

Cultural and Artistic Hub to Transform the Border Vacuum

An Intervention within the Savannah Station and its Surroundings

By Mathieu Le Roux
Master Thesis

Double Degree Program

Collegio di Architettura



Facultad de Arquitectura y Diseño





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“The places that do worst of all, physically, are typically the zone directly beside the track, on both side.”
p274

-Jane Jacobs: The Curse of Border Vacuums, The death and Life of Great American Cities-



POLITECNICO DI TORINO

Master of science program
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Master Thesis

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Double Degree Program

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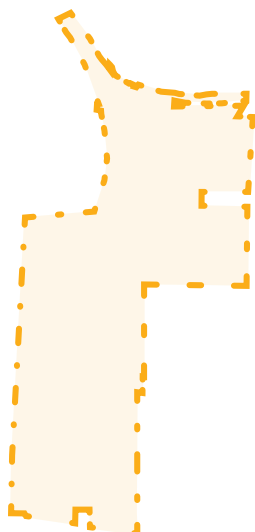
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Abstract

Urban interruptions, directly affect urban systems of a city, looking at pedestrian flows, public transportation, commercial activities and services. Once identifying the site of the Sabana Station as a border vacuum within the urban texture of Bogotá's city center, a number of urban and architectural strategies may be projected to transform the border vacuum into an urban hot spot. This investigation reveals the effects of the abandonment, the obsolescence and urban decay of an ex-industrial area with its infrastructural grid on the neighborhood surrounding it, considering urban, architectural, social, economic and cultural aspects. Formulated strategies aim to convert a Border Vacuum into a cultural and artistic hub taking into consideration the arguments, ideas and theories of authors such as Jane Jacobs who defined the term Border Vacuum and analyses its effect, Françoise Astorg Bollack and Francesco Cherchi who present the opportunity of old abandoned buildings to revive a neighborhood and the relations between the private and public spaces. Finally Camilo Osorio, with his essay on Fronteras Blandas (Soft Borders) and his strategies to convert a barrier into a connector between private and public spaces and a point of contact for various urban system.

The study of the authors' arguments as well as an analysis of the area of the Sabana station lead me to demonstrate the results and efficiency of the proposed strategies from an urban master plan to an architectural solution of a selected area of the site to deliver a project benefiting a community and its surroundings.

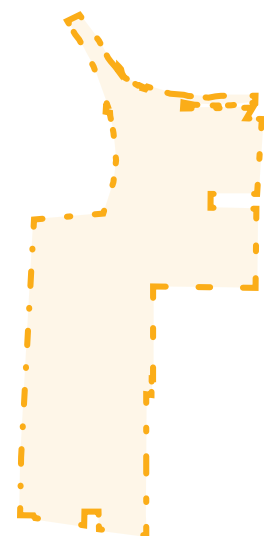
Keywords: Urban Design, Architecture, Border Vacuum, Bogotá, Colombia, Thesis, Cultural & Artistic

Resumen

Las interrupciones urbanas, afectan directamente a los sistemas urbanos de una ciudad, considerando los flujos peatonales, el transporte público, las actividades comerciales y los servicios. Una vez identificado el sitio de la Estación de la Sabana como un vacío fronterizo dentro de la textura urbana del centro de Bogotá, se pueden proyectar una serie de estrategias urbanas y arquitectónicas para transformar el vacío fronterizo en un punto clave urbano. Esta investigación revela los efectos del abandono, la obsolescencia y la decadencia urbana de una zona ex-industrial con su malla infraestructural sobre el barrio a su alrededor, considerando aspectos urbanos, arquitectónicos, sociales, económicos y culturales. Las estrategias formuladas pretenden convertir un vacío fronterizo en un centro cultural y artístico teniendo en cuenta los argumentos, ideas y teorías de autores como Jane Jacobs que definió el término vacío fronterizo y analiza su efecto, Françoise Astorg Bollack y Francesco Cherchi que presentan la oportunidad de los antiguos edificios abandonados para revivir un barrio y las relaciones entre los espacios privados y públicos. Finalmente Camilo Osorio, con su ensayo sobre Fronteras Blandas y sus estrategias para convertir una barrera en un conector entre los espacios privados y públicos y un punto de contacto para varios sistemas urbanos.

El estudio de los argumentos de los autores así como el análisis del área de la estación de la Sabana me llevan a demostrar los resultados y la eficiencia de las estrategias propuestas desde un plan maestro urbano hasta una solución arquitectónica de un área seleccionada del sitio para entregar un proyecto que beneficie a una comunidad y su entorno.

Palabras clave: Diseño Urbano, Arquitectura, Vacío Fronterizo, Bogotá, Colombia, Tesis, Cultural & Artístico.



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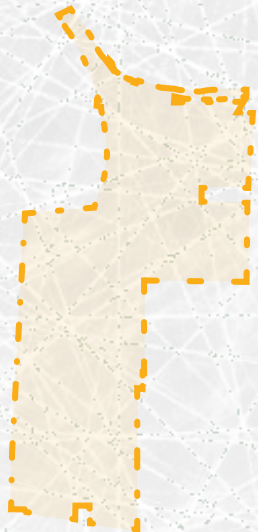
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1- Introduction

*“This is a job of work whose goal is precision, delicacy, amiability and attentiveness: being attentive to people, uses, buildings, trees, asphalt or grass surfaces, to what already exists.
It’s a matter of causing the least inconvenience or no inconvenience at all.
It’s a matter of being generous, giving more, facilitating usage and simplifying life.”*

– Attitude by Lacaton and Vassal



Within the second half of the twentieth century, cities across the world have experienced rapid expansions in order to respond to the various changing social and economic conditions. This phenomenon was especially evident in Europe, following the decades of industrialization and urban expansion of the nineteenth century as well as the aftermath of the second world war, in the need to rebuild the cities to accommodate its increasing population. In the second half of the twentieth century, the expansions of the cities were not limited to housings and public buildings, with a growing economy, industrial zone within and around the cities were developed and with it an infrastructure to support it (Diefendorf, 1989). To preserve property value, the economy, and the efficiency of the cities' structure, policy maker began to set limits to protect from industrial zoning upon residential zoning. Master plans dictated the cities' pattern of traffic circulation, density levels, public spaces, and industrial zones (Fainstein, 2020). The industrial areas or cities were designed to produce maximum industrial benefit and efficiency by optimizing production. However, with experience like Philadelphia and Detroit in the United States serve as argument to illustrate that the most specialized and linked to a single activity a neighborhood or a city is design to serve, the more difficult it is to revitalize its social and urban structures (Fernandez Agueda, 2009). Philadelphia from the nineteenth century to the first half of the twentieth century was known as the "Workshop of the world" and Detroit the car manufacturing center of the twentieth century. Both cities depended on a single industry and grew around that industry. Overtime, industries slowly started reducing their production capacity leading to closure of many production facilities to move overseas. The cities then began to lose their industry, however they did not have other activities to hold their economy by lack

of economic diversification, flexible and heterogeneous industrial investment (Fernandez Agueda, 2009).

Obsolescence and Urban Decay

Coming into the twenty-first century, the world has experienced a change in its economy into services, research and technological innovation, leaving most of cities nowadays with buildings, land sites, neighborhoods and sometimes entire cities abandoned. When such sites were considered the heart of the economy, of social interactions and the reason for other industries or infrastructures to develop alongside it, nowadays, they are often ignored and avoided which creates divisions, dead ends, insecurities, etc. (Ballock, 2013).

This phenomenon is well explored through the discourse of Obsolescence, which first aimed to understand the causes of commercial buildings' financial decline in northern American cities such as New York or Chicago through the National Association of Building Owners and Managers (NABOM) obsolescence studies and the engineer Reginald Pelham Bolton's book *Building for Profit: Principles Governing the Economic Improvement of Real Estate*. The results of the studies were able to identify key factors for the obsolescence of such sites, being, the influence of fashion, change of habit, competition, development of new territory, shifting of the centers of population and business, altering lines of transit, change of district character, need of better services, inadaptatable interior layout (Abramson, 2012).

Obsolescence and its discourse focus on the temporality of architecture within a capitalist system taking into account its utility in time of use and economically, often at the cost of quality of life and of urban social conditions. Neil Brenner, explores at various scales, the urban fabric in a capitalist system, where he argues the role of urbanization in the profit of a capitalist industrial development.

Evoking Lefebvre metaphor, the "mille feuille" (French dessert made in layers) to illustrate the "Urban growth machine political-economical strategy" (Brenner, 2019: 252) shaping the city's growth and industrial development for better profit and efficiency in time (Brenner, 2019). In the context of this investigation, obsolescence and temporality of the architecture is key to understand the current state of ex-industrial buildings, land sites or infrastructure to propose the adequate solutions in-line with the user's expectation throughout time (Abramson, 2012).

In the context of the investigation, it is significant to point out the relation between industrial sites and infrastructural ones, often intertwined. Indeed, while industrial sites were developed, infrastructure was developed to accommodate the needs of the industries by the creation of roads, railways, telecommunication systems, canals, etc. Consequently, the abandonment of industrial areas lead to the abandonment of various infrastructures whose activities depended on the industrial activities and caused various and/or continuous urban voids resulting social, economic, political and local issues (Swarup, 2015).

At the end of the twentieth century, Kevin Lynch, an American urban planner, offers some solutions to face obsolescence and decay. These solutions, together with more recent ones often were employed by European industrial zones may explain the decay of European industrial neighborhoods and subsequently their infrastructure has not been as important as in the United States (Fernandez Agueda, 2009). The solution by Kevin Lynch being to encourage new businesses instead of reinforcing old ones and to promote local investment. The areas in decay should define abandonment and conservation zones so that services could adapt and step back selectively allowing used areas to preserve their activities and maintenance. Finally to take advantage

of the decay by promoting "a sense of history and community solidarity, a burden decrease, a slower rhythm and more generous services" (Lynch, 1991).

Objective of the Investigation

Such conditions are not exclusively observed in European or American cities, but can also be observed in Latin American city, such as the capital of Colombia, Bogota. Bogota being the main area of interest to support this investigation, during the nineteenth century, Colombia showed an interest in developing a railway system across the country to connect the more isolated regions to the main cities in the aim to modernized the nation and to create efficient commercial routes especially from the coast to the capital (Nieto, 2011). As such, the railway system in Colombia was born and with it a number of industrial zones depended on the train stations, such as the Station of the Sabana in the city center of Bogota, considered as an important chapter of the national industrial heritage (Nieto, 2011). Located near Plaza San Victorino which was part of an infrastructure in the process of industrialization and modernization of the capital, the site of the Sabana train station is now closed and partly abandoned, which leaves us the challenge to face obsolescence of an infrastructural network within a neighborhood that developed to support the need of industries bringing into the city goods by building warehouses, commerce and various infrastructures to link with the rest of the city.

Both the site and the neighborhood around it, decayed over time after the closure of the train station. For the sake of this investigation, obsolescence is tackled by considering buildings with a limited lifespan and therefore death, as stated by John Ruskin, seeing architecture with a body and a soul. Where the body may be restored, but the spiritual element, the soul of the building dies overtime together with the decay of the materials.

Introduction

Ruskin however, argues the possibility of a rebirth of an architecture while accepting the relinquishment of its authenticity, of the original truth of the architecture (Chatterjee, 2012). Within a capitalist system, the train station and its buildings were considered dead when in the eyes of the economy bringing goods through railways in Colombia were not profitable. Applying the key factors previously mentioned by the studies of the engineer Reginald Pelham Bolton the work of the architect may be done to overcome the effect of the everlasting changes of cities (Abramson, 2012). Change of habit, development of new territory, shifting of the centers of population and business, altering lines of transit, change of district character, need of better services and inadaptable interior layout are all applicable to the Sabana train station. Indeed the train system in Colombia was left behind favorizing airborne routes as it made sense economically within a country with challenging topography. Leading to change of habits of travelers but also industries looking for better services and faster travelling times, resulting in relocation of the main ports for the city by developing an international airport, new infrastructures to support it and new neighborhoods. Referring back to the discourse of obsolescence and more specifically architecture's temporality, the role of the architect throughout the building's life is questioned. A case study such as the Sabana train station, offers architects the opportunity to try to "sustain the buildings' usefulness and meaningfulness throughout its life, for its inhabitants, for its community, and for its society. This would be a response not of a victim, celebrant or ideologue of capitalism, but of a critical realistic understanding architecture's historical relationship to capitalism and redirecting capitalism social effects through architecture" (Abramson, 2012: 111). This case study is especially interesting to investigate due to the fact that it is considered as

national heritage as it carries great symbolic, cultural and historical values from embodying the country's economic and social development of the twentieth century (MinCultura, 2015). Yet, nowadays the site and the values it used to carry are isolated and concealed within a complex urban and social situation.

Hence, the objective of the investigation and of the project to be proposed, is to argument the relevance of urban and architectural strategies in the analyzed urban context, to give the opportunity to a community and a neighborhood to reclaim a space currently perceived as negative with an emotional burden to carry part of the history of the country, the possibility to convert it for the good of the community and to re-establish the activities that once animated a dynamic neighborhood. From an enclave to a magnet, indeed the investigation aims to transform a self-contained area into an open area developed around a community creating a magnet, an urban hot spot as explored through Urban Catalyst publication, where the basic principle is to avoid exclusion by creating attractors targeting a specific community, which will build a public character, an identity and a considerable role in the city's dynamic (Oswalt, Overmeyer, & Misselwitz, 2013).

To start and build on the area's identity, the investigation aims to build on punctual temporary interventions that took place on the site and consolidate it by providing a space that would allow permanent interventions. Actually, a number of cultural groups in the neighborhood have expressed their willingness and goal to focus on cultural production for the good the neighborhood's identity. Concentrating on consolidating cultural production will benefits the site itself and its neighborhood, economically, the opportunities it gives to enterprising, innovative and creative people.

Socially, by working and developing local initiatives. Evidently, culturally, as such hot spot would increase overall cultural visibility and network.

Research Question & Topic

With the objective of the investigation clear and the exploration of various concepts, such as Border Vacuum, Fronteras Blandas (Soft Border) and adaptive reuse together with a mix of various strategies to be defined in order to respond to the identified issues of the studied site. Tackling issues regarding the introduction of new buildings, the rehabilitation of existing buildings and the accessibility from private to public spaces. The site of the Sabana Train Station has been analyzed from its historical value to its place within an urban context and the intentions proposed for the future of the site with its neighborhood. Therefor the topic of this investigation may be formulated as, *Border Vacuum, obsolescence and consolidation to reactivate the site and its surroundings*. When analyzing the "historical value" of the site of the Sabana train station, one should adopt an impartial method of a judge in contrary to a savant as arguments Marc Bloch. The judge determines the historical value by acknowledging various points of views and witnesses (Bloch, 1952). "The good judge questions the witnesses without any other concern than to know the facts, as they were. This is, on both sides, an obligation of conscience that cannot be discussed." (Bloch, 1952: 80).

The investigation is guided through the exploration of how to transform the border vacuum, that is the site of the Sabana train station, to connect the surrounding neighborhoods, El Liston and La Favorita, with new existing urban systems as well as to reactivate the space as a cultural and artistic hub for Bogota through formulated strategies applied from an urban proposal of the entire site to an architectural solution of a selected part of the site.

Hypothesis

Through various strategies to convert the border vacuum such as burying the train system, the permeabilization of the barrier, the recovery of abandoned buildings, the development of a gate system, the introduction of new buildings to consolidate and colonize the border, the fluidity between public and private spaces and the coordination of local cultural and artistic organizations, new urban and economic dynamics can be generated for the site and its surroundings.

Method Description

To open-up the investigation, the quote by Lacaton and Vassal from a lecture called Attitude seems relevant to the work done. Indeed, such lectures from which the quote was selected has helped to guide the investigation and the proposals by being attentive to the actors involved or to be involved, looking at their needs and how to improve their quality of living within the neighborhood, to interact with different treatment of spaces while respecting the identified urban context.

The context in which the investigation of such iconic site was done, was singular, due to the restrictions to visit both the surrounding and the site itself, in a moment of a global pandemic, the Covid-19. However, the unusual situation gave the opportunity to understand and analyze site not only from a personal perception and a traditional approach but much more from the eyes of its users, of the people living and working in the neighborhood as well as from various cultural and artistic organizations who have been working on the subject to transform positively the society focusing on creativity, in building a sense of coexistence and community within the locality. The contact with some of these actors was realized through interviews and informal discussions.

Introduction

To support the investigation, the interviews of the architect David Fuentes working for the Ministry of Culture, Phillipe Lacroix director of Estacion Cultural de Oficios (ECO), actors of Fundación Atempo, local inhabitants and workers.

A study of public documentation was realized to support the analysis from the metropolitan scale to the neighborhood scale as well as an historical analysis, using tools of planification, management and financing for the protection, conservation and sustainability of cultural heritage for instance.

The strategies formulated are a result of a site analysis done at diverse scales, of an exploration of urban and architectural concepts, together with an understanding of the local initiatives and needs for the future of the neighborhood. The strategies are aimed to be applied in three steps, representing three different scales. An urban proposal, an urban and architectural proposal and a focused architectural proposal.

A bibliographic study was done to best support the urban and architectural solutions for the site, focusing on selected concepts supporting the investigation, such as the concept of the curse of the border vacuum by Jane Jacobs. The perception of abandoned industrial site and adaptive reuse as a possible solution by Françoise Astorg-Bollack and Francesco Cherchi. The strategies to obtain “Fronteras Blandas” (Soft Borders) by Camilo Osorio. Lastly, the idea of visual and physical porosity by Jane Jacobs, Luis Durán and Walter Benjamin.

With the analysis done supported by interviews of the community and bibliographic studies the context may be considered favorable to present the proposal to reactivate the site of the Estación de la Sabana.

Finally, to best propose the most appropriate urban and architectural solution for the selected site, a case study analysis was done

looking at four types of case studies, Train Stations, Reuse of Train Tracks, Industrial Site Rehabilitation and Cultural Hubs. Each case study was selected according to their relevance to the initial questions and to the project to be developed.

The Proposal

The train station of the Sabana, a site identified as Border Vacuum the way Jane Jacobs defined it, proved the scar it is, in its urban context and how it affected the city and its immediate neighborhood. The investigation aims to demonstrate the effect of such area when closed and abandoned in order to propose strategies to solve the degradation of the heritage and the neighborhood in general, to solve the feeling of insecurities and the lack of services in the surrounding neighborhoods. Looking at the original hypothesis of the investigation, being, that through various strategies to convert the border vacuum such as burying the train system, permeabilizing the barrier, recovering abandoned buildings, developing an entrance system, introducing new buildings to consolidate and colonize the border, the fluidity between public and private spaces and the coordination of local cultural and artistic organizations, can generate new urban and economic dynamics for the site and its surroundings. Indeed, the analysis, the urban and architectural proposal proved the articulated hypothesis to be a possible solution for the selected case study. A solution applicable at various level, from applying it to the entire area with its neighborhood to a parcel of the site.

Stakeholders

Understanding the role of stakeholders and various actors involved within an urban renewal project is key, it is especially true within the site of the Sabana Train station where a number of conflicts within and around the site animate the debate regarding the future development of the site and its neighborhood.

Conflict of uses within the site, as the land and buildings are divided between four actors, being the Ministry of Culture, a cultural association, a real estate investment group and the national police. The Ministry of culture being the most active on site, looking to improve its condition, and opening it up to the city through the Escuela Taller and the Circus school benefit of the collaboration of the real estate investment group and the cultural association, however, the national police occupying key buildings on site (see figure 16), tend to avoid communication and are reluctant to opening the site. Conflicts of uses between actors are also relevant around the site, leaving parts of it in decay, partly abandoned and disconnected from urban structures or commercial flows, increasing illegal activities and insecurities. Hence, the analysis of the possible involvement and interest of actors into the proposal is essential. Three main groups of actors were identified (See figure 33), Official, regrouping the city hall, elected city representants, who in this case show little interest in using the site for future project, but have power in its realization, both influential and financial. Group of actors already present on site, potential clients, showing high interest in the future of the site by improving its conditions and the relationships with the community. Power of influence and financial from being clients and users. The third group being the future users of the site, which is the selected community to focus the project as they have showed high interest in using the space and improving its image for the neighborhood. Finally, additional actors are mentioned to support the groups of actors such as public transport, private and local entities, social leader, etc.

Strategies

The neighborhood being El Liston and La Favorita located within the locality Los Martires, an iconic site, it was once the door to the capital city for merchant goods and visitors

coming from all over the country, La Estación de la Sabana (Sabana Train Station). The investigation aims to highlight the role of the site of the Sabana train station in the history of the development of Bogota, but also its role nowadays and the existing urban conditions surrounding it, in order to best formulate urban and architectural strategies relevant to its urban, social, economic and cultural context supported by theoretical resources, then illustrated in three steps.

First, an urban proposal for the entire site of the Sabana train station and its surrounding at a scale of 1:1000, which aims to illustrate the formulated strategies to understand how and where they apply within the site.

Second, an urban and architectural proposal for the northern part of the site where a selection of the selected strategies are applied such as the development of new axis as a public space and a connector within and around the site, the recuperation of existing buildings, the consolidation of a community and the introduction of new buildings to consolidate the site.

Third, an architectural solution for a selected part of the site, focused on four new buildings introduced to consolidate the site, complement the design of the urban proposal and represent some of the strategies formulated especially regarding the integration of urban systems and between the different treatment of accessibility of spaces.

The formulated strategies were first applied at the urban level by designing a master plan of the entire site and its immediate neighborhood. This master plan allowed to apply the strategies respecting the involved actors, the existing urban condition of the surrounding neighborhood and to establish an urban continuity.

Introduction

Select few structures that were constructed after the closure of the train station are to be demolished as they do not hold any memory of the site or uphold any architectural importance. The structures to be demolished were evaluated by studying different aspect considered by different authors in helping to define the meaning of an architecture. Art and decoration as George Hersey indicates that decorative elements would reveal and reconstruct the concept and phenomenology of identical meaning (Hersey, 1988). A social meaning, important in the Sabana train station as it carries a social implication reflected by the built environment of the neighborhood surrounding it, hence symbolism as stated by Norberg-Schulz, who specifies the significance of symbolism as one of the most important issues in revealing the meaning of a spatial and physical architecture (Norberg-Schulz, 1974). Understandably, the decision to demolish selected buildings, in addition to the previously stated elements was the durability of the structures, indeed, most were simple wooden or metal structure with recycled metal roofing sheets.

The site is organized through a gateway system allowing different treatment of accessibility along the site and various opportunities for the site to be appropriated by communities. An important aspect of the proposal is the

identified vacant buildings or the sites around the station, which in the long term, could be reused to reinforce the newly developed axes that run through the site.

The second step to apply the strategies is made through an urban and architectural focus of the northern part of the site by designing a master plan at a 1:500 scale. This part of the site was chosen to be further developed to introduce new architecture consolidating the site and colonizing the border, the adaptation of existing buildings on the site and the development of public spaces and their relationship to the neighborhood and private spaces.

For the third and final step, the strategies were able to be applied for the architectural proposal focusing on four buildings of the area complementing each other and the character of the master plan. It was done by guaranteeing the continuity of the green public spaces, a permeability between the spaces, and a continuity of the existing forms.

Relevance of the Strategies

To colonize the border of the border vacuum is to consolidate it with new constructions, with an architecture to filter the people accessing it, respecting the urban fabric around and within the site. It will allow us to further develop the idea of the urban systems integration.



Figure 1: Ex-Scalo Vanchiglia, Turin, IT.

To integrate urban systems the concept of porosity between the public and private spaces is essential for these systems to be integrated and interacted with.

One should assume that the formulated strategies are especially relevant to the studied urban context, and in addition to consider, the studied context as not a unique one, but rather a significant issue impacting lots of cities that remained with ex-industrial sites and its infrastructures, most commonly abandoned train station left with an architecture and its infrastructure carrying emotional or historical value within an urbanized context. Consequently, working as border vacuums as it often interrupts the urban fabric and urban systems, isolating itself from the rest of the city. Thus, the strategies may be applied and adapted to similar urban context around the world taking into consideration the cultural and social aspect that may especially differ from what we may encounter in European cities for instance.

Turin, for instance, located in the north of Italy is especially renowned for its ex-industrial sites, a city that has developed an important automobile industry leaving nowadays a number of industrial sites and its infrastructure to manage as coming into the twenty-first century, the world has experienced a change in its economy into services, research and tech-

nological innovation. An ex-industrial site where the formulated strategies could be adjusted and applied is Ex-Scalo Vanchiglia once the train terminal serving surrounding industries. Nowadays, left abandoned and could be qualified as a border vacuum. Turin and more specifically, Ex-Scalo Vanchiglia would especially apply to the strategies opening up the site, through barrier permeability, a development of a gateway system, the introduction of new architecture at the border to filter the people in and out.

Michigan Central train station is another possible case study where the formulated strategies may be applied but taking into account the social and cultural differences where the treatment regarding the access of the site should differ and the relationship between the public and private space may further be experienced. Michigan Central is especially an interesting case study for its localization within the city of Detroit, where the station itself is acting as a border but it is also surrounded by infrastructures such as important highways isolating the station and the Michigan river as a physical border separating not only neighborhoods but two countries the United States of America and Canada (See figure 3).

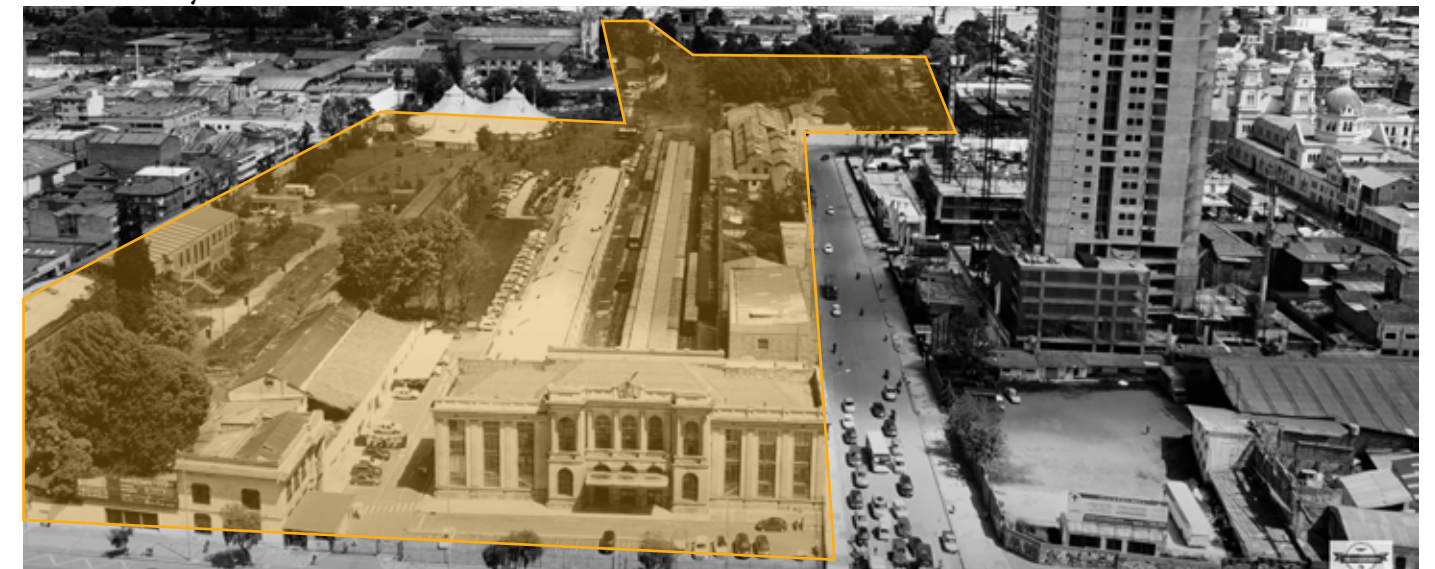


Figure 2: Savannah Train Station, Bogotá, CO.

Introduction

Hence, in this case the relevance of the formulated strategies regarding barrier permeability, fluidity between public and private spaces, and the development of a gateway system.

Estacion Alta Cordoba, in Cordoba Argentina, within a cultural and social context similar to the one analyzed for the Sabana train station in Bogota. The train station located to the north of the city center is composed of the main building with the railway and a large industrial site, now known as a train cemetery, shows a clear interruption within a densely built urban context. The site being closed and inaccessible, the strategies formulated could especially be relevant to establish connection with its surrounding and regarding the recovery of the site itself but also of the structures left abandoned that could benefit a particular community and revitalize the neighborhood.

Finally, another site with a similar cultural and social context to the one studied in Bogota, is the historical train station Rio Hondo in Mexico City. The site however does not host buildings, but carries a symbol of what the train system in Mexico was. The site, inaccessible acts as a barrier reinforced by the river, important infrastructure and an commercial area. This barrier separates informal neighborhoods to the south with few and services or urban systems available. The formulated strategies for the Sabana Train station could to an extent apply and be relevant here. Especially the ones regarding the urban system integration, the management of the site's relics together with planned structures to benefit a specific community and open up to the surrounding neighborhoods.

Consequences of the Proposal

It is worth mentioning that any urban planning for vast improvements within cities may become a physical feature for the future of the cities' development and growth just like Haussmann's plan with the avenues and boulevard of Paris as arguments Thomas Hall (Hall,

1997). One of the questions Thomas Hall uses to guide his investigation, is regarding the consequences of the plans. "What were the legal consequences of the plans, and how did they actually affect subsequent urban development in the individual cities?" (Hall, 1997). The consequences of urban development, as one can conceive, may be positive, negative or both but also social, economic, environmental, cultural, etc. It is powerful and important to acknowledge the consequences of an urban plan especially one that aim to modify and affect an entire neighborhood and community. As does the one formulated through urban strategies claims to do for the site of the Sabana Train Station and its neighborhood.

Burying the train system – One significant consequence of burying the train tracks, as stated in the strategy itself, would create a new connection between the municipalities outside of Bogota and the city center, increasing the flow of people in the neighborhood, encourage commercial initiatives within the Savannah train station but also within the neighborhood around. Another significant consequence of having the train system underground, is that it would free up the space on the surface to establish better connections within the surrounding neighborhood and space to develop an efficient relationship between the buildings of the site and the landscape.

Barrier permeability, Development of a gateway system and Fluidity between public and private spaces – These strategies, in fact would be consequences of the previous one of having the train track underground, but this strategy reinforces positive consequences such as the connection to be established between the surrounding neighborhoods but it offers as well new social consequences as it proposes a solution to interact with the public spaces from private ones.



Figure 3: Abandoned train station Michigan Central, Detroit, USA



Figure 4: Abandoned Site, Alta Cordoba, Cordoba, Argentina



Figure 5: Historical Train station Rio Hondo, Mexico City, Mexico

Introduction

Recovery of abandoned buildings, memory preservation and Introduction of new buildings to consolidate and colonize the border –

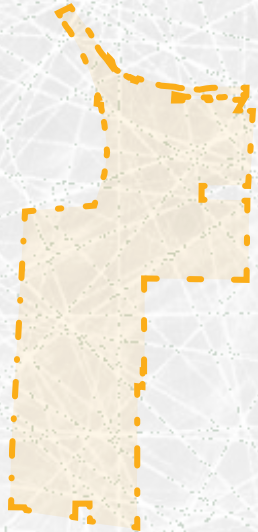
The recovery of abandoned buildings, the preservation of the memory of the site and the introduction of new buildings would have social, cultural and economic consequences. Social from the fact that restoring abandoned buildings would encourage initiatives to improve the neighborhood and the insecurities would decrease. Cultural as the buildings to be restored will benefit cultural and artistic groups in search for a local identity. Economic as the buildings to be restored will also house commerce and businesses. However, the risk of such initiatives as we can see in Thomas Hall's book, regarding Edinburgh's New Town expansion plans caused population displacement, (p41, Hall, 1997) an issue already significant in Bogota.

Gentrification and population displacement a situation common in Bogota, through their tabula rasa strategies of urban renewal and the Estrato system (Coulom, et al., 2019). The renovation of existing structures or redevelopment in Bogota have showed interest in investments in the surrounding built environment leading to higher rents. Gentrification occurs when the rent gap is partially or wholly closed, meaning the property is upgraded to earn a value commensurate with its land value (Coulom, et al., 2019). Bogota's city-parcel system (Estrato) demonstrates the rent gap that occurs after an urban renewal project and the displacement it generates. As seen in the urban renewal project of El Bronx, where the land value significantly increased and with it the rent gap for both commercial and residential real estate. For such neighborhood, that used to host the poorest population of the city and the displaced communities, the urban renewal forced a population change from the residential and commercial rents increasing

(Coulom, et al., 2019). A solution to minimize the brutal change of rents which will result in displacement, may be to adopt the solution presented in the urban renewal of Las Aguas where each communities present in the area were involved in the decision making, creating concessions for community's benefit, such as a ten years "Estrato" freeze and relocation allowances. The success and positive feedback to limit gentrification and population displacement of the involvement of the various stakeholders in the negotiation table for the urban renewal Las Aguas set an example of city planner in Bogota and altered the perceptions of how communities can be involved in the proposals (Coulom, et al., 2019).

2- From a City to a Site

- 2.1_ Analysis at Various Scales
- 2.2_ History of the Sabana Station and the Railway
- 2.3_ Perception around the Sabana Station
- 2.4_ Conflict of Uses within the Site
- 2.5_ Conflict of Uses around the Site
- 2.6_ PEMP and the Level of Intervention
- 2.7_ The Future of the Sabana Station
- 2.8_ A Community



2.1_ Analysis at Various Scales

The Sabana Station is located in the neighborhood El Liston and has an impact in the bordering neighborhoods such as La Favorita both in the UPZ La Sabana within the Locality Los Martires in Bogota. The neighborhood around the train station was once very commercial and considered a pivot point due to the merchandise coming from all over the country and arriving in Bogota by the train station but also the door to the city for many visitors. It is then very interesting to have a look at the impact of the site from historical facts, socioeconomic data, the type of population, the ecological system, the accessibility and the activities at various scales, from a metropolitan scale to a neighborhood scale.

Local Scale

At a the local scale, we identified a number of social conflicts and government abandonment creating illegal situations as represented by the Cartucho or the Bronx both very well known for their insecurity and illegal activities reinforcing the stigmatization of the city center. To resolve this situation a number of urban development, cultural and social strategies have been developed such as the programs to transform the Station of the Sabana and its surrounding through the PEMP (Plan

Especial de Manejo y Protección), the POT or Plan Parciales as the Plan Parcial de la Sabana and the Plan Parcial de Renovación del Voto Nacional. Various collectives as well were created to develop social and cultural strategies to restore the image and memory of the area through the art and culture. The area is also in constant transformation due to a change in land use coming from various conflicts of different origins.



Figure 10: Predominant use per cadastral lot. Source: POT
UPZ-LaSabana

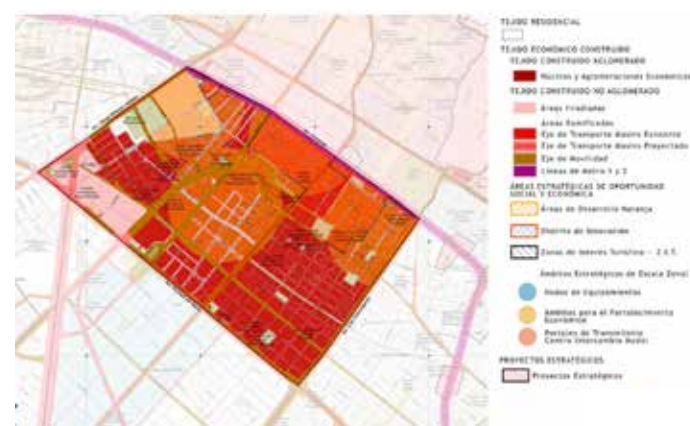


Figure 11: Social and Economic Structure. Source: POT UPZ-LaSabana

Neighborhood Scale

At a Neighborhood scale, we have identified that great economic vocation have faded with the closure of the Station of the Sabana, very common in various city when disassembling industrial areas, the site itself and the surrounding lose in economic interest. Nowadays, the station is a scar in the urban texture of the city with a wall surrounding the entire site, which breaks the pedestrian, vehicular and commercial flows. Such phenomena has led to an abandonment and degradation of various buildings surrounding the site, especially warehouses and heritage buildings. It is also worth to mention that most of the population of the area is a floating population, meaning that most of the people just pass through the area and go back to other parts of the city

at the end of the day, leaving this area without or very few activities at night, attracting illegal activities. This situation creates social conflicts as well as conflicts of uses has been ignored by the governments in charge and led to an almost total socio-economic abandonment. It exist a particular situation within the site with a number of activities, especially social and cultural initiatives that attempt to perpetuate the important memory of the place, not only the tangible one but also the intangible one. Such initiatives have been difficult to achieve for the dimension of the intervention and conflict of ownership of the land within the site, leaving most building uncared for and abandoned which contributes to the poor perception of the area.



Figure 12: Cultural Heritage Day at the Savannah Station.
Source: Colectivo Atempo



Figure 13: Cultural Heritage Day at the Savannah Station.
Source: Colectivo Atempo



Figure 14: Sabana Train Station, Calle 13, 1920

2.2_ History of the Sabana Station and the Railway

During the nineteenth century, Colombia shows an interest in developing a railway system across the country to connect the more isolated regions to the main cities in the aim to modernized the nation and to create efficient commercial routes especially from the coast to the capital Bogota. The railway system in Colombia was born and with it a number of buildings for the train station, such as the Station of the Sabana in the city center of Bogota. The train station was localized near the Plaza San Victorino which was part of an infrastructure in the process of industrialization and modernization of the capital.

As the flows of passengers and especially the amount of commercial goods coming in Bogota increased along the years, there was a need to expand the train station and its capacity to store the goods as the warehouses were not sufficient. It is in 1911 that the project of the “Estación de la Sabana” was developed not only as a single building but as an area with various buildings and warehouses. It is in 1913 that the area was design by a Colombian Architect, Mariano Santamaria and the English engineer William Lidstone. Among the newly

constructed building is the famous one that serves as the image of the station, built in the Neoclassical style, located in the Calle 13 with the Carrera 20, it was declared National Monument in 1984 for its historical and cultural importance.

However, when it was time to modernize the railway system, to improve its efficiency by the end of the twentieth century, a number of issues presented itself in the process, the first being economic difficulties to purchase the appropriate technology to electrify the railway system, Colombia’s challenging terrain to reach the capital makes the process much more difficult as well, therefore the solution was to turn towards alternative solutions such as the development air transits and the roads for instance. As the railway system was falling behind, its use became obsolete, hence, most train station around the country were left abandoned. The Sabana Train Station was no exception, as the station closed in 1991, the neighborhood around also changed as it was mostly built in parallel with the station’s activities, with a number of commerce and warehouses nowadays left abandoned.

2.3_ Perception around the Sabana Station

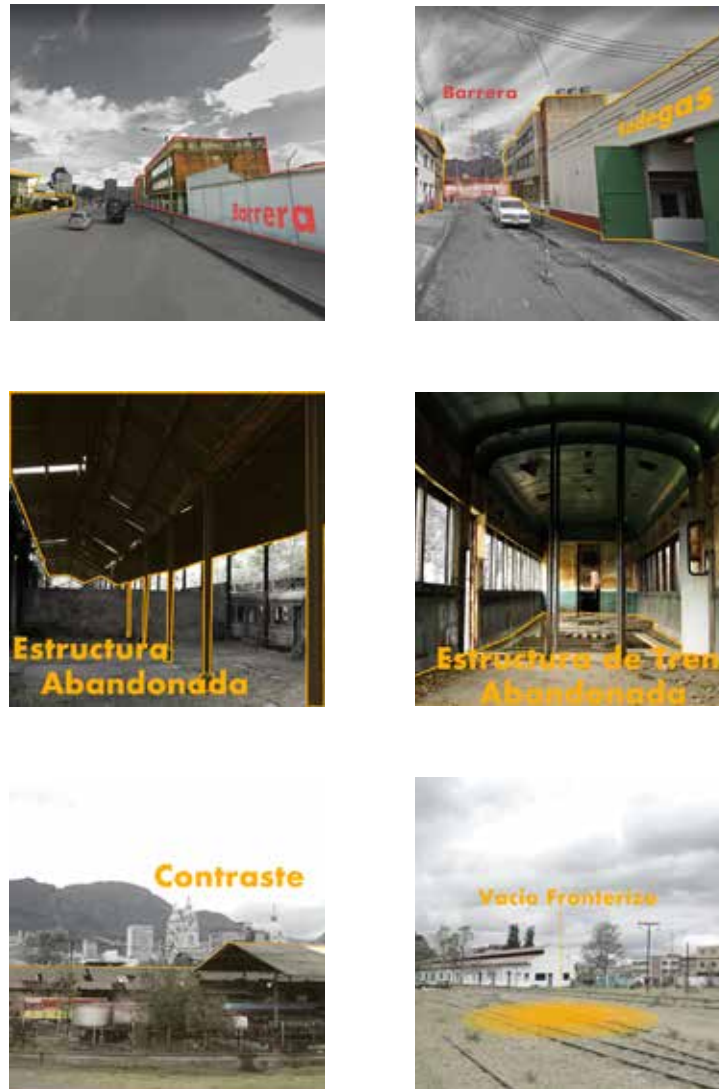


Figure 15: Perception of the barrier and abandoned buildings

The barrier created by the site within the neighborhood El Liston is reinforced by various elements such as the perimeter wall closing the site as well as the abandoned and deteriorated buildings both within the site and in the neighborhood.

Such elements create a visual and physical barrier which increases the sensation to be enclosed and isolated when around the site of the station. A clear break of the neighborhood El Liston in two is observed as the western part to the station is left without pedestrian, vehicular, and commercial fluxes present in the eastern part of the station. The perimeter wall together with the abandoned buildings

within the site create useless spaces, voids and lead streets to dead ends which increases the sensation of insecurity.

As previously mentioned and demonstrated in the images, a number of buildings within the site are ex industrial abandoned buildings and within the neighborhood a number of warehouse structures are left abandoned and buildings are left in poor conditions with unappealing façade and broken windows. Such closed abandoned or poorly maintained structures decreases the level of attraction, increases the risk of illegal activities within the abandoned structures and deteriorates the heritage of the neighborhood.

2.4_ Conflict of Uses within the Site



Figure 16: Ownership of the Land.

Indeed, within the site of the train station we encounter a number of conflicts due to the various ownership of the buildings and land. In fact the site of the train station is shared between the Ministry of Culture, the National Police and a cultural association. The most active within the site are on the land of the Ministry of Culture where a school, Escuela Taller de Bogota currently uses a few buildings for their classes and exhibitions spaces. Some of the outdoor spaces re used by the school to work outside and host event such as graduation or sport events with the community. Also

within the land of the Ministry of culture, the school of Circus called Circo para Todos installed themselves and keep a good relation with the Escuela Taller. The conflict is between the National Police and the rest where they have completely closed the excess to the site and exist no communication or coordination between the associations or school and the national police. Making for instance the visit of the site in times of global pandemic impossible and usually the organizations of events or the discussion for the future of the station more difficult.

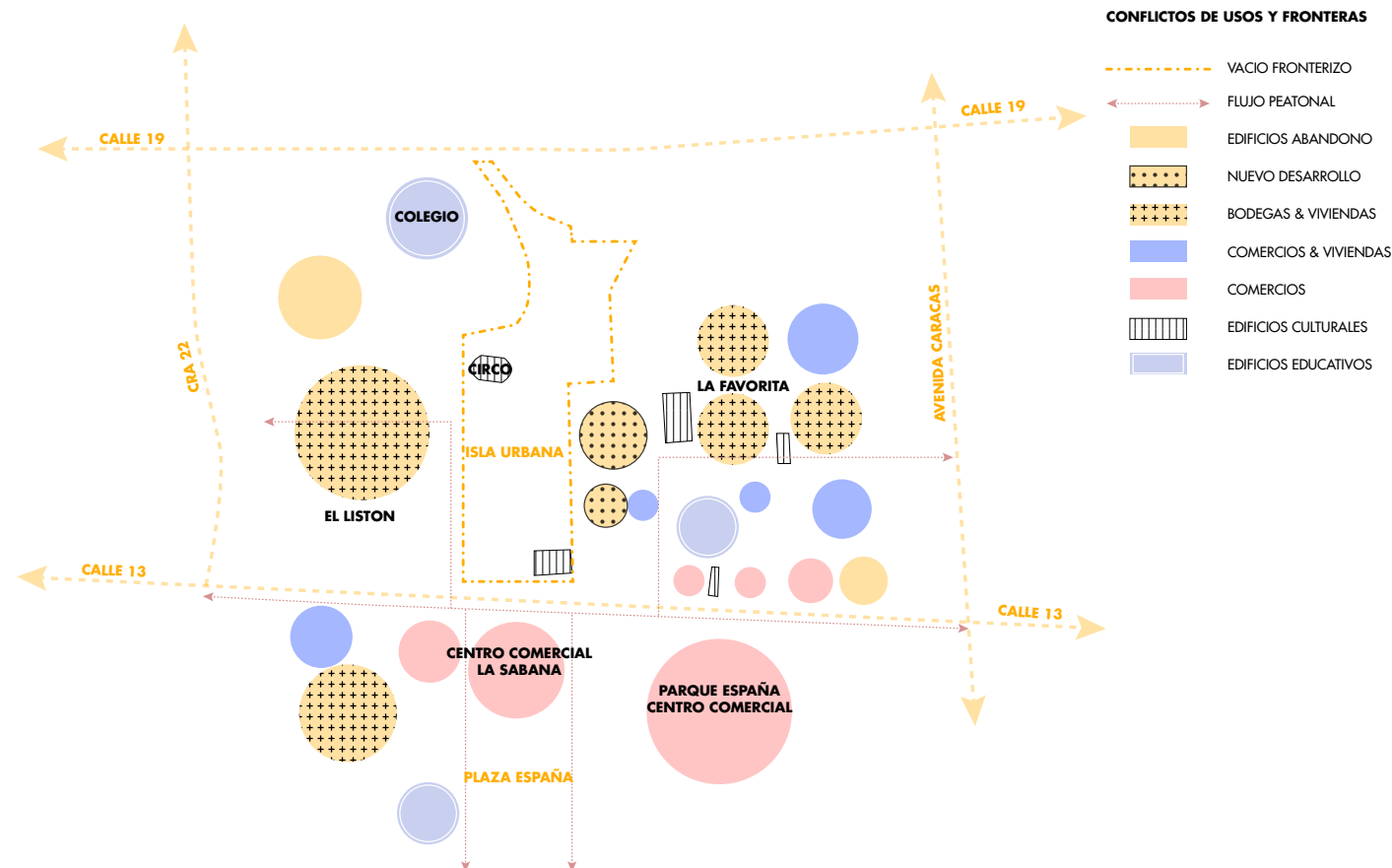


Figure 17: Analyzed Flows El Liston y la Favorita

2.5_ Conflict of Uses around the Site

Indeed due to the wound within the urban texture created by the site of the train station I have analyzed the uses and the fluxes around the station. From the western part of the station we observe a number of warehouses some left abandoned or in poor conditions. Some commercial buildings are identified along the Calle 13 as it is the main street with a high number of cars and the Transmilenio (Bogotá's main public transportation system) passing and stopping. A residential area is then located further west from the station.

The eastern part to the station however is more active with more commercial activities and some pedestrian and vehicular fluxes. The fluxes present in the Eastern part are then bro-

ken by the site and both the area directly surrounding the site as well as the residential area to the western part of the station are left without the fluxes. Such phenomena was analyzed by Jane Jacobs in her book *The Death and Life of Great American Cities* when talking of Border vacuums, she says, "In the case of railroad track, the district lying to one side may do better or worse than the district lying to the other side. But places that do worst of all, physically, are typically the zones directly beside the track, on both sides." Within the Marco Teórico, I will explore and argument furthermore regarding Jane Jacobs theory of a Border Vacuum.

2.6_ PEMP and the Level of Intervention



Figure 18: Level of Intervention

The Station of the Sabana is part of the Plan Especial de Manejo y Protección (PEMP) which is a tool of planification, management and financing for the protection, conservation and sustainability of cultural heritage. Within this plan a study was done to determine the value of the buildings present on site. This value is determined looking at the meaning of the building in maintaining the memory of what the site used to be, the architectural and structural value. The study also looks at the soil and determines the level of conservation of the green spaces and whether or not the soil is permeable.

The plan here (Figure 18), categorizes the buildings on site in 3 level, Level 1 - Integral Conservation (in red), Level 2 - Architectural conservation (in orange) and Level 3 - Contextual Conservation (in yellow). Such plan allowed me to take various decisions regarding the strategies to adopt in developing the project. Decisions such as where to possibly open the building, where to keep the existing structures and where is it possible to remove the building to make place for new constructions in the aim to consolidate the site or to colonize the border.

2.7_ The Future of the Sabana Station

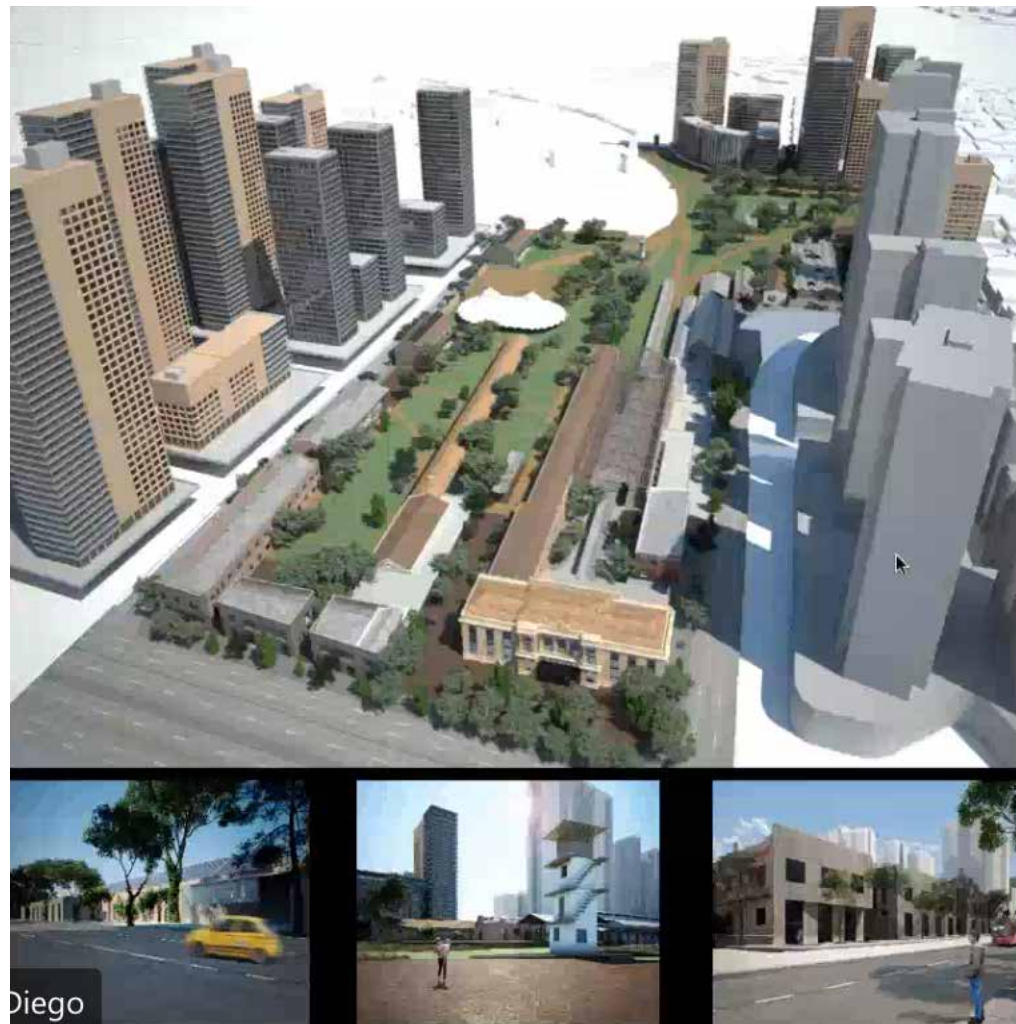


Figure 19: Future of the Sabana Station

The Station of the Sabana is part of the Plan Especial de Manejo y Protección (PEMP) which is a tool of planification, management and financing for the protection, conservation and sustainability of cultural heritage such as buildings, furniture, archeology, etc.

The station of the Sabana is within the PEMP of the Historic Center of Bogota and more specifically the PEMP-08-Estación de la Sabana. The PEMP offers a plan in which the goal is to preserve the existing building giving them new functions, 89% cultural and social and 20% commercial. Within the proposal of the PEMP, an important environmental aspect is taken into consideration, taking back the green space and opening it to the community, to make it one of the biggest parc of Bogota.

Around the site of the station, there is a number of vacant lots which are developed through the planification tools such as Plan Parcial de Renovación Urbana, especially one affecting very much the site called Plan Parcial de la Sabana. This plan was adopted July 25th of 2015 with the general objectives to transform the area of the station of the Sabana through the configuration of a system of public spaces complementing the heritage buildings and services located in the area.

The plan aim to develop within three lots beside the train station buildings with new uses of commercial, services, and residential. Sadly, the buildings to be develop seem to show no relation with the train station and completely out of proportion towards a model of skyscrapers.

2.8_ A Community



Figure 20: Plan of the Cultural and Artistic Collectives

“In general, artistic and cultural processes have a claiming relationship with the territory. That is, cultural activities and interventions seek to reclaim, for the city and its inhabitants, scenarios that recognize diversity and offer conditions of security and inclusion.”

- Iniciativas Locales: Sueños y Relatos para la Transformación Social

Within the locality a number of associations or schools are willing and motivated to work to transform positively the society focusing on creativity, in building a sense of coexistence and community within the locality.

The associations, schools or independents artists identified in the map, all share a common objective, some of them are already located in the site of the train station other have had work related with preserving the memory of what the site used to be and represent.

Foundation like Fundación Atempo who have organized days with the community within the

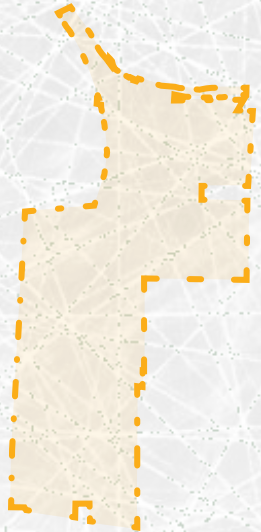
site to understand what the site means to them and creating a mural from it. As well as the Escuela Taller de Bogotá who have been willing to reuse some of the abandoned structure with minimal intervention to benefit their activities and have proposed a master plan in the occasion of an international competition to open up the site of the train station to the city. However, I found that it was missing a coordination between the various association to make a real impact, hence, a Cultural and Artistic Hub of the site would be appropriate.

3- Theoretical Mark

3.1_ A Border Vacuum

3.2_ Abandoned Buildings and Adaptive Reuse

3.3_ Fronteras Blandas



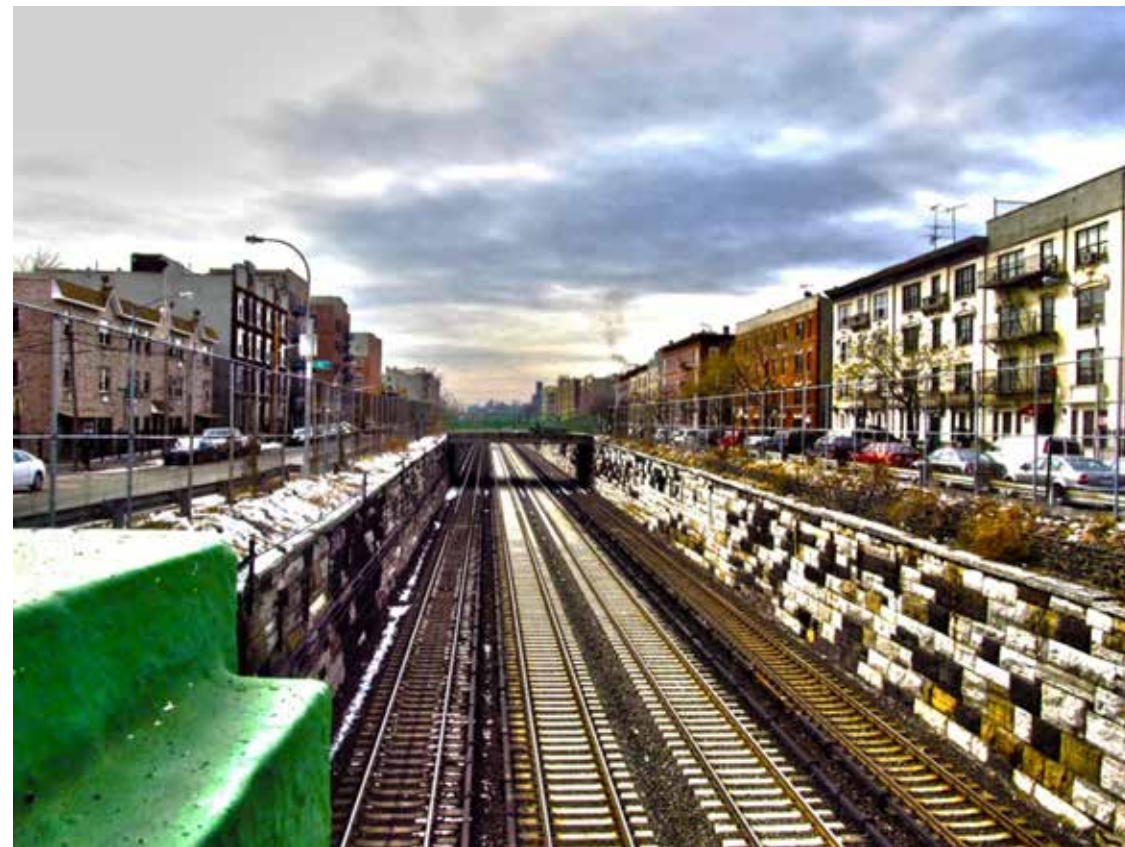


Figure 21: Train Tracks - A Border Vacuum

3.1_ A Border Vacuum

A Border Vacuum is a border not just like a simple wall or something linear, but a border like an area, looking at the void created. In fact, the term is best described by Jane Jacobs in her book “The Death and Life of Great American Cities”, where she devoted an entire

chapter to this phenomenon “The Curse of the Border Vacuums”. It analyzes that such border can cut off various activities such as pedestrian, vehicular and commercial flows, which is exactly the situation observed with the site of the Sabana station.

“The root problem with borders, ..., is that they are apt to form dead ends for most users.”. p275

To argument the curse that a Border Vacuum can be, Jane Jacobs arguments the railroad has not only being a Border Vacuum but also a social border, hence, the saying “The other side of the track”. She also identifies a common characteristic of such borders especially when talking of railroads, that is that the area directly around the so called, Border Vacuum, are the area in worst conditions, physically, eco-

nomically and socially. This is explained by a vicious cycle, as these area are unattractive for investment due to the noise, air pollution from the steam engine back in the days and the non-aesthetic appearance of railroads, the existing buildings are low valued and left for decay, which in turns decreases the level of attraction and its value.

“The places that do worst of all, physically, are typically the zone directly beside the track, on both side.” p274

However, the term Border Vacuum does not stop to define railroad but includes as well express-ways, large parking area, vacant lots, etc.

all have in common the effect on the urban texture, of creating a wound, creating dead end streets, breaking the various flows of the city.



Figure 22: Abandoned Buildings of the Sabana Station

3.2_ Abandoned Buildings and Adaptive Reuse

With the gradual dismantling of manufacturing industries and the conversion of the economy into services, the research and technological innovation sectors have unleashed massive processes of depopulation and abandonment of neighborhoods and sometimes entire cities. Very much what happened to the site of station of the Sabana with due to its activity and amount of commercial goods coming in, a number of warehouses, workshops and related commerce were built within and around the site. Most of these buildings were left abandoned after the train station closed.

Such abandonment of industrial sites leads to a series of deterioration of both buildings, but also often the deterioration of the neighborhoods surrounding the abandoned buildings.

They often attract illegal activities, a sense of insecurity, visual pollution, and sadly, the degradation of the buildings' memory. Often the solution adopted to give a second life to these buildings and neighborhoods is called Adaptive Reuse.

"Rethinking abandoned buildings and adaptive reuse allows rethinking the links and connections between open spaces and buildings."

-Françoise Astorg Bollack: Old Buildings, New Form, New Directions in Architectural Transformation-

Françoise Astorg Bollack, a French architect, educator and preservationist focuses on the possibilities that arise from designing with existing and historical buildings. She presents her analysis in her book called

"Old Buildings, New Form, New Directions in Architectural Transformation" of various projects across the United States and Europe that are adapting historical buildings to contemporary use.

"I have always loved old buildings. An old building is an obstacle but instead a foundation for continued action. Designing with them is an exhilarating enterprise; adding to them, grafting them, inserting, knitting new pieces into the existing built fabric is endlessly stimulating."

- Françoise Astorg Bollack

Adaptive Reuse as presented by the architect and PhD, Pier Francesco Cherchi in his article, "Adaptive Reuse of Abandoned Monumental Buildings as a Strategy for Urban Livability", presents the idea that inaccessible places, often acting as a barrier both visual and physical, of-

fer the opportunity to rethink abandoned buildings through adaptive reuse by looking at the connections between open spaces and buildings and to start new relationship between the buildings and the city by breaking down the perimeters and opening up new connections.

"Covered space offer new opportunities for regenerating a city, engaging in new relationships, building new squares, and activating new unexpected connections between parts of a city."

- Pier Francesco Cherchi



Figure 23: Abandoned canopies and train structures of the Sabana Station

It is indeed the conditions we have identified within and around the site, an inaccessible site acting as a barrier both visual and physical yet offering promising opportunity to rethink and improve the urban context through adaptive reuse. I consider adaptive reuse a valid solution for this particular site and its urban context for few reasons as mentioned by Architect Françoise Astorg Bollack and Pier Francesco Cherchi. The site of the Savannah Train Station offers the opportunity to rethink the space and its abandoned buildings to fill the urban voids with useful functions for a community and to establish meaningful urban connections between open and covered spaces but also between the private and public spaces, often ignored or poorly managed in such scenarios.

Pier Francesco Cherchi in his research arguments necessary steps to consider adaptive reuse as a valid solution. Considering these steps indeed, the site of the Savannah Train Station and its surrounding would best benefit from an adaptive reuse intervention. The first step taking into consideration available documents, and recent survey of the site and the buildings to understand the prospects of developing new or existing connections with the city or landscape, looking at the shapes, orientations, openings, etc. Indeed, within our urban context we are able to study these relationship that previously existed with the city, that are obvious as a train station aimed to connect people and merchandise with the city center. We are also able to identify the possible new relationship to be developed with the city and with a landscape as illustrated in the program later presented.

The second step which consist of considering the historical and architectural value of the site in general and its buildings. Such values often carry emotional ones for actors involved, as I was able to identify through the cultural associations such as Fundacion Atempo who have carried out workshops with the community to

understand their involvement and their feelings towards the site, the results have showed a sorrow in seeing a site that was once so vibrant left abandoned and the participant showed special attachment to some of the architecture and infrastructure as they considered it landmark for their neighborhood, such as the main hall building and the train tracks.

The third step, consist of studying the physical state of the land and buildings to estimate the restoration efforts to be done, from that the decisions to conserve parts or all of the buildings and the action to take towards the restoration. Indeed, as the investigation will argument (figure 18), most buildings are to be saved, some will need to be modified to satisfy the new functions or new connections identified necessary. Other buildings to be demolish as they did not support the formulated strategies and did not have any emotional, architectural or structural meaning to the site or a community.

Finally, the fourth step which consist of studying the compatibility of the new functions to be introduced with the spaces. Taking into consideration, the size, shape, economic feasibility, ability to activate a link with a community, ability to activate connections with the surrounding urban environment. Regarding this aspect, while formulating the strategies, the urban and architectural proposal a dialogue was created between me and actors actively working within the site, such as the architect David Fuentes working for the ministry of culture or members of the Escuela Taller de Bogota based within the site and aim to take advantage of such space. A Cultural and Artistic hub seems to be the most appropriate solution due to the connections such hub could create between communities and actively working on the local identity of the neighborhood, due to the opportunity to adapt the outdoor and indoor space for cultural or artistic purposes. A study of the actors to be involved was done and illustrated in figure 33.

3.3_ Soft Borders (Fronteras Blandas)



Figure 24: Walls and Porosity towards public spaces

Camilo Osorio, an architect and master in urban and territorial development from the Universidad Politecnica de Cataluña – Barcelona Tech, presents in an essay called “Las Fronteras Blandas”, the effect of inaccessible borders and how they kill the public space by interrupting the urban continuity, the major urban flows and especially pedestrian flows, that he considers important as the pedestrian flows give life and a sense in the occupation of the public space. Camilo Osorio argues that Fronteras Blandas are the solution to reactivate the public space, re-establish a sense of safety around these borders and redefine the integration and interaction of urban systems, such as the pedestrian flows. In order to achieve the Frontera Blanda, three principles should be taken into consideration, the Urban Porosity, the Urban Mix and the Urban Integration.

Urban porosity, he means a visual and physical porosity between public and private spaces. Physically by allowing fluidity and continuity in the accessibility to public spaces. Visually by allowing the community to see inside public space from the private space, in the goal to attract as many people as possible in the public space.

Urban Integration, he means to integrate the enclosed areas, the barrier, into the urban continuity by reinforcing and introducing various urban systems, such as, public transportation system, local service to validate the residential uses.

Urban mix, he means to introduce within the area and the public space a mix of uses and social status. This concept aims to blur the line between social classes, to limit social segregations and limit unsafe situations.

“In general, a rigid border is impermeable, while a soft border is permeable, porous, and allows people, concentrated and grouped mostly in private spaces, to move into the public and occupy it.” – Camilo Osorio

4- Colonizing the Border or Urban Systems Integration

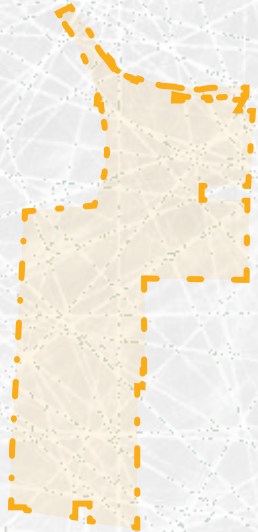
4.1_ Why Colonizing the Border?

4.2_ Visual Interruptions

4.3_ To Perceive the Porosity

4.4_ Porosity, Integration and Urban Mix

4.5_ Colonizing the Border as a Solution to Integrate Urban Systems



4.1_ Why Colonizing the Border?

Colonize the border of the site to consolidate the site with new constructions, with an architecture to filter the people who enter, respecting the urban fabric around and within the site. Colonizing the border would also allow the integration of diverse urban systems, natural, open public spaces, transportation, vehicular, commercial and pedestrian, this integration would establish continuity in the urban texture of the city, eliminating dead-end streets, controlling access to public space and promoting physical and visual permeability between public and private spaces.

To carry out the investigation, I chose a number of bibliographic references that helped me to best identify the urban phenomenon created by the site of Train Station of the Sabana. When the theme to be further developed was selected to complement the analysis done and to best serve the strategies to be developed for the project, colonize the border to integrate the urban systems made sense. The strategy to both respond to the question of investigation of the argumentation document (How to convert the Border Vacuum to connect the neighborhoods around and to reactivate the space?) and to develop the selected theme to be further developed is to recollect the ideas, theories and strategies to integrate urban systems into public spaces presented various authors. The first author to mention is Jane Jacobs within her book "The death and Life of

Great America Cities" where she first defines the Border Vacuum which is the term I used to define the site of the Train Station according to Jane Jacobs interpretation. She also explores the idea of visual and physical porosity to guarantee the continuity in public spaces in the same book within the chapter "Visual Order: Its Limitations and Possibilities" which will allow me to further develop the idea of the Urban systems integration.

To integrate urban systems the concept of porosity between the public and private spaces is essential for these systems to be integrated and interacted with. Therefore the investigation made by the Mag. Luis Armando Durán Segura, an anthropologist of the Universidad de Costa Rica, called "Lo Poroso y la Ciudad. "Denkbilder, Epifanías en Viajes" de Walter Benjamin". Luis Durán explores the notion of porosity as understood by the philosopher Walter Benjamin.

Finally, another author important in both the argumentation document and in this theme is Camilo Osorio through his investigation called "Las Fronteras Blandas" where he presents the three fundamental principles for the relation between public and private spaces as well as the feeling of safety in these public spaces. The principles being Urban Porosity, Urban Integration and Urban Mix.



Figure 25: Walls that obstruct visual contact



Figure 26: Attractive Public Space



Figure 27: Millenium Park, Chicago

4.2_ Visual Interrptions

Jane Jacobs in her book called “Death and Life of Great America Cities” explores the concept of Visual Interruptions where streets may be interrupted by a number of elements such as parcs, buildings, bridges, the topography, linear elements such as walls or enclosed area such as Border Vacuums.

The visual interruptions may be even more effective when the streets presents various flows such as, vehicular, commercial or pedestrian creating dead-ends. Jane Jacobs confirms that visual interruptions will not create life and intensity not will they carry the sense of safety and interest for the public and economic opportunities, as she argues only the four generators of diversity may achieve it (Mixed uses, Permeability, Variety in built environment and high density to determine character of the city). The authors says that a visual interruption should not create dead-ends but “Corners”. (Jacobs, 1961)

Therefore when the visual interruption creates a physical one as well especially one cutting off pedestrian, vehicular or economic flows, a solution regarding the visual interruption should be considered to find a way for the people to reach the inaccessible space by go-

ing around efficiently or through it. Hence the principle of visual and physical porosity.

Jane Jacobs also recognizes the power and the opportunities of a visual interruptions. Indeed, a visual interruption may also catch the intention within a regular city. Very much like an advertising billboard on a long straight street or a parc within a dense urban fabric will break the monotony and may be transformed into a landmark.

Such landmark in the city may be powerful as an orientation tool, but also to mark diversity in the city. Such concept is very much relatable to the situation of the Station of the Sabana being a visual interruption creating dead-ends and the opportunity to become a landmark for the city by going through this visual interruption in order to integrate the urban systems of the neighborhoods around within the site.

To achieve the integration of the urban systems into a public space, the work on porosity is understood but the author mentions key factors when designing the space which are to create a contact between the buildings and the street, to design attractive public spaces, the adequately illuminate the space and to provide generous pedestrian spaces.

4.3_ To Perceive the Porosity

Porosidad hacia
Espacio Público

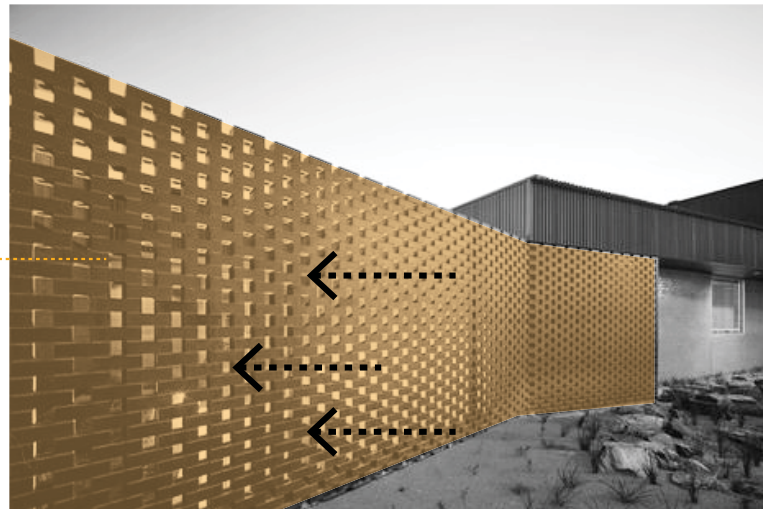


Figure 28: Wall and Porosity towards Public Spaces

The investigation done by the anthropologist Luis Armando Durán Segura aims to present the notion of porosity as understood by the German philosopher Walter Benjamin. Walter Benjamin has explored the principles of the public life and private life and how the both mix together to create chaos and disorder in a theatrical city. Theatrical city is the sense where everyone obeys to a role to play in the society and within the development of the city, similar to the concept of Judith Butler argued in her essay “Performative Acts and Gender Constitutions: An Essay in Phenomenology and Feminist Theory” where she argues that everyone is given a role to play at birth in the society to comply social and cultural standards. With Walter Benjamin, he argues that the limits between the private and the public are unclear and discontinuous, through the way they are occupied and used. (Segura, 2013)

Looking at the terminology of the word “Porosity” is relevant to understand the use of the term and its definition in an urban context.

Indeed, “Porosity” comes from the Greek poros which means passage or way out understood as a street for instance. It also means to go through something, to pass a line or an area of union or separation. (Segura, 2013)

The author argues regarding perceiving porosity that it consists in understanding the urban space as a process meaning, to be able to live the spaces of the city creating connections as a sort of “Espacio Umbral” where the people are able to perforate within the built environment to break portions of territories to promote a new form of the city different from what encourages the separation of uses. Looking at the concept of porosity is very much relevant as it was mentioned by Jane Jacobs for better integration of the urban system but it is also mentioned by Camilo Osorio in his essay “Las Fronteras Blandas”. It is also relevant to the project as we have a situation where the area to open to the neighborhood has a border filled with buildings and the porosity through them is very much a solution adopted.

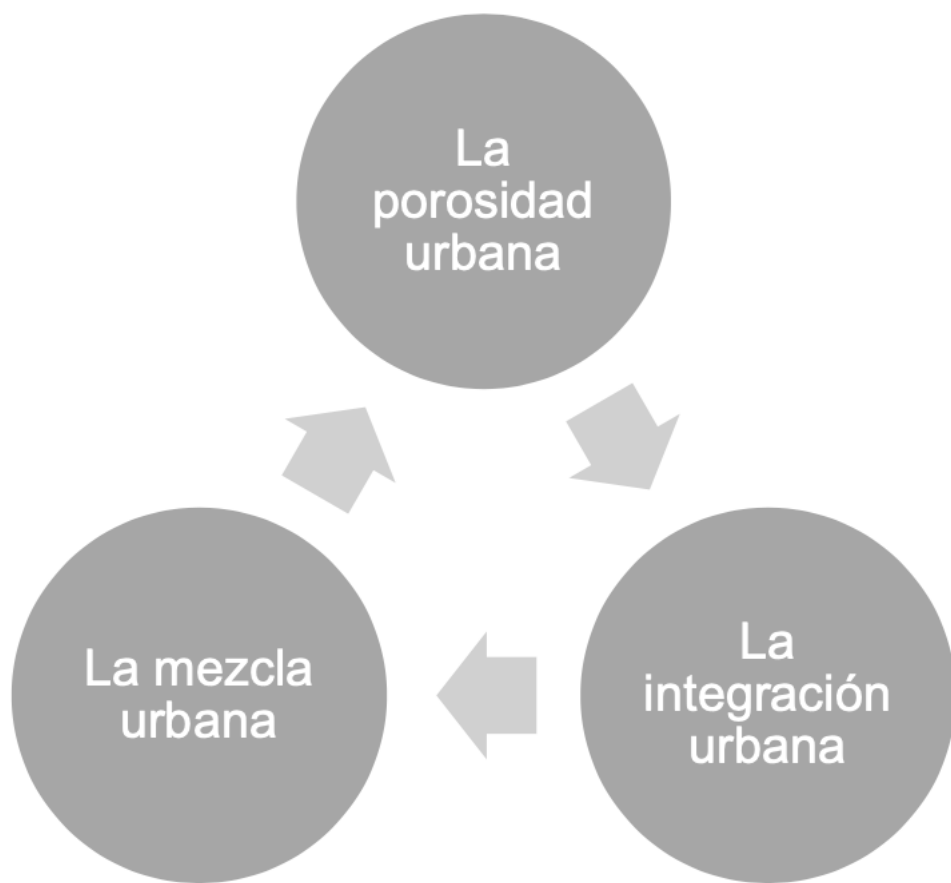


Figure 29: The 3 principles of soft borders

4.4_ Porosity, Integration and Urban Mix

Camilo Osorio an architect from the Universidad Politécnica de Cataluña – Barcelona Tech presented through his thesis called “Las Fronteras Blandas. Una aproximación conceptual a la seguridad desde la perspectiva del urbanismo” the concept of Fronteras Blandas. This concept aims to resolve the issues of a border interrupting the urban continuity and especially the breaking the pedestrian, vehicular and economic flows that occupy the public spaces. Very much the situation analyzed with the site of the Station of the Sabana. Such barriers as identified as well by Jane Jacobs create limits between the public and private space. Therefor the concept of the Fronteras Blandas turns around the urban porosity to remove dead space and dead-end streets which would allow the integration and the interaction with urban systems. The Urban system aimed to be introduced are the various flows that animate the city, pedestrian, vehicular, commercial, economic, transport, etc.

Las Fronteras Blandas are based around three key principles, Urban Porosity, Urban Integration and Urban Mix applicable at various scales.

Urban porosity as understood by the concept of the Fronteras Blandas, means to guarantee the continuity between the access private spaces from public spaces. Both physical and visual porosity as we have seen in the chapter “Visual Order: Its Limitations and Possibili-

ties” by Jane Jacobs to guarantee visibility of the public space from the private space by promoting the integration of the urban systems and once the porosity is achieved the space will get filled by people and uses.

Urban integration means to introduce within the new spaces created by the porosity various public and private systems, to promote best the original goal, which is urban continuity to eliminate dead-ends and useless spaces which promote insecurity and prevent investments. The public and private system to be introduced within the space should be considered at a city scale to understand the impact of breaking the urban scar as identified though the analysis of the site of the Station at various scales. Allowing to promote the integration and especially the continuity of the urban systems of the city, from the public transportation, to pedestrian, cyclist and commercial systems adequate, in continuity with the city’s strategies.

Urban Mix is understood in different ways from the definition of the uses of the soil and buildings, to guarantee a mix of uses. But also, to guarantee a social mix taking into consideration the proposed residential solutions and conditions to promote social cohesion and integration. All of this will be facilitated by the two other principles but the aim is to avoid social segregation especially relevant in Latin American cities such as Bogota.

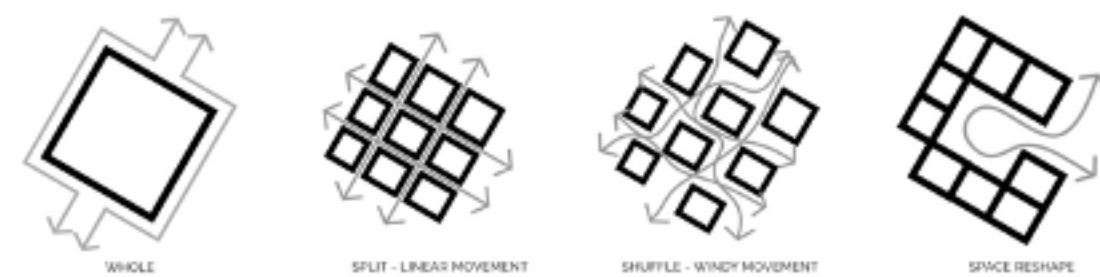


Figure 30: Spatial porosity increases interactions between people

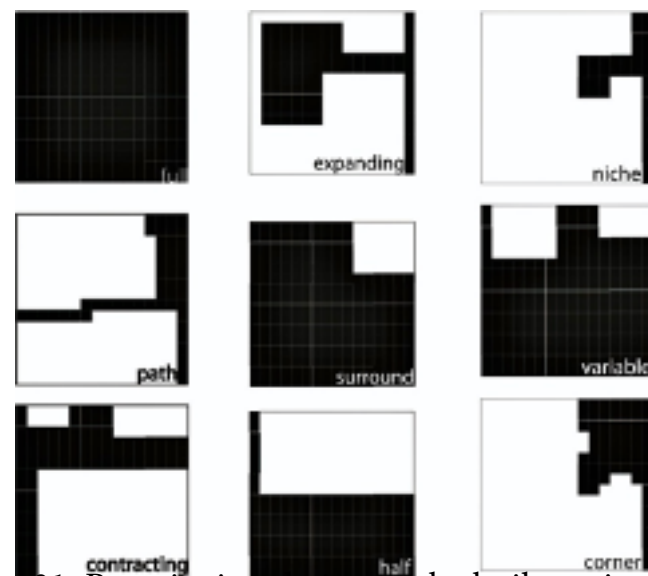


Figura 31: Porosity in relation to the built environment



Figura 32: Urban Integration Comuna 13 Medellín CO.

4.5_ Colonizing the Border as a Solution to Integrate Urban Systems

Through the investigation of the three authors, I was able to best identify the actual situation of the site of the Station of the Sabana and its surroundings and to best start the design process by determining a number of strategies that would be best efficient for the area thanks to the theories developed by each author.

I can conclude that indeed the site of the station identified as a Border vacuum as understood by Jane Jacobs is also a visual interruption promoting urban discontinuity, feeling of insecurity and breaks the connections between the public and private space. However, it allowed me to understand the opportunity such place may offer for the city when converted into a landmark and / or looking at the notion of Porosity.

To investigate further the notion of porosity looking at the understanding of the term in an urban context of the philosopher Walter Ben-

jamin allowed me to understand the impact of the concept in a city and on the people inhabiting the city. Porosity having the power to create new connections at various scales, especially connections between the private and public spaces and the way the people attribute themselves the space.

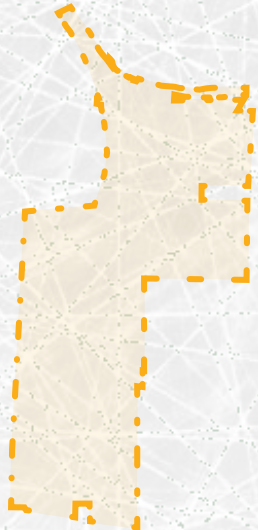
Finally through the investigation of Camilo Osorio, I was able to put together some of the concept of Jane Jacobs and the notion of Porosity as understood by Walter Benjamin to best implement the concept of Fronteras Blandas into the strategies of the project to convert the Border Vacuum and how to colonize the border to promote visual and physical porosity allows the space to be reactivated with the integration of urban systems and the mix of uses on the site.

5- Intentions

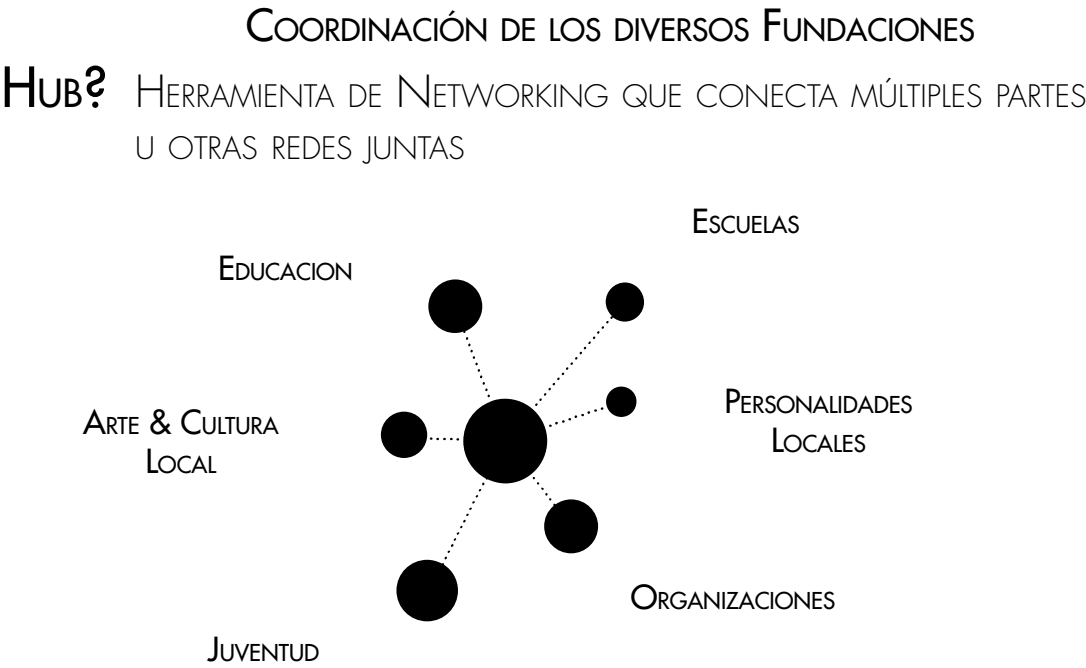
5.1_ Cultural and Artistic Hub

5.2_ Actors to be involved

5.3_ Infographic



5.1_ Cultural and Artistic Hub



The intention regarding the project is to convert this Border Vacuum into a cultural and artistic hub for the various collectives, associations and schools who aim to build a sense of coexistence and community within the locality Los Martires, through artistic and cultural interventions.

“En general, los procesos artísticos y culturales tienen una relación reivindicativa con el territorio. Es decir, las actividades e intervenciones culturales buscan recuperar, para la localidad y sus habitantes, escenarios que reconozcan la diversidad y ofrezcan condiciones de seguridad e inclusión.”- Iniciativas Locales: Sueños y Relatos para la Transformación Social

In order to convert this Border Vacuum, a number of strategies should be adopted to guarantee efficiency and success to provide adequate public and private spaces for the community and the future users of the cultural and artistic hub.

Due to the time restrictions to realize the exercise, a master plan will be realized to show the results of the various strategies within and around the site of the station of the Sabana and then to focus on a specific area of the master plan to develop in major details.

5.2_ Actors to be involved

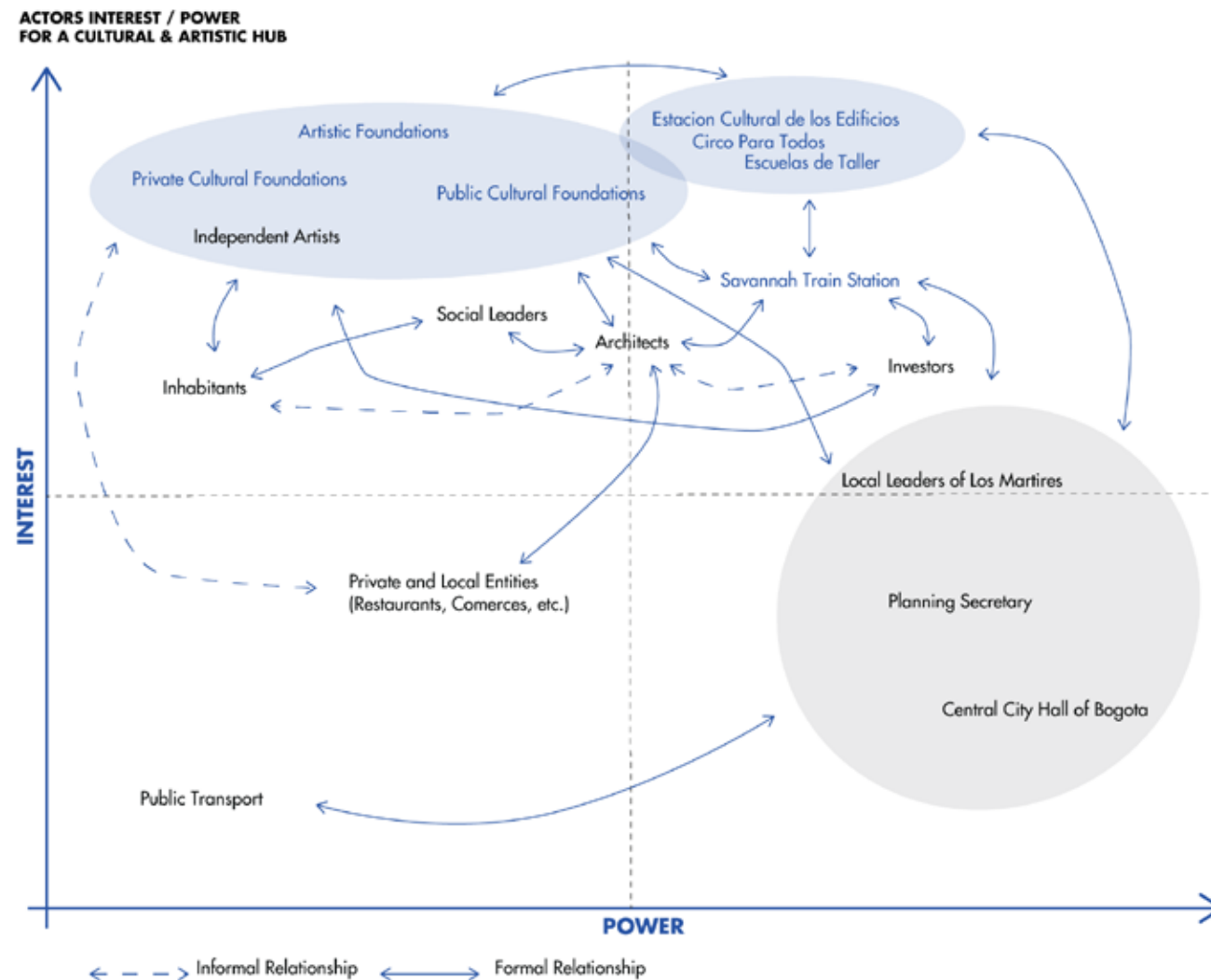


Figure 33: Interest/Power Grid

Understanding the actors to be involved in order to realize the project is essential in such situation. Indeed, the realization of a large scaled project requires a large number of actors, financial, political, influential and experts, it is useful to understand their involvement and to make the distinction between their interest in the realization of the project and the power they have in its realization. Hence, Figure 33, represent selected actors within a power/interest grid, highlighting their relationship, informal as indirect relationship and formal as direct relationship to solve issues along the project's realization.

We are able to identify three main groups of actors, Official, regrouping the city hall, elected city representatives, who in this case show little interest in using the site for future project, but have power in its realization, both influential and financial. Group of actors already

present on site, potential clients, showing high interest in the future of the site by improving its conditions and the relationships with the community. Power of influence and financial from being clients and users. The third group being the future users of the site, which is the selected community to focus the project as they have showed high interest in using the space and improving its image for the neighborhood. Finally, additional actors are mentioned to support the groups of actors such as public transport, private and local entities, social leader, etc. The architect in the figure 33 shows various connections with many different actors, as it is often the case in such project the architect should to create the connections as well as an adequate urban and architectural solution to meet with as much as the actors requirements, may it be economic, environmental, social, cultural and political.

Infografía Hub Cultural y Artístico

Vacío Fronterizo y edificios abandonos para reactivar el sitio y sus alrededores

Por Mathieu Le Roux 201924626



PROBLEMATICAS



- 1- LÍMITE VISUAL Y FÍSICO
- 2- ISLA URBANA
- 3- EDIFICIOS ABANDONADOS
- 4- INTERRUPTIÓN DE LA CONTINUIDAD URBANA

¿POR QUÉ?

PERCEPCIÓN



- 1- SENSACIÓN DE ESTAR ENCERRADO Y AISLADO ALREDEDOR DE LA ESTACIÓN
- 2- ROMPE LOS FLUJOS PEATONALES, VEHÍCULOS Y COMERCIALES
- 3- ESPACIOS INÚTILES Y VACIOS (DEAD END)
- 4- PERCEPCIÓN DE INSEGURIDAD
- 5- DETERIORO DEL PATRIMONIO Y DEL BARRIO ALREDEDOR
- 6- DISMINUCIÓN DEL NIVEL DE ATRACCIÓN
- 7- AUMENTO DE RIESGO DE ACTIVIDAD ILEGALES

HECHOS HISTÓRICOS

- 1- LA ESTACIÓN ERA UN PUNTO DONDE LLEGABA TODO DEL EXTERIOR Y SE REPARTÍA EN EL INTERIOR
- 2- PUNTO DE INTERCAMBIO CULTURAL
- 3- CIERRE DE LA ESTACIÓN DE LA SABANA Y COMERCIO DE VIAJEROS E INMIGRANTES
- 4- LA ESTACIÓN ESTÁ CERRADA Y ABANDONADA EN SU MAYORÍA.

BENEFICIARIOS DEL PROYECTO



VACIO FRONTERIZO

VACIO FRONTERIZO



"EL PROBLEMA FUNDAMENTAL CON LAS FRONTERAS, ..., ES QUE TIENDEN A FORMAR CALLEJONES SIN SALIDA PARA LA MAYORÍA DE LOS USUARIOS." p275 JANE JACOBS: THE CURSE OF BORDER VACUUMS, THE DEATH AND LIFE OF GREAT AMERICAN CITIES

"LOS LUGARES QUE LO HACEN PEOR, FÍSICAMENTE, SUELEN SER LA ZONA DIRECTAMENTE AL LADO DE LA VÍAS DE TREN, EN AMBOS LADOS." p274 JANE JACOBS: THE CURSE OF BORDER VACUUMS, THE DEATH AND LIFE OF GREAT AMERICAN CITIES

COMUNIDAD



EN GENERAL, LOS PROCESOS ARTÍSTICOS Y CULTURALES TIENEN UNA RELACIÓN REVINDICATIVA CON EL TERRITORIO. ES DECIR, LAS ACTIVIDADES E INTERVENCIONES CULTURALES BUSCAN RECUPERAR, PARA LA LOCALIDAD Y SUS HABITANTES, ESCENARIOS QUE RECONOZCAN LA DIVERSIDAD Y OFREZCAN CONDICIONES DE SEGURIDAD E INCLUSIÓN.

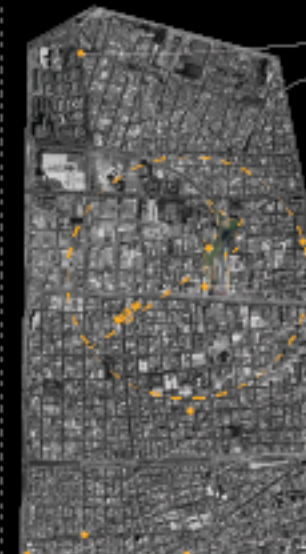
RS: INICIATIVAS LOCALES: SURCOS Y RUISES PARA LA TRANSFORMACIÓN SOCIAL

COORDINACIÓN DE LOS DIVERSOS FUNDACIONES

HUB? HERRAMIENTA DE NETWORKING QUE CONECTA MÚLTIPLES PARTES U OTRAS REDES JUNTAS



COLECTIVO CULTURAL & ARTISTICO



- MARKAROOTS
- CIRCO PARA TODOS
- COLECTIVO ATEMPO
- ESCUELA TALLER BOGOTA
- EcoMARTRES
- ARCURA - LA OTRA MIRADA
- ESCUELA TALLER EL VERGEL
- MARTIN EL ARTISANO
- GRUPOS DE BAILE LOCALES



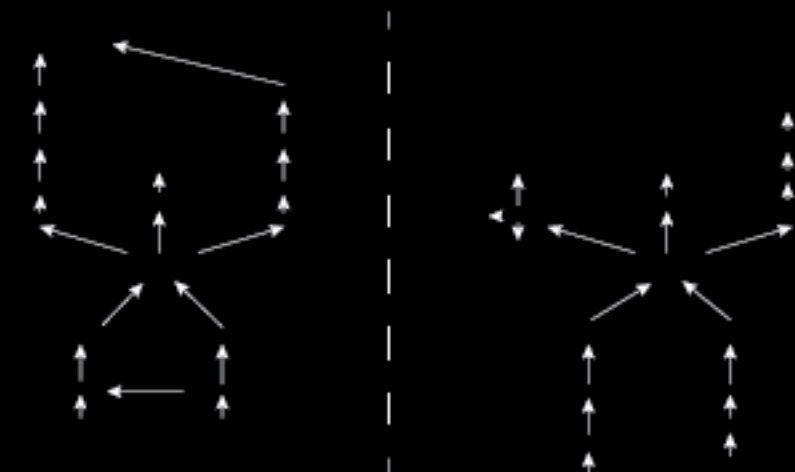
Pregunta de Investigacion

FORTALEZA, OPORTUNIDAD, DEBILIDAD & AMENAZA

FORTALEZA	<ul style="list-style-type: none"> - Presencia de fundaciones artísticas y culturales que buscan una identidad local y un sentido de convivencia - Espacio Disponible - Cerca de un importante sistema de transporte - Cerca de una zona comercial - Presencia de poblaciones culturales - Cerca al centro de la Ciudad 	OPORTUNIDAD
	<ul style="list-style-type: none"> - Presencia de estructura existente en el sitio y alrededor - Mejorar las condiciones de vida del barrio - Darse una segunda vida a un sitio abandonado - Considerar el sitio y su identidad - Evaluar la posibilidad de inseguridad - Conectar los barrios juntos a través de flujos peatonales y comerciales - Ofertas de culturales y artísticas - Ofertas comerciales - Ofertas de Viviendas - Desarrollo sostenible 	
DEBILIDAD	<ul style="list-style-type: none"> - Espacios públicos de calidad limitada - Vacío Fronterizo - Barrera visual y física - Falta de servicios - Falta de identidad - Edificios Abandonos - Inseguridad - Falta de coordinación entre entidades culturales y artísticas 	AMENAZA
	<ul style="list-style-type: none"> - Barrio en declive - Desigualdad social - Economía inestable - Falta de expresión cultural y artística - Aumento de la inseguridad - Aumento del deterioro - Aumento de actividades ilegales 	

Como convertir el Vacío Fronterizo para conectar los barrios alrededor y reactivar el espacio?

OBJETIVOS



6- Project Definition

6.1_ Strategies

Burrying the Train System

Barrier Permeability

Recovery of Abandoned Buildings and Memory Preservation

Development of a Gateway System

Introduction of New Buildings to Consolidate and Colonize the Border

Fluidez entre Espacios Públicos y Privados

Coordination between Cultural and Artistic Organizations

6.2_ Program

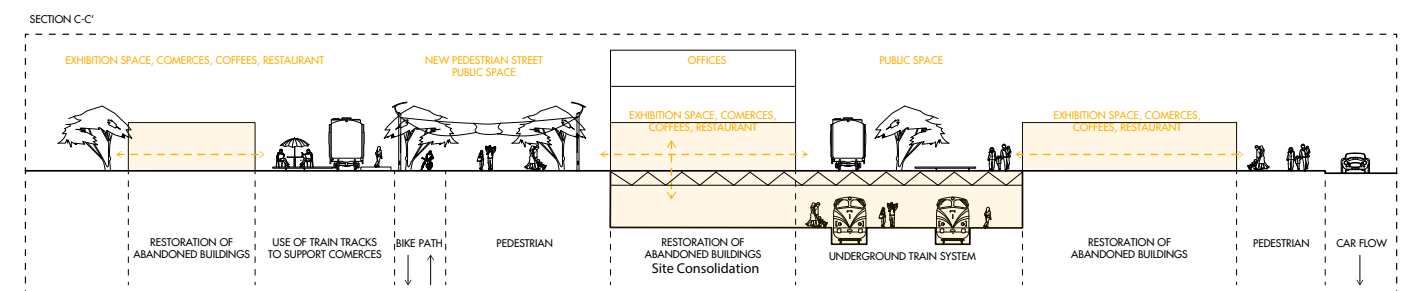




6.1_ Strategies

Burying the Train System

The new train system that will be introduced underground to re-establish the connections that were made between the center of Bogotá and the municipalities of the Sabana de Bogotá. As the train tracks were the cause of the creation of this border vacuum, as is often the case, the train tracks create a sudden interruption in the urban continuity and the various flows. There would then be a vertical relationship between the public spaces, the second floor and the new train system, but having it underground gives the opportunity to develop an efficient project on the surface to establish connections and public spaces.

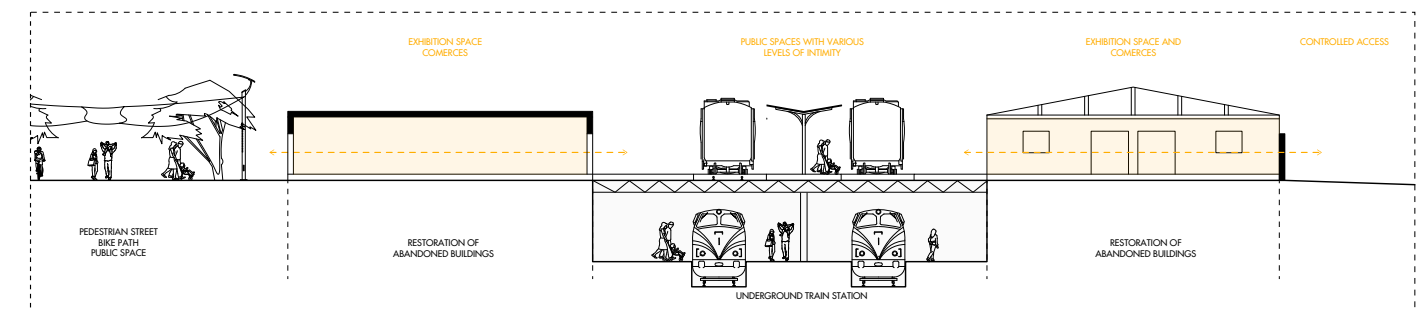


Vertical relationship between the public spaces, the second floor and the new train system, by having it underground gives the opportunity to develop an efficient project on the surface to establish connections and public spaces.



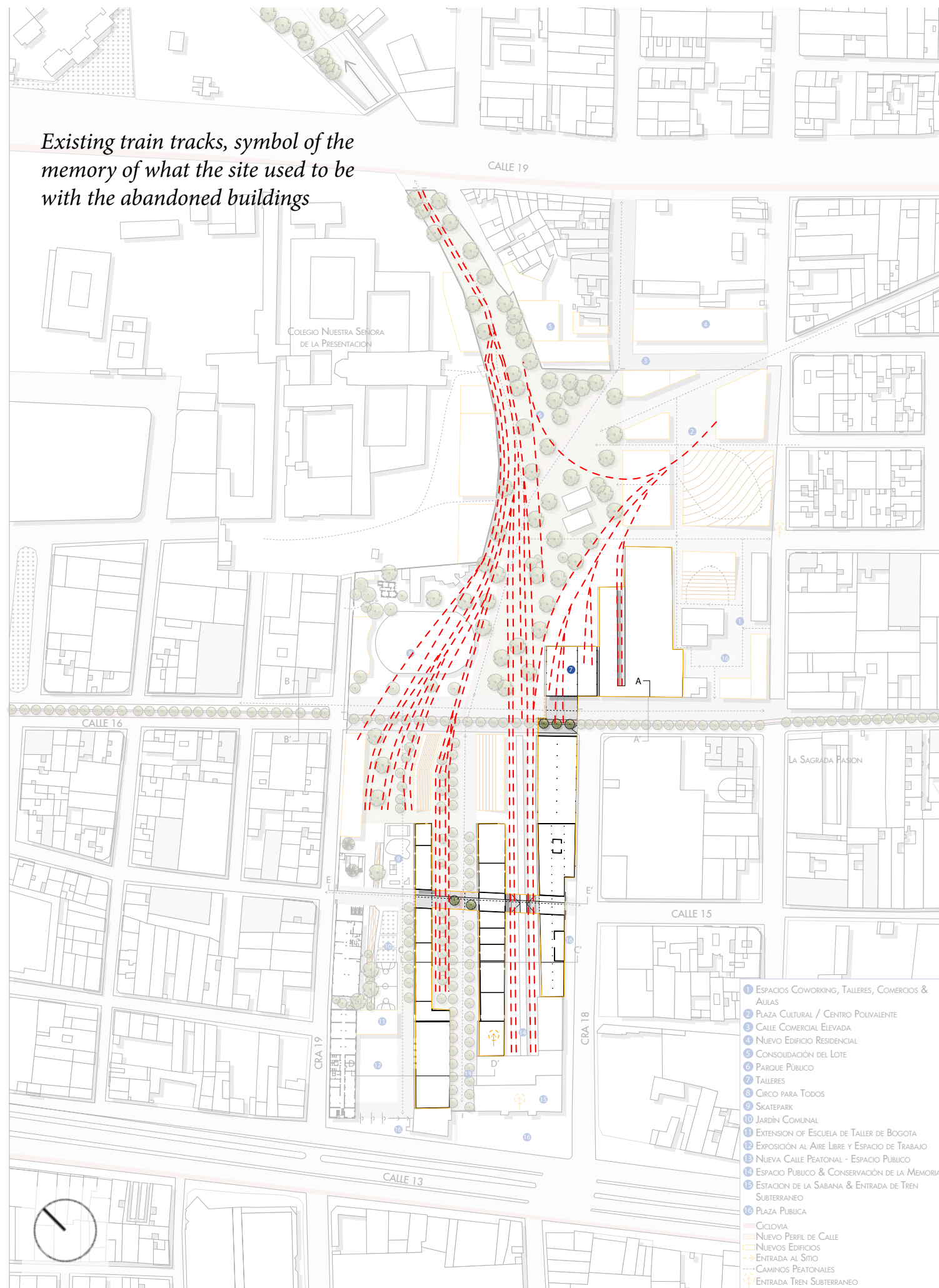
Barrier Permeability

According to the previous strategies to convert this border vacuum, several accesses to the site should be identified, all of which would have a different treatment in terms of the level of accessibility and permeability both physically and visually. Then to open up the space, a modification of the buildings would be made to facilitate permeability. An important issue is access control. This will be done by demanding architecture as a filter and without knocking down the building, but maintaining the structural integrity and modifying part of the internal distribution and the opening of the facade or the wall around it and giving new functions and accessibility to various parts of the buildings present on the site.



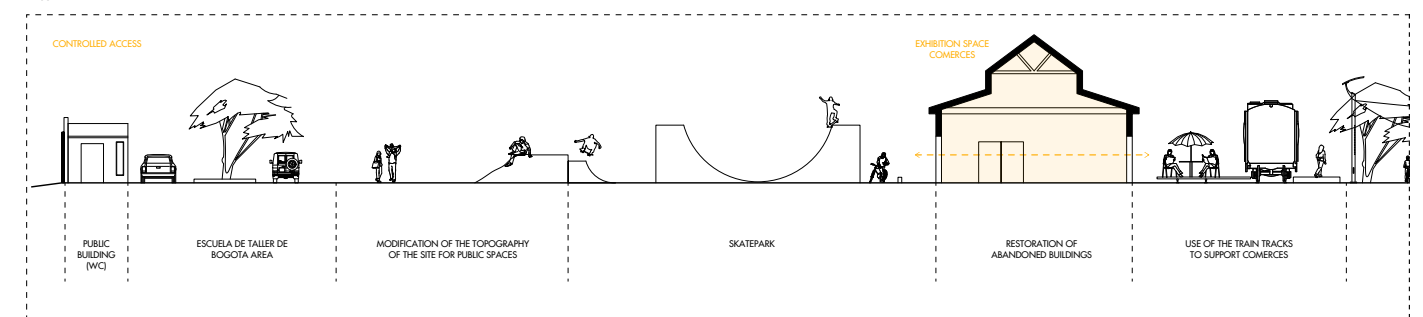
The permeability is possible thanks to the modification of the existing facades and perimeter wall, maintaining the structural integrity of the structure. Horizontal connection on the first floor to pass from various levels of private and public places.

Existing train tracks, symbol of the memory of what the site used to be with the abandoned buildings



Recovery of Abandoned Buildings and Memory Preservation

The adaptive reuse of the abandoned buildings are essential in the process of converting the Border Vacuum, it will allow to establish connections between open spaces and buildings and to start new relationship between the buildings and the city by breaking down the perimeters and opening up new connections. The new uses of the abandoned buildings will reinforce and complement the program of the cultural and artistic hub by offering generous spaces for exhibitions, workshops, classes and commercial activities. The interventions should be respectful to the memory of the building for what it represented and for its structural integrity. The existing train tracks are important to maintain the memory of the site, hence, they will have the objective to support the activities proposed in the public space or the buildings around.



The recovery of both the train tracks and the existing buildings would allow to keep the memory of what was the site, but also allows to host new functions to complement the activities within the public space.



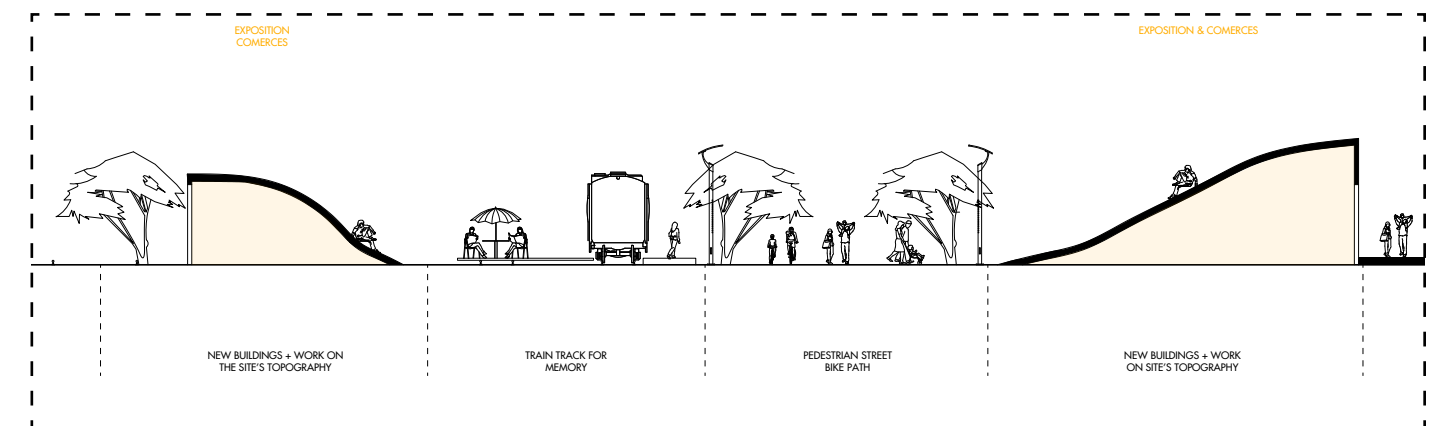
Development of a Gateway System

The development of a gateway system will be done with the objective of having several access treatments to the site and through the site. The lot will be divided into three parts with a different treatment. The first part south with a more controlled access by the activity of the buildings around the public space. The second with a controlled access but more free as there are more public spaces available for people and the building introduced would serve the public interest. Finally the northern part, a freer access since we have available an urban forest and the architecture is used to filter people.



Introduction of New Buildings to Consolidate and Colonize the Border

Colonize the border of the site to consolidate the site with new constructions with an architecture to filter the people who enter, respect the urban fabric around and within the site, as well as offer interesting public spaces to work on the topography. With respect to the topography of the site, working on the opportunity of perspective that offers the linearity, so plant buildings that would change the topography of the site accentuating this perspective of linearity.



As the new buildings to colonize and consolidate the border will also aim at the integration of new or existing urban systems, work is done on the typography to propose generous interior spaces respecting urban conditions and to give continuity to public spaces.

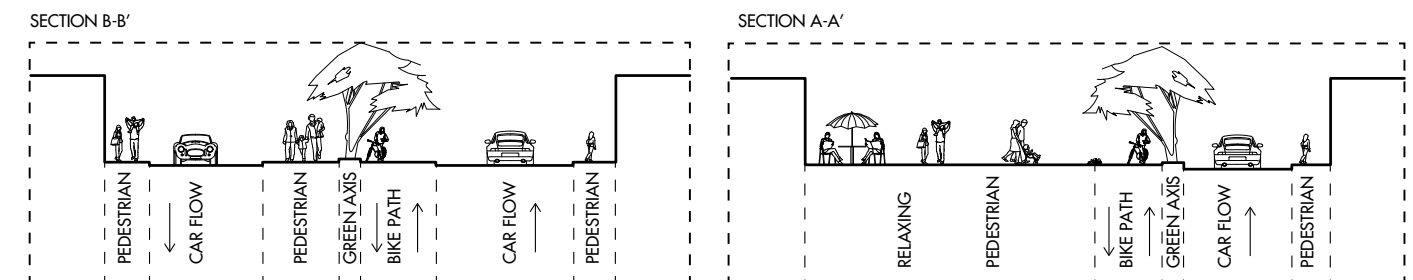
Development of the main axis through public spaces, pedestrian ways, low speed vehicle ways, bicycle ways



Fluidity between Public and Private Spaces

Develop axes like a pedestrian street, with a bicycle path and public spaces using the surrounding buildings to complement the space, especially on the second floor. A new street will cross the site with vehicular access but no priority will be given to cars, the street will be elevated and unidirectional leaving evidence that the space will be prioritized for bicycles and pedestrians. To work on this continuity, the profiles of 16th Street on both sides of the site will be modified to provide more space for pedestrians, the introduction of a bicycle path and tree system, as well as sufficient exterior space to complement the activities of the buildings.

The relationship between the new pedestrian street and the buildings, especially on the second floor, aims to create a gateway system and to have a certain permeability so that people can move from one public space to another that would have a certain level of privacy.



The new street profiles are redesigned, for example, to return the street to pedestrians and bicycle users, but also to complement the uses of the surrounding buildings.



Coordinación entre Organizaciones Culturales y Artísticas

In the management of the site, coordination between the various associations, schools or independent artists is essential, in order to share interior and exterior spaces, as well as the management and control of access to the site. To this end, the spaces must be delimited and suitable for the uses. An adaptable and flexible architecture should facilitate the process and give users the opportunity to change and share the space as needed.

6.2_ Program

A program was developed in order to best support the proposed strategies and to well define the way to recuperate the existing buildings, how to take advantage of new architecture to benefit both the new public spaces within the site and it's accessibility for the community surrounding it. The program also aims to organize the site for the various existing and future users, such as the Escuela Taller major actor on site that could benefit extra space for exhibitions and outdoor paces with the opportunity to open it to the public, the circus for visibility and space, The high school, to create a connection with a new public space and the various buildings to accommodate the needs of cultural and social collectives as well as to attract the public.

PROGRAM

TRAIN TRACKS

T R A I N	FOUR TIMES A DAY
P A R K	GREEN PATHS
P A R K	MEMORY OF RAILS
P A R K	INTEGRATION OF WORKING RAILS
P A R K	INTEGRATION OF NON-WORKING RAILS
P A R K	RELAX AND RECREATIVE
P O R O S I T Y	BREAK THE BARRIER
P O R O S I T Y	TO COMPLEMENT THE AXIS
B U I L D I N G S	INTEGRATED WORKSHOPS

AXIS TO BE DEVELOPED

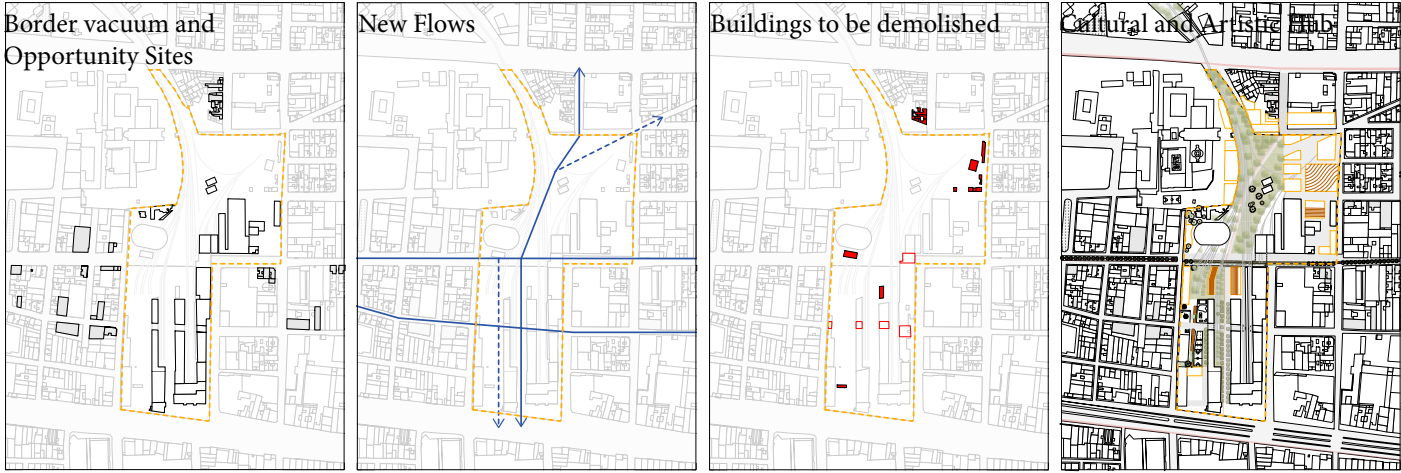
U R B A N	TO CONNECT THE NEIGHBORHOODS
U R B A N	BREAK THE BORDER VACUUM
U R B A N	REINFORCE THE CONNECTIONS WITHIN THE SITE
S T R E E T	NEW STREET PROFILES
S T R E E T	INTRODUCTION OF SERVICES
B U I L D I N G S	ABANDONED AND IN NEED TO RESTORATION
B U I L D I N G S	TO COMPLEMENT THE AXIS TO DEVELOP
V O I D S	TO COMPLEMENT THE AXIS TO DEVELOP

CULTURAL AND ARTISTIC HUB

B U I L D I N G S	ABANDONED WITH NEEDS TO RENOVATIONS
V O I D S	NEW BUILDINGS
V O I D S	PUBLIC SPACES
T R A I N	TOURIST TRAIN
T R A I N	ADAPTIVE RE-USE
F O U N D A C I O N S	COORDINATION AND EVALUATION OF THE NEEDS
F O U N D A C I O N S	ADAPTABLE SPACES TO NEEDS
F U N C T I O N S	GALLERIES
F U N C T I O N S	POLYVALENT SPACES
F U N C T I O N S	WORKSHOPS
F U N C T I O N S	OUTDOOR AND INDOOR EXPOSITION SPACE
F U N C T I O N S	COMMERCE
F U N C T I O N S	EVENT SPACES
F U N C T I O N S	COWORKING SPACES
F U N C T I O N S	COLIVING SPACES
F U N C T I O N S	STUDY ROOMS
F U N C T I O N S	PRACTICE ROOMS

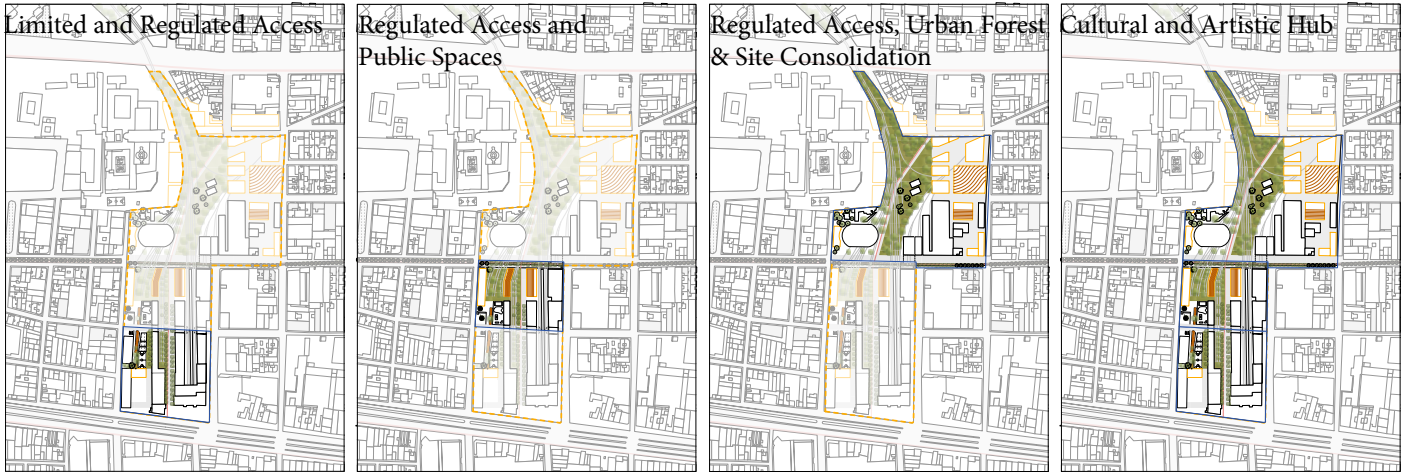


Site Evolution



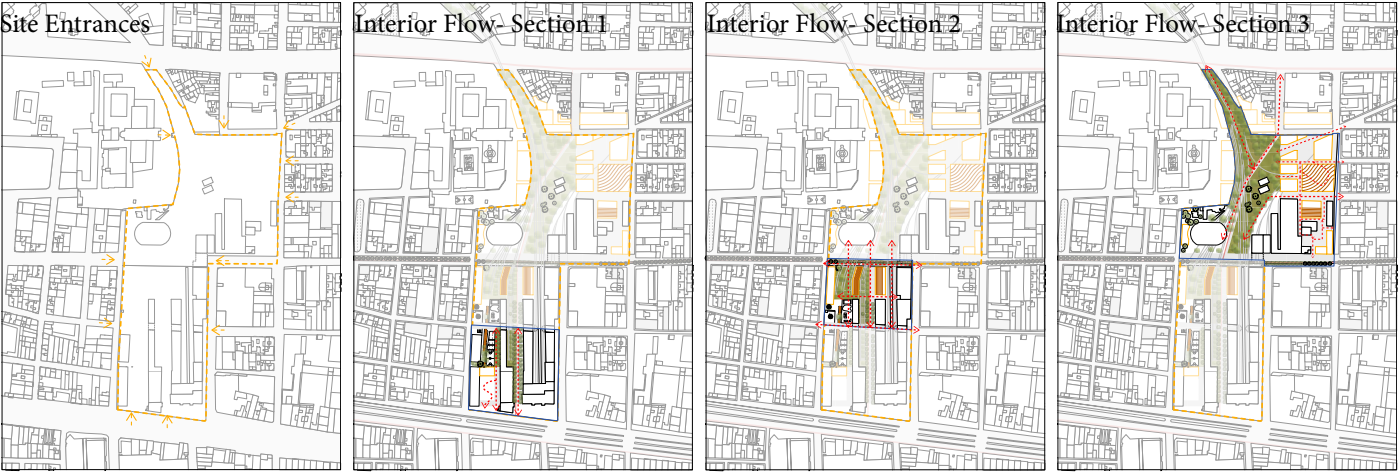
Evolution of the site in several layers, the border vacuum, site opportunities, flows through the site, buildings to be demolished and modifications.

Site Division



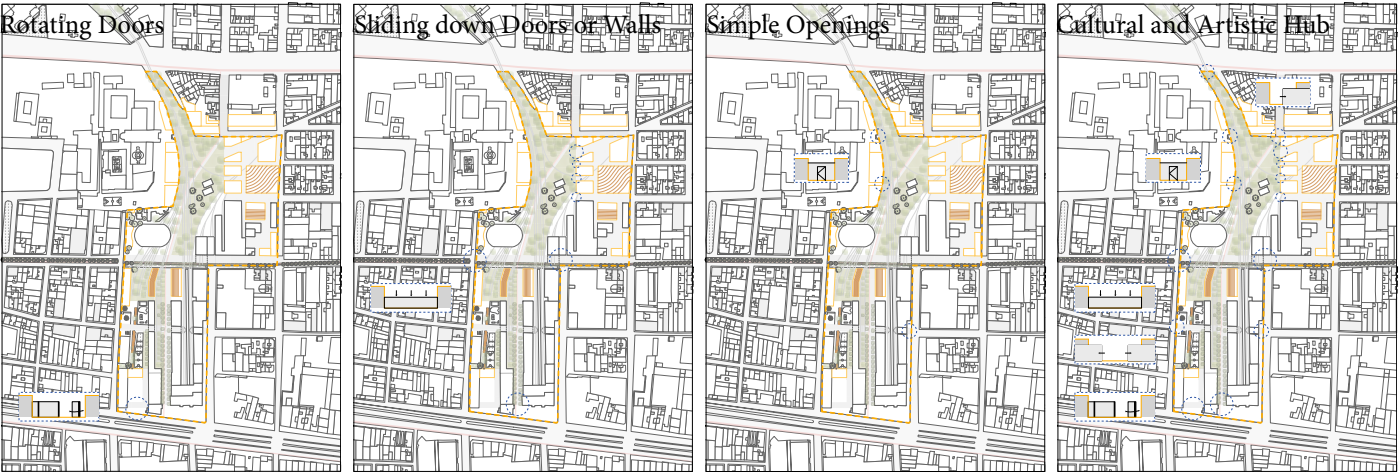
Division of lots into three parts that have a different treatment.
More controlled access --> freer access

Gateway System



Gateway system by identified sections

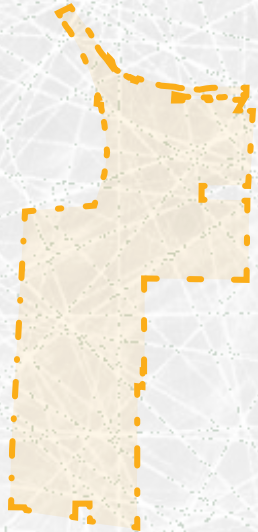
Site Entrances



Site entries, location and type of entrance

7- Case Studies

- 7.1_ Management of a Train Station
- 7.2_ Train Track Management
- 7.3_ Ex-Industrial Site Rehabilitation
- 7.4_ Cultural and Artistic Hubs Programs
- 7.5_ Synthesis of References



TRAIN STATION

HIGH SPEED TRAIN STATION LOGROÑO

By Abalos+Sentkiewicz

○ INITIAL QUESTIONS

What is the treatment in terms of permeability between the station and public spaces?
 What are the strategies for accessibility to public spaces from the surrounding neighborhoods?
 Are the train tracks under ground, and if so, why? Were they originally underground?

○ GENERAL INFORMATION



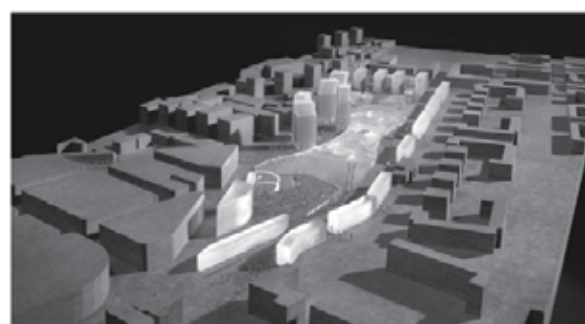
Architects: Abalos+Sentkiewicz
 Location: Logroño, Spain
 Area: 27.000m²
 Year: 2012

What makes this project unique is that from the outset it has addressed infrastructure and urban planning, landscape and architectural, ecological and economic issues; in other words, it has sought a totalizing management model that pursues quality and innovation at all stages of the process and addresses both quantitative and qualitative aspects. In this sense, we can speak of a pioneering experience in what has come to be known as landform buildings or ecological urbanism.

○ RELEVANCE

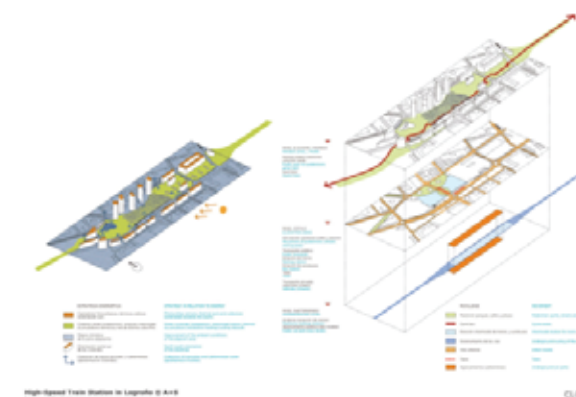
Above-ground railroad stations constitute an abrupt interruption of urban continuity, leaving an empty space in the city that often brings social segregation.

Conversely, burying the tracks with the station at street level is an opportunity to develop a new project that restores connectivity to non-communicated areas, creating a large central public park where the station roof leaves its geometric and topographic imprint.



○ ANALYSIS OF THE INFORMATION

The project was designed to solve several existing problems present on the site and its surroundings. The station serves as the starting point of a new urban project, which re-establishes connectivity between the north and south of the city and leads to a large public park where the roof is an integrated part giving its geometry and topography to the volume.



○ CONCLUSION

	High Speed Train Station Longroño				
Nivel de accesibilidad al espacio público	1	2	3	4	5
Nivel de permeabilidad entre la estación y el espacio público	1	2	3	4	5
¿Están las vías del tren subterráneas?	Yes			No	
¿La estación es accesible desde el parque?	Yes			No	

1- Para nada; 2- No; 3-En tanto; 4-Sí; 5-Mucho

○ RELEVANCE WITH THE PROJECT

This reference can be very much applied to the project as similar existing conditions are observed where the old railroad tracks created an interruption in urban continuity, creating the need to re-establish connections between surrounding neighborhoods. The solution is to bury the railroad tracks and design a well thought out public space. In terms of Public Space, what can be of use to the project are the connections and level of accessibility between the public space and the train station.

○ REFERENCES

<http://abalos-sentkiewicz.com/projects/parque-felipe-vi-y-diseno-urbano/>
<https://urbannext.net/high-speed-train-station/>



TRAIN STATION

○ INITIAL QUESTIONS

What is the treatment in terms of permeability between the station and public spaces?
 What are the strategies for accessibility to public spaces from the surrounding neighborhoods?
 Are the train tracks underground, and if so, why? Were they originally underground?
 How is the management of the heritage building on the site?

○ GENERAL INFORMATION

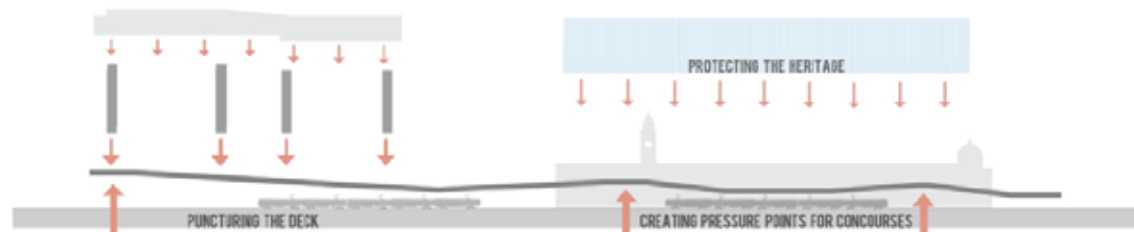
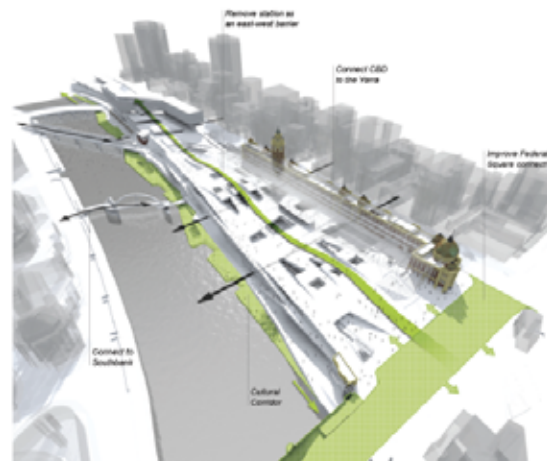


Architects: Eduardo Velasquez, Manuel Pineda & Santiago Medina
 Location: Melbourne, Australia
 Area: 50.000m²
 Year: 2013

A courtyard within a station is an urban vision that respectfully embraces the heritage of the site while meeting the demands of a modern train station. It is a project for the people where a new urban forest will become the true heart of Melbourne. Although ultimately not chosen by the jury, which favored HESSELL & Herzog de Meuron's plan, this proposal by Eduardo Velasquez, Manuel Pineda and Santiago Medina for the rejuvenation of Flinders Street Station garnered the most votes from the public, winning the People's Choice Award.

○ RELEVANCE

The development of an urban park on the roof of the railroad transforms the station into a highly accessible and usable public space that enhances both the daily commuter and visitor experience of Melbourne. Flinders Street Station has become an obstacle in a city that has grown around it at an alarming rate. Our proposal seeks to harness the potential of this central site to provide the missing link between some of the city's most treasured landmarks, while adding a valuable new feature to Melbourne's streetscape.

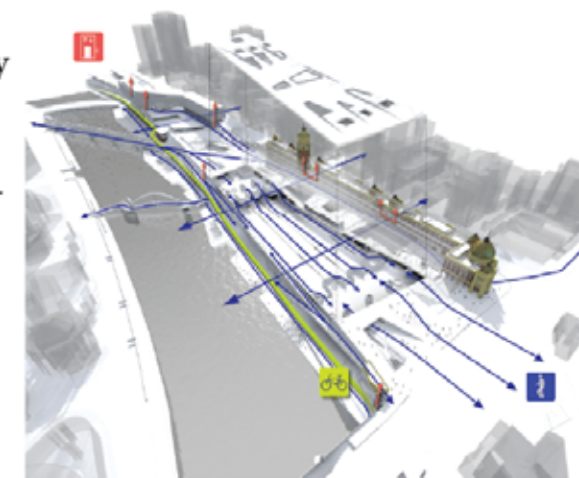


FLINDERS STREET STATION

By Eduardo Velasquez, Manuel Pineda & Santiago Medina

○ ANALYSIS OF THE INFORMATION

The design blends seamlessly into Melbourne's urban fabric. The redevelopment of Banana Alley shifts the urban emphasis and creates a new westward focus. The relationship between the station and Federation Square is enhanced, physically and visually, allowing for a more seamless connection between these two civic spaces. The development of an urban beach along the river reconnects the east and west ends of the city, establishing a cultural corridor in this part of the city.



○ CONCLUSION

	Flinders Street Station Melbourne				
<i>Nivel de accesibilidad al espacio público</i>	1	2	3	4	5
<i>Nivel de permeabilidad entre la estación y el espacio público</i>	1	2	3	4	5
<i>¿Están las vías del tren subterráneas?</i>	Yes		No		
<i>¿La estación es accesible desde el parque?</i>	Yes		No		

1- Para nada; 2- No; 3-En tanto; 4-Sí; 5-Mucho

○ REFERENCES

<https://archello.com/project/flinders-street-station-design-competition-2#stories>
<https://www.architectmagazine.com/project-gallery/->



○ RELEVANCE WITH THE PROJ-

This reference is very applicable to the project, as the station broke the existing connections of the city. The proposal develops through the main axis the connections of the existing urban context. Related to the condition of the project since in the analysis the main axes to be developed were identified. The management of the heritage building present on the site is interesting and can be related since the project has several heritage buildings. Through a new structure and new functions given to the building, it remained well preserved and activated.

7.2_ Train Track Management

TRAIN TRACKS

○ INITIAL QUESTIONS

Were the railroad tracks preserved and for what purpose?
 Are the railroad tracks being used for their original purpose?
 What is the relationship between the railroad tracks and their surroundings?

○ GENERAL INFORMATION



Architects: James Corner Field Operations con
 Diller Scofidio + Renfro
 Location: New York, USA
 Area: 1.45 miles
 Year: 2003

The proposal includes more than a dozen elevated park access points. Whichever entrance is activated, a key component will entice users to spend time and explore the entire park. For example, enter just beyond 14th St. and enjoy the terrace and water fountain; enter near 23rd St. to lounge on the open lawn and steps for seating; or enter beyond 26th St. to enjoy the observation area.

○ RELEVANCE

The HighLine of New York is very pertinent, as they have repurposed and renovated an ex-industrial elevated train line that runs through New York and transformed it into various public spaces along the 1.45 miles. The train tracks were kept in certain parts and offers various solutions in the management of the former train track that today is not used for its original purpose but for aesthetic reasons as well as to maintain the memory of what the path was.



HIGHLINE NYC

By James Corner Field Operations
 & Diller Scofidio + Renfro

○ ANALYSIS OF THE INFORMATION

The work done by the architects to restore the old ex-industrial elevated railway line offering a series of environments along the road where we can analyze different ways to take advantage of the train tracks.

In fact, sometimes the train tracks are kept simple for aesthetic reasons and as a reminder of the use of the elevated road, the rails are left among the wild grass to show that nature took over the old. On the other side of the route, the rails are made available for visitors to interact directly with, in the well-maintained condition and complemented by respectful landscaping. Finally, the rails are used to support urban furniture in ingenious ways.



○ CONCLUSIONS

HighLine NYC		
Rieles de Tren Conservados?	Yes	No
Fácil acceso	Yes	No
¿Están siendo utilizados para su propósito original?	Yes	No
¿Están aquí para la Memoria?	Yes	No
¿Algún tipo de protección a su alrededor?	Yes	No
¿Que?		
¿Algún tipo de camino para cruzar?	Yes	No
¿Que?		

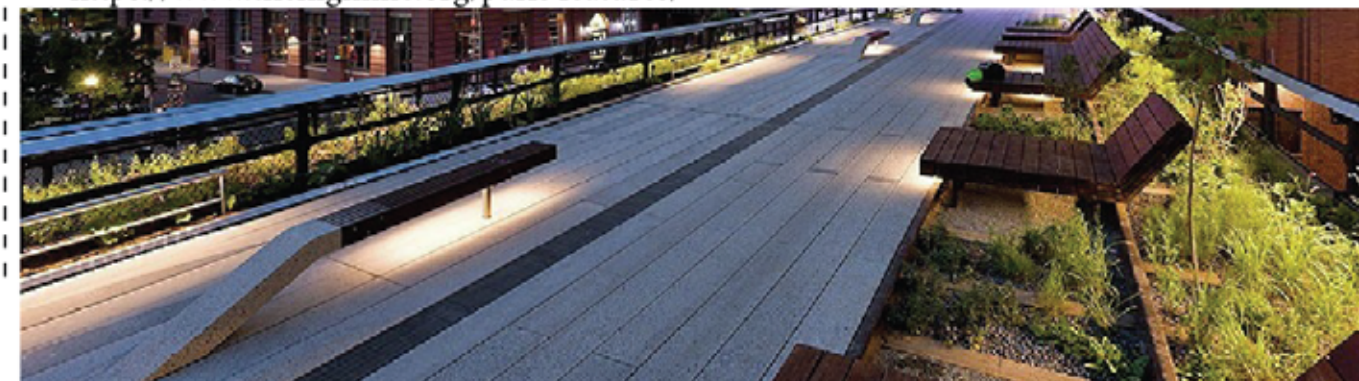
○ REFERENCES

<https://www.thehighline.org/park-features/>

○ RELEVANCE WITH THE PROJECT

This reference is very relevant to the project as it questions the question of the use of the old train tracks. This example offers the opportunity to see how the rails could be used to support public spaces and eventually various activities along the site.

Very similar to the project, Highline is a former industrial infrastructure seen as a wound within the urban texture and the solution was to convert it into a public space for the city.



TRAIN TRACKS

PARQUE LINEAL FERROCARRIL DE CUERNAVACA

By Gaeta-Springall Arquitectos

○ INITIAL QUESTIONS

- Were the railroad tracks preserved and for what purpose?
- Are the railroad tracks being used for their original purpose?
- What is the relationship between the railroad tracks and their surroundings?
- How does the project manage the train running through public spaces?

○ GENERAL INFORMATION



Architects: Gaeta-Springall Arquitectos
Location: Mexico City, Mexico
Area: 17.500m²
Year: 2017

Generate a linear park as a 4.5 km long urban forest that crosses 22 neighborhoods and builds the city; a democratic, active, programmed, inclusive, sustainable, connecting space; a space that contributes to the spirit of community and can add to the feeling of appropriation of public space by the people.

○ RELEVANCE

This project is very pertinent, as it aims to recover a void in the city and turn it into a public space in the city. The Project is located in Mexico City and they have decided to keep the train circulation active which gave the architects the opportunity to design ingenious solutions to maintain the safety of pedestrians and cyclists in relation to the passing train.



○ ANALYSIS OF THE INFORMATION

The work of the architects is very interesting when looking at the relationship between the train tracks in operation, hence a train passing through public spaces with several users who can cross the tracks. The solution adopted is that they have done a work on the texture of the pavement making clear the difference between where people can enjoy the public space safely and where the train passes. They have raised the pavement in places where pedestrians can cross the rails forcing pedestrians to be on the lookout for a possible train. Finally, the visibility and perspective created by the train lines is made clear and even highlighted by metal structures or trees to leave the visibility of an approaching train.



○ CONCLUSIONS

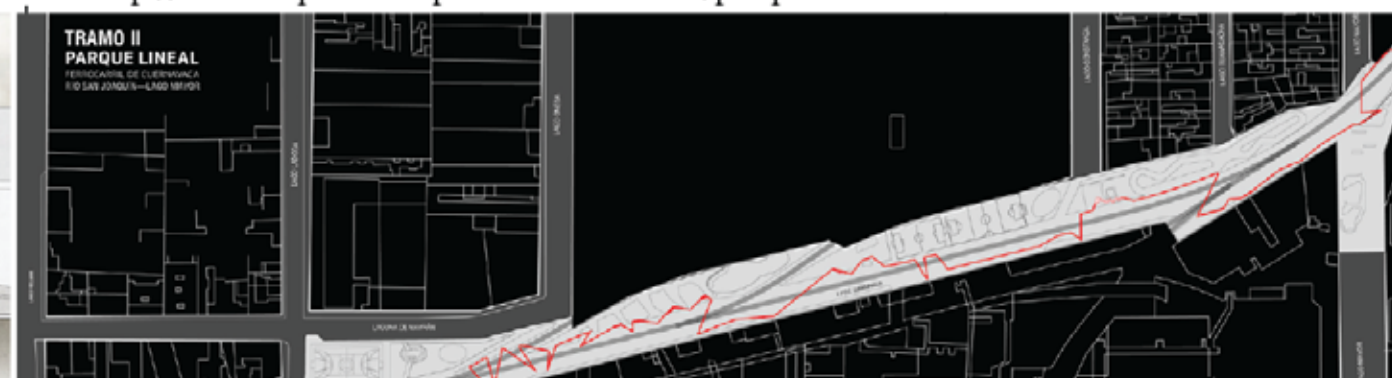
	Parque Lineal Ferrocarril de Cuernavaca	
Rieles de Tren Conservados?	Yes	No
Fácil acceso	Yes	No
¿Están siendo utilizados para su propósito original?	Yes	No
¿Están aquí para la Memoria?	Yes	No
¿Algún tipo de protección a su alrededor?	Yes	No
¿Que?	cambio de nivel del suelo y gravas	
¿Algún tipo de camino para cruzar?	Yes	No
¿Que?	cruce de camino con ajuste del nivel del suelo y cambio en la textura del suelo	

○ RELEVANCE WITH THE PROJECT

This reference is very relevant since the question about the use of the train tracks at the Sabana Station site, whether or not they should be in service to restore the train system to connect downtown Bogotá with the municipalities of the Sabana. of Bogotá. It is also a useful input in case the train tracks at the station are in use, to understand a possible way in which the public space and the rails can interact with each other to ensure the safety of pedestrians, cyclists and cars.

○ REFERENCES

<http://www.arquitecturapanamericana.com/parque-lineal-ferro->



7.3_ Ex-Industrial Site Rehabilitation



OGR TORINO

INDUSTRIAL SITE REHABILITATION

By FOR Engineering Architecture

○ INITIAL QUESTIONS

What is the treatment in terms of permeability between the site and the street?
 What are the accessibility strategies within the site?
 Are there symbolic elements that tell the story of the site?

○ GENERAL INFORMATION



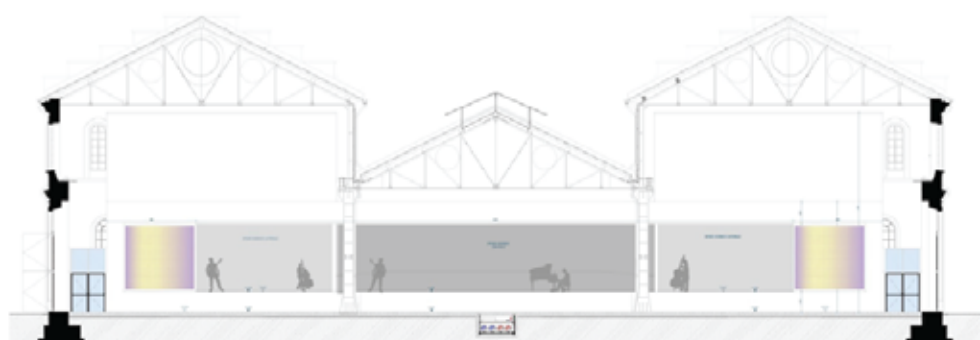
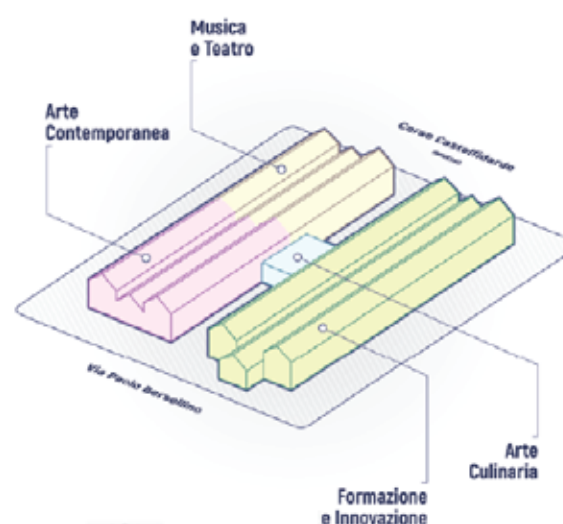
Architects: FOR Engineering Architecture
 Location: Turin, Italy
 Area: 20.000m²
 Year: 2015

High-tech solutions, environmental sustainability, preservation of historical value, flexibility of spaces, accessibility for all, are the inspiring principles of the major restructuring and recovery of the OGR: from former train repair shops to new workshops of contemporary culture, innovation and business acceleration with an international vocation

○ RELEVANCE

The recovery of the former industrial building abandoned in the early 1990s offered the opportunity to reactivate the site and provide space for high-tech exhibitions, exhibition space for cultural events, new space for traditional cuisine with modern techniques for public attraction and the development of semi-public spaces for visitor comfort and outdoor art exhibition.

All these interventions preserving the integrity of the building and maintaining the memory of the industrial area of Turin.



○ ANALYSIS OF THE INFORMATION

The design integrates well within the structure. The presence of the large central double-height space, which resonates in the name "il duomo", represents a further opportunity for the location of exhibition / scenic spaces of great visual impact.

The southern workshops, the portion of the building adjacent to the University and therefore in a position to facilitate interaction with the educational institute, was intended for multifunctional spaces related to experimentation, scientific and technological research centers. The volume is considered a box inside which small office buildings, coworking areas and relaxation areas can be inserted.



○ CONCLUSION

	OGR Torino				
nivel de conectividad con el sitio	1	2	3	4	5
Comercios Asociados	Yes			No	
Edificios abandonados	Yes			No	
Funciones relacionadas con el eje cultural y artístico	Yes			No	
Nivel de conectividad dentro el sitio	1	2	3	4	5
Nivel de Permeabilidad	1	2	3	4	5
Existen simbolo que narren la historia del lugar	Yes			No	
Cual?	Información indicativa a lo largo del sitio y mantenimiento de la integridad del espacio.				

1- Para nada; 2- No; 3-En tanto; 4-Sí; 5-Mucho

○ REFERENCES

https://www.for-arch.com/portfolio_page/ogr_officine_grandi_riparazioni/
<http://www.ogrtorino.it/project>



○ RELEVANCE WITH THE PROJECT

This reference is very applicable to the project, as the site has several old industrial buildings, which need restoration and a new function. The reference gives a good application of restoration and implementation of cultural, educational and commercial function.

The relationship with the street and the semi-public space is interesting as it offers visual permeability but for security and access control, the space remains closed at night as well as it can be control for private events.



798 ART DISTRICT BEIJING

By Sasaki

INDUSTRIAL SITE REHABILITATION

○ INITIAL QUESTIONS

What is the treatment in terms of permeability between the site and the street?
 What are the accessibility strategies within the site?
 Are there symbolic elements that tell the story of the site?

○ GENERAL INFORMATION



Architects: Sasaki
 Location: Beijing, China
 Area: 175.000m²
 Year: 2006

Seeing the potential long-term value of the district, Sasaki and client Urbis Development worked together to create a vision plan that would emphasize the district's modern bohemian style and integrate its unique architecture and industrial elements, transforming 798 into one of Beijing's most distinctive neighborhoods.

○ RELEVANCE

Abandoned factory buildings have been transformed into new museums, galleries and cafes. Fallow fields and hidden courtyards are re-emerging as stages for outdoor sculptures, fashion shows and other events. What began as a small collection of studios and other workspaces has now become Beijing's third most visited destination, after the Forbidden City and the Great Wall.



○ ANALYSIS OF THE INFORMATION

Sasaki's work emphasizes the arts as a central theme for the district; preserves the essential qualities of the historic industrial aesthetic; develops strategies to make the district more visible and connected to the city; and encourages a wide variety of contemporary and arts-related uses to ensure a vibrant and dynamic district. The plan looks beyond simply preserving existing factory buildings as static museums and galleries. Creative industries such as media, advertising, architecture, fashion design, animation and software design ensure that the district will be sustainably regenerated with new ideas.



○ CONCLUSIONS

	798 Art District Beijing				
nivel de conectividad con el sitio	1	2	3	4	5
Comercios Asociados	Yes			No	
Edificios abandonados	Yes			No	
Funciones relacionadas con el eje cultural y artístico	Yes			No	
Nivel de conectividad dentro el sitio	1	2	3	4	5
Nivel de Permeabilidad	1	2	3	4	5
Existen simbolo que narren la historia del lugar	Yes			No	
Cual?	Ruta recordando la historia del sitio y su uso. Se mantienen los elementos técnicos externos de la fábrica y las antiguas vías del tren.				

1- Para nada; 2- No;
 3-En tanto; 4-Sí;
 5-Mucho

○ REFERENCES

<https://www.sasaki.com/projects/798-arts-district-vision-plan/>

○ RELEVANCE WITH THE PROJECT

This reference is very applicable to the project, as the site has several old industrial buildings, which need restoration and a new function. The reference gives a good application of restoration and implementation of cultural, educational and commercial function. The relationship with the street and the semi-public space is interesting as it offers visual permeability but for security and access control, the space remains closed at night as well as it can be control for private events.



7.4_ Cultural and Artistic Hubs Programs

CULTURAL AND ARTISTIC HUB

"NEW PARISIAN STORIES"
NEW CULTURAL HUB

By Sebastian Siggard, Neemat Azizullah & Thomas Ron

○ INITIAL QUESTIONS

How does the project interact with the street and public spaces?
Is the management of the cultural hub unique to the whole project?
Is there an interest in narrating the history of the place? How?

○ GENERAL INFORMATION



Architects: Sebastian Siggard, Neemat Azizullah & Thomas Ron
Location: Paris, France
Year: 2024 (Idea)

Revitalization of a 19th century Parisian water reservoir into a new cultural center. Addressing growing social problems and inequality across Europe, the project, entitled "New Parisian Stories," promotes social interaction in an effort to create a more integrated and cohesive society.

○ RELEVANCE

According to the architects, "New Parisian Stories" manifests a physical and metaphysical journey from the old to the new. Thus, the architecture is simultaneously rooted in the past, comments on the present, and points toward a new and brighter future. The existing structure, Passy Réservoir, breaks the "rules" of its Parisian context by its mere presence. Finally, it is interesting to study the program of this cultural center.



○ ANALYSIS OF THE INFORMATION

The resulting building seeks to create beneficial synergies between people and functions. It generates spatial experiences through a universal and specific design that allows the lives of all people to unfold. Ultimately, it seeks to become a monument to the people of Paris and a catalyst for the social change they crave. In "New Parisian Stories," the diversity and cultural differences of Paris are seen as qualities rather than obstacles, and the architecture becomes more than the sum of its parts. The project seems to be managed by a program unique to the building.



○ CONCLUSIONS

	"New Parisian Stories" New Cultural Hub				
Nivel de Interacción con la calle	1	2	3	4	5
Cantidad de espacios públicos	1	2	3	4	5
Gestión común del Hub	Yes		No		
Existen símbolos que narren la historia del lugar	Yes		No		
Participación de entidades privadas	Yes		No		

○ REFERENCES

<https://www.archdaily.com/920747/new-parisian-stories-project-transforms-water-reservoir-into-new-cultural-hub>



○ RELEVANCE WITH THE PROJECT

This reference may be relevant to the project for a couple of reasons. The first is that the project aims to design a cultural axis, so studying and looking at the distribution and relationship between public and private spaces is relevant to the project I designed for the Sabana Station. The second is that the project is built around an old abandoned infrastructure, and aims to tell a story and maintain the memory of what the place was.

CULTURAL AND ARTISTIC HUB

ONZ REPURPOSE ABANDONED STADIUM

By ONZ Architects

○ INITIAL QUESTIONS

How does the project interact with the street and public spaces?
Is the management of the cultural hub unique to the whole project?
Is there an interest in narrating the history of the place? How?

○ GENERAL INFORMATION



Architects: ONZ Architects
Location: Hatay, Turquia
Area: 71.250m2
Year: 2019

Intended to provide a break from the dense urban fabric that surrounds it, Green Wings is formed by 'curling' the three corners of the triangular site, enveloping and isolating the park from the city. This 'curling' occurs across the sloping green roofs of three different public institutions at each corner: a library, a museum/exhibition space, and a cultural center.

○ RELEVANCE

The desire to preserve social history generated a demand for a design with similar ambitions at the site of this stadium, which acted as a center of interaction and a meeting point for the city. As such, this structure is more than a stadium for the city's inhabitants, but a place where remnants of past cultural practices are vital to societies' common memories and identities.



○ ANALYSIS OF THE INFORMATION

With the design "Green Wings", ONZ Architects aims to transform the abandoned stadium into an urban park with a cultural center, increase cultural activities in the city and strengthen the connection between the city and its users. The main objective of the design can be summarized as leaving the entire green area and isolating this green park from the dense built environment within an introverted framework. A cultural center, a museum and exhibition center and a library are located at each corner of the triangular site where the main square is located in the center. These functions are placed under the "Green Wings" that are created without reducing the surface of the green area.



○ CONCLUSIONS

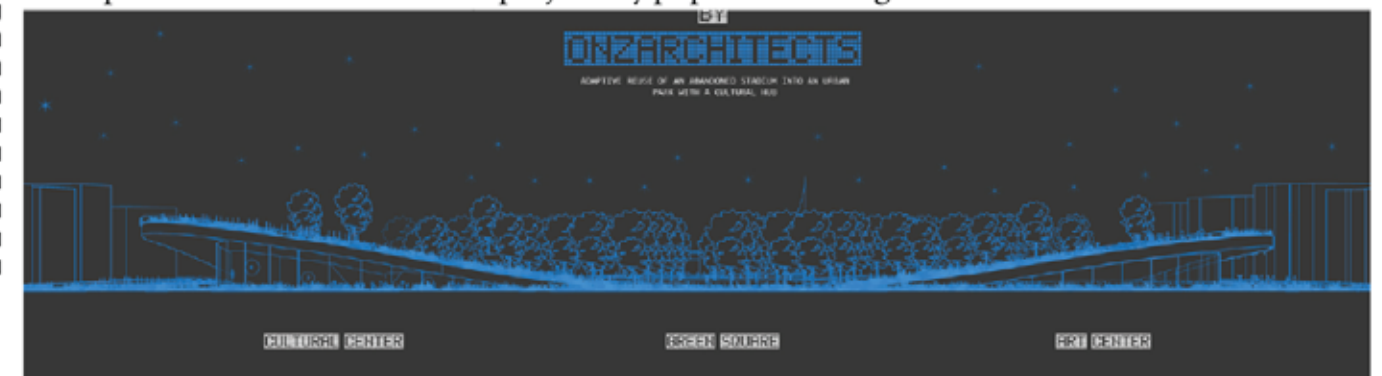
	ONZ Re-Purpose Abandoned Stadium				
Nivel de Interacción con la calle	1	2	3	4	5
Cantidad de espacios públicos	1	2	3	4	5
Gestión común del Hub	Yes		No		
Existen símbolos que narren la historia del lugar	Yes		No		
Participación de entidades privadas	Yes		No		

○ RELEVANCE WITH THE PROJECT

This reference may be relevant to the project for a couple of reasons. The first is that the project aims to design a cultural hub, so studying and looking at the distribution and relationship between public and private spaces is relevant to the project I designed for the Savannah Station. The second is that the project shows interest in preserving as much green and public space as possible and the solution adopted in a building that changes the topography of the site, a solution explored for the project at the station site.

○ REFERENCES

<http://www.onzmimarlik.com/projedetay.php?id=56&lang=en>



7.5_ Synthesis of References

ESTACION DE TREN

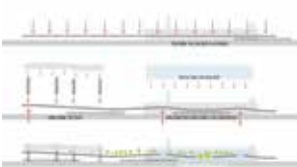
HIGH SPEED TRAIN STATION LOGROÑO



Las estaciones de ferrocarril sobre el suelo constituyen una brusca interrupción de la continuidad urbana, dejando un espacio vacío en la ciudad que a menudo trae consigo la segregación social. A la inversa, enterrar las vías con la estación a nivel de la calle es una oportunidad para desarrollar un nuevo proyecto que restablezca la conectividad a áreas no comunicadas, creando un gran parque público central en el que el techo de la estación deja su huella geométrica y topográfica.

Por Abalos+Sentkiewicz

FLINDERS STREET STATION



El concepto 'Patio dentro de una estación' busca activar la orilla norte del río, así como el extremo occidental del sitio, y mejorar la conexión con Federation Square; la idea era no solo hacer de la estación un importante nodo de transporte dentro de Melbourne, sino también un nuevo centro social y cultural de la ciudad

Por Eduardo Velasquez, Manuel Pineda and Santiago Medina

RIELES DE TREN

HIGHLINE NYC



La propuesta incluye más de una docena de puntos de acceso al parque elevado. Cualquiera que sea la entrada que se active, un componente clave atraerá a los usuarios a pasar tiempo y explorar el parque completo. Por ejemplo, ingrese un poco más allá de la calle 14 y disfrute de la terraza y la fuente de agua; ingrese cerca de 23rd St. para descansar en el césped abierto y los escalones para sentarse; o ingrese más allá de la calle 26 para disfrutar del área de observación.

Por James Corner Field Operations con Diller Scofidio + Renfro

PARQUE LINEAL FERROCARRIL DE CUERNAVACA



Generar un parque lineal a modo de bosque urbano de 4.5 km de longitud que atraviesa 22 colonias y que construye ciudad; un espacio democrático, activo, programático, incluyente, sustentable, conector; un espacio que contribuya en espíritu de comunidad y pueda sumar en el sentimiento de apropiación del espacio público por la gente.

Por Gaeta-Springall arquitectos

EJES DE DESARROLLO

OGR TORINO



Soluciones de alta tecnología, sostenibilidad medioambiental, preservación del valor histórico, flexibilidad de espacios, accesibilidad para todos, son los principios inspiradores de la gran reestructuración y recuperación de las OGR: desde antiguos talleres de reparación de trenes hasta nuevos talleres de cultura contemporánea. , innovación y aceleración empresarial con vocación internacional

Por FOR Engineering Architecture

798 ART DISTRICT BEIJING



Los edificios de fábricas abandonados se han transformado en nuevos museos, galerías y cafés. Los campos en barbecho y los patios ocultos están resurgiendo como escenarios para esculturas al aire libre, desfiles de moda y otros eventos. Lo que comenzó como una pequeña colección de estudios y otros espacios de trabajo ahora se ha convertido en el tercer destino más visitado de Beijing, después de la Ciudad Prohibida y la Gran Muralla.

Por Sasaki

HUB CULTURAL Y ARTISTICO

“NEW PARISIAN STORIES” NEW CULTURAL HUB



Revitalización de un depósito de agua parisino del siglo XIX en un nuevo centro cultural. Al abordar los crecientes problemas sociales y la desigualdad en toda Europa, el proyecto, titulado “Nuevas historias parisinas”, promueve la interacción social en un esfuerzo por crear una sociedad más integrada y cohesiva. Dos preguntas principales motivan su diseño: ¿qué papel puede desempeñar la arquitectura para capturar las oportunidades y el potencial de tales eventos? (Juegos Olímpicos) ¿Y cómo puede la arquitectura mejorar las vidas de los más bajos de la sociedad y al mismo tiempo crear espacios sociales y de simpatía para personas de todos los idiomas, culturas y edades?

Por Sebastian Siggard, Neemat Azizullah, and Thomas Ron

ONZ REPURPOSE ABANDONED STADIUM



Con la intención de brindar un respiro del denso tejido urbano que lo rodea, Green Wings se forma 'enrollando' las tres esquinas del sitio triangular, envolviendo y aislando el parque de la ciudad. Este 'rizado' ocurre a través de los techos verdes inclinados de tres instituciones públicas diferentes en cada esquina: una biblioteca, un museo / espacio de exhibición y un centro cultural.

Por ONZ Architects

Las referencias de la estación de tren se utilizaron no tanto por razones estéticas sino para comprender su distribución, conexiones, flujos y gestión de las vías del tren desde el subterráneo hasta la superficie.

	High Speed Train Station Logroño					vFlinders Street Station Melbourne				
Nivel de accesibilidad al espacio público	1	2	3	4	5	1	2	3	4	5
Nivel de permeabilidad entre la estación y el espacio público	1	2	3	4	5	1	2	3	4	5
¿Están las vías del tren subterráneas?	Yes		No			Yes		No		
¿La estación es accesible desde el parque?	Yes		No			Yes		No		

El estudio de ambas referencias me permitió tomar una decisión tanto en mantener los railes del tren en funcionamiento como en símbolo de la memoria. Como el tren pasa solo cuatro veces al día por el sitio a baja velocidad, el paso de peatones es aceptable usando un cambio de nivel y materiales.

	HighLine NYC				Parque Lineal Ferrocarril de Cuernavaca			
Rieles de Tren Conservados?	Yes	No			Yes	No		
Fácil acceso	Yes	No			Yes	No		
¿Están siendo utilizados para su propósito original?	Yes	No			Yes	No		
¿Están aquí para la Memoria?	Yes	No			Yes	No		
¿Algún tipo de protección a su alrededor?	Yes	No			Yes	No		
¿Que?					cambio de nivel del suelo y grava			
¿Algún tipo de camino para cruzar?	Yes	No			Yes	No		
¿Que?					cruce de camino con ajuste del nivel del suelo y cambio en la textura del suelo			

El estudio de ambas referencias me permitió tomar una decisión sobre la conectividad con el sitio y su entorno. Así como la transformación de edificios ex-industriales con fines culturales y artísticos.

	OGR Torino					798 Art District Beijing				
Nivel de conectividad con el sitio	1	2	3	4	5	1	2	3	4	5
Comercios Asociados	Yes		No			Yes		No		
Edificios abandonados	Yes		No			Yes		No		
Funciones relacionadas con el eje cultural y artístico	Yes		No			Yes		No		
Nivel de conectividad dentro el sitio	1	2	3	4	5	1	2	3	4	5
Nivel de Permeabilidad	1	2	3	4	5	1	2	3	4	5
Existen símbolos que narren la historia del lugar	Yes		No			Yes		No		
¿Que?						Información indicativa a lo largo del sitio y su uso. Se mantienen los elementos técnicos externos de la fábrica y las antiguas vías del tren.				

El estudio de ambas referencias me permitió tomar una decisión sobre las funciones de un Hub Cultural, su accesibilidad, su relación con la calle y la circulación interior.

	“New Parisian Stories” New Cultural Hub					ONZ Re-Purpose Abandoned Stadium				
Nivel de interacción con la calle	1	2	3	4	5	1	2	3	4	5
Cantidad de espacios públicos	1	2	3	4	5	1	2	3	4	5
Gestión común del Hub	Yes		No			Yes		No		
Existen símbolos que narren la historia del lugar	Yes		No			Yes		No		
Participación de entidades privadas	Yes		No			Yes		No		

8- Urban Level Proposal

8.1_ Application of the Strategies

8.2_ Application of the Program

The project was developed by studying the situation at various scales, once the first initial urban analysis was done, and the area of the Sabana Station was identified as a Border Vacuum, the objective was to apply the strategies formulated, so that the entire site would consolidate a program. I believe that the most efficient way to convert the site and make it beneficial for the city and the neighborhood is to propose a master plan, with several strategies, that shows the possible impact for the site and its surroundings.





8.1_ Application of the Strategies

The proposal tries to respect the existing urban condition of the surrounding neighborhood to establish an urban continuity. Few buildings are demolished only those that have no meaning to maintain the memory of the site or architecturally.



An Intervention within the Savannah Station and its Surroundings

The master plan aims to illustrate the strategies formulated and how they can be applied to the site to convert this border gap and formulate a program for the station. An important aspect of the proposal is the identified vacant buildings or the sites around the station, which in the long term, could be developed to reinforce the newly developed axes that run through the site.

8.2_ Application of the Program



The master plan obviously offers an urban and architectural solution to the border gap that will be converted through the various strategies demonstrated, but it also aims to include a community. A community that is identified in the analysis as one with a desire to build a common identity for the area while respecting traditions, memory and its population.

The community identified is the one formed by groups of artists, artisans and academics, hence the site becomes a Cultural and Artistic Hub. To achieve the best coordination of the identified collectives, artists, schools, etc. a program was developed for the site along with the urban and architectural solution.



The master plan proposes several residential buildings to consolidate the site and the surrounding neighborhood, to provide adequate housing solutions for the inhabitants of the neighborhood, and to provide the space to develop alternative ways of living, such as coliving solutions or housing to support the users of the various activities proposed on the site.





MUSEO DE LA MEMORIA DE LA
ESTACIÓN DE LA SABANA



A museum inside the old train station building seems an appropriate space to maintain and cultivate the memory of what the site used to be and what it means to the city and the inhabitants of the neighborhood.





Public spaces are an important aspect of this master plan, which aims to propose a generous amount of public spaces with various levels of accessibility from the street and from private spaces. These public spaces are proposed through new developed pedestrian streets, designed squares, a park and using the typography of the buildings.





Both in the reuse of buildings on site and in new constructions, the spaces are designed to support educational institutes and collectives that need space for additional classrooms or workshops.





An important actor already present on the site is Escuela Taller de Bogotá, which is interested in developing its presence on the site by using the existing buildings and the available space to develop its projects and its community. The master plan aims to give them the space both inside and outside to further develop their activity and their contact with the neighborhood by modifying the perimeter wall to make them more visible.





To attract both visitors and investors to the site, the introduction of well-designed commercial spaces along with the public space seems essential. This space is intended to be introduced within existing buildings to be renovated and new buildings to consolidate the site.





Another important actor already present on the site is Circo para Todos, as la Escuela Taller de Bogotá aims to consolidate its presence on the site and its work with the community to promote its work. The master plan proposes a space that is appropriate for the type of activities they carry out and a visibility that facilitates their contact with the neighborhood.





Within the site, an area was identified that would be further developed to consolidate the site, filter access to this site and propose more public space using architecture as a solution. The identified site will be further developed in the thesis as a multipurpose center, workshop space, exhibition space and a sports center.





Within the northern part of the site, a large urban forest is proposed that aims to provide green public spaces for the neighborhood and highlight the use of the train track for various activities and the shape of the park while maintaining the memory of what the site used to be.





Offices and administration spaces are needed to support both companies and collectives, but also to manage the underground station and its access.

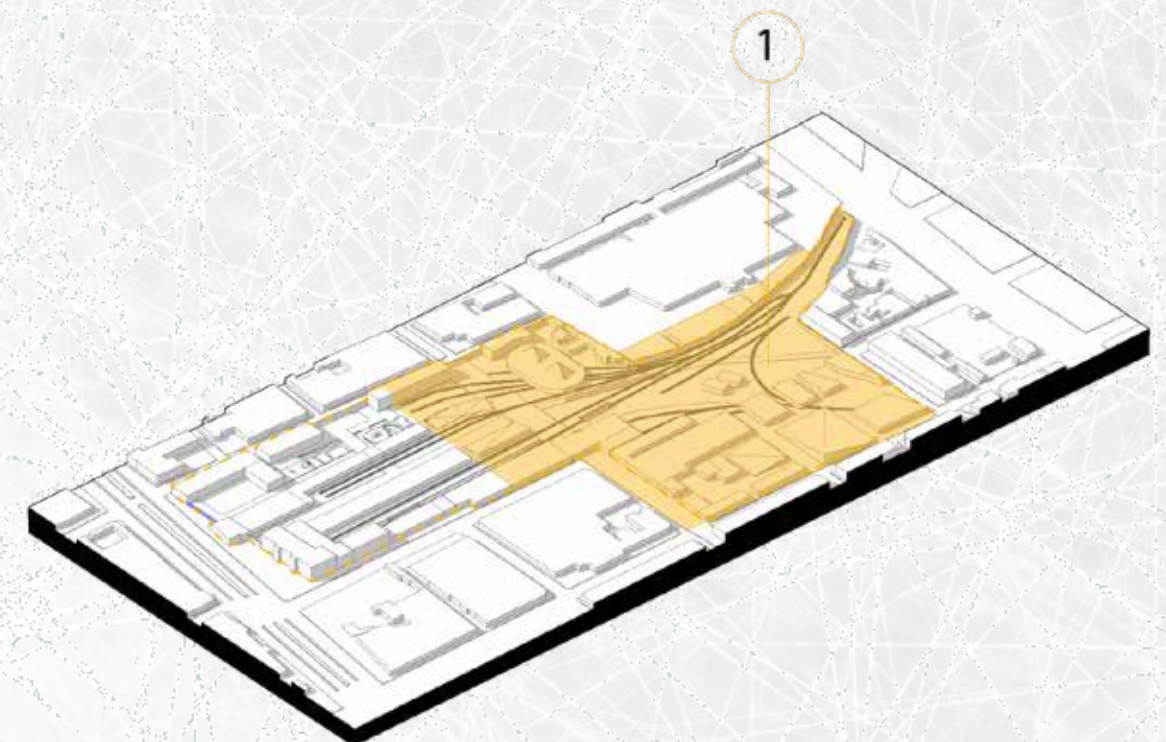


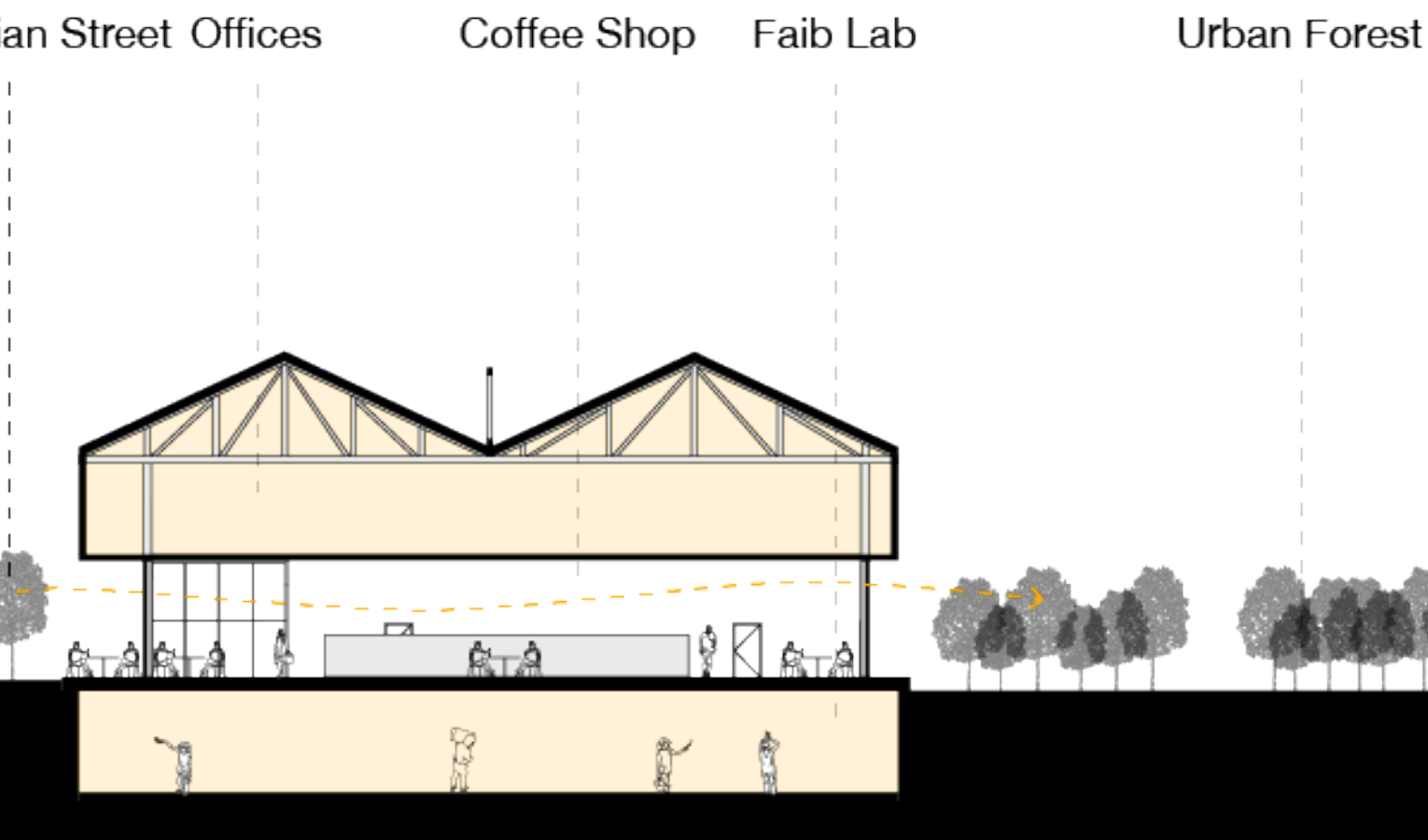
9- Proposal for the Northern Part of the Site

- 9.1_ Site Access
- 9.2_ Urban Forest Park
- 9.3_ Flows and Permeability
- 9.4_ New Buildings and Functions



The northern part of the site is composed of an urban forest, a new axis that crosses the site, adaptable reused buildings and new buildings to consolidate and filter the people who access the site





9.1_ ite Access

Once the master plan for the entire site was made, the focus was on the northern part of the site. This part of the site was chosen to be more developed for the urban forest to be designed, the site identified to introduce new architecture consolidating the site and colonizing the border, the adaptation of existing buildings on the site and the development of public spaces and their relationship to the neighborhood and private spaces.

This part of the site offers more freedom of access and offers various access treatments according to its surrounding environment. Firstly, developing a new street that crosses

the site continuing the flow of cars but with the opportunity to control traffic by closing the site at night or for special events, for example.

Second, colonize the border for the high school site and provide the school with direct access to the urban park.

Finally, colonize the border and consolidate the site with the identified area by using the architecture to filter access to the site while allowing a certain porosity to promote public street space and private spaces.



9.2_ Urban Forest

The urban forest was designed to provide adequate public green spaces for the city and to adequately support the activities around that park. The design of the walking path was born from the shape of the old train tracks at the station and to adequately connect the activities with each other.

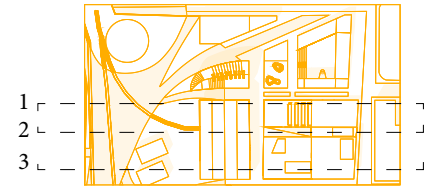
The park also aims to provide a raw green space with a program to intrude a large number of trees to preserve the natural quality of the area in contrast to its industrial side. This

can be observed from the high points of the city and be considered as a lung or a landmark for the city.

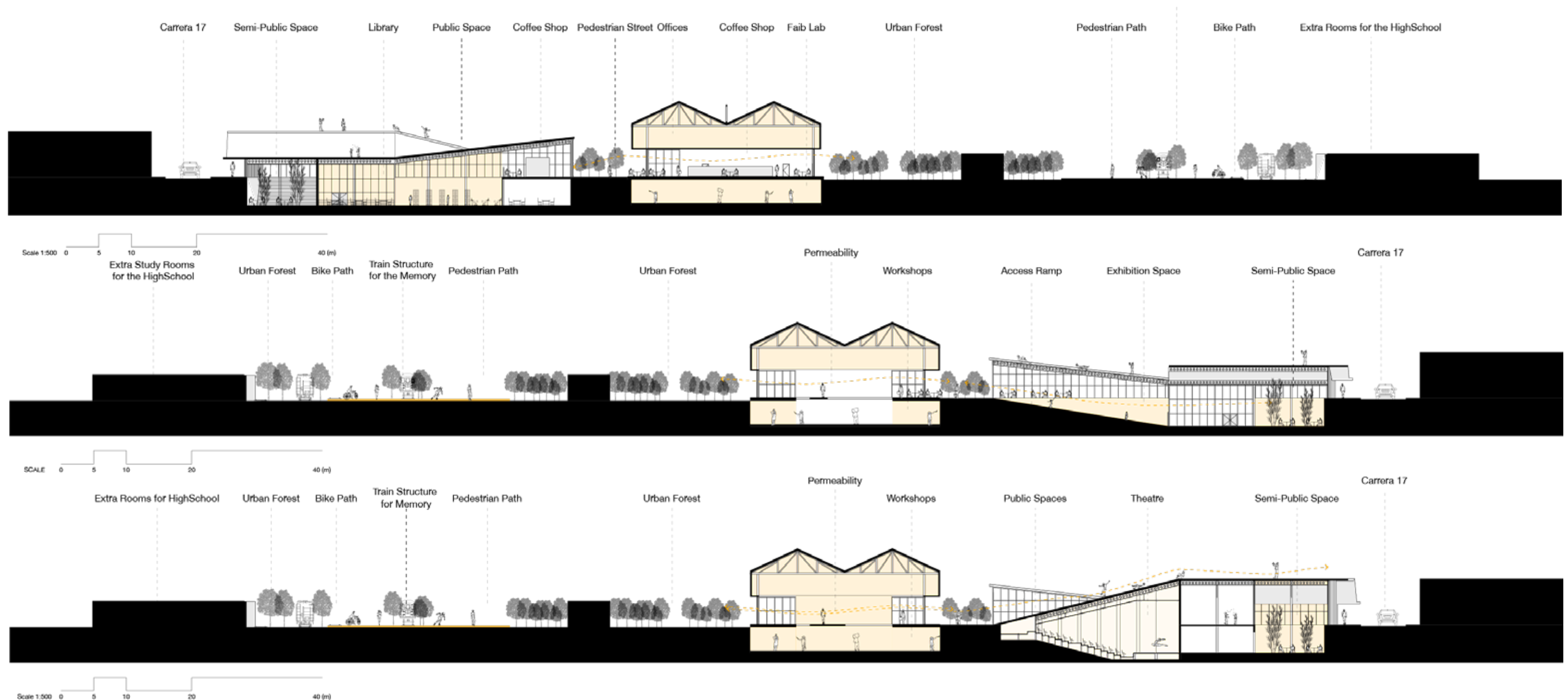
The park allows the introduction of some of the city's urban systems, such as public spaces, bike paths, informal stores, sports facilities, etc. Some of these facilities are based on the old train tracks and the old train structure, adding a sense of identity by recalling the initial use of the site.

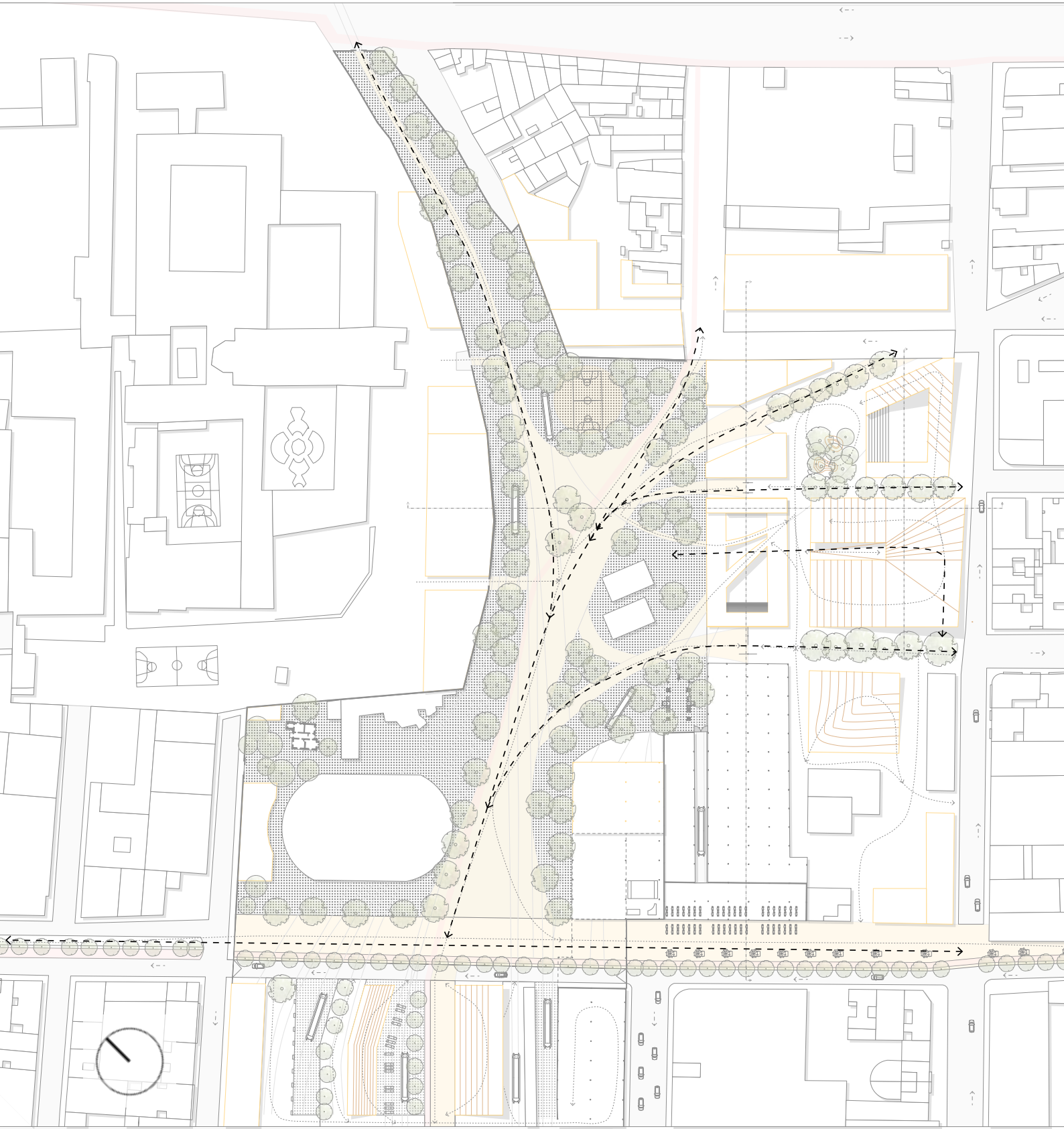
9.3_ Flows and Permeability

From the research, I discovered the importance of porosity for public spaces. With porosity we understand the physical and the visual, the principle was adopted on an urban scale but it is also adopted in the architectural strategy to promote flows from one space to another with various levels of privacy working on the typography of the site and high volumes to promote both visual and physical porosity.



More specifically to the flows, the introduction of the flows inside the park were introduced in the area with new architecture thanks to the high volumes and the typography of the buildings that allow the green coverage and the extension of the public spaces. The typography of the buildings also allows various treatment of the public spaces and the flows at different levels.





9.4_ New Buildings and Functions

Existing buildings on the site to be renovated and new buildings are intended to complement one another architecturally and functionally. The structure of the existing building complements well the new functions of the restaurants and cafeteria facing the street, the work spaces and the generous covered space for events.

The new buildings are intended to complement the existing buildings by expanding the

shape of the industrial area in plan but also in section. The new buildings also aim to complement the shape of the old train tracks.

The functions are to complement the program of the cultural and artistic hub, with a multi-purpose center, office and workshop building, exhibition building and a sports center.

10- Architectural Proposal

10.1_ Graphic Report

10.2_ The Project and its Context

10.3_ Concept

10.4_ Plans (Roofs, +1, Ground Floor, -1)

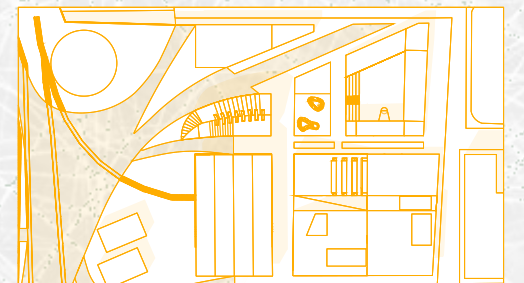
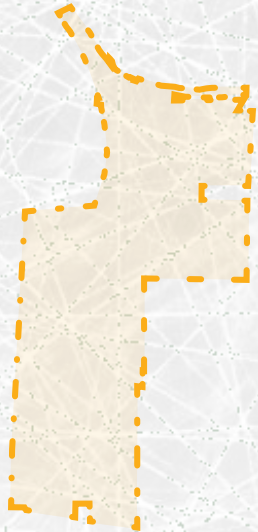
10.5_ Relationship between Buildings

10.6_ Building 1: Polyvalent Center

10.7_ Building 2: Workshops & Offices

10.8_ Building 3: Exhibition Space

10.9_ Building 4: Sport Center



10.1_ Graphic Report

This graphic account aims to demonstrate the various uses present at the Sabana station site in accordance with the urban and architectural strategies adopted to convert the border vacuum that was the site. These new exterior and interior sites were created by modifying the existing conditions, manipulating the balance between the public and private sites, reusing the abandoned buildings and introducing other new buildings.



1. One of the possible access to the site is through the Calle 16 where more space to pedestrians was given to complement the new activities from the renovated abandoned buildings. A bike path and an elevated street for car traffic is introduced to cross the site and to reconnect the various urban systems.



2. A system of umbrals is adopted across the entire site, here is illustrated a solution thought to access the urban forest using both existing buildings to be renovated and new constructions to filter the people, to allow a control of the access, to offer adaptability in the treatment of public spaces and permeability.



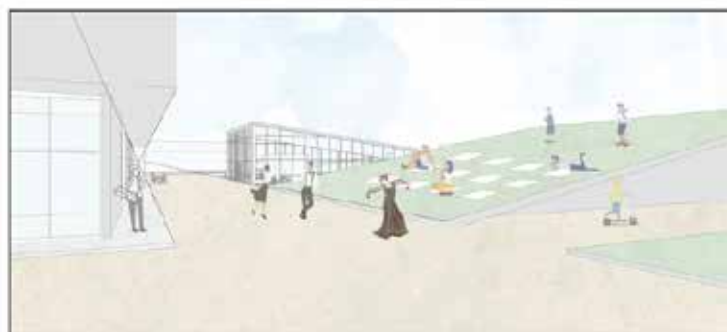
3. Once inside the site, a number of existing buildings are to be reutilized to fit the needs of the program and its users, for instance, keeping the structure of an abandoned train workshop, offers adequate space for various events and activities while guaranteeing permeability if wished with the designed park.



4. Part of the site of the Station of the Sabana is designed as an urban park that aims to complement various cultural and artistic activities introduced in the new program, to provide quality green public spaces within the city and maintain the memory of what the site used to be with the train tracks and train wagons.



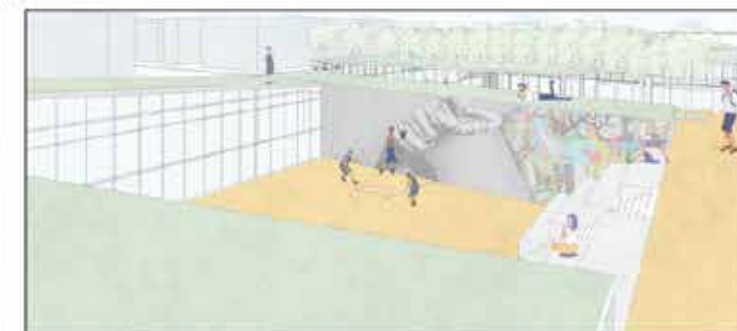
5. Within this same park, introducing a number of activities is important to attract the people as it was confirmed in the theme of profundization for the investigation. Hence, space for outdoor activities or the reuse of the train structures within this urban forest are introduced within the design of the park.



6. Indeed, an area is dedicated to new constructions to colonize the border and introduce urban systems. The new buildings aim to play with the topography of the site to offer quality public spaces adaptable to users' needs and creative solutions to promote permeability.



7. The new buildings introduced aim to be coherent with one another, the established strategies and the access to the inside of the site. Here similar functions such as cafeterias, commerces with the balance between public spaces allows the users to pass seamlessly from one space to another.



8. Located in the angle with the Calle 17 and Carrera 18, a sport center is introduced, always taking into account the context, an harmony with the other buildings and with the public space for various physical activities, both indoor and outdoor.



9. Indeed, one of the aim when introducing the new buildings to colonize the border is to introduce urban systems, one of the urban system to be introduced is the access to public spaces. Here, the topography of the building allows users to take advantage of an elevated generous public space.



10. The interior spaces of these new buildings are thought to complement the outdoor spaces and to provide a continuity, hence, semi-public spaces aim to serve many purposes from complementing a theater and a library to a socializing and exhibition spaces.



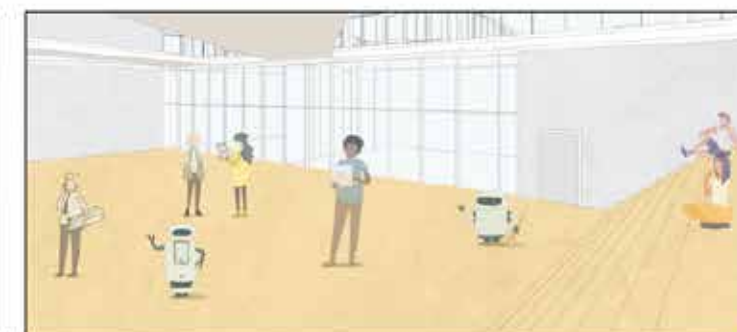
11. A theatre is introduced seamlessly thanks to the typology of the building allowing to give a generous space and adaptability of the space for various performance. All while being partly underground.



12. The typology of the building also allows to introduced a library. Such was possible thanks to the generous height space available and accessibility of natural light such place may require.

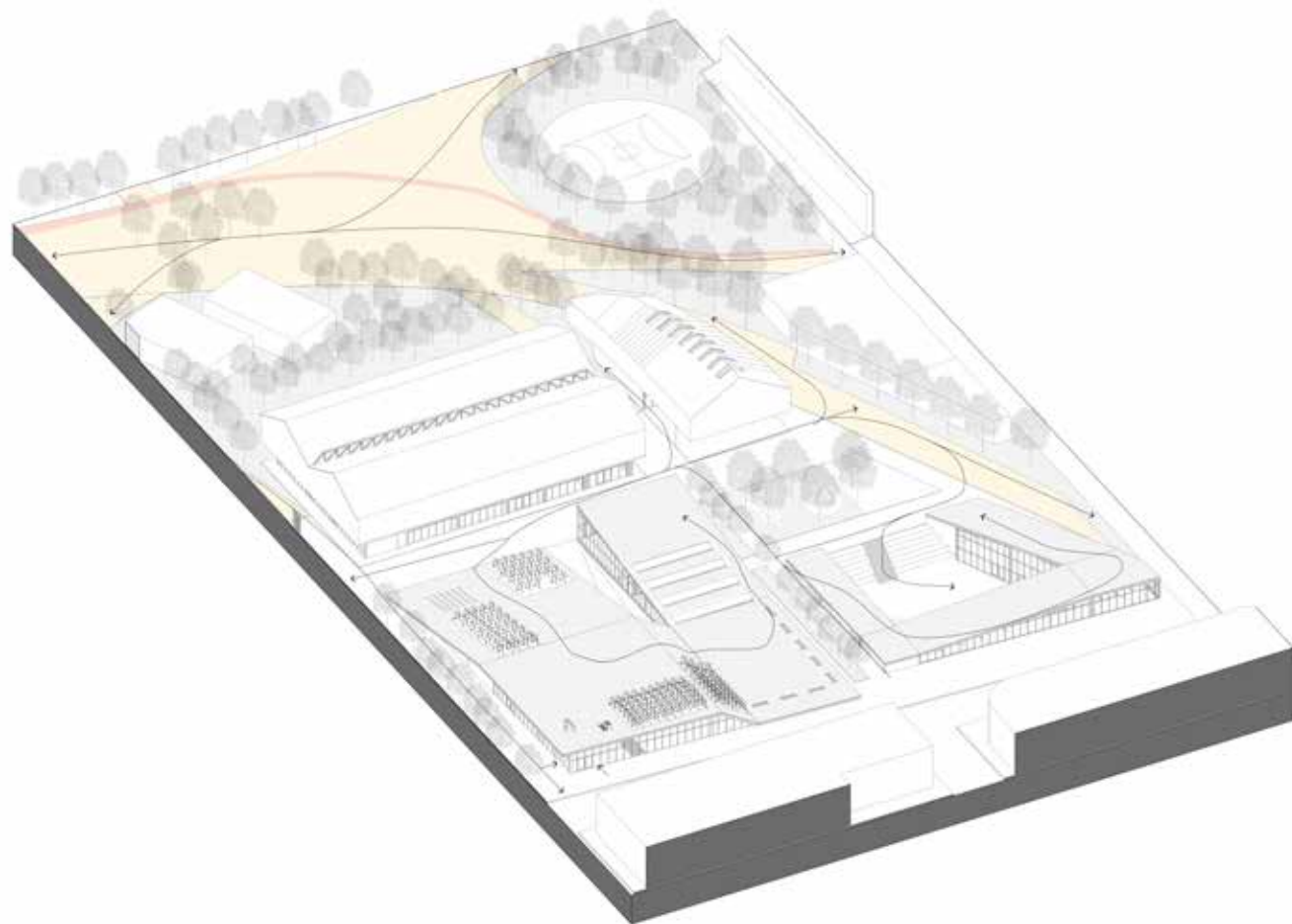


13. For the space to be utilized, the principle of porosity was studied, both visual and physical porosity. Here the cafeteria offers physical permeability between the outdoor and the indoor space but also visual contact with more activities offered in the building such as the library.

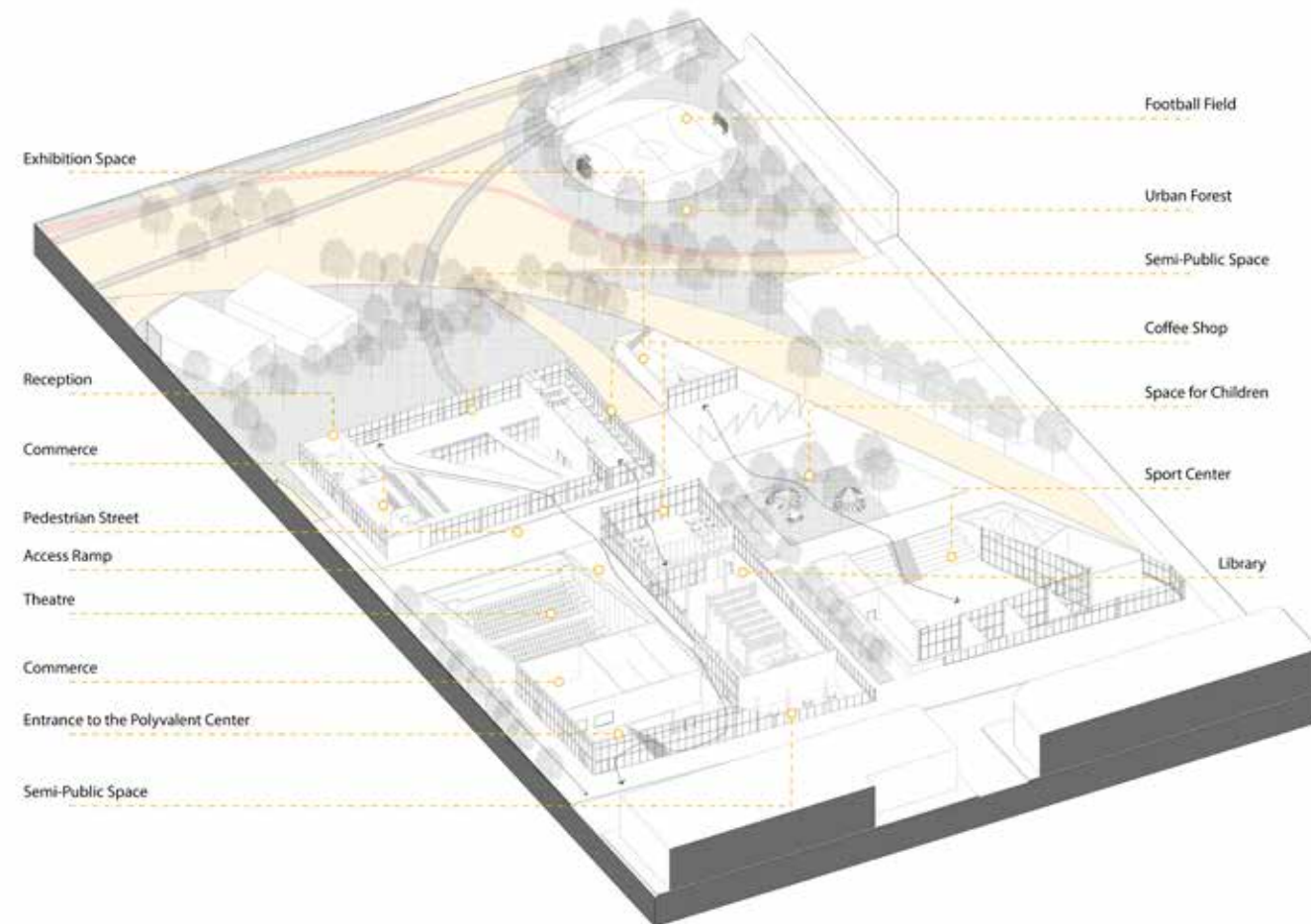


14. New spaces are introduced to give space for workshops and creativity by providing generous space and adaptable to the users' need while guaranteeing the permeability of the building at ground level.

10.2_ The Project and its Context



The architectural approach focused on the four buildings in the area so that the buildings would complement the design of the park, the strategies formulated to integrate the urban systems and the relationship between the buildings.



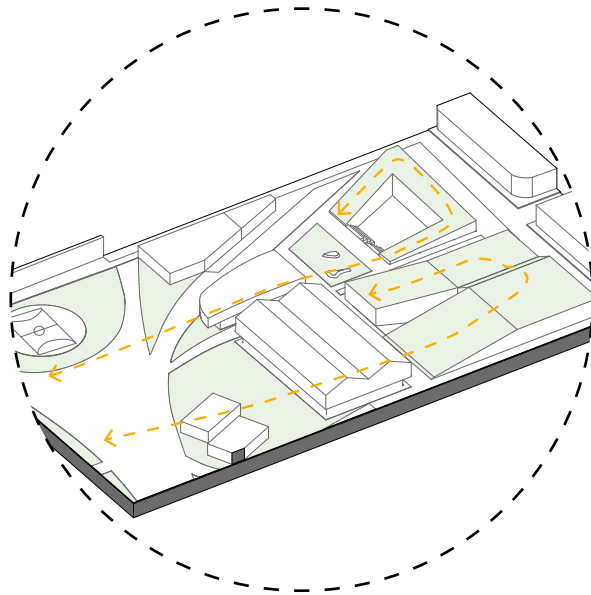
The architectural solution was designed so that the functions complement each other with work done in the change of levels, hence the vertical and horizontal connections.

The polyvalent center (Building 1) houses a semi-public space that allows for fluidity between the public space and the other functions. A theater that embraces well the form and typography offered by the building. A library that offers an adequate space and light for the users. Finally, a cafeteria overlooking the library.

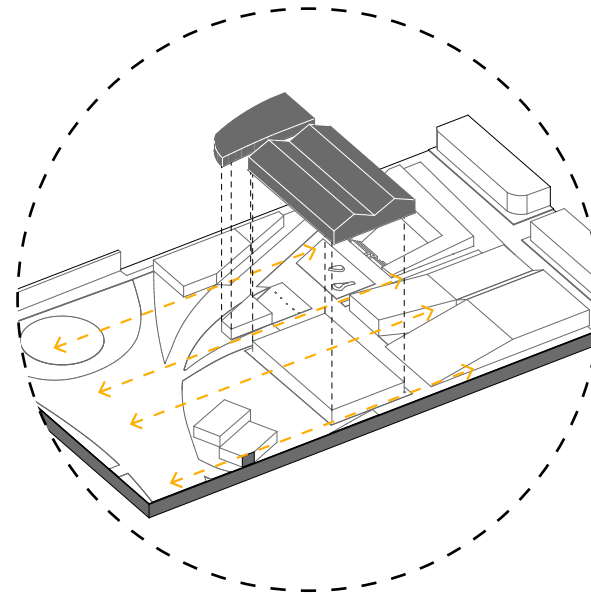
The workshop and office building (Building 2) offers several spaces on different levels such as workshops, offices and semi-public spaces to ensure connections between the site and the park and to complement the activities.

The exhibition building (Building 3) offers a covered outdoor exhibition space thanks to the cantilevered architecture and a generous indoor space.

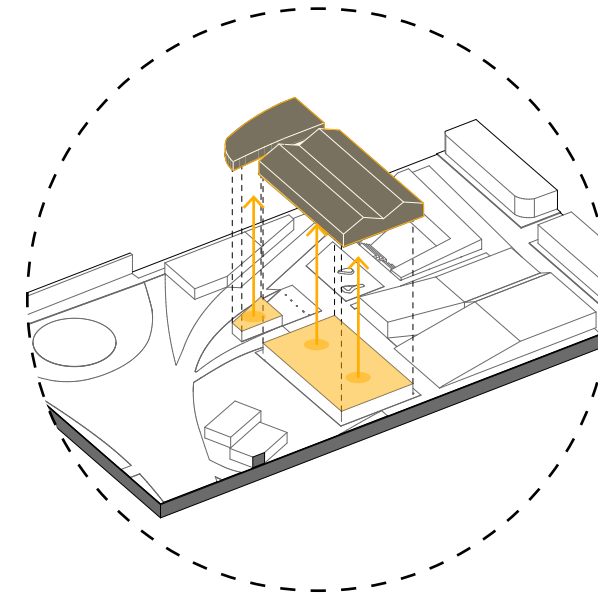
The sports center (Building 4) offers several indoor practice rooms and a multifunctional sports area outside.



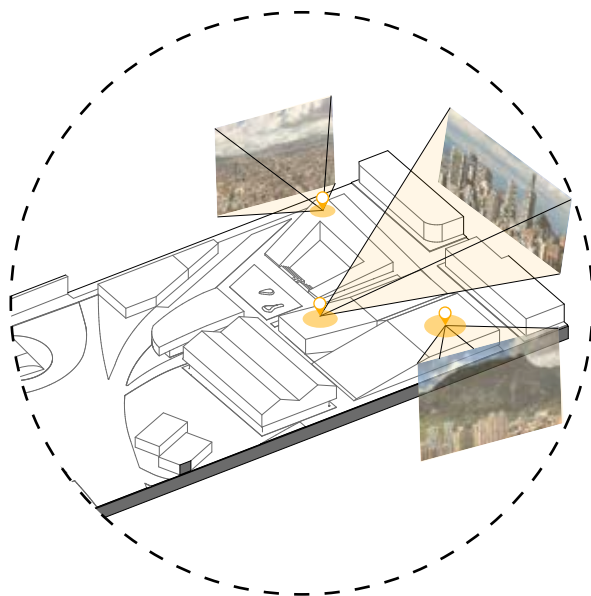
Continuity of Public Green Space



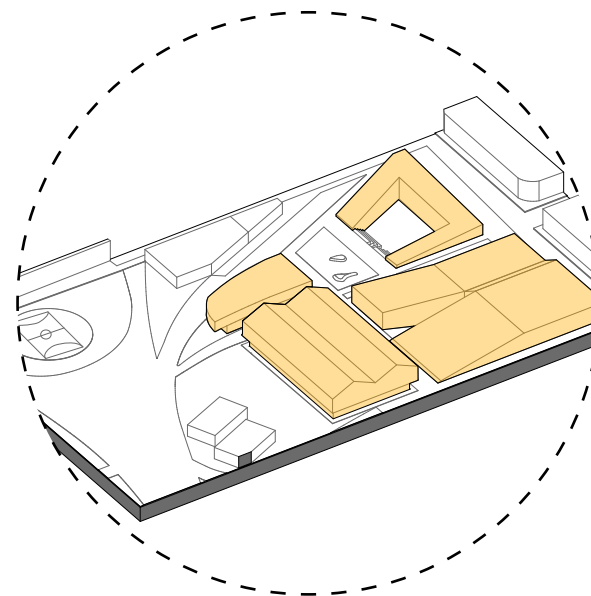
Permeability



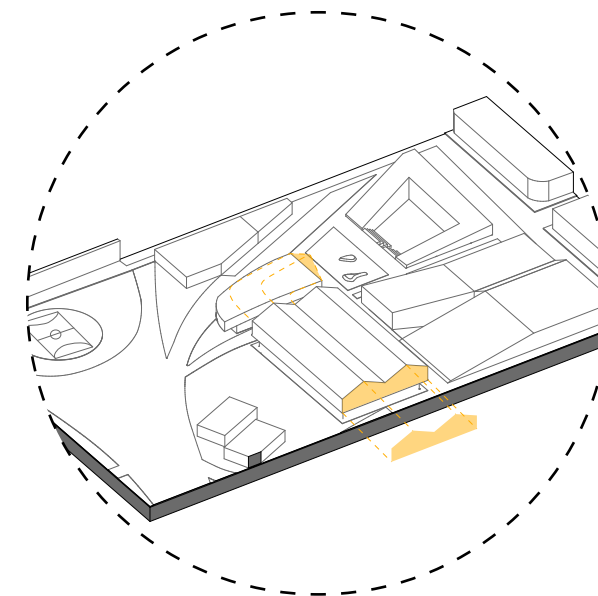
Elevated Volumes



View Points towards the City



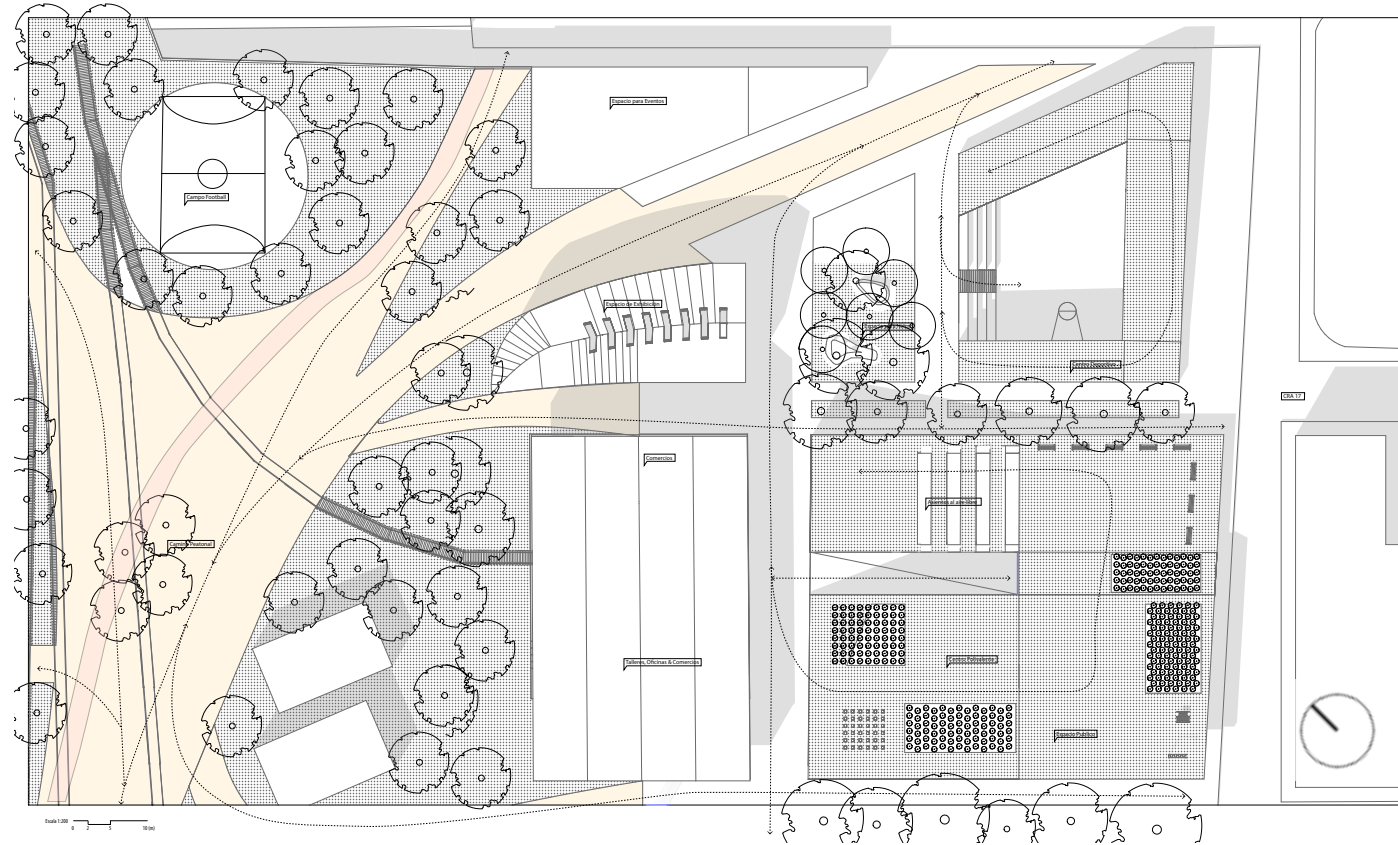
Buildings as a Landmark



Continuity of Existing Forms of Construction

10.4_ Plano

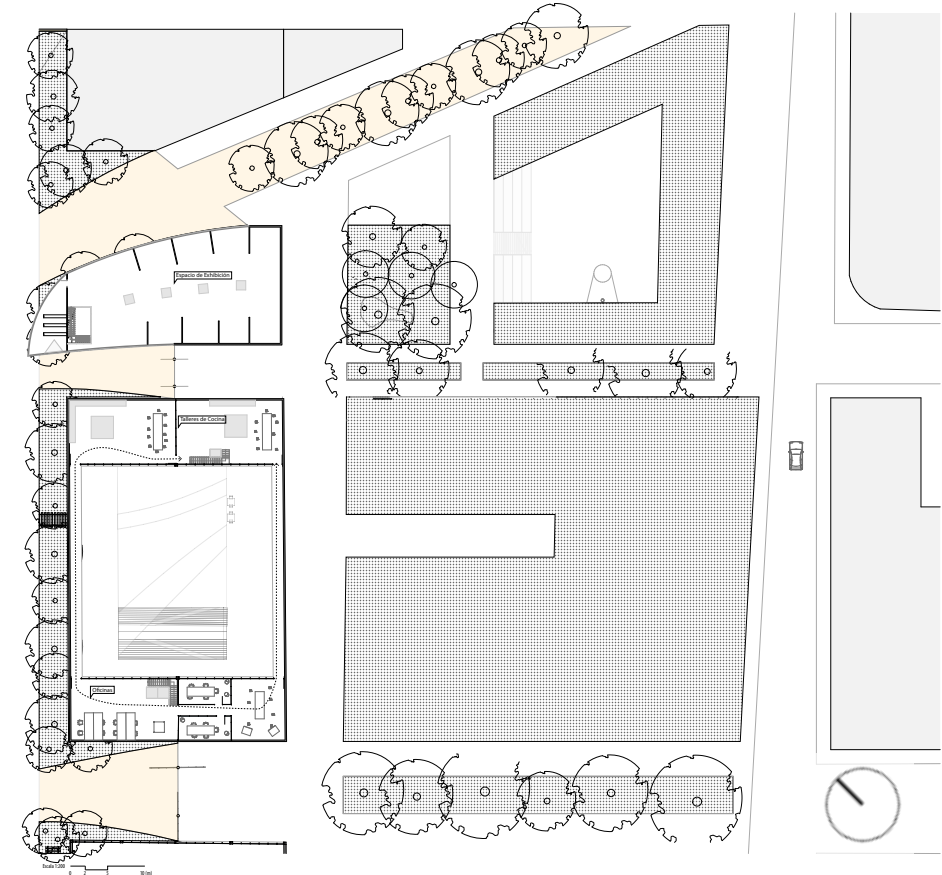
Roof Plan - 1:200



The roof plan of the area shows the general strategies of the area and how the architecture applies them. The concept of the urban park, its public spaces and its flows is transferred to the roof of the new architecture towards the surrounding neighborhood.

The walkable roofs of the buildings along Carrera 17, offer a continuity in the public spaces, with informal spaces for the amphitheater's exterior space, green spaces, agriculture, rest and viewpoints to the city.

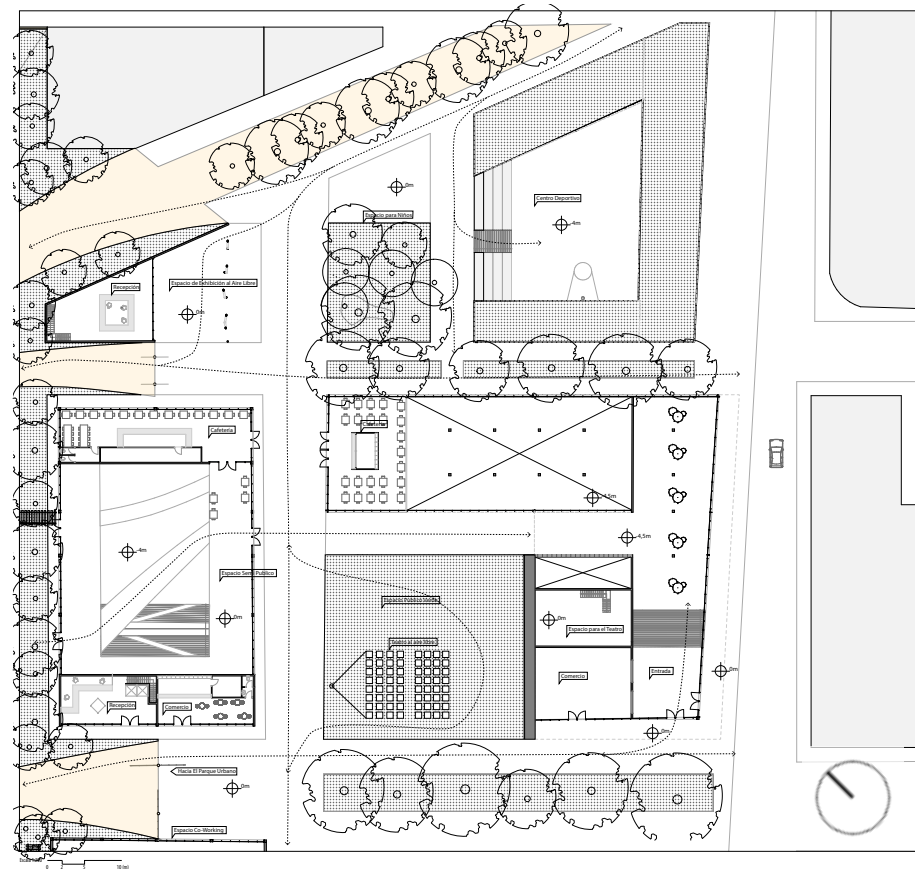
Plan Level +1 - 1:200



The new architecture with a level above street level are those that border the park and act as elements to maintain the structure of the existing buildings on the site. The workshop and office building, at street level (+4m) interacts

with the ground level with offices and kitchen workshops. The exhibition building offers a large exhibition space with an interesting play of natural light.

Plan Ground Floor - 1:200



At the street level, the aim is to highlight the various flows that pass through the buildings and sometimes over them to ensure permeability between public spaces, semi-public spaces and private spaces.

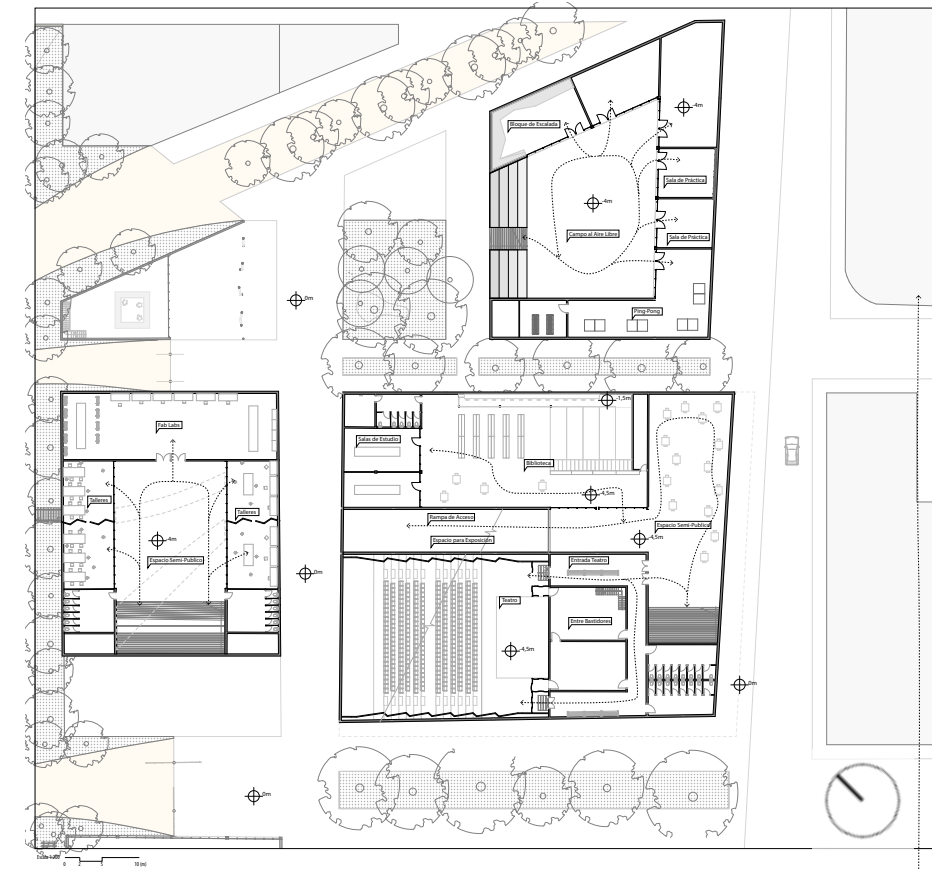
The multipurpose center at street level offers two types of entrances to access the lower level through a ramp or stairs. It also offers a cafeteria overlooking the library and is directly related to the building's cafeteria with workshops and offices.

The building with workshops and offices, allows to control and maintain the continuity of the flow from the multipurpose center to the park.

The building for the exhibitions on the first floor offers an open space for the public to enjoy the architecture and the exhibitions.

The street-level sports center offers a public space with a walkable roof and access to the lower level with outdoor sports and practice rooms.

Plan Level -1 - 1:200



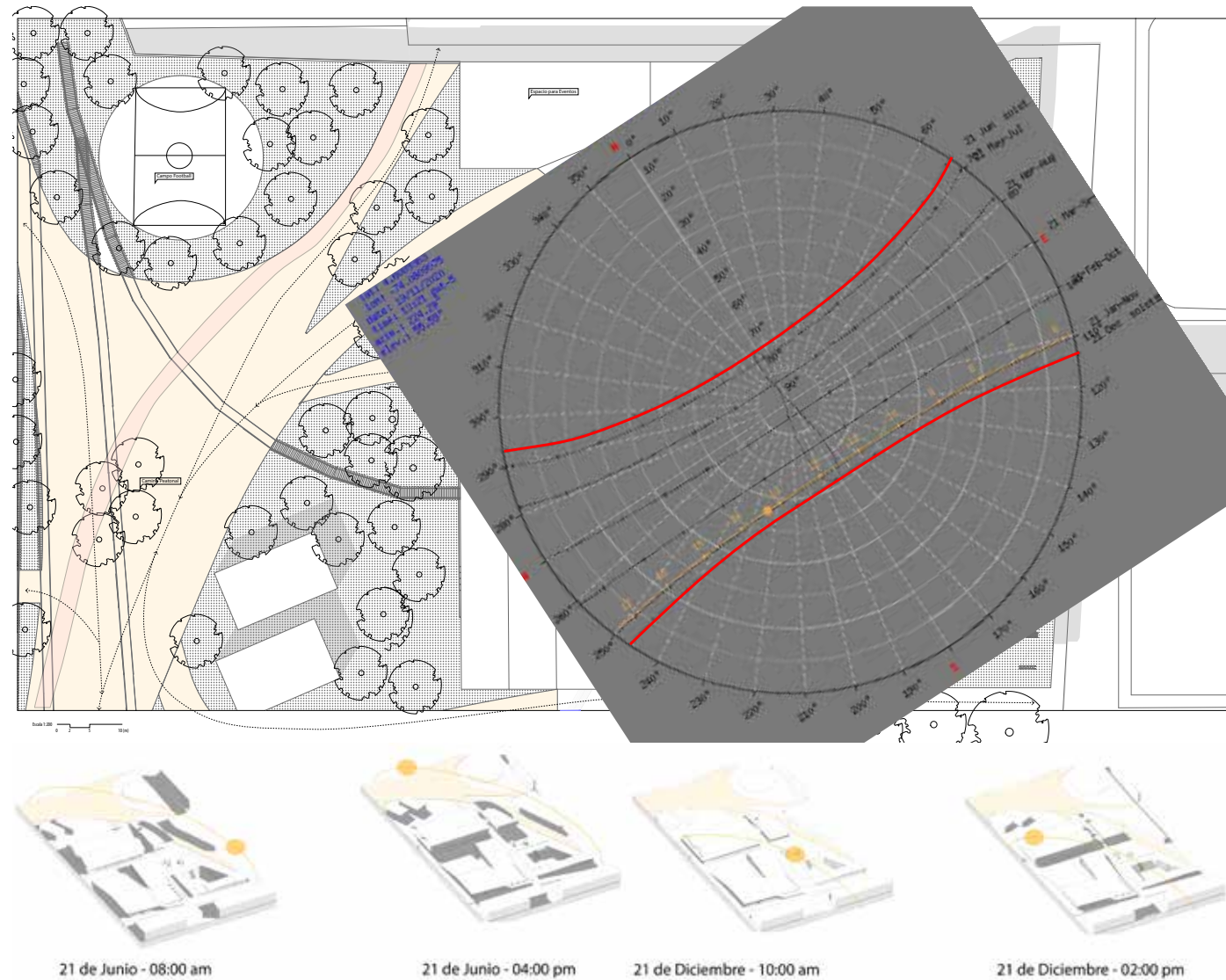
The plan below street level offers several spaces according to the designed program, often with a generous height space thanks to the typography of the buildings that fit properly to the functions.

The multipurpose center offers a semi-public space connecting a library and a theater.

The building for workshops and offices, offers spaces for workshops with the possibility of adapting the spaces to various craft or artistic uses.

Finally, the sports center, at this level, offers several indoor sports practice rooms and an outdoor space for outdoor sports.

Sun Analysis



The analysis of the sun was an important step in the design of both the architecture and the layout of the buildings according to the amount of light needed for the functions.

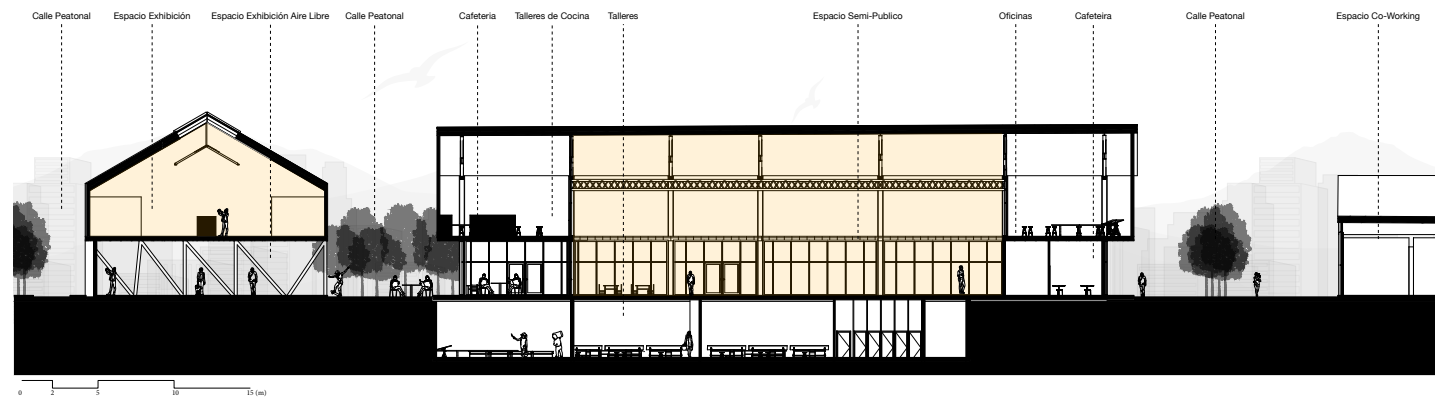
In fact, as the trajectory of the sun in Bogotá is often higher in the sky, understanding the shadows created by the new architecture helps me locate various skylights on the roofs along with solutions for user interaction. For example, for the multipurpose center, the library's need for light is important for the reading and study area, hence the solution of using steps

on the roof where people can use them as a viewpoint towards the city and a solution for light to enter the building. Or the exhibition building where light would be needed for the exhibition space but using a diffuser in reference to the solution adopted by Louis Khan at the Kimbell Museum.

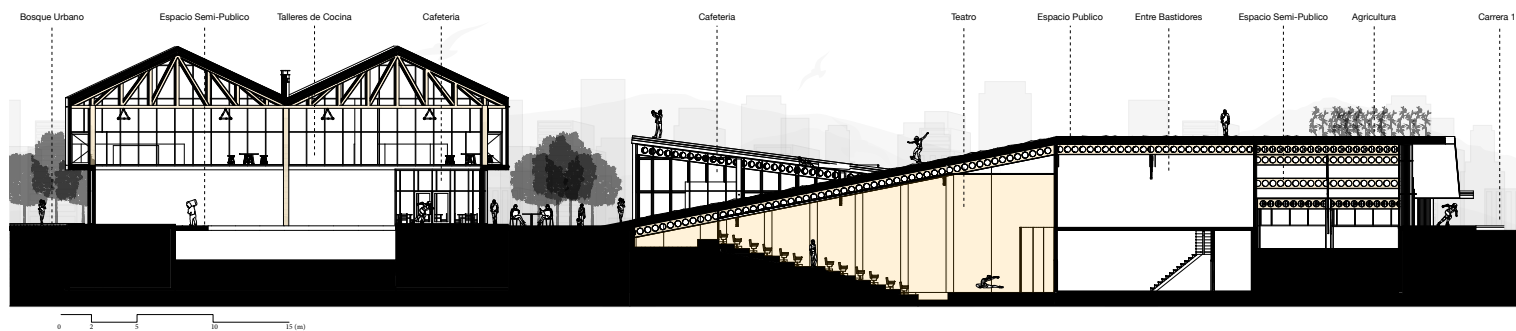
Finally, the study of light also allowed me to confirm the materials of the building with an often large use of curtain walls for the facade in order to take advantage of as much light as possible.

10.5_ Relationship between Buildings

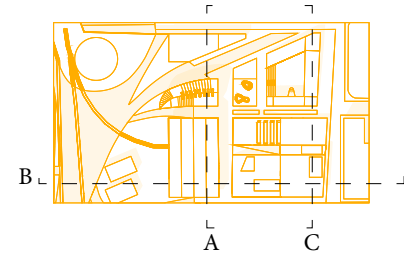
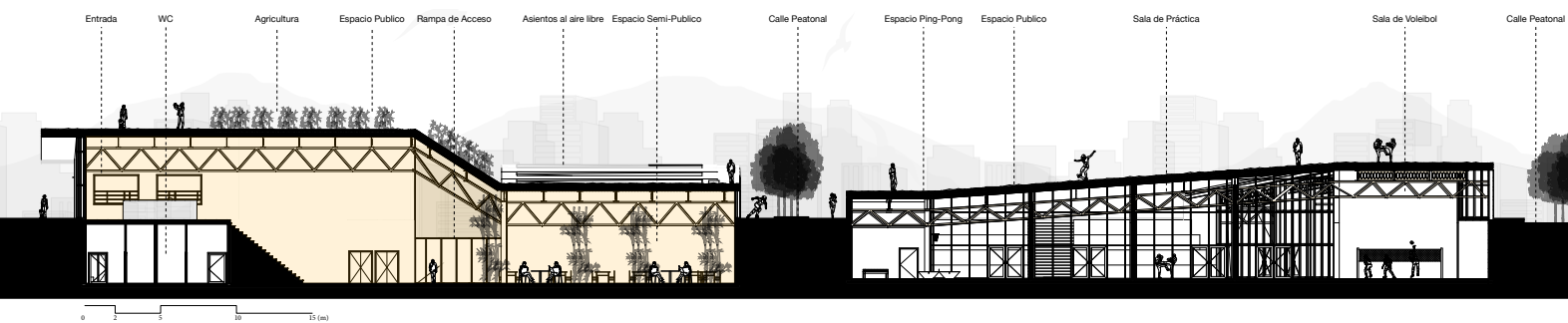
Section A



Section B



Section C



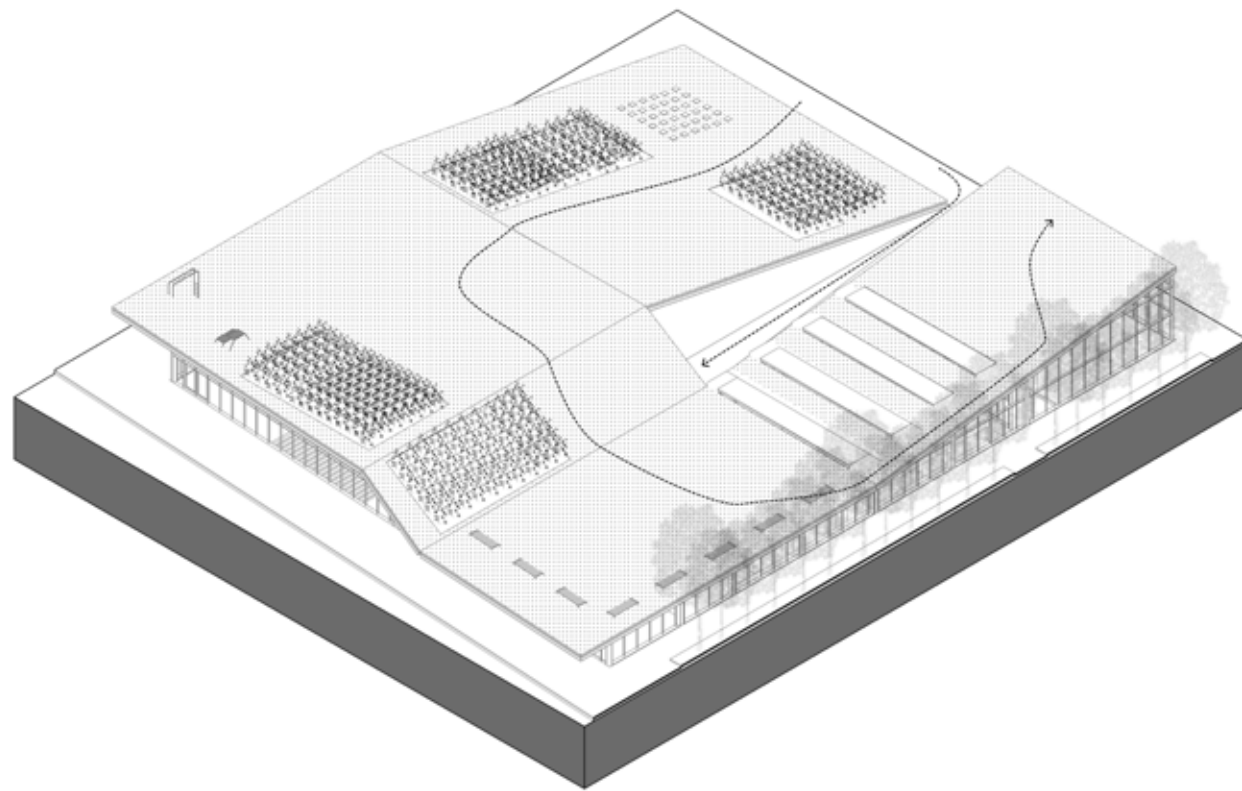
These sections are scaled to 1:200, and are intended to show the architectural and physical relationship between the new buildings designed on the site. For example, in Section A, the new architecture planned at the new site aims to continue the shape of the existing buildings, leaving the second floor free for public space support and allowing permeability from one to another. Section A shows the elevated volumes with the first floor free for circulation.

Section B shows the relationship between the workshop and office building with the polyvalent center where we can see the flow from one building to another, passing through the first floor to the roof of the other converted into public space. The section passes through the center of the workshop and office buildings to show the generous height offered by the suspended height and the theater of the multipurpose center.

Section C, shows the relationship between the multipurpose center and the sports center where the relationship here is shown through the flows of continuity offered by the typography of the roofs converted into public space. The section passes through the semi-public space of the polyvalent center and the practice rooms of the sports center.

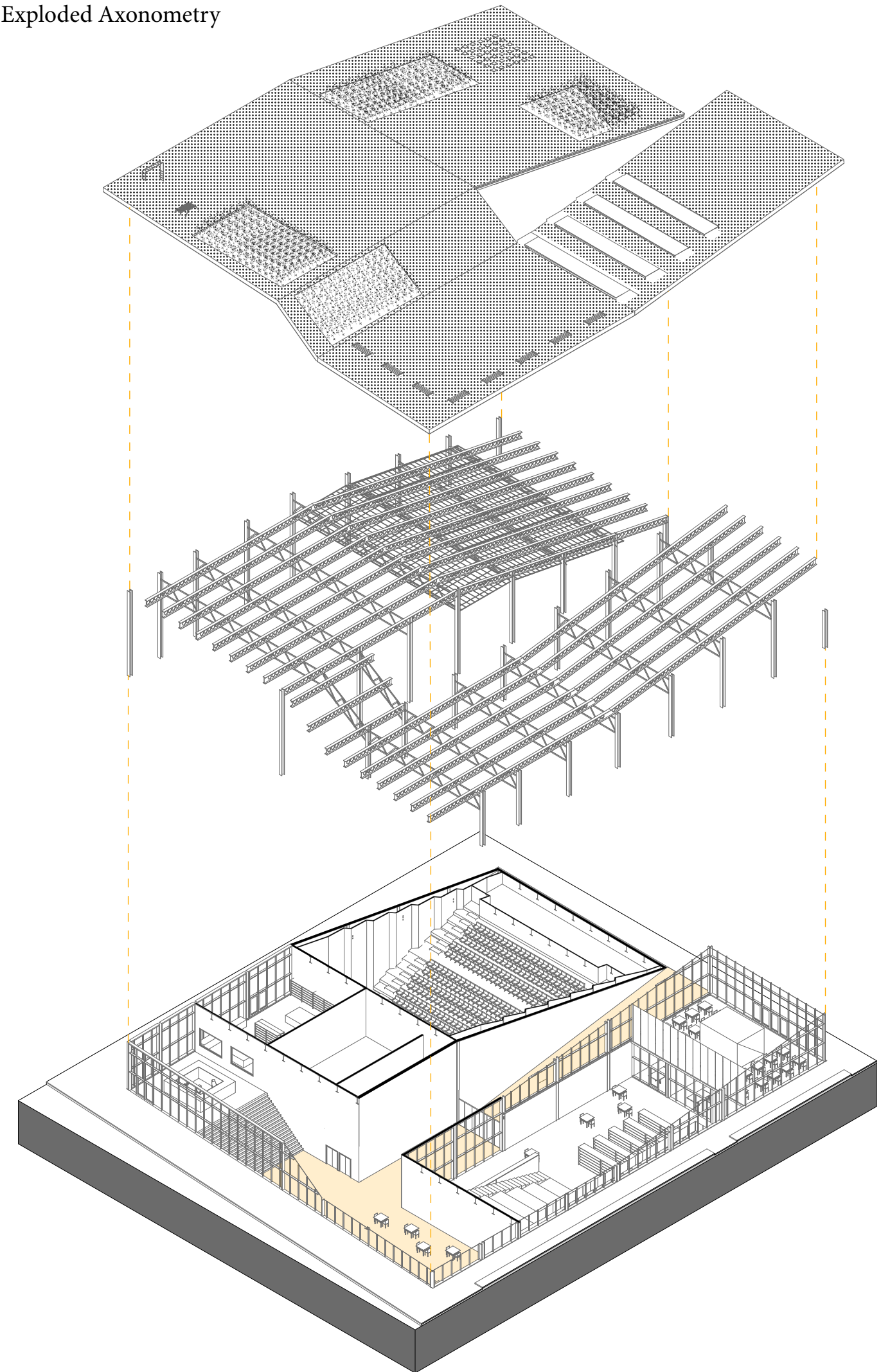
10.6_ Building 1: Polyvalent Center

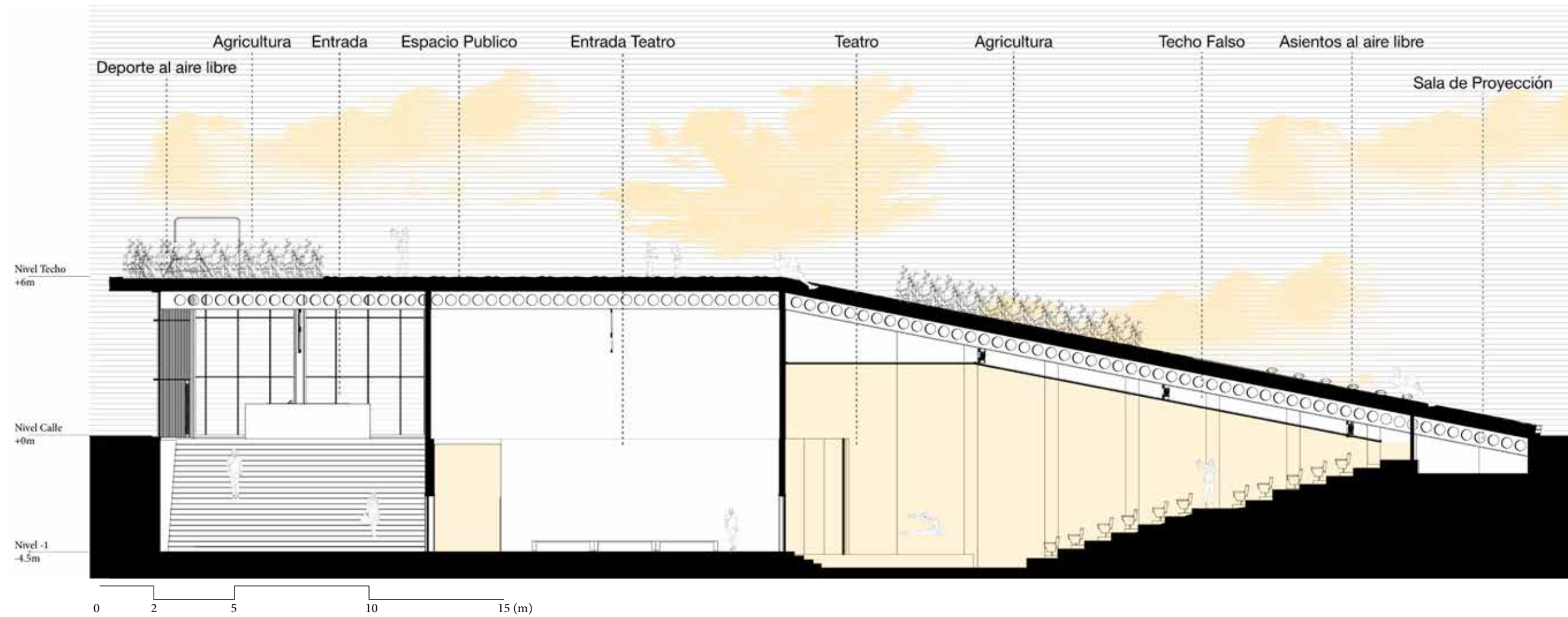
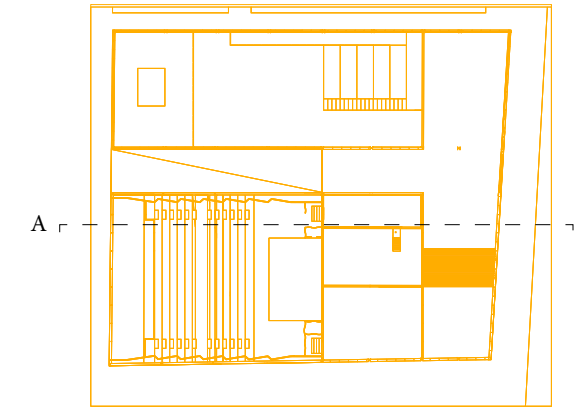
General Axonometry



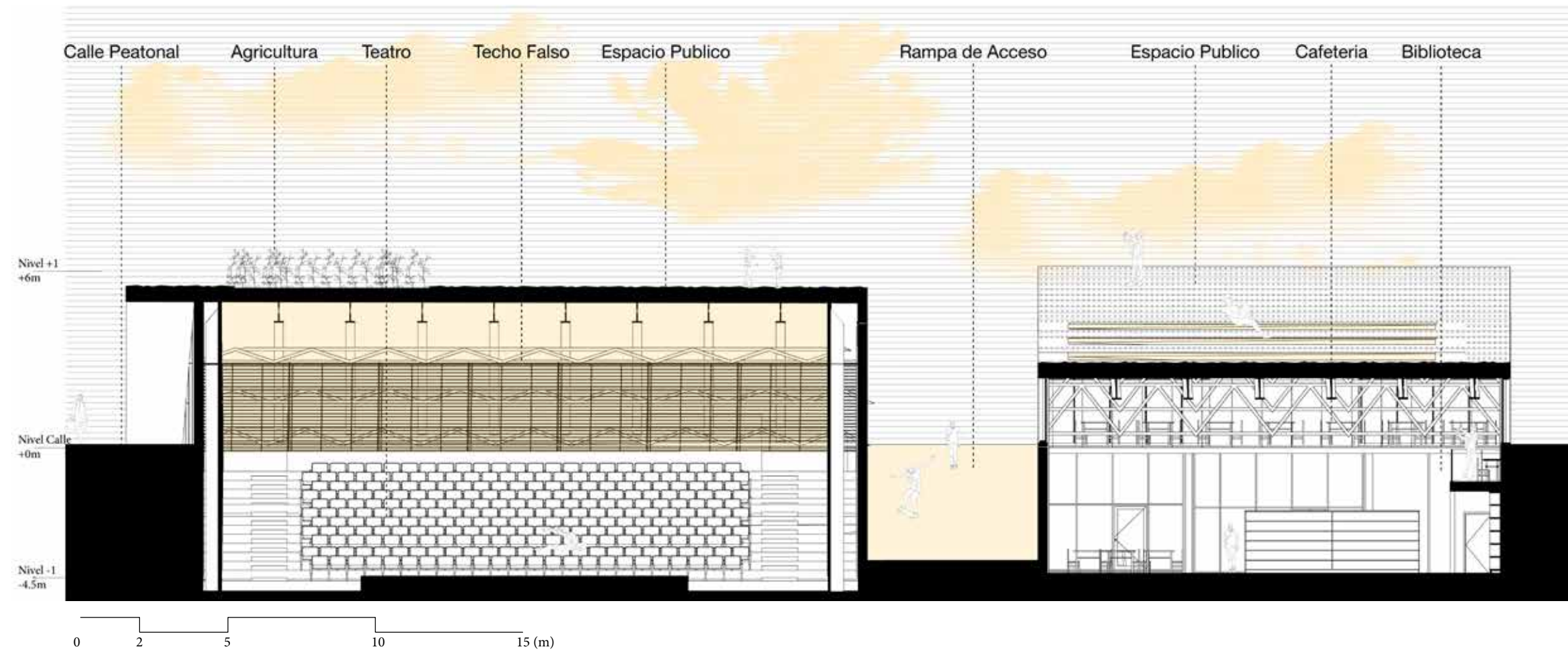
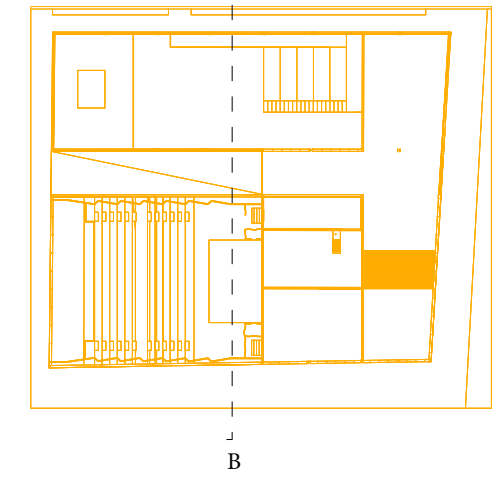
The general axonometry allows me to illustrate the finished building and the aim of making the roof a public space where various activities can be carried out according to the needs of the users from the cultivation of urban agriculture, informal seating, views towards the city, etc.

Exploded Axonometry

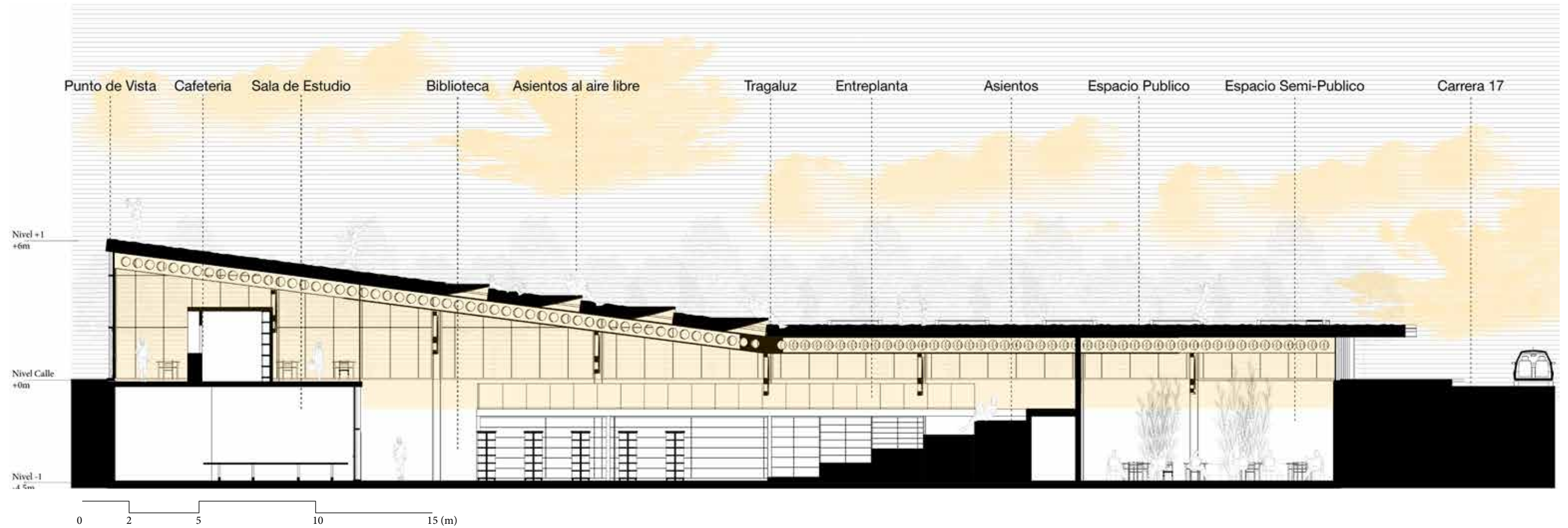
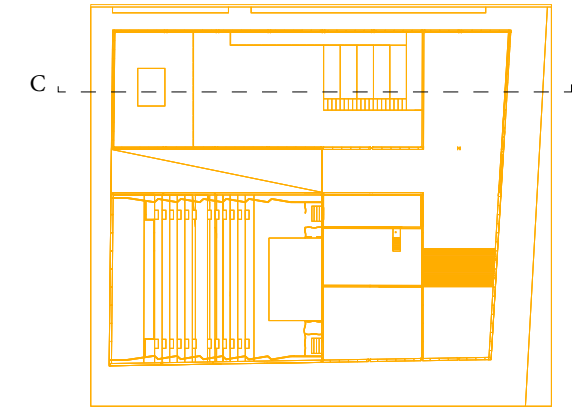




The section shows the theater with its entrance, the semi-public space and the green public space that is the roof. The structure of the building is important to mention, since the objective was to support the big spans and to support the false ceiling that a theater requires for aesthetic and acoustic reasons.

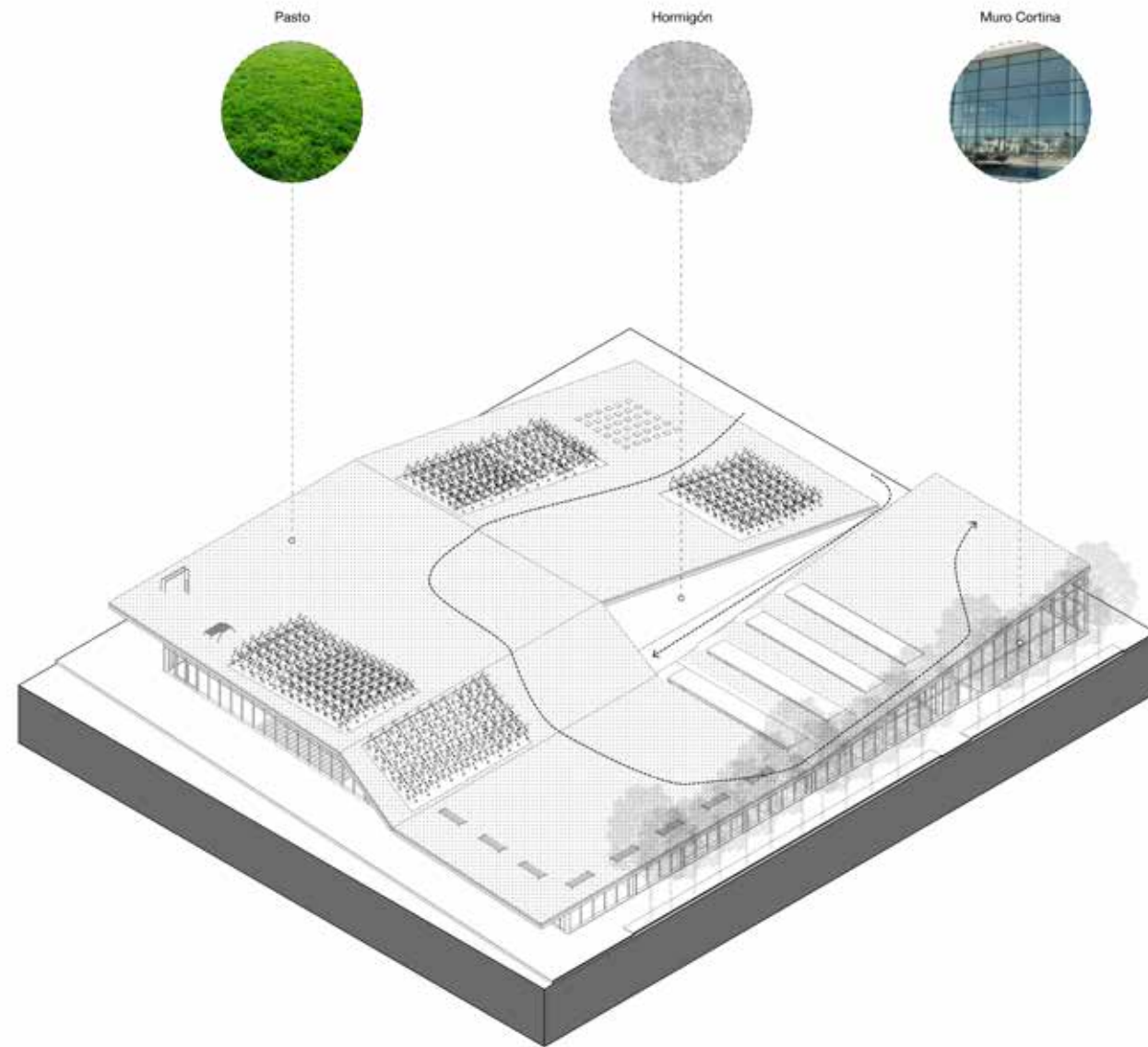


The section crosses the building to show the theater, the library and the access ramp to the building along with the contrast offered by the activities on the roof. The cut also shows the interesting structure offered by the building to support the passable roof that will be detailed later.



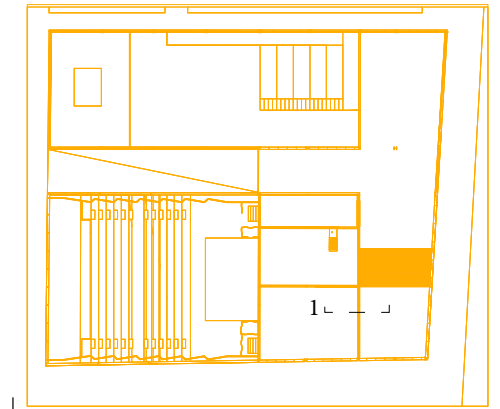
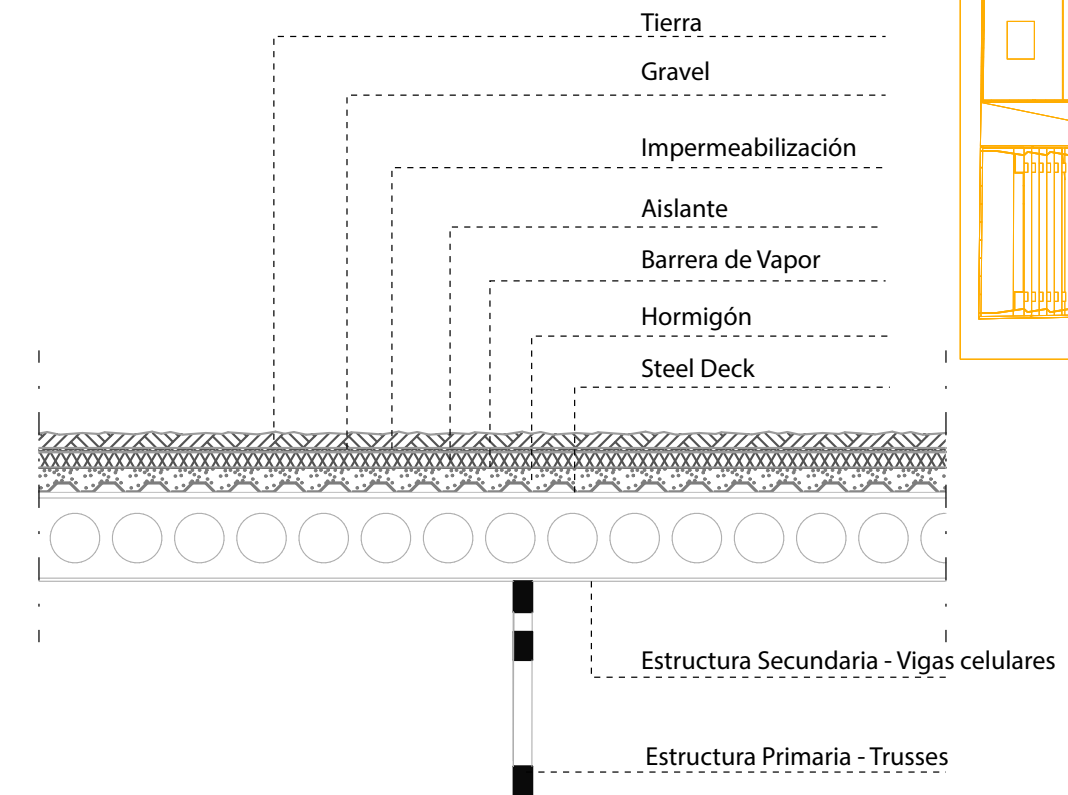
The Section shows the library in relation to the street-level cafeteria and the semi-public space of the polyvalent center. The library was designed to have natural light available thanks to the curtain walls of the facade. The solution adopted to have natural light in the building thanks to the roof steps that work as points of view towards the center of the city and the skylight for the library.

Materials

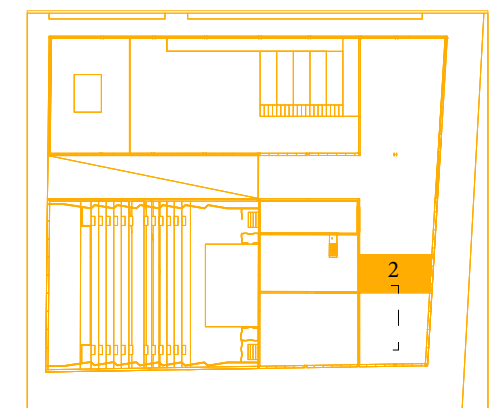
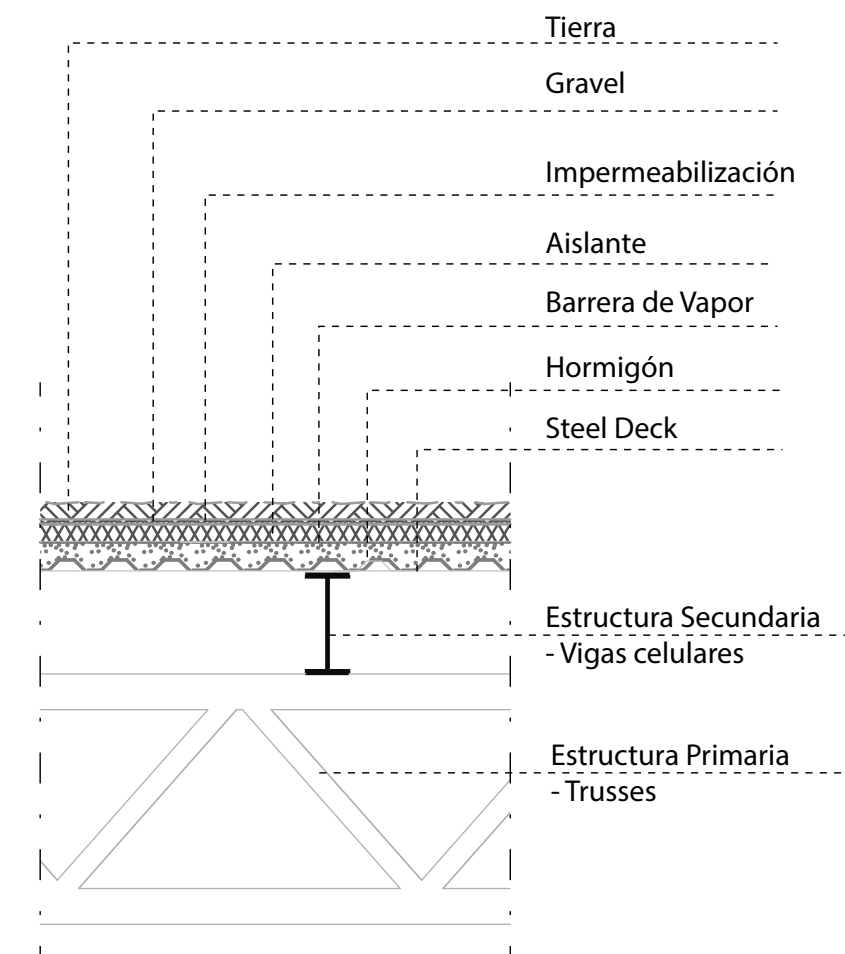


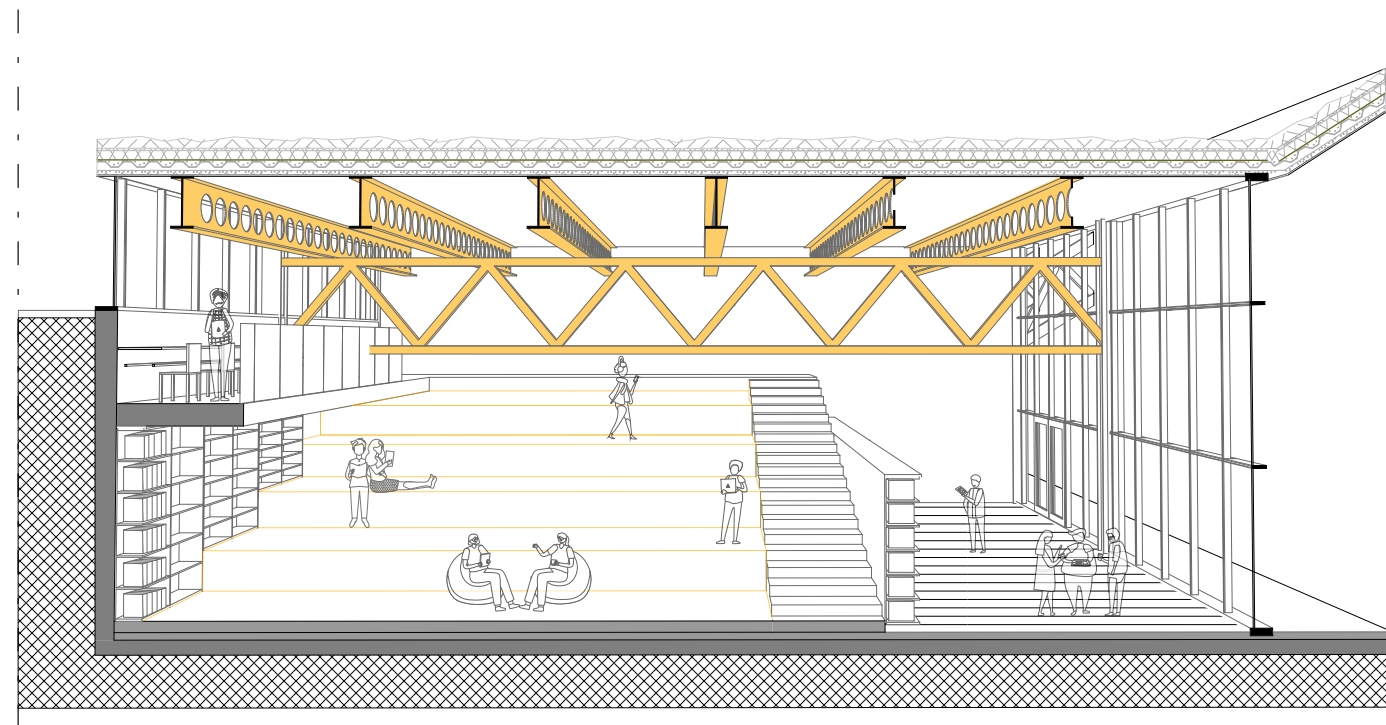
The materiality of the building is important to mention and shapes the impact of the building on the site and its surroundings. For the multipurpose center, three main materials stand out, the green roof made of grass to highlight the idea of having the park present on the site continuing on the roof. The curtain walls to allow visual permeability of the public spaces and maximum natural light in the interior spaces. Finally, concrete for the walls.

Roof Details - 1 - Polyvalent Center



Roof Details - 2 - Polyvalent Center





3D Section - Library



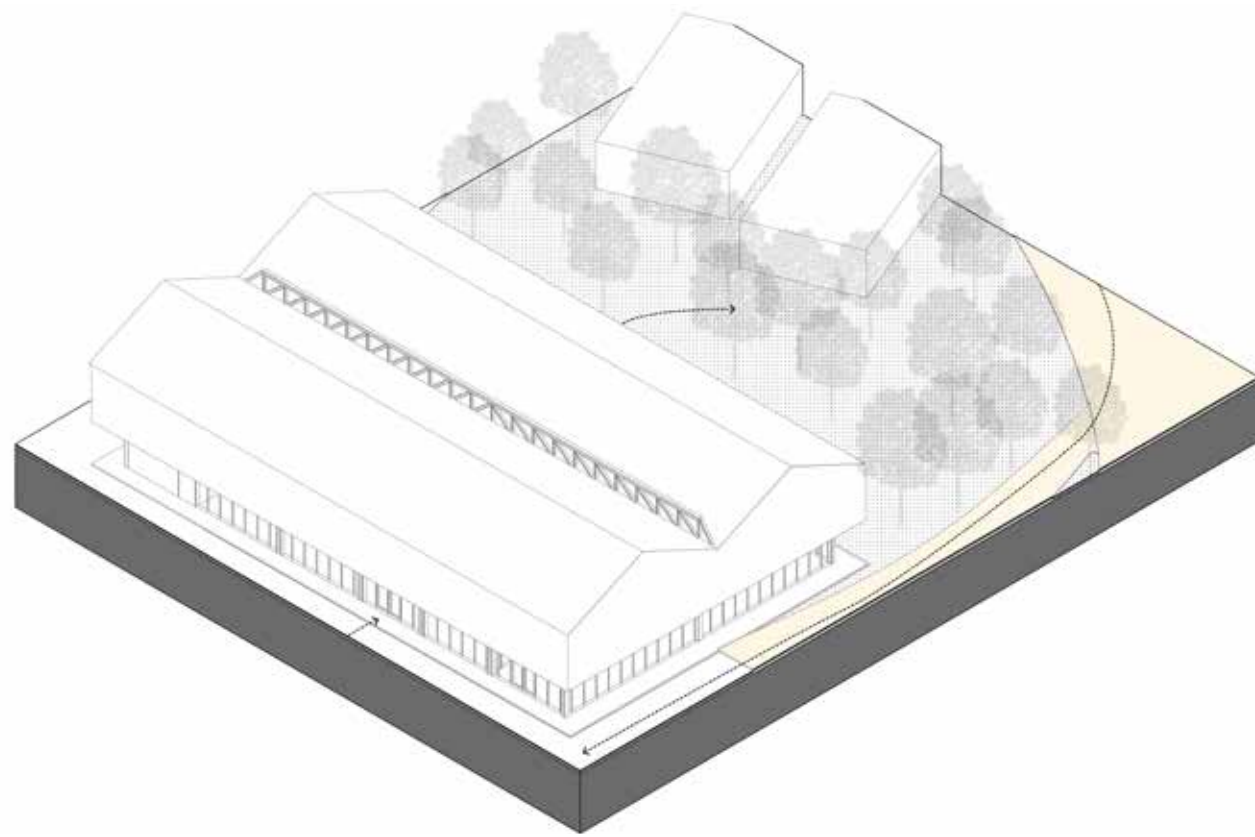
In the theatre



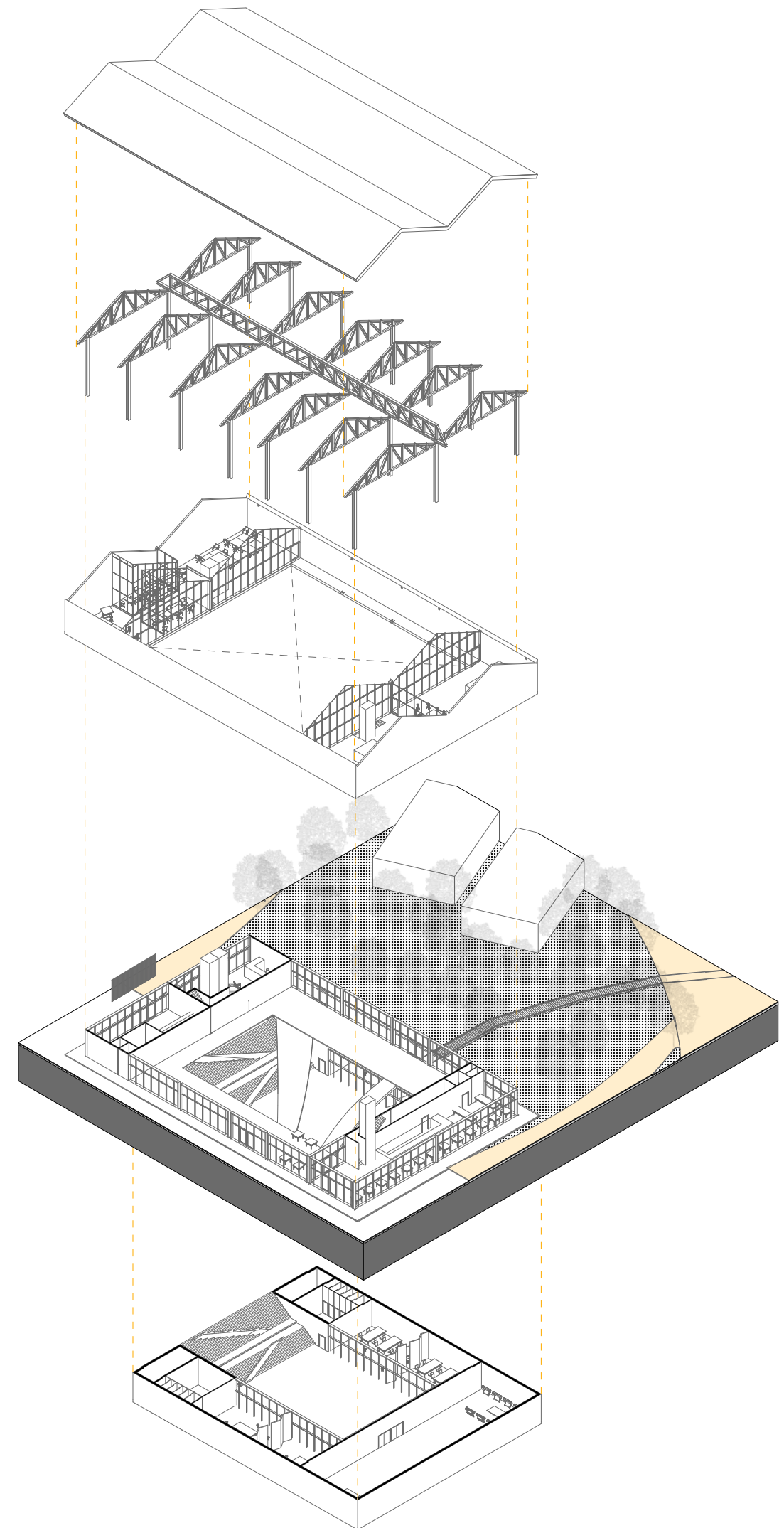
On the green roof

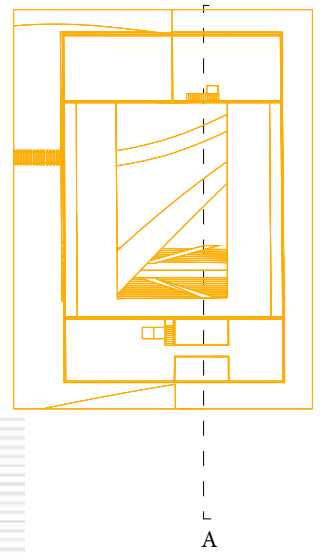
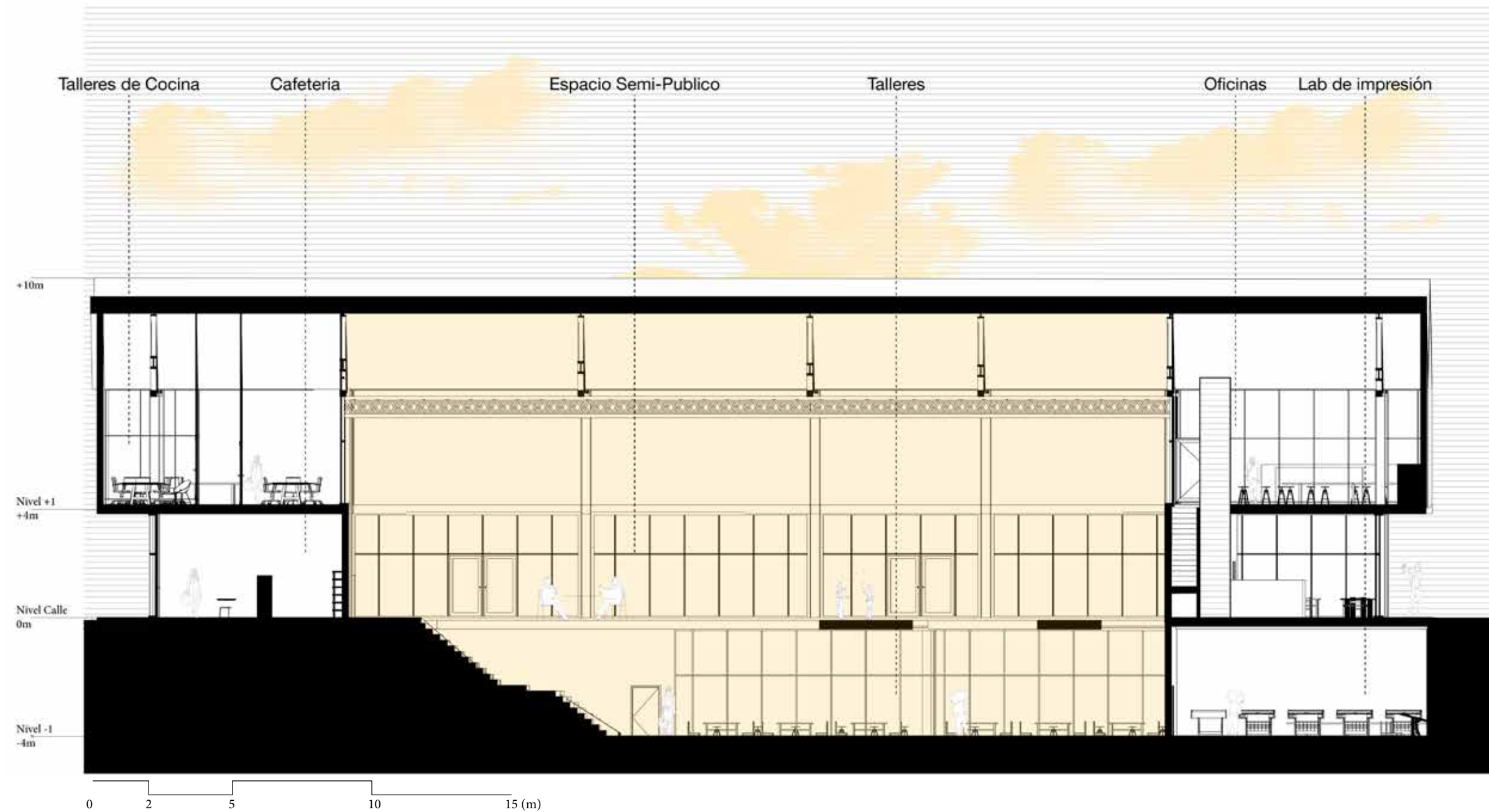
10.7_ Building 2: Workshops & Offices

General Axonometry

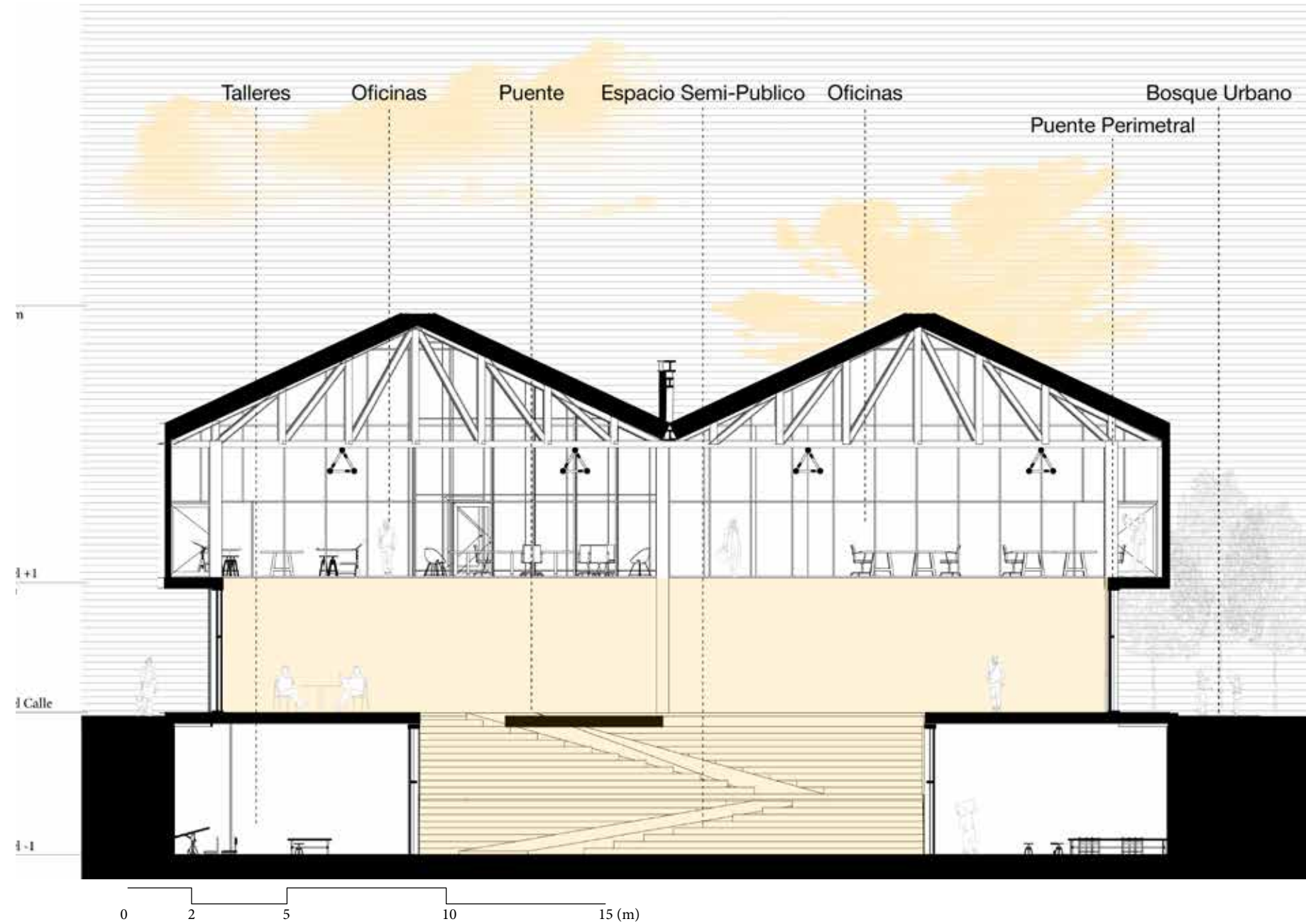
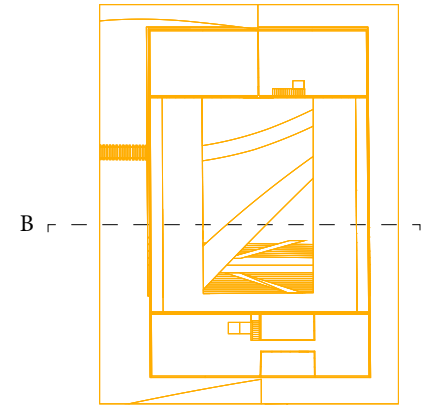


The general axonometry allows me to illustrate the finished building with the aim of having an elevated building with a permeable first floor level. The structure of the building has proven to be original and interesting to achieve generous spaces within the building.



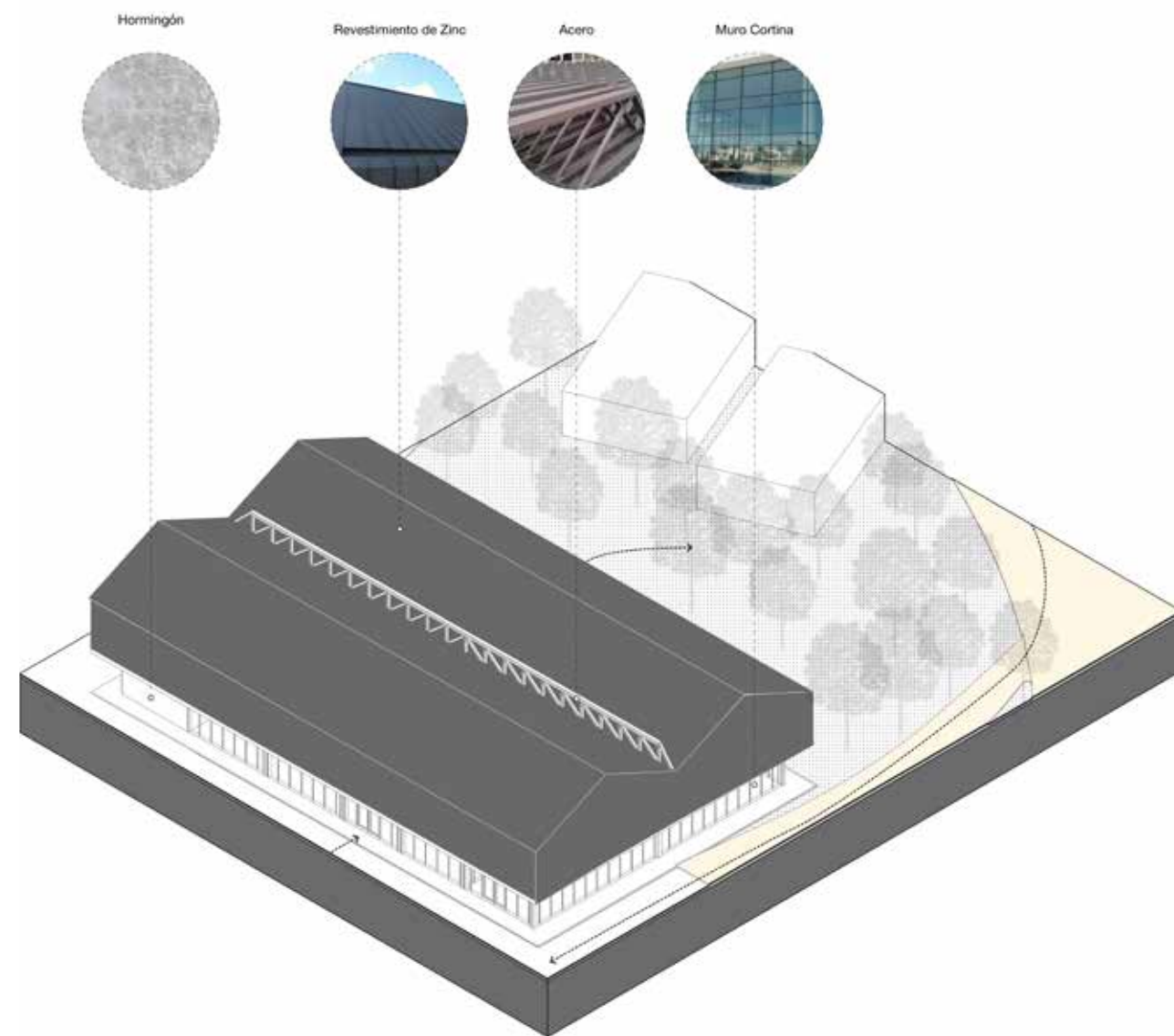


The Section shows the generous space available in the center of the building that works as a semi-public space, which distributes to the workshops the places and the visual interaction with the structure of the building and the spaces of the second floor.



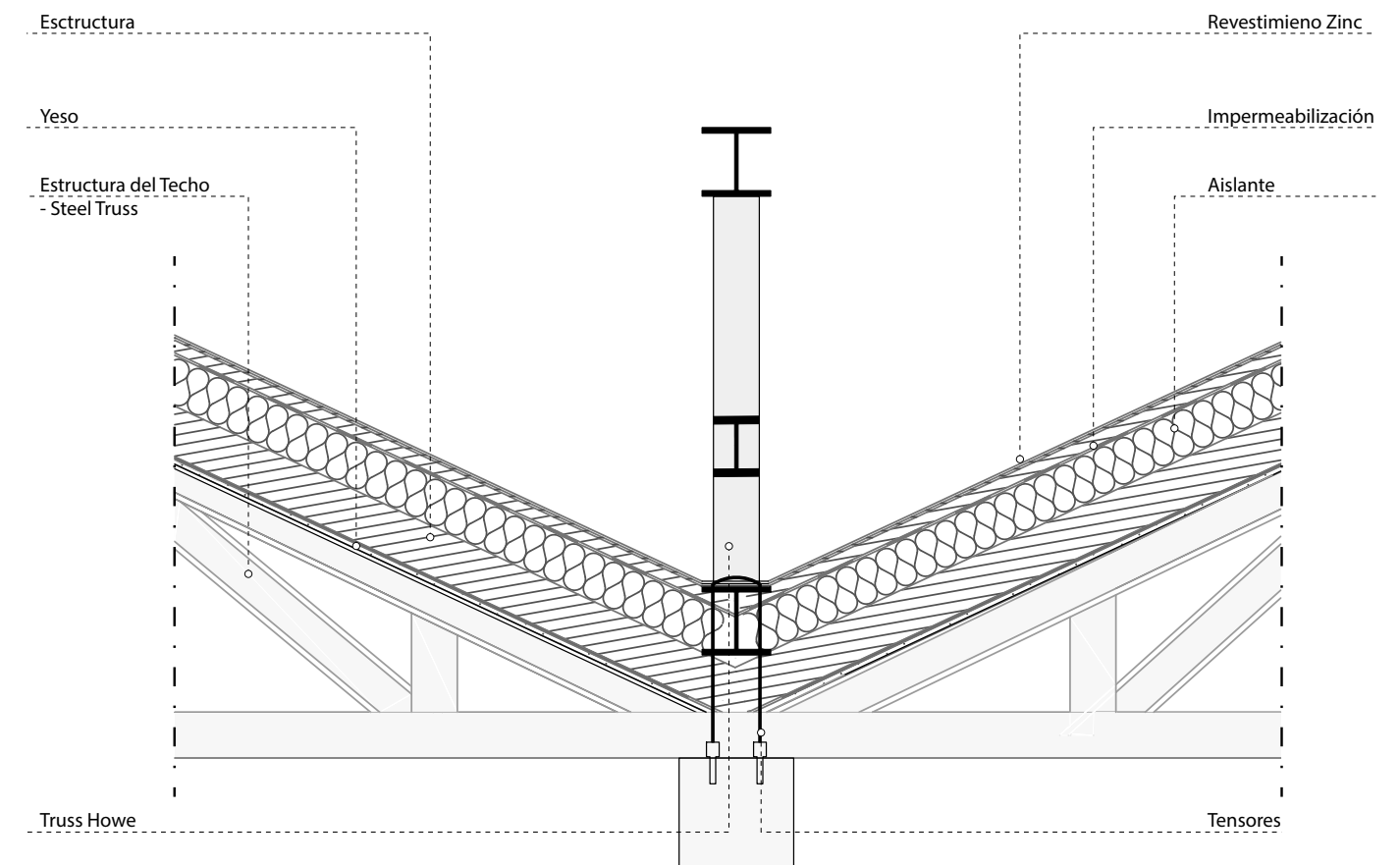
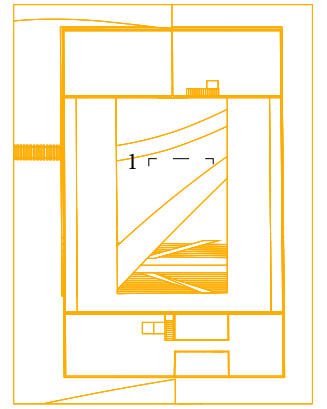
The cut also shows the semi-public space in relation to the workshop space and the structure of the building as a memory of what the building and the site used to be through industrial elements.

Materials



The materiality of the building is important for the architecture of this building, the highlight of the elevated building the material chosen is zinc for the coating with a steel structure on a base of concrete walls and curtain walls.

Roof Details - 1 - Workshops & Offices



To achieve the objective of having a large open space inside the building without too many columns interrupting the space, the solution was to have a Truss Howe system over the building, for the large span, allowing to minimize the amount of columns needed in the center of the span.

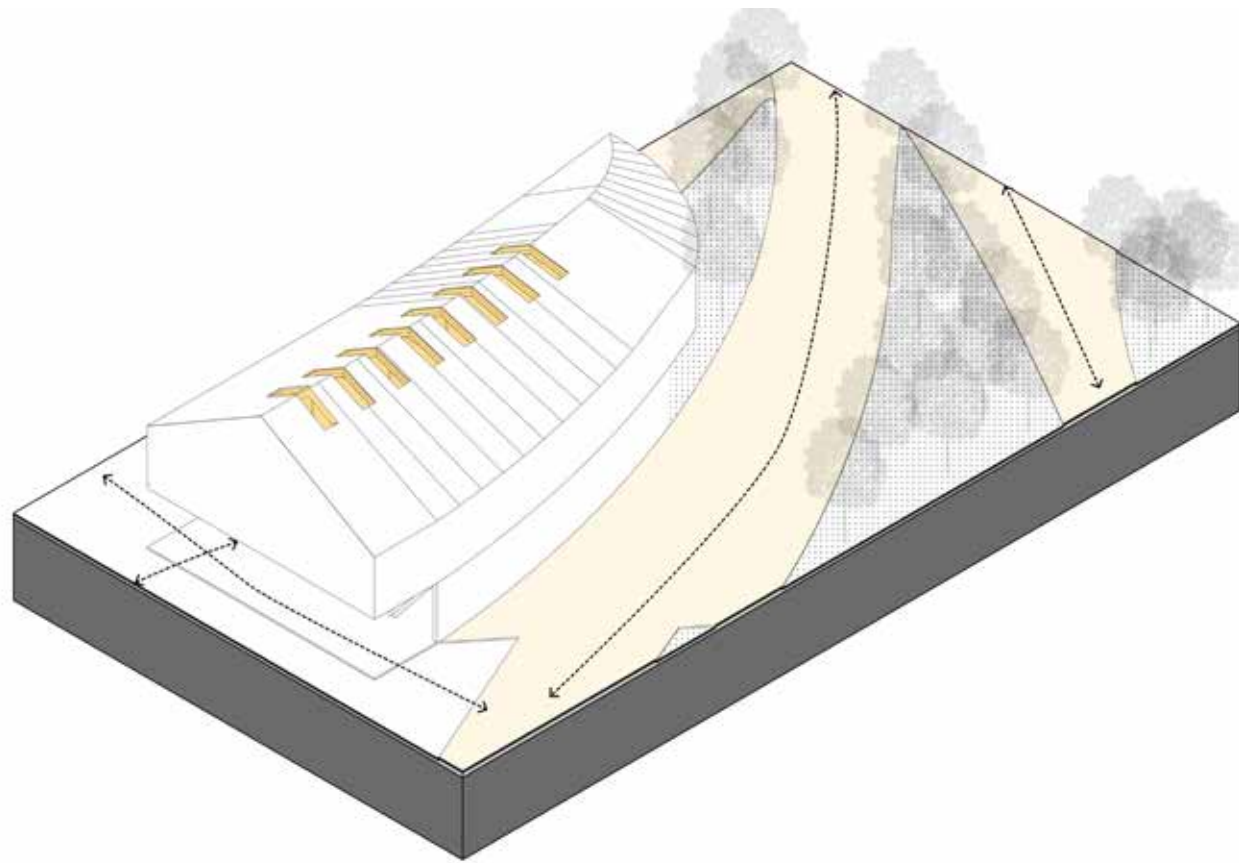


In the office

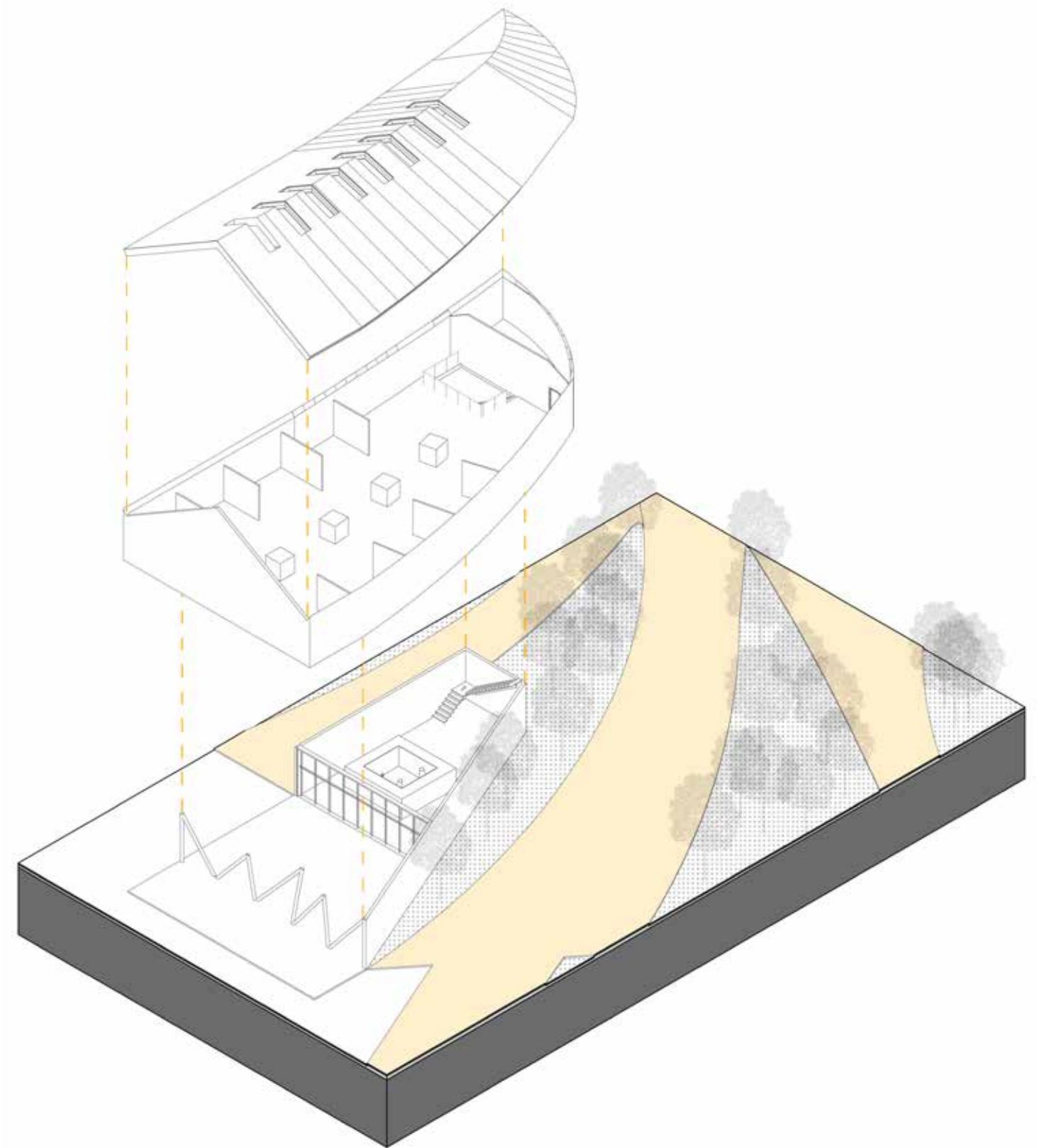


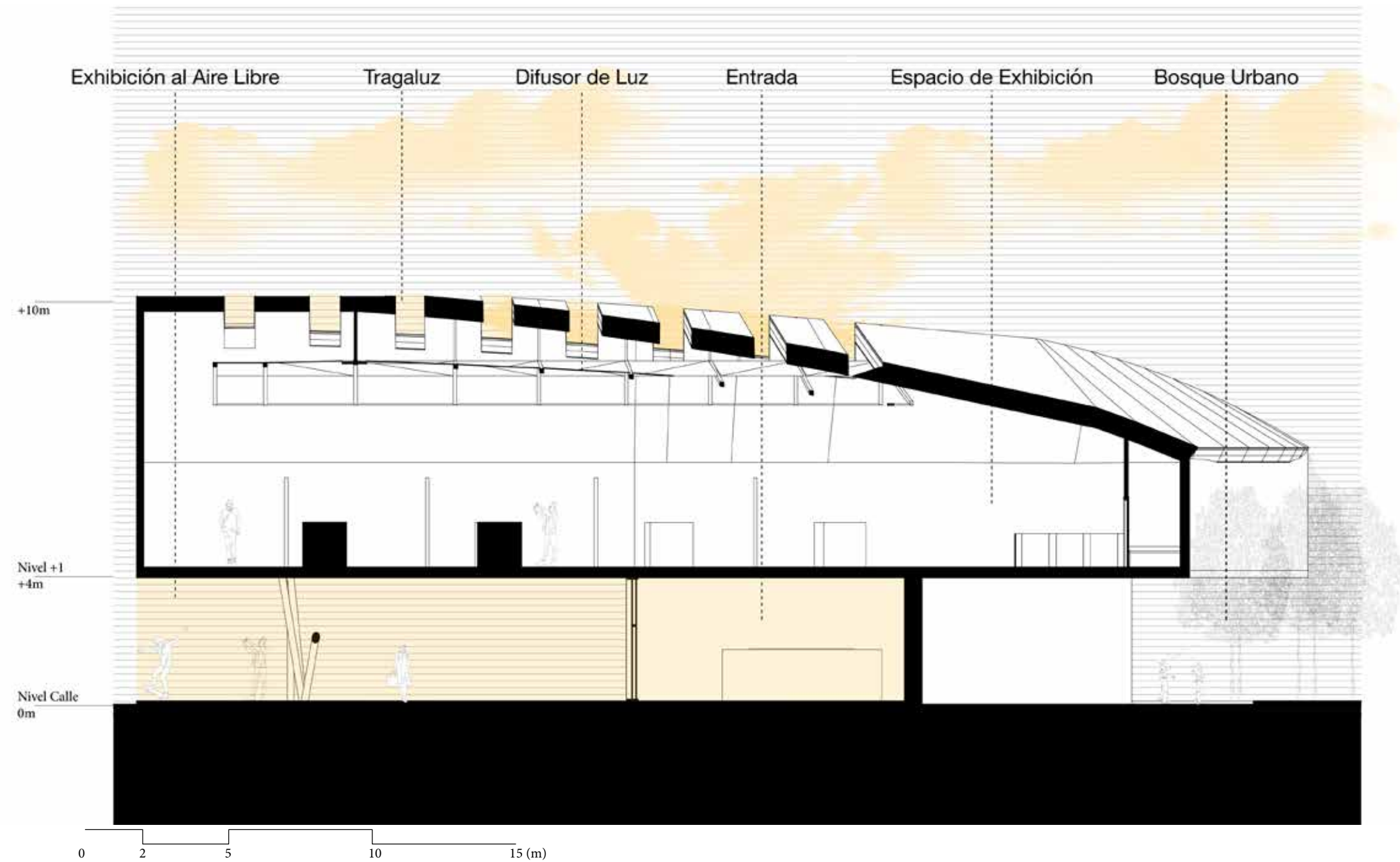
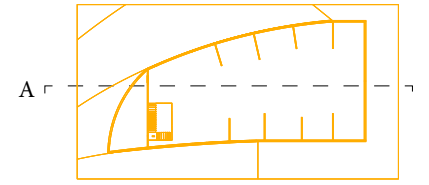
In the semi-public space

General Axonometry

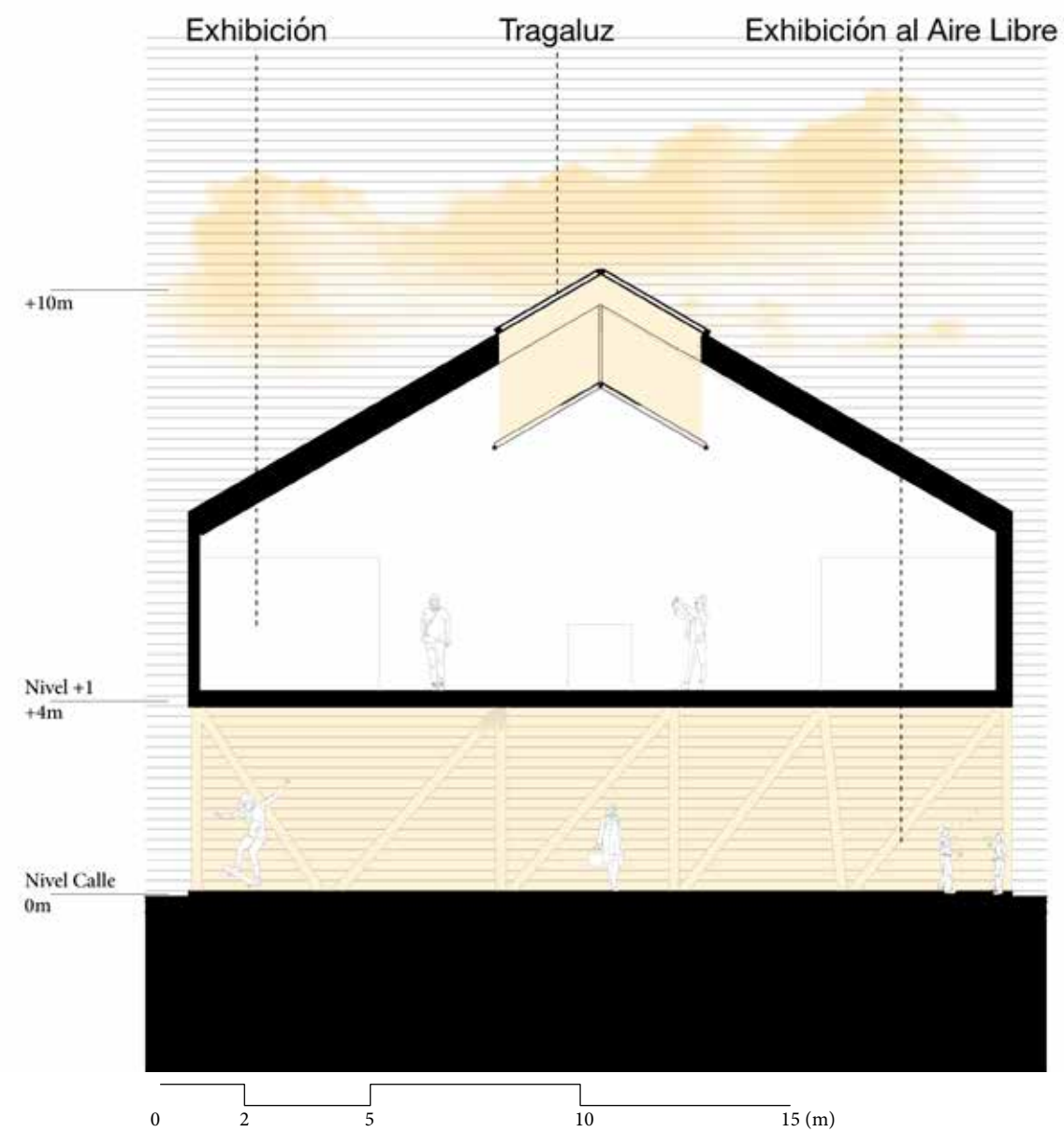
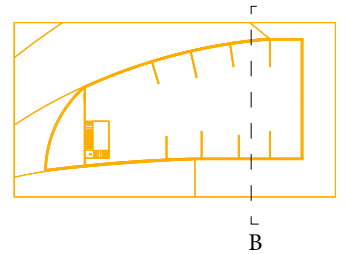


The general axonometry allows me to illustrate the finished building with the aim of having an elevated building with a permeable first floor level. The building aims to follow both the shape of the old railway track and the urban park and the shape of the roof of the buildings on the site.



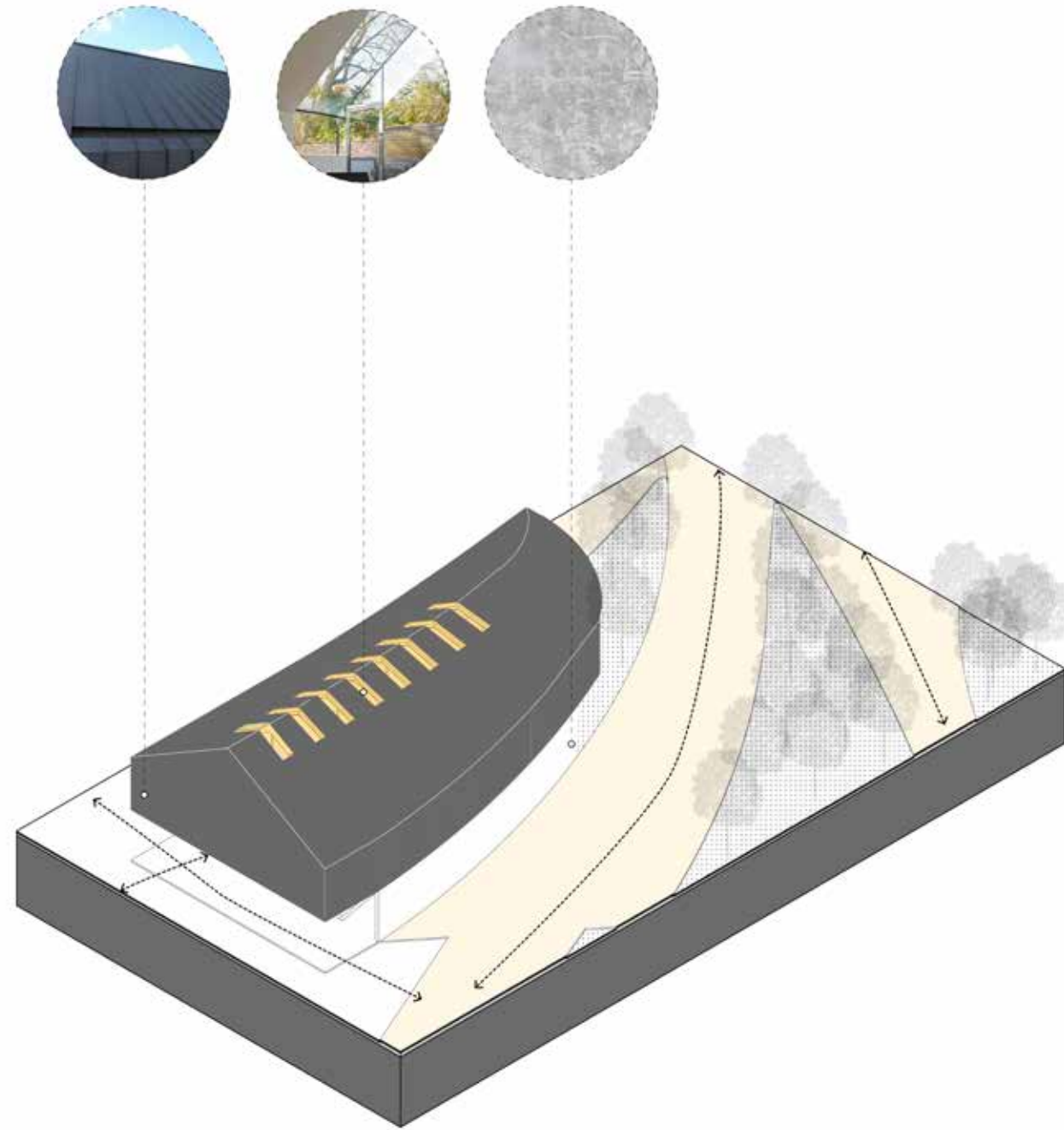


The Section allows us to see the relationship between the first floor and the second floor, as well as the solution adopted to introduce natural light through the skylights with a diffuser throughout the building.



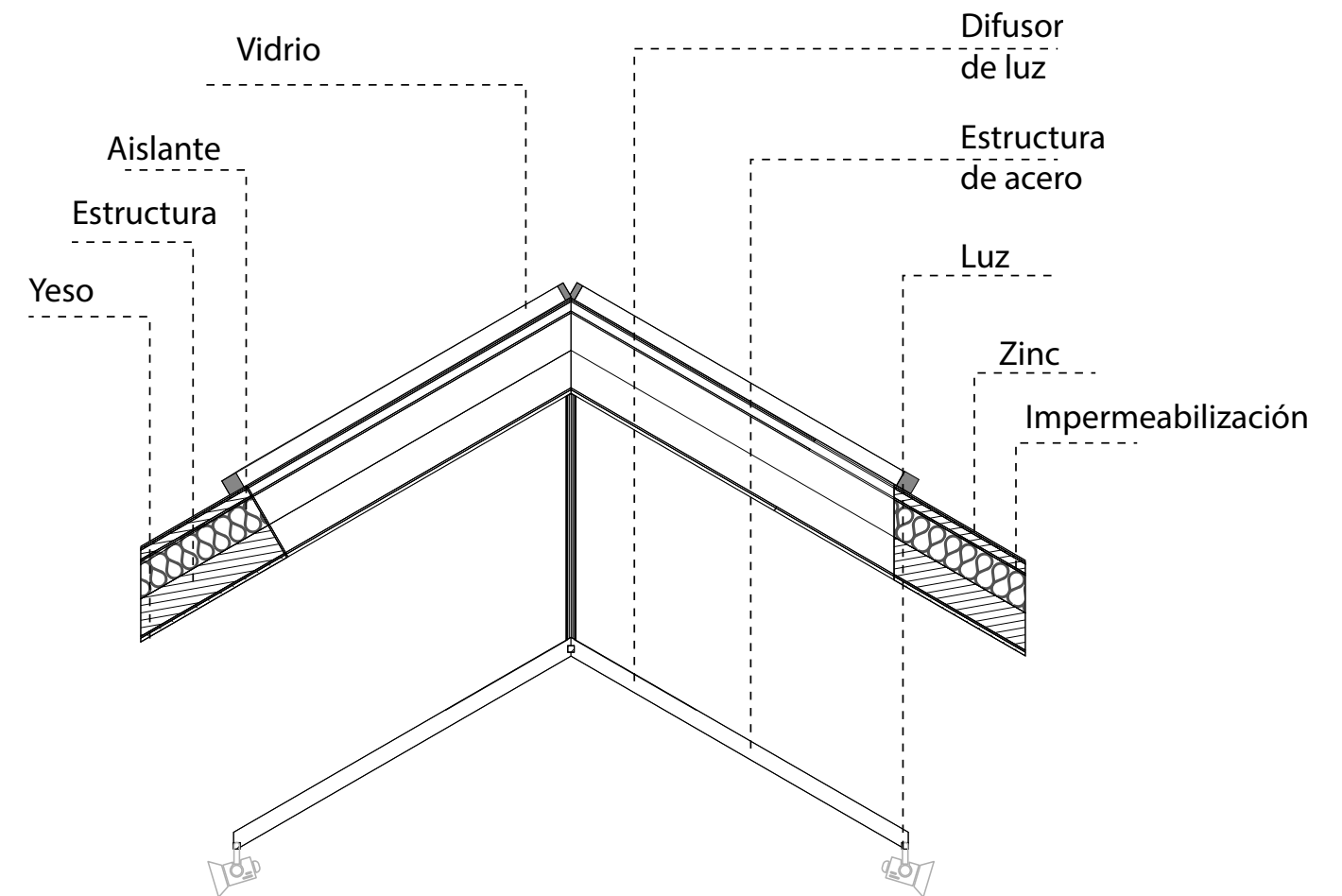
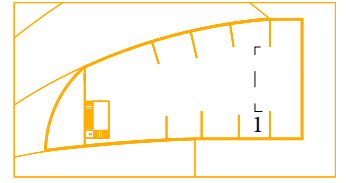
The section shows the objective of leaving the first floor free for outdoor display but covered for users to have direct contact with the building. The upper interior space is dedicated to an exhibition space where natural light is introduced through skylights and a diffuser suitable for exhibition sites. The solution was inspired by Louis Khan and the Kimbell Museum.

Materials

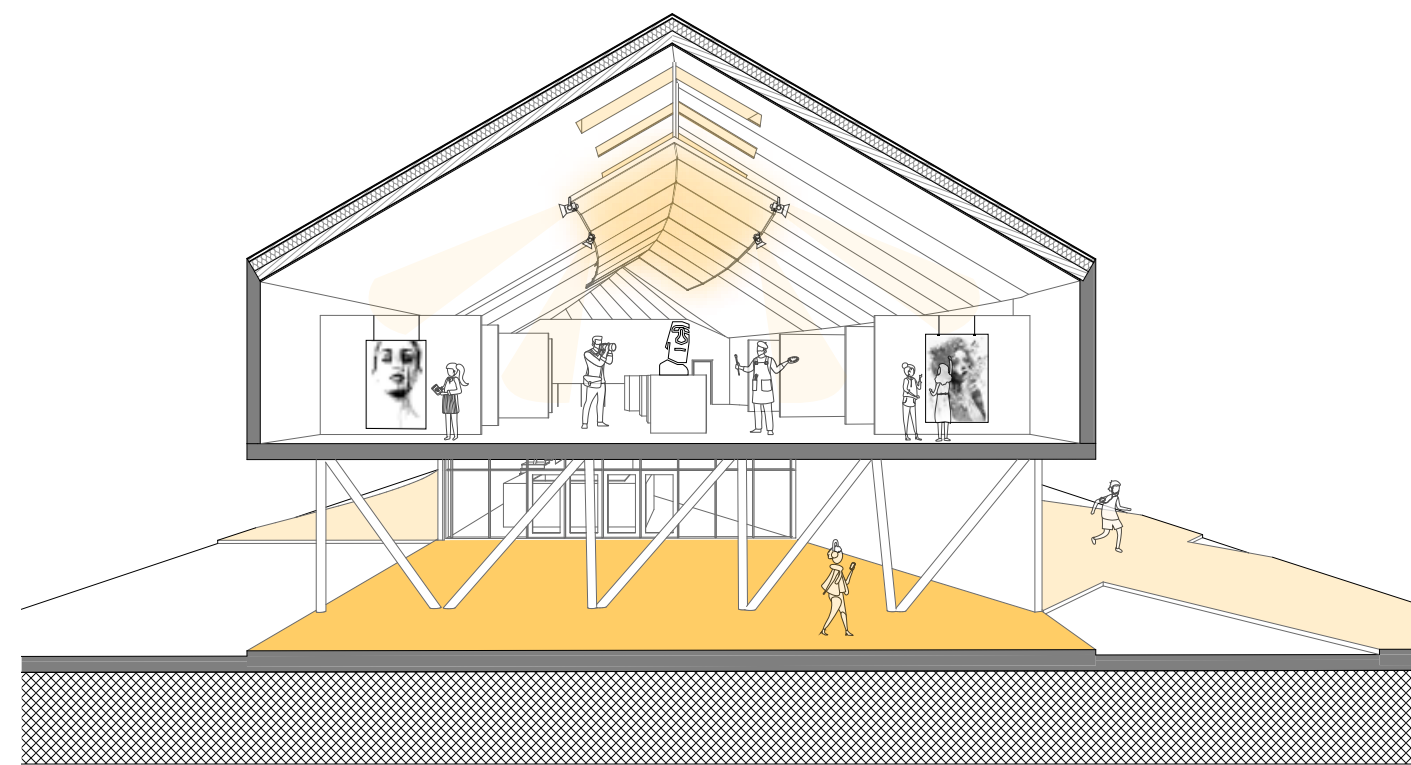


Like the workshop and office building, the building aims to highlight a floating volume covered with zinc cladding, while having transparent glass skylights with a concrete wall base.

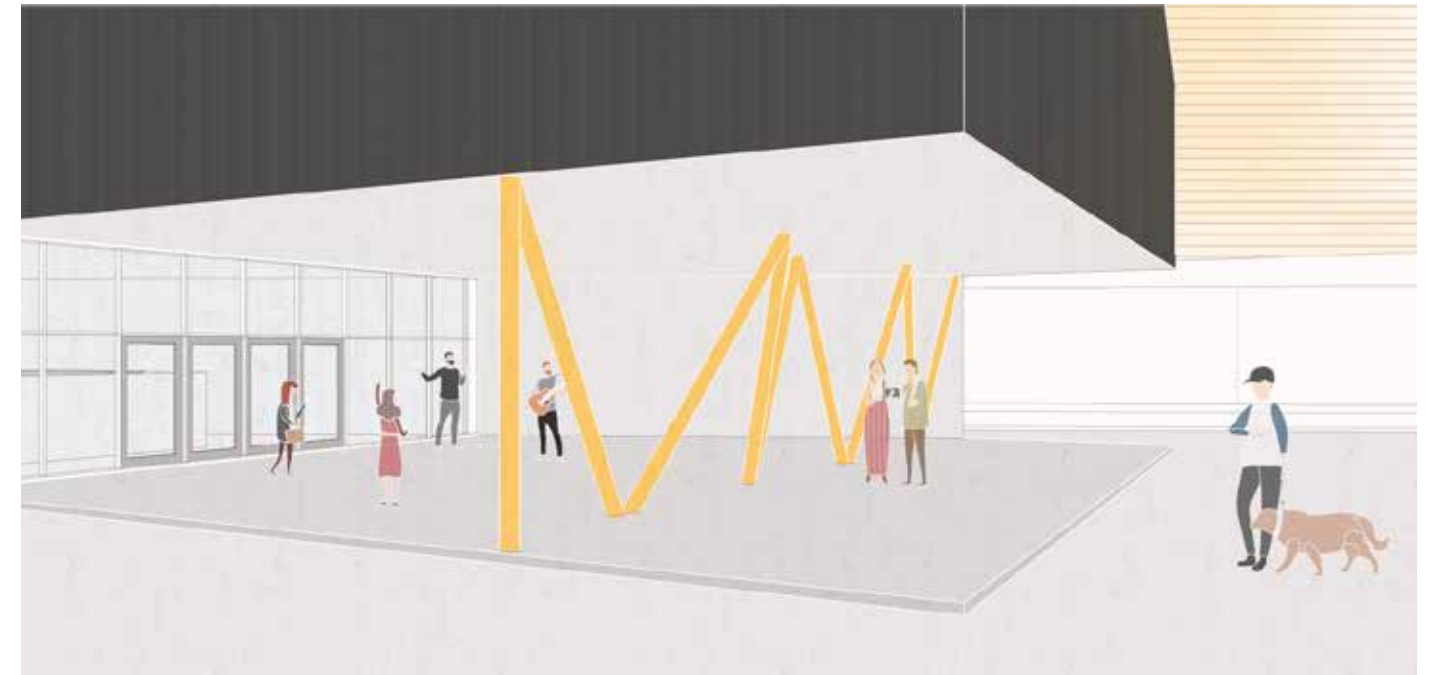
Roof Details - 1 - Exhibition Space



Here are the details of the light entry for the exhibition space, inspired by Louis Kahn's Kimbell Museum, a steel structure is fixed to hold the extra artificial light but mainly a fabric that will diffuse the light in the space, suitable for such a function.



3D Section - Exhibition Space



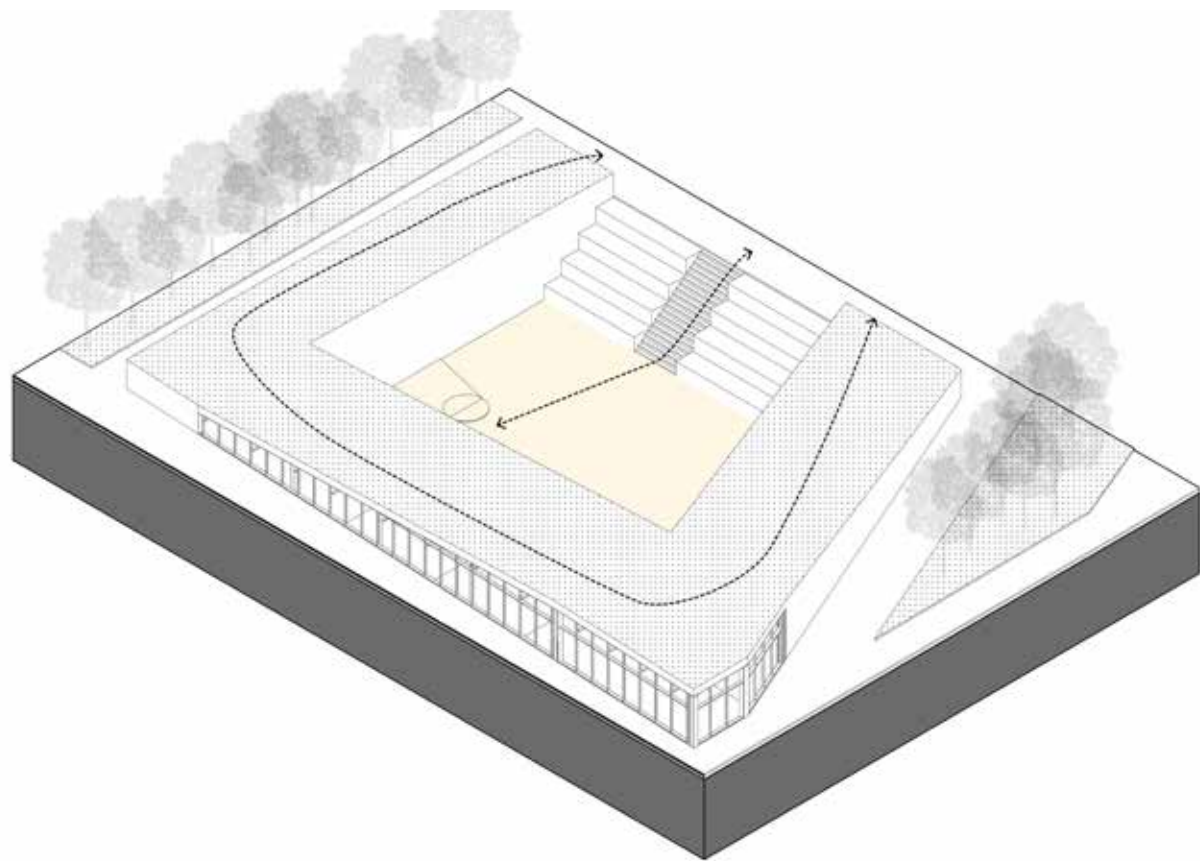
Outdoot covered space



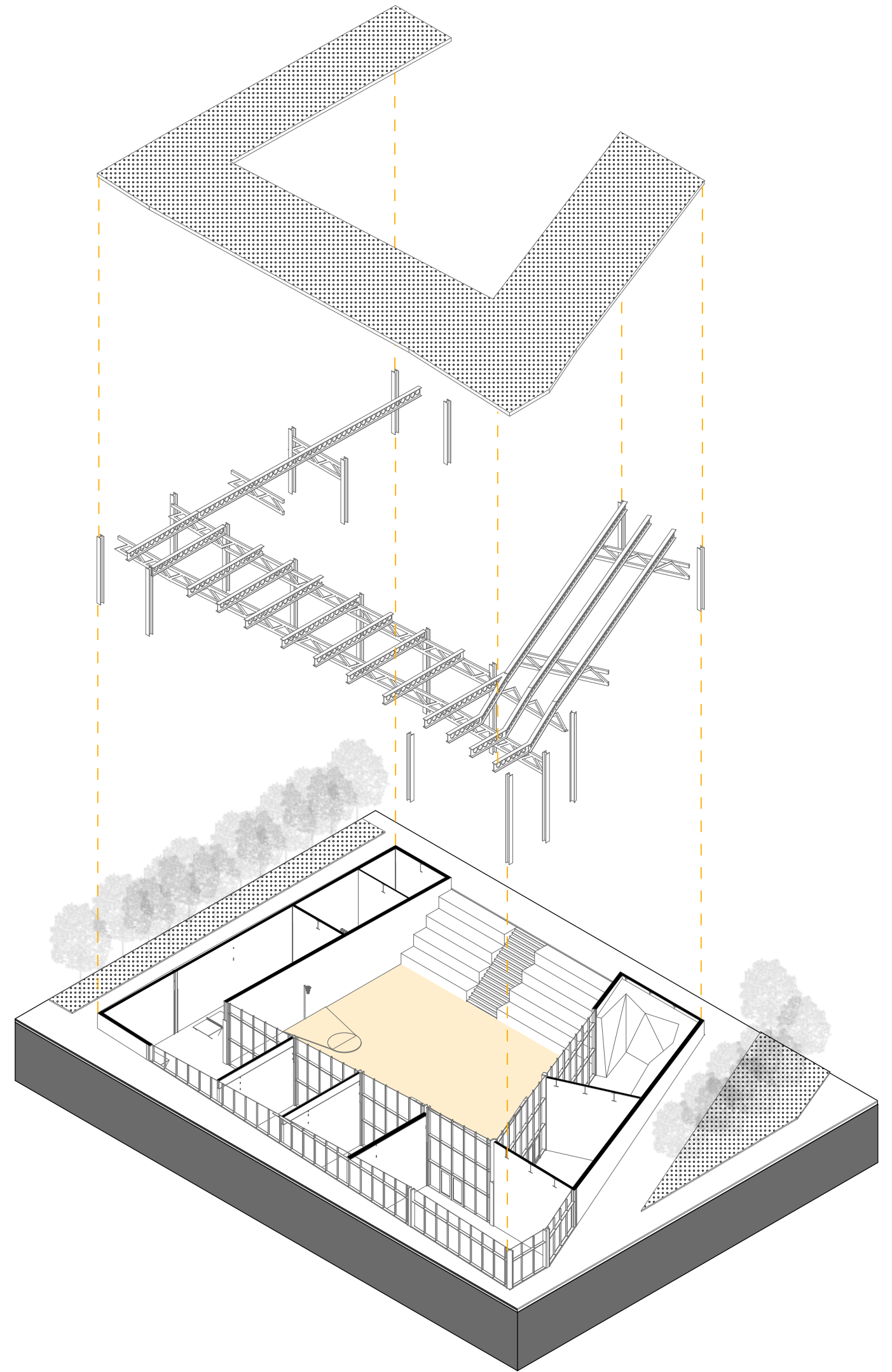
In the Exhibition space

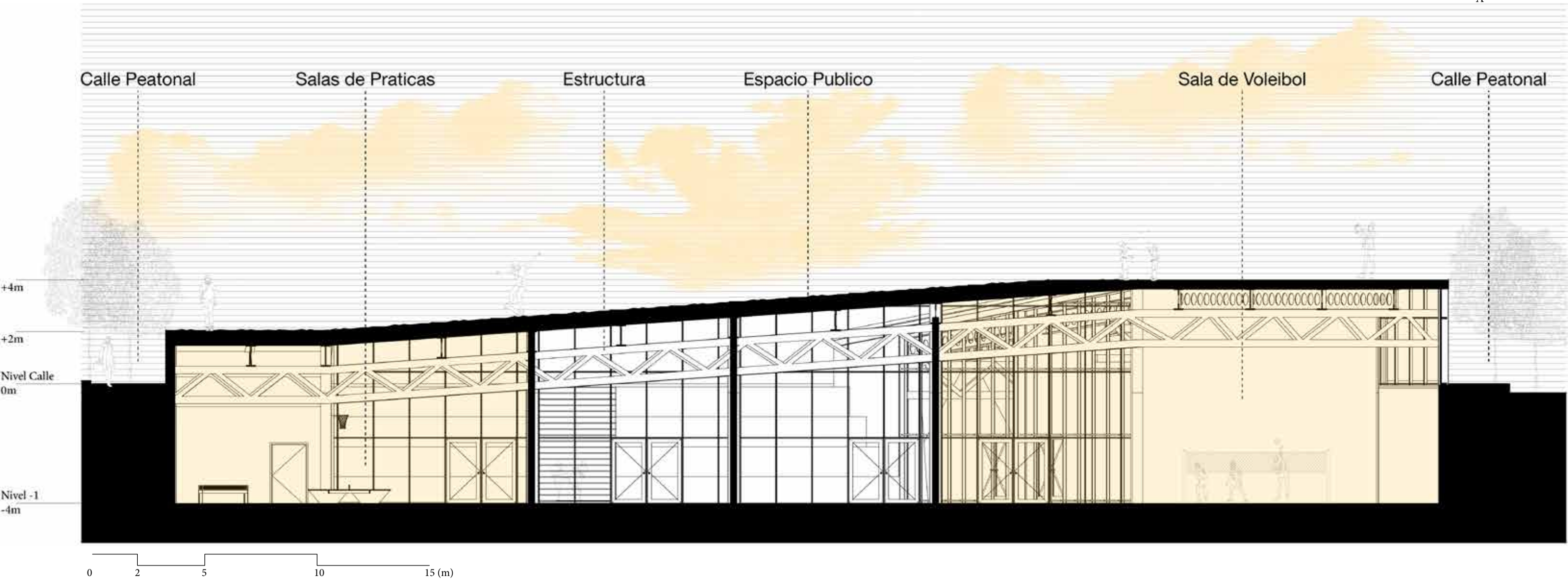
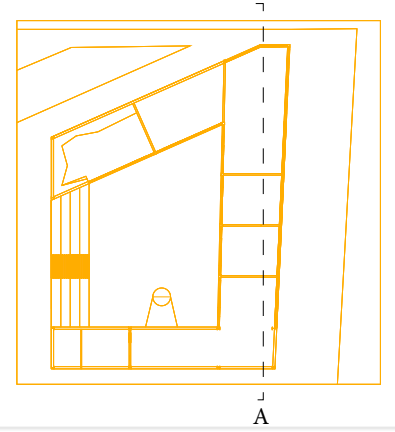
10.9_ Building 4: Sport Cente

Axonometría General - Centro Deportivo

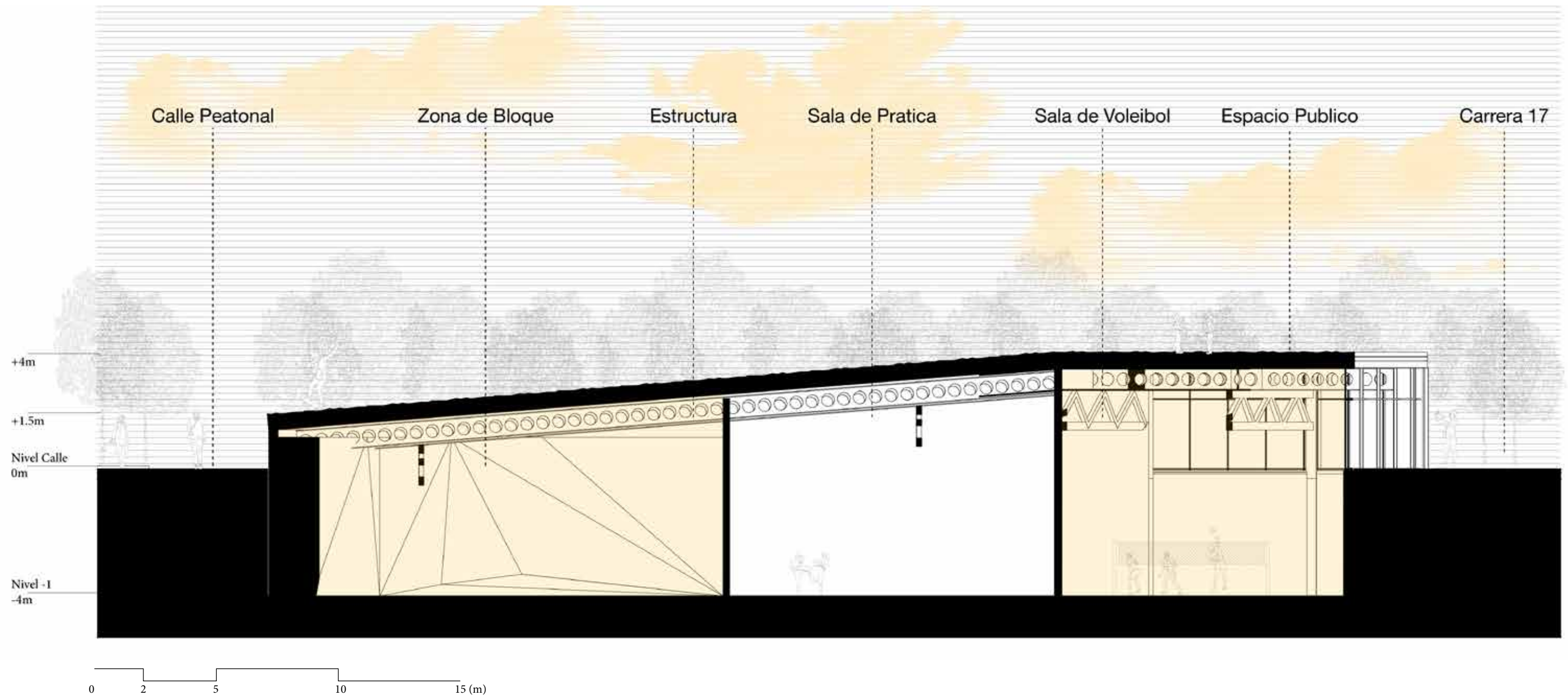
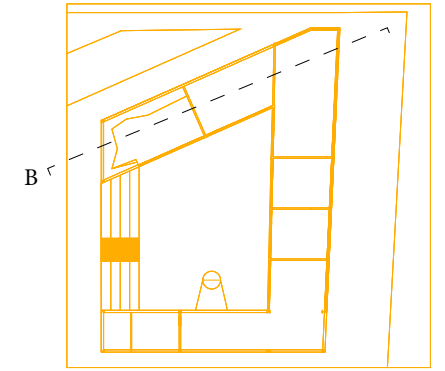


The general axonometry allows me to illustrate the finished building and the goal of making the roof a public space where various activities can be carried out according to the needs of the users.



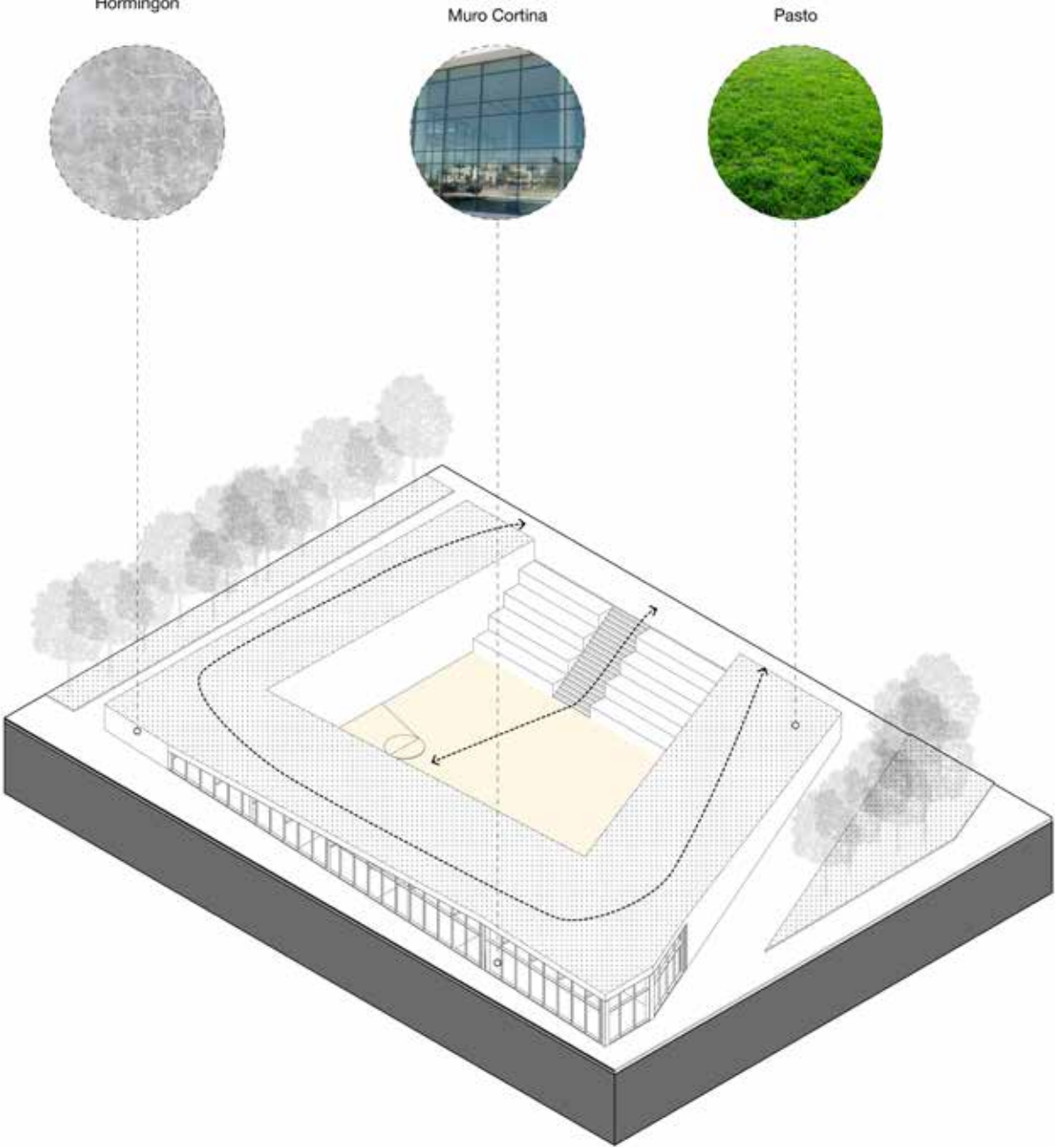


The section goes through the practice rooms, partly underground allowing easier control of temperature and light with generous heights. The visible structure of the building is interesting for its use to support the walkable green roof, but it could also serve to benefit the activities inside the building.



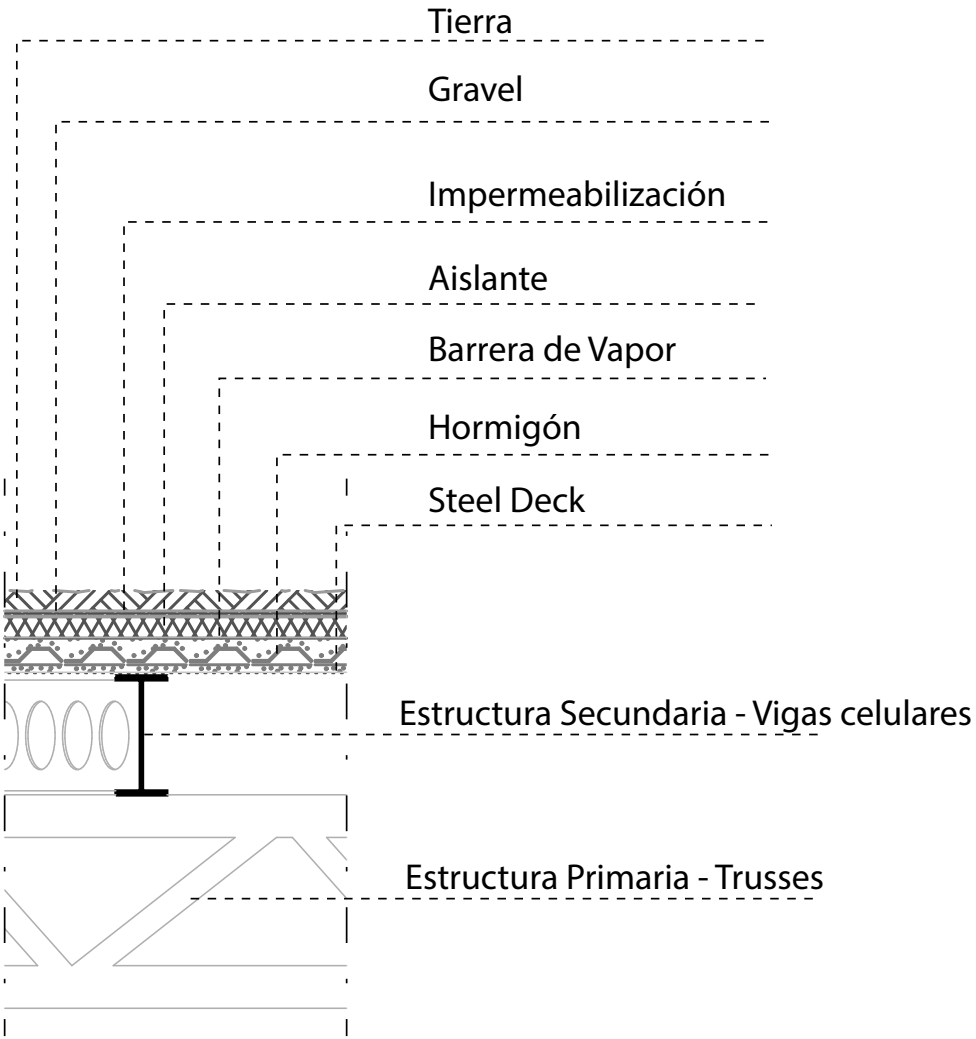
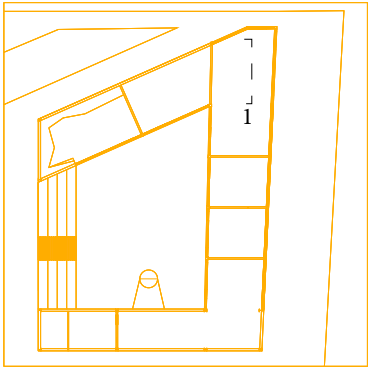
The structure of the building is composed of steel trusses as a primary structure, and a secondary structure with perforated steel beams, which makes it lighter and can be used to support and cross the technical systems of the building.

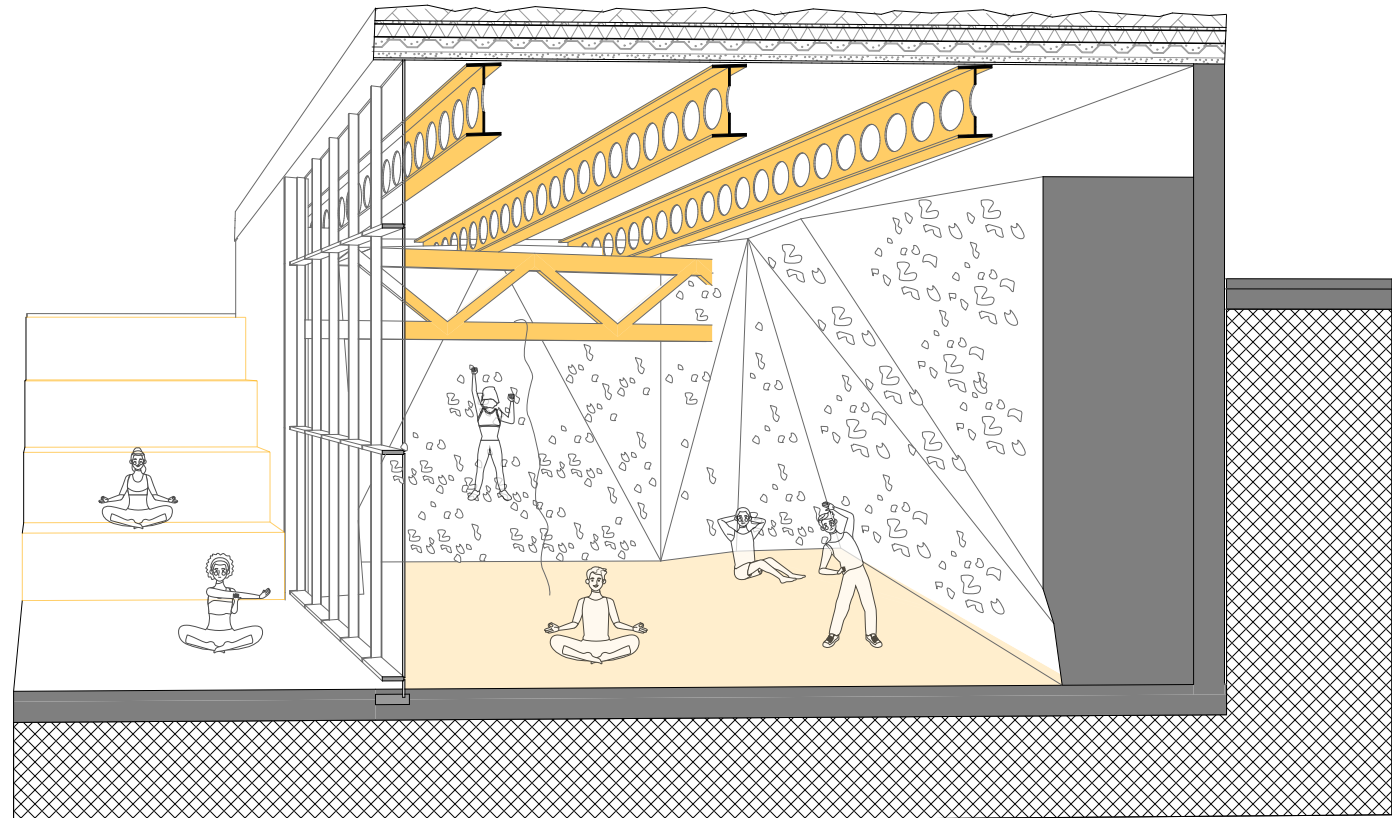
Materials



The materiality of the building is important to mention and shapes the impact of the building on the site and its surroundings. For the sports center, three main materials stand out, the green roof made of grass to highlight the idea of having the park present on the site continuing on the roof. The curtain walls to allow visual permeability from public spaces and maximum natural light in the interior spaces. Finally, concrete for the walls.

Roof Details - 1 - Sport Center





3D Section - Block Zone



In the Outdoor Sport Space



In the practice rooms

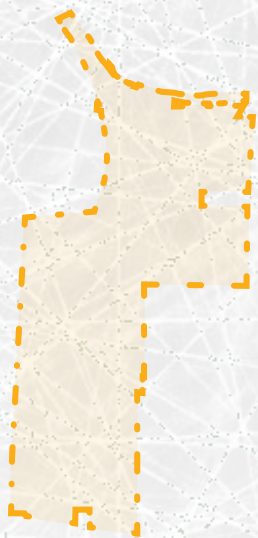
11- Conclusion

The site of the station of the Sabana identified as Border Vacuum according to the definition given by Jane Jacobs, proved the scar it is in its urban context and how it affected the city and its immediate neighborhood. The investigation aimed to demonstrate the effect of such area when closed and abandoned in order to propose strategies to solve the degradation of the heritage and the neighborhood in general, to solve the feeling of insecurities and the lack of services in the surrounding neighborhoods. Looking at the original hypothesis of the investigation, being, that through various strategies to convert the border vacuum such as burying the train system, permeabilizing the barrier, recovering abandoned buildings, developing an entrance system, introducing new buildings to consolidate and colonize the border, the fluidity between public and private spaces and the coordination of local cultural and artistic organizations, can generate new urban and economic dynamics for the site and its surroundings. Both the investigation done using various bibliographic references and the architectural proposal proved this hypothesis to be a possible solution for the site of the station of the Sabana and applicable at various scales, from applying it to the entire site to applying it to a specific area of the site.

Of course, the solution I offer through this investigation may not be the only possible one for the site, some may take a different approach

in order to convert this border vacuum by developing a mega project without taking into account the memory of the site, or punctual interventions within the site but I believe the solution presented in this investigation is one taking into consideration and respecting the memory of what the site used to be, the current users of the site and potential new users acting in the neighborhood, economic benefits, the continuity of the urban systems and a respect in the continuity of the urban fabric and form that the city of Bogota has to offer.

I enjoyed investigating and designing an urban as well as an architectural solution for the site of the Sabana train station in Bogota, however, I believe an investigation can always be further developed and if I had the time and the opportunity to keep investigating I would look at the application of the developed strategies in a different area of the site in order to study the impact and if the results are satisfying, such as the adaptive reuse of the buildings on site. I would also like to have the opportunity to explore the idea of developing the project into the sites of opportunities identified around the site of the station of the Sabana, in order to further develop their role and connections between the main site and the neighborhood. Finally, for future research possibilities, I would be interested in looking at the application of the developed strategies on another site within another urban context.



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Cultural and Artistic Hub to Transform the Border Vacuum

An Intervention within the Savannah Station and its Surroundings



