

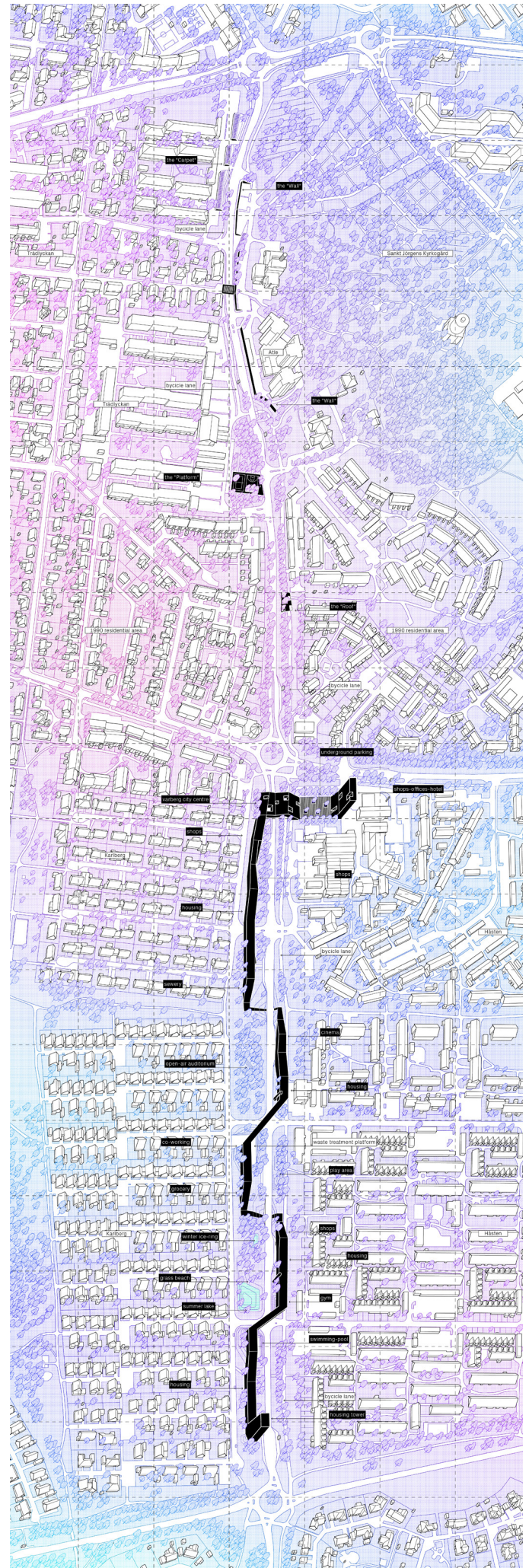
# Tape & Pins

The portion of Varberg that develops along the Trädlyckevägen - access artery to the city center of Varberg from the east - is a **piece of the city composed of similar but autonomous parts**, almost entirely residential, each consequence of a specific urban plan in a certain historical period. Each portion resembles an assembly of **long driveways** and endless **rows of single-family villas**, punctually interspersed with sporadic essential services such as schools and medical centers, where urban public space is scarce and the car becomes an indispensable tool for getting around.

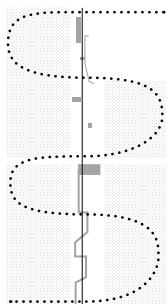
At the same time, the natural landscape is rich and widespread: along the Trädlyckevägen a green buffer takes shape - innervated by a **network of cycle paths** - which provides an important green corridor for fauna. In this context, the Trädlyckevägen with its asphalt sediment is a **clear cut** that crosses the districts and separates them, irremediably dividing them. Tape&Pins wants to **mend these separate districts**, offering the city new urban and local connections, new micro and macro functions, new housing density and new hybrid routes, favoring pedestrians and bicycles over cars.

**"TAPE&PINS"** consists of **two distinct areas**: in the first area, from the eastern entrance to the city center, between the residential districts of Karlberg and Håsten, the building wraps the Trädlyckevägen from one side to the other like a ribbon, a long sinuous and multiform **inhabited bridge**, highly **recognizable** because it appears as a continuous backdrop from every street of Karlberg and Håsten; in the second area, from the city center to the cemetery of Sankt Jörgens, in an urban context that is gradually more heterogeneous and structured, the building dematerializes into a series of punctual **object trouvé** linked by the cycle path.

Both areas share the attempt not to rewrite the current urban situation but to intervene with specific **overwriting** and additions. Tape&Pins wants to eliminate the demolitions of the existing building heritage, aims to safeguard the landscape by creeping into the trees without cutting them down, limits the footprint as much as possible to preserve the abundant green area, tries to enhance the natural paths and those artificial plants already present and at the same time proposes to intensify the exploitation of the soil with new outdoor functions for public use, such as the swimming pool, the artificial lake or the auditorium in the woods.

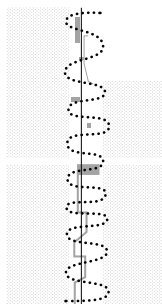


JX234



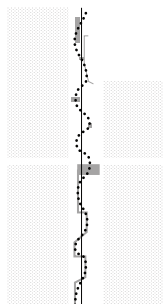
**urban flow**

a flow that crosses the residential areas, linked together by basic urban functions



**neighborhood flow**

a flow to reach all the main neighborhood functions within a walking distance



**fast connection**

a flow that links together the neighborhood to the city center of Varberg

*“creating connections and interactions within these detached districts”*

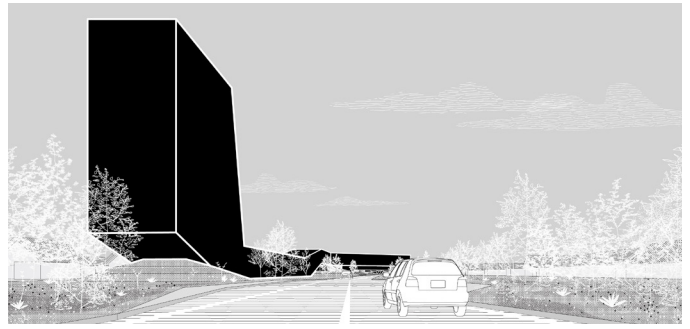
# Tape & Pins

**THE TAPE** accompanies the entrance by car to the city of Varberg in a multifaceted way: it emerges from the ground, hides behind the trees, crosses them, jumps from one side of the road to the other, flies over and disappears again under the ground. It is a building conceived as **an articulated line** in space, both in plan and in section, inhabited by a **traditional residential typology** revisited in a contemporary key such as the terraced single-family villa on two floors.

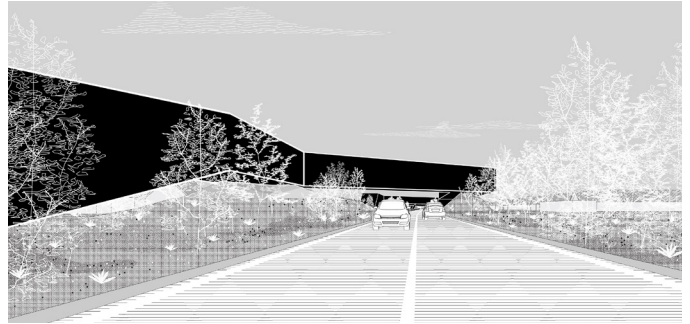
**JX234** The gallery that distributes each house is a **hybrid and domestic promenade**: the covered public cycle-pedestrian path mixes with the entrances to private residences and with bubbles of semi-private space, marked by small lantern-storage, which each inhabitant can colonize by expanding his home to the outside. At rhythmic intervals the residential curtain is interrupted and offers glimpses of the landscape at a new elevated level, rapid vertical connections with the park below (stairs, ramps and elevators) near public transports, “district” functions as small shops or jolly rooms which can host workshops and activities for the community, in order to recreate a **heterogeneous cityscape of ground floors** typical of city centers.

In the junctions of the building, where the Tape physically interconnects with the city paths, there are some “urban” functions of larger dimensions (such as the gym, offices, cinema) which, due to their strategic position, attract people from the nearby districts, helping to see the Tape as a strong **identifying attractor**. Each activity that finds space in the building - from housing to shops - is conceived as **an autonomous wooden construction** that rests on an imposing **bidirectional reinforced concrete floor** covering large spans and in which engineering plant backbones run.

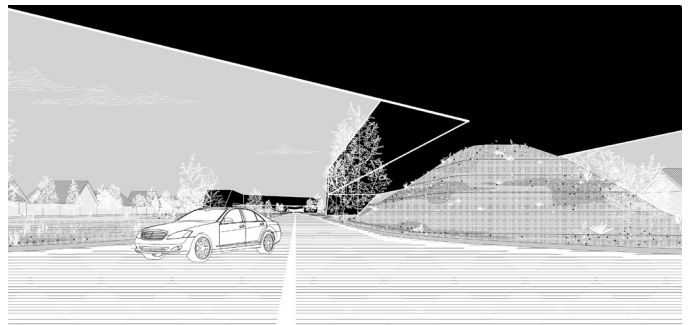
If at the easternmost end this inhabited strip rises and takes the form of a landmark tower towards the landscape, at the other extreme towards the center of Varberg, the Tape gains mass and, bypassing the Trädlyckevägen with a plate dotted with patios, marks the successful entry into the city.



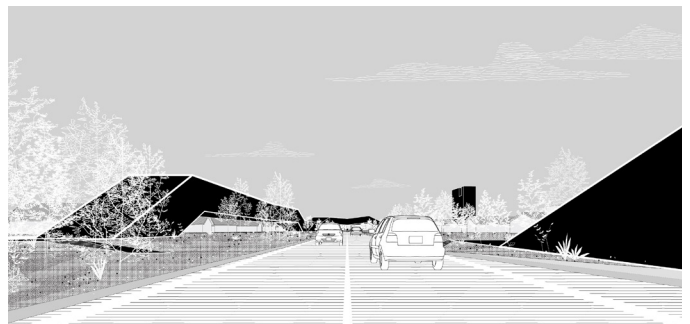
a landmark that welcomes to Varberg



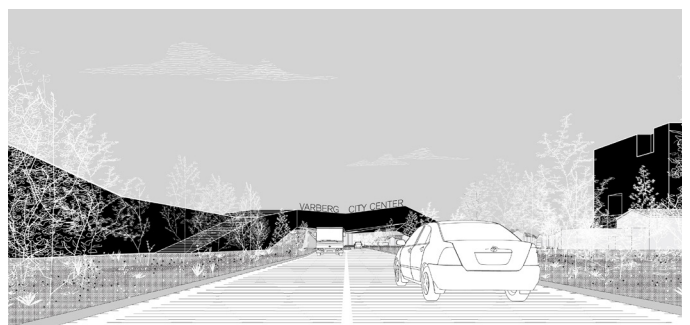
the building winds up the road like a ribbon...



...it flies over the road and crosses it...



...it appears and disappears outlining the landscape



until the “Varberg City Center” marks the entrance to the city



ETTORE CONSOLAZIONE | rilievo, 1997

# Tape & Pins

**VARBERG CITY CENTER** At the same time as the last segment of the belt and the first of the objects trouvés scattered towards Varberg, the Varberg City Center is the public building that marks **the gateway to the city**. Inside this landscape-building with an **artificial orography**, there are a public library, a café, projection rooms, offices, exhibition-connecting spaces and informal spaces intended for spontaneous daily use. The roof looks like a **paved hill** generous in size and articulated in the elevation profile, a place that wants to offer **an entertaining experience** by including steep steps, sheltered resting places and soft paths between level curves: a place where to go in your free time. Some patios vertically perforate the volume, visually connect the public space at the top with the street below and illuminate the interior of the building. The City Center and its roof are lowered until they touch the ground and physically continue in the underground car park and in the new main square that replaces the ground floor car park (increasing its size and capacity).

JX234

The Tape ends in a **multifunctional blade** that overlaps shops on the ground floor, offices on the lower floors and a hotel at the top: a **dense urban landmark** in a portion of Håsten already rich in services but disconnected from each other.

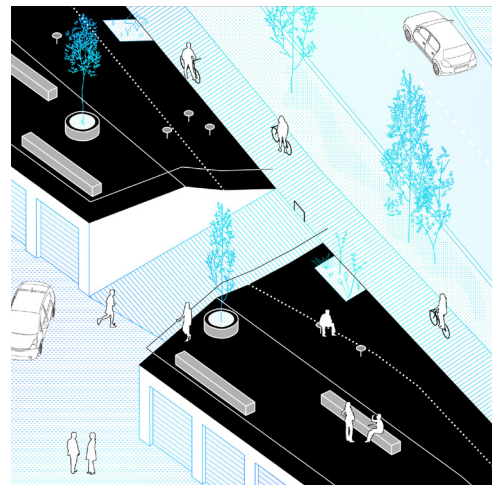
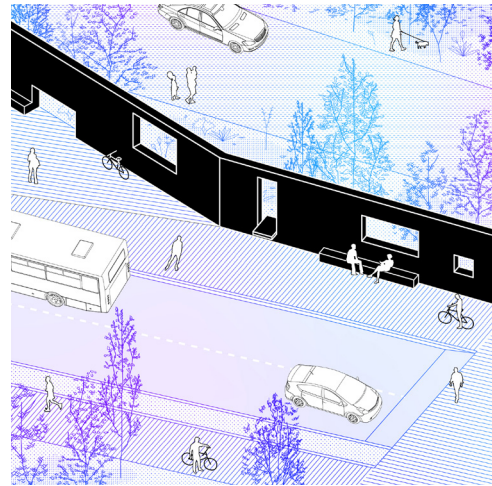
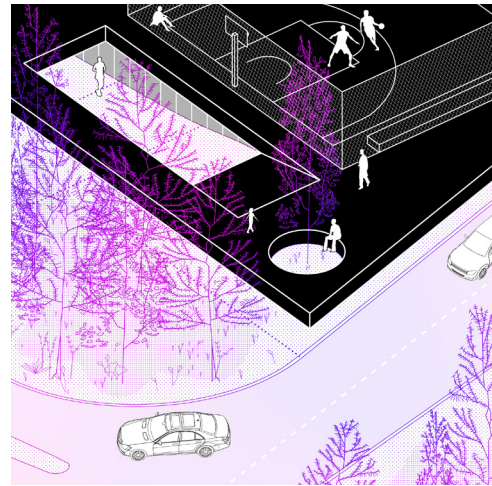
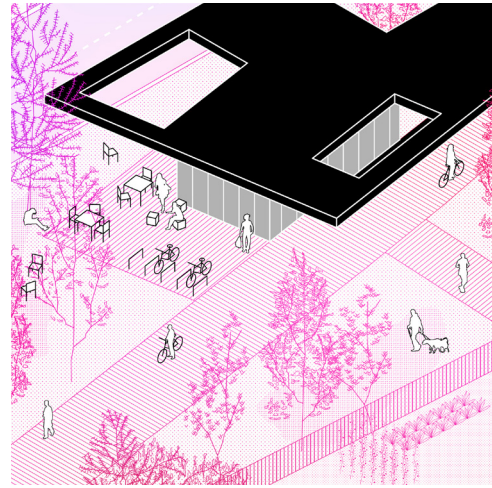
The vertical stratification favors the intensification of the exploitation of the soil and at the same time allows the volume to be opened into terraces and views towards the city and the sea.

A unitary mantle covers the City Center, the square and the front facade of the tower, as if a single organism evolved and transformed into multiple configurations, firstly moved, then horizontal, finally vertical.

**OBJECT TROUVÉ** After passing the City Center, the city becomes more and more consolidated, there is no need to react by designing a strong architectural gesture. The broken line that previously enveloped the Trädlyckevägen is dematerialized into a **set of points** -“the Pins”- :

four ready-made buildings with an **informal character** that fit into the urban fabric and are declined case by case according to the context in which they take roots. Once again it tries to add without upsetting, to implement instead of changing.

Along the cycle path, you almost accidentally come across a shelter covering a kiosk (the “Roof”), in a green platform with public playgrounds (the “Platform”), in an equipped wall that shelters access to Sankt Jörgens chapel and cemetery from the chaos of the street (the “Wall”) and into a plot of raised leisure spaces created by covering some of the many private garages that line the Trädlyckevägen (the “Carpet”).



# Tape & Pins

**EVOLUTIONARY SCENARIOS** In response to the constant mutation of the city, society and historical context - just think of the last few years of the pandemic -, the building is structured as **an open system** that is deliberately **flexible** and **expandable**: you can choose how much to saturate or empty it as needed, exactly as you can choose when to densify it, where and with what functions.

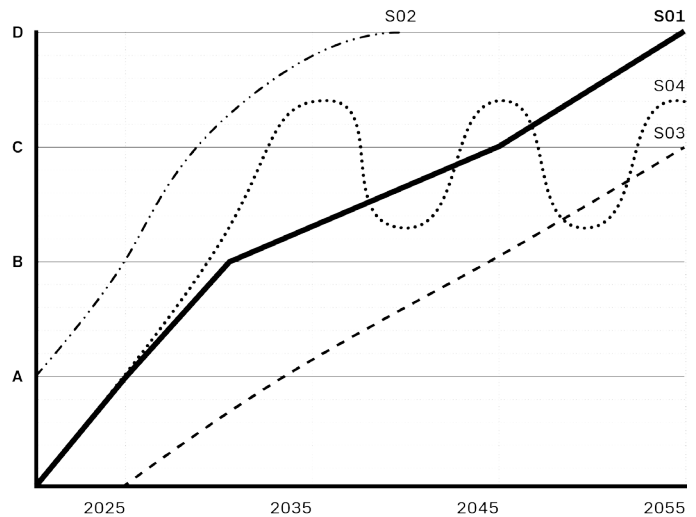
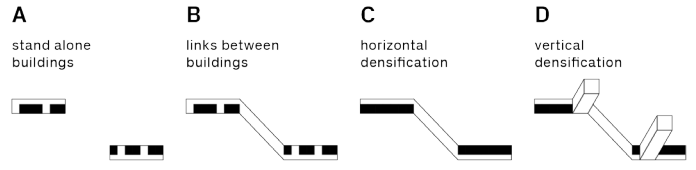
JX234

Despite being a single building, Tape&Pins is divided into **several autonomous segments** that can be built individually at different time thresholds, without the need to build it from head to tail in a single - utopian and somewhat expensive - phase.

Each segment can contain a different amount of housing and services depending on urban planning needs: a container in which you can insert a few objects, many objects or change the number if necessary.

The system can be expanded **horizontally** as well as **vertically**, since near the junctions and lifts the building can support the addition of more or less high volumes and favor a **wide range of configurations**, morphological mutations in space and time.

## PROJECT EVOLUTION



## SCENARIOS

- S01 | CONSTANT SCENARIO - constant linear growth towards vertical densification
- · - · S02 | STRONG SCENARIO - rapid growth towards vertical densification in a few years
- - - S03 | LIGHT SCENARIO - slow growth that requires many years to reach horizontal densification
- · · · S04 | FLOATING SCENARIO - growth is slow down by the economy floating that have an impact on the area density



*Tape&Pins aims to turn the current archipelago of autonomous districts into a single pièce of the city, making it a domestic neighborhood*