

Remise le 27 juillet 2000

Bent & Joist

d'accord : c'est des fragments de verre (SHARDS of glass) mais comment ils se forment? Par des plans verticaux et diagonaux, qui couvrent le long des rails.

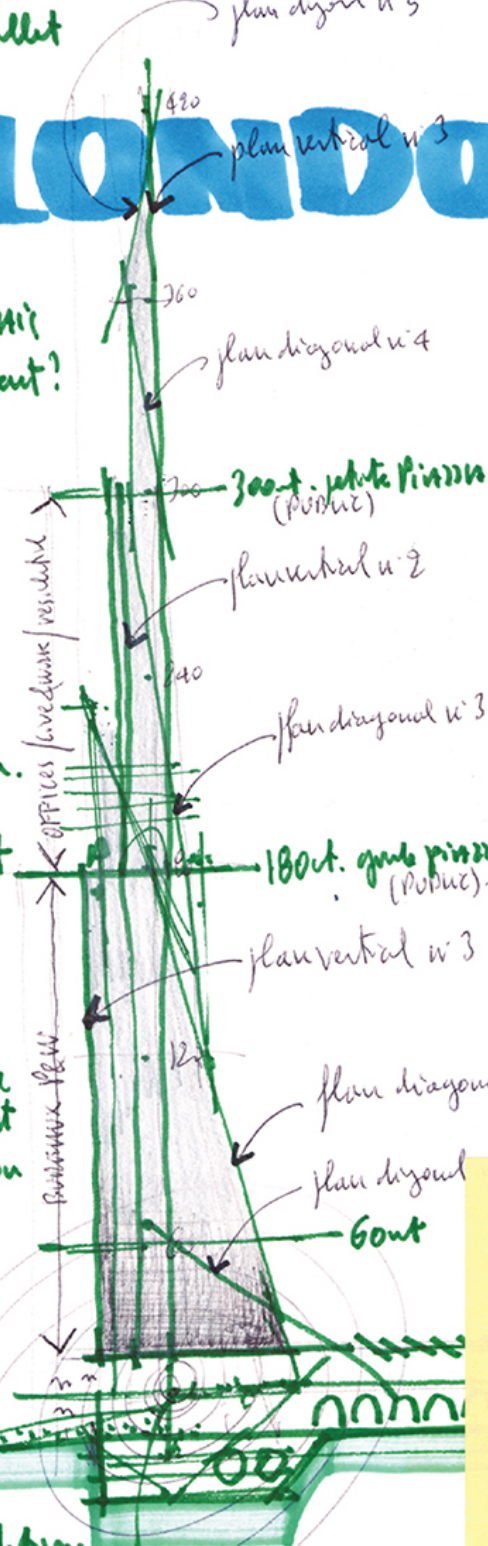
On commence comme ça et après on verra. 'TOUT commence avec un tremblement de terre.

Et après les choses s'avangent.

N'oubliez pas : l'idée de fragments de verre elle est bonne : mais l'allusion aux VENTS d'un voilier sur le Fleuve est aussi belle!!!

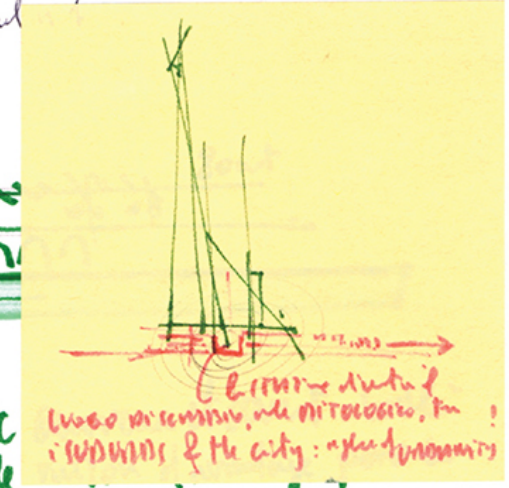
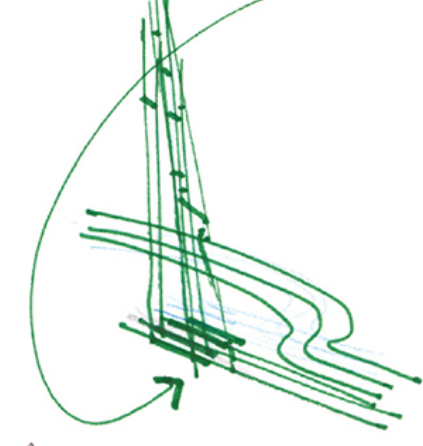
PS de circulation explicite : tout ce passe par l'axe METRO BUS TAXI

LONDON

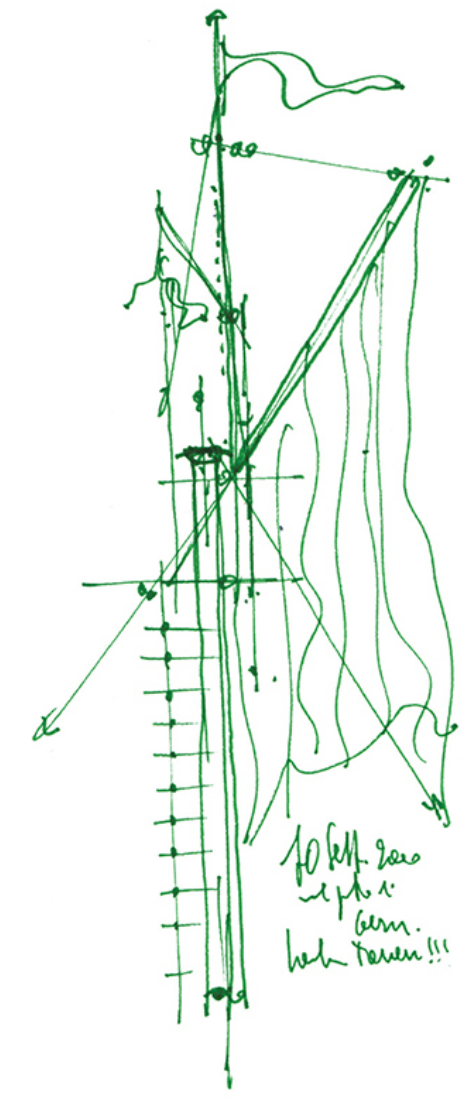


RPDW PARIS
00/33/1/42780198

The tower is built by 3 vertical planes and 5 Diagonal planes. all running on the projection of rails.

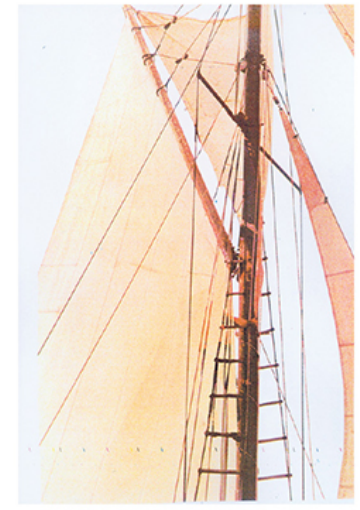


ESPACE PUBLIC le seul grand espace dans la rue!!!

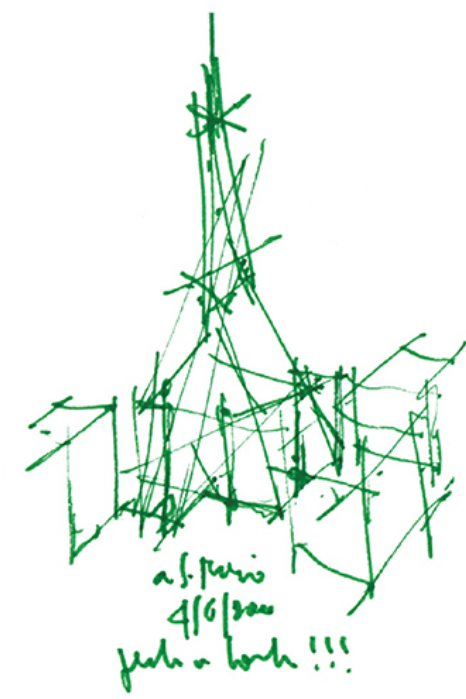


10 km. zero le ph. le bon. heb. tower!!!

L'idea di salire in maniera sottile evocava un'immagine familiare di Londra. Pensavamo anche agli alberi delle navi che secoli fa attraccavano lungo il Tamigi.



The idea of rising subtly evoked a familiar image of London. We even referred to the masts of ships that docked centuries ago along the Thames.



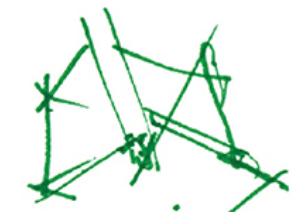
a.s. Paris 4/6/2000 jmk - lb

... .. jmk - lb



4/6/2000 jmk - lb

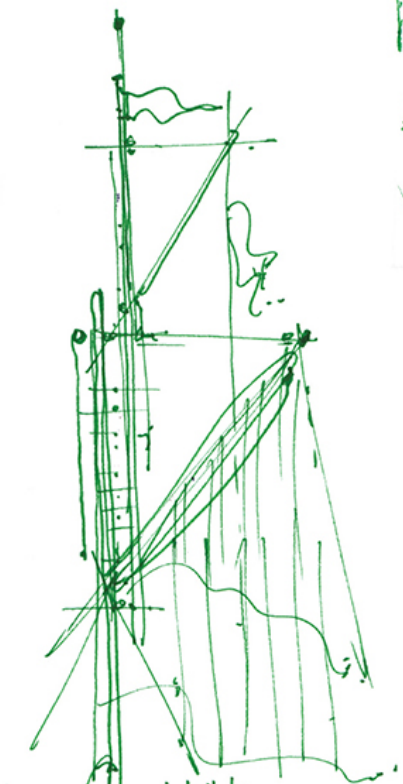
S. France 4/6/2000 jmk - lb



Epik : with structure!!! in schyge et MBB!!!



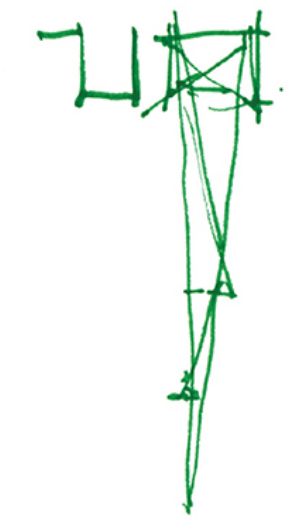
000/2/2000 jmk - lb



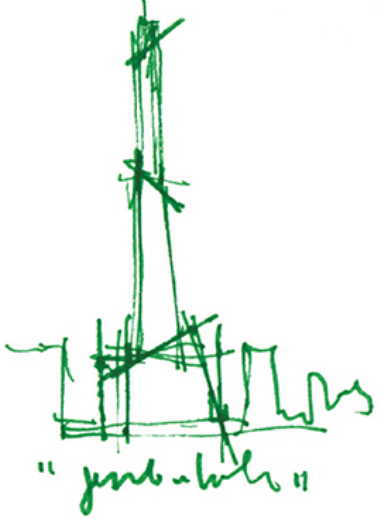
10 km. zero le ph. le bon. heb. tower!!!



le schyge (no more vero int. ph. et & out!!!)



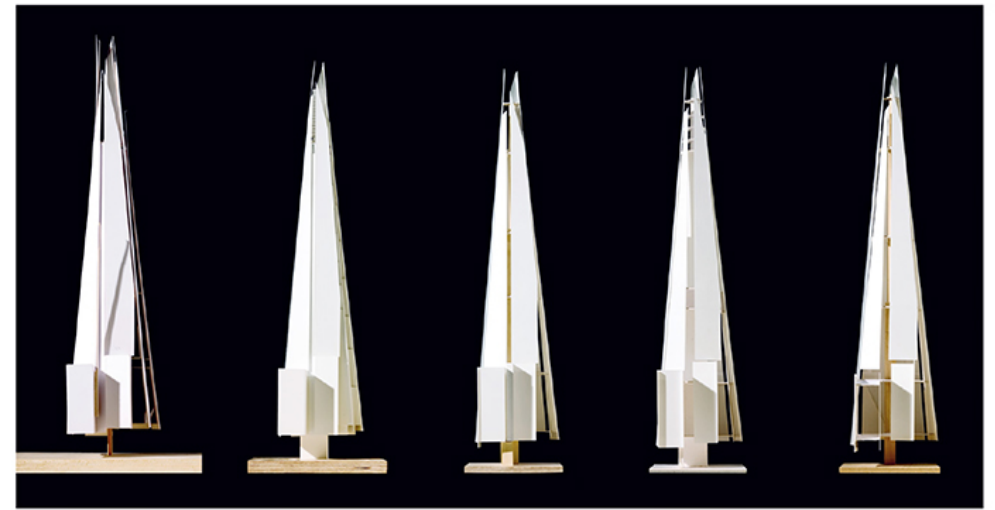
C. Paris 4/6/2000

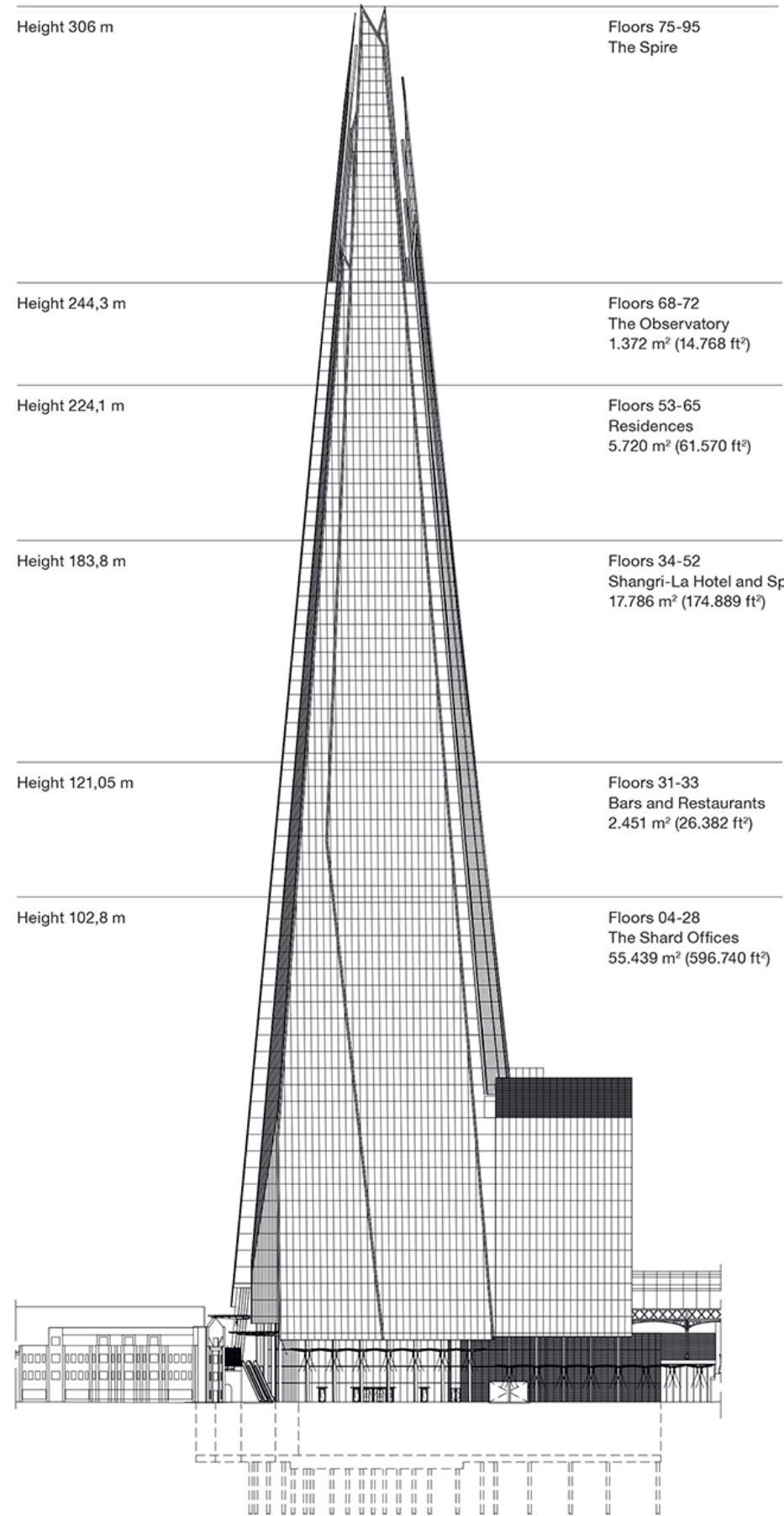


"jmk - lb"

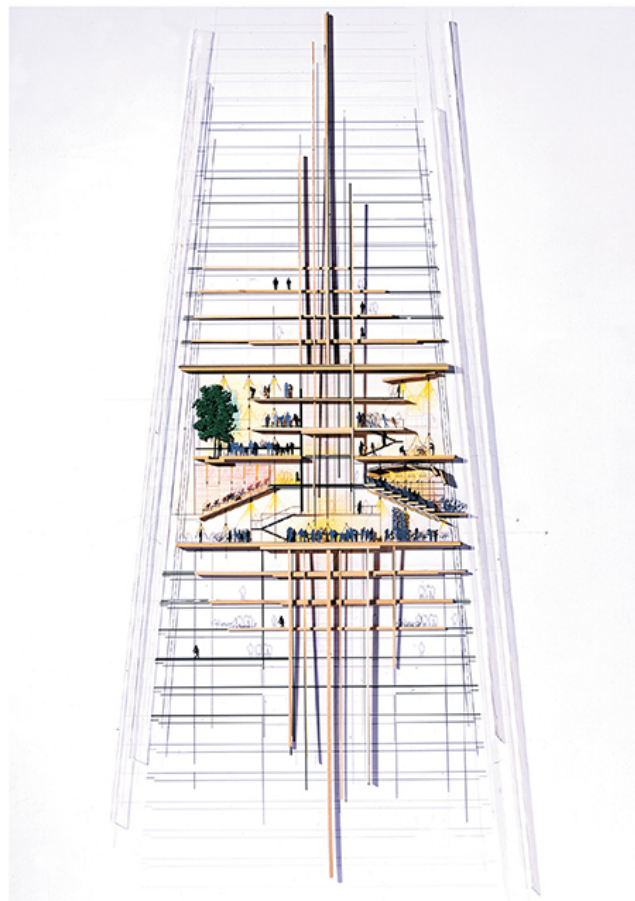
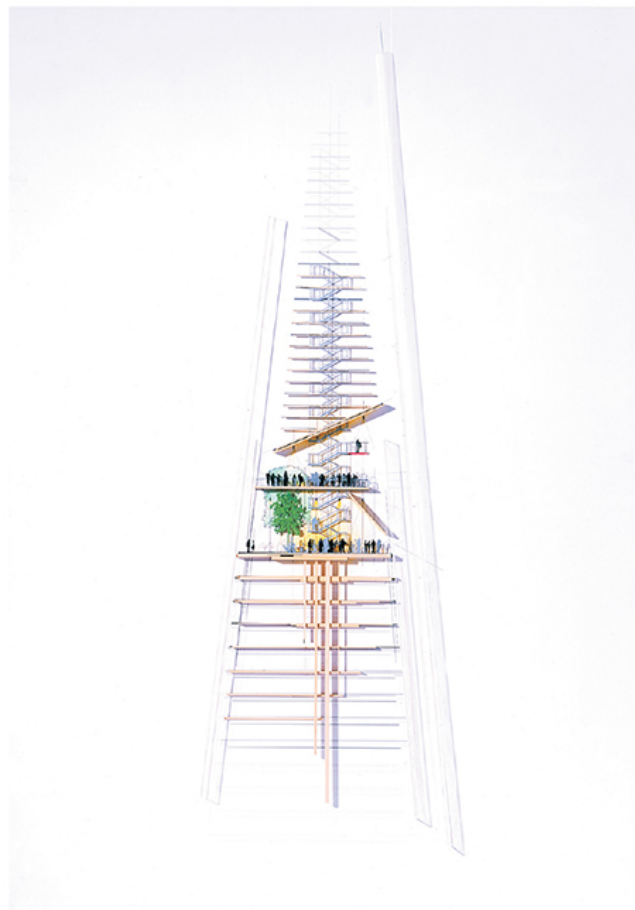
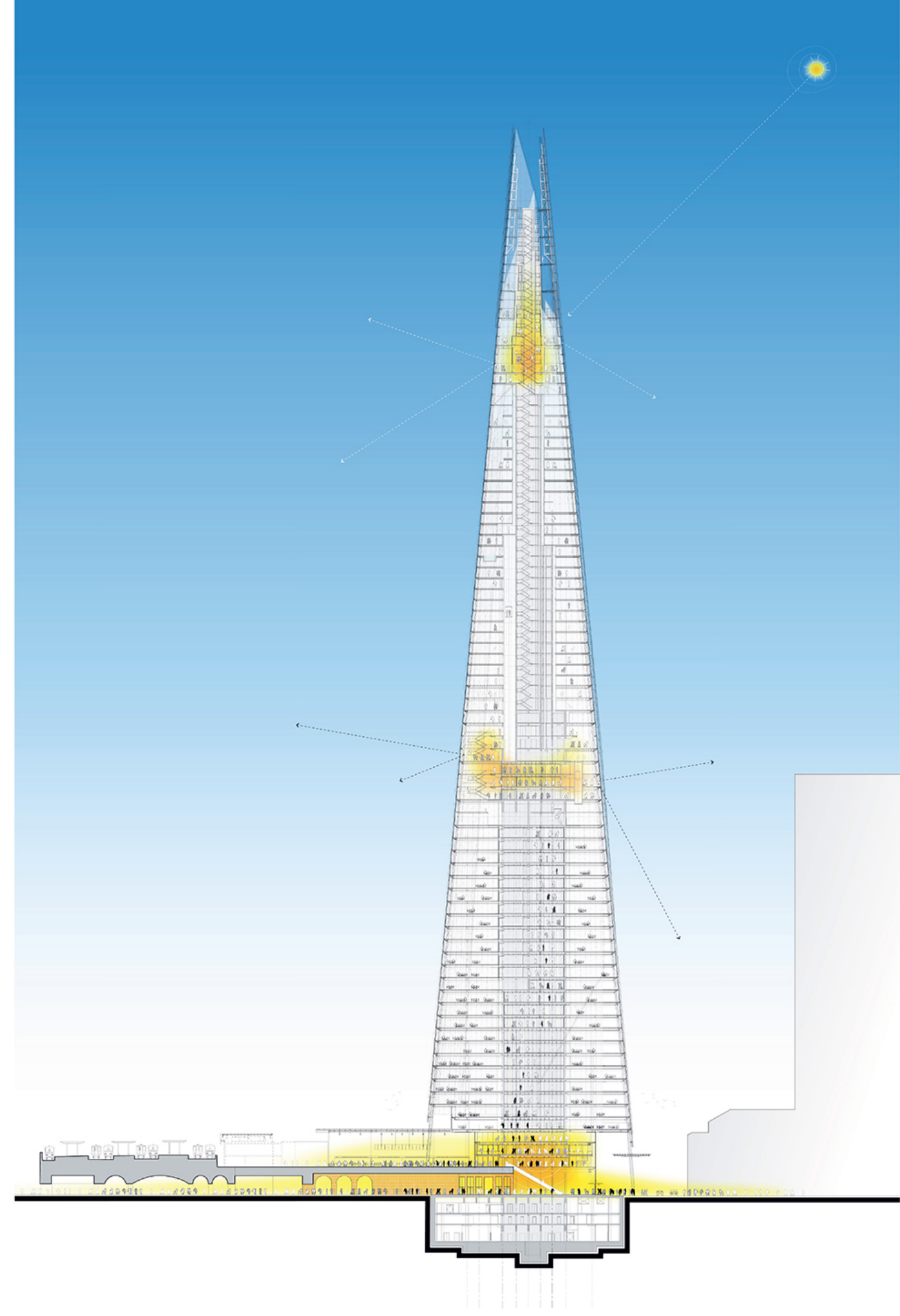


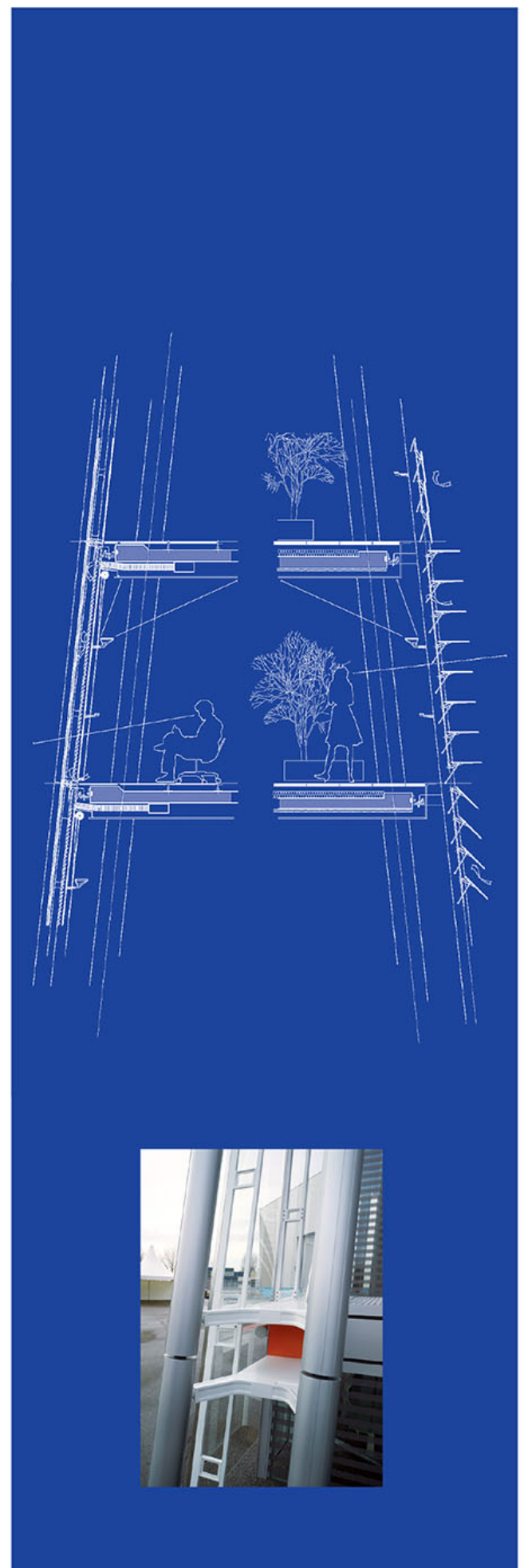
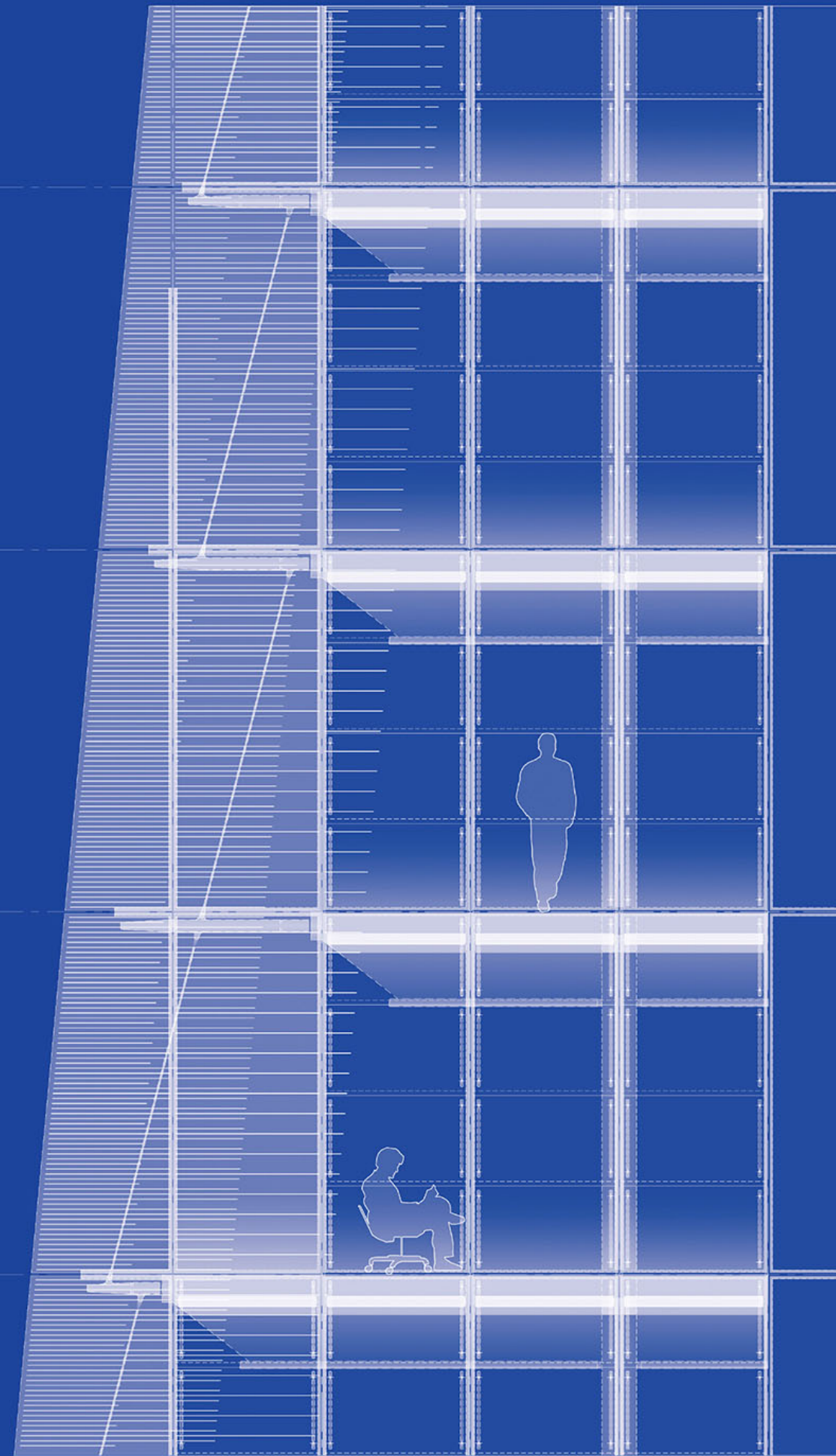
... .. jmk - lb



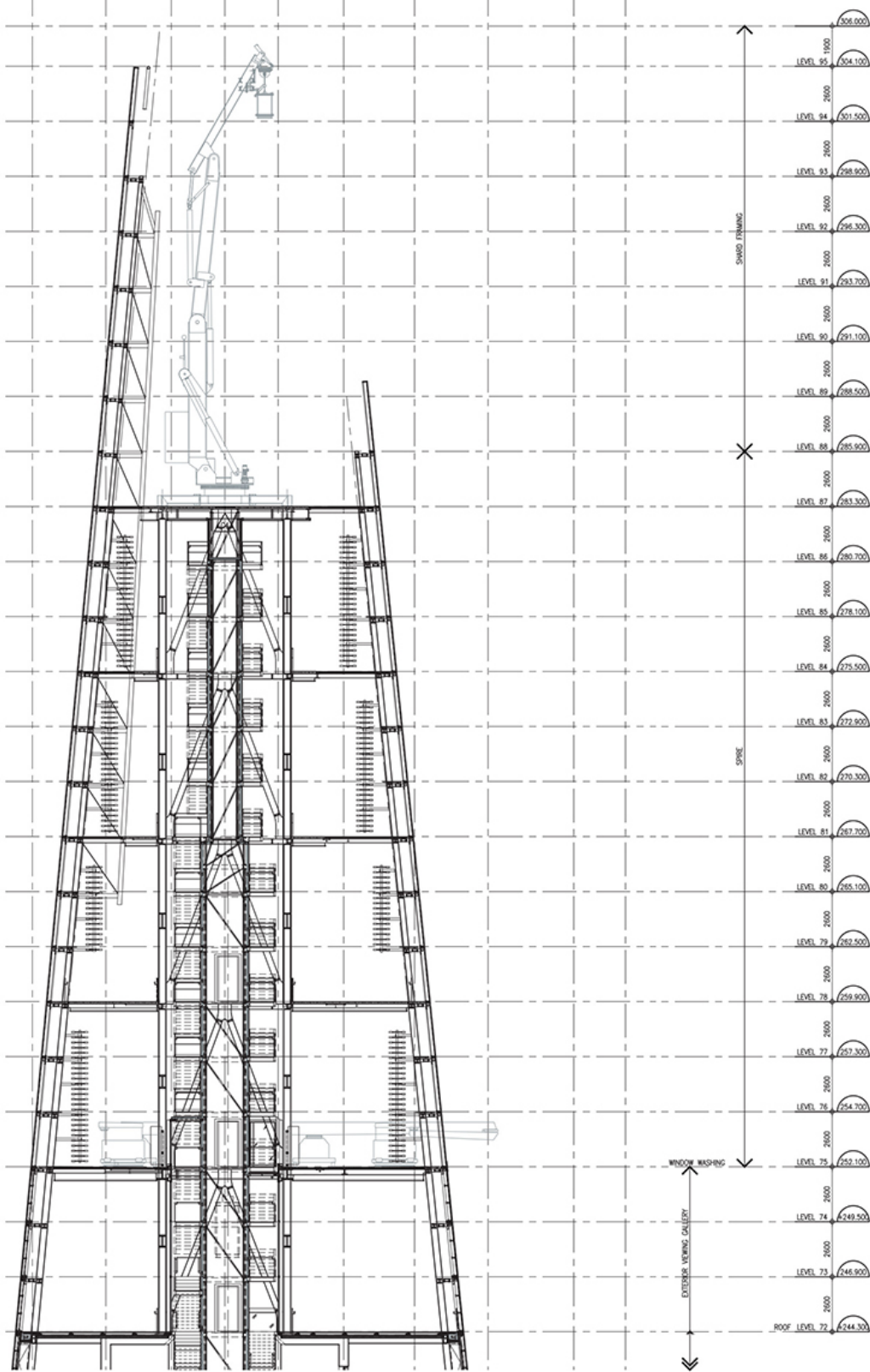


level 72
level 69
level 68
level 39
level 32
level 23
level 9

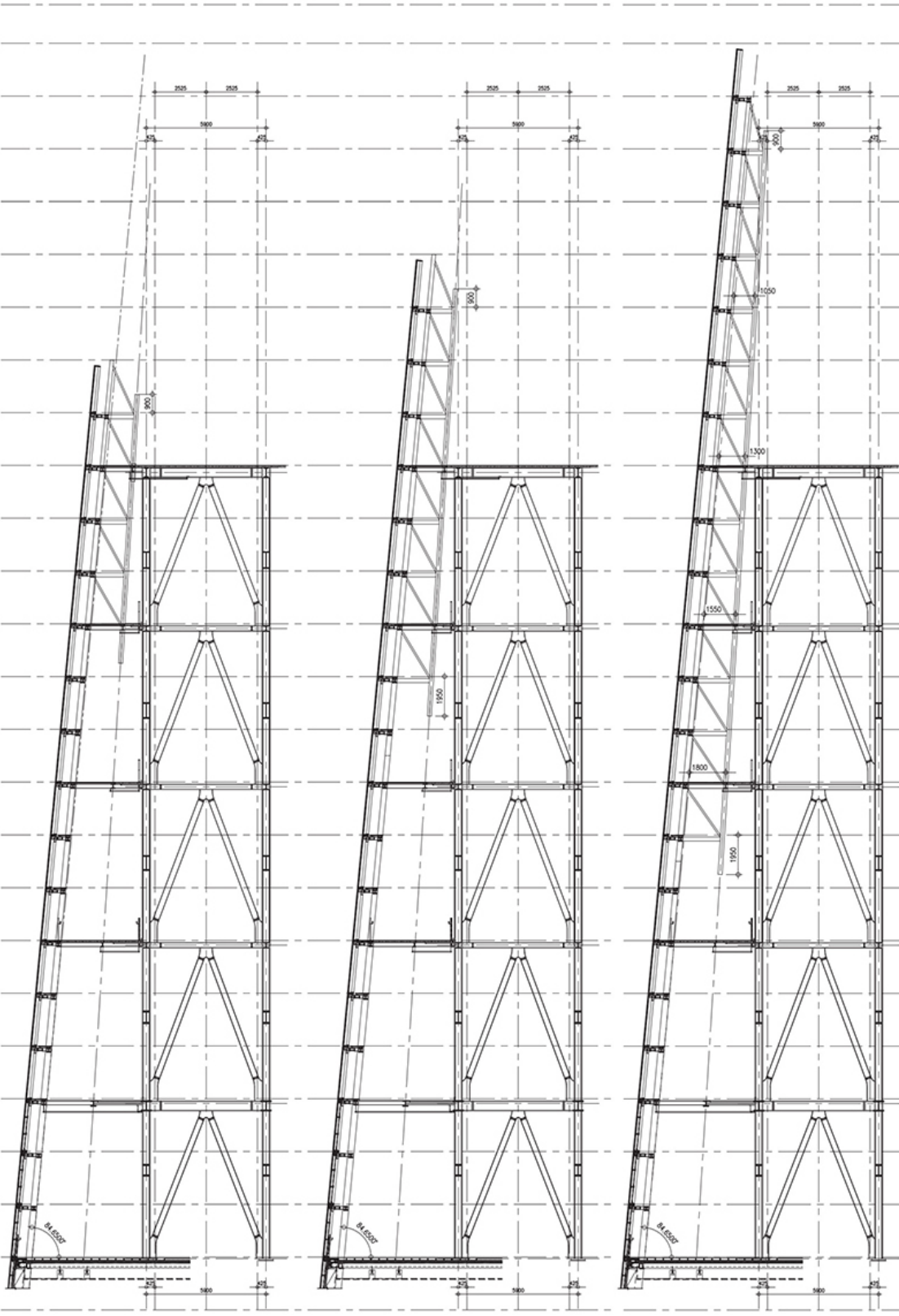
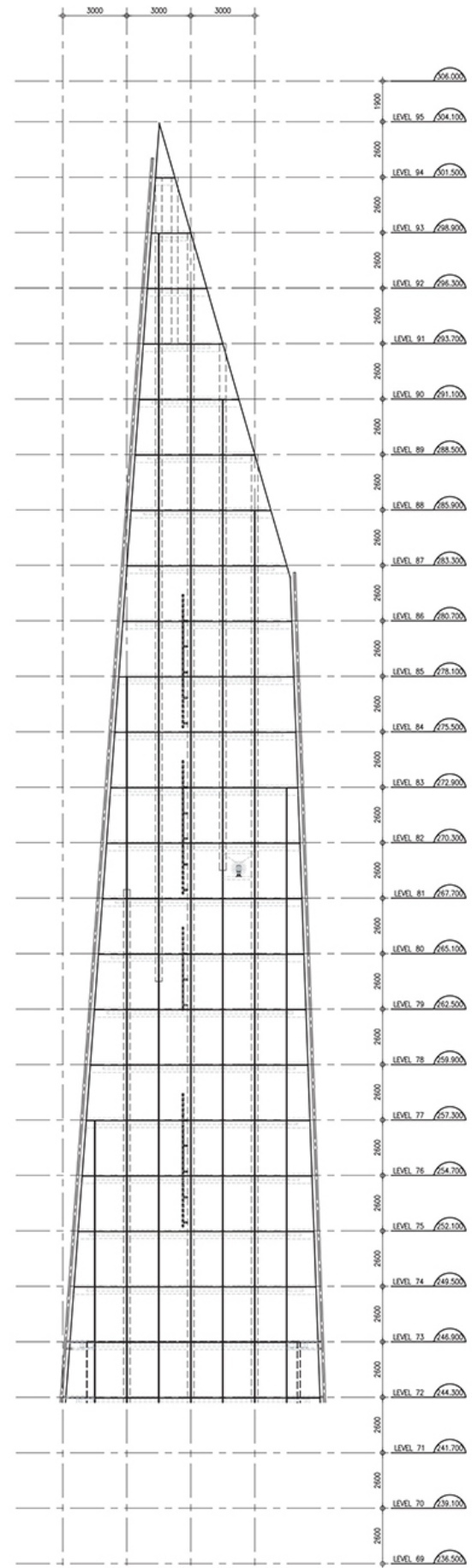


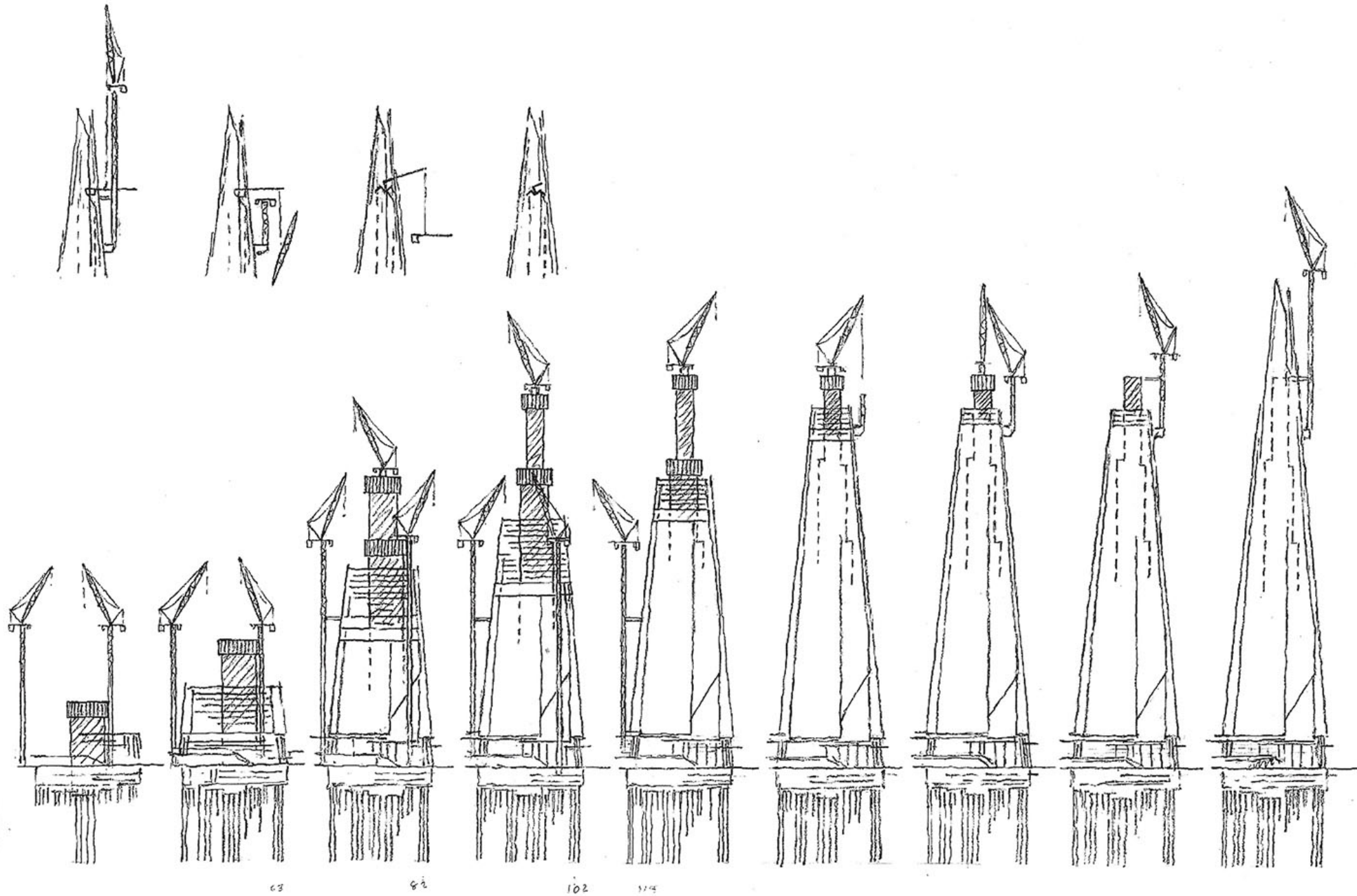


X Y 1 2 3 cl 4 5 6 7 8 9
 1500 4400 3475 3100 2525 2525 3100 3350 3475 4050 2450



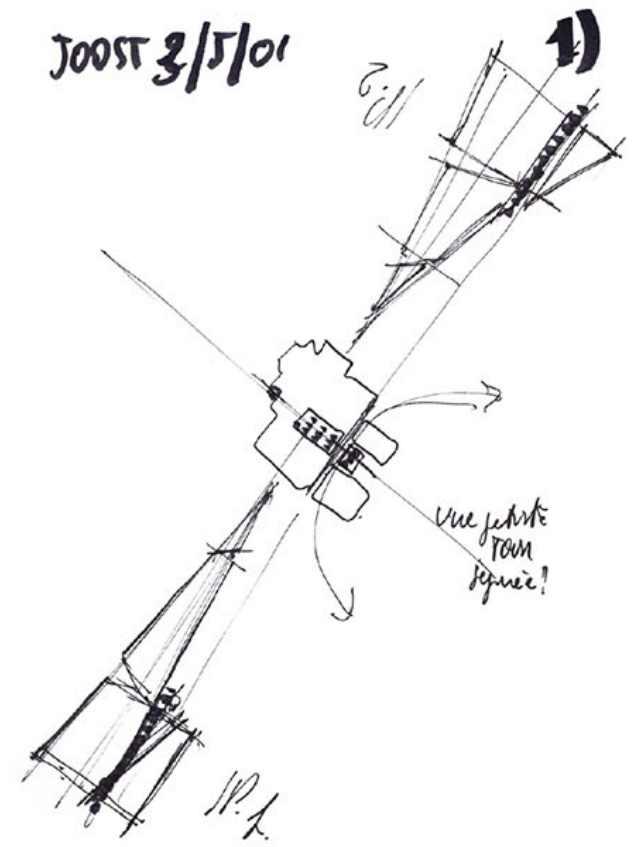
LEVEL 95	204.000
LEVEL 94	204.100
LEVEL 93	201.500
LEVEL 92	198.900
LEVEL 91	196.300
LEVEL 90	193.700
LEVEL 89	191.100
LEVEL 88	188.500
LEVEL 87	185.900
LEVEL 86	183.300
LEVEL 85	180.700
LEVEL 84	178.100
LEVEL 83	175.500
LEVEL 82	172.900
LEVEL 81	170.300
LEVEL 80	167.700
LEVEL 79	165.100
LEVEL 78	162.500
LEVEL 77	159.900
LEVEL 76	157.300
LEVEL 75	154.700
LEVEL 74	152.100
LEVEL 73	149.500
LEVEL 72	146.900
ROOF LEVEL 72	144.300



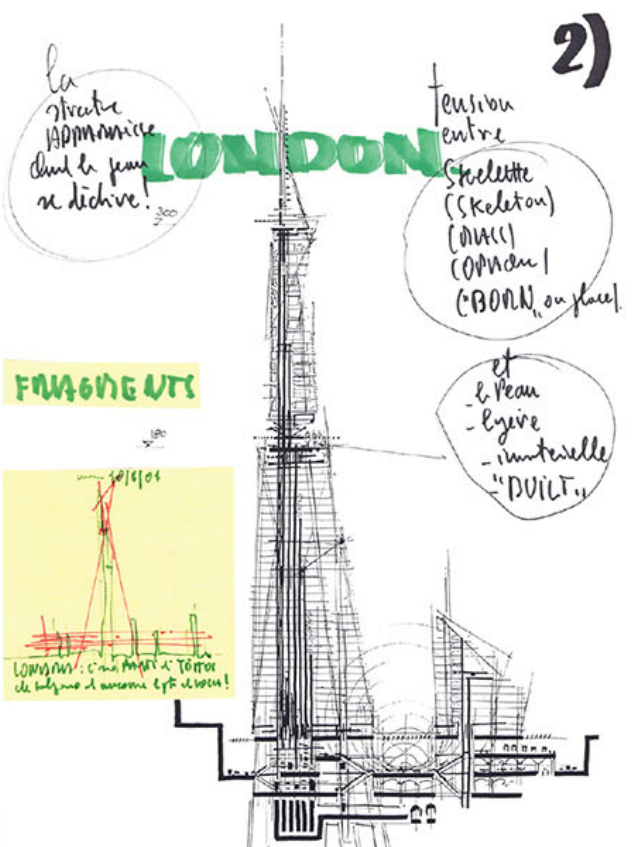




JOOST 3/5/01



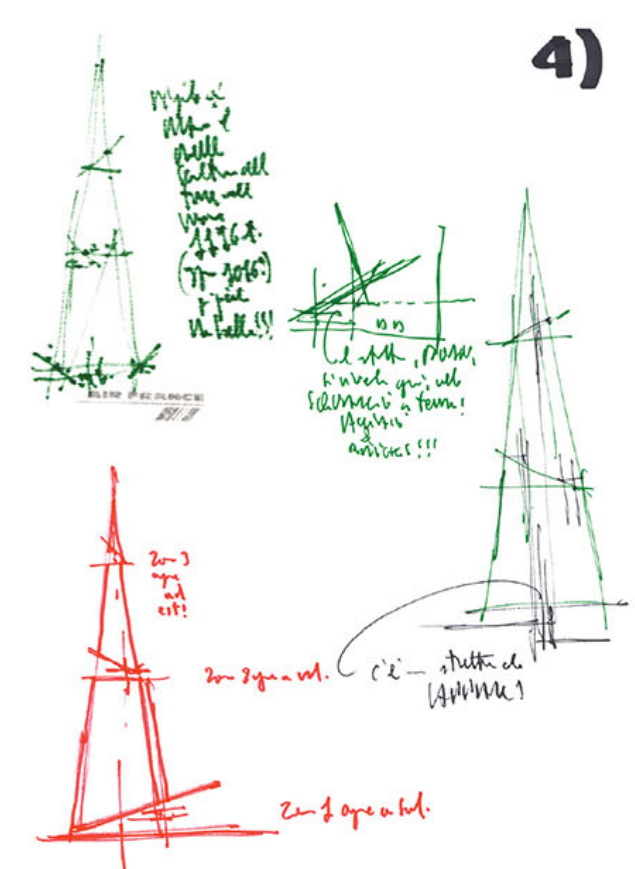
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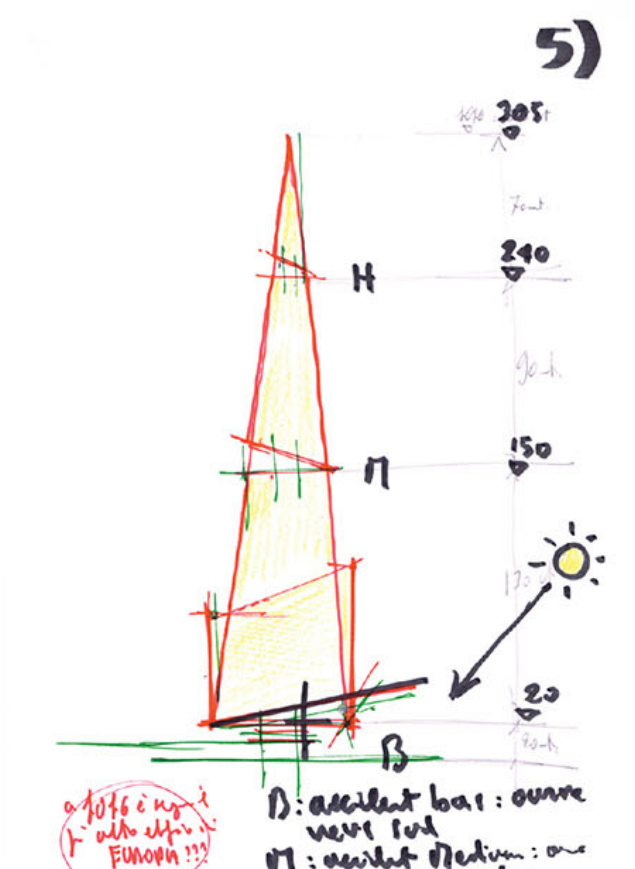
3) JOOST, le 3/5/01. un peu de tension sur la tête. Nouvelle-foi qu'elle doit chanter. Et l'Allusion



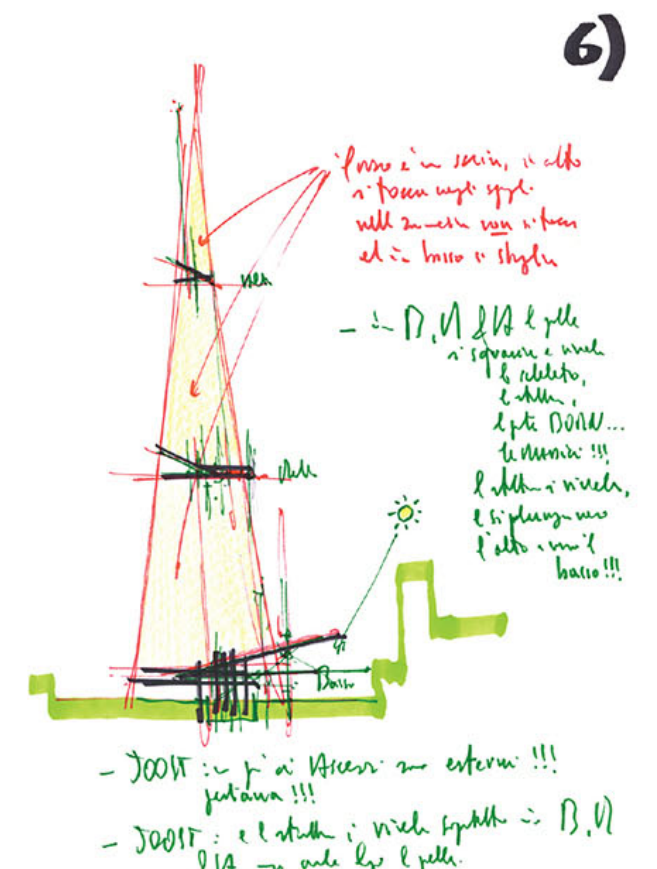
4)



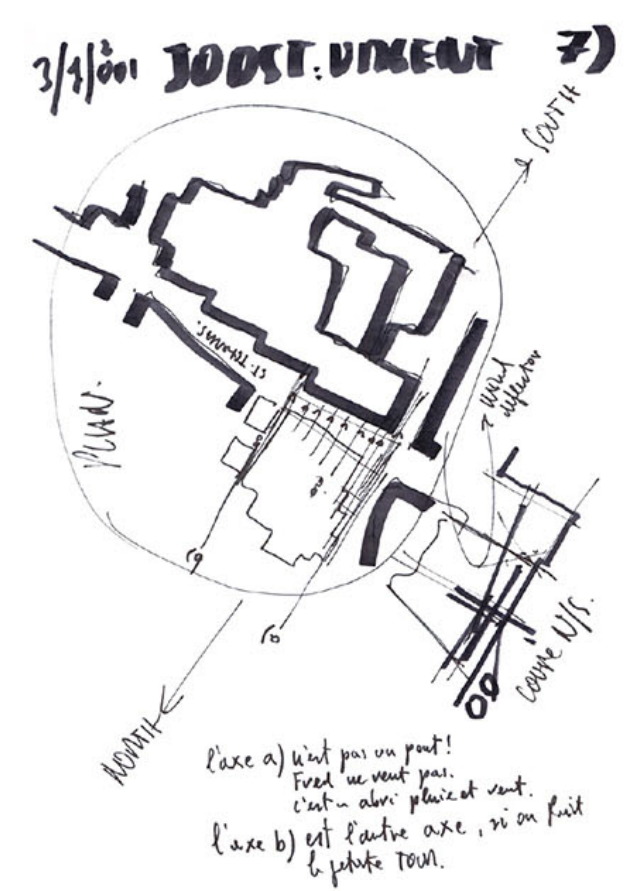
5)

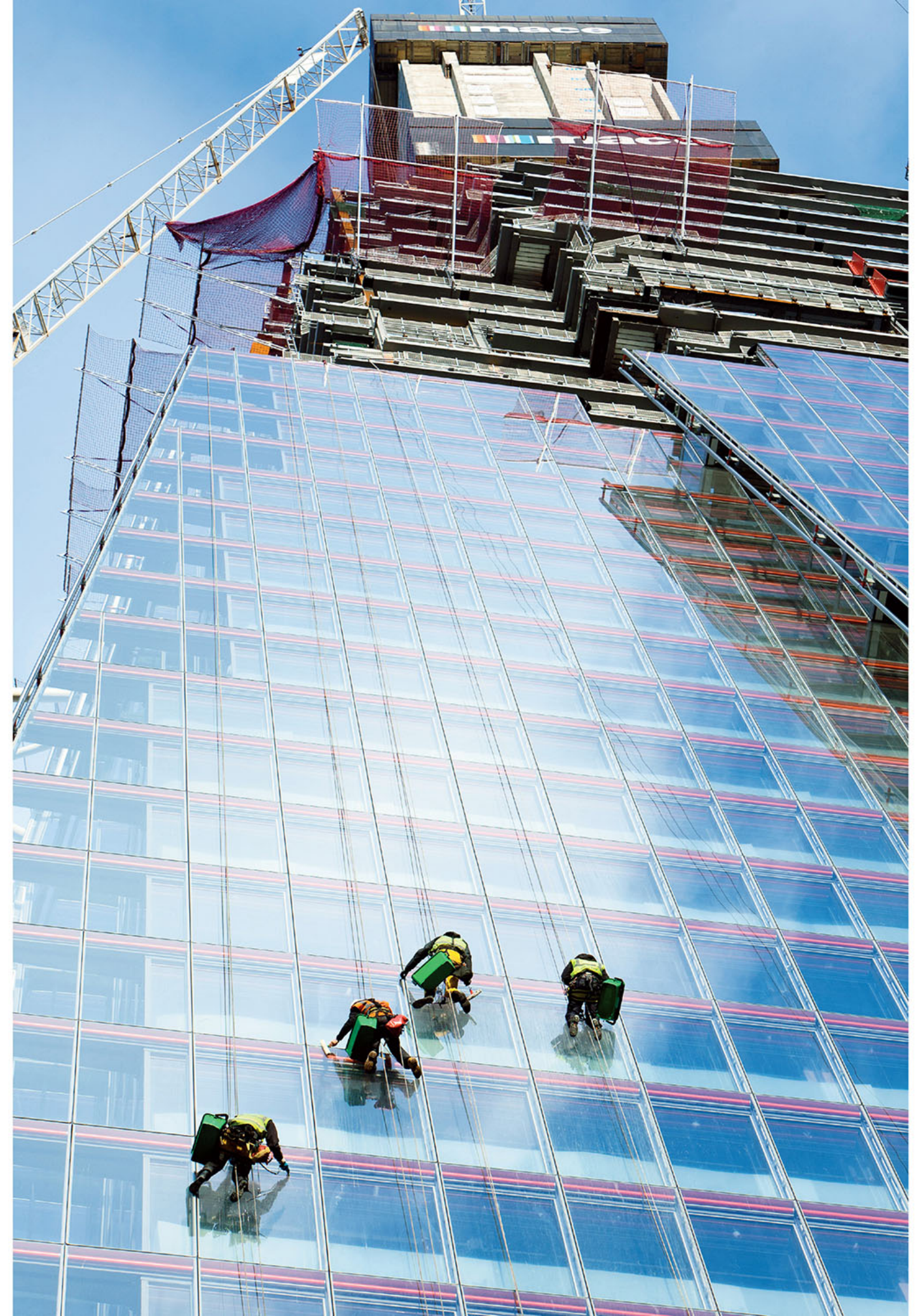
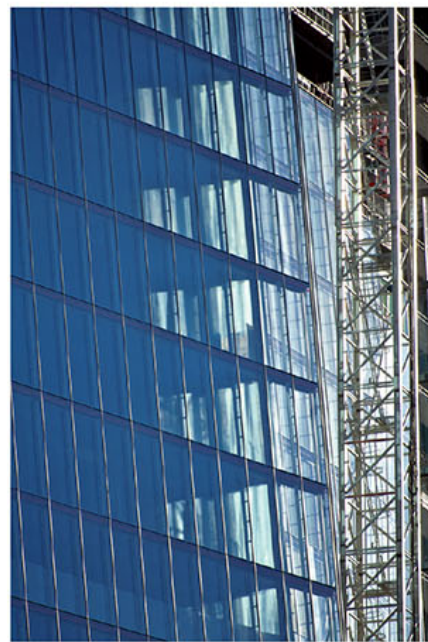
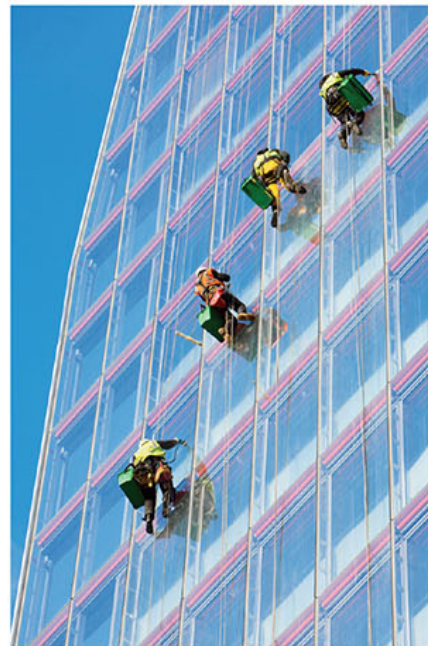


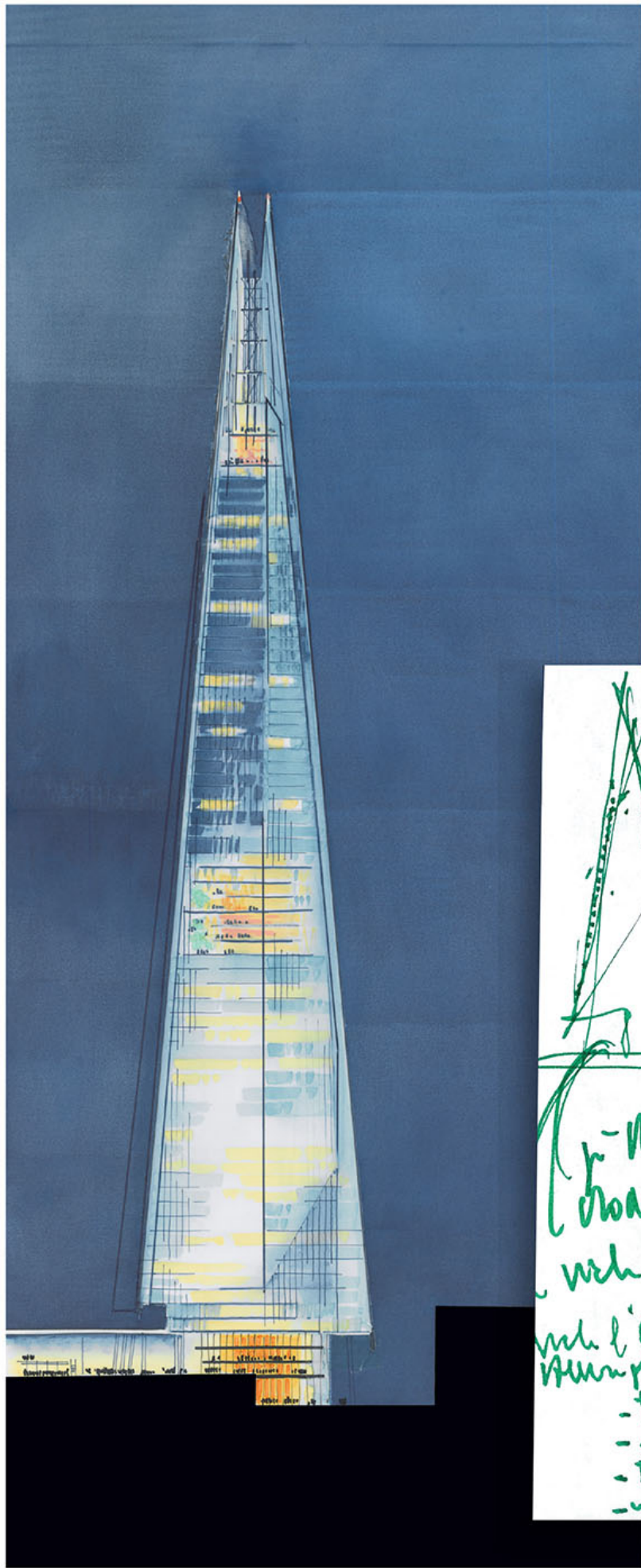
6)



3/5/001 JOOST:UMENT 7)







dotted color?
 dotted lines?
 - the dark comp
 with shls of glass!
 - UVUV?
 - silver?
 - copper? :??
 - Natana!
 - Chromocrom!
 - with l'anne d'elst: typ 60101
 : l'anne d'
 : typ 7011e.
 - typ emescente
 - l'anne supa p'riore!
 - typ autenti:
 - in medel lab !!!





A St Paul's for our time

Norman Rosenthal

Who cares who built it or why? The Shard is simply London's finest building since Wren's masterpiece

The reactions to London's latest mega-structure have not been moderate. "The Shard has slashed the face of London forever," wrote Simon Jenkins in the Guardian a month ago, invoking the destruction of Timbuktu, Dresden, Moscow and Peking. Jonathan Jones, the Guardian's art critic, has described the Shard as "self-evidently a monument to wealth and power run way out of control. It screams with dazzling arrogance that money rules this city and says money inhabits a realm way above our heads."

But when have great buildings and structures – since the pyramids of Egypt and before – been anything other than monuments to wealth and power? The fact is that, in recent decades, power has resulted in many vulgar blots on the landscape. London, of course, was terribly damaged during the second world war. Bomb sites scarred the city and, for the most part, what has come to replace them has been pretty abominable architecturally, with only a few exceptions. Any sensitive person crossing the Thames on Norman Foster's pedestrian bridge, looking left and right towards Christopher Wren's Baroque masterpiece, can only want to put on blinkers. Nasty skyscrapers have been built all over the West End and the City of London, from Centropoint to the former NatWest Tower, not to mention London's Barbican. Here, many wonderful cultural events take place, but it can only be described as a planning monstrosity. Finally, along comes something that is genuinely magnificent to look at – namely the Shard, as it has affectionately come to be known. I don't care about its function or who built it, or even who financed it. It is a masterpiece of visual design by one of the great living architects, Renzo Piano.

It is apparently broken apex makes for an astonishingly poetic image. As a pure glass edifice it resembles the most amazing cut diamond, both by day in the sunshine and at night lit up as a beacon over the city, as shining as the Eiffel Tower in Paris – which was also hated by establishment figures when it first went up. Now we cannot imagine Paris without it. I cannot now imagine London without the Shard, and I would go so far as to say that it is arguably the greatest and most beautifully skyreaching building to be erected in London since St Paul's Cathedral.

Critics who profess to be concerned with London and the way it looks would spend their energy better if they were to turn their attention to those ghastly sculptures mushrooming up all over the city's squares and parks. The idea of walking around Hyde Park and Kensington Gardens now fills me with horror as my eyes are continually assaulted by absurd and corrupt objects such as the horse's head at Marble Arch, not to mention the stupid jelly babies nearby, or the monument to the poor animals killed in the two world wars.

The beautiful Royal Albert Memorial has been horribly upstaged by a succession of hideous monuments commemorating fallen heroes of the Commonwealth, most recently a ghastly parody of the beautiful screen of Decimus Burton next to Apsley House. One can argue about the rights and wrongs of erecting a monument to Bomber Harris, who in the understandable hysteria of the second world war caused, among other things, the destruction of the beautiful city of Dresden. What one can also argue, if one has any aesthetic sensibility, is that the retrograde and cheap monument is the most ghastly eyesore and should have been prevented.

In the meantime, one can only be grateful that at least the Shard is here to give continual visual pleasure from all aspects and distances across town. Don't you love the story of the fox that climbed to its top? How happy it must have been!

Norman Rosenthal is former head of exhibitions at the Royal Academy



It is big and it is clever

The rise of the megacity

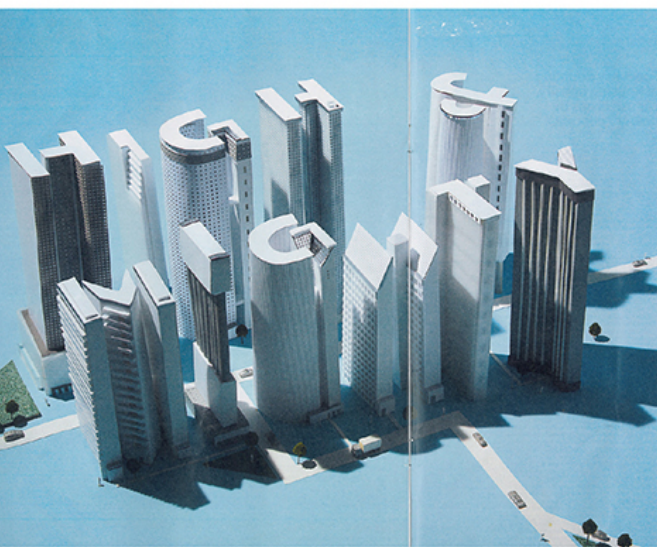


Comment Debate

The Shard has slashed the face of London for ever

Whether it is the new face of London or the face of London's future, the Shard has slashed the face of London for ever. It is a masterpiece of visual design by one of the great living architects, Renzo Piano. It is apparently broken apex makes for an astonishingly poetic image. As a pure glass edifice it resembles the most amazing cut diamond, both by day in the sunshine and at night lit up as a beacon over the city, as shining as the Eiffel Tower in Paris – which was also hated by establishment figures when it first went up. Now we cannot imagine Paris without it. I cannot now imagine London without the Shard, and I would go so far as to say that it is arguably the greatest and most beautifully skyreaching building to be erected in London since St Paul's Cathedral.

Some find it beautiful. I'm sure I would in the Gull, as I admire the Burj Khalifa. But Bermondsey is not Dubai



Tall buildings got off to a poor start with the Tower of Babel, but the sky really is no limit now

It would be hard to find a more iconic symbol of the modern world than the skyscraper. The tower of Babel, the story goes, was built by men who wanted to reach heaven. The tower of Babel, the story goes, was built by men who wanted to reach heaven. The tower of Babel, the story goes, was built by men who wanted to reach heaven.

country's energy bill and reducing our dependence on supplies from countries such as Russia.

in Britain is not nearly as low as that in the US. Even so, it is likely that British gas prices will fall but in the long-term it is part of the pain cannot afford to become dependent

Big, Glassy and Beautiful

The Shard is a welcome addition to the skyline of London

ash. So the question is, apparently, captured by John Le Carré, who is able to see the ship's station with a Briton's pride that about the Shard's session of pride that a long and melancholy tradition of architectural conservatism in their dislike of the Shard.

boozed traditionally spire-loving clergymen by suggesting he had abandoned plans for a huge dome, only to horrify them with a mammarian fat accompi. The Millennium Dome was taken to be a metaphor for spiritual emptiness by critics, and is now an indispensable London landmark. It is not all unlikely that the completion of the Shard, London's tallest building till 1310, was greeted with derision by Thameside lovers of wattle and daub. Heritage campaigners are part of a long and melancholy tradition of architectural conservatism in their dislike of the Shard.

Architects are not always right; it true that there are some big, ugly m buildings in London. Ironically one hideous — the concrete tower of Gurdwara — is now offset by the Shard's glassy p But the United Kingdom's capital is constantly changed and adapted — to commerce and to functions. And scape has changed too. Besides, the big Shard does not diminish its beauty. B and confident, it represents a bold ar thrust above the surrounding aura of f



The rise of the megacity

market failed in its attempt to build over Hangerford Heath in the 1970s. It was a disaster. The Shard is a masterpiece of visual design by one of the great living architects, Renzo Piano. It is apparently broken apex makes for an astonishingly poetic image. As a pure glass edifice it resembles the most amazing cut diamond, both by day in the sunshine and at night lit up as a beacon over the city, as shining as the Eiffel Tower in Paris – which was also hated by establishment figures when it first went up. Now we cannot imagine Paris without it. I cannot now imagine London without the Shard, and I would go so far as to say that it is arguably the greatest and most beautifully skyreaching building to be erected in London since St Paul's Cathedral.

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La Scheggia più alta d'Europa

Lo Shard, il grattacielo di 306 metri realizzato da Renzo Piano, verrà inaugurato il 4 luglio. Ottantasette piani con abitazioni, hotel, uffici e una spettacolare «camera con vista» in cima

di Fulvio trace

U n secolo è scorso dopo il 1907, l'anno in cui il grattacielo di Chicago, la Marina City, si alzò per primo verso il cielo. Da allora, il grattacielo è diventato un simbolo di progresso e di potere. In Europa, il grattacielo è sempre stato un tabù. Ma ora, con la costruzione del Shard di Renzo Piano, il tabù è rotto. Il Shard è un grattacielo di 306 metri, con 87 piani di uffici, 27 di appartamenti, 14 di negozi e un hotel di 111 mila metri quadrati. È il grattacielo più alto d'Europa.



For every doubling of housing density, car use drops by nearly 7 per cent

The number of cars used in London has fallen by 10 per cent since 2000. This is due to a combination of factors, including the increase in housing density and the use of public transport.

The Telegraph

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Fox found living at top of Europe's tallest skyscraper

An inquisitive fox has been found living at the top of the Shard in London, Europe's tallest skyscraper.



The fox entered the Shard building through a central stairwell before climbing to the top

Staff discovered the intruder visitor on the 72nd floor of the Shard building at London Bridge, 944ft above the ground. The animal, nicknamed Romeo by staff, entered the building through a central stairwell before climbing to the top. It was living off scraps left by builders. Pest controllers from Southwark Council eventually caught the fox after two weeks and took it to an animal sanctuary. It has since been released near London Bridge. The fox was first spotted by a crane driver at the beginning of the month. Les Leonard, a pest controller, said: "At first I didn't believe it was up there. I thought it must be a hoax. I've got a fear of heights and getting the hoax lifted from the 50th floor to the 72nd was terrifying."

Lo Shard, il grattacielo di 306 metri realizzato da Renzo Piano, verrà inaugurato il 4 luglio. Ottantasette piani con abitazioni, hotel, uffici e una spettacolare «camera con vista» in cima

VENITE A MEDITARE sul tetto di Londra

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Septics claim that supertall buildings are simply ego-trips — phallic symbols

The construction of the Shard in London has been described as a phallic symbol by some critics. They argue that the building is a mere ego-trip for the architect and a symbol of power and wealth.

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Sfide

Giovedì apre la torre di Renzo Piano: «Basta periferie tristi, le città devono includere. E alzarsi»

Una scheggia nel cuore di Londra

Il grattacielo «ecologicamente corretto» (solo 48 parcheggi)



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La struttura

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Le Monde

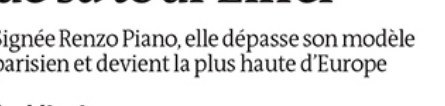
Samedi 7 juillet 2012

43.34

Number of votes

Londres dispose de sa tour Eiffel

Signée Renzo Piano, elle dépasse son modèle parisien et devient la plus haute d'Europe



La tour Shard, à Londres.

Le 6 au 10 juillet, la tour Shard, à Londres, la plus haute d'Europe, entrera progressivement en usage. Elle dépasse de quelques mètres la tour Eiffel qui, érigée en 1889 à l'occasion de l'Exposition universelle, était avant tout un symbole consacré provisoire, mais qui avait trouvé son utilité, paysagère, gastronomique et radiophonique, grâce à une batterie d'antennes à son sommet.

La tour Shard joue sur un autre registre, même si sa construction coïncide aussi avec une grande cérémonie internationale, les 10 de Londres 2012. Ses 306 mètres de hauteur offrent 400 000 m² de surface utile: bureaux, hôtel, plate-forme panoramique (accessible au public d'il quelques semaines). Non loin de la Tour de Londres, elle se trouve à cheval sur la gare de London Bridge, où convergent plusieurs lignes de train, de métro et de tram. Comme la Tate Modern, elle est venue s'installer dans un quartier naguère industriel ou déshérité. La tour Shard ne représente qu'une partie. Toute la zone sud de la Tamise devrait bénéficier de son ombre.

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Huit hautes écaïles

Une ombre dessinée: Renzo Piano a dessiné une tour dotée de plusieurs «anneaux» au fur et à mesure de la tour Eiffel, qui de ce fait, n'en avait pas l'espace aérien. Sa façade est composée de huit hautes écaïles planes, blanches, nacrées, lumineuses, chacune prenant le relais au passage du soleil. Renzo Piano applique ici à la perfection ses meilleures recettes, la principale étant de se parer d'une élégance sobre sans être pauvre, ce qui est le moins que pouvaient souhaiter les quatre banques du Qatar qui ont financé la tour.

Frédéric Edelmann

