

De Nachtegaal (direction Den Haag) — 'Wild Card', by Philip Atanasov and Courteney Reitz



The Site

When approached with the Groenelijn project by Arriva and OFN, we, Philip Atanasov and Courteney Reitz, decided to work with 'De Nachtegaal' as our chosen site for our bus stop design proposal.

We chose this site because of its surrounding openness created by fields that grow a variety of flower bulbs. The existing bus stop at the location is situated between the busy road of Herenweeg and these vast fields. It acts as a space of transition between human, agriculture and nature, and our aim was to bridge these contrasting factors.

Concept

In reminiscence of the Lisse landscape and the tulip fields, the bus stop became a celebration and a homage to its local symbol of the site — the tulip.

Working with the given context of the Herenweeg meant creating an addition to the entirely man-built environment which abides by the rules of urban planning. Rigid, parallel, and perpendicular lines all round, the bus stop draws inspiration from the delicateness of the flower's petals. Our goal was to design a structure that makes use of a more fluid morphology which aims to break the visual landscape, by acting as a sculptural piece that enhances both the site and the way that locals engage with their daily commuting.

How this was achieved, was by allowing feature openings that frame the view of the surroundings. Pocket 'windows' were also used for the visitors' awareness of the arrival of the bus whilst waiting.

The slanted roof panels have been positioned in such a way as to re-direct the rainfall onto the extremities of the bus stop, thus providing shelter against the rains. The layering of panels operates in such a way that the roof creates a 'waterfall' effect, this also contributes to the way in which water drainages from the Sedum roof.



Sitting benches were also integrated in the structure, both underneath the roof, as well as on the outside for when the weather conditions allow it. This increases the capacity for seating, particularly when dealing with current constraints such as social distancing.

The organic contours and their voids create a play of light and shadow through a day, thus making the shelter dynamic. The organic shape and delicate lines intrigue the eye, and ultimately aim to create an atmosphere where people may focus on the architecture of the shelter, what it offers, its materiality and its surrounding.

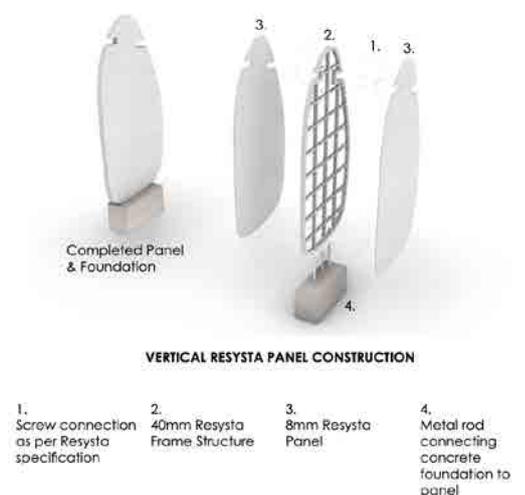
Our design is called the 'Wild Card' as it puts into question what a bus stop is and can be, and also questions where art, design and functionality meet within public space.

Materiality & Sustainability

We feel that the notion of sustainability is to design with sensitivity. To be considerate of one's material sourcing, of its process and its craft -- to focus on the details within the design.

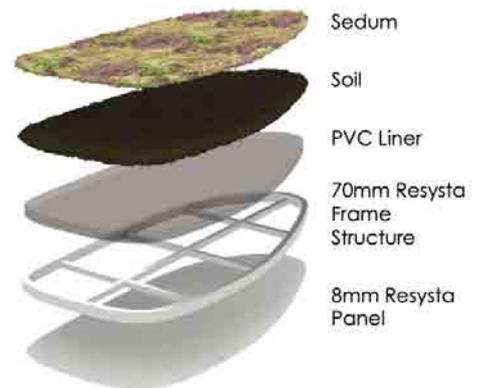
Our design approaches sustainability, by focusing mainly on one sustainable material: Resysta.

Resysta is predominantly made up of rice hull, a waste product found within the food industry, and has many similar qualities to that of wood. It is fully recyclable in its circularity and a promising material for a variety of possibilities.



We see this material as a potential for the future of bus stops and within our design we saw it as a moment to push Resysta's capabilities and exploit them. We chose to use it not only for its aesthetic qualities, but to try to determine new ways of using it as a structural material.

A secondary material which we saw paired well with our use of Resysta is that of the Sedum plant. It not only added a living element to the design, but it contributes to the processing of carbon dioxide and its surrounding environment. By finding an amalgamation of these two materials, as well as, that of form and design sensitivity, we feel that our design speaks and represents what sustainability can look like.



Learning Objectives

While working on this project we became inspired by the possibilities of new materials and processes that fall within the sustainable category. We felt that it showed us that complex designs can still be achieved with sustainability in mind and via the use of unconventional materials and methods.

Another important point for us was learning how to marry concept, function, aesthetic and sustainability together into a result that we believe can be used and enjoyed by the public. We decided to break the 'standard' perception of what a bus stop is and rather have someone look at it and think: what else can it be?

Lastly, we want to comment on another aspect of what we learnt, and that is the question of what sustainability can be? Sustainability is no longer solely based on materiality. There are many other ways that sustainability can find its way into design and the manufactured world. One needs to start thinking about the impact of a design on its user, its purpose and what message it portrays.

