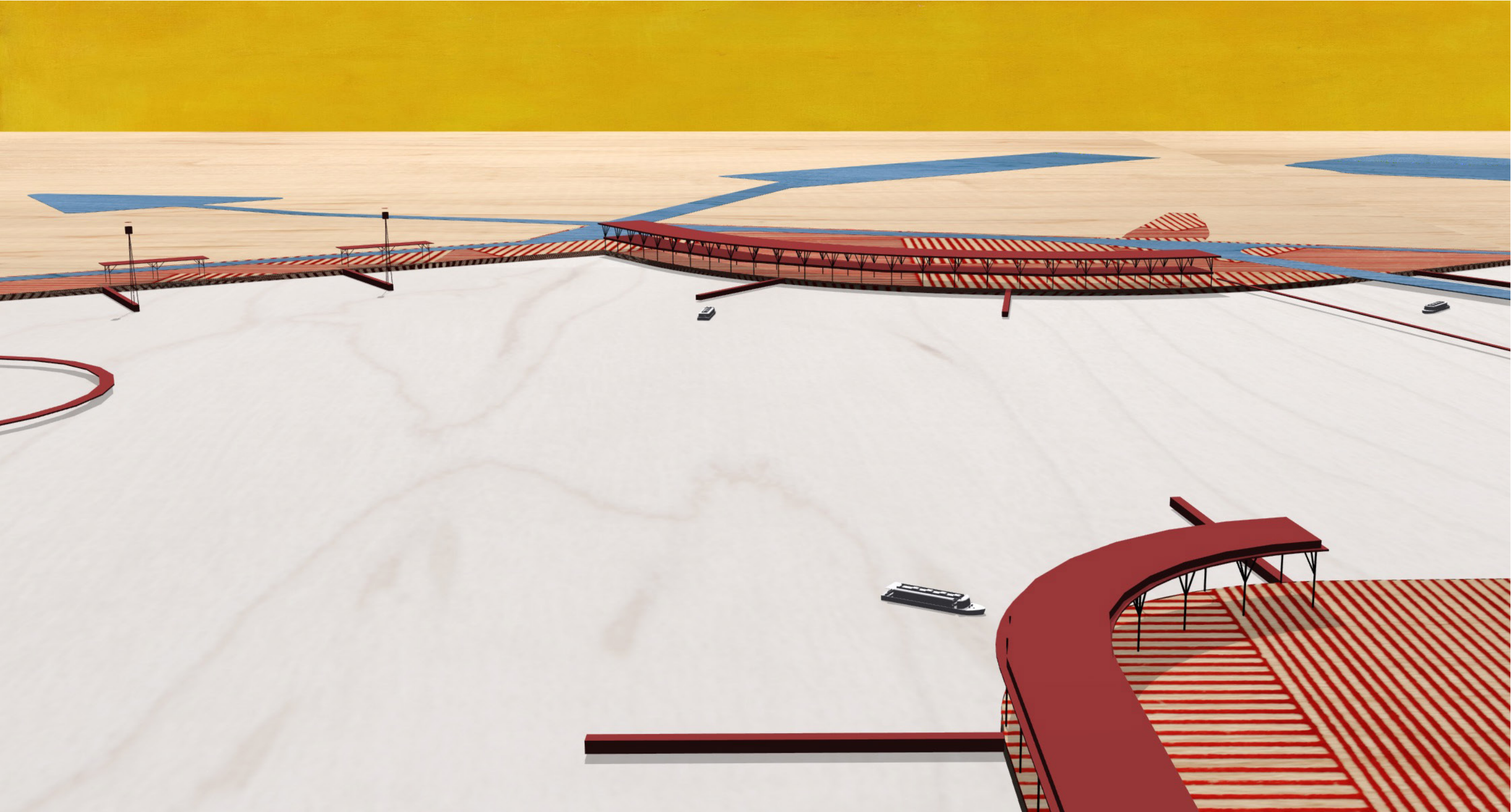


- PLINTHE
- PIERS
- ARCADES
- PUBLIC SPACES
- ROADS
- BUILT WATERFRONT
- TREE ALIGNEMENT
- PARK
- PAVILLONS
- BEACH



Terminal and Market on the *Petite Rade*



Islands

1) SITE ANALYSIS

The existing relation between city and lake is marred by a hierarchical principle that privileges the built urban fabric over its natural environment. While further downstream the old city criss-crosses the Rhone in a weave of diverse spatialities, this kind of intricacy is absent on the RADE. Here, the city becomes a façade, a linear delimitation between urban-inside and landscape-outside. This detachment is exacerbated by the near absence of public space of a scale that might allow the flanking building to face the water with dignity; when this does happen, design quality is often lacking. Further complicating matters is the cohabitation of a variety of architectural languages that generally contribute to a feeling of spatial discontinuity and a lack visual identity.

Tackling these issues simultaneously our project aims to:

- 1) Invert the hierarchical relationship between city and lake by foregrounding the water and intertwining it with the city fabric. We do this by employing two major landscape structures — the framework of piers and the sculptural plinth — that reveal and weave the urban and natural contexts;
- 2) Occupy the lake with liveable, usable programs while also providing moments for landscape contemplation;
- 3) Provide space and visibility for emblematic public activities;
- 4) Suggest an architectural language that is representative of public symbolism;
- 5) Connect existing secluded domains into a structural urban/landscape system.

With this, we hope to create an urban figure that acknowledges the environment and performs in accordance with it, while introducing an aesthetic of cheerful yet dignified publicness.

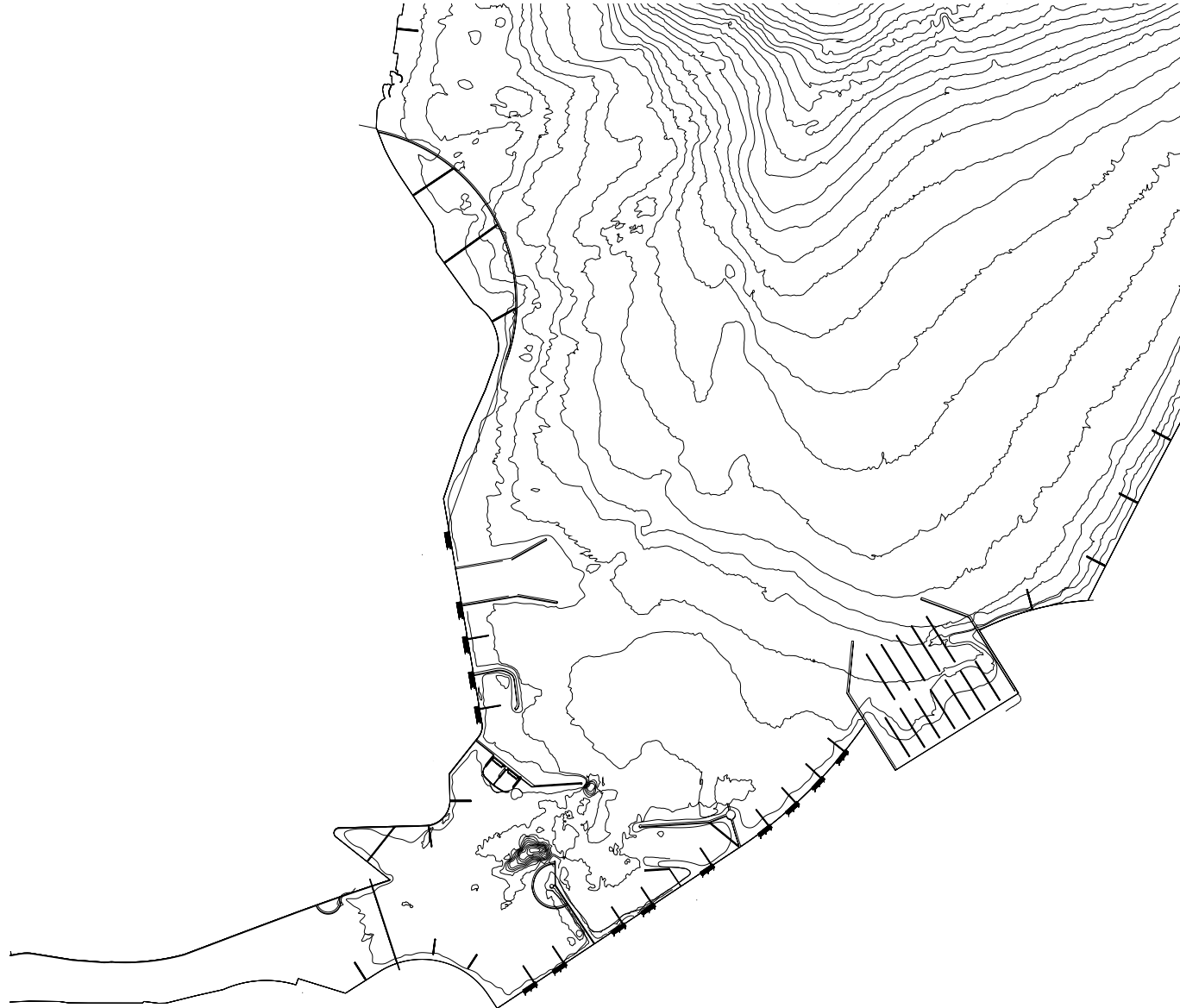


PHASE 1
2) FRAMEWORK OF PIERS

Development of a framework of piers distributed evenly along the perimeter. The repetition creates sense of measure and rhythm that introduces a primary degree of coherence to the waterfront. Each pier is associated with a pavilion at its entrance (for ice-cream vendors, kiosks, *bucettes*, storage, etc.) and a small landmark wind- or watchtower on its tip. They may also serve the purpose of boat docking and ferry stationing. In principle, they should all be built of the same light structure.

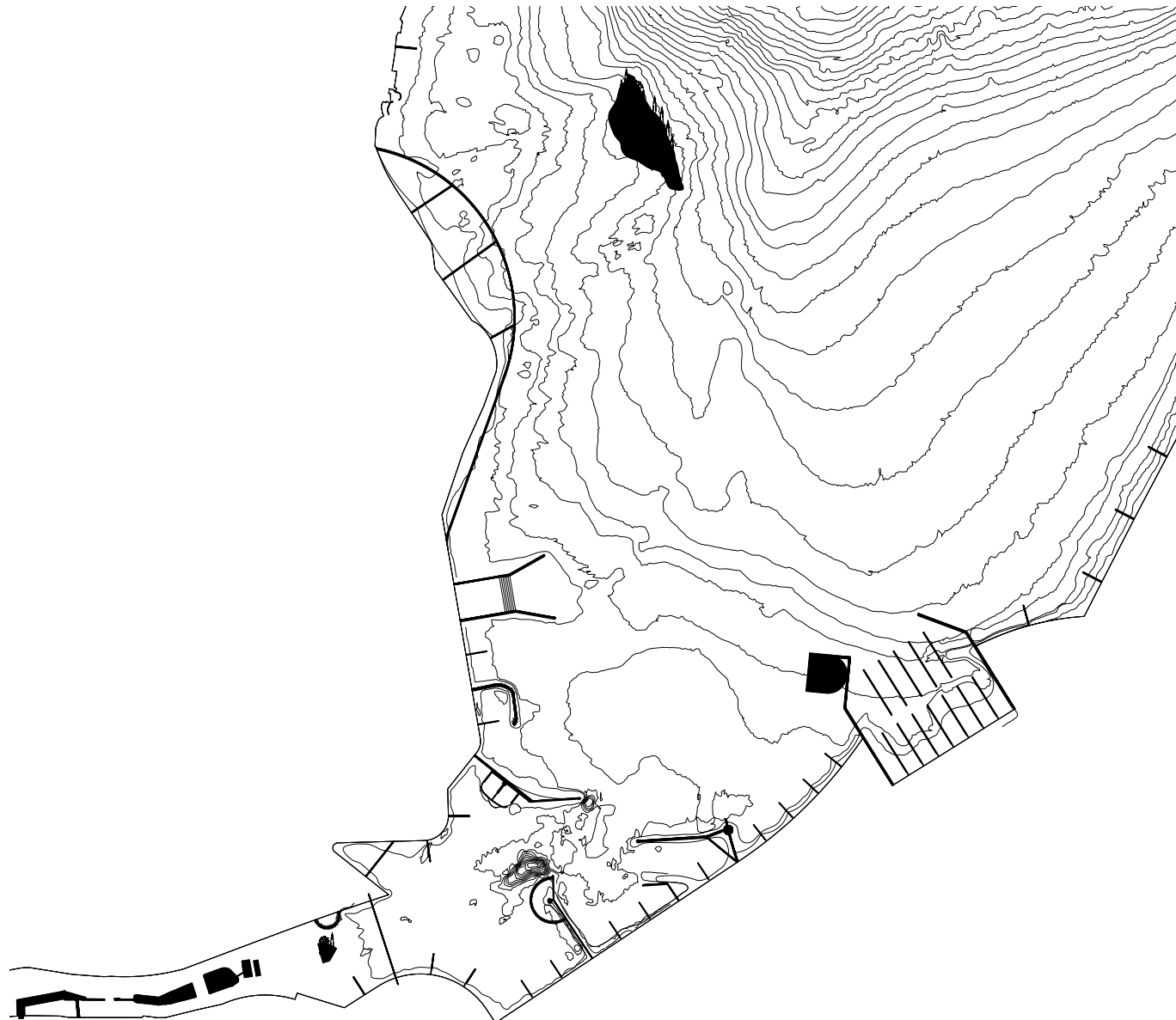
PHASE 2
3) SCULPTURAL PLINTH

Critical enlargement of the current banks, turning the lakeside into a linear plinth, a landscape sculpture that reveals, supports and elevates both the city and the lake. The sculpting of this massive mineral element is thought in reaction to its immediate context, sometimes expanding onto the water, other times cutting into the city. The road is embedded onto the plinth and should be landscaped in ways that reduce its ability to split the city from the lake. Sidewalk height should be reduced and the quays enlarged wherever required by traffic flows.



4) SCULPTURAL PIERS

Articulating phases one and two, a set of hybrid structures replace a few of the piers within the framework with exceptional objects whose language and program ambiguously refer to both systems of piers and plinth. Likewise, their architectural language consists of a perversion of the conventions association with either system. Sculptural piers will break the rules of form, scale and rhythm applied to the previous framework, allowing for a plurality of approaches and interactions with the water.



5) ARCADES

Three new public amenities — a market, a ferry terminal, a port infrastructure — occupy the plinth in strategic places of prominence. Their architectural language should work in tandem with the overall urban figure, and while being landmarks, they should remain contextual to the aesthetic language of the other structures (piers, pavilions, sculptural piers).

- 1) A Terminal for the CGN and MG *mouettes* is located along the *Quai du Mont-Blanc* and opens up toward the water as a gate to the city.
- 2) A market hall on the left bank frames the market square, so that the former orientation of the *Jardin Anglais* is flipped around and made to face the city.
- 3) The harbour infrastructure, housing the port authority, marina offices, boat storage, etc. articulates the new marina with the plinth and marks a closure to the overall figure.

All three of them should be seen as Greek stoas: arcades that may be used as covered walkways creating a buffer between public use and private functions, articulating land and water programs, framing landscape views, and contributing to an overall coherent visual identity.

6) PARK NETWORK

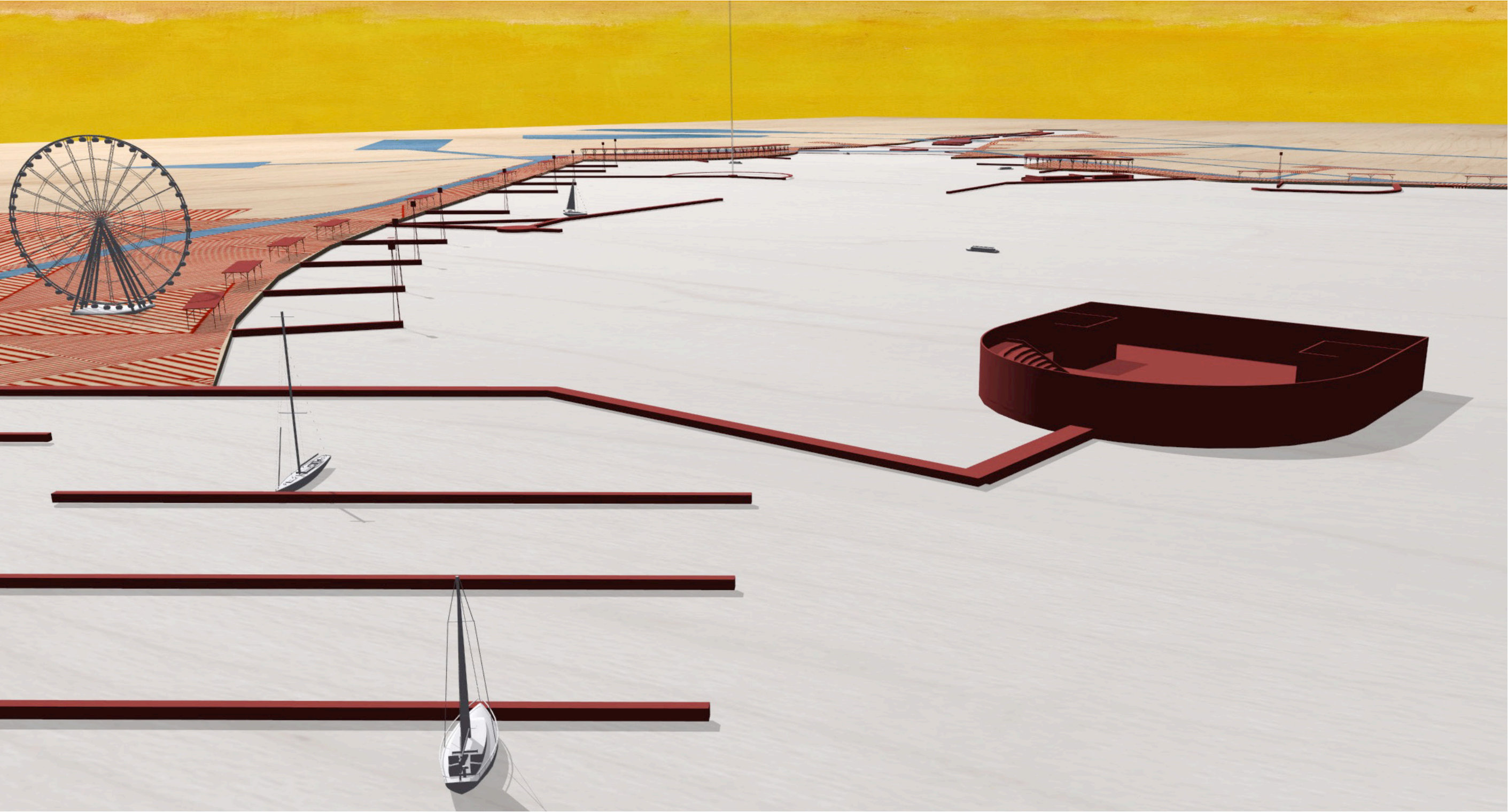
A network of green spaces can be achieved by connecting existing structures in a way that makes them work as continuous whole. The existing *allée plantée*, made up of *Platanus hispanica* and *Platanus acerifolia* along both banks is completed in order to reinforce its linear figure. The existing parks are foregrounded by improving their relationship with the RADE, either by clarifying physical connections (*Parc de la Grange*) or visual ones (*Parc du Jardin Botanique*). The botanical garden should find a new connection to the lake, thus benefiting from the lake's ecosystem.

8) PUBLIC SPACE NETWORK

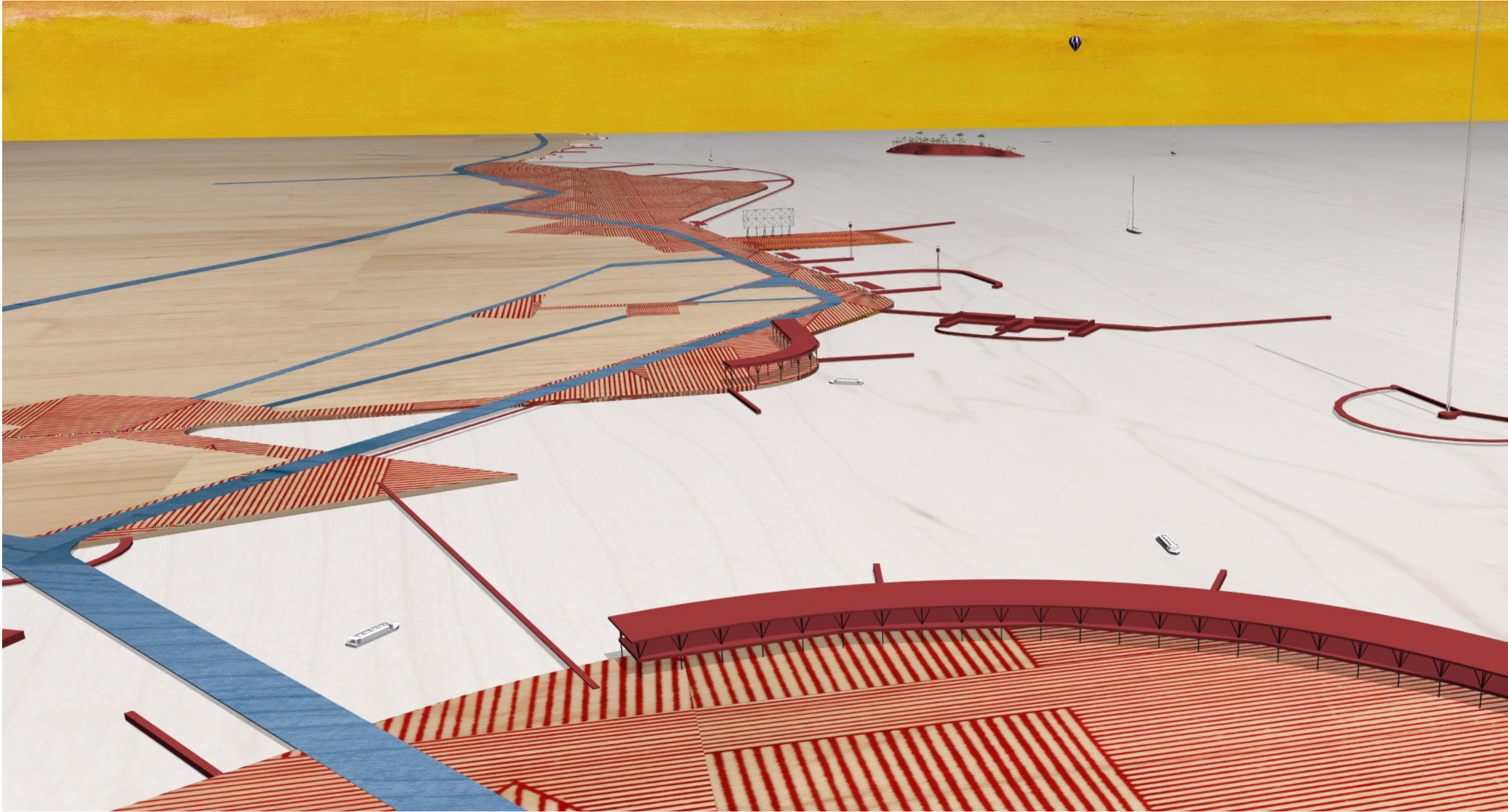
The plinth's morphology is now more than a mere perimeter. As it connects to the sprawling networks of existing squares in the city, a sequence of “corridors” and “rooms” is revealed, extending both into the city and onto the lake. As such, just as happens with the “park network”, one can now trace a continuity of existing relevant public squares that are articulated meaningfully by the proposed figure. The RADE thus comes closer to the intricacy of spatial confrontations between city and lake currently visible as one moves closer to the old city centre.

PHASE 3
7) ISLANDS

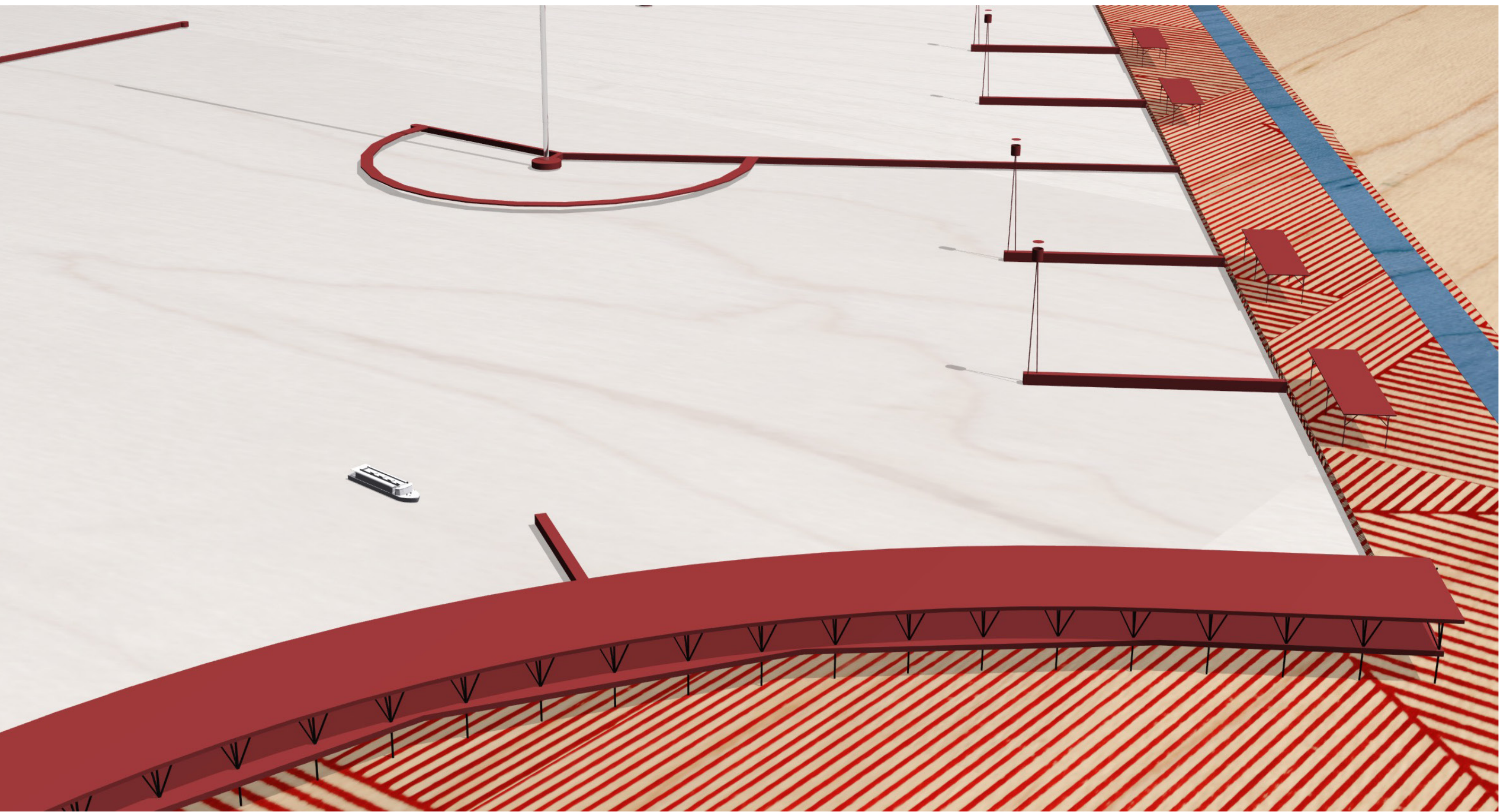
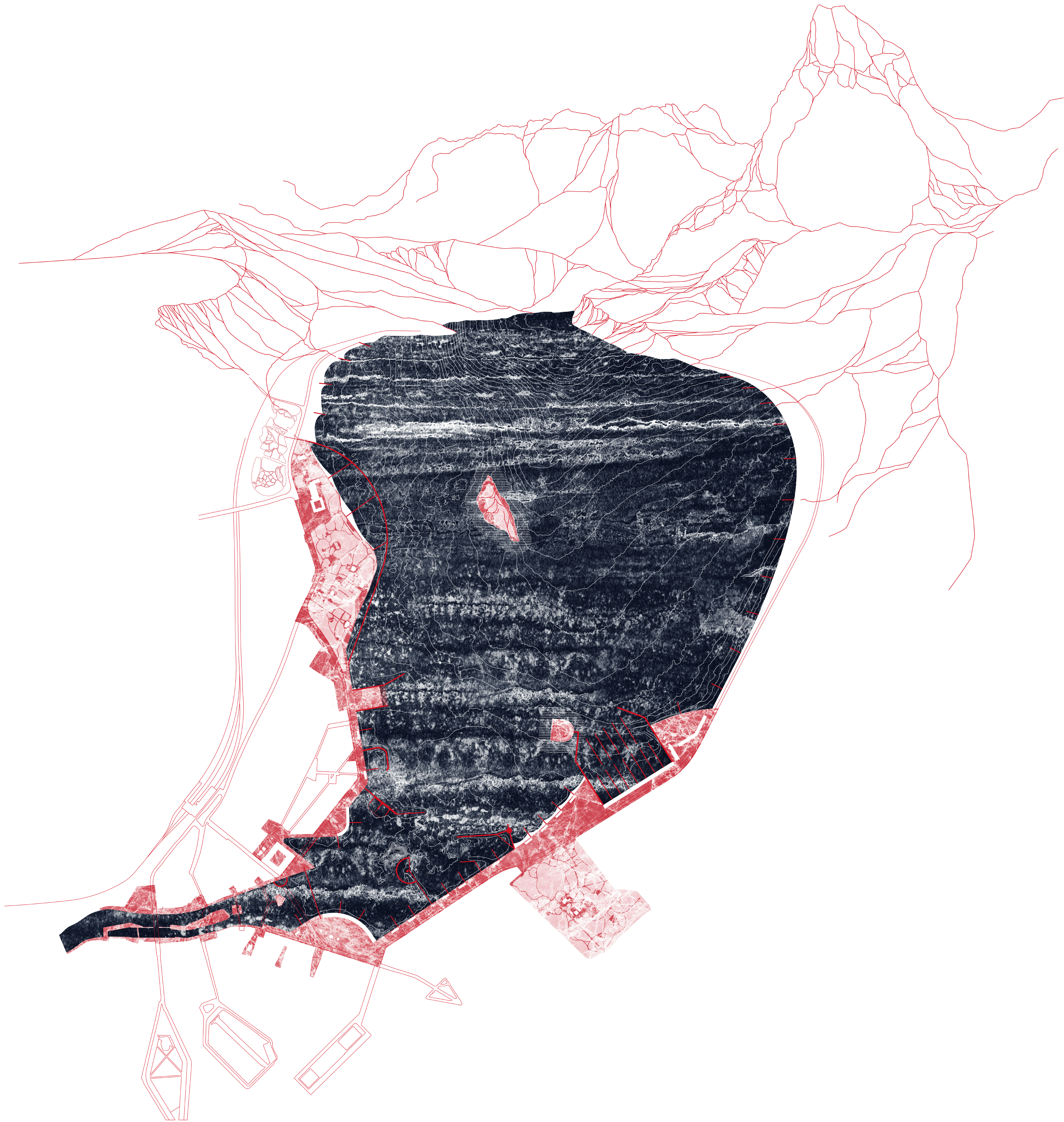
The presence of natural islands on former glacier lakes is very rare. However, the several man-made jetties and small islands along the Rhone, closer to the city centre, is a special characteristic that is very specific to Geneva. They play a fundamental role in the lake's perception. As part of a hypothetical last phase, our project proposes to repeat this feature inside the area of the RADE. A new peninsula is proposed attached to the harbour pier, housing an open-air theatre sketched in the style of the classic Roman typology. The experience will be that of disconnection from horizontal views, and opening up to the sky. Following an inverted spatial logic, a new island is proposed across from the *Pole du Lac*. It should be used as an extension of the botanical garden in order to host riparian species, varied vegetation and animal life. It will only be accessible to researchers and botanists.



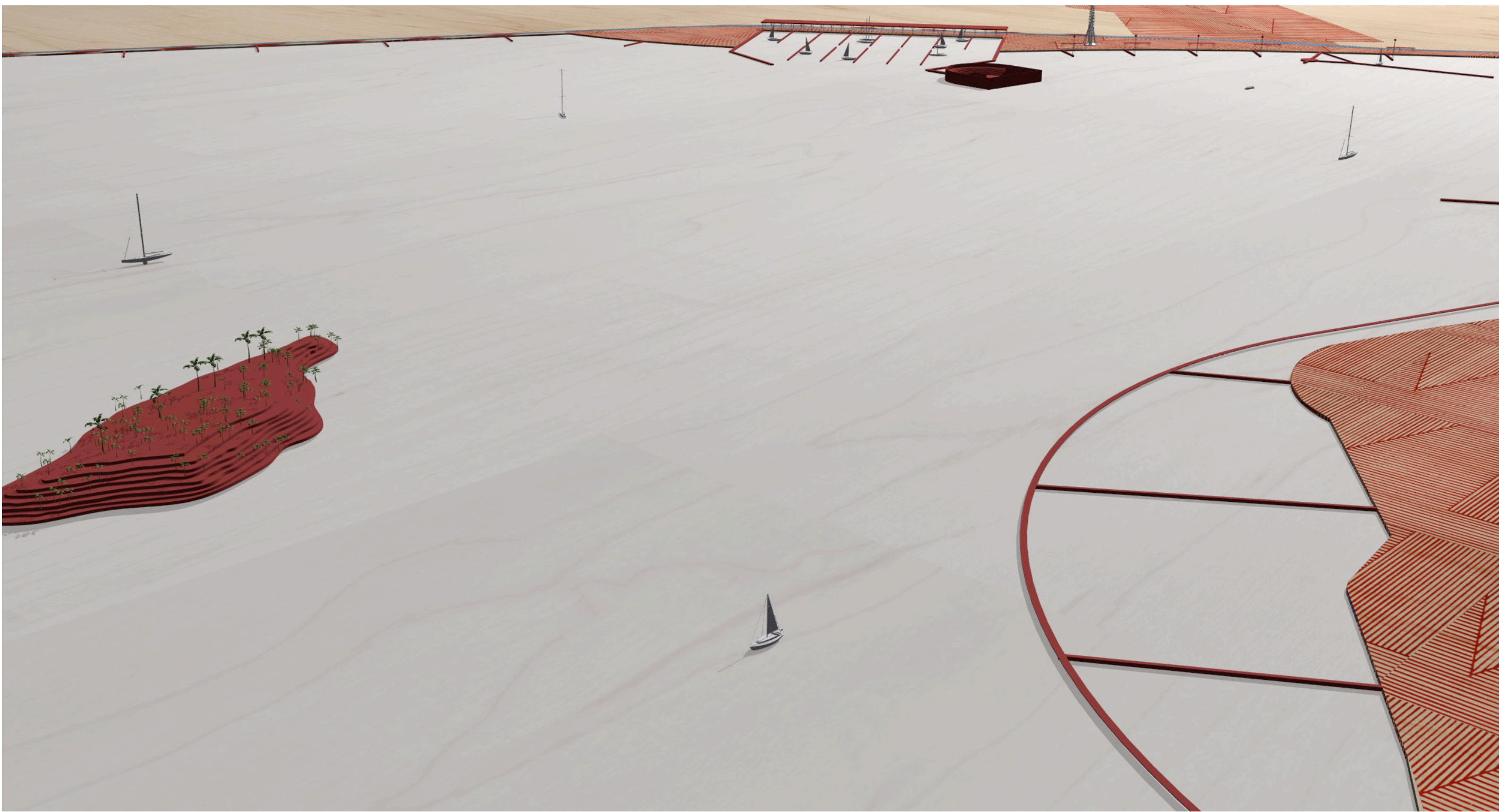
Rive Gauche: Port Gustave-Ador, Quai des Eaux-Vives, Plages, Théâtre du lac



Place du marché, Rive droite



Quai Gustave-Ador, passerelle panoramique du Jet d'eau



Île botanique, passerelle de la Perle, Port Gustave-Ador