INTERACTIVATION

DESIGN
PLACES OF SOCIAL IMAGINATION AND CONVERSATION IN LINDÄNGELUND
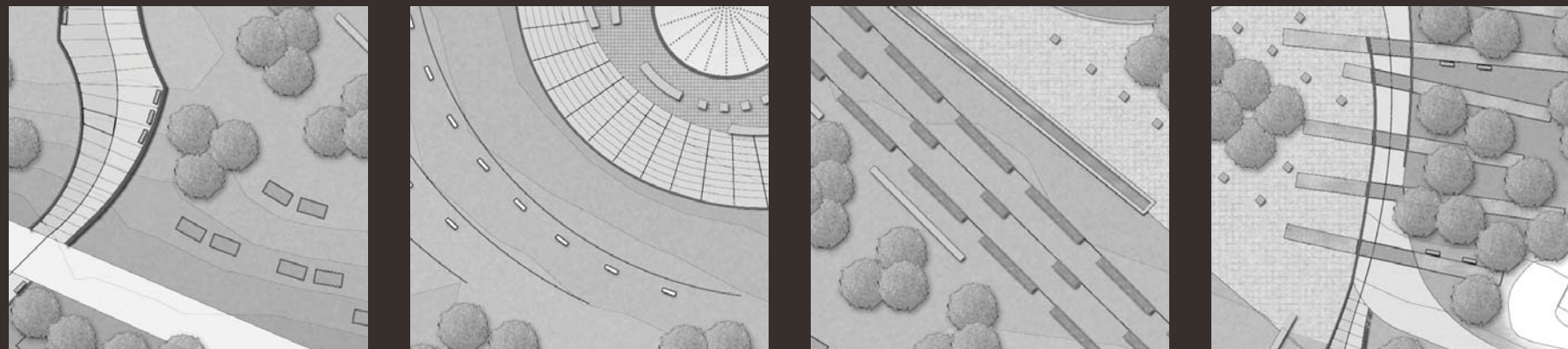
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For my neon lights.

Foreword

A journey in human behaviour as well as in my own behaviour.

Gained knowledge about interactivation as well as about my personal way to interact with a project.

Discoveries of new ways to think as a landscape architect and as myself.

I want to send a load of hearty thanks to everyone who has followed, inspired, helped, encouraged and discussed with me along my way to completion of this master's degree project. It has been worth so much to me and still is. Thank you.

Wishing you a pleasant reading I hope that this thesis will inspire to work further with the fascinating subject of interactivation in public space!

Karolina Alvaker

Malmö, 3 September 2010

ABSTRACT

This master project in landscape architecture is named *Interactivation Design - places for social imagination and conversation in Lindängelund*. There are two main purposes of this thesis the first being to bring forth a study of interactivity implemented in the subject of landscape architecture. The second purpose of this thesis is to present a proposal to design a confluent landscape weaving together the upcoming botanical garden of Lindängelund and the residential area of Almvik, both situated in southern Malmö, Sweden, and also weaves people and their experiences together. This project may be described as investigative and experimentative reaserch by design.

The first part of this project, *Interactivation*, is consisting of a theoretical report which discusses different ways of approaching when, how and why we interact in public space. Literature studies in for example space, placemaking, social life, people, participation and Japanese emptiness concepts has been undertaken to gain knowledge in the aim to create interactive landscape design.

The second part, *Context* and *Design Proposal*, introduces the project context area of Southern Fosie in Malmö which consists of different kinds of residential areas, people of different nationalities and a large building site for a botanical garden and recreational area. An introductory analysis of the context is followed by a presentation of the design process showing how theories and inspirations lead to interactive solutions. Finally a design proposal for an interactivation park in southern Almvik Park is presented together with detailed descriptions of features and with design solutions aiming to bring forth a physical as well as mental interactive experience for the park user.

The third and concluding part, *Reflective Analysis*, is a discussion of the work and results of this project. This last part of the project ties the tree parts together into a complete whole as it is about whether the proposal can be led back to the theory.

It is my aim to bring forth this thesis as a suggestion of how an interactivation design process may proceed and I hope that it will become an inspirational source for students, landscape architects, urban intressents and others. I hope that the discussion about interactivation design will not end here but instead go on.

Keywords: interactivation, interactive, landscape architecture, landscape design, urban design, public space, relation, experience, participation, addition

SAMMANFATTNING

Detta examensarbete i landskapsarkitektur bär titeln *Interaktionsdesign - platser för social föreställning och konversation i Lindängelund*. Det finns två huvudändamål med detta projekt varav det första är att lägga fram en studie av interaktion implementerad på ämnet landskapsarkitektur. Det andra ändamålet med projektet är att presentera ett förslag till att gestalta ett sammanflödande landskap som väver ihop den kommande botaniska trädgården i Lindängelund och bostadsområdet Almvik, båda belägna i södra Malmö, Sverige, samt väver ihop människor och deras upplevelser. Detta projekt kan beskrivas som undersökande och experimenterande undersökning genom design.

Den första delen av detta projekt, *Interaktion*, består av en teoretisk rapport vilken diskuterar olika sätt att närma sig när, hur och varför vi interagerar i offentlig miljö. Litteraturstudier inom bland annat utrymme, platstillkomst, socialt liv, människor, delaktighet och japanska tomhetskoncept har företagits för att samla kunskap i målsättningen att skapa interaktiv landskapsdesign.

Den andra delen, *Kontext* och *Gestaltningsförslag*, introducerar området Södra Fosie i Malmö vilket utgör kontext i detta projekt och vilket består av olika slags bostadsområden, människor och en stor byggarbetsplats vilken kommer att utgöra botanisk trädgård och rekreationsområde. En inledande analys av kontexten följs av en presentation av gestaltningsprocessen påvisande hur teori och inspiration leder till interaktiva lösningar. Slutligen presenteras ett gestaltningsförslag för en interaktionspark i södra Almviksparken med tillhörande detaljbeskrivningar av innehåll och av gestaltningslösningar designade med målsättningen att framkalla fysisk såväl som mental upplevelse hos parkanvändaren.

Den tredje och sista delen, *Reflektiv Analys*, är en diskussion om arbetet med, och resultaten av, detta projekt. Denna sista del knyter samman de tre delarna till en komplett helhet eftersom det handlar om huruvida gestaltningsförslaget kan spåras tillbaka till teorin.

Det är min målsättning att framställa detta projekt som ett förslag till hur en process inom interaktiveringsgestaltning kan gå till väga och jag hoppas att det kommer att bli en inspirationskälla för studenter, landskapsarkitekter, urbana intressenter och andra. Jag hoppas att diskussionen om interaktionsdesign inte kommer att ta slut här utan att den istället kommer att fortsätta.

Nyckelord: interaktivering, interaktiv, landskapsarkitektur, landskapsdesign, urban design, offentlig miljö, relation, upplevelse, delaktighet, addering

ILLUSTRATIONS

All photos and illustrations are my own unless anything else is stated. Illustrations of the design proposal chapter are not included in this list, except of two illustrations, as the content is, or is based on, illustration material of my own.

CONTENTS

THIS THESIS TAKES ON THREE MAIN ISSUES WHICH CAN BE DEFINED AS FOLLOWS:

When, how and why are we interacting in public space?

A theoretical report.

How can interaction design appear in public space?

Design process, conceptual ideas and the shaping of a confluent landscape in Lindängelund.

Can my proposal be led back to my theory?

Analyzing reflections and conclusions of the work of this thesis.

1 INTRODUCTION

"About the foundations and origins leading up to the subject of interactivation design."

BACKGROUND

In my own experience, public outdoor space of today to a large extent exists as static and numb material in which we dwell. I ask myself why? Are the actions performed by people, moving in for example squares or in parks, depending upon the design and architecture that makes up the place?

In my master project I want to obtain knowledge of theories behind human activity and interaction in urban space; a topic I would like to sum up as "user addition" in that the user adds something to place as well as to mind and thus creates solidarity with place.

The foundation of my choice of topic occurred during the course "Project: Site, Concept & Theory", SLU autumn 2009, where I sketched on a proposal for an urban memorial site in Malmö. My concept was an expressive platform where empty concrete platforms invited the multicultural population of Malmö to give form to the memories of their deceased loved ones. The result was meant to be a constantly changing place that mirrored the present people of the city. I think cities lack places like this and the issue forms the problem I want to find an alternative solution to.

I do not want to bind myself to discuss only one place function, as memorial site, but instead I want to look at the possibilities of creating a unified place where past time (memories), present time (impressions) and future time (dreams) can be collected. I am very interested in deepen my knowledge in places where changes due to user addition are allowed. Can contact/relation with a place occur due to meaningfully constructed design?

The place I have chosen to work with, southern Almvik Park, borders Lindängelund, in the southern edge of Malmö, which in a few years time will consist of Malmö botanical gardens (aimed commenced building in 2010). There are already existing concepts and plans for the upcoming gardens and it is with a starting point in these as well as in the existing conditions in the surrounding residential areas (Lindängen, Almvik, Kastanjegården) I will create an interactive passage with inspiration from theory. This passage will figure as a bond which connects the residential areas and the entrances to the botanical gardens. Here I want to try creating, to users, interactive meeting space which integrates gardens with residential areas as well as it functions as a focus for Malmö's multicultural population; places where conversation may occur due to interaction with, and trough relation to, the place.

Choice of subject

I am interested in to look beyond the ordinary aspects of landscape architecture and to add new ways of thinking and approaching good public space design. The reason why I chose interactivation design as my subject for this project is because I believe it will open up new directions in the thinking and in the process of creating platforms for public experience and life quality, both for myself as for other intressents. I want to explore the subject of interactivation out of the perspective of the walking citizen and to investigate which requirements a place needs to be transformed into a multidimensional experience. As I also want to evolve my sketching and presentation technique this project will culminate in a landscape design proposal which includes, to me, new ways of making a design accessible.
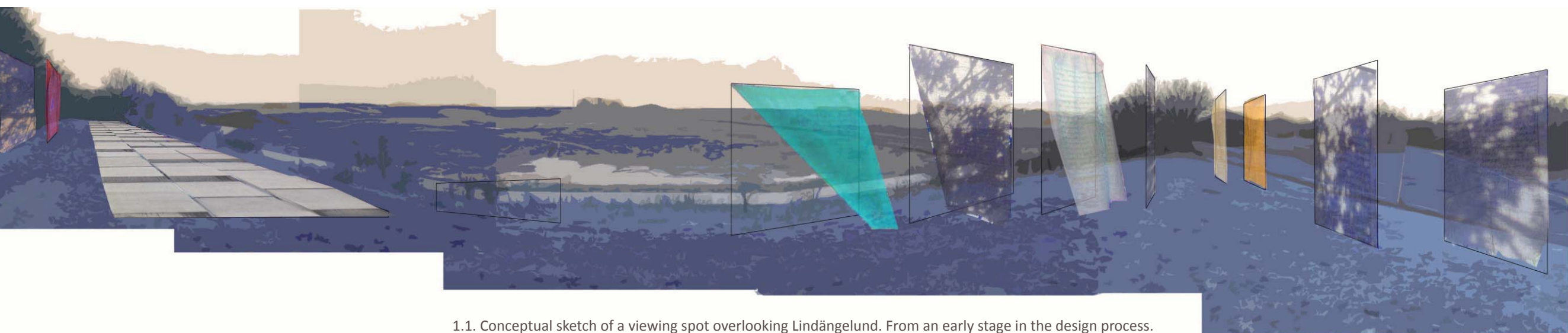
1.1. Conceptual sketch of a viewing spot overlooking Lindängelund. From an early stage in the design process.

What will be the act of adding and what will be the thing added?

CONCEPTS & DEFINITIONS

Interactivation

A word without any direct place in the dictionary and with no clear definition on Wikipedia can be hard to define, thus I have chosen to give a definition/interpretation based on related words. The origin of *interactivation* is the word *interact* which means an act or piece between others or an act upon each other (Wiktionary).

The first half of this word is *inter*. The web dictionary Wiktionary gives the following translation:

Between

Among

Mutual

The other half is *act*. This prefix is translated in Wiktionary:

The noun *act*:

Deed

State of existence

Process of doing

Formal record of something done

Division of theatrical performance

Display of behaviour

The verb *act*:

To do something

To perform a theatrical role

To behave in a certain way

To respond to information

To have an effect on

These translations of the words *inter* and *act* thus forms the explanation of the word *interactivation* as ability to converse or exchange between people or the ability to act upon each other.

To me *interactivation* is an active occurrence where I through the use of my mind and body make place out of space. This is the definition I will use in the work of this project.

Addition

With two so called additive attitudes as a basis I intend to try to form an interactive passage that binds together different cultures as well as it binds together a common history of the city population. The largest part of my master project will be formed by my design proposal even if the theoretical part will form the basis. There will not be any user contact but rather a discussion if such attitudes could be possible from a theoretical discussion. In this way my project will consist of a sketch of how the design work of the landscape architect could be evolved in relation to interaction with people and an integrated citizen performance.

Wiktionary gives the following usage notes of the verb *add*:

We add by bringing things together so as to form a whole.

We join by putting one thing to another in close or continuos connection.

We annex by attaching some adjunct to a larger body.

We unite by bringing things together so that their parts adhere or intermingle.

Things coalesce by coming together or mingling so as to form one organization.

To add quantities; to join houses; to annex territory; to unite kingdoms; to make parties coalesce.

1. Mental addition

An attitude where I as a landscape architect, inspired by the Japanese concepts of emptiness and asymmetry, designs but at the same time "leave space" in a place for the users to "fill in" on the mental level; forms that continues the design process in the mind instead of in the physical space.

"To work with asymmetry means to leave a form uncompleted as well as gaining an open possibility of movement and change and through a visible disorder, the tension field increases between the different parts as well as between yin and yang. A form not completed must by yourself intuitively be completed in your imagination, and in that way you are being forced to take part in a subjective, mental process" (Fridh, 2004, p.75). (English translation by Alvaker, 2010.)

2. Physical addition

An attitude where I as landscape architect designs place but also leaving space for users to "add" their own stories; physical memories or thoughts that can have the shape of for example paintings, objects or words.

"Narrative, place specific, public design that evokens the power of imagination through references to history, folklore, culture and geography." (Lee Fleming, 2007).

PURPOSE

The purpose of my master project is to examine how interactive landscape design can be visualised. I want to work with a design process with the aim to strengthen the contact between people and between the residential area of Lindängen and the planned Malmö botanical gardens. Through interpreting and shaping design methods for interaction between user and place, I want to try the consequences that different solutions may result in. I am aiming for target groups to be integrated over age- and culture limits through calling for meetings due to interaction and participation in space.

Target group

My target group is streching over landscape architects, urban designers, students, artists, culture workers, municipalities, politicians and ordinary people.

QUESTIONS AT ISSUE

In this project I have formed the following questions to be guided by throughout the work:

Which physical factors can trigger and invite people to interact in, and creating relations to, a place and how can relations between place and user occur through meaningful design?

How can I create an interactive passage that trigger interactive activities in people; physical as well as mental?

How can I, through making use of the relation closed/open, form this passage to bind together the botanical gardens with adjoining residential areas?

Which processes can facilitate an active design from the landscape architect combined with interaction between passage and people in relation to memory, present time and future?

AIM

My aim is to get an insight in landscape design as an interactive tool and as an integrative tool. I want, with a basis in the local conditions on site, design a proposal of interactive meeting places along a passage in Lindängelund; between planned Malmö botanical gardens and the residential area of Almvik, Lindängen and Kastanjegården in southern Malmö. I also hope for this proposal to be a source of inspiration for landscape architects as well as for public administrations, through indication of design for human interaction in public space.

For the result of this project I aim to bring forth a theoretical introduction to guidelines of interactivating landscape design. I also aim to present a design proposal that can be used wholly or partially by Malmö municipality as part of their development of the area in question. I also want the proposal to be a source of inspiration to working landscape architects and others who take an interest in landscape design of a different dimension - the interactivating dimension.

METHOD & PROCESS

This project may be described as investigative and experimentative reaserch by design.

I am introducing the subject of interactivation through a literature study which presents the subject seen from different points of view and from physical an mental additionary aspects.

To introduce the project site of Sothern Fosie I am visiting the site multiple times and also carrying out site analysises to bring forth opportunities and problem issues.

My design process is presented through the sketching techniques I am working with including felt pen, Indian ink and computer graphical programs. Quite early on in the sketching process I also decide to investigate form and proportion with the help of different dimensions of paper and a knife. Working in an overview scale of 1:500 in A1 I build inconstant models to investigate proportions and form.

My site analysis and sketching process is leading to an application in a design proposal which can be described as a detailed visualisation. This is presented in an illustration plan, drawn on digital material provided by Malmö municipality, and in sections, illustrations and fictional interviews to give the proposal depht.

Reflections on the work of this project concludes this work and will be presented in an analytical way to trace and tie the different parts together.

Reading directions

This project is not being carried out in a straight line from theory to design proposal. I am instead transforming the teory into part of the design process to try to find patterns and guidelines which can be implemented in my design. As I find it hard to go from theory to design I also work partly with intuitive sketching where I design out of my mind and intuition rather than holding on to the theory. This way of working may be called research design as it is exploring possibilities through going back and forth between results, intuition and inspiration. The final design proposal is reviewed togthether with the theory to end up in a tracing reflection of the project. Details are discussed in chapter 4: Design Proposal (p. 42-43) where this research design process is presented in a couple of mind maps.

Criticism of sources

Interactivation design is relatively new subject in landscape architecture and I have not yet heard of any definition of it except in my own thesis. This has made it hard for me to find relevant literature and relevant reference projects. This has positive as well as negative consequences. It is very interesting to try out new ground in a subject but on the other hand it is also very hard to know if an interactivation design or theory really is going to work in real life as there hardly are any existing projects available. During my literature studies I am researching relevant information in books more

tending towards the psychology field as I want to look a bit beyond the common path in my profession to be able to find a suitable application.

DELIMITATION

My project is focusing on studies within landscape design and I will in my work only take on design related issues connected to interactivity between place and people. The work will not include any discussion of spontaneous user activities such as guerilla cultivation or street art.

The project area of Southern Fosie is large and have many possible development sites, however I have decided only to work with a smaller part of the southern Almvik Park with the aim to focus on a detailed site proposal. Loose connections to the surrounding context will be given.

My focus is on the issue of design itself and on designing with hard materials. I am not working with plant schemes or drainage detailing in my proposal. Further on I have I have chosen not to use user involvement in my design process, partly because I do not want to redeem false expectations among the residents and partly because I want to try out a design process without more demands or limitations than I will find in my context analysis.

The work of this thesis is time limited to one semester or 20 weeks of full-time work.

There are three main basis points from which I am regarding my design project:

Interactivation

I am discussing the matter of interactivity from the perspectives of space/place, relation, experience, participation and addition. Further theories of this subject may probably occur but I have chosen these key subheadings out of my own interest and as a conclusion of the literature I have been reading. Details are discussed in chapter 2: Interactivation (p. 14-23).

The botanical garden

Lindängelund in the very south of Malmö will host a new large attraction in the shape of a botanical garden and a recreational area. I have a basis in a design proposal brought forth by Sydväst arkitektur och landskap. Details are discussed in chapter 3: Context (p. 26-28).

Integration

The residential areas in the context of Lindängelund hosts residents of many different cultures and backgrounds. I have taken a basis in documents and material of Malmö municipality regarding citizen dialogue and district development. Details are discussed in chapter 3: Context (p. 29).

2|INTERACTIVATION

"Who will be the players, and what will be the plot?" Thiel (1996, p.17).

INTRODUCTION

The main reason why I have chosen interactivation design as the subject of this master thesis is partly because I have been inspired by landscape architecture tending towards this matter when I have travelled and partly because my own design thinking have been tending towards this subject in projects carried out during my studies.

This chapter will focus on a variety of ways to approach interactivation in landscape architecture. I have chosen the following categories and subcategories to present in this thesis:

These categories have been established through inspiration from texts I have read during the work of this thesis and through my own opinion of which elements and aspects that makes people interact.

Interactivation may be described as a matter of the observer or one of the participator as we figure differently as human beings and all have different views and reactions on how to interact. Some of us are encouraged by mental activity while others are encouraged by physical one. This may result in places only suitable to certain groups of people. To get a greater variety of people to gather

in the same space it could be useful to have more than one interactivation category represented, perhaps even in the same place. However, to fully visualise these categories there is also need of instinctive feeling not to make a jumbled "fun fair" out of it as the features may be drenched by one another and not come to use for anyone. It should thus be said; interactivation should not be ruled by right or wrong to come to bloom, it should be ruled by spontaneousness.

I intend this chapter to be an inspirational guide to myself in the process of bringing forth a proposal for a transition space and

for an interactivation park in southern Almvik Park in Malmö. I also intend this chapter to be an inspiration source for students and professionals within the areas of landscape architecture, urban design and social planning. I am not striving to write complete descriptions or to provide ultimate explanations of these subjects but rather want to bring forth an essence to launch my design inspiration.

space/place

relation

experience

  feeling & thought

  meaning & ritual

  awareness & visibility

participation

  imagination

  simulation & representation

  interpretation

  creation

  relation

  rhythm

addition

  physical addition

  mental addition

  emptiness & whiteness

2.1. Interactivation through mobility? Mobile forest installation of planted trees in trolleys, Amsterdam.

2.2. Interactivation through vision? Mirror effects in stainless steel sculpture by Jeff Koon, New York.
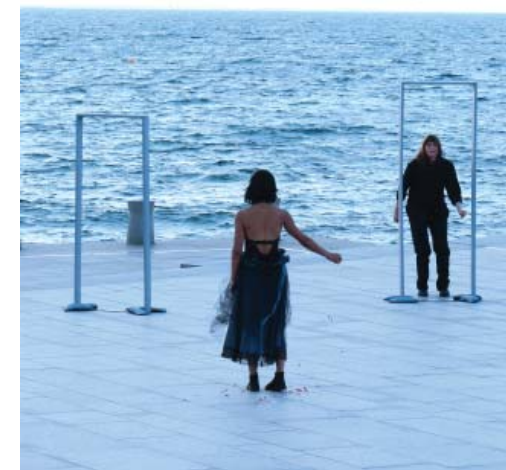
2.3. Interactivation through performance? Modern dance at Scaniaplatsen, Malmö.

"Space that is stretched over a grid of cardinal points makes the idea of place vivid, but it does not make any particular geographical locality the place. A spatial frame determined by the stars is anthropocentric rather than place-centric, and it can be moved as human beings themselves move."
(Tuan, 1977, p.150)

SPACE/PLACE

The raw material, the supporting pillar and the prerequisite of landscape architecture is what we call space. Space is where we are, where we dwell and where we live as it forms the intangible matter around us. As the forum for, and the product of, interrelations, space is also the channel in which we concept relations between time, ourselves and space itself (Massey, 2005, p.5). It can also be described as "a rough coordinate frame centred on the mobile and purposive self" quoting Tuan (1977, p.12). This would mean that each one of us experience place according to our own position in space and thus create our own interchangeable atlas relative to the self. It could also be explained as marginalization of a position representing a "total 'lack of social place' at the same time as being the discovery of my own 'individual place' as a total woman/man in the world, as a 'social being' in the total sense, as opposed to being included in a particular social layer or 'elite' - not even in the artistic marginal elite, but that exists", quoting Oiticica (1965-66, cited in Bishop (ed.), 2006, p.106). Oiticica also describes this position as free and total as well as being the 'being' in society and in lived experience.

Massey (2005, p.9-11) concludes space as an imaginative sphere always in process and never forming a closed system. The imagination I see as a very important ingredient in interactive design as it is the very spark which gets action started in our minds. What spark the imagination itself though are our senses and the feelings they launch in us. We are affected especially by kinaesthesia, sight and touch and it is these sensual channels which also gives us a sense of

spatial qualities and helps us identify place in space (Tuan, 1977, p.11-12).

It is when we start to process space it becomes place. Our senses have a strong part of this process as they help us feel and characterize. Lee Fleming (2007, p.19-20) divides the solution to reclaim dead spaces into four urban design objectives:

> Orientation: layers of meaning and metaphors through interaction with community.
>
> Connection: design of a holistic and integrated meaning throughout site.
>
> Direction: visual clarity linking placemaking elements so visitors clearly navigate space.
>
> Animation: varied uses and activities can build deployed complexity in and around space.

These objectives can also be seen as narrative features of space which need "translation" from materials to story by its visitors (Hunt, 2000, p.126). To narrate by design is to bring forth the essence of space and to open up for public intepretation by mindful or physical exploration.

Place can also mean different things for different people; for some it can be a geographical source of meaning whilst it for others can be a retreat and safe build (Massey, 2005, p.5). Depending on our background, character and impressions in life we may behave differently in different kinds of space.

"The imagination of space as a surface on which we are placed, the turning of space into time, the sharp separation of local place from the space out there; these are all ways of taming the challenge that the inherent spatiality of the world presents." (Massey, 2005, p.7).

Space is thus both time and rhythm and strongly in relation to action. If space is the canvas then our interactions are the paint that makes the picture. Kathryn Gustafson (Tilden (ed.), 2006, p.51) talks about the need of a conceptual force which impacts passing people emotionally and intellectually in space as they will respond to and care for space they feel connected to. Thus it is very

important for us as landscape architects to be able to imagine and to visualise the places we are designing and to move thought from paper to reality.

Personally I think it is very valuable for my own design process to go out to find existing space establishers and objectives in public space. I collect photos and sketches from sites I visit and especially in photos I notice most of the establishing elements when I sit at home observing the photos close up rather than on site itself.

2.4. Sightline and direction at Hidcote Manor Garden, England.

2.5. Orientation, direction and division which also connects water and land. Drainage in Aker Brygge, Oslo.

"Alone one's thoughts wander freely over space. In the presence of others they are pulled back by an awareness of other personalities who project their own worlds onto the same area."
(Tuan, 1977, p.59)

RELATION

Placemaking is all about people as it is the life and the actions of people that creates place. Interhuman relationships form places which we can call micro-utopias according to Bourriaud (Relational Aesthetics, 1998, cited in Bishop (ed), 2006). These micro-utopias may launch curiosity and knowledge between people and eventually ends up in causing understanding and respect for other human beings. People grow up in different cultures and this naturally affects our perception of space as we have differences in approaching other people in relation to our personal territorial zone. Depending on what a culture is familiar to, open space will either encourage or inhibit action (Tuan, 1977, p.56) as we may feel exposed or free. Once people feel comfortable in space, place will occur as a calm humanized centre; a haven of established values, where we want to interact (Tuan, 1977, p.54). It is "out of the crowded room a haven of warmth and tolerance is created" according to Tuan (1977, p.65). When we feel safe we unlock ourselves.

The subject of social relations is always present when designing public place. I think it is our professional duty as landscape architects to provide good platforms for human interaction to make cities work; both in the large and in the small scale. Thiel (1996, p.83) cites Herbert Wright when discussing social matters in relation to action:

"The ability to see what another sees in his habitat is a necessity of social intercourse. It alone enables us to deal with our associates on the basis of their goals, obstacles, paths, and values, and thereby, to adapt ourselves appropriately to the actions of others."

Adaptation to and acceptance of other people is a most important aspect if public space is to remain free and open as it otherwise run the risk of getting secluded and used only by certain groups of people. I believe religious lack of commitment is a necessity as well as lack of political marking; there should be no rules to fix neither ones expressiveness nor activity.

A comparison can be made to the landscape architect's work with physical model; a form or an object can be created alone and never reach completeness in relation to itself but when put together with other forms it may suddenly change appearance and become complete in the context of others. The same can be said about humans and communities and we need to pull ourselves back and forth between complete and incomplete state to really understand our relation to others and to ourselves and our place in community. Tuan (1977, p.65) describes this matter in a good way:

"Privacy and solitude are necessary for sustained reflection and a hard look at self, and through the understanding of self to the full appreciation of other personalities."

The same way people get relational experiences to each other there can also be relations between people and place.

2.6. Building becomes landscape becomes symbolic habitat becomes relational space becomes identity. Operahuset, Oslo.

2.7. The green haven of New York is also a haven for people to come together sharing activities and experiences. Central Park, New York.

This phenomenon often demands other factors, such as memories or sensual and visual factors, to occur. For example scents can evoke memories from past experiences we have had and thus bond site and person together even if they are not visually connected. Also things we do in space may bond us to it as we then remember the occasion and the set of the action. All in all it has a lot to do with memory and it is memories of a place that forms the relation and creates the identity I think. We all have relations to our home countries and birth cities, whether they be good or bad, and our own identities are in a way characterized by these relations. Relation to space and place is always present.

"If a piece of sculpture is an image of feeling, then a successful building is an entire functional realm made visible and tangible."
(Tuan, 1977, p.164)

EXPERIENCE

We constantly experience. Life is an experience and it is experiences that form who we are and how we will react in different situations or how we will act in different space. Tuan asks himself "What is the nature of experience and of the experiential perspective?" and comes up with an explanation that experience is feeling added with thought (1977, p.10). Both these actions, feeling and thought, are working with our senses and with the impressions they launch in us. Thiel (1996) discusses experience in an aspect of envirotecture and comes up with an interesting specification of active experience in space, place and occasion:

Space: olfactory, thermal, tactile, visual, sonic.

Space-establishing elements: objects, screens, surfaces (p.133).

Place: made up by "dressing" space with place-qualifying-agents. "Taking possession" of space and indicating where "it" is, separating "here" from "there" and creating the distinction of "inside" and "outside"." (p.140).

The components of place: props (two- and three-dimensional objects existing as entities within space), finishes (visual pattern, color, texture attribute), effects (luminous, sonic, olfactory, thermal, tactile, kinetic fields) (p.141).

Occasion: the attributes of the members of humanity (p.141).

These specifications are very interesting to have in mind when designing public space as they provide a useful "pair of glasses" to look through when evaluating one owns creations. For example you can start thinking about what you want to achieve with your design if it should promote interaction; have you included forms and features that will make it possible for people to interact?

Feeling & Thought

Experience starts in thought. It is thought that drives our motivation to accelerate the process of consciousness and thus decides which actions we choose to perform (Thiel, 1996, p.192-199). It is therefore very important to allow people to think for themselves within a site and not providing all information like a "package without wrapping".

When we feel about space we have started an emotional process launched by for example relations, objects, actions or movements in the space surrounding us. Feeing makes us connect with space and understand it as what we feel is a mirror of our conception of the place we are within. Harada (cited by Thiel, 1996, p.188) explains this in the following little observation:

"Then it was found that when a guest stooped to scoop out a dipperful of water from the water basin, only in that humble posture was he suddenly able to get a glimpse of the shimmering sea in the distance by way of an opening in the trees, thus making him realize the relationship between the dipperful of water in his hand and the great ocean beyond, and also enabling him to recognize his own position in the universe; he was thus brought into a correct relationship with the Infinite."

Thought is the start of activity, and is indeed an activity in itself, and is also the start of the whole interactive process. Tuan (1977, p.200) puts it in the following words when he discusses the matter of conquering space:

"Routine activity and standard performance do not require analytical thought. When we wish to do something new or to excel, then we need to pause, envision, think. An athlete must of course work at his skill, but his performance will improve if he thinks about his movements and tries to perfect them in thought as well as in the field. Thinking and planning help to develop human spatial ability in the sense of agile bodily movements."

Thus space needs to be formed for the possibility to pause and to think as we then start to percept and even if thought itself is at distance from direct experience of space it also helps us reflect upon the past and thus activate permanence in ourselves (Tuan, 1977, p.148). Elements enhancing pause and thought on a site does not need to be large and fully visible; a tiny feature not visible by sight but perhaps with sound or scent may evoke certain kinds of mood to result in pause and thought.

2.8. Space-establishing element? Floating and whirling installation gives an etheral feeling. Botanisk Have, København.
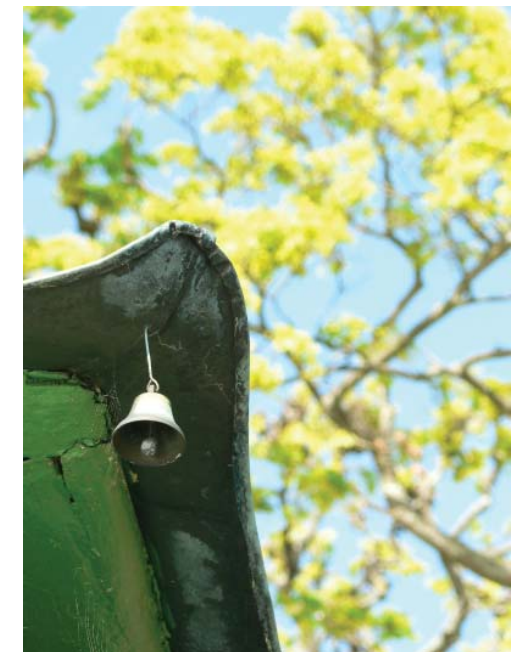
2.9. Space-establishing element? Ringing bell attached to an 18th century Chinese shellhouse. Grönsöö, Enköping.

"place + ritual = "man's ability to transform space and time into deeply meaningful and loaded phenomena"
(Engfors (ed), 2006, p.41)

Meaning & Ritual

A place can, and probably will, mean different things to every single person who visits and uses it. The meaning of a place may even come to form a state of ritualism that can be highly religious or solely contemplative. Quoting Engfors and Dimarinis in free translation:

"With ritual we refer to an act where the individual is being transported out of the present time/space with the expectation to experience something meaningful. It is a fundamental human psychological need which, to be satisfied, demands a place where the individual or the group through symbols can reach a different state of mind." (Engfors (ed.), 2006, p.14).

The time aspect is one that affects the ritual a lot as rooms for rituals aim to be timeless. Rituals may change or look the same throughout life depending on our experiences and beliefs. Ceremonies or rituals do not need to be bound to religion but rather to our own sense and mind. Rooms like this should preferably stand for constancy and be somehow public but definitely not contain personal possessions (Engfors (ed.), 2006, p.15) as the rituals themselves create spaces of their own (p.17) and the user who performs the ritual gives his/her own shape to it and should be able to get more than enough space to do so (p.19). In rooms for private rites, uncommunicativeness and concentration must be balanced against openness and space according to Karlsson (Engfors (ed.) p.101).

Ritual and time can be bound together as the time aspect is the connection to present-, past- and to an imagined future time (Engfors (ed.), 2006, p.42). Through understanding our own existence in the aspect of time we also understand space as we can relate to it. Our own individual ritual can be seen as a manuscript tool with which we are able to stage a set but will both face possibilities and limitations (p.43). These sets are important as they are not directed by any society but instead by the acting population itself and thus create changing meeting forums according to Ullstad (Engfors (p.67). I believe that, if ritual interaction is wanted in public space, it is very important to think about emptiness, simplicity and mood to load the process of meaning and ritual and also to carefully consider the right "sounding board" for the purpose to, as Engman writes (Engfors (ed.), 2006, p.43), create resonance though space.

Finishing off with a final quote of Engman (in free translation) in the subject of rituals and their ability to confirm space:

"Places where different rituals are performed are also meaningful in our understanding of them. A conclusion to make is that city space is loaded and reloaded through the help of rituals at the same time as space itself loads and reloads the rituals. Ritual and space is cooperating." (Engfors (ed.), 2006, p.52).

Awareness & Visibility

"The form of the work of art gains its aesthetic validity precisely in proportion to the number of different perspectives from which it can be viewed and understood. These give it a wealth of different resonances and echoes without impairing its original essence." (Eco in Bishop (ed.), 2006, p.22)

To cause relation to space and place we need to be aware of where we are and what kind of emotions the place itself evokes in us. There is a difference in the temperature of emotions; if we get an awareness of being "inside" or if we feel like we are "outside" according to Tuan (1977, p.107). He also states that "the built environment, like language, has the power to define and refine sensibility. It can sharpen and enlarge consciousness. Without architecture feelings about space must remain diffuse and fleeting." (p.107). There is thus a highly important connection between emotion and architecture and this also means connection to relation and action as they each breathes life in one another. Tuan (p.203) even finishes off his essay by conveying the message that we need to increase our burden of awareness if we are to conquer space.

Time is also an aspect of visibility and it affects us as humans in the present as well as in life as a whole; time is always present and moves us forwards whether we like it or not. To quote Tuan (1977, p.198):

"If time is conceived as flow or movement then place is pause."

If it is in fact like Tuan proposes, that place is pause, then which factors are making us aware of pause and how can we relate to these? Time can be anchored by objects (p.187) placed in space and in this case it is the objects who launches the pause. Maybe even people can figure as the objects and in this way create an infectious awareness? This collective action would probably also launch a feeling of having or cultivating a "sense of place" (p.198) as well as a feeling of existence and belonging. If such an experience is intense enough we may start to relate to time in place as pause, and suddenly the duration matters less than the quality of the experience, even if personal attachment takes time to achieve (p.198).

Perception is a part of awareness which decides what impressions will come to our mind; a sort of filter that is dependent upon our ability to use our senses. Eco cites Husserl (Méditations cartésiennes, 1959, Bishop, 2006, p.34):

"Perception itself includes horizons which encompass other perceptive possibilities, such as a person might experience by changing deliberately the direction of his perception, by turning his eyes one way instead of another, or by taking a step forward or sideways, and so forth."

What we are able to make out of our awareness can be pushed by the architect as he/she is able to reveal or instruct through space according to Tuan (1977, p.114).

"It is not a question of knowing whether this interests you but rather of whether you yourself could become interesting under new conditions of cultural creation."
(Debord (Towards a Situationist International, 1957, cited in Bishop (ed), 2006, p.100)

PARTICIPATION

When we start to explore and experience space through action, we also participate in the creation of place itself. It matters little if we act physically or mentally, we still add something of ourselves in the creation of place. There are different stages or phases of public participation in space and with this part of the chapter my intention is to present those phases I think are vital in an interactional perspective. A general desire of the different sorts of participation is the transformation of a passive viewer into an active producer. Bishop wants spectators to get active as interpreters of public art (2006, p.16) in introducing the idea of Participation (2006) through various artists, curators and philosophers.

Quoting Debord (Towards a Situationist International, 1957, cited in Bishop (ed), 2006, p.100):

"It is not a question of knowing whether this interests you but rather of whether you yourself could become interesting under new conditions of cultural creation."

Action in public space can also be seen as environmental art that is "the eternally mobile, the transformable, which is structured by both the action of the spectator and that which is static. The latter is also transformable in its own way, depending on the environment in which it is participating as a structure" quoting Oiticica (1965-66, cited in Bishop (ed.), 2006, p.108)

"This experience should range from the 'givens' that have already been produced, the 'livings' that structure as if architecturally the routes to be traced, to the 'transformable givens' that demand whatever inventive participation from the spectator (be it a dress and unfold or dance) and the 'givens to be made', that is, the raw material that would be supplied so that each person can construct or create whatever they like, since motivation, the stimulus, is born from the simple fact of 'being there for that'." Oiticica (1965-66) on the matter of dance as participation (cited in Bishop (ed.), 2006, p.108)

Actions can be divided into whole-body actions, interpersonal actions and manipulative actions according to Thiel (1996, p.181-187) and they are used according to context. If we for example use our social sensing skills (Thiel, 1996, p.162-166) in interpersonal actions we act through attention, vocals, gestures and contact. If we instead explore space with our whole body we may do so either actively through motion, passively through stationary positions or transitory through stationary movement. Manipulative actions are performed when we for example operate or inspect things in our environment (Thiel, 1996, p.162-166).

Imagination

Eco (Bishop, 2006, p.27) takes on the visible perception of suggestiveness in that he states that "An artistic work that suggests is also one that can be performed with the full emotional and imaginative resources of the interpreter." Imagination is what is only visible for ourselves; we can display imagination for others through interpreting it but the complete mental imagination is a solo experience.

As a landscape architect I can work with enhancing and revealing forms and features to evoke imagination in the minds of the users. When for example something is invisible we have to use

2.10. Enhancing space through action. Lars Vilks is an active producer of public art and the visitors of his Nimis becomes active explorers of this place. Ladonien, Kullaberg.

other senses than the visual one to experience it and when something is colourless we are invited to use our imagination to fill it with content. It is once again, as mentioned earlier in this chapter, about not revealing all the content to the user at once but instead about allowing the users to take a step into the design with other senses than just the visual one; about making the landscape multidimensional.

Simulation & Representation

An interesting perspective of interaction is when we are able to simulate experience of space. This would in practice mean a mental action, creating place in mind, followed by a physical action, representing the simulated place in actual space. Thiel (1996, p.47) mentions internal (images, schemata, ideas, concepts; and the process, thinking) and external (visual signs, gestures, sounds, two-or three-dimensional artefacts) simulations and sees the simulation itself as "a special case of representation" (p.47). We can thus, by simulating space internally, create our own individual alternative reality of place followed by producing an external expression in the form of artefacts under a goal structure (p.48).

"The ability to see what another sees in his habitat is a necessity of social intercourse. It alone enables us to deal with our associates on the basis of their goals, obstacles, paths, and values, and thereby, to adapt ourselves appropriately to the actions of others." Wright cited by Thiel, 1996, p.83).

"Creativity and 'questioning' are made of the same stuff. A creative question is a form of expression - it requires no definitive answer. That is because it holds countless answers within itself."
(Hara, 2010, p.61)

Interpretation

When we interact in space and thus creates place, we are giving away or showing off our own stories or interpretations of situations. We are becoming performers of life itself and also becoming parts of a communal wholeness. According to Eco (Bishop (ed.), 2006, p.21) this kind of participation can be seen as a kind of commence to form a full circle of people linked together. He also talks about form in terms of completeness and openness which would mean in what state I as a landscape architect will choose to form a place; I could leave it complete with no room for action or I could leave it incomplete with space left to be transformed into place by its users.

"Every reception of a work of art is both an interpretation and a performance of it, because in every reception the work takes on a fresh perspective for itself." (Eco in Bishop (ed.), 2006, p.22).

There are naturally different ways of interpreting and we may choose our own style and channels according to where we are and what we want to achieve. **"Images, poetry, myths, dramas, music and new science helps us make life understandable, to interpret and understand our own place in life."** quoting Wikström (cited in Engfors (ed.), 2006, p.77-78).

I am myself a dancer and can thus relate to the ability of interpreting feeling through movement and acting as a channel of the music I am dancing to. This kind of creativeness comes forth as my own expression platform which I may use anywhere to transform space into place during a fleeting moment and for that moment maybe even invite other people to share my expression as in the visual and hearing sense active spectators or as active actors through joining me in the dance. Oiticica discusses a direction towards discovery of expressive immanence and relates to dance as an interpretive tool and music as the inviter (Oiticica (1965-66) cited in Bishop (ed.), 2006, p.106) There is though a difference between dance and dance in that choreographed pieces gives a different experience of interpretation than if it would be an improvisational piece, a matter that certainly can be applied in the intention to make people interact in space. An example is the 'Dionysian' dance which is born out of the interior rhythm of a collective and where improvisation reins the creative expression. The result becomes production of images and recreation of images (p.106).

"Dance is par excellence the search for a direct expressive act; it is the immanence of the act." Hélio Oiticica, Dance in My Experience (Diary Entries), 1965-66 (cited in Bishop (ed.), 2006, p.106).

To allow oneself to act in public space in front of others, often strangers, is to expose a considerable piece of the self. For those who dare doing this it will probably result in a very rewarding experience which will give a sense of **"total act of being" - "total act of life" - "unbalance for the equilibrium of being" - "total act/expression of the self"** as Hélio Oiticica describes the artistry of dance in Dance in My Experience (Diary Entries), 1965-66 (cited in Bishop (ed.), 2006, p.106).

Creation

"Creativity and 'questioning' are made of the same stuff. A creative question is a form of expression - it requires no definitive answer. That is because it holds countless answers within itself" as Hara (2010, p.61) puts it. Creativity has many faces and forms but they all often have in common that you put in effort to engage your mind and soul into something with an intention to engage other people; to create a platform for discussion and observation.

To be read in their homepage (Greyworld, 2009), the art group Greyworld launched an installation, one which to me seems like a very interesting one, in public space in Gateshead, UK, late 2009. Called "Words", the installation was part of the Free Thinking Festival commissioned by the BBC. The description of the idea is the following (Greyworld, 2009):

"Visitors to the installation space are requested to think of a word. Any word at all. They are handed a white cube, which they hold. As they speak their word in to the box, the box begins to glow with a gentle blue light.

They are then invited to explore what appears to be a large empty space, delineated by a red line around its edges. As they wander off in to this area they realise that in fact, invisible to the eye, there is a rich sonic environment to explore, full of words that are nestling amongst trees, flitting around pools of water, or hiding out in caves.

Some of these words live here permanently, and some have been dropped by people walking through the space. If the visitor wants to do this, they simply tip over their box, the light drains away, and their word falls out, living in that area for several hours, for others to discover.. When they are done, they return the box, to be filled by another word."

This experience seem to be one that spans over several participation actions as it starts off very mindful with the thinking of a word. Then the launch of a physical action combined with the mental thought marries cube and word. Visual and sonic experiences take up the participators attention next, which also leads the imagination to take over to form a mindscape furnished by sounds and framed in words. Other projects and installations by Greyworld also involve participation in the forming of space into place with meaning, especially incorporating sonic and mobile experiences. For example "Musica" (Greyworld, 2009), placed in the line of a street curve in a pedestrian square in central Leicester in UK, which consists of thirty columns or bollards lit with blue lights. Inspired by old music boxes, the bollards gently spin round themselves in the same direction as the pedestrians passing by and the result becomes an enlightened spontaneous soundtrack to the activity in the space surrounding them. Even if the participants themselves join the installation whether they want to or not, it is still an interesting feature in public space as it the bollards and the motion of people form a changing interactive dialogue with each other. The description of the installation according to the homepage (Greyworld, 2009):

"At first glance each column would appear to be an ordinary bollard, ubiquitous in public spaces. However, these objects have been injected with a

"Visible sign serve to enhance a people's sense of identity; they encourage awareness of and loyalty to place."
(Tuan, 1977, p.159)

magic serum that has transformed them into elegant music boxes. As people pass throughout the space, the columns respond directly to their motion and spin gently, playing unique fragments of sound.

A matrix of lights, embedded into the columns scores the music with a series of luminous notes. Together the columns form an urban choir, or orchestra, each with their individual voices that would come together to create a harmonious musical performance, capturing people's presence in the space. The installation creates a series of digital melodies that weave together to create a unique composition, held in the air for a brief moment."

Both of the mentioned projects of Greyworld seem to bring forth a little piece of magic and enchantment into the everyday and may even act as launchers of relations between people and space/place. Debord (Bishop, 2006, p.98) refers to the term "livers" as he discusses situations to be lived by its constructors rather than passively walked-on. This is a good term to use in the description of Greyworld's projects as they indeed are installations based on human interaction and also based on our everyday life in and through space.

The creation of art can be made or expressed through different channels and involving different senses. Music for example flows through the hearing sense but is performed also by feeling and about dance the same can be said but rather the other way round. What all art forms have in common is that they are images of feeling and it is these images

that help us access our thinking sense. We should though be aware of social chatter and formulaic communication as this numbs our senses instead (Tuan, 1977, p.148).

Relation

Our actions in space make us integrated in space itself and the result is a relational situation where we as participators in the creation of place become "attached" to a kind of micro-utopia. Relation to space can be of the good or the bad sort and is certainly occurring in relation to our feelings. Tuan (1977, p.35) mentions the front/back and the right/left principle in relation to personal relations to, and spatial values of, space and place. This means the relation between the upright human body, space and time in that space projected from the body is biased toward the front and right; the future is ahead and "up" while the past is behind and "below". This principle can in human and in spatial terms be explained as a need of feeling secure and in control of both oneself and of the space I am within to form a relation with it.

Eco (Bishop (ed), 2006, p.30) addresses continuality in the context of creation of one's own space and the shapes that fills it. Continuality is also in focus when we renew our contact with reality in unfolding new vistas (Bishop (ed), 2006, p.32). Because continuity, I believe, is a condition upon relation and needs to be practiced in order to sustain perception.

"Visible sign serve to enhance a people's sense of identity; they encourage awareness of and loyalty to place." (Tuan, 1977, p.159)

The sign Tuan mentions I like to translate as the form of art and action. These signs help us navigate in space as well as in life. When we feel familiar about certain places, we often relate to something that has happened to us in the past (Tuan, 1977, p.128); whether it is a good memory or a bad one decides the relation.

Rhythm

To breathe life into space and place there need to be rhythm. Like an indicator of a unified and collective human heart the symbolic, physic and visible form of a culture becomes the rhythm as Tuan puts it (1977, p.164). He also writes that
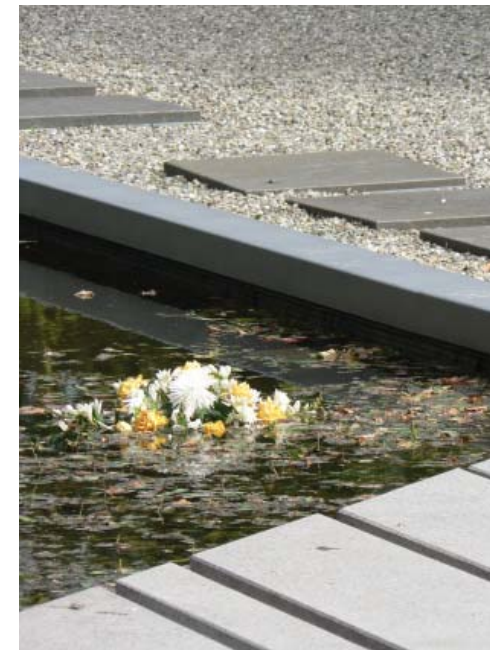
2.11. An obvious relational space is the cemetery where we place emotions and tokens of our beloved ones. De Nieuwe Ooster Cemetery, Amsterdam.

rhythm, together with our moods and feelings, is attempting to be the sensible, visible form of art and architecture.

"Places can be made visible by a number of means: rivalry or conflict with other places, visual prominence, and the evocative power of art, architecture, ceremonials and rites. Human places become vividly real through dramatization. Identity of place is achieved by dramatizing the aspirations, needs, and functional rhythms of personal and group life." (Tuan, 1977, p.178)

"Architectural space, because it can seem to mirror rhythms of human feeling, has been called "frozen music" - spatialized time."
(Tuan, 1977, p. 118)

ADDITION

The concept of addition could form the title of the entire chapter of *Interactivation* as all subcategories mentioned earlier on actually are forms of addition. Briefly defined in the introduction as one of the concepts of this project, addition can be divided into physical and mental activity but in both cases the person interacting will contribute with a personal flavour. I will describe the two concepts in short here as they are actually only platforms for the previously described categories of interactivation.

Emptiness and whiteness is, as I regard it, the ultimate platform to evoke interactivation. It is a Japanese concept

2.12. Addition or subtraction? Someone has opened the pavement surface and let a sandcastle out in the middle of Amsterdam.

which, even if it physically contains nothing, is framing everything.

Physical Addition

A place is not really a place until it is filled up with people and their activities, before that it is only an empty space open to interaction. The concept of "filling up" is a form of addition where we add something physical to form place and to attempt making it complete in a way we prefer ourselves.

Another approach to physical addition is the concept of refurbishment; how would you act if suddenly a mobile structure appeared in front of you, or maybe instead a loose part of a structure? Would you change its position or would you even use it to create an addition to the existing place? This is an issue I find most interesting and I would even like to state that the answer would be according to the combination of individual mind works and site design.

Mental Addition

A place can mean so much more to us than just the existence of physical objects. Our human ability to imagine and to create landscapes in mind, so called mindscapes, I would like to call highly interesting extensions from place itself. In my own experience, mindscapes are the strongest when I listen to certain music; especially when I shut off my visual sense through closing my eyes, the images, the landscapes and the stories fill my mind as were they real. A similar experience, although not as strong, often occur when

I visit for example ancient monuments, old settlements or mystical quiet forests; my mind starts imagine the life and the stories of the place I am visiting and thus makes a kind of connection to the actual site as the stories enliven a sense of spirit between me and space. This can also be related to the concept of liminality or "between-ness". Wikipedia gives a try in the explanation of it:

"Turner coined the term liminoid to refer to experiences that have characteristics of liminal experiences but are optional and don't involve a resolution of a personal crisis. A graduation ceremony might be regarded as liminal while a rock concert might be understood to be liminoid. The liminal is part of society, an

2.13. Sound of water encouraging play? Running water and stone design in Exchange Square, Manchester.

aspect of social or religious ritual, while the liminoid is a break from society, part of play. Turner stated that liminal experiences are rare and diminished in industrial societies, and are replaced by liminoid experiences."

Two effective materials to use when aiming for interactivation through mentality are sound and light. These elements can either be added by users themselves or provide platforms for adding mental imagination to. Thiel writes that **"sonic experience of place creates a form of transition that makes us able to hear one self's echo, almost like an invitation to play a version of space acoustically"** (1996, p.313). Through playing with light we can also

2.14. Light installation reflected in water starts the imagination to investigate the mirror world. Lights in Alingsås, 2009.

"Silence is eloquent."
(Hara, 2010, p.60)

create illusory space which becomes transformed into intimate and private atmospheres according to Engman (Engfors (ed.), 2006, p.52). The elements of sound and light can be aimed to bring forth one or several of the categories described in this chapter.

Emptiness & Whiteness

Away from noise and crowdedness, or even right in the middle of it, an empty space can be a haven for the stressed and figuring as a sounding board for someone who needs to express his/her feelings. Emptiness is not demanding and not inviting nor rejecting. In Japanese philosophy there is a conception of emptiness. Often used historically and contemporarily this idea thrills our imaginative sense and perhaps even breathes life in our creativity. Hara refers to Hasegawa Tohaku's (1539-1610) screen paintings "Pine Trees" where the Japanese artist deliberately avoids portraying any detailed structural forms and instead uses a rough and almost monotone technique that whispers subtle and faint words to awake our senses. The swift and harsh brush technique, haboku of the Southern Sung, uses emptiness as a tool to set the image free in the paper and aims for its viewers to "expand their imaginations" through suggesting there is something more to explore hidden behind the white veil (2010, p.36-37). Whiteness captures our senses and lets them "sway back and forth" and this experience of white space is a regarded imaginative capability of the people of Japan (2010, p.38) and an important communicative level within the dimension of "white" (2010, p.39).

"The core of communication in Japanese culture is "emptiness," which exists together with that concept called "white"." (Hara, 2010, p.44).

I believe, especially after having read Hara's *White* (2010), that emptiness and creativeness is a couple marrying very well in a design perspective as empty space opens up for the possibility to be creative and fill up the emptiness. Dag Hammarskjöld touches this subject in his words about the meditation room of the FN headquarters in New York: **"It falls to each person to fill the emptiness with what she finds in her serene heart." (**Free translation. Engfors (ed.), 2006, p. 101). Also in religion the element of emptiness is present, for example in Buddhism where **"Form becomes Emptiness and Emptiness becomes Form."** (Karlsson in Engfors (ed), 2006, p.101).

If we allow ourselves to look upon emptiness as something positive rather than negative we may also open up our own ability to interact mindfully. **"A creative mind, in short, does not see an empty bowl as valueless, but perceives it as existing in a transitional state, waiting for the content that will eventually fill it; and this creative perspective instils power in the emptiness. The deep relationship between kuhaku, or "emptiness," and the colour white is established through this communicative process."** (Hara, 2010, p.36).

The color white, or maybe we should say noncolor, has the ability to capture light as well as shadow. It has also the ability to enhance and to exhibit as well as it can be the very requirement for some things existence. White has the ability to make us aware and it launches a mental process that has made us respond with

architecture and space concepts as well as with book design (Hara, 2010, p.2). White is forming the springboard for other colours to appear upon and each one of these colours represents an aspect of consciousness of the person who attaches it according to Hara (2010, p.7) and he also writes that each culture of this world has its own palette of colour/consciousness representing materiality and emotion. He also sees white as the basic form of life (Hara, 2010, p.10) and if colours are chaos then white rises as information, or in other words life, in the process of creation (2010, p.12).

"Blank space surrounding a word, typographical adjustments, and spatial composition in the page setting of the poetic text - all contribute to create a

halo of indefiniteness and to make the text pregnant with infinite suggestive possibilities."** (Eco in Bishop, 2006, p.27)

Fridh (2004, p.49) refer to Inoue (1985) in her writings about the flow concept of space, movement and emptiness in Buddhism and in Japanese culture. She explains the relationship between these three elements as an orbit that never stops but instead continues as sequences which occur through turns in the visual field. Emptiness and whiteness can be seen as an open book provided for you to mentally fill in with what you fancy at this particular moment, again and again, because it puts no demands on the content.

2.15. The colour white and the empty spaces of this cinerary urn room fulfils their purpose of inviting addition and thus completion. De Nieuwe Ooster Cemetery, Amsterdam.

2.16. Whiteness can be used to enhance other elements like the blue sky being enhanced by the white aluminum of Operahuset in Oslo.

3|CONTEXT

Putting southern Almviksparken and Lindängelund on the map and narrowing down the complex of problems.

LOCATION

On the map figuring as a southern outpost of Malmö, Lindängelund was a blank spot to me before I heard about it in early 2010. Sure it is blank when seeing it on site as the vast construction site spread out like a moon landscape. An opposite pole to the busy shopping/commute hub of Svågertorp and to the surrounding busy road of E6/E20 leading either over the Öresund Bridge to Copenhagen, in to the city centre or further up through Sweden, Lindängelund is now a place of change. Green breezes of plant galore are soon to be swept across the plains and replace the dusty winds of today. Empty and deserted the site may seem when standing there looking out over the flat Scanian landscape but take a step back towards the city and you will find yourself in the midst of a thriving residential community.

The site of this project is put like a green ridge in between the upcoming botanical garden of Lindängelund and the residential areas on the northern border. The issue is to get rid of this border and instead create a connecting clasp between the areas.

Southern Fosie in Malmö is built up by three main residential areas, Lindängen, Almvik and Kastanjegården, all connected up with a central Lindängen district centre with services, schools and sport grounds. About 10000 people live in this area (Knutman, R & Lindstrii, M. 2007, p.7). There are two major building phases in close vicinity to Southern Fosie which both will become attractive forces to people from all over Malmö and beyond. The first of these projects is Hyllie which will become one of the new city tunnel train stations and also will consist of for example a large shopping mall and a sports stadium. This new travel hub will form excellent connections to the rest of the city and further out in the country and over to Denmark. The second of the two projects is Malmö botanical garden with a connecting large new recreational area, both to be located in Lindängelund directly south of Southern Fosie.

☐ **PROJECT SITE**

☐ **SOUTHERN FOSIE**

N

3.1. Malmö is not a big city and the area of this project will be easily reached by foot, by bike or by public transport.

3.2. Zoom in of the Southern Fosie area in Malmö.
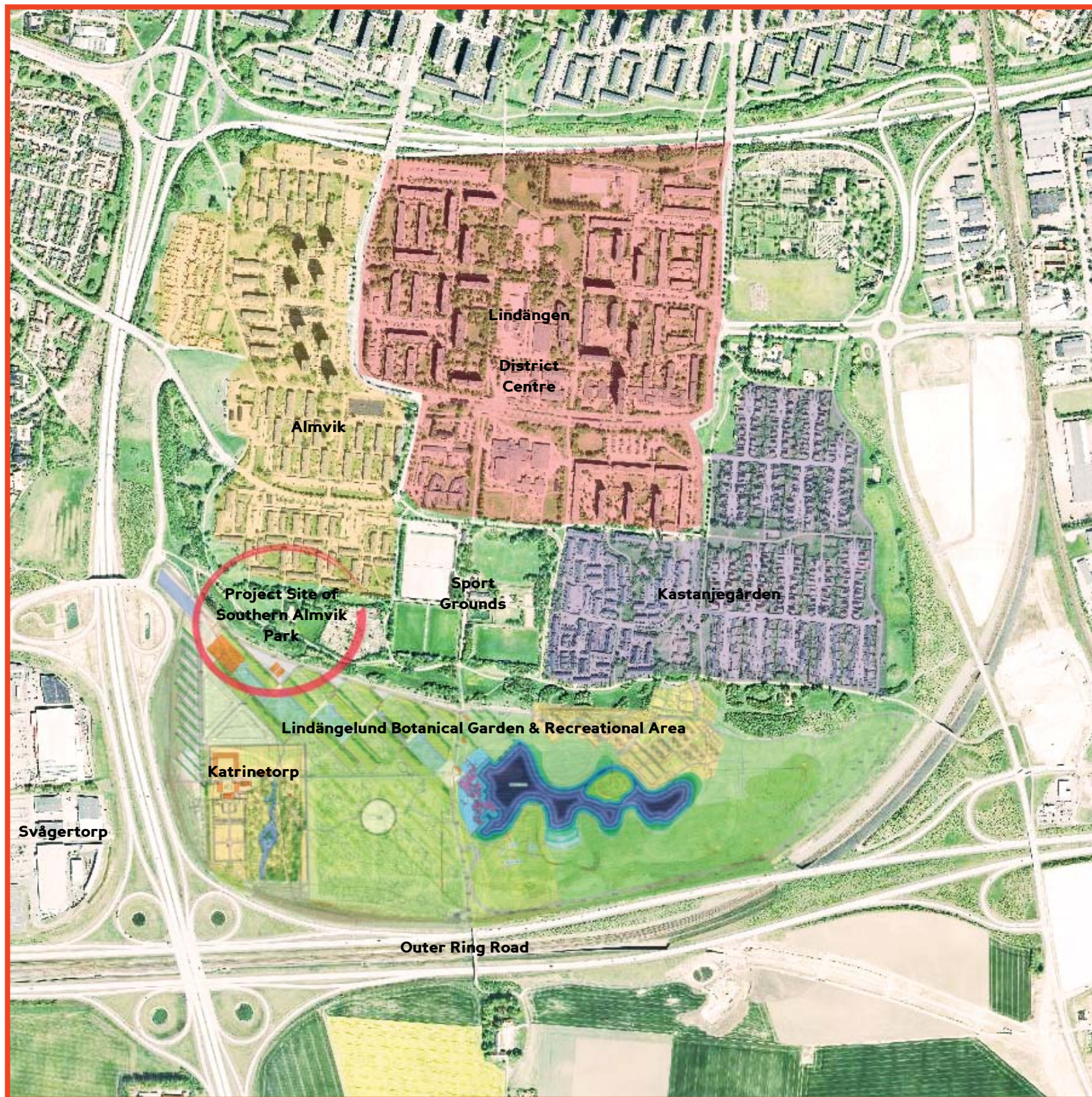
Southern Fosie

Situated straight down south from the city centre of Malmö, Southern Fosie can be literally described as an opposite pole of the earlier. While the north side of the city is facing the sea (Öresund) and hosts businesses, university and harbour industries, Southern Fosie is facing the fertile fields of rural Skåne and also hosts large scale residential areas.

The Inner Ringroad and the Outer Ringroad of Malmö surrounds Southern Fosie and almost figures as a traffic busy moat making the surrounded area into a dry island. This situation has the negative effect of cutting the area off from the rest of the city but on the other hand there is good bus connections to for example Lindängen district centre and to Svågertorp, the latter hosting both bus and train station and offering routes into Malmö or onto the Öresund Bridge over to Copenhagen.

Lindängelund botanical garden with its adjoining recreation area will become a major attraction of the city in ten years time when it is set to be completed. During the time of construction it will open bit by bit for people to enjoy the process. Today the site is just plain fields and construction sites except of the 19th century manor house of Katrinetorp with its gaudy kitchen garden and small English landscape park. The illustrated map to the left thus show a future vision of the botanical garden and recreational area in the context of the existing surroundings.

A green belt, forming the letter u, embraces Southern Fosie and provides shelter from the busy roads and also provides visual and recreational pleasure for the residents of the area.

BACKGROUND

Residential areas

Lindängen, Almvik and Kastanjegården all have high populations of residents with foreign background; in Lindängen about 55% of the residents have foreign origin (Knutman, R & Lindstrii, M. 2007, p.7).

Lindängen

Hosting about 6000 residents, Lindängen has a lower acquisition frequency than the average in Malmö. (Knutman, R & Lindstrii, M. 2007, Bilaga 4, p.7). The residents live in multi-storey apartment blocks mostly let by tenancy right (Bilaga 4, p.8). Built in the 60's and 70's the area was part of the million programme in Sweden (Bilaga 2, p.6). Lindängen hosts an appreciated amphitheatre which is frequently used summertime by different kinds of events (Bilaga 2, p.17).

Kastanjegården

To a large extent made up by larger terrace houses and private houses, Kastanjegården is a thriving area with high acquisition frequency (Knutman, R & Lindstrii, M. 2007, p.7) and with only cooperative properties (p.8).

Almvik

An average Malmö area made up by terraced houses and apartment blocks, Almvik consists of mainly cooperative flats (Knutman, R & Lindstrii, M. 2007, p.8).

This is the area immediately adjoining my project site of southern Almvik Park. Two storey terrace houses face the park with their backside where the ground floors have small garden strips.

Green areas

In its very cradle of a ten year building phase, the huge project of Malmö's new 100 hectare green lung is barely yet noticed except of some hills and a ridge of soil giving character to the undeveloped flatland. The one green corner of the area accommodates a smaller 1800's bourgeois manor house called Katrinetorp that is open to visitors. Included in the grounds are a kitchen garden, a rose garden and an English landscape park which all will be part of the upcoming botanical garden that in its turn, when finished in 10-15 years, will be part of the large upcoming recreation area of Lindängelund. This new city park complex will gain focus from all over Malmö and the adjacent residential areas to the north will be of importance of accessing these green grounds.

The botanical garden

Malmö city have, after a conceptual competition, chosen Malmö based architect's office of Sydväst to develop their design proposal for the botanic garden as a parallel assignment. The conceptual ideas of the botanical garden are built around experience, pedagogy and recreation and its main purpose is to give its visitors a palette of uniqueness and possibilities. It should become a park for everyday use as well as for outings

(Planering i Malmö, p.6). As a green representation of the diverse people of Malmö, the botanical garden will give its visitors an experience of different parts of the northern half of the globe.

My own project site will adjoin an area of the botanical garden called the world gardens situated just beside the large main entrance greenhouse. Sydväst states that the large greenhouse, containing tropical and dry climate zones, will figure as a node for the whole garden; here the visitors will find information, café, shop and exhibition halls. In the outdoor context of the greenhouse there will be temperate exhibition gardens containing plant material of the future (Gatukontoret, 2009, p.13).

Sydväst describes their concept for the world gardens as a botanical firework (Gatukontoret, 2009, p.15). These gardens will form a sequence of rooms and paths and banks will provide microclimate opportunities. Themes in these gardens are the Asian, the American and the European which each will contain key biotopes and species of the continent.

Further back in the botanical garden lays the water lily pond which is a small lake with adjoining shoreline and damp meadows and which will contain a ceremonial place (Gatukontoret, 2009, p.17). The millennium wood, east of Katrinetorp, will be a place of contemplation while the terrace gardens, south of Kastanjegården, will be a gathering place for associations, societies and others wanting to contribute with pedagogic, environmental and art related dimensions (Gatukontoret, 2009, p.9). The eastern part of Lindängelund will serve as a recreational area featuring hills

a ridge for walking and exercise.

In their proposal Sydväst mentions a character scheme containing eight main characters worked out by Patrik Grahn and others at SLU/Alnarp (Gatukontoret, 2009, p.9). These characters will satisfy needs and wishes of visitors in a park and can be used together or alone on a specific site of a park. The characters are:

1. Peaceful

2. Wild

3. Species-rich

4. Spacious

5. Open

6. Private

7. Social

8. Cultural

Malmö city has planned for this project for a decade and is expecting the first sections, the greenhouse and the world gardens, of the new park complex to open in 2014 (Anderson, 2009, p. 5). There are no planned fences or dividers between the botanical garden or southern Almvik park and in the conceptual material I have used there is no talk of this possible feature. This opens up for an integrated landscape the two areas between.

The plan visible on next page shows the conceptual proposal of Sydväst. The illustrations below it show some of the main attractions of the botanical garden.

Almvik

Sport Grounds

Kastanjegården

Southern Almvik Park

Allotments

Main Entrance

Greenhouse

Ridge

World Gardens

Allotments

Parking Lots

Exhibition Area

Ceremonial Place

Terrace Gardens

Recreational Area

Katrinetorp

Lake

Waterlily Pond

Hills

Kitchen Garden

English Landscape Park

Millennium Wood

Ridge

To Copenhagen via the Öresund Bridge

Outer Ring Road

↑ N

3.3. Lindängelund. Sydväst arkitektur och landskap.

3.4. Greenhouse and main entrance.

3.5. World gardens.

3.6. Millennium wood.

3.7. Water lily pond. **27**

Key features of the Sydväst botanical garden concept proposal:

Clearly defined zones

Characters

Overall theme

Overall experience for all senses

Spatial dynamics

Local climate

Biotope/ecosystem focused plantations

Diversity of plant species; sensational, magnificent and imaginative to create interest, curiosity and thirst for knowledge to visitors

Sightlines

Visitor becomes part of the nature rather than being a spectator

Features of the proposal I find interesting to link together with, to contrast to and to translate into my own interactivation project:

Rectangular/linear idiom

Path hierarchy

Overall theme/experience

Unique experiences

Diversity of human kind

Finally I find the earlier mentioned character scheme very interesting and am going to use this to bring forth in my own design proposal.

The illustration to the right shows an excerpt of the holarctic garden which is a part of the world gardens and also the part closest to my own project site. The large scale form language is quite strict with rectangular sections but the detail features playful shapes and elevated terrain as seen on the section below.

N →

3.8. Botanical garden. Sydväst arkitektur och landskap.

PG1
silverbjörksängen

PG2
magnoliaskogen

PG3
iriskanalen

PG4a
elefantgräsängen

PG5
zebra- och
tigerbjörkskogen

PG6
jurossiänten

bef. vall

utställningsyta

bef. väg

sektion skala 1:600

28
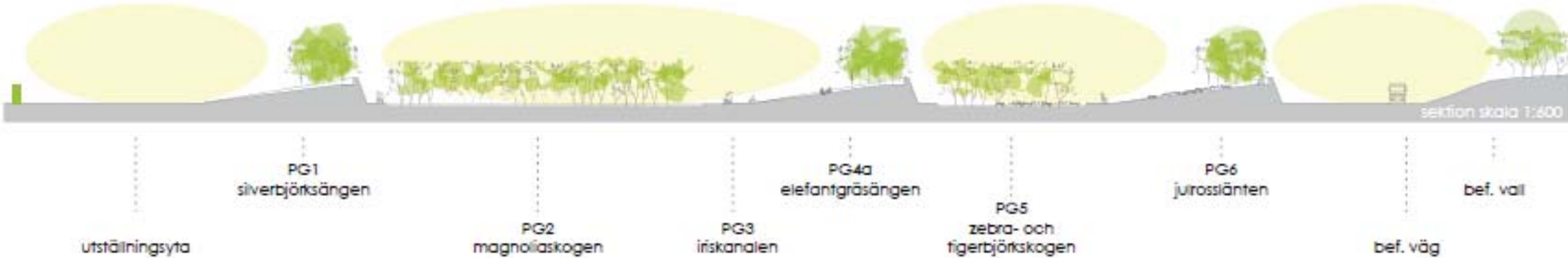
3.9. Botanical garden. Sydväst arkitektur och landskap.

STAKEHOLDERS

As the subject of interactivation to a major extent is about people it is only fair to give them their own voice in the matter of the outdoor space in southern Fosie. The stakeholders affecting my interactivation project of southern Almvik Park are partly the residents who live in the area and partly the municipality of Malmö city.

Residents' positive thoughts about Southern Fosie

> Location
>
> Green open spaces with meeting spots
>
> Pedestrian friendly
>
> Strong social networks amongst residents
>
> Work and activities of societies

Residents' negative thoughts about Southern Fosie

> Unsafe outdoor environment due to juvenile gang delinquency
>
> Green open spaces feels like unsafe barriers due to dense shrubbery and bad lighting
>
> Foot- and bike paths in green areas feels unsafe
>
> Fear of being assaulted after dusk
>
> Low feeling of belonging
>
> Segregation between sections of the population
>
> Language barriers
>
> Bad reputation in media

Residents' wishes for the outdoor environment:

> Benches
>
> Lights
>
> Personal safety
>
> Meeting spots attracting people of different ages and of different environments
>
> Activities for different kinds of people
>
> Activities other than sports
>
> A culture house
>
> An traction force to attract people from other parts of the city

All information taken from Medborgardialog på Lindängen/Södra Fosie (2007).

Malmö city about Southern Fosie

Southern Fosie is included in a project called Fosiestråket (the Fosie Passage) which includes Malmö districts Augustenborg, Nydala, Hermodsdal and Lindängen. The latter is separated from the other three due to the Inner Ringroad. In the dialogue memorandum (Tykesson, T. & Westerberg, S. 2009) Malmö city is discussing future change, renewal and refinement of the physical state of these city districts. Their goal is to make Fosiestråket a sustainable environment socially, economically and ecologically through cooperating with projects like SÖM (South Eastern Malmö) and local residents. In Southern Fosie, here referred to as Lindängen, the major addition will be the new city park; the botanical garden and the new recreational area in Lindängelund. Topics for discussion here are how to connect up with Lindängen and Almvik and to connect up to the the existing adjacent districts and upcoming connections to road structure and infrastructure.

ANALYSIS

The following pages consists of different analyses of the project area and are executed to give valuable information about opportunities and problems in the area. Aerial photos and human perspective photos will present the site in the large context as well as in the details to reveal which factors, directions, space relations and connections that forms the place.

In the end of this section there are field notes from my visits on site. I intend these documentations to take the reader a bit closer to the feel and spirit of southern Almvik park and Lindängelund.

ROADS
Busy roads close to the Almvik park are mainly noticed by the noise of the traffic. Svågertorp, Hyllie and the Öresund Bridge are the main destinations of the area.

FIELDS
The green fields of Lindängelund just south of the site are today empty and windswept. This specific site will be the main entrance of the botanical garden and will feature a large greenhouse.

VEGETATION
The greenery of the Almvik park is quite large scale and seems a bit overgrown. There are lilacs and other flowering bushes that makes a nice feature but all in all the thick vegetation gives a somewhat unsafe athmosphere in the park.

PATHS
The tarmac main paths running through the site are for biking and walking. These paths are also leading into the residential area of Almvik. There are also two small gravel paths on the ridge; one on each side.

ALLOTMENTS
109 allotments of about 100 square metres each makes up a green meeting spot just south of the Almvik residential area. Cultivators come from all over Malmö as you can rent the parcel through Malmö city.

HOLLOW
There seems to be a coherent pattern of hollows and elevations in Almvik. In this part of the park there are two oval hollows with gentle slopes. The smaller one is used for football and the larger one is just open space.

PLAYGROUND
In the middle of the park there is a small playground featuring swings and a slide. The site is framed by thick vegetation and adults will have no overview of their children except of if they are on the playground themselves.

HOLLOW
There seems to be a coherent pattern of hollows and elevations in Almvik. In this part of the park there are two oval hollows with gentle slopes. The smaller one is used for football and the larger one is just open space.

ALMVIK
The residential area of Almvik consists of two storey terrace houses featuring small garden patches adjoining the Almvik park. Large lawns and a thick vegetation barrier divides the residential zone and the playground zone.

N →

3.10. Southern Almvik Park.

3.11.   A green threshold.

3.12.   Hollow openness.

3.13.   Framed Swings.

3.14.   Playground.

3.15.   Effectful Contrasts.

3.16.   Overgrown greenery.

3.17.   Grass and barriers.

3.18.   A choice of paths.


3.19.   Colourful accents.

residential areas in
indirect context

residential area in
direct context

weaving zone

recreational area in
direct context

recreational areas in
indirect context

3.20.

WEAVING ZONE

The very subject of this thesis is how to merge two areas of different character together; residential Almvik and botanical garden of Lindängelund. The site of my project, southern Almvik Park, becomes the specific foci as it is situated strategically between the two areas, as it has not got any clear identity at present and as it is situated right next to one of the main focus of the upcoming botanical garden; the main entrance, the greenhouse and the world gardens.

I see possibilities to create a weaving zone at this very site; a zone which will not only attract visitors of the botanical garden or Almvik but also from the surrounding areas and beyond. To do this it is essential to look upon possibilities, form language, connections and systems of each of the two closest areas but it is also to look upon possible connections to areas further away.

My aim is to design the weaving zone into an important node of southern Malmö and to link it up to the surrounding areas using interactivation as a main tool. Hopefully it will result in a proposal which will attract the whole larger context.

Almvik
residential area

southern
Almvik Park

allotments

greenhouse

botanical garden
plantations
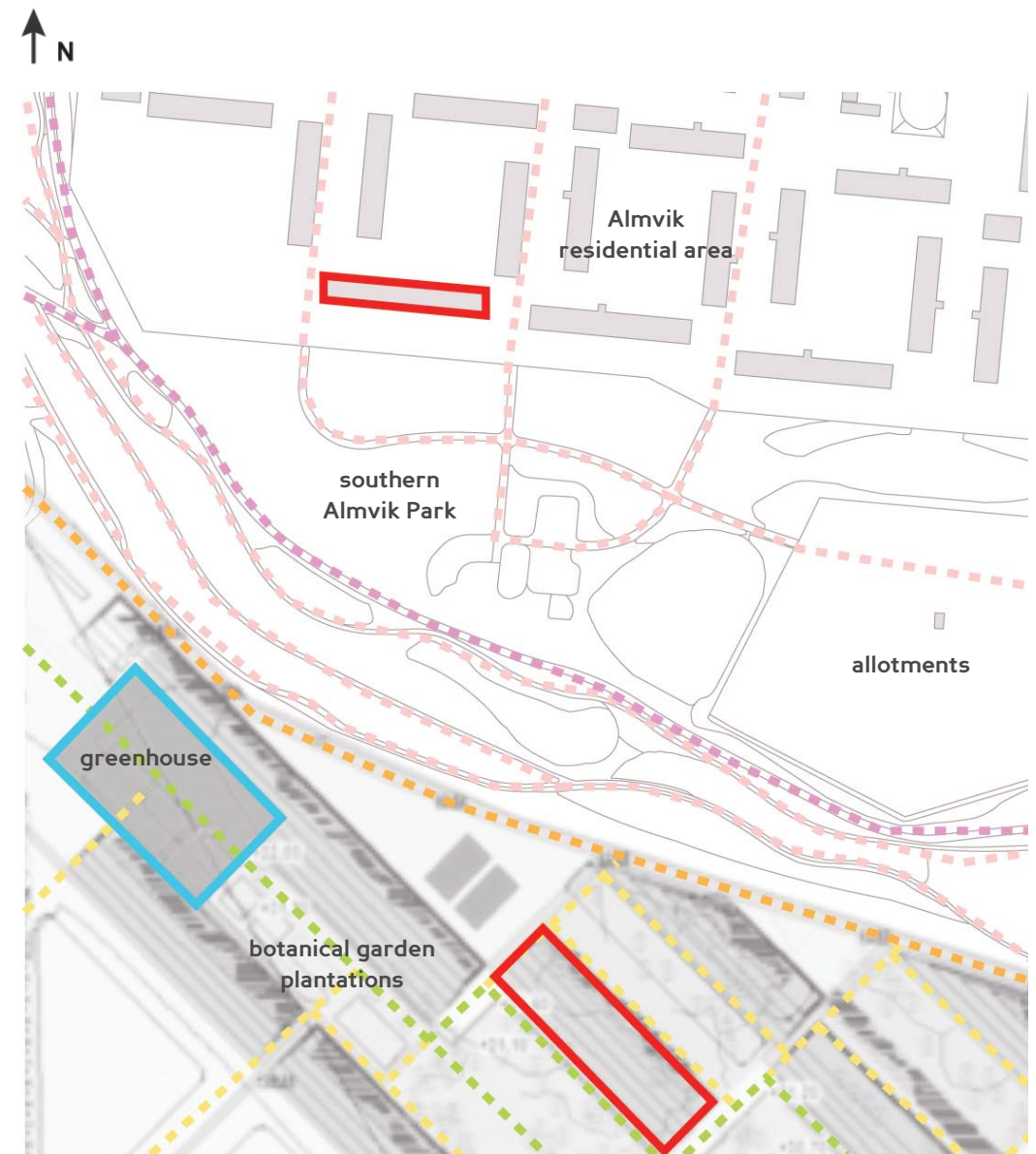
3.21.

DIRECTIONS AND IDIOMS

This excerpt from the illustration to the left shows the so called weaving zone. The bottom part of the illustration shows the botanical garden which will have a clearly rectangular form language with an adherent hierarchic path system.

In the upper part of the illustration Almvik's rectangular house bodies are visible in a patterned structure. The adjoining path system of southern Almvik Park is quite winding and stands out as wild and jumbled compared to the path system of the botanical garden.

Detailed information about the botanical garden taken from Sydväst.

- ▭ node and landmark; greenhouse main entrance and information centre
- ▭ mirroring shape; house and botanical plantation area
- ···· main concrete path
- ···· minor gravel path
- ···· connecting asphalt path fit for driving
- ···· major asphalt path
- ···· minor gravel/asphalt path

3.22.

SPACE

Both when looking at the area from above and when walking on site there is a clear feeling of space divisions. Residential houses provide a "wall" and creates, together with a dense vegetation wall, a long empty lawn space. This space is hard to use as it is right next to the small garden patches of the residents and thus figures almost as an extension of their property. On the other side of the dense vegetation wall there is two different spaces divided by yet another vegetation wall and slightly elevated terrain. One of these spaces is visible as a slightly sunken oval and is, as it hosts a couple of goals, obviously used for football. On the other side of the vegetation there is a small playground which is secluded in bushery. This space adjoins a larger empty lawn space which I assume is not very used except of random play. The ridge provides a special space in itself with its elevation and vegetation dividers and the views from here gives an open impression. Below the ridge there is Lindängelund which today is a very open field and also very exposed.
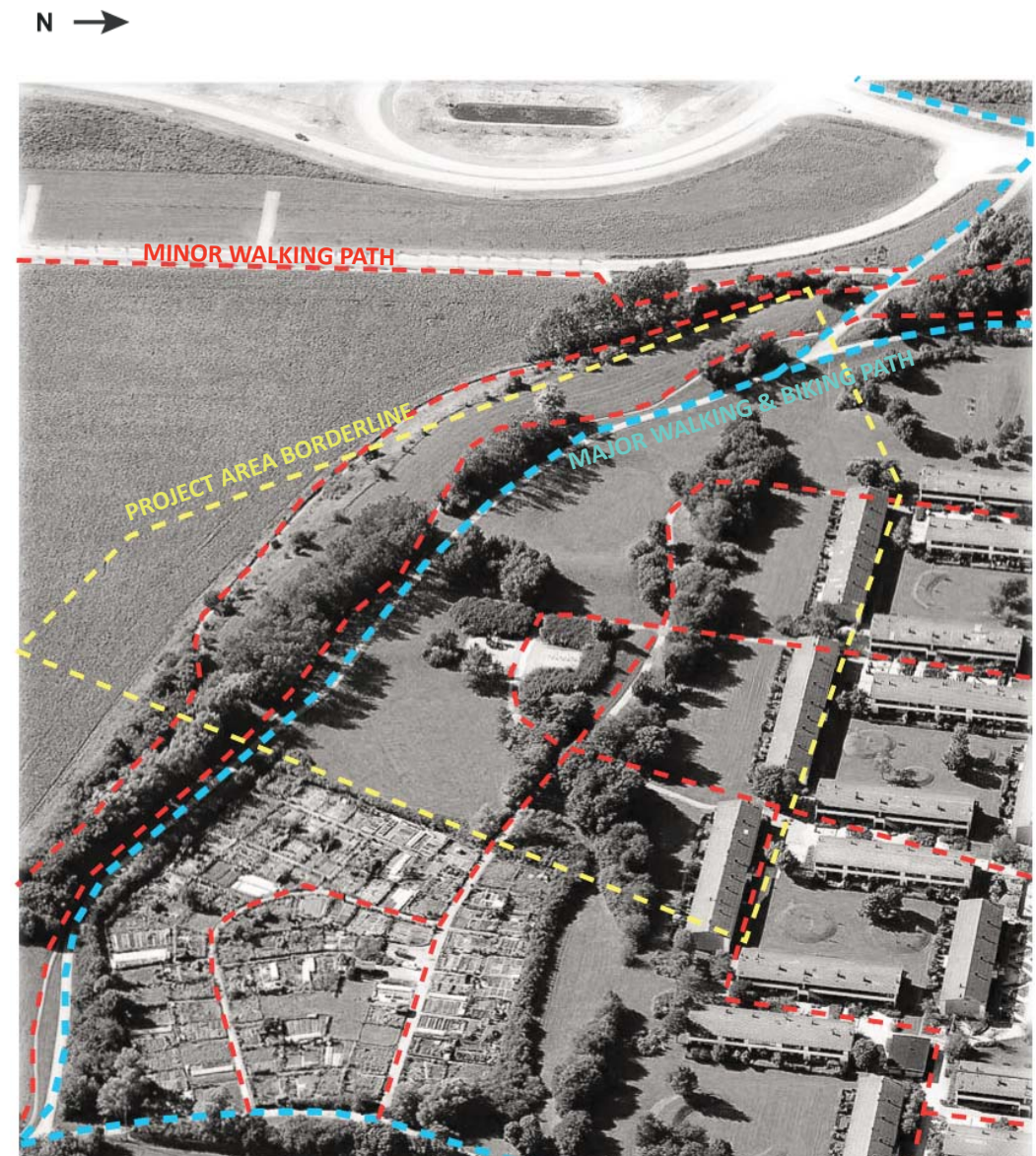
3.23.

PATHS

There are two kinds of pathways in the area; major asphalted paths and minor asphalt or gravel set paths. The smooth major paths are frequently used by walkers, bikers and mopedists. The minor gravel paths laid over the ridge are frequently used by people walking their dogs as they provide a slightly different route through the site; a winding experience of a more "natural" side of Malmö through tunnel busheries, grassy meadows and over the ridge. The minor asphalt paths set around the playground, into the residential areas and into the allotments are mainly used by people having an errand to or from these sites. The paths also figures as space dividers somehow as they can be connected to the space divisions mentioned on the previous text.

33

FLAT BLOCKS PRESENT BUT YET FAR AWAY

HIGH SHIELDING VEGETATION

HOUSES WITHOUT ANY CONNECTION TO THE PARK

NO BENCHES

POOR LIGHTING

DARK BARRIER

PATH INTO THE CLOSED

INTERESTING VIEW

SHIELDING RIDGE TOWARDS BOTANICAL GARDEN

PATH INTO THE OPEN

ENTRANCE TO WHAT? WHERE AM I?

LOOKING RUMPLED

3.24. View of "football space" and ridge seen from western entrance, walking from Svågertorp. This entrance is important as it provides a panoramic view over the site and also figures as an important connection portal to the botanical garden entrance area and Svågertorp.

TOO WILDLY GROWN VEGETATION – UNSAFE

POOR LIGHTING

NO BENCHES

LARGE VEGETATION AND OPEN SPACE MAKES YOU SMALL

BARRIER TOWARDS BOTANICAL GARDEN

POOR LIGHTING

NOT VERY INTERESTING PATH

SUNKEN FOOTBALL AREA - NOT VERY USED

LAWN GALORE

SMALL RIDGES HARD TO USE FOR ANYTHING

3.25. View from west of the "football space", standing on the lawn looking east.This space is one of the focal ones on site and draws attention because of its sloping appearance.

BRUSHY
VEGETATION
BLOCKS VIEW

POOR
LIGHTING

NO BENCHES

TERRACE HOUSES
NOT VISIBLE
DUE TO DENSE
VEGETATION

NIGHTTIME HERE =
DARK AND UNSAFE

PLAYGROUND HIDDEN
BETWEEN DENSE
VEGETATION

LARGE EMPTY
SUNKEN LAWN

LOOKING RUMPLED

WHY ARE THERE TWO PATHS ALONGSIDE EACH OTHER HERE?
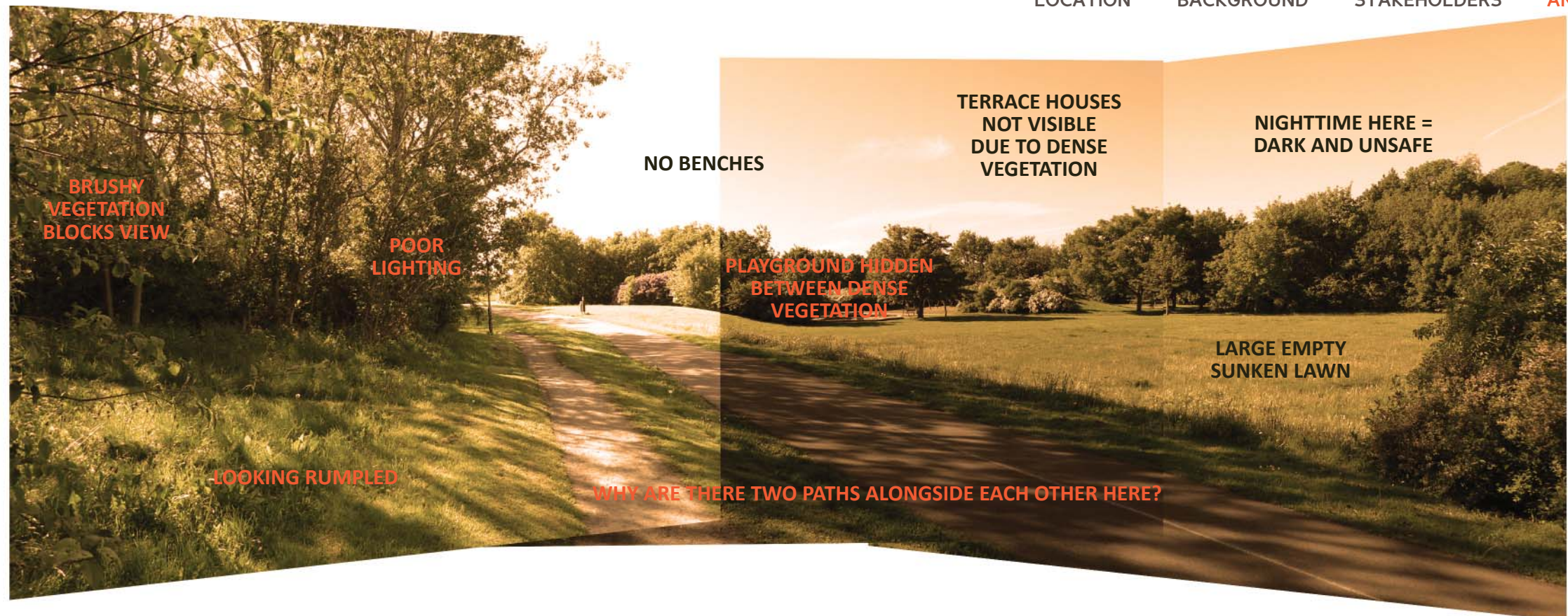
3.26. View of "playground space" seen from east, walking towards Svågertorp. This space is the other focal area of the site and is appearing as entrance for many people coming from residential areas a bit further away.

TERRACE HOUSES
NOT VISIBLE FROM
BOTANICAL GARDEN

THREE LAYERS: SKY, RIDGE AND FIELD

FLAT BLOCKS
VISUALLY PRESENT

RIDGE IS A BARRIER BETWEEN RESIDENTIAL AREA AND FIELDS

RIDGE HAS OPPORTUNITIES TO FIGURE AS THE MOUTHPIECE OF
THE CITY TO CONNECT UP TO BOTANICAL GARDEN

OPENNESS TODAY -
SOON HOSTING THE
BOTANICAL GARDEN
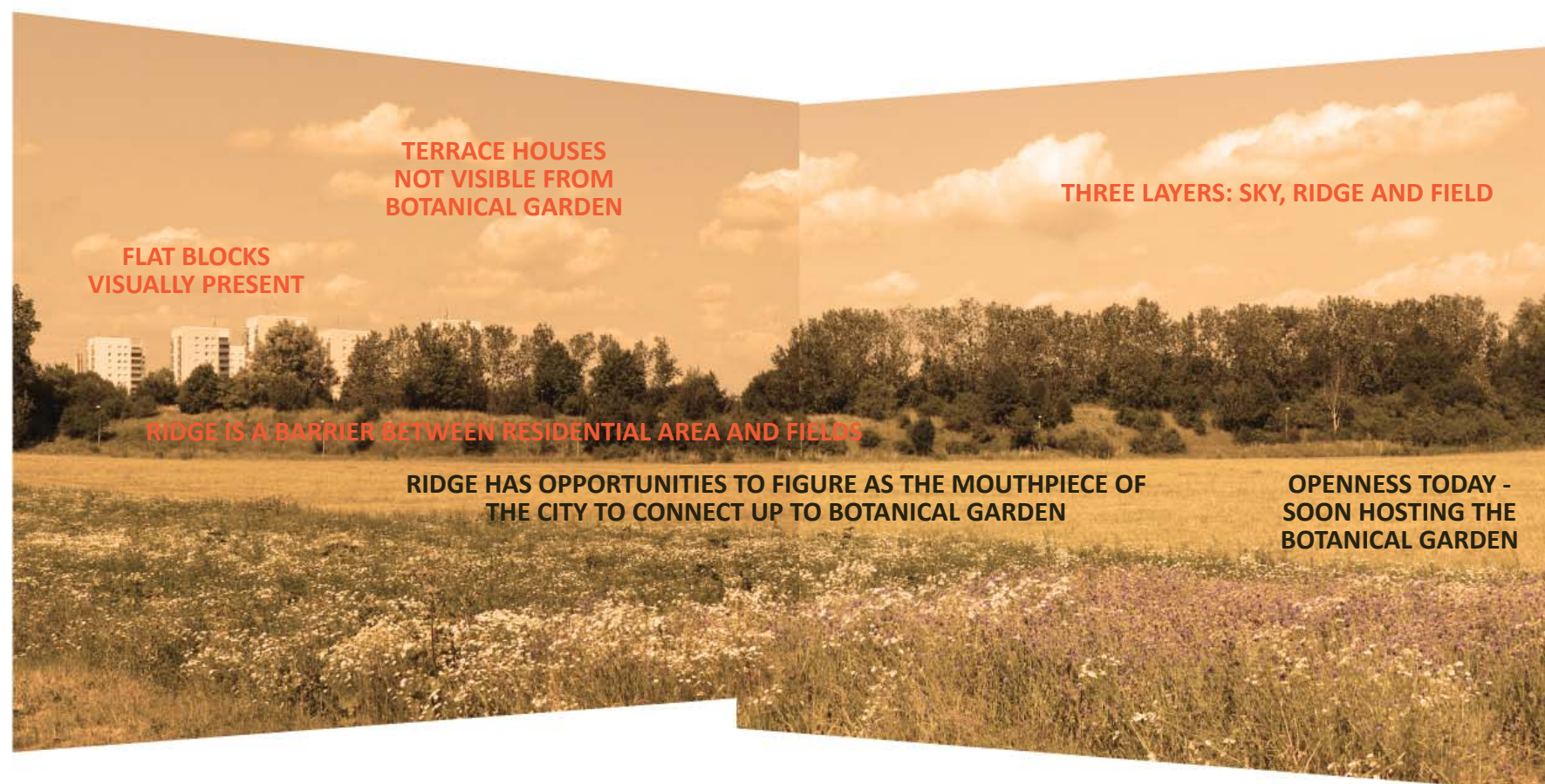
3.27. View of the ridge seen from the millenium wood, situated east of Katrinetorp. Looking north towards the project site of southern Almvik Park. The elevated ridge opens up for opportunities to communicate between the sites.

↑N 3.28. Bird's view of southern Almvik Park shows the sunken football patch and the elevated ridge and small elevated circlets behind houses.
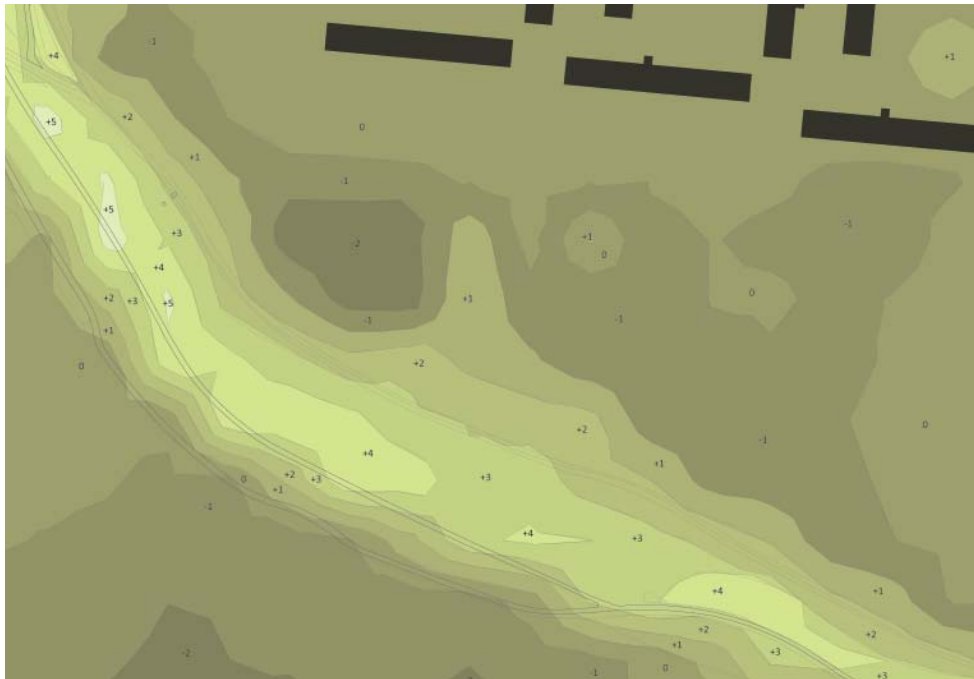
↑N 3.29. Hight differences on the site reaches as much as seven metres where the lowest point is the sunken football patch and the highest point the top of the ridge.

TERRAIN

A major identity feature of the southern Almvik Park of today is its terrain. Clearly man-made elevations exist on site to create room and space of certain use as for example the football patch which is surrounded by light slopes and makes out the lowest point of the site.

I find the elevations on site, and especially the ridge, very interesting to use as a basis in my design thinking and I think it is worth enhancing these features instead of planning them out. The ridge makes out a very defined barrier to the botanical garden but instead of seeing this as an obstacle I would like to use its ability to create curiosity of what lays behind it and also use its ability to be seen as it is possible for features of the ridge to be seen from inside the botanical garden and also from the residential area on the other side; especially light could be specifically favourable to play with in the design of an interactivation park.

←N 3.30. Illustrated night view over southern Almvik Park where the project site is marked in a reddish colour and the smoothly curved ridge is marked with a light yellow line.

CONCLUSION

Possibilities of the project site of southern Almvik Park and of the concept of Lindängelund botanical garden to use to connect each other up with:

rectangular/linear idiom

path hierarchy

overall theme/experience

unique experiences

diversity of human kind

level changes

sight lines

idioms

Needs if looking to the project area of southern Almviksparken:

play

walking paths

green living room

ageless design

connections between areas and between people

safety

seating

lighting

attractive entrances

communicative forms

37

Winter features the hidden spaces of Southern Almvik Park.

Early sketch of an enlightened "milky way" on the ridge.

Fresh snowflakes caught on my mitten.

Confluent landscape of white sky and white ground. Tracks in the snow express people activity.

3.31.

WINTER

"In the early year of 2010 I visit the site, the southern part of Almvik Park, just north of the upcoming botanical garden. The day is cold but fresh when I step off the bus at Lindängen and start my walk south towards Lindängelund. Crossing a road, walking past a school and some large sports fields, I suddenly step out onto a ridge in between flatlands and civilization. Snow already lay deep under my feet and the snow filled wind bites my cheeks red. Snowflakes are beautifully landing on my mittens as I walk on the paths through the park. A young woman walking her dog crosses my view and further on a couple of women is taking their lunch walk. By this stage I have not yet decided what part of the area I will focus on in my project and thus I am walking the site randomly.

The snow increases in frequency and soon I am all alone walking in the big whiteness. Like a huge white blanket the snow covers the small ridge. The density of the snow closes out all noise from the nearby traffic. I feel like I am far far out of the city."

The flowing ridge forms an interesting landscape.

The railway tracks just south of Lindängelund is a barrier in the big scale.

Early sketch of an enlightened viewing spot.

The wet desert or moon landscape of Lindängelund.

3.32.

SPRING

"It is a typical spring day in late March and a feeling of nakedness is in the air as there is neither snow on the ground nor leaves covering the trees. I pass a man jogging by and two young boys walking their dog. It is a nice day for a walk. I continue upwards the ridge to gaze south over the open emptiness of Lindängelund; almost like a desert or a moon landscape it lays awaiting the greenery and water that will fill it over the next ten years. Some artificial hills and a passing excavator reveal that a new landscape slowly is growing up here. The ridge upon which I am standing will become an excellent viewing spot in the future.

In some ways I miss the whiteness of winter when snow covered the landscape, smoothed it out and opened up for walking tracks to form expressions on site."
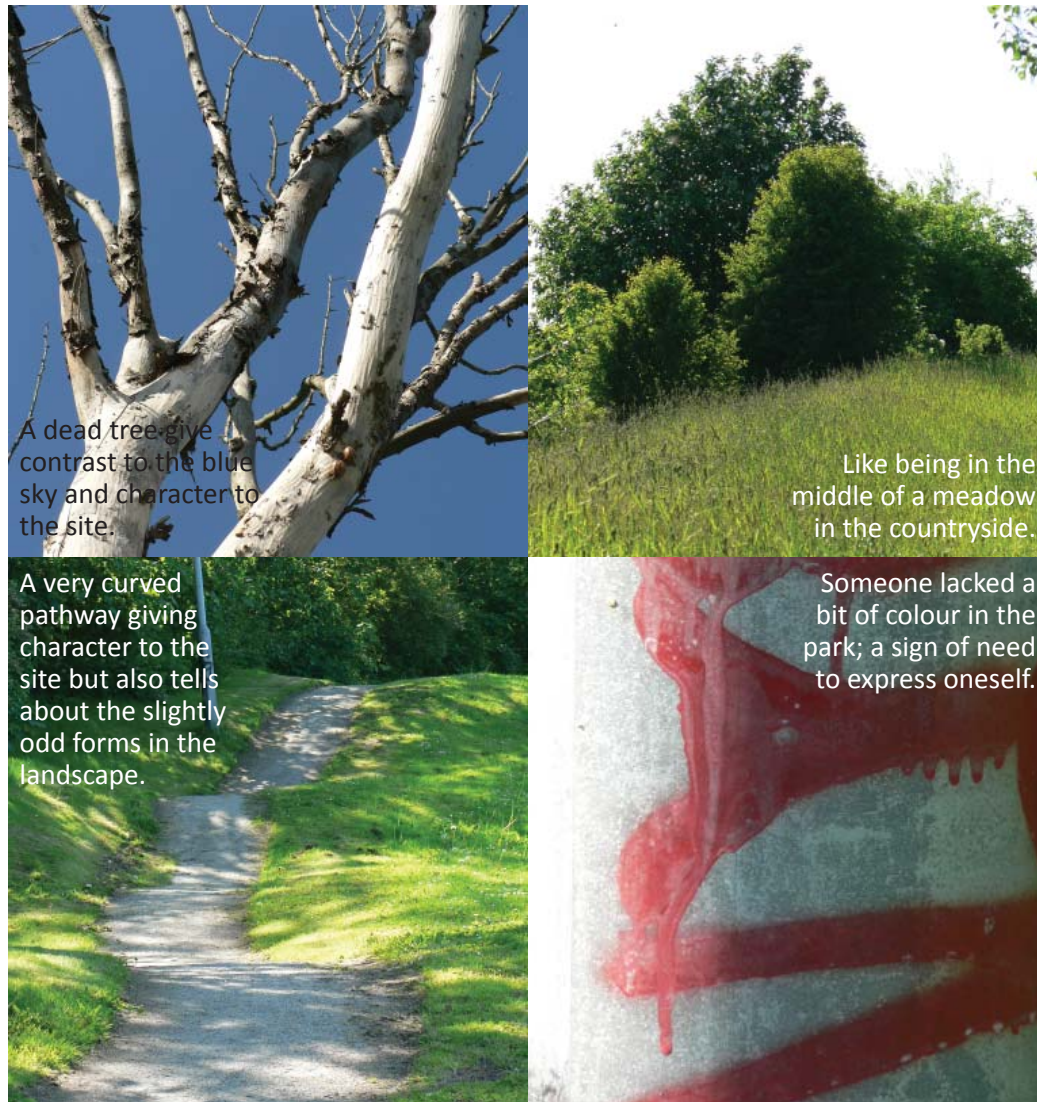
A dead tree give contrast to the blue sky and character to the site.

Like being in the middle of a meadow in the countryside.

A very curved pathway giving character to the site but also tells about the slightly odd forms in the landscape.

Someone lacked a bit of colour in the park; a sign of need to express oneself.

3.33.

SUMMER

"The first observation that strikes me when I arrive to southern Almvik Park in the beginning of June is a green density so thick it almost swallows me. Very different from my last visit here the site is now covered in green colours and accented by birdsong. Another sound very noticeable is the traffic from the nearby ring road, a bit strange as I actually can't see the cars from where I stand on the lawn between the terrace houses and the tree clad ridge. A mother with her pram passes on the walking path and a man plays with his dog on the sunken lawn in front of me. I walk on and get closer to the terraced houses. In one of the small gardens adjoining the houses I see a family putting up the grill and in another garden I see a man watering his flowers. The sun is high and very warm.

I look out over my project site and think about my drawing and plan work; I believe it is going to work! I can definitely see this place dressed in my garb becoming a connection between houses and botanical garden. I am afraid to turn this place into some sort of amusement park and I can see a risk with my design towards that direction, but on the other hand I also want to make a safe and attractive place and also something spectacular which can unite the people of this city. Quite possibly my design has what it takes to do that."

AUTUMN

This project has been carried out during the three seasons already mentioned. Autumn is the only season I have not experienced in Lindängelund and Southern Almvik Park. I will not present any imaginary vision of what it will appear like but it is my guess that the site will be used much for recreation as for the rest of the year. Perhaps there will not be so much activity in the little gardens. Perhaps the building of the greenhouse in the botanical garden has commenced...

4|DESIGN PROPOSAL

Putting theories, thoughts and analytical results together into an interactivation park in southern Almvik Park, Malmö.

INTRODUCTION

Starting out the design process, my mind is fixed on two words: *interactivation* and *connection*. These two so called themes are of vital importance to the overall function of my thesis and need to be merged together to form a completeness in my proposal for the borderland in southern Almvik Park in Malmö. Starting working with this thesis I am seeing two different versions of interactivation; *physical* and *mental*. After having studied interactivation in theory I am very fixed on the mental bit; what happens when we mix real landscapes with fictive ones or what happens when we continue or conclude a real landscape experience in our minds. I am very interested in what can be made with this thinking in mind but am also determined to bring forth a versatile proposal as I want to try out the physical side of interactivation as well.

This chapter holds two different parts: *process* and *proposal*. The design process has been long and struggling and gone from lines on a paper via model building to computer drawn plans. I hope to, through my notes and sketches of the process described in this chapter, give insight in my ways of thinking and working when designing for interactivation. I also wish to present my proposal for southern Almvik Park not only from a landscape architect's perspective but also from a visitor perspective. Hopefully this will be successful in making ideas, functions and uses visible.

Even though the place and issue of this project could have been anywhere, I found the possibility and challenge of applying my interactivation ideas to a developing area in Malmö very interesting. The upcoming botanical garden of Lindängelund connected up with the residential areas of Almvik, Kastanjegården and Lindängen make up different kinds of integration issues in the small as well as in the big scale. I would like to present this design proposal of an interactivation park in southern Malmö as a possible visualisation to integrate areas, to integrate people and to integrate landscape architecture with interactivity. Even though a real place and a real issue, this park may never come true but it is my hope that it will be an inspiration to consultants, local governments and others wanting to look beyond the ordinary. My vision is to inspire to put a little extra thought into the process of landscape design and social design.

I have a strong concept of light in my design and have often felt enlightened at different stages in my design process. One day while I am sitting sketching on the computer I suddenly find myself listening to a song by Björk and while I hear the words weaved into the melody I realise that if my design process and my proposal would be a song; this would be it:

Common rocking chair = interactivation?

Not till you halo all over me
I'll come over
not till it shimmers 'round your skull
I'll be yours

I weave for you
the marvellous web
glow in the dark threads
all neon like

The cocoon surrounds you
embraces all
so you can sleep
foetus-style

And they will assist us
'cause we're asking for help
and the luminous beam - it feeds you !

The soft distortion
fills you up
nourish nourish
your turtleheart

And they will assist us
'cause we're asking for help
and the luminous beam - it feeds you!

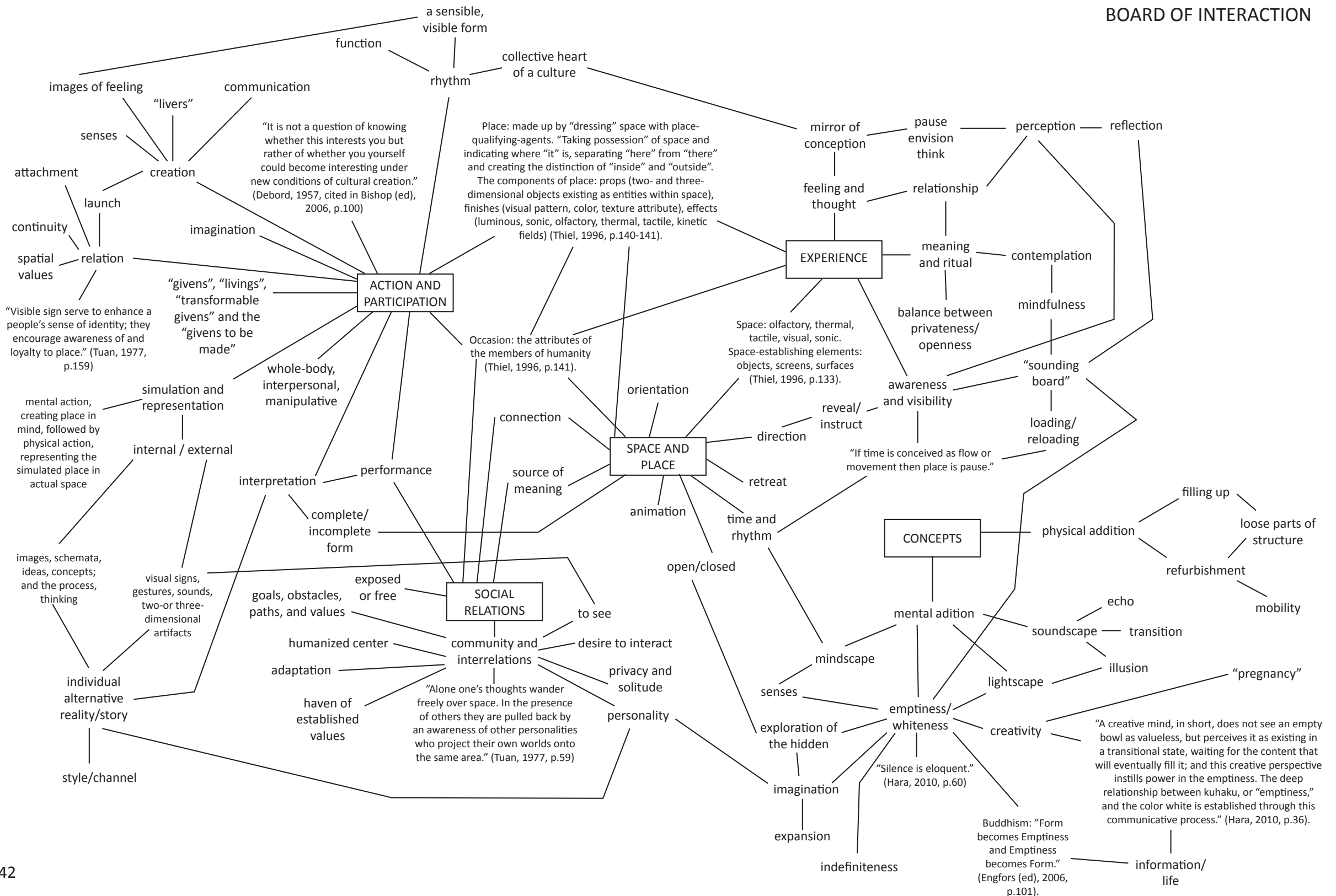(Don't get angry with yourself)
I'll heal you

With a razorblade
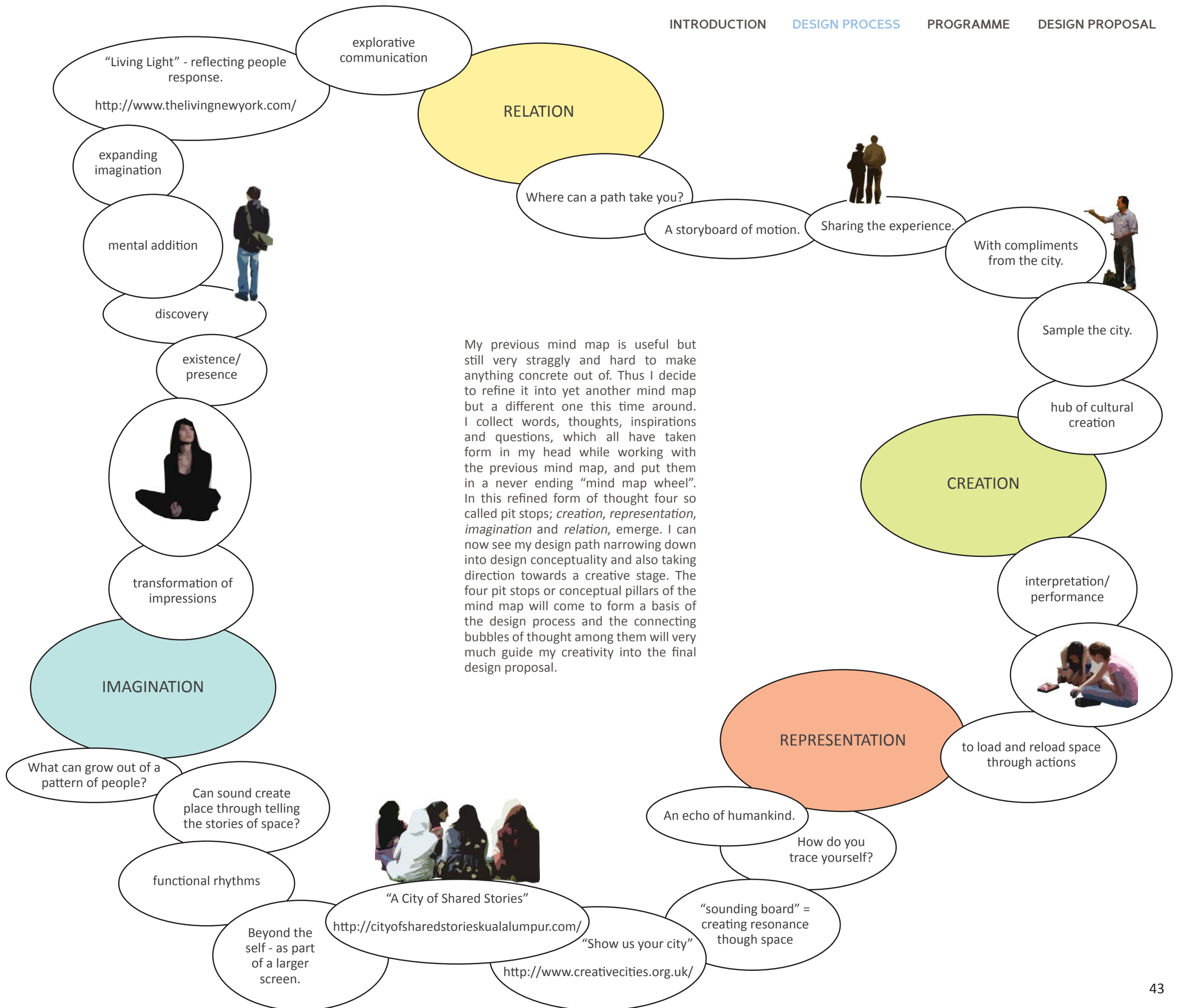I'll cut a slit open
and the luminous beam feeds you, honey!

ALL NEON LIKE / Björk Guðmundsdóttir

DESIGN PROCESS

As I start the design process I think back on my earlier studies of subjects connected to interactivation. Words, quotations and concepts are overflowing my brain and to somehow sort all this knowledge out I go through my written thoughts and keywords from the texts and put them into a mind map; a board of interaction as I choose to call it. This forces me to divide my collected information into five interconnectivity groups; *space & place*, *experience*, *concepts*, *action & participation* and *social relations*. I feel relieved as I now see a clearer connection pattern between the different aspects of interactivation.

My problem is still how to translate the content of my mind map into landscape design and I am struggling with decisions of what kind of interactivation I would like to develop in my design proposal. The issue of my project site is integration problems between landscapes and between people. When designing a bridging borderland between the botanical garden and residential the area of Almvik I believe in a concept which takes users through an imaginative as well as an explorative and creative interactive experience.

BOARD OF INTERACTION

a sensible, visible form

function

collective heart of a culture

images of feeling

"livers"

communication

rhythm

senses

creation

attachment

launch

imagination

continuity

spatial values

relation

"It is not a question of knowing whether this interests you but rather of whether you yourself could become interesting under new conditions of cultural creation." (Debord, 1957, cited in Bishop (ed), 2006, p.100)

Place: made up by "dressing" space with place-qualifying-agents. "Taking possession" of space and indicating where "it" is, separating "here" from "there" and creating the distinction of "inside" and "outside". The components of place: props (two- and three-dimensional objects existing as entities within space), finishes (visual pattern, color, texture attribute), effects (luminous, sonic, olfactory, thermal, tactile, kinetic fields) (Thiel, 1996, p.140-141).

mirror of conception

pause envision think

perception — reflection

feeling and thought

relationship

ACTION AND PARTICIPATION

"givens", "livings", "transformable givens" and the "givens to be made"

meaning and ritual

contemplation

"Visible sign serve to enhance a people's sense of identity; they encourage awareness of and loyalty to place." (Tuan, 1977, p.159)

whole-body, interpersonal, manipulative

Occasion: the attributes of the members of humanity (Thiel, 1996, p.141).

EXPERIENCE

balance between privateness/ openness

mindfulness

mental action, creating place in mind, followed by physical action, representing the simulated place in actual space

simulation and representation

internal / external

orientation

Space: olfactory, thermal, tactile, visual, sonic. Space-establishing elements: objects, screens, surfaces (Thiel, 1996, p.133).

awareness and visibility

"sounding board"

interpretation

performance

connection

reveal/ instruct

loading/ reloading

images, schemata, ideas, concepts; and the process, thinking

source of meaning

SPACE AND PLACE

direction

"If time is conceived as flow or movement then place is pause."

complete/ incomplete form

animation

retreat

filling up

loose parts of structure

CONCEPTS

physical addition

visual signs, gestures, sounds, two- or three-dimensional artifacts

exposed or free

time and rhythm

refurbishment

individual alternative reality/story

goals, obstacles, paths, and values

SOCIAL RELATIONS

to see

open/closed

mental adition

echo

soundscape — transition

mobility

humanized center

community and interrelations

desire to interact

lightscape

illusion

"pregnancy"

adaptation

haven of established values

privacy and solitude

mindscape

senses

style/channel

"Alone one's thoughts wander freely over space. In the presence of others they are pulled back by an awareness of other personalities who project their own worlds onto the same area." (Tuan, 1977, p.59)

personality

exploration of the hidden

emptiness/ whiteness

creativity

"A creative mind, in short, does not see an empty bowl as valueless, but perceives it as existing in a transitional state, waiting for the content that will eventually fill it; and this creative perspective instills power in the emptiness. The deep relationship between kuhaku, or "emptiness," and the color white is established through this communicative process." (Hara, 2010, p.36).

imagination

"Silence is eloquent." (Hara, 2010, p.60)

expansion

Buddhism: "Form becomes Emptiness and Emptiness becomes Form." (Engfors (ed), 2006, p.101).

indefiniteness

information/ life

explorative communication

"Living Light" - reflecting people response.

http://www.thelivingnewyork.com/

expanding imagination

mental addition

discovery

existence/ presence

transformation of impressions

IMAGINATION

What can grow out of a pattern of people?

Can sound create place through telling the stories of space?

functional rhythms

Beyond the self - as part of a larger screen.

RELATION

Where can a path take you?

A storyboard of motion.

Sharing the experience.

With compliments from the city.

Sample the city.

hub of cultural creation

CREATION

interpretation/ performance

to load and reload space through actions

REPRESENTATION

An echo of humankind.

How do you trace yourself?

"sounding board" = creating resonance though space

"A City of Shared Stories"

http://cityofsharedstorieskualalumpur.com/

"Show us your city"

http://www.creativecities.org.uk/

My previous mind map is useful but still very straggly and hard to make anything concrete out of. Thus I decide to refine it into yet another mind map but a different one this time around. I collect words, thoughts, inspirations and questions, which all have taken form in my head while working with the previous mind map, and put them in a never ending "mind map wheel". In this refined form of thought four so called pit stops; *creation*, *representation*, *imagination* and *relation*, emerge. I can now see my design path narrowing down into design conceptuality and also taking direction towards a creative stage. The four pit stops or conceptual pillars of the mind map will come to form a basis of the design process and the connecting bubbles of thought among them will very much guide my creativity into the final design proposal.

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Exploring the possibilities...

Having my mind maps and particularly having narrowed down my thoughts into conceptual ideas I now start my sketching process. Early on, while trying to transform thoughts and ideas into shape and form, I find myself exploring mental interactivation through use of lighting features. Maybe this is because I personally am interested in lighting features in public space or maybe it is because I find lighting to effectively transform landscapes and also that it brings sparks of mental imagination to space. I am also trying out the interesting medium of sound but never find any good enough idea to use this time.

I quite soon find myself in a phase when I must choose which techniques to use during the sketching process. I try visualising some of my ideas using computer graphics but it is after all the sketching paper that serves the purpose best at this moment. Putting the papers layer over layer I fill them with big strokes and delicate lines and I scribble words and small sketches where there is yet empty space. I try out pencils, felt pens and Indian ink in my search for the right forms. Suddenly I find the two-dimensional sketches inadequate; I need to explore my ideas in yet another dimension to see if they work. I have come up with glowing benches on the ridge, some walled gardens and a couple of bridge forms which I all want to examine in three-dimension. I build up a model in paper and foam board with a printed A1 plan of the site as a basis. I am not accurate in scale, but close to, as I mainly want to explore space and proportions at this stage. The model becomes my main sketching tool and I discover and decide many of my final proposal ideas at this stage; glowing benches, standing for imagination, remain, my two so called bridges evolves but my walled gardens change to be a walled art exhibition, standing for creation, relation, imagination as well as for representation, on the ridge. However, I still struggle with finding enough interactive ideas to fill the project site. Slowly but surely a few ideas add to my model and to my sketching paper but the main issue still remains; how can I connect up the botanical garden with the residential areas?

What is beyond the line? Where does it end? Do you want to find out?

Early idea of an enlightened memorial place on the ridge.

Walled allotments.

View from house.
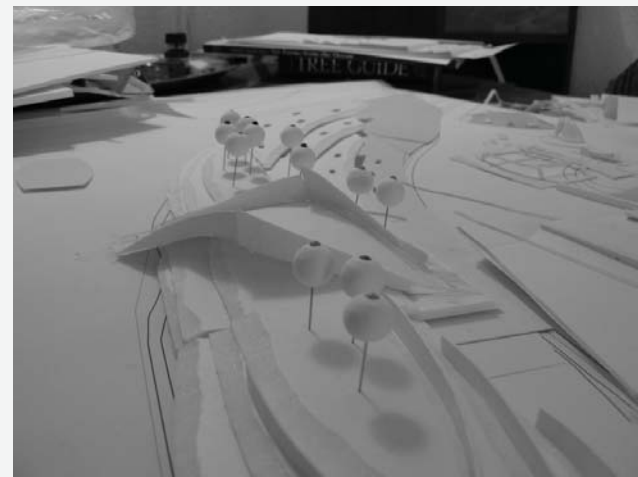
Bridge on the ridge.
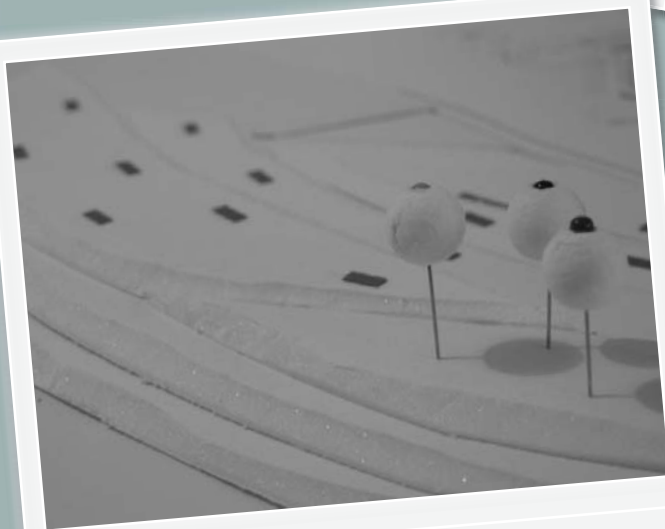
Glowing benches.

View from botanical garden.
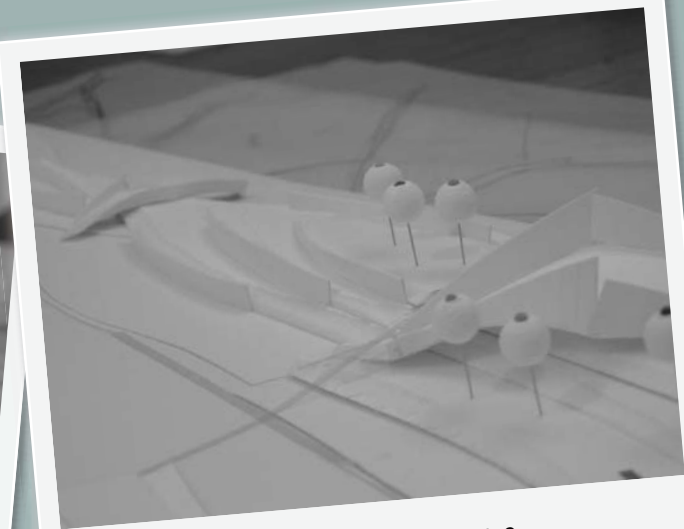
Exhibition walls.
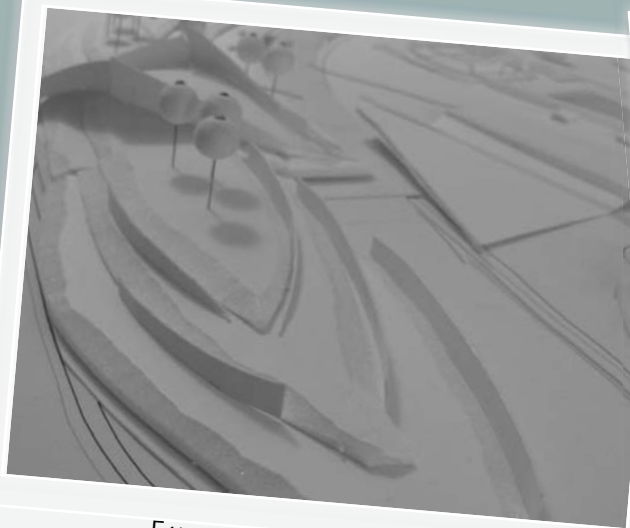
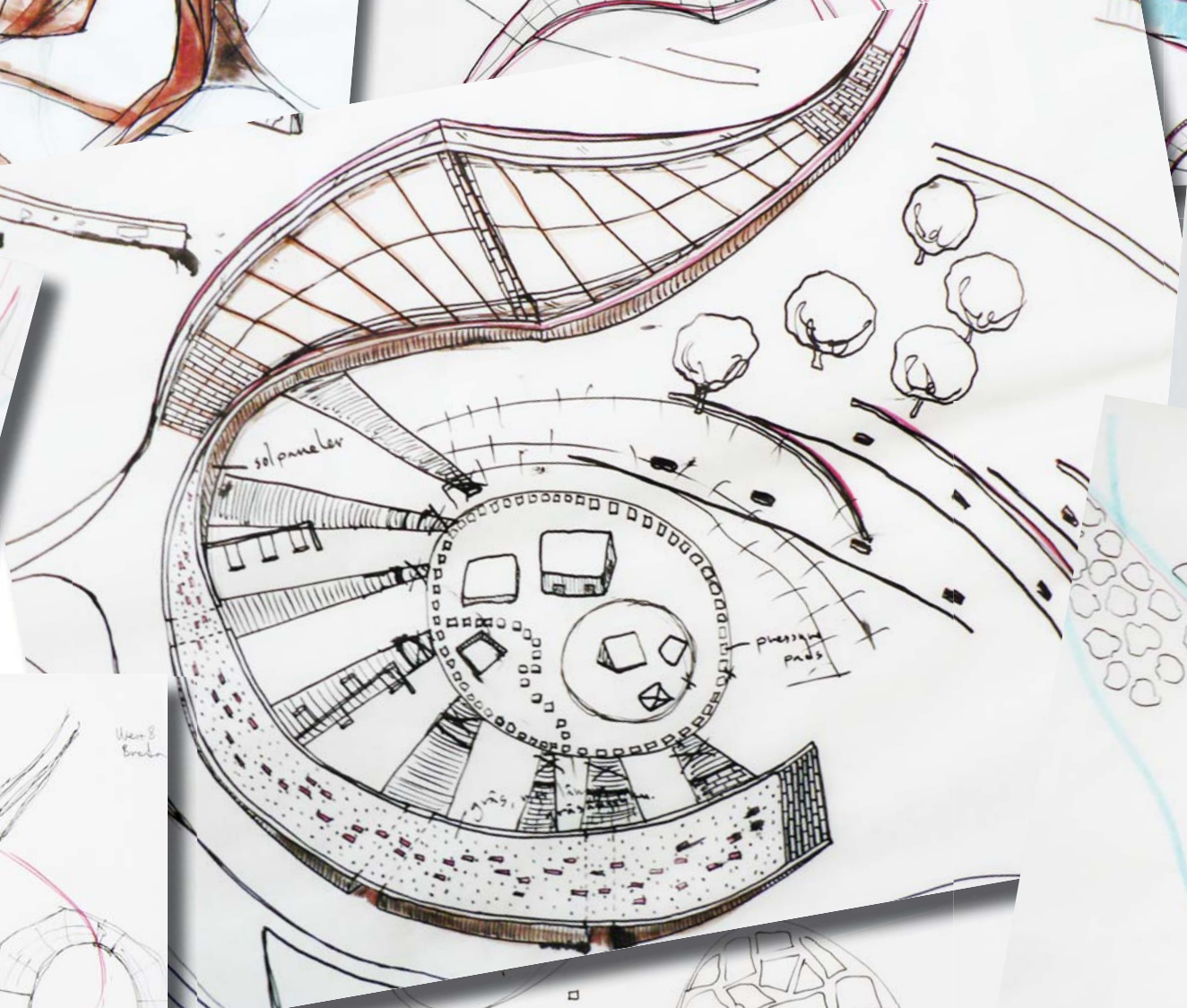Exhibition walls.
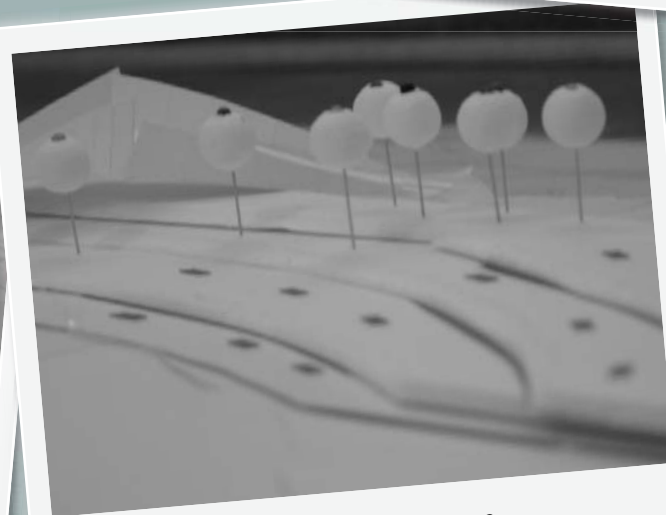
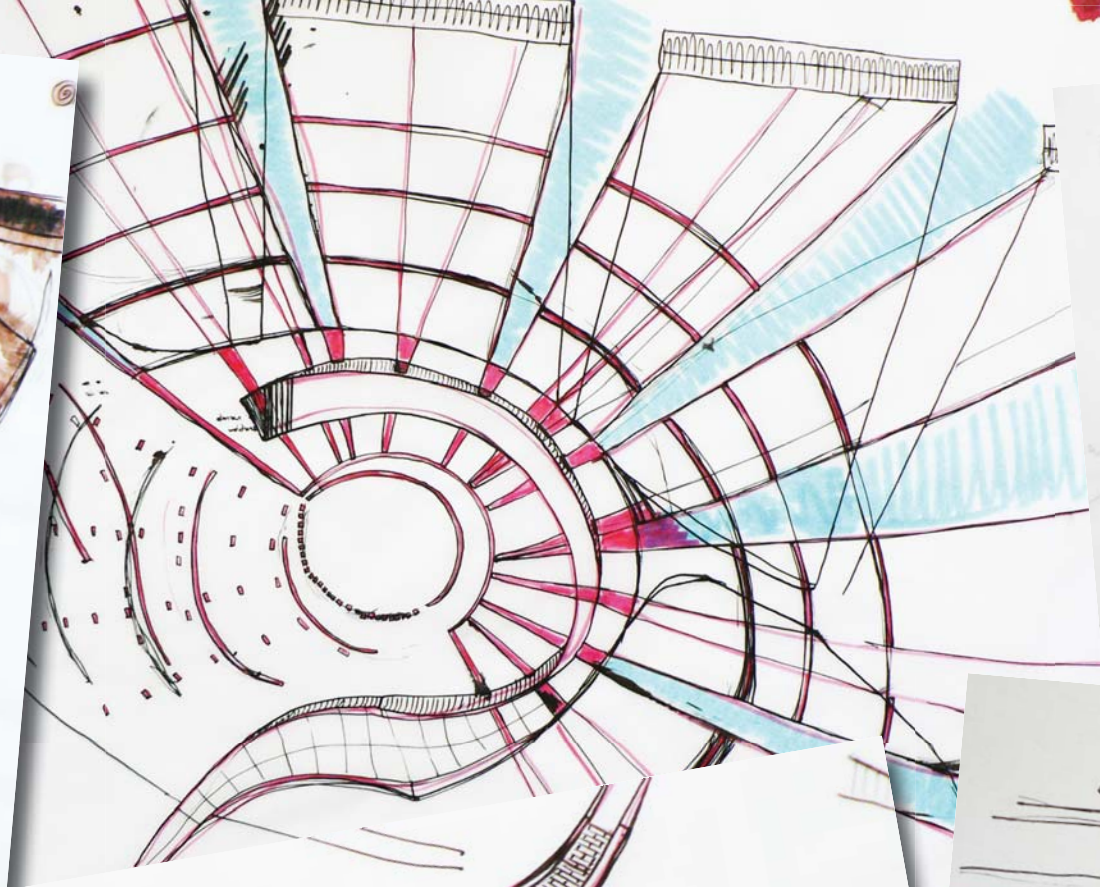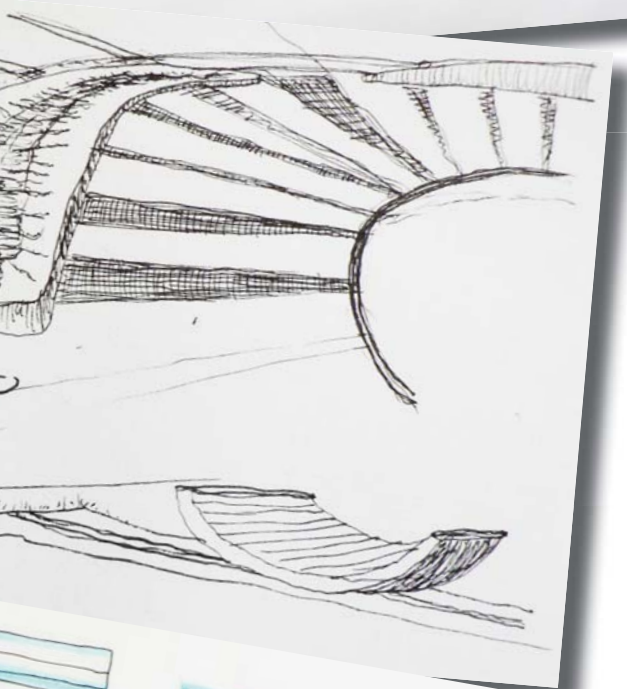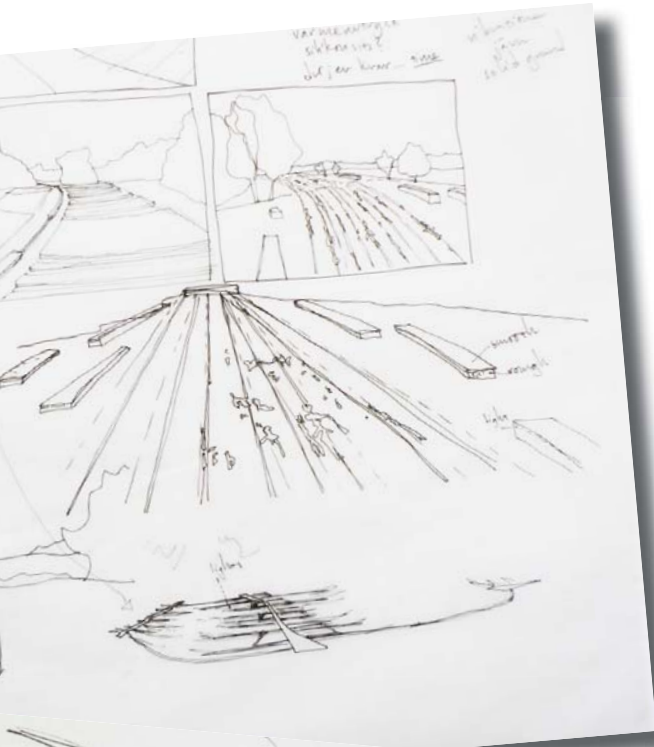
Glowing benches.

Water and sightlines.

solpaneler

pressure pads

step'n'light
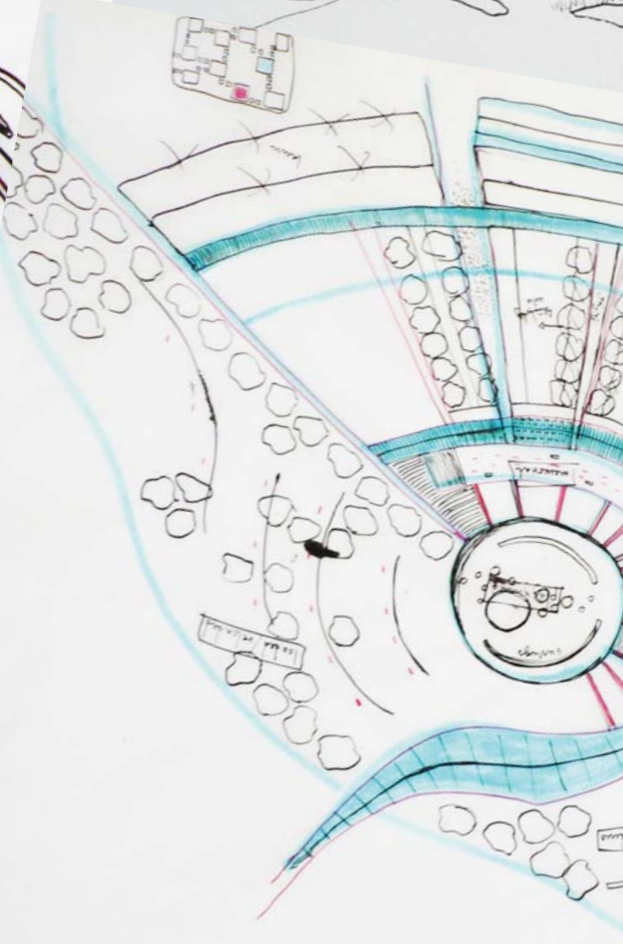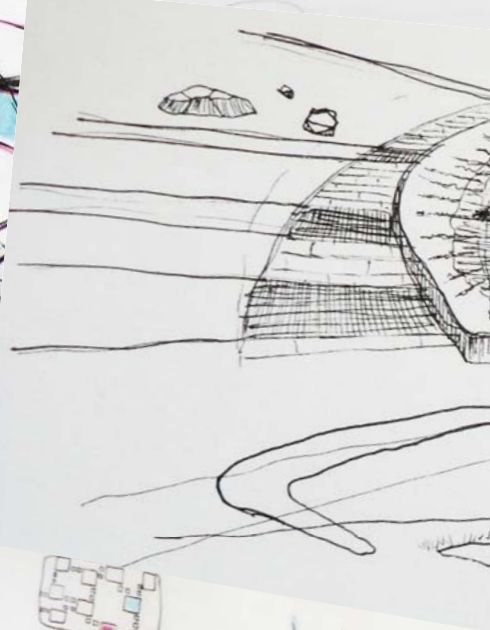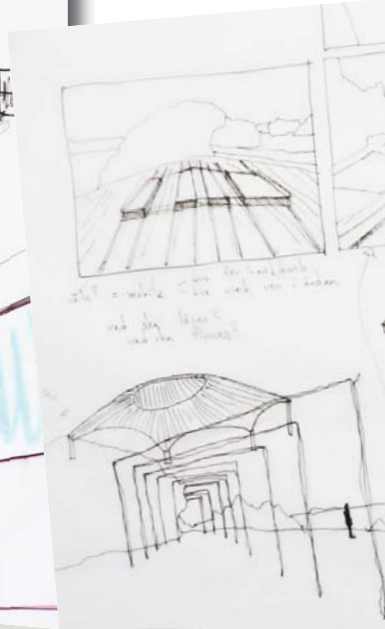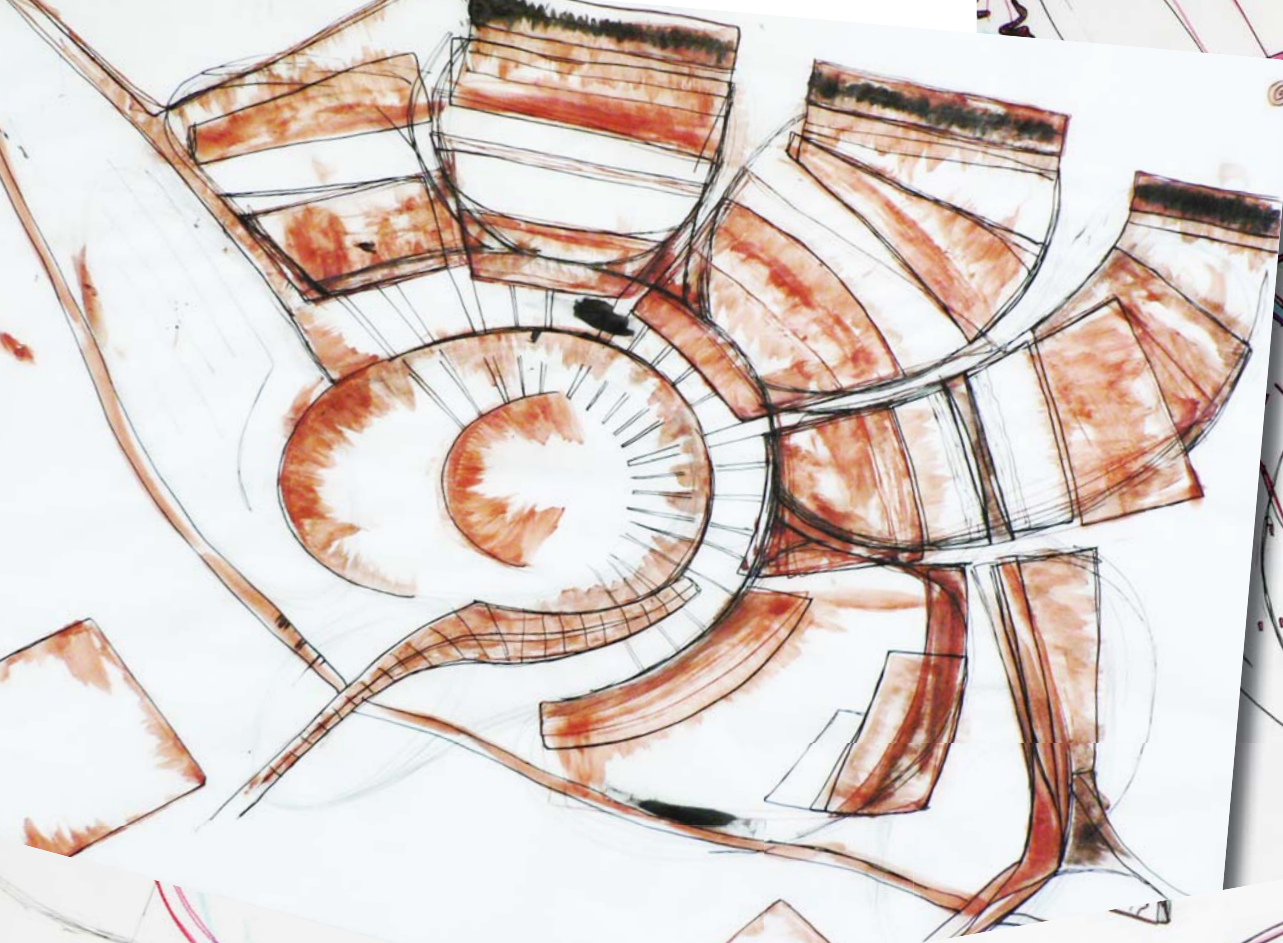
Sketching the structure...

Connecting up... flowing together... unification... interactivation...

Starting sketching is a beginning of a difficult journey as my mind is fixed on the theories I had just scrutinized. I feel bound to thoughts about participation, addition and emptiness. It feels like I cannot land in anything concrete. And I can certainly not connect up the botanical garden with the residential areas.

Anyhow, an early idea I get is to include a walled garden, like a public allotment. But it is not very interactivating like I want it to be... thinking about the botanical garden... but what then about a humanical garden in response to the botanical one!? This could be a way to involve people in the site and at the same time create a changing interactive environment. I like it!

Another early idea coming to my mind and to my sketching paper is a glowing landscape on the very ridge. Starting out as a lighting pattern in the lawn it soon evolves into an interactive experience near and far. A concept of loading/ reloading becomes handy as I think of benches which will get "loaded" with energy when a person sits down. This "energy" could appear as a glowing light in the seating and remain enlightened for a while after that person has left the seat. From a distance this phenomena will hopefully cause a changing landscape scenery at night and also cause people to stop to wonder what is happening
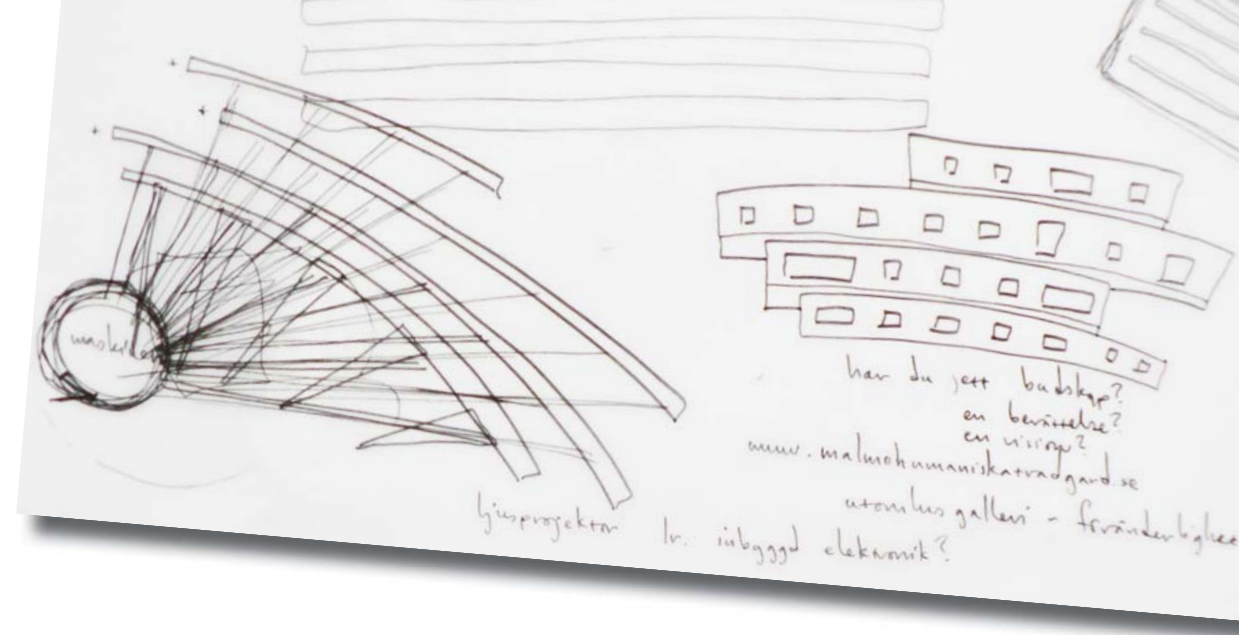
up there; someone has just been there loaded the place with energy! This idea becomes my beloved one throughout the design process.

My overall structure is transforming. Constantly trying to get that flow going between the areas; this is truly a borderland which needs to bond with its surrounding landscape, although I know it will eventually turn out to be a place of its own too...
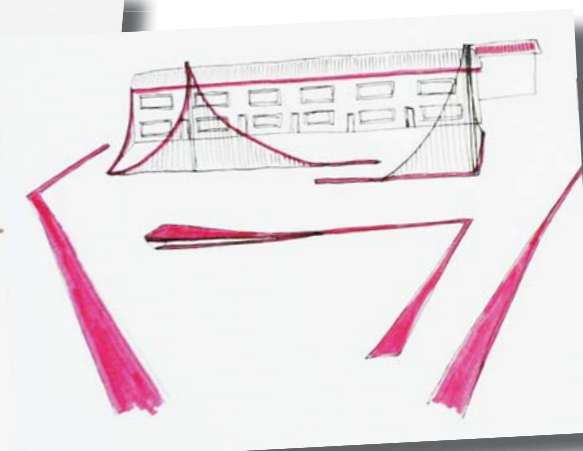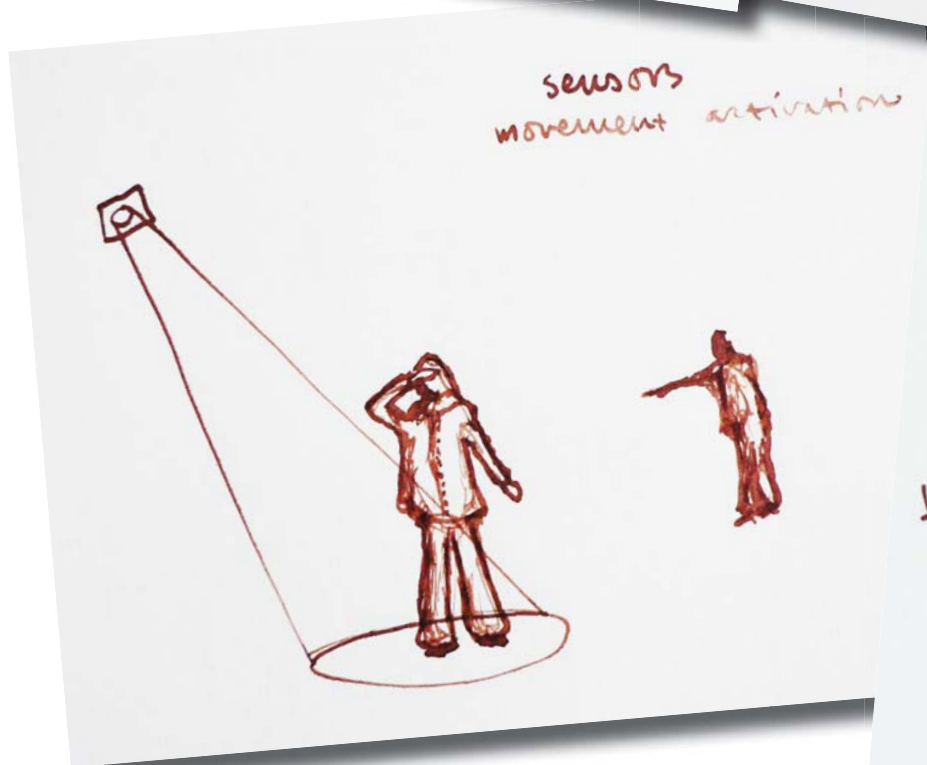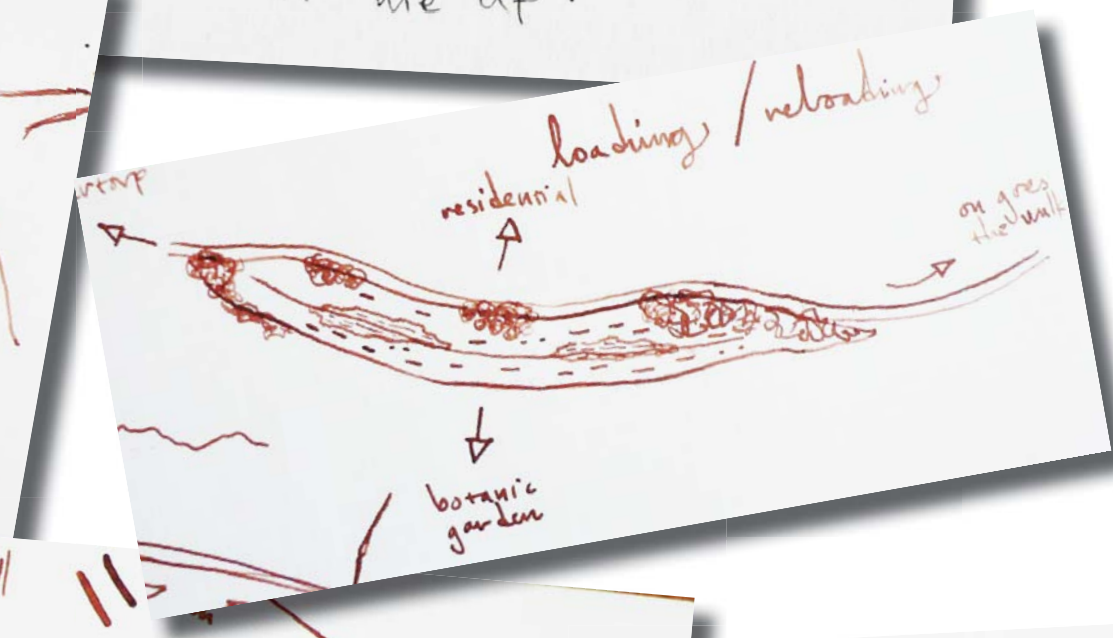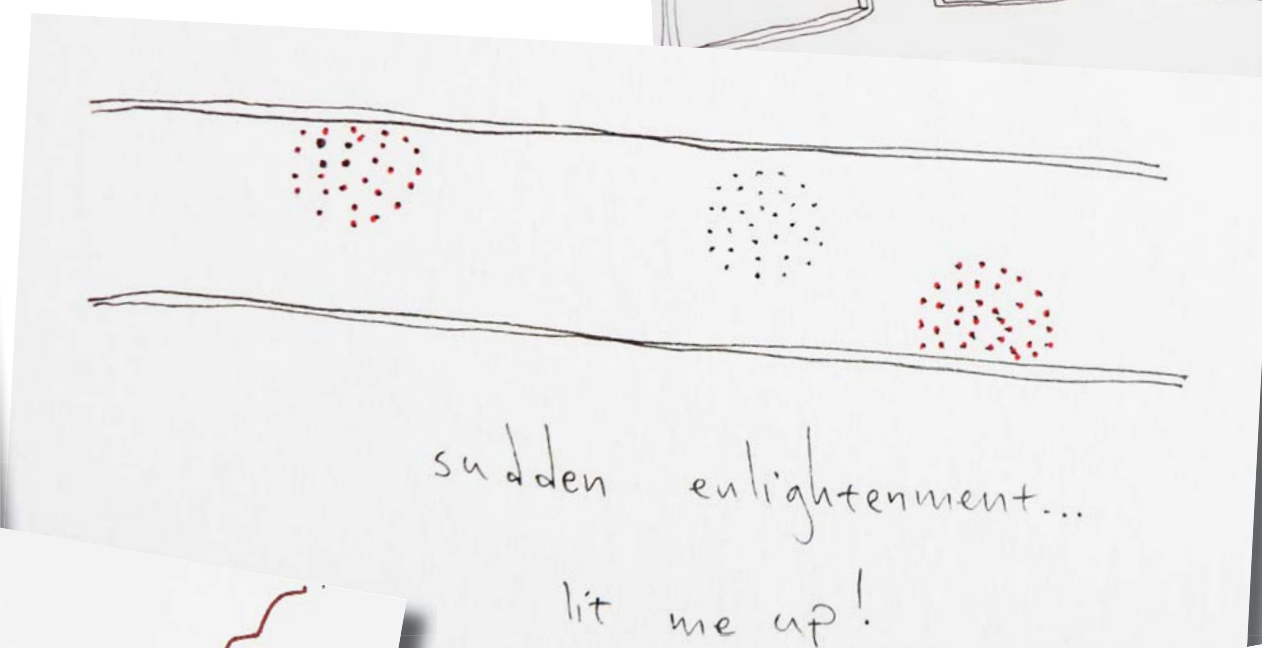
Suddenly it just appears on the sketching paper in front of me. An eye. I have, without any intention or prediction, transformed southern Almvik Park into a huge eye with flowing lashes! Well, at least it will look good from the air... I choose to further evolve my plan and to ignore the fact that it looks like an eye; the flow in the overall structure is turning the right way and I do love my bridging structures set on the ridge and linking the site with the botanical garden. Talking about the botanical garden; where my bridges end up in the garden there will be a large greenhouse which is forming the very entrance to the new area. This opportunity is a great one as there will be loads of people on that site who can be tempted to turn left into southern Almvik Park. There is a need of a certain kind of temptation in the design to achieve this and I believe my spectacular bridges with lighting will succeed this challenge.
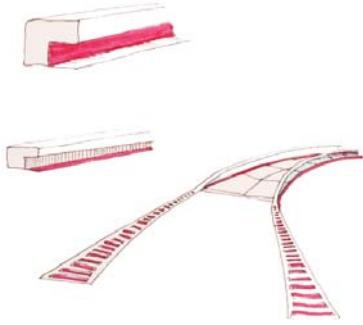
The larger of the bridges is flowing out in my project site forming a foci; a pupil.

Ideas of what to do with this foci runs over playgrounds and lighting spectacles ending up in something like the latter with an addition of a spontaneous stage...

A limitation always present in my process is the privacy of the residents of Almvik; I do not want them to feel exposed to nosy or loud park visitors. Neither do I want them to be excluded as these residential houses actually are a very important part of the plot of this thesis. I am trying various variants of integrating my design into the "house zone": terraced gardens... shallow moats... lighting design on the houses mirrored into the park... I later develop the lighting idea which I will tell you about when the story continues in the next spread...
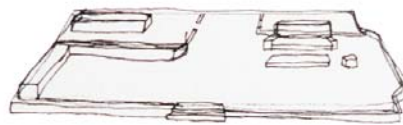
soundplace

tangible
sound
table?
move/sound

sudden enlightenment...

lit me up!

loadings / reloadings

residential

on grass
the wall

botanic
garden

sensors
movement activation

body heated
glow

glass?

rough cut
stone

stone

bridging with lights?

glowing play animals?

filling up the ground plan?

activation through interactivation?

Sketching the Details...

So here I am with my head full (or maybe empty?) of ideas nailing what interactivation really is. An overall site structure is emerging out of my sketching paper but also small rough drafts of the actual features on site are growing to life.

Light is always on my mind. Perhaps too often? Anyhow these lights are guiding me right now and somehow help me shape my ideas into design. Light, sight and sound are all in focus as these elements I believe to be interactivities. But how can I use them in a new way?

I am thinking of the residential houses of Almvik and then thinking what they are made up with, concluding my thoughts into a house ground plan; what happens if we step into a flat house plan; would we still feel enclosed? Playing on the incompleteness; would we draw up the house features and furnish it in our minds when we stand there in the plan?

Interactivation design is a real challenge! I am struggling so hard... am I really able to do this?

If we activate light through our presence on a site or through an active choice of action on a site; what kind of design could be involved in that? I am starting to think if certain kinds of light can trigger the mind and thus the fantasies to get interactivated. What if you look in one direction and see glowing lights in the distance. You look away. You look back in the same direction and notice a slight change in the light pattern you saw earlier; how does this affect you? Do you start activating your mind in search of an answer or a story behind the light appearance?

What if you suddenly find yourself in a spotlight? Would you take fright or would you take the opportunity? A sudden focus like this is an interesting phenomenon which certainly would make you interact one way or another...

Playing with light and sightlines to connect up botanical garden and residential areas is the next idea. Can I also use light to connect up people with other people or to connect up people to memories? Like sensors, light could trigger us to become part of a place through getting involved physically by sourcing the light or mentally by exploring or using the light. Lighting will definitely be the binding design link between areas and between people in this proposal!
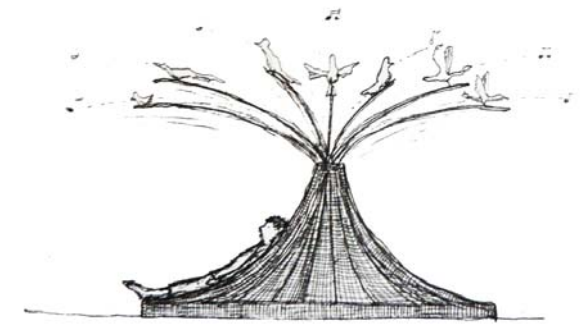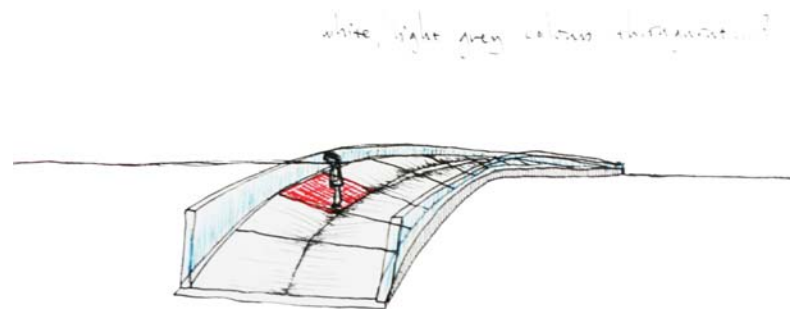

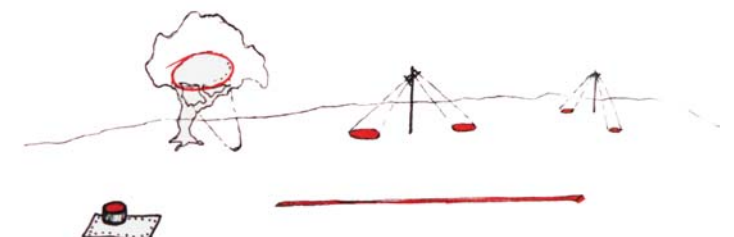wind music interactivating your mind?
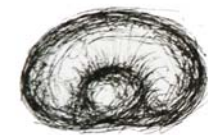
park furniture?

playing islands?

spontaneous foci?

interactive or active?

interactivation causing activation?

DESIGN PROPOSAL PROGRAMME

Interactivation is the concept of this project. However, I have earlier in a mind map broken this subject down into the four interconnectivity parts *creation*, *representation*, *imagination* and *relation* and am now going to add yet two conceptual collections of words: *Observation/Destination/Interactivation* and *Year round /Day round /Mind round*. This is because I want an easier way of implement interactivation in my design proposal; I want to twist my thought up ideas into another dimension for deeper understanding.

*Observation/Destination/Interactivation*

Following my previous division of interactivation, into physical and mental parts and as I believe the subject of interactivation to be highly multidimensional, I have formed a so called stage division in my design concept, almost describable as three dimensions regarding experience. Working with the whole of the landscape I imagine the experience to take off in the mind of the visitor. Whilst walking he/she observe and maybe sees something he/she get curious about and want to explore closer - thus getting a destination into interactivation. The journey towards the destination becomes mindfully interactive in its own way because we early on start to imagine the features of the place to which we are heading.

Year round /Day round /Mind round

The importance of usability has followed my design process into the final proposal. I want the places of the site to be interchangeable for different kinds of users and for different kinds of times. How will the everyday visitor enjoy the site and how will the one-off tourist make it a memorable experience?

In my design proposal I will aim for the following desideratum:

Bridge an exchange between botanical garden and residential areas.

Design an environment based on an interactivation theme.

Enhance the existing site topography.

Keep the environment "fresh" through different experiences with each visit.

Transform southern Almvik Park into a green living room for the residents of Malmö.

Use a form language which point towards ageless design.

Create connections between areas and between people.

Provide usable design throughout day and night.

Enhance safety boosting features such as light and visibility.

Make lighting a coherent theme on site.
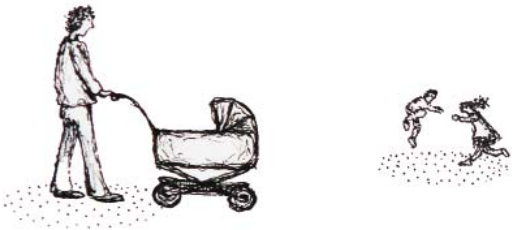
Conceptual sketches evolved further into the final proposal.

DESIGN PROPOSAL

In my proposal I have worked to a large extent with lighting features. This is because I throughout the design process found that this element enhances and simplifies design of interactivation space. The result has become a vivid and sparkling gem park in the south of Malmö. It is my hope that this park will become a safe and rewarding place to go to socialise and to experience enlightment with other people.

The interactivation park, as I have chosen to call it, is set right in between Almvik and the botanical garden. It is connected to the botanical area via a couple of bridges which are laid over the ridge. A walk and bike path curves across the area and binds together the ten different focus areas (which will be presented closer up in the following pages). The layout also features two focal sites which both are circular in shape and mirrors each other. The park extends its fingers both into the botanical garden and close up to the residential houses of Almvik.

The aim has been to design a flowing landscape between the two different adjoining areas and also to play with similes and metaphors in the form language of the three areas together. I have tried to keep a reasonable amount of privacy right next to the residential houses, especially as they have garden patches abutting on the park.

In my design proposal I have chosen not to present any plant scheme as I have put my focus on interactivation design featuring so called hard materials. In an eventual further adaptation of the proposal planting schemes may be included to give seasonal values to the park experience.
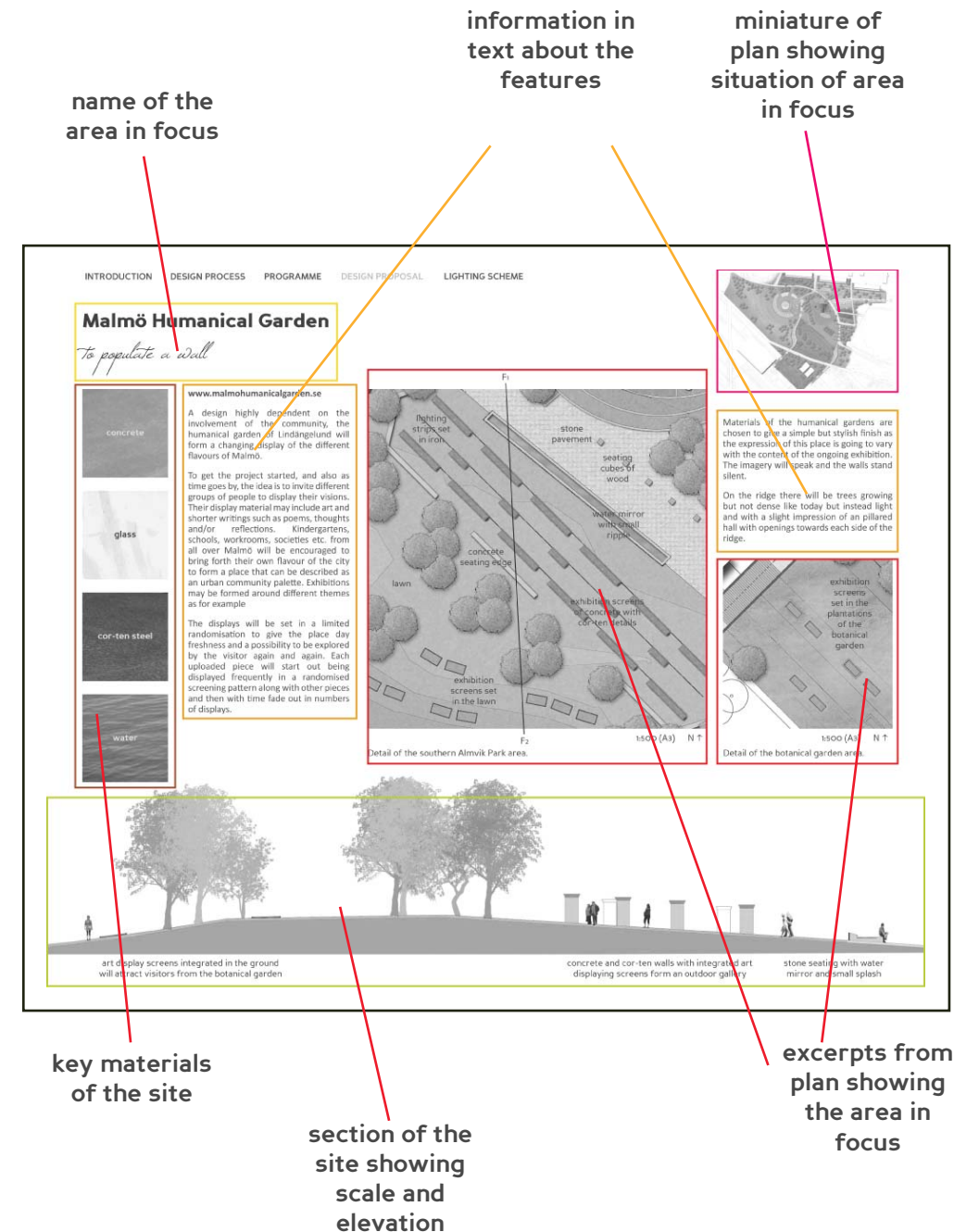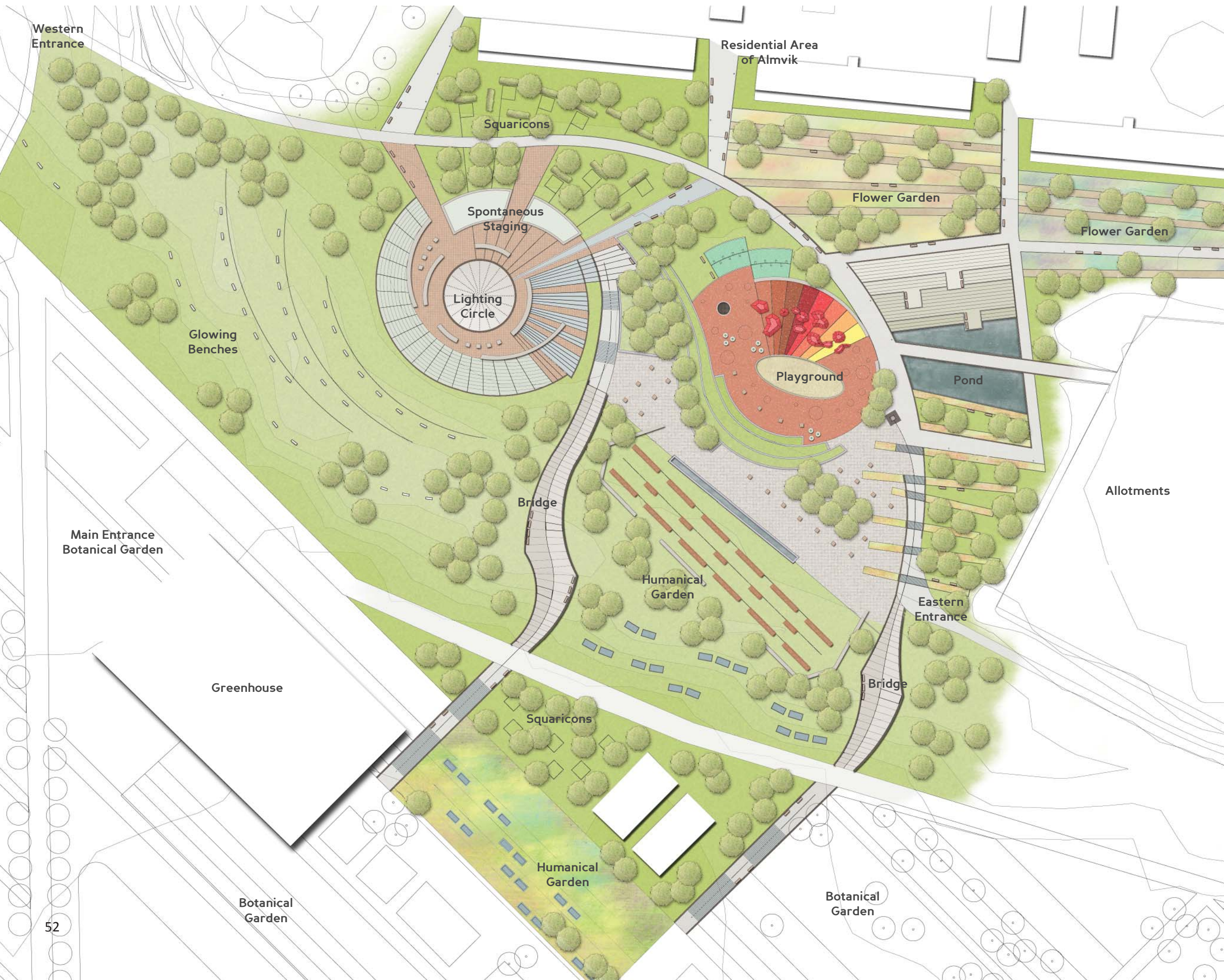
READING DIRECTION

The upcoming spread will present the overall layout in illustration plan format. Night and day are of equal value in my proposal; lighting features dominate and thus give night mode slightly more importance than day mode. To give the proposal clarity I have therefore chosen to show the plan and each different featured area of the site, in both night and day mode regarding illustrations.
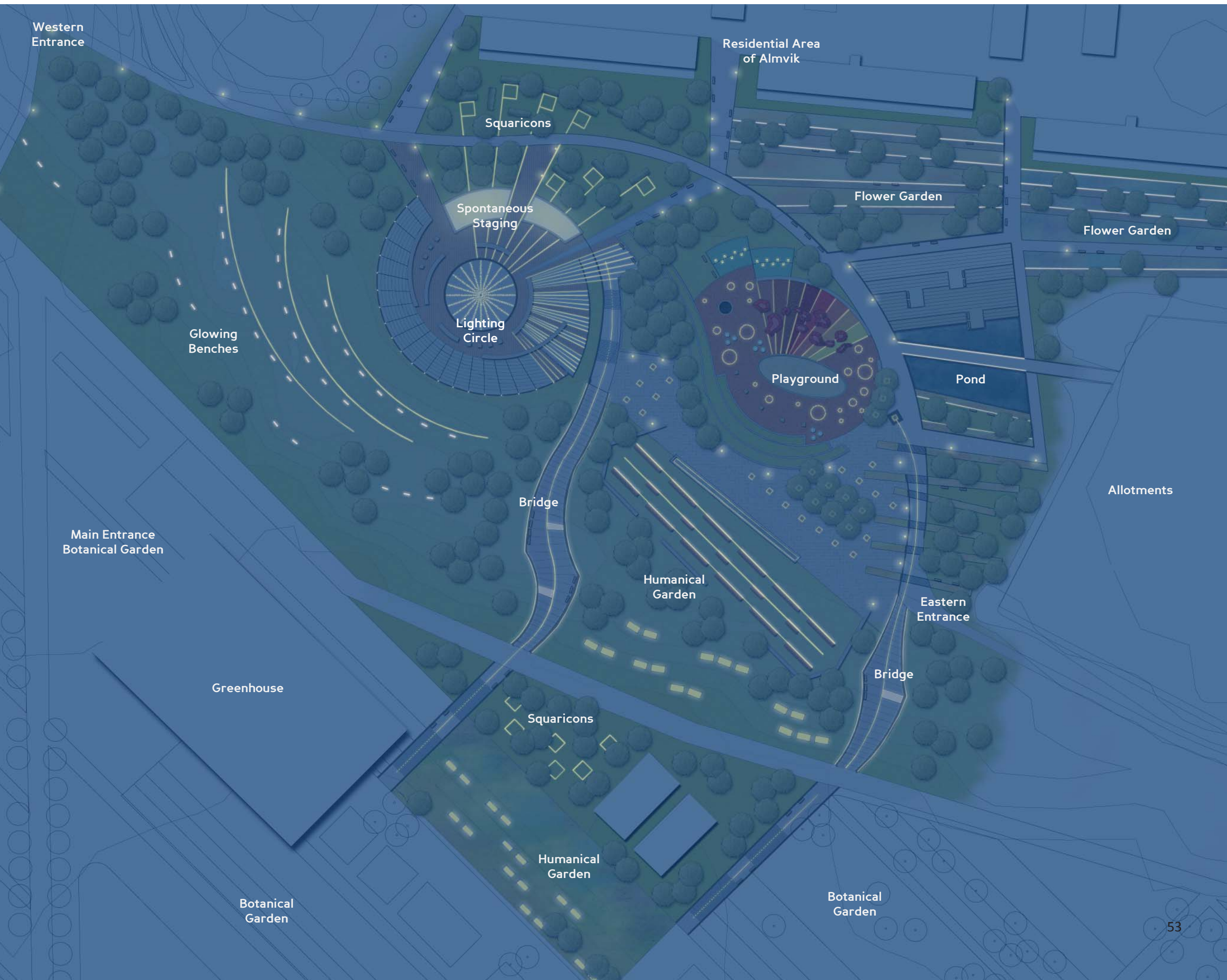
The interactivation park features ten different areas that each is given their own presentation like the example page illustrated to the right. Excerpts of the plan will be illustrated together with sections and informative texts. These will also be a display of the key materials used in the design. Some of the focus area presentations also includes a quote that can be connected to the design and explain it.
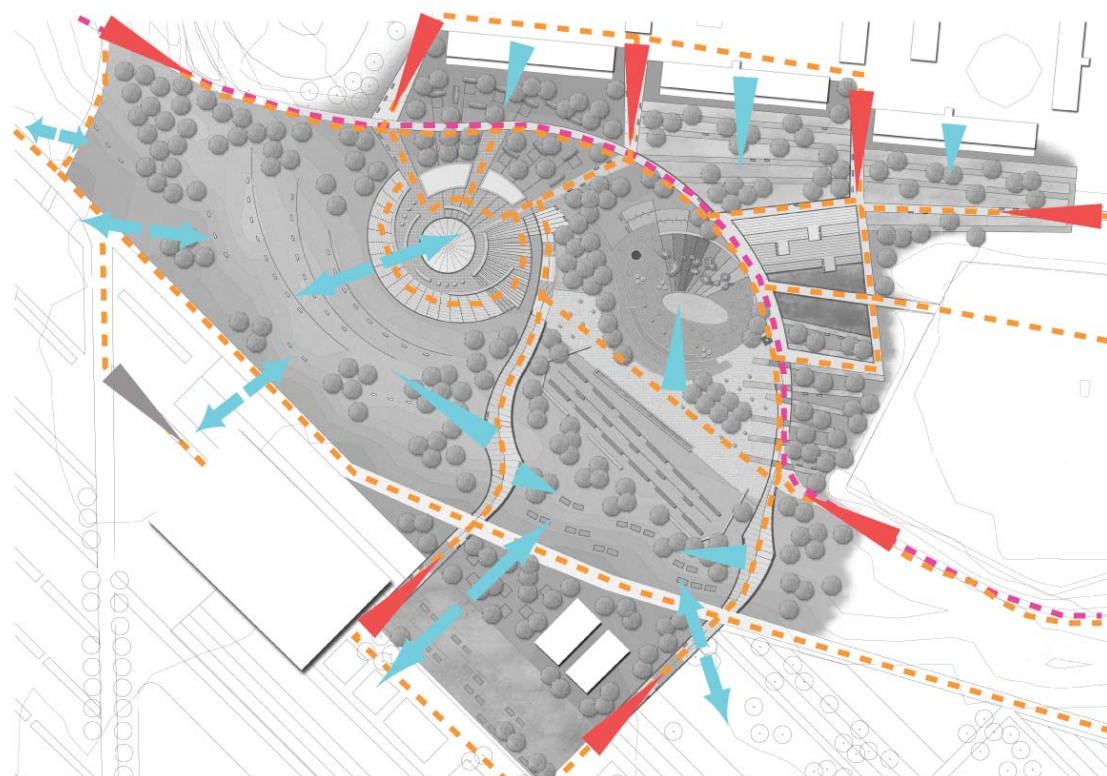
The proposal is partly presented with inspiration from popular media such as advert flyers and magazine interviews. I have chosen this method to illustrate activities and usage of the park because I want to bring the reader into the experience of the place and aim to bring forth an authentic impression.

This presentation will, after the display of the plan, commence in four illustrative analyses of the proposal. These will show directions, kind of interactivation, kind of lighting and form language.
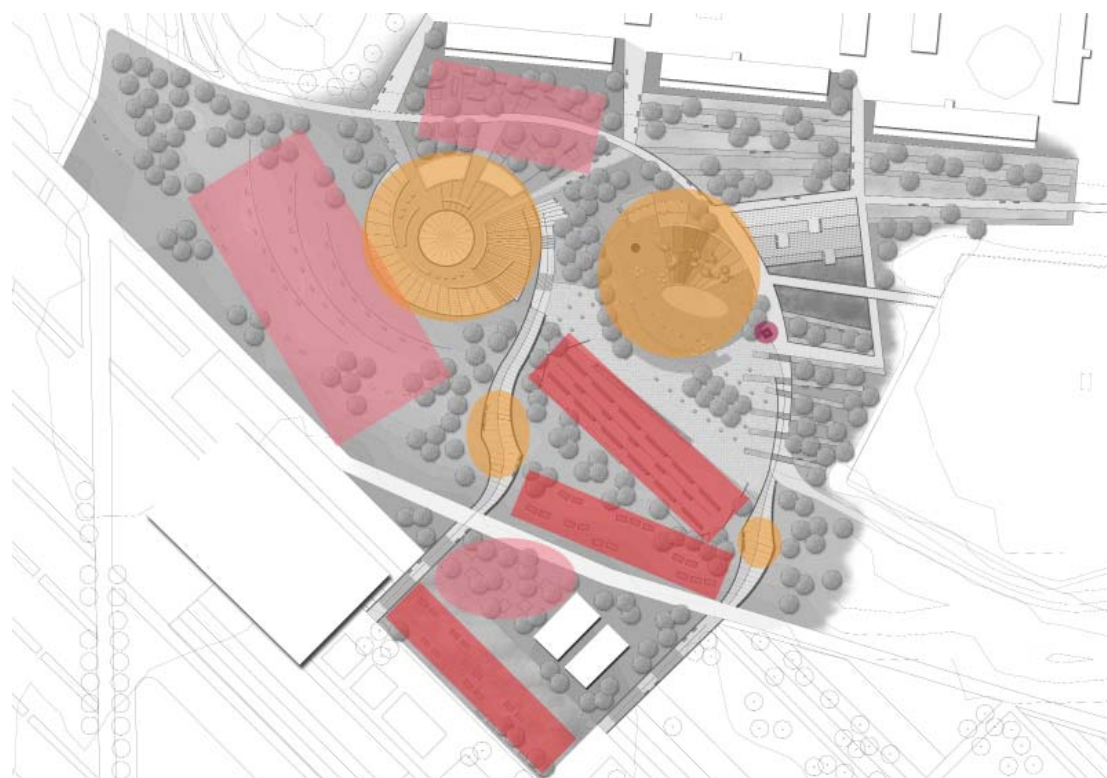
name of the area in focus

information in text about the features

miniature of plan showing situation of area in focus

key materials of the site

section of the site showing scale and elevation

excerpts from plan showing the area in focus

1m   10m   1:1000 (A3)   N ↑

Western
Entrance

Squaricons

Residential Area
of Almvik

Flower Garden

Flower Garden

Spontaneous
Staging

Lighting
Circle

Glowing
Benches

Playground

Pond

Allotments

Bridge

Main Entrance
Botanical Garden

Humanical
Garden

Eastern
Entrance

Greenhouse

Bridge

Squaricons

Humanical
Garden

Botanical
Garden

Botanical
Garden

1m   10m

Western
Entrance

Residential Area
of Almvik

Squaricons

Flower Garden

Spontaneous
Staging

Flower Garden

Glowing
Benches

Lighting
Circle

Playground

Pond

Bridge

Allotments

Main Entrance
Botanical Garden

Humanical
Garden

Eastern
Entrance

Greenhouse

Bridge

Squaricons

Humanical
Garden

Botanical
Garden

Botanical
Garden

53

- ▶ direction/entrance
- ▶ direction main entrance botanical garden
- ◀ view and/or view exchange
- ‑ ‑ ‑ walk path
- ‑ ‑ ‑ bike path

As southern Almvik Park is a transfer area situated between the upcoming botanical garden of Lindängelund and the residential terrace house area of Almvik I have focused to enhance entrances, physical connections and sightlines of the existing site. I want the interactivation park to be visible from the botanical garden as well as from the residential houses to enhance attraction of people.

To attract people from the botanical garden into the interactivation park I have worked with sightlines and exchangeable views. The ridge makes an excellent working surface on which to attach features that will be seen from a slight distance and thus call on attention and curiosity. This possibility is also used in the other direction into the interaction park.

There is one main axis which curves through the site from east to west; the combined walking and biking path. The remaining paths are solely for walking, jogging etc. Some of the featured places on the site are placed on the ridge with no directly connected paths; this is because I do not want to lead visitors on strict routes through these places but instead enhance curiosity and spontaneousness.

- ▪ imagination & representation
- ▪ creation & representation
- ▪ relation & creation
- ▪ imagination

To easier get an understanding for the different parts of my design proposal I have made a division based on the four kinds of interactivation presented earlier in this chapter; *imagination*, *creation*, *representation* and *relation*. This has resulted in four kinds of area where most of them combine different kinds of interactivation.

Imagination
Calls upon mental interaction to complete the physical experience and of transformational impressions.

Creation
Calls upon physical interaction to complete the visual experience and of interpretation and performance.

Representation
Calls upon to load and reload space through personal actions.

Relation
Calls upon explorative communication and shared experience between people.

The lighting scheme for the site is designed to provide safety and to enhance interactivation. Inspiration is taken from the existing terrain formations of the site itself and from the forms of the new design proposal. Some lighting features are imitating shapes of houses in the residential area and plantation shapes of the botanical garden.

There is four different kinds of lighting based on function and usage:

Direct contact lighting is activated by touch or movement and will be lit over limited time

Indirect contact lighting is activated in connection to uploaded imagery on the internet

Park activated lighting is lit according to sensors telling how many people move about in the park

Permanent lighting is constantly lit at night to provide safety and comfort

■ lighting dependent on indirect contact
■ lighting dependent on direct contact
■ lighting dependent on park activity
■ permanent lighting

Many of the features in my design proposal are based on form language from the botanical garden plan and from the residential area of Almvik. I have worked with forms of different areas recalling each other for a desired effect of recognition and also for a sense of belonging.

The three main recognition forms can be described as follows:

Rectangular forms are representing the buildings situated in the botanical garden as well as in the residential area and the smaller rectangles in my design imitate these to form a bonding expression

Rectangular planting forms of my proposal are imitating the rectangular planting pattern of the botanical garden but with a slightly twisted approach to soften the expression up a bit

Circular forms are somewhat figuring as focal roundabouts and also figures as a softer contrast to the rectangular forms

■ rectangular forms recalling each other
■ rectangular planting patterns mirroring each other
■ circular forms recalling each other

Public
Exhibition Opening:

**URBAN
EXPRESSIONS**
IN MALMÖ
HUMANICAL GARDEN
Friday 17 September
7 pm - 11 pm

www

.malmohumanicalgarden.se

Malmö Humanical Garden

To populate a wall

concrete

glass

cor-ten steel

**water**

www.malmohumanicalgarden.se

A design highly dependent on the involvement and interactivation of the community, the humanical garden of Lindängelund will form a changing display of the different flavours of Malmö. It is designed as a flirt with its neighbour, the botanical garden, with the difference that instead of displaying a diversity of plants and biotopes it will display a diversity of people and communities.

The basis of this concept is partially a homepage (note fictional at present) connected to Malmö city. The homepage will host an uploading function so that the inhabitants of the city will be able to contribute with pieces of expression. There will also be space for discussion forums and connections to similar projects in other parts of the world. The uploaded pieces will go through a control to prevent incitement to racial hatred and such. The other part of the concept is a physical outdoor gallery of walls and screens.

To get the project started, and also as time goes by, the idea is to invite different groups of people to display their visions. Their display material may include
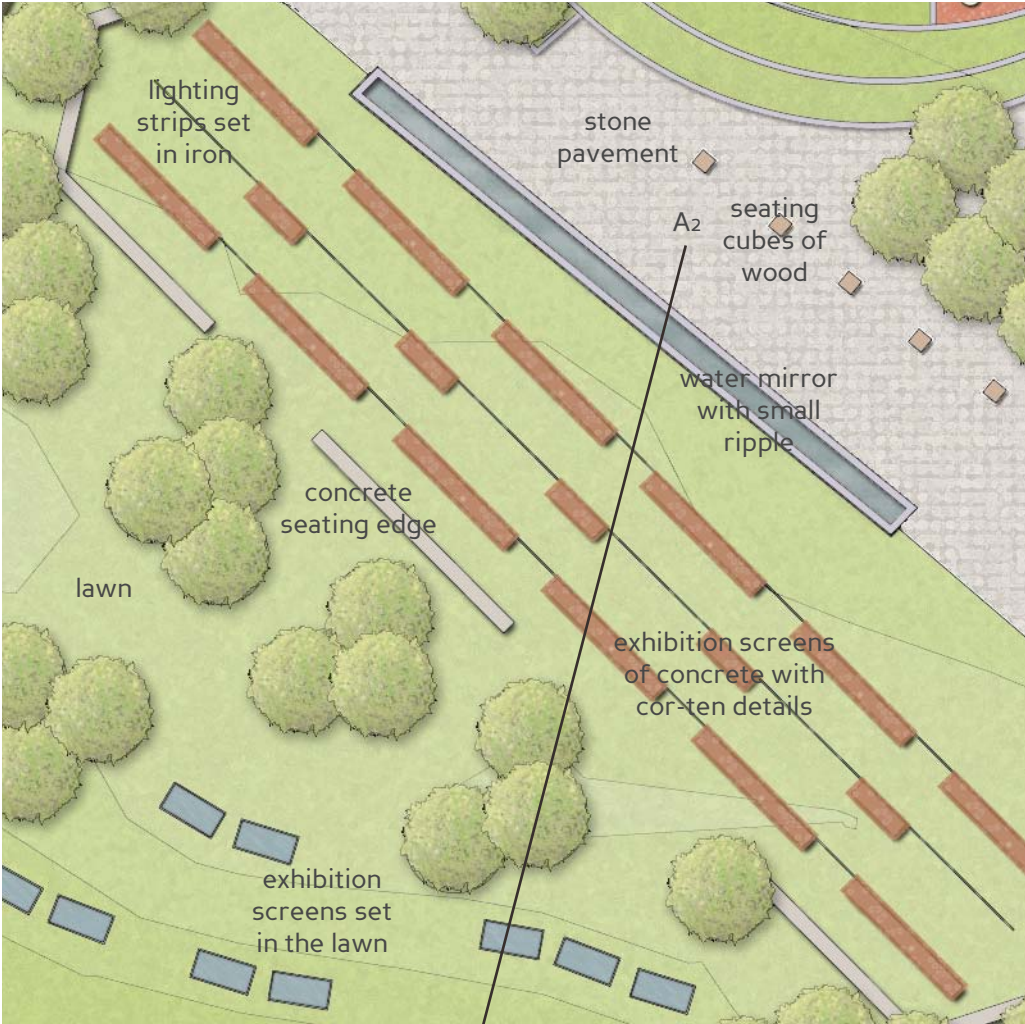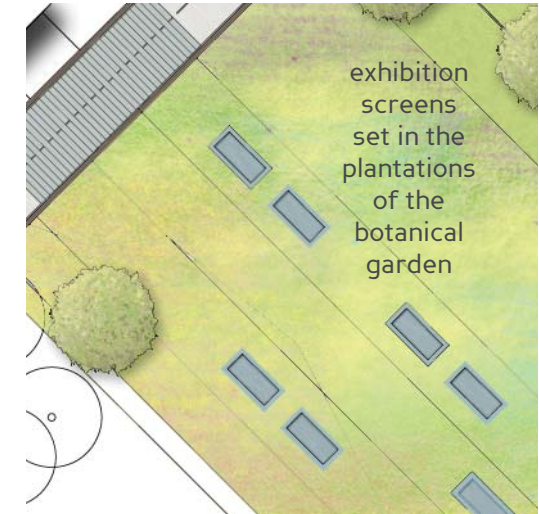
art and shorter writings such as poems, thoughts and/or reflections. Kindergartens, schools, workrooms, societies etc. from all over Malmö will be encouraged to bring forth their own flavour of the city to form a place that can be described as an urban community palette. Exhibitions may be formed around different themes as for example "Urban Expressions" as seen on the flyer of the previous spread.

lighting strips set in iron

stone pavement

A2

seating cubes of wood

water mirror with small ripple

concrete seating edge

lawn

exhibition screens of concrete with cor-ten details

exhibition screens set in the lawn

A1

1:500 (A3)   N ↑

Detail of the southern Almvik Park area.

exhibition screens set in the plantations of the botanical garden

1:500 (A3)   N ↑

Detail of the botanical garden area.

A1   58

1:200 (A3)   art display screens integrated in the ground will attract visitors from the botanical garden

concrete and cor-ten walls with integrated art displaying screens form an outdoor gallery

A2

stone seating with water mirror and small splash

"Alone one's thoughts wander freely over space. In the presence of others they are pulled back by an awareness of other personalities who project their own worlds onto the same area."
(Tuan, 1977, p.59)

The displays will be set in a limited randomisation to give the place day freshness and a possibility to be explored by the visitor again and again. Each uploaded piece will start out being displayed frequently in a randomised screening pattern along with other pieces and then with time fade out in numbers of displays.

Materials of the humanical garden are chosen to give a simple but stylish finish as the expression of this place is going to vary with the content of the ongoing exhibition. The imagery will speak and the walls stand silent.
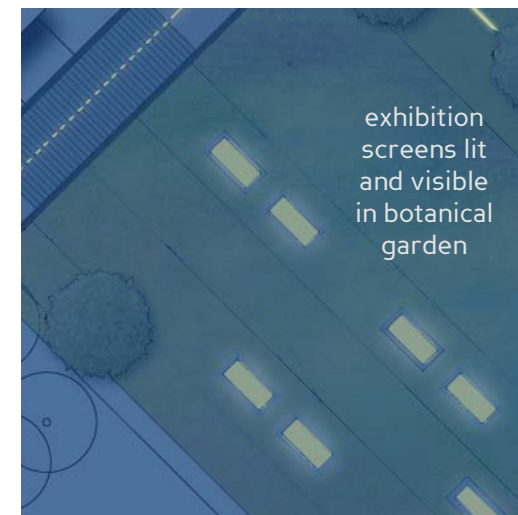
On the ridge there will be trees growing but not in the dense format of today but instead light and with a slight impression of a pillared hall with openings towards each side of the ridge.

I have been letting some of the display screens wander into the botanical garden to become integrated into the plantation design, These wandering screens are horizontal instead of vertical to imitate planting boxes, to imitate the shapes of the greenhouse and the residential houses and to create a vision of the ridge coming to life through the imagery of human creations.
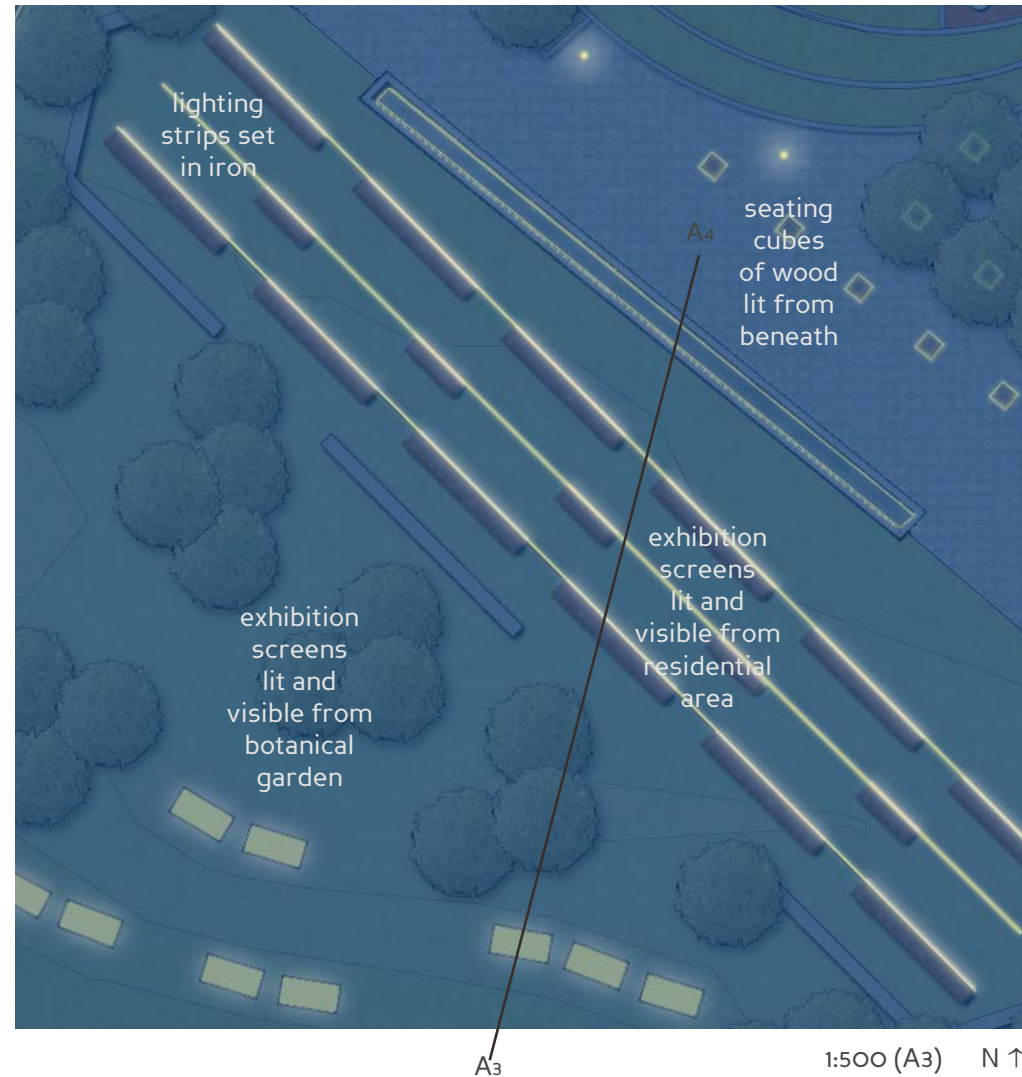
At night the humanical garden turns into a spectacular site seen up close as well as seen from afar. The lit screens will attract attention from the botanical garden side as will it from the residential side. Below the screens facing Almvik, along cor-ten steel set lines in the ground, there are thin light strips to symbolise the small elevation upwards and also to symbolise thresholds between rooms and between areas. Apart from the screens there will also be decorative lighting around the wooden seating cubes of the stone paved area.

lighting strips set in iron

seating cubes of wood lit from beneath

A4

exhibition screens lit and visible from residential area

exhibition screens lit and visible from botanical garden

1:500 (A3)   N ↑

Detail of lighting scheme of the southern Almvik Park area.

exhibition screens lit and visible in botanical garden
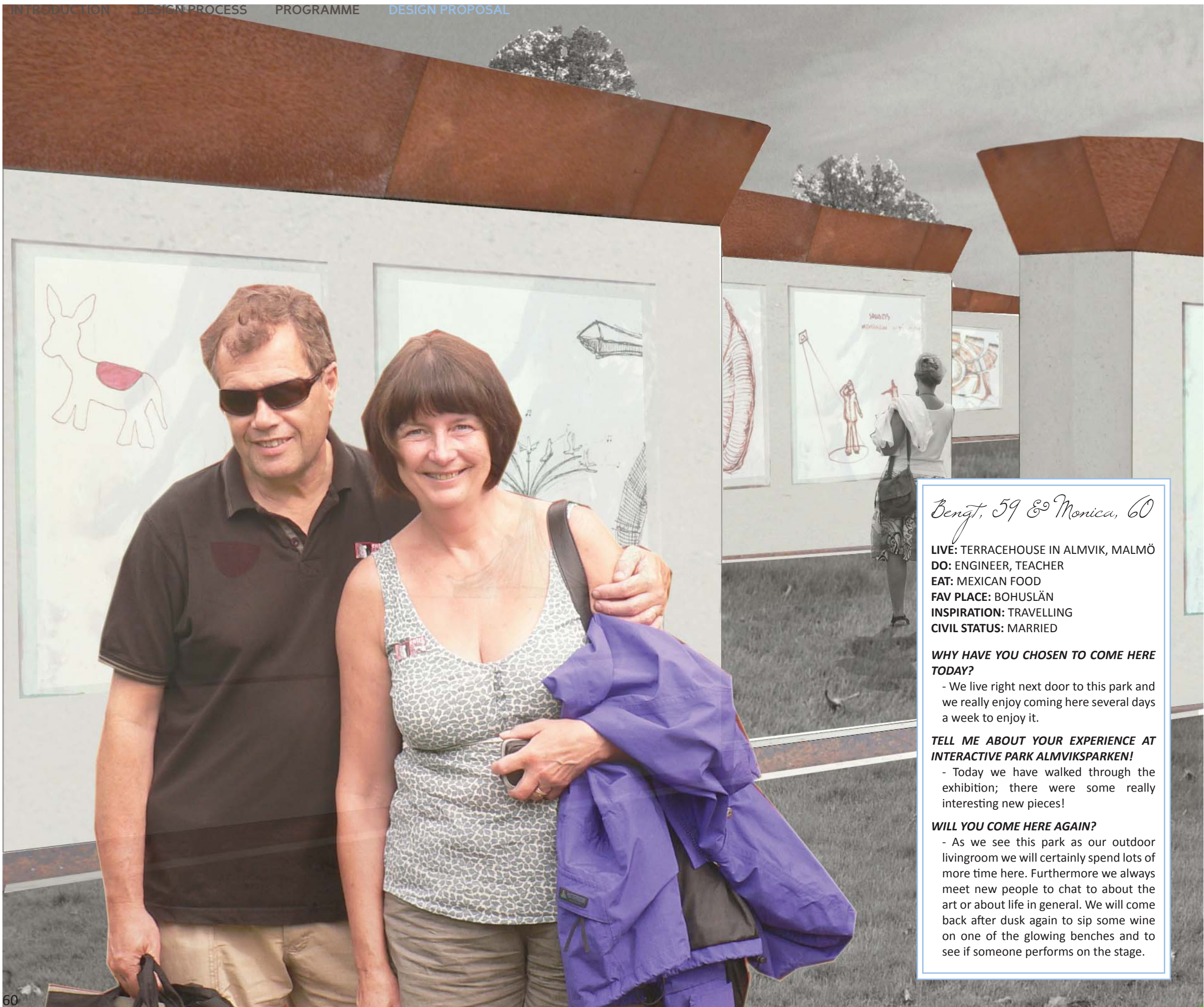
1:500 (A3)   N ↑

Detail of lighting scheme of the botanical garden area.

A3   art display screens integrated in the ground will attract visitors from the botanical garden

concrete and cor-ten walls with integrated art displaying screens form an outdoor gallery

stone seating with water A4 mirror and small splash

Bengt, 59 & Monica, 60

LIVE: TERRACEHOUSE IN ALMVIK, MALMÖ
DO: ENGINEER, TEACHER
EAT: MEXICAN FOOD
FAV PLACE: BOHUSLÄN
INSPIRATION: TRAVELLING
CIVIL STATUS: MARRIED

WHY HAVE YOU CHOSEN TO COME HERE TODAY?
- We live right next door to this park and we really enjoy coming here several days a week to enjoy it.

TELL ME ABOUT YOUR EXPERIENCE AT INTERACTIVE PARK ALMVIKSPARKEN!
- Today we have walked through the exhibition; there were some really interesting new pieces!

WILL YOU COME HERE AGAIN?
- As we see this park as our outdoor livingroom we will certainly spend lots of more time here. Furthermore we always meet new people to chat to about the art or about life in general. We will come back after dusk again to sip some wine on one of the glowing benches and to see if someone performs on the stage.

Janna, 27

LIVE: FLAT IN FÅGELBACKEN, MALMÖ
DO: DANCING TEACHER
EAT: SUSHI
FAV PLACE: ON STAGE
INSPIRATION: NATURE
CIVIL STATUS: BOYFRIEND

WHY HAVE YOU CHOSEN TO COME HERE TODAY?
- I had heard from some of my friends that there are spontaneous staging opportunities in this park and I wanted to try them out!

TELL ME ABOUT YOUR EXPERIENCE AT INTERACTIVE PARK ALMVIKSPARKEN!
- Well, I biked here after work with a colleague and we first had a look at the exhibition and then tried out some crazy moves in the spontaneous staging area. Now we will take a look at the botanical garden on the other side of this bridge.

WILL YOU COME HERE AGAIN?
- Definately! I can show off my latest piece and share the dance happiness with other people and also meet new collaborators from all over Malmö!
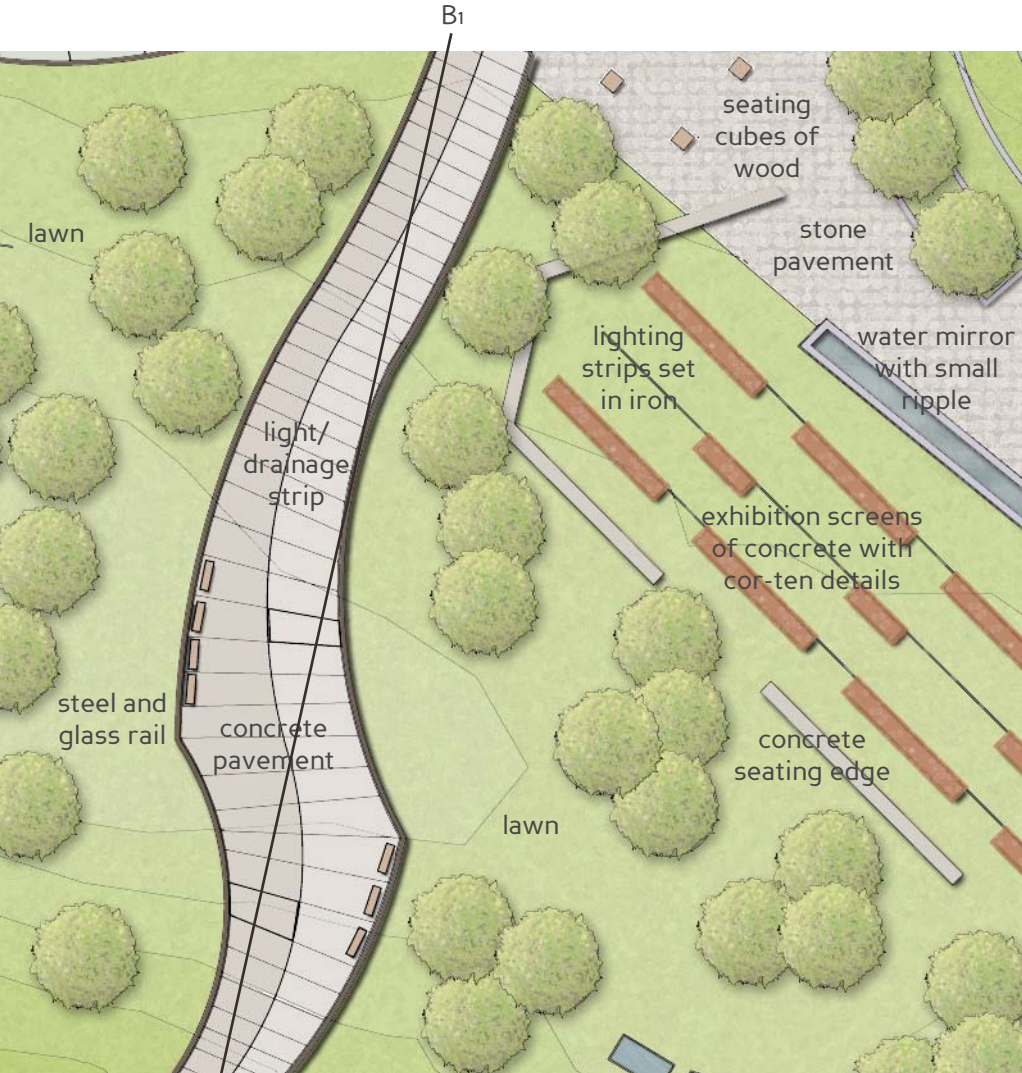
Flowing Bridges

stepping into borderland
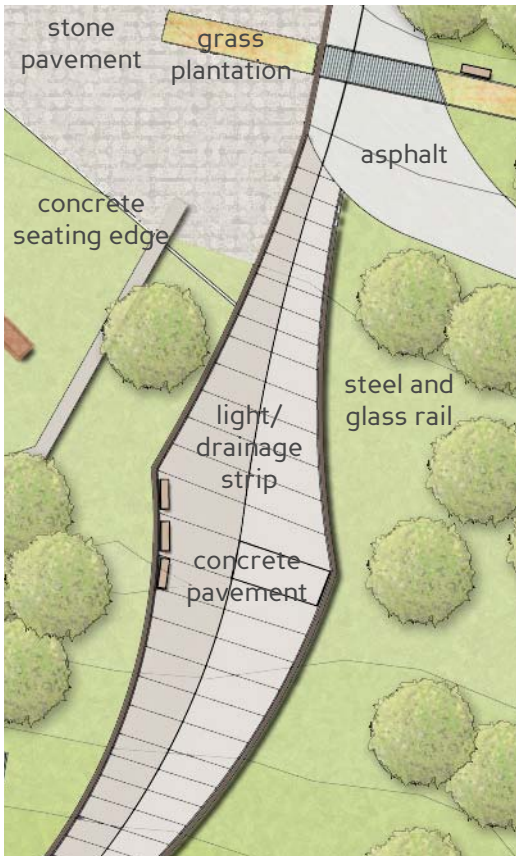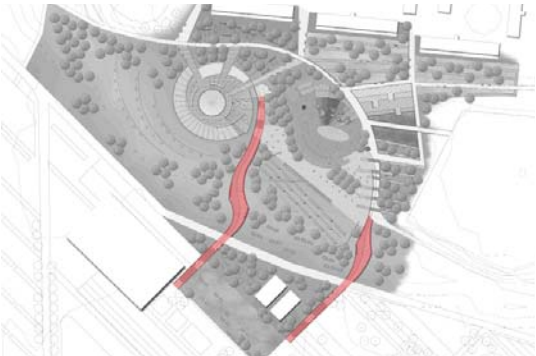
concrete

glass

steel

cast iron

light

Through the use of a simplistic but symbolic form language I want to enhance the walkways between the botanical garden and the interactivation park and make them into a flowing feature of the site. The two passageways over the ridge I have chosen to call "flowing bridges" as they are placed like a running stream close on the curve of the landscape.

Symbolising the visual passage between the botanical garden and Almvik, the bridges are enclosing the outdoor gallery of the humanical garden. Each bridge has a central axis which features drainage and lighting. The concrete blocks on each side of it area slightly tilted up towards the railing of transparent glass. The gradient is added for the practical use of drainage but also to provide the design with an embracing expression towards users.

Imagine yourself walking calmly on the bridge concrete pavement and suddenly there is light beneath your feet! You're in the spotlight; how will you react? I have chosen to let a couple of the rectangular pavement blocks of the bridges have this ability which I want to present within the concept of "spontaneous staging". As the name reveals the interaction here is to invite people into curiosity and expression.

B₁

lawn

light/
drainage
strip

steel and
glass rail

concrete
pavement

lawn

seating
cubes of
wood

stone
pavement

water mirror
with small
ripple

lighting
strips set
in iron

exhibition screens
of concrete with
cor-ten details

concrete
seating edge

B₂

1:500 (A3)   N ↑

Detail of the southern Almvik Park area.

stone
pavement

grass
plantation

asphalt

concrete
seating edge

light/
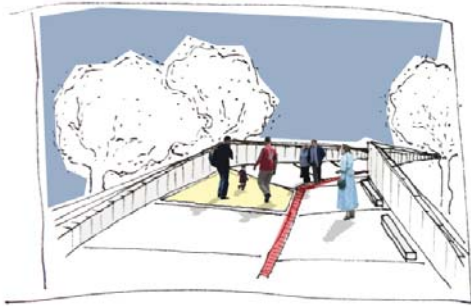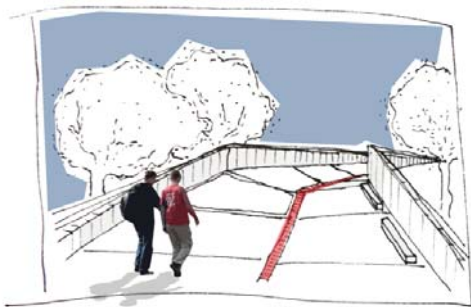drainage
strip

steel and
glass rail

concrete
pavement

1:500 (A3)   N ↑

Detail of the southern Almvik Park area.
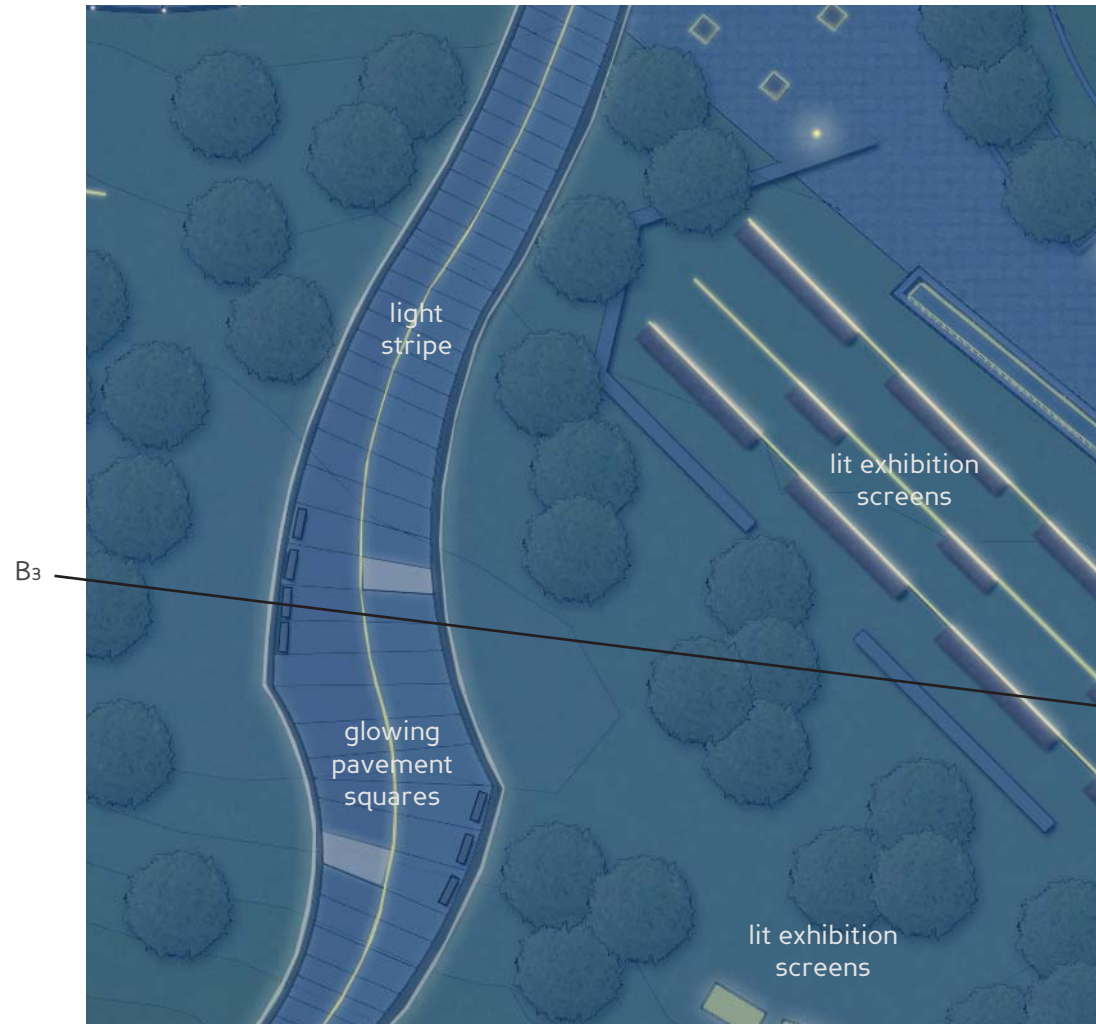
1:200 (A3)   Plexiglass screens set in red steel railing gives
a feeling of passage as well as openness

glowing pavement rectangles not visible by daylight
but after dusk when they light up by step

benches of concrete and wood
for resting and for observation

B₂

"Perception itself includes horizons which encompass other perceptive possibilities, such as a person might experience by changing deliberately the direction of his perception...
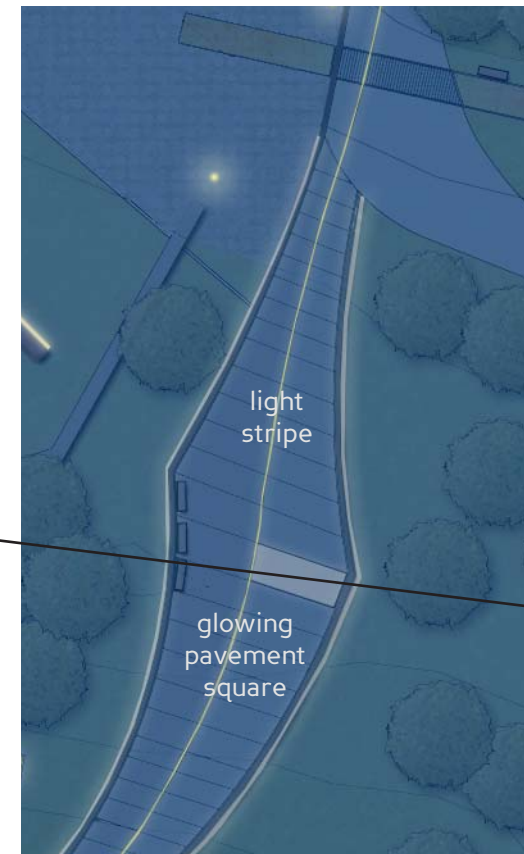
At night the bridges turn into enlightened guidelines between the botanical garden and the interactivation park. Light stripes connect the two areas and guide the visitors into interactivation.

light stripe

lit exhibition screens

glowing pavement squares

lit exhibition screens

B₃

B₄

1:500 (A3)   N ↑

Detail of lighting scheme of the southern Almvik Park area.

light stripe

glowing pavement square

1:500 (A3)   N ↑

Detail of lighting scheme of the southern Almvik Park area.

The illustrations above show a possible scenario of the spontaneous staging/sudden foci on the bridges.

... by turning his eyes one way instead of another, or by taking a step forward or sideways, and so forth."
(Eco cites Husserl (Méditations cartésiennes, 1959, Bishop, 2006, p.34)

B₃   B₄   63   B₄

Plexiglass screen railing gives a feeling of direction and comfort when lit up by night

the humanical garden is set between the two bridges and the whole set forms an outdoor gallery useable night and day

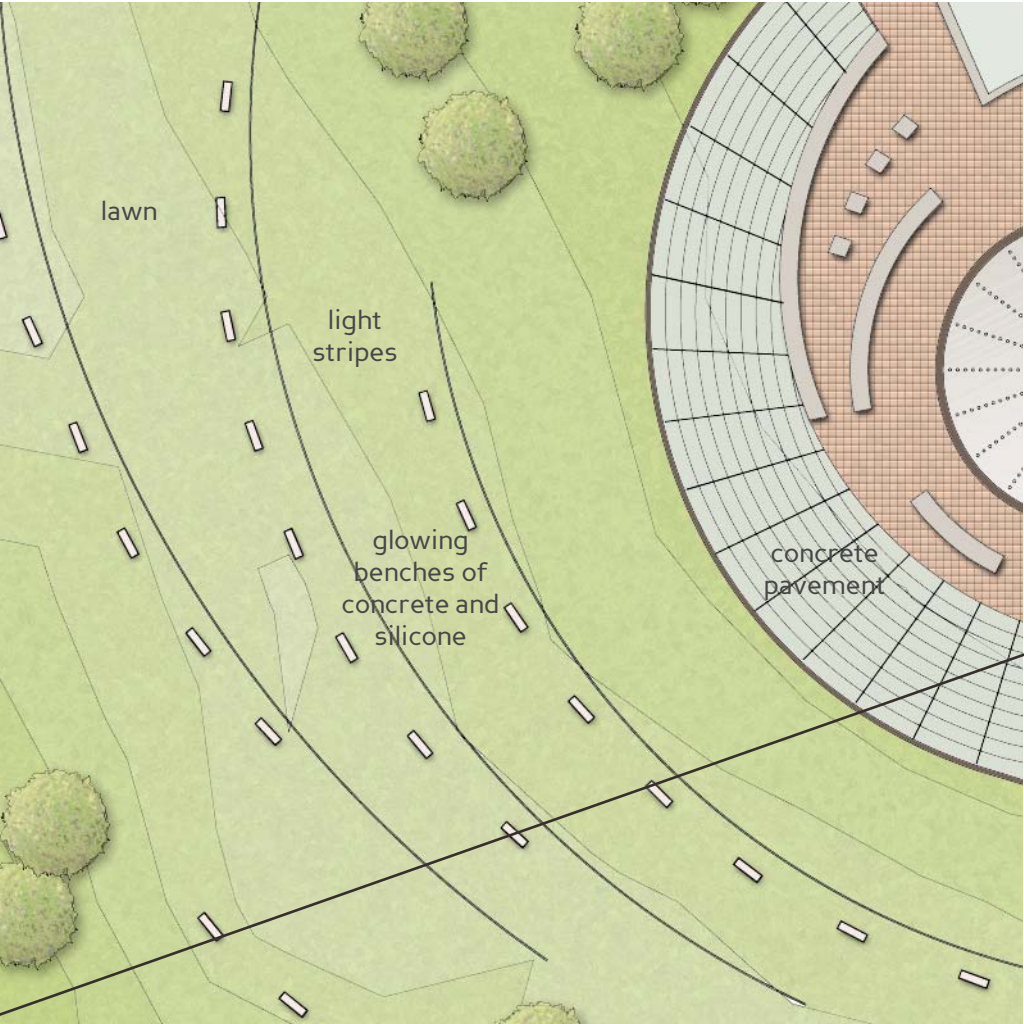glowing pavement rectangle light up by stepping feet and provide a spontaneous stage

1:200 (A3)

Glowing Benches

leave a Trace

concrete

silicone

light

Ending up as a result of playing with an idea of leaving traces behind on a site, my thoughts and sketches lead me to design an interactive trace that mirrors the activity of visitors on the site. The curve of the ridge makes an ideal place for working with sightlines and to be seen.

Making the most of the sloping terrain up the hill, benches are placed along light lines in a terrace like way. A visitor walks forth to one of the benches to sit down. Within minutes the bench is starting to glimmer with a weak light which grows stronger to reach a steady glow in a short while. The visitor has with his/her presence "loaded" the bench with "energy" but in reality this function will be activated through sensors which lit off the lights when someone sits down on the bench. The visitor rises and head off. The bench remains glowing. The light fades more and more to eventually go out; the time the bench glows will be about 15-20 minutes from the leave of the visitor. This will, seen from a distance, form a changing and rhythmic landscape and hopefully also start mindful curiosity in passers-by; mental interactivation that maybe lead on to physical exploration of the site.

lawn

light stripes

glowing benches of concrete and silicone

concrete pavement

C₂

C₁

1:500 (A3)   N ↑

Detail of the southern Almvik Park area.

The area of the glowing benches is making the entrance to visitors coming from the Svågertorp direction. I have made it quite a minimalistic site, apart from the fact that the amount of benches is quite large. This is by purpose as I really want to enhance the small flavours of the glowing bench interaction so that it becomes visible from a distance.

A smaller amount of benches are placed facing the botanical garden entrance, on the other side of the ridge from the interactivation park, as they hopefully will be used and then attract visitors from the botanical side to investigate what is to be found "on the other side".
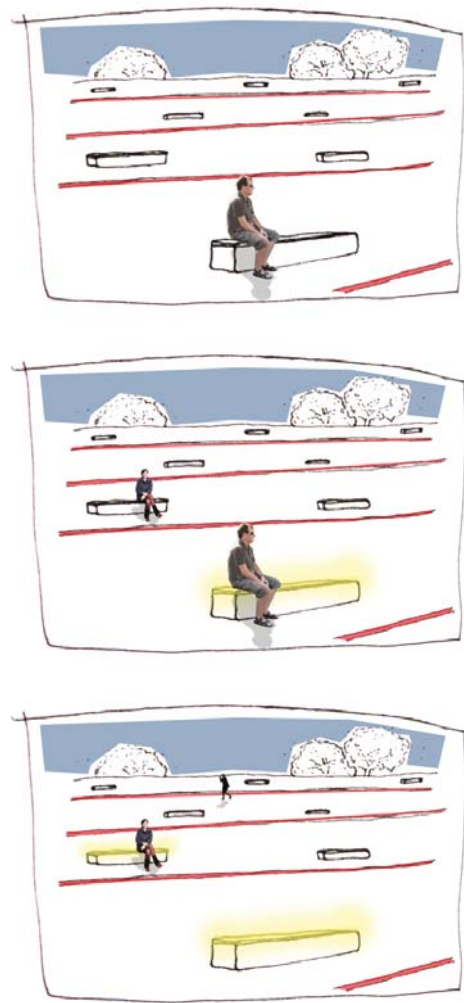
The site neighbour, the circular and focal area of spontaneous staging, may occasionally be used for larger performances. Adding these two areas together they suddenly appear as an amphitheatre where the glowing benches become seats for the spectators in an altogether spectacular enlightened set.
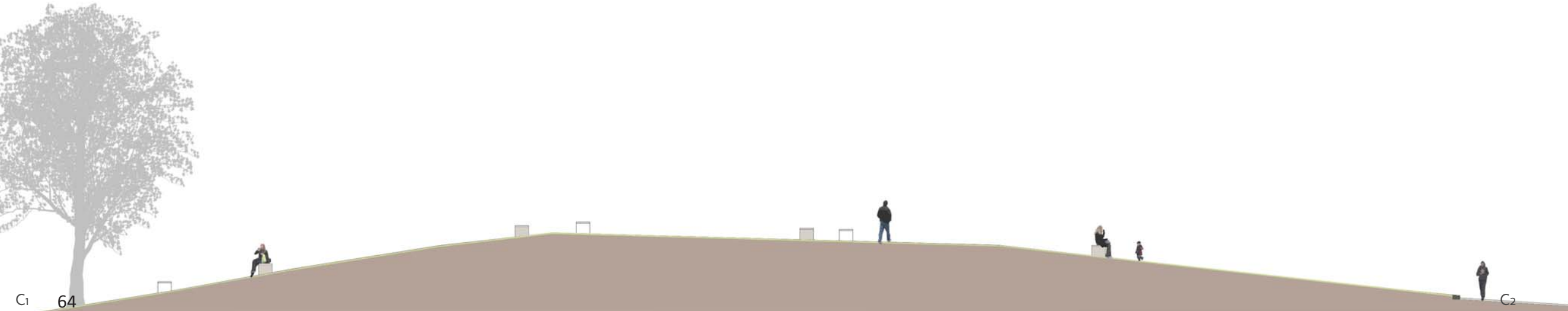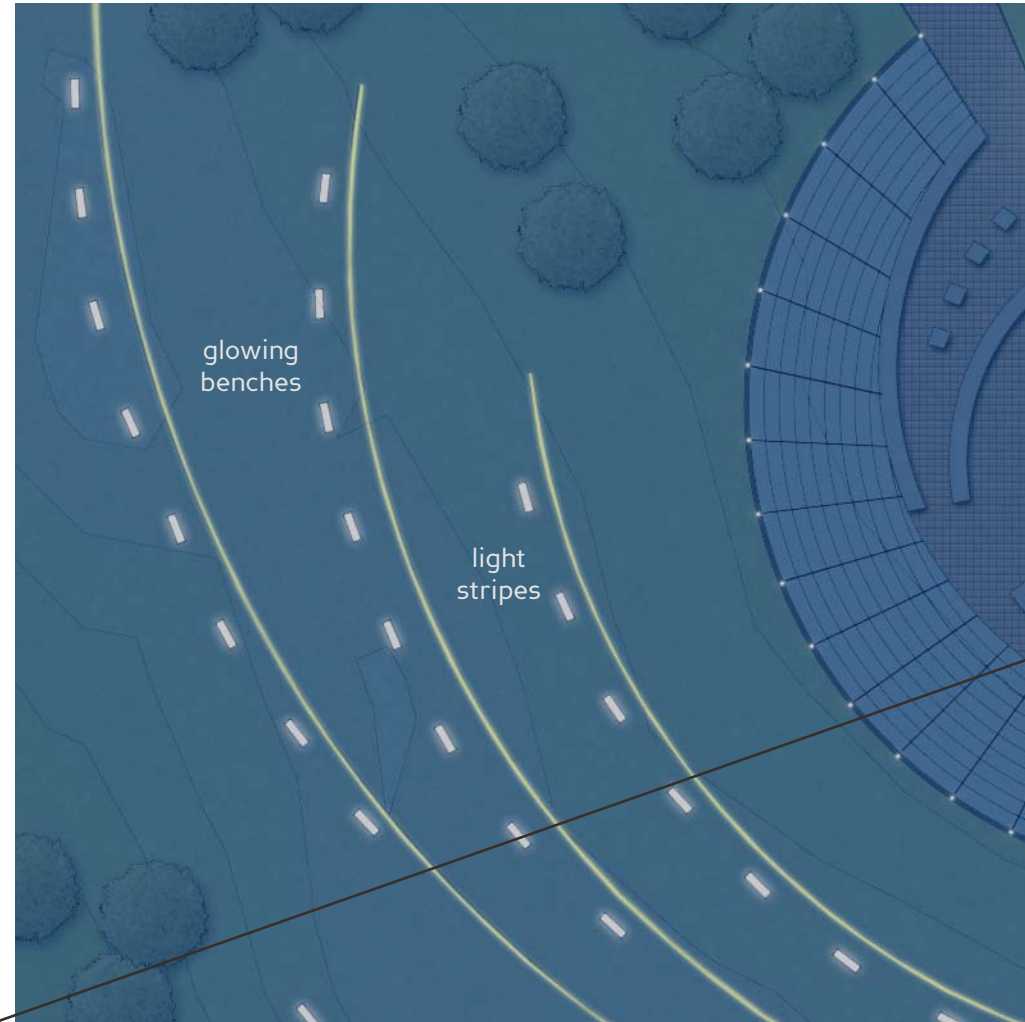
C₁   64

1:200 (A3)   benches facing the botanical garden will draw attention and attract people into the Almvik Park, especially at night

benches facing the southern Almvik Park will, seen from a distance, display a pattern of human activity at night

C₂

"Every reception of a work of art is both an interpretation and a performance of it...

glowing benches

light stripes

C₂

C₁

1:500 (A3)   N ↑

At night the view of the glowing benches will turn into a changing performance as people come and go; sit down and rises again. Sometimes the set will be empty and dark and at other times busy and fully lit. Perhaps the most magic experience will occur when only a limited amount of people are about; when you may see a glowing bench like a lit ember in the distance and you yourself lit up a bench beneath you. Maybe this shared moment of magic will launch curiosity and conversation in between you as users...

The illustrations above show a possibly interaction/light scenario of the glowing benches.

Detail of lighting scheme of the southern Almvik Park area.

... because in every reception the work takes on a fresh perspective for itself." (Eco in Bishop (ed.), 2006, p.22)

C₁

C₂

benches facing the botanical garden will draw attention and attract people into the Almvik Park, especially at night

benches facing the southern Almvik Park will, seen from a distance, display a pattern of human activity at night

James, 30

LIVE: LIVERPOOL, ENGLAND
DO: SCIENTIST
EAT: BUTTERNUT SQUASH SOUP
FAV PLACE: THE FOREST
INSPIRATION: MUSIC
CIVIL STATUS: MARRIED, 1 CHILD
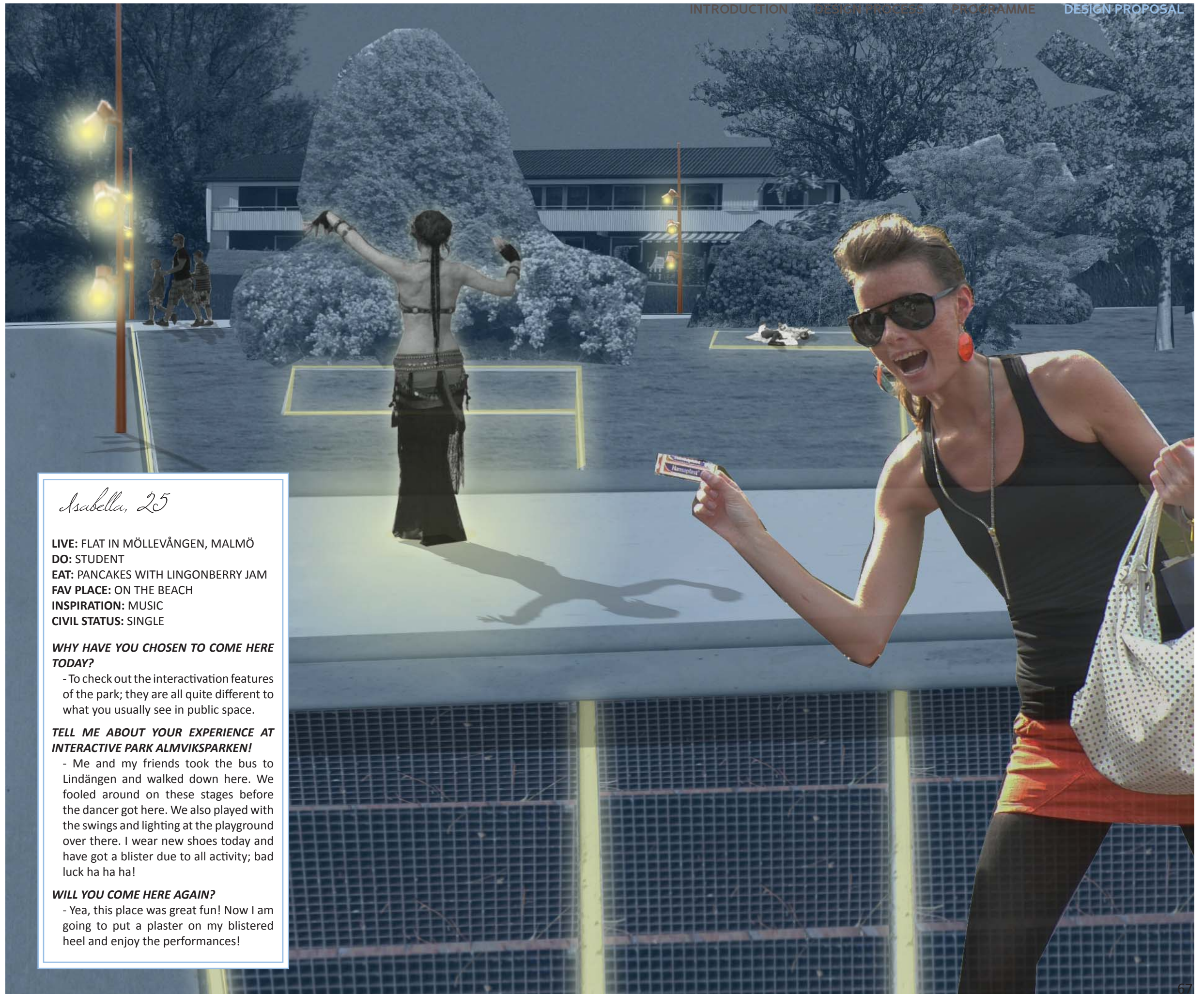
WHY HAVE YOU CHOSEN TO COME HERE TODAY?
- We are on holiday in Sweden and as I am interested in plants we decided to check out the botanical garden here.

TELL ME ABOUT YOUR EXPERIENCE AT INTERACTIVE PARK ALMVIKSPARKEN!
- We arrived via the cool bridge; the view back over the botanical garden was quite amazing! We are positively taken by this little park as there are activities usable by both adult and child; we can actually play together here! I also really enjoy just sitting here observing people and the lighting scenery.

WILL YOU COME HERE AGAIN?
- This is a unique place and I have actually never experienced anything similar. We hope to be able to come back here.

Isabella, 25

LIVE: FLAT IN MÖLLEVÅNGEN, MALMÖ
DO: STUDENT
EAT: PANCAKES WITH LINGONBERRY JAM
FAV PLACE: ON THE BEACH
INSPIRATION: MUSIC
CIVIL STATUS: SINGLE

WHY HAVE YOU CHOSEN TO COME HERE TODAY?
 - To check out the interactivation features of the park; they are all quite different to what you usually see in public space.

TELL ME ABOUT YOUR EXPERIENCE AT INTERACTIVE PARK ALMVIKSPARKEN!
 - Me and my friends took the bus to Lindängen and walked down here. We fooled around on these stages before the dancer got here. We also played with the swings and lighting at the playground over there. I wear new shoes today and have got a blister due to all activity; bad luck ha ha ha!

WILL YOU COME HERE AGAIN?
 - Yea, this place was great fun! Now I am going to put a plaster on my blistered heel and enjoy the performances!

Spontaneous Staging

encouraged by the unexpected

concrete

glass

steel

light

With form inspiration taken from a classical amphitheatre, the spontaneous staging area is a place to dare to get interactivated; two stages of concrete with sturdy glass floor form an open possibility to catch the moment and become spontaneous.

A stage in itself is quite obvious a platform of performance and these two are no exception. There is one feature which makes these stages a little bit different than the average though; light. The stage is off when no one is walking it but when someone takes the small step up on the stage it is lit up to give focus to the possible performer.
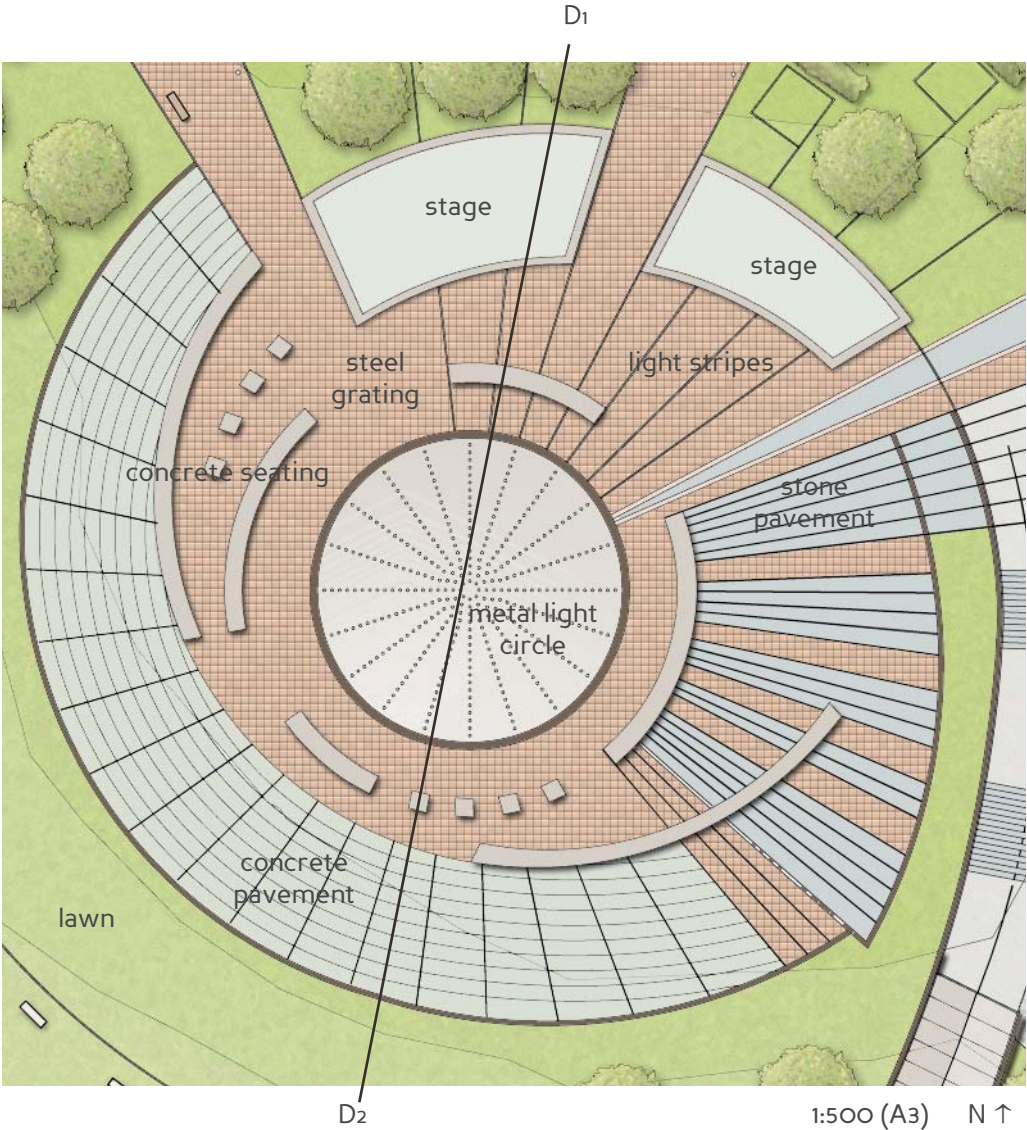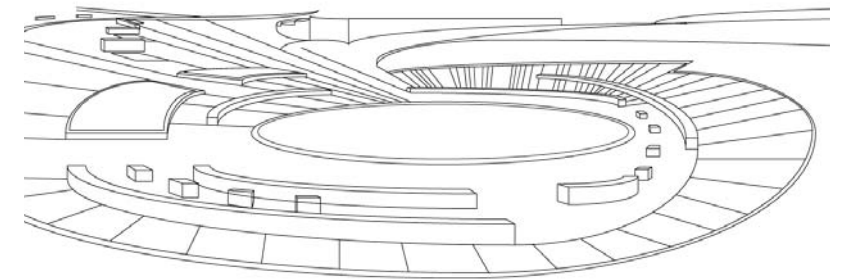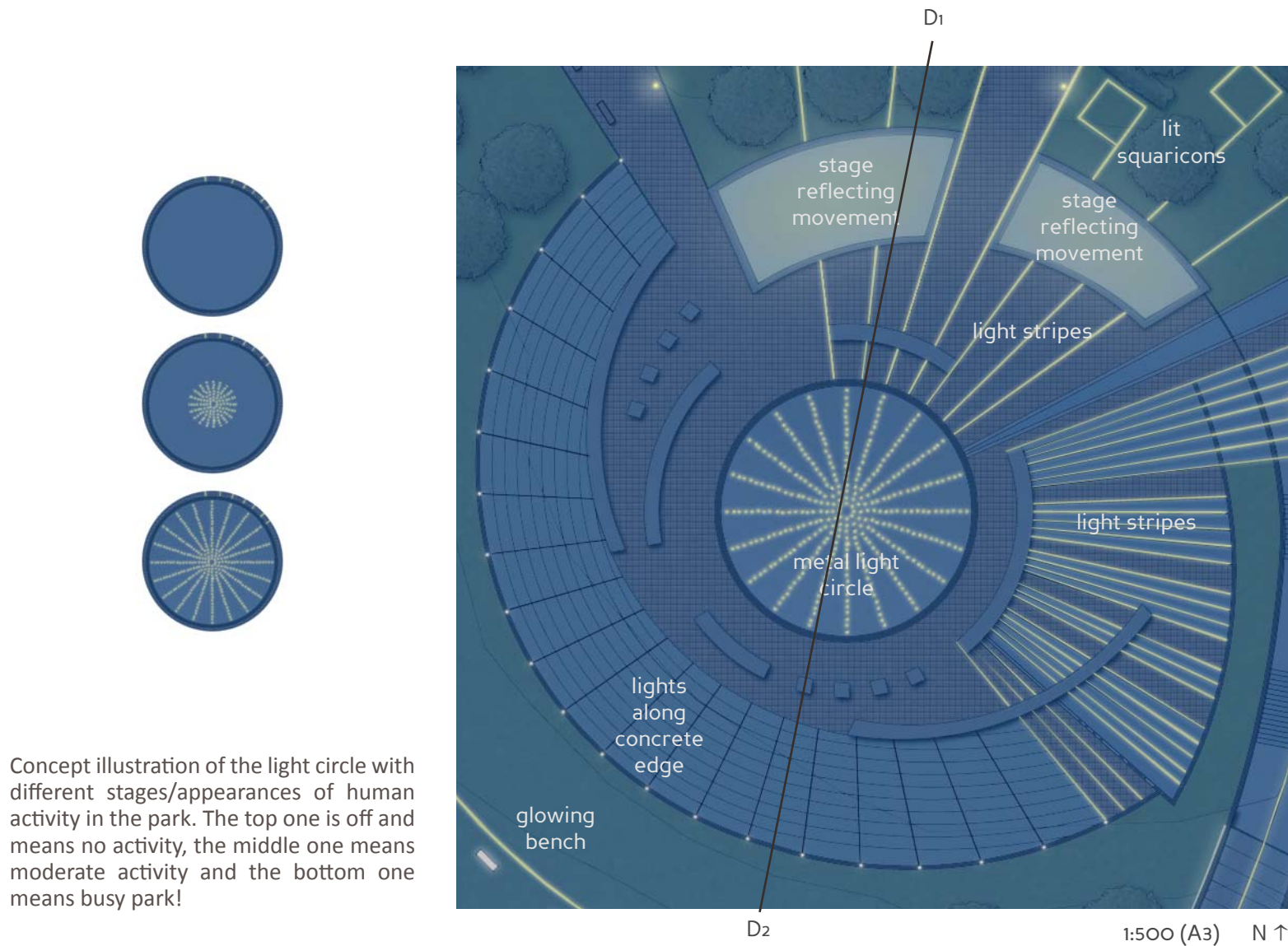
The form language of the area is designed to be a focal point of the park where all threads are being weaved together. The central light circle is the point which "catches" elements from other areas of the park. For example light stripes of the squaricons emerge here and two walking paths connect up to Almvik residential area. From this point you will also have a beautiful panorama of the ridge featuring glowing benches. The light circle itself is the heart of the interactivation park; it is enlightened due to the amount of visitors. Empty park gives dead circle, filled park gives fully lit circle.

D1

stage

stage

steel grating

light stripes

concrete seating

stone pavement

metal light circle

concrete pavement

lawn

D2

1:500 (A3)   N ↑

Detail of the southern Almvik Park area.

1:200 (A3)   the stage is just a low step away and will lit up under your feet after dusk   the lit metal circle figures as a focal point of the southern Almvik park and is glowing at night according to visitor numbers on site   concrete seating   concrete pavement which may be fun to skate on...

"Human places become vividly real through dramatization. Identity of place is achieved...

Concept illustration of the light circle with different stages/appearances of human activity in the park. The top one is off and means no activity, the middle one means moderate activity and the bottom one means busy park!

D₁

stage reflecting movement

lit squaricons

stage reflecting movement

light stripes

metal light circle

light stripes

lights along concrete edge

glowing bench

D₂

1:500 (A3)   N ↑

Detail of lighting scheme of the southern Almvik Park area.

The spontaneous staging area provides plenty of seating opportunities for spectators and observers; concrete seating is forming an embracing pattern around the light circle and the concrete edging as well as the lawn behind it provides picnic areas. The glowing benches on the ridge are facing the stages and will also provide excellent viewing spots.

I am seeing a possible scenario of skaters using this site for their activities as the concrete surfaces, on the ground as well as the seating, may be rewarding using as skate platforms. Personally I do not mind if this would become the case as long as every user of the park helps keep it in order.

... by dramatizing the aspirations, needs, and functional rhythms of personal and group life." (Tuan, 1977, p.178)

D₁   D₂   69

the stage is just a low step away and will lit up under your feet after dusk

the lit metal circle figures as a focal point of the southern Almvik park and is glowing at night according to visitor numbers on site

concrete seating

concrete pavement which may be fun to skate on...

Squaricon

a drawing room

During my thoughts of how to connect the residential area with the botanical area, I began to think about the architectural plan of an ordinary house. What will happen if we step into such a lineout put flat in the grass? Will we start building up exteriors and interiors in our minds?

As the name indicates there are two meanings of the concept *squaricon*; *square* and *icon*. The *square* signifies the form itself and the *icon* signifies a room of a house. These meanings form a concept based on light, simplicity and mind interactivity.

Squares will be set in the ground and will, especially at night when lit, provide an attractive and inviting experience. The intention is to make people take a step within the lines; maybe they will step out directly again but hopefully they will stay to see the square as their own private sphere for the time they spend there. It may be a picnic spot, a play set or a contemplative place. Perhaps it is even a possibility that people may start a "relation" with the square the same way some people have their special lunch seat...
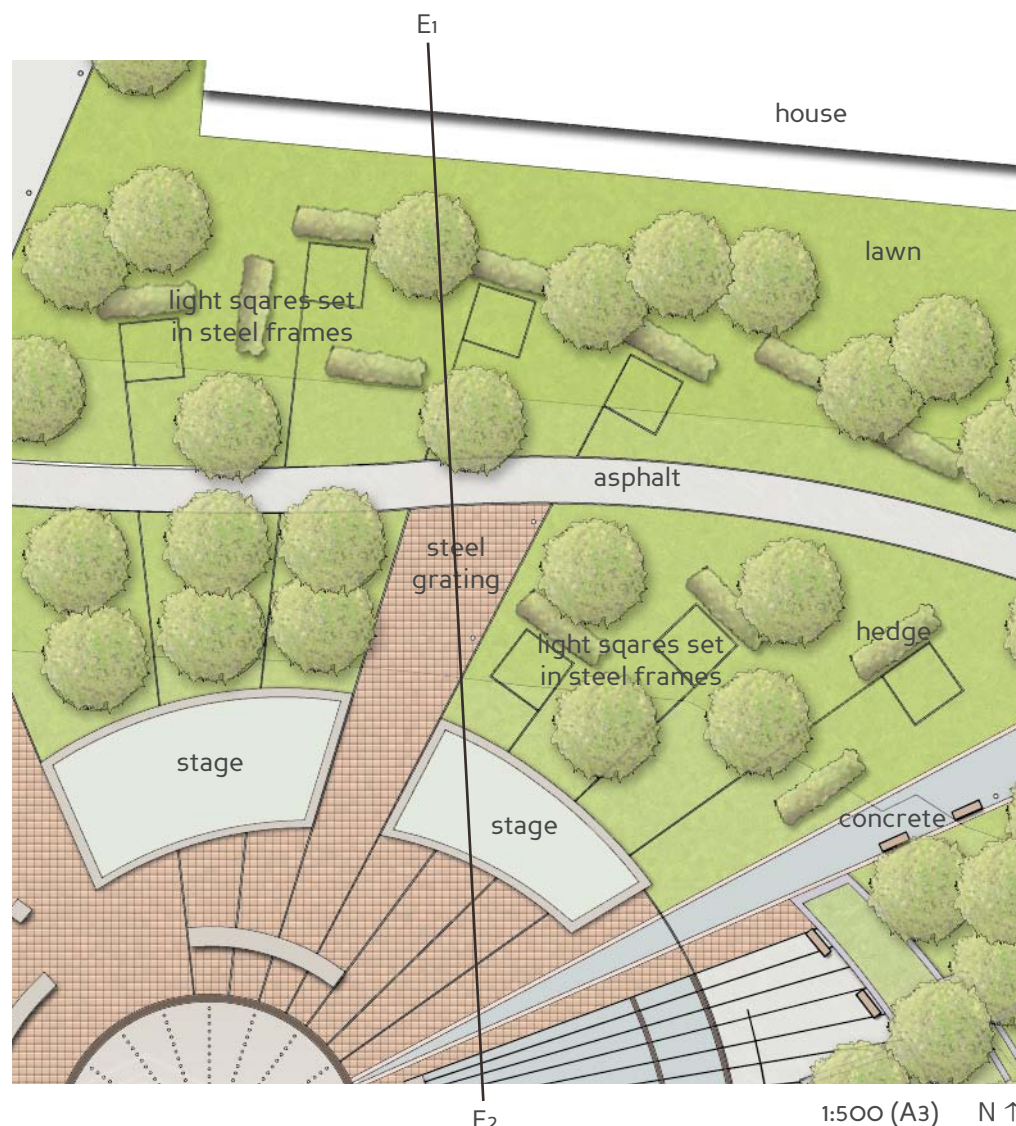
The materials of the squaricon are chosen to be visible at night and noticeable at day. Light strips are put in a steel frame, with the basic form of the square, and dug into the ground coated with mowed lawn. On one side of the squaricons (of the interactivation park) there is one strip that extends out of the shape and continues until it has reached the central point of the stage area. This connects the two areas and enhances sightlines them between.

steel

light

hedge

light sqares set in steel frames

house

lawn

asphalt

steel grating

light sqares set in steel frames

hedge

stage

stage

concrete

E₁

E₂

1:500 (A3)   N ↑

Detail of the southern Almvik Park area.

asphalt

light sqares set in steel frames

1:500 (A3)   N ↑

Detail of the botanical garden area.
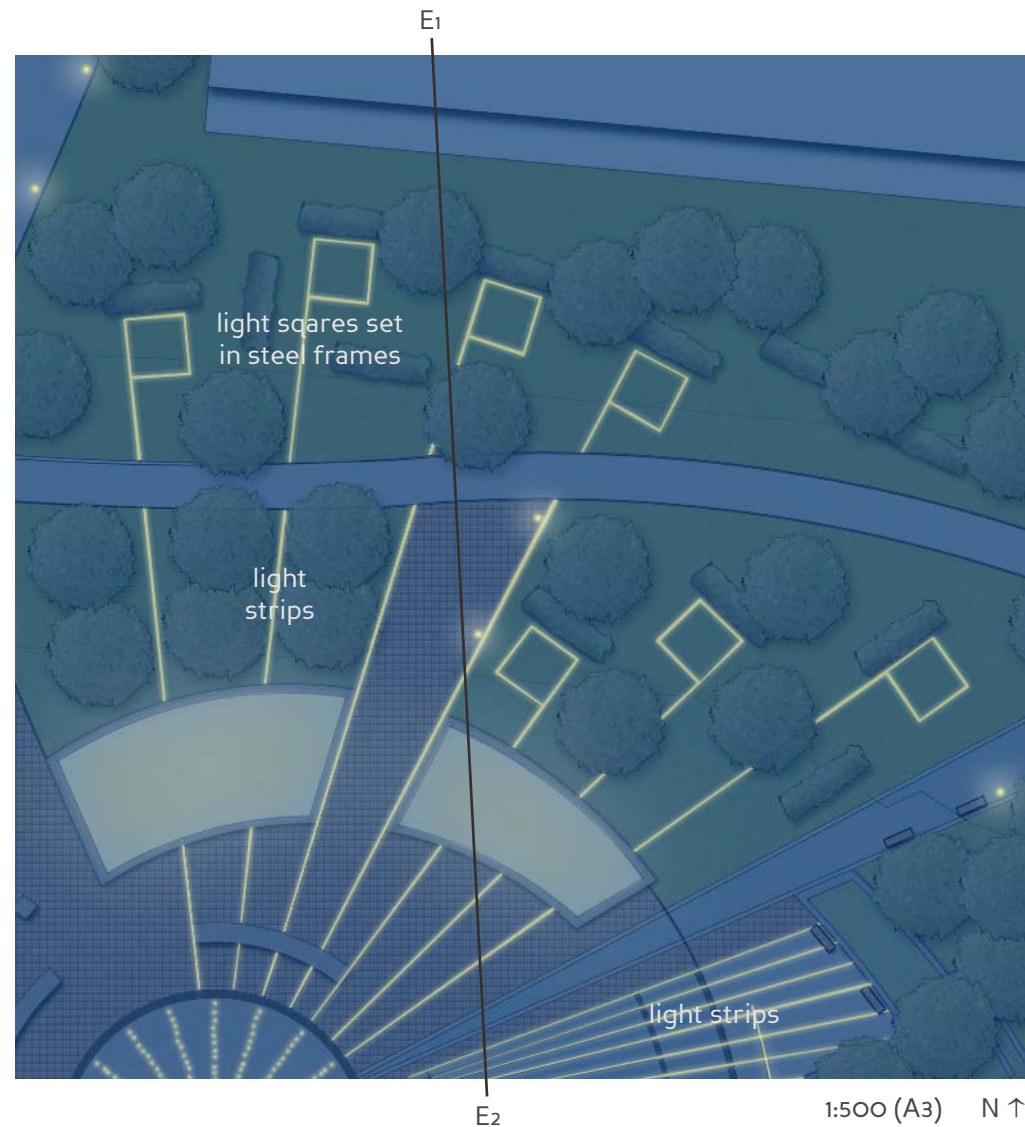
E₁   70

1:200 (A3)

the squaricons are hardly visible during daytime except of the steel stripes which holds the lighting
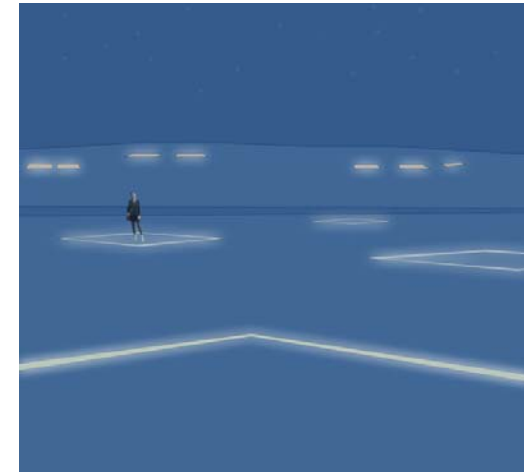
"Visible sign serve to enhance a people's sense of identity; they encourage awareness of and loyalty to place."
*(Tuan, 1977, p.159)*

Concept sketch of the squaricon.

E₁

light sqares set
in steel frames

light
strips

light strips

E₂

1:500 (A3)   N ↑

Detail of lighting scheme of the southern Almvik Park area.

light sqares set
in steel frames

1:500 (A3)   N ↑

Detail of lighting scheme of the botanical garden area.

"It falls to each person to fill the emptiness with what she finds in her serene heart."
(Dag Hammarskjöld in Engfors (ed.), 2006, p. 101).

E₁   71 E₂   71 E₂
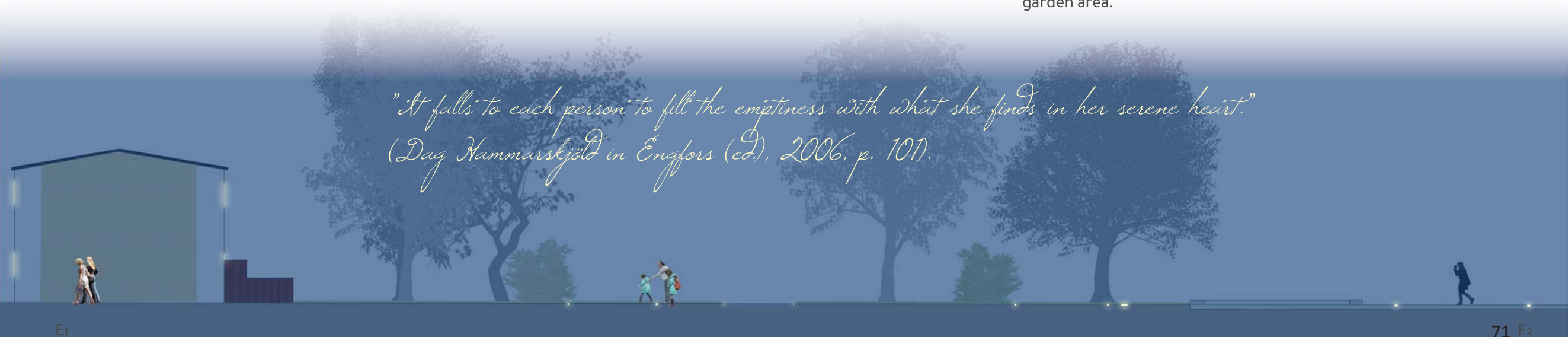
the enlightened squaricons comes to life during night when they form
outdoor rooms only tangible by light stripes and imagination

Playground

*playful visualisation*

rubber

sand

silicone

light

concrete

The playground area is designed to provide playful invitations to people regardless age; I have only included features which are "uniage". Rubber floor in warm colours provides lot of space to run freely over. Rubber islands are fun to run up and down on or lean against when sitting down. Sit blobs are placed in groups for play or for conversation and are made of fibreglass with a seat of silicone. They light up at night and provide a comfy glow which makes you want to stay and chill.

I have included a trampoline in the design as this is much appreciated equipment amongst people of all ages and from all cultures as I have observed during a visit to the movement playground in Malmö. Another popular feature of playgrounds is swings and I have chosen to include a set of them in this playground too but in a slightly different version; light swings to catch up with the light theme.

Framing the playground is an amphitheatre-like step area which consists of concrete steps filled with lawn. Here you may sit down and observe your playing children or bring your friends to enjoy a picnic in the spectacular night light scenery of the playground in one direction and the gallery of the humanical garden in the other.
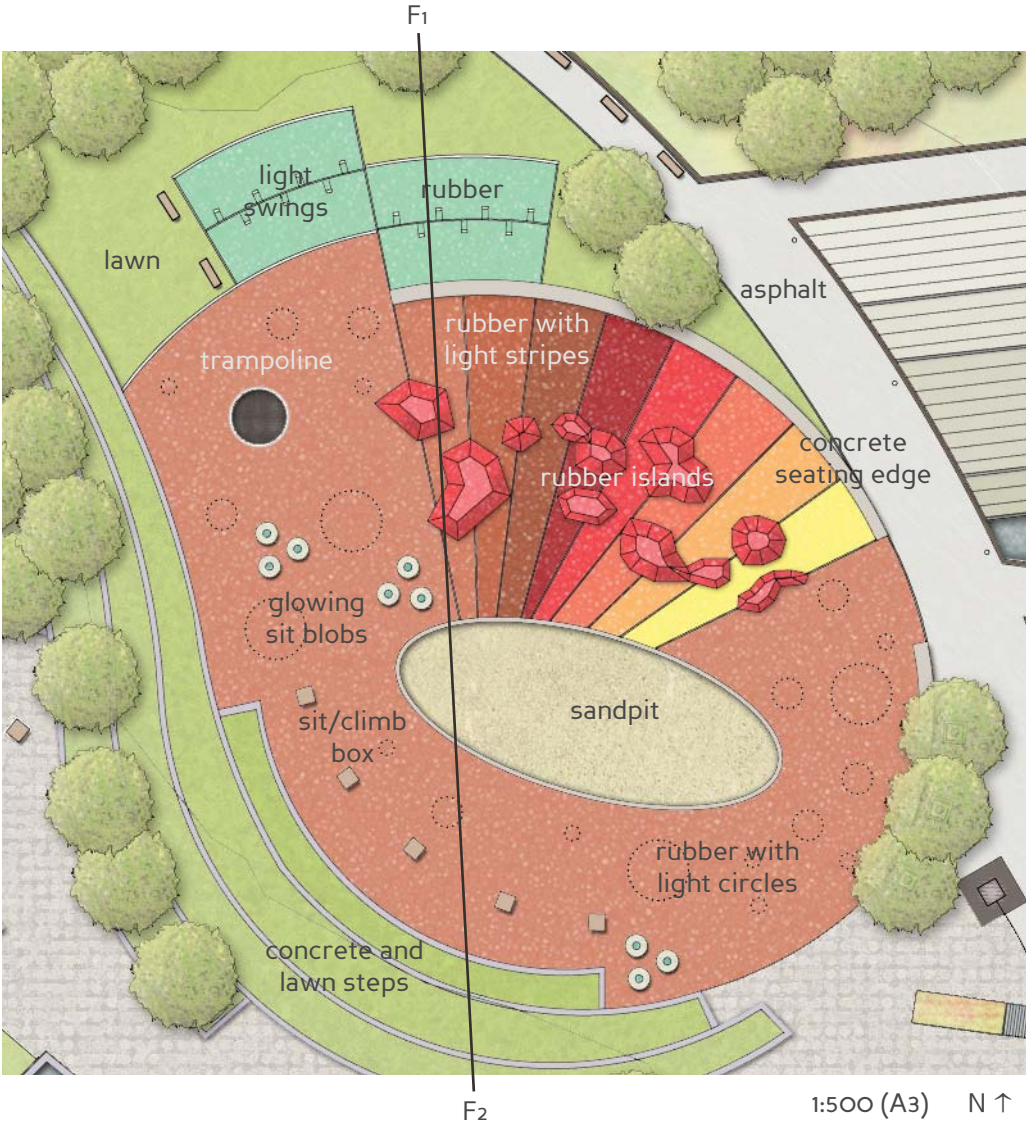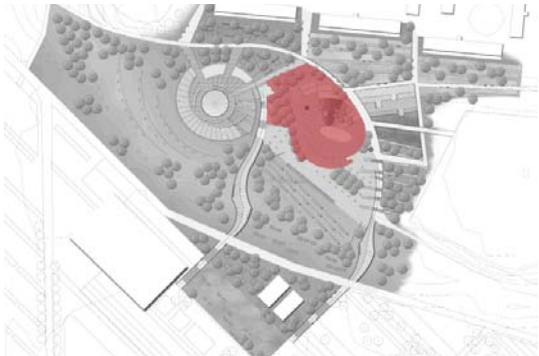
The central part of the playground is the oval sandpit which will offer a soft and creative platform for young and old; perhaps even competitions in building sand castles or why not a sand themed exhibition as complement to the humanical garden...

Like most elements of the park, this area will also get a special appearance at night. Enlightened circles integrated in the rubber floor will be activated when you walk or run through them, providing a different kind of hide and seek play. Also the swings get a different life after dusk; glowing in motion when you swing and thus creating magical lighting effects.

The glowing sit blobs will, as mentioned earlier, invite to social chill and will complete the vibrant and playful light landscape of the playground.
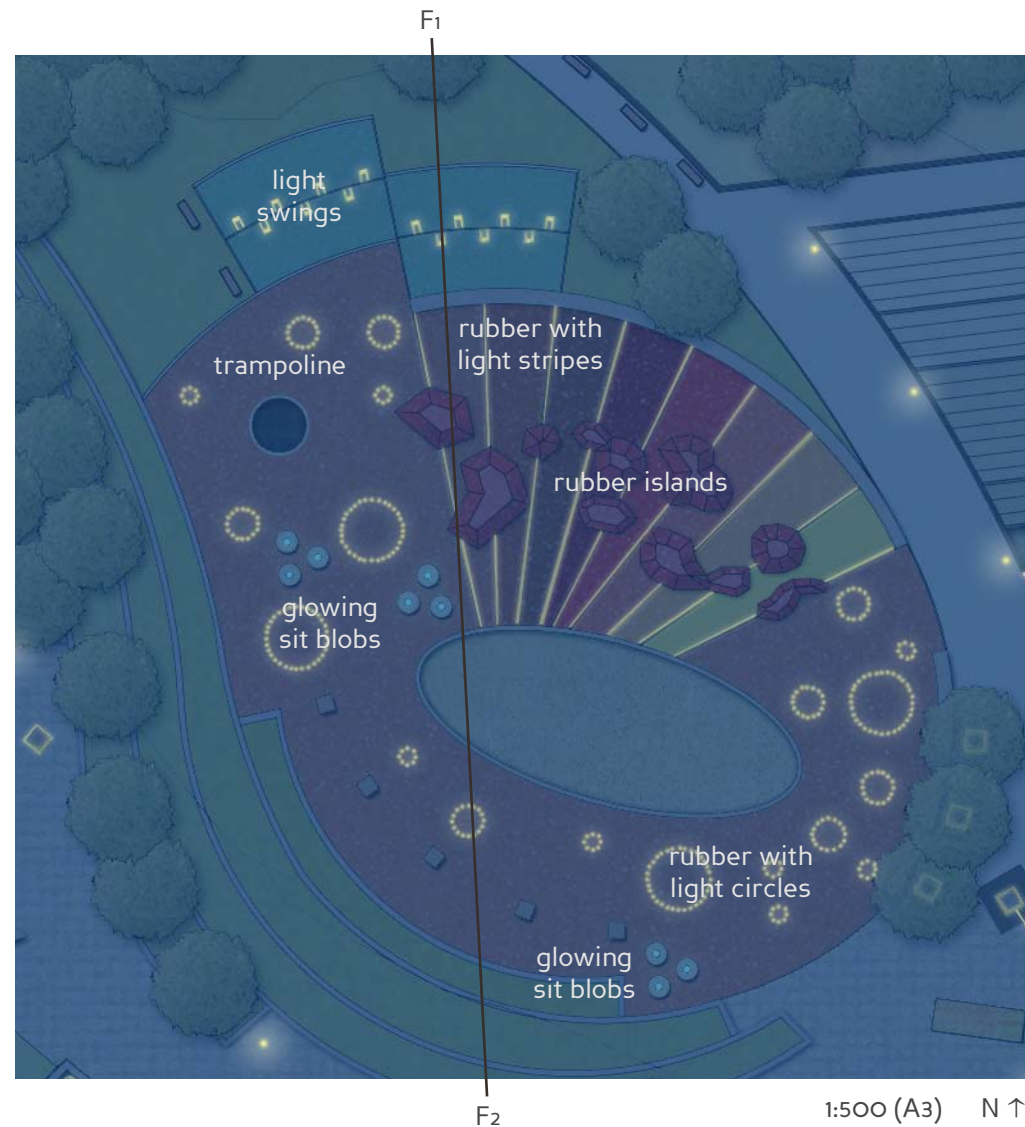
F1

light swings

rubber

lawn

asphalt

rubber with light stripes

trampoline

rubber islands

concrete seating edge

glowing sit blobs

sandpit

sit/climb box

rubber with light circles

concrete and lawn steps

F2

1:500 (A3)   N ↑

Detail of the southern Almvik Park area.

1:200 (A3)

light swings | concrete seating edge | rubber with light stripes | rubber islands | rubber with light stripes | sandpit | rubber with light circles | sit/climb box | concrete and grass steps | stone pavement and wooden seating

Through playing with light we can create illusory space...

ground lighting
integrated in
rubber

F₁

light
swings

trampoline

rubber with
light stripes

rubber islands
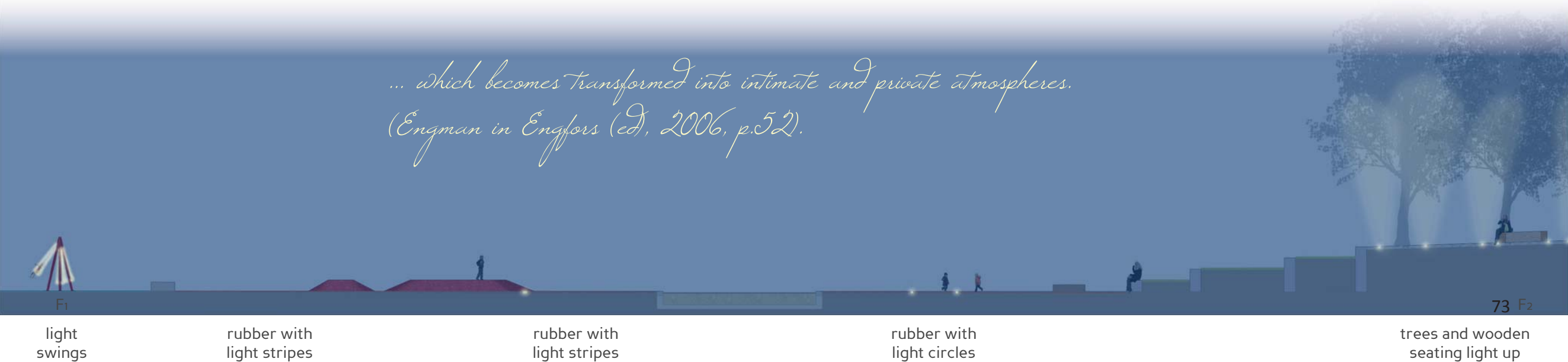
glowing
sit blobs

rubber with
light circles

glowing
sit blobs

F₂

1:500 (A3)   N ↑

Detail of lighting scheme of the southern Almvik Park area.

... which becomes transformed into intimate and private atmospheres.
(Engman in Engfors (ed, 2006, p.52).

F₁   73   F₂

| light swings | rubber with light stripes | rubber with light stripes | rubber with light circles | trees and wooden seating light up |

Eastern Entrance

crossroads of stepping stones

grass

stone

wood

light

asphalt
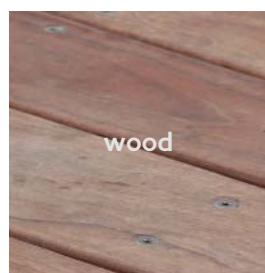
The eastern entrance of the interactivation park is a junction between the walk/bike path heading east towards the allotment, the bridge heading towards the botanical garden and the "square" in front of the humanical garden. I have focused on creating a design which enhances the flow of the site; the melt pot of the different paths. To do this I have, in the central path used stone pavers to create a rhythmic expression. Together with linear raised planting boxes the wholeness of the form gives a somewhat braking movement which hopefully will make people slow down and take a look around; to raise the curiosity.

I have chosen to include the "square" in front of the humanical garden as part of the eastern entrance area as it gives a nice calm "pause" contrast to the movement of the paths. The pavement here is of stone to enhance the outdoor gallery theme of the neighbouring humanical garden. Two rows of trees create a small pillared hall with form resemblance to the houses of Almvik. The trees are set in square shaped stone edgings whose form is taken up again in wood coated sit boxes set linear to the trees. This seating feature will provide rest and discussion places for the visitors of the humanical garden.
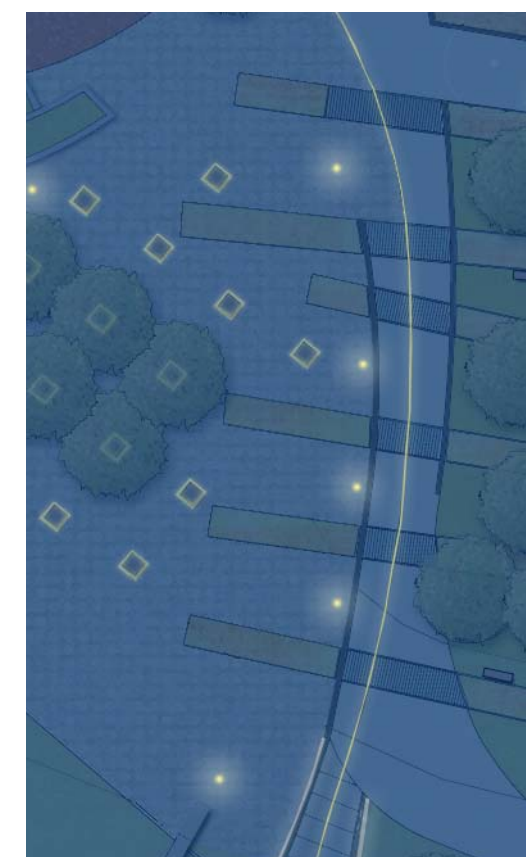
asphalt

stone pavement

stone pavement

lawn

G1

G2

wood coated sit box

elevated grass planting bed of concrete

light/drainage strip

1:500 (A3)   N ↑

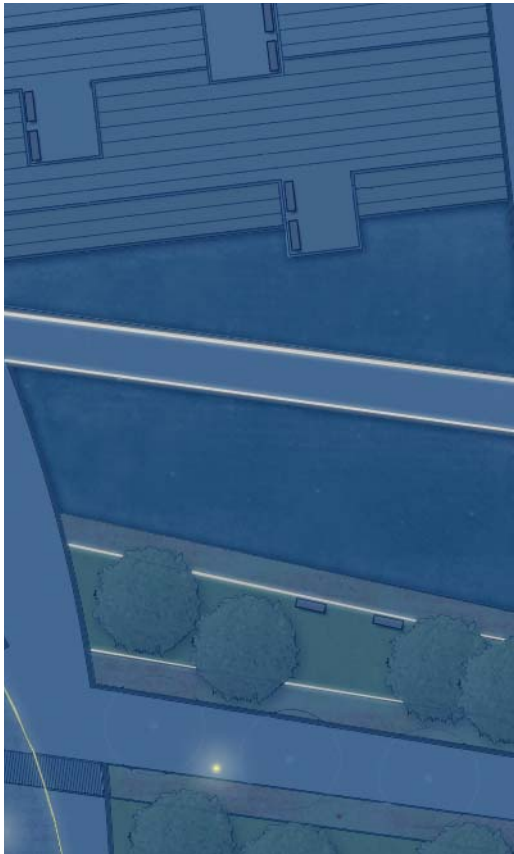Detail of the southern Almvik Park area.

G1

G2

1:200 (A3)   elevated planting boxes provide a rhythmic entrance which will enhance cautiousness for bikers

At night the eastern entrance reveals two light features of importance. The first of these is the light strip coming from the smaller bridge and heading through the entrance area to end up in the node of the sounding well (see p.76). This line could also be seen as a walk/bikeway divider night as day. The second of the light features is taking place on the "square" where trees and seating boxes are lit up with light stripes in the pavement. The pillared tree hall will also be lit with spotlights from the ground facing upwards to enhance the structure of the trees.

Drainage Pond

a changing set

Designed to give a variable experience throughout the different weather and seasons of the year, the drainage pond will occur dependent on rainfall and drought. It is a visual experience rather than an interactive one and can be seen as a large scale weather story teller. Cold winters it may be possible to ice skate if there is enough water in the pond before it freezes.

The material of the slope is concrete with a slightly rough finish to prevent sliding. The slope is also lightly graded with thin integrated lines in a slightly darker colour, visually like a flat stairway, to give rhythm to the place and to easily see the rise of the water level.

In the slope there are three outposts which will figure as seating spots featuring benches in concrete with wooden top. As the water level changes the outposts become more or less visible but the wooden top of the benches are never meant to submerge under the water surface.

concrete

water

wood

light

I have not evolved any particular lighting scheme for the drainage pond and the reason for that is that I have not enough knowledge for lighting placed under water. The lighting I have placed in this area is mainly represented by the bridge-like walking path leading towards the allotments. Along this path there will be bright light strips which will indicate the edge to the water for safety reasons and for direction purposes. Light strips, but a bit fainter, are also placed along the grass planting beds south of the pond.
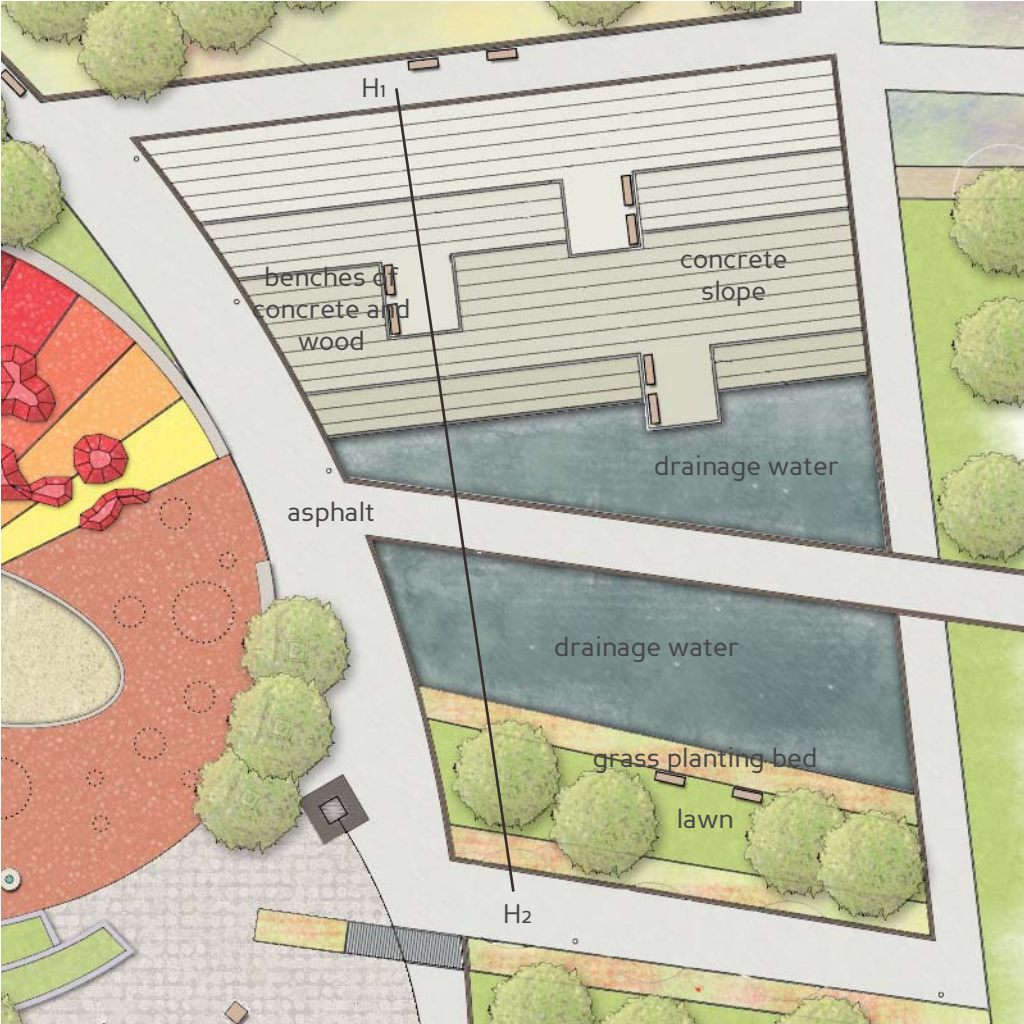
H₁

benches of concrete and wood

concrete slope

drainage water

asphalt

drainage water

grass planting bed

lawn

H₂

1:500 (A3)   N ↑

Detail of the southern Almvik Park area.

H₁

1:200 (A3)

benches of concrete and wood

graded concrete more or less filled with drainage water

concrete walkway heading towards allotments

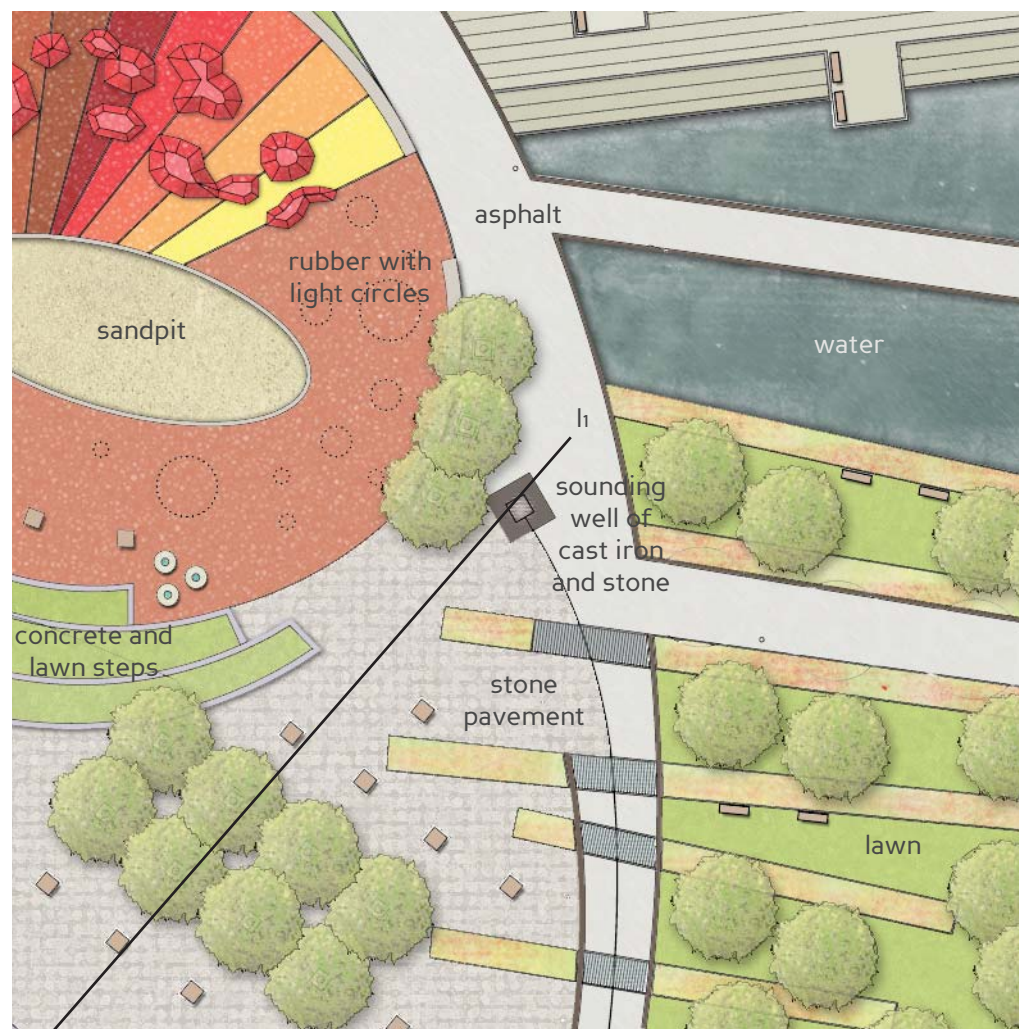75   H₂

Sounding Well

sonic imagination

Sonic experience of place creates a form of transition that makes us able to hear one self's echo (Thiel, 1996, p.313).

cast iron

water

glass

stone

One of the minor features of the interactivation park is the sounding well which is designed with inspiration from the Japanese suikinkutsu or water chime and in particular Jem Finer's "Score for a Hole in the Ground" which is a modern take on this ancient music instrument.

As no other feature of the park is containing sound, a material I personally am very fascinated by, I wanted to create a small space which plays with the hearing sense. The sounding well will be designed as an acoustic shaft which will enhance the different tones and sounds of dripping drainage water hitting metal plates on the way down towards the pool in the bottom. The system will be connected to drain pipes in the bottom so that there will be no overflow or disturbances in the sound.

I am aware that the location of the sounding well might not be ideal with a playground and a major path as neighbours. The reason why I put it here is however as it creates a node and meeting spot between four of the other areas; playground, pond, eastern entrance and the humanical garden.


asphalt

rubber with light circles

sandpit

water

l₁

sounding well of cast iron and stone

concrete and lawn steps

stone pavement

lawn

l₂

1:500 (A3)   N ↑

Detail of the southern Almvik Park area.

top view

1:75 (A3)

The section above shows the concept of the sounding well with drainage water drops hitting metal plates in the well and thus creates sound. This is an idea and not a fully investigated form proposal.

The top of the well is of cast iron with small holes in each corner where the water drips down. There is a circular glass viewing hole at the top for curious minds. The four chutes are not visible from the top but illustrated here to give construction information.

l₁
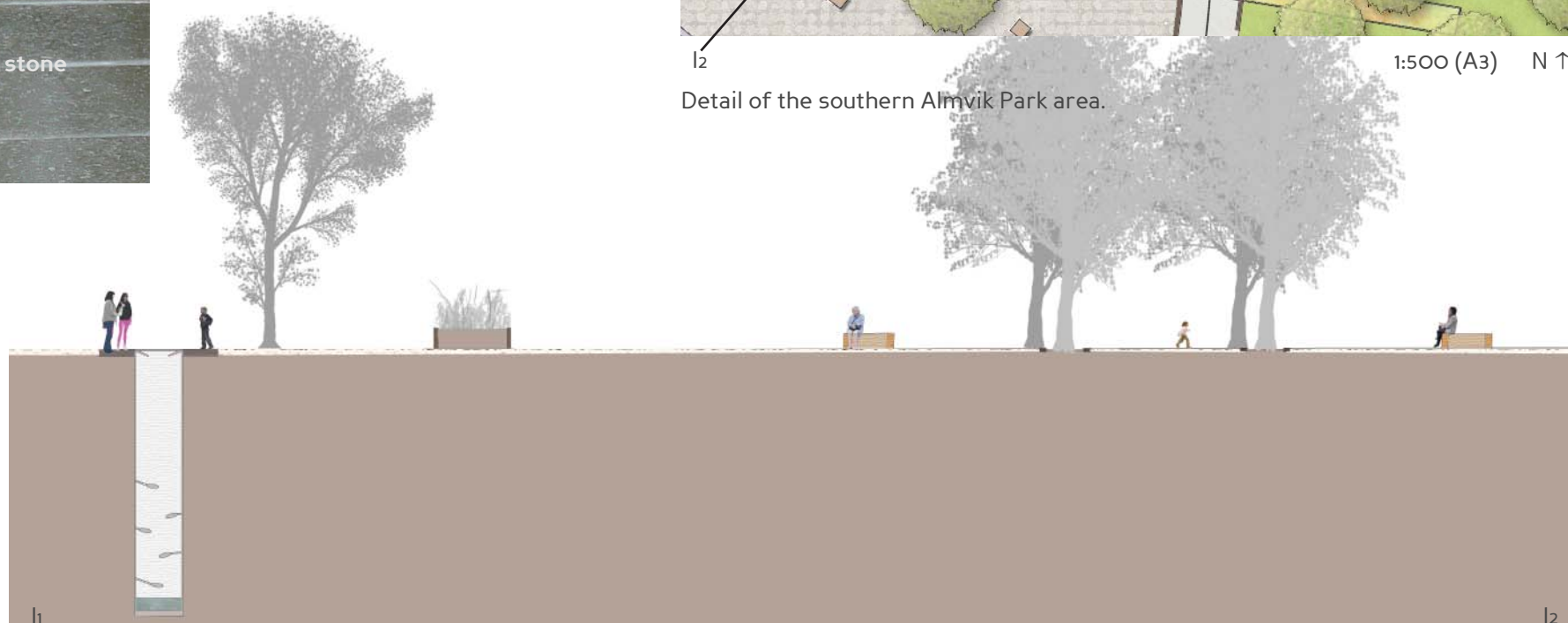
1:200 (A3)   the well is transforming drainage water (dripping onto steel) into curious sound
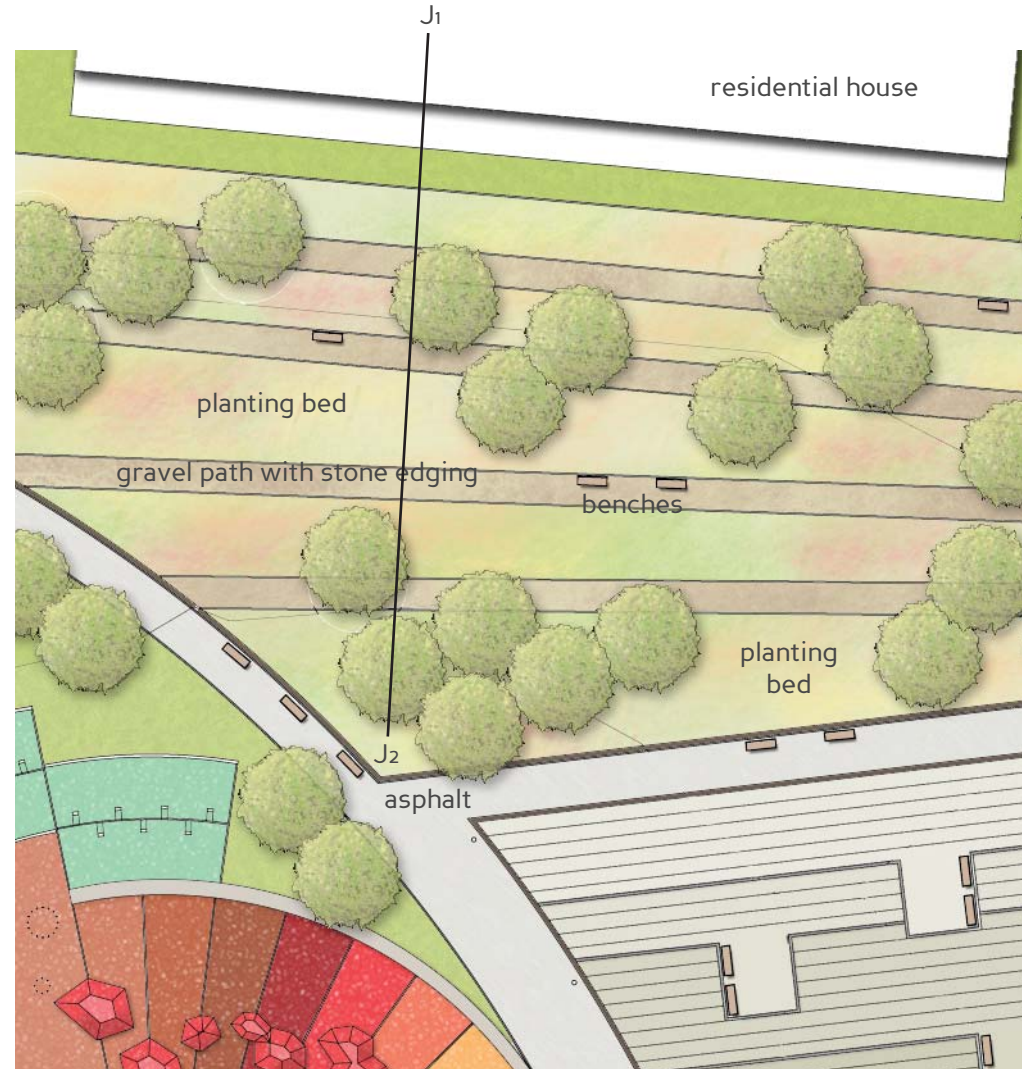
the tree pillared hall becomes enlightened at night (see playground section p. 73)
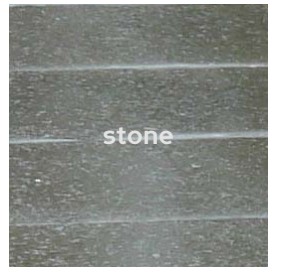
l₂

76

Flower Gardens
changing sets

Figuring almost as a buffer zone between public and private space, the flower gardens are intended to bring forth displays of seasonal delight. There is not very much of the theme interactivation in the gardens but they will however provide a changing set over the year which hopefully will be mentally engaging for people who see the changes of colours and patterns throughout the year and thus relate to time.

The layout consists of a linear pattern of gravel paths for walking. Between the paths there are planting areas filled with grasses and herbs as well as flowering and fruit bearing trees. The pattern is inspired by that of the planting beds in the botanical garden; rectangular and linear. I have twisted it a tiny bit to make it flow with the overall park layout and to make it bend from the linear angle of the drainage pond at the bottom to the linear angle of the residential house at the top.

There are two "fields" of flower gardens; both in the top right corner of the interactivation park and both forming a green rhythm zone up towards the residential houses; intended to become a public garden enjoyable for residents and visitors alike.

I have got inspiration from Piet Oudolf's vivid planting schemes and from prairie grass landscapes as I want an airy and soft expression and as I also want to use plants that will become sonic in the wind. To further enhance the sensual experience there should also be scented plants. It is my wish to take plant inspiration from the plant material of the botanical garden which goes under the theme "the Northern hemisphere".

Image labels on plan: residential house, planting bed, gravel path with stone edging, benches, planting bed, asphalt, J1, J2

gravel

stone

flowers

grass

1:500 (A3)   N ↑

Detail of the southern Almvik Park area.

J1

1:200 (A3)   the residential houses of Almvik all have fenced garden strips facing the park

strips planted with grasses and herbs

pathways of gravel with stone edging

77   J2

5|CONCLUSIONS

Evaluating the design proposal and comparing it to the theoretical and analytical research of this thesis.

The purpose of this chapter is to connect my design proposal back to my theoretical studies to compare and evaluate the result of my process, content and expression within my interactivation design.

This master project is divided into three parts decided out of the three stages of my overall process. My work started out with a reading part consisting of theoretical studies of literature containing writings connected to interactivation. When finished with the books my focus went on to the central part of my project; the intuitive sketching process which concluded in a design proposal. This very chapter in itself forms the last part of this project and is all about finding the traces of the studied literature in my final design proposal to tie up the circle. I intend this chapter to be an insight for readers of this thesis in my process and in my design proposal as much as I intend it to be a tool for my own understanding of my choices and undertakings leading to the final product that this master project is.

PROCESS OF REALISATION

To investigate the process of realisation in my project, I have chosen to discuss it out of a methodology tool brought forth by Carola Wingren in her doctoral thesis *The Artistic Practice of a Landscape Architect* (2009). She describes the process of realisation as a phase of communication through sketches, plans and landscape dependent on the situation of the project. She further on presents it as one of the central perspectives of the work process of a landscape design project and mentions representation forms and

planning processes as tools used. When I started out this project I had a vision of creating a design with an interactivation theme but I had no clear definitions what I actually wanted to do or where I could implement it. It was my supervisor, the same Wingren, who gave me a tip about the development area of Lindängelund and soon I was invited to join her to Malmö municipality for a small meeting between a few of the involved partners. To be honest I had never reacted on that there was going to be a botanical garden in Malmö and I knew nothing of this area but this fact just made me even more interested in the project. The closeness of the site and the exciting contrast and challenge between botanical garden and residential areas made out a very interesting platform on which to implement my ideas, especially since I, in the meeting at Malmö municipality, also got to know that they were interested in interactivity as an integration tool in the area of the context.

Referring to Ulf Janson (1998) Wingren (2009) describes the process of realisation as a spiral which forms an accumulating process (p.146). If I should describe my own process I would certainly say it has been a rollercoaster, seen to project as well as to personal state, and I circled many times around my project problem before I settled down on the right branch. I started with the vision that I would be able to design a spectacular site which also was well weaved into the botanical garden as well as into Almvik. My sketching process was very long and I struggled hard to achieve this, if I ever really fully did... My aim kept on triggering me all along though and even through the hardest times of dearth of ideas I managed to evolve the ideas I had.

WIngren talks about a process of thin and thick lines and I can certainly refer to this in my own sketching process; a spiral of thin and thick strokes. Loose early ideas became big and blurry on the paper and thick lines crossed each other all over the sketching paper but in corners and between lines I could still squeeze in thin lined detail sketches. Especially in the process of finding the overall layout form this was very much the case. As ideas grew intimate the lines became thin but only to end up again in big and blurry processes. The investigation of form kept on back and forth between line weights until it finally ended up in a perfect form in AutoCAD.

One aspect that has been present all along in my process is the relationship between form, function, meaning and representation and this can be referred to in WIngren's methodology as composition for thoughts and belonging (p.152). My strong vision was that the wholeness of the design proposal would end up within the same theme of interactivation even if certain parts of the proposal would be more or less true to the concept. A very important part of this stage was also to be able to express what I wanted to achieve with my design. I quite early on decided to use fictional interviews as a channel to express the experiences of my design proposal. By making illustrations which combined perspective sceneries from the design with fictional up close interviews I believe I achieved taking the reader one step closer into the essence of the design.

Wingren mentions interplay and communication as part of the process and regarding these subjects I have kept quite a low profile. There has only been a limited amount of people involved in

my process and discussions during this project have foremost been held with my supervisor. I could have held discussions with Malmö municipality, with Sydväst and with other professional landscape architects; in fact I had that vision in the very beginning, but along the process I realised that I had been provided with enough background material from the municipality as was needed for what I intended with my project. I also did not want to be restrained by more than the botanical garden concept as it after all was interactivation design that was the main subject of my own project. User dialogues is also a path I did not choose to take as I again had a good background material already and above all I did not want to redeem false expectations among the residents. The design proposal would possibly have ended up different had I done so and either for the better or worse. It may very well be that I would have got even stronger arguments for my design solutions and perhaps focused on other values than those of my own. I believe however that it was not a necessity to include public involvement in the design process for this project as I have chosen a very visual perspective which is rather focusing on the design process regarding the artistic practice. Regarding the discussions I have had with my supervisor they have been very valuable and kept pushing me onto the right track, especially since I have been off track several times during the process. I also in my supervisor found an equal in my art and design direction towards landscape architecture and I have during this project really learned to accept myself as an arty and free spirited designer rather than bound to common ways of solving problems.

READING

The process of searching, finding and reading relevant literature in my subject has been an experience demanding quite a bit of effort and luck; especially since I have been looking slightly beyond the core of landscape architecture. In the beginning of my literature research I tried to break down the subject of interactivation into keywords which I, out of my own ideals and values of the subject, thought could give results in my hunt for relevant literature. I started out with the words *participation, experience* and *space* to see which results I got and these words resulted in a fair amount of options which I could check out closer. I also had a very valuable source of information and a useful bibliography in Fridh's (2004) book, about Japanese space and emptiness, which I had been inspired by already before I started working on my master project.

The literature available in my area I decided to look up and have a read through and as I did this I could eliminate many of my results. The literature which really fitted under my subject was however very spot on and also gave me further key words and search directions through their bibliographies. This was a process which involved searching and writing by turns and eventually I had a collection of references enough to cover in the theory part of my project in the shape I wanted it to be, also including web based search results on the internet. There were lots of very interesting foreign literature regarding interaction which I found in my searches but could not make use of as I either could not find it in any Swedish library nor buy it anywhere. Literature in this category will become inspiration in the subject whenever I will

be able to find it in the future.

My aim with the literature reading part of this project has been to gain understanding for the subject of interactive processes in human behaviour and in public space. Secondly it has been to use the different subcategories of interactivation to map the project structure. Communicating a design proposal through a basis in relevant literature gives the project authentic and transparent qualities which is important for the reliability. Obviously I have chosen my reference literature out of my own interest and if someone else had made the same project the choices of literature would possibly be other ones.

The reading process has been very rewarding to me as a student of landscape architecture as it has opened up new perspectives and approaches to public design. There are a couple of authors of whom I especially got enlightened and inspired by; Yi-Fu Tuan and Kenya Hara. These two men, Tuan a geographer/philosopher and Hara a graphic designer, both puts forward mantras of valuable aspects regarding experience and design. Tuan (1977). These two authors have provided me with inspiration which I will bear with me into upcoming projects in my proffesional career as I think they both looks upon space and design through a perspective of respect; respect for the element of space and respect for the thought and meaning in design.

INTUITIVE SKETCHING

When I started my design process I was very focused on what I had read in the literature and been inspired by and tried to be thoroughly guided by this information. I sat there with my sketching pad and desperately tried to transform my inspiration into concrete form. No success. After some time of trying I eventually got the advice, from my supervisor, to leave the theory behind in an attempt to unblock my mind. This worked better. I also, instead of trying to find detailed solutions in perspective, went over to sketching in plan mode.

During this project I have got to know my sketching work technique better,
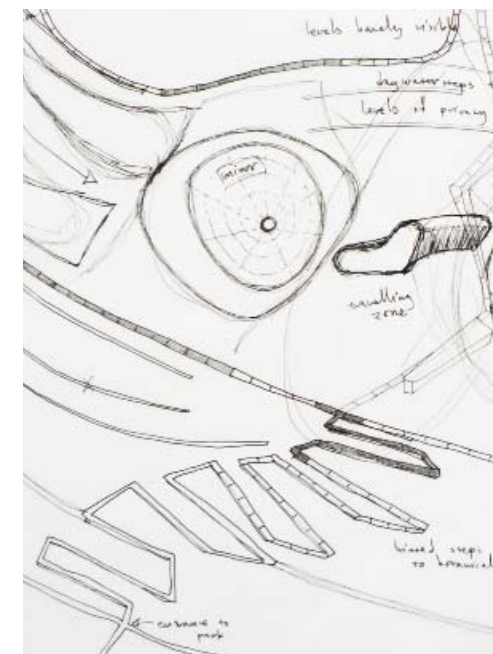
5.1. Sketch of the plan in an early stage. Lines in plan are sharing paper space with random detail drawings like a bench or an inspirational quote.

especially through conversations with my supervisor. When I sketch I always fill the paper with what comes to mind; be it lines, words, quotes or detailed objects. This usually tend to pass on to little detailed sketches which often are connected to something I get an immediate inspiration from. This is the technique that works for me even if I sometimes need to take a step away from my little drawings into reality.

I have during my studies to become a landscape architect found that it takes a great deal of interplay between function and form to reach a final design. The sketching process has in this case been a constant brake and acceleration movement between the two; once I have
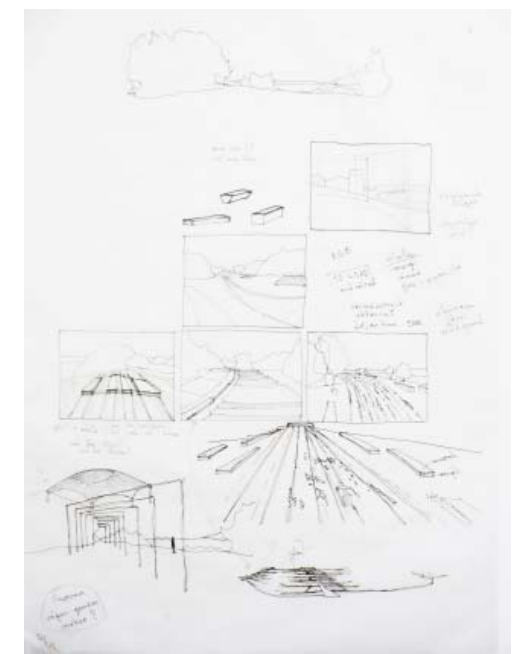
5.2. My best ideas are always born out of sketch mess like on this sheet. Somehow the emptiness of white clean paper sheets prevent anything good to occur.

found a beautiful shape I have to put it under the function filter to investigate the possibilities to make it into a landscape element and vice versa. The most intensive and frustrating stage has probably been to find the overall layout form of the interactivation park. I had certain ideas of which features I wanted to include but there was a need for a shape which held them together and furthermost held the botanical garden and the residential area together. As mentioned in the context chapter I had certain valuable forms already existing on the site such as the sunken circular forms, of the football space and the playground space, and the rectangular form language of the houses of Almvik and of the plantations in the botanical

garden. These forms, circle and rectangle, followed me from the beginning and also ended up as obvious themes in the final proposal. Even if I had these shapes I still did not think that they were enough to use as foundation to bind the areas together. This has been the big trouble of the sketching process; not being able to connect the two areas together. Layer after layer of sketching paper was put on top of each other and now another process begun; sketching on paper and sketching in model side by side.

The 3D model in paper helped me understand my drawn lines and vice versa. I saw what worked and what did not and I could investigate relationships in scale between the two issued areas

and between the interactivation features I had decided to keep; especially through photos I took of the model as they catches the essence of the form I was after.

The last stage of my design process took place in the computer and in the graphic programmes of AutoCAD, Illustrator and Photoshop. My paper drawn sketches transformed into digital ones to refine the proposal into a form that represented my intentions. I chose to present the proposal, with adjoining plan, sections and illustrations, mainly digital as I wanted to evolve my own skills in this presentation technique.

Seeing the idea sketches out of the eye of the beholder has been as important throughout the process as it is in this project presentation. Not only the person who actively uses a place is important but also the one who observes the action and the one who walks through the activity zone. As interactivation is my subject I have tried to think out of these three user roles and it has really helped me evolve most of the designs in my proposal. My aim has been to present design which is not only accessible from direct contact but also from a distance; sightlines and visual contact has been one of the keys to connecting the areas of my proposal. In a discussion with one of my acquaintances we came up with the word *observatory* and I think it fits very well to describe the essence of the interactivation areas of my proposal; places where you might stop by to observe or be observed, either way you get interactivated with space and maybe also with people.

FINDING TRACES

One way of describing my aimed approach to landscape design focused on interactivation is not only to design a fancy envelope but rather to put focus on the letter inside it and even more important; what is to be read and interpreted by the reader of the written content of the letter. All people may not even be able to open the envelope and remains satisfied with the physical outer features of it, but for those who want to and manage to open it there may be yet another dimension to the landscape; a mental portion of interactivation.

Even if I have not been sketching with the literature theory actively in mind I still believe I have had certain concepts in the back of my mind somewhat leading me into certain sketching decicions. The five subcatergories of interactivation; space/place, relation, experience, participation and addition, all goes hand in hand as they may depend on each other or evoken each other. For example addition is a form of participation which may result in a relation with a place.

The literature theories which I interpret in my design I would like to refer to as hypotheses of interactivation. I do not claim them to be the only way of doing this kind of investigation but I have made these choices of literature for myself and decided them to make up specific foci for this project. The literature represents choices of aspects which I see as very interesting in the process of designing public activated space.

Referring to Wingren's (2009) methodology and the *content* part of it, the featured areas of the interactivation park are, almost all of them, about taking

5.3. Sketching on the computer is hard to really get emotional. It is however a good presentation technique as it gets clean and accurate, especially in illustration plans.
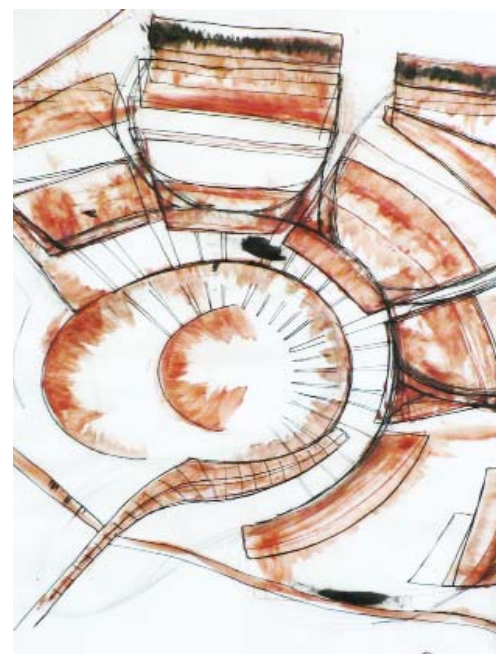
5.4. Play with form and feeling through the use of Indian ink. I ususally daub the ink with my fingers directly on the paper to really feel the forms I am drawing.

place in public space. I can also state the interactivation park itself taking place in the space of the botanical garden as well as in the immediate residential context. The relationship between the interactivation park and the botanical garden is perhaps most tangible in the form language as mentioned earlier but also curiosity and discovery links at least botanical garden and interactivation park together.

To make a clear structure of the reflection of traces between literature and design proposal I have chosen to discuss the matter under each of the ten featured areas of the interactivation park. Some of them are more influenced by the literature and others are tending more

5.5. The concept of the humanical garden is connected to physical addition as well as mental. Expression transformed into experience.

towards pure visual pleasure.

Humanical Garden

Combining addition of the physical and mental kind, the humanical garden is intended to enhance people's sense of identity and encourage awareness and loyalty to place, using the words of Tuan (1977). He also states that art is image of feeling which helps us access our thinking sense. This may also be described as thought becoming physical art becoming thought again, maybe in someone elses mind than the artist himself/herself; interactivation pending between physical and mental involvement. I will quote Eco (Bishop (ed.), 2006) as I think his

5.6. The glowing benches evokens an interplay between emptiness and fullness as well as between dead and loaded.

description of intepretation is applicable on the concept of the humanical garden; "every reception of a work of art is both an intepretation and a performance of it, because in every reception of the work takes on a fresh perspective for itself".

Certainly a variation of "filling up", the humanical garden will hopefully cause relation between user and place in that a work, an expression, of him/her is part of the experience on site and thus integrated in the park itself. This relation may give the user a sense of existential belonging and attachment to a kind of micro-utopia referring to Bourriaud (Bishop (ed.), 2006).

In the humanical garden there will be a sense of rhythm as the content of the screens will be interchangeable and show a new diversity each time you visit the site. Using the words of Tuan (1977) the content of the screens, in this case art, text and imagery, will form an evokative power which will make the place visible. The humanical garden will thus not only form a visual rhythm of displayed expressions but also a symbolic rhythm formed by the identity of personal and group life in Malmö.

Glowing Benches

I want to start quoting Buddhism through Karlsson (Engfors (ed.) 2006) in that "form becomes emptiness and emptiness becomes form". As the glowing bench is designed to react on human activation it will be found in both empty state and in form state; starting out as emty and switched off someone will come and sit down to lit it up and transform it into a visible form but when the someone has

risen and left, the bench will soon go back to it's emptiness again. This process will not only be visible to the immidiate user but also to distant spectators.

When coming up with the idea of the glowing benches I was inspired by Greyworld's installation "Words" which combines mindful and physical action and involves "loading" an object with a word to eventually create a kind of "word garden" of the users combined words in a place. Comparing my idea, the glowing benches may be loaded one occasionally or several ones when the park is busy. The result will be a display of "energy" on site as the benches tell tales about human activity. One possible extension of my benches would be to integrate microphones and speakers into the benches to tell sonic stories but that act may possibly scare people from usage and increase the exposing feeling in usage.

Spontaneous Staging

An addition interactivity of the physical kind is the spontaneous staging area which probably has been influenced by my personal experience of standing on a stage. In this case however I want to evoke spontaneousness in people to enhance expressional interactivation through act. I find a good reference in Oititica (Bishop (ed.), 2006) who writes about the immanence of the act, meaning the key to inner awareness and experience. I can also refer to his words about improvisational acts becoming production of images, in my case with the stages this will hopefully engage people to use it either as spontaneous performers or as actice spectators.

81

Another feature of this area is the light circle figuring as a centerpoint of the park itself. The lights indicate how many people there are in the park; how much activity there is. This indicatior may be referred to as a rhythmical element and is as Tuan (1977) puts it; an indicator of an unified and collective human heart.

Flowing Bridges

Similar in function to the stages of the spontaneous staging area, the flowing bridges features spontaneous stages in a smaller format and with a surprising effect. This concept regards two stepping blocks on the larger bridge and one block on the smaller. When stepped on they will lit up and the user will come in sudden foci. Hopefully this unexpected experience will make people stop and investigate but some users may anyway choose to walk on past the happening zone. People who choose to use the stage however may do so to take the opportunity to perform or just enjoy stand in focus. Perhaps the experience of the sudden foci can make the interacting user able to transform the space and time into deeply meaningful and loaded phenomena, quoting Engfors (ed., 2006).

The large structures of the flowing bridges has yet another visual function; the bridging of areas. They also figure as markers of orientation and direction. The form language of the design is decided out of the idea to attract attention and to reveal a direction towards botanical garden/residential area. As Tuan (1977) puts it; what we are able to make out of our awareness can be pushed by the architect as she is able to reveal or instruct through space. In this case it will instruct people to take a step into a direction they might not have intended when they first arrived to one or another of the context areas of the project.

Squaricon

The most prominent feature of the squaricon concept is its empty form language. The only visible feature of this design is the lighting lines embedded in the surrounding lawn and these are most visible during night when lit. Forming a square, these light lines surrounds an emptiness awaiting addition of motion or imagination. Here I want to refer to Thiel (1996) who writes about active experience in space, place and occasion. According to his theory the light line could be called a visually space-establishing element. Place would be created out of this element through people who choose to step inside the squaricon and take s possession of it. These people will create a distinction between "inside" and "outside" of the square. They could either sit down in the square and engage themselves in a physical activity, like for example a picnic, or they could engage their minds in "filling up" the space in which they are with imaginary features, for example seeing it as an outdoor room with connection to the adjoining residential houses in the background. This may also launch an emotional experience which, according to Tuan (1977), is a key to perception and reflection and also may activate permanence in ourselves. The squaricon can thus be described as, using the words of Husserl (1959) quoted in Bishop (ed. 2006), a perceptive element which makes our minds aware of how we are able to use our senses.

The feeling of being "inside" or "outside" the squaricon may evoke differences in emotional temperature referring to Tuan (1977). To further interpret his writings I will call the squaricon an anchoring object which makes us interact mentally to percept this object, this space, as pause; place imaginary or real.

One of my intentions with the squaricon is that it will work "capturing" with a drawing force attracting people to take a step over the line. Viewed from the emptiness perspective I will refer to Dag Hammarskjöld (Engfors, 2006) when he talks about the meditation room of the FN Headquarters in New York; "It falls to each person to fill the emptiness with what she finds in her serene heart.". Another person to refer to is Umberto Eco (Bishop (ed.), 2006) who talkes about emptiness as an element of possibilities. This statement will make the squaricon a halo of indefiniteness for the user to make pregnant with infinite suggestive possibilities, using his words.

Playground

The interactive elements of the playground which I would like to analyse against the literature are the light circles which are activated after dusk. Designed to lit up as users run or walk through them, the circles are forming an interchangeable pattern across the playground through the involvement of people and their actions. In a way this is about making the hidden visible and about in or out of focus. An interesting reference can be made to Tuan (1977) in his quote "If time is concieved as flow or movement then place is pause". This would make the movement of the users the flow and the energy of the playground and when they stop in a circle to lit it up they also may pause for a while and at the same time making time for reflection upon the interaction. The explorative sense will also be activated in the search for circles to be lit and there may very well be room for cooperative play between users.

The light circles can be compared to the glowing benches as they both provide a dead/loaded/dead/reloaded experience to the user. If the action of loading a circle or a bench by litting it can be called ritual then I want to make the following connection to Engfors (ed., 2006); "city space is loaded and reloaded through the help of rituals at the same time as space itself loads and reloads the rituals. Ritual and space is cooperating". This ritual executed by one person may be transmitted to another as people often get curious and want to try out for themselves. This may cause an interesting light pattern between people performing rituals with the help of the interactive features of the park.

Eastern Entrance

Not very connected to interactivation as such, the eastern entrance area still hosts one element which can be lead back to the theory; rhythm. In this case it is visual rhythm in the shape of elevated planting boxes and differences in pavement pattern. I chose to include these two features because I wanted this entrance to function as a kind of portal; almost as a symbol of breathing life into space and place (Tuan, 1977).

Drainage Pond

The changeable visuals of the drainage pond makes it interactive in a mental way. Referring to the concept of emptiness, the pond will pend between being empty, half filled and filled. I will refer to the following quote by Hara (2010) to explain the relationship between emptiness and value; "A creative mind, in short, does not see an empty bowl as valueless, but percieves it as existing in a transitional state, waiting for the content that will eventually fill it; and this creative perspective instills power in the emptiness". The pond of my proposal may here be referred to as "the bowl" which will sometimes be empty of drainage water, and sometimes be filled. The state
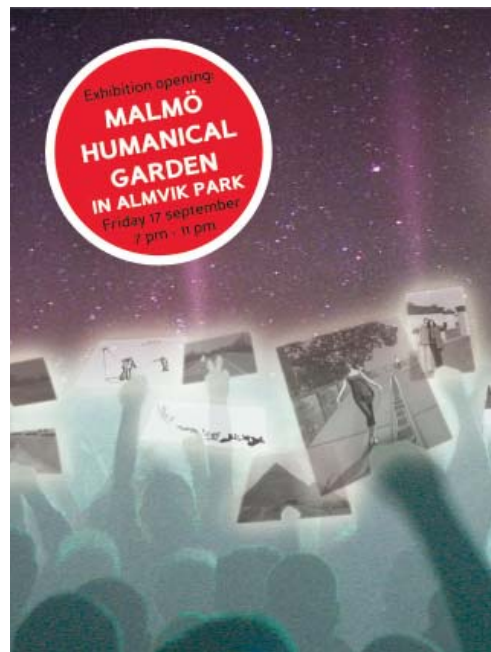
5.7. The fictional flyer of the exhibition opening was made to give the reader an imaginative relation to the project site.

of the pond may be different each time of a user's visit and perhaps the state change will be seen as a communicative process readable by the users.

Sounding Well

The sonic experience of the sounding well is added to the park to give the users a mental curiosity. As Thiel (1996) describes it; sonic experience of place creates a form of transition that makes us able to hear one self's echo. The sound, only noticeable when in the immediate context of the source (the well), will enhance our hearing sense and will also, as we can not see it, hopefully launch an mental activity which will result in an imaginative interpretation of space.

Flower Garden

The plantation areas are not based on interaction as such more than that they are intended to give visual diversity throughout the year. The intended visual connection to the form language ot the botanical garden may however enhance people's sense of identity and launch an awareness of and loyalty to place, referring to Tuan (1977). He also mentions that visual signs or similes, like the form language shared between the areas, helps us navigate in space and establish relation to it.

Conclusion of finding traces

In the end I can gladly state that the studied literature is well represented in my proposal and it actually helps myself, and hopefully the readers of this project, to understand my desicions and design features better. The implementation of the theory has clearly been "visible" throughout the process even if I have not thought so and I think I have one major desicion in the sketching work to thank for that; the mind maps. They helped me a great deal to connect text and image and also helped me realise the importance of good background support for my design.

Summing up this chapter I will admit I got quite surprised when I realised that I actually had so many connections to the literature theory; the inspiration must have been very present in my mind even if I did not think it was during my sketch process. It has been very valuable to investigate traces in this way to understand my own thinking and my way of handling inspiration in a design project. As all of the featured interactivation areas give the user a different experience the whole park can be referred to as a spatial frame moveable as human beings move themselves move (Tuan, 1977). Finally I will conclude the connection between literature and design proposal with the following quote of Tuan (1977); "Alone one's thoughts wander freely over space. In the presence of others they are pulled back by an awareness of other personalities who project their own words onto the same area". This quote represents the purpose of the interactivation theme in the design proposal; to get people to integrate through act.

6|REFLECTIONS

Presenting my own thoughts about this project and discussing the results which have come out of it.

Interactivation. I am sitting here in the late hour before project handing in and thinking about if I yet have found a clear definition of this concept and if the proposal I have come up with really lives up to it. I started this project with the aim to get an insight in landscape design as an interactive tool and as an integrative tool. The work I have done since has certainly changed my ways of thinking as a designer and I believe I will bring with me a strong thoughtfulness of how to bring landscape design projects to their edge in usability and diversity and I believe that my solutions for this project only are light drops on the surface of what can be done in the subject.

I started the work of this master project with an intention to try out new views on landscape design and to get one last study experience in the parts of the design processes in landscape architecture. It is easy to let the mind fly away in big thoughts and ideas of spectacular visualisation when found an interesting new inspirational subject but it is also important to dare take a step away from spectacular and any tries to create the "best solution ever". I thought my final design proposal was going to end up in a more subdued and "quiet" solution than it actually did but along the process I found myself again and again struggle with transforming the interactivation theories into actual form. Many times I have almost given up on the idea of creating interactive environments and this may show in some of the features of the final proposal, for example that I think I did never find an ultimate solution in connecting up the residential houses to the botanical garden.

During my many hours of sketching on this proposal, the most difficult challenge above all has been to find a solution of how to bind together two totally different kinds of landscape into a kind of transition space. The site of my project is in reality not a large one and scale has been hard to define even though I have worked with different techniques such as paper model, hand drawn sketches and computer graphics. It has been very easy to imagine the piece of landscape as larger than it actually is, perhaps mostly because the hiding effects of the dense vegetation.

Another major challenge during my design process has been to create permanent solutions clearly defined as

work of a landscape architect and not temporary solutions just adding qualities to an area for a limited time. Here has also a question raised in my mind about the borderline between landscape architecture and art and between the professionalism behind my work, in other words the definition of my own role as a landscape architect. This is to my knowledge obviously a very thin line and can hardly be defined as a line at all as I think we landscape architects, among other qualities, needs a large portion of art vision ability in our professionalism for our products to be successful.

To be able to come up with a design of a specific function, in this specific case an interactive function, I have noticed

that I during this project have been forced to think in three dimensions. These dimensions can be explained as functional thinking in landscape, in form and in mind; each one of them equally important in the formation of a desired functional design proposal. It is without any doubt the mind dimension I have evolved the most during this project and it is this perspective that I have the strongest relation to personally.

In Medborgardialog på Lindängen/ Södra Fosie (2007) Malmö city discusses the desire for an ecological approach in new and old developments. I am aware that my design proposal with all its lighting features and its electronical features of the humanical garden are
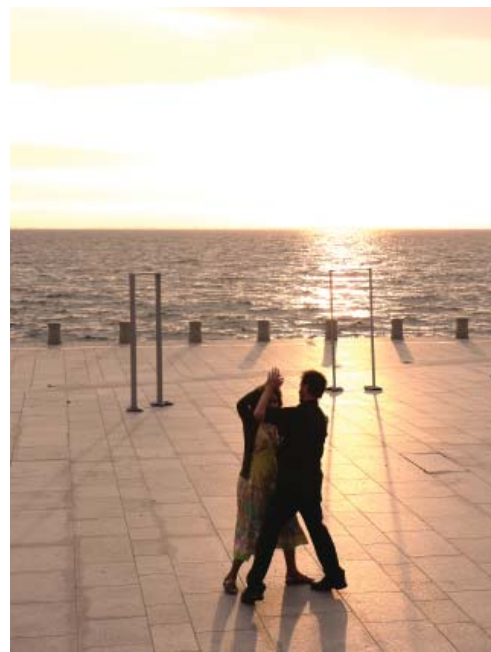
6.1. Dancing with the sunset as stage light and with the sea as background. Scaniaplatsen, Malmö.
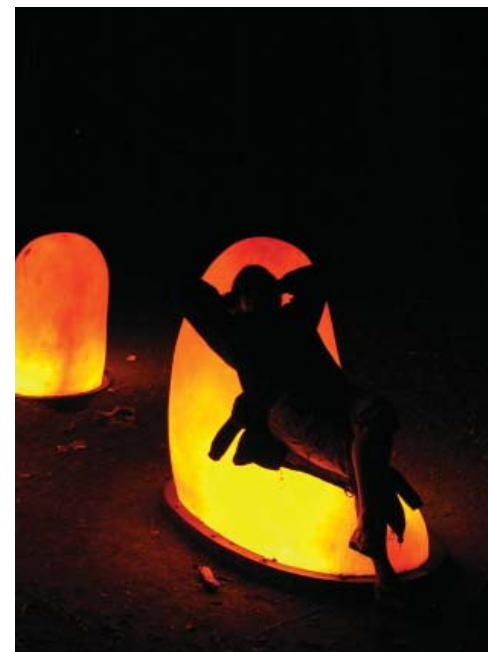
6.2. Monika Gora's "Jimmys" are warmly embracing and inviting to interact with. Pildammsparken, Malmö.

6.3. City Hoppers dancing with the city as their stage. Scaniaplatsen, Malmö.

energy consuming. However, I have had in mind during the process to source all this energy as environmentally friendly as possible. I am mainly thinking energy sourced from sun and wind. The area of Lindängelund is today large, flat and exposed and therefore very ideal for sun energy reception. I am imagining it to, even if it will be covered by greenery to a large extent in the future, also be able to host a solar cell park ideally integrated in the design somehow. The exposed location of this site and it's closeness to the sea also makes it ideal for wind energy reception. Personally I think wind turbines can add quality to a landscape rather than ruin it as they both show the power supply behind the "magic" and are visually attractive. Hopefully these kinds

6.4. Simple but beautiful patterns of setts in different colours makes out an excellent playground for young and old in Oslo... or maybe in substance for adults!

of energy sources will drive our public space features in the future starting now.

The economical aspect is one I have put aside when I have designed my proposal. The botanical garden of Lindängelund will not be a cheap project and I cannot really imagine the city of Malmö willing to spend large amounts of money on a costly project right next to it, because I know that my solutions for an interactivation area in southern Almvik Park are not cheap either. If my proposal were to become reality I would probably need to sit down with the plan and perhaps peel off certain unnecessary features. There is the humanical garden, the glowing benches, the squaricons, the spontaneous staging and the playground which I find really valuable to the site as they add a diverse selection of interactivities and provide different kinds of experience of the sort that may not be found elsewhere.

In the summer of 2010 I visited the free dance performance called "City Hoppers" set in Scaniaplatsen, Malmö. The piece involved dancers from Cuba and Spain who uses the city itself as their stage. Different dancers performed different kinds of modern dance pieces at different sites on the set and the audience got to follow them along to create a sort of frame around the dancers at each set. The dim light of the setting sun along with the openness of the site and of the sea gave the performances a very special atmosphere wrapped in the mood setting music streamed from temporary loudspeakers. The audience was captured by the strong expressions of the dancers and became more and more eager to follow the dance process after each set. I was captured

and enchanted. The setting of this production, the open urban landscape, gave a closeness and exposedness between performers and audience which I really liked. Scaniaplatsen is very well fitted for this kind of event as it can hold people and because it is built with a kind of emptiness in mind as I see it. Large, light and flat surfaces open up for usage as they seem almost like empty sheets awaiting someone to interact on them or with them. This experience shows that there is no real need of visual stages for us to perform in public space. Of course not all of us would take the opportunity but I still think that in a democratic and free-spoken country there should be possible space for expression, something I believe we are lacking today.

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Let's get interactivated.