An attempt in

THEORIZING THE URBAN DESIGN COMPETITION

THROUGH THE MEANS OF RHETORIC

Lisa Ganestam

Degree Project, 30 credits
Landscape Architecture Programme
Alnarp, 2014

An attempt in
THEORIZING THE URBAN DESIGN COMPETITION
THROUGH THE MEANS OF RHETORIC

Ett försök till
TEORETISERANDE AV URBANA DESIGNTÄVLINGAR
MED RETORIK SOM TOLKNINGSMETOD

Lisa Ganestam

ACKNOWLEDGEMENTS

ABSTRACT

This thesis explores urban design competitions, the rhetoric of it and the underlying processes that control the direction, development and result of the same. The intention is to investigate those motivations and motifs that lies behind the architectural competition process, how the competition process may take place, what actors are involved and if there more to the outcome of a competition than merely the design aspects. The main question becomes; may future trends in urban design and landscape architecture be discovered by investigating the field of urban design competitions?

Rhetoric is an art which attempts to investigate the possibilities to persuade at every cause, and in turn, architects and designers must also do so to be able to get their point across. Both disciplines in some way address the communicative process. Based on this premise, the analysis for the project draws upon a philosophical approach, mainly based on the notion that architecture/design and rhetoric in many ways coincide. So, with urban design competitions as a means and concepts within the field of rhetoric as an interpretation methodology, are there connections to be found between the competition process within the field of urban design and the development of strategies for future city planning?

This essay may be regarded as an attempt to explore the knowledge based actions taken by professionals in the context of urban design competitions and how it is being translated into physical solutions. The study shows that the approach to using rhetoric as an interpretation methodology in order to theorize the urban design competition definitely served its purpose. By viewing text, design and visual representations through specific rhetorical filters, it has become possible to reach those common places, which arguments presented presumably rests upon. The purpose of the essay is not to present the audience with any absolute truths or ideas of what is wrong or right. The purpose of the discussion has rather been to problematize reasonings and evoke and stimulate thought in both myself and the reader.

1 INTRODUCTION

"All architecture is, in a sense, rhetoric"[1]

Elisabeth Tostrup, professor of architecture at Oslo School of Architecture

1 Tostrup, 1999, cover text inner casing

BACKGROUND

Point of departure

The main focus for my thesis will lie on urban design competitions, the rhetoric of it and the underlying processes that control the direction, development and result of the same. My interest in this subject matter emerged a few of years ago when I myself entered an international urban design competition, *"The Innovative Town Concept for the Future Ideas Competition",* where I got to be a part of investigating what a future urban environment may appear and serve as. The complexity of the competition process became somewhat clear to me during this line of work and got me questioning the objectives and purpose of competing within the field of design. My interest in the competition process was also revived during a guest lecture held by Andrea Kahn, Professor of Urban Planning at Columbia University, at Copenhagen University in winter 2011. The lecture addressed the field of urban scale design competitions, competitions with urban aspiration that is. Several question formulations arose from this lecture that I now further wish to develop, investigate and reflect upon in the upcoming line of work.

There are numerous causes to why architectural competitions are being commissioned. First of all, the act of competing within design is an important part of the architects' professional culture. Competitions may create opportunities for raising a debate; provide a greater freedom in developing and presenting new and innovative design solutions and to highlight the value of good design. Architectural and urban design competitions may lift the discussion of public space and make it available for the public to see. Thus, it may serve as a forum for allowing the public to be a part of the closed world of decision making and city planning. It may also allow talents within the architectural world to step forward but at the same time it might serve as a limitation for professionals with only a few recurring offices invited to participate. Another downside with the competition process is the fact that the profession might be diminished with designers, architects and planners working for free, allowing the client to pick and choose between the best parts of the entries and not recognizing the work and people behind it.

I ask myself, what motivations and motifs lie behind the architectural competition process? How may the competition process take place, what actors are involved and is there more to the outcome of a competition than merely the design aspects? Does the act of competing in any way reflect our current view on society? Our view on society as professionals or from a public point of view? Exactly who, as designers, are we developing new environments for and may future trends in architecture, urban design and landscape architecture be discovered by investigating the field of urban design competitions?

Theory formation

At an early stage I asked myself where I would be able to gather in-depth understanding for the upcoming line of work and in what type of educational tradition I would find theoretical support for the investigation of inherent values of urban design competitions. Elisabeth Tostrup states: *"All architecture is, in a sense, rhetoric."*[2] This is true, not only for actual buildings, but also regarding landscape architecture and urban design. The designers must be able to persuade their audience (clients, investors, the public etc.) in order for their ideas to be implemented and realized. Also the design itself, when actually built, becomes open to interpretation.[3]

I ended up focusing on a philosophical approach, mainly based on the notion that architecture/ design and rhetoric in many ways coincide. According to Aristotle, rhetoric is an art which attempts to investigate the possibilities to persuade at every cause.[4] Architects and designers, in turn, must also do so to be able to get their point across. Both disciplines in some way address the communicative process. *"Rhetoric, in a wide sense, is essential in architectural competitions because all levels of presentation involve purposeful and persuasive argumentative discourse in which the speaker, here the author or designer, deliberately attempts to bring others round to his way of thinking. This is true of the verbal as well as the visual competition material."*[5] Thus, rhetoric becomes an incredibly important instrument within the profession of architects, planners and designers, both consciously or unconsciously. The field of rhetoric and investigating the act of conveying design ideas becomes essential in this context, which later on became an incentive for the upcoming line of work.

AIM & PURPOSE

The overall objective becomes to theorize the field of urban design competitions. To describe and analyze the competition process and with a critical approach, discuss and reflect upon competitions as an alternative approach to take on the urban landscape and the values it contains.

The purpose of doing so is, *with urban design competition as a means and rhetoric as an interpretation methodology*, to be able to draw conclusions on what possible connections there are to be found between the competition process within the field of urban design and the development of strategies for future city planning. Also, in what context does it become interesting and relevant to combine these two completely different disciplines, rhetoric and urban design competitions?

This essay may be regarded as an attempt to explore the knowledge based actions taken by professionals in the context of urban design competitions and how it is being translated into physical solutions. The target groups which the essay addresses is professional planners, such as architects, landscape architects, urban planners etc. Stakeholders in the competition process, for example organizers and jury members, might also have an interest in the work at hand since it provides interesting insights to the act of competing.

2   Tostrup, 1999, cover text inner casing
3   Ibid.
4   Kjeldsen, 2008, p. 33
5   Tostrup, 1999, p. 9

QUESTIONS AT ISSUE

The work at hand will be based on the following questions:

- *What may be ascertained by the approach to take on the urban landscape and the values it contains through the means of the competition process?*

- *What layers of rhetoric may be traced in proposals for urban design competitions?*

- *May strategies in urban design be discovered by the investigation of these presumed layers of rhetoric in urban design competitions?*

METHOD & MATERIAL

Method

The work laid out will have a theoretical approach, with focus on the competition process in combination with philosophical issues. The philosophical approach and analysis part of the essay will be based on action-oriented humanistic theory, which may also be described as a scientific theory based on rhetorical devices.[6] Definitions for this rhetorical tool-set will derived from the work of Eva Gustavsson, in cooperation with José Luis Ramírez, in her doctoral dissertation from 2001. Against this background I hope to uncover and show what is really important in this context, namely the rhetorical function of the competition process. What thoughts and ideas may be ascertained and inferred from this?

Also, as a consequence of my choice of method I will have a qualitative approach to my research, which means that I aim to understand what is happening and why, and in turn, interpret these notions within this context. This to gain a deeper understanding of the thoughts, issues and ideas that serves as a basis for emerging strategies and actions taken within urban design. I, myself, am a part of the reality that is being analyzed and I intend to conduct studies and interpretation in correlation with each other.

Background information will mainly be gathered from literature, articles, essays, academic dissertations, electronic documents and web pages. The written material used for the project at hand has been located through literature investigations, both on a national and international level, almost exclusively with focus on material from the Nordic countries. Overall, there seems to be a lack of research on urban design competitions, an insight which will be further addressed under the heading *delimitations*.

My ambition is for each part of the essay to explain and connect to each other and, in turn, also connect to what my overall objective is with the project. This means that some descriptions and explanations will be repeated throughout the work, gradually evolving, and at the end of the journey hopefully become clear to the reader.

---

6   The contributions from José Luis Ramírez is deliberately elaborated in Ramírez, 1995

Material

Four primary sources of knowledge has influenced the emergence of the material presented in the essay:

Andrea Kahn, Adjunct Professor of Urban Planning at Columbia University, USA, for her thoughts on urban design development issues, i.a presented at guest lectures held at Copenhagen University, winter 2011, and SLU Alnarp, fall 2011. Her research includes strategies of representation and analysis in the urban design process, which includes urban design competitions as an integral part. Urban scale design competitions is described as a way of constructing urban design. According to Kahn, competitions bring urban concerns to life and become important within society due to the issues they raise.[7]

Elisabeth Tostrup, Professor at Oslo School of Architecture, Norway, through here extensive studies of Norwegian architectural competitions in *Architecture and Rhetoric – Text and Design in Architectural Competitions*, which much of my knowledge regarding the subject matter will derive from. Tostrup presents the architectural competition as a unique opportunity to investigate the relationship between an architectural design and the material that accompanies it (visual and verbal). The purpose of doing so is to explore the dual field of architectural design and language in order to be able to identify value orientations embodied within architectural designs.[8] According to Tostrup, a threefold rhetorical set may be expressed through the competition material, which consists of the following: the actual design, the graphics (visual representation) and text (which accompanies the proposals).[9]

Eva Gustavsson, SLU, Department of Landscape Architecture, Planning and Management, through her doctoral dissertation, *Garden Ideals and Views of Knowledge, A study in the expression of meaning, with examples from the work of Gösta Reuterswärd and Ulla Molin*, which has inspired to the use of a specific interpretation methodology based on Aristotelian rhetoric. The purpose of this approach has been to, in the best possible way, to achieve an interpretation which allows understanding of underlying values and motivations expressed in psychical design solutions.

Charlotte Svensson, which through her licentiate thesis *Architectural competitions, the art of finding a winner,* has aided in the process of gaining a comprehensive understanding of the architectural competition process.

7   Kahn, Andrea; Adjunct Professor of Urban Planning, Columbia University. Copenhagen University. Lecture, 2012-02-21
8   Tostrup, 1999, p. 9
9   Tostrup, 1999, p. 11

DISPOSITION OF THE ESSAY

After introduction of the task (chapter 1), the competing procedure will initially be investigated in a general manner to get a clear picture of the competition process in itself and the history of it (chapter 2&3). This in order to help me to understand how the design and competition process may take place and what possible conclusions might be drawn from it by using rhetoric as an interpretation methodology within it.

Secondly, it becomes crucial to get a basic understanding of the art of rhetoric and the specific theories and orientations that becomes particularly useful in this context (chapter 4). Only by doing so, it becomes interesting to see the competition process and the values of rhetoric from a joint perspective which also will be further developed in chapter 5.

Gathered information from background research is intended to be applied onto a case study (chapter 6). A strategically chosen urban design competition will be presented, on which I intend to reflect my theories upon. By using the competition material as a means for analysis, hopefully I will be able to discuss and draw conclusions which will reveal issues, strategies and the inherent values of urban design and urban design competitions. I will cover the competition process from its initial phase, by analysis of the written competition brief, participating proposals (competition entries) and finally the outcome of the competition through the jury process. As an example, competition entries will be broken down into smaller parts and analyzed into detail, in text, language and illustration, to get a better understanding of the overall perception of a specific project and to see how methods of presentation may impact the final outcome of a competition process.

In the next step, analysis and discussion will be conducted based on the previously presented case study (chapter 7). From this reflections and conclusions will be drawn, based on the overall aims and purpose of the essay, and also, the more specifically formulated questions at issue (chapter 8).

DELIMITATIONS OF THE PROJECT

As I mentioned in the previous section, a notion has been made regarding the lack of research on the topic at hand, the inherent values of urban design competitions that is. Existing literature on the subject is to a large extent focused on the historical aspects of architectural competitions or present compilations of previous competitions. This observation has also been made by Charlotte Svensson in her academic dissertation *"Arkitekttävlingar - Om konsten att hitta en vinnare"*[10] and and by Andrea Kahn in commentary material from the essay collection *"The Politics of Design: Competitions for Public Projects"*[11] From this, I conclude that literature and established facts regarding architectural competitions may have to be directed towards what is relevant in this context, namely contemporary urban design competitions. My approach to this has been to make deliberate choices on relevant literature, based on my background as a landscape architect, and to focus on what I believe will be useful for my questions at issue with my professional knowledge as guidance.

10   Svensson, 2008, p. 5
11   Kahn, 2006, p. 80

Thus, a notion should be made to the fact that I´m discussing urban design competitions (from a contemporary point of view) partly based on literature on architectural competitions (concerning buildings). Basically, information on architectural competitions will serve as a platform for validation of my theories on urban design competitions.

Furthermore, limitations to a qualitative approach may also be discerned and addressed. Within qualitative research the probability of the result can not be controlled and also generalizations are not necessarily feasible. Instead, the result may become an interpretation, based on professional knowledge and experience. For example, as my knowledge of philosophical approaches to interpretation methodology is limited and based on gathered information and discussions with my supervisor, I have chosen those features within rhetoric that I find most suitable for the upcoming line of work. But since there is such a broad field of investigation to the subject matter, some aspects will be emphasized while others will be overlooked. Thus, my fundamental studies of architectural competitions, urban design competition and rhetoric is in no way intended to be comprehensive within their own disciplines.

2 HISTORY OF COMPETING

*"It so happens that the tradition of competitions
is roughly as old as rhetoric"*[12]

Elisabeth Tostrup, professor of architecture at Oslo School of Architecture

12   Tostrup, 1999, p.17

A HISTORICAL REVIEW

The procedure of competing within architecture is an old tradition and has been occurring in various shapes and forms for at least 2500 years.[13] In some societies, starting out with the ancient Greeks as an example, the act of competing has been thriving. But with the fall of democracy in Athens, the interest in architectural competitions also died out. With the lack of interest in conversation regarding public space and joint decision making in the Greek society, there was no more room for competitions.[14]

During the middle ages, the solutions of design problems by means of the competition process were only sparsely occurring.[15] The reason for this may be connected to the prevailing view on humanity which counteracted free competition. It wasn't until the Renaissance, with its new world-view values emerging, that the procedure of competing within architecture once again resurrected. These new values revived the ideals of the individual, *"the genius"*, and classical antique heritage. During this period of time it was not only accepted but even demanded that the architect should show his aesthetic superiority.[16] In the early 1400's, two acknowledged competitions took place in the cultural society of Florence, Italy, which in turn constituted the first step in a succession of historic competitions. Contemporary principles of architectural competitions are in many ways the same as the ancient ones, and as they later revived during early Renaissance.[17]

Between the 16th and 19th century artistic academies developed around Europe (mainly France and Italy)[18] and competitions came to play an important role within the field of architectural education.[19] During the 1700s the competition process developed in Paris. This was characterized by a new kind of organization[20] divided in two stages, l'*esquisse*, the sketch, and *rendu*, the fully elaborated proposal[21]. These two phases came to play an important part in the education of architects.[22] L'*esquisse* tested the student's ability to analyze the presented problem, figure out its main features and to define its expression. During the *rendu* phase, the consequences of the chosen design principles were developed, refined and finally presented. The actual presentation came to be crucial regarding the status of the architect. Unlike today, there was a requirement of staying true to the original sketch.[23]

During the 18th century hundreds of academies were established with a large consensus on architectural theory and practice, and from this the competition process proved to be one of the most efficient ways to create, defend and develop artistic values. The academic competition system them offered theoretical exercise in architecture (separate from apprenticeship) and primarily aimed to preserve the ideas and values of classical antiquity. The competition projects were rarely conformed to reality. The idea was rather to come up with an ideal solution to an ideal problem.[24]

---

13   Tostrup, 1999, p. 17
14   Waern, 1996, p. 17
15   Tostrup, 1999, p. 17
16   Waern, 1996, p. 17
17   Tostrup, 1999, p. 18
18   Waern, 1996, p. 17
19   Tostrup, 1999, p. 17
20   Waern, 1996, p. 19
21   Tostrup, 1999, p. 17
22   Ibid.
23   Waern, 1996, p. 21
24   Waern, 1996, p. 18-19

Eventually a completely simulated design process was established, which culminated into the *Académie d´Architecture,* later *École des Beaux-Arts*. This period was also characterized by an architectural education based on theory building and design programming. These principles later on paved the way for the idea of using the program as the basis for the plan, and in turn, the architectural expression. The need to evaluate and compare works in terms of quality was part of the development of art criticism.[25]

The modern act of competing within architecture is in many ways different from what was seen at the academies. Notable, however, is the fact that the academic competition process may be viewed as the starting point of the development of the competition system up til current day.[26] The French academic competition system was however a closed process, where open competitions rarely occurred. In conjunction with the Industrial revolution and the French revolution, at the end of 18th century, new prerequisites arose. This meant that the act of competing within architecture needed to be looked upon as a democratic process, which in turn also was a natural part of the market economy.[27] The competition process would now serve the broader public instead of promoting elitist values. The first modern type of architectural competitions appeared in 1793. The fact that they were open to anyone who fulfilled the program requirements and handed in on time were revolutionary.[28] Competitions frequently occurred in England during the 19th century[29] and from here the procedure spread out to other parts of Europe, including the Nordic countries[30]. The English society, with its strong bourgeois culture, may be considered to be the forerunner regarding the further development of architectural competitions.[31] During the 19th century the number of competitions on the market increased rapidly[32] and for the first time it was not only contributions from individual architects, as groups of professionals began to emerge[33]. Despite the competition-system being regarded as fair business, there were still complaints about the way competitions were operated.[34] There was a need for a more ethical approach to the procedure of competing and regulations within the competition system became necessary.[35]

During the latter half of the 19th century, regulations and recommendations regarding the architectural competition system were drawn up in several countries more or less simultaneously. Tostrup states that these new and more thoroughly elaborated regulations first and foremost called for: qualified evaluations of the submissions being made to the competition, a higher degree of obligation to the winner on behalf of the promoter, and last but not least, a demand for more decent prize funds within the competition system.[36]

---

25   Waern, 1996, p. 19-22
26   Kazemian et al, 2005, p. 11
27   Tostrup, 1999, p. 17
28   Waern, 1996, p. 24-25
29   Tostrup, 1999, p. 17
30   Kazemian et al, 2005, p. 12
31   Ibid.
32   Svensson, 2008, p. 17
33   Kazemian et al, 2005, p. 12
34   Tostrup, 1999, p. 18
35   Kazemian et al, 2005, p. 12
36   Tostrup, 1999, p.18

The basic outlines of the new modern architectural competition came to be *"…an open anonymous competition based on a program or brief which relates to a specific site and purpose, and which lists the jury members as well as the prize funds and the deadline for submission"*[37]. In 1877, new rules were formulated, presented and accepted by Swedish architectural society.[38]

During early 20th century, the competition system began to stabilize in its form[39], not only in Sweden but all over Europe.[40] In 1916 the first basic competition principles were accepted by the Swedish architectural organization.[41] These rules would not only apply to actual house building, but also to city planning.[42] The use of architectural competitions increased substantially in Sweden during mid-nineteenth century.[43] Contemporary competition rules are in its main features the same as the ones adopted by the architectural organization back in 1916. The big difference lies in the level of detail and accuracy of the policies.[44]

The next prominent step in the development of the Swedish architectural competition system did occur in 1994. With the entry into the EU, architectural competitions became an approved form of procurement, all according to the EU Public Procurement Directives.[45] According to chapter 14 within the Swedish Procurement Act, the architectural competition procedure is described as the following: *"…a contest open to everyone, organized by a contracting authority with the aim of acquiring a plan or a project description that a jury has selected as the winning submission"*[46]. The law also states rules and regulations regarding criteria for the selection of participants, the composition of the jury and criteria for their decision making within the competition. The competition rules applied today was developed and approved in 1998 by various organizers and contestants connected to the procedure of competing within architecture.[47]

---

37   Tostrup, 1999, p.18
38   Kazemian et al., 2005 p. 12
39   Svensson, 2008, p. 17
40   Kazemian et al., 2005, p. 13
41   Svensson, 2008, p. 17
42   Kazemian et al., 2005 p. 12
43   Tostrup, 1999, p. 19
44   Svensson, 2008, p. 17
45   Ibid.
46   Konkurrensverket, 2007, p. 57-5
47   Ibid.

3 THE COMPETITION PROCESS

"The purpose of an architectural competition may overall be described as the way of finding an optimal union of form, function and economy in a project. This, while at the same time selecting the best performer for implementation of the project"[48]

48   Sveriges Arkitekter, 2008a, [Online], p. 5

A BRIEF SUMMARY OF THE COMPETITION PROCESS

The first step within the competition process is the emergence of a specific need or an idea, which, in turn, gives rise to a problem formulation. From this, the competition organizer (a natural or legal person) will be able to develop a competition brief for the task at hand.[49] The promoter primarily need to consider an adequate form of the competition process, which is adapted to relevant needs and issues (for example should it be an open, invited or two-stage competition? Idea- or design based?) Also, budget, time schedule and key persons (jurors and competition officials) needs to be considered and decided upon. From this, basic information is gathered and compiled through the means of a competition brief, which in turn needs to be approved by the jury members before its official publication.[50]

The publication of the competition program becomes the starting point for the contestants. By that professionals, or any other stakeholders for that matter, chooses to respond to the question or questions at issue, previously posted by the promoter. Competitors work on their entries through visual and verbal means (text, illustrations, presentation) which ultimately is compiled into a finished design proposal, ready to be submitted anonymously prior to the scheduled deadline. The competition proposals are not only more or less creative responses and solutions to the task at hand, but also, a counter question is being asked through the entries, namely, is this what you want?[51]

Once the competition deadline has passed, its up to the jury members to make a judging of the competition entries, to select a winner or winners and finally, to recommend further acts of management for the promoter.[52] The statement of the jury seeks to argue for the selection of winners and to make an overall summary of the competition process and outcome. Basically, the jury answers the counter-question previously asked by the contestants, namely *"is this what you want?"*. This by showing through the choice of winners made and argumentation presented in the jury statement *"this is what we wanted"*.[53]

INITIAL STAGE/COMPETITION BRIEF

↓

COMPETITION

↓

EVALUATION

↓

CONCLUSION
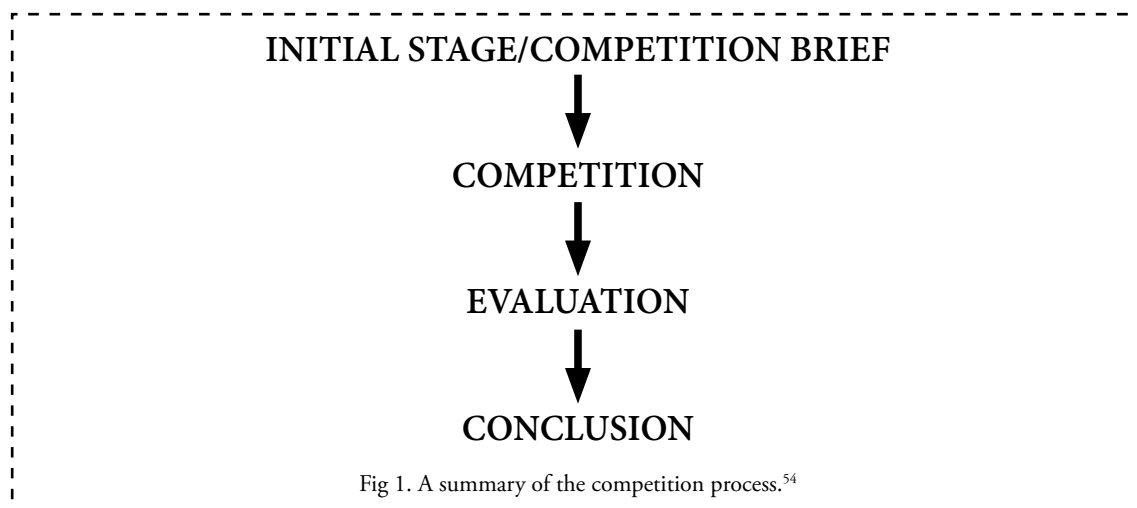
Fig 1. A summary of the competition process.[54]

49   Svensson, 2006, p. 10
50   Sveriges Arkitekter, 2010a,[Online], p. 116
51   Svensson, 2006, p. 10
52   Sveriges Arkitekter, 2010a, Online], p. 116
53   Svensson, 2006, p. 10
54   Sveriges Arkitekter, 2010a, [Online], p. 116

THREE KINDS OF APPROACHES TO COMPETITIONS

Architectural competitions may be of three kinds; *open, invited or two-stage*.

In *open competitions* anyone may participate (unless requirements for specific qualifications are specified by the organizer).[55]

Invited competitions are limited to a selected number of participants, chosen by the promoter of the competition. The selection can be made directly or preceded by an inquiry (general or directed) as a basis for pre-qualification. Those who wish to participate then register their interest and submit their credentials. Based on this the organizers are able to decide on participants. Public promoters are required to advertise their pre-qualifications. This type of competition is a process in accordance with the Swedish Public Procurement Act (LOU).[56]

A *two-stage competition* is a combination of the *open* and *invited* competition. The first step is the *open* contest process. After that, only a limited number of contestants will move on to the next step where they are able to develop their design proposals.[57]

TWO TYPES OF COMPETITIONS

Competitions may also be of two types; a *design competition* or an *ideas competition*.

The objective of a *design competition* is to appoint a winning proposal that may be realized and where the copyright holder will carry out the project.

An *ideas competition* aims to shed light on different principles to the solution of a task. There is necessarily not an explicit intention that the project will be realized or that the assignment will be assigned the winner.[58]

WHY ORGANIZE AN ARCHITECTURAL COMPETITION?

Different professional stakeholders have various entry points of interest to competitions

For the *promoter* it's a more or less safe way to find the optimal solution for a specific project, this in combination with a hopefully more permissive creative process.

55   Sveriges Arkitekter, 2008b, p. 42
56   Ibid.
57   Sveriges Arkitekter, 2008a, [Online], p. 7
58   Sveriges Arkitekter, 2010b, [Online]

For *politicians and local institutions* the competition process may become a way of branding and marketing their on city.[59]

The competition process may also serve as a mean of bringing current design and planning issues out into the open, into the *public sphere*. This offers people to take part in discussion regarding what their ambient environment may appear and serve as.

Last but not least competitions may offer an important stimulus for *architecture and planning* in itself regarding development and creativity. For *architects* it's might be a way to develop their skills and abilities within the field of design, in equal competition with other professionals. The creative competition process fuels the development of architectural quality.[60]

In this context, the interest of professional architects and designers gaining recognition and perhaps even fame through the forum of the competitions, should also be noticed.

AN OPEN IDEAS COMPETITION PROCESS

The High Line in New York City is an example of where design and planning issues has been brought out into the open, to be a part of the public debate through the means of a competition. In 2003 a design competition was launched by the organization *Friends of the High Line* for the old above-ground-railway system on the west industrial parts of Manhattan. All interested parties were invited to enter in the *open ideas competition* with the intent to bring as many ideas as possible to the table, ideas that was meant to provoke public debate, rather than to find the best design solution for the actual site. The overall purpose of the competition was basically to support the development of urban designs which did not have to be realistic nor practical. This, in turn, would lead up to discussions about what could make the High Line as original and vibrant as it could be. The competition resulted in 720 entries from 36 different countries, with a great assortment of creative visions about what the specific urban site might serve as.[61]

59   Sveriges Arkitekter, 2008a, p. 5
60   Sveriges Arkitekter, 2008a, p. 5
61   Friends of The High Line, [Online], 2002

COMPETITION BRIEF

According to the Swedish competition rules, the promoter is responsible for developing a competition program which thoroughly describes the task at hand. The brief should describe criteria for assessment but also rights and obligations of the promoter, jury, competitors and other involved stakeholders. Also, the rules states that the submission requirements needs to be proportionate to the objectives and complexity of the competition and that the arrangement of the competition brief should be adjusted to treat all participants equally. Ultimately, the competition brief needs to be approved by the jury and if needed, additional stakeholders.[62] Thus, the organizer should carefully consider their approach to the task in order to maximize the outcome of the competition.

The following main sections should preferably be included into the competition program:

The invitation, in which the promoter, objectives and type of competition should be presented.

The assignment, which provides a comprehensive description of the task at hand and also, pre-existing conditions which serves as a starting point for the competition.

Rules and regulations, with relevant documents such as statement of submission requirements, range and execution of the competition, submission dates, prizes, copyrights and assignment at the end of the competition.[63]

Studies show that clarity of the competition brief becomes important for the outcome of the competition itself. Thus, the organizer should carefully consider their approach to the task in order to maximize the outcome of the competition. There are several problems that serves to be addressed within this context. For example, there is a certain risk that the requirements of the task, stated by the promoters, are too excessive which makes it impossible for the contestants to meet the criteria. This may result in adverse consequences for the design proposals. Also, a poorly formulated competition brief may result in insufficient design proposals. Great care can sometimes be put down by the contestant in order to meet the criteria of the program, which can be distressful if the criteria not necessarily will be taken into account in the assessment process of the jury. A dilemma is also to be found in the balancing act between the degree of precision put down in the program and the creative space assigned the to the contestants. A wish for security and transparency may conflict with the desire for innovation and originality of the design proposals. This balancing act needs to be handled with good judgment of the juries. All factors may not be predicted in advance in the development of the competition brief and due to this fact, some flexibility towards the program might be accepted. Despite this, a proposal should not deviate too much from the requirements of the program to be considered an eligible winner.[64]

---

62   Sveriges Arkitekter, 2010b, [Online]
63   Ibid.
64   Kazemian et al., 2005, p. 29-30

THE JURY

For a competition, a jury needs to be appointed with the purpose of ensuring the implementation of the competition.[65] The jury is responsible for the evaluation of design proposals and selection of a winner.[66] The organizer establishes a preferably odd number of jury members based on the following notions: Jury members are appointed by the promoter for the exception of at least two, which should be appointed by the organization representing the competitors. The jury must also have a chairman, who is appointed by either the organizer or the juries themselves. The chairman has the power to determine the outcome in case of a voting tie. Otherwise, decisions are made on the basis of majority vote, which means that at least half of the jury members needs to agree. In case the competition is executed according to the Swedish Public Procurement Act (where a specific professional qualification is required of the participants), at least a third of the jury must have equivalent qualifications as the competitors.[67]

ASSESSEMENT

Assessment is one of the key elements in the competition process. The jury chooses a winner based on the prerequisites stated in the competition brief. Proposals with excessive material in comparison to what is being requested in the program should not be included in the assessment process. However, compelling proposals which fails to comply with the requirements of the brief may still be awarded, but not associated with the price fund. In case a proposal is not submitted on time, does not live up to the requirement of anonymity or in any other way fails fulfill the requirements of the brief, it shall be excluded from the assessment process.[68]

The assessment process within the act of competition is a complex task. Svensson states that the work of a jury in an architectural competition alternates between assessment and decision making. Decisions made are based on assessment and in turn, every assessment made is based on a decision. The discussion of the jury for an architectural competition includes both interpretation of the proposals and the evaluation of their measurable aspects. This interpretation and assessment process results in an inherent uncertainty regarding architectural competitions. Also, it can not be dismissed that there might be several good solutions to a design problem. Based on this premise, unity within the jury has to be seen as a guarantee for adequate decision making.[69]

65   Sveriges Arkitekter, 2010b, [Online]
66   Svensson, 2008, p. 12
67   Sveriges Arkitekter, 2010b, [Online]
68   Ibid.
69   Svensson, 2008, p. 14

4 INTRODUCTION RHETORIC

"Rhetoric is an art which attempts to investigate the possibilities to persuade at every cause"[70]

70   Kjeldsen, 2008, p. 33, based on the definition made by Aristotle.

POINTS OF ENTRY TO RHETORIC

To be able to understand the rhetoric essence of competition entries and develop the questions at issue, it becomes necessary to articulate the term rhetoric in the way it will be used in this context. Initially I intend to make my description of rhetoric from a broader perspective, in order to gain an enhanced understanding of the doctrine as a whole. Within the subject area of rhetoric, Aristotle is considered to be an authoritarian.[71] Almost all subsequent definitions and treatments of rhetoric are indebted to him. Based on this notion I will introduce elements of Aristotle's theory that becomes particularly interesting and relevant within the context of the upcoming line of work.

A brief outline of some methodological concepts for interpretation

The definition of the term rhetoric has varied throughout history. For example, according to the ancient definition, the term rhetoric may be described as the science or art of speaking well.[72] But the concept of rhetoric can be described from many different points of views and several conflicting opinions about the true meaning of the term are to be found. There are many ways to argue and persuade and rhetoric can be more or less literally understood and learned. The only problem is that there are more exceptions than rules within the art of rhetoric. What is valid in one specific situation may not validate in another.[73]

Applied practical rhetoric *(rhetorica utens)* can be distinguished from the field of theoretical rhetoric *(rhetorica docens)*. One can also speak about rhetorical analysis and criticism of the rhetorical expression which is labeled as *rhetorica studens*. To further clarify: An effective speech adapted to its purpose *(rhetorica utens)*, may be based on the study of rhetorical theory *(rhetorica docens)*. In turn it becomes possible to analyze *(rhetorica studens)* this rhetorical practice, the speech, *(rhetorica utens)* through rhetorical theory *(rhetorica docens)*."[74]

Thus, the meaning of rhetoric may be determined in various ways. Practical rhetoric refers to the ancient definition, the science or art of speaking well, such as eloquence, powerful and effective language. The actual attempt to persuade that is. In turn, rhetorical theories that investigates how people actually do convince each other, corresponds to the subject matter in a scientific sense.[75]

There are even more ways to divide and distinguish the different branches of the rhetorical science. Two conflicting point of views are *verbal language* versus *symbolic communication*. *Verbal language* includes oral and written presentation while *symbolic communication* may include visual or musical. These definitions primarily reflect various outlooks on life during different periods of times. During the Middle Ages, Renaissance and up to modern time, the view on the topic has most often been delimited to consider only oral and written communication.[76] Furthermore, when examining the meaning of rhetoric, one must go back to ancient theory due to the fact that rhetoric as a science has not developed significantly thereafter.[77]

---

71   Kjeldsen, 2008, p. 32
72   Lindhardt, 2005, p. 7
73   Kjeldsen, 2008, p. 10
74   Ibid. p. 13-14
75   Ibid. p. 13
76   Ibid. p. 15
77   Lindhardt, 2005, p. 55

ARISTOTLE

Probably the most commonly known and accepted definition of rhetoric originates from Aristotle and his work *"Rhetoric"*, from around 330 BC. Aristotle was the first one to reflect on rhetoric from a philosophical point of view. Almost all subsequent treatment of rhetoric is thus indebted to him.[78] Therefore it is also relevant to look more closely at his definitions and delimitation and further develop them as a method for analysis in this specific context.

Aristotle determines the rhetorical ability as *the ability to see what possibilities there are to convince at every cause*.[79] According to Aristotle, Kjeldsen says, one can speak of rhetoric as a specific kind of art form, namely *techne* (classical Greek word for art or skill). In this context, the actual persuasion may be described as a type of evidence. These types of evidence may in turn be divided into two separate forms, *atechnoi* and *entechnoi*.[80]

Atechnoi, or *non-artistic types of evidence*, is not a part of rhetoric as an art-form and can be described as proof which has not been produced by the speaker. For example facts, proof or statistics belongs to these non-rhetorical types of evidence. They do not work by themselves but rather becomes dependent on how the speaker uses them. This leads us up to *entechnoi*, which may be described as *artistic* or *rhetorical types of evidence*, in contrast to *atechnoi*.[81]

Entechnoi can be divided into three modes of persuasion; *ethos*, *patos* and *logos*.[82] These three different types of rhetorical or artistic proof may be described as components of argumentation which may be used by the speaker in terms of convincing their audience. The concepts of *ethos*, *pathos* and *logos* are one of the main contributions to our theoretical understanding of communication, within the field of rhetoric, and may be further explained by presenting them in the symbol of a triangle.[83]
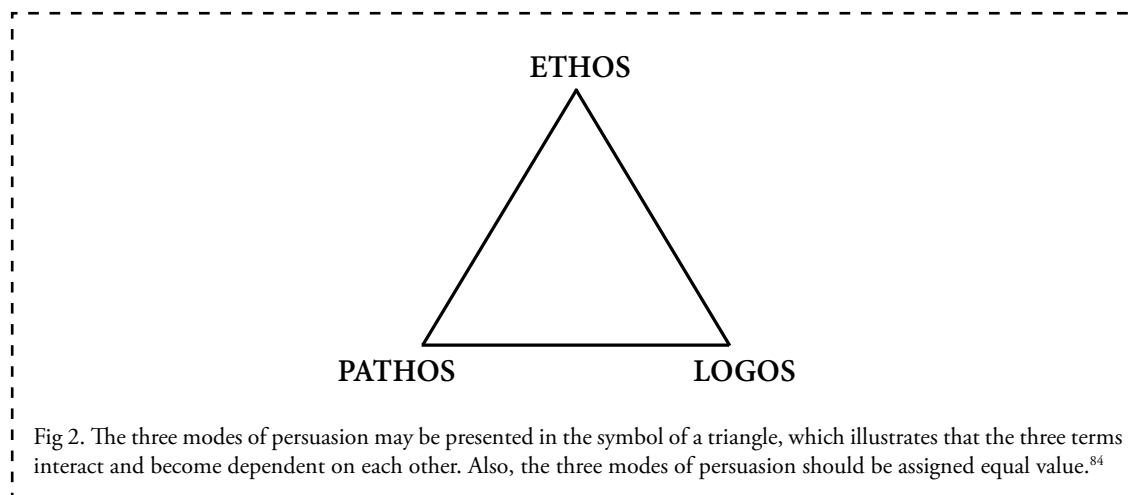

Fig 2. The three modes of persuasion may be presented in the symbol of a triangle, which illustrates that the three terms interact and become dependent on each other. Also, the three modes of persuasion should be assigned equal value.[84]

---

78   Kjeldsen, 2008, p. 32
79   Kjeldsen, 2008. p. 33
80   Ibid.
81   Ibid.
82   Ibid.
83   Kjeldsen, 2008. p. 124
84   Ibid.

THE THREE MODES OF PERSUASION

Ethos, pathos and *logos* are not actual things that exist in reality. The three modes of persuasion may rather be described as specific perspectives, from which we can choose to consider our reality from. The same expression can, for example, be seen from an ethos perspective, a pathos perspective or a logos perspective. In this sense, ethos, pathos and logos appears to serve as usable tools, when it comes to highlighting different aspects of peoples pattern of behavior, to be able to achieve useful interpretations.[85] In striving for reasonable explanations rather than definitive reviews these three perspectives thus becomes useful tools in the process of questioning

Logos

The classical description of *logos* refers to *what is being said*.[86] In this context, it becomes relevant to extend the concept of *logos* beyond that. Furthermore, *logos* can be linked to both *word* and *thought*.[87] Through the actual words being expressed, it becomes possible to reach inherent thoughts and ideas. Thus, *logos* may be regarded as a means of understanding thought through the spoken (or in this case written or graphically illustrated) word.

In this sense, *logos* becomes a method of conveying meaning. It´s the thought that is being expressed, in this case by the architect or designer, and the manner in which the expression takes place.[88] From a *logos* perspective, one looks for an understanding of the meaning of a specific expression and tries to understand what really has been said. In regarding design as a language act the expression can also be interpreted through the design media itself, but in most cases the interpretation is also dependent on such written and spoken language, which can be attached to the specific design solution.

Ethos

According to the classical description, *ethos* may be described as a steady, secure and non-fiery feeling used by a speaker in a given situation. It convinces through its kind approach and may include characteristics such as credibility, moral competence, knowledge, expertise or act of courtesy.[89] *Ethos* may also divided into three different subcategories which are used to describe the full meaning of the concept; *arete*, *eunoia* and *fronesis*. According to the definitions made by Artistotle, *arete* refers to virtue, moral or good character. *Euonia* can be translated into goodwill or best of intentions towards the recipient. Last but not least, *fronesis* means wisdom or good judgment.[90]

Basically, it is not enough for the recipient to only understand the thoughts being expressed *(logos)* in order to be persuaded. The recipient must also have faith in what has actually being said, and this brings us to the concept of *ethos*, connected to the *ethical* dimension of rhetoric. By the use of the concept *ethos* as a method for interpretation, inherent meaning is allowed to emerge.[91]

85   Gustavsson, 2001, p.12
86   Kjeldsen, 2008, p. 34
87   Lindhardt, 2005, p. 121
88   Gustavsson, 2001, p.12
89   Lindhardt, 2005, p. 96
90   Kjeldsen, 2008, p. 128
91   Gustavsson, 2001, p. 14-15

In this particular situation, *ethos* will be used from the perspective of *"who says it"*, based on the view Eva Gustavsson has used in her doctoral thesis and initially elaborated by José Luis Ramirez. *Ethics* is included in intention-oriented actions taken by individuals and is in constant dialogue with the human desire for change and innovation. As every person who intentionally are expressing something is obliged to make some kind of choice he or she has also made a statement with more or less ethical implications. To be human is also to take responsibility for your actions and expressions.[92]

Pathos

According to Kjeldsen, the third mode of persuasion, *pathos*, in a classical sense refers to the ability to appeal to the emotions of an audience.[93] Lindhardt explains it as; in contrast to *ethos*, *pathos* is more passionate in its expression. It is a will power which manifests itself through arousing, persuasive, and sometimes "violent" emotions such as fear, imagination and hope.[94] Thus, *pathos* may be useful in situations where its relevant to engage people and to evoke emotions.[95]

The interest of using *pathos* in this context is the fact that the concept represents the perspective of the receiver, thus, *to whom is it being said*. That means that it represents the way something is expressed in order to communicate and hopefully persuade those who will receive the message. In this sense, *pathos* becomes a way of communicating meaning. For example, from a *pathos perspective*, architects and designers may create environments which are perceived as meaningful for other people. In this sense, the rhetorical concept of *fronesis* also becomes interesting. *Fronesis* translates into *practical wisdom* which becomes an important responsibility in the directed dialogue from the professional practitioner towards the targeted audience.[96]

RHETORICAL TOPOS

"You can not convince anyone of anything, if you do not already agree on something else"[97]. According to Kjeldsen, a cause being argued always must derive from a common point of interest, or place, in relation to those you aim to address. The word *topos* (in plural *topoi*) is Greek for *"place"*. A place where arguments may be obtained, that is.[98] But what characterizes this *place* and how may we interpret the concept of *topos* in order to be able to use it as a tool for analysis in architectural and urban design competitions? By trying to use the *theory of topos*, it´s possible to find new approaches to an issue. But the use of the *topos* is not problem free. This is mainly due to the fact that it is a broad concept, open to a variety of interpretations which, just like rhetoric as a whole, has varied throughout the course of history. Therefore, it becomes important to delimit and clarify the meaning of the concept in this specific context.[99]

---

92   Gustavsson, 2001, p. 14-15
93   Kjeldsen, 2008, p. 34
94   Lindhardt, 2005, p. 121
95   Kjeldsen, 2008, p. 36
96   Gustavsson, 2001, p. 15
97   Kjeldsen, 2008, p. 161
98   Ibid. p. 36
99   Ibid. p. 161

Theory of topos

As a part of the investigation of the competition process, I turn to the idea of *topos*. Fundamentally, the idea of *topos*, as well as the *three modes of persuasion*, is based on the ancient doctrine of Aristotle. As envisioned by Aristotle, *topos* may be described as a tool for finding convincing arguments. In a very basic sense, *topology* is the study of how we go to certain places to find arguments or material for the purpose of convincing.[100] This place is not a physical place, but rather a mental one. According to Gabrielsen, *topos* is usually stated as a collection of places *(topoi)*, which contains subject matters, arguments and patterns of thought.[101] In contrast, it´s rarely explained what a *topos* or place more precisely is, or how it can be said to compromise these subject matters, arguments and patterns of thought.

Maria Wollrath Söderberg has in her doctorial dissertation especially focused on how creation of meaning can be understood from the viewpoint of *topos theory*.[102] She is referring to the opinion of Aristotle that *topos* is a way of reasoning that habitually is put into practice by people who participate in a certain activity or belong to a specific culture or context, which also can be expressed as a specific *doxa*.[103] Furthermore she argues that if meaning will be understood, then *topos* can also be understood as a tool for interpretation of *fronesis*, where *fronesis* is regarded as the way of acting or expressing something in a deliberative conscious way and thus also tool for communicating meaning. *Topos* can thus be regarded as a meeting place for creation of meaning, but as a matter of fact *topos* is not the place per se, it is rather what you can express from these places. It is also a kind of paradox that in the landscape of meaning these places *(topoi)* can only be understood by viewing them from a position in other *topoi*.[104]

Aristotle makes a distinction between *common* and *special topoi*. The tools for understanding *common topoi* consists of a set of basic questions that should be considered at the beginning of a study. They are not tied to a specific matter or genre, but can be used in designing all kinds of arguments. The understanding of *special topoi* also takes its point of departure in basic questions, but they are tied to specific subjects or disciplines (such as law, physics or ethics) or one of the three rhetorical genres *(Genus iudiciale, Genus demonstrativum* or *Genus deliberativum)*.[105] To clarify, *common topoi* are not tied to a specific subject or genre while *special topoi* are.

Understanding of topos according to Gabrielsen

According to Gabrielsen, *topic* based theory is one of the more diffuse ones within the field of rhetoric and can not be understood through the means of one specific framework. Instead, Gabrielsen divides the concept of *topos* into four different approaches, from which it can be understood from various perspectives. These approaches are: *heuristic understanding, collective understanding, inferential understanding* and last but not least *cognitive understanding of topos*.[106]

---

100   Hellspong, 2004, p. 93
101   Gabrielsen, 2008, p. 9
102   Wollrath Söderberg, 2012
103   Ibid., p. 15-16
104   Ibid., p. 122-123
105   Lindhardt, 2005, p. 69
106   Gabrielsen, 2008

Heuristic understanding of topos is described by Gabrielsen as *"the art of finding"*[107]. The Greek word heuristic translates as "discover" or "find". A heuristic approach does not point out the actual arguments themselves, but rather, it reveals the places where its possible to find different types of arguments. Thus, it points out places to retrieve arguments. Based on this procedure it's possible to, that from one specific place move on to additional places and find arguments.[108]

Collective understanding of topos, or *"the art of reusing"*[109], infers that one goes to places to obtain already experienced or well-tried arguments (by oneself or others). What one might need may be retrieved from the collective and consists of already proven material, in contrast to a heuristic approach.[110]

A inferential understanding of topos, *"the art of justifying"*[111], helps us in the structuring of arguments. By going to different places, *topoi*, one can investigate the shape of an argument.[112]

A cognitive understanding of topics, *"cultural places and creative thinking"*[113], is related to our framework of understanding and involves the use of topoi and the acceptance of the same in specific contexts.[114]

Based on the definitions established by Gabrielsen, I intend to focus on a *heuristic approach* in the upcoming line of work. Like I previously mentioned, a *heuristic understanding of topoi* points out places where it's possible to retrieve arguments. To discover arguments becomes essential in this context and is, in turn, a part of rhetorical *inventio*.

The Five Canons of Rhetoric

Inventio is part of the device of *The Five Canons of Rhetoric* which are one of the main educational/pedagogic constructions of rhetoric. Basically this device consists of a set of terms which may assists us in choosing language as constructively as possible.[115]

The Five Canons of Rhetoric are:

Inventio which refers to the preparation of material for a speech, thus, the development of key elements in a given situation.

Dispositio involves organizing the material and thoughts identified through the means of inventio. Basically determining the presentation of arguments.[116]

---

107   Gabrielsen, 2008, p. 23
108   Ibid.
109   Gabrielsen, 2008, p. 37
110   Ibid.
111   Gabrielsen, 2008, p. 46
112   Ibid.
113   Gabrielsen, 2008, p.62
114   Ibid.
115   Retorik, 2011
116   Lindhardt, 2005, p.56-58

Elocutio translates as style and may be described as a method of presentation/fabrication. The study of how to express the thoughts found through inventio and outlined through dispositio.

Memoria, memory, is the process of learning and memorizing what is about to be presented.

Actio, action taking that is, and the actual presentation of the speech.

In this context, the *inventio* phase and its connection to *topos* is what becomes relevant. The other disciplines will not be considered in this context, not because they´re not relevant, but rather due to the fact that some delimitation has to be done in connection to the task. Through the means of *inventio*, the speaker is able to explore the subject at hand and identify ideas and arguments to be used for a speech. Thus, *inventio* involves finding the appropriate material, suitable for the task at hand and desired achievement. If *topic* can be a tool for rhetorical invention it will be appropriate to ask on what conceptual locations, places or *topoi*, one can find the material, where meaning is expressed.[117]

---

117   Lindhardt, 2005, p.56-58

5 RHETORIC IN THE CONTEXT OF ARCHITECHTURAL COMPETITIONS

"Rhetoric, in a wide sense, is essential in architectural competitions(...)"[118]

Elisabeth Tostrup, professor of architecture at Oslo School of Architecture

118   Tostrup, 1999, p. 9

FROM THE RHETORIC VIEW-POINT

Much of the material that my studies derive from has its starting point in architecture. However, I believe that similarities in work process and methodology between architecture, urban design and landscape architecture are so much alike, that it becomes possible to apply existing literature (much of it architecture oriented) on the chosen topic at hand (urban design oriented). Thus, established facts regarding the architectural competition process and "architecture and rhetoric" will be projected on to urban design. This, in turn, will be carried out with my knowledge as a landscape architect as foundation.

Chapter 4 describes the "basics" of rhetoric and those concepts that are necessary to understand and relate to in order to be able to move on with the questions at issue, namely *what layers of rhetoric may be traced in proposals for urban design competitions and may strategies in urban design be discovered by the investigation of these presumed layers of rhetoric?* This approach may be considered as an attempt to understand the knowings of a professional within the field of urban design. Thus, the rhetorical toolbox will be used for the purpose of revealing intentional design actions taken through the means of the competition process.

THE PURPOSE OF A RHETORICAL ANALYSIS

From a rhetorical point of view, architectural and urban design competitions are very interesting phenomenons. In this specific context, rhetoric and interpretation of linguistic expression takes on a critical role. But language, in this context, can not only be delimited to the written or spoken word. Other techniques that people use to get their point across needs to be addressed and in the context of design competitions, visual expression also becomes important.

My attempt is to investigate the act of competing and to interpret arguments put forward (by visual and verbal means) in design proposals. The purpose of a rhetorical approach is based on the notion that it may create the possibility of allowing the motives behind a cause being argued to appear brighter. Basically, it opens for a way of understanding the specific driving forces and beliefs which arguments rests upon. I thus presuppose that the use of *ethos-, pathos and logos perspectives* and *the idea of topic* may serve as useful tools in terms of identifying qualitative arguments to a given task. According to Gustavsson[119], an interpretation based on *topoi* should uncover relevant issues, underlying intentions, personal driving forces and models of thought. It allows one to describe in words, the knowledge which originates from experiences and action-oriented efforts, in this case the knowledge within the field of urban design.

---

119   Gustavsson, 2001, p. 10

ANALYTIC TOOL

According to Wedby[120], Aristotle states that we find our arguments through the means of *topoi* and express them as arguments, which can be studied from the *perspectives of logos, ethos and pathos*. *Topos* can be explained as the place where we can find our material and where it´s relevant to search (what places - *topoi*)? *Logos* can be used as a perspective in the interpretation of *"what is being said"* (word and thought). *Ethos* will be a question of identifying the who in *"who says it"* (underlying purpose of actions taken, experience based background?). *Pathos*, in turn, is the perspective that arises from the question *"to whom is it being said"* (recognition and meaningful exchange for a developed understanding.)

For the analysis part, I find my starting point within these rhetorical concepts. For example, what *topoi* may inspire one to take certain actions when it comes to the development of design proposals for competitions? From where is it possible to derive those arguments which serves as a basis for the construction of design proposals? Also, are these arguments universal or specific for a given situation?

APPROACH TO THE TASK

Tostrup states, *"Rhetoric, in a wide sense, is essential in architectural competitions because all levels of presentation involve purposeful and persuasive argumentative discourse in which the speaker (rhetor), here the author or designer, deliberately attempts to bring others round to his way of thinking"*[121]. This is true, not only for the verbal, but also for visual content. By analyzing design, text and visual in competition entries, hopefully a patterns of ideas, ideals, issues and strategies within the field of urban design may appear and serve us with interesting insights on the topic at hand. The work presented can be described as an attempt to unravel strategies and inherent values within the field of urban design and this with architectural competitions as a means and rhetoric as a method.

An architectural competition may be regarded as a three step dialogue. First of all, the originator of the competition asks a relevant question regarding the design issue at stake in the form of a competition brief, to which a number of architects or designers chooses to respond. A design proposal is put together, which commonly may consist of plans, perspectives, illustrations and text. The design proposal presented by the architect or designer should form a response to the issue at stake presented through the competition brief. At the same time, a new question arises, directed from the competitor to the originator of the competition, namely, is this what you want? The third and final step in the dialogue becomes the jury statement, which summarizes the competition process and argues for the selection of winning design proposals conducted by the jury. This is the best response to the competition brief and this is what we want.[122] With this as a background I consider it legitimate to use concepts within the field of rhetoric as a method of investigation the urban design competition process.

120   Wedby, 2005
121   Tostrup, 1999, p. 9
122   Kazemian et al., 2006, p 10

6 URBAN DESIGN COMPETITIONS

Presentation of a case study

INTRODUCTION TO THE CASE STUDY

The purpose of integrating a case study associated with the previously presented theoretical line of work is clear. Theories regarding if rhetoric may serve as a useful tool in the act of revealing strategies, issues and developments within the field of urban design can easily be discussed, but the methods will have no inherent meaning until they are established in reality. In this context, to be able to understand intentional actions and, thus, ideas behind a specific design proposal, rhetoric and interpretation of linguistic and visual expression takes on a significant role. The purpose is to reveal the motives behind selected arguments put forward in competition briefs, competition entries and jury statements. The urban design competition becomes the means through which I aim to test the relevance of the interpretation method I have focused on. Through this revealing process, I hope to be able to understand those driving forces and beliefs which chosen arguments rests upon.

The format of the case study is based on the notion of the *"three step dialogue"*, described in the previous chapter (p. 47). First of all, we have the originator who forms a competition brief, secondly the architect or designer who chooses to responds to the brief with a design proposal and thirdly, the jury who argues for a winning proposal. In the following chapter I intend to present and summarize parts from a specifically chosen competition process, from brief, to entry and jury statement. Based on these concrete descriptions of the competition process, I intend to make a rhetorical profile which I hope to serve the purpose of the investigation. The competition chosen for this case study is Europan 11, more specifically the Europan Holma site in Malmö, Sweden. The reason for this choice is based on the fact that it´s a contemporary competition (the research will focus on the history of the recent past), with accessible material (competition brief, competition entries and jury statement) and also with clearly set urban aspirations.

The following section aims to briefly describe the content and requirements of the competition brief, a selection of competition entries and the jury statement for Europan Holma. Theme brochure for Europan 11, the design proposals chosen for this particular study and jury statement in its entirety can be found as appendix 1-4.

INTRODUCTION TO EUROPAN

Europan is one of the worlds largest reoccurring architectural competitions with a focus on young European architects below the age of 40. The origin of the competition derives from France, where the housing ministry in the 1970´s presented a program to stimulate new architecture. In 1988 this program expanded into its current form, Europan, which currently has representatives within the field of architecture in 21 European countries.

Europan functions as a cultural platform for the exchange of ideas and research between young architects from different parts of Europe. Through the means of the competition process, the Europan association seeks new ideas in urban planning and architecture, and thus provides young architects with the opportunity to launch their ideas on an international level. Within the format of the competition there is a focus on both the idea- and design competition process possibly followed by implementation. Participating cities around Europe are given the unique opportunity to have

have specific urban problems dealt with on a European level which, in turn, may result in interesting and progressive ideas regarding current architectural and urban design issues. Also, due to the fact that the competition process is reoccurring and well-documented, it creates an opportunity to compare tendencies and the development of cities over time which results in a unique compilation of contemporary urban development.[123]

Worth noticing is the fact that the competition is open, public and anonymous. Also, rules and methods of judging are identical in all participating countries.[124]

PRESENTATION OF THE COMPETITION MATERIAL

The competition process for Europan consists of one additional step in relation to the previously described *"three-step-dialogue"* (p. 47). Briefly summarized, in the first step, the Europan organization launches the competition in Europe on a *common theme*, with common objectives. Based on application, a series of urban sites all over Europe is chosen to be a part of the competition process. In the next step each site is presented to competitors, accompanied with a *competition brief*. Designers and architects responds with a *proposal* and a winner is ultimately appointed by the *jury*.

I have made a deliberate choice, not to go any further in to detail regarding the specific competition process of Europan even though it consists of several more steps which might influence the outcome of the competition. My focus from now on, will be on the rhetorical aspects of the competition brief, competition entries and jury statement for Europan 11 – Holma site, and what is possible to infer from these based on the specific questions at issue for the essay. Despite this I still intend to make an initial introduction to the overall theme of Europan 11, in order to gain a better understanding regarding the starting points of the competition.

Theme of europan 11

The official theme of Europan 11 was "Resonance between territories and ways of life" which found its basis in *"conditions marked by a strong commitment amongst European cities to very stringent environmental objectives"*[125]. According to the theme introduction it was of essence, in Europan 11, that geopolitical concerns was reflected in the design of urban spaces at both a general and detailed level.

The overall objective for the competition summarizes as "urban adaptation". *"Good quality planning with a focus on sustainability should generate an evolution in its environmental and human components that is consistent on all scales. It has become a strategic factor, since it can enhance the economic, social and cultural attractiveness of a region, city or locality, and also boost local identity"*[126].

123   Torsvall, 2002
124   Europan Sweden (odat.)
125   Europan Europe (odat.), p 1
126   Ibid.

The challenge of Europan 11 lies in the ability to combine urban and natural fabric. A sustainable approach *"…entails the production of areas that bring quality to life to everybody"*[127] and also *"involves tackling the question of nature"*[128]. Nature needs to be unified with urbanity in order to enhance urban life, protect the urban future and preserve natural resources and biodiversity.

The main priorities that should be taken into account within the framework of the competition are defined as densification, accessibility and connection. A moderation in horizontal expansion to prevent urban sprawl, sharing of public spaces and an increased accessibility in order to promote social relations. *"…it is essential to develop these connections and inter-dependencies in systems that extend from the local to the global. These connections must also allow access to knowledge and the confrontation of ideas"*[129].

The requirement of Europan 11 was to design urban processes with the capacity to evolve. Based on this notion entrants would need to propose an environmental development strategy that is appropriate to the scale and identity of the specific site and, also, a strategy that would stand the passing of time. A holistic approach was considered to be of essence, where a variety of skills preferably would be brought together (for example planning, landscape, environmental, economic etc.) *"Only a synergy between different approaches will meet the challange"*[130], the introductory competition brief stated .

The participating sites were also to take into account the incorporation of contextual diversity due to the fact that every geographical location has its own characteristics. Basically, the solutions should reflect the particular requirements of the site.

Three scales will need to be recognized for the project. First of all a global strategic scale (the metropolitan area and the city), secondly, an ideas scale which correlates to the district and relations to surroundings) and thirdly, a project scale which is focused on the the urban and architectural project and the design process.

The information on the sites states that each site will contain three types of information for the entrants of the competition, which corresponds to the global strategic, ideas and project scale; 1. political objectives, terms of sustainability and larger territorial determinants. 2. The specificities of the competition area. 3. Information on the competition site where the actual project takes place.[131]

Competition brief - the Holma site

For Europan 11, the housing companies MKB and Riksbyggen participated in a joint mission, with a plot in the Holma area in Malmö. The competition site for Holma is located on a large strip of land, right between the "Million Programme" housing of Holma and the busy road of Pildammsvägen, in the southern outskirts of Malmö. The description of the site and task is divided into three sections; URBAN CONTEXT, STRATEGIC SITE and PROJECT SITE, ranging from a general to a more detailed scale.

127   Europan Europe (odat.), p 1
128   Ibid.
129   Ibid.
130   Ibid.
131   Europan Europe (odat.), p 1-2

Under the heading "URBAN CONTEXT", the following key issues are briefly being addressed:

- Location of the city (regionally, nationally)
- Demographics
- Historical development of the city
- The development and purpose of former housing exhibition area Bo01
- Malmö as a multicultural city
- Social division within the city

In the next section, "STRATEGIC SITE", the following issues are mentioned:

- The location of Holma and its connection to other parts of Malmö (for example contact with neighboring area with a focus on the recent development of Hyllie)
- The evolvement of Holma, from being a farm surrounded by agricultural fields to the development of the so called "Million Programme", with later renovations added.
- Holma´s situation along one of the most clearly defined green belts of Malmö
- Information on dwellings and stakeholders in the area (MKB and Riksbyggen)
- Traffic situation and parking possibilities
- Existing commercial and public services
- The lack of natural commercial and non-commercial social meeting places.

The third section, "PROJECT SITE", is where the core of the competition brief takes form. The questions of the brief are manyfold with a great variety of issues put forward on all types of levels:

- The competition ask for a new urban scheme within the appointed competition site (9 ha)
- The competition brief also asks for a comprehensive proposal for the whole strategic site of Holma (34 ha), which may come as content in terms of programing or development processes.
- For the requested new urban scheme, four general future visions are put forward:
    1. Life oasis – "a place for all stages of life, in a mixed and varied city part"
    2. Disobedient city – "where things happen that does not happen anywhere else"
    3. Eco-urbanity – a zero vision of energy consumption with new and old in a singular concoction"
    4. Holma United - "cooperation between all urban and civic actors taken to another level"
- Housing demands (desired number of residential units, preferences in building types, tenure forms and accessibility standards)
- Solutions to traffic infrastructure (connections between old and new, pedestrian walkways, cyclists, motor and bus traffic)
- Parking solutions
- The development of Pildammsvägen and how it may interact with Holma
- The stimulation and actualization of social interactions within the area
- Isolation of the projects site and Holma towards the immediate surrounding neighborhoods
- The importance of keeping the function of the community center, Folkets hus, preferably in a new building.[132]

---

132   Torsvall, 2012, p. 180-183

Competition entries

Regarding the outcome of the Europan 11 – Holma competition, the jury found that there was no clear winner. Or as the jury formulated it *"The site at Holma proved to be a stern challenge to entrants, and noone cracked it"*[133]. Instead the jury chose to present two second prizes and two honorable mentions. The two second prizes was chosen by the jury for projects that suggested ideas that might be usable for future development of strategies in the area of Holma. For case studies and analysis part of the usability of the rhetorical tool in urban design situations, I have chosen to focus on two design proposals from Europan 11 - Holma. The two runners up: "Green Grid" and "Greenish Village". Following is a summary of the proposals.

Green Grid

The main objective for the proposal of Green Grid is to make Holma a sustainable part of Malmö (from a ecological, economical and social point of view). Three main strategies, or concepts, are presented for implementation of this sustainability approach: *Connectivity, Intensity* and *Diversity*.

Connectivity becomes a strategy to improve urban connections. *"New connections to the surrounding grid will improve Holmas level of spatial integration in the city"*[134]. This spatial integration will, in turn, infuse local commerce and create new meeting places for the people of Malmö. *"The neighborhood will benefit from being passed through, not just passed by"*[135].

Based on the concept of *Intensity* the proposal suggests an optimization of land use, which is synonymous with economy of resources. The undeveloped land between existing buildings needs to be dressed. Also, *"The seamless city, where one neighborhood directly connects to the next without apparent boundries or gaps has proven to be a robust and socially sustainable concept"*[136]. Focus also lies on mixed use of traffic and services in order to strengthen public space

Diversity focuses on spatial growth which will be implemented through mix-use development. The target group is a heterogeneous mix of inhabitants which will benefit from a diversity in family accommodation, tenant forms, conditions created for diverse life styles and diversity in public space.[137]

133   Sveiges Arkitekter, 2011c, p. 1
134   Sveriges Arkitekter 2011a, p. 1
135   Ibid.
136   Ibid.
137   Ibid.

Fig 3. Page 1 of 3, from the design proposal Green Grid.

Fig 4. Page 2 of 3, from the design proposal Green Grid.

Fig 5. Page 3 of 3, from the design proposal Green Grid.

Figures 3-5 displaying the design proposal "Green Grid" in its entirety, from the Europan 11- Holma competition site.[138] Courtesy of: Malin Dahlhielm, Karin Kjellson and Anna Edblom

138   Sveriges Arkitekter, 2011a

Fig 6. The concepts of Connectivity, Intensity and Diversity and the inherent meaning of them translates into the following physical solution, presented in plan.[139] Courtesy of: Malin Dahlhielm, Karin Kjellson and Anna Edblom.

Fig 7. Development plan for the Holma area regarding Gradual development, Infrastructure, Content and Europan Project Site (plans from left to right).[140] Courtesy of: Malin Dahlhielm, Karin Kjellson and Anna Edblom.

139   Sveriges Arkitekter 2011a, p. 2
140   Ibid.

56

In the next step of the design suggestion, focus seems to lie on presentation in text and illustrations of urban spaces within the site, where physical designs would in various ways contribute to the achievement of overall sustainability within the area. Main features becomes "The boardwalk", "The fruit park", "Holma square" and community gardens, which are all incorporated in the previously presented master plan (fig. 6).[141]
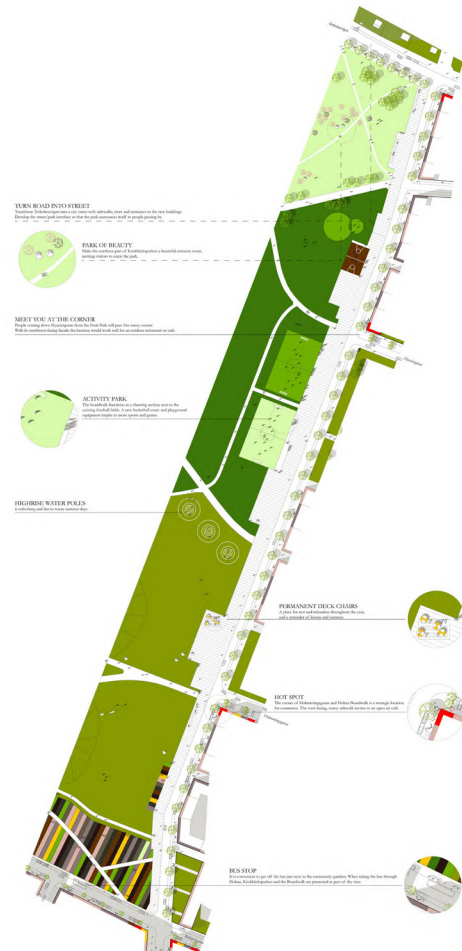
Fig 8. (to the left). Design suggestion for "The Boardwalk", which connects the Holma area with Krockbäcksparken and thus the greenbelt of Malmö.[142] Courtesy of: Malin Dahlhielm, Karin Kjellson and Anna Edblom.

Fig 9. (below). Perspective view of the Holma boardwalk facing north, with new buidings within the Holma area to the right and Krocksbäcksparken to the left.[143] Courtesy of: Malin Dahlhielm, Karin Kjellson and Anna Edblom.

141   Sveriges Arkitekter 2011a, p. 1
142   Ibid.
143   Ibid.
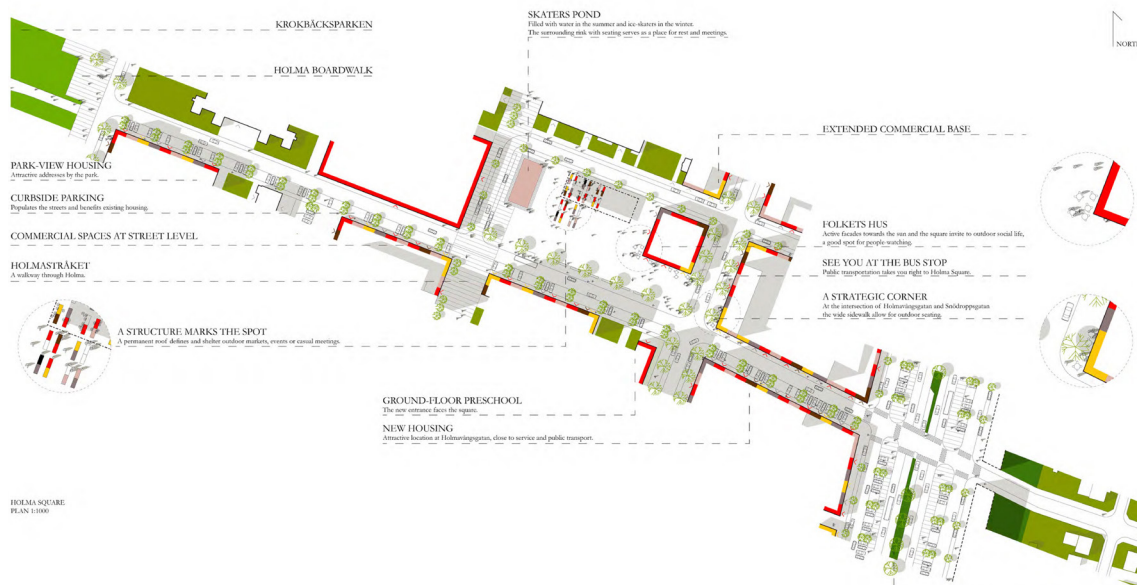
Fig 10. (above) Design proposal for the "Holma Square" with connection to the board walk left in the image and connection to Pildammsvägen to the right in the image.[144] Courtesy of: Malin Dahlhielm, Karin Kjellson and Anna Edblom

Fig 11. Perspective view of the "Holma square", with the new building for "Folkets Hus" in the backdrop.[145] Courtesy of: Malin Dahlhielm, Karin Kjellson and Anna Edblom.

---

144   Sveriges Arkitekter 2011a, p. 3
145   Ibid.

Greenish Village

The strategies executed in the master plan for Greenish Village are *flexibilty, mixed use, mixed tenure, density, connectivity, local character* and *high quality public realm*. The over all theme is GREEN with the urban form modeled on an abstraction of the forest, formed organically, with dense streets and clearly articulated hierarchies of space.

Based on the slogans of Life Oasis, Disobedient City, Eco-Urbanity and Holma United the intentions of the proposal summarizes as the following: The proposal is an attempt to build a modern community that will live in harmony with nature, reflecting a forest in color and volume, with green areas adding value to the urban environment and improving the outdoor air quality. An organism that can be flexible during the planning process.

This is done by adding a number of buildings that complement each other in content and design and with new functions that will serve as complements to the existing Holma. The new part is built around five social, economic and spacial targets, with the function of "drivers" in the area. All of these functions are being linked to the existing green belt, while a variety of public spaces is created for different use and to link the new structure with the existing Holma.[146]
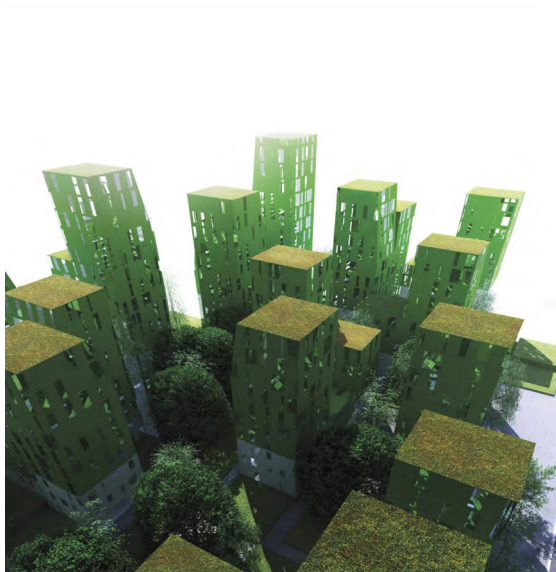
Fig 12. Visualization of the concept "Disobedient city".[147]
Courtesy of: Urban Skogmar, Johan Ahlquist, Carlos Martinez.

Fig 13. Visualization of the concept "Eco-Urbanity".[148]
Courtesy of: Urban Skogmar, Johan Ahlquist, Carlos Martinez.

---

146   Sveriges Arkitekter 2011b, p. 1-2
147   Sveriges Arkitekter 2011b, p. 2
148   Ibid.
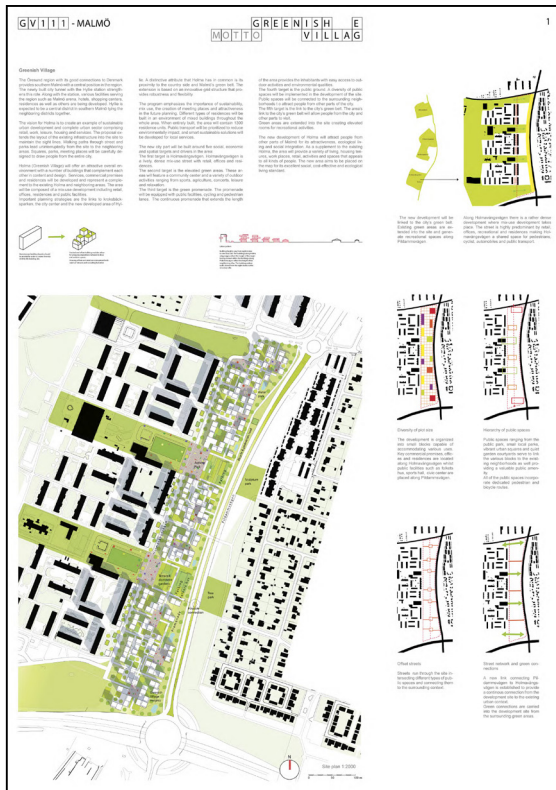
Fig 14. Page 1 of 3, from the proposal "Greenish Village".

Fig 15. Page 2 of 3, from the proposal "Greenish Village".

Fig 16. Page 3 of 3, from the proposal Greenish Village.

Figures 14-16 displaying the design proposal "Greenish Village" in its entirety, from the Europan 11- Holma competition site.[149] Courtesy of: Urban Skogmar, Johan Ahlquist, Carlos Martinez.

149   Sveriges Arkitekter, 2011b

Fig 17. Masterplan for the design proposal Greenish Village, which focuses on the development of the appointed Strategic Site for the competition.[150] Courtesy of: Urban Skogmar, Johan Ahlquist, Carlos Martinez.

150   Sveriges Arkitekter 2011b, p. 1
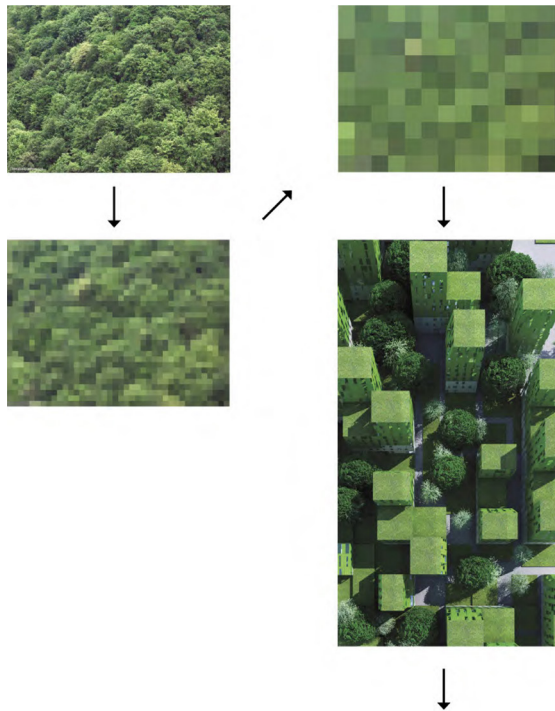
Fig 18. (to the left) Conceptual sketch with the urban form modeled on an abstraction of the forest.[151] Courtesy of: Urban Skogmar, Johan Ahlquist, Carlos Martinez.

Fig 19. (below) Birds-eye view of the strategic competition site. With its connection to the "Million Programme" housing area of Holma to the left and Pildammsvägen to the right.[152] Courtesy of: Urban Skogmar, Johan Ahlquist, Carlos Martinez.

NORTH VILLAGE

CENTRAL VILLAGE

SOUTH VILLAGE

SECTION CUT

Scale rises towards
the Hyllie development
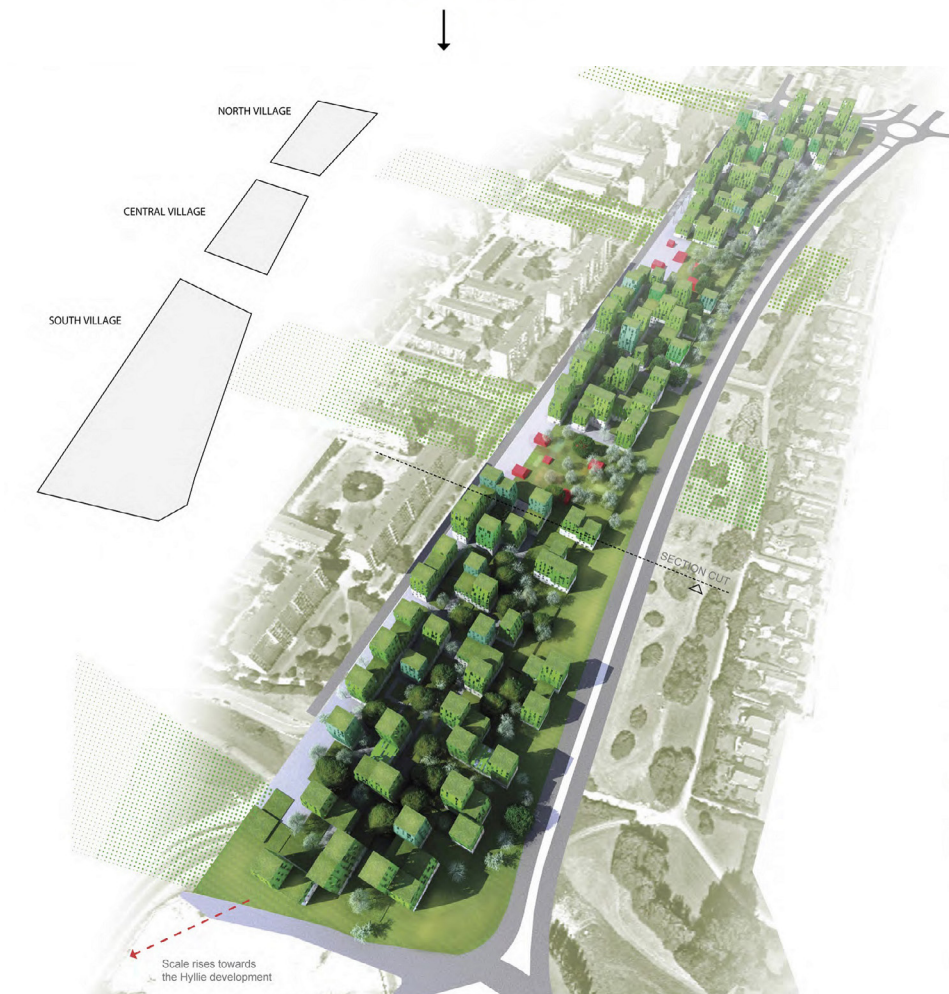
151   Sveriges Arkitekter 2011b, p. 2
152   Ibid.

Jury statement

Site and Task:

"The site is in peripheral Malmö, on a large strip of land between the existing Miljonprojekt housing area of Holma and the busy road of Pildammsvägen. The questions of the brief are manyfold, dealing with the desire of the developer to create something with architectural identity that can transform perceptions of Holma, to the need to deal with the difficult legacy of modernist public space. The jury also felt that dealing meaningfully with the road, and perhaps taming it, was vital to the success of the project. Many entries dealt rather conservatively with the task, proposing variations of perimeter blocks with more or less architectural interest. The jury found that no clear winner emerged, and that the urban design skills of many of the entries were disappointingly crude. Noone adequately solved what is a very complex and multifaceted problem. Instead the jury's choices identify projects and young architects with the potential to contribute positively to what will be a long-term project. It seems clear that the vision of a single architect is unlikely to create a decent piece of city in this location.

The site at Holma proved to be a stern challenge to entrants, and noone cracked it. The jury decided to offer second prizes to two projects that suggested some talent in their authors, and ideas that might be developed into strategies for the future of this area.[153]"

RUNNER UP Green Grid
"Green Grid was chosen for its apparent desire not to distinguish between the existing modernist suburb of Holma, and what might be added to it in the future. The authors had clearly considered Holma as a whole, trying to integrate and solve all the edges of the place, and resisting the creation of new boundaries between old and new. The treatment of the edge of the park was a strong insight, and suggested to the jury that an all-embracing strategic view of Holma would be useful for all stakeholders in this regeneration project.

The jury was less convinced by the rigidity of the proposed block structure, and understood it as a schematic proposal rather than a viable scheme at this stage. But the jury also felt that there was a plausible framework in evidence here that could be worked with.[154]"

RUNNER UP Greenish Village
"The desire on the part of the developer for some degree of identity to be created through architecture was the aspect of the brief that Greenish Village seemed to answer. Architecturally, the project suggested an intriguing and attractive atmosphere in the green courtyards it proposed, even if the overall plan seemed somewhat monotonous. The jury felt that these grouped towers had the potential to solve the tricky problem of scale on such a site. Whereas many other entries grouped large and small elements in various configurations, this one dealt with various scales of inhabitation in a single architectural expression. There were fundamental problems with the project at an urban scale, and it was unclear whether it would be desirable to have as much of this housing as proposed. The project also created a vague and unrealistic relationship with Pildammsvägen, and was very schematic at the level of planning the accommodation within the buildings. The jury felt that there was talent in evidence here, and that architect and client could learn a lot from one another if the project was further developed.[155]"

153   Sveiges Arkitekter, 2011c, p. 1
154   Sveiges Arkitekter, 2011c, p. 1
155   Sveiges Arkitekter, 2011c, p. 1

7 MEANS OF EXPRESSION

Rhetorical analysis & discussion

INTRODUCTION TO A RHETORICAL BASED ANALYSIS

Based on the prerequisites expressed in official theme for Europan 11, I intend to analyze the competition brief for Holma, the competition entries "Green Grid" and "Greenish Village" and the jury statement from the Holma competition, from an *ethos*, *pathos* and *logos* perspective. Thus, *"who says it"*, *"to whom is it being said"* and *"what is being said"*. By this approach, hopefully it becomes possible to access those common places, *topoi*, which arguments rests upon. And, in turn, with *topoi* as a filter, hopefully patterns of behavior, models of thinking and relevant issues will appear more clearly.

In the analysis parts of the essay, my approach has been to allow relevant issues to gradually emerge through a discussion based forum. Eventually, in the last section of the essay, chapter 8 - Reflections and Conclusion, I will limit myself to a specific number of questions that I find particularly interesting in the context of this project and have them pinpointed and further developed.

MEANS OF EXPRESSION – THE COMPETITION BRIEF

In this context, the concepts of *ethos, pathos* and *logos* are viewed as components of argumentation which may be used by the speaker in terms of convincing their audience. An initial input to the analysis of the competition process will be to examine, based on the notion of these three rhetorical proofs, how it becomes possible to establish credibility of the task through the framing and presentation of the competition brief. Questions that comes to mind are:

- What viewpoints and places, *topoi*, are deliberately (or not deliberately) drawn from and used by the promoter of the competition in order to make their thoughts (thus, the purpose of organizing the competition) common with the target group, in this case the participants and jury group?

- What *topoi* are given space within the format of the competition and what motives does the task of the competition rest upon?

- What urban visions may be discerned, based on the content of the competition brief?

Image of the city

From a *logos* perspective, *"what is being said"*, I come to think of the topos *"definition"*, derived from one of Aristotle's 28 listed general topoi.[156] How is the competition site *defined* within the description of the task? In the introductory section of the brief, "Urban Context", almost one third of the text is dedicated to the architecture exposition Bo01 and the development of Western Harbour. With the construction of Bo01 in 2001, Malmö established a new picture of itself as a sustainable city[157]. Is it a conscious choice, from the originator of the competition, to define the assignment of Holma along

---

156   Mehrens, 2004, p. 12
157   Klyft, 2012, p. 45

with the overall positive image of the sustainable neighborhood of Bo01, in order to raise the value of the competition task itself? Is there a desire to decrease the negative image of the "Million Programme" housing of Holma (the description of Holma is given only a fraction more space than the positive image of Bo01 regarding the amount of text within the competition brief) in favor of an image of Malmö as a sustainable, innovative city? Or does the presentation of Bo01 and Western Harbour, within the context of the competition brief, in any way give an indication on what the desired outcome of the Holma-competition is, based on the wishes of the promoter?

The current image of Malmö is based on the idea of a changed city. A city not necessarily any longer associated with economic and social problems, but rather a changed city built on the historical roots of industrialism. Klyft states; in the search for a new identity Malmö found its future in the knowledge based economy with Malmö University in the forefront. Also, with the construction of Bo01, Malmö established yet another picture of itself as the sustainable city. Key words of our time that may be connected to the development of Malmö are culture, creativity, design, innovation and knowledge.[158]

Based on how Bo01 is defined within the competition brief in relation to the Holma-task, i ask myself; is the desired image of Malmö (referring to the description made by Klyft[159]) so apparent and established, that it becomes a prerequisite which already defines the site (in this case the competition site) and the desired outcome of the competition? Does pre-existing conditions of the site unconsciously become subordinated the image of the city and does the existing site, in this case Holma, disappear in an overly clear vision of what the city should appear and serve as?

Continuing from a *logos* perspective, based on the description made in the competition brief, I draw the conclusion that Malmö, as a city, finds itself in a *local topos* (a local context that is). A *topos* which is affected by the general situation in which Malmö exists, which in turn is influenced and reconnects to the successfully implemented desired image of Malmö. Thus, *the desired image of Malmö also becomes a topos*. The notion of how the image of Malmö influences the task itself shines through in many of the statements expressed in the brief. In the sections "Urban Context" and "Strategic Site", what is mainly found is statistics and facts of the Holma area, mixed with the image of sustainable Bo01, and the recent (what I perceive as positive) development of Hyllie. In the section of "Strategic Site", where the core of the competition brief takes form, the four general future visions put forward (Life Oasis, Disobedient City, Eco-Urbanity and Holma United) also speaks well with the desired image of Malmö. For example, Malmö as a city not necessarily any longer associated with economic and social problems connects to the concepts of *Life oasis – "a place for all stages of life, in a mixed and varied city part"*[160] and *Holma United - "cooperation between all urban and civic actors taken to another level"*[161].

158   Klyft, 2012, p. 45
159   Ibid.
160   Torsvall, 2012, p. 183
161   Ibid.

The idea of the *Disobedient city* – *"where things happen that does not happen anywhere else"*[162] coincides with the keywords of our time connected to the development of Malmö, namely culture, creativity, design, innovation and knowledge. *Eco-urbanity* – *"a zero vision of energy consumption with new and old in a singular concoction"*[163] obviously connects to the idea of the environmentally and ecologically sustainable city with its strong foundation in the Bo01 area.

In this sense, may the Holma area only be regarded upon as a product within the city? A product of it´s time which manifests the desired image of Malmö? According to Klyft[164], Caldenby states that in the shaping of the city's physical environments, a trend is sensed, where strategies for marketing seem to focus on an assumed strong capital and uniform external market. Caldenby also draws the conclusion that this approach might result in spectacular projects which are more likely to become an obstacle in the process of renewal and revitalization rather than a stimulus. In the competition brief for Holma a disobedient city is sought for, thus a place where things happen that doesn't happen anywhere else. May this notion be linked to a marketing strategy based on image of the city (and a marketing strategy for the promoters of the competition of course), rather than benefiting the residents of the area themselves? Could it also be that the desire for a new, innovative and perhaps even spectacular neighborhood may have an adverse effect on conditions for social sustainability in the area (which also is heavily relied upon in the competition brief)? Ultimately, in what manner is this contradiction reflected in the competition entries and the physical solutions that they generate?

"Spirit of the time"

From a *logos* perspective, *"what is being said"*, the initial approach to the competition formulated in the overall theme of Europan 11 is more or less followed in the specific brief for Holma. Abstract statements based on "the spirit of the time", such as stringent environmental objectives and focus on sustainability (in the Europan 11 theme) are concretized and brought down to a local level in the Holma-site competition program. This time typical approach, with a focus on sustainability from a variety of perspectives, such as social, environmental or economical, may in itself be regarded as a topos. Perhaps one of the most commonly recognized topos we have had the possibility to feed back in to, in recent years. A topos which pervades much of what the role of the professional urban planner, designer or architect stands for, but which perhaps is not always as anchored into reality as it should be. *The topos of sustainability*, which reflects the spirit of the time, has instead, to some extent, become a a buzzword and a sales pitch, which leads us up to the fact that the whole concept might be at risk of losing its inherent meaning. In a situation where the development of the city presumably is based on a desired image of what the urban environment should appear and serve as, the use of the sustainability concept should perhaps be approached with great caution so that it doesn't become just that, a buzzword and sales-pitch connected to image.

Continuing the analysis from a *logos* perspective, according to the overall theme of Europan 11, the concept of "urban adaption" has become a strategic force to reckon with. In this sense "urban adaptation" refers to good quality planning with a focus on sustainability, which should generate an evolution in its environmental and human components that is consistent on all scales.[165]

162 Torsvall, 2012, p. 183
163 Ibid.
164 Klyft, 2012, p. 41 refers to Caldenby, 2006, p. 18
165 Torsvall, 2012, p. 183

This statement places high demands on the planning process. How has this effected the development of the Holma-task? What issues of theory and practice does it raise?

The visions formulated for Holma are in my opinion highly demanding. For example, *"a place for all stages of life"*[166], *"a zero vision of energy consumption"*[167] and *"cooperation between all urban and civic actors"*[168] are sought for as overall visions for the area. In striving for the ultimate urban setting (from an *ethos* perspective, hopefully with good intentions), perhaps the *topos* of sustainability becomes an unreachable idealistic approach. An utopian idea of what the city should appear as, based on social sustainability (a place for everyone and cooperation between everyone), economical sustainability (referring ones again to the thoughts of Caldenby where strategies for marketing seem to focus on an assumed strong capital and uniform external market[169]) and environmental sustainability (with for example a zero vision of energy consumption). In the context of the competition, is it at all possible for the participants to translate this highly demanding theoretical approach into practice in the design proposals? Or is there a risk, in what I perceive as an overwhelming situation, that the participants maximizes the expression of the idea and concept at the expense of solving the actual problem? Is it in this context that underlying *topoi*, such as sustainability, might be at risk of loosing its inherent meaning? Due to external demands and expectations in the forum of competitions, there might be a risk of professional planners and architects undermining their own competence and skills which, in turn, contradicts the perception of the competition as a means for shaping the contours of future urban design theory.

Authority to speak for the field of architecture – perspective of the promoter

In this particular situation, the originators of the competition MKB and Riksbyggen, aims to find a common vision regarding the development of Holma. But what are their roles as stakeholders in the competition process? With rhetoric as an interpretation methodology, is it possible to read between the lines of the brief and conclude by reasoning what the desired outcome of the competition might be?

The visions for the overall theme of Europan 11 are demanding, referring once again to the overall objective of "urban adaptation"[170]. In what manner has this concept been translated into an actual task for the site and in what way will it gain the organizers? Through the competition brief, the promoters of the Holma-competition have provided the recipients (participants of the competition and jury group) whit a great variety of options. Has this variety of options and orientations enabled a greater freedom of interpretation of the task by the participants of the competition, or has it in contrast served as a restriction? As expressed in the jury statement, the questions of the brief are manyfold.[171] Is it at all possible for the participants to meet all the requirements formulated in the competition brochure? According to the Swedish competition rules, clarity of the competition brief becomes important for the outcome of the competition itself. Thus, the organizer should carefully consider their approach to the task in order to maximize the outcome of the competition. There is a

---

166   Torsvall, 2012, p. 183
167   Ibid.
168   Ibid.
169   Klyft, 2012, p. 41 refers to Caldenby, 2006, p. 18
170   Urban adaptation refers to good quality planning with a focus on sustainability, which should generate an evolution in its
        environmental and human components that is consistent on all scales
171   Sveriges Arkitekter 2011c

certain risk that the requirements of the task, stated by the promoters, are too excessive which makes it impossible for the contestants to meet the criteria. This may result in adverse consequences for the design proposals.[172] Is this the case of Europan Holma since the jury was unable to decide on a winner for the competition? Were to many intentions added to the brief, which made it impossible for the contestants to meet all of the criteria?

I interpret the ideas of the promoter as grand visions in combination with a desire for real viable solutions. As main investors in the area, originality *("where things happen that does not happen anywhere else"173)* is sought for probably in order to market the area. At the same time, demands for realistic solutions (such as desired number of residential units, preferences in building types, tenure forms etc.) accompanies the brief possibly based on a need for security in the project.

I ask myself in what way the promoters of the competition have gained the authority to speak for the field of architecture. From en *ethos* perspective, *"who is saying it"*, *ethics* is in constant dialogue with the human desire for change and innovation.[174] Through the choices made and aspects presented in the competition brief, the organizers of the competition have made statements with more or less ethical implications, when making assumptions about relevant design issues. As main investors in the Holma area, MKB and Riksbyggen most likely have personal gains in the project. Perhaps that´s why the competition program was so multifaceted as it was, which allowed for as much solutions possible as an outcome of the competition. But again, as it was considered by the jury that no clear winner emerged among the entries, maybe it was the case that the requirements of the task became to excessive. But how did this affect the outcome of the competition? Did it cause the jury to able to pick and chose among the best solutions and perhaps even combine aspects of various proposals which suited the organizers vision of the future development of the area the best?

172   Kazemian et al., 2005, p. 29-30
173   Torsvall, 2012, p. 183
174   Gustavsson, 2001, p. 14-15

MEANS OF EXPRESSION – THE COMPETITION ENTRIES

What I want to achieve in this context, is to access those underlying thoughts and issues which arguments, presented in competitions entries, rests upon. To find those places of thought and viewpoints, topoi, which serves as a basis for the competition proposals and reinforces the inherent meaning put forward. This part of the analysis will be implemented by investigating two proposals from the Europan 11 – Holma competition, the runners up; "Green Grid" and "Greenish Village".

One topos, figuratively speaking, is the actual competition brief. Architects and designers derive from a common starting point, but yet manages to convey ideas and design suggestions in completely different manners. In this context, it becomes interesting to view the two proposals from different perspectives, *ethos, pathos* and *logos*, in order to be able to access those underlying meanings which is being expressed through written and graphically illustrated material. Questions I ask myself are:

- What kind of rhetorical representations can be found in each proposal and in what manner does the participants seek impact for their ideas?

- What *topoi* are possible to identify and draw conclusions from regarding strategies for urban development?

GREEN GRID

Introduction

In the proposal for Green Grid, it´s apparent that focus lies on a holistic approach to the Holma area, rather than the specified appointed competition site. The proposal in itself is substantial with a clear connection to the competition brief. All of the requirements stated in the competition brief are not necessarily met in the proposal, but with a critical approach to the competition program, which was also noted and pointed out by the jury, the issues presented were probably to many.

Sustainability as a topos

What stands out in the proposal, from a *logos* perspective, *"what is being said"*, is the overall idea of a sustainable Holma from a social, ecological and economical point of view. The ideals presented in the material, with a focus on sustainable solutions, may be regarded as consistent with general contemporary trends, thus drawn from topoi which represents tendencies that has been distinct within the field of urban planning in recent years (which was also noted in the competition brief). What becomes interesting is to see how these concrete issues regarding the concept of sustainability has been implemented in reality and translated into actual physical solutions for the site.

The sustainability aspect of the proposal is based on the concepts of *Connectivity, Intensity* and *Diversity*.

Connectivity focuses on the fact that Holma is spatially segregated and suggests that new connections would improve Holmas level of spatial integration in the city. This has been implemented by a developed infrastructure within the site and in connection to surrounding neighborhoods.

Through the concept of *Intensity* it is suggested that definition and intensification of public space is sought after, in order to *"give these spaces attributes for interactivity and recreation"*[175]. Strategies for this is clearly expressed in the the competition entry, and further presented as concrete design proposals and physical solutions such as; mixed street use which would intensify street life, ideas of the seamless city where streets and urban spaces incorporate rather than separate areas and an intensification of the urban fabric to create new interfaces and strengthen public spaces.

The concept of *Diversity* focuses on spatial growth potential and proposes a mixed use development. Diversity in public spaces, which would support urban life, translates into proposals for a park, boardwalk, a new local square and local community gardens. The proposal also states aspirations for a heterogeneous mix of inhabitants and diverse lifestyles which would be achieved through a diversity of building typologies. This also in connection with private outdoor spaces which would inspire to green outdoor living.

The proponents seems to have succeeded very well in taking notes of aspects of social sustainability in the proposal, which feeds back into all of the three previously mentioned concepts. My impression, though, is that ecological and economic sustainability is somewhat overshadowed by the thoroughly developed plan for social sustainability. What could be the reason for this, in this particular case? Perhaps it´s based on a thought where solutions for social relations, thus human ways of life, is closer to the traditional architectural profession compared to economy and ecology. Economic and ecological factors may not be as deeply rooted in our understanding of physical environments and creation of space, thus becoming more abstract on a conceptual level. Worth adding in this context, is the notion that the view on qualitative human social environments has varied throughout time.

Presentation skills as a rhetorical device

Continuing on the concept of *Diversity* in the proposal for Green Grid, I´m not sure that the proposers have been completely successful in translating architectural diversity into an actual design solution. The architectural expression for housing clearly becomes secondary in this context, which is not necessarily bad (depending on how the jury interprets the wishes of the organizer) but definitely noticeable. The competition brief sets out clear aspirations on to what should be included in the design suggestions. For example housing demands, with desired number of residential units, preferences in building types, tenure forms and accessibility standards are put forward[176]. In Green Grid, ideas regarding this matter are being addressed in text but, in my opinion, not entirely successfully illustrated and translated into actual solutions.

175   Sveriges Arkitekter 2011a, p. 1
176   Torsvall, 2012, p. 183

Based on the presentation of the new master plan of Holma, one can clearly identify the relationship to existing structures in the area which is apparent in the way that the designers are attempting to break down open, large scale structures, which characterizes the "Million Programme", into smaller well-defined neighborhoods with defined spaces and units. But despite this, the perception of how the new architectural additions to the area (a great amount of buildings and environments which become very significant in this context) will relate to the old preexisting "Million Programme" and those renovations which has been implemented so far is quite vague. In the architectural building solutions presented, no distinct orientation is being identified, especially not in regards of how the new would relate to the old. But despite this lack of content, I still perceive the new image of Holma in the proposal of Green Grid as solid.

From this it is possible to assume that presentation skills functions as an important rhetorical device, through which it becomes possible to conceal flaws in the proposal. If some aspects of the proposal is more thoroughly developed than others (based on the requests of the competition brief), perhaps then it´s a necessity to rest upon this rhetorical device in order to be able to sell an emotion and understanding of the proposal as a whole, rather than specific definite design solutions.

Continuing on the subject of presentation skills as a rhetorical device for convincing in design competitions, how consistent is the proposal that architects presents with reality? In the case of the proposal for Green Grid, I think that there is a realistic approach to the task as a whole. However, I question the way the environments are being illustrated through graphical means, in views and perspectives. How well does the elements incorporated in the images correspond to reality? Obviously, I´m not the first one to take note of this approach to illustrations in design competitions. Skills in visual presentation has become a rhetorical device, which may make or break a design proposal. In an article in DN, this phenomenon is humorously described as the following: *"By studying what the happy people in light clothes are up to, it´s possible to create an image of how contemporary urban planners wants us to live our everyday life. In addition to pursuing growth in the service sector, we should exercise, preferably on bike. Children, which we have many of, are being kept in a stroller or on a carrier. Older children play with balls. (Stockholm) residents also appear to be of a significantly homogeneous kind, all in terms of any apparent social class (middle class), physical status (good) and color (white).*[177]" From a *pathos* perspective, who is the designers targeting in their images? In the case of the proposal of Green Grid, its obvious that several elements of urban environments, such as buildings, pavings or traffic are being presented as less noticeable than what they really are in reality. There is no cloudy skies, no rain, no dirt, no littering (but where are the litter bins?) and transparency of course. Personally, I don´t perceive any clear connections between the images presented in the proposal and the actual situation in Holma (as it is presented in the competition brief). The "Million Programme" housing is more or less absent and with that, the residents of the area also disappears (thus, from a *pathos* perspective the target group becomes the jury). Left is the children playing with balls, the happy strolling couple, a hipster and a squirrel. In a way, maybe the pictures rather enhances the feeling of segregation, which contradicts the written material and plans for the proposal. The notions identified is not really meant as a criticism to the proponents in this context. After all, the images are in a way a means to provide the jury with a sense of feeling of the proposal. Maybe the perspective view images presented in competition entries may be regarded as nothing less but a sales-pitch?

177   Barth Kron, 2013

Criticism towards how environments are being presented, through visual means in views and perspectives, should perhaps be seen at a higher level where the designers at a greater extent should take responsibility of presenting reality as it really appears. Especially in regards of not creating a "bubble" of what the professional role as a planner or an architect is.

New Urbanism

Continuing with the analysis, I ask myself the question if there are any ideological approaches in the material presented, which manifests itself as *logos-arguments*, i.e. *"what is being said"*? Ideologies which set standards in society and indicates in what way people should interact with one another in every day life.

In the proposal for Green Grid, it seems to me that issues are being addressed which points in the direction of an approach based on New urbanism. New urbanism is applicable to community planning (which is the case of Europan 11 – Holma site) and promotes holistic solutions, connectivity, mixed use and mixed housing (thus diversity), increased density and sustainability among other things[178]. The proposal for Green Grid is based on these criteria with the overall concept of sustainability which will be implemented through the means of connectivity, intensity and diversity and a holistic approach to the Holma area. In addition to these general and relatively transparent all-embracing concepts, it also becomes possible to bring the discussion down one level and find actual arguments and statements in the proposal of Green Grid which points in the direction of new urbanism, such as *"The seamless city, where one neighborhood connects directly to the next without apparent boundaries or gaps, has proven to be a robust and socially sustainable concept"*, *"Furthermore, the proposal calls for multiple users, a heterogeneous mix of inhabitants, diverse life styles and family models. This can be achieved through diversity of housing typologies, possibilities for individualization and unit variety."* and *"Density, optimization of land ise, is in itself economy of resources."*[179]

One of the reasons why organizing an architectural competition with urban aspirations is the fact that the process might offer an important stimulus for architecture and planning at large and create new inputs to strategic approaches in society. Competitions raise issues of both theory and practice.[180] But is there a risk, with design proposals for competitions, that they end up in some kind of utopian categorization, with images of communities that are unreachable? In the context of urban design competitions of the recent past, does the image of an ideal society become a *topos*?

Professional practice as a topos

From a *ethos* perspective, *"who says it"*, it becomes interesting to focus on the role of professional architects, planners and designer. What beliefs, which becomes *topoi* (common viewpoints) in this sense, are influencing and characterizes the professional role? For example, is there still a connection to be made to the 18th century elitist approach to competing? Also, who is the professionals targeting in their proposals?

---

178   Congress for New Urbanism
179   Sveriges Arkitekter 2011a p. 1-3
180   Kahn, (odat.)

Regarding illustrations in design proposals, from an *ethos* perspective, I draw the conclusion that this is where the designer or architect consolidate its professional role which to some what degree is pervaded by elitist thinking. In "Construction of the future city", Klas Ramberg states that neither brief writers nor architects seems to know who they are building for. The scientifically proven knowledge of how people live their everyday life seems to be absent which results in architects and juries making decisions based on intuition.[181]

From a *pathos* perspective, *"to whom is it being said"*, I ask myself who is the professional designers in the proposal for Green Grid targeting in their overall proposal? My interpretation is that designers are trying to deal with existing problems and issues, like segregation in the area for example, and create solutions which would serve as contributions for the residents. Social functions which would benefit the residents are implemented, but at the same time I get the impression that the designers go beyond the assignment of the competition. They have to some what degree stepped out of the framework of the brief, of which the detailed holistic approach to the Holma area testifies. If one reeds between the lines, it´s tempting to assume that what is formulated in the design proposal exceeds the requirements of the competition brief. One of the targets, thus, clearly becomes the originator of the competition via the jury. In the competition brief a *"comprehensive proposal for the whole strategic site of Holma"* [182] is sought for. The originator of the competition requests this comprehensive approach as content in terms of programing or development processes. With Green Grid, in my opinion, they get a complete design proposal, well thought trough and with great possibilities of implementation. What is the purpose of doing so when it is not specifically requested in the competition program? Is strategic moves being offered by the designers in order to gain future missions? How common is this approach and how important does it become in the process of winning a competition? Kazemian et al. states that a dilemma is to be found in the balancing act between the degree of precision put down in the program and the creative space assigned the contestants. A wish for security and transparency may conflict with the desire for innovation and originality of the design proposals.[183] If we make the assumption that competitions produce innovative ideas, techniques and modes of professional practice which feeds in to society[184], perhaps then, if the designer looses the possibility of going beyond the issues stated in the competition brief, the competition process might be at risk of loosing its creative side. So the overall question becomes, if it´s given more in the design proposal than what is required in the competition brief, is it for the sake of the task, the city or for ones own good?

181   Sveriges Arkitekter, 2012, p. 12
182   Torsvall, 2012, p 183
183   Kazemian et al., 2005, p.29-30
184   Kahn, (odat.)

GREENISH VILLAGE

Greenish Village has a wow-factor which is undoubtedly strong. The proposal is exciting and immediately eye-catching, with strong visual features. It focuses on aspects of green environments and speaks, from a logos-perspective, to a sort of "sustainability-nerve". Approaches to environmental sustainability pervades the proposal, both in text and graphical illustrations. The actual presentation material is green (name "Greenish Village", green colors in plan and perspectives), design elements in the physical solutions of the proposal is green, such as facades, rooftops and landscape surrounding the buildings. Quotes like *"The proposal reflects a forest in color and volume."*[185], *"It´s an attempt to build a modern community that will live in harmony with nature"*[186] or *"Special green qualities should be implemented in the design of the apartment buildings. Multiple balconies with green roof tops will increase the living qualities"*[187] speaks in the same green direction.

Symbolism

From a *logos* perspective, meaning in the proposal of Greenish Village, seems to be conveyed through the means of *symbolism*. For example from a *symbolic* point of view, environmental sustainability is manifested in the proposal through the use of the most sustainable "thing" we have on earth, the rain forest. Starting out with a bird's-eye view that zooms in on forest tree tops, the image is gradually being pixilated in to a pattern which serves as a basis for an actual neighborhood structure. This expression in the proposal for Greenish Village, from a logos perspective, successfully evokes emotions. The strong underlying thought, based on one what is assumed to be on of the most important and commonly known aspects of contemporary urban planning (sustainability), is clearly reinforced through the means of expression. This reinforcement seems to be based on symbolism, both in text and (especially) in the graphically illustrated word (for example, the green facades makes a strong impact). Symbolism may in this sense be seen as a common viewpoint for the proposal, thus symbolism may be regarded as a topos.

Sustainability vs Exclusiveness

From a *logos* perspective I also take notion of indications of another counter pole, namely the one of *sustainable vs exclusive*. How well does these concept go with each other? Sustainable solutions is sought for in the proposal, but how does this relate to the exclusive environment stressed in both text and image? The word *exclusive* is charged with preconceptions but how is it used in this context? And how does it relate to the concept of nature and sustainability? *"Green rooftops and balconies provide exclusive views of the outdoor"*[188], *"The areas uniqueness and environment won´t be found anywhere else in Malmö"*[189] or *"The new area aims to be placed on the map for its excellent social, cost-effective and ecological living standard."*[190] are all arguments from the proposal which relates to this issue. Is exclusiveness sustainable in our modern age? Or is it the other way around, sustainability becomes exclusive? From a social point of view, exclusivity may of course not in any way be considered to

185   Sveriges Arkitekter 2011b, p. 2
186   Ibid.
187   Sveriges Arkitekter 2011b, p. 3
188   Sveriges Arkitekter 2011b, p. 2
189   Ibid.
190   Sveriges Arkitekter 2011b, p. 1

be sustainable. From a economic point of view, you create something unique which attracts people and a market can occur which might be incentive for economical sustainability. From ecological and environmental point of views, it may well be so that investment in expensive solutions, for example material, might ensure that areas last over time. But from a short-term perspective, the exclusiveness approach might create conditions for social segregation which counteracts the desired outcome of the Holma area.. In his dissertation "The construction of the future city", Klas Ramberg states that aestheticization in architectural design competitions leads to a failure to adhere to problems of cities and its residents. A critical analysis of the problems of contemporary urban setting is absent in the competition process which leads up to problems being consolidated and reinforced. There are no possibilities for the city to become diverse when all new becomes expensive and similar.[191]

New Urbanism

From a *logos* perspective, the proposal does not fully seem to be addressing the preexisting site of the "Million Programme" housings (a notion also made in the case of Green Grid). Instead something new is created, a new layer of the city with its own rhetorical expression. The design suggestion derived from Greenish Village becomes a counterpoint to what is already there. Modernist ideals is clearly opposed, with the impersonal environments far beyond the human scale that they produce. Greenish village goes in a completely different direction and the proposal in itself becomes a idealistic statement if you will. Is it possible to conclude that competition processes and the urban visions that they produce, backlashes towards what has become wrong in development of urban settings? Is it far-fetched to suggest that it is a trend to let the human scale, dense, diverse, mixed sustainable type of city specifically counteract large scale areas such as "Million Programme" housings.

Continuing the the discussion from a *logos* perspective, and the notion that the proposal of Greenish Village emphasizes the importance of sustainability; *"The new development of Holma will attract people from other parts of Malmö for its attractiveness, ecological living and social integration."*[192]. Attractiveness, I interpret as a an incentive for economic sustainability. Something new is being created, which attracts people, which, in turn, create conditions for an economical market to emerge. Ecological living and social integration is connected to environmental/ecological and social sustainability. The proposal also more deliberately speaks of mixed use, creation of meeting places (social spaces), walkability, connections to the rest of the city, prioritization of public transport and bicycle routes, green areas, diversity etc. When looking at this, it´s obvious that the basic ideas coincide with the ones from Green Grid which may not come as a surprise based on the notion that the proposals derive from common grounds, the competition brief. Therefore, it is not very strange, that I in the proposal for Greenish Village once again find strong connections to ideals connected to New Urbanism. Maybe even stronger motives than in the previously analyzed proposal. A clear statement which serves as an example of this is:*"The urban form is modeled based on an abstraction of the forest, formed organically and common, and on the interlocked forms of the medieval city, with their dense streets, alleys and squares, and clearly articulated hierarchies of space."*[193] What characterizes New Urbanism is among other things a human-scaled public realm, accessibility, livable and walkable streets and diversity from various aspects.[194] Role-model is the structure of European cities, which

---

191   Sveriges Arkitekter, 2012, p. 12
192   Sveriges Arkitekter 2011b, p. 1
193   Sveriges Arkitekter 2011b, p.2
194   Congress for New Urbanism

has had a natural development for centuries, thus the connection to the medieval city with its dense streets, alleys and squares. This approach serves as a starting point in the proposal in combination with the idea of the organically developed neighborhood with it´s basis in natural forms.

In trying to summarize the general ideas of the proposal; aspects of new urbanism coincides with the expressions stated in the proposal. From this, I draw the conclusion that new urbanism serves as a basis, a viewpoint for the development of strategies, thus it becomes a topos within this context. Also, there are expressions in the design suggestion, stating that the design will derive from natural settings and organically developed forms. Is there a connection to be made to "Design with nature"? A strong movement regarding urban and regional design processes, which focus on ecological sustainable design. "Design with nature", developed by American landscape architect Ian McHarg, focuses on a healthier relationship between the built environment and nature.[195] But in this sense, maybe the use of designing with nature become sustainable only from a symbolic point of view, rather than presenting real viable solutions.

195   McHarg, 1992, back cover

MEANS OF EXPRESSION – THE JURY STATEMENT

Authority to speak for the field of architecture – the jury perspective

What becomes interesting in the context of the jury statement is the fact that the jury wasn't able to find a clear winner in the competition, but instead chose to reward two runners up which they thought had potential in contributing to the future development of Holma. In this sense it also becomes relevant to ask in what manner the jury has gained the right to speak for the field of architecture. From an *ethos* perspective, who is making relevant decisions? And from an *pathos* perspective, who is the jury targeting?

According to the Europan 11 jury report for the Malmö site, the main jury (which was the same for all of the Swedish Europan sites) consisted of seven architects from various national and international municipalities and offices, one artist and professor in design theory and last but not least one journalist and architectural critic. Also represents from the housing companies MKB and Riksbyggen were part of the judging process for Holma in various constellations (two full attendance represents for the whole process and some additional people for the first and second jury session). In addition there were also a project leader for Malmö town planning office and a member of the Swedish Europan committee in the first jury session.

In this context, how representative is this group of people in terms of knowing what the best development strategy for the specific area of Holma should be? Like previously discussed in the section "Professional practice as a topos" (p. 74), perhaps there are parallels to be drawn to the 18th century elitist approach to competing, thus the jury (which mainly consists of professional architects) making decisions based on intuition of what would serve the area the best. The problem of juries making assumptions by themselves on what becomes most relevant in a specific task, is also mentioned by Klas Ramberg in his dissertation, "Construction of the city"[196].

In the case of the Holma competition, the role of the investors MKB and Riksbyggen become seemingly important in the decision making process. Does the outcome of the competition depend on what the focus of the investors are and what they would gain the most from in the process? Like I mentioned in chapter three, the whole purpose of issuing a competition is the desire by the promoter of finding an optimal union of form, function and economy in a project. This, while at the same time selecting the best performer for implementation of the project.[197] Is the jury making decisions based on a brief created by profit-driven forces which, in my opinion would create a contradiction between economical gains and ethical issues for the promoter as a part of the judging process. Also, when the stakes are high, is it possible to assume that the investors of the competition in some way takes over the elitist role of the all-knowing architect in this sense?

---

196   Sveriges Arkitekter, 2012, p. 12
197   Sveriges Arkitekter, 2008a, [Online], p. 5

8 REFLECTIONS & CONCLUSIONS

CONCLUSIONS & REFLECTIONS

Introduction

The overall goal with the work at hand has been the attempt of theorizing the urban design competition process. This has been implemented by establishing methods of analysis based on scientific theory, in this case specific concepts and approaches within the knowledge field of rhetoric. As a conclusion, it partly becomes interesting to reflect on the method of analysis in itself, but also, to discuss the outcome of the method when applied to real case scenarios. It is particularly this latter part that responds to the questions at issue, formulated at an initial stage in the introduction part of the essay.

Comment on the use of rhetoric as an interpretation methodology

Based on the discussions conducted in the analysis part of the case study, a notion has been made that the method raised more questions than I have had time and possibilities to formulate answers to. At an initial stage I felt I was obligated to address and solve every issue that emerged through the discussion based forum of analysis, but eventually I realized that limiting myself became a part of the method. My approach, thus, became to let the questions emerge gradually in the forum of *analysis & discussion*, and in the next step, in this case *conclusions & reflections*, pinpoint those issues that I find particularly interesting in this context.

The approach to using rhetoric as an interpretation methodology in order to theorize the urban design competition definitely served its purpose. But at the same time it has been a constant struggle to focus on what is important in this context and not to fall myself for the rhetorical aspects presented in the competition material (which I probably have done anyway). Regarding the discussion and analysis part of the essay, my intentions have not been to present the audience with any absolute truths or ideas of what is wrong or right. The purpose of the discussion has rather been to problematize reasonings and evoke and stimulate thought in both myself and the reader. Thus, my approach to the task which is presented through the discussion-based forum is showing what kind of interpretations can be made by using rhetoric as an interpretation methodology and is not in any way claiming absolute truths.

Outcome of analysis for Europan 11 – The Holma site

In the context of the case study for Europan 11, I think the use of rhetoric as an interpretation methodology has served its purpose very well. By viewing text, design and visual representations through the rhetorical filter of *ethos-, pathos-* and *logos perspectives*, it has become possible to reach those common places, *topoi*, which arguments presented presumably rests upon.

One overall conclusion I can draw from the analysis, is the fact that the three different perspectives of *ethos, pathos* and *logos,* seemed to shed light on specific types of *topoi*. For example from a *logos-perspective, "what is being said"*, I was able to reach arguments regarding current times, historic aspects, ideals and image. This reflects, among other things, in assumed connections to New Urbanism in the design proposals or the image of Malmö as an important starting point for the competition brief.

An *ethos-perspective, "who is saying it"*, seemed to bring out and highlight ethical dimensions of the professional role as part of the competition process. This was for example included in the discussion regarding elitist thinking in the professional role of promoters, architects and jury members with the assumed right to speak for the field of architecture. A *pathos-perspective, "to whom is it being said"* brought out issues regarding target groups which in turn landed in discussions on personal gains for participants in competitions or marketing strategies for promoters.

One of the issues that particularly seemed to pervade aspects of the analysis process of urban design competitions (especially in the competition entries, but also the competition brief) was thoughts regarding New Urbanism. New Urbanism has been prominent within the field of urban planning in recent years which, according to conclusions I draw from the analysis, could be a reaction towards large scale modernist space. Based on this notice, I ask myself, what will be the next step in the development of urban planning strategies? Thus, what will be the reaction to New Urbanims and the neighborhoods and cities it produces? What will be the next trend that perhaps will evolve through the forum of the urban competition process? This is a question that I obviously don't have an answer to but which I think would gain from being further developed with rhetoric as an interpretation methodology.

One idea I got from the interpretation process was the notion that the use of sustainability concepts from a symbolic perspective (which was discussed in the case of the competition entry Greenish Village) could contribute to accelerating the process of turning away from the new urbanism ideals. From a ethical perspective, human kind may strive for what is "real" and "good" in life. When using the sustainability concept from a symbolic point of view in combination with new urbanism strategies for urban planning, there might be a risk of people turning against new urbanism due to the fact that it might only serve as a facade for the inherent meaning which human kind always seem to strive for.

Final thought

The use of concepts within philosophical sciences, more specifically action-oriented humanistic theory, in order to be able to investigate the urban design competition process has been a very complex and demanding process. During the process of writing this essay, I have many times asked myself if it would be possible to come to the same conclusions just by using common sense. The answer is yes, but at the same time it must not be forgotten that the purpose of the project was to develop a method for analysis within the field of urban design, connected to scientific theory. This in order to raise credability of the task and validate the results. In my work I have only scratched the surface and I am confident that the method would gain from being further developed and refined for the specific purpose of investigating means of expression in urban design competition and development processes. One idea would perhaps be to translate the ancient concepts into modern language in order to make the method feasible and easier to understand.

REFERENCES

Barth Kron, Viktor (2013), *Titta noga- Ser Stockholm ut såhär?*. [Online]. Dagens Nyheter. 21 februari. Tillgänglig: http://www.dn.se/sthlm/titta-noga-ser-stockholm-ut-sa-har/. [2013-08-26]

Congress for New Urbanism (xxxx). *An introduction to New Urbanism* [Online]. Tillgänglig: http://issuu.com/newurbanism/docs/new_urbanism_intro?e=2992273/2824077. [2013-08-18]

Europan Europe (odat.) *Theme of Europan 11*. [Online]. Tillgänglig: http://www.europan-europe.eu/media/default/0001/01/e11_topic_pdf.pdf . [2013-08-26]

Europan Sweden (odat.) *WHAT – Europan in 10 points*. [Online]. Tillgänglig: http://europan.se/WHAT. [2013-08-26]

Friends of the High Line. (senast uppdaterad 2002). *Designing The High Line*. [Online]. Tillgänglig:http://www.thehighline.org/competition/original/index.html. [2013-08-26]

Gabrielsen, Jonas. (2008) *Topik: ekskursioner i retorikkens toposlaere*. Åstorp: Retorikförlaget

Gustavsson, Eva, 2001, *Trädgårdsideal och kunskapssyn. En studie av meningens uttryck med exempel från Gösta Reuterswärds och Ulla Molins skapande handling*, diss., Sveriges lantbruksuniversitet, Institutionen för landskapsplanering, Agraria 262, Alnarp

Hellspong, Lennart. (2004), *Konsten att tala – Handbok i praktisk retorik*, Lund: Studentlitteratur.

McHarg, Ian, L. (1992) *Design with nature*. New York: American Museum of Natural History

Mehrens, Patrik (2004). *Logosargumentation – En översikt* [Online]. Tillgänglig: http://www.littvet.uu.se/digitalAssets/40/40043_Patrik-Mehrens-Logosargumentation.pdf . [2013-08-26]

Kahn, Andrea. (2006). *Transcripts: Dynamic forces*. I:Malmberg, Catherine (ed.) The Politics of Design: Competitions for Public Projects. Anaheim, CA. Media Communications.

Kahn, Andrea. (odat.) *Constructing Urbanism* [Online]. Tillgänglig: http://www.arch.columbia.edu/workpage/work/courses/history-/-theory/constructing... [2011-08-29]

Kazemian, R.; et al (2005) *Jämförande analys av arkitekttävlingar – erfarenheter från tre nordiska länder,* TRITA-ARK-Forskningspublikationer 2005:3. Stockholm: Kungl Tekniska Högskolan.

Kazemian R.; Rönn M., Eds. (2006), *Arkitekturens kvalitetsfrågor*, TRITA-ARK Forskningspublikationer 2006:8, Stockholm: Kungl Tekniska Högskolan.

Kjeldsen, Jens. E. (2008). *Retorik idag: introduktion till modern retorikteori*. Lund: Studentlitteratur

Klyft, Stina. (2012). *BRANDSCAPE – några marknadsföringsstrategier för offentliga rum i Malmö och Manchester.* (Examensarbete inom landskapsplanering). Sveriges Lantbruksuniversitet

Konkurrensverket. (2007). *Swedish Public Procurement Act.* [Online]. Tillgänglig: http://www.kkv.se/upload/Filer/ENG/Publications/Swedish_Public_Procurement_Act.pdf . [2013-08-26]

Lindhardt, Jan. (2005). *Retorik.* Åstorp: Rhetor

Ramirez, J L, (1995.) *Skapande mening: Bidrag till en humanvetenskaplig handlings- och planeringsteori.* Nordiska institutet för samhällsplanering, Avhandling 13:1, Nordplan.

Retorik (2011) Anders Sigrell, [radioprogram] Producent: Petra Quiding, Sveriges Radio P1, [2011-01-10]

Svensson, Charlotte. (2008). *Arkitekttävlingar, om konsten att hitta en vinnare*, diss., KTH. Stockholm: Kungl Tekniska Högskolan.

Sveriges Arkitekter, (2008a), *Sveriges Arkitekter informerar om arkitekttävlingar och Sveriges Arkitekters tävlingsservice.* [Online]. Tillgänglig: http://www.arkitekt.se/s12803/f5301. [2013-08-26]

Sveriges Arkitekter, (2008b), *Ingen dialog i tävlingar*, Arkitekten, Sveriges Arkitekter, nr. 12

Sveriges Arkitekter, (2010a), *Arkitekttävlingar 2007-2010.* [Online]. Tillgänglig: http://www.arkitekt.se/s63488/f11378. [2013-08-26]

Sveriges Arkitekter, (2010b), *Tävlingsregler.* [Online]. Tillgänglig: http://www.arkitekt.se/s12794. [2013-08-26]

Sveriges Arkitekter, (2011a), *Complete entry ID365 Green Grid.* [Online]. Tillgänglig: http://www.arkitekt.se/s68757/f13200. [2013-10-26]

Sveriges Arkitekter, (2011b), *Complete entry GV111 Greenish Village.* [Online]. Tillgänglig: http://www.arkitekt.se/s68758/f13201. [2013-10-26]

Sveriges Arkitekter, (2011c), *Europan 11, Sweden – Jury report.* [Online]. Tillgänglig: http://www.arkitekt.se/s68776/f13218. [2013-08-26]

Sveriges Arkitekter, (2012). *Ny avhandling visar hur tävlingsideal skapar segregation.* Arkitekten, Sveriges Arkitekter, nr. 12

Torsvall, Jonas. (2012). *Europanic: Europan Sweden : a thousand new ideas for our cities.* Stockholm: Liber

Tostrup, Elisabeth. (1999). *Architecture and rhetoric: text and design in architectural competitions*, Oslo 1939-1997. London: Andreas Papadakis Publisher

Wærn, R. (1996). *Tävlingarnas tid: Arkitekttävlingarnas betydelse i borgerlighetens sverige.* Stockholm: Arkitekturmuseet

Wedby, Martin. (2005). *En retorisk undersökning om topiklärans potential och mönstertänkandet eller tänkande mönster.* (C-uppsats i Retorik) Södertörns högskola/Institutionen för svenska, retorik och journalistik

Wolrath Söderberg, Maria. (2012). *Topos som meningsskapare : retorikens topiska perspektiv på tänkande och lärande genom argumentation.* Ödåkra: Retorikförlaget

FIGURES

Figure 1: Sveriges Arkitekter, (2010a), *Arkitekttävlingar 2007-2010.* [Online]. Tillgänglig: http://www.arkitekt.se/s63488/f11378. [2013-08-26]

Figure 2: Kjeldsen, Jens. E. (2008). *Retorik idag: introduktion till modern retorikteori.* Lund: Studentlitteratur

Figure 3-11: Author: Malin Dahlhielm, Karin Kjellson and Anna Edblom. Published with permition from the author

Figure 12-19: Author: Urban Skogmar, Johan Ahlquist, Carlos Martinez. Published with permition from the author

APPENDIX 1

Holma Boardwalk

GREEN GRID intends to make Holma a sustainable part of Malmö - ecologically, economically, and socially. The strategy is to improve urban connections, to increase urban intensity, and to strenghten urban diversity.

CONNECTIVITY

Holma is easy to reach regionally, but locally the neighbourhood is spatially segregated. It has been designed to avoid through travel, as a quiet enclave with few connections to the city grid. New connections to the surrounding grid will improve Holmas level of spatial integration in the city. It will become a part of daily life not only for its own residents, but also for people living in the surrounding areas. Spatial integration results in increased opportunities for local commerce as well as in new meetings between Malmö citizens.

The new city district and railway station in Hyllie, less than a kilometre south of Holma, puts Holma in a strategic location between the city centre and Hyllie. Holma will have better connections to regional and national railways, and local movement through Holma is likely to increase. The neighbourhood will benefit from being passed through, not just passed by.

Holma in the context of Malmö

Existing street structure   Proposed street grid
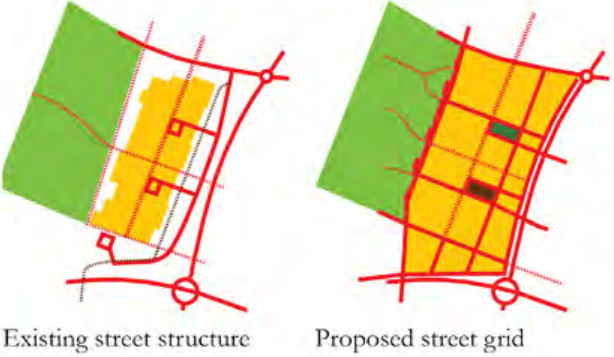
INTENSITY

The proposal aims to define and intensify public spaces, and to give these spaces attributes for interactivity and recreation.
By turning roads into streets designed for mixed use by pedestrians, bicyclists, motorists and public transport, local street life can be intensified. Street parking is part of the new and more efficient infrastructure; making in possible to replace two centrally located parking garages with a local square and a local park.
Density, optimization of land use, is in itself economy of resources. In this case, the undeveloped land between existing buildings and surrounding roads lacks recreational qualities. It functions mainly as a low intensity buffer zone, but can also be considered as a physical and mental barrier.

The seamless city, where one neighbourhood directly connects to the next without apparent boundaries or gaps, has proven to be a robust and socially sustainable concept. Streets and other urban spaces should incorporate rather than separate areas. This calls for double-use of Pildammsvägen and Årtholmsvägen, functioning both as regional connections as well as local streets with space for pedestrians and cyclists. Proposed possible extensions to the north, east, south and west of current Holma all intend to tie into the surrounding urban fabric and to create new and attractive urban interfaces. Strategically placed commercial areas at street level as well as positions and amount of entrances are parts of the strategy to strengthen public spaces and intensify local city life.

DIVERSITY

Holma has the spatial potential to grow, and can as proposed over time be a community of about 8000 residents (more than twice as many as today) along with new workspaces, commercial areas, and schools.
Today the area almost exclusively consists of residential narrow blocks of three different types: three level blocks with communal staircase access, three level blocks with gallery access, and eight level blocks with communal staircase/elevator access. Eighty percent of the 1500 existing apartments have one or two bedrooms. Two thirds of the apartments are rental flats through MKB, the municipal housing company, and the rest are tenant-owned units through Riksbyggen, a cooperatively owned company. In other words, the diversity within the area and within the housing stock is remarkably low.
The proposal calls for a mixed-use development. This includes larger office buildings in well-exposed locations (mainly in the direction of Hyllie; by Annetorpsvägen and Pildammsvägen), as well as smaller workshops and commercial areas. A mix of professionals and local residents creates a desirable context where people meet and strangers coexist.
Furthermore, the proposal calls for multiple users, a heterogeneous mix of inhabitants, diverse life styles and family models. This can be achieved through diversity of housing typologies, possibilities for individualisation and unit variety. A greater number of property owners, even

within each block, is desired as well as a wide range of financial constructions: short- and long-term rental units, cooperative housing and tenant-owned units. Compact self-owned housing units and own-your-own-home initiatives should also be considered as a complement to larger multifamily buildings.
Considering the large amount of conventional one- or two-bedroom apartments in the area, it might be interesting to focus especially on complementary apartment types. For instance: compact and/or short-term living in strategic locations for commuters, compact and affordable living for young, single professionals/students, larger units with extensive private outdoor spaces for families, large units for three generation households, apartments with extended service and communal spaces for seniors, and basic generic spaces for different kinds of work-live arrangements.
By offering a large variety of housing within the neighbourhood, its residents have the possibility of moving within the area when life and needs change.
Diversity in public spaces supports local urban life. The proposal introduces a park boardwalk, a local fruit park, new community gardens and a new local square.
Private outdoors spaces (such as balconies, terraces, gardens, courtyards and roof gardens) complement common and public outdoor spaces and inspire to green outdoor living.
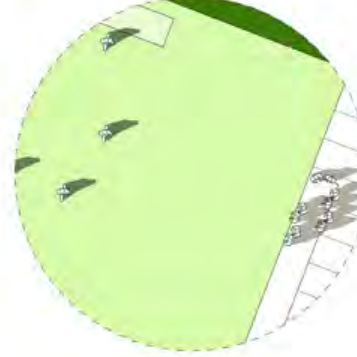
I want my life to be intense!

TURN ROAD INTO STREET
Transform Årtholmsvägen into a city street with sidewalks, trees and entrances to the new buildings.
Develop the street/park interface so that the park announces itself to people passing by.

PARK OF BEAUTY
Make the northern part of Krokbäcksparken a beautiful entrance room, inviting visitors to enjoy the park.

MEET YOU AT THE CORNER
People coming down Hyacintgatan from the Fruit Park will pass this sunny corner.
With its southwest-facing facade the location would work well for an outdoor restaurant or café.

ACTIVITY PARK
The boardwalk functions as a cheering section next to the existing football fields. A new basketball court and playground equipment inspire to more sports and games.

HIGHRISE WATER POLES
is refreshing and fun in warm summer days.

PERMANENT DECK CHAIRS
A place for rest and relaxation throughout the year, and a reminder of leisure and summer.

HOT SPOT
The corner of Holmavängsgatan and Holma Boardwalk is a strategic location for commerce. The west-facing, sunny sidewalk invites to an open-air café.

BUS STOP
It is convenient to get off the bus just next to the community gardens. When taking the bus through Holma, Krokbäcksparken and the Boardwalk are presented as part of the view.

HOLMA BOARDWALK
PLAN 1:1000

GREEN GRID
green living - urban opportunities

towards Malmö city

Ärthdmsmarta

Pildammsvägen

I love diversity!

the Fruit Park

Holma Boardwalk

Holma Square

towards Kroksbäck

Annetorpsvägen

towards Hyllie

towards Kulladal

SITE PLAN 1:2000

THE FRUIT PARK

As a complement to the vast city park, a local park is created. It is centrally placed between Holmasträket and the street Snödroppsgatan. The fruit park is a clearly defined urban space with streets, sidewalks and buildings on all four sides. A bus stop is planned next to the park, at Snödroppsgatan.

With 50 different kinds of trees with edible fruits, flowers and nuts, it can become a local attraction at all seasons. Locals can enjoy spectacular blooming in spring, and harvest apples, pears, cherries, plums, elderberries and chestnuts during summer and fall. In wintertime the park will become a stark composition of 50 individual silhouettes.

KROKBÄCKSPARKEN

The large park Krokbäcksparken is part of a main greenbelt in Malmö. The greenbelt stretches to the city center via a sequence of parks, sport facilities and community gardens. As a city park Krokbäcksparken has the potential to connect areas and to become a meeting place for Malmö residents.

THE BOARDWALK

The park boardwalk manifests the interface between Krokbäcksparken and the community of Holma. As an activity zone it becomes a place of departure for park adventures.

New active facades with entrances, balconies and windows overlooking the park make ground for a safe and attractive recreational area at all times. Buildings and streetlights differentiate the boardwalk from the vast park, similar to a beach promenade by the dark ocean at night.

When including the boardwalk in the urban grid, it will also become easier for residents in Kulladal, Krokbäck, Hyllie and Ärtholmen to access and use the park as an everyday resource.

COMMUNITY GARDENS

Local pioneers for urban small-scale cultivation will appreciate three new areas with communal gardens along Holmasträket. The gardens in these prime locations will replace present, more peripheral garden lots.

The community gardens symbolises ecological sustainability as they supply permeable surfaces, increased local biodiversity and some locally grown foods. But more importantly they can offer residents an increased sense of place and belonging. New social networks and interactivity comes naturally while growing vegetables side by side.

HOLMA SQUARE

A new city square is developed at the place where locals currently are most likely to gather. This coincides with new global connections to nearby areas Kulladal and Krokbäck, making it even more interesting as a local meeting point. The bus will stop on the south side of the square. Folkets Hus with its spaces for public events, café and library is placed with a west-facing active façade towards the square. The ground floor of Folkets Hus is thought of as an extension of the public square and should be open and inviting. A larger grocery store, placed in the new landmark building adjacent to Folkets Hus, and a new school building by Holmasträket will function as points of attraction and further stimulate activity at the square.

The square itself is complemented by a permanent structure that can shelter and define a place for outdoor markets, public outdoor events or casual meetings.

PLAN 1:8000

- **Green**: HOLMA EAST (PROJECT SITE)
- **Red**: UPGRADE OF PUBLIC SPACES
- **Brown**: HOLMA SOUTH
- **Dark brown**: HOLMA WEST
- **Olive**: HOLMA NORTH
- **White**: DEVELOPMENT ALONG PILDAMMSVÄGEN

PLAN 1:8000

- **Red**: STREETS
- **Yellow**: WALKWAYS
- **Light green**: COMMUNITY GARDENS
- **Dark green**: FRUIT PARK
- **Dashed line / O**: BUS ROUTE / BUS STOP

PLAN 1:8000

- **Red**: NEW FOLKETS HUS/PUBLIC AREAS
- **Brown**: NEW SCHOOLS
- **Yellow**: NEW COMMERCIAL AREAS
- **Grey**: NEW OFFICES
- **Green**: NEW HOUSING

AXONOMETRY 1:8000

- **Yellow**: NEW COMMERCIAL AREAS
- **Grey**: NEW OFFICES
- **Green**: NEW HOUSING

GRADUAL DEVELOPMENT

The proposal intends to show the full spatial potential of Holma, and allows for gradual development.

An upgrade of public spaces is suggested to complement the development of the project site. Extensions in Holma south, west and north can be developed independently over time.

A possible development along the east side of Pildammsvägen can shelter existing villas in Kulladal from noise, help connect the urban fabric and define the new boulevard.

INFRASTRUCTURE

New streets - designed for mixed use by pedestrians, bicyclists, motorists and public transport - connect the public spaces of Holma and tie into the surrounding city grid. Pildammsvägen and Ärtholmsvägen function both as regional connections as well as local streets for pedestrians and cyclists.

Most of the existing walkways within the strategic site are kept, creating three low-intensity residential zones with active interfaces towards the surroundings. New public spaces - community gardens, a new park, a new square - are placed centrally in the area, along Holmasträket.

CONTENT

A future community of 8000 residents in Holma will need public buildings, such as a new Folkets Hus and new schools, as well as new commercial areas.

To strengthen social interactivity, common functions are placed nearby key public spaces.

Offices are primarily proposed with good exposure to Annetorpsvägen.

New housing is suggested within the project site, but also in Holma south, west and north in order to create strong urban interfaces. Commercial spaces and workshops are integrated in the blocks in strategic spots.

EUROPAN PROJECT SITE

The proposal calls for a heterogeneous mix of inhabitants, diverse life styles and family models. This can be achieved through diversity of housing typologies. Larger volumes mark the square, the park and corners by Pildammsvägen. Small-scale individual housing is proposed along more quiet short streets.

A number of property owners, even within each block, is desired as well as a wide range of financial constructions. A large variety of housing allow residents to move within the area when life and needs change.

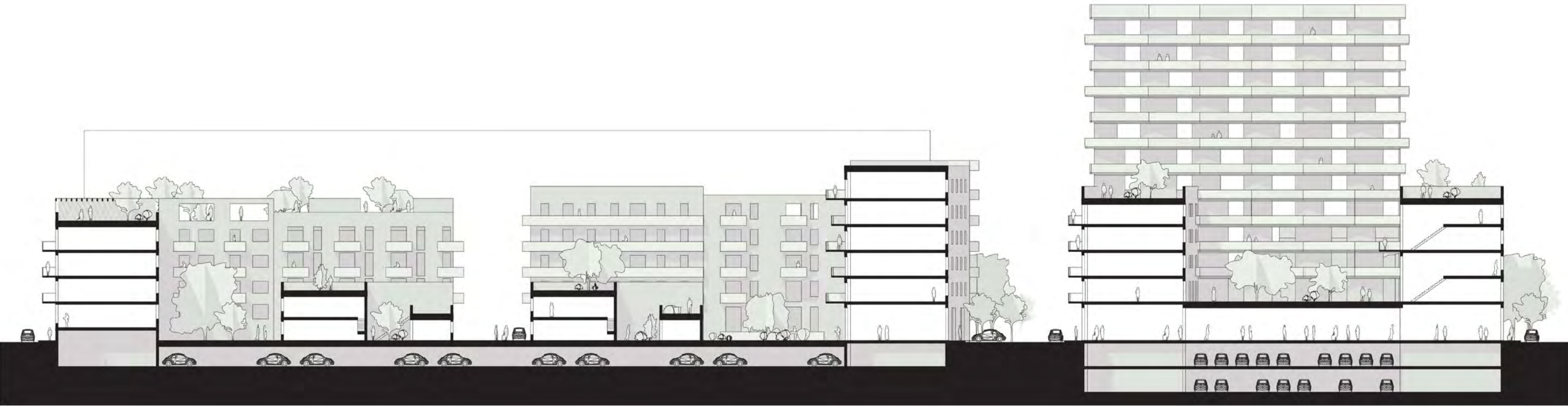Commercial spaces and workshops are proposed in street level at attractive locations.

GREEN GRID
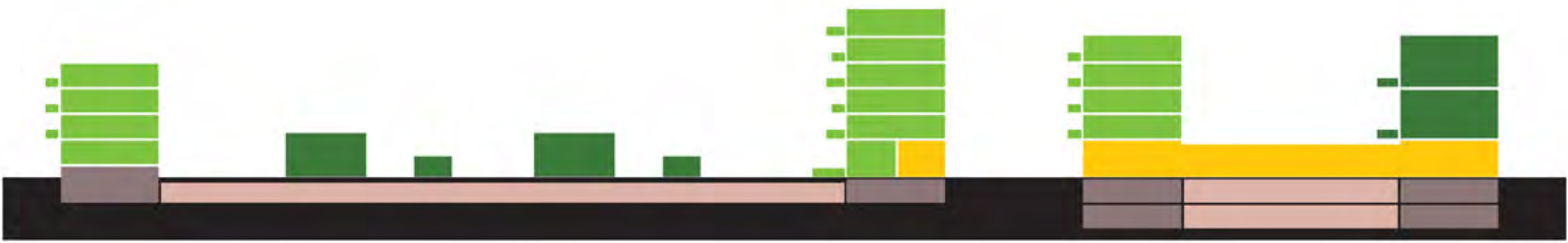
green living - urban opportunities

Holma Square

the Fruit Park

KROKBÄCKSPARKEN

HOLMA BOARDWALK

SKATERS POND
Filled with water in the summer and ice-skaters in the winter.
The surrounding rink with seating serves as a place for rest and meetings.

NORTH

EXTENDED COMMERCIAL BASE

PARK-VIEW HOUSING
Attractive addresses by the park.

CURBSIDE PARKING
Populates the streets and benefits existing housing.

COMMERCIAL SPACES AT STREET LEVEL

HOLMASTRÅKET
A walkway through Holma.

FOLKETS HUS
Active facades towards the sun and the square invite to outdoor social life,
a good spot for people-watching.

SEE YOU AT THE BUS STOP
Public transportation takes you right to Holma Square.

A STRATEGIC CORNER
At the intersection of Holmavängsgatan and Snödroppsgatan
the wide sidewalk allow for outdoor seating.

A STRUCTURE MARKS THE SPOT
A permanent roof defines and shelter outdoor markets, events or casual meetings.

GROUND-FLOOR PRESCHOOL
The new entrance faces the square.

NEW HOUSING
Attractive location at Holmavängsgatan, close to service and public transport.

PILDAMMSVÄGEN – A BOULEVARD
Parallel lanes for cyclists and pedestrians lead to Hyllie and Malmö city.
New crossings connects Holma and Kulladal.

HOLMA SQUARE
PLAN 1:1000

PROJECT SITE, EXAMPLE OF MIXED DEVELOPMENT
SECTION 1:400

We like to be connected!

NEW COMMERCIAL AREAS
NEW HOUSING, APARTMENTS
NEW HOUSING, URBAN VILLAS
PARKING
BASEMENT

Multilevel living, courtyard access, LOHA, Los Angeles.

Low/dense individual housing, Njeric+Arhitekti, Zagreb.

Interior with connection to large outdoor space, Siegel/Åqvist, Malmö

Rough, flexible space for living and/or workshop, Lacaton & Vassal, Mulhouse.

GREEN GRID

green living - urban opportunitieses

APPENDIX 2

Greenish Village

The Öresund region with its good connections to Denmark provides southern Malmö with a central position in the region. The newly built city tunnel with the Hyllie station strengthens this role. Along with the station, various facilities serving the region such as Malmö arena, hotels, shopping centers, residences as well as others are being developed. Hyllie is expected to be a central district in southern Malmö tying the neighboring districts together.

The vision for Holma is to create an example of sustainable urban development and complete urban sector comprising retail, work, leisure, housing and services. The proposal extends the layout of the existing infrastructure into the site to maintain the sight lines. Walking paths through street and parks lead uninterruptedly from the site to the neighboring areas. Squares, parks, meeting places will be carefully designed to draw people from the entire city.

Holma (Greenish Village) will offer an attractive overall environment with a number of buildings that complement each other in content and design. Services, commercial premises and residences will be developed and represent a complement to the existing Holma and neighboring areas. The area will be composed of a mix-use development including retail, offices, residences and public facilities.
Important planning strategies are the links to kroksbäcksparken, the city center and the new developed area of Hyl-

lie. A distinctive attribute that Holma has in common is its proximity to the country side and Malmö's green belt. The extension is based on an innovative grid structure that provides robustness and flexibility.

The program emphasizes the importance of sustainability, mix use, the creation of meeting places and attractiveness in the future planning. Different types of residences will be built in an environment of mixed buildings throughout the whole area. When entirely built, the area will contain 1300 residence units. Public transport will be prioritized to reduce environmentally impact, and smart sustainable solutions will be developed for local services.
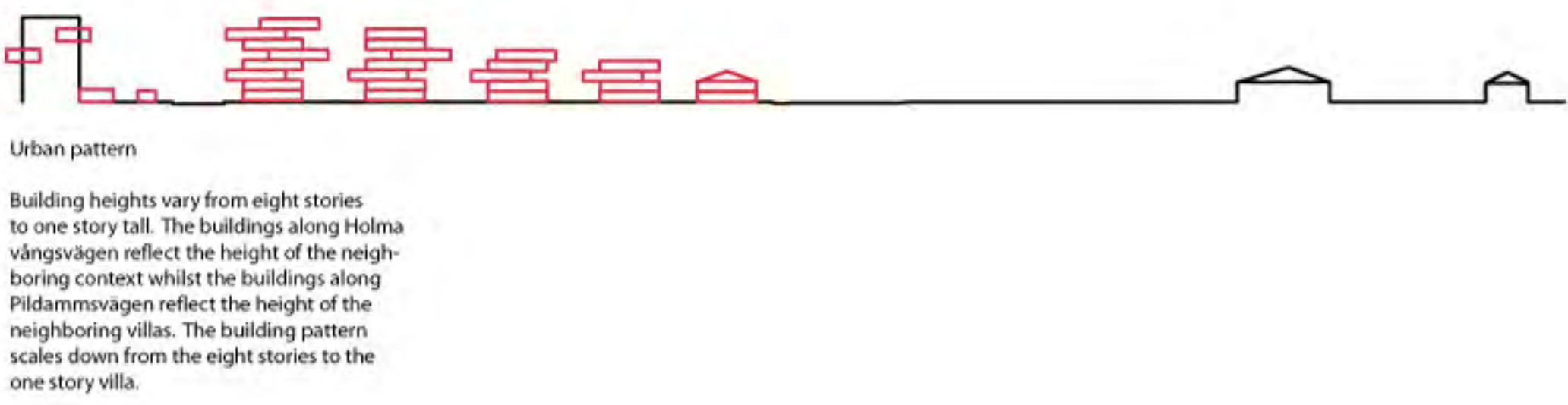
The new city part will be built around five social, economic and spatial targets and drivers in the area:
The first target is Holmavångsvägen. Holmavångsvägen is a lively, dense mix-use street with retail, offices and residences.
The second target is the elevated green areas. These areas will feature a community center and a variety of outdoor activities ranging from sports, agriculture, concerts, leisure and relaxation.
The third target is the green promenade. The promenade will be equipped with public facilities, cycling and pedestrian lanes. The continuous promenade that extends the length

of the area provides the inhabitants with easy access to outdoor activities and environmental qualities.
The fourth target is the public ground. A diversity of public spaces will be implemented in the development of the site. Public spaces will be connected to the surrounding neighborhoods to attract people from other parts of the city.
The fifth target is the link to the city's green belt. The area's link to the city's green belt will allow people from the city and other parts to visit.
Green areas are extended into the site creating elevated rooms for recreational activities.
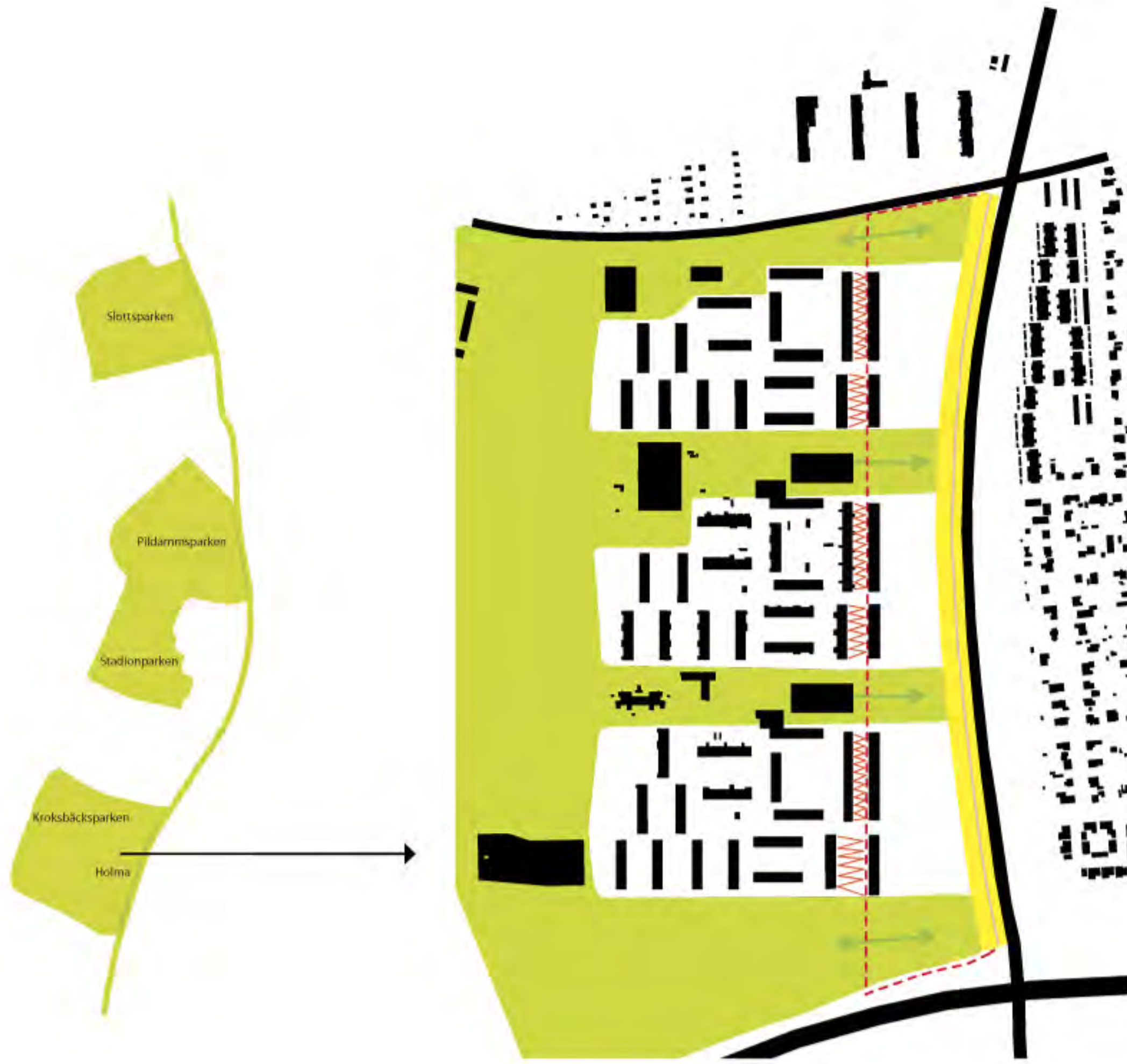
The new development of Holma will attract people from other parts of Malmö for its attractiveness, ecological living and social integration. As a supplement to the existing Holma, the area will provide a variety of living, housing tenures, work places, retail, activities and spaces that appeals to all kinds of people. The new area aims to be placed on the map for its excellent social, cost-effective and ecological living standard.

The new development will be linked to the city's green belt. Existing green areas are extended into the site and generate recreational spaces along Pildammsvägen.

Along Holmavångsvägen there is a rather dense development where mix-use development takes place. The street is highly predominant by retail, offices, recreational and residences making Holmavångsvägen a shared space for pedestrians, cyclist, automobiles and public transport.

Urban pattern
Building heights vary from eight stories to one story tall. The buildings along Holma vångsvägen reflect the height of the neighboring context whilst the buildings along Pildammsvägen reflect the height of the neighboring villas. The building pattern scales down from the eight stories to the one story villa.

Monotonous building facades should be avoided in order to create diversity whithin the building site.

Stacked and offset building modules allow for unique juxtapositions between indoor and outdoor spaces.
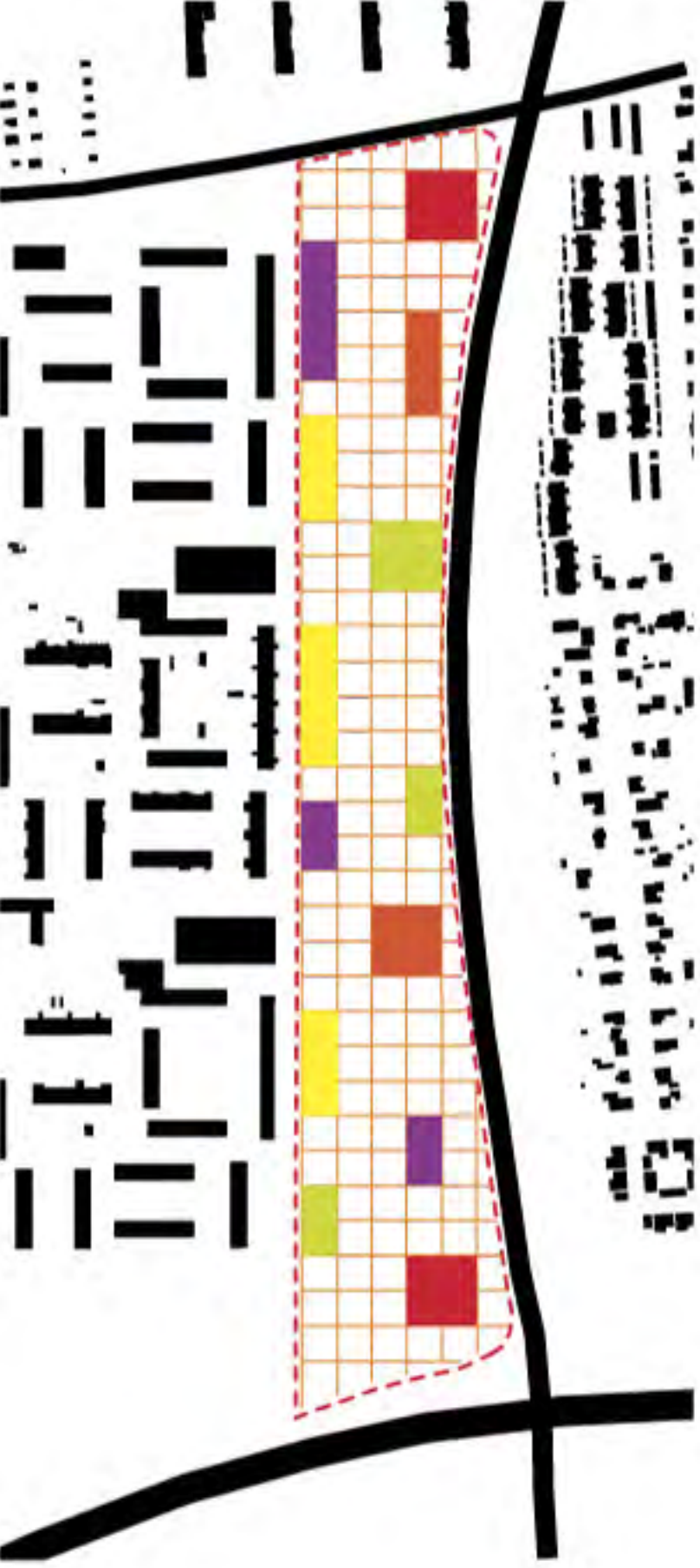Housing, offices and retail are interspersed with open air terraces and cascading balconies.

Site plan 1:2000

N

0   50   100 m

Water park

Blocks & pedestrian road

Activity Park

Parking

Sculpture park

Pildammsvägen

Holmavångsvägen

Terraced allotment gardens

Parking folkets hus

Tree park

Possible connection

Promenade

Greenish Village Heights

Diversity of plot size

The development is organized into small blocks capable of accommodating various uses. Key commercial premises, offices and residences are located along Holmavångsvägen whilst public facilities such as folkets hus, sports hall, civic center are placed along Pildammsvägen.
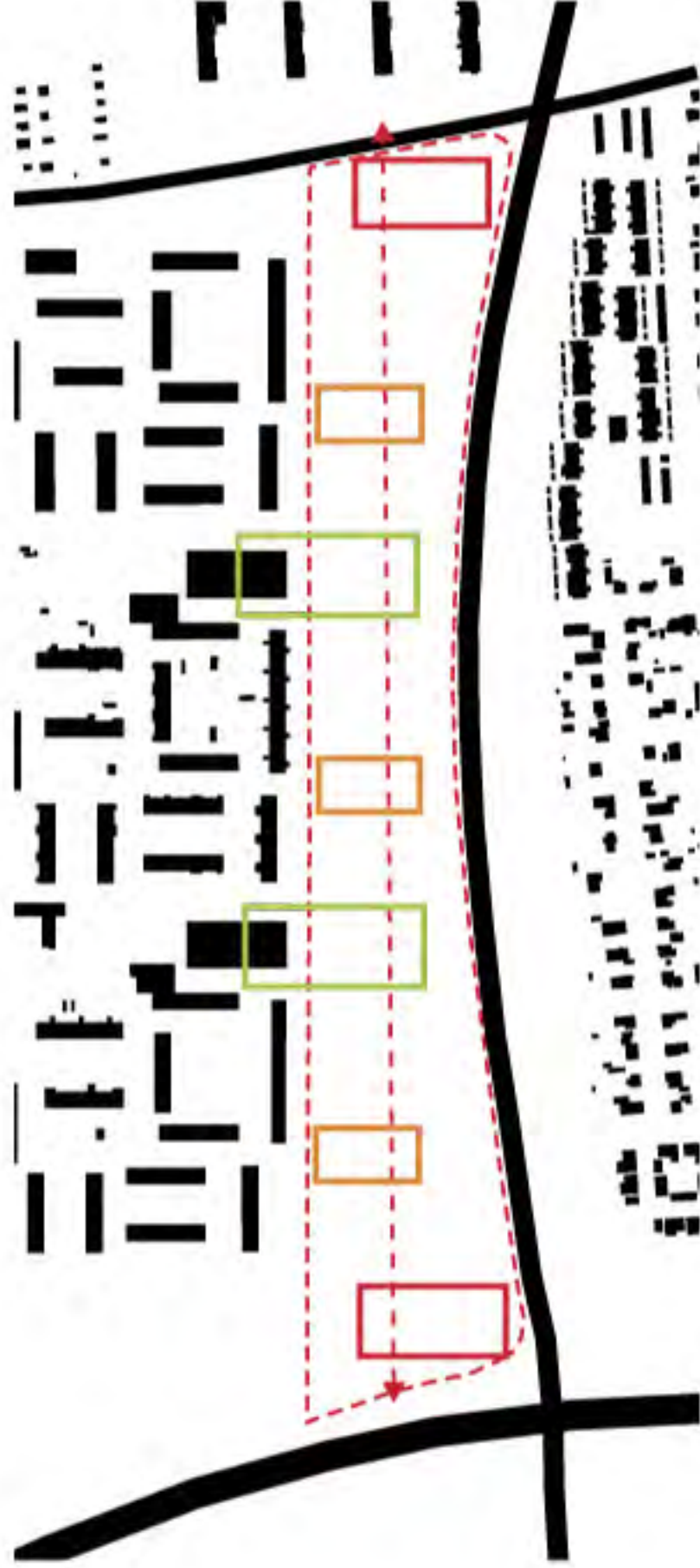
Hierarchy of public spaces

Public spaces ranging from the public park, small local parks, vibrant urban squares and quiet garden courtyards serve to link the various blocks to the existing neighborhoods as well providing a valuable public amenity.
All of the public spaces incorporate dedicated pedestrian and bicycle routes.
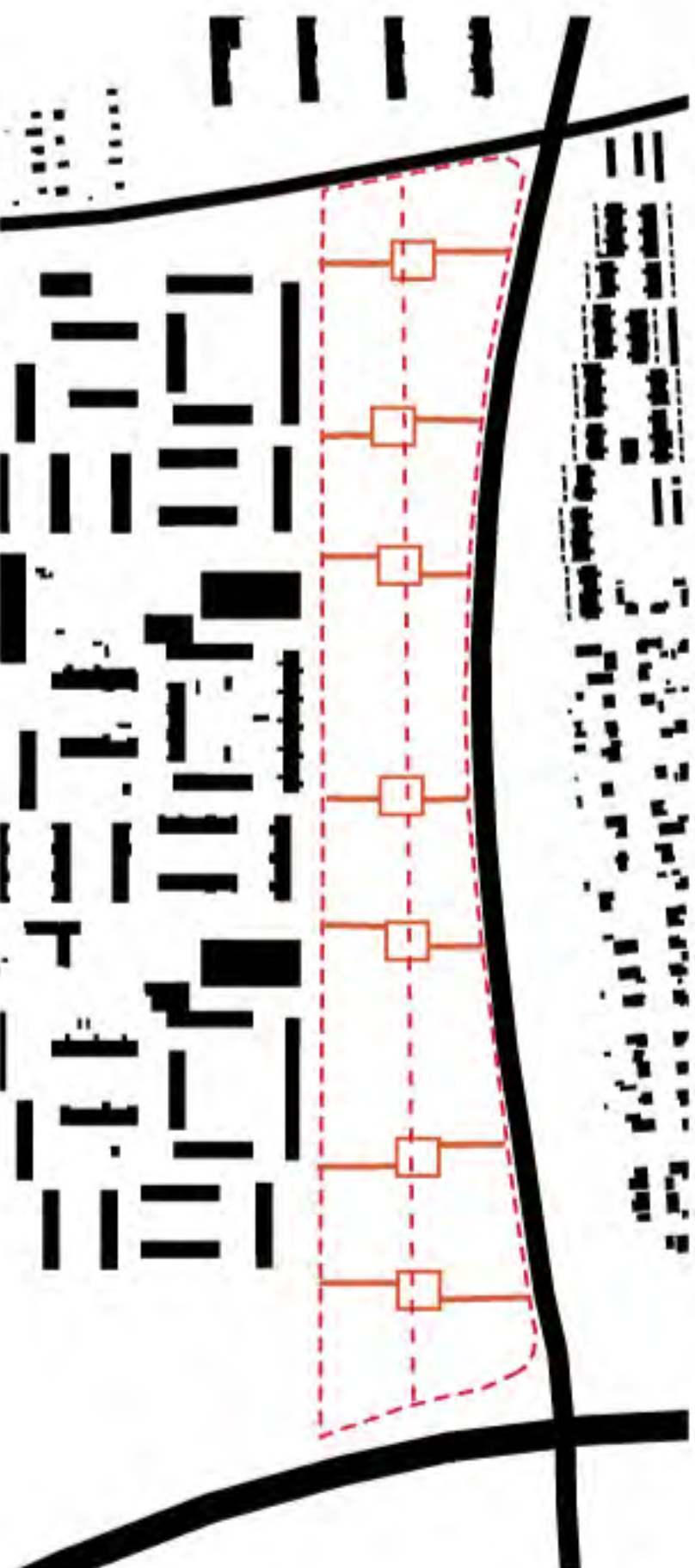
Offset streets

Streets run through the site intersecting different types of public spaces and connecting them to the surrounding context.
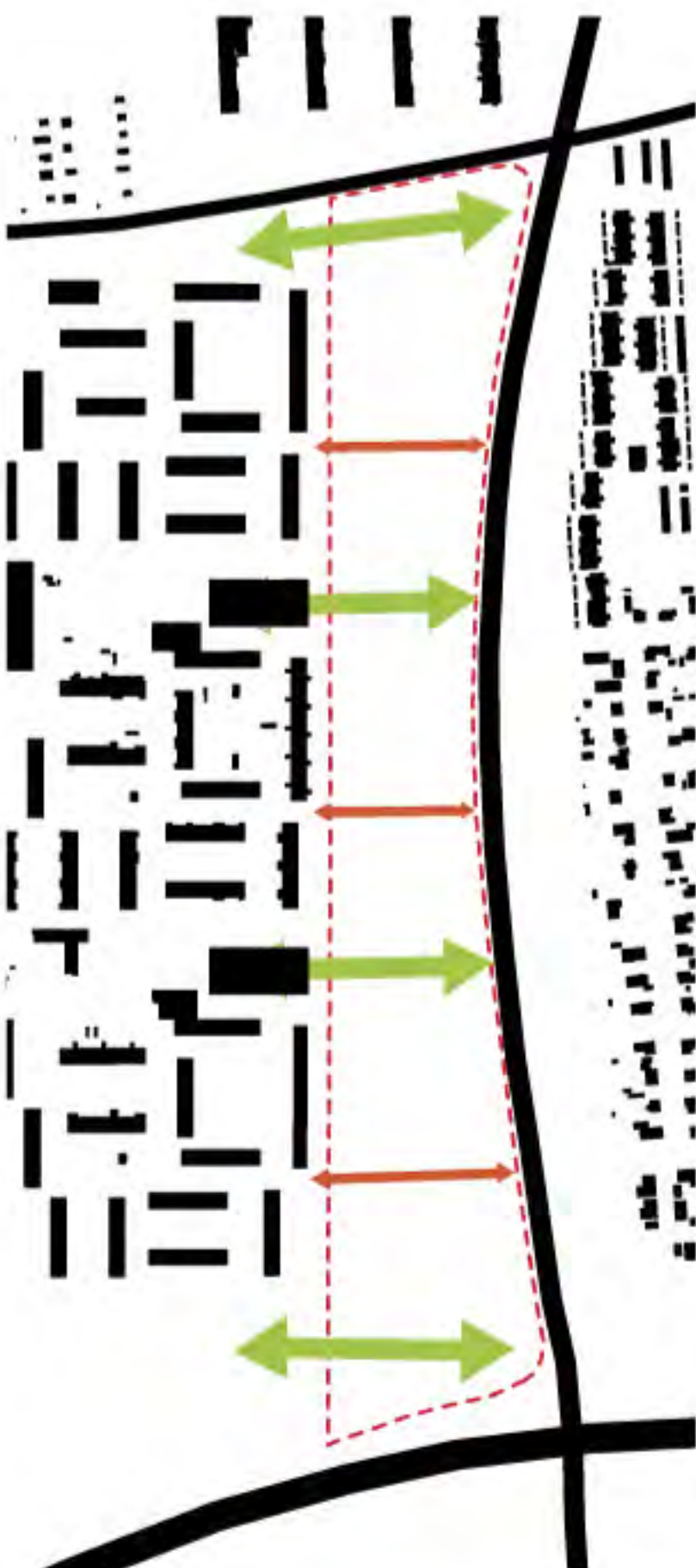
Street network and green connections

A new link connecting Pildammsvägen to Holmavångsvägen is established to provide a continous connection from the development site to the existing urban context.
Green connections are carried into the development site from the surrounding green areas.

One of the most distinctive characteristic about Holma is its position along on the most clearly defined green belts in Malmö. At the same time, it is the southern gateway to the city.

The strategies executed in the master plan are flexibility, mixed use, mixed tenure, density, connectivity, local character and high quality public realm. The urban form is modeled on an abstraction of the forest, formed organically and common, and on the interlocked forms of the medieval city, with their dense streets, alleys and squares, and clearly articulated hierarchies of space.
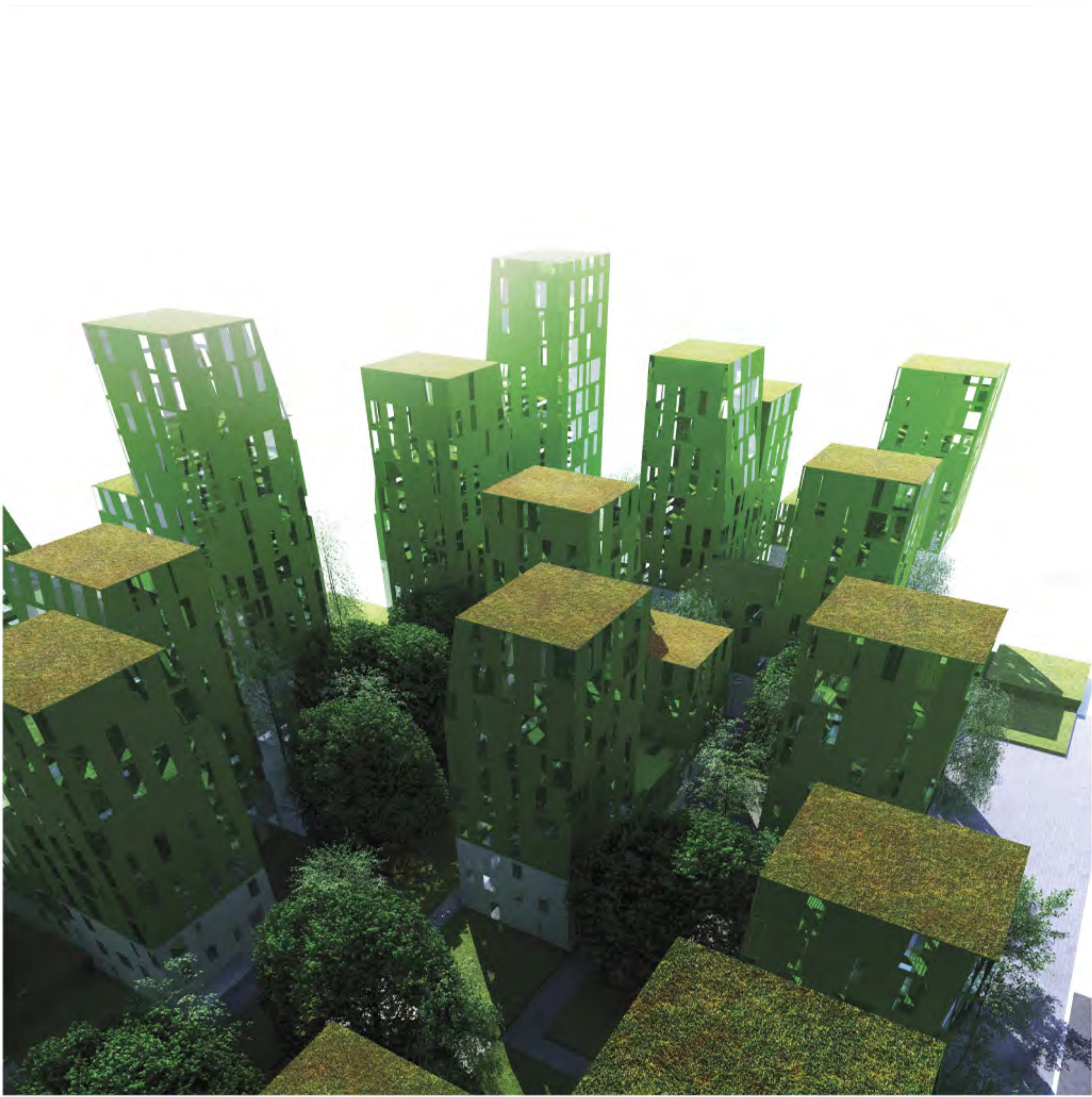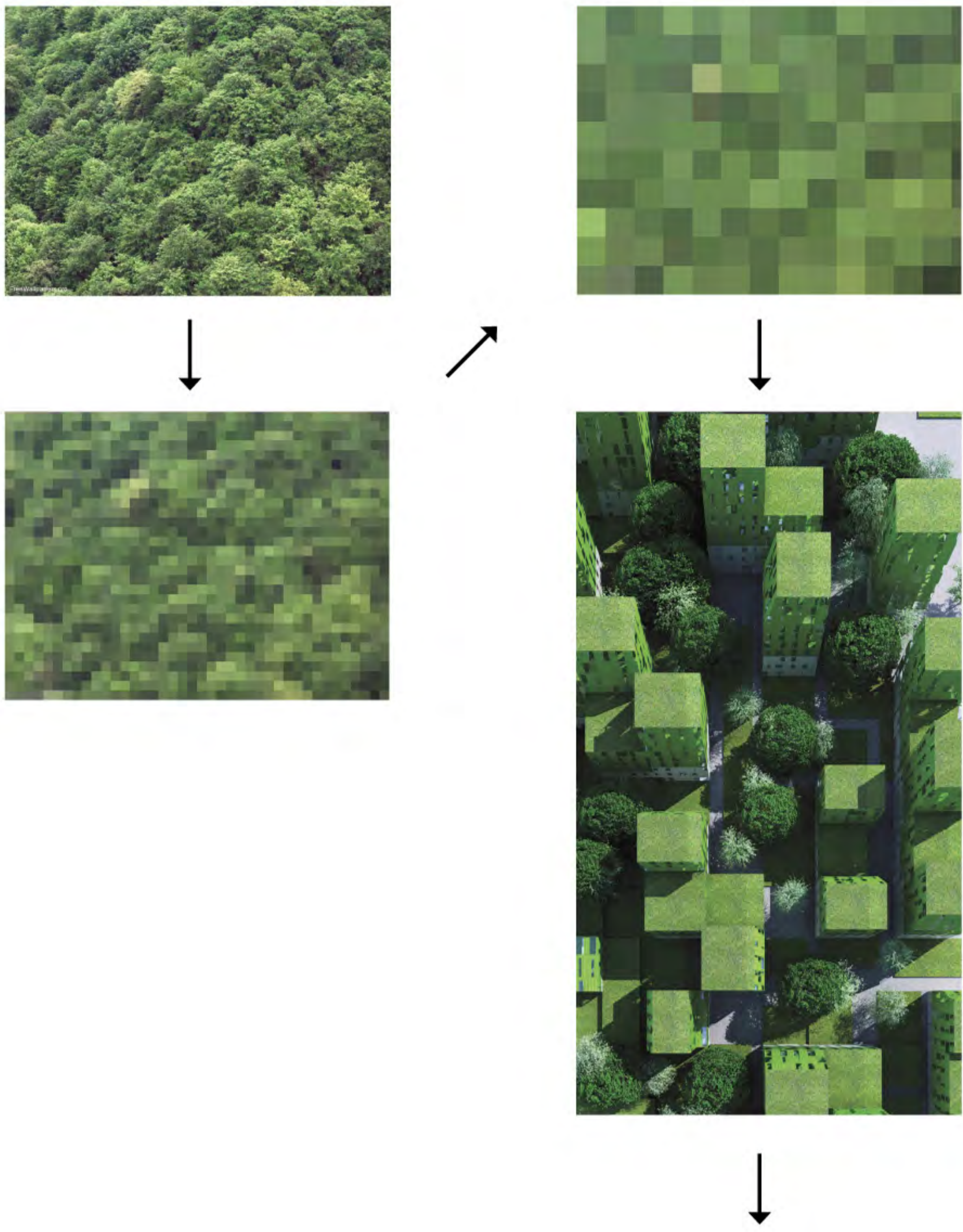
Low and mid-rise rise green apartment buildings are built with landscaped ground surrounding them. These apartment buildings are arranged in a subtle manner with easy access to a garden. Green rooftops and balconies provide exclusive view of the outdoors.

Life oasis - Green areas range from the green park to allotment gardens which together enhance and add value to the urban environment, not least through an improved outdoor air quality.

Disobedient- The areas uniqueness and environment won't be found anywhere else in Malmö.
The structure is like an organism that can be flexible during the planning process and people can take part of it. It is easy adaptable to factors such as noise production and wind. The structure is able to adjust to actual circumstances and future needs

Eco-Urbanity- The proposal reflects a forest in color and volume. Greenish village is unique in its form and urban qualities. There are a number of passageways, public rooms and elevated green spaces that allows a more dynamic atmosphere. The urban form is modeled on an abstraction of the forest, formed organically and common, and on the interlocked forms of the medieval city, with their dense streets, alleys and squares, and clearly articulated hierarchies of space.

Holma United- The master plan creates humanly rewarding places. It is an attempt to build a modern community that will live in harmony with nature. The local character, density, mix use, connectivity and high quality urban realm integrates Holma to the bordering areas.

DISOBEDIENT CITY!

NORTH VILLAGE

CENTRAL VILLAGE

SOUTH VILLAGE

SECTION CUT

Scale rises towards the Hyllie development

ECO-URBANITY!

LIFE OASIS!

Holmavångsvägen

Pildammssvägen

SECTION 1:400

LIVING IN GREENISH VILLAGE

Holma should be supplemented with a range of apartment types that are not present in the existing Holma. There should be a great number of studio apartments as well as large apartments. The different categories share a foyer and a stairwell at each building entrance which creates a mix that generates life all day.

The studio apartments can attract students and every day commuters in need of a proximity to Hyllie station. Holma can be an excellent place for apartment hotels.
The large apartments offer a possibility for overcrowded families in Holma to take a step into a better living standard.

Special green qualities should be implemented in the design of the apartment buildings. Multiple balconies with green roof tops will increase the living qualities.
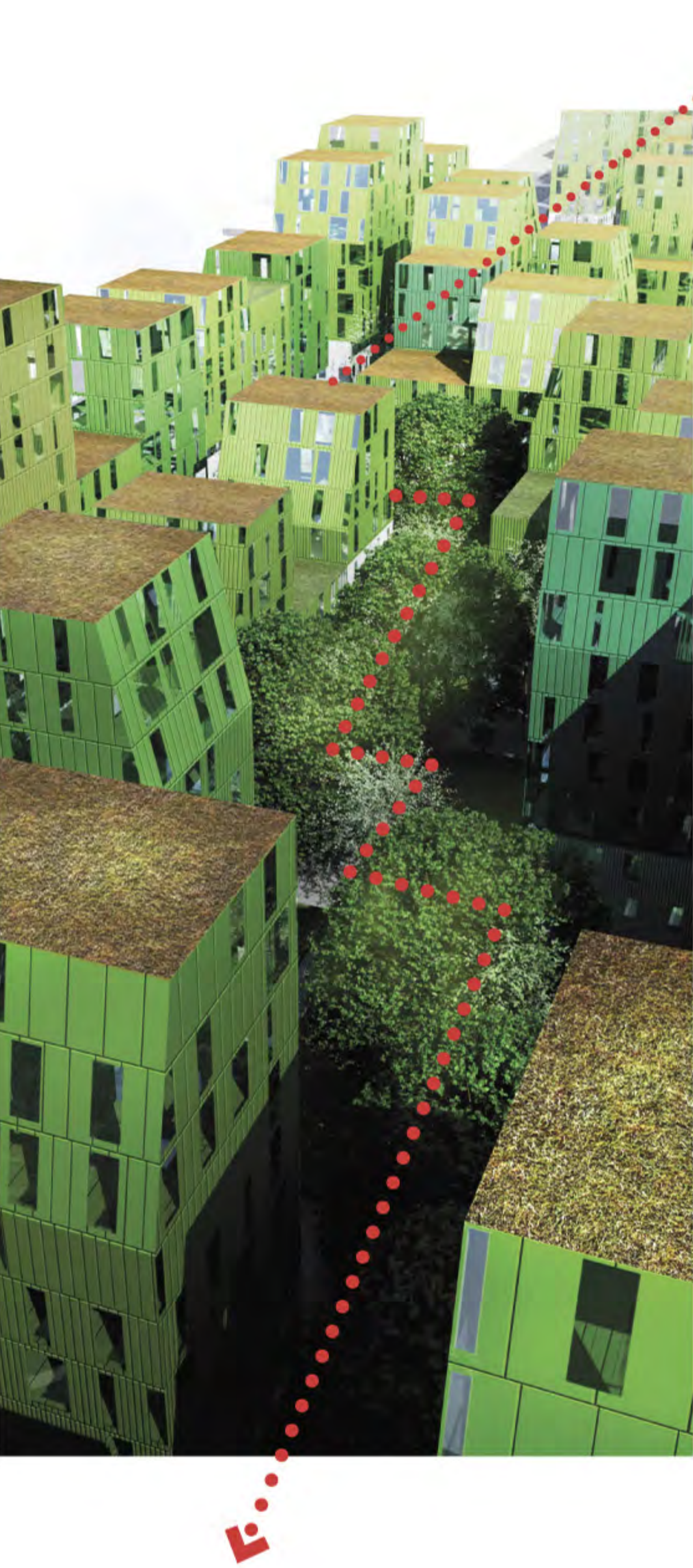
Low rise green apartment buildings are built with landscaped ground surrounding them. These apartment buildings are arranged around the courtyards with easy access to a garden. Balconies are linked with every unit providing privacy, green qualities and an exclusive view of the outdoors.

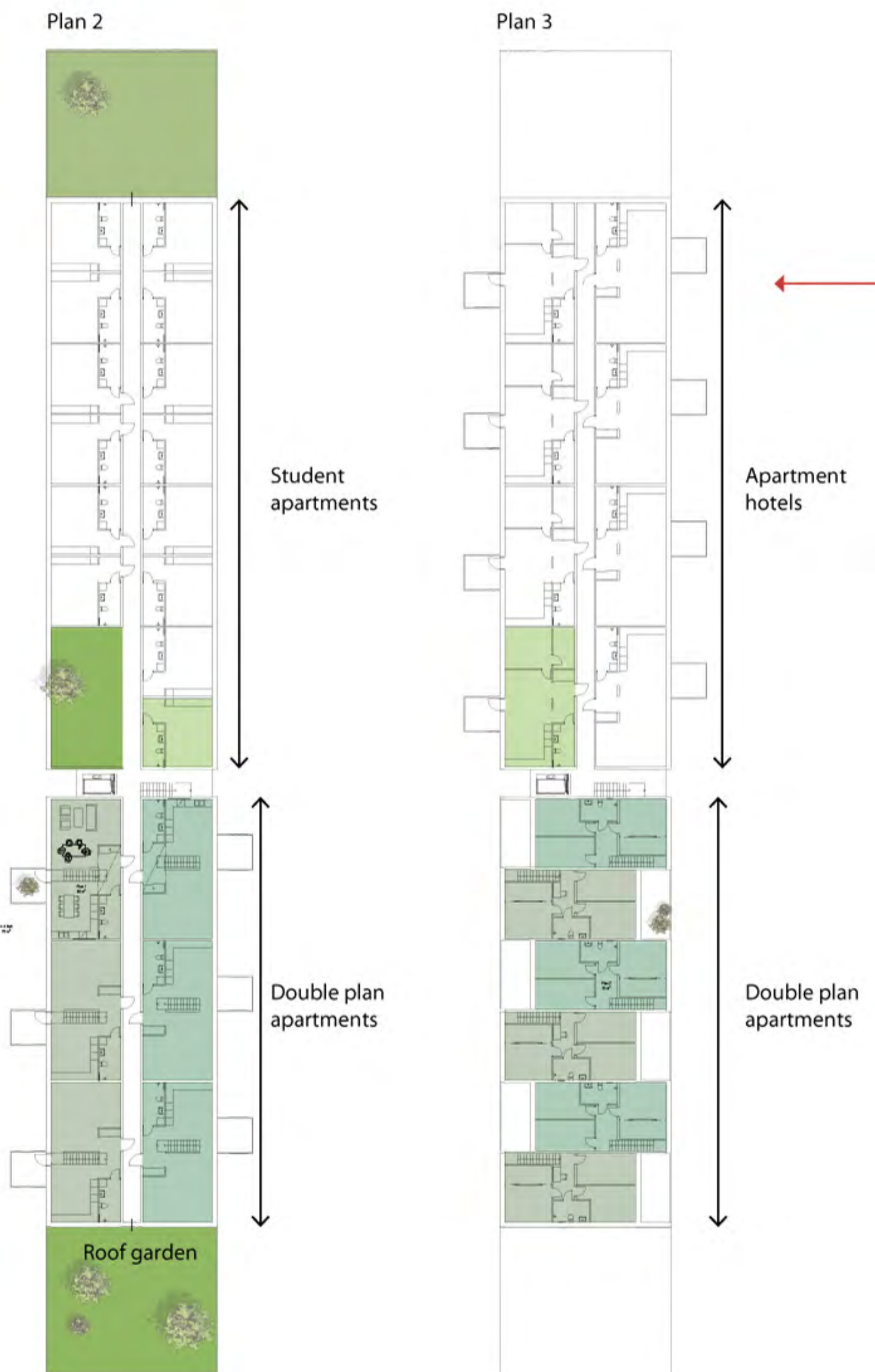In total the proposal includes about 150 000 m2 BTA living floor area.

HOLMA UNITED!

View from main street facing north - small scale building up to meet the big scale and shape a lively street.
The facades facing the existing buildings adapt in its lighter colour
The Activity park in foreground

The area is perforated with a network of green alleys.

EXAMPLE OF BASE FLOORS:

Plan 2

Plan 3

Student apartments

Apartment hotels

Double plan apartments

Double plan apartments

Roof garden

PLANS 1:500

EXAMPLE OF TOP FLOORS:

Plan 6 (-7)

Plan 4-5

Plan 2-3

Terrace

Winter garden

Southfaced Roof garden
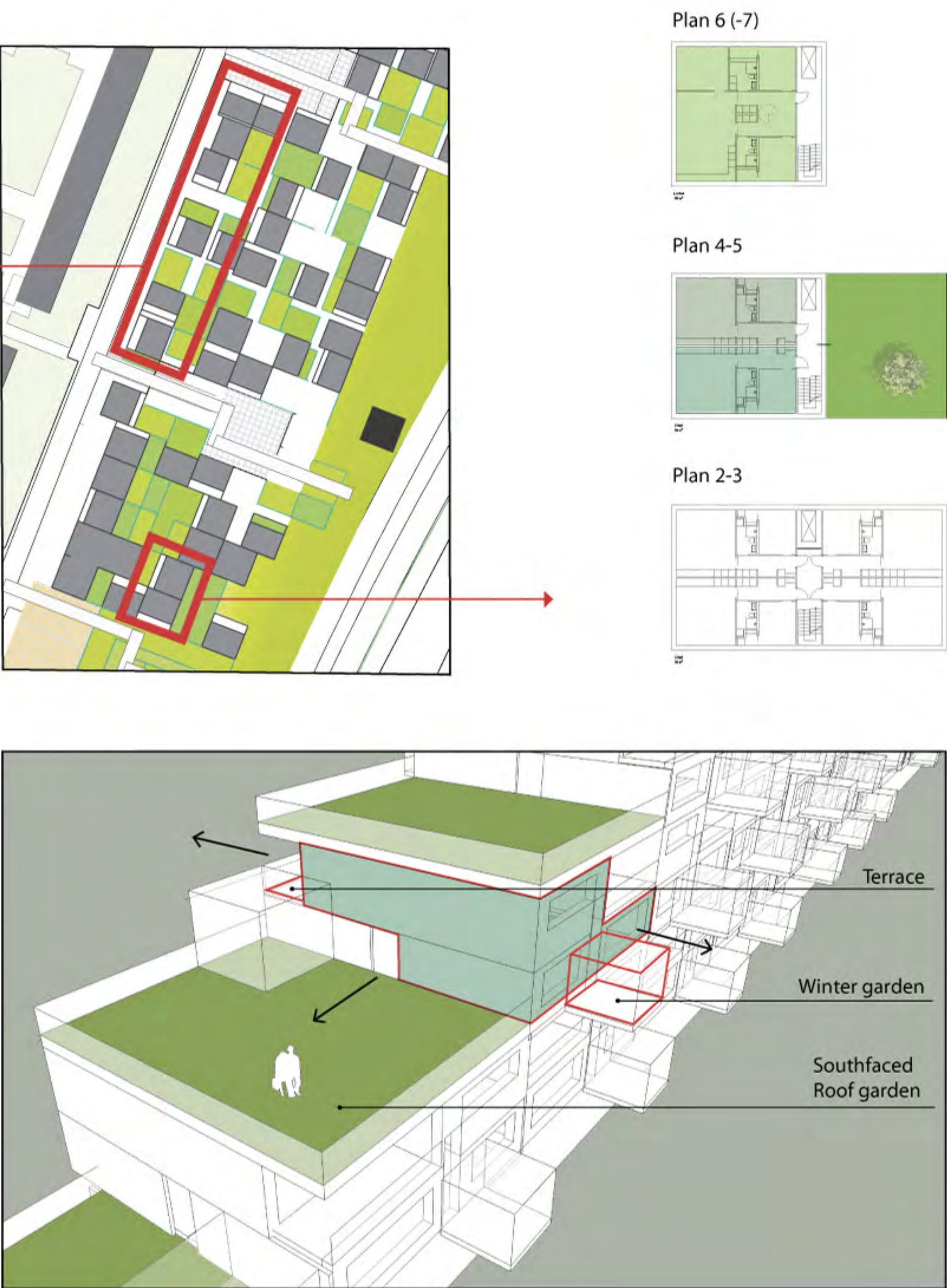
- Villa qualities
- Many opportunities of outdoor life
- Energy efficient volumes

THE GREEN ENTRANCE TO MALMÖ

THEME OF EUROPAN 11

Resonance between territories and ways of life
What architectures for sustainable cities?

The Europan 11 competition is taking place in conditions marked by a strong commitment amongst European cities to very stringent environmental objectives.

Following the Copenhagen climate change summit in 2009, municipalities became aware of the importance of what they do alongside central government to limit greenhouse gas emissions, control energy consumption and manage (or preserve) rare and non renewable resources such as water, as well as to diminish pollution of different kinds.

As a general rule, they are trying to achieve greater autonomy, in both food and energy, and want to develop societal innovations in order to encourage every citizen to adopt an eco-responsible lifestyle.

These geopolitical concerns need to be reflected in the design of urban spaces at the urban and architectural scale.

The objective: urban adaptation

Good-quality planning with a focus on sustainability should generate an evolution in its environmental and human components that is consistent on all scales. It has become a strategic factor, since it can enhance the economic, social and cultural attractiveness of a region, city or locality, and also boost local identity.

The challenge: to combine urban and natural fabric

For a municipality, the quest for sustainability entails the production of areas that bring quality of life to everybody, in other words the reappropriation of public space and ease of access to amenities and services.

A sustainable approach also involves tackling the question of nature. Whether developed, wild or in the form of local agriculture, nature needs to be reconciled with the urban fabric in order to enhance the territories of the city and protect resources, biodiversity and the urban future.

The priorities: densification, accessibility and connection

A city or conurbation that is seeking to achieve a degree of sustainability must moderate its horizontal expansion in order to limit its consumption of unbuilt land and thereby prevent urban sprawl. Sometimes it may even need to recycle or reduce its built-up areas, and reorder its existing fabric. In any case, thinking about the future requires the development of a prospective approach to the identification of local specificities.

The sharing of created spaces and access to the different municipal services promotes social relations between citizens. Whatever their scale, areas interact and it is essential to develop these connections and interdependencies in systems that extend from the local to the global. These connections must also allow

access to knowledge and the confrontation of ideas.

The requirement: to design urban processes with the capacity to evolve

For this purpose, Europan 11 entrants will need to propose an environmental development strategy and projects that have the potential to evolve and take account of the specific identity of the different locations.

Project designs will also need to include a method of achieving development that is appropriate to the scale of the site, despite the unknowns that may arise with the passing of time.

To fulfil this goal, the architect will need to bring together multiple skills (planning, landscape, environmental, economic, etc.). Only a synergy between different approaches will meet the challenge.

Sites: incorporating contextual diversity
Geographical and territorial locations have their own specific character, so the remit will need to be diverse to obtain solutions that reflect the particular requirements of the site.
This is because every site, whatever its size, interferes with the surrounding area and this interference will depend on its scale. It will have to contribute to ensure that every new local or wider operation constitutes an enhancement within a global context by adding significant value. Finally, the site forms part of a specific urban culture that differs from country to country, which will need to be identified to allow competitors to take it into account.

Scales: strategy, ideas and projects
The diversity inherent to the conditions, not to say the specific problems of each participating European country, means that three different scales need to be distinguished, ranging from the wider surrounding area to the specific location:
1 - Global strategic scale (the scale given to the competitors)
- The metropolitan area (spatial conurbation consisting of autonomous and interlinked urban units) and the city (urban space of activity and habitat with diversity and mixture)

2- Ideas scale (scale used by competitors to define the problems to be resolved)
- The district and its relations with the neighbouring districts

3- Scale of the urban and architectural project (focus of the design process)
- The urban fragment and plots

Information on the sites
These scales correspond to spaces of different sizes, which will need to be defined precisely for each site and on the basis of the contexts provided.

Each Europan 11 site pack will therefore contain three types of information for entrants, corresponding to the three scales:

-The political objectives of the city or conurbation in terms of sustainability (economic, social and cultural) together with the big territorial determinants (networks, usages, density, etc.), whether current or future.

-The specificities of the area where the site is located and the outlines of future evolution.

-The actual project site where operations are likely to occur after the competition, with all the information needed to understand existing conditions and the hoped-for changes.

APPENDIX 4

Document: Europan 11, Sweden, Jury Report
Tillgänglig: http://www.arkitekt.se/s68776/f13218. [2013-10-26]

Europan 11, Sweden
Jury Report

The jury was in session the 24 to 25 of October (first session), and the 14 to 15 of November (second session).

The jury decided for the following awards.

MALMÖ
Runner up: GV111 – Greenish Village
Runner up: ID365 – Green Grid
Honourable mention: BA585 – Staging Holma
Honourable mention: ZL433 – Puzzling Holma

NORRKÖPING
Winner: DX123 – Delta X
Runner up: I IC311– Synapcity
Honourable mention: GO646 – Living in the infravillas

NYNÄSHAMN
Winner: UT313 – Skärscape
Runner up: IT111 – To Big Square

SIMRISHAMN
Winner: TU144 – Strädde
Winner: SK010 – Wear Out

MALMÖ
Site and Task

The site is in peripheral Malmö, on a large strip of land between the existing Miljonprojekt housing area of Holma and the busy road of Pildammsvägen. The questions of the brief are manyfold, dealing with the desire of the developer to create something with architectural identity that can transform perceptions of Holma, to the need to deal with the difficult legacy of modernist public space. The jury also felt that dealing meaningfully with the road, and perhaps taming it, was vital to the success of the project. Many entries dealt rather conservatively with the task, proposing variations of perimeter blocks with more or less architectural interest. The jury found that no clear winner emerged, and that the urban design skills of many of the entries were disappointingly crude. Noone adequately solved what is a very complex and multifaceted problem. Instead the jury's choices identify projects and young architects with the potential to contribute positively to what will be a long-term project. It seems clear that the vision of a single architect is unlikely to create a decent piece of city in this location.

The site at Holma proved to be a stern challenge to entrants, and noone cracked it. The jury decided to offer second prizes to two projects that suggested some talent in their authors, and ideas that might be developed into strategies for the future of this area.

RUNNER UP
ID365 Green Grid
Karin Kjellson, Malin Dahlhielm, Anna Edblom

Green Grid was chosen for its apparent desire not to distinguish between the existing modernist suburb of Holma, and what might be added to it in the future. The authors had clearly considered Holma as a whole, trying to integrate and solve all the edges of the place, and resisting the creation of new boundaries between old and new. The treatment of the edge of the park was a strong insight, and suggested to the jury that an all-embracing strategic view of Holma would be useful for all stakeholders in this regeneration project.

The jury was less convinced by the rigidity of the proposed block structure, and understood it as a schematic proposal rather than a viable scheme at this stage. But the jury also felt that there was a plausible framework in evidence here that could be worked with.

RUNNER UP
GV111 Greenish Village
Johan Ahlquist, Urban Skogmar, Carlos Martinez

The desire on the part of the developer for some degree of identity to be created through architecture was the aspect of the brief that Greenish Village seemed to answer. Architecturally, the project suggested an intriguing and attractive atmosphere in the green courtyards it proposed, even if the overall plan seemed somewhat monotonous. The jury felt that these grouped towers had the potential to solve the tricky problem of scale on such a site. Whereas many other entries grouped large and small elements in various configurations, this one dealt with various scales of inhabitation in a single architectural expression.

There were fundamental problems with the project at an urban scale, and it was unclear whether it would be desirable to have as much of this housing as proposed. The project also created a vague and unrealistic relationship with Pildammsvägen, and was very schematic at the level of planning the accommodation within the buildings.

The jury felt that there was talent in evidence here, and that architect and client could learn a lot from one another if the project was further developed.

HONOURABLE MENTION
ZL433 Puzzling Holma
John Andersson, Simon Klamborn, Elinor Andersson

This project divided the jury, but won an honourable mention for its consideration of Pildammsvägen, and the benefits that could provide at the scale of the city. The way the project suggests bridging this busy road and trying to create a boulevard-like atmosphere was the most convincing of the projects that attempted this desirable, but tricky, operation.

HONOURABLE MENTION
BA585 Staging Holma
Nadine Aschenbach, Helen Runting, Maja Claesson

It was a surprise to the jury that so few of the entries dealt meaningfully with helping existing residents of Holma participate in its future development. Staging Holma was the project that did this best, and despite an unconvincing masterplan and mediocre presentation, its authors persuaded the jury that they were serious about involving local people in the project. Also, its view on how to add plausible public uses to the place was important. As part of a team, the authors of Staging Holma would add important insight to the redevelopment of this part of Malmö.

NYNÄSHAMN
Site and Task

This site is a piece of leftover land that is threatened with flooding in the future, but at the moment could provide valuable park space for nearby residential neighbourhoods. The brief was open and invited ideas about how this triangular site might be used today, and how a strategy might be created too deal with the 100-year horizon of rising water levels and the consequences for local transport connection and the use of the space itself.

Many entrants chose to heavily programme the area with leisure activity in dedicated 'fields' (from sports to allotments), often embellishing this with monumental proposals for public space infrastructure: footbridges, boardwalks, large-scale man-made lakes. There were few entries that engaged with the task critically, looking at the meaning of such a piece of public realm today. There was also a preponderance of cheerful projects that had little to do with the existing character of the city, or indeed the poetic qualities of Swedish landscape. The winner and runner up, though, represented highly individual voices where real talent was evident. The approaches are very different, but could both offer huge amounts to the discussion about what public parks should be in the future.

WINNER
UT313 Skärscape
Jan Derveaux, Franz Reschke, Rita Leal, Anna Vogels, Frederik Springer

The jury rewarded the restrained and unprogrammed nature of this proposal, beautifully represented in a way that suggested a characterful landscape, but that did not prescribe too much about what might happen there. The result was a proposal that is a stylised meditation on the Swedish landscape, that resists imposing arbitrary, 'friendly' landscape features. It also appears very realisable in terms of scale and form.

The project took seriously the character of what was already there on the site, reinforcing it and slightly sharpening the edges. While the theoretical motivations of the landscape "cuts" were a little obscure, the jury enjoyed how the approach became a design tool that could potentially accommodate the changing needs of the site and brief. There are aspects of the future of this landscape that no project solved, but Skärscape has the most potential to adapt to those requirements.

The jury felt that there was something elegant about the proposal that grows on the observer. This project embraced the emptiness of the landscape, gave it a sense of generosity and created an atmosphere that suggested a calm, recreational mood. It treated the entire landscape as a design project, and used highly architectural means to create this mood. This is a project that dares not to build, if you like: it trusts the power of a confident landscape design.

RUNNER UP
IT111 Too Big Square
Gaétan Brunet, Antoine Espinasseau, Chloé Valadié

This provocative proposal took a unique approach to this place that seemed to offer valuable insights into the contemporary city. Almost all entries saw this site as some form of park. The Too Big Square redefined it as the location of a huge piazza that operated at the scale of the city region, connecting the scattered parts of the expanded, zoned urban form of Nynäshamn.

This opened up a very big discussion about how cities should programme voids in the suburban fabric, and also how inner city squares might be freed from programme so they can become useful. The jury felt that the Too Big Square showed, provocatively and with humour, how a void can be urban even without the urban context.

While the actual content of the (very large) proposed buildings around the public space was unclear, it was felt that they were not necessarily unrealistic, given the preponderance of large-scale buildings in peripheral city locations. In sum, this is the kind of project that Europan allows to come to light, and it deserves a broader audience.

NORRKÖPING
Site and task
The site for study is a large, strategic area of southern Norrköping, on the periphery of the city centre. Several identifiable characters bounded the site. The heart of the area is an existing modernist housing area, with a busy and functioning commercial centre, and large slabs of housing arranged in a fan shape at one end of a valley. A large, but not too busy, road bisects the site, and all projects had to deal with how best to ameliorate it. And in the east, next to a large hospital campus, is an area of outstanding natural beauty – a big amenity for the area.
The general standard of proposals was high for this site, with very diverse approaches reflecting the diversity of conditions. It was fascinating to see a generation of young architects dealing critically and constructively with the consequences of modernist planning. The winning projects represent different tendencies within the entries, from orthodox masterplanning, to strategic, politicised thinking. The winner in this category is an outstanding piece of work, asking profound questions that the jury had no immediate answer for, but found very fruitful. The appetite of the municipality for this conversation must be praised, and the jury hopes that this will mean a real follow through with the talented winners of this site.

WINNER
DX123 Delta X
Ebba Hallin, Pelle Backman

This project was probably the most provocative and sophisticated of all the entries to Swedish Europan this year, raising political, ethical and architectural questions while offering a plausible planning strategy and suggestions of real talent in landscape design.

Delta X resulted in a discussion that the jury felt it learned from – the project rewards close reading. The project questioned the consolidation of large city periphery sites into single ownership, and its critique had real power, suggesting a flexible, even anarchic, method of dividing the area into plots, and encouraging a participatory (as opposed to a consultative) process that felt very much of today.

The project thinks two steps ahead, proposing infrastructural moves (the large, two-tone park and an intricate network of routes), but also a plausible way of putting the system into action. The consequences of such a strategy were explored in the proposal, but not defined.

The representatives of the municipality of Norrköping should be applauded, too, for their interest in a project that might have been dismissed as a utopia. In fact, the jury felt that it would be important to push it towards implementation. Where would the delicate negotiation between control and laissez-faire end up? What would the role of the municipality be in this context? How would the project defend against the bigger powers in the development and construction industries steamrollering this delicately balanced system of land distribution?

The project is a brilliant exposition by architects of real talent: an essay on the identity of peripheral suburban contexts in Sweden and an act of resistance against an atrophied development community stuck in 19th century visions of the city. It is also an important project in the context of Europan, which has often been an object-oriented competition. It suggests entirely new roles for architects working within a bureaucratic sphere, but creating something of artistry and humanity from an understanding of the development parameters acting on the city.

RUNNER UP
IC311 – Synapcity
Matteo Cesare Parini, Roy Nash, Cesare Ventura, Gilles Berrino, Michele Morrone, Vito Marco Marinaccio, Francesca Mazziotti, Giorgia De Castro, René Diesk, Debora Magri, Paolo Filippo Pelanda, Michal Bernart, Valentina Chiappa Nunez, Marta Parini, Marcello Scaravella, Barbara Valentini, Luca De Stasio

This project had many elements that the jury found intriguing and fruitful to discuss, suggesting new housing typologies that question orthodox development models for suburban contexts, while trying to be in tune with the scale and character of the natural landscape nearby.

While not every jury member was convinced by the biological metaphors at work in the project, most felt that the blob-shaped urban units, with their big-shed housing typologies, provided an interesting alternative to perimeter-block planning strategies, and that the ambiguous, 'stream-like' spaces inbetween the buildings could work well in this location, close to the nature reserve. Some jurors saw it as a contemporary 'Bruksmiljö' – a kind of industrial colony with a campus-like structure. This ambiguity in terms of functionality and public/private space responded well to the brief by creating potentially hybrid building types.

The jury was less convinced about the location of the business node to the north of the site, but some felt that the intuition of making a higher-density district somewhere would provide important hierarchy in the context of the study area.

HONOURABLE MENTION
GO646 – Living in the Infravillas
Carlo Alberto Tagliabue, Nicola Brenna, Marcello Bondavalli, Virginia Ortalli

This project impressed the jury with its desire to try to solve a large-scale problem with a piece of architecture. This single megastructure spanning the road is extreme, and perhaps heroically unrealistic, but the authors had thought carefully about how a building might connect the two sides of the road, and also create an interesting place to live and work in itself. The project does not try to distribute small elements across the site, but brings them together in one gesture, using the agglomeration of functions and accommodation as a means of solving an infrastructural problem. It is unlikely that the road in this case (which is no motorway) requires such a strident solution, but nonetheless the project won admirers in the jury for resisting orthodoxy and following an idea through to its logical conclusion.

SIMRISHAMN
Site and task
This site provided a great conterweight to the more urban/suburban concerns of the other Swedish sites. Simrishamn provided an exciting site adjacent to the picturesque town centre, and called for a housing project that could be seen as an urban extension to the existing. The entrants also had to deal with the adjacency to the waterside, a picturesque aspect in summer, but also a chilly and windy place in winter. What looks like a simple task also had to deal with the existing road network (that accommodates local traffic and the significant summer tourist population), as well as maximising the potential of the waterside, a task that few competitors successfully undertook.
The two winners represent two important scales of this task. The municipality's laudable desire for something innovative in terms of housing is represented by an exciting typological experiment that allows a unique, but believable, water landscape to take shape. The second winner understood the need to continue the character of Simrishamn in a new idiom, and joined this to plausible strategic proposals about how to join the new area to the existing town.

WINNER
SK 010 – Wear Out
Iria De la Pena, Miguel Huelga

This project is the most sophisticated experiment in new housing typologies that we saw in the competition. It is an exciting prototype that, if developed further, could play a role in the strategic future of Simrishamn in terms of living, water management and its image as a town.

The site afford opportunities to work with the sometimes extreme weather conditions and the proximity to the water, and 'Wear Out' does this by making new (but plausible) housing typologies grouped together in such a way that suggests an intimacy of scale appropriate to the historic town. It was (surprisingly) one of very few proposals that proposed inviting water into the town, and in doing so also created spaces that are protected from the worst of the weather in the winter months. Addressing the issue of private, public and semi-public space through water was successful in this project, and genuinely challenging and innovative in a Swedish context. The jury felt that there was a connection between the proposed housing and the intimacy, density and proximity of the historic fishing village of Simrishamn, achieved in a contemporary idiom that does not ape the historic urban pattern.

If the jury had a reservation about the project, it was that the careful judgement exercised in the scale of individual or small groups of dwellings is not so apparent at the urban scale, with the treatment of the harbourside particularly unclear. But the jury felt that the proposed dwellings suggested a townscape that could give Simrishamn a new identity, attracting people to the place while being sympathetic in scale with the historic fabric. The prize is given not for the masterplan, but for a sophisticated speculation on housing types that could provide a new grammar for the development of the town and could even, in the words of one jury member, be a site that in future years is seen as a unique piece of heritage that would attract attention from a broad public.

WINNER
TU144 – Strädde
Anders Eriksson, Egil Blom, Hannes Haak, Daniel Lindberg

This project was founded on a very sensitive analysis of the existing conditions of Simrishamn that displayed an all-too-rare (amongst the majority of entries) sympathy for the site. "Strädde" is a reference to a traditional typology of urban space in fishing village settlements like Simrishamn: small, intimate alleyways between houses that are useful, but sheltered from the worst of the weather. The observations made by the architects were developed into tools that proved effective in creating small scale urban spaces – new versions of the 'Strädde' – while still proposing a plausible neighbourhood of density and variety.

The jury enjoyed how the project began with characterful evocation of place that developed into a movement strategy encouraging porosity towards the waterside. In the proposal, this movement strategy is a means of staging urban encounters, not merely a diagram of movement.

The masterplan also displayed intelligence and insight about the location of potential new public uses, and proposes a new node of public functions at a hinge point between the historic town centre, the marina and the site of the new housing. This will need to be considerably developed, but the scale of the blocks and the way they knit together with the proposed boardwalk and small-scale plaza seemed to the jury to be realistic and well judged.

While the architectural representation of individual buildings didn't get the jury's pulse racing, the strategic thinking and the subtle observations about how to extend a charming but informally developed historic centre, fully merit a first prize.

The jury meetings were attended by the following people.

Jury
• Olle Forsgren, city architect of Umeå, chairman of the jury (full attendance)
• Markus Bader, architect, Raumlabor Berlin (full attendance)
• Celine Condorelli, architect (second jury session)
• Maria Hellstršm Reimer, artist and professor in design theory at the School of Arts an Communication, Malmö (full attendance)
• Karolina Keyzer, city architect of Stockholm (full attendance)
• Kieran Long, journalist and architectural critic, London (full attendance)
• Dorte Mandrup-Poulsen, architect, Dorte Mandrup Arkitekter (full attendance)
• Ulf Ranhagen, professor at the Royal Institute of Technology, member of the Swedish Delegation of Sustainable Cities and head architect at Sweco (full attendance)
• Bolle Tham, architect, Tham & Videgård arkitekter (full attendance)

Jury reserve
• Annica Carlsson, architect, director at Equator Stockholm, member of the Swedish Europan committee (first jury session)

Site Malmö
• Anne Rosell, architect and product developer at the public housing company MKB (full attendance)
• Linda Ericsson, project manager at the public housing company MKB (first jury session)
• Marléne Engström, coordinator at the cooperative property company Riksbyggen (full attendance)
• Hannah Bohwalli, project leader at the cooperative property company Riksbyggen (first jury session)
• Mikael Wallberg, project leader at Malmö town planning office (first jury session)
• Charlotta Nilsén, MKB (second jury session)
• Jon Ossler, Riksbyggen (second jury session)

Site Norrköping
• Per Haupt, plan architect (full attendance)
• Josef Erixon, plan architect (full attendance)

Site Nynäshamn
• Ida Olén, municipal architect (full attendance)
• Hanna Hansén, landscape architect (full attendance)
• Anna Ljungdell, chairman of the municipal board (first jury session)
• Daniel Adborn, vice chairman of the municipal board (first jury session)

Site Simrishamn
• Anna Thott, municipal director (full attendance)
• Maria Engberg, plan architect (full attendance)

Europan Sweden
• Anders Johansson, secretary of the jury (attendance except second day of first jury session)
• Erik Wingquist (full attendance)
• Alpar Asztalos (full attendance)