



GAME, SET, CITY? A SEARCH FOR SMALL SCALE URBANITY

(GAME, SET, CITY -SÖKANDET EFTER SMÅSKALIG URBANITIET)

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Titel: Game, set, city - sökandet efter småskalig urbanitet Titel, engelska: Game, set, city - a search for small scale urbanity Författare: Ola Lidén Handledare: Anders Westin, SLU, Landskapsarkitektur Examinator: Karl Lövrie, SLU, Landskapsarkitektur Biträdande examinator: Pär Gustafsson, SLU, Landskapsarkitektur **Omfattning: 30 hp** Nivå och fördjupning: A2E Kurstitel: Examensarbete i landskapsarkitektur / Master Project in Landscape Architecture Kurskod: EX0545 Program/utbildning: Landskapsarkitektprogrammet Ämne: Landskapsarkitektur **Utgivningsort:** Alnarp Utgivningsmånad och -år: Maj 2012 **Omslagsbild:** Ola Lidén Serienamn: Självständigt arbete vid LTJ-fakulteten, SLU Elektronisk publicering: http://stud.epsilon.slu.se Nyckelord: urbanity, small scale, Båstad, typological approach, toolbox for urban design, visual aspects This thesis is a two part work, that deals mostly with the visual aspect of urban design, done partly as a cooperation between a landscape architect and a housing architect. While rooted in established conventions for structuring a city, it is focused more on what "city" actually looks like, and why that is. It should be noted that while parts of the work are developed with nordic conditions in mind, most of it should be applicable to other climate zones as well.

One part is a collection of tools and observations for urban design, both being used as guidelines during the design work for the proposal and to be used as a reference in the future, when working with other projects. The observations are certain issues that I feel I should be aware of when designing, and the tools are more directly usable when designing, as a base to be adapted to specific conditions. Each tool and observation can be used by their own, but typically one would use several of them together, when working on a project.

The other part is a proposal for redesigning the Båstad city centre, implemented both on a a structural, overall scale and on a more detailed level, down to individual courtyards. Some of the tools were used, and adapted to specific conditions, when designing the proposal and some of the tools are derived from the work with the proposal.

The purpose of these two parts goes beyond that of this master's thesis, and are intended to be usable by themselves, outside of the academic world.

ABSTRACT

I would like to thank the following persons for the support and inspiration during the course of working with this master's thesis. Although the list is no particular order, two persons stand out as being particularly important for the successful conclusion. One being Per E with whom I have worked through a significant part of this thesis; this project would not have been even half as good without him. The other is my friend Susanne who has supported me during large parts of this work. To everyone else; a big thank you! The final result would likely have been very different without your assistance.

Per Eldénius

SLU/LTH

Anders Westin Per Björkeroth Gunilla Lindholm Peter Sjöström

Båstad kommun

Per Iwansson Jeppe Appelin

Others Eva Sjölin Susanne Enbom

THANKS TO...

Layout wise, this thesis is divided in three parts. They are separated to facilitate easier browsing through different parts of the thesis simultaneously. For instance, if wanting to crosscheck a certain tool that was used for a certain part of the proposal, one can keep all relevant pages open side by side instead of having to go back and fourth in the same physical product.

The first part is what you are now reading, which both deals with the background of the thesis work, and also supplements the other parts, particularly for the academic requirements that I wanted to keep in one place, for clarity.

The second one is the toolbox, which were made in a smaller format so as to make it more portable and for easier browsing. It contains both urban design tools and observations on urban life, presented individually with short explanations for each.

The third and final one contains the actual proposals, and the implementation of tools in Båstad. It has background information, analyses, master plans and design proposals. Contents wise, this last part is the most extensive, in terms of the number of pages.

Of these three parts, it's the latter two that contains the result of my work on the thesis. While they are both an integrated part of the whole, in terms of being parts of a master's thesis, they are also usable individually. For instance, the municipality of Båstad are likely less interested in what tools from the toolbox were used, and more interested in the actual proposal part itself. Therefore, the proposal part is laid out to be usable as an individual product; one does not need the toolbox or the explanatory part to understand it.

READING

Likewise, the toolbox is something that I personally envision to use as a shorthand reference in the future, using as a reminder of what can be usable approaches to urban design. I also envision it to be extended and altered as my experience grows. Therefore, it too can be used individually and without any of the other two parts.

They are in that regard produced with a look towards the future, to be usable beyond this master's thesis, and that is something that should be kept in mind while reading the thesis as a whole. On the other hand, all parts are indeed also working together, and somewhat represents the way in which it was produced, that is background research leading to the toolbox leading to the proposal in Båstad. In that respect, much like the concept of the urban village, described in third part, one could describe this thesis as being at the same time divided and integrated.

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SMOH WHYS AND

description of what we did, how we did it, and in which order For many people, coming up with a topic for a master's project is not the easiest of tasks, and I have to admit that I am among those that struggled initially. Many also feel somewhat anxious about having to complete an entire project, all by themselves, without anyone else pushing them along, and again, I was one of those people. Even so, I had several ambitions for my master's project. One was that I wanted to further my own knowledge in some interesting subject. Another was actively looking for an architect student (as in those who mainly design buildings) to do a cooperative master's project. I felt that both myself and the potential architect student would benefit from this as the interaction between landscape and building is a somewhat neglected area.

Therefore, it was with some satisfaction that I, almost by chance, encountered Per Eldénius, architect student at LTH, who not only was interested in doing a cooperative master's project, but also had a potential subject. The subject itself, developing the centre of the city/village of Båstad, perhaps wasn't anything life changing, but in it I saw the potential for breaking down some of the building elements of what defines urbanity, visually.

The reason for wanting to focus on the aesthetic aspects of urban design is that I feel that this is something that has been somewhat downplayed during my studies at Alnarp. As it would turn out during the research phase of this master's project, even tiny details can have a profound impact on the perception of a site as a whole, so I feel that it is worthy of attention. Obviously, focusing on aesthetics does not mean that one can leave the planning and functional questions out of the equation; it is always there as the foundation for whatever one designs. This thesis merely aims to emphasise the visual aspect and to show that the sometimes if one doesn't pay enough attention to aesthetics, functionality suffers as well.

1.1 REASONS AND

In the end, what we ended up with was a two part work. One which we call the toolbox, that which contains all of the building blocks that we feel is important, and that conveys our idea of what a good city should look and feel like. In the other one, we have applied the relevant parts of the toolbox on a proposal for central Båstad.

It should be noted that most of what is shown in this thesis is our ideas of what a city should look like, and not necessarily based on someone else's ideas. Most of what is not strictly our own could be described as a compilation of five years of studies at our respective program.

INTENTIONS

Our goals when we started was to research and evaluate the concept of urbanity, and find the tools to be used to express, and develop it, in a small city such as Båstad. We also wanted to find possible frameworks and visual expressions that would emphasise both Båstads position as the most important city (and indeed the only one) in the municipality but also to highlight important of Båstad within the city itself.

Within that framework we wanted to create an urban space with increased possibilities for an active city life year round by using:

- visual diversity regarding both built areas and green areas
- densification
- focusing on the street space
- easily overviewed urban cores with a clear presence within the city
- varied residential options

To summarise, the purpose of this work is to be usable as inspiration, during future planning for Båstad, for a well functioning city scape. We also sought a reflection on our different points of view, as landscape and building architects.

1.2 GOALS AND PURPOSES



All of the tools we initially came up with, before input from invited experts.

1.3.1 THE TOOLBOX

The initial, and in some ways most extensive part of the project was the toolbox, which we worked on for almost two months. We divided the working into several categories, street space, neighbourhoods, corridors/ paths/interfaces, city centres and finally movement. For each of these categories, we had several day long "workshops", where we freely gathered information on the subject at hand. We then summarised the most relevant discoveries into short sentences (each one of these was later to become an individual tool). After each workshop, we invited a few experts for comments on our conclusions. These experts ranged from fellow masters's students to teachers at both LTH and SLU. If needed, we edited our conclusions, based on input from our invited expert.

After all workshops were completed, we crosschecked our tools/summaries and tried to see whether any of these might fit into more than one category, and made a mind map, to visualise the connections more clearly (see images). Our categories were then further refined, and some tools were eliminated, while others, which until then had been more of non out-spoken thoughts, were added. This provided the background for our continued, more concrete work.

It should be noted that I, in my final presentation, chose to discard several of the tools that we came up with during this phase, either because they felt redundant, too obvious or simply unclear. On the other hand, there are also a few tools added because of issues that have appeared when working with the proposals, or things that simply have come to mind due to other reasons.



CROSSREFERENCING TOOLS, FOR REGROUPING AND CHECKING FOR REDUNDANCY.



FINAL SELECTION OF TOOLS, AND HOW THEY RELATE TO EACH OTHER, AFTER CONCLUSIION OF PART ONE.



ROUGH SKETCHES FOR THE FINAL SELECTION OF TOOLS.

1.3.2 FIELD TRIPS/INSPIRATION

During the work with the toolbox, but also during our analysis work, to some extent, we also did a few field trips to various places that we thought might be interesting and perhaps give some insight to how we could shape our own work and ideas. The sites were, in no particular order:

- Staffanstorp city centre
- The new harbour area in Lomma
- Västra Hamnen in Malmö
- Småfolksgatans Boendeförening in Husie, Malmö
- Landala Egna Hem in Göteborg

We also made three visits to Båstad itself, one of which included an overnight stay, to get a good feel for the city and also to do some follow ups on issues that arose while we were working after our initial visits.

When on these field trips, we studied a number of practical implementations, such as arcades by street sides, housing design and placement, and plantings. Mostly we used these field trips to study more detailed design solutions, and less so the general planning aspects.

Some of the place inspired me more than the others and theses sites was (again, in no particular order) the European Village in Västra Hamnen, the Småfolksgatans Boendeförening, and Landala Egna hem. Other places that provided some inspiration was the pedestrian street through the centre of Vejle, Denmark and the arcades at Torgallmenningen square in Bergen, Norway. These sites are also described on the following pages.

Of course, these places mentioned are not the only inspiration, since both Per and I have done plenty of field trips previously, in addition to having a keen eye for our surroundings. This has enabled us to both embrace, and discard, solutions that we encounter in our daily lives. Of those discarded, things like the distance between trees along trees in Staffanstorp, stands out like solutions that I personally felt was less ideal, with them blocking the contact between street and the sidewalk.

1.3 W O R K I N G

Småfolksgatans boendeförening, Malmö

Visiting Småfolksgatan was a bit of an epiphany for me, relating to how important the details of building design are for the perception of an entire city scape. At Småfolksgatan, there are two types of building, designed by different firms. One belonging to Småfolksgatans boendeförening, a special kind of a "bostadsrättsförening" and another belong to a conventional "bostadsrättsförening".

On one street in the area, the different building types occupy one side each of the street, highligting the difference between the two. These two types have roughly the same dimensions, and placement in relation to the street.On the Småfolksgatans boendeföring side, however, entrance doors are leading directly out onto the street, the windows are large, and not as recessed, the roofs are more retracted giving a more delicate look, and the facade material is more pleasant. The other side has the entrances "hidden away" on the short sides of the buildings, windows are smaller, and the roofs are extending further out, shading the top windows, and giving a more dense impression,

and the facade material is plain unplastered brick. Now, whether one prefers one or the other is of course a matter of taste, but the epiphany for me was how I perceived the two types in a completely different way. The houses in Småfolksgatans boendeförening was strikingly more



pleasant, despite the fact that the differences were only minor details compared to the other houses. This is quite contrary to what I've been taught at Alnarp, where one is generally encouraged to treat buildings as blank volumes, and not deal with their look other than through rough ideas, or concepts. Although I have been increasingly interested in the design of buildings, throughout my education at Alnarp, this particular insight made me give extra care to the design of the exterior aspects of the buildings in this project.

Landala Egna Hem, Göteborg

When visiting this place, I was immediately struck by how coherent it felt, and how the planners had managed to create both cosy streets, and cosy backyards where it felt like neighbours could easily reach out to each other. I believe the reason for this is threefold. One is that the houses are generally placed very close to the street, and thereby accenting it, and also making sure that they are interfacing each other, and at the same time creating larger open spaces on the backside of the houses. Another is that all houses have a similar style, both for colours and particular details, which obviously makes one feel like the whole area belongs together. The third reason is the use of pine trees throughout the area. It's astonishing how the recurring pines, blended with the resident's own choice of bushes and plants, combine to create another unifying factor for the entire area. What could have been developed even



further is perhaps the backyards, and how they interface the other backyards. Landala Egna Hem served both to validate my reasoning about interfaces, in the toolbox, and as a help when developing the concept of "the Urban Village."

European Village, Malmö

The european village in Malmö is a very interesting concept, that, in my opinion, combines several good aspects of typical urban building style, and that of the detached single family house. By attaching the buildings wall to wall, one gets a unified feeling from the entire block, and especially the street space gets more coherent. At the same time, there is a clear division between the back yards, attached to each house, allowing residents to express their individuality freely, without interfering with the neighbours. On the other hand, since the back yards are spaced so tightly together, owing to the placement of the buildings, it's easy to communicate with, and reach out to one's neighbours. The only problem I see with the approach used in the European village is that every house has an individual garage attached to it, facing the street, which cause the ground floor of the street facing facades to become somewhat sterile. This problem is increased by the fact that

the houses are quite narrow, and the garage doors thereby occupy almost the entire width of the house. I was particularly inspired by the European Village when working with my concept "The Urban Village", and chose to adopt several of solutions found there.



Vejle city centre pedestrian street

The pedestrian street through the centre of Vejle showed how one can unify a large area of a city while also connecting, and integrating several distinct parts. For our work with the Båstad proposal, the Vejle example is interesting because it shows a successful way of creating a city centre that extends along a path, instead of around a certain point. This was partly the inspiration for the new axis, complementing the existing centre axis of Köpmansgatan, although in Båstad it was implemented on a smaller scale, and to a lesser extent in regard to shops.



Torgallmeninngen, Bergen

Torgallmeninngen in Bergen is an interesting design in itself, but what really caught my attention was the arcades attached to the buildings, to provide shelter from the frequent rains in Bergen. Although they were clearly added after the buildings were built, they are still very tastefully integrated and are also not blocking access to, or impeding the view of, the shops in the ground floors of the buildings surrounding the square. With their glass roofs, they also provide ample sunlight adding to the airiness, otherwise provided by the large height of the arcades.



Hamnstaden, Lomma

When developing the tools, we were working quite a bit with how to create urban space that is usable year round, and under different weather conditions. Since the nordic climate was our focus, we thought about how to create weather protected walkways as an integral part of urban design, while at the same time being permeable and accessible. We quickly settled on the arcade, that is, a recessed part of the facade of a building, under which one can walk protected from rain and snow, while the extension is resting on pillars. However, the examples we had seen was quite poor, being to dark, being added as an afterthought, or lacking contact with the street. It was not until we saw the arcade on one of the houses in Hamnstaden in Lomma that we felt that we had seen something that we truly liked. The arcade was both tastefully integrated with the building, had distinct warm colours on certain parts both calling attention and providing a pleasant experience, while the also where tall enough and shallow enough to allow light to enter the space



and maintaining contact between the shop facades and the street. Though I never used the arcades in the proposal for Båstad, the revelation about their use and ideas about how to design them was something I valued very much in my work with this master's thesis.

1.3.3 ANALYSING THE PROJECT SITE

The second part of our work with the thesis dealt with analysing and understanding what our project site, the city/village of Båstad, was all about. We tried to keep our analyses as general and non-intentional as possible. For instance, we initially had not decided where to focus our efforts, as to prevent jumping to conclusions. We did, however, try to base our analyses on the tools that we had come up with in the first part. For instance, we spent quite some time analysing the terrain of the surrounding landscape and also the height of buildings. Other important analyses was the partitioning of Båstad into zones/typologies, each with a defining character, and also the street layout and how it relates to the different parts of Båstad. As we kept on working with the analyses, we gradually became more committed towards an actual proposal, and the analyses therefore also became more specific. In fact, the analysing part of the project gradually morphed into the final part when we actually started designing. While working on the analyses, we mostly drew from our own previous experience, both while studying and while working, and this phase was less affected by our research during the work the master's thesis.

1.3.4 DESIGN PHASE

When we started with the actual design, on location in Båstad, we didn't immediately used the tools, but we drawing without restraints. I think we initially used our collective previous experience, more than designing strictly according to the toolbox that we hade created. I think that the field trips that we had done together also influenced us to a large degree, especially regarding more detailed solutions.

The tools were used later on, when we already hade worked out some of the main concepts. We then used the tools as a checklist to see how our current design was corresponding to principles worked out during the intial phase. It is also worth pointing out that it was around this stage that Per and I decided to work individually, to be able to specialise within our respective field of expertise.

As I worked on by myself, I discarded some of the tools that I felt either wasn't completely worked out, or to generic to be of use. Of those tools that remained, however, I feel that I have used most of them in the final proposal.

1.3.5 USING THE TOOLBOX IN THE PROPOSALS

The tools and observations were used as a guide when designing the different parts of the Båstad proposal but some tools also appeared from the design work, in that the long term goal of the toolbox is for me to use as reminders about important aspects of urban design. As such, they are not to be treated as ready made solutions, but to show an approach to urban design problems; a initiation which needs to be adapted to the specific conditions of site one is working on. Further, one must also keep in mind that one must carefully select when to use a specific tool, and how. Sometimes, perhaps only a part of a tool is relevant, or sometimes it's simply unsuitable, and under those circumstances, the tool cannot be used without modifications. Under other circumstances, the tool may fit better; the point however, is to not accept that as a universal truth, nor to to keep them static. As the guide they are intended to be, however, they may help with a point of a departure for a specific issue.

A small format preview of the tools and observations are shown in the list on the following pages. Please refer to Part 2, Urban Design Toolbox, for the full format graphics.

Entering Båstad

Since this part of the proposal deals with the entrance to Båstad, and therefore, the roads, the tools used are focused on streets and their design and layout.

OBSERVATIONS

TOOLS



#01 Advertising and other signs are clear indications of being in a city.



#02 Street routes typically lasts much longer than the buildings which line them.



#02 Urban plantings are not nature like, and should not be designed to be, if one wants to convey an urban image. A forced, orderd structure of the plantings gives a clear break from nature, and gives an indication of being in a city.



#16 Open up street planting by the side streets, and design curbs so that they indicate the side streets location, to increase their presence.



#11 Urban plantings can, by placement and by selection of species, support street hierarchies and indicate places that might be of interest.



#15 A city with a strong transit road as its dominating urban element should challenge the transitional structure and encourage usage of side streets.

New Centre Structure

The centre structure takes on issues such as street grids, building height and placement, density etc in both large and small scales, which is reflected in the variety of the tools used.

OBSERVATIONS



#01 Advertising and other signs are clear indications of being in a city.



#02 Street routes typically lasts much longer than the buildings which line them.

TOOLS



#01 By placing buildings close by the street, those who use the street will feel safer since they have attention from residents along the street, in addition to an increased awareness of each other. Requires careful design of buildings to ensure that residents do not feel overexposed.



#02 Urban plantings are not nature like, and should not be designed to be, if one wants to convey an urban image. A forced, orderd structure of the plantings gives a clear break from nature, and gives an indication of being in a city.



#03 Consider, and emphasise, qualities in the surrounding landscape, for example by creating outlooks and views between buildings.



#04 One should aim for dense street spaces, since that causes wind to pass over the buildings, therefore reducing downdrafts and wind between facades.



#06 Considering light conditions in nordic countries, where light is generally a scarcity, one has to chose between building dense, but low, or tall and more spread out to maintain adequate light conditions.

#07 Chamfered corners of buildings increases light reaching the street, and frees up space usable for public functions or commercial activity.



#08 Increasing average building height from suburbs towards city centre highlights the city core and indicates its most active area.



#13 Prioritise pedestrians when designing street space and adapt the speed of cars to the conditions that pedestrians impose.



#10 City centres should be sized according to the size of the city in which it reside. That is, not to expansive, but it should, at the same time, also have a layout that enables future expansion.



#14 Utilise "shared space" and level crossings, rather then height differences between sidewalks and street, whenever cars and pedestrians crosses paths.

Lower Centre Square

The relation between movement and stationary positions is a very important aspect of the Lower Centre Square.

TOOLS



#12 City squares and other enclosed spaces should be permeable in several directions, particularly for pedestrians to increase reachability to different parts of it, and make it easier to enter and leave, regardless of one's next destination.



#19 Irregular facades creates spaces for pause and also gives some weather protection.

Beach Promenade

Increaseing awareness of the sea and improving and encouraging pedestrian access to the beach front.

TOOLS



#03 Consider, and emphasise, qualities in the surrounding landscape, for example by creating outlooks and views between buildings.



#13 Prioritise pedestrians when designing street space and adapt the speed of cars to the conditions that pedestrians impose.

Urban Village

The urban village is dealing mostly interfaces, on a smaller scale, the interaction between people and how one can increase usable space on the streets.

OBSERVATIONS

TOOLS



#06 An interface is a transition zone between two entities in which interaction takes place, both human and architectural. Does not necessarily imply physical contact between the entities, and can sometimes even be a barrier.



#08 Interfaces exists on every scale, like fractals. A larger part has inner interfaces that connects the smaller parts of which it consists.



#01 By placing buildings close by the street, those who use the street will feel safer since they have attention from residents along the street, in addition to an increased awareness of each other. Requires careful design of buildings to ensure that

residents do not feel overexposed.

#07 Chamfered corners of buildings increases light reaching the street, and frees up space usable for public functions or commercial activity.
requirements of a formal academic report, for all parts of this thesis

2.1.1 SOURCES

Finding inspiration, and useful information, about interesting projects from books or articles is usually a very difficult task. Not only finding the sources in the first place, but also extracting the relevant parts from them. Even when having a source to work from, it can be problematic to make it useful. First of all, a text can only tell you what the author wanted to communicate, and with his or hers bias applied to it. That is, if a hypothetical author is very interested in a certain kind of material or a certain way of approaching spatial design, that will likely affect the contents of any text that he writes. Even if an author is completely unbiased, it is near impossible to describe every part of a project according to their eventual value to the reader. What he describes will therefore only be a subset of what the project is about, or if taken to the other extreme, interesting details will disappear in a flood of words. Neither can illustrations or images convey a complete description of a site, for the same reasons. On the other hand, if an author goes to other extreme, and simplifies enough to drive a point home, it can still miss it mark if the reader does not have a personal experience of the subject discussed.

For me personally, I completely lack the crucial feeling of attachment to a site that I have only visited through literature, or at least I do when having read the typical architectural descriptions of projects that one can find. Now, the strong points of architects is likely not being proficient in writing, and during my education, we have even, from time to time, been told to de-emphasise text and let images speak (for valid reasons, it should be noted). Architectural literary style aside, it still find it hard to make such texts serve me as a source of inspiration. What such texts can be used for however, is preparing oneself for the issues at project site, and where to start looking.

This brings me to what is the most rewarding way for me to actually to understand an issue, and that is to visit a site where I experience a solution first hand. It might not be a very important part of a design but nevertheless something that may be highly interesting or inspirational, and such insights are almost impossible to get from literature. A visit in itself is not the answer

2.1 EVALUATION

to understanding issues or solutions; for such understanding one needs to be armed with a certain amount of knowledge beforehand. Information can, however, come from a multitude of sources, not necessarily related to a specific subject. Even though it is very abused cliche, one sometimes gains the best kind of understanding from life itself, by being observant, having a critical but open attitude to new pieces information, and also by not being limited by externally imposed limits by established authorities. For instance, while studying typography, I got several ideas for how one can work with spatial design, and it is such an attitude I feel is necessary if one wants to be able to handle the multitude of complex issues that one faces when working in an architectural profession. By simple logic and reasoning, one can also gain plenty of insights, provided that one has a framework onto which one can such reasoning.

During the initial work with the toolbox, Per and I did several study trips, to sites we believed could be relevant to us, but we did not do so unprepared. We had by that time already identified several subjects that we wanted to investigate further, by general reading of several books and articles regarding urban design and planning. We had also developed rough drafts of some of the tools we would later include in the toolbox so we had an idea of what to look for; these tools were basically an amalgamate of our respective previously acquired knowledge. This, I believe, helped us tremendously when being at our selected destinations. Since we had specific issues in mind, it was easier to find solutions to them on site, while it is otherwise easy to focus on more superficial parts.

This is a part of the explanation as to why there are very few directly attributable literary sources in this project. Most of what I have gathered have simply been from personal experience, or from what we have learnt during our five years of studying. What I have gained from literature, however, is both a way to crosscheck the findings, by comparing my own solutions to others, and a more general understanding of urban design.

AND DISCUSSION

2.1.2 SUPERFICIALITY

Designing without clearly understanding the concepts of what one is designing is very likely to fail in more ways than one. To design properly, it is essential to identify the issues that need to be solved at a very basic level and grow one's design out of the conceptual solutions that one comes up with. That is not to say that one necessarily must start with the functional aspect, it is perfectly possible to grow one's ideas from a single piece of brick or a certain exquisite piece of woodwork, but the functionality must be fully understood before one reaches too far into the design process.

The superficial is, on the other hand, not to be taken too lightly either, for it has a tremendous impact on what the final result will look like. Even with set dimensions and positions, the outcome of a project can differ wildly, from poor to brilliant, depending on how one treats the decorative part of it. Many times, it is the tiny details that affect the appearance of the whole, such as size and placement of windows or entries in a house, or what kind of material one chooses for ground features, transitions etc. Obviously colour is another important aspect but one must also think about which medium one uses to display a given colour and about how eventual joints between individual pieces affect the overall look.

In an urban area, much of what defines its character, and indeed what it looks like, comes from the individual buildings in that area. To return to the analogy of function vs. appearance, the functional aspects in a given urban area can be seen as distribution, size, etc buildings, public spaces and streets. While there are plenty ways to affect the appearance of a public space with plant material, paving and other decorative features, we as landscape architects must not forget that the buildings are the walls of that same public space. If we do not pay attention to what they look like, we may either ruin our own efforts, or work harder than necessary to achieve the results we want. I personally believe that a good landscape architect must care even for detailed aspects of buildings such as roof overhang and how the foundation meets the ground and even though we will not be directly responsible for

2.1 EVALUATION

their final shape, such input from a landscape architect should be a valuable contribution in any architects office. Conversely, we as landscape architects must also accept opinions on our work from building architects.

During my education, I feel that students have, explicitly or not, been told to treat buildings as fairly anonymous volumes, and focus on the landscape feature. Obviously, this has its merits so as to not overwhelm early students with too many issues, but there is also a risk in never exploring that part of public space, since it means we leave a significant aspect of our solutions in the hands of other people.

I do in fact feel that, overall, the visual aspect of landscape and urban design has been somewhat neglected, and this is partly why I have chosen to focus so much on visuality in this thesis. While focusing on spatial distribution is extremely important, it leaves me wanting more. Another reason to focus on the visual aspects, and the materials used in one's compositions, is that it makes us zoom in and thereby brings us as designers closer to the scale where the users of our design exists, instead of approaching an issue from a literal top-down perspective.

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2.1.3 REFLECTION ON THE WORKING METHOD

With the previous sections in mind, the way Per and I started our work on this thesis is in fact quite natural. From the outset, we really were doing a summary of selected parts of what we had learned during our studies. While we did have an assignment from Pers tutor - developing central Båstad - I wanted to expand on this by developing guidelines to use during actual design. Therefore, we started off by looking for types of actions, or tools, we thought were relevant, which later merged into the toolbox. What we ended up with is very much our personal view of what architecture and urban design is about. It is not, however, intended as an exhaustive summary, nor do we want anyone to perceive it as such. We ourselves were developing the tools for immediate use on Båstad and since we also spent considerable amounts of time on refining the tools and their definitions, their description is as reduced as possible, hopefully without losing their meaning. For anyone else wanting to know more about any specific part, it could be seen as a point list that may inspire further research.

While we tried to keep the tools as general as possible, the Båstad assignment has, in retrospect, clearly affected the final result and we also did change our working title from urban design in general to small scale urbanity specifically. Several of the tools can be almost directly attributed to the specific conditions of Båstad and its surrounding landscape. Should we have worked in another small city in southern Sweden (or elsewhere), the resulting tools likely would have been different. However, I think that most of it is applicable on other situations as well.

Since we did the toolbox before we had started the analysing and design phase, it is a representation of design principles that we feel are the "right" ones which made it helpful to have the toolbox as a check list when doing actual design work. With it, I could actually see if I was designing according to these principles, or if I was simply making stuff up. As it turned out, most of the tools did get incorporated in the proposal for Båstad, but there is of course much more to consider than what can be found in these tools, so I was

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in no way limiting myself to the exclusive use of these tools. I did however, learn quite a lot during the research and development of the tools, and I'm sure that Per felt the same way.

One of the drawbacks of working in this way is that it took quite a lot of time, just to come up with the definition of the tools. This left us with too little time for working on the implementation of them in Båstad and is one of the reasons that I am submitting this thesis a year late. The delay was also caused by me losing motivation after the first semester of working on it, probably in part because the task felt somewhat overwhelming and I did not work on it for over seven months, until the start of 2011.

Of course, I also appreciate that I have been able to work out so many parts on such a detailed level, something I do not think I'll be able to do much when I start working professionally. When comparing the final result to the goals and purposes that we started off with, I think that I have managed to achieve most or all what they state, and for that I feel satisfied.

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2.1.4 PERSONAL

It might seem strange to write a thesis partly about Båstad in English, which can hardly be described as having international ambitions, but the simple answer is that I am the one with international ambitions. I chose to write in English partly because I wanted to reach an eventual non Swedish speaking audience, and partly so I can reference this thesis in eventual job applications abroad. It was also a way to further my knowledge of the English language, and I feel that there are several areas where my abilities has improved quite a bit. In a way, I also feel that I produce better flowing text in English , but sometimes it is obviously also the opposite.

Starting the thesis with another person was in hindsight a very good choice, since we spurred each other, and made us get started with real work very quickly. I also felt that Per contributed a great deal of information and some very good sites for excursions. We decided to finish our theses individually, partly because of differing requirements from our respective faculties and because we had different ambitions for the final product.

Finishing this thesis took longer than anticipated, partly because I wanted to deal with too many issues. Even after removing several sections, it was a lot of solutions that I needed to find, and the thesis also might have been more focused if I would have limited myself to one or two of the remaining sections.

Helping me in finishing this thesis and finding motivation again, after a longer break, was discovering the Orkanen library at Malmö Högskola. The amount of light there and the fact that one is always surrounded by other people was an important factor, something to keep in mind for future workplaces.

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The timeline of my work is approximately like this, in chronological order:

Joint work with Per Eldénius (January 2010 - April 2010)

definition and limitation outline of toolbox excursions and visiting Båstad refinement of toolbox visiting Båstad non commital analysing Båstad and it's surroundings visiting Båstad stricter definition of analyses conceptualisation of ideas in Båstad rough implementation of parts of the above ideas

Individual work (May 2010) further implementations of ideas in a very rough form

Break (June 2010 - January 2011)

Individual work (February 2011 - May 2011) further refining and cleaning up of toolbox, redrawing graphics etc limitation and implementation of ideas in Båstad further conceptualisation of proposed ideas refinement and illustration of proposals and ideas

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2.1.5 METHODOLOGY DIFFERENCE BETWEEN LANDSCAPE ARCHITECTURE AND BUILDING ARCHITECTURE

A part of the appeal of working with Per was the he, as a building architect could contribute knowledge that I did not have, and I believe Per felt the same but the other way around. As far as landscape architects goes, I am probably leaning quite a bit towards building architecture, having done one year at the Valencia School of Architecture, studying almost exclusively design and construction of houses and buildings. Per, on the other hand had done his internship at a landscape architect firm, and was therefore well aware of the issues that one faces during landscape design work.

One would therefore probably imagine that we would have a frictionless cooperation. During actual work, it was not always that easy though. We particularly had problems with terminology and several times, we ended up arguing about how to go about certain things, only to realise (after extended arguments) that we really meant the same thing, but that we expressed it differently. It was a bit of a surprise for me, for I imagined that such differences would be negligible. While I already had experienced such differences when in Valencia, I attributed that solely to cultural and linguistic barriers, but apparently it might be a little deeper than that. Of course, it is quite possible that our differences also were personal and that other landscape architects and building architects working together would not experience such problems. I do think that Per and I are quite like minded regarding urban design, however, so I am leaning towards more of a general terminology difference than personal differences.

Since our joint work was more research and conceptualisation than actual design, we did not really divide work according to our respective abilities. It is possible that we might have benefited some by doing that to a higher degree, but I felt that the way worked was functioning well. Had we went further together with implementation and design, it is possible that we would have changed that way of working.

On the whole, I was very happy working with Per, and I am thankful that I have had the opportunity to work with a building architect.

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INTRODUCTION

I believe that there is no such thing as "The Ideal City", or if there is, there is not one specific form in which it manifests itself, but many. One cannot expect a solution that is successful in one location to be equally successful in another location. Every site has its specific conditions that one must take into consideration, and even general assumptions about urban design needs to be adapted to the area one is working with. There are of course many

aspects of what good urban life may be like, and one must not necessarily have all of them to create an enjoyable space for living. In this project, I have of course only used a portion of all the approaches that can be found within urban design;



using all is neither possible, or making for a good design, since one has to use the adequate tools for the situation. With that in mind, the approaches that I've used are in many cases more targeted towards the smaller scale urbanity, since the urban community of Båstad is, at least in it's current form, a fairly small one.

Further, even if I personally believe that a certain set of general approaches are the most optimal for good urban design, it is likely that others won't agree with me. It is of course possible to realistically argue that a specific solution has greater benefits than another, but I also think that one has to understand the viewpoint of those representing the opposing view. For instance, if one's primary mean of transportation is by car, due to that being the only alternative to reach one's home, it is of course likely that one will reject ideas that mean worsened accessibility for cars in the cities. On the other hand, if one lives in a city, a primarily gets around by bike, it is probable that one would welcome car free-cities initiatives. In other words, there are solutions that may be optimal in many people's view, but that those solutions might also affect others negatively. Subsequently, if one doesn't consider those negatively affected, at least partially, it will be

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harder to implement the solutions one strives for and believes in. That is, I want to keep in mind that it is impossible to please everybody, and that choosing a specific approach will sometimes lead to certain drawbacks.

That said, I still have a clear idea of what I personally believe is an optimal approach to urban design, and I also believe that this is firmly based in reality. I have of course gathered a lot of my knowledge from studying at the landscape architecture program, but I also believe that my own life has provided me with very important insights about what good urban life is about. I would therefore like to start with describing part of my life and my previous experience.

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UNDERSTANDING URBANITY - LIVING

During the 33 years of my life so far, I have lived in a variety of living conditions, and contexts. I grew up in the very centre of Gothenburg, which is a fairly large city, with a well developed urban core, and a multitude of services within close distance; I walked to school, I walked to my friends, I walked to my free time activities etc. When wanting to get further then what I could realistically get by walking, there was a multitude of public transport options readily available during a large part of the day. I was thrilled by the variation of the city, of all these different places that I used as makeshift playgrounds, and how my curiosity was constantly piqued by this variation. Of course, I also experienced the barriers that the major traffic arteries amounted to, and the risks I exposed myself too as a young and relatively inattentive pedestrian. My family didn't own a car, and we managed fine without, instead relying on public transport whenever we travelled larger distances.

At age eleven, my family and I moved out to Onsala, which is mostly a rural area, but which already at the time had growing areas with a suburbian typology, that is, large expanses of single family detached homes. This move also amounted to a abrupt change in my movement patterns, and my means of communication. All of sudden, walking anywhere was almost out of the question, since even my closest friends lived at least a kilometre away, my school was three kilometres away, and the nearest store was even further away. For free time activities, I either needed to use



public transportation, which had quite few departures per day, or I needed my parents to give me a lift. While it would have been theoretically possible to live there without a car, in practical reality having at least one

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car was a must, and the use of it needed to be carefully scheduled so that the needs of the different family members were met. What I really liked about living on the countryside was both the fact that I could follow the changing of the seasons, and have access to large, relatively undisturbed, areas for playing with friends but also that there was agricultural production a few meters from my house.

When I grew older I moved back to Gothenburg, and while I appreciated the city life very much, I was also struck by the geographical limitation of the active parts of the city. Most of the activity occured in the centre, but even there, just deviating a few hundred meters off the main streets was sometimes enough to end up in almost completely dead zones. At the same time, I was also struck by the distances that separated different parts of the city. For instance, just going from where I lived to friends in another area, both well within the more central district, could take upwards of 40 minutes, door to door, using public transport. As an adult I also noticed the problem that the major through paths had become; parts that could be very attractive were just completely sectioned off, because of the big roads.

I felt that this was very different in Malmö, which I moved to later on. It is, by Swedish standards a fairly compact city, and one can go from one end of to another in about 30 minutes by bike. Most of the major transit roads were routed around the city, thereby making the central parts much more coherent. In general, Malmö is a city which I find very accessible and due to it's compact size also has a larger percentage of the whole that has an active street life, compared to Gothenburg. The compactness and accessibility comes at a price however. One thing that Malmö lacks, that can be found in many other Swedish cities, is the contact with nature. In my opinion, despite Malmö calling itself the "City of Parks", there's a distinct lack of green space in many parts, it can actually feel a bit harsh and grey in some places. Again, this is because of a lack of space, the streets are sometimes not wide enough to accommodate tree planters.

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For one year of my life, I lived in Valencia, Spain, and there I observed a cityscape that was in some ways the opposite of what we have in Sweden. Despite the large number of inhabitants in the city proper - 800 000 - it only covers an area that is approximately two thirds of the area of Malmö. To fit all these people in such a limited space, the typical residential building is quite tall, often as tall as 15 storeys. This leads to generally high levels of street activity, and streets that are perceived as quite pleasant, even though the general level of urban design is bordering on the mediocre. However, it is also a city that is completely dominated by cars. There are many wide and heavily trafficked through fares; traffic is quite intense even late at night. Every available space is used for parking, sometimes three cars are parked parallel to each other (!), and often using parts of the sidewalk. Despite this, the city doesn't feel as unpleasant as one might think. Among other things, most streets have lots of large trees, and this lush green space helps to turn even multi lane streets into something quite nice. Further, they had some intereresting concepts, such as chamfering the corner of city blocks to increase the usable amount of public space at every intersection.





My latest longer stay abroad was when I was living in Haarlem in the Netherlands. Here, one can find examples of what might be, in some ways, considered the origin of the whole denser cities movement. One example is the way they create compact residential areas where they create areas with joined single family houses, which both manages to maintain a balance between public and private, and also uses the street space as the main design element. That is, when designing the street grid, one positions the houses according to what street space one wants to achieve, rather than starting off from what the buildings lining the street should

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look like. Of course, there are other approaches to urban design in the Netherlands, but it is an approach that is used even today, as witnessed by, for instance, the Zeeburg area in Amsterdam. Another interesting aspect is the amount of brick paving they use, which must amount to a considerably higher cost both for construction and for maintenance. In many Dutch cities they also very clearly prioritise cyclists and pedestrians over cars when designing urban space.

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UNDERSTANDING URBANITY - CRITICAL OBSERVATION

I haven't always been interested in architecture, but I think I have always been very interested in the environment that I live in, and have always questioned why things are the way they are. This trait of mine is something I believe is very beneficial for me in my current occupation as a landscape architect, because it provides me with references, useful when working as a landscape architect today. I've tried to detail some of these observations on the following pages.

Critical observation - typologies

The different architectural typologies I have lived in all have their distinct advantages and disadvantages. The balance between the good and the bad depends to a large degree on cultural and geographical factors. For instance, in Spain, one can get away with building tall buildings while still keeping the streets quite narrow, due to the abundance of natural light. It's both the intensity of the light, and the angle at which it hits the surface, which in short means that more photons reach the street level, given otherwise equal conditions, compared to more northern latitudes. This leads to a street space that is still quite bright, and pleasant, and can also sustain plant growth. Transferring that same typology to Swedish conditions would not work because of our comparative lack of natural light. Since the angle of incoming sunlight is flatter, we cannot build as tall, and at the same time as dense, as what is possible in Spain, before we block all of the sunlight from reaching the street. In fact, the problem in Spain is rather the opposite than in the Nordic countries; there one tries to create shade as much as possible, where as in the Nordic countries, one strives to let the sun through at all times. Again due to the favourable climate conditions, Spaniards can also count

Again due to the favourable climate conditions, Spaniards can also count on using the public space to a much larger degree; the chances of heavy





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rainfall or cold weather are not as big as they are in, for instance, Sweden. Therefore, it is easier to get away with less thought out designs for urban space since can with fewer typical scenerios to consider. To provide for a usable street space in Nordic conditions, during a large part of the year, one has to provide a larger variety of spatial solutions, or solutions that can be easily adapted to different weather conditions.

As proven by the Dutch, however, it is still possible to build compact and attractive cities, without sacrificing the aforementioned qualities. They have also, almost by chance, ended up with urban typologies that corresponds very well to contemporary ideas about the car free city, where pedestrians and cyclists can roam freely. I believe it is important to point out that the Dutch have reached many of their solutions due to external factors imposing strict conditions on the possible ways of designing urban space. For instance, the compactness is due to a lack of suitable land for development, so they had to put buildings close together, and make the streets narrow. This has led to cities that today cannot accommodate much vehicular traffic, since there is little space to widen the streets. Instead, they have ended up with what is today sometimes referred to as "shared space", where pedestrians, cyclists and other traffic use the streets on a equal level, because there is no other option. Further, the need for building compact cities has also led to a need for working with the street space; even historically. In the limited space there is, one has had to fit all the different needs of the city. Transportation of goods, enabling passageways for people, et cetera, all have had their requirements considered. In doing so, the buildings have been adapted to the public space, instead of the other way around. For instance, in the old parts of Amsterdam, one can see buildings sometimes leaning increasingly outwards above the streets. This was done to maximise space for carriages and other goods transports on the street level, while still maximising floor space in the buildings. This compactness, compared to the flatness of the country, has also amounted to cycling often being the most efficient form of transportation, using a car would simply take more time, especially when trying to reach inner city destinations. This common place use of the cycle is something now being

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promoted in other parts of the world, due to the decreased pollution it would lead to, but it may be harder to promote it in areas where the natural conditions aren't as favourable as in the Netherlands.

It is also worth pointing out that the Dutch do have a long tradition of planning and modifying their environment, the construction of dikes and pumping away excess water is a practice that dates several hundred years back in time. Particularly during the 20th century, they have implemented very extensive changes to their country, and reclaiming huge amounts of land from what was previously water. That is, saying that their society and approach to urban design is what it is "almost by chance" is not completely fair; they have clearly put a lot of time and effort into shaping their public space into what it is. I still think that the way it closely corresponds to contemporary ideals about low environmental impact is something that has happened less due to their advanced planning and more because of the aforementioned conditions.

In Swedish cities, we haven't had the same space constraints, and subsequently, our cities are both less dense and with less consideration given to street space in many parts. We have been able to accommodate both cars and pedestrians in separate spaces, within the existing streets. I think what we do have going for us, in many parts of Sweden, is the way we've maintained the environment in quite natural state, reaching far into the urban structures. This is something I appreciate a lot, since it means that city dwellers at least in some ways can get a closer connection to the seasonal change in nature, and perhaps might teach us a little about how we affect it. I do perhaps think that this is something that we haven't always done consciously, we have simply set aside those parts of the city that has been too complicated to build on, due to topography or other constraints. There are of course also examples where it has indeed been conscious, such as the green wedges of Stockholm. A notable exception of this approach is Malmö, where there are no natural areas within the city limits. Originially, I think this has to do with the location of the city, there really isn't much natural areas to draw from, in a city that is surrounded

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by all sides by either water or agricultural land. When expanding the city, there has been no natural areas of significance to consider, and therefore, no space has been set aside to allow nature to enter the city. The land is also very flat, so any constraints from topography have been minimal. Most Swedish cities do allow for substantial vehicular traffic routes through their centres, and this is simply because we have had the space to do it. Our very extensive, perhaps even devastating, city redevelopments in the sixties and seventies also means that we reshaped our cities during an era when prioritising cars was high on the agenda. This has, on one hand, given us certain flexibility when it comes to possible changes to streets space, since we have more space to work with, but it has also, on the other hand, trained us to expect certain approaches as being natural for city (i.e. car dominance).

Critical observation - human traits

Since urban design is basically about designing for human beings, I have also thought a lot about what human behaviour consists of, and how that affects our perception of public space. There are many different traits that affect us differently, but one that I believe is very important, perhaps the reason that we have urban structures, that is, the tendency to form groups of residential structures, and in turn expanding, and connecting these groups to form larger structures.

We as humans have evolved from species of animals that have strong connections to their flock, and I believe that this is a trait that is still present among the human race of today. We generally thrive by interaction with other people, as long as the interaction is pleasant, or at least non threatening. We work together, and exchange experiences, and this is how society moves forward. I think this is one of the reasons that humans started forming larger groups, living together, because the exchange of information was quicker, and this has stayed true, almost to this day. Of course, with modern media, this information exchange can take place even without physical interaction, but there are much more to this than just the

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exchange of information. We talk to each other, detailing things that we've seen, as way of recreation, just as much as we learn from each other.

This is, in my experience, not just the verbal interaction, but also a visual one. When looking at archeological finds from the stone age, one can see tools that have been decorated with patterns and signs, even though they are not related to the function of the tool in question. All through history, we have adorned ourself with various clothing items, hairstyles and other accessories, to make ourself stand out from the crowd. In short, we like to be seen, and we like to see other people. Extrapolating this to urban life, living in anonymous buildings, where inside or outside, or both, does not help to encourage interaction or visibility among people, can cause people to feel worse about themselves, and/or life in general. This visual aspect of life is found in most species of animals, there are numerous variations of signs, markings, and movements that increases visibility. Therefore, I have come to the conclusion that one important aspect of good urban design is the possibility to see other people, and to be seen, on a regular basis. I think this even applies to when we are in the comfort of our homes, even here we like a certain degree of visibility of what's going on outside, and we like the glimpses into other people's homes.

This might be my Swedish heritage, since we have a tradition of not drawing curtains to block views into our homes from the street, but I also think that we do this because we cannot use the street to expose ourselves to the same degree that people in warmer climates do. For instance, in the Netherlands, where the amounts of precipitation means that one cannot always count on being able to stay unprotected in the outdoors space, there is also a distinct lack of drawn curtains. Even at street level apartments, one can typically see right into the life of other households.

Humanity has also had an urge to move forward, to discover what exists beyond the horizon but also an urge to understand our environment, witnessed by our constant technological and scientific progress,. We have presented various models to represent it, most of which have been

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dismissed as science has progressed. This curiosity is, I believe, what make humans such a successful species, because the knowledge we get from it has empowered us. This curiosity is also something I think is still present in society, and even if it is no longer leading to world changing discoveries in people's lives, I think it is also a trait that we like to have stimulated. At the same time, humanity seems to have a resistance to change, even if that change might be beneficial to them in a longer perspective. It is perhaps not so strange; to change one's habits and way of life usually involves quite a bit of effort. Being occupied with the stress and chores of everyday life is a larger consumer of energy and when one then has to change one's ways because of a change implemented by an external force, with perhaps not always immediately apparent benefits, it is probably easy to feel that the change is unnecessary. Basically, what this comes down to is that the way you market a proposal to the users in the area is crucial for their acceptance of the changes, and give people time to gradually adjust to new ideas.

I think that this resistance to change has in part to do with our sense of security. When we know and understand our environment, we feel secure, and when it changes, potentially exposing us in ways we are not used to, we feel less secure. The result is that we protest the change, because we don't want to lose our sense of security. For the same reason, when we move in an environment where we cannot overlook the whole situation at once, we also feel less comfortable.

Of course, I do not claim that the above is all there is to say about human behaviour, since there exists an innumerable amount of human traits. Those I have listed are, however, the ones that have most apparently influenced my thesis work, since I believe they are important for our behaviour in public space.

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Critical observation - variation

I believe that we as human beings like variation. It is something that is for instance brought in the works of Jan Gehl, when he says that a well functioning street needs something changing every five meters, or we perceive the street as boring, when walking along it, and subsequently, the street appears longer than what it is. This is something one can see in many popular tourist destinations in the worlds such as Montmartre in Paris, or

Gamla Stan in Stockholm. The older parts of cities generally are pitched as interesting destinations for visiting tourists. These older parts typically have narrower streets, lower buildings and more intricate features on facades, lamp posts etc, in general, the amount of smaller details onto which one can latch on to is much higher. Due to the lack of coordinated planning, street networks also tend to be more winding, and one's curiosity is piqued; one wants to know what is hidden around the corner.

Of course, these older parts have typically grown piece by piece, and with developers, often working with a single building. This inevitably leads to a varied end result, when viewed from the perspective of the whole city. No matter the reason, it is clearly something that people like. Perhaps it is because the size of individual developments also provide for a multitude of smaller spaces within the public space,



something that may be considered more cozy. Here, one must not only consider the buildings, and what they look like, but also the detailing in the street surface itself. For instance, sett pavement in several Portuguese cities show a large variation of intricate patterns, something that in my experience seems to be popular with visitors, even those that don't care as much for such details as a landscape architect may. I believe that these are architectural traits that should be maintained in contemporary designs, if wanting to create public space that is pleasant and well functioning for an increasingly pedestrian population.

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Critical observation - what I have not seen

There is of course no city that has just one architectural typology, due to development during different eras, with different needs, and different ideals for each era. This can lead to cities having wildly disparate looks,

something that is, in my opinion part of the charm of city life. However, I have also seen numerous examples of very poor transitions from one typology to another. The interface between the two has simply lacked quality, sometimes aesthetically, sometimes, functionally and sometimes both at the same time. I have therefore spent a large degree of the work on my master's thesis thinking about how one could approach these transitions. For instance, if one has a a

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residential area of mostly single family detached homes, next to an area of taller multiple family residential buildings, the typological difference is likely to create a larger barrier effect between the inhabitants of the two areas. This will of course also depend on income levels and social standards, but many times there is simply no way for these two kinds of users to meet in a natural way. In my opinion, this is both strange and counter productive to the goals of a well functioning society, since the lack of contact lessens understanding between these two kinds of inhabitants. If one could provide a more natural interface between the two, where one can possibly combine aspects of both typologies into a new transitional area, perhaps that can lead to increased contact between people that would otherwise not meet.

Critical observation - recognising the need for reevaluation

To design according to what one have seen and experienced personally is off course not enough, if one wants to live up to a critical examination; one has to realise that what one likes personally will never correspond to the wants and needs of all other people. That's not to say that one never should

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design according to one's own ideals, but when doing so, it is necessary to know why one is designing in a certain way: what the inherent qualities are in the favoured design, and also what disadvantages it has. In other words, when designing in accordance with what one has experienced first hand, it is very important to keep a critical perspective, and also to remain open to change. Some solutions may be working brilliantly in the conditions where they are built, but may be less functional if the same design concept is used under different conditions. If one does not keep that in mind when using existing solutions as inspiration for one's own designs, chances are high that those designs will fail.

My observations are limited due to having grown up in Swedish society, and taking certain things for granted. I am likely very biased towards the way we typically organise society in the Nordic countries, and maybe less likely to see the faults of it. I do, however, believe that societies in harsher climate conditions have, even historically, had to implement some degree of long term planning; if you didn't properly prepare for the winter, you would possibly die of resource exhaustion. In warmer climates, where there is often a more individual approach to life, and less of coordinated large scale planning, I think that it is like that because the living conditions simply are less harsh. When the average temperature is above life sustaining levels, it is not as necessary to care for the future. However, in today's global society, such an attitude is not sustainable, and we a larger degree of long term planning in the world as a whole. Therefore, I do really believe that even from a logical point of view, the Nordic approach to thinking for the future is one worth applying to other parts of the world. In short, I think the Nordic way of thinking for the citizens sometimes have a real merit, and positive effect on society.

I think that I am well equipped to analyse public space design approaches, since I come from a society where we have historically and individually survived due to our situation analyses, and subsequent planning for the future. I still try very hard to maintain a critical attitude towards my own ideas, in part because that's what my society has taught me.

UNDERSTANDING URBANITY - CONCLUSION

I think that my views on urban design are heavily influenced by the viewpoints that I've seen during my landscape architecture studies. I recognise that I might accept these viewpoints without much critical thinking, since they've been "fed" to me by what I may have perceived as authoritative figures.With lot's of experience in the field, they supposedly would know what they talk about. One such figure is of course the work of Jan Gehl, which is something of a household icon within modern day landscape architecture, at least in the Nordic countries. Even so, when thinking about what I've learned, and when trying to analyse it critically, it all seems very much like common sense, and it also seems to fit with my own experience; what I have liked and what I have not liked.

I believe it can be summed up in that humans like to observe and to discover new things, we like to interact with other people, we like to do it in a pleasant environment, and we also like to feel secure while doing so. I also think that these traits that exists to varying degrees in various people, and one must, as a designer, find a good balance between them, depending on the context.

For me as a landscape architect, I also believe that I have a responsibility not only for the space between the buildings, but also what the buildings themselves look like. That is, if I leave the designing of this very important part of urban design to someone else - i.e a building architect - there is a large risk of having my own careful considerations go to waste due to the design of the surrounding buildings.

CORE CONCEPTS

With my experiences above in mind, I've worked with the following concepts for my master's thesis:

- Street space as main design element
- Light
- Interfaces
- Adaptability
- Variation

I will detail these concepts individually on the following pages.

Core concepts - street space as main design element

Perhaps the most important one for me as an urban designer and landscape architect is that my starting point is always the public space. I do believe in the importance of considering the buildings, but my viewpoint is that the buildings should adapt to the needs of public space, rather the other way around. I believe this because I think the public space is where one has to be more of a generalist; one has to consider the needs of all kinds of people, all kinds of situations and all kinds external forces that might influence it. When designing buildings on the other hand, one typically only has to work with a subset of these factors, and can therefore refine, and specialise the functions of one's design to a larger degree. This also means that the building design is less sensitive to changes, since there are fewer factors to consider. While there are of course numerous technical details that one needs to consider when designing a building, their nature as technical issues means that they are easier to solve than when dealing with spatial qualities of public space.

I also believe that without a well functioning and attractive public space, even the most ingeniously designed buildings will lose a large part of their appeal, since they exist in a context that does not support their function. No matter of changing the buildings will get around that fact, if the space is not good, so if not considering the space between the buildings first when working on a site, the site as a whole is more likely to be less functional. I'm sure that this a somewhat controversial opinion, but from the point of designing a qualitative public space, I whole heartedly stand by it.

When designing the proposal for the Båstad city centre, I focused on this, and in accordance with some of the tools that I had created during the first phase of my thesis, I designed with the intention of creating public space first, and adapting the shape of the buildings to the needs of public space. For instance, along the new pedestrian axis that I created, I positioned buildings so that there would be pockets of space every once in a while, usable for public functions, or simply as a limited form of shelter from hostile weather. I also created



-openings in sections of buildings, to provide for increased sunlight reaching the street. Further, when working with streets that were on some parts facing the existing single family housing typology, I wanted to create a coherent street space, enclosed on both sides. Since the existing

typology typically didn't provide an adequate spatial element for this, I used plant material of various kinds to create a coherent street space, where trees were making up one wall of the street, and the new buildings I designed was the other wall of the street space. I have also paid a lot of attention to the look and general design of the buildings themselves; their shape, size, number of floors, placement of entrances et cetera. I think that the architectural profession is not yet ready for landscape architects to be able to influence buildings to a very large degree, but it is my express belief that it is necessary in the future, to be able to advance urban design beyond the contemporary.

Core concepts - light

With the starting point that the street space is the most important element when designing urban space, there are a number of factors that need to be considered, and for Nordic conditions, light is one of the most important. Without sufficient light, the attractiveness of street space suffers greatly, both because it renders colours more dull, it takes longer for it to reach agreeable temperatures with subsequent lack of evaporation of rain water, leading to potential mould issues, and finally because it inhibits the proper growth conditions of any plant material.

With that in mind, the concept for light consists of making sure that the buildings are not high, relative to the width of the street, and there are openings in the buildings at several points, leading to the increase of light reaching the street. I have also used the example of chamfered corners that I discovered in Valencia, to further increase the amount of light reaching the street at the intersections.

Core concepts - interface

Working with the concept of interfaces is something that I have, in retrospect, realised was one of the most important parts of my master's thesis. What I have tried to come with is a way for different kinds of architectural typologies to connect to each other in a way that would not be perceived as too abrupt, that is, to interface with each other. I have done so by creating a concept for an intermediate residential typology, where single family houses joined together (British town house style) form are connected to multiple family buildings within a single building block. This provides a two fold interface; one which is the interface between taller multiple family buildings on one side, and the existing single family detached homes. The transition is the row of town houses, which are taller than the single family detached homes, and lower than the multiple residential buildings, and also the approach to housing differs, in that it is less private than a single family detached home, but also not as public as multiple family residential building. The public courtyard between the townhouses is then the interface between the inhabitants of this intermediate step, and the inhabitants of the multiple family residencies.

Further, in the new residential areas that I have created, I have positioned the buildings so that they closely line the street. In addition to shaping the street space, this also intends to make sure that people living in the buildings come closer to people passing by on the street. That is, the pedestrians on



the street get limited glimpses into the houses, and can see some parts of every day life of the buildings inhabitants. At the same time, inhabitants of the buildings get an outlook on the street, and see people passing by, showing some of the street life. This also has the side effect that one can feel more secure on the street, knowing that there are other people seeing what's going on.

Core concepts - adaptability

I think that in a town such as Båstad, there are several reasons why any changes need to be brought about incrementally. First of all, Båstad is not a big town, and hence have limited financial resources. There is simply no money for large scale changes to be implemented at once. It also a community that have seen relatively small, and gradual changes during its development from village to town. Therefore, I have tried to make sure that my proposal can be implemented in various steps. I also think that there may be a need create a positive atmosphere for the change. I may just be judgemental, but the typical resident of Båstad is slightly older, and often there is a link between increased age and increased conservatism, or at least it is in my experience. Therefore, potentially disruptive changes must be carefully prepared so that the population will accept them. It should also be a design that is not rigid, so that potential changes in the future can be accommodated. I have of course designed the proposal with the goal that it will lead to the final result, but I think that there are numerous possibilities to change parts of it without ruining the concept as a whole.

Further, the design must be able to deal with varying weather conditions. Therefore I have tried to design public space so that it can, at least somewhat, either provide spots for outside activities during good weather, but also to some degree protect the users from wind and precipitation. I do feel that to provide for adequate protection from precipitation, one must realistically incorporate this into the buildings, if it is to meet aesthetic requirements. In that sense, I have not worked much on that, since that would be the task of a building architect. However, it is something that I have kept in my mind, for any potential future discussions with such a party. I also think that is one aspect where my public space design should be able to change somewhat, if the requirements of some buildings strongly require it.

Core concepts - variation

To provide for a varied public space, I have created a spatial experience that is varied in both look and function. For instance, I have tried to make use of shared space as much as possible, for the main elements of my design. However, I have also tried to differentiate this shared space, so that some of is almost exclusively pedestrian, but still on the same ground level as the space that is available for both cars and pedestrians. This I have achieve by varying the paving materials, both the kind and the pattern.



Further variation comes in the way I designed the green space elements.

Major activity points, such as the entrances to the town, the main square, and the new pedestrian axis has been planted with plane trees. On other, smaller trees, and along less active sections of Köpmansgatan, I have used alder instead.

I have also varied both size, height and appearance of the buildings forming the walls of public space. This, however, have been done in a more sketchy manner, since I believe as mentioned previously, that the final form of the buildings is the work of a dedicated building architect.

Core concepts - conclusion

To summarise and conclude the concepts I used i my master's thesis, my concepts result in designing a solution that aims to be both functional, attractive and adaptable to future needs. These concepts consists of using the street space as the main design element, and making sure that all elements in the urban landscape are designed according to how they affect the street space. They also aim to increase the connection between different kinds of architectural typologies, and between different kinds of people. Lastly, these concepts are applied, and adapted to Nordic conditions.

TOOLBOX

PAGE NO.	IMAGE NO.	AUTHOR OF IMAGE
4.	2. New York street	Susanne Enbom

PROPOSAL, BÅSTAD

PAGE NO.	IMAGE NO.	AUTHOR OF IMAGE
28.	1. Båstad lower square	Per Eldénius
52.	6. Skvallertorget, Norrköping 8. Wetland	Elina Friedrichsen Susanne Enbom

Base maps for analyses and for the proposals are used with permission from Båstad Kommun.

All images and graphics not listed here are taken or created by Ola Lidén

2.3 PICTURE INDEX

TOOLBOX

SOURCE REFERENCED

o#05	Valeur, Regitza, p. 24
o#09	Loidl, Bernard, p. 134
o#10	Loidl, Bernard, p. 136

PROPOSAL, BÅSTAD

SOURCE REFERENCED 1. Iwansson, conversation

page 7

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2.4.2 SOURCES, GENERAL
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OTHER

Residency, 9 months, El Puerto de Santa Maria, Spain

Residency, 10 months, Valencia, Spain

2.4.2 SOURCES, GENERAL

There are several conclusions to be drawn from my work with this master's thesis. First, working together with a building architect brought with it some problems I did not anticipate, mostly due to terminology differences. It is clear that certain words are used in different ways and we spent quite some time discussing how to go about things, while in the end we realised that it was all about using words differently, and that we meant the same thing.

The second is that there is a point to limiting one self from taking on to many things. During this work, there were so many things I needed to leave out, but that I would have liked to develop further. Even so, I spent almost twice as much time than what one is supposed to, to finish the thesis. I think that this was partly because we (or at least, I) wanted to implement as much of the toolbox as possible and therefore overstretched my capabilities, time wise. Limiting the toolbox in the first place, and developing the selected tools further is something I would do if I would do this again.

Third, I have progressed personally, and professionally, during this work. I have both developed new approaches to illustrating, and I have also become much more proficient in using certain applications. Personally, my work discipline increased quite a bit when I found the right setting for working in, such as enough quantities of light and having other people around. An insight that applies to both work and me personally is that I learn much more from visiting places and looking at actual implementations than reading about a certain approach in a book. By visiting a place, I can extract the portions of it that are relevant, and interesting to me, and not that which an author wants to convey.

As for the work with the toolbox and the proposals itself, I had several insight during my work with this project, that I did not anticipate when starting and which has helped me realise the project in a better way than I would have done previously. For all the above I am thankful, and I believe I will have a lot of use of my experiences from this master's thesis.

2.5 CONCLUSION

PART 2 TOOLBOX FOR URBAN DESIGN



Part of a master's thesis by **Ola Lidén**, landscape architecture student at SLU

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what is a city and what does it look like?

At first thought, it might seem easy to define what a city is, but when digging deeper, it rapidly becomes apparent that what it looks like, and what it represents can differ wildly, from the suburban landscapes of Los Angeles, through the medieval city centre of Annecy to the modernistic urban core of Stockholm. They are all cities but the represent completely different values, ideas, and intentions. What could be seen as a common denominator between theses. however, is that they are all relatively dense groups of buildings aligned according to certain criteria. Those with a tighter structural layout (Annecy) and clearly defined, easy accessible public spaces are generally seen as more pleasant than those with a looser structure and less focus on the spaces in between (Los Angeles).

Therefore, one might draw the conclusion that as long as the structure is sound, one will end up with a well-functioning urban landscape. To an extent, this is obviously true; without a good foundation, upon which to build the rest, one cannot achieve a successful end result. However, what must also be considered are the strictly aesthetic aspects, since they communicate a great deal of information about urban space. It could be argued





INTRODUCTION

that here is where one can find a clear distinction between a large, and a small city. The larger city, in general, have bigger and taller buildings, such that you would never notice what the roofs of buildings looks like in central Paris, so you would distinguish buildings by what the first two or three floors of the facade looks like. In a smaller city, such as Angelholm, with few buildings higher than three floors, on the other hand, one can generally perceive the entire building, including its full height and as an urban designer, one has more options for creating a varied end result, even when viewed from a close distance. Most cities of course consists of several types of urban landscapes, but each part can, to some extents, be treated as separate beings.

In short, the image of city very much depends on what kind of city it is. Placing typical building from New York in a city the size of Ängelholm obviously creates rather peculiar end results. An interesting study of that concept in real life is the spanish city of Benidorm, with up to 30 stories high buildings, confined within in a fairly small urban context. The end result could be called interesting, at best. One should therefore be sure to identify what kind of urban context one is working within, when trying to develop urban space, to avoid forced results.

In Sweden, for better or worse, it would probably be unthinkable to come up with such a city plan. Probably in part because Sweden, in general, still mostly consists of smaller cities, villages, and urban conglomerates that reside somewhere in between city and village, and this has affected our perception of what are reasonable approaches to urban design. Therefore, the studying of smaller scale urbanity is quite interesting for anyone intending to practice within Sweden. This product is an intention to conceptualise and visualise some ideas and ways of designing urban space that we have gathered both during our respective studies, from literature and during life as a whole. What is presented here are what I believe are useful approaches and something to keep in mind when doing future work within the field of urban design.

INTRODUCTION

certain things that we find important when defining city life and human interaction in an urban context

Visibility

Regarding the human need of showing off, in different ways.

Miscellaneous

Several things that can not be sorted under their own respective category

Interfaces

Defining transition zones.

Movement

How people typically tend to react to obstacles, and how it alters their movement pattern



Advertising and other signs are clear indications of being in a city.



OBSEVISIBILITYONS





0403 The spatial experience of a street is influenced by how close to its edge one positions vertical elements, such as slopes, trees or buildings.





O#04 The same side of a street can have both positive and negative micro climate aspects, depending on the current weather (a side which is usually in the shade can also be the protected one when its raining and the wind blows from certain directions).



O^{#05} By using "micro changes", that is, many small actions which have a small impact on its closest surroundings but together results in a feeling of change in the city as a whole, one can increase acceptance for larger changes.



An interface is a transition zone between two entities in which interaction takes place, both human and architectural. Does not necessarily imply physical contact between the entities, and can sometimes even be a barrier.



OBSINTERFACESONS

O#**O**7 An interface can be a mental one, even though it is a physical barrier. One such example is the experience of water from a the edge of a pier.



OBSINTERFACESONS

0408 Interfaces exists on every scale, like fractals. A larger part has inner interfaces that connects the smaller parts of which it consists.



OBSINTERFACESONS

An unavoidable blockage that results in having to take a detour is perceived as less of a problem if one cannot see the whole path one has to travel. A temporary destination along the way to one's final destination increases the ease of acceptance of the detour.



OBMOVEMENTINS



When walking, one is more inclined to take a shortcut through a topographic depression than over an

elevated feature.



SECTION

From here, one can view the entirety of one's path



OBMOVEMENT

building blocks that helps create the image of a city

Visibility

How people can perceieve the city itself and other people living in it.

Density

Regarding the city structure

Focus

How to highligh certain parts of the city

Movement

Actions affecting how people move

Protection

Mostly weather protection.

TOOLBOX EXPLAINED

By placing buildings close by the street, those who use the street will feel safer since they have attention from residents along the street, in addition to an increased awareness of each other. Requires careful design of buildings to ensure that residents do not feel overexposed.





Urban plantings are not nature like, and should not be designed to be, if one wants to convey an urban image. A forced, orderd structure of the plantings gives a clear break from nature, and gives an indication of being in a city.





t403 Consider, and emphasise, qualities in the surrounding landscape, for example by creating outlooks and views between buildings.



VISIBILITY

One should aim for dense street spaces, since that causes wind to pass over the buildings, therefore reducing downdrafts and wind between facades.





t#05 When distributing buildings higher than average for the area, they should not be placed as groups, to minimise overshadowing.





t⁴⁰⁶ Considering light conditions in nordic countries, where light is generally a scarcity, one has to chose between building dense, but low, or tall and more spread out to maintain adequate light conditions.





the street, and frees up space usable for public functions or commercial activity.



DENSITY

Increasing average building height from suburbs towards city centre highlights the city core and indicates its most active area.





Built areas should increase in density closer to the city centre, to help navigating the city and to enable a gradual entry when approaching it.





City centres should be sized according to the size of the city in which it reside. That is, not to expansive,

but it should, at the same time, also have a layout that enables future expansion.



TOFOCUSOX

Urban plantings can, by placement and by selection of species, support street hierarchies and indicate places that might be of interest.





t#12 City squares and other enclosed spaces should be permeable in several directions, particularly for pedestrians to increase reachability to different parts of it, and make it easier to enter and leave, regardless of one's next destination.





t#13 Prioritise pedestrians when designing street space and adapt the speed of cars to the conditions that pedestrians impose.





Utilise "shared space" and level crossings, rather then height differences between sidewalks and street, whenever cars and pedestrians crosses paths.


t#15 A city with a strong transit road as its dominating urban element should challenge the transitional structure and encourage usage of side streets.





t#16 Open up street planting by the side streets, and design curbs so that they indicate the side streets location, to increase their presence.





Weather protection should be extended to more than isolated pockets, thereby enabling pedestrians to move freely for longer distances, relatively independent of weather conditions.



When designing with pedestrians in mind, note that the feeling of safety and of being in the right setting is increased if the average speed of movement is reduced to something approximating a running person.



t#19 Irregular facades creates spaces for pause and also gives some weather protection.



t#20 Buildings with overhanging parts can create protected spaces for pedestrians, around city squares and/or important streets, but they must not be too deep, to let as much light in as possible.



1 Structures for weather protection should, whenever conditions make it possible, be designed so that they let light pass through, to the highest possible degree.





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 \sim • ÅSTAD WHAT

analyses of Båstad as it is today, along with a pass through it's main street



BASIC FACTS

Båstad was originally a fishing village, whose importance was increased when, still under danish government, it was used as a port for shipping timber from the Bjäre peninsula. It was less important under early Swedish rule but in the late 19th century, it transformed into a resort village for people from all over Sweden. This trend continued with the establishment of several areas with summer houses, and even today, almost a third of the houses in Båstad are not used year round. This in part contributes to the fact that Båstad is fairly well known, despite having only 5000 inhabitants.

LOCATION IN THE SOUTH OF SWEDEN

Båstad is located right on the border between Skåne and Halland, on the northern edge of Hallandsåsen. Despite the strong barrier that Hallandsåsen is, Båstad has remained a Scanian municipality, both in mindset and accent and administratively. It is situated in between the major metropolitan areas of Gothenburg and the Copenhagen/Malmö area, with Malmö being the closest. Even closer by are the middle sized cities of Halmstad and Helsingborg.

COMMUNICATIONS

Communications wise, Båstad is well situated, with the city centre only a few kilometres from the E6 highway and with the West Coast train line passing through it. The train line is currently limited in terms of capacity, but with the opening of the tunnel through Hallandsåsen, the number of daily departures to Gothenburg and Malmö will increase substantially. The road that links the northern part of the Bjäre peninsula to the E6 passes through the city centre, thereby making Båstad the natural stop for people who wants to explore the surroundings.

$1.1 \quad \bigcirc \quad \lor \quad \mathsf{E} \quad \mathsf{R} \quad \lor \quad \mathsf{I} \quad \mathsf{E} \quad \lor \lor$



1. Harbour area 2. Upper/older city centre 3. Lower/newer city centre 4. Current train station 5. Planned new train station

Köpmansgatan/Hallandsvägen

ACTIVITY

Båstad is mostly known for the tennis championships that it hosts annually, colloquially known as the tennis week, during which the population nearly doubles, and the city is bustling with life. For the remaining 51 weeks, the city is not quite as active, but that does not mean that Båstad lacks commercial or cultural activity. In fact, given its history as a summer resort, it is probably more active than other, similarly sized Swedish cities, but on the other hand, it is also a somewhat seasonal activity. During recent times, this is slowly changing with more and more summer houses being converted to year round residencies, and this trend is supported by both the municipal administration and the local businesses. In its current state, Båstad proper is growing with a little over 100 residents per year, but the municipality expects this to increase substantially in the future, in part due to the substantial developments pending the completion of the Hallandsåsen tunnel.¹

NODES

There are currently several focal points of activity within the city, stemming from different usage scenarios. The traditional one is the area around the centre court, the harbour area and the upper/older city centre and this is where most of the activity takes place during the tennis week. During the rest of the year, the lower city centre is equally active, due to schools and stores being placed there. One can find some further activity in the area beneath the current train station, a mix of industry, shops and services. In the future, when the tunnel through Hallandsåsen (Halland ridge) will be open, a fifth urban core will likely emerge around the planned new train station. The element linking these nodes is Köpmansgatan (or Hallandsvägen as it is called in the eastern part of Båstad) but it is currently a rather weak link, at least when considered as a unifying element.

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LANDSCAPE

Topographically, and geographically, Båstad is right at the border between Skåne (Scania) and Halland, on the northern slopes of Hallandsåsen. This is a rather dramatic landscape, with sometimes steep slopes which is quite atypical for a city in Skåne that generally has more subdued elevations. On the other hand, this has led to a mostly undisturbed landscape of either agricultural fields or deciduous forest cover, and almost every part of it is either a Natura 2000-area or designated a "landskapsbildskydd"area (landscape scenery protection area) by the county. With the steep slopes on one hand, and Laholmsbukten (Bay of Laholm) on the other, Båstads possibilities for expansion is fairly limited in a north-south direction, Båstad has developed in a very elongated shape. Parts of the city extends upwards on the hillsides, but for the most part, Båstad cannot extend further up the hills due to the steep elevation. On the waterfront, buildings are almost at the edge of the water in most parts, so the limit has mostly been reached in these directions. Therefore, Båstad has had no other choice than to expand in an east-west direction where there is flat land available for housing developments, leading to a very elongated U-shape. This is not likely to change in the future, but rather the opposite, with new developments around the planned trained station extending Båstad even further eastwards.

$1.1 \quad \bigcirc \quad \lor \quad \mathsf{E} \quad \mathsf{R} \quad \lor \quad \mathsf{I} \quad \mathsf{E} \quad \lor \lor$



ZONES/TYPOLOGIES

Båstad, as it stretches out along Köpmansgatan and Hallandsvägen can be roughly categorised in six zones, each with a distinguishing typology, encompassing both the look and size of buildings, but also their placement related to the streets and to other buildings. Their defining features can be mostly attributed to the era in which they were built, and to whatever principles (or lack of principles) for building that was the accepted at the time. These six zones can be described as follows:

The entry zone is obviously what one first encounters when entering Båstad. Most of it is of fairly recent vintage, approximately the last 30-40 years, or less. It consists mostly of single family houses, with some larger buildings in a small industrial area, close to where the entry zone transitions into the...

...**turn of the century zone**, which has a larger variety of buildings, several which are typical of the late 19th or early 20th century, large villas with exquisite ornaments and craftsmanship. The reason for their detached location to the rest of the old Båstad is the proximity to the current train station. It is somewhat mixed with more modern houses.

Gradually, Båstad turns into the mid 19th century **villa zone**, where the single family house, placed squarely in the middle of the plot, reigns supreme. Very few houses stand closer than 5 meters to the street.

The villa landscape abruptly turns in to the **lower city centre**, which, like the entry zone is of fairly recent vintage. It has few distinguishing features, and one hardly notices that it is there until on has passed it. Buildings are generally single storey, occupying a large ground space. Some very recently constructed buildings are the exception to this rule. As abruptly as it appeared, the lower city centre turns into the **transition zone**, placed between the lower and the upper centre. It is a mix of old village style houses, connected side by side and placed right at the edge of the street, and newer buildings, in more detached positions.

Finally, there is the **upper city centre**, which is the oldest part and contains what could be argued is Båstads most pleasant typology. Houses are edging the narrow streets and there are quite a few shops and cultural institutions here. Since this is the point of origin for Båstad, this is hardly surprising, and the fact that this is where activity during the tennis week is concentrated also adds to its intensity.

Of these zones, the lower city centre is the one that most lacks a defining character but due to the presence of shops, schools, and other services, it is worthy of more. Incidentally, this is also where one can find the most easily usable patches of land for development.

1.2 TYPOLOGIES



THE ENTRY ZONE



1.3 A PEDESTRIAN'S VIEW OF BÅSTAD

fairly recent vintage, single family houses, industrial area



TURN OF THE CENTURY ZONE

larger variety of buildings, late 19th or early 20th century villas, proximity to the current train station



VILLA ZONE

1.3 A PEDESTRIAN'S VIEW OF BÅSTAD



single family housing, detached placement from the street

LOWER CITY CENTRE



1.3 A PEDESTRIAN'S VIEW OF BÅSTAD



few distinguishing features, hardly noticed until passed, large single storey buildings, some recently constructed buildings, centre of activity during most of the year

TRANSITION ZONE

old village style houses, newer buildings in detached positions

UPPER CITY CENTRE





oldest part, narrow streets, several shops, point of origin, centre of activity during tennis week

1.3 A PEDESTRIAN'S VIEW OF BÅSTAD









SIDE STREETS, TOWARDS THE SEA

The side streets leading towards the sea are very much perceived as dead ends, although in practice some of them are not. The streets themselves are fairly nondescript, due to them being feeder streets to Köpmansgatan, from the areas of detached single family houses. Since they therefore are relevant mainly to none other than the inhabitants of the surrounding area, the street space is therefore neglected by the municipality. Not only does that make them easily missed from Köpmansgatan, but it is also not so obvious that they lead all the way down to the sea due to the continuous stretch of pine trees along the beach that blocks the view.

STREET SPACE



+5 mHHHBuilding height+3 mHHHHHHHHHHH

TERRAIN ELEVATION & BUILDING HEIGHT/DENSITY

The depression in central Båstad is caused by the extension of Sinarpsdalen, with the course of Örebäcken as a cause, and on both sides of it the slopes of Hallandsåsen are rising quite steeply, opening up towards the sea. Most of the buildings are situated in the lower parts of these slopes, due to the lesser inclination there. In the geographical midpoint, the depression in the area around Örebäcken is quite waterlogged, to such an extent that building houses there has been prohibitively expensive, at least with current property values. Instead, three football fields has been placed in that location. It should be noted that the easternmost of these is actually several meters higher up than the two others, on dry ground, and should support the construction of large buildings.

It is somewhat interesting that the building heights mimics the shape of the surrounding landscape, in that the lowest buildings is actually situated around the lowest lying areas. Incidentally, this is also where the buildings occupy the largest ground area, but where they are least densely placed. The most dense part, on the other hand, is the historic city centre and this applies to the streets in that area as well.

A very important aspect of the building density is the fact that it consists almost entirely of single family detached homes, and therefor has a low floor area ratio ("exploateringstal", in swedish). Not only are lots in general quite large, but most also houses are only one or two floors.

1.4 SPATIAL



Store/services
Restaurant/café/other leisure
Bank

Sports
Hotel
Gallery/museum

School/day care center/library
 Medical facility/pharmacy
 Miscellaneous

Parking
Gas station
Industrial/construction

LOCATION OF BUSINESSES

It is quite apparent that the older city centre is also the most active, at least as far as commercial activity is concerned. Here one finds the largest diversity and number of shops, and most of the cultural activity as well. The most prominent exception to this is the lower city centre, where one finds schools, supermarkets and some restaurants which creates the largest amount of public movement in the city during large parts of the year. The other one worthy of mentioning is the area close to the current train station, which is part industrial operations, and part shops and other private services. Apart from this, there is the area around the tennis stadium and the harbour, but that is mostly active for only parts of the year, though it is slowly changing as the hotel there have recently started marketing itself as a conference centre. In the rest of Båstad, there are a few business scattered around, but most of the buildings are private residencies.

1.4 SPATIAL



-10 m	16-20 m	26-30 m	40- m
11-15 m	21-25 m	31-40 m	

STREET SPACE ALONG KÖPMANSGATAN

Large parts of the Köpmansgatan street space is currently quite wide and it is also quite straight for long stretches, which both causes vehicular speeds to increase, reduces the feeling of belonging for pedestrians and cyclists and is also not very aesthetically pleasing. While the width of the actual street does not vary much, the distance between facades of adjacent buildings does. In some parts, this width is over 40 meters, while in others it's less than 10 meters, though the latter width is only found in the upper, older centre. In the lower centre and the villa zone, the distance is generally so large that the street is perceived as an open space, and it causes a sense of uncertainty of where on are in the Båstad. Visually, this open space, with large view distances, also contributes to a somewhat bleak image of Båstad, like the houses along the street and its inhabitants tries to distance themselves from city life.

1.4 SPATIAL



Areas requiring relocation of services Empty lots, parking spaces, etc 1. Current school area, grade 1-9 2. Lower centre public parking 3. Football field

POTENTIAL AREAS FOR FUTURE DEVELOPMENT

Despite the fluctuating distance between houses facing Köpmansgatan and Hallandsvägen, there are very few space for urban infill along the street. The only notable spot where there is a larger stretch available for buildings is at the very entry to Båstad, by the commercial area close to Öresjön. Otherwise, there are some spots here and there, but not nearly sufficient to make an impact on the street space of Köpmansgatan. The largest unbuilt plots of land in central Båstad is the football fields but of those, only one is possible to build on, due to the water logged ground conditions in the other two.

Most of the land lots in Båstad are privately owned by individual owners, so for the most part, any large scale redeveloping is impossible, due to economic and administrative reasons. There are, however, to larger lots that are owned by the municipality. One being the parking space at the southeast corner of the square (2) and the other is the lot where Båstads grade 1-9 school is placed which forms a corridor down to the sea, straight from the lower centre (1).

If utilising these two lots for new urban developments, their function must be moved elsewhere. The parking space can be solved with underground parking, if property prices rise enough to maintain the expenditure, or with a multi storey parking above ground, occupying less ground space. The school comprises approximately 10 500 m2 of floor area and 6000 m2 of usable outdoors space, and if using multi-storey buildings, there are at least two places for possible relocations, one the being aforementioned parking space (2) and the other the easternmost football field (3).

1.4 SPATIAL



CURRENT PUBLIC SPACE IN LOWER CITY CENTRE

The main public space in the lower city centre, and the one which supposedly should tie it together, is the square reaching out from the southern edge of Köpmansgatan, towards the high school building and lined by several shops. Unfortunately, one gets few visual preindications of its presence there, when moving along Köpmansgatan, and the square itself is very fragmented and does not have a very clear purpose in its layout. There are several blocks, or elements that break it apart and there are also three height levels, making movement difficult.

There are certain important factors however. One being the parking for people with disabilities, which is needed in a city with Båstads demographics, with a large percentage of elderly people. It is however, placed in very center of the square, restricting movement in several directions, and also creating a large visual interference within the square.

Another factor is the small lawn in the middle of the square, just south of the parking for the disabled, which is a very popular spot for the high school students in sunny weather. Its location is also somewhat problematic, but it is less so than the parking space. A third issue are the bike stands in front of the Komvux buildings, which extend to far into the square and obscures the entrance to the building.

The underpass in the northwestern corner feels redundant and does not get much use, in large part because there is a street level pedestrian crossing almost right above it. Instead it adds to the confused layout, and the sectioning from height differences.

1.4 SPATIAL


View of the lower centre square, from the south.



View of the lower centre square, from the south.



TREE LINING ON CENTRAL STREETS

Surprisingly few streets in Båstad have any coordinated trees planted by their sides, and the only streets that have trees on both sides are one transit street to a villa area, and by Hallandsvägen, when passing the official city limits. There also some trees in the lower city centre, as well as in a small part of the historic/upper city centre.

Otherwise, there exists only what private residents have planted in their own garden, which gives a highly fragmented appearance and only increases the feeling of varied width of the street space. On Köpmansgatan, the reason can be attributed to lack of space, but some space can be created by narrowing the street. In the historic centre, there is for the most part, no space at all for street plantings, except those few that are already in place.

1.5 ENVIRONMENT



ENVIRONMENTAL QUALITIES

The landscape scenery in Båstad is very strong but it seems that there is no coordinated effort to take advantage of it. For instance, Örebäcken, the stream that runs through Båstad is in some places taken care of as a decorative element in peoples gardens, but for the most part it seems to have been treated as a hindrance to building. Along the northern edge of the football fields, it is even separated from the street with mounds of dirt. Similarly, Öresjön, the lake at the entrance of Båstad is also somewhat neglected and is hardly noticeable from Hallandsvägen. In the northwestern part of Båstad, there is a very good example of a small waterway that has been beautifully utilised as it passes between lots and houses, and adds a dynamic element to the neighbourhood.

The stretch of pine forest along the beach is somewhat more taken advantage of, but the beach promenade is still very anonymous (see next spread).

1.5 ENVIRONMENT





BEACH PROMENADE

Along the eastern part of Båstads shoreline, the beach lies fairly neglected, and it is not very apparent that it is there, while moving around in Båstad. It is certainly quite easily missed from the main street, but even when down at the path along the beach, one feels rather disconnected from it, cut of from the sea by embankments and underbrush. The stretch of pine forest does have a very distinct attraction and should clearly remain but could be cleared up here and there, to create outlooks toward the sea. The beach itself is not maintained, for economical reasons, but a larger Båstad could very well support such an activity, increasing it is attractiveness.

1.5 ENVIRONMENT

- The main commercial activity in Båstad is focused around the two city centres, while the rest is situated along, or near Köpmansgatan/Hallandsvägen.
- As the current main street in Båstad, Köpmansgatan, has a large impact on the city's structural layout and is a large part of stretched out feeling of central Båstad. It also gives it a feeling of a transit street, more than an active part of the city.
- Most of the streets leading up to Köpmansgatan from the sea are dead ends, which makes them very inactive, and they are also not very noticeable from the main street.
- Most streets in Båstad lack any form of coordinated plantings, except what can be found in private gardens.
- Under the "tennis week", most of the activity takes place in the older/upper part, while during the rest of the year, the newer/ lower part is slightly more active.
- Average building height in the lower centre is lower than in the rest of Båstad, while also occupying a much larger area than almost all other buildings in Båstad.
- Design of lower centre square is unnecessarily complicated and somewhat difficult to navigate, with redundant ways to move around.
- The majority of buildings in Båstad are single family houses on individual properties, that are generally placed well away from the street.

1.6 SUMMARY

- Of the different typologies (entry, in-between, villa, lower centre, transition zone, upper centre), it is the lower centre that most lacks defining character, while also having the largest potential for change.
- The area around the current train station already has a nucleus of activity and is situated in such a way that it could be another activity center in the future (this proposal does not deal with this area but it should nevertheless be noted).
- The experience of the surrounding landscape is very powerful.
- Båstad is a city by the sea, but despite this, it lacks contact with it in many ways.
- The existing street by the beach is a rather informal gravel street and doesn't much take advantage of the qualities of the water front.

ANALYSES

WHAT TO

our actual proposals and why we've chosen to do them the way we have





POINT OF DEPARTURE FOR THE PROPOSALS

Defining Båstad is not so easy since it is somewhere in between a small city and a large village, but calling it either one does not do it true justice.While it has over 5000 inhabitants, its urban strucutre mainly consists of single family detached homes and in large parts have a generally quite vague layout. What is traditionally associated with a city, such as multi storey residential buildings edging the streets is almost completely lacking here.

Realising that Båstad wants to grow, and thereby also wants to increase its attraction to a large variety of people, other kinds of residential options are needed. The lower city centre also has other issues that affects the urban landscape. An urbanisation of parts of central would resolve several of these issues.

PREREQUISITES

This proposal assumes that Båstad will increase its population to at least twice its current size (from approximately 5000 to over 10 000) and that this will be a gradual process. Therefore, each proposal is independent from the others, and can be implemented on their own. It is also possible that even at at the growth mentioned, Båstad municipality might not be able to support all of these proposals. However, all proposals are directed towards the same goal and can be seen as a vision, more than something to strictly adhere to.

Relevant parts of the toolbox has been implemented, in accordance with the analyses we have done.

2.1 STATE

PRIORITISED PARTS OF BÅSTAD

The newer/lower city centre (blue streak) Köpmansgatan/Hallandsvägen (red streak) The beach promenade (green streak)

Both the old city centre (we believe it is quite well functioning as it is) and Hemmeslöv (there is a proposal for the area around the planned new train station, from a recent competition) are deliberately left out of this proposal.

THIS PROPOSAL INTENDS TO

- give Köpmansgatan a more coherent look, while simultaneously aiming to reduce speeds and give more space to bikes/pedestrians
- create a higher average building height in and around the new city centre, to highlight its presence in the urban landscape
- improve the design of the lower centre square and the area that surrounds it.
- improve awareness of, and reachability to, the sea.
- create dense street spaces with a well functioning coexistence between different modes of transportation but where pedestrians are prioritised.
- increase floor area ratio to at least 0,6 in selected parts, for an increased variety of residential types
- creating residential structures that act as an interface between typical single family housing areas and more conventional urban areas
- utilise some of Båstad's environmental qualities

MENTS

ENTERING BÅSTAD



Realising that the elongated shape of Båstad is integral to the city and that it cannot change due to topographical factors, one also realises that such a drawn out cityscape needs a fairly strong link connecting it all together and also giving Båstad an identifying element. Particularly, there is a need for clear visual indications of where things happen. To create a coherent street space in Båstad is unfortunately not so easy, with the varying width of the street space, but almost no space where to place additional buildings.

To solve this, trees are planted along the entire stretch of Köpmansgatan and Hallandsvägen. This both reduces speeds, by tightening up the street space, and also creates a coherent visual appearance. The ordered structure of the trees helps create a feeling of being in a city, more than in a country village.

A species of tree is selected as the base identifying factor, in this proposal alder (Alnus glutinosa) has been chosen. To highlight points of particular importance, such as entry points or activity focal points, a differing species (Platanus x acerifolia) is used.





ENTRY

The entry to Båstad is currently somewhat vague. By planting plane trees just at the edge of the road, the street space becomes tight and ordered, signalling the shift from the random landscape of the countryside into an urban space.

KÖPMANSGATAN/ENTRY ZONE

2.2 ENTERING



CONTINUATION

The continued use of trees along the stretch after the entry zone enforces the appearance of city with its orderd structure, and also keeps speeds down.



KÖPMANSGATAN/IN BETWEEN ZONE

BÅSTAD





The alder is chosen because of its rather narrow habit, so as to not to impede traffic or pedestrians. Whenever there is a side street, an extra large space is opened up, to highlight the streets existence. Whenever possible, buildings are placed as close to the street as possible, to complement the trees.

KÖPMANSGATAN/ VILLA ZONE

2.2 ENTERING



CENTRE

For important parts of Båstad, particularly the lower centre, the plane trees make a return. By their larger, and more distinctive habit, compared to the alders, they emphasise the centre, and makes it easier to realise its location.



KÖPMANSGATAN/ LOWER CENTER ZONE

BÅSTAD

CENTRE STRUCTURE



The main component of the new centre structure is the mainly northwestern/ southeastern axis that passes from the harbour area, through the former school area, integrates with the lower centre square, continues along the northern edge of the football fields and ends where the new school complex is built, previously the site of the easternmost football field. It comprises mostly pedestrian areas, though parts of it is also available for limited vehicular traffic. It creates a complementing path to Köpmansgatan and links the harbour area to the lower centre square, while simultaneously also creating several multi-family dwellings, something that has previously been lacking in Båstad.

Further, it increases the presence of the lower city centre, by raising average building height, redesigning the square for easier spatial understanding and for integrating it with the new axis, while at same time ensuring that current functions and qualities does not get lost.

This proposal also reinforces the side streets by creating new focal points away from Köpmansgatan, such as the new school and the beach promenade. It also utilises some of the environmental qualities of Båstad, such as Örebäcken and the beach area with its distinctive pine forest.

2.3 CENTRE



BEACH PROMENADE

A shared space for both pedestrians and vehicular traffic, with structured pathways leading out to the actual beach. This is to highlight both the qualities of the stretch of pine forest that lines the beach and the beach itself which is somewhat overlooked in the structure of central båstad today.

URBAN VILLAGE

An interface between more typical urban multi-family dwellings and single family detached homes. While respecting the qualities of urban housing design and its advantages also aims to blend them with selected qualities of the typical separate housing area.





PEDESTRIAN STREET

Acting as a counterweight to Köpmansgatan, this is a street that is mostly exclusively accessible to pedestrians, with certain parts also available to vehicular traffic but still shared with pedestrians. The central line of trees divides the exclusively pedestrian part from the shared space.

STRUCTURED STREET PLANTINGS

Trees are planted according to certain criteria, both to tighten up the street space and thereby reducing speed, but also to create a more homogenous experience of the street, instead of the currently wildly fluctuating distances between facades.





CENTRAL SQUARE WITH PROTECTED SPACES

A more coherent design of the square enables easier orientation and a more pleasant visual appearance. The long stairs divides the square in two, while also providing seating facing the sun. Buildings on the edges are raised, with extended weather protection along their facades.

TRAFFIC SQUARES

In certain spaces, where the pedestrian street mentioned above meets vehicular transit streets, areas where traffic and pedestrians move freely but on equal basis, are created. Limits between these areas and normal streets are intentionally somewhat floating.





URBAN SUBURBIA WITH MINI GARDENS

Single family housing, with quadruples of individual buildings joined side by side. Gaps between quadruples allow for permeability and somewhat matches existing detached single family housing. Every house has a small garden facing the wetland (see below).

WETLAND

With financial support from the EU, a part of the course of Örebäcken can be turned into a meandering waterway, through a wetland, while simultaneously freeing up space for developments along Tulpanvägen, on the northern edge of the two westernmost football fields. The wetland is also useful as a study area for school kids, since it is close to the new location of the schools.







This spread shows a topographically accurate structural model of Båstad with a detailed estimation of building heights, both in it's current conditions, and what it would look like according to the proposal, from a more technical viewpoint. For more illustrative images, see pages 58, 59, 64, 71,72 and 74.

CURRENT CONDITIONS IN CENTRAL BÅSTAD

2.3 CENTRE



PROPOSAL FOR NEW CENTRE STRUCTURE

STRUCTURE



Section of the new a gray, for reference).



Section of the new axis, from northwest to southeast, in red (Köpmansgatan in

To counter the stretched out feeling in the lower centre of Båstad, a countercrossing axis is created which ties to the harbour area on one end and the new school area on the other hand. It is for the most part an exclusively pedestrian street, but which has a portion of it where vehicular traffic is allowed, though that portion is equally available for pedestrians. It is less pedestrian in nature when reaching past the square and into the "urban suburbia" where the largest portion of the street is for vehicular traffic. It has its midpoint in the lower centre square and there are indications of its route through the square, improving navigation for visitors.



STRUCTURE



Present conditions in Båstad, with large buildings in the lower centre, surrounded by single family houses.



2 Parts of the larger buildings close to the public square are replaced by ones that occupy less ground space, but that are taller. They also allow a larger degree of movement in between the buildings.

2.3 CENTRE



3 The area around the public square gets further broken up and the school buildings, except the lowest grades are moved to the southeast, close to the sports facilities there. This allows the new pedestrian axis to reach further down towards the sea.



The transformation of central Båstad is complete, with all school buildings, including the gym hall, moved to its new location in the southeast. A new pedestrian street links the harbour area with the redesigned centre and public square.

STRUCTURE

BEACH PROMENADE



The harbour area is currently one of Båstads main attraction during summertime but activity stops short of where the stretch of pine trees starts. Here, the beach walk turns into a very informal gravel street which is then blocked off with regular intervals. By transforming it into a formalised beach promenade, terminating in the larger wooded area south of Öresjön, one creates a more natural pattern of movement along the side streets to Köpmansgatan, instead of the current dead ends. This would also increase activity somewhat on those same streets, and thereby raising awareness of the beach area, which is currently somewhat underused.



The beach promenade is equally accessible to both pedestrians, cyclists and vehicular traffic. With certain intervals, the promenade extends outwards onto the actual beach and thereby creating both outlooks and an easy access to the water.

2.3.1 BEACH


LOWER CENTRE SQUARE



The proposal for the lower centre square aims to create a visually pleasant and easily navigable public space in the lower centre. By implementing larger buildings around it, its presence becomes easily recognised when passing by on Köpmansgatan. Their placement and ground size make the surroundings of the square more permeable than current situation and also opens up to maintain the connection to the landscape surrounding Båstad.

However, the new design of the square also functions equally well with current built structures, given minor modifications, and it is designed to be easily adaptable to proposed future changes. Within the square itself, the main point is its division in two larger parts, one which is more of transit part, while the other part is for the more stationary uses in public life. The actual division between these two parts is both a spot for temporary rest and a transit zone, interfacing the two parts.

2.3.2 L O W E R



The stairs in the middle are have several sections, with different step heights, covering a total height difference of 1,5 meters. The larger steps are intended as temporary seating and are positioned so that they give a good view of the square, while the smaller steps are for moving between the lower and higher part of the square. Sections are divided off from each other by vines of ivy flowing down like water, from around trees, down on the lower space below.

Three smaller features stand out in the spatial distribution of the square. One is the parking for disabled people, relocated close to Köpmansgatan, where it does not interfere with the other functions of the square. The second is the planted area in the middle of square, just below the stairs, which slightly conceals a small space for rest or contemplation. The last one are the bike stands in front of the Komvux building, highlighted by perennial grasses, and with cherry trees accenting the entrance to the building.





The larger ground features on the lower space indicate a stationary presence, somewhere to stand or sit while the smaller features on the upper space, which comprises a part of the pedestrian axis, indicate a heightened pulse, from the movement that takes place there. This feeling of movement is strengthened by the circular features extending outwards from the central plane tree.

> The plane trees on both sides of Köpmansgatan, leading up to the street indicate the presence of the lower centre, before actually reaching it. The plane tree in the southeastern corner of the square, which is also the midpoint of the pedestrian axis (also lined by plane trees) acts balances the row of cherries along the stairs.







2.3.2 L O W E R



CENTRESQUARE

URBAN VILLAGE



The urban village acts as an interface between the already existing single family house areas and the proposed new structures with higher buildings aligned much tighter to the street routes, that could be called more urban. It is large enough to be considered as a a typology of its own within the urban structure, but small enough as to not anonymise the inhabitants to each other. It is a step in the density gradient, but not only is this interface just the shape and size of the individual buildings, but it is also a mental interface between two ways of living. By fusing these two distinct typologies, it attempts to extract useful portions of each typology. It is also a way to further meetings between people, though they might be from different social classes, differ in age or have other distinguishing attributes. It is an attempt to create a community where people can meet, regardless of these factors, but also have the possibility to retract to one's own private space, for those who value it. It is, in other words, a mix of communality and individuality.

2.3.3 U R B A N



OUTSIDE

The outside of the urban village presents a coherent face to the outside world. Although individual house does not necessarily look the same, they have a common denominator that ties them together, such as size, shape or how entrances are oriented and particularly how the facades are standing right on the edge of the street. However, the large internal difference are the smaller buildings on the eastern side, mostly single family townhouses, while the buildings face the pedestrian street are larger multi family dwellings.

INSIDE

Every house has equal access to the whole yard, except for the small private gardens (approximately 10 m2) of the single family houses, which are divided off by a recess, or ditch, of stone blocks and gravel. The yard encourages meetings between multiple family and single family residencies in the common area in the middle, while also keeping the gardens of the single family houses separated from the common area.





IN SHORT

summary of analyses and proposals

ANALYSES

- The lower centre is the zone/typology that most lacks a defining character.
- Activity in Båstad mainly takes place along Köpmansgatan which currently does not have a very pleasant street space.
- Båstad is mostly single family detached homes, and have little offer for those desiring another residential option.
- Few of the environmental qualities are taken advantage of it.
- The lower centre has unfocused design, is not easily overviewed and doesn't announce it presence in within the Båstad urban space.

STATEMENTS

- Båstad needs an counter-crossing axis to Köpmansgatan
- Båstad needs a lower centre with a stronger presence.
- Båstad needs a larger variety when it comes to residential options.
- Köpmansgatan needs a more coherent appearance.

3.1 SUMMARY

PROPOSAL

- By moving the school area (or parts of it), substantial amounts of ground space is freed up for establishing a new corridor/axis linking the lower centre and harbour area, the latter forming the northwestern endpoint of the corridor. In the other end of the proposed corridor, a new school area is created which also becomes the southeastern endpoint.
- Along this corridor, where it meets the existing single family house areas, a new building typology called urban village acts as the interface between a more traditional urban typology and the suburbian typology.
- The lower centre is redesigned with a higher average building height, to highlight its presence within the urban structure, integrates the aforementioned corridor/axis, and the public square gets a completely new look.
- The beach promenade is also improved to increase its attractiveness and to enable a more natural street grid in this part of Båstad.

3.1 SUMMARY