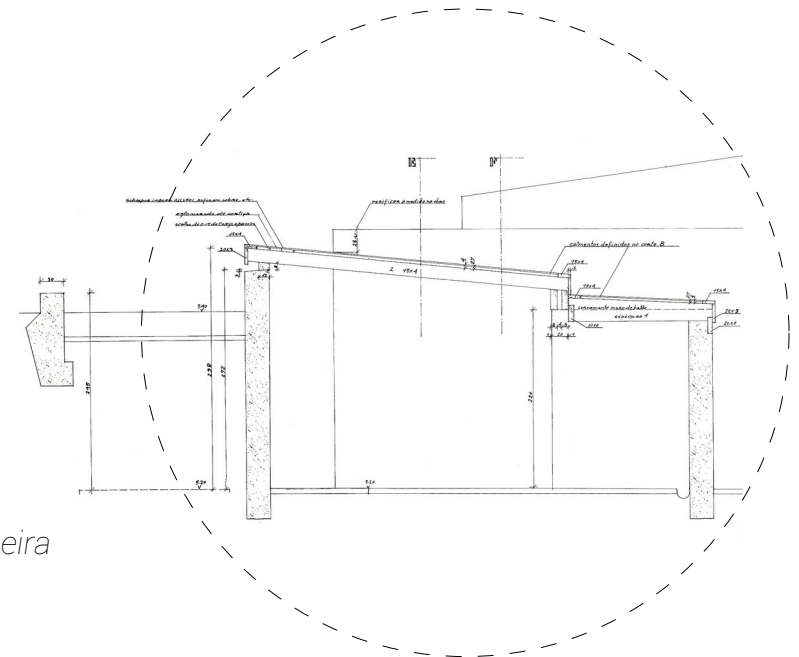


Maravillas Gymnasium  
Alejandro de la Sota



*Bagni pubblici di Bellinzona*  
Aurelio Galfetti



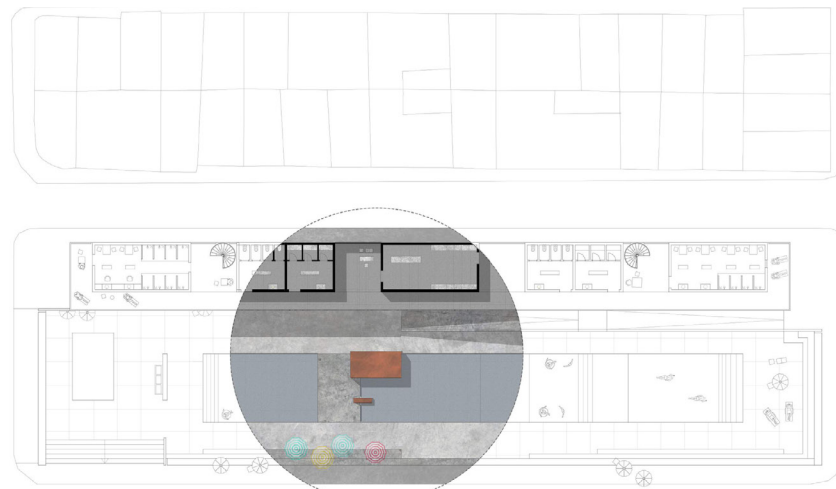
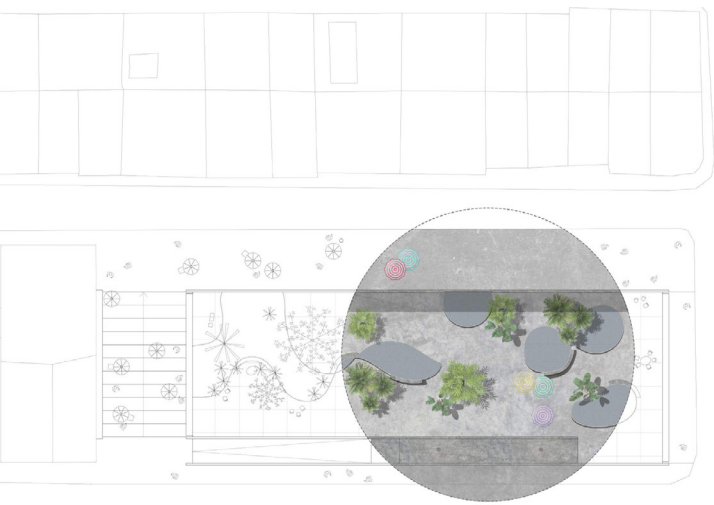


*Piscinas en Leça de Palmeira*  
Alvaro Siza

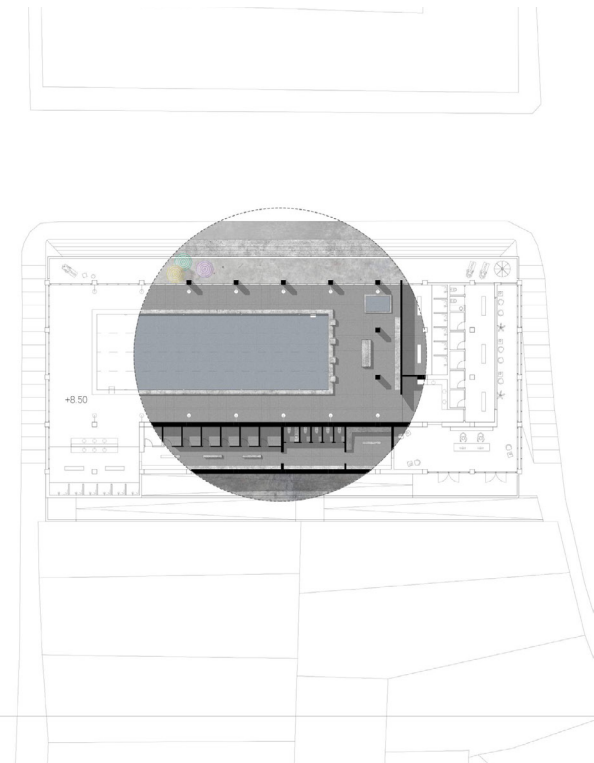


Between noise and silence  
*the materiality as medium of contrast*

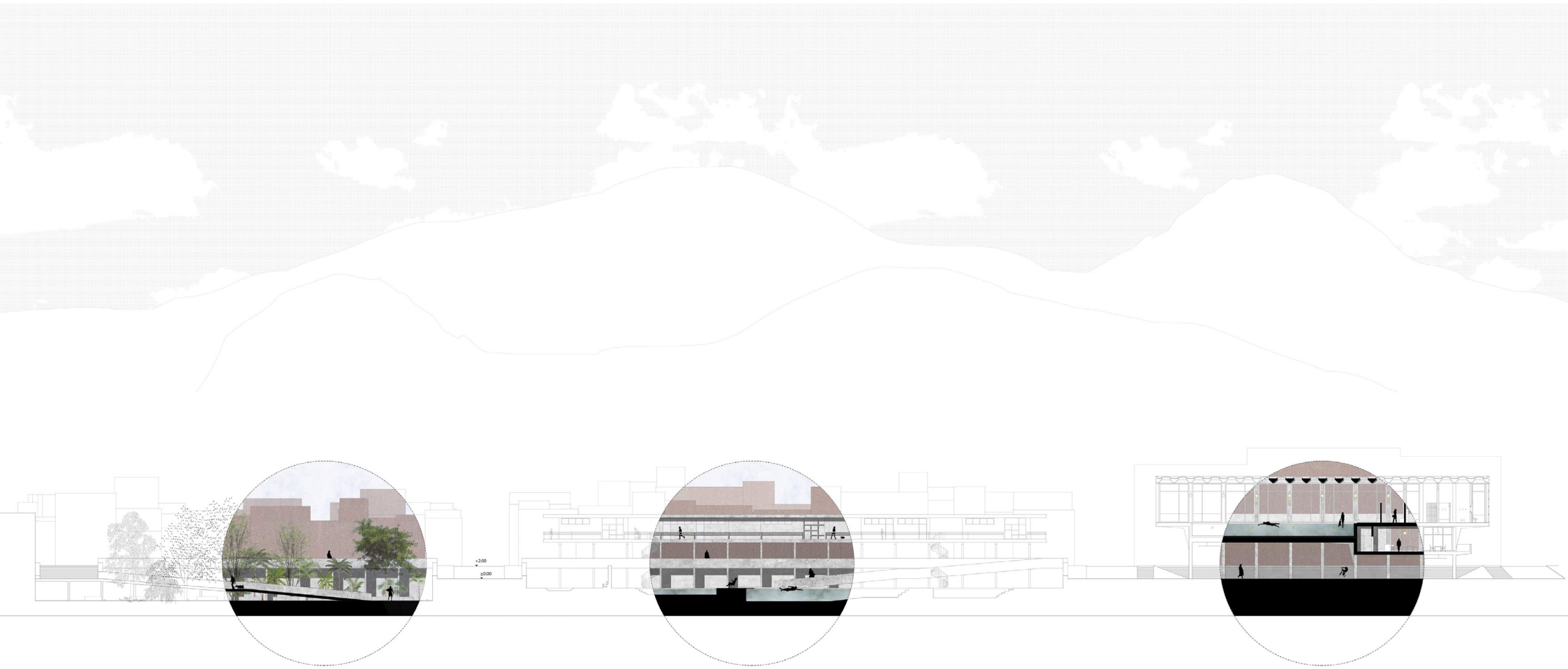




PLAN LEVEL +1  
scale 1:200



The materiality  
Plan 1:200



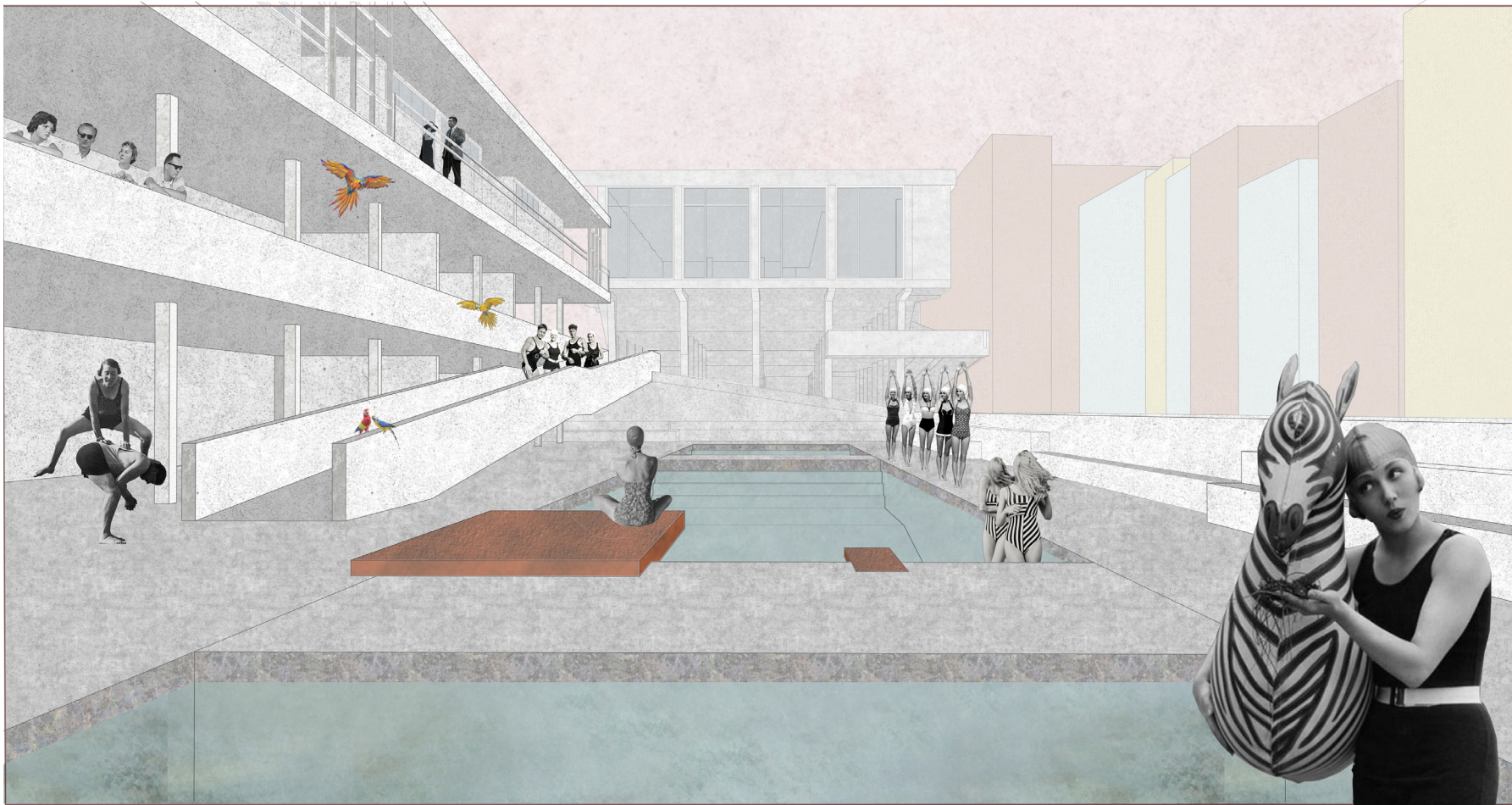
The materiality  
Longitudinal Section 1:200





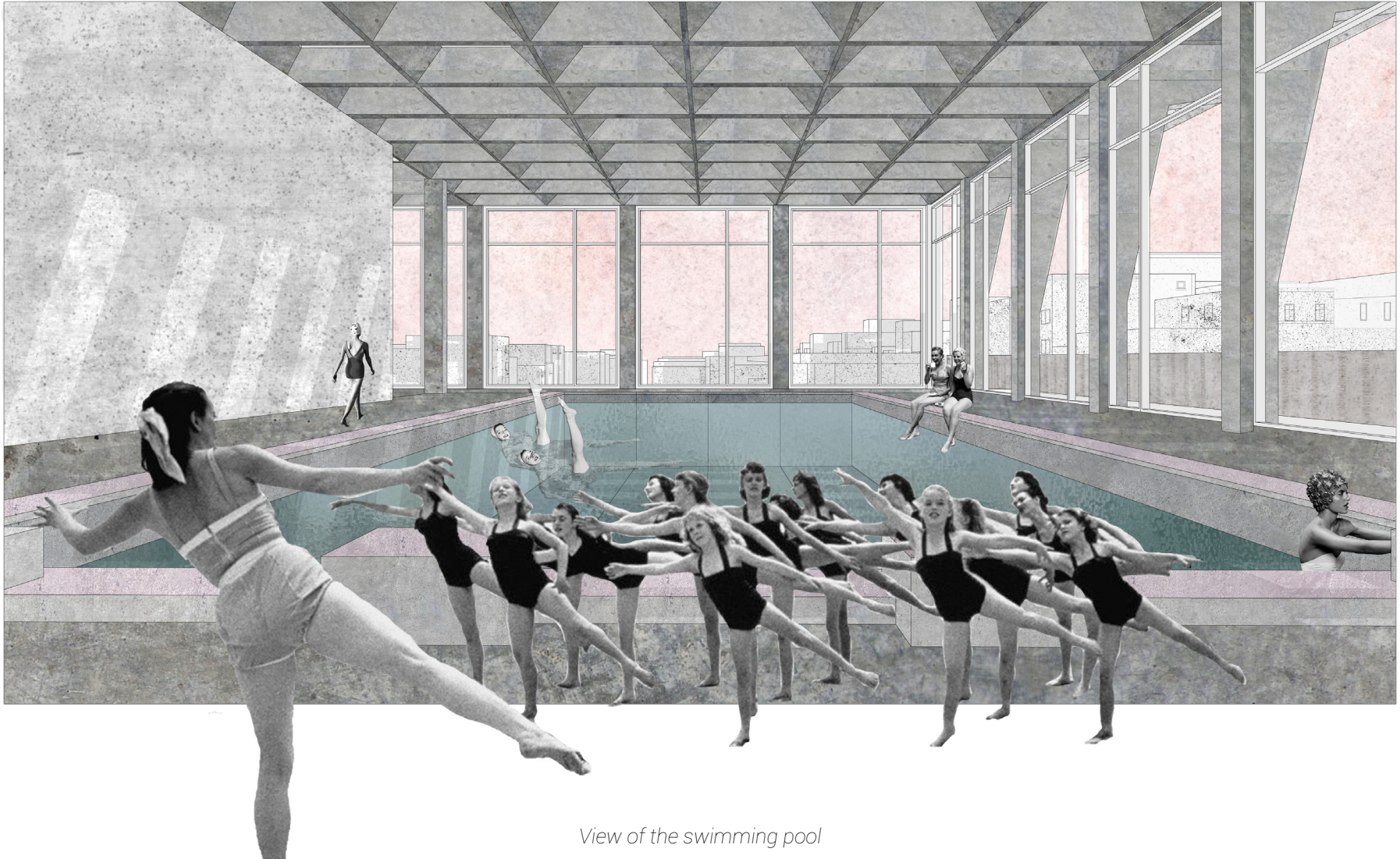
*View of the garden*





*View of the public bath*





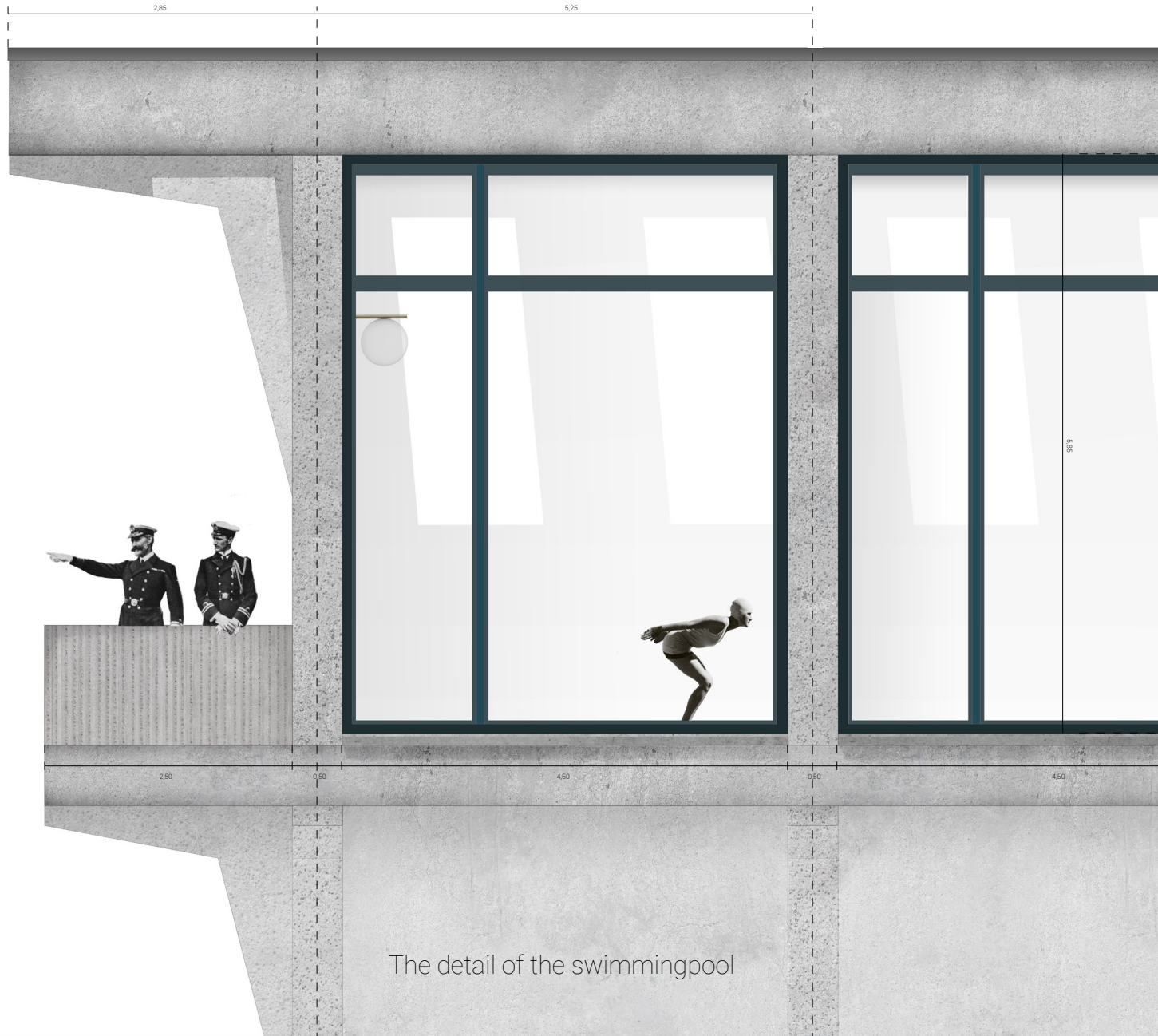
*View of the swimming pool*





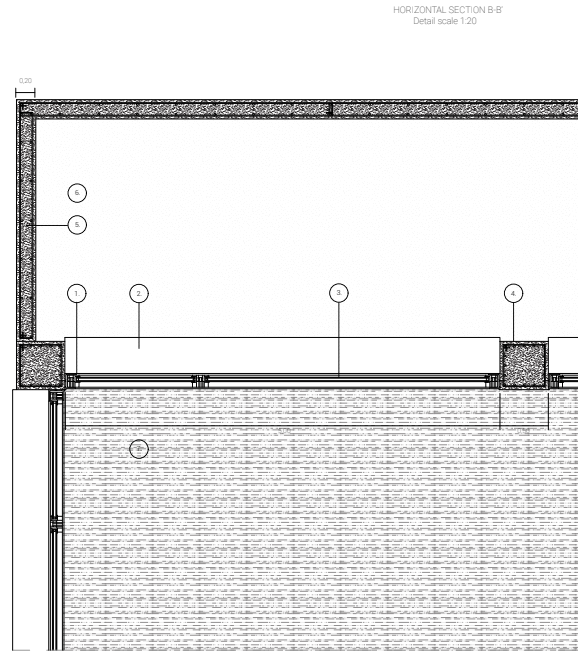
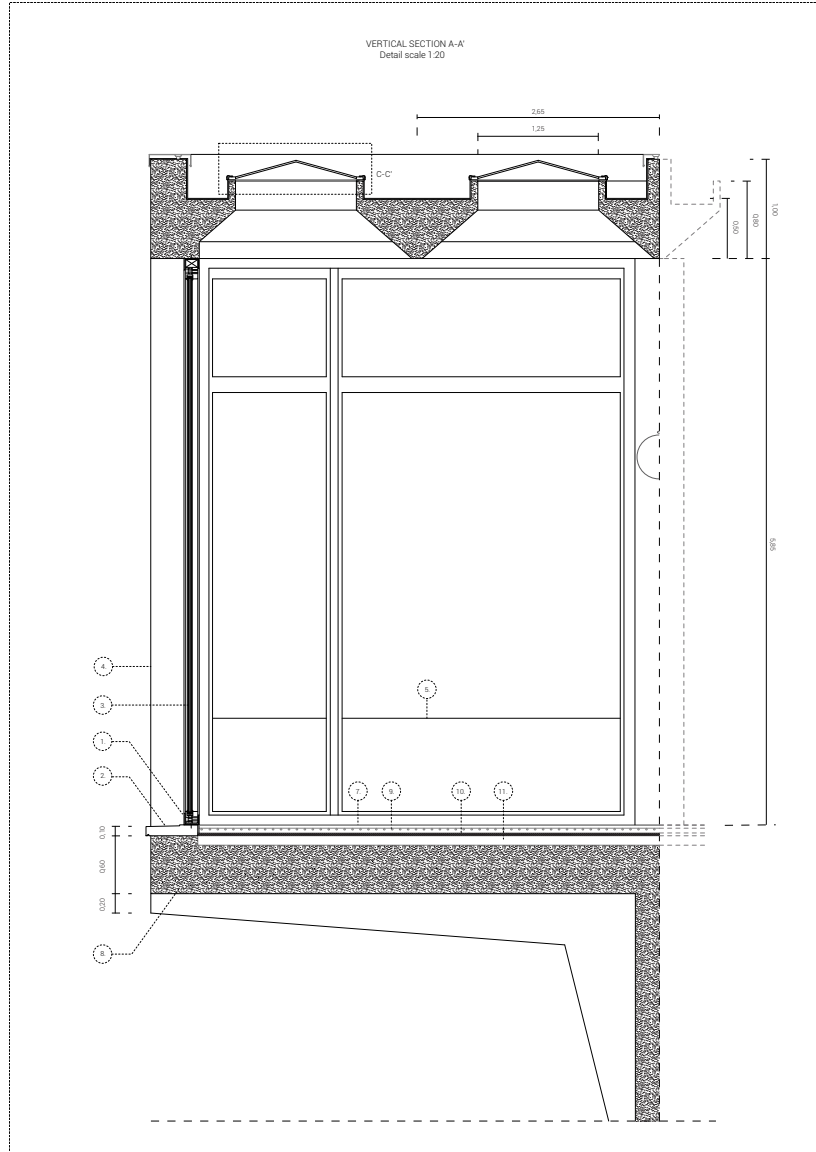
*View of the open-air gym*

ELEVATION  
Detail scale 1:20

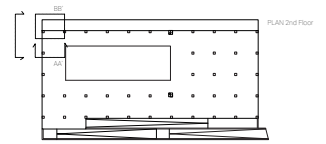


The detail of the swimmingpool





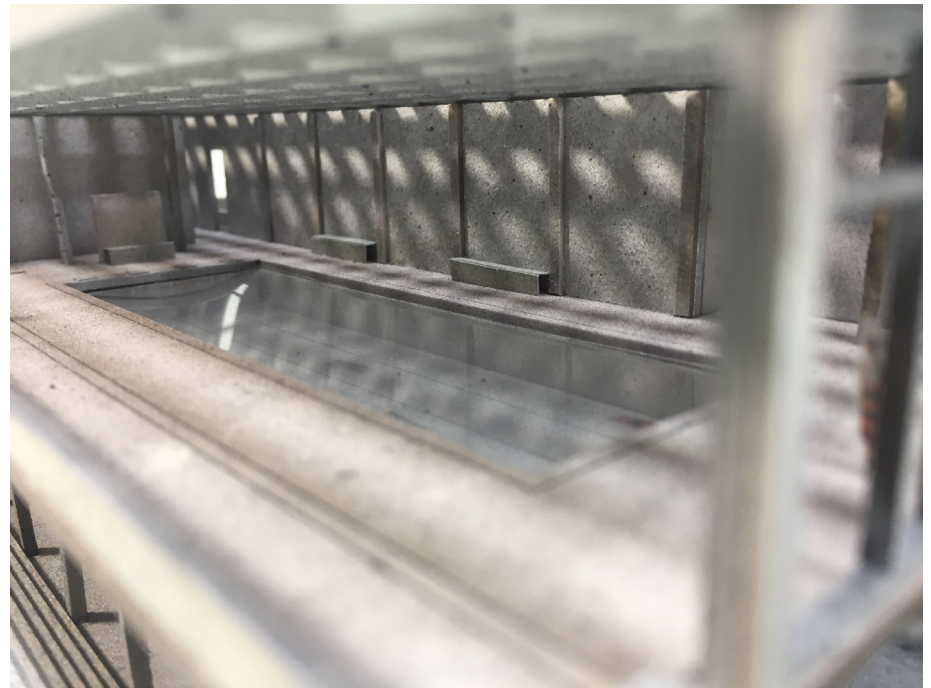
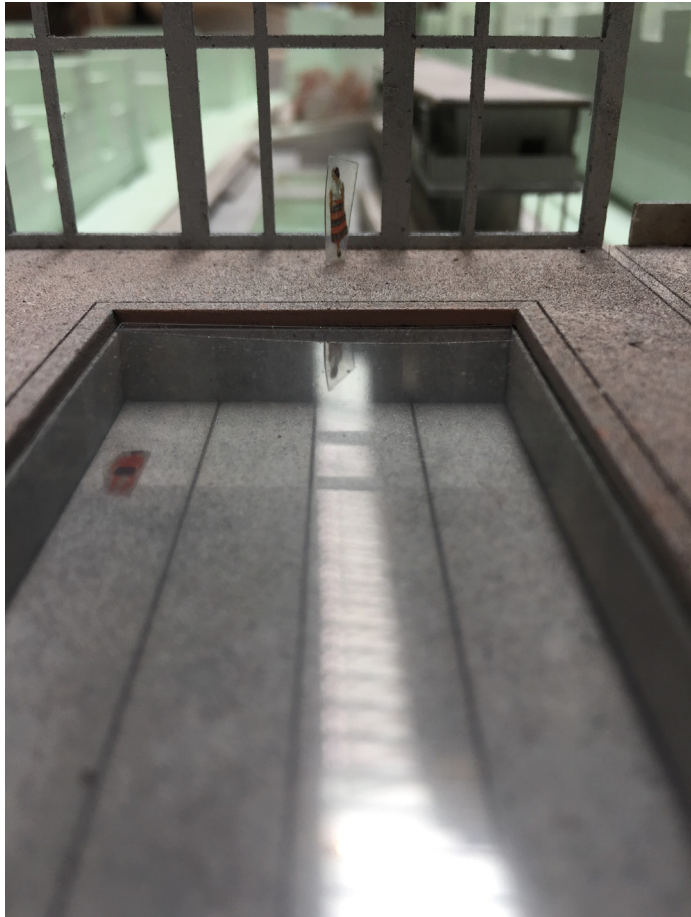
- 1 Non operable window frame in aluminium 100/120mm
- 2 Concrete threshold
- 3 Double laminated glass 2x 15mm sheet / 12mm cavity
- 4 Lightweight concrete parapet
- 5 Bare concrete floor
- 6 Finishing in tiles
- 7 Lightweight concrete structure
- 8 Lightweight concrete slab
- 9 Radiant floor
- 10 Thermal insulation layer 30mm
- 11 Technical installation cavity



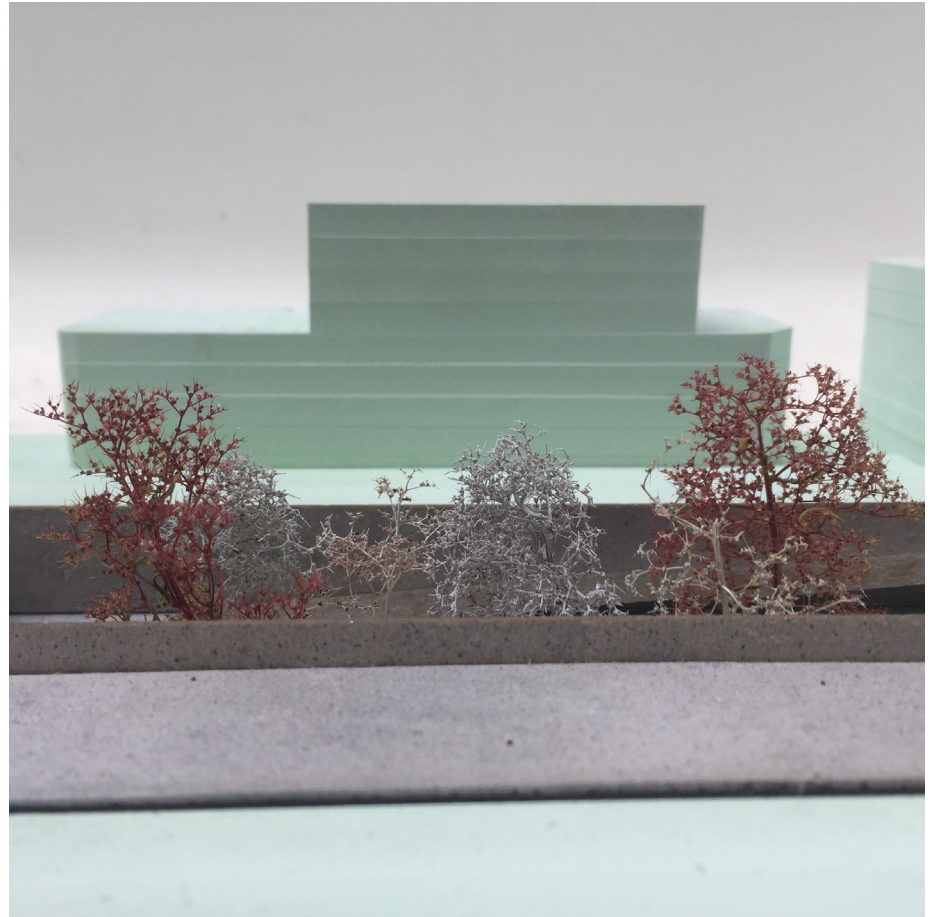
The detail of the swimmingpool



A glimpse on the interior

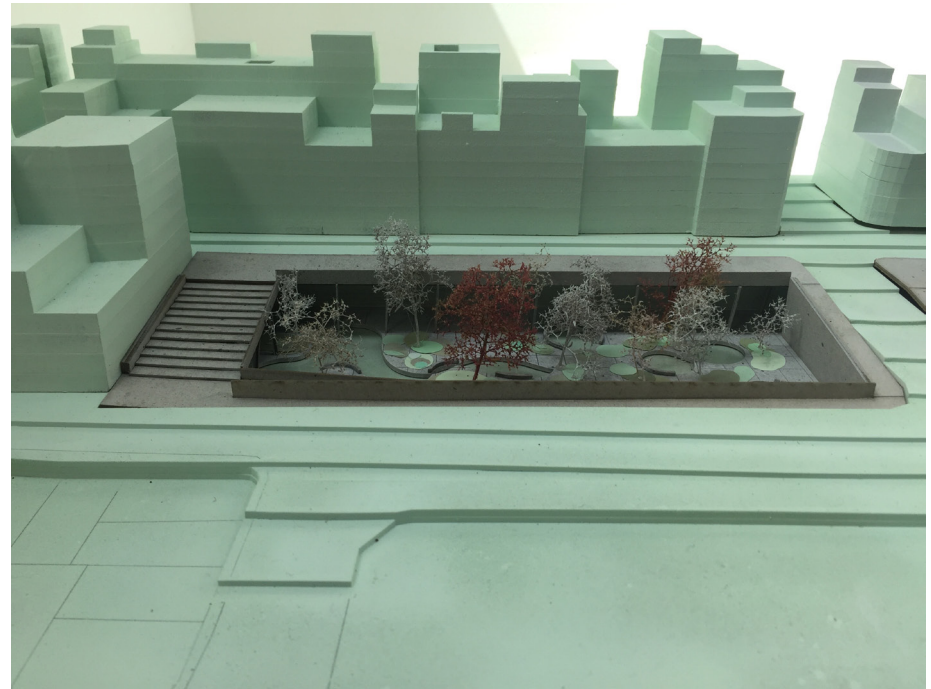






A glympse on the garden





CONCLUSIONS

