



Spaces of Permanence

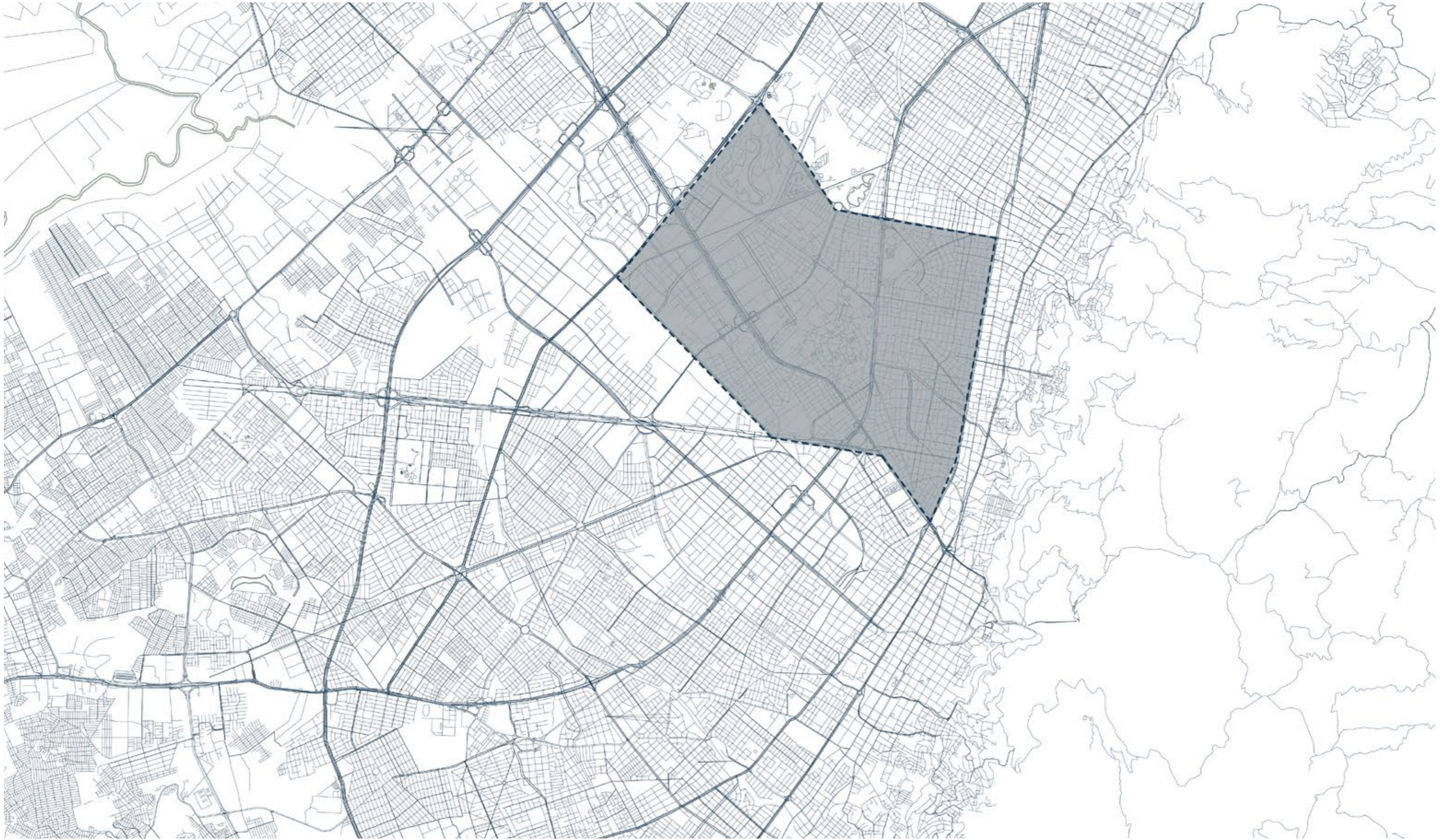
Transforming Streetscapes in Teusaquillo

1. Departing from the context: Initial Inspirations
2. Architecture Interdisciplinary - The Comma and The Pause
3. The Street
4. Intervening in the Street
5. Reflection

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Bogotá, Colombia



Teusaquillo, Bogotá



The Crack and The Candle



Hidden Spaces of Teusaquillo

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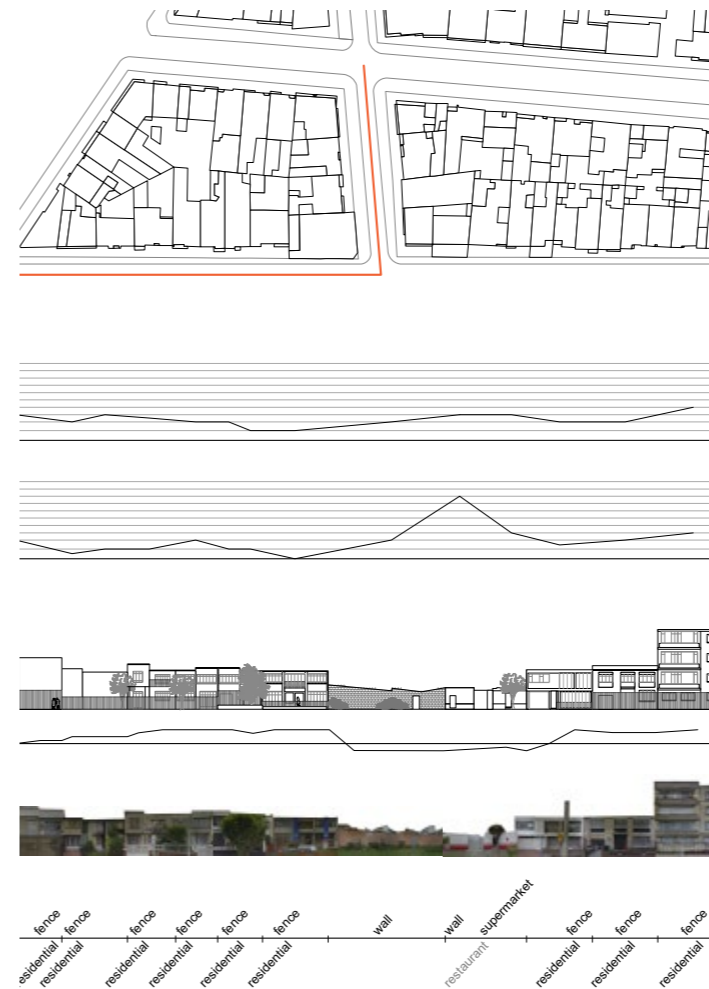
5. Reflection



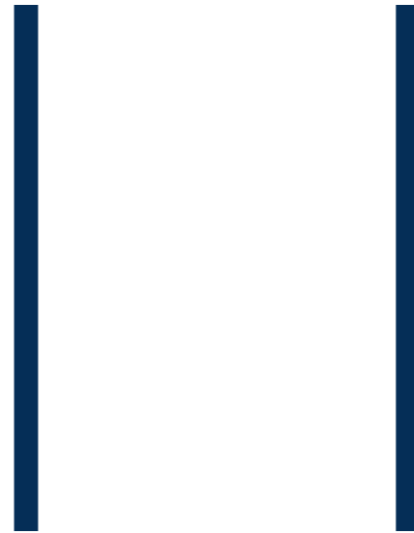
The Comma - An Architectural Position

because all men get a bit like that at his age especially getting on to forty he is now so as to wheedle any money she can out of him no fool like an old fool and then the usual kissing my bottom was to hide it not that I care two straws who he does it with or knew before that way though I'd like to find out so long as I don't have the two of them under my nose all the time like that slut that Mary we had in Ontario terrace padding out her false bottom to excite him bad enough to get the smell of those painted women off him once or twice I had a suspicion by getting him to come near me when I found the long hair on his coat without that one when I went into the kitchen pretending he was drinking water I woman is not enough for them it was all his fault of course ruining servants then proposing that she could eat at our table on Christmas if you please O no thank you not in my house stealing my potatoes and the oysters 2/6 per doz going out to see her aunt if you please common robbery so

James Joyce, Ulysses



Literary exercises



The Pause



“If the music can accept ambient sounds and not be interrupted thereby, it’s a modern piece of music.”

John Cage

John Cage and The Pause

Defining and Qualifying the Pause



	Sitting space Entrance by Calle 26	Gate Entrance by Calle 26	Fence Entrance by Calle 26	Unused lawn Edificio Antonio Narino	Footbridge Entrance by Calle 26	Vendor stands Entrance by Calle 26	Avenida Calle 26 Entrance by Calle 26	Entry square Entrance by Calle 45	Promenade Entrance by Calle 45	Park by University Chapel	University Chapel	Restaurant behind Supermercado 15 Reg. C. 41-421-44	Bitacora Cra. 17 #38-36	Dance School Cra 24, 37-60	Flower stand	Bike lane	Kitchen garden	Informal gathering/habita- tion	Informal path	Parking
photo																				
plan																				
activity																				
collectiveness																				
movement																				
access																				
enclosure																				

Comparison of Urban Pauses

																			
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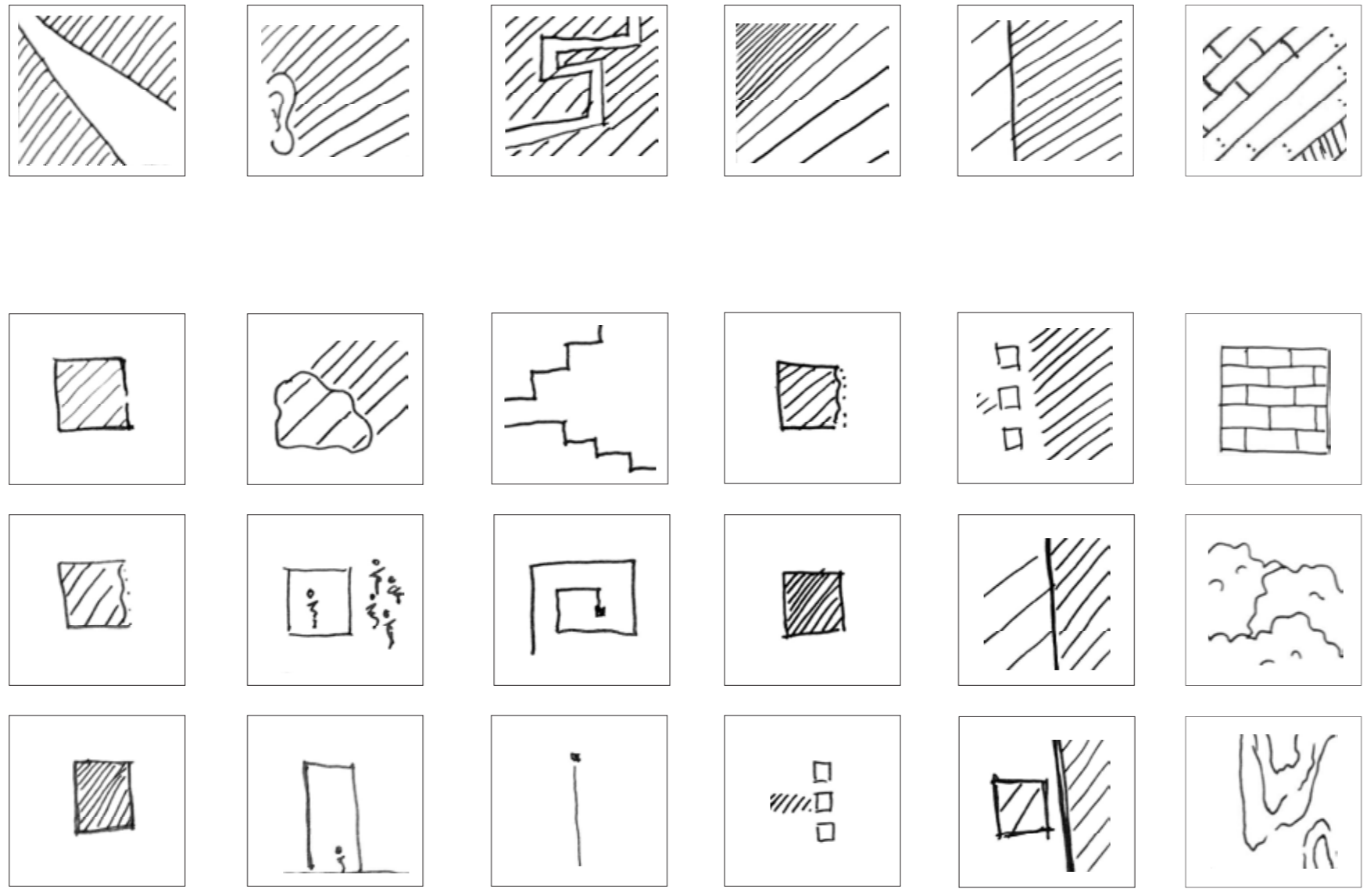
Qualification of Pauses



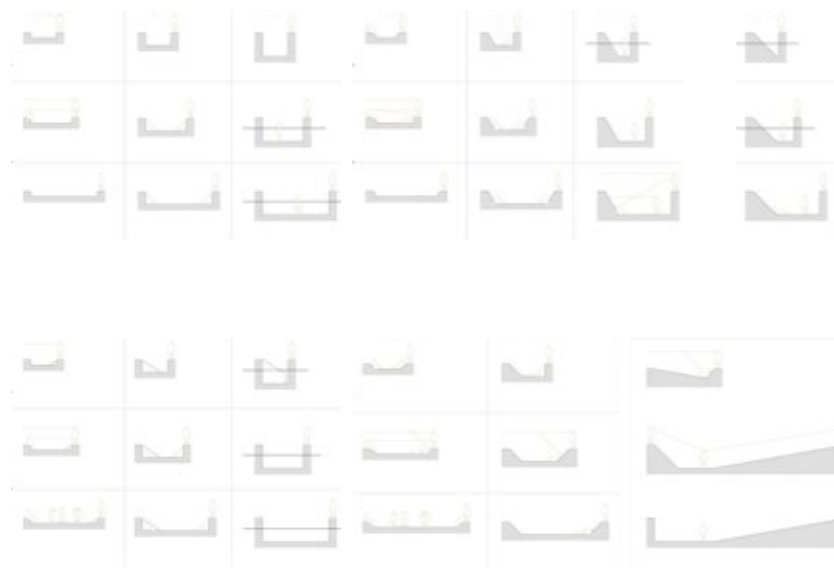
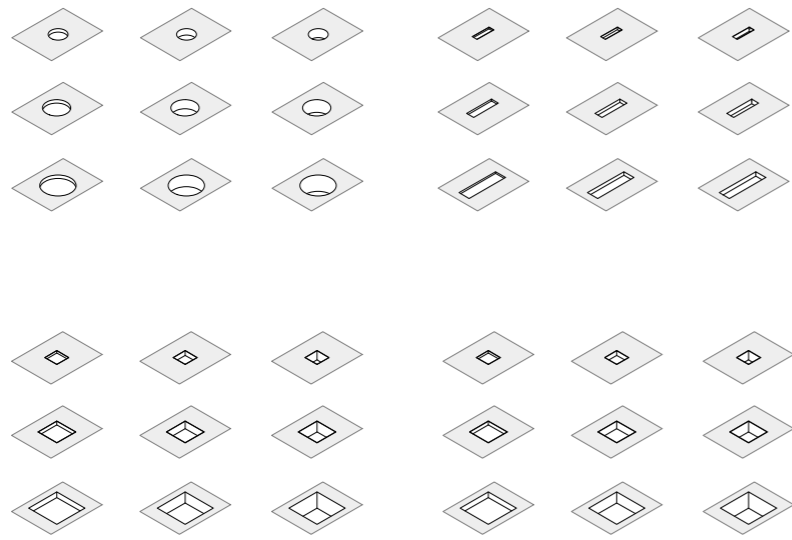
The Intimate Pause



Justin Bettmann - Set in the Street



Spatial Measures of Intimacy



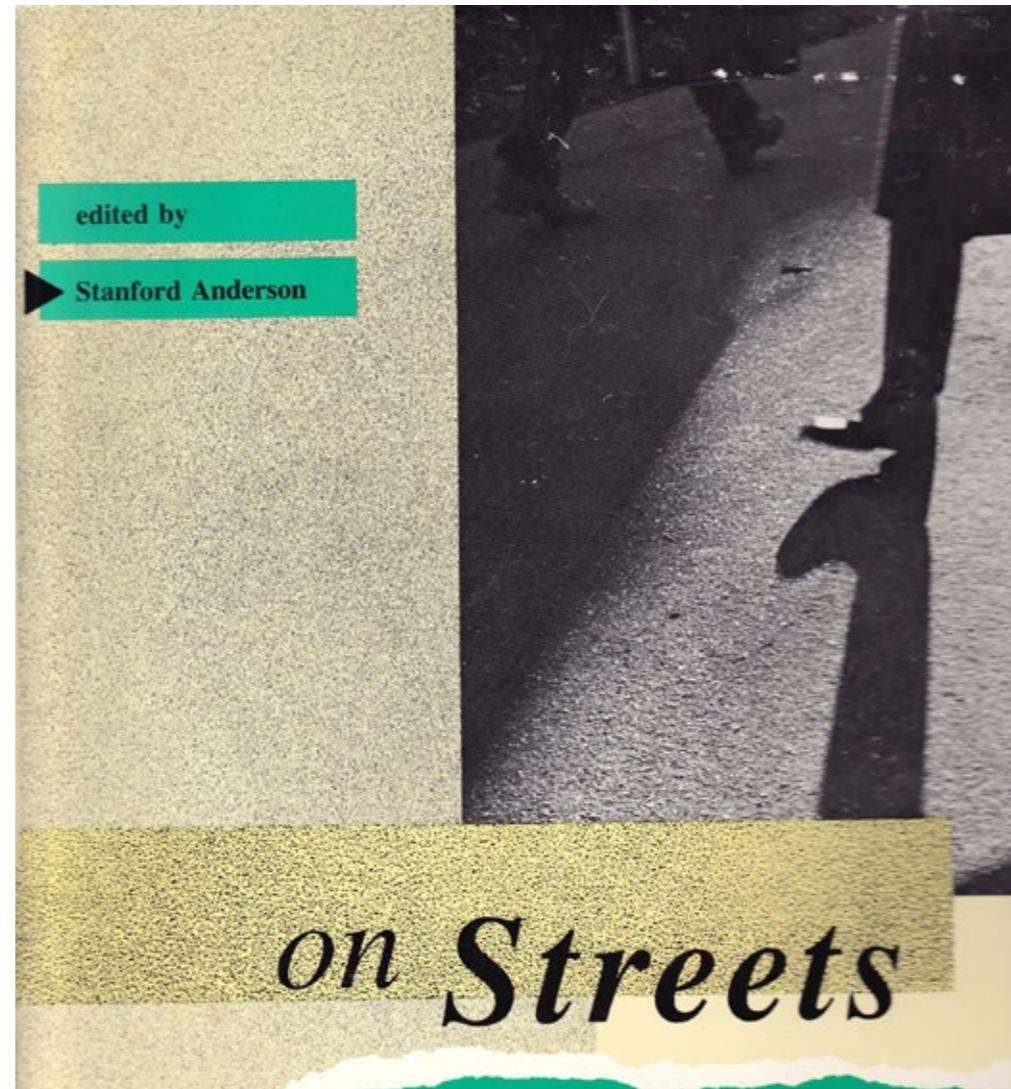
Ground Investigations

How can collective space in Teusaquillo be
altered from a space of movement
to a space of inhabitation?

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Eugene Galien-Laloue, Paris Street Scene



Stanford Anderson "On Streets", 1978

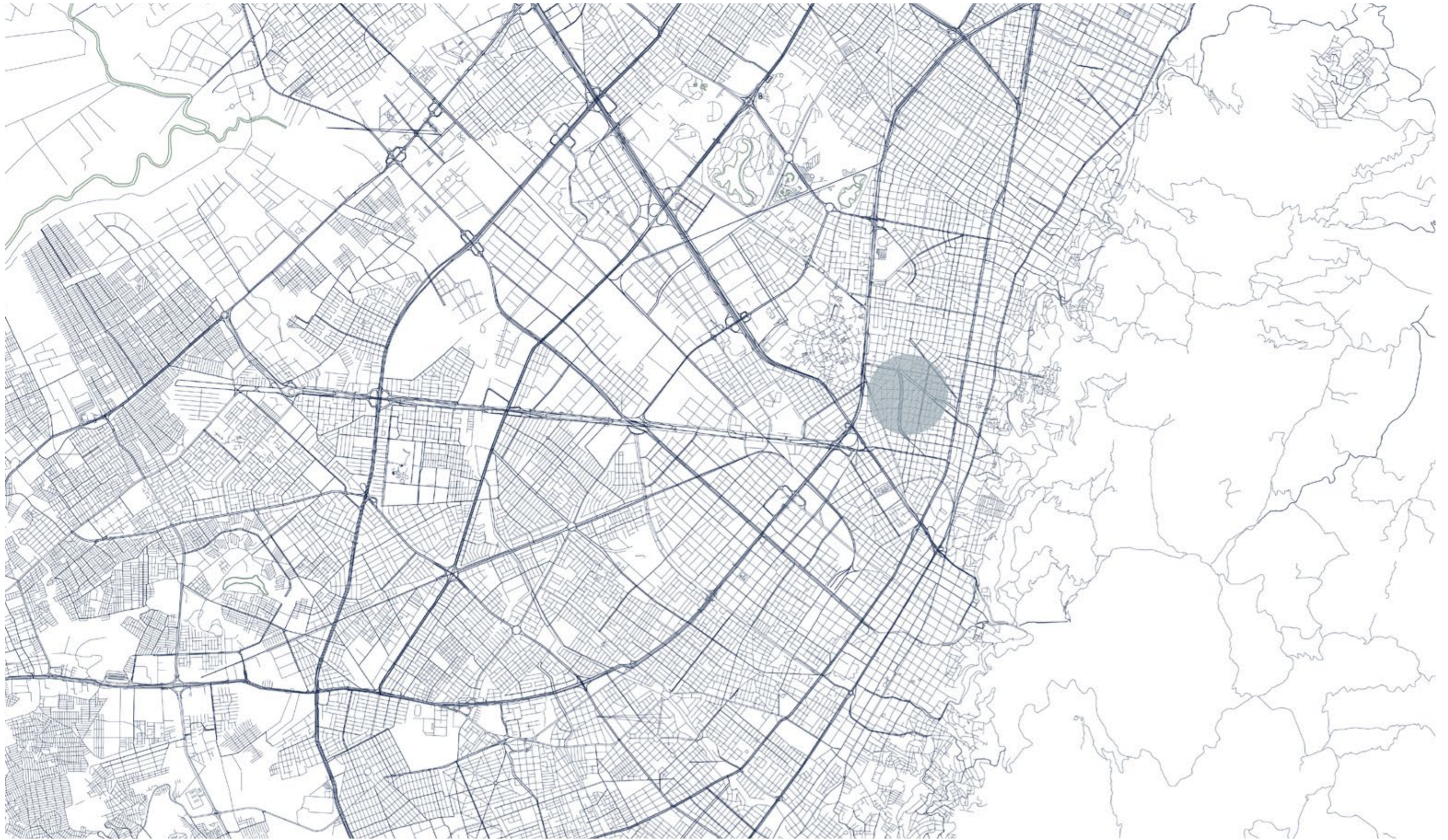


A Street in Teusaquillo

“Time is fast, and space is slow. Space is an attempt to place time and understand time: space is a need to have something to see and solid ground to stand on; space is a desire to follow the course of events and to believe in cause and effect.”

Vito Acconci

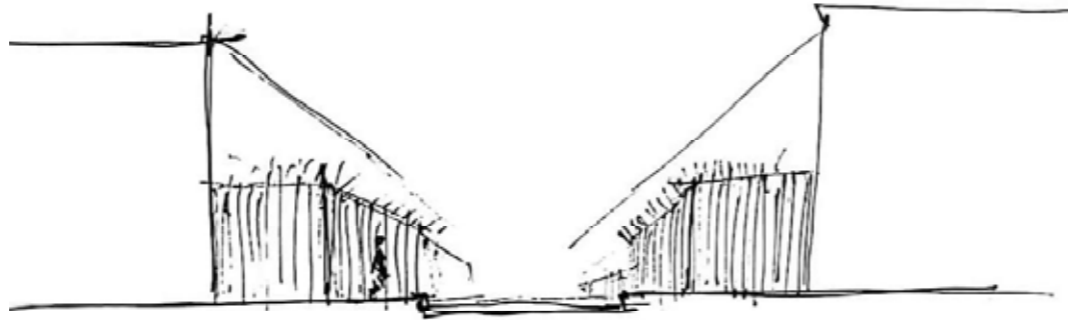
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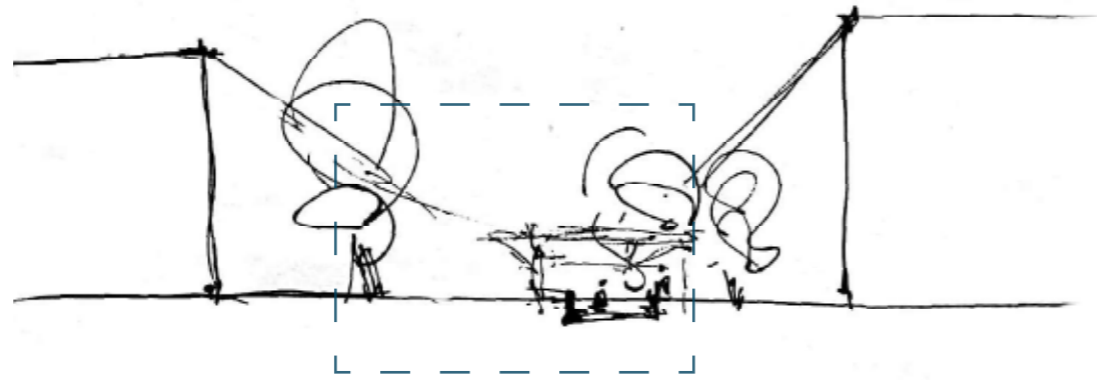
Carrera 22, Teusaquillo



Carrera 22

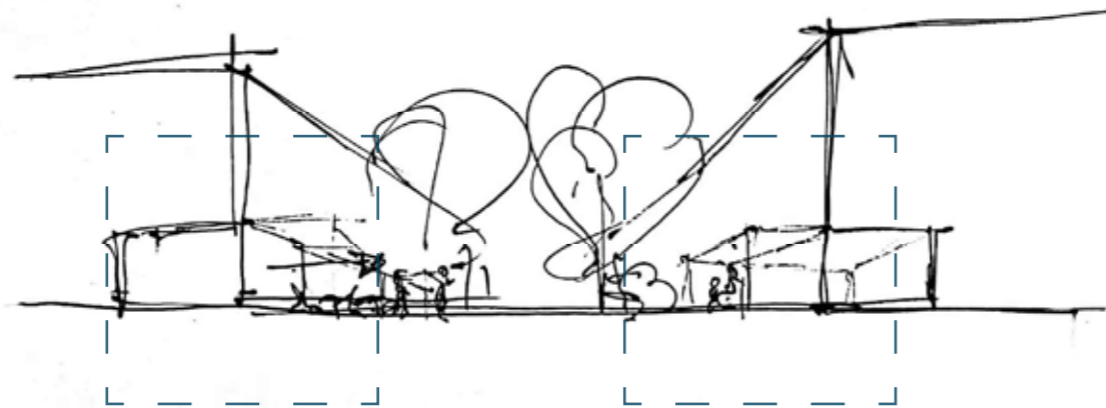


Existing Built-up



Permanent Ground Transformation

Areas of Permanence



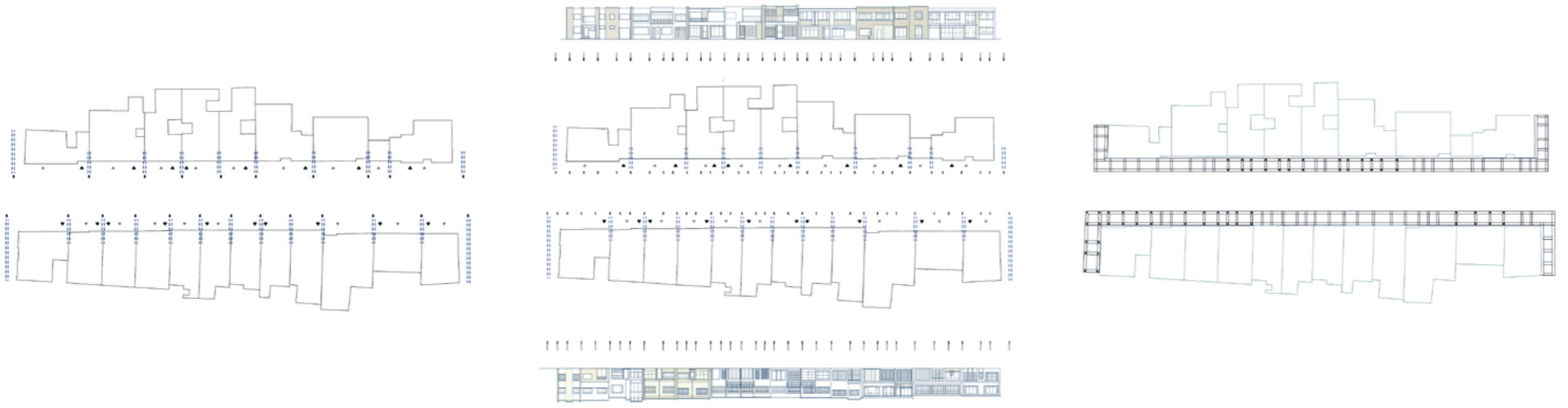
Flexible Facade Structure

Extension and Intermediate Space

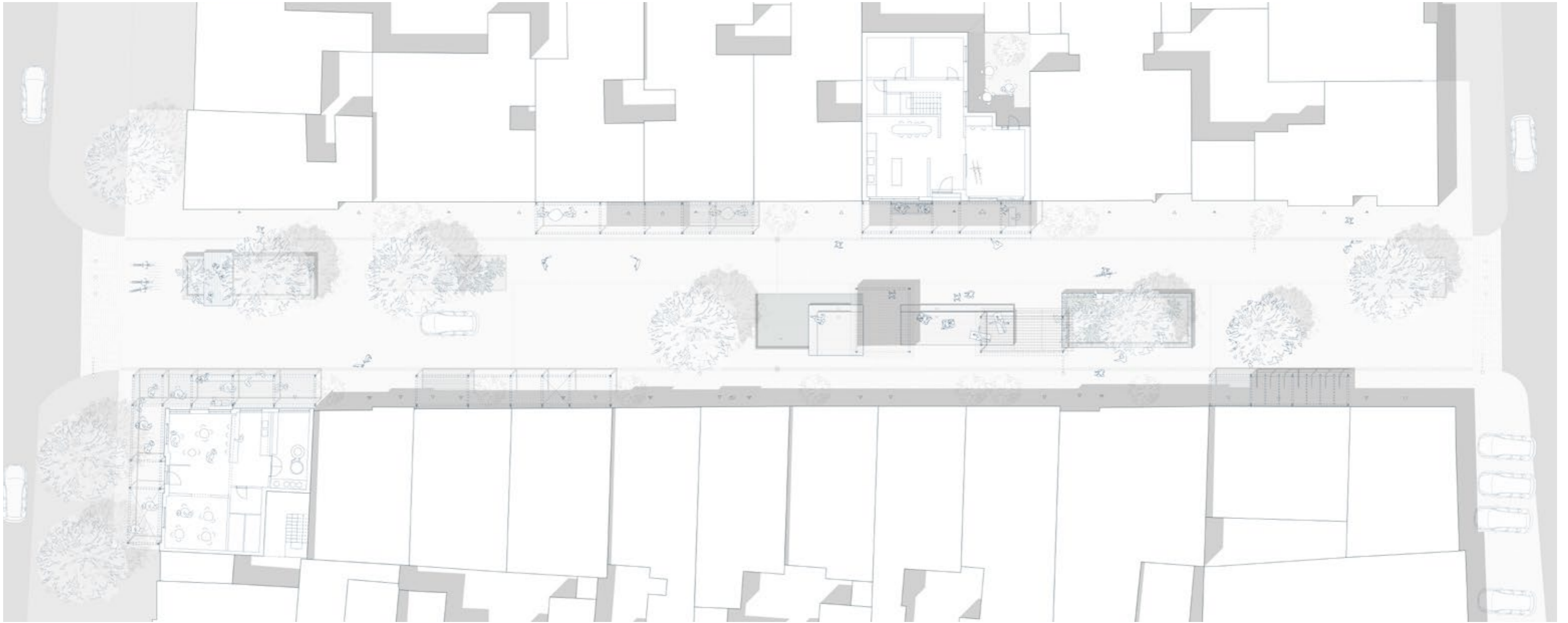
Strategic Development



Landscaping Elements



Modular Facade Structure

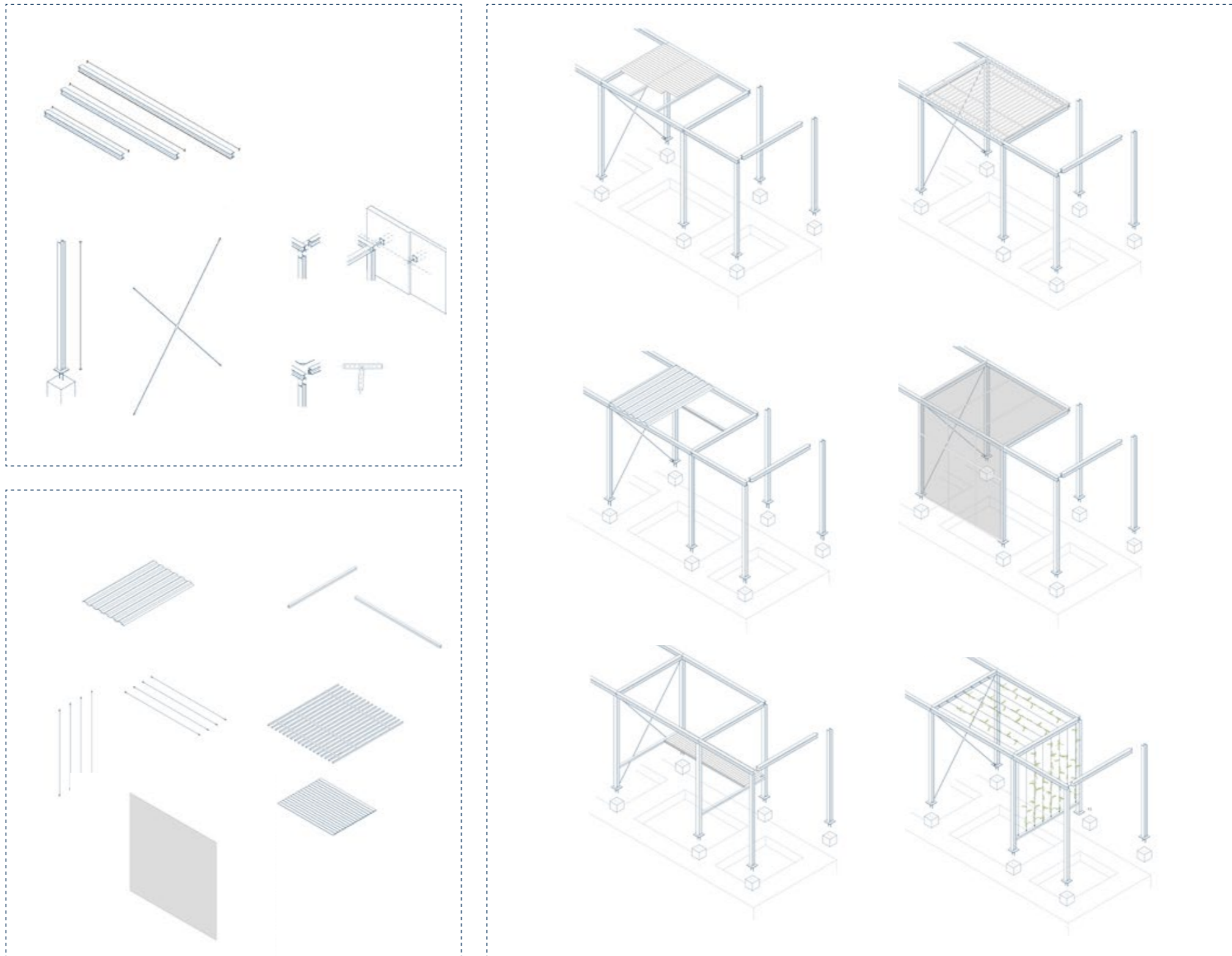


Floorplan Carrera 22

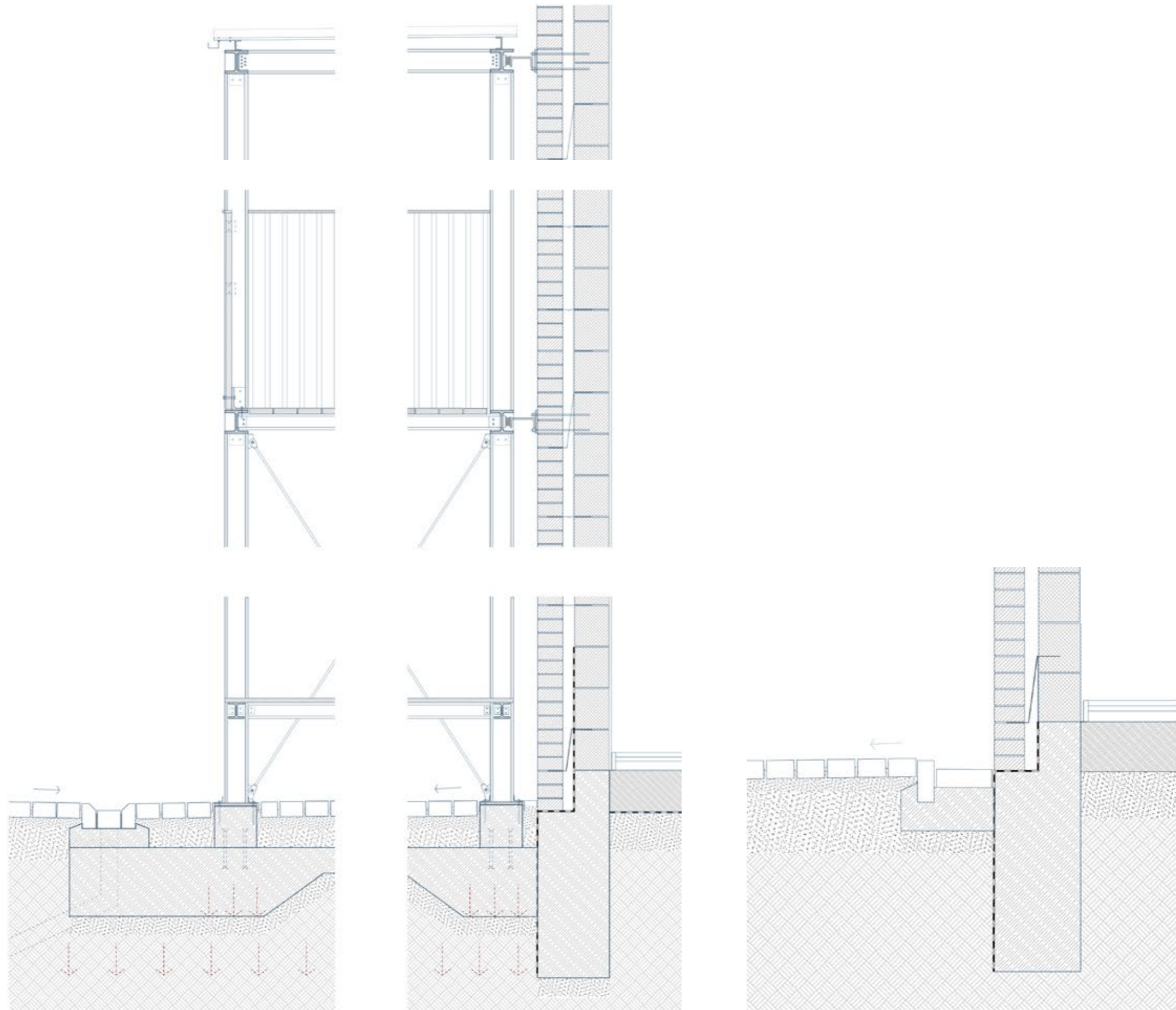


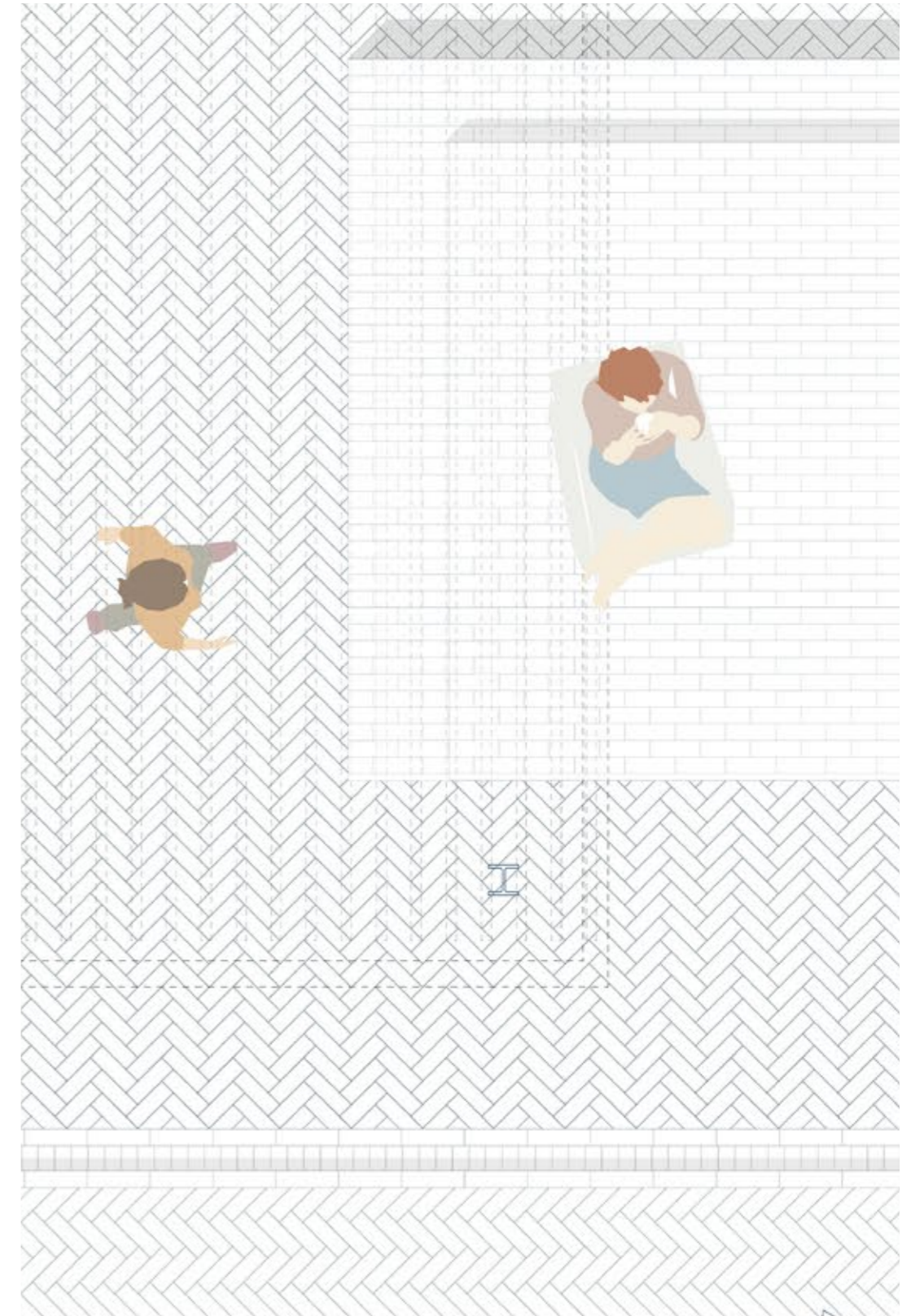
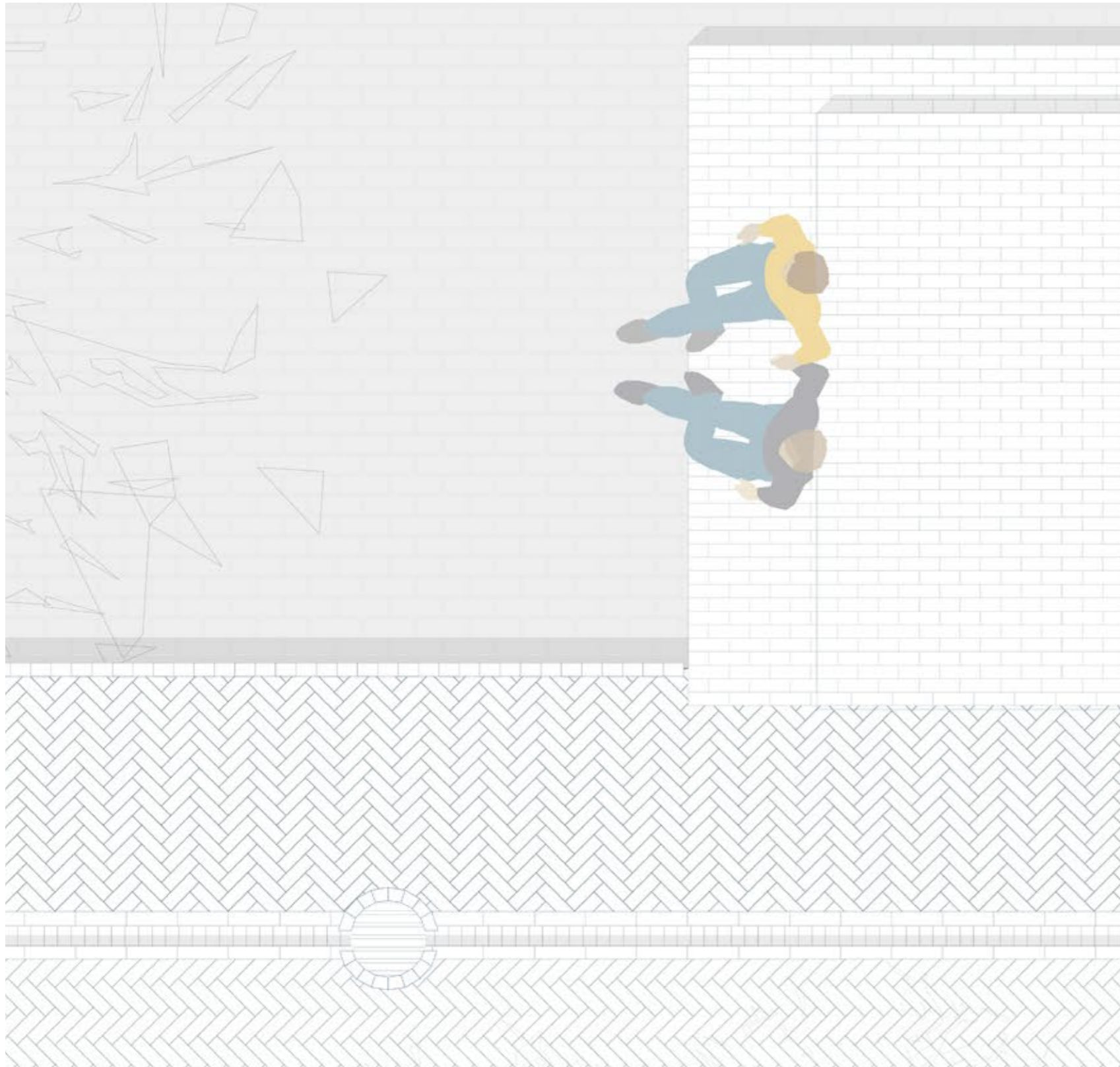
Impression

Materiality and Construction

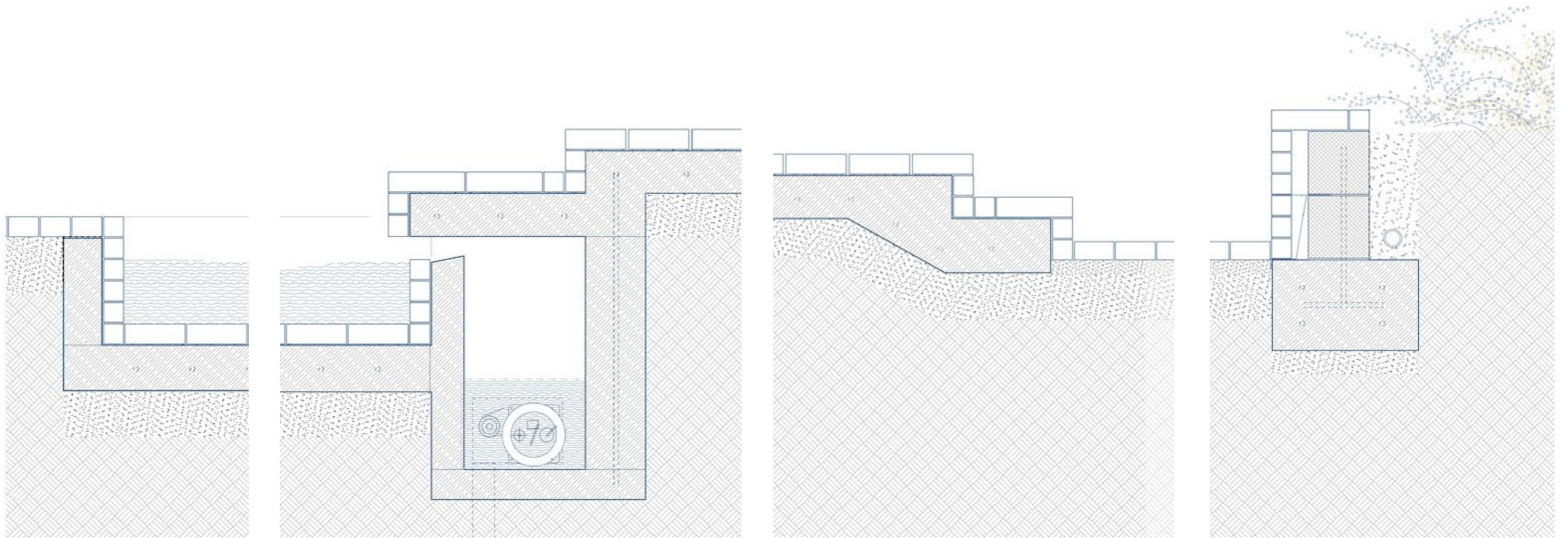


Modular Facade Structure





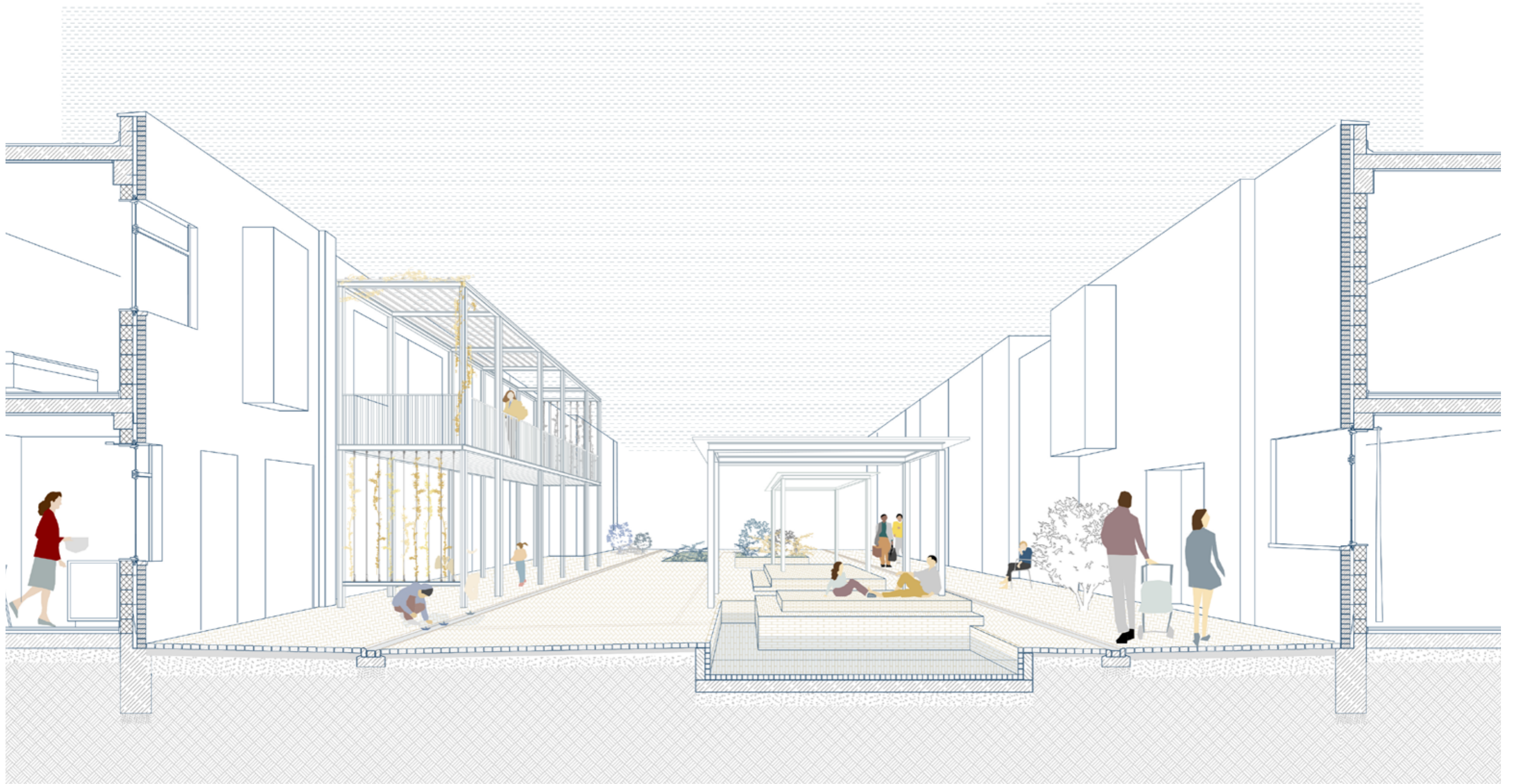
Materiality Detail



Materiality Detail



Perspective Section



Perspective Section

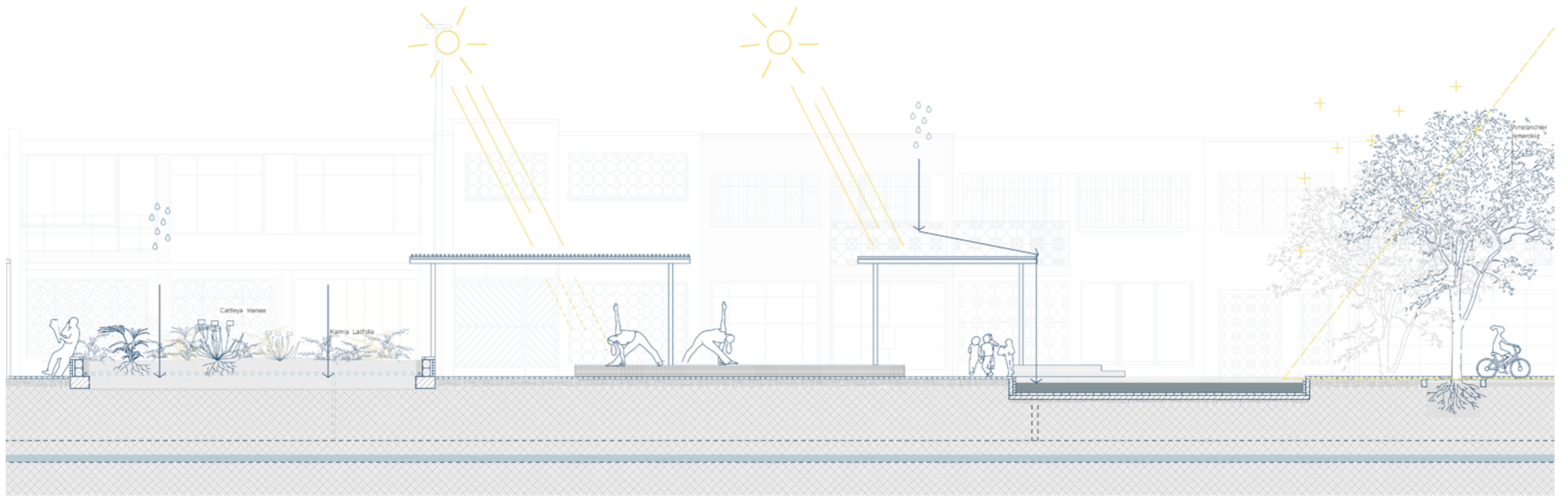


Perspective Section



Impression

Sustainability

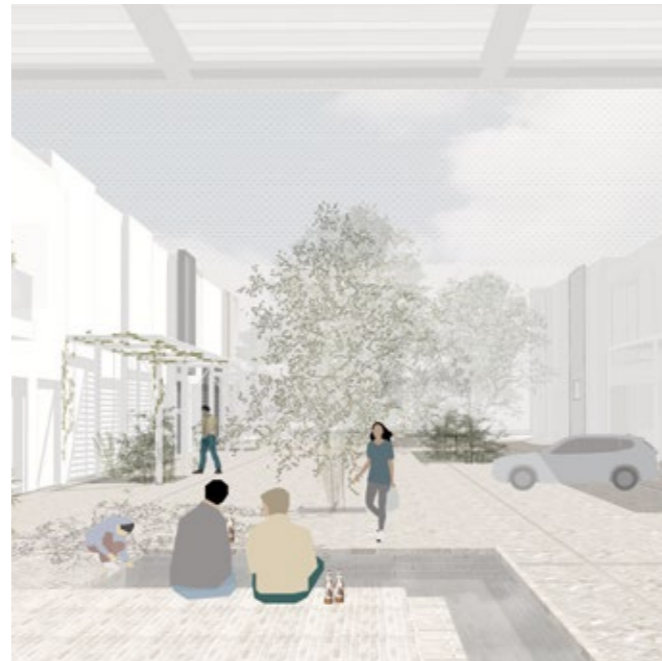


Section Extract



Section Extract

Characters and Stories of Carrera 22



Rainy refuge

During my workdays as a teacher I am inside the school all day, often the air gets really stuffy after the first hour in the classroom. When I come home, I have to do the shopping, cook dinner, correct students works and clean the house or do other household chores. I share the house with my aunt and her husband as well and space is very limited. Thats when I love to sit outside, especially when it rains, and I invite my friend over to play chess with me. When it pours down around us and I can't hear anything other than us playing, thats when I can finally relax after a long day.
(Sofia)





Matias, 43 years,
Co-owner of Statua Rota
Brewery



Irene, 13 years,
student
Visitor of Casa Hogar Esperanza



Sofia, 54 years,
Teacher
(lives in pink house)



Maria, 27 years, social worker
Casa Hogar Esperanza
(Childcare & Administration)



Daniela, 12 years,
Student
(daughter of Sofia)



Martin, 38 years,
Doctor,
Pedestrian (works in the area)



Familia Lopez, 32, 37
and 6 yrs
Chef, Housewife and
Student



Isabel, 25 years,
Project architect



A space to grow

When we received the funding for the facade extension, we were extremely excited. This is a rare opportunity and the public attention this street transformation has gotten has helped us all a lot. It has not taken very long, after a few weeks we were already “moving in”. The kids love it, the younger ones can play and do their homework on the balcony without feeling watched by us and sometimes we do little workshops in the garage which we open to the street. Recently we installed a swing that has never been empty! Most of the kids don’t have any outside space at home and now have a chance to be outside. I enjoy it as well, on quiet days my colleagues and I eat lunch on the balcony and I love the feeling of wood under my bare feet. If we would receive more funding at a later point, we might add the glazing option to a part of the balcony so we can use it even better during the rainy seasons. Next week we wanted to create a little climbing wall out of old ladders in the structure, I am curious whether that works out.

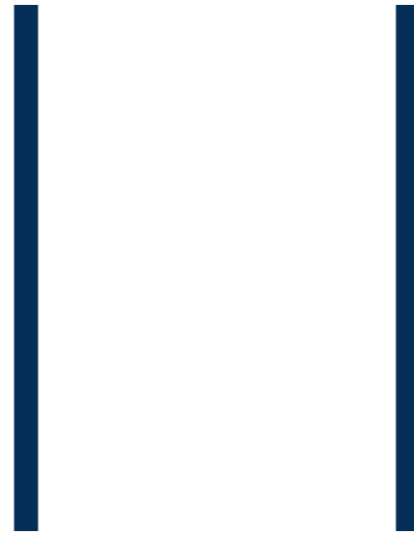
(Maria)



Under the roof

Every first Friday of the month, this is the hotspot of the street to join a small barbecue. Everyone brings some salads and barbecues and we always have a good time. Since last month, we placed some traffic cones so the kids can play more freely, Casa Hogar stores them in their garage. Since Sofia suggested the neighbourhood meetings, I have gotten to know my neighbours much better. Every now and then Martin joins and brings beer from the brewery. Sometimes we have to squeeze a bit, because every other day the ladies from the parallel street come to do yoga on the terrace as well. I like how the atmosphere of the barbecues changes throughout the year, in the rainy months we are less people, but I prefer the cosiness under the roof when the rain is pouring down. The metal roof lets us hear every drop, we have to speak louder and sometimes we don't understand each other, but that always ends in much laughter.

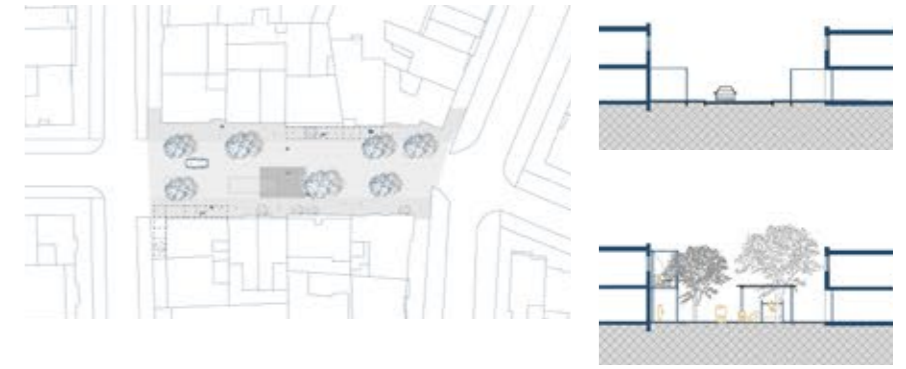
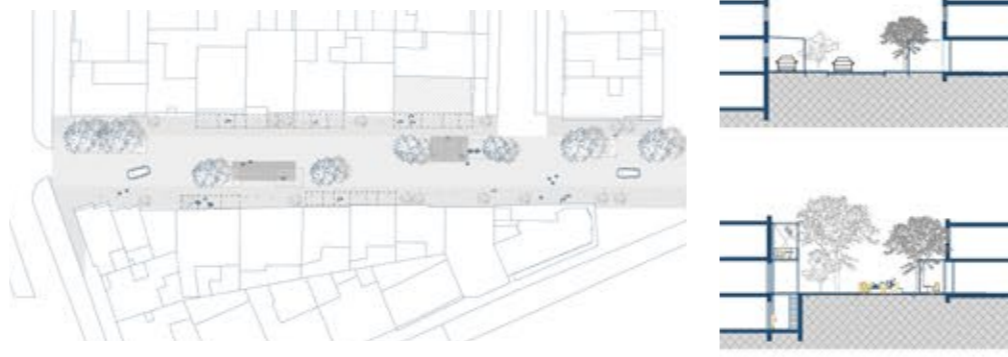
(J. Lopez)



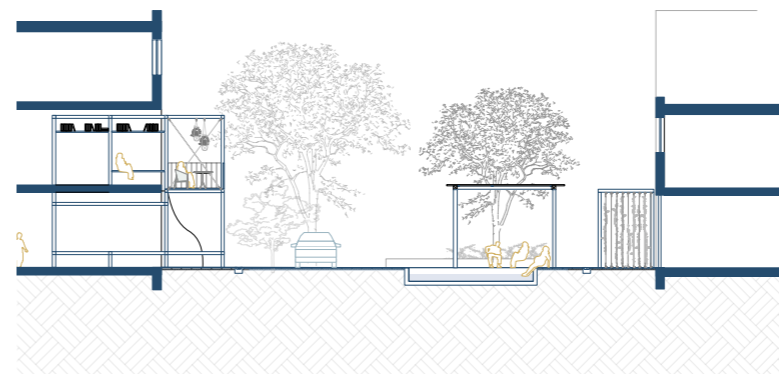
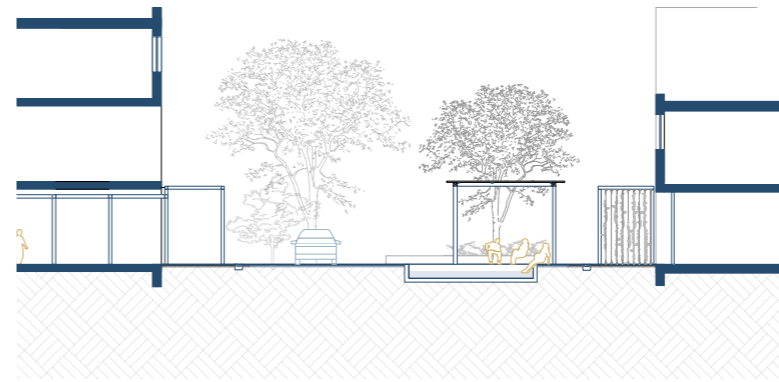
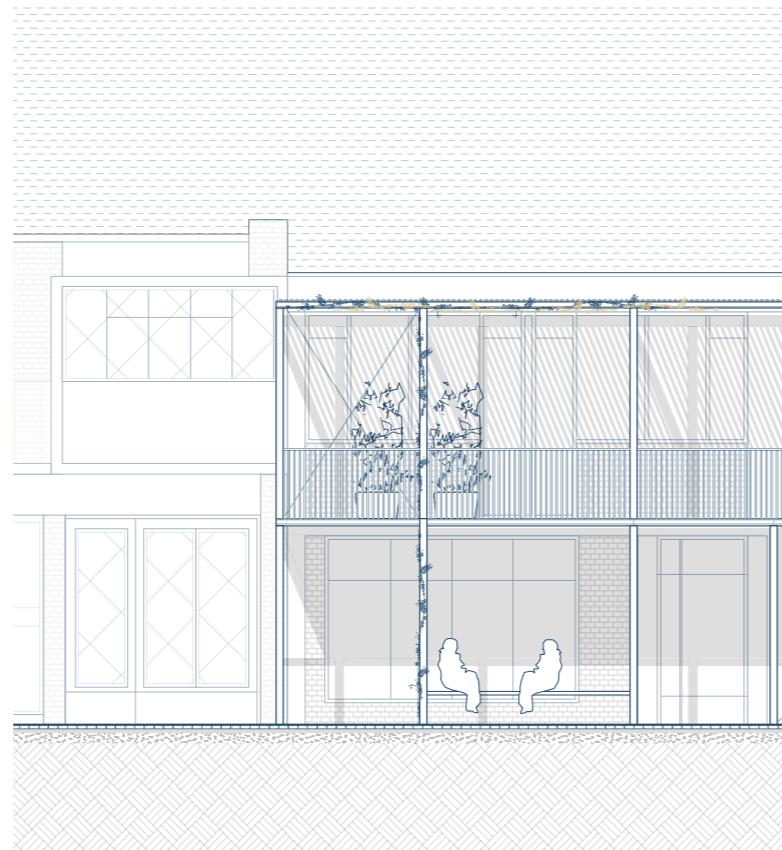
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Testing the System



3 More Streets



Limits

Architectural Response to Research Question

How can collective space in Teusaquillo be altered from a space of movement to a space of inhabitation that promotes a sense of belonging?

1. Slowing
2. Blurring the boundary
3. Means of appropriation
4. Material culture



1. Slowing

Slowing down existing traffic is a main factor to achieve spaces that can be inhabited. It provides a safer environment and a lower degree of background sounds. Slowing is an applicable operation not only onto traffic vehicles, but also the movement of people, perception of time and materiality.

Slowing down the routes of actors enables different perspectives to be taken. Slowing down material choices creates space for imagination and deliberate choice. We slow down when we sit, eat, converse or rest. When we observe, swing, sleep or exercise. Slowing inherits the need to create spaces where acts of slowness can be performed and enjoyed. An atmosphere of slowness is supported by elements of nature. Water as a reflective surface can support this, as well as trees that attract birds and create a soundscape that buffers out noises that remind us of speed, urban life and efficiency.



2. Blurring the boundary

Blurring the boundary refers to relationships between inside and out, transformed space and its surroundings, user and space. When the boundary is blurred and hard thresholds are eliminated, it can become a productive space. Blurring the boundary relates to safety, introduces natural observation and communication as well as activity. Transition space is important to create soft arrivals as well as outside space that can be appropriated. The blurred boundary becomes a zone of contact. Vocal or visible contact with others can increase a sense of belonging and reduce anonymity.



3. Means of appropriation

Means of appropriation includes all elements that allow people to interact with the space that should become inhabited. Without appropriation, the interaction with the streetscape is limited to movement. Taking over space can have different gradients, it can be simple measures that create possibilities for surface and body to meet, stimulated by different heights for seating or leaning. Appropriation can also be stimulated on a deeper level by the use of materials that allow to be transformed easily with a variety of materials, techniques and uses. This usually requires simple structures and materials in small scales so things can be attached, hung, laid on, climbed upon or grown onto.



4. Material culture

Material culture introduces a richness of materials to the urban environment that stimulates our senses through variety and contrast. Whereas asphalt communicates the function of street and movement, brick evokes more complex references and memories. Grass has a cooling effect, sand or gravel stimulates our feet and water reflects and refreshes. Material culture is strongly related to means of appropriation and the act of slowing. It advocates the perception of collective space as complex space, space that offers qualities beyond the minimal requirements of functionality

Personal Growth



A Space for Transformation

Carrera 22 has transformed as much as I have transformed during this project.

I have departed from a first impression that small interventions could not have a great impact or deserve to be important. Watching some of the actors of Carrera 22 bring to life the small architectural gestures applied to their street helped me once more to realize the impact that this intervention could have for space and people. At the same time the newly introduced situation is a big challenge for everyone and confronts all actors with new understandings of safety, privacy, ownership and community. I believe it is important to continuously question our ways of living and understand the changes that could be applied to stimulate improvement. Especially when this suggests unconventional or unexpected measures, the potential for new discoveries is greatest.

(Isabel)



Thank you!