

Sveriges lantbruksuniversitet Swedish University of Agricultural Sciences

Faculty of Landscape Architecture, Horticulture and Crop Production Science

CLEA ESS? IN SEARCH FOR QUALITIES AND

TRANSLATION MODES IN THE CITY DISTRICT OF VILANS STRANDÄNGAR

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Title: Clean up this mess? In search for qualities and translation modes in the city district of Vilans strandängar. Title in Swedish: Upprensning? På jakt efter kvaliteér och metoder för översättning av Vilans strandängar.

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ABSTRACT

Today we see a demand for diversity and specifics as well as a more processorientated design within the field of architecture, landscape architecture and urban planning. We also see the need of transforming already existing structures so that they become resilient for economic, societal and climatic changes. The motivation of this master's project is to explore the concept of site and time specificity and translation, and to experiment how these concepts can be carried out on a particular site, in this case, Vilans strandängar in the city of Kristianstad.

The municipality of Kristianstad have plans to integrate Vilans strandängar, located on the fringe of the city, into the urban fabric in a sustainable way. In this thesis the site interpretations, the read qualities on site, have been the driving force behind the suggested development. The translation of qualities through strategic phasing, has formed the design process. This has been been done to avoid static design interventions.

To conclude, this thesis shows in practice how an alternative design method, using extensive site readings and a method of phasing, can be helpful when developing site and time specific design proposals. It also shows how the concept of translation in practice can be helpful when striving to leave the thought of design as creation of the new.

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PART I // BACKGROUND

INTRODUCTION

To work site and time specific - what can it mean and how can it be carried out in practice?

In 'scape magazine (2011) EUROPAN president, architect and urban planner, Thomas Sieverts describes some of the future challenges facing architects, landscape architects and urban planners of today. He states that the task of planning and architecture will be less about developing new items on virgin land. Instead there will be a need for transforming already existing structures. The background is a reality of shrinking resources and a higher demand for long lived systems that are adaptable for economic, societal and climatic change. In other words, it is a necessity for future landscape architects, architects and planners to be able to deal with complex urban transformation processes (Diedrich, 2011).

There is a common understanding that landscape architecture needs to address relevant and serious issues of society today and that the landscape can no longer function as a picturesque backdrop to the built environment. Significant for our time is also the common critique against modernism and its lack of diversity and narratives. There is an ongoing search for stories, identity and experience of artistic and sensuous nature within the field of architecture and landscape architecture (Hauxner, 2011). Still, however, Diedrich (2013) describes a reality where post-industrial sites are often integrated in to the urban fabric in the same generic way - a development consisting of newly built architectural objects and where single objects of the ''former'' are preserved like objects in a museum. How can it be done differently?

Through the theme course Thinking Eyes I came into contact with a theoretical discourse dealing with the concepts of site and time specificity. This thesis offers the possibility to explore these concepts further and try to bridge the gap between my theoretical understanding and practice. When doing so I will return to the landscape region of my early years in the north eastern part of Scania, where the Municipality of Kristianstad has an existing vision to develop Vilans strandängar into a new sustainable city district.

RESEARCH DESIGN

Part one consists of a background where the research question and aim is presented followed by method, material and limitations of the thesis. Secondly, in part two, a literature review will be carried out dealing with the concepts of site, translation, and site and time specificity, followed by a third intermediate part where guidelines for design will be formulated. Part four, the case study, is the main part of the thesis including site readings and editing. To conclude, a reflection of the thesis as a whole will be carried out in the fifth and last part.

RESEARCH QUESTION AND AIM

How can the district of Vilans strandängar be developed through a process of site and time specific translation?

The aim of the thesis is to deepen my understanding of the concepts of site and time specific translation, resulting in a proposal of site and time specific design in the district of Vilans strandängar in Kristianstad. By doing so I would like develop my skills in dealing with design on existing structures on a complex site. The target group for the thesis is students and practitioners within the field of landscape architecture, architecture and urban planning, who wish to develop their knowledge and find inspiration on the concept of site and time specific translation.

METHOD, MATERIAL AND LIMITATIONS

The main parts of the thesis consist of a qualitative literature review and a case study. The literature review is meant to give the reader an introduction to the theoretical understanding concerning the concepts of site and time specific design. I would like to highlight that the chosen literature only represents a small extract on the topic. The aim is not however, to formulate a general manual on how to design site and time specific (This would stand in direct conflict with the very essence of these concepts). The literature review can instead be seen as a source of inspiration for the case study.

In the literature review four sources have been of high importance. The first book *Site Matters* edited by Carol J. Burns and Andrea Kahn (2005) deals with different aspects of site and site interpretations.

In the Ph. D. thesis *Translating Harbourscapes Site- specific Design Approaches in Contemporary European Harbour Transformation* by Lisa Diedrich (2013) the concepts of site and time specificity as well as the concept of translation is discussed. Through Diedrich's work I also came in contact with the landscape architects Alexandre Chemetoff and Michel Desvigne and their design approaches.

In *Intermediate Natures* edited by James Corner (2009) different design projects carried out by Michel Desvigne are described. In a lecture at The Graduate school of Design on Harvard University in 2013, Desvigne explains in his own words his working methods and projects.

In Visits Town and Territory - Architecture in Dialogue (2009) we can follow Alexandre Chemetoff's working methods and projects through text, image and film.

In the case study, trying to grasp the qualities and design possibilities of the particular site in question, on site observations have been of great importance and research through mediums of photographing, mapping, writing and sketching. One could say that the site has been the main material in this part of the thesis. I have also carried out conversations with relevant stakeholders, where one part concerns my participation in a project group dealing with sustainable city development in the Municipality of Kristianstad. Historical sources as well as the official planning documents of the city have been of significance.

PART 2 // LITERATURE REVIEW

What is site? Does it constitutes something more than the area within its legal boundaries? How to deal with the issue of site when designing? And how is site connected to the concepts of site and time specificity?

By studying the concepts we discover their limitations and recognise that the concept of translation can be useful when searching for a more dynamic and process orientated design.

SITE

According to Robert Beauregard (2005) all sites first exist as places with existing narratives, which through a design process can be misread or neglected. A site is a place that has become professionalised, it has been constructed to make a representation of space. In the process of construction designers often reduce the narratives of the place, qualities have been selected and exist in isolation in order take control and gain understanding of a site. This gives designers opportunities for design actions. Reduction is not however the only or most preferable way of dealing with site. Beauregard (2005) problematises the method of reduction and argues that planners and designers should work with multiple narratives and aim to add value rather than subtract.

Site can be seen as a dynamic relational construct (Burns & Kahn, 2005). Sites are dynamic in a way that they do not represent a stable identity with clear borders. Instead sites are multilayered constructs that are engaged in a constant interplay of realities that operate at the same time. The boundaries of a site can not be easily captured through a line on the vertical or horizontal plane, the active interrelations of the site makes the boundaries porous and unclear. In a design process site can be viewed as a point of departure rather than a fixed address. Burns & Kahn (2005) point out three areas that need to be taken into consideration in design. The first, the area of control often represents the area where the designer has the possibility to act, and is often connected through a formal or legal boundary. The second area is the area of influence, which means forces that affects the plot but without being bound within the area of control. The third and last is the area of effect which considers areas which the design intervention has an effect upon. Site is in other words, much more than the material and immaterial content found within a clear border.

According to Meyer (2005) landscape architects challenge the divide between the "objective" site analysis and the intuitive conceptual design when they use the particular sites material and immaterial properties as sources for design. The interpretation of site becomes the program, instead of a surface where a program is expressed. Meyer (2005) argues that the landscape is to complex too be reduced to a question of the choice of style, instead site matters need to be the basis for design actions.

SITE AND TIME SPECIFICITY

When using with the concepts of site and time specificity it refers to the description made by Diedrich (2013) as an oscillation between the two poles of the place bound and the transient aspects of design. This reasoning comes from the American art historian Miwon Kwon and her art analysis in the book *One place after another: Site-specific Art and Local- Identity* (2002). The oscillation between these two poles becomes important to be able to combine the fluid and static aspect of design. Diedrich (2013) however, also problematises the concept of site specificity since it still carries a legacy of the earlier dualism between the tabula rasa approach and the rejection of modernism, anchored in a genius loci approach searching for a stable local identity. Are there stable local identities to be found? Does not a more time based approach better suits the circumstances of the globalised world were we live more mobile and less place-bound then ever before?

The concept of site specificity also includes the concept of radicantity, which can be explained as a high amplitude of oscillation towards the fluid and time based components of design - time specificity. The concept of radicantity comes from French art theoretician Nicolas Bourriaud and his study on the aesthetics of globalisation in the book *The Radicant* (2009). He presents a reasoning about a global inhabitant in constant motion and who has the ability to anchor new roots in to whatever spaces they enter. The role of the architect is to present a physical reality where new enrootings are enabled.

> On reading: Site specificity as double-play p. 74-88 in Diedrich (2013) Translating Harbourscapes Site- specific Design Approaches in Contemporary European Harbour Transformation

TRANSLATION

The concept of translation can be helpful, when striving to leave the idea of design as starting from one point towards a point when the design is finished. I have chosen to use the concept of translation in this thesis to underline the connection between the already existing on site to what it can become in the future.

Diedrich (2013) describes how the translation process starts with the designer's reading of site and include both physical, dynamic and immaterial aspects. The physical can be everything from detailed materials to larger structures. The dynamic focuses on process and can include natural/ecological systems as well as human practices such as people's usage of site. Immaterial aspects includes concerns such as individual and collective memories, atmospheres temporarily created between object and subject and the understanding of the local urban planning discourse. How the designer chooses to translate "the read" (the interpretation of the already existing) towards the future something through editing (the design intervention) determines the outcome of the translation. In other words, the translation mode which is used has a high importance on a projects site and time specific qualities. With this thinking design can be seen as a continuous reuse where translation is a flow of transformative actions. This mindset opens up for a more process-oriented design, which, captures the importance of the dynamic and transient aspects.

Diedrich (2013) refers to Italian writer, translator and linguist Umbert Eco who views translation as an act of constant negotiating between author and text, between author and reader, and between the structure of two languages. This can be comparable with the negotiating between designer and site and between different structures such as the industrial and the urban. Two main modes of translation are presented as domestication and foreignisation. Domestication means making considerable changes of the industrial site to make it fit in to the urban, while foregenisation means changing the urban audience's view of the industrial site by different design interventions. The site is translated in a way that it can host new uses, but without heavy material change.

BALANCE OF PERMANENCE AND CHANGE

"The demanding architects with whom I work take over a significant part of my budgets, compelling me to the aforementioned poverty, and I am strangely grateful to them for this. // Poverty requires innovation, in the sense of an architecture that is, at the least, visible."

(Michel Desvigne in 'Intermediate natures' edited by Corner. J. 2009 p. 11)

The landscape architect Michel Desvigne works with design interventions in which he seeks a greater balance between permanence and change, which often results in unfinished landscapes that have the ability to develop over time. Through the book *Intermediate natures* (2009) edited by James Corner one as a reader get an insight in several of Desvignes' projects. Through a lecture held at Harvard Graduate School of Design shared on You Tube (2013) Desvigne himself explain his projects and design approaches.

Desvigne (2009) tries to design in a way which propagates a new set of conditions for a site that can grow and form a more complex environment over time. He collects inspiration and borrows process-oriented working modes from larger ecological systems and agricultural practices. Desvigne has developed a thinking system, which includes working in several scales simultaneously which, results in designs that include a certain understanding of the connection between smaller spaces and larger systems. This process, when searching for larger systems outside the area of control, can also be described as a method for creating roots for smaller spaces in a bigger whole. In other words, Desvigne understands site as a larger area and considers both area of influence and area of effect in his design.

His approach can also be described as economical since he works with the substituting of materials, but which adds values and makes the site more dynamic. In his project materials can be substituted but the cartographic layout and organisation often stay the same. One could say that a translation process have taken place, but without the loss of meaning. The design intervention creates a greater balance between the more permanent and changeable since the material changes have resulted in several alternative outcomes (Desvigne, 2009). This openend design makes the site more adaptable for unpredicted changes. The design intervention becomes a catalyst for transformation that has an internal flexibility instead of providing a change which is static. One could ask - how can I as a designer contribute to make a site more usable and meaningful, with few resources in a short period of time? (Desvigne, 2013).

In order for a city to function it needs to have a balance between permanence and changing components. The ideal city is a static image that does not represented the reality of a living city. Desvigne (2013) describes the danger in solidifying a plan that should be laid upon the imagined future city. At the same time there needs to be an understanding of a logic system as well as practical and understandable spaces. As a designer you need to seek a balance between permanence and change.

According to Desvigne (2013) it is important to try and grasp the principal line or the physiognomy of the landscape. He reads landscapes as active infrastructure and the translation of grey to green infrastructure often plays a key role in his work, since Desvigne believes it can be a catalyst for people to adopt new ways of living in the city. It becomes clear that Desvigne opposes the role of the landscape architect as someone how provides scenery, which in one way can deliver beauty to people but also have an inherent level of passivity. A landscape can never be static or finished, a landscape instead needs to be viewed from it's instrumental effects. When doing so it becomes clear that landscapes have the ability to address real and serious challenges for our future society.

Desvigne (2013) also describes the trap of pragmatic landscape architecture; to romanticise the pre-historic nature or taking the preservation of the industrial past of a site to far. A design intervention should never be about restoring a reality that has disappeared instead you should make the site legible through design and by rediscovering it's structure.

To form a neighbourhood is a long process and during transformation the area needs be have an openness towards changing requirements and have an ability to be remodelled. Temporary occupation of areas that are undergoing transformation and where neither plans nor strategies are clear can add instant qualities to a site (Desvigne, 2009). In his lecture Desvigne talks about inserting landscape structures that quickly give qualities to the site, but also create situations for future development. One could ask - how can I provide qualities for new development and at the same time provide qualities for the already existing?

POTENTIAL IN WHAT EXISTS AT SITE

"// ...Thinking the city in peacetime implies accepting that demolition is not necessary to image the city differently. The exercise consisting in coping with the uncertainties of the situation help to make every project more inventive. The context, the environment and the situation are not constraints; on the contrary the are new opportunities. //"

(Alexandre Chemetoff, 2009 p. 18)

The landscape architect Alexandre Chemetoff develops his projects mainly based on knowledge produced through on-site observations and experiences that come from his site visits. Through the book and DVD, *Visits. Town and Territory - Architecture in Dialogue* one as a viewer, listener and reader get an insight in how Chemetoff practices trade through spontaneous conversations that take place when revisiting the sites.

According to Chemetoff (2009) it is not necessary to systematically analyse and categorise the spaces in which we live and label them. The practicing of such an approach can prefigure an image disconnected from site, which becomes and obstacle in the process of reading the qualities of the site and accepting its conditions. As one example, the image of a park could give us an immediate feeling of subtracting road, cars, buildings, tarmac and which could easily lead to a misreading of the existing potential of the site. In Grenoble, France, Chemetoff explains how he transformed a tarmac slip road to become part of the existing park through a minimum of material change. Some parts of the tarmac in the middle of the road were unpaved and gave room for some trees and grass. Next to the slip road the grass was also allowed to grow a bit higher creating a bicycle and pedestrian road that now had become integrated with the rest of the park, but without the act of demolishing the road. In the design process Chemetoff puts his focus on how he can change the usage of site, which than gradually bring change to the image of site. This instead of focusing on the image of the new.

The point of departure in design needs to exist both on a material and immaterial level. With this reasoning comes an approach of acceptance. From the beginning all the existing objects, structures and materials are welcome into the new - as an architect, landscape architect or urban planner you do not need to start by playing the judge of what should be demolished or conserved. One should seek beyond the feeling of something as ugly or outdated.

His thinking represents, in his own words, some sort of hyper-realism that accepts the world and the state that its in right now. This does not mean that architects, landscape architects and urban planners shrink their area of responsibility or influence, on the contrary it means that the professions do not simply realise a program though design - they also formulate it. Chemetoff suggests that architects, landscape architects and urban planners need to go through the same process as film makers and artist have done over the past decades and leave their studios. The site and its qualities need to be read and translated through a sophisticated and fine-grained filter which can not be grasped from the studio. In his design Chemetoff does not strive to work out a generic model that can be applied in every project, instead a new program has to be formulated for each and every site.

In a discussion with his co-worker Patrick Henry he formulates that their design approach is not a search for the extraordinary, it is more about returning to basics by seeking simplicity. By seeking simplicity, spaces can more easily be understood and identified and you do not have to work with camouflage. Henry express that this approach has helped them to focus on the real question of the project instead of a question of style. He also problematises and highlights the fact that a pragmatic design approach demands sophistication and fine-grained filters since the border between great pragmatism and resignation is thin. It needs to be a translation process where the existing gets a possibility to play a relevant role in the future.

Chemetoff does not support the image of the city as so complex that it is almost impossible to work with. He expresses a strong trust in the design process and that it can start from anywhere. In one project it started when he meet two ladies at the site who told him that the river in their youth was visible from the point where they now stood. This single sentence started to formulate the whole programme for the site, which was much about the question of how to quickly translate it into a site where the city rediscovers the river?

One could say that Chemetoff and his design approach represents an economic aspect of sustainability in landscape architecture. His economic approach, in which he returns to the very essence of the concept, he strive to achieve maximum result with minimum of resources.

"Cost-effectiveness can become a guideline for projects: spend less for a more convincing result. The project is just not a way of spending money; it's about imagine how we can achieve savings not only in relation to construction methods or finishings, but also by questioning the need to transform everything."

(Alexandre Chemetoff 2009 p. 22)

PART 3 // GUIDELINES

How can the gained theoretical understanding of site, translation, and site and time specificity be useful when entering practice?

By summarizing and extracting "lessons learnt" from the literature seven guidelines have been formulated. These guidelines can be used as a support and inspiration in the design process when creating site knowledge and help to create a bridge between the theoretical understanding of the concepts and practice. I. Accept the visions, formulated by the Municipality of Kristianstad, of transforming Vilans strandängar to a sustainable city district with new possibilities for housing, but at the same time challenge their view on sustainability.

2 Have an economic approach inspired by Chemetoff and Desvigne. Start with the approach of welcoming everything found at site in to the future and question the need of transforming everything. Work from the principal of smallest possible material change resulting in the maximum addition of qualities.

3. Work with both permanent and temporary aspects of design simultaneously as suggested by Desvigne. Search for a core, a principal line, a kit that binds the site together. There needs to be a system at work with makes the site understandable for human perception.

4. Accept an unfinished design proposal as suggested by Chemetoff and Desvigne. The design interventions should not end up in a perfect or, image of a perfect, design proposal for the "new" Vilans strandängar. This will probably result in a too static and rigid intervention.

5. Read site beyond the legal boarder of Vilans strandängar, also considering the area of influence and area of control as suggested by Burns and Kahn. Read site beyond the physical constellation of road, buildings and green. Embrace the transient aspects of design as described by Diedrich. Work across scales and consider both material and immaterial qualities/issues in details as well as the larger systems.

6. Add value to site rather than subtract as suggested by Beauregard. The complexity of site have to be accepted and one single concept should not be extracted too early in the process.

7. The qualities found on site will become the program of site that drives the translation process as suggested by Meyer. This instead of creating a program from a studio desk in school or at home where the site becomes the surface for this program. A process of translation, a flow of transformative actions, will take place to make a site and time specific design proposal for Vilans strandängar as formulated by Diedrich.

PART 4 // CASE STUDY



Above: Ortphoto over Scania, Sweden. The white dot represents the geographical location of Vilans strandängar. Left: Orthophoto over the city of Kristianstad. The white line represents the legal border of Vilans strandängar. One could also describe its content as the area of control.





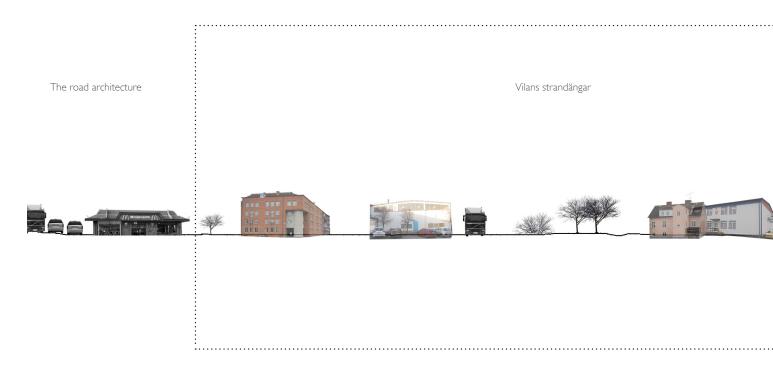
WHY HERE?

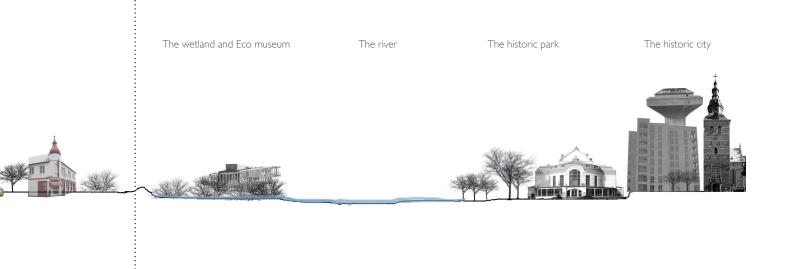
Vilans strandängar is located on the fringe of the central city of Kristianstad. Once the land was located in the outskirts known as Långebro (the name was changed by the Municipality in 2013 to Vilans strandängar). The land is today situated on middle ground in between the central city and suburbia.

In the east Vilans strandängar is separated from the central city by the river of Helge å partly surrounded by the Rich Wetlands known for its diverse wildlife. In the north the land borders to the old waste ground of the city which was closed in 2002 and concealed to prevent leakage. A large underground fresh water lake have its location beneath Vilans strandängar.

Vilans strandängar carries an industrial heritage from the late 19th century and the atmosphere could still be described as diverse, rough and unpolished. Charm and beauty can be found, but the roughness also contributes to its mental isolation from the more central parts of the city. One could ask how this rough and unpolished atmosphere could be translated so Vilans strandängar can be viewed differently, but without loosing its uniqueness.

Vilans strandängar serves as one of the main entrances to the city and is in the strategic plan pointed out as of high representative importance (Fördjupad översiktplan, 2009).Vilans strandängar is located from a walking distance to the city centre and the railway station.





:

A section based on my experince when walking from east to west, from the historic city center facing the road architecture.

WHY NOW?

The Municipality of Kristianstad today has an existing vision to integrate Vilans strandängar into the urban fabric, developing new apartments in a mixed and dense district (Fördjupad översiktsplan, 2009). Kristianstad is a slow growing Municipality with an ageing population (Kristianstad kommun, 2013). One could see this situation as an opportunity for a more time based approach when developing Vilans strandängar.

In the autumn of 2013 the Municipality of Kristianstad received economical founding from the *Delegation of Sustainable City Planning* to work out a sustainable strategy concerning the city district of Vilans strandängar. This is an opportunity for the planning department to slow down the ordinary planning process and search for new methods of working (Svensson, 2013). The newly built or planned developments in the close context of Vilans strandängar have over the recent years consisted of high-rise residential buildings for seniors on the east side close to the river or in the historic park of the city. Could it be done differently in Vilans strandängar?



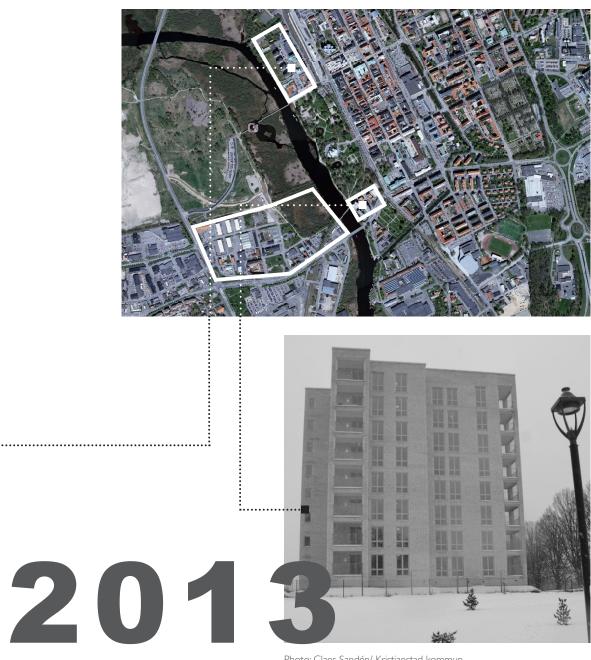


Photo: Claes Sandén/ Kristianstad kommun.

In the year of 2012 another high-rise residential building for seniors was built on the east side of the river of Helge Å just oppsite Vilans strandängar. Two more of these houses are now planned to be build in the historic city park.

WHEN WALKING // FINDING A VIBRANT CITY DISTRICT

The program for design can not be formulated from my studio desk. I need to create site knowledge through different mediums and interpret qualities found on site. These qualities will become the program of site that drives the translation process forward (Guideline 7).

Walking around Vilans strandängar is a shifting experience. When moving a high variation on the vertical and horizontal plane are found. The body moves between the open and dense, between noise and silence. I walk between narrow streets and empty plots of land under a light blue sky in an ocean of hard grey. There is constant presence of moisture which is hard to ignore. In red rectangular objects I feel the vibrance of human activity and life.

A single concept could be extracted from this point based on my site visit. The industrial narrative is present and easy to grasp. I need however, to accept the complexity and not work with subtraction of meaning (Guideline 6). Instead I need to look closer.

























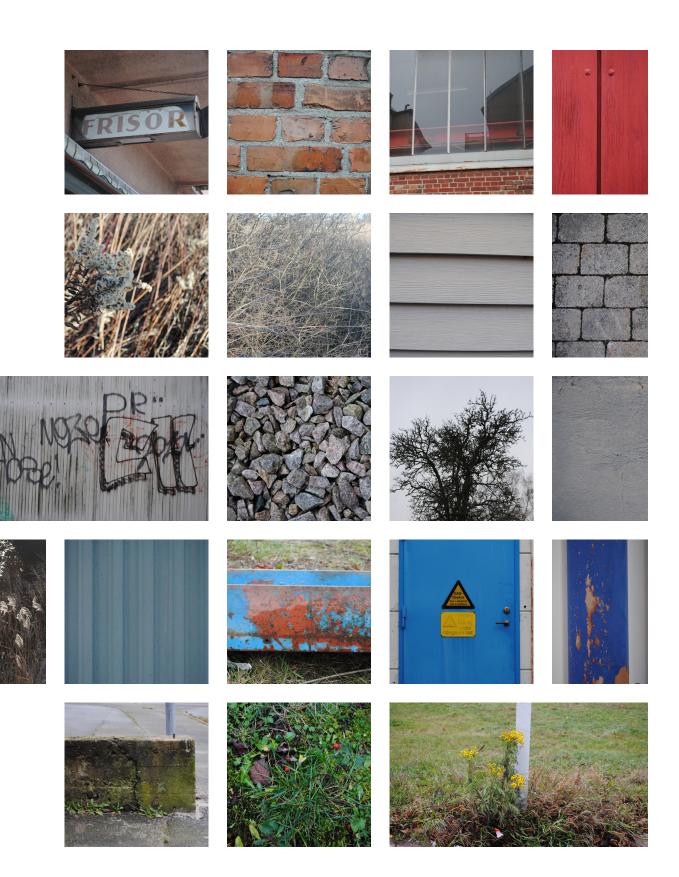






WHEN SEARCHING CLOSE // FINDING MATERIAL BEAUTY

I needs to work across scales and search in the details found on site (Guideline 5). The materials tell a story about Vilans strandängar. There is something special to be found in the materiality of the site, but it is not the brick or sheet metal alone. At first, one might experience a messiness in the variation, but after giving it some time a harmony is discovered in the unpolished surfaces. I need to look at colours.



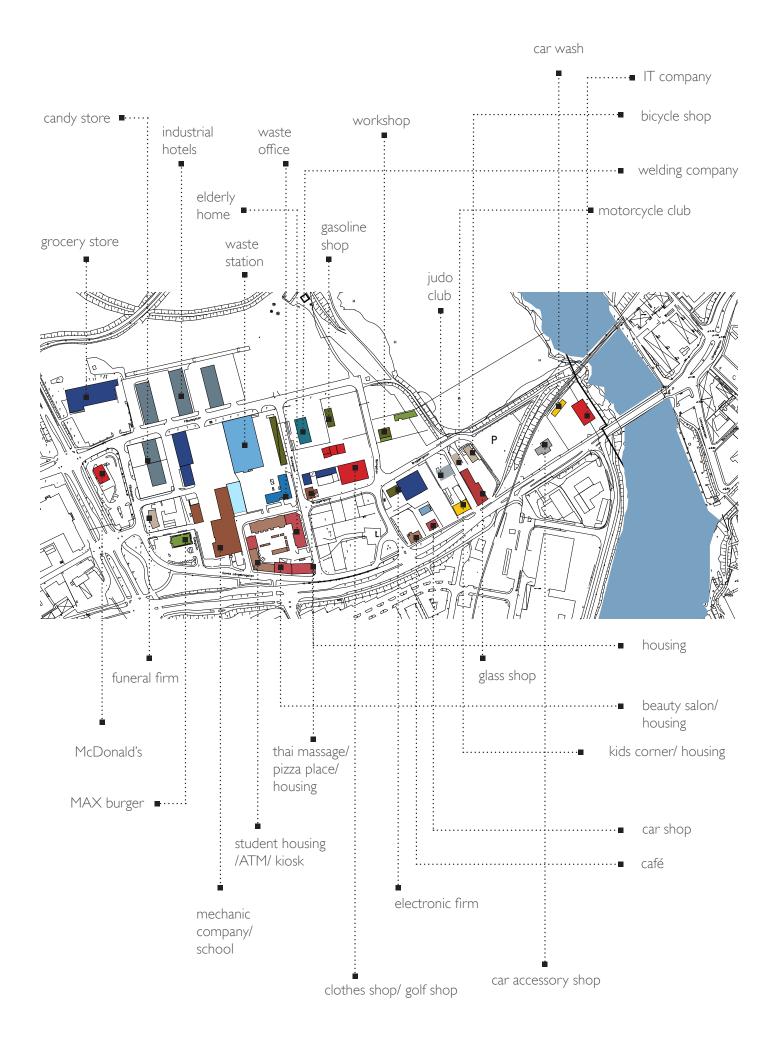
WHEN SEARCHING FOR HARMONY // FINDING A COLOUR PALETTE

The colours are found in the left overs from the wetland, the old waste ground and between the 19th century industry to everything existing on site today. The palette is constructed from the larger landscape and the low buildings that gives room for the sky, but also from the modern industrial sheds and the moisture, with its constant presence. A window to the funeral firm. Houses for labour and the villas that were built for another time. The sign of McDonald's and its litter on the ground. The cement, the asphalt, the bricks and the stone, but also the soft vegetation in the cold winter months. The grass on the empty plots spread all over and the explosion of yellow flowering during the warmer months.

What are the human practices interacting with site that built this colour palette? Could it help to make the site more understandable? I need to look inside.

WHEN SEARCHING INSIDE // FINDING MIXED USES

I need to accept the visions formulated by the Municipality transforming the area to a sustainable city district, with new possibilities for housing (Guideline I). When looking inside I find a very fine mix of uses and human practices. A good starting point of a diverse district would be to start with the approach of welcoming everything found on site in to the future. I start to investigate the built form. Are there any typologies to be found and that could be used as a starting point for growth and make the site more understandable? I need to look for order.



WHEN SEARCHING FOR ORDER // FINDING TYPOLOGIES OF BUILT FORM

I need to find seeds that build form can grow from. The first typology found is the modern **industrial sheds** in sheet metal in colours of light blue and white. This typology is concentrated to the north and west part of Vilans strandängar. The second typology is **apartment housing** from the 1950-1990's, mainly in brick and painted concrete in colours of red, brown, beige and yellow. This typology is concentrated closest to Långebrogatan in the south part of Vilans strandängar. The third typology is the **urban villas** originally build in old brick, but with time other materials have been added. The villas are often combined between residential housing and small businesses. This typology is spread all over Vilans strandängar.

Can these typologies be translated and answer to the needs of today? Can the typologies be used in a way, which help to bind the site together and make it more understandable? (Guideline 3) After working within the borders of Vilans strandängar I need to switch scale and move beyond the area of control (Guideline 5).













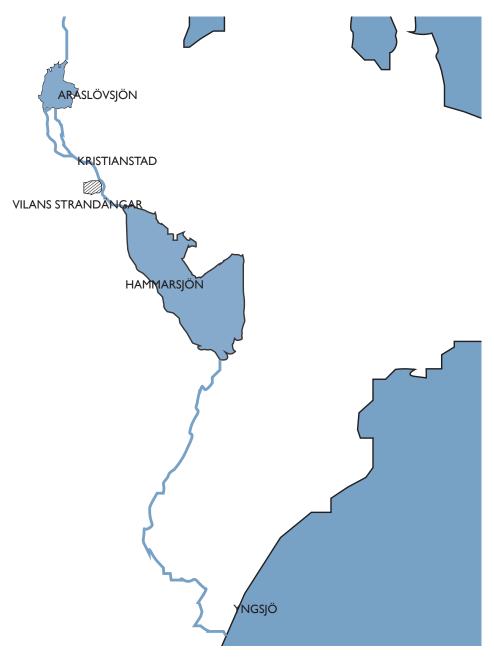


日本



WHEN SEARCHING FOR A LARGER SYSTEM // FINDING THE WETLANDS

I need to read site beyond the borders of the Vilans strandängar. I need to understand the areas of influence and effect (Guideline 5). The blue colours and the constant presence of moisture under my feet made me look for a larger system. How does the wetland influence Vilans strandängar and how does Vilans strandängar effect the wetland? I need to look at both material and immaterial qualities/issues of this system and create more site knowledge (Guideline 5).



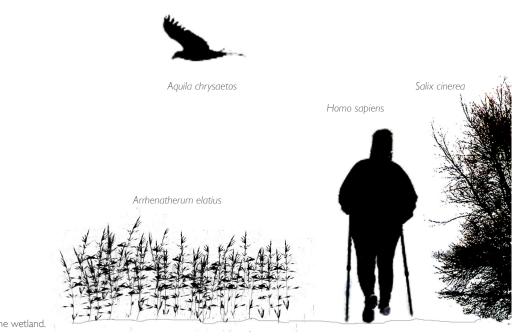
The Rich Wetlands is a 35-km-long wetland area in the northeastern part of Scania, Sweden. The spine of the wetlands, the river of Helge å, starts in small lakes in the south of Småland, passes through the city of Kristianstad before it meets the Baltic sea in Yngsjö south of the city. Vilans strandängar (lined) is situated in the heart of this larger system.



Vilans strandängar. Vegetation material in light-gravish brown color covers the wetland area during the winter months. An important species is the *Salix cinerea* that cover large areas between the edge of the river and the solid ground.

"Staden, som hon nu i augusti månad 1920-talets sista år kom vandrande mot, syntes på håll knappt alls. Gröna vassfält syntes. Staden låg sankt byggd på dy-öar i en trögflytande å som förenade två stora kärrsjöområden, väldiga grunda sjöar igenvassade och omgivna av snårskogsbälten. Grönt grönt överallt."

Ur Dykungens dotter av Birgitta Trotzig p. 23



Some key species found in the wetland.

WHEN SEARCHING FOR THE TRANSIENT // FINDING A CHANGING RELATIONSHIP

I need to read the site beyond the material aspects. I need to understand the human practices connected to the landscape effects Vilans strandängar (Guideline 5). Why is Vilans strandängar so separated from the river and the wetlands?

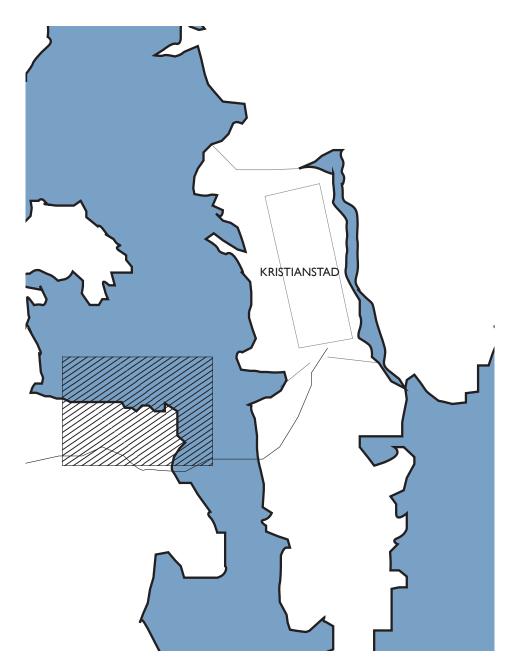
When the Danish king Christian IV founded the city of Kristianstad in 1614 the location was strategically chosen. The wetlands served the city with a large natural ditch for defence. After the military aspects became less important the wetlands would come to play an important economical role for the inhabitants - providing a landscape where hay could be harvested and cows could graze. The size of the wetlands have been reduced several times throughout history, for the purpose to protect the agricultural fields from flooding. As a result of this many parts of the city including parts of Vilans strandängar are situated on dredged land today (Magnusson, 2004).

The inhabitants have had a complex relationship to the wetlands. In the 1940's the water quality of Helge å had become so bad that the city could no longer take there drinking water from it and in the 1960's there were large fish mortality rates. Industries turned their back towards the wetland and started to use it as waste ground (Magnusson, 2004). This is connected to a larger mental picture of the wetland as useless and dirty.

A process of change was started when a network of local, national and international authorities and NGO's were created in the 1980's. As an important strategic tool of communication an Eco museum was build in the middle of Helge Å close to the inhabitants of central Kristianstad and Vilans strandängar. Today The Rich Wetlands are an appointed Biosphere Reserve by UNESCO and a popular tourist attraction (Magnusson, 2004). Still, however, the physical structure of Vilans strandängar separates itself from the river and the wetland.



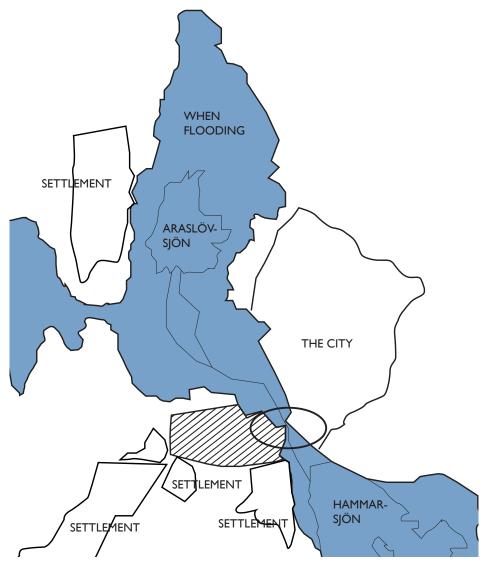
Left: Photo Åsa Pearce/Kristianstad kommun. The grazing of the cows in the wetland have a high importance for the enabling of ecological diversity. Right: Photo Claes Sandén/Kristianstad kommun. The Ecomuseum in the heart of the wetland area.



Historical map based on the city map from 1748. The traces from the fort structure is still visable in the city today. Vilans strandäng (lined) was then, as today, an important entrance to the city through Långebro. The amount of solid land in the area was however considerably less then today.

WHEN SEARCHING FOR DYNAMICS // FINDING A FLOODING SITUATION

Another changing relationship connected to the issue of water is the land and the flooding situation of Vilans strandängar. Could the dynamics of the water somehow be part of the design interventions more transient aspects? Could this add a quality and at the same time address important issues at site?



Map showing the flooding situation when maximum disadvantages arise when it comes to rain and snowmelt (+ 2,0 m). Authors drawing based on material from the Municipality of Kristianstad. The site Vilans strandäng (lined) is situated in the smallest passge of Helge Å - the weakest point. The thine black line represents the Helge Å and it's rivers when normal levels of rain and snowmelt.

Vilans strandängar is lowland and has throughout history been flooded in cycles. Today there is a newly constructed embankment in the east protecting the area from flooding when the water level rises in the river of Helge Å. The road of Långebrogatan in the south is also situated on a higher level as well as the embankments in the north. One could say that Vilans strandängar through its new embankments has become a fortress in the wetland, just like the old city of Kristianstad. Working on ground leads me into the issue of soil.



The white lines shows the levels (in meters) of embankments and raised land that surrounds Vilans strandängar. The blue area represent Helge Å when normal levels of rain and snowmelt.

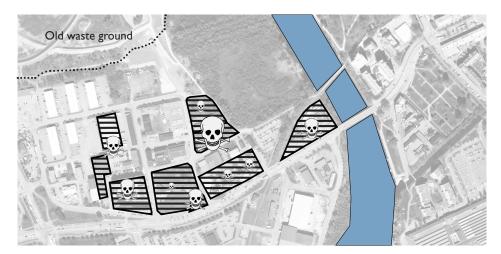
WHEN SEARCHING UNDERNEATH// FINDING POLLUTED SOIL

According to the Country Administrative Board in Skåne, it is likely to assume that the whole area of Vilans strandängar consists of soil that has been more or less polluted. Vilans strandängar has been an industrial landscape since the middle of the 19th century, hosting car repair garages, mechanic workshops, pesticide companies, food-processing industry, rubber production and a dry cleaning. Many of them have been dealing with toxic and dangerous substances such as oils, dissolving agents, colours, chlorinated aliphates, gasoline and different pesticides.

Just some decades ago the knowledge and legislation concerning these types of substances were limited and one can only assume that they have not been handle in a safe way. In the inventory made by the County Administrative Board all examined objects/areas were regarded a risk (Pollution rapport, 2007).

According to the Swedish Environmental Protection Agency (2014) Vilans strandängar is part of larger system of approximately 50 000 polluted sites in Sweden. Seeing it from a larger perspective, one could ask if it is a sustainable solution to transport the soil elsewhere or if one should search for more site specific solutions? Today the Municipality have started soil remediation on the plot with the highest risk. This process will approximately take around 5 years and will cost between 40- 50 swedish kronor (Municipality of Kristianstad).

The ground is unstable in some parts and to be able to build new housing in these areas pile work needs to be done, which could mean an increasing risk of the pollutions to penetrate a deeper layer of earth and spread (Pollution rapport, 2007). Developing the site means that the soil needs to be prepared.



Authors drawing based on the report 'Inventory of potentially polluted areas on Långebro in Kristianstad' published in June 2007 by The County Administrative Board of Skåne. Inventory and risk classification have been made in the within the striped areas. The bigger skull the more polluted soil/higher risk.

In the 60's a waste ground was established in the Rich Wetlands since it was considered useless land. The waste ground closed in 2002 and in the past years intensive work has been carried out to conceal the waste in order to prevent leakage to the surrounding, area One of Sweden's largest fresh water lakes is situated underneath.

In 2005 a proposal was developed to turn the area of the old waste ground into a large activity park and recreational area, hosting facilities such outdoor theatre, hills for sledging, skate, dirt and BMX, ice-skating and spots for barbecues and picnics (Fördjupad översiktplan, 2009). Nine years later the plans is still not realised as concealing waste is still ongoing.

Even though the waste ground is closed and the waste one day will be concealed it is still however the content of ground and a layer the site's history. Are there any traces to be found today?



Photomontage made by author based on a photo taken standing on the old waste ground looking towards Vilans strandängar. Garbage added on top to get a feeling of the area as it once were.

WHEN SEARCHING FOR TRACES // FINDING VEGETATION

Vegetation is interesting since it does not recognise the borders that we construct to take control over a site. The vegetation found on Vilans strandängar is mixture of wetland species growing in the more moist areas, pioneers species allowed to grow on empty plots and species that are spread from the "soil of waste". These immigrant species from the old waste ground are dependant on cultural activities to grow. (Neidemann, 2013) Some of these species are collected and presented to the right.

Trees and bushes found are for example Salix cinerea, Alnus glutinosa, Betula pendula, Betula pubescens, Populus, Pyrus Communis and different types of rose bushes. Different types of grasses grow here and Arrhenatherum elatius is one of the more typical in the more moist areas.





The photos shows vegetation found and collected through inventory on the old waste ground and its surrounding made by Josefin Svensson at the Eco museum.

SITE AS PROGRAM

Since the process of site readings and site editing (design) is so closely linked I find it impossible to fully formulate a program for design at this stage. The site readings are a process that needs to continue during the whole thesis, parallel and simultaneously with the editing. Some of the qualities found so far could, however, be be summarized to develop a strategy.

- Acknowledge the vibrant qualities of the site with its fine-grained structure of mixed uses and human practices.

- Acknowledge that the material roughness, the colour palette and the typology of built form can help to make the site more understandable.

- Acknowledge the site as being part of a larger wetland system, addressing the important issues of flooding and storm water management where certain consideration should be taken to the typography of site.

- Acknowledge the location next to the river and the dynamic relationship between the inhabitants and the water.

- Acknowledge the industrial heritage and address the important issue of polluted soil where certain consideration should be taken to fact that the site is part of a larger system of 50 000 polluted plots in Sweden.

-Acknowledge of the old waste ground and the vegetation found and spread from the "soil of waste".

STRATEGY OF EDTING

PREPARING //

Strategy addressing the issue of polluted soil within Vilans strandängar. The process starts off on land owned by the Municipality and plots located in future attractive settings. Preparing also includes the issue of flooding and the preparation of a system of water collectors that can help to take care of storm water.

RELEASING PRESSURE //

Strategy addressing the relevant issue of flooding taking the larger city in consideration.

OPEN UP //

Strategy addressing the connection to the river and the more central parts of the city. Through physical interventions a changing relationship can be established and the qualities of the river can be discovered and understood once again.

CO-CREATING //

Strategy addressing the involvement of people living in Vilans strandängar today as well as people who live in other parts of the city, future inhabitants and visitors. These interventions turn people from consumers to creators of site and the focus is more on the experience of the subject than the physical setting.

IMPROVING //

Strategy addressing the improvement of a system or quality found so it better suits the circumstances of our time.

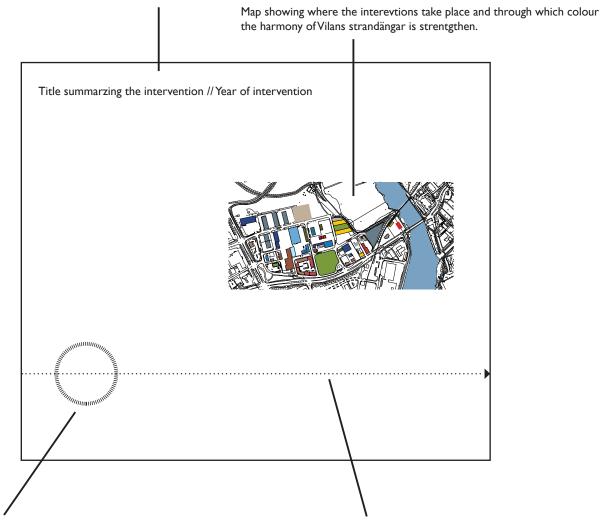
LET IT GROW //

Strategy addressing the need for developing new possibilities for residential housing in an urban context.

STRUCTURAL SKETCH // MAIN CHAPTERS

In the following pages the design interventions, the site editing, will be presented. The interventions build upon the strategies and are presented and organised through a system of main chapters and subchapters. In the main chapter page the interventions are summerized in a overall map of Vilans strandängar. The colours found on site are made visuable and the colours connected to the specific intervention presented.

Headline of main chapter explaining...

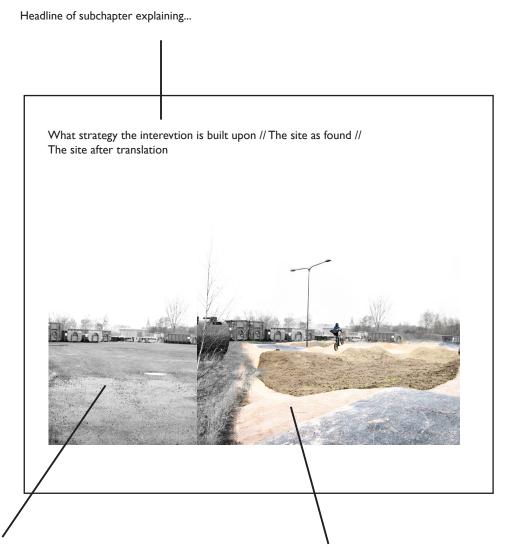


Circle representing the time of intervention "righ now".

Arrow representing an axis of time.

STRUCTURAL SKETCH // SUBCHAPTERS

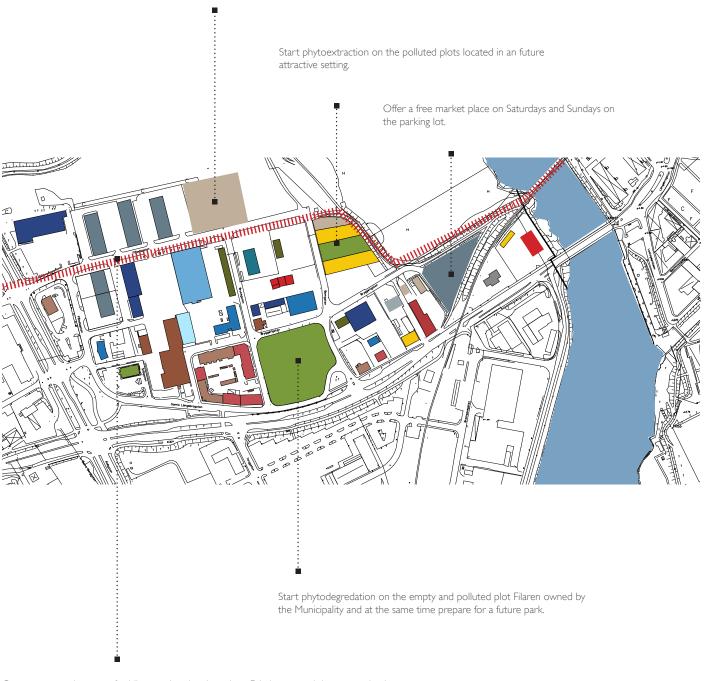
In the subchapters the interventions are explained through visuals and small explanatory texts. A collage technique is used so that the reader better understand the connection between the site as found and the site after translation. The image is not representing an presumed end scenario.



Black and white photo representing the site as found.

Photomontage in colour representing the site after translation.

MAKE CONTACT! // 2014



Enable BMX park by providing space and material to the local BMX group 'Tullen' on the old container parking. This while waiting for economical founding for a more permanent BMX park on the old waste ground.

Create an attractive route for bikers and pedestrians along Fäladsgatan and the new embankment. Highlight the event and make the inhabitants of the whole city co-creators.

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CO-CREATING // CONTAINER PARKING // THE BMX PARK



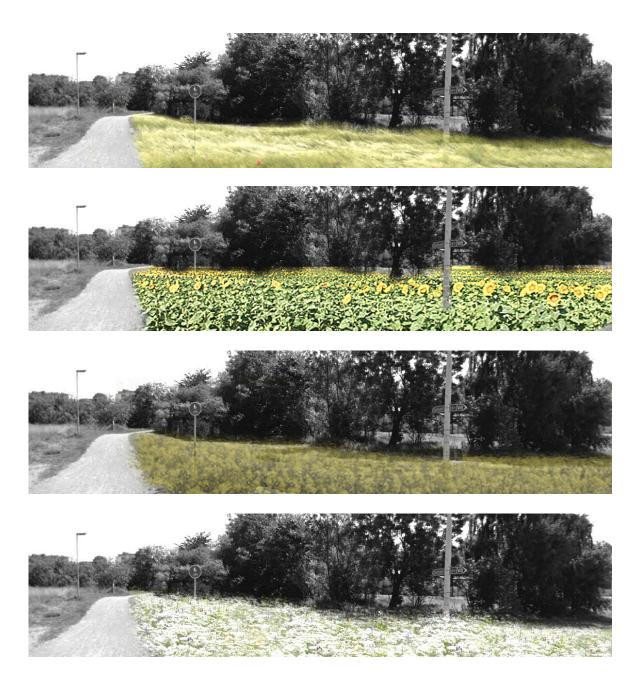


While waiting for a more permanent activity park on the old waste ground a more temporary intervention could be made on the old container parking in Vilans strandängar. An area for BMX could be made in collaboration with the kids and teenagers from the local group 'Tullen'. They have the knowledge on how to build a good area for BMXing and making them co-creators of the site also helps to insure that it will be well-used and taken care of. By adding a value such as an BMX park could also contribute to open up Vilans strandängar and to populate it through different hours of the day.



PREPARING SOIL // FÄRGAREN // FLOWERING FIELDS

The soil of the quarter Färgaren is not highly polluted, but needs to be cleaned before more residential housing can be able to grow here. The plots are located in a future attractive setting close to the water. In the meanwhile different plants can be used for phytoextract the pollutions. The plots are situated just next route for bikers and pedestrians close to the water, so the flowering fields will become a visual quality for both the people passing by and the people who lives in Vilans strandängar today.



PHYTOREMIDIATION

There are two different types of remidiation, phytoextraction and phytodegredation, that could be suitable to use on Vilans strandängar.

Salix sp. and Populus sp. can be used for phytoextraction of PAH (Polycyclic Aromatic Hydrocarbons) and heavy metals. The plant accumulate the substances through it roots and store it in its tissue. The whole plant is then later cut down and transported away from the site (Falk, Ronnheden, 2010). This can be a good method to use on particular plots within Vilans strandängar on sites that needs to be cleaned before more residential housing can be build. Today large areas on the border to the wetland are covered with dense Salix. It is a key species that gives the area a certain character with its dense and shrubby light greyish-brown appearance during the main parts of the year. Populus is also found within the whole area of Vilans strandängar and seems to be a well-established species.

Betula pendula can be used for phytodegredation of PAH. Phytodegredation is a suitable method when the soil is not severely polluted. It is also useful to use phytodegredation on sites where the trees can stand for a long time (Falk, Ronnheden, 2010). Today birches are found both within Vilans strandängar, as pioneers on empty plots, but also on the old waste ground and in the border land to the wetland. Their habitus and beautiful trunks as well as their fresh green appearance during the warmer part of the year will add qualities to Vilans strandängar.

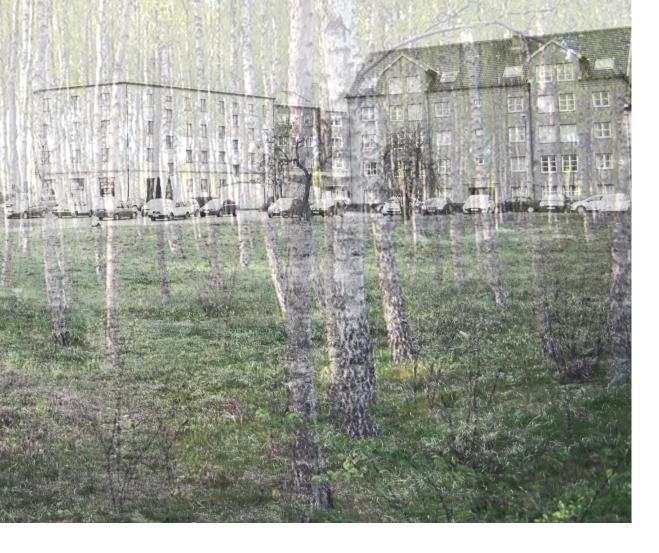
Hordeum vulgare can be used for phytoextraction of PAH and heavy metals. Brassica juncea can be used for phytoextraction of lead (Pb), arsenic (As) and Nickel (Ni). Achillea millefolium can be used for accumulate cadmium (Cd). Helianthus annus can be used for phytoextraction of PAH and heavy metals (Falk, Ronnheden, 2010). Today barley and rape are found on the fields around the city and are simple, cheap and suitable species to use and harvest. Yarrow and sunflower is chosen for their specific qualities in dealing with substances. All the species have a yellow colour, which is found in the colour scheme of Vilans strandängar in species such as Fen Rogwert, False London-rocket and Canadian Goldwood, but also from McDonald's, signs, trash and architectural objects.

.....

PREPARING SOIL // FILAREN // THE BIRCH FOREST



It is a long process to clean the large amount of polluted soil within Vilans strandängar. By acting right now a tight time frame with drastic and expensive methods can be avoided in favour of more site specific solutions. Since it is not possible to start phytoremediation everywhere at the same time certain locations have been chosen such as the empty quarter Filaren. The Municipality owns the land and the method of phytoremidation can be combined with the preparation of a future public park.



IMPROVING A SYSTEM // FÄLADSGATAN

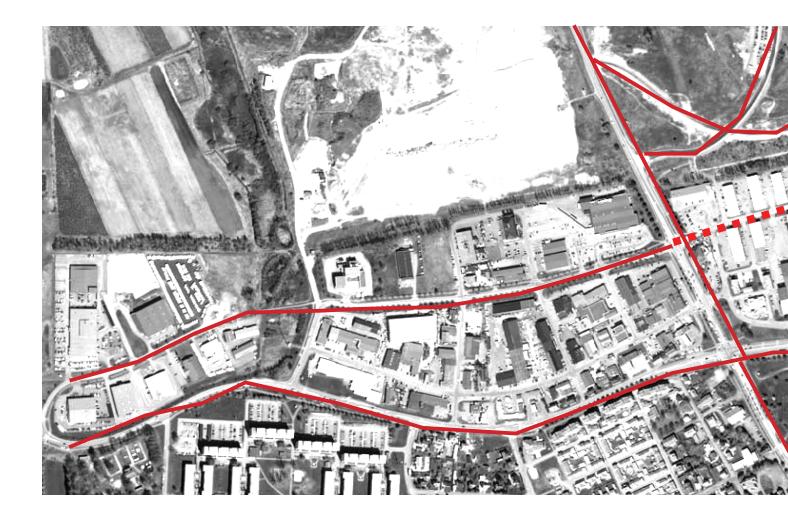
By creating an attractive route for bikers and pedestrians within Vilans strandängar the whole system of green infrastructure will be improved in the city. The route will create a link between the city centre and suburb and help to populate and open up the area. With few resources at hand, new marks on the asphalt make more space for bikers and pedestrians and signs painted that underline the closeness to the city. A summer meadow of common poppies and other beautiful species from the old waste ground are allowed to grow here. Wooden pallets in poppy red grants the possibility to sit and perform. An event could be made for highlighting and creating awareness.

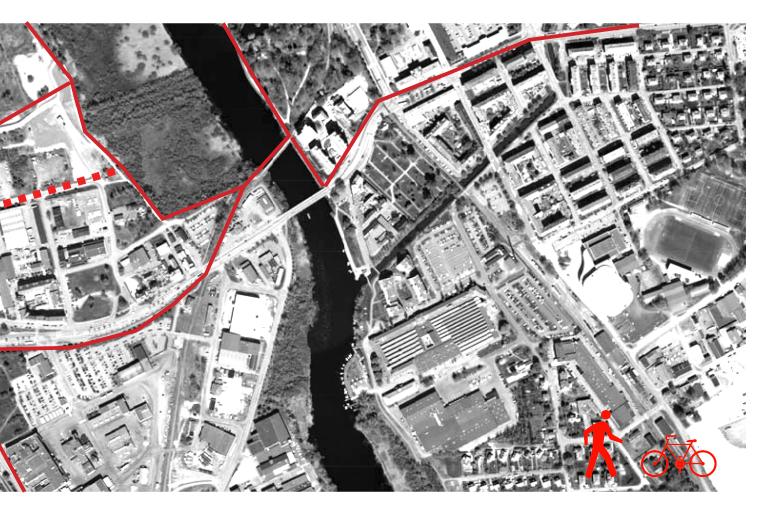




IMPROVING A SYSTEM // FÄLADSGATAN

Paths for walking and cycling today (solid lines) and suggestion of new improved walking and cycling path (hashed line). Vilans strandängar does not have paths that are convenient or comfortable for walking and cycling. Today one does not pass through the area on the way to or from the central city.





CO-CREATING // PARKING LOT // THE MARKET PLACE



A free market space can also be offered on the parking lot during Saturdays and Sundays. It has been hard for the Municipality and the local marketers to get along. The Municipality have made detailed demands in the contracts on what the marketers' tents should look like and when and what to sell to "fit in" the city centre. A more diverse market would give more people the chance to sell and buy products.



WHY A MARKET PLACE?

For some years there has been an ongoing discussion about the market places in the central square of Kristianstad. The politicians and officials have in different ways tried to increase their control over the content and appearance of the market to make it more representative for the central city. This have caused a local debate since the market people feel like they have been wrongly treated by the Municipality and can no longer make a living under the new rules. One example is that the marketers no longer aloud to have tents to protect flowers and vegetables during winter time. Obviously there is a need for a more alternative and free market place and Vilans strandängar has the perfect parking lot for it, where an alternative market could help to activate and open up the site.

This and next page: Recent headlines from the local newspaper *Kristianstadbladet* and National radio (SR) captures the situation right now.

Lilla Torg töms på torghandlare

"//... MEN FRÄMST HANDLAR DET OM ATT VI INTE VILL HA NÅGRA CIRKUSTÄLT PÅ TORGET."

Dåvarande chefen för tekniska förvaltningen ger sin sin syn på stadens estetik i Kristianstadbladet den 24 februari 2011

Nya regler förbjuder torghandel under vintern

Uppsagda torghandlare rasar mot kommunen

Hård kritik mot hanteringen torghandeln

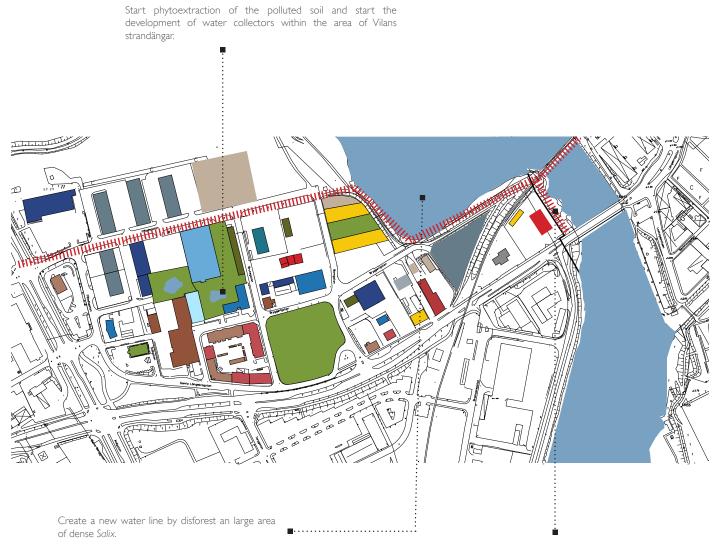
"//...TORGHANDLARE BLEV PÅ FREDAGEN AVVISAD AV POLIS FRÅN LILLA TORG NÄR HAN ÖPPNADE SIN BLOMSTERHANDEL FÖR DAGEN."

Sveriges radio den 3 januari 2014 klockan 16:37

Torget kunde varit vackert – men är tomt och tyst

RE-DISCOVER // 2015





Open up the river edge and Vilans strandängar towards the river and the larger city by dis forest a line of dense *Salix*.

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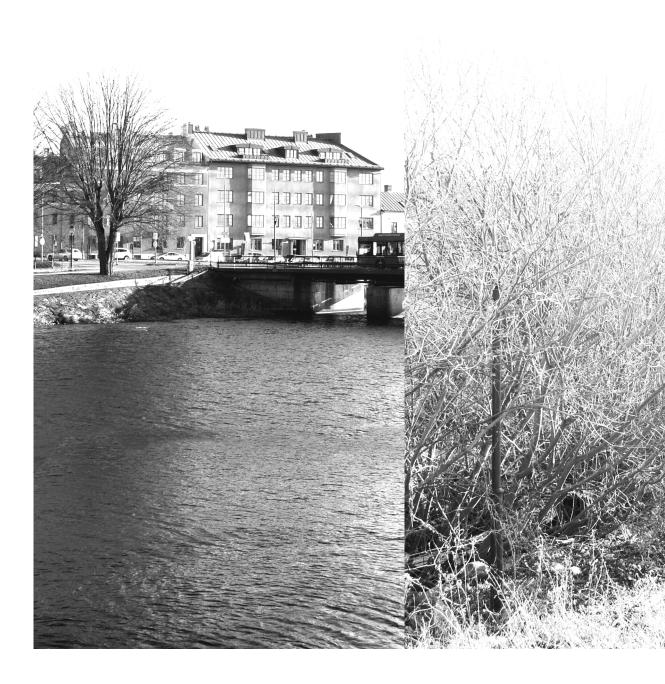
PREPARING SOIL // WASTE STATION // THE POPULUS FOREST

A next step would be to move the waste station, in line with the wishes of the waste office, to the new recycling centre build outside Kristianstad and start to phytoextract the polluted soil. *Populus* is one suitable fastgrowing species that could be used here. The planting of forest could also be combined with the establishment of water collectors, which could be the start of a larger system within Vilans strandängar. This is the start of a sustainable way to delay and to take care of storm water in the city district, which structure can remain long after the process of phytoextraction is finished.





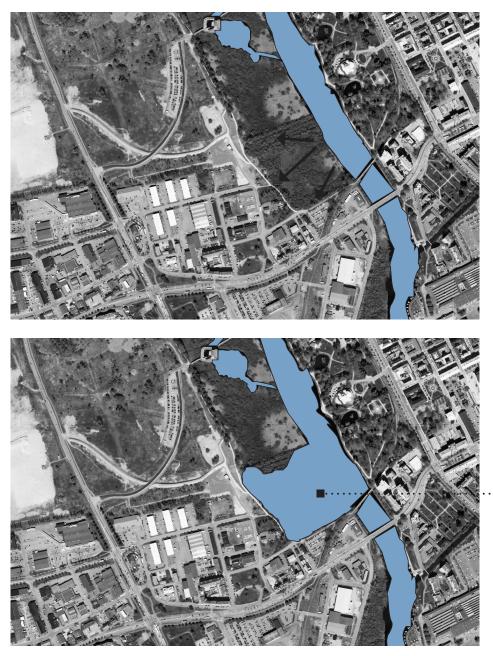
OPENING UP // THE RIVER EDGE



To integrate Vilans strandängar with the rest of the city it needs to visually be opened up toward the river of Helge Å. By disforesting the edge of the river from the dense *Salix* this can be possible. The back is no longer turned towards the river.



RELEASING PRESSURE // THE RIVER



By releasing pressure on the weakest point in the whole wetland area Vilans strandängar reestablish its contact with the river and help to avoid floodings. The disforestation of Salix in this area will also give many ecological benefits to the animal species living in the wetland (Svensson, 2013).

By creating a "new" water line through disforestation Vilans strandängar will stand in direct contact with the river again. The disforestation of the dense *Salix* will also have positive ecological value for the whole wetland system (Svensson, 2013). By creating public space through grass terraces along the river edge gives instant qualities for the residents in Vilans strandängar as well as residents living in the rest of Kristianstad.



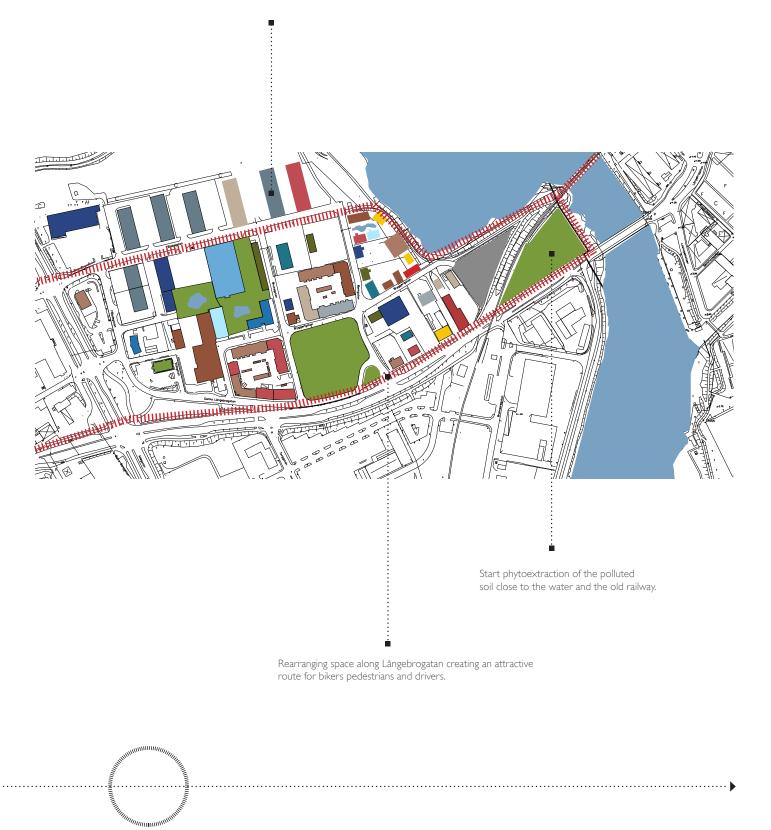
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By establishing public terraces closest to the new water line will invite people from the whole city to visit Vilans strandängar. As time goes by additonal interventions can be made according to the upcoming needs such as furniture for seating by adding material on the terraces that will keep one dry and warm.

MAKE A LIVING // 2018

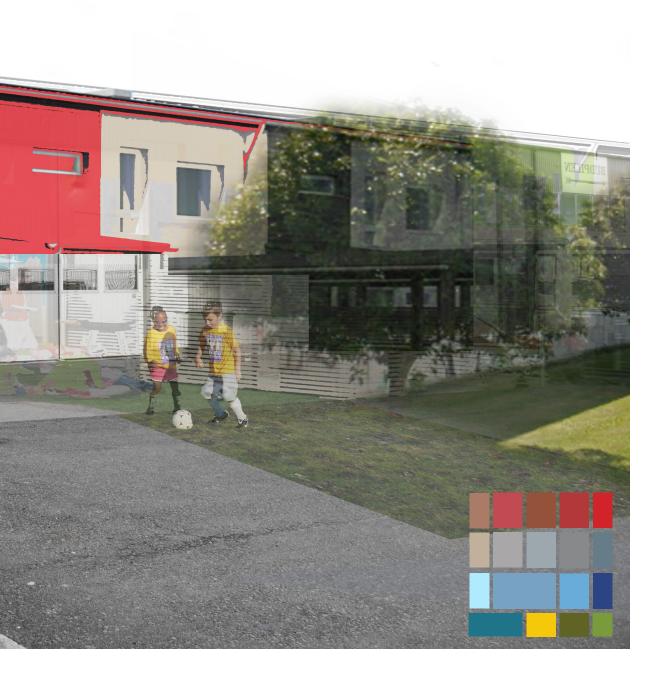
New townhouses through translation of typology.



LET IT GROW // INDUSTRIAL SHEDS // THE TOWNHOUSES

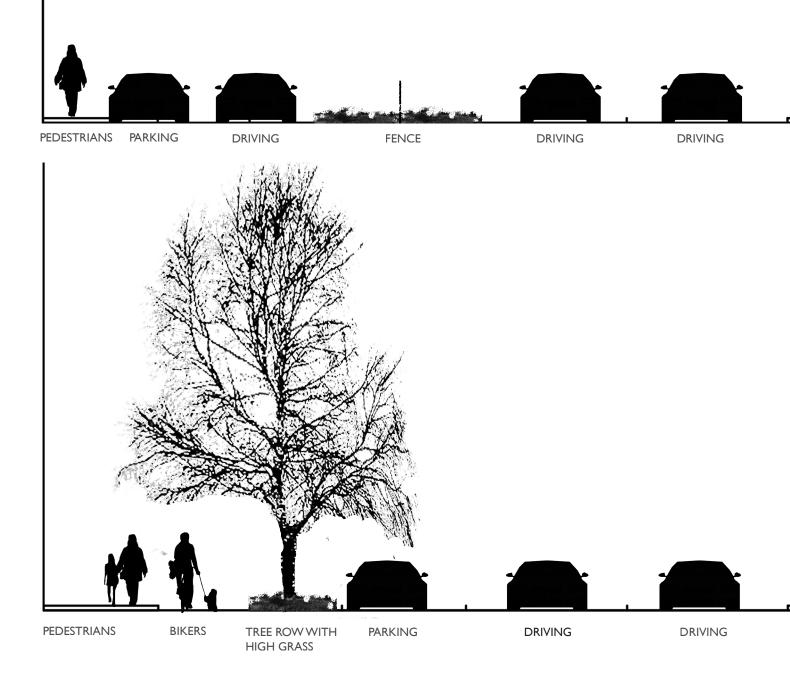


A translation of the housing typologies can start now to create more housing possibilities within Vilans strandängar. With inspiration from the industrial sheds and the colour palette townhouses with small gardens that can be build close to the water.



IMPROVING // LÅNGEBROGATAN

By improving the structure along Långebrogatan new possibilities of apartment housing and businesses can be made in the future and create an attractive entrance to the city. The space for cars is today oversized along Långebrogatan. The extension of the road from side to side is between 45-50 meters. It could easily be lowered 10-15 meters to better fit the infrastructure network in the more central parts of the city and help to translate the infrastructure to our time.



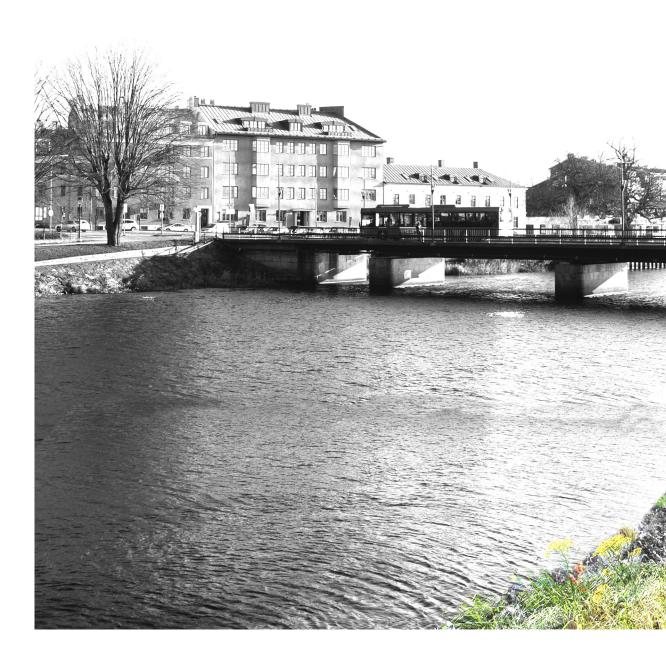
Section 1:200

Old structure promoting flow of cars that passes by Vilans strandängar. Makes it difficult for bikers and pedestrians to travel through as well as people traveling by car, but who want to make a stop here.

Section 1:200

Improved structure which makes it more comfortable to walk and cycle through the area. The fence is taken away and it will be possible to park your car along the street. This means better possibilities for the small shops located along Långebrogatan. A mixed row of trees are planted with low vegetation of grass. The species palette from the inventory can be used here and work as inspiration.

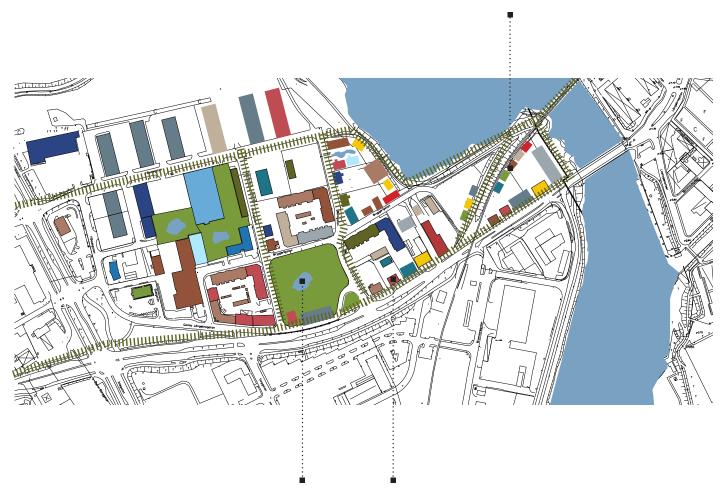
PREPARING SOIL // THE RIVER EDGE



Salix is planted to phytoextract the polluted soil closest to the river. This process can first start after negotiating with the current owners of the land. The planting will be visible from all directions and will help to create awareness about the process of change that Vilans strandängar is going through.



SETTLE DOWN // 2021



New urban villas through translation of typology.

Continue the devlope a system of water collectors within the lowland and continue to transform the open space to a public park.

Reinforcment of apartment housing through translation of typology with possibilities for business on ground floor along Långebrogatan.



LET IT GROW // EMPTY PLOTS // THE APARTMENTS

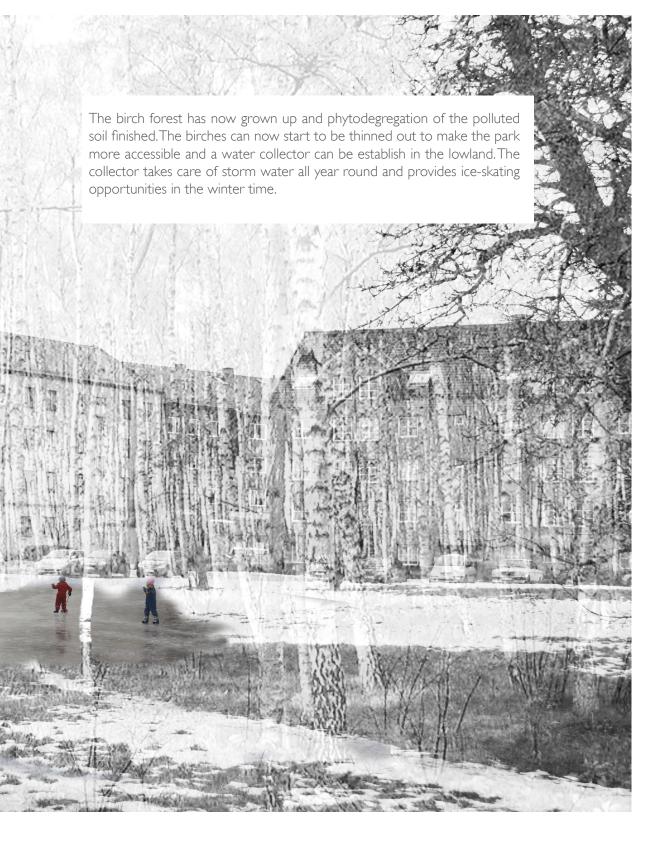
Along Långebrogatan reinforcement of apartment housing with possibilities for businesses can be developed on the empty infill plots. By doing this the already existing typology of combined apartment housing and business along the road will be strengthened. The already rearranging of space will make the area along the road more attractive for both the people who live here, visit and pass by.





CO-CREATING // THE BIRCH FOREST // ICE-SKATING PARK





LET IT GROW // OLD RAILWAY // THE VILLAS

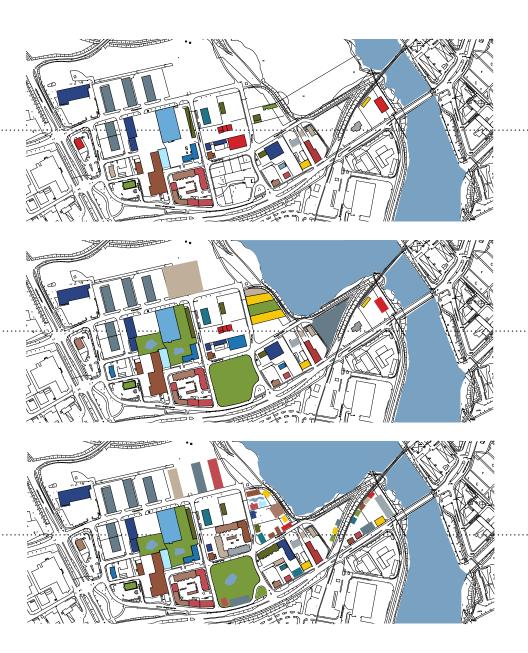
When the soil have been cleaned through phytoextraction of *Salix* close to the river and the old railway more urban villas can be allowed to grow here in harmony with the existing colour scheme of the site. The typology of the urban villa is found on site, but can now change in content and appearance to better suit the circumstances of today and tomorrow.



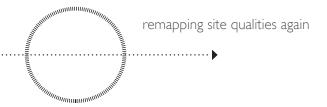


WHEN SUMMERIZING // VILANS STRANDÄNGAR 2014-2024

On this and the following pages a visual summary of the the process is presented. The maps are showing overall how Vilans strandängar is transformed over time through a translation of qualities where the colours function as a binding kit. The collages shows more explicit how these qualities are translated and how the colours are used on specific sites within Vilans strandängar.











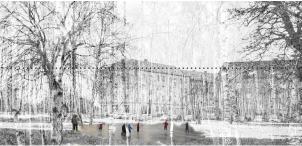


PARKING LOT

MARKET PLACE



TOWNHOUSES



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	ICE-SKATING PARK	<u></u> i

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WASTE STATION



RIVER EDGE



WATER LINE

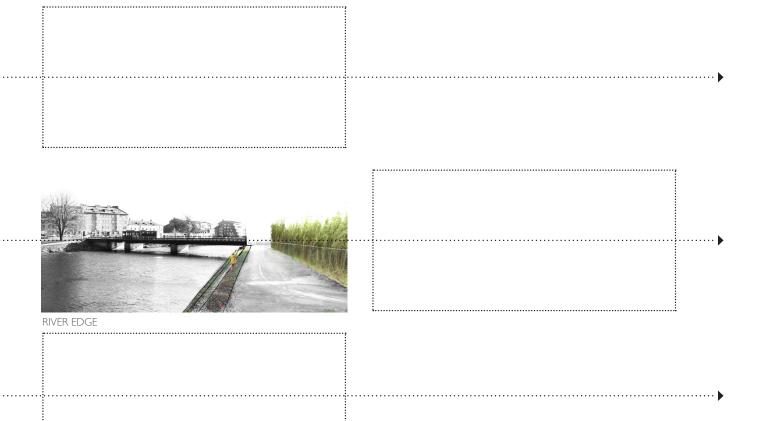
POPULUS FOREST AND WATER COLLECTOR

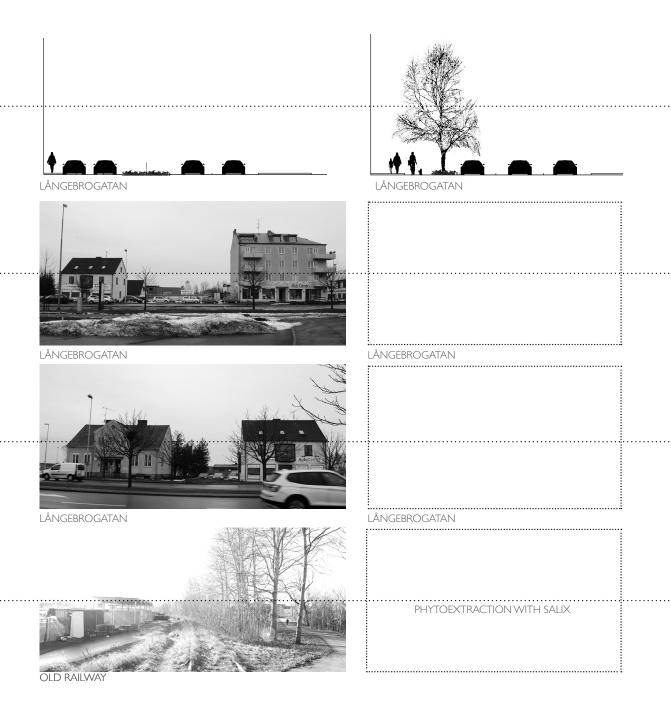


RIVER EDGE



WATER LINE







LÅNGEBROGATAN



LÅNGEBROGATAN



NEW VILLAS

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PART 5 // REFLECTION

REFLECTIONS ON THE SITE EDITING

The first guideline was based on the reasoning of transforming an already existing built up structure so it could host new possibilities for housing in an urban context and better suit the demands of our time. Sustainable development was a key word within the project group, on which basis the Municipality of Kristianstad intended to develop Vilans strandängar. How not to get lost in this general concept of sustainability? I positioned myself on site where it was possible to construct site knowledge, which would help to release the mindset from the idea of site as surface. On-site interpretations would form a base to start off a translation process.

The starting point based on Alexandre Chemetoff's reasoning of accepting everything found on site and question the instant feeling of transforming everything. On distance, Vilans strandängar could be viewed as rough, messy, unpolished even ugly and outdated. Vilans strandängar, as I found it (after some time), was a vibrant city district with small, active businesses, student housing, elderly home, villas and rental apartments. The were also a harmonic colour palette, material beauty, interesting and diverse vegetation and typologies of built form that could be used as a site specific program for development. When creating site knowledge about Vilans strandängar possibilities for important changes such as infrastructure, storm water management, polluted soil and the risk of flooding also were detected. How could this knowledge be used to strengthen the site, add qualities and meaning and at the same time address relevant and serious issues?

The city of Kristianstad as a whole as well as the district of Vilans strandängar could benefit from a better integration in between. The idea to integrate Vilans strandängar into the urban fabric, which consisted of over 400 years of old city structures, was not a simple task. If translating Vilans strandängar in a way so it would fit into the central parts of the city, heavy material changes had to be made - a translation through domestication. One could question if this is the most preferable way if the basic principal for development is sustainability? By translating through modes of foreignisation - by making interventions that could change peoples view on Vilans strandängar step by step, through a flow of transformative actions, seemed like a more sustainable approach that was worth investigating.

So how to start this process? Since Vilans strandängar consisted of a large amount of polluted soil, preparation had to be made before letting more residential housing grow. By acting immediately on plots owned by the Municipality and located in future attractive settings expensive and energy demanding methods could be avoided. Planting a birch forest created instant qualities and prepared not only the soil in itself, but also made a good foundation for a future park on the empty plot Filaren. Flowering meadows next to the bicycle and pedestrian path on the empty plot of Färgaren was a cheap and relevant method of phytoremediation with a beauty that was hard not to appreciate. To invite people to become co-creators of site also seemed like a relevant strategy to help to change the mental image of Vilans strandängar. To activate empty parking spaces with a temporary, but longed-for BMX park and a needed free market space. Many more invitations could be made as time goes and new needs and demands and interests come along. There are many empty plots and space, which could be activated in way which would create new emotional bindings to Vilans strandängar. Why not enrich the area with an open air cinema next to the traffic architecture? Art installations that invite the visitor to interact? Another intervention was made along Fäladsgatan where the conditions were improved and help to bind the infrastructural network for bikers and pedestrians in the whole city together. Events could also be made in connection with this improvement to create awareness and make people discover Vilans strandängar.

A significant and symbolic change was made by opening up the river edge towards Vilans strandängar and Vilans strandängar towards the city. Dense *Salix* was cut down to make this happen, which also was a strategy to improve the ecological conditions for the wildlife in the wetland as well as releasing the flooding pressure for the city as a whole. Along the river edge terraces could be formed to make the water line more accessible and walking route could be created close to the water. This would help to strengthen the connection between Vilans strandängar and the central city with since the popular walk and bicycle route in the historic park becomes connected to the terraces.

Another strategy was to develop a system of local storm water collectors. This could also be seen as an act of preparation for the future, when the district becomes more densified and climate change result in more heavy rains and flooding demanding resilient structures. The landscape provides some low points where the process naturally can start off and can then be developed further on. The collection of storm water can also contribute to the activation of spaces in different ways such as ice-skating possibilities in the public park during the winter months.

When looking back, the editing of Vilans strandängar could at first be viewed as more strategic work then actual design. This makes one question the definition and value we put in to those words - does design have to involve the design of fixed things and not a process? The readings in the more detailed scale with the interpretations of materiality are not always explicit in the editing. The proposal does not involve any fixed designed spaces in the traditional sense. Instead the design deals with the improvement and strengthening of already existing structures along Långebrogatan, Fäladsgatan and through site specific typologies of built form. Phytoremediating meadows are based on the colour scheme and vegetation palette found on site. Bodily experiences of moisture and wind along the river edge combined with flooding prevention and storm water management and so on.

SOME FINAL REFLECTIONS

To be able to find site specific qualities extensive site readings are required. This explains the weighting between the theoretical part and the case study in this thesis. Site readings in themselves does not however, make the design interventions non-static. It is when the existing qualities are translated, when design is understood as a process without a presumed end scenario, a dynamic proposal can be developed.

Radicantity seems to be a relevant concept which needs to be embraced by architects and urban planners so people more easily can create new attachments to places. In a globalised world, the conditions of emotional attachments to places cannot only be based on the soil of our ancestors. To work with the translation of places gives you as a designer existing emotional relations to consider which could be useful as resistance in the development of sites. By working with phasing and with both material and transient aspects, the possibilities for making people co-creators of site are more easy to grasp. The development of a temporary BMX park is one such an example in the editing of Vilans strandängar.

To be able to work time specific a method of phasing was required. A more preferable way would have been to work with Vilans strandängar continuously and have the possibility to evaluate step I before remapping for step 2. In other words, have an open process and make editing along the way adaptable to upcoming circumstances.

One could of course question the need of working time specific at all. Why not create a new master plan and develop Vilans strandängar within one year of time? The profits of time specificity are many, by having an openness to changes, the landscape and the society becomes more resilient towards unpredictable changes. The challenge lies is how to communicate and how to organise these experiments outside academia. They need to be communicated in a way so that a politician serving a four year period finds it a good idea - the more economically efficient alternative and make it communicative and understandable to the voters. It also needs to balance between the demands of the market, the possibility for future investments by developers and the need of a resilient landscape. The short term perspective and the long term perspective have to come together. How can translation mean progress when it is not based on the premise of erasing and creating new?

The linearity of this thesis has been constructed for communicative purposes, the process in itself have been far from straight. The visual material is not as sophisticated as one would normally see architectural images. Photos in black and white from site and a coloured montage on top to make it easy for the reader to understand the intervention. The intention with method of representation have been to keep the process open and so no one should hesitate to make changes, remove, remodel, add, rethink. Simplification of representation material keeps the process flexile and help to avoid the solidifying of plans. One could question the use of images as representation, since it is hard to capture dynamics since they represent a freezing of time. To investigate new ways of representation process-orientated design have not been possible to explore within the given time frame of this thesis, but would be interesting and necessary topic to explore in the future. New methods of representing and communicating are corner stones in giving speculative, experimental and process-orientated design a chance to gain understanding and acceptance.

Since nothing, despite what the headline of these last pages suggest, seems to be FINAL.

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All background layers of orthophotos and DWG material are provided by the Planning department of the Municipality of Kristianstad and used with permission.

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