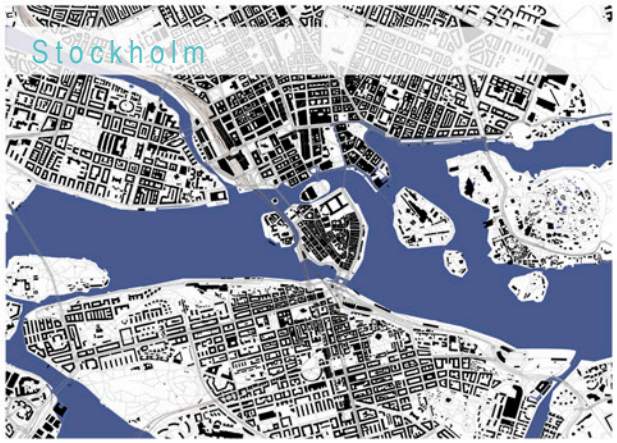
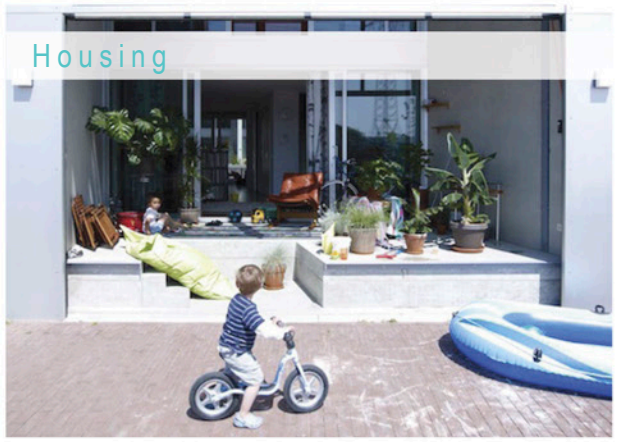
ANNIE PALONE

selected work

CHILD FRIENDLY URBANISM

successful examples, best practices & resources, and strategies for success



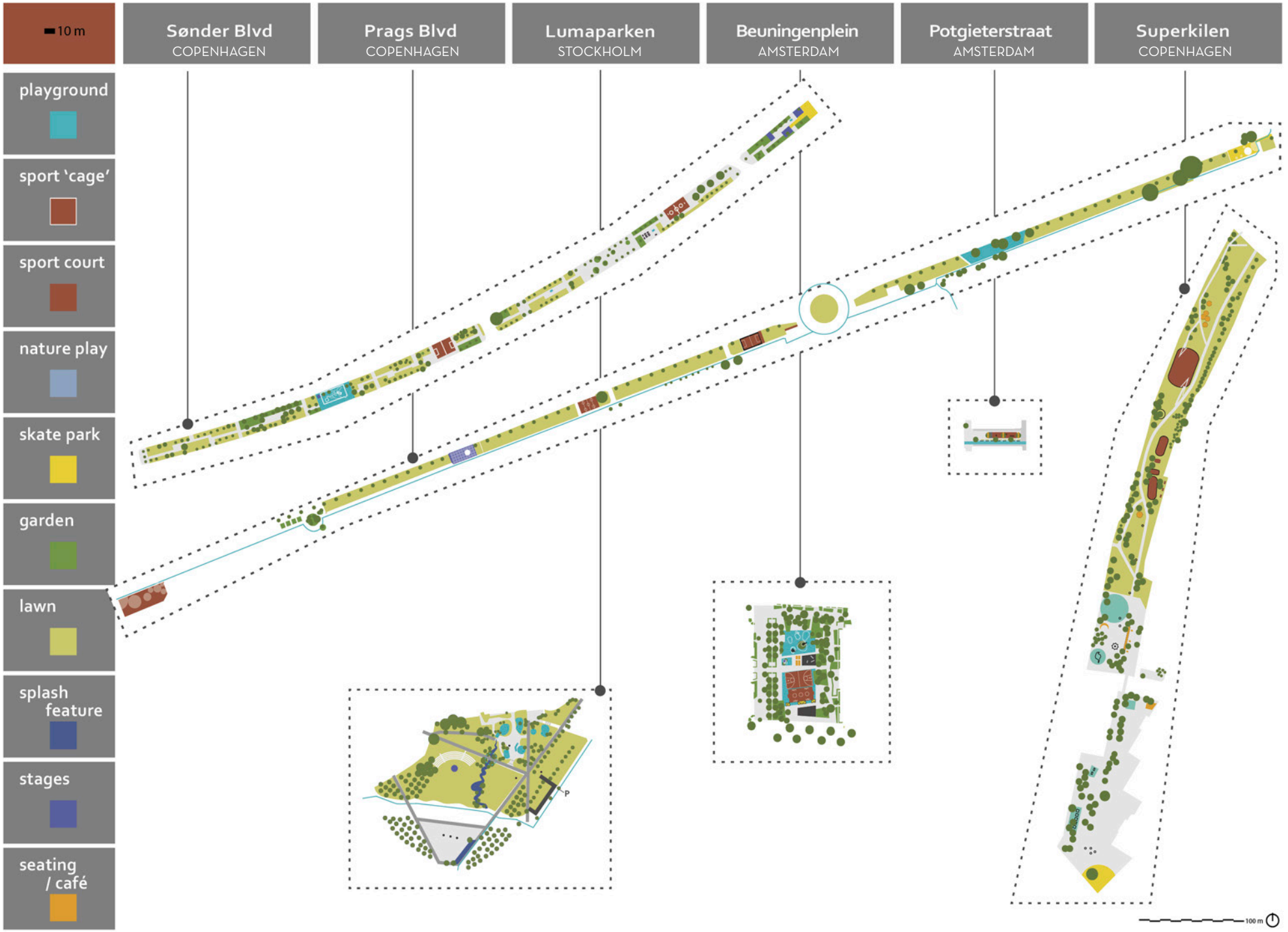


Abstract | In the past fifty years, urban children have lost their freedom to roam, to explore, and to make meaning of the world around them. But kids need free time, free play, and access to nature if they are to develop into healthy, environmentally-engaged adults.

This study addresses sustainability through the prioritization of "future generations" – specifically today's children – collecting examples, resources, and best practice, to posit strategies for child friendly urban design. Strategies and resources for restoring lost habitats through contemporary initiatives including Nature Play and Learning areas, and schoolyards reimagined as community playgrounds and teaching gardens are outlined. Successful examples from three exemplary cities (Amsterdam, Copenhagen, and Stockholm) are documented at three scales of intervention (ecodistricts, housing, and play places), in order to identify additional 21st century strategies for child friendly city-making. These strategies are tested in East Boston, where four "acupuncture" sites identified through careful analysis, are updated with elements of "Nature Play," chosen according to a site conditions matrix.

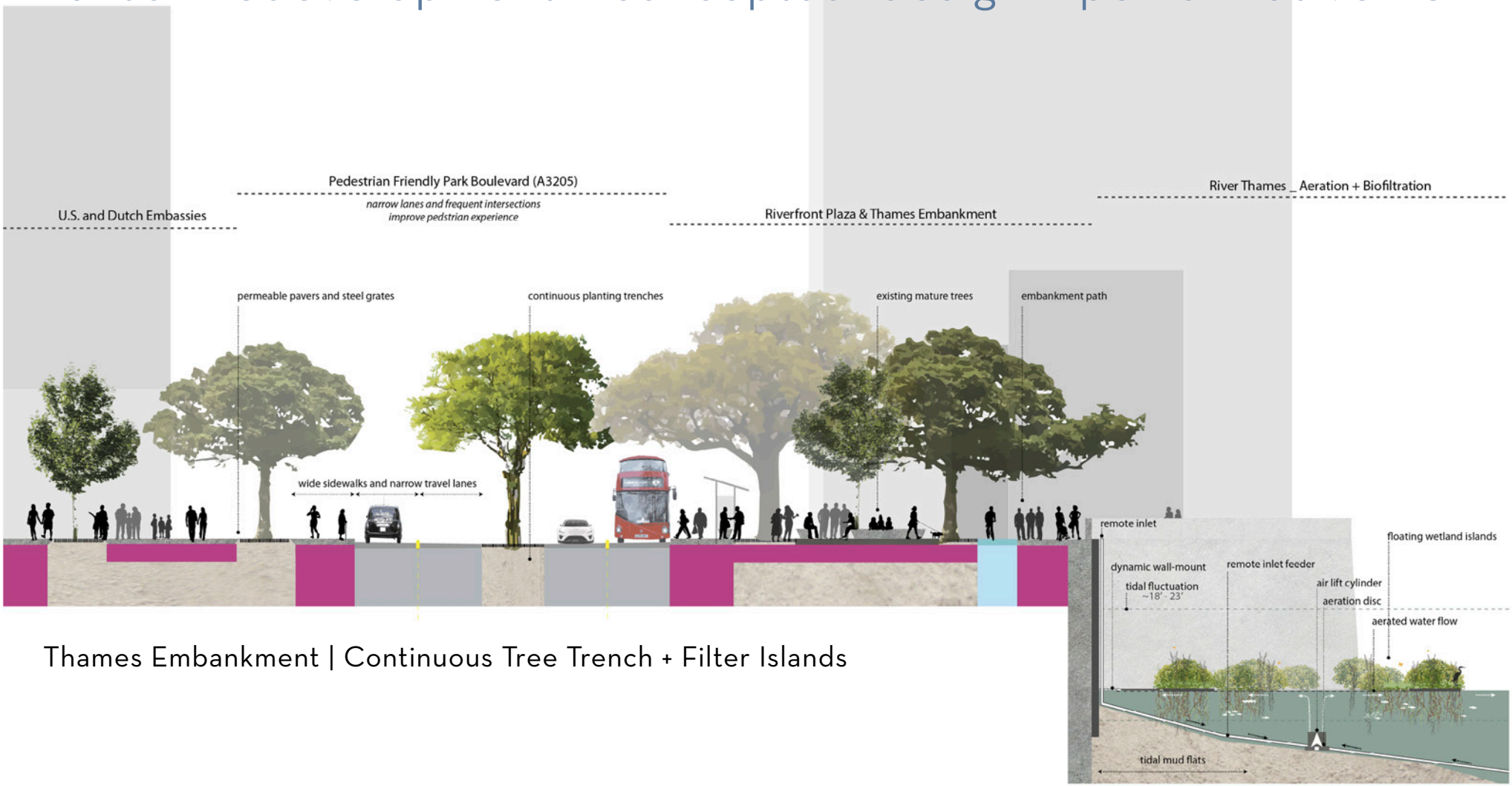
Environmental education, ecoliteracy, and time spent outdoors in free play, can help to re-engage children with the world around them, and to build the foundation of positive environmental attitudes that they will take into adulthood. This study collects resources and strategies in the hope of inspiring urban designers to prioritize the making of child friendly urban places. (Link in résumé.)

Child Friendly Urbanism | PLAY PLACES Programs & Elements – Scale Plan Comparison



LANDSCAPE PERFORMANCE

urban redevelopment + conceptual design + performative LS

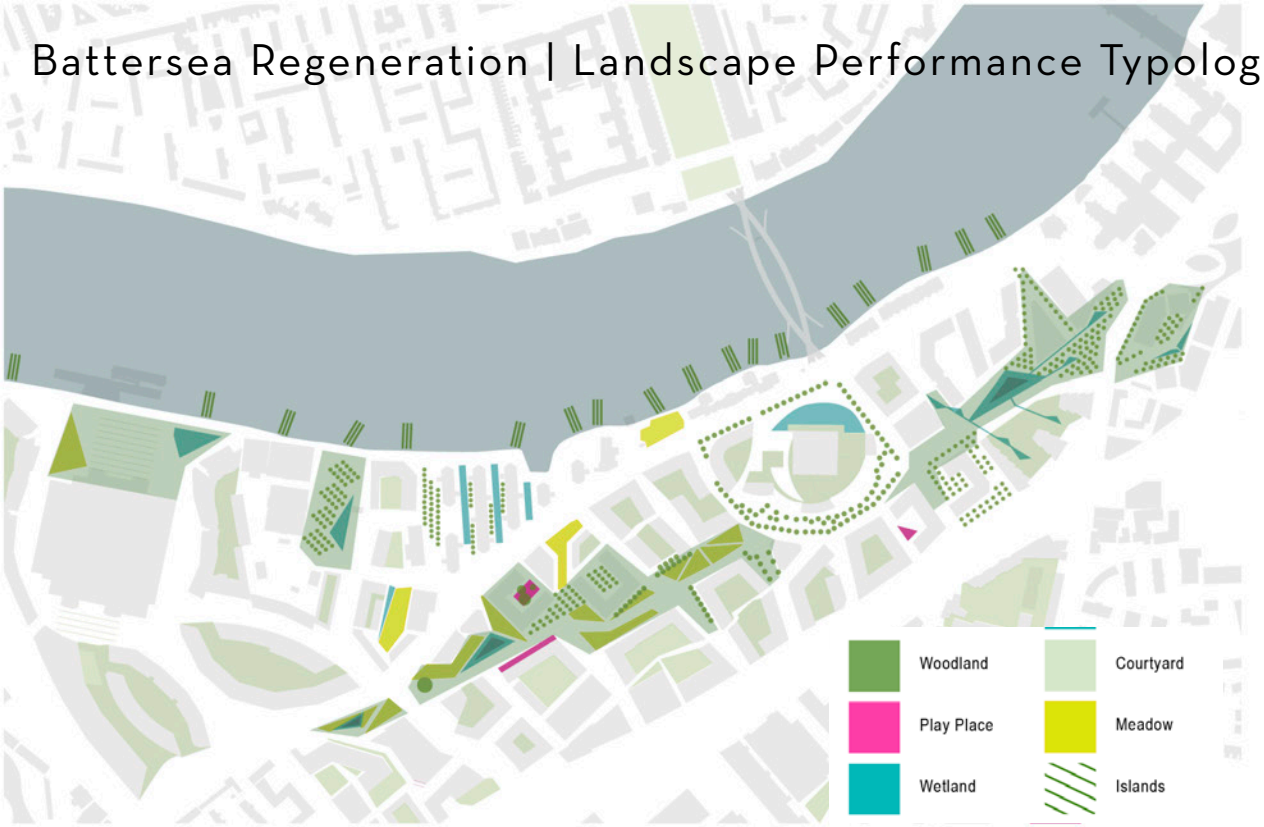


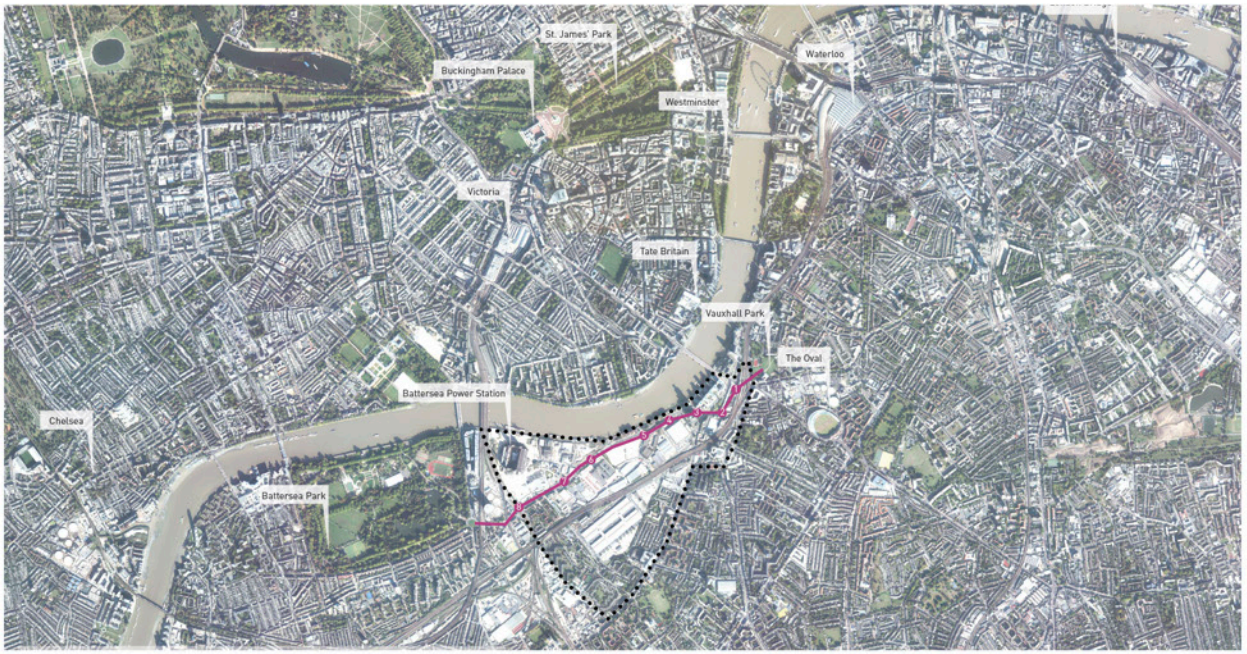
Thames Embankment | Continuous Tree Trench + Filter Islands

Battersea ReGeneration | On the south bank of the Thames in central London, Nine Elms has a long history as a working class neighborhood, with its river frontage dominated by industrial and commercial uses. With the addition of three (or more) new embassies into the area, foreign investors have jumped at the opportunity to invest in the redevelopment of the riverfront as an exclusive and expensive enclave. My design team struggled with this dichotomy between past and future, and our design attempts to ground and connect the proposals for the new Nine Elms within the existing community fabric in a way that offers amenity value, access, ecological, and economic opportunity to long-time residents.

While the re-developers have allocated a 1.6 kilometer-long linear swath of land as "park," its planning is disjointed due to a large number of landowners, and a lack of clarity about maintenance, and master planning responsibilities. The diagrams below re-imagine the park through a series of performative landscapes.

Battersea Regeneration | Landscape Performance Typologies





Context | Central London

Pollinator Meadow

Pedestrian Plaza

Constructed Wetland

EMERGENT EDUCATION

design + build | conceptual diagrams + cad-ai illustration

Elevation + Situation by Annie Palone (AI) with Lauren Mullane (cad)

Situated on the Texas Gulf Coast in Port Aransas, at the The University of Texas Marine Science Institute. The project responds to our clients' desire for an Educational Seating Area on a sloping site, in the (constructed) Wetlands Education Center, which UT runs in partnership with NOAA. Throughout the conceptual design, and-building of this group project, our interdisciplinary team focused on the idea of creating an *experience* rather than an *object*.

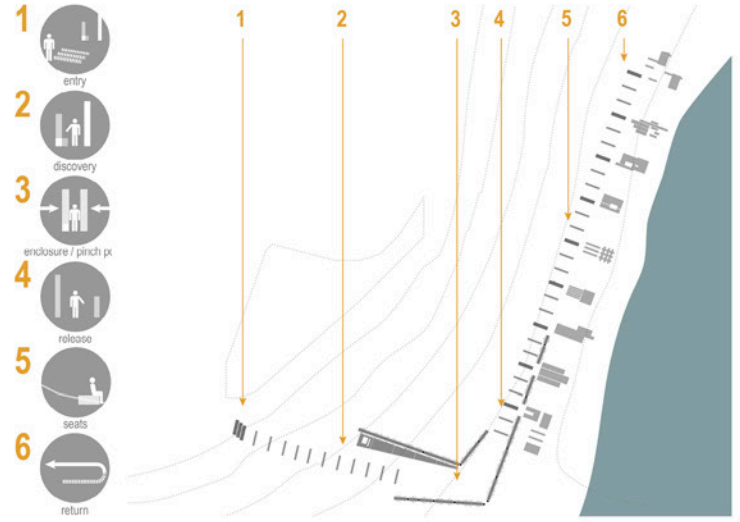
This Spring 2013 studio began with an examination of environmental resiliency through Complex Adaptive Systems, Texas Coast ecology, and the role of barrier islands as "soft defense." At the same time, we read theory from thinkers and makers, from Bachelard and Heidegger, to Palasmaa and Zumthor, in an accompanying seminar titled "Measuring the Poetic."

Through these lenses, project development was driven by a series of conceptual and design objectives that kept us focused on creating a space that would encourage students (elementary to high school) visiting the site have an *embedded* experience of the wetland, rather than being disconnected spectators.

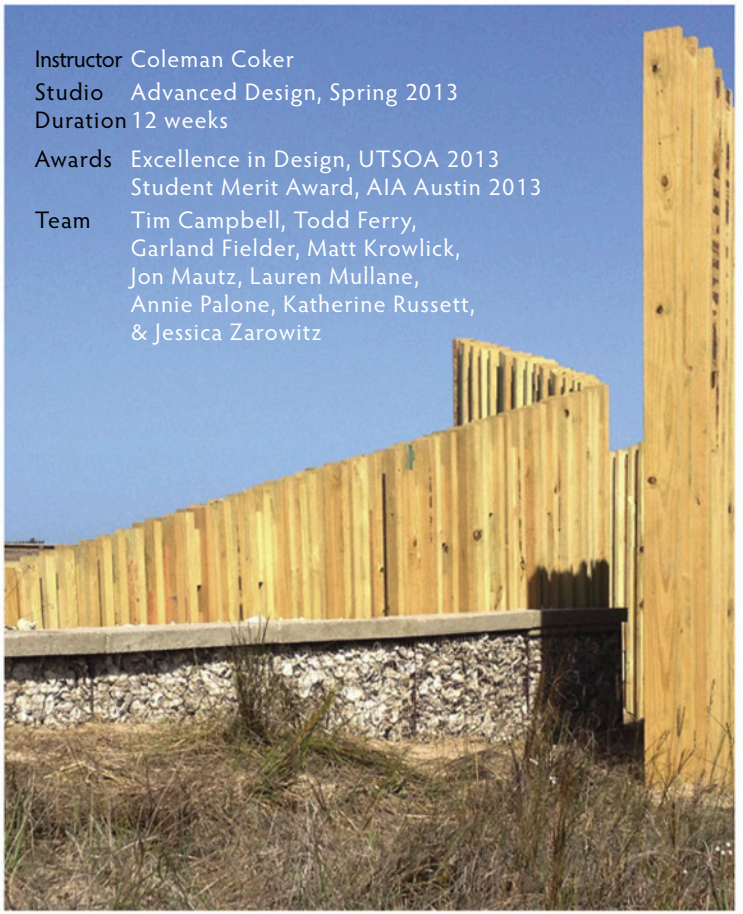
Two vertical walls emerge from the dune edge of a tidal pond. An oyster gabion and concrete bench provides shaded seating for chaperones and teachers. The two walls turn toward the wetland through a "pinch point," beyond which are a series of concrete seats for individual students to sketch or read. In crossing this threshold, visitors are invited to experience the wetland ecology, wildlife, and environment from an embedded perspective.

context | Port Aransas, Mustang Island, Texas Gulf Coast

process | design + build

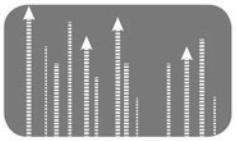


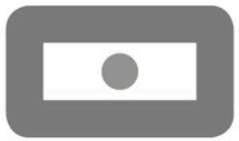
experience | discovery sequence

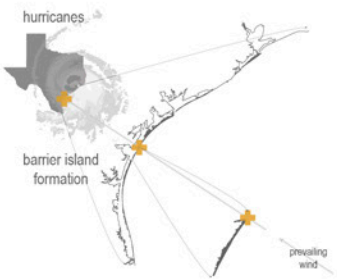


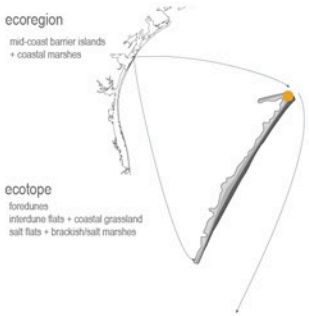
Emergent Education | first sunrise over completed project

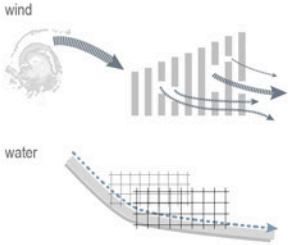
concept diagrams | conceptual + design drivers

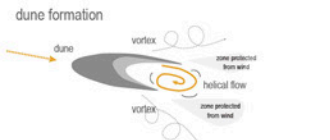


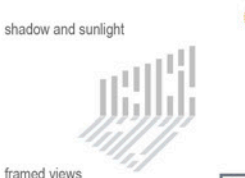


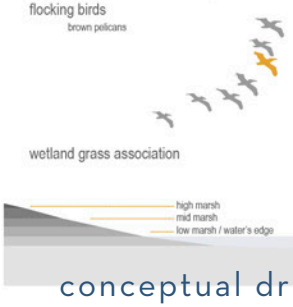


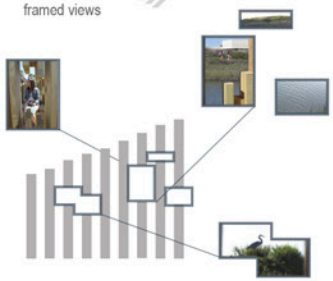


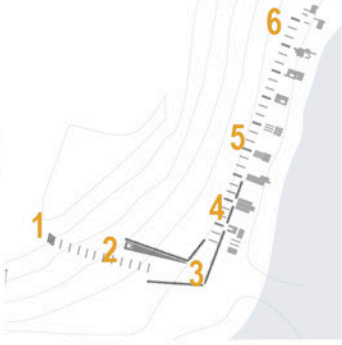










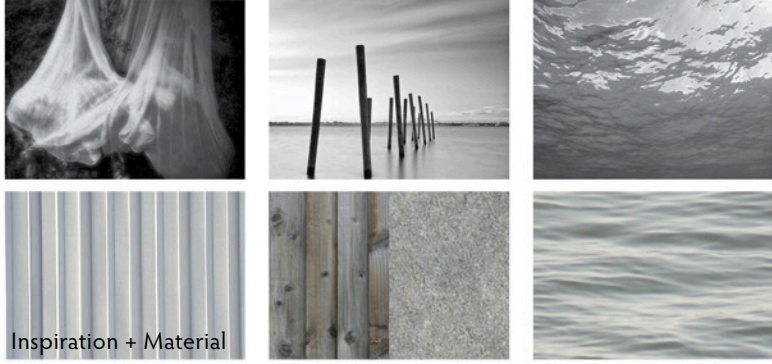


conceptual drivers

design drivers

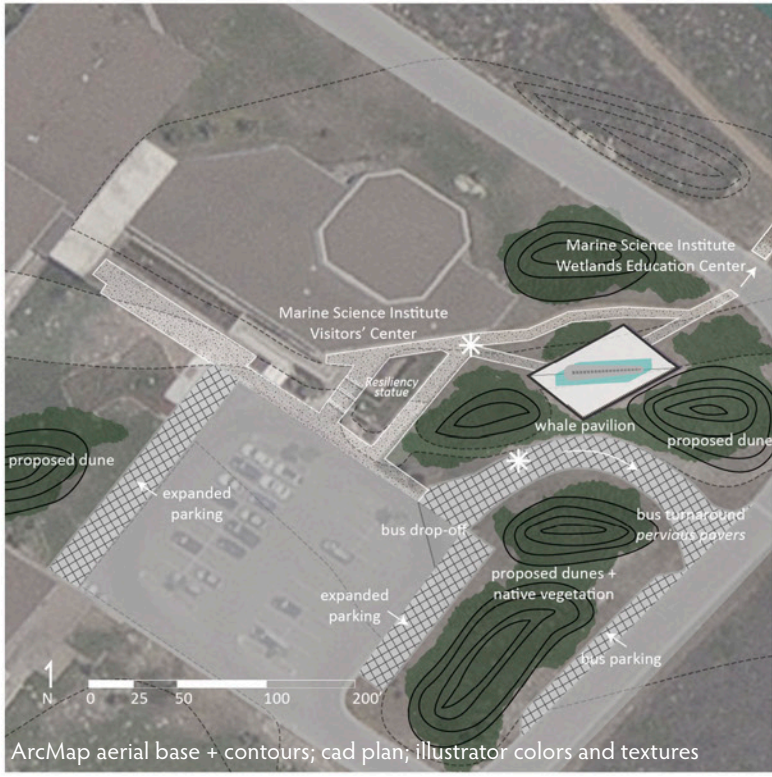
WHALE PAVILION

conceptual design + 3d modeling



A skeleton of a Fin Whale (*Balaenoptera physalus*) washed up on the beach in Port Aransas in February of 2010. This pavilion is designed to display and protect the skeleton, while creating an educational opportunity, and a memorial for the whale.

The pavilion's roof acts as a shroud for the whale's skeleton, while its columns echo the language of abandoned piers – even after a hundred years, when the barrier island has gone under the sea – they will remain. A pool of water beneath the skeleton casts flickering light up to the roof, evoking an undersea memory, and creating a space for reflection in multiple senses (Spring 2013).



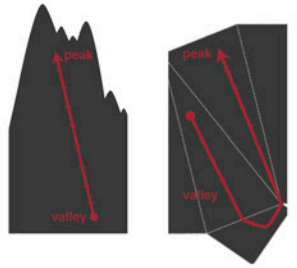
ArcMap aerial base + contours; cad plan; illustrator colors and textures

ALPINE LACE

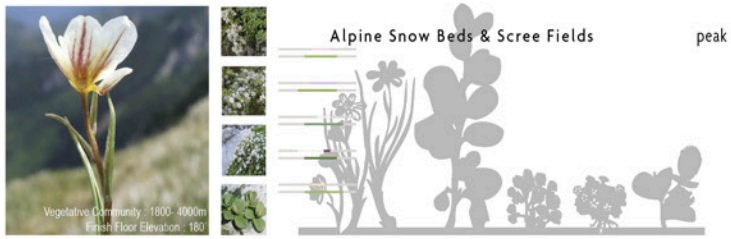
digital making

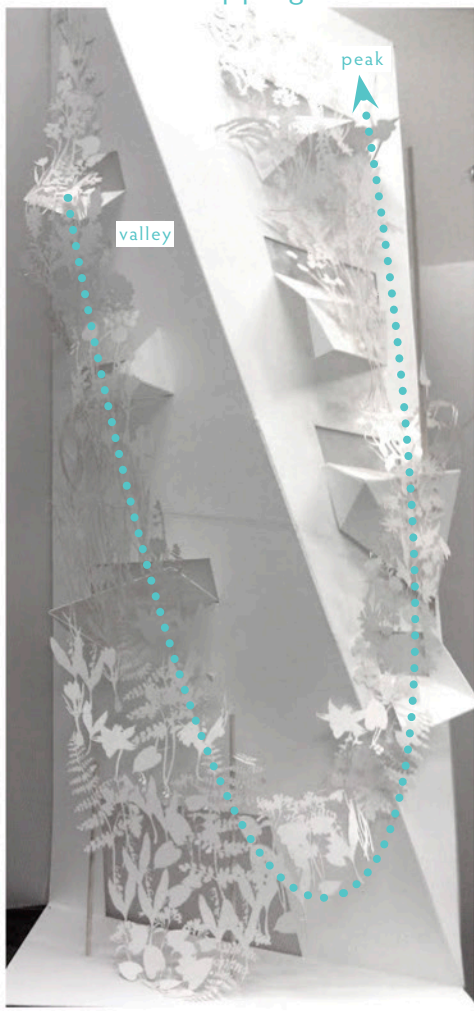
Transect Map | botanical drawings > photoshop (trace paths) > illustrator (pathfinder) > laser cutter

Botanical forms are used to represent a series of ascending ecotones along a Swiss alpine transect. Beginning with plant palette research, which led to images in a 1948 Botanical Treatise, the images were then processed with photoshop and illustrator (cs6) to isolate their outlines (paths). The selected ferns, flowers, and grasses were then assembled to create a collaged "lace" as a conceptual model for a series of hanging gardens inside of a New York City skyscraper. The lace was exported to AutoCad, laser cut from white Canson paper in pieces, and assembled to create a six foot tall conceptual model (bottom right this page) (Hope Hasbrouck, Advanced Design F12).



Transect mapping + model

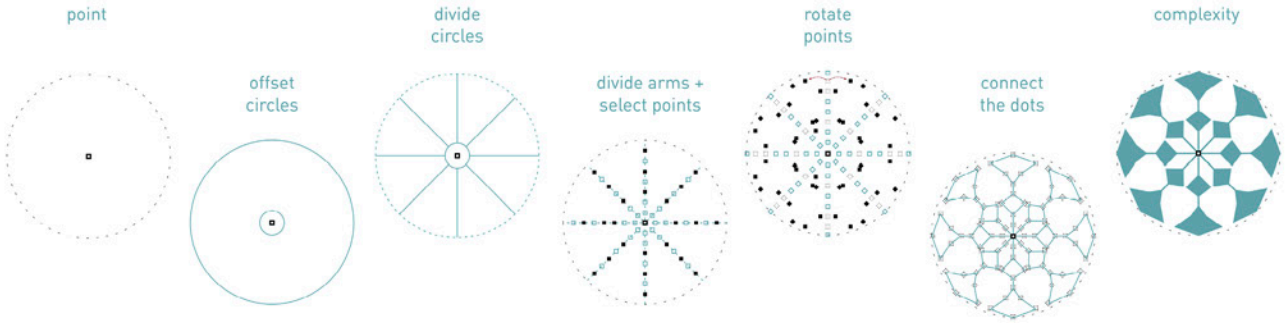




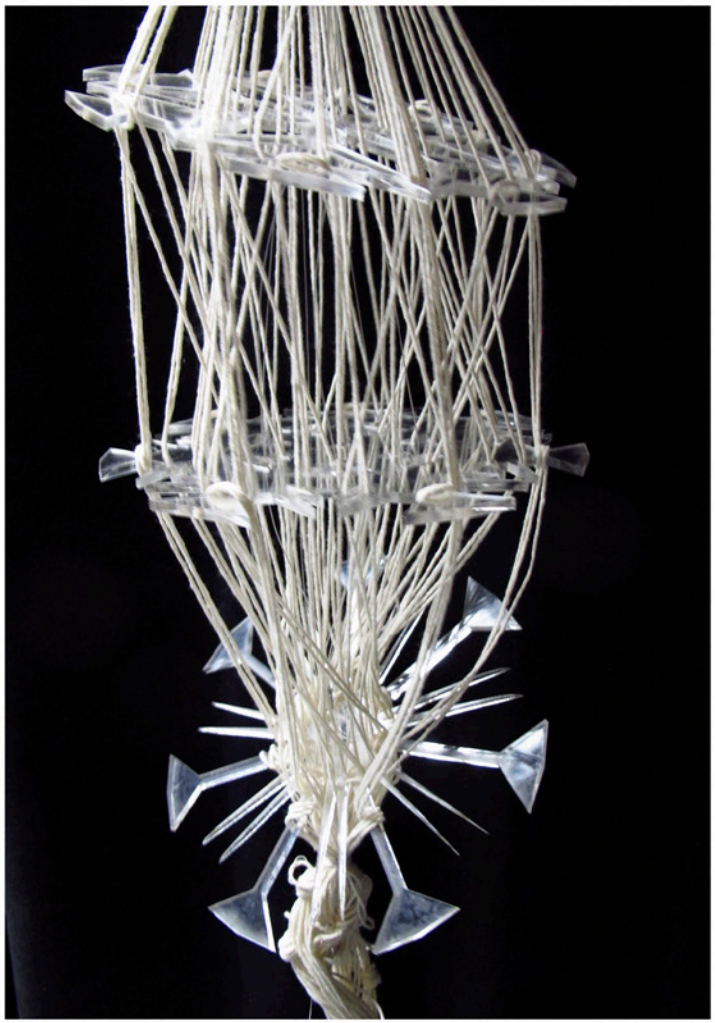
HYPERFLAKES

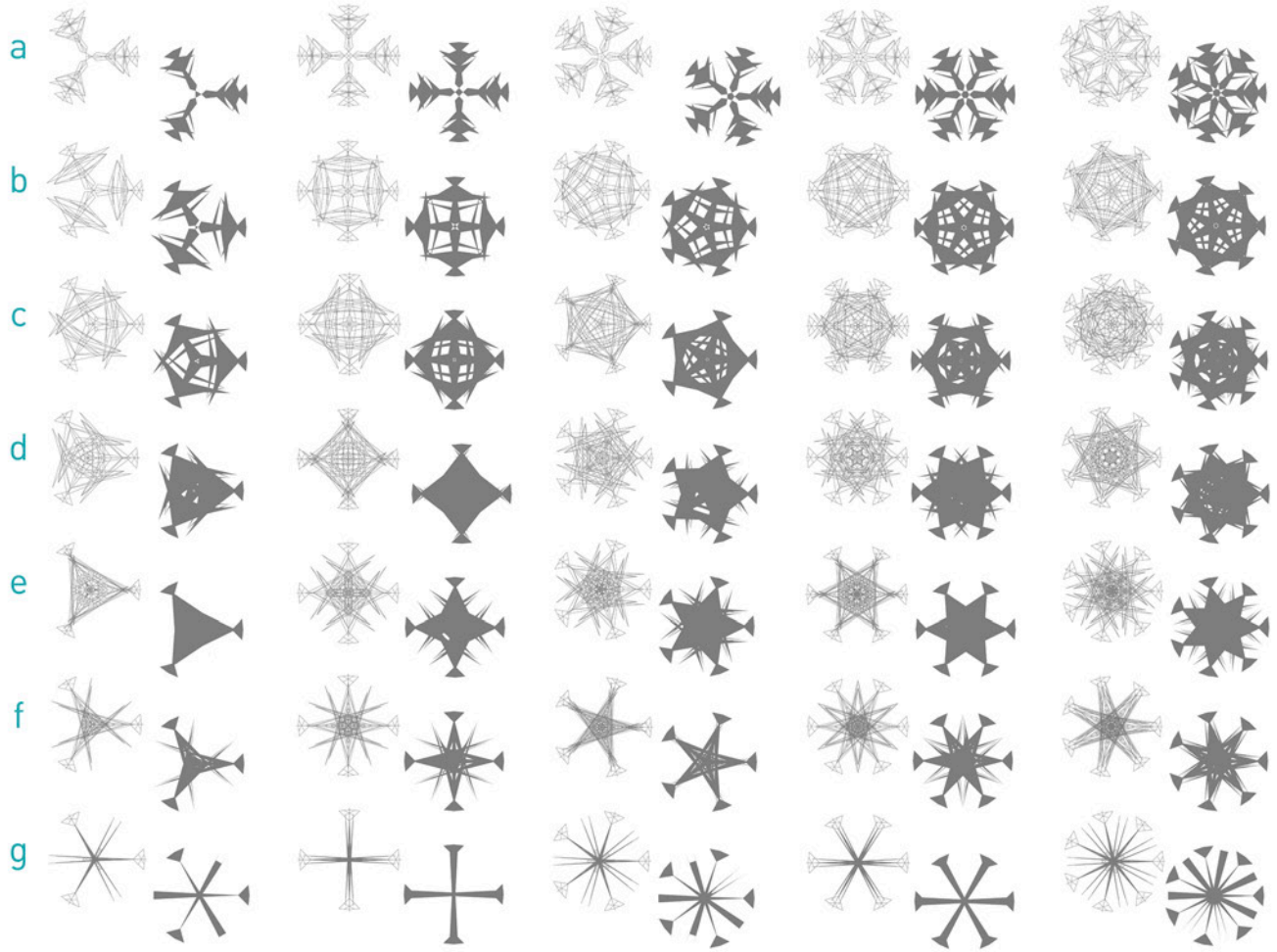
digital making

Compiicating a Point >>> grasshopper script > rhino > cad > illustrator (pathfinder) > cad > laser cutter



The Grasshopper script that creates these complex geometries was written during a visual communication seminar called Prototype (Igor Siddiqui S14). The script creates complex two dimensional geometries from one input point and several adjustable sliders. As an investigation of prototype and seriality, five series of seven each "hyperflakes" were exported from Grasshopper to Rhino to Cad (below), and then laser cut from 1/8" plexiglass. These geometries were then "lofted" together with string (bottom left).



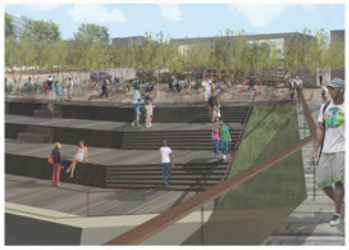


BRAID WALLER CREEK

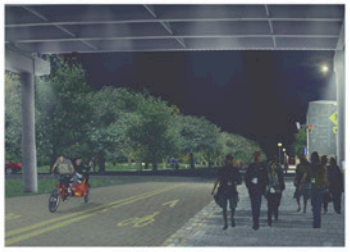
team work + landscape & urban design + objective-driven design

The third semester MLA studio (Dr. Allan Shearer, LA Design, F11) took on Austin's Waller Creek – the subject of a (then) upcoming international design competition – as a group project. Driven by a set of objectives, and an over-arching metaphor: "to braid," we designed at the district scale, then zoomed in to four sites that we saw as the most critical to the transformation of the creek, and the future of the newly minted "Waller Creek District." With Chris Murton, Kat Phillips & Kevin Sullivan. UTSOA Design Excellence Winner.

8th Street Sunken Bridge

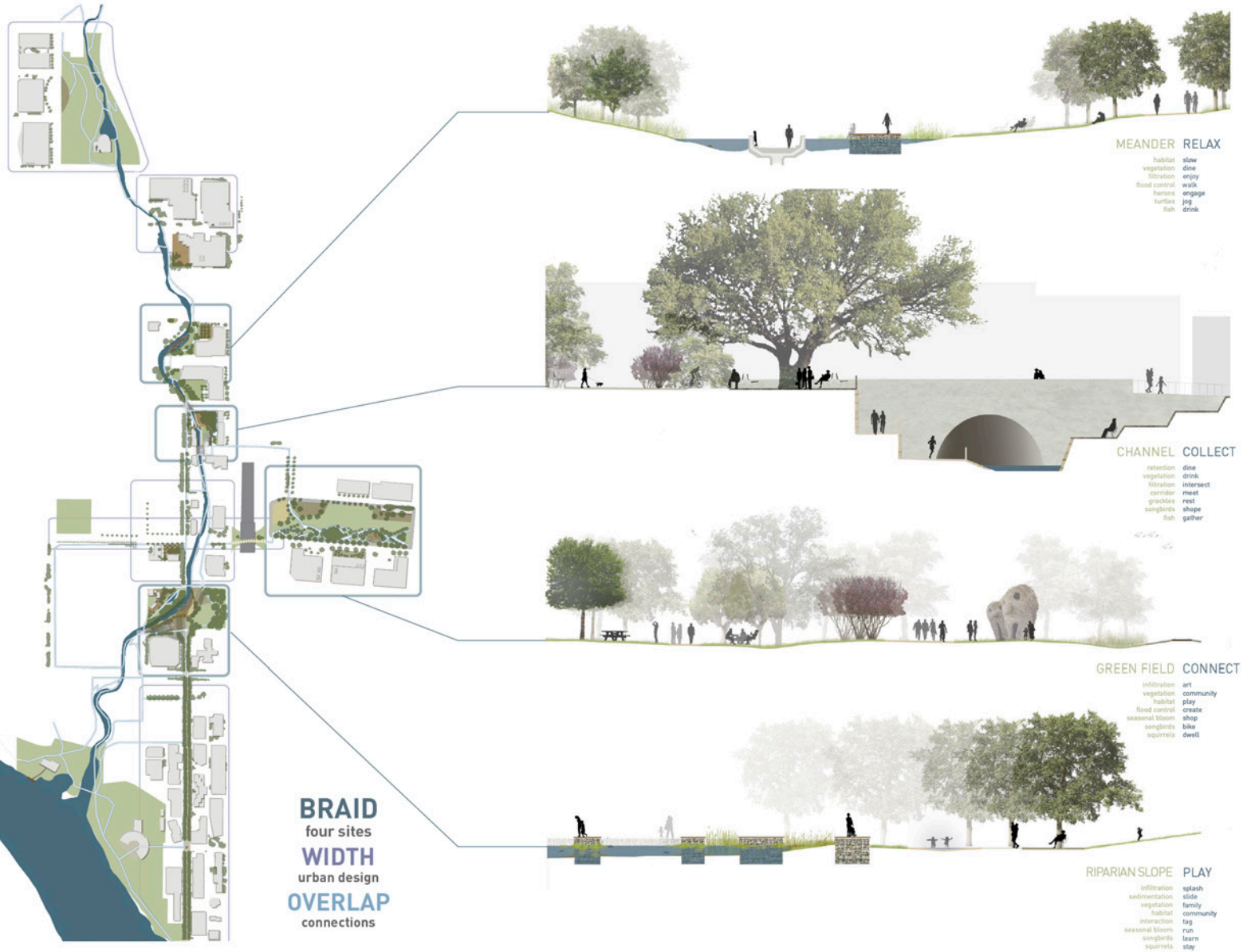


6th Street Canal Café



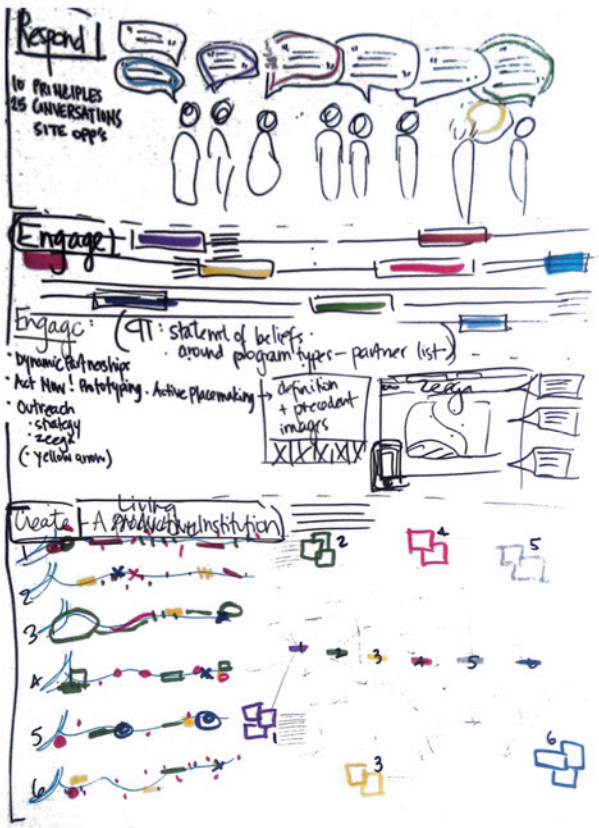
East 4th Street Art Park

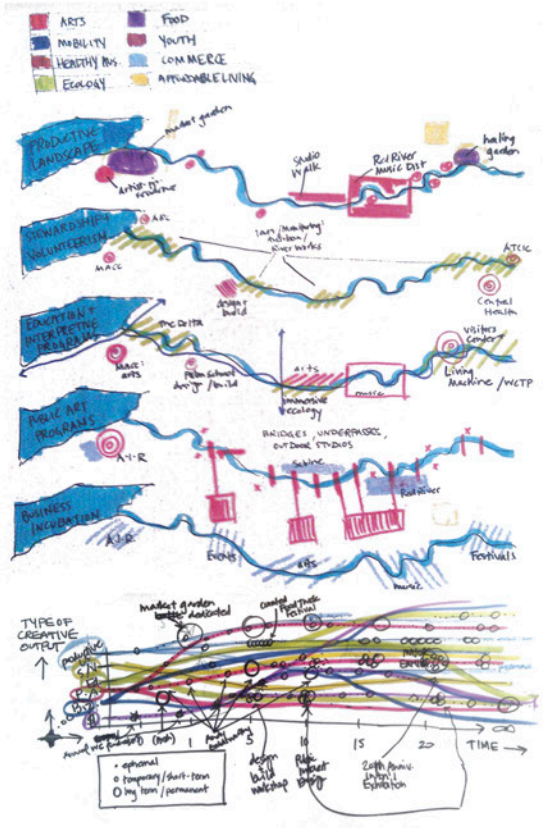
Palm Park Slide World

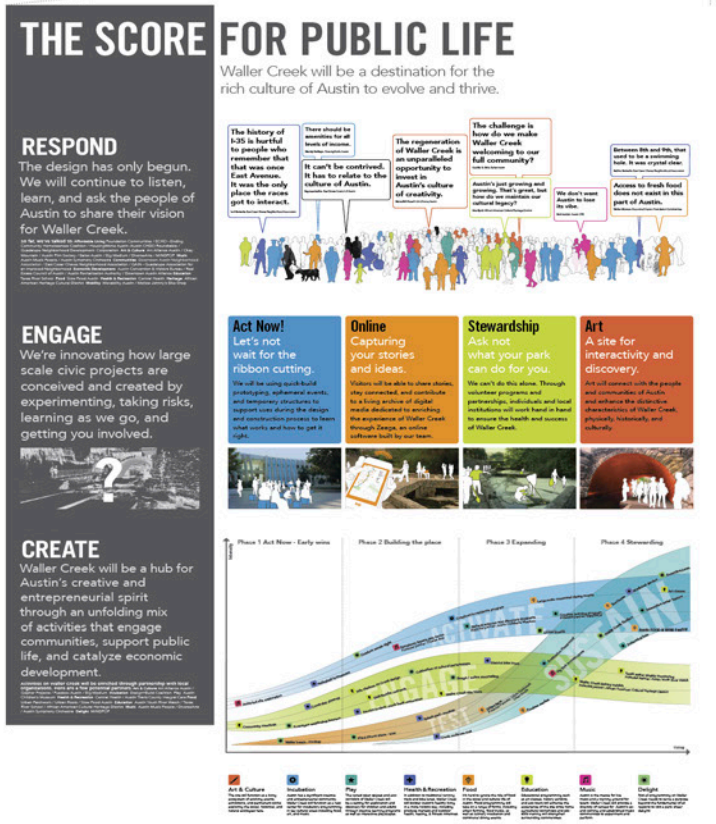


DESIGN WALLER CREEK

a competition: collaboration + community outreach + program research







Project Associate at Public Architecture, working as a member of the four integrated design teams – led by CMG Landscape Architecture and Public Architecture – selected as finalists in the Waller Creek Conservancy's international design competition (Summer 2012). Emphases on historic, map-based, and programmatic research, and community outreach, via stakeholder interviews. My sketches lower left, team competition boards top and right. We came in second (behind MVVA) and many of our programming proposals can be found unfolding in what's now the "Waterloo District", in downtown Austin TX.

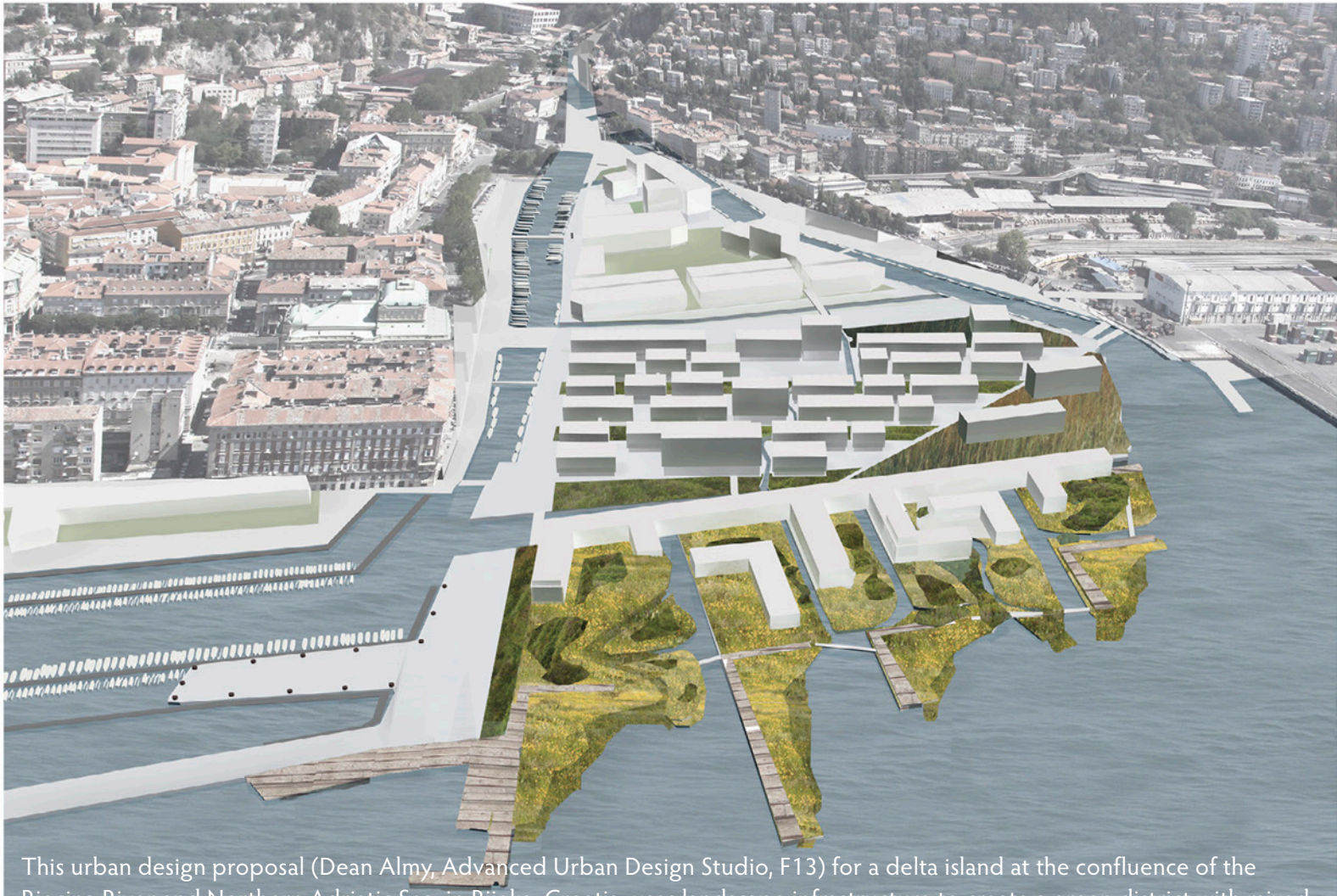
RJEĈINA DELTA

urban design + master planning + 3d modeling

Context

Adriatic Pollution "Hot Spots"

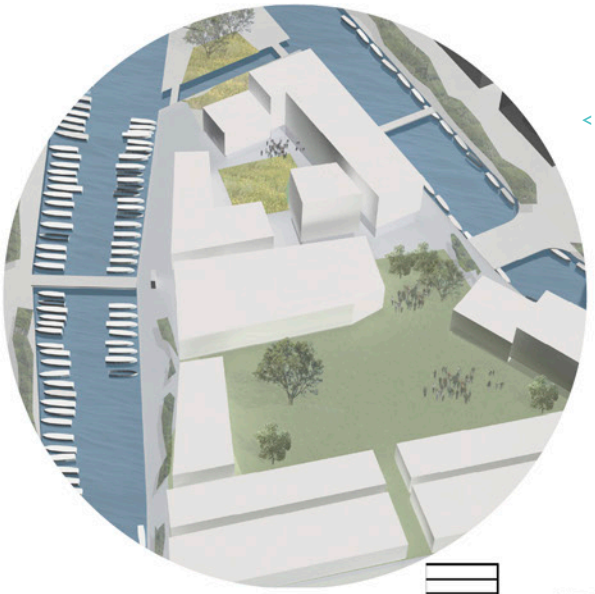

"Gateway to Croatia"

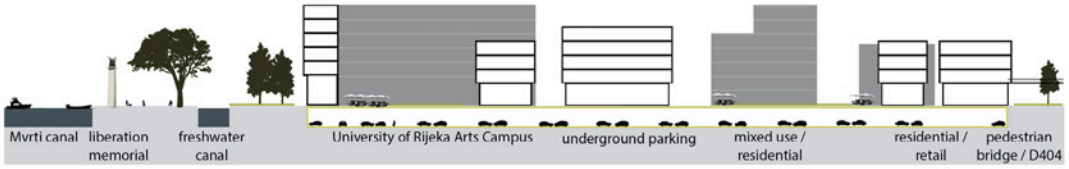


This urban design proposal (Dean Almy, Advanced Urban Design Studio, F13) for a delta island at the confluence of the Rjecina River and Northern Adriatic Sea, in Rijeka, Croatia, uses landscape infrastructure to create a green district with mixed use commercial, and medium density residential, in a park-like setting. The northern part of the site is dedicated to a new Art Campus for the University of Rijeka, transforming the site of an obsolete shipping and customs zone.

Rijeka is in an area identified as an Adriatic pollution "hot spot." The delta island's southern edge uses concrete fingers lined with oyster beds to structure a new wetland zone that will filter water from the Rjecina River as it meets the Adriatic. Buildings float above the flood plain, allowing for periodic inundation as sea levels rise. UTSOA Design Excellence Nominee.

< MEANDER | Art Park





Upper Delta | University of Rijeka Arts Campus

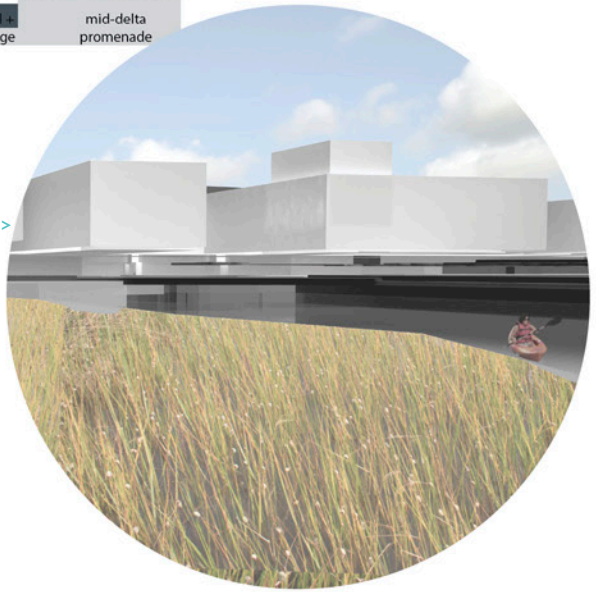
BRIDGE | Central Delta >

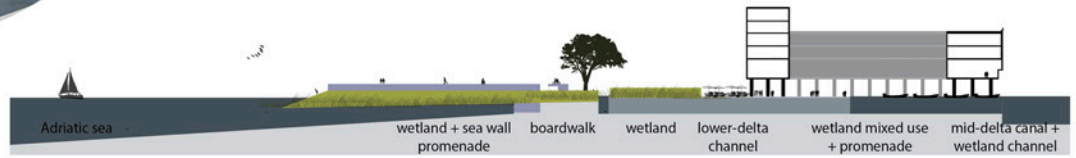
Central Delta | Linear Blocks, Neighborhood Streets, and Bioswales

< FILTER | Wastewater

Central Delta | Ecological Wastewater Treatment

FLOAT | Wetland >





Lower Delta | Constructed Wetlands, Sea Wall Promenade, & Mixed Use Floating Buildings

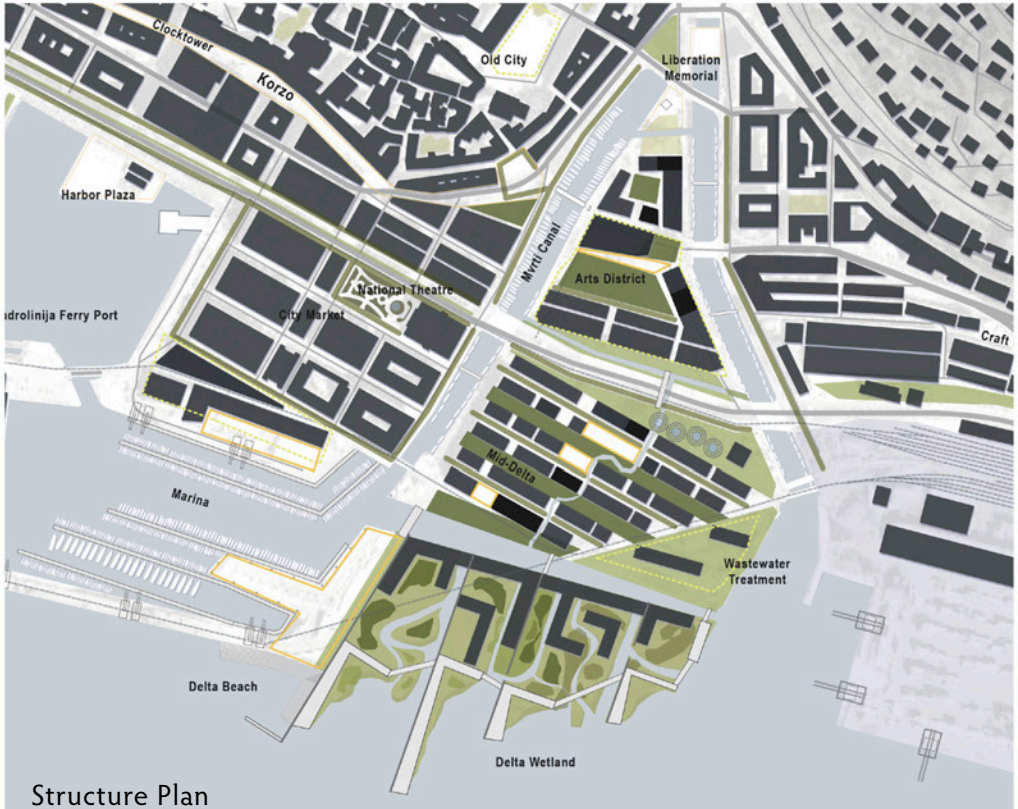
RJEČINA DELTA

Green Infrastructure

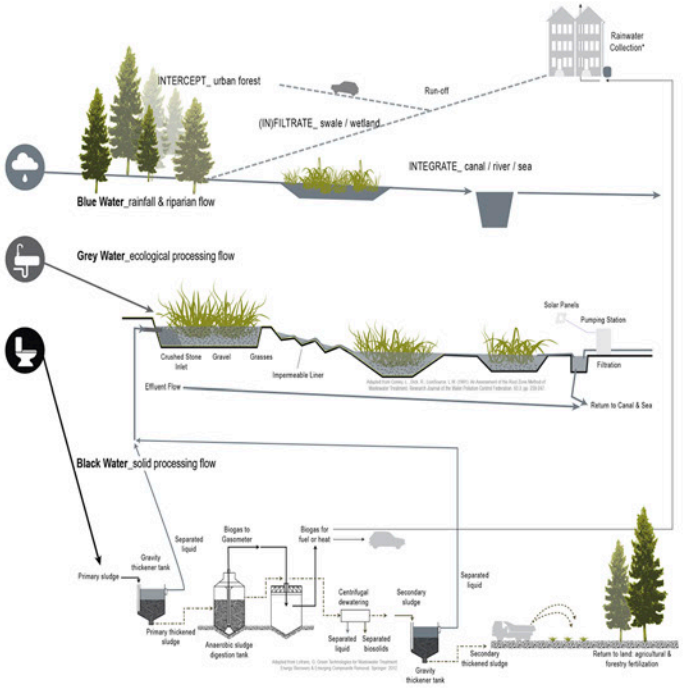
Context Plan

Density

Mobility



Structure Plan



Landscape Infrastructure