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A VERTICAL THEORY OF URBAN DESIGN

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Chapter 1: Premises for a Vertical Theory

- A redefinition for more habitable working and living urban environments: more diverse; greater multiplicity; less regimented; with networks of plazas, parks and enclosed spaces in the sky (12).

- The proposition that skyscraper design should be urban involves an integration of socio-economic-political-environmental and physical concerns with the architectural concerns of building design (14).

- Alexi Marmot Associates: People do not remain in one place in the skyscraper. They move about within their spaces over the working day and require a diversity of environments (15).

- As an urban design proposition we would need to design skyscraper spaces similar to the urban spaces found at the ground plane but with different types and scales (18).

- Would all the occupants of the high-rise have to make their way down to the ground plane or to the podium levels to find the basic amenities necessary to make their lives complete and diverse; and would these amenities be adequate to meet the multitude of needs of this sizable population (23)?

- Designing the skyscraper as urban design offers a greater set of opportunities for reforming its built form and, in effect, for rediscovering the many hidden opportunities in its built form. For the investor, it could increase the range of marketing features, to enhance sales or rentability and the building’s long-term asset value (27).

- Simply stated, the basis for the vertical theory of urban design is the recreation, up in the sky, of ideal habitable urban conditions found at ground level (29).

Chapter 2: The Tall Building Typology and Cities

- Our intention is not to advocate the tall building per se, but simply to propose that this built form should be designed and adopted only if it is inevitable (34).

Chapter 3: Decompartmentalizing the Skyscraper’s Built Form

- A condition of access that is dictated by the main banks of elevator cores. The experiences of movement are thus limited, often noncontiguous, visually segmented vertically and unpleasant. These transitional sites within buildings and at their edges provide design opportunities to create novel spatial experiences for the building’s users (65).

- By blurring and dissecting the borders and edges, and boundaries between these spaces, we can create pleasurable crossings across the spatial borders as one of the decompartmentalize ways to the rigid stratification of the conventional high-rise (67).

Chapter 4: Urban Design Framework and Vertical Land-Use Mapping

- The three-dimensional matrix is not a system of zoning but a framework that allows a variety of uses close to one another (83).

- We should be able to map vertical land-uses and other aspects such as infrastructures, population density, income levels and so on as the basis for designing these as an urban design endeavor (85).

Chapter 5: Diversification of Vertical Land Uses

- The diversity of land use within the skyscraper will lead to the enabling of a life style where home, work and leisure are vertically interwoven within a single neighborhood. Then, through diversification of land uses in the high-rise, new closer links can be forged between the different components of city life within one single high-rise precinct. Residential, commercial, leisure and educational uses can be combined or placed in close proximity within a given area, allowing a new synergy to develop between users and uses (99).

Chapter 6: Public Realms and Place-Making in the Sky

- The challenge is how to create streets-in-the-sky in the upper parts of the new high-rise and planning them as linked spaces in its three-dimensional matrix. In contemporary cities, the importance of “place” has diminished in the face of accelerated flows of people, ideas, capital, mass media and other products, and the reinvention of these spaces provides the opportunity to reconstruct the city as new high-rise precincts (103).

Chapter 7-12 tbc

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Ken Yeang, Reinventing The Skyscraper: A Vertical Theory of Urban Design, (Great Britain: Wiley-Academy, 2002).