

# BREAKFAST ON A STREET CORNER

A Study on Temporary Land Use in Long-Term Planning in Stavanger



Självständigt arbete vid LTJ-Fakulteten, SLU

A Master Thesis in Landscape Architecture  
Faculty of Landscape Planning, Horticulture & Agricultural Sciences  
Swedish University of Agricultural Sciences (SLU) Alnarp  
Elin Henricson 2009





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## FRUKOST I ETT GATUHÖRN

En studie om tillfälligt platsanvändande i  
långsiktig planering i Stavanger

Key words: Temporary use of space, postindustrial site, planning process, informal activity, structure plan, moderator, site-specific installation, sunflower, Permanent Breakfast, Stavanger, Norway.

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A Master Thesis in Landscape Architecture (30 hp)  
EX0375, Advanced E

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Alnarp, October 2009

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## SAMMANFATTNING

Det här är en studie i hur tillfälligt platsanvändande i en postindustriell kontext kan påverka stadsplanering och dess planeringsprocesser. Studien tar utgångspunkt i projektet Sentrumsaksen som ligger i ett gammalt industriområde, nu kallat Urban Sjøfront, i den norska staden Stavanger.

Runt om i Europa omvandlas övergivna industriområden till kreativa noder och viktiga kulturella scener. Tack vare engagemang på gräsrotsnivå och platsernas unika kvaliteter erbjuds alternativ till den etablerade staden. Platserna är icke-definierade med stora tomma lokaler och övergivna landskap och på grund av avstannad industri ges hyreskontrakt till låga priser i väntan på nya aktiviteter. Detta attraherar i sin tur unga människor och konstnärer som finner sätt att använda och utforska dessa platser.

“Tillfälligt användande” behöver inte i sig betyda temporärt, utan innebär snarare idén av tillfällighet som gör användandet unikt. Tillfällighet i detta sammanhang syftar till ett ständigt föränderligt program, och möjligheterna att experimentera, leka och utforska platser. Användandet kan vara fysiskt under kort tid, men kan ha stor påverkan på attityder, aktiveringen av en plats och kollektiv gemenskap under en lång tid. Genom att identifiera dessa kvaliteter, kan det tillfälliga bli översatt till, eller påverka, ett mer permanent användande och byggda strukturer.

I min uppsats resonerar jag kring en potentiell modell som relaterar tillfällig platsanvändning till de traditionella planeringsverktygen. Jag exemplifierar med hänvisning till olika utvecklingsmoment i Sentrumsaksen, som visar olika roller i processen, verksamma på olika skalor i både tid och rum.

Jag undersöker tre alternativa roller i tre olika nivåer: planerarens långsiktiga perspektiv genom skissande på översiktliga strukturer för området; det tillfälliga användandet, händelsen här och nu; och därmellan moderatorn - spindeln i nätet – en tänkbar yrkesroll som binder samman olika intressen med såväl den långsiktiga planeringen samt den tillfälliga platsanvändningen. Jag vill se mitt arbete som ett bidrag till debatten om framtidens levnadssätt; för ökat deltagande och hållbarhet.

Det tillfälliga användandet är direkt kopplad till en plats genom interventionisten som använder landskapet som bas för informella aktioner. I arbetet uttrycks den rollen som en frukost i ett gatuhörn. Det är denna temporära aktivitet som har varit både utgångspunkt och drivkraft i arbetet.

Studien har gett mig en djupare förståelse av stadens komplexitet och vilka potentiella roller jag som landskapsarkitekt kan ta. Dessa kan i sin tur ses som strategiska verktyg i planeringsprocessen - beroende på projektets ramar.



## ABSTRACT

This is a study on how temporary land use in a post-industrial area can impact the planning process. The point of departure is the project Sentrumsaksen, situated in the former industrial site now called Urban Sjøfront, in the Norwegian city of Stavanger.

All over Europe abandoned industrial sites become creative nodes and important cultural settings emerging from below. Alternatives to the established city are offered by unique qualities hardly found elsewhere. The abandoned sites are non-programmed spaces, with large vacant ware houses and abandoned wastelands. Due to the decrease of industrial activity property owners give lease agreements to a low cost while waiting for the area to be activated anew. This attracts young people and artists who find ways of using and exploring these sites.

“Temporary use” of space is not in its own sense bound to be temporary, but the idea of temporality makes this kind of use unique. Temporality in this case refers to an ever-changing programme, and the possibilities to experiment, play and explore space. These uses may physically live for a short while but can have great impact on attitude changes, activation of sites and collective participation in the development. In identifying the qualities that lies within, the temporary use may be translated into more permanent use and structures.

In this thesis, I am investigating a potential model that relates temporary land use to traditional planning tools. In my search for understanding the dynamics of this planning model, I take on different roles within this process, working on different scales concerning time and space.

I am working with three alternative roles on three different levels; the long-term planner’s over all perspective, sketching on a structure plan for the Urban Sjøfront area; the informal interventionist laborating here and now through temporary land uses; and the moderator - a spider in the web – a professional position in itself who bridges different interests between the long term planning and the temporary use. My work in Sentrumsaksen concerns the on-going debate about sustainable life-styles and future cities.

The temporary use is directly connected to a site by the informal interventionist who uses the urban landscape as an experimental base. In my thesis this resulted in a breakfast on a street corner, a temporary activity that had an impact on my understanding for the planning process, and affected my proposals on all levels.

This study has given me a deeper understanding of the planning process. Knowing more about the dynamics of the process and the tools that are connected to different scales in time and space, I have become aware of the different roles I can take on - as strategic tools in the planning process - depending on what the challenges are.

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## DISPOSITION OF REPORT

The report's disposition consists of connecting parts;

The introduction concerning background, aims, objectives, method, assumptions and definitions.

Theories concerning temporary land use. By exploring theories from Henri Lefebvre to contemporary Charles Landry I aim to investigate and discuss the qualities and challenges with temporary land use.

Further on, a presentation of Stavanger and Urban Sjøfront focused on the planning processes and urban development.

Followed by an alternative planning model of Open-Source Urbanism.

Sentrumsaksen is analyzed in its different contexts and existences including the urban intervention "Permanent Breakfast".

The model is applied and ideas and propositions are presented.

Finally a reflective part discussing the process, results and future work.

## ACKNOWLEDGEMENTS

I would like to thank all the people that I have been in contact with. By interviews and discussions my study has taken new directions and moved forward. Great thanks to Lucas Griffith, Landscape Architect and Fellow of Urban Design and Development, Stavanger University (UIS), Silje Kjosavik, Landscape Architect, Park og idrett, Stavanger Municipality, Ketil Dybvig, local Artist, Torben Schønherr, Landscape Architect and Founder of Schønherr Landskab and the team at Schønherr Norge for your support and creative milieu. Furthermore, a big thanks to my friends and future colleagues Åsa Johansson, Evelina Stjernfeldt and Mirjam Hallin for your constructive feedback and support. I would also like to express my gratitude to Martina Andersson for being a true companion during many late nights coloured by passionate discussions and creative studio work.

I would like to give my thanks to Gunilla Lindholm, my supervisor and senior teacher at Swedish University of Agricultural Sciences, for your guidance and your encouragement throughout this project.

Special thanks to Kristin Gustavsen - the true spider - at URBAN SJOFRØNT, for your support, encouragement and passion. With whom it has been very inspiring to discuss the planning processes, but also the practical issues of a temporary installation.

Malmö, 18th of September 2009  
Elin Henricson



Fig. 1. Bicycle Taxi initiated by the Art Project *Tou Works 1* in 2008 and still running.

# 1. INTRODUCTION





## BACKGROUND

Ten years ago a collaboration between Stavanger municipality, private investors and property owners was established in order to turn negative degradation of a post-industrial area in Stavanger into a lively and creative city district. As a result both the area and collaboration was named after their vision URBAN SJØFRONT (= Urban Coast line) and an active planning process started.

In October 2008 a project called Sentrumsaksen was defined by the planning office of Urban Sjøfront. Sentrumsaksen in Norwegian means “The axis of the (city) centre” and is running through the area with connection to the city centre in one end and recreational areas in the other, surrounded by residential areas. The site is one of many projects created to stimulate a transformation process in the area as a whole. However, still after ten years, one of the biggest challenges of the transformation process is to improve the attitude towards the area and to vitalize it with new activities.

In post-industrial sites around Europe there is a development of creative centres emerging from local actions. Due to abandoned spaces leases are at low cost or free while spatial resources are high. Crucially, municipalities and property owners have an interest in activating these abandoned sites and therefore have a high tolerance towards alternative ideas. Many projects carried out are of temporary character, based on a minimal capital and driven by compassion rather than planning strategies. Due to a short term existence projects can be more expressive than the ones concerning long term strategies; strategies are often cautious dealing with over-all structural changes rather than the contemporary situation. These expressive projects, for example art project, architectural explorations and workshops give the area its unique character which fascinates and attracts others to invest time and money. In other words, the short term projects

are effecting the long term planning and are shown to be important for the urban development.

Nonetheless, to include temporary urban actions in planning one way could be to apply “communicative planning” or “planning participation”. These principles have for a long time been respected as important parts of “sustainable development”, but are most often top-down driven and demand large resources. Instead, by using temporary urban actions as a method for a participative and communicative planning one can have better chances to succeed, for less money.

The Sentrumsaksen project in Stavanger, offered a playground to test the thinking around temporary use of urban space. In this thesis work I got a chance to investigate and elaborate upon this situation.

## AIMS

The aims of this project are two-fold, firstly; to examine how temporary land use in a post-industrial area can impact urban development. A subsequent aim is to investigate if temporary land use can be integrated into the planning process.

Furthermore, this thesis is a research tool to explore the role of a landscape architect in the planning process.

## OBJECTIVES

The objectives are to identify the qualities of temporary land use projects and to develop a planning strategy for a temporary project. Furthermore, an objective is to find a planning method that is sensible to the contemporary situation yet sustainable in the long run.

## METHODS

The study consists of five parts: Literature studies, interviews, making of strategy- and design proposals, writing of essay and presentation.

Methodically, it is a reflective work changing between the site and its different contexts; the surrounding city, contemporary urban design discourses and design work. A constant shift of perspectives between contexts and existences, permanent and temporary is considered through out the process.

An analysis of the site, in its planning and spatial contexts, has been carried out through the use of photography, an urban intervention, mapping and literature from both formal and informal sources. The work includes contacts and interviews with artists, professionals at the University of Stavanger (UIS), Landscape Architects and Planners in Stavanger and elsewhere.

In search for a model relating temporary use with traditional planning tools I take on different roles of the process; the planner's over all perspective and spatial knowledge; the moderator - a spider in the web - who bridges different interests from the temporary user to the long term planning; the informal interventionist who uses the urban landscape as an experimental base.

## ASSUMPTIONS

This is a study focusing on the open urban space, its spatial qualities and the activities within. I acknowledge that urban development is depending on economical structures including investors, ownership and users resulting in power relations between different actors in the development processes. Sentrumsaksen contains a complex structure of property ownership

which I have chosen not to include as a parameter in my design work.

I work in a Scandinavian context with Norway as a point of departure. Further, the project site is of post-industrial character with its qualities and challenges in relationship to the city as a whole.

## DEFINITIONS

These definitions are my own interpretations, relevant to the understanding for the project.

### *Post-industrial site / area*

Former industries that have closed or been abandoned. In a post-industrial area there may be some industrial activity left but the majority is no longer running.

### *Transformation area*

Due to a transformation an area is inhabited with new activities. Post-industrial areas are often called "transformation areas" as they go through a change from being industrial to alternative future use.

### *Traditional Planning Tools*

Traditional planning includes competitions and projects carried out by consultants or municipal offices. The traditional tools in this process are concerned with master plans and long-term strategies while regulating plans and legislation are guiding the development.

### *Master plan*

The master plan stipulates goals and visions of objects' positioning and programmes of space.

### *Structure plan*

A plan that gives guidance and principles to be followed while developing an area rather than stipulating a fixed result.

### *Method*

In order how to organize the work in search for design ideas and proposals.

### *Strategy*

How to work to reach a goal or vision, related to the plans.

### *Participatory work*

Projects concerning participation by citizens and involvement of many different stakeholders in the design or planning process.

### *Facilitator / Moderator*

Someone that moderates, organizes and manages different interests in a planning process.

### *Informal use*

Use of urban space without formal regulations, lease or contracts.

### *Context*

The entity of impact on a site or situation.

### *Existence*

The characteristics of a certain site or situation.

### *Urban intervention*

An action that intervenes in the ongoing urban space to question or simply enrich the situation.

### *Temporality*

The idea of temporality is not only regarded by time but by the qualities of a temporary use. Concerning temporary use the tolerance is higher for experimentation because of its short time framework.

### *Temporary User*

In this study a temporary user is someone that wants to carry out a project in the urban space driven by pas-

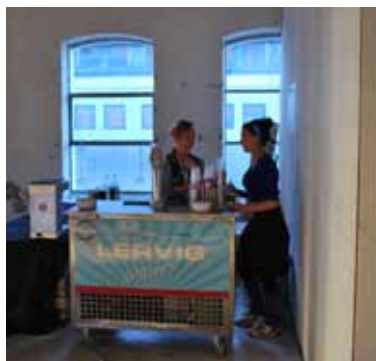
sion rather than money, often with a minimal capital at hand. A temporary user is someone that wants to provide the society with something new, concerning either activities, services or ideas.

## 2. TEMPORARY LAND USE

*"Temporality contains the essence of democracy"*

- Florian Haydn 2006





To think temporary is to enter a new dimension.

My interest in temporary land use started by my fascination of public space as the platform for shared urban life. In the complex system of diverse spaces in where we work, live and play individual projects and acts enrich the urban experience. Not only can others' initiatives inspire but they also reflect the contemporary needs and dreams of people living in the urban space. Through appropriation the space is shaped and reshaped as a resonance of the contemporary reality.

I am interested in an open planning process, where the affected citizens are a part of the decision making in their city, block and neighborhood. By temporary land use and its inhabited possibility to appropriate and use public space by both formal and informal activities the creativity is increased in the urban fabric; not only is the participation increased but also new ideas achieved by appropriation, spontaneous actions and projects directly connected to urbanity in scale 1:1. By incorporate temporary land use in a planning process possibilities are created in the setting of the contemporary situation. With this in mind, I explore the discourse on temporary land use in search for a model to use when approaching the project site in Stavanger.

## CREATIVE CATALYSTS

Today many cities are facing a reality where new economical structures and globalization have relocated and changed uses within them. Industries have disappeared or moved from the inner city, decentralized production aims for smaller and more flexible production units, new logistic systems and technology increase the efficiency and large warehouses are not desirable within the city core anymore. As a result, post-industrial sites are abandoned and emptied through out Europe. At the same time as industrial

sites are emptied, the importance of revitalizing cities has become more and more evident in the new economy with knowledge, tourism and culture as the corner stones replacing former industries. Landscape Architect Steffan Lehman writes in his essay *The Commodification of Urban Culture, or: The (Re) emergence of Berlin as Creative City*, "We are currently witnessing a global phenomena where cities are searching to discover their post-industrial identity in an attempt to transform or reinvent themselves. The 'renewed', knowledgebased city is not based on heavy industry anymore, but on the service sector, conference tourism, urban living, creative industries and all the potential hidden in the urban fabric through its unique 'places yet to be done'" (Lehman 2009. p.53).

Lehman discusses the global tendencies of urban transformation and Berlin's situation within it. He stresses the importance of the unique characteristics of Berlin with its many post-industrial sites that became available after the fall of the Berlin Wall. With a tolerant municipality a laboratory of temporary interventions emerged and has given Berlin its name "City of Talents". With movements of critical approach towards urban space and artistic challenging new ideas, he argues that Berlin is still independent and has not yet lost itself to the general image of a "Creative City", as many other European cities have done, for example Paris and Barcelona. Berlin (read creativity) is not yet a product of a strategy for economic growth but, as Lehman discusses in his conclusion; the city will probably be victim of the gentrification process in the years to come. Consequently, this will more than likely bring an East European city forward to become a new Mecca for artists and interventionists.

In contrast to Lehman, Richard Florida, an American professor and economist, has made the "Creative Class" into his target group in his strategies of revitalizing cities. Florida defines the "Creative Class" as everyone working with innovation and culture; a large



spectra of professions including anyone from software programmer to artist. Florida and his Consultant enterprise *The Creative Class Group* give strategically advices on how any city can obtain a revitalization by empower its creative forces. Through creativeclass.com Florida and his team offers workshops and services. The following text is their marketing of the workshop *Marketing to the Creative Class*, "From BMW and Apple to Equity Office Properties, firms across industries have identified the Creative Class as a core market for their products and services...The Creative Class is 40 million strong, making up 30 percent of the U.S. workforce, with 50 percent of wages earned and controlling nearly 70 percent of discretionary spending in the US. That is over \$500 billion in purchasing power annually! This consumer group, consisting of scientists, engineers, managers, innovators, and people in research and development, as well as artists, writers, and musicians are the most educated and demanding consumers in the marketplace. The Creative Class Group has years of data on who they are, where they are, what they read, what they purchase, and the ethos that drives their decisions. With our intelligence and insights, BMW had its most successful ad campaign in history." (www.creativeclass.com, 20090820).

Although Florida has become popular among mayors all over the world, initially through his book *The Rise of the Creative Class*, there are many who criticize his methods of mapping, and research as well as his conclusions. Mackenzie Baris, from the magazine *Next American City* writes in his review of Florida's mentioned book, "If a chosen few cities will become "creative cores," drawing the best and the brightest from all over the nation and receiving the bulk of economic investment, is it inevitable that the lower-income populations in these places will be pushed to the fringes, thus undermining the very diversity that lured the Creative Class there to begin with? And what of the cities dominated by the working class? As factories continue to close, will we end up with ghost-cities? Or with cities



Photographs from post-industrial site Sentrumsaksen. Stavanger, Norway 2009

dominated by the unemployed?” (Baris (20090710)). Furthermore, Ann Daly, associate professor in the Performance as Public Practice program at the University of Texas at Austin, with areas of expertise in 20th Century dance, cultural theory, critical practice, and cultural policy, wrote the article *Richard Florida’s High-class Glasses* on Florida in 2004 after attending one of his speeches. “Artists can be perfectly serious about their social/political engagement. And if you do live near any, you probably know that they would very much like to be paid a wage comparable to their fellow creatives: software engineers, scientists, professors, and the like. If artists are worth being co-opted in the drive toward economic expansion, if people are willing to pay hundreds of dollars for a pair of high-design plastic eyeglass frames, then why don’t artists earn a living wage? Why does an expert in economic development buy into the—dare I say “absurd”—myth of the happily starving artist?” (Daly 2004). Whether Florida is approved with or not, he has reached a high popularity and consequently Creativity as strategy of urban planning has gained an increased attention in the contemporary discourse.

Charles Landry, a British urban planner whom has discussed creativity and culture as a central part of urban strategies since the beginning of the 1980s writes in his book *The Art of City-Making* “There is an emerging repertoire, often used thoughtlessly and in an imitative way, to use culture or arts in city development.... More recently the repertoire has been broadened to include ‘creative quarters’ – which in fact are usually refurbishes old industrial buildings in inner city fringe areas - as well as attracting big events, either sports or festivals... The attempt is to brand the city and richly associate its name with cultural sophistication... This process forces the prices to rise and so, an important creative force will find itself in the outskirts” (Landry 2006. p.143) He continues to critique the on-going processes by saying “Fashionability is used by cities as a global positioning tool in their attempt to anchor

or shift their identity. But being fashionable is almost by definition unsustainable and on its own incapable of achieving long-term recognition.” (Landry 2006. p.155). In other words, creativity as fashionable trend and based on tourism will not sustain a city. In fact, it could lead to gentrification and inequality. How are we supposed to approach creativity and when is creativity positive for the development?

Landry stresses that city-making is not a single profession job, but complex and a range of competences as well as many aspects of creativity are involved. “The spirit of city-making, with its necessary creativity and imagination, is more like improvised jazz than chamber music. There is experimentation, trial and error, and everyone can be a leader, given a particular area of expertise. Good city-making requires myriad acts of persistence and courage that need to be aligned like a good piece of music.” (Landry 2006. p.7).

## SITUATIONIST INTERNATIONAL

Temporary land use concerns usage of space and in this case both socially and physically perceived space interrelate. Due to the social aspect of how space is used, perceived and created the temporality, the momentum, is essential. By the very situation and moment of social interaction space is constructed. In other words, a square is not a square because we name it to be. A space is rather enriched by the qualities of what is called a square when it is used like one. Depending on the usage the space is therefore perceived in different ways. Nevertheless, our references and ideas of the definition of a square will effect our interpretation of the situation. Society provides us with a cultural platform of morals and ideas which are interconnected to the experience in itself.

The idea of space constructed by socially interaction



entered the discourse in the late 1950s by political movements like The Situationist International in general and by philosopher Henri Lefebvre in particular.

“We crave adventure. Not finding it on earth, some men have gone to seek it on the moon. We prefer to wager on a change on earth. We propose creating situations, new situations, here. We count on infringing the laws that hinder the development of effective activities in life and in culture. We are at the dawn of a new era and are already attempting to sketch out the image of a happier life, of unitary urbanism (the urbanism intended to bring pleasure)” (Constant 1958).

In the late 1950s a group of artists joined together and created Situationist International (SI), a political movement, as a response to the on-going transformation and politics of Paris with its functional approach and goal to homogenize the city. They had strong influences from Marxism, Dadaism as well as Surrealism. Guy Debord, a French philosopher and head figure in SI, writes 1957 in *Report on the Construction of Situations and on the International Situationist Tendency's Conditions of Organization and Action* “Our central idea is the construction of situations, that is to say, the concrete construction of momentary ambiances of life and their transformation into a superior passional quality. We must develop a systematic intervention based on the complex factors of two components in perpetual interaction: the material environment of life and the behaviors which it gives rise to and which radically transform it” (Debord 1957). The report concerns the ideologies of the Situationists, and gives a review of political movements and ideas during the first half of 20th century from Debord's critical point of view. He criticizes the past revolutionary attempts against the Bourgeois of the current time and the Modernistic development, and writes further “Our perspectives of action on the environment ultimately lead us to the notion of unitary urbanism. Unitary urbanism is



Photographs from post-industrial site Sentrumssaksen. Stavanger, Norway 2009

defined first of all as the use of all arts and techniques as means contributing to the composition of a unified milieu. Such an interrelated ensemble must be envisaged as incomparably more far-reaching than the old domination of architecture over the traditional arts, or than the present sporadic application to anarchic urbanism of specialized technology or of scientific investigations such as ecology. Unitary urbanism must, for example, determine the acoustic environment as well as the distribution of different varieties of food and drink. It must include both the creation of new forms and the détournement of previous forms of architecture, urbanism, poetry and cinema. Integral art, which has been talked about so much, can be realized only at the level of urbanism." (Debord 1957).

In other words, SI connected art and technology. Klas Ronneberger, journalist and a member of the research team SpaceLab, writes in the article *From Regulation to Moderation*, "The new construction technologies seemed to transcend the opposition between the permanent and the temporary and thus make it possible to combine structuring activities and mobility." (Ronneberger 2006,p.48). Furthermore, Debord declares in his report that "Our situations will be ephemeral, without a future. Passageways. Our only concern is real life; we care nothing about the permanence of art or of anything else. Eternity is the grossest idea a person can conceive of in connection with his acts." (Debord 1957).

In an early stage, SI argued that space is constructed by social interaction. With 'psycho-geographical' experiments they connected the constructed space with the social aspect of topography and how these are affecting us. In practice, temporary installations with references to specific location or situation in the urban space was used to examine people's desire rather than capitalism driven. Their proposal "Rational Beautification" to the city of Paris proposed among other things that the metro should be open during nights,

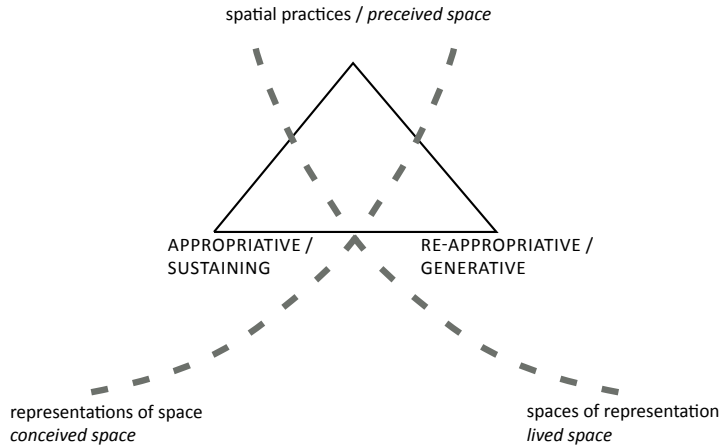
that churches could transform into playgrounds and that roof should be redesigned for public activities. (Ronneberger 2006). They encouraged a playful use of the city where a flexibility of different use responding to citizen's desire is interacted in the architectural framework.

With Guy Debord's book, and later movie, *The Society of the Spectacle* in 1967, SI's politics reached its peak. In chapter 179, in his mentioned book, he writes "The most revolutionary idea concerning urbanism is not itself urbanistic, technological or aesthetic. It is the project of reconstructing the entire environment in accordance with the needs of the power of workers councils, of the anitstate dictatorship of the proletariat, of executing dialogue." (Debord 1967, p.99).

## HENRI LEFEBVRE ON SPACE

In the group of SI the philosopher Henri Lefebvre was present during the first five years. He had a close relationship with Debord that unfortunately ended dramatically after quarrels and he says in an interview "There are love stories that begin well and end badly. And this was one of them." (Lefebvre 1997) Throughout the interview Lefebvre discusses the role, ideologies and history of SI. He argues that their role often was exaggerated as they did not have more than ten members at a time. He also argues that Debord had a bad temper which ended with everyone insulting one another, including himself. The interview ends with Lefebvre describing the transition that SI made when they abandoned the idea of Unitary Urbanism for the thesis of urbanistic ideology. "It was more than a transition, it was the abandonment of one position in order to adopt the exact opposite one. Between the idea of elaborating an urbanism and the thesis that all urbanism is an ideology is a profound modification. In fact, by saying that all urbanism was a bourgeois ideology,

Fig. 2. Lefebvre's Triad on Production of Space. The figure is inspired by Hellström's interpretation (2006).



[the situationists] abandoned the problem of the city. They left it behind. They thought that the problem no longer interested them. While I, on the other hand, continued to be interested; I thought that the explosion of the historic city was precisely the occasion for finding a larger theory of the city, and not a pretext for abandoning the problem.” (Lefebvre 1997).

In other words, Lefebvre and SI took different approaches to the city. Lefebvre’s own interest of the city and his political views as a Marxist would emerge into theories concerning space and time. He develops a philosophy concerning socio-spatial processes, which are describes in his book *Production of Space*, through his triad of space that defines the different processes:

1. *Spatial practice* refers to the production and reproduction of spatial relations between objects and products. It also ensures continuity and some degree of cohesion. “In terms of social space, and of each member of a given society’s relationship to that space,

this cohesion implies a guaranteed level of competence and a specific level of performance” (Lefebvre 1974, p.33) This first argument concerns (perceived space) the rhythm of work, home, life and leisure activities in which a society constructs and decays its spatiality.

2. *Representations of space* “are tied to the relations of production and to the ‘order’ which those relations impose, and hence to knowledge, to signs, to codes, and to ‘frontal’ relations”. (Lefebvre 1974, p.33). They also refer to “conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers, as of a certain type of artist with a scientific bent—all of whom identify what is lived and what is perceived with what is conceived” (Lefebvre 1974, p.38). This second argument is driven by a capitalistic society where the discourse concerns quantification, exploitation and administration aligned with the market.

3. *Representational spaces* refer to spaces

'lived' directly 'through its associated images and symbols and hence the space of 'inhabitants' and 'users'...'. (Lefebvre 1974, p.39) This third argument concerns lived experiences that emerge as a result of the dialectical relation between spatial practice and representations of spaces.

This triad is important as it emerged from criticism of the functional modernization. At this time the concept of space - being constructed by time and (everyday) activity - enters the discussion on public space and how space is perceived. The Modernist ideologies were based on the idea of an industrial city as a mechanical unit and a large integrative machine. It was during the twenties century the thesis of functionalism evolved to so-called the Fordist City; the city concerned with increasing production by quantity and extending industrial structures spatially. The Modernist viewed the territory as a entity, and by picking central places for production this would ensure steady growth on a general level rather than the existing disparity of socio-spatial tendencies. The Fordist model is based upon a controlling central state with goal to homogenize living conditions and improve welfare system for a unified society. For decades, Functionalism was the dominant ideology of space and established a level of cooperation between planning, politics and everyday activities. It strove to standardize citizens' everyday life by organizing space in systems and grids; a homogenized space that was connected through the separate units of work, home and transport was created. (Ronneberger 2006). Later, this way of dealing with urban planning was widely criticized, SI was one group among many, and with the cultural revolution of 1968 in Paris the pressure increased during 1970s.

Harvey is an American geographer and Marxist who interest himself in the complexity of cities. He wrote in his essay *The Right to the City* (2003), "The freedom to make and remake ourselves and our cities is, I want to argue, one of the most precious yet most neglected

of our human rights." (Harvey 2003, p.2) and continues "The democratization of the right to the city and the construction of a broad social movement to enforce its will is imperative, if the dispossessed are to take back control of the city from which they have for so long been excluded and if new modes of controlling capital surpluses as they work through urbanization processes are to be instituted. Lefebvre was right to insist that the revolution has to be urban, in the broadest sense of that term, or nothing at all" (Harvey 2003, p.14-15).

## TEMPORALITY

"...temporary uses are those that seek to derive unique qualities from the idea of temporality. That is why they differ from lasting uses, not because they have fewer resources available or because they want to prepare their location for something other that will last longer." (Haydn, Temel 2006 p.17).

In the discourse of temporary use of space, the word temporary is not described in its literal sense but to refer to the qualities rather than the actual duration.

In the book *Temporary Urban Spaces* Florian Haydn writes about how the programmes of spaces create the very basis in our constant changing and dynamic urban society; "programmed spaces with changing activities are the temporary spaces." (Haydn 2006. p.67). Within the understanding that space set the basis of urbanity the author proposes three basic ideas as the components of urban development: community, public space and urban planning through negotiation, boundaries and programme.

The first basic idea is that of the *community* as built upon inter-personal communication and informal integration. "A sustainable community is created by participatory decision-making processes... these

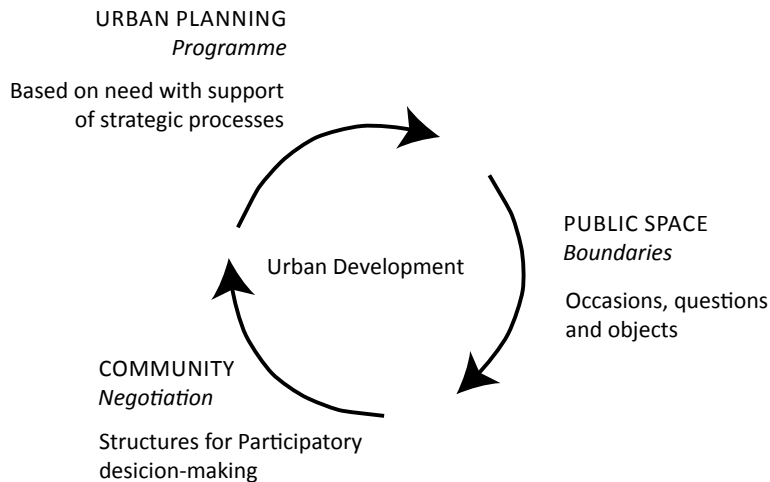


Fig. 3. Three components working simultaneously in the process of Urban Development.

processes necessitate structures for negotiation.” (Haydn 2006. p.67). Temporary uses of space are crucial as building blocks for future programmes.

“The second basic idea is that of *public space*... The boundaries of spaces are not congruent with the built body of the city, but the drawing of these boundaries, which is achieved in different ways, does influence the body of the city.” (Haydn 2006. p.67). Urban life is made out of layers that all interpenetrate in the public space and whose characteristic is decided in different ways. Haydn discusses how boundaries of social, legal, emotional, administrative, physical, topographic and political spaces all create the urban life and living spaces. The boundaries of public space are constantly set anew as a result of an ongoing negotiation and appropriation. Due to the anonymity of public space the interpersonal contact takes place in

partial public space. This partial public space occurs spontaneously as public space and spheres are formed by occasions, questions and objects.

The third basic idea concerns *planning* and “...the approach in which the programme is determined based on need with the support of strategic processes.” (Haydn 2006. p.68)

All these three ideas may be supported by temporary use of space, and they are the component of the urban development according to Haydn. I am convinced that it is important to incorporate temporary use in a planning process. I pose myself the question: Is it possible for a planner to operate in all of these components and how is it possible to work with temporality in practice?

## DIFFERENT ACTORS

In the article *Temporary Uses, Deregulation and Urbanity* the authors Rudolf Kohoutek and Christina Kamleithner, both part of the research project Urban Catalyst, discuss what actors who are interested in space for temporary use. They argue, in accordance to Harvey, that the concept of 'urban economy' - understood as the totality of all activities and uses important to the city - is excluding as not everyone is included in this system of profitable exchange. "... in general social activities that need space but not over the long term; or in the field of culture, which has long since grown out of the classical sites for culture and places for popular culture needs flexible spaces of all sizes." (Kohoutek, Kamleithner 2006.p.30). As previous discussed, vacant spaces are being recorded, by for example the de-activation of industrial sites, at the same time as uses of space outside the 'normal economy' is needed. Simultaneously an urge for revitalization and innovation of cities are wanted. To me, it seems that all these processes could be profitable to one another.

Towards an urban development and transformation of sites and atmosphere there are many actors to be involved; property owners, authorities, financial actors and users are all significant for the future. Within a development process different actors are involved depending on the project. In all situations there will be a property owner and a temporary user, at times the property is owned by the local authority but if not, they will be a third part of the process. The agenda of the two (property owner and temporary user) more than likely differs. The property owner calculates the cost for the property and wish to increase the profit whilst the temporary user has a personal interest to enrich the society with something new. For a vacant site a temporary use might increase the profit directly in form of rent income, but most surely increase the income and profit in a long-term perspective as tem-

porary uses are catalysts in attitude change, economical climate, creative processes and activating public space. (Overmeyer 2007).

In the book *Urban Pioneers*, a chapter of interviews are collected to represent the many different aspects of temporary uses in the urban fabric. In the article *Temporary Use from the Real Estate Market's Perspective*, based on a conversation with Rainer Emenlauer (CEO of ProStadt GmbH: Project Development in Urban Planning), the value of temporary use is discussed from an investor and property owner's point of view. To start with Mr. Emenlauer says "Whether or not owners authorise temporary use always depends on the state the property is in, on the current and prospective economic situation, and on how the property is to be marketed in the future." (Emenlauer 2006.p.143) Further, it is clear that the interest of a property owner is to make a profit, if the market is not very lucrative it might be more reasonable to lease the space for short periods than invest in bigger development plan. "If for example, even before a new building has been completed, it becomes evident that it will be difficult to lease it, then the owner happily rely on temporary use, particularly by cultural initiatives, in order simply to establish the address and so be in a better position to attract tenants in the long-term: the Gallery Centre in the Friedrichstrasse is one such example." (Emenlauer 2006,p.143). There are many examples when temporary use is positive for the development, such as changing or creating an identity, attracting others to invest in an area and as fillers when times are bad. Nevertheless, the master plan is difficult for investors to abandon argues Emenlauer in the interview.

On the other hand, Ronneberger writes, "As social and power structures have changed, the once predominated master plan has largely discredited as a model. Although the traditional planning instrument still exists, the central and local authorities no longer have the resources or political will to apply them. Nowadays, it is not the

establishment of spatial structures based on planning concepts of scale, but the organization and moderation of processes that are creating the conditions for further urban development.” (Ronneberger 2006, p.54).



Photographs from post-industrial site Sentrumsaksen, Stavanger, Norway 2009



*“When evaluating proposals for art that will be commissioned to last “forever,” it is not shocking that selection panels have often clammed up and chosen the safe, well-traveled path of caution. When faced with expanses of eternity, it is not surprising that many artists themselves have tended to propose those cautious, evenhanded solutions. Therefore, the temporary is important because it represents a proactive opportunity to be maverick, or to be focused, or to be urgent about immediate issues in ways that can endure and resonate.”*

– Philips 2003



## TPOLOGY OF TEMPORARY USE

To begin with, the mentioned projects below are all important to the urban development as generators of activation, identity strengthening and democratic processes. Idealistically, a higher number of citizen's will be able to make their voice heard, appropriate space and enjoy or consider their area through art projects, social forums and creativity. Theories like Haydn's three components of the urban processes *Community*, *Public Space* and *Urban Planning* can all be connected to the different levels as well as Lefebvre's triad.

Depending on the initiative taker of the temporary use projects will have different outcome. I have made a conceptual typology depending on the time assumed to be spent on a project and its aims. The point of view is taken from a planning situation, and what advantages and challenges the different temporary uses have upon the urban development. This typology is a help to understand the complexity of temporary use and give a better understanding of the impact on a planning process. I have interpreted the different levels by looking at examples carried out in Stavanger.

**SMALL BUSINESSES, CULTURAL SCENES & MEETING PLACES:** Use of vacant buildings and/or converted spaces, often leased at low price or free with possibilities to become permanent. For example, cafés, sport halls, green spaces and playgrounds.

*Advantages:* To give space for creativity and individual success (regarding an individual person, association or group) emerging from below. To activate an area and to establish a development by being open-minded towards different uses and the needs in the area.

*Challenges:* To mediate between user and property owner. To find appropriate spaces, in terms of safety and functional needs. To support, if possible, financially and time-wise.

*Time scale:* Estimated to have an initial time scale of 1 year, and hopefully sustain on its own.

**WORKSHOPS, ART PROJECTS AND OTHER EVENTS:**

Use of open urban space or other available space with a desired result other than permanent use. For example, an alternative stage compared to established cultural spaces for art exhibitions, art installations, workshops and festivals.

*Advantages:* Activation of a site through workshops, discussions and presence in the area by increased participation by citizens and professionals in the urban landscape. Marketing the planning process, or the site in itself, by showing an engagement and spatial qualities. Analysis of site, activities or other parameters in the urban space.

*Challenges:* Same as previous.

*Time scale:* Estimated to take about 1-6 months. Workshops could be carried out in one afternoon while an art festival has to be prepared during a longer period. Possibly, a temporary project could be reoccurring annually, monthly or weekly.

**SPONTANEOUS & INFORMAL ACTIONS:** For example 'Reclaim the Street' actions, guerilla gardening or strikes.

*Advantages:* Constructive critique, if actions are considered in the formal system, to current situation.

*Challenges:* To provide rules, organization and contracts designed to meet the need of these type of actions. It is essential that the city still give space for expressions, opinions and uses outside the formal systems, nevertheless, the openness has to have some kind of restrictions to still keep a space public and open for everyone.

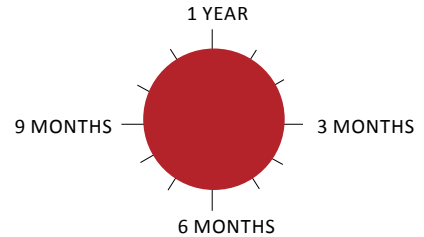
*Time scale:* 1 week, as the time to plan the action usually is not considered from an urban planner's point of view.

Importantly, spontaneous and informal actions may be used as tools by the planner in a design and planning process.



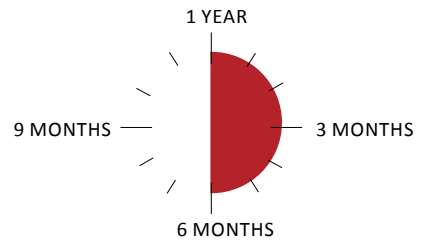
## SMALL BUSINESSES, CULTURAL SCENES & MEETING PLACES

Examples of playgrounds in Stavanger



## WORKSHOPS, ART PROJECTS & OTHER EVENTS

Examples of an art installation, art exhibition and workshop



## SPONTANEOUS & INFORMAL ACTIONS

Example shows a breakfast taking place in public space

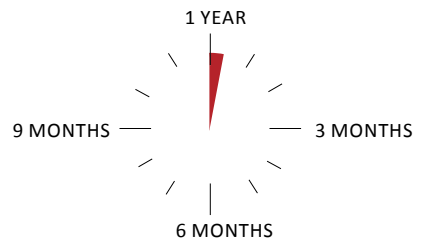


Fig. 4. Typology of Temporary Use from a planner's point of perspective.

# INTER-RELATIONSHIPS?

As seen below a vision is often considered to have much longer time scale than any of the temporary uses. Does that mean that a hugh number of projects considering temporary use can be carried out while working towards a vision? Are all of these different time scales a part of the same process? In that case, as time scales and other (physical and psychological) scales interrelate, there must be a constant shift of perspective during a planning process.

Are all of these different time scales part of the same process?



Traditional Planning Process: Stavanger Vision 2025



Temporary Use with possibilities to become permanent: small businesses, cultural scenes, meeting places



Temporary Use with desired result other than permanent use: analysis and participatory projects through workshops.



Temporary use as critique/ spontaneous creativity/ urban space as platform for diverse opinions.

Fig. 5. Time diagram on approximately time spent on planning and carrying out a project with Stavanger as an example.

→ Could a process with the time scales interrelating be view like this?

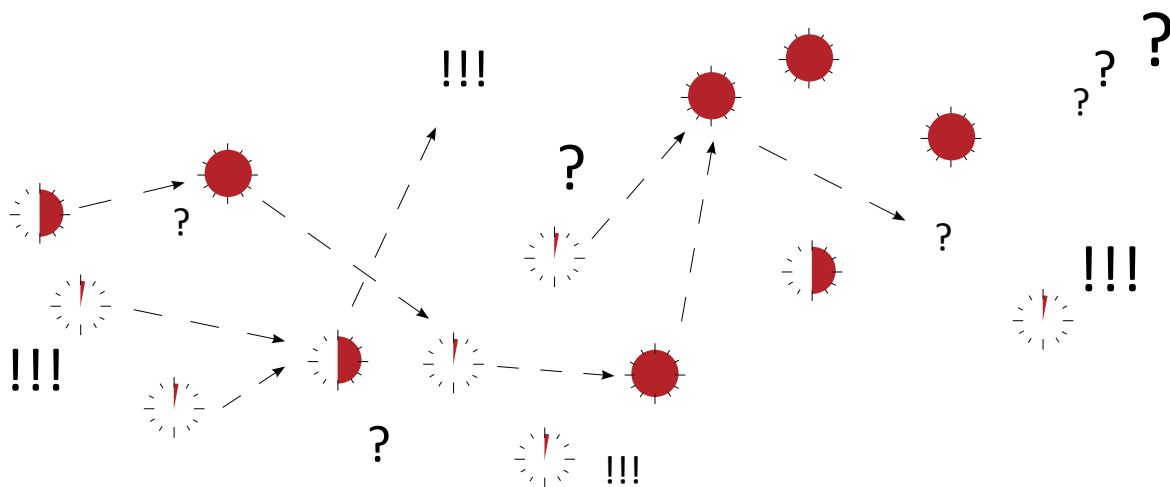


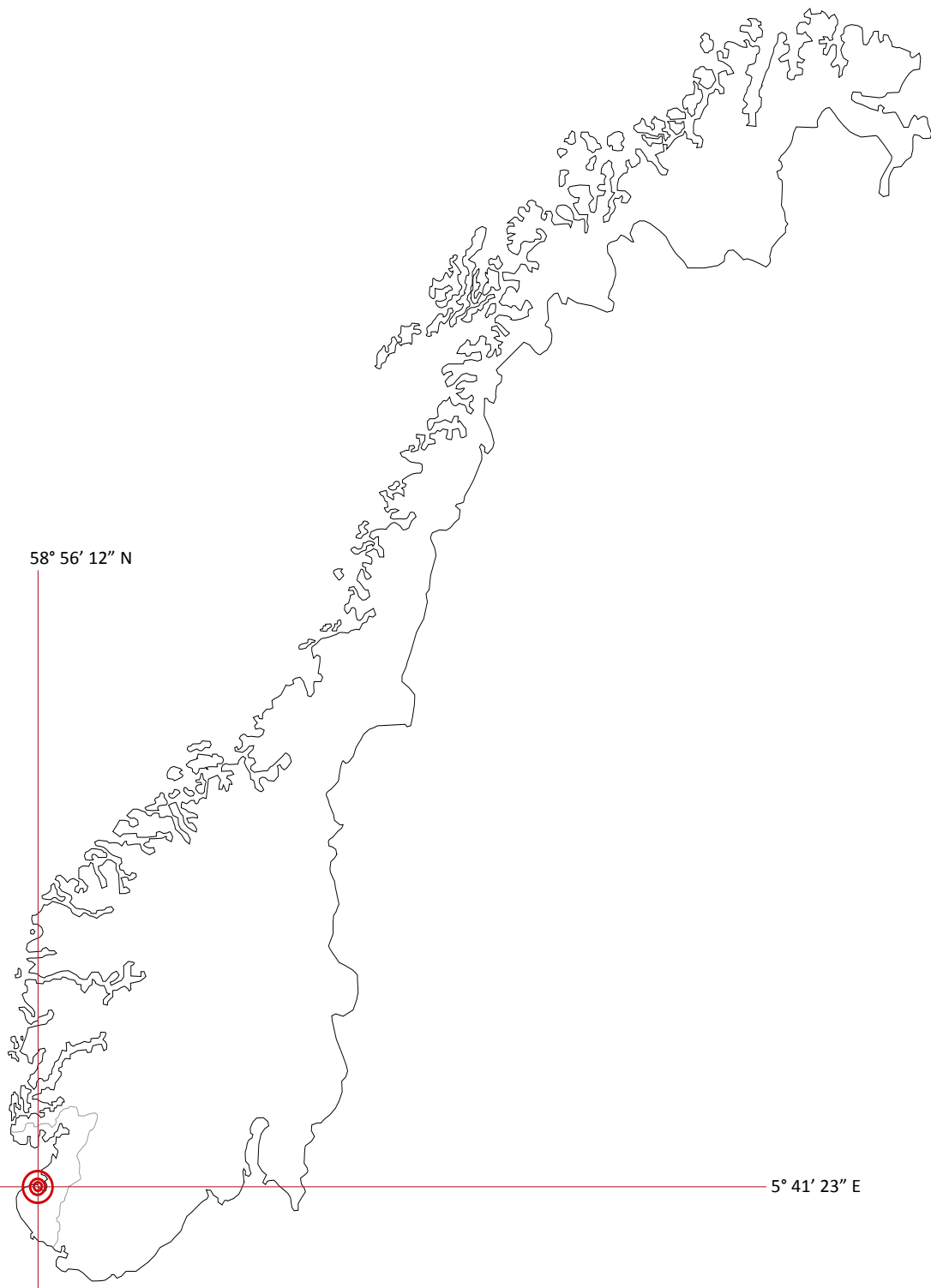
Fig. 6. The diagram shows possible relationships between the temporary use, the informal and the more permanent one, with an open-end process where expressions and opinions are integrated in the development.

## 3. STAVANGER

*“Lively, safe, green and beautiful”*

- City concept of the municipality of Stavanger  
(Kommuneplan 2006-2021. 2006 p.6)

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58° 56' 12" N

5° 41' 23" E

Stavanger is the capital of Rogaland county situated in southwest Norway and the country's fourth biggest city with about 120 000 inhabitants (Sammen for en levende by 2009). The city is famous for its stunning landscape with fjords, mountains and beaches but also as a central oil production unit. It is thereby well-known internationally, with many companies and employers from a large range of countries.

## GEOGRAPHY

Stavanger is situated on Latitude: 58° 56' 12" N and Longitude: 5° 41' 23" E, which result in long summer night and short winter days. Due to its location on the Atlantic coast the weather is highly affected by the mountains and the strong winds from the North Sea. The rainfall is high and the temperatures are low. The average temperature is 8,5 degrees and the rainfall 1130 mm throughout the year. Dominated wind directions are from southeast to northwest (Værstatistikk 2009). Still, Stavanger is one city in the country that has relatively mild winters with very little snow. The area has one of the best farming conditions in the country, even though it is fairly poor. The flat land south of the city meets the sea with a strip of sandy beaches while the city has a coastline characterized by rocky fjords.

## POPULATION

Since 1965 the population has an increase of 1 % per year, closely related to the expansion within the oil industry. The international diversity is great and in 2007 the international population reached 12,5 % with 8,4% coming from a non-western background. The age of the population is changing and the amount of pensioners will increase the coming years in comparison to the rest of the population (Kommuneplan 2006-2021. 2006).

## TRANSPORT

The traffic in the region is mostly based on private car use. Today the main highway E39 is not sufficient for the existing traffic and cues can often be seen. A high number of travellers leave the city during holidays and weekends. Mostly, people stay at cabins up in the mountains or by the beaches for the weekend to relax and enjoy outdoor activities. This contributes to heavy traffic, and there is a need for recreation as well as activities within the city to prevent long travels. The municipality is working for better bicycle- and walking paths and to increase the use of public transport, for example the railway is in expansion from one to two rails between Sandnes and Stavanger, and plans of a train connection between Sola Airport and the city centre is under considerations. Parts of the city centre were successfully converted into car-free zones but unfortunately the private car is still dominating (Kommuneplan 2006-2021. 2006).

## BUILT FORM

In 1965 the city grew bigger as the welfare increased rapidly in the whole area. The city borders were expanded and in combination with this, the city got an over-view plan for development of residential areas, green structure and infrastructure.

Stavanger has one of the largest wooden house areas in Europe with 8000 buildings from before 1950. This, thanks to regulating plans to protect the wooden house area since the 1950s and to a long tradition of constructing with wood (as it is a cheap and strong material from the region). Today, work to develop and use this old construction technique in modern architecture is in progress. Many projects have been encouraged by the municipality and a large number of projects from the architectural competition Norwegian Wood are being built in this very moment (Kommuneplan 2006-2021. 2006).



Fig. 7. Regional development.

The structure of the city is based on a central core of wooden two-storied houses and the regional vision of a string city that connects Sandnes through built objects along the coast to Stavanger. This contributes to low density and a sense of sprawl. Furthermore, the heart of the oil industry and the university are placed between the two cities in Forus. In this point Stavanger, Sandnes and Sola municipalities connect and Forus has become a designated place for many workers. Nevertheless, this makes the city borders unclear and housing units are spread out in the landscape.

The regional strategy for further development is shown in the figure 7. The “string” from Stavanger to Sandnes will develop further and Stavanger will grow west. Nevertheless, the transformation areas of former industrial sites are important in the development as the municipality has to increase the density



Fig. 8. Railway in Rogaland

Present Railway .....  
Future complementary Railway .....

within the city’s present borders. (Kommuneplan 2006-2021. 2006).

## ENERGY

In Rogaland the oil production and administrations have many employees and a large range of oil companies from all over the world are to be found, mostly based in Forus. Parallel with the oil production alternative energy sources are explored by power from water and wind, but also in research and education at the University of Stavanger. The city was first in Norway to carry out an individual climate plan and has joined the national programme of ‘Framtidens byer’ (Future cities) to work towards sustainability (EVS 24. 2009).

In May 2009 the international energy congress *EVS 24* held a meeting in Stavanger including workshops, seminars, lectures and discussion panels. The results will be summarized in a document 'A message from Stavanger' to be handed over to the Climate panel of United Nations in Copenhagen 2009 (EVS 24. 2009).

## CULTURE

After the Second World War culture was an important component in rebuilding the welfare. At this time the rhetoric of culture widened and a focus on the public space strongly increased. In 1969, Stavanger set up the first *Plan of Culture*, which was pioneering at the time in Norway.

During 2008 the city, including the neighbouring city Sandnes, became "European Capital of Culture" shared with Liverpool in the UK. The European Capital of Culture is a concept where one or several cities are chosen by the European Union to showcase its city's cultural life and development for the period of one calendar year. The project was started to strengthen the cultural life in cities and for European countries to become closer one another. In Stavanger more than 160 projects and 1100 events were carried out during 2008 ([www.stavanger2008.no](http://www.stavanger2008.no)).

## TEMPORARY PROJECTS

Temporary projects are carried out by artists, the municipality and other initiative takers in the city. The municipality has an increasing interest in temporary projects. They either give financially and legal support or carry out the project entirely by themselves. Temporary projects are used to inform citizens of future development or as generators towards change. Unfortunately, the bigger projects consume time and work effort and shorter projects do not always come through as wished for (Kjosavik 090401).

The photographs on page 37 are taken in Stavanger during the spring and summer 2009 and are examples of temporary projects.

The Geopark is a playground in the city centre designed with participation by local teenagers in cooperation with the architect office Helen & Hard As. The playground has the shape of a deep-water norwegian oil field, made out of reused material from the oil industry and situated in connection to the Norwegian Oil Museum in a former parking spaces. The playground is supposed to be temporal as the site is planned to be redesigned, nevertheless, the park is existing since two years and is very popular among youngsters and adults, resulting in uncertainties for how long it will be kept (Kjosavik 090401).

Another playground in the city centre is situated around Valbergstårnet (Valberg Tower) and designed by Landscape Architects at Schønherr Norge As. The asphalt around the tower is old and will soon be changed but for the summer the asphalt is playfully painted with red contour lines to emphasis the topography of the existing landscape.

These projects has transformed parking spaces and worn out asphalt surfaces into meeting places in the centre. Due to the participatory work with teenagers the Geopark is highly regarded as a space by and for youngster in a colourful setting dealing with recyclable materials. Furthermore, the red lines around Valbergstårnet have given the space new life by expressive storytelling. These projects are attracting people and set platforms for meetings important to the urban life.

Another example is the art installation in the forest of Våland where trees had to be taken down as the forest grew too dense. To turn the occasion into something positive the municipality invited the local artist Ketil Dybvig to make a temporary project out of the fallen trees. The installation was built in March 2009 and is supposed to stay until early fall (Kjosavik 090401).





Fig. 9. The playground Geopark is made out of re-used material from the oil industry and shaped as an oil field, by architects Helen & Hard. Photograph taken July 2009.



Fig. 10. Valbergstårnet playground by Schønher Norge As. Photograph taken July 2009.



Fig. 11. Installation in the forest of Våland by artist Ketil Dybvig. Photograph taken March 2009.

## 4. CURRENT PLANNING PROCESSES

*"We need free zones where creativity can take place and nourish in this city. Something similar to Berlin or even Malmö that have a scene for alternative art, life-style and work. That's what we are trying to create here, and many others with us in the area."*

- Nils Henrik Asheim, Tou Scene 2009



# THE EASTERN PART AND ITS HISTORY



Fig. 12. The eastern part of Stavanger.

The eastern part of Stavanger is considered as a re-development area in the municipality's strategy plan for the city. The potentials of the postindustrial area include statistically about 4000 residential buildings and 6 - 7000 job opportunities. About 50% of the residential area has already been built (Miljøverndepartementet 2007).

After the decrease and final death of many industries in the eastern part of Storhaug (Stavanger Øst) during the 1970s, the area became non-prioritized by the city and got a bad reputation. Stavanger Øst truly became the backyard of Stavanger.

During the 1980s the local business organization, Næringsforeningen Stavanger Øst (NSØ) and the municipality worked to stimulate the degradation of the area by improving the infrastructure with the tunnel of Bergelandtunnelen, locating the governmental Map office (Kartverk) and set up a deep water dock. The area was considered to have potentials once again as an industry- and harbor area. At this time some improvements of the public space were also made but

the negative and bad reputation would not change. In the middle of the 1990s a political strategy concerning existing built areas was carried out to intensify the core of the city. Contrarily to these plans Stavanger municipality wanted to enlarge the city by exploration at Forus in 1997. Forus was, and still is, a centre for the oil industry, university and other businesses in the outskirts of the city. However, the Miljøverndepartementet (Governmental Department of Environment) stopped the plans and would not give any permission for further ground use at Forus. Thereby, the municipality was forced to implement the strategy of maximal use of already existing areas. This, was a starting point to the development of today at Stavanger Øst as the municipality, NSØ and individual private stakeholders once again got together to discuss the future.

In 1998 a Strategy plan "Strategisk Næringsplan - Storhaug Næringsområde" for the area was carried out in cooperation between the different stakeholders and supported by the municipality. In addition, a vision "URBAN SJØFRONT" for the area's development was made by local planners and architects, Asplan Viak Stavanger As and Helen & Hard As. The vision introduced important guiding principles and qualities in the planning that can stimulate the urban development. High density combined with a mix of residential and market use was proposed. The vision is structured by neighbourhoods with regulating scheme and an overall planning of infrastructure, green structure, buildings, nodes and main thoroughfare. The area inhabits more than 100 land owners in a complex structure and the vision became an important tool towards future development, in cooperation between them all, by emphasizing the area's potentials and qualities. Furthermore, it was a success among politicians and citizens as a point of departure.



*"We don't work towards a fixed result but with the dynamic transformation of the city.  
It is all a part of the planning process - it is all about the transition."*  
- Kristin Gustavsen, Urban Sjøfront 2009



Fig. 13. Historical photography of the industrial area.

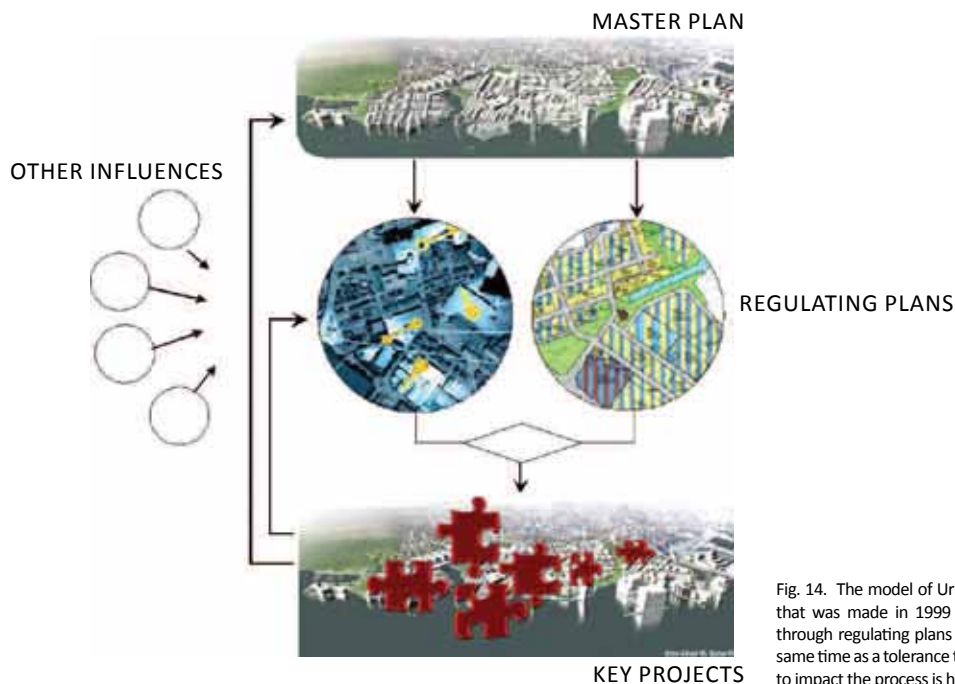


Fig. 14. The model of Urban Sjøfront. The vision that was made in 1999 is guiding further work through regulating plans and key projects, at the same time as a tolerance towards other influences to impact the process is high.

## ORGANIZATION

In 1999 the project carried on into a two-year long project. A team with a management consisting of 4 representatives from Stavanger municipality and 4 representatives from the private land owners was established. They adapted the name from the vision URBAN SJØFRONT. After two years different models of continuous work and urban development were considered and a decision to continue as a non-profit joint-stock company was taken. The joint-stock company was established in summer of 2002 by 9 of the land owners; today it has grown to 21 owners. The daily manager is Kristin Gustavsen, an architect, who

is the only employed by the association. In addition to her work as a representative for Urban Sjøfront, the municipality, other partners and outside competence play crucial roles in the development. The work is financed by project-based payment, land owners and public contributions.

## MODEL

The model used is based on the vision of Urban Sjøfront (master plan) to set the framework and guiding principles (regulating plans) - while individual projects (key projects) work towards these goals. Moreover,



Fig. 15. Gustavsven and a model in scale 1:500 with changable parts that constantly is updated through the development process, in the office of Urban Sjøfront.

the key projects and other influences can impact the over-all planning process. Every individual project is considered as a part of a puzzle and important as inspiration to generate new projects.

## FRAMEWORK

Two regulating plans are now settled. They are developed from the vision made in 1999 and include restrictions concerning green areas, building heights, street network, public accessibility, mixed use of existing and future buildings and structures. Urban Sjøfront has in an early stage focused on the economy and the

production of regulating plans to achieve a solid framework. Parallel to this work there is a focus on finding and stimulating new uses and collective activities within the area.

## THE MUNICIPALITY

Urban Sjøfront is the first area in Stavanger where the private and public sector work together with a model towards redevelopment and implementation of plans. The municipality is a crucial member in this collaboration as the regulating organ in the process to approve or refuse development. Moreover, the municipality

takes part of projects in cooperation with “Urban Sjøfront”, is an important financial contributor and functions as a mediator between private owners at times. For example, they take the responsibility for the infrastructure system in many situations and especially when concerning public space.

There is a special financial strategy to projects when the municipality buys properties or gives support to private stakeholders who wish to develop their property. This strategy gives the municipality power to influence the development, to be in cooperation with many stakeholders and to assure a development that is regulated from the very start. Nevertheless, the difficulties and challenges for the municipality are to have a possible and realistic strategy, to involve all stakeholders in the projects, to assure that green areas as parks, green infrastructure and water systems will be made, to regulate the possibility to work with smaller projects in the bigger regulated plan and to minimize the financial responsibility and risks when it comes to external infrastructure connected to the area.

Importantly, the municipality recently (2009.02.09) bought Tou Scene which is one of the core culture centres in the area (ostpluss.no 20090301) to reassure that the cultural activities can sustain and to prevent a gentrification of the centre. In Stavanger there are no other place that can be used in the same extend as Tou Scene with cultural work. The decision is a part of the strategically work to make Stavanger to an attractive city where art play an important part.

## KEY PROJECTS

In the model key projects are the component that will make the over-all regulated plan come true. This component involves as well as engages different stakeholders. There is more than 100 different property owners

in a complex system of financial interests and therefore important to work together (Miljøverndepartementet. 2007). In addition, there is a strong belief in collaboration between all stakeholders but also to include citizens through these key projects. “It is not the result but the dynamic transition that makes the city. This is what is considered in the planning process of Urban Sjøfront” (Gustavsen 20090303).

## KJELVENE PARK

Many of the key projects concern public space and citizens’ engagement. In the spring 2001 the citizens in the area were invited to a workshop called “Uteromsluk vil vi ha det!” (Public Space-this is how we want it!) to discuss public space. The result of the workshop was collected, and sent to a national competition by Kulturedepartementet (Department of Culture). Successfully the project became one out of two winners and thereby got some financial support. Later, in a national landscape architectural competition Smedsvig Landskapsarkitekter’s proposal won. The proposal was discussed and further processed with participation by citizens. The project was financed by means from the competition, private means and contributions from the municipality. In 2005 the park Kjelvene was realized as one great example of public - private collaboration and citizen involvement from concept to park (Miljøverndepartementet 2007).

## PARK LABORATORY

In 2004 an old storage became a work studio for the project Park Laboratory for one year. The project was sponsored by Miljøverndepartementet and Husbanken (Central Bank). Weekly workshops were held with participation by people living in the area. The public space was discussed and explored through workshops,





Fig. 16. Kjelvene park a day during the spring 2009. In the background a converted building, today BI - Business School - and Urban Sjøfront's office. Photograph taken in March 2009.

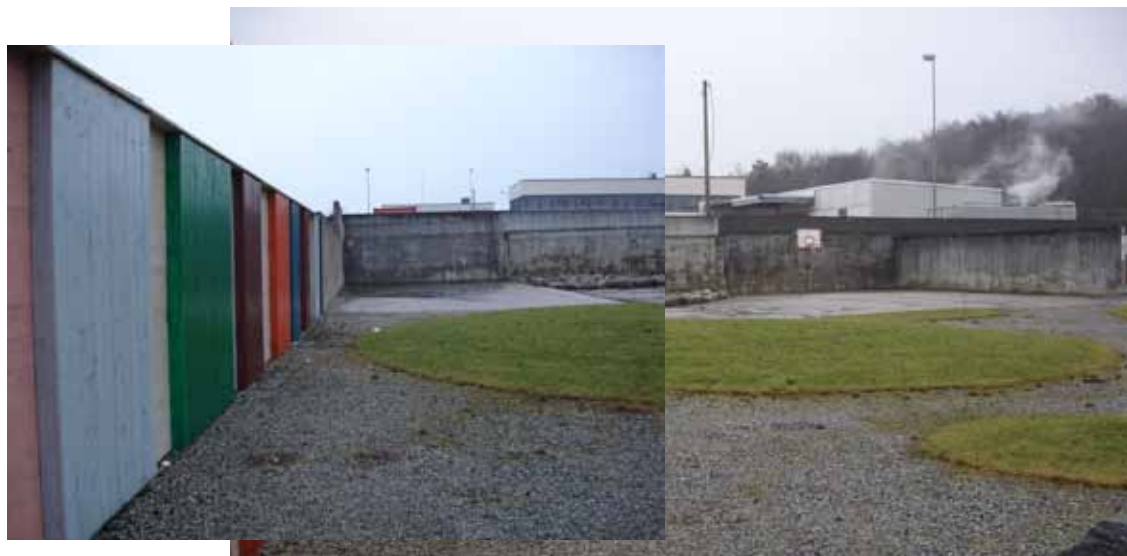


Fig. 17. Park Laboratory made their own park in the area which consists of basket ball net, grass and painted walls. Photograph taken in late February 2009.

common dinners, lectures about universal design and discussions about the area's potentials. There was a focus on sites in the area that could be used while waiting for investments and development. One project that was carried out outside the studio was a temporary park designed and built by citizens, organized by Urban Sjøfront, with artist Ketil Dybvig as project manager (Miljøverndepartementet 2007).

The Park Laboratory is a continuous key project that is resting at the moment but ready to start again when appropriate ideas occur. Thanks to its successful history with an increased interest in the outdoor environment it might become easier in the future for Urban Sjøfront to find financial support concerning participatory work and accessibility in urban space (Gustavsen 2009).

Another key project is the competition "Europan" that was carried out in 2005 and won by the Spanish team YIC [yañez iborra capdevila] with their proposal "Beyond the Horizon". The result of the competition was so successful that the Spanish proposal now is used in further development. Furthermore, "Stavanger 2008" (organization of the Capital of Culture in 2008) and the municipality announced a competition "Norwegian Wood" to highlight wooden architecture and its importance to the city. The competition's aim is to nurture the old tradition of wooden housing but by new, innovating architecture with environmental awareness, Universal Design and accessibility. This work is, once again, to make the city more attractive and connect Storhaug to the rest of Stavanger. The proposal that won at the site in Storhaug was "Innanfor Utanfor" (Inside Outside) from the architects Studio Ludo (Stavanger, N) and A.a.r.t (Århus, DK) ([www.ostpluss.no](http://www.ostpluss.no) 20090303).

Finally, in 2008 Urban Sjøfront set up its own web page with news, information, invitations and possibility for interaction called Øst+, [www.ostpluss.no](http://www.ostpluss.no).

## PROJECT KULTURAKSEN

Kulturaksen is an on going project to guide some of the development in a long term perspective. The concept deals with Kvitsøysgatan as a main *Axis of Culture*. Activities are gathered to trigger the development. In addition, the concept is connecting the sea to the residential part of Storhaug. Tou Scene is one major node in the cultural work of Urban Sjøfront as it is an alternative stage of music, film and theatre within the walls of the old brewery of the local beer Tou. The centre is a success and today, ten years after its beginning, the municipality bought the property to secure its existence and future work.

## CHALLENGES

The development until today has been in majority residential buildings. For statistics evaluations and surveys have been carried out. The result shows that more than 40 % of the commercial companies started since the year of 2000 are within the art and cultural sector, and very vulnerable to economical changes. There is a growing interest from commercials and the attitudes towards the area have changed massively the last years towards a diverse potential market. Still, there is a long way to go in order to reach desirable goals and regulating plans have to be evaluated and adjusted continuously (Miljøverndepartementet 2007).

Within this work the marketing of the area is essential but also to understand and adjust the market to the commercial interest with systems of storage possibilities and rental premises. Another issue is the safety and the lack of commuting system which could link, through infrastructure and green structure, the area to the city centre and other part of the city.

One part of Urban Sjøfront, Badedammen, was already developed when the project started in 1999 and has not followed the regulated plan and restrictions of today. The buildings are much higher than accepted and there is a high percentage of small apartments. This makes the population group of age 20-35 years over-represented and the demographic diversity is unbalanced. Surveys show that a higher diversity is possible with a higher variation of sizes of apartments but also that the surroundings are important if families with children will live in the area (Miljøverndepartementet. 2007).

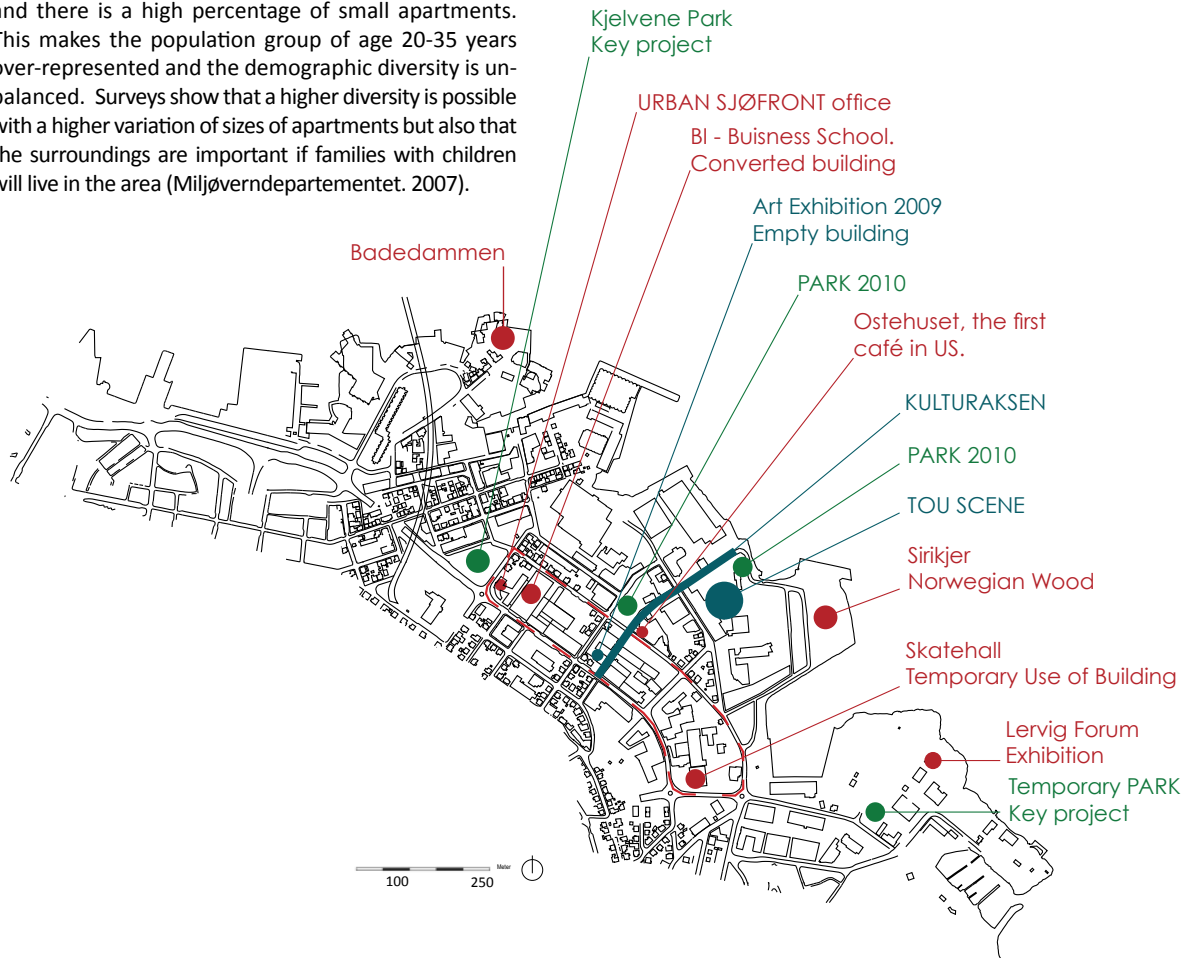


Fig. 18. The area of Urban Sjøfront and some of the projects carried out since the vision and model were established as tools for the development. Here is a map of different processes and projects that have importance to the structure of today. They are important to attitude changes and appropriation made so far.

## 5. METHOD SPOTTING

*"The spirit of city-making, with its necessary creativity and imagination, is more like improvised jazz than chamber music. There is experimentation, trial and error, and everyone can be a leader, given a particular area of expertise."*

- Landry 2006



# OPEN-SOURCE URBANISM

Philipp Misselwitz, Philipp Oswalt and Klaus Overmeyer (Urban Catalyst) writes in the article *Urban Development without Urban Planning - A Planner's Nightmare or the Promised Land?* about software developers and their self-regulating development models as a model for urbanism, so called Open-source Urbanism. This is a model based upon defining a concept to be developed through a programme that has yet to be created, a so called open-source process. Information, including the goal and the initial attempt to solve the challenges and problems, are publicly announced. Anyone can access the information and has the right to test, try and develop the original programme distributed. The programmer personally pledge to give the source code and all information about the development publicly after intervening in the process to allow others to intervene, develop and progress the software. By this system, the usual hierarchy of control and social measurements has been abandoned and the progress is self-regulating in a free-exchange of information. "An optimal result is striven for by drawing on free exchange of information, collective creativity and mutual cooperation." (Misselwitz, Oswalt, Overmeyer 2007,p.105).

Furthermore, they suggest, that by looking at the software developers' model of open-source methodology one can be inspired on how to handle the urban development process. Local authorities and site-developers find unpredictable sites problematic as they are hard to calculate. The uncertainty gives a risk of financing gaps and delays in a development. To deal with these sites, they argue, open-source development is applicable as a transparent progress with a wider range of scenarios. This, to meet the increasing need of dynamic types of uses, economies and

life-styles, especially for sites that has a demand that remain unpredictable. In other words open-source urbanism is dealing with informal activities and temporary uses as a method to achieve a self-regulated urbanism and search the ultimate solutions through collective creativity.

Nevertheless, supporting temporary uses cannot compare to the income one can hope for in an urban development and commercial saturation. However, low demand in critical times motivates local authorities and site-developers to think of alternative models. On one hand, open-source urbanism is based on process-oriented planning, but on the other, traditional planning is by no means excluded from the process. Ultimately, the two strategies can work parallel to each others. "The focus of this approach is the configuration of space by users that operate under their own stream with minimal capital. Open-source urbanism gives them the chance not merely to serve for a limited period as gap-fillers that bridge bad times, but also to be taken seriously as cooperation partners and catalysts for use and process-oriented urban development. Their goal must be to synchronize the stages of the formal planning process - competition, urban development master plan and construction schedule- with phases of informal activation - the conscious implementation and cultivation of temporary uses." (Misselwitz, Oswalt, Overmeyer 2007, p.108).

The figure 19 shows the inter-relationship between the different processes in a planning process of Open Source Urbanism. How informal activities may become a part of the formal planning process (master plan) and how the traditional tools can give space to initiatives taken on a grass root level.

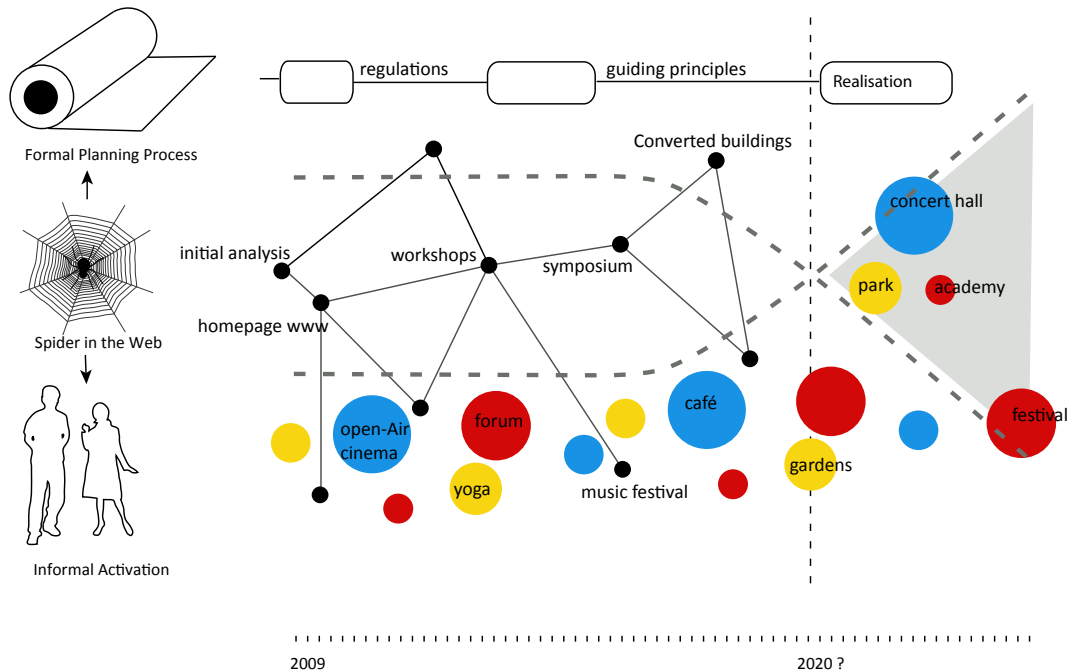


Fig. 19. The inter-relationship between traditional planning process and temporary land use projects through a mediating process. The traditional planning process (competition, urban development master plan and construction schedule) and the informal activities (temporary land use from a grass root level) can inter-relate thanks to the mediating process (by a spider in the web). The figure shows projects where informal activities have become more permanent, examples are a Concert Hall and an Academy, whilst a platform has established for temporary project and informal activities as in the example of Festivals. The time axis gives us an understanding of processes inter-relating and what the result might be, nevertheless, these processes are more or less present in a constant development.

The diagram is inspired by the book *Urban Pioneers* (2007). p.108.

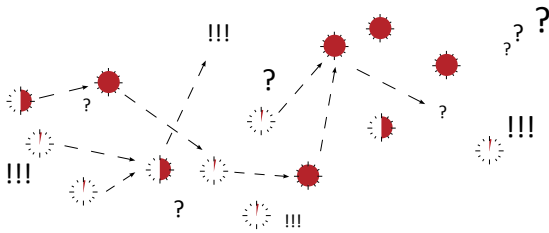


Fig. 20. Different temporary land use inter-relate in the process. These are all part of the different stages; Traditional Planning process, Spider's work and Informal Activities - when taken into account in the over-all process.

## FINDING A METHOD

Urban Sjøfront was an area in deep degradation but is today moving forwards since a planning model was defined and a framework of guiding principles introduced. The model used is based on a vision and plan from 1999, and the current process guide projects towards these goals and structures. Simultaneously regulation plans are being re-evaluated to respond to the dynamics of politics and society. As the area is transforming, the situation is constant changing and new demands emerge. Individual projects, and temporary land use has shown to have successful outcomes in the process.

In general, the qualities of temporary use are many. By working with temporary use of space activation and appropriation of an area can increase. One project can

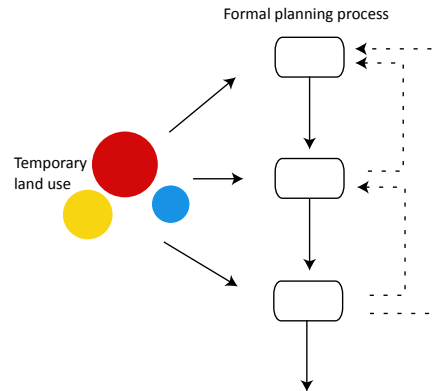
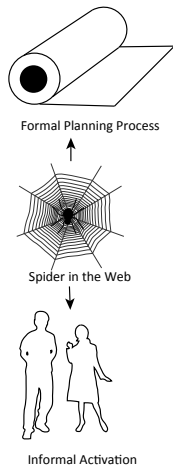


Fig. 21. The temporary projects in relationship with the Formal Planning process, how they respond to every step and the process becomes more circular with more creativity involved in the process.

inspire another, and in postindustrial sites, it is crucial to bridge the negative atmosphere of decay and instead bring out possibilities to create a safe environment. The figure shows how temporary use can impact the traditional planning process throughout the whole process. By these impacts some of the projects will be considered and integrated in the regulating plans, and some as constructive critique with a different outcome. By looking, nourish and use temporary projects the planning process is less depending on the economy, with a higher range of scenarios and possibilities.

Postindustrial sites has spatial qualities that can hardly be found elsewhere in the city, characterized by its unique history and a tolerance - due to the transformation process - towards new ideas and approaches. The challenge lies within initiating the process, and





Over-view perspective  
 Conceptual propositions and visions  
 Structural changes and principles  
 Platforms for flexible use

Temporary use as strategy for increased activity and acknowledgement  
 Participatory processes  
 Moderator between different processes  
 Regulating processes and contracts to meet the need for flexible use

Analysis and modelling in scale 1:1  
 Increased understanding of:  
 Different forces working in the area  
 Needs and desires of the contemporary situation

Fig. 22. From a planner's perspective these process can be interpreted as tools in the planning process.

while in process, to keep the area's characteristics and not get lost in gentrification. How to deal with gentrification, I do not know, except by using a method that is tolerant, observant and supportive towards different interests.

## FURTHER WORK

The model of Urban Sjøfront has inspired me and will set some of the framework for my project, as I will carry out a workshop in the area. Nevertheless, in my search for a planning method I have also been inspired by the thesis of Open-source urbanism, finding a relationship between the formal planning process and grass root level of informal use. To explore this

method, I take on different roles of the process; the planner's over all perspective and spatial knowledge; the moderator - a spider in the web - who bridge different interests, an initiative taker and supporter; the informal interventionist who use the urban landscape as experimental base.

The scales of time and space, and the constant shift in perspective between contexts and existences are crucial to my method, as I operate both in the large and small scale. Thereby, I explore the complexity of the city and planning by conceptual design work.

## 6. ANALYSIS

The post-industrial area has unique qualities of history, space and atmosphere. It is a landscape of water and open spaces, of innovation and diversity entailed in a spectrum of different scales, from industrial buildings to single wooden houses.



# ASSIGNMENT: SENTRUMSAKSEN

## BACKGROUND

Stavanger municipality aims to become a modern city of knowledge and culture. Goals are set up to create 90,000 m<sup>2</sup> more business ground within the city centre and to invest into cultural institutions, such as a library, theatre and/or literature house. At the same time, living conditions for students are difficult, as the residential market is under high pressure and large ateliers are difficult to find for artists. (Kommuneplan 2006-2021.2006)

The project Sentrumsaksen (=The axis of the (city) centre) is located within the area of Urban Sjøfront. As the name suggests, the site - with a size of 90,000 m<sup>2</sup> - is running like an axis through the core of the postindustrial area. Situated with the same distance from the city centre as the culturally important Bjergsted Concert Hall Sentrumsaksen has a potential of connecting the eastern part to the west. Furthermore, Sentrumsaksen is unique with a large size of potential development close to the city core. With this in mind an evaluation and analyses has been made of the area.

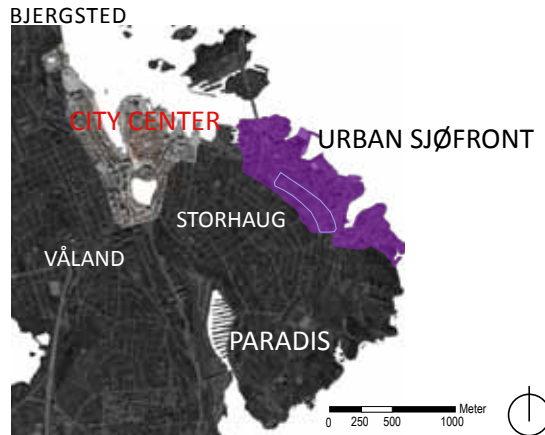


Fig. 23. Urban Sjøfront situated in the eastern parts of Stavanger in the district of Storhaug .

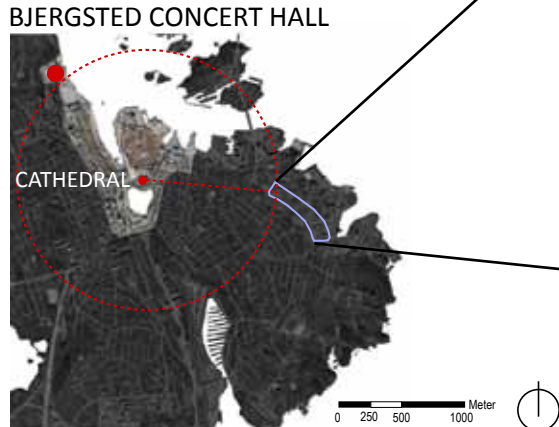
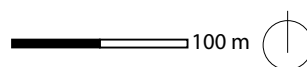


Fig. 24. The area in relationship to the city centre and Bjergsted Concert Hall, within a radius of 1 km from Stavanger Cathedral.



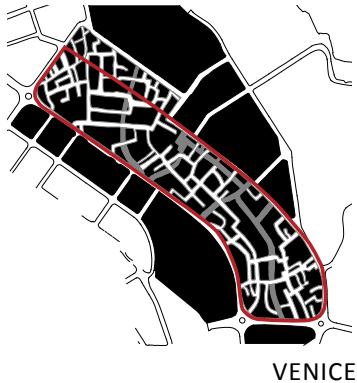
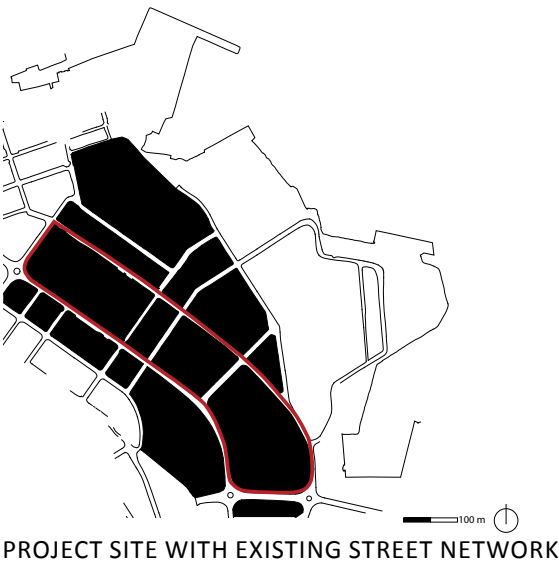
# SCALE

The area has a postindustrial character consisting of a large variety from small wooden houses to huge concrete silos. Due to the diversity of scale the area offers something unique, in this case a spectrum of open urban spaces and buildings, different from the present city center.

The scale creates an atmosphere and physical boundaries which give potential for new activities within the city. Larger atelier studios, exhibition halls, recreational and sport facilities are possible in existing structures.



Fig. 25. Haugesundsgata looking south.



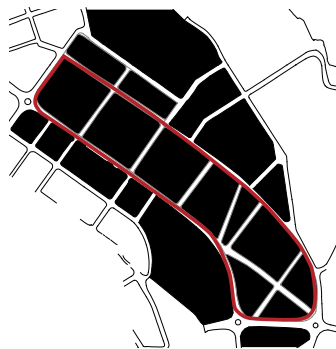
Landscape Architect Jan Gehl, who early took an alternative approach to urban planning by emphasizing the human scale rather than the one of cars, production or housing writes in his book *Life Between Buildings - Using Public Space* how the human senses are crucial to understand in the planning of urban open spaces (Gehl J. 1968, p.59). Concerning this, accessibility by walking, suitable scale of houses and creating meeting places are essential.

## STREETSCAPE

The street network is running through the quarters of parking lots, buildings, gardens and non-defined spaces. In a comparison between different street networks from Venice, New York, Barcelona, Stavanger City Centre and the project site it is obvious that the scale is very large, and to break it down in smaller unit is necessary.



NEW YORK



BARCELONA



STAVANGER CITY CENTRE



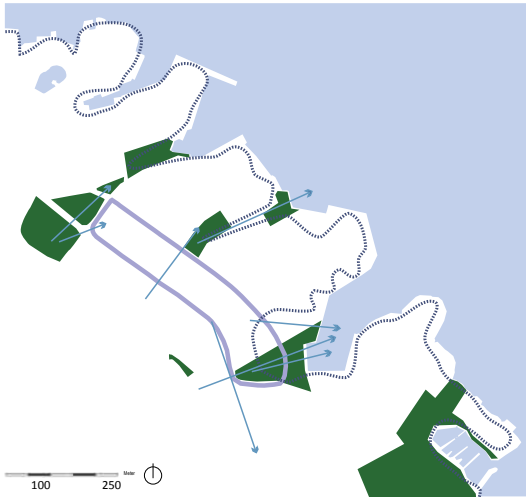


Fig. 26. Future parks with existing views (blue arrows) to and from the site. Along the coast a walking - and bicycling path called the "Blue Promenade" runs from the western part of the city to the eastern part.

## LANDSCAPE

The topography of the area is descending towards the water which creates views towards the fjord and its archipelago. In the southern part physical contact with the water occurs where a park connect the two. Wonderful views can also be seen towards the fjord southwards where the mountains cut the skyline and the dramatic landscape of Rogaland is visible. There are possibilities to connect the parks through out the area by the "Blue Promenade" but also by introducing new public spaces. Public spaces will also be important to increase the contact to the waterfront.

## FLORA AND FAUNA

The area is very poor in its flora and fauna. At the municipality there are no records at all of the area as it is considered to be non-existing. Nevertheless, the green spaces that do exist are a few private gardens and trees along Ryfylkegata, Kvitsøygata and Hauge-sundsgata. Other than that, the vegetation is mainly ruderal plants that spontaneously have spread.





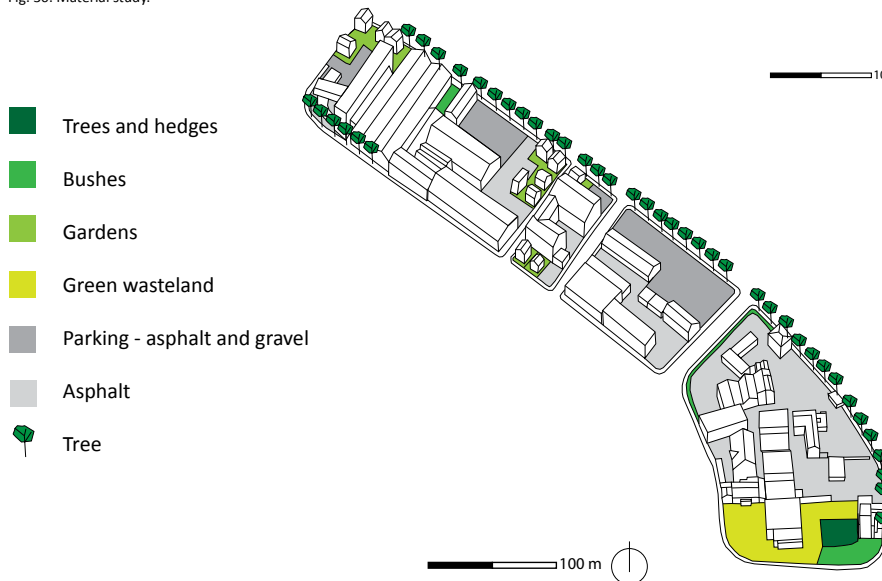
## URBAN OPEN SPACES

I have chosen to analyze the open urban space by its spatial qualities, structures and rhythm. My study shows that an inner network of spaces is connected through out the area. By looking at existing structures a sensible approach to the site's history and hidden qualities are combined and thereby can be strengthen.

In the diagrams below the analyses of the open urban space is shown (axonometry inspired by figures used in "Sentrumsaksen 030609" by KAP 2009, p.14). The material is mainly asphalt used for parking or car access to different buildings. There are open areas along Ryfylkegata whilst the more trafficed road Haugesundsgata is fairly closed with less trees and higher vertical volumes.

The area in general is difficult to access due to the large scale quarters, rejecting fences and car traffic running through.

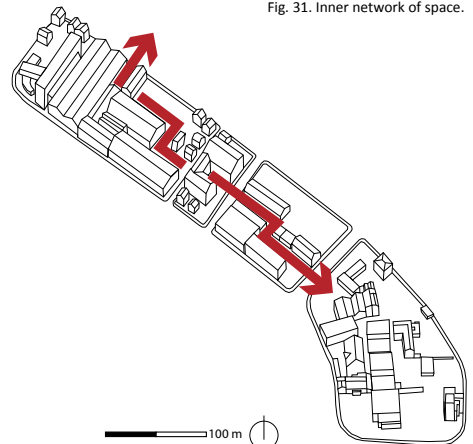
Fig. 30. Material study.



## THE SOUL OF SENTRUMSAKSEN

Due to the ongoing transformation the spaces will be filled with other activities than previous, added values and culture is forming the future. However, within the existing structures qualities are hidden. I have a desire to bring out those qualities to preserve and nurture the soul of Sentrumsaksen.

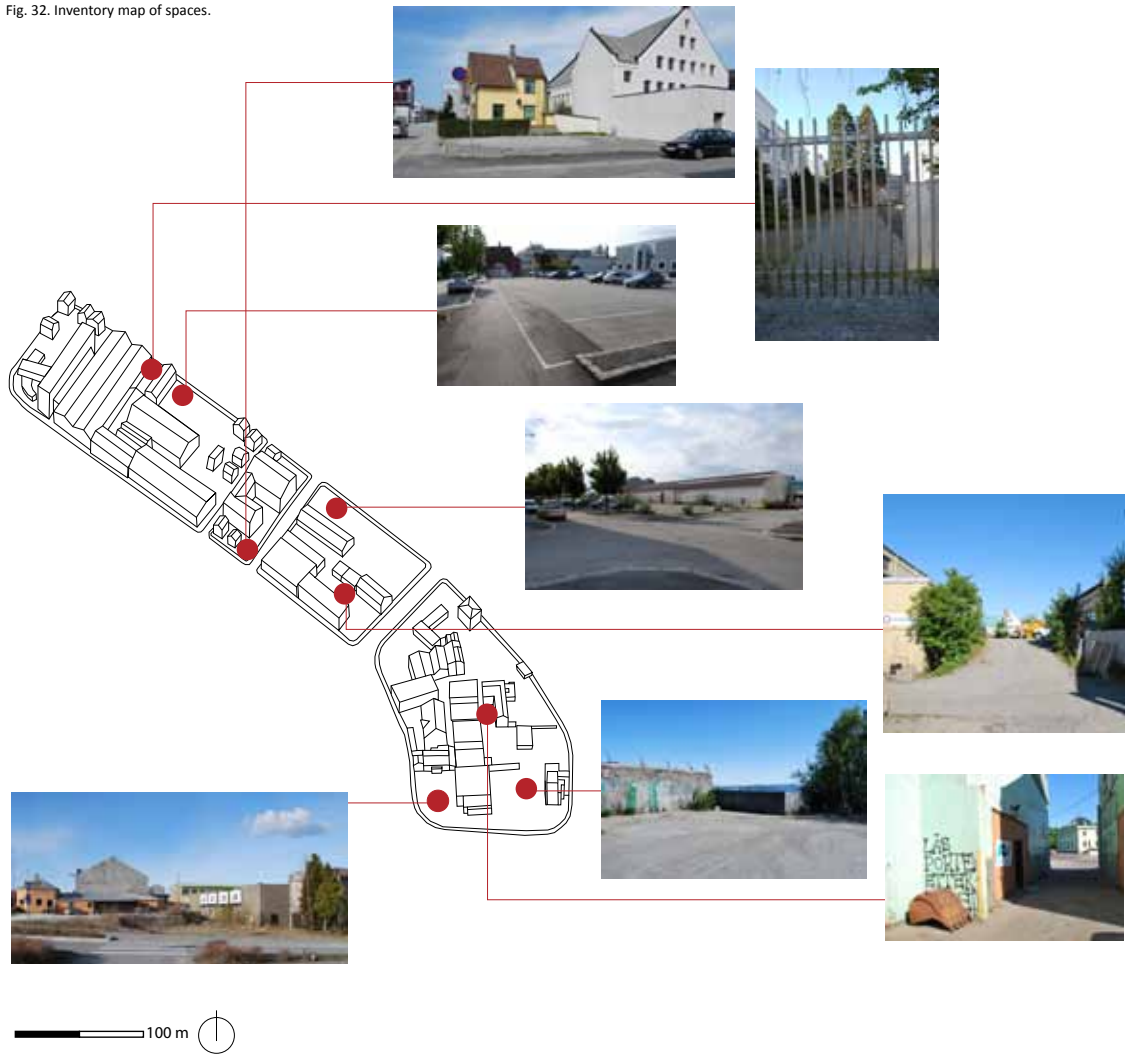
Fig. 31. Inner network of space.



## VALUE MAP OF SPACES

An inventory made of the urban landscape.  
The spaces have different qualities and possibilities.

Fig. 32. Inventory map of spaces.





Empty space after a wooden house burnt down.  
Situating in Kulturaksen facing Haugesundsgata and surrounding residential area.  
Property owned by the municipality.



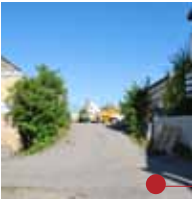
Inner space between buildings with spatial qualities.



Open space used as parking.



Open space used as parking in a central node, and a part of Kulturaksen.



Inner space between buildings and linking spaces through the quarter.



Wasteland with views over the fjord with spatial qualities.



Inner space surrounded by buildings and high walls with opening towards an open space.



Wasteland outside the temporary skateboard hall.  
First site of the area seen by car coming through the Bergelandtunnel.  
Property owned by the municipality.



1. Industrial building at Avaldsnesgata.



2. Business School (BI) - a converted industrial building

## BUILDINGS

The structure of urban space is spatially created by surrounding buildings and other vertical volumes. In the area there is a high variety of buildings; industrial constructions, single wooden houses and converted industrial building. Due to architectural styles, materials and activities many of these buildings are characteristic and have historical value.

The existing structure is important whilst being sensible to the area's qualities rather than starting from scratch. In finding appropriate ways to use the existing spaces and to reuse materials of already built constructions there is an ongoing re-programming of space throughout the transformation process.

The diagram on the next page shows an evaluation of existing buildings. The coloured buildings are treated as valuable and will be kept in my proposal.



Fig. 34. The diagram shows the variety of building sizes within the project site and its surroundings.



3. Single wooden house at Haugesundsgata



4. Industrial buildings south part of Rennesøygata

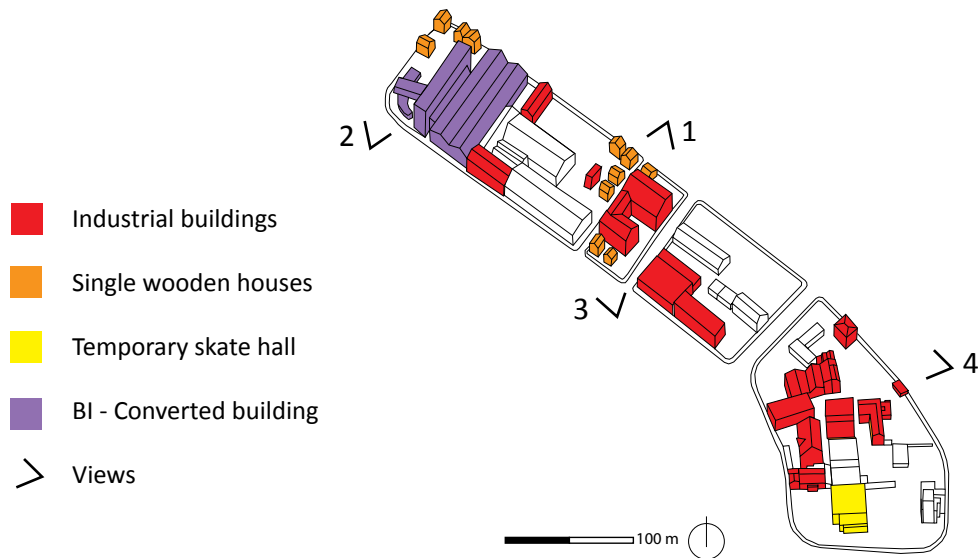


Fig. 35. Evaluation of buildings.

# MOVEMENT

The accessibility of the area is by the street network. In a shared space between bicycle, bus and car the bicycle paths are connecting to Ryfylkegata such as the only bus line, number 4. The bicycle and bus paths are fairly poor and the main traffic is based upon cars. Nevertheless, there is potential to link the area to its surroundings by more connecting bicycle paths, promenades and improved public transport.

Furthermore, a new railway from the airport to Stavanger centre that includes Urban Sjøfront could establish a strong network of public transport. The Blue Promenade will also strengthen the access and connection to the city. These principals are fundamental if the area will be seen as a complement to the present city centre.

Today, the movements are connected to the streets. To make the area more transparent the distances should shorten, spaces open up and accessibility increase.

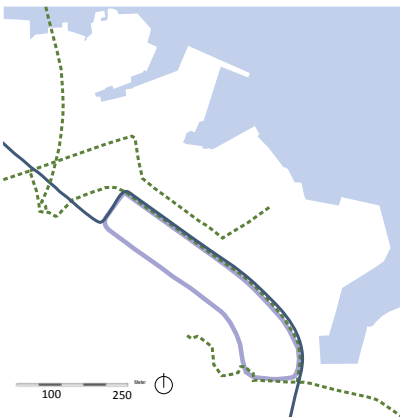


Fig. 36. Existing bicycle roads connecting the city center and the recreational coast line in the southeast.



Fig. 37. Roads and streets. The main road is marked with a thicker red than smaller streets.

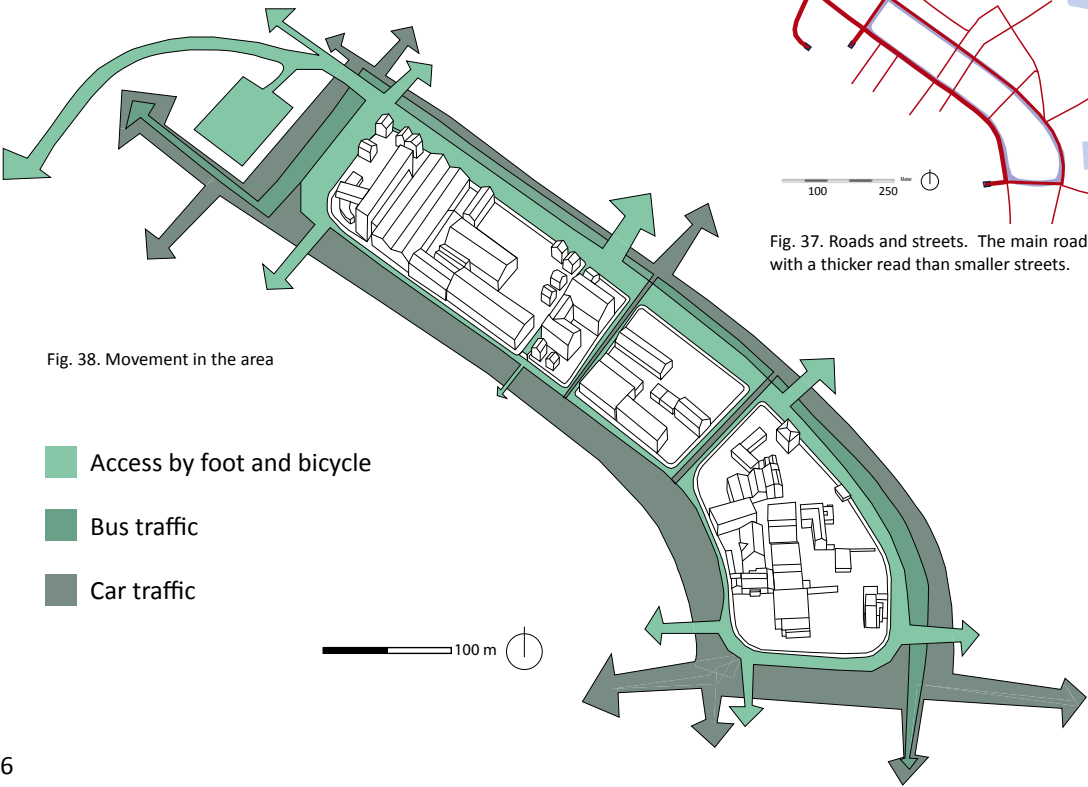


Fig. 38. Movement in the area

## ACTIVITY

Ateliers, galleries, café and offices have established in the area whilst some industrial activity is still present. A number of these new activities have short term lease, categorized as temporary, whilst other activities may appear as temporal such as exhibitions during a week-end. However, the number of new activities is still low but there are strong believes in the transformation process and temporary projects have changed the attitude towards the area in a positive manner.

## NODES

Four central nodes are defined in the area. Kjelvene Park as a popular skateboard park and playground attracting young people; Business School (BI) attracting students and employees; the intersection of Ryfylkegata and Kvitsøygata with connection to Tou Scene - all situated in Kulturaksen; the harbour with newly built residential housing and the attraction of water gathering citizens.

Fig. 42. Important nodes

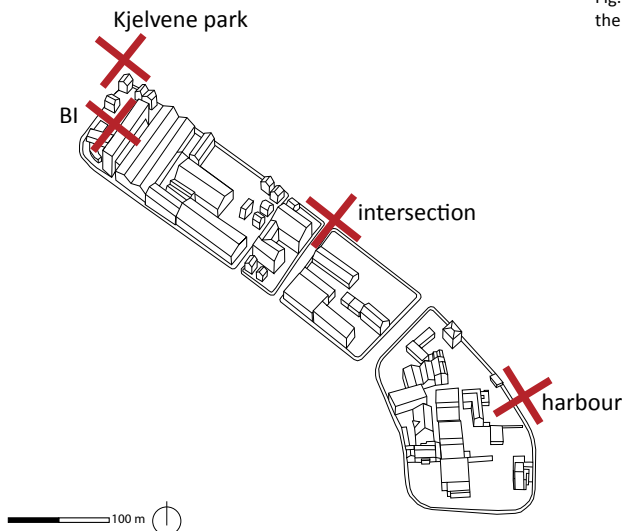


Fig. 39. Ryfylkegatan is the main transportation path by car, bicycle, bus and foot. Parking is situated in the crossing and cultural ventures are gathered along Kvitsøygata as a part of the Kulturaksen concept.



Fig. 40. Ostehuset is a café and bakery and a social meeting point in the street crossing.



Fig. 41. Temporary art exhibition in the empty space of an old factory at Kvitsøygata.



## PERMANENT BREAKFAST





What happens if a breakfast takes place in the urban open space; if a pavement becomes a shared kitchen for one morning?

One Saturday morning in July I invited four friends to join me for breakfast somewhere in the public space of Sentrumsaksen. That morning we turned the pavement into our kitchen, made the table, sat down and had some discoveries about Sentrumsaksen's spatial premises.

The idea of a breakfast is based upon an established concept of a temporary project called "Permanent Breakfast". The project started First of May 1996 in Vienna with a group of artists who began to have breakfast in public space. To begin with, the project was an experiment based on the snowball principle consisting one rule; that everyone who joins is obliged to arrange a similar breakfast for other friends, preferably the day after the first breakfast been held. Presumably, if one person invites four guests, 1.4 million persons would be taking part of a public breakfast within ten days. In reality, the project has been successful with hundreds of breakfasts documented from all over the world over the years.

Nowadays, the focus on the snowball principle is not longer important but rather the question of public space and its accessibility. The act of a breakfast changes the public space, and the reaction by others reveals layers of spatial situations. As previously discussed, Lefebvre was concerned by space and its layers of social interaction (see page 22 - Henri Lefebvre on Space). In his triad he examines and proposes the production of space. Within this production of space cultural framework such as images and power struc-

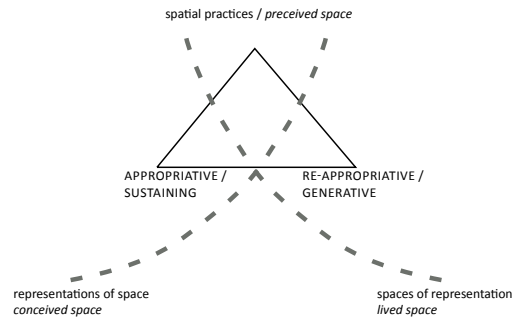


Fig 43. Lefebvre's Triad on Production of Space. The figure is inspired by Hellström's interpretation (2006).

tures intervene just as much as the very moment of physical interaction. To investigate these power structures and ideas of public space a breakfast is held in an unconventional way. By our present and action we not only explore the site and its physical boundaries but also the socially set once.

Furthermore, Faydn discusses Boundaries in public space as something which is set anew depending on the current situation. Due to the dynamics of certain boundaries public space will change and affect the urban life. He considers Boundaries as one out of three components composing the city (see page 24-25).

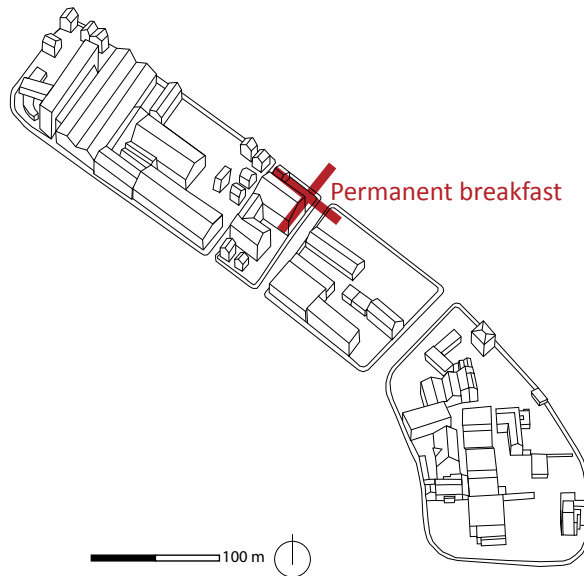


Fig. 44. Permanent Breakfast site.

Our position was chosen by walking. I had prepared everything except from where to sit and we had to find a suitable site. We walked through the area together. I did not want to intervene too much in the group's decision and followed their discussions and thoughts rather than expressed my own. Pretty soon, it was clear where our breakfast would take place. As the area still is a bit quite and non-friendly to visitors we chose the most central node; the bus stop on the street corner of Ryfylkegatan and Kvitsøygatan. Here, the pavement is comfortably wide with shades from the trees and we sat down in a spot where people passed us - to and from buses, Osthuset café, Tou Scene or elsewhere. During several hours we stayed at our table but after only a short period of time we had conversations with people passing by.

The most important information gathered that day, was how quickly we chose the site we did and how positive response we got from people passing by. We sat in the vain of movement and at the node of a social space. I did not realize beforehand how important this site is as a gathering point.

To be able to activate the area as a whole different strategies are needed but this point is crucial. Charles Landry states in his principles for good city-making "Go with the grain of local cultures and their distinctiveness, yet be open to outside influences." (Landry 2007, p.1). I believe from the experiences from time spent on the site that this street crossing is one point of departure, finding the grains of social interaction while looking at new possibilities.



# CONCLUSION

By analytic approach the area’s distinctiveness and unique qualities (the soul) can be kept in new layers of use.

The area has a lack of flora and fauna but spatial qualities; an inner system in the structure can break down the scale and open up the area through public space.

Important nodes, connected to the landscape and activities can be developed. BI is a meeting place for students and staff looking out on Kjelvene park. Kulturaksen connects Tou Scene with future parks and the area’s today most central node and highest concentration of small businesses and ateliers. The harbour is an asset and generator for activity and a new residential quarter is developed here.

Space is a third quality. Open and inner spaces consist of parking and wasteland could be used differently.

Improved transportation increases the activity and accessibility to the area.

Green spaces can be integrated to enrich the flora and fauna, activities and for recreational purposes.

Architectural assets are found in existing buildings to be converted or by material possible for re-use.

Positive and creative atmosphere is established.

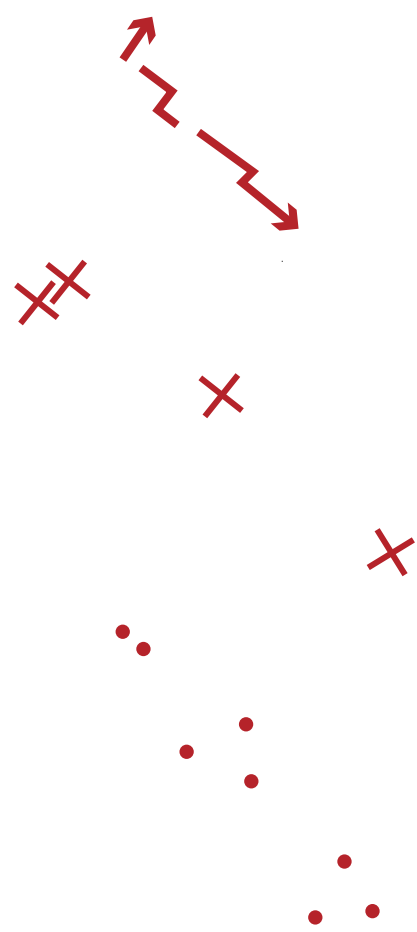
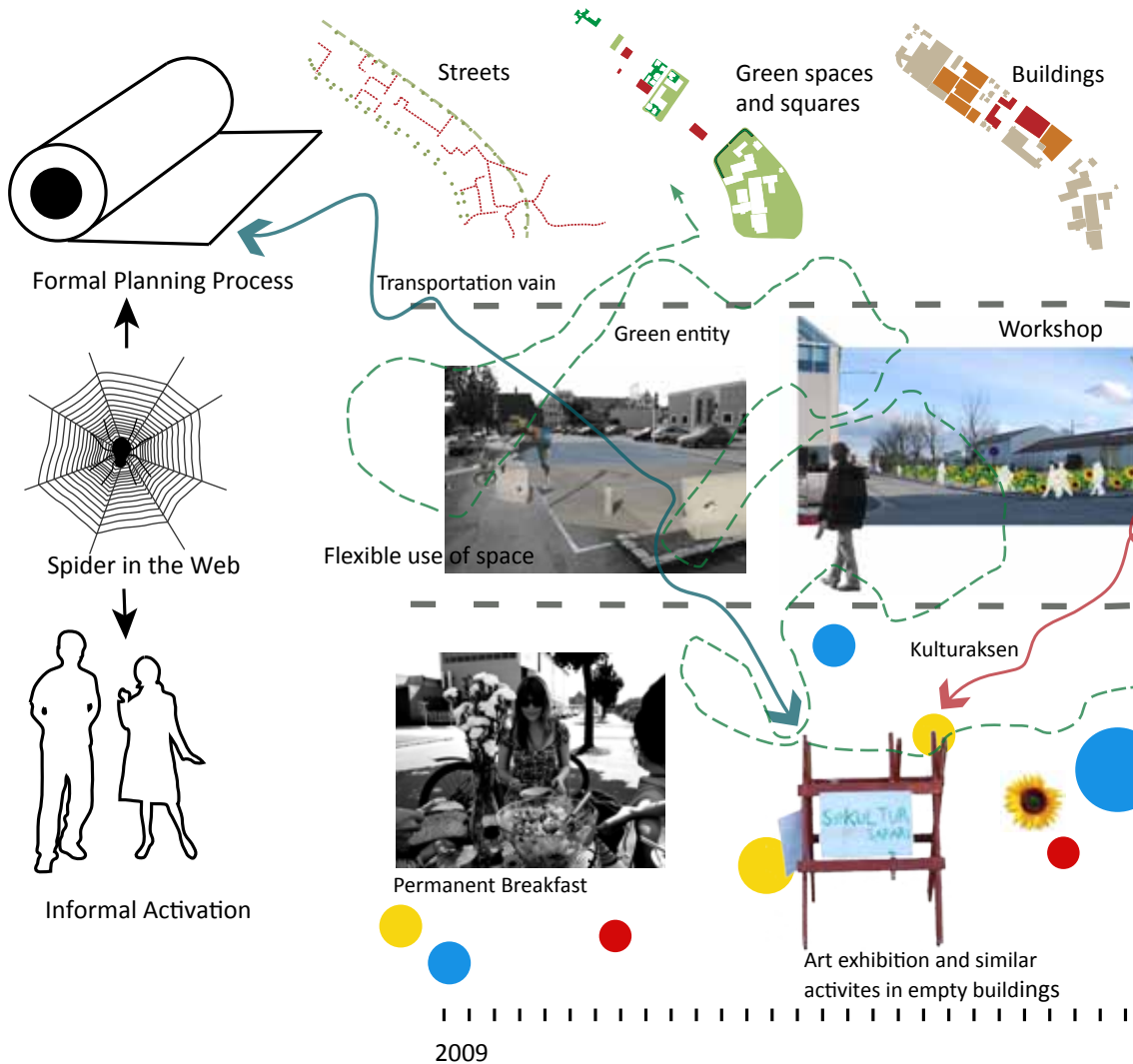
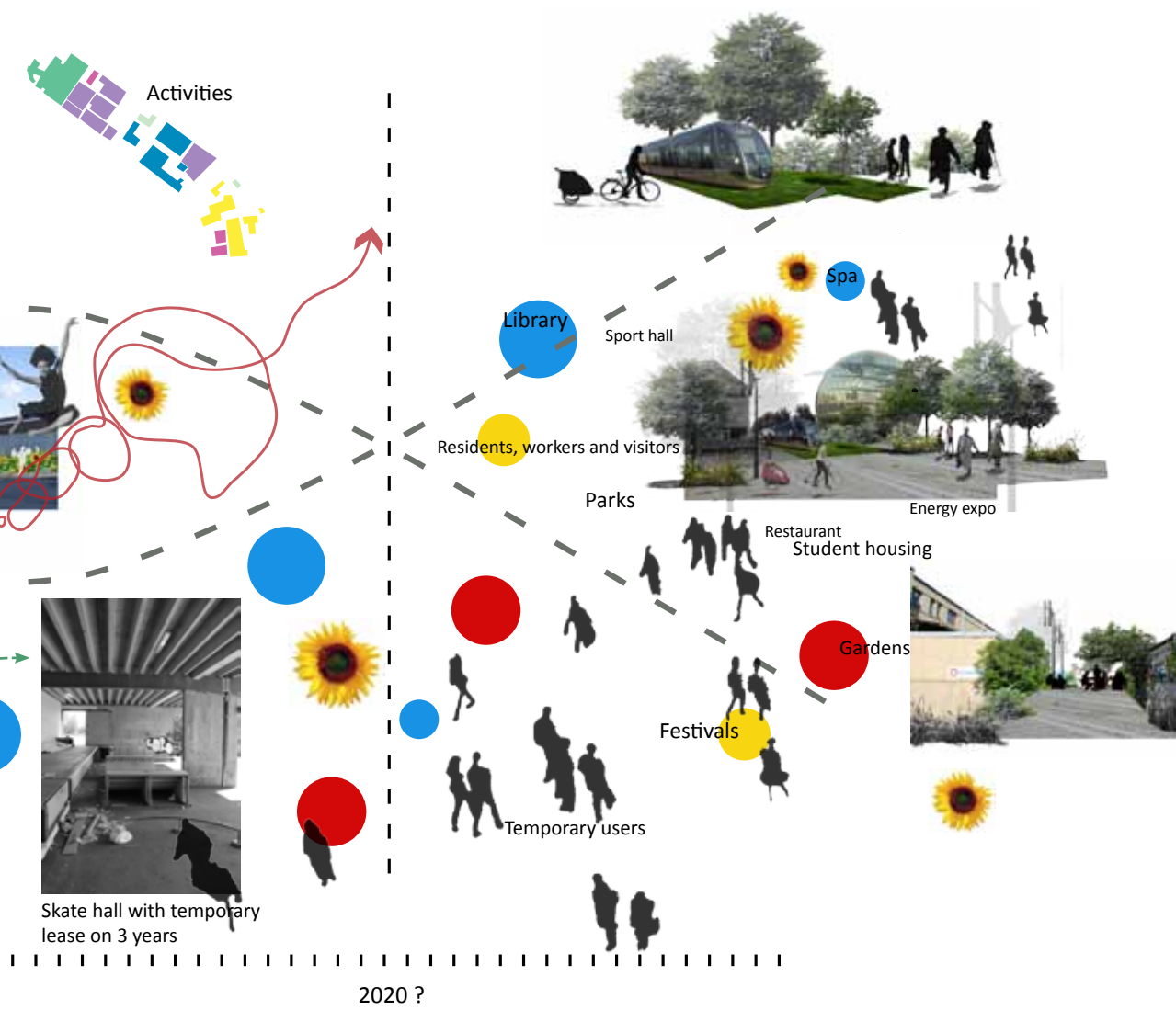


Fig. 45. Patterns from analysis: an inner structure of spaces, important nodes and valuable sites.



# 7. IDEAS AND PROPOSITIONS





# VISION SENTRUMSAKSEN 2020

Sentrumsaksen is a vibrant district in Stavanger adding new dimensions to the city centre and the city as a whole. In this district possibilities for alternative businesses and activities are established; an area with a high variety of activities, recreational spaces, experiences and people.



Fig. 46. Sentrumsaksen is a district with a train connection to Sola Airport, research centre, cultural events and a people friendly environment.

## 3 SCENARIOS:

### JOFRID - 22 YEARS, STUDENT

Jofrid lives in Sentrumsaksen close to the Business School where she studies. In her student house a great mix of people live with student attending programmes at the University of Stavanger and other educational institutes. Jofrid enjoys living in the eastern part of the city with its high variety of small shops, cultural events and wonderful green spaces. She can walk easily to the sea, sport facilities and Stavanger city centre. The public transport is great and during rainy days the bus and train quickly brings her to other parts of the city. She joins the yoga in the park during summer time,

shops second hand at the Sunday market and has her own little allotment plot close to the apartment. It is an affordable and exciting life style.

### JOHN - 47 YEARS, TEACHER

John came to Stavanger about ten years ago from London. He teaches English at a local school and at the public library. Sometimes he is working at the city library and sometimes at a smaller one, a so called neighbourhood library, in Sentrumsaksen. He really enjoys the one in Sentrumsaksen as it is specialized in





Fig. 47. The area is full of life and activity yet small, intimate spaces are still to be found.

culture with an impressive collection of theatre plays, a growing interest of his. He does not live in Sentrum-saksen but commutes quickly by train from Sola. He likes to live there as he is often traveling, however, if he has an afternoon flight he may take the train straight from work to the airport. When John first came to Stavanger he missed the different food cultures and mix of people that are to be found in the metropolitan of London. Nowadays the city has much more to offer in the terms of food and experiences thanks to Sentrumskasen. Moreover, John was involved in one of the park projects and is proud to have been a part of the decision-making process in the area.

## THEA - 80 YEARS, PENSIONER

Thea lives in the nursing home. She moved to the home a few years ago. Thea enjoys the life of the area with people in all ages. Sometimes she sits by the skate park to watch the amazing tricks of the riders, or the canoeists by the harbour. She can barely imagine that the area was in decay during many years. She likes how buildings have been saved and used in new purposes. It gives a special character to the area and sometimes she is thinking of the hard life the people in the factories had. Thea has a favourite restaurant in the neighbourhood where she takes her children when they visit her.

# 3 STRATEGIES

My strategies are connected to the three different processes of the planning model. The strategies are:

*Informal Activation*

*Moderation & Management*

*Guiding principles*

While working with landscape architecture the understanding of different scales, perspective and spatial qualities are all considered. After an inventory by mapping, interviews and research combined with theoretical studies I lay down strategies on possible ways to approach this area. As a landscape architect I relate the complexity of the city to the surrounding environment, and work through the landscape as my medium and base. With the current landscape as platform different layers operate and elaborate to create an environment. I do not aim to stipulate a plan but to propose strategies; strategies concerning both the contemporary landscape as long term visions. Furthermore, my intentions are to connect these different processes by relating the contemporary actions with a flexible framework, which can be added on and changed by time.

I have worked in parallel between scales of time and space of temporary land uses and guiding principles. With spatial qualities that temporary uses benefit from and with taking on a challenge of a participatory workshop. The workshop is still in an early stage, and conceptually designed to be carried out during 2010. To collaborate with URBAN SJØFRONT, has been an important part of the design work by practising practical issues including economy, material, time and organization. Finally, in my analysis I used an intervention (an informal activity) to explore the public space and the site's spatial qualities (pages 68-71).

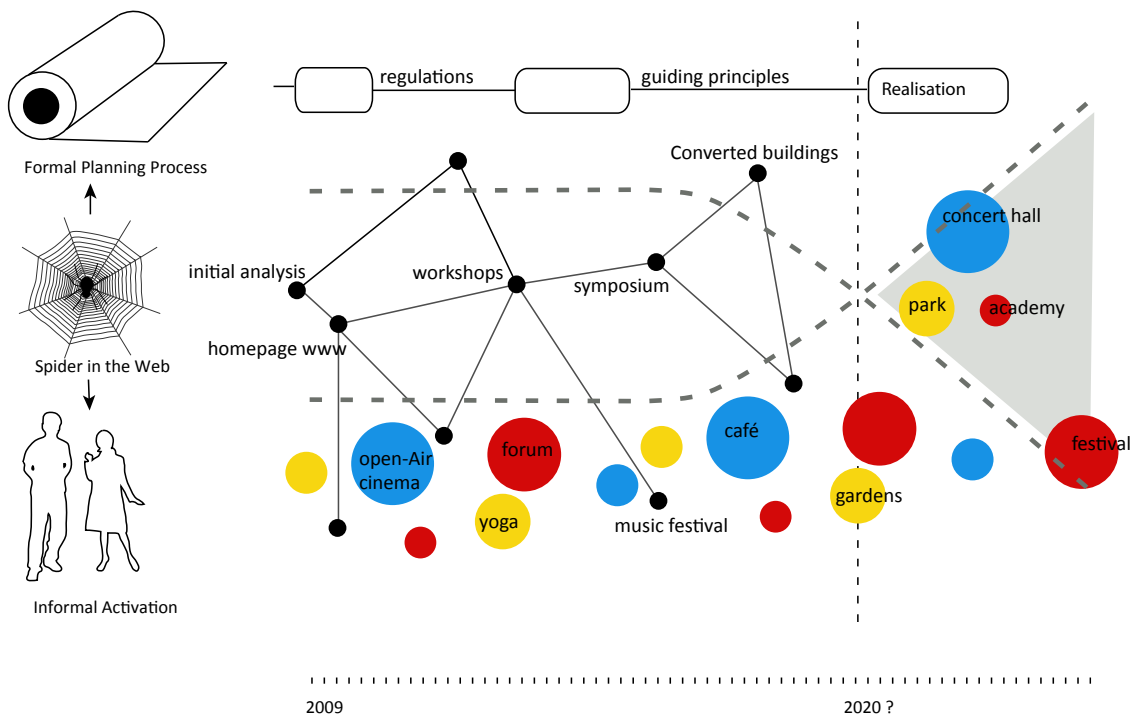


Fig. 48. The model showing the relationship between the different strategies, and how they simultaneously work parallel to one another (see pages 50-51).

# STRATEGY: INFORMAL ACTIVATION

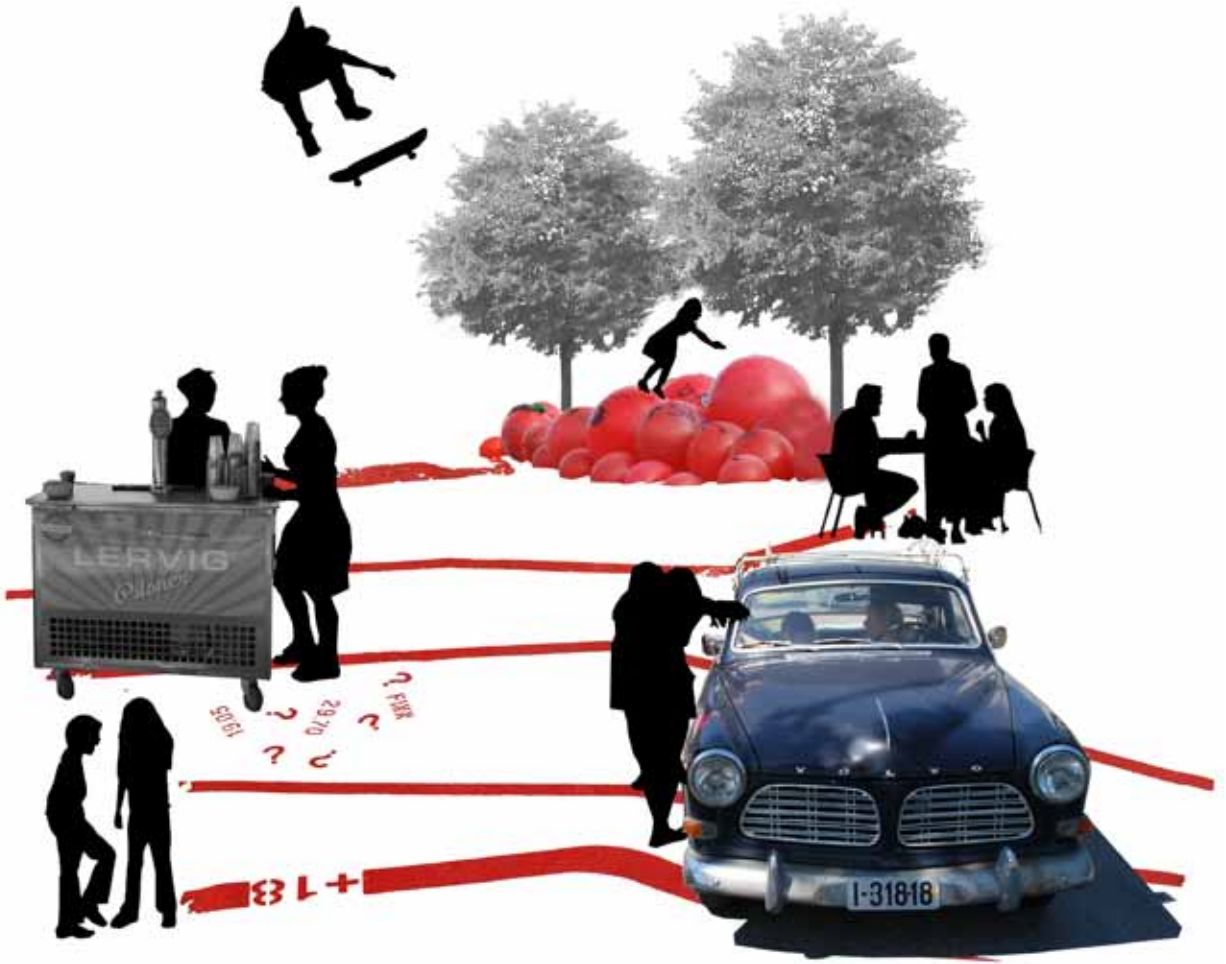


Fig. 49. Informal activities are important for the urban development.

## CREATIVE GENERATORS

Informal activities are direct linked to the current urban situation. They resonance the needs and desires - or simply the creativity of the people involved. The informality refers to projects, activities and action sprung from a grass root level. By encourage, support and nourish these projects the planning process is less depending on the economical trends, with a higher range of scenarios and possibilities. Furthermore, by acknowledging and taking into account local needs and desires expressed through the creativity of urban interventions the long term development is guided.

## PARTNERSHIP

Informal activities are a part of the urban development and by their presence activation and appropriation of an area can increase. One project can inspire another, and in postindustrial sites, it is crucial to bridge the negative atmosphere of decay and instead bring out possibilities to create a safe environment. By considering a partnership projects may be integrated in the regulating plans or respected as constructive critique in the re-programming process.



Fig. 50. Informal activities generates activation of an area.

In the area today examples of informal activities are events like the art exhibition carried out during a weekend in July and the skateboard activities in a former abandoned building. These are two events that emerged from below, crucial to the atmosphere and activation of the area. Concerning the art exhibition an agreement between the user and the owner established the rules of the project. The skate hall is a project initiated by the skaters in the area. The building they now are using is owned by the municipality and a three year lease was established.

worked out, to be prepared in handling these types of projects and to make it easier for informal activities to act and sustain.

Informal activities may also be considered in the design process of spatial environments in the sense of open decision-making processes and flexible frameworks.

## PLATFORMS

To coordinate and to support this type of actions the transparency and flexibility of the planning process is important. By considering a partnership forces are joined. Urban Sjøfront is working actively with a website giving information about the different events in the area and creating a platform for debate. It would be possible to establish a contact network to announce the status of vacant space and possibilities for activities. Furthermore, some regulations should be considered to give the users guidance and legal rights. Special lease agreements and licenses could be

worked out, to be prepared in handling these types of projects and to make it easier for informal activities to act and sustain.

Informal activities may also be considered in the design process of spatial environments in the sense of open decision-making processes and flexible frameworks.

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Informal activities may also be considered in the design process of spatial environments in the sense of open decision-making processes and flexible frameworks.



*"They can be thought of as photosensitive material on which all the attempts at projection have left traces over time: immaterial palimpsest, so to speak, that nonetheless have a location. The intensity and durability of these traces varies. The question is: which actions can leave behind more enduring traces and how do the city's users become aware of these traces, perhaps resulting in networks of action. Even after the temporary use has ended, the location of temporality remains a projection screen onto which new projections can be made. The identity of this location is thus not fully determined; it can still be shaped."*

- Robert Temel 2006



Fig. 51. By creating platforms informal uses will be integrated in the planning process (see page 78).

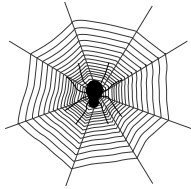
# STRATEGY: MODERATION & MANAGEMENT



Fig. 52. Multiple uses of parking space.







## SPIDER IN THE WEB

The spider is a possible professional position or group that has an over-view of the different processes in the planning of the area. The spider keeps the net together by encouragement of informal use, initiating processes towards a development and using the structure plan as guiding principles.

The strategy concerns the existing landscape, to bring out values and to find ways to improve the environment in the current situation linked to a long term perspective. Temporary use of space is therefore a key approach in the strategy. By an inventory of the urban space ideas of projects have emerged.

## MULTIPLE USES

Many of the spaces in Sentrumsaksen are only used for parking and storages, if used at all. Transforming spaces could have multiple uses, for example, parking could provide space for cars during day-time and sport facilities during evenings. At times, markets and festival can take place.

Furthermore, use of vacant buildings can be arranged by the spider, the moderator, by marketing spaces, nourish local creativity and taking into account issues concerning the city as a whole.

## WORKSHOP

Temporary projects have the power to discuss and explore situations in much larger extent than a permanent project, to create a certain atmosphere and contribute to the identity of an area. Moreover, through a participative process areas are easier connected to the local identity.

My workshop "Naturban" is exploring a debate through the physical space, and depending on the participation, makes a visual impact for a short while. I use this opportunity to discuss very typical topics of Stavanger - energy, resources and life-styles.

I have worked in collaboration with Urban Sjøfront with a workshop that will be carried out during the spring 2010. The workshop consists of strategically situated, site-specific installations created with and for the people.



Fig. 53. The central site of the workshop is situated by Ostehuset.

# NATURBAN

- a social interaction (re) concerning life-styles.

## AIM

- To start a debate about future cities through a social interaction in the transformation area of Storhaug with focus on city planning.
- To explore the sites' spatial qualities as much as the social patterns of the area.
- To work as a catalyst and encourage creativity to take place in the urban landscape.

Sentrumsaksen in Storhaug is in transformation; from brown field to a future field. This is a workshop concerning ways in how to approach this change.

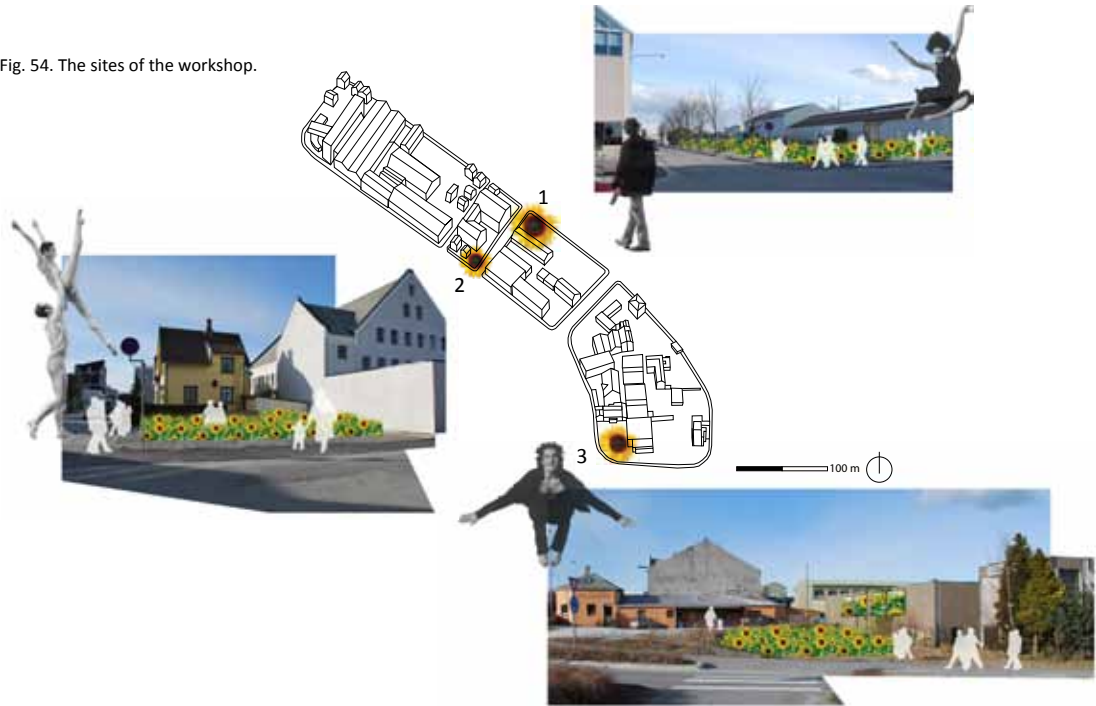
Today wasteland and parking lots give a sense of decay and abandoned space. By changing the perspectives, fragments of a sunflower field can bloom.

## THE SUNFLOWER PLANT

Sunflowers have been used in many centuries as crop and to symbolize the God of the Sun.

The plant is easy to grow and useful in many ways. Not only are the seed and oil eatable, but also used for energy production and bio fuel. Moreover, the plant has a cleaning effect by collecting dangerous poisons from the ground.

Fig. 54. The sites of the workshop.



## URBAN CONTEXT

Due to the alarming development of the climate change we have to find more sustainable ways of living. The energy issue is crucial with a peak of oil production and alternative sources must be explored. In the future, locally produced food might be essential even in the urban setting. Gardens and open spaces can potentially become spaces for production. Green spaces are crucial for our well-being both psychologically and physically; plants cool down the urban space and socially offer recreational effects.

## FRAGMENTS OF A FIELD

The chosen sites are all of different character and pose different questions. The sites set the point of departure, nevertheless, seeds may spread to private gardens, or other urban spaces in need for greenery.

1. In the central intersection a large parking space transforms into a field of sunflowers. Maybe this space can sustain as a field of energy production, gardening or social interaction?

2. Further down the street the field continues to the ground of a wooden house that burnt down. How do we live? What is the future way of dwelling?

3. In the very southern part wasteland welcomes travelers as being the first sight of the area. In the vacant building a skate hall and a central social meeting place for youngsters is in process. The spatial qualities are high with an intimate space occurring in the leveled topography. This area will become a park in the future, and by planting these first seeds a discussion of what might take shape will be awoken.

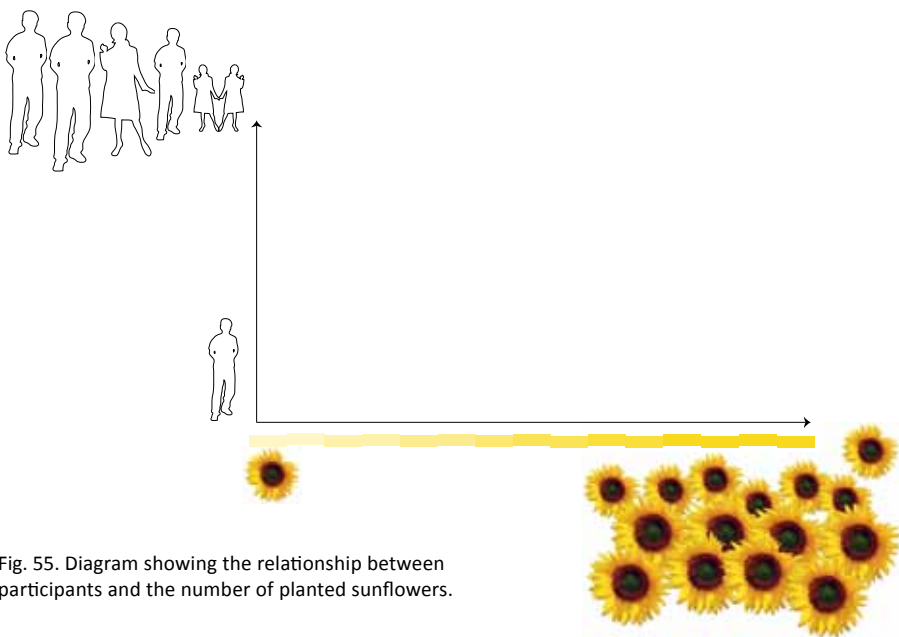


Fig. 55. Diagram showing the relationship between participants and the number of planted sunflowers.

## PARTICIPATION

By inviting residents, visitors and professionals from and outside the area to plant sunflowers a collective debate and responsibility occur. Depending on the participation the result will differ. The plants are a visual indicator on the social interaction and the awoken debate a result.

In beforehand, postcards of invitation will be handed out and information about the workshop announced on the website of Urban Sjøfront.

## WHAT TO EXPECT

The workshop is an experiment to explore the atmosphere in the area. It is an attempt to trigger a debate, improve the environment and draw attention to the existing qualities that are to be found in Sentrumsaksen.

Depending on the participation more or less flowers will be planted. Whatever the outcome might be, it

will be evaluated and integrated in the planning process of Sentrumsaksen.

## FURTHER WORK

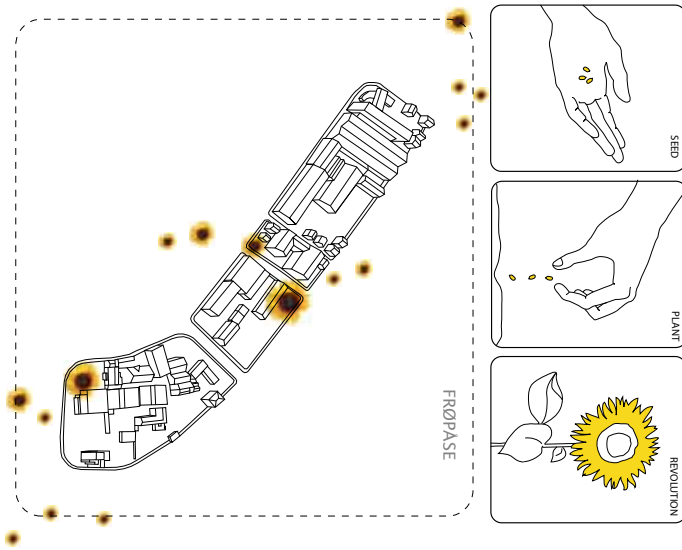
The idea and concept for the workshop is defined. Material and practical issues are still to be decided and organized. The main site (1) is owned by the owners of the Ostehuset café. They are positive towards an installation and wish for it to be carried out. The other two sites are owned by the municipality. Calculations on soil, seeds, planting boxes and prints have been made, but the financial issues are not yet sorted. Urban Sjøfront is the main supporter of the project. Sunflowers are to be planted in May and an appropriate date for the workshop to take place will be decided further on in the management of the process.

My experiences, while planning for this project, are positive with great support from Urban Sjøfront and other professionals in Stavanger. I am looking forward to carry out the project and to see the outcome.

# NATURBAN - are you joining?



SeedPlantSunflower —



WWW.OSTPLUSS.NO

Fig. 56. Postcard and invitation to the workshop.

# STRATEGY: GUIDING PRINCIPLES

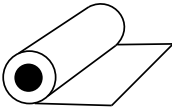


Fig. 57. Main concepts.

## MAIN CONCEPTS

The main concepts of the structure plan are to link the area to the surrounding city, and strengthen the qualities of water, green and public spaces.

By expanding the concept of culture, Kulturaksen, both the residential area of Storhaug and the water front will be integrated in the area. Green spaces are included in the concept of culture with two new parks. Furthermore, vacant space and buildings in this axis have potentials to become a central node of culture for the area and the city as a whole.

Strategically, Ryfylkegata is defined as the main thorough way with direction towards the city centre and the recreational area of Godalen.

Parks are important for the city and people, as one of few places where it is possible to exist without consumption. By connecting green and public spaces the area will have a richer flora and fauna as well as a high variety of spaces and activity.

## STRUCTURE PLAN

In the traditional planning process plans are produced to guide the development towards a visionary future, and strategies are used to reach that vision. Along the process plans will be evaluated, changed and developed parallel with regulations, politics and society. In other words, it is the structures, the over-all idea, of the plans that live through the process - if not totally changed.

By producing a structure plan rather than a fixed proposal thoughts and ideas are shown with openness towards changes and additional work. The plan is not giving all the answers and further work is needed. The process is thereby open for critique and inputs corresponding to current and new desires as life-styles. The structure plan is a tool for creating platforms communicating with the area's ongoing development and to encourage engagement and decision-making taken on a grass root level.

The structure plan is made to secure valuable resources such as architectural and spatial qualities. The plan proposes change to coordinate the development towards an activation of the area; to improve public transport; create meeting points, increase accessibility and possible services.

The plan is a tool to reach common visions and goals. However, to communicate ideas and proposals a structure plan may seem a bit static while images are useful in the process, not to show a final result but to give a visual mind map of ideas. With the plan and images at the table, different actors can gather, discuss and agree.

## LAYERS

The city is a complex entity of different layers of structures. Therefore, the physical space is seen as layered systems and stories, interrelated with one another.

Through physical environment activities are encouraged or neglected. The Situationist International argued that space is produced by situations and that physical structure has an impact upon situations (see page 20-24). With this in mind, the structures will work as platforms for production of space by creating nodes of high intensity, transportation flows, green space and ideas of activities. The outcome can not be certain and space is yet to be produced, therefore a transparency and flexibility is needed.

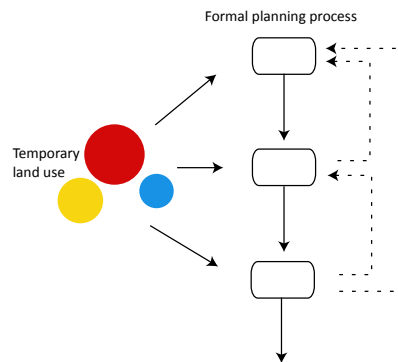


Fig. 58. With a structure plan the formal planning process is in constant evaluation and open towards change.



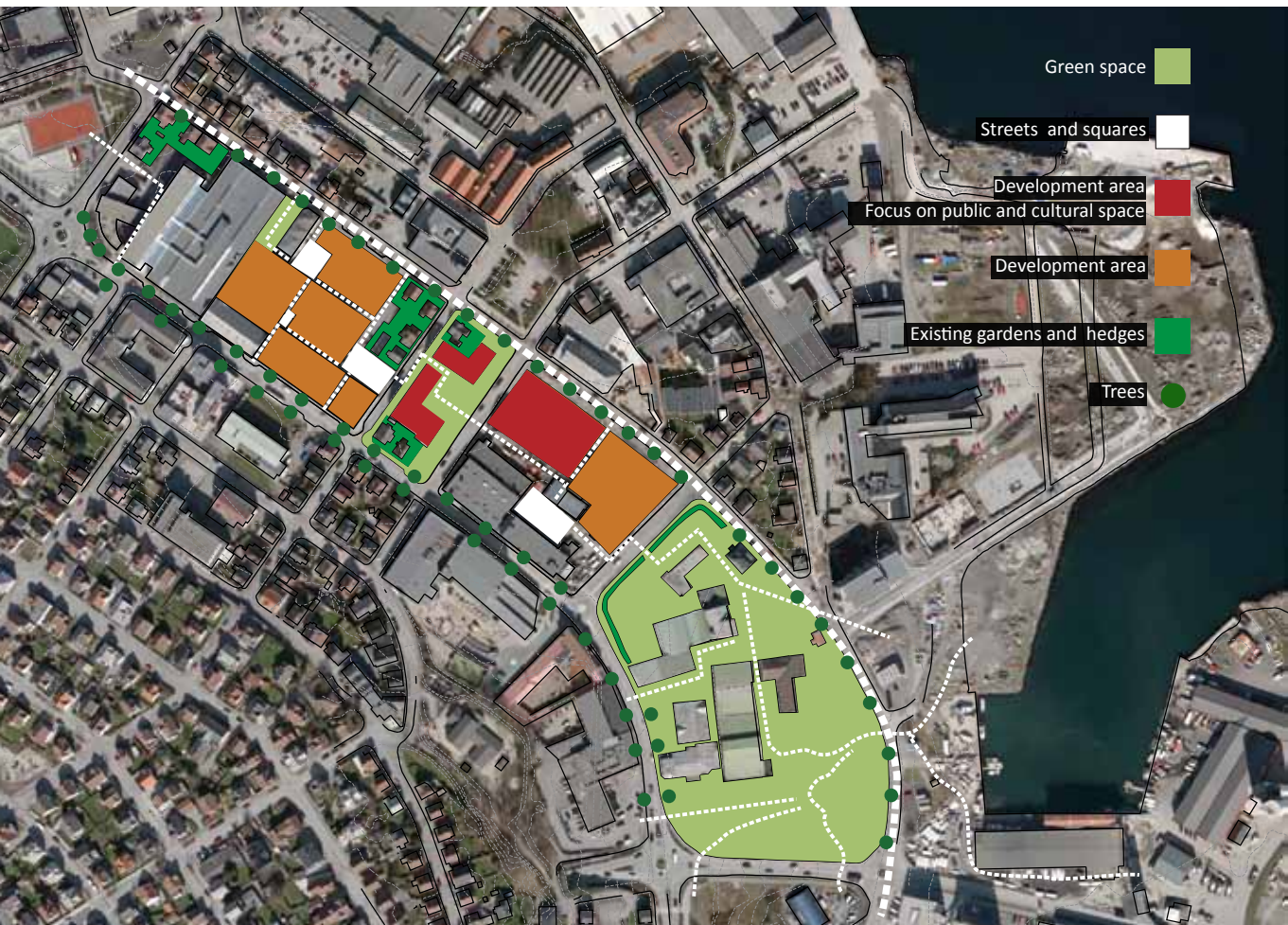
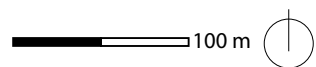


Fig. 59. Structure plan.



# STREET NETWORK AND HIERARCHY

Strategically Ryfylkegata is defined as the main thorough way to and from the area.

## SHARED SPACE

Ryfylkegata is a central street of Urban Sjøfront. It connects two bigger parks, smaller green spaces and is a link to the city centre. By concentrating commerce and public activities along the street, making it the core public transport route, pedestrian and bicycle friendly including wide pavements and sitting opportunities, the street will run as a vein through Urban Sjøfront. The existing trees along the street emphasize its importance and make it to a natural passage with social meeting points.

Along the street the train from Sola Airport will have its last stop and be a further connection to the whole region. It is crucial that the car has a less dominating role in the hierarchy. Nevertheless, the street will work by shared space where all transports mix for greater awareness and decreased speed.

## TREES AS STRATEGY

Trees strengthen the identity of a street and make it more people friendly. There is a lack of green spaces in the area and the street is considered both as a transportation path as social space.

Haugesundsgata is the main car trafficked street, connecting two tunnels and a bridge, the city centre and the rest of Stavanger. This street will be kept as the dominating car traffic street but becomes more pedestrian friendly with broken facades and paths to the inner spaces that visually will shorten the distances.

## INNER PATHWAY SYSTEM

To open up the area, ease access and shorten distances an inner pathway system is laid out. The paths are connected by squares and meeting spaces. These are strictly for walking and bicycles, both to keep activity to the streets and to have an inner calm area.



Fig. 60. HAUGESUNDSGATA is improved by trees, wider side walks and broken facades opening up to an inner system of paths.

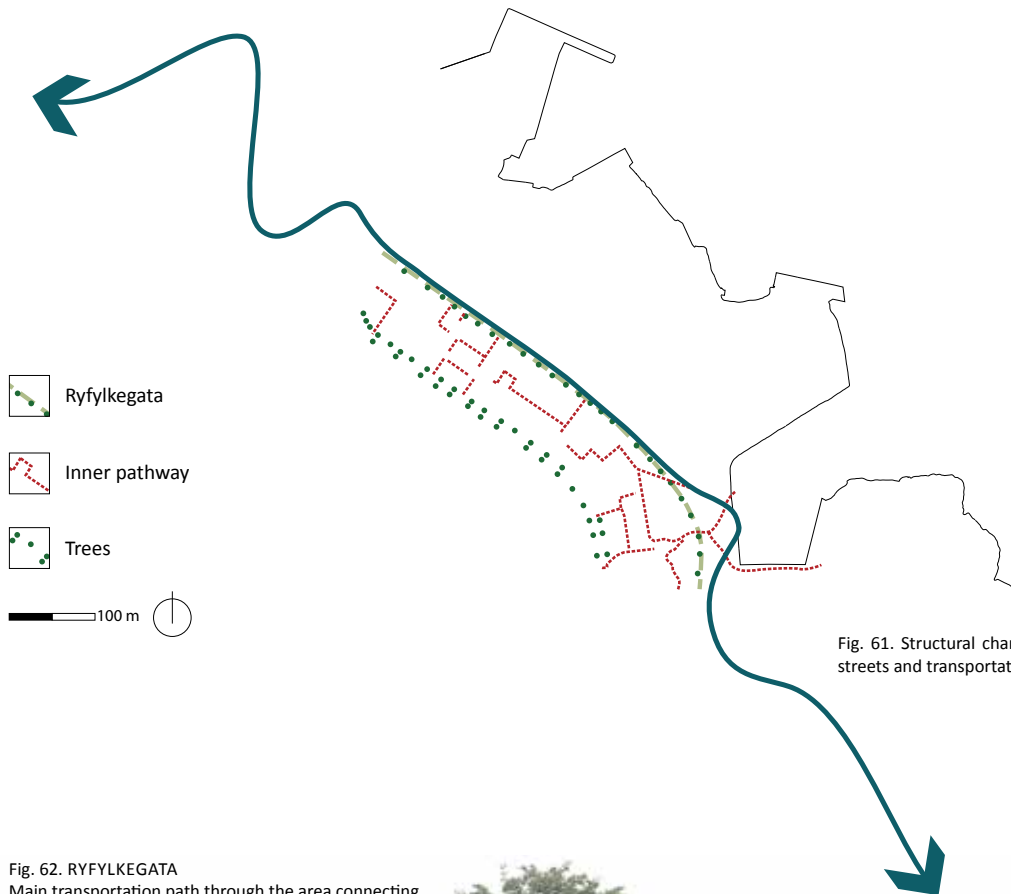


Fig. 61. Structural changes concerning streets and transportation.

Fig. 62. RYFYLKEGATA  
Main transportation path through the area connecting the city centre, Storhaug and recreational area.



# GREEN AND PUBLIC SPACES

Parks are important for the city and people as one of few places where it is possible to exist without consumption.

*"We can lay down main structures and concepts, but there must be space for the non-planned, for people to just be and decide for themselves".*

- Torben Schønherr 2009



Fig. 63. Spaces for recreation and thought as well as social meeting places are to be found in the area.

The layout of the area springs from the landscape. Green spaces and squares lay as base for activity and pause, social meeting points, relaxation and sport. By looking at existing activities and surrounding areas a green network is established.

The area has a grave lack of green spaces. To increase the quality of existing and future parks the green spaces are linked in a network. By consider the green spaces as a whole the walking and bicycle network is expanded and flora and fauna may easier be establish throughout the area.

An environmental awareness with use of grey water, green walls and roofs are all part of the landscape. Vegetation cools down the temperature and is a component in taking care of rain water. The landscape will include solar cell panels, wind mills and urban agriculture.

Diversity is important when it comes to flora and fauna to make the ecosystem efficient and self sustaining. This is a work that residents, citizens and visitors are all a part of. The work to make a brown field to green

field and city is complex, nevertheless, in this area tradition and new sciences are both present. By participative work, design and use will be considered during the process flexible to the current situations.

One of the very unique features in Sentrumsaksen is open space in contrast to closed spaces. This contrast is interesting. Small spaces in between houses will create a sense of surprise and curiosity, while open spaces are appropriate for play and collective activities. Play grounds will be provided but in alternative way with themes, in a collage of many small ones combined with bigger units to make them more fun and characteristic. Density in building masses and activities placed towards the main street will help to create an active street. The inner spaces will be calmer with a network of squares connected to green spaces. Sitting opportunities and the concept of pocket parks combine activity and pause. The many steel fences should be replaced by solutions rather using topography or walls to separate areas.





Fig. 64. Structural changes concerning green and public spaces.

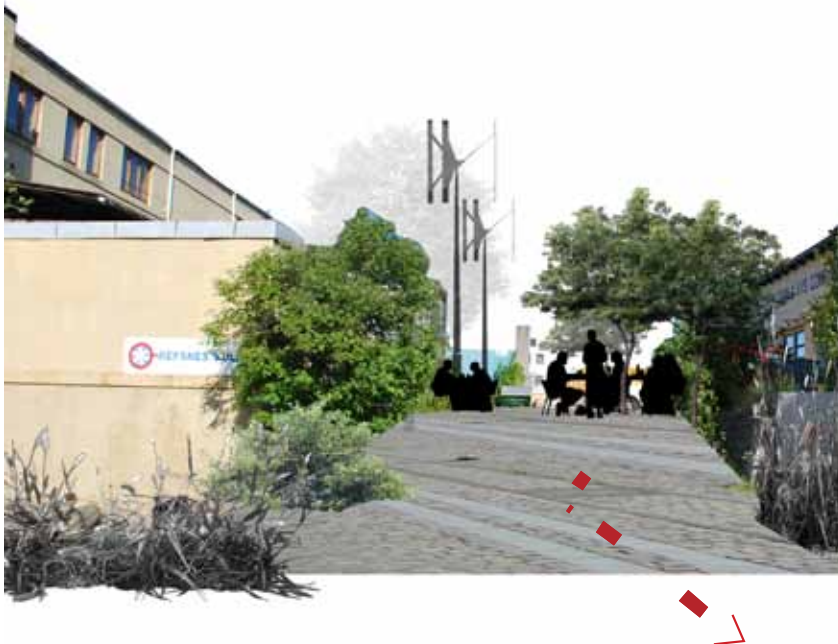


Fig. 65. Squares in inner spaces, running through the area.

# BUILT FORM

From my analysis and inventories existing buildings with values have been identified. My proposition for the future is to use these constructions by converting, reuse material or add on structures in accordance to interest and need.

Without proposing volumes or buildings areas are identified as possible development areas. These will take shape during the process responding to current needs and demands. Nevertheless, Stavanger is a city in expansion and needs are always on the agenda. Through temporary projects and collaboration processes projects will emerge. While awaiting those processes paths, squares and green spaces will set a framework for future architectural solutions. However, through the existing architecture and surrounding activities I propose a conceptual schedule of use by the themes of: PUBLIC - MIX USE - RESEARCH / BUSINESS - HEALTH - BUSINESS.

## KULTURAKSEN

The Concept of an axis of culture has been successful so far in the areas. Businesses and cultural activities have

established and the connection to the sea through parks is in process. The most central core of the area, consisting of parking lots, wooden houses, a vacant factory and a newer building is emphasized as an important node and a part of Kulturaksen. The old factory is empty and the owners are waiting for opportunities to come up and have given a proposal of restaurant business. During summer 2009, an art exhibition with local artists was organized in the building. This is an example of resources the area has today. By organization a leasing contract could be carried out. A temporary use here, with similar business that the owner is imaging, could very well stay permanent if successful.

Furthermore, the concept of Kulturaksen is enlarged by extending the park with public activities, an Energy Expo with research on alternative energy sources and urban agriculture. Stavanger has a hermetikk (can) museum which was the city's most important export during many years situated in the historical part and Norwegian Petroleum Museum in the contemporary city core. An Energy Expo would link Sentrumsaksen to the city centre by being a part of a network. The Expo holds exhibitions and run experiments both for researchers as for visitors.

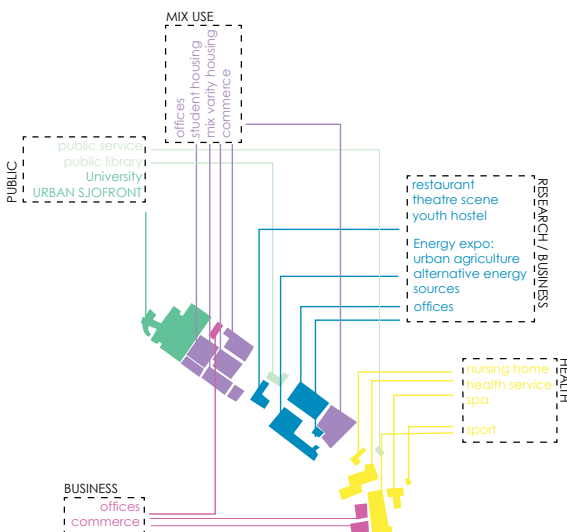


Fig. 66. Themes of activation.

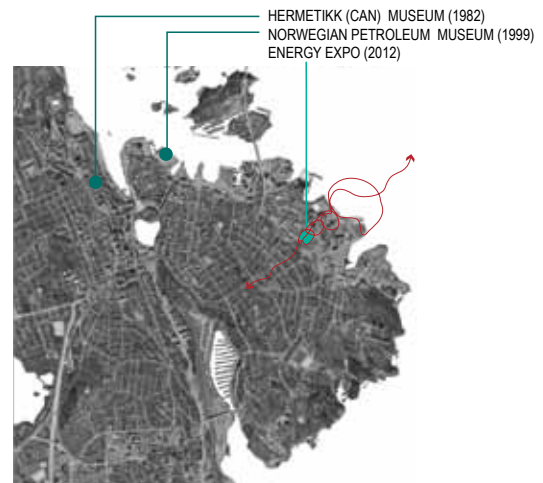


Fig. 67. Energy Expo as a part of a larger network of museums and exhibitions.

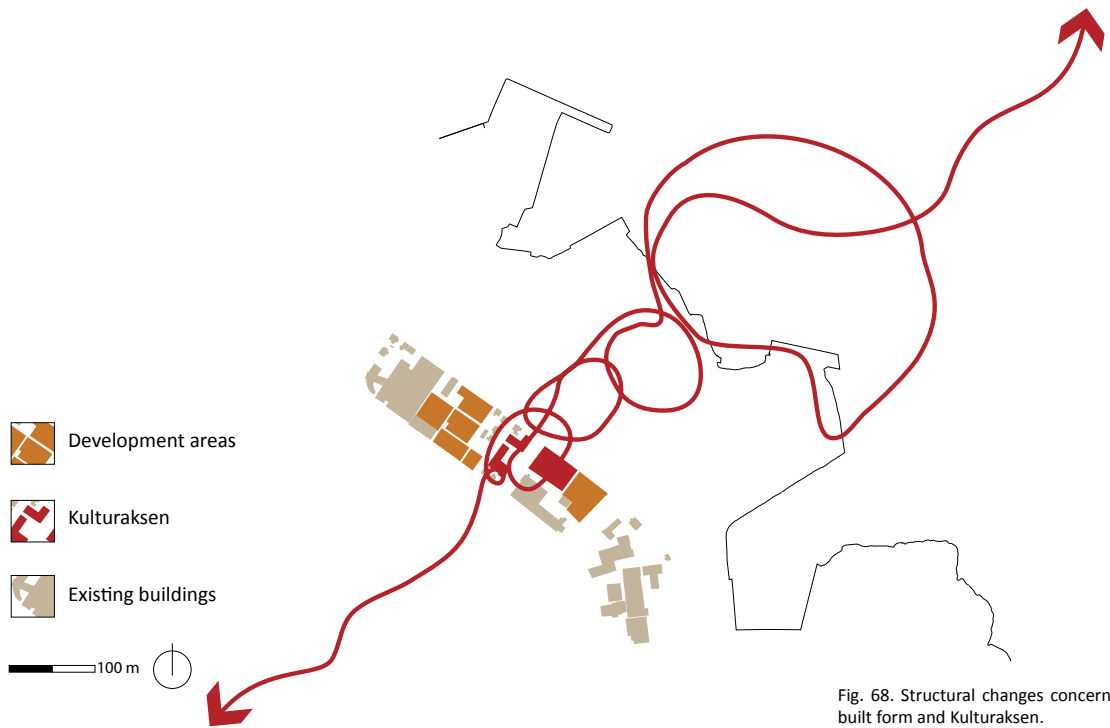


Fig. 68. Structural changes concerning built form and Kulturaksen.



Fig. 69. Energy Expo as a part of Kulturaksen.

## 8. REFLECTIONS





## WORKING PROCESS

The shift between different scales of the different entities time, space and perspective is a governing theme throughout my project. In my endeavor to understand the relationships between these scales it was not until I started to let myself explore them separately that I have been able to see the bigger picture.

With a fixed idea of carrying out an installation, my project stumbled for a long time. I looked for reasons to carry out an installation rather than an expression of an idea. My proposed installations did not convince me so I emerged into the over-all planning point of view and vice versa. I explored current planning processes for inspiration and analyzed the site from a common idea of the city; environmentally, economically and socially. Finally, I realized that the forces concerning social and environmental issues interested me the most, in connection to temporary land use. The definition of my project's method took shape from theoretical studies, site analysis and design work, while the method of my study has been shaped along the way. The turning point came, when I defined the different roles, and chaos became order.

In my search I needed to understand the different perspectives which forced me to explore each one of them. It was not until I had defined the different processes and its professional connection that I could understand the inter-relationship and approach the different tasks in a more focused way. My experience now tells me that when the bigger picture is understood, every project within can be stretched out to reach new heights.

However, depending on when and where to enter the planning process, along with how much time that is provided, different approaches are needed. During my study I have had the chance to explore and study the

process closely by using a site-specific area. The process will continue with my workshop, and my thesis is rather an initial study in the subject than a result-oriented design project.

## THE PROJECT

Throughout the process I have searched for a relationship between the planner and the interventionist, by studying the work of Urban Sjøfront, exploring my role as a landscape architect and from an interventionist's perspective. How the small scale of time and space take a part of the bigger one has been an important part of my reflections. My interest in temporary land use is based on believing in the small scale and individual creativity as essential parts of the city's existence and identity. When surroundings are questioned (and many temporary land use projects cause such questions) the true situation is revealed. The inspiration and curiosity that informal activities generate fascinates me, therefore I have aimed for connecting these qualities to the planning process.

Temporary land use as a strategy in planning is not a static tool but differs from situation to situation since every site has its own social and structural preconditions and patterns. Depending on the situation, the flow of creativity will be more or less easy to evoke. At times, the moderator – the spider – will take a more dominant role to bring the development forward. To integrate temporary use as an important component of the planning, a dynamic platform is essential through the structure plan. However, even if circumstances will make the different roles more or less dominant, they are connected throughout time.

The method is based on openness towards a range of actors in the planning process. By collective forces the outcome will be enriched and more sustainable. It is

therefore sensible to give space for a more dynamic development process that is including local creativity. Moreover, the flexible plan gives the process transparency towards the public and a larger range of scenarios are possible. Nevertheless, the openness needs some control to sustain. Urban Sjøfront is the first private – public collaboration of planning in Stavanger. The organization is owned by private property owners, and an urban planner is their representative. This organization bridges many interests of private and public, still, the openness has to be considered both towards informal activities but also towards private investors and event based ventures.

By taking informal activation seriously and use temporality as a strategy I think the process is acceptant and sensible to current situations in a creative and inspiring way.

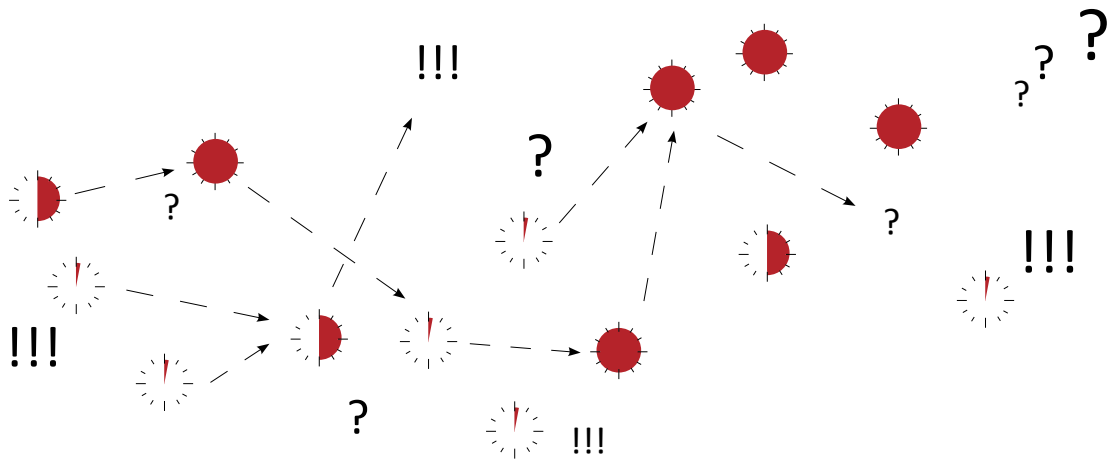


Fig. 70. Diagram on relationships between the temporary use, the informal and the more permanent one, with an open-end process where expressions and opinions are integrated in the development.

## HOW IS A BREAKFAST ON A STREET CORNER RELEVANT?

The planning process of Urban Sjøfront is flexible and process-oriented in many ways. Nevertheless, workshops and temporary use are guided from a set vision's framework. I, on the other hand, argue that informal activities are just as important as the guiding plans; they work parallel to one another. By changing the point of departure in how these projects are perceived, the importance to nurture these events become crucial.

Still, depending on the current situation, it is difficult to plan for spontaneous projects to occur. How is it possible to integrate and rely on individual and personal goals while planning for an area as a whole? I would suggest that not only workshops and planned events should be considered but also evaluations and inventories of space throughout the process.

The intervention of a breakfast was carried out for personal purposes, in this case for a study in landscape architecture. Many of these breakfasts or similar projects can inspire each other; however, the importance is not only to feed the area with activity but to understand its space, and the production of space. In this sense, physical installations are relevant. These projects are questioning, creating or manipulating space, in the search to find answers in the urban landscape; a place where we play, work and live. In the process the spider is an important figure to keep the focus on space and to encourage the true processes happening in the area.

By carrying out the breakfast I have explored how I can use an informal action for personal purposes. The strength of letting ideas emerge into physical appearance, and the joy of appropriating space. As a landscape architect physical installations are very useful. We are trained to handle scales within

the frame of A3 paper size, and in the AutoCad Model space - instead of in the human scale directly in the landscape. I think practical work, even when concerning philosophical ideas, will always be fruitful. The city is complex and for me an installation is one of the best ways to grasp, if not all, at least some of it.

At the beginning of this work, Lefebvre's ideas on urban space were still quite abstract words for me. I could intellectually understand the different perspectives, and their interactions, but not really where to locate "the production of space". As an architect the production of space is often misinterpreted as "the architect's work". My shifting between different relationships to the space "Urban Sjøfront" in Stavanger, has enriched my understanding in two ways. First – I see the importance of an active attitude towards the space – which can partly be fulfilled by temporary land use projects. Second – I see the importance of letting different perspectives of space interact and enhance the "reality" worked with – of which an ongoing dialogue is essential, and therefore also persons responsible for keeping this dialogue alive.

*"Interventions seek to interrupt, critique, and call attention to the political aspects of everyday urban life that have been naturalized and taken for granted, from the destruction and disappearance of public space to the acute sense of social alienation that pervades the city... interventions seek to make invisible aspects of the city and urban life visible again, if only for the (finite, temporary) duration of the intervention itself."* - Christopher Smith 2009



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