

BEATRIZBORQUE

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+34609522238

titulacions

Beatriz Borque (número col·legiada COAC 44284-4)

Arquitecta per l'ETSA Barcelona, Universitat Politècnica de Catalunya, l'any 2005.

Master Universitari en Paisatgisme per la Universitat Politècnica de Catalunya i l'École Supérieure de Paysage de Versailles l'any 2011.

docència

2020 Conferència sobre el disseny de l'espai públic, Jardins Antònia Vilàs. Escola Elisava.

2020 Professora de l'Escola Superior de Disseny ESDI, Universitat Ramon Llull.
Assignatura d'il·luminació i acústica en projectes d'interiors i exteriors.
Tutoria de Projecte Final de Grau.

2019 Professora de l'Escola Superior de Disseny ESDI, Universitat Ramon Llull.
Assignatura de Projectes d'espais exteriors i urbans.
Assignatura d'il·luminació i acústica en projectes d'interiors i exteriors.
Tutoria de Projecte Final de Grau.

2018 Professora de l'Escola Superior de Disseny ESDI, Universitat Ramon Llull.
Assignatura de Projectes III d'Interiors.
Tutoria de Projecte Final de Grau.

2018 Taula rodona i conferència "Piel en la arquitectura". Antiguo Convento Santa María de los Reyes, Sevilla.
Comissari Omar Ornaque.

2017 Jury de projectes de l'assignatura "Project theory" del Master "Commercial design spaces" a l'IED
Instituto Europeo di Design. Tutor Miquel Mariné.

2017 Taula rodona i conferència "Ruína". Fundació Calouste Gulbekian, Lisboa.
Comissari Omar Ornaque.

2016 Jury de projectes de l'assignatura "Project theory" del Master "Commercial design spaces" a l'IED
Instituto Europeo di Design. Tutor Miquel Mariné.

2016 Taula rodona i conferència "Tradició". Trespa, Barcelona.
Comissari Omar Ornaque i Enric Llorach.

2015 Taula rodona i conferència "Comercial". Biblioteca de Catalunya, Barcelona.
Comissari Omar Ornaque.

2015 Conferència "Missing commercial spaces of Catalan architecture 1968-2008" de l'assignatura "Project

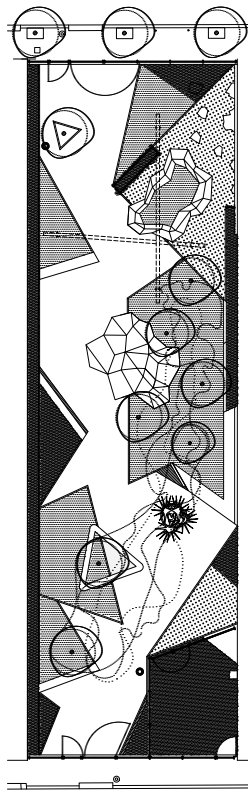
projectes realitzats

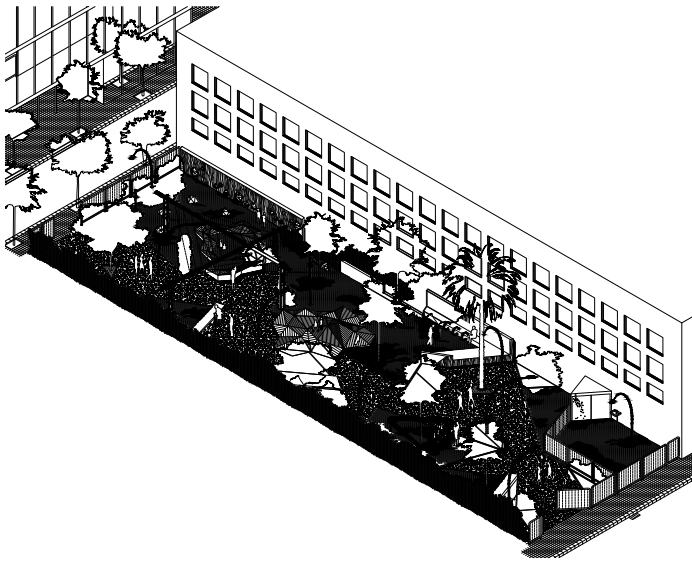
- 2020 Interiorisme Casa Roviralta, restaurant Asador de Aranda, Barcelona. En curs.
Beatriz Borque
- 2020 Master plan d'una finca amb habitatge i pavellons artístics a La Adrada, Àvila. En curs.
Beatriz Borque + Jorge Vidal
- 2020 Interiorisme casa unifamiliar a Sant Esteve de Palautordera. En curs.
Beatriz Borque
- 2020 Urbanització i paisatgisme espais exteriors d'una casa a Atlanterra, Cadis. En curs.
Beatriz Borque. Casa unifamiliar de Jorge Vidal.
- 2019 Urbanització i paisatgisme recorregut patrimonial a Santa Coloma, Andorra. En curs.
Beatriz Borque
- 2019 Paisatgisme edifici oficines administratives i centre cívic al districte de Sant Martí, Barcelona. En curs.
Beatriz Borque. Centre cívic Sant Martí autor: Jorge Vidal, en curs.
- 2019 Urbanització i paisatgisme edifici d'habitatges a la Plaça de les Glòries, Barcelona. En curs.
Beatriz Borque + Miquel Mariné + Ciertto estudio
- 2019 Urbanització i paisatgisme polígon industrial a Santa Coloma, Andorra. En curs.
Beatriz Borque
- 2019 Reforma i ampliació de casa unifamiliar i els seus espais exteriors a Collbató. En curs.
Beatriz Borque + Miquel Mariné
- 2019 Casa unifamiliar a Sant Llorenç de la Muga. En curs.
Beatriz Borque + Miquel Mariné
- 2019 Espais exteriors per un conjunt de turisme rural a Mallorca. En curs.
Beatriz Borque (exteriors) + MAIO
- 2019 Elevador per casa a Cerdanyola, dels apartaments Cerdanyola de Lluís Clotet i Òscar Tusquets. En curs.
Beatriz Borque + Miquel Mariné
- 2019 Reforma d'un pis al carrer Joaquim Costa, Barcelona.
Beatriz Borque + Miquel Mariné
- 2018 Reurbanització del carrer Giné i Partagàs a la Barceloneta, Barcelona.
Beatriz Borque + Marta Andreu
- 2018 Jardins Antònia Vilàs a la Barceloneta, Barcelona.
[Seleccionat i publicat a la web www.arquitecturacatalana.cat](http://www.arquitecturacatalana.cat)
Beatriz Borque + Miquel Mariné
- 2018 Terrassa d'estiu per al restaurant Asador de Aranda i il·luminació exterior casa Roviralta, Barcelona.
Beatriz Borque
- 2018 Enoturisme sostenible ARTCAVA a Avinyonet del Penedès. En curs.
Beatriz Borque
- 2018 Intervencions per als espais comuns de les oficines CASUMO al Poblenou, Barcelona. En curs.
Beatriz Borque + Miquel Mariné
- 2017 Pati per edifici 110 habitacions al carrer Provença, Barcelona.
[Premi FAD 2017 d'opinió de la secció d'Arquitectura](#)
Beatriz Borque (exteriors) + MAIO
- 2017 Paisatgisme per a habitatges Casagrand, Barcelona.
Beatriz Borque
- 2017 Bar i apartament RETROME, Barcelona.
Beatriz Borque.
- 2015 Paisatgisme Hotel Wittmore, Barcelona.
Beatriz Borque
- 2013 Rehabilitació dels límits dels jardins Torre Girona, Barcelona
Beatriz Borque + Miquel Mariné + César Rueda
- 2013 Estudis previs El nou paper dels espais protegits naturals i extractius del Garraf.
Beatriz Borque + F451 Arquitectura + Observatori de la Urbanització (UAB)
- 2012 Espais de joc a la plaça de la Constitució, Girona.
Beatriz Borque + Miquel Mariné
- 2012 Espais de joc a la plaça de l'Hospital, Girona.
Beatriz Borque + Miquel Mariné

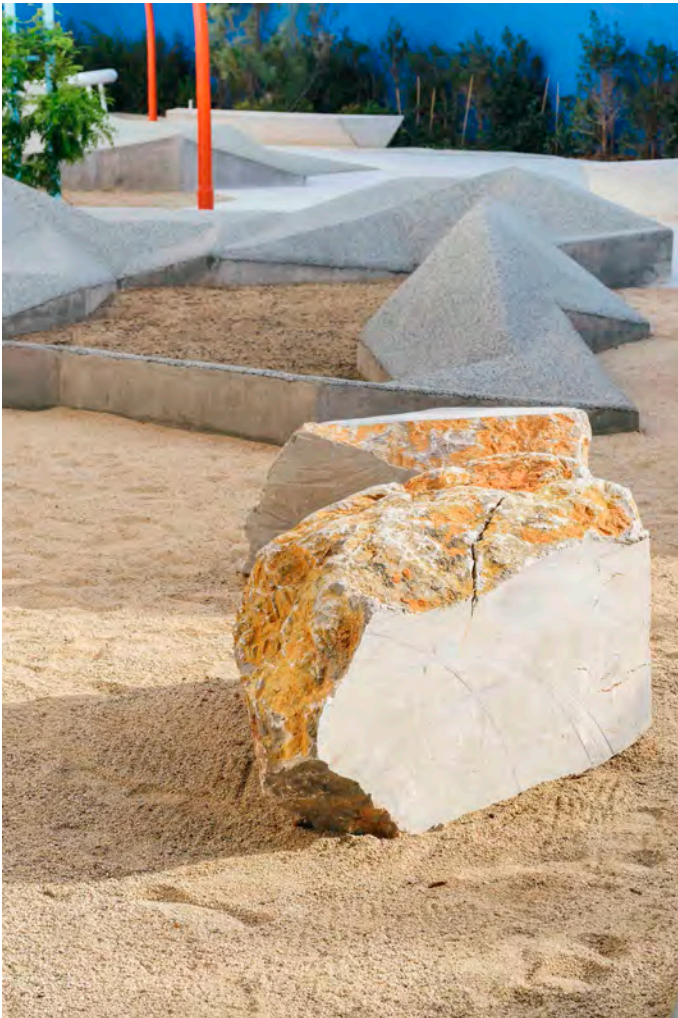
CONSTRUÏTS

JARDINS ANTÒNIA VILÀS

Emplacament: C. Balboa 36, Barceloneta, Barcelona
Superfície: 915 m²
Client: Ajuntament de Barcelona, Districte de Ciutat Vella
Pressupost: 395.763,48€
Contractora: Oprocat
Jardineria: Jardineria Bosch
Estructura: Codi. Oscar Frago
Col·laboradors: Maria López
Fotografies: © Rita Puig-Serra Costa

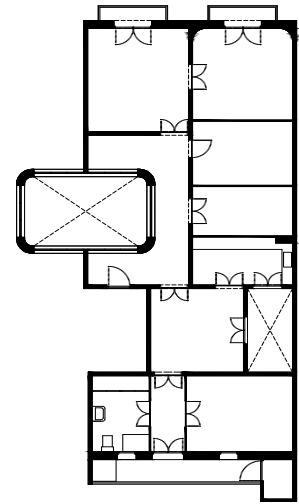




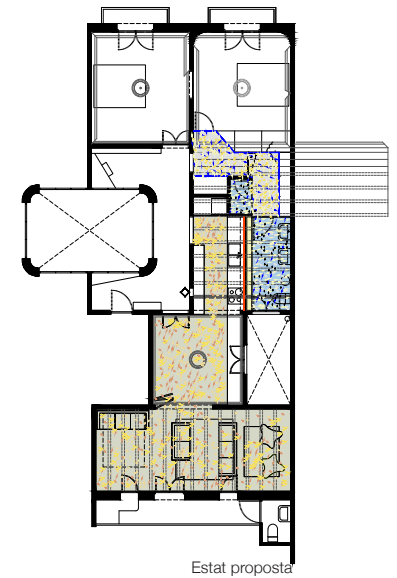


REFORMA PIS AL CARRER JOAQUIM COSTA

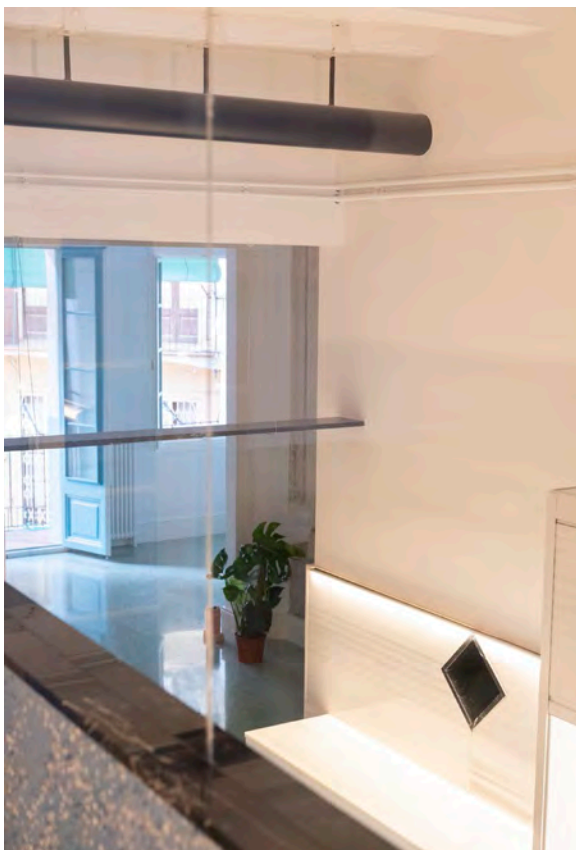
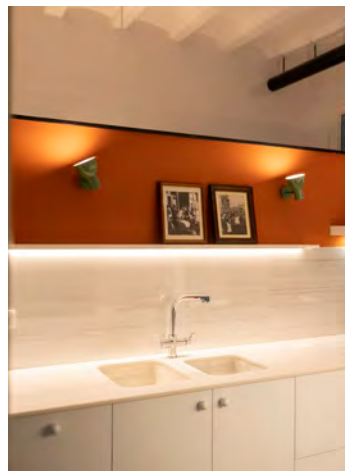
Emplacament: C. Joaquim Costa 61, 1 2, Barcelona
Superfície: 140 m2
Client: Privat
Pressupost: 95.000,00€
Constructora: Buildit
Estructura: Codi. Oscar Frago
Fotografies: © Rita Puig-Serra Costa

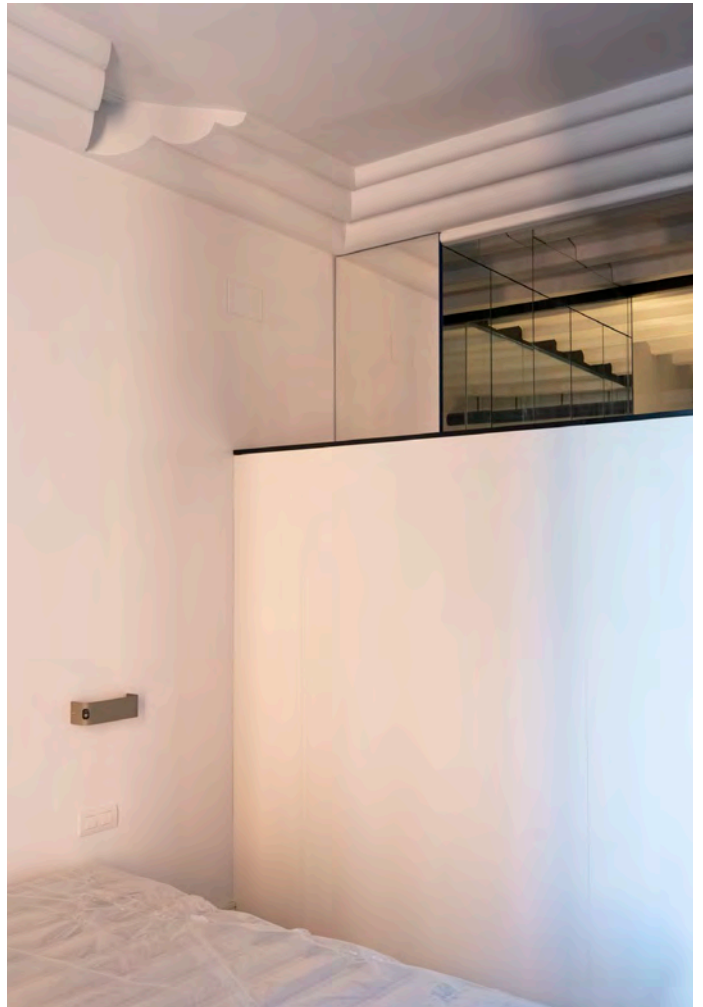
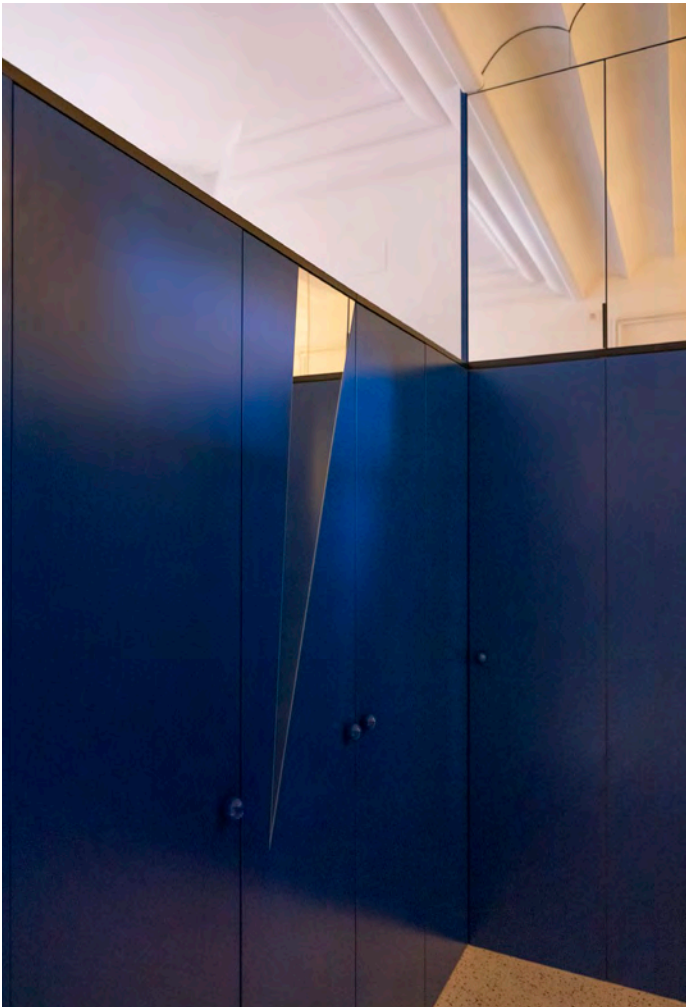
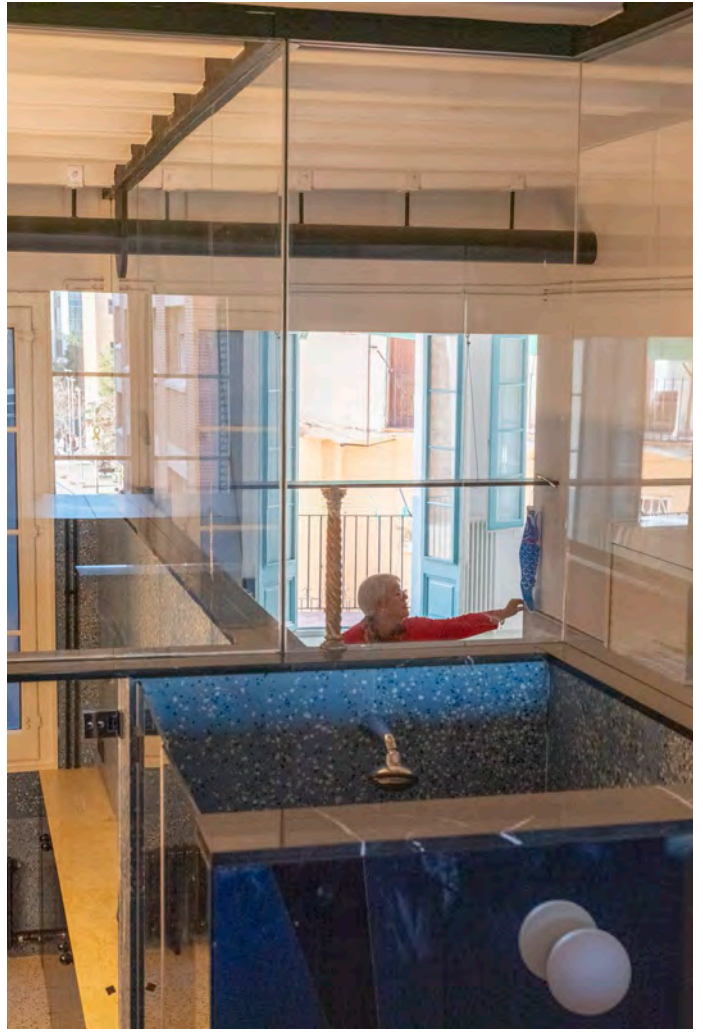


Estat actual



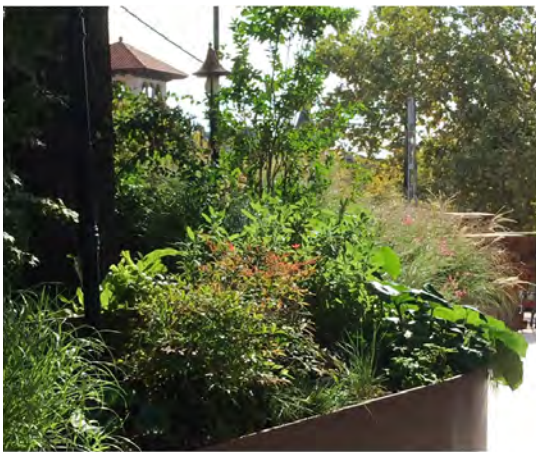
Estat proposta





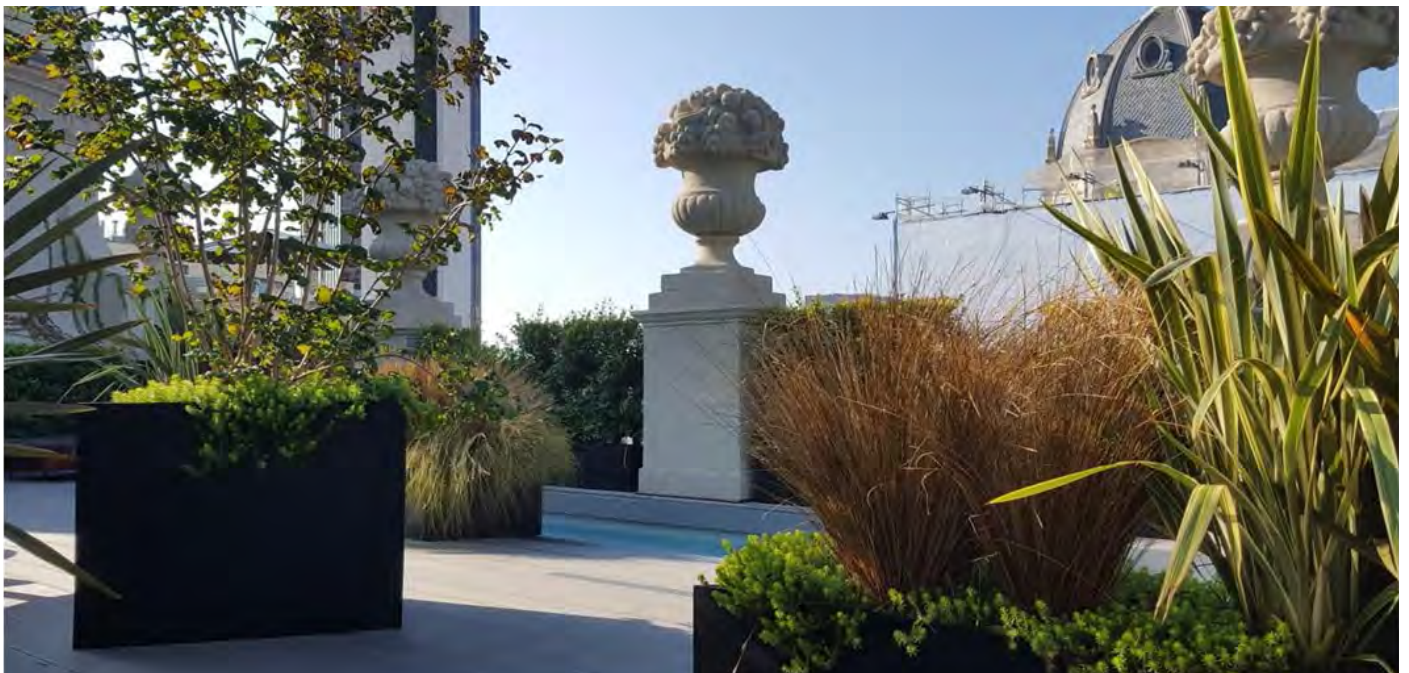
TERRASSA D'ESTIU CASA ROVIRALTA

Emplacament: Restaurant Asador de Aranda, Av. Tibidabo 31
Superfície: 180 m2
Client: Privat
Pressupost (PEM): 40.000,00€
Constructora: Apicalis
Jardineria: Les fulles jardiners



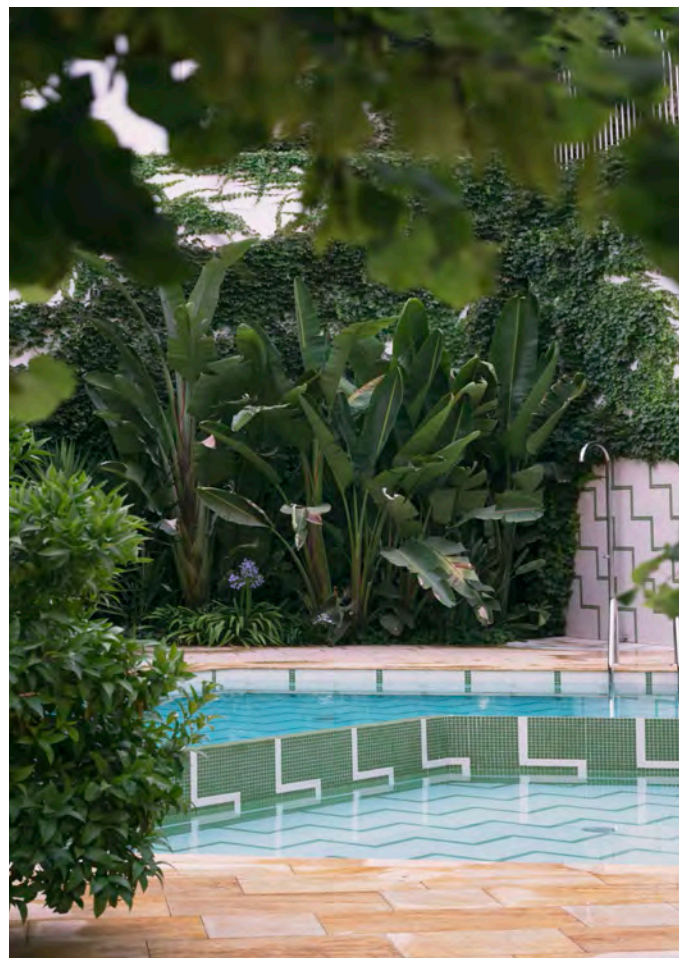
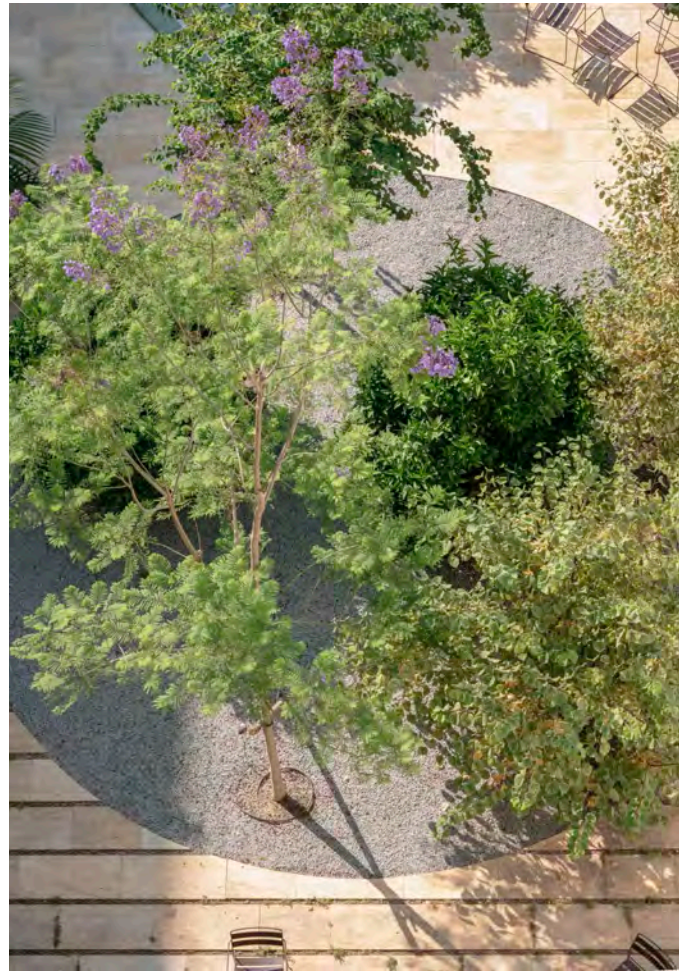
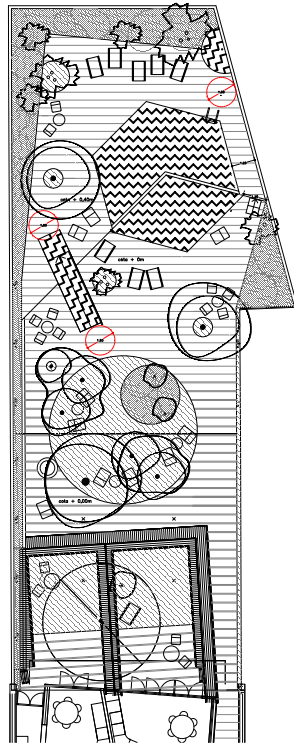
PAISATGISME CASAGRAN

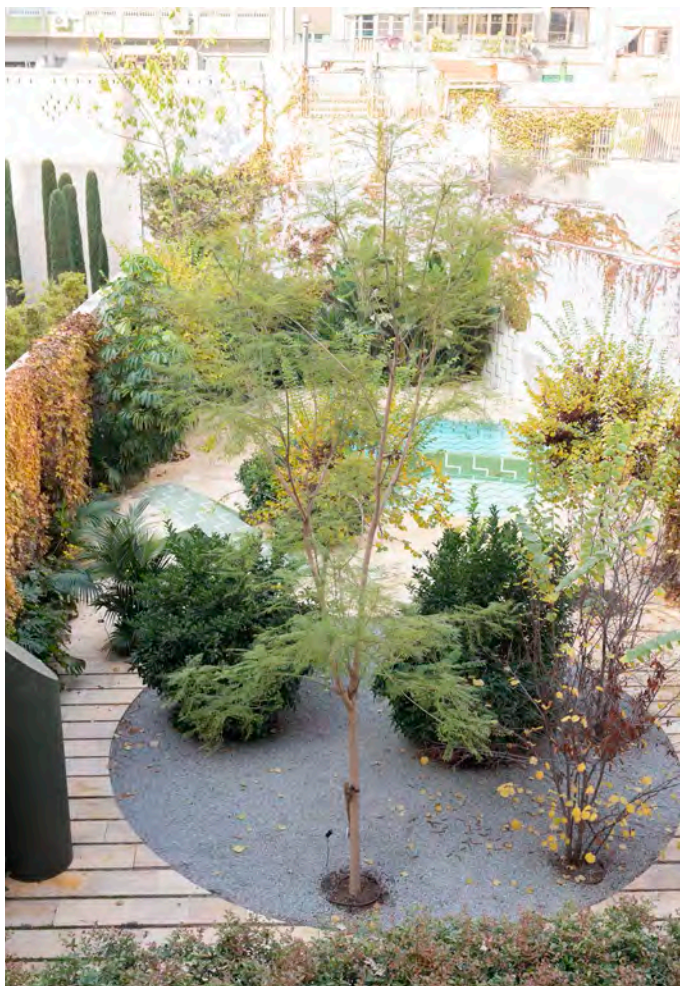
Emplacement: Av. Diagonal 478
Superficie: 318 m2
Client: Privat
Pressupost (PEM): 25.800,00€
Constructora: Perfytplast
Jardineria: Les fulles jardiniers

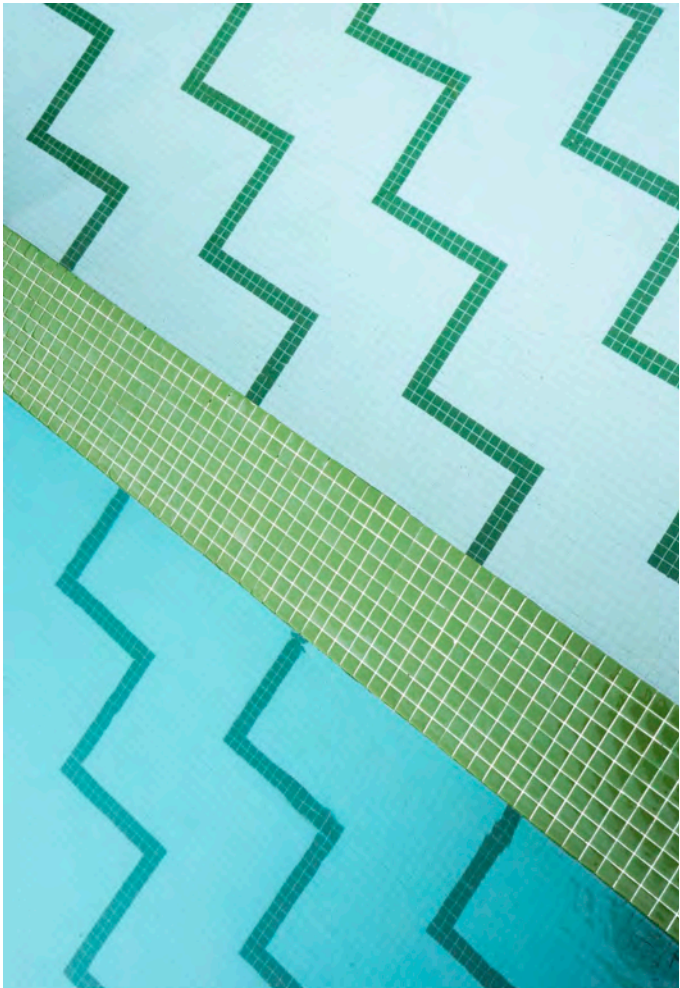
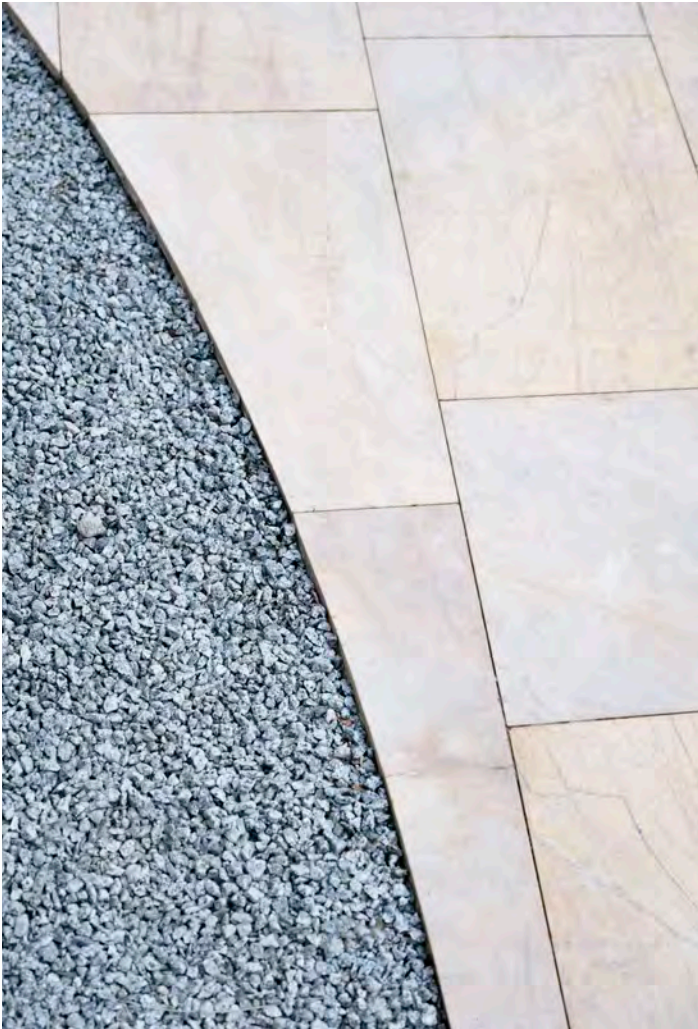


PATI JARDÍ PER EDIFICI HABITATGES 110 HABITACIONS

Emplacament: C. Balboa 36, Barceloneta, Barcelona
Superfície: 475 m²
Client: Privat. Uzara s.l.
Pressupost: 95.000,00€
Contractora: PBS Constructora
Jardineria: Les fulles jardiniers
Fotografies: © Rita Puig-Serra Costa

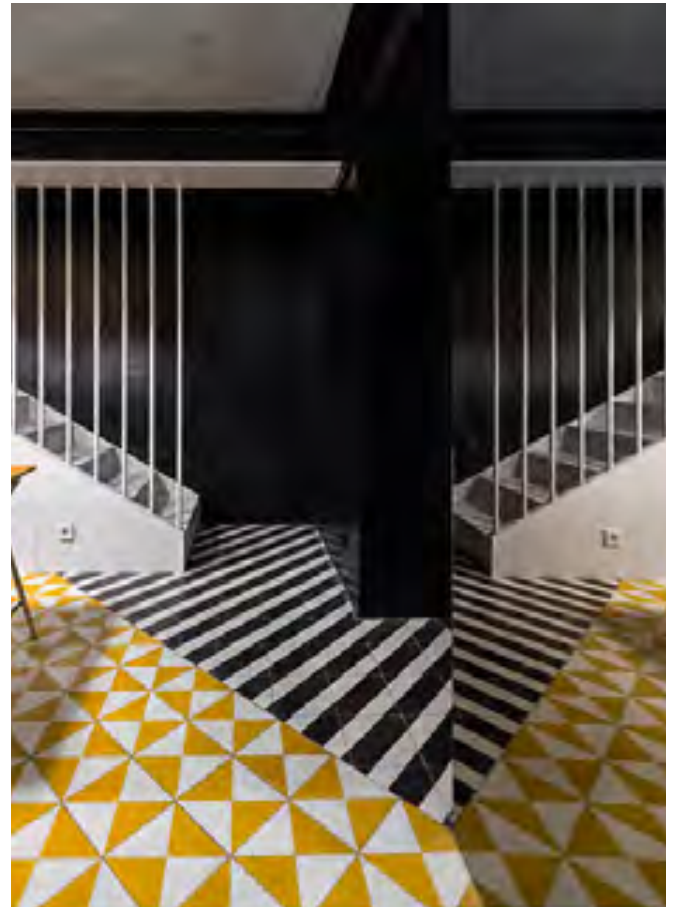
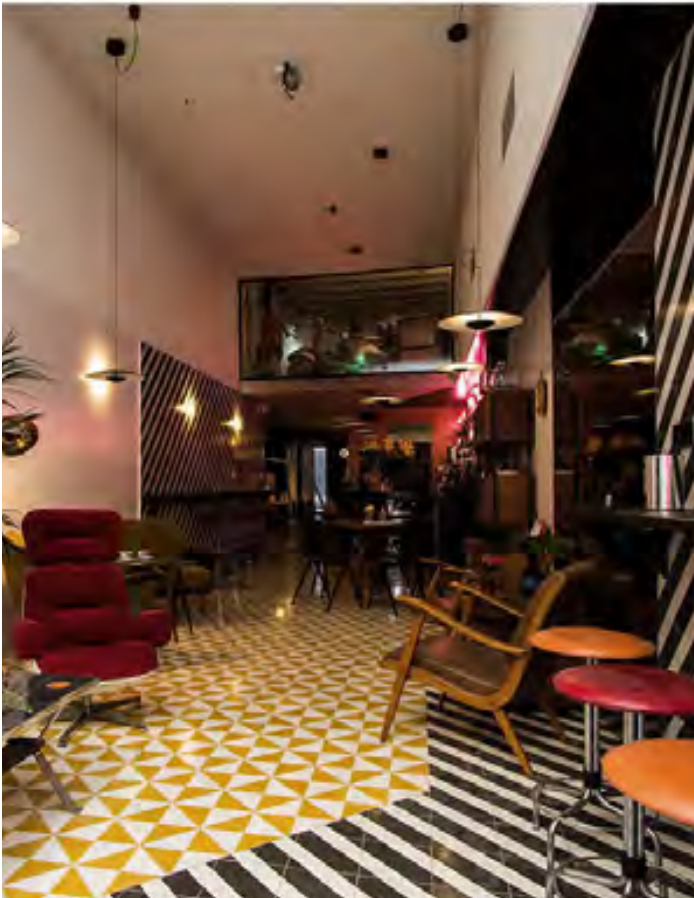






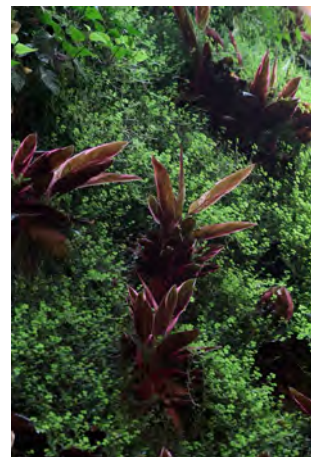
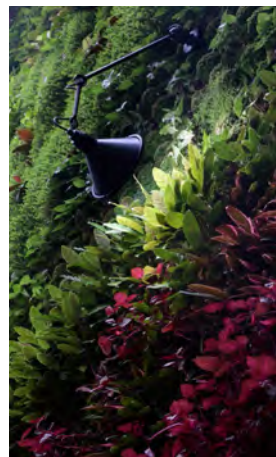
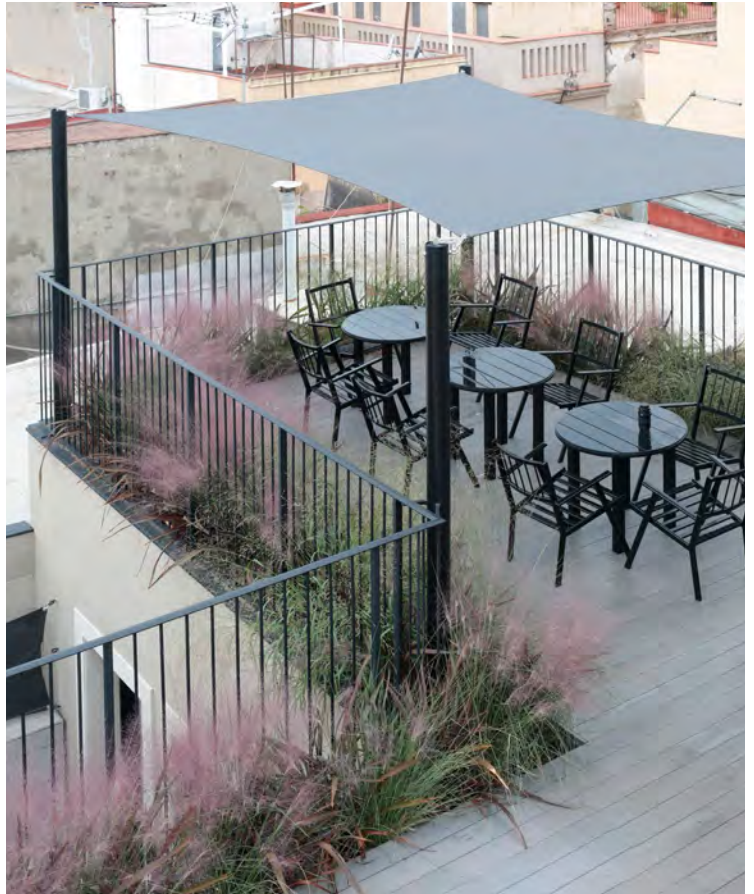
BAR I APARTAMENT RETROME AL C. GIRONA, BARCELONA

Emplacament: C. Riudarenes 9, Barcelona
Superfície: 330 m²
Client: BIMSA
Pressupost (PEM): 126.744,91€



PAISATGISME HOTEL WITTMORE

Emplacament: C. Riudarenes 9, Barcelona
Superfície: 195 m2
Client: Privat
Pressupost: 78.000,00€
Contractora: Closa
Jardineria: Babilon
Fotografies: © Pol Viladoms



NOU PAPER DELS ESPAIS PROTEGITS NATURALS I EXTRACTIUS AL GARRAF

Emplacament: Garraf
Superfície: 500 Ha
Client: Privat
Pressupost: ...

Es busca utilitzar les pedreres com a nous accessos al parc natural del Garraf. Generar també noves àrees d'atracció en aquestes pedreres, manifestant i preservant la seva morfològica. Es busca reivindicar un nou patrimoni relacionat amb les pedreres. I també, fer sortir a la llum el patrimoni geològic amagat en aquesta àrea. Es busca recuperar l'agricultura i utilitzar-la estratègicament (camins, doc, etc.) El projecte doncs es planteja molts objectius. És un plantejament estratègic sobre el territori que busca la seva activació en una proposta que evoluciona en el temps durant 30 anys.



Estudi programes (...)

LAND AT WORK
L'objectiu principal és la creació d'un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos. Aquesta iniciativa busca crear un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos.

TECHNOLOGY ON ADVISORY
L'objectiu principal és la creació d'un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos. Aquesta iniciativa busca crear un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos.

ADVOCACY AS A SERVICE
L'objectiu principal és la creació d'un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos. Aquesta iniciativa busca crear un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos.

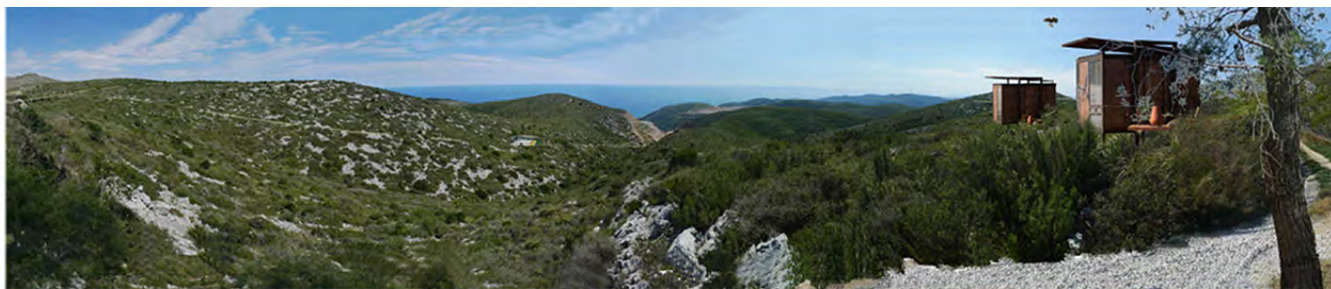
PULLER FOR CHAINS
L'objectiu principal és la creació d'un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos. Aquesta iniciativa busca crear un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos.

AWAKE LEISURE
L'objectiu principal és la creació d'un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos. Aquesta iniciativa busca crear un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos.

FARMING IN SITU
L'objectiu principal és la creació d'un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos. Aquesta iniciativa busca crear un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos.

EXPERIENCE ON LEISURE
L'objectiu principal és la creació d'un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos. Aquesta iniciativa busca crear un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos.

CULTURAL HUB
L'objectiu principal és la creació d'un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos. Aquesta iniciativa busca crear un espai de treball i de producció que permeti la integració de les diferents activitats i la gestió dels recursos.



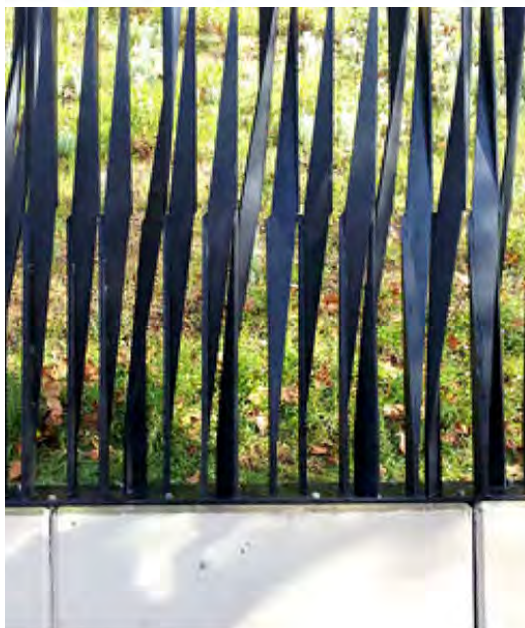
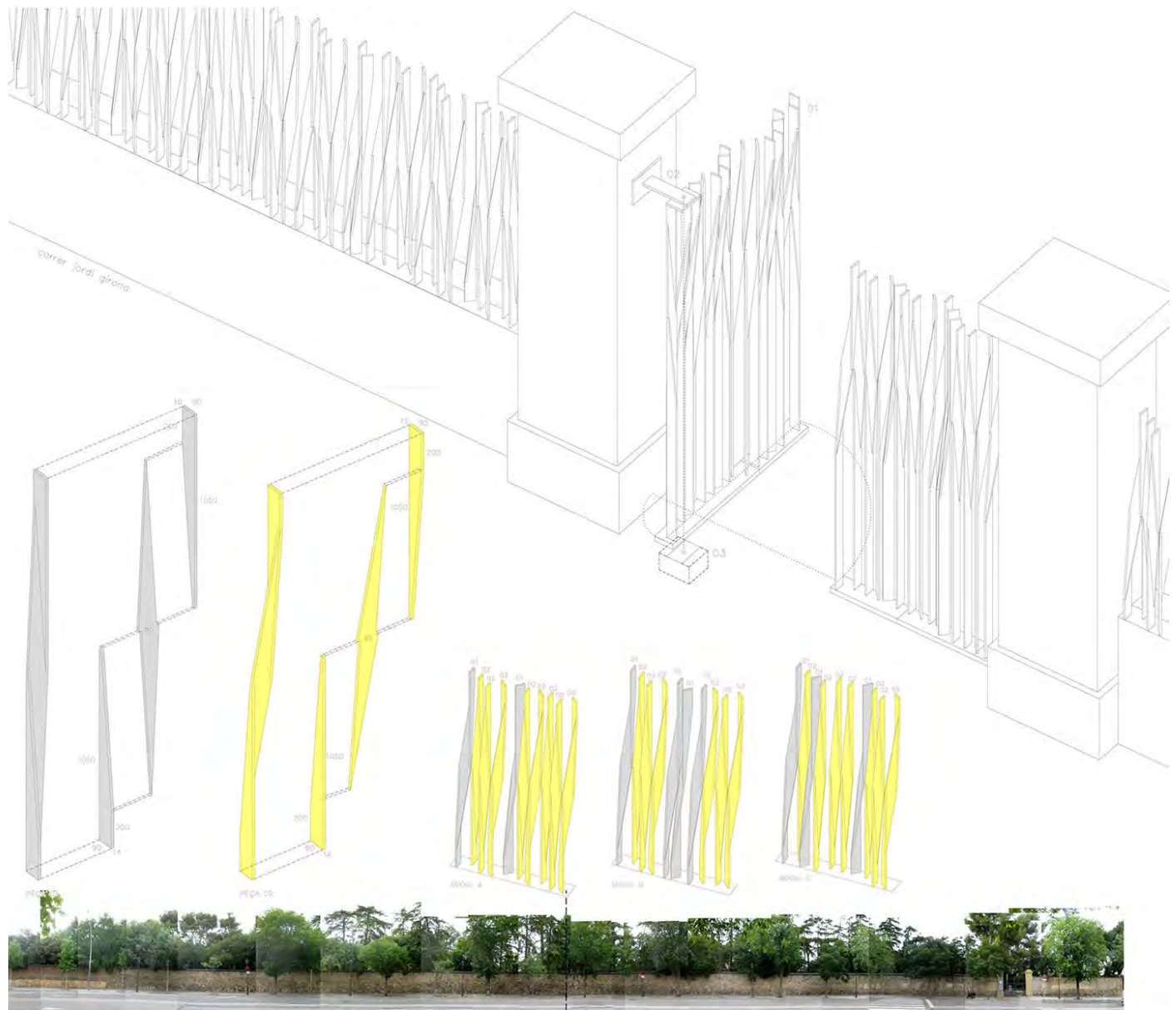
REHABILITACIÓ DELS LÍMITS DELS JARDINS TORRE GIRONA, BARCELONA

Emplacament: C. Riudarenes 9, Barcelona

Superfície: 330 m²

Client: BIMSA

Pressupost (PEM): 126.744,91€



PLAYGROUNDS A GIRONA

Emplacament: Pl. de l'Hospital i Pl. de la Constitució, Girona

Superfície: 100 m2

Client: Ajuntament de Girona

Pressupost (PEM): 2006



EN CURS

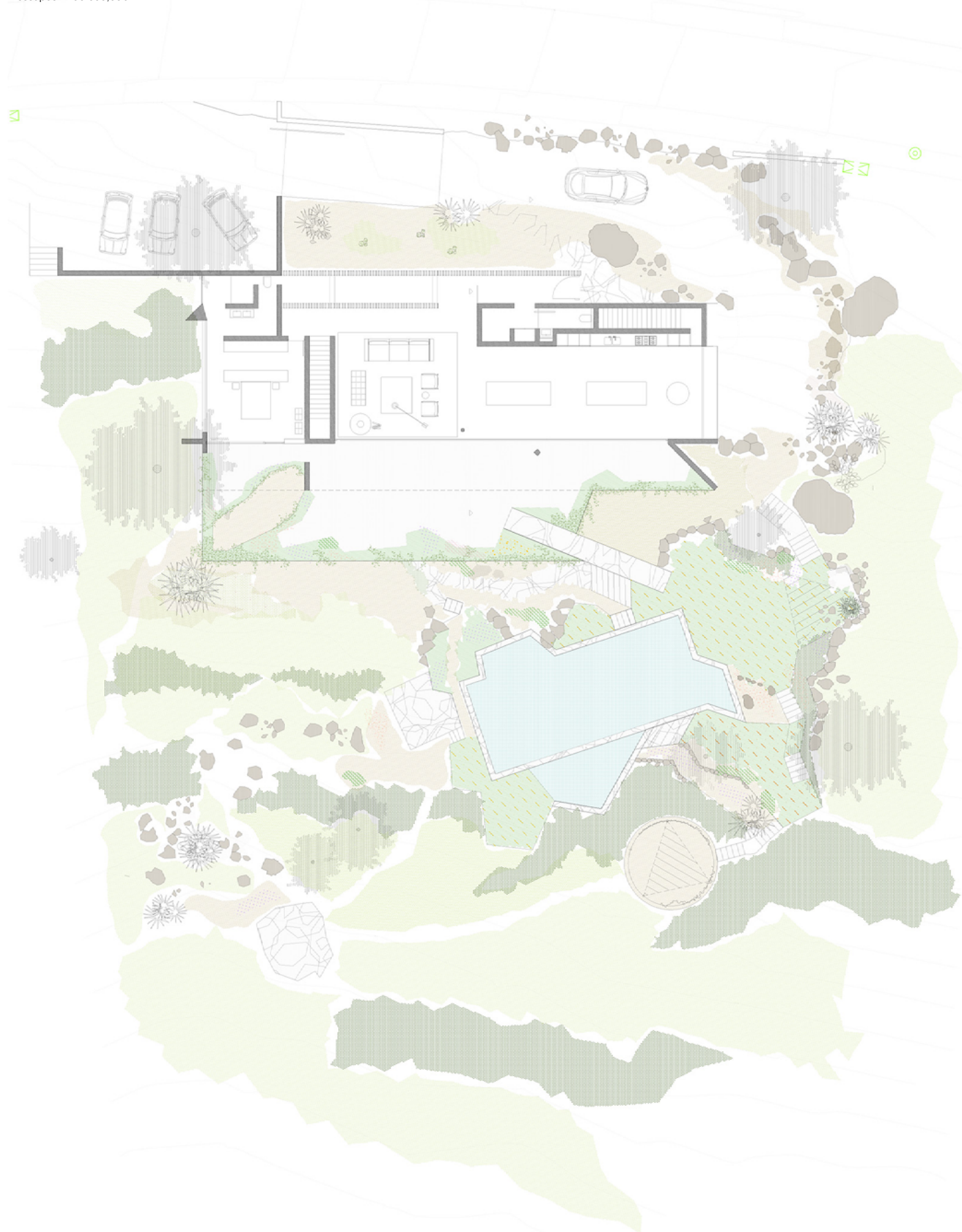
PAISATGISME CASA UNIFAMILIAR ATLANTERRA

Emplacament: Urbanització Atlanterra, Cadis

Superfície: 500 m²

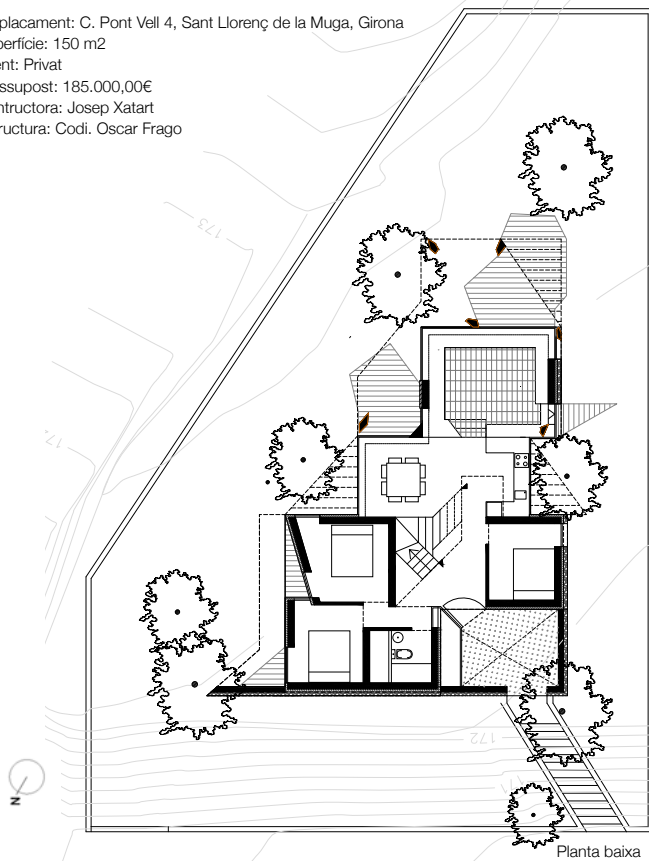
Client: Privat

Pressupost: 150.000,00€

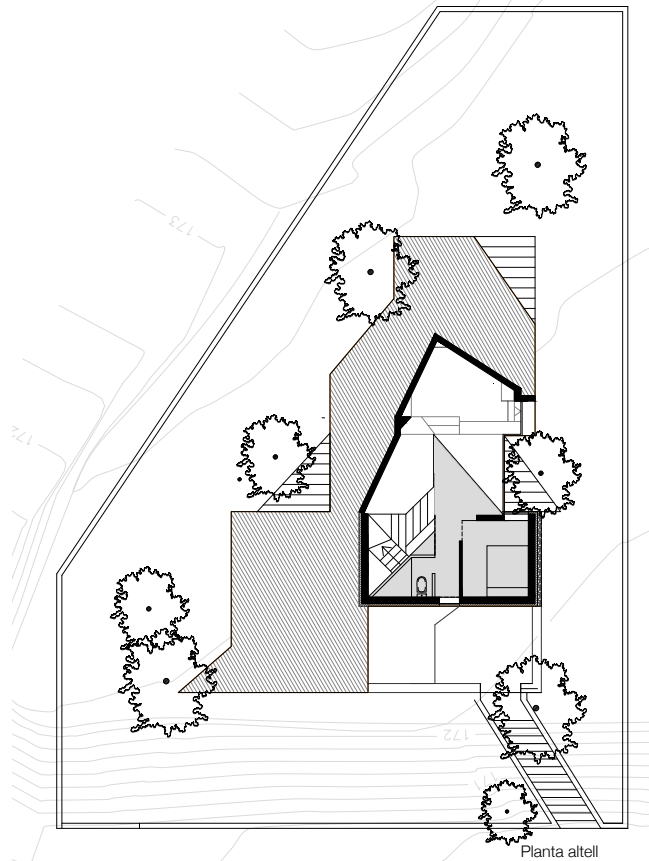


CASA UNIFAMILIAR A SANT LLORENÇ DE LA MUGA

Emplacament: C. Pont Vell 4, Sant Llorenç de la Muga, Girona
 Superfície: 150 m²
 Client: Privat
 Pressupost: 185.000,00€
 Constructora: Josep Xatart
 Estructura: Codi. Oscar Frago



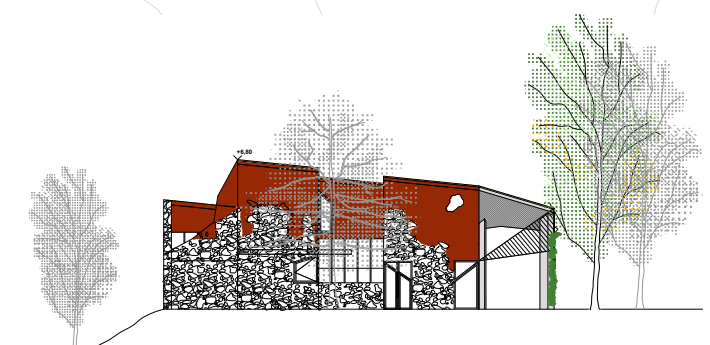
Planta baixa



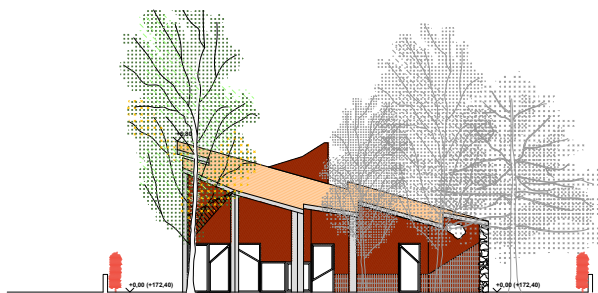
Planta attell



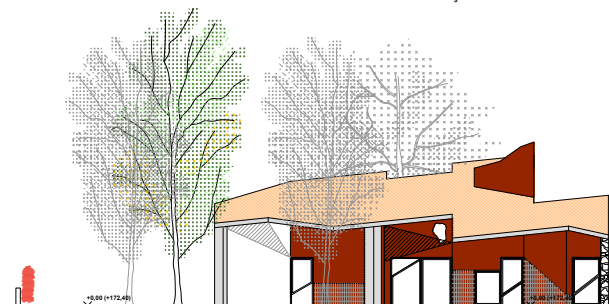
Alçat Nord-oest



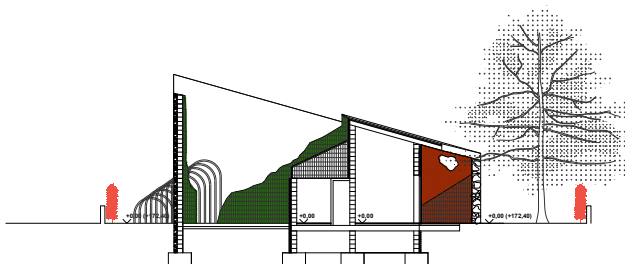
Alçat Sud-oest



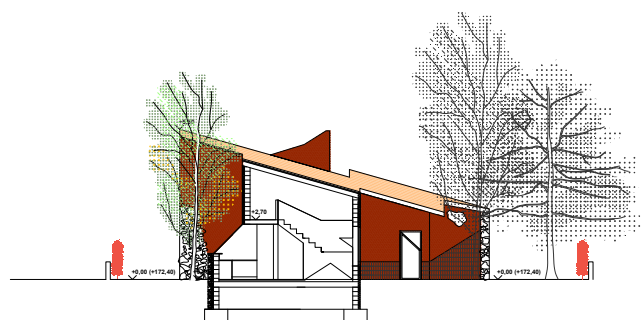
Alçat Sud-est



Alçat nord-est



Secció transversal 1



Secció transversal 2

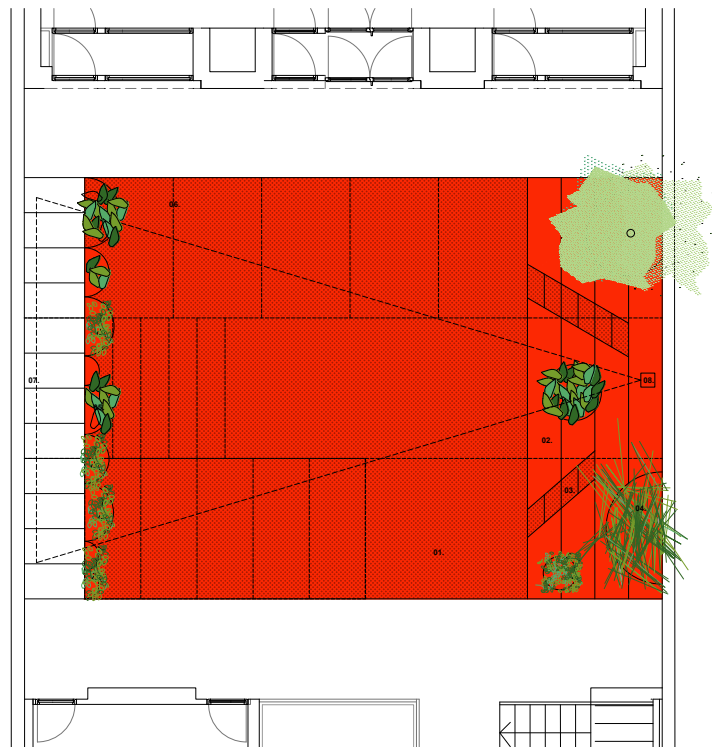
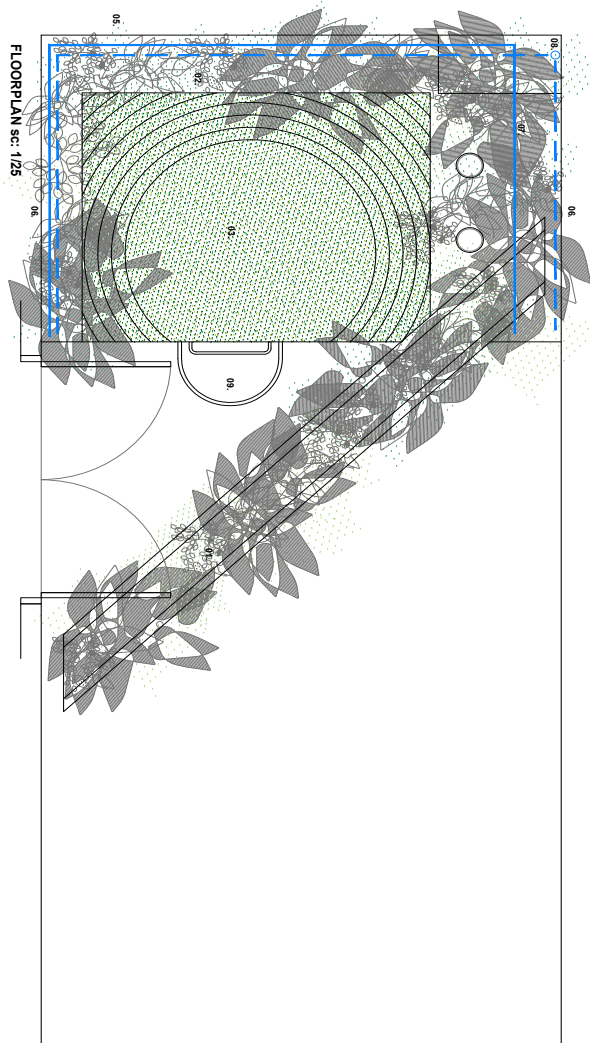
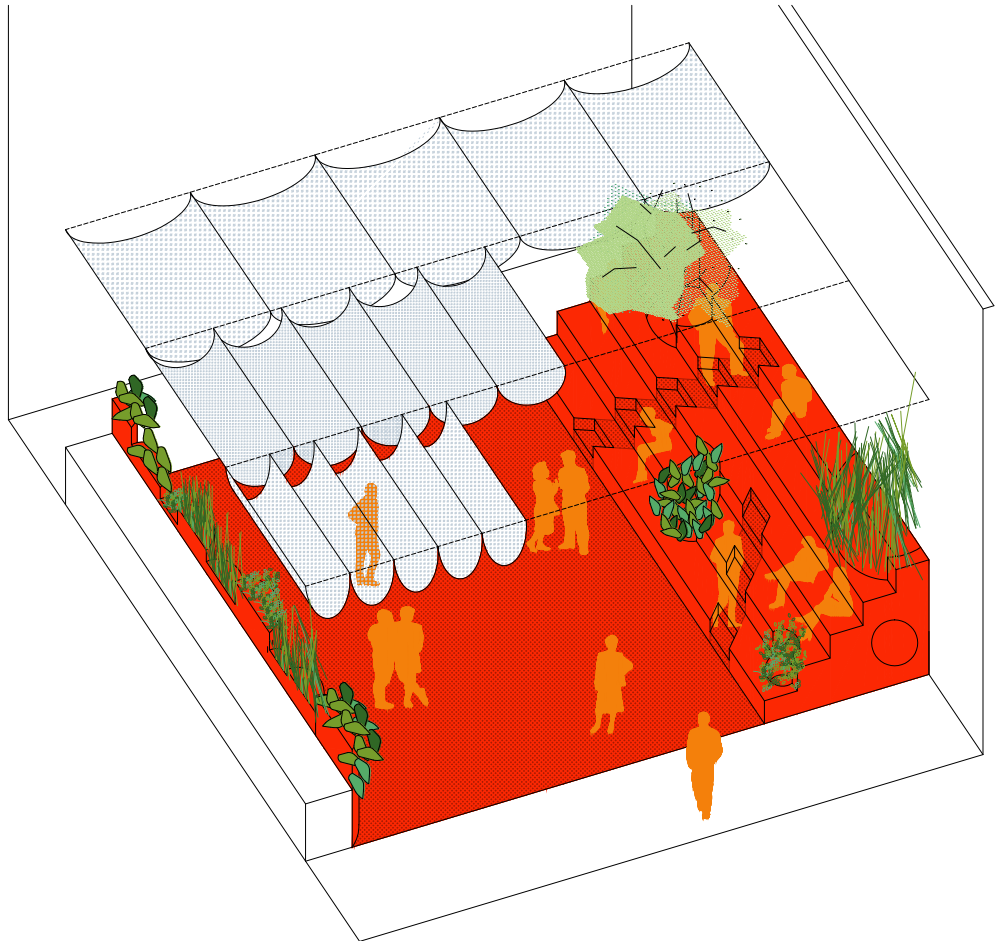
ENOTURISME ARTCAVA AL PENEDÈS.

Emplacament: C. Riudarenes 9, Barcelona
Superfície: 3,5 Ha
Client: Privat
Pressupost (PEM): 7.000.000,00€



CASUMO

Emplacament: Poblenou
Superfície: 150 m²
Client: Privat
Pressupost: 50.000,00€



concursos

- 2020 Concurs pavelló “Haus des Gastes” a Nebel, Amrum, Alemanya.
Beatriz Borque + Miquel Mariné (exterior paisatgisme) + h3o + Beatriz Alés
- 2019 Concurs habitatges dotacionals a Zurich amb parc.
Finalistes
Beatriz Borque + Miquel Mariné (exterior paisatgisme) + h3o
- 2017 Concurs privat per a un habitatge a Ruplà, Baix Empordà. Finalistes.
MAIO + Beatriz Borque (exterior)
- 2016 Concurs per la Casa Junyer i Casals al barri de Vallcarca, Barcelona.
Beatriz Borque + Miquel Mariné + Pol Esteve + César Rueda + Pepe Ramos
- 2016 Concurs Internacional d’habitatges a la Plaça de les Glòries.
Beatriz Borque + Miquel Mariné + Pol Esteve + César Rueda
- 2015 Concurs internacional d’idees per al parc Soar Island a Leicester, Regne Unit.
Beatriz Borque + Miquel Mariné
- 2014 Concurs vestidor i gosses Guàrdia Urbana de Barcelona, BIMSA.
Beatriz Borque + Miquel Mariné + César Rueda
- 2013 Concurs plaça a Rjukan, Noruega.
Beatriz Borque + Miquel Mariné + César Rueda
- 2011 Concurs “Foro Hábitat Sostenible, 100 viviendas” a Nuestra Señora de los Ángeles, Madrid.
- 2011 Estudi i disseny dels espais de joc.
En motiu del concurs per al Parc Garellano de Teresa Galí, realitzat com a col·laboradora.

PAISATGISCHE CONCOURS "HAUS DES GASTES" A NEBEL, AMRUM

Realisierungswettbewerb Neubau Haus des Gastes in Nebel auf Amrum - 1. Phase

182821



Volumendarstellung

Das neue Haus des Gastes befindet sich auf der Grundfläche des bestehenden Gebäudes östlich des Grundstücks inmitten des grünen Kurparks. Die neue Geometrie des Volumens ist quadratisch, mit Ausnahme der Rücksprünge, welche den Eingangsbereich und den Bereich der Außenbühne definiert. Das Volumen wird in der Vertikale durch ein Satteldach abgeschlossen.

Setzung

Die starke Geometrie des Neubaus dreht sich um einige Grad nach Nordwesten, um die Bedeutung des Veranstaltungsraums zu stärken, welcher als einziger Raum direkt auf das Wattenmeer blickt. Diese neue Ausrichtung ermöglicht es Spannungen zwischen den Rändern des Grundstücks und dem neuen Gebäude zu erzeugen. Darüber hinaus wird durch die Drehung ermöglicht, dass kein Raum ausschließlich nach Norden ausgerichtet ist. Die präzise Setzung des Neubaus schafft es, dass lediglich eine minimale Anzahl der bestehenden Bäume auf dem Grundstück gefällt werden müssen.

Freiräume

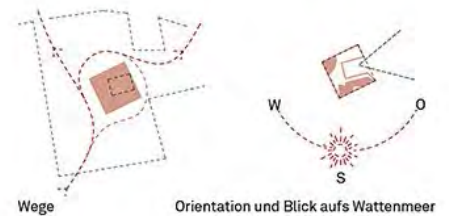
Ziel des Entwurfs ist es den Neubau unter höchstem Respekt für die vorgefundene Landschaft in die bestehende Vegetation einzufügen. Das neue Gebäude schafft neue Außenbereiche, die als "Räume in der Natur" verstanden werden und deren Wände Elemente der Vegetation sind. Einige dieser Räume sind Erweiterungen des Programms innerhalb des Gebäudes, wie Lesewiese, die Kaffeeterrasse usw.

Harte Gehwege werden entfernt und neue Wege aus Metallrosten erzeugt, welche einige Zentimeter über dem Boden schweben und die Entwicklung der Vegetation von Wiesen, Dünen oder Überschwemmungsgebieten ermöglichen sowie jene neuen Außenräume verbinden. Der wichtigste Außenraum wird die Loggia vor dem Veranstaltungsraum. Durch eine 180°-Drehung und Öffnung der Verglasung wird die Bühne innerhalb des Veranstaltungsraums zur Außenbühne.

Mit Hilfe der Topographie wird die Dünenlandschaft mittels niedriger Vegetation der natürlichen Umgebung der Insel überflutet. Auf diese Weise verschmelzen zwei Landschaften um das neue Haus des Gastes.



Lageplan / Grundriss EG M 1:500



Schnitt A-A' M 1:500



Schnitt B-B' M 1:500



OG



EG

Öffentlicher Bereich: Veranstaltungsraum, Café...
DLRG Unterkunft und Hausmeisterwohnung
Büros, Künstlergarderobe, Toiletten und Lager

Systemgrundrisse Nutzungen M 1:500

PAISATGISM CONCURS HABITATGES DOTACIONALS AMB PARC A ZURICH

Emplacament: Zurich
Superfície: 1 Ha
Client: Ajuntament de Zurich
Pressupost (PEM): 150€/m²



ESPAIS EXTERIORS CONCURS PRIVAT D'UN HABITATGE A RUPiÀ

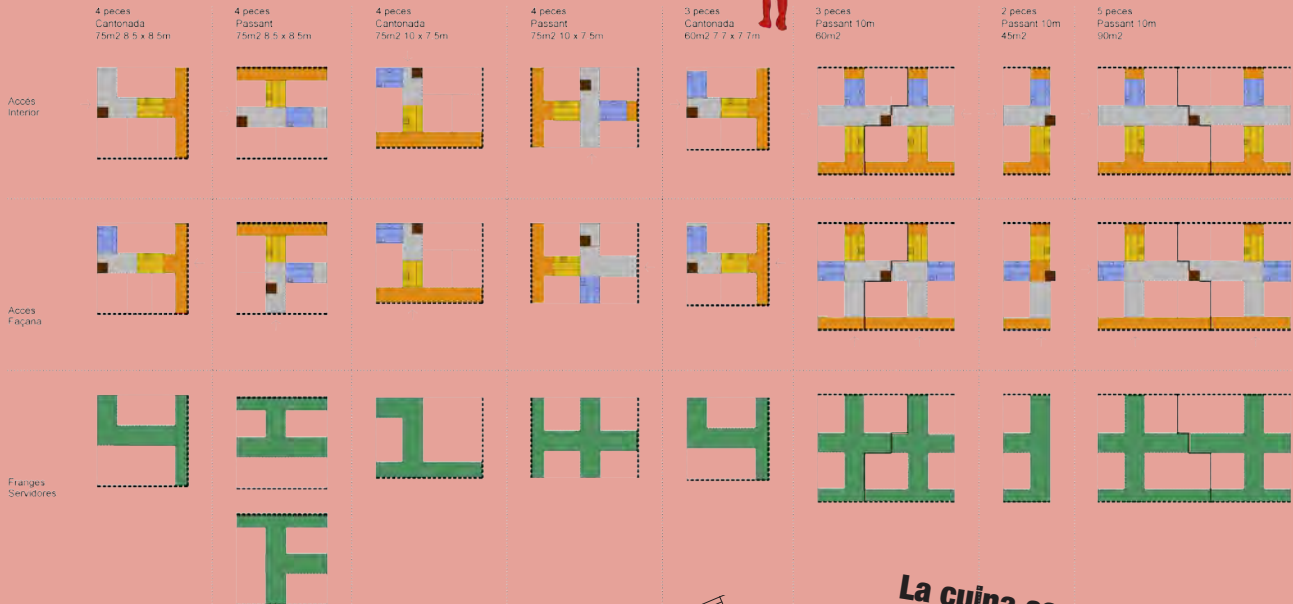


Comunitat d'Illa

2

Comunitat de Veïns

Comunitat de Sala d'Estar



Graella d'aplicacions d'estratègia tipològica

La cuina com a passadís

Torre de ventilació per refrescar

Planta tipus 1:350

Parcel·la A
Superfície total construïda sobre rasant 7.150 m²
Total habitatges 72
18 Habitatges 2 Dormitoris
Superfície mitjana 57 m²
47 Habitatges 3 Dormitoris
Superfície mitjana 75 m²
7 Habitatges 4 Dormitoris
Superfície mitjana 92 m²
Superfície comercial 1050 m²

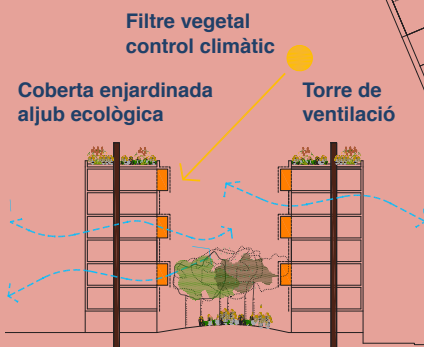
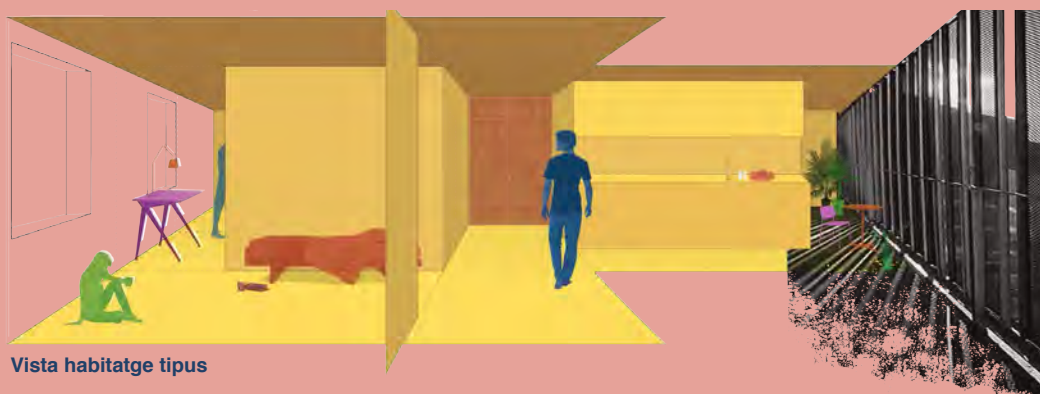


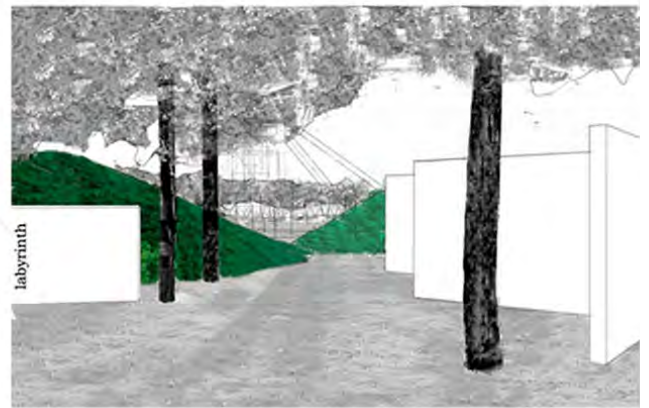
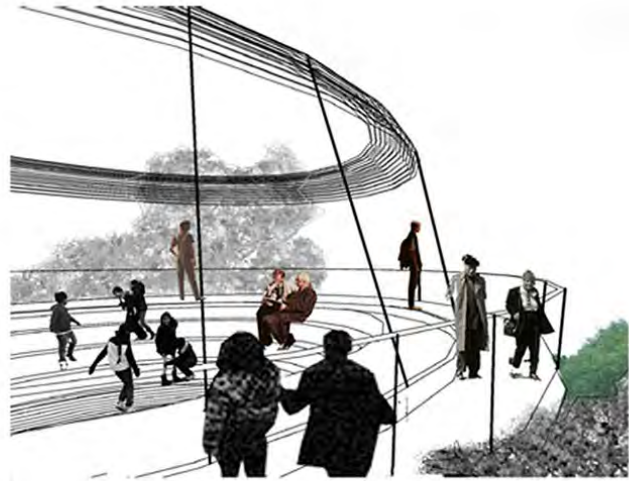
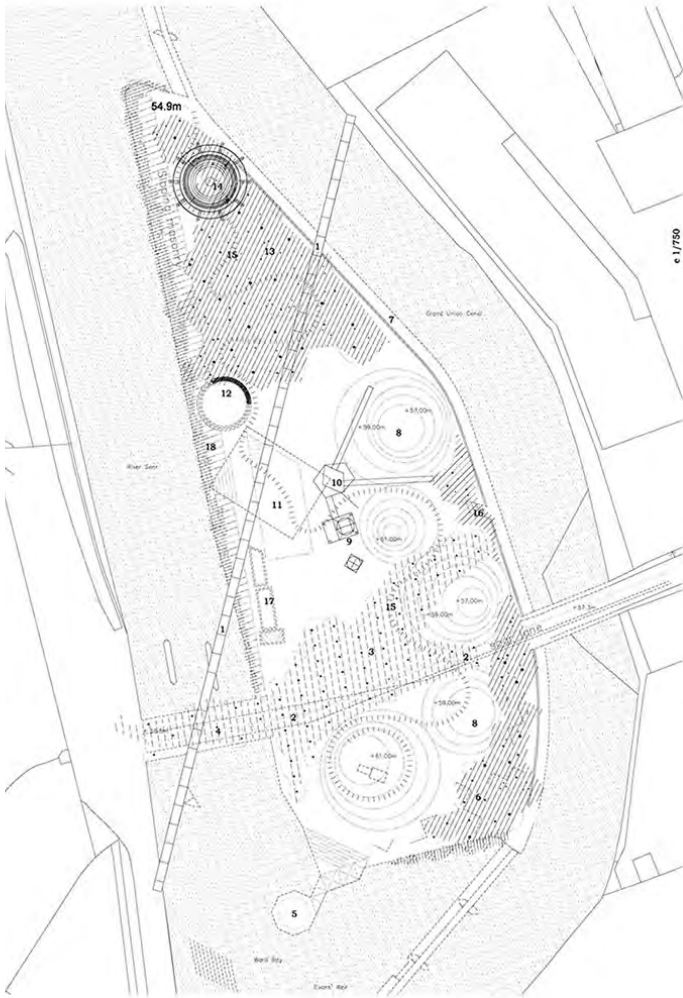
Diagrama resposta climàtica

Espais equitatius, usos intercambiables

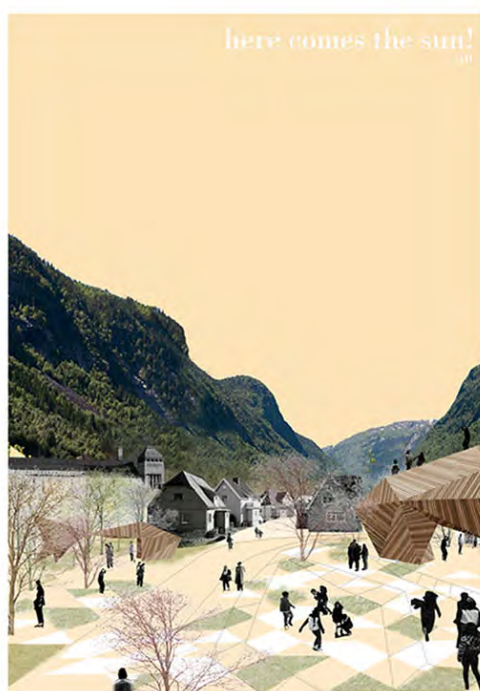
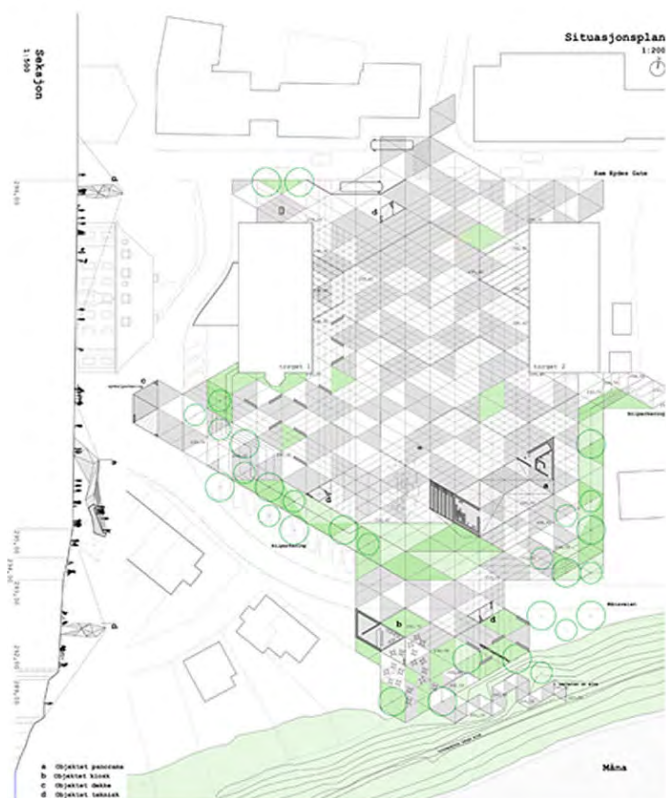
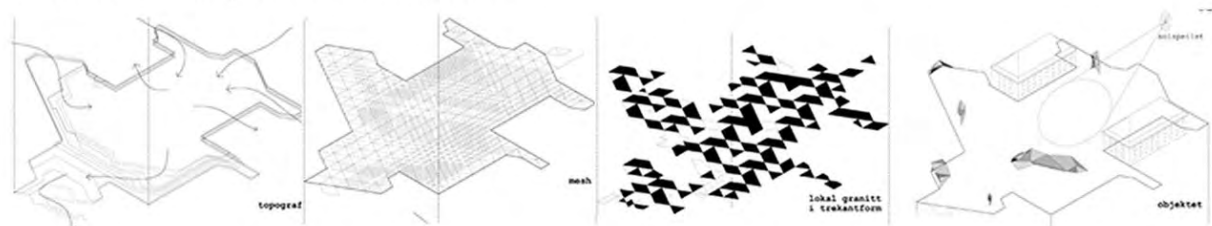


L'estança s'exten a la galeria

CONCURS PARC SOAR ISLAND A LEICESTER, REGNE UNIT



CONCURS PLAÇA A RJUKAN, NORUEGA



exposicions

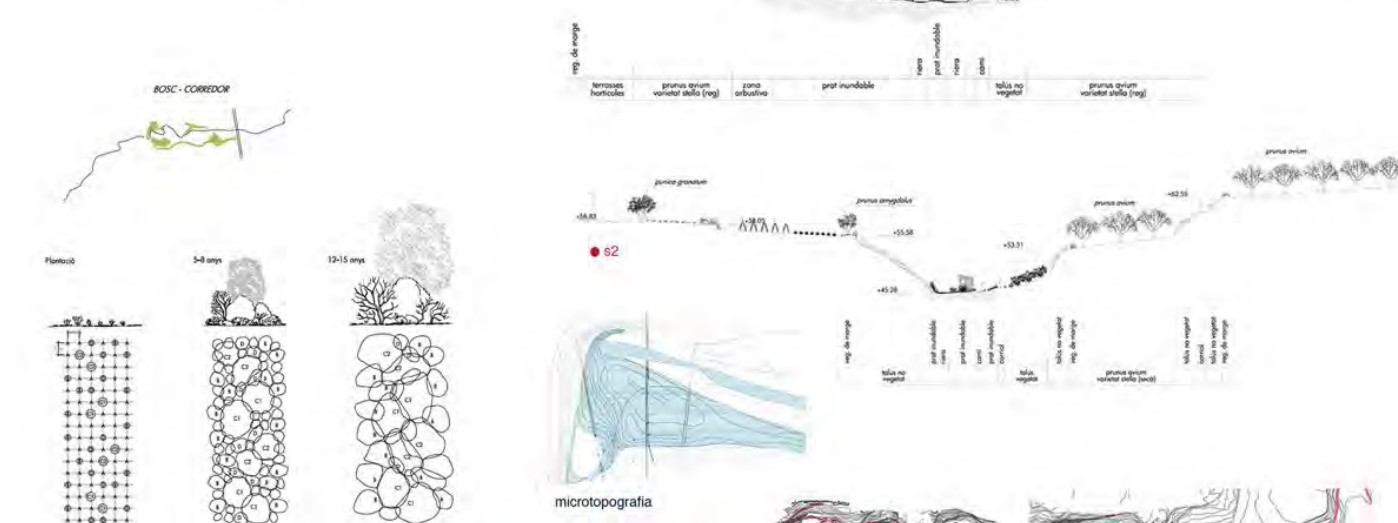
- 2015 Peça a “Castillos y bodegones”, event cultural d’interacció entre l’Art i l’Arquitectura amb la participació de Beatriz Borque i Jerónimo Hagerman, Luz Broto i Amoo, María Langarita i Lucía Pino, Pol Esteve i Carlos Valverde. Comissaris David Bestué, Miquel Mariné i Moisés Puente.
- 2013 Projecte sobre el paper i el disseny dels espais de joc en relació als espais de divulgació cultural.
- 2010 Projecte “Riera de Can Via a Santa Coloma de Cervelló” a l’exposició Internacional d’Escoles de Paisatge de la 6èna Biennal Europea de Paisatge.
- 2011 Instal·lació MUY FRÁGIL a Can Cuques, Manresa.
- 2009 Documentació i coordinació de l’exposició “Arquitectures sense lloc” realitzada a l’Arts Santa Mònica. Comissaris Ramon Faura, Santi Ibarra i Antonio Pizza. Directors del projecte Beth Galí i Vicenç Altaió.
- 2009 Reflexions sobre el concurs Habitatge i Ciutat a l’Arts Santa Mònica. Beatriz Borque + Miquel Mariné
- 2005 Exposició de treballs sobre “La plaça de les Glòries” a l’Espai Picasso del Col·legi d’Arquitectes de Catalunya COAC. Direcció d’Elías Torres.
- 2004 Exposició de treballs sobre “La plaça de les Glòries” al Fòrum de les Cultures. Direcció d’Elías Torres.

CASTILLOS Y BODEGONES I EDICIÓ

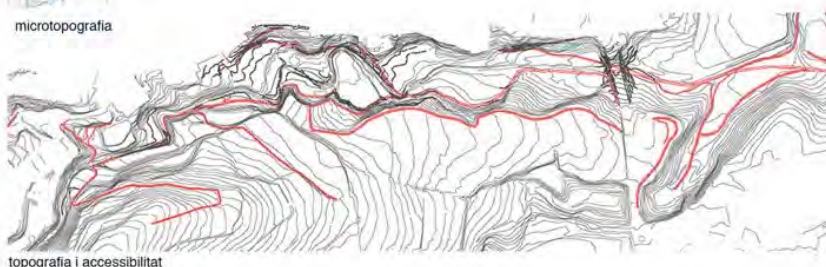


RECUPERACIÓ DE LA RIERA DE CAN VIES A SANTA COLOMA DE CERVELLÓ

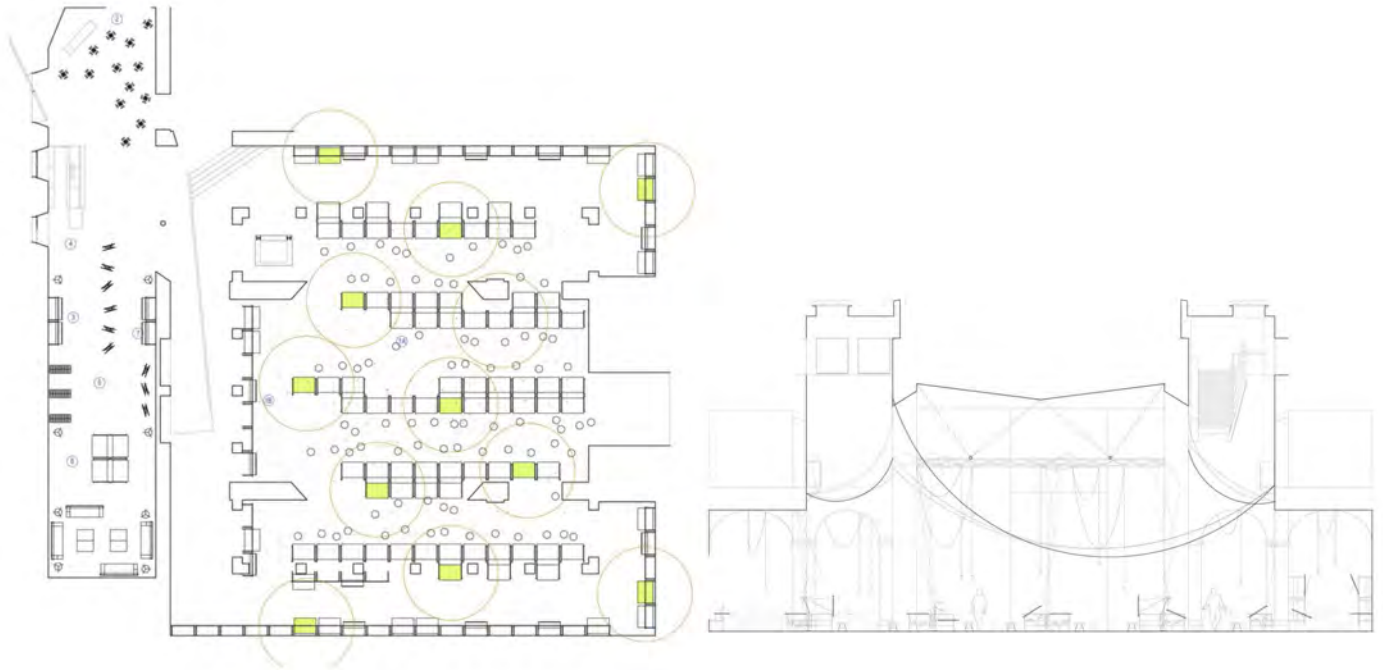
Projecte de recuperació de la riera i d'integració de la mateixa dins el nucli urbà de Santa Coloma de Cervelló. Es transforma un espai en l'actualitat residual i es recupera com un nou espai en valor per al territori i el poble. Es treballa bàsicament amb la topografia del llit d'aigua, reconstruint el curs d'aquesta per evitar l'erosió excessiva del terreny i el problemes que comporta quan hi ha un excés d'aigua. També treballant el descens des del poble, en l'actualitat quasi impossible. Es treballa també la vegetació potenciant la vegetació autòctona i pròpia de les rieres.



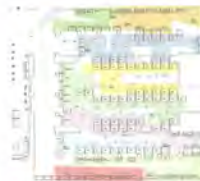
Indicador	Descripció	% del total de plantes	Notes
C1-C2	- Principals plantes herbàcies (31 m²) - Gramíns (21 m²) - Plant. herbàcies de la planície - Gramíns i altres (10 m²) - Gramíns i altres (10 m²)	75 %	- Diversos polèmics - Quercus ilex - Alnus alba
B	- Gramíns i altres (10 m²) - Plant. herbàcies de la planície - Gramíns i altres (10 m²)	135 %	- Cereales silvestres - Quercus ilex
D	- Plant. herbàcies de la planície - Gramíns i altres (10 m²) - Plant. herbàcies de la planície - Gramíns i altres (10 m²)	85 %	- Viburnum lonic. - Myrica pennsylv. - Fuchsia lonic. - Fuchsia lonic.
A	- Plant. herbàcies de la planície - Gramíns i altres (10 m²) - Plant. herbàcies de la planície - Gramíns i altres (10 m²)	205 %	- Cereales silvestres - Cereales silvestres - Cereales silvestres - Cereales silvestres



EXPOSICIÓ ARQUITECTURES SENSE LLOC, ARTS SANTA MÒNICA



- 1. Reformation of reality
- 2. Ecological architecture and the environment
- 3. The user as generator of places
- 4. The invention of public space
- 5. Working on the limits
- 6. Ecological planning
- 7. Experiments in living
- 8. Catalonia as a city



1. Reformation of reality

In the past, the architect's work was to give form to reality. He would create a variety of environments and spaces, but the modern architect's work is to create a new reality. He is no longer a passive observer of the world, but an active participant in its creation. He is a creator of new spaces, new forms, and new experiences. He is a creator of a new reality.

1.1 REFORMATION OF REALITY

The reformation of reality is the process of creating a new reality. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new reality. The reformation of reality is the process of creating a new reality.

2. Ecological architecture and the environment

Ecological architecture is a new approach to architecture. It is an approach that takes into account the environment and the user. It is an approach that seeks to create a new reality. Ecological architecture is a new approach to architecture.

2.1 ECOLOGICAL ARCHITECTURE

Ecological architecture is a new approach to architecture. It is an approach that takes into account the environment and the user. It is an approach that seeks to create a new reality. Ecological architecture is a new approach to architecture.

3. The user as generator of places

The user is the generator of places. The user is the one who creates the space. The user is the one who creates the form. The user is the one who creates the experience. The user is the generator of places.

3.1 THE USER AS GENERATOR OF PLACES

The user is the generator of places. The user is the one who creates the space. The user is the one who creates the form. The user is the one who creates the experience. The user is the generator of places.

4. The invention of public space

The invention of public space is the process of creating a new public space. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new public space. The invention of public space is the process of creating a new public space.

4.1 THE INVENTION OF PUBLIC SPACE

The invention of public space is the process of creating a new public space. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new public space. The invention of public space is the process of creating a new public space.

5. The construction of the symbol

The construction of the symbol is the process of creating a new symbol. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new symbol. The construction of the symbol is the process of creating a new symbol.

5.1 THE CONSTRUCTION OF THE SYMBOL

The construction of the symbol is the process of creating a new symbol. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new symbol. The construction of the symbol is the process of creating a new symbol.

6. Working on the limits

Working on the limits is the process of creating a new limit. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new limit. Working on the limits is the process of creating a new limit.

6.1 WORKING ON THE LIMITS

Working on the limits is the process of creating a new limit. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new limit. Working on the limits is the process of creating a new limit.

7. Experiments in living

Experiments in living are the process of creating a new living. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new living. Experiments in living are the process of creating a new living.

7.1 EXPERIMENTS IN LIVING

Experiments in living are the process of creating a new living. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new living. Experiments in living are the process of creating a new living.

8. Catalonia as a city

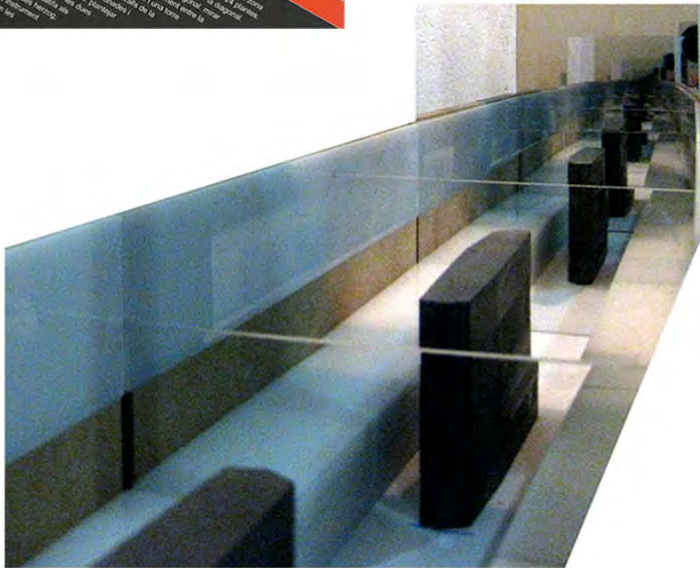
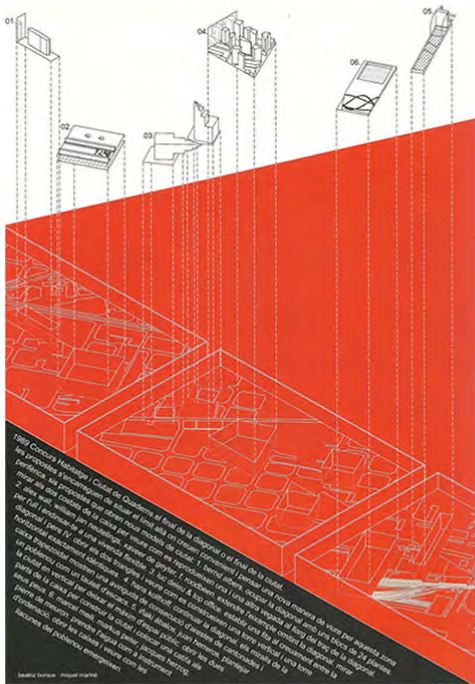
Catalonia as a city is the process of creating a new city. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new city. Catalonia as a city is the process of creating a new city.

8.1 CATALUNYA AS A CITY

Catalonia as a city is the process of creating a new city. It is the process of creating a new space, a new form, and a new experience. It is the process of creating a new city. Catalonia as a city is the process of creating a new city.

REFLEXIÓ SOBRE EL CONCURS 'HABITATGE I CIUTAT' ARTS SANTA MÒNICA

Interpretació del concurs Habitatge i Ciutat que l'any 1989 va fer la revista Quaderns per obtenir idees sobre el creixement de Barcelona amb habitatge en l'àrea del Poblenou. El debat gira entorn noves formes d'habitatge, noves reticles, noves vies (Diagonal), etc. La instal·lació doncs mostra diferents propostes (Hans Kollhoff, Ábalos y Herreros, Herzog de Meuron, Neutelings de Geyter..., Luc Deleu, etc.) com a capses sobre el plànol de la ciutat de Barcelona agafant l'essència per tal que pugui ser interpretada per tots els públics.



edició

2020 Article “Llindars, balcons, finestres”, publicació Architectures des de casa. Cròniques del confinament. Edició Col·legi d'Arquitectes de Catalunya. ISBN: 9788496842-76-2

2020 Article “Les murs à pêches, Remains of a Modern Orchard” a la revista The Plant n. 15. En curs

2019 Article “Miyagi playground, The Giant centipede” a la revista The Plant n. 14.

2018 Article “White Nights and Tombs in Saint Petersburg” a la revista The Plant n. 13.

2018 Article “The Mossèn Costa i Llobera gardens” a la revista The Plant n. 12.

2018 Article “Château de Villandry” a la revista The Plant n. 12.

2016 Article “Burle Marx” a la revista The Plant n. 9. Conjuntament amb Guillermo López i Cristina Merino.

2015 Entrevista a “Gilles Clément” a la revista The Plant n. 8. Conjuntament amb Cristina Merino.

2014 Article “La naturaleza como re-encuadre en la creación de un paisaje, Antonio Bonet Castellana. Editors Miquel Mariné i Jordi Roig.

The Giant Centipede

Words Beatriz Borque — Photography Yoshio Shiratori



Children and adults alike cannot help being drawn into the Mukoyama children's playground, just like Pinocchio was swallowed into the belly of a whale. Everything seems calm at first, but then, the apparatus — which resembles the skeleton of an ancient, giant centipede — springs to life like a sluggish animal jolted into turbulent throes. This architectural structure, created by Mitsuhiro Senda for the Miyagi Prefecture in 1969, feels like it might resurrect at any moment, taking those caught inside to other worlds.

Visitors are encouraged to detach from reality and quickly become friends with this impossible being. Here, adventure opens up in several different ways and imagination runs free. The arched skeleton invites play across its full length and around its shape, within and outside the limits, and its open, ribbed tunnel — formed of entrances, legs and uneven layers — creates a playful universe where individual and group activity becomes viable and suggestive.

Whether inside, outside, on top or underneath, there's always a track to play on and a journey to experience where visitors can test their limits. This circular track can be followed from beginning to end and then back to the original starting point. On the way, one journeys through different stages of learning, while being encouraged to run or walk towards the unknown, or even transgress from the path. Ultimately, the dimension and shape of this immense form becomes recognisable. Both children and adults get to know different parts of the structure in different ways, seeing it from several points of view. Once they get to know the strange form, they are able to understand the relationship between themselves and the surroundings.

In several play areas the structure beckons to the children, and often, at first, just for individual play. Only after interacting with it on their own, do they begin to establish relationships with others and start to play more collective games. This

route can also be followed from the outside as a race with different obstacles and levels of difficulty: children race against the giant centipede skeleton, which seems to continually be on the run. Its linear shape turns into a virtual boundary, a field for group ball games, catch or hide and seek. Simultaneously, the abstract framework represents the conquest of space and becomes a defining line between a safe zone and the abyss.

The Mukoyama playground is not only a landmark, but also an artistic element within its surroundings. By enclosing segments behind and within — spaces full of life — this skeletal structure only allows certain moments of activity and interaction to be seen. And yet, these fragments of reality are what make room for fantasy. This artificial iron structure might seem to contrast with nature, but then it comes to life, and makes you wonder how nature might build such a giant creature, and what it would look like, walking and undulating through forests and cities. §





White Nights and Tombs in Saint Petersburg

Words Beatriz Borque — Illustrations Christina Zampel

The heat wave and white nights of Saint Petersburg force us to seek refuge in the shade under the golden dome of the Orthodox Church or the forest of tall trees. The sun dips below the horizon, yet its weak light lingers until dawn. The romantic white nights quickly become a real nightmare because you can never close your eyes, while the stagnant heat stifles the air and clings to the streets. A good part of the day is spent wandering along Nevsky Prospekt, from the Hermitage Museum to Alexander Nevsky Square, passing the backdrop for *Crime and Punishment* (1886) where the young Raskolnikov ostensibly lived. On a mission hunting for Dostoyevsky's grave, we found ourselves, instead, in the courtyard of the Alexander Nevsky Monastery.

A number of graves, mostly anonymous, emerge haphazardly from a blanket of grass that changes with the weather and seasons. Under the shade of a forest of tall lime trees, the wild grass grows, creating a cool and sombre atmosphere. Beyond the criss-crossing paths that allow access to different parts of the monastery, this lush space has no deliberate design. It is enclosed within a pastel yellow

structure that has architectural features such as pillars, jambs and lintels highlighted in white. The architecture of Saint Petersburg is generally painted pastel – from the Hermitage Museum to the Mariinsky Theatre, it harmonises with the shifting colour palette of the city's trees.

Walking around the garden, the enclosure appears and disappears behind lime tree trunks. A grave with a five-pointed red star protrudes from a blanket of grass. Surely, it belonged to a communist who fell during the Revolution in the early twentieth century. Its unremarkable location is offset from the path. This particular grave's enclosure is fenced off and cleared of weeds. Nettles (*Urtica dioica*) invade this spot during the month of July, and can grow to a height of fifty centimetres, protecting the grave from potential desecration. The nettles are impenetrable, unless you are willing to suffer widespread stings. Many more graves are

found nearby. Some are fenced off, while others look like basic stone slabs, as if placed for visitors to rest upon. This cemetery could nearly be seen as a garden, but not quite, although it meets many of the same functions.

The Tikvinsky Cemetery, where Dostoyevsky is buried, is located on the other side of the monastery. First, we leave the monastery by crossing a bridge and then enter a passageway between two walls. Tucked behind this corridor is the entrance to the artist's cemetery. Two robust Russian women sit in front of the doors guarding the boundary between the two cemeteries. Here, the graves and paths are much more dense, but the trees and grass are the same. This cemetery garden takes on a new rhythm. It feels quicker and more intense because of the crowded graves and over-grown vegetation.

The microclimates and atmospheres of cemeteries are comprised of plants, trees and other manmade elements, enhanced by memories of those from the past combined with experiences of the living. And yet, during this time of the year when the white nights take over the city, all that is dark remains present here in the realms of the dead. §

A grave with a five-pointed red star protrudes from a blanket of grass. Surely, it belonged to a communist who fell during the Revolution

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Loose Leaves



The Mossèn Costa i Llobera Gardens

Words Beatriz Borque — Photography Silvia Conde

As architecture students at ETSAB Barcelona School of Architecture, many of us were assigned by our drawing teacher to draw the cacti, palm trees and other succulents from the Mossèn Costa i Llobera gardens – first in pencil and then in charcoal. To create context, we were also expected to include the port in the background with its stacks of colourful containers and the sea on the horizon.

The *Crassula* plants' geometric and blunt shapes, the lines of the cacti's spines and the cubes from the port were to be studied as architectural features. That's how I discovered the Mossèn Costa i Llobera gardens where no one, or almost no one, used to go. They face the sea, hidden behind the Montjuïc hill on the south-eastern side. That part of the hill, with its steep, cliff-like slope was one of the biggest stone quarries used for building the oldest parts of Barcelona. A sprawling cemetery is currently located there. Beyond this hillside, the only things that can be seen from the cemetery and gardens, which take up little space, are the freeway and the least friendly part of the port. These gardens are far from a pedestrian's usual routes; one must expressly venture there.

Because of its orientation, a particular microclimate developed on the hillside. The temperature is two or three degrees warmer. Whether it is due to being protected from the wind or for other morphological reasons, its conditions are favourable to the survival of certain species typically found in more extreme and dry climates. This is why the creators of the garden – architects J. M. Casamor and J. Pabellà, who were experts in cacti and *Crassula* plants – decided in 1970 to place one of the most extensive collections of sub-desert, desert and tropical species from high altitudes in this exact spot. Unlike other botanical gardens such as the Estufa Fria, Estufa Quente and Estufa Doce in Lisbon that use greenhouses to simulate ideal conditions, optimal physical and atmospheric conditions for cacti and *Crassula* plants occur naturally here.

The gardens unfold on the hillside slope. Stone footpaths guide the way and adapt to the topography. Between the paths, the remaining space is filled with vegetation planted in random order. There are only a few spaces where vegetation isn't featured in the starring role, where a pergola or two or three sculptures

are placed in small clearings. Halfway up the slope, paths broaden, opening up to a more static space, like in a living room where rhythms of movement shift. Footpaths mix with gravel hosting aloe plants such as *Aloe ferox* and *Aloe brevifolia*, palm trees including *Washingtonia robusta* and *Chamaerops humilis* – the only native Mediterranean palm tree, cacti like *Echinopsis santiaguensis* and *Feroactus glaucescens*, and a variety of *Ficus* or *Agave*. In particular, *Agave americana* is the most prominent species featured across the hillside. Here, it's easy to wander beyond the footpaths, come into direct contact with the vegetation and get lost in the still, silent forest. Some adult specimens stand like imposing sculptures more than five metres high, while other cacti or *Crassula* species are much shorter, appearing like protrusions or stumps jutting from the gravel. Facing the elements and walking among the spiny motionless plants, which resemble human silhouettes, surrounded by exaggerated flowers that seem ready to bite and a view of the containers on the port echoing another cemetery in the background creates the sense of being suspended between utter calm and tension.

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Loose Leaves



Château de Villandry

Words
Beatriz Borque

Photography
Tex Bishop

The Château de Villandry has a garden at its feet, which unfurls over a number of terraces, adapting to the land's topography. Touring the gardens, visitors ascend to the belvedere at its highest point – a balcony that overlooks the gardens with the forest and village in the background. Perception gradually switches from a partial experience to an almost complete view of the gardens. Some spaces elude the view from the belvedere – spaces no longer in the vicinity of the castle, and not part of the vegetal carpet at the foot of the imposing architecture.

Rooms of the Château appear to expand beyond its stone walls and into the garden, generating new, open-air halls where vegetation replaces architecture and seasonal plants, water, footpaths and fields take over. There are gardens within gardens. Each different. Hedges make up the walls and mark the pathways. Sometimes they are tall, marking out large areas with different motifs that give meaning to the totality of the garden. Garden sections include the Love Garden, Sun Garden, Water Garden, Labyrinth, Vegetable Garden, and the Orangerie, each using plants, water, stones or paths in different ways. Even a mysterious tennis court appears along the paths. In some areas, main themes are framed by sub-sections, as with the Love Garden, which is surrounded by Tender Love, featuring shrubs trimmed to resemble hearts separated by flames; Passionate Love, with a broken heart shaped shrub; Flighty Love, symbolised by four plants forming the shape of a fan; and Tragic Love, where the same shrubs are transformed into swords.

The ancient gardens enclosed in these room-like spaces are constructed with the same logic, except for the Sun Garden on the opposite side of the belvedere, which was planted in the early twentieth century. Upon entering the gardens, visitors are immersed in a dizzying haze of various plant species, especially grasses and annual plants of different colours, textures and densities. A walk through the gardens of Château de Villandry inspires passage from one mental or physical state to another, as the rich atmospheres created by vegetation, colour, aroma, and dimension shift and evolve.



Burle Marx

A conversation between Cristina Merino, Beatriz Borque and Guillermo López
Photography by Demian Jacobs



Roberto Burle Marx holding *Heliconia hirsuta*
burle marxii, one of the plant species that bears his name
Photo ©Tyba

"As a visual artist, I was rigorously trained in the disciplines of drawing and painting, so the idea of the garden is the result of a sedimentation of circumstances. I have applied the principles of visual composition to nature itself in accordance with the sentiment of my era. In short, gardens have been a way to organise and compose my drawing and painting, using less conventional materials."

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CRISTINA MERINO

Roberto Burle Marx, a unique and incomparable character, is difficult to pigeonhole into a single current of architecture or landscape design. Despite traveling plenty and being a man of his times, he sometimes appears before us like a Proustian character from the past. Settled in his wonderful estate, Burle Marx's life seems to circulate around aristocracy and *joie de vivre*, forever obsessed with the construction of a personal paradise for a hedonistic and relaxed life.

BEATRIZ BORQUE

Burle Marx always reminded me of the protagonist of *À Rebours*, a novel written in 1884 by Joris-Karl Huysmans. Sick of having fun, of attending high society parties, and of an agitated Paris, Jean Des Esseintes leaves his flat in Faubourg Saint-Germain to build himself a hideout in Fontenay-aux-Roses, in the outskirts of the city. Once there, he starts anew by creating an artificial paradise that turns into his home; his world; his mind. He delves into its interior, allowing the imagined or real objects that surround him to take him on his travels. Books, perfume and bibelots carry him to exotic places. There are paintings there such as the 1876 *Salomé*, by Gustave Moreau; metallic looking plants cultivated in the dark rooms of the house; a silent tortoise whose shell he has painted gold and who teeters with every step...

GUILLERMO LÓPEZ

Burle Marx could be seen as the luminous reverse of the Huysmans character. If the universe of Des Esseintes is a closed and decadent place that one never leaves because absolutely everything is already contained within it, the world created by Burle Marx was also a sort of artificial paradise. He progressively surrounded himself with the objects and plants he collected around the world.

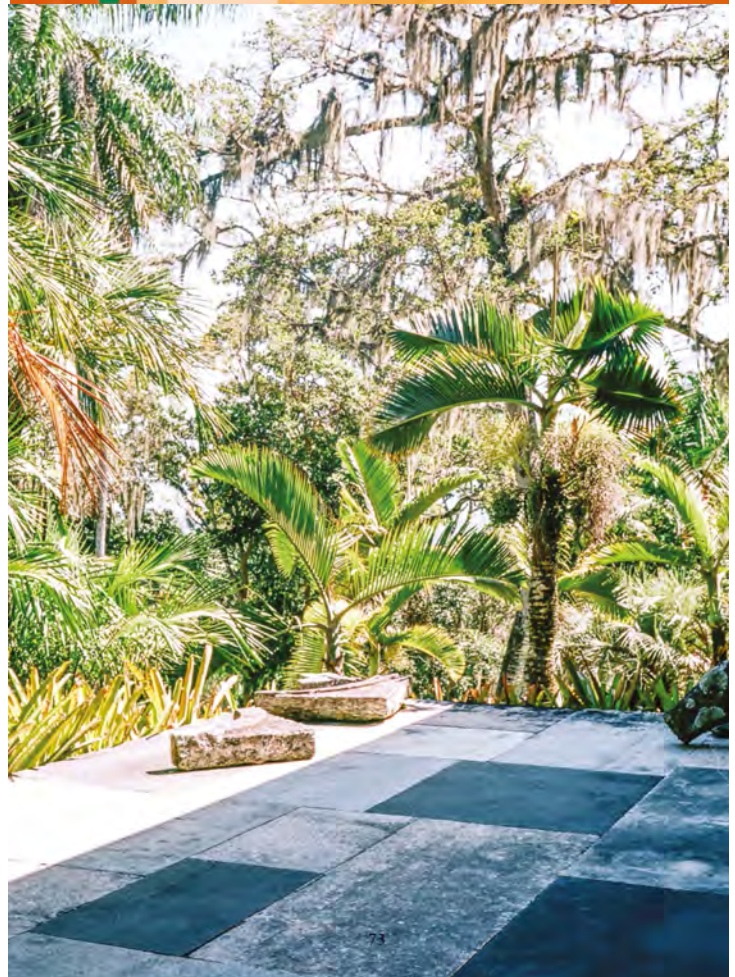
BB Just like the Huysmans character, Roberto Burle Marx acquired an old estate away from the city, a coffee and banana plantation 60km away from Rio de Janeiro, the Sítio de Santo Antonio da Bica. Using pre-existing elements and ruins as a starting point, he began to build his house and its surroundings in a way that blurred the boundaries between landscape and architecture.

previous page: Design for a mineral roof garden, Banco Safra headquarters, São Paulo, 1983. Gouache on paper, 80.6 x 99.7 cm. Burle Marx & Cia. Ltda., Rio de Janeiro. ©Burle Marx Landscape Design Studio, Rio de Janeiro. Photo by Cesar Barreto

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Gilles Clément



Gilles Clément is a brilliant gardener and revolutionary thinker, a philosopher working with the gaze, a poet who puts imagination to the test. It's exciting to think that THE PLANT will have the chance to talk to him. He has arranged to meet us in Melle, a small village in the French region of Poitou-Charentes where he created his Water and Nettle Garden.

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The garden in Melle is definitely not Gilles Clément's most well known work; his most famous is perhaps his first public Garden in Motion, at the André Citroën Park in Paris. Nor is the Water and Nettle Garden his most spectacular, which one might say of the Henri Matisse Park in Lille, where a great mound of soil with vegetation growing wildly on it, like a reserve or an altar, brutally staged his idea of The Third Landscape. It is not his most experimental work either, which may be found in La Vallée, his home and personal laboratory of the Garden in Motion. The Water and Nettle Garden is, nevertheless, the first garden to be called a resistance garden. And in this sense, this humble garden that brings together hundreds and hundreds of nettles - a plant that many see as weeds - is quite a statement.

Essays such as *The Garden in Motion* and *The Third Landscape Manifesto* are not only landmarks in the field of landscape architecture; they challenge many other fields of contemporary thought. Gilles Clément is also an agricultural engineer, entomologist, writer, professor, draughtsman, and a traveller with thousands of kilometres behind him. At seventy two, he showed up in his garden in Melle on an old Yamaha. He parked next to an old water reservoir that can be reached through paths that are surrounded by hundreds and hundreds of nettles. "This is the origin of the garden", he says, in reference to the reservoir. He turns up the collar on his leather jacket, rubs his hands together for warmth, and begins to answer our questions as we walk in the garden.

Words by Beatriz Borque and Cristina Merino
Photography by Coke Bartrina

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6. Working on the limits

In the late 1980's the changes taking place in Barcelona made the debate about the limits a central issue once again. Of paradigm importance here was the Housing and City competition organized by the magazine *Guillemes d'Arquitectura i Urbanisme* in 1989.

- 1924 *Intertwine*, a spectacle honoring Manuel de Sola-Morales and Juan Bujangues
- 1929 *América, Nación*
- 1936 *Noir de Plain*, Joseph Falout
- 2004 *After all months, Seasons of the World*, America Sanchez
- 2007 *New Forests*, Michael Bannock, Billy Miller

- ### 8.3 INDUSTRIAL PERIPHERIES
- = 1989: Contribution für die 22.8. Woche.
BOSMAA und MBSA

- [illegible]

- The proposals seek to place the limit where they think fit and conceive of a new way of living for this former peripheral area. Six proposals give rise to six new city models: 1. *Eared Afters*. Occupy Diagonal with 24-story tower blocks. Look at the two sides of the box to see how they are reproduced over and again along the infinite layout of Diagonal. 2. *Alex Wall*. William

3. The user as generator of places

Much of the modern architecture of the 1920s and 1930s grounded the removal of form in temples such as functionalism. But around the middle of the century, with the passing of the fever of the machine age, the debate came to be posed in terms of use.

to speak or give, to speak or cause, and thus implies a change of position: the user's role can be beyond the simple momentary requirements of function.

In other words, the inclusion gives rise to a series of interdependent considerations: purely quantitative functions and involve the figures of a topographical, sociological and cultural order in the broader sense. In short, the future user is regarded not as some strange creature to be converted, but as the basic meaning of the architectural project.

The idea took shape in very different ways. In the case of Calatrà the inclusion of the user was initially motivated by a *Lettera politica* discourse that set out to involve the user in the process of the project. Of note here are the movements of grassroots participation set in motion by local residents' associations, which began to proliferate in the early sixties and resulted in a number of experiments in the way projects were run. Perhaps one of the most

- © 1997 American Association of Health Insurance Actuaries
© 1997 American Association of Health Insurance Actuaries

- [illegible]

- [illegible]

- 1978** *How Many Squares Will It Be?*

- The installation is made up of different pieces, each of them innovative.

- studied with the possibility of the participation groups in the workshop. First, all the Villagers do Sports and some subsequent interventions of community to urban transformations in the district, giving the programme a character to urban transformations. A prototype communication network was also created as a tool for communication and intervention for users of the city.

- the influence of the natural environment to go beyond a which start from the idea that something is new and

- can no longer be thought of as the single space that

- indicating that the 400,000 Dwellings Competition in 2004 has to be understood.

- Journal of Clinical Investigation
and Molecular and Cellular Pharmacology
© 2002, The American Society for Clinical Investigation
0893-4154/02/110000-00\$15.00/0

- TERMINAL**

- © 2005 Blackwell Publishing Ltd
Journal of Internal Medicine 258: 1-12

- Further notes by Hans Pichler and Werner Lohr showing the content of all the re-burgaries for the committee for violent drawings issued by *Illustration Magazine* in 1980.

- anyone that is not being asked to contribute the need to support things outside the 501(c)(3) boundaries that have taken a commitment of the institution itself, in spite of the great talent pool, is actually a strategic error which, looking back, could be avoidable.