

WLA
17

2014 ANNUAL

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JULY 22 MEMORIAL | JONAS DAHLBERG

COVER | THE COMMONGROUND - LAND COLLECTIVE

IMAGE CREDIT | © 2014 LAND COLLECTIVE / Sahar Coston-Hardy



QUANTOMAI
A4A



Over 1,500 man-sized sheaves of corn for the field that shot up overnight at the end of July 2014, in the heart of Milan, opposite the Sforza Castle, between the two Expo Gate pavilions.

quantomais, the project devised and produced by A4A Rivolta Savioni Architetti, on an invitation from Expo Gate's artistic curator Caroline Corbetta, has been part of the city for the entire month of August.

quantomais was an unusual pop-up conception, an innovative example of urban geometry next to one of the city's landmarks, the Sforza Castle, at the entrance to the Expo 2015. Inspired by the theme of the event - Feeding the Planet, Energy for Life - the field caught the eye of locals and visitors for its significance and spectacular nature. Conspicuously alienating, it undermined perspectives, presenting a different perception of the urban spaces in which people live and meet. This agricultural passage transformed places and habits into a new experience to be shared: a living space in which meetings, artistic interludes, appointments and minor rituals unobtrusively accompanied residents and passers-by.

Conceived as an urban installation, quantomais progressed into a collective multidisciplinary work bringing together institutions, architects, farmers, companies, technicians, artists, poets and educators with a common goal: to create a green and hospitable area in the city, a place waiting to be cultivated, in more than one sense of the word, a stage for social relations and culture. And not just a question of agriculture.

The life of an urban mobile field
Planted in the first decade of June 2014 and cultivated on a farmstead close to Milan, the corn was moved into the centre of the city overnight at the end of July. The next day it was a field of mature corn: 360 square metres on the Expo Gate square, where it continued to grow for the entire month of August.

Inside the plantation there were areas which have been used for performances, readings and improvisations as well as for cultivating vegetables and seasonal plants. At the end of August the field was dismantled into the original 231 sections (beds measuring 80 x 120 x h50 cm) which were redistributed, through an adoption tender launched on the quantomais blog, into 22 city plots for local green areas, schools, associations, communities and social cooperatives.

Expo 2015
The installation happened just as Milan is getting ready for the big Expo 2015 event which, from 1st May to 31st October, will highlight a theme of universal interest nourishing Man and the Planet. The choice of corn sparks reflection on one of the Expo 2015's Clusters "Cereals and Tubers: Old and New Crops", basic foodstuffs for a large part of the world's population. But above and beyond the inspiring principle, and the evocative suggestion of a field of corn, A4A's choice was functional to the installation for its aesthetic, visual and spatial impact.







QUANTOMAIS | A4A

Events and other activities

A4A Rivolta Savioni Architetti also organized and coordinated various activities inspired by the project. A series of daily events alternated between the outdoor corn field and the nearby indoor Spazio Sforza (Expo Gate pavilion): readings, musical and artistic performances, special events, laboratories for children focusing on nature, games like the ecological ping pong tournament, where everything was in recycled cardboard (tables, rackets and trophies designed and produced by A4A design), as well as meetings and debates on agriculture, nutrition and nature.

QUANTOMAIS
MILAN, ITALY

Project and Realization | A4A Rivolta Savioni
Architetti, Milan

Client | Expo Gate

Conception | Giovanni Rivolta and Nicoletta
Savioni

Technical Sponsor | Toro Ag Irrigation for the
micro-irrigation system

Cultivation | Azienda Agricola Marco Cuneo

Production consultants | esterni, Milan

Agricultural consultants | Antonio Corbari,
Azienda Agricola Corbari

Agronomist | Bruna Heidempergher,
Corn-cultivation specialist | Alberto Verderio

Events and other activities Milan

Conception, Organization & Co-ordination | A4A
Rivolta Savioni Architetti, Milan

Photography Credit | A4A, Ugo Dalla Porta,
Francesco Gusella



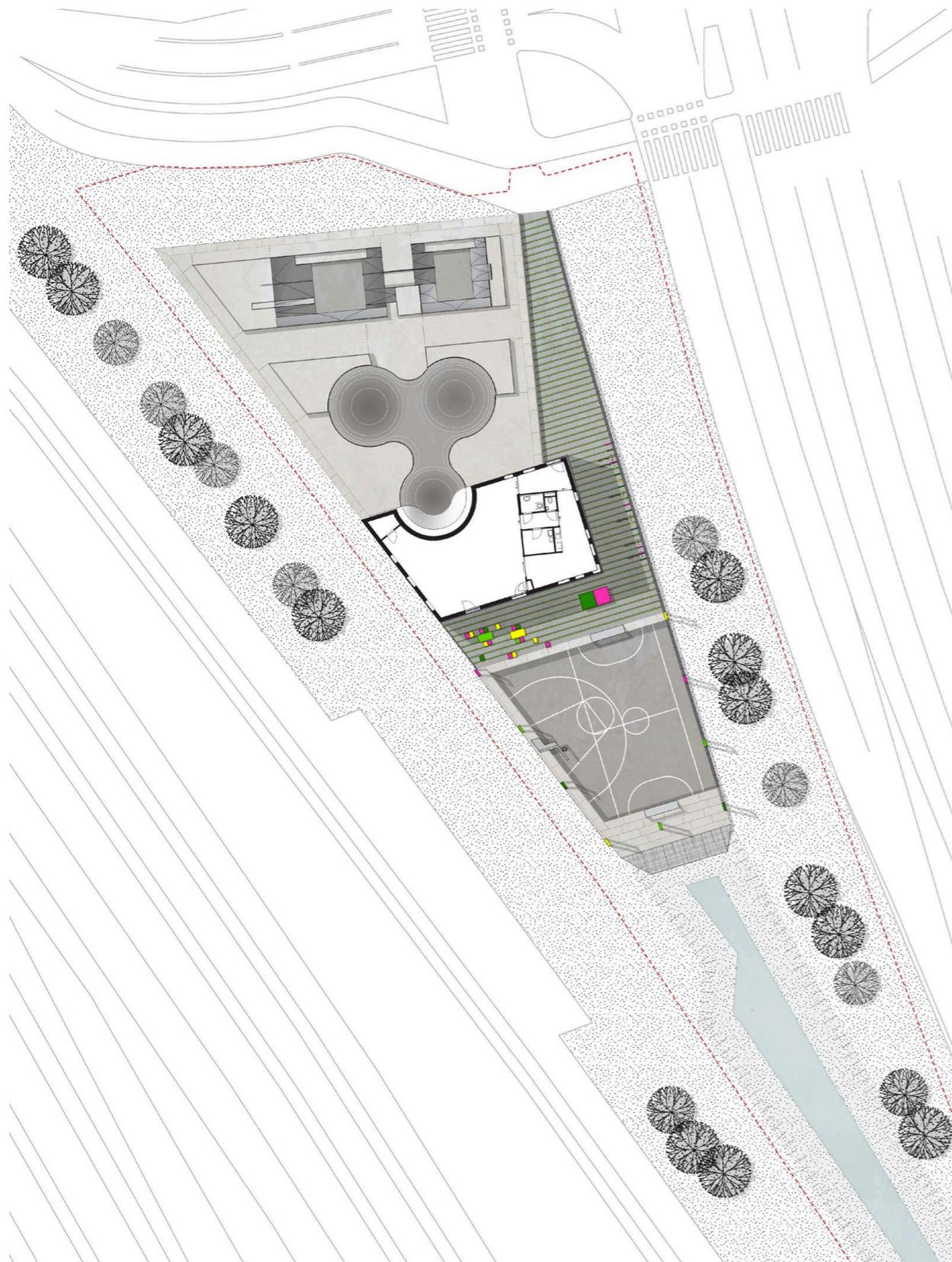


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KAVEL K

KAVEL K
CARVE

KAVEL K | CARVE



‘Kavel K’ is situated on a triangular plot, boxed in by a railway track and a connecting road. It is a skating, sports- and youth facility which attracts a wide range of user groups. The public space and the building are designed as a unity; the facade and the skate-cradle even ‘melt together’.

Kavel K is one of the three skate facilities that were originally planned in the urban layout plans for Leidschenveen-Ypenburg, which started in the 90s. The location is a typical surplus space; the tapered terrain is wedged between a railway track and a connecting road, at the edge of one of the largest Vinex-neighbourhoods in the Netherlands. Previously, only skating was planned here, but because of demographic changes the need for a youth centre grew; the young families that moved here now have adolescent children.

Carve was asked to design both the amenities and the building. We thought it to be of great importance to create a building that presents itself as one with its surroundings, both visually and functionally. But how can skating, sports and a youth centre designed in such a way as to create a whole?

The small strip of land is divided into three zones: skating, youth centre and sports. By positioning the youth centre in the middle of the zone, a front- and backside are created, between which the building forms the hub. The entry zone is flanked by the skate facility, which is elevated half a meter above ground. By raising the skating area, a sitting edge is created along the entry zone. Furthermore, by raising the skating, the entrance can be reached without being hindered by skaters. As a contrast to the front, the multifunctional sports court in the back is sunken

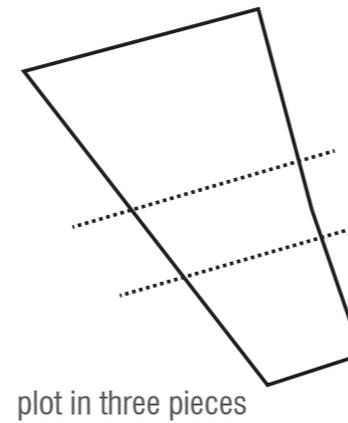
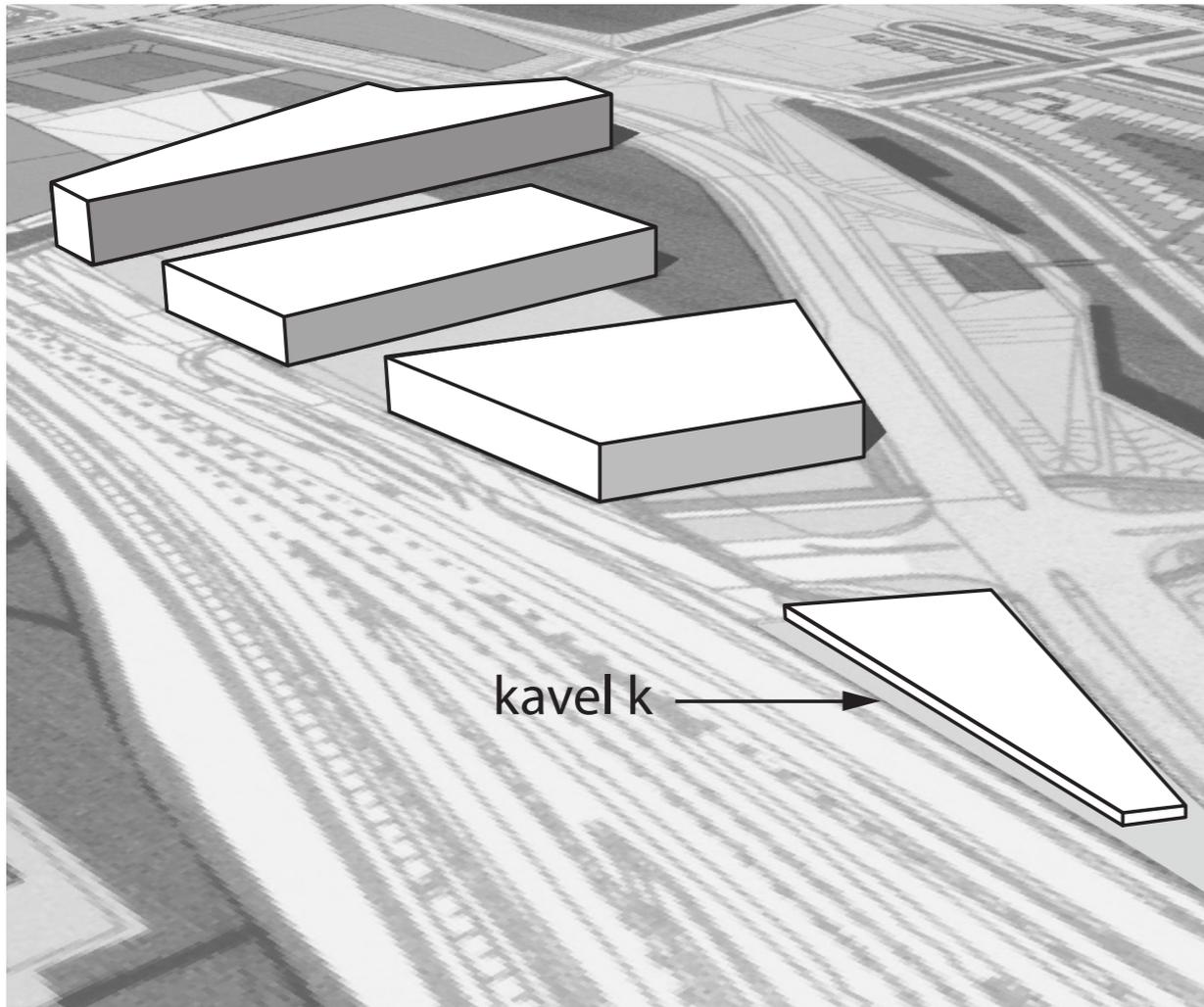
and its edges can be used for activities.

The facade and the integration of the skating facility are an essential part of the design. The cradle – an eyecatcher at the front side – is integrated into the facade. By doing so, the facade and skatepool become one entity.

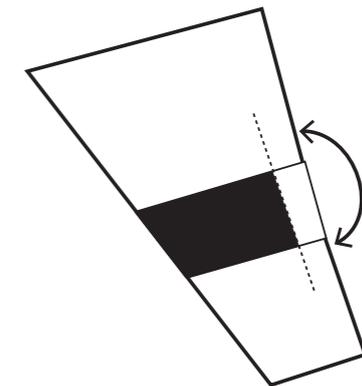
A second principle was the knowledge that it is inevitable that the facade will be sprayed with graffiti. Instead of seeing this as a problem, the design anticipates on this. The facade consists of large concrete elements, in which a ‘braille pattern’ is pressed. The graffiti can be removed, but remains visible in the recessed circles. As a result, the facade turns into a canvas, in which an everchanging colour pattern reflects the history.

A third principle was the flexibility in use of the building, and especially its floor plan. The interior was designed in collaboration with the future users, and was kept robust and simple. Core and floor were designed in a contrasting colour, the walls lined with durable underlayment panels. Large sliding doors around the core create the possibility to divide the space in various ways. In addition, the building features an entrance at both the skating and sports side. Currently, only one entrance is open, but in the future both can be used. In doing so, different user groups can enjoy the facility independently from each other; skaters, youth at risk, Moroccan mothers that get typing lessons and sporting adolescents.

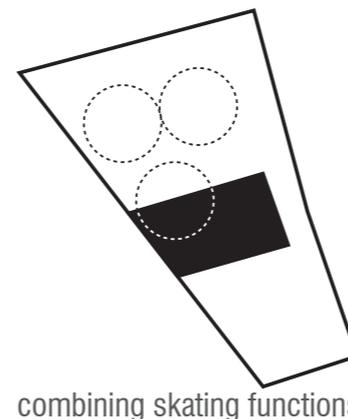
Originally, Kavel K was designed as one entity. Unfortunately, part of what we wanted to achieve in the use of the facility, was rejected in the implementation phase. From the Final Design phase onwards, the project was divided into ‘the



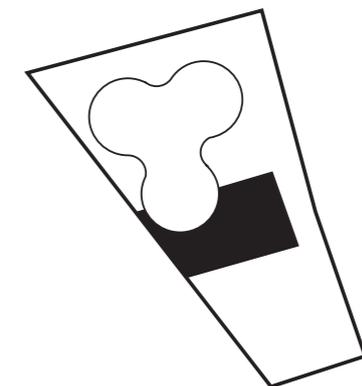
plot in three pieces



building as connector



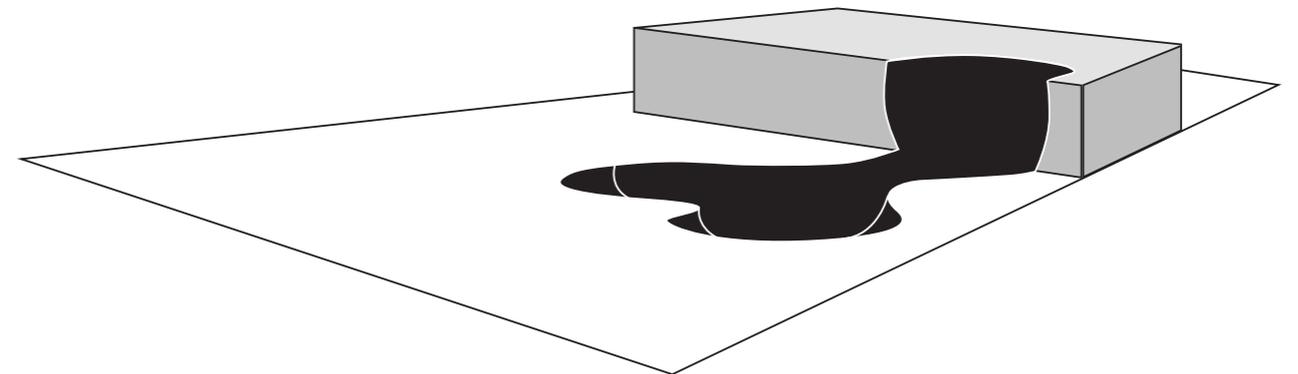
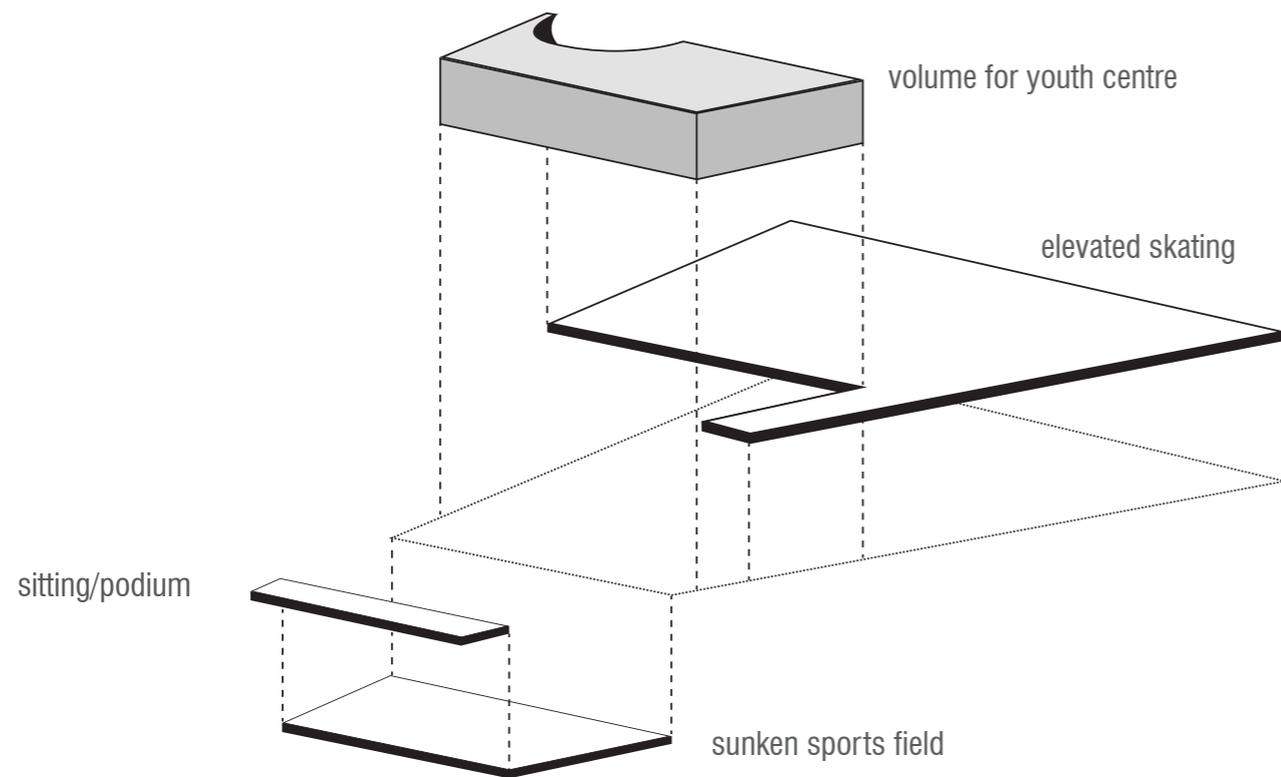
combining skating functions

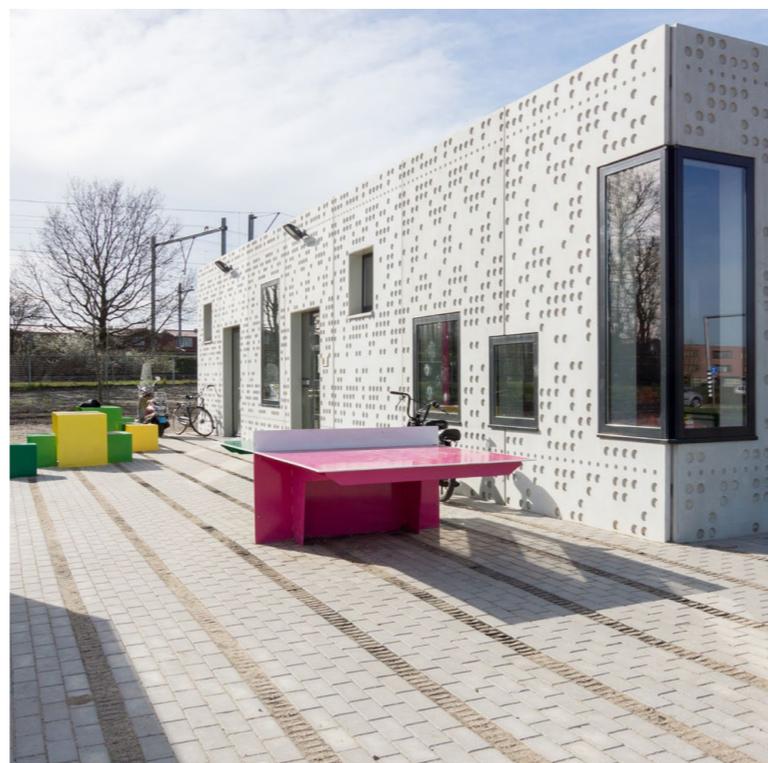


integrating skate in the building

building' and 'outdoor space' – with two different clients. This resulted in a continuous struggle on the demarcation line between the building and the exterior space. Without any consultation, the client made changes in the design of the interior of the building. The large sliding doors were replaced by standard doors, and the walls have been traditionally plastered. This was not motivated by budgetary reasons - all changes are 'budget neutral', but resulted in a building which is much less flexible in use.

Despite this flaw, Kavel K is eagerly being used. The unique combination of outdoor activities and building created the possibility to not primarily focus on the youth at risk, but also to serve youngsters that normally don't need any guidance and support. The youth centre accommodates youth workers who can serve the district from here. The greatest merit of Kavel K, however, is the relaxed mix of diverse user and age groups, catalysing positive activity on the edge of this young district.





KAVEL K | CARVE



KAVEL K
THE HAGUE, THE NETHERLANDS

Design Firm | Carve

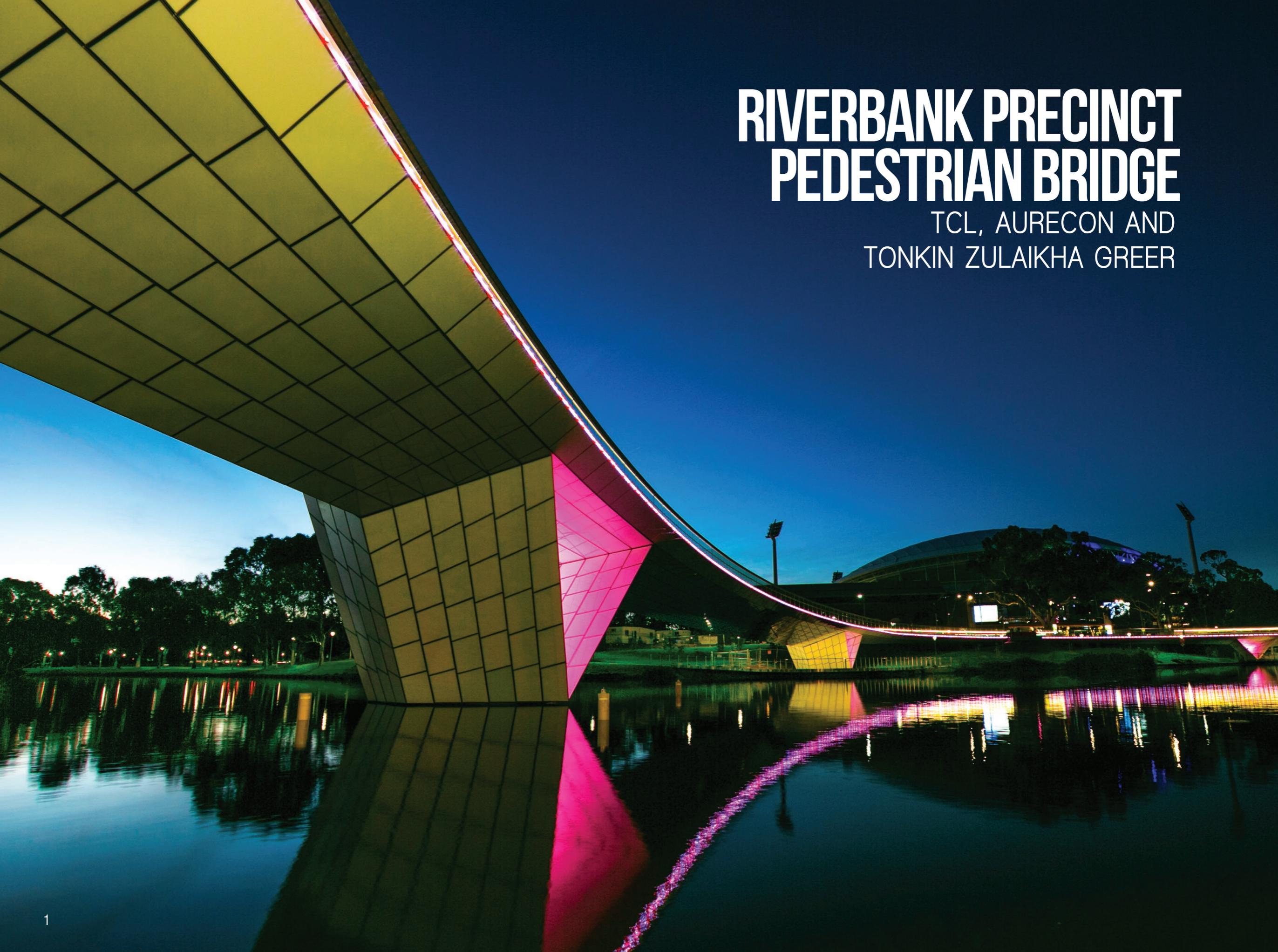
Carve team | Elger Blitz, Mark van der Eng,
Emma Kaul, Thomas Tiel Groenestege, Thijs van
der Zouwen

Technical assistance building | HTV
Technical assistance preliminary design phase |
Kees Kalisvaart

Design | 2010 – 2012
Completion | February 2014
Total cost | EURO 600.000

Client | Municipality of The Hague

Photography Credit | Marleen Beek, courtesy
Carve

A nighttime photograph of the Riverbank Precinct Pedestrian Bridge. The bridge features a large, illuminated, geometric structure with a grid pattern, supported by a central pillar. The structure is lit with warm yellow and orange lights, and a vibrant pink light runs along its edge. The bridge spans a body of water, with the lights reflecting on the surface. In the background, a large, illuminated stadium is visible under a dark blue sky.

RIVERBANK PRECINCT PEDESTRIAN BRIDGE

TCL, AURECON AND
TONKIN ZULAIKHA GREER



RIVERBANK PRECINCT PEDESTRIAN BRIDGE TCL, AURECON AND TONKIN ZULAIKHA GREER

Taylor Cullity Lethlean (TCL), Aurecon and Tonkin Zulaikha Greer were engaged in 2012 to design the new Riverbank Precinct Pedestrian Bridge, following a design competition run by the South Australian Government Department of Planning, Transport and Infrastructure (DPTI).

The Riverbank Pedestrian Bridge provides a vital connection between the city's highly visited Adelaide Festival Centre, Adelaide Railway Station and the recently redeveloped Adelaide Oval. The 255 meter long bridge was constructed by McConnell Dowell and arcs over the Torrens, connecting two key destination points on the north and south banks. The upgraded connection points provide activated destinations at each end of the bridge, with interactive elements including lighting and water features.

The design team worked with Cultural Consultant, Karl Telfer from Cultural Research Education and Design (CRED) to facilitate local indigenous links and storytelling within the project. The south landing hosts a stainless steel artwork where subtle traces of animals etched into the surface of the steel can be seen by day, and representations of the southern constellations can be seen by night.

The completion of the Riverbank Precinct Pedestrian Bridge invites opportunities for revitalising the parts of the city that connect to this precinct.





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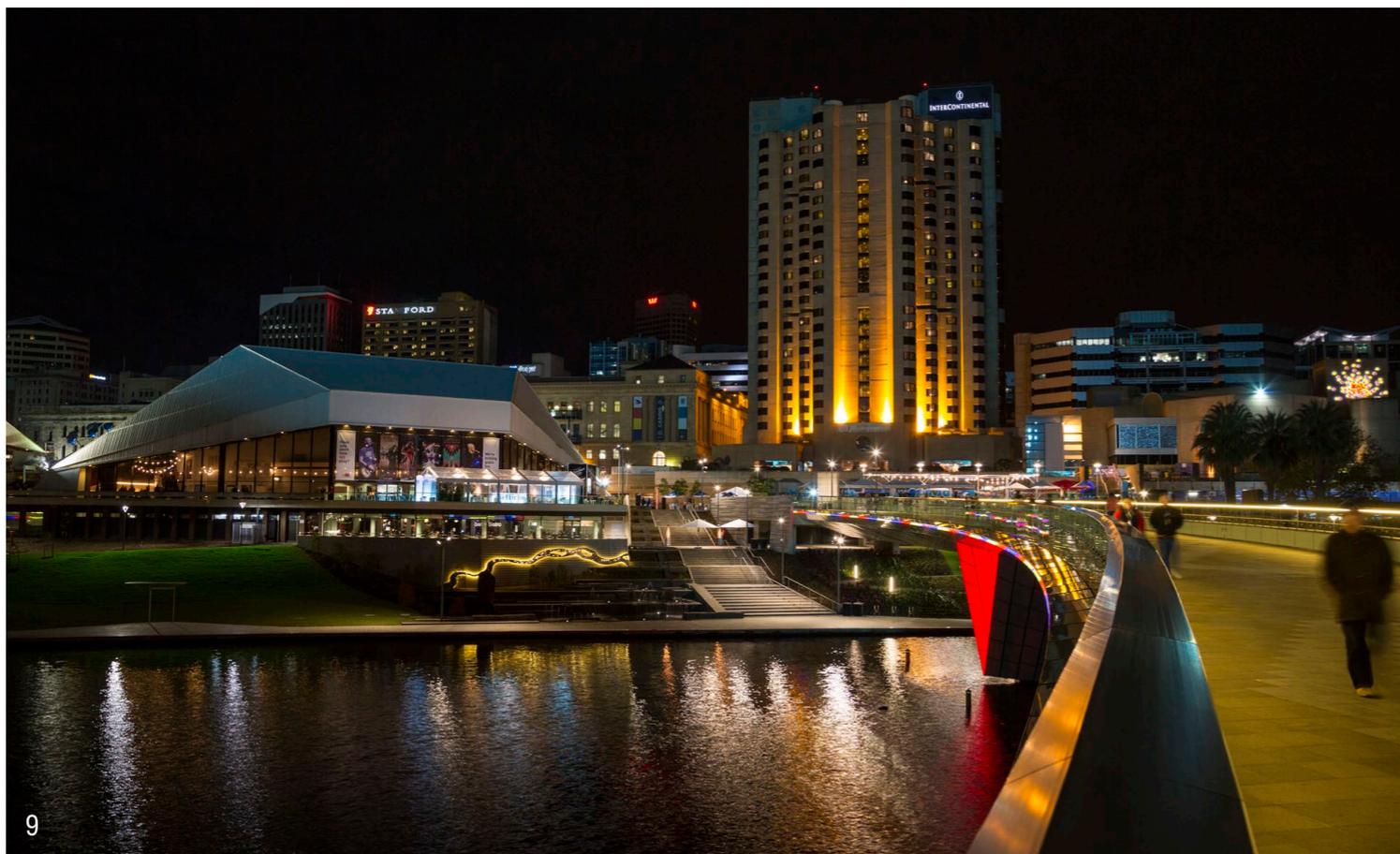


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RIVERBANK PRECINCT PEDESTRIAN BRIDGE TCL, AURECON AND TONKIN ZULAIKHA GREER



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RIVERBANK PRECINCT PEDESTRIAN BRIDGE ADELAIDE, AUSTRALIA

Collaboration | Aurecon and Tonkin Zulaikha Greer, Karl Telfer
Client | South Australian Government Department of Planning, Transport and Infrastructure (DPTI).

Completion Date | June 2014

Photography |
1, 5, 9, Drew Lenman
2, 3, 4, 6, 7, 8, John Gollings



THE ETERNAL CITY?

Due to faster than expected sea level rise, scientists project the permanent flooding of Venice by 100 to 200 years. In this future vision of drastically altered climate conditions, coastal cities such as Venice will have to physically and economically reinvent themselves in order to survive.

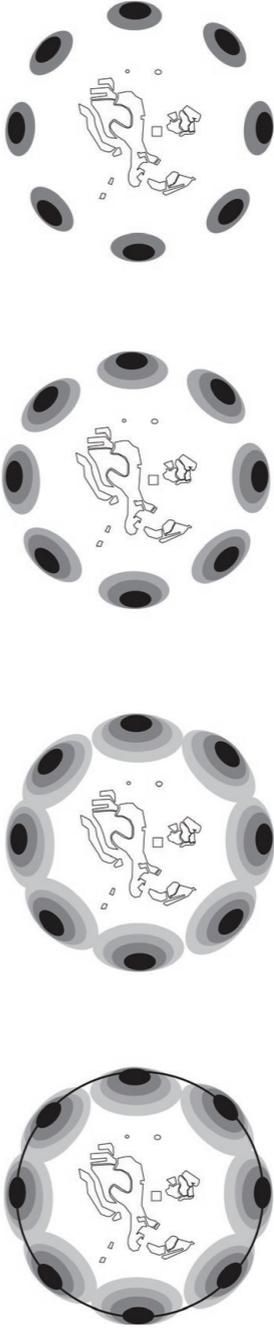
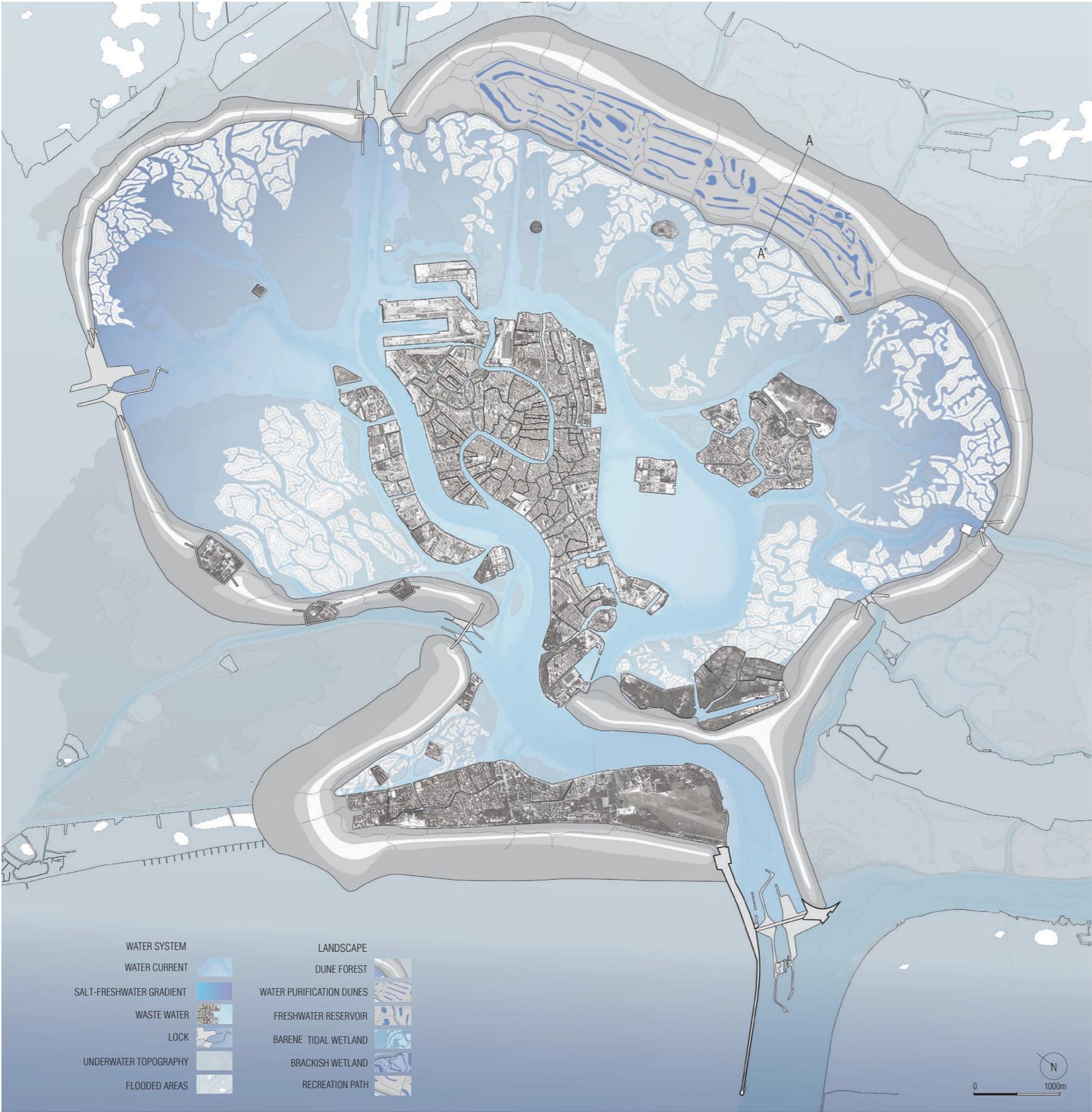
After the M.O.S.E. sea gates stop functioning, Venice will once again face imminent danger. Sewage pollution will increase exponentially because the sea barrier will increasingly close the lagoon which will no longer be renewed by the tides. Venice has never maintained a main sewage system. A large portion of the wastes generated in the historic center of Venice have always been discharge directly into its channels. Water quality, particularly near the city, is extremely poor.

Although Venice has a thriving tourism based economy, the city is becoming mummified, a static image of itself. The future of the inland industrial areas with their dying petrochemical industry grows ever weaker, while Venice itself is losing inhabitants. The future is a complex dynamic of environmental pressures and economic imperatives.

AN EMERALD BELT: LONGTERM PROTECTION FROM CLIMATE CHANGE

The Serenissima plan proposes to augment the existing underwater topography of the lagoon with a readily available and sustainable material: sand from the floor of the Adriatic. The sand is gathered by Trailing Suction Hopper Dredgers. The sand is projected into the lagoon shallows, progressively forming a dune barrier with an

SERENISSIMA | JACQUES ABELMAN



SERENISSIMA | JACQUES ABELMAN



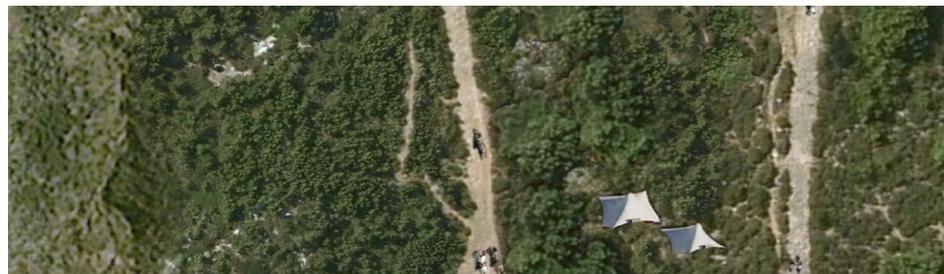
NORTHERN BEACH ZONE OF RING LANDSCAPE



NATIVE DUNE VEGETATION ZONE



WATER PURIFICATION CHANNELS IN DUNE FILTRATION SYSTEM



MAQUIS BIOME ZONE



BARE SALT MARSH ZONE

inner zone of sand flats and tidal marshes. This process is similar to the coastal reinforcement and climate proofing strategies of Northern Europe, for example in The Netherlands.

A system of locks connects the dune sections, allowing ships into the city. Opening the locks allows fresh sea water into the heart of the city, flushing water outwards into the tidal marshlands on the edges of the dune zones. The large surface area of these wetlands, which contain a gradient of salt to brackish water, is sufficient to cleanse the water. Organic waste is turned into plant biomass, which also functions as a large-scale carbon sink, thus working against climate change. Wetlands are considered the most biologically diverse of all ecosystems; they are biological engines that can be adapted to waste water treatment as well as agricultural purposes. They are vital to the large populations of migrating birds that visit the lagoon. This will in effect create an enormous nature reserve around the city and preserve the specificity of the lagoon environment.

The widest dune section functions as a water purification plant. Water is pumped through the dunes, the sand acts as a filter. Lightly brackish water can further be purified to provide fresh water and stored in reservoirs. Recreational paths, camping sites, wildlife zones, Mediterranean maquis scrubland and dune vegetation ecotopes are some of the essential elements that inform the program of the dune barrier. This designed land will function as a hybrid territory of landscape identities and new urban growth. Residential and business zones set into the emerald necklace will create a thriving future

city, with the jewel of old Venice at its heart. The edge of the city will extend to the dunes and beaches facing the New Adriatic. Finally impervious to the elements and transformed into a new island nation, Venice will once more be married to the sea.

Groundcondition is a design and research office engaging landscape with current critical questions at the intersection of culture, ecology, and infrastructure.

SERENISSIMA
Venice, Italy

Designer | Jacques Abelman
Image Credits | Jacques Abelman

CLARK ART INSTITUTE CAMPUS EXPANSION

REED HILDERBRAND





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CLARK ART INSTITUTE CAMPUS EXPANSION REED HILDERBRAND

The Clark Art Institute is in its final phase of a transformational campus expansion program that adds new facilities to support the growth of museum and academic programs, enhances the visitor experience, improves circulation throughout the campus, and creates new levels of sustainability across its 140 acres. The program focuses on providing superior facilities for the benefit of visitors and scholars and underscores the Clark's environmental stewardship of its grounds.

The Clark's entire 140-acre campus is renewed and enhanced by the introduction of four miles of new walking trails, five new pedestrian bridges, and more than a thousand new trees. But the focal point of the landscape is a set of tiered reflecting pools. Reed Hilderbrand Landscape Architecture designed the pools, with their cascades, lawn embankments, and stepping stones to knit together the architectural refinement of the inner campus with the pastoral sweep of Stone Hill Meadow and the meander of Christmas Brook and its wetlands. In order to meet the environmental and experiential goals of the Clark and the community, the pools needed to fit into the site's topography, hydrology, and habitat.

Conceived by architect Tadao Ando as a unifying element for the campus and its surroundings, the pools orchestrate a unified composition among the diverse architectural characters of the Clark Center, the Museum Building, the Manton Research Center, and the varied landscape beyond. The Clark Center terraces overlook the uppermost pool, which reflects views of wetlands and woodland beyond as visitors arrive. The entirety of the pools links

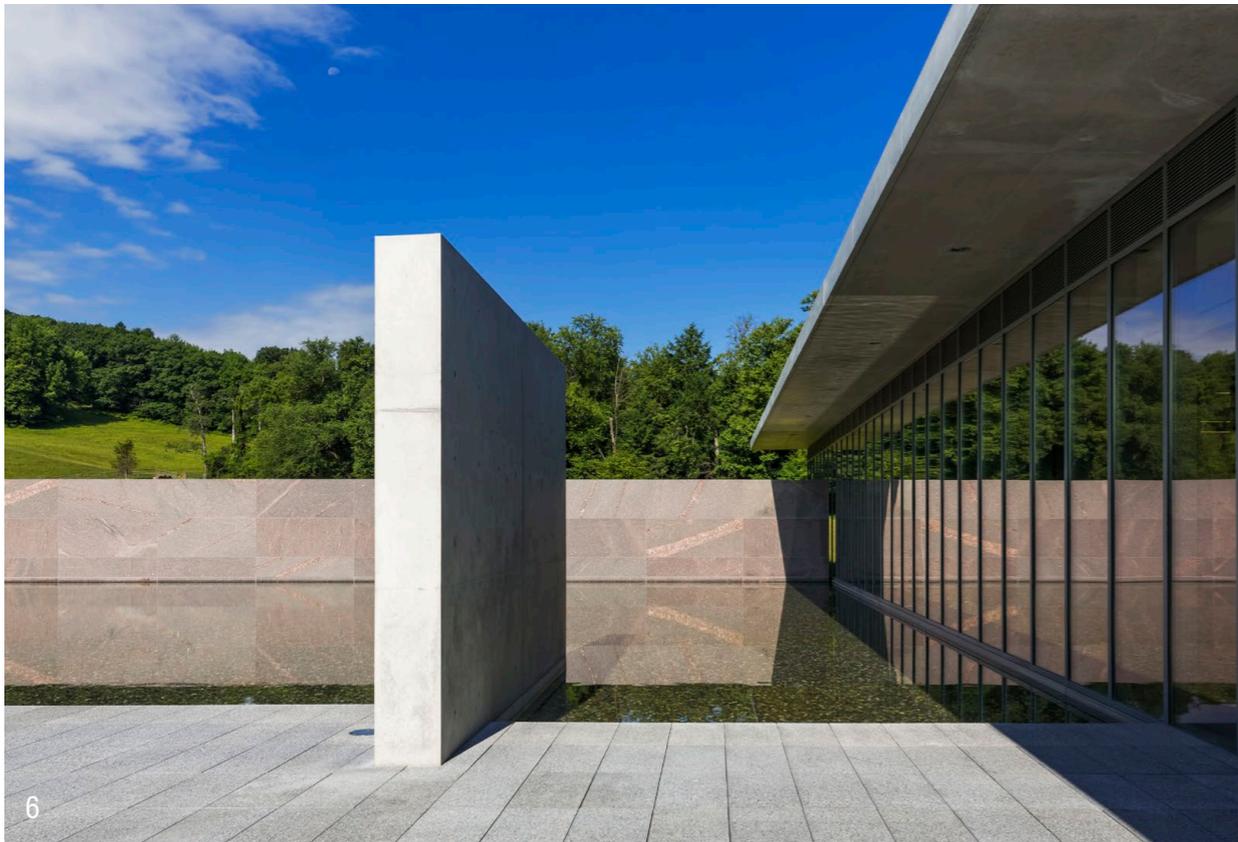
the cultivated lawns of the central campus with the pastures of the Stone Hill meadow and the intricate network of streams that define the site's drainage systems and shape its habitat. Lawn walks and embankments thread between the pools. Water cascades through granite weirs from one pool to the next and then is recycled through a system that integrates rainfall capture, stormwater management, landscape irrigation, and building systems, including climate control and toilet flushing.

Key Landscape Features

- Operational volume for reflecting pools is 284,000 gallons of water over an area of 42,000 square feet (approximately 1 acre) at an average depth of 13 inches
- 2000 gallons of water flow through the pools each minute
- Schow Pond area enhanced and views from galleries improved
- 500 trees added in final phase; 1150 new trees planted overall
- Upgrades and extensions to 4 miles of walking trails, including 5 pedestrian bridges
- Landscaped parking for 398, including 154 overflow meadow spaces and 69 porous asphalt spaces
- Invasive plant species removed
- 1.5 miles of new drives built since 2005
- 80 acres of the campus maintained as woodland
- 49 acres of the campus managed as native meadow
- 15 acres of the campus protected as wetland and waterway
- 10 meadow rain gardens capture and treat runoff

CLARK ART INSTITUTE CAMPUS EXPANSION
REED HILDERBRAND





CLARK ART INSTITUTE CAMPUS EXPANSION REED HILDERBRAND

Sustainability

The water management system designed for the Clark, prominently represented by the tiered pools, was conceived to reduce total water consumption for the expanded campus through the interconnection of landscape and building water sources. This system transforms what would have been considered wastewater into a resource; balances the need to rebuild groundwater through infiltration on site with the desire to offset potable water use in the building; and improves the health and performance of surrounding wetlands and streams through careful mitigation of storm events and runoff. Original modeling of total water savings, based on a first design study, forecast no potable water consumption in the landscape. As-built performance modeling is forthcoming. The Clark has also elected to commission the entire landscape, as one does for building mechanical systems, to enhance and evaluate the performance of all of its landscape features and assets and to provide a model for future projects.

Through intense collaboration, the design team created an integrated hydrological system that links all of the campus buildings to the reflecting pool and landscape. Using various harvesting techniques (drains, pipes) and storage techniques (reservoirs, tanks), the system collects foundation water, as well as rainwater, and funnels it into the reflecting pool. Collected water is also used for irrigation, plumbing (gray water for the toilets), and for makeup water for the cooling tower.

- Downstream discharge is biologically cleansed in the lowest of the pool's three tiers and its constructed wetlands, assuring that no contaminants enter the brook that

flows across the lower campus.

- A series of seven geothermal wells installed on the campus reduces the Clark's consumption of electricity and heating resources by 28 percent.
- The pool also connects to cisterns fed by rooftop collection basins that capture rainwater for use in the campus's cooling tower and reservoir and utilizes that nonpotable greywater for plumbing and irrigation.
- The campus will use one million fewer gallons of water annually than it did before the Clark Center and reflecting pool were constructed. Rather than doubling the pre-development water usage, the project is designed to achieve a 50 percent reduction.
- Green roofs, dimmable lighting systems, and the seven geothermal wells installed on the campus are just three of the energy-saving strategies that reduce the Clark's energy use by 20 percent.
- The design team also elected to use recycled content materials including fly-ash (structural concrete) and silica (architectural concrete), as well as 10 percent recycled steel throughout the project. Thirty percent of all building materials were locally sourced.
- Sustainable site strategies include reducing impervious surfaces (and minimizing traditional parking surfaces) and harvesting storm water for alternative site use (the reflecting pool and irrigation) to reduce the site's environmental impact.



CLARK ART INSTITUTE CAMPUS EXPANSION REED HILDERBRAND

“This project extends the Clark’s mission of cultural stewardship to its extraordinary Berkshires environment,” says Gary Hilderbrand. “We see the campus as a cultural commons.”



Campus Landscape, Circulation, Tiered Reflecting Pool | Reed Hilderbrand Landscape Architecture, Cambridge, Massachusetts
Clark Center, Lunder Center at Stone Hill, physical plant | Tadao Ando Architect & Associates, Osaka, Japan
Museum Building and Manton Research Center | Selldorf Architects, New York, New York
Architect and Sustainability Consultant | Gensler, New York, New York, Executive

Client | The Clark Art Institute
Museum Leadership
Peter Willmott, Chairman, Board of Trustees
Michael Conforti, Director

Plan and aerial perspective drawings | 2, 3, Courtesy Reed Hilderbrand Landscape Architecture

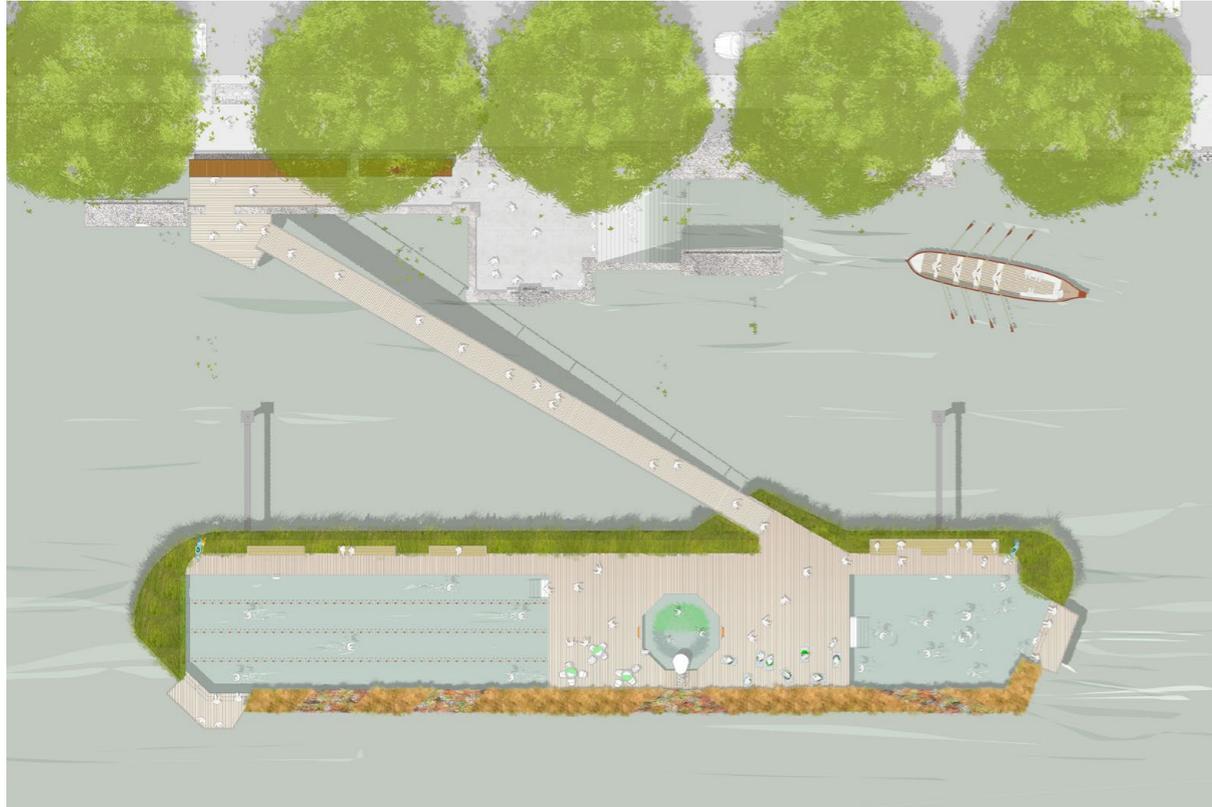
Photography Credit | 1, 4 to 8 © Jeff Goldberg / Esto

THE THAMES BATHS PROJECT

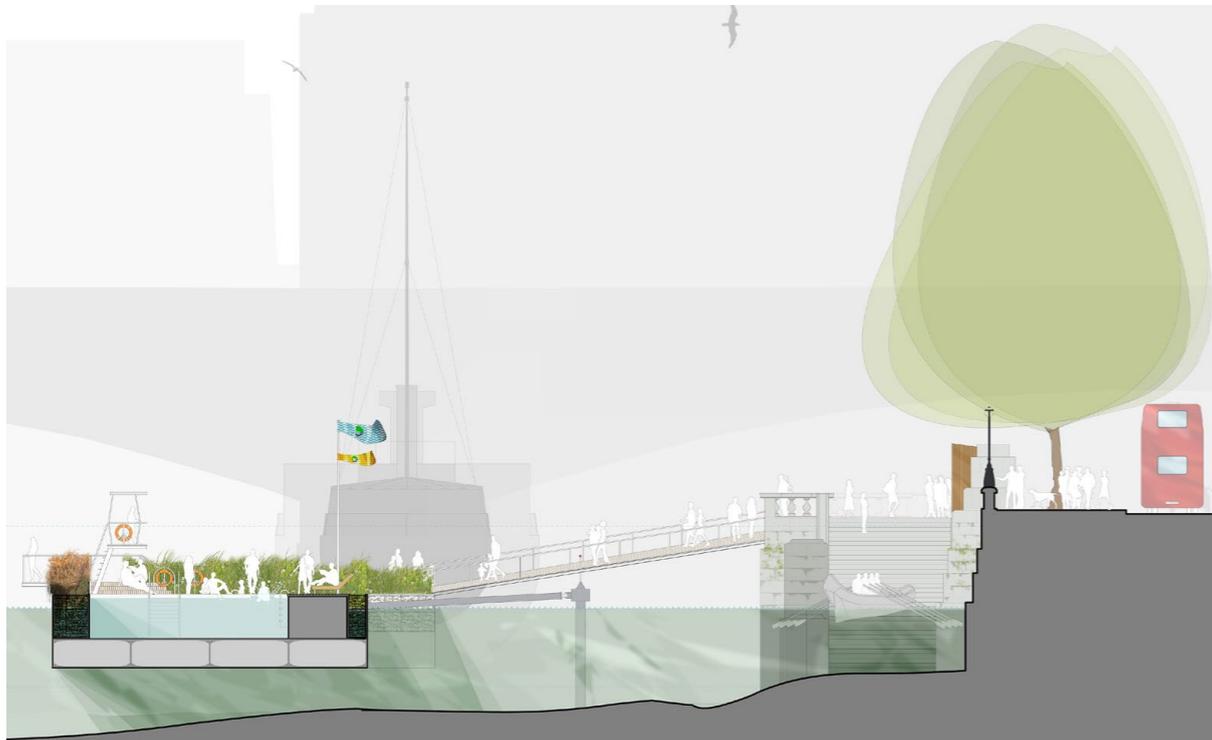
STUDIO OCTOPI



THE THAMES BATHS PROJECT | STUDIO OCTOPI



Temple Stairs Baths | Plan



Temple Stairs Baths | Section

The Thames Baths Project is a campaign by Studio Octopi for the re-introduction of swimming in London's River Thames. The Thames Baths look to re-establish an intimate and playful link between Londoners and this historic lifeblood of the city.

The proposals are focused on London's Victoria Embankment between Blackfriars and Waterloo Bridge. However the proposals could occur anywhere along the River Thames or other urban waterways. The two pool designs are located at the historic Temple Stairs and the north foreshore of Blackfriars Bridge. Both schemes have been developed in collaboration with landscape architects, marine engineers, cost consultants and graphic designers.

The Thames Baths Project is about developing a visionary but ultimately achievable proposal. Imagine swimming in the river, surrounded by reeds that frame tantalising views of the city around you. But the Baths are not just for swimmers, as they provide refuge and habitat for fish, birds and a wide range of flora. It's easy to forget that the river is the cleanest it's been in years and with that, the home to a wide array of freshwater and saline wildlife.

The Blackfriars (Bridge) Baths are a vision for the future, when the River Thames water is clean enough to swim in. The proposals consist of two floating pools and two fixed pools both enclosed by native planting including reed, rushes and iris. The floating pools rise and fall with the tide whilst the fixed pools are similar to a rock pool; the water is refreshed at each high tide.

The river may take 10+ years to clean-up and therefore a second scheme has been developed that uses filtered Thames water off the Temple Stairs. Floating in an area of deep water, a bespoke pontoon has three pools set within it. The pools are separated from the river water and yet the illusion is of swimming in the Thames. Generous areas of open decking offer spectacular views up and downstream. To the east, Tate Modern and the City, west towards the SouthBank, London Eye and Westminster.

The Baths are situated on this stretch of the north bank to capitalise on the deep water even at low tide. However, there is also the added benefit of bringing activity to this relatively neglected stretch of the north bank. There are already plans to introduce the Mayor of London's Cycle Superhighway to this stretch of the Victoria Embankment, which will increase the pedestrian activity and reduce the dominant roadway. With the increased footfall, created by the Cycle Superhighway and the Baths, we are arguing that this will encourage visitors to explore one of London's hidden quarters, the Inns of Court, an area between Victoria Embankment and Fleet Street.

These floating Baths could, with the right investment, occur tomorrow. After a year of working on these proposals the project is now entering a new stage as we prepare to take the project to the people of London through a very high profile crowdfunding campaign. Details of which will be released in early 2015.

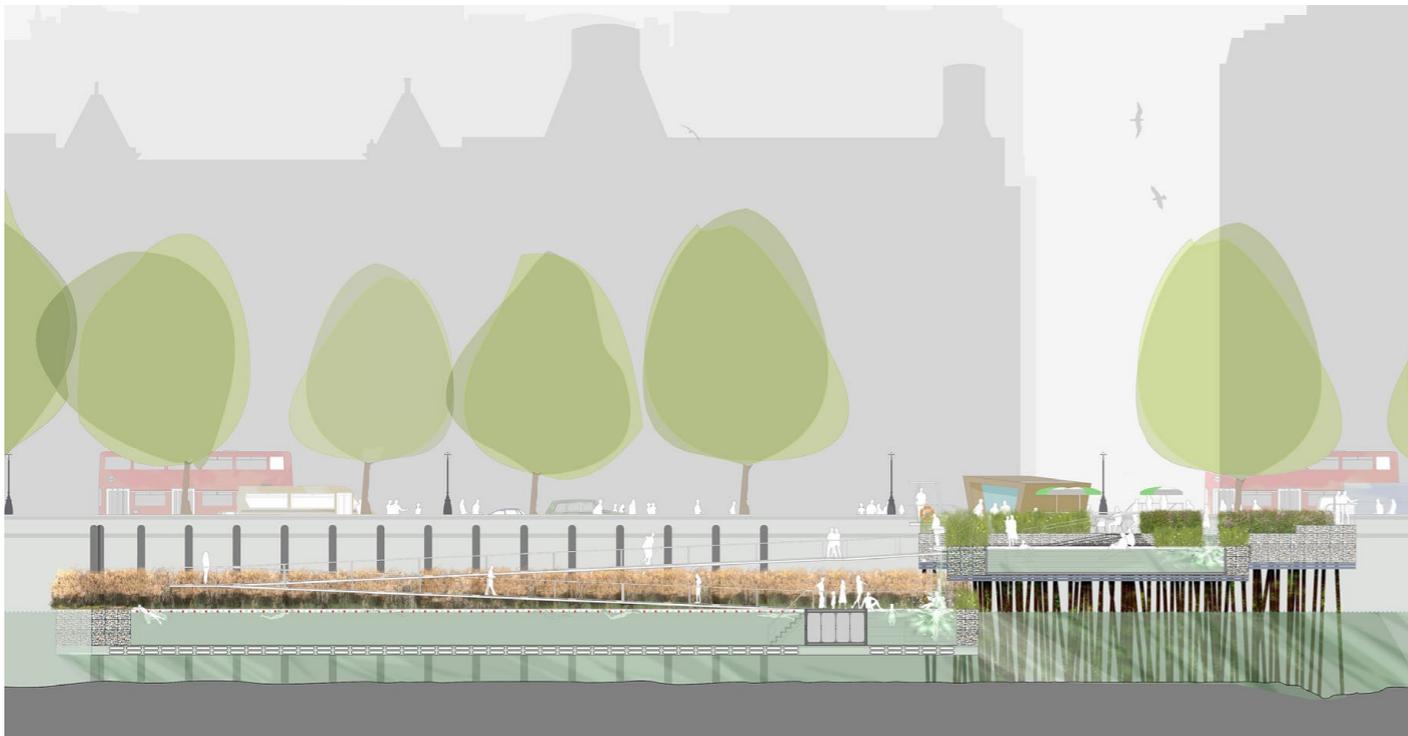


Blackfriars Bridge Baths

THE THAMES BATHS PROJECT | STUDIO OCTOPI



Blackfriars Bridge Baths | Plan



Blackfriars Bridge Baths | Section

THE THAMES BATHS PROJECT
LONDON, UK

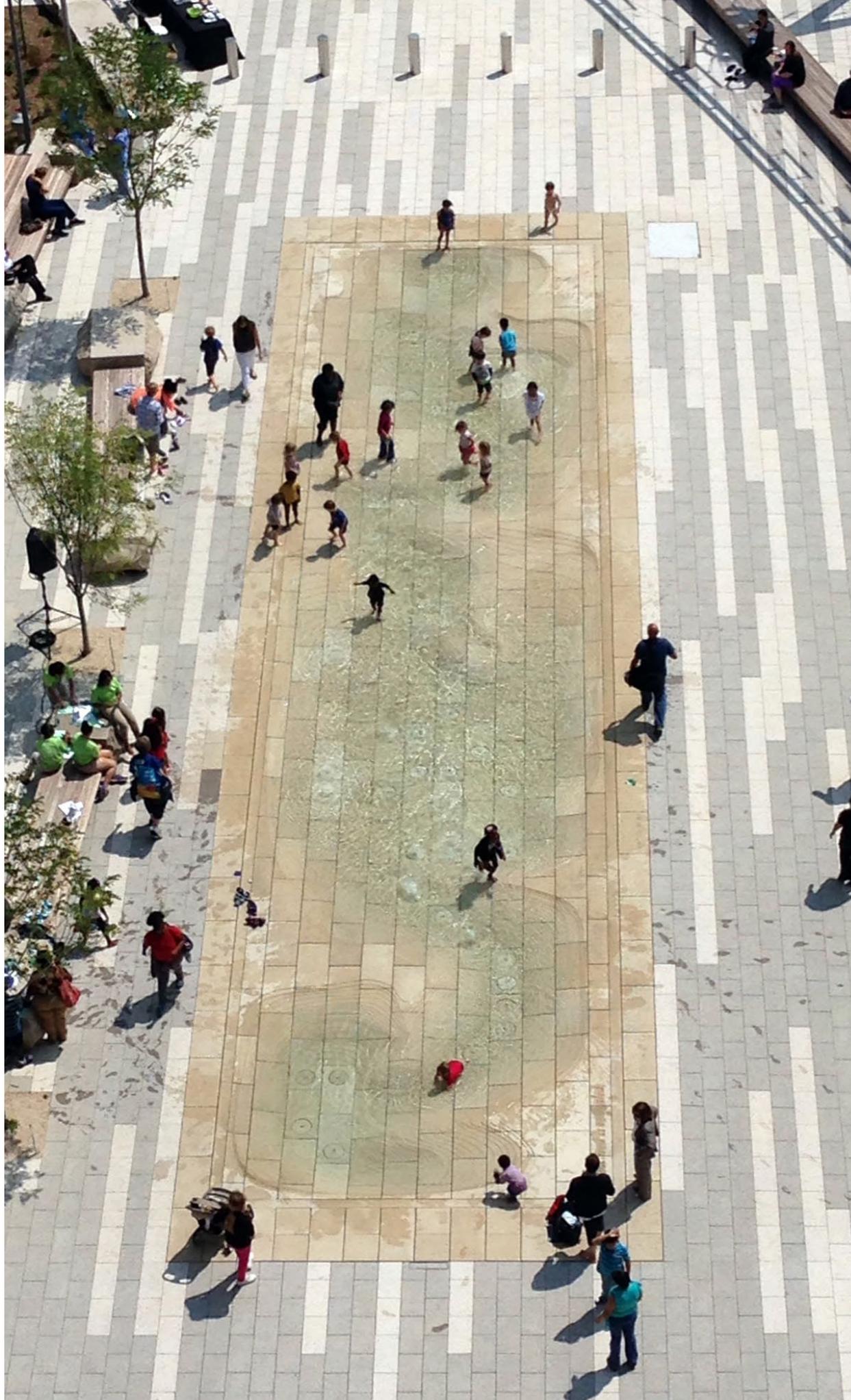
Architects & Founders | Studio Octopi
Landscape Architects |
Jonathan Cook Landscape Architects
Marine Engineers | Beckett Rankine
Product Manager | Matt Bamford-Bowes
Graphic Designers | Build
Cost Consultants | Jackson Coles LLP

Image Credits | ©Studio Octopi & Picture Plane

THE COMMONGROUND

LAND COLLECTIVE





THE COMMONGROUND | LAND COLLECTIVE

WLA had the pleasure of interviewing David Rubin [DR] from LAND COLLECTIVE in September about the Eskenazi Health Hospital in Indianapolis and its public plaza known as The Commonground.

WLA | The Commonground is a new public plaza opened recently at The Eskenazi Health Hospital campus in Indianapolis. Can you tell us more about the space and your involvement with the project?

DR | A little more than five years ago, Matt Gutwein, President and CEO of Health & Hospital Corporation of Marion County, cold-called me at my former studio to gauge my interest in the design of a new public space in Indianapolis at Eskenazi Health Hospital (then called Wishard Hospital). What was extraordinary about this call was Matt's enthusiasm for the services which the hospital offered the community of Indianapolis and Marion County: the highest possible health service for all of the area's citizens, whether people of means or those who are economically challenged. He described a service that reached the full spectrum of our society – an extraordinary vision for civic health and well-being.

What Matt may not have initially realized as he made his impassioned telephone pitch was that he was speaking to someone whose philosophy of design made him a kindred spirit. What Eskenazi Health does through health services, LAND COLLECTIVE's practice does through design: our mission is to bring the full spectrum of our society into a dialogue through empathy-driven design. Whether you are someone who is privileged or underserved, you have a place in

landscape. And as a result of our collaboration, whether you are seeking the services of Eskenazi Hospital or not, there is an opportunity for everyone to participate on *The Commonground*.

My role on the project was establishing the overall project vision for the commons and the campus. As design lead, I informed all site-related elements, working with local landscape architects RATIO and Context; executive landscape architects Olin; trellis architects Diller, Scofidio + Renfro; fountain designers Fluidity Design Consultants; and design architects HOK (who designed the new Hospital buildings). I began the design of The Commonground while equity Partner at Olin, and continued to act as design lead after I won the 2011-2012 Rome Prize and founded my own studio, LAND COLLECTIVE.

At the project's inception, I also worked with Eskenazi Health to establish hospital campus guidelines for current and future growth, including the creation of a Wellness Trail which links downtown Indianapolis' Cultural Trail with the White River Greenway through the northwest quadrant of the City in which Eskenazi Health Hospital resides.

WLA | The Commonground is a flexible space with various programs. What brought about the idea of a flexible space in a hospital environment?

DR | The Commonground is a "give-back" to the City of Indianapolis and the citizens of Marion County in thanks for their support in an 85% approval vote to establish a new County Hospital. The space was and is intended to offer

THE COMMONGROUND | LAND COLLECTIVE



opportunities for engagement and program in the context of a high level of design acumen – a draw for anyone in the Indianapolis area, whether seeking Eskenazi’s services or not. To that end, it was designed to foster connections across economic strata, to be a place for social gathering, and healthful living: yoga classes, physical therapy, contemplation, etc. It also provides space for teaching opportunities, as well as social events like movie nights, farmers’ markets, and other gatherings. It was my goal as lead designer to imbue the space with a high level of social purpose, wellness and design. The healing process doesn’t stand solely with the doctors and nurses of the hospital. A significant part of healing is insuring that those entering Eskenazi, whether patients or their family members, feel well in the context of a good public space – that design excellence can serve to reassure and calm people in a time of stress, that an environment of art and design can make one feel better, feel positive, feel strong.

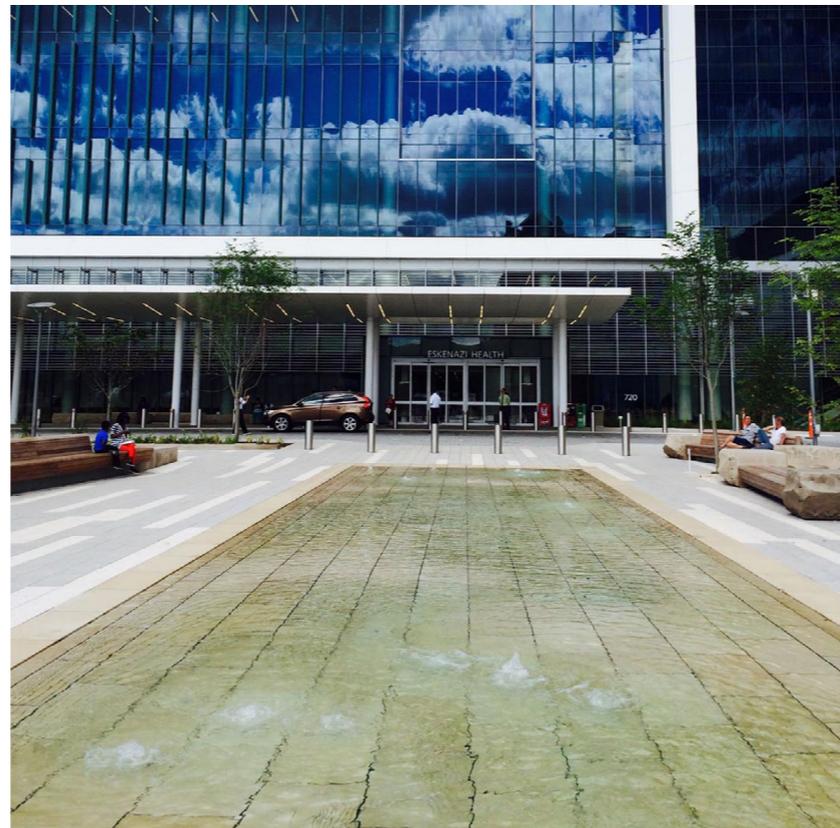
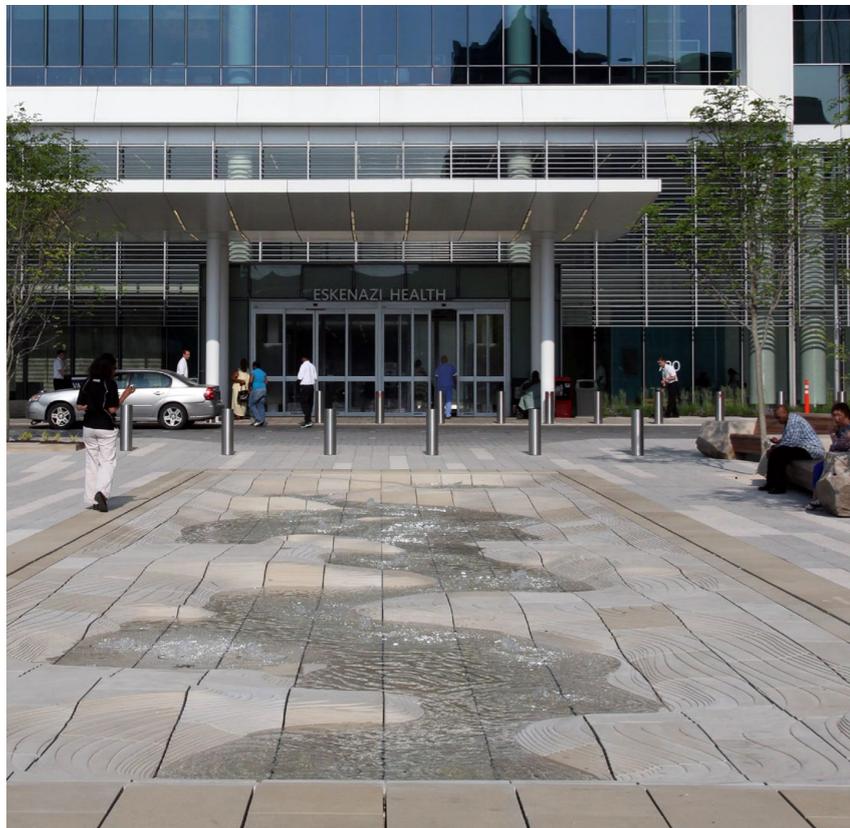
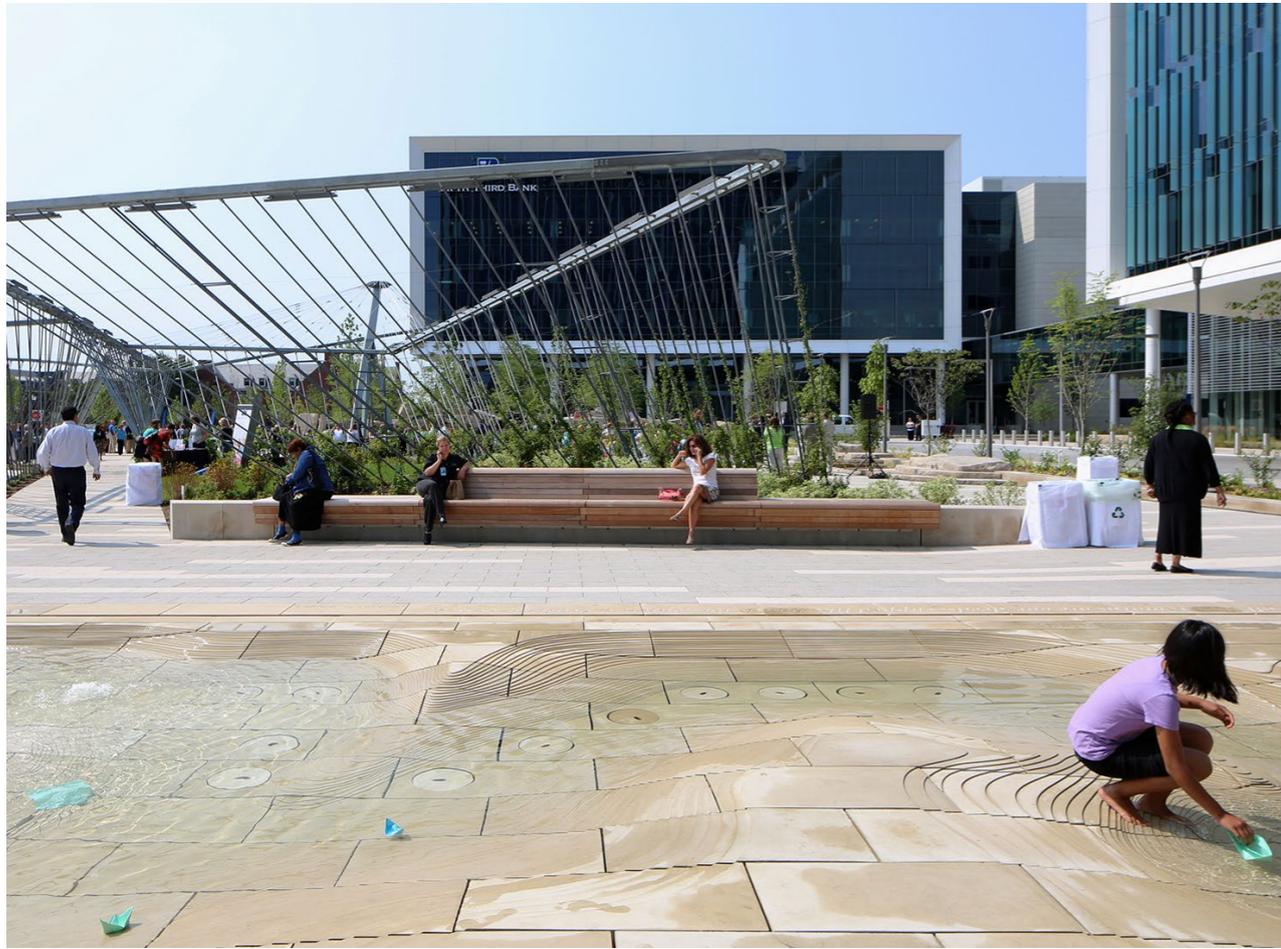
The design of *The Commonground* was informed by five themes: Healing Waters, Nourishing Education, Informative Artwork, Powerful Words, and Cultivating Identity. These principles allowed a framework for discovery and programming throughout the year; contemplative spaces focused on the sounds and micro-climate of water; nutritionally-rich slow-food in a farmers’ market and a local-fare café; a site informed by renowned local and national artists; and regionally identifiable landscape attributes. In all aspects, the environment of *The Commonground* was designed to foster healing. In a space created for every citizen, the design team concentrated on opportunities for gathering and dialogue – all for

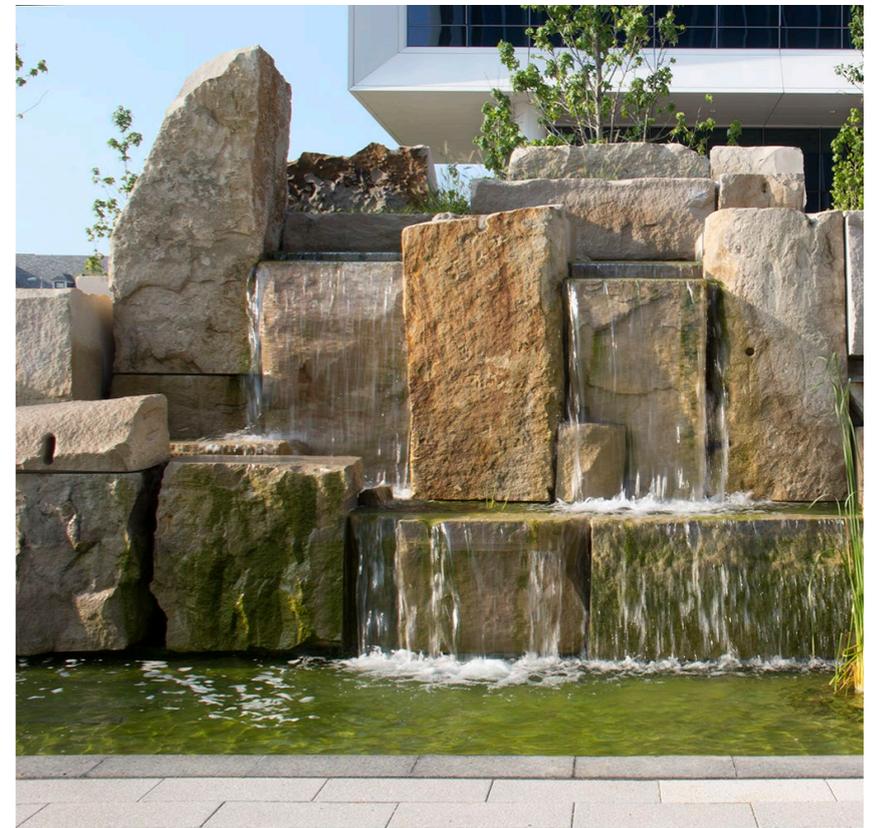
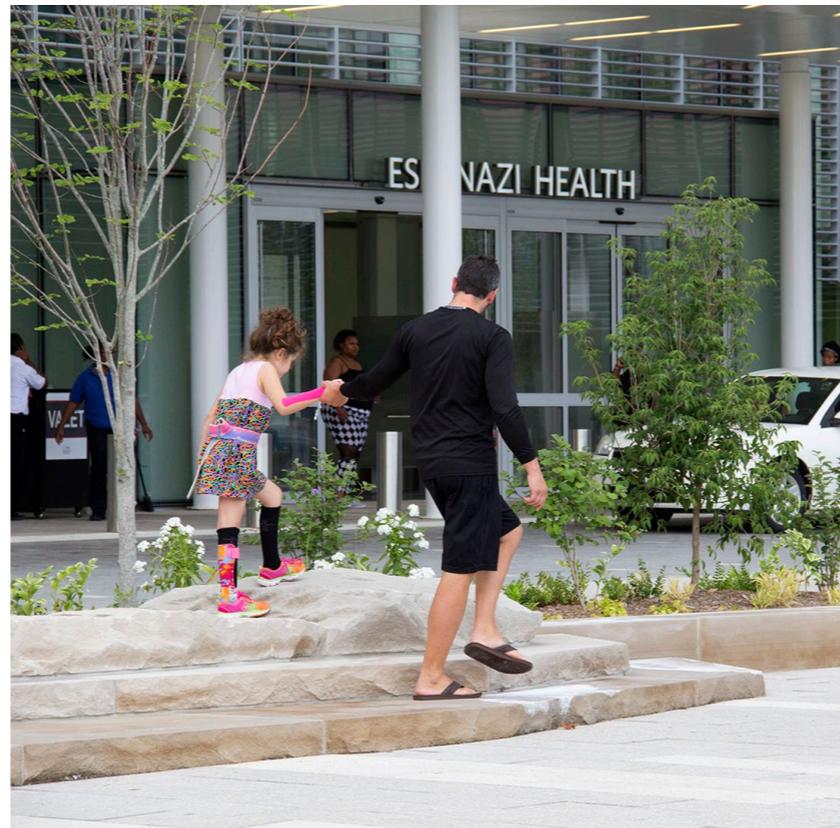
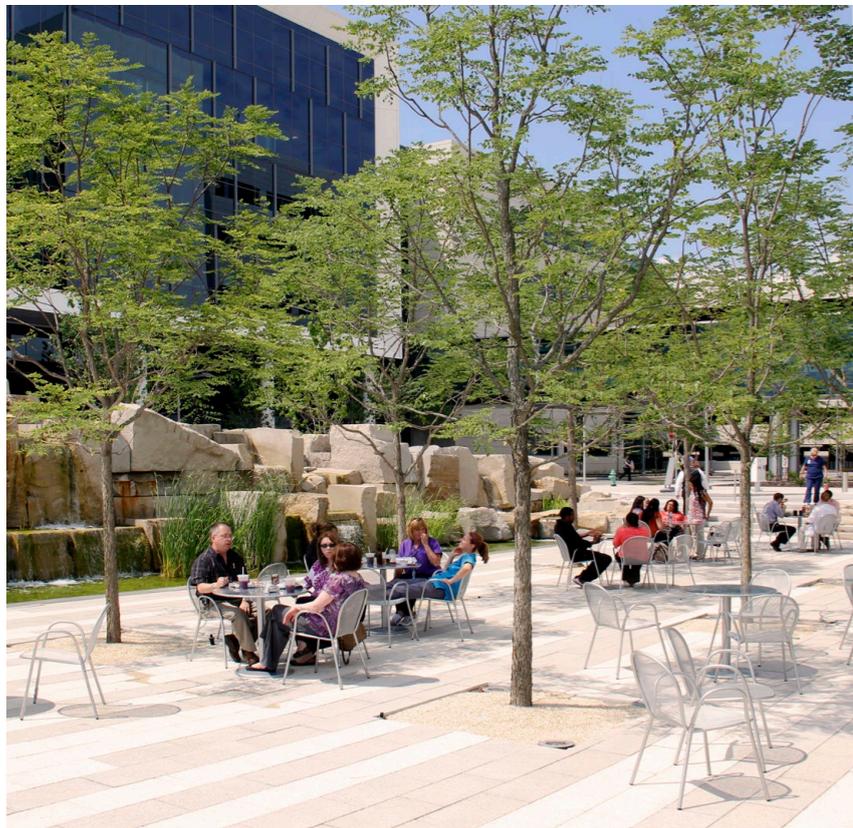
the elevation of culture and for the strengthening of spirit.

The result is more powerful than could have been envisioned. In the concluding days of construction and in the first few days of the life of the plaza, even with a few rough edges, I have seen people coming to *The Commonground*, whether seeking health services or not, finding all that was intended, and more. I have seen a child afflicted with cancer pulled in a red wagon by his parents to the base of the Falls Fountain to feel the change in climate and hear the lapping water. I have seen a local daycare facility bring their young charges to run and play on the expanse of lawn. On more than one occasion, I have met doctors, nurses and administrators taking their lunch break in the dappled light of the Kentucky Coffee Trees, or a patient connected to an IV drip, removing their socks and stepping into the Healing Waters fountain to feel the cool water on their feet. In recognition of the achievements of this new public hospital, The Wall Street Journal recently cited Eskenazi Health Hospital as one of three nationally-ranked care centers that are healing in the context of art and design.

WLA | Did the adjacent Olmsted Brothers landscape influence your design?

DR | The adjacent Olmsted Brothers’ landscape informed our design, and we informed it, as the historic landscape itself went through significant rejuvenation during the course of the design for *The Commonground*. We worked with Indiana University-Purdue University Indianapolis (IUPUI) who was refurbishing the site to encourage connectivity from one space to the other. We also







THE COMMONGROUND | LAND COLLECTIVE

knew the renovation of the Olmsted Brothers' historic Ball Garden and Convalescent Park would be a complement to the contemporary nature of *The Commonground*. As both landscapes mature, it will be interesting to watch how the two spaces are utilized over the coming years.

WLA | You worked with many allied professionals including HOK, DS+R, RATIO, Context, Fluidity, and others. How important was it to work with other professionals?

DR | At LAND COLLECTIVE, we believe the “collective” consciousness of multiple disciplines positively informs the creation of extraordinary public spaces. What makes landscape so intriguing is the breadth of the discipline. We combine social sciences with ecological sciences and art to render the best possible outcomes. While acting as design lead, it was a rich and rewarding experience to engage other disciplines and ideas in the creation of a new space.

WLA | The Sky Farm (harvestable garden) on the roof of the outpatient care center is an interesting concept. Can you tell us more about how this came about and how it is used by the hospital?

DR | Although the nickname “Sky Farm“ originated with me, the genesis of the idea and the design itself originated with Erik Reid Fulford of NINebark, Inc. His vision for a nutritionally-rich hospital campus was far more advanced than my own conceptions at the time. I credit him with educating me to think even more broadly about the definition of a healthful campus. The Sky

Farm is his vision of a productive landscape that informs nutritional health and physical wellness. The Sky Farmer and her team generate an abundant yield that serves, among other venues, the hospital commissary. In the coming days and months, patients and hospital employees will have access to plots for their own physical and spiritual benefit.

The Sky Farm sits on the roof of the Clinic Building with a panoramic view back to Indianapolis' downtown. The hospital wings that flank the clinic building upon which the Sky Farm sits extend out like arms embracing the City of Indianapolis. Situated on top of the central Clinic Building, the productive and health-oriented landscape of the Sky Farm addresses the populous of the City that made the hospital possible in the first place. The Sky Farm sits as a fitting tribute to those who helped make it all possible.

WLA | What did you learn from undertaking this project?

DR | This project is very meaningful to our studio, as it transitioned from my body of work at Olin to the establishment of LAND COLLECTIVE and our ethos of empathy-driven design. The principles and approach which informed the design of *The Commonground* were always solidly based in social gathering and creating an inclusive place for all. It was during my studies in Rome when my work focused on community and productive landscapes that I came to fully realize that my personal empathic nature and my design approach—empathy-driven design—was completely evident in the design of *The Commonground*. The plaza is a realization which



THE COMMONGROUND | LAND COLLECTIVE

reflects so many things that I care about as a designer.

This project is also dear to our studio, as it shows what is rendered possible when you have total alignment of values between a client and a designer. This level of connection made it easy to inform an approach which made the goals of Eskenazi Health Hospital visible in the community.

THE COMMONGROUND
INDIANAPOLIS, USA

Lead Designers | LAND COLLECTIVE
Trellis Architects | Diller, Scofidio + Renfro
Executive Landscape Architects | Olin
Local Landscape Architects | RATIO and
Context
Fountain Designers | Fluidity Design
Consultants
Lighting Designers | Tillett Lighting
Building Architects | HOK

Opening | July 29, 2014

Photography |
© 2014 LAND COLLECTIVE | Sahar Coston-
Hardy
© 2014 Fluidity Design Consultants

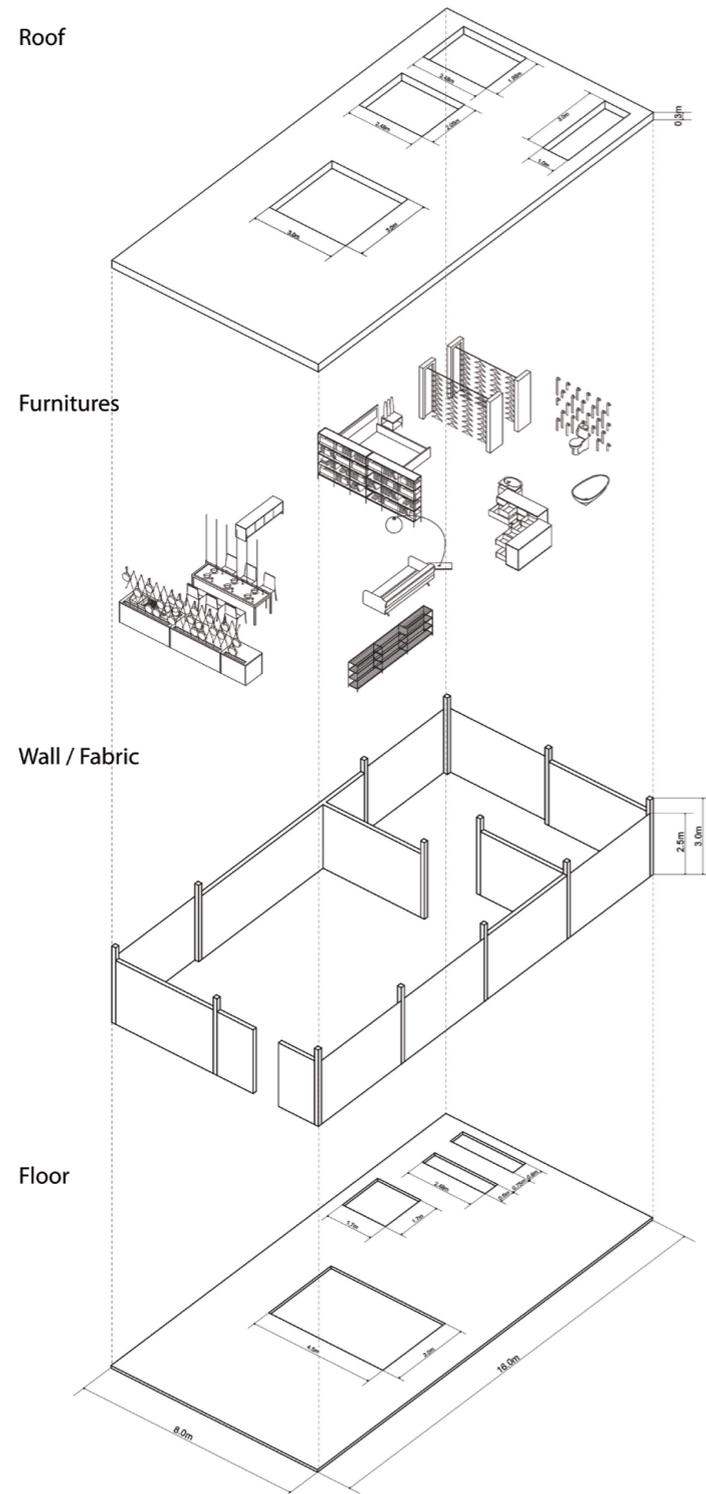


IN-HOUSE

TAEKYUNG KIM & HANSOL KANG



IN-HOUSE | TAEKYUNG KIM & HANSOL KANG



IN-HOUSE is a 16 x 8 meter experimental art installation, something between indoor and outdoor, and between house and garden. The garden is utilizing generally familiar objects of our routine (space of house, ordinary furniture, and nature) in paradoxical relationships between them. It directs people to experience distorting the familiarity of the house and nature, to extrinsic perception of them.

House as space and plants as object are major components of the garden. House is a strikingly proverbial territory for human's perception: Repetitive experiences and sense of private ownership generate our feeling of comfort at home. To represent it, the garden is composed of conventional objects from our house to heighten awareness of familiarity: Wall, kitchen, dining sets, sofa, bookshelves, bed, bathroom.... where we eat, relax, sleep, talk, and more. Nature is a significant element to create a feeling of familiarity. It is hard to define why we are comfortable in nature, but it is clear that humans' innate need to affiliate with nature. In this project, plant is introduced as a representative elements of nature. Plants have been proved its positive influence on human especially in modern life, and it generates a substantial symbol, "Green" which promises us a feeling of comfort.

However, in our general cognition, house and plants has distinctively different territory: House indoor, and plants outdoor. Even though humans derive many benefits from nature, our modern lifestyles have created a disconnection from the natural environment wherein we spend significantly more time indoors. Therefore, by placing these two familiar elements in same

place, the garden is challenging each user's feeling of comfort which is coming from its familiarity. It depends on each user's experience what kinds of perception will be generated. Space and materials are familiar; relational context is not. It is a subtle and unconventional experience, an encounter with a house that embodies the idea of garden within psychological experimental setting. At the same time, it serves function of garden as place to relax, explore, and having pleasure.

Allariz Garden Festival is an annual international competition for temporal garden art installation in Allariz, Spain. In 2014, the festival hosted outdoor garden art installation with theme "Plenty" that grants 12 artists to display their work in the park on the center of the city, Allariz, along the Arnoia river.





IN-HOUSE
ALLARIZ GARDEN FESTIVAL 2014, SPAIN

Designer | Taekyung Kim & Hansol Kang
Constructed | 24 May 2014
Photographer Credit | Brais Seara
Text And Project Credit | Taekyung Kim

KLYDE WARREN PARK

THE OFFICE OF JAMES BURNETT





KLYDE WARREN PARK | THE OFFICE OF JAMES BURNETT

Completed at the end of 2012, Klyde Warren Park is Dallas' new town square that has literally and figuratively bridged the city's downtown cultural district with the burgeoning mixed-use neighborhoods to the north, reshaping the city and catalyzing economic development. Located in downtown Dallas, the 5.25-acre park decks over the sunken Woodall Rogers Freeway, which had been an imposing barrier between downtown and the densely populated Uptown neighborhood. The integrated design merges infrastructure, architecture, and landscape to create a vibrant public open space in the city center. The park promotes increased pedestrian accessibility and trolley and bicycle use between Uptown, Downtown and the Arts District, contributing to a more walkable city center.

Connectivity is central to the Park's purpose. Klyde Warren Park promotes increased pedestrian, trolley and bicycle use between Uptown, Downtown and the Arts District, contributing to a more walkable city center.

The park features flexible, pedestrian-oriented design, offering a mix of active and passive spaces, which include a children's park, reading room, great lawn, restaurant, performance pavilion, fountain plaza, games area, urban dog park, and botanical garden around a sweeping pedestrian promenade. Daily free programming for the public ranges from yoga classes and lectures to outdoor concerts and film screenings.

A model of sustainable park design, LEED Gold-certified Klyde Warren Park incorporates numerous green features, including the use of native tree and plant species; a water reclamation

system and a double purification system; solar panels on the light poles and a high-efficiency lighting management system. The buildings use geothermal energy for cooling and heating, high efficiency light fixtures, recycled materials, and more.

"Great cities have great parks, and Klyde Warren Park has quickly become the new heart of downtown Dallas," said James Burnett. "It is a place to gather, full of activities and fascination features, where everyone is welcome."

Urban Land Institute (ULI) has awarded Klyde Warren Park the 2014 Open Space Award, acknowledging the two-year-old park in Dallas, Texas as an outstanding achievement in urban placemaking. ULI's annual competition recognizes successful public spaces that have socially and economically enriched and revitalized their communities. Klyde Warren Park, designed by award-winning landscape firm, The Office of James Burnett (OJB), was selected from five finalists.

"The national recognition from ULI is an incredible honor. It attests to the enormous impact that Klyde Warren Park has had on Dallas and demonstrates the power of public green space," said Tara Green, president of Klyde Warren Park.

KLYDE WARREN PARK | THE OFFICE OF JAMES BURNETT





8



10



9



11

KLYDE WARREN PARK | THE OFFICE OF JAMES BURNETT



12



13

KLYDE WARREN PARK
DALLAS, USA

Landscape Architect | The Office of James Burnett
Restaurant and Pavilion Architect | Thomas Phifer and Partners
Program Manager | Bjerke Management Solutions
Engineering and Design Consultant | Jacobs Engineering Group
Programming | Dan Biederman and ETM Associates
General Contractors | Archer Western and McCarthy and Associates
Amenity Structural Engineer | Enres Studios
LEED Consultants | Ware Architecture
Fountains | Fluidity Design Consultants
Lighting | Focus Lighting

Photography Credits |
1, 6, 7, 8, 9, 12, 13, Liane Rochelle Photography
2, Aerial Photography, Inc.
3, Thomas McConnel
4, 10, Mei-Chau Jau
5, Gary Zvonkovic
11, Dillion Diers



Intensive use and urban consolidation will be selectively concentrated and embedded as holiday villages into the successively developed countryside. This will be implemented in accordance with a continuous landscape and based on the history and structure of the surrounding area before the opencast mining. The density and size of the village structures decrease from the Western „harbour village“ to the eastwardly located „hermit huts“.

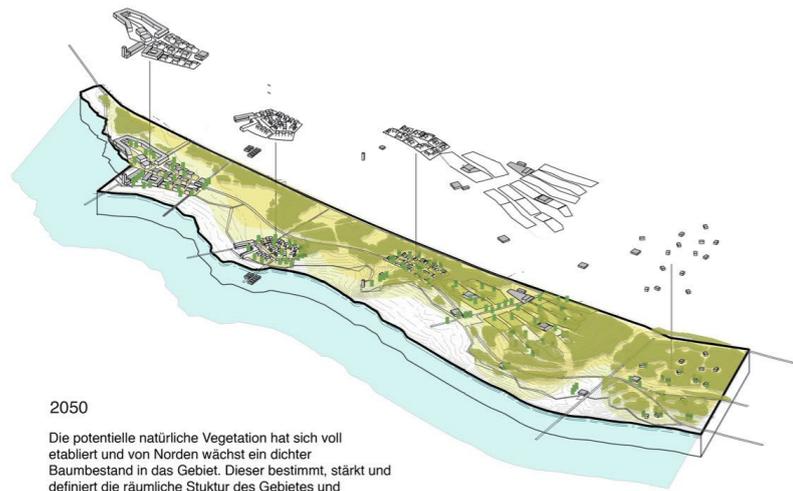
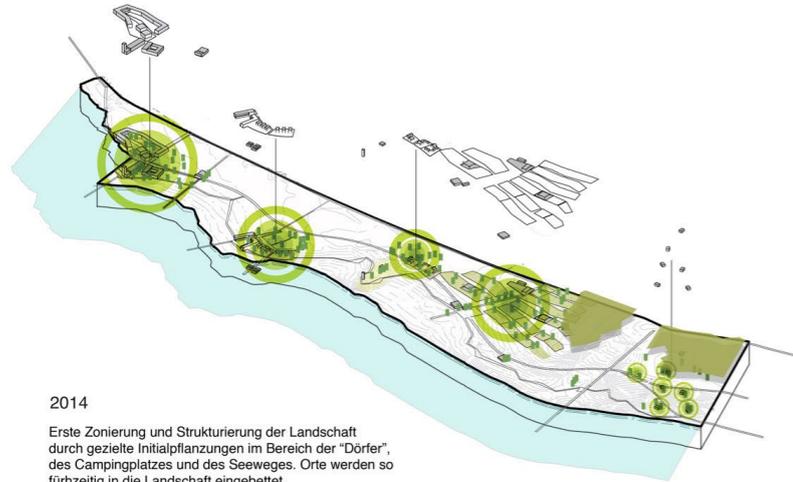
Development

The development of the villages and camp-site will proceed via the road along the Northern forest edge. Plenty of parking space will be provided. The recreational area will furthermore stay car-free. The lake path connected to the circular path attaches the development area to the region with the opportunity to explore the surroundings by foot or bike. Small picnic areas invite to rest and to enjoy the beautiful view onto the lake landscape. An „adventure path“ leads along the lake shore and collaborates well with the multitude of spacial and scenic features. This allows for new impressions of the lake as well as the opposite shore and landmarks.

Topography

The landscape sculpture „Scenic View“ provides special spatial and artistic features. The existing topography is elevated by supporting walls, slopes and a viewing tower and developed by ramps and stairs. Various forms of terraces with differing levels and positions offer multiple options for use.

NORTHERN SHORE LAKE ZWENKAU | LABOR4+



Entwicklungsphasen



Tourism concept

A soft form of tourism with as little interference into nature as possible through concerted intervention is the focus of the planning. The visitors have access to a broad offer of varied recreational activities at the North shore of the lake.

Holiday villages

The hotel and leisure complex in the harbour village offers an adequate urban standard with restaurants, a boat and bike rental and shopping possibilities. The comfortable hotel rooms, loft apartments and holiday apartments are situated in the first line waterfront, with a beautiful view onto the Zwenkau Lake and with direct access to the water.

The waterfront „lake village“ with its numerous holiday homes, active houses and house boats, a boat and surf rental and a number of berths for sailing boats offers a great aquatic sports experience.

For those who prefer to spend their vacation at a more quiet and remote place among the shades of the forest finds an opportunity to do so in the log cabins of the „forest village“. The adjacent campsite is available for all camping and caravan enthusiasts. The 375 stands are situated among the shade of the trees and are close to the bathing beach of the Zwenkau Lake.

The remote and simply „hermits huts“ towards the East of the leisure area offer self-supporters and nature lovers a special nature and activity holiday.

NORTHERN SHORE LAKE ZWENKAU | LABOR4+



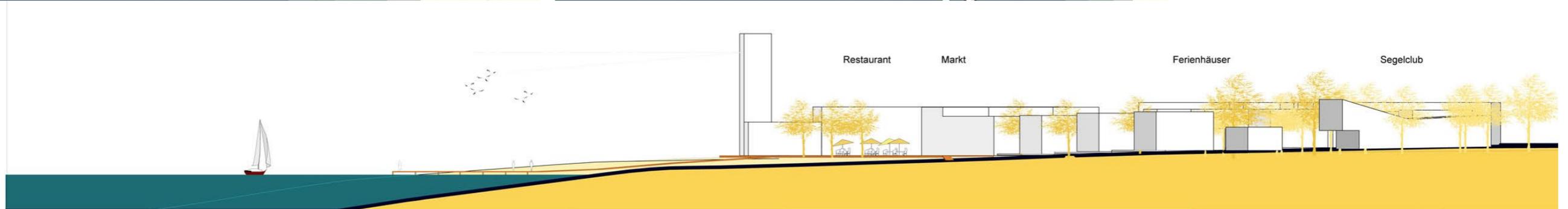
Landscape concept:

The model for the renaturation of the Northern shore of the Zwenkau Lake is guided by the expected potential natural vegetation. The Northern area will be subject to ecological forest restructuring through reforestation considering the expected situation of the location.

Climax tree species such as oak and hornbeam in combination with pioneer tree species will predominantly be used.

To the South a connected succession area will be left to the natural repopulation without any larger interference measures. Only measures to improve the ground and erosion-limiting initial planting are envisaged.

The first initial plantings will be made in the areas of the villages of the camp-site and the waterfront path in order to structure the landscape, to zone the respective areas and to timely embed the leisure areas into the landscape.



SCHNITTANSICHT_ZENTRUM HAFEN_M 1:500

NORTHERN SHORE LAKE ZWENKAU | LABOR4+



NORTHERN SHORE LAKE ZWENKAU
LEIPZIG GERMANY

Design Office | labor4+
Design Team | Jan Adolph, Florian Alles, Dirk
Hamann and Franziska Schieferdecker

Visualisations | Georg Lindenkreuz

HIGHLINE AT THE RAILYARDS

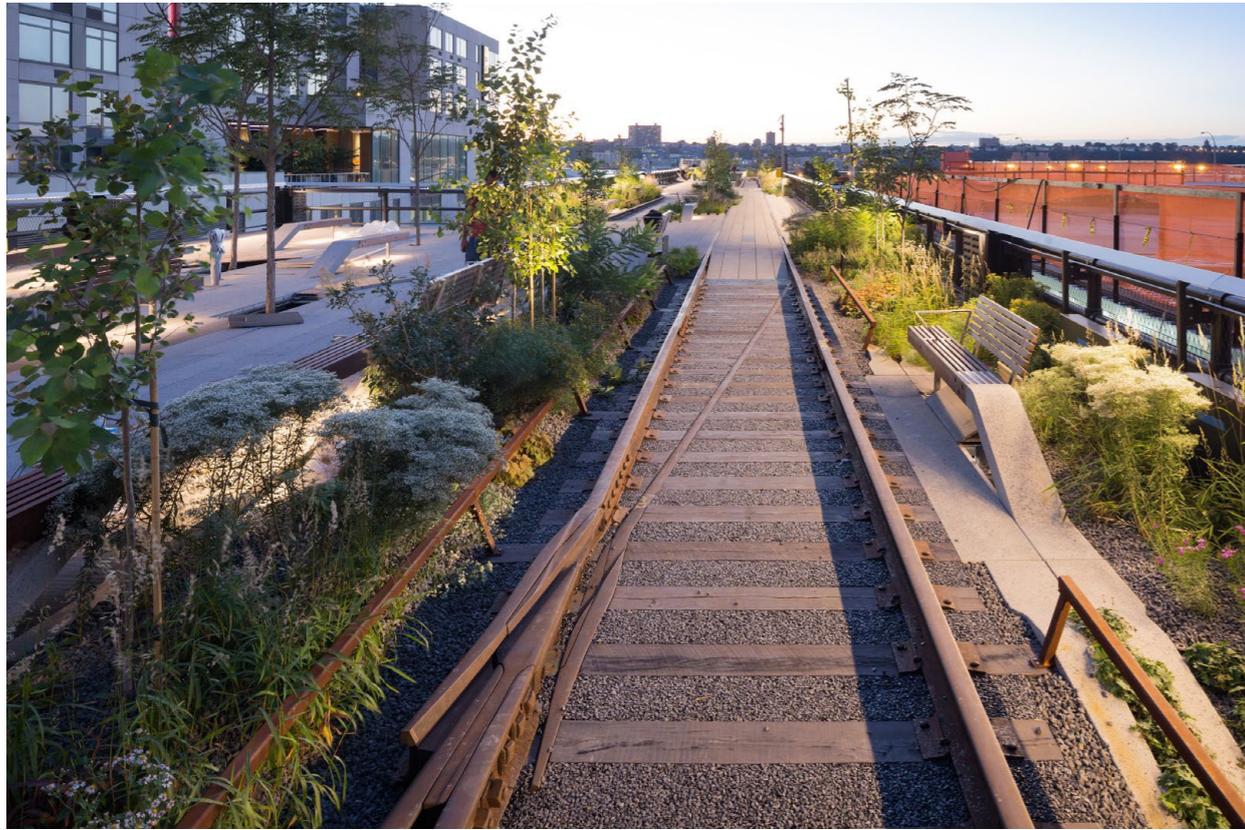
JAMES CORNER FIELD OPERATIONS, DS+R & PIET OULDOLF



HIGHLINE AT THE RAILYARDS JAMES CORNER FIELD OPERATIONS, DS+R, & PIET OUDOLF



Representing one-third of the entire High Line, the High Line at the Rail Yards section is one of the most iconic stretches of the High Line, with expansive views of the Hudson River and the Midtown skyline. Here, we were challenged to continue to build upon the identity and success of the existing High Line, yet find a different way to respond to the radically new, 21st-century context of the future Hudson Yards development. The design takes advantage of the east-west orientation to the river, respects the existing wild landscape and industrial aesthetic, and introduces the next iteration of design elements. These include new varieties of peel-up benches, a series of Rail Track Walks and tree groves that encourage users to walk along and within the train tracks; a bridge over 11th Avenue with heightened views of the River; a unique children's feature that transforms the High Line structure itself into a series of sunken areas that children can run between, climb over and play within; and the Interim Walkway, a temporary walkway built over the existing self-seeded landscape featuring large-scale furniture at key locations and dramatic views of the Hudson River. This latter section along 12th Avenue is perhaps the most authentically subtle design, where the "original" High Line landscape, with its self-sown grasses and flowers emerging from old tracks, wood ties, and stone ballast, remains intact. — James Corner Field Operations, Landscape Architects



HIGHLINE AT THE RAILYARDS JAMES CORNER FIELD OPERATIONS, DS+R, & PIET OUDOLF

On the September 20, 2014, state, and federal officials joined with Friends of the High Line to celebrate the realization of a dream to preserve the full length of the High Line, from Gansevoort Street, in the Meatpacking District, north to 34th Street, where the historic rail line terminates at Hudson Yards. The opening of the northernmost section marks 15 years of advocacy for Friends of the High Line, which began in 1999 when Joshua David and Robert Hammond, two neighborhood residents, had a vision to preserve the High Line and create a new, innovative public space for New Yorkers and visitors. Today's events celebrated the High Line as a model urban reuse project, one that was distinguished by elected officials, architects, urbanists, artists and advocates alike.

“The High Line has become, without a doubt, one of the premier attractions in New York City. This unique public space is a testament to the vision of those who worked to preserve and transform what was once an abandoned elevated railway,” said U.S. Representative Jerrold Nadler.

The High Line at the Rail Yards stretches between West 30th and West 34th Streets to the south and north, and 10th and 12th Avenues to the east and west. This section of the park introduces exciting new design features that celebrate the unique context surrounding this section of the elevated railway. In response to public feedback gathered during three community input meetings hosted by Friends of the High Line, the design includes familiar elements like the iconic “peel-up” benches, intimate overlooks, and meandering pathways, while introducing new design features, such as a children’s exploration area and an interim walkway that wends through the

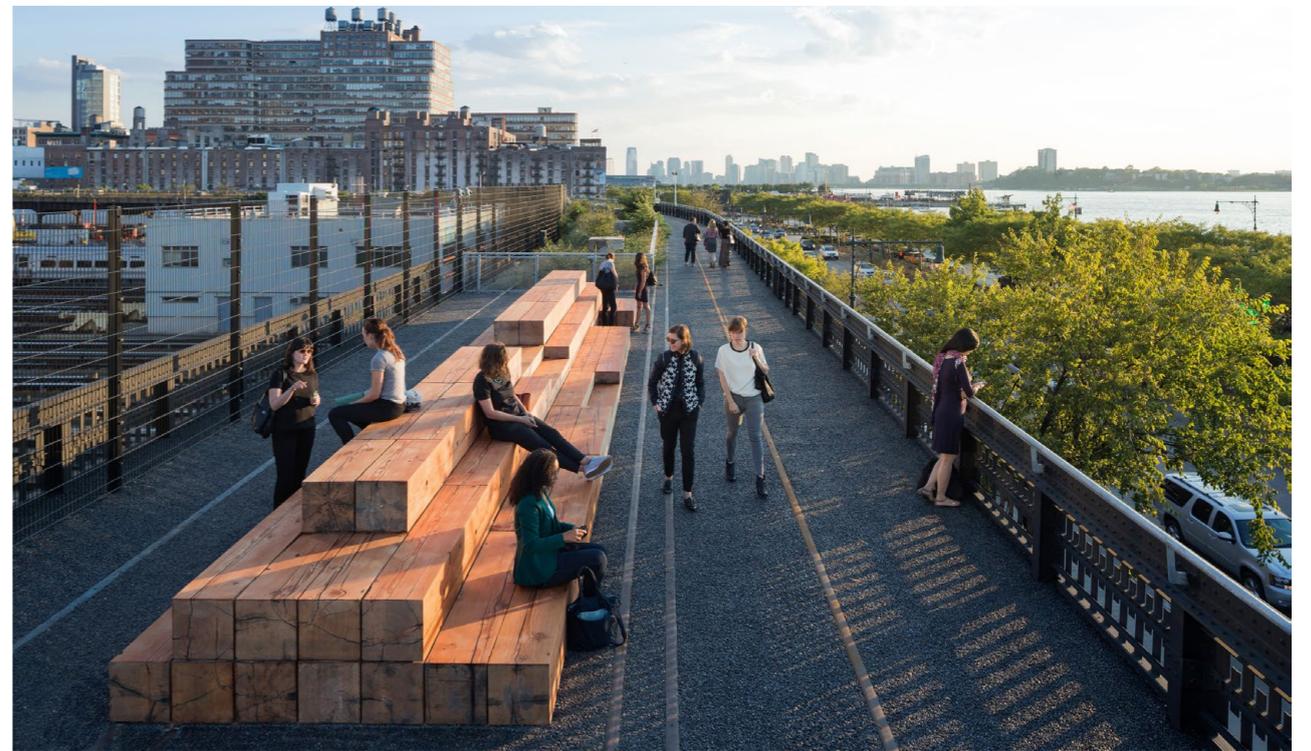
existing landscape of self-seeded wildflowers, native grasses, and shrubs.

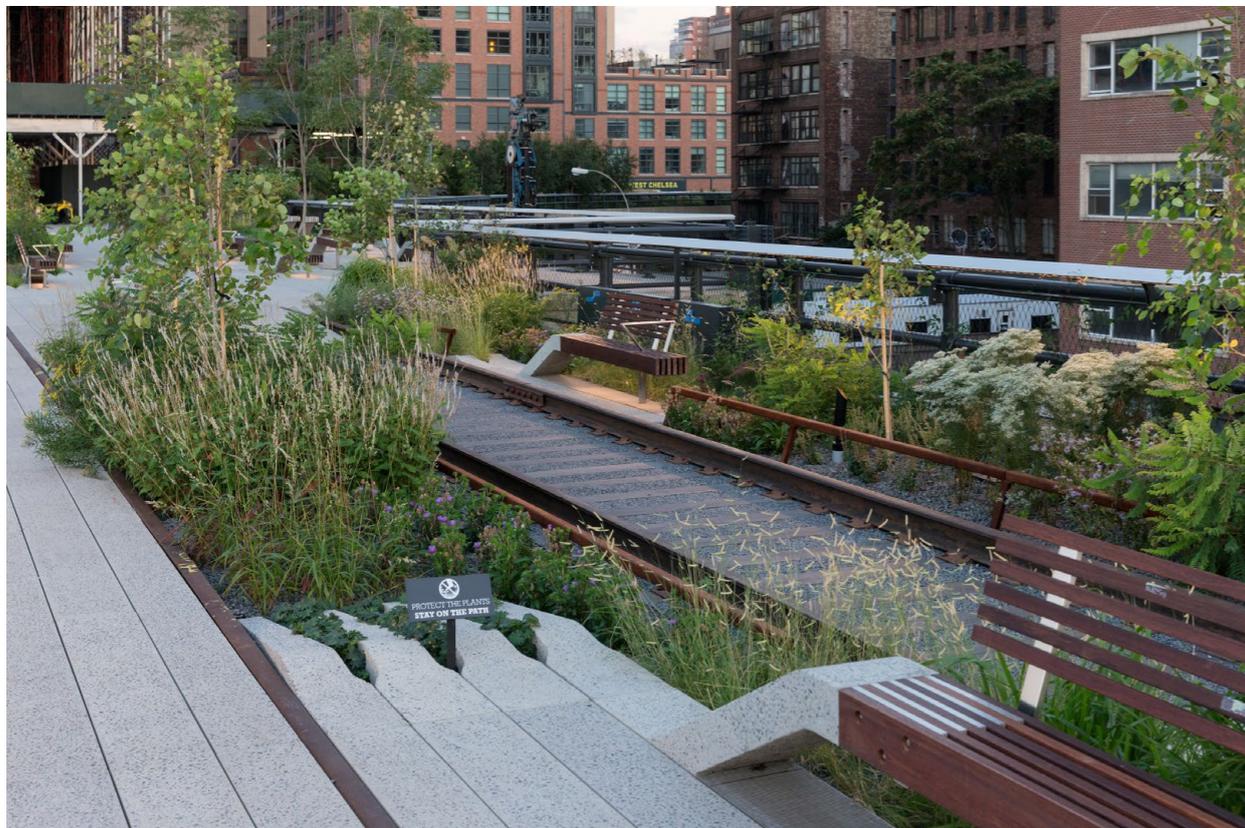
The northernmost section of the High Line was designed by James Corner Field Operations (Project Lead), Diller Scofidio + Renfro, and Piet Oudolf – the same designers behind the first two sections of the High Line park – along with a team of structural engineers, lighting designers, electrical and mechanical experts, and other construction specialists, under the leadership and direction of the Economic Development Corporation.

Design Features for High Line at the Rail Yards

- The 30th Street Grove is a serene gathering space near 30th Street. In addition to secluded seating and communal picnic areas, the Grove also houses an assortment of new design elements, including the peel-up sound bench – a chime feature for children – and a peel-up rocker.
- The Rail Track Walks are three linear walks – located in different areas along the High Line at the Rail Yards – expose and reveal the High Line’s rail tracks, evoking the High Line’s history as an active freight rail line. On these walks, visitors can interact with artifacts such as the rail “frog” and the rail switches, or rest in one of several alcove pockets of peel-up benches located throughout the pathways. Planting beds featuring Piet Oudolf’s naturalistic landscape border the pathways.
- 11th Avenue Bridge As the High Line runs west over 11th Avenue, the main pathway gradually slopes up about two feet, creating an elevated catwalk from which visitors can

HIGHLINE AT THE RAILYARDS
JAMES CORNER FIELD OPERATIONS, DS+R, & PIET OUDOLF





HIGHLINE AT THE RAILYARDS JAMES CORNER FIELD OPERATIONS, DS+R, & PIET OUDOLF

view the park, the cityscape, and Hudson River. Lush display gardens on either side of the catwalk will separate the main pathway from the more intimate linear bench seating running along the railing on either side of the bridge.

- Just west of 11th Avenue is a unique design feature for kids, the Pershing Square Beams. Here, the High Line's concrete deck is stripped away, revealing the original framework of steel beams and girders. The structure itself is transformed into a series of sunken areas – coated in a silicone surface for safety – that children can run between, climb over, and play within. The area also includes a series of play elements developed exclusively for the High Line, such as a rotating beam, periscopes, a gopher hole, and talking and viewing tubes.
- At the park's northernmost point is the Interim Walkway, which features a simple path through the existing self-seeded plantings, celebrating the urban landscape that emerged on the High Line after the trains stopped running in 1980. Visitors can take in expansive views of the Hudson River and the cityscape, or relax in any of the four gathering spaces located in this area. High Line Art, Friends of the High Line's public art program, has commissioned a site-specific series of sculptures by artist Adrián Villar Rojas, free to the public and on view through Summer 2015. Because the Interim Walkway is not lit at night, this part of the park closes earlier at sunset. (The interim walkway is designed as a temporary feature of a section not-yet remediated. This area of the High Line will undergo complete renovation and remediation following an additional capital campaign.)

HIGHLINE AT THE RAILYARDS
NEW YORK, USA

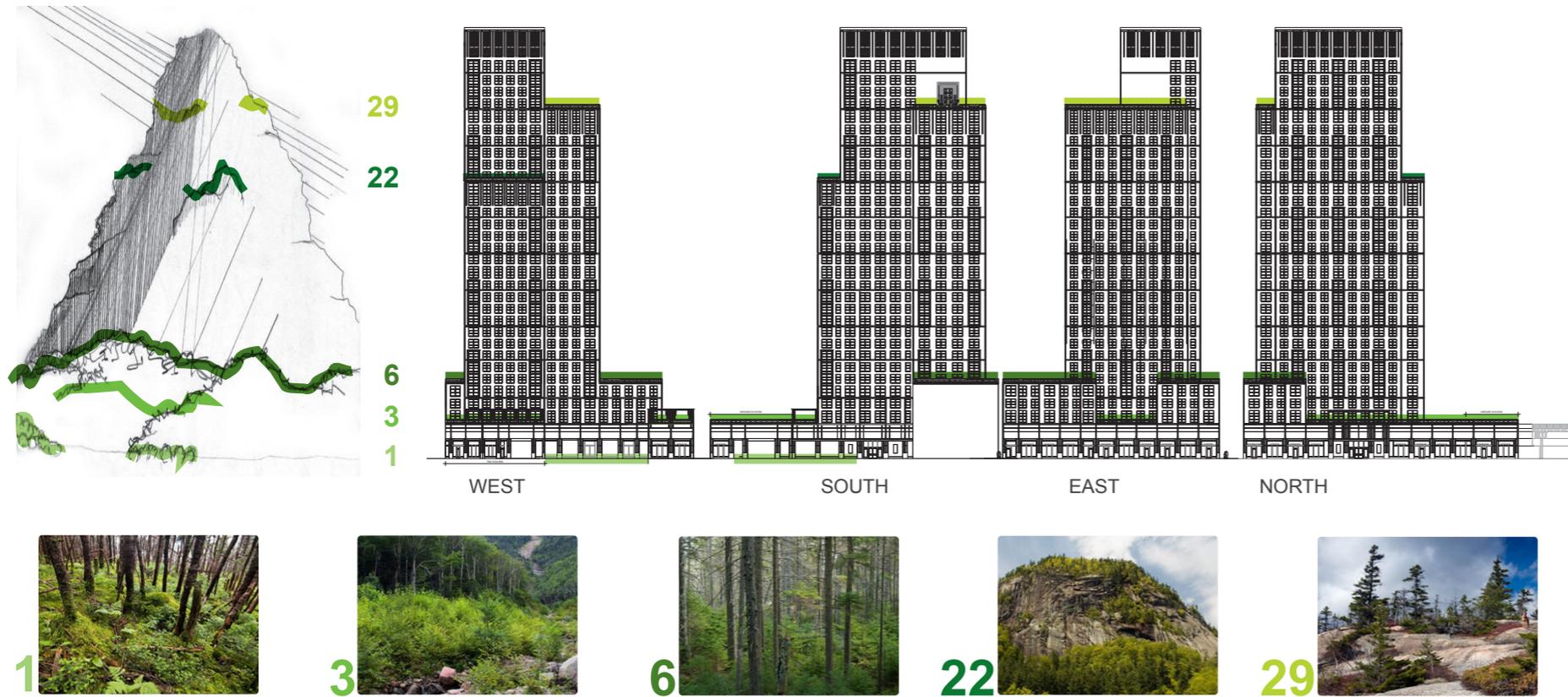
Design Team | James Corner Field Operations
Diller Scofidio + Renfro
Planting Designer | Piet Oudolf
Structural / MEP Engineering | BuroHappold
Structural Engineering/ Historic Preservation | Robert Silman Associates
Lighting | L'Observatoire International
Signage | Pentagram Design, Inc

Photography | Iwan Baan

30TH & 10TH

MATHEWS NIELSEN

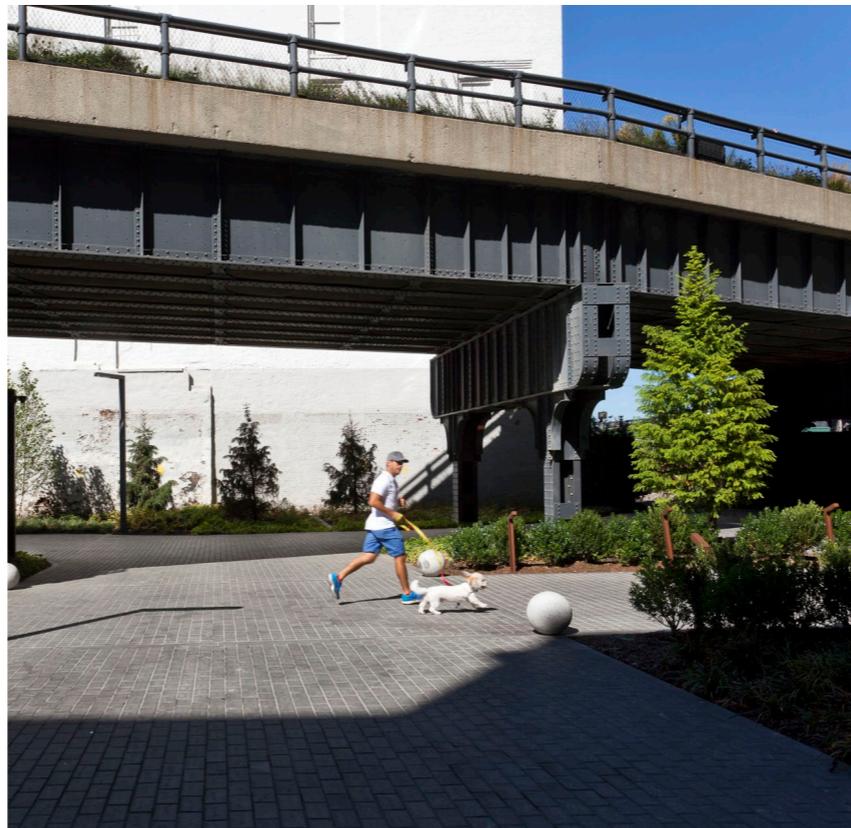
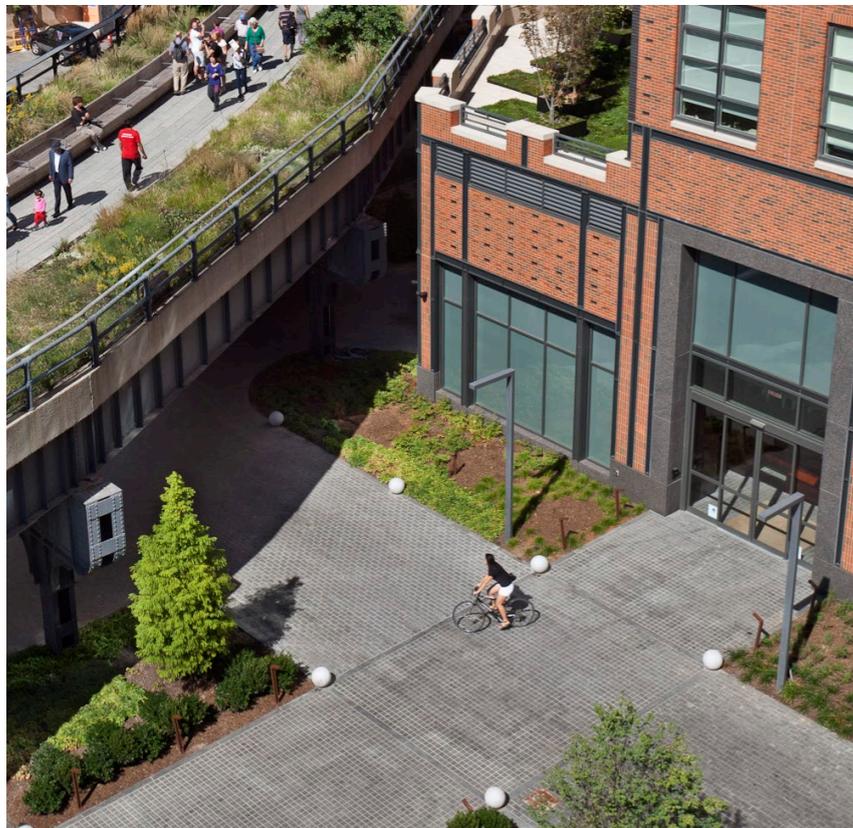


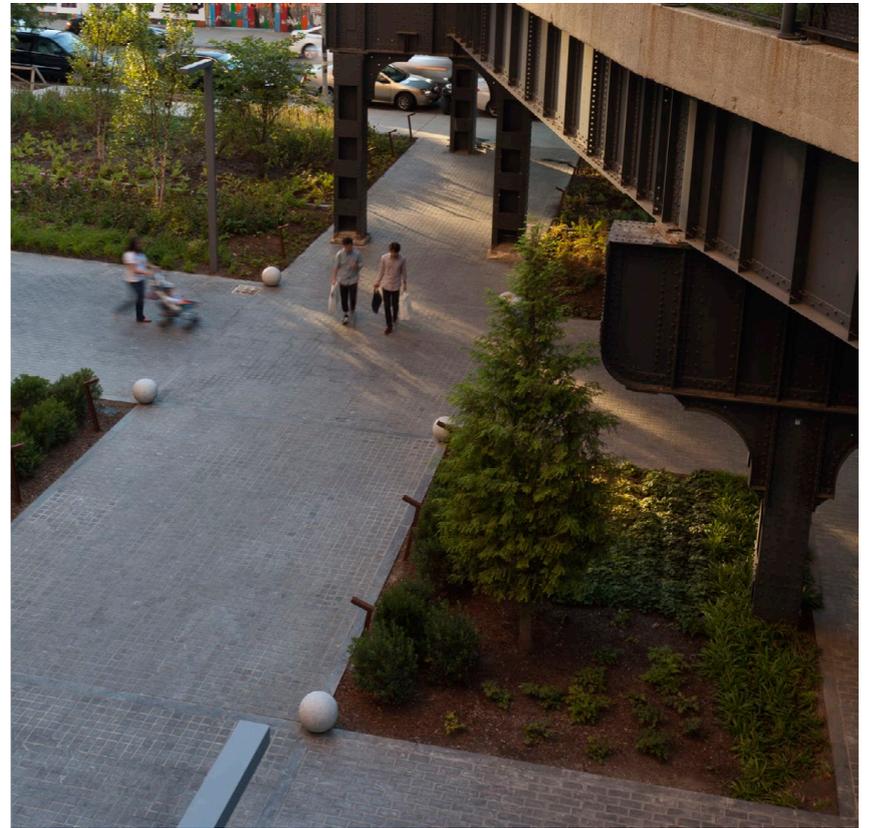
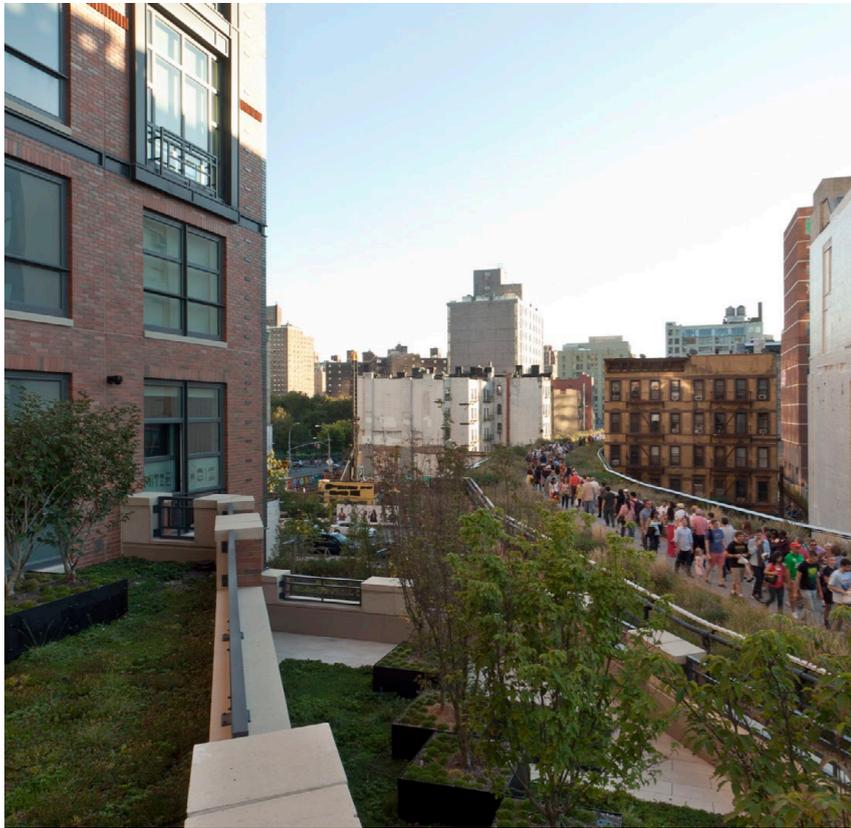


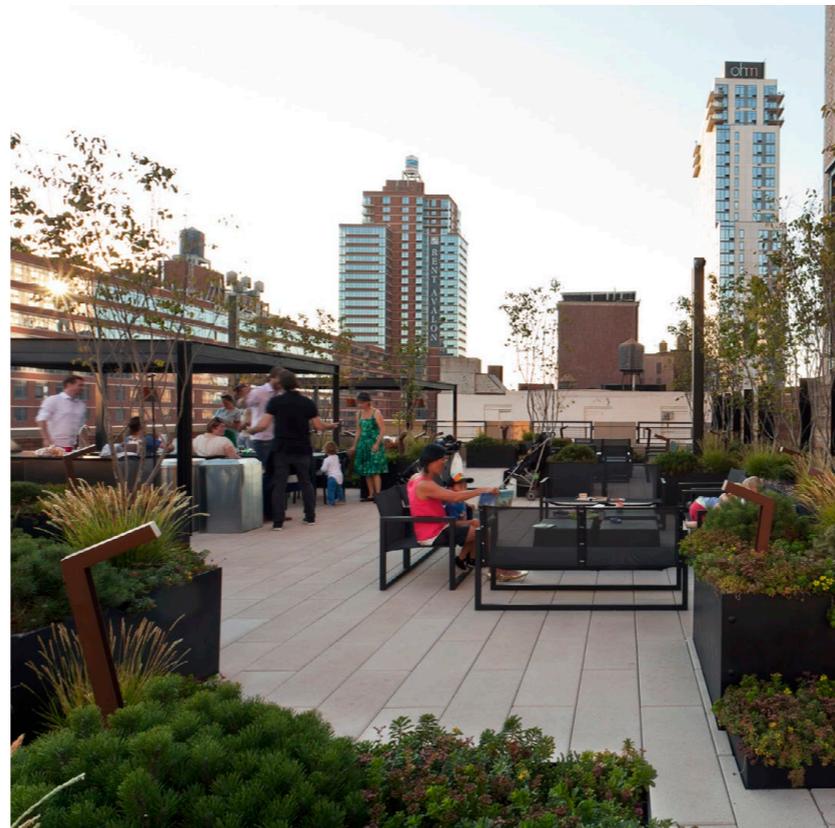
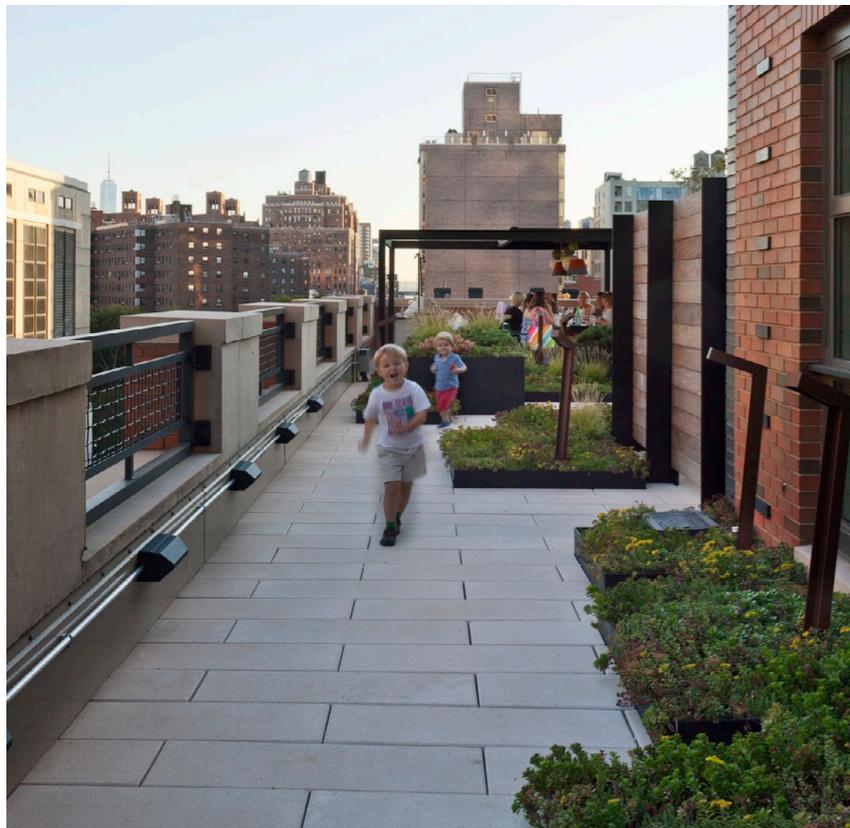
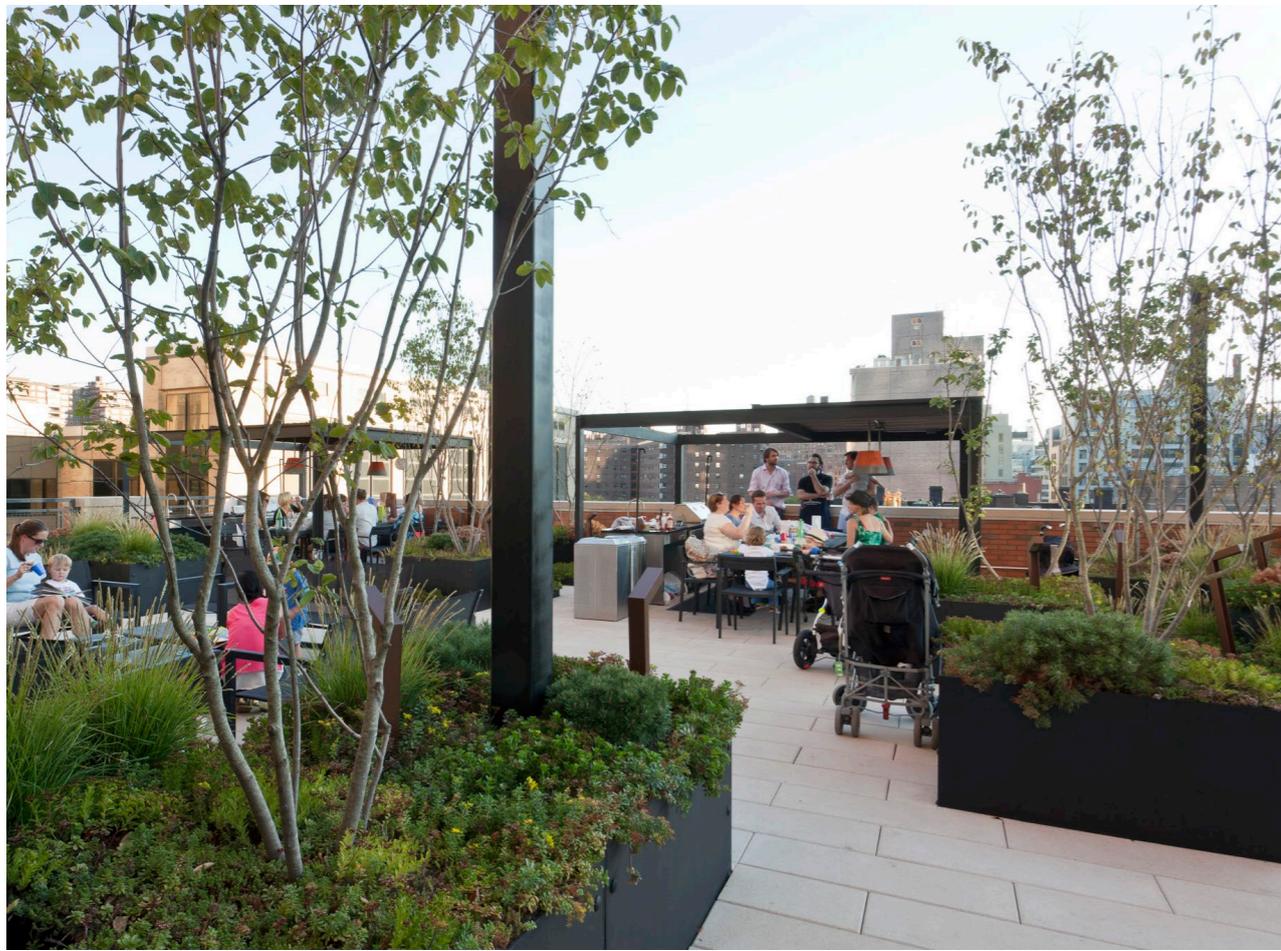
Abington House, a new residential building designed by Robert A.M. Stern Architects for the northern focal terminus of the High Line, hugs the elevated park space as it curves westward. It evokes an industrial heritage in both its materials and exterior details, and a series of terraces wrap around its exterior.

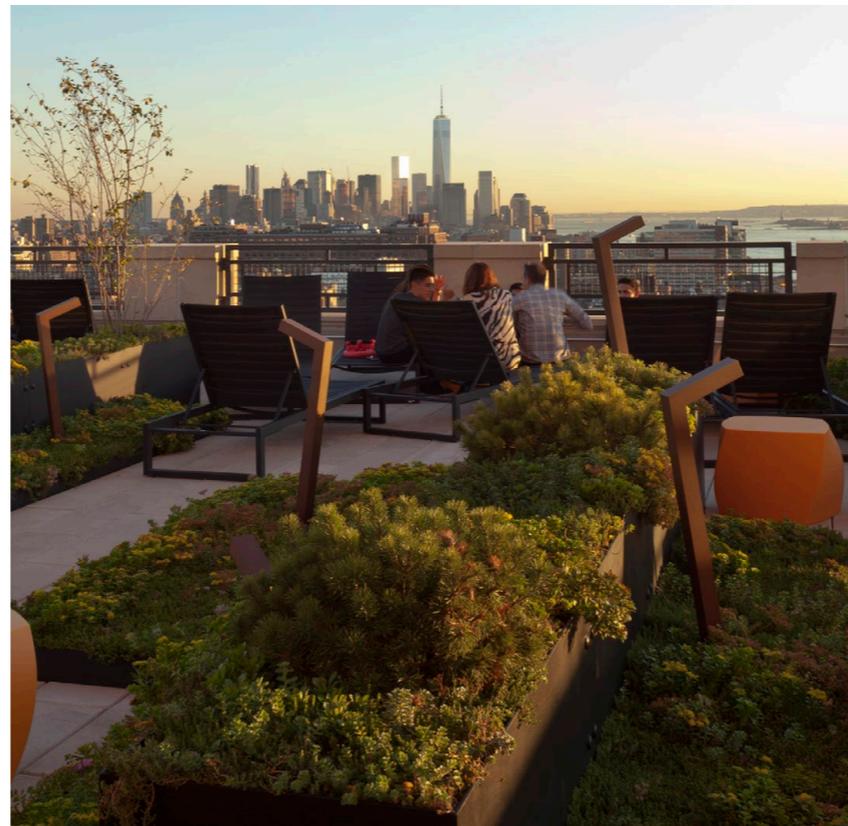
Mathews Nielsen's thought about the building's landscape was that it should relate to the character of the High Line, but in an exaggerated way. The firm's image of a 30-floor building with verdant terraces stepping up its elevation recalls mountain landscapes where lush steppes cling to the side of a massive mineral edifice. The exaggerations of the High Line landscape for this project came from this idea: that the landscape would be related to naturalistic woodland character, but would change as the elevation changed, from a lush and shaded forested grove in the courtyard to more barren, sunny, and mineral environments as one ascends.

The courtyard, an extension of the lobby, is designed to be an environment viewed from the lobby that provides a threshold between public and private space. The Front Yard terrace on the third floor is at the same elevation as the High Line and sits fifteen feet away. This is the public face of the building for the strollers on the High Line and as such balances the formality of the program with a hillside native planting. The Sun Terrace, a perch on top of the 22nd floor, is organized with mounded and planting islands to create social spaces and private spaces in both sun and shade. The Party Terrace, the highest outdoor space, incorporates a series of lounge-like outdoor rooms, cooking amenities, and forested separation for visual and aural privacy.









30TH & 10TH
NEW YORK, USA

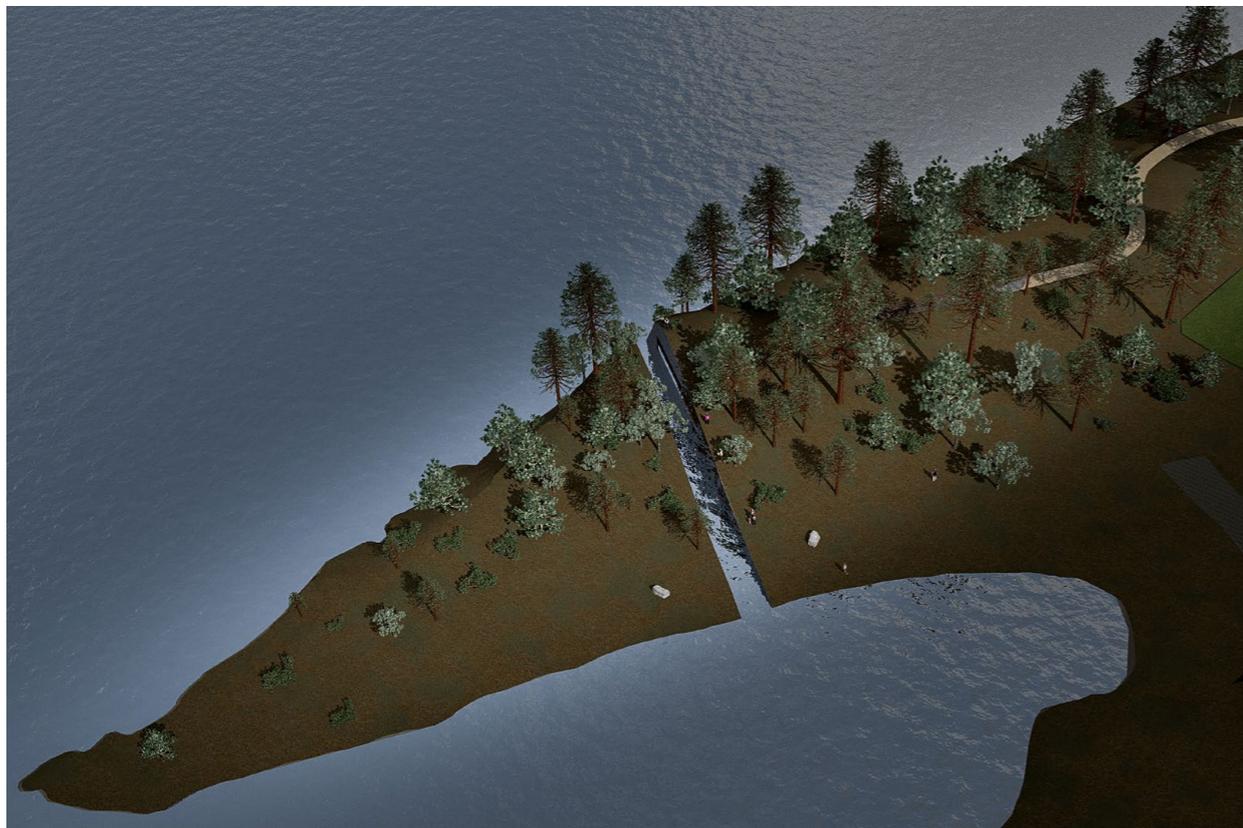
Landscape Architects | Mathews Nielsen
Architects | Robert A.M. Stern Architects
Photography | Elizabeth Felicella

JULY 22 MEMORIAL

JONAS DAHLBERG



JULY 22 MEMORIAL | JONAS DAHLBERG



Dahlberg's concept takes the site at Sørbråten as its point of departure. Here he proposes a wound or a cut within the landscape itself to recreate the physical experience of something being taken away, and to reflect the abrupt and permanent loss of those who died on Utøya. The cut will be a three-and-a-half-metre wide excavation running from the top of the headland at the Sørbråten site to below the waterline and extending to each side. This gap in the landscape will make it impossible to reach the end of the headland.

The material excavated from the cut at Sørbråten will be used to build the foundation for the temporary memorial at the Government Quarter in Oslo, and will also subsequently serve as the foundation for the permanent memorial there.

From the Jury's evaluation of Jonas Dahlberg's proposal:

Jonas Dahlberg's proposal takes the emptiness and traces of the tragic events of 22 July as its starting point. His suggestion for the Sørbråten site is to make a physical incision into the landscape, which can be seen as a symbolic wound. Part of the headland will be removed and visitors will not be able to touch the names of those killed, as these will be engraved into the wall on the other side of the slice out of nature.

The void that is created evokes the sense of sudden loss combined with the long-term missing and remembrance of those who perished.

Dahlberg has proposed to move the landmass taken out of the rocky landscape at Sørbråten to the permanent and temporary memorial site in the Government Quarter in Oslo. By using this landmass to create a temporary

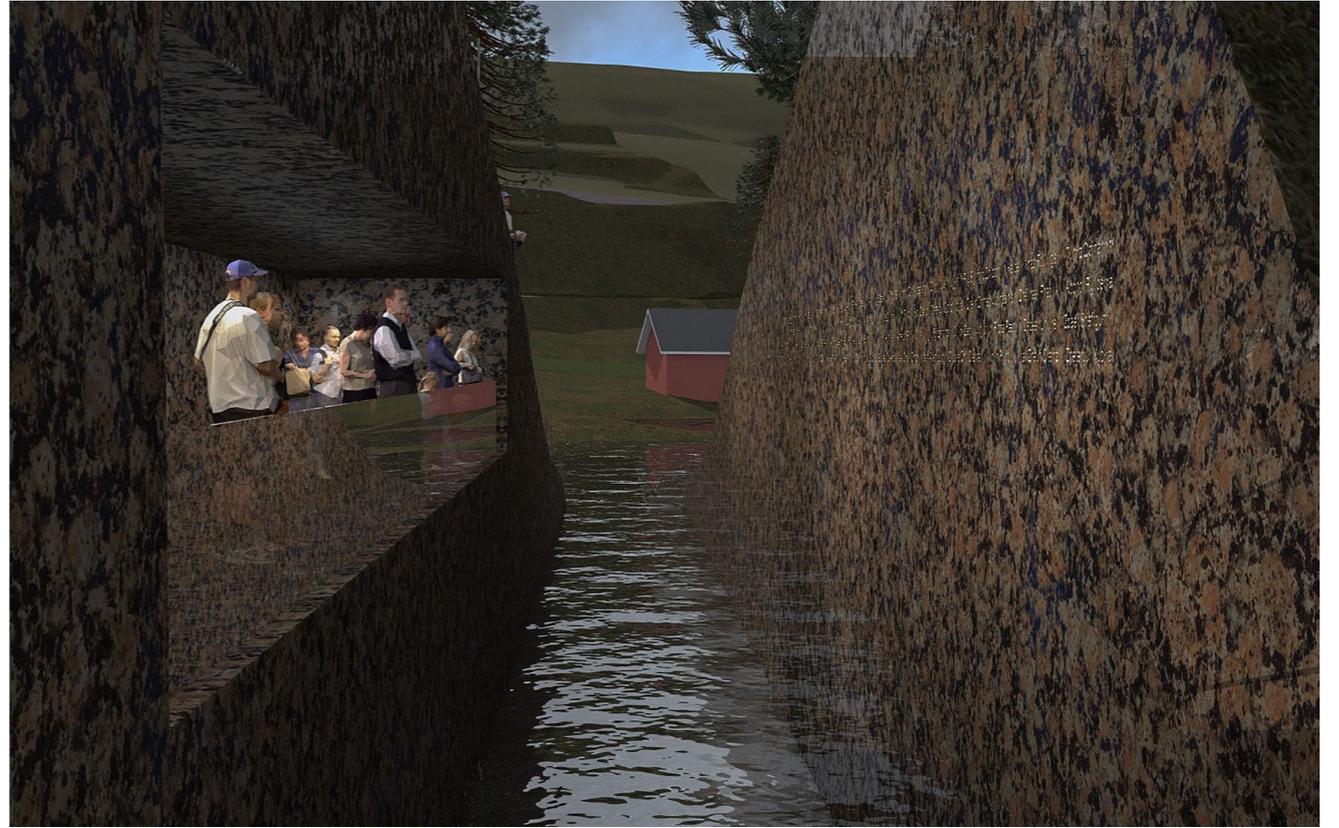
memorial pathway between Grubbegata and the Deichmanske Library, a connection is forged between the memorial sites at Sørbråten and the Government Quarter. The names of those killed will be recorded on a wall that runs alongside the pathway.

The proposed permanent memorial site in Oslo takes the form of an amphitheatre around Høyblokka. Dahlberg also proposes to use trees taken from Sørbråten in this urban environment to maintain the relationship between the memorial sites in the capital and to the victims of the atrocities at Utøya.

The Jury considers Dahlberg's proposal for Sørbråten as artistically highly original and interesting. It is capable of conveying and confronting the trauma and loss that the 22 July events resulted in in a daring way. The proposal is radical and brave, and evokes the tragic events in a physical and direct manner.

Director of KORO/Public Art Norway Svein Bjørkås announced he jury's evaluation of submissions and final decision in the closed competition July 22 Memorial sites. The jury's decision was unanimous, voting Swedish artist Jonas Dahlberg as winner of the competition.

WLA recently contacted Jonas Dahlberg for an update and currently they have been test drilling the site with major works to start in 2015.



jJULY 22 MEMORIAL
SØRBRÅTEN, NORWAY

Designer | Jonas Dahlberg
Images Credit | © Jonas Dahlberg

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EDITOR | DAMIAN HOLMES
damian@worldlandscapearchitect.com

PROJECT SUBMISSIONS
submit@worldlandscapearchitect.com

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WORLD LANDSCAPE ARCHITECTURE
ADDRESS |
ROOM 801 BUILDING 13 2518 LONGHUA ROAD
SHANGHAI P.R.C. 200232

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PARTNERS

ASPECT Studios™

BURR

public elements



SUPPORTERS

SINATRA MURPHY

MATHEWS NIELSEN

ATLASLAB

THOMAS R RYAN RYAN ASSOCIATES

H S CROTHERS