

Urban Spaces SQUARES & PLAZAS

Introduction

The organization of public space raises many challenges. Its very nature of being on public display makes urbanism one of the fields of architecture that is most open to debate and controversy. Urban spaces should not only strive for a balance between solid and void in the urban fabric, but they must also be highly functional. All architecture stems from the need to offer answers and solutions to specific problems and demands; these answers and solutions are then integrated into a generally pre-defined environment with various limitations.

However, the limitations of public projects go beyond those that affect commercial or residential design. Precisely because they have notable repercussions on civic life, they are subject to greater control by the public, and therefore have to satisfy very diverse aesthetic criteria. Without entering into endless debates on whether the work should be adapted to prevailing tastes, or if prevailing tastes are formed and evolve from architectural innovations, we are at a time in which architects are considering the need to redefine squares in a more dynamic, inhabitable and sustainable manner.

The projects presented in this book offer a review of the latest tendencies in the design of plazas & squares. Each of these projects, carried out by leading urbanists and architects such as Michel Desvigne, Mútopia, Topotek 1, Eva Prats & Ricardo Flores, offers a clear and exhaustive illustration of how imagination and a vision of the future, combined with rigor and the use of sustainable and environment-friendly materials, result in spaces that offer quality of life, respect for the environment and aesthetic enjoyment.

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+ Mel Bochner
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La place des Terreaux



In an aerial photograph, the Place des Terreaux seems to interrupt the urban web of Lyon. It is a kind of gap connecting the Rhône with the Saône. It is the beginning of the whole city, determining its two main axes: the east-west axis of urban growth and the north-south axis of the rivers. Located at the crossroads of both, the Place des Terreaux seems to be the city's major articulation. On a symbolic level it connects four powers: the city (city hall), the Church (Palais Saint-Pierre), the bourgeoisie (Massif des Terreaux) and the people (frontage of the Croix-Rousse quarter). These four elements are grouped around the Bartholdi fountain.

The architects wished to make it clear that Place des Terreaux is the hub of the city. They therefore based their design on the four sides of the square. First they moved the Bartholdi fountain to the front of the north side of the square. The construction of an underground parking lot gave the impetus for this, and it was decided not to move anything back. The new position of the fountain exposes the beautiful façade of the Massif des Terreaux, which had disappeared behind it. The impressive façade of the city hall, Palais Saint-Pierre and Massif des Terreaux, are now set off from the common north side of the square. The architecture of the plain residential buildings recedes more into the background. Having the king, the priest and the bourgeois on three of its sides and the people on the fourth, the square recounts the social history of France. One could even say that the fountain now expresses the idea of democracy: the sculpture of the victorious chariot virtually proceeds from the hill of the Lyon silk weavers and heads south. The fountain hereby corresponds to the geography, because the Rhône and the Saône flow from the mountains in the north towards the sea in the south. The horses, straining in all directions, also address the city hall and the buildings in the Terreaux quarter.

The square's grid is derived from the façade of the Palais Saint-Pierre. The distance between the columns of 19'4" became the fundamental unit of the quadratic grid traced in granite over the square, which thus appears considerably larger than it is. Cars drive only on the periphery of the square.

Location:

Lyon, France

Architecture:

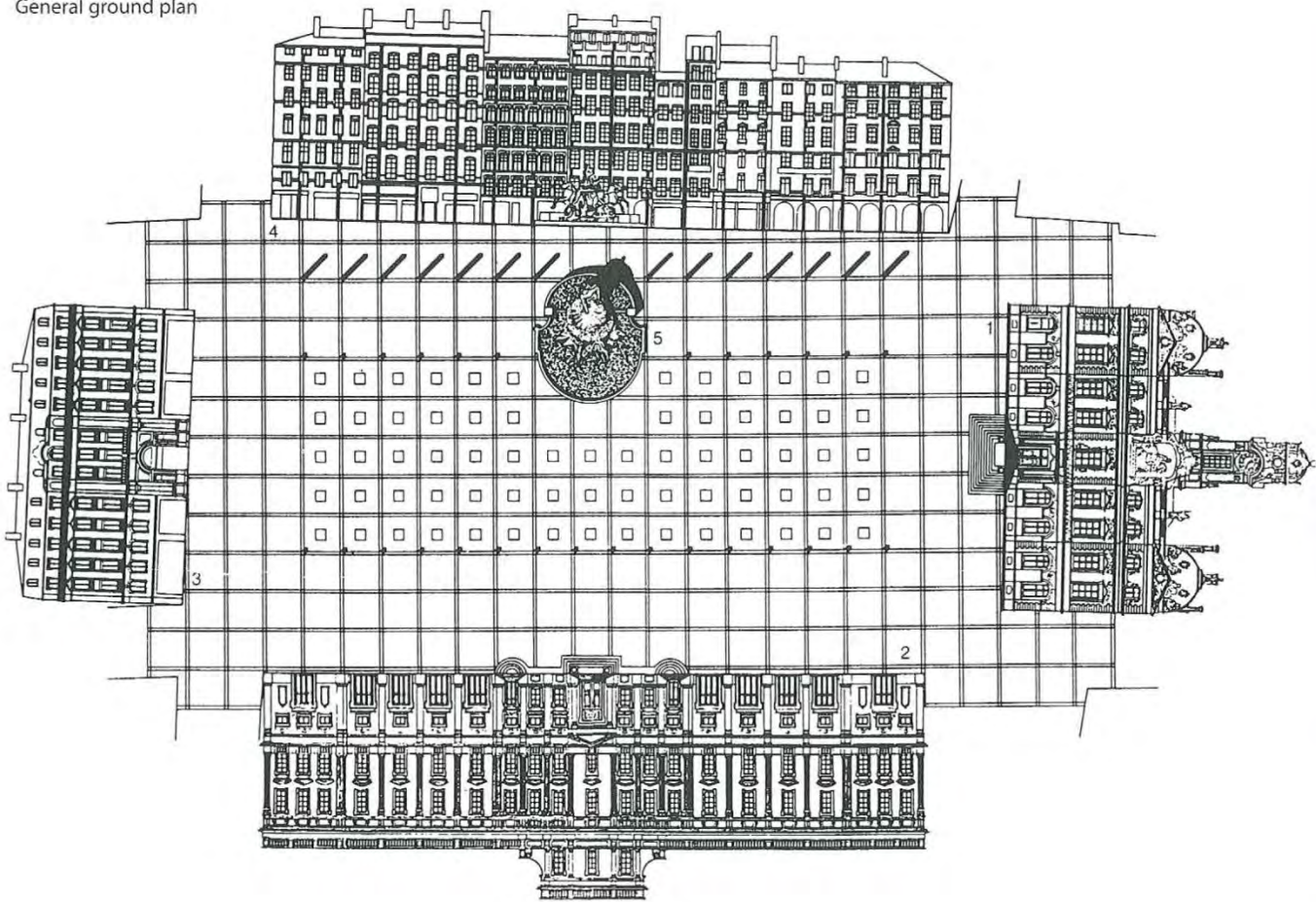
Christian Drevet & Daniel Buren

Photographs:

Erick Salliet

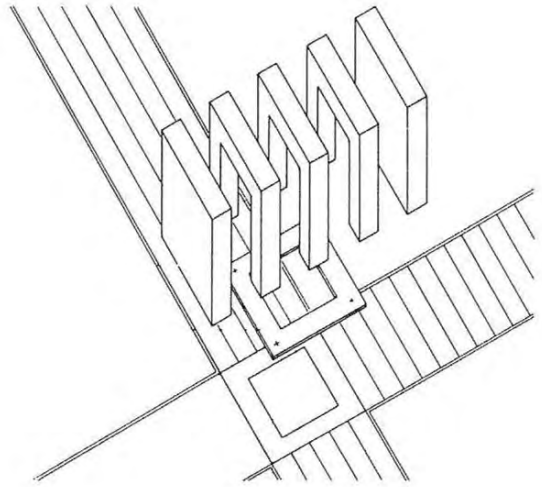


General ground plan



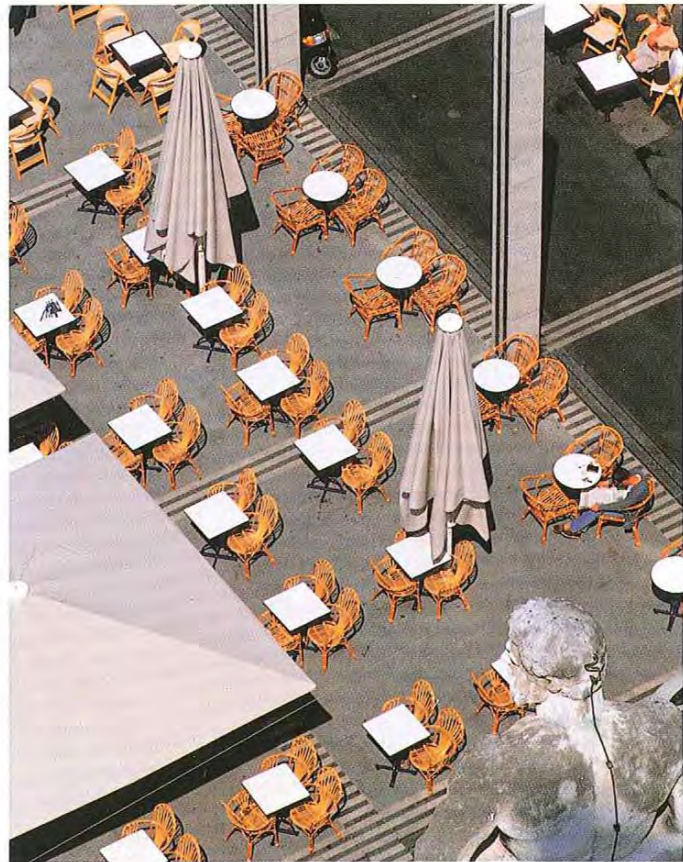
The Bartholdi fountain was completely remodelled and sixty-nine new water spouts make water the main feature of the square.



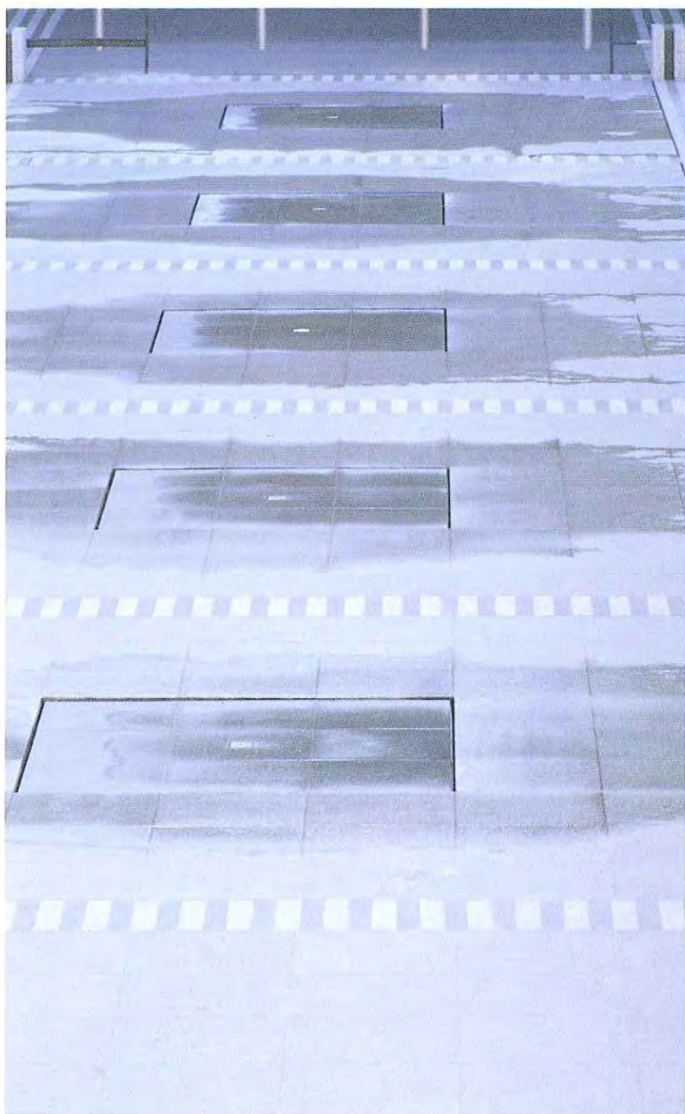
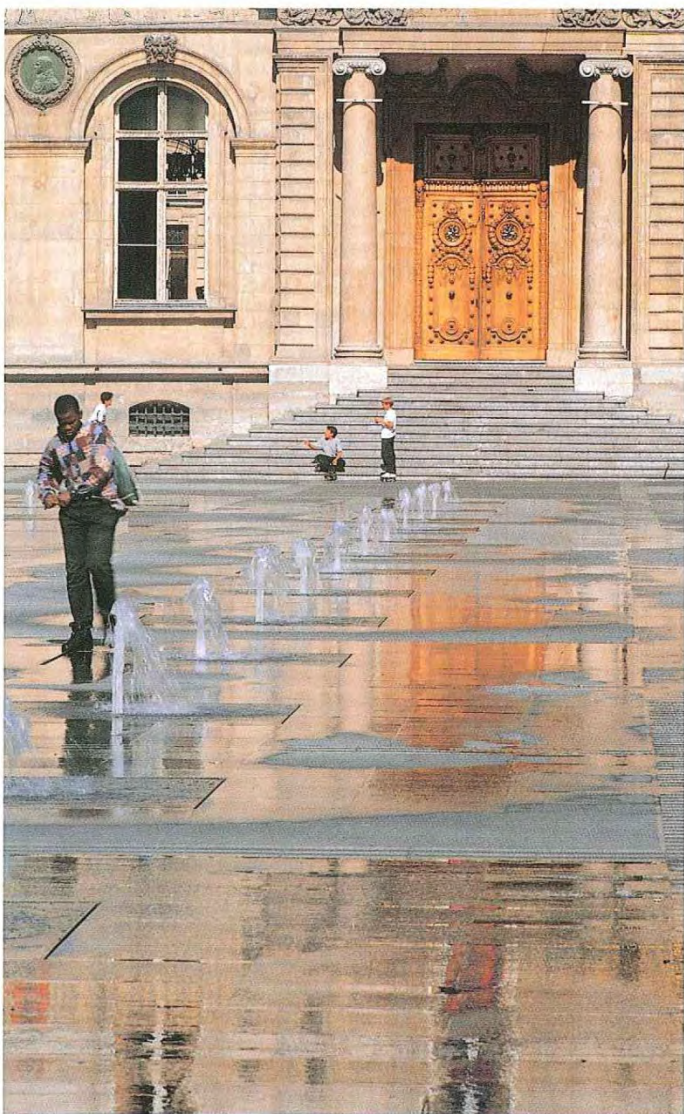


Axonometric view of the seating blocks

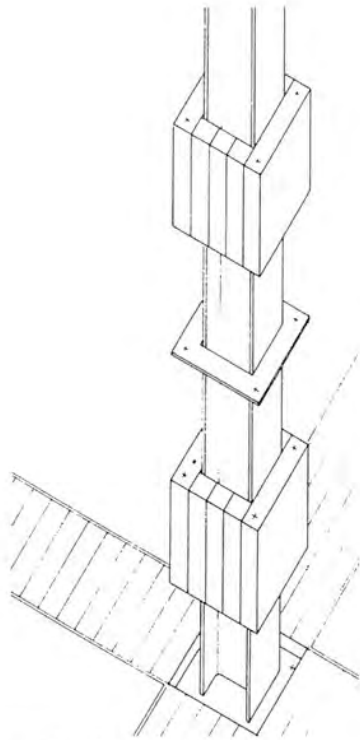
Only three elements protrude from the pavement: the water spouts, the cubic blocks that serve as seating and a row of columns marking the line of the streets that enter the square.







The appearance of the square changes constantly, not only due to the versatility permitted by the interplay of the fountains on the pavement but also due to the new lighting design.



Construction detail of the columns

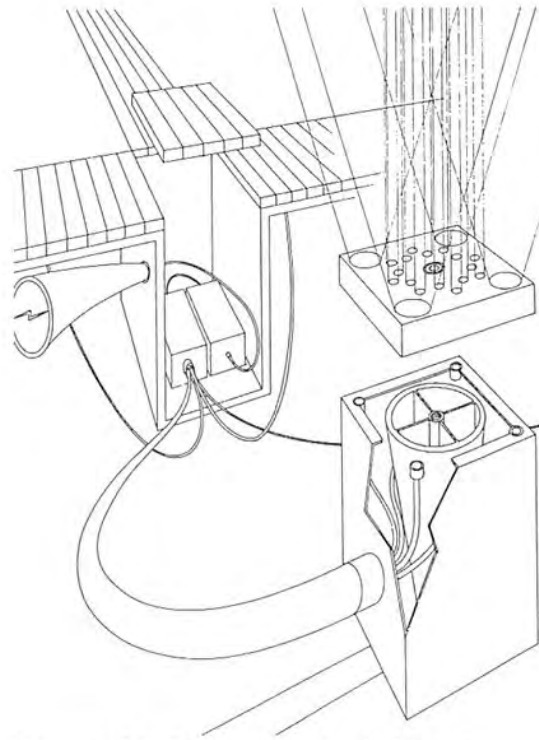


Diagram of the lighting system for the fountains



Corral del Campo, Wulff Barreiro

Public park in Eras de Cristo



To start the design for this construction, the architects studied the movements of pedestrians throughout the space, in the understanding that there had to be areas for walking, which would generate other quieter areas or areas with less circulation. This has resulted in a central clearing called "the lounge area".

The study of movement and the use given to the space seems to have lead by itself to the borders being set to the flow of movement, leading in turn to a "Garden of flows" and the construction of perimeters in relation to the pedestrian flow, whose flooring is hard and continuous. This changes to soft flooring in the quiet area.

In terms of the space's topography, the heights of the plot were altered to eliminate the level changes and the borders, and to integrate the park with the nearby block where the church stands, thereby offering the park a different value. The topography created undulates with the paths of the visitors, while the hard perimeter floor peters out in the interior of the "lounge" zone and sets undulating, topographical borders. Streams of water accompany the borders and, therefore, the visitors.

To revitalize this place, a garden was proposed as a place for people to take a stroll and to meet others, where the visitors' senses follow the different shapes. The aim was for the different species of vegetation to construct a new landscape, and act as another constructive material, rather than having a more didactic and perceptive use.

The creeping plants are located in the lower access zones, while the middle section plays host to bushes and small trees, and the upper zone has larger trees. The garden, which links with the nearby Biosanitary Faculty, didactically displaying its medicinal qualities, transforms the visitor's perception. The gauze fence, is impregnated with the tones from the garden, offering these vibrant colors to the city.

Location:

Granada, Spain

Architecture:

Francisco J. del Corral del Campo
& Federico Wulff Barreiro

Collaborators Landscape:

Ana Ibáñez Fernández,
Jorge Asencio Juncal

Collaborators Architecture:

Francisco Padilla Durán,
Marcos Guardiola Martín

Technical Architect:

Antonio Montes Sáez

Project Date:

November 2005

Completion Date:

November 2006

Cost:

637.227 €

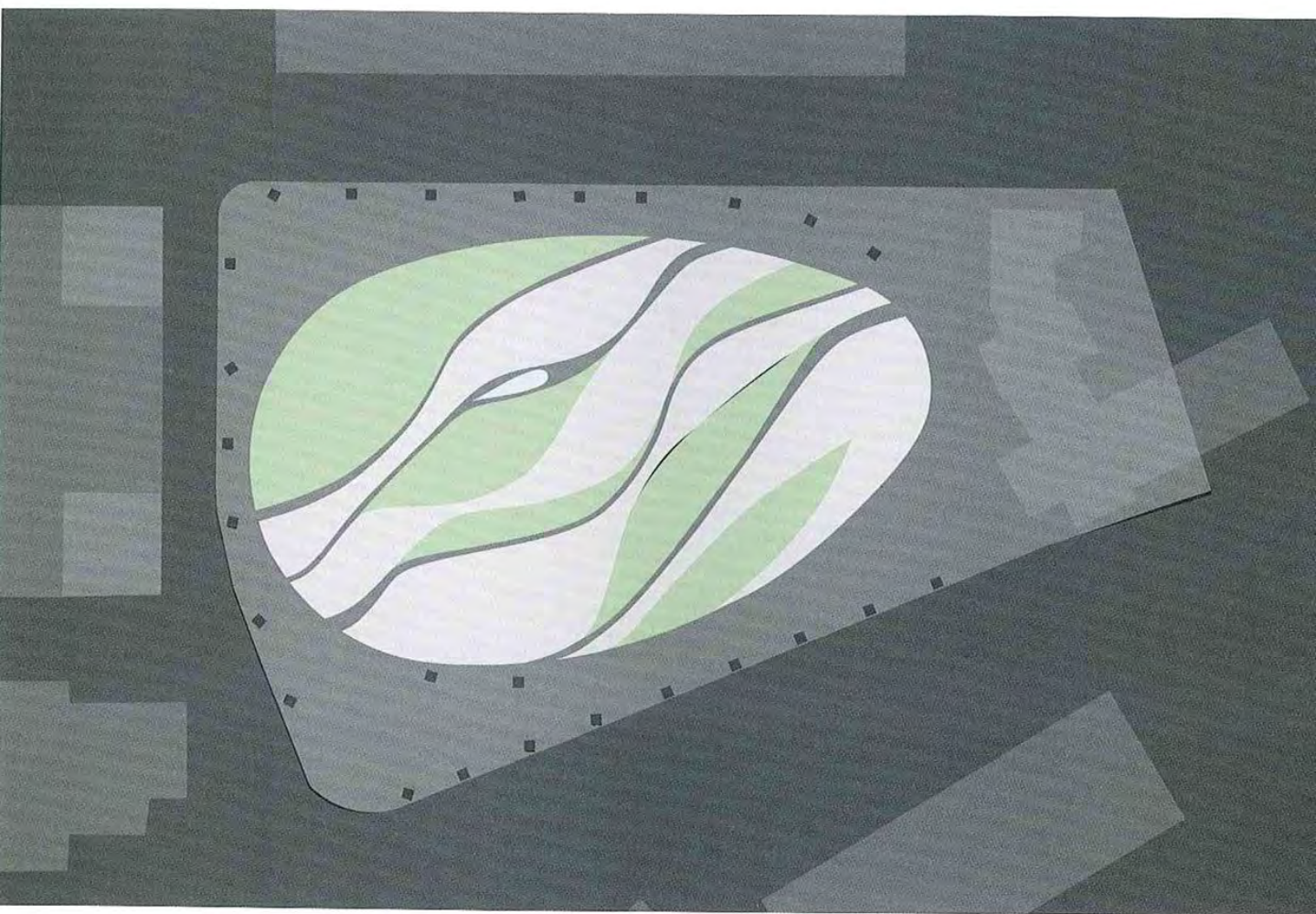
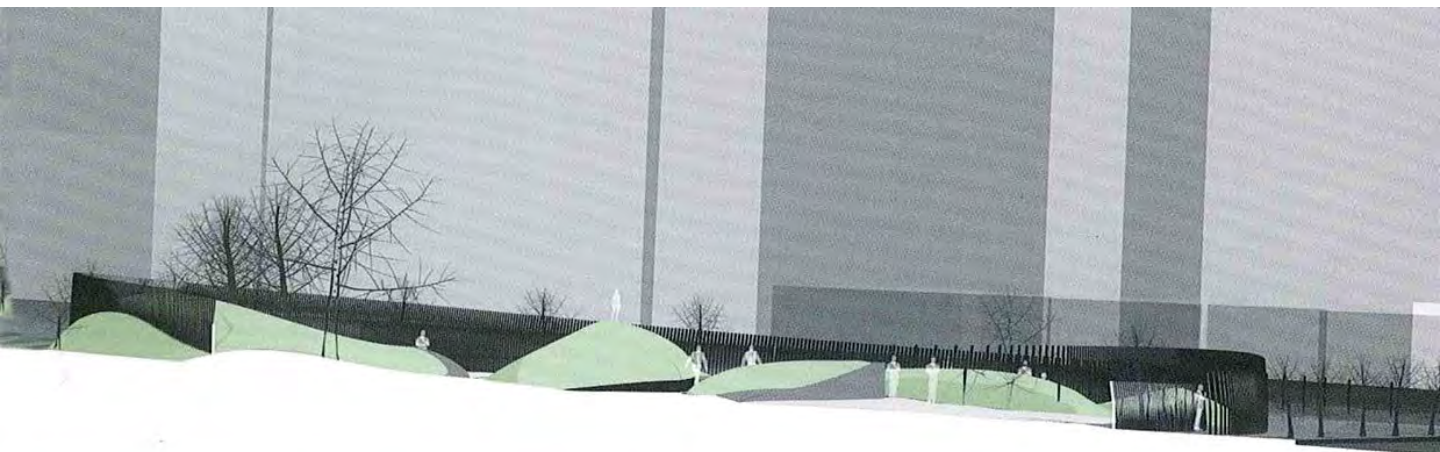
Area (cost/sqm):

24.523 sqm (140,8/sqm)

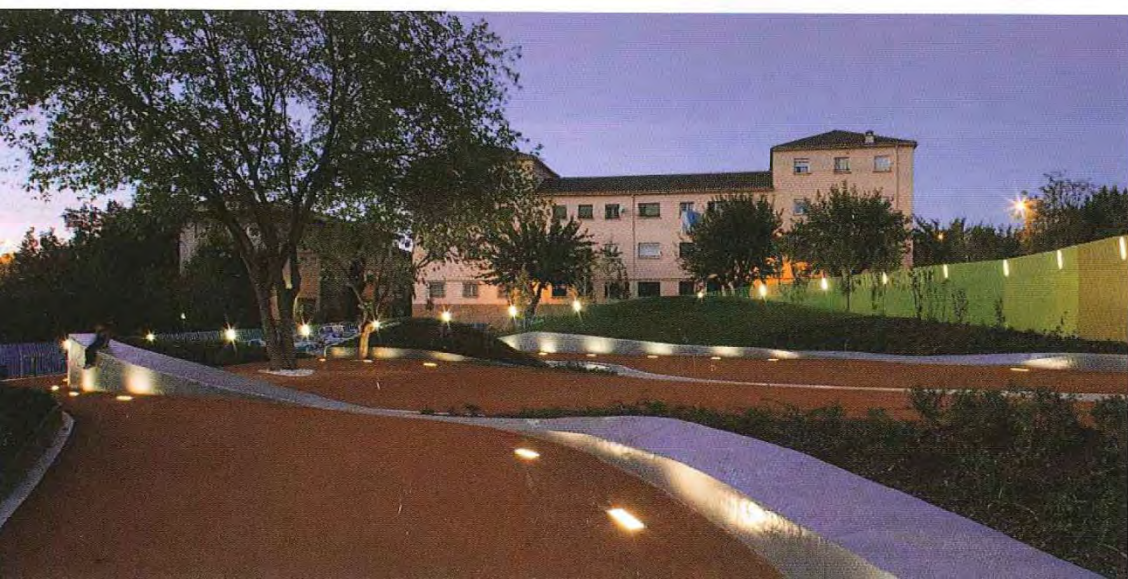
Photographs:

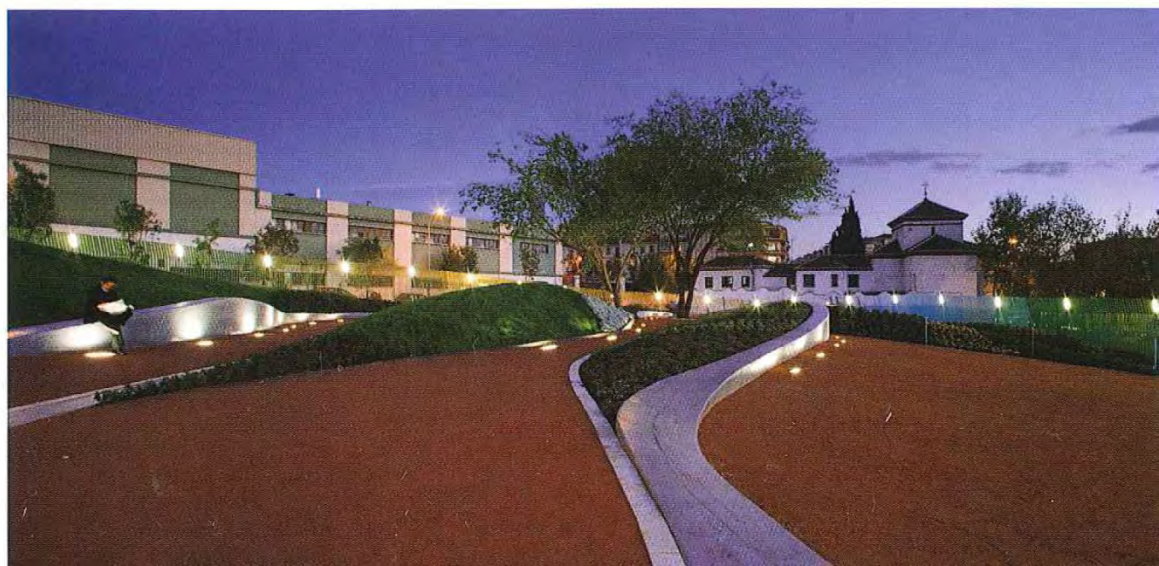
Fernando Alda

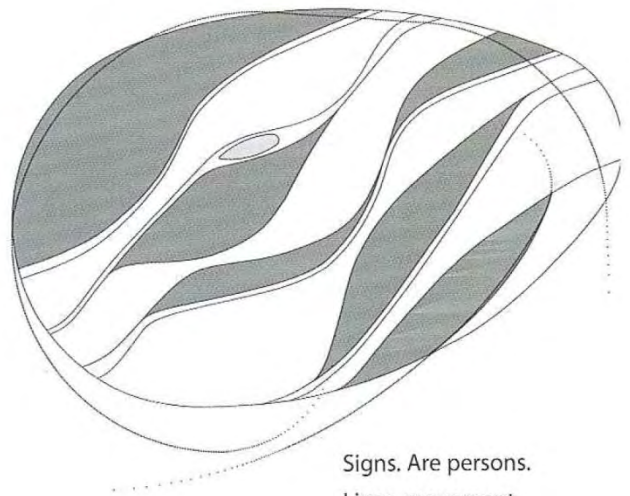












Signs. Are persons.
Lines, movement.
Limits, a garden.

Secret, of color and aroma,
curves our dream.



Della Valle Bernheimer Architects

Federal Plaza



Della Valle Bernheimer won the commission for the renovation of this Federal Plaza following an international competition for designs to address issues of wind, light, occupancy, and the “poetics of security”. Working at an urban scale (the site is 125 feet wide by 400 feet long), it was imperative to reduce a large-scale architectural action into an intimate setting. Della Valle Bernheimer employed a single line to create an enormous tilted plane that slopes from the low end of the site to the center of the plaza. This tilt continues to the opposite end of the site, rising to ten feet above grade. The slope increases so gradually that landings and handrails become unnecessary.

The intervention eliminates the stigma of a separate disabled entry – all pedestrian traffic uses the same path of travel – and achieves democratization of access. The single line becomes a generating tool for reducing the scale of an immense site: additional intermittent folds and tilts are used as locations for light fixtures, seating areas, and planters, grasses, and trees. The plaza is constructed of sand-blasted concrete; and virtually all the furniture and lighting, constructed from stainless steel, frosted glass, and an eco-friendly wood called Taun, were custom-designed.

Location:

Philip Burton Federal Building
and U.S. Courthouse
450 Golden Gate Avenue
San Francisco, CA, USA

Architecture:

Della Valle Bernheimer Architects

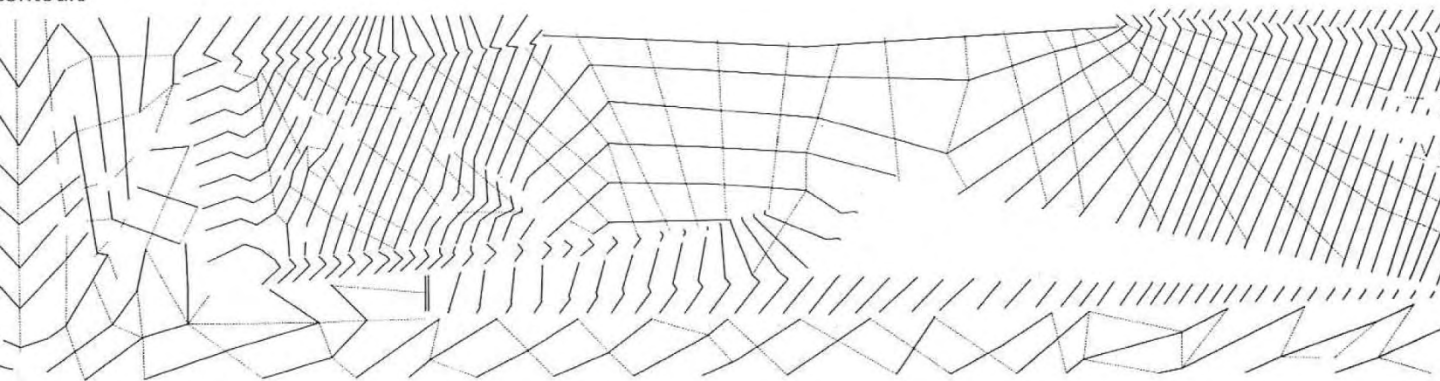
Photographs:

Richard Barnes





Contours

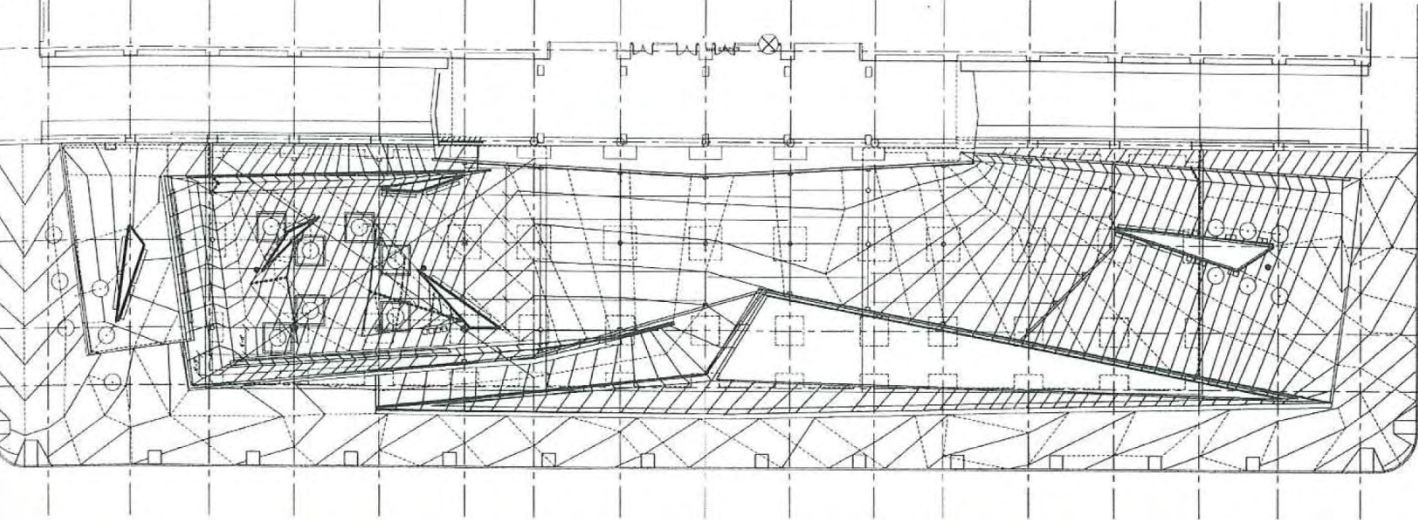






An enormous tilted plane slopes from the low end of the site to the front of the building at the center of the plaza. This tilt then continues to the opposite end of the site, reaching a height of ten feet above the existing grade.

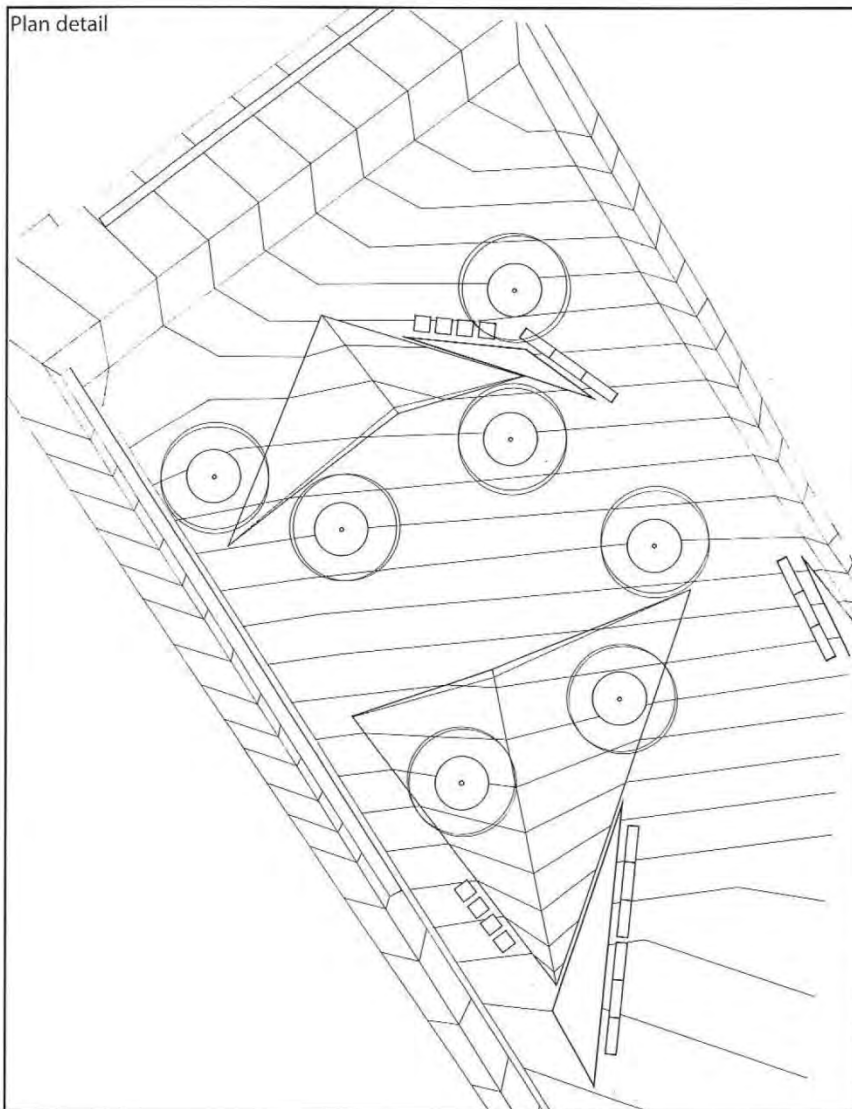




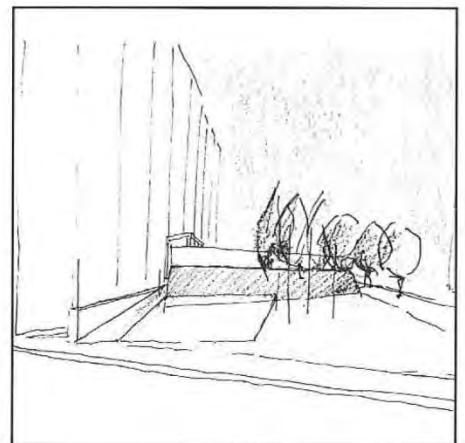


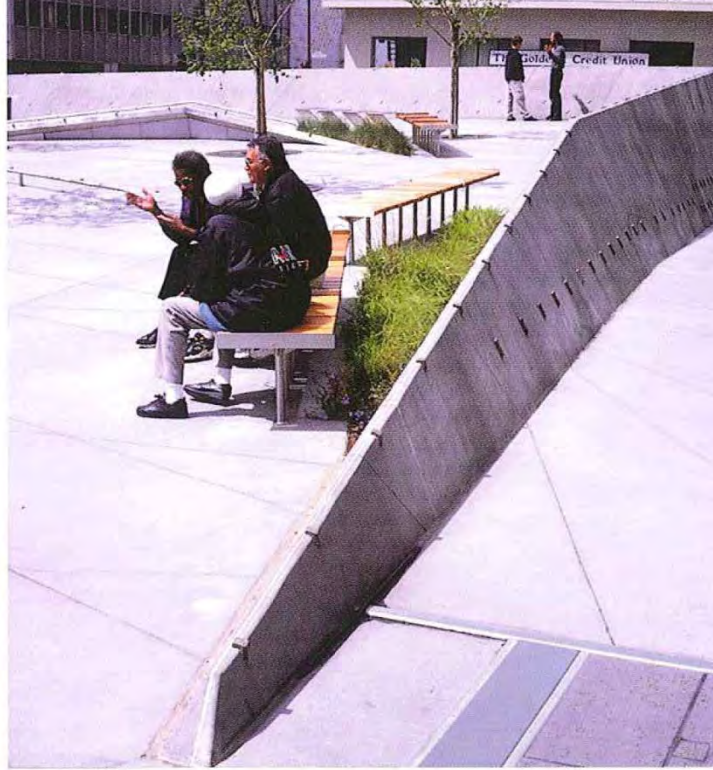
Constructive section

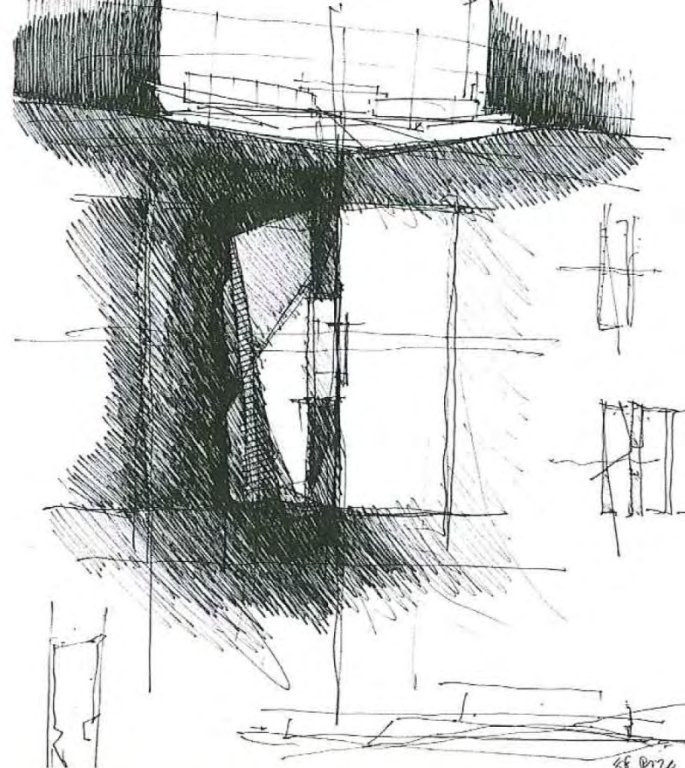
The plaza is constructed of sand-blasted concrete, while the primary materials used in fixtures and lighting —nearly all of which were custom-designed for this project— are stainless steel, Taun (an eco-friendly wood) and frosted glass.

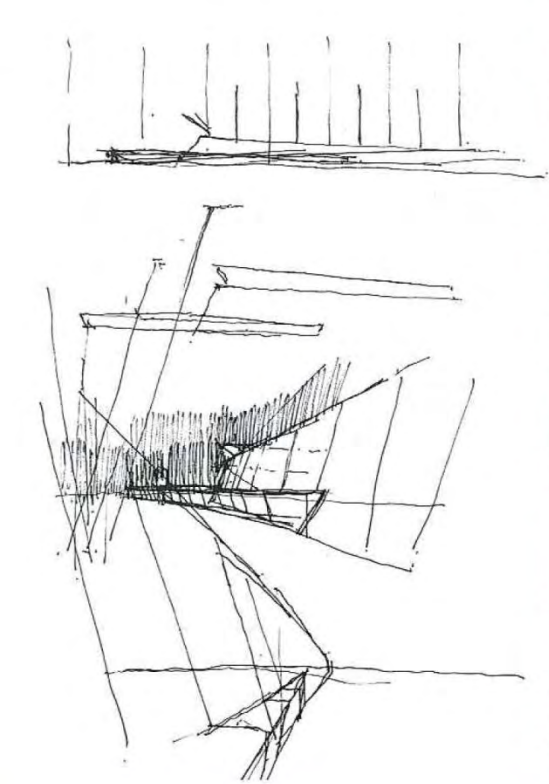


Plan detail

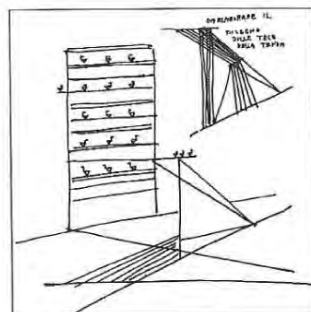








Piazza del Duomo e il Municipio



The area of the project, a total surface of 3200 sqm, is the public space generated by two existing squares and by a stretch of via Roma.

The idea of this project is to preserve this particular landscape working with minimal elements that reinforce already existing signs, realign traces and introduce only a few elements which, together with others, generate a harmonious complex integrated into the urban fabric. The social and physical context, local architecture and traditions are the points of departure for transforming a consolidated urban structure into a compatible contemporary language.

A wide, continuous plane comprised of limestone slabs extends between the buildings and visually brings them together into one large plaza. The peculiarity of this stone, called biancone di Orozei, is that it reflects the natural and artificial light in different ways depending on its polish. Light thus becomes an important element of the project.

The large rift generated by the alignment between the buildings gathers rainwater, while the long triangular parvis configures the stairs that lead to the upper part of the square.

Archeological findings, sunken into the square, re-emerge as a memory of the past.

A line of holm oaks breaks away from the facade of the old town hall, creating a new perception of the building. African palm trees provide shade for two more intimate areas of the square. Long stone seats line the facades on all sides of the square.

Location:

Sinnai, Italy

Architecture:

Delogu-Lixi Architetti Associati

Design group:

Francesco Delogu, Gaetano Lixi,
Michele Molè, Hristina Andreeva

Area:

3200 sqm

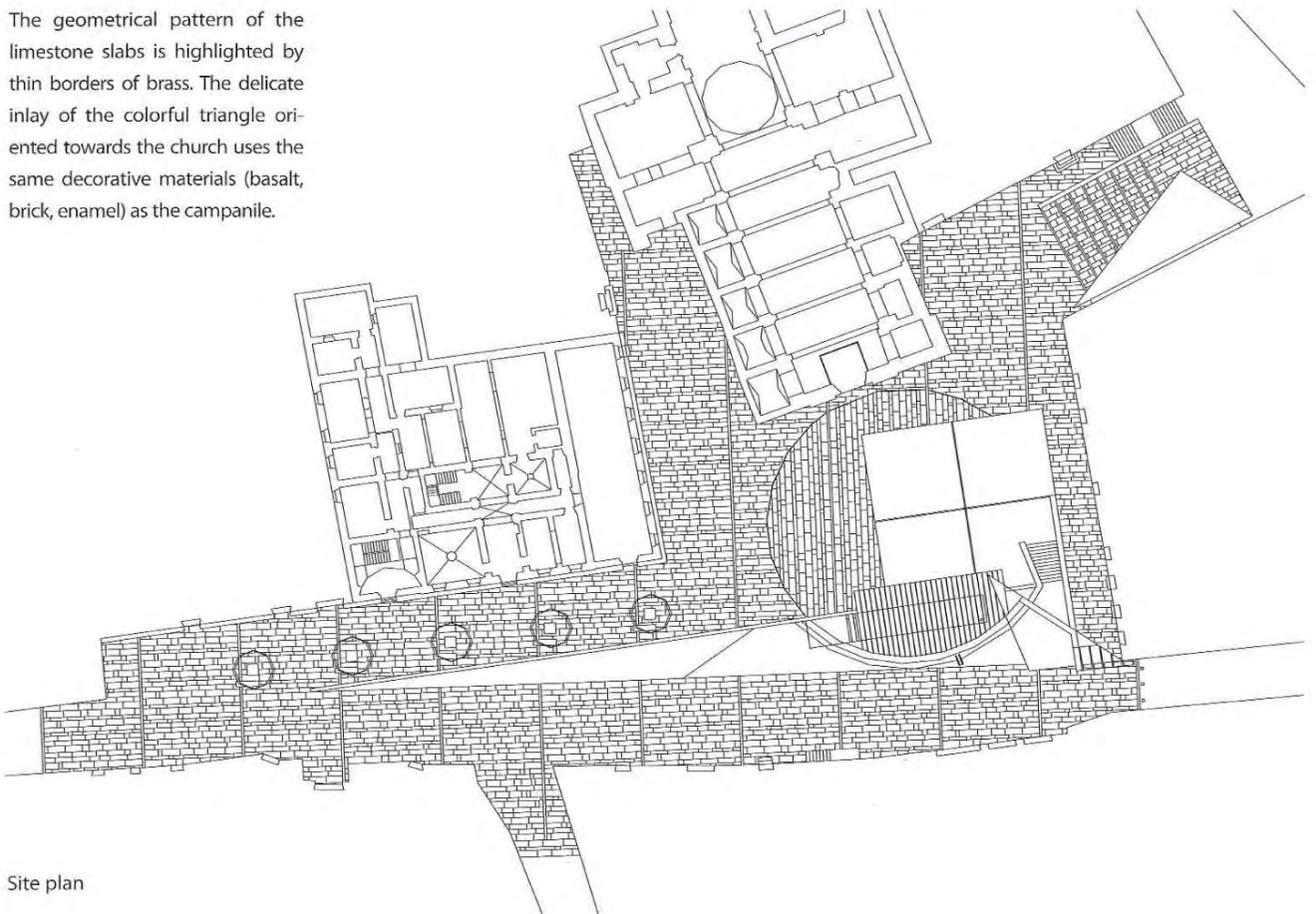
Photographs:

Dessi & Monari

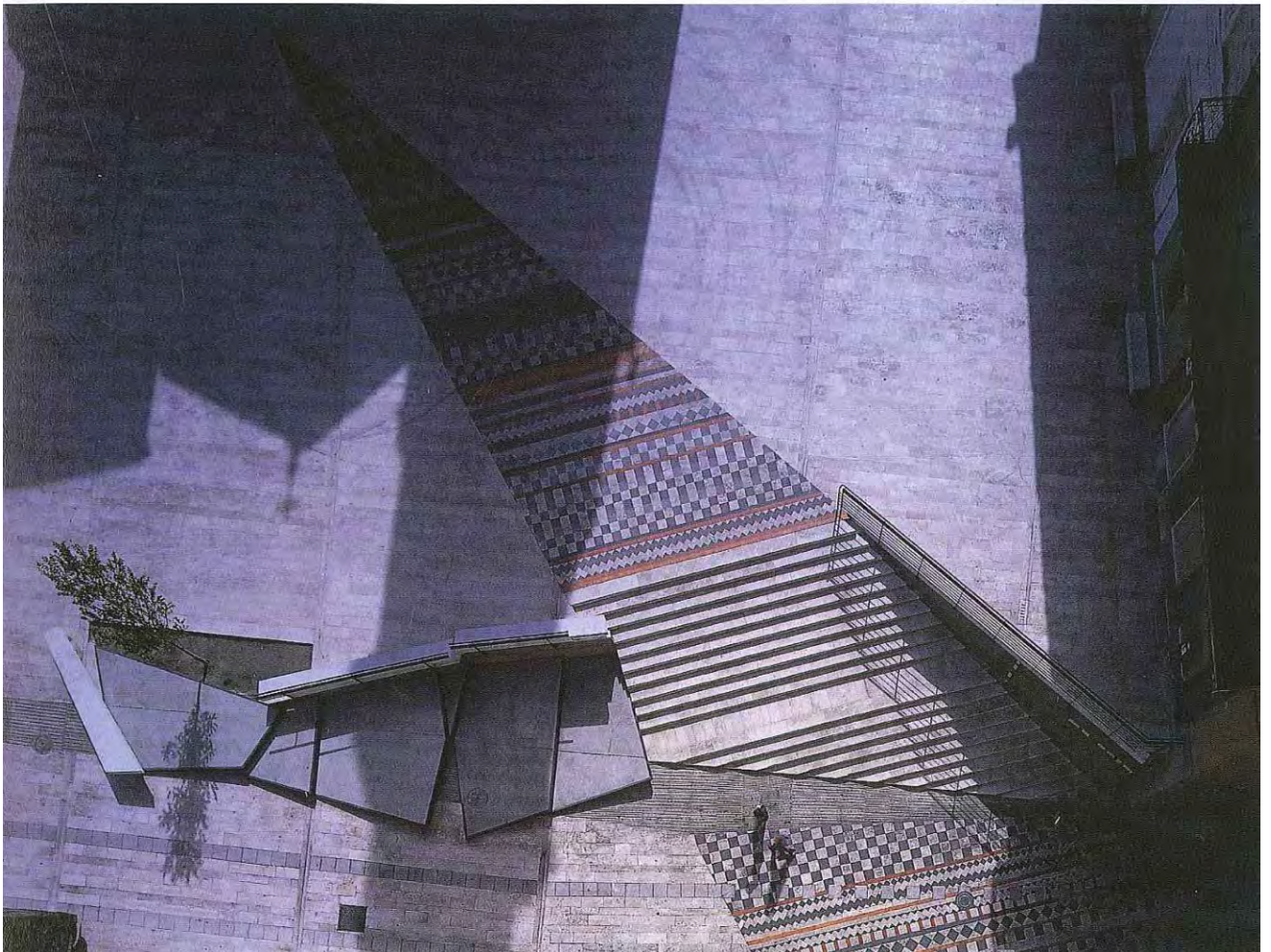




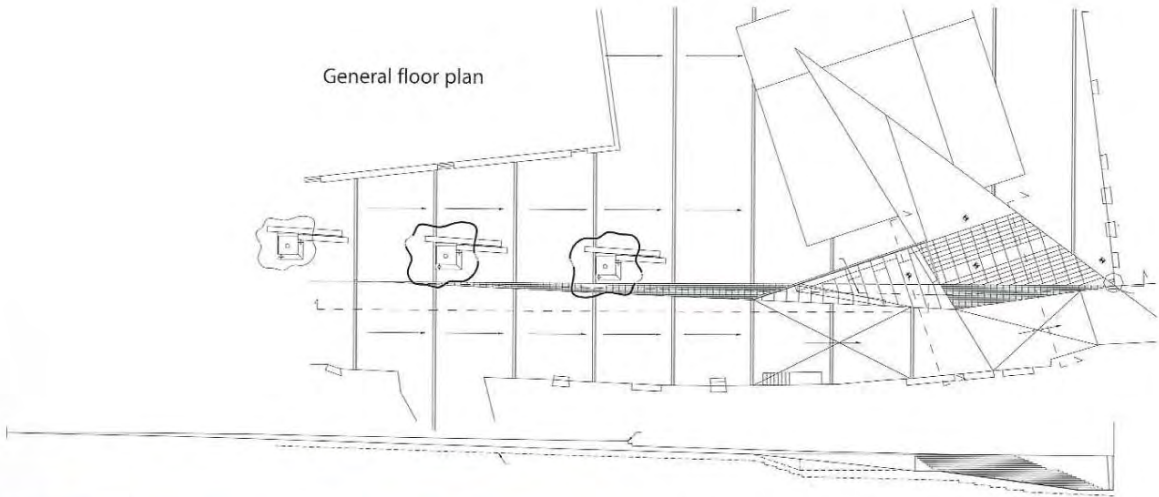
The geometrical pattern of the limestone slabs is highlighted by thin borders of brass. The delicate inlay of the colorful triangle oriented towards the church uses the same decorative materials (basalt, brick, enamel) as the campanile.



Site plan



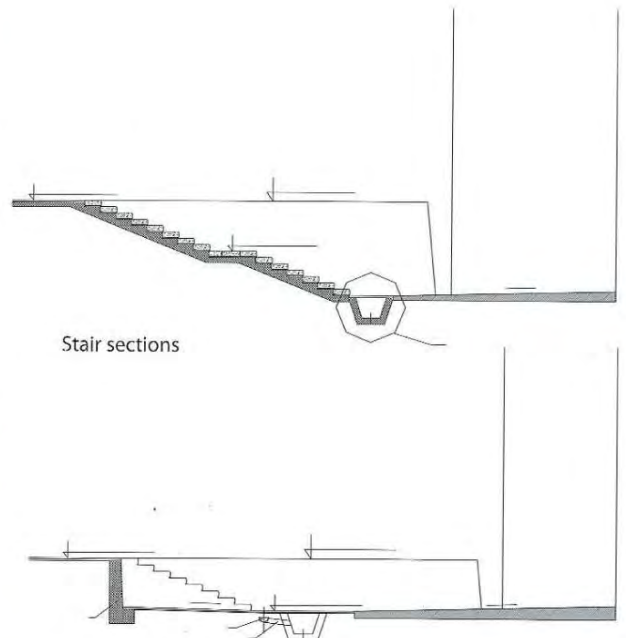
General floor plan

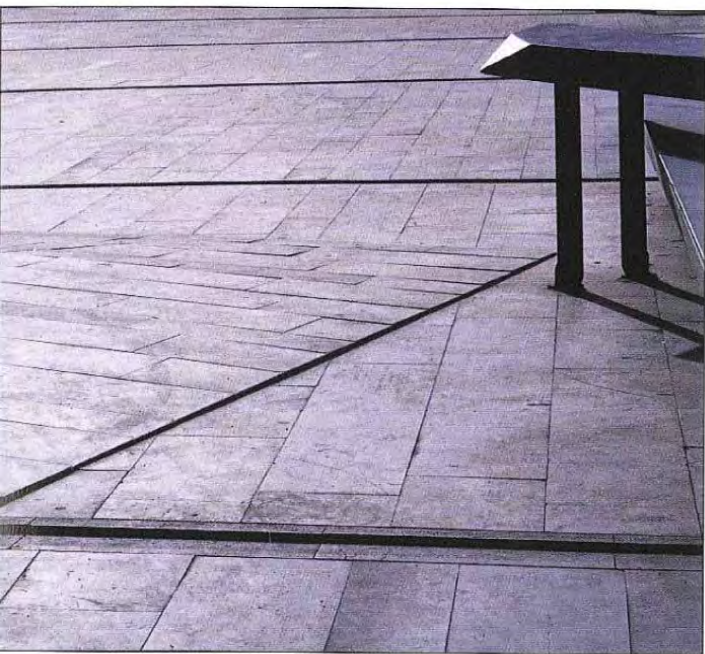


The urban fixtures were carefully designed to create leisure areas. The stone benches framing the square were recuperated in order to revive the town's historic memory, while a new metal canopy casts ever-changing shadows alongside one of the entrances to the church.



Stair sections





[ecosistema urbano] arquitectos

Eco-Bulevard, new suburban development of Vallecas



Vallecas is a suburb outside of Madrid that is in need of improvement. The city council decided it lacked greenery and needed more social activity in the street and consequently launched a competition with two objectives: the first to generate more activity and the second to create an environmentally friendly urban space. The young architectural firm, Ecosistema Urbano, whose values center around ecological sensitivity and sustainability, won the commission for the intervention.

The project's name, Eco-boulevard encapsulates the design's fusion of industrial and natural elements. The whole proposal could be defined as an urban recycling operation consisting of the following actions: the insertion of an air tree-social dynamizer, over an existing urbanized space, the densification of the existing alignment of trees and the reduction and asymmetric arrangement of wheeled traffic circulation.

The so-called air-trees consist of three cylindrical spaces each with a diameter of about 65 feet constructed from recycled gas works. They are planted with greenery that will grow over the following 15-20 years to afford the boulevard the vegetation it needs. These bioclimatic constructions will act as focal points for the social life of the new urban settlement, which previously had no public meeting places. A slight hollow at the base of each tree will accommodate the normal activities of an urban park. Ecosistema Urbano pays careful mind to the end-of-life scenario, and to a choice of materials that can be easily disassembled. From this principle emerges perhaps the most interesting feature of the Ecoboulevard project: once the plants have established themselves around the gasworks structures, those components will be dismantled and taken away, leaving behind a triad of forest clearings in the center of the road.

The air tree is a light structure that is self-sufficient in terms of energy, as is all of the infrastructure installed in the boulevard. It consumes only what it can produce through photovoltaic solar energy collection systems. Selling the excess energy to the power network generates a surplus on the annual balance sheet and this is reinvested in the maintenance of the structure itself. Cooling of the interiors is done through an evaporation and transpiration method using pumped water and the walls of plants to reduce the temperature. In summer this results in the inside of these pavilions being 8-10°C cooler than the rest of the street.

The autonomy enjoyed by the trees of air means that they are objects of an exportable nature, so they may be re-installed in similar locations or in other types of situations requiring an urban activity regeneration process (new suburban developments, degraded parks, squares etc.).

Location:

Madrid, Spain

Architecture:

Belinda Tato, José Luis Vallejo,
Diego García-Setién

Project Team Ideas Competition:

Patricia Lucas, Asier Barredo,
David Benito, Jaime Eizaguirre,
Ignacio Prieto

Developer:

Empresa municipal de vivienda y
suelo. Municipality of Madrid

Project Team Constructive Project:

Ignacio Prieto, María Eugenia
Lacarra, David Delgado, David
Benito, Jaime Eizaguirre, Patricia
Lucas, Ana López, Laura Casas,
Fabricio Pepe

Structure:

Tectum Ingeniería, S.L.
(Constantino Hurtado)

Facilities:

IP Ingeniería, S.L. (Julio Bernal)

Botanic:

Aquajardín (Ignacio López)

Construction manager:

Belinda Tato, José Luis Vallejo,
Diego García-Setién

Technical architect:

Mercedes González

Date: 2004 -2005

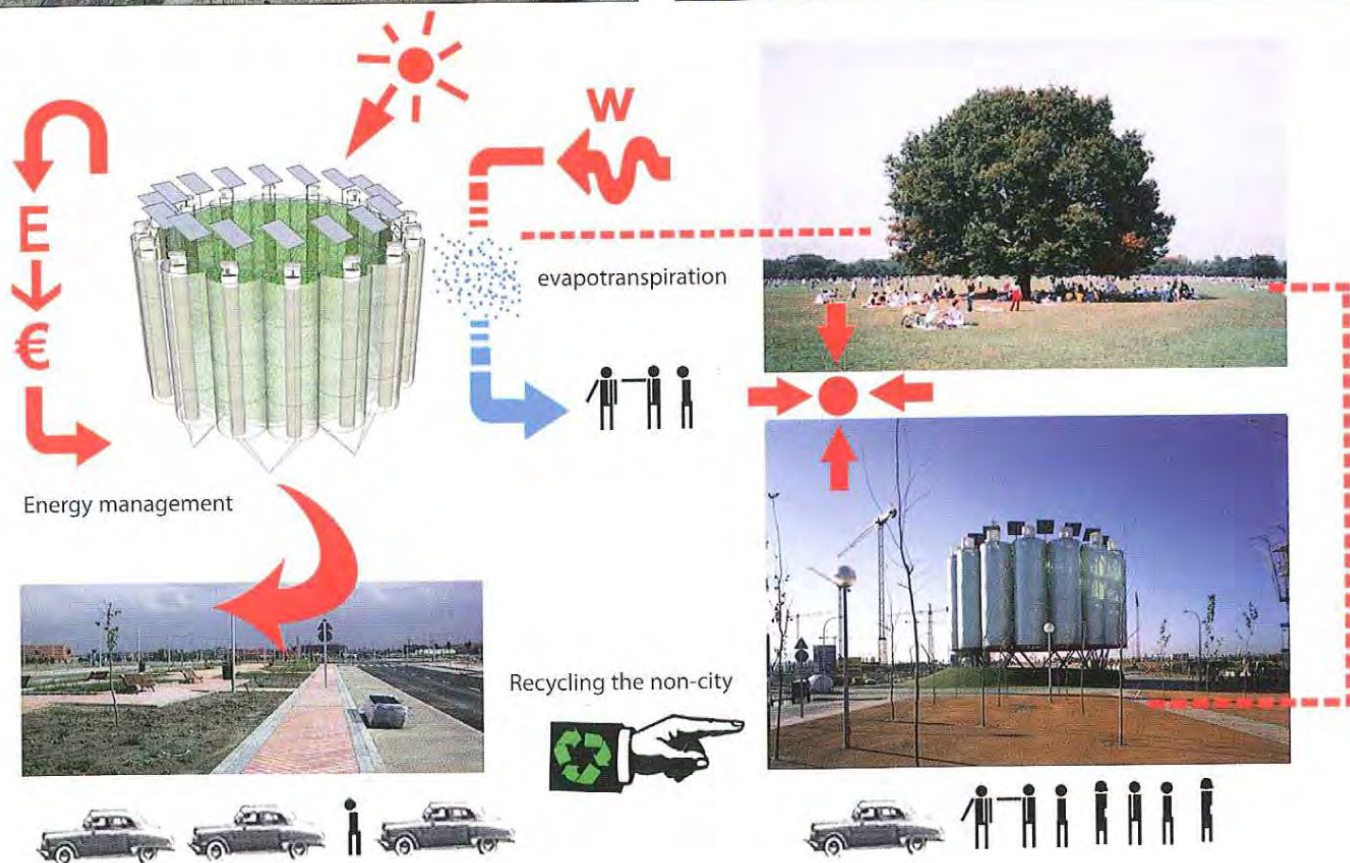
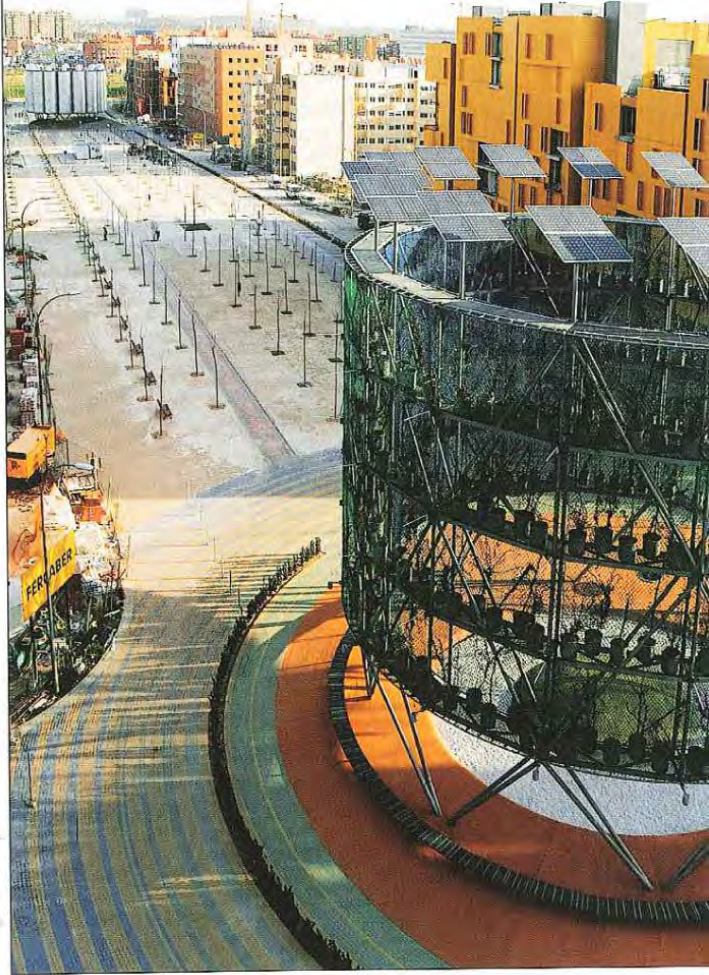
Construction:

Grupo Entorno, S.A.

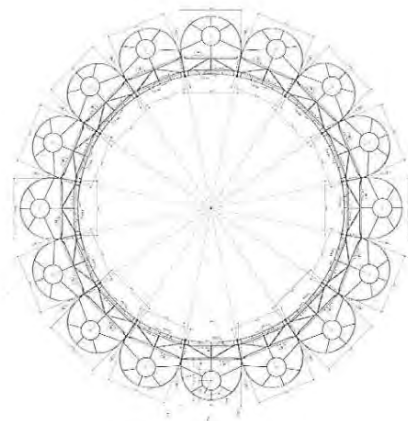
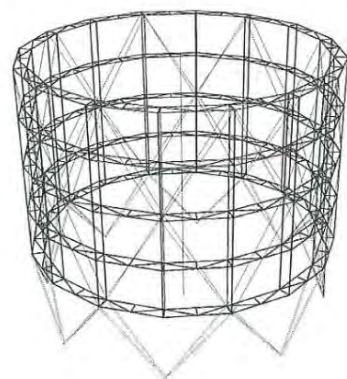
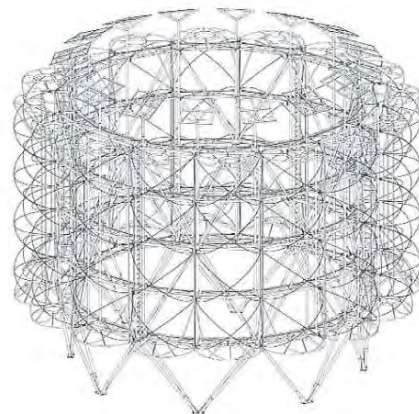
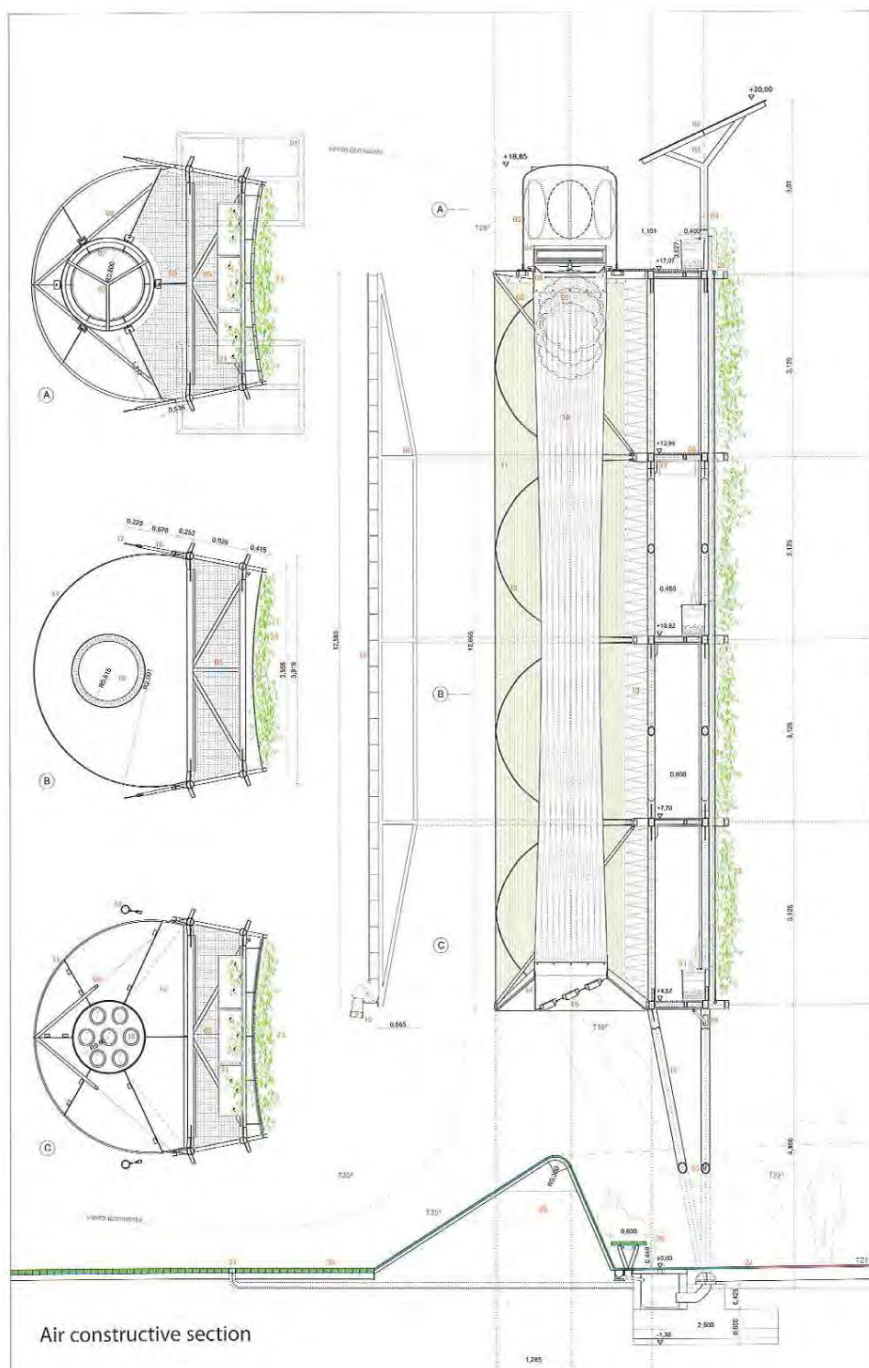
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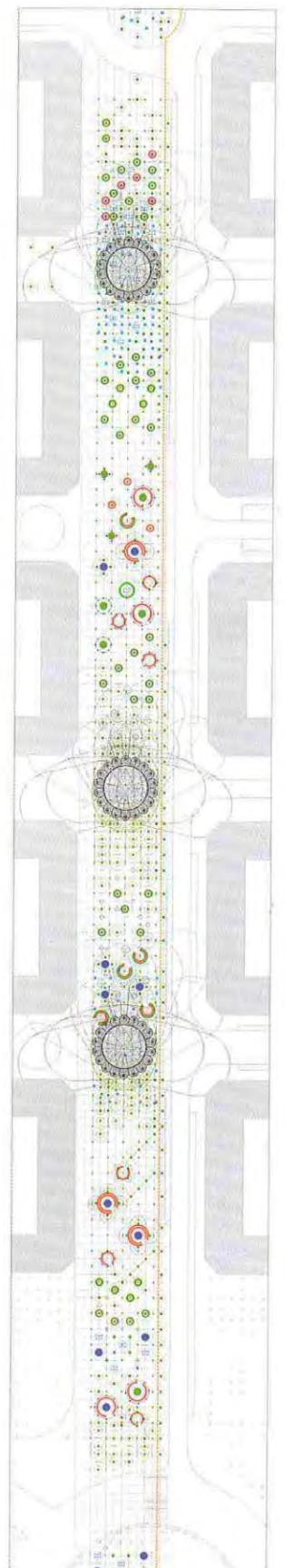
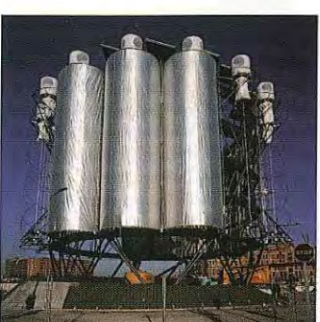
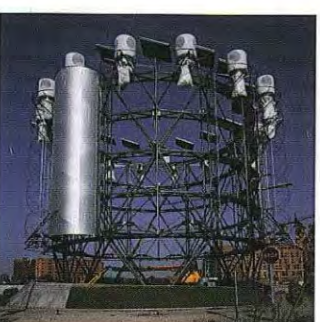
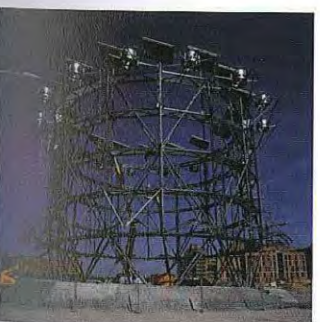
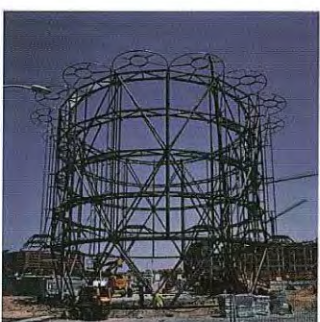
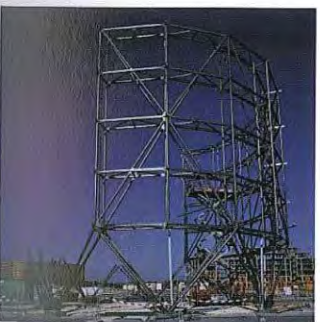
Emilio P. Doiztua

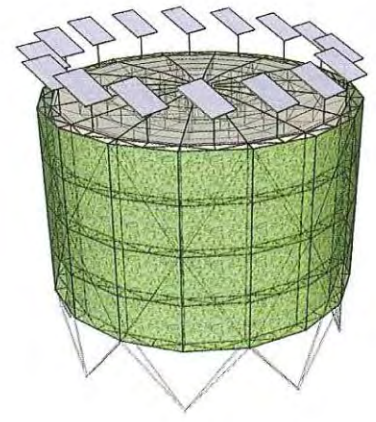
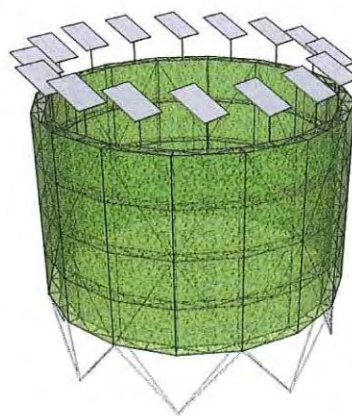
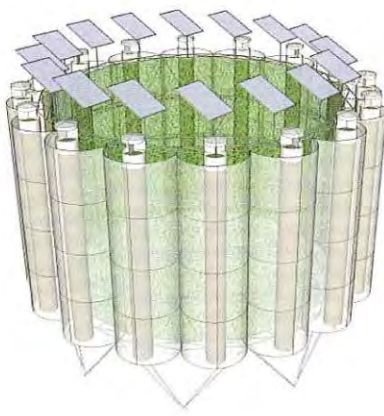




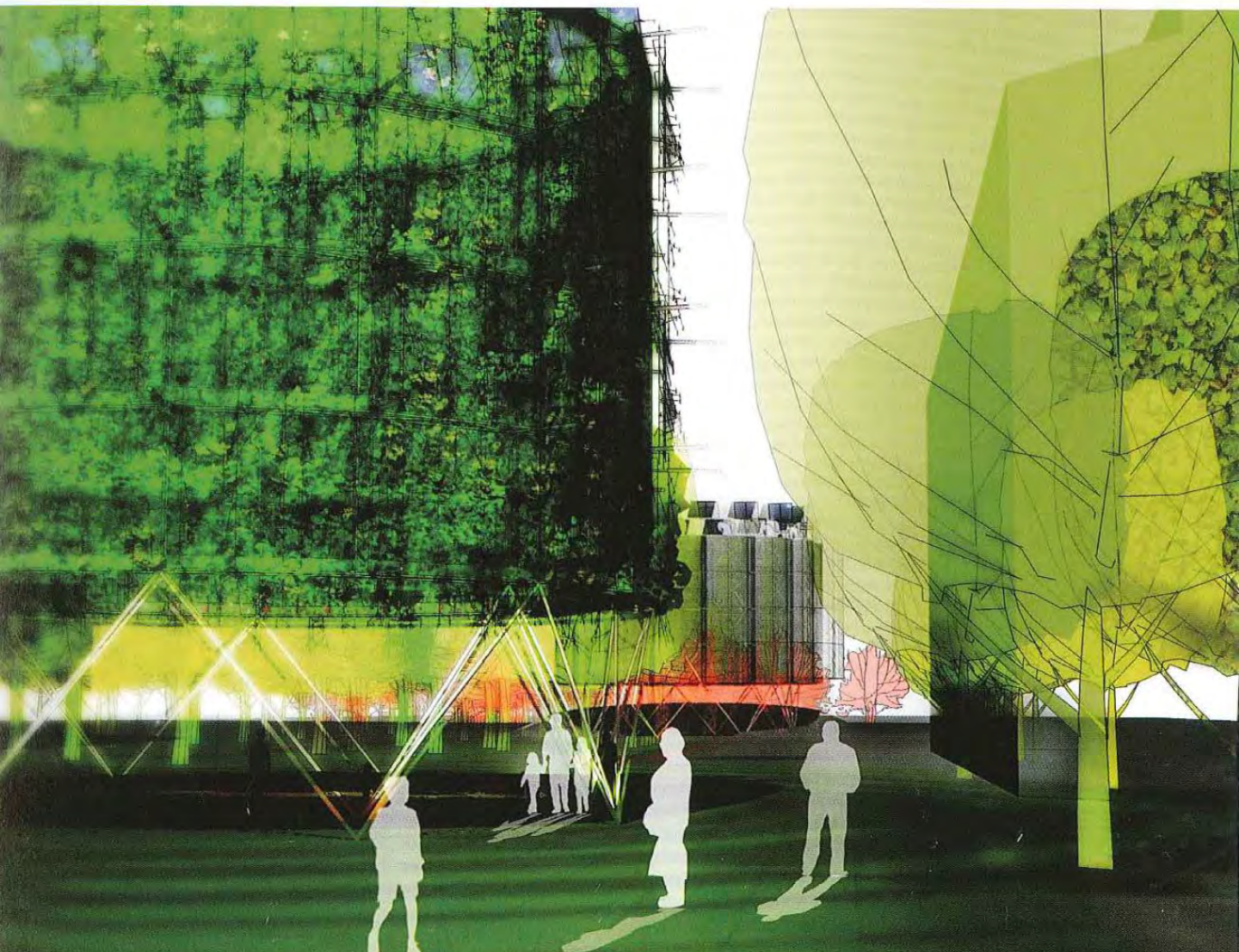
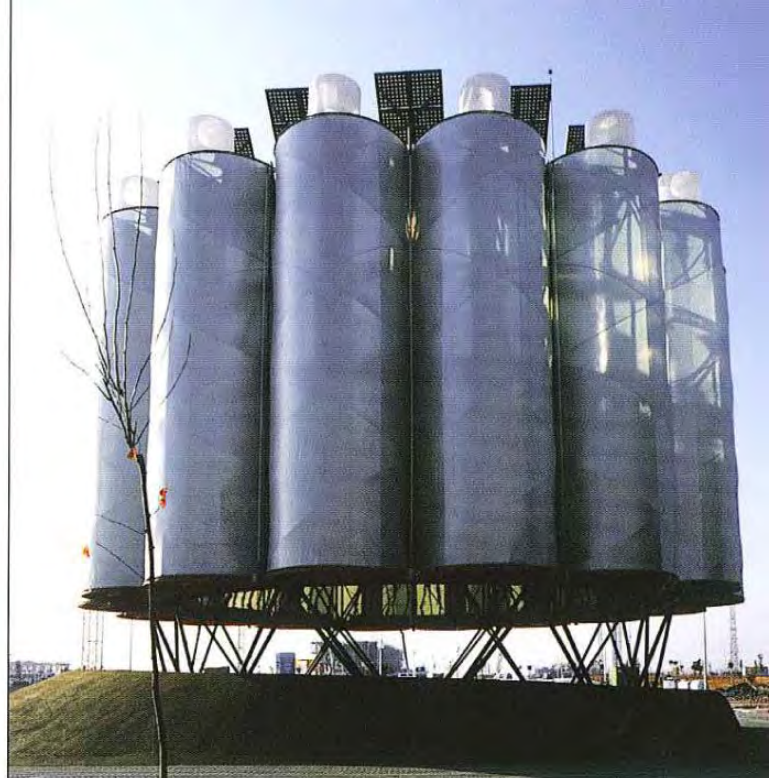
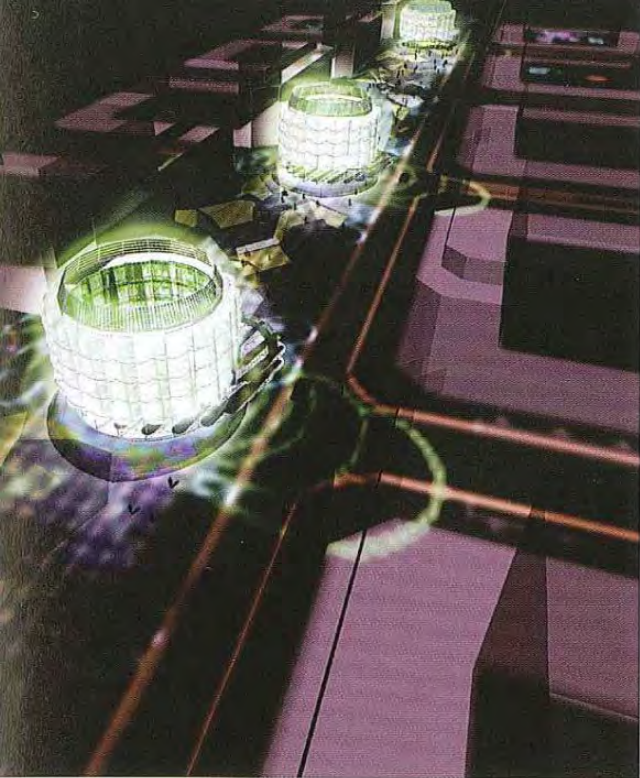


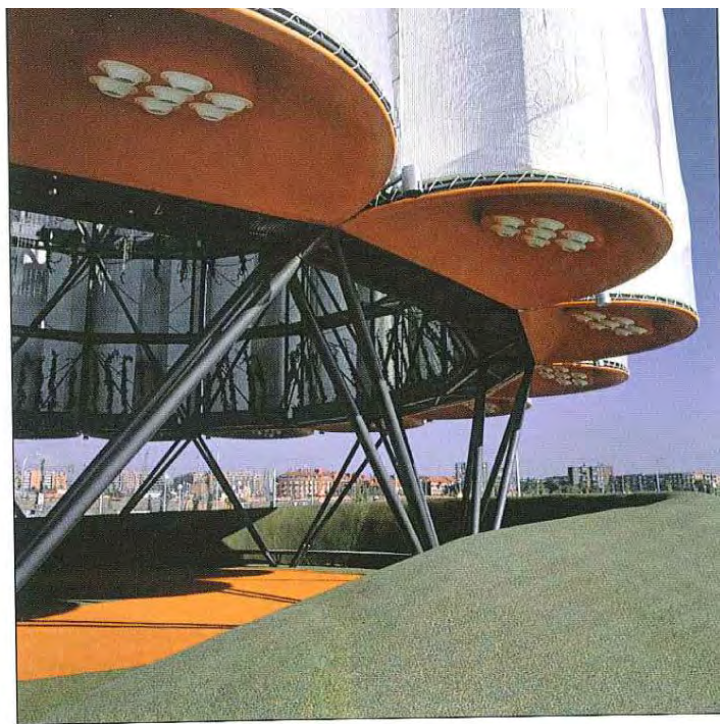




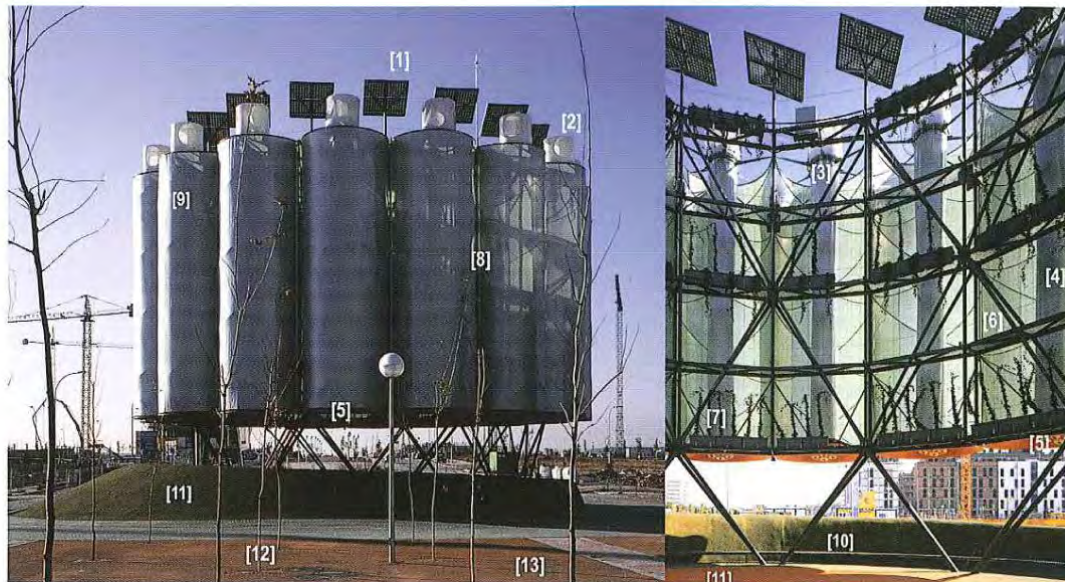


Constructive section





1. Photovoltaic panels
2. Wind catcher
3. Cooling system
4. Ventilation pipes
5. Air difusser
6. Tightened galvanized steel mesh. Climbing plants support
7. Green wall of climbing plants
8. Lighting system. Fiber optics
9. Exterior thermal shield
10. Circular bench. Recycled plastic pieces
11. Artificial topography and continuous paving made of recycled tires
12. Densification of existing tree grid
13. Superficial interventions within the existing urbanization (backfill, paint, etc.)



Eduardo Arroyo - No.Mad Arquitectos

Desierto Plaza



This extensive plot near the mouth of the Galindo River in Barakaldo, one of the towns lying upstream of the Bilbao estuary, was, until now, like a map filled with the lines of railways, roads and derelict constructions whose landscaping potential had to be recuperated. In an attempt to reclaim the outer fringes and turn them into the heart of a neighborhood facing the water, the prismatic city blocks, which bring the city closer to the estuary, have enclosed within them a parcel of this industrially scarred terrain.

In a process of hybridization aimed at freeing the project of compositional overload, functions have been homogeneously distributed about the plot on a grid of surface elements, to which is assigned a quantified portion of the program. The sun, wind, accessibility, views and perimetral conditions all act as vectors for change on a uniform matrix, giving rise to a redistribution of the amount of land dedicated to each area. The final form that the space assumes is the sole result of this process of hybridization of the program's elements, as well as the information provided by the site itself.

An artificial topography, from which the landscape can be appropriated, was made possible by this initial surface treatment. With seven "dunes" rising from the plane, this tapestry of remnants enfolds lovers within its concavities and reunites elderly visitors reminiscing about their pasts. Raised steel structures provide the ideal spots for contemplating the nearby mountains.

The nightly fires, steel, rails and coal which were once the dominant forces along this fluvial river bed now fight for survival in a new urban episode, transformed into a chance background murmur, a chorus of echoes overseeing the memory of the site.

Wood, steel and stone (primary materials in this enclave's former industry) have been revived in the plaza in small, both intimate and collective, spaces. These spaces have their own character yet remain sufficiently undefined so as to be able to take on different roles depending on what is going on around them.

Location:

Area Urban, Barakaldo, Spain

Architecture:

Eduardo Arroyo, NOMAD Arquitectos

Collaborator:

NOMAD Arquitectos, S. L., Sergio L. Piñeiro, John Garcés, AIE Galindo 96

Master Builder:

José Luis Villanueva, Javier Inclán

Building leader:

Eduardo Arroyo, NOMAD Arquitectos, S. L., Nerea Calvillo González, AIE Galindo 96

Structure:

Fernando Subinas

Landscape:

Teresa Gall

Client:

Bilbao Ría 2000

Dates:

Project: Abril 1999
Construction: Enero 2002

Area:

2.97 acres

Cost:

210.000 €

Constructor:

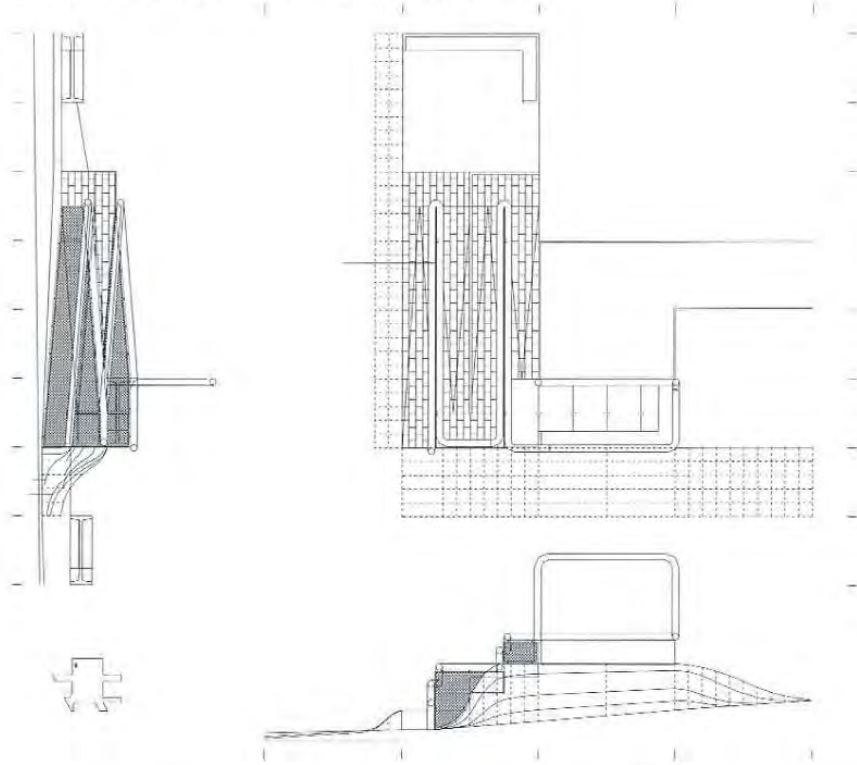
NECSO

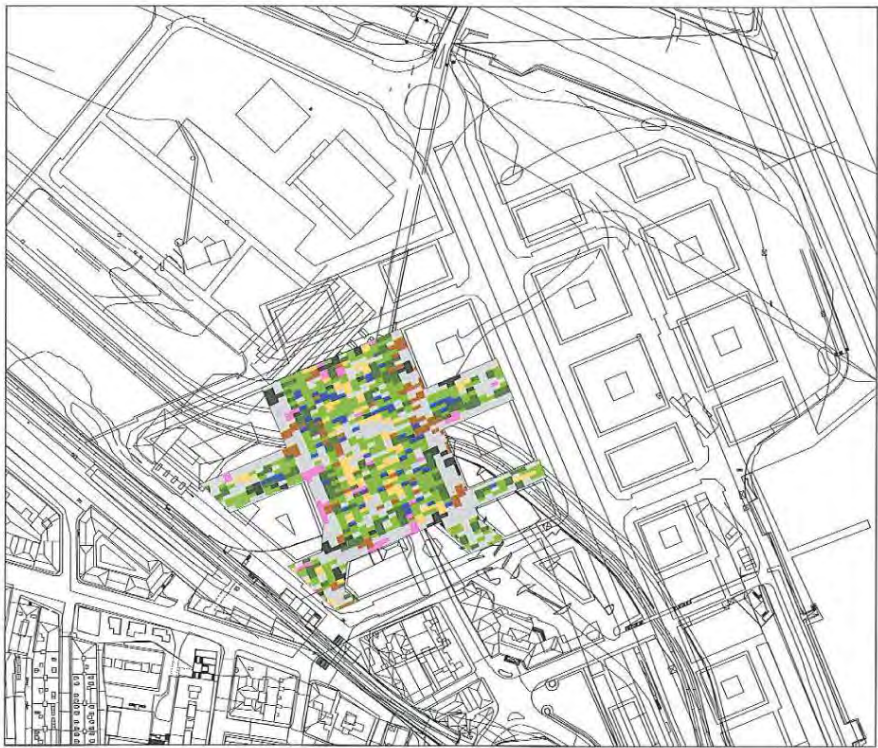
Photographs:

Geraldine Bruneel, Roland Halbe



Ground floor plan and sections of vantage point

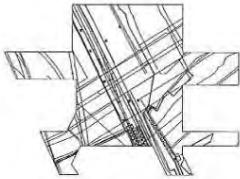




Site plan

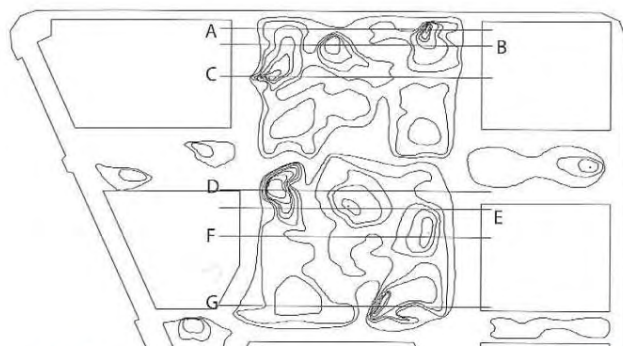
Water	2142 m ²	13.7%
Stone	3170 m ²	20.3%
Asphalt	0252 m ²	01.8%
Sand	1378 m ²	08.8%
Vegetation	4938 m ²	31.7%
Forest	2796 m ²	17.9%
Steel	0268 m ²	01.8%
Wood	0631 m ²	04.0%

Distribution of materials



Terrain





Topography



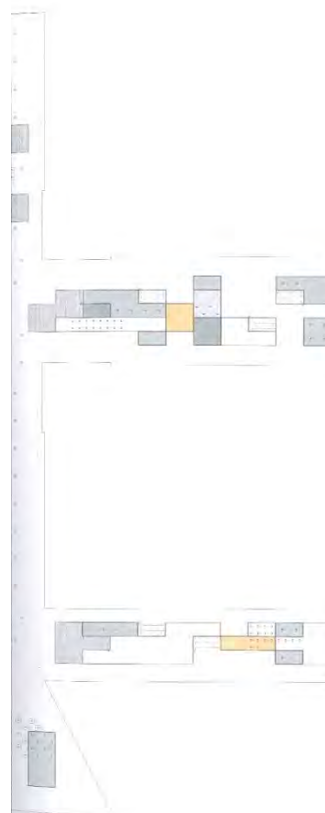
A

B

C



The homogeneity so typical of this kind of project has been avoided here with the creation of diverse sub-spaces defined by the wide variety of materials used. This strategy allows visitors to define the setting with the use that they make of it.



Lighting embedded in ground

Tree

Stainless steel teardrop sheeting

Prefab concrete bench

Lighting on prop

25x50 cm, 3 cm thick mountain grey phyllite.
Natural cut wood

IPE wood flooring for exteriors laid on battens

Loose 3-4 cm river stone

25x50 cm, 3 cm thick mountain grey phyllite.
Disk cut and polished

12.5x12.5 cm, 3 cm thick mountain grey phyllite.
Disk cut and polished

50x100 cm, 3 cm thick mountain grey phyllite.
Disk cut and polished

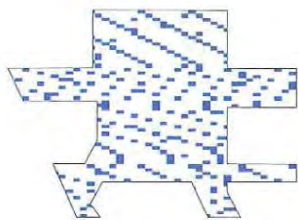
Willow variety (10 u/pixel)

Willow variety (25 u/pixel)

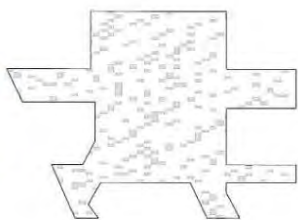
Willow variety (50 u/pixel)

Willow variety (100 u/pixel)

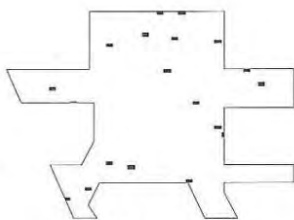
Festuca Arundinacea grass (50 gr/sqm)



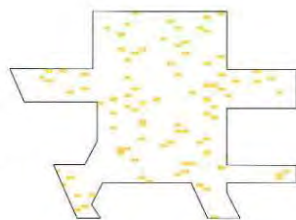
Water



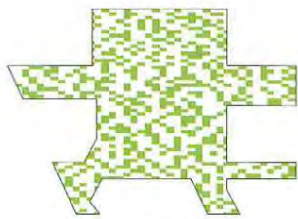
Stone



Asphalt



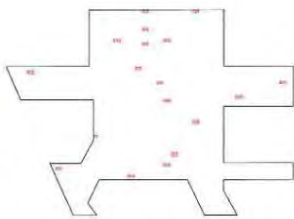
Sand



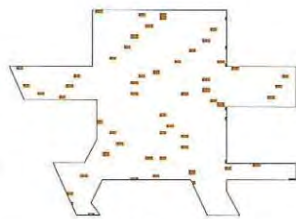
Vegetation



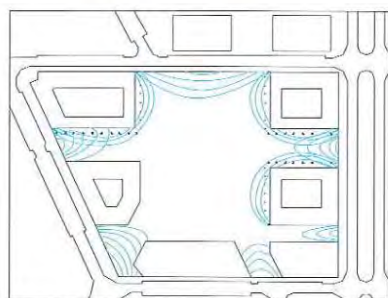
Forest



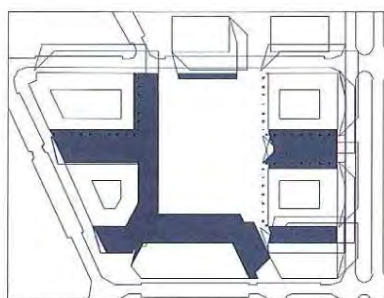
Steel



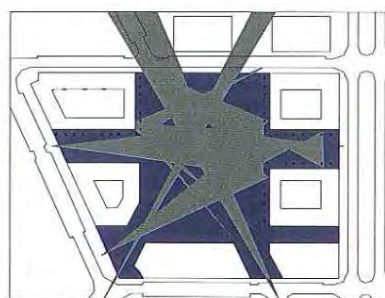
Wood



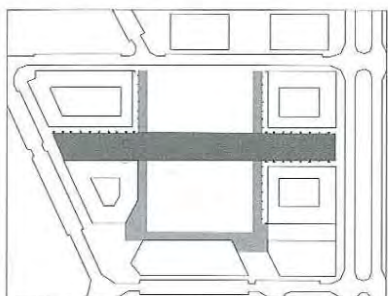
Roads



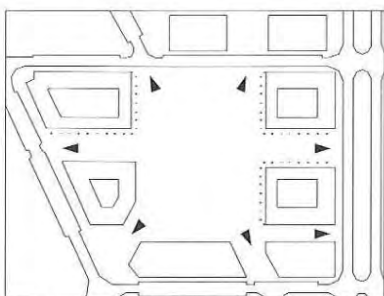
Sunning



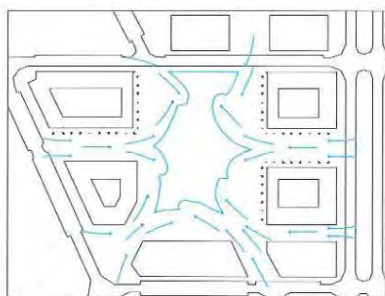
Sights



Accessibility



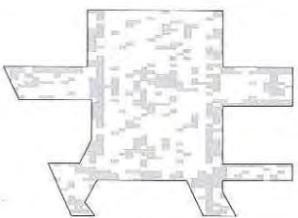
Perimetral uses



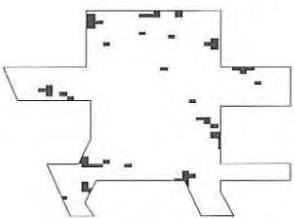
Wind currents



Water



Stone



Asphalt



Sand



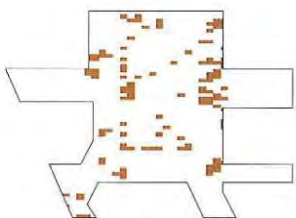
Vegetation



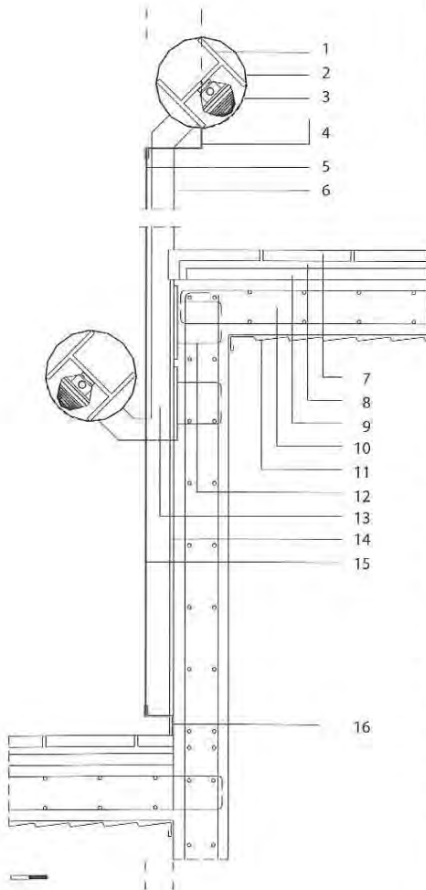
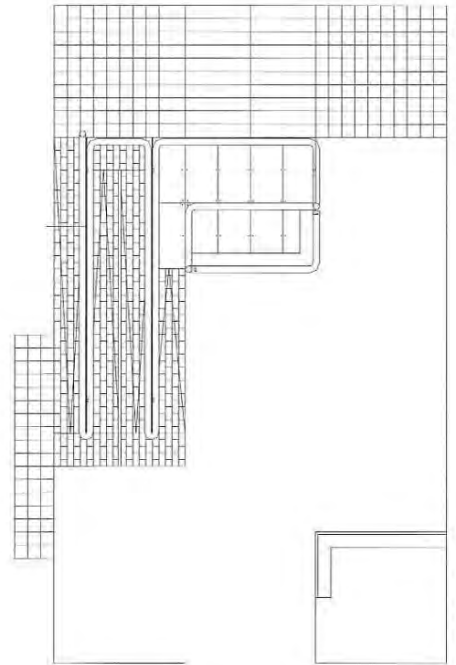
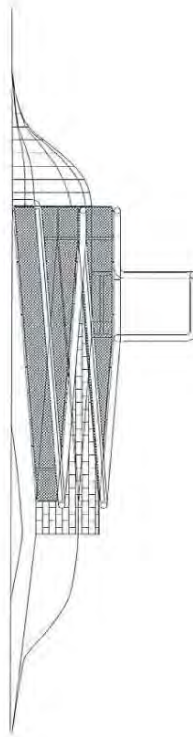
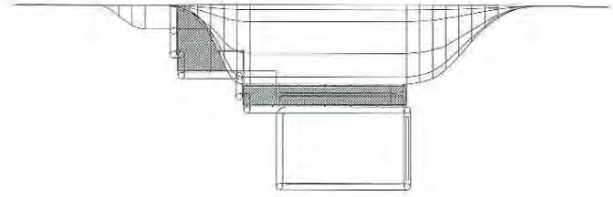
Forest



Steel

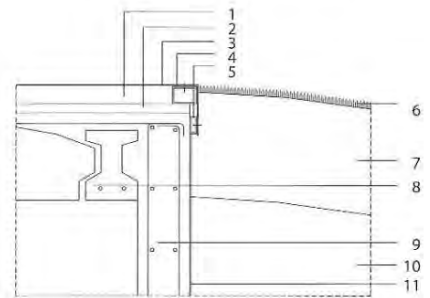


Wood



Detail of stone ramp

1. Steel structure with 1cm cover plate
2. 2mm stainless steel sheet
3. 2mm perforated sheet
4. 3mm steel clip
5. Expanded metal of 2mm stainless steel
6. 100.60.1 steel tube
7. Stone flooring
8. Bond coat
9. Levelling mortar
10. Reinforced concrete ramp
11. Form decking
12. 1cm 1cm steel anchoring plates
13. 100.60.1 steel tube welded to cover plate
14. Rough coat and paint of concrete wall
15. Expanded metal of 2mm stainless steel
16. 3mm steel clips



Lawn-floor plane details

1. Mortar fillet
2. Levelling mortar
3. Checkered stainless steel plate welding
4. 50x70x4 mm batten every 1m
5. 50x20x4 mm batten
6. Lawn
7. Topsoil
8. 20+5 joist and arch work
9. Reinforced concrete wall
10. Ground
11. Waterproof sheet

Eva Prats y Ricardo Flores

Nicaragua Plaza



This colorful square is situated at the end of the Rambla Reixagó, a small promenade of the Can Sant Joan neighborhood in Montcada i Reixac, a municipality with over 30,000 inhabitants that borders the northern periphery of Barcelona.

On the opposite side to the Rambla is an area of football pitches and a series of green recreational areas. The aim of the project was to connect these two spaces: the end of the pedestrianized promenade and the large green zone, which in the near future will open as a public park.

The new square occupies some 32,000 sqft and its interior develops through an intense combination of topographies, materials, textures and colors, which transform it into an attraction for all age groups of the community. The space presents a fragmented plot with various activity areas, along with other more relaxed ones with multi and single seater benches that in the future will enjoy the shade from recently planted trees. The hard floors, painted with urban motifs, contrast with the surfaces of sand and grass, and the flat paths combine with the concrete stairs and ramps, all beneath the presence of playful irregular street lights, painted a striking red.

The movement in the space is carried out in zig-zag, avoiding a fast, transversal crossing and inviting the visitor to stop and discover this new urban installation. The square slows down those arriving from the Rambla in preparation for the transition from the city to the park and to nature.

The presence of a primary school on one of the corners of the square means the park also acts as an extended playground. This is why the architects thought to reuse a small mountain with trees on it, which already existed as an area of slides and stairs, and now awaits the children coming out of school at midday and in the afternoon.

This mountain of bright colors is a beacon for those arriving from the Rambla, linking their walk with the park and making the square an intermediary space, capable of connecting the two urban landscapes in a different and fun way.

Location:

Montcada & Reixac, Barcelona, Spain

Architecture:

Eva Prats, Ricardo Flores

Collaborators:

Angela Wright, Ellen Barten, Nadia Mustopo, Andrea Schneider, Horacio Arias, Constanza Chara, Paula Fernandez, Laura Geraci, Fotini Trigonaki, Inecita Florez

Dates of project:

2004 - 2005

Dates of construction:

January - November 2006

Client:

Mancomunidad de Municipios del Àrea Metropolitana de Barcelona y Ayuntamiento de Montcada & Reixac

Area:

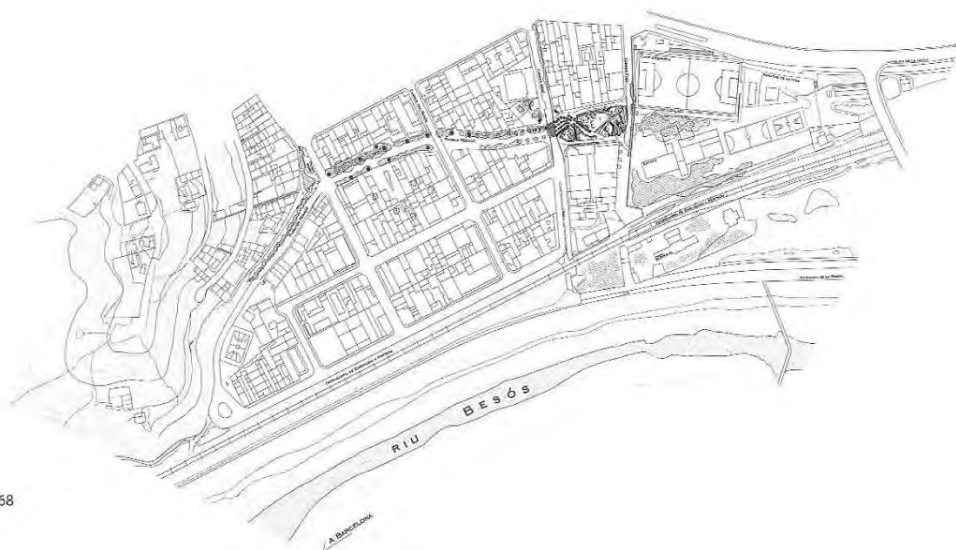
2,931 sqm

Cost:

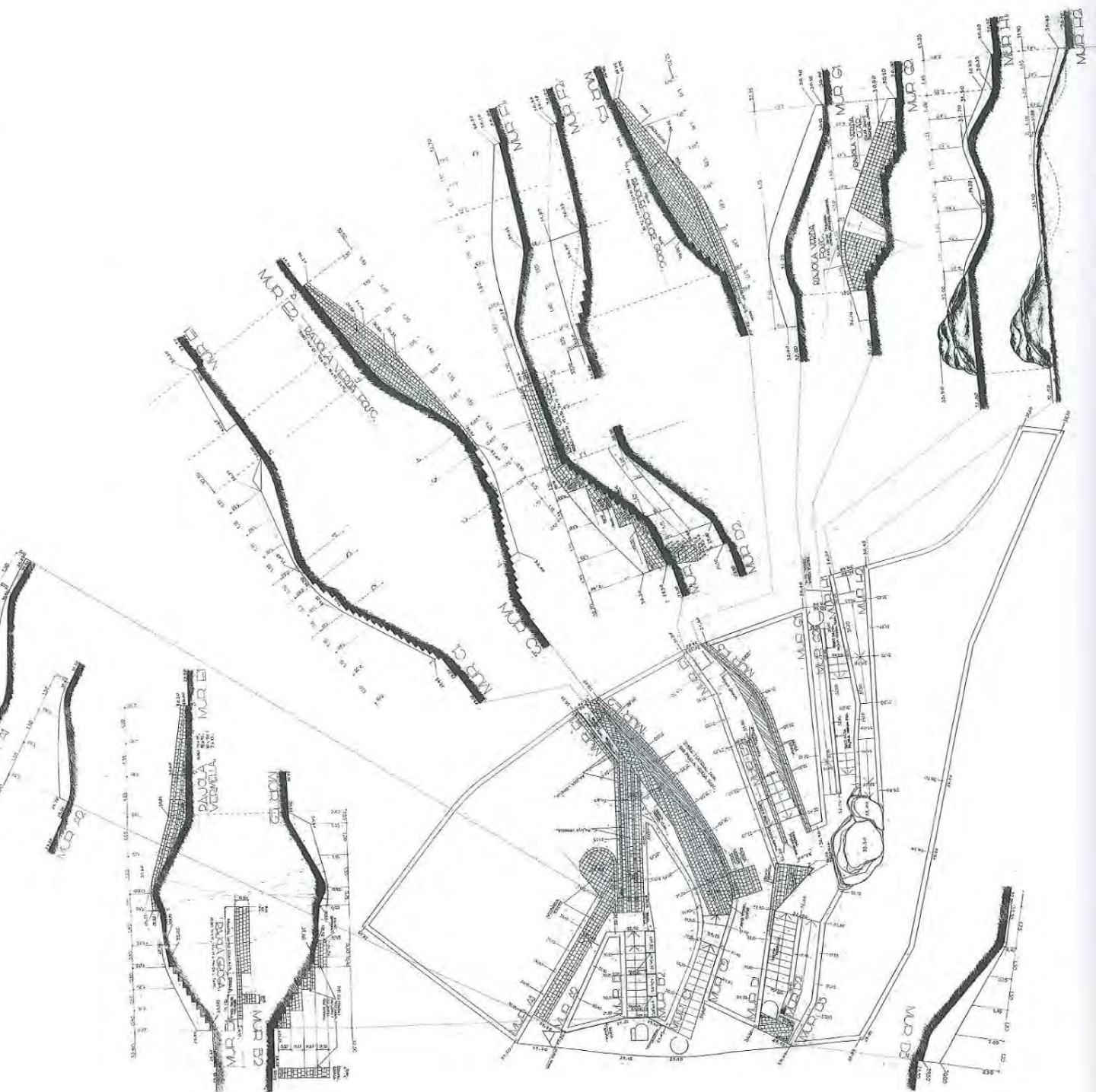
573,982,47 €

Photographs:

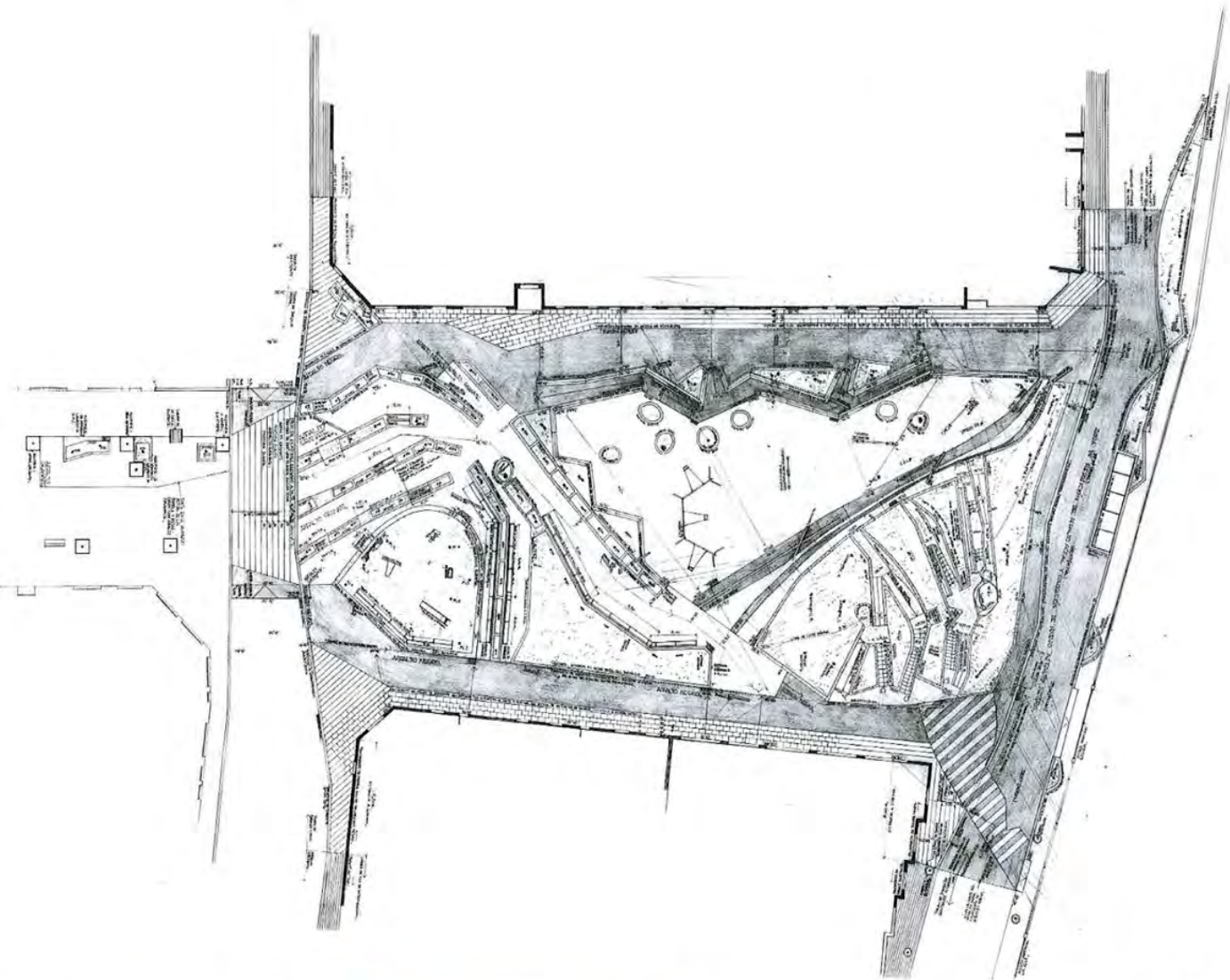
Àlex García, Adrià Goula

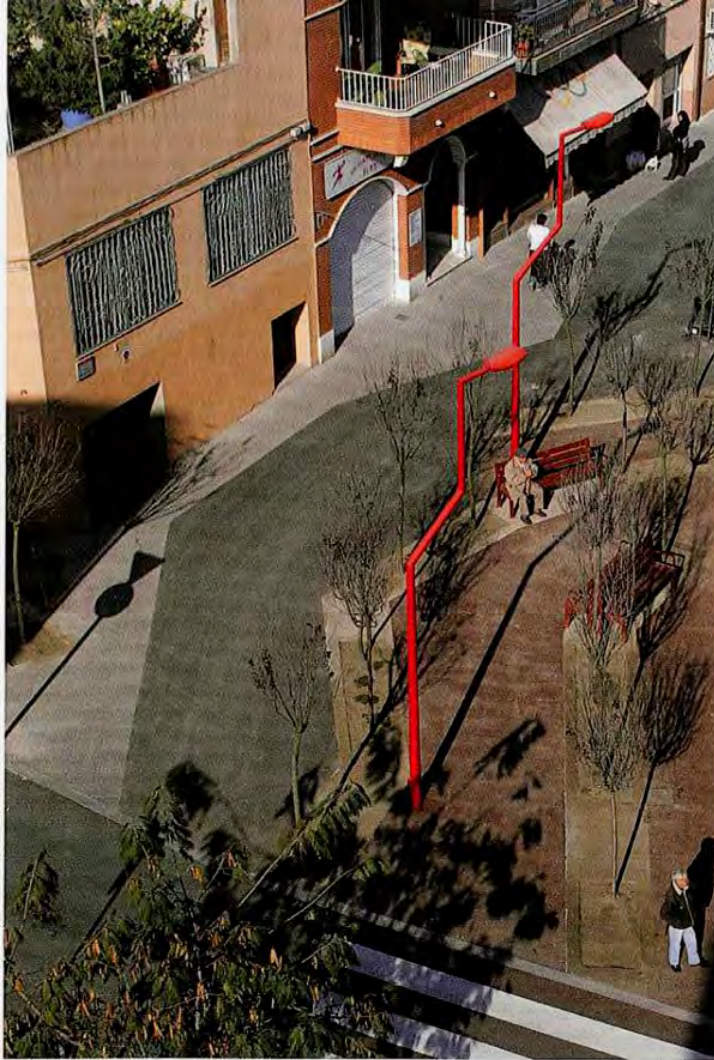
























JML Water Feature Designers

Place de la Bourse



As part of a project launched by the City Community of Bordeaux (CUL), a team of architects organized by the Corajoud Agency have been working together for several years towards the reorganization of the piers that enter the Garonne river, which traverses the city.

The project is composed of several sequences that integrate gardens, squares, etc., with the aim of transforming these piers into a riverside attraction, where the locals can relax and take a stroll. A key piece to the project is, without doubt, the Place de la Bourse on the Quais de la Douane, a central square where Jean Max Llorca has conjured up the largest mirror of water in the world.

The project was inspired by a natural phenomenon: the winter flooding of the Piazza San Marco in Venice. At this time of year, the waters of the canal invade the public spaces, radically transforming the landscape. The mechanism employed by the Place de la Bourse is based on this phenomenon, and within a matter of minutes a 2 cm (0,8 in) deep layer of water covers the floor (slabs of dark granite), transforming the perspectives and changing the use of the space. The buildings that surround the square are reflected in this immense mirror of water. Immediately afterwards, the water mysteriously disappears, leaving behind a misty cloud in the central area.

The space is open, inviting people, in summer, to a refreshing, barefoot stroll across the water. A varying cycle of high and low "tides" changes the configuration of the square throughout the day. Furthermore, the "dry" position affords the city an urban space, which is free of obstacles and can be used for other purposes, such as parties or concerts.

The floodable square is situated on a slab that covers an old storeroom, previously used for merchandise unloaded from ships. The technical solution chosen was to recover this volume and use it to house the technical installations of the fountain. The figures are amazing: the mirror of water covers a surface area of 2,700 sqm (30,000 ft²); the water needed for flooding the square is stored in a deposit the size of an Olympic swimming pool; the installations occupy more than 1,400 sqm (15,000 ft²), and the whole operation is carried out using a closed circuit and surface pumps, which suck water from the deposit. The complete flooding of the square takes approximately 3 minutes.

The water is constantly being tested, and is treated and filtered in order to guarantee high quality. Furthermore, the installations have been designed to facilitate the cleaning process. The storage area of the chemical products, isolated from the rest of the installations, complies with all the security regulations that the handling of these products requires.

Location:

Bordeaux, France

Architecture:

JML Water Feature Designers

Project manager:

Jean Max y Stéphane Llorca, Nicolas Llense, (JML Arquitectura del agua), Corajoud, Gangnet

Constructor:

DV Construction (Belén Granados, manager), Bobion & Joanin (Plumbing)

Dates:

June 2004 - July 2006

Plumbing cost:

1.670.000 €

Construction cost:

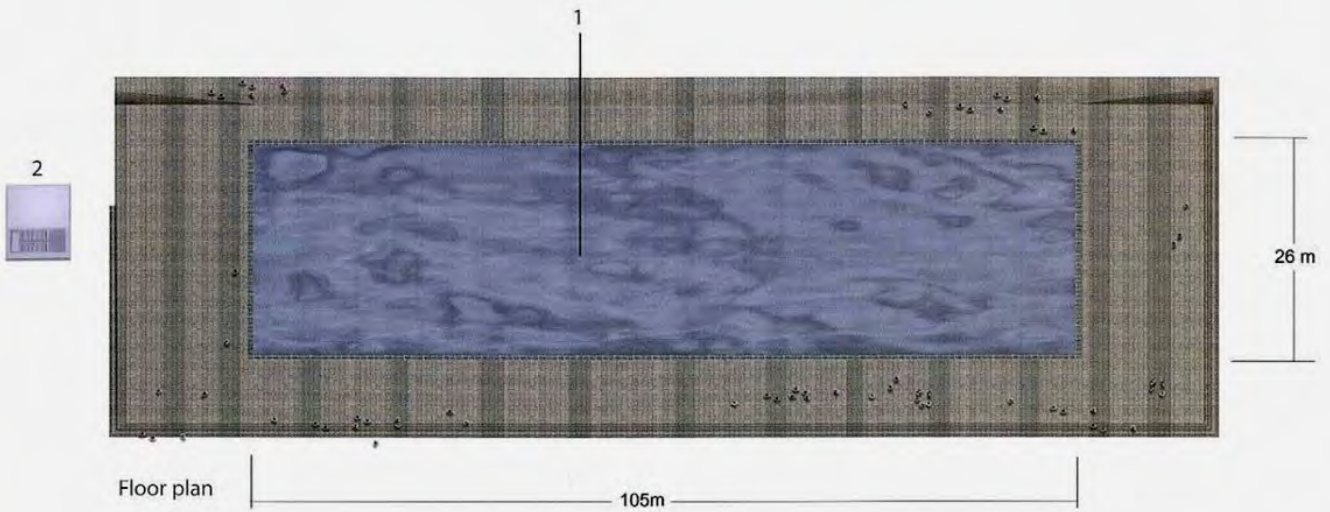
3.767.000 €

Photographs:

Stéphane Llorca

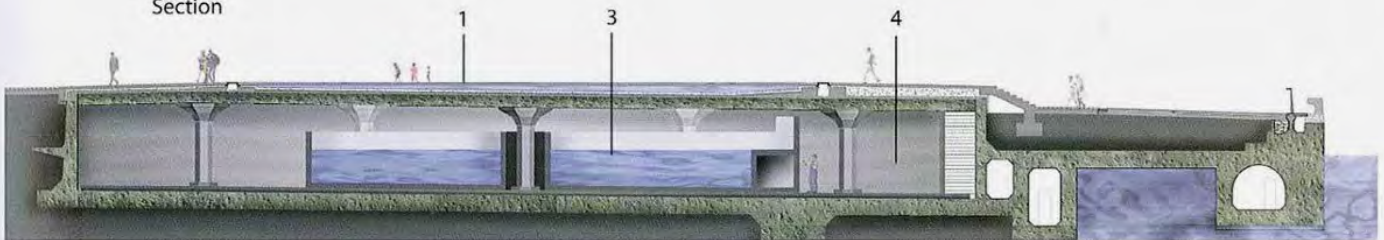






- 1. Water mirror
- 2. Technical area entrance
- 3. Water tank
- 4. Technical area

Section

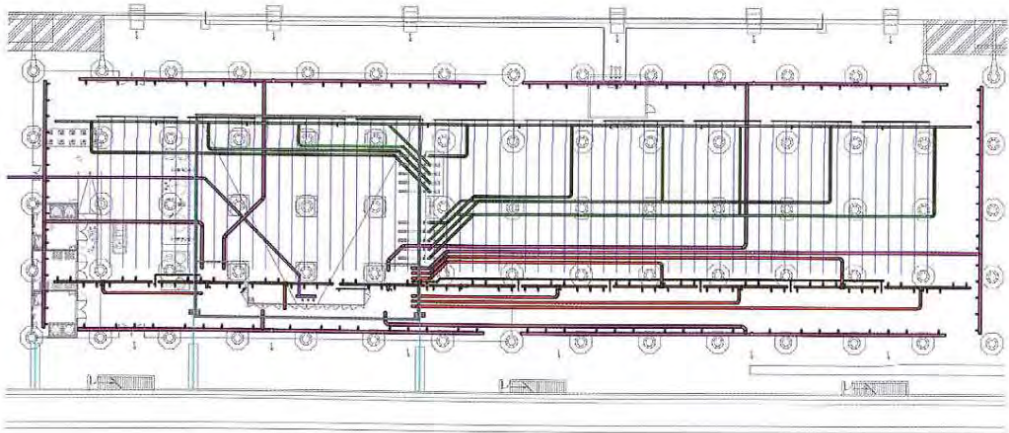
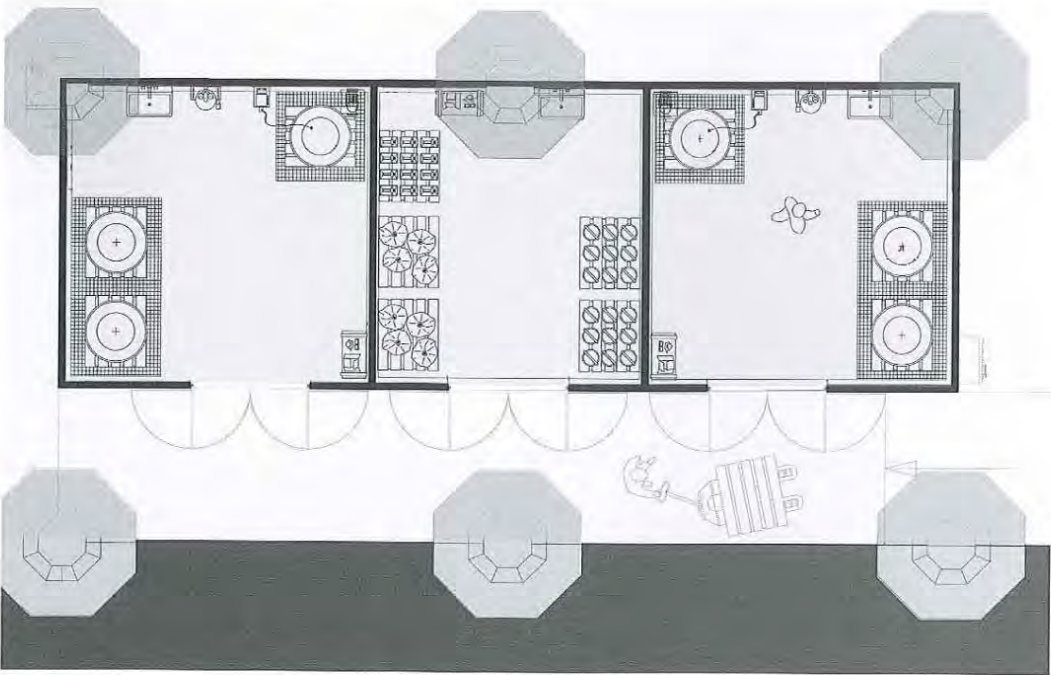
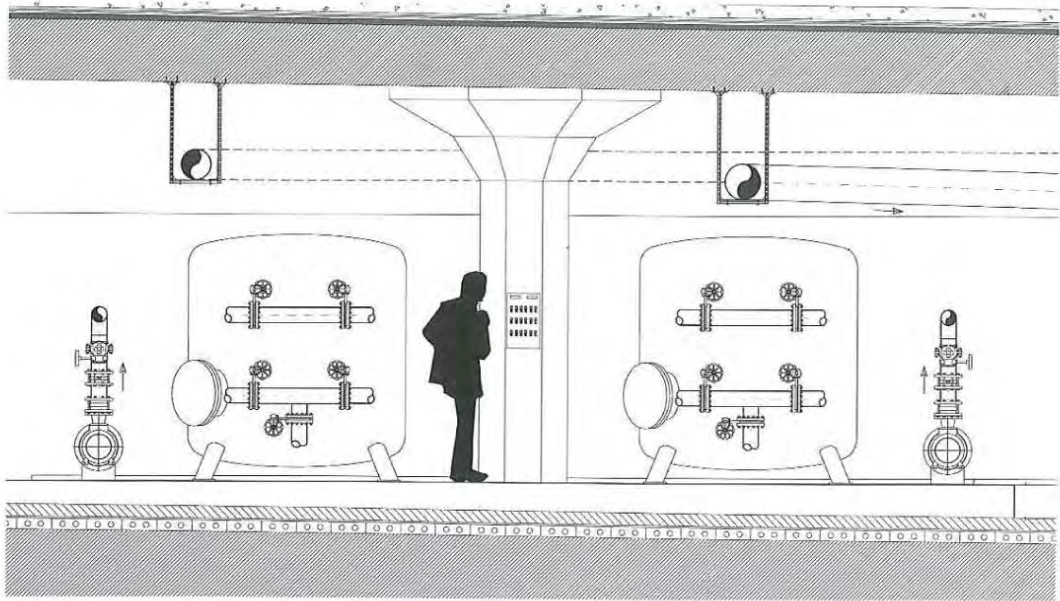


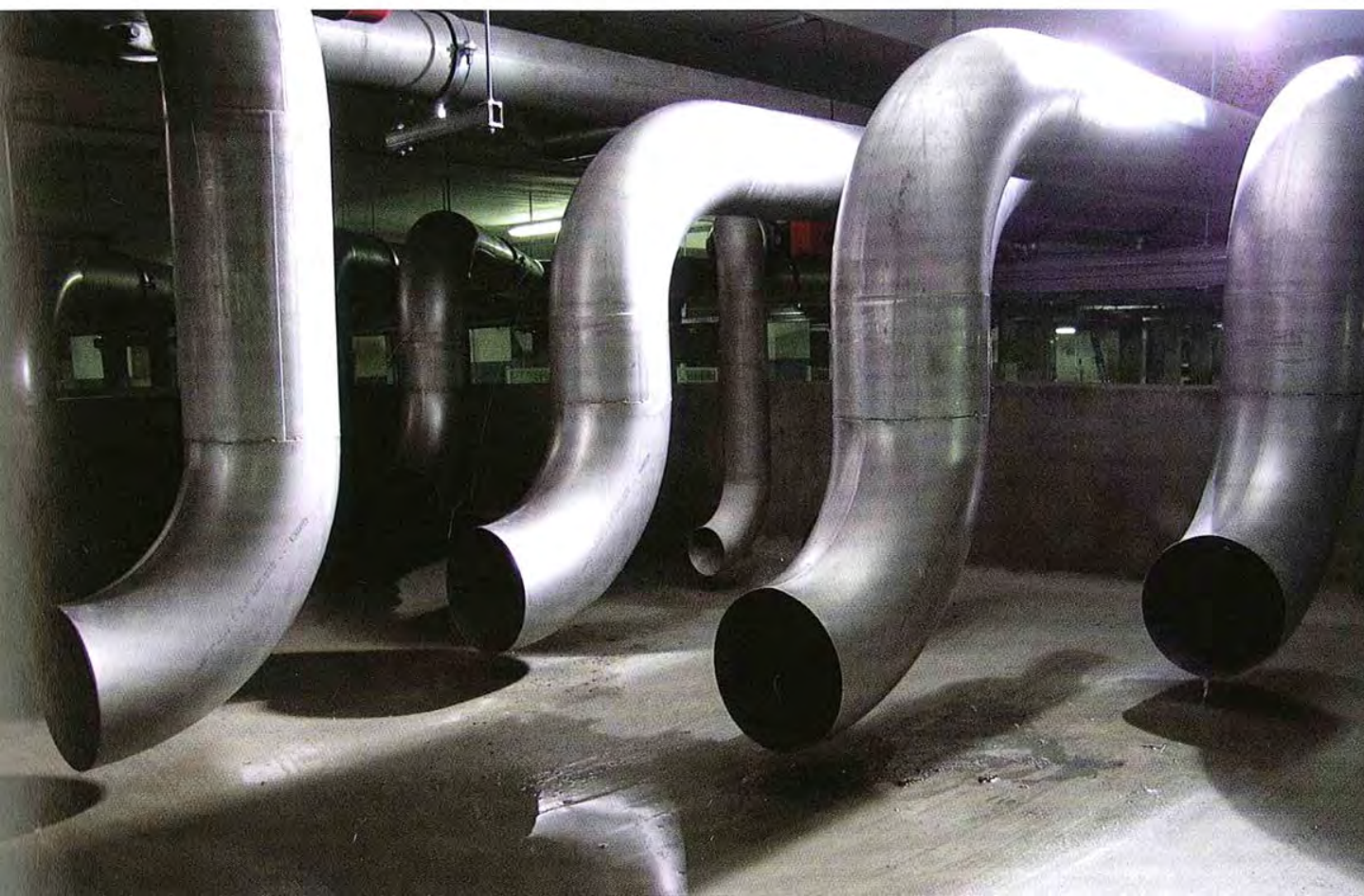
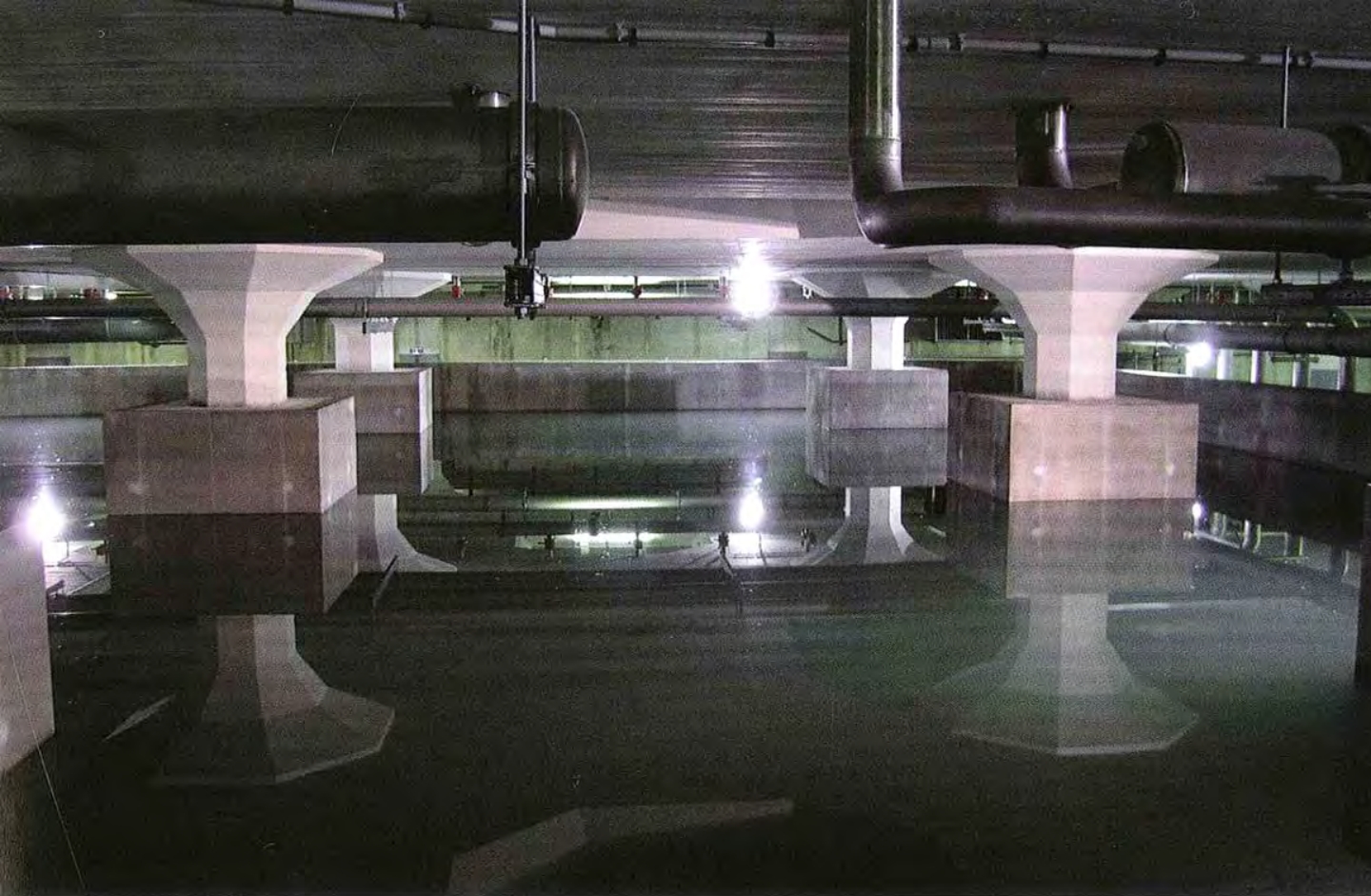


The space is open, inviting people, in summer, to a refreshing, barefoot stroll across the water. A varying cycle of high and low "tides" changes the configuration of the square throughout the day. Furthermore, the "dry" position affords the city an urban space, which is free of obstacles and can be used for other purposes, such as parties or concerts.













Kristine Jensens Tegnestue

Prags Boulevard



In 2001, Architect Kristine Jensens Tegnestue won the design competition to renovate Prags Boulevard in Copenhagen, an area situated between old industrial areas and very large apartment buildings. The idea of the competition was to give the area a new identity by improving the public facilities and adding special places and activity areas for local residents. The materials and construction techniques used to create this space were chosen to reduce costs. The materials are, in general, unconventional and combine the old with the hyper-modern; activity areas, for example, edged in stainless steel or green, neon lights lining the boulevard.

The plan's most important architectural feature is the boulevard filled with green elements; the poplars, the grass and the green chairs. These green sections comprise the project's connecting elements, whereas the activity areas provide the divisions and borders. A white fence has been designed for many areas of the park, offering views of the activities that are taking place the other side and providing information in big letters concerning the use of the area. The "creases" in the fence contrast with the straight lines of the boulevard.

Lamps and chairs, designed especially for the project, strengthen the area's character, making it more unique. The lamps line the long boulevard, from the city to the water, providing light in more ways than one, since they are a luminous green color. The green chairs have been designed and developed solely for use in Prag's Boulevard, and have the name "PRAGS" stamped into the back.

The main 850 sqm (9,000 sqft) square, fitted with a bicycle parking area complete with bicycle racks, introduces the visitor to the materials and colors used throughout the Boulevard. At the southern end an area of approximately 40 sqm (430 sqft) serves as an outdoor space for the café. Near Dalslandsgade, a minor 300 sqm (3,000 sqft) square plays host to a small grandstand called "the stage", used for activities like dancing, tai-chi, political meetings and as a theater. The square's tarmac surface is painted with red stripes in a circular pattern while "the stage" is made in stainless steel with non-skid surfaces.

Local groups wanted priority to be given to the sports facilities, so two multi-purpose games areas have been installed. "The court" is a 300 sqm (3,000 sqft) tarmaced area surrounded by 60 cm (23 in) high black rubber boards and painted with red lines for the different types of sports. "The cage", of a similar size, is surfaced in red rubber and has three metal sides. Furthermore, what was previously a parking area is now meant for skating activities, and includes an 850 sqm (9,000 sqft) raised skate park.

In addition there is a 125 sqm (1,300 sqft) garden of scented plants and a 600 sqm (6,500 sqft) kindergarten that uses a range of different surfaces; raised and flat grass, sand, tarmac, etc., all surrounded by the white fencing.

Location:

Copenhagen, Denmark

Architecture:

Designer Arkitekt Kristine Jensens Tegnestue

Commissioned:

The Municipality of Copenhagen

Engineering:

Moe & Brødsgaard

Period of design:

2001 - 2004

Implementation:

November 2005

Cost:

2,7 mill. euro

Area:

68.000 sqm

Length of boulevard:

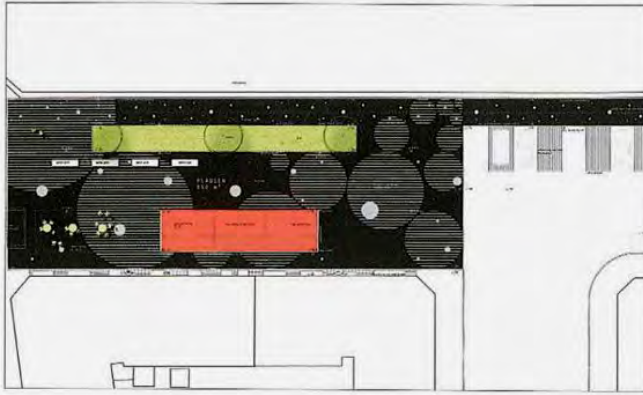
2 kilometers

Photographs:

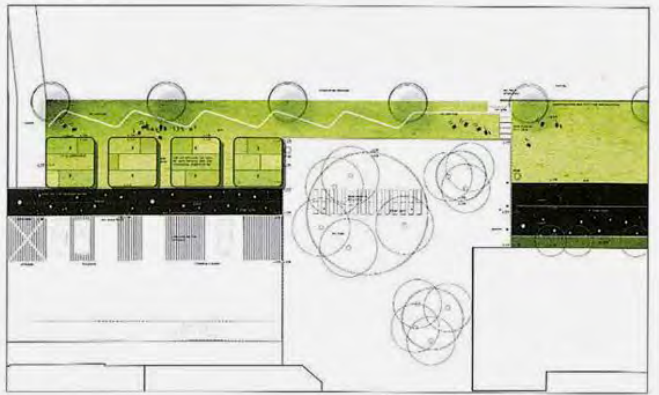
Christina Capatillo,
Simon Høgsberg



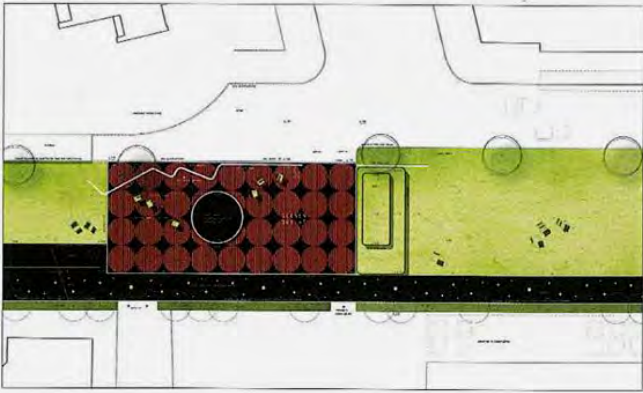
The Square



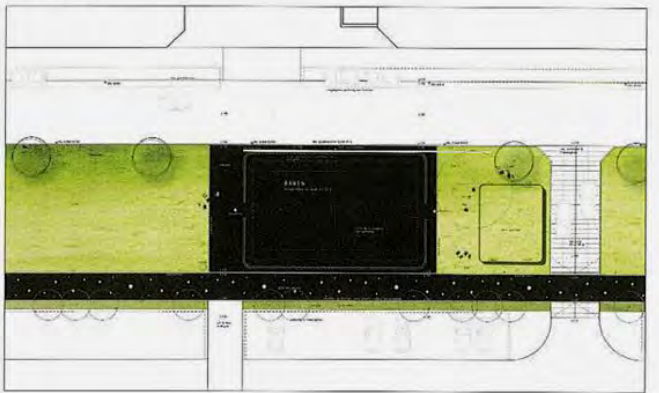
The Garden



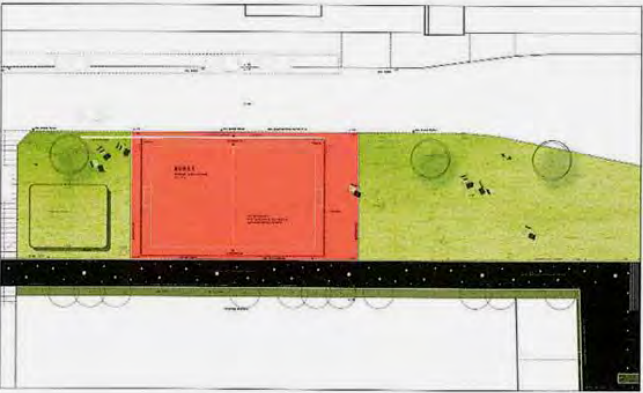
The Stage



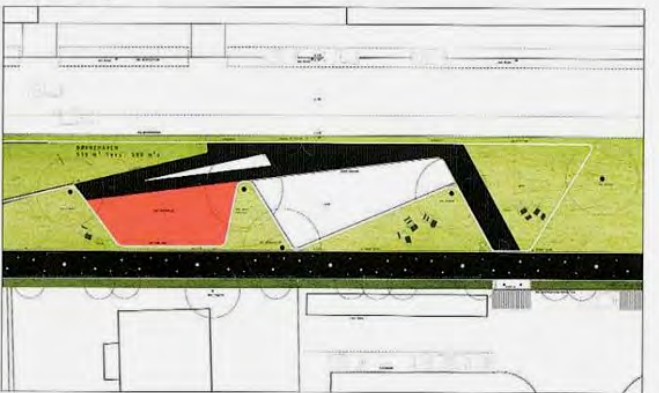
The Court



The Cage



The Kindergarten



The Square

The Garden

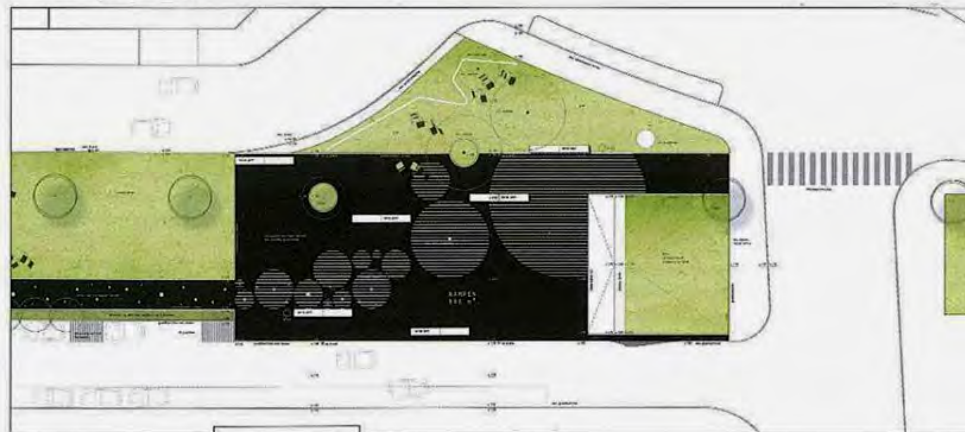
The Stage

The Court





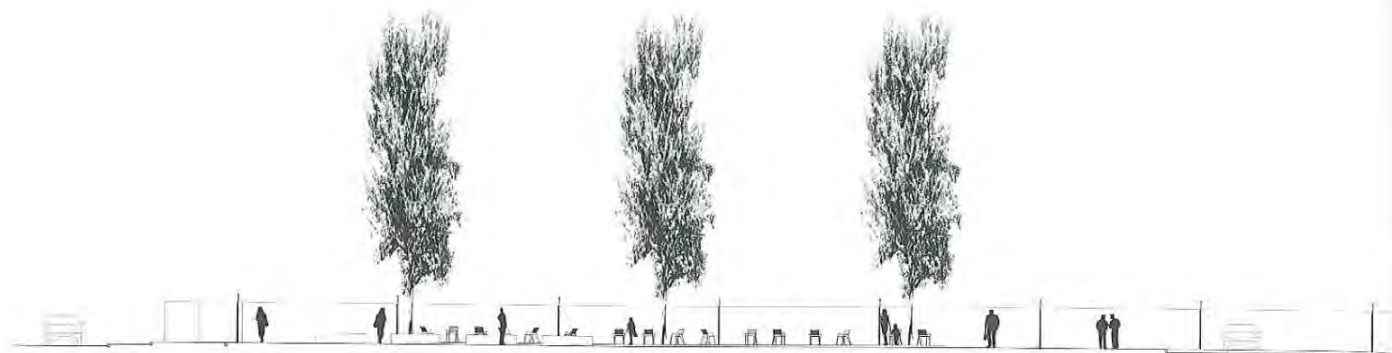
The Ramp Skating



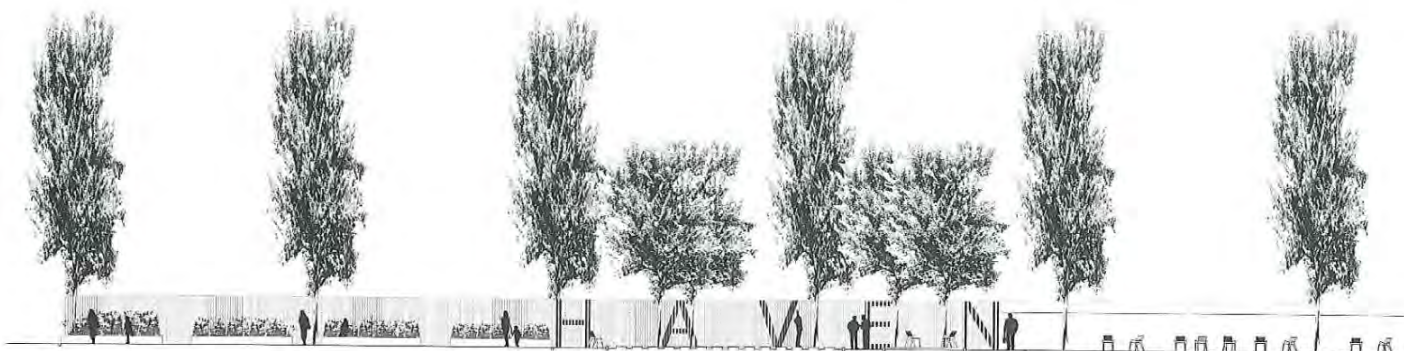
The Kindergarten

The Ramp Skating





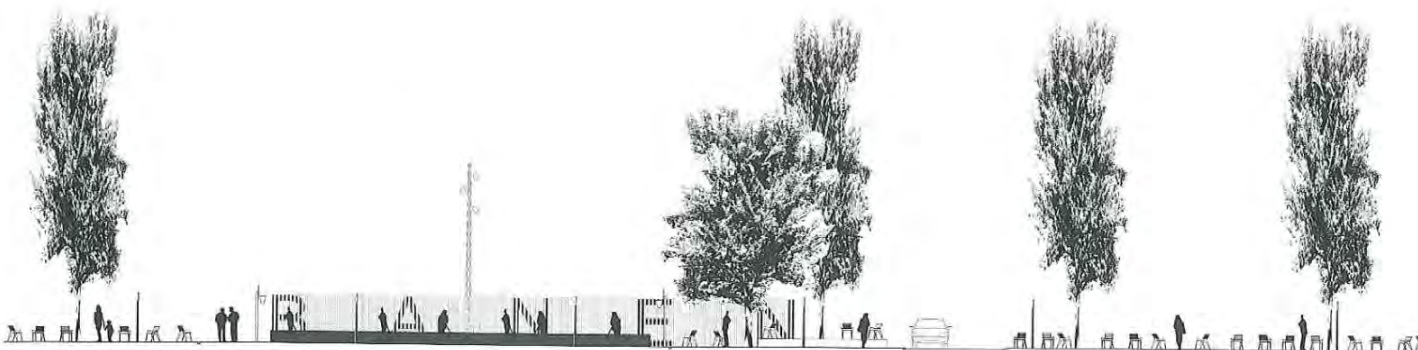
The Square Section



The Garden Section



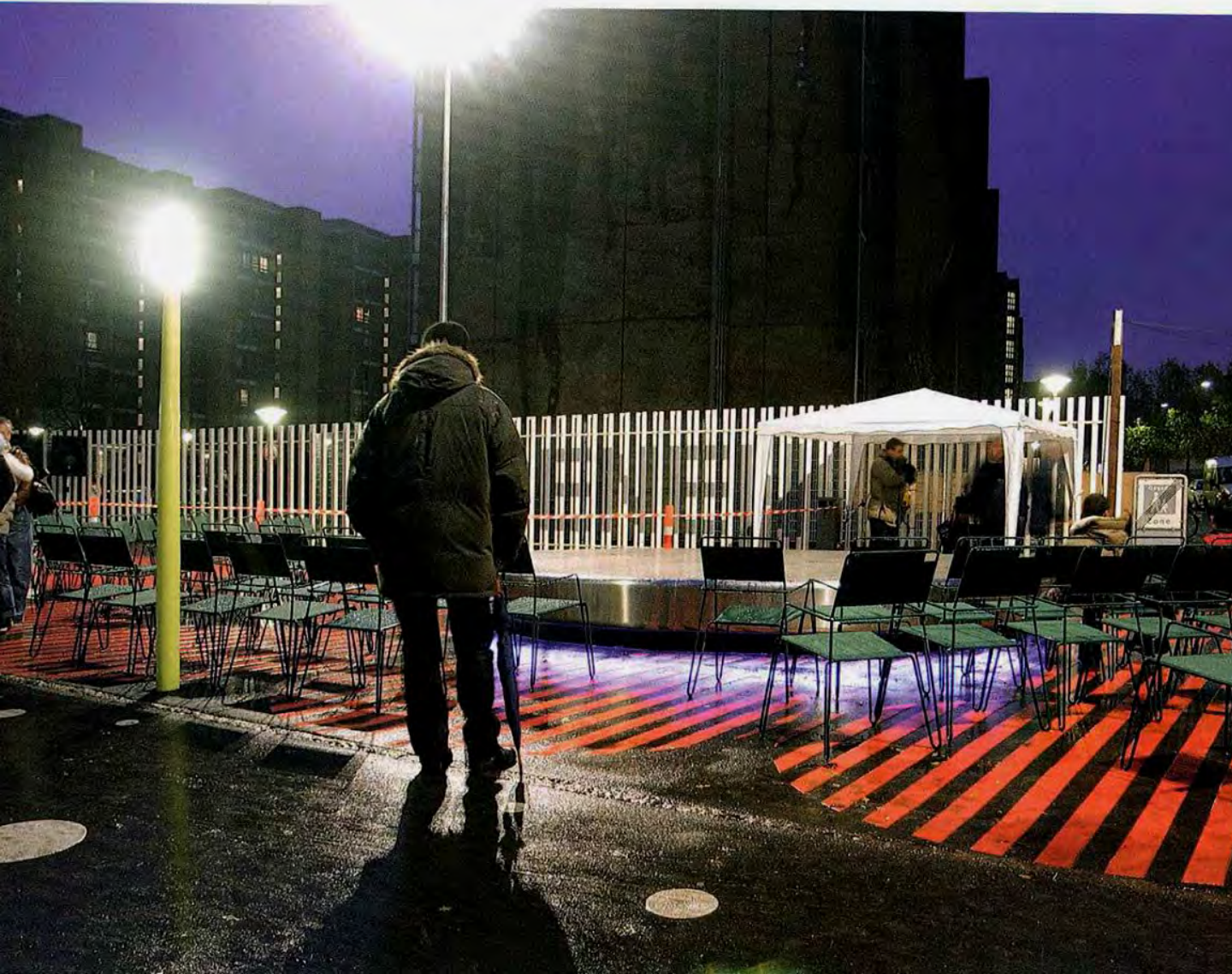
The Stage Section



The Court Section







Legorreta + Legorreta

Pershing Square



With its impressive ten-story purple bell-tower and the artistic interpretations of the history and culture of the city, this plaza is the result of a collaboration between Legorreta Architects and the landscape architect Lauri Olin.

The block was too large to operate as a single symmetrical space, so it was transformed into two wide squares joined to the surrounding context by the east-west passage. The change of level from north to south is adapted along this central line by means of a wide ramp and steps.

The focal point of the plaza is the 125-foot-high bell-tower. At the base of the tower, the water runs from an aqueduct toward a great circular fountain covered with stones that dominates the south square. A fault line caused by an earthquake crosses the square from the fountain to the sidewalk, a work of art by Barbara McCarren that recalls the unstable geography of the zone. Two bright yellow buildings form the connection between the two squares: the triangular Traffic Center and a cafeteria that gives life to the park and evokes European squares. In the north square, the walls painted with bright colors are used to define spaces and to create meeting places. The walls are perforated in the form of squares, rectangles and circles to create windows that are framed in pink and purple tones. Huge spheres (a symbol of Legorreta Architects) and geometrically-placed palm trees identify and give form to independent spaces.

The new square is a choreography of elements linked to form a lucid but complex series of spaces. A hostile space has been replaced by an open space that recovers the lost opportunity for community and relaxation.

Location:

Los Angeles, USA

Architecture:

Legorreta + Legorreta

Photographs:

Lourdes Legorreta



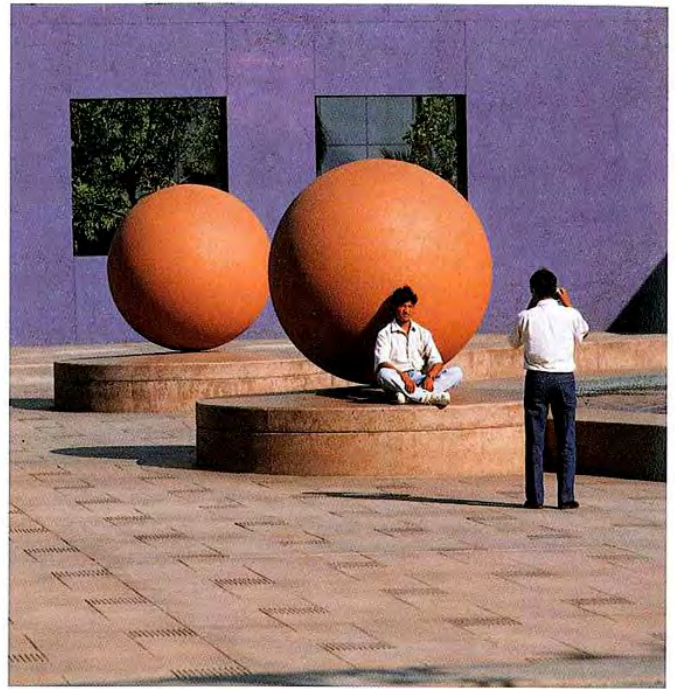
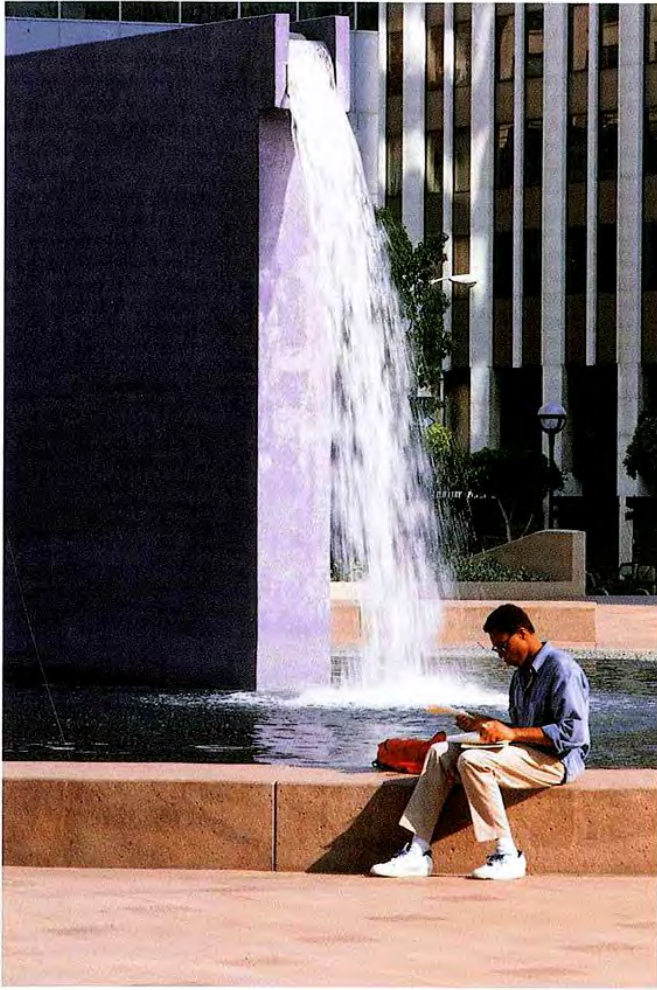


As is customary in Legorreta's work, this volume and the rest of the architecture of the square form a point of contrast with the urban landscape due to their pure geometry and intense colors.

The focal point of the square is a great bell-tower, which competes in verticality with the tall buildings surrounding Pershing Square.

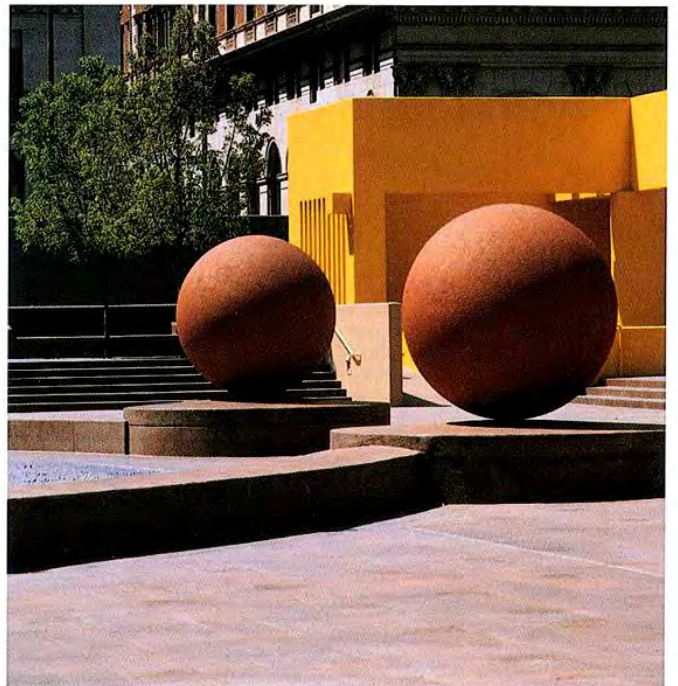
In contrast to the common practice in American cities, the new Pershing Square is urban and predominantly architectural. Legorreta's design was inspired by urban models of European cities.





Two large spherical figures flank the great circular fountain located at the south side of the square.

The block, which is too large to operate as a single symmetrical space, was split into two large squares joined to the context through a passage that crosses it from east to west.





Fernando Martín Menis, Felipe Artengo, José Maria Pastrana, Susanne Lorenz

Floating Pool in Berlin



This unique 2,500-sqft swimming pool is like a drop of clean water in the Spree River. The former freight barge has been insulated, filled with clean water and is now used as a public swimming pool in the East Berlin port. The installation has been complemented by a wooden bridge, which acts as a sun terrace. This new installation offers Berliners direct access to their city river.

The project began with an invitation from Heike Catherina Mertens, curator from the Stadtkunstprojekte e.V group, to architects and artists, which presented them with the challenge of dealing with the bridges over the river in the context of the city's connecting elements. The participants formed interdisciplinary teams and suggested a proposal for each point of connection. The team formed by Felipe Artengo Rufino, Fernando Martín Menis, José María Rodriguex Pastrana with Gil Wilk and Berlin artist Susanne Lorenz reinterpreted the task: instead of proposing a "bridge over the Spree" they proposed "a bridge into the Spree".

Following the tradition of last century's swimming pool boats, the project intended to give the city a closer relationship with the river by way of a pool that would float on it. The aims of the project were to provide access to the Spree, offer the possibility of swimming within its boundaries, which ordinarily is forbidden by law for hygiene reasons, and therefore allow the city to be able to enjoy their river. The barge chosen was 30 years old and its original 6.5 ft deep and 105 ft long container constitutes the new floating pool. The water of the pool, which is kept at 71 °F, is contained by a dynamic siding: the 24 in perimeter edge houses all kinds of technical installations, such as the lights that illuminate the water, this border also avoids the river water mixing with that of the pool.

Originally the project was conceived to function as a mobile body that could anchor in a different place each year. Whilst looking for an operating company the boat's final resting site is in the East port, opposite the Kulturarena Veranstaltungen GmbH.

Location:

Berlin, Germany

Architecture:

Fernando Martín Menis, Felipe Artengo Rufino, José Maria Rodriguez Pastrana with Gil Wilk

Artist:

Susanne Lorenz

Engineer:

Juan José Gallardo and José Perrera Marrero, Tenerife
Dolphin: IB AbTiWa, Barbara Krönert, Grünheide
Floats: Germanischer Lloyd, Georg Stoll, Berlin
Suspension: HHW+Partner, Wolfgang Wienecke, Brunswick
Bridge: IB Leipold, Andreas Leipold, Berlin

Collaborators:

MBS-Märkische Bunker and Service GmbH & Co. KG, Ulf Golka and Norbert Beutler, Berlin-Lichtenberg
AquaPart GmbH Berlin, Achim Rietz

Opening Date:

May 2004

Total surface:

500 sqm bridge and 240 sqm swimming pool

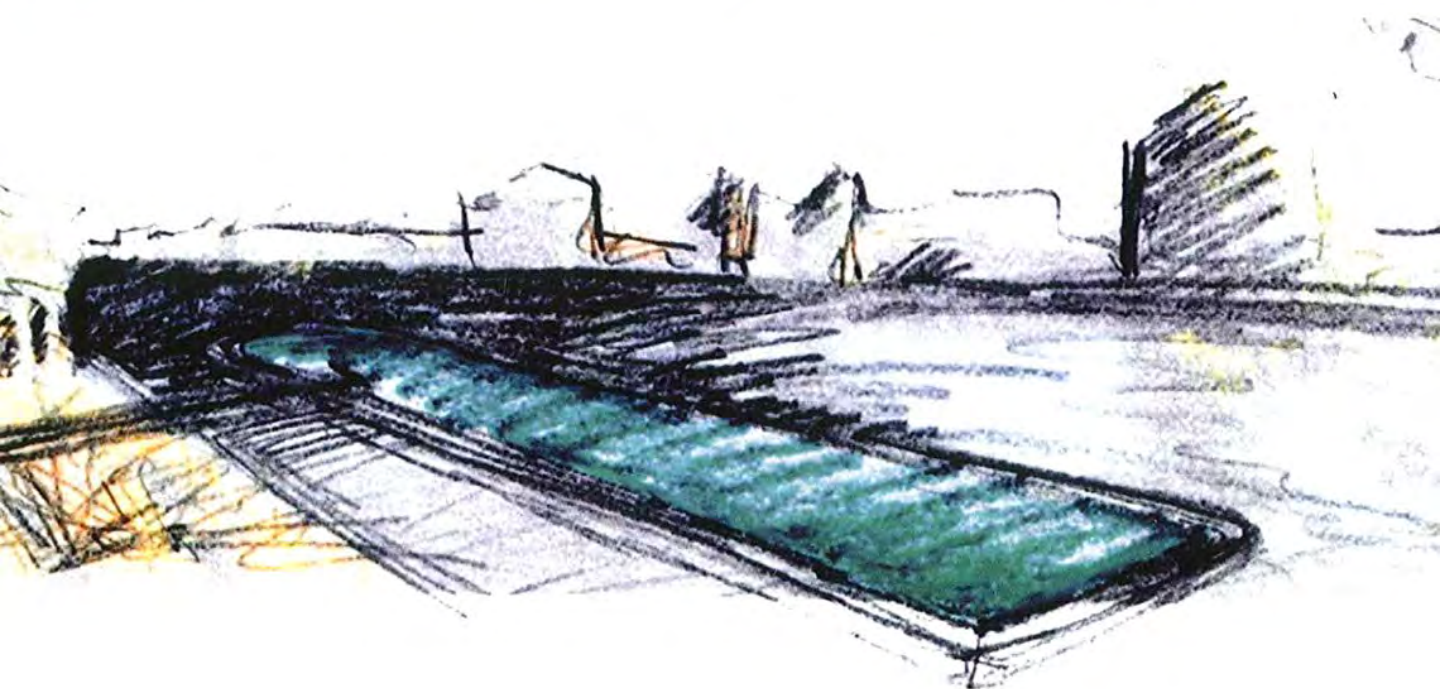
Costs:

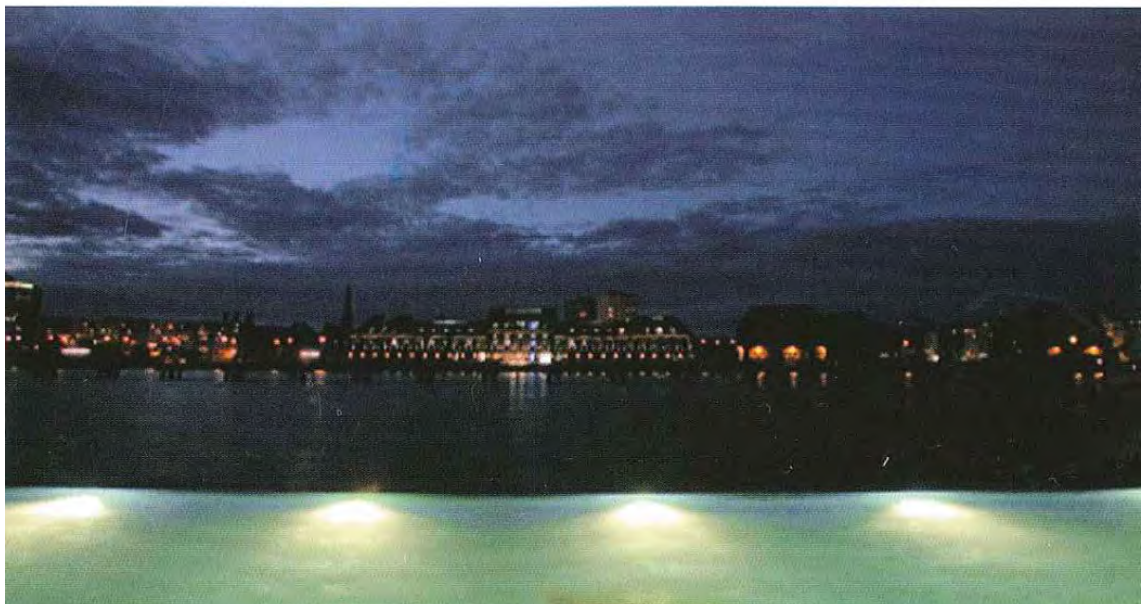
550.000 €

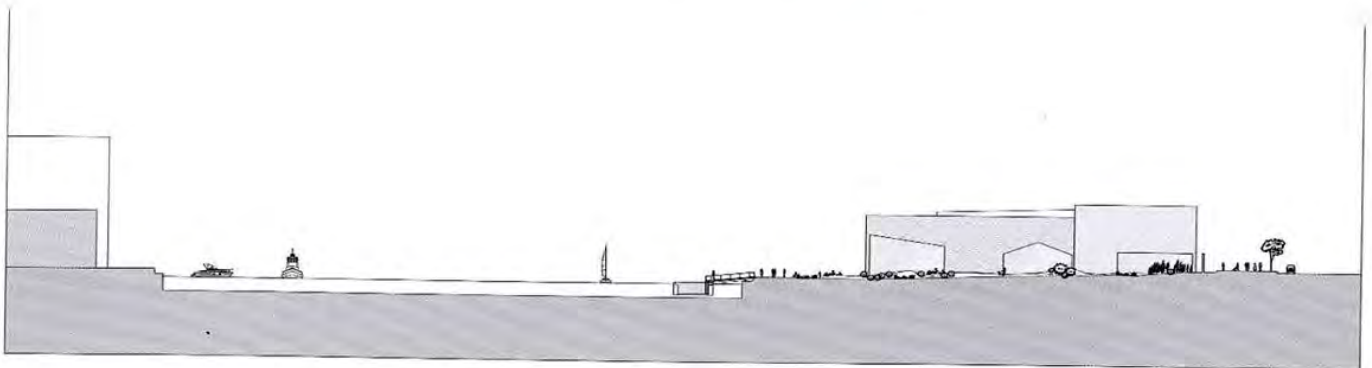
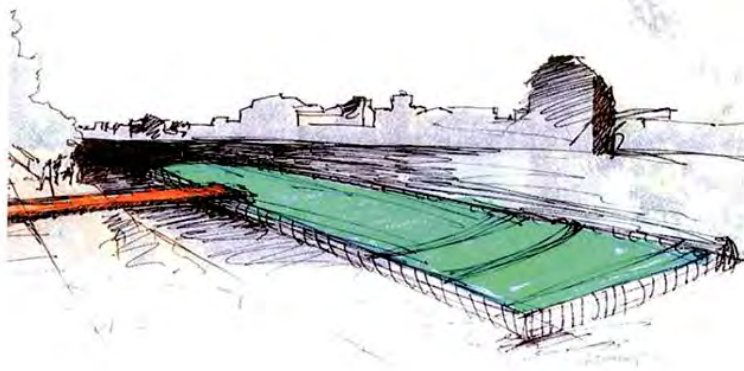
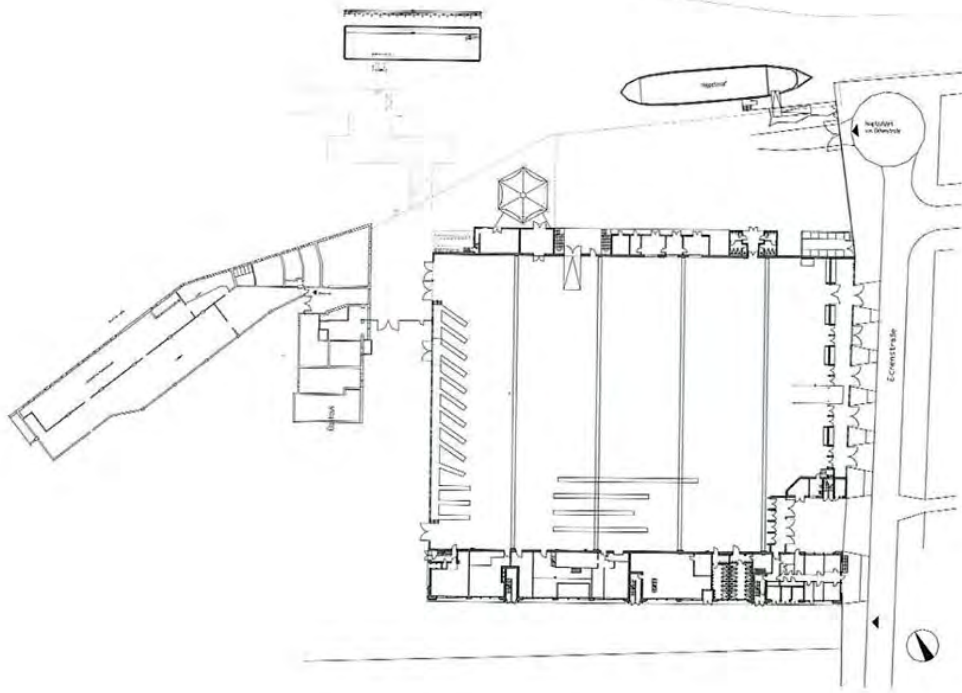
Photographs:

Uwe Walter

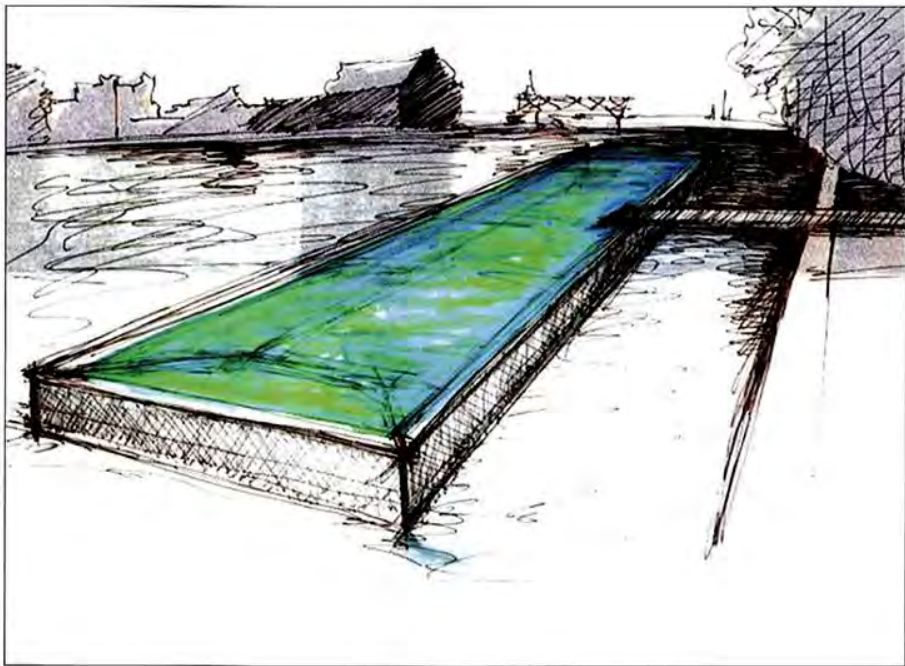
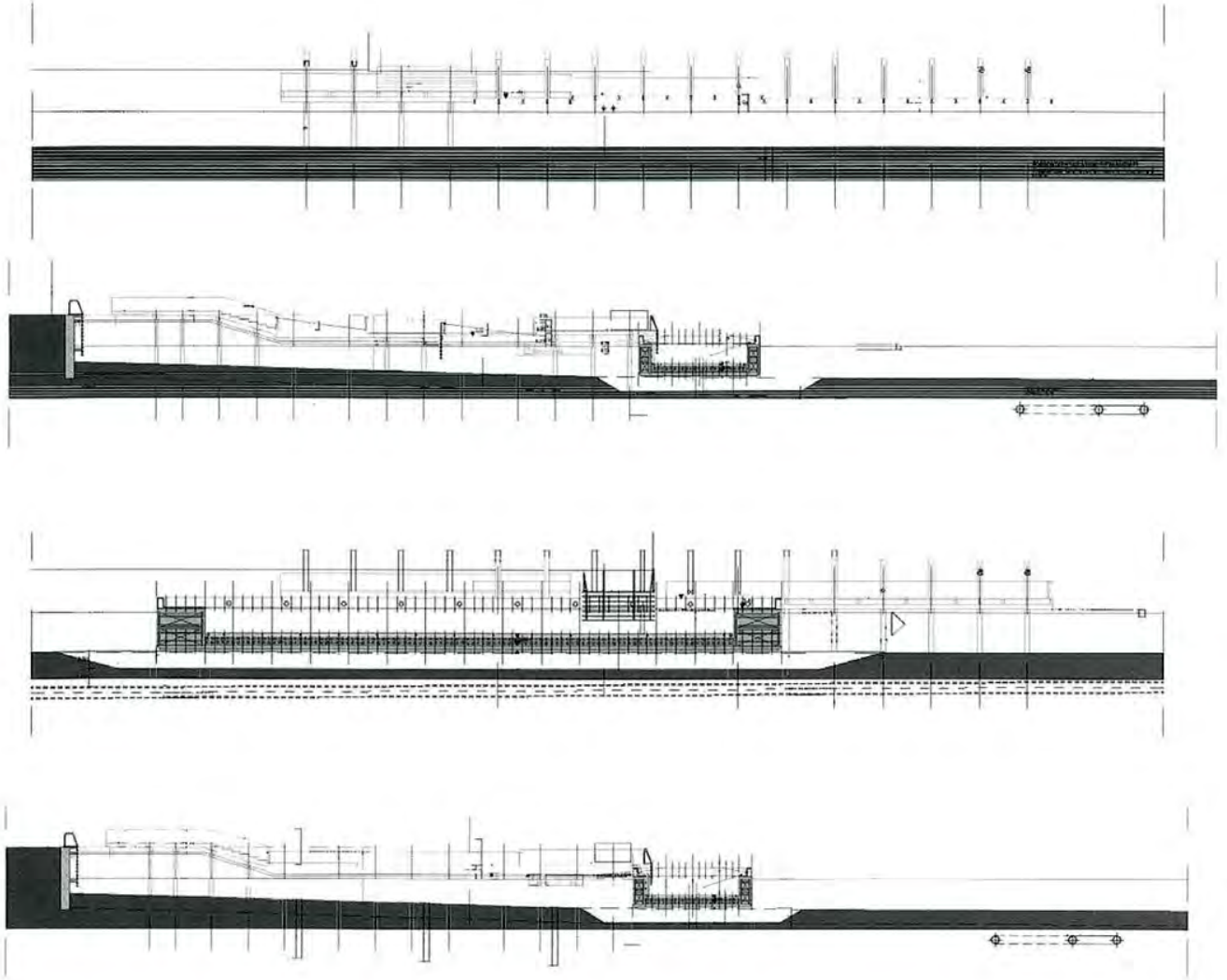


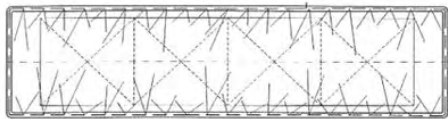




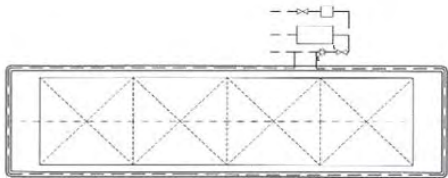




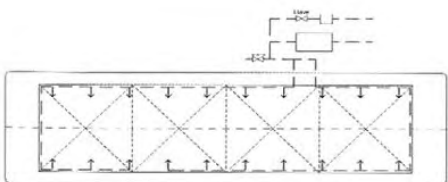




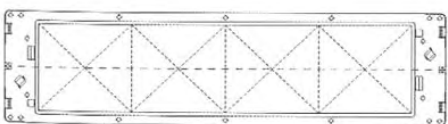
Illumination



Drainage

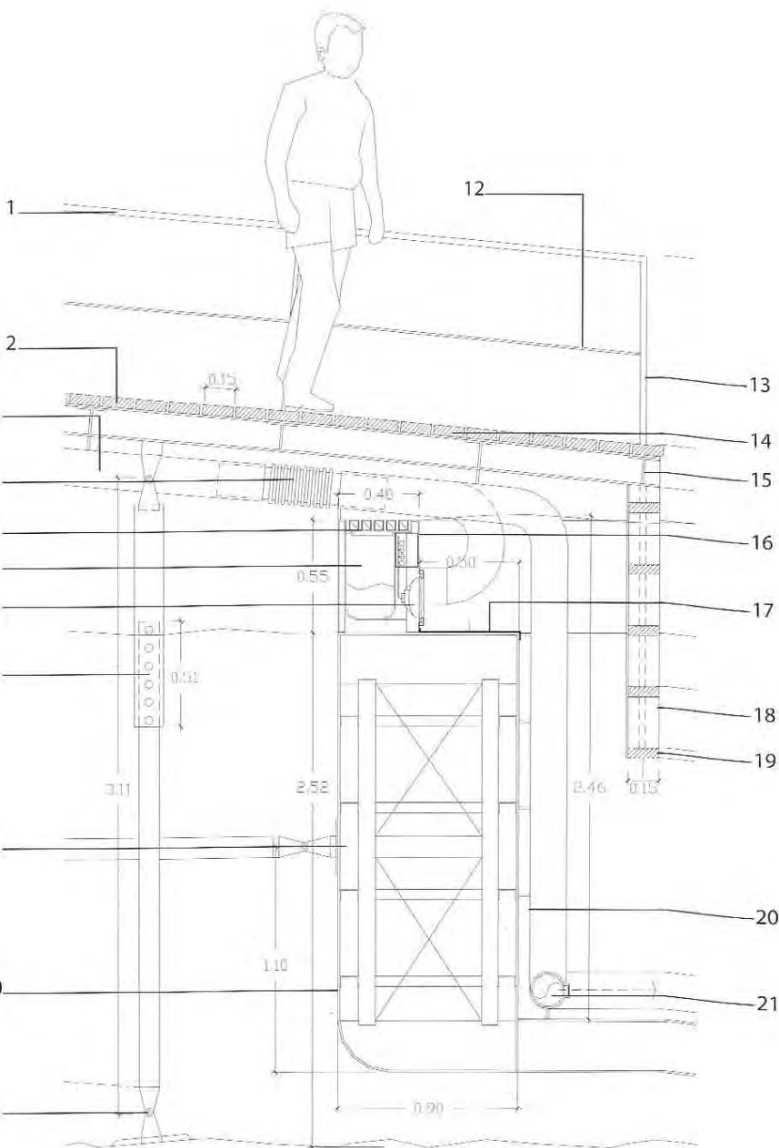


Water outlet



Existing ship





13. Steel handrail for pool

14. Treated Pine boards

15. Steel T beam, 6 in

16. Impermeable piping system for lighting

17. Rubber lining for pool bottom

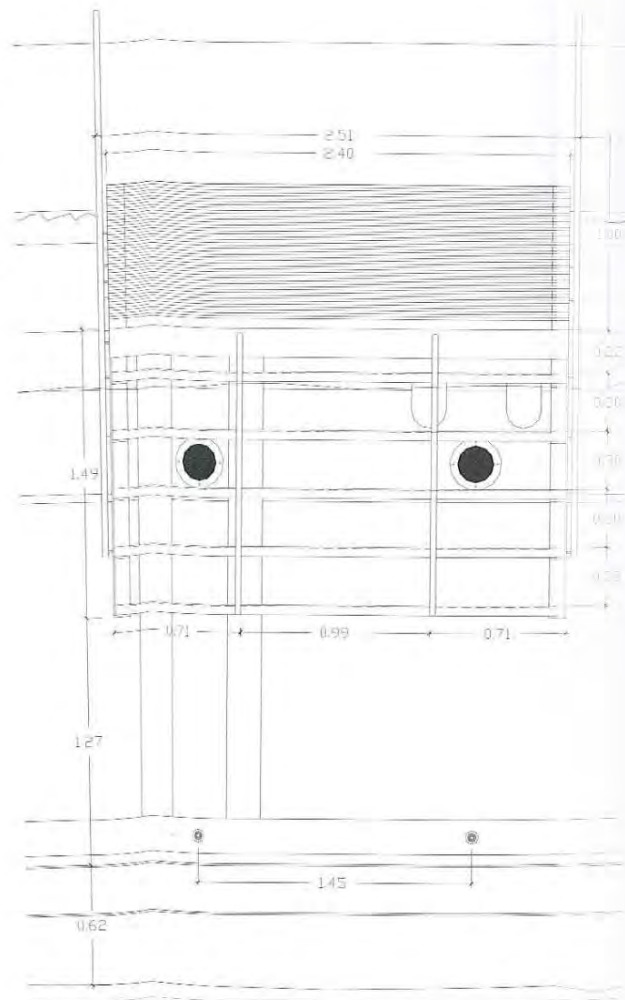
18. Steel angular beam, 6 in, to support the wooden steps

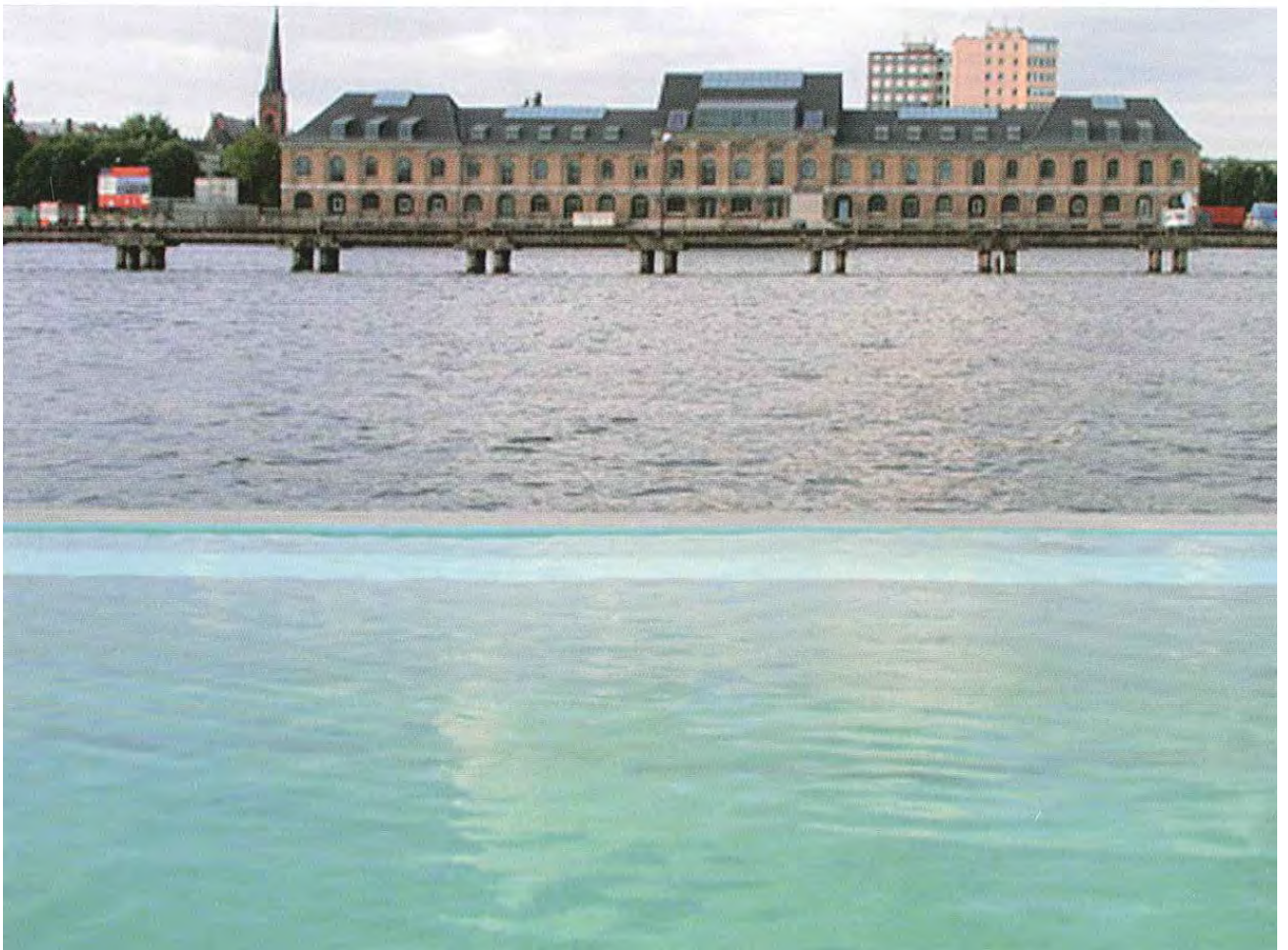
19. Impermeable wooden steps

20. Attachments to fasten pipes to barge

21. Drainage valve

1. Steel handrail
2. Steel C beam, 6 in
3. PVC water pipe, 7 in
4. Rubber dynamic seal, 7 in
5. Steel drainage grill
6. Drainage channel
7. Anti-glare pool lighting
8. Telescopic structural element
9. Stabilization bars for the barge
10. Original structure of the barge
11. Foot adaptable to the riverbed
12. Steel bar





Michael Van Valkenburgh Associates, Inc. + Mel Bochner

Kraus Campo at Carnegie Mellon University



The Kraus Campo, with its sweeps of strong colors, graphic interventions, and mechanically curvilinear forms, creates an intentionally theatrical layering of circulation and landscape space within a half-acre rooftop. Located on the Carnegie Mellon University campus, the rooftop garden is enclosed by tall buildings on three sides, with only one side of the garden affording open views to the campus. Brightly colored and tightly curved orange concrete paths intertwine with a rolling landscape of shrubs and the central tiled Campo seating area to complement the flatly monochromatic building façades. This contemporary scholar's garden provides an outdoor study and social area for inhabitants of the surrounding business and art school buildings. The experience of constantly shifting perspectives that occurs as one walks through the Kraus Campo references a tradition of spatial distortion common to art and landscape architecture. A dense mosaic of a limited variety of plants was composed to contrast in color and texture over multiple seasons of the year, exaggerating an underlying topography of subtle earth mounds. At maturity, the shrubs will vary in height between three and eight feet. The intense topography and layering of the garden paths create a context in which the comparatively flat and open center of the garden, the "Campo" itself, becomes a surprising moment within the space.

An innovative approach to detailing and construction was required to realize the conceptual vision of the collaborators. The black numbers of the Campo were initially envisioned as graphic elements baked into the enamel of the white tiles. This production method did not result in the graphic clarity that was desired, so the designers devised a more precise method of water-cutting black numbers and outlines within the white squares and then laying them as separate tiles. The clarity of the tiled text set against the blue wall at the south end of the garden featuring a backward quote from the philosopher Ludwig Wittgenstein, was achieved using the same technique.

The mazelike plantings needed to be dense to prevent the rooftop landscape from feeling flat. During the Construction Document phase, the designers were told that subsurface conditions gave certain portions of the roof more limited weight-bearing capacity (no more than two feet of soil), whereas other areas had firmer foundations and could support up to five feet of dead load. Faced with the option of resorting to lightweight soils (which require greater maintenance, greater expense, and limit the long-term health of the plants) or revising the topography and planting to accommodate the changed circumstances, the designers chose the latter. The soils used throughout the rooftop are of manufactured weight and sufficient depth to provide for the long-term vitality of the scheme's extensive shrub plantings.

The Kraus Campo possesses practical value as a generous seating and gathering area, symbolic value as the form capable of generating the curves of the paths, and contextual value in its relation to the work of architects and artists; two of the schools that look down on the courtyard.

Location:

Pittsburgh, Pennsylvania, USA

Landscape architect:

Michael Van Valkenburgh
Associates, Inc.

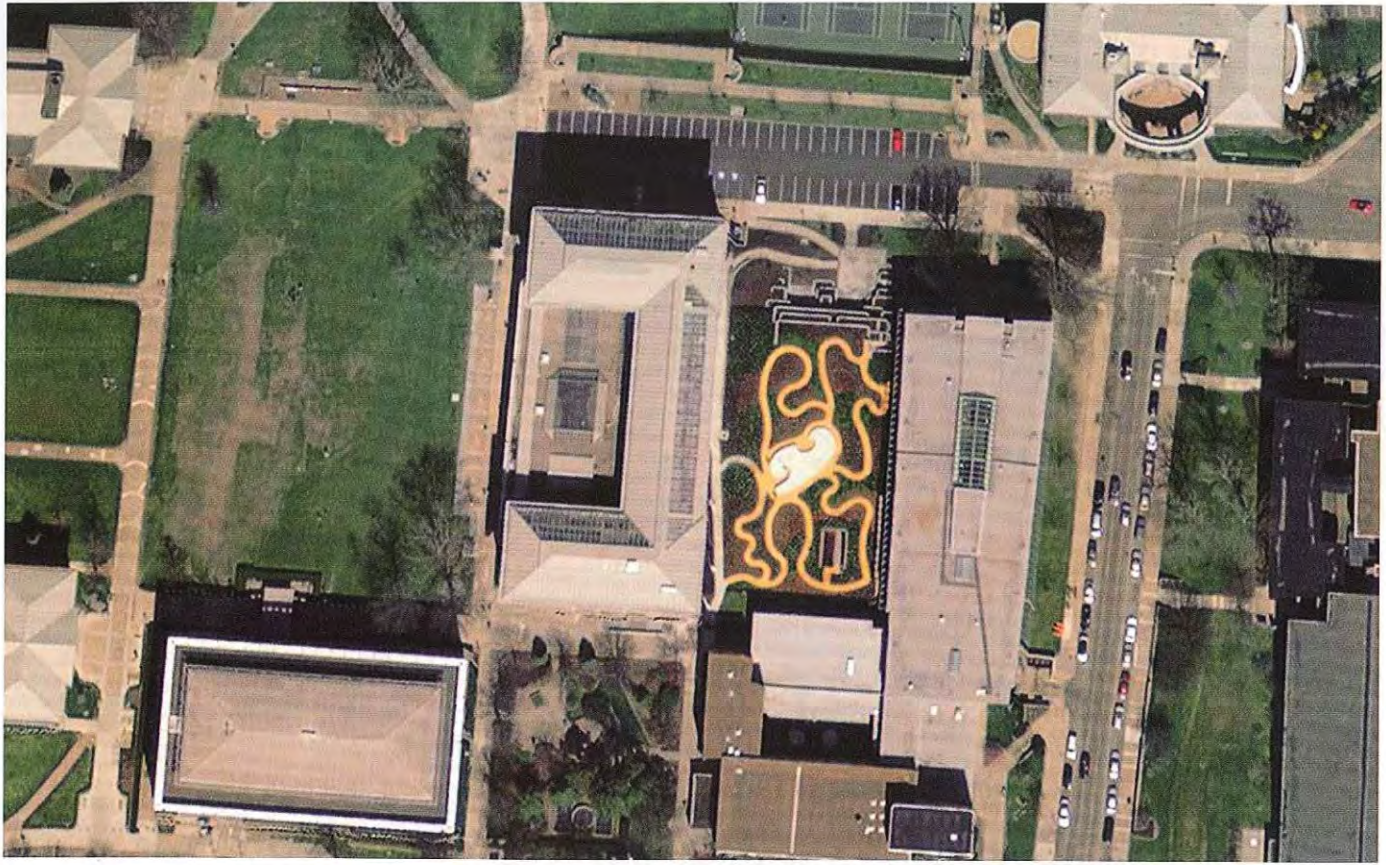
Artist:

Mel Bochner

Photographs:

Tim Kaulen, Michael Van
Valkenburgh Associates, Inc.,
Mel Bochner, Heather Mull,
Darrell Sapp, Annie O'Neil,
Sam Brown Photography





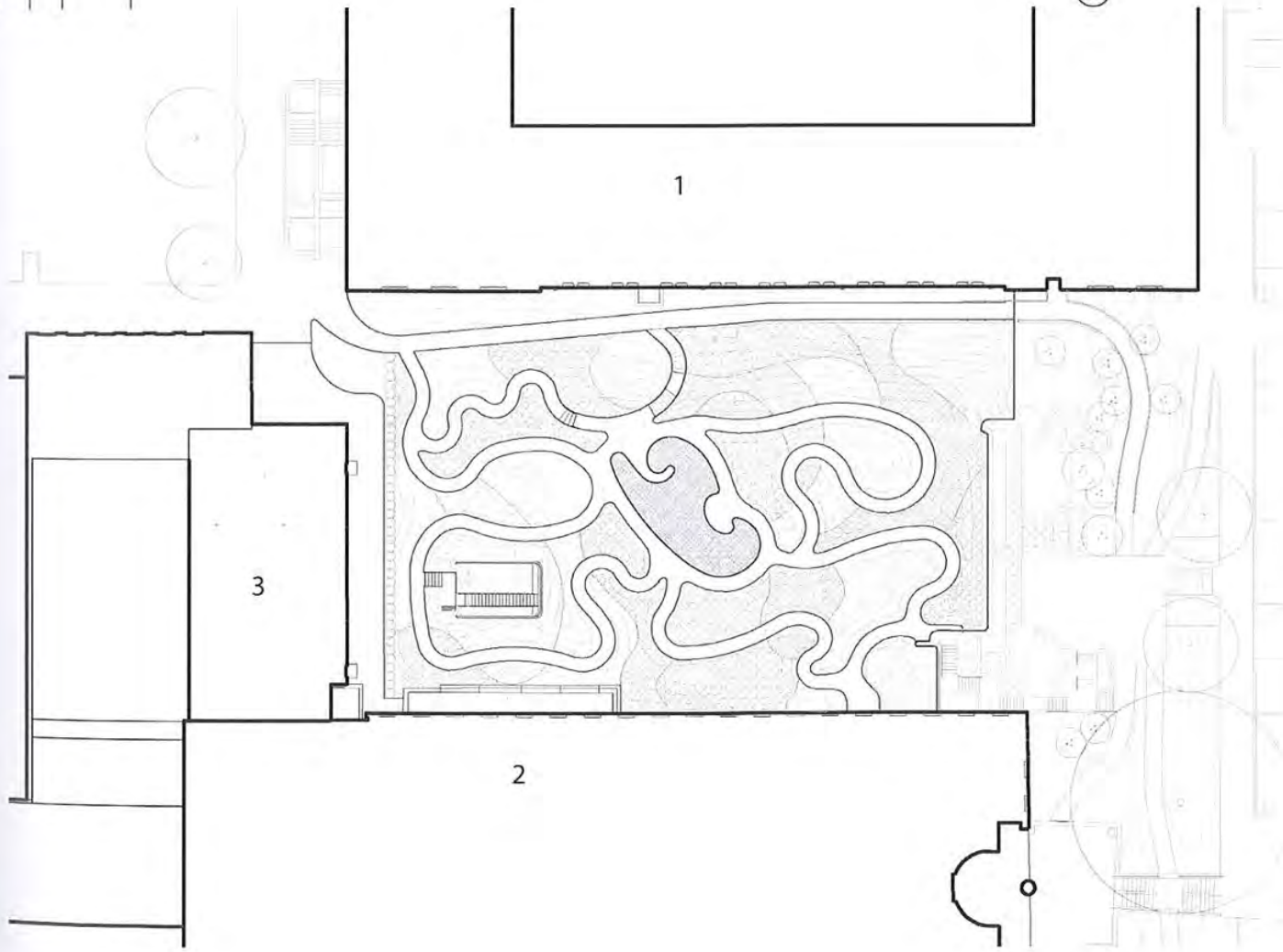


© Michael Van Valkenburgh Associates, Inc.

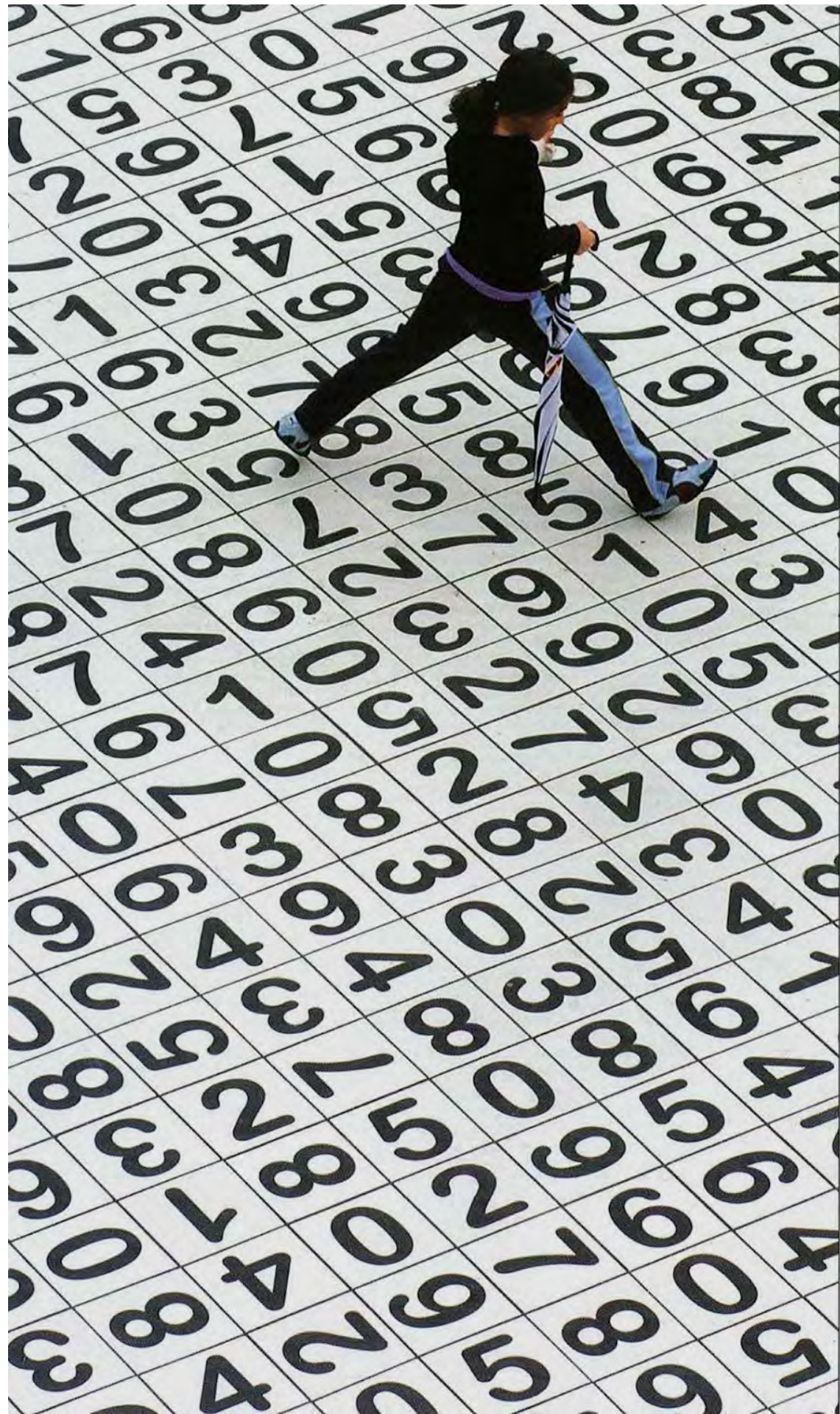
1. College of Fine Arts Building
2. Posner Hall Building
3. Graduate School of Industrial Administration Building

0' 10' 20' 40'

N









"IN WALK THEY DIRECTION THE CHANGED HAVE PEOPLE THAT THAN MORE NO SAID HAVE YOU THAT
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DAY ONE BACKWARDS WALKING START SHOULD MEN IF DIRECTION ITS CHANGE WOULD TIME :THIS
TO COMES ENTROPY OF LAW THE AND 'TIME OF DIRECTION THE' ABOUT SAYS EDDINGTON WHAT"

▲▼ © Annie O'Neil



Michel Desvigne

Nogushi roofgarden



© Nácasa & Partner

On the roof of a new building belonging to Keio University in Tokyo, Michel Desvigne was asked by the owners to create a contemporary garden that would preserve the spirit of the garden (now gone) imagined on this site by the famous Japanese sculptor Isamu Noguchi. Taking up the idea of "representations of nature" that Noguchi associated to the practice of modern plastic art, Michel Desvigne based his work on the transposition of an aerial image of a small river. The scale was carefully chosen to be very close to the spaces conceived by the sculptor. On arrival, the visitor is confronted with a garden in the shape of a large slab perforated by round holes of gradually increasing of decreasing size. A variety of plants inhabit these holes, ranging from tall grasses to trees, according to the size of the hole. Thus, a form of nature arises that is more akin to the aesthetics of computer graphics, there where Noguchi employed the aesthetics of plasticity.

This is not a space composed of solids and voids, but of successive planes and passages of variable densities, which one can become involved in, but the overall shape of which does not correspond to any clearly identifiable geometrical proposal. The location of the railing, placed well within the edge of the roof, contributes to blur the limits a little more. The garden continues to develop beyond this limit, but the visitor no longer perceives the real invested surface, his view extends from these diffuse heights, over the city and the sky, without resting upon the foreground. Beyond this process of transposition, of aesthetics and of homage, the space produced is the result of a very carefully controlled prototype, and is perceived as something that is meant to be carried out on a larger scale.

Location:

Tokyo, Japan

Architecture:

Michel Desvigne

Dates:

October 2004 - March 2005

Construction manager:

Keio University

Construction:

Taisei Corporation

Project leader:

Justine Miething

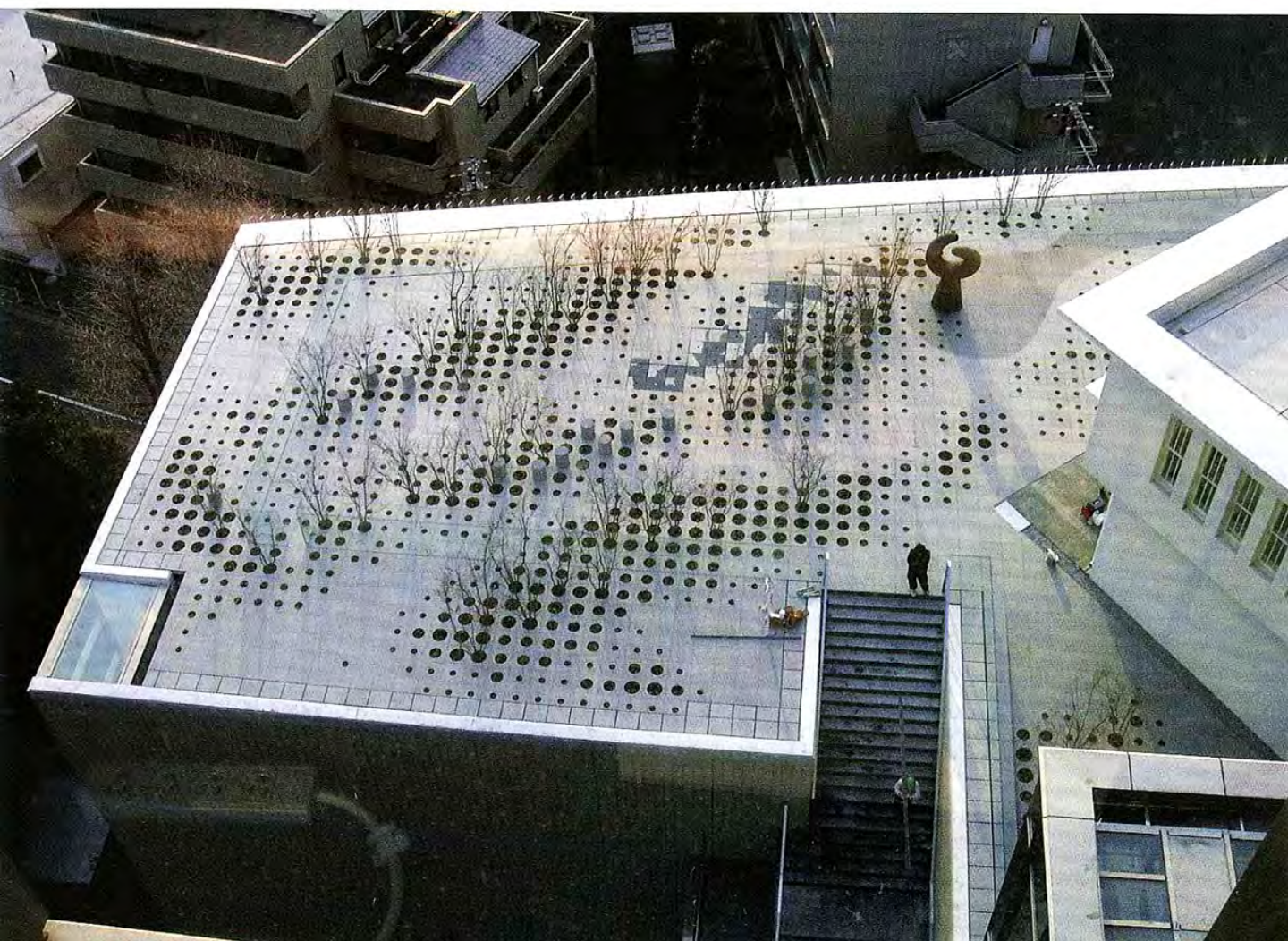
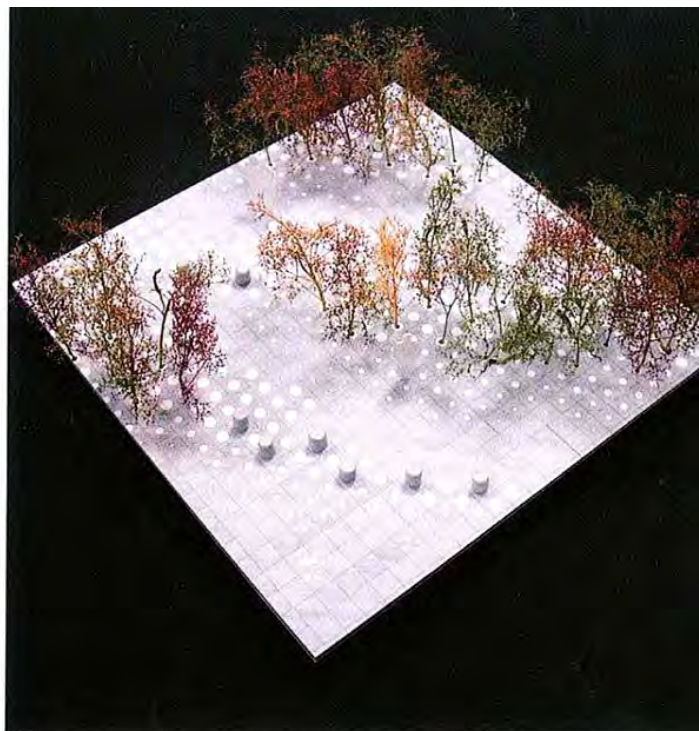
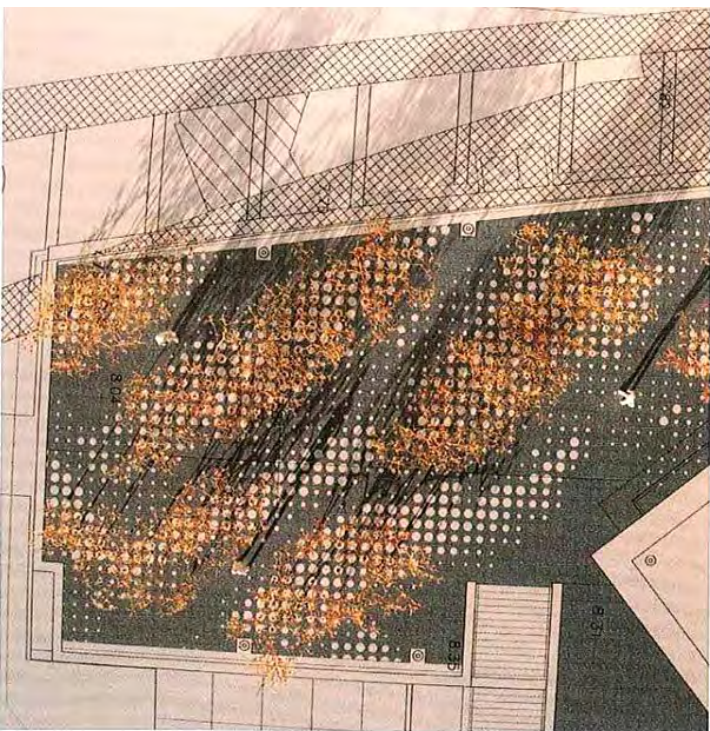
Assistant:

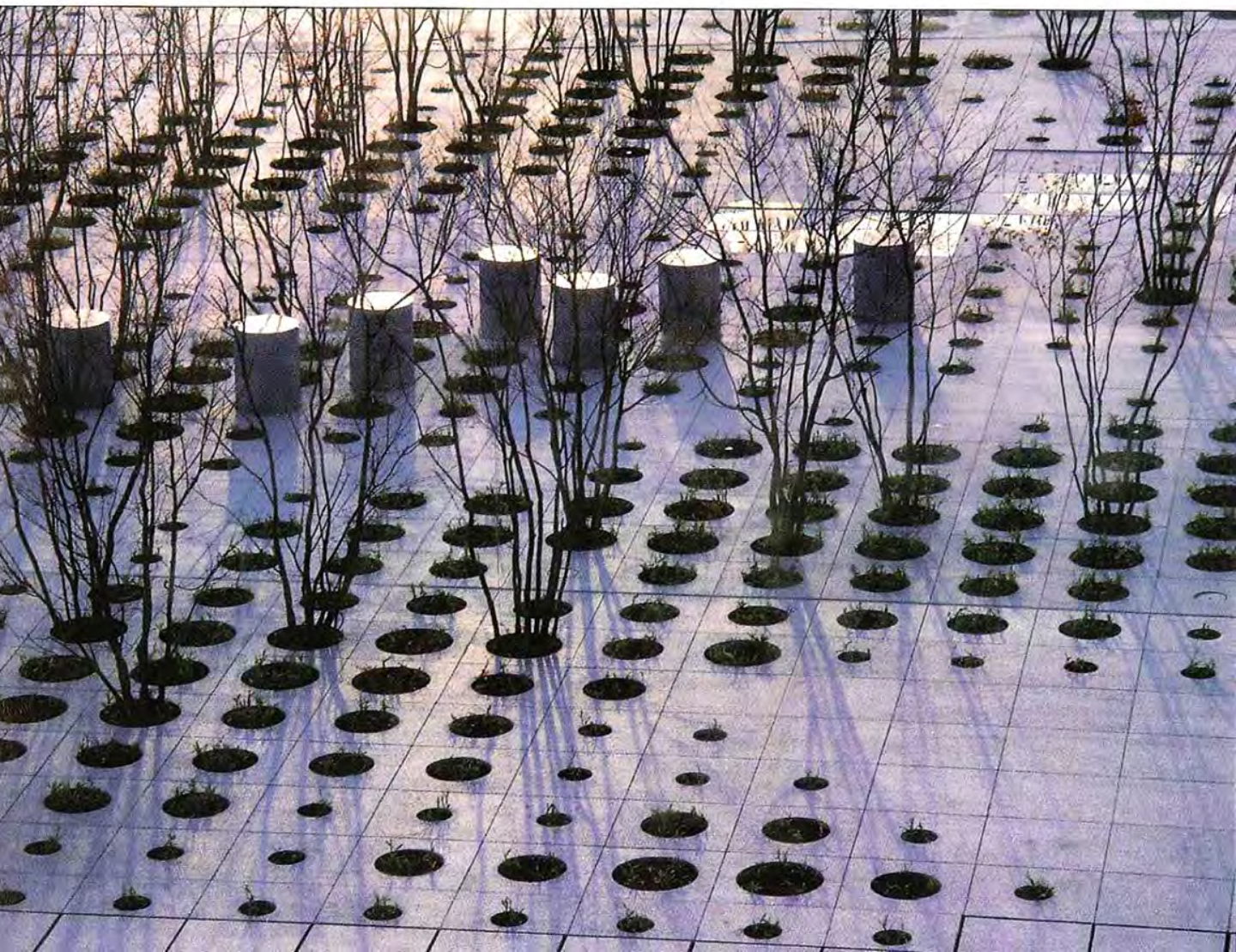
Gerwin Gruber

Photographs:

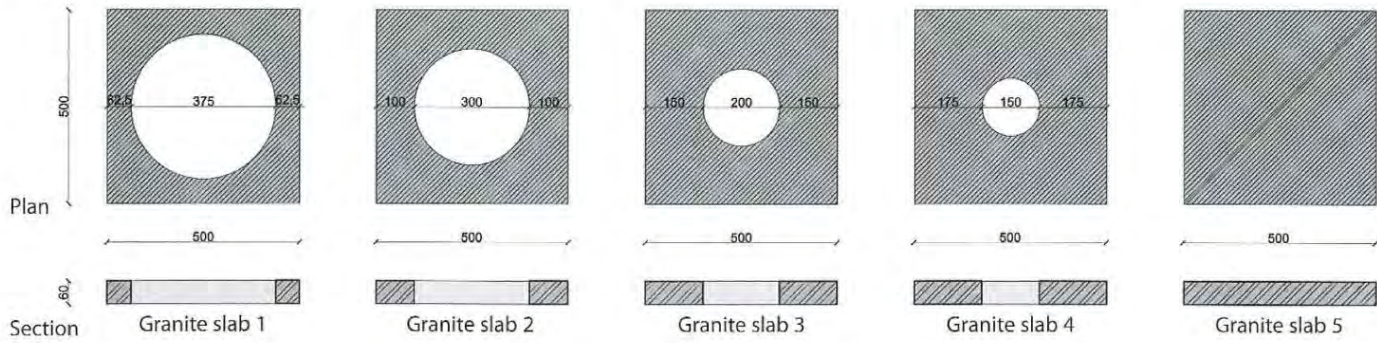
Michel Desvigne,
Nácasa & Partner



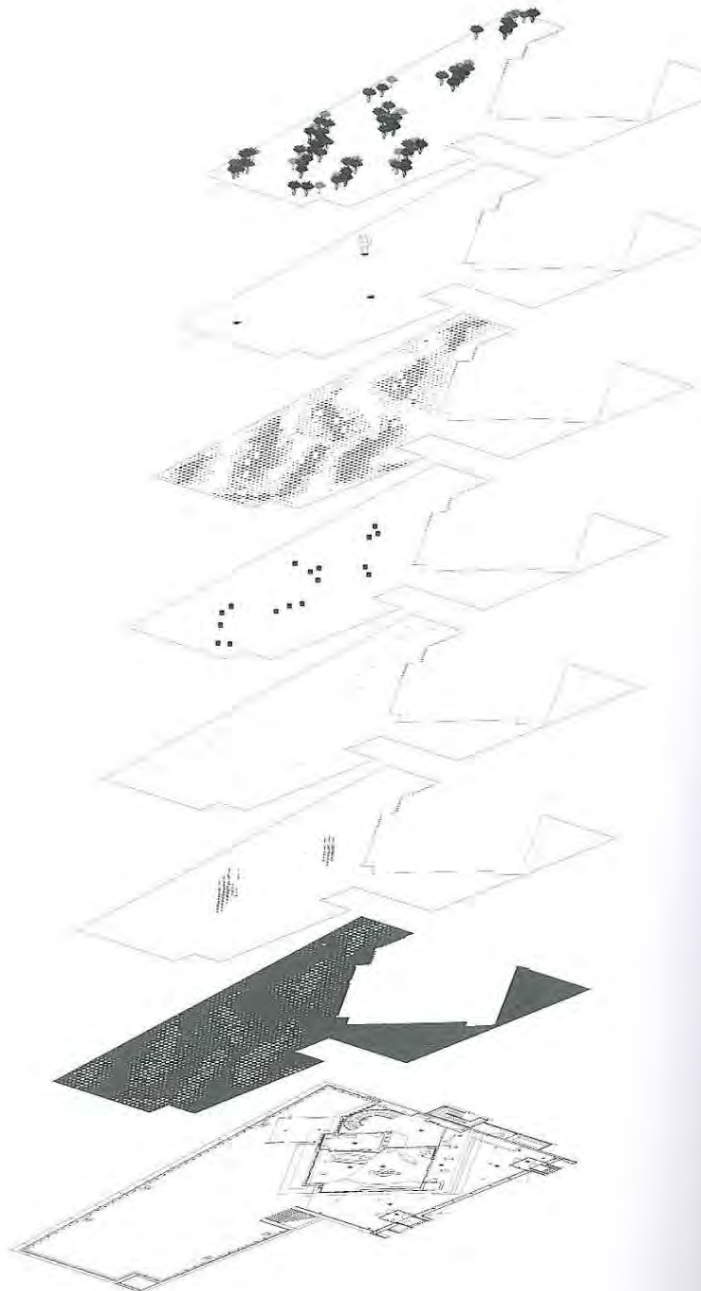
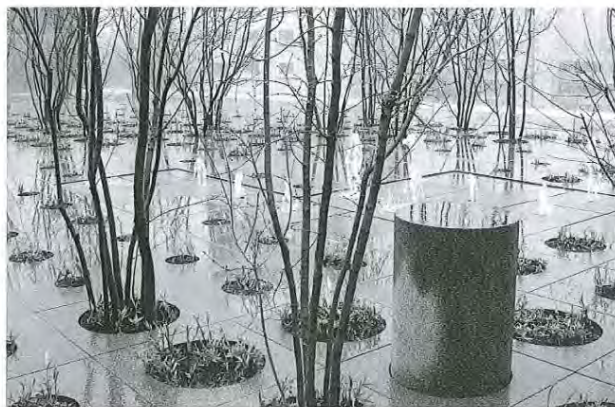
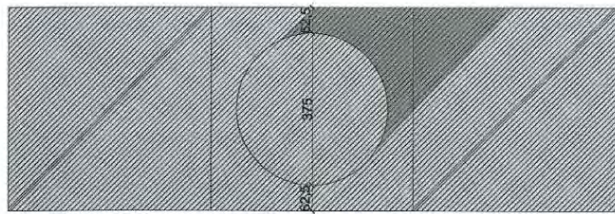
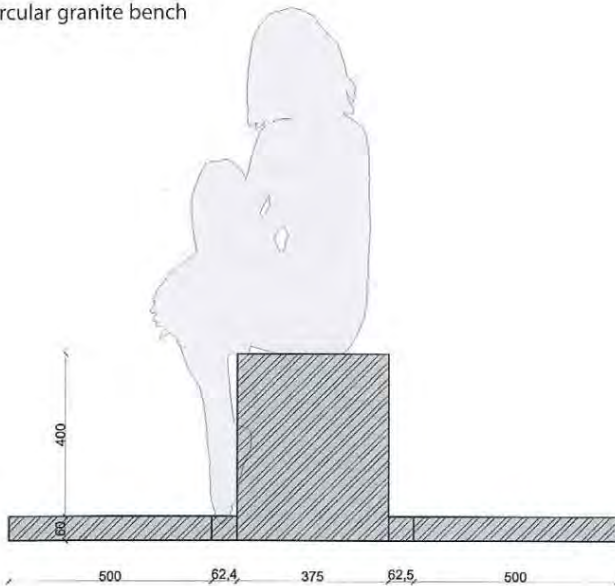




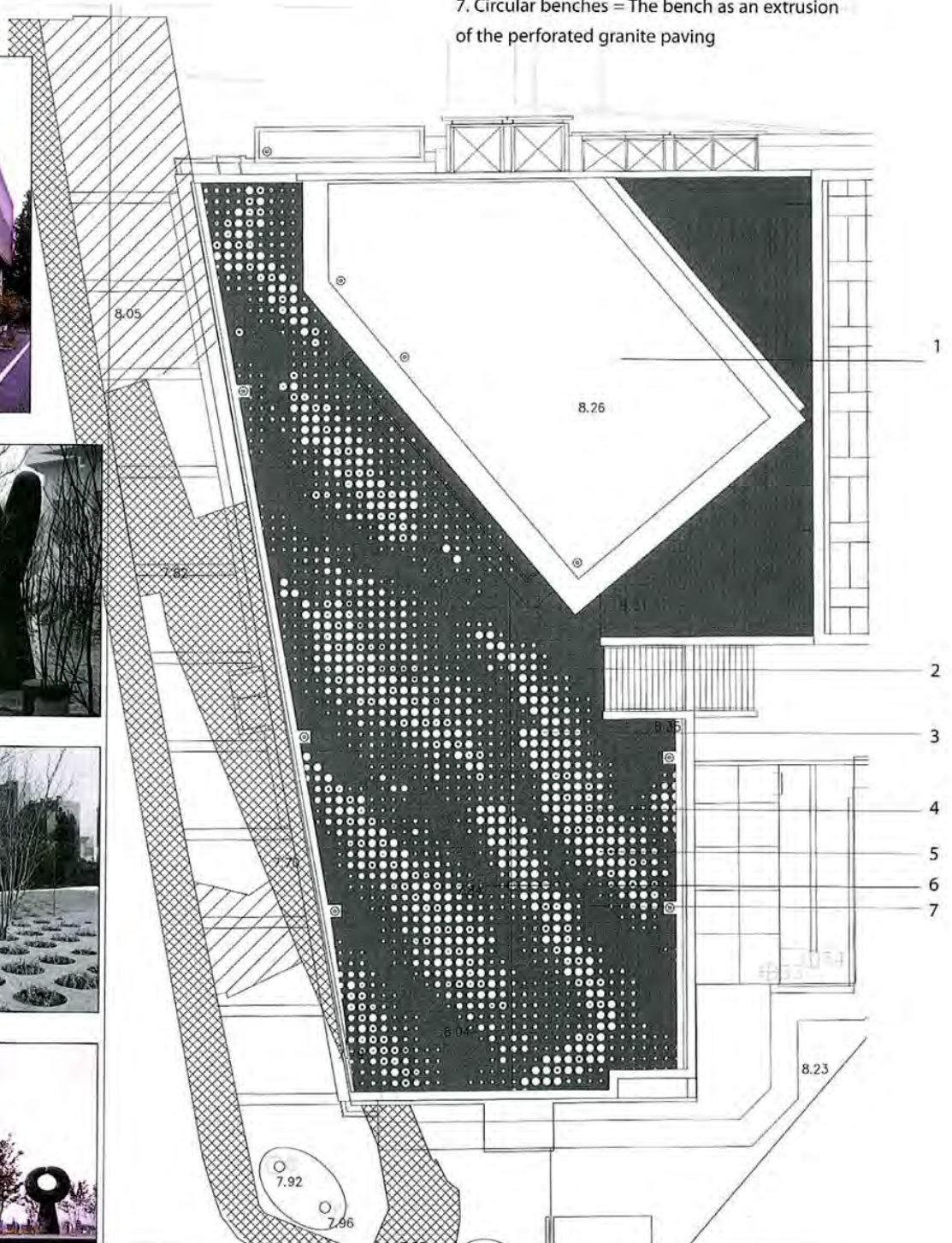
Granit paving detail

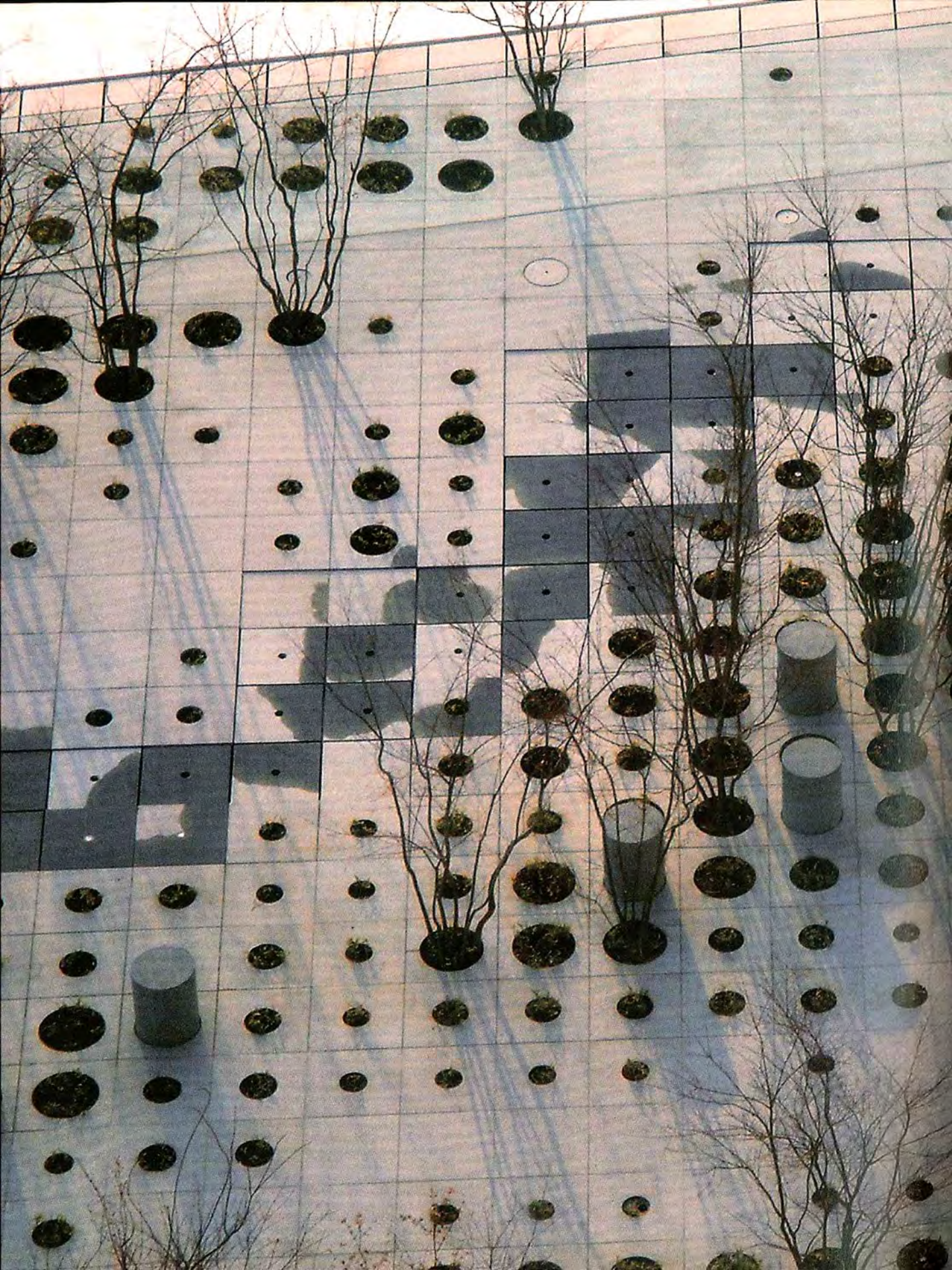


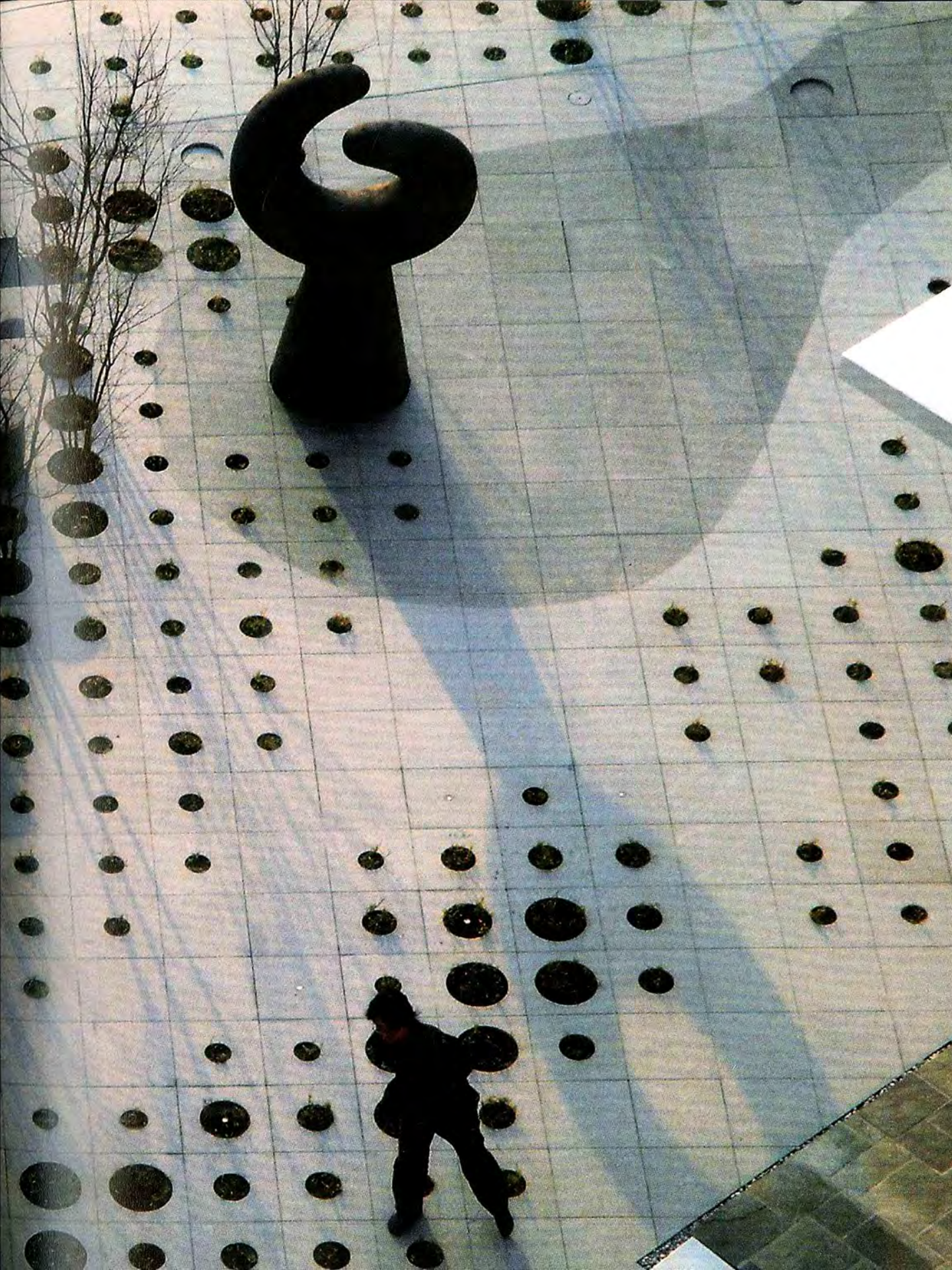
Circular granite bench



1. Banraisha
2. Granite paving 0.50x0.50 m
3. Perforated granite paving 0.50x0.50 m filled with high and low groundcover
4. Small trees (Type Amelanchier)
5. Lighting (Type "Firefly")
6. Small waterfountaines
7. Circular benches = The bench as an extrusion of the perforated granite paving







MUTOPIA Architects

Mikado Plaza



Mikado Plaza is an experimental project designed to play a part in creating life and interaction between people living, working and studying in the area. Tegnestuen MUTOPIA Architects, the architectural office drawing offices responsible for the project, specialize in user-centered design and have involved future users from the very outset. 100 people, whose daily movements take them to this public space, in Copenhagen's new district, Ørestad Nord, have been asked to choose their favorite activity from a choice of 5, ranging from chill-out to sport.

The answers, shown as a statistical diagram with each column representing an activity, have, subsequently, triggered the design of this public space. Many replies revolved around nature and meeting points, which is precisely why those two activities have become the largest on the site.

"Throwing" the activity columns over the area like gigantic Mikado sticks, allows each activity to be spatially represented, in the amounts requested. At the same time, the Mikado layout enables different levels of interaction between the different users.

The Plaza consists of a green area with grass and fir trees, criss-crossed by three blue paths and one of asphalt. Each path forms a so-called activity space with a theme of its own. On the asphalt path, preparations have been made for sports and games activities. On the other paths a barbecue area with square-shaped blocks of cement to place one's barbecue on, a chill-out area with deckchairs and a meeting point have been set out. In addition to this is the green area on the theme of nature.

Mikado Plaza is the first of several MUTOPIA designed TUPS – Temporary Urban Public Spaces – being laid out in Ørestad, and will change appearance in reaction to changes in trends and interests. An internet based scenario game enables the users to make proposals regarding future activities at www.mikado-mob.dk. The different proposals will be used as input for implementing new activities, thereby turning Mikado into Denmark's first interactive public space.

Location:

Ørestad Nord, Copenhagen, Denmark

Architecture:

MUTOPIA Architects

Design:

MUTOPIA Architects by Serban Cornea, Kristina Adersen

Concept phase:

MUTOPIA Architects by Serban Cornea, Kristina Adersen

Team:

Serban Cornea, Kristina Adersen, Per Mejer Johansen, Morten Kjer Jeppesen, Allan Lyth, Jens Brøndbjerg Nielsen

Client:

Ørestad Nord Gruppen

Materials:

Ceramic coloured calcinated flint, grass, pine trees, furnitures

Benches:

Colored Benches designed by Verner Panton

Opening Date:

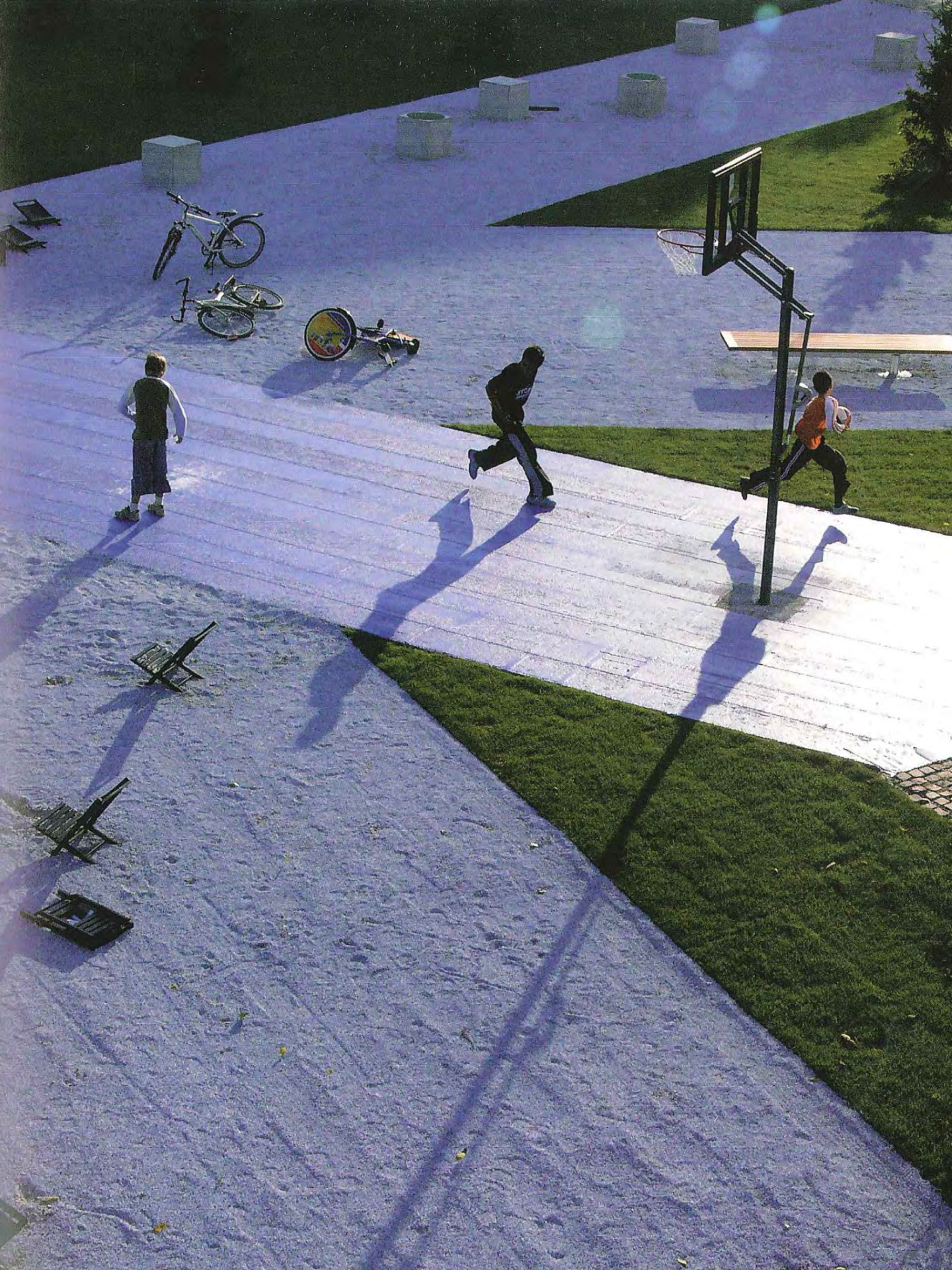
September 2005

Total surface:

2.500 sqm

Photographs:

MUTOPIA Architects

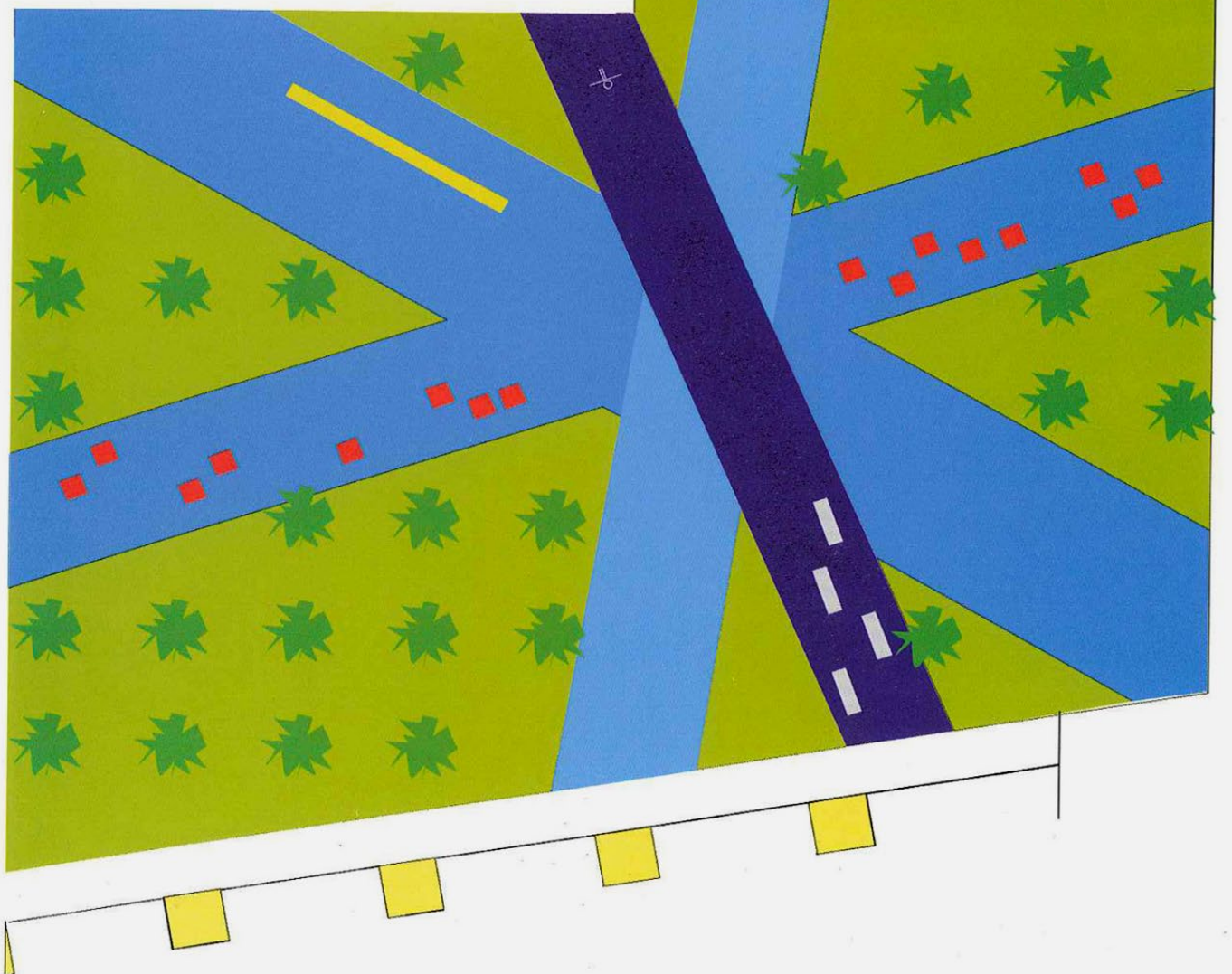




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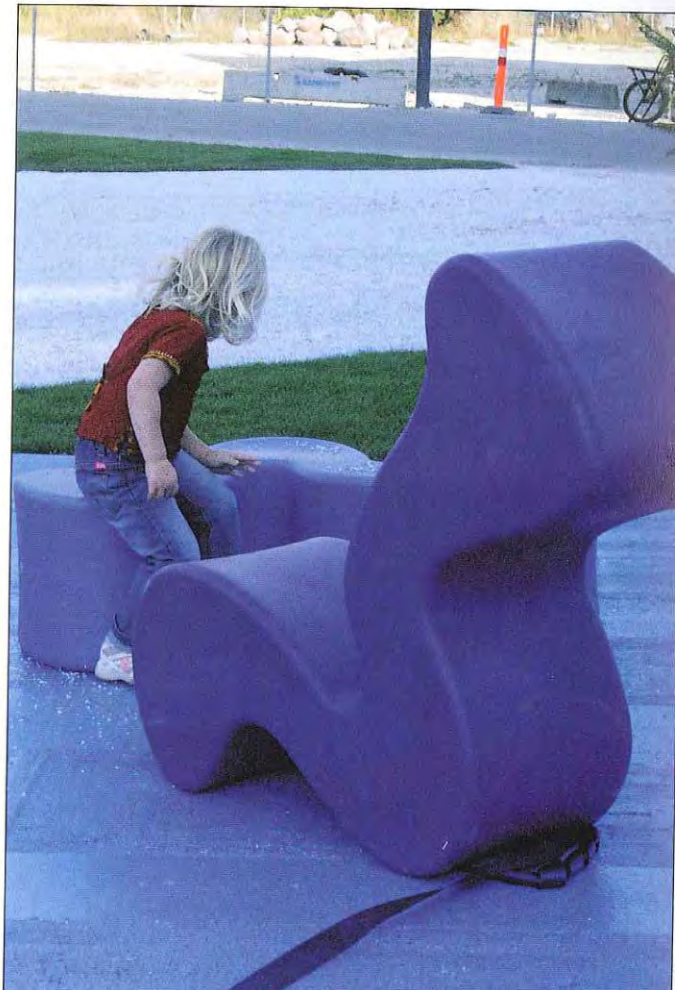
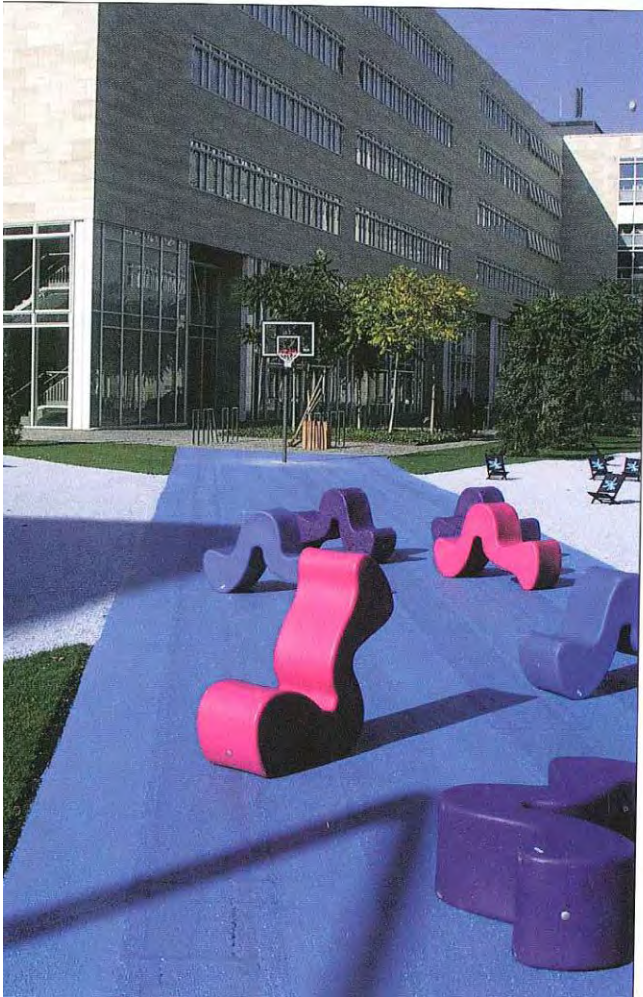
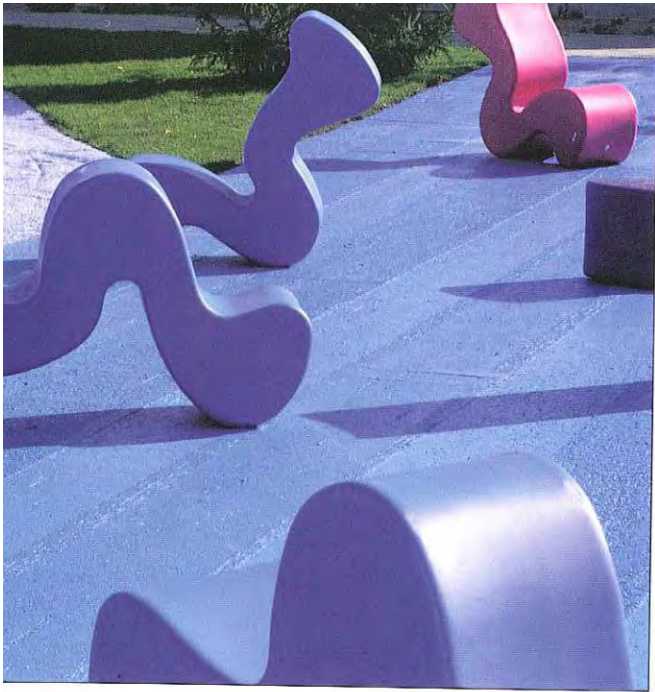
space







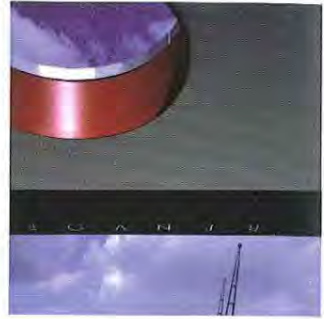






Patel Taylor

Royal Victoria Square



At the time of design of this square, there were many unknowns; the exhibition center had not been fully committed, with the access levels, entranceway and servicing strategy undergoing constant change, plus no development to the west of the square was known. Key qualities of the site are the relationship to the dock in a south facing aspect, the four-story, listed warehouse and the dockside cranes and infrastructure. Historically the existing Warehouse 'W' sat adjacent to the water's edge (several years previous to this commission landscaping works had placed water around the building) and finger docks sat perpendicular to the present dock. The design approach was very simple. Warehouse 'W' was the only fixed element in the site, and therefore became the focus of the project. 'Framing elements' composed of long linear canopies demarcate the side boundaries, mirror the historic finger docks and bring the warehouse back into a memorable relationship to the dock. The canopies in form are supported by monolithic black concrete piers which have a strong enough presence to define the internal space and protect it from different developments (at the time of design these were of an unknown nature). In contrast to the 'mineral' surroundings an inclined 'green oasis' is created as a place of repose and a place for visitors leaving the vast adjacent exhibition halls to gather. To the north of the Square the axis of the original framework plan is defined by a stone-paved band and water jets with fiber-optic lighting. To the south a deck overhanging the dock edge has been formed to define a viewing area for the watersports and activities in the Dock itself. Materials are both robust and tactile. Oak caps edge the balustrade, steelwork is simply painted to recall the industrial aesthetic and the different types of quality paving, from large precast elements to random stone, give texture to the ground plane. A series of lighting features create visual interest at night.

Location:

London, UK

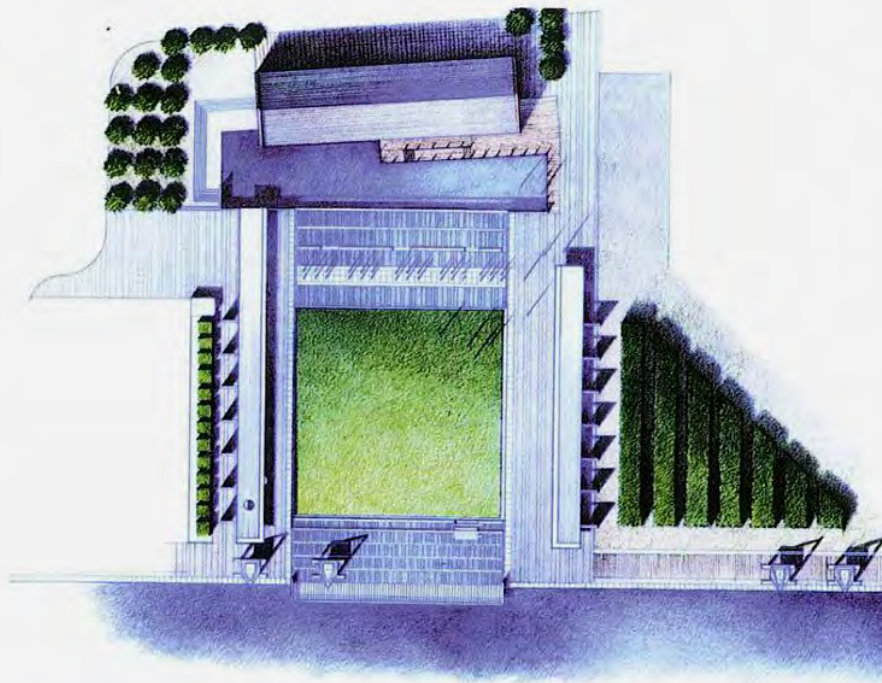
Architecture:

Patel Taylor

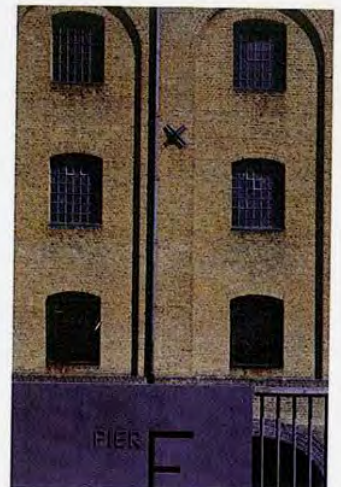
Photographs:

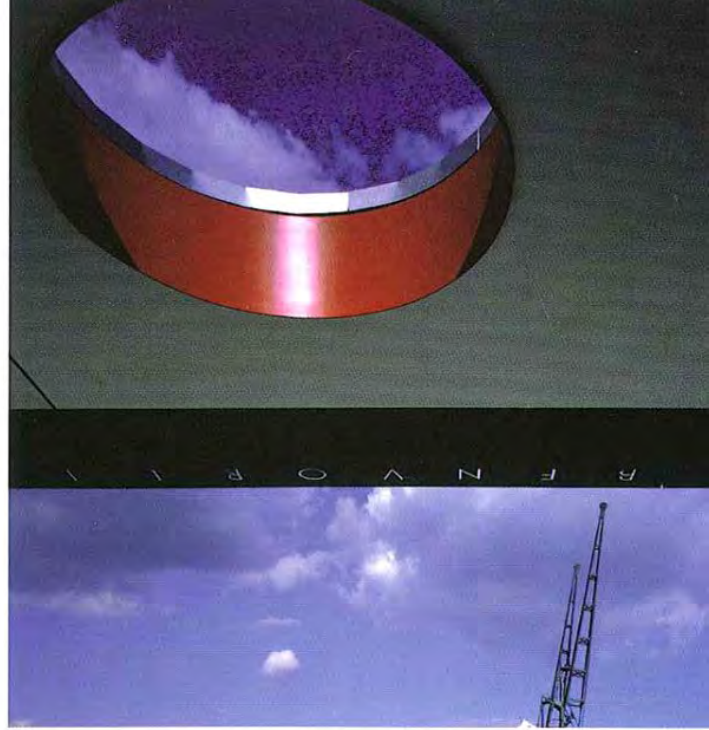
Peter Cook / ALBUM / VIEW



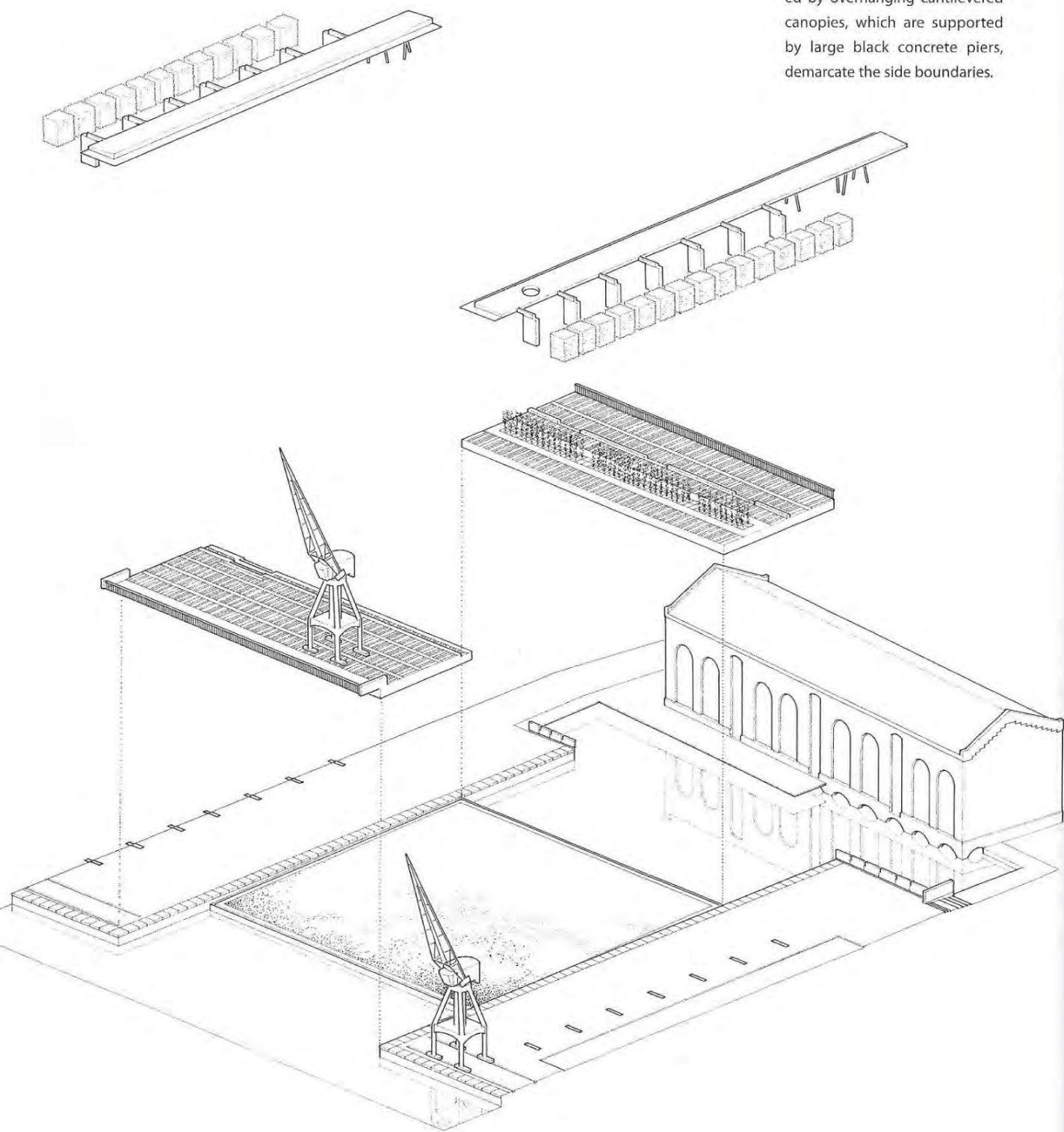


To the north of the Square the axis of the original framework plan is defined by a stone-paved band and water jets with fiber-optic lighting. The gray dock cranes lying on the periphery of the site have been preserved as gigantic sculptures.





Two long, linear walkways shaded by overhanging cantilevered canopies, which are supported by large black concrete piers, demarcate the side boundaries.





PLY Architecture

PEG office of landscape + architecture

Almost Nothing

PLY Architecture and PEG office of landscape + architecture received first place and the commission in a two stage competition, "Mies in Michigan", sponsored by the University of Michigan Taubman College of Architecture + Urban Design. It also received an AIA Michigan Honor Award.

The proposal for an installation to honor Mies van der Rohe builds on the plans for reconstructing the pedestrian plaza at the Lafayette Park shops, located adjacent to Mies's seminal Lafayette Park project in Detroit. By extruding a rectangular pattern of concrete, a bas relief is created. This modulated and thickened surface is placed symmetrically within the plaza yet asymmetrically in its "z" axis, allowing one end to rise above plaza grade, for seating. At its terminus, the surface continues vertically, forming a wall.

The bas relief strategy not only applies to the overall form of the plaza but also to the custom, precast concrete tiles that pave the entire space, taking Mies' trademark use of large slabs of stone cut into rectangles and "bookmatched" symmetrically about their joints. But the visual striations inherent in stone become score lines in the concrete, directing water into the planting beds and the depressed end of the plaza, merging the figurative and the abstract, the aesthetic and the functional.

Likewise, the planting strategy is organized on a four foot module, with alternating bands of four plant species that provide visual effect and color from early Spring through late Fall. The grid is rotated to avoid straight rows of a single species, allowing a variety of plants to be placed in individual tile openings. The four foot module is further divided into 8" and 12" planting grids to place individual perennials.

This 4,000 sqft project inverts the discrete treatment of water in the Farnsworth House pavilion by displaying it. Furthermore, the permeability of the surface collects rather than discards water, the percolation of which enables a range of plant material to emerge through the paved surface.

The grooving of the tiles intensifies the continuity of the surface. Areas of inflection emerge as tiles multiply. The low points of the tiles are indicated with a circle and the dimension of the short edge of each tile is indicated in inches. These two morphological variations result in a small number of tile types, but a large diversity of inflection areas within the field of tiles.

**Location:**

Detroit, Minnesota, USA

Architecture:

PLY Architecture

PEG office of landscape + architecture

Dates:

June - December 2004

Size:

4,000 sqft

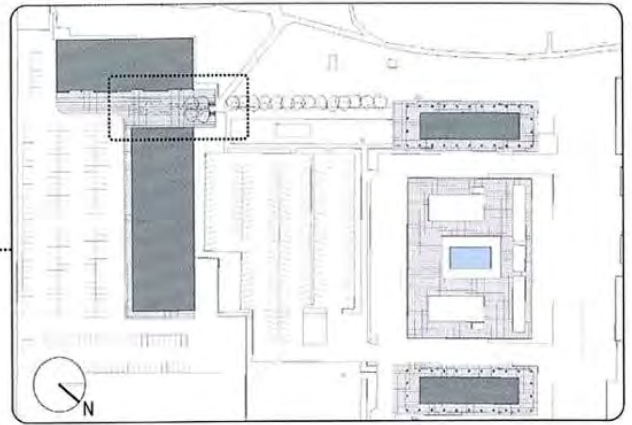
Photographs:

Contributed by the architects

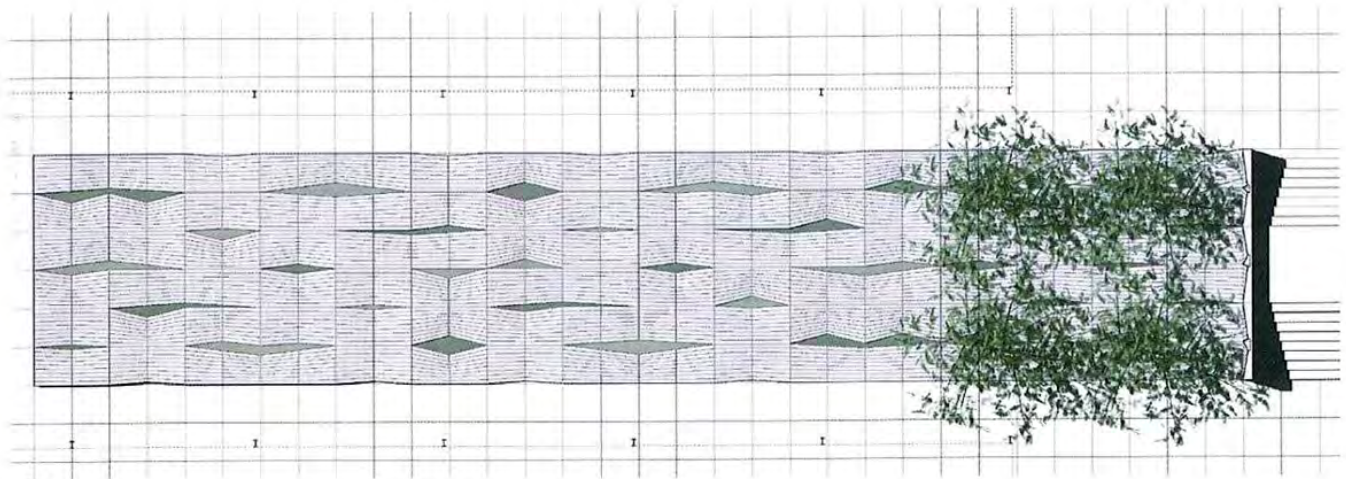


Ludwig Mies van der Rohe (1886 - 1969)

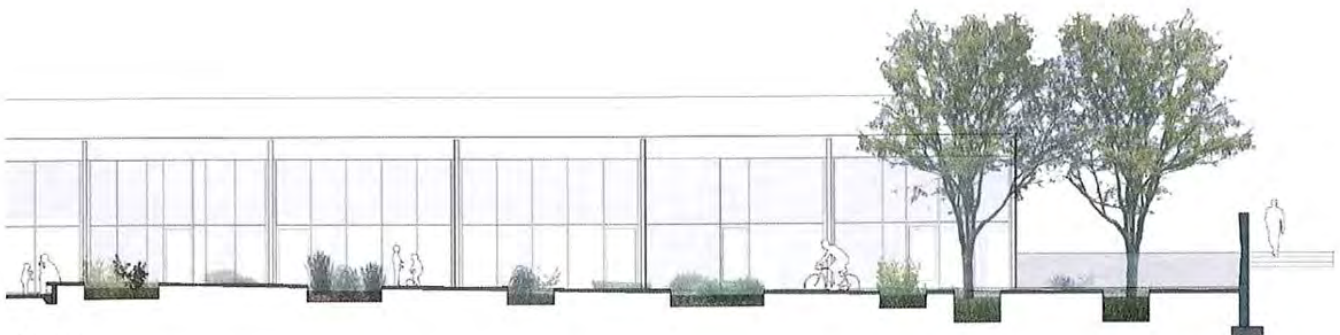




Site plan

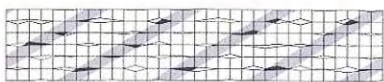
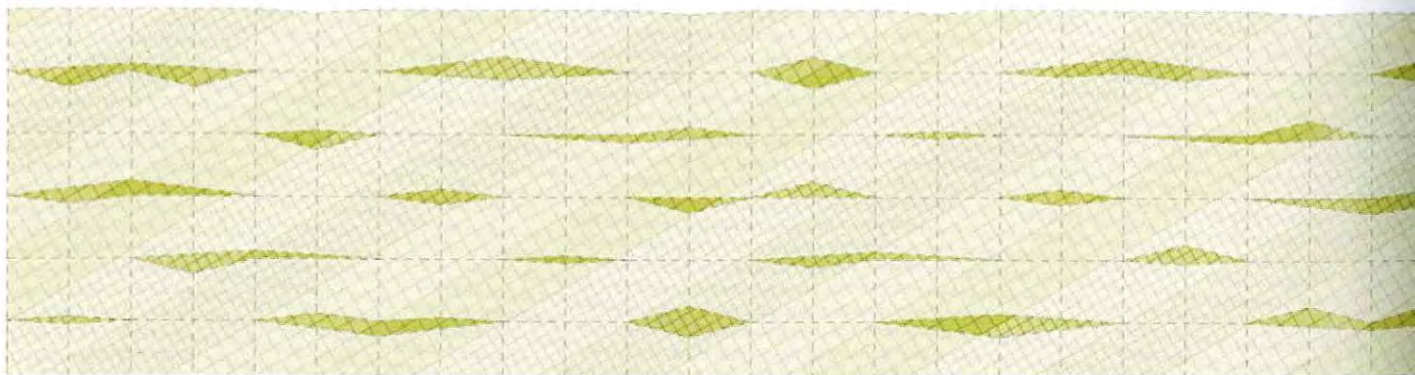
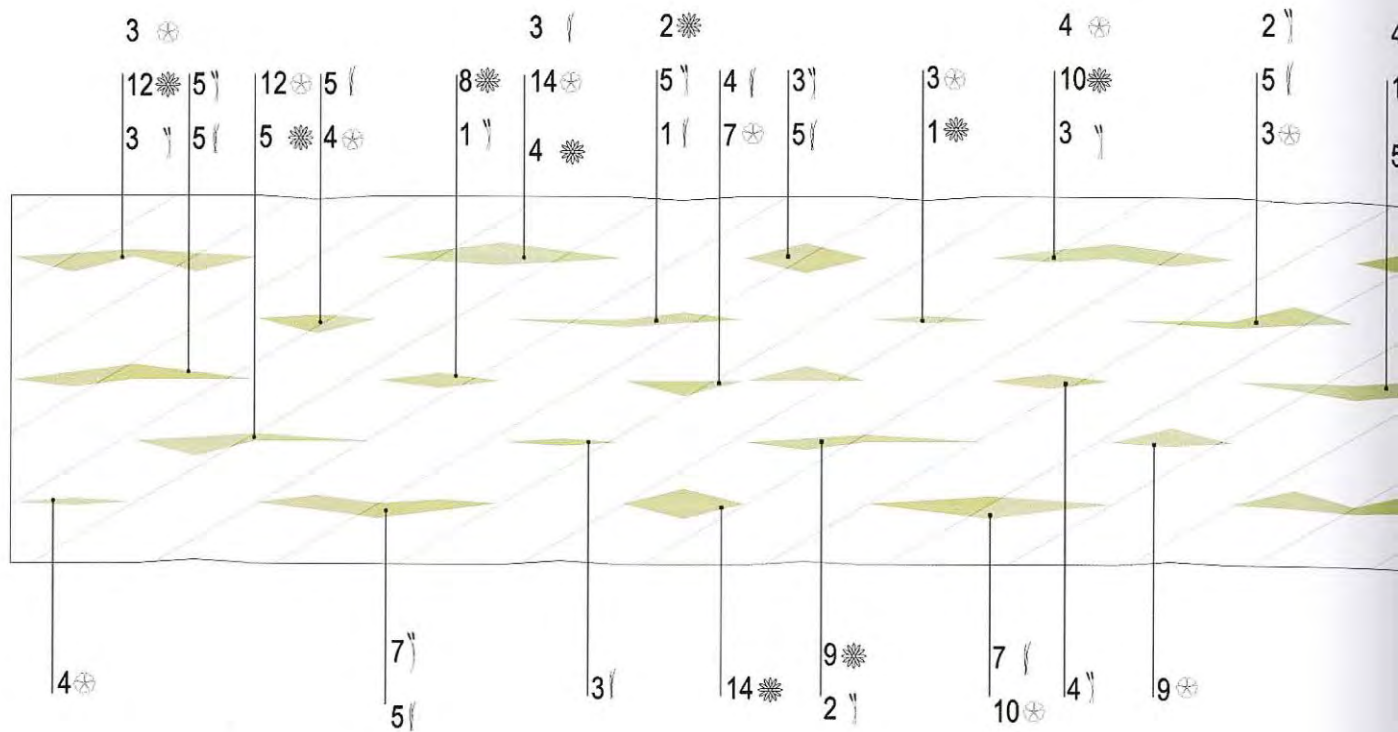


Plan



Section





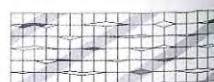
April / May



June



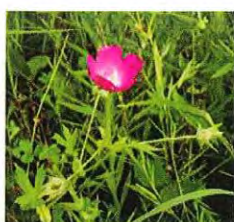
July



August / September



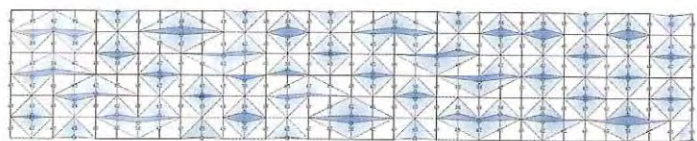
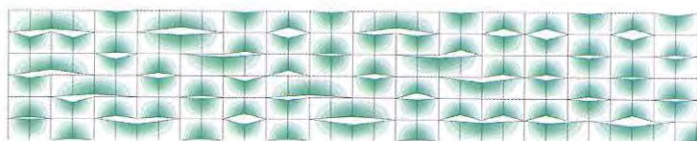
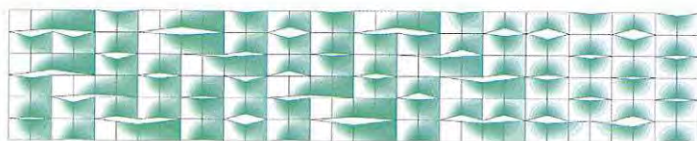
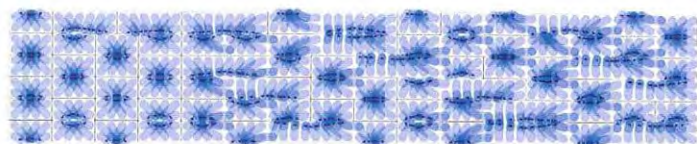
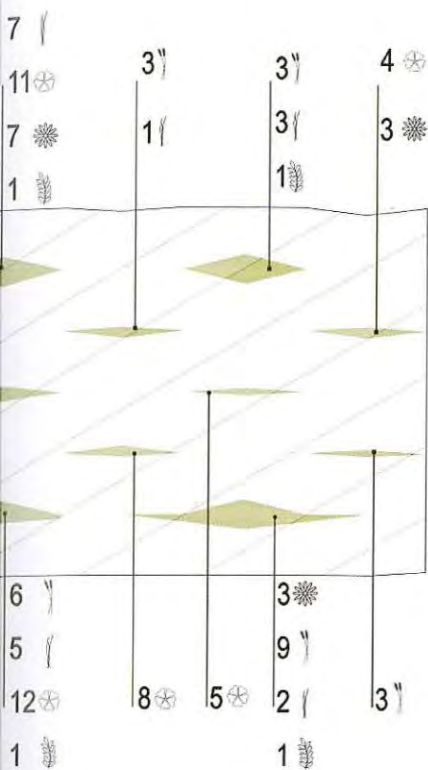
Coreopsis lanceolata
Lanceleaf tickseed



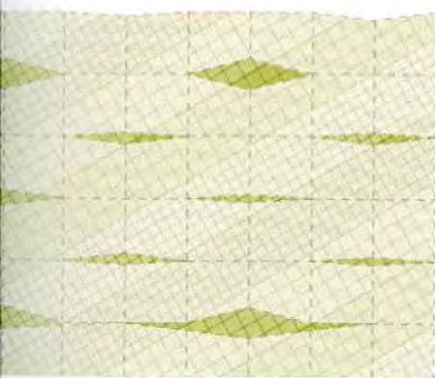
Callirhoe involucrata
Purple poppy mallow



Aster ericoides
Aster



Flow assembly diagram



October

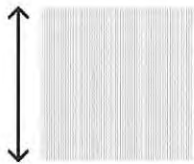


Aster ericoides
Aster

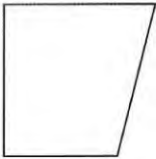


Gleditsia triacanthos
Honey Locust

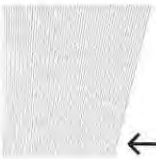




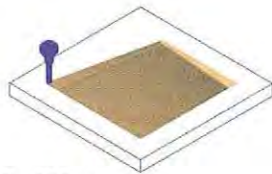
Grooving proposed in Phase I added directionality to the tiles and directed water



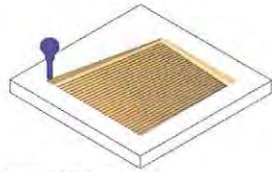
Geometry of the tiles leads to a distortion of the groove patterns



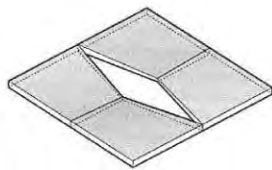
The grooves adjusted



Flat CNC router bit



Round CNC router bit



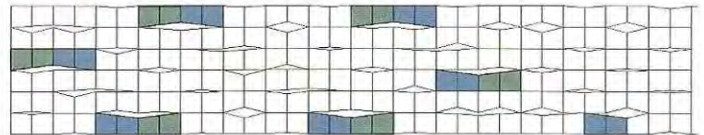
Tile grooves



The assembly of the individual tiles creates groupings that define the planted areas. Through the use of a limited number of tile types, a variety of planting and tile geometries arise from the complex assembly process. The desire for the plaza is to create a simple, continuous and articulated surface that animates light, water, and the entire program.

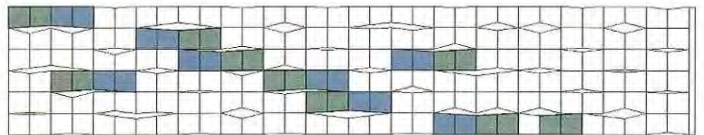
Tile 001
6 required
48 / 36 x 96
8.22 cubic feet
1233 lbs.

Tile 002
7 required
48 / 36 x 96M
8.22 cubic feet
1233 lbs.
(mirror of tile 001)



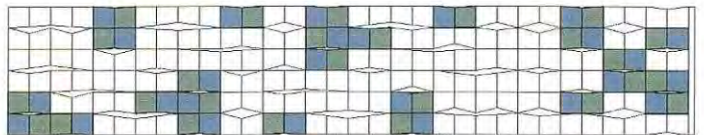
Tile 003
9 required
48 / 42 x 96
8.78 cubic feet
1317 lbs.

Tile 004
8 required
48 / 42 x 96M
8.78 cubic feet
1317 lbs.
(mirror of tile 003)



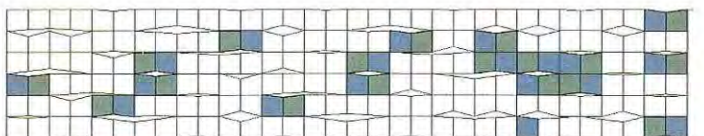
Tile 005
26 required
48 / 45 x 48
4.52 cubic feet
678 lbs.

Tile 006
26 required
48 / 45 x 48M
4.52 cubic feet
678 lbs.
(mirror of tile 005)



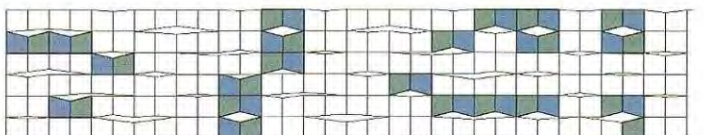
Tile 007
18 required
48 / 42 x 48
4.39 cubic feet
659 lbs.

Tile 008
19 required
48 / 42 x 48M
4.39 cubic feet
659 lbs.
(mirror of tile 007)



Tile 009
22 required
48 / 36 x 48
4.11 cubic feet
617 lbs.

Tile 010
21 required
48 / 36 x 48M
4.11 cubic feet
317 lbs.
(mirror of tile 009)

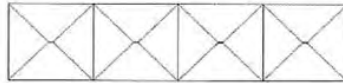


Tile types / assembly



Phase I

Plan



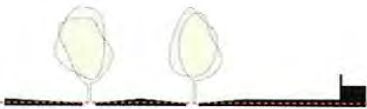
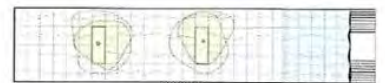
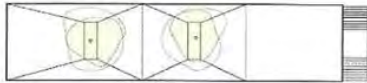
Section



Farnsworth House terrace section

Terrace section stretched to plaza length

Existing plaza at the Lafayette Park shops



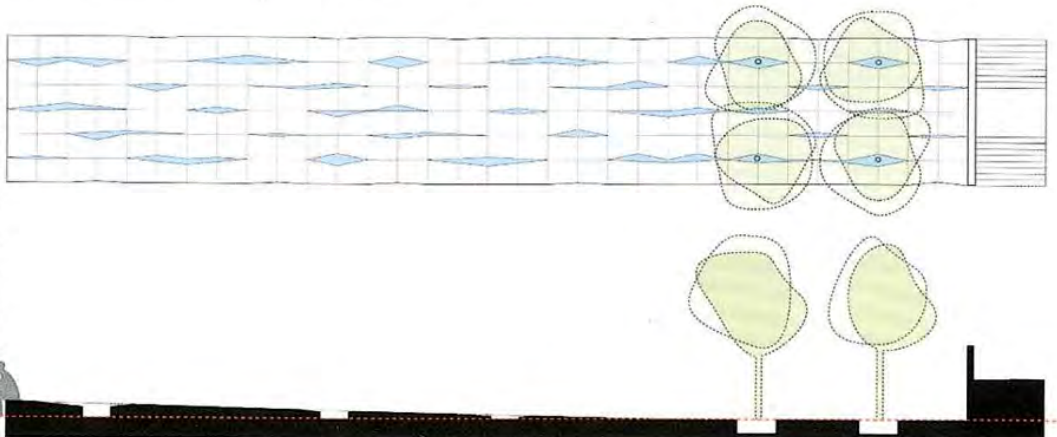
Terrace section adjusted to plaza conditions

Proposed plaza sloped to accommodate seating

Shallow pool on proposed plaza

Phase II

In Phase II we were instructed that the existing trees would be removed. This changed our initial dispersal pattern of the surface. The sloped surface now disperses water and becomes small planting areas throughout the plaza surface.



Stig L. Andersson

Urban Garden in Nørresundby



This small, enclosed Urban Garden is situated in the harbor area of Nørresundby. A series of contrasts have been created to enhance the somewhat bleak environment, and provide the site with a range of interesting experiences to share with its visitors. Having both close ground-cover and water loving plants, there is also plenty of open space with hard surfaces of asphalt and concrete. The architects ensured that there was not only something there, but something to wait for as well. Needle thin columns of water spout up from the ground seven times a day, splashing and bubbling before sinking again after 15 minutes. The amorphous water puddles are an ephemeral trace of the event, a gradually fading memory after each brief drama, as the water dries away. The paths are covered with glimmering blue muscle-shells, lending the way between the asphalt surfaces an electrical color and an unusual sound underfoot. The dense plantings are interspersed with misters that emit a fine spray of water. The water puddles were not rendered beforehand, but allowed to take shape on site.

The space reacts to the weather and it changes as a result of this. Like in any common parking lot, as the puddles dry, the water transforms the asphalt into a living surface. Thus, something aesthetic and exciting – a genuinely unexpected urban surplus – is created out of something very plain. The garden is enclosed by a rough steel fence that functions as a transparent frame, preventing children from accessing the street too easily without interrupting the sense of space. A frame which both screens and allows passers-by a view of the green rows of willow trees, bracken and mosses, thereby establishing its inviting presence and creating a link of simultaneity with the rest of the town.

The garden opens towards the harbor with ramps and a blue, rubber-coated stairway. As an inspiration the urban garden in Nørresundby is a concentration of experiences and aesthetic assets; a small oasis in northern Jutland, with the harbor in the background and the trickling water columns. By cultivating the processes of weather, rain, wind and clouds, a small environment is added to the city – a surprising experience of nature's multiplicity.

Location:

Stigsborg / Nørresundby,
Aalborg, Denmark

Client:

Municipality of Aalborg

Architecture:

Stig L. Andersson

Creative Director:

Stig L. Andersson

Project Manager:

Lisbeth Westergaard

Design Team:

Stig L. Andersson, Lisbeth
Westergaard, Christian Restorff
Liliegreen, Filippa Berglund,
Stine Poulsen

Collaborators:

Hansen & Henneberg Engineers,
Rambøll Engineers

Design Phase: 2002-2005**Construction:**

2004-2005

Area:

1.000 sqm

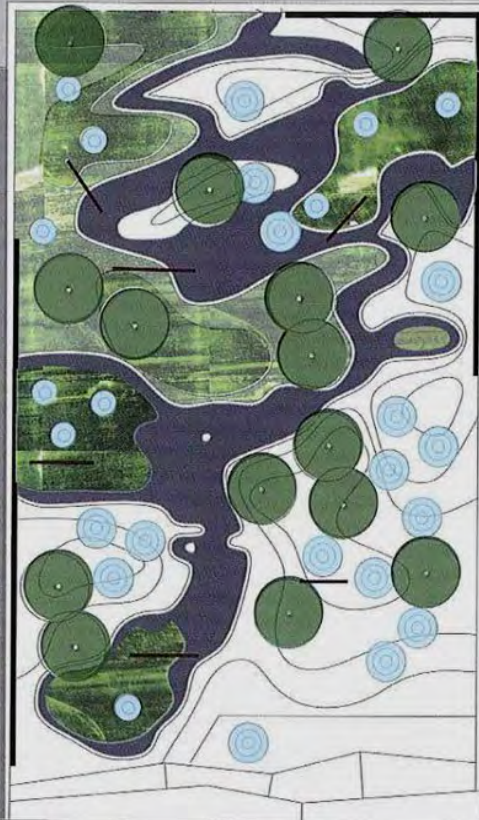
Photographs:

SLA

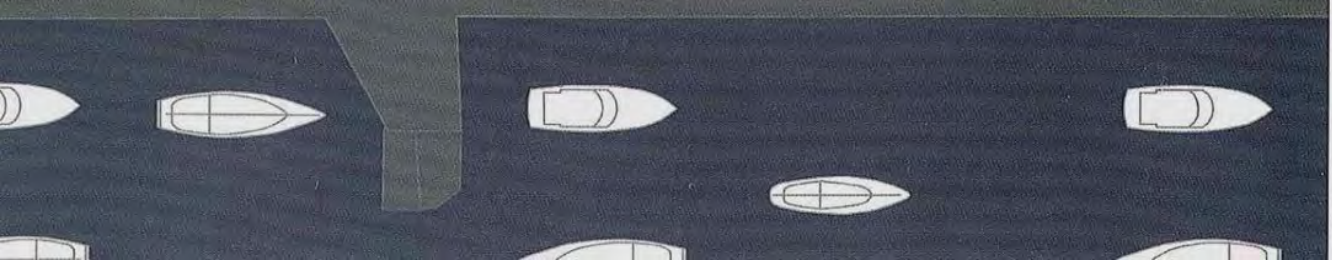
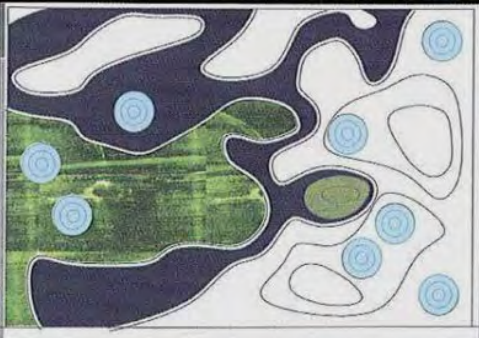




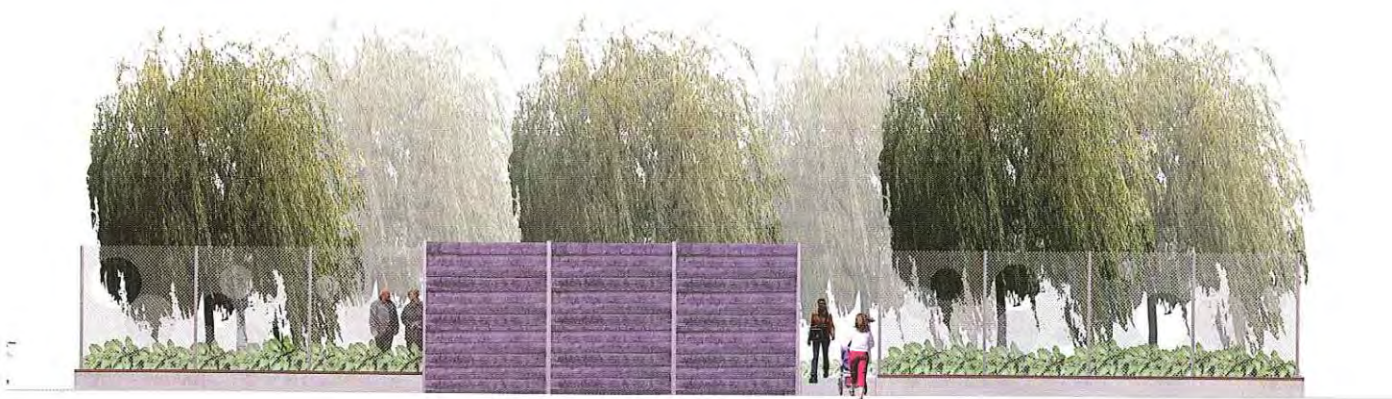
NYGADE

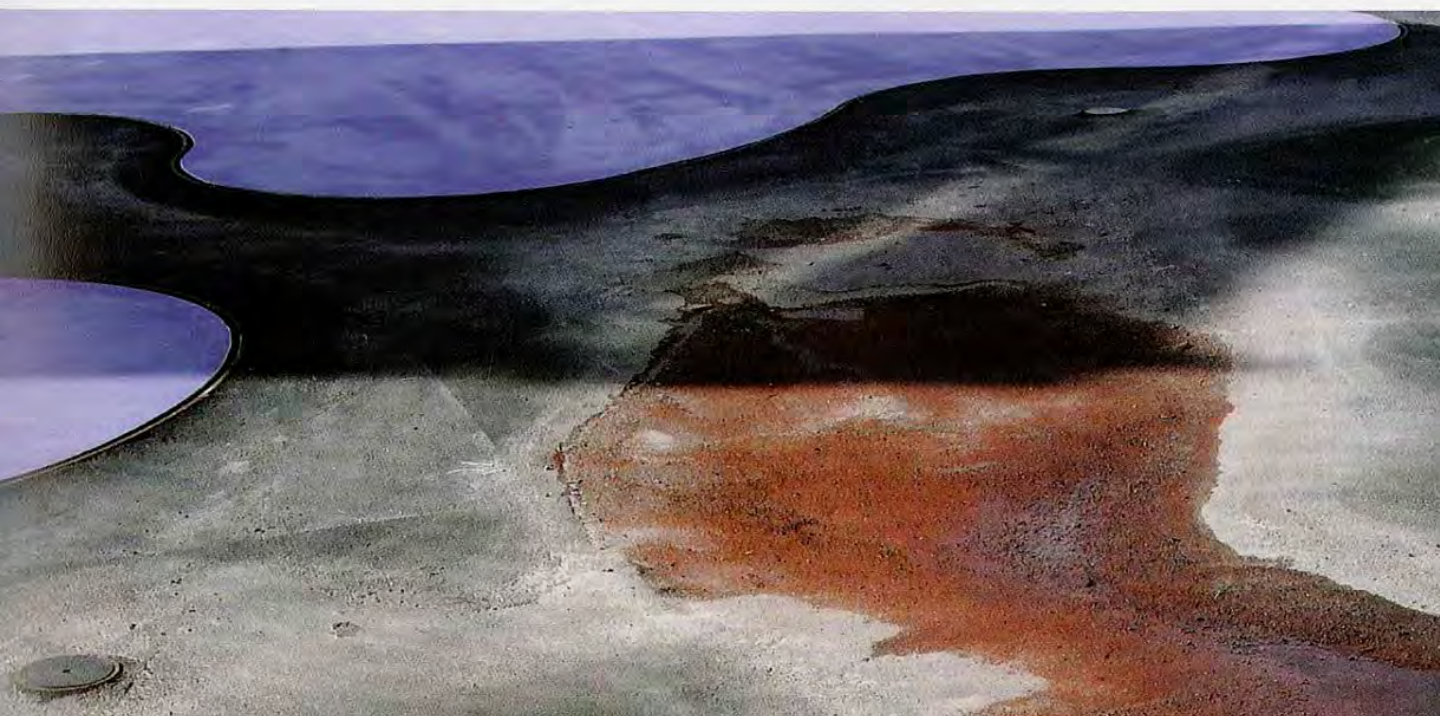


MELLEMBROERNE











The dense plantings are interspersed with misters that emit a fine spray of water. The water puddles were not rendered beforehand, but allowed to take shape on site. The space reacts to the weather and it changes as a result of this. Like in any common parking lot, as the puddles dry, the water transforms the asphalt into a living surface. Thus, something aesthetic and exciting – a genuinely unexpected urban surplus - is created out of something very plain.





Thomas Balsley Associates

Capitol Plaza



© Thomas Balsley

Capitol Plaza is located in the emerging residential neighborhood of Chelsea Heights amid weekend antiques markets and Flower District shops. This new public open space features garden seating areas, a promenade, and cafes. In an area of Manhattan with too few public open spaces, Capitol Plaza's goal was to offer people a place to pause among lush bamboo groves and ornamental grass plantings, distinctive contemporary seating and adjacent cafes and shops—all in a synergistic composition that aims for long term success.

Since mid-block open spaces in the city have often failed to live up to the expectations of the public they are meant to serve, careful demographic research was carried out that revealed that a young, creative class working in design and technology, as well as affluent pioneers, was beginning to move into the neighborhood. It became evident that the small one-quarter acre space had to offer an artistically provocative design alternative to nearby Madison Square Park.

Curved, battered planter walls slice through the plaza, organizing it into distinct areas with varying degrees of intimacy and enclosure. Custom designed stainless steel furniture, such as bar tables with revolving stools, benches with attached cafe tables, and elliptical picnic tables, provide a multitude of seating options – a proven component to successful urban spaces. A 100-foot-long corrugated metal wall, which defines a raised terrace, has been painted a vibrant orange to draw attention from Sixth Avenue's pedestrian and vehicular traffic. Elliptical cutouts animate the wall and reveal bamboo foliage behind helping to blur the line between the landscape and architectural intervention. One of the cutouts frames a stainless steel waterspout whose sounds add quality to the bamboo glade environment and reinforce its serenity.

The shady northern area is dedicated to picnic tables, perimeter seating and a narrow, 100-foot-long retail space that activates this end; the sunnier southern zone is raised slightly to provide a more intimate garden setting for an outdoor café. The two curving walls imply passage and support edge seating for those "voyeurs" of the pedestrian movement and theater.

Beneath the visual appeal of this space lies a careful analysis of neighborhood dynamics and a deep understanding of the design principles that determine the success of small urban spaces.

Location:

New York, USA

Landscape Architecture:

Thomas Balsley Associates

Client:

Witkoff Group/Adell Corporation

Lead Designer:

Thomas Balsley, FASLA

Project Manager:

Allyson Mendenhall

Senior Associate:

Jeff Dragan

Architect:

Costas Kondylis & Associates

MEP Engineer:

Rosenwasser/Grossman

Pole Lights:

Louis Poulsen

Recessed Wall Lights:

Bega/US

Benches:

Erlau AG

Pre-cast Pavers:

Wausau Tile

Tree Paver Grate:

Ironsmith

Date of Completion:

2002

Photographs:

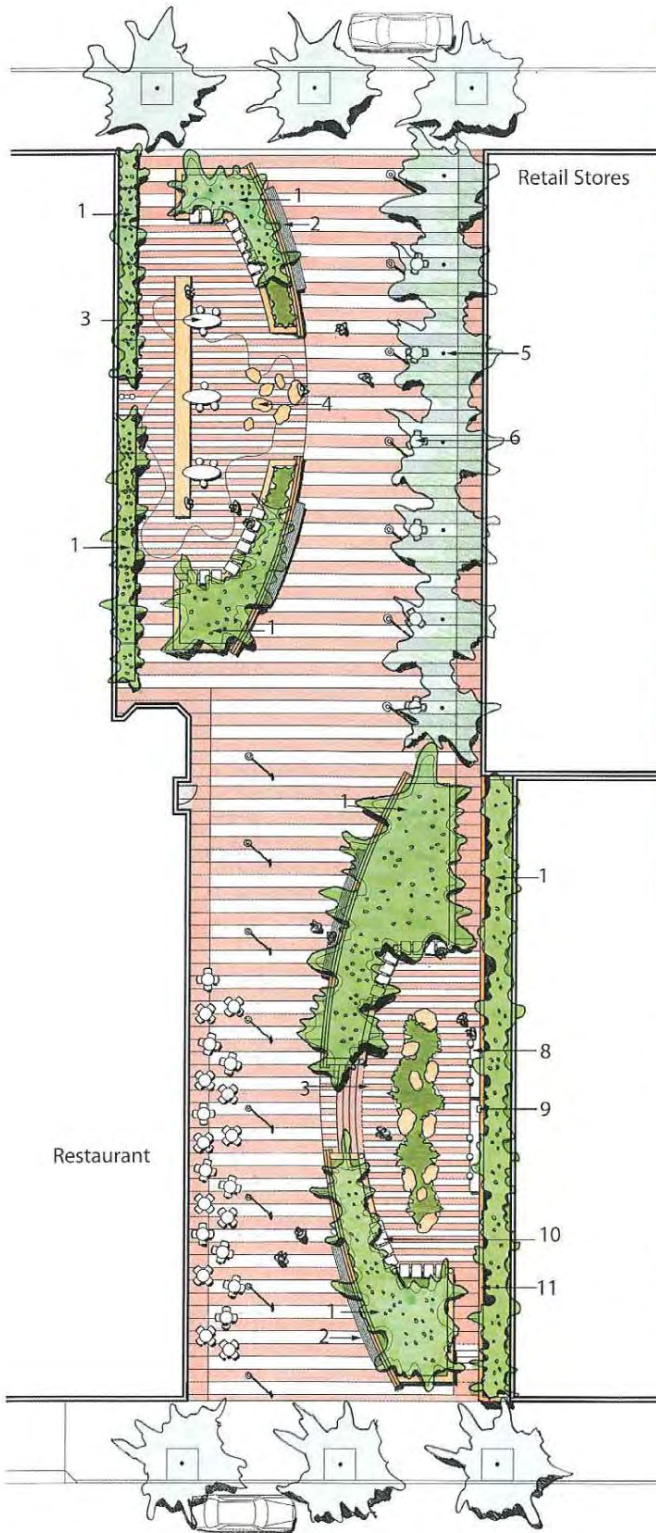
Michael Koontz,

Thomas Balsley,

Bruce Katz



W. 27TH STREET



Restaurant

Retail Stores

W. 26TH STREET



© Thomas Balsley

1. Bamboo
2. Stainless steel rod seats
3. Picnic tables
4. Boulders
5. Honey locust trees
6. Bar table and stools
7. Raised terrace
8. Seating against wall
9. Spout
10. Wire chairs
11. Feature wall



AV © Michael Koontz

Visual sight lines guarantee a sense of safety and security within the contemplative environment.

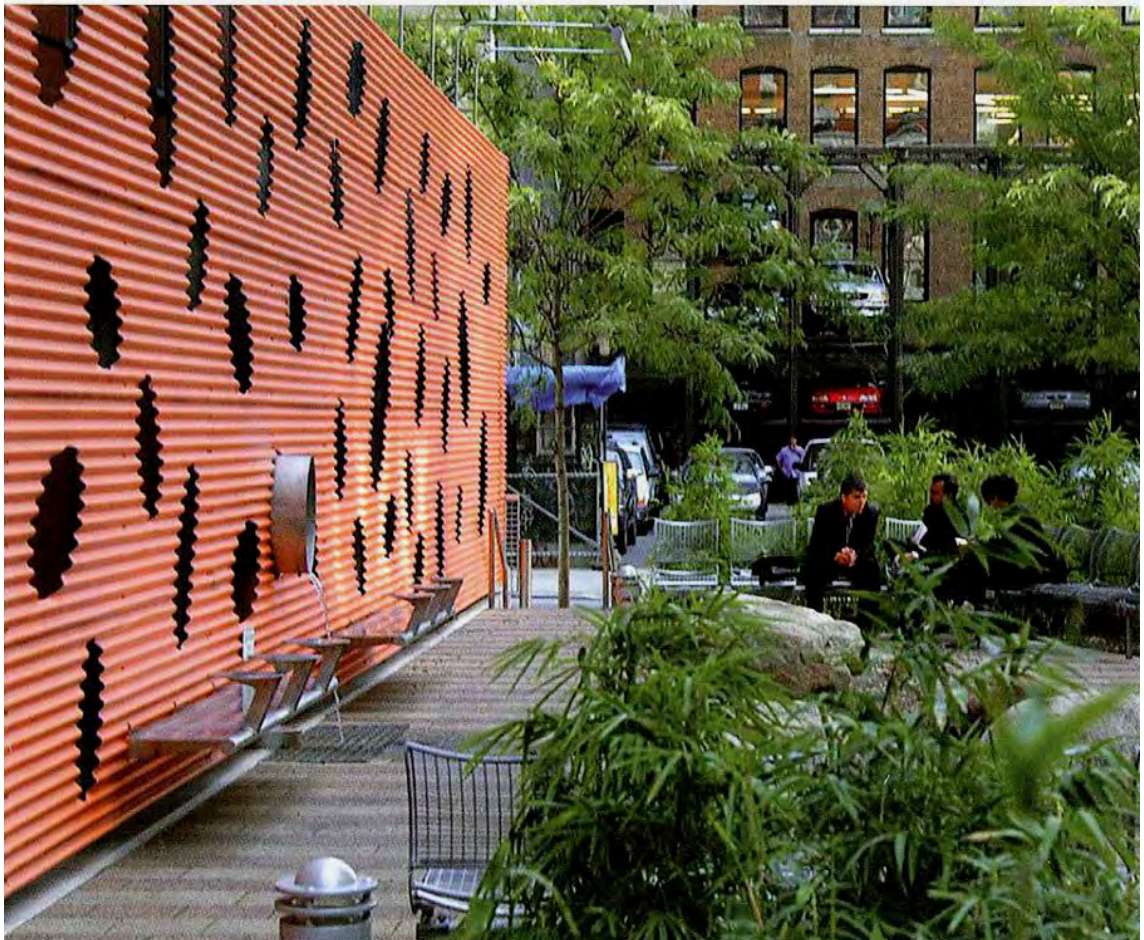
The feature wall is bathed in artificial light to attract attention in the off-evening hours.







© Michael Koontz





▲▼ © Michael Koontz ▼





▲© Michael Koon



Topotek 1

Open Spaces DKV Insurances



The ground surface is the area of contact between sky and earth. It is the level at which most human activity takes place, and it is the source of innumerable human creations. People paint, draw, structure and describe this area as intended if for someone who beholds it from above.

We find this kind of treatment of surfaces in many epochs in history: in the Neolithic age and among pre-Columbian cultures, and also in the Baroque, to name a few. The surface not only served the people as an underlying surface for objects to be designed, but also as an object for design in its own right. The White Horse and the gigantic Chalk Man in southern England, the large and inspiring figures on the high plains of Peru and the baroque parterres in Europe are poignant examples. These serve as points of reference for this project.

The architects wanted to develop the surrounding space of the administration building on Stresemannstrasse with a holistic approach. Old and modern buildings form a relatively closed ensemble where the damage caused by war is still visible.

A seven-story modern building rises above the two-level underground garage, which extends under the courtyard. Thus, the ground surface of the courtyard serves as the roof of the garage, and is part of the building. In this way a typical, multi-use urban feature emerges, a space which is at once an access route to the building, an entrance to the underground garage, a loading zone for delivery vehicles and an area of visual connection between old and modern buildings.

Location:

Berlin Charlottenburg, Germany

Architecture:

Topotek 1

Planning:

1997

Construction:

2000

Size:

1900 sqm

Costs:

225.000 €

Client:

Allianz Grundstueck GmbH

Architect commercial building:

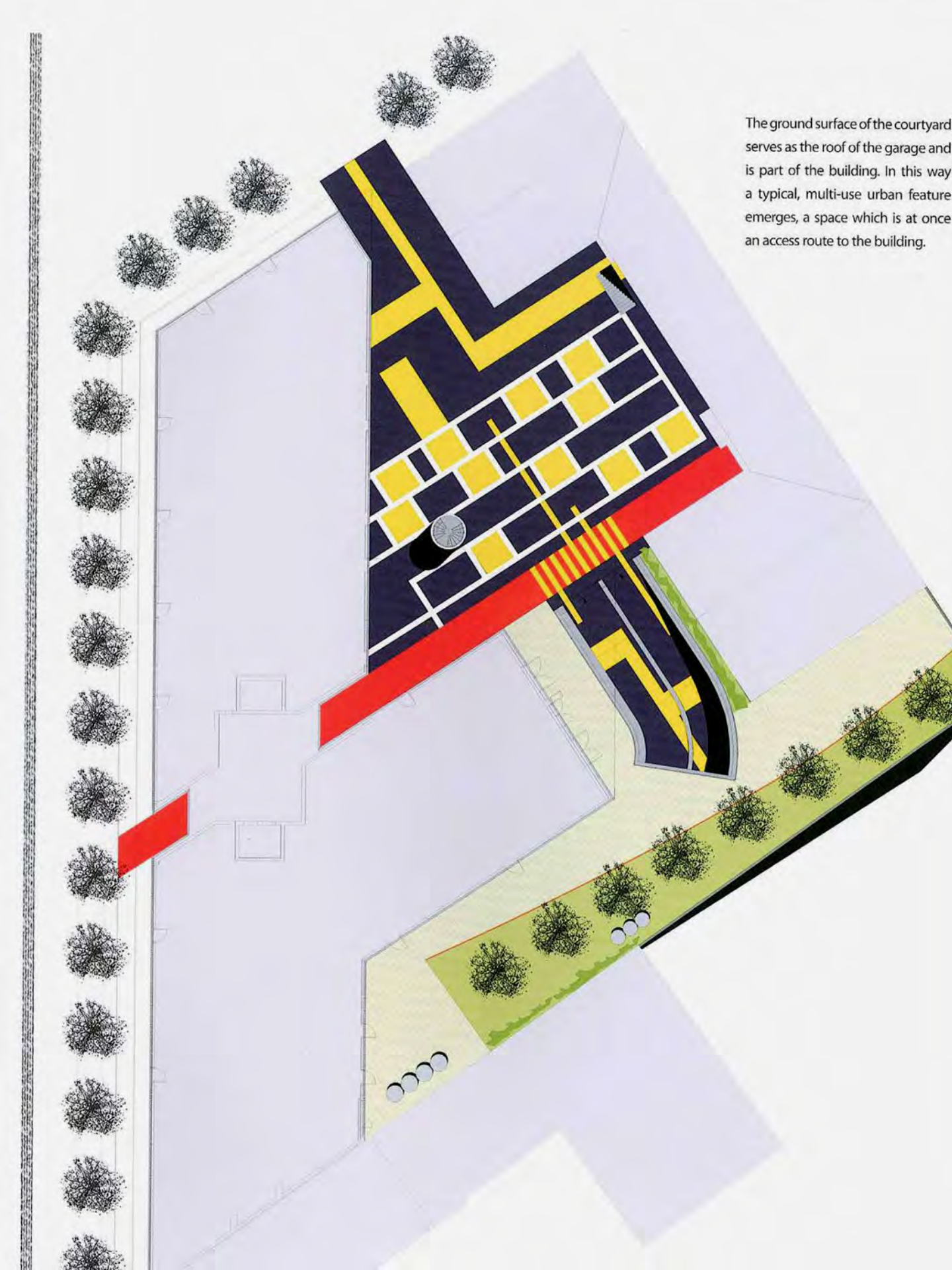
Alsop & Stoermer

Photographs:

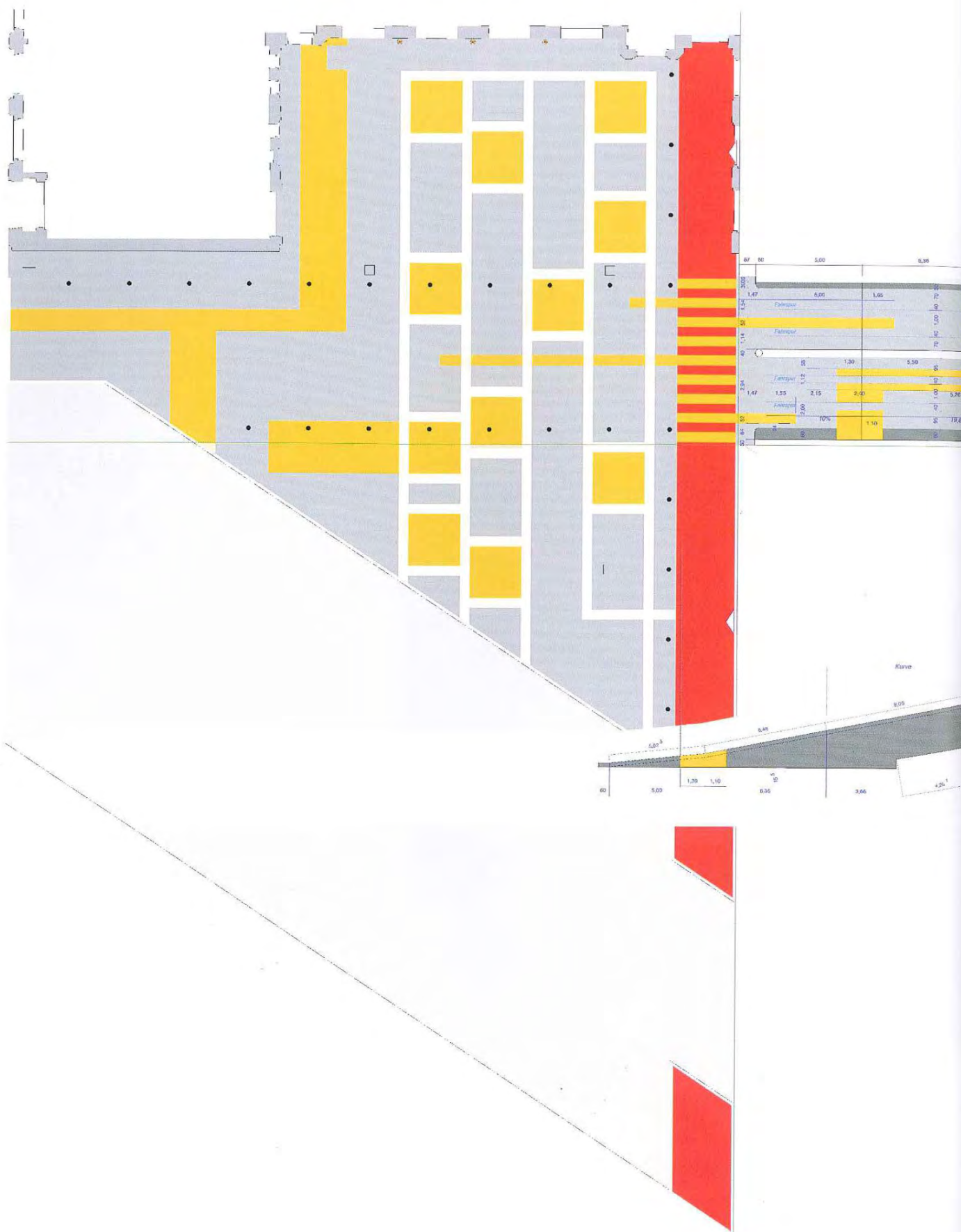
Hanns Joosten

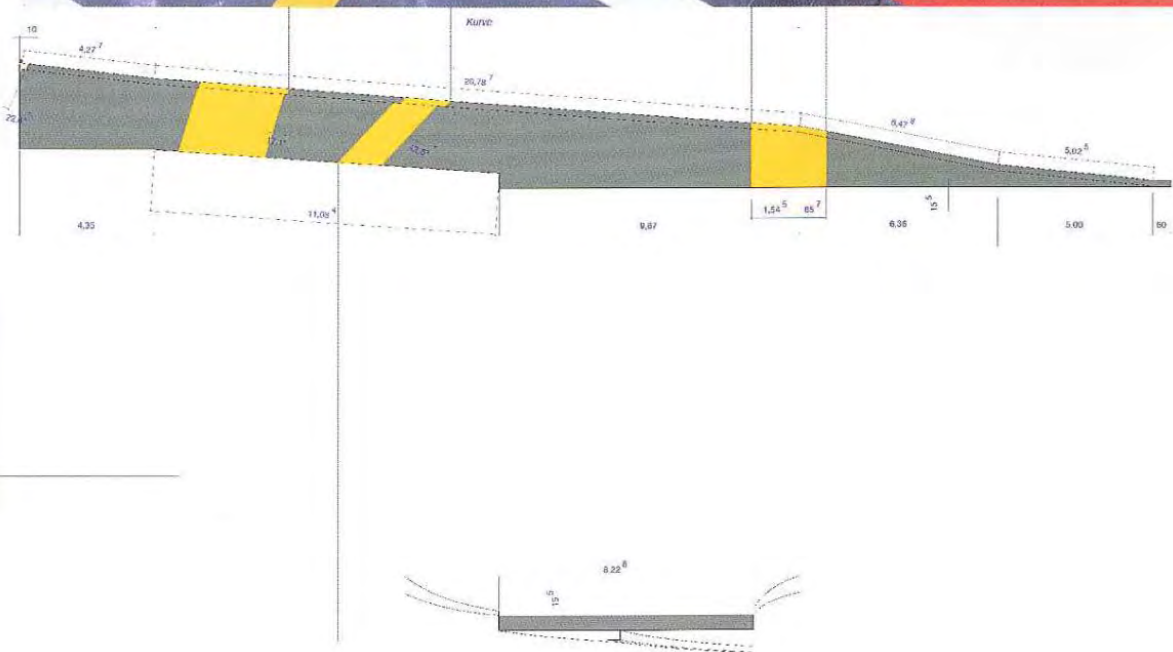


The ground surface of the courtyard serves as the roof of the garage and is part of the building. In this way a typical, multi-use urban feature emerges, a space which is at once an access route to the building.









The ground surface in this project was regarded as a fifth facade. Colorful patterns have been painted onto the asphalt. The everyday materials, forms and colors prescribed by traffic regulations were molded into a new context and painted onto the asphalt.





WES & Partner + André Poitiers

Refurbishment of the Jungfernstieg

Following the southern shore of the Alster, Hamburg's city-bound lake, the Jungfernstieg has been one of the town's favourite promenades for centuries, hence the deep symbolic value it embodies for the inhabitants of this north-German capital. Throughout history it has been visited by every celebrity the town has welcomed. Nevertheless, in recent times, a number of unfortunate interventions had seriously hampered its style. Finally the city decided to take the matter in hand and an international competition was held to gather proposals for the reactivation of the area. The goal was to create an urban space that would be attractive, to reinvigorate the promenade's reputation, make it become once more the place to go to take in the sights, a perfect juxtaposition of nature into the urban center of a modern city.

The cooperation between Poitiers Architects and the landscape architects WES & Partner has resulted in a concept that foresees a new character for the ensemble around the Binnenalster, Kleine Alster and Rathausmarkt. - The features of the new design define three areas: The part of the street open to traffic will be kept accessible, but is narrowed down to make room for a widened pedestrian area along the front of the fine façades. A boulevard is foreseen on the waterfront with three rows of trimmed lime trees. - A generous, tribune-like flight of stairs along the entire length of the Jungfernstieg will lead down to the water's edge, for people to get on board a boat, feed the swans or take the traditional dive into the water on Christmas day. The existing 1970's dock buildings will be demolished to make way for a new cube-shaped pavilion that nestles inserted into the wide slope of the stairway.



© Jörn Hustedt

Location:

Hamburg, Germany

Architecture:

WES & Partner

Wehberg Schatz Betz Kaschke

Landscape architects +

André Poitiers Architects

Client:

Freie und Hansestadt Hamburg

and Verein Lebendiger

Jungfernstieg e. V.

Photographs:

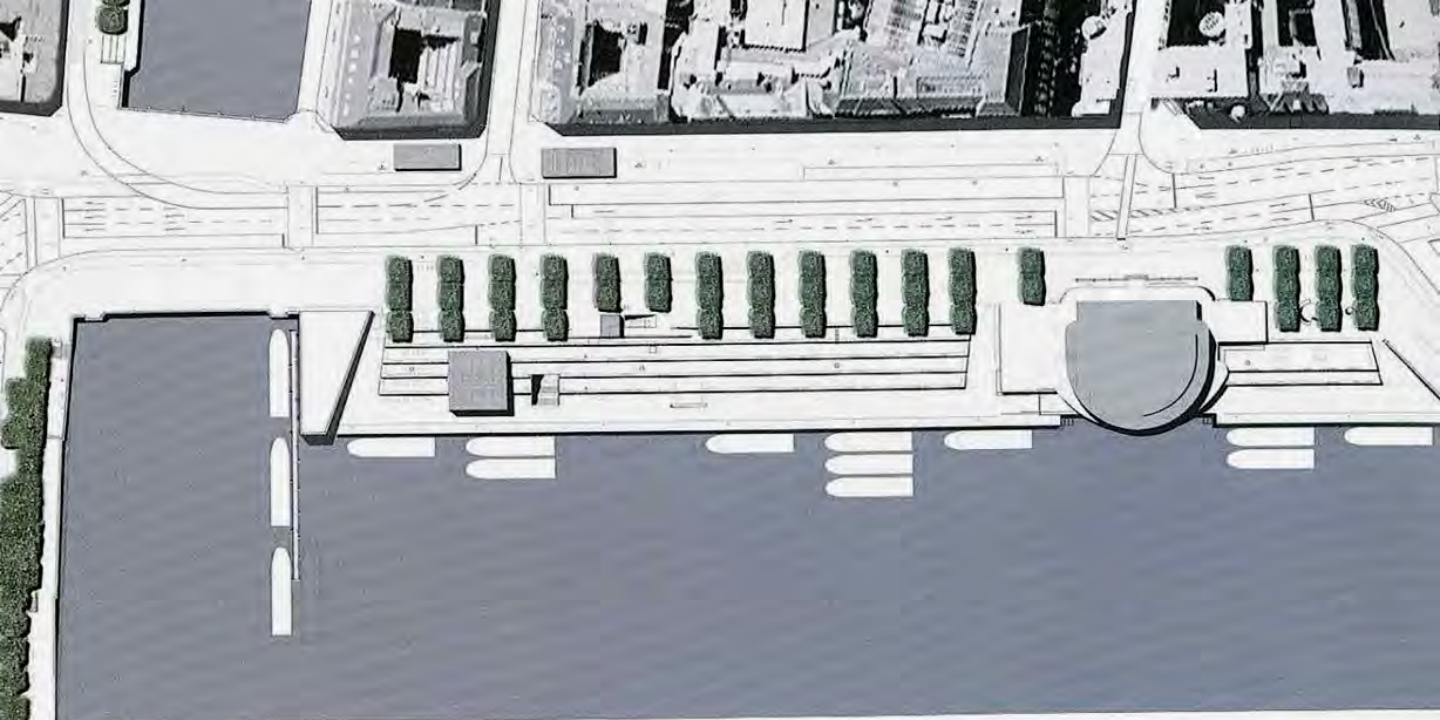
Jörn Hustedt, Peter Wels, (drawing)

Hamburger Morgenpost /

Volker Schimkus,

BSU Hamburg





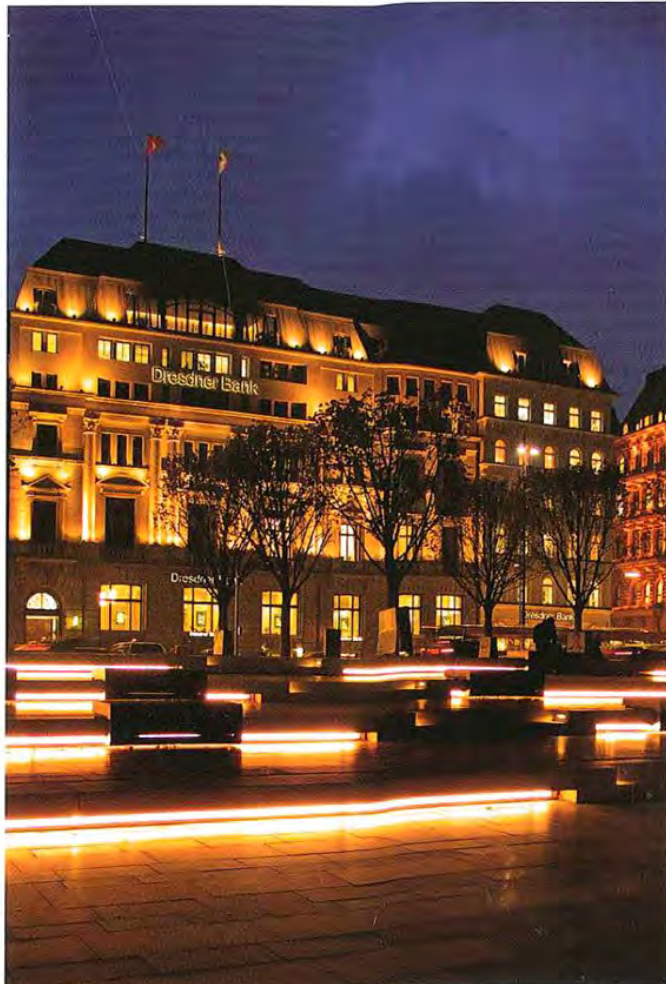
WES & Partner / Poitiers



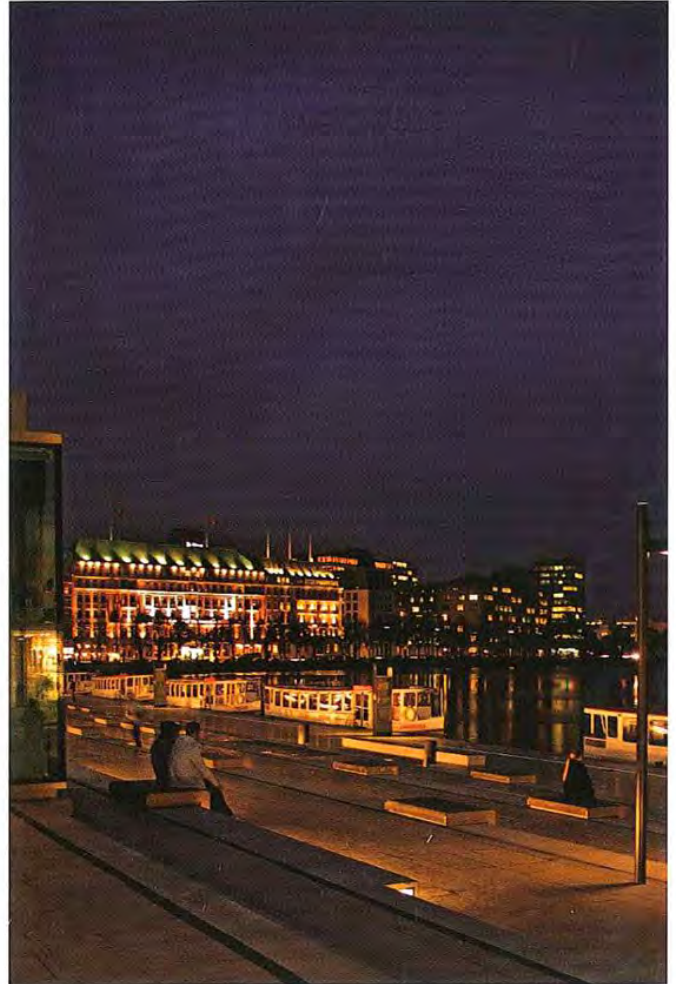
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© BSU Hamburg



© Jörn Hustedt



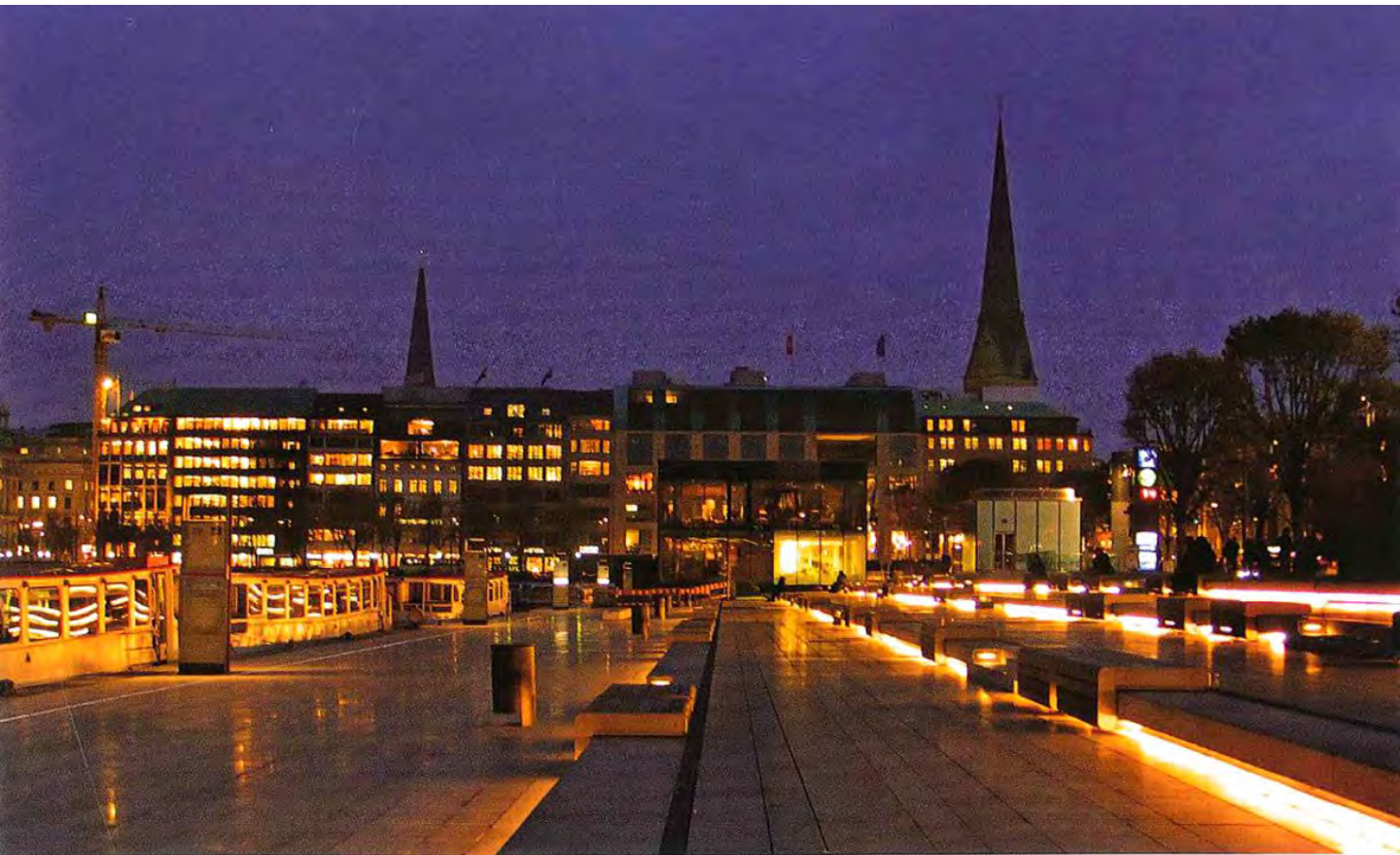


© WES & Partner



© Jörn Hustedt





© Jörn Hustedt





The city of Hamburg has incited the public to participate financially in the project, thereby achieving a greater identification between the citizens and the new installations. The urban furniture provided, also publicly funded, is of a type that invites multiple uses and is an enticement to relax and enjoy the sunshine fully.





© Jörn Hustedt



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