

Submissions:

Team:

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- Timo Cents MSc - [timo.cents@arcadis.com](mailto:timo.cents@arcadis.com)

RESEARCH PROGRAM

Event landscape; *A landscape-architectural exploration of the World Expositions.*

This paper is part of the bigger program conducted by Ir. Michiel den Ruijter which tries to explore all the world-exposition according to their spatial structure and their context. In this bigger research program Michiel and his research team rebuild the expositions according to their Historical masterplans, he examines the way people walked and experienced the expositions. He does that with the latest technical software methods based on GIS information of historical data. We combine the outcome with geomorphological data, water structures, green elements (trees, shrubs, etc.) infrastructure and the urban context during the expo period. And compare it with the situation nowadays. It delivers a unique spatial timeframe and inside information of the Expo legacy.

Evt aanvullen met geschiedenis Michiel

ABSTRACT

The Mega-event(s) that formed Paris!  
*World Expositions and the impact on the city*

The Eiffel-tower, Crystal Palace, Atomium, and other buildings have become lasting landmarks in different cities but they are all placed during a temporary event. The first official world exposition in France was held in Paris (in 1855) and had a major impact on the changed the face of the city. This temporarily mega-event was hosted at the Champs-Élysées in Paris from 15 May to 15 November which attracts more than five million visitors.

After this version Paris hosted four more major world expositions (1867,1878, 1889, 1900, 1937).

The impact of temporary manifestations as world expositions, Olympic Games and Biennales are enormous. They're pinned as acupuncture through cities or regions with their specific theme or goal.

In our research we rebuild the expositions according to their Historical masterplans, we are examine the way people walked and experienced the expositions. We do that with special space-syntax and Isovisten methods based on GIS information of historical data. We combine the outcome with geomorphological data, water structures, green elements (trees, shrubs, etc.) infrastructure and the urban context during the expo period. And compare it with the situation nowadays. It delivers a unique spatial timeframe and inside information of the Expo legacy.

In doing so we trying to find out how the former expositions where designed and how we can contribute to the nowadays planning methods. What's the impact of ephemeral manifestations for the urban ensemble? Which spatial tools can we extract from temporary events?

*Structure:*

The first goal is to analyze the five World Expositions who were held in Paris. After this publication we have the intention to create an atlas for more than 30 World Expositions who were held in Europe in a timespan from 1851 London to 2015 Milan.

## PAPER

The Mega-event(s) that formed Paris!  
*World Expositions and the impact on the city*

### Introduction

- *About the phenomena World Expo and why it still exists.*
- *The relation with spatial disciplines*
- *Defining the methodology*

World Expositions have a rich tradition; there are world famous examples of building artifacts (like the Crystal Palace, the Eiffeltower, the Atomium) and useful inventions introduced during former editions. The organization of a World Exposition is not only an architectural event but it has a profound impact on the culture, economy, and urbanization of their respective hosts (Vrijaldenhoven, 2007). World's fairs attract millions of visitors around a theme, through the gathering of the international community. The impact could be so enormous because 'no other event has the same force of involvement' according to Gonzalez Loscertales, (Loscertales, 2008 cited in Findling & Pelle, 2008). 2008, p.1).

Ruijter & Nijhuis (2007) explains that the spatial organization and storylines of a World Exposition could have a lasting influence on the urban development. An important aspect is that we are 'dealing with a very dynamic rather than a static phenomenon' (Van Wesemael, 2001, p.19). This means that there is the ephemeral situation during the event, and referring to Den Ruijter & Nijhuis an impact for the long term in relation to urban planning. This can be illustrated in the form of inert urban structures and striking structures (Ruijter et al., 2007).

Contemporaries accepted the significance of World Expositions. Looking back at the World Expositions of Paris they World Expositions molded the fantasies and sharpened the expectations of several generations. They shaped national assumptions about the social functions of public spaces. They helped spawn a series of cultural institutions, from museums of art and science to amusement parks and convention centers. They spread a notion of structure: aesthetic, social, and racial. Pilgrimage sites in an emerging tourist culture, they provoked an astonishing volume of souvenirs and memorabilia. Above all, they performed as sites for self-discovery, camp meetings for a dominating middle class.

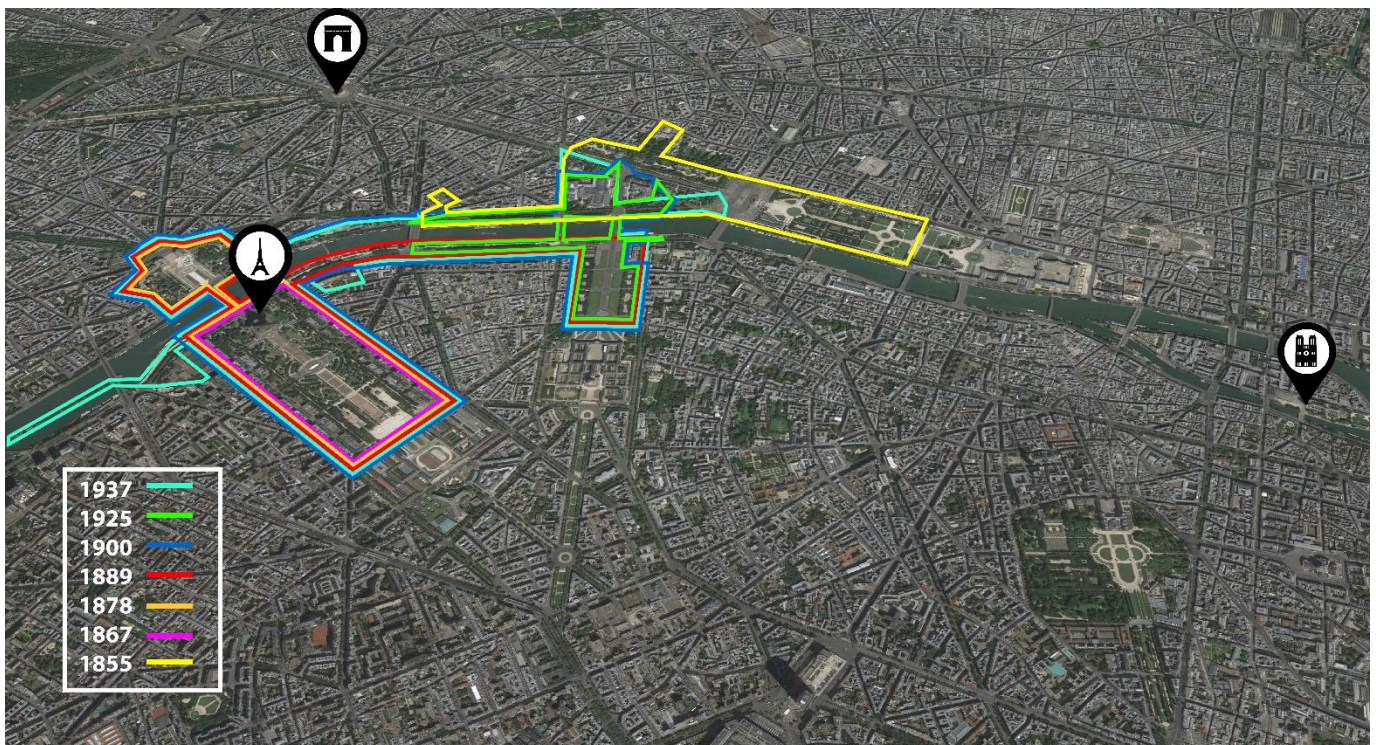


Figure locations within the city

## Literature

The main literature used in this paper is the *Encyclopedia of World's Fairs and Expositions* edited by Professor Findling & Pelle (2008) and the dissertation *Architecture of Instruction and Delight* (2001) by Professor Van Wesemael. The abstract of Ruijter & Nijhuis (2007) named: *World expositions in urban planning* written for an international seminar about urbanism is a starting point to work from. Different visions of renowned architectural offices as OMA and Herzog & the Meuron who are recently involved in the planning of World Expositions are reflected. **(Source article 'Need for Design' toevoegen)** The master thesis of Vrijaldenhoven *Reaching beyond the gold* (2007) of Delft University is reviewed as well.

The first part tries to clarify the definition of a World Exposition based on the various explanations of this phenomenon. Secondly the motive to organize a World Exposition as well as the spatial influence on the city structure will be addressed. In the last part the Expo City Paris (where 6 grand editions were organized) will be evaluated in relation to the spatial impact during and after the Exposition.

## Aim

Academic literature treated in this paper will cover the fundamentals that are needed for hosting a World Exposition and its effects for the after-use. It is a very complex procedure to organize an attractive World Exposition for 180 days and at the same time structuring its urban effects on the long term.

This paper will search for the most appropriate definition and description for the World Exposition in common. The aims and goals the city uses to acquire the World Exposition will be explained as well as the realization process to lead it to its success or failure. Next to that its role in the after-use will be described. Six European Expositions held in Paris are the casus material. The preceding chapters together with the cases are the fundamentals for the analysis and the conclusions.

The next World Exposition will be organized in 2017 in Astana (fig.00) and in 2020 (fig. 00) in Dubai. So it is important to reflect upon literature regarding the effects of World Expositions have had on their urban environment of former host cities, especially the ones that are recently held in Europe and in particular Paris.

The aim of this paper is to reflect on the spatial strategies of former World Exposition cities by assessing the motives, visions and effects of the World Expositions by literature review.

### 1.2 Definition of a World Exposition

To know the DNA of a World Exposition, it is important to go back to the first edition. But by doing so, it is good to start to formulate the specific definition for this event. The definition of a World Exposition is not that specific, according to Vincente Gonzalez (Findling & Pelle, 2008, p.1) who described a World Exposition as a 'platform for innovation' or Van Wesemael (2001) his questioned remark: '...How can one describe an encyclopedic universe?' Vrijaldenhoven (2007) mentioned that inventors and businessmen were looking for a platform to show and sell their inventions this in relation with the developments of the Second Industrial Revolution. Besides the content or the goal of this phenomenon, there are several terms for this international event. Findling (2008, p.8) explains it as follows, the United States uses the title, 'World Fair', Great Britain uses the term, 'Exhibitions' and the French called it, 'Exposition'. The last decades the popular abbreviation, 'Expo' rose up. This paper tries to consequently use the term, 'World Exposition' because it etymologically bridges the gap between 'fair' and 'exhibition' as Findling explains in the *Encyclopedia of World's Fairs and Expositions* (2008).

#### 1. World Expositions

- France in competition with the United Kingdom in a industrializing context.
- *Describing the circumstances of organizing the World Expo's*

### 2.2 A retrospective London 1851

In the first half of the nineteenth century, France's economic development underwent a dramatic upsurge, particularly in the fields of iron and steel production, rail and textile manufacture. The industrial revolution and the capitalist mode of production, led here too to a general advance of industry and trade as well as an expansionist colonial policy. Nevertheless, it was Great Britain which, being a s already mentioned the leading industrial country of the period, provided the initiative for an event in the form of the world exhibition, which acted as a focal point for the awakening aspirations in the fields of technology, science, education, art, social welfare, and in international relations.

The first official World Exposition was held in London 1851, Hyde Park. With the title: 'The Great Exhibitions of the Works of Industry of All Nations'. Davis cited 'It appeared to symbolize the optimism and success of the new industrial period', (Davis,

2008 cited in Findling & Pelle, 2008, p. 9). The whole exhibition was settled in one innovative building, named as the 'crystal palace' (fig. 02) because it was completely made of steel and glass. The iconic value of this pavilion helped guarantee the success of the first modern world's fair. According to Davis: 'The final reason for the success was Joseph Paxton's building, which captured the popular imagination, and was seen by many as a primary reason to visit' (Davis, 2008 cited in Findling & Pelle, 2008, p. 11). A nice anecdote is the success of the transept (fig. 02) it was not in Paxton's original concept, but was the result of practical discussions about how to build around Hyde Park's trees (Paxton was originally a Gardener). This iconic architectural feature founded a tradition of architectural adventure connected to exhibitions (Findling & Pelle, 2008). Davis states that a good deal of the event's legacy is due to the fact that many wished to perpetuate, recapture, or replicate its success, which resulted in the popularity of this phenomenon to this date. After the expo they removed the pavilion to Sydenham, a suburb in south London. Finally it was consumed by fire in 1936.

World Expositions could be important catalysers for the hosting city. What are the motivations & goals for these cities and how is it organized? The important themes are discussed and relevance strategies will be explained.

### Figure Crystal palace + location within the city

#### 2.3 The Motive of a hosting city

'From the very beginning, World expos have had a tremendous impact on their host cities' (Loscertales, 2008 cited in Findling & Pelle, 2008, p. 1). According to Andranovich (2001), hosting large scale festivals like the Olympic Games or the World Expo is an increasingly popular tool for urban change. It is an important motive for organizing a World Exhibition to give a region and city direct economic and planological injections (Wesemael, 2001). And more specific it even seems that the most recent World Exhibitions have been primarily initiated to realize planological policy (Wesemael, 2001). Concrete examples of these planological injections could be, city sanitation, improving infrastructure, city enhancement and city transformation (Vrijaldenhoven, 2007). World Expositions have with their 180 days duration; a profound impact on the culture, economy, and urbanization of their respective hosts. This is different than the impact of the Olympic Games, because the duration of this event is longer, and besides that people can watch the games behind the television.

There are three important aspects to organize a major event, like a World Exposition:

- The Cities cannot host a global event without financial support (Vrijaldenhoven, 2007). So many cities start a public-private partnership before organizing the event.
- The presence of *state of the art* components in the fields of Science, Art & Architecture. (Ruijter, 2007) and thus the possibility to be a breeding ground for these disciplines and the descend on the city.
- The organization has to deal with deadlines (Vrijaldenhoven, 2007). To cited Koolhaas 'there is no result without a deadline'.

The next paragraph will focus on the spatial aspects and influences of organizing a World Exposition, so which spatial tools are relevant for the realization of a World Exposition?

#### 2.4 The spatial organization of the site

The choices of the location, the spatial layout and the architecture of the individual pavilions have played crucial roles in the didactics of the World Exposition. The location had to be large enough to accommodate hundreds of thousands of exhibits and millions of visitors (Wesemael, 2001). The influence of the location is very dependent on its size, concentration and structure (Vrijaldenhoven, 2007). And more important for the bigger scale: the rate of integration of the site into the urban fabric. It has direct consequences for the city's infrastructure. The spatial layout on the site is a reflection of the visual story being told. Ruijter et al. (2007) explains that the storyline of the Exposition becomes a physical construction. We distinguish five criteria that are important for the narrative theatrical aspect of the World Exposition:

- Situation; landscape scale
- Transformation; cityscape
- Composition; scale exposition
- Routing; scale exposition
- Program; scale exposition

In the beginning it had been customary to use one central building like the crystal palace. The Exposition in Vienna (1873) was one of the first events that house the various exhibits in a number of separate buildings. A strategy that is still characteristic for the most recent World Expositions.

### Evt aanvullingen metropolitan landschappen

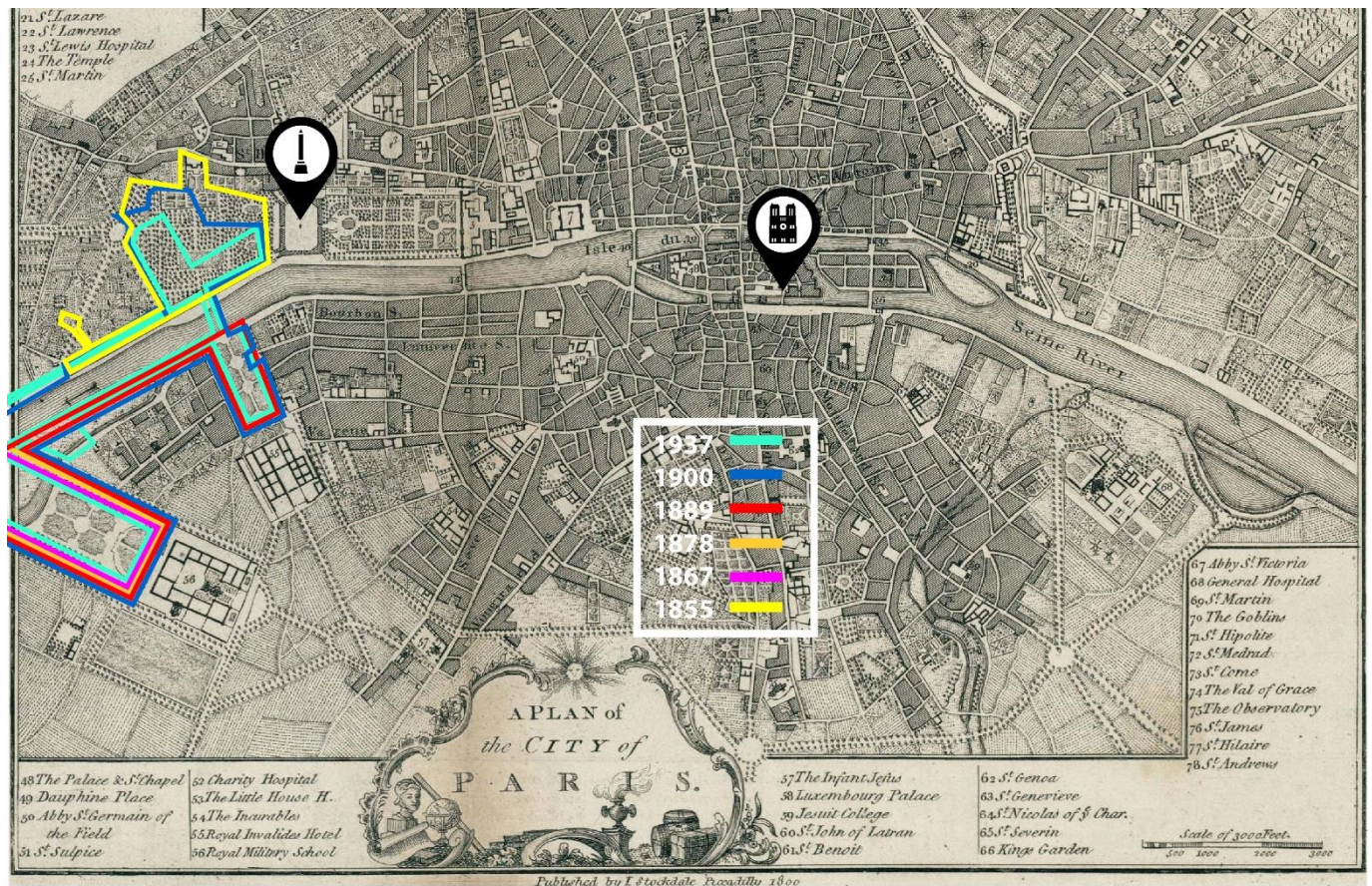
### Figure Conclusion maps

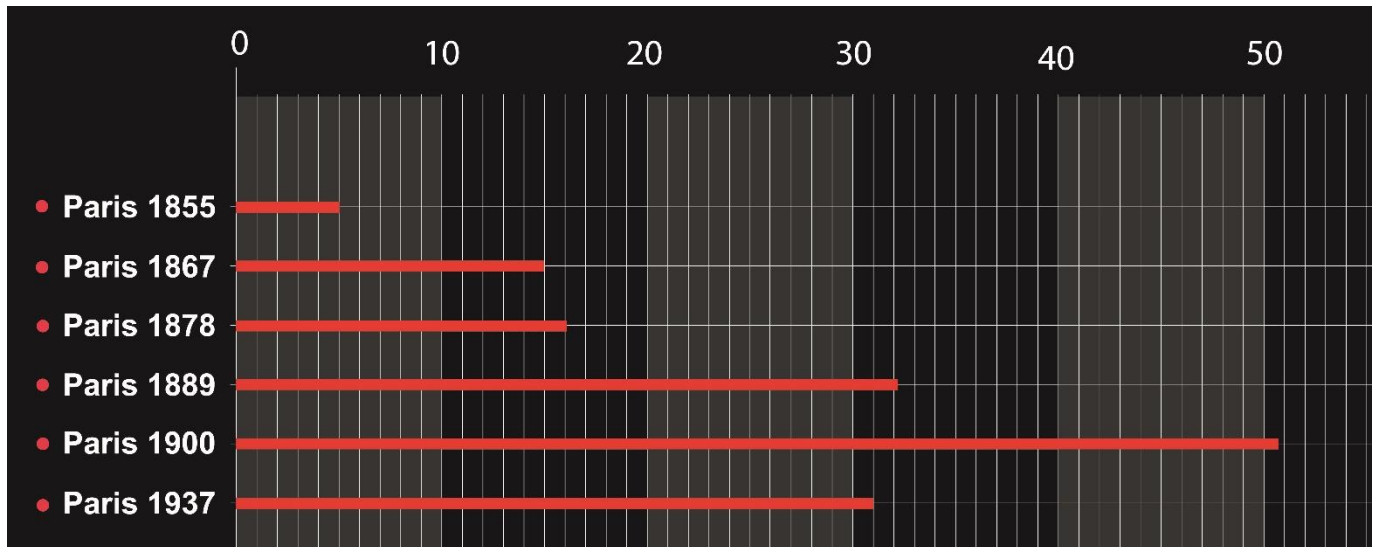
- Why Paris became the Expo city of the world (holding the event 6 times)
- Analyzing the different expo's of Paris in time, location and spatial modern techniques
- Collecting the data for comparative research, (research by design)

In France a long-established tradition of national exhibitions can be discerned. The French Revolution finally set the stage for the capitalist system of free competition and removed the fetters of feudalism which had held trade and industry in check. The *proclamation de la liberte du travail* of 1791 abolished the guild system in France and facilitated its citizens freedom of trade and profession. This provided the decisive impulse for craft, trade, industry and commerce to develop in a capitalist manner.

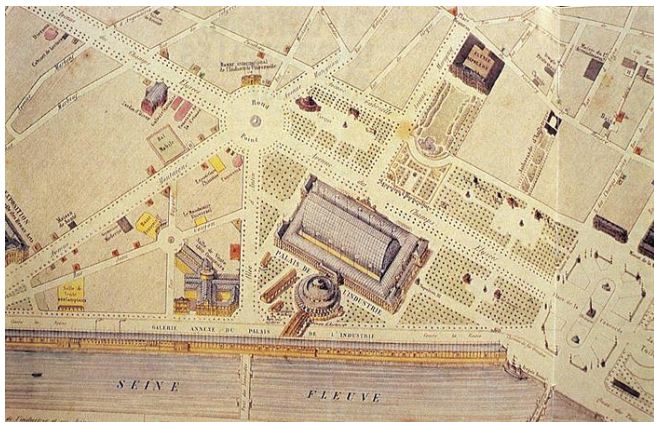
Following the glittering success of the London exhibition, not to be outdone the cultured and industrial French nation similarly sought to bring the world together in its capital. The country already had well over fifty years of experience in the exhibition field, although these had been more national than international in character.

**Figure locations within the city historical maps**





### Paris 1855



The first decree calling for the exhibition was issued on 8 march 1852 by then Prince President Louis Napoleon who nine months later had himself crowned Emperor Napoleon III. The decree laid down that the exhibition would tak place from 1 May to 30 September 1855

- Length: 4 months
- Visitors: 5,1 million
- Costs: 23 million francs
- Countries involved: 13 (including Vatican state)

Situation: The choice of location for the palace was a masterstroke. To the north it was bounded by the Champs Elysees, to the east lay the Place de la Concorde with the adjacent Tuileries Gardens. To the south was the Seine with the Les Invalides bridge. It could not have been set in more historic surroundings. In contrast to the Crystal Palace, the Palace of Industry was intended as a permanent building.

Transformation: In fact it was to remain standing until 1897, only having to give way to the large and small palaces of art from the 1900 exhibition, which incidentally are still standing today.

Composition:

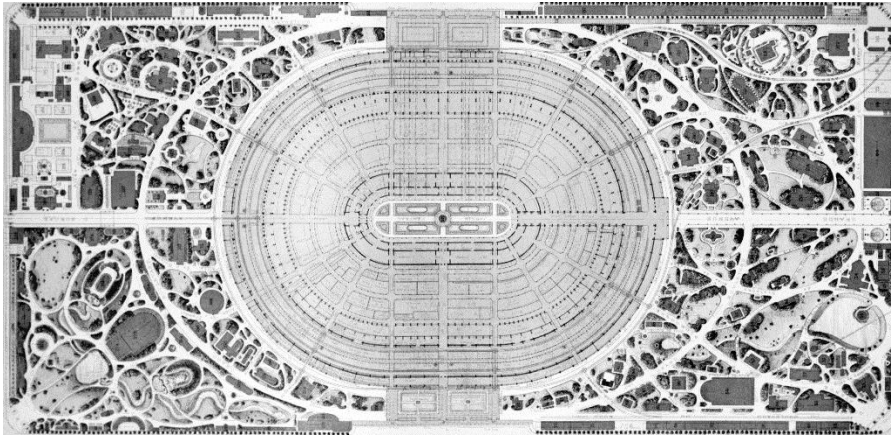
Figure DWG with composition

Routing: The main entrance was situated on the north side of the building

Program:

The exhibition space in the Palace of industry was totally inadequate. Even during the construction preparations the number of exhibition entries which had been registered from home and abroad was so high that the organizers were forced to erect another, temporary, building. The Galeries des Machines, which was set the bank of the Seine. In the interior of the Galeries des Machines were situated a number of restaurants and seating areas providing exhibition visitors with an opportunity for rest and repose, as well as a number of fountains which freshened and cooled air. As it transpired, this building also proved insufficient to house all the exhibits, and a number of items had to be put on display in the open or in small pavilions. Thus for the first time buildings were put on show in traditional regional styles with authentic interiors (Swiss chalets).

### Paris 1867



Five years had passed since the second London exhibition as Paris once again became the world's showplace. "Industrial progress nor the state of the world economy had provided any compelling necessity for a new exhibition. But the political situation in France made it desirable for the government to focus the attention of the laboring classes on the event, which by its success would enable the general mood of uncertainty to be distracted and even for some time assuaged (Friebe, 1985)

- Length: 6 months
- Visitors: 11 million
- Costs: 20 million francs
- Countries involved: 13 (including Vatican state)
- Innovation: Hydraulic Elevators

Situation: Where could a building of such immense dimensions be located within the city? The only possibility was the military parade ground, the Champs de Mars, which at his time lay at some distance from the city Centre, just outside the former city walls. The Champs de Mars was bordered on the one side by the Ecole Militaire and on the other by the Seine. This was to be the location of all subsequent world exhibitions staged by France up to 1937.

Transformation:

Composition:

The centered building was the focal point. The iron and glass palace took up one third of the Champs de Mars, and the remaining area was allotted to the participating countries as sites which they could use as they wished in according with their requirements. All these sights, this superabundance of knowledge and information, adjoined a recreation park. It had been lead out by French landscape gardeners in sweeping and breathtaking form. A contemporary observer concluded his account with words: "We turn around and pass once again through the memorable palace, salute the park for the last time, and set off home, richly edified, proud of many things, in many things wiser, and uplifted by everything" (Friebe, 1985).

Routing:

Program:

Paris prepared herself thoroughly and well in advance for this exhibition. Much thought went into the allocation of the exhibition space for the attending countries. In terms of constructions and design the exhibition building was to be majestic and surpassing all previous buildings in its dimensions. A notable feature of this exhibition was the direct display of manual and mechanical manufacture in progress and the resulting finished products. There were a whole number of établissements which before the eyes of spectators rapidly and precisely produced decorative and functional items for purchase. The parkland area was mainly used for ethnographic displays and for buildings typical of the respective country. The more daring could try a jump from a parachute tower, and at another point a frogman dived into a water tower after coins thrown in by spectators who could then watch him through a glass window retrieving them.

### Paris 1878

The first decree calling for the exhibition was issued on 8 March 1852 by then Prince President Louis Napoleon who nine months later had himself crowned Emperor Napoleon III. The decree laid down that the exhibition would take place from 1 May to 30 September 1855

- Length: 4 months
- Visitors: 5,1 million (Friebe, 1985)
- Costs: 23 million francs (Friebe, 1985)
- Countries involved: 13 (including Vatican state)
- Innovations: hydraulic elevators

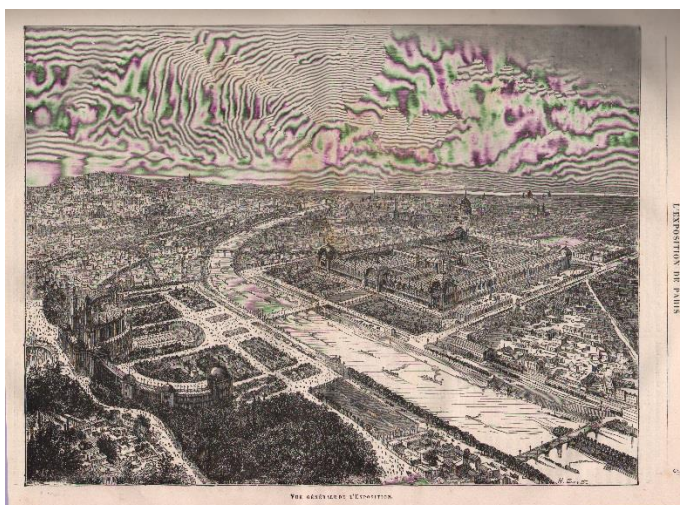
Situation: Where could a building of such immense dimensions be located within the city? The only possibility was the military parade ground, the Champs de Mars, which at his time lay at some distance from the city centre, just outside the former citywalls. The Champs de Mars was bordered on the one side by the Ecole Militaire and on the other by the Seine. This was to be the location of all subsequent world expositions staged by France up to 1937.

Transformation:

Composition:

Routing:

Program:



Paris 1889

Paris 1900

Paris 1937



#### 4 Legacy

- What is the legacy within Paris?
- *Describing the spatial situation in Paris anno 2017*
- *Which roles plays the sites, artefacts of the former Expositions in daily Paris?*

##### *The after-use of the site and its context*

As the history revealed, the success of the World Exposition itself has the highest priority. The last decades the post-Expo phase gets more and more attention. Due to the fact that exhibitions grew larger and larger, it affects the choice of location to organise this major event. 'It was increasingly determined by the desire to use it for the benefit of urban renewal and expansion' (Wesemael, 2001, p.47). After the event, 'Most of the sites were transformed into a city park. And in some cases the event was just being reused for further commercial exploitation.

(Vrijaldenhoven, 2007, p.38). A World Exposition also functions as an incubator for architectural styles and experiments, building artefacts remained something of a tradition (Vrijaldenhoven, 2007).

There are several examples of buildings that were build just for the duration of the event, but because of the enormous symbolic value for the specific location, these building artefacts are still standing to this date. In most cases they choose for a construction system that could be erected and dismantled quite rapidly, this is inexpensive and re-usable (Wesemael, 2001).

The Post-War European Expositions can be seen as catalyzers of strategic planning. The strategic plan for the hosting city was often already drawn up and implemented before the event began (Vrijaldenhoven, 2007, p.54).

The World Expositions held in Antwerp at the end of the 19th century and in the beginning of the 20th century were turned into urban areas for residential purposes after the event. These cases are early examples of after-use strategies, but it is not characteristic for this period (Lombaerde, 1993). Another type is the reuse of the event site for a follow-up global event, again Antwerp 1894 is in this case a good example and also the fairs in Chicago and New York are double used sites.

#### 5 Conclusions

- *Main conclusions*
- *With spatial tools can we extract from temporary events? And use for current Urban issues?*

#### 6 References

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Toevoegen:

- Buildings of the world exhibitions
- Need for Design

#### ACTOREN I TIJDSGEEST

Welke actoren belangrijk zijn geweest, welke dingen (klokken, stoommachine)

#### SITUERING (grondvorm) I schaal landschap

Situering (groen, stad, originele grens wereldtentoonstelling, entrees)

Terminologie ook op kaart zetten zodat iedereen het kan begrijpen

Situering in de stad (relatie met de stad)

Geomorfologie & stedelijk territorium

Hoogte

Wat was er eerst

#### TRANSFORMATIE (ruimteform) I schaal stad

Historische ontwikkeling

Voor en erna (wat was er eerst en waarom is het zo geworden)

Infrastructuur (wat is er voor de worldexpo aangelegd)

#### COMPOSITIESCHEMA (beeldvorm) (AL 385) I schaal world expo

Axonometrie? Bouwstenen van inrichting (AL p37)

Maatvoeringen (bv polderpatroon volgend, landschap of autonome ontwikkeling??)

Thematisering (welke elementen komen altijd voor ?)

Beeld & Zicht (isovisten)

#### ROUTING (programmavorm) I schaal worldexpo

Programma in relatie tot bewegingspatroon bv space syntax  
(ervoor en erna)

Routestelsel, wandel, rijweg, stadsweg (p ml219)

Expeditie

#### PROGRAMMA (programmavorm) I schaal worldexpo

Parkprogramma ervoor en erna (MLp221)

Paviljoens ervoor en erna

## CV Hans Smolenaers

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### *Summary*

“Hans is a ambitious architect & urbanist and creates connections between building, public space and landscape”

He completed his studies at the IAHL Larenstein, graduating in Landscape Architecture, and in 2012 he got his degrees from the Delft University of Technology in Architecture and Urbanism.

In Delft he has researched the planning and design of World Expositions. This results in an after-use and building proposal for the next World Expo in Milan (Italy 2015). His MSc thesis 'Ephemeral Archipuncture' about the organization of World Expositions is pre-selected for the Archiprix.

In 2005 he was responsible for the Dutch participation of an International Exposition in the Czech Republic. Leading the design and realization phase of an 3500m<sup>2</sup> site. In 2008 he took part in a design / research project, regarding the Newtown of Alicante, Spain.

For several years he is working interdisciplinary at Arcadis. ARCADIS is a major player in the area of design and spatial processes, and readily tackles 'mega projects'. Examples include the Floriade 2012, water projects like the weak links & room for the river projects, tunneling below the A2 motorway, the ring road around the Parkstad conurbation.

### Selected projects:

02/2014 – present

ARCADIS Netherlands BV, Architect & Urbanist

Design 5 interchange stations Jeddah metro Saudi Arabia (in cooperation with Foster & Partners 2016)

Design Animal Farm, Nieuwolda Groningen (2016)

Architectural Design Bridges, Infra, highway A16 (2016)

Tramline TVM Maastricht (2015)

Station Driebergen Zeist - Architecture Pavillons (2015)

Transformation – GAS!fabriek Alkmaar (2015)

Station Eindhoven - Interior design (2015)

Dairy Campus, Leeuwarden (WUR) NL (2014)

Urban Development Vinkeveenseplassen (2016)

Campus Design - Hogeschool Arnhem Nijmegen (2015)

Urban Planning – Train station Senden, Germany (2015)

Urban/Landscape design, Creek Harbour, Dubai (2014)

Urban design, Yangzhou, China (2014)

Zuidasdok Amsterdam (IBZ) (2014)

Transition terminal, Schiphol airport (2014)

Cruise terminal, harbour Roermond (2014)

Campus Valuascollege, Venlo (2014)

Agricultural Breeding Centre , Leeuwarden (CRV) (2014)

## CV Timo Cents

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### *Summary*

“Timo is an inquisitive and driven landscape architect and Urban planner.”

He has won a number of prizes, including the Urban Interior Prize for the design of the Europaplein (RAI reception plaza) in Amsterdam. Through means of his study Landscape Architecture (TU Berlin) and Urban Planning (Utrecht University) he developed a sharp analytical capacity, and a good understanding of spatial processes and the management of such processes. Timo has experience in the design of well-appreciated urban plans. He is highly motivated to bring any assignment to a successful conclusion. He does that with a sense of humour and understands the overall work Selected projects:

#### Selected projects:

09/2009 – present

ARCADIS Netherlands BV, Architect & Urbanist

2016, Campus Triodos Bank, Masterplan Landscape Plan of campus at an estate.

2016 Concept Plan Ankara Zoo and Leisure Park, Turkey (200 hectares)

2016 Wuhan International Garden Exposition, China

2016, Brightlands Healthcampus, Maastricht, Design of hospital, univeristy (100 hectares).

2015, Urban plan, Dairy Campus (25 hectares), Leeuwarden.

2015, Concept Plan Ankara Zoo and Leisure Park, Turkey (200 hectares).

2015, Yangzhou Central River Park competition, China (10 km<sup>2</sup>).

2014, Zaryadye Gardens, Moscow design for a plaza in the heart of Moscow near the Red Square (25 hectares).

2014, Urban Plan Naardereiland (5 hectares); (Explorius/ Gemeente Naarden, 2013).

2009, Campus terreininrichting Rijksuniversiteit Groningen, complete uitwerking openbare ruimte, Groningen

2007-2012, World Horticultural Expo Floriade 2012 (65 hectares, more than 2 million visitors, visitors rating 8.5 out of 10 points, named top 10 destination for 2012 by CNN)