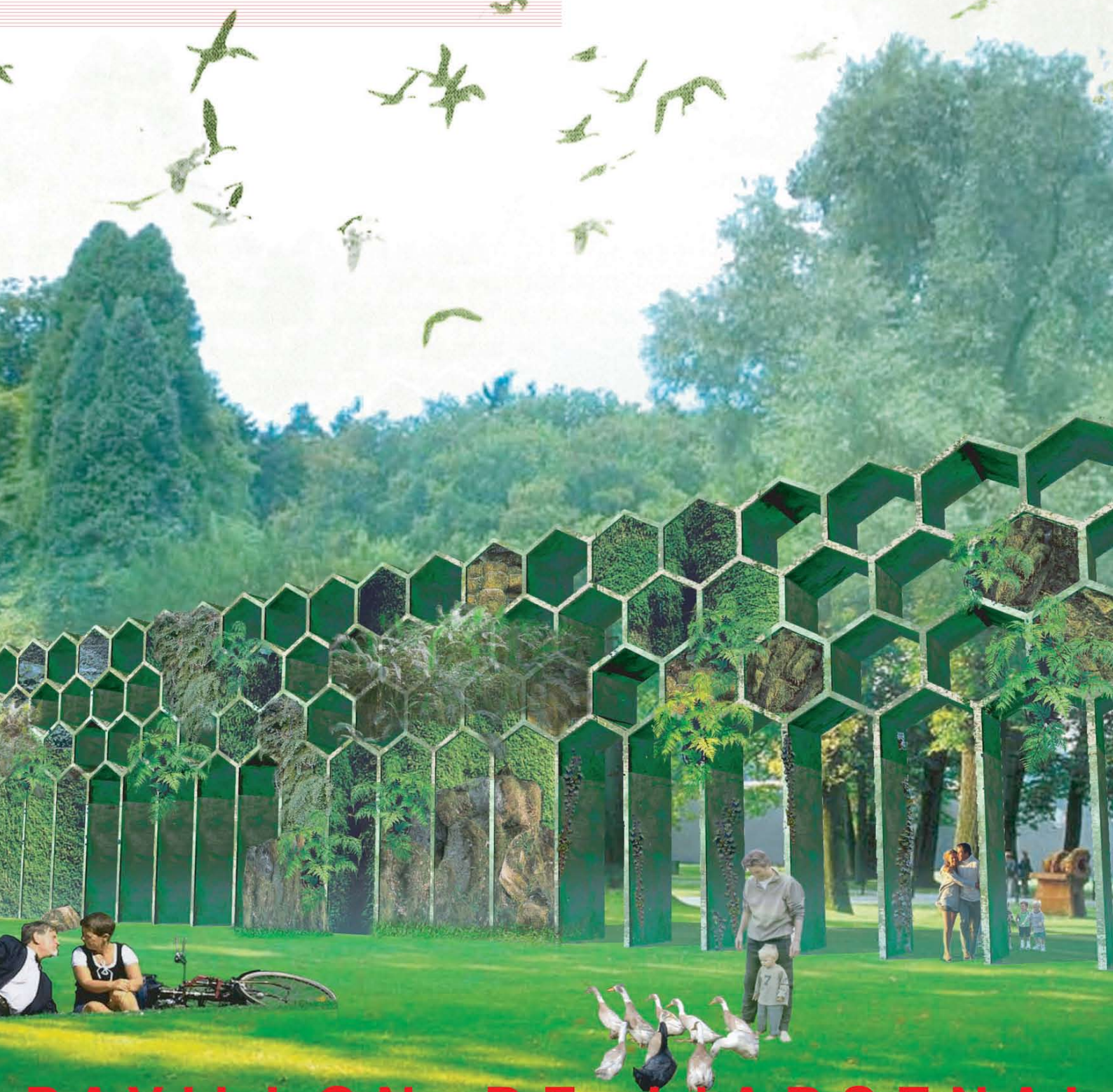


PAYSAGES

conférence

Adriaan Geuze paysagiste

jeudi 8 juin 2006 à 18h30



PAVILLON DE L'ARSENAL

Centre d'information, de documentation et d'exposition d'urbanisme et d'architecture de la
Ville de Paris. 21, bd Morland 75004 Paris France - 01 42 76 33 97 - www.pavillon-arsenal.com

Cycle de conférences

PAYSAGES

La notion de paysage, aujourd'hui largement utilisée dans les réflexions urbaines, traduit les nouveaux enjeux de fabrication de la ville : échelles, limites, appartenance et qualité environnementale.

Ces réflexions sur l'espace public, sur l'intégration des ouvrages d'art et la réappropriation des architectures existantes, au coeur des villes et à leurs frontières, font l'actualité à Paris et dans sa région comme dans de nombreuses métropoles.

Le Pavillon de l'Arsenal a donc souhaité que des paysagistes, des architectes, des urbanistes et des ingénieurs, puissent à l'occasion de ce nouveau cycle de conférences venir expliquer leur approche en présentant leurs travaux participant ainsi au nécessaire débat sur l'avenir les possibles «paysages» de la ville.

Dominique ALBA
Directrice Générale du Pavillon de l'Arsenal

West 8

urban design & landscape architecture
co-founded by Adriaan Geuze

The West 8 urban design & landscape architecture office was set up in 1987 as an international team of architects, urban designers and industrial designers. West 8 designs landscape interventions, urban plans, squares, parks and gardens.

The philosophy of West 8 is deeply rooted in an optimistic attitude towards the contemporary landscape, in which it expresses both the vulnerability and the euphoria of mass culture. Landscape, infrastructure, nature and archaeology coalesce to form vital constituents of the city. Arcadian landscapes coexist alongside the dynamic, mutable and sprawling city unimpeded by architectural doctrines or history, the city stretches towards the horizon or shoots skywards. Space has acquired new dimensions that constantly put the sense of scale and proportion to the test. West 8 draws inspiration from the poetic beauty of the artless and the mundane. The urban dweller is no pitiful victim needing compensation in the form of green and nature; today's urbanite is a self-assured, exploratory, creative individualist. He is well informed and affluent, and equipped with the most up-to-date technology. He is an explorer and manipulator of his surroundings. The design of this environment demands a sensitivity that goes beyond the creation of mere decorative nature. The city produces its own wastelands. Severed from the traditional centre by railway lines, motorways and fly-overs, new dispersed centres are created. That their identity is not fixed in advance is neither good nor bad.

In its urban design work the office seeks to devise powerful building typologies that are attuned to the landscape and public space. A sharp line is drawn between private and public space in order to engender a sense of contrast. West 8's designs for public spaces reveal the office's fascination for emptiness as a condition. Within the urban fabric, West 8 creates quasi-unprogrammed spaces that can be colonised at will by urbanites. Potential play surfaces are demarcated in a two-dimensional, graphic design by different materials such as steel, glass, wood and rubber. The sparsely distributed objects in public spaces acquire the quality of totems or icons. They furnish the location with identity and lure the urbanite. Large wooden benches boldly face the sunshine. Bridges evocative of reptiles ask to be climbed. The lighting in public spaces often creates often the sense of the surreal through the use of large movable spotlights or coloured lamps shining from tree stumps.

The knowledge that the contemporary landscape is for the most part artificial and made up of different components, both designed and undesigned, allows West 8 the freedom to respond by positing its own narrative spaces. The basic ingredients are ecology, infrastructure, weather conditions, building programs and people. The aim is to incorporate the awareness of these various aspects in a playful optimistic manner that stimulates the desire to conquer and take possession of space. Gardens form the only exception. The organised world of commerce, functionality and efficiency finds its necessary counterpart in specific spaces that appeal to uncertainty, mortality, desire and perversity. The gardens are enclosed and with drawn from the world. It is here that the human dwellers can literally retreat into themselves.

CHISWICK PARK, LONDON UK



Client: Stanhope plc
Architect: Richard Rogers Partnership
Design: 1999
Realisation: 2000
Size: 33 acres
Budget: 4.5 Million GBP
Credits: Adriaan Geuze, Jerry van Eyck, Nigel Sampey, Tyler Myer, Jacco Stuy, Sabine Müller

Chiswick Park is a public garden within a major new office development near to central London. The approach to the landscape was to provide two clearly defined spaces: the 'inner garden' and the 'outer landscape'.

The 'inner garden' is a highly designed, elevated space at the centre of the site onto which the buildings front. It makes reference to both Monet's paintings and to Chinese influences of the 19th century. It includes water lilies, a nymph, an arched timber bridge, a timber boardwalk, rocks, grass and conifer related trees. The quality of the 'inner garden' is accentuated by natural materialisation and the use of warm, red colours. Rocks are used in the garden as retaining elements, architectural features and sculptural objects. The centre point of the 'inner garden' is a large-scale lake split into two levels with a waterfall. A timber boardwalk and bridge provide vantage points from which to view the garden.

In contrast, the 'outer landscape' is a simple and functional design that includes site boundaries, peripheral car parking and arterial corridors between the buildings. The principle character of this area is that of a park landscape with groups of large trees set into an articulated landscape of grass and paving. This soft landscape-feature forms an evergreen backdrop for the buildings. The function of this 'outer landscape' is to facilitate clear circulation for pedestrians, bicyclists, and vehicles. Planting at the boundaries of the site reacts to the larger surrounding cityscape.

SCHOUWBURGPLEIN, ROTTERDAM



Client: Gemeente Rotterdam
Design: 1991
Realisation: 1996
Size: 12.250 m²
Credits: Adriaan Geuze, Jerry van Eyck, Wim Kloosterboer, Dirry de Bruin, Cyrus Clark, Huub Juurlink, Nigel Sampey, Erik Overdiep

The Schouwburgplein is situated in the heart of the city and is surrounded by shops and flanked by the City Theatre and the City Concert Hall. The design emphasizes the importance of a void, which opens a panorama towards the city skyline.

The square is designed as an interactive public space, flexible in use, and changing during day and seasons. Its appearance is a reflection the Port of Rotterdam. All of the necessary ingredients were present; it only had to be brought to life. By raising the surface of the square above the surrounding area, the void was retained and the 'city's stage' created.

The layout of the square is based on the expected use at different times of the day and its relationship to the sun. These sunlight-zones are reflected in the mosaic of the different materials used on the floor. The West side of the square is a poured epoxy floor containing silver leaves. The East side (with more sunlight) has a wooden bench over the entire length and warm materials including rubber and timber decking on the ground plane. Geraniums are also placed seasonally within this warm zone. Fifteen-meter high ventilation towers from the underground parking are strong vertical elements on the square. Each of these lightweight steel structures is activated with LED displays. Together the three towers form a digital clock. At night, the towers are lit from the inside spreading a soft filtered light. The centre of the square is finished with a deck of perforated metal panels and a wooden play area. The perforated metal panels are lit from below with white, green and black fluorescent tubes. Connections for electricity and water, as well as facilities to build tents and fencing for temporary events, are built into the floor.

Fluorescent lights, form a radiant Milky Way at night. The whole square seems to be floating because of the linear lights that are mounted under the edge of the raised deck. The last major features of the square are the four hydraulic lighting elements. Their configuration can be interactively altered by the inhabitants of the city.

CARRASCO SQUARE AMSTERDAM NL

Client: Gemeentelijk Grondbedrijf
Amsterdam
Design: 1997
Completion: 1998
Credits:
Adriaan Geuze Inge Breugem,
Dirry de Bruin, Katrien Prak,
Olivier Scheffer, Huub Juurlink,
Erwin Bot, Jörn Schiemann



The Carrasco Square is situated to the south of Sloterdijk Station and runs all the way to the canal called Haarlemmer-trekvaart. It is part of Park Teleport, a location in the Amsterdam periphery halfway between Schiphol and the centre of Amsterdam. The location is outstandingly accessible by car, tram, train, IJ-rail and bicycle. The Carrasco Square, which for the most part is lying underneath the new-elevated railroad tracks, is very well suited for the assimilation of car traffic for the transferium Sloterdijk. Furthermore the square is an important connection for pedestrians: stairs lead up to the higher Orly Square and there is an elevated entry to the station. The Carrasco Square should offer some fifty parking spaces.

The overhead road network and the square's bordering buildings leave it predominantly in the shade. The darkness was a particularly difficult design challenge that had to be overcome to ensure public safety.

WEST 8 's design provides a mosaic of grass and paving, a surrealistic painting of asphalt and green for the Carrasco Square. The design consists of tracks of grass and asphalt. The grass is changed into black asphalt with white dots where it crosses a road or is unfavourably situated towards the sun. The roads that cross the floor pattern will be divided from the rest of the area by an elevated rail.

The floor pattern is a two-dimensional design that goes along with the three-dimensional presence of the concrete columns that carry the elevated railroad tracks. The area is transformed into an urban forest by allowing part of the columns to be overgrown by ivy and replacing one of the columns with a concrete cast of a beach tree. Furthermore iron casts of tree stumps were placed in this area. These are lighting elements that radiate an orange to magenta light. The different user demands of the square's daily uses and the need to discourage anti-social behaviour were essential design considerations.

ARROYO PARKWAY PASADENA - VERENIGDE STATEN

Opdrachtgever: City of Pasadena
Ontwerp: 2002
Credits:
Adriaan Geuze, Jerry van Eyck,
Sabine Müller, Pieter Rabijns
Eliana Pereira de Sousa Santos



Ontwerp voor een verkeersboulevard in Pasadena bij Los Angeles.

Deze Arroyo Parkway maakte deel uit van de historische Route '66. Via de Pasadena Freeway, de eerste freeway in Zuid-Californië kom je de stad Pasadena binnen. De stad heeft behoefte aan een verkeersboulevard die zowel de entree van de stad is maar ook een symbolische waarde toevoegd.

Het ontwerp van West 8 is gerelateerd aan het autogebruik, het Californische klimaat en de all American roadscape. Er is gebruik gemaakt van de Washingtonia palm die al veel in het gebied voorkomt en wel 40 meter hoog kan worden. De palmen worden op enorme sokkels geplaatst. De sokkels zijn van staal, 26 meter hoog en hebben een opvallende kleur. De palmen worden aan weerszijden en in de middenberm van de weg geplaatst. De sokkels zorgen enerzijds voor verlichting van de boulevard, anderzijds zorgen zij ervoor dat de boulevard zichtbaar is vanuit de valei. De boulevard steekt boven de omliggende bebouwing uit.

Overige onderdelen van het ontwerp waren een 'botanisch ritme' (bij elk kruispunt verschillende bloemen), divers straatmeubilair en een palmenplein. Tenslotte werd de Arroyo Parkway tot aan het stadhuis van Pasadena doorgetrokken.

LEIDSCHER RIJN PARK VLEUTEN - DE MEERN - NL



Client: Projectbureau Leidsche Rijn
Design: 1997 - 1999
Realisation: 2003 - 2010
Credits: Adriaan Geuze, Edzo Bindels, Jeroen de Willigen, Esther Kruit, Nigel Sampey, Fritz Coutzee, Jacco Stuy, Rob Grotewal, Bert Karel Deuten, Martin Biewenga, Suzanne van Remmen, Edwin van der Hoeven, Joris Hekkenberg, Jack van Dijk, Norbert Trolf, Freek Boerwinkel, Maarten Buys

In the heart of the large Vinex location Leidsche Rijn near Utrecht, a park will be developed that offers colour and quality to the 30.000 new dwellings that are being built here. The park is a necessary counterweight for the inescapable sea of houses and puts its mono-functional character into perspective. Above all the park will offer a factor of growth. With its consciously chosen long-term cycle it will grow beyond the eternal youth of the suburban environment. The core of the park is a green Kremlin: introverted and sharply defined from the single-family dwellings. In this walled city-park the qualities of Peking's Forbidden City, Tokyo's Imperial Palace and Moscow's Kremlin have been paraphrased. Contrast and isolation lend it dignity and distinction.

The designers decided to develop 70 ha. of the total of 300 ha. into a city park. This area, the Kremlin, lays separated from its environment by a six metre high wall. It is an enclave of nature and culture in the tradition of the famous city-parks, a green city in which time can take its course. Also there is a cemetery here that lies on higher grounds surrounded by water and borders onto the wall.

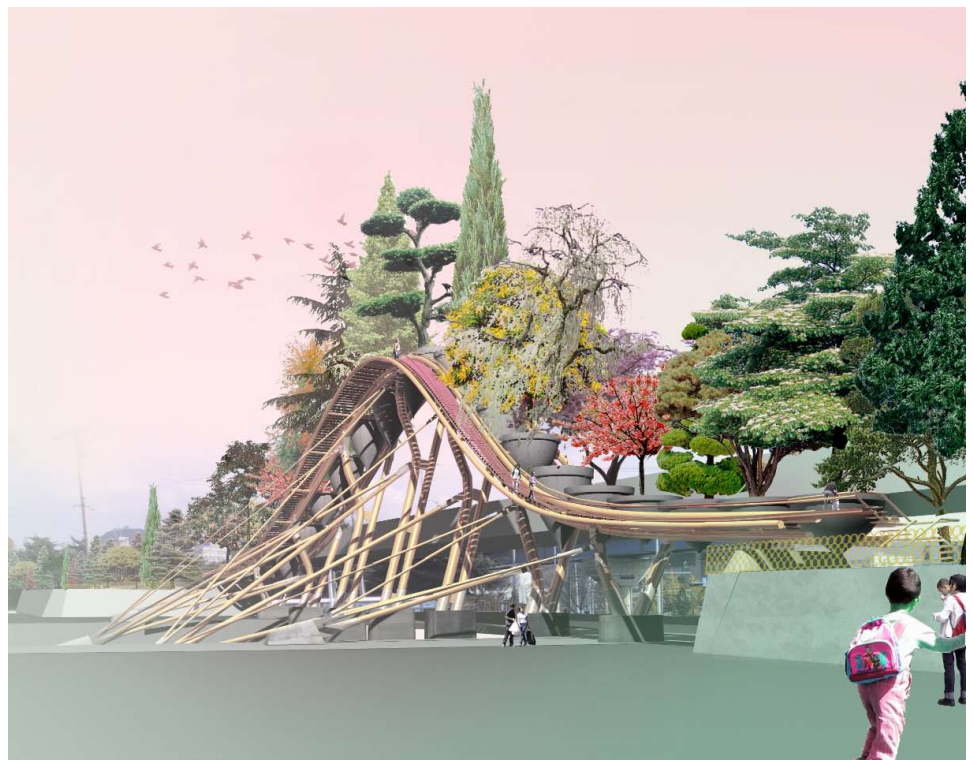
A specially appointed curator manages and develops the Kremlin. He organises manifestations, festivals, exhibitions and other happenings that will gradually transform the Kremlin from a forestry park of deciduous and evergreen trees, orchards, hedges and watercourses into a colourful collection of gardens and extraordinary buildings. Outside the walls there are sports fields, allotment gardens and other facilities. A linear park of flowery meadows opens them up (the Jac P. Thijssen ribbon). Walkers, cyclists and skaters can move through this circuit park (12km length, varying widths) over a path that offers them constantly changing perspectives. Along with the Kremlin and the Jac P. Thijssen ribbon, the river Oude Rijn is a third ordering element in the Central Park of Leidsche Rijn.

HIGH BOTANIC BRIDGE, GWANGJU SOUTH KOREA

Client: Gwangju Biennale

Design: 2001-2002

Credits : Adriaan Geuze, Jerry van Eyck, Sabine Müller, Pieter Rabinjs, Yoon-Jin Park Botanical advisor: Prof. Oh Koo-Kyoon



A 10.8 km disused railway line surrounds the city-heart of Gwangju. West 8 was commissioned to do a study for transforming this linear void in the city into a usable green corridor, a linear park.

West 8 conceived a green serpent that could connect over 20 public schools. This strip will automatically function as an important and safe route to and from these schools.

However, where the old railway line crosses the Gwangju stream the green promenade as proposed by West 8 would be interrupted. Instead of neglecting this area, West 8 decided to upgrade this part into a special momentum of the promenade, over a length of 1.5km, a linear botanic park would be designed, displaying a collection of emblematic domestic trees of South Korea.

To cross the Gwangju stream, West 8 proposed a landmark, a botanic bridge, celebrating the Korean botanics, as a permanent landmark in the city. The bridge is the icon of the new green corridor, symbolizing Korean culture and nature.

On the foundations of the old railway bridge, crossing the Gwangju Stream, this bridge will be built.

The parabolic 35m high botanic bridge contains 24 concrete tree-pots, 4m in diameter, the largest being 7m high. Various species of trees will grow on the bridge.

This footbridge has no explicit circulation target. People can but are not forced to climb the bridge, but the brave and adventures will.

With the Mudung Mountains as a backdrop, this new euphoric landmark for the city, with its trees marching over the river, the bridge stands for exploration, experience and connection.

LANDSCAPING SCHIPHOL AIRPORT AMSTERDAM NL

Clien:t Schiphol Airport
Design: 1992
Construction: 1994-1998
Credits: Adriaan Geuze, David Buurma, Katrien Prak, Paul van Beek, Edwin van der Hoeven, Dirry de Bruin Erik Overdiep, Cor Geluk.



The explosive growth of Schiphol Airport and the ambition to become a main port has made investments in landscaping necessary. A thorough handling of the new areas and a revision of the existing green were needed because of sharply rising exploitation costs. West 8 developed a strategy for a green airport that is based on the systematic planting of birches in all empty and unused spaces. Old shrubbery's with thorn bushes and ornamental bushes were cleaned up and also planted with birches. 25.000 trees augment this birch plantation every planting season.

Birches are very suitable for airports because large birds do not like to sit on the thin and flexible branches and the birch seeds are not appealing either. Therefore there are no flocks of birds at Schiphol to damage the jet - engines of the planes. The birches grow in clover that forms bright green cushions on the ground and as nitrogen compound fertilise the soil in a natural way. Because it has a life span of one year, a bee - keeper placed beehives so the clover will be sawn out again and again. When the trees grow, the clover will make way for grasses. The amount of times it will be mown every year will determine whether there will be a lawn or a flowery meadow. The birch plantation will grow into an unpretentious green counterpart of the buildings, billboards and infrastructure. The 'green haze' will put into perspective the facades and the viaducts and will bind together all parts of the entire airport into an - in imagery and atmosphere - coherent enclave at the south axis of Amsterdam. A couple of green cores are situated along the Schiphol ring road: park 'the Green Wedge' is a green entrance from highway to terminal, Schiphol south-east, Schiphol East and the Elzenhof all are business areas with urban plans by Benthem & Crouwel architects and public spaces designed by West 8. For the headquarters designed by the architect Quist, West 8 designed a garden. The entrance to this building will just like those of all other buildings at Schiphol, be accentuated by large flower dishes that have been designed by West 8. Every two months different colourful and flowering plants will be put in typical for Dutch front yards like tulips, lilies, vestuca, sunflowers and dahlias.

Furthermore West 8 realised a number of specific spaces like parking lots, a place for plane spotters, gardens, patios and the Jan Dellaert Square. This entrance area at the hall of arrivals and departures is a large void that offers travellers orientation, sunlight and fresh air. The square has an anthracite-coloured pavement with one large covering-over for taxi and bus travellers. In the south corner of the square there is a water artwork by the artist Carel Visser. A dense grid of flower dishes and square benches surrounds it.

ADRIAAN GEUZE

prof. ir. A.H. Geuze

Date of Birth October 28th 1960, Dordrecht, The Netherlands

Adriaan Geuze founded West 8 urban design & landscape architecture BV in 1987. Mr. Geuze attended the Agricultural University of Wageningen where he received a Master degree of Landscape Architecture. After winning the prestigious Prix-de-Rome award in 1990, Mr. Geuze, with his office West 8, established an enormous reputation on an international level with his unique approach to planning and design of the public environment.

By founding the S.L.A. Foundation in 1992, Mr. Geuze increased the public awareness of his profession. With West 8 he developed a technique in relating contemporary culture, urban identity, architecture, public space and engineering within one design, always highly related to the context. Adriaan Geuze has an extensive experience in directing dutch and international teams on projects all over the world.

Internationally respected as a professor in Architecture and Urban Design, Mr. Geuze is frequently invited to lecture and teach at universities such as the technical university of Delft, the Netherlands; the Academy of Architecture and Urban Planning of Rotterdam, the Netherlands; Berlage Institute, Amsterdam, The Netherlands; the Aarhus Arkitektskolen, Denmark; Vienna Centre for Architecture, Austria and Harvard University Graduate School of Design, Cambridge MA. Amongst the numerous awards that West 8 has won (such as the Dutch Maaskant Award in 1995 and the Rosa Barba First European Landscape prize in 2002,) in 2002 the Veronica Rudge Green Prize for Urban Design was given to Adriaan Geuze.

Positions

2003 – 2005	Curator International Architecture Biennial Rotterdam 2005, The Netherlands
2003	Member of Jury Plein 1944, Nijmegen, The Netherlands
2002 – 2004	Professor Harvard University, Boston, USA
1997 – 2003	Member of the Board of the Netherlands Architecture Institute (NAi)
1993 – 2000	Editor Archis
1987 – pres.	Founder and Principal-in-charge of West 8 landscape architects & urban planners
1987 – pres.	Secretary Stichting S.L.A.

Honors

2002	Veronica Rudge Green Prize for Urban Design - Harvard Design School
2002	Footbridge Award
2000	Green Pin - Denmark
1995	Sikkensprijs (Sikkens Foundation) – The Netherlands
1995	Maaskantprijs for young architects – The Netherlands
1990	Prix de Rome

Nominations / Awards (selection)

2003	Redevelopment Rotterdam Central Station; in cooperation with Benthem Crouwel Architects and Meyer & Van Schooten Architects, Rotterdam, The Netherlands
2003	Central Park Amsterdam North, Amsterdam (first prize)
2002	Buena Vista Park; design for central Park one north and traffic corridor, Singapore
2001	Finalist Mies van der Rohe Award; Masterplan Borneo Sporenburg, Amsterdam, The Netherlands
2001	Nassaukade, headquarters and residential development, Rotterdam, The Netherlands (first prize)
2001	Kings Crescent urban planning, London, UK (first prize)
2001	Business Park and new terminal, Maastricht Airport, The Netherlands (first prize)
1999	Residential area 450 dwellings Hoogveld, Heerlen, The Netherlands (first prize)
1998	Seregno Headquarters and public space co-ordination with Dominique Perrault, Italy (first prize)
1997	Traverse and extension to Zoological Park Emmen Zoo, The Netherlands (first prize)
1997	Central Park, Leidsche Rijn, The Netherlands (first prize)
1997	Redesign of the Waterfront of Thessaloniki, Greece (first prize)
1996	AEGON square, The Hague, The Netherlands (first prize, realisation 2001)
1995	Interpolis headquarters garden, Tilburg, The Netherlands (first prize, realised 1998)
1995	Human Rights Building United Nations, with O.M.A., Geneva, Switzerland (firstprize)
1994	Chasséterrein public space of residential area, with O.M.A., Breda, The Netherlands (jury award)
1994	Diemerzeedijk, residential area for 30.000 new inhabitants, Amsterdam, The Netherlands (first prize and jury prize)

Projects (selection)

- Public Space Luxury Village, Moskou, Russia
- Park Global Egyptian Museum, Cairo, Egypt
- Buona Vista Park, Singapore
- Schouwburgplein; public space design, Rotterdam, the Netherlands
- Parc Jean-Baptist Lebas, Lille, France
- Harbour Development Copenhagen, Denmark
- 'Retired Railway' -12 km linear park and botanic bridge, Gwangju, South Korea
- Amsterdam Eastern Harbour; masterplan, Amsterdam, the Netherlands
- Sculpture Park Kröller Muller National Museum, Otterloo, the Netherlands
- Chiswick Business Park, London, United Kingdom
- Schiphol Amsterdam International Airport; landscape design, Amsterdam, the Netherlands
- Expo.02, exhibition site, Yverdon-les-bains, Switzerland
- Park Interpolis; landscape design, Tilburg, the Netherlands
- South Bank Centre development; masterplan, London, United Kingdom
- Kings Crescent; urban design, London, United Kingdom
- Stratford City; urban design, London, United Kingdom
- Chanel Island; masterplan, public space and bridge, Bruges, Belgium
- Station Area Hasselt; masterplan, Hasselt, Belgium
- Monjuïc; masterplan and landscape design, Barcelona, Spain
- Les Halles; masterplan and landscape design, Paris, France
- Siemens City; urban design, Munich, Germany
- Zürich Seeufer; masterplan, Zürich, Switzerland
- Wharf District Parks, Central Artery Project; initial concept, Boston, MA

Other Professional Activities

Supervisor Landscaping Schiphol, Amsterdam International Airport, the Netherlands

Supervisor Zernike complex, Groningen, the Netherlands

Juries and international design review committees

Exhibitions / Festivals (selection)

2005 Groundswell, MoMa , New York

2005 West 8, Netherlands Architecture Institute (Nai), Rotterdam (fall 2005)

2003 30-50% Void, Residential Waterfront Borneo Sporenburg, Harvard, Boston USA

1997 Spoleto Festival, Charleston, USA

1996 Vertical Landscape, New York USA