

# LERUM DÉRIVE



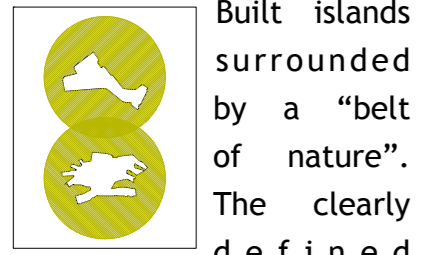
THE THREE AMIGOS



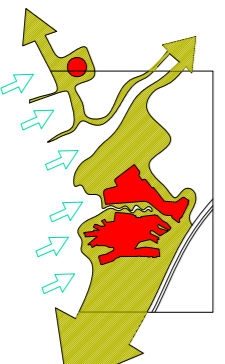
THE RED STUGAS



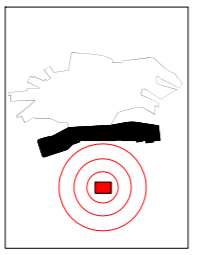
STAIRWAY TO HEAVEN



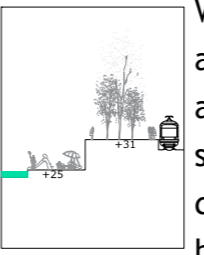
Built islands surrounded by a "belt of nature". The clearly defined borders express the distinctive relationship to each situation: Lake Front, the power plant side, the small river, the roundabout by the access to Lerum and the railway station.



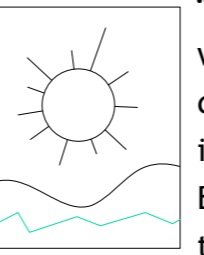
Continuous green connections along the lake and towards the city centre. Our proposal does not interrupt the "green belt". The solid islands are floating on it and are always perceived through a veil of vegetation. The shore of the lake is also preserved wild.



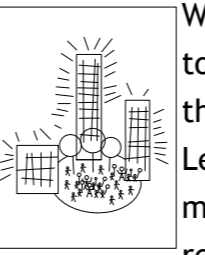
We propose a built shield against the power plant in order to decrease the security distance for housing. It consists of 3 groups of generic buildings with a big variety of uses (offices, commercial or leisure activities, hotel,...) These activity-containers have a close linkage to the railway station by having their main floor on the same height level.



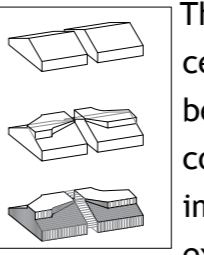
We take advantage of the already existing six /seven meters difference in height between the railway station and the rest of the site. We propose to enlarge the 31 meters level to create a raised park (part of our "green belt") where people walk through to get to the trains. By these means we get the desired security distance to housing and a green environment viewing the lake. The lower part (+25) gets protected from the noisy traffic and becomes a quiet urban street level with a lot of life. Under the park we place 2 levels of parking for commuters and for those living and working there.



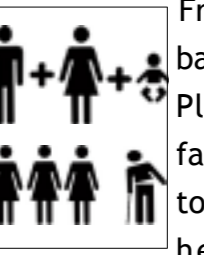
The project deals with ecological development in two ways. By densifying the centre and avoiding sprawl, a more efficient system may be developed. The proximity to the tramway also generates a dwelling type suited for commuting, and the connection to the public transport system can encourage other means of transport than by car. The buildings are developed with a strong focus on sustainable technologies."



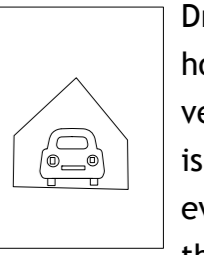
We propose to rearrange the access to Lerum from the motorway by removing the petrol station on the site and relocating the roundabout after the tunnel. The first view that we intend to be seen when driving into town is the new "green belt" that surrounds Aspen and connects the lake to the town centre through the river Sävån. Behind this belt there will be a lively public square with 3 buildings, easily recognised from the motorway, with office and commercial space as well as other public functions that will increase the density of people in the area all the day.



The tennis center will be further consolidated by improving the existing building with better service areas and adding some more buildings to the complex with squash, badminton and other sports related activities. The new tennis center will now take advantage of its privileged location by opening itself to the lake and the nature around with smaller and more transparent volumes.

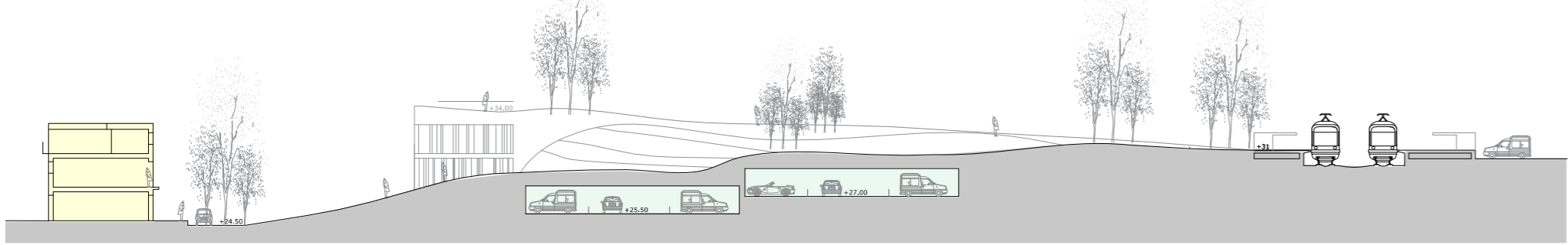


From mum-dad-baby family to Playboy-Mansion family. We intend to create a very heterogeneous development so that many different people, of all ages and backgrounds come here to live, to work or just to drift on a Sunday morning. Urban life will blossom by mirroring the variety of ways of life of its inhabitants.

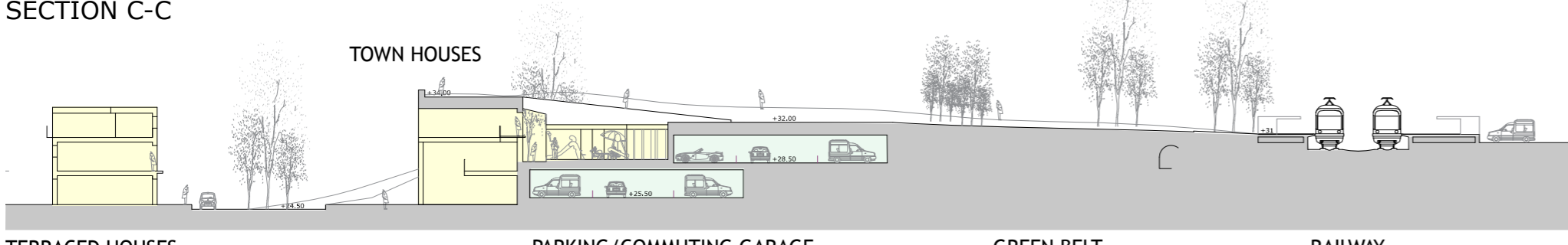


Driving in the housing area at very low speed is permitted to everyone living there as well as for deliveries. However parking is restricted to handicapped people. Public parking has been arranged under the railway station-park in 2 levels underground (190 places), at the tennis center (80 places indoors), and by the buildings on the south edge (60 outdoors and 40 indoors).

SCALE 1500



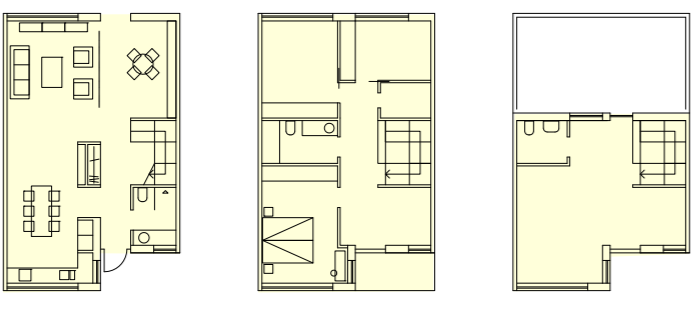
TERRACED HOUSES SECTION C-C



TERRACED HOUSES SECTION D-D

## HOUSING EXAMPLES DIFFERENT TYPOLOGIES

Row-house  
2-3 levels  
120-150 sqm



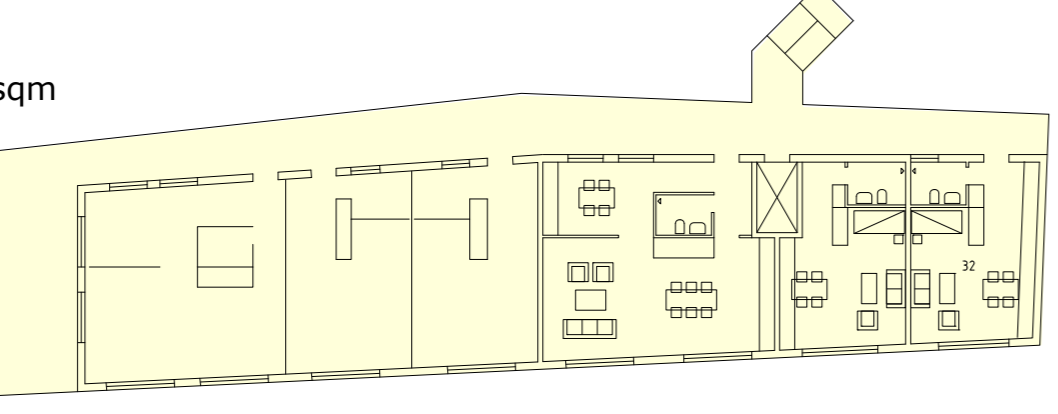
Apartment building  
1 bedroom 45 sqm  
2 bedrooms 75 sqm  
3 bedrooms 100 sqm  
3 bedrooms 100 sqm



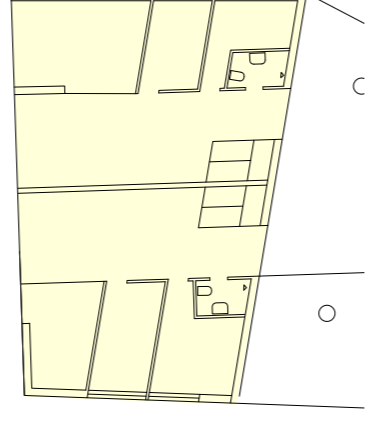
TownHouse  
3 Levels  
70 sqm commercial  
130 sqm residential



Apartment building  
1 bedroom 32 sqm  
4 bedrooms 2 levels 120 sqm

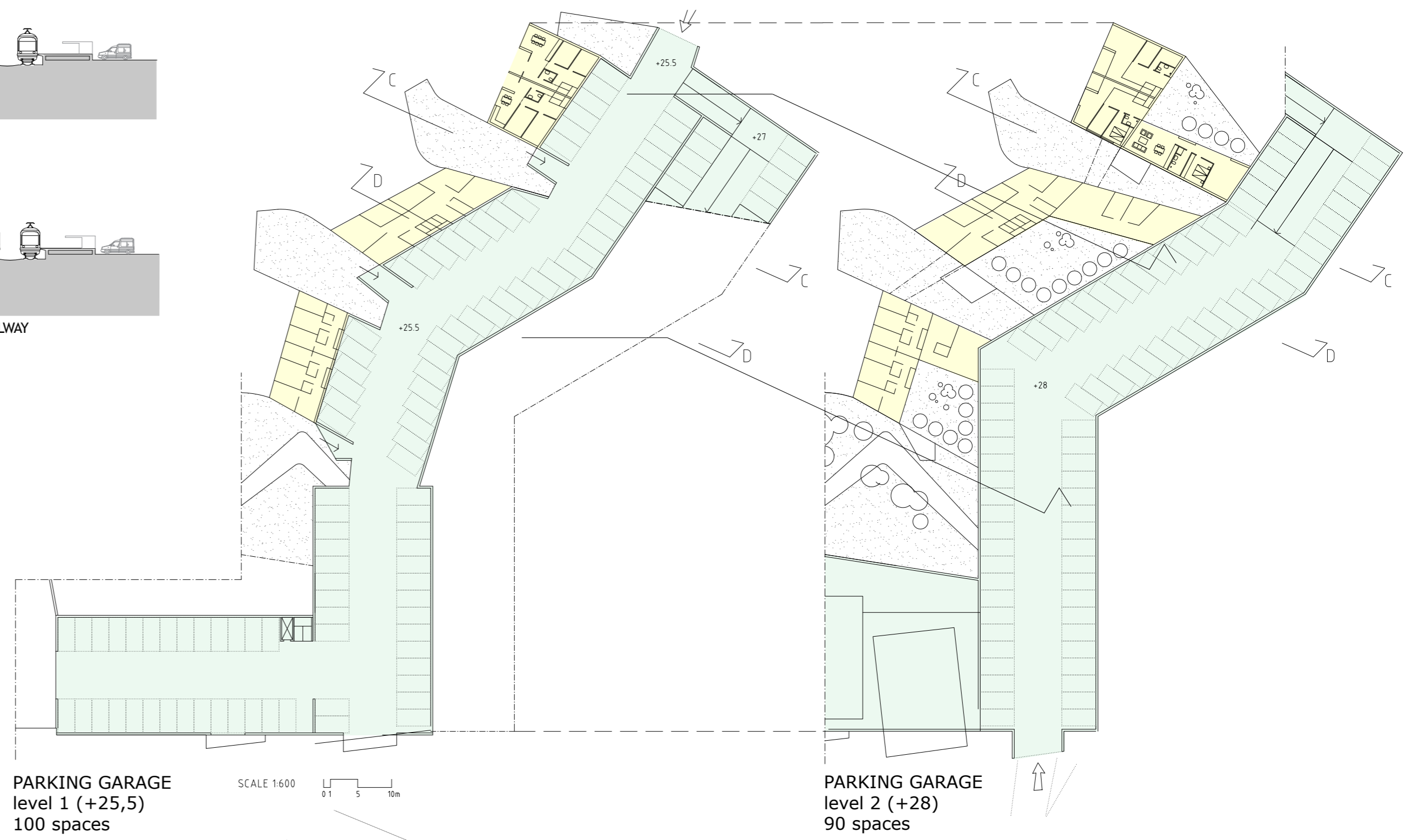


Patio apartment  
1 Levels  
90 sqm



## SUMMARY

**RESIDENTIAL**  
205 UNITS  
28 ROW HOUSES 3800 sqm  
168 FLATS 13250 sqm  
9 TOWN HOUSES 870 sqm  
The floor space index for the residential area is approximately 1,0  
Need of parking spaces (0,8)  
170 PARKING SPACES  
**SPORT FACILITIES**  
EXISTING BUILDINGS 3000 sqm  
ADDITIONS TO EXISTING B. 1200 sqm  
NEW BUILDINGS 4800 sqm  
OTHER USES APPROX. 20000 sqm  
Need of parking spaces for non residential activities and commuting 300 spaces  
200 SPACES ARE AVAILABLE IN THE AREA  
100 SPACES ARE AVAILABLE OR CAN BE PLACED IN THE SURROUNDINGS.  
Shared use can reduce the number of necessary parking spaces.



PARKING GARAGE level 1 (+25,5) 100 spaces

PARKING GARAGE level 2 (+28) 90 spaces



ground floor

first floor

second floor

SPORT AND FITNESS CENTER

Outdoor parking area 40 spaces  
Garage 40 spaces

Commercial spaces 600 sqm  
Indoor sport facilities 2650 sqm  
Roof terrace 650 sqm

roof terrace

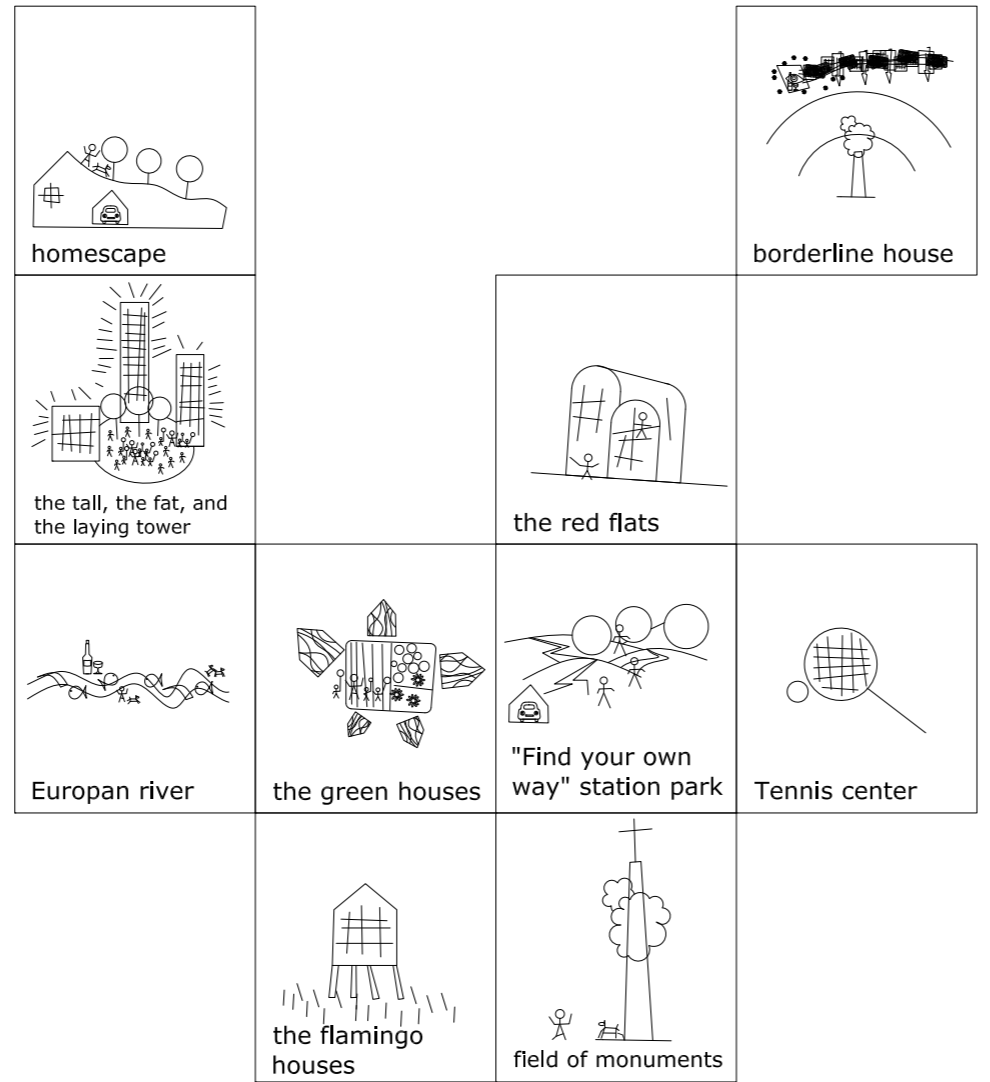
## 5. Wild-Urban Identity.

"Each of the Ancients ... named the waterhole, the reed beds, the gum trees... calling to right and left, calling all things into being and weaving their names into verses...The Ancients sang their way all over the world. They sang the rivers and ranges, salt-pans and sand dunes...wherever their tracks led they left a trail of music... the Earth was sung..."

Bruce Chatwin. The Songlines. New York, 1987.  
This particular Genesis describes the passage from a quantitative to a qualitative space. The names make us aware of the physical space by attribution of mystical and sacred meanings to it. Names are woven by the Ancients into songs, into stories or into physical spaces that are unique. The place's identity is built upon the "flow of identities".

Nasville (1975) was an experimental film, a mosaic of stories that intersect and collide, where Robert Altman illustrates the concept of "flow of identities" that draws the individual towards the impersonal, common and shared, "the generic". In this web of faces and dialogues, the individual is pushed by the impersonal flow of the identity and fights for being him/herself by appropriating other people's characteristics, gestures and biographies in order to build his/her own identity.

We propose the individual's discourse to "theoria" as the pretended and pretentious discourse of the universality. The "weak identity" is made out of fragments appropriated from the impersonal in a very personal way. Identity is made clear by the confrontation of each individual within the group.



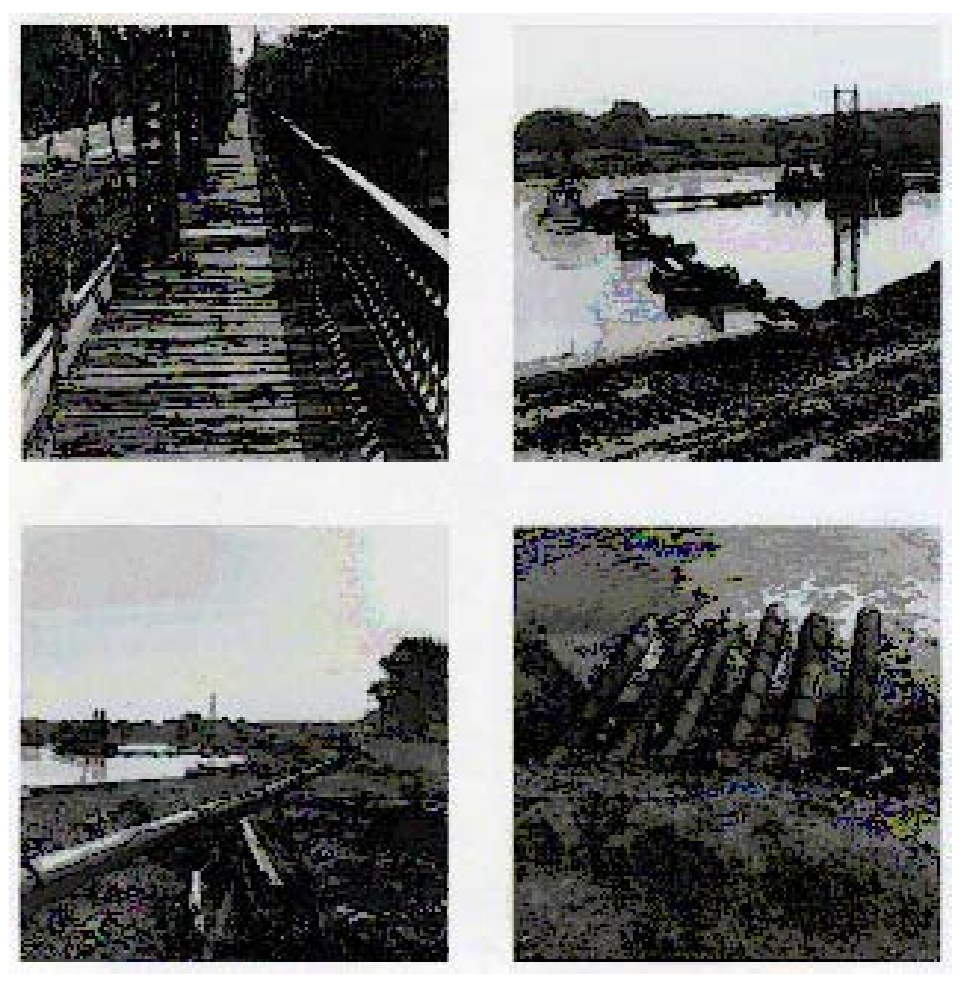
## 6. Nature. Urban wilderness

Monuments: the meanings found in the territory, the invitation for a temporary pause.  
The new landscape that appears in suburban voids is not of an empty kind. It contains a range of different identities, different seas, congeries of heterogeneous territories positioned beside one another. It is also full of invisible traces helping the nomad to build mental maps. Every little dissimilarity is an event, a useful landmark.

The artist Robert Smithson pushed us to the void when he made in 1967 the Tour of the monuments of Passaic, New Jersey. He delves into the refuse of the world's suburbia in pursuit of a new nature, a territory free of representation, spaces and times in continuous transformation. He finds there the "monuments" self-created by the landscape, the wounds that the civilized world has imposed on nature, and which nature has absorbed, transforming their meaning, accepting them in a new nature and a new aesthetic.

We propose an urban wilderness able to turn us into something halfway between the Palaeolithic hunter and the archaeologist of abandoned futures, into a dweller of pre- and post-historic nomad timeframes, into inhabitants of the path as we project ourselves onto the landscape.

This territory will not be filled with objects but with meanings or monuments, being open windows to a more intense reality. The monuments will constitute memories or residues like the taste of poetry after having read it, like the wing-flapping of the bell sound, like the treaded grass of the line made by walking in Richard Long's photography. We propose to highlight the intrinsic conditions of the place by giving them the qualities of the existence. In this way we will show the richness and the contents that are potentially there.



Tour of the monuments of Passaic, Robert Smithson 1967