

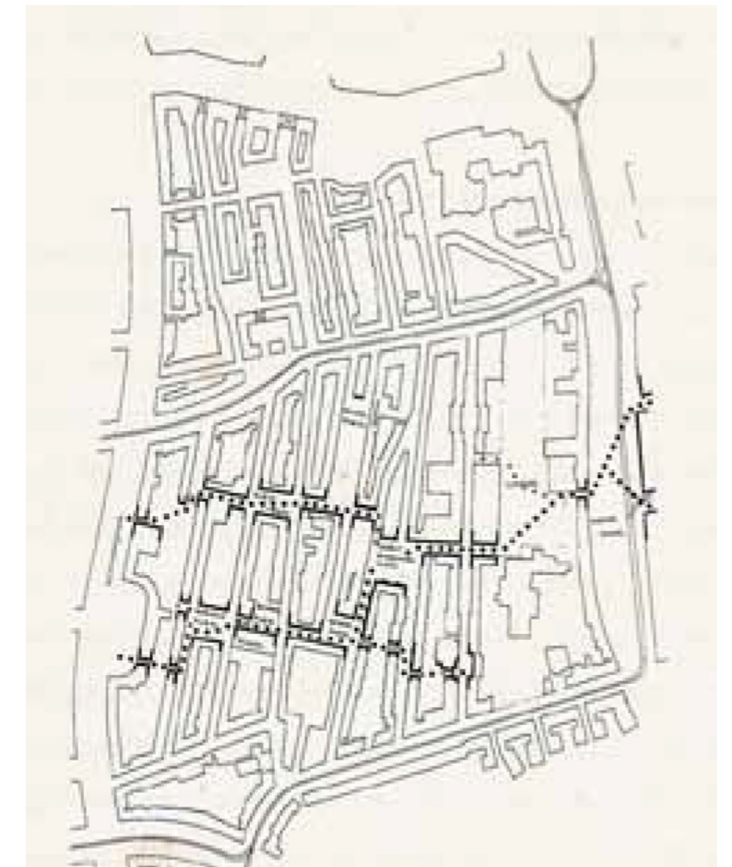
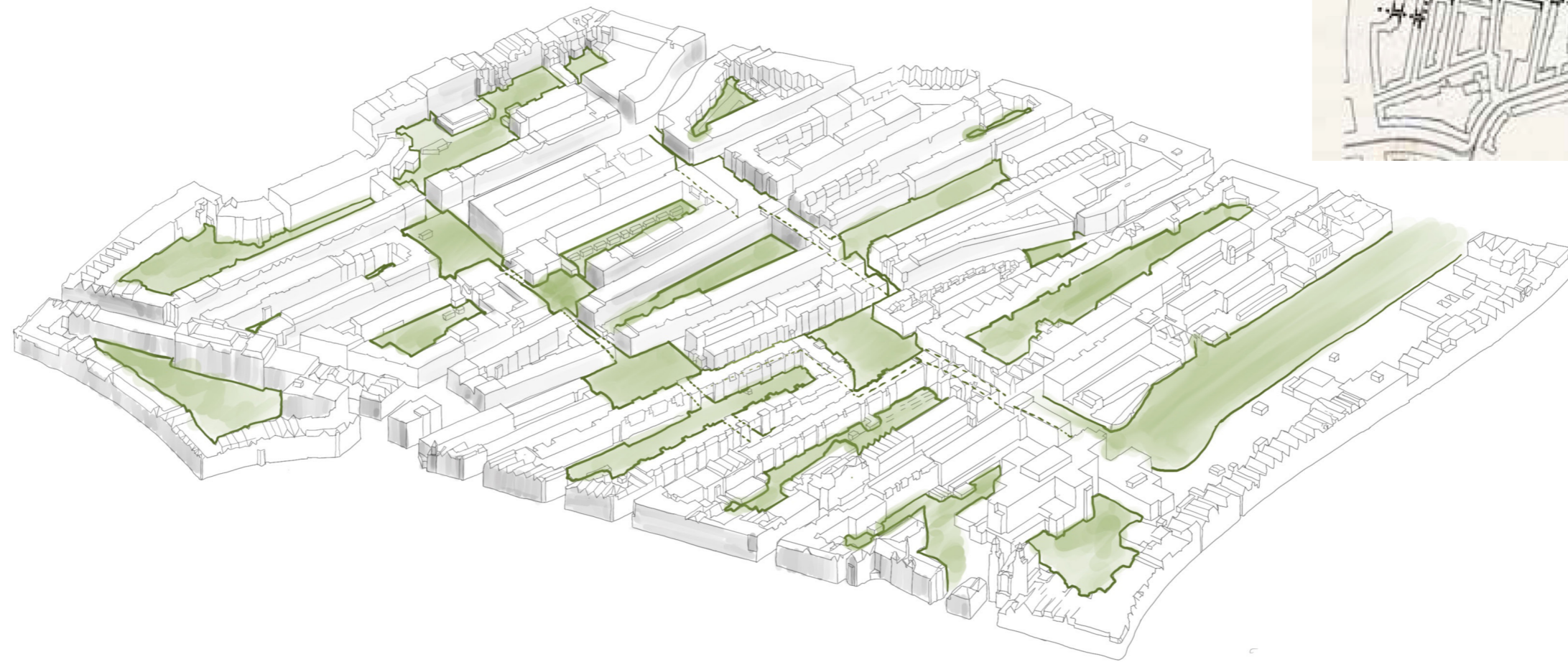


Urban Jungle



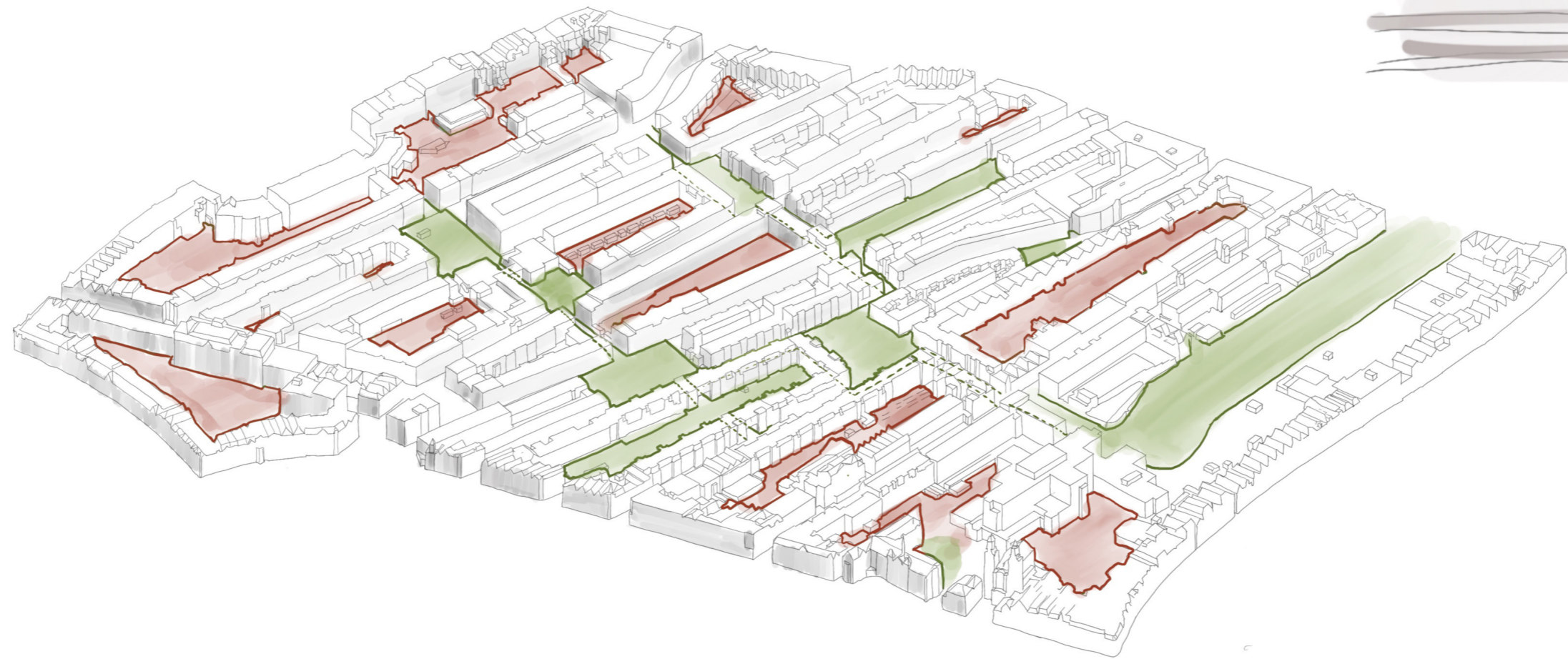
Urban renewal, 80's

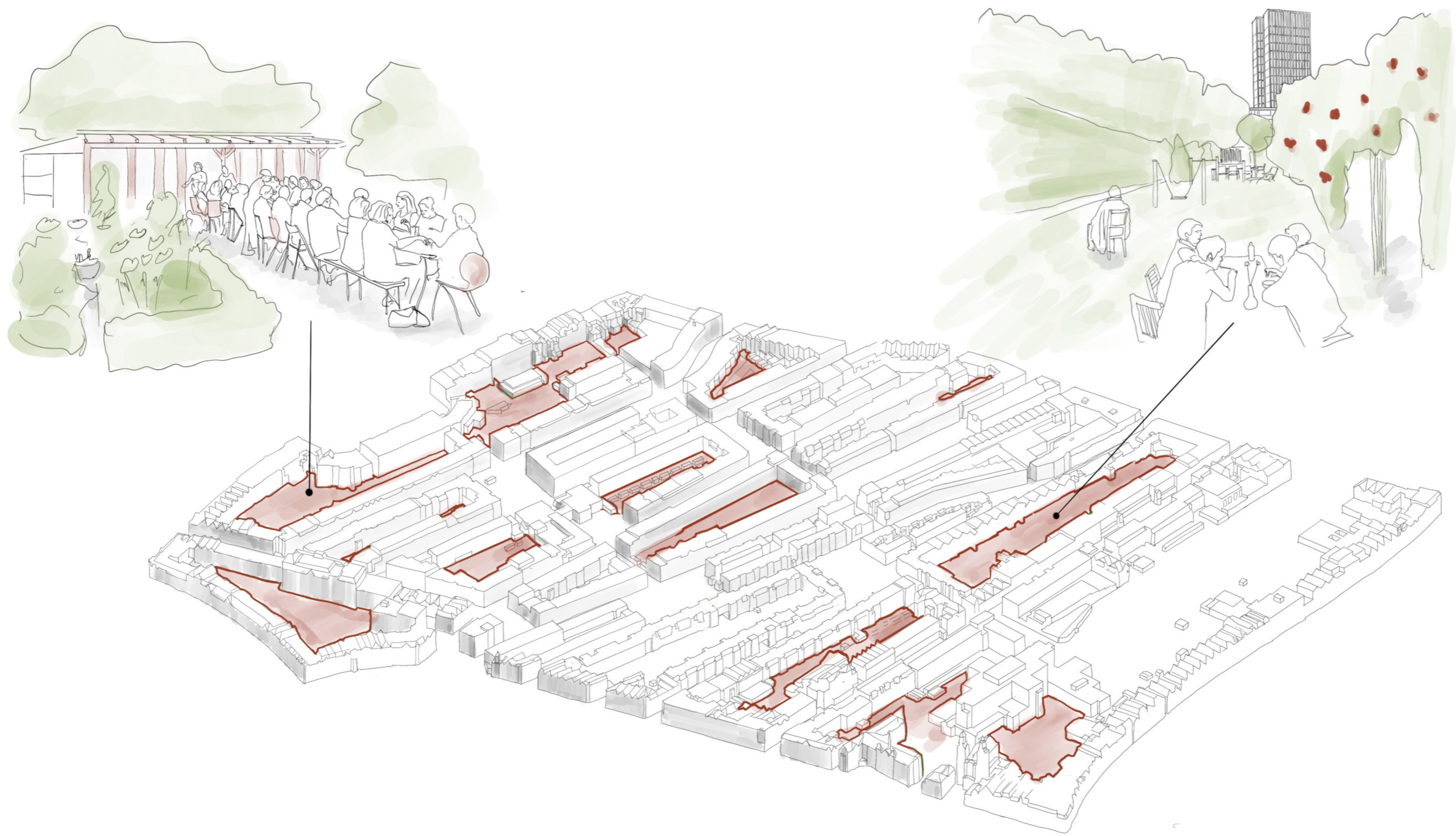
Interconnected space



Today

Many advantages but..





Gardens alongside the pedestrian walkways

Art work/decoration

Facade garden

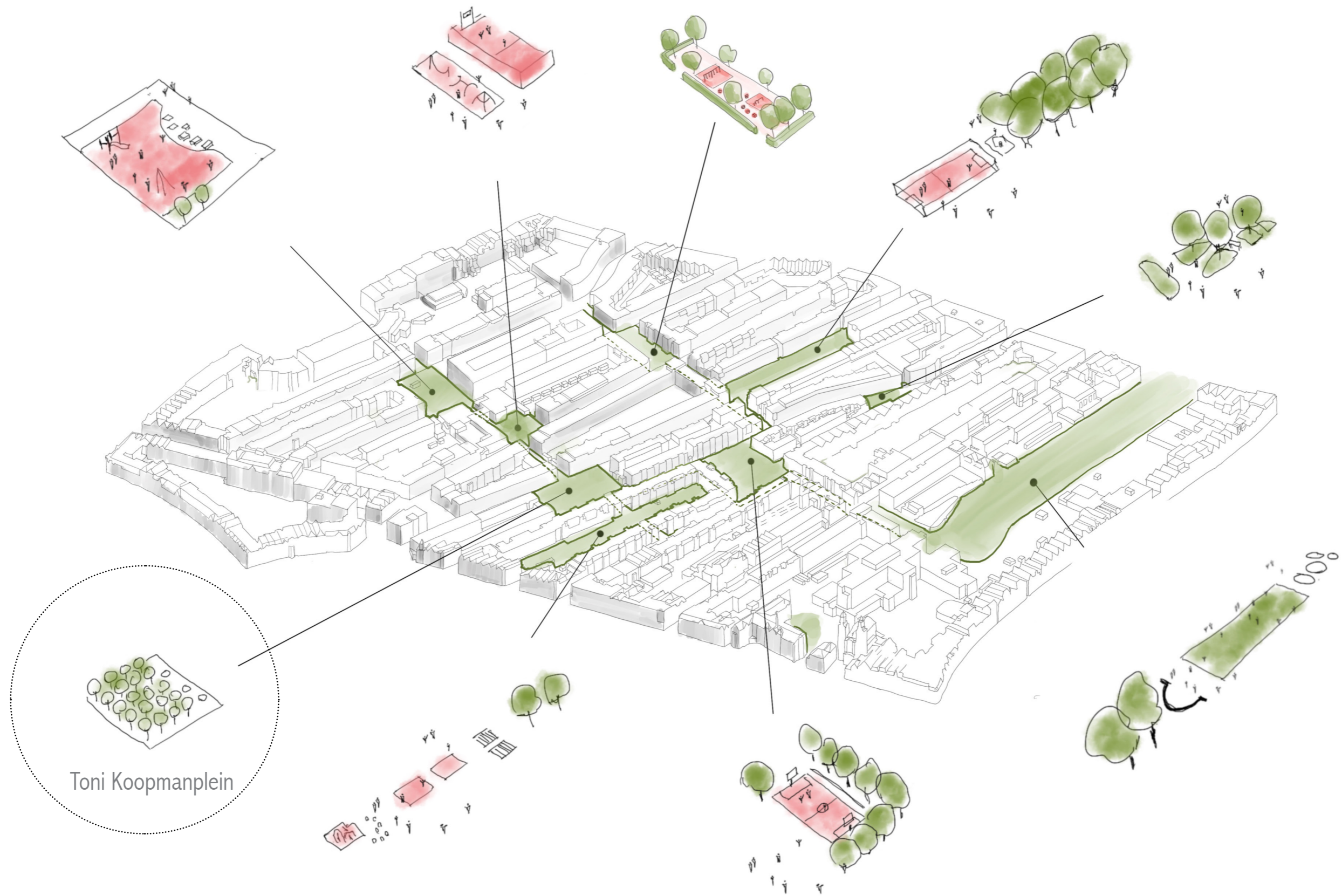
Art work/decoration



Public space that :
reduces the contrast in form and function
between the different worlds.

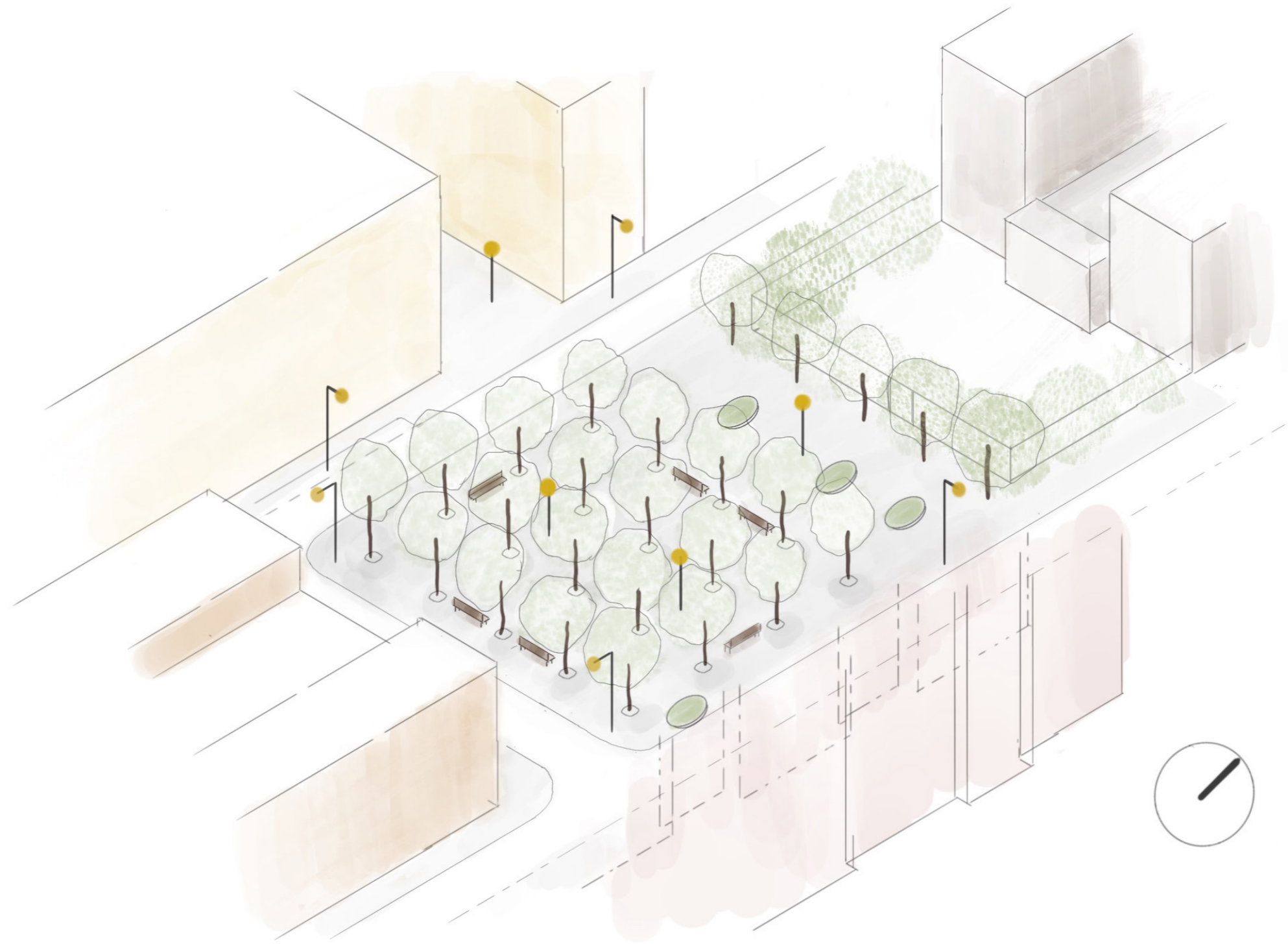
A place that enhances **social cohesion** through hosting activities similar to the ones that are happening in the courtyards of the housing blocks.

Location

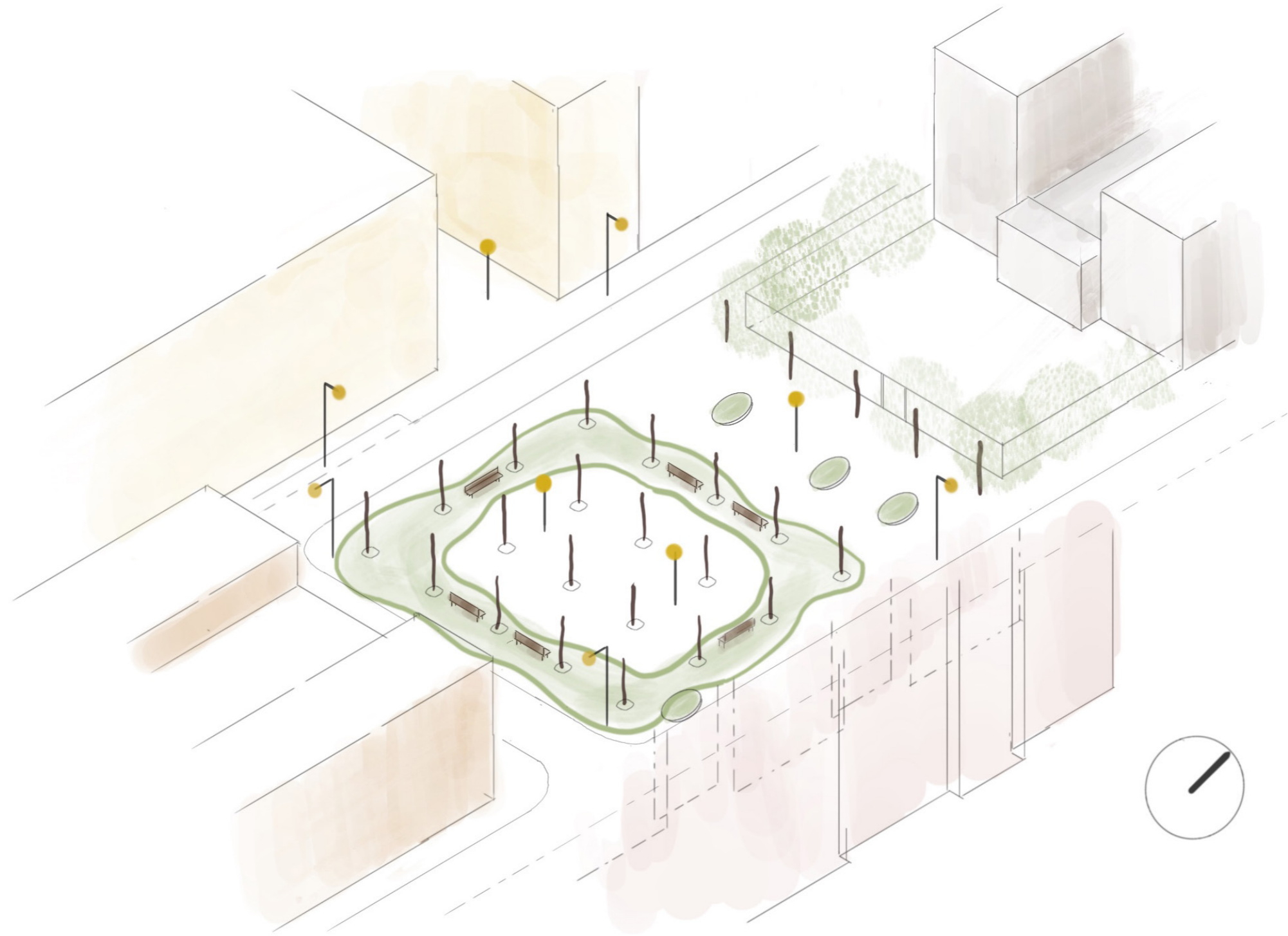


Existing situation

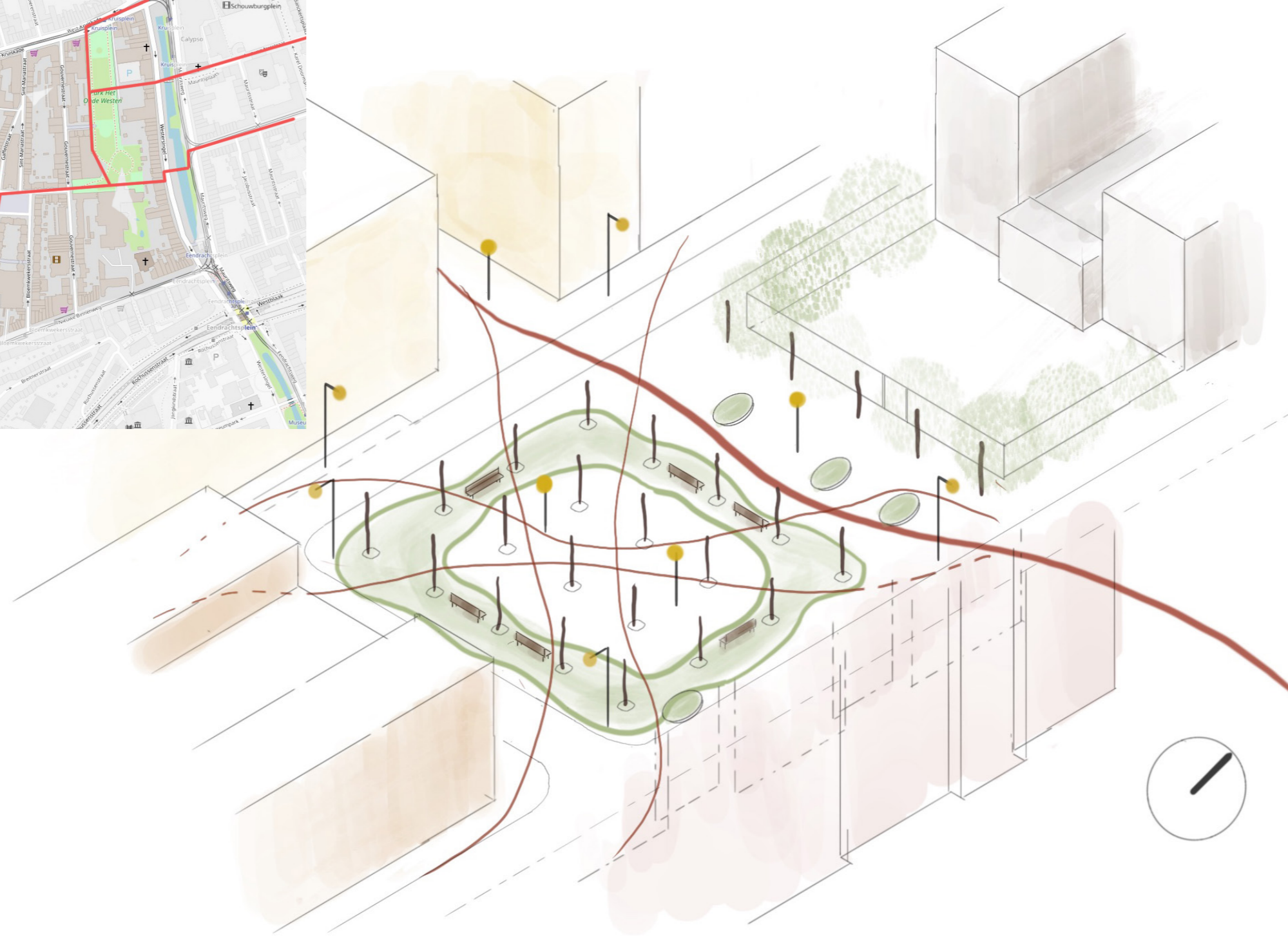
Greenery
Pavings
Furniture
Lighting



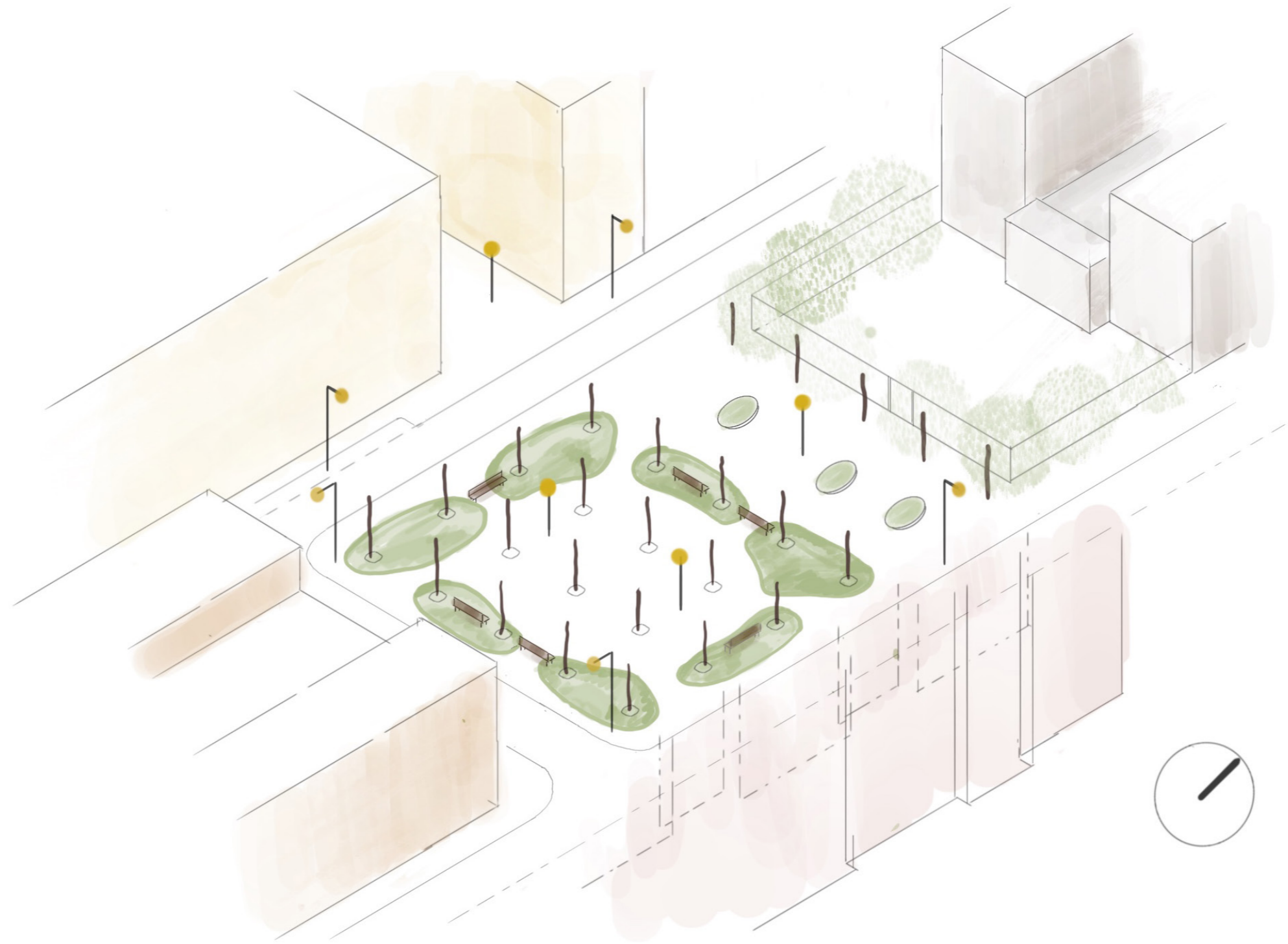
Enclosed space by green boundary



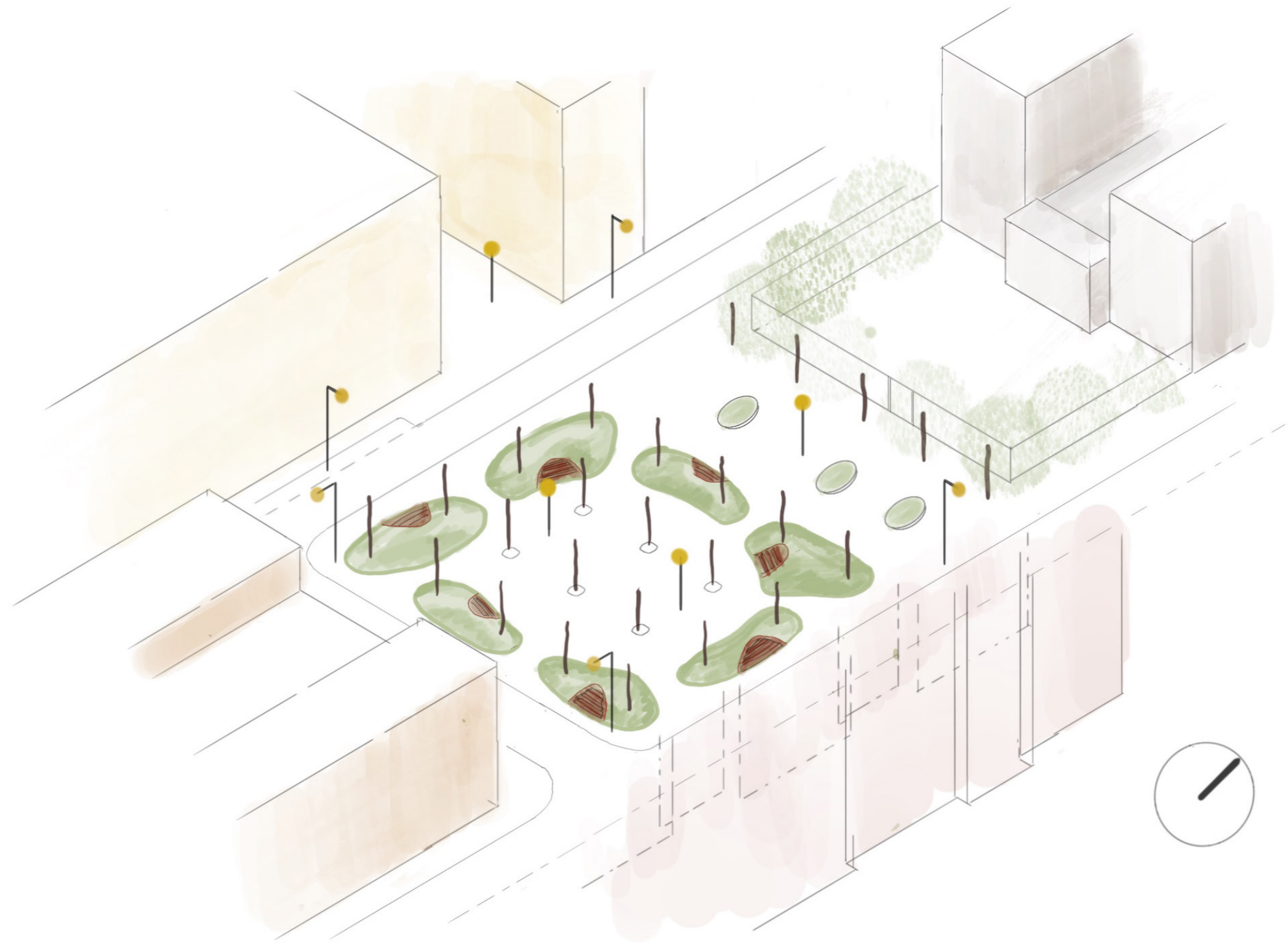
Considering the fluidity of movement



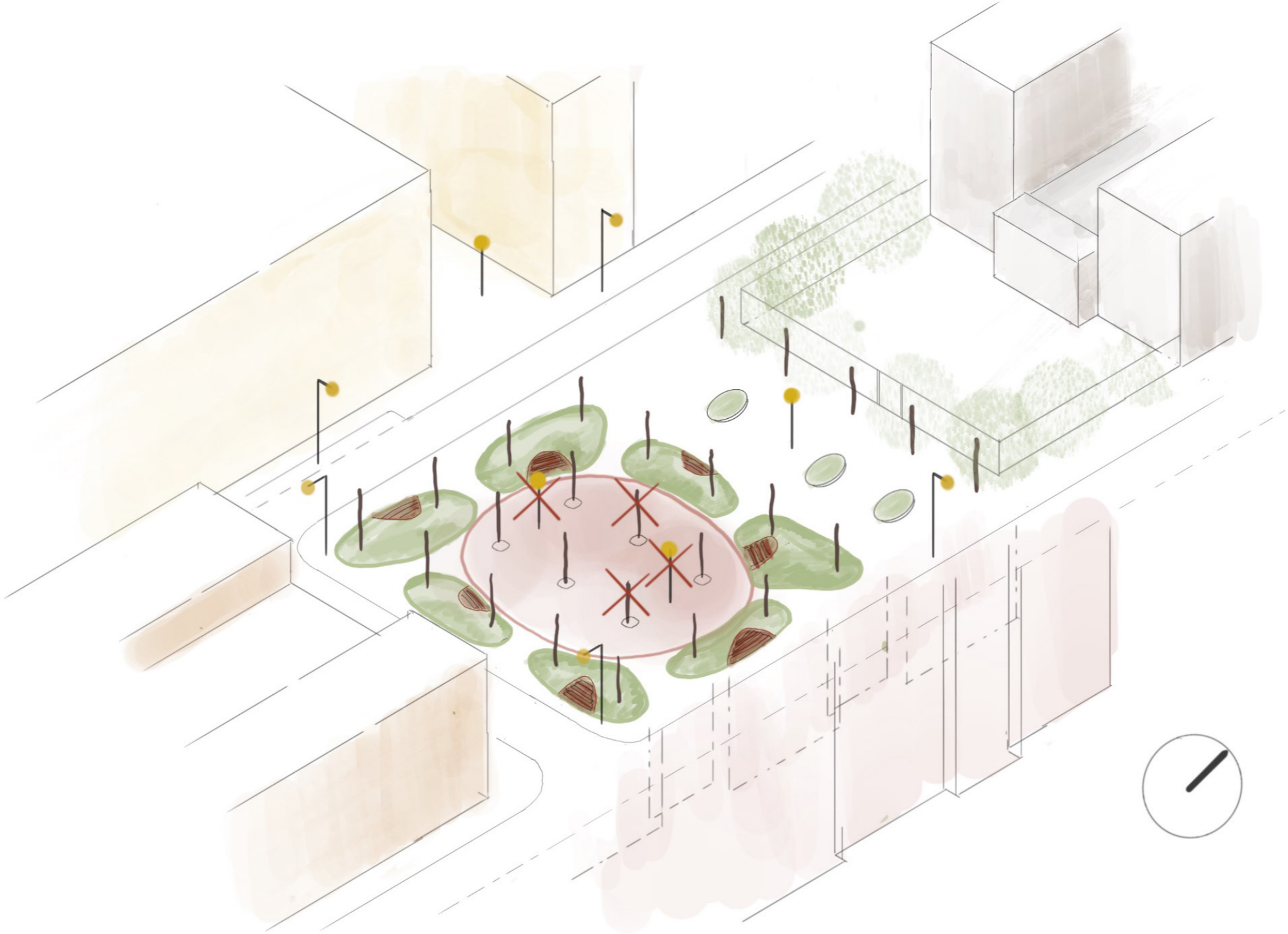
Littel grass hills



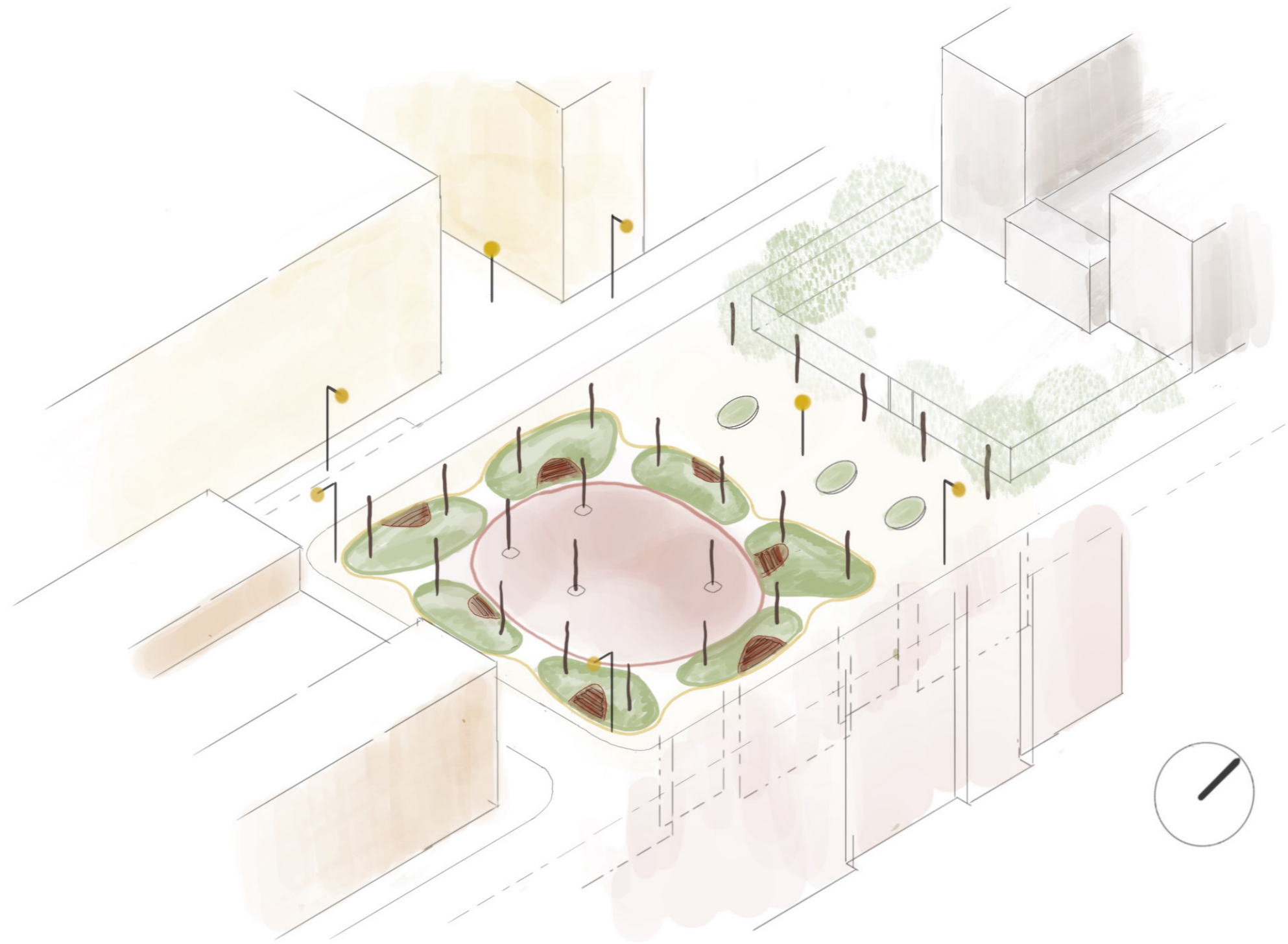
Integrated sitting elements



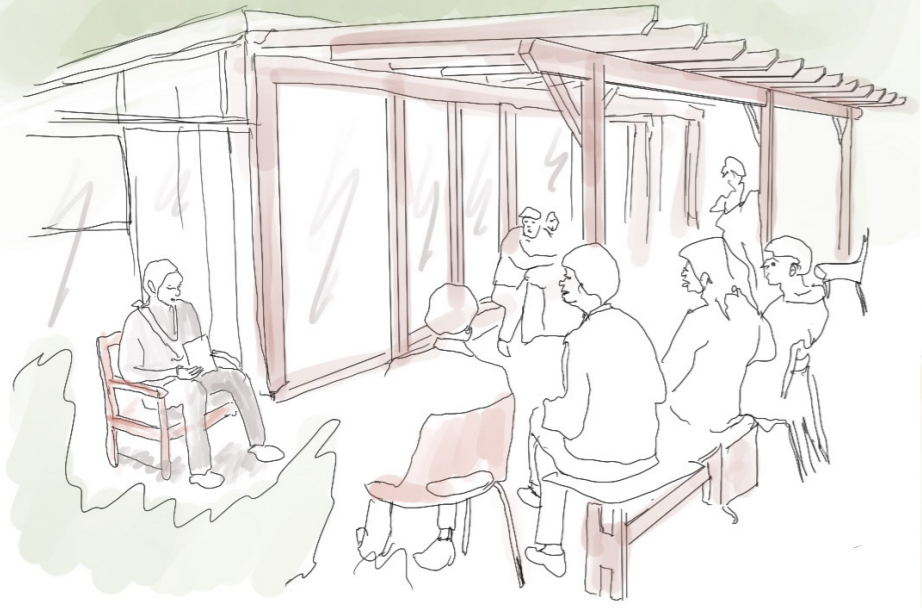
Makeing more space in the center



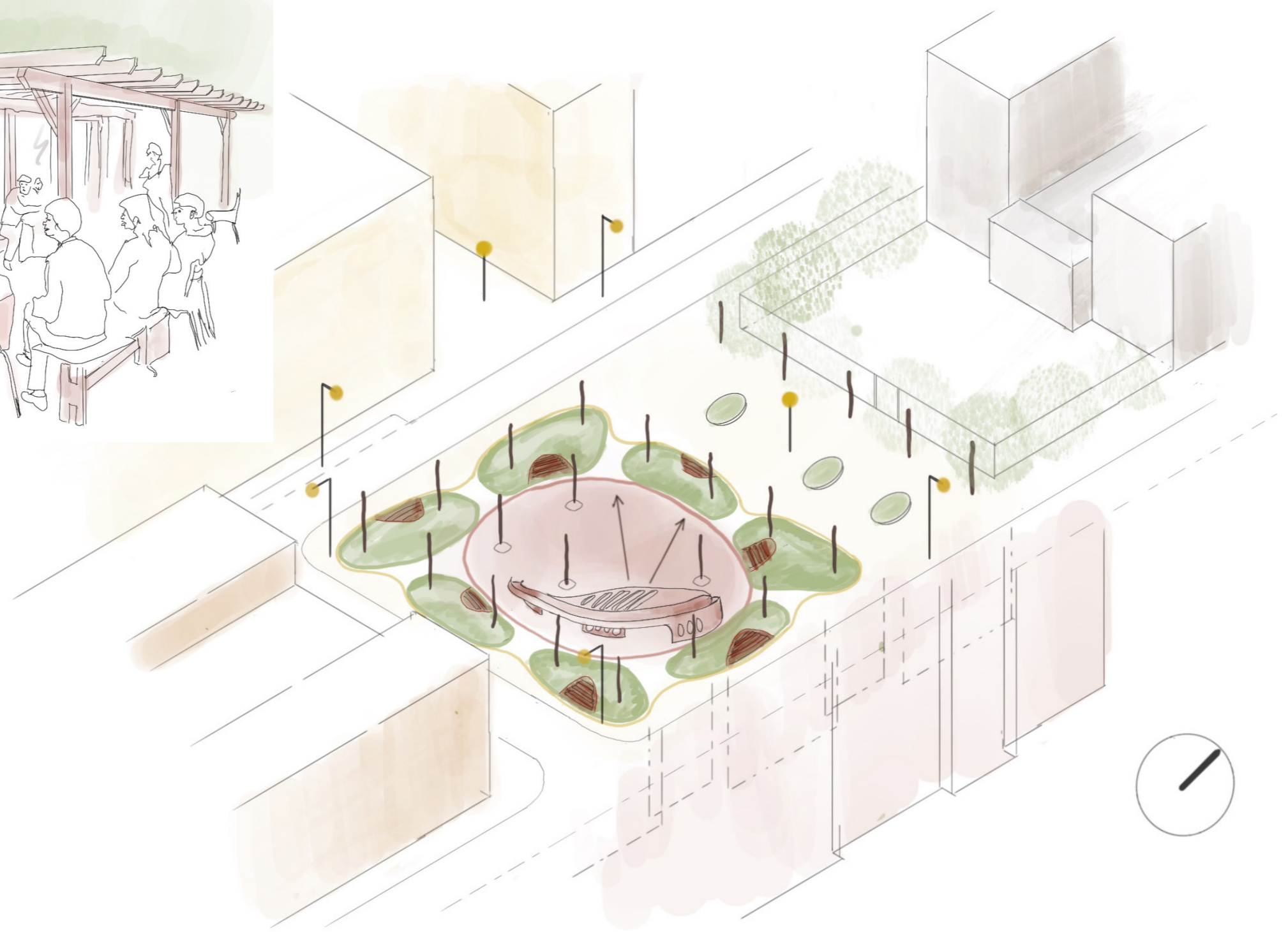
Differentiated center



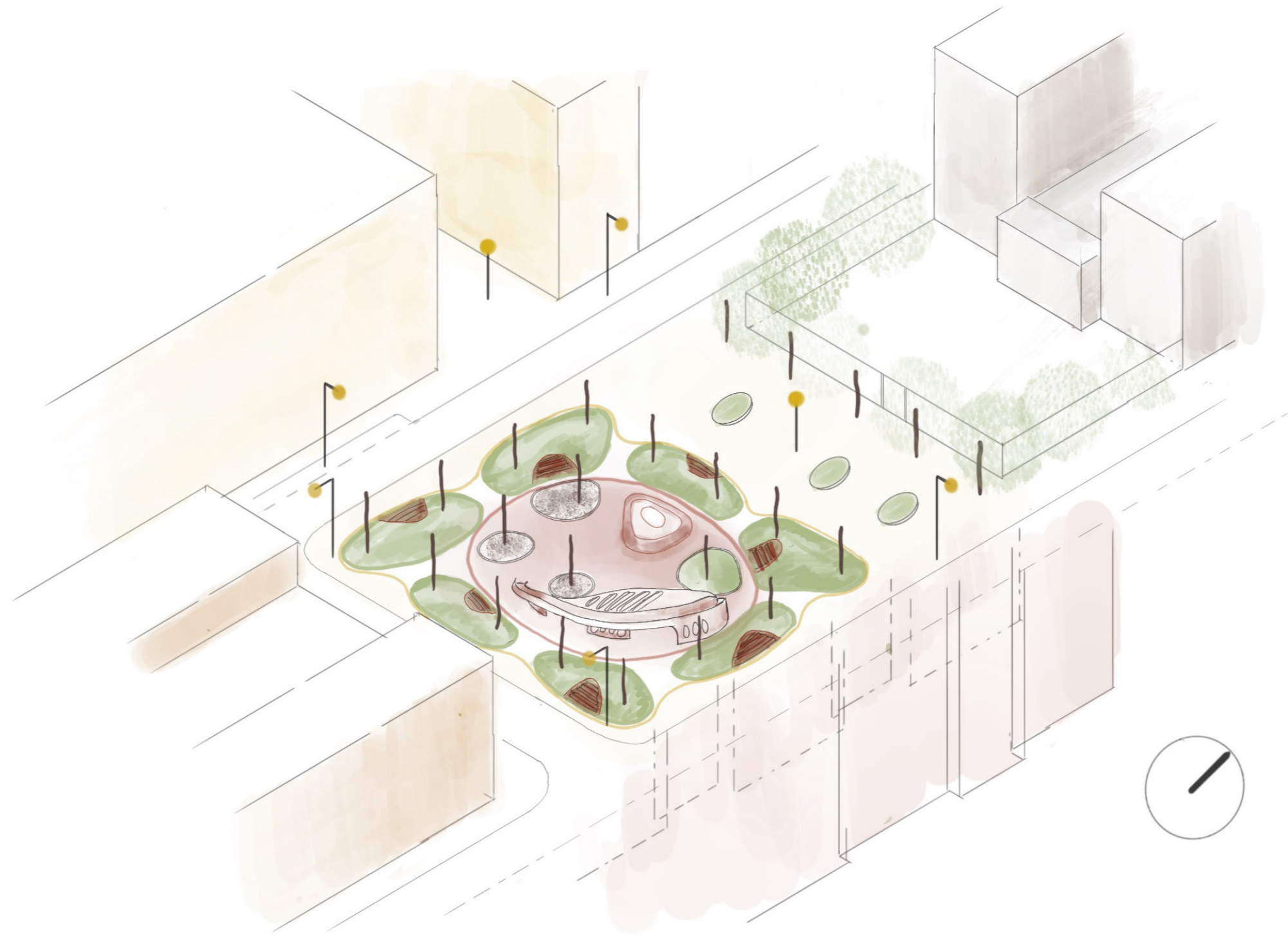
Playing object



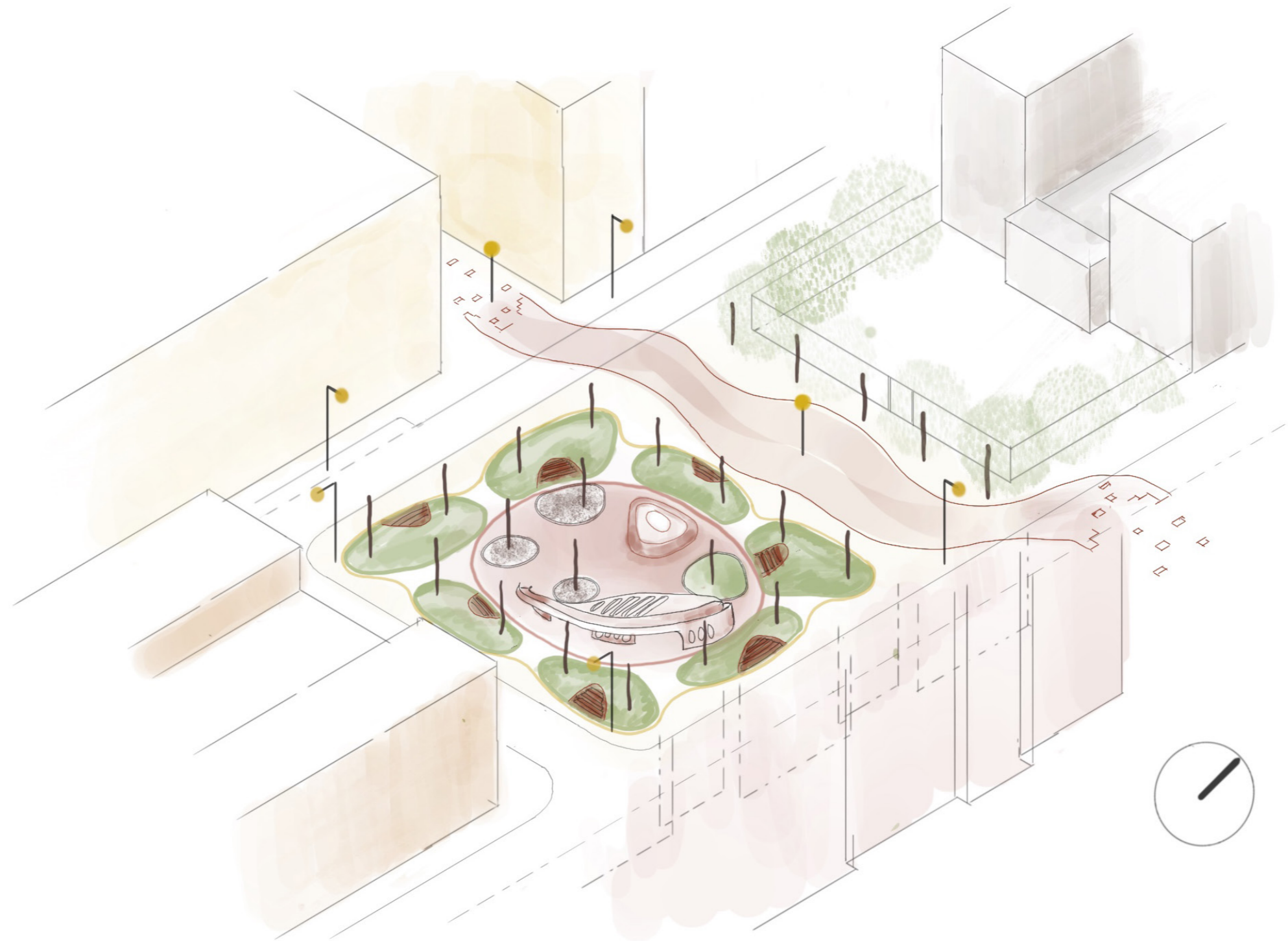
The Bajonet garden



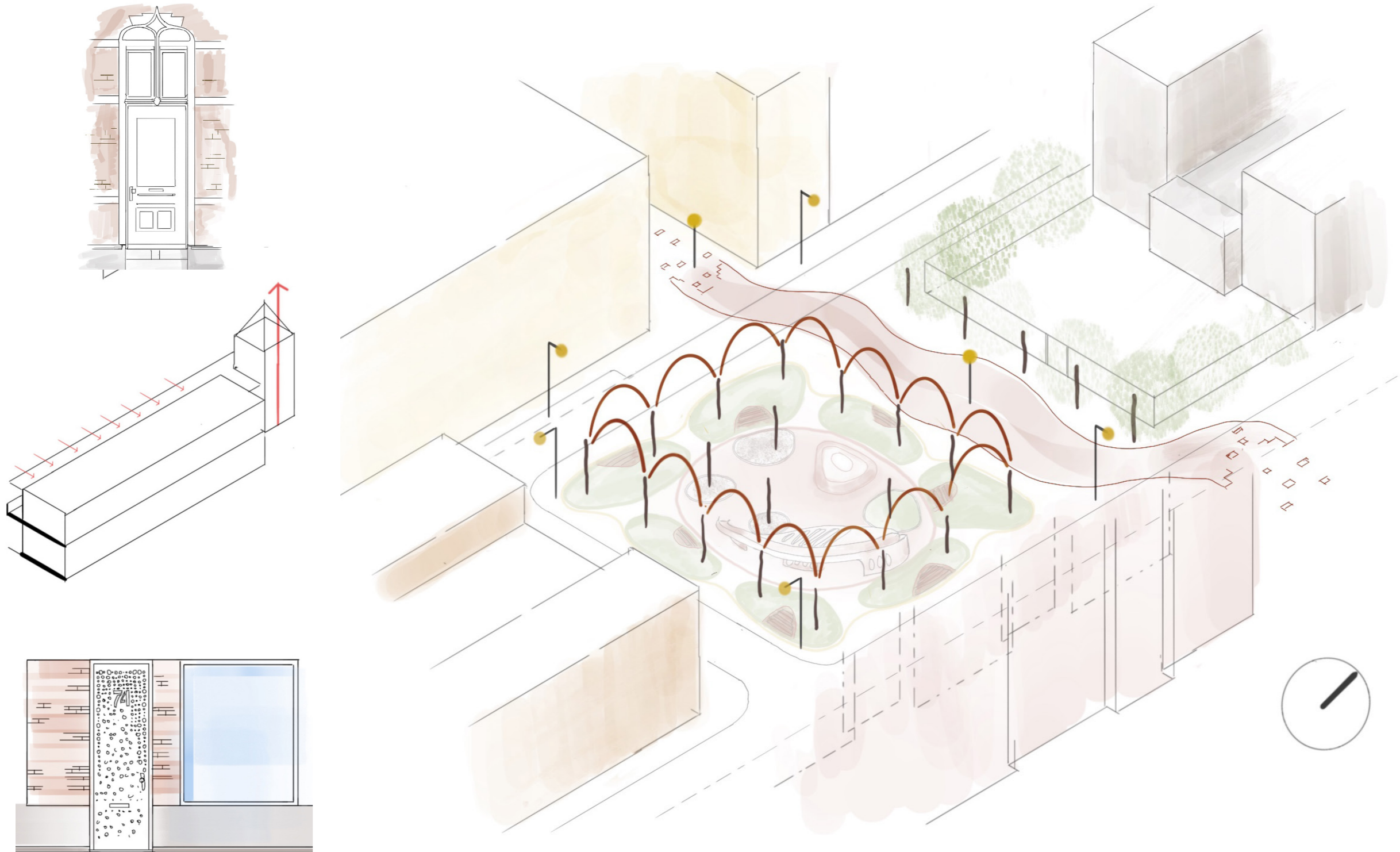
Different experiences



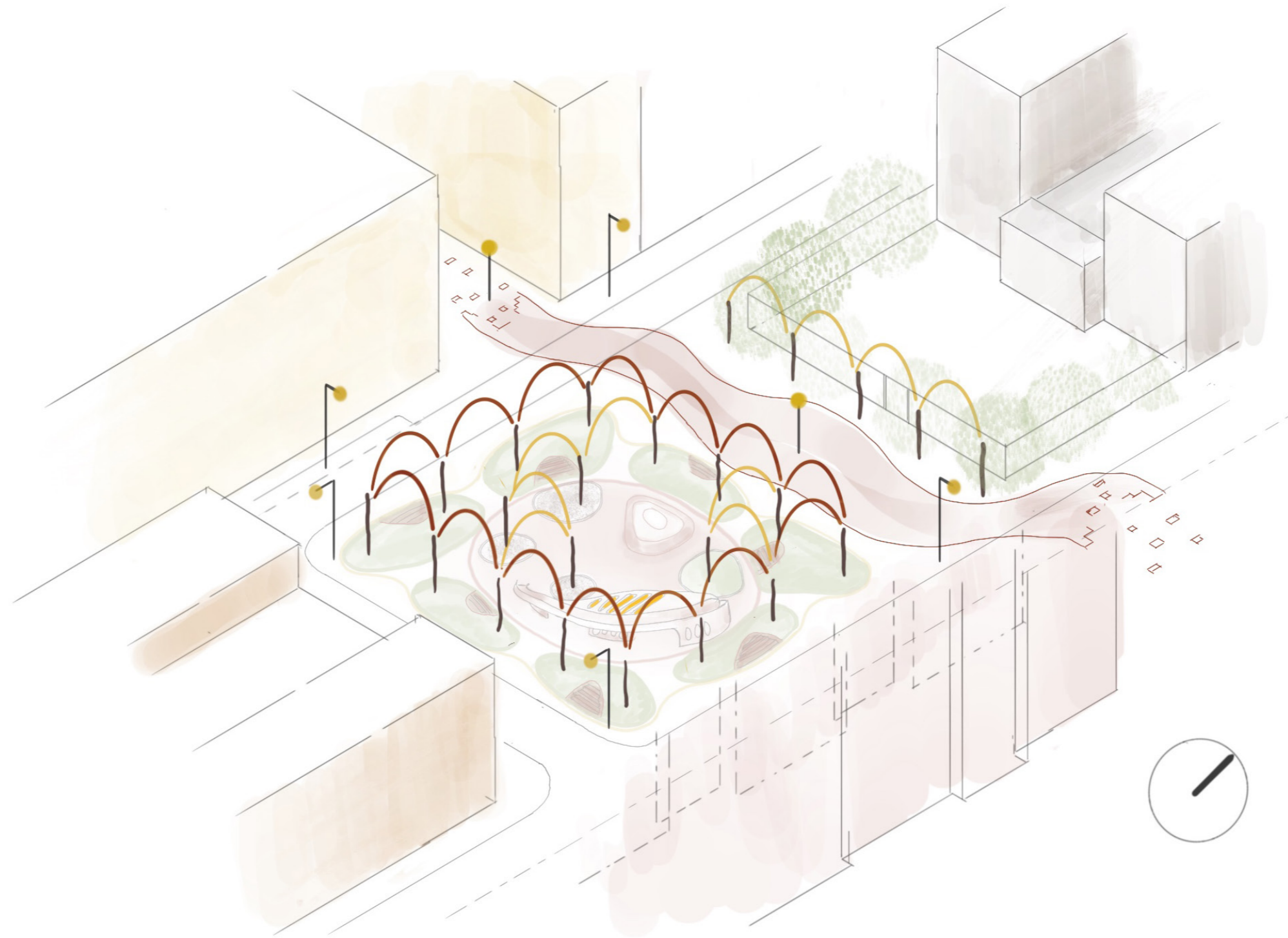
Paving patternen



Define boundaries



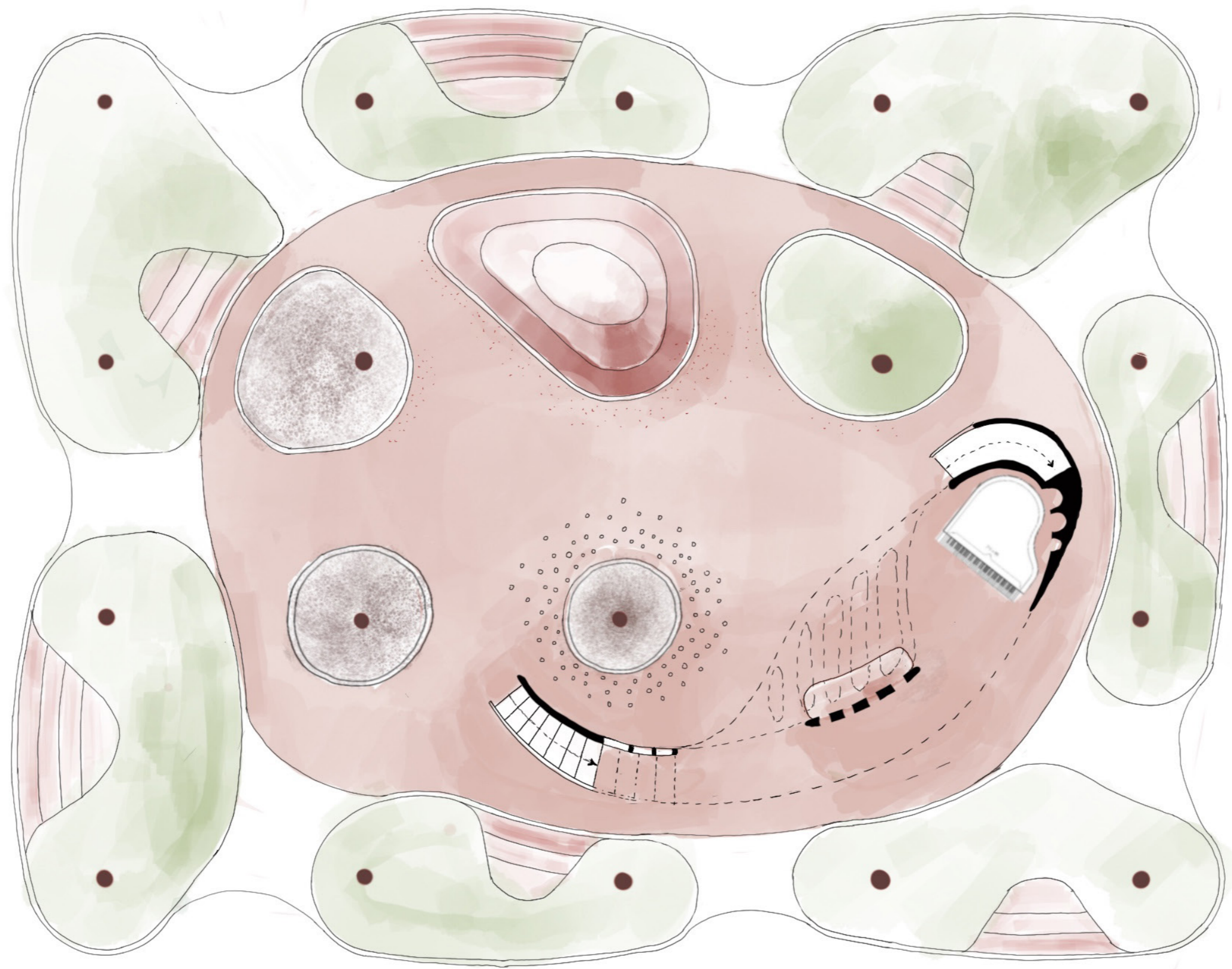
Lighting elements

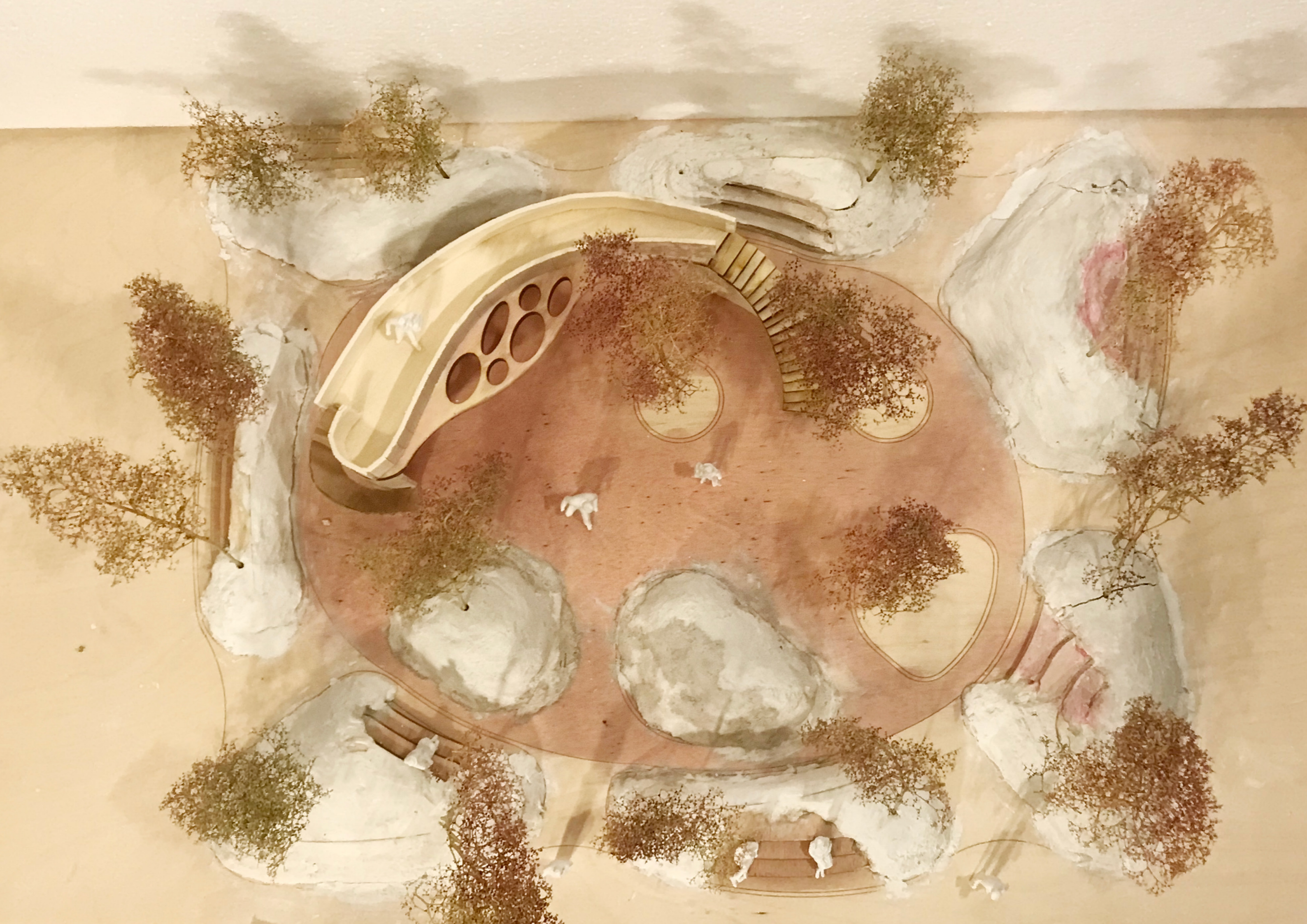


Site plan



Site plan

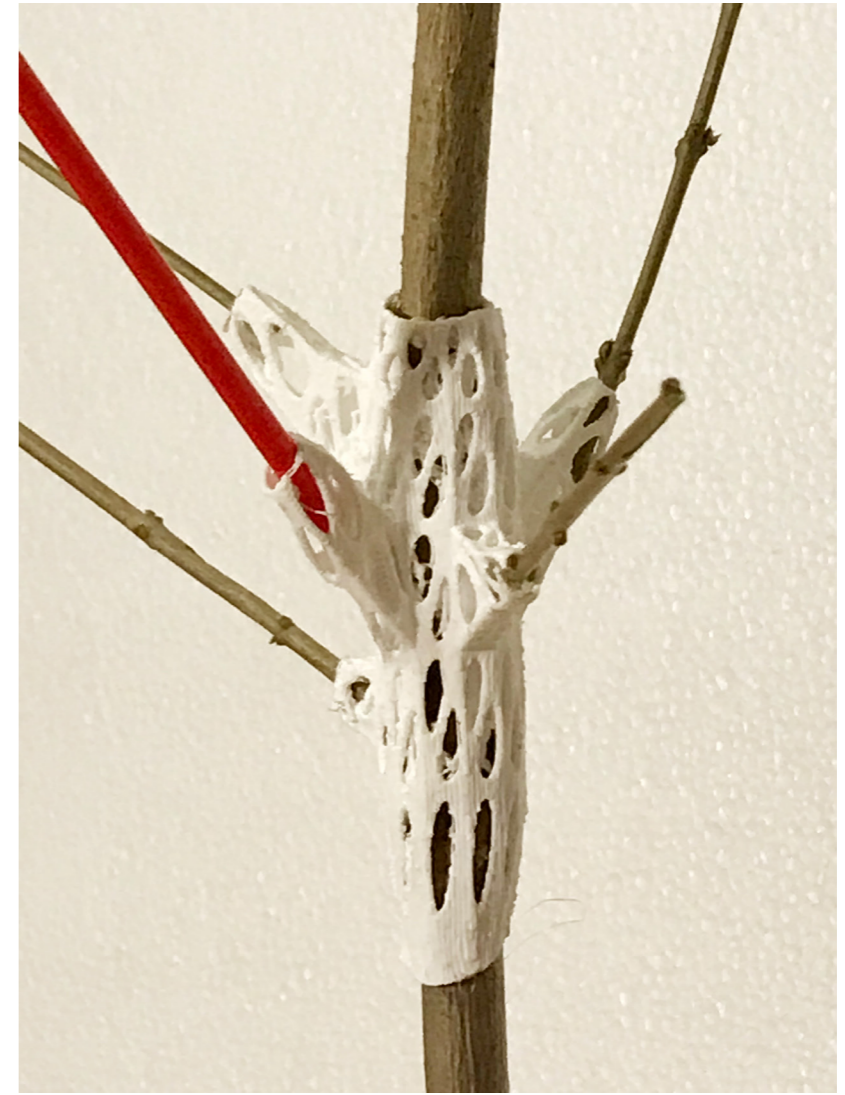














Amenity could be a place that is **open** to everyone **all**
the time, a place of **entertainment, retreat** and
contemplation. The place offers a **stop** in the **city**, a place
for a **withdrawal** from a hectic lifestyle, in increasingly complex
situations of the everyday.

Thanks

Redrawing part

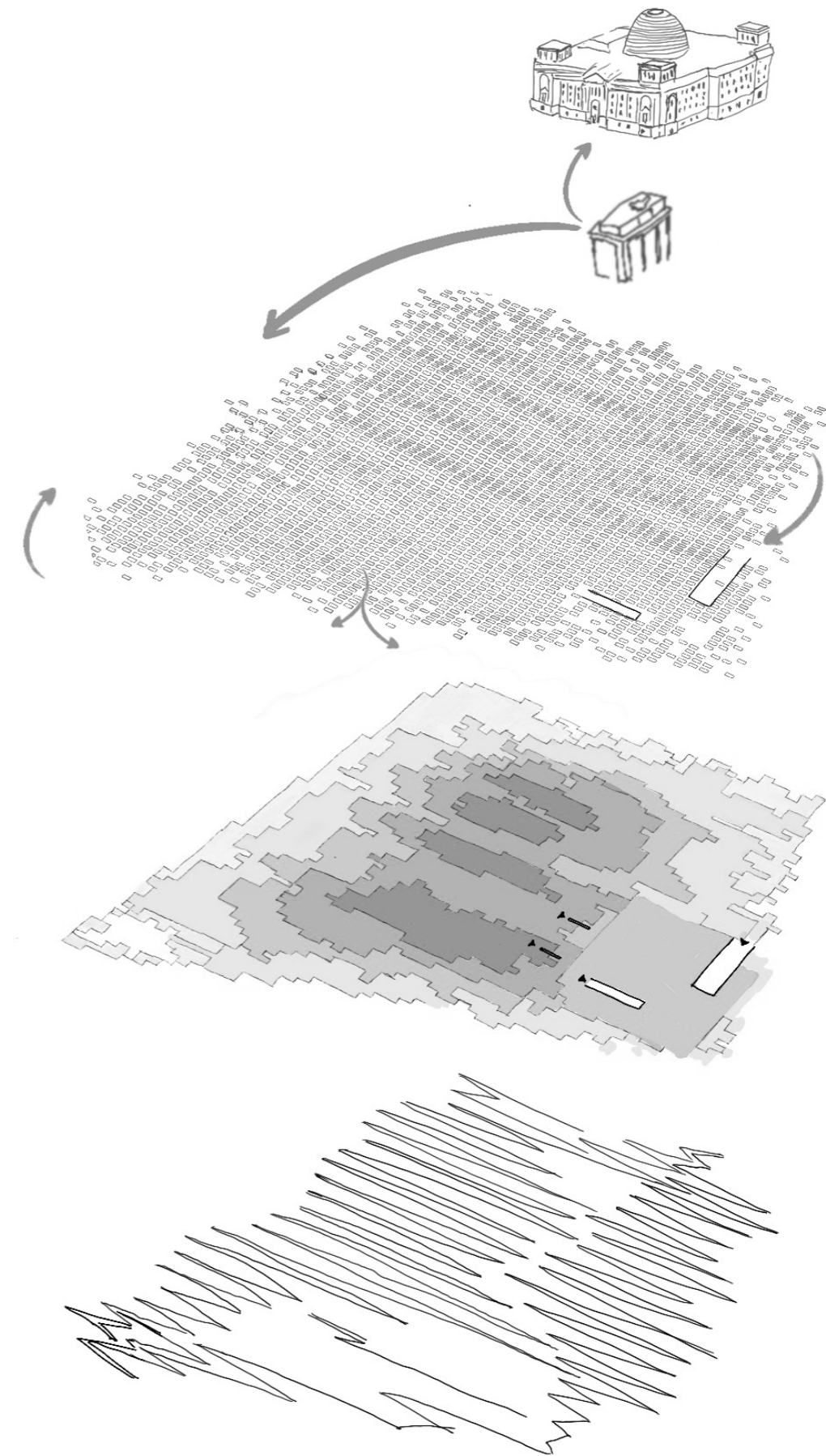
Eisenman's Vertigo

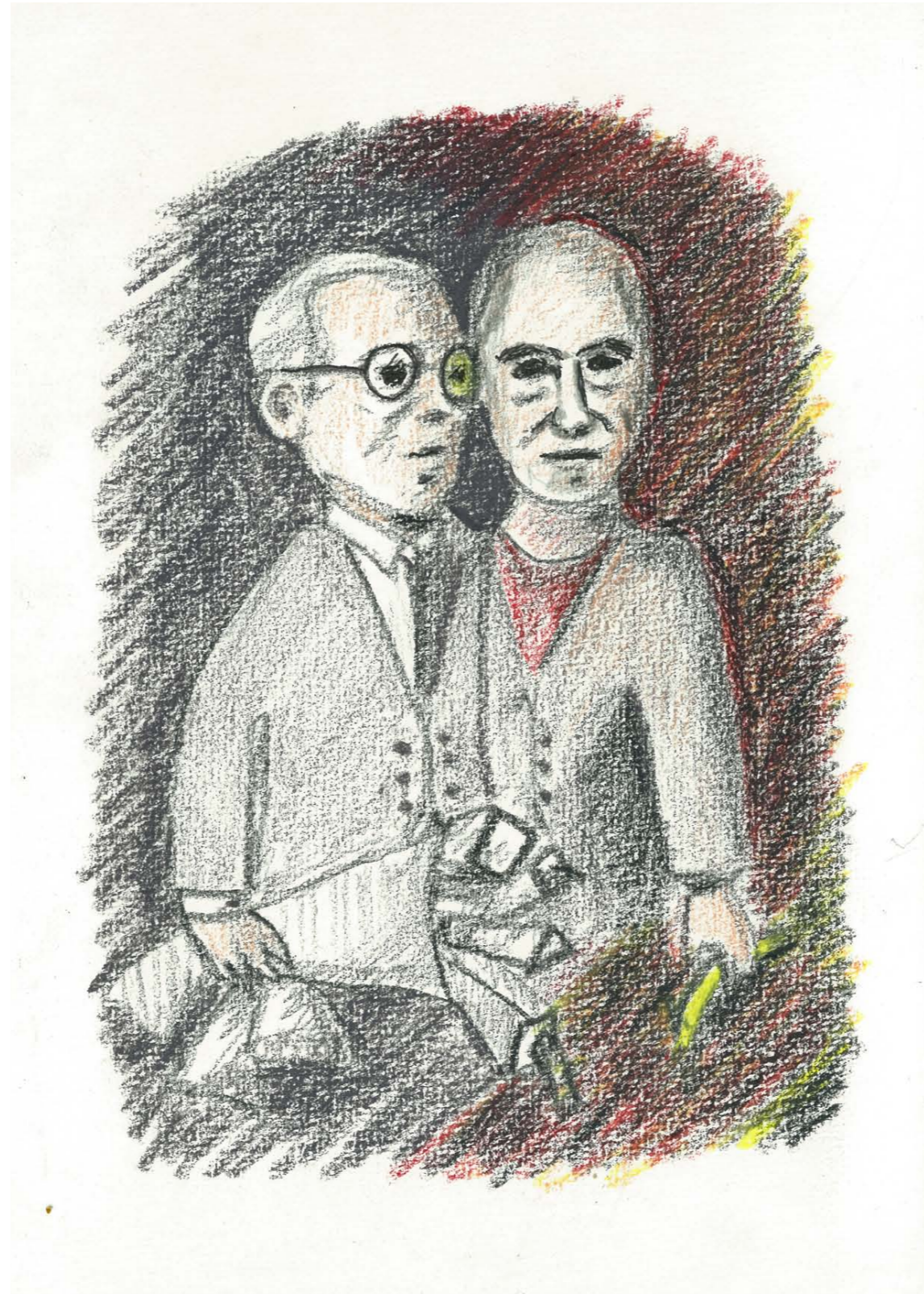
architecture, sculpture and play

The drawings are simply trying to investigate the amenity as both intellectual and phenomenological enterprise. A place that combines the subjective experience of materiality, of light, of space etc..., with the conceptual cultural gestures and their dispositions. A place that is a lived language striving to evoke special feelings, to have a special soul, an atmosphere.

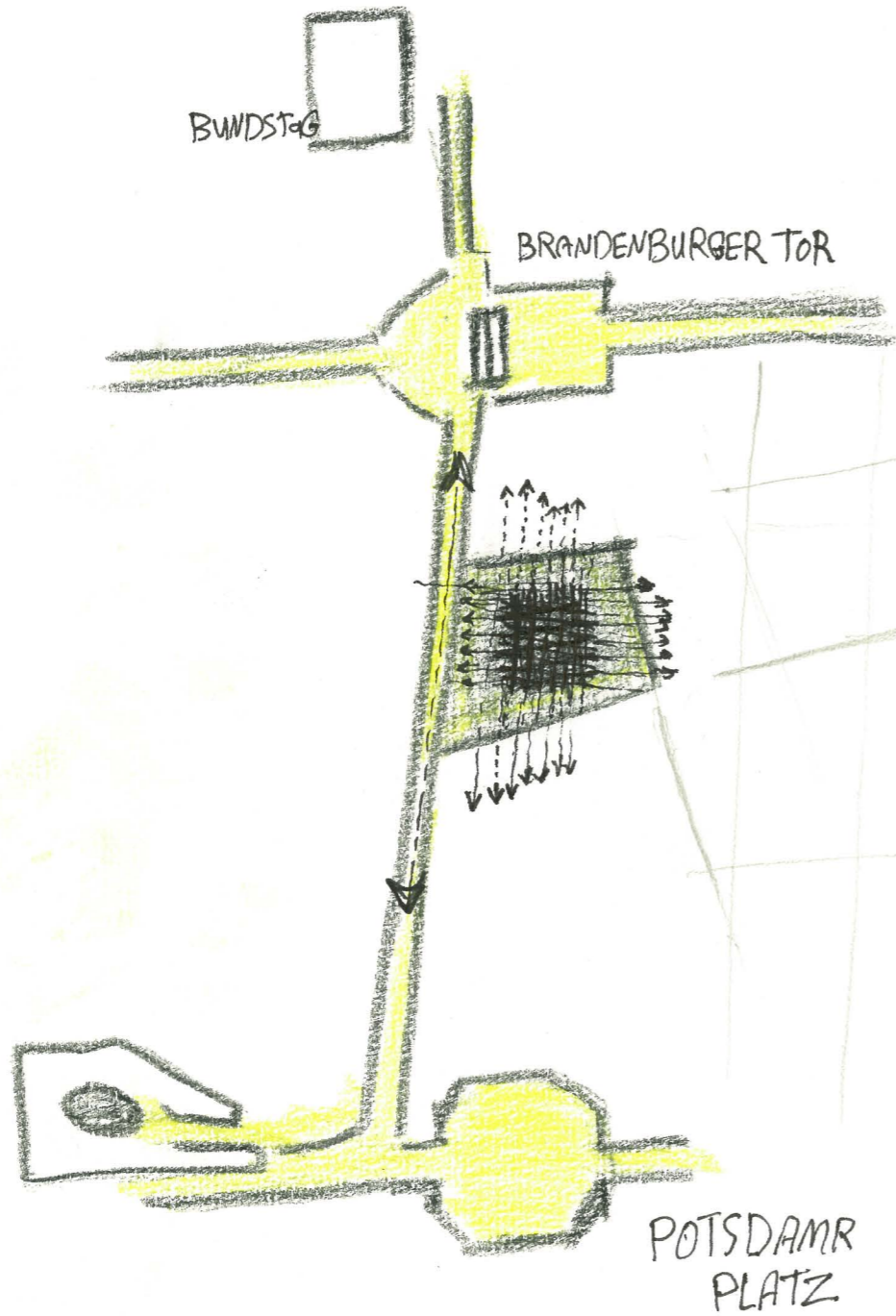
The intuitive act I made choosing the MMJE as a case study on amenities is very much connected with my personal experience of the location some years ago. At the time when I made my visit, I had no theoretical background about the architectural concept nor the architect. However, the visit was highlighted by number of emotions that are relevant for our subject. These emotions are linked with the ones one can experience in a pretpark. Starting with the strongest one, that is the dizziness of walking on a wavy ground while maintaining straight gaze, the gesture that is necessary to navigate properly through the narrow paths. Secondly the feeling of being alert to avoid colliding with another moving visitor. Besides that the fading sounds of the city as I approach the center was a strong reason to stop. Leaning afterward on a cold polished concrete block, and as I looked up, superman-like guy crossed the pillars above my head jumping from one top to another, leaving me in a state of confusion. At the periphery near the lowest pillars, the gesture of the ascending concrete blocks was clearly inviting to go exploring the upper level of the sculptural landscape. My moral guidance at that moment had prevented me taking that journey, while other visitors seemed to take what ever possibility in being there.

Technically the drawings are trying to visualize these observations and feelings in order to capture the different design techniques that Eisenman had applied in his work, and by using for this the drawing style of Zumthor a new design techniques could be emerged.

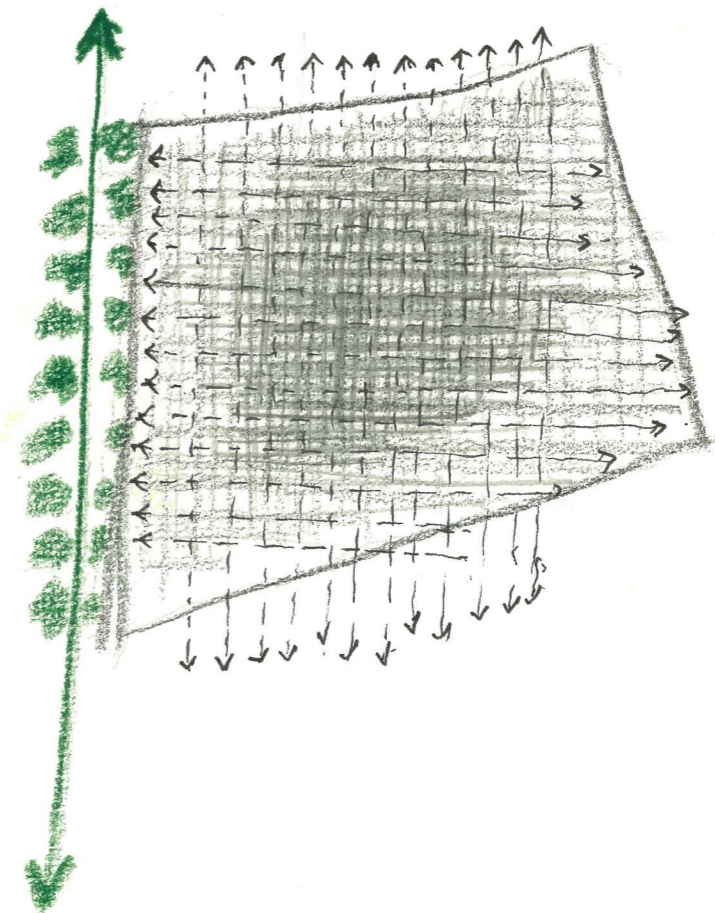




Peter & Peter



The contrast between the light-filled squares and the dark center of the project.

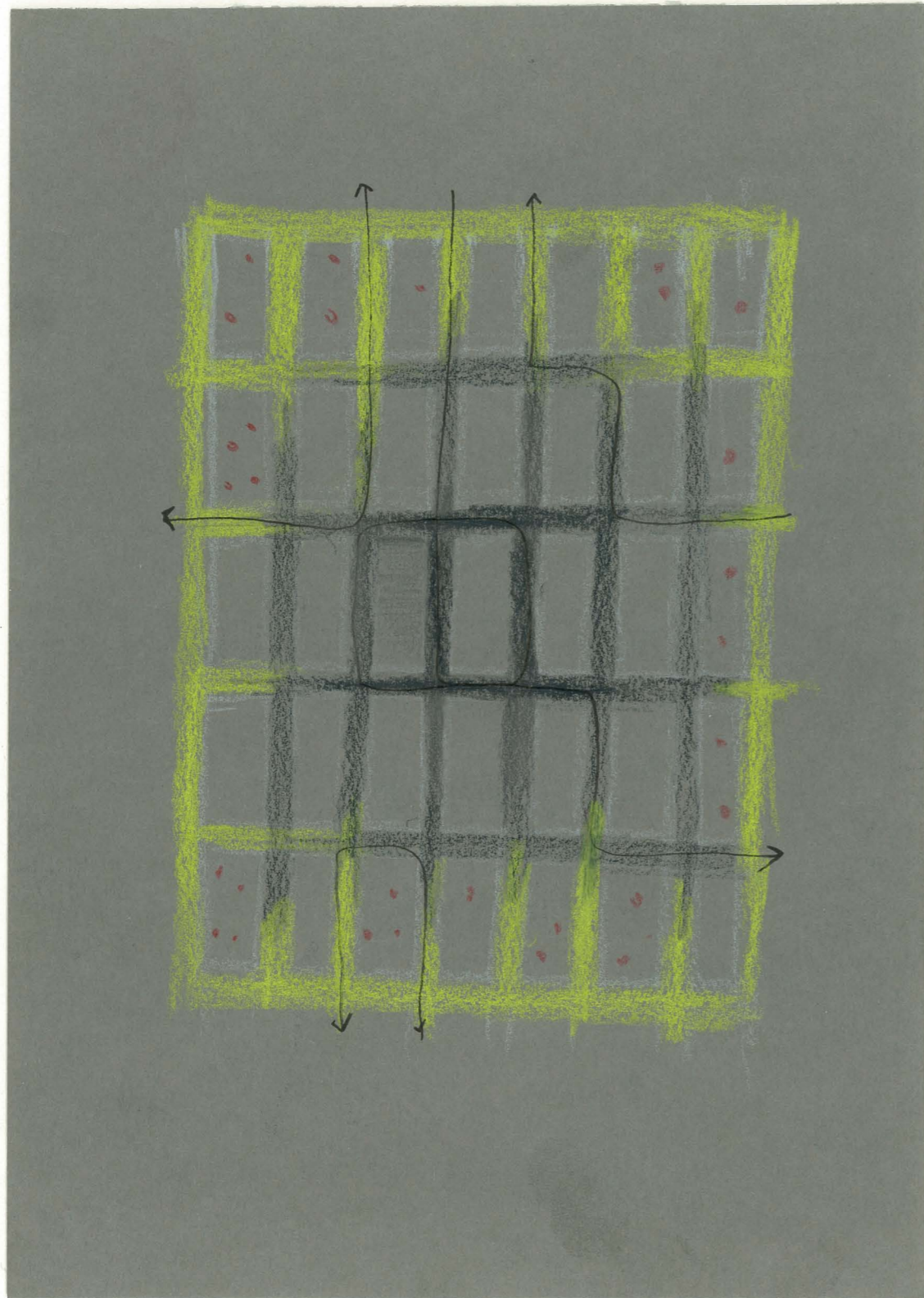


The alignment of grids.

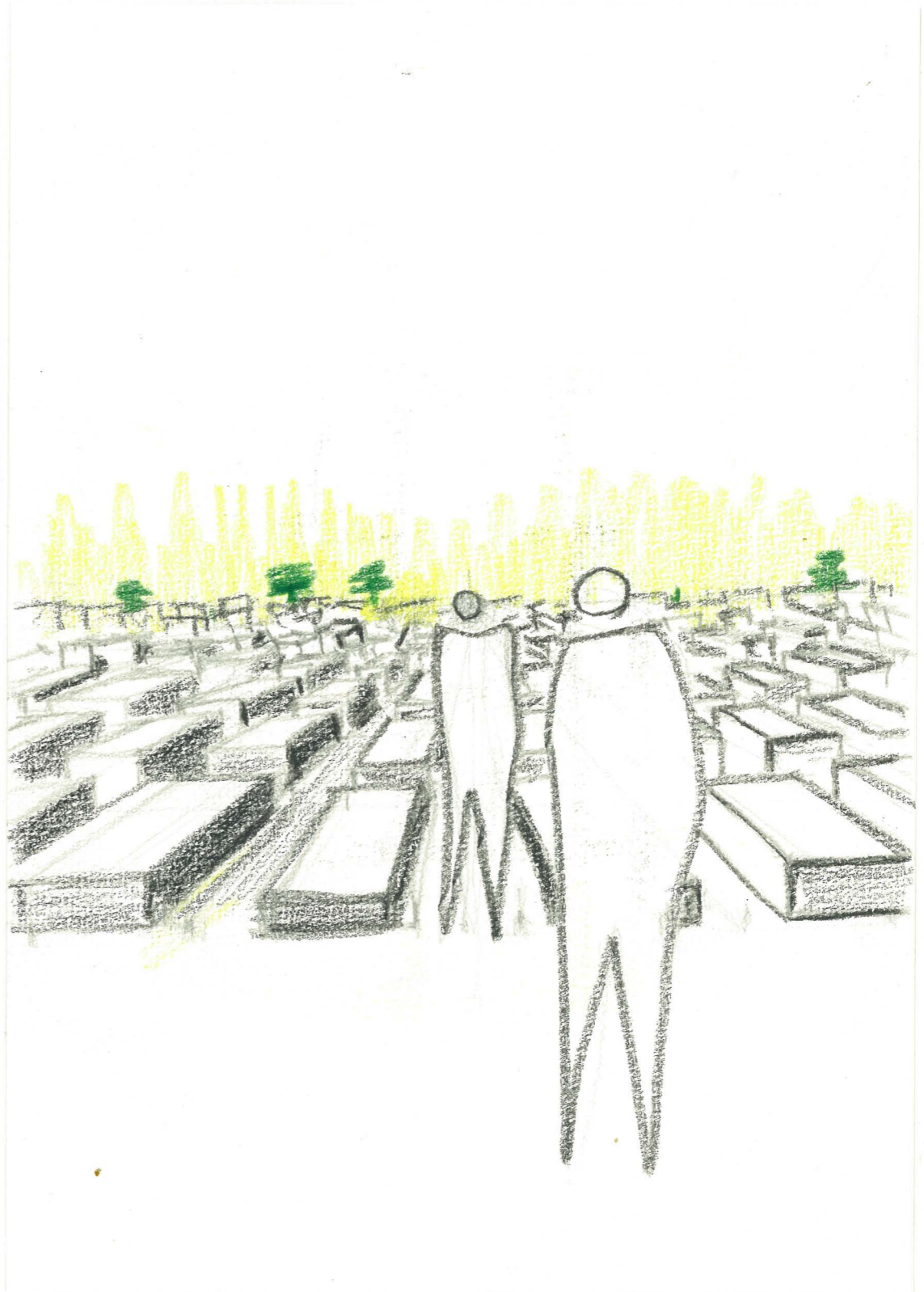


The juxtaposition between the city and The Project

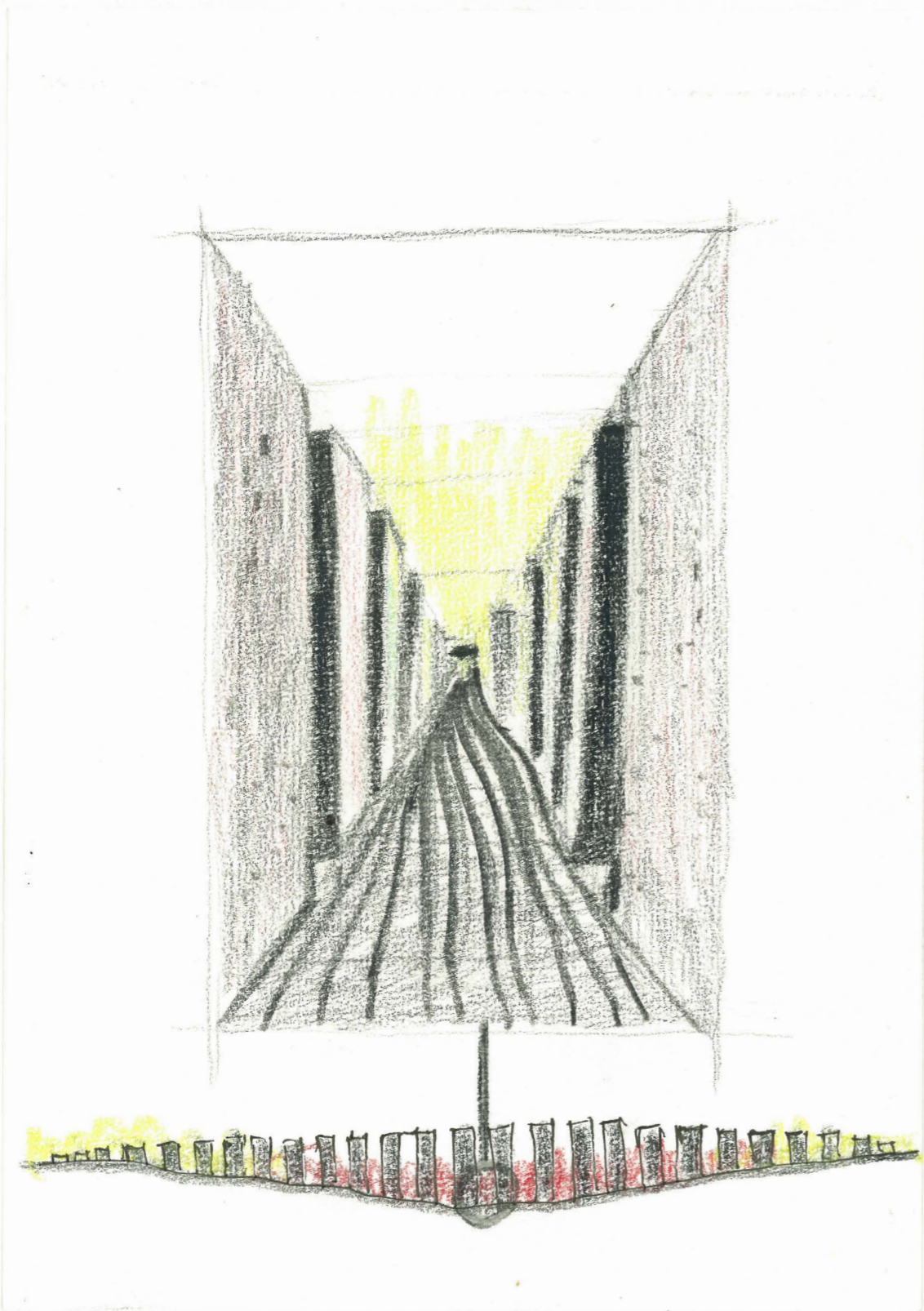




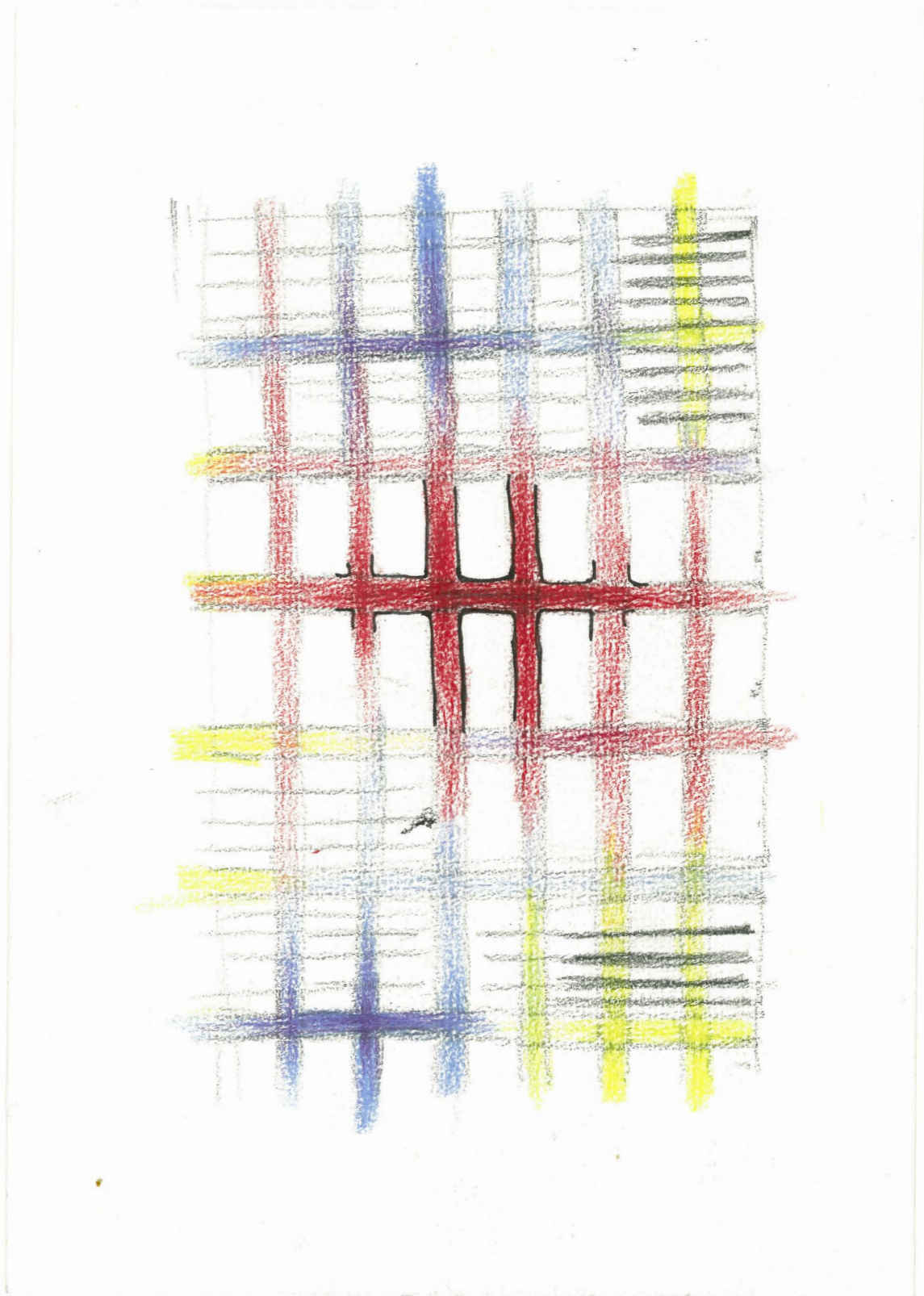
Spatio-temporal map that shows the relation between the light-filled periphery and the dark center, the involvement of movement, the seduction by light and darkness.



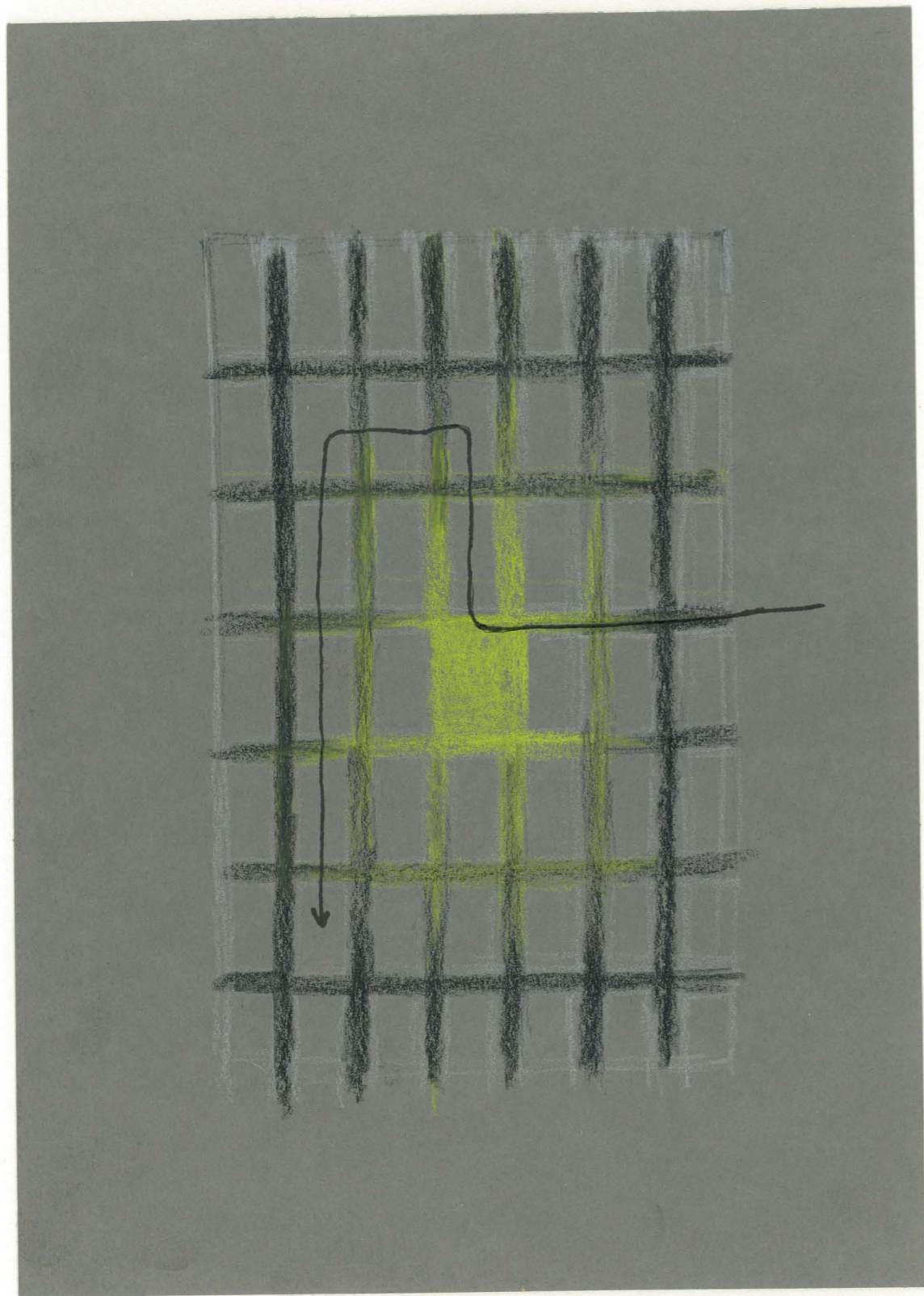
Check moment, going up or staying attached to the ground.



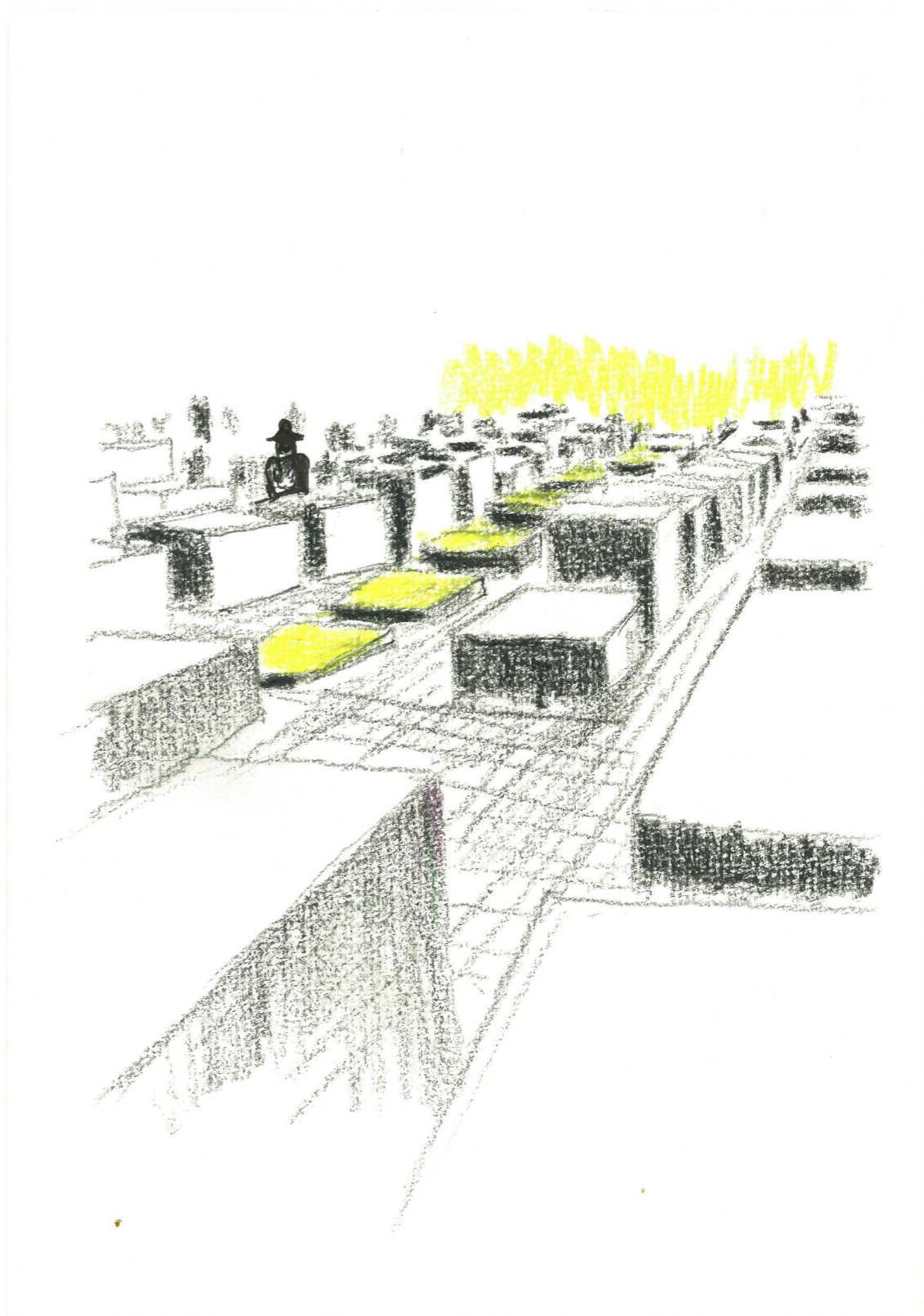
The surface That engages visitors' bodies, it makes them conscious of their motion.

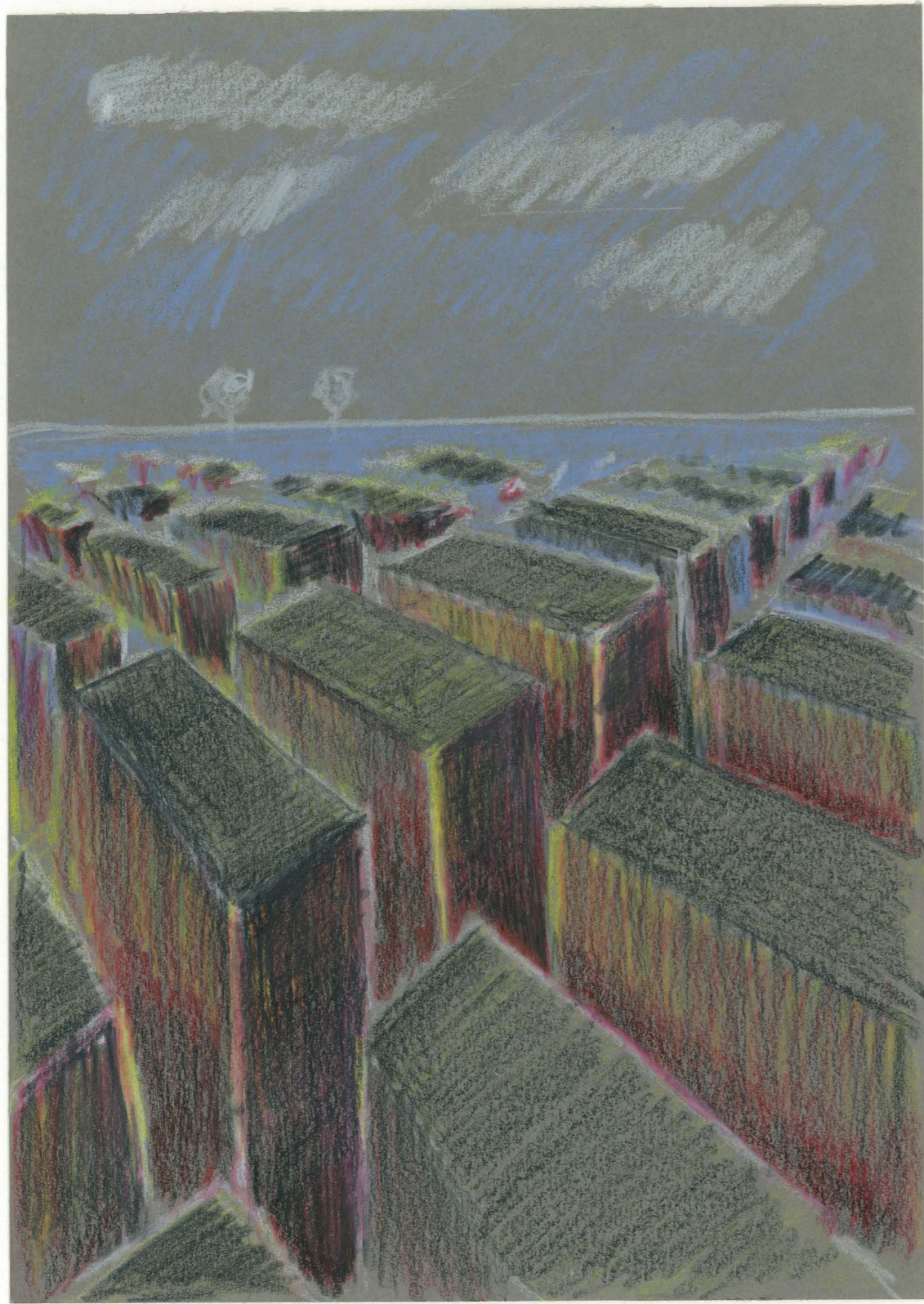


The emotional landscape, and The increasing intensity of emotions as we move Towards The center.



The internal corridors That connect the different planes of The project body.





The confrontation between the subject and the strangeness of simple geometry of the grid in relation to the horizon.

