

Università degli Studi di Firenze
Architettura (Classe LM-4 C.U.)
a.a. 2019-2020

Architettura del Paesaggio

(6CFU) - B026323

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Esercitazione preliminare

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Consegna fine ottobre

Per me l'architettura del paesaggio è.....?

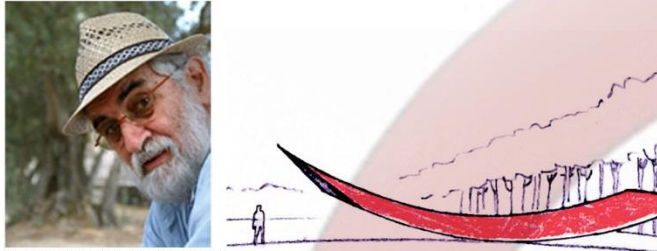
Un foglio A3 di descrizione di un'opera di architettura del paesaggio moderna/contemporanea: un parco, un giardino, una piazza, una città.....

esempi

MAURO STACCIOLI'S RING, Volterra, 1997

Student Sofia Lalli

Poggio San Martino, cement and iron, cm Ø600x50



1,2. Mauro Staccioli: Sketch of size project

Mauro Staccioli - Considered one of the fathers of contemporary art, Mauro Staccioli, a native of Volterra, left his hometown many of the great environmental works installed in 2009 for the exhibition "Sites of Experience".

A path marked by geometric minimalist sculptures of gigantic dimensions through which the artist reinterprets the landscape of Volterra and relives his childhood memories. One way to discover the countryside of Volterra, through views and frames that change and renew themselves every day in an ongoing and changeable between work, landscape and viewer. Ideal for photo enthusiasts, art and nature.



3. Poggio San Martino, Ring, 1997, cement and iron, cm Ø600x50cm

Ring The ring from the typical red oxide dear to Staccioli gives the sweet hilly landscape of Volterra a new visibility and leads the eye to the metalliferous hills beyond the verdant slopes. This kind of frame-round screen forces to slow the race down the slope leading to Volterra and forces the passerby not to see but look, and then contemplate the scenario that unfolds within it.



4. Farm Lischetto. Portal 2009 Corten steel, cm 1000x805x55



5. The Boldria 2009, cement and iron, cm Ø600x60



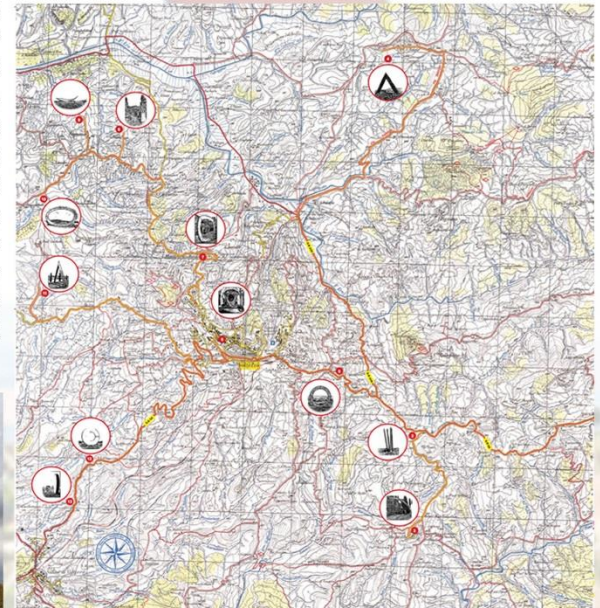
6. Location La Mestola. Solid round 2009, cement and iron, cm Ø600x60

Sites of Experience - The ring is part of the exhibition project of Mauro Staccioli, "Volterra - Sites of Experience" which consists of the installation of twenty sculptures set in the landscape, as well as in places and historic squares. The repetition of some of the works displayed in Volterra in 1972, the artist goes on to develop a dialogue with the whole of the city, through the creation of new works that emphasize time and place of a landscape where history, culture and work human meet, stressing the very memory of the author, a native of this land. The exhibition is accompanied by a catalog the size of 25x30 cm, it consists of 176 pages, printed in four colors, bound hardcover.



7. Location Montebradoni. 2007-2009 Imperfect circle, red plaster, 350x350x45 cm

8. Farm Fognano. San Giacomo in Fognano 1985-2009, red cement and iron, cm 125x2100x100 cm



Map of the sites

Feelings I chose this project because I love it and every time I step in Volterra I want to stop to take pictures. It is an amazing and simple way to enhance the landscape, creating a huge frame that bracket it. I like how the artist uses objects to frame the landscape, which therefore becomes the subject, he chooses places that represent him inviting the viewer to grasp certain glimpses through his sculptures. It is a work of sculpture, but I believe we can also consider it as a landscape project because is primarily intended for this.

1995-2007

"Il Vulcano Buono"

Nola, Italy

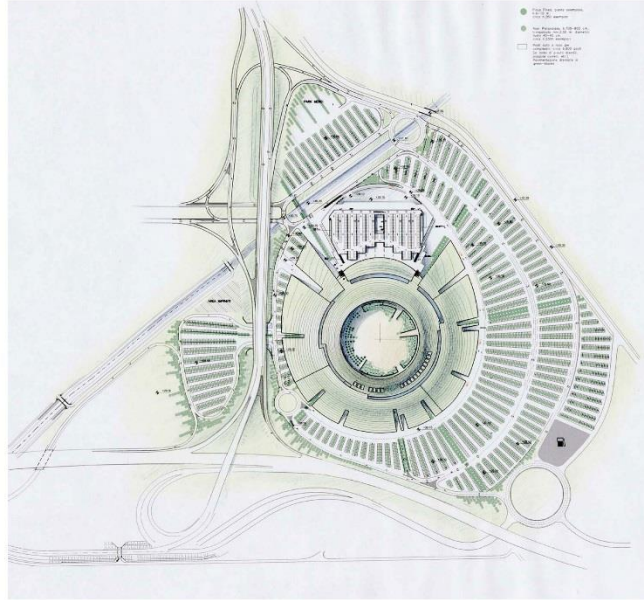
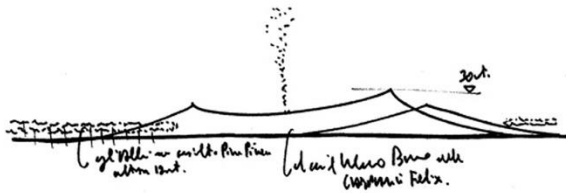
Located in the countryside outside Naples, this mixed-use centre is a modern version of a traditional marketplace, designed by architect Renzo Piano.

The centre includes a superstore, a shopping mall, entertainment and public spaces, restaurants, a hotel, offices and other facilities.

This is a building that **relates to the location and topography of the area**; with it organically integrates and expresses itself outwardly as a great lifting soil that resembles the shape of the volcano, Vesuvius, so outstanding the Naples area.

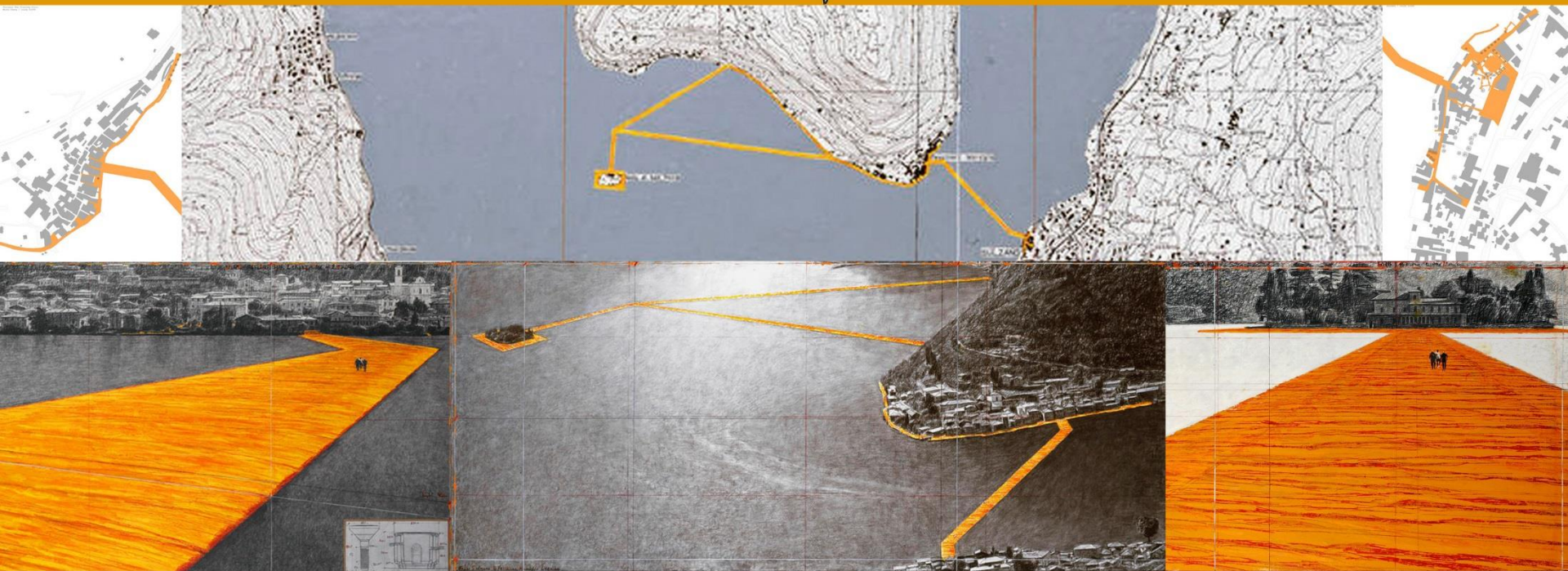
40 meters high and with a diameter of more than 170, the complex building is characterized by the fact of having fed great attention to the look and **eco-oriented design**. Around it were planted over 2,000 trees, a huge artificial lung that seems to incorporate naturally inside the shopping area. The roof of the building is covered by a layer that contains more than 2,500 plants, useful to isolate the interior spaces as well as to reduce the visual impact of the building for those who see it from above.

The second key element is the membership of the "**Central square**", which is inspired by the Piazza Plebiscito, a large open space of more than 160 meters in diameter protected from cold winds in winter by the shape of the building itself, and cooled in the summer presence of green spaces and trees placed radially to the center of the square. And 'in the heart of the building, in fact, in its crater, that the **void becomes the meeting place** between people.



STUDENT Lucia Chirichello

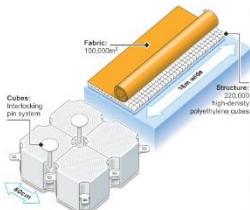
Christo and Jeanne-Claude
The Floating Piers



The Floating Piers is a site-specific work of art by Christo and Jeanne-Claude, consisting of 100,000 square meters of yellow fabric, carried by a modular floating dock system of 220,000 high-density polyethylene cubes installed at Lake Iseo near Brescia, Italy. The fabric created a walkable surface between Sulzano, to Monte Isola and to the island of San Paolo (that is a private isle owned by the family Beretta). The Floating Piers was first conceived by Christo and Jeanne-Claude together in 1970. It was Christo's first large-scale project since Christo and JeanneClaude realized The Gates in 2005, and since Jeanne-Claude passed away in 2009. As with all of Christo and JeanneClaude's projects, The Floating Piers was funded entirely through the sale of Christo's original works of art. After the 16-day exhibition (18th June, 3rd July), all components were removed and industrially recycle.

A 3-kilometer-long walkway was created as The Floating Piers extended across the water of Lake Iseo. The piers were 16 meters wide and approximately 35 centimeters high with sloping sides. The fabric continued along 2.5 kilometers of pedestrian streets in Sulzano and Peschiera Maraglio.

"Those who experienced The Floating Piers felt like they were walking on water - or perhaps the back of a whale," said Christo. "The light and water transformed the bright yellow fabric to shades of red and gold throughout the sixteen days."





CHINA, QIAN'AN CITY

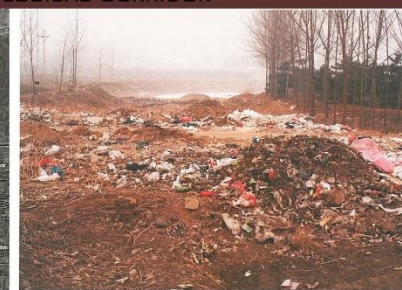
TURENSCAPE

12 HECTARES, 700M LONG

DESIGN TIME:03/2007

BUILD TIME:05/2010

CHIEF DESIGNER:KONGJIAN YU



-3D model of the Greenway and its transforming process
A scenic water byway: the design for the Greenway took full advantage of the existing natural altitude difference between the Luan River bed and the city. A fountain was made through a pipe going under the high embankment, so that a constantly controlled amount of water will make its way through the city before running back to the Luan River at lower reach. This strategy turns the Sanlihe into a "scenic byway" of the larger Luan River and transforms the dangerous natural force into a pleasant amenity.

-Image shows site condition in 2006.
Clean the site: A sewage management system was planned to separate waste water from the urban storm water runoff. As well, organic garbage from the household was used as material to shape landforms, and industrial waste was cleaned up and properly treated.

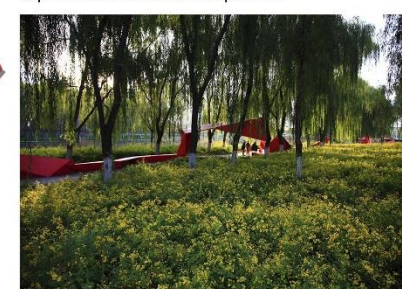
Minimum intervention and tree islands: The existing trees on the site were saved and the riverbanks were transformed into a number of tree islands connected by boardwalks, creating a unique setting for daily activities of the residents nearby. By preserving all the existing matured trees, the Greenway comes into shape immediately after the construction, while minimize the construction cost.



Pedestrian and cycling paths: Along the Greenway are the pedestrian and cycling routes fully accessible to communities along the channel.



Integration of art: Art is integrated with the ecologically recovered landscape. One of the major pieces is an 800-meter long Folding Paper made of fiber glass and in Chinese red, which integrates shelters, seats, boardwalk and lighting. The Folding Paper is inspired by the well-known local folk art of paper cutting. Sitting right on the school route between a densely populated community and city's major elementary schools and kindergartens, this red-colored installation runs through the green canopy of the pre-existing willows, enriches the landscape with planting of "messy" Chinese pennisetum and wild chrysanthemum, and becomes an artful and unforgettable daily experience for kids and their parents.



The Folding Paper used by kids after school. It is inspired by the well-known local folk art of paper cutting of this region. The Folding Paper "unfolding" along the Greenway in contrast with the yellow blossoms of wild chrysanthemum, a native perennial that needs very little maintenance and can be harvested as Chinese medicine

The Greenway can be characterized into three sections: the upper, the middle and the lower sections. The upper section runs through the city's underdeveloped area and is featured with a newly created stream that diverts water from the Luan River integrated with pedestrian and cycling paths at both sides; The middle section runs through the densely populated communities and is most heavily used by people especially school kids, and the Folding Paper becomes the dominant feature. The concrete in the former river channel was removed, and the old channel was filled with the dirt from the excavation of the new river at the east side. In this way, the trees were saved and their roots on the steep old bank will not be exposed because of the removal of concrete; The lower section is in a less populated area and was most densely forested area, with pre-existing wetlands where it is more featured with multiple stream courses, tree islands, wetlands and boardwalk networks which run across islands and cycling paths at both sides of the Greenway.



Israel Square, Copenhagen, 2008-2014

Sweco Architects + COBE



Project: Israels Plads / Israel's Square

Location: Copenhagen

Client: City of Copenhagen

Period: 2008 – 2014

Area: 8.400 m²

Architect: Sweco Architects / Cobe

Landscape: Sweco Architects

Engineer: Niras

The location of Israel Square is rich in opportunities and stretches between two worlds: the bustling covered market where thousands of people pass every day and the lush H.C. Ørsted's Park, where the people of Copenhagen enjoy the green space in the middle of the city. Israel's Square is placed in top of the historic ramparts, which used to surround the city of Copenhagen.

In 2008 the City Council in Copenhagen agreed on a major renovation of the square in order to establish an open space that would unfold, open up and encourage the citizens of Copenhagen to engage in outdoor life and activities on a site where the only boundaries of engagement are those of the mind. The architects have created a "flying carpet" square that now interconnects with H.C. Ørsted's Park and enhances the coherence between the square and its surroundings. The "flying carpet" nickname comes from the folded and soft waved surface floating above the ground.



To create a space, that invites everyone, different features have been created on the surface of the square: Round holes in the square, which are filled with grass and trees and surrounded by benches thus creating green, urban hangout spots; Areas, which invite the citizens to several activities: ballgames, skating, and playing; Stairs in the corners which can be used as an observation post from where you can see the activities on the square, the pulsating life of the Market place, and the beautiful green areas of H.C. Ørsted's Park. In this way, Israel Square has been designed to be a square for every citizen and visitor to explore urban life.



There will be different atmospheres in the evening. Depending on the purpose, the light of the pylons on the square can be changed from dimmed, scattered light to one focused on specific areas during events. Along the edge of the square, small LED-lights are installed to give the illusion of a flying carpet and a hovering surface. The lights provides color to the square, and the square can also become popular at night, and improving connectivity between squares and urban areas.

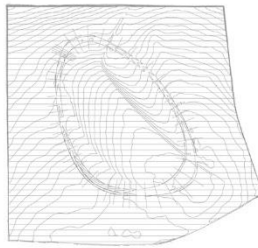
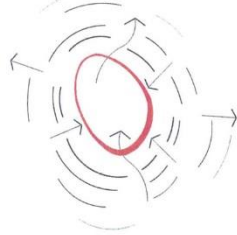


Diana, Princess of Wales Memorial Fountain

Architects : Gustafson Porter + Bowman
Location : London, United Kingdom
Area : 5600.0 m²
Project Year : 2004
Photographs : Jason Hawkes, Peter Guenzel



concept diagram



The design expresses the concept of 'Reaching out - letting in', taken from the qualities of the Princess of Wales that were most loved; her inclusiveness and accessibility. The fountain has been integrated into the natural slope of the land in Hyde Park using as a starting point the existing ground level around the canopies of the mature trees surrounding the site, and is designed to radiate energy as well as draw people inwards.



The fountain has detailed grooves and channels which combine with air jets to animate the water and create different effects such as a 'Chadar Cascade', a 'Swoosh', 'Stepped Cascade', 'Rock and Roll' and a still basin at the bottom.

The water source is located at the highest point where water bubbles come up from the base of the fountain. Dividing at the top, the fountain uses the topography to divert the water downhill in two streams to form a still, reflective basin.

Designed and cut using ground-breaking digital technology, the fountain is made from 545 pieces of Cornish granite. The design uses the natural slope of the land to make a contrasting light-coloured ring which contrasts with the surrounding meadow area and planting.

I think The Diana, Princess of Wales Memorial Fountain pushed the boundaries of landscape design in the United Kingdom. The team responsible for the design and construction of the Memorial included not only the submitting landscape architects but computer modeling specialists, consultant engineers, construction professionals and expert stonemasons.

Student: Bi Yuanyuan

The Luchtsingel Bridge in Rotterdam

Studio ZUS (Zones Urbaines Sensibles) 2015



Plan-Connections between Park Pompenburg, Dakakker Roof Garden and the Station.



Center of the Bridge

Luchtsingel is a pedestrian bridge which connects Rotterdam North to the center and revitalizes a forgotten area. This part of the city did not count for years and was dominated by vacancy and neglect. With the realization of the Luchtsingel the Central Station was reconnected with the North and the North with the Binnenrotte.

The bridge can also be considered as a public artwork criticising current market-oriented economy. According to its creators, it is Rotterdam's responsibility to redevelop the abandoned areas, and as such the Luchtsingel is already raising a fair amount of attention in regard to the enhancement of these areas. The multipurpose bridge is also linked to several public projects, like the harvestable roof-garden on top of the Schieblock, the park with sports and picnicking facilities called Pompenburg and the Station Hofplein that hosts cultural events.

People of the city contributed to the construction of the bridge, by donating money to bring the project to life with the motto of this new way of funding being: "the more you donate, the longer the bridge." As a reward or 'thank you' for helping in the funding the project, all who donated now see their names written on the bridge.



Luchtsingel Bridge and the Schieblock Building



DakAkker Roof Garden on the Schieblock Building



Luchtsingel pedestrian footbridge



Luchtsingel and connection to the City Center

The Elastic Perspective by NEXT Architects

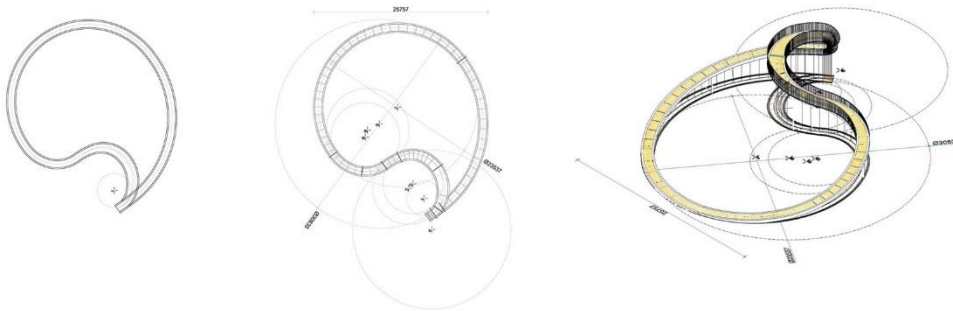
Damla YUKSEL 2018

Location: Barendrecht, Netherlands
Client: Municipality of Barendrecht
Program: Local Art Plan
Design: NEXT Architects

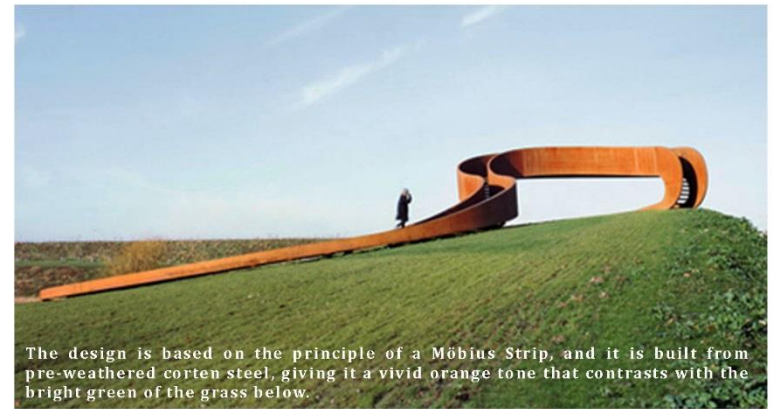
The Elastic Perspective is a giant circular stair leading the visitor up to a height that allows an unhindered view of the horizon and the nearby skyline of Rotterdam. It has been designed as part of a local art plan commissioned by the local Municipality of Barendrecht. The nature of the project means that it is difficult to perceive the structure with each angle presenting a different perspective.

Based on the principle of a Möbius Strip, the design team created a never-ending surface. The surface of the pathway wraps around onto its underside, making it impossible to walk around the entire periphery. The path suggests a continuity, but in reality the walkway cannot be accessed in its entirety. This ambiguity reflects the suburb's inhabitants who still feel an association with the city, but in daily life remain disconnected.

"With the Möbius Strip stair we offer them a glimpse the Rotterdam skyline, but to continue their trip, they have to turn backwards, facing the context of their everyday life." NEXT Architects



The circular stair offers the suburbians a view on the Rotterdam skyline-only a couple of kilometers ahead- but forces them to retrace their steps back into their suburban reality.



The design is based on the principle of a Möbius Strip, and it is built from pre-weathered corten steel, giving it a vivid orange tone that contrasts with the bright green of the grass below.





In 1960, Club Med was constructed on the eastern tip of the Iberian Peninsula in one of the windiest and most northern exposed corners of the nation. Club Med was constructed as a private holiday village with 400 rooms that accommodated around 900 visitors in summer-time.



In the period, 2008-10, Club Med has been 'deconstructed', its ecological dynamics revived and a network of paths and viewpoints as been 'remade' for its rediscovery, becoming Mediterranean coast biggest restoration project ever.



The project is related to an important aspect of what landscape architecture is about, namely identifying, unveiling and eventually transforming a site, to fit with what is already there. Revealing & celebration 'the real' landscape and its specificities.



© Marti Franch

The attitude toward an "open process" that has marked the delicate phases of study, analysis and implementation is shown through accurate site-specific interventions (small "domesticities") in cor-ten steel, particularly suitable for their ability of resistance to marine attack and integration into a landscape already rich with iron. Local stone and special concretes are also used, instead of conventional concrete, in memory of the previous work and of the past of this place. These materials help to create an intervention that actually reverses the traditional vision of the attitude towards the anthropic landscape... Here, the architects pay particular attention the user's haptic perception, which comes from the very first impression that the place causes (such as humidity and temperature) through the largest organ that the user has, his skin.

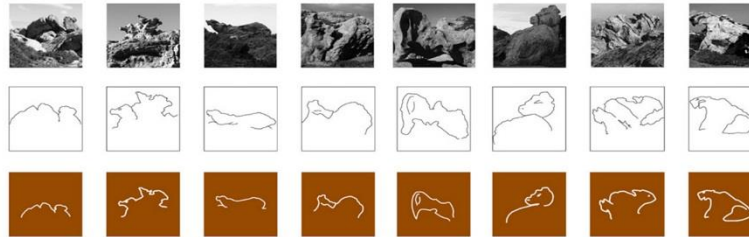


ARCHITECTS: EMF M.FRANCH, MARTÍ FRANCH, PAU ARDÈVOL, ESTEVE BOSCH
LOCATION: PARATGE DE TUDELA-CULIP, CAP DE CREUS, CATALUNYA, SPAIN

AREA: 200 HA

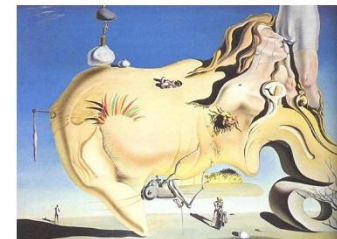
PERIOD OF DESIGN: 2005-2007

IMPLEMENTATION PERIOD: 2009-2010



For centuries fisherman have named rock outcrops by animal names, using them for orientation.

The project suggests playing with this long tradition of optical illusions, and all along the main path, a network of lecterns identify the silhouettes of the most evident animal-rocks without naming them. Including the rock that inspired Dali's painting 'El Gran Masturbador' from 1929.



BOSTANLI FOOTBRIDGE & SUNSET LOUNGE



Location: Izmir, Turkey
 Project year: July 2016
 Architect: Studio Evren Başbuğ Architects
 Program: Pedestrian bridge

Bostanlı Footbridge and Bostanlı Sunset Lounge have been designed part of the 'karşı kıyı' concept created for the 'İzmirsea' coastal regeneration project in Turkey. Positioned in close proximity and aesthetically referencing each other, the two interventions are located on the point at which Bostanlı creek flows into the bay, a favorite public attraction spot in Karşıyaka, Izmir. In alignment with the masterplan decisions of the 'karşı kıyı' concept, the Bostanlı Footbridge was proposed to connect two sides of Bostanlı creek, thus completing a missing piece of the continuous coastal promenade. With its slightly bow shaped longitudinal-section and specially designed girder geometry, the bridge allows the passage of small boats underneath and provides access to the floating pontoon located in the creek. The new structure has been designed with an asymmetrical cross-section, formed by several cascading thermo-wood surfaces installed on a steel frame which allow users to enjoy the view of the bay either sitting or sprawling. In this way, the bridge goes beyond being an infrastructural urban element which is solely used for transport, and defines a public leisure and attraction point in a sensitive relation with its environment.

The accompanying 'Bostanlı Sunset Lounge', which lays on one of the few coastal fragments facing directly west in Karşıyaka, is a set of similar thermo-wood covered platforms which form an inviting urban surface. The simplicity and fluidity of the surface geometry is intended to encourage visitors to experience a more direct relationship with the surrounding landscape. Footbridge and sunset lounge, both promise a new urban space to experience different forms of 'idleness', by employing the social, geographical and historical backgrounds of this unique location. These new coastal interventions also fit perfectly with the 'easy way of living' vision established for the city of Izmir, by 'İzmirsea' coastal regeneration project.'

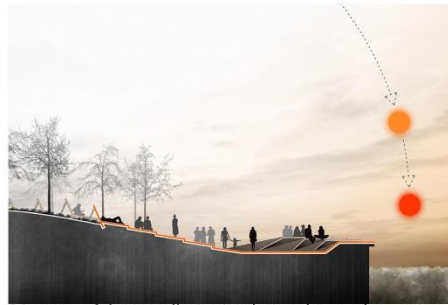
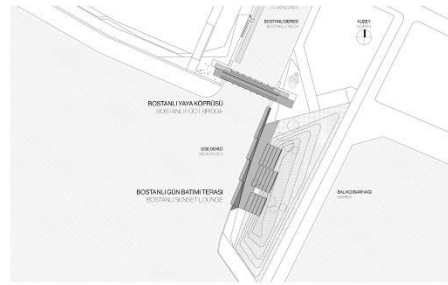


Diagram of the installation's relationship to the setting sun.



The interventions are part of the 'İzmirsea' coastal regeneration project in Turkey.



The footbridge connects the two sides of bostanlı creek.



The bridge goes beyond being an infrastructural urban element which is solely used for transport.



The surface geometry is intended to encourage visitors to experience a more direct relationship with the landscape.



The bridge allows the passage of small boats underneath and provides access to the pontoon located in the creek.



Bostanlı sunset lounge is composed of a set of similar thermo-wood covered platforms.



The volumes define a public leisure and attraction point in a sensitive relation with its environment.



The structure has been designed with an asymmetrical cross-section.



Several cascading thermo-wood surfaces installed on a steel frame allow users to enjoy the view of the bay.



The project aims to revitalize the waterfront area.

HIGH LINE NEW YORK 1999 - 2009



HISTORY

1934 As part of the West Side Improvement Project, the High Line opens to trains. It runs from 34th Street to St John's Park Terminal, at Spring Street. It is designed to go through the center of blocks, rather than over the avenue, carrying goods to and from Manhattan's largest industrial district.

1980s Following decades-long growth in the interstate trucking industry, the last train runs on the High Line in 1980, pulling three carloads of frozen turkeys. A group of property owners lobbies for demolition while Peter Obletz, a Chelsea resident, activist, and railroad enthusiast, challenges demolition efforts in court.

1999 Friends of the High Line is founded by Joshua David and Robert Hammond, residents of the High Line neighborhood, to advocate for the High Line's preservation and reuse as public open space.

2002-2003 The planning framework for the High Line's preservation and reuse begins. A study done by Friends of the High Line finds that the High Line project is economically rational, and leads to an open ideas competition, Designing the High Line.

March-September 2004 Friends of the High Line and the City of New York conduct a process to select a design team for the High Line. The selected team is James Corner Field Operations, a landscape architecture firm, Diller Scofidio + Renfro, and Piet Oudolf, planting designer.

2005-2006 The City accepts ownership of the High Line which is donated by CSX Transportation, Inc. in November 2005; Ground-breaking is celebrated in April 2006.

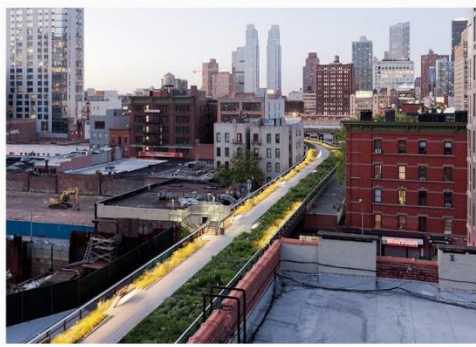
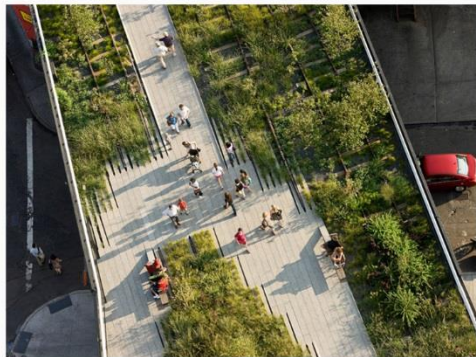
June 9, 2009 Section 1 (Gansevoort Street to West 20th Street) opens to the public.



DESIGN
Exceptional architecture and plant design
The High Line design is a collaboration between James Corner Field Operations (Project Lead), Diller Scofidio + Renfro, and Piet Oudolf.

THE STRUCTURE
Converting each section of the High Line from an out-of-use railroad trestle to a public landscape entailed not only years of planning, community input, and work by some of the city's most inventive designers, but also more than two years of construction per section.

PLANTING DESIGN
The High Line's planting design is inspired by the self-seeded landscape that grew on the out-of-use elevated rail tracks during the 25 years after trains stopped running. The species of perennials, grasses, shrubs and trees were chosen for their hardiness, sustainability, and textural and color variation, with a focus on native species. Many of the species that originally grew on the High Line's rail bed are incorporated into the park's landscape.



SENSATIONAL PARK

Project: Sensational Park - Project for an equipped Garden
 Architect: Nabito Architects
 Place: Frosinone, Italy
 Date: 2007-2011

1. GEOGRAPHIC LOCATION:



Masterplan

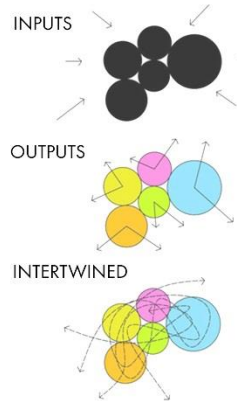


Model



Pic of construction phase

2. CONCEPT:



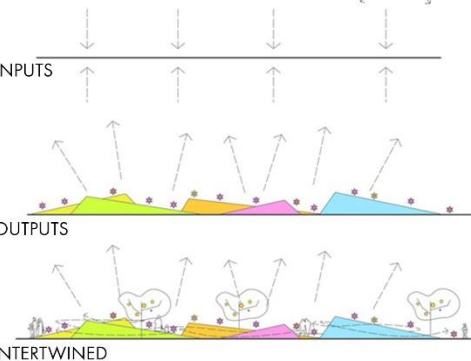
View from the top



View from the ground



Ground patterns



Use of the park



Use of the park



Ground patterns