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EBURY EDGE
LONDON, UNITED KINGDOM

Jan Kattein Architects

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L'IDEA CHE UN EDIFICIO POSSA COSTRUIRE E FAVORIRE UNA COMUNITÀ DI PERSONE SPINGE JAN KATTEIN ARCHITECTS A IMMAGINARE UN LUOGO LEGGERO, UN SISTEMA DI EDIFICI, SISTEMI COSTRUTTIVI E MATERIALI, RICICLABILI E RIUTILIZZABILI, CHE AMPLIFICHINO LA COMPLESSITÀ DELLA CITTÀ, DEL SUO SPAZIO PUBBLICO, ATTRAVERSO UNA GESTIONE GEOMETRICA DEL VUOTO, AFFIANCANDO DUE ELEMENTI MATEMATICI, GRIGLIE E SUPERFICI, CAPACI DI RIVERBERARE IL PROPRIO DIALOGO AGLI IMMEDIATI INTORNI DELLA CITTÀ

Vista assonometrica e, in basso, vista dalla strada

Axonometric view and, below, view from the street

Nel 1934 Marcello Nizzoli ed Edoardo Persico progettano l'allestimento per la Sala delle Medaglie d'oro, alla Mostra dell'Aeronautica di Milano, definendo uno spazio tridimensionale costituito da un sistema lineare, una griglia spaziale bianca, capace di decostruire e, contemporaneamente, riassemblare la spazialità della sala espositiva, dando un significato al vuoto più che al pieno, tracciandolo matematicamente e geometricamente.
È uno dei primi esempi di uso di un sistema a griglia, che accoglie le nuove istanze della modernità entro una spazialità leggera, ma, contemporaneamente, densa: permette di osservare il mondo attraverso piani di lettura trasparenti, che mettono sullo stesso piano gli oggetti esposti e lo sfondo, una maniera di lettura che pare raccontare già della contemporaneità, del

Pianta piano terra e primo piano

Ground and first floor plan

multiverso, degli strati di significato sovrapposti.
È forse per questa complessità intrinseca che sistemi spaziali di questo tipo riescono a fornire un supporto architettonico alle esplorazioni più radicali che appaiono verso la fine degli anni Sessanta del 900, quando emergono sulla scena internazionale progettisti come Cedric Price, Archizoom, Archigram.
Gli inglesi, in particolare, in una folle corsa durata poco meno di dieci anni, danno corpo a universi alternativi, costruiti attraverso una architettura a-storica, senza riferimenti classici, più legata al mondo del fumetto che del trattato, progettando la comunicazione più della costruzione, ribaltando il punto di vista, accogliendo il brutto, il disordinato, il tecnologico.
Disegnano le nuove Città Ideali, luoghi nei quali le macchine prendono il sopravvento sulle persone,

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Il rapporto
con la strada

The relationship
with the street

La corte come spazio pubblico
The courtyard as a public space

o, meglio, nei quali l'interazione uomo-macchina diventa per la prima volta fondamento di uno spazio architettonico, anticipando di decenni le istanze della contemporaneità.
I complessi disegni sono spesso retti da sistemi leggeri, come in Plug-in City, delle strutture lineari che ricordano la griglia tridimensionale di Nizzoli e Persico: si tratta di dispositivi trasparenti, che sembrano opporre un ordine geometrico al caotico disordine macchinico delle visioni urbane. Sono dei sotto-testi, o, meglio, dei sovra-testi, che paiono mettere in fila i ragionamenti del gruppo inglese, costruendo delle filigrane sulle quali le nuove città possono evolversi, crescere, costruire i nuovi mondi. Anticipano, in una certa maniera, la logica dell'ipertesto, permettendo una sovrapposizione di sensi, un rimando tra due tipi di spazio, in tensione fra di loro, ma anche in continuo rimando e relazione.

Sono mondi che necessitano di un alter ego reciproco, una doppia faccia che completa l'insieme, come nei progetti di Ken Isaacs, ancora alla fine degli anni Sessanta, che, attraverso le Living Structures e le Micro Houses, diminuisce la scala degli Archigram, la fa entrare nelle dimensioni domestiche, ma ne mantiene la complessità: il progettista statunitense decostruisce l'edificio-casa, estrae la struttura, trasformandola nel palinsesto regolatore dello spazio domestico; anche in questo caso si affrontano due mondi, due geometrie, come in Nizzoli e Persico: la griglia tridimensionale, fatta di linee, e le superficie piene, che racchiudono gli ambienti. La struttura leggera, fatta perlopiù di tubolari metallici, acquisisce forme differenti, è un organismo vivo capace di adattarsi alle differenti esigenze, o forse è capace di modificare le richieste funzionali attraverso la sua forma.

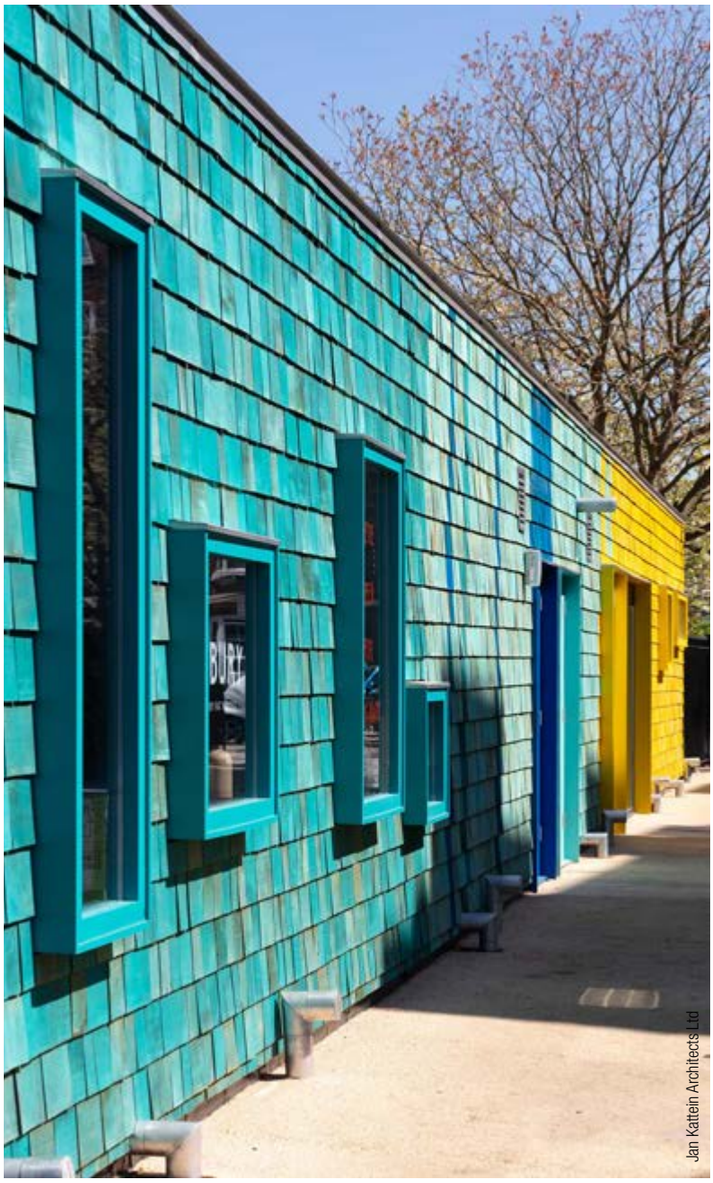
Vista dell'ingresso e dettagli dei rivestimenti di facciata

View of the entrance and details of the facade cladding0

SPAZI PUBBLICI DISASSEMBLATI A LONDRA

Questo doppio registro è proposto anche da Jan Kattein Architects in Edbury Edge, un progetto che accompagna la rigenerazione urbana di Edbury Bridge Estate, promossa da Westminster City Council e inaugurato ad Aprile 2021: si tratta di un complesso costituito da una serie di laboratori distribuiti su due livelli, un bar e una hall aperta alla comunità; un progetto che pare prendere a piene mani da quella stagione radicale della fine degli anni '60, durante i quali l'architettura diventava un grande meccanismo urbano, forse caotico, ma sorretto da trame geometriche ordinatrici.

All'interno di un lotto delimitato da edifici eterogenei, il progetto si sviluppa come parte di un giardino pubblico di piccola scala, divenendo un nodo pubblico attorno al quale possono ruotare le vicende della comunità locale: in parte verde, in parte minerale, il suolo pare dividere il lotto esattamente a metà, come a costituire un primo equilibrio tra naturale e artificiale.
Nella parte minerale l'edificio è costituito da due parti in dialogo tra di loro, che riportano al binomio fra la griglia e la superficie: in questo caso la relazione è quasi oppositiva, le due parti non si sovrappongono, ma cercano di costruire identità proprie, evidenziando le proprie caratteristiche; da un lato gli edifici che racchiudono le funzioni interne, dall'altro la struttura a tubolari metallici che funge da elemento distributivo. Sembrano due mondi che si sfiorano, tessendo ognuno le proprie trame spaziali, ma la griglia metallica riesce a prendere il sopravvento arrampicandosi sopra i tetti, opponendosi alle forme inclinate dei tetti stessi, ricostituendo un parallelepipedo ideale.
E poi, ancora, autodistruggendo il solido creato con una torre di segnalazione, un elemento che chiama a raccolta la comunità, che segnala la presenza degli spazi, delle funzioni racchiuse. Il dialogo, allora, diventa più fertile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in questo sistema complesso di rimandi e letture, che si ingigantisce sommando nuove caratteristiche: i colori vivi degli edifici, che ricordano l'ironia fumettosa degli Archigram; i rivestimenti in scaglie con differenti giaciture; le finestre posizionate quasi casualmente, di misure differenti; i frame metallici tipici dei ponteggi, che sembrano rimandare a una impellente temporaneità. Sembra, in una certa maniera, che il progetto cerchi fortemente di richiamare un ricordo giocoso nei suoi frequentatori, un'attenzione al dettaglio che fa scoprire continue viste inedite, a suggerire un'esplorazione dello spazio. La griglia metallica, poi, estende la spazialità degli interni verso il fuori, verso lo spazio pubblico aperto, costruendo un layer aggiuntivo nel vuoto aperto della città, una struttura di attracco per le persone e, in futuro, per la natura, integrando la diversità naturale all'interno dell'artificialità architettonica.
Anche gli interni giocano su due registri: più sobri gli spazi dei laboratori, più esplosivi quelli degli spazi comuni, nei quali si ritrova un'idea di struttura esibita: in questo caso è il soffitto, costituito da una serie di capriate sottili ma molto fitte, che fanno perdere lo sguardo in un complesso universo ligneo, senza possibilità di traguardare un punto fisso.

Lo spazio pubblico della città, così, ritrova quella complessità di lettura che osservavamo nei progetti di Nizzoli e Persico, nei folli universi degli Archigram, nell'equilibrio domestico di Ken Isaacs: anche qui il dispositivo "architettura" è un mezzo per aumentare le possibilità del tessuto urbano, per amalgamare i tanti caratteri che possiede la città, facendoli poi focalizzare in un punto, in un ambiente.
Fuori e dentro, leggero e pesante, mono-tono e colorato, opaco e trasparente, geometrico e casuale: sono elementi che si compenetrano, per restituire un'unità disassemblata alla comunità urbana, fertile luogo di equilibrio instabile.

CREDITS

Architects: Architettura Jan Kattein Architects

Structural, m&e, civil engineering, planning consultant: ARUP

Contractor: H A Marks Ltd.

Workspace operator: Meanwhile Space CIC

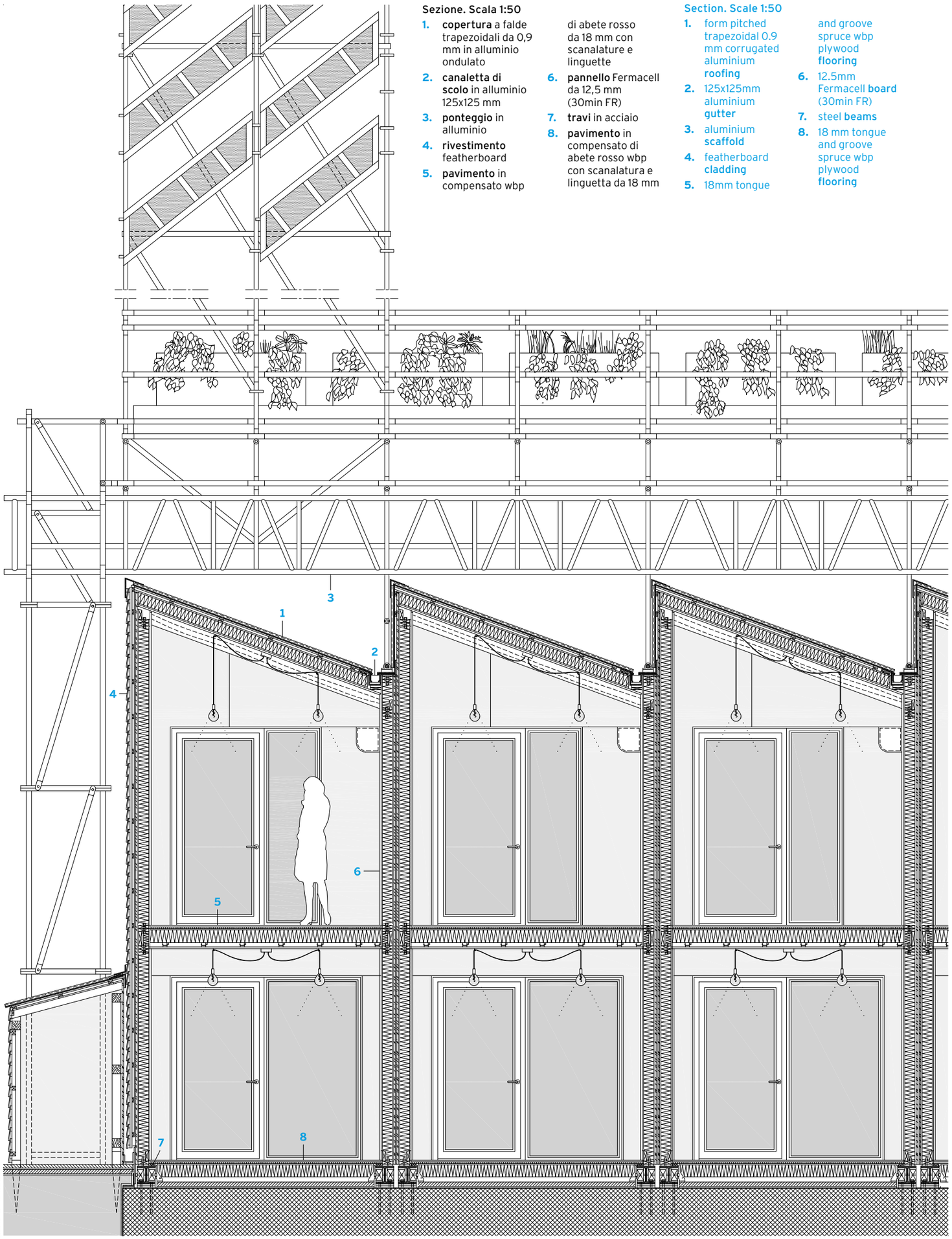
Awards: Architizer+ Awards 2021, Architecture + Colour, finalist Architizer+ Awards 2021, Architecture + Community, finalist New London Architecture Awards 2021, Meanwhile, shortlist New London Architecture Awards 2021, Structural Timber Awards 2021, Retail + Leisure Category Winner, Community Prize Civic Trust Award 2022

ZOOM

UN SISTEMA APERTO E FLESSIBILE

Il progetto di Jan Kattein Architects e ARUP esprime in forme e materiali la sua temporaneità, evidenziando il dato, appunto, temporale attraverso una forma di costruzione che la renda evidente, senza diminuire il comfort interno ed esterno.
Il complesso di edifici e spazi aperti, così, tende a minimizzare l'impatto della costruzione all'interno dello spazio pubblico, immaginando un sistema aperto e flessibile e, soprattutto, ripetibile: l'idea principale, infatti, è di considerare il progetto come un dispositivo spaziale e sociale, che, svolto il suo compito in un luogo, possa essere smantellato e ricostruito in un'altra posizione, definendo nuove relazioni, connettendo un tessuto esistente, favorendo le funzioni comunitarie. Si potrebbe quasi pensare che l'edificio sia una sorta di grande arredo urbano, che appare a seguito di necessità conclamate, attuando in rapidità, dando forma allo spazio con una limitata quantità di risorse.
In questo senso la costruzione avviene principalmente a secco lasciando alle fondazioni lineari la presenza di calcestruzzo: a queste gli edifici si agganciano attraverso un sistema di travi metalliche, il cui uso è, anche in questo caso, limitato a posizioni puntuali, preferendo un sistema costruttivo prevalentemente di legno.
Gli edifici sono in effetti costituiti da un assemblaggio di pannelli di legno, OSB o WBP, o di pannelli di cartongesso Fermacell, per le finiture interne. All'interno dei pannelli, sistemi di travetti lignei sono posizionati a strati perpendicolari, costruendo dei sandwich strutturali.
Il sistema costruttivo è sviluppato sulle pareti e, in estrema coerenza, sui tetti, sottolineando, soprattutto nella parte di bar e auditorio, un'idea di continuità del volume, come se questo nascesse dalla piegatura di un'unica superficie.
L'isolamento, termico e acustico, è garantito da spessori consistenti di lana di roccia, che lavorano insieme alle varie membrane per eliminare i fenomeni di condensa e garantire nel contempo l'impermeabilizzazione.
La struttura tubolare esterna si appoggia in alcuni punti agli edifici ma il sistema strutturale è studiato per mantenere una certa indipendenza, così che i due corpi reagiscano alle forze in gioco connaturatamente alle proprie caratteristiche costruttive.

Il fronte della corte
The court front



Stefano Ravasio

Sezione. Scala 1:50

1. **copertura** a falde trapezoidali da 0,9 mm in alluminio ondulato
2. **canaletta di scolo** in alluminio 125x125 mm
3. **ponteggio** in alluminio
4. **rivestimento** featherboard
5. **pavimento** in compensato wbp di abete rosso da 18 mm con scanalature e linguette
6. **pannello** Fermacell da 12,5 mm (30min FR)
7. **travi** in acciaio
8. **pavimento** in compensato di abete rosso wbp con scanalatura e linguetta da 18 mm

Section. Scale 1:50

1. form pitched trapezoidal 0.9 mm corrugated aluminium **roofing**
2. 125x125mm aluminium **gutter**
3. aluminium **scaffold**
4. featherboard **cladding**
5. 18mm tongue and groove spruce wbp plywood **flooring**
6. 12.5mm Fermacell **board** (30min FR)
7. steel **beams**
8. 18 mm tongue and groove spruce wbp plywood **flooring**

Sezione. Scala 1:22

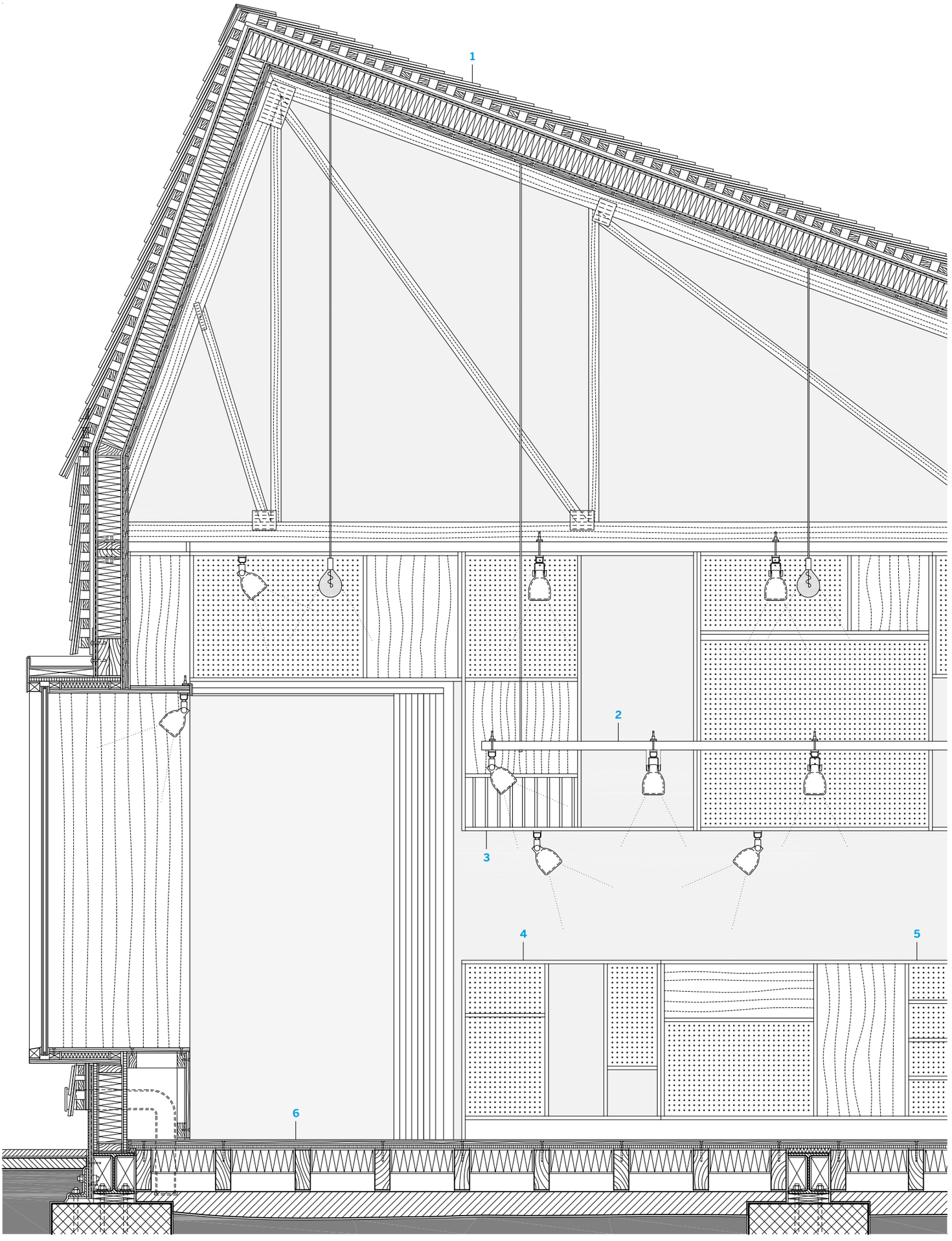
1. **rivestimento** in scandole di cedro
2. **listello in legno** di conifere sopra il bancone sospeso da 2 barre filettate BZP da 8 mm fissate al soffitto
3. **divisori** in compensato da 9 mm per formare il portapiatti
4. **scaffalatura aperta** sul retro del bancone della cucina. Piano di lavoro in compensato di abete rosso da 18 mm con piano di lavoro in acciaio inox spazzolato completamente incollato
5. **scaffalature regolabili** su perni in acciaio inox, 1 fila di fori per i perni dei ripiani deve essere praticata in linea con le linee alternate di perforazioni del pannello rigido a 50 mm dal bordo frontale del mobile
6. **pavimento** in linoleum da 3,5 mm

Section. Scale 1:22

1. cedar shingle **cladding**
2. **softwood batten** over counter suspended by 2 lengths of 8mm BZP threaded bar fixing to ceiling
3. 9mm **plywood partitions** to form plate rack
4. **open shelving** on reverse of kitchen counter. Counter top/work top in 18mm spruce wbp plywood with fully bonded brushed stainless steel work surface
5. **adjustable shelving** on stainless steel shelf studs to suit, 1 line of shelf stud holes to be drilled in line with alternate lines of hardboard perforations 50mm from face edge of cabinet
6. 3.5mm linoleum **flooring**

Viste degli interni

Views on the interiors



Stefano Ravasio

pavilions are clad in circular ceramic tiles arranged in coloured bands that fade from pastel shades of earth red, to pink, to white, also extending to the floor that connects the buildings and defines their immediate surroundings. The roofs are suspended over opaque ceramic-clad blocks by means of a band of frosted glass windows that allow natural light and air to enter.
"A walk in the woods" is the name of the Japanese architect's project Kengo Kuma who designed the public toilet inside the lush Nabeshima Shoto Park as a "village of public toilets" connected by a suspended promenade that disappears into the woods. An open passageway, ventilated appropriately for the post-pandemic era and easy to cross. The five "huts" surrounded by greenery, which house bathrooms for different needs (family, dressing, wheelchair), as well as the edges of the walkways and stairs, are covered with 240 slats of Yoshino cedar wood arranged at random angles that pay homage to nature.
It is inspired by the ancient Kawaya, prehistoric huts made of hardened earth tied to pieces of wood that were used as toilets in the early Jōmon period (the prehistory of the Rising Sun), the toilet designed by the Masamichi Katayama of the interior design studio Wonderwall®. The project combines in an apparently random way 15 exposed reinforced concrete walls made with formwork that leave a very marked imprint that recalls the wooden slats of the ancient Kawaya. The "random" arrangement of the walls defines a sort of labyrinth with the gaps between the walls that discreetly reveal the entrance to the three different areas that define the public bathroom (the men's toilet, the women's toilet and a unisex bathroom equipped with changing tables and suitable for the disabled). The concrete walls, which also shape the inside of the blocks, build an ambiguous space that in the intentions of the designers is meant to be playful and an invitation for users to interact as if they were in a playground.
An interesting example of the category of fragmented volumes is the Miles Pennington of the DLX Design Lab of the University of Tokyo, located at the intersection of three streets in Tokyo's Hatagaya district. As part of the TTT project, the professor has designed a toilet designed to be a community centre that can be used as an exhibition space, cinema, pup-up cloister. The actual toilets are arranged around an open but covered area made multifunctional by flexible street furniture, made with a system of retractable bollards in the floor that become the uprights for fixing long wooden seats that create benches of different shapes. The space surrounding the covered void is occupied by three triangular volumes that contain the bathrooms defined by long white walls designed as screens to project films or images from suspended projectors.

COMPACT, TRANSPARENT AND TECHNOLOGICAL VOLUMES

The second category in which the installations of the TTT project can be grouped is that of compact volumes. The latter are often characterized by a peculiarity that seems jarring with the function: transparency. In reality, the volumes are almost always "luminous lanterns" that signal and illuminate the surrounding spaces (often urban parks), thanks to the use of opal glass or light screens in lamellae that wrap around the main bodies.
A significant example of this are the two public toilets designed as part of the TTT Project by Schigeru Ban. The transparent glass walls of the two compact volumes allow you to check the hygienic conditions of the bathroom from the outside before entering it, but also guarantee the intimacy and confidentiality that the function imposes thanks to the use of the most modern smartglass technologies. In fact, the transparent colored glass automatically opaques when the user enters and turns the door lock. This solution, in addition to guaranteeing privacy, as mentioned, signals from afar the presence of people inside, thus easily answering the fateful question that all users of public toilets ask themselves: is it occupied? Recognizing from afar if the bathrooms are occupied, because the glass walls will be transparent if the bathroom is empty, is particularly useful and safe at sunset when the glass boxes become luminous lanterns that illuminate the parks in which they are inserted. In the Yoyogi Fukamachi Mini Park, the glass walls are coloured in shades of orange, pink, purple, in harmony with the playground equipment, while in the Haru-no-Ogawa Community Park, the shades turn from blue to green to harmonize with the colour of the trees. Each volume contains three rooms separated by mirrored walls: a women's toilet, a men's toilet and an accessible one for everyone. A similar inspiration is given to the bathroom designed by Takenosuke Sakakura called "Andon", which means lantern in Japanese.
The green frosted glass building encloses three unisex toilets, accessible by three doors coloured in a more intense green protected by small protruding canopies. The glass walls are imprinted with delicate trees that reveal themselves when you are near the toilet and inside it. At night, the public toilet illuminates Nishihara Itchome Park, creating a light and bright space that encourages users to use the toilet and the park itself.
Instead, it is inspired by the Engawa The toilet designed by Tadao Ando in the park surrounded by Jingu-Dori cherry trees which is a short distance from Shimbuya Station. The Engawa a sort of veranda covered by a sloping roof that modulates the relationship between the indoor and outdoor space in the traditional Japanese house, filtering natural light and protecting the house from the rain. The circular volume designed by Ando (which contains an accessible toilet, one for men and one for women with external sinks) is wrapped in an outer layer of vertical metal slats that protect privacy and let air filter through. A protruding roof protects the toilet by providing shelter and allowing to achieve one of Tadao Ando's main goals: to create a welcoming and safe space "where users can move around surrounded by a wall of vertical slats to feel the comfort of the wind and light coming from the surrounding environment". It's no coincidence that the toilet is the scene of some of the most poetic scenes of the film "Perfect Days": the one in which the protagonist Hirayama observes the reflection of passers-by on the ceiling of the roof and where, in a crack in a wall, the cream-colored sheet is hidden to play the game of Oxo over several days with an unknown toilet user.
Kazoo Sato Creative director of Disruption Lab Team After a long three-year research on the habits of use of public toilets in Europe and the USA (in which it emerged that 60% of users use their feet to activate the flow of water, 50% toilet paper to open the door avoiding direct contact of the hands, 40% use the hip to close the door) he opted for a toilet Voice Command. In Sato's contactless "Hi-Toilet" all functions (opening and closing the door, activating the flow of water from sinks and toilets and ambient music) are controlled by voice, an idea that came to the creative before the pandemic, but that the spread of the Covid-19 virus has helped to accelerate its acceptance. Once inside the toilet, users hear an automatic welcome message that instructs them on voice commands to activate the different equipment, including the Washlet toilets produced by the Japanese company Toto, a leader in the sector. Located in Nanago Dori Park, in the heart of Shimbuya's financial district, the toilet is characterized by its hemispherical shape, chosen to improve internal ventilation, which in turn is increased by a 24-hour mechanical ventilation system to prevent bad odors.
It is a simple white cube, the latest public toilet built as part of the TTT project, created by the designer Kashiwa Satowho leads the agency Samurai Inc. (known for creating Uniqlo's brand strategy). The volume, which stands in front of the Ebisu station, is wrapped in white aluminium slats separated by a gap of two centimeters and suspended from the ground. They define a U-shaped corridor around the main volume that houses 5 unisex toilets, creating a permeable wall that increases the bright and light impression of the pavilion. Sato, in addition to the pavilion, is the author of the pictograms that define this and the other services of the TTT project.

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EBURY BRIDGE
LONDON, UNITED KINGDOM
JAN KATTEIN ARCHITECTS

THE IDEA THAT A BUILDING COULD CREATE AND BENEFIT A COMMUNITY HAS MOTIVATED JAN KATTEIN ARCHITECTS TO IMAGINE A LIGHT LOCATION, A SYSTEM OF THE BUILDINGS, OF CONSTRUCTION SYSTEM AND RECYCLABLE AND RE-USABLE MATERIALS, WHICH AMPLIFY THE COMPLEXITY OF THE CITY, OF ITS PUBLIC SPACE, VIA A GEOMETRIC MANAGEMENT OF VOIDS, PUTTING NEXT TO EACH OTHER TWO MATHEMATICAL ELEMENTS, GRIDS AND AREAS, CAPABLE OF REVERBERATING THEIR OWN DIALOGUE WITH THE IMMEDIATE SURROUNDINGS OF THE CITY

In 1934 Marcello Nizzoli and Edoardo Persico designed the Hall for the Gold Medals for the Milan Air Force Exhibition, while defining a three-dimensional space composed of a linear system, a white spatial grid, capable

of de-constructing and, at the same time, re-assemble the spatiality of the exhibition hall giving more meaning to the empty than the filled space while mathematically and geometrically tracing it.
It is one of the first examples of use of the grid system which embraces the new modernity instances within a light spatiality, but, at the same time, dense: it allows to observe the world via transparent reading levels which out on the same dimension the displayed objects and the background, a reading key which seems to tell already in the contemporaneity, in the multiverse, of the overlapping meaning layers. It is probably for this intrinsic complexity that spatial systems of this kind manage to provide an architectural support to the most radical explorations which appeared towards the end of the 1960's when designers like Cedric Price, Archizoom and Archigram emerged on the international scene.
The English in particular, in a mad rush which lasted less than 10 years, created alternative universes, constructed via an a-historic architecture, without classical references, more linked to the comics world rather than more traditional literature, designing communication more than construction, overturning the point of view and welcoming the ugly, the messy, the technological. The designed the ideal cities, places where machine overrule people, or better, in which the interaction human-machine becomes for the first time foundation of an architectural spaces while anticipating of decades modern instances.
The complex designs are often supported by lightweight systems, like in Plug-in city, of linear structures which remind of the three-dimensional grid of Nizzoli and Persico: we are dealing with transparent devices, which appear to oppose a geometric order against the chaotic disorder of the machines of the urban visions. These are sub-narratives, actually, over-narratives, which seem to line up the reasonings of the English team while constructing watermarks on which the new cities will have to evolve, grow, build new worlds. They anticipate, somehow, the logic of the hyper-text, allowing an overlapping of senses, a reference between two types of space, in tension with each other but also in continuous reference and relation. These are worlds which need a reciprocal alter-ego, a double face which completes the whole, like in Ken Isaacs' projects, also at the end of the 1970's, which, via the Living Structures and the Micro Houses, diminishes the scale of the Archigram, makes them enter into the domestic dimensions but the complexities are kept: the US designer deconstructs the building-home, extracts the structure transforming it into the main narrative of the domestic space; also in this circumstance there are two worlds, two geometries as in Nizzoli and Persico: the three-dimensional grid, made of lines, and the solid surfaces, which encloses the spaces. The light-weight structure, made predominantly of metal tubes, takes different shapes, it is a live organism capable of adapting to the different requirements or maybe it is capable of modifying the functional needs via its shape.

DECONSTRUCTED PUBLIC SPACES IN LONDON

This double approach is also proposed by Jan Kattein Architects in Edbury Edge, a project which is part of the urban regeneration of Edbury Bridge Estate, promoted by the Westminster City Counci and opened in April 2021: it is a complex composed by a series of workshops distributed over two levels, a bar and a community hall; a project which seems to take with full hands from that radical season at the end of the 19060's during which architecture became a large urban mechanism, probably a chaotic one, but supported by ordering geometric patterns.
Inside a site limited by different buildings, the project is developed as part of small scale public garden, becoming a public hub around which the local community can thrive: in part green, in part mineral, the soil seems to divide the site exactly in half, almost as creating a first equilibrium between natural and artificial.
In the mineral part, the building is composed of two parts in dialogue with each other which take back to the binomial between the grid and the surface: in this case the relation almost creates opposition, the two parts don't overlap but try to build their own identities while emphasising their own characteristics; on one side the buildings which enclose the internal functions, on the other the structure of the metal tubes which acts like a distributive element. They seem to be two worlds which brush each other, each make their own spatial weaves, but the metallic grid manages to overcome while climbing on the roofs, in contrast with the inclined shape of the roofs themselves while reconstructing an ideal parallelepiped.
And then further, self-destructing the solid created with a signalling tower, an element which calls the community to gather, which marks the presence of the spaces and of the enclosed functions.
Therefore the dialogue becomes more fertile in this complex system of references and readings, which grows while summing new characteristics: the bright colours of the buildings, which remind of the comics irony of the Archigram; the finishes made of chips with different arrangements; the windows positioned almost in a random way and with different sizes; the metallic frames typical of scaffolds which seems to remind of an urgent provisional nature.
Somehow it seems that the project strongly tries to evoke a joyful memory in its users, an attention to details which makes you discover unexpected views, to suggest a exploration of the spaces.
The metallic grid then extends the internal spaces towards the outside, towards the open public space while building an additional layer in the open void of the city, a connecting structure for the citizens and, in the future, for nature while integrating the natural diversity inside the architecture artificiality.
The interiors also play on two tones: the workshops' spaces which are more sober, the communal spaces more explosive, in which it is possible to find an idea of a "show off" structure: in this case the ceiling, composed by a series of very dense but thin trusses, make the view lose itself in a complex wooden universe, without the possibility of focusing on a fixed point. The public space the city finds in this way that complexity of reading which we used to observe in the projects by Nizzoli and Persico, in the crazy universes by the Archigram, in the domestic equilibrium of Ken Isaacs: also here the "architecture" device is a way to increase the possibilities of the urban network, to blend together all the characteristics of a city to focus them in one point, in one space. Inside and outside, light and heavy, mono-chrome and coloured, opaque and transparent, geometric and random: these are elements which penetrates with each other, to give back to the urban community a disassembled unit, fertile place of an unstable balance.

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ROTTERDAM ROOFTOP WALK
ROTTERDAM, THE NETHERLANDS
MVRDV

A SUSPENDED WALKWAY AT A HEIGHT OF 30 METERS WINDS LIKE A BRIGHT ORANGE SNAKE OVER THE ROOFTOPS OF ROTTERDAM. THIS IS THE ROTTERDAM ROOFTOP WALK, DESIGNED BY MVRDV TO RAISE AWARENESS OF THE ALTERNATIVE USE OF FLAT ROOFS, WHICH CAN BECOME AN INNOVATIVE AND HIGHLY SUSTAINABLE URBAN RESOURCE

Imagine walking 30 meters above the rooftops of Rotterdam and admiring the dynamism and vibrancy of arguably the most modern Dutch city, where architectural eclecticism has resulted in an urban context extremely rich in modern masterpieces. For 32 days, between May and June 2022, this opportunity was not just a pipe dream but a real possibility for over 200,000 visitors who were able to stroll along the Rotterdam Rooftop Walk designed by MVRDV: a 600-meter-long path that rises above the city's rooftops and winds between stairs and terraces, including a pedestrian walkway that connects the roof of the World Trade Center with that of the historic Bijenkorf warehouses, crosses the Coolsingel and offers a breathtaking view of the city's main road. This bright orange snake, which winds its way between the city's rooftops, is part of a long tradition of iconic "height' events that have shaped the city of Rotterdam. These include the installation of a 2 km long chairlift that crossed the city in 1970, the construction of the Euromast in 1960 for the decennial international horticultural exhibition "Floriade" and the installation "Stairs to Kriterion," which was created to celebrate the city's 75th anniversary after the Second World War. The rooftop project was originally planned as part of the Eurovision celebrations, but the Covid-19 pandemic prevented its realization; the project was revived in 2022 with the support of the municipality of Rotterdam. Sustainability is the keyword to describe MVRDV's Rotterdam Rooftop Walk urban project: "If sustainability in environmental and economic sciences is the condition for development that ensures meeting