



Urban

Landscape Architecture

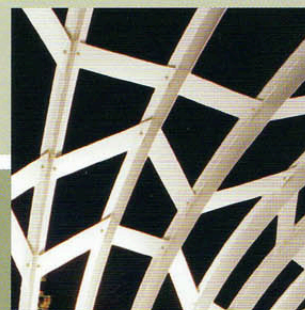
ROCKPORT



■ The former Webb Dock Railway Bridge, which was only open for a decade between 1986 and 1996, has been converted into a pedestrian/cycle bridge. Part of a public art project, this design of this bridge called for the reuse of the rail bridge's remnants to connect the Docklands, a major redevelopment in the north, to the new residential developments on the South Bank. The resulting bridge consists of two distinct sections: The 158-yard (145-meter)-long existing structure and an 80m long new curved ramp on the south side.

Artist Robert Owen imagined the bridge as a Koori eel trap. The lattice-shape of the Aboriginal fishing net is represented by ribs of ovoid hoops that encircle the bridge deck, made of pigmented con-

crete screed. The hoops vary in width and height, growing further apart towards the middle of the span and regaining their intensity as you approach the south bank. They are made of steel sections and are interconnected by a series of 1.5-centimeter (.5-inch)-wide steel straps. The steelwork was pre-assembled in sections and the entire bridge was constructed on a barge in Victoria Harbor and floated into position, as one single piece, at high tide. At night, the bridge comes alive with an innovative lighting scheme developed by Arup project engineers. Lit up, the structure silhouettes in the Yarra River, thus meeting local councils lighting requirements and creating a dramatic effect at the same time.



Photos © John Gollings
Shannon McGrath

Webb Bridge

Denton Corker Marshall in collaboration with Robert Owen

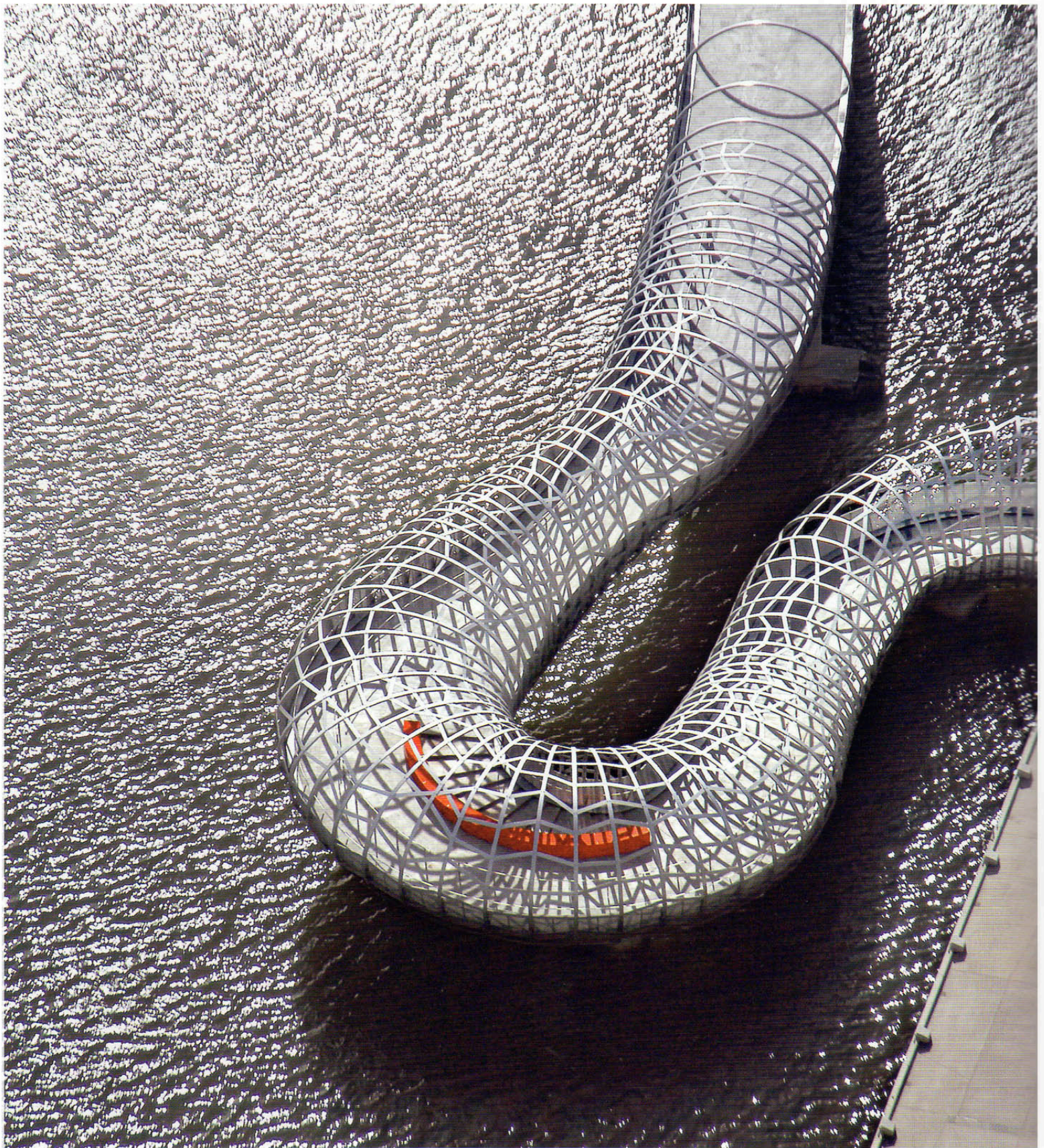


A sinuous sculptural form unifies existing remnants of Webb Dock Rail Bridge and the new connection to the south bank.



Steel ovoid hoops regain their intensity and evolve into a filigree cocoon as you approach the south bank.

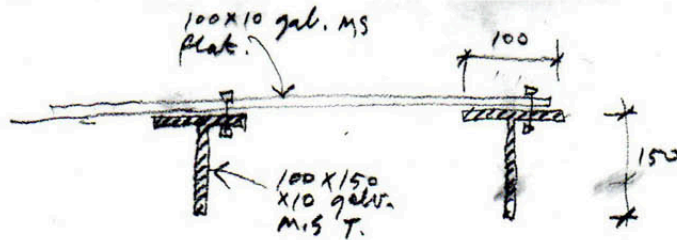






The bridge was constructed on barges in Victoria Harbor and was floated into position in a single fabricated piece.

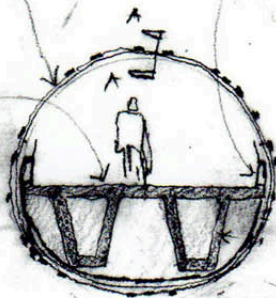
Ribs of ovoid hoops encircle the bridge deck, made of pigmented concrete screed. The whole sits on a steel box girder.



Detail Section A-A X.T.S.

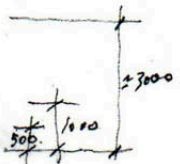
mesh/net made of a series of hot dip galvanized hoops of varying size (width/height) as the sections held together with random flat galv. M.S. flat straps bolted to them.

new surface on bridge probably pigmented gray concrete with joints across width at 2 000 centres.



Section 1:100 -

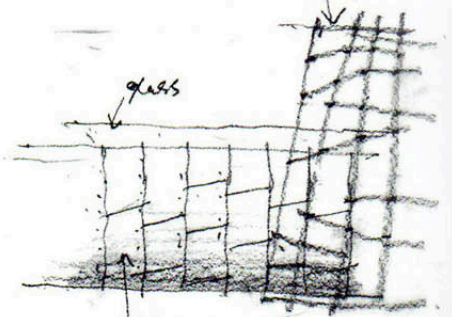
metal framed, alumin. clad upstand 500 high.



existing bridge structure remains

new steel frame supported from bridge structure to take riveted aluminium panels, lapped and staggered with say 1200 x 1200 (staggered) finish.

mesh/net varies in height/width



alumin. cladding

Elevation

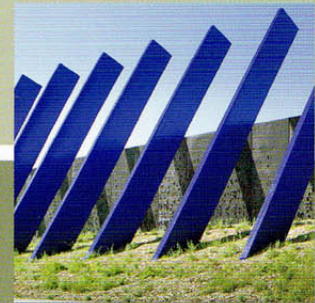




■ The Craigieburn Bypass is a 10-mile (17-kilometer) freeway bypass of the Hume Highway between Campbellfield and Craigieburn, two of Melbourne's northern suburbs. A bold new freeway infrastructure was designed as part of the Craigieburn Bypass Freeway Development. The competitions winning design for noise attenuation blurs the boundaries between functional noise walls, sculptural features, and gateways.

The architects likened their design to “a snake shedding its skin against the friction of the earth.” The project includes sculptural sound walls and a pedestrian bridge. There are two wall types, each distinctive and responsive to their adjacent condition. The curtain wall, made of concave and convex folded corten steel

is a dynamic undulating wave that transforms from a lightweight screen to a sculpted landform and eventually into a pedestrian bridge that frames the view of the city of Melbourne. The scrim wall, bordering the residential neighborhoods, is composed of patterned acrylic panels and repeated vertical blue louvers. The blades follow the curve of the freeway and rotate creating a constantly changing visual experience. As the driver reaches the city's northern ring road, the blades seemingly lie against the ground. The scrim wall is flooded with yellow and purple lighting at night, creating a glowing architecture of light.



Photos © John Gollings

Craigieburn Bypass

Taylor Cullithy Lethlean in collaboration with Robert Owen







Melbourne's northern lights: the scrim wall, alongside the residential interface, is subtly illuminated at night.

This design for noise attenuation blurs the boundaries between functional noise walls, sculptural features, and gateways.



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