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WLA MAGAZINE - EDITION 32
PUBLISHED SEPTEMBER 2017

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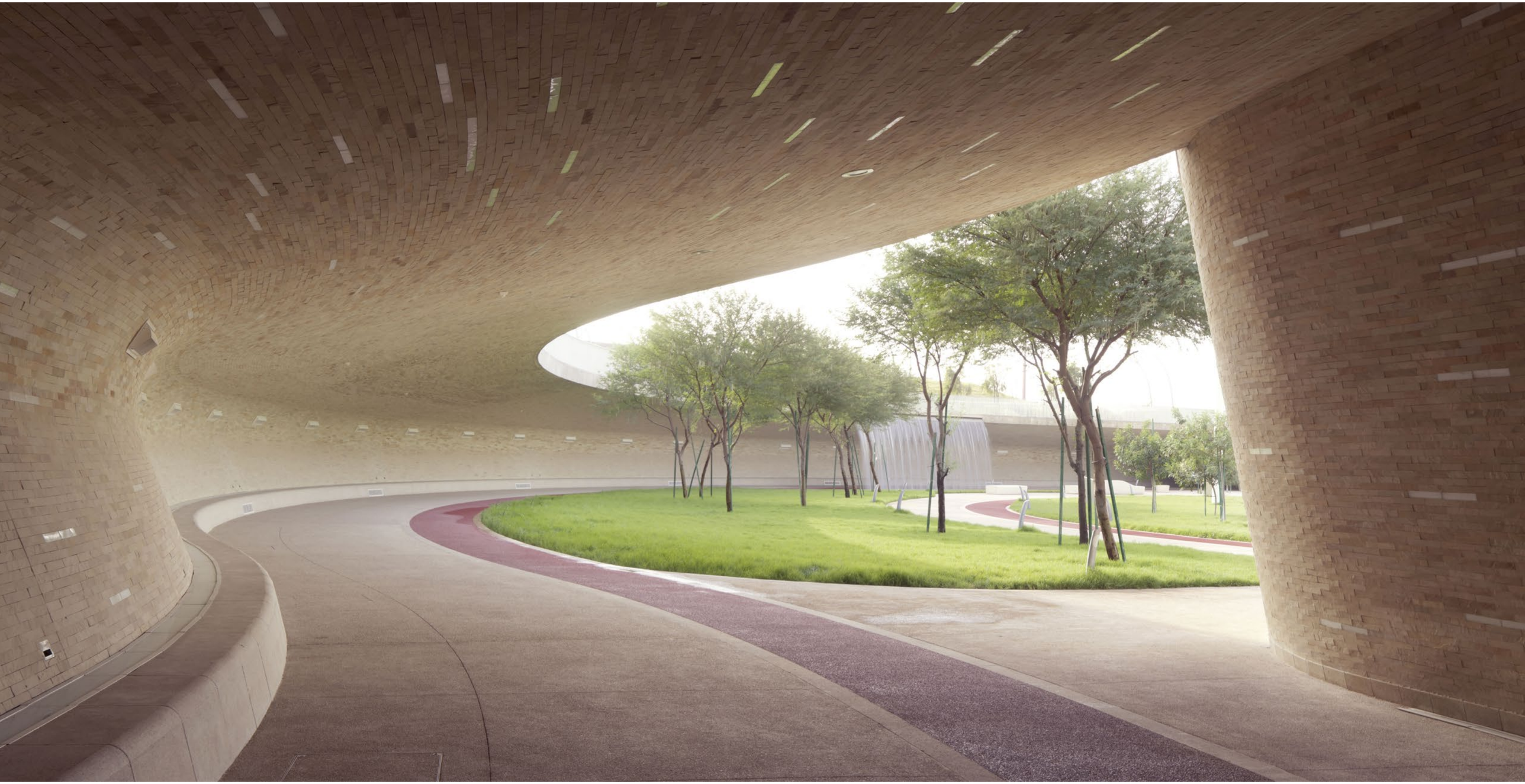
COVER IMAGE | Hvidovre Beach Park | VEGA landskab; Naja Viscor; Amalie Dahlmann;

Contents

PROJECTS

Oxygen Park | Education City

AECOM



Taking the elemental life-force of oxygen as its inspiration, Oxygen Park, is a unique public space designed for health and wellbeing in a desert environment. It has been created with the local community in mind, providing an open space in which to exercise, rest, and play.

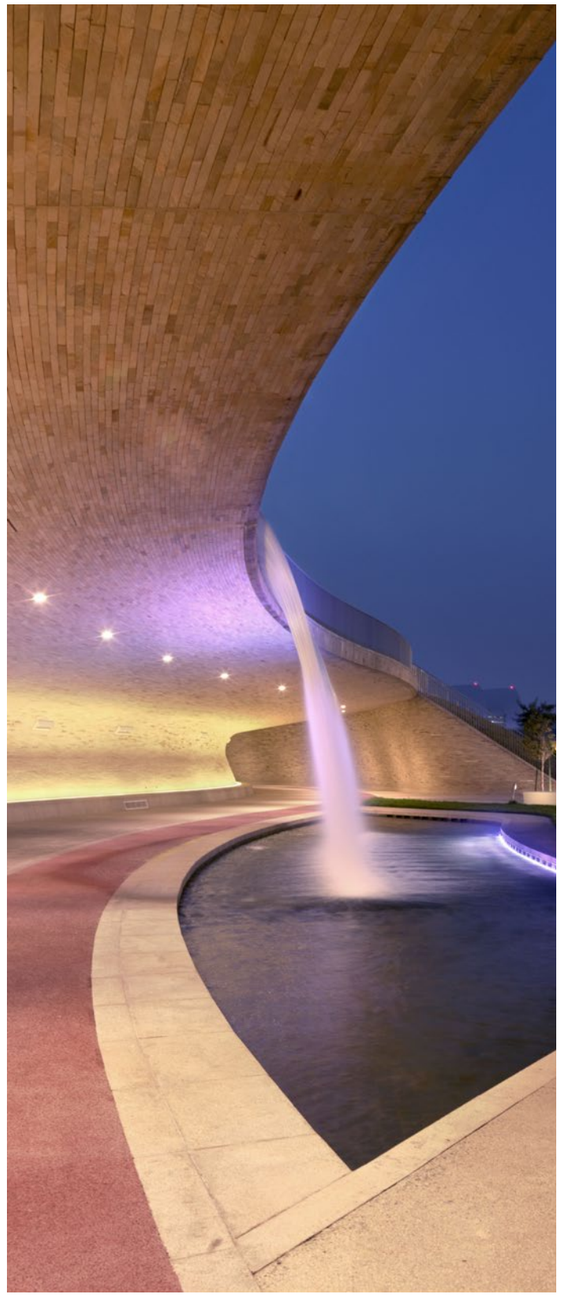
Oxygen Park is inspired by the wind eroded rocks and fluid land formations of the desert. The path and running tracks are embedded in the topography to create an exciting training ground with looping tracks, cooled tunnel segments, and steep hills.

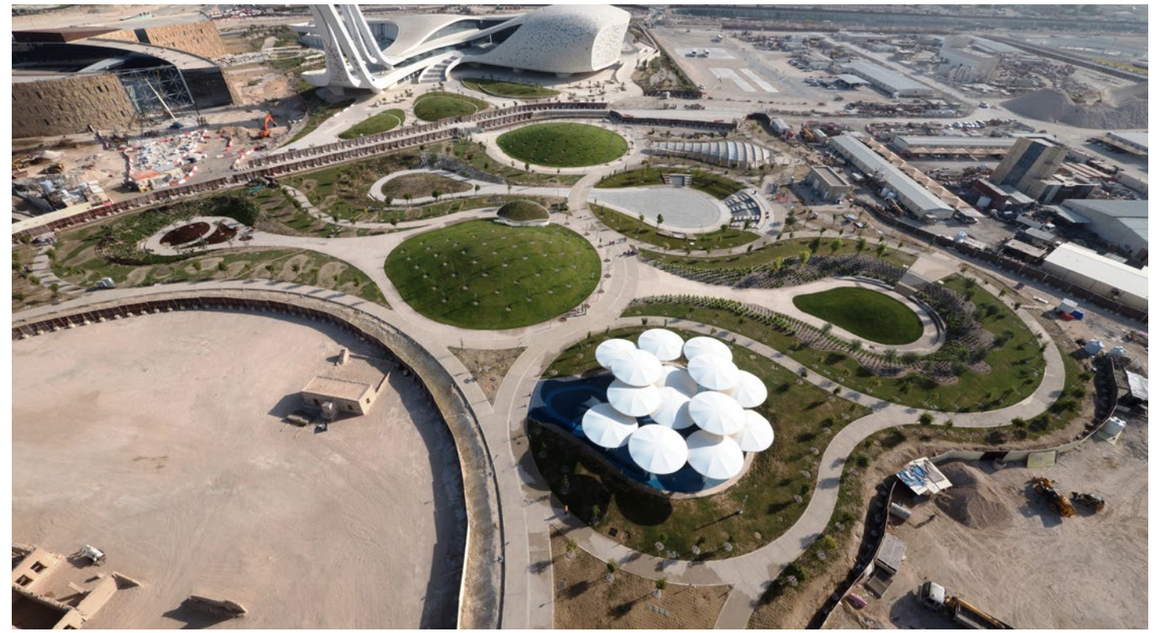
The night-time lighting scheme and refreshing water features provide an attractive setting for evening sports activities and individual work-outs during cooler hours of the day.

Oxygen Park features shaded running tracks, subterranean pitches for team sports, equestrian facilities, as well as more gentle recreation areas with a series of soundscape-filled, refreshing folly spheres.

The ‘balloon lights’ floating above the subterranean grounds make the park visible from afar and add a touch of magic to the setting.

Oxygen Park is a man-made ‘green lung’ with a design inspired by nature. It is an antidote to the generic indoor gym environment and helps people to get back to nature, while fostering social engagement and promoting active healthy lifestyles.





Oxygen Park | Education City

Location I Doha, Qatar

AECOM Director I Erik Behrens (Architecture Design Lead), Mark Blackwell, James Haig Streeter (Landscape Design Lead), Warren Osborne, Kevin Underwood
AECOM Team I Philip Dugdale, Alfredo Galindo, Eric Hallquist, Shafee Jones-Wilson, Wing Lai, James Manuel, John Neilson, Jonathon Reeves, Adam Rothwell, Jason Shinoda, Stephen Suen, Jack Wu
Engineering I AECOM, Arup
Lighting I MBLD
Water Feature I Fountains Direct
Project Management I ASTAD
CM/CS I Parsons
Main Contractor I MAN Enterprise
Client I Qatar Foundation, Education City

Photography I Markus Elblaus

Acland Street

McGregor Coxall

Acland Street is one of Melbourne's most loved and iconic streets. The precinct is known for its bohemian lifestyle and quirky atmosphere; a beach suburb with a strong tradition of arts, film, music and entertainment, revered by locals and frequented by visitors from Australia and abroad.

Prior to its upgrade, the popular strip had become tired, outdated and congested with vehicular traffic - with foot traffic in decline. As part of Public Transport Victoria's [PTV] project to make Route 96 Melbourne's first fully accessible tram route, PTV planned to construct a new level-access tram terminus in Acland Street. The City of Port Phillip [COPP] engaged McGregor Coxall, in collaboration with BKK Architects, to create a streetscape framework to review and amend a PTV and Council endorsed plan for a central platform terminus. The team developed a design solution that sought to demonstrate best-practice urban design by integrating transport infrastructure with a new public realm, celebrating the history and culture of St Kilda by prioritising pedestrian access and investing in the long term social, environmental and economic dividends of a more adhesive public realm.

The framework plan replaced the previously endorsed central platform with a two sided solution, maximizing pedestrian space along the shopfronts and combining tram stop activation with the general street life. 'Kerb to kerb' thinking was replaced with a 'façade to façade' approach that ensured a seamless and fully integrated design of the terminus into its public surrounds, blurring the boundaries between street and infrastructure. By relocating the terminus a new plaza was created, designed as an open community canvas, robust and flexible to offer a wide range of community and arts events. Overall, a net gain of 30% additional pedestrian space has been reclaimed by the proposal.

In January 2016, only 7 months prior to the targeted (and achieved) opening of the terminus, McGregor Coxall, with BKK, were engaged by the joint client team of City of Port Phillip and PTV to undertake design and documentation of the public domain works and tram stop, a first stage of a holistic overhaul of the entire street. A team based approach was applied to design, spear heading a multi-disciplinary team of consultants and stakeholders including Northrop Engineers, Relume Lighting, Morris Accessibility Consultant's, PTV, Yarra Trams and the City of Port Phillip. The design was closely developed and tested with suppliers in an attempt to de-risk the delivery of the project on all levels. Ongoing community consultation, short tracked approval processes with all authorities and stakeholders ensured the development of a streetscape that met all demands and expectations, while maintaining a holistic design approach right to the end. This included the customisation of standard PTV approved furniture and platform processes in an attempt to de clutter and de-barrier the streetscape resulting in a seamless and border free urban environment.

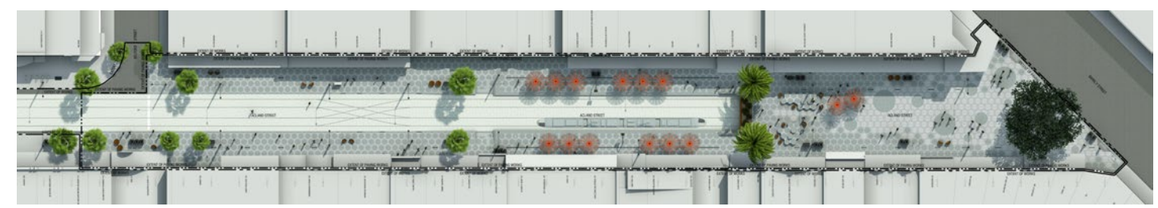
The new design language of Acland Street utilizes a bold and vibrant pattern of large bluestone circles, arrayed strategically across the streetscape. The circles evoke the idea of bubbles, tying the street conceptually to St Kilda beach- the foam of the sea, sparkling sand crystals, the rising bubbles in your drink on the beach. More importantly it separates St Kilda's identity from the City of Melbourne by replacing the rectangular geometry, as found in in the Hoddle grid and bluestone "flags", with the circular geometry. Furniture and seating appears to be extruded from this pattern, resulting in a playful yet fully integrated urban topography.

Early involvement of a Landscape Architect has fostered a pedestrian friendly streetscape that is seamlessly integrated with the new tram terminus. The 'place-based' urban design principles have manifested into a genuine public space which invites local residents and visitors to enjoy, showcase local art, culture, performances and pop-up events, while improving the safety, capacity and accessibility of Route 96, one of Melbourne's busiest tram routes.

Already the renewal of Acland Street has had a positive impact on the community in St Kilda. For the community canvas, 'Vibrant Acland Seed Grants' provides funding to those wanting to initiate activities in the new plaza, with the community already utilising the space for its opportunities. The Acland Street 'Spring Fling' celebrated the opening of the street, utilising the plaza for a stage and yoga classes throughout the day.

Acland Street Village Business Association co-ordinator Geoff Coward said the new plaza and pedestrianised section of the street, which now includes wider footpaths, patterned street paving and new shelter areas, created a "wonderful open space for all to enjoy".

Yarra Trams CEO Nicolas Gindt said: "Yarra Trams is proud to work in partnership to create places for people. This plaza project offers new vitality and accessibility to an urban space, and we are happy to see it already being used by its community."



Acland Street

Location I Melbourne, Australia

Design Firm I McGregor Coxall & BKK Architects
Consultants I Northrop Consulting

Text I McGregor Coxall

Images (Perspectives) McGregor Coxall & BKK Architects
Photography I John Gollings; Matt Irvin; Christian Borchert;

Cedars-Sinai Medical Center Plaza Healing Gardens

AHBE Landscape Architects

The Cedars-Sinai Medical Center Plaza Healing Gardens are a series of gardens designed by AHBE Landscape Architects that have reinvigorated two unused concrete terraces atop a multi-level parking structure at Los Angeles' Cedars-Sinai Medical Center. The Los Angeles-based firm approached the design of the gardens, opened in the summer of 2017, as a healing environment for patients, the hospital staff who care for them, and the patients' families and friends.

"AHBE's design for the hospital's outdoor plaza enhances our ability to provide quality patient care, which is our number one priority," notes Zeke Triana, Vice President, Facilities Planning, Design and Construction, at Cedars-Sinai Medical Center.

The Cedars-Sinai Medical Center Plaza Healing Gardens project presented several constraints, including the need for minimal disruption of hospital staff and patients during the construction process. AHBE, who was responsible for the project's concept design through construction administration, arrived at a solution that did not require structural changes to the concrete. Drawing inspiration from the anatomy of human skin, the firm developed a multi-layered landscape design that protects the existing building's structural and mechanical integrity. The design accounts for an existing drainage system, emergency access, lighting, and wayfinding, as well as extreme weather conditions. AHBE aimed to heal the long-neglected "epidermis" of the complex by grafting a piece of living, breathing landscape above the existing parking decks. The resulting green roof-inspired system built onto the terrace's existing structure maximizes the impact of the landscape while minimizing construction and alterations to the existing building.

Four gardens are distributed across the two concrete terraces at the base of the North and South Towers, separated by a main street that terminates at the main medical center building. Designed in response to the environmental conditions of the existing terraces, each garden is distinctly shaped and organized to provide maximum comfort.

The northernmost Plaza Garden, at the base of the North Tower, is designed to be a flexible event space with moveable furniture. This space functions as an outdoor cafe for a restaurant and a large courtyard space for tented receptions and larger events. Planters in the Plaza Garden feature textural foliage and large-scaled plants, such as agaves, supplemented with succulents and other shade-loving plants.

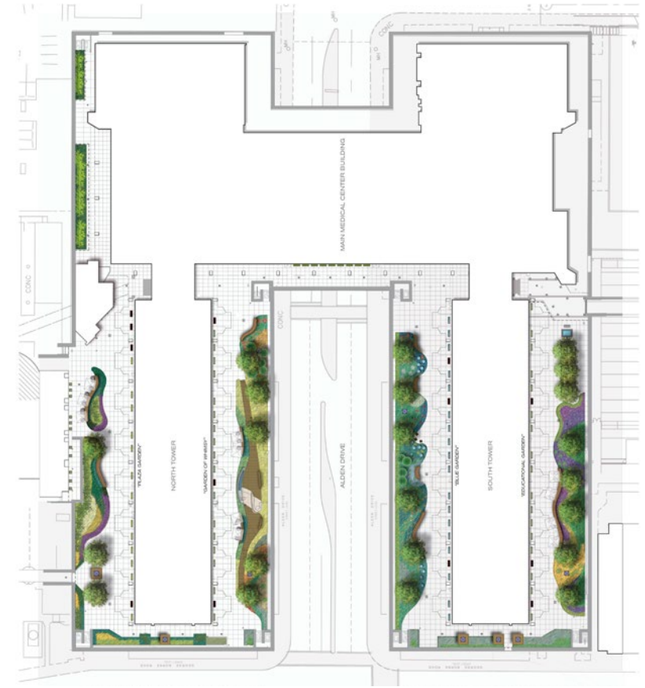
On the southern side of the North Tower, the Garden of Whimsy is intended to lift and energize the human spirit. A sculptural pavilion by Ball-Nogues Studio and undulating planters, when illuminated at night, create a scenic view from the patients' rooms above. The pavilion knits together the landscape environment and creates a defining visual moment for visitors.

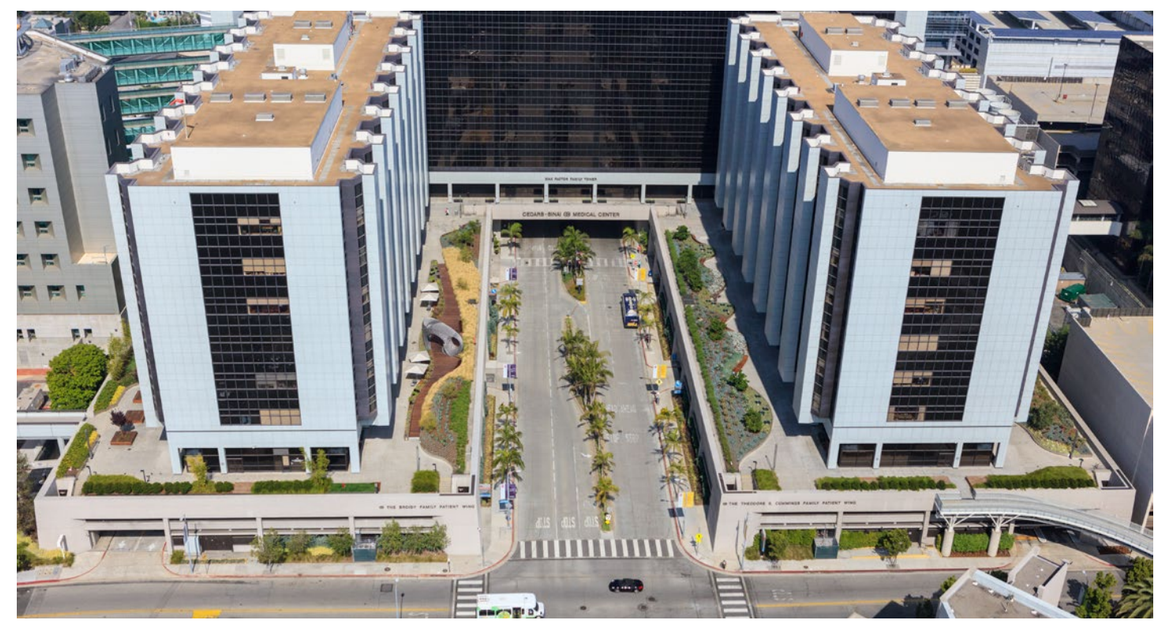
Opposite the Garden of Whimsy, at the base of the South Tower, the shadier Blue Garden is quiet, cool, and calm. Intended as a meditative place, AHBE located smaller, closely positioned seating areas in the garden for private conversations or solitude. Small circular reflecting pools with custom "firefly" light fixtures appear throughout the landscape. The garden's lights change colors and enhance an experience that replicates serenity in nature.

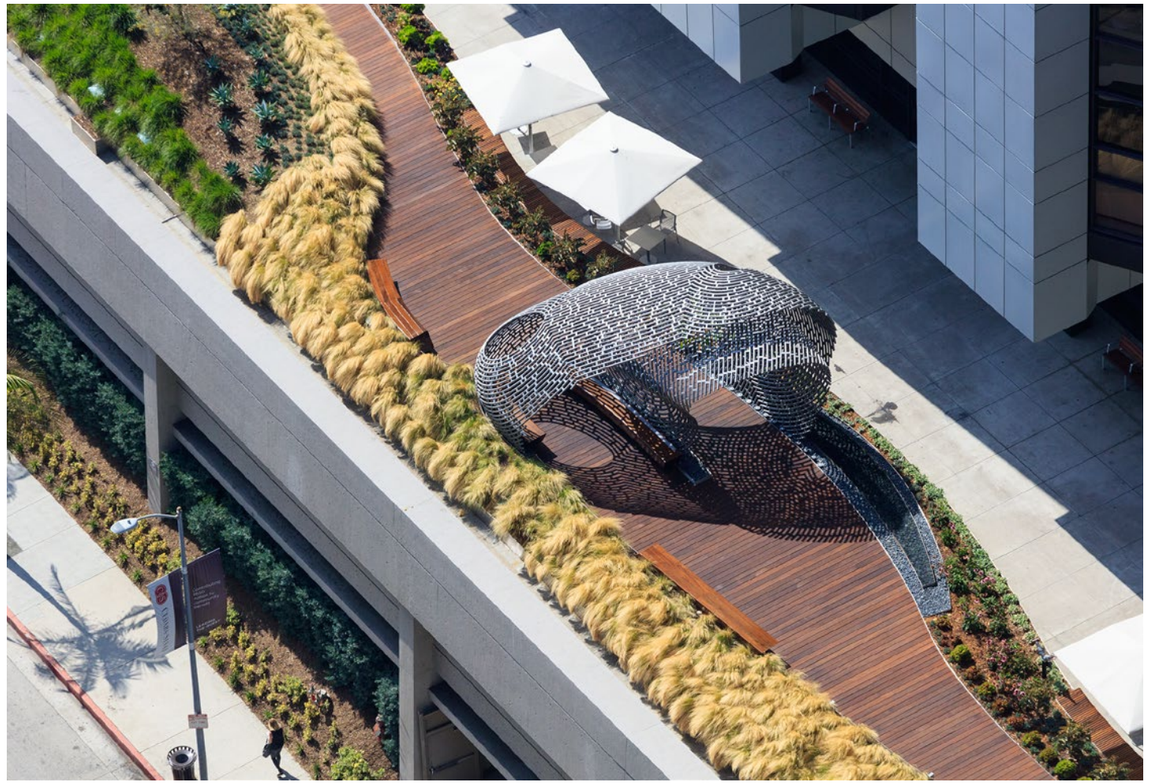
The southernmost Educational Garden is intended to illustrate to the general public how plants from Mediterranean climates, or adapted natives, with similar rainfall from around the world, can be adaptable to Southern California. The garden incorporates spaces that can accommodate outdoor lectures, health fairs, and informal meetings.

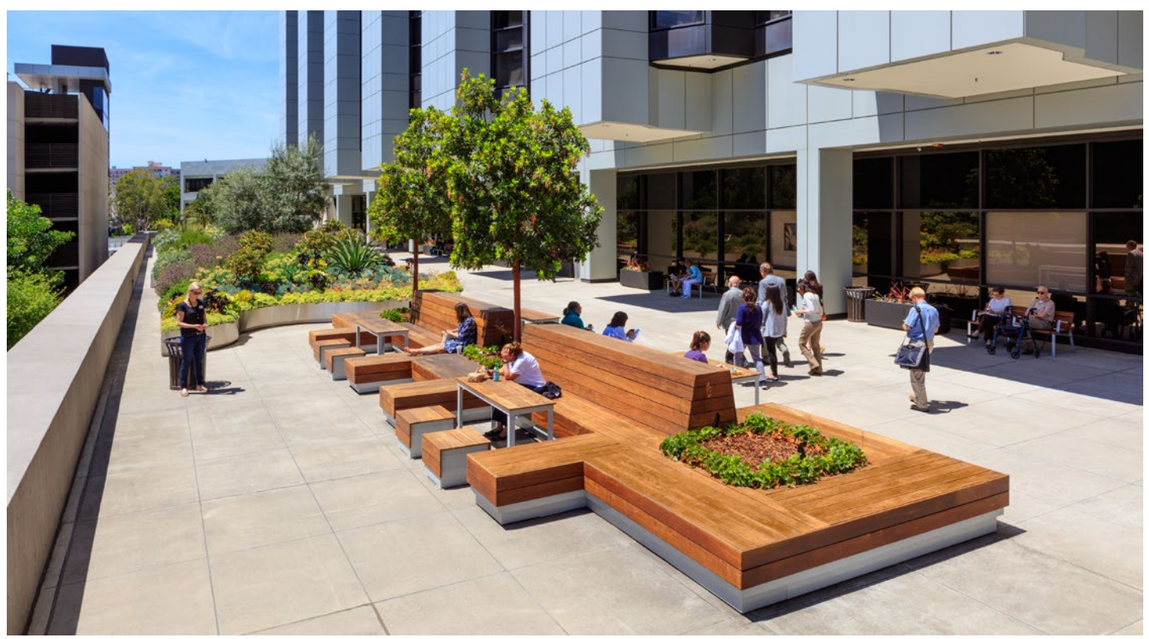
Throughout the gardens, custom Ipe wood benches undulate in and out of the planted landscape. What was once an expanse of concrete with the occasional tree in a planter is now a lush landscape that is both visually and physically inviting, day and night. By providing a pause for patients, staff, and visitors between the garage and the hospital, the healing gardens extend Cedars-Sinai Medical Center's primary goal of providing quality patient care beyond the hospital's walls.

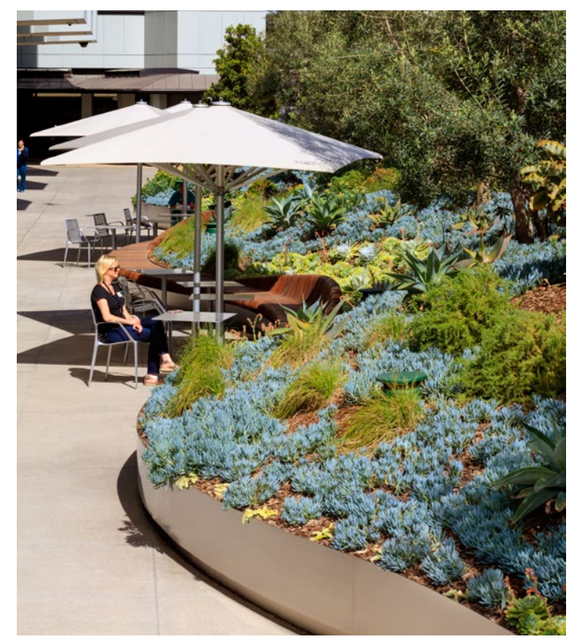
"Our design represents an ecological system that we are proud to say is a source for both healing and learning," says Calvin Abe, FASLA, RLA, who led the project team on behalf of AHBE Landscape Architects from concept design through construction administration.











Cedars-Sinai Healing Gardens

Location I Los Angeles, California

Project Team I Cedars-Sinai (project team: Zeke Triana, Adrienne Haynes, Kevin Hsu); AHBE Landscape Architects;
Hensel Phelps (contractor)
Frank Webb Architects
HLB Lighting Design
KPFF Consulting Engineers (civil and structural engineering)
JOMA Design Studio (fountain design)
M-E Engineers, Inc. (MEP engineers)
Ball-Nogues Design Studio (pavilion design)
SKA Design (graphics and signage)
AECOM (cost estimating)
Mollenhauer Group (surveying)
Sweeney + Associates (irrigation design)
Curtainwall Design Consulting.

Photography by Heliphoto

Inspired by the land

Arterra Landscape Architects

Logged in the 1800s, this 40-acre hillside tract of land in Healdsburg, California was disfigured by flat-pad grading to create work and stockpile areas and crisscrossed with service trails. The native forest was carved into -- leaving harsh, unnatural landforms and abrupt edges to the woodlands. The client bought this land with the intent to restore the woodlands and create a quiet, weekend retreat.

Thoughtful restoration and stewardship of the land was first order. Before the team at Arterra Landscape Architects even began sketching, a program to eradicate invasives began. Removal of non-native, fire-prone understory plants like Scotch broom and Coyote brush were removed over several years. The woodland comprised of douglas fir, several species of oaks and madrone was culled of disfigured trees. Felled trees were dragged deeper into the woods to provide habitat and continuity for the forest ecology.

A rainwater collection system was incorporated in the design early in site design, with the help of Watersprout. Rainwater collected from the roof of the main house is stored underground in a 10,000 gallon cistern. It is used for irrigation as well as for fire suppression for the adjacent grasslands.

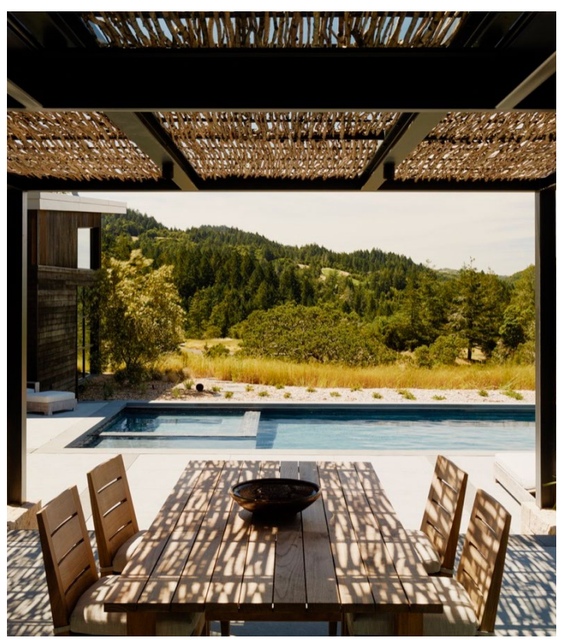
Arterra and Feldman Architecture worked together closely to site the home to maximize views to the surrounding, restored forest and down the valley toward the town of Healdsburg. The guest house was envisioned as a separate retreat and tucked quietly out of view from the main house. The newly graded site complemented each building and removed the scars from logging days. The edges of flat padded areas were softened, slopes were restored to remove the banks of logging trails and roads, and berming was designed to add topography back into flattened benched areas to develop a more natural setting.

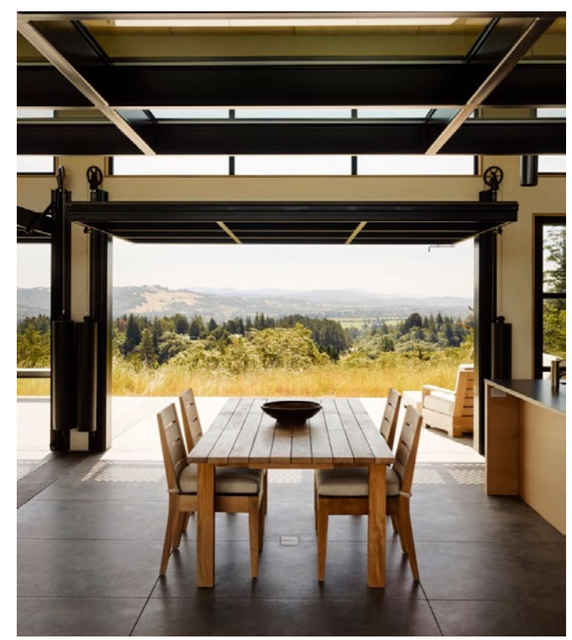
The client had one driving mantra for the structures: nothing should feel contrived. The architectural massing, the marriage of floor plan with exterior spaces and a restrained materials palette respond in every way to articulate this vision. The modest footprints of both buildings were expanded by the interweaving of contiguous spaces. Designed as open air pavilions, metal and glass panels lift entirely out of the way to further blur what is house and what is landscape. At the main residence, the upper patios are extensions of each room in the pavilion. The exterior gathering spaces extend the floor plan and step with the land as it falls away. To the north, nestled into the native grasslands, the dark plaster pool reflects the sky with the intent to add dimension. To the south, the fire pit patio sits above the twinkling lights from the valley below. These areas anchor the house and its functions out onto the land.

Arterra and Feldman Architecture worked meticulously to integrate forms, detailing and materials. The bathroom tub informed the shape and material of the fire pit. The design of the bench surrounding the fire pit was then picked up by the architects in the detailing of the fireplace hearth. The outdoor cooking area compliments the cabinets, counters and hood over the range in the kitchen. Tying it all together on the ground plane, integral color concrete flooring inside runs continuously with uninterrupted jointing pattern, true from inside to out. It is quiet and cohesive.

The plant palette was inspired from the local ecology. Native grasses, shrubs and oaks settle the buildings into the site. Olives were used as accents in the low-water and low-maintenance plantings.

Eradication of invasive, fire-prone plants, the introduction of felled trees deep into the woods lead to the restoration of forest and grasslands throughout this 40-acre property. The restored land informed the material palette and layout of this home.





Inspired by the land

Location I Healdsburg, California, USA

Design Firm I Arterra Landscape Architects
Architect I Feldman Architecture
Builder I Jungsten Construction
Greywater Systems I Watersprout

Photography I Joe Fletcher

Jock Marshall Reserve Nature Walk

Urban Initiatives

JMR Nature Walk is an elevated boardwalk that spans the southern boundary of the Jock Marshall Reserve (JMR), providing pedestrian connectivity between the heart of the Monash University Clayton Campus and properties along Blackburn Road. Designed and documented by Urban Initiatives with oversight from Monash Buildings and Property and Monash Design Review Panel, the lightweight and elegant $2M structure allows public enjoyment of JMR, a restricted access remnant bushland area used predominantly by the School of Biological Sciences. JMR is a valuable research and education facility, established by the Foundation Chair of Zoology and Comparative Physiology, Professor Jock Marshall in 1961. JMR is home to the only remnant indigenous vegetation on the campus and is ecologically rich. The Nature Walk creates a new pedestrian campus entry with a strong presence on Blackburn Road, and allows the educational and environmental qualities of JMR to be preserved while enabling canopy level access and appreciation by students, staff and the general public.

The Clayton Campus Masterplan aimed to unlock the potential of JMR as an amenity landscape for the wider campus. Urban Initiatives developed the JMR Mid Level Plan, a visioning document that laid out the future strategies for enhancing the site over the next 10-15 years. Consultation with the School of Biological Sciences, made clear that fencing and restricted access are integral to maintaining the educational value of the site and that real opportunities lay at the interfaces between the reserve and its surroundings. The Plan developed an overarching vision for JMR as the 'green lungs' of the campus and the Nature Walk as a connective 'capillary'. Guiding principles and design strategies were developed to ensure maximum public benefit with minimal impact on sensitive nature of the ecology and research activities of the Reserve.

Visual and physical impacts were considered through all stages of the design process, from concept to completion. The set-out was carefully planned around the retention of all valuable vegetation and designed in segments to be assembled off site and craned into the Reserve. 'V' shaped central columns allow a single row of footings to minimise the footprint. As the School of Biological Sciences required the retention of the existing chain mesh fence, the perforated corten steel balustrade was designed to seamlessly meet the fence at crossover points in such a way that the fence disappears below. The boardwalk is an object that has been designed to be appreciated and experienced 'in-the-round'. Abstract cellular patterning on the perforated balustrade panels and abstracted tree trunk fence panels subtly reference the biological sciences.

Drone photography was used during design development to map the path of the boardwalk through the existing tree canopy. This enabled images tailored to the required views that allowed fast and effective communication with all stakeholders as to exactly how the walk would interact with existing vegetation, adjacent sites and residential colleges.

Stabilising the leaking dam wall was vital prior to the boardwalk construction and was achieved with minimal impact on sensitive ecology and without draining the lake. A narrow trench was back filled with bentonite to provide an impervious barrier.

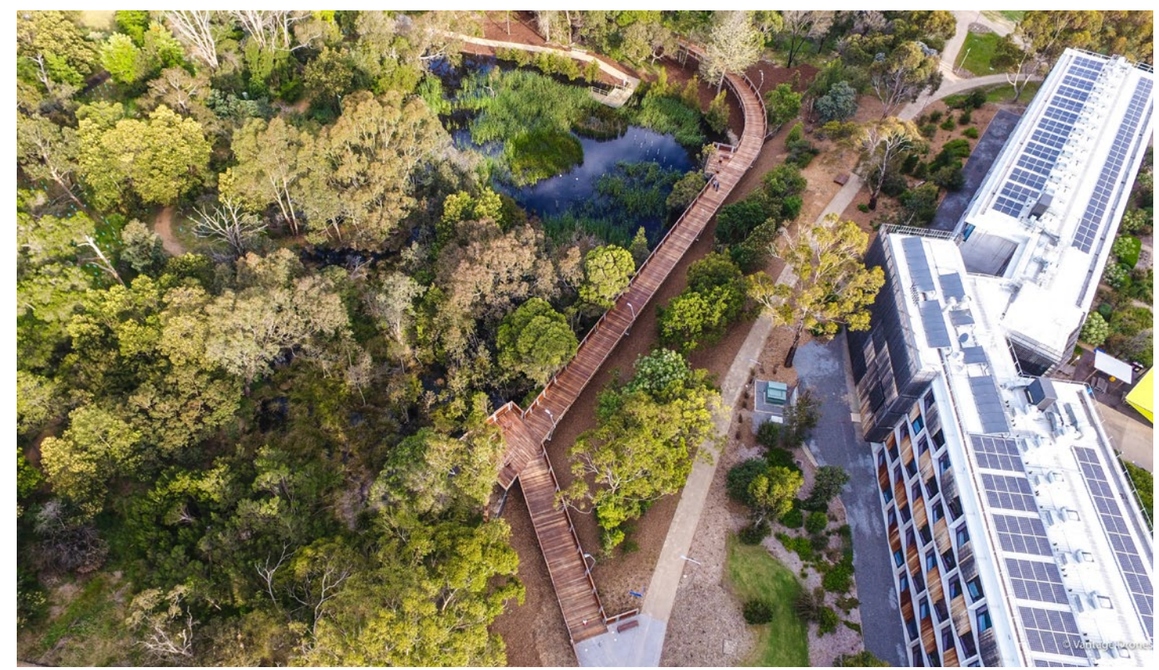
The conflicting needs of stakeholders were managed throughout the project including the School of Biological Sciences, Residential Services, Buildings and Property and Monash Sport. The proximity to residential colleges, connections with the Monash Tan and path network, and the need to preserve existing vegetation and fencing were all worked through with stakeholders. The rapidly changing Monash landscapes and implementation of a council shared path on Blackburn Road required ongoing consultation.

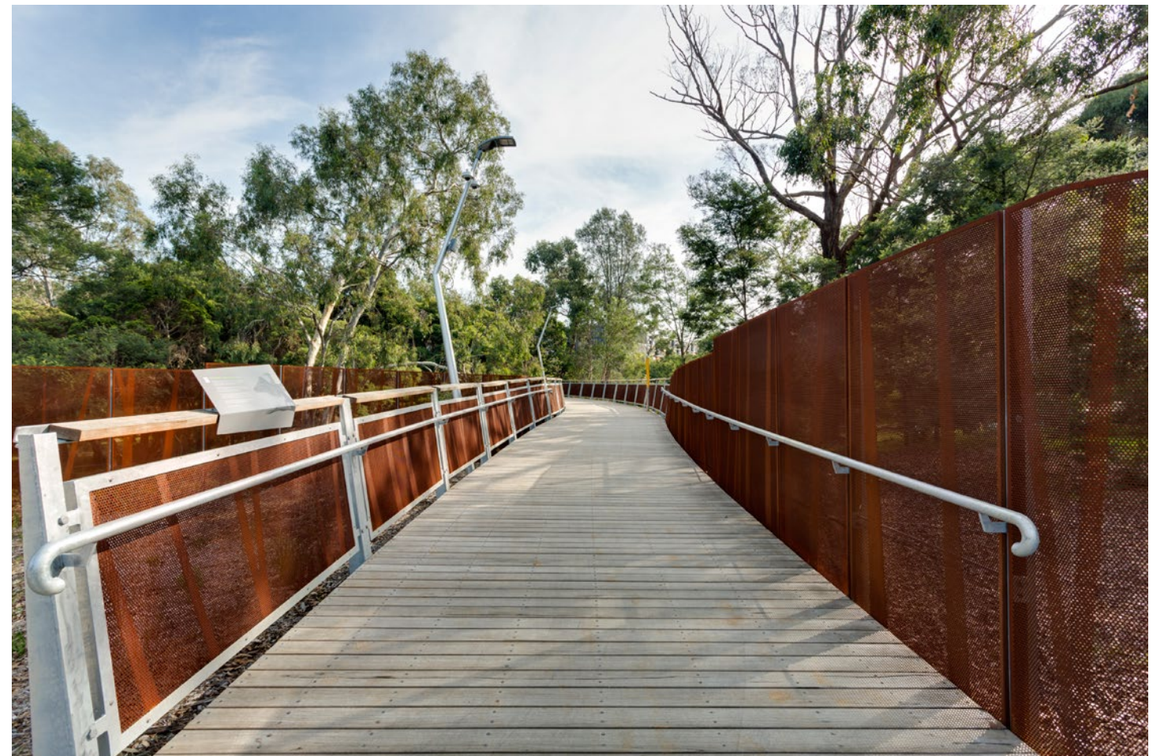
The Nature Walk provides an educative environment, improved connectivity, and a place for passive recreation. As an all access pedestrian thoroughfare with seating and views across the lake into the Reserve, it is a space for quiet contemplation away from the busy central campus. The two decks incorporate seating, book leaning rails, wheelchair accessible desks and power points to facilitate group learning.

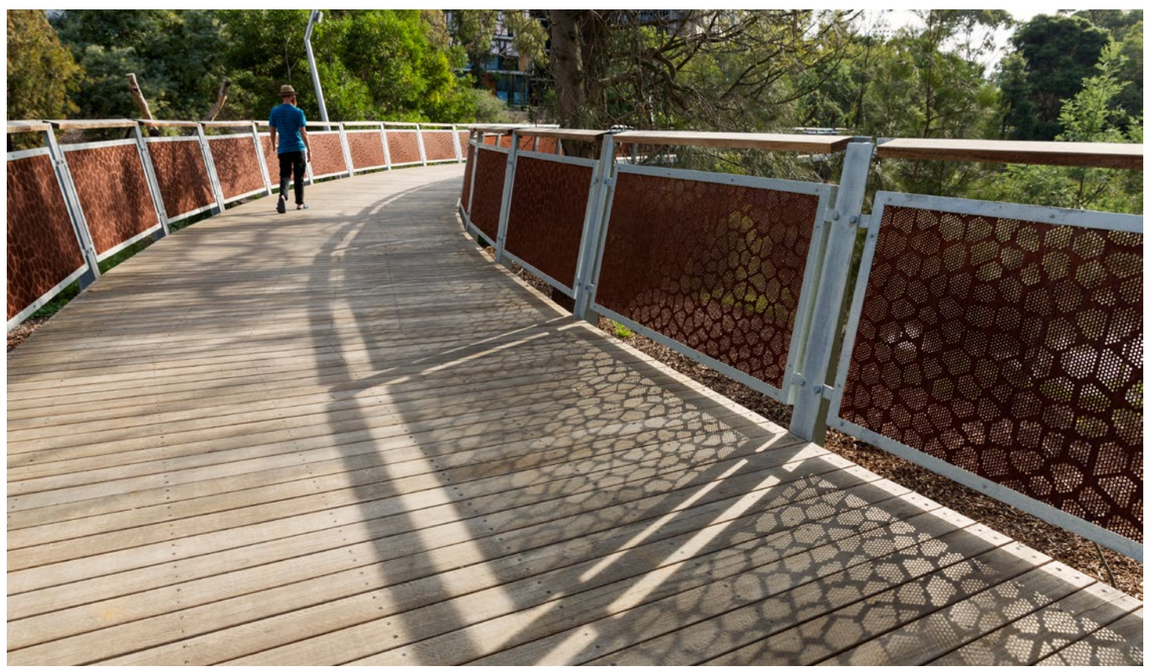
By creating a public experience of JMR with minimal on ground disturbance, the Nature Walk invites greater opportunities for connection to the Reserve and collaboration with its users, and enables further restoration of biologically diverse local ecosystems.

The Nature Walk is a unique public realm asset that promotes Monash University as a world class educational facility at the forefront of innovation. The JMR is an on-campus facility that sets Monash University apart from its competitors. The Nature Walk lifts the public image of the Reserve and understanding of its function and value and offers significant economic and social and cultural value to the University.

This project recently won the AILA Victoria 2017 Infrastructure Award.







Jock Marshall Reserve (JMR) Nature Walk

Location I Monash University, Clayton, Victoria, Australia
Design Firm I Urban Initiatives
Consultants I
Monash University Buildings and Property - Client
Monash University Design Review Panel – Client
Monash University School of Biological Sciences - Client
John Mullen and Partners Engineering – Structural & Civil Engineer
BCS Building Consulting Services Aust – Services Engineer
ACE Contractors - Builder
Arterial Design - Signage
Vantage Drones – Drone Photography
Turner & Townsend Thinc – Project Management
Currie and Brown – Quantity Surveyor
Architecture and Access – DDA Consultant
Tree Logic - Arboricultural
Red Textas – Quantity Surveyor

Images I Drew Echberg – Photography
Vantage Drones – Drone Photography
Text I Urban Initiatives

Battery East Vista

Meyer + Silberberg Land Architects

Battery East Vista, one of the last remaining unimproved elements of the Presidio Bay Trail, has been transformed into an active theatrical overlook to the Golden Gate Bridge. In close collaboration with the Parks Conservancy and National Park Service, M+S LA created an elegant and elemental design for the historic military site. The objective was to preserve the open character of the landscape and reveal the beauty of the Golden Gate National Recreation Area, while creating a place to accommodate thousands of daily visitors arriving by foot, bicycle and car. By reconfiguring the trail to align with the historic “covered way” that linked the earthen batteries, the circulation and relationship between the overlook and trail is greatly improved, while simultaneously recalling the history of the site. A pervious concrete plaza with terraced seating welcomes visitors to experience contemplative or active recreation at various elevations onsite. Interpretative signage and instructive scopes highlight park connections to surrounding historic military fortifications, offering ample opportunities for outdoor exploration and learning.

Less than a decade ago, the project site had little to distinguish it – the historic earthen batteries, built in the late 1800s as military fortifications, had long been deactivated and the site had been converted into a landfill in the 1930s. In 2009, the National Parks Service removed the trees that had obscured views of the Bay, and in 2012, M+S LA was tasked with reimagining the 3 acre site as a vital and thriving element of the Presidio Bay Trail.

Given the historic and ecological significance of the project site, M+S LA spared no effort to restore the landscape in a manner that respected the existing ecological and historic elements, while providing engaging and instructive features to inspire outdoor recreation and exploration.

Design Features

Distinguished by the use of native materials, simple lines, and graceful connections, the design approach balances elegant design with ecological restoration. Elemental materials harmonize with the space, allowing for flexibility of activity and mitigating frequency of maintenance. Hardscape elements, inclusive of a new 18,000 sf plaza, terraced seating and parking lot, are clean and minimal, so as not to distract from the surrounding landscape.

Interpretive Features

Given the site’s rich historical context, M+S LA worked in close collaboration with archeologists, military historians, preservationists and ecologists to devise a family of interpretive elements that include view scopes, paving markers and signage. These elements invite visitors to look both below the ground and out beyond, suggesting that the location has more complexity than iconic views of the Golden Gate bridge and bay.

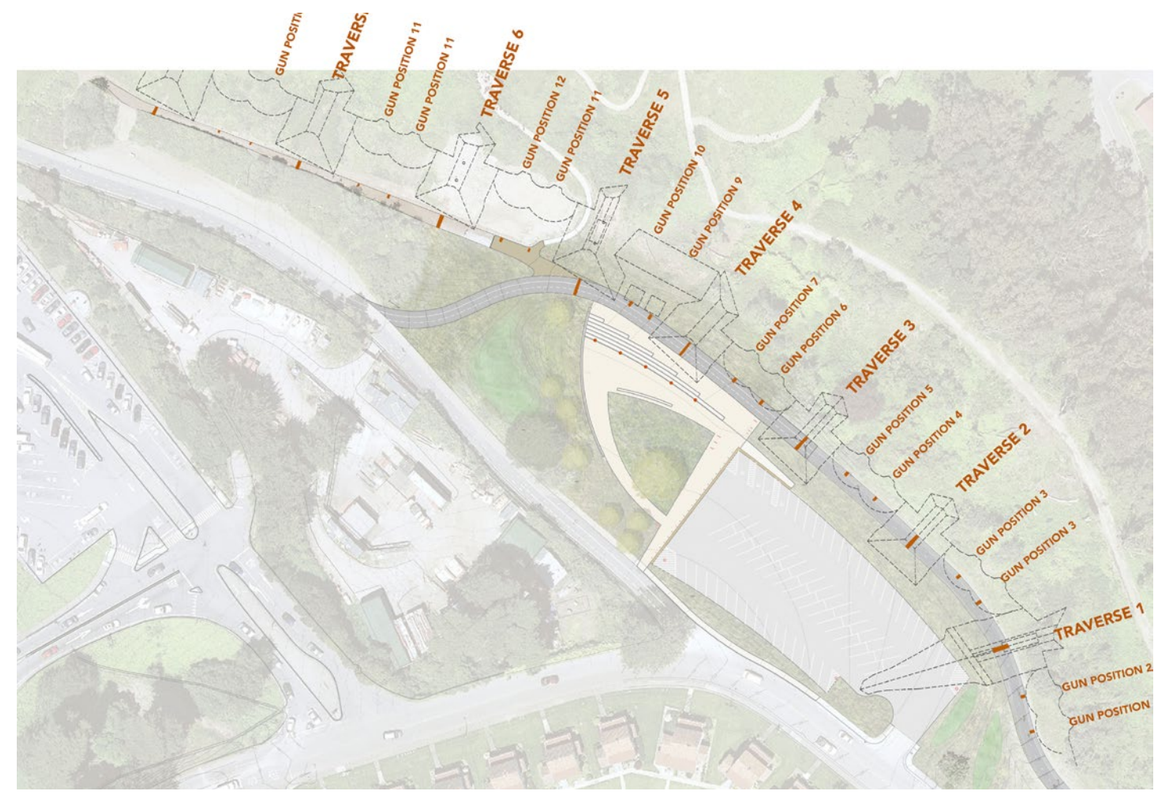
Brass markers embedded in the trail mark the number of each battery and gun position of the historic military installation. Custom designed scopes recall the original intent of the site as a key location for military surveillance to protect the strategic inlet. Individually sculpted to visually frame key landmarks throughout the Golden Gate National Recreation Area, the scopes encourage discovery of the many cultural and ecological assets of the region.

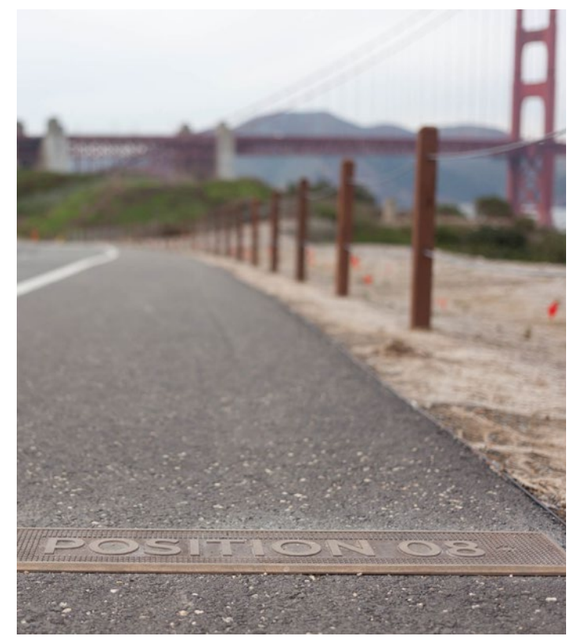
Sustainability

Battery East Vista offers a model for sustainable design practice and ecological restoration. A number of challenges ranging from mitigating contaminated soil, ecological restoration, and storm water management informed the design solution. Soil contamination, resulting from construction of the Golden Gate Bridge and Highway 101, had compromised the ecology of the site. Much of the solution came from grading design which strategized capping larger areas of soil to minimize removal.

To restore and revegetate the coastal bluff, 3,500 native plantings grown from seeds and sourced on site were installed in the disturbed area. Specimen native oak trees from other parts of the Presidio were transplanted. M+S LA participated in planting, coming together with volunteers to support the Parks Conservancy in as many ways possible.

Perhaps the most innovative aspect of the design was the approach to stormwater management. This was the first project within the Golden Gate National Recreation Area to formally undertake quantified mitigation measures. In addition to a detention basin, a custom designed permeable concrete was installed at the plaza. The paving utilized decorative aggregates giving it the appearance of rock mulch. This concrete solved the National Park Service’s ongoing challenge in installing materials that are not only durable and cost effective, but also aesthetically complimentary to their beautiful heritage landscapes.





Battery East Vista

Location | San Francisco, California, USA

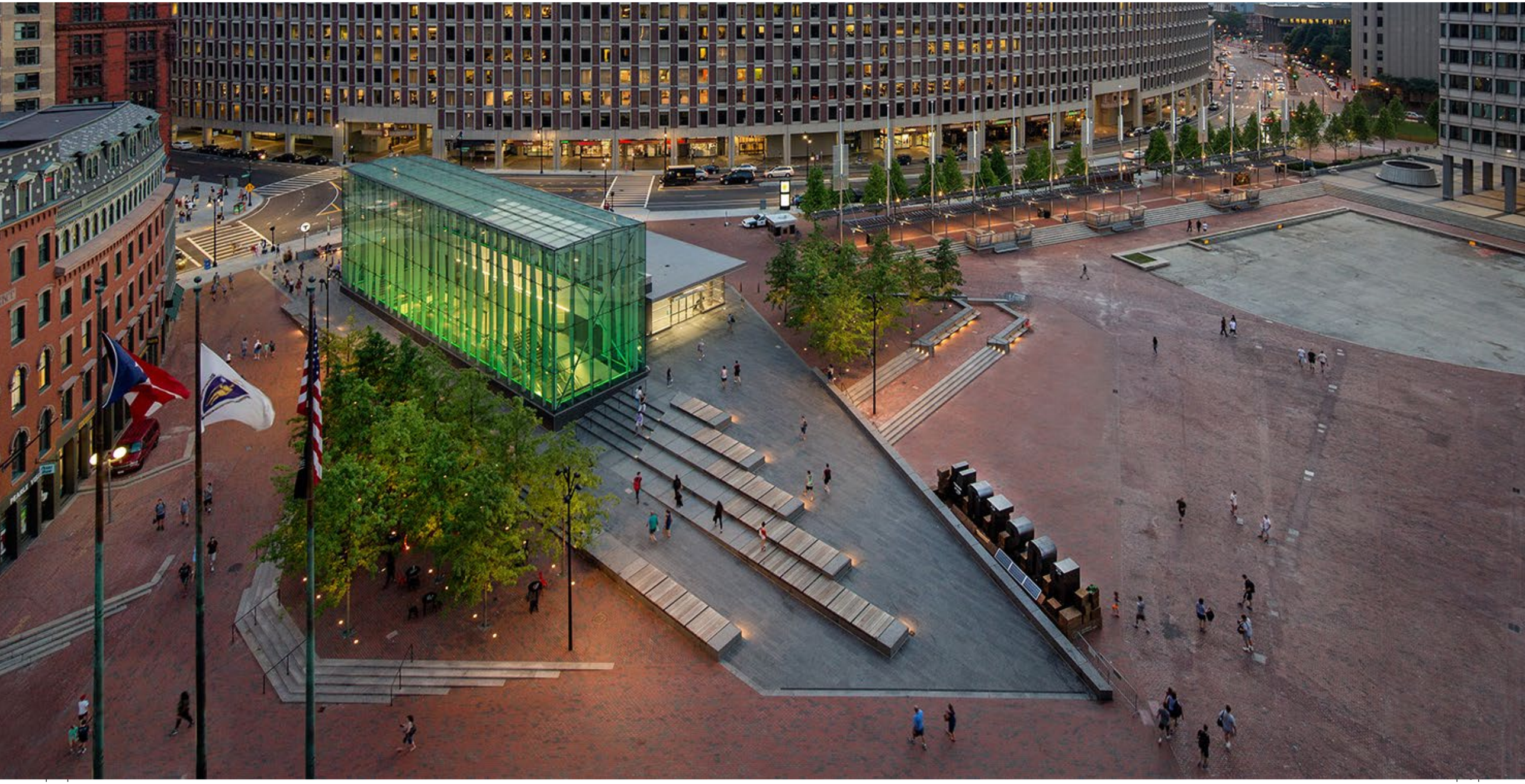
Landscape Architect | Meyer + Silberberg Land Architects (M+S LA)
Contractor | McGuire Hester
Structural Engineer | KPFF Consulting Engineers
Geotechnical Engineer | Rollo + Ridley
Soil Management Plan | Langan
Cost Estimating | R. Borinstein Company
Interpretive Scopes and Paving Markers | Custom designed by Meyer + Silberberg Land Architects; Fabricated by Martinelli Environmental Graphics
Custom Permeable Concrete | Designed by Meyer + Silberberg Land Architects in collaboration with TB Penick & Sons. Installation by TB Penick & Sons.

Client | Golden Gate National Parks Conservancy, National Parks Service + the Presidio Trust

Text | Meyer + Silberberg Land Architects
Photography | Drew Kelly; David Meyer; Meyer + Silberberg Land Architects;

City Hall Plaza

Halvorson Design Partnership



A product of late 60's urban renewal, Boston City Hall and Plaza replaced the once lively commercial district of Scollay Square with a signature Brutalist structure and complementary open space meant to stand alone as a beacon on a hill. Much maligned in recent decades and colloquially referred to as "the brick desert," City Hall Plaza has languished as an underutilized mid-century public space largely devoid of human activity. Useful for accommodating large crowds, the plaza offered little in terms of other uses—or drawing the community on a day to day basis. In collaboration with the City and the transit authority, landscape architects Halvorson Design Partnership and architect/engineer HDR, Inc. undertook the first steps in revitalizing this significant landmark.

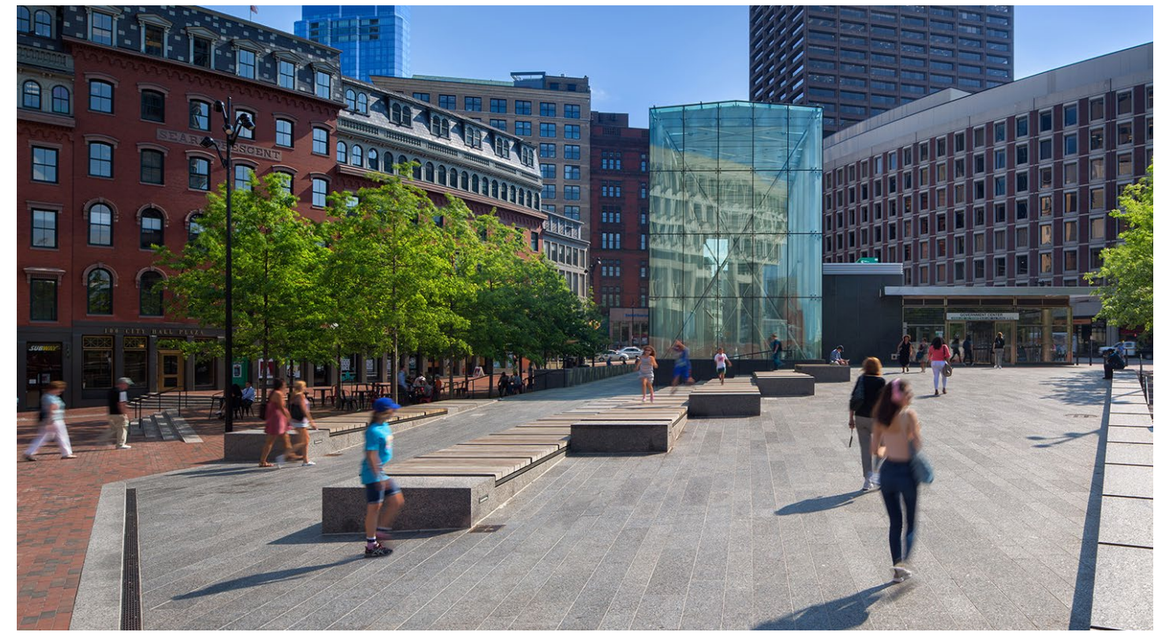
The newly revitalized City Hall Plaza features a number of gathering spaces and a variety of seating opportunities at different scales welcoming daily visitors to soak up the sun or enjoying lunch at bistro tables located under the dappled shade of large canopy trees. Tree bosques help define the edges of the plaza; offer respite for residents, workers and tourists; and provide direct environmental benefits that set the tone to achieve Boston's goals for a resilient future. The design team took great care to respect the plaza's Brutalist aesthetic, modeled after the Sienna's Piazza del Campo, while paying attention to the modern needs of pedestrians today.

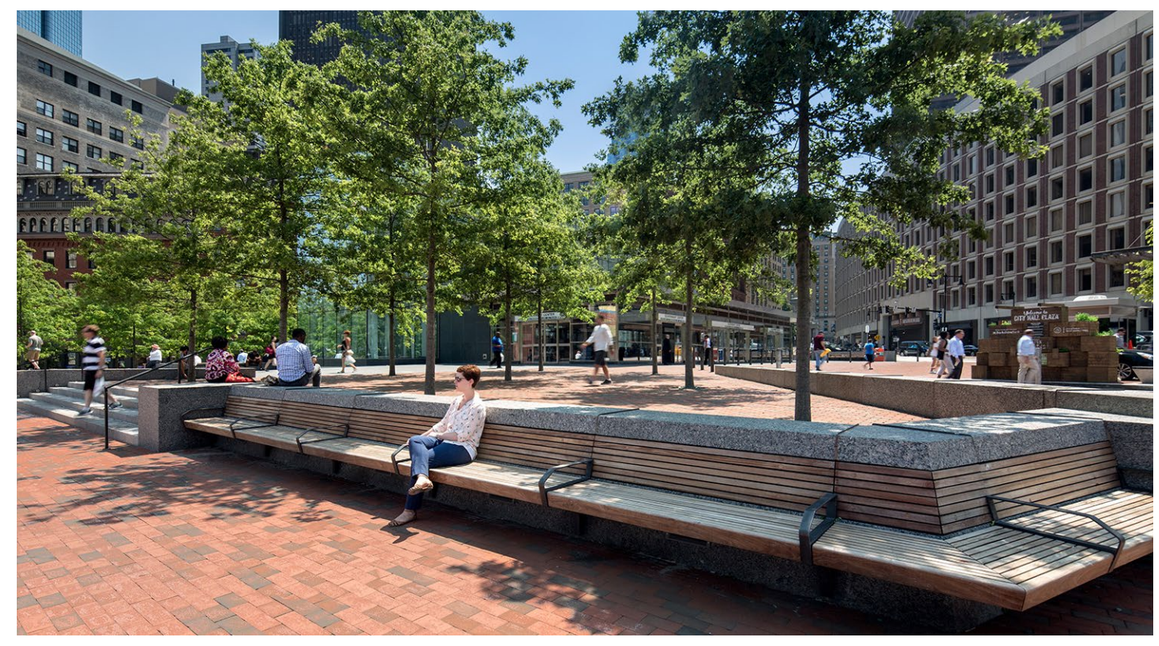
The tree bosques' strong and defining presence aids in softening the expansive paved space while creating and enhancing opportunities for gathering around the Government Center Transit Station headhouse and within the plaza itself. Activating the edges with green elements draws people in and allows them to engage with the space at a human scale. At a practical level, the trees reduce the heat island effect and are planted in an open jointed permeable paving system, increasing the life expectancy of the trees while maximizing stormwater infiltration on the plaza.

In addition to green infrastructure solutions, the improvements have made Government Center Station a true multi-model transportation hub with improved pedestrian and bicycle access via the new headhouse, bike share stations, and electric vehicle charging stations. Most importantly, the existing terraced steps were replaced with sloped granite walks, resulting in universal access to adjacent Cambridge Street, the transit station, and City Hall for the first time.

The team successfully facilitated the intensive design process resulting in a finished product that will complement future improvements to the plaza and navigates numerous site constraints including: accommodations for the plaza's annual schedule of large-scale events and concerts, underground subway tunnels, building and utility infrastructure, emergency access, historically significant view sheds, and excessive grade changes.

As the City of Boston's first initiative through the Greening America's Capitals program, the project transforms the space into a vibrant civic space once again. In its first season, the design had greatly increased the number of visitors who linger in City Hall Plaza, and has been enhanced by a number of successful programs developed by the City to bring pedestrians to the site. Food trucks, pop-up music events, ice skating and a winter market, as well as summer lawn games and picnic tables have all been featured on the plaza. Rather than the "brick desert" of the past, the new City Hall Plaza is aiming to rebrand itself as Boston's "front lawn" where people are invited to gather and socialize.





City Hall Plaza

Location I Boston, Massachetts, USA

Landscape Architect I Halvorson Design Partnership

Text I Halvorson Design Partnership
Photography I Ed Wonsek ArtWorks

Hörnum Port Regeneration

C.F. Møller

The former naval harbour in the village of Hörnum on Sylt is one of the rare interruptions of the beach and dune landscape of Sylt, with a proximity and connection to the water as nowhere else on the island, and at the same time the opportunity to enjoy a plethora of activities as a spectator or participant.

The port, which today is used mainly as a commercial port (for mussel farming), as well as for tourism and sports boats, is, however, strongly in need of repair or replacement, and the aim of the project is therefore to improve the infrastructure, security and usability of the port, while at the same time proposing a vision for a new icon and tourism magnet.

The location in the coastal landscape, the direct and unimpeded access to the water, and the variety of uses and users in the harbour area are the most important potentials of the port of Hörnum; and the new overall image, which reinforces and completes these qualities, takes advantage of the chance to unite nature, the village and the sea in a spacious gesture: Here industry and tourism, urban and green areas, as well as the old and the new can meet and mix.

A number of development stages lead to this new overall image, at each step providing leisure facilities and commercial users with improved facilities and, above all, allowing the two uses to co-exist safely and closely:

By replacing and moving the dilapidated North Pier, an enlarged port area for Yacht Club and Marina is created, as well as a new coastal beach park and plaza in front of an existing five-star hotel. A new open-air harbour bath also forms part of the cultivated, terraced landscape connecting the harbour basin and marina with the hotel.

A new circular one-kilometre promenade, the “Round”, connects and develops all functions around the port from the north to the south – nature reserves, beach park, hotel, viewpoints on the dune slope, the Hörnum village centre and the sea. The round leads across the beach to a new “reef” that supplements the former protective outer jetty, with completely new possibilities in and around the sea, e.g. winter bathing, sauna, water sports arena and tidal pools, where the forces of the sea become really experiential.

A new boat shelter and multi-purpose hall, located in the middle of the port, brings together various uses, and enlivens the port area all year round: depending on season and port activity, it can be used as a boat hall, market hall, event room, workshop, garage and also by commercial mussel farmers, and can be accessed from either the marina, quayside or the village plaza.

Around the hall, a raised deck forms a new level, bringing port activity and leisure close together, but at the same time safely separating pedestrians and heavy port traffic. It is a reinterpretation of the classic “boardwalk”, part of a tourist route where one can look from the upper level in front of the mussel restaurant directly on to the mussel fishing boats, but also part of the local life, as a panoramic terrace of the local Yacht Club, and as a balcony to the central hall.

The commercial users and visitors can use the areas under the deck as storage and equipment areas as well as parking space, and the clear height under the deck allows traffic-separated access for trucks even during full tourist activities. A new village square is a part of the round promenade, designed as a slightly elevated platform under which more parking right next to the passenger ships and beach can be easily accommodated, aided by the slope of the terrain.

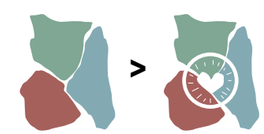
The harsh climate of the north means very changeable weather conditions, which is why the programs and facilities for the port of Hörnum are equally versatile and alternating. In Hörnum, one can sense the weather and climate forces as a natural part of everyday life, and the new structures and urban spaces range from the wind-blown view point to the very surface of the water, even right into it. In this way, visitors come close to the local nature and the natural forces, and can experience the relation to the climate as a whole.

The reef can therefore also be used as a “blue classroom” - an activity where learning and experiencing can be a part of the port life all year round, and where marine biology and nutritional knowledge are combined: local resources come from the sea to the quay, are looked at, tasted and become part of an enthusiastic story of what Hörnum has to offer - both for the citizens of the place and for visiting tourists.

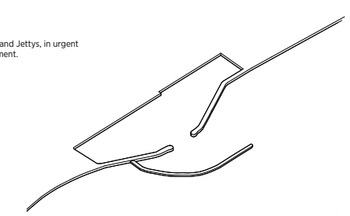
As an additional inspiration to the fixed activities, the project includes floating pontoons that are anchored in the marina, and can be manoeuvred and moored for special occasions, and thus transform the port for a day or a week in different combinations: Sometimes a floating stage, at others a catwalk for maritime fashion, step stones for island hopping on the beach - or once a year closing the circle, making it possible to walk right across the harbour and to organize a race on the one kilometre long “round”.

A UNIFYING CONCEPT

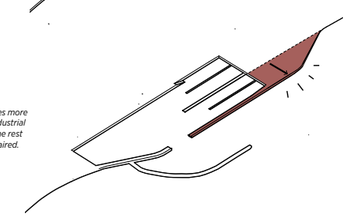
Diversity is the site's greatest potential:



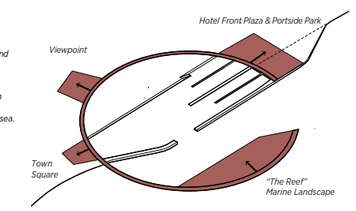
Town, Nature & Sea brought together in a single gesture



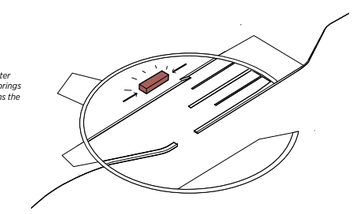
1 The existing Port, Quays and Jettys, in urgent need of repair or replacement.



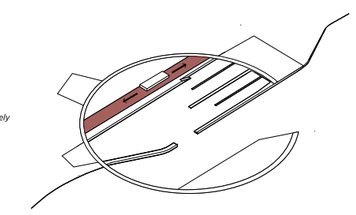
2 *A new North Pier creates more space for Marina and industrial mussel farming, while the rest of the quays can be repaired.*



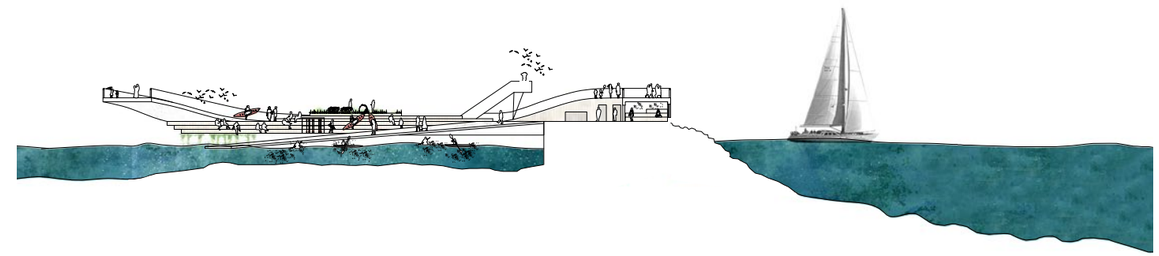
3 *The Round Promenade connects and unites all areas of the port - Nature Reserve, Hotel, Viewpoints, Town and the Sea.*
The "Reef" replaces the worn-down outer jetty, and creates completely new possibilities in and around the sea.

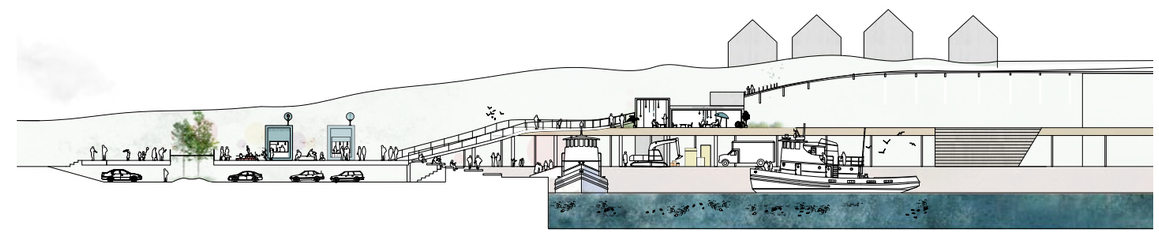


4 *A new multi-functional Boat Shelter located in the middle of the port brings together various uses, and enlivens the port area all year round.*



5 *The „Deck" as a raised boardwalk allows Tourism and Industrial Port Activity to co-exist safely and closely*





Hörnum Port Regeneration

Location I Hörnum, Sylt, Germany

Landscape I C.F. Møller Landscape
Architect I C.F. Møller Architects

Client I Municipality of Hörnum & HC Hagemann GmbH, Hamburg

Text I C.F. Møller
Images I C.F. Møller

Berrini One - Garden Of Sculptures

Hus Arquitetos

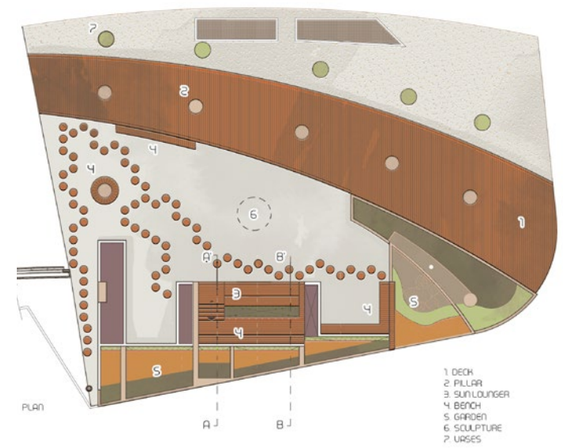
The landscape intervention was planned to solve a recurrent issue found at real estate development: construction phasing. The original site's project foresaw the rising of a new tower as a complement to the preexisting one, a 456 ft tall office tower located in a 10.900m² terrain, however the construction of the second part of the building was postponed leaving its initial structure enclosed by a protective screen for an undetermined period of time.

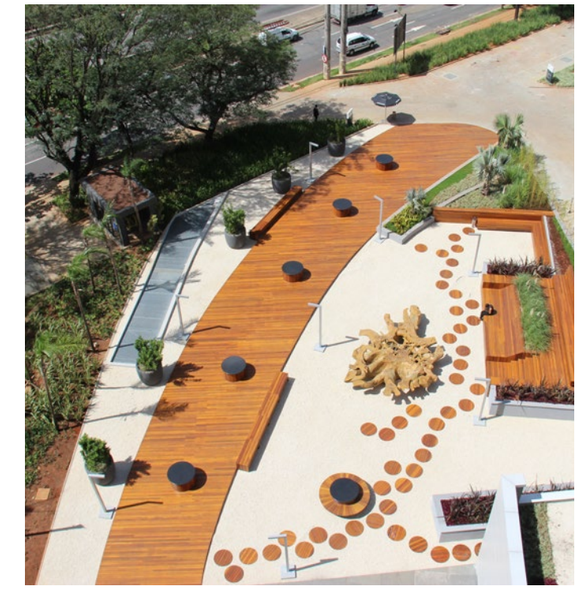
Being an iconic building for the contemporary Brazilian architecture scenario located at a privileged site at the junction of two avenues of enormous significance for the new axis of development of São Paulo, a swift alternative was sought in which the base of the pillars that were already built could be preserved until the construction of the new tower was resumed.

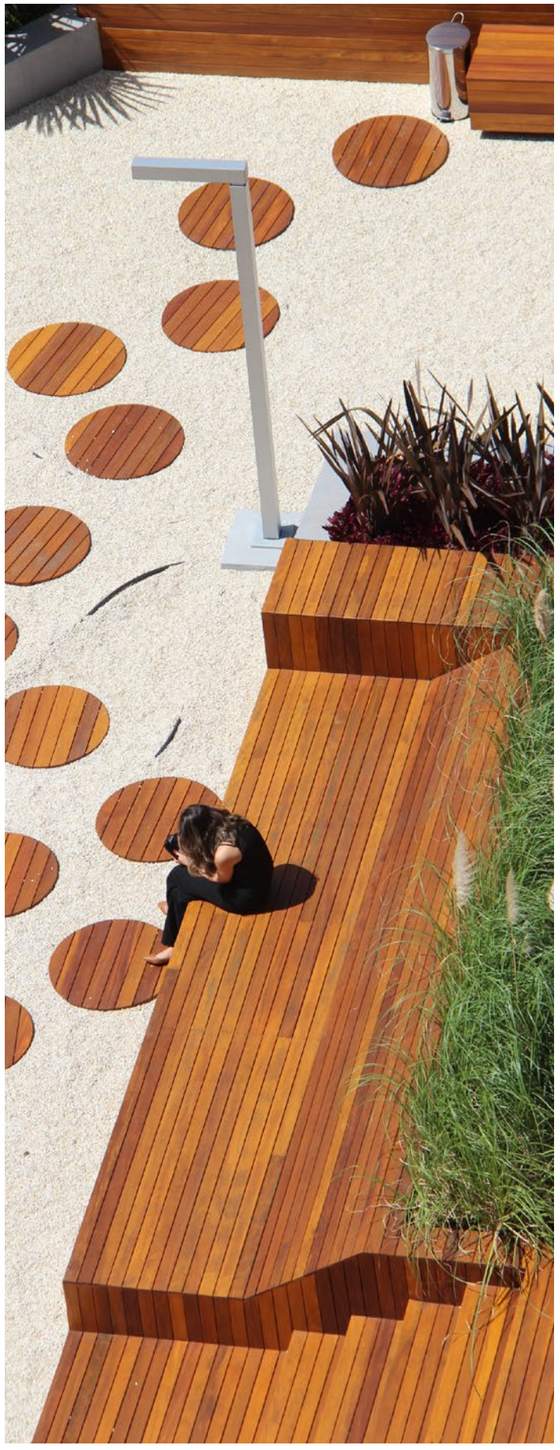
The desire to implement a sculpture made of a massive tree trunk brought up the landscape solution for the site, remodelled to received a series of other sculptures and furthermore conceiving the Garden of Sculptures.
An elegant wooden deck was designed as a lane of access to the main building, running through the base of the preexisting pillars. Those structures were transformed in pedestals for other sculptures that, alongside with the tree trunk, would turn the area into an attractive open gallery. The surrounding areas were remodelled following the premise of a plaza that could be easily reassembled elsewhere once the construction of the tower was resumed. With that in mind, the whole landscape was designed disregarding permanent materials such as concrete and, rather than that, using more flexible materials such as wood or gravels that establish a connection between the new area and the preexisting design.

As to disguise the existing structure, benches and sun loungers were designed alongside a carefully thought of selection of vegetation, creating a comforting scenario for contemplation and rest. For the green areas, for example, grassy species such as fountain grass as well as bamboos were chosen specially to take advantage of the windy aspect of the site due to its location, forming a peaceful place amidst an usually stressful environment. To complement those and also acting as an element related to the nature of the design, a bigger and more sculptural species, the bismarck palm, was chosen.

The new design of the area was also idealised to change the flow of people walking through the area. Before the intervention, people would enter the building coming through Engenheiro Luís Carlos Berrini Avenue, the same way that cars coming into the building did. The parking lot entrance was strangling the pedestrians' passage, favouring the flow of vehicles above the flow of people. With the new landscape design, the flows were divided into two different areas and an exclusive and safer entrance for pedestrians was created, being accessed through Bandeirantes Avenue. This new entrance is centralised with the plaza and establishes a connection between the building and the street; that way, by incorporating the sidewalk into the project as a place of coexistence, a lively semipublic area was created stimulating the life in community in the region.







Berrini One - Garden Of Sculptures

Location I Engenheiro Luis Carlos Berrini Avenue, 105 - São Paulo, Sp, Brazil

Design Firm I Hus Arquitetos

Text I Hus Arquitetos
Photography I Gustavo Garrido

Trillium Waterfront Park: Landscape as Metaphor

LANDinc

The narrative of Trillium Park begins by understanding the original design of the 40-year-old Ontario Place exhibition and entertainment complex- a showcase of Ontario's landscapes, technology innovations and a place for people to have fun in a natural environment. Such a showcase required capturing the images of several Ontario landscape typologies. This effort resulted in a fascinating design and technological exercise that revolved around the exploration of "metaphor".

The first phase of the Ontario Place Revitalization Project was the conversion of a former 7.5 acre parking lot into the Trillium Park and William G. Davis Trail; a vibrant, centrally located, year-round provincial park. Landscape architecture firm LANDinc, headed by Patrick Morello and Walter Kehm, led a multi-disciplinary team of sub-consultants that included West 8 landscape architects. The process took three and a half years and involved the facilitation of public workshops, an iterative design process and over two years of construction administration.

Inspired by the unique geology and histories of Ontario, the typography of the park is modeled after regionally significant land formations such as the Oak Ridge's glacial moraine; the pro-glacial Lake Iroquois; Niagara Escarpment; Scarborough Bluffs; and Boreal, Carolinian and northern deciduous forests. The natural systems were explored through the development of physical abstractions in design, giving rise to the landscape form and pallet that became the basis for the new park.

During the in-depth public workshops, reference was made to the native landscapes of Ontario and the settlements of Ontario's First Nations. The conceptual design was refined to reinforce the inspiration provided by Ontario's iconic natural landscapes. The detailed design continued to reference the unique Ontario experience by embracing the concept "where land meets water" and by celebrating the distinctive experiences associated with being at the lake.

The First Nation's history and culture was carefully interpreted through the direct participation of representatives from the Mississaugas of the New Credit First Nation (MNCFN). "Walking softly on the land" was a mantra that guided the conceptual development integrating culture and nature. Carvings and etchings of moccasins designs by the Mississaugas of the New Credit First Nation were incorporated into the bridge/ravine walls as part of a provincial Moccasin Identifier Project that recognizes the original presence of First Nations people.

Through the exploration of landscape metaphors, topography was introduced reflecting the geologic drumlins that can be found across the province. The value of this design was enhanced by the perceptual experiences of prospect and refuge.

"It also helped create the illusion of additional space by borrowing landscape and the waterscape beyond. As one discovers the rise to "the summit" at the south end of the park, you are treated to incredible 270-degree views of Lake Ontario," says Morello.

"The peaks and valleys that guide the winding trail network also contribute to the illusion of privacy and create moments of discovery that range from big vistas to engaging park features." explains Kehm.

Contributing to the natural textures of the park are 1,240 native trees and 15,000 shrubs and perennials that have given rise to a thriving new ecosystem along the waterfront. More importantly, through the understanding of the bioclimatic conditions of the site, microclimates were created that will give rise to more natural regeneration of the landscape over time.

One of the main features of the park in the creation of microclimates is the moraine bluff. The bluff is a 270' long granite bluff that mediates the elevation change between the waterfront and upper woodland pathway. The bluff is composed of approximately 1,700 tons of rocks that are assembled in a natural, albeit sculptural and playful means that affords unique experiences in the form of grottos, niches, overlooks, perches and natural sitting areas. In consideration of the site's constraints and additionally, the opportunities for greater selection of unique stone, the bluff was initially constructed on the floor of the quarry from which the stone was being extracted. Each rock was hand selected as careful attention was paid to coordinate the varying colours, forms, seams and geometries into a unified composition. This layout was transferred to the actual site location using a GPS survey. Heavy cranes transferred the rocks to the exact locations, literally moving them into place with millimeter accuracy.

Trillium Park can be experienced and interpreted on many levels, with many other features that enhance one's connection to the landscape and the water. The LANDinc team is currently working on an educational program that will allow for real-time interpretive information and park user experience documentation.

Ontario Place Urban Park & Waterfront Trail

Location I Toronto, Ontario, Canada

Design Firm I LANDinc
Client Representative for the Province of Ontario I Ministry of Tourism Culture and Sport (MTCS)
Project Managers for Province of Ontario I Infrastructure Ontario

Sub Consultants I West 8, MMM Group, Blackwell, Baird, SPL Consultants Limited, SLR Global Environmental Solutions, Creative Irrigation Solutions Inc., Land Survey Group, Urban Forest Innovations Inc., Form IMedia.

Contractors I URBACON (Construction Management company), Sub-Contractors UCC Group, Aldershot Landscape Contractors, Stone Cutters of Muskoka Inc., BOR Aggregates, HGH Granite, SPL Geotechnical Consulting. Oriole Landscaping.

Text I Zoe Tamblyn
Photography I ©Nadia Molinari

Mapletree Business City II

Shma

Mapletree Business City II, located in the western territory of Singapore Island designated to be industrial zone with to port and warehouses. Despite close proximity to the Kent Ridge Park, a nature reserved, past development in this area doesn't concern so much about nature aspect.

The site of 35,000 square meters that this project stood on was once occupied with multi-storey warehouse covering the entire site with concrete surface. As demand for office spaces in Singapore is on the rise, client decided to demolish the warehouse and turn it into a modern workplace connecting to the existing phase 1 office tower in the front. Considering master plan as a whole, stepping tower of phase 2 is planned on the northern end of the site to allow large open space in the center of phase 1 and 2 to become a major green open space for outdoor activities shared by both phases, replacing previously hard surface with greenery.

In an attempt to connect the ecological corridor from the nearby Kent Ridge Park Nature Reserves, a 'Forest Ecosystem' is created largely on top of car park podium acting as a welcoming space and a point of interchange between phase 1& 2 and on most of the sky roofs of the stacking tower with average soil depth at 1.8 meter to ensure forest future growth. In this new development, 70% of the site area is covering with greenery.

Choice of planting material is the result from exploration to identify species at the Kent Ridges Park to ensure survival rate. Varying tree's size from young sapling to grown up tree is randomly placed to form a true forest composition. On the under layer of the forest, mix of local shrubs and dotted of high shrubs is planted to give a sense of deep forest lushness. Variety of flowering and fruit baring trees and shrubs species help enhancing the created forest as habitat for butterflies, dragon flies, bird and other wild animal to maintain biodiversity at large.

To manage large surface of greenery, series of mounds is created not only to deal with storm water management but also to craft the seemingly flat surface into a dynamic spaces to house various activities. The direction of the mounds also corresponds to the flow of the local wind direction and flow of people connecting between Phase 1 and Phase 2.

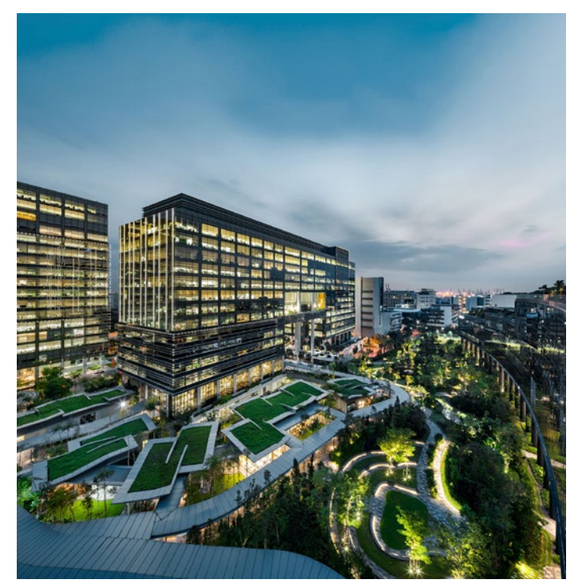
On the storm water management, bio-swale is created at the foot of each mound to effectively regulate drainage pattern while allow the run-off to slowly filter through the sandy layers. Eventually, the pre-filtered rain water is the collected at the lowest point and leads into the rain water harvesting tank, treated and recycles for irrigation. The tank size is calculated to hold 7 days of irrigation water. Incorporated with rain censor system, which will save irrigation water during rainy days, the amount of irrigation water saved in the tank will be sufficient for the relatively wet island of Singapore.

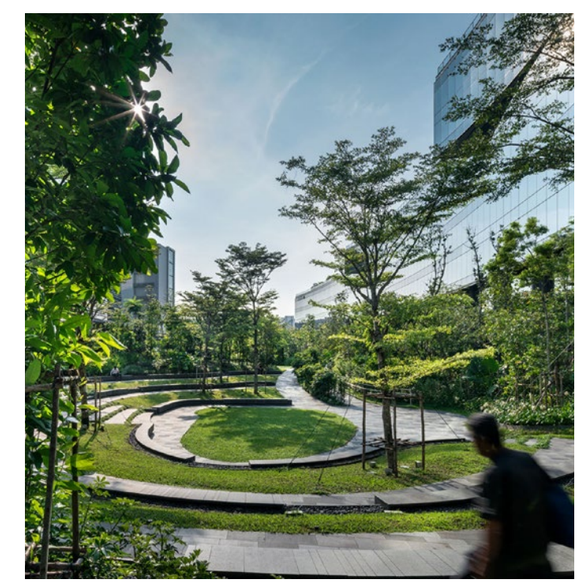
On the space creation, the mounds are shaped to define the circulation and pocket spaces for activities. Both outdoor sitting spaces along the path way or more secluded setting on top of the mound are created to promote interaction amongst not only each other, but also with nature as well. Green amphitheater is proposed at one corner to cater for large group gathering during special event or performance and also as quiet sitting space during normal days. The design encourages office workers to come out and do typical office activities out into the natural surroundings, whether to have lunch, co-working, organize meetings or workshops to promote creativities and a healthy lifestyle.

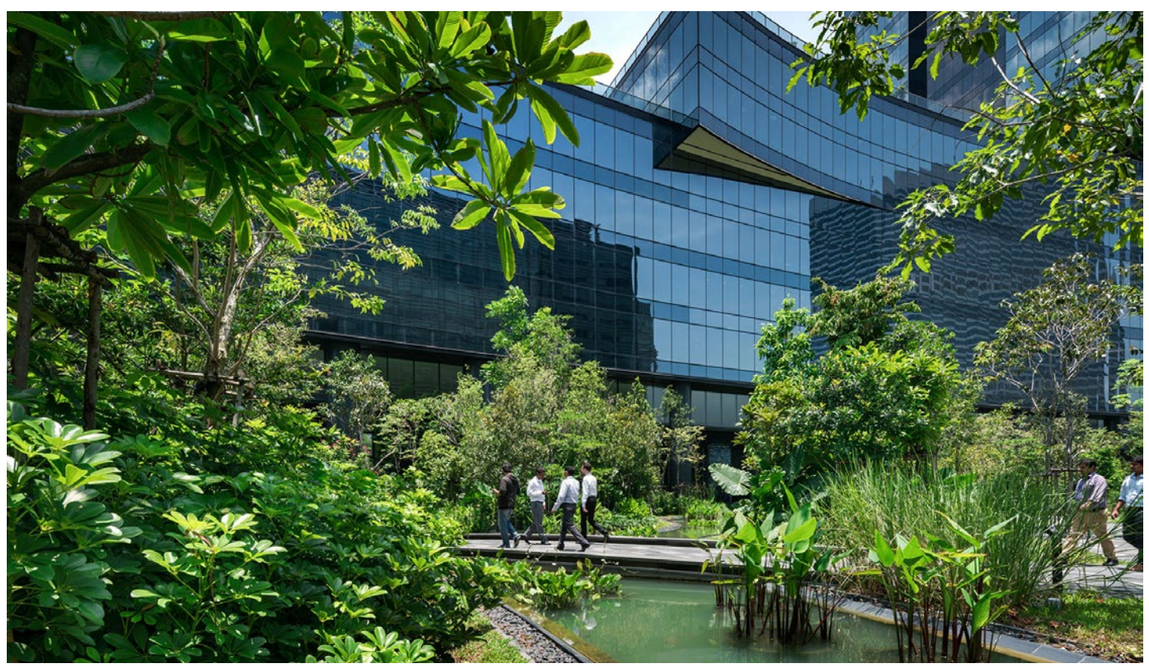
The green area does not stop at the edge of the building. Instead, the greenery continues under the building footprint where 45 degrees of sun light could reach. Shade tolerant species typically found on forest ground are selected for this area to ensure a long term growth of the forest.

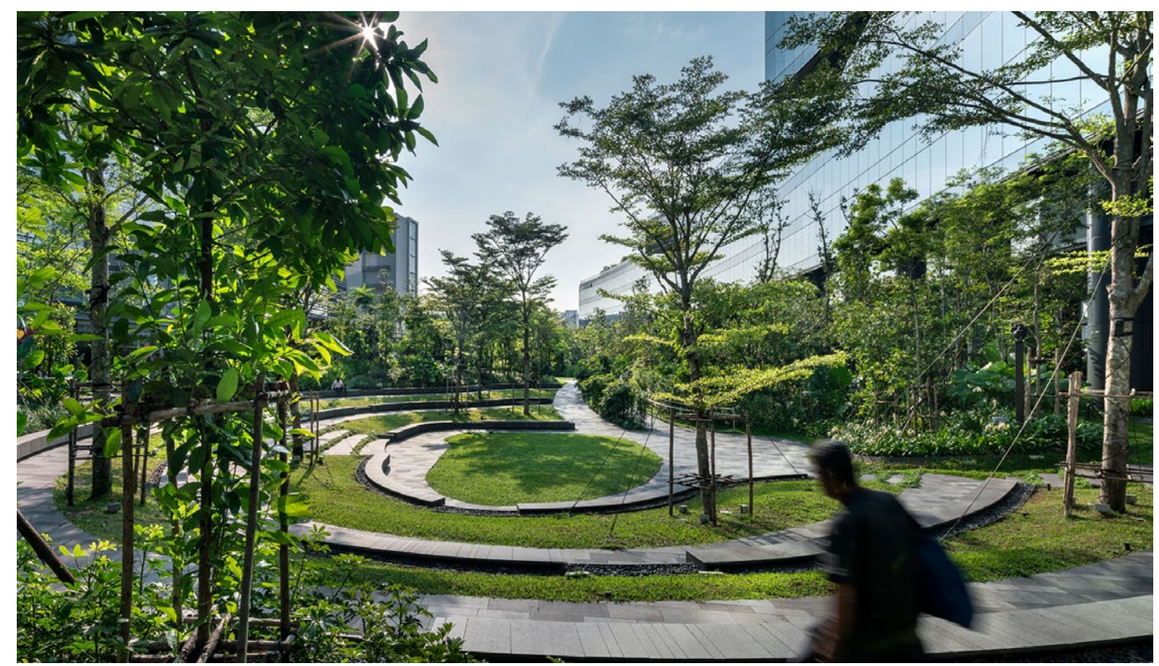
Additionally, recreational programs such as full functional sport facilities ranging from Footsal Court, Basketball Court, Outdoor Fitness Station and Jogging Route –which connects out to the Kent Ridge Park- along with sand filter 'Eco Pond' which provide a healthy ecology for the various aquatic plants and fish, will make Mapletree Business City II a unique live, work and play environment.

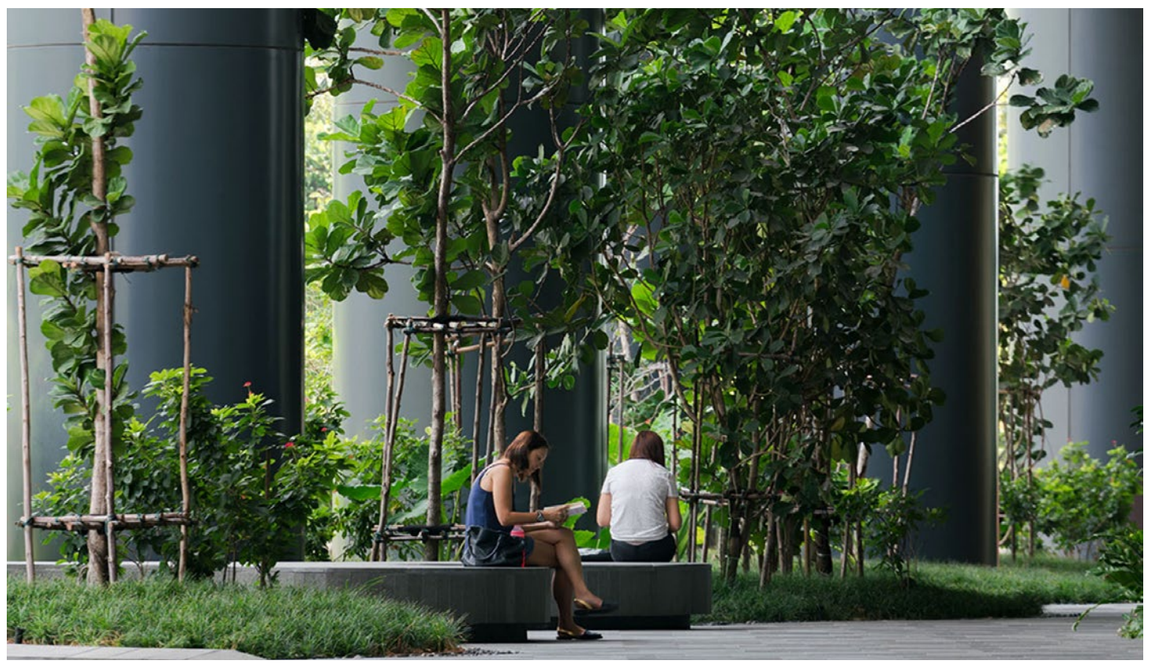
To conclude, the landscape design concept which draws inspiration from the adjacent nature reserve to create an 'urban wilderness' will not only provide an ideal comfortable environment for various co-working spaces and recreational facilities amidst tropical climate but also enhance the ecology at large.

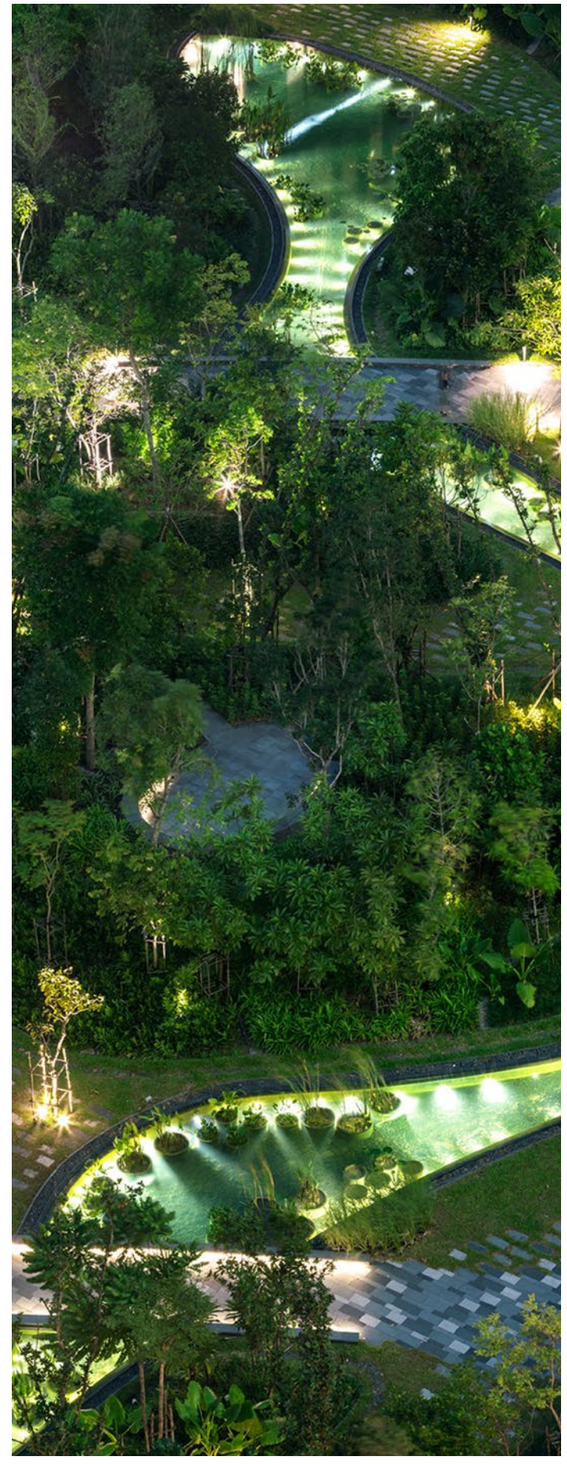












Mapletree Business City II

Location I Singapore
Design Firm I Shma Company Limited
Design Director I Prapan Napawongdee
Landscape Architect – Kwanchanok Kongchoksamai, Jitsupa Thunhomjit, Supika Sukjamsai,
Horticulturist – Tanee Sawasdee
Client & Developer I Mapletree Investments Pte Ltd.
Architect I DCA Architects Pte Ltd.
Main Contractor I Shimizu Corporation
Softscape Contractor I Tropical Environment Pte Ltd.
Lighting Designer I The Lightbox Pte Ltd.

Text I Shma Company Limited
Photography I Mr. Wison Tungthunya

The Belgian city of Ghent arose at the confluence of two watercourses, the Leie and the Scheldt. Over the past centuries, the urban structure of the city grew together with several water works and modernizations as well as new connections and canals. By the end of the 19th century, Ghent had the most complex and advanced water system in Europe. This strong historical, social and spatial interrelation makes water a crucial element in the DNA of the city. However - as a result of diseases, management costs and societal trends in the 20th century - many of the urban water bodies were filled or covered during the 20th century and the presence of water in the urban fabric was strongly reduced.

In the last decades, a paradigm shift in water management and a renewed appreciation for public space resulted in several initiatives to improve the water quality and its presence in the public realm. The City of Ghent made great efforts to reopen the historic watercourses in the city center. Due to its popularity, the renewed urban watercourses and its banks are nowadays claimed by many different stakeholders often with divergent or even opposite interests. Therefore, the Ghent City Council, together with the water manager Waterwegen and Zeekanaal NV, decided to develop a joint vision on the water system in the city. In close collaboration the client and stakeholders, the design team OMGEVING – DE URBANISTEN was assigned to develop a long-term vision on the waterscape in Ghent. Based on a design-driven, integrative and systems-based approach, the team tried to holistically deal with social, physical, economic, environmental and hydrological systems. The 'waterscape' can be understood as the coherent complex of water infrastructure and its banks as well as all connected and adjacent green areas, buildings, public spaces and other functions. In the vision, the strategies for the waterscape are framed as an important element to improve the climate robustness and the quality of life in the city. The starting point for the strategies were the five important ambitions for the waterscape.

The first ambition is the pursuit of more physical space for water with more differentiation, experiential value and a better contact between water and the public realm. This is reflected into water parks, tidal parks, controlled flood areas, water contact zones, free sight-axis and engaging water as a game element.

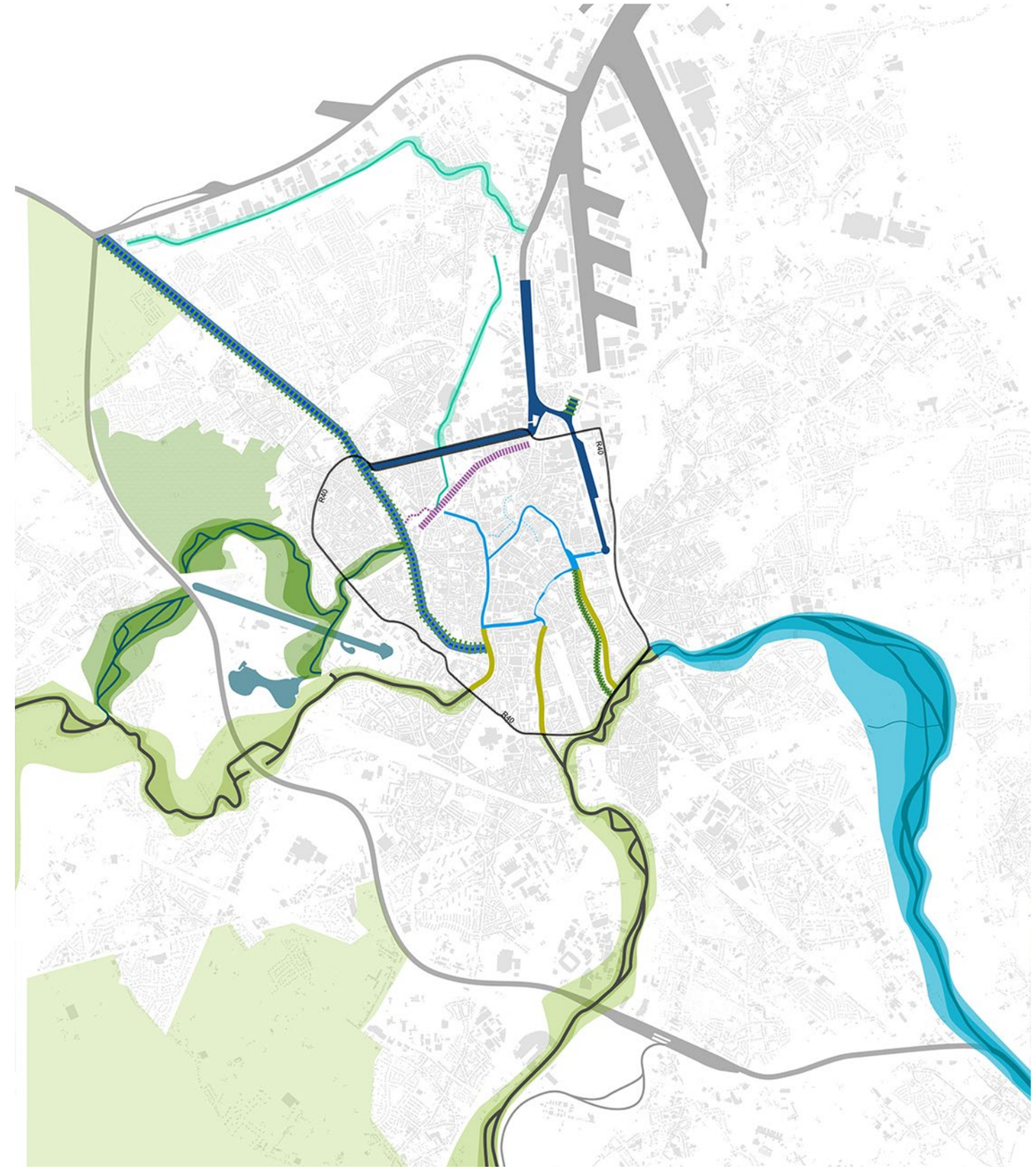
The second ambition relates to the genesis of the city and its historic relation to the confluence of two rivers. It aims to safeguard and revitalize the natural valley structure alongside the Leie, the Scheldt and Moervaart Canal as important natural carriers and to strengthen water-related ecosystems. Furthermore, these green-blue structures reduce the impact of urban heat-island effect and thus positively influence the city climate.

The expansion of transport on and next to the water encompasses the third ambition. In addition to regional traffic on land, the watercourses are playing an increasing role as carrier of freight in the so-called last-mile transports. In addition to freight transport, the transportation of persons over water has also been investigated. However, the low shipping speed, the limited widths and the many locks in Ghent make that passenger transport over water will focus mainly on tourist-recreational applications. The recreational pleasure crafts witnessed an increasing popularity in the last years. As a result, demand for temporary docks rises and the plan also includes zones for permanent berths and houseboats.

A fourth ambition is to improve water quality. The proposed measures should result in a long-term improvement of the city water's swimming and bathing quality. Traditional sewage systems with overflows and discharge points of waste water are gradually being removed and replaced. Polluted soils along the water are remediated and ecologically rehabilitated.

A fifth ambition describes the city as a sponge. Today the sewage system cannot cope with heavy rainstorms and polluted water is discharged in the natural water bodies. Because of changing climate conditions, these rainstorms are expected to occur more frequently and more heavily. Holding water in the streetscape must help to prevent water pollution and provide a response to climate change. A toolbox explains how water can be retained or can infiltrate locally on both public and private domain.

In addition to the five ambitions, the second part of the policy document includes the categorization of the different types of water bodies in ten types of 'blue'. This means that the city council wishes to address the potential of water in its urban heart in ten different ways. Starting from the very specific site conditions, the focus for each type of waterbody and its adjacent public space is different. For each type long-term goals and targets were defined and a desired visual image was drawn. The goals include guidelines for the use, the design and the maintenance of the watercourse and the adjacent realm. The document is used by the different partners as an assessment framework for future spatial projects in the areas of mobility, urban planning and the layout of the quays, banks and public space along the water. Finally, an action plan is drawn up aiming to achieve the ambitious water vision in time and budget on site.



Water in the City of Ghent

Location I Ghent, Belgium

Design Firms I OMGEVING – DE URBANISTEN

Design Team I OMGEVING - Andries De Coninck, Jaap Duenk, Joke Vande Maele, Peter Swyngedauw - DE URBANISTEN - Dirk van Peijpe, Florian Boer, Agate Kalnpure, Luciana Acquisto
Project Manager I Peter Swyngedauw

Consultants I Eco Insight - Hydroscan - Idea Consult

Client I City of Ghent

Hvidovre Beach Park

VEGA landskab and Karin Lorentzen

At the waterside of Hvidovre, a small artificial beach area has been upgraded to a new improved beach park, designed by VEGA landskab and sculptor Karin Lorentzen.

Hvidovre Strandpark is a unique city beach in the metropolitan area of Copenhagen, which can easily be reached by bike and by public transportation. The small child-friendly beach is a small local gem which since 2012 has been a popular destination for families from Hvidovre and the surrounding areas. However, Hvidovre Municipality wanted to upgrade and expand the beach to accommodate even more guests.

The Hvidovre beach area is landfill and has been developed over the past 100 years, first created by waste dumping and later with added soil and beach sand. The orientation of the old beach caused a lot of seaweed to accumulate, and the sea was eroding the added sand, causing excavation and leaching of the landfill material into the water. The new project consist of an extension of the sand area, a new layout of the path through the meadow, and a new concrete edge between sand area and the green landfill area behind.

The project is a collaboration between VEGA landskab and sculptor Karin Lorentzen, who have made all basic concept decisions together. The project is unique, as the artist and the landscape architects have worked closely together since the very beginning, and hereby assured that artwork and landscape are completely integrated. For the technical detailing and the practical work, the responsibility has been distributed between the two parts: VEGA landskab has been in charge of the new topography, the path and the foundation of the concrete edge, whereas Karin Lorentzen has developed, shaped and detailed the concrete edge as well as coordinated the installation on site.

With the new beach park project, the beach has been expanded, so that the sand area stretches along the entire coastline between Hvidovre Harbor and the small channel 'Mørtelrenden', and it can now accommodate even more beach goers. The extension towards the sea also assures a better slope and a re-orientation of the beach, to avoid seaweed and erosion of the sand. The new concrete edge is a poetic element that interprets nature's properties in new form, as well as a pragmatic element that solves the function of securing the grassy meadow against leaching and erosion from the water of the sea. The project is designed based on the calculated future water rises, so that the border element is not affected by daily water fluctuations, but can withstand the rise of sea level in case of extreme weather events.

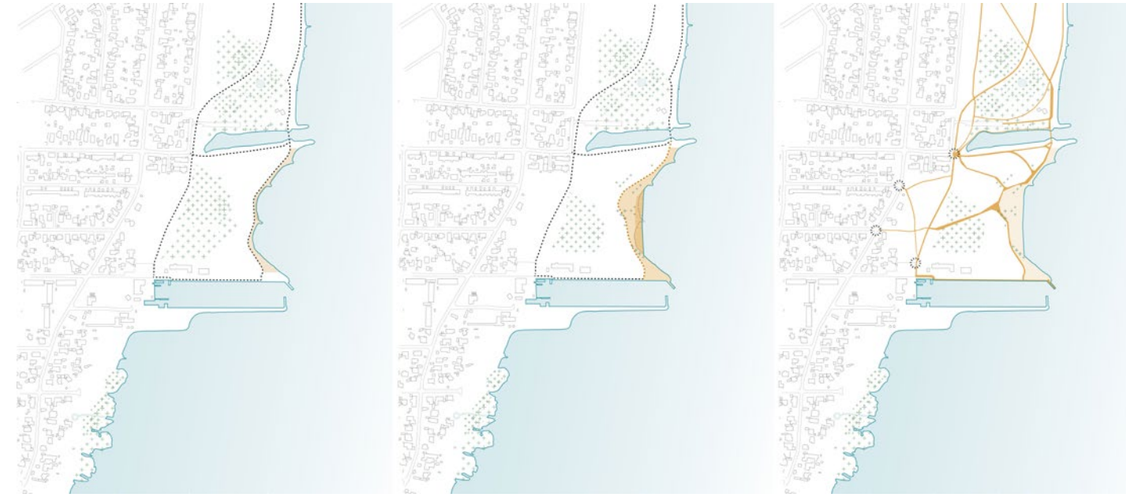
The concrete edge serves as a terrain support wall, as a huge step with a good height for seating, between the grassed landfill area and the new beach area. The new path and the concrete edge separate and define the beach area from the rest of the area, and provide more space for recreational stays. The concrete edge creates a clear boundary between the sand area and the grass meadow, but the artwork also unites the beach and meadow into a coherent artful beach park, as the necessary support wall is shaped into a beautiful and site specific landscape artwork. And apart from being a support wall and a big step, the concrete artwork is also meant for seating, playing, jumping, leaning on….

Karin Lorentzen's integrated landscape sculpture consists of a series of concrete elements, all of which have a unique shape. The elements are laid out as a clear marking between the sand and the grass, with a strong connection to the surrounding landscape. The landscaping of the area reintroduces the original winding spatiality and character of the beach meadow, and connects the area with the green in the north and the harbor to the south, inspired by the original 'soft' and winding edge between Hvidovre beach meadow and the sea.

The concrete edges are inspired by some of nature's own beautiful shapes - the structure of white cabbage. Karin Lorentzen has reinterpreted the geometry of white cabbage and used it in the design of the concrete elements which area based on the structure and geometry of the cabbage. Karin Lorentzen often works with plant morphology and nature shapes in her sculptures, both using full size plants and smaller elements like here, where thin cuts of cabbage have been enlarged and interpreted into concrete. Many kinds of cabbage and geometries were tested throughout the process in order to create the best spaces, twists and turns for the beach, and the entire line of the sculpture has been worked out by Karin Lorentzen and VEGA landskab on site, using rope and sticks to draw in full scale.

The project has been an exploration into the limits of large scale unique concrete elements in a collaboration with Aarhus Cementvarefabrik a/s and Odivo Formwork Robotics. 64 elements were cast in 21 molds. Each element has the possibility of being used in 4 different ways, creating a system of many possibilities through a small produce of formwork.

The Beach Park was inaugurated in June 2017. Hvidovre Municipality and VEGA landskab are very happy with the result and the beach has been very popular and densely populated during the summer.



Hvidovre Beach Park

Location I Hvidovre, Denmark

Design Firm I VEGA landskab and sculpter Karin Lorentzen
Client I Hvidovre Municipality

Text I VEGA landskab and Karin Lorentzen

Photography I VEGA landskab; Naja Viscor; Amalie Dahlmann;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