

MASTER THESIS *report* MIA BÖRJESSON

# 1 : 1

exploring temporary urban spaces  
as an architectural tool



"for ideas to have meaning they must have space" / Henri Lefebvre

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# M e t a

## background

The city is a stage. It is mostly made of brick, stone and concrete and it evolves slowly. The life of the city is in contrast fast paced and vibrant. In the setting of this urban duality, are temporary spatial interventions. The temporary spaces are invitations to use, reflect upon and interact with the urban environment. The temporality itself has the power to accentuate, surprise and challenge us and the space it appropriates.

Today, temporary spaces are created in a variety of contexts and for many different purposes. They can be found as artistic installations, but also at festivals and urban events. The initiators are part of formal structures or informal guerilla movements. Often the interventions are focused on supplying a function rather than changing an actual space, more often making people act than react to what is being done. Recently, however, architectural firms have started using temporary spaces as a means of communication, to raise debate about a specific place and its function.

The temporary space is a manifestation of ideas, possibilities and the notion of change. As an invitation to both act and react, this informal architecture has a democratic potential. It allows a dialogue in scale 1:1, based on experience and senses rather than conceptions. It is practical and extrovert in contrast to the many participatory planning methods that today dominate the strive towards socially sustainable practices. So, can temporary spaces be an architectural tool in urban planning and development?

## aim

The aim of this thesis is to illuminate and discuss the concept of temporary spaces and through references show how it has been used. Furthermore, the thesis aims to provide inspirational ideas for how temporary spaces can be used in an ongoing development process through a case study of Skanstorget in Göteborg.

## structure

The project is divided into the following four parts.

- *Exploring temporary spaces. / What is a temporary space?*  
The initial step was to study the concept of temporary spaces through literature, study visits and interviews. This provided an understanding of the use, context and result of temporary spaces today. It also helped to establish contacts and a foundation of knowledge for further steps.
- *Illustrating temporary spaces. / How are temporary spaces used today?*  
The study visits and literature explorations provided an array of reference projects, that supplied deeper understanding of the practice and design of temporary spaces.
- *Inventing a temporary space. / How can a temporary space contribute to a specific situation?*  
To obtain the opportunity to implement new ideas, the next step was to design concepts for temporary spaces at Skanstorget in collaboration with the city museum and planning office of Göteborg.
- *Reflecting on temporary space. / What are the potentials of temporary spaces?*  
To conclude the work, a final analysis of the collected material evaluates the findings and suggests a set of conditions necessary for temporary spaces to be an architectural method. It also looks back at the process and ahead at the future of the work.



## result

This project is a reflection on the possibilities of temporary spaces along with examples of its implications. The result is manifested in posters, a verbal presentation and this report. This material is planned to be presented at the seminar series on sustainable urban development, Mellanrum, at the city museum of Göteborg during the fall of 2011.

The work gives the collaborator Urbanum an opportunity to expand its network and the reach of its current project, Medborgarrum. It also provides the City of Göteborg with a platform for expanding new methods and ideas that could be further developed and used in practice within the development process of Skanstorget. The knowledge raised will further be interesting for architectural firms and planning offices working with collaborative design, but also for anyone involved in expanding the ideas of urban development and practice.

# Explorations

To get to know the concept, theory, context and practice of temporary spaces, a term that was rather new to me, I begun my explorations in the world of temporality. Looking for the key concepts, secret recipes for success as well as signs of failure, problems and potentials, I researched projects, met interested people who had thought of or performed in the field, read books and travelled to see some examples in real life. The journey led me into philosophical and thematic explorations, in search of both width and core of temporary spaces.

## temporary spaces

Starting my work in the field, I soon realised the difficulty connected to the expression temporary spaces. Among people I met, “temporary spaces” was not an established term. It is an undefined concept that has to be followed by a longer explanation, also in most architectural circles. As a reason for, or perhaps consequence of this, there is locally no widespread awareness or recognition of the inner workings and effects of temporary spaces. I therefore find it important to explore the definition of the concept and contribute to making it a concept. This exploration has led to a clearer view of my own interpretation, and also opened the door to a wider discussion about the abundance of elements it contains.

**what is a temporary space?** Many different interpretations of the concept temporary space are found in its use and the discourse about it. In fact, the concept permits a great freedom of interpretation. Both time and space are fluid concepts in themselves. Temporality is comparative. Nothing in the city is truly permanent, everything is passing, finite.<sup>1</sup> The duration is naturally an important clue, but does not provide an ultimate definition. The temporary and the permanent are highly dependent on connotations. The sense of temporality or permanence is carried in symbolic features of materiality and composition. One could speak of *temporality aesthetics*, which is characterised by spontaneity, contrast and diversity. In this sense, passing phenomena can *seem* permanent and permanent fixtures *appear* temporal. The perception of temporality is largely what defines the component of time in the temporary space concept.

Space is equally elusive, and shares with temporality the twofold constitution of physical and perceived conceptions. Space is therefore not just a physically defined area, but a unit constructed by a subjects imaginative interpretation. The perceived space can be built invisibly and defined with only nuances that separates it from a larger context. The use of a space can change its spatial qualities and therefore also create new spaces.<sup>2</sup> This is the foundation of the interpretation visible in many temporary spaces, where use, movement, human density or atmosphere is the spatial determinant.

For this thesis, I have chosen to steer after a more pragmatic interpretation of the concept and thereby limit the scope to architecturally designed spaces. From this point on, *a temporary space is an intervention that temporarily changes the use of a space, using physical means and artefacts.*

**when is a space temporary?** What is temporary, in terms of durability, is largely defined by the context. This is because the scale between temporality and permanence is vague or even overlapping. With interventions that occupy very short spans of time, there is no doubt that they are temporary. More long term interventions, however, are harder to define. The situation is further complicated as the temporary spaces besides being limited in time, with a specific end date or hour, can proceed “indefinitely”, e.g. until a permanent solution is put under construction.<sup>3</sup> Some interventions aim to be shorthold and can benefit from the positive aspects of temporality. The greater the limitation of time, the larger the creative freedom, one could claim.<sup>4</sup> Other interventions go on for several years and might finally transcend into something permanent. Some are one time events, while others can be reoccurring in a more or less formalised manner.

Many interventions are created with the ambition to influence development and therefore leave permanent traces, more or less similar to the intervention design that inspired them. This ambition should be separated from the intention for the intervention in itself to be temporary. The duration itself might, for more long-lasting interventions, be subordinate to this initial intention and claim (not) to remain.<sup>5</sup>

The physical and social context is further important for the perception of temporality. The effects of a short term intervention might be more powerful and visible in a context that, to a large extent, is permanent and conform, than in a context of flexibility and diversity. At the same time, interventions might have a greater impact when providing a use for dysfunctional and uninhabited contexts, than in active and populated ones. The complexity of each context and its relation to each temporary design needs separate consideration.

This is a reason for my choice for this thesis to keep a wide interpretation of the issue of durability. I therefore *include temporary spaces that have the initial intention and claim to in themselves be temporary.*

**where are temporary spaces created?** The concept temporary spaces is sprung out of an urban context. This not because they are limited to the urban arena, but rather because the force of temporality and appropriation of space has more impact, stakeholders and spectators there. The temporary spaces are found in many forms worldwide, from informal market places in Kenya to temporary pedestrian zones of shopping districts in Japan and art installations in old industrial areas in downtown Copenhagen. The temporary spaces are part of a growing phenomenon.<sup>6</sup> Denmark and Germany are the European predecessors for an open experimentation with temporary spaces as a part of urban development. Here there are plenty of examples of temporary spaces and also recognition of the phenomenon from formal actors, which I will return to.

In the urban context, there is no absolute niche for temporary spaces. They are created in the centre and periphery, in voids, paths and nodes of the city, in buildings and in open air, on private land and public. This diversity implies a wide range of possibilities and limitations for interventions. The site is strongly connected to who has the ability and incentives to create a temporary space, as well as the state of legality. It further determines which users an intervention will reach and the possibilities of design and durability.<sup>7</sup>

I have chosen *to focus on temporary spaces that are situated in the public space of urban contexts.* This because I am interested in pursuing the democratic reach of temporary spaces, and the democratic sphere is in the urban context represented by public space.

**who are creating temporary spaces?** The initiators behind temporary spaces are mainly three urban actors: municipal authorities, property owners and “urban pioneers”, or civil actors.

The three parties have different objectives and possibilities for their initiatives. Collaboration between the actors are to some extent necessary to realise interventions. Municipal authorities can find incentives for using temporary spaces as part of urban planning processes. The design and execution are often made in collaboration with consultants. As earlier mentioned, some authorities have come further than others, and developed strategies for temporary spaces. The local authorities of Berlin have appointed a cross sectorial group with responsibility to co-ordinate temporary projects in the city. The Danish social ministry has published several reports and handbooks, promoting the use of temporary spaces. (See literature list.) The attitude and awareness of local authorities are naturally vital in the status and creation of interventions.

Property owners who initiate temporary spaces can use them to put unused land in use, to raise its market value and strengthen its role as a destination in the city. Property owners mainly invite others, like urban pioneers, for design, execution and use. Urban pioneers are civil actors, with ideas of new functions and potentials of a site, or with a programme in search of a location. The urban pioneers have an important role in the rise and development of the phenomenon temporary spaces, originally an informal method with a shifting relation to legality.<sup>8</sup>

As formal structures has been inspired by the informality of temporary spaces, architectural firms have contributed to the development of the method and bringing the interventions into the formal arena and planning process. Example of such firms are Danish Gehl Architects and Metopos City and Landscape design, British MUF Architects and German RaumlaborBerlin.

For this thesis, I have chosen not to use the initiator as a criteria of selection.

**with what purpose are temporary spaces created?** Temporary spaces can be ends in themselves. This is the case with most interim use interventions, that prolong the productivity of a vacant site in between other programmes. The physical manifestation of a temporary space intervention can also be used to test an idea in practice or to visualise change, in an ongoing development process.<sup>9</sup> The intervention can then create a platform and an incentive for public involvement, both in use, debate and future design processes.<sup>10</sup> This makes the temporary space a potential method in urban development. With the ambition to influence a formal development process, the temporary space can be used as an integrated method, or as a method to broaden the debate by external actors.<sup>11</sup>

The temporary space can be designed to be site specific or independent. The relation to the site has to do with the focus of the intervention. This focus can be divided between function, users and place. This means that the purpose of an intervention can be to change function, to bring in new user groups, or to highlight or prioritise certain user groups. It can also be concentrated on the site, to influence the mental image and physical layout of its current and future state.<sup>12</sup>

In a wider context the temporary spaces are often part of the discourse on public spaces and appropriation of space. They are born from questions of the right to the city, of an institutionalised planning process and of sustainable development.

I have chosen to *focus on temporary spaces that are, or aims to be, part of a development process.*

## my definition

In summary, the focus for this thesis is temporary space interventions that change the use of urban public space, using physical means and artefacts. The temporary spaces should have the initial intention and claim to in themselves be temporary. They should aim at influencing urban processes. Regard is given to the purpose of the intervention rather than to who is the initiator.

The further pursuit of these temporary spaces is put in the light of democratic urban development, and the potential of temporary spaces as an architectural dialogue tool.

# I l l u s t r a t i o n s

The following collection of references illustrate the definition of temporary spaces I have made. The references are therefore a collection of temporary spaces that changes the use of an urban public space, with physical means and artefacts. They share the initial intention and claim to in themselves be temporary and the aim to influence urban processes. Within this frame, the relative differences between the five projects provides a picture of how temporary spaces have been, and can be, used. The five references are situated in Paris, New York and Copenhagen. The latter four I have visited to get a first hand impression of the interventions in their actual context. These therefore include descriptions of the observations I have made on site. The references enable an assessment of the concept in practical terms and offer possibilities to exemplify the elements that have come up in the previous chapter.

## paris plage



**definition** Highway turned beach, a reoccurring PR event with a political agenda.

**profile**

|   |  |
|---|--|
| initiated from:<br>urban pioneer<br>► municipal authorities<br>property owner<br>collaborations | aiming to:<br>prolong productivity with interim use<br>test an idea in practice<br>► visualise change in general<br>visualise change in particular                           |
| with focus on:<br>► function<br>user<br>► place   | involving others in use by:<br>passive experience<br>► active experience<br>appropriation of space   |
| acting as:<br>► free standing of planning process<br>integrated in planning process             | involving others in debate by:<br>indirect media debate<br>direct/initiated media debate<br>web or digital portal<br>talking on site<br>actively asking/documenting responds |

**description** At the initiative of Paris mayor Bertrand Delanoë, the Voie Georges Pompidou motorway in the city centre has been replaced by a beach for four weeks every year since 2001. This temporary space is a PR-event for the city hall's traffic policies, which envisage a future closing of the street. The project and its policies have been the matter of great controversy. The mayor and Paris police chief were brought to court after the first event in 2001, accused of illegally blocking the public highway.<sup>13</sup> Despite the conflicting interests, the intervention has been very popular among users and copied, without the political aspects, in a series of other European cities including Rome, Amsterdam, Berlin, Budapest, Prague and Vienna. The concept was inspired by the small French city St. Quentin, which has built a beach and swimming pool at the city hall plaza every summer since 1996.

The beach lies on the right bank of the Seine between Pont Neuf and Pont de Sully. 3000 tons of sand are poured onto the road, which is closed for the event. The 3,5 km beach invites its visitors to lie down in deck chairs and hammocks, go for a walk, play beach volleyball and visit cafés and concerts. A large temporary swimming pool is also installed, since the river is not clean enough to swim in. Approximately four million visitors come every year.<sup>14</sup>

**comments** Paris Plage is an example of a temporary space that is limited in time, but reoccurring. The project is clearly initiated from above, and the mayor of Paris plays a large and dual part. The intervention works as a branding event, but has an underlying political agenda. This implies that it looks like a traditional event, but is actual rooted in the place and carries the ambition to influence development and have lasting traces, not as a beach but as an alternative to the motorway. The personal intentions behind the intervention is not integrated in a planning process, but instead aims to initiate a development process ahead.

The perceived temporality is created by materiality and composition. As mentioned before, it has the expression of a traditional event, like that of a town festival. The location can be defined as a central path, where the intervention creates a continuous series of temporary spaces. The physical context of the highway provides the creation with opportunities and limitations in design and durability. The character and magnitude of the intervention becomes a powerful strength that is necessary to overcome the controversy of closing a motorway.





## broadway boulevard

**definition** Street turned plaza, an intervention testing an architectural concept live.

### profile

|   |  |
|---|--|
| initiated from:<br>urban pioneer<br>► municipal authorities<br>property owner<br>collaborations | aiming to:<br>prolong productivity with interim use<br>► test an idea in practice<br>visualise change in general<br>► visualise change in particular                           |
| with focus on:<br>► function<br>► user<br>► place   | involving others in use by:<br>passive experience<br>► active experience<br>appropriation of space   |
| acting as:<br>free standing of planning process<br>► integrated in planning process             | involving others in debate by:<br>► indirect media debate<br>direct/initiated media debate<br>web or digital portal<br>talking on site<br>actively asking/documenting responds |

**project description** After a change of mayors in the city of New York, a new vision started to form for the future. New York were to become the world's greenest metropolis by 2020, according to planNYC. With Jeanette Sadik-Khan as the new transport commissioner, the focus turned to sustainable transport and New York City Department of Transportation (NYCDOT) published a new strategic plan, Sustainable Streets. Following this plan, Danish Gehl Architects were commissioned to a Public Space/Public Life Survey in 2007. This was used as a starting point for a number of programmes and projects, e.g Public Plaza Programme, Coordinated Street Furniture, Summer Streets, Public Art Programme, and Broadway Boulevard. It also led to an extension of the bike path network to a double, 725 km by 2009, aiming to reach 3000 km by 2030.

Gehl Architects found potential in Broadway, diagonally cutting through the strictly perpendicular grid of streets and avenues of lower Manhattan. Along Broadway major places that defines the mental map of New York to outsiders are gathered like pearls on a string, places like Times Square, Harrold Square and Madison Square at the base of Flat Iron Building. These landmark places are visited by a great number of people daily, but gave no space priority to pedestrians. Instead, landmark sites were large traffic situations, and

complicated six way intersections. To deal with both these issues, Gehl Architects suggested a new traffic planning scheme, that simplified the traffic situation and gave much needed space to pedestrians, making the landmark sites into plazas. To get past an pessimistic debate, test the idea and show the potential of it, the sites were made into temporary spaces over night. Lanes were closed off, lanes redrawn and the open space furnished with chairs, benches, tables and plants. Along the whole stretch of the street, a bike path connected the sites. The test proved to be very successful, improving the situation for both pedestrians, bicyclists and drivers. This became Broadway Boulevard. What was planned to be a short term test, was prolonged repeatedly and is now, three years later, still in place and planned to be redesigned as permanent installations.<sup>15</sup>



**observations** The temporary space of Broadway Boulevard winds its way down the street, twisting and morphing, bringing life and people into the street. The different sites are to be seen as individual, but tied together by functions and aesthetic language. The painted paving is essential in creating the sense of space, and effectively separates the pedestrian zone from the street. It further establish a symbolic importance in the benefit of the prioritised pedestrians. New Yorkers use their new space for the popular mode of transportation: walking, and the created sub-zones enable different speeds of walking and biking, as well as resting and people watching. The open plazas also become an arena for public events, both formal and informal, in the most visited sites of the city. The furniture is simple and movable and different types of seating are available on different sites.

**comments** Broadway was a experiment and showcase of an idea, a temporary space that turned permanent. The perceived temporality is as before innate in the materiality and composition of the design, which is colourful, inexpensive and relies on a trusting attitude towards its users. The coloured paving is an important element that ties the continuous series of temporary spaces together and gives the space integrity.

The location is also related to that of the previous reference as a central path. The use of the street is especially interesting in the context of Manhattan, where a myriad of people fill the sidewalks, but there is no place to stop and linger. The still active and populated social context of this intervention might be a reason to why it has become so successful.





## carlsberg

**definition** Void turned activity island, an interim use creating a destination.

### profile

|   |  |
|---|--|
| initiated from:<br>urban pioneer<br>► municipal authorities<br>property owner<br>collaborations | aiming to:<br>► prolong productivity with interim use<br>test an idea in practice<br>► visualise change in general<br>visualise change in particular                           |
| with focus on:<br>► function<br>► user<br>► place   | involving others in use by:<br>passive experience<br>► active experience<br>appropriation of space   |
| acting as:<br>free standing of planning process<br>► integrated in planning process             | involving others in debate by:<br>► indirect media debate<br>direct/initiated media debate<br>web or digital portal<br>talking on site<br>actively asking/documenting responds |

**description** In the Southeast corner of the city centre of Copenhagen, the old industrial site of Carlsberg Brewery is becoming a sustainable city district. After the production closed in 2008, an architectural competition was held to start a new development. The development plan by the winners Entasis architects aims to create a carbon-neutral mixed-use district, with dense structures and attractive urban spaces. The historical buildings are to be part of the public network of destinations. The planned building start of 2009 has been suspended due to the global economic crisis.<sup>16</sup>

In the meantime, the industrial buildings are being let out to creative businesses and organisations. The interim users brings people and activity into the formerly closed area, making it a destination and a part of the mental map of Copenhagen. In addition to the activity in the before deserted buildings, the outdoor space of the area has been included in the new, temporary design. Three temporary spaces have been designed to create focal points and activity flows in the public space. The temporary spaces have been designed by different teams of architects and artists, with a budget of 7 million DKR. The temporary designs do not necessarily coincide with the development plan, but enhance the opportunities for public awareness and appropriation and therefore also discussion and development of the future use.<sup>17</sup>

**observations** The three outdoor spaces have different functions and all relate differently to their surrounding sites. The installations inhabit the vast shapeless interspace between the large scale buildings and create islands of focus and interest. The first installation welcomes the visitor into the area, as a poetic gateway speaking of transformation. It is an artistic installation that foremost creates an atmosphere and sensuous experiences in the room of movement, by people, the wind and the installation itself. The two following interventions leads the visitor further into and through the area. They are focused on activity, and invite passers-by to stay and use the space between the buildings, bringing a human scale and presence into the vacant spaces with sculptural urban furniture and simplicity in shape and material. The three installations invite visitors to explore, experiment and play, three influential and promising invitations of the new process in the area.



**comments** Carlsberg is placed in a central void and the series of temporary spaces leads towards the others while being separate spaces. The context of the industrial site provides a large scale setting that allows a great deal of experimentation and creativity. The contributions of diverse teams is an unusual and, in this case, rewarding approach that makes the space diverse. The artful string installation offers a strong image to the area and adds new dimensions to the whole intervention. The colour, materiality and composition all complete a strong aesthetic and detailed design that makes the artefacts appealing. It will be interesting to see how the future development will be affected by this initial phase.

## nørrebrogade



**definition** Road turned pedestrian street, a community lobbied trial with focus on communication.

### profile

|   |  |
|---|--|
| initiated from:<br>► urban pioneer<br>municipal authorities<br>property owner<br>collaborations | aiming to:<br>prolong productivity with interim use<br>► test an idea in practice<br>visualise change in general<br>► visualise change in particular                               |
| with focus on:<br>► function<br>► user<br>place   | involving others in use by:<br>passive experience<br>► active experience<br>appropriation of space   |
| acting as:<br>free standing of planning process<br>► integrated in planning process             | involving others in debate by:<br>► indirect media debate<br>direct/initiated media debate<br>► web or digital portal<br>talking on site<br>► actively asking/documenting responds |

**description** The busy street Nørrebrogade in central Copenhagen passing through a residential area was a controversy. As an important artery for car traffic coming from the north into the city centre, cars blocked and polluted the main commercial street of the area. The same street was an important artery for bike traffic, originated in the residential area itself. Lobbying for closing the street for cars grew and the street was closed for car traffic in a trial period in 2008. Surveys proved that 67% of residents support keeping the street closed for cars. After the trial period, the closing of the street was made permanent, with some reservations.<sup>18</sup>

During the trial period, the street was made into a temporary space, available for bicyclists but also for pedestrians and furnishings. Flex zones along the street made way for bike racks and shop displays, making the street more functional and lively. During the trial period, efforts were put to gather opinions and evaluate the trial together with a broad public. A digital portal was set up, and posters put up in the area inviting people to send text messages with their thoughts about the intervention. In addition to the text message collection, a furnished container was brought to the site. During more than a month, the container was a “living outlet” providing an open mic, where people were invited to tell their mind. Several hundred opinions

were recorded and played back in the container. Two students of ethnology were responsible for the project and staffed the container, where people came to talk and pose their questions about the intervention. The material was later compiled and used as one of several indicators in the evaluation analysis by the municipality. The design of the temporary space was originally meant to last for three months, but still remains three years later.<sup>19</sup>

**observations** The design of the street is built around painted paving zones, that with time have faded. Little therefore remains of the design and the space is unclear and difficult to interpret. The sidewalks are narrow and crowded, the flex zones are deserted in the winter weather and the main street space still occupied by cars and buses. The remains of the design show that colour and paving were important elements in the creation of space.

**comments** When the installation at Nørrebrogade was created it was meant to last for three months. Three years later it is still in place, and the duration ahead is diffuse. This has largely affected the intervention, that today is unclear in use and composition. The aspects of temporality is here put in a rather negative light, being an evidence of fragility and elusiveness of the concept. The installation reminds of the importance of that the design input be adapted to the settings and duration and exposure of the creation.

The pedestrianised street is another central path intervention, that creates a continuous temporary space. From what is possible to imagine today, the design of the intervention was also originally rather simplistic. This in combination with the how the street was changed but still is a street, witness that the intervention might have needed to be a bigger contrast to its original setting.

During the initial months of the intervention at Nørrebrogade, the effort put into involving the community in debate and evaluation was extensive. The communication scheme included the use of a variety of different methods, that can inspire future projects.





## plug n play

**definition** Void turned activity park, an interim use creating a destination.

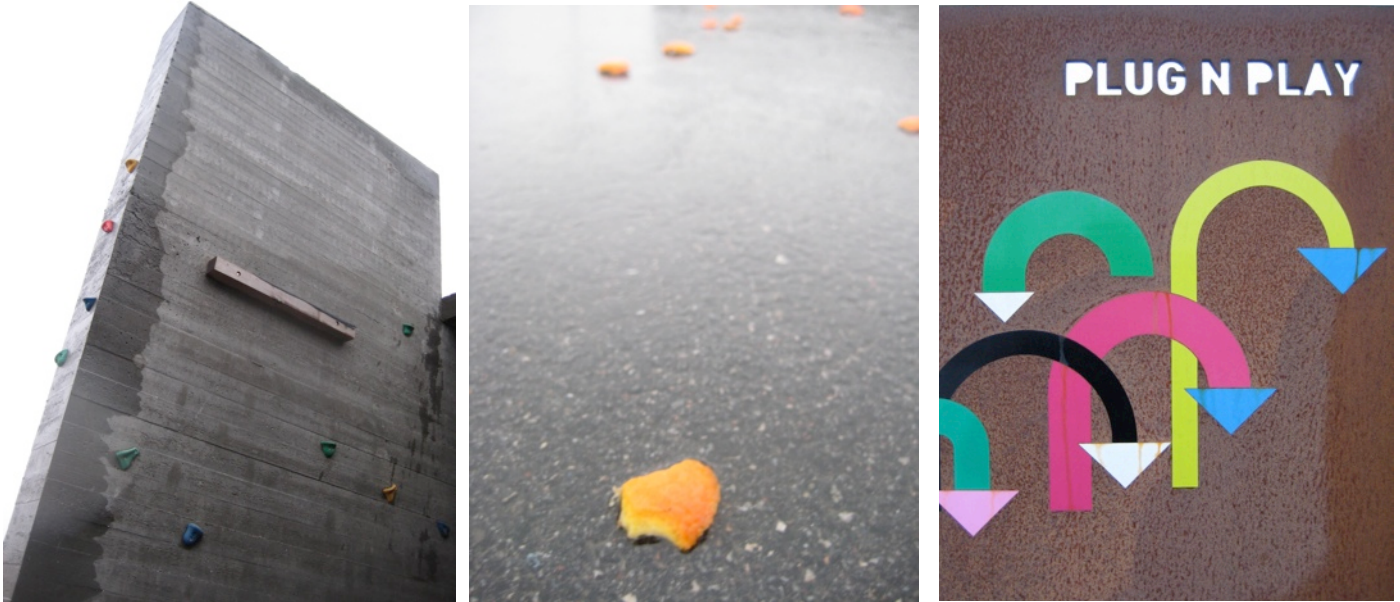
### profile

|   |  |
|---|--|
| initiated from:<br>urban pioneer<br>municipal authorities<br>property owner<br>► collaborations | aiming to:<br>► prolong productivity with interim use<br>test an idea in practice<br>► visualise change in general<br>visualise change in particular                             |
| with focus on:<br>function<br>► user<br>place   | involving others in use by:<br>passive experience<br>► active experience<br>appropriation of space   |
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**description** Ørestad was built as a satellite district in Copenhagen in the early 2000's. The area was aimed to have a high quality design in a new town concept, and many internationally renowned architects were invited to design the buildings. As the area has come together however, it has been strongly criticised for lacking in human scale and quality of the urban spaces. Efforts have since been made to invigorate the interspaces between the rewarded buildings.

Aiming to bring activity and more diverse user groups together in Ørestad, one of the interventions targeted young people and led to the creation of a temporary activity park, called Plug n Play. The site is located in the south part of Ørestad, which is to be further developed. The park is open for everyone at all times, and provide a variety of fields and courts for sports such as soccer, basketball and volleyball. There is also a parkour ground and mud jump track. The fields are composed by different paving, sport equipment and signs. There is also a web page informing about the park connected to other activities in Ørestad. The temporary space is built from movable components, so that they can be reused elsewhere after the intervention.<sup>20</sup>

**observations** During a rainy winter's day, there is not the usual activity in the park. The space is inviting and designed with colourful materials and different textures. There is no planned space for spectators or resting, as is common in play grounds, parks and sport fields. The location is in a no man's land, far from the district centre and in the middle of a vast construction site. Both of these last mentioned aspects makes the success of the aim to activate and integrate functions and people questionably performed.



**comments** Plug n play is located in a peripheral void. The setting is not just a void in a dense surrounding, but in a vast emptiness. With the aim of the intervention to activate the public space of Ørestad, this location is questionable and potentially cowardly. It would have been interesting to see the effects of putting the activity park in the centre of the area, in the midst of the tall building blocks, that has been so heavily criticised.

Plug n play is a cluster of temporary spaces, with a strong image and aesthetic. The intention to produce a reusable structure is a holistic approach that should be further developed in this field of temporary spaces. The collaborations that initiated the installation is another interesting contribution to the field.

## conclusions

These references show an array of different approaches and contexts of temporary spaces. There are naturally many more examples. The biggest lesson that can be drawn is the infinite possibilities that temporary spaces provide.

The different projects are all concerned with activity, creating both activating functions and opportunities to sit down, rest, talk and passively be part of the life on the site. The references also have a similar kind of expression, a temporality aesthetics. The pavement is consistently an important defining element, except for when the spatial character of the intervention is authoritarian in itself, as with the string installation in Carlsberg.

# I n [ t e r ] v e n t i o n s

To put the concept of temporary spaces in a practical planning context, I was searching for a local up-to-date application. I wanted the possibility to develop collaborations and to relate the idea of temporary spaces to ongoing processes and debates. Contacting the urban forum Urbanum led me to Skanstorget and the development process initiated there by the City of Göteborg.

## trail

**urbanum** As part of the department for cultural environment at the city museum, Urbanum was born in 2009. Urbanum is a physical venue and forum for dialogue about the city and its processes, problems and potentials. It is free from profit interests, and can therefore be an alternative venue for urban debate, with one foot in the historical perspective derived from the museum environment and resources. The network that creates the foundation for its work comes from both within and outside the museum. The city authorities and local universities are important actors, as well as newly established actors within the field of urban development. Exhibitions, events and a seminar series, Mellanrum, compose the main activities, held at the premises in the bottom floor of the museum. Topics and projects are chosen and developed under the key words current, pressing and useful. The forum is now undergoing development, in search of a new role for the venue and activity.<sup>21</sup>

As a local actor, Urbanum has aims that correspond well to mine. A current research project of theirs, Medborgarrum, also deals with urban spaces for democracy.

**medborgarrum** The project Medborgarrum ("Citizen space") was recently initiated by Urbanum. The project is to explore the public right to the city and the role of public spaces, as spaces for democracy. The two case studies are Kortedala torg and Skanstorget in Göteborg. The study will proceed from a historical perspective, bringing questions into contemporary use and future potential. Currently the research project is funded for six months. The aim is to by them produce an archeological map of memories, carry out a city walk and an intervention or event on site. The findings are to be presented at a Mellanrum seminar.

Skanstorget is a debated neglected square with a history of citizen movement and great potential to become something more. This makes it an interesting case study. To collaborate with Urbanum within the project Medborgarrum also provides me with a platform for dialogue, development and potential future realisation of ideas. The most interesting actor in this later aspect of realisation, is the the City of Göteborg.

**programme process** The city planning authority of Göteborg recently initiated a planning process for developing Skanstorget. The first phase of producing a planning programme has been delayed, but is expected to be completed for review in the coming fall of 2011. The programme work group has been given the task to evaluate prerequisites for respectively revitalisation of the square and housing densification possibilities. The programme includes evaluation of local cultural history, nature, traffic and noise levels. In the current mid-project state, a preliminary statement put the cultural historical values, public character and view of Skansberget in high regard. The current findings predict noise levels that exceed regulations for housing permits. The need for parking in the area is considered to be high and the parking capacity of the square is therefore a critical point while developing the square.<sup>22</sup>

**departure** The initiative to develop Skanstorget and the present stage of the planning process makes temporary spaces an interesting option for the site. Change will come, but how is still open for discussion. This thesis therefore focuses on providing ideas for how temporary spaces can be used at Skanstorget.



## skanstorget



**location** Skanstorget is situated in the central residential areas of Göteborg, at the border of the old townscape of Haga. It is located at the base of the park and hill Skansberget where the national cultural heritage site of the 17th century fortification Skansen Kronan overlooks the city. The site is a popular destination and recreational area in the city centre. Along the opposite edge of Skanstorget runs the busy street Övre Husargatan.



**history** As the city of Göteborg was founded in the 17th century, a fortification was built on the hill of Skansberget outside the city border. The site below, including what was to become Skanstorget, was kept as an open meadow, free from obstructions that would impair the defence of the city. As the city grew and the threat of invasion decreased, the area became an important marketplace and agricultural land. One of the crops grown here was tobacco. In the mid 1800's the land was taken over by the gardener Åke Nilsson who created a market garden with greenhouses and flower plantations on Skanstorget. The site had now been incorporated into the city. A covered market was built in the turn of the century, making the square an important focal point for the neighbouring residential areas.

The square was soon established as a political meeting place. The first Folkets Hus in Göteborg was located here and public debates and political speeches were held from the entry stairs of the market. Skanstorget was a central point for the citizen right and labour movements.

The covered market was demolished in 1941, when it no longer was perceived as profitable for the owner. Traces of its foundation can still be found on the site. Since the mid of the 20th century, the square has been used as a parking lot, awaiting a new programme. Plans of development has been pending, and the debate ever alive, as this central location is perceived as containing great potential. During its history and shifting functions, Skanstorget has always been an open space, with a public character. Recent discussion has been centred around two issues. The first being the question of the parking and the possibility to build an underground parking garage car, removing the cars from the square surface. The second being the question of densification, that is to build, primarily housing units, on the square. Yet other proposals have focussed on reviving the site as a meeting place, and relating new functions back to the historical uses of agriculture and vending.

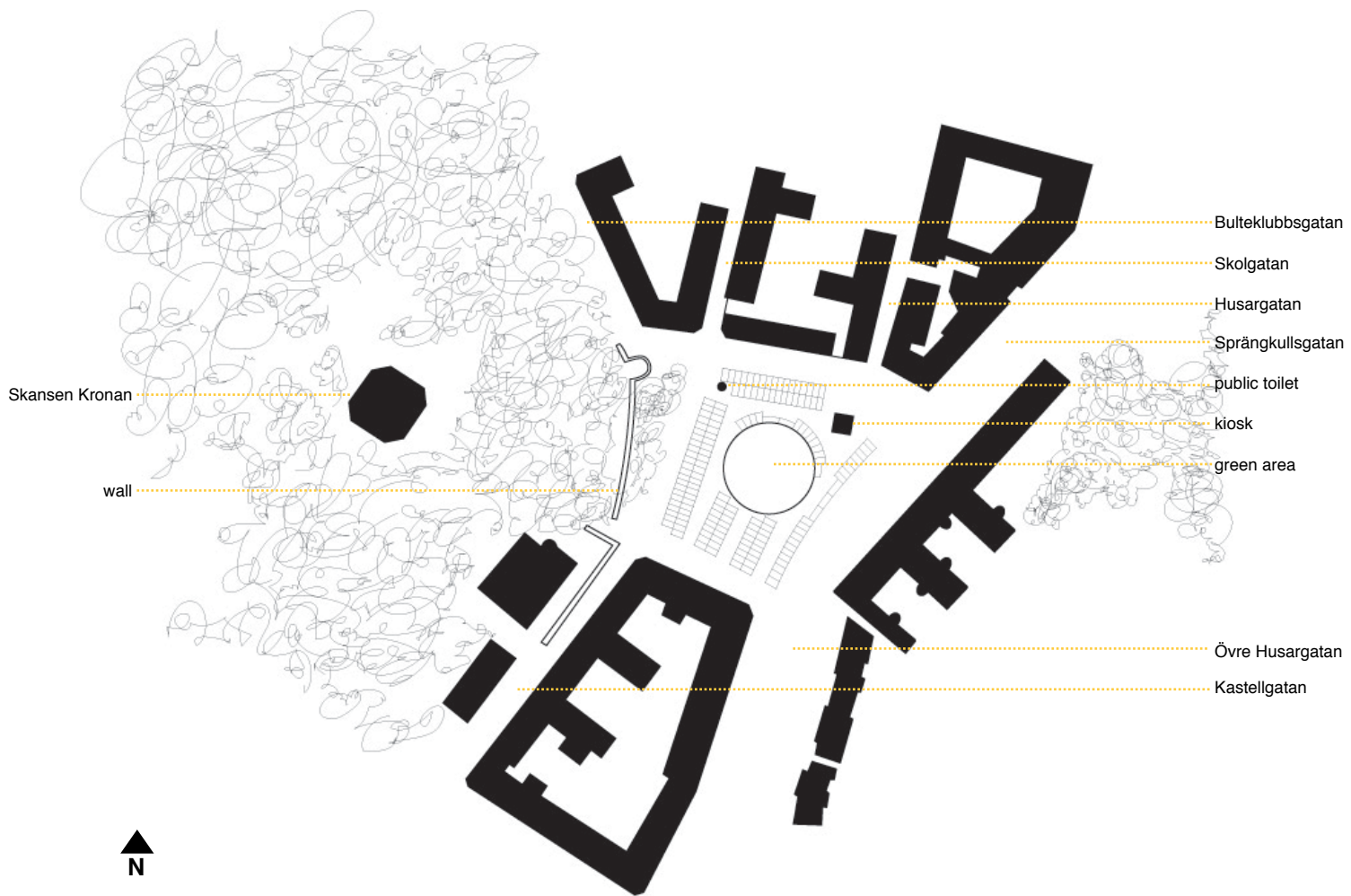


Skanstorget, at this time known as Kommendantsängen, 1896. Foto: Göteborgs Stadsmuseum









Site plan Skanstorget.

**atmosphere** The square of today is dominated by cars, obstructing its surface in the parking lot and creating both a soundscape and a moving wall at Övre Husargatan. With the backdrop of this busy street, Skanstorget itself is rather quiet and calm. Pedestrians cross the square on their way north and south or walk their dogs in the greenery of the hill and central plot. This circular green spot on the square, where the old covered market used to be, leaves a trace from the past that brings character and shape to the site. The greenery also becomes a lung in the hard and cold landscape of the parking lot and connects the square to the backdrop of the luscious hill, Skansberget. The hill makes a strong visual impact on the square, bringing a dramatic natural and historical presence to the scene.

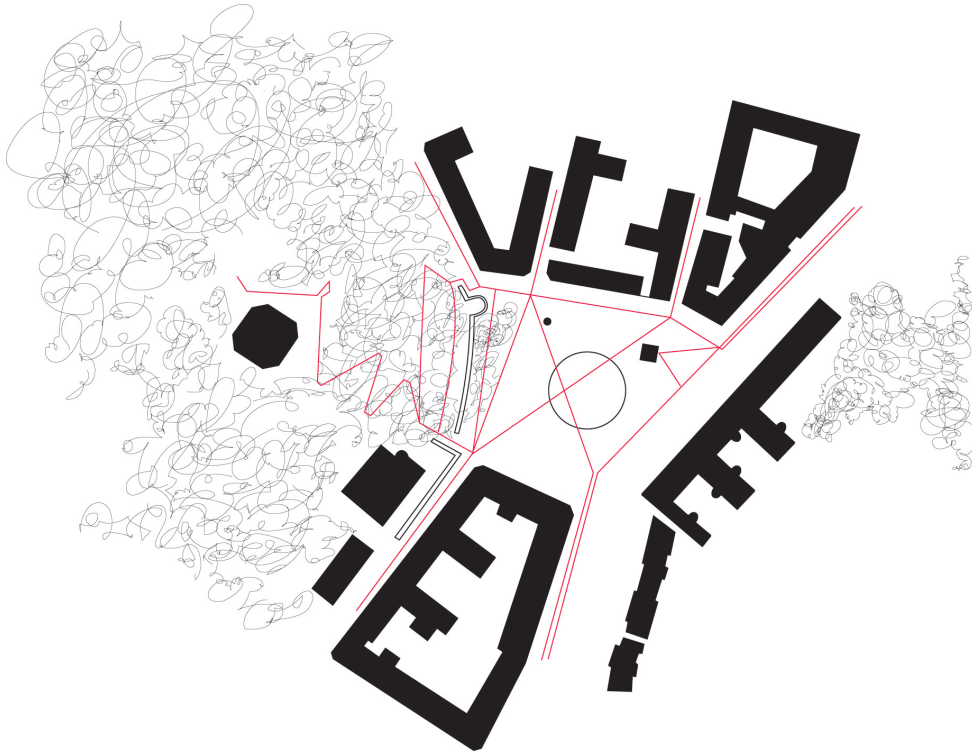
The square has the character of a void, in contrast to the dense surrounding structures. This, along with its slow pace and natural presence, makes Skanstorget a breathing space. The cars and the forgetfulness that characterise its appearance however create an unsettling atmosphere that is far from relaxing and inviting. As it is now, Skanstorget is a void in structure, but also of use. It is filled with cars, but feels deserted.



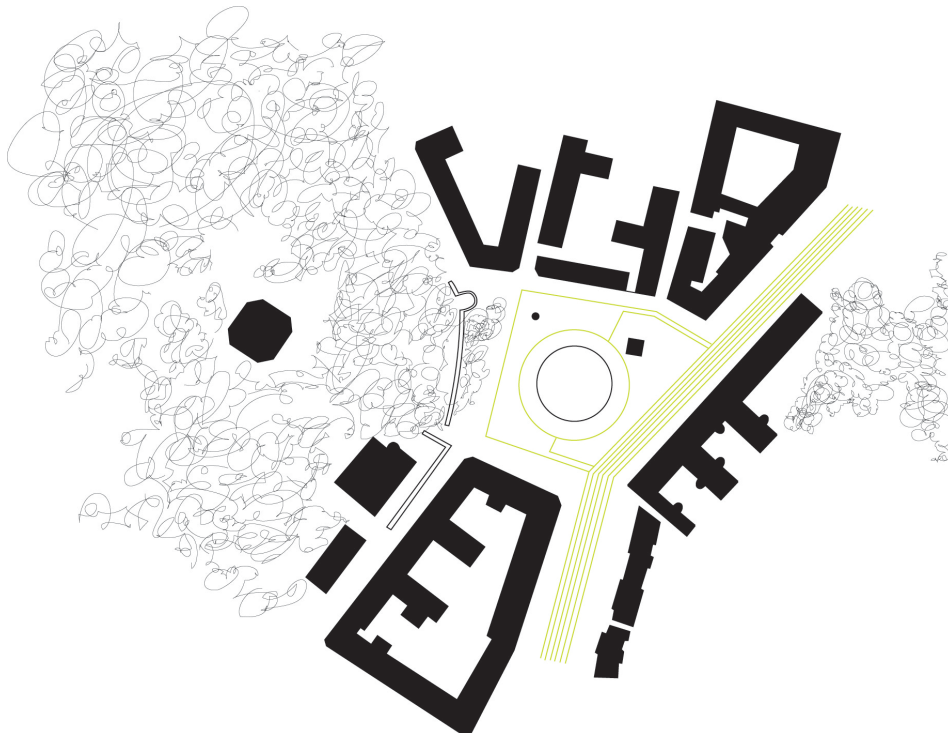
Spatial divisions. The parking lot creates an introvert and fragmented space. In the middle of it, the small round green space becomes an island in the sea of cars. The green area towards the west wall is more strongly connected to the hill than the square. The kiosk and the northeast corner turn towards the street, separating it from the rest of the square.



Spatial priority      ● car space traffic      ● car space parking      ● programmed people space  
The spatial priority is heavily dominated by cars. Space that has been design for human activity is limited to seating in the southeast corner of the central green space and a temporary outdoor seating area outside the kiosk. The blank space consists of walk ways and unprogrammed space.

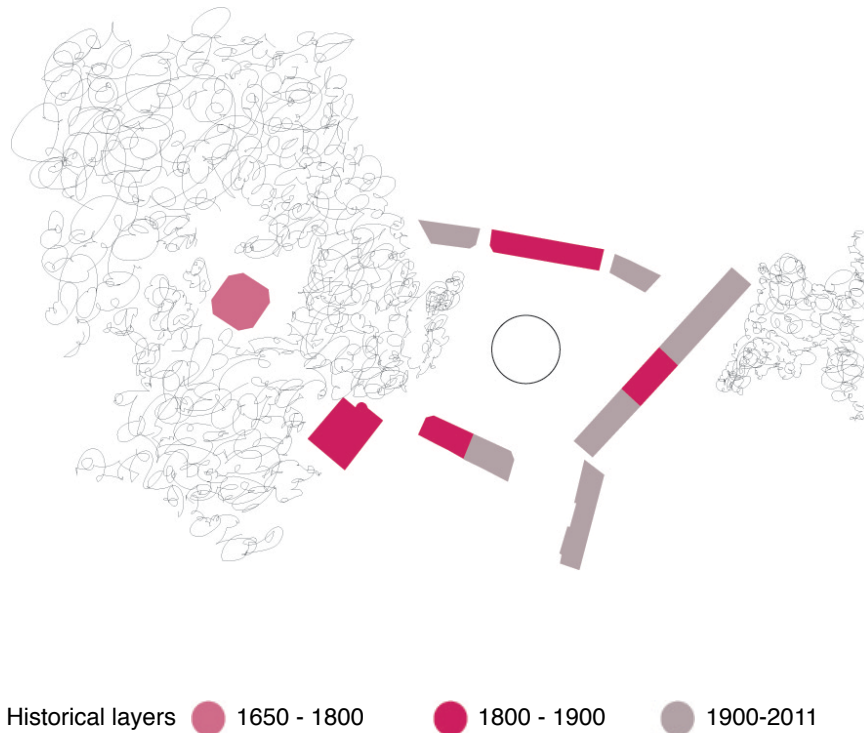


Pedestrian movement pattern.



Motorist movement pattern.

The four walls that defines the space of Skanstorget represent four layers of history, from the 17th to 20th century. The dramatic difference in their height, material, distance and shape makes the square interesting but also contributes to its vague definition. The height difference of 1.5 m, lowest at the north side towards Haga, brings further character to the square. The proportions and topography of the square makes it more strongly associated with Haga than with the other surrounding areas.



**Surroundings** Skanstorget is located in the middle of four central districts; Haga, Vasastaden, Kommendantsängen and Annedal. These areas are all upmarket and popular for their old architecture and individual character. The former two are the more central and part of the street network of central strolling, shopping and leisure activity. Haga, in the north, has a small town character with dense low buildings along narrow cobblestoned streets and is highly pedestrianised. The main street, Haga Nygata, is filled with cafés, restaurants and boutiques and hosts street markets in the fall and winter.

Vasastaden, in the northeast, is grander, taller and more spacious. The materials have a heavier and harder feel to them and are also more elaborately decorated than in Haga. Many shops, restaurants and cafés populate the area together with parts of the central university campus and library. The main street Vasagatan is composed as a parkway, with a central walkway and bikepath, framed by car lanes. Both areas have elaborate main streets that celebrate the pedestrian and her activities. The backstreets are however left bare, neglected and unlively.

The character of Kommendantsängen, in the south, is related to the tallness and heaviness of Vasastaden. However it is more of a predominating housing area with less space for pedestrians and activities in the streets.

The same goes for Annedal, in the east, which is also more diverse and layered with buildings from the 19th to 21st century. The topography is an important element that brings dynamism to the area.

In the densely built surroundings, the only other square is Järntorget. This square is a lively junction point, bordered with bars, restaurants and shops. The atmosphere is characterised by movement and speed,



dominated as it is by the traffic. In contrast to Järntorget, Skanstorget can potentially offer a calm atmosphere, and become a breathing space where you want to spend time.



## conclusion

**aim** The goal with making a temporary space at Skanstorget is to reclaim it into the square and public space it was meant to be. This means bringing new activities and attractivity, giving people a reason to come here, to stop and linger. The temporary space should also aim to make the current void be integrated in its surroundings, giving the square character as well as a role to play in its area. This could mean making it an entrance to Haga. It should further bring out the current strengths and supplement current and potential users. This entails making space for dogs, new families and movement over the square, but also to enhance the mutual view between Skanstorget and Skansen Kronan.

**reason** After this historically important democratic space in Göteborg has been neglected in over half a century, and during this time having been eternally debated, a temporary space inviting into a development process would be respectful to the importance and engagement that is and has been put into the square. A temporary space could help redefine the character of the site and bring it back on the mental map of the city. This would be important in the development and appropriation of the future use. According to the theory of Jan Gehl, this would be to start the development process with the life, to then design the space that would finally provide the base for designing the buildings or artefacts. This would provide a better incentive for higher quality of the public space. (ref. Gehl) Using a temporary space could also allow an opportunity to incorporate the square into the surrounding pedestrianised areas of Skansen Kronan, Haga and Vasagatan and an opportunity to deal with the conflict between cars, people and housing proposals in a practical manner. Temporary spaces would further be interesting to try in this kind of stagnated historifying neighbourhood that very much relies on a romantic idea about living in an image of the past. The temporary space could be an interesting, powerful and invigorating contrast to this setting.

## proposals

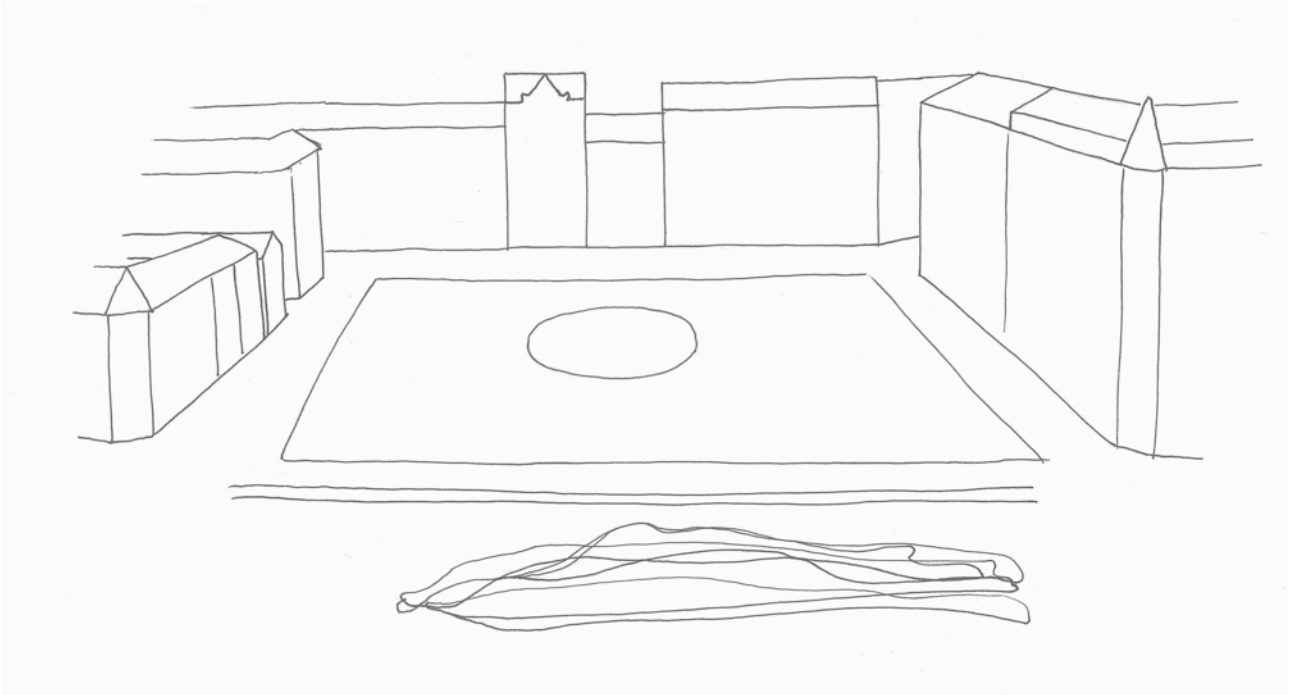
The idea is for the proposals to be an inspiration and used as a basis for discussion on the possibility to use temporary spaces in the development process for Skanstorget. This could be an interesting method when stepping from the current programme phase and into detailed planning. The proposals are divided in two parts: base scenarios and concepts. The first part of two scenarios deals with the prerequisites for making temporary interventions possible, while the second part, the three concepts, are ideas of temporary interventions to be put on site.

Initially I saw the different concepts as separate scenarios, but working with them, I discovered potentials in combining them. Creating mashups would let completing characteristics strengthen the concepts and add new dimensions to the intervention.

## clean slate

### scenario

Temporary spaces are often about adding functions and designs on an underused site. But looking at the raw material of Skanstorget, a removal focus provides a tabula rasa. Removing the cars and parking lot function would not only make temporary designs possible, but also create an interesting temporary space in itself.



### effect

As it is today, cars dominate the physical space, visual impression and atmosphere of the square. To remove them would make the spatial qualities of the square visible and available. It would also make the actual space of Skanstorget possible to experience and live in. This means that the square would be made available for appropriation and a dynamic evolution. Claiming the space for future people's use is also a political statement that reinforces Skanstorget as a square.

### challenges

Removing the parking lot from Skanstorget moves the need for parking space elsewhere and alternate parking solutions must be found. The adjacent car parks should be investigated for potential occupancy efficiency.

### elements

No new elements necessary.

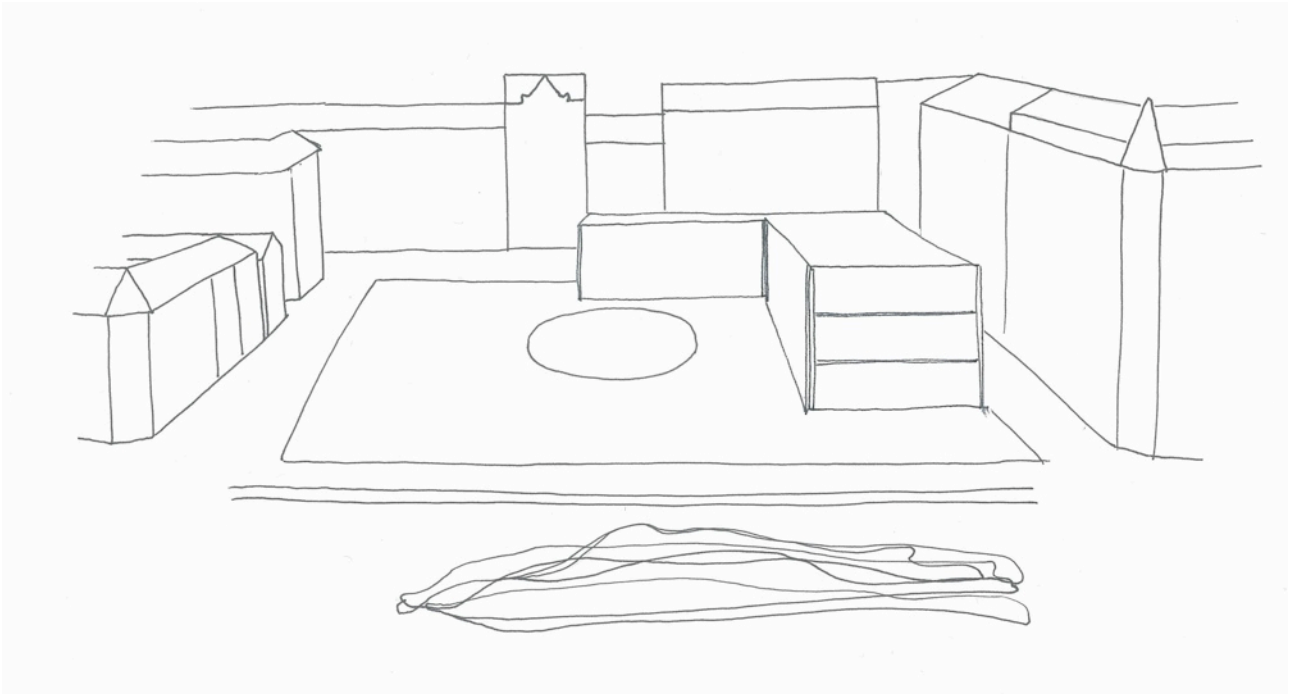
### permanent potential

To remove the parking lot is to a great extent a prerequisite for development of Skanstorget. A clear space does however in no way guarantee successful use. Programming of the square should meet local needs and support appropriation and spontaneous use that might spring from a temporary removal. The greatest potential of the temporary removal is however to make a creative process on the potential use more available.



## temporary car park

**scenario** Instead of removing the cars, the alternative route is working *with* them. This means keeping the parking function but redesigning its distribution to open up the square surface for other activities. The most efficient way to do this is to expand vertically, creating a car park.



**effect** A temporary car park makes it possible to consistently meet the local need of parking space. It also allows for the opportunity to make the cars a more interesting feature on the site. A vertical volume could be placed to screen off the busy street, reducing the impact of street noise and movement on the square and framing the freed space in front of it. The freed space makes the square more available for people and alternative activity. The volume of a temporary car park could also be used to indicate the implications of densification development of other kinds.

**challenges** To provide an adequate amount of parking space, a temporary car park would have to be large or high. The latter alternative is desirable for optimising the amount of open square surface made available. This makes the functional solutions demanding and the intervention potentially costly. Benefits to the square and costs for creating alternate parking must however be considered when evaluating the option. The interface between cars and people further needs to be designed to be safe and functional. The positive aspects of screening off the street also means blocking the view of the mountain and east backdrop which can be considered as valuable cultural historical qualities of the site.

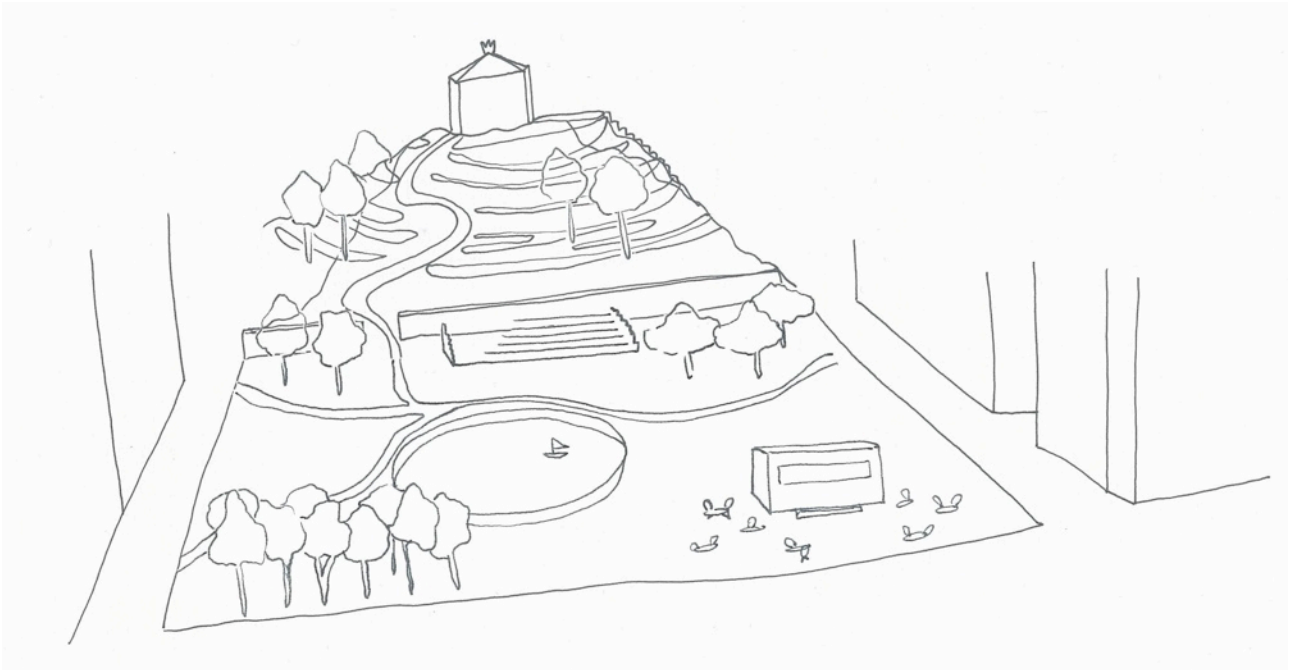
### elements

multi-story car park construction

**permanent potential** A car park on Skanstorget might not be desirable as a long term solution. A temporary intervention could however be an interesting interim option, while developing permanent plans for alternate parking. The potential of a car park could then be evaluated simultaneously.

## hill park

**concept** Building on the qualities of natural presence, serenity and animal life of Skansberget, leads to the idea on rolling down the greenery from the hill to the square. A hill park would be a statement for the landscape of the site, as well as for change and appropriation.



**effect** Creating a hill park implies keeping the square public and its structure open, as well as hinting at its former uses. It would be a celebration of the cultural heritage of the historically fortified city of Göteborg, emphasising Skansen Kronan and the green hill it sits on. Even though the hill and its north base is a recreational area, the usability of a programmed green space of this size would add a new function and quality to the dense housing area. The greenery of a park would contrast well to the current hard and unwelcoming atmosphere of Skanstorget and make it a part of a more sustainable green city. The design of the park could provide greenery as a screen towards the street, simultaneously framing the square and defining its shape.

**challenges** Even though the park is an open public space, much like a square, as a park, Skanstorget would cease to be a square and become more a part of the hill. The use of a park is also somewhat limited by seasons. Also in warm months, temporary greenery could be difficult to maintain.

### elements

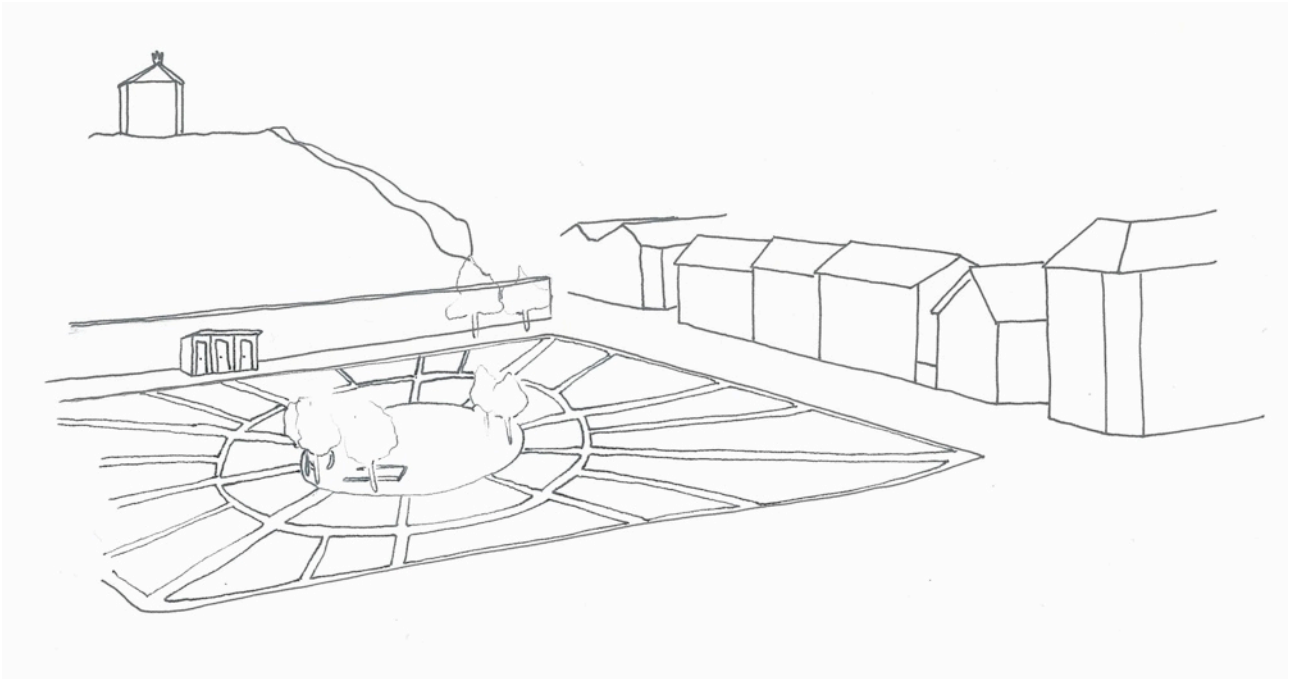
- roll out lawn
- trees and plants
- plantation beds
- water feature
- paths
- seating
- lighting
- bird house village

### permanent potential

A park at Skanstorget could potentially be of long life. Testing the idea in a temporary space could both be an opportunity to evaluate its possibilities at the same time as providing an intervention that impacts the mental image of the square instantly and short term.

## allotment park

**concept** Urban agriculture is a growing phenomenon. Making Skanstorget into an allotment park would allow the local community to grow crops and practice gardening in central Göteborg. The allotment park could be created in collaboration with residents or local schools and might be connected to the local food market in Haga.



**effect** As former agricultural land, an allotment park would reconnect Skanstorget with its history. It would benefit the local community in a way that induces appropriation of space. An allotment park would further build on the small town character and market place of Haga, and induce a sustainable production profile to the area.

**challenges** The suitability of this unprotected location can be questioned for the purpose of food production, due to the pollution from the neighbouring street. The benefit of a personalised appropriation of space is achieved on the cost of a public character. This needs to be dealt with with care, and the park designed not to be excluding. Some kind of public function might be added, to mimic the feeling of the core of Haga, balancing an intimate but open character. An allotment park would keep the square visually open but obstructed, similar to the current situation with the parking lot.

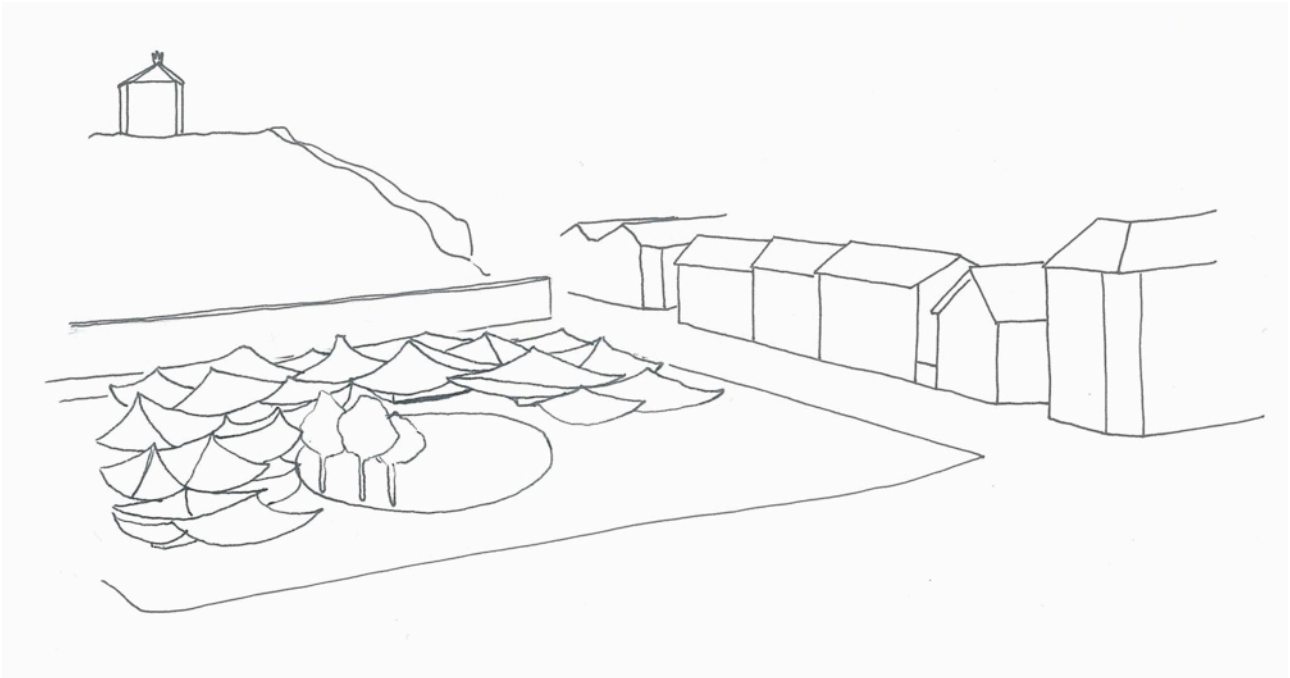
### elements

- plantation boxes
- plants
- tool sheds
- water tap
- seating
- public function

**permanent potential** With an ambition to strengthen Skanstorget as a square, an allotment park is a less suitable permanent function. The certain privatisation that it offers as a temporary intervention however provides a platform to induce a local engagement that would benefit a development process of Skanstorget.

## market place

**concept** A public function that is flexible and intense is the market place. It is also a common activity on public squares.



**effect** A market place would manifest a connection to the history of Skanstorget. It would bring activity to the square and incorporate it with Haga, expanding on an existing quality and attraction of the area.

**challenges** The market place is no new function in the area, and might end up competing with street markets of Haga rather than strengthening and expanding its quality. To avoid this, the market place at Skanstorget needs to bring something new and complementing to the picture. A market place is also a commercialisation of the space and might exclude certain groups. It is also commonly limited to certain hours of the day or days of the week and effort should therefore be put into what functions the square could have on the remaining time.

### elements

stalls  
shades

**permanent potential** If established as a incorporated part of the Haga street markets, a market place have potential to be a permanent activity on Skanstorget. The market place in itself tends to have a temporary character, even though it might reoccur on a permanent basis. Supporting functions should therefore be designed. Placing a permanent covered market here could also be an option.

# R e f l e c t i o n s

To conclude, I want to expand upon the themes that have come up during my work, discuss what I have learnt and analyse the identified potentials and problems of temporary spaces. Looking back at the process, I will also reflect on and clarify my approach and the choices made.

## the essentials of temporary spaces

- Time is not important. The concept of temporary spaces is less defined by time and duration than what you would think when hearing the word. What is more important is the intention and claim not to remain, and the perceived level of temporality.
- It is all about creating a destination. The temporary spaces want to change something, to bring something new. The core lies in creating a new identity for the site, temporary or lasting, that changes the perception of it among its users. The identity is most often created around activity. Temporary spaces are therefore as much social interventions as they are spatial.
- Size matters. Temporary spaces are generally grounded in a human scale and often fill the void that the large scaled city plan leaves between the physical structure and its users.
- As a rule, temporary spaces spring out of the site, as a part of their locality. The process of creating temporary spaces is highly intuitive and local. This means that it builds on local needs and resources and creates adapted solutions for its context. The intervention process itself further lets the idea become integrated with its locality. These are clues in the search for sustainability.

## temporality aesthetics

Temporality aesthetics is something we often recognise intuitively. It differs from aesthetics of permanence by intention, opportunity and necessity. The latter implies that temporary projects as a rule have less resources. There is naturally also less incentives for investment in short-term projects with uncertain futures. This leaves the temporality aesthetics to a large extent spontaneous, resourceful and diverse, as opposed to the planned, exclusive uniformity that characterises many formal permanent designs. The patchwork of the temporality expression is often more closely related to the actual life, user and creator of the space and therefore express a local and democratic connection. The intention to contrast with the aesthetics of permanence is a statement that emphasise the temporality and is composed to provoke attention and be a signal for change and development. To reach out, taking space is important not only in physical terms, but in mental ones as well. The statements of temporary spaces have a greater possibility to influence its surroundings with a loud speaking voice. Temporality aesthetics is characterised by unconventional forms, materials, colours and compositions that break out of place and norm, contrasting with the surroundings. Being outside the formal rules of permanent designs, also opens doors for the opportunity to be more creative in temporary installations. The freedom is however to a degree directed by the time frame of the intervention. At a certain point, the design for a temporary installation needs to correspond to the equivalent quality of fixtures, limiting the options and increasing the cost. The expression connected to this concept is attractive because it is different. Temporality aesthetics is often resourceful and innovative in reuse, which can be an inspiration for sustainable design in a wide sense.

## the potential tool

Exploring the theme of temporary spaces, I have been asking myself; can temporary spaces be used as a method in urban planning and development? I didn't expect to be able to answer this question within the thesis work, but rather to start exploring it. While concluding the work, I deduce that the direction of the answer is positive. Temporary spaces may well be an interesting method in urban development, as a real life sketch, a catalyst for development and a tool for creating a dialogue.

**the live sketch** Taking an idea and making it reality, is making it accessible for yourself and also for a wider public. From the creator's perspective, temporary spaces can be used as a method to test an idea in real life, in scale 1:1, and better understand its implications in the actual context. It can also be used as a method to get people involved in the evaluation of the idea. It is really about sketching in 1:1. In communication design, it is often said that a model or prototype is superior to two-dimensional representation both when it comes to attracting interest and understanding of the design. The temporary space is about making reality into your model, that people not only can look into, but live in, walk through and experience. Putting an idea into its context in this way, makes it possible to evaluate the idea with all senses after experiencing the tactility of the design simultaneously with its relation to the surrounding.

**the catalyst** Some interventions are not about testing an idea, but rather about initiating a process, to activate and inhabit a site and change the mental image of it. To visualise change in a general sense. The creation of a temporary space is like a broadcast of change. It is extrovert and invites others to take part in the idea in some way. This type of intervention is generally less integrated with a planning process, even though it aims to initiate such a process. This indicates that temporary spaces has potential to be a tool also outside the formal planning sphere, to enable other groups to influence urban development.

**the dialogue** Regardless of the role as a live sketch or catalyst, the temporary space allows mutual dialogue between the creator, idea, surrounding and user. The intervention can be made more or less available, by using different degrees of anonymity and direct communication with its users or spectators. How the reactions to the intervention are handled is essential to the outcome of the process and its implications for sustainable urban development. In a wider perspective, a more extrovert, inclusive and participatory urban development is an important part of sustainable development. It fosters democracy and diversity and further includes a liberal definition and practice of the right to the city.<sup>23</sup> Temporary spaces can thereby be part of making the city and its design more available to its citizens.

## the conditions required

The potential of using temporary spaces as a method is dependent on certain conditions that influence the usability and scope of the tool.

- The goal and context of temporary spaces. For temporary spaces to be successful, the goal has to be well related to the context. Many of the projects I have found concerns traffic situations. This is a kind of involuntary theme for temporary spaces as a concept. Closing off traffic and showing the potential for pedestrians often means a big change, with less regard to how the actual installation can visualise an alternative. It is a context where low input creates high impact. Other contexts may demand more from the temporary design.
- *The integrated process.* For temporary spaces to have meaning as a method, they have to in some way be part of a process. All on their own, temporary spaces cannot be expected to have long-lasting effects. It is possible, however, that interventions can start such processes and work as catalysts for development. What is desirable is to connect the temporary to a long-term vision and ambition, as well as a mandate to achieve changes.
- *The role of municipal authorities.* For the possibility of using temporary spaces as a method, municipal authorities have an important role to play. This both as initiator and regulator. Currently, in Göteborg, the responsibility for permits is put on the traffic department and regulations are formed by political agendas. To embrace the possibilities of temporary spaces, it is necessary to question the appropriateness of the

current regulatory structure and mandate. The decision making process needs to be less subjective and based on a wider understanding of and vision for the development of the city. An example of this can be found in the local authorities of Berlin, which have appointed a cross sectorial group with responsibility to co-ordinate temporary projects in the city, as earlier mentioned. The attitude and procedure of local authorities are the potential breeding ground for the use of temporary spaces.<sup>24</sup>

## the process

**approach** Working with this thesis has been a winding road. I wanted to keep an open mind towards the subject and instead of leading, letting it lead me to some extent. Having an idea, but not really knowing, where I would end up. Trusting that an intriguing theme such as temporary spaces would have more to offer than what first meets the eye. This led me to fascinating meetings, unexpected findings, interesting detours and dead ends. Most valuable were the rewarding collaborations that helped me to better understand the elements of temporary spaces and develop ideas. Some also provided platforms for continuing the discussion and reaching more people.

### methods

I wanted to use what I found most intriguing with the concept of temporary spaces and let that colour how I carried out the work. This meant that I wanted the work to be extrovert, social, intuitive and tactile. With this in mind, I have put emphasis on meetings and interviews, to initiate dialogues with various parties. Literary studies helped me create a platform for understanding the concept and how it has been used. Websites has further been a vital source of references. The study visits have been important to deepen and embody the understanding of temporary spaces, in particular and in general.

When working on the case study, I kept an open approach to the analysis, letting observations on site guide me without the use of specific analysis tools. This was to try not to limit myself by looking only for certain aspects, but rather to spend time on the site to get to know it and be able to discover the unexpected. To further develop the social, extrovert side of the approach, including collaborations with users of the space would have been desirable. I regret that the limitations of time made me prioritise differently, but believe that this would be possible in a potential future process.

**choices** While exploring temporary spaces I have come across an abundance of related projects. Searching through the mass, I have been looking for references that suit my interest in the communicative potential of spatial interventions. The projects I have chosen to include in this report show different aspects of this potential. Most of them were also possible for me to visit, and therefore accessible to experience and analyse live in their context, something that I found very valuable.

When introduced to current projects of Skanstorget, I was presented with what felt like a congenial case study to concretise my theme and musings. It had the currency, the big stake holders involved, the inspiring history, controversy and engagement, tragic fate, big potential. My initial ambition was to create a temporary space live, in scale 1:1. I was eager to stop talking, and try. Considering the limitations of time and human resource available, this aim was left in favour of the concept design that is part of this report. What became increasingly clear was that the concept design better suited my aims. This because I now had the opportunity to let my work be a seedbed for a dialogue with the planning authorities. It helped me expand the platform of inspiration, and to put the concept of temporary spaces in a practical context, with the possibility of actually influencing an ongoing process and its practical implications in the future. The collection of proposals also meant I could keep the focus on the concept of temporary spaces, rather than turn the focus on the case study itself. The final phase then became a continuation of my discussion on temporary spaces as a method. This was more relevant as the planning process dealing with Skanstorget is in its initial phase, and the programme on which the further process will be based is not yet made public or available to my work. If I had been able to use material from the actual planning process and to have a candid discussion about the standpoints of the city planning office, it would have been possible to make the proposals more operational. As it is now, the proposals are based on my own analysis and visions about what the space should be, and creates an input to the discussion on a different level. This level made it more interesting to look at and discuss a variety of options, rather than to dive into details about the proposals on Skanstorget. The proposals are meant to be inspirational concepts to be put on the table. The operational phase lies ahead. Choosing concept design was in the end more respectful of the process of using temporary spaces and therefore in line with my findings.

## the hopes and dreams

**from here on** So what happens now? The future will tell, but an ongoing dialogue and collaboration with Urbanum and the city planning office will evaluate the possibilities ahead. One step is the planned presentations at the city museum of Göteborg in the fall of 2011. Hopefully, there will be future echoes of this work on site. The material should be used as an inspirational base for discussion, further development and potential execution, both at Skanstorget and elsewhere. It is first after execution and practical experiences that a relevant evaluation becomes possible. This should then be done in dialogue with neighbours and users of the space.

I hope this work will contribute to the illumination and discussion about temporary spaces and be an inspiration to open up our perceptions about the possibilities of urban planning and development. Looking at what I have achieved, I see an introduction, a manifestation of getting-to-know the field. For me, creating it, and perhaps also for you, reading. Now it is time to get our hands dirty. After all, that is what it's all about.



# E p i l o g u e

During my explorations, I have found a great deal of inspiration and support from the people I have met on my way. Thank you

my tutor Peter Christensson, *for your support, insight and open creative mind*  
my mentor Lisa Åhlström, *for dedicating your time, believing and saying all the right things*  
my partner Daniel Gillberg, *for your openness, interest and hospitality*  
Emir Aganovic, *for sharing your knowledge and being curious*  
Jan-Erik Ljungkvist, Marie Strid, Göran Vogel Rödin,  
Kerstin Elias, Kristian Villadsen Skovbakke, Henric Benesch  
and Joakim Stampe, *for your engagement, wisdom and inspiration*  
my sister Sara, *for the pep campaign*  
my friend Mattias, *for surveilling Skanstorget with me.*

Your company have made my journey rich and enlightening.

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