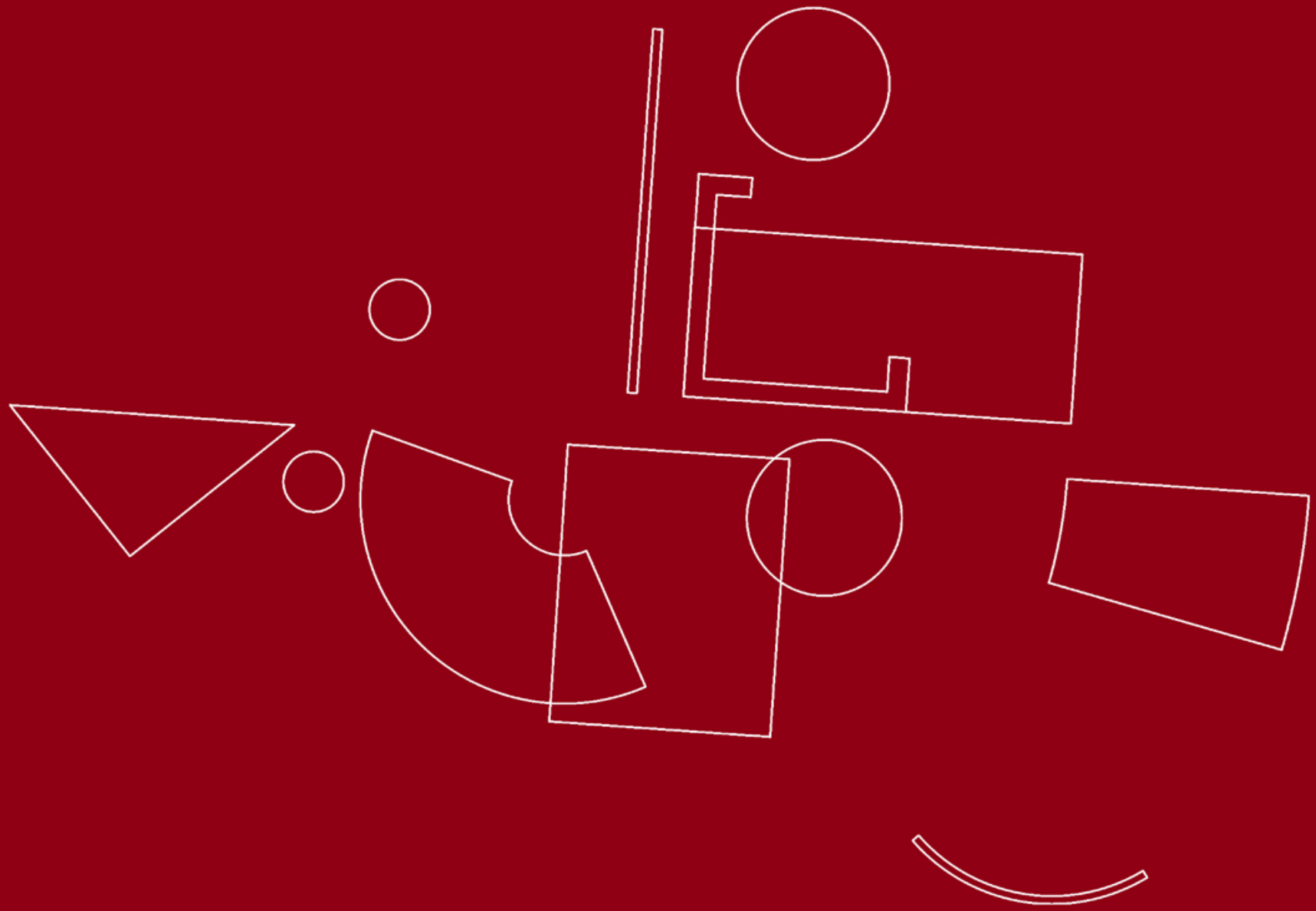


*A Playground*

*for Skopje*

*Leonie Meisel*

*4745647*



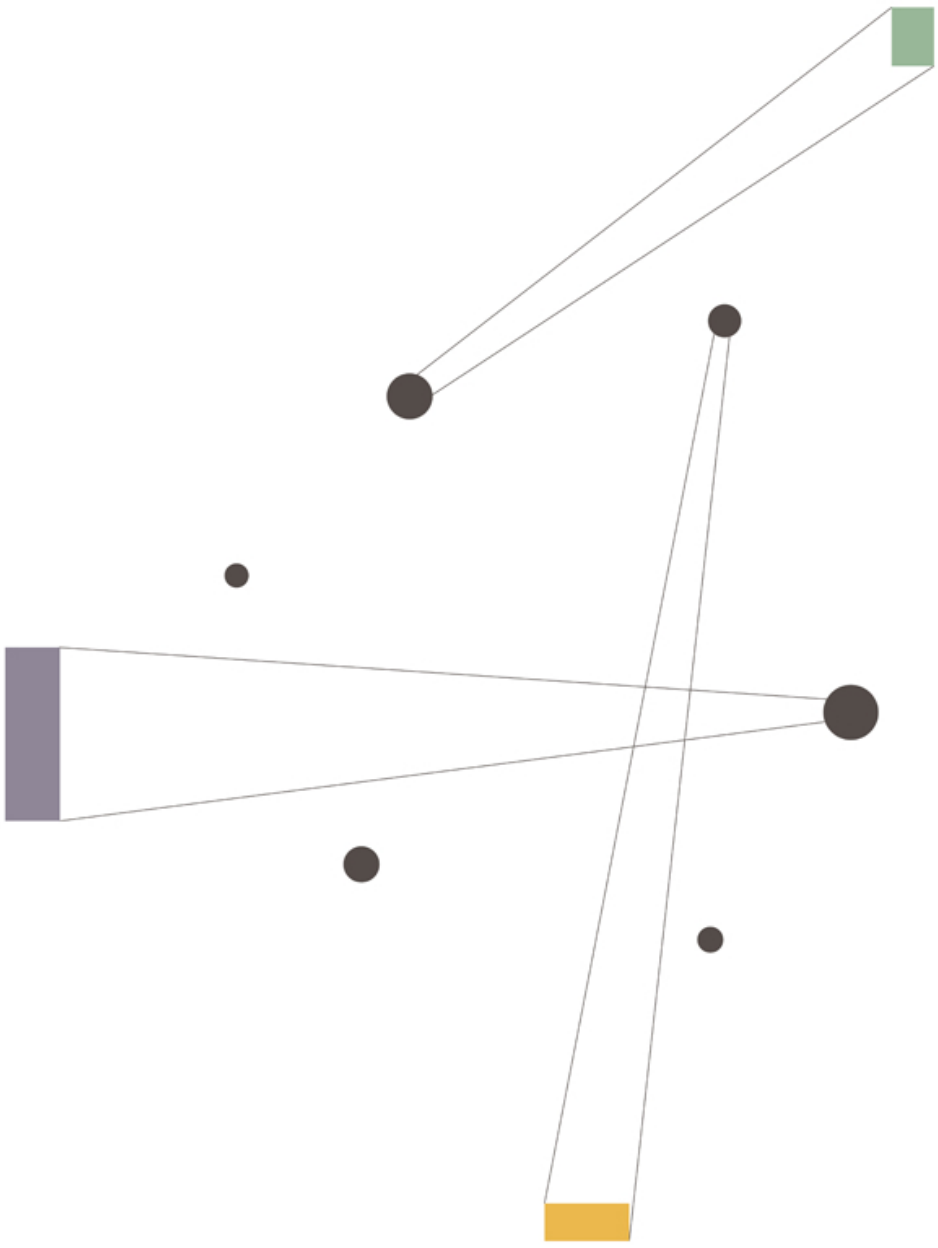
**THE INSTITUTE FOR TOWN PLANNING AND ARCHITECTURE SKOPJE**

AFTER THE FIRE. APRIL 2017

PHOTO ANTONIO GRUJEVSKI

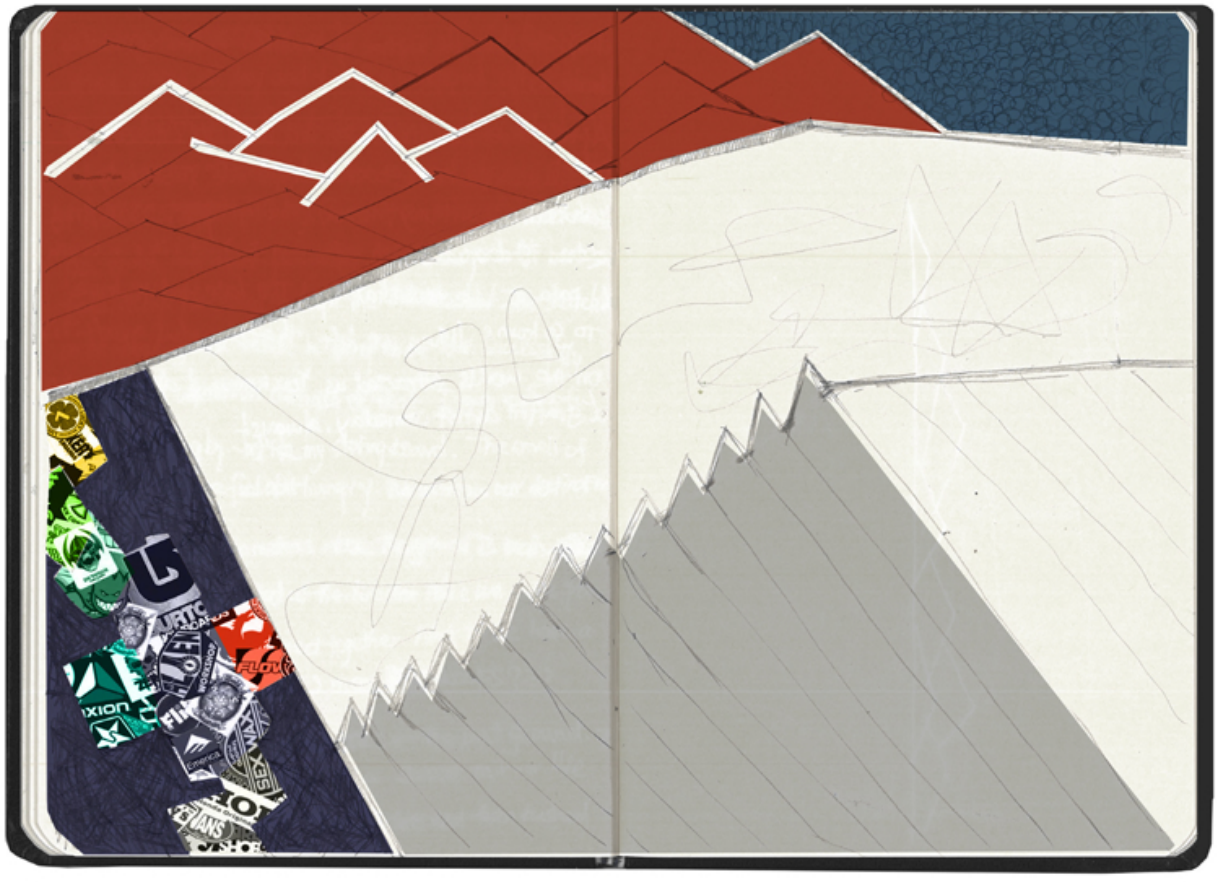
THE CYLINDER

**LIBRARY OF THE REMAINING**



**DOORS OF PERCEPTION**

*THE SENSE OF PLACE*. DIFFERS ACCORDING TO *PERSONAL* PERCEPTION AND CONNOTATIONS ASSOCIATED WITH THE TERRITORIALIZED SPACE.



10-10-2019 THURSDAY RAINY

It was raining all day and finally stopped after school. We decided to go for Scanderbeg Square after school. We hopped on my skateboard. I am so proud of my skateboard. It is covered with my favourite colourful stickers. The wind was howling around my ears and it makes me feel itchy. We skated through the old bazzar. The skateboard on the stone ground made a lot of noise. We successfully drew a lot of attention because of that. I saw colourful goods flashing by. Just like my skating board. The smell of pancake make me feel a bit hungry. But we know our destination.

On the square! Being 10 meters above the ground is really an exciting thing! We looked at the direction where we came from. The red roofs almost connect together. What if we have a city that only has roofs? I mean RED ROOFS??

As we accelerated, we drew a trace on the wet ground. It is like breaking the surface of a smooth mirror. We snaked among the dense structures and then rushed down the stairs. The sculpture of Alexander the Great greeted us there.

After that, we sit on the stool and drank cola. I took out my favourite comic book bought in "Tabernakul" and share it with my friend. The lights were finally on. The square with reflection is just like a crystal palace. We know that it is too late and we have to go home. When we left, the colourful graffiti on the walls attracted us. You know, I dream to be a graffiti artist someday, always!

A CHILD AT SKANDERBEG SQUARE

**NARRATING THE SPACE**

2019

QING YU



Skopje Today

Politics — Skopje, Thursday 31st October 2019 — 10 Денари

**Local Residents report the impact of Skopje 2014 project still experienced in their local park.**

In our ongoing series of the effects of the Skopje 2014 project on public space in the city, this week we are investigating the impact of the new monuments in 'the Park of the Woman Warrior'. The park was originally intended as a tribute to the fallen female fighter's who have contributed to Macedonian well-being in different periods of history. Originally there were 3 monuments in the park all dedicated to these women. Now there are twelve, and non of the new monuments tell the story of women. Ironically the nickname 'woman park' is no longer so fitting as the 9 new monuments all depict male characters. The 'Promete|' monument dwarfs the original 'Woman Warrior' monument.



*'It should be put back to the previous situation. This is not architecture, this is an object of costs, this is political art, it is not an issue of aesthetics.'*





The park is located in an important location, right across from Parliament and next to the popular GTC. For these reasons the park has been caught up in many protests over the years, particularly in relation to the Skopje 2014 projects. Nikolov-ski tells us he would be involved in the protests often, and they would take place almost every day throughout 2016. He was working at the ministry of culture and at the same time protesting against the government. He tells us of the contradiction he felt in these two roles which eventually lead him to leave his job at the ministry.

*The ministry of culture got politicised, they were influencing all of our actions and I no longer felt like I could create a positive impact. It was a two faced thing: working for the ministry but at the same time protesting against the government.*

*We were protesting right here next to the park. So almost every day we would come here to protest against Skopje 2014. The crowd could get quite large, I wasn't a leader of the march but I would stand in the park towards the back. The monuments got their share of paint in the colourful revolution, my position was behind the monument of Pitu Guli, every time I would go there.*

His self expressed 'radical' opinion that the monuments in the park, as well as the rest of the projects from Skopje 2014 should be removed entirely and the city should be returned to its former state.

However, the monuments also bring tourists to the site. We spoke to a tour guide about the relevance of the park in his tours.

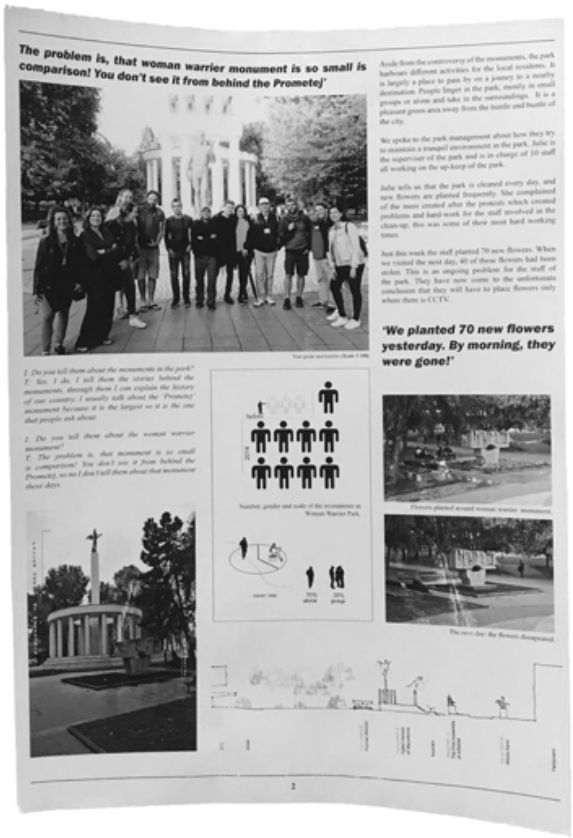
*Interviewer: Why do you visit the park on your tours?*
*Tour guide: 'I bring them to the park because it's close to the parliament, people find it interesting to hear about our politics. The park is a good place to see the parliament building from. It also provides a good location to stop for a break, to sit, have a rest and eat something.*

The largest monument of the park, and intended public space - 'Promete|' stands abandoned. While the rest of the park is fairly vibrant with people and activity, the only traces of life on this space is graffiti and the cardboard left by the homeless.

To investigate this further we spoke to Borche Nikolovski. He has lived in Skopje all of his life and has known the park in different ways. From enjoying an icecream alone in the summer in the tranquility of the park to being involved amongst the chaos of the protests and demonstrations adjacent to the park outside of parliament.



1



**The problem is, that woman warrior monument is so small is comparison! You don't see it from behind the Promete|'**



Tour guide and tourists (Scale 1:100)

*I: Do you tell them about the monuments in the park?*
*T: Yes. I do. I tell them the stories behind the monuments, through them I can explain the history of our country. I usually talk about the 'Promete|' monument because it is the largest so it is the one that people ask about.*

*I: Do you tell them about the woman warrior monument?*
*T: The problem is, that monument is so small in comparison! You don't see it from behind the Promete|, so no I don't tell them about that monument these days.*





Flowers planted around woman warrior monument.



The next day the flowers disappeared.

Aside from the controversy of the monuments, the park harbours different activities for the local residents. It is largely a place to pass by on a journey to a nearby destination. People linger in the park, mostly in small groups or alone and take in the surroundings. It is a pleasant green area away from the hustle and bustle of the city.

We spoke to the park management about how they try to maintain a tranquil environment in the park. Julie is the supervisor of the park and is in charge of 10 staff all working on the up-keep of the park.

Julie tells us that the park is cleaned every day, and new flowers are planted frequently. She complained of the mess created after the protests which created problems and hard-work for the staff involved in the clean-up, this was some of their most hard working times.

Just this week the staff planted 70 new flowers. When we visited the next day, 40 of these flowers had been stolen. This is an ongoing problem for the staff of the park. They have now come to the unfortunate conclusion that they will have to place flowers only where there is CCTV.

***'We planted 70 new flowers yesterday. By morning, they were gone!'***



Number, gender and scale of the monuments in Woman Warrior Park.





2





Despite the fact that many people in the park are just passing by on route elsewhere, there are some regulars frequenting the park. Borche Nikolovski recalls: *'Ever since I was a young boy, the park has been associated with pensioners playing chess together. I have always spotted old men at the park playing chess and other games together.'*

Still to this day, we the park is used daily by the retired, we also spotted elderly men playing games together and went to find out more.

*Interviewer: How often do you come to the park.*
*Chess player: We come here everyday, we are all retired so we come here to socialise and play games during the summer and Autumn.*

*I: What do you think about the Promete| monument?*
*C: We would prefer if the monument wasn't there, it is blocking the sun.*





***'Ever since I was a young boy, the park has been associated with pensioners playing chess together.'***





Train being brought in by crane (October 30th 2019)

***'A pollution of public Space!'***

From the opinion of Nikolovski that the monuments are a 'pollution of public space', to the in-different opinion of the passers by, and the practica reasons of blocking sunlight to the chess players. Overall the monuments seem to not be having a positive impact on the park.

In a more positive outlook on the future of the park, we have seen the hard work put in by the park management to try and maintain this valuable public space.

In the view of Nikolovski the best thing about the park is the new urban furniture that has been added. Providing good spots to sit relax in it e park.





Additionally, the GTC and park management team are planning to revive it to its former glory.

If this article interested you, Nikolovski is writing an opinion piece on his views about Skopje 2014, particularly focused on the Sociological impacts.

This will be published next week in Skopje Today

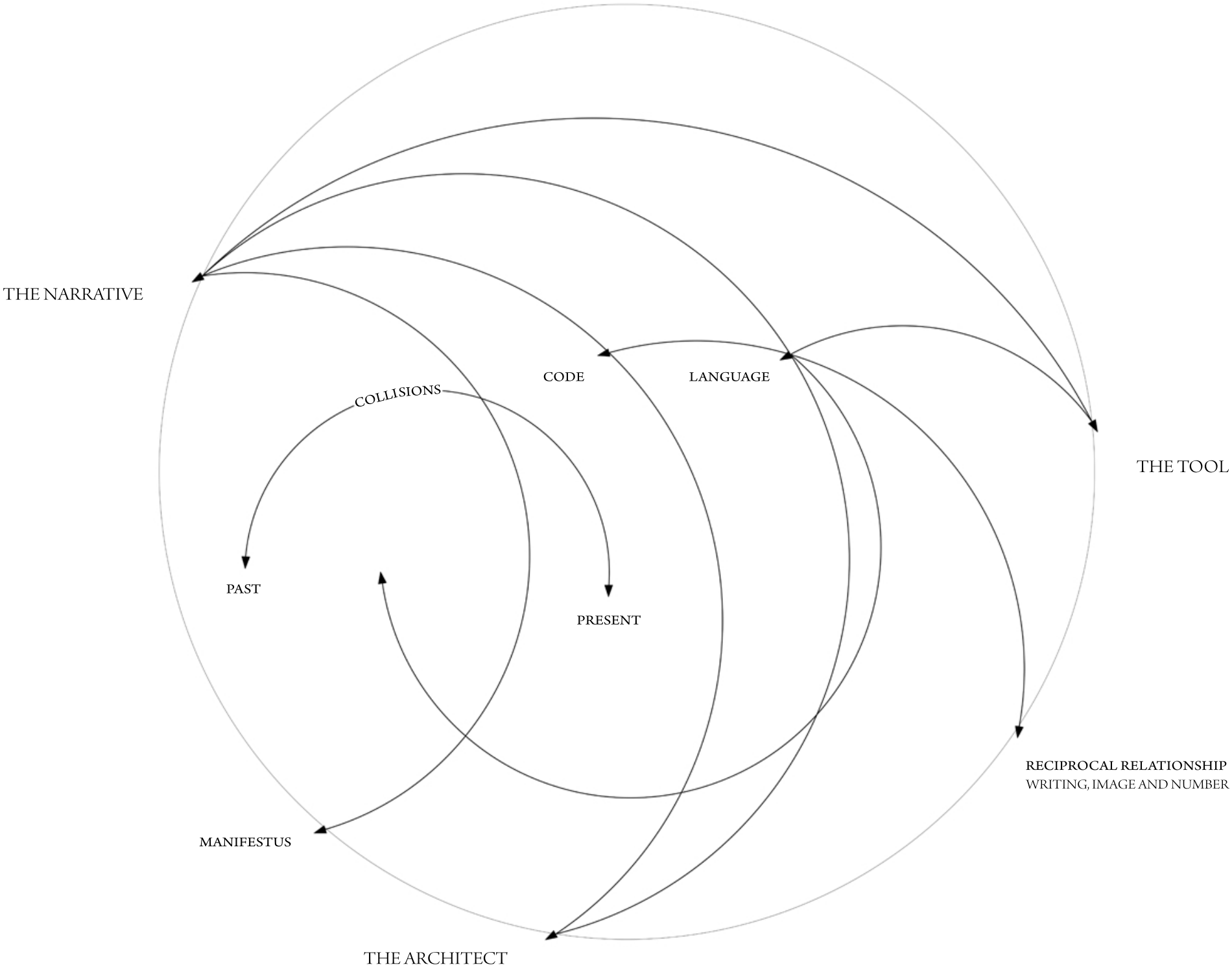


3

BORIS NIKOLOVSKI IN **SKOPJE TODAY**

31.10.2019

IVANA KOCEVSKA, ANGELA KUZMANOVSKA, ISABEL LEE, LEONIE MEISEL

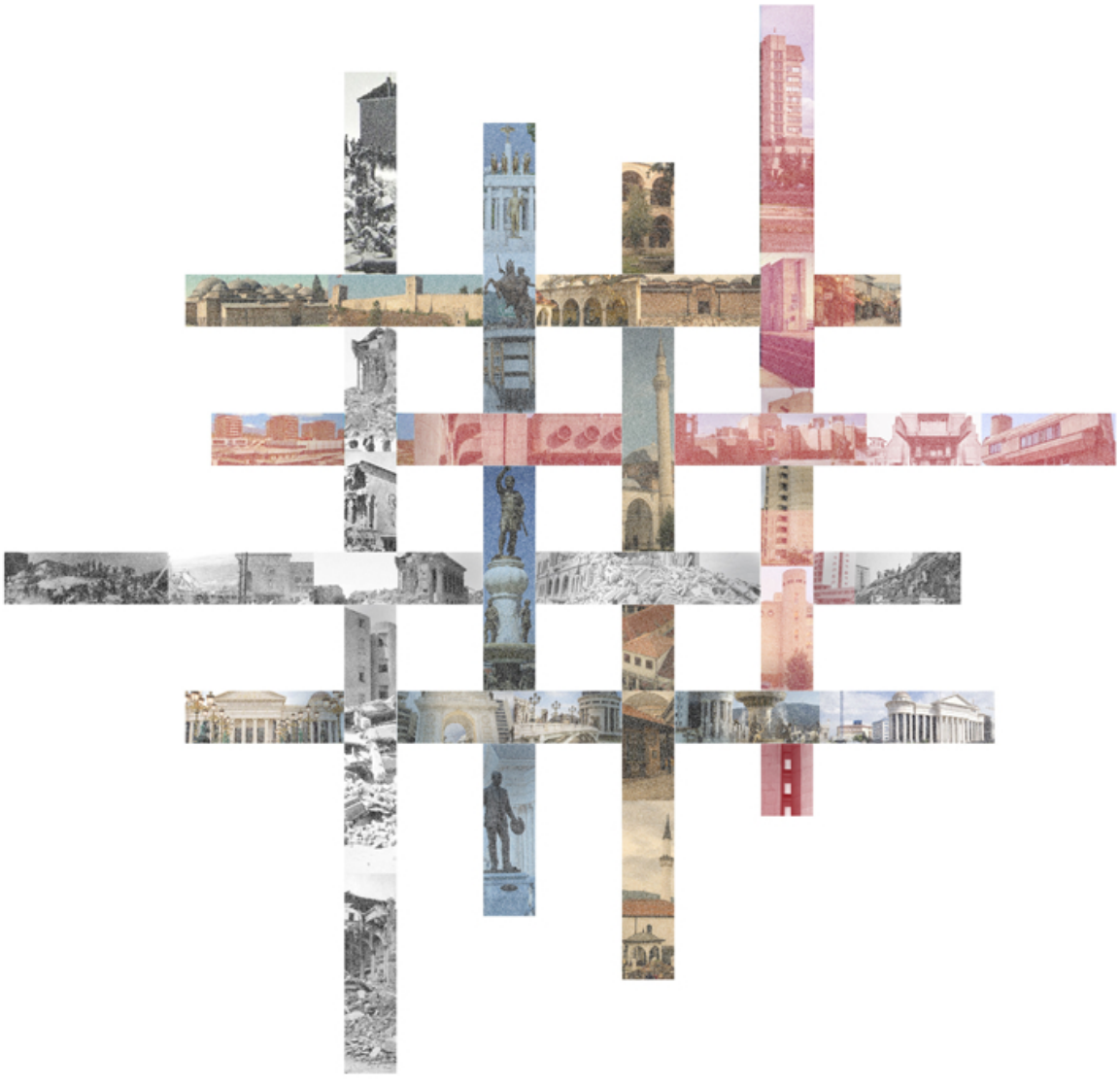



GLOBALIZATION IS AN ABSTRACT UNIVERSALITY

**COMMUNICATION**

2020

LEONIE MEISEL

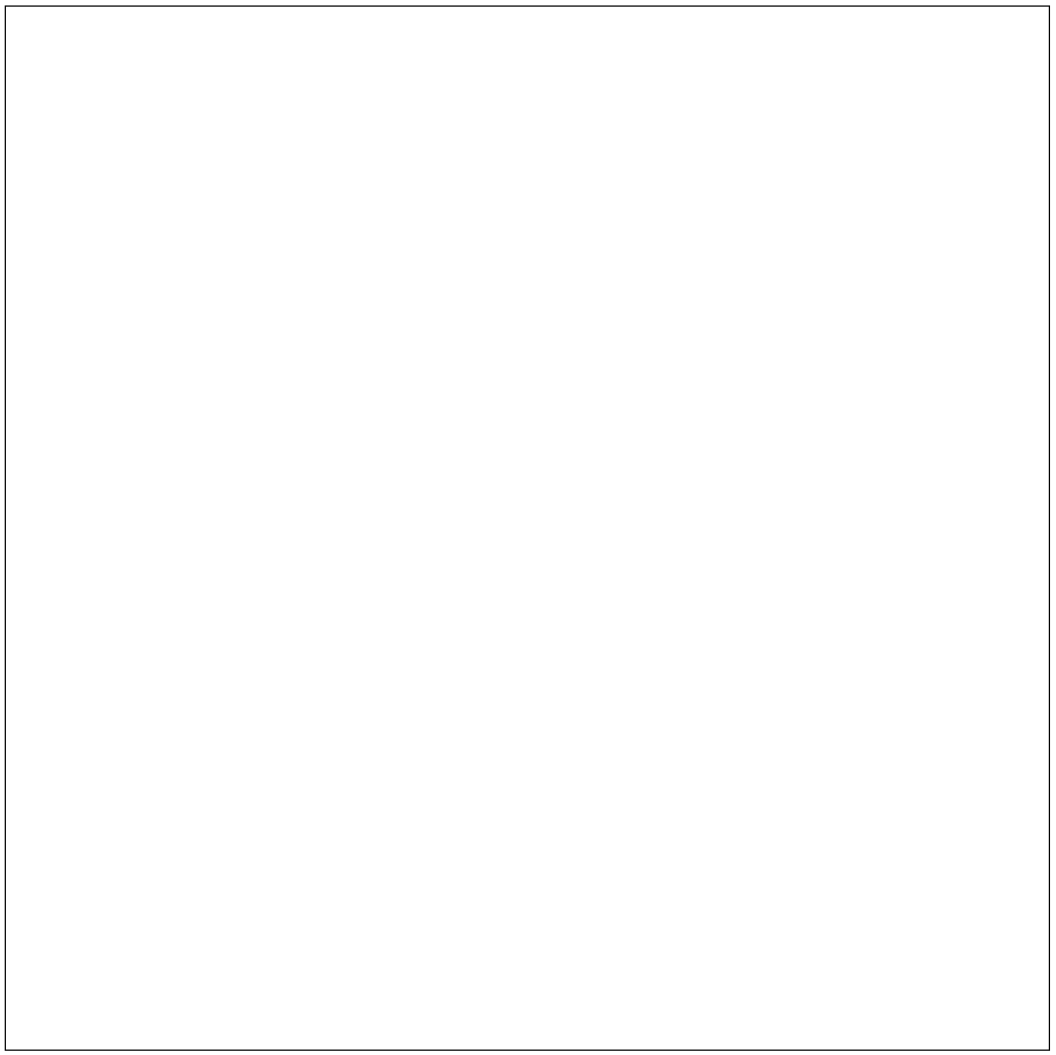


***Skopje in Tension***

*the city is a multitude complex of diversity, overlapped and woven together*

FREEDOM

ARCHITECTURE



PEOPLE

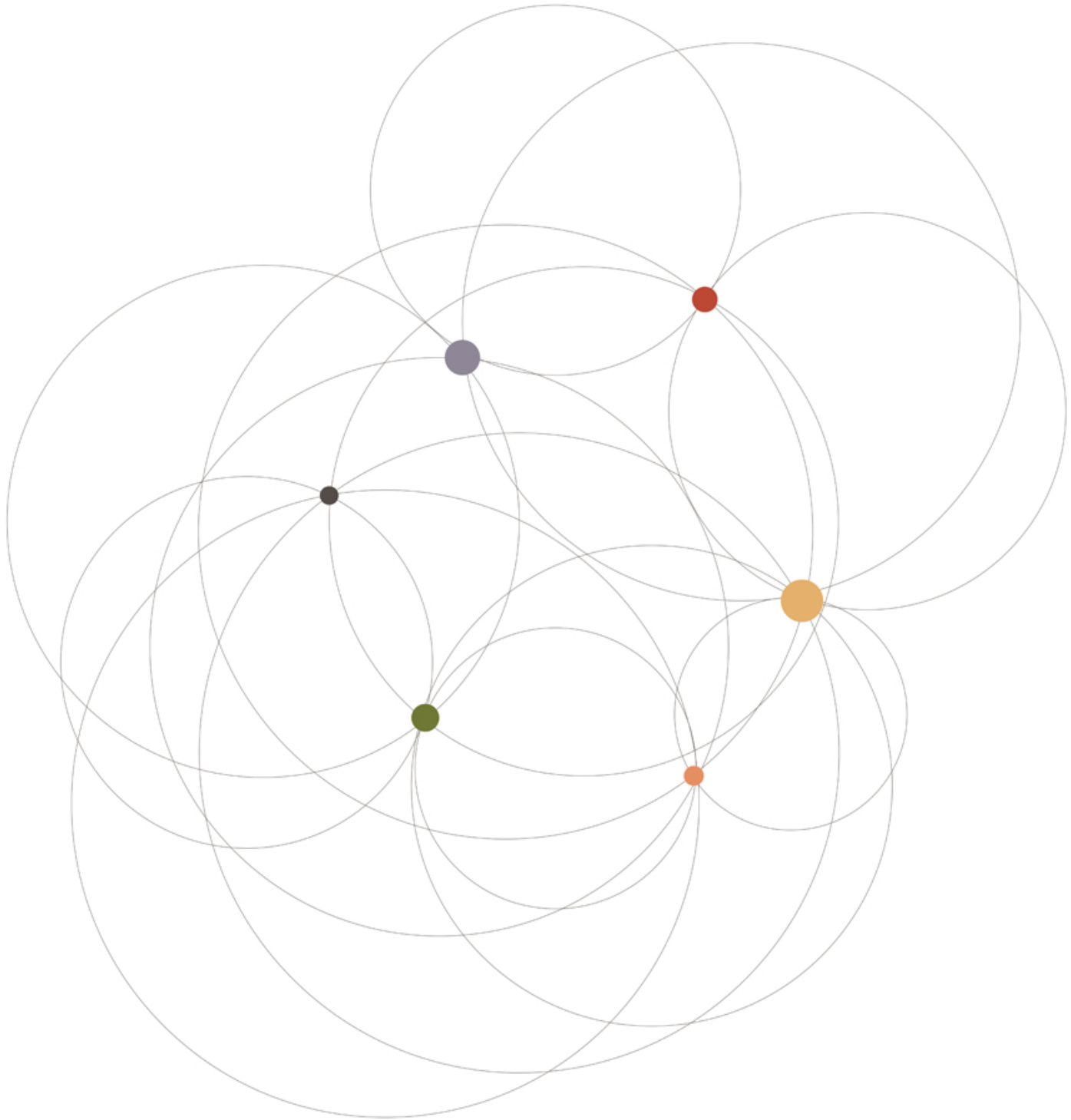
CONSTRAINT

WHAT IS THE BEST TOOL FOR THE NARRATOR TO COMMUNICATE HIS OR HER ROLE?

**NARRATING THE PLAY**

2020

LEONIE MEISEL

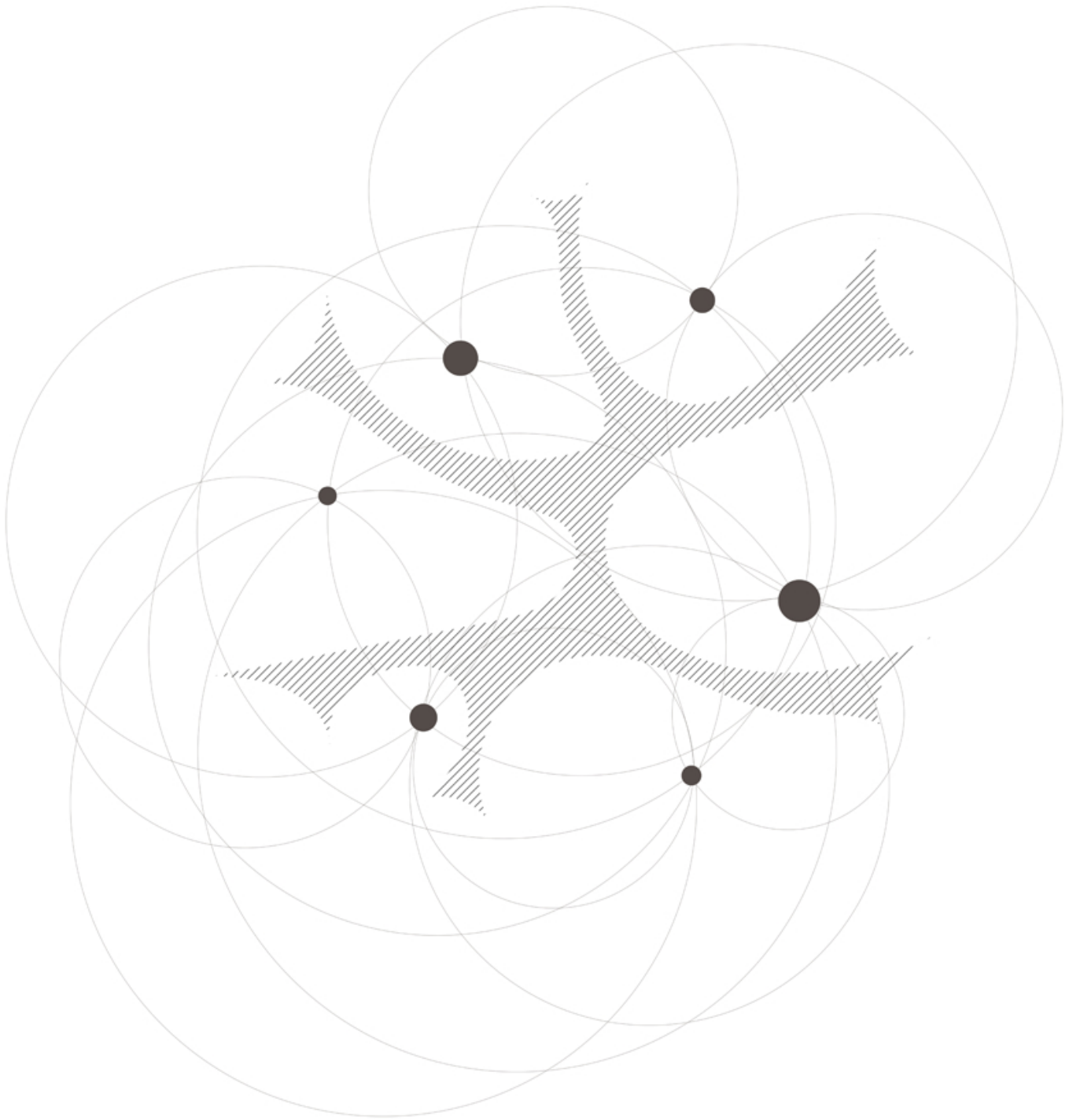


**COMPLEXITY**

EVERYDAY LIFE CONTINUES AMONGST THE COMPLEXITY OF THE DIVIDES

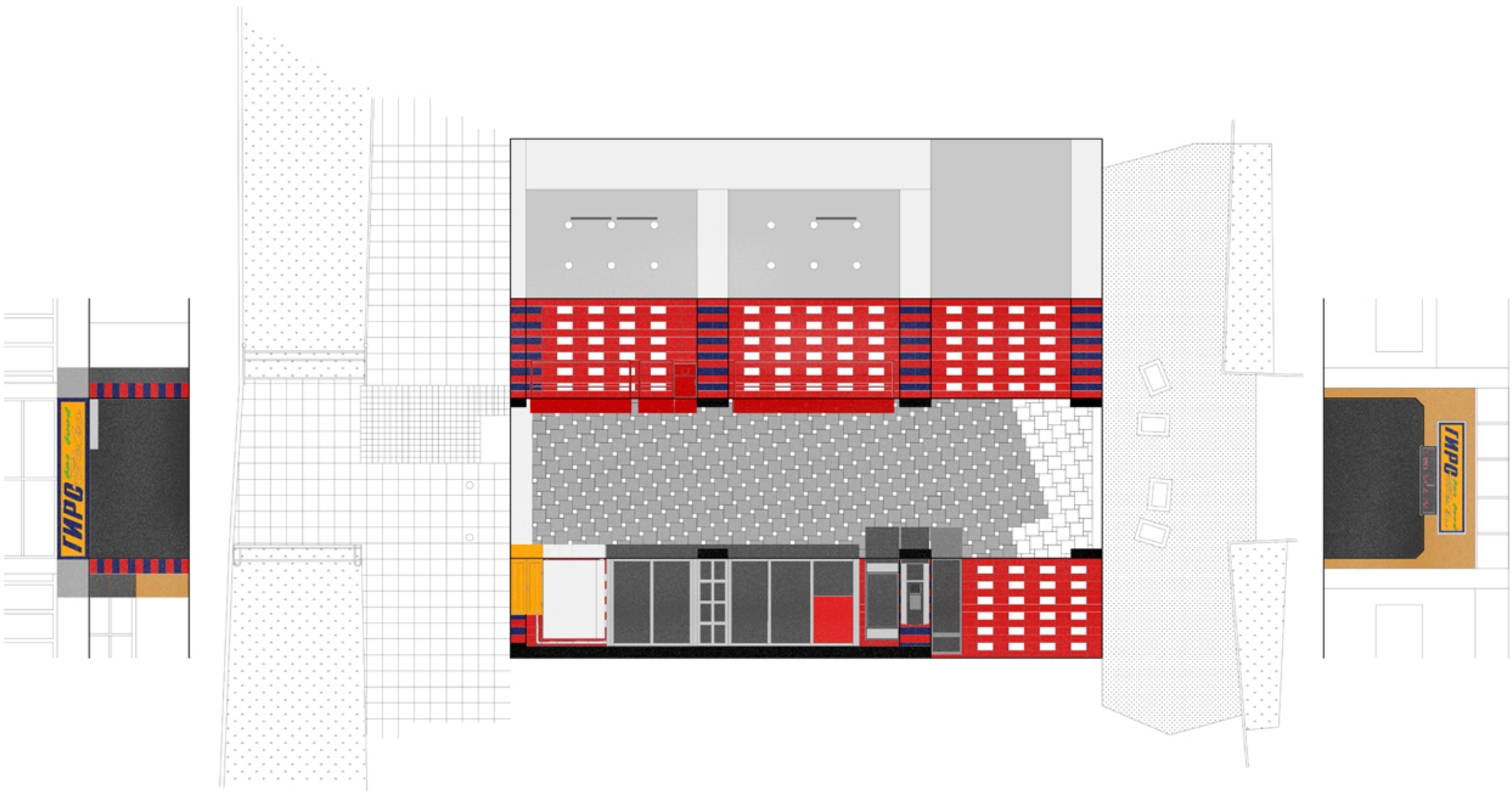



*everyday life continues amongst the complexity of the devides* negotiating limits



**LIMINALITY**

AN IN-BETWEEN STATE OF TRANSITION




**LIMINALITY**

EMPHASISES BY TRANSITION THE SENSE OF PLACE

# SITE PLAN / CONTEXT




*THE POST OFFICE IS LIMITED IN ITS ACCESSIBILITY BY DIRECTLY ADJACENT BUILDINGS, ONE OF THE MAIN ROADS AND THE RIVER.*



**NEW FACADE COVERS THE BRUTALIST BUILDING OF THE SKOPJE TELECOM**

2014

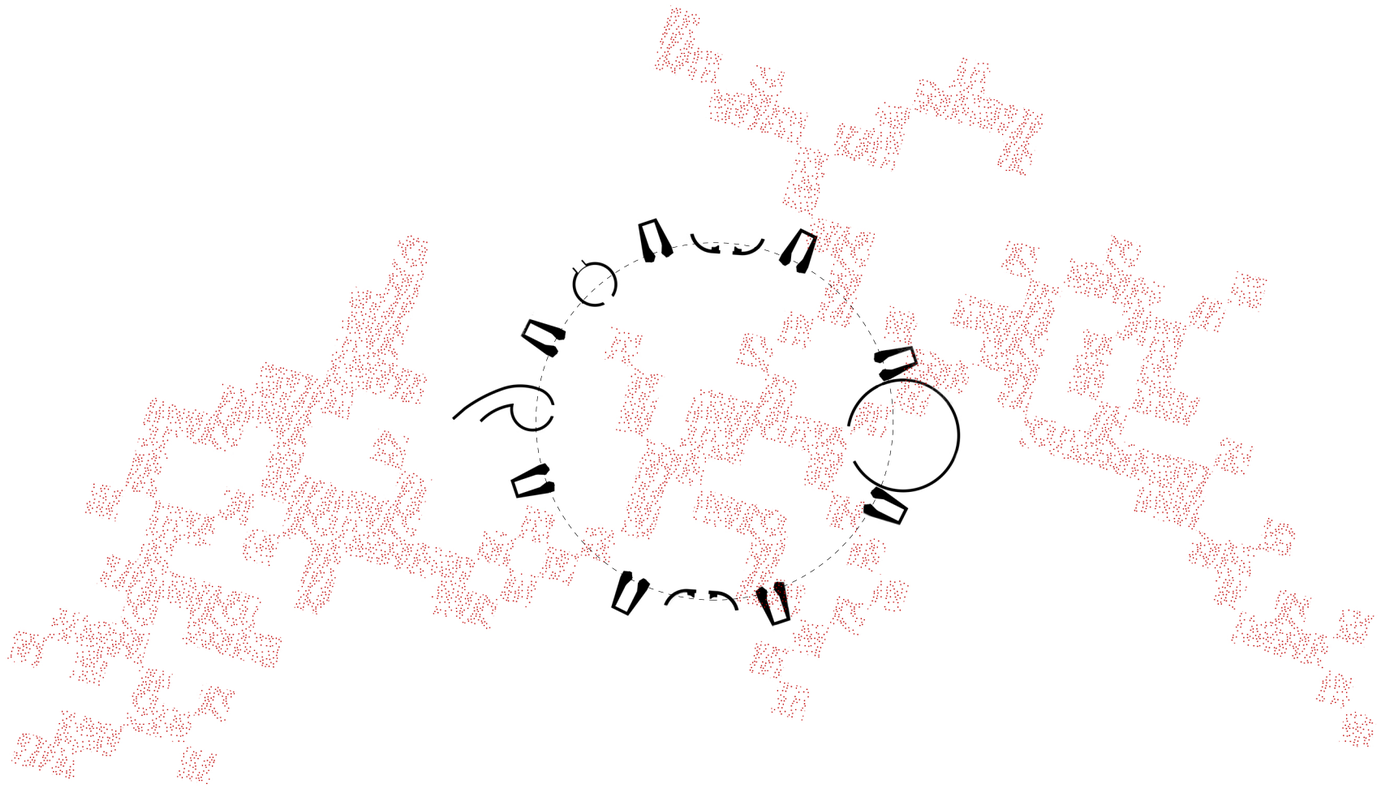
SUSANNE HEFTI



**POST OFFICE & TELECOMMUNICATIONS CENTRE**

2019

EMMA ANZOLIN



*ACCESSIBILITY* / *FLOW*

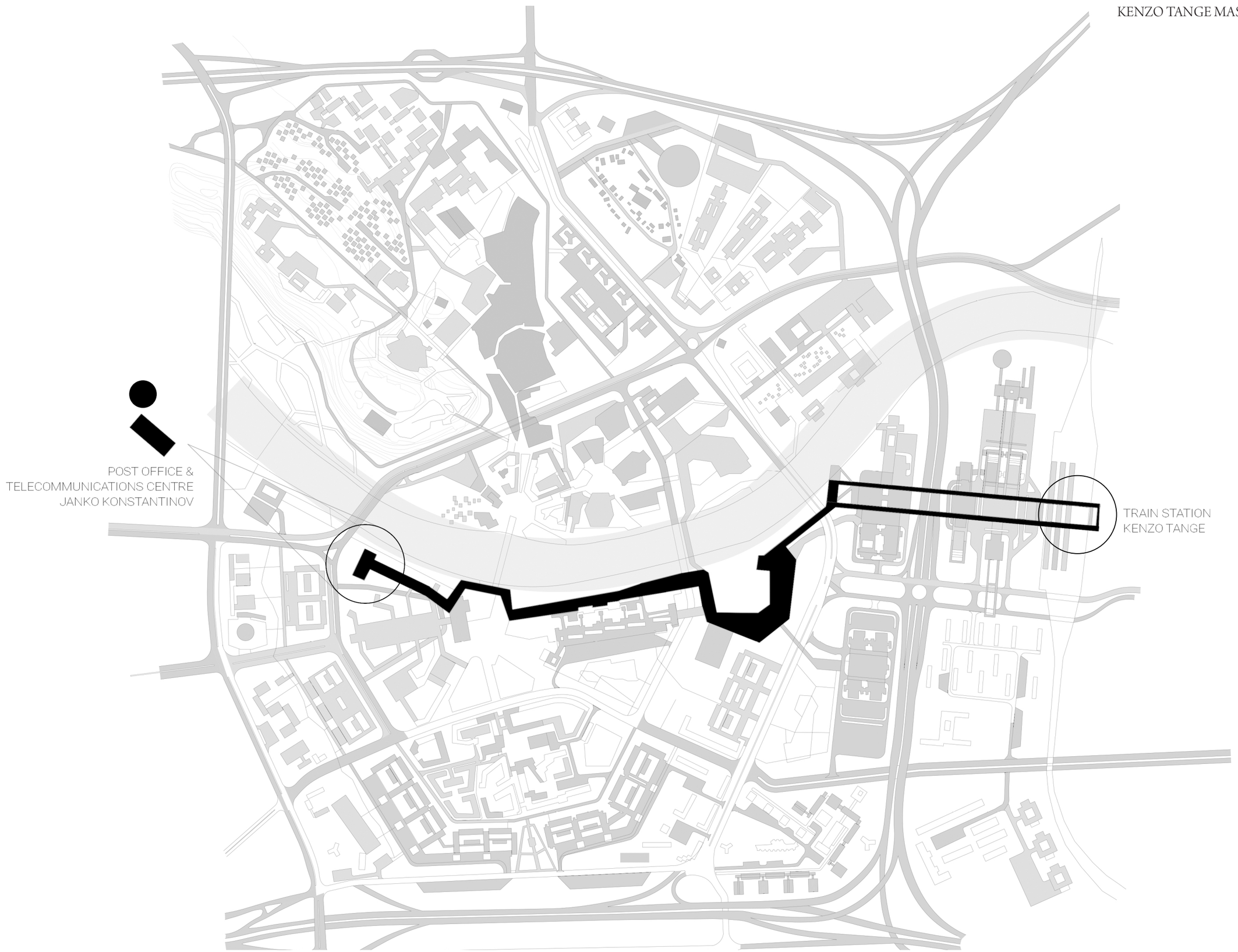
*VISIBILITY* / *IDENTITY*



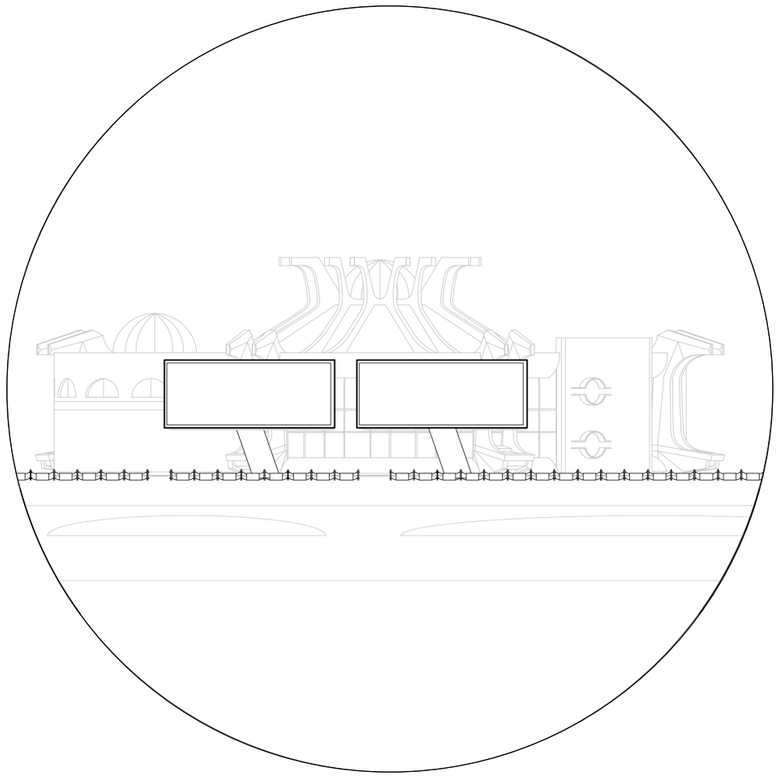

**TANGE'S SKETCH OF THE METABOLIZING SKOPJE**

ARHITEKTURA URBANIZAM, 39

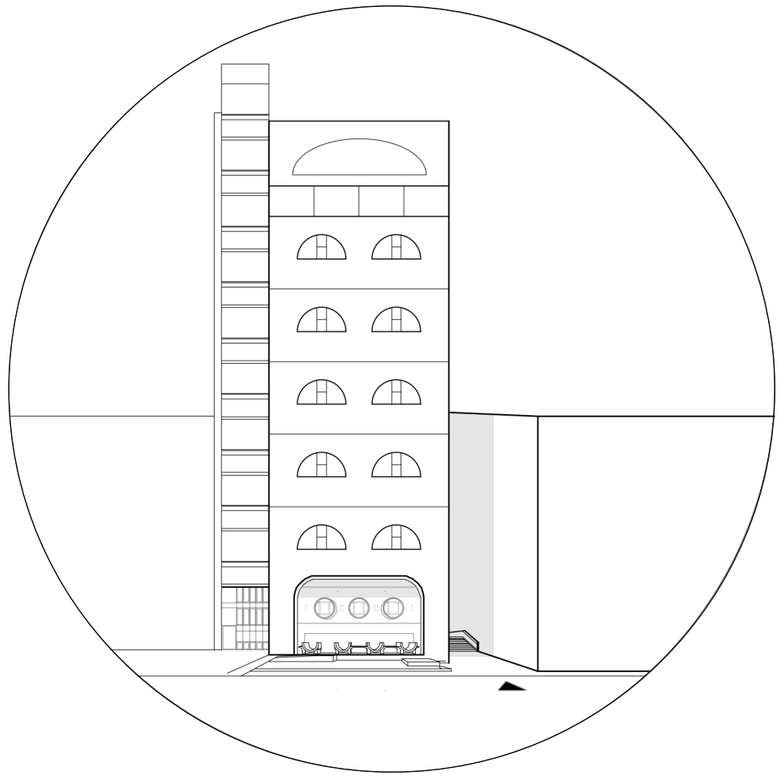
DAMJAN KOKALEVSKI



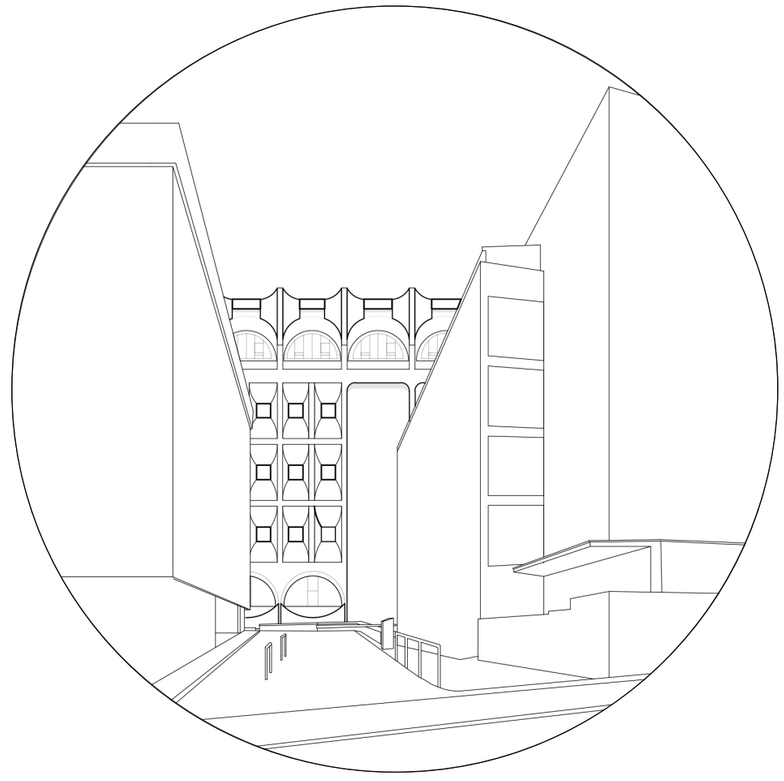

*POST OFFICE AND TELECOMMUNICATIONS CENTRE ON 'THE AXIS OF THE NEW CENTRE' WERE THE CONNECTION TO THE OUTSIDE WORLD.*



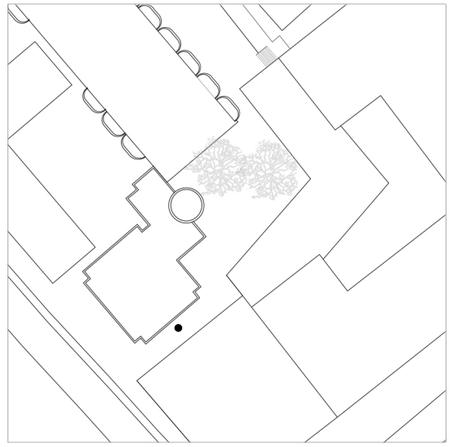
***billboards*** *cover the post office,*
*a* ***fence*** *prevents from strolling*



*very* ***narrow passages*** *allow to enter the area*
***stairs*** *lead up and down through the plot*



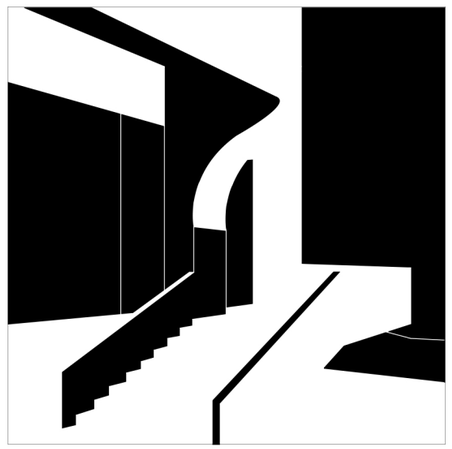
*existing* ***buildings*** *but also later added architecture*
***restrict*** *the* ***vision***



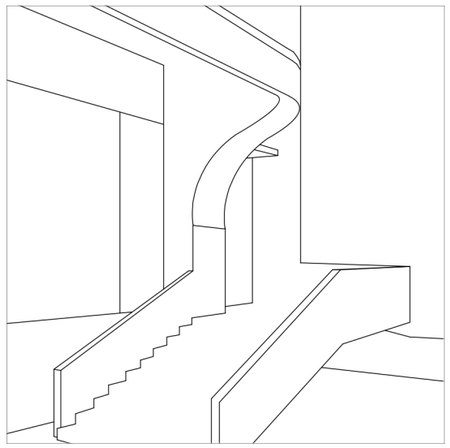
*material*



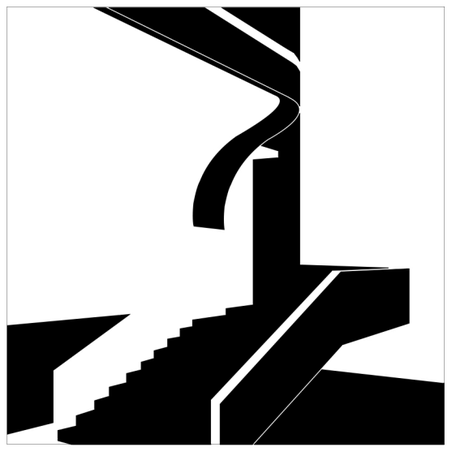
*positive (dark surfaces)*

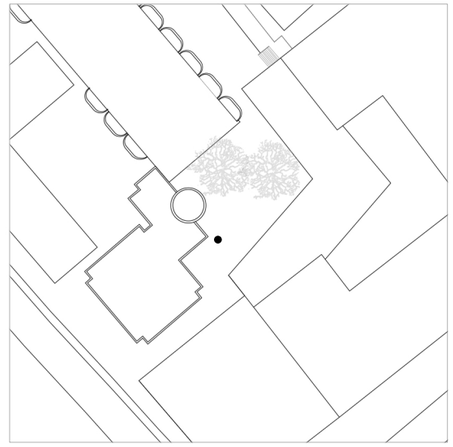


*structure*



*negative (bright surfaces)*

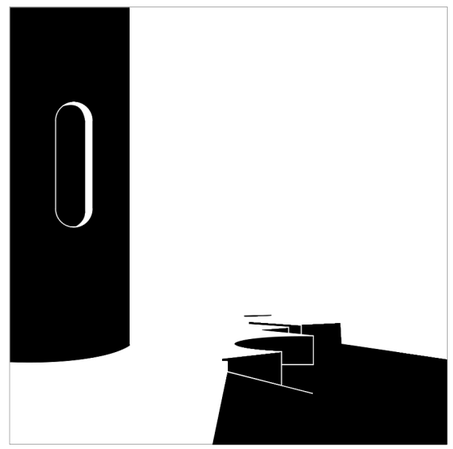




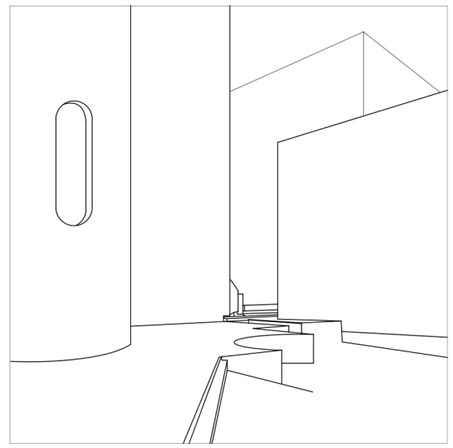
*material*



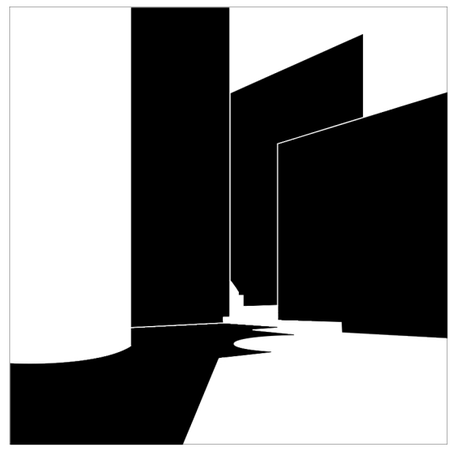
*positive (dark surfaces)*

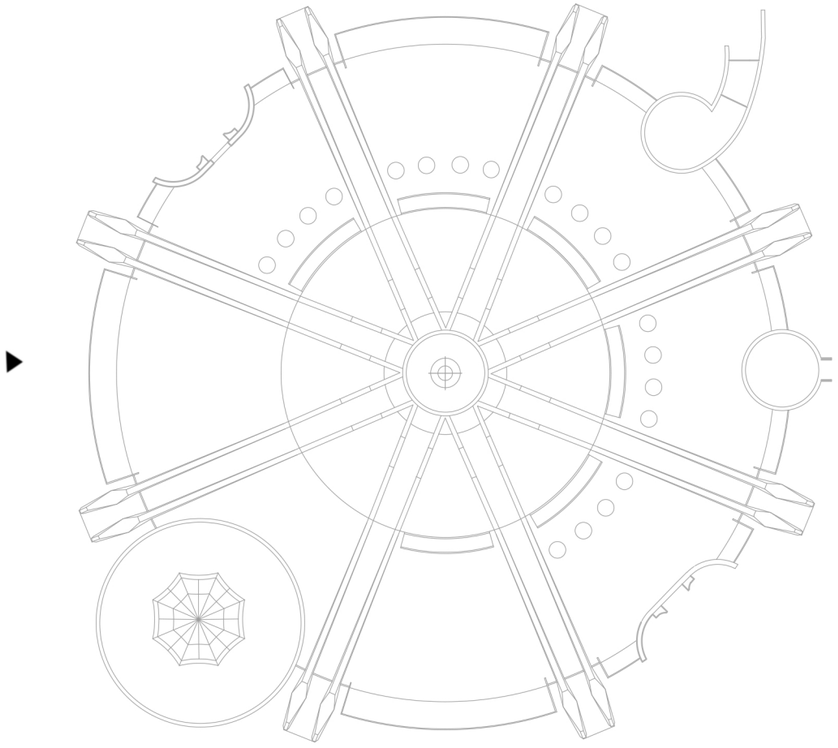


*structure*

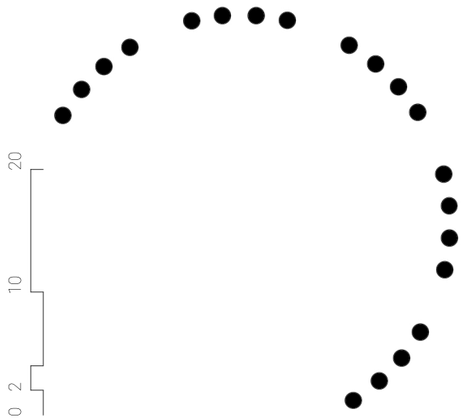


*negative (bright surfaces)*

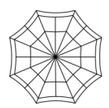




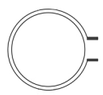
*roof plan*




*roof windows*



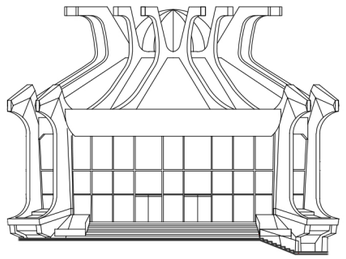
*roof window*



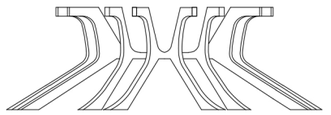
*stair case*



*stair case windows*



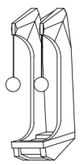
*main entrance*



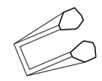
*roof structure*



*glass dome*



*concrete elements*



*footprint structure*



*footprint facade*

greek *μετά* meta = after, afterwards and latin *fictio* **design**, fiction

*METAFICTION IS A **FORM** OF ART THAT EMPHASIZES ITS OWN **CONSTRUCTED**NESS IN A WAY THAT CONTINUALLY REMINDS THE OBSERVER TO BE AWARE THAT THEY ARE VIEWING A FICTIONAL WORK.*



**PROPAGANDA POSTER**

A BRIGHT SOCIALIST FUTURE

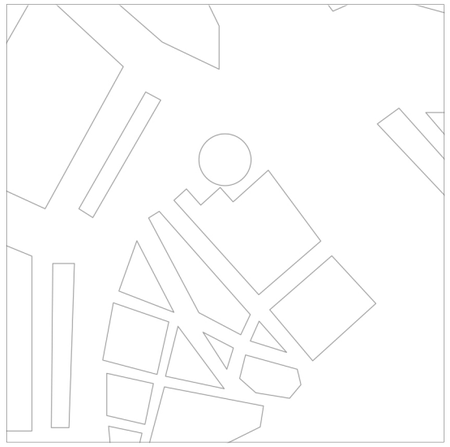
HAN LI & LEONIE MEISEL

As an inhabitant of Skopje, I can say that I never visit the area of the old Macedonian Post. Nowadays there are a lot of offices and it is not really accessible to the public anymore. Sometimes you pass the round building out of concrete though. For example when we walk from the city center to the park. I remember a third building out of the same material but apparently, they demolished it. In the same location, you can find a restaurant today, but I have never been to. Whenever we cross the bridge to get to my aunt's place who lives in one of the towers with multiple corners we end up in a traffic jam. Unfortunately the city also changes the whole riverfront. In the past, my grandfather used to go fishing, but these days there is barely any water.

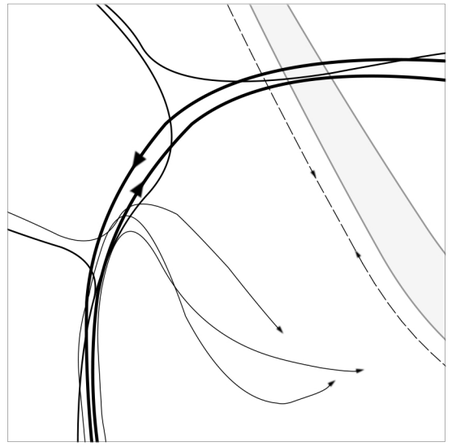
*narrative*



***events***



***space*** *relationship between places* 1:5000

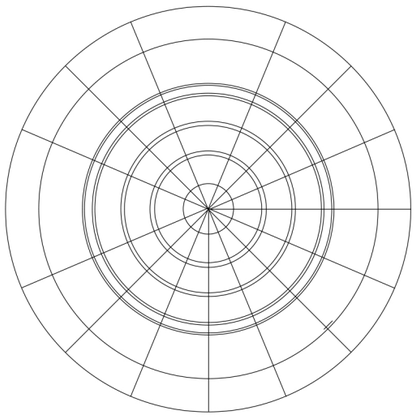


***movement*** 1:5000

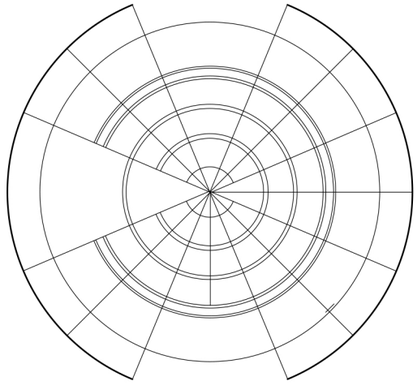


*deduction of direction*

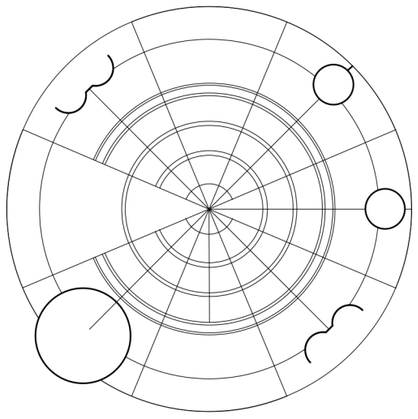
*IN ORDER TO ACHIEVE A GENUINE ARCHITECTURE EXPERIENCE, ARCHITECTURAL SPACES NEED EVENTS AND MOVEMENTS.*



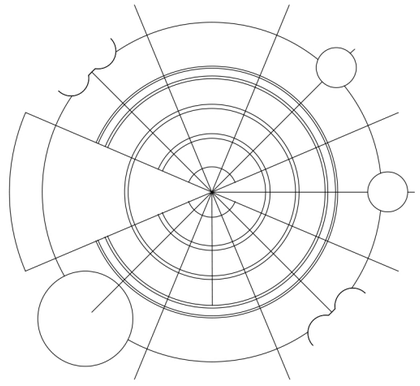
*circles*



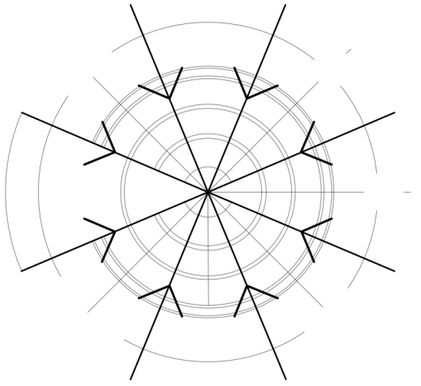
*openings*



*forms*



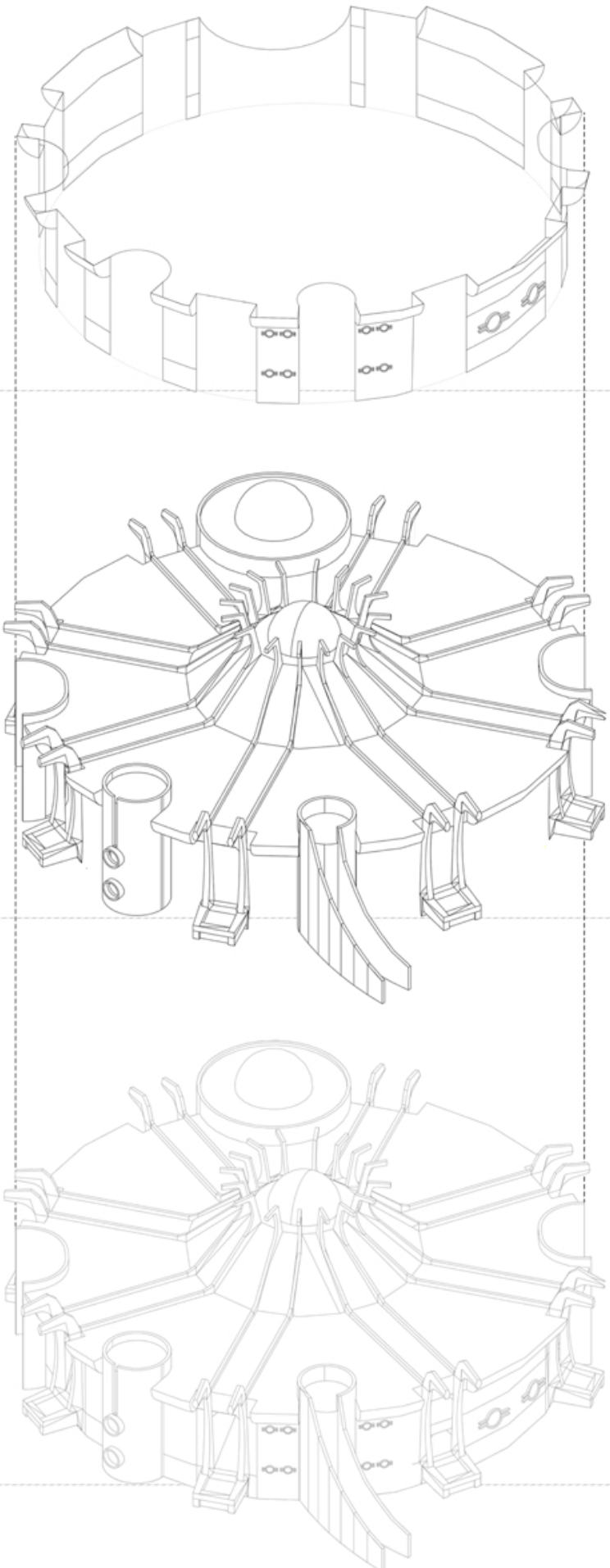
*cut-outs*



*directions*

*THE FORMER USE OF THE INNER AREA OF THE POST OFFICE WAS INTENDED FOR THE PUBLIC / CIVIL CORE*

*The Removal of the Envelop*
*for accessibility and visibility*



03 / removal

*façade*

02 / proposal

*prominent concrete structure*

01 / current status

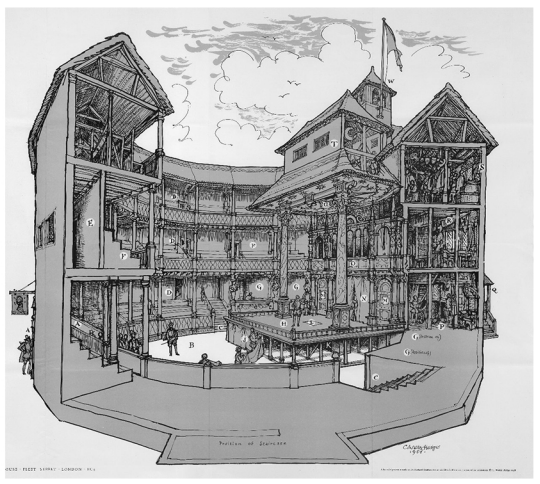
*architecture*

*Platform for Freedom of Expression*

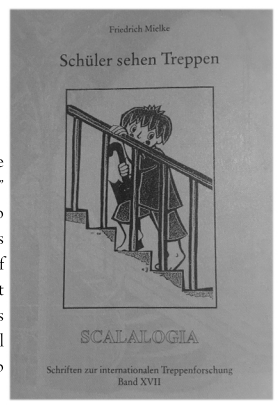
## ARTIFICIAL

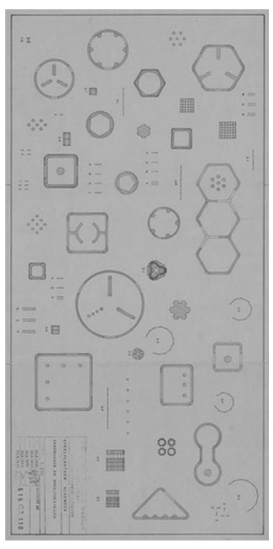


The fresco glorifies, in the Renaissance sense, ancient thought as the origin of European culture, its philosophy and sciences.

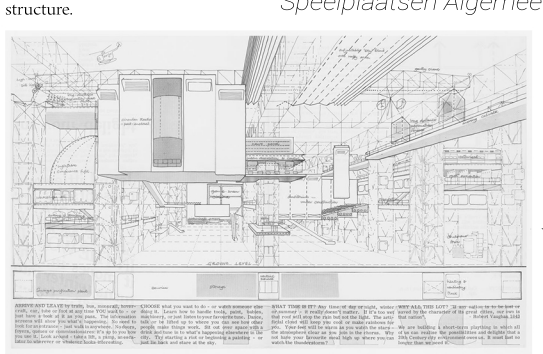


1947-1998 Aldo van Eyck "The Child The City and The Artist" polemic opposition to Kenzo Tange's megaform concept. "It is always a grave mistake to think of human evolution in terms of great inventions (...) what counts ultimately is the passing into full consciousness of fundamentals, step by step."



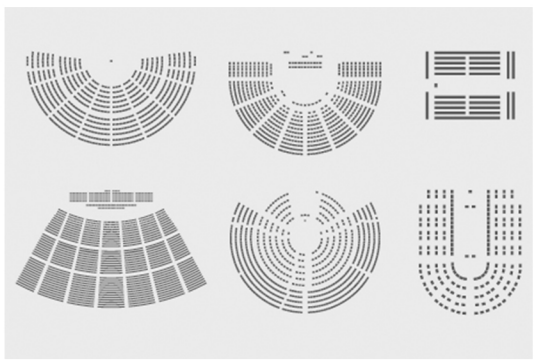



structuralism (reaction to CIAM functionalism) a methodical - philosophical model / a theoretical paradigm with the principle that elements of human culture are related to a superior system or structure.





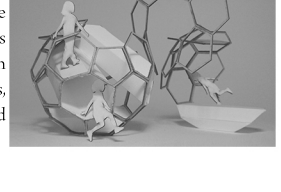
especially natrural materials express their age and their history aswell as their story of their origins and their history of human use (still today) / meaning of the casted concrete on site / flatness of today's standard conctruction is strenghened by a weakness sense of materiality





Dealing with the process of erasing architectural memory and inventing a new one. Making a contemporary memory connection to the ancient architectural style present in the city and in the city's history. By using this example as a reference for its volume, symmetry and order, the 'MEPSO' building hints the antique, filtered through current materials, technologies and expressions that reflect modern times.

When a Child Rediscovers the City, the City Rediscovers Us
Also van Eyck sees the child "as the paragon of fresh human potential, as the perpetual and always new return of elementary human faculties, primarily imagination and creativity".



***3000 B.C.*** *AGORA*
***700 B.C.*** *POLIS*

***518*** *EARTHQUAKE SKOPJE*

***1509-1511***
***RAFFAELLO SANZIO DA URBINO***
*SCHOOL OF ATHENS*

***1555*** *EARTHQUAKE SKOPJE*
***1595*** *LUCAS VAN VALCKENBORCH*
*Tower of Babel*

**tones and tides**

THE FOUR SEASONS
Vivaldi 1725

Although "hearing has the connotation of passivity." *TOPOPHILIA* **Communication, performance,** and sound in general are closely related to architecture.

*14.02.**1876*** *ALEXANDER GRAHAM BELL*
*INVENTION OF THE TELEPHONE*

***1599-1613*** *WILLIAM SHAKESPEARE & THE LORD CHAMBERLAIN'S MEN*
*THE GLOBE PLAYHOUSE*

PHILOSOPHY OF DIALOGUE
Martin Buber 1923

He conceives of a relation as an **'in-between'**, a place where different things can meet and unite. It is the common ground where conflicting polarities can again become **twin phenomena**. How can space and time be 'interiorized' and how can we make it accessible to the human mind? Through duration time becomes accessible. Place must include duration. PAST - FUTURE / MEMORY - ANTICIPATION Only then architecture when a space has its own identity.

***1915-1923***
***MARCEL DUCHAMP***
*The Large Glass*
*artist-art-observer relationship*
*Interpretation Leonie Meisel*

**metabolism**

***1958*** *JOHN KENDREW*
*reported the archievement that myoglobin was the first protein to have its 3D structure revealed by X-ray crystallography*

Myoglobin is the primary oxygen-carrying pigment of muscle tissues. High concentrations of myoglobin in muscle cells allow organisms to hold their breath for a longer period of time.

***FRIEDRICH MIELKE***
*Scalalogia XVII -*
*Schüler sehen Treppen*

**structuralism**

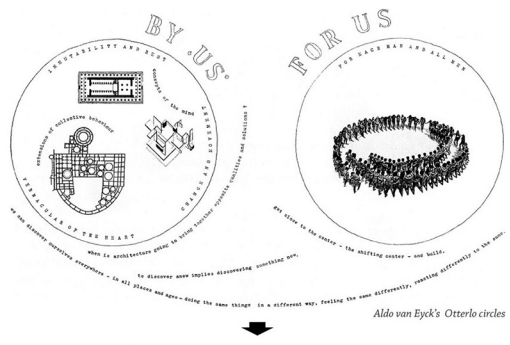
***1955-1960*** *ALDO VAN EYCK*
*Amsterdam Municipal Orphanage*
*(today: empty / future:*
*law firms or financial institutions)*

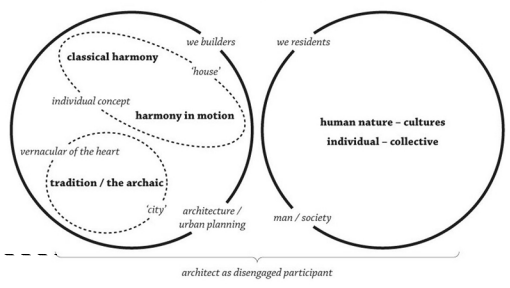
BETWEEN THE FUNCTIONALISM OF SOCIALISM AND THE METABOLISM OF HUMANISM
CIAM 1959

***1954-1958***
***ALEXIS & PHILIPPE DUMONT***
*Gallery Ravenstein*

*23.08.**1960*** *ALDO VAN EYCK*
*Speelplaatsen Algemeen*

***1959*** *ALDO VAN EYCK*
*"Otterlo Circles"*




"Architecture is a constant rediscovery of constant human values translated into space." Aldo van Eyck

***1962*** *FLOODS SKOPJE*

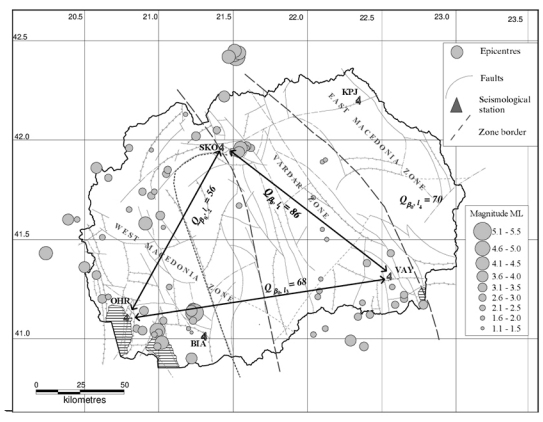
**08.03.**1963*** *SASHA WALTZ*
*revolution art performance*

***1964*** *CEDRIC PRICE AND JOAN LITTLEWOOD*
*FUN PLACE*

*26.07.**1963*** *EARTHQUAKE SKOPJE*

COMPLEXITY AND CONTRADICTION
Robert Venturi 1966

*Skopje is located close to the intersection of the **VADAR** zone, the **PELAGONIA** zone and the **SERBO-MACEDONIAN MASSIF** the strongest earthquakes occur at those intersections.*




The Balkan peninsula is located in the internal part of the Euro-Asian tectonic plate, and it has a complex geological structure. The neotectonic activity in the central and southeastern Balkans has been characterized by permanent uplifting of the terrain. It has passed through two phases, the first one expressed into a flattening of the terrain, due to erosion and denudations of the mountains' rocks, and the second, orogenic one, expressed into differential, predominantly vertical movements of the first and second order tectonic structures. The second, still lasting phase has been resulting into new faultings.

***2013*** *FELIX KLINGMUELLER*
*small typology of*
*parliamentary seating arrangements*

***2014*** *GOVERNMENT*
*Project Skopje 2014*

***1974, 1982, 1989***
*JANKO KONSTANTINOV*
*3 different stages*




"At a time of intense fascination with the progress, technology, transport and communication, Konstantinov demonstrated a way in which the city of the Post-Funcionalist time can be designed, where the architecture is a mediator between the human scale and the scale of the city or city's infrastructure."

***1983*** *EARTHQUAKE SKOPJE*

*25.12.**1991*** *TIM BERNERS-LEE*
*WORLD WIDE WEB*

***TODAY*** *"MIXING REALITIES"*
*INTERACTIVITY,*
*COMMUNICATION & TIME*
*"the realities co-exist*
*but don't mixbbecause*
*they are in this parallel world"*
*=residents of Skopje*

***TODAY***
*THE MAGIC OF THE CIRCLE*



How to keep the shape of the circle if you want to remove the facade simultaneously. Roundness behaves differently on the outside than it does on the inside of a building. Do stairs then run in a circle or towards the centre?

***TODAY*** *ALEXANDER SPILIOPOULOS*
*Playground Element - Casablanca*

*FUTURE* ***ARTIFICIAL INTELLIGENCE***

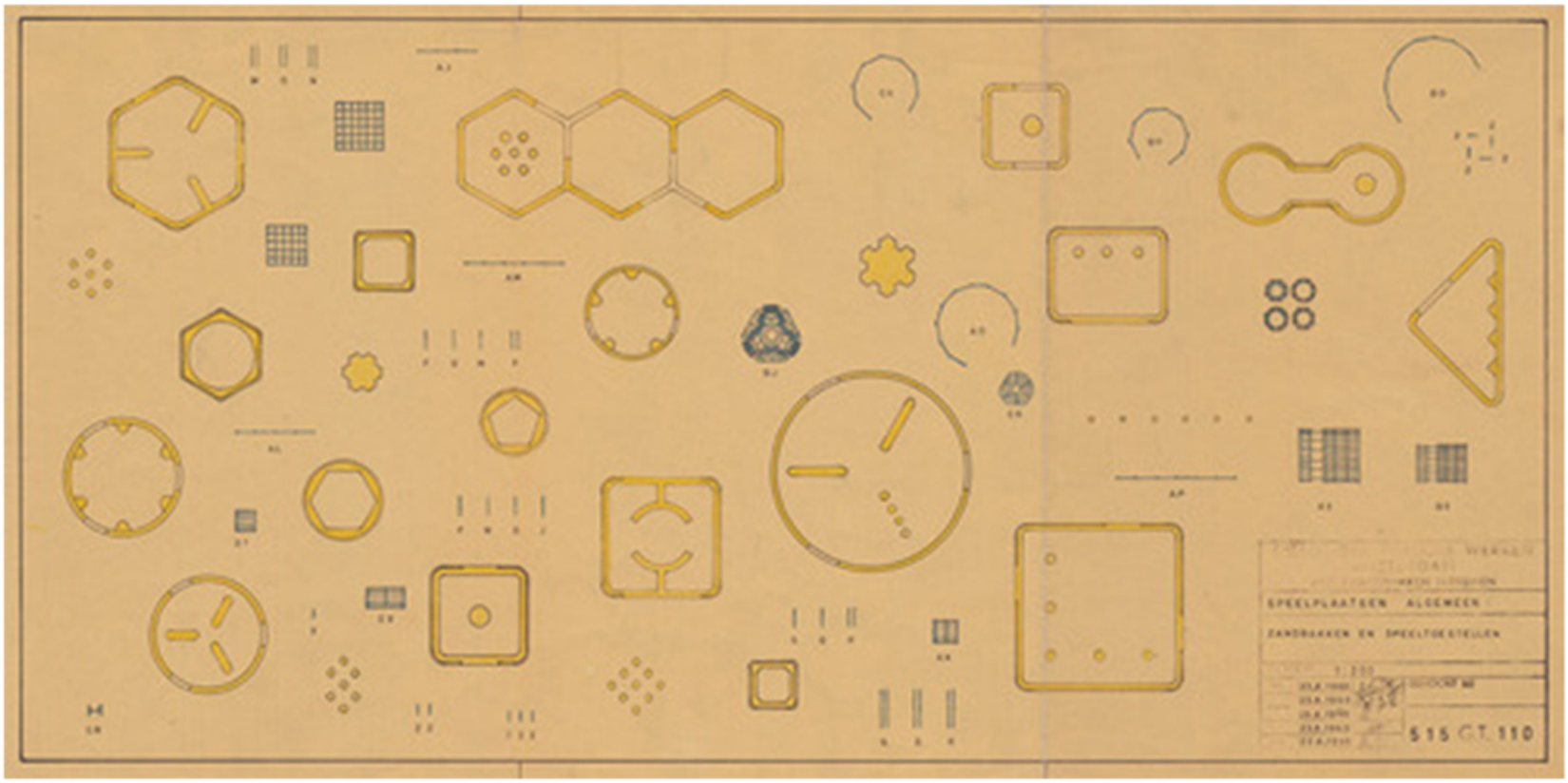
*FUTURE* ***ISOLATION***

**STRUCTURALISM**

/ˈstrʌktʃ(ə)r(ə)lɪz(ə)m/

*noun*

"IS THE METHODOLOGY THAT
IMPLIES ELEMENTS OF HUMAN
CULTURE MUST BE UNDERSTOOD
BY WAY OF THEIR RELATIONSHIP
TO A BROADER, OVERARCHING
SYSTEM OR STRUCTURE"




**ALDO VAN EYCK**

SPEELPLAATSEN ALGEMEEN

23.08.1960

ALDO VAN EYCK SEES THE CHILD “**AS THE PARAGON OF FRESH HUMAN POTENTIAL,** AS THE PERPETUAL AND ALWAYS NEW RETURN OF ELEMENTARY HUMAN FACULTIES, **PRIMARILY IMAGINATION AND CREATIVITY**“.



**CHILDREN IN SKOPJE**

A PLAYGROUND FOR SKOPJE

HILARY YEUNG



*abandoned* **Kôji Morimoto, Animatrix Beyond** *2003*
https://www.artstation.com/artwork/RKLJA



*discovered* **Aldo van Eyck, Amsterdam Playgrounds** *1947*
http://www.rocagallery.com/when-a-child-rediscovers-the-city-the-city-rediscovers-us



*independent* **Emdrup, Junk Playground** *1943*
https://www.theguardian.com/cities/2017/jul/19/junk-play-urban-adventure-playgrounds-austerity-london



*materialized* **Studio Ossidiana, Horismos** *2018*
http://www.studio-ossidiana.com/horismos

*FOUR ELEMENTS VS. FOUR SENSES*

absorbing the interest and releasing the energies of young people

*playgrounds without any specific instructions or rules*

"Yoko's cat Yuki hasn't shown up for diner and this really concerns her as the cat never misses a meal. She starts looking, asking neighbors if they have seen the animal. Then, one boy mentions seeing Yuki around the **'Haunted House'**, further up in the city. It's a **favorite playground** of the boy's group of friends. Yoko soon finds out this **isn't an ordinary place**. Objects are disappearing, feathers turns into birds and **gravity seems to be absent**. But Yoko soon finds out the existence of the place is also known by a group of rather reckless people."

*abandoned* **Kôji Morimoto, Animatrix Beyond** *2003*
https://www.imdb.com/title/tt0372764/

Aldo Van Eyck preferred simple shapes for the **playground equipment, which hardly give any instructions**. The children then have to **develop their own rules** for their use. With this design of clear elements, the architect encourages children to develop the ability to anticipate and deal with danger which he does not explicitly try to protect the children from.
"In the little square in Bertelmanplein he situated his first children's playground. It **only involved a few elements**: a sandpit, some metal bars and a few small cylinders that jutted out from the pavement so that children could jump across them like stepping stones in a stream. And the children did jump across them. And they played. As van Eyck himself affirmed ten years later, in 1957: 'The city has forsaken its identity. It has become an onlooker instead of a participant, an isolated soul amidst millions of isolated souls. But children withdraw from this paradox. They **discover its identity** against all odds.' "

*discovered* **Aldo van Eyck, Amsterdam Playgrounds** *1947*
http://www.rocagallery.com/when-a-child-rediscovers-the-city-the-city-rediscovers-us

"Adventure play, or junk play as it was first known, arrived in English cities after the second world war, when many children **constructed their own play spaces** in bomb sites, making swings and dens with broken beams and shattered doors. Then, children's rights activist Lady Marjory Allen visited Denmark and was shown a radical new playground in the neighbourhood of Emdrup designed by architect Carl Theodor Sorenson: the space made use of junk materials and **invited children to use their imaginations**."

*independent* **Emdrup, Junk Playground** *1943*
https://www.theguardian.com/cities/2017/jul/19/junk-play-urban-adventure-playgrounds-austerity-london

"The project is a landscape at children heigh, a space to pass through and **explore**, a surface to be touched. It's designed at children scale: it has the dimension of a passage for an adult, but for a child is a room. It is designed to foster children **imagination, doesn't dictate how to play**, instead **enhances children to discover all the affordances** provided in it. It's a labyrinth, a place to hide and a place of encounters, an adventurous landscape to explore and climb. It is materialized in coloured concrete treated with different finishing, providing a **tactile surface to be discovered**."

*materialized* **Studio Ossidiana, Horismos** *2018*
http://www.studio-ossidiana.com/horismos

*FOUR ELEMENTS VS. FOUR SENSES*

absorbing the interest and releasing the energies of young people

*playgrounds without any specific instructions or rules*



***Eduardo Chillida 1979***

*The Basque Liberties Plaza* in Vitoria-Gasteiz, Spain

**bold**

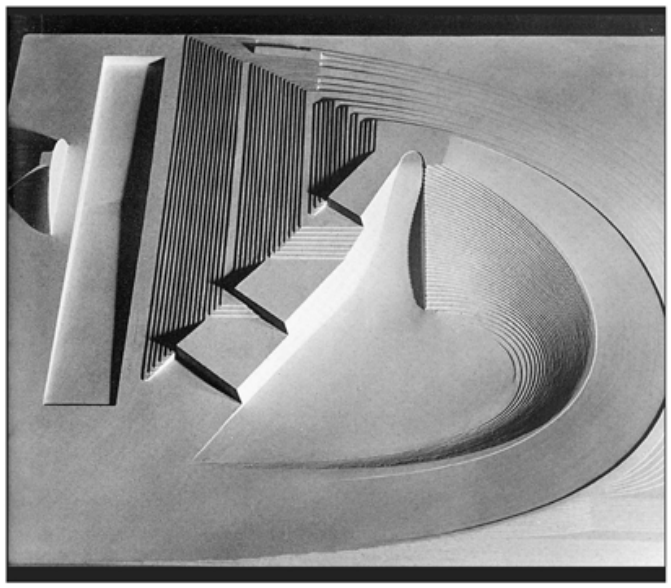
*/bəʊld/*

*adjective*

*(of a colour, design, or shape) having a strong, vivid, or clear appearance*

"In 1976 it was decided that the Plaza de los Fueros would replace the Plaza de los Abastos, and it was finished and opened in 1979." "The square is a combination of several monuments. Due to it, different figures and shapes can de distinguished, with the typical combinations of materials that Eduardo Chillida used in his works. Since it is an ensemble of many monuments, the plaza is divided in **different parts** such as a **fronton** (a two-walled or single-walled court used as a playing area for Basque Pelota), an undergrown **bowling alley**, a **spacious area** in order to be used for different events and some **stairs** which are located all around the plaza." "The Plaza de los Fueros is basically made of pink granite. All the monuments that form this area were designed and built by Eduardo Chillida together with Luis Peña Ganchegui."

https://en.wikipedia.org/wiki/Plaza_de_los_Fueros
http://otheruniverse.ac.at/25024/



***Isamu Noguchi 1933***

*Play Mountain* planned for New York, U.S.A.

**seamless**

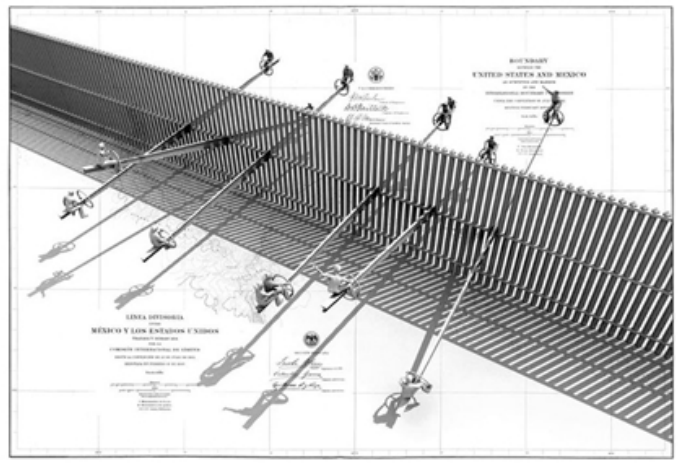
*/ˈsiːmləs/*

*adjective*

*smooth and continuous, with no apparent gaps or spaces between one part and the next*

"This giant ziggurat **wouldn't come with any specific instructions**. It would have **no rules and no single obvious way to play with it**. Noguchi wanted Play Mountain to be a strange new landscape that would dare **children to imagine other realities** so that perhaps they could grow up into creative, open-minded adults. It represented this idea that Noguchi had - that children didn't need instructions to play. With swings or a slide, there's only one way to use them and kids just do the same prescribed activities over and over again. If you give children an abstract, surreal landscape, they will be **able to interpret it however they want**. This philosophy would later be called **'non-directive play.'"**

https://99percentinvisible.org/episode/play-mountain/



***Virginia San Fratello and Ronald Rael 28/07/2019***

*Teeter-Totter Wall* at the U.S.-Mexico border

**infinite**

*/ˈɪnfɪnɪt/*

*adjective*

*limitless or endless in space, extent, or size; impossible to measure or calculate*

"Children from both countries play together on pink **seesaws** straddling the **steel border fence** separating El Paso, Texas, and Juárez, Mexico. The almost surreally joyous scene was a **temporary art piece** titled Teeter-Totter Wall, meant to foster a sense of **unity** between the two nations. "The wall, and the unfortunate politics of the wall, not only separate countries, but regions, cities, neighborhoods, families, and more recently, a **separation of children from their parents**.' Overseen by Mexican soldiers and US Border Patrol agents, families on both sides gathered to play during the temporary installation, which lasted about a **half an hour**. 'Everything was designed in advance to be assembled quickly. The fulcrum that supported the seesaw was notched to sit on the border wall temporarily,' said San Fratello. 'Art is such a powerful vehicle for change.' The seesaw 'is an element where the **actions on one side have a direct consequence** on what happens **on the other side**.'"

https://news.artnet.com/art-world/us-mexico-border-teeter-totter-wall-1612897



*FOUR ELEMENTS VS. FOUR SENSES*

**absorbing the interest and releasing the energies of young people**

*curiousity*

**PLAY**

/pleɪ/

*verb*

"TO ENGAGE IN ACTIVITY FOR
ENJOYMENT AND RECREATION
RATHER THAN A SERIOUS
OR PRACTICAL PURPOSE"

**FREEDOM**
/ˈfrē-dəm/
*noun*

“THE ABSENCE OF NECESSITY, COERCION, OR CONSTRAINT IN CHOICE OR ACTION”

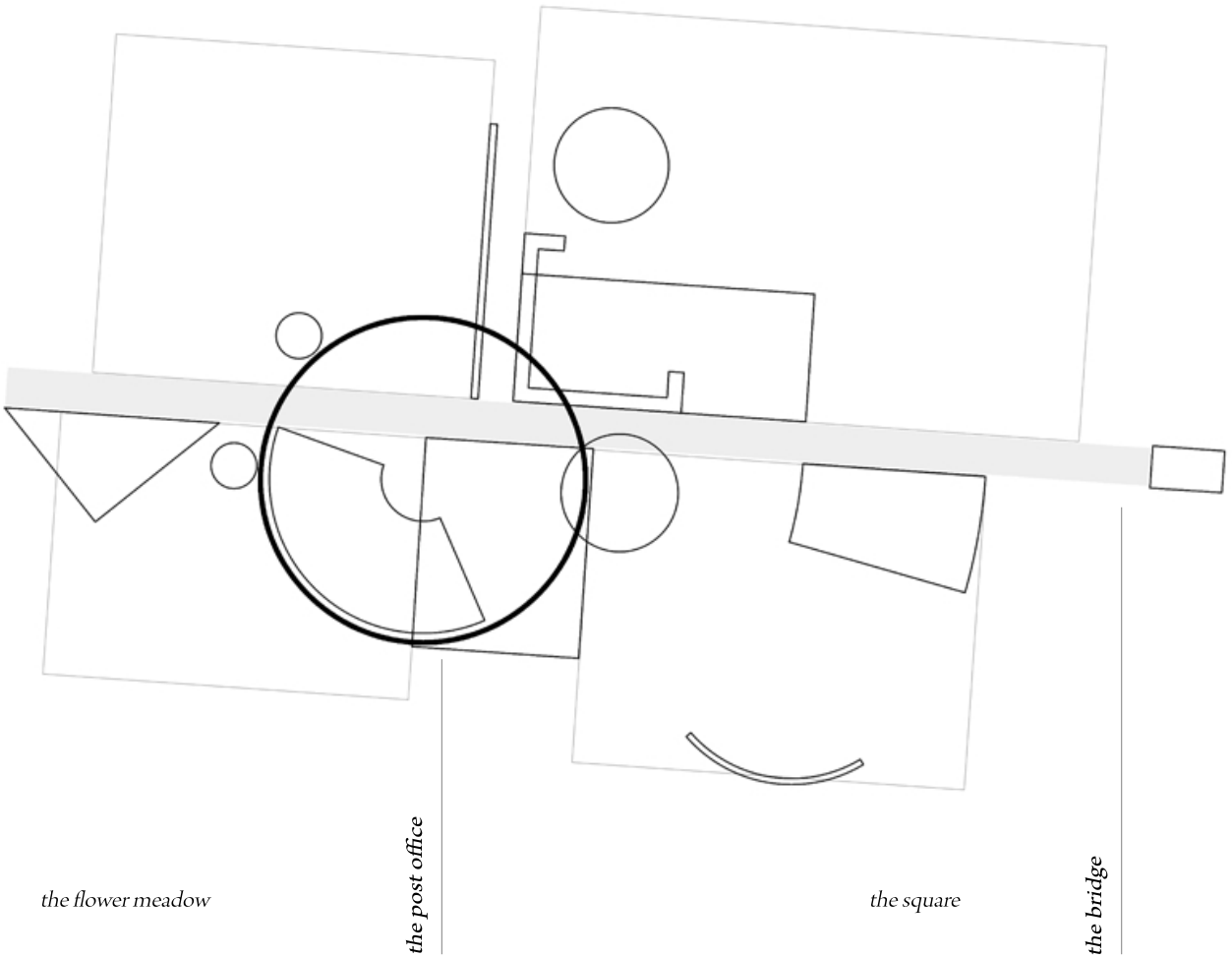
**PLAY**
/pleɪ/
*verb*

“TO MOVE OR FUNCTION FREELY WITHIN PRESCRIBED LIMITS”

**CONSTRAINT**
/ˈkən-ˈstrānt/
*noun*

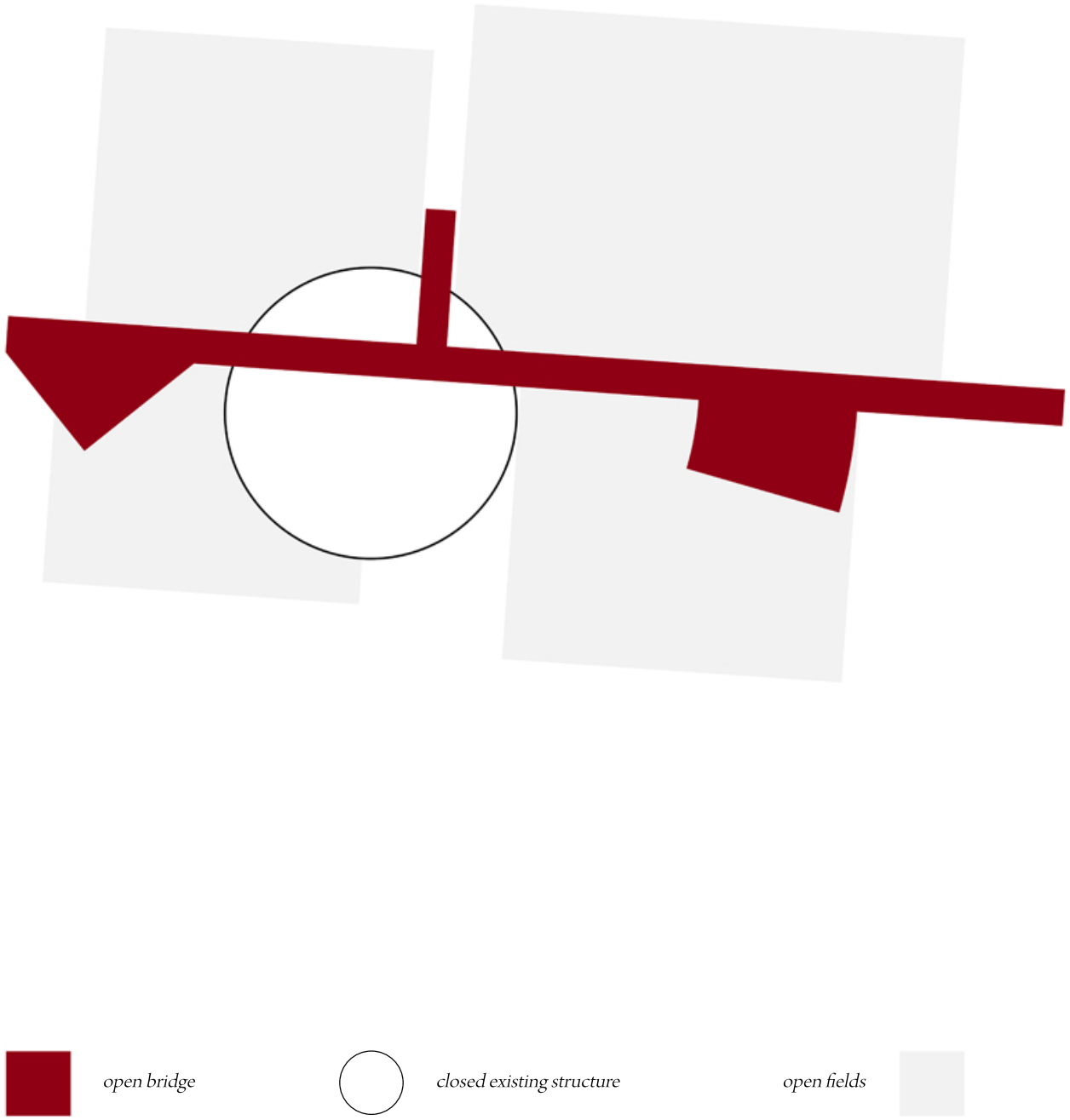
“THE STATE OF BEING CHECKED, RESTRICTED, OR COMPELLED TO AVOID OR PERFORM SOME ACTION”

**A PLAYGROUND FOR SKOPJE**
BETWEEN FREEDOM AND CONSTRAINTS




*3 layers*

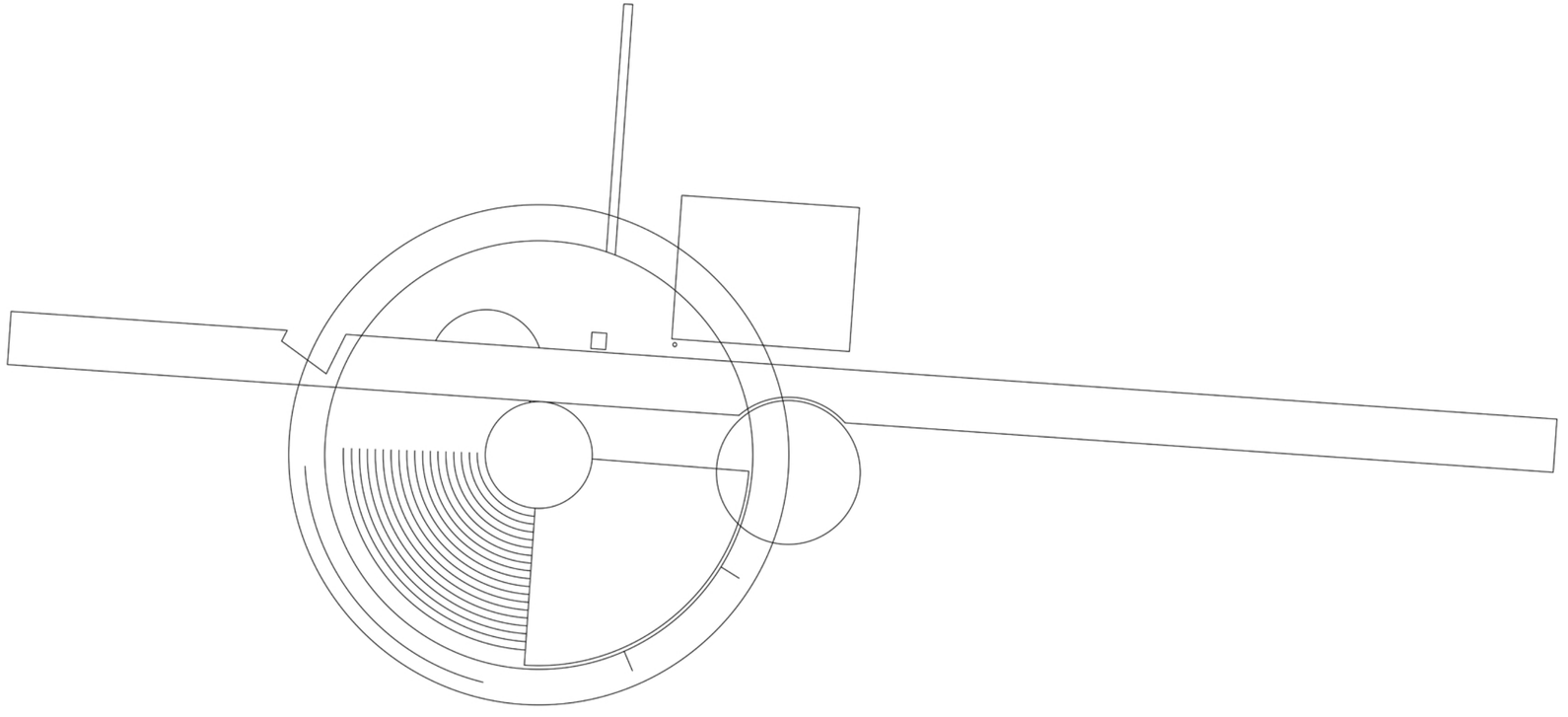
***The Fields,***
***The Bridge with Tentacles***
***& The Post Office***




*3 layers*

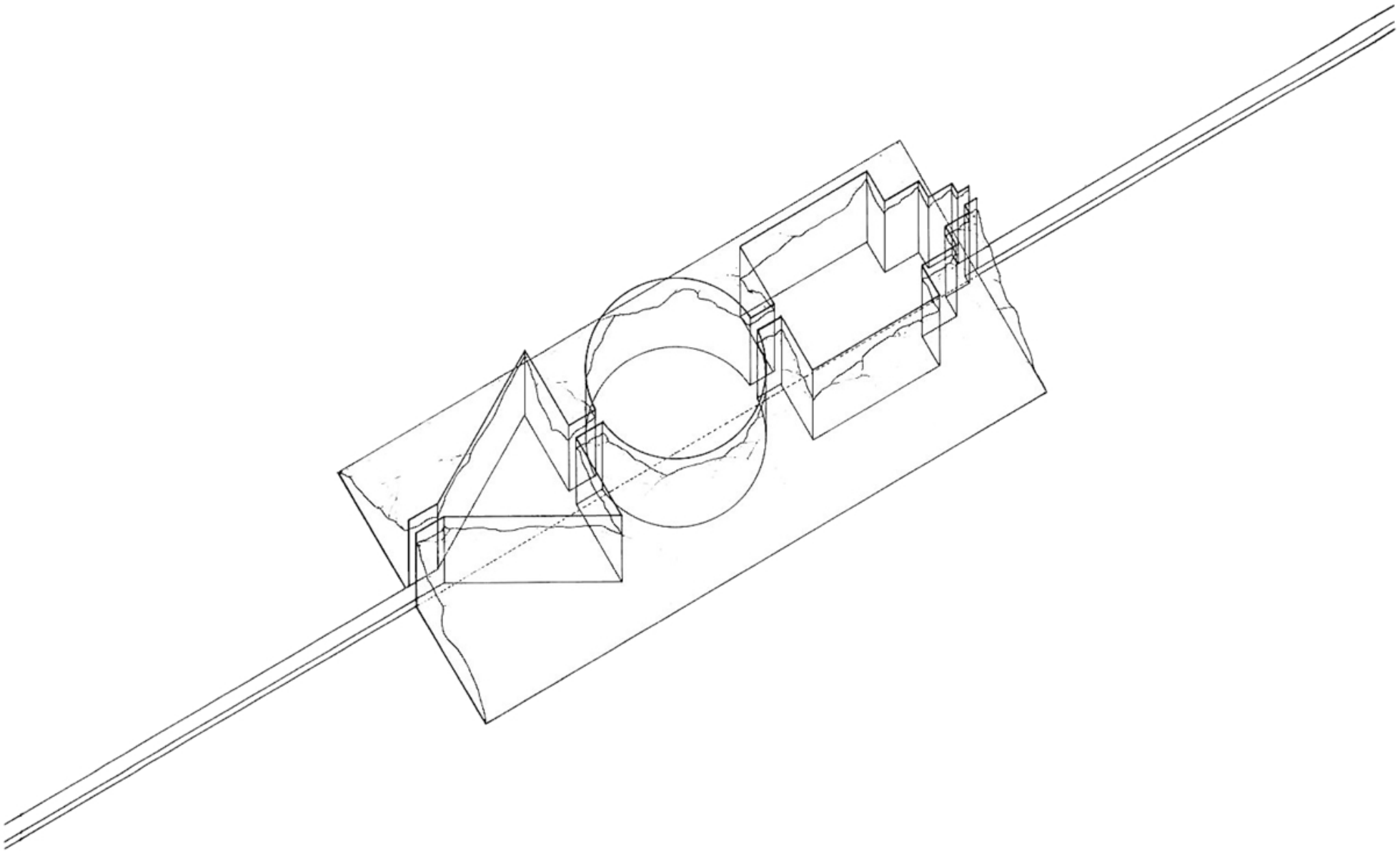
***Levels of Accessibility***

***Geometric Basic Forms***



*corridor*
*roof*
*facade*
*window*
*stairs*
*balcony*
*fireplace*
*elevator*
*wall*
*door*
*toilet*
*ramp*
*floor*
*ceiling*

***Elements of Architecture***
*fundamentals*



**HANS DIETER SCHAAL**

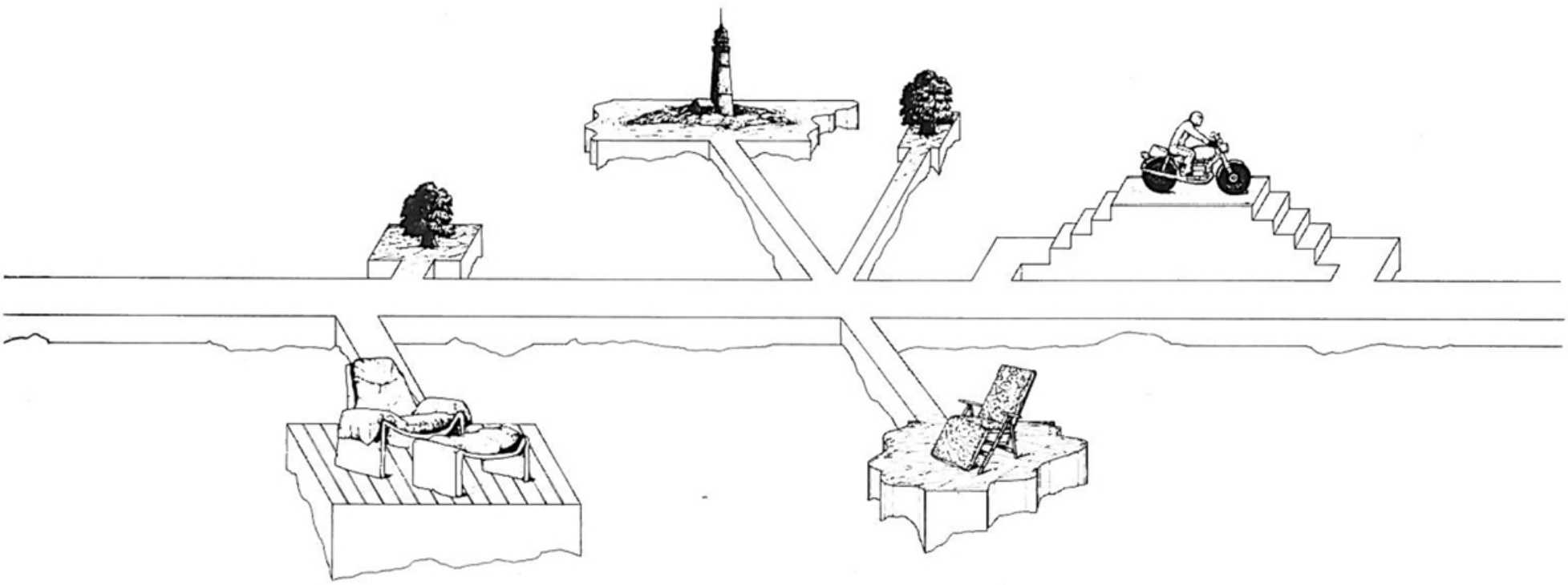
BASIC GEOMETRICAL FORMS

PRIMARY SPACE PATHWAYS

HTTP://HANSDIETER-SCHAAL.DE/WP-CONTENT/UPLOADS/2015/05/WEGE-UND-WEGRAEUME-SCHAAL-1978.PDF

EVERYTHING THAT TAKES PLACE IN **TIME AND SPACE** I PERCEIVE AS A PATH. I REPRESENT **„ZEITRAUM" AS REAL SPACE**.
THE **PATH** THUS BECOMES THE **CENTRAL MEDIUM FOR EXPERIENCING THE WORLD** AND THUS A SYNONYM FOR LIFE.

EVERY PATH IS A **PREFABRICATED WALK**: A **GUIDANCE SYSTEM**, INTO WHICH ONE USUALLY ENTERS UNNOTICED.
ONLY A NARROW STRIP OF CONSCIOUSNESS ACCOMPANIES YOU.
THE PATHS OF EVERYDAY LIFE ARE NARROW AND WELL-WORN, ONLY IN CONSCIOUS MOMENTS THEY EXPAND INTO ISLAND-LIKE SPACES.



**HANS DIETER SCHAAL**

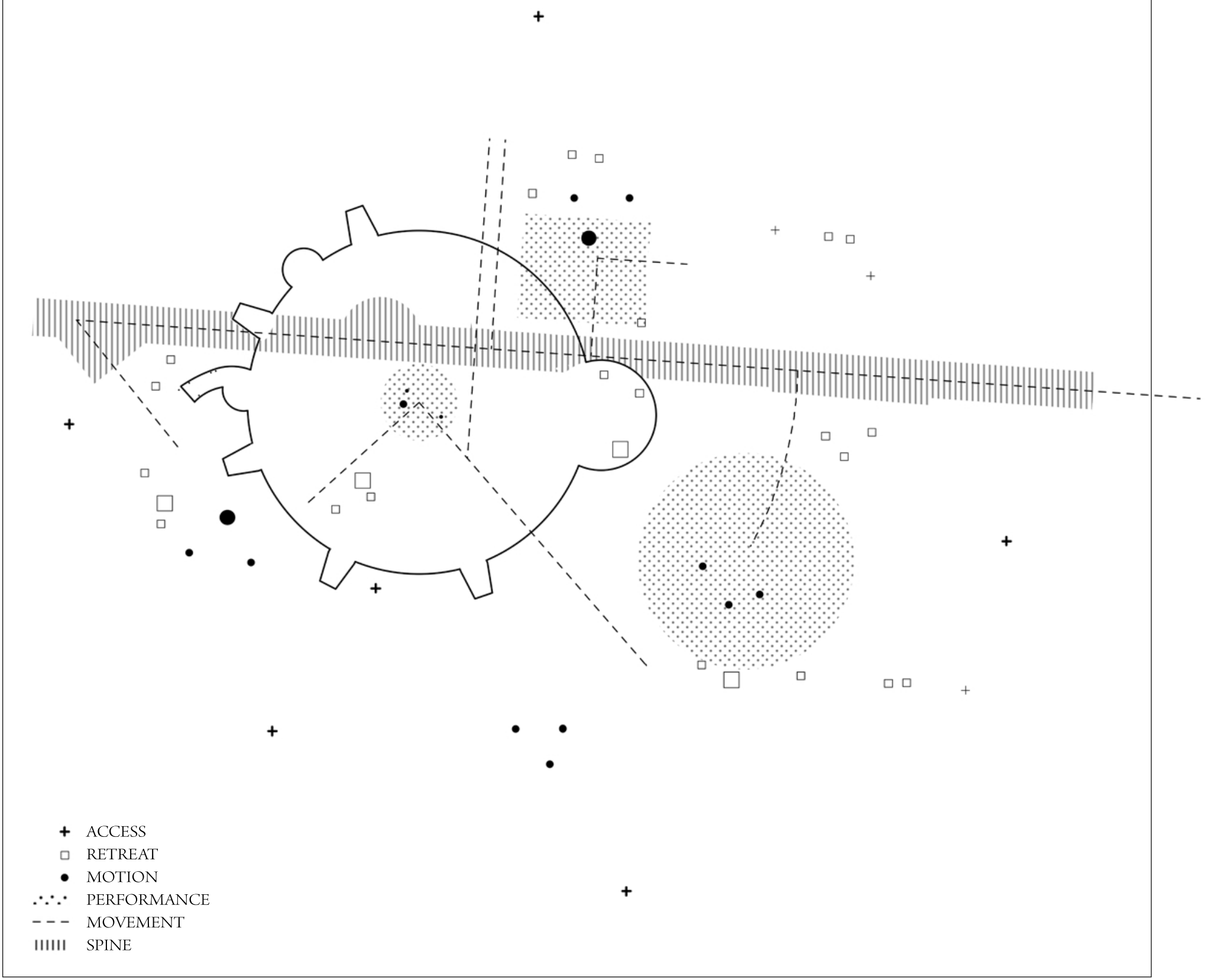
PATHS AND PASSAGES

GUIDANCE SYSTEM

HTTP://HANSDIETER-SCHAAL.DE/WP-CONTENT/UPLOADS/2015/05/WEGE-UND-WEGRAEUME-SCHAAL-1978.PDF

MOVEMENT

**FREEDOM AND CONTRAINT**

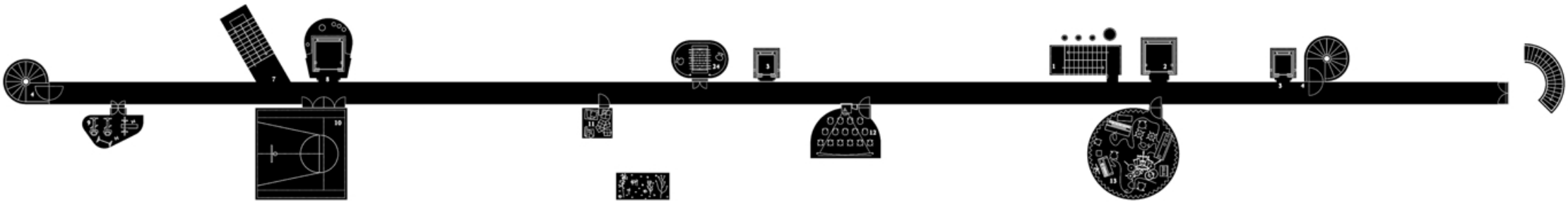




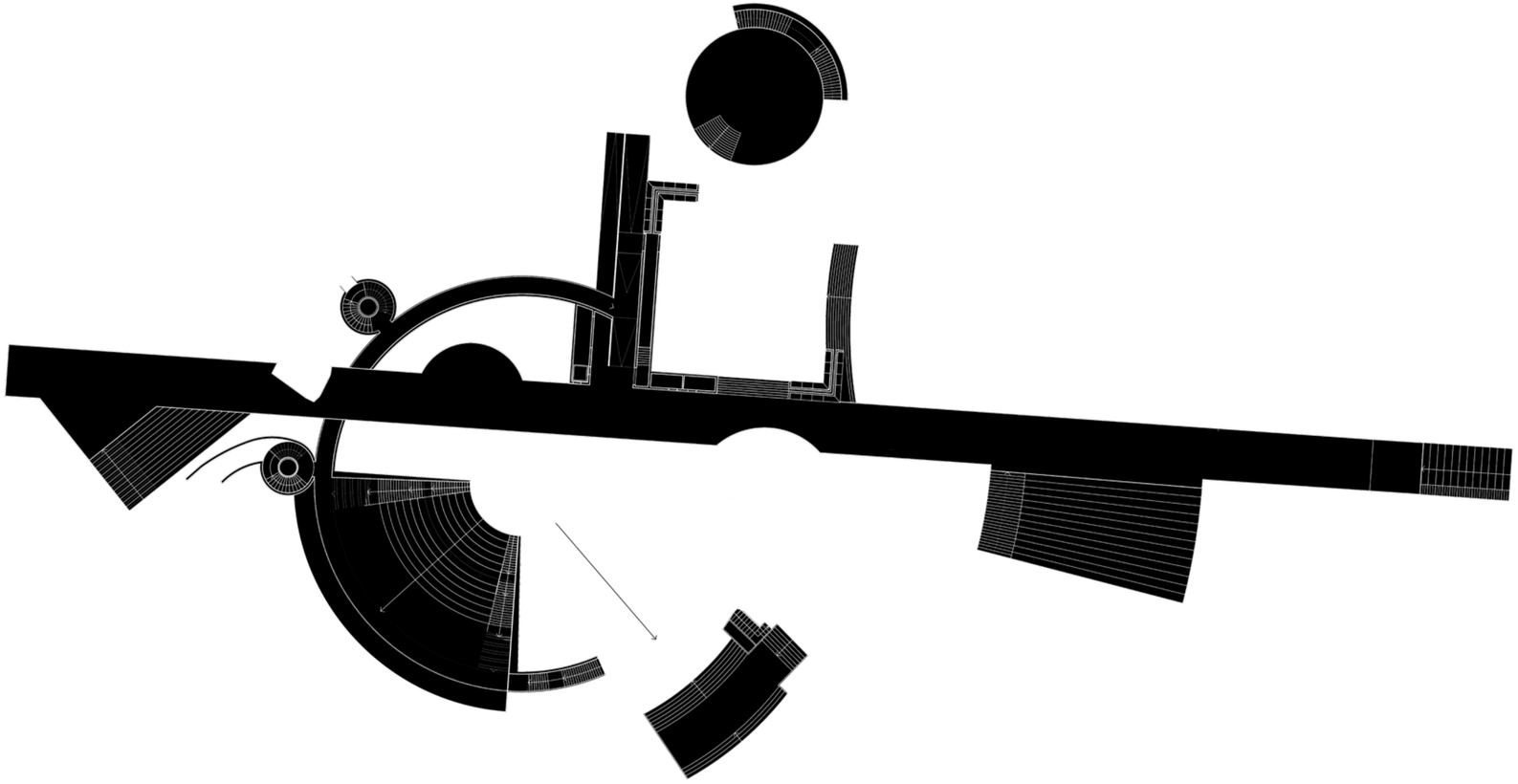
**FREEDOM AND CONSTRAINT**

FOR MOVEMENT WE NEED POSTURE

*A Combination of Public Spaces, usually plugged into a core of communications and facilities.*

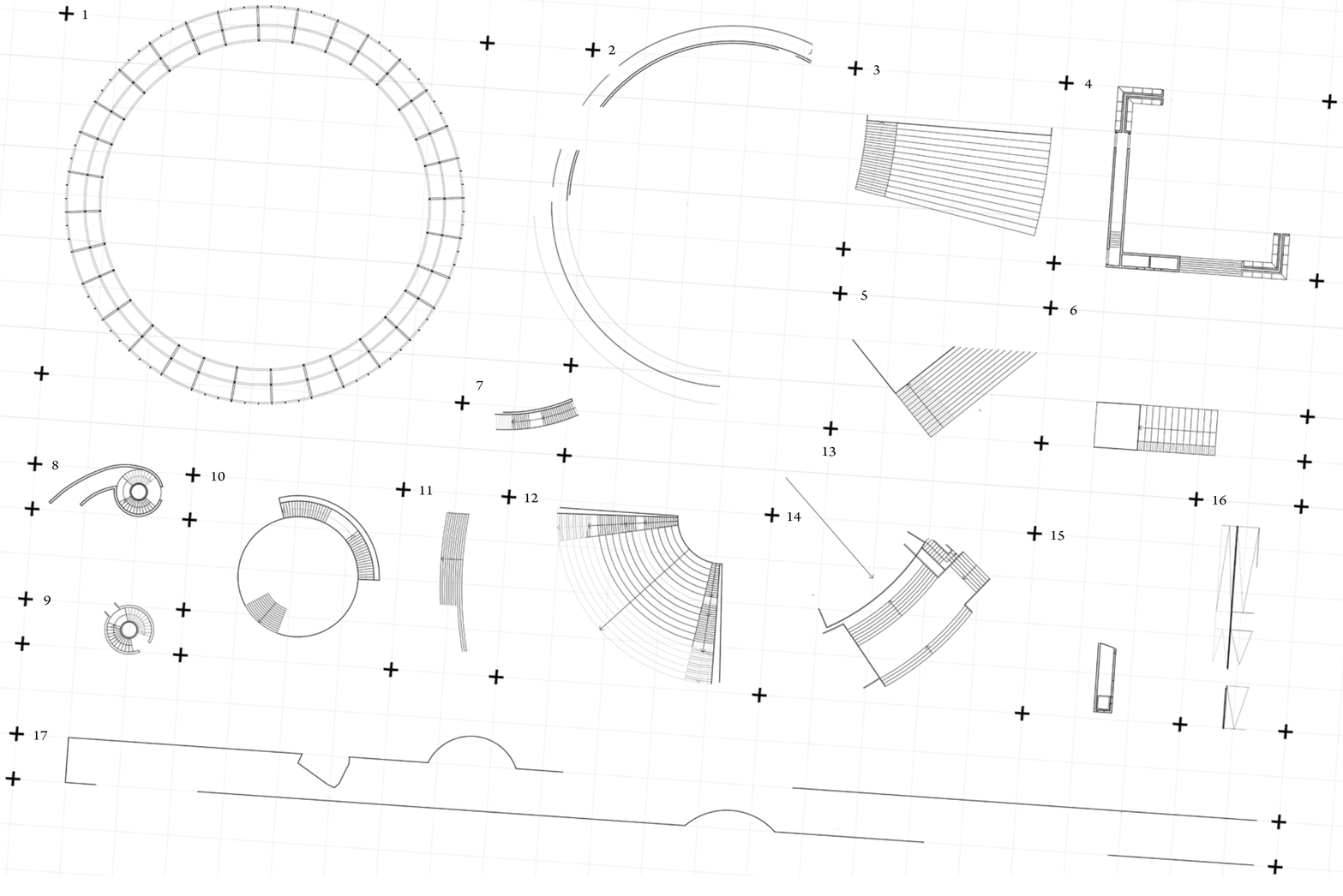


***Gallery Building*** *Pedro Pitarch*
*Public Urban Spine*



*Circulation*

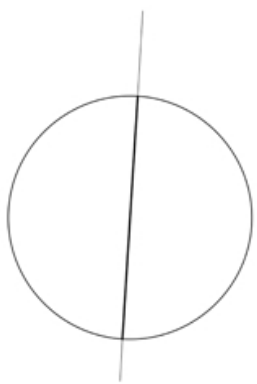
PLANOMETRIC MATRIX



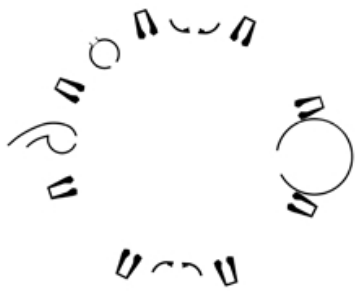

**1** CIRCULAR CONSTRUCTION
**2** CIRCULAR RAMP
**3** WINDING STAIRCASE
**4** THE BRACKET
**5** TRIANGULAR STAIRCASE
**6** RIVER STAIRS
**7** CIRCULAR STAIRCASE
**8** SPIRAL STAIRCASE FACILITIES
**9** SPIRAL STAIRCASE STAFF
**10** POND
**11** PERFORMANCE PLATFORM STAIRS
**12** AMPHITHEATRE
**13** MAIN RAMP
**14** FORMER MAIN ENTRANCE
**15** ELEVATOR
**16** RAMP BASEMENT/BRIDGE
**17** THE BRIDGE

YOU CAN **PLAY** BECAUSE
THERE IS A **SYSTEM OF RULES.**





vision

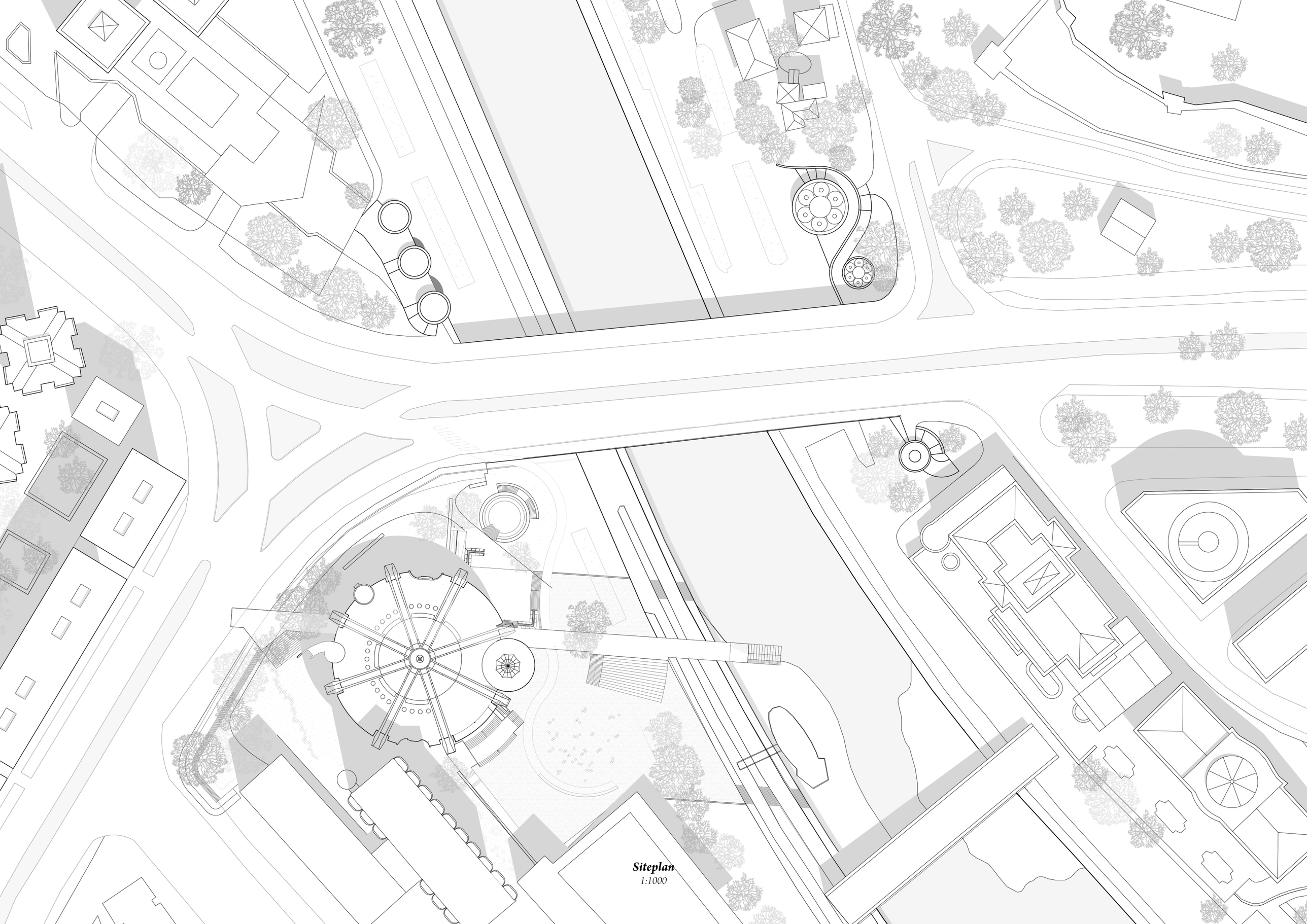


tactile

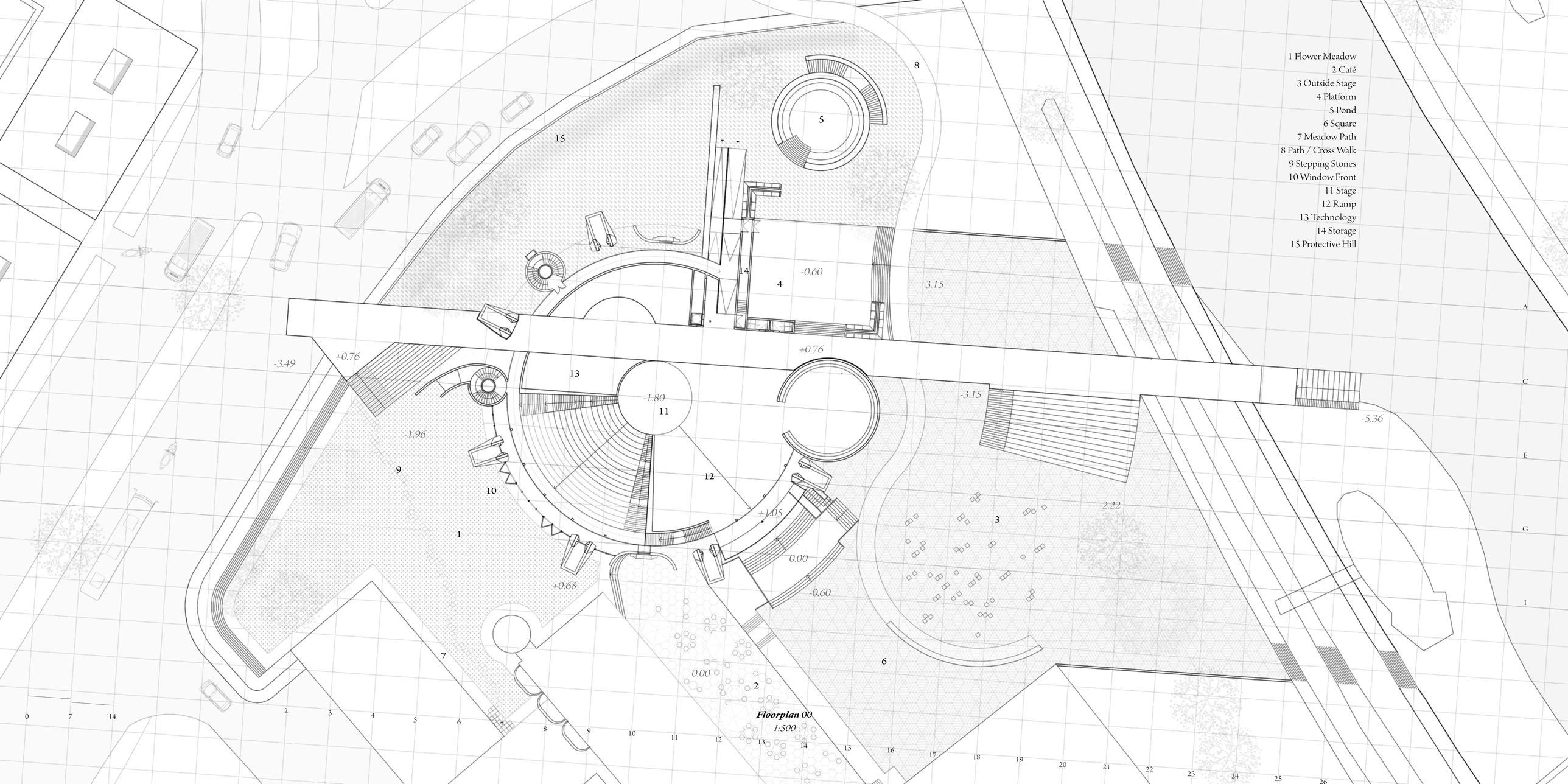
*FOUR ELEMENTS VS. FOUR SENSES*

**absorbing the interest and releasing the energies of young people**

*adventure playgrounds vs. topophilia*



***Siteplan***
*1:1000*




***Floorplan 00***

*1:500*

CITY 'WALL'

BOULEVARD VMRO

CITY STAIRS

THE WALL

THE BRIDGE

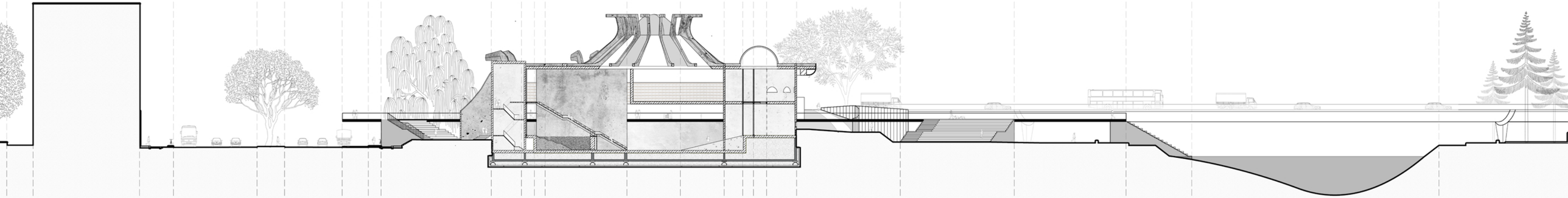
CONCRETE ROTUNDA

SQUARE STAIRS

RIVER STAIRS

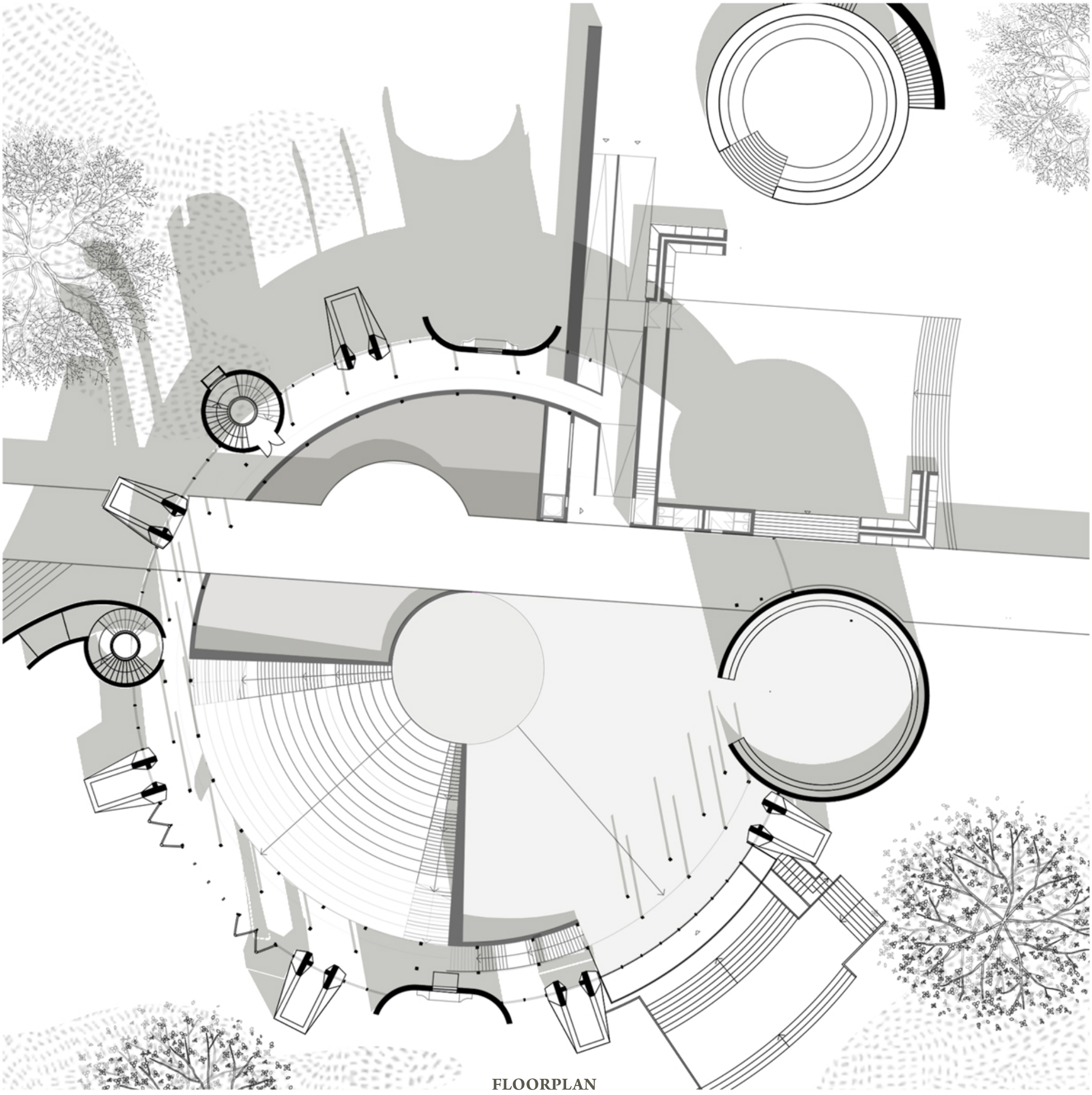
VARDAR RIVER

RIVER BANK

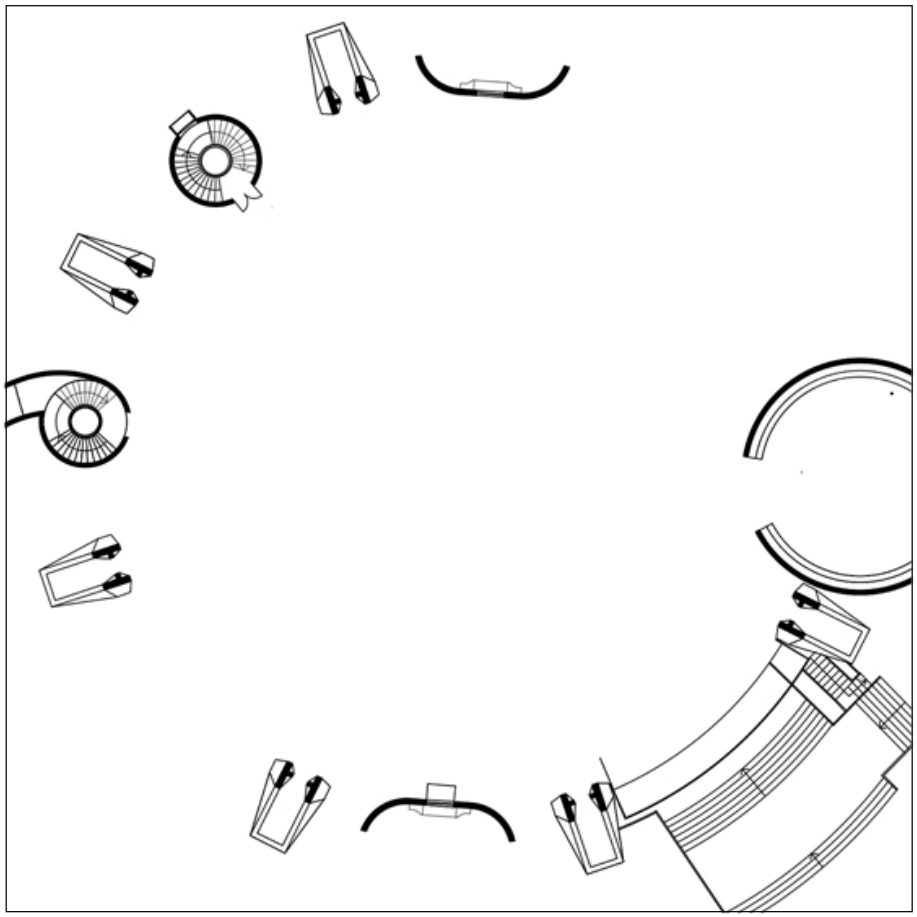


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

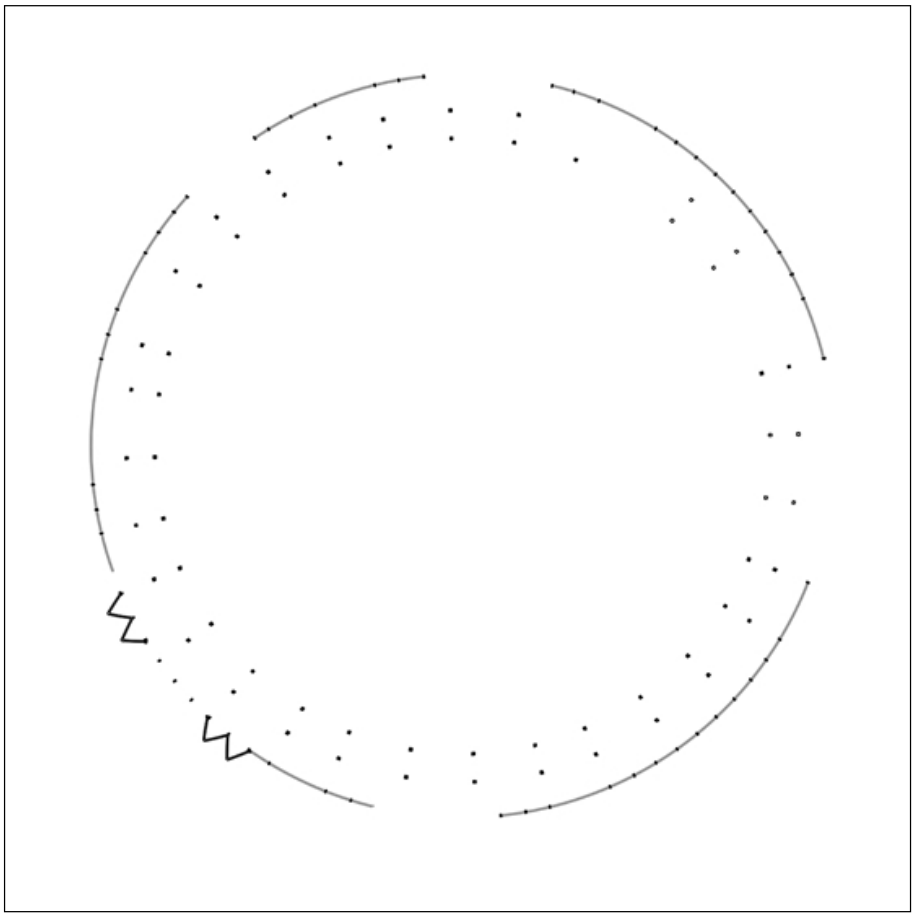
***Section City/River***



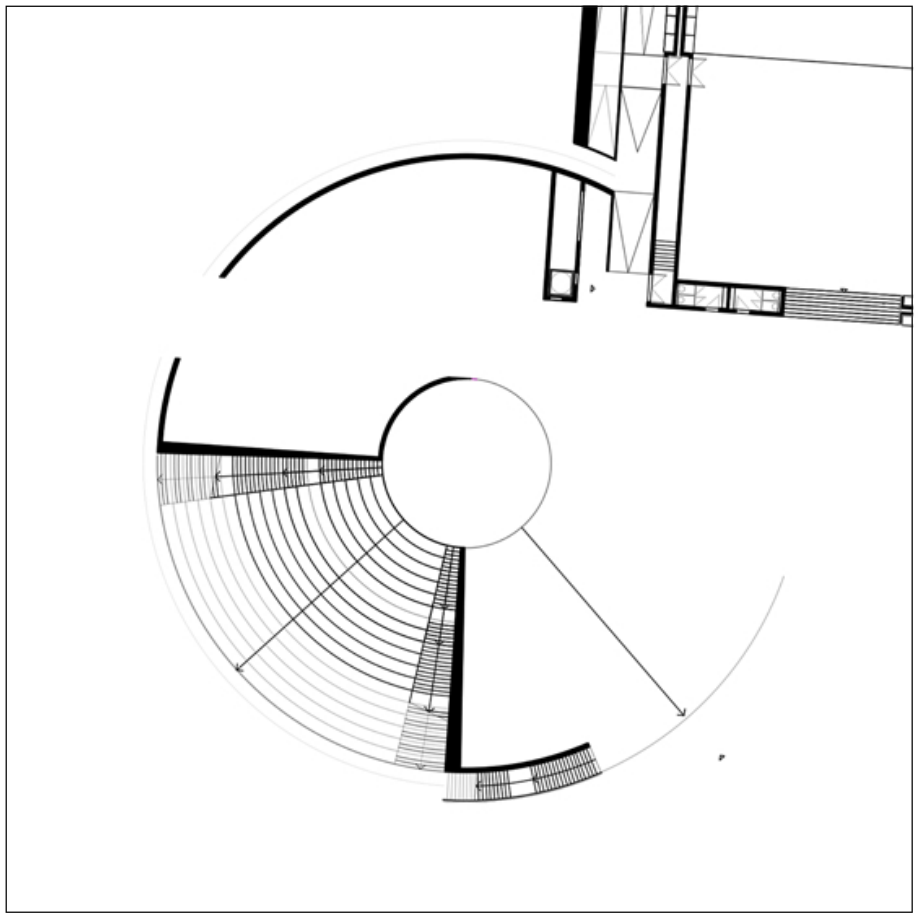
**FLOORPLAN**
PEDESTRIAN BRIDGE



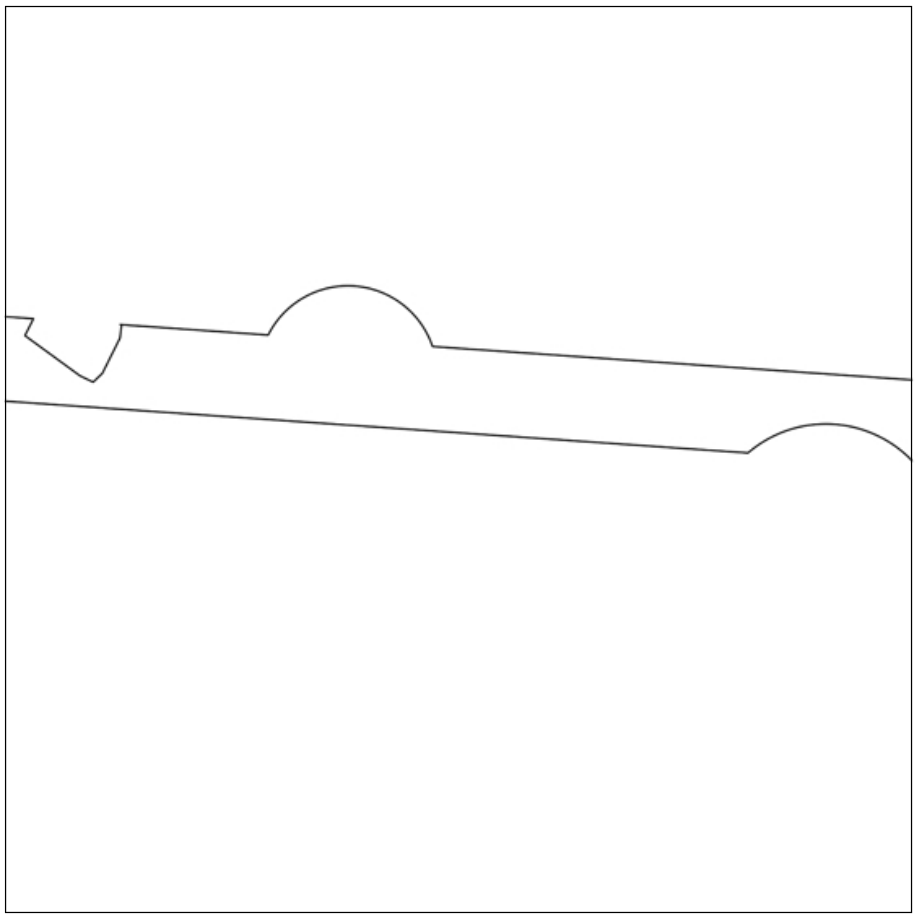
**EXISTING** ARCHITECTURE



**CONNECTING** CONSTRUCTION



FUNDAMENTAL **INTERVENTION**

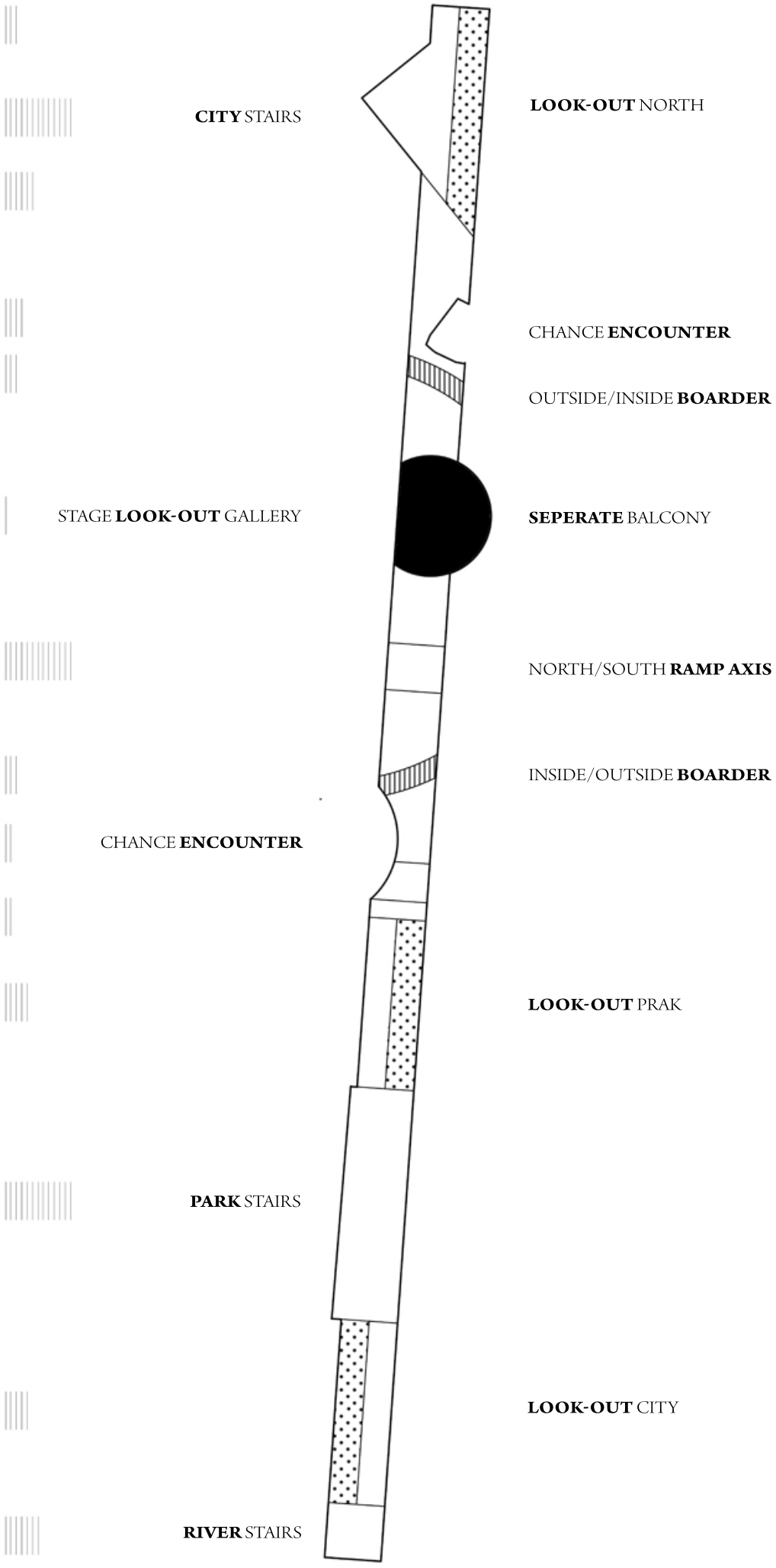


PUBLIC **BRIDGE**

**PUBLIC SPINE**

TRACKING THE MOVEMENT

FREEDOM AND CONSTRAINT





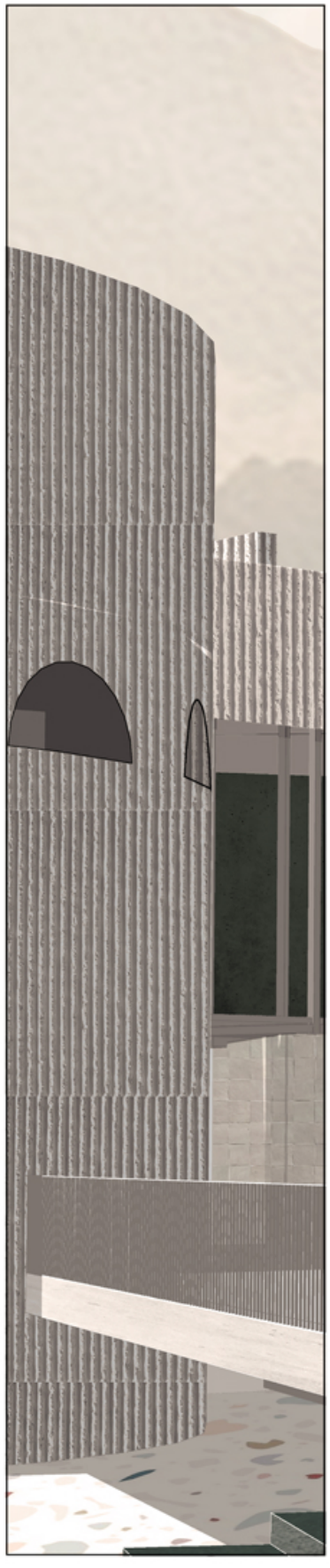
**LOOK-OUT** NORTH



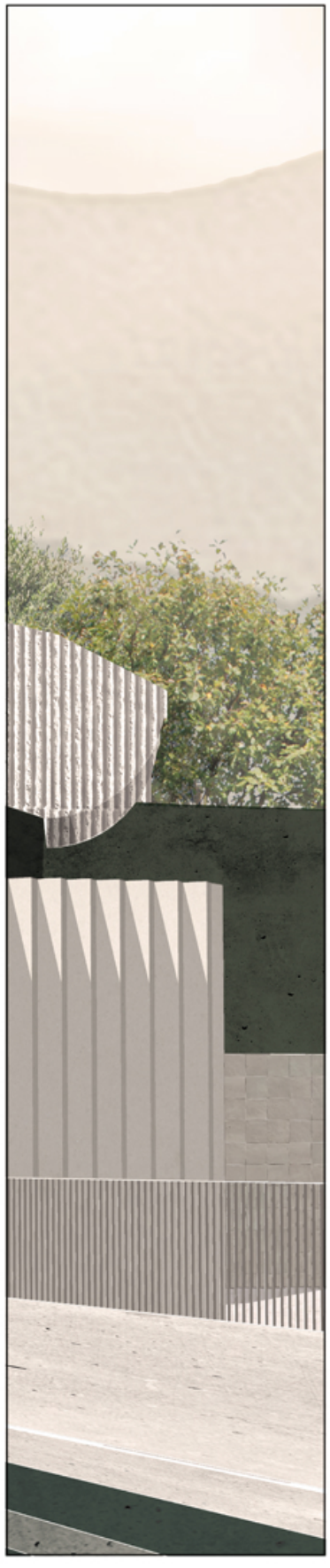
**CITY** STAIRS



**STAGE** LOOK-OUT **GALLERY**



**LOOK-OUT** PARK

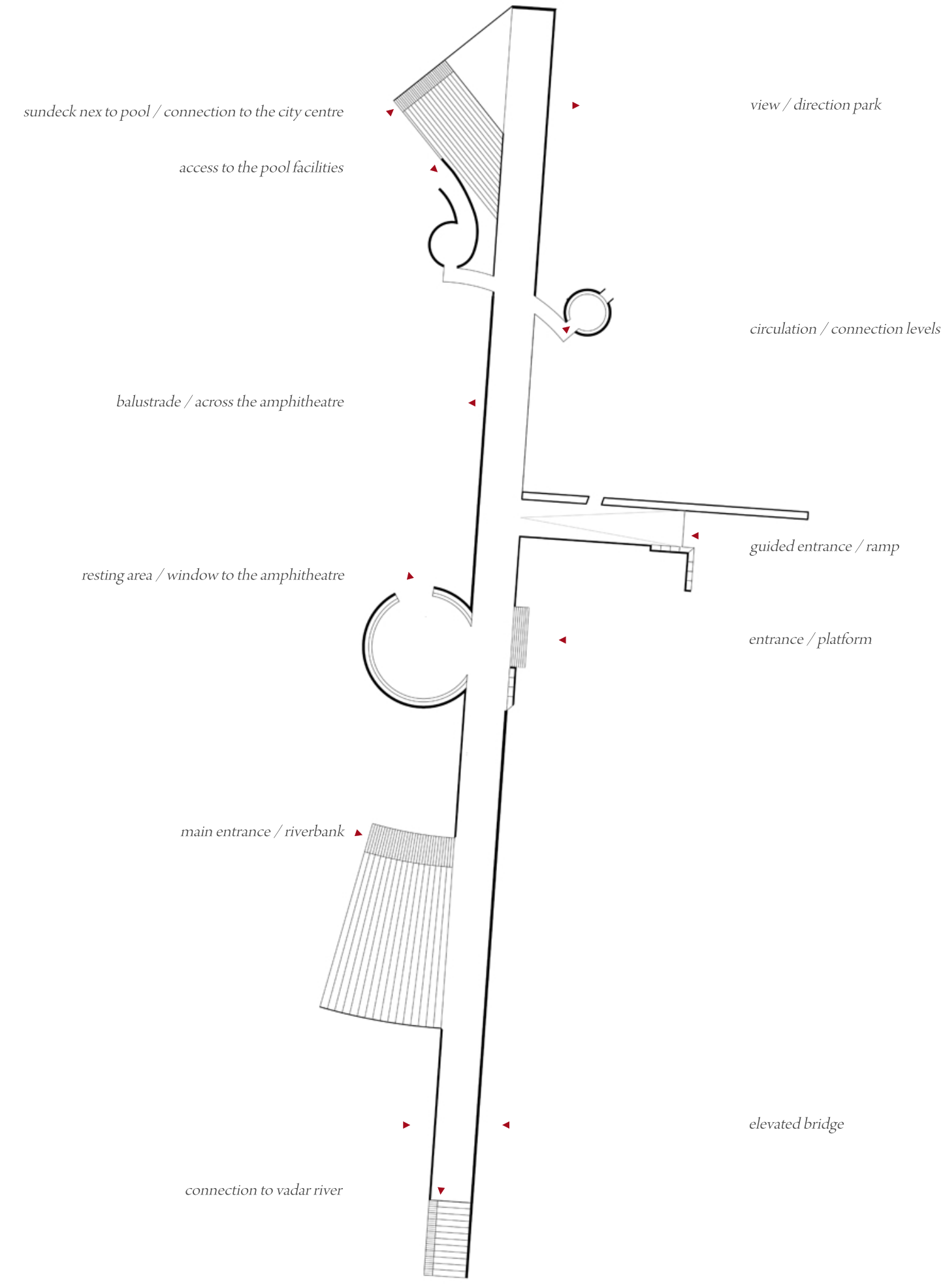


**PARK** STAIRS

**PUBLIC SPINE**

TRACKING THE MOVEMENT

FREEDOM AND CONSTRAINT



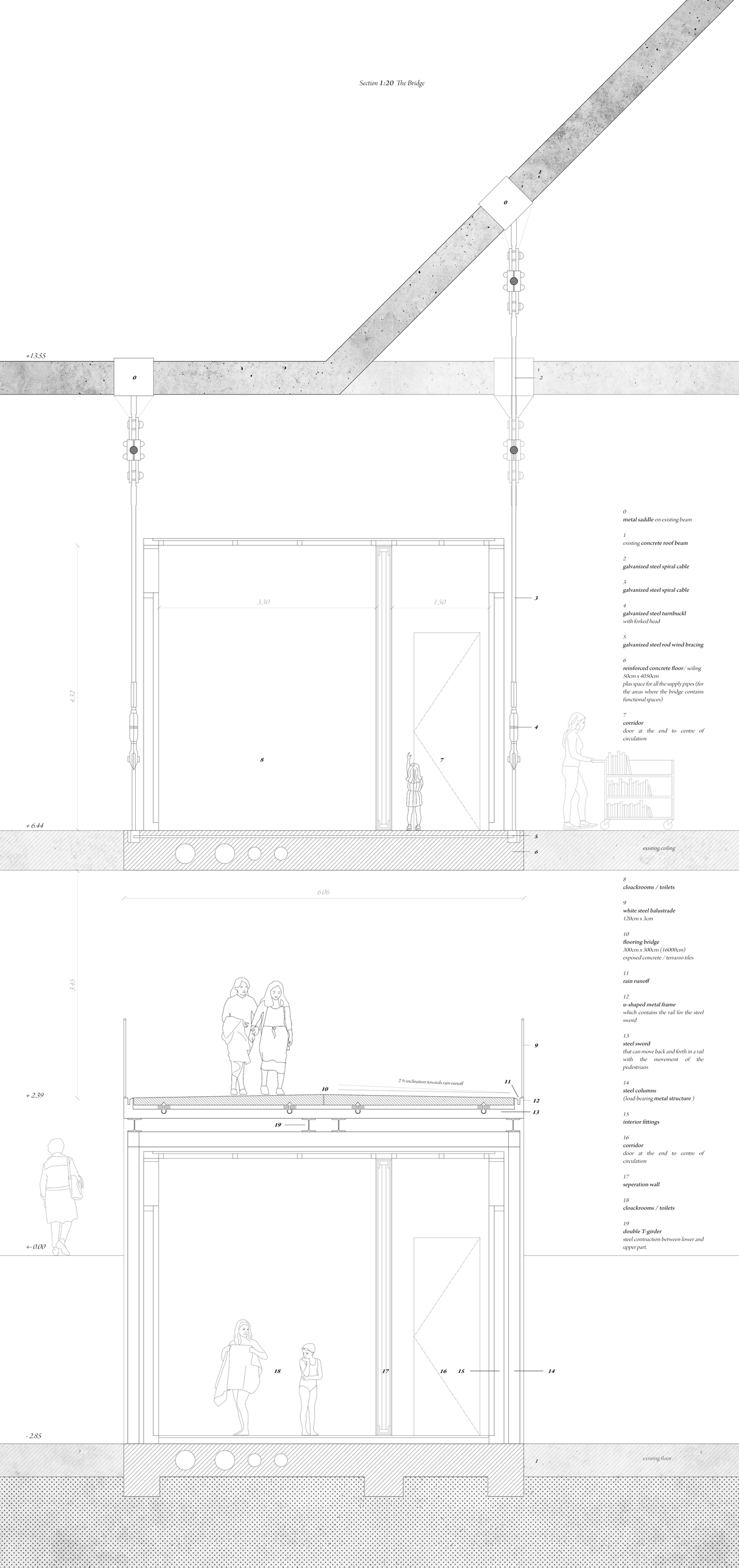

*no scale*

***The Bridge***

ON THE BRIDGE

**AMPHITHEATRE**

Section 1:20 The Bridge




0
**metal saddle** *on existing beam*

1
*existing* **concrete roof beam**

2
**galvanized steel spiral cable**

3
**galvanized steel spiral cable**

4
**galvanized steel turnbuckl**
*with forked head*

5
**galvanized steel rod wind bracing**

6
**reinforced concrete floor** */ seiling*
*50cm x 4050cm*
*plus space for all the supply pipes (for the areas where the bridge contains functional spaces)*

7
**corridor**
*door at the end to centre of circulation*

8
**cloackrooms / toilets**

9
**white steel balustrade**
*120cm x 3cm*

10
**flooring bridge**
*300cm x 300cm (16000cm)*
*exposed concrete / terrazzo tiles*

11
**rain runoff**

12
**u-shaped metal frame**
*which contains the rail for the steel sword*

13
**steel sword**
*that can move back and forth in a rail with the movement of the pedestrians*

14
**steel columns**
*(load-bearing* **metal structure** *)*

15
**interior fittings**

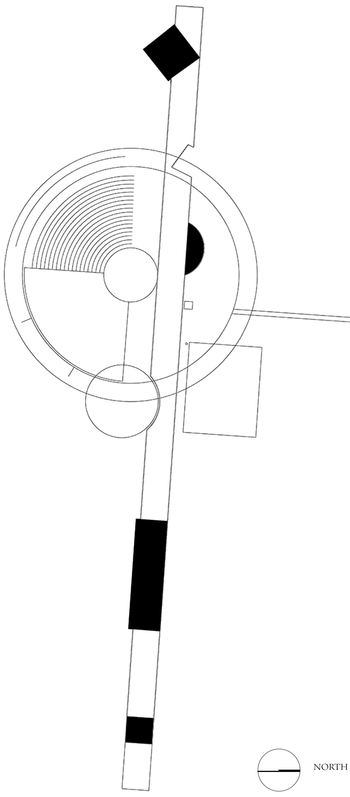
16
**corridor**
*door at the end to centre of circulation*

17
**seperation wall**

18
**cloackrooms / toilets**

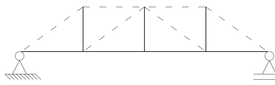
19
**double T-girder**
*steel contruction between lower and upper part.*

*How does the Bridge span?*

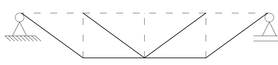



SUPPORT STRUCTURE BRIDGE

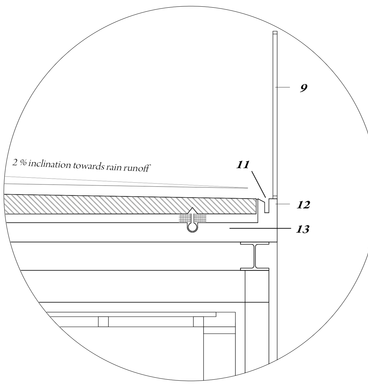
**A** SUSPENSION BRIDGE WITH STIFFENING BEAMS



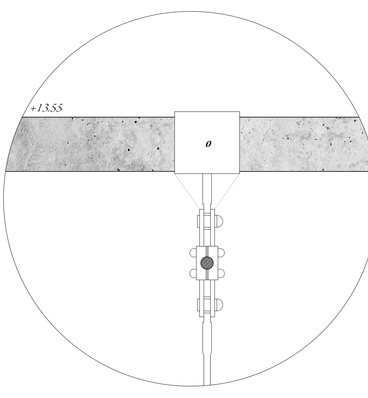
**B** UNDERSPANNED SUPPORT



COMPRESSION
TENSILE

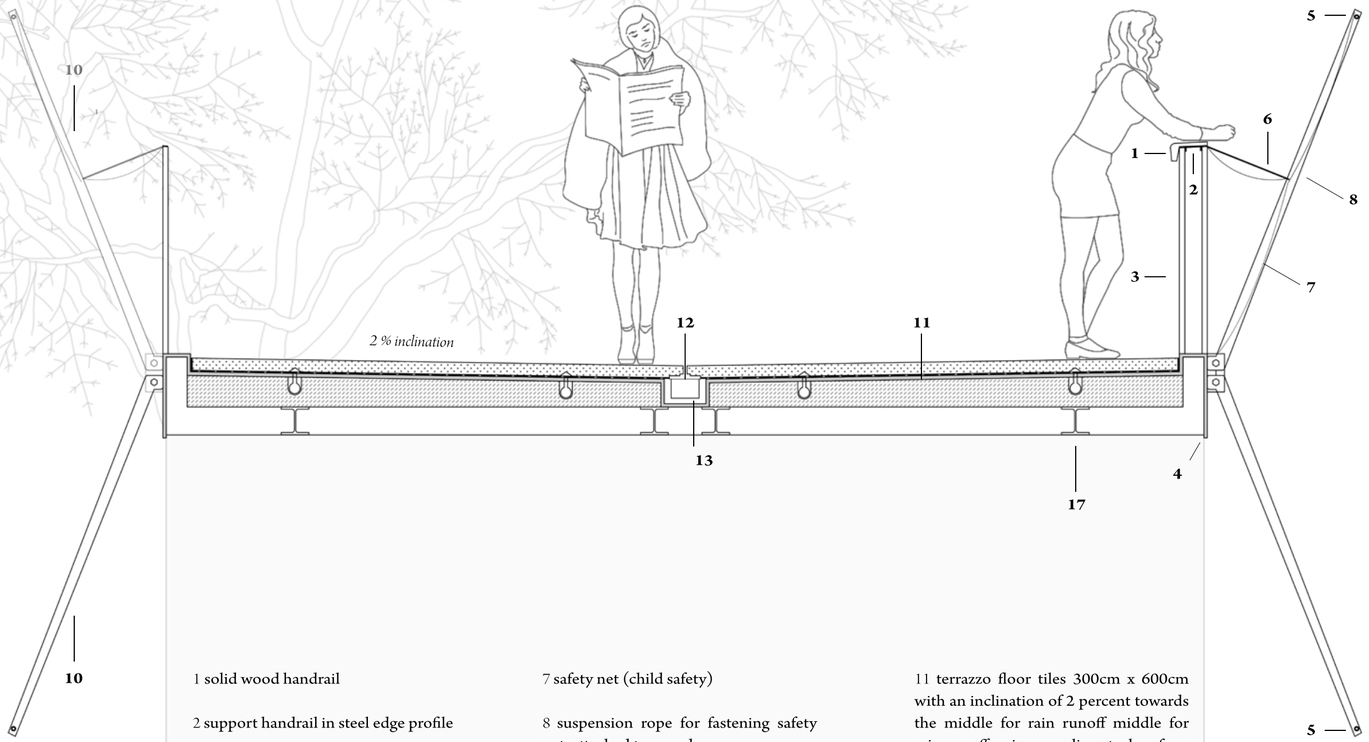



**THE BRIDGE** FLOOR CONSTRUCTION




**METAL SADDLE** ON EXISTING BEAM

*The Bridge*
*Section* ***1:25***




1 solid wood handrail

2 support handrail in steel edge profile

3 parallel arranged posts 30/5mm

4 steel board

5 tension rope longitudinal

6 possibility of attaching a safety net to swords

7 safety net (child safety)

8 suspension rope for fastening safety net, attached to swords

9 swords of the truss bridge

10 depending on the span width only upper or only lower construction swords that stabilize the bridge in its span

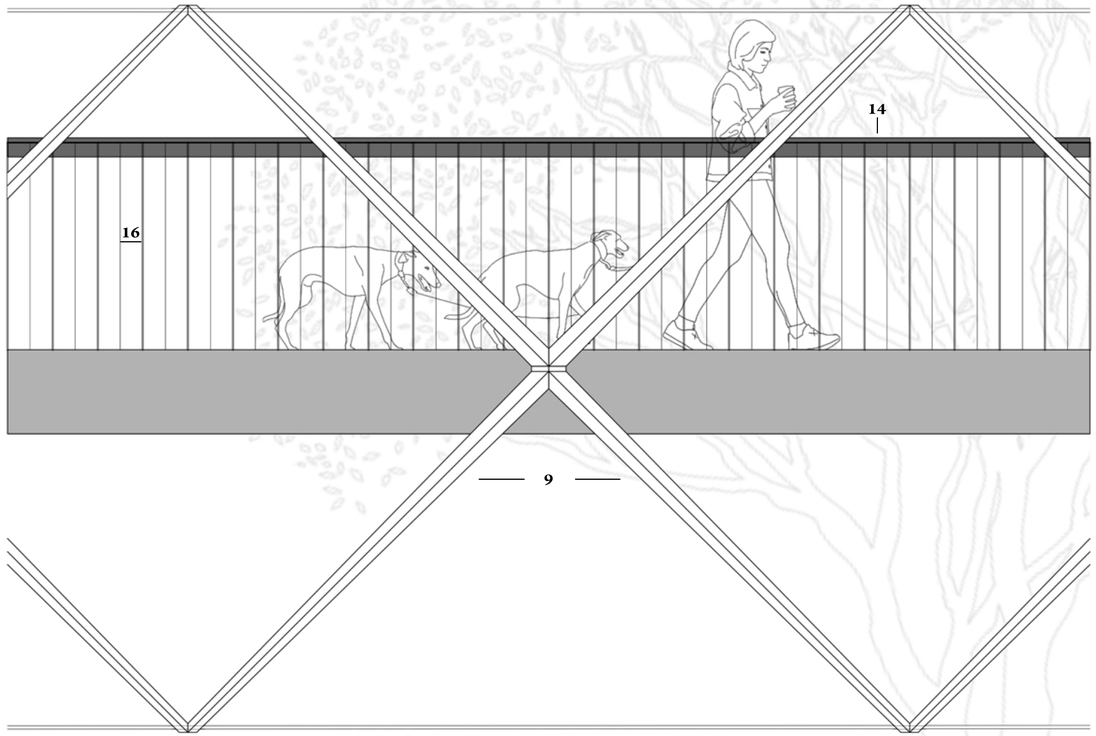
RAMMED EARTH ELEMENT AS SUPPORT POSITIONED EVERY 15 METERS ON AVERAGE

11 terrazzo floor tiles 300cm x 600cm with an inclination of 2 percent towards the middle for rain runoff middle for rain runoff, primer, sealing steel surface, steel board, steel sword, that moves back and forth with movement of pedestrians

12 slotted gutter, cleaning opening with cover every 10 m

13 Hollow construction steel including corrosion protection drained (secondary drainage)

*The Bridge*
*Elevation* ***1:25***




14 Rounded handrail to the inside of the bridge of 200mm to feel comfortable when enjoying the view. These are positioned in areas where the view should be emphasized. In other areas it remains a simple steel railing where movement should be encouraged.

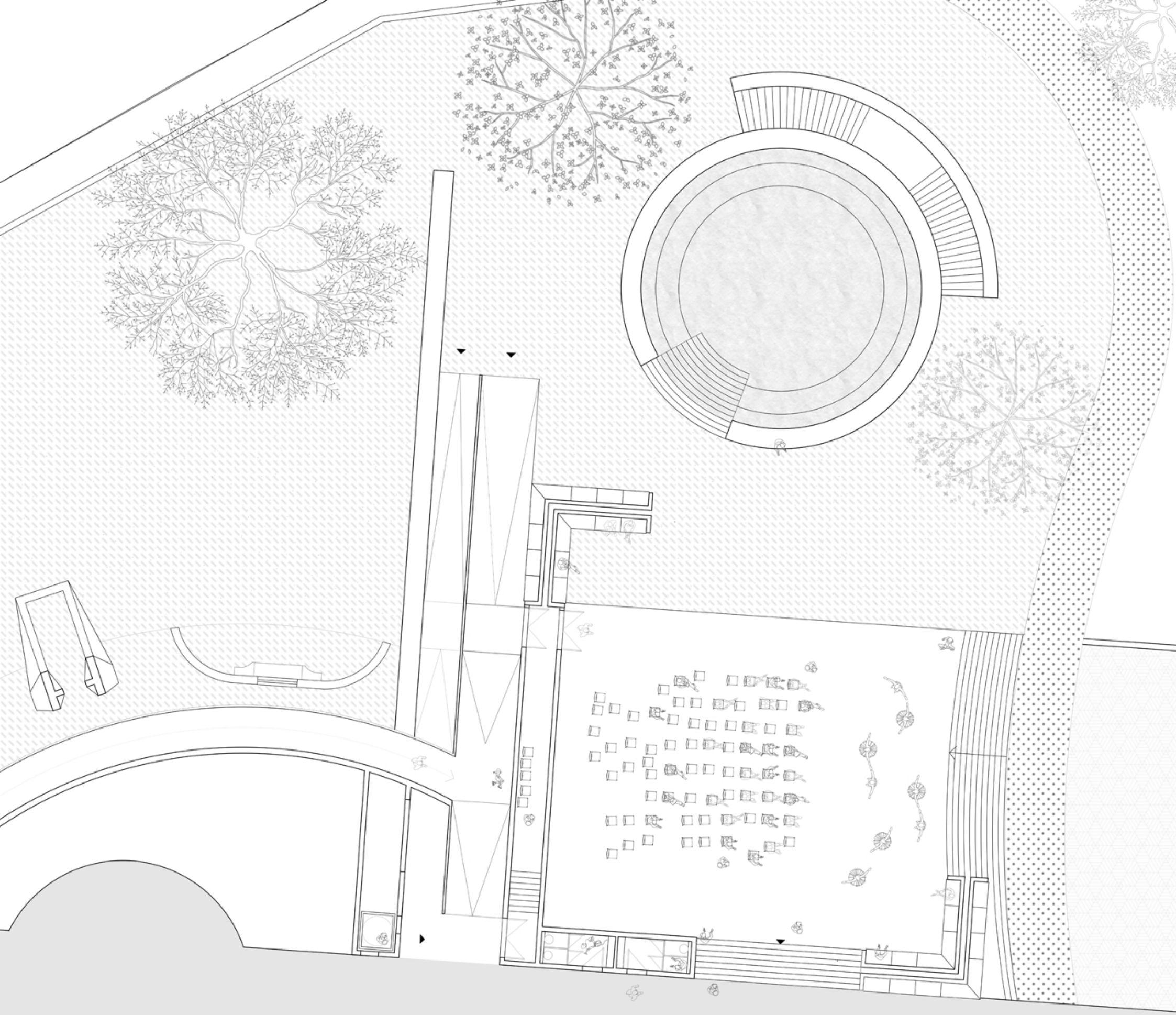
15 passage of at least 275cm guaranteed

16 less than 10 cm space between the posts for the safety of children

17 steel beam HEB 160, with on top of it a rail construction for the steel swords which enable the movement of the the walking plates

**WALK THE BRIDGE**

AMPHITHEATRE

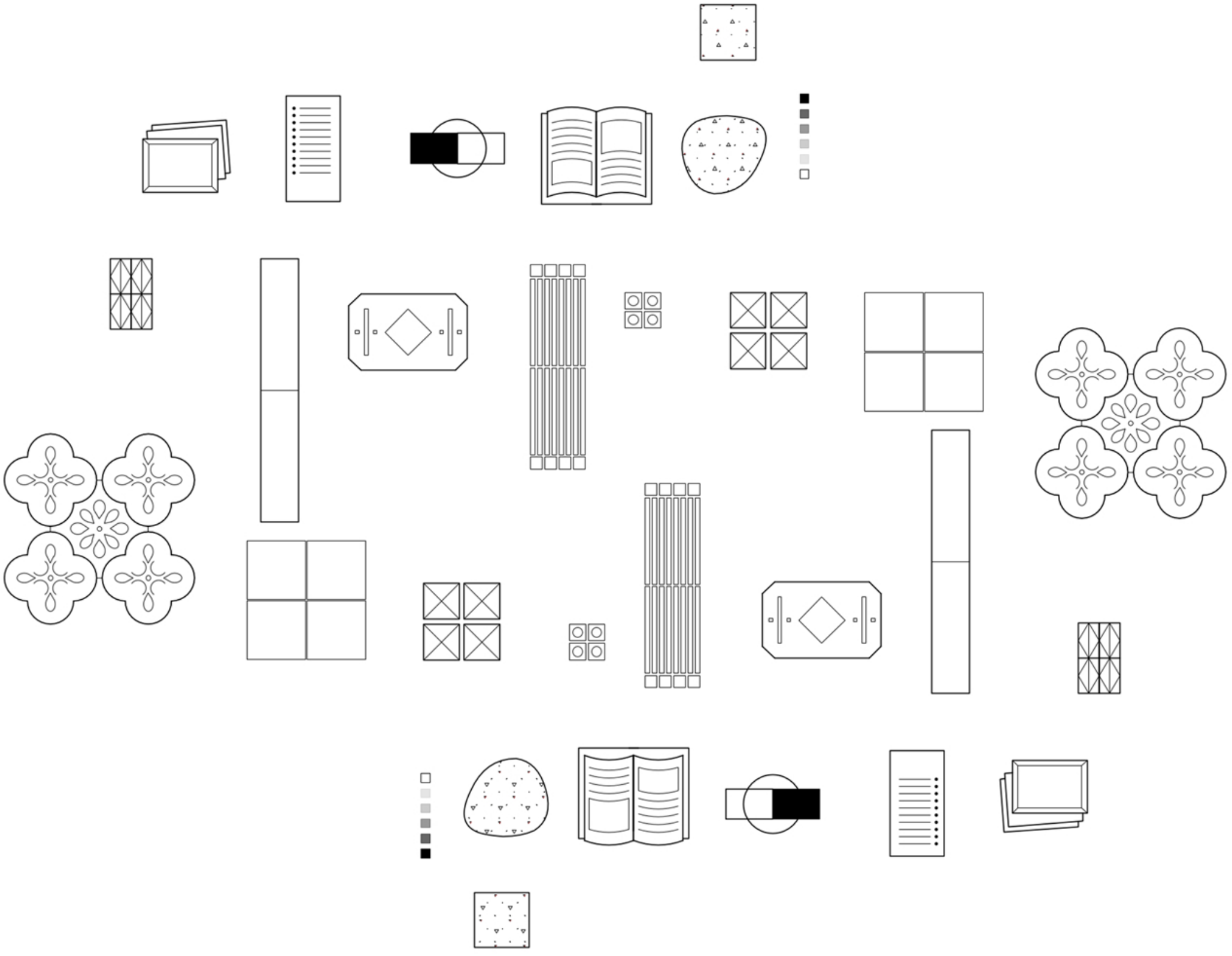


***Performance***

*1:200*

*The Bracket*

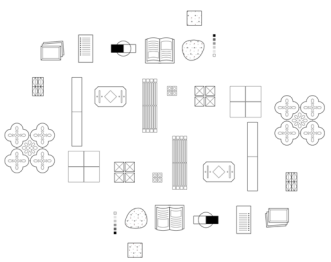
# MÄTERIAL



*A* **MANUAL** *on how to find* **MATERIAL** *for my project*

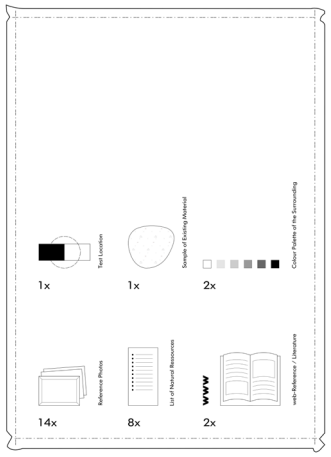
# MÄTERIAL

The expression of a building depends among other things on the material. In this respect, the characteristics of **colour**, **texture** and the influence of **light** must be given particular attention.



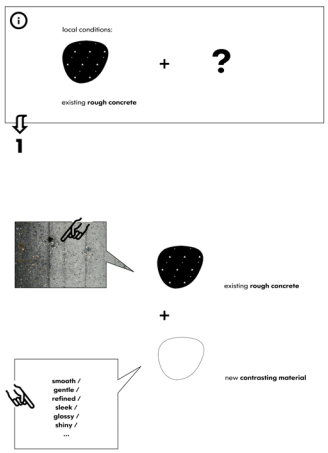
1

PLAYGROUND-SKOPJE-2020



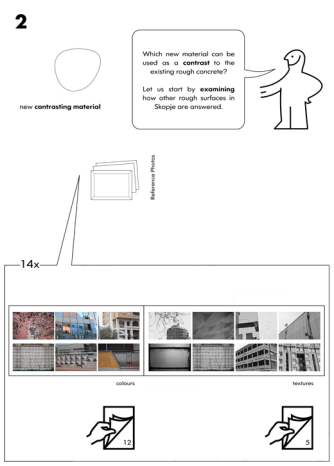

2

PLAYGROUND-SKOPJE-2020



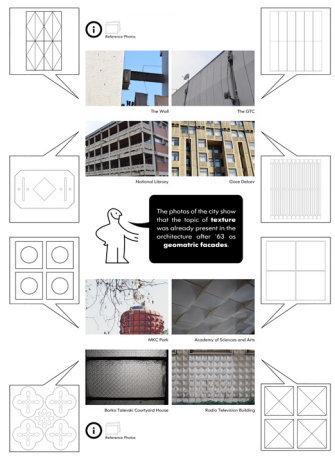

3

PLAYGROUND-SKOPJE-2020



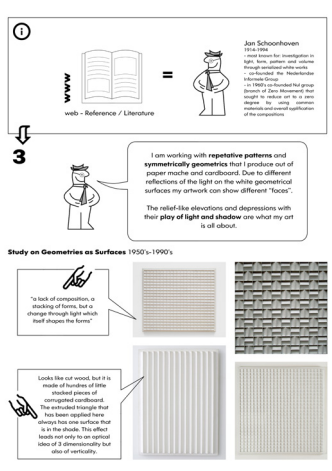

4

PLAYGROUND-SKOPJE-2020



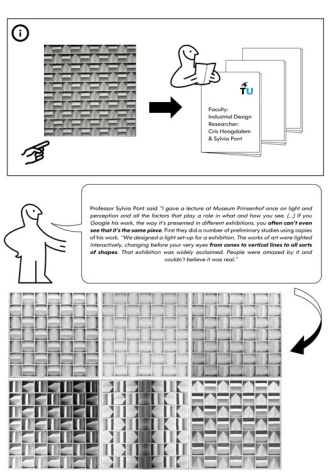

5

PLAYGROUND-SKOPJE-2020



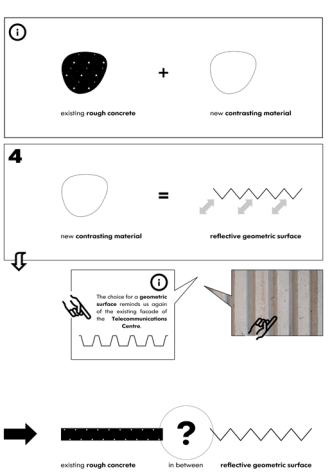

6

PLAYGROUND-SKOPJE-2020



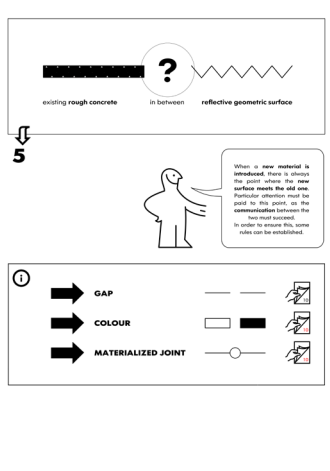

7

PLAYGROUND-SKOPJE-2020



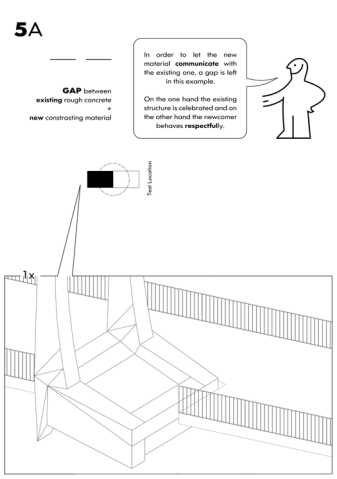

8

PLAYGROUND-SKOPJE-2020

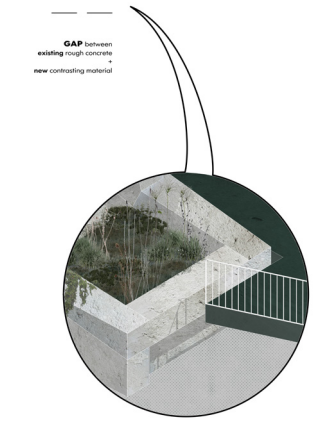



9

PLAYGROUND-SKOPJE-2020

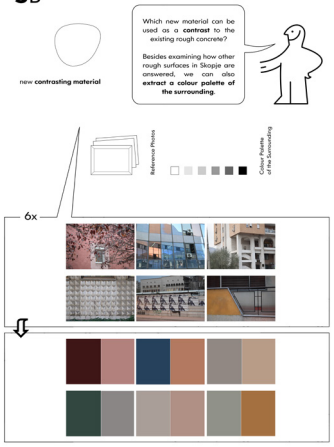



10

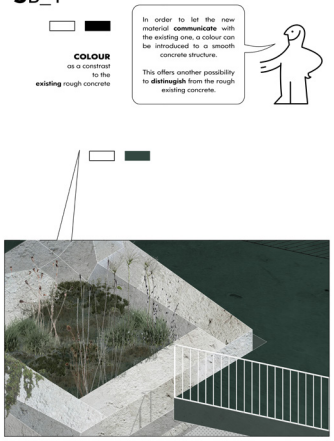



11

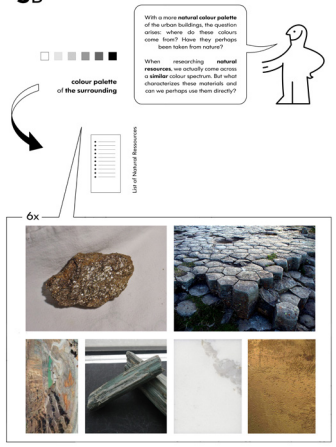
PLAYGROUND-SKOPJE-2020



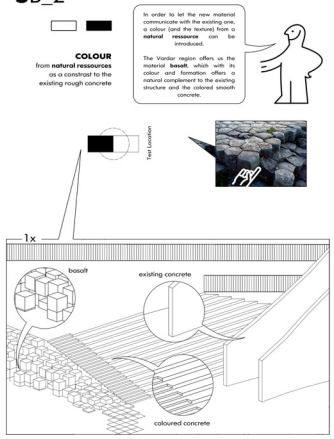

12



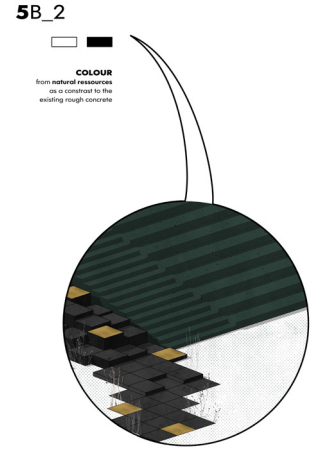

13



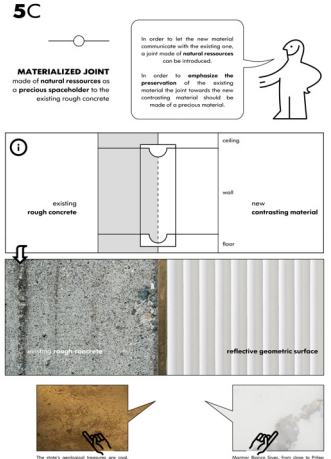

13




15

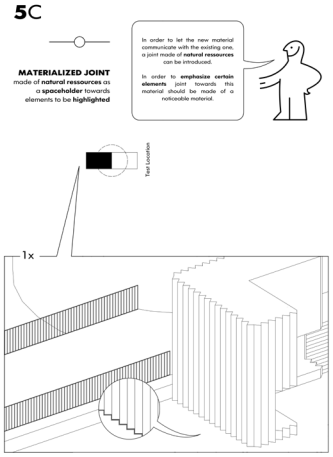



16



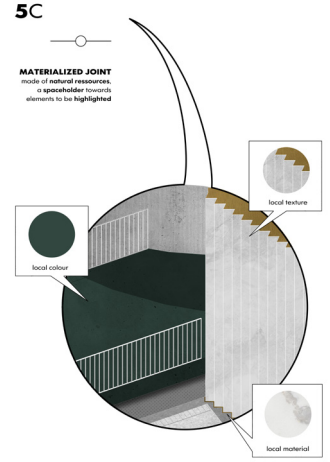

17

PLAYGROUND-SKOPJE-2020




18

PLAYGROUND-SKOPJE-2020




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PLAYGROUND-SKOPJE-2020

# DISASSEMBLY

of how to find material for my project



The Wall



The GTC



National Library



Goce Delčev

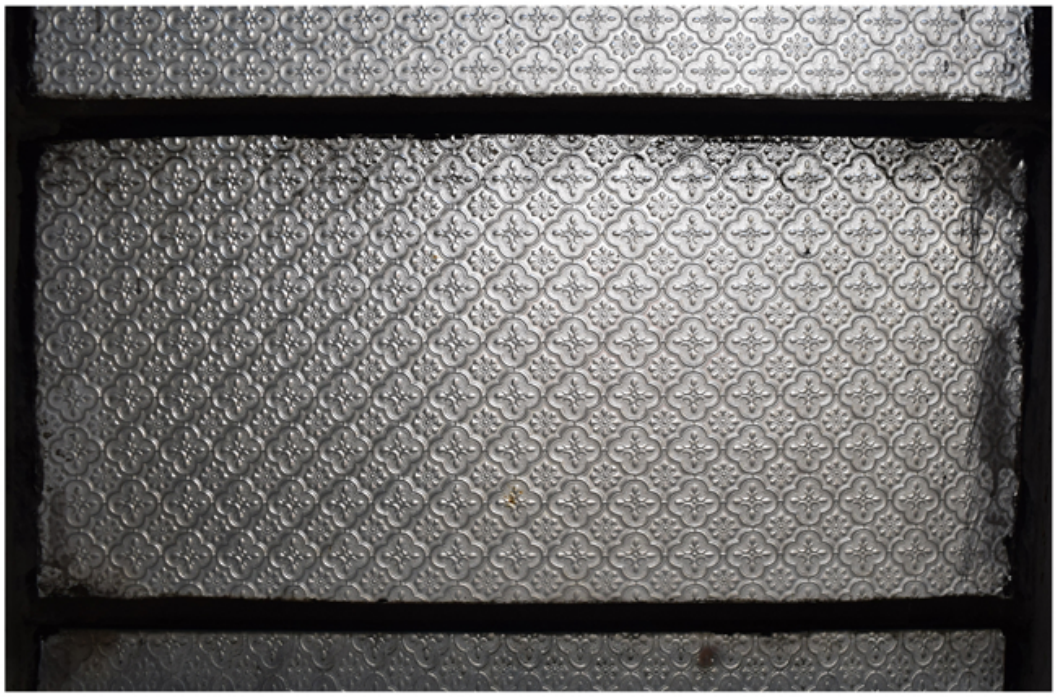
***Geometric Facade Elements*** *Leonie Meisel*
*Skopje 2019*



MKC Park



Academy of Sciences and Arts



Borka Talevski Courtyard House



Radio Television Building

***Geometric Facade Elements*** *Leonie Meisel*
*Skopje 2019*





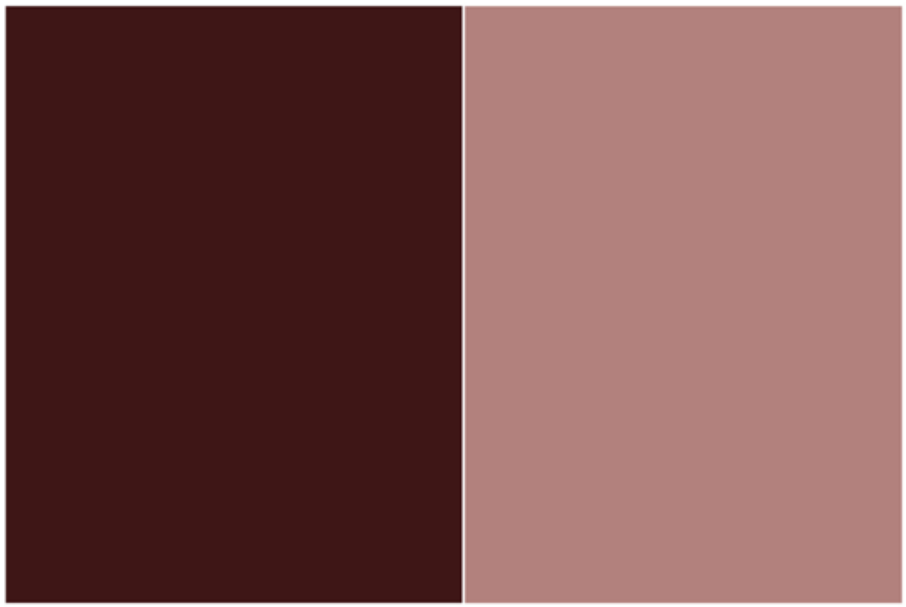
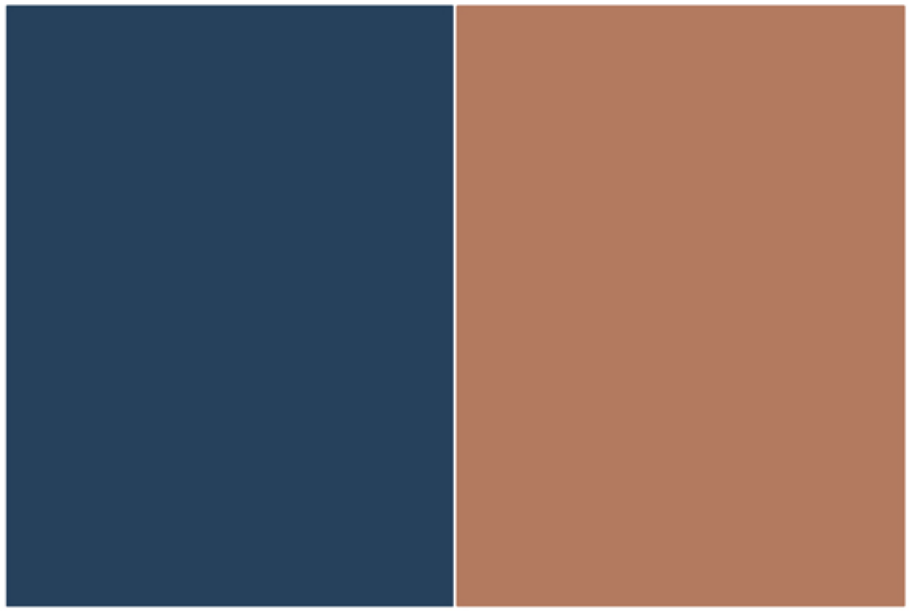


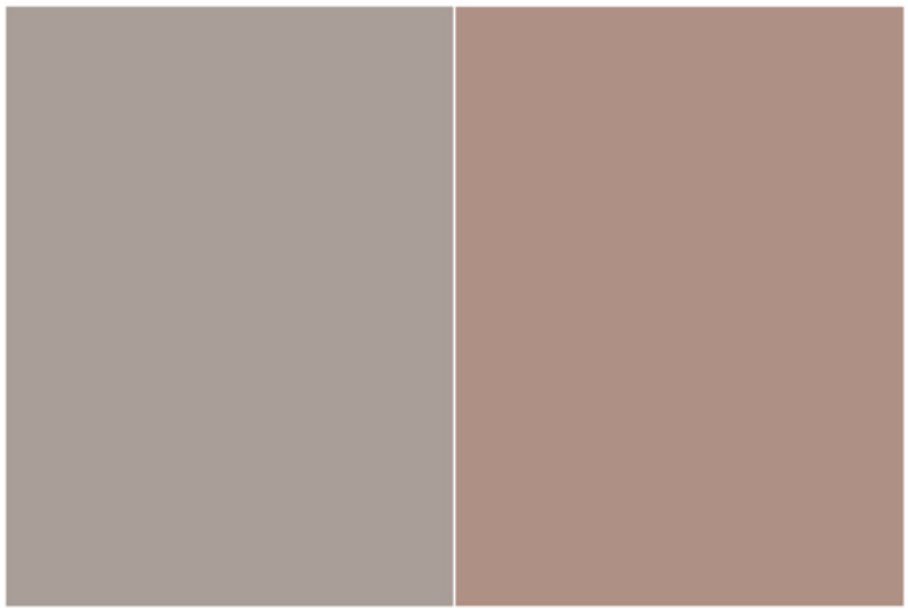
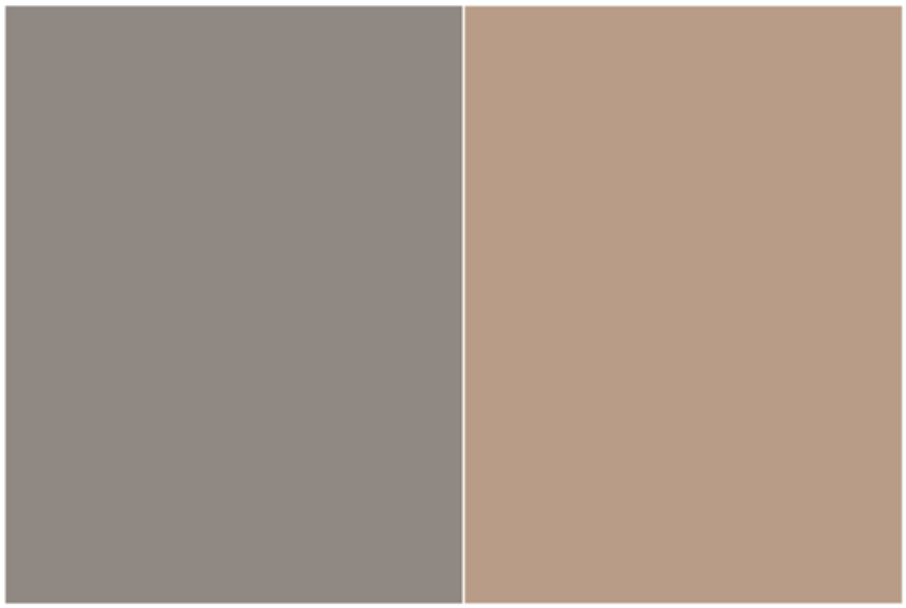
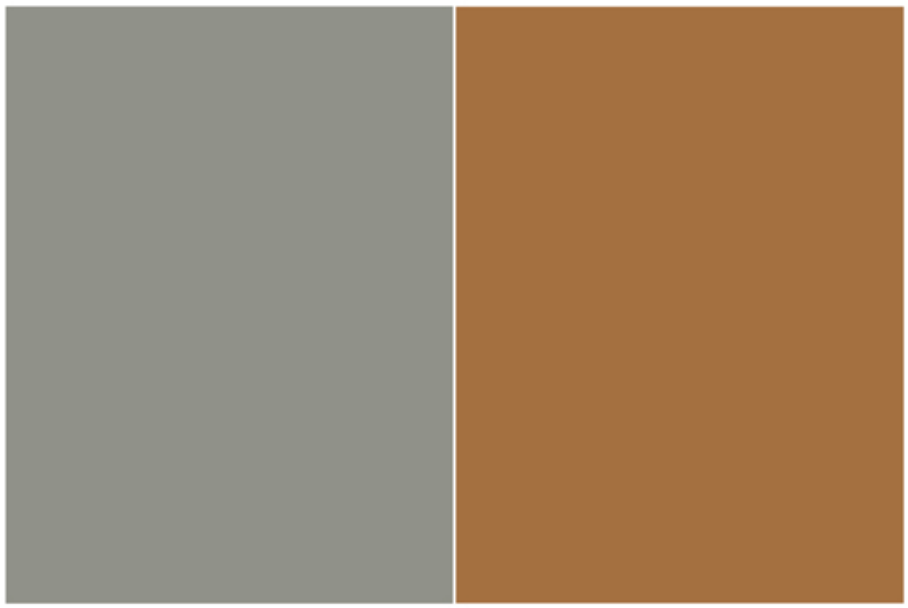






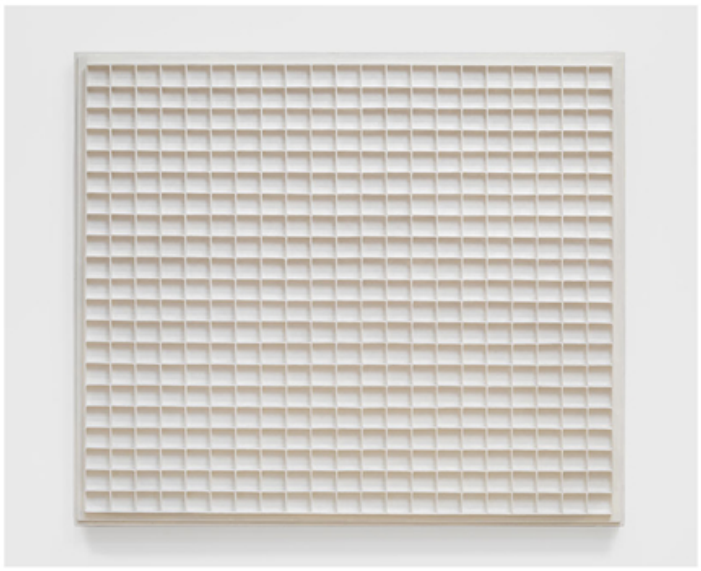

Skopje
colours and materials

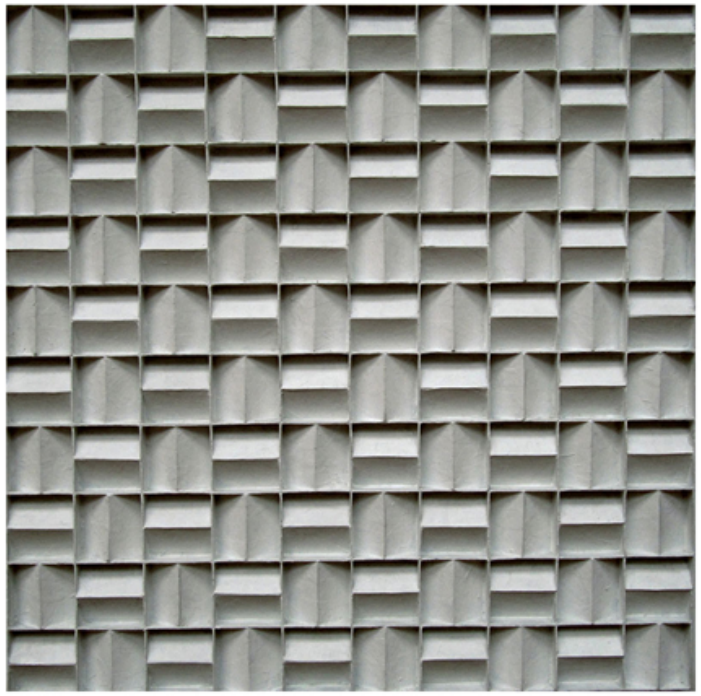



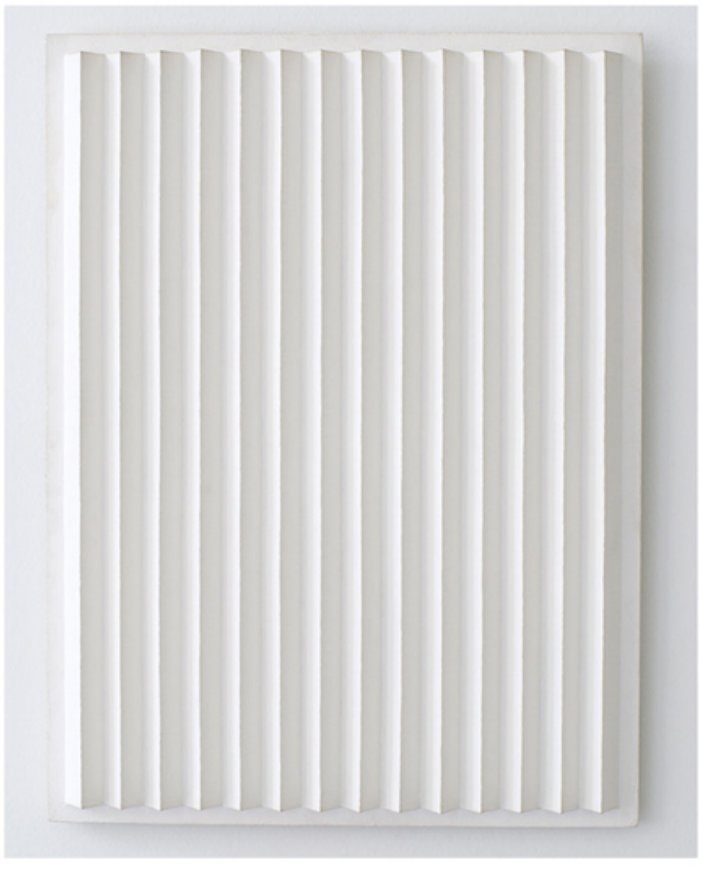




Skopje
earthy colours

*The dutch artists, Jan Schoonhoven (1914-1994) is mostly known for his* ***investigation in light, form, pattern and volume through his serialized, white works****, although his artistic maturity followed many developments. Starting with a style influenced by German Expressionism, in the 1940's the artist produced abstract watercolours and ink drawings reminiscent of Paul Klee. During the 1950's he made drawings and painting in the tachiste style. He later co-founded the Nederlandse Informele Groep and in the 1960's the Nul-groep (Nul group), with Armando, Henderikse and Peeters, a branch of the Zero movement that sought to reduce art to the zero degree by* ***using common materials and overall symplification of the compositions****. In the late 1950's Schoonhoven began to produce tachiste paintings and drawings, to eventually realise his papier-mâché and cardboard reliefs, initially coloured and irregular and then progressively* ***white and symmetrically geometri****c. Parallelly he began to produce ink drawings based on a* ***repeated pattern*** *"whose integration of meticulous control and automatic gesture exemplify the artist's ability to balance rigorous order with the expressiveness of the hand"*









***Serialised Reliefs*** *Jan Schoonhoven*
*1950's – 1990's*



**POST OFFICE & TELECOMMUNICATIONS CENTRE**

LOCAL MATERIAL

SARAH RAMSEY




**LOCAL TEXTURES, LOCAL COLOURS**

LOCAL MATERIALS

PHOTO HOLLY DALE

*Metamorphic Rock:* ***Garnet Mica Schist*** *is used throughout the entire interior and exterior area, often as a ashlar, e.g. for floor coverings, but not as a classic roof covering. They are generally frost-resistant. The crack-rough surface makes them more slip-resistant. Mica slate has a different surface evenness, depending on the type of trade. In general, cleaved rock has greater surface unevenness than rock sawn from raw blocks, such as granite. For this reason, wider joints should be created in such coverings in order to be able to compensate for the height differences that occur between adjacent slabs.*



*Apart from ultrabasic rocks, there is also diabase, gabbro, peridotite and* ***basalt****. In the Vardar Zone, a series of faults and diapirs are laminated and highly serpentinized.*



*Ore Minerals:*
***Chromite****,*
*Serpentine group*

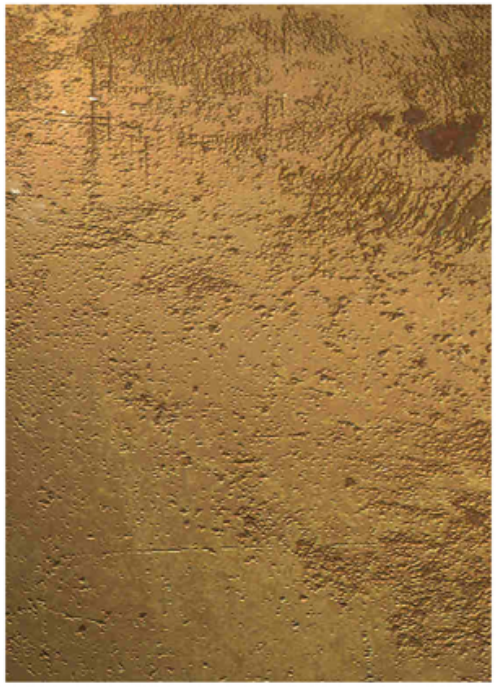




*The Bucim mine is located in the municipality of Radovis, in south-eastern North Macedonia. The copper mine has been operational since 1978. About 120 million t of* ***waste rock*** *(still* ***containing*** *0.11%* ***Cu****) is stored alongside the pit, and some 80 million t of flotation tailings are in a nearby valley.*

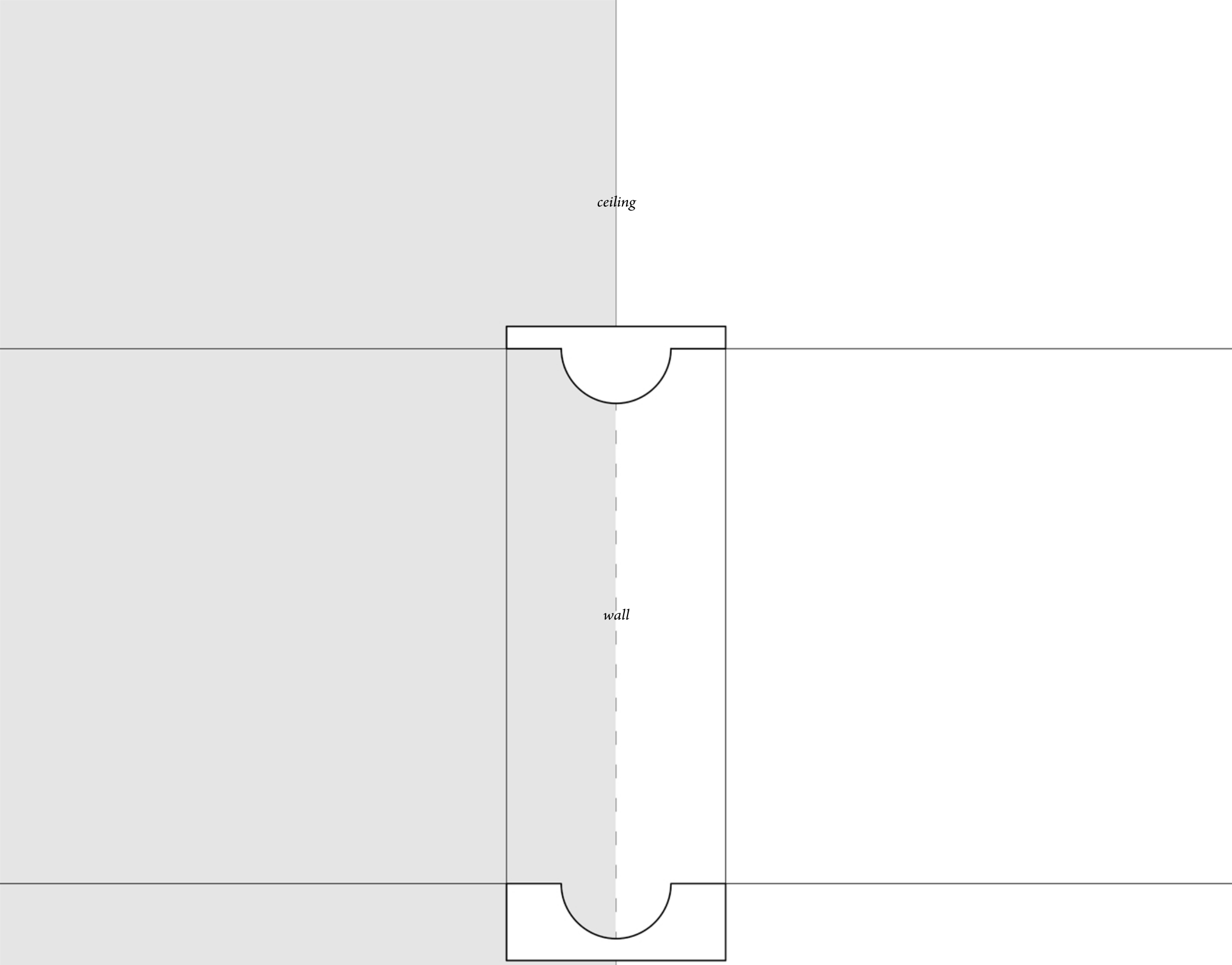


***Marmor Bianco Sivec****, Makedonien close to Prilep*



*The state's geological treasures are coal, iron, copper, manganese, zinc and lead. Oil deposits.* ***Brass*** *is a copper alloy with up to 40 % zinc.*

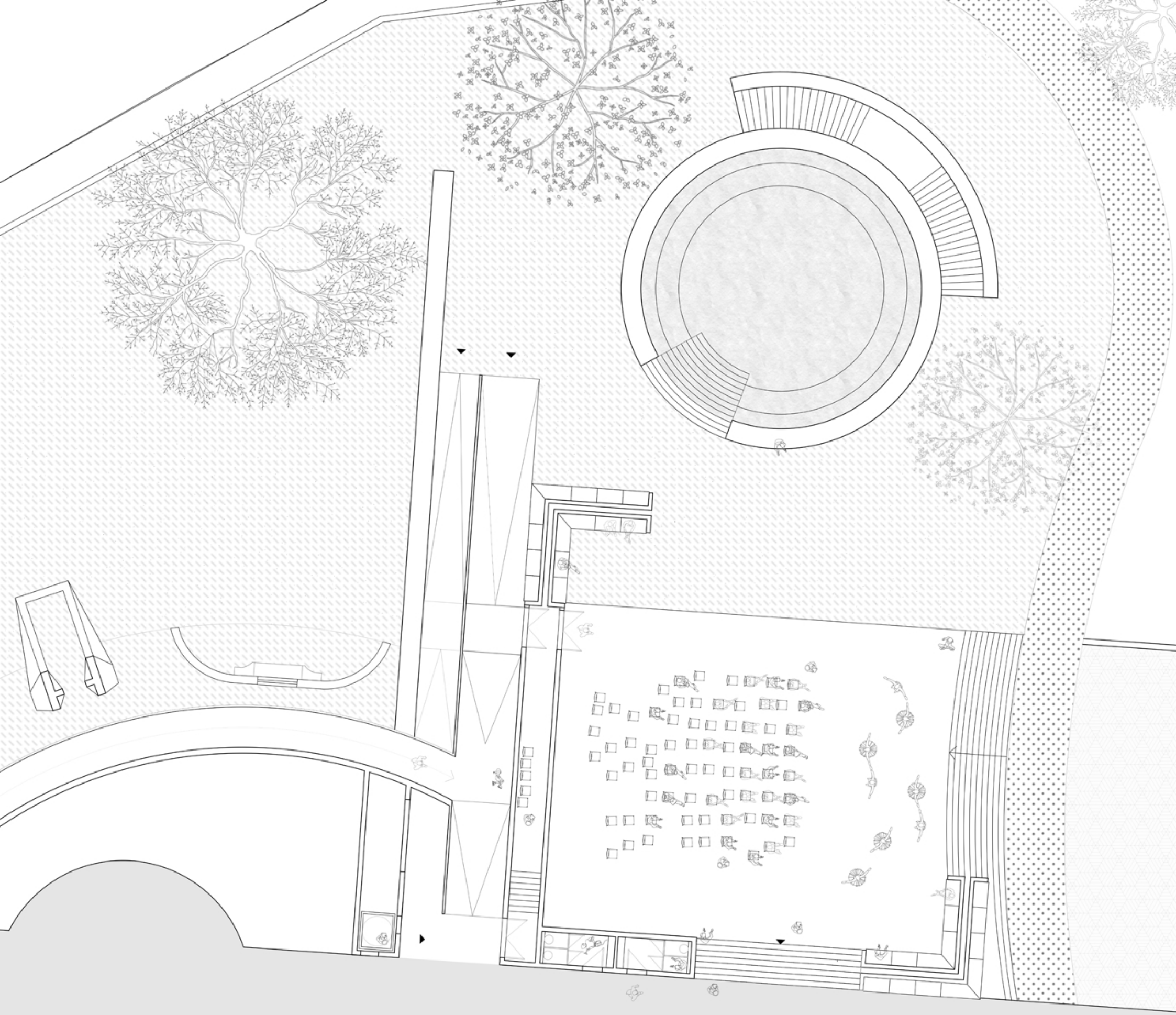
## local materials




***Fugue***

*New meets Old*





***Performance***

*1:200*

***Detail***

*New meets Old*

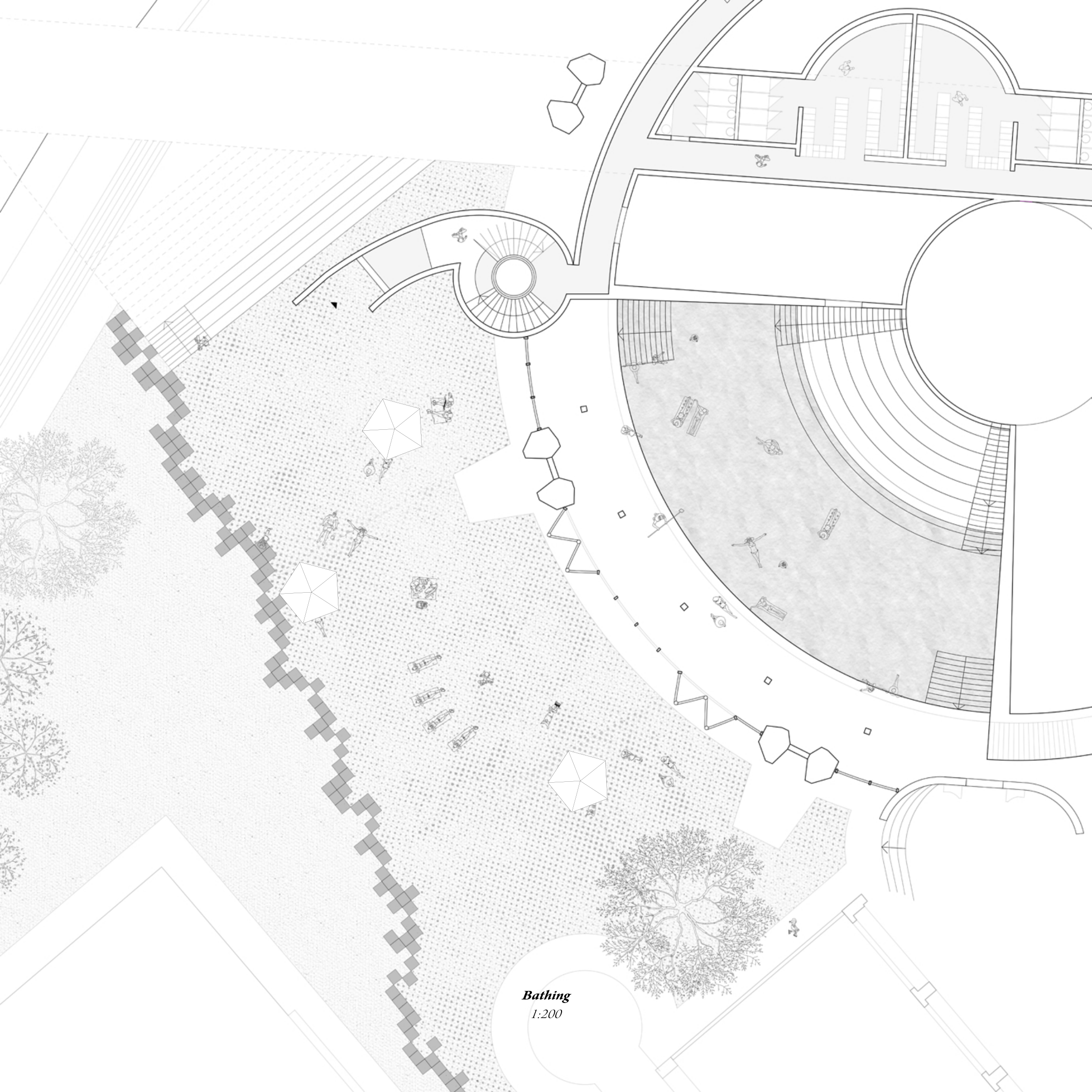
1 Flower Meadow
2 Swimming Pool
3 Cloakrooms
4 Toilets
5 Elevator
6 Staircase Swimmers
7 Meadow Path
8 Staircase Visitors
9 Stepping Stones
10 Window Front
11 Stage
12 Ramp
13 Technology
14 Storage

A
C
E
G
I

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

-3.49
+0.76
-1.96
-1.80
-0.60
-3.15
+0.76
+1.05
0.00
-0.60
+0.68
0.00
-2.22

***Floorplan** -01*



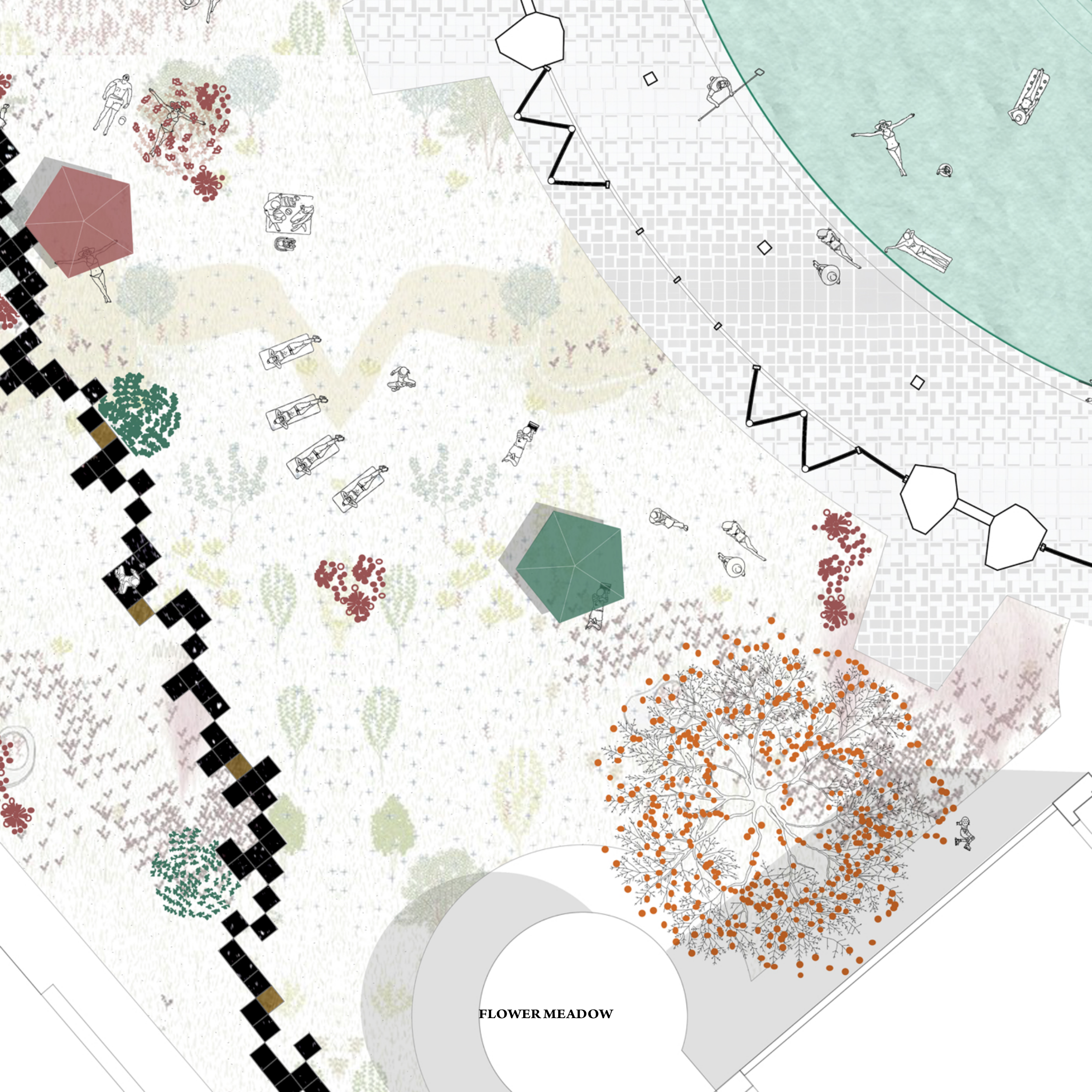
***Bathing***

*1:200*

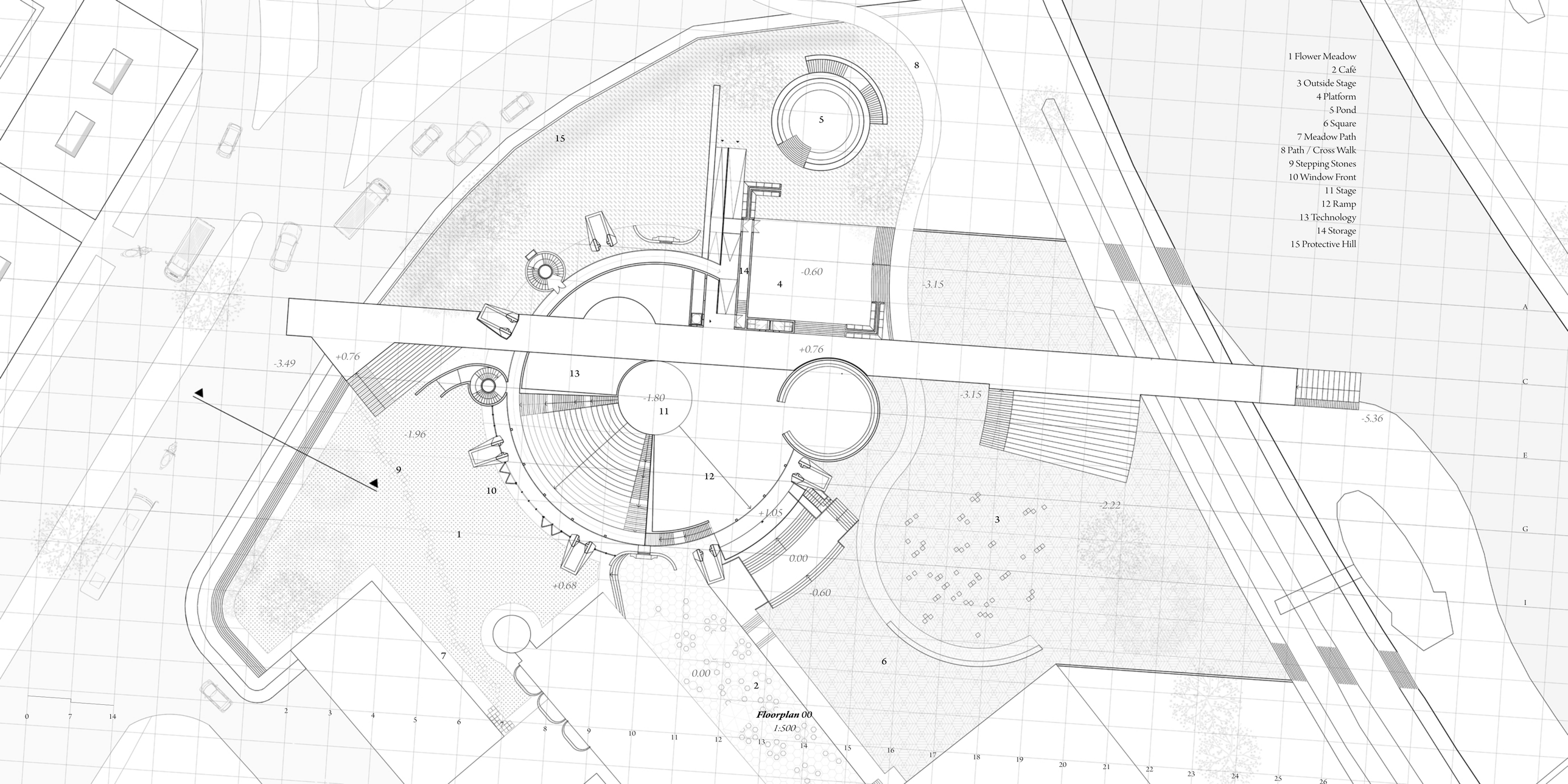
STEPPING STONES

***Detail***

*New meets Old*

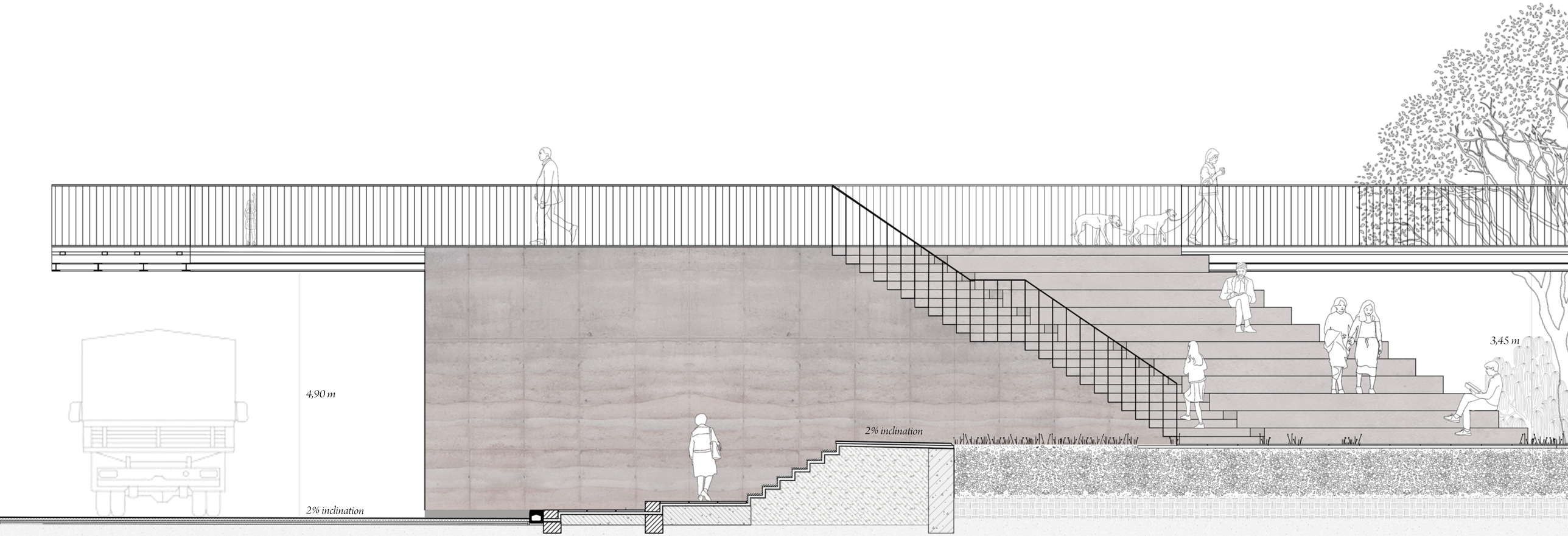

FLOWER MEADOW

THE MEADOW
**FESTIVAL**

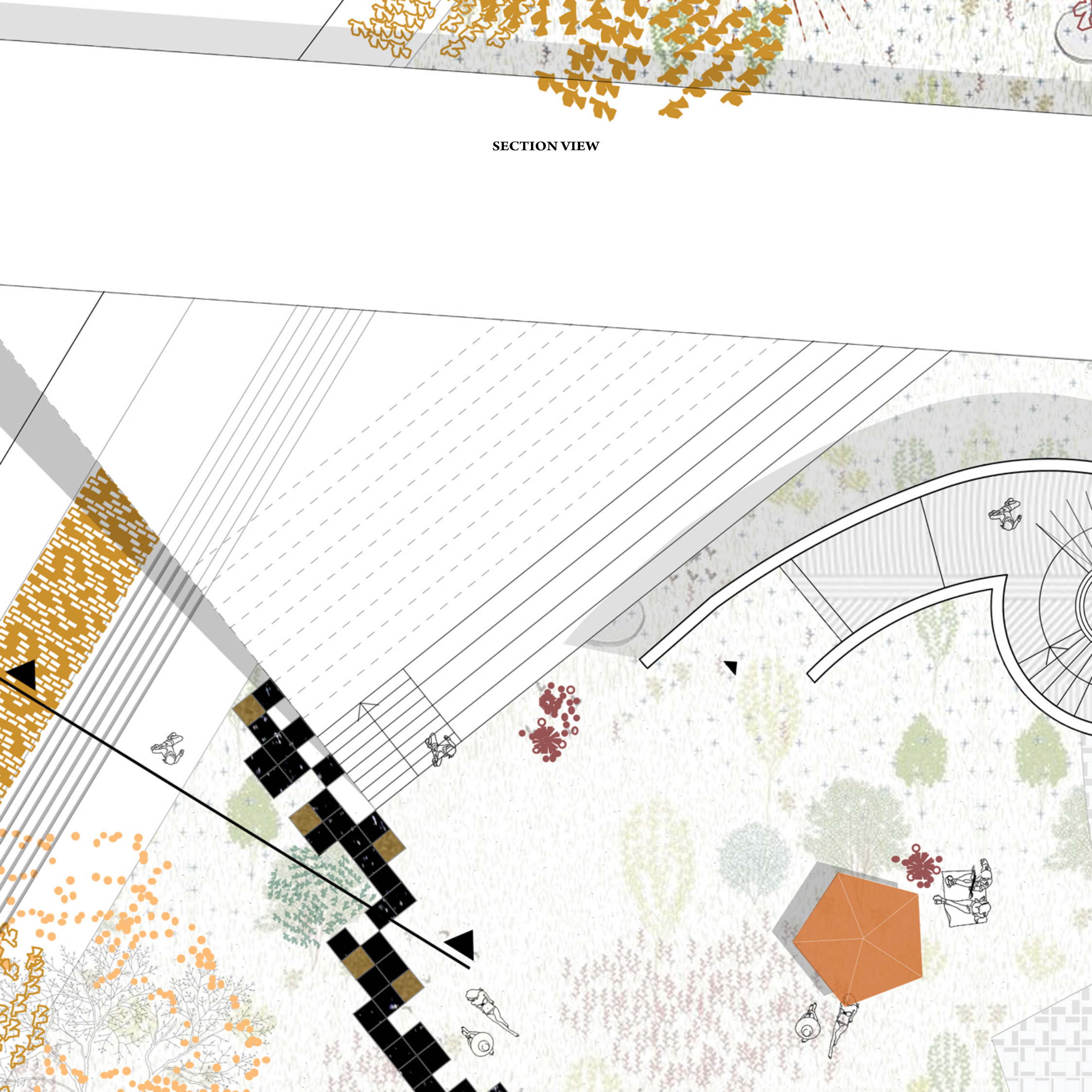



***Floorplan 00***

*1:500*

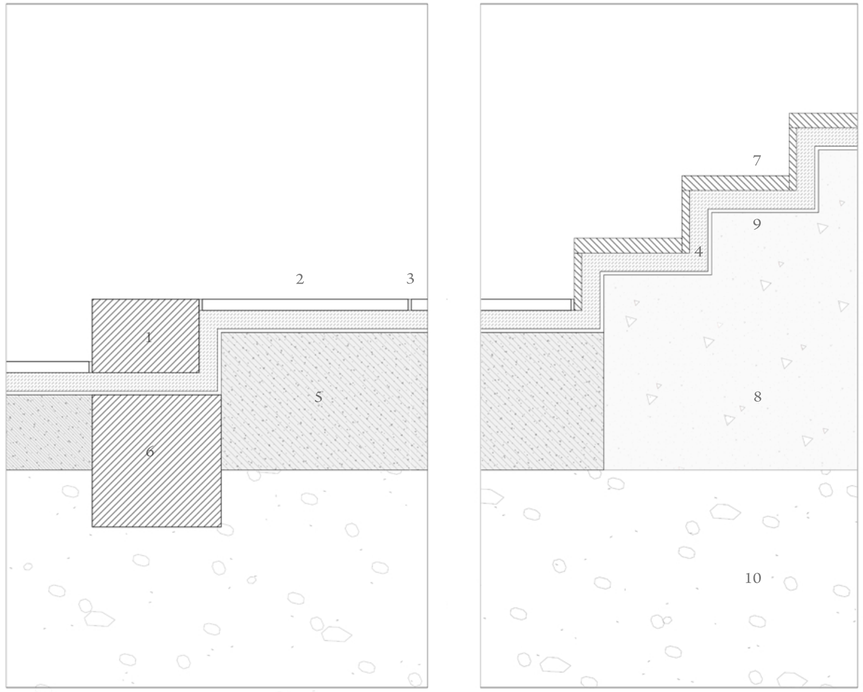



sectional view city **bridge** *1:50*



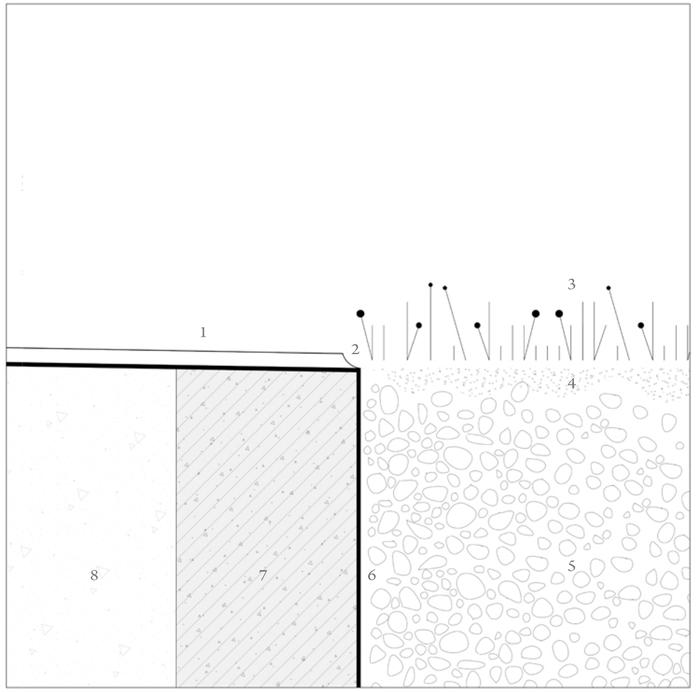
**SECTION VIEW**

1 step element
2 pathway covering
3 tolerance gap
4 drain mortar
5 concrete
6 concrete foundation
7 step covering
8 water permeable lean concrete
frost-proof material
9 sealing
10 gravel layer



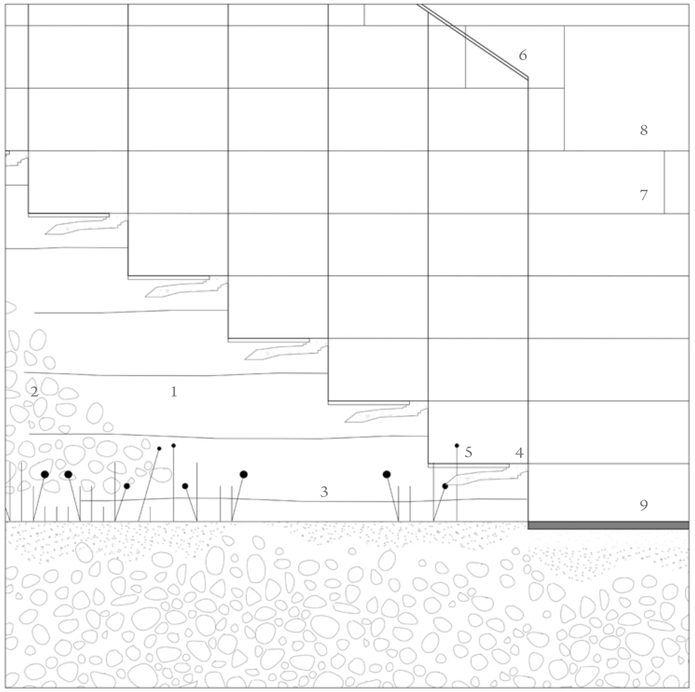

ascending from the street level

1 white smooth path
inclination 2 %
for leading water towards the meadow
2 curved drain
3 flowers
4 earth
5 gravel layer
6 sealing
7 concrete foundation
8 water permeable lean concrete
frost-proof material




white path along the flower meadow

1 rammed earth stairs
2 rough grained gravel fill layer
3 two rammed courses per step
4 trass lime wedge, prevents slipping
5 tile, rain protection
6 balustrade white steel 120 cm/ 3 cm
7 stairs 200 cm/ 29 cm / 17 cm
8 stairs 600-1400 cm/ 58 cm/ 34 cm
9 climbing stones, black basalt
here: stepping stones, growing next to stairs
60 cm/ 60cm /60 cm




rammed earth stair element towards the bridge

Details Flower Meadow / **Bridge** *1:10*


CHANCE ENCOUNTERS
LEAVING A GAP

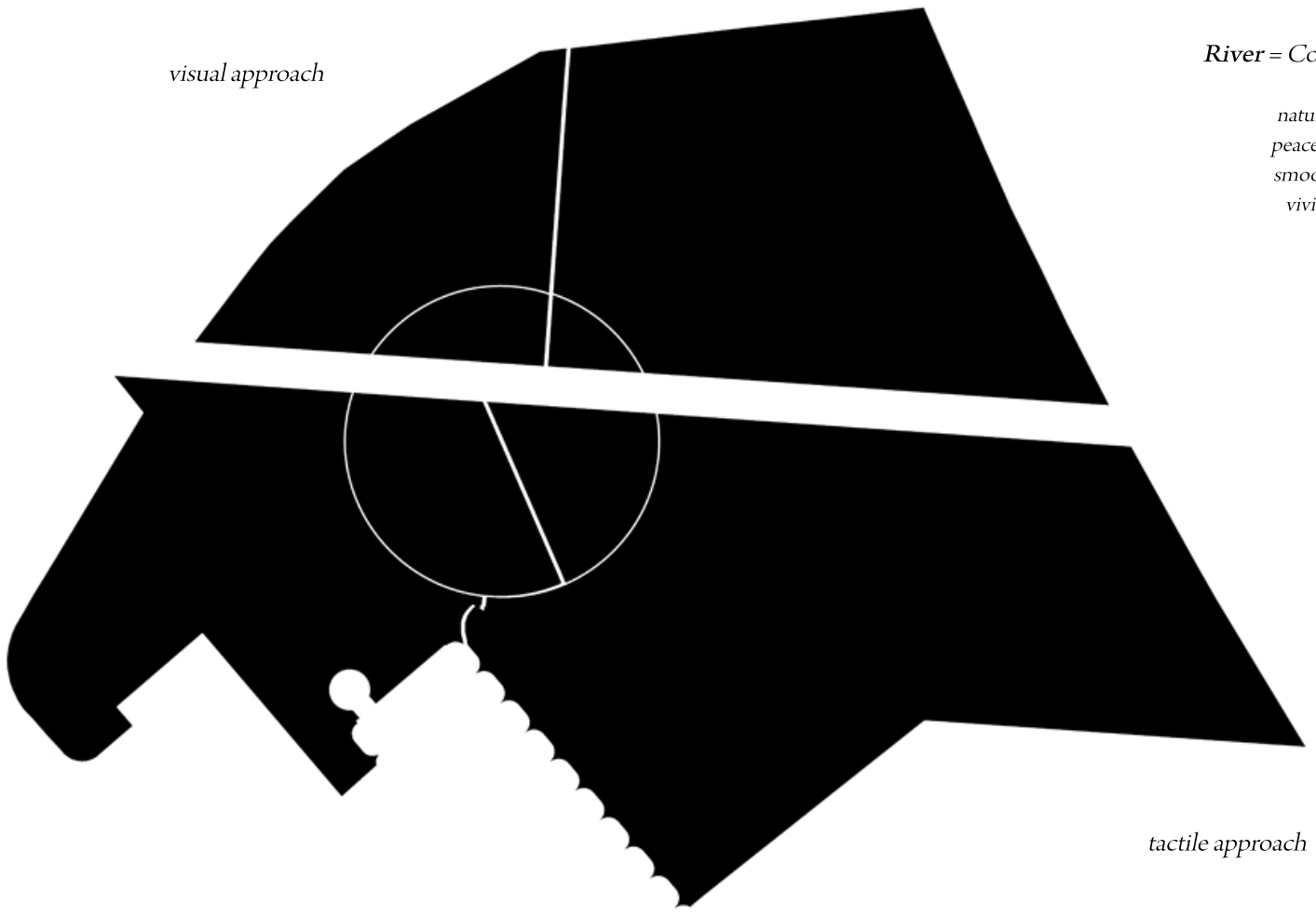
THE BRIDGE
**CITY STAIRS**

*The Fields,*
*The Approach*
*& The Characteristics*

***Street** = Buffer*

*dangerous*
*loud*
*busy*
*fast*

*visual approach*



*tactile approach*

***River** = Connection*

*natural*
*peaceful*
*smooth*
*vivid*

***Buildings** = Communication*

*solid*
*high*
*grey*
*silent*



*ascent*
*Aufstieg*



*decent*
*Abstieg*

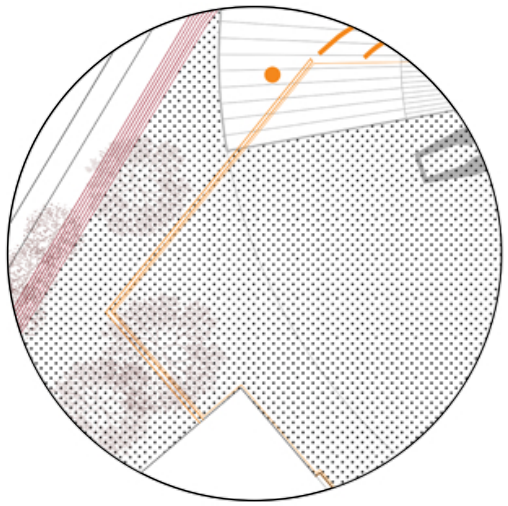


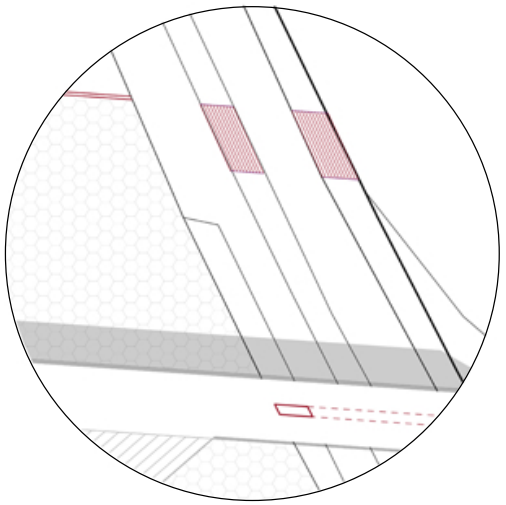
*interruption*
*Unterbrechung*



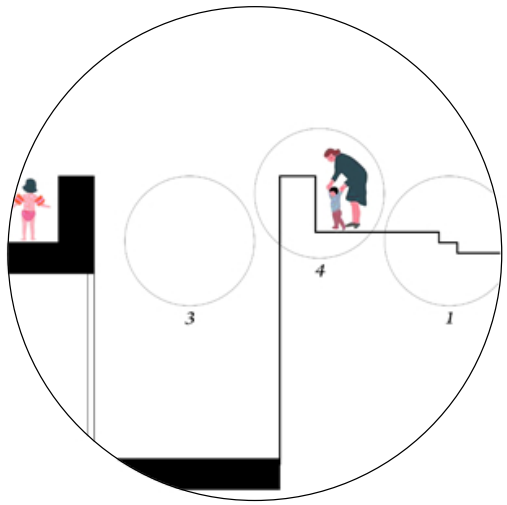
*surmounting*
*Überwindung*

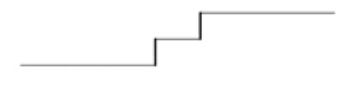
*The Approach*

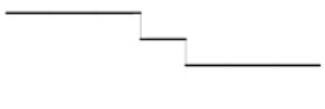














*ascent*
*Aufstieg*

*decent*
*Abstieg*

*interruption*
*Unterbrechung*

*surmounting*
*Überwindung*

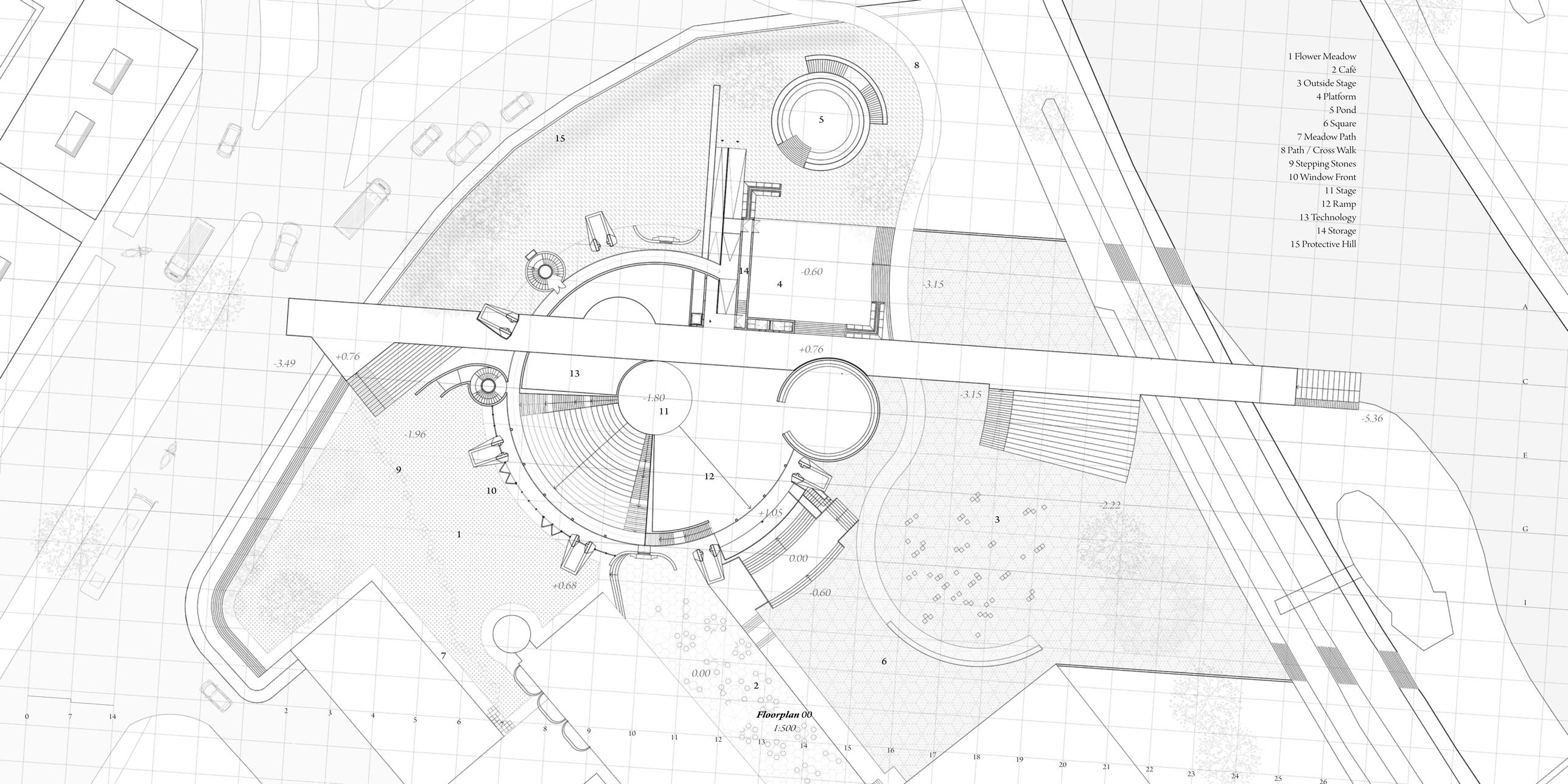
*The removal of the asphalted parking area and the relocation of the former stairs towards the parking lots enlarge the space on the corner of the former post office. The flower meadow behind the existing greenery offers a hidden oase amidst the Béton brut. Furthermore, the plateau that* ***evolves*** *out of* ***seven steps*** *that follow the side walk, prevents passengers from glimpsing.*

*To connect the site to the river with an opening gesture the new square continues into* ***stairs going down****. The pedestrians that are on their way to the city park will still be able to proceed their walk. On the highest level of the riverbank the strollers will walk up two steps and thus enter a different transitional layer.*

*The side of the plot adjacent to the surrounding buildings, which is currently paved, will not be used as a parking lot but as an adjoining park. The area facing the street corner already features greenery, which is to be continued across the floor surface. In order to make the boundary to the different buildings more uniform, I am introducing a shadow gap, which visually creates a band across the transition space between floor and wall.*
*The interrupting function of the* ***joint*** *leads in this case to a unified picture.*

*The* ***excavation*** *of the quarter facing the street not only allows the construction of a basement for the playground with natural incoming light, but has the significant advantage that the view over the former post office will not be obstructed. The* ***parapet*** *ensures that the users of the playground are protected from the street. On the street side a sort of lookout plateau is provided, which is separated from the pedestrian by two* ***steps****.*

*the translation of*
*The Approach*




***Floorplan 00***

*1:500*

*Flowers banish the Asphalt*
*Shadow Gap connects Buildings*



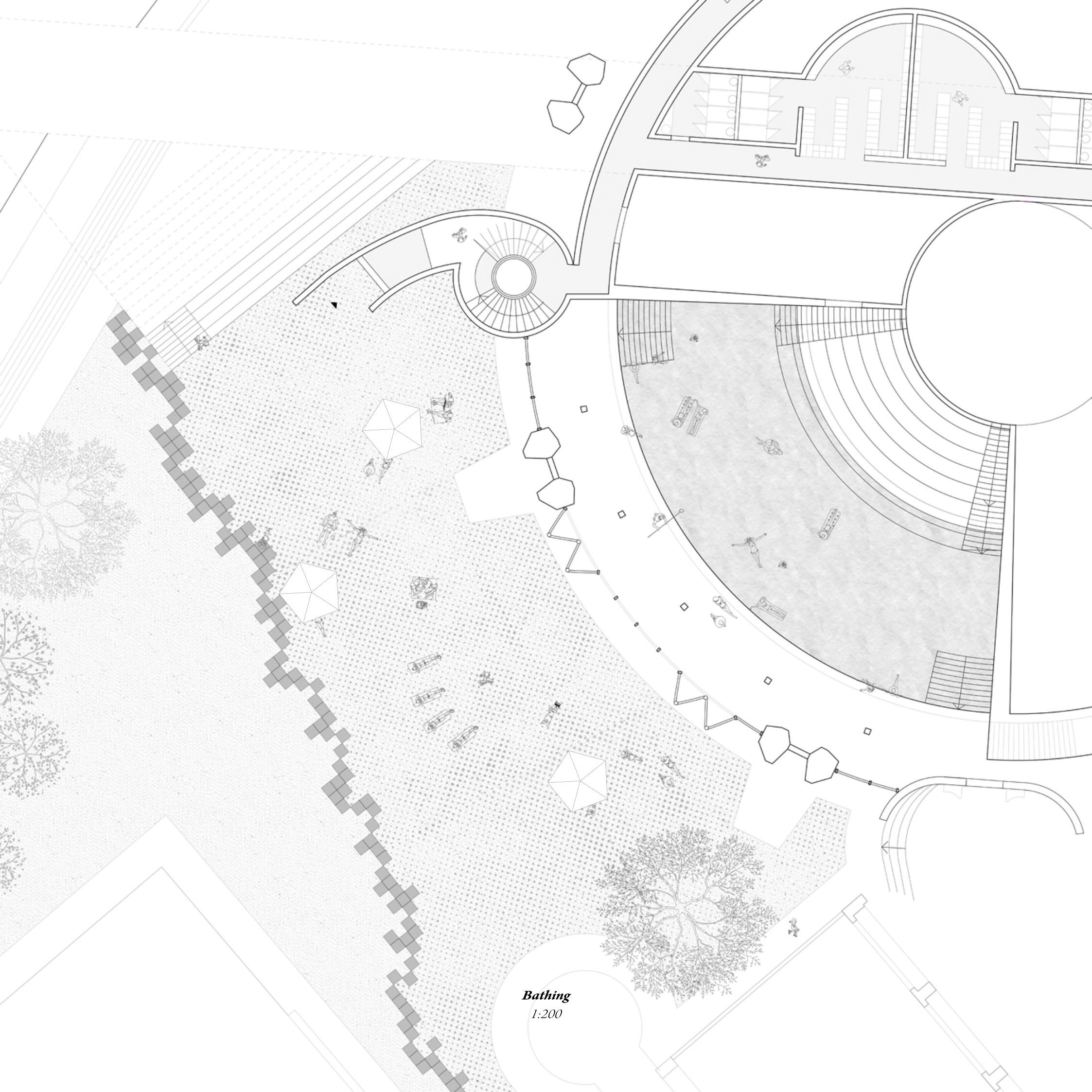


**TELECOMMUNICATIONS CENTRE, RESIDENTIAL BUILDING, OHRIDSKA BANK**

UNIFICATION BETWEEN DIFFERENT FACADES

EMMA ANZOLIN

THE MEADOW
**FESTIVAL**

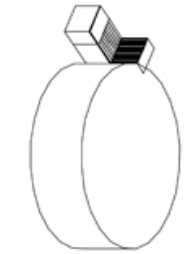


***Bathing***

*1:200*

# tryouts
## Study of the Detail

*connection to round staircase of the TCC*



*how do vertain flooring materials interact with connecting to a round shaped architecture*



*whenever choosing one material for the floor it has to fit to different facade elements*



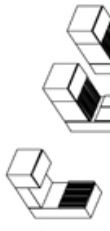
*how would a flooring of planks contiue around the corner*

*copying the rhythm of the facade in the floor*

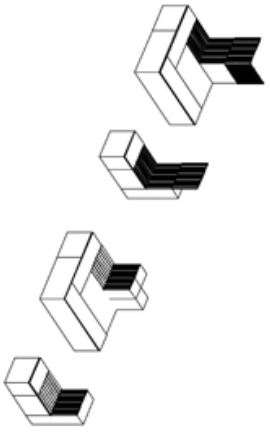
*integration of a carved out step to take a seat along the way "inside the facade"*



*change in appreciation and*
*experience of walking slightly underneath the flower meadow*



*continuation of the same rhythm of the facade maetrial*
*would lead to gaps in the flooring material*
*which makes it uncomfortable to walk on*



*careful combination of the two interacting surfaces*



*Which effect does the design of the transition between wall and floor have on these two layers?*

*When walking through a city you are always confronted with the transition in this case between street and building. Its formulation plays an important role in the urban context due to for example plinths that on an eye level, **guide** passengers through the roads. In interior spaces this fugue where wall and floor meet, reflects the **shape** of the floorplan and is therefore important for orientation in space.*

### *function*

*In the inside of a building examples like exhibition spaces stand for a functional transition between wall and flloor. A supply or exhaust **air system** can be developed in this in between space. The functional transition creates a gap between the ground as a layer of movement and the wall as a surface of presentation.*

*The point where facade and the ground surface meet can also be planned as a **drainage**. Here gravel can be a suitable material. It lets in the rainwater immediatly and therefore protects the lower facade. The size of the aggregate defines the rapidity with which the water enters the lower ground. Furthermore, colour and materiality offer another design aspect for the transition from natrual ground to artifical facade.*

### *sockle*

*In the interior a transition between the wall and the floor can be build as a **skirting**. The socle can also mould out of the floor material. It can have the effect of a sculptural connection between the two surfaces. The socle edges the floor covering and gives sort of a protection to the wall.*

*The **socle** can be an important part of a facade and often stands out from it. As an impoprtant design tool it creates a connection between public space and the facade that covers something more private or at least semi-public. The hight of it can be varied but is often set up to the level where a floor inside the building is located. From the outside it is usually visible as shifted to the inside. This brings the design of the facade into the foreground.*

### *colour*

*Another design element **interlayer**ed between the two constants can be a stripe of colour. Without this added material two surfaces that look the same would otherwise not be easy to distinguish from each other.*

*For the external use **paint** can serve as a transition if there is not the possibility for a socle but the intersection between wall and floor has to be symbolized. The paint contrasts the closed part to the open part of the facade. Thus the part that is provided with openings differentiates from the lower, massive part of the building.*



*Transitions*
*between wall and floor*

*Which effect does the design of the transition between wall and floor have on these two layers?*

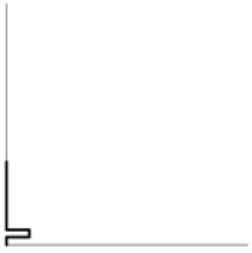
*When walking through a city you are always confronted with the transition in this case between street and building. Its formulation plays an important role in the urban context due to for example plinths that on an eye level,* ***guide*** *passengers through the roads. In interior spaces this fugue where wall and floor meet, reflects the* ***shape*** *of the floorplan and is therefore important for orientation in space.*

*shadow gap*



*The* ***fugue*** *seperates the wall from the floor and due to the darkness that evolves at the connection point it gives the impression that the wall is floating. In this case the transition area is made invisible. Furthermore, the dark shadow that the gap throws emphasizes the shape of the floorplan.*

*step*

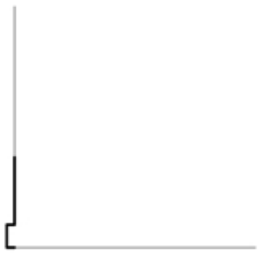


*The* ***podium*** *throws a more striking shadow than the fugue since the design element is larger in size. Due to the dephth of the element the effect of a spatial separation occurs. The podium formulates its own space section.*

*'no' transition*



*The* ***'non-existing-transition'*** *in the interior is generated by a room separating wall, which is mounted to the seiling. This creates a free space at the point of the two axes, wall and floor. In this case, however, an actual transition does not exist.*



*In an urban surrounding the* ***joint*** *clearly seperates the building from the public space. Thus the building appears as a body detached from the ground. Through the transition in this case the two elements are clearly divided into two different subjects.*



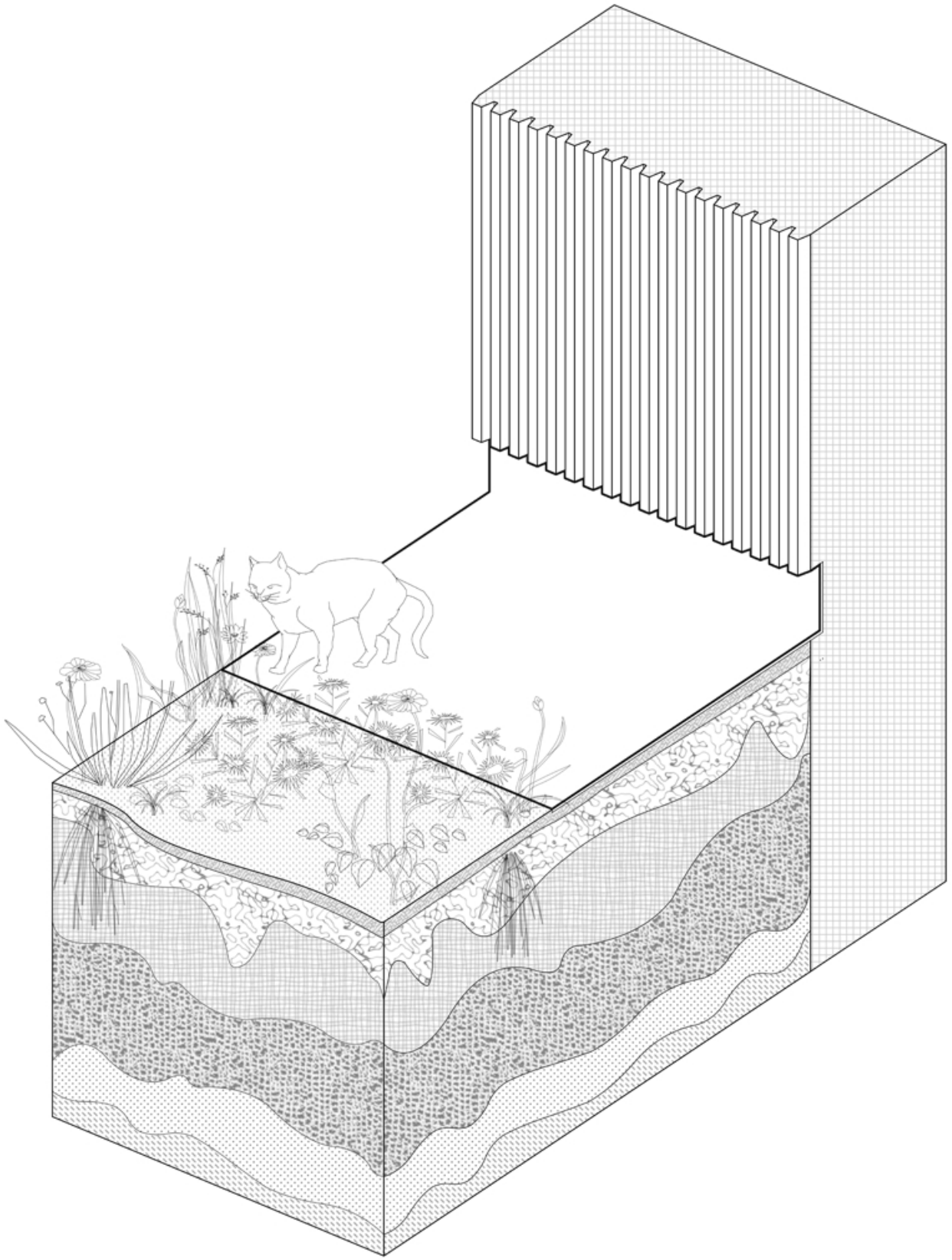
*The step can mould itself into a wall as a set back* ***bench*** *that allows someone to sit inside the facade itself. In this case the step loses the character of a common one but works as a subtraction. Therefore the transition is shifted upwards.*



*In the example of a* ***fluent transition*** *the two surfaces consist of the same material and eventually show the same colour. This kind of transition creates the closest connection between wall and floor as they flow into one another. Thus the transition from the floor to the wall is without interruption.*



*Transitions*
*between wall and floor*



*load-bearing concrete wall*

*concrete facade structure*

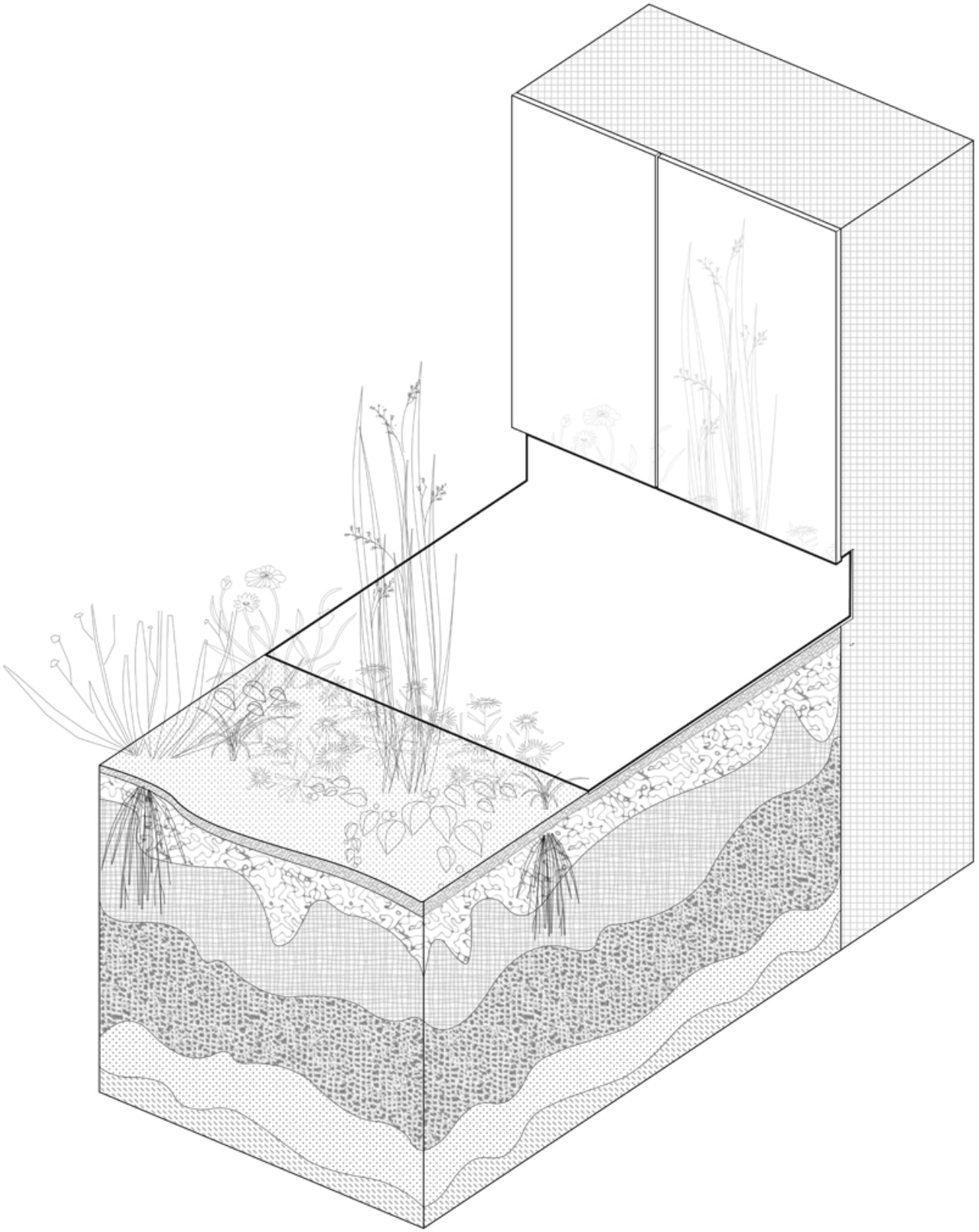
*shadow gap*

*seamless material coating the path and conituing into the carved out gap*

*pathway leading around flower meadow inclination 2%*

*Ohridska Banka*

## *Studying the Detail*



*load-bearing concrete wall*

*mirroring facade element*

*shadow gap*

*seamless material coating the path and conituing into the carved out gap*

*pathway leading around flower meadow inclination 2%*

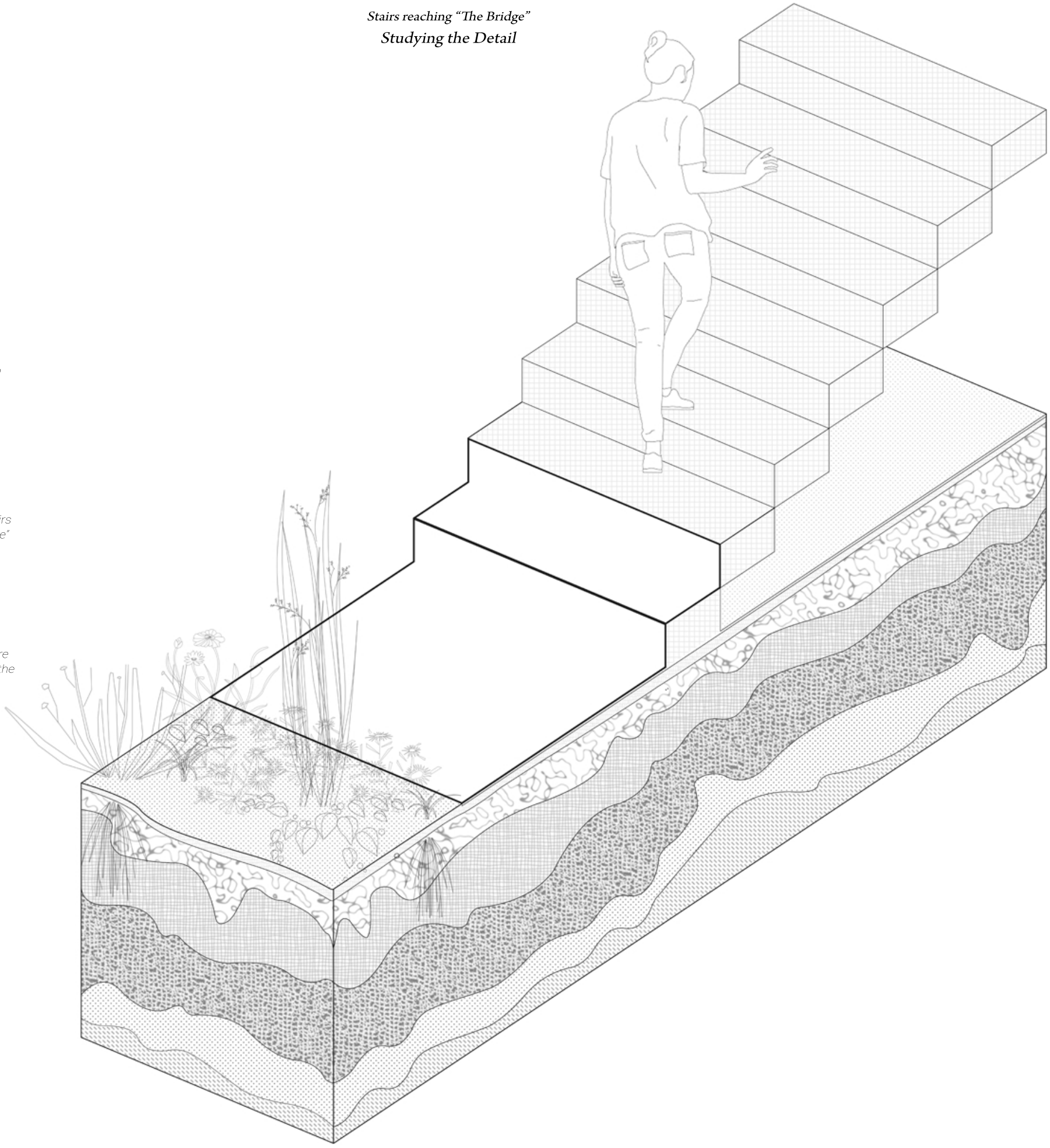
*Stairs reaching "The Bridge"*

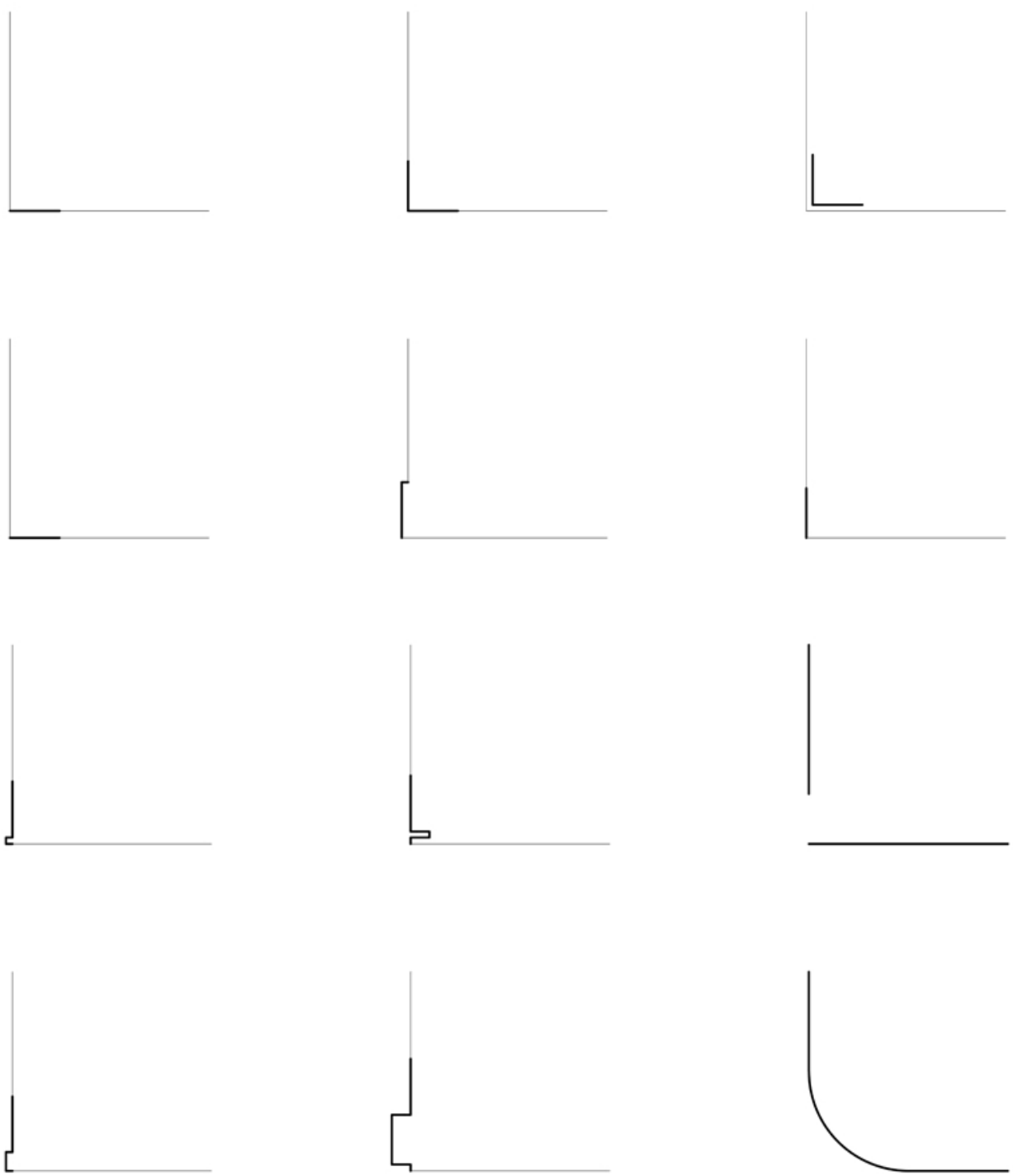
## *Studying the Detail*

*concrete stairs next to the swimming pool*

*seamless material coating the path and conituing onto the stairs going up to "The Bridge"*

*pathway leading around flower meadow inclination 2% to ensure rainwater to flow into the meadow*

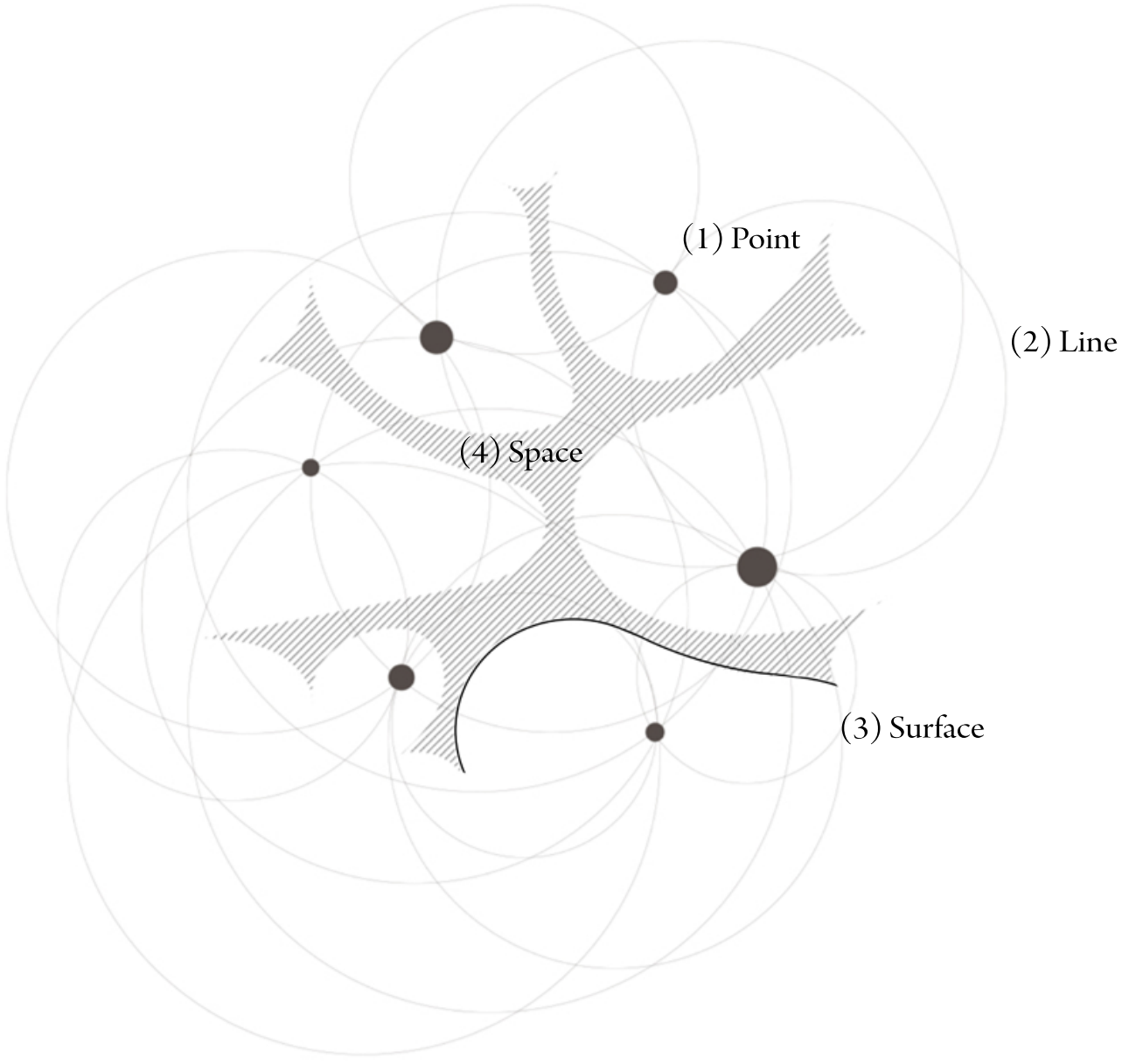




*What would be the effect of developing the* TRANSITION *points first?*
*Designing them first, the adjacent surfaces are automatically determined in their performance.*

*We defined* **LIMINALITY** *as an in-between state of transition.*

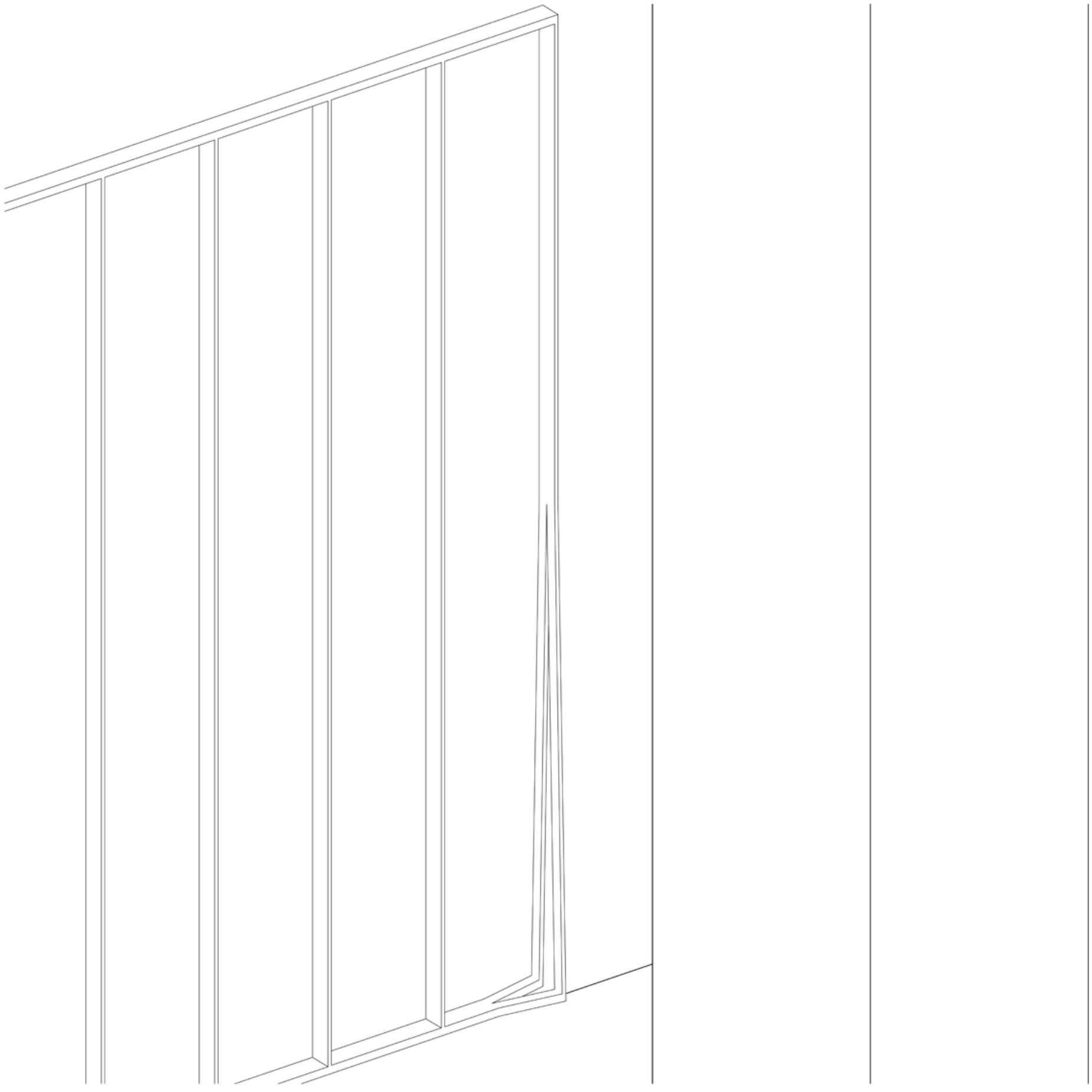
*Therefore, we would hypothesize that by* **TRANSITION**, *liminality emphasizes the sense of place.*



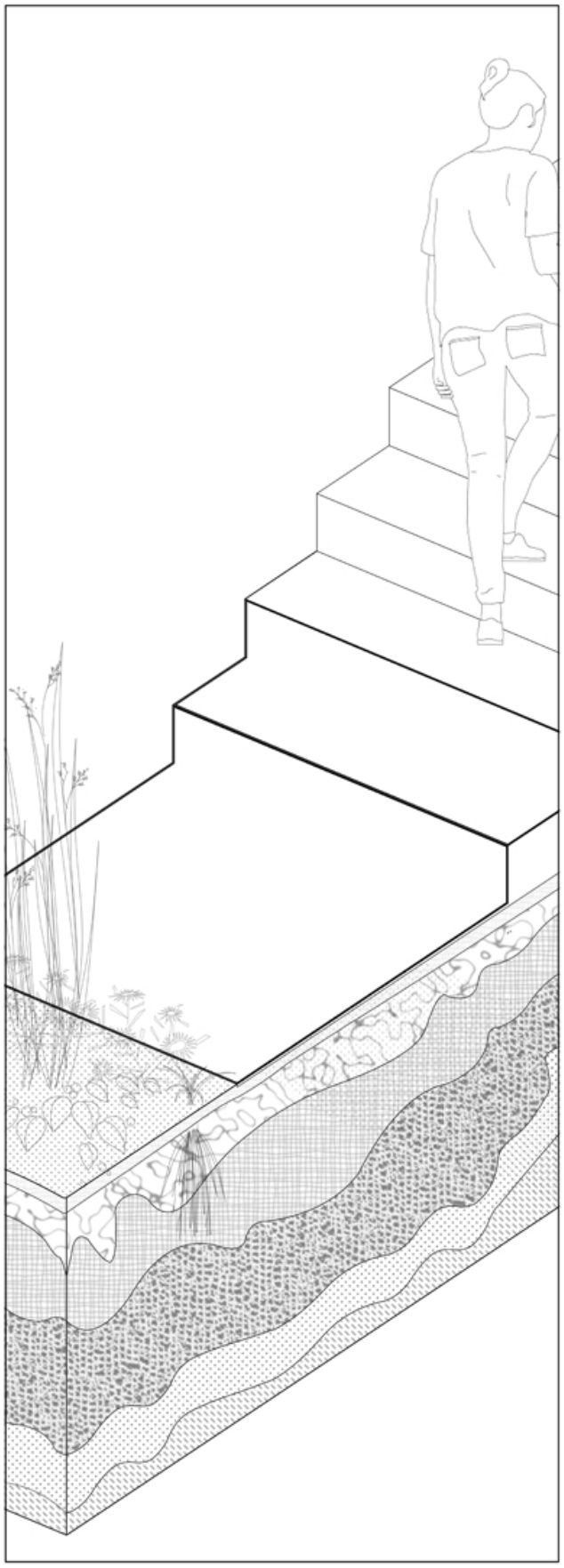

*Liminality "captures in-between situations and conditions characterized by the* **DISLOCATION** *of established structures, the* **REVERSAL** *of hierarchies, and* **UNCERTAINTY** *about the continuity of tradition and future out- comes."*

***Detail***

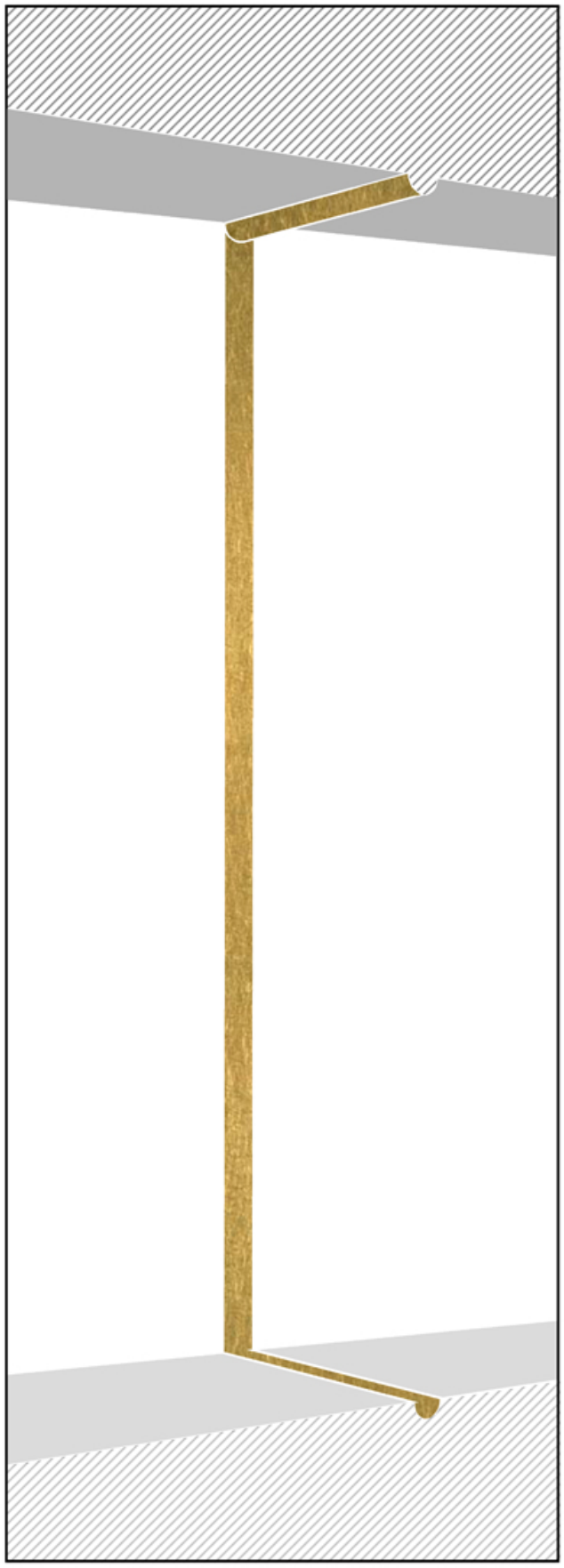
*New meets Old*



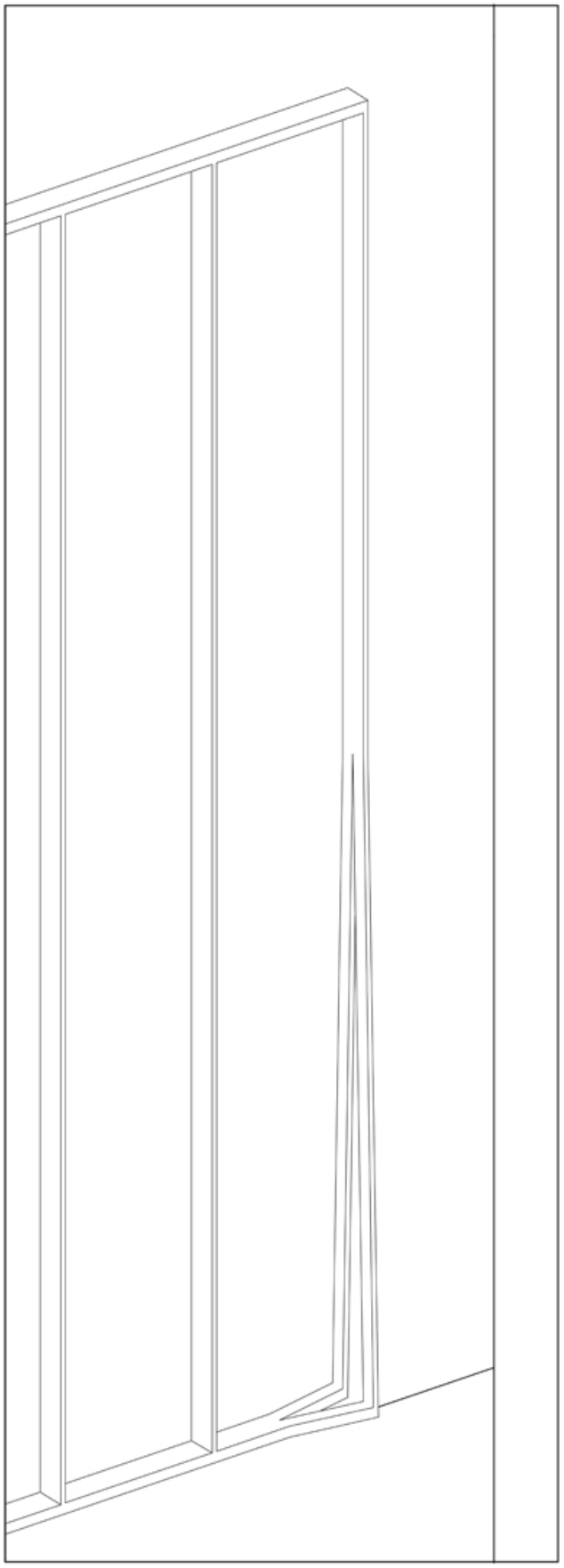
*What is the effect of a small* **TRANSFORMATION** *of the norm?*



TRACE **TRANSITION HORIZONTAL/VERTICAL**



INTENTION **MATERIALIZED GAP**



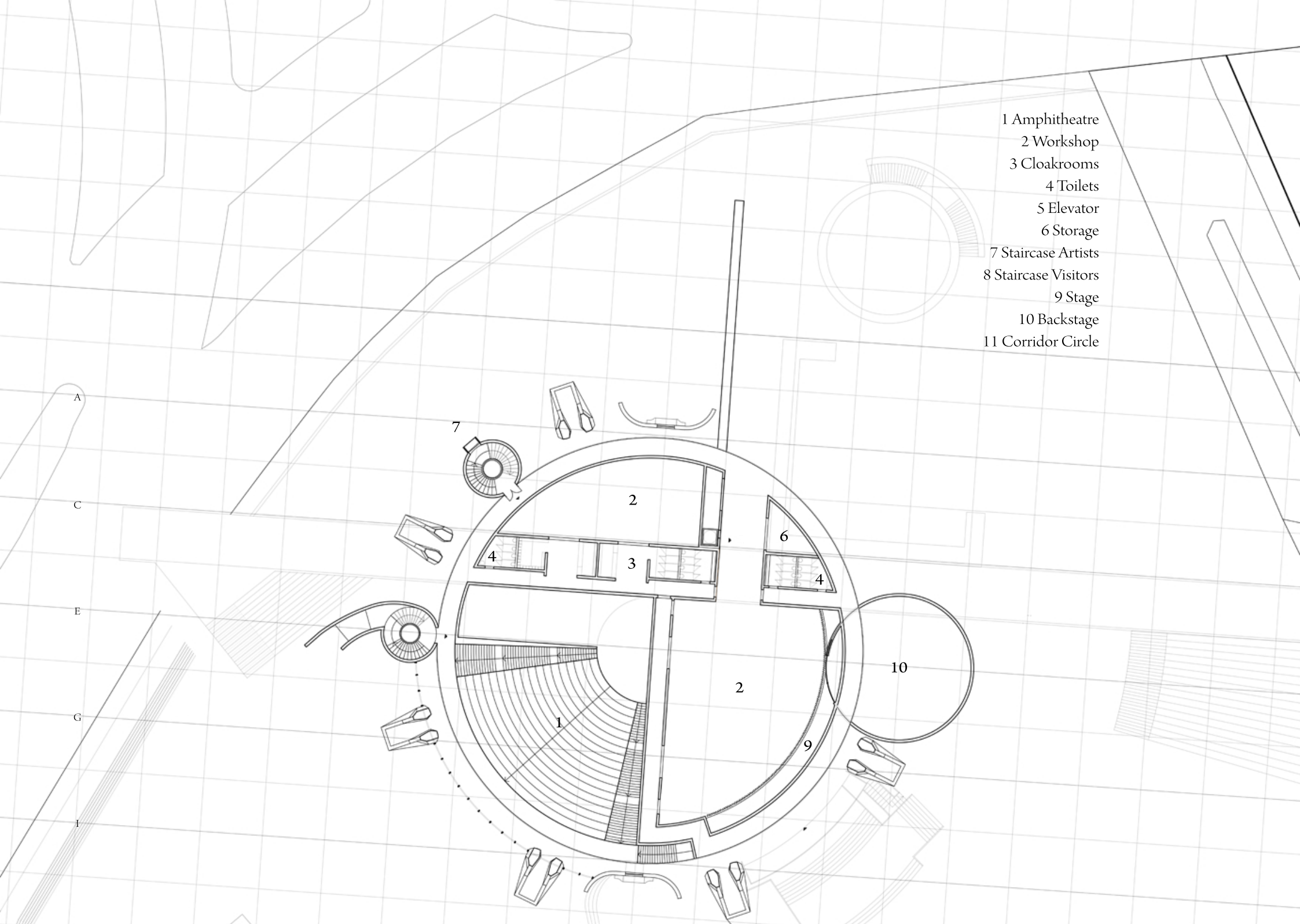
COINCIDENCE **TRANSFORMATION OF THE NORM**

**TRANSITIONS**

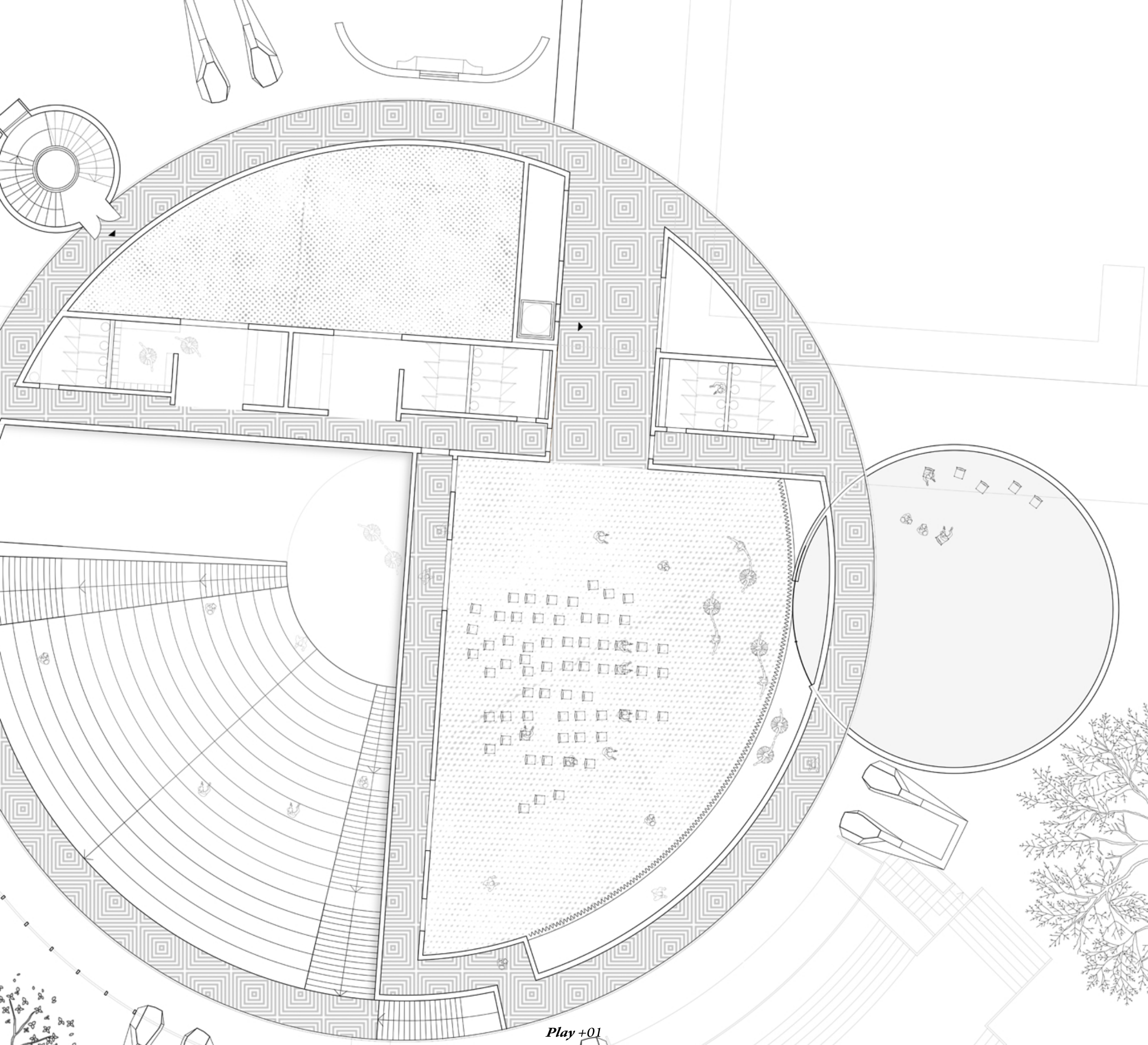
TRACKING THE MOVEMENT

FREEDOM AND CONSTRAINT

1 Amphitheatre
2 Workshop
3 Cloakrooms
4 Toilets
5 Elevator
6 Storage
7 Staircase Artists
8 Staircase Visitors
9 Stage
10 Backstage
11 Corridor Circle




***Floorplan** +01*

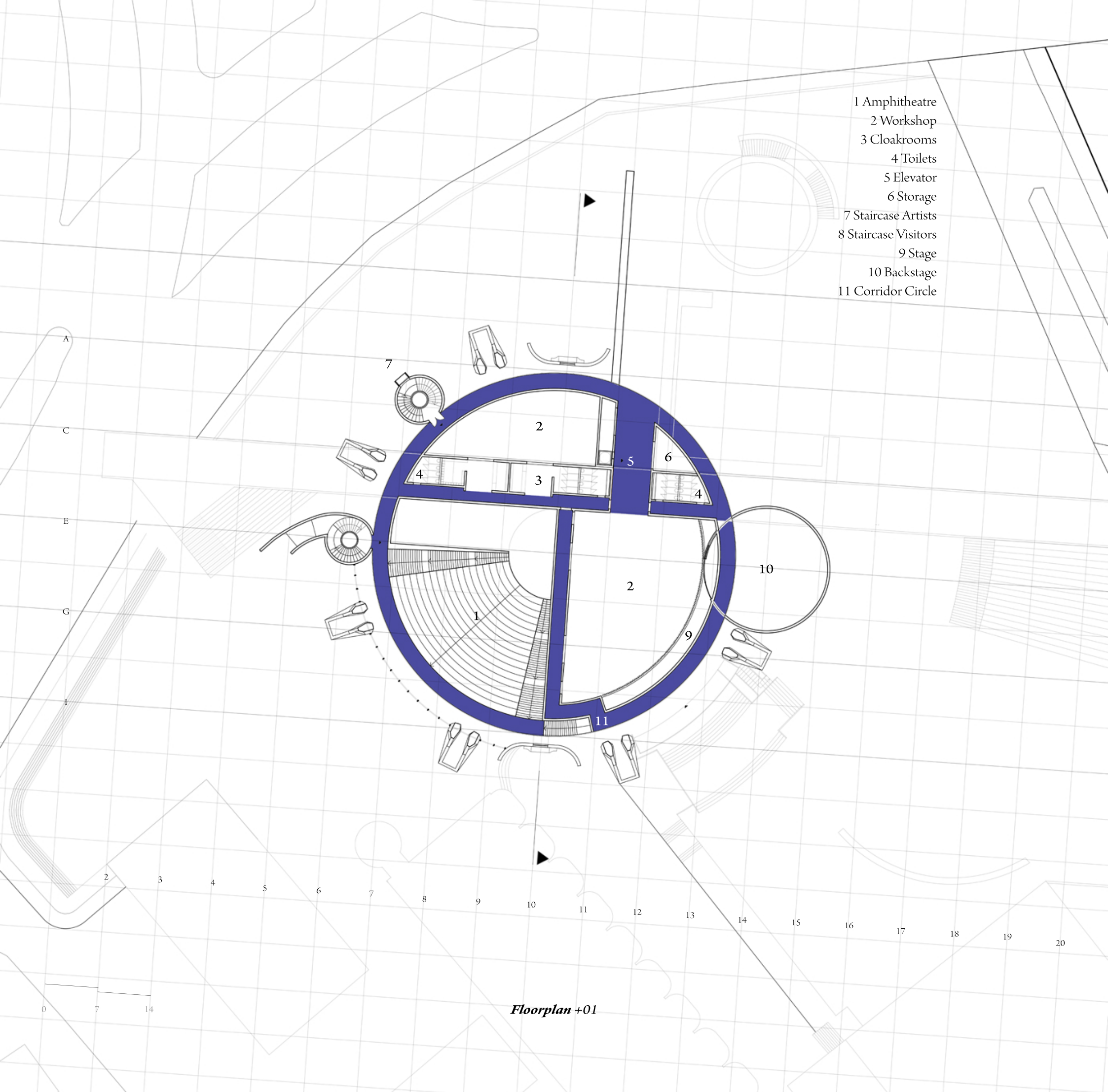


***Play** +01*

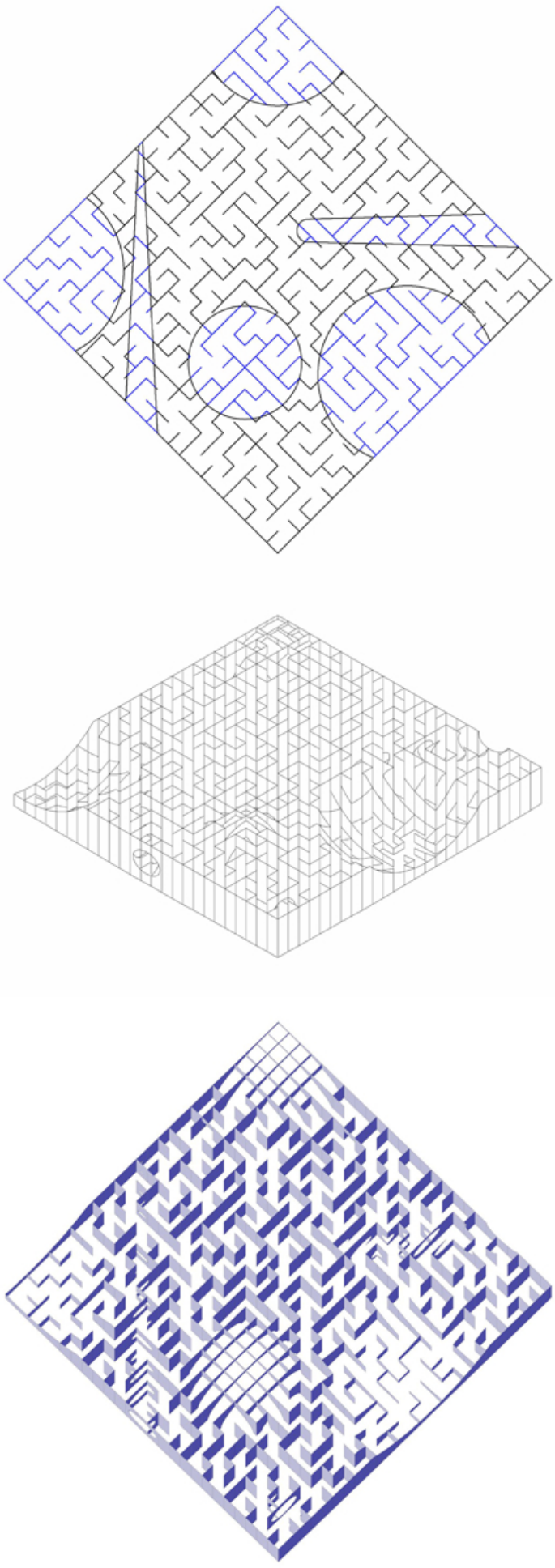
*1:200*

THE WORKSHOP
**STEEL CONSTRUCTIQN**

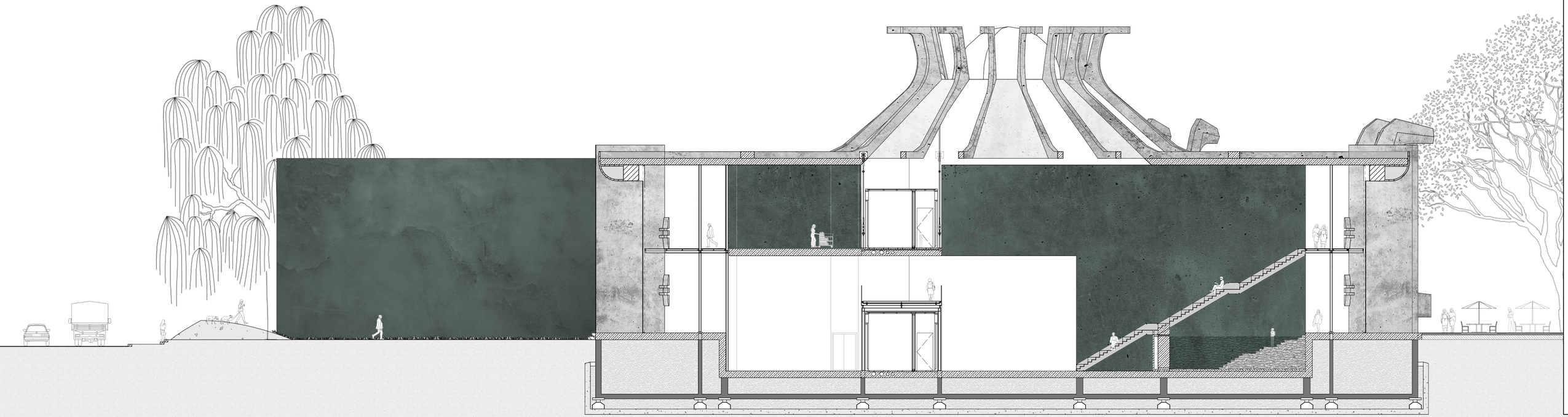
1 Amphitheatre
2 Workshop
3 Cloakrooms
4 Toilets
5 Elevator
6 Storage
7 Staircase Artists
8 Staircase Visitors
9 Stage
10 Backstage
11 Corridor Circle




***Floorplan** +01*



***Install a Labyrinth of Boolean Voids***
*Gijs Van Vaerenbergh, Genk, BE*



section the wall *1:200*

THE BRIDGE

**RIVER STAIRS**

## STRUCTURALISM

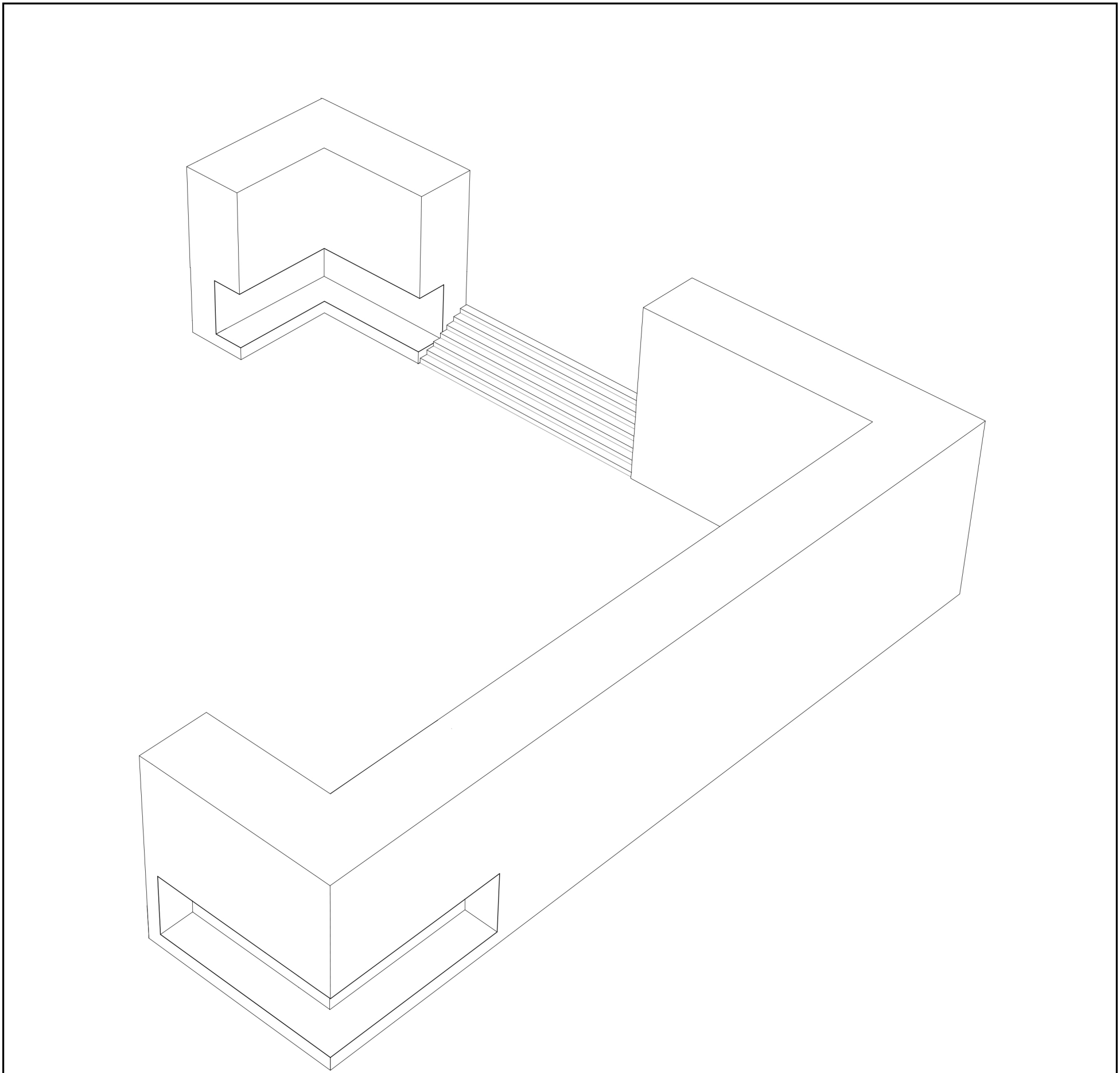
"IS A THEORETICAL PARADIGM
EMPHASIZING THAT **ELEMENTS**
OF CULTURE MUST BE
UNDERSTOOD IN TERMS OF THEIR
**RELATIONSHIP TO A LARGER**,
OVERARCHING **SYSTEM OR**
**STRUCTURE**"

" **STRUCTURALISM** AIMED AT
**EXPRESSING RELATIONS** (...)
IDEAL BUILDINGS AND CITIES
SHOULD BE COMPLEX, OFTEN
VISUALIZED AS A JUMBLE OF
CORRIDORS, ROADS,
UNDERGROUND-TRACKS, AND
FOOTBRIDGES IN DIFFERENT
LEVELS CONNECTED BY
ESCALATORS, STAIRS, AND
ELEVATORS BEING STRESSED BY
THEIR SIZE, COLOR, OR MATERIAL."

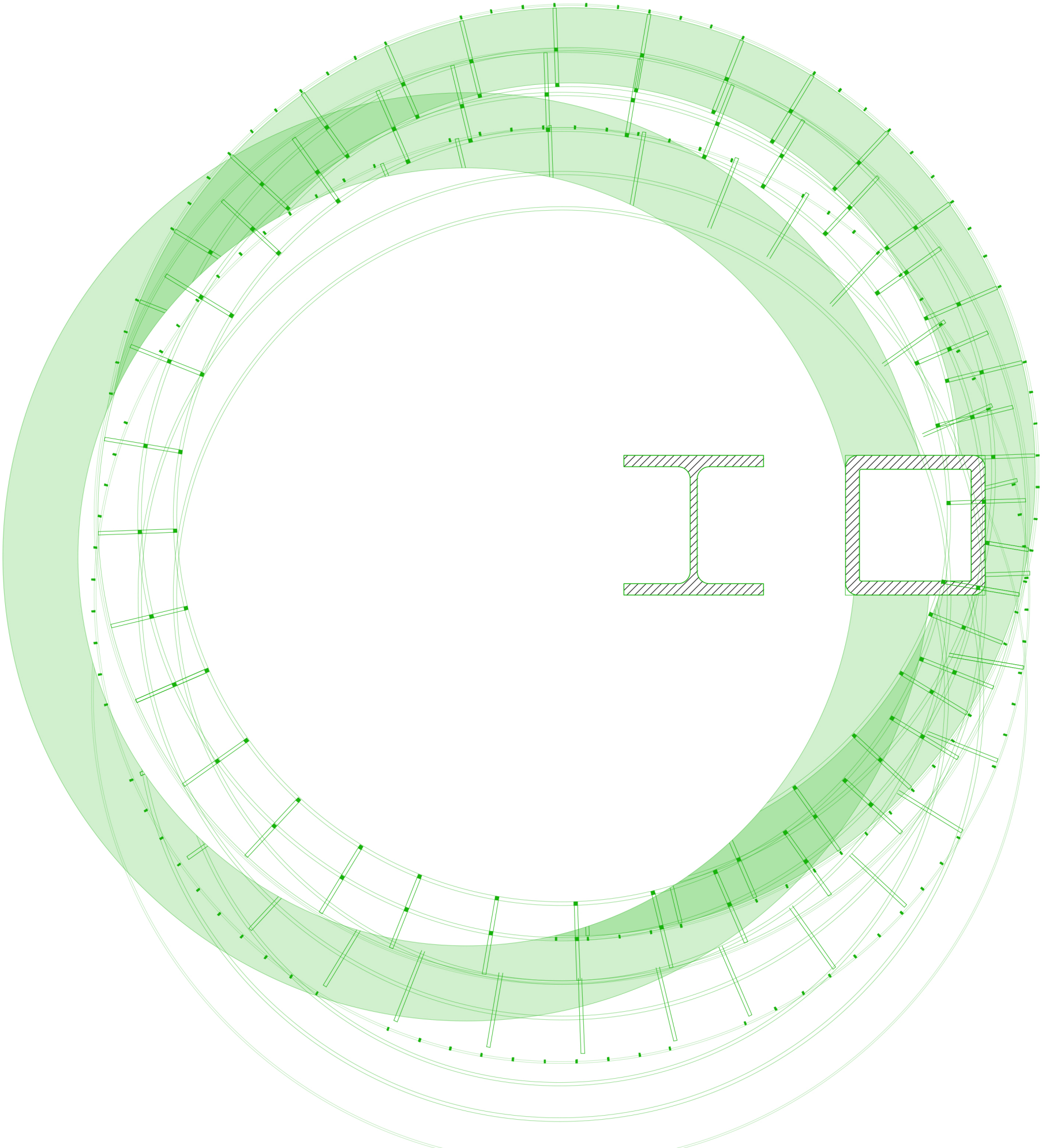
*Lisbeth Söderqvist*

## FREEDOM AND CONSTRAINT

THE **MANUAL** AND THE RULES ARE
PART OF THE PLAY. THE PROJECT
EMERGES FROM THE TENSION
BETWEEN FREEDOM AND
CONSTRAINTS. **YOU CAN PLAY**
**BECAUSE THERE IS THIS**
**SYSTEM OF RULES** AND I DECIDE
WHAT IS OPEN AND WHAT IS SET BY
POSING CERTAIN CONSTRAINTS..



*The Bracket*



ADDITIONAL FACADE CLADDING
**transparent/translucent element/**
**impermeable/omitted sheet** 60 mm
**in aluminium profile** 77 mm **with**
**spacer steel tube** 160/120/8 mm

BASIC FACADE CLADDING
**polycarbonate multi-skin sheet opal** 60 mm
**in aluminium profile** 77 mm **with**
**spacer steel tube** 160/120/8 mm

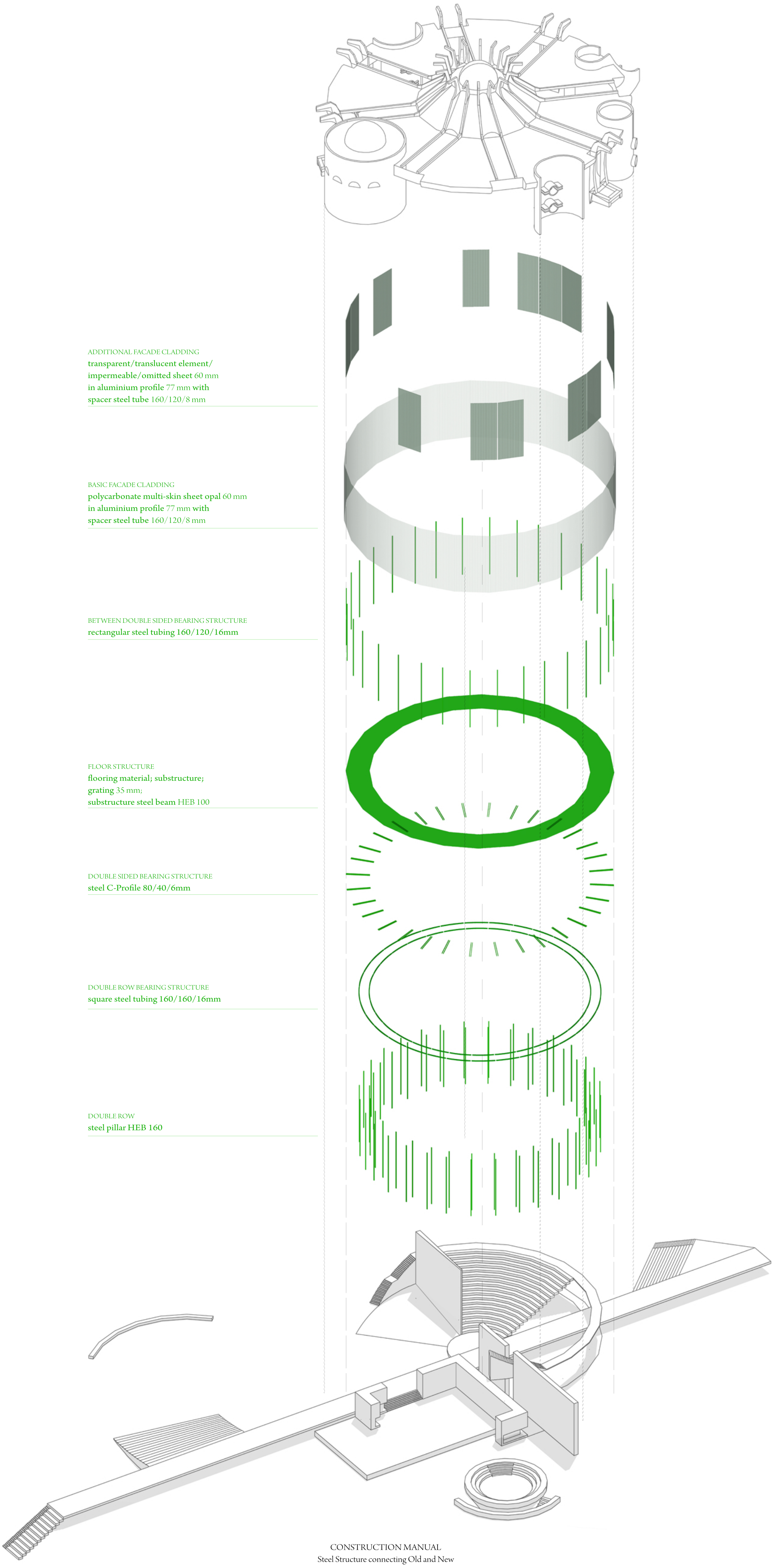
BETWEEN DOUBLE SIDED BEARING STRUCTURE
**rectangular steel tubing 160/120/16mm**

FLOOR STRUCTURE
**flooring material; substructure;**
**grating** 35 mm;
**substructure steel beam** HEB 100

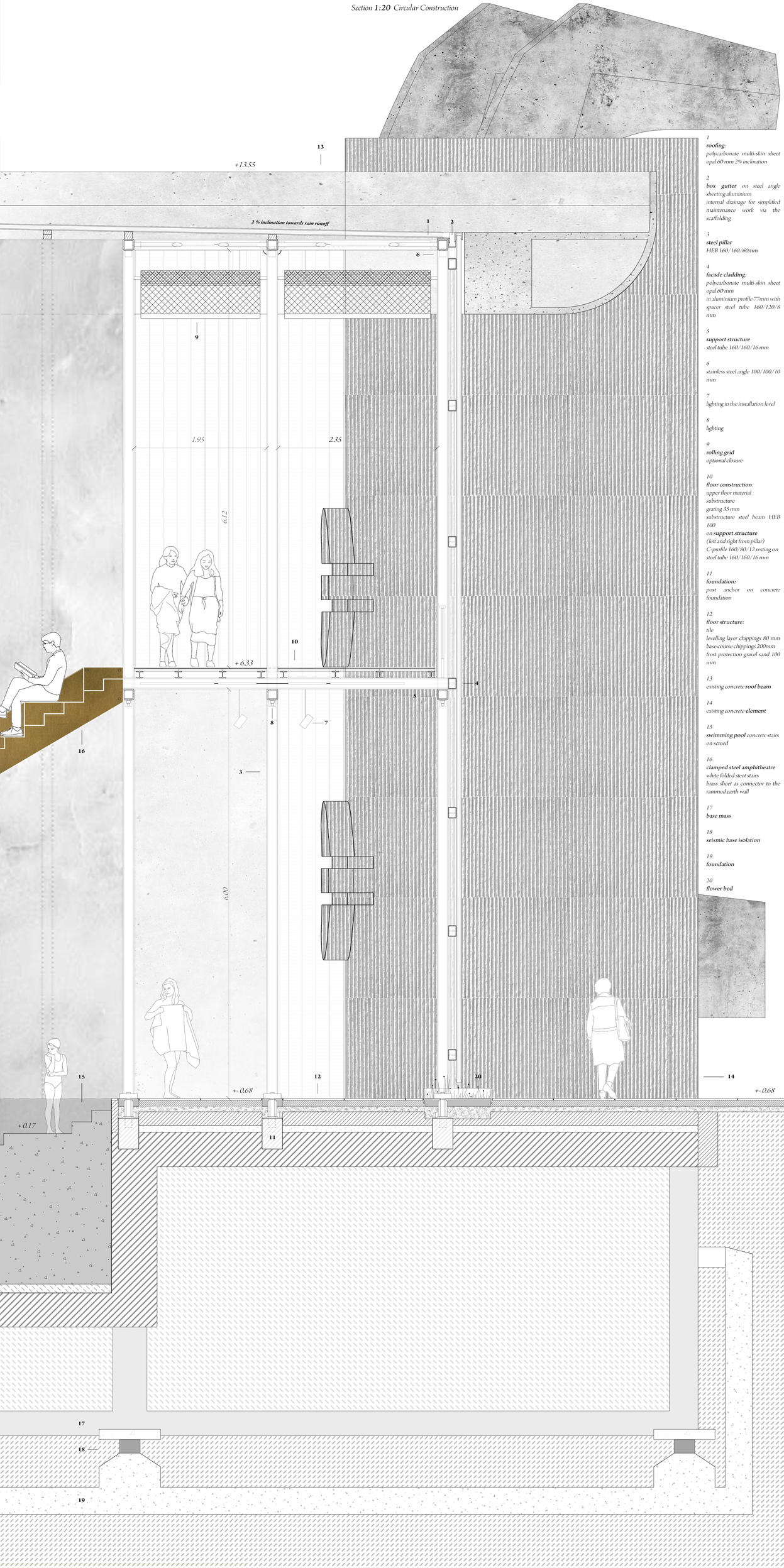
DOUBLE SIDED BEARING STRUCTURE
**steel C-Profile 80/40/6mm**

DOUBLE ROW BEARING STRUCTURE
**square steel tubing 160/160/16mm**

DOUBLE ROW
**steel pillar HEB 160**



*Section* **1:20** *Circular Construction*




*1*
**roofing:**
*polycarbonate multi-skin sheet opal 60 mm 2% inclination*

*2*
**box gutter** *on steel angle sheeting aluminium*
*internal drainage for simplified maintenance work via the scaffolding*

*3*
**steel pillar**
*HEB 160/160/60mm*

*4*
**facade cladding:**
*polycarbonate multi-skin sheet opal 60 mm*
*in aluminium profile 77mm with spacer steel tube 160/120/8 mm*

*5*
**support structure**
*steel tube 160/160/16 mm*

*6*
*stainless steel angle 100/100/10 mm*

*7*
*lighting in the installation level*

*8*
*lighting*

*9*
**rolling grid**
*optional closure*

*10*
**floor construction:**
*upper floor material*
*substructure*
*grating 35 mm*
*substructure steel beam HEB 100*
*on* **support structure**
*(left and right from pillar)*
*C-profile 160/80/12 resting on steel tube 160/160/16 mm*

*11*
**foundation:**
*post anchor on concrete foundation*

*12*
**floor structure:**
*tile*
*levelling layer chippings 80 mm*
*base course chippings 200mm*
*frost protection gravel sand 100 mm*

*13*
*existing concrete* **roof beam**

*14*
*existing concrete* **element**

*15*
**swimming pool** *concrete stairs on screed*

*16*
**clamped steel amphitheatre**
*white folded steel stairs*
*brass sheet as connector to the rammed earth wall*

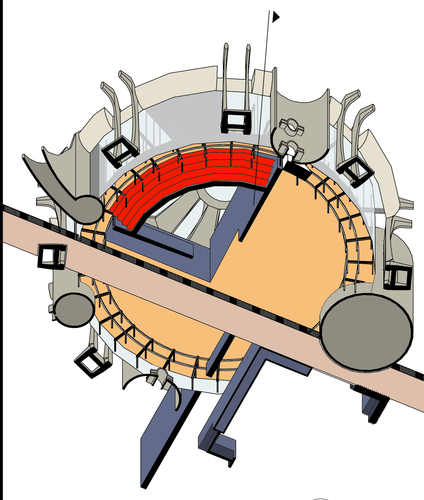
*17*
**base mass**

*18*
**seismic base isolation**

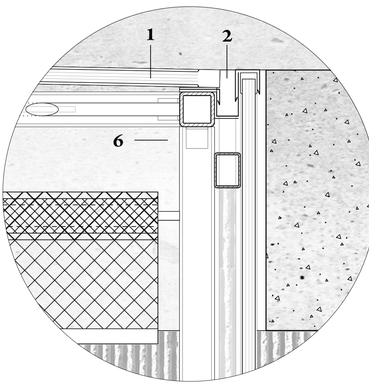
*19*
**foundation**

*20*
**flower bed**

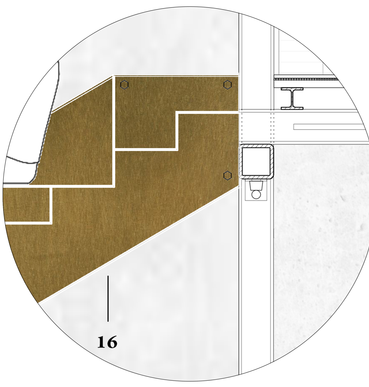
*Details* ***1:10 Connection*** *Circular Construction to the Existing Architecture*



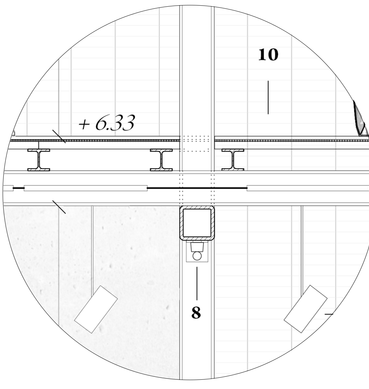


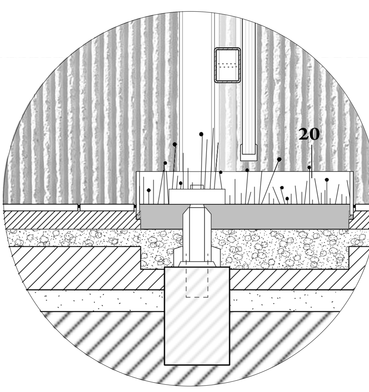

**THE ROOF** INCLINED POLYCARBONATE




**THE AMPHITHEATRE** WHITE FOLDED STEEL STAIRS




**THE WALKWAY** FLOOR CONSTRUCTION

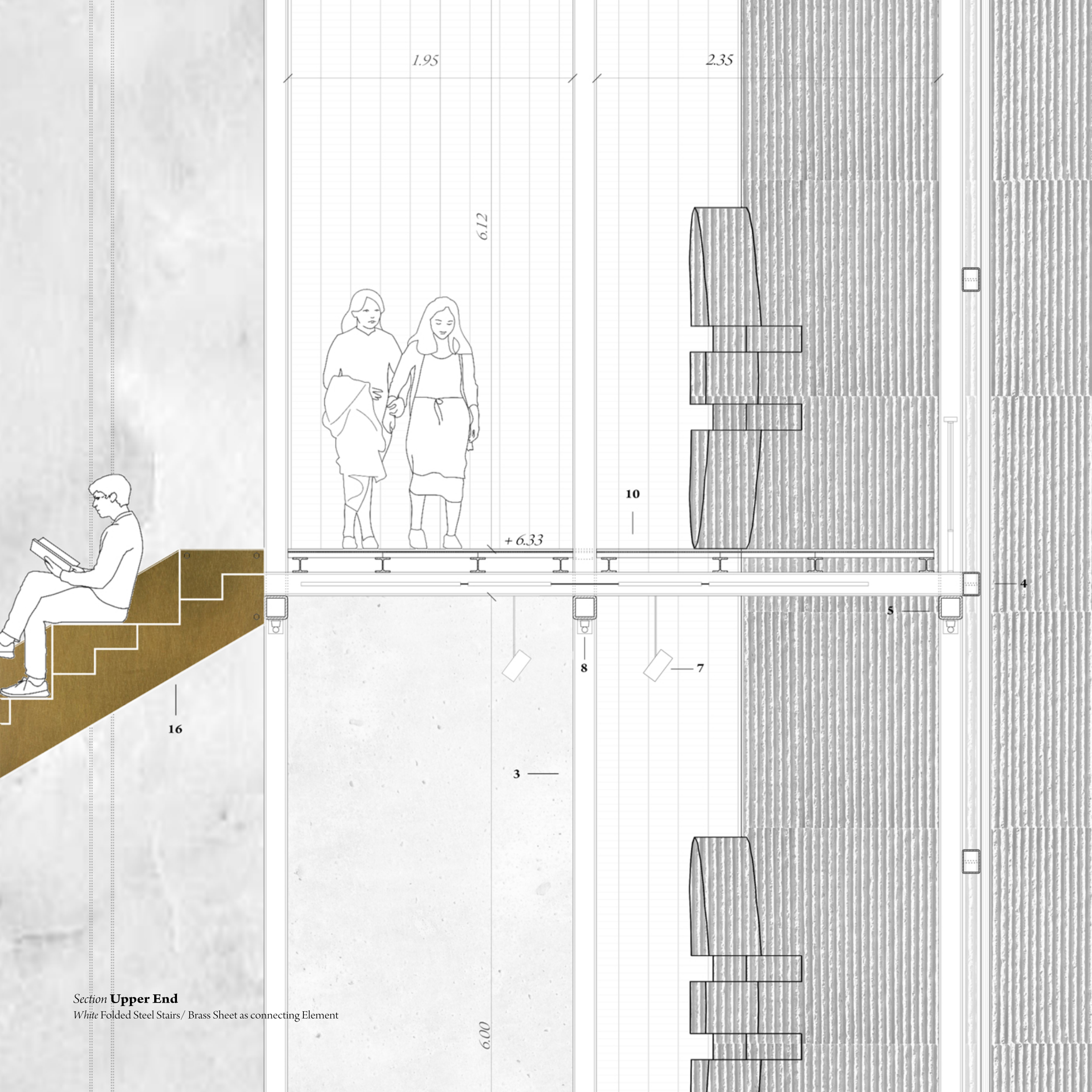



**POINT FOUNDATION** POLYCARBONATE FACADE



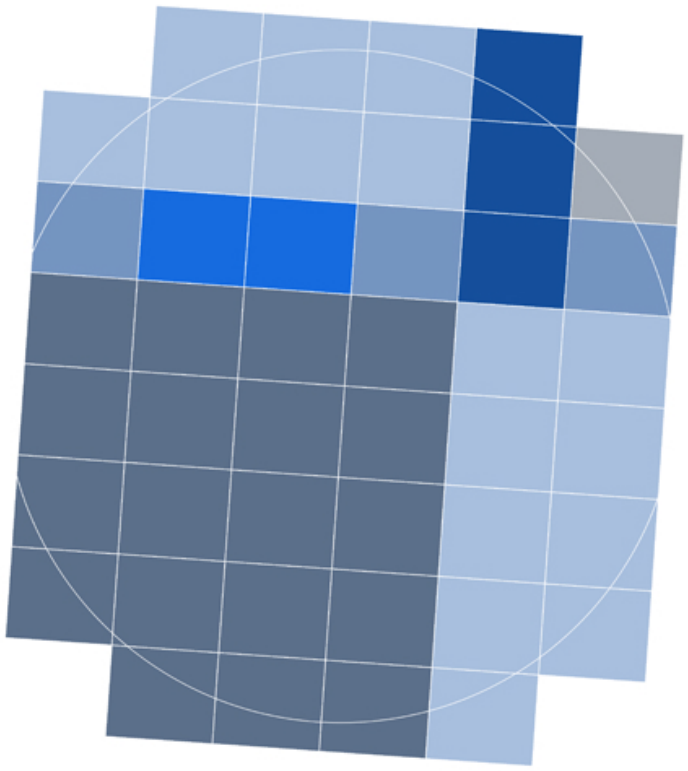
*White* **Folded Steel** Stairs

Brass Sheet as Connector to the Wall




*Section* **Upper End**

*White* Folded Steel Stairs/ Brass Sheet as connecting Element





ATRIUM

SPACE I + SPACE II

BATHROOMS

CORRIDOR

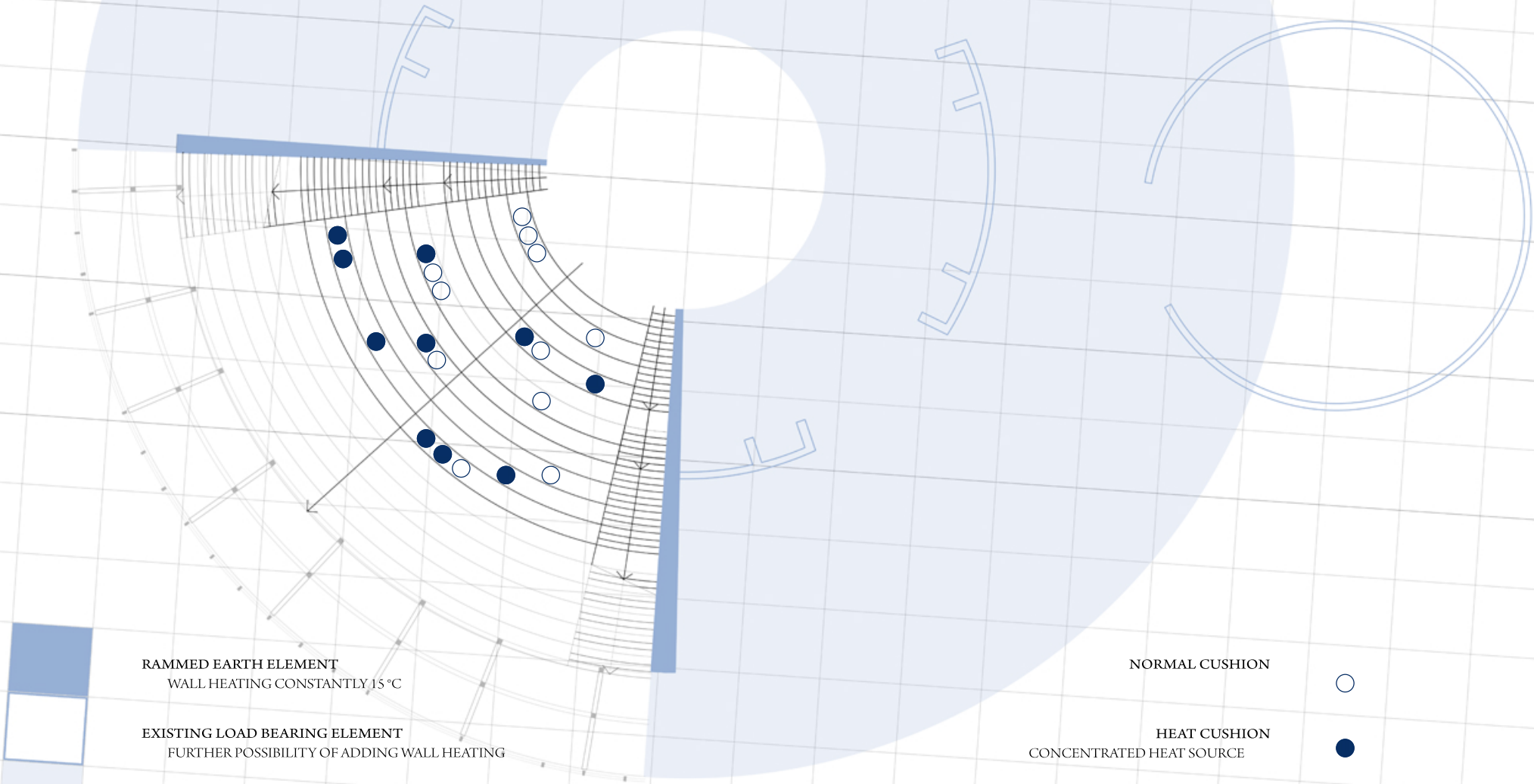
CLOAKROOMS

STORAGE



*Programme 1:750*

*+ 01*



**RAMMED EARTH ELEMENT**
WALL HEATING CONSTANTLY 15 °C

**EXISTING LOAD BEARING ELEMENT**
FURTHER POSSIBILITY OF ADDING WALL HEATING

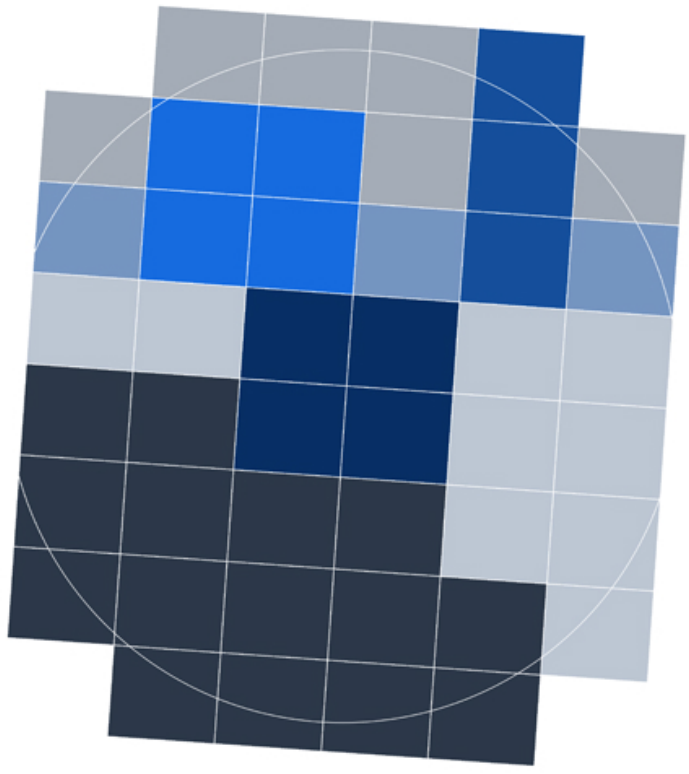
**EXISTING FLOOR SLAB**
FURTHER POSSIBILITY OF ADDING FLOOR HEATING

**NORMAL CUSHION**

**HEAT CUSHION**
CONCENTRATED HEAT SOURCE

**CUSHIONS**
CAN BE PICKED UP AT A STATION WHERE THEY ARE CHARGED UP

*Climate 1:250*



STAGE

AMPHITHEATRE

HALL

BATHROOMS

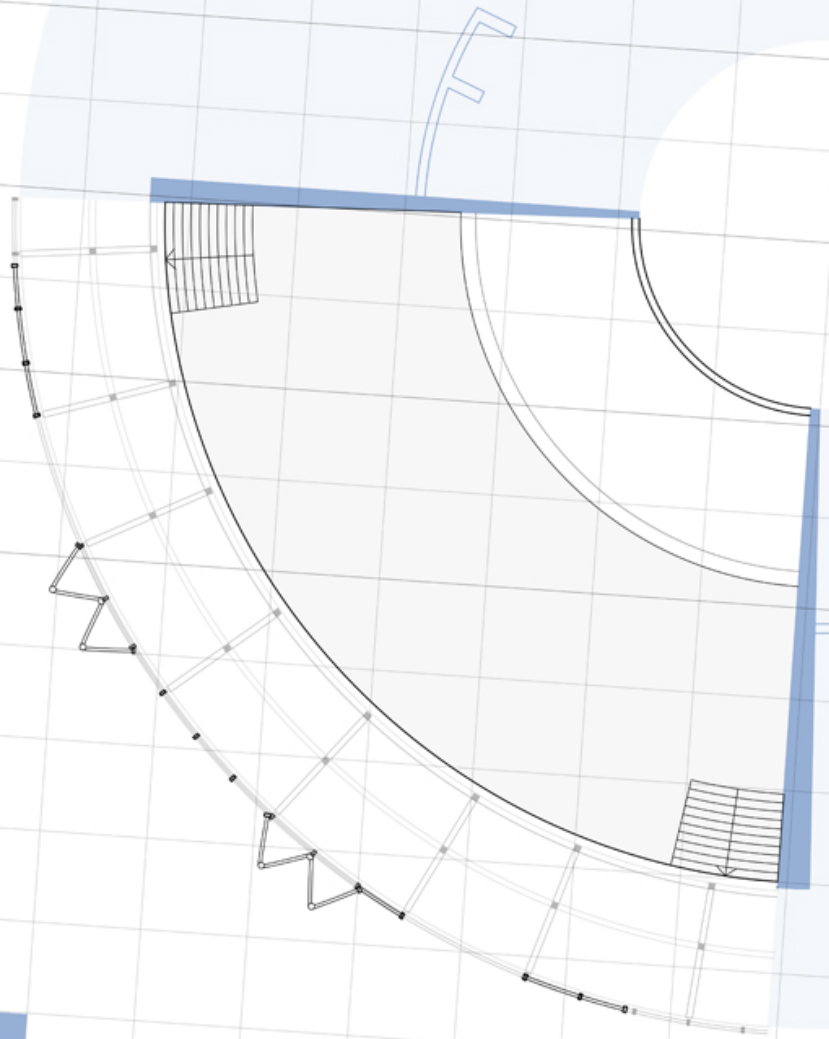
CORRIDOR

CLOAKROOMS

STORAGE

*Programme 1:750*

*- 01*



RAMMED EARTH ELEMENT
WALL HEATING CONSTANTLY 15 °C

EXISTING LOAD BEARING ELEMENT
FURTHER POSSIBILITY OF ADDING WALL HEATING

EXISTING FLOOR SLAB + 01
FURTHER POSSIBILITY OF ADDING FLOOR HEATING

SWIMMING POOL
NON-HEATED

FOLDING WINDOW
SEASONAL POOL USAGE

MANUAL VENTILATION
VIA THE WINDOWS

*Climate 1:250*

*- 01*



**REFLECTION**

A PLAYGROUND FOR SKOPJE

LEONIE MEISEL

*4745647*

THE SQUARE

**TELECOMMUNICATIONS CAFÉ**