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**Faculty of Landscape Architecture,
Horticulture and Crop Production Science**

(con)temporary space | conceiving open space in Nyhamnen Malmö

Alexander Henriksson | Degree project • 30 credits | Landscape architecture programme | Alnarp 2015

(con)temporary space
conceiving open space in Nyhamnen — Malmö

(con)temporary space: conceiving open space in Nyhamnen — Malmö

Platser som samtid: utforskning av Nyhamnens öppna ytor

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ABSTRACT

This Master thesis is, in a sense, a continuation and expansion of my Bachelor thesis. The Bachelor thesis was focused on analysing and discussing how landscape architects weigh different factors against each other in a design situation. This thesis is instead focused on actual on-site and trans-areal site exploration using a specified method chosen through a formulated theoretical standpoint and by using the harbour area of Nyhamnen in Malmö as a chosen site. The main theoretical contributors are Andrea Kahn and Carol Burns for their definition of site as a *dynamic relational construct* (2005), Lisa Diedrich's PhD thesis on site-specificity and harbour transformation (2013), the geographer Doreen Massey for her theory on space and place (2005), the land artist Robert Smithson (here analysed by Nick Kaye) with his thoughts on site and non-site (Kaye 2000), and the French art-theoretician Nicolas Bourriaud for his theories on the characteristics of the alter-modern, what he proposes is our current time (2009).

The chosen design method for the thesis is that of the deviant transect, an experiment originally constructed by the researchers Ellen Braae, Lisa Diedrich and Gini Lee (2014). The method of the

deviant transect aims to combine pre-gained site knowledge with actual trans-areal site exploration, and in so doing reveal previously unseen or perhaps overlooked material or immaterial information and relations. The deviant transect carried out in Nyhamnen and its surrounds investigates and explores the spaces and places of the area and looks for material, dynamic and relational aspects. The findings from the transects are presented using a series of maps and images divided into the two themes *transitional waterscapes* and *emerging foodscapes*.

The thesis aims to, on one hand, analyse Nyhamnen and make a contribution to the already ongoing discussion about the area, but on the other hand also to explore possible ways of apprehending and understanding urban sites using Nyhamnen as a test subject. Therefore it does not aim to create an all encompassing design solution for the coming development of Nyhamnen or a design solution for a certain part, but rather to highlight or pinpoint aspects which could serve as a starting point for site specific design in Nyhamnen or as a way of showing what the open space in Nyhamnen could be conceived as.

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INTRODUCTION

Observations — personal notations

DURING MY SECOND YEAR on the Landscape Architecture programme, I participated in a course on vegetation systems and maintenance. We were handed a "take-home" assignment where one of the questions asked us to analyse a forest edge of our choice. I chose a small area I vividly remembered from my childhood as this was one of the areas where we (the neighbouring children) often spent time playing or passing through. I figured that since I remembered the place so well it would be a suitable place to focus on as my test subject.

This small forest edge lies on the outskirts of a small community called Mullsjö located right on the border of Västergötland and Småland (two regions in Sweden) and thirty kilometres north-west of Jönköping, a moderate-sized city situated at the southern tip of Sweden's second largest lake, Vättern. The forest edge is a small wedge-shaped area protruding from a nearby pine forest, a forest which connected to the garden of my home at that time. Standing with the forest at your back there is a fence and a field to your right and to your left there is a gentle slope, a gravel path and tall grass.

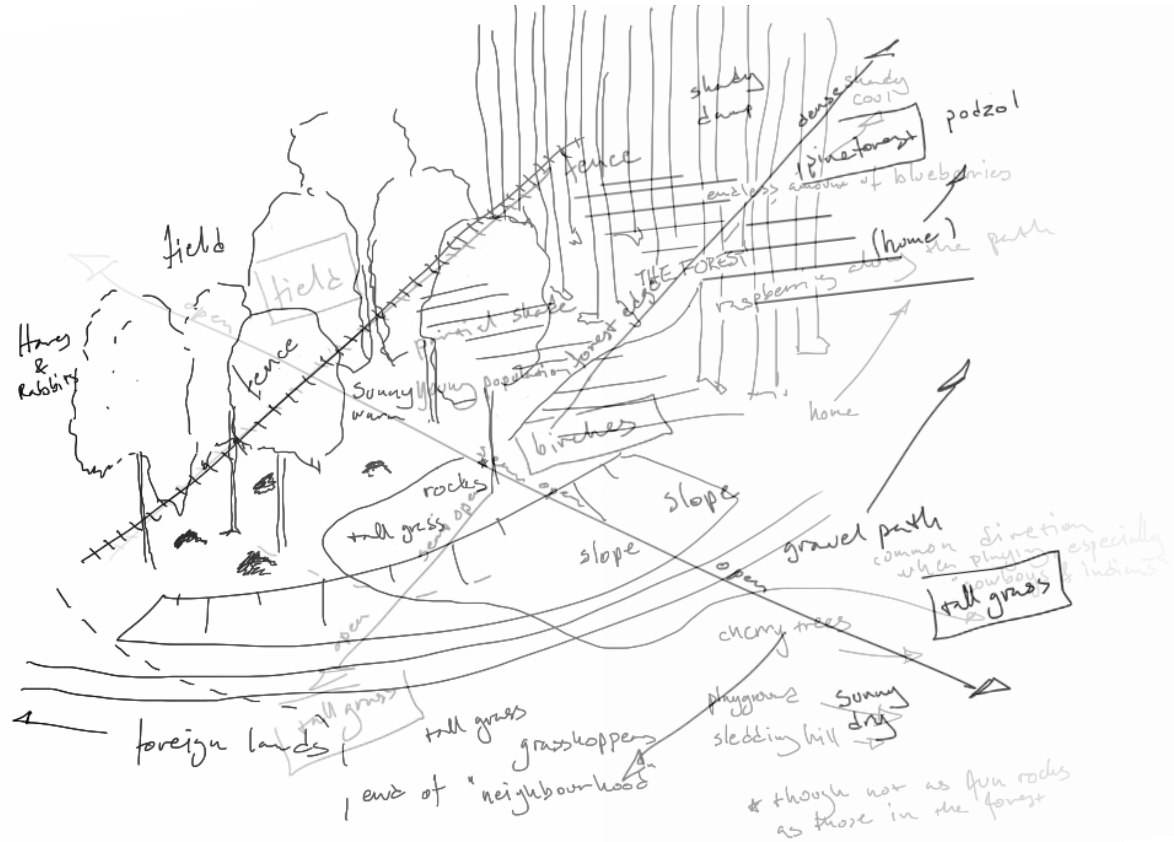
The path leads home in one direction and to unknown territory in the other, territory we only dared to explore after some years. We would often see hares out in the field and catch grasshoppers in the tall dry grass. The forest had an abundance of both blueberries on the ground and raspberries along the small stamped path meandering through. Close by were a row of large cherry trees which we used to climb with dangerously sharp rocks piled beneath. There was also a playground, soccer field and a sledding hill. The wedge-shaped area itself consisted mostly of tall green grass, birches which provided a pleasant shade and rocks scattered throughout, although truth be known we rarely used the rocks as our favourite one could be found further inside the forest.

Going back to my second year at Alnarp and the "take-home" assignment, I had the realization while working with the mentioned question that although my memories were, as I had assumed, very vivid and often filled with fine details, they didn't always include all the information I had thought they would and was in need of now. I had no way of figuring out which way was north, what the

actual shapes of the surrounding areas were, how large the space really was or what became of the fence when it met with the forest. As far as I was concerned, as a five or six year old, the forest was next to endless but it probably wasn't and still probably isn't. I knew exactly how different areas connected to each other when moving about but had no idea of how they would look on a map. There was a discrepancy between my perception of that landscape and how it behaved on a topographical map. Looking at the space and actually being in it seem to be quite different things. Furthermore, there was also a discrepancy between how I experienced it as a child and how I experience it fifteen or twenty years later. I am now able to see, or at least make an educated guess on, things that I was not aware of as a child. For instance, the large number of rocks is likely a consequence of the fact that this part of Sweden is mostly covered in moraine soil. Therefore, stones of different sizes are to be expected in this kind of environment. This would also explain the large amount of sharp rocks collected and piled under the nearby cherry trees. Birches are a pioneer species so the area is probably not too old in its current form and could change quite rapidly. The still visible rocks in the ground suggest that the area hasn't been cultivated in a long time. Looking at the area in a land-use perspective and having in mind the relatively young age of the birches and the scattered rocks, this could suggest that the area has

had a change in land usage or a disruption in the succession of the vegetation. This back and forth thinking of both realising that I, on the one hand, have acquired new knowledge and skills that I can apply when studying the site to gain new knowledge about it but, on the other hand, that I can't recreate or grasp some aspects of the site as a physical place, raises questions of what a landscape actually is. Both of these versions of a landscape are very much real but they are at the same time also elusive or hidden, never showing its full form.

At the most basic level this Master thesis is about this discussion, though in an urban setting and more precisely in one of Malmö's harbour areas. It is a discussion on the spaces and places that make up landscape and how they can be read, perceived, experienced or explored, but also on the notion that those readings or experiences of a place or space may not be the only ones but that they are instead part of a multitude of possible perspectives. On a more concrete level this work is a continuation and expansion of my Bachelor thesis (Henriksson 2012) though heavily influenced by theory focused around the terms *site* and *site specificity* which I studied during the Master course, *Thinking eyes*, in the first half of the autumn term 2013. The Bachelor thesis was purely theoretical and concerned with the design process of the landscape architect and how, or if, they weighed different factors and aspects during



The forest edge from my childhood, overlaid sketches.

their design work. What can be considered crucial and what can be toned down or ignored? The thesis itself was laid out as three themed literature studies pitting a series of texts against each other over and over again to see in which of the three themes the different writers and designers had their main focus, if in any (Henriksson 2012).

There is a connection to be made between my experience of discrepancies in reading and perceiving landscapes from different viewpoints during my second year and my childhood, my Bachelor thesis as a way of discussing how landscape architects in particular choose to read landscapes, the theories behind site and site specificity discussed and explored in the Thinking eyes course and this Master thesis. The unifying factor is the concern and debate around a notion of how we, as landscape architects, choose to read and perceive landscapes, consciously or unconsciously, and how this has ramifications on the results we receive. Although it is not the only parameter that affects the results, it is still one of them. Going further into detail, it is the discussion on how the landscape architect can or could interact, read, respond and react to the specific project site given to him or her in a specific design situation. A site which, in turn, is situated in the world we live in, a world perceived by people.

Harbours in flux — a global scenario

The development on the piers close to the city centre and sea will inevitably be exclusive housings.’ (translated by author)¹

(Nilsson, K. In Svensson 2013: 32.)

[...] the global problem of harbour transformation has generated a global solution [...]

(Diedrich 2013: 22)

The scenario sketched out below is the basis for Lisa Diedrich’s PhD thesis *Translating Harbourscapes: Site-specific Design Approaches in Contemporary Harbour Transformation* (2013) and concerns harbour areas all around the globe. During the industrialisation period great quantities of space throughout the globe were claimed for large-scale industrial complexes and the industrial harbour areas we have today in many of our cities are a result of that shift in land usage. The shift away from an industrial to a post-industrial and globalised state has resulted in a situation where more and more of these spaces are becoming derelict as industries close down or move out. There is not the same need for as many large industrial harbour areas as before, they now remain as large abandoned

¹ Original quote: ‘Utvecklingen på de havs- och citynära pirerna kommer oundvikligen att bli exklusiva bostäder.’ (Nilsson, K. In Svensson 2013: 32.)

open spaces often filled with warehouses, silos, wharfs, cranes, old workshops, docks, piers and platforms. These spaces with their industrial legacy and often favourable placement, seen as they are connected not only to the waterfront but often also close to the city centre, have garnered the attention of the municipalities and investors. There is a strong political incentive to redevelop a seemingly abandoned area of the city or to brand the city using a newly built and shining urban waterfront in a previously rough environment. More often than not these projects take the form of a *tabula rasa*, which is to say that they ignore what was already there and start anew. They are heavily economy-driven and propose radical change often demanding large budgets. Independently of where in the world these projects are located they tend to have similar results. The results are offices, shopping experiences and luxury housings, sometimes seasoned with the preservation of a rusty old crane or facade, a relic from the industrial times now showcased as an object in a museum (Diedrich 2013).

Diedrich questions this homogeneous method of treating harbour transformation and argues that there must be other ways to engage with these areas which neither eradicates that which were (*tabula rasa*) or only conserves or preserves it as static and inactive objects from the past (what she calls museification). It is the wish to shift from a solution as investor driven, generic and standardised

to one of plurality, a transformation through that which is already there. The reaction is not one that opposes globalisation and the acknowledgment of the global *per se* but rather a form of globalisation which favours the generic, singular solution and which offers a simplistic view on what constitutes local/global and the relation in-between (Diedrich 2013: 21-22). The geographer Doreen Massey argues that we must ask ourselves the question ‘[...]what globalization do we want? And what kind of places should this process be creating?’ (Massey 2005: 181). The French art-theoretician Nicolas Bourriaud states that

[...] It is a question of rewriting “official” history in favor of plural accounts, and in the process working out the possibility of dialogue among these different versions of history. Without this, the trend toward cultural standardization will only escalate, reassuringly masked by the idea of “recognizing each other”, where the other is conceived as a species to be persevered.

(Bourriaud 2009: 28)

During an interview in *'scape: the international magazine for Landscape Architecture and Urbanism* (Diedrich 2011) Thomas Sieverts, the president of the European European organisation, acknowledges a tangent situation as that of harbour transformation. Architects, urban planners, urban designers and landscape architects,

he argues, are still building using growth as the main force with which they change cities even though many of the cities are not growing at all but actually stagnating or even declining. Instead of change by creation from nothing (*ex novo*) he proposes change through transformation of the existing. He stresses the need for new tools and methods of experimentation to cope with this situation where modernistic and post-modernistic ideals, tools and processes for construction no longer can function (Diedrich 2011).

The reliance on large economical assets and growth as a prerequisite for change, the global scenario of harbour areas which are redeveloped into what almost seems to be an international style and the counter question of *if* or *how* it is possible to create or enable for change through what already exists on site are not only the basis for Lisa Diedrich's Ph.D. thesis (2013), as mentioned, but also the main underlying conditions for this thesis and for understanding the situation that the harbour area of Nyhamnen in Malmö is situated in, the site studied in this thesis.

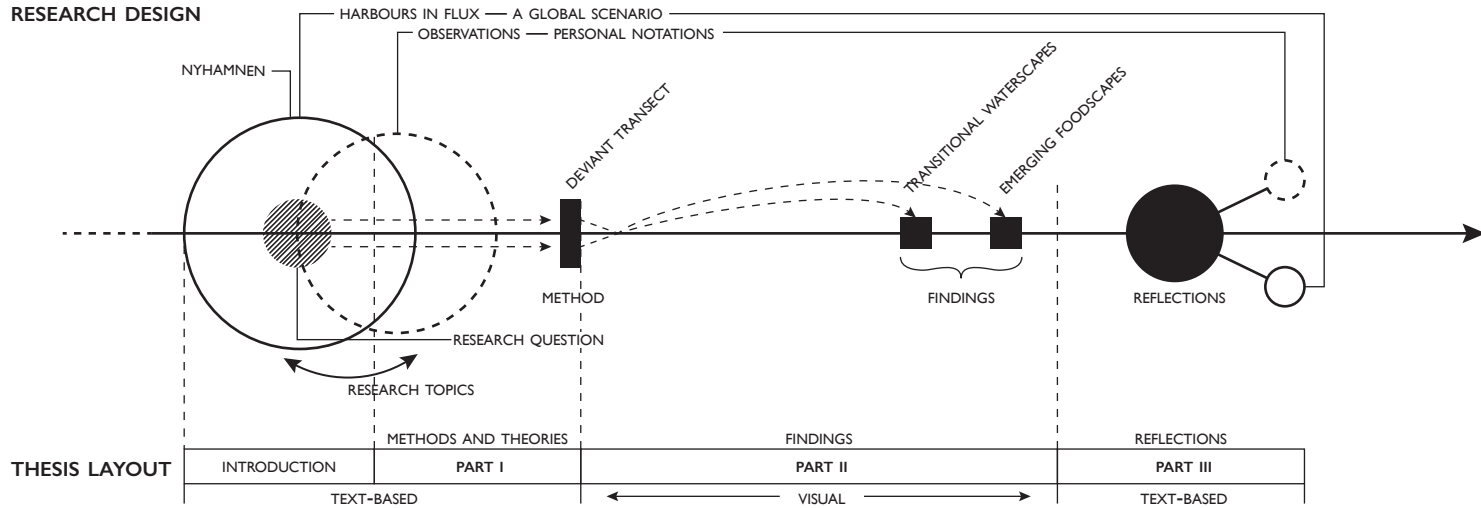
Research design

This thesis is comprised of two distinct but intertwined topics. Harbour areas as a global scenario with Nyhamnen in particular (*Harbours in flux — a global scenario*), and theories regarding site and site specificity (*Observations — personal notations*). It therefore

also operates on two different levels.

On one level this thesis studies the site of Nyhamnen and its surroundings through direct on-site immersion and trans-areal movement to help uncover and pinpoint material, atmospheric and relational aspects in order to enable for site specific design in Nyhamnen. The results, here called *findings*, can thus be used as a starting point for a discussion on site specific design in Nyhamnen, as the foundation for a development plan or as guide lines for future interventions. On the other level this thesis studies site theories to help define what place- or site-specific qualities can be in order to be able to choose a method for site exploration. In the case of Nyhamnen the method chosen is the *deviant transect* which will be explained further in the *Methods and theories*-section.

It is through the meeting between the two mentioned topics that this Master thesis acts as a continuation of my Bachelor thesis. My Bachelor thesis explored different theories on how to approach a design process and situation as a landscape architect (Henriksson 2012). This Master thesis instead explores a given site but through a specified method (the deviant transect) based on a theoretical standpoint. The results can be thus be seen in two different lights. *Firstly*, the findings from the Nyhamnen transects can be of interest to the municipality of Malmö or anyone else who has an interest in the future and present of Nyhamnen and its development.



Secondly, the theoretical formulations and the deviant transect as a method for site exploration can be of interest as a contribution to a discussion on design research and methods for spatial design and understanding.

To accommodate these dual movements of topics the research design can be divided and explained using four steps, steps which correspond to the thesis' four sections. 1. The foundation is the re-

search question in combination with the two topics, understanding harbour transformation with Nyhamnen in Malmö as a part of that situation, and the will to understand site theories. 2. An exploration into site theories to formulate a theoretical standpoint. This theoretical understanding combined with the prior step enables for formulating and choosing the deviant transect as a method for site exploration in Nyhamnen. 3. Staging and carrying out the

deviant transects in Nyhamnen and extracting findings from these transects. 4. A discussion on the findings and their relevance, again this discussion is held on two levels. The findings and their significance as a part of the discourse on Nyhamnen's development and coming change and the findings as a method for site exploration.

Research question

The main research question concerns primarily the topic of harbour transformation and Nyhamnen as a site in particular.

Which commonly overlooked material, atmospheric or relational aspects of Nyhamnen can the method of the deviant transect help uncover and make accessible for site-specific design?

To be able to formulate the final research question mentioned above a secondary research question has been used. It concerns the theoretical part of the thesis and the understanding of site and site specificity as constituted through space and place.

How can place- or site-specific qualities be defined?

Goals & Aims

To reflect the thesis' focus on both investigating and exploring Nyhamnen as a site and the deviant transect as a method and design research experiment the aims and goals for this thesis are twofold. *Firstly*, the goal is to stage a deviant transect in Nyhamnen (including its surrounds) and to formulate findings of what the spaces in Nyhamnen can be conceived as by using the deviant transect as a design method for on-site exploration. Not as an all encompassing design- or planning solution but instead as a contribution to the ongoing debate on how Nyhamnen can be conceived now and in the future, and how these findings can serve as a starting point for site-specific design in Nyhamnen. *Secondly*, the goal of the thesis is to gain theoretical knowledge on site theories and understanding as to be able to formulate and choose a method for site exploration in a specific situation.

The aim is to deepen the debate on Nyhamnen by hopefully bringing new aspects of the site to the discussion but also to deepen my own awareness of how and why I work with design the way I do or to give new insights to possible ways of working on a design process as a landscape architect.

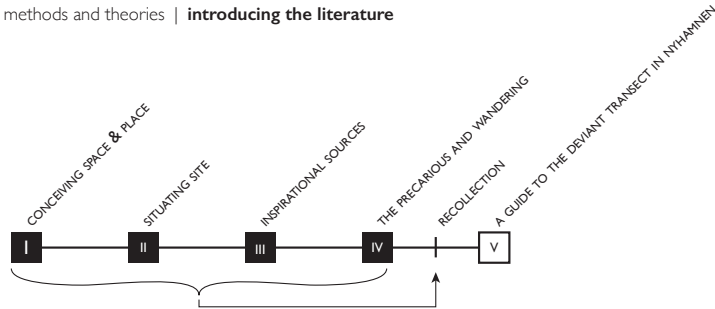
PART I // METHODS AND THEORIES

Part I contains the presentation and explanation to the method of the deviant transect, as well as the theoretical thinking leading up to it. The theory is divided into five themes where the last theme is focused on the transect method itself. There is a short paragraph in *italics* at the end of each theme summarising the most important aspects. Between the first four themes and the final deviant transect sub-chapter is also a short recollection of the theoretical standpoint.



Sweden 20140602: One of many warehouses in the harbour.





Introducing the literature

The chronological starting point for this thesis' theory is the Ph.D. thesis by Lisa Diedrich (2013) mentioned earlier in the introductory chapter *Harbours in flux — a global scenario*. Diedrich argues that a site specific and pragmatic approach where site is seen as a *dynamic relational construct* might be a key to better understand and enable for action in the form of design interventions and transformation in contemporary harbour areas undergoing change (2013).

The *first* of the five themes deals with the consequence of acknowledging that a site is situated not in something abstract but in the “real” world, which is to say that landscape architecture deals with transformation in the actual world and not only as a theoretical endeavour or experiment of thought. The theme therefore investigates and defines space and place using the geographer Doreen Massey (2005) to better understand into *what* a site is situated.

In the *second* theme, site and site specificity is investigated using theories and ideas primarily from the US researchers Carol

METHODS AND THEORIES

Exploring site theories in the search of a method which is deemed to have potential for new insights and aspects of how open space in Nyhamnen can be conceived.

Burns and Andrea Kahn (2005) and Diedrich's Ph.D. thesis (2013) but also through relating back to Doreen Massey and her propositions on how to conceive space and place. The theme deals with understanding the concept of site and its construction seeing that it is situated in the real world, amongst spaces and places. The Professor of performance studies, Nick Kaye (2000), and the land artist, Robert Smithson, renowned for his earthworks, the Spiral Jetty and his ideas on site and non-site, which are here partly analysed by Kaye, are used to transition from a discussion on site and site specificity to one on site and its representation.

The *third* theme contains short texts briefly presenting three authors or designers which have functioned as an inspirational source for how to explore sites. This theme bridges the understanding of what a site *is* to how a designer might apprehend and approach a site in a design context.

The *fourth* theme is a collection of theories by the French

art-theoretician and curator Nicolas Bourriaud to whose writings I was first introduced during the Thinking Eyes course in 2013. He is also present in Diedrich's Ph.D. thesis (2013: 82-88) with his theories on radicantity and in Gini Lee's Ph.D. thesis with the concept of postproduction (2006: 10-20). His theories are in connection to contemporary art but are possible to relate to the field of landscape architecture and harbour transformation. They concern modes of production, a view on aesthetics in a globalised world, creation from the existing instead of from *ex novo* and on aesthetics and works not as singular events or objects but rather as a growing and changing entity or plurality of entities. Two of his books have been used, *Postproduction* (2002) and *The Radicant* (2009). The scenario of harbour transformation is in part a consequence of a form of globalisation. Bourriaud's concepts are used to exemplify how, in the case of contemporary art, certain artists create their works in this globalised world.

Between the fourth and fifth theme is a small visual summary of the prior themes which together form the base for using the deviant transect as a method of choice.

The *fifth* and last theme is the introduction or guide to the deviant transect as a method for site exploration in Nyhamnen and ends with a mapping of the method itself.

Ruminations on space

Doreen Massey begins her book *For space* (2005) by presenting three ruminations on space, outlining problematics connected to a certain way of conceiving it. 1. The view of space as a singular, continuous and given geographical surface on which objects are placed or scattered and as a surface one journeys across. This way of conceiving space differentiates the active from the passive and the explorer from the explored. It negates the trajectories¹ and unique histories of those 'outside', they are seen as dormant phenomena until discovered. For example, an explorer journeys across the surface that is space (passive and static terrain) and unexplored (inactive, non-existent) things are found (becomes active), but until they are they remain dormant (Massey 2005: 1-4). 2. That geography turns into history and space into time. It is the view of space as a singular grand narrative, the only temporal sequence one can follow. This has ramifications such as countries being viewed as further ahead or farther behind in a historical queue. 'It says that

¹ Definition: 'By 'trajectory' and 'story' I mean simply to emphasise the process of change in a phenomenon. The terms are thus temporal in their stress, though, I would argue, their necessary spatiality [...] is inseparable from and intrinsic to their character.' (Massey 2005: 12)

Mozambique and Nicaragua are not really different from ‘us’. [...] They are merely at an earlier stage in the one and only narrative it is possible to tell.’ (Massey 2005: 4-5) 3. Lastly the view of place as local, authentic, coherent, given and stable in opposition to space as the abstract and ‘out there’. The contradictory state that is established by viewing space and place almost as opposites risks over-emphasising the geographically and materially local, and alienate the geographically distant and global (Massey 2005: 5-8).

(con)temporary space

[...], that we understand space as the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality; as the sphere in which distinct trajectories coexist.

(Massey 2005: 9)

Massey suggests an alternative view on how space can be conceived by presenting three propositions. 1. To view space as a product of interrelations ranging from the absolutely tiny to the global (Massey 2005: 9). 2. That space can be understood as ‘[...]the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality[...]’ (ibid.). She suggests that if space is a product of interrelations then it must be based on an existing plurality. Without the existence of multiplicity space cannot exist,

but without space there can neither be multiplicity. Space and multiplicity are thus co-constitutive. 3. Space is always in creation. If space is the sum of relations so far then it is always on the way of creating itself through those relations (ibid.). Resulting from this strand of thinking is also that space, just as the future, is open. If space is constantly under creation then the future cannot be decided beforehand and remains unknown until created (Massey 2005: 11). She mentions Laclau, professor in political theory who argues that ‘Only if the future is open is there any ground for a politics which can make a difference.’ (Laclau 1990 In Massey 2005: 11).

Space is thus, according to Massey, a product of interrelations and in itself relational. For space to be able to exist there must be a multiplicity and for multiplicity to exist there needs to be space. If we are to accept the future as open and uncertain this multiplicity of relations that construct space cannot be in a coherent or closed system where everything is always related and in a finished state as this would indicate a pre-given and singular future. Instead space is the simultaneity of *stories so far*, trajectories and possible, broken or missing relations always creating new constellations in the contemporary (Massey 2005). Space then, is (CON)TEMPORARY²

² ‘Origin: mid 17th century: from medieval Latin *contemporarius*, from *con-* ‘together with’ + *tempus*, *tempor-* ‘time’ (on the pattern of Latin *contemporaneus* and late Latin *contemporalis*).’ (Oxford Dictionaries 2014a)

as in the creation of space in the present, the result of relations, stories and trajectories leading up to a moment of *now* but also (con)TEMPORARY as in a fleeting moment, created and then lost as the world moves on and its trajectories shift once again.

The elusive event of place

This is the event of place. It is not just that old industries will die, that new ones may take their place. Not just that Hill farmers round here may one day abandon their long struggle, nor that that lovely old greengrocers is now all turned into a boutique selling tourist bric-a-brac. Nor, evidently, that my sister and I and a hundred other tourists soon must leave. It is also that the hills are rising, the landscape is being eroded and deposited; the climate is shifting; the very rocks themselves continue to move on. The elements of this 'place' will be, at different times and speeds, again dispersed.

(Massey 2005: 140-141)

If space, according to Massey, is the sum of relations and trajectories so far, then place or the *event of place* is the contemporaneous negotiation with those relations. There is no time-spanning 'pre-given collective identity' (Massey 2005: 141) belonging to a place, instead it is the event of a negotiation in the present. A

throwntogetherness of unrelated or related trajectories and stories. Not so much a thing as a temporary constellation of processes, not necessarily coherent but definitely multiple. It is the wonder of seemingly unrelated trajectories that temporarily negotiate a common coexistence (Massey 2005: 140-141).

Massey argues that while place and the experience of place is indeed very much real and grounded it is also elusive. If place is created through the negotiation of processes, stories and trajectories, of which all are implying a form of movement and change then place is connected to time and the experience of it is a contemporaneous one. Though one is able to traverse space it is impossible to do so without the passing of time. To use an example, she states the impossibility of "going back home", here referring to the home from childhood. You may very well travel to the house you grew up in but that does not equate to "going home" or "going back". It is of course the same house on the same street but the constellation of trajectories from that time which made it your home have changed. She argues that just as you can't go back in time you can't go back in space since it is contemporaneous and co-constitutive with the multiplicity of trajectories which themselves are moving. Consequently you can neither go back to a place since that place then will have moved on and become dispersed (Massey 2005, 124-125). It could be argued that the sense of nostalgia itself is an indicator

of that the place one is trying to go home *to* is not the place it was when it was considered home, therefore the feeling of discrepancy between that which was and that which is. This way of conceiving place as the event of place or as elusive and changing does in no way deny that place is still grounded and real, mentioned in her third rumination, and this is exactly her point; 'My argument is not that place is not concrete, grounded, real, lived etc. etc. It is that space is too' (Massey 2005: 185).

To conclude Doreen Massey suggests that space and place are both equally real and tangible though ever changing and contemporaneous. That space is the sum of interrelations, trajectories and stories so far and that it is co-constitutive with multiplicity. Place then demands negotiation, it is the temporary coherence or inconsistency of a throwntogetherness, the seemingly unrelated becoming related if only for a moment (Massey 2005).

For this thesis space is defined and understood as, using Massey's theories as guidelines, (con)temporary whereas place is seen as the event of place and as a elusive. This is the basis for understanding the situation or rather multiplicity of situations that a designer and in this case landscape architect is confronted with when trying to apprehend and approach a site. To understand a given site is then also to understand or grasp those trajectories and stories that constitutes the spaces and places (in time) in which the site is situated.

This is the foundation for exploring the site of Nyhamnen, to explore the multiplicity of trajectories and stories both geographically and temporally in order to understand what the (con)temporary spaces of Nyhamnen can be conceived as.

The specifics of site

The site is a place where a piece should be but isn't.

(Smithson in Bear and Sharp 1996: 249-250)

The word and concept of site has many facets but one of its most core feature is that it implies an *intention to* or is *a result of* something and is consequently also not able to be either static nor inactive, it only exists as long as this something is still affecting something. Sites are (in a design situation), according to the professor of urban policy Robert Beauregard, 'only way stations between place and place.' (Beauregard 2005: 42). The Oxford Dictionary defines site as '1. An area of ground on which a town, building, or monument is constructed' and '1.1 A place where a particular event or activity is occurring or has occurred' (Oxford Dictionaries 2014c) — it is thus an intentionally defined and designated locale that always stands in relation to this something through which it is created.

In a design situation, site can be defined using the concept of the *dynamic relational construct* developed by Carol Burns and Andrea Kahn in the introductory chapter to their anthology *Site matters* (2005: xv). It is also the definition used in Lisa Diedrich's Ph.D. thesis (2013) as an alternative theory and reaction to the

romanticising and mystification of site through the *genius loci*¹ (Norberg-Schulz 1979 In Diedrich 2013: 41) or the positivistic and universal information gathering from which the design supposedly "arise" in books such as *Metacity Datatown* (MVRDV 1999 In Diedrich 2013: 41). Both theories, she argues, position the site as an object of true identity and as singular, whereas the designer becomes someone who searches for that singular truth, the subject (Diedrich 2013: 41). Relating back to Massey, a parallel can be drawn to her ruminations of viewing space as a surface scattered with objects which are dormant until found and place as something inherently coherent, local and with a given identity (Massey 2005: 1-8).

The dynamic relational construct consists of three different areas, namely the area of control, area of influence and area of effect. The *area of control* is the most straightforward and is comprised of the legal geographical boundaries given to the designer for a specific project. It is, thus, a human construction and an, in a sense, virtual boundary imposed on the moving and changing world (space and place). *The area of influence* is the multitude of

¹ *Genius loci*, commonly translated as 'spirit of place' is in design theory the idea that a place can *be* something (as in fixed), and that this can be picked up by the designer and used as a basis for design. It is a commonly used theory in landscape architecture, mostly popularised by Christian Norberg-Schulz in his book, *Genius Loci: Towards a Phenomenology of Architecture* (1979).

forces that affect the site regardless of where that force has its origin (Burns & Kahn 2005: xii). Using the terminology of Doreen Massey (2005) the area of influence would then be the sum of the multiplicity of trajectories and stories coming into contact (in time) with these boundaries that constructs site, which in itself can be considered a trajectory of its own. Lastly *the area of effect* is the area that is impacted by the design interventions later made. Again by using Massey (2005), the area of effect would then be the resulting situation from the negotiations made, directions altered, trajectories introduced, subdued or highlighted in a contemporaneous multiplicity. It would not mean, however, that the alterations made would somehow be permanent keeping in mind that the future is considered open-ended. The trajectories and stories will continue negotiating, moving, disappearing, appearing and so forth.

These three areas of a site exist simultaneously whilst overlapping each other and it is in this mix of physical and non-physical forces and entities that designers act (Burns & Kahn 2005: xii). Site, according to Burns and Kahn, ‘refers to seemingly opposite ideas: a physically specific place and a spatially and temporally expansive surround.’ (Burns & Kahn: xii). It is site as a human construction with which the designer can conceive a transformation through the negotiation between that which is on site (regarding all three areas of site) and what one could make of it (Burns & Kahn 2005: xv).

Just as a place is the temporary negotiation of trajectories in time and space (Massey 2005) site is a purposely designated, constructed but temporary area in the one and same throwntogetherness of trajectories and stories whose movements do not stop simply because it is designated as a site and consequently neither does time. Or to use Andrea Kahn’s words, site is ‘dynamic’, ‘porous’ and ‘messy’ (Kahn 2005: 286).

Site- and time specificity

According to Nick Kaye in his book *Site-specific art: performance place and documentation* (2000), site specificity is concerned with artworks that in some way create an exchange between the work of art and the places in which its meanings are defined (Kaye 2000: 1). He suggests that if one

[...] accepts the proposition that the meanings of utterances, actions and events are effected by their “local position”, by the *situation* of which they are a part, then a work of art, too, will be defined in relation to its place and position.

(Ibid.)

Site specificity can thus be said to be the relation between a work (be it art or design) and the site in/from which it is situated (Kaye 2000). According to Diedrich the use of the word site specific in

spatial design has become something of a buzzword, happily used to describe a project but seldom with much thought behind it. Instead it is often used only as a generic way of defending aspects of a design under scrutiny by for instance referring to the use of endemic plants or to material similarities between *before* and *after* the intervention but with no mention of how or why those choices are of significance (Diedrich 2013: 74).

To be able to analyse if or how a design work is site specific she, in her research, divides the designers' thought processes behind the design proposal into two parts. Their site *reading* and site *editing* (Diedrich 2013: 44). She also further divides the site reading into the three subcategories *physical*, *dynamical* and *immaterial* aspects (Diedrich 2013: 95). The site reading is how the designer apprehends and approaches the site, the site editing is that which is made out of those readings. There are arguably cases where a project is, without question, not site specific in which case there would be no relation between site reading and editing. In Diedrich's research however, the question is rather one of *how* it is site specific. Consequently it is also a question on *how* the designers read their site and *how* they transform it through their editing (Diedrich 2013: 44-70).

By acknowledging that the designers' ways of apprehending and approaching a site can behave in wildly different ways (Burns & Kahn 2005, vii-viii) and that a project's site specificity can be a

question of *how* and not only *if* it is site specific (Diedrich 2013: 44-70), it is arguable that site specificity is not something given beforehand or "findable" as in a singular and given identity. Rather it would be the act of formulating¹ narratives created from site, the selective readings from a conglomeration of possible or plausible specifics (trajectories and stories) or to use a term from Diedrich, site specific design through *translation* of site (Diedrich 2013: 64-68).

Nicolas Bourriaud (2009: 79) introduces the term *time specific* as an analogue to site specific. He suggests that art today can be characterized by its ability to not only relate to a site as a geographical locale but also to time, in which it is situated. According to Bourriaud contemporary art seems to '[...]negotiate the creation of new types of space by resorting to a geometry of translation[...]' (Ibid.). Time specificity then, similar to Massey's concept of trajectories and stories so far, refers to movement and dynamism rather than a set scene. It sees "reality" as a conglomeration of 'transitory surfaces and forms'. It is the translation not of a materiality but of a contemporaneous and movable plurality (Bourriaud 2009: 79).

¹ Definition formulate: '1. Create or prepare: *the government has formulated a policy on waste management methodically*' and '1.1 Express (an idea) in a concise or systematic way' (Oxford Dictionaries 2014b). It implies that to formulate is a process, a negotiation in relation to something and that the result of a formulation is not a readily available entity.

The American scholar Elizabeth Meyer (2005: 93) argues that the intricacies, the experience of site and its specificities is not just a part of the landscape architect's creative design work, it is the foundation from which it stems. It is a standpoint which she states '[...] challenge the modern divide between rational site analysis and intuitive, creative conceptual design [...]' (Ibid.). It is, to use her expression, 'site interpretation' where instead of seeing site as the surface on which program is imposed, program is sprung from site (Ibid.).

Site specific design then can be seen not as a given entity or aspect which the designer can choose to include or not. Instead it is the question of how they are reading and considering processes, trajectories and stories, and the designers weaving of these forces into a narrative of how the site can be conceived. It is the translation of a multiplicity of trajectories and stories from one state to another but still keeping its multiple and changing nature. Translation then, unlike site as *genius loci* (Norberg-Schulz 1979) or as data based and universal (MVRDV 1999) implies that the designer is a part of how and not only if a design is site specific since he or she has the choice of how to translate site (Diedrich 2013: 64-68). This also implies that the designer has a form of responsibility or at least relation to that from which he or she translates. Site specific design can be seen as a mediated and temporal plurality, an intervention

into the ever moving and changing sphere of processes, trajectories and stories.

The non-site

The theory of the non-site, developed by the American land artist Robert Smithson, can help broaden the understanding of site even further, in particular its expansiveness and representation and how that expansiveness relates to site specificity. Site, being situated in the living world of trajectories and stories is not an unreal entity, it is, though, a human made and arguably non-physical construct (the boundaries imposed are non-physical) even though its contents are to a degree physical (Burns & Kahn 2005). The only thing needed for a site to be created, actually the only thing separating a site from a locale which is not a site is the choice of creating it, its designation (Smithson 1979).

And then I select the site. There's no criteria; just how the material hits my psyche when I'm scanning it. But it's a kind of low level scanning, almost unconscious. When you select, it's fixed so that randomness is then determined. It's determined in uncertainty.

(Ibid.)

By drawing for instance a topographical map or plan of a building,

Smithson (1996) argues that what one is actually drawing is a '[...] logical two dimensional picture[...]', and he continues, it '[...] differs from a natural or realistic picture in that it rarely looks like the thing it stands for[...]' It is, he states, '[...] a two dimensional analogy or metaphor[...]' It is thus a picture which has the ability to relate to something without being or looking like it. This is also roughly what the non-site is (Ibid.).

The non-site is a three-dimensional, abstract and juxtaposed logical picture of a site and does therefore precisely *not* equate to being the site (Ibid.). Smithson's earthworks are a collection of materials taken from designated sites, deposited in bins and exhibited next to geographical data, which points back to the site and its point of origin. These non-sites are defined by that which is elsewhere at the same time as they themselves define the sites from which they are created (Kaye 2000: 92). Kaye quotes Smithson '[w]hat you really are confronted with [...] is the absence of the site [...] a very ponderous, weighty absence' (Lippard and Smithson 1996: 193 In Kaye 2000: 92).

The non-site presents itself as something that points to the site but is itself in many aspects the opposite of what it points to, the absence of site. While the experience of a site, Smithson suggests, is that of 'materials scattered' or one of open limits and unboundedness, the experience of the non-site is that of material as

collected and mediated, of closed limits and abstraction. There is an antithetical relationship between the non-site and the site (Kaye 2000: 92-95). Kaye states that

The site, it follows, is not available as an "object", for it is not static: the site is mobile, always in a process of appearance or disappearance, available only in a dialectical move which the non-site prompts and to which it always returns.

(Kaye 2000: 96)

It is in this dialectical movement, through its designation, that site exists. This is also where a parallel to the site specific and plurality can be drawn. Given then that site as mentioned exists through its designation and that it is the designation itself that maintains site. That the non-site represents and points to (designates), using limits, abstraction and mediation, the unlimited, expansive, unsorted and unbounded site (Kaye 2005). In a spatial design situation the non-site could then be seen as a representation/mapping/narrative of what the site could be conceived as, a mediated displacement of materials, facts and figures that together points to an opportunity seen on site.

Given the endless amount of data which one can gather from site seeing that it is expansive, unbounded and changing, a site's non-site could arguably never be expected to or wanted to in-

clude and present everything in its displacement and representation. It can be argued that if one were to create a non-site which in itself would be the same as the site it points to (not an abstraction) then there would be no room for change, no opportunity for actions to be taken. The non-site in that case would only be a displaced and static reiteration of that which already is¹. It is rather in the discrepancy between what the site “is” (in the contemporary as open) and what the non-site suggests it is and points to (through a static representation) that room for change and interpretation can be created. A truly “objective” site specificity, the site’s specifics as in the sum of all its trajectories and stories using the terms from Massey, would in that sense not hold opportunities for change but only be an enormous, unmeasurable but static sum of information which refers to its almost equal. Robert Beauregard (2005) argues that it is through this reduction of the site the possibility for design arises. A site, he states, ‘must be brought under control’ (2005: 41) and is made so by its de-construction. This de-construction partly empties site as old narratives

¹ This way of thinking resembles the two stories by Jorge Luis Borge and Lewis Carroll which James Corner discuss in his essay *Agency of Mapping* (1999). Both stories deals with a map in 1:1 scale that is so exact that it practically becomes useless as a map since it only points to the same unsorted multiplicity as real life (1999).

are discarded but it is only the site itself which is emptied, not the place in which it is constructed. The site must then be repopulated again (by adding instead of reducing) with new narratives and reinserted into the fabric of the world, though now with partly mediated and refined narratives, constructed by the designers to propose change (Beauregard 2005: 41, 54).

Smithson’s theories of the non-site and site may perhaps not induce one on exactly how to design site specific. They can however create a greater understanding for the complexity of site, its fluidity and the relation between what the site is as an experience (expansive and open) and what the site is when abstracted, displaced and interpreted (the non-site as a representation) (Kaye 2005). To work site specific could be seen as to position oneself in-between these two forces, between the experience of the unbounded site and the narrative of the bounded non-site, and above all the negotiating and dialectical movement between the two. It is to acknowledge that the non-site or representation of a site is an abstraction and reduction of the expansive and unbound site, but that when this refined information is confronted with the unsorted and unbound site there is a possibility for an expansion and enablement of change.

The theory of site as a dynamic relational construct is here used to link Massey’s theories on space and place to a design situation. This

way of seeing site highlights the need for investigating and exploring Nyhamnen and its boundaries relationally, trans-areally and by finding different constellations. It does not mean to “include a wider perspective” or put the site in a context, as Kahn suggests, it is rather to acknowledge that it exists in a multitude of perspectives and situations, and that these possible situations not necessarily need to be coherent (Kahn 2005: 294). As Meyer suggests it is also to narrate or create a program from site rather than imposing it on site. By combining the definition of site as a dynamic relational construct with space and place as that which constitutes site a definition of what place and site specific qualities are can be defined using a section of Diedrich's site reading/editing model. She partitions site qualities into physical, dynamic and immaterial aspects (Diedrich 2013). Her definitions acknowledge site as a dynamic relational construct while also acknowledging the fluidity and uncertainty of places and the multiplicity of trajectories and stories that constitutes space, her model is therefore the one used for this thesis.

The theories on non-site stress the need for working with Nyhamnen both as a physicality and the experience of it as unbound and expansive, but also to investigate Nyhamnen through representation. It is to acknowledge that by collecting and displacing limited amounts of material from site it is possible to create a dialogue between what the site is in its contemporaneous form as an experience and what it could be seen as when represented.

On travelling and noticing

The landscape architect and interior designer Professor Gini Lee's Ph.D. thesis (2006) has been an important inspirational source on the theme *noticing* and *travelling*. Her thesis is focused around noticing the subtle, feminine sublime and ephemeral aspects of landscapes and sites in the rural parts of Australia. Through continuous experimentation with different methods and theories she explores the experience and narration of different sites. Her work can roughly be divided into four practices. The practice of travelling, of noticing which leads to collection, of archiving and the practice of inviting (ephemeral) intervention (Lee 2006: 6). She also has an overarching approach which she calls a curatorial approach, akin to the curator of an art exhibition. She states that she, through her interdisciplinary work, has felt uncomfortable with the role of being the *auteur*, the creative visionary who pours his or her ideas into an object. Instead the curator is someone who rather than seeing to an individual object cares for relationships both past and present (Lee 2006: 9).

Her work, the Oratunga project attempts to combine her many practices with the aim of creating an alternative to the master plan which she claims is too focused on prescribing and managing.

Instead, she states, her aim is to find ‘a plan/process that curates and accepts a multiplicity of actions and events’ (Lee 2006: 226). To summarise her work, especially the Oratunga project, one could say that she seeks to create narratives of the site which acknowledge and recognise the multi-layered histories of places. To recognise them means to also notice material and ephemeral observations and experiences and to clarify them through travelling, a travelling that leads to storytelling. These collected materials are sorted into an archive which acts as ‘[...]a record for a culture of traces, removals and punctuations’ (Lee 2006: 226). Lastly this archive or narration of the site aims to ‘[...]encourage the visitor into an immersion in both observed and unnoticed landscapes [...]’ (Ibid.). Her work is thus about the caring for both relationships among things and trajectories but also about observing and noticing the ephemeral, the tiny and minutiae in places. It is an approach which favours the unnoticed and sublime.

Mapping as action

The second source of inspiration for this thesis is James Corner and more precisely his essay *Agency of mapping* (1999) which concerns not only what a map is as an object but more importantly with rethinking what mapping as an activity is or could be. His prime concern is to re-imagine the view on maps and mapping

from something inherently true and neutral to being an act of representation and of stating an opinion on something. Mapping is not about reiterating that which is already known (what he calls tracing) but instead the act of finding or formulating new knowledge (Corner 1999).

He argues that maps consist of two different aspects. They are on one hand analogous to the “real world” or horizontal plane, one is able to transfer information on a map into the world to help find ones way. On the other hand they are also abstract and do not contain nearly as much information, they are constructed entities in which someone has chosen what to include and what to exclude (1999). Mapping has thus close relations to Smithson’s theory of the non-site. They both exist in relation to the sites they point to, both represent something which they themselves are not (Corner 1999, Kay 2006).

Corner’s rumination behind the essay lies in his observation that many landscape architects see mapping as a primarily quantitative survey and task which precedes the “design phase”. ‘It is generally assumed that if the survey is quantitative, objective and rational, it is also true and neutral.’ (Corner 1999: 215). He argues that maps indeed often are used just as argumentations for why a design proposal, which was made after the maps and survey, is relevant. Mapping is thus seen not as a designing or creative endeavour on

its own but as an objective, standardised and neutral precedent or background check for design, something which he claims it certainly is not since a map cannot be neutral given that the information displayed is purposely chosen (Corner 1999: 216-217).

Corner presents four methods of mapping which he believes are some ways it can become more than reiteration. These methods are not used explicitly in this thesis but are instead a backdrop or source of inspiration when making maps of Nyhamnen and will therefore only be presented shortly. It is important to note that these methods and approaches are not just about the end result (the map) but even more so about the process of mapping.

The first one he calls *drift* and consists of an erroneous and random form of movement (*dérive*) from which maps are drawn. The two front figures in this way of thinking are the highly political art-movement of the situationists from the 1950s and 1960s and the artist Richard Long who is well known for his different forms of walking (Corner 1999: 231-235). Gini Lee also mentions the *dérive* and situationists as a part of her thinking on travelling (Lee 2006: 31).

Layering is the second category and acknowledges the multi-layeredness of cities and places and that by separating information into different layers and overlaying them, new information can be formulated. The de-constructivist Peter Eisenmann and Rem Koolhaas are mentioned as practitioners of this way of mapping

(Corner 1999: 235-239).

The third theme is called *game-board* which revolves around setting up a sort of system or surface where different actors, agents and forces meet with their differences. It is a mapping which sees to relations and is constantly redrawn depending on “how the game goes”. Corner discusses the mappings of the architect Raoul Bunschoten as an example of the game-board tactics (Corner 1999: 239-244).

The fourth and last theme is the *rhizome* which mixes a number of techniques to try and include different aspects of the site it depicts. It borrows its name from the field of plants where a rhizome is one which does not grow a root but instead constantly grows and overflows outwards from a middle (*milieu*). It has no direction, end or beginning in itself but just an open-ended mass which keep changing (Corner 1999: 244-250).

One thing all these methods have in common is their reliance on the designer as someone who digs deeper than just the already known, these mappings require an investment and exploration on site. Corner argues that in our increasingly complex society mapping could be a tool to enable landscape architects and urban designers to play a larger role in the making of our cities, a role which goes further than scenery. Mapping could be seen as a ‘[...] means for emancipation and enablement, liberating phenome-

na and potential from the encasements of convention and habit' (Corner 1999: 252). Similar ideas can be found by going back to the theories of Andrea Kahn and more precisely on site construction. She claims that site is not only a construct in that it is created and given to the designer, but it is also as a construction in an active sense. By analysing and exploring a site the designer is actively constructing what the site is perceived to be or could become, a site construction. It is through this construction that propositions for interventions are made, a construction made to argue and enable for change (Kahn 2005: 291-292).

Acceptance of the existing

The third and final source of inspiration comes from the French landscape architect and architect Alexandre Chemetoff's whose work is characterised by the almost total acceptance of what is found on site and his constant re-engagement with it as the base for his design actions. His book and DVD *Visits: Town and Territory — Architecture in Dialogue* consists mostly of conversations between him and an invited person discussing one of his projects while walking through it. During one of the conversations he mentions a prior visit he made at a pre-historic site. The archaeologists told him, he says, that they wouldn't examine and dig up the whole site since they would perhaps destroy something to which they yet

did not have the tools to notice or analyse. This way of thinking is characteristic for Alexandre Chemetoff, it is the constant noticing and reading, tweaking, manipulating or adding but seldom re-doing a site completely all at once.

His way of coping with the immense complexity and abundance of information found on site is to temporarily reduce the site into a series of smaller and often cheap interventions rather than displacing information from site on an abstract level. There is not necessarily a grand vision at the end, rather a constant re-negotiation of the conditions on site. It is this strand or constellation of sites and interventions that in due time become the project, a narrative built through time and space on site. The production of the project can thus be said to be the design work itself (Chemetoff 2009).

I disagree with the idea that working on the city is a long drawn-out very complicated process with so many actors that it can't be regarded as a piece of work but rather a method. On the contrary, I advocate the idea that we are, of course, dealing with complex situations but that embracing this complexity allows us to take action.

(Chemetoff 2009: 379)

Chemetoff's way of working results in projects that are sometimes

hard to explain since they lack the selling images or clearly stated concepts. He rarely displaces his readings from site into an abstract representation, his work is instead focused on creating physical form that can function in a city directly rather than strategic formulations and goals set far away in the future. He stresses the need to not keep “unfinished” sites closed to the public for too long (Chemetoff 2009).

Although this thesis will not end with a design of physical form which is Chemetoff’s focus he is still used as a source of inspiration for his way of thinking and approaching site. The careful weighing and noticing of aspects both material and immaterial are an important part of his work and also a part of this thesis. He also positions himself in an interesting counter-position since his way of working makes representation of his sites hard or almost impossible.

This thesis positions itself between James Corner’s mappings, Gini Lee’s collection, noticing, archiving and travelling and Alexandre Chemetoff’s acceptance of the existing as well as his almost refusal to represent site. It acknowledges the importance of on-site exploration and investigation and the oscillation between the site as unbound and the site as represented. It adopts a curatorial approach that seeks relations between trajectories and stories rather than the objects themselves. The focus lies on reading material, atmospheric and relational aspects through this combination of on-site exploration, travelling,

noticing, accepting and mapping. This work will not as mentioned end in a design of physical form which could be seen as contradictory to both Chemetoff and his focus on creating space for people and Corner’s arguing that mapping often is used just as a precedent for design. However this work sees mapping and the act of representing and narrating the site as a form of creative endeavour and exploration, not design of physical form itself but narration as a part of a discourse on the question of how to develop Nyhamnen. In that sense it is a form of design, it seeks to gain new knowledge not reiterate the already known. By constructing the site of Nyhamnen it is possible to enable for change.

THEME IV | THE PRECARIOUS AND WANDERING

Postproduction

Postproduction is an audiovisual and technical term borrowed from the world of film and television which means, as the name suggests, a form of continued production on and from something already produced. It is the process of adding for example voice-overs, colour corrections or special effects to already recorded material (Bourriaud 2002, 13). Bourriaud states that artists in contemporary art using a postproductive form do not create from a “blank slate” but instead inscribe their work into and from the already existing. While discussing Marcel Duchamp he states that

He[Duchamp] asserts that the act of choosing is enough to establish the artistic process, just as an act of fabrication, painting, or sculpting does: to give a new idea to an object is already production. [...] to create is to insert an object into a new scenario, to consider it a character in a narrative.

(Bourriaud 2002: 25)

The postproductive form is a direct form of commentary and interaction with society, objects and trajectories. Instead of creating new forms the artist uses symbols and signifiers taken from the existing to then re-appropriate and reuse. By re-programming, making already existing data available, re-mixing or re-making the already produced form can be given a new meaning (Bourriaud 2002: 16-17).

Seen in a context of landscape architecture, of translation and transformation of site a postproductive form would be one not of creating form and placing it on site but rather a form which is an alteration, re-mix or re-appropriation of entities and trajectories from site, an act of giving new roles to trajectories in a narrative derived from site. It is also the act of acknowledging the possibility that not only are the forms created an act of postproduction, but also that the forms used for this postproduction could be a postproduction of that which was before, and that the present can be the forms later re-appropriated and re-mixed into something else (Bourriaud 2002: 18-19). Or, again by using the thoughts of Duchamp,

altering trajectories on site just through the act of choosing them (Bourriaud 2002: 25).

Seen on another level postproduction could also be the act of acknowledging that the information gathered from site and used as argumentations for a design proposal is in itself a form of postproduction of the site. It is a remixing, re-ordering and re-programming of that which is already available, although not turned into physical form directly it is instead a collection of re-purposed and organised information used to argue for a physical form.

The radican and the radical

Bourriaud (2009: 44-60) suggests that the concept of the radican can be used as a metaphor for the aesthetics of a world in globalisation, a world shifting from a modern and post-modern society to one characterised by what he calls *altermodernity*. Bourriaud uses the words of the German professor of philosophy and aesthetics Peter Sloterdijk to exhibit the radicality of the modern as opposed to the radicanity of the altermodern. Modernism is the 'fanatical adherents of explosions, worshipper of that rapid release of a large quantity of energy.' (Sloterdijk 2004: 192 In Bourriaud 2009: 177) It is the total fascination and almost worship of the rapid, the moving forward through progress and growth, and the explosive change which not so much considers what it exploded from or on but

rather what it explodes into (Bourriaud 2009: 177). Post-modernism would then be, according to Diedrich in her essay *Radical landscape architecture* (2012: 155-156) the reaction against and search for an answer to modernism but by trying to be an answer it is still in relation to and a part of the modernism discourse. Instead of the explosive release of energy which only considers its progress and not what it subdues or wipes out it is the reaction of searching backwards or by trying to find out what things objectively *are*. It is the search for *the* root, a history but still singular. The act of trying to preserve that which one fears would otherwise be destroyed (Ibid.). The radicants then are the wanderers, the tourists, commuters and immigrants of the altermodern. It is the constant but uncertain movement towards an equally uncertain future in a time of shift. Not adhering to its past as a singularity (a grand narrative), not by moving forward (as in progress) but instead by wandering outwards (advancing and searching). It is the in-between and precarious, a movement not waiting for a clear destination but instead develops its roots as it goes (Bourriaud 2009: 93). It is 'caught between the need for a connection with its environment and the forces of uprooting between globalization and singularity[...]' (Bourriaud 2009: 51).

The word radicant stems from the realm of plants and signifies a species such as the Ivy which does not focus on one single root or

specialise in a specific type of soil to secure its survival, the opposite of the radical which implies the action "to root". The radicant instead spreads its roots by advancing in all directions, it does not develop *a* root (as in permanent) on a specific locale but instead develops as well as cuts off roots as it advances. Instead of avoiding specific circumstances it adapts and 'translates itself into the terms of the space in which it moves' (Bourriaud 2009: 51) Instead of only rooting to the past, from where it came, it roots in the contemporary, to where it lands and as a consequence of its movement. It is therefore always translating and negotiating with the changing circumstances of that movement (Bourriaud 2009: 51-52). 'There is no single origin, but rather successive, simultaneous, or alternating acts of en-rooting' (Bourriaud 2009: 52).

Diedrich acknowledges the radicant as valuable when seen in the context of harbour transformation. She argues that many of the harbour areas today can be characterised by conditions of precariousness (uncertainty) and therefore also unfit for the classical projects of the modern. Through this uncertainty, however, and in negotiation with it the radicant can negotiate change. She sees the possibility of the pragmatic radicant as that which can begin to formulate *alternatives* to the modern and post-modern, the acclimatisation to a new time. Not by trying to answer questions of the old or through visualising a grand utopia in the future but

instead through a precarious experimentation with the possibilities of the *now* (Diedrich: 2012: 158).

Journey form

[...] the form of the work expresses a path, more than a fixed space or time. Here the finding of forms takes place through the composition of a line of flight, or even a program of translation, more than the elaboration of a plane or volume: we are leaving the domain of Euclidean geometry and entering that of topology.

(Bourriaud 2009: 115)

For the commuters, travellers, tourists and immigrants of the altermodern the wandering is a form in itself. The works build upon each other and lines are drawn between entities both through time and space. Bourriaud argues that this, the altermodern, is the age of trajectories rather than destinations, it is an unfolding of works and forms rather than the creation of it (Bourriaud 2009: 118).

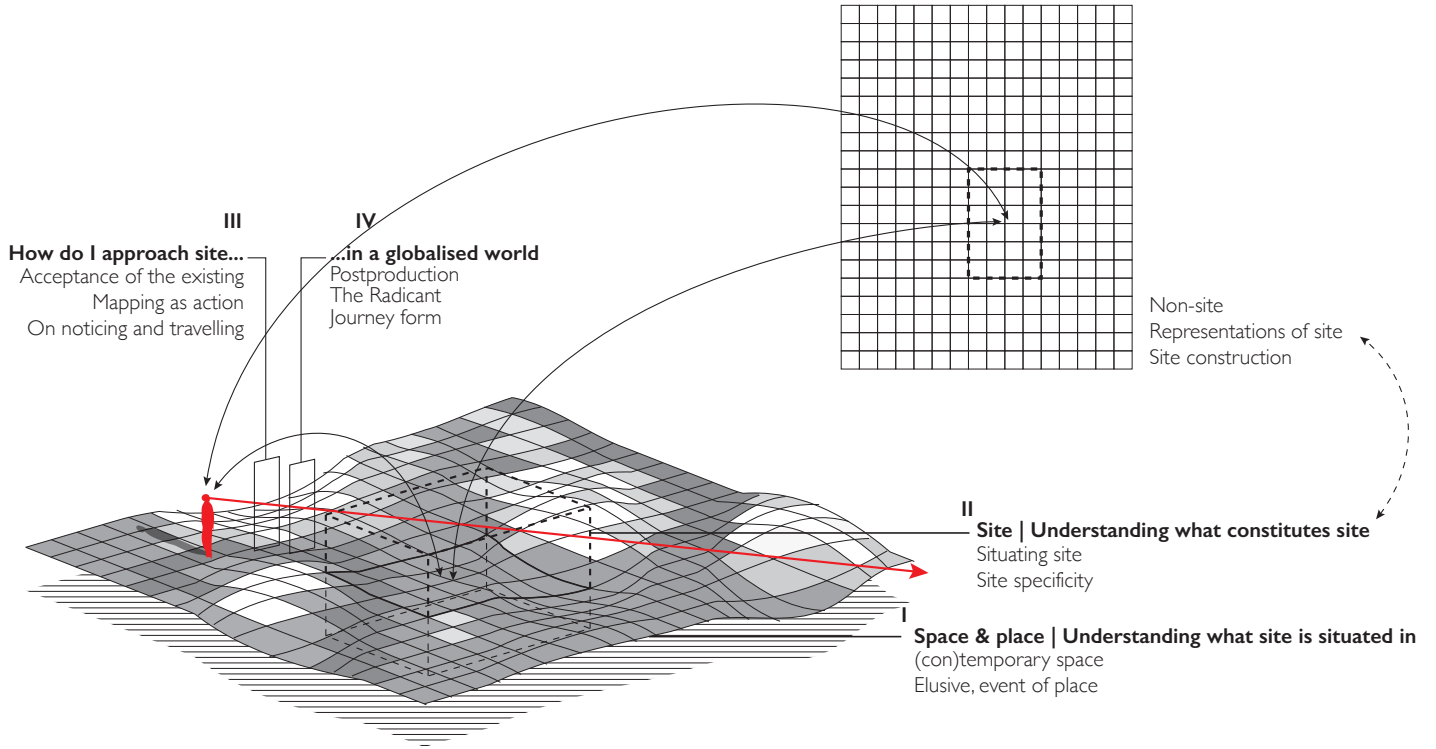
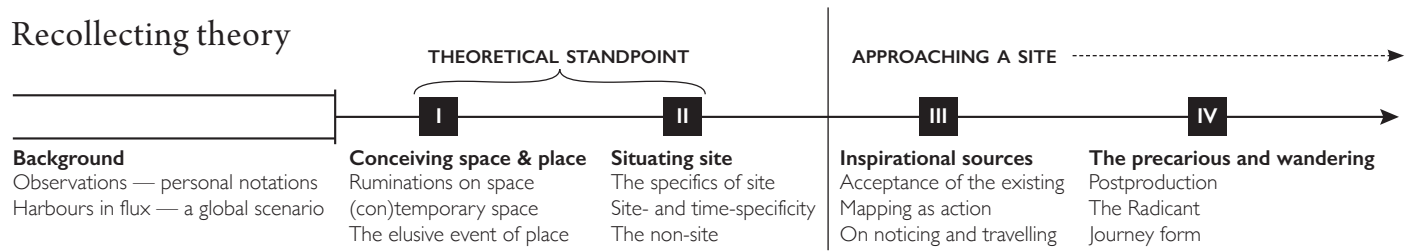
He uses the example of reading to illustrate this forming of journeys. The constant availability of online computers changes our way of reading. Instead of following a pre-given strand of thinking (a singular text) we more and more read through hyper-links on the web (a plurality of authors) where advancing isn't the turning of a page, it is instead the choosing of a link to follow, the next step

on a virtual journey. Reading has become the forming of journeys as opposed to reading as following a journey. It is reading as wandering, as being radicant (Bourriaud 2009: 114).

What characterises a work as a journey-form is this focus of materialising not a physical form but the trajectory itself. It is the acknowledgment of works not as end results but as situations, a constant translation and exchange between entities (Bourriaud 2009: 188). It is a work that 'takes place rather than form.' (Diedrich 2012: 158).

By using the thoughts of Bourriaud this work is seen not as a singularity but as a part of an ongoing situation, Nyhamnen. This work's end result is not really an end result but rather a precarious step searching for plausible directions, an exploration of Nyhamnen as a contemporaneous open space but also a precarious step in how one might explore sites. It looks for trajectories not only as singularities but also as journey forms. It is not a work which fixates an idea or vision by digging deep roots, it is instead a work which explores and investigates through site readings, expanding by focusing and refining. An acknowledgement of the uncertain.

Recollecting theory





Explore, using Massey's definitions, the spaces and places of Nyhamnen and its surrounds trans-areally.

Search for dynamic and relational aspects, material or immaterial.

Engage with Nyhamnen both as unbound and bound.

Acknowledge that Nyhamnen exists in a plurality of simultaneous situations.

Four main guidelines are extracted from the collection of theory. These guidelines function as the base for using the deviant transect as a method for exploring Nyhamnen.

THEME V | A GUIDE TO THE DEVIANT TRANSECT IN NYHAMNEN

Introducing a method for site exploration

The deviant transect, or travelling transect, is an already existing though recently created design research experiment formulated by Ellen Braae, Gini Lee and Lisa Diedrich. A deviant transect experiment was carried out in 2013 by the designers themselves on the Canary islands and the results so far were later exhibited in Copenhagen at the Nordic Design Research Conference 2013. The method is the consequence of a reaction against generic design which claims to be site specific but where it is clear that the designer had an overly simplistic view on what constitutes site or a primarily top down and distanced point of view. They argue that much of what exists on site, in particular dynamic aspects, often are overlooked or perhaps not even noticed. The aim of the deviant transect is to enable site specific transformation through on site exploration with a focus on the narrative, ephemeral, atmospheric, relational and dynamic aspects and qualities of a site (Braae, Lee, Diedrich 2014).

They mention the 18th and 19th century traveller, researcher and writer Alexander von Humboldt as one of their main sources of inspiration. They argue that he regarded science as a mobile work that crosses both disciplinary and geographical boundaries. His work

and consequently also the deviant transect is an open-ended and evolutionary work aimed at gaining knowledge through trans-areal movement and by analysing dynamics and relations. The authors argue that his work is highly relevant in today's globalised society where things and trajectories are not only constituted by their geographical location but the interrelatedness with other trajectories disregarding geographical boundaries (Braae et al. 2014).

Positioning the deviant transect

The reasoning behind choosing the deviant transect as a method for site exploration in Nyhamnen can be described through the relations between a number of different aspects. My own thinking and the outlined theory (introduced in *Observations — personal notations* as well as the five themes) and the situation of Nyhamnen in particular and harbour transformation in general (introduced in *Harbours in flux — a global scenario*).

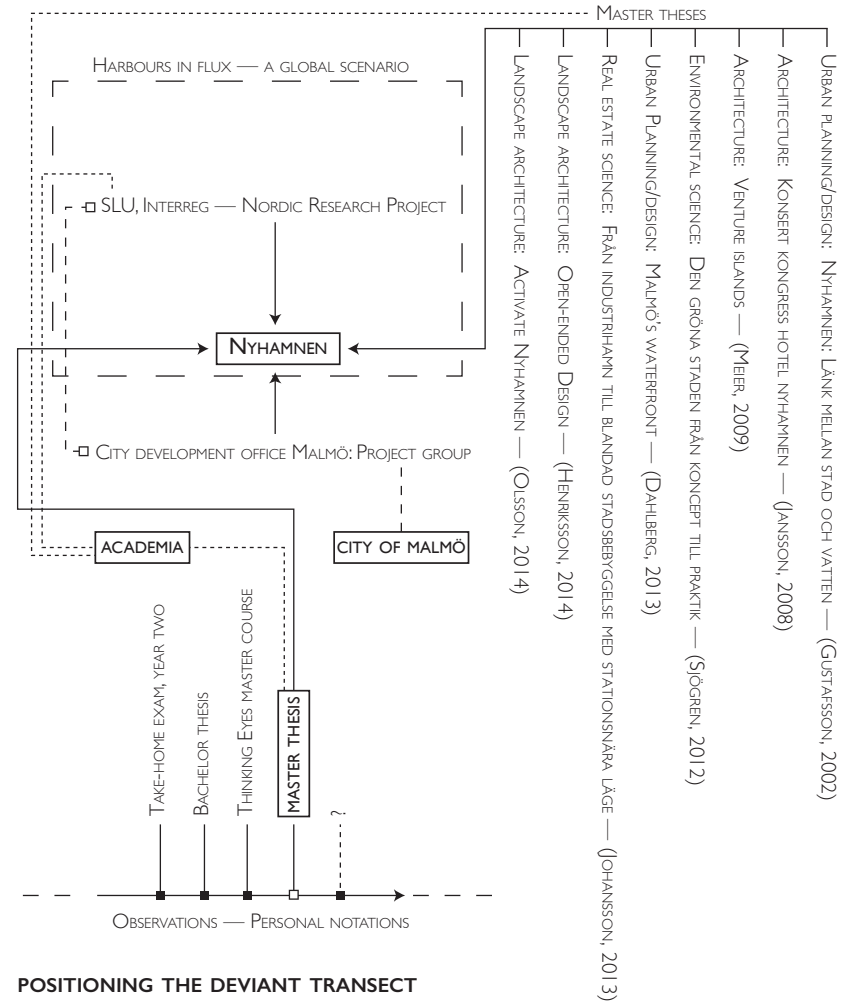
On a personal level the deviant transect can help to further explore how different landscapes and sites can be interpreted and read and how that affects the following design thinking. Seen through the outlined theory the deviant transect acknowledges the fluidity and multiplicity in sites while also acknowledging that immaterial and relational aspects can be valuable for site specific design. Furthermore it also contains elements of both studio work and on-site

exploration, and the dialogue between the two. It is thus related to the thinkings of site and its representation and therefore also site and non-site. The deviant transect demands trans-areal movement by the designer which then means that he or she will also physically move amongst the trajectories and stories from which the design later is to be mediated and formulated.

There is already an ongoing discussion on how Nyhamnen can or should be developed seeing that the harbour activities are declining and moving further northeast as we speak. The leasing contracts between the city and the harbour will also expire in 2019 and 2036. Nyhamnen also has a favourable location close to the central station as well as between the city centre and the sea. It is a part of the vibrant Öresund region, and a future next step in Malmö's reclaim of its harbour that began with the redevelopment of the western harbour in the early 21st century after the collapse of the Kockums wharf, one of Malmö's at that time main employer. Nyhamnen has also gained more and more attention from local investors who wants to invest in the area, primarily through the construction of office buildings (Böhme 2014). Nyhamnen can be said to be in a *precarious* situation, there are many new factors already affecting the site but none has yet taken full responsibility or become powerful enough to transform the area as a whole. The same holds true for the opposite, CMP, the Copenhagen Malmö

port co-operation is still present on site primarily through the car import though not as strongly as when Nyhamnen was a more active part of the harbour. Lantmännen with their grain receptor facilities do still have a strong impact on the area both visually and physically but their leasing contract expires 2036 (Henriksson, 2014).

There is a project group at the city development office in Malmö working on Nyhamnen as well as several published documents (Gustavsson 2014). The newly approved comprehensive plan (called ÖP2012) has a focus on strengthening Malmö's position as a part of the Öresund region as well as growing inwards by densification instead of outwards since the city has large quantities of valuable fertile soil at the city edges. Nyhamnen's location close to both the city centre and the sea is acknowledged in the comprehensive plan and the area is marked as an important future expansion area for the city (Malmö stad 2013). There is also an expressed wish from the city development office to develop Nyhamnen as a mixed use area between "city" and harbour activities as well as retaining the cultural legacy of the harbour (Gustavsson 2014). The deviant transect can in this case help pinpoint through its exploration of Nyhamnen's spaces, movements occurring on site, atmospheres (regarding the cultural harbour legacy) as well as a relational approach to better understand the position of Nyhamnen in different situations in the contemporary.



To better understand the context that this thesis is written in an investigation was carried out into other works already made which concern Nyhamnen. There are numerous master theses made which in different ways deal with the future of Nyhamnen ranging from for instance architecture (Jansson 2008, Meier 2009), landscape architecture (Henriksson 2014, Olsson 2014), urban planning (Gustafsson 2002, Dahlberg 2013), environmental sciences (Sjögren 2012) and real estate science (Johansson 2013). Noteworthy is also the research currently underway at SLU in the framework of the EU Interreg IV A Öresund Kattogat Skagerrak project '*Site-specific design as a driving force for harbour transformation*' with partners from Malmö, Copenhagen and Oslo, and in the framework of a project application at the Swedish funding body VINNOVA for innovation driven research.

This work, the deviant transect of Nyhamnen is in comparison to those focused on urban planning or urban design (Gustafsson 2002, Dahlberg 2013) not intending to showcase an end-state spatial plan or scenario for Nyhamnen. Haochun Xue Olsson's (2014) work is aimed at testing the design approach of the landscape architect Kongjian Yu on a specified site in Nyhamnen, an approach partly built around the concept of the *genius loci*. Sjögren's work (2012) is an analysis of the possibilities of using green structures in the development of the ongoing project at the southern edge of Nyham-

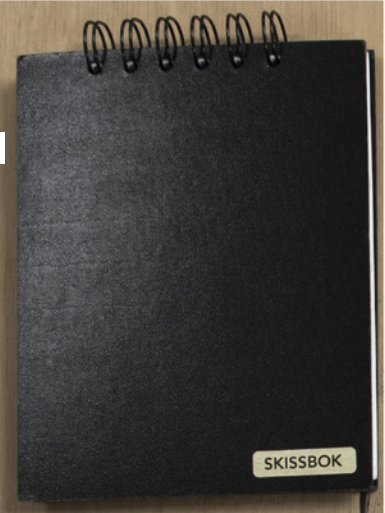
nen closest to the central station¹. The thesis by Johansson (2013) is an analysis of Nyhamnen and also a closer analysis of many of the public documents published by the city of Malmö. His work is focused on the commercial potential in the area. Josefin Henriksson's (2014) work is perhaps the most similar to this thesis, given that her theoretical standpoint also begins with site specificity. Her thesis is aimed at creating archipuncture and in-between, temporary and open-ended design interventions in a time of uncertainty. Her work also includes an in-depth site analysis and is focused on the northern part of Nyhamnen. While Henriksson's work is more focused on creating temporary interventions this work is instead focused on finding or formulating relations rather than new physical form.

The Nordic research project is still early in its development but will be able to engage with the development of Nyhamnen in a much larger degree than what is possible through a master thesis. The project has also carried out early workshops with municipal and private stakeholders.

This work's focus lie around formulating or noticing aspects and narratives of the spaces in Nyhamnen through the deviant transect as a method. It is thus not intending to create a compre-

¹ The project is developed by Jernhusen, drawn by Kanozi architects and outlined in the rapport Pp6033 from the city of Malmö (Malmö stad 2010).

1.



2.



3.



Tools

1. sketchpads

2. pens

3. knife & scissor

4. plastic bags for samples

5. selfmade maps with the planned itineraries

(camera)

(bicycle)

4.



5.



hensive 'solution' for Nyhamnen, a design proposal for a chosen area or typology, or analyse all its facets and aspects (which using the theories presented is arguably impossible). Instead it is about mapping and noticing relations, atmospheres, trajectories and aspects of what the spaces in Nyhamnen can be conceived as in relation to its surroundings and in so doing make a contribution to the discussion. The work is thus about creating documentation that can function as raw material or as a precedent for site specific design or discussion. It is, though, not a precedent as in objective and quantitative but rather as a mediated collection of information that points to findings from the site of Nyhamnen. Findings that can enable future design interventions and ways of thinking about and conceiving Nyhamnen.

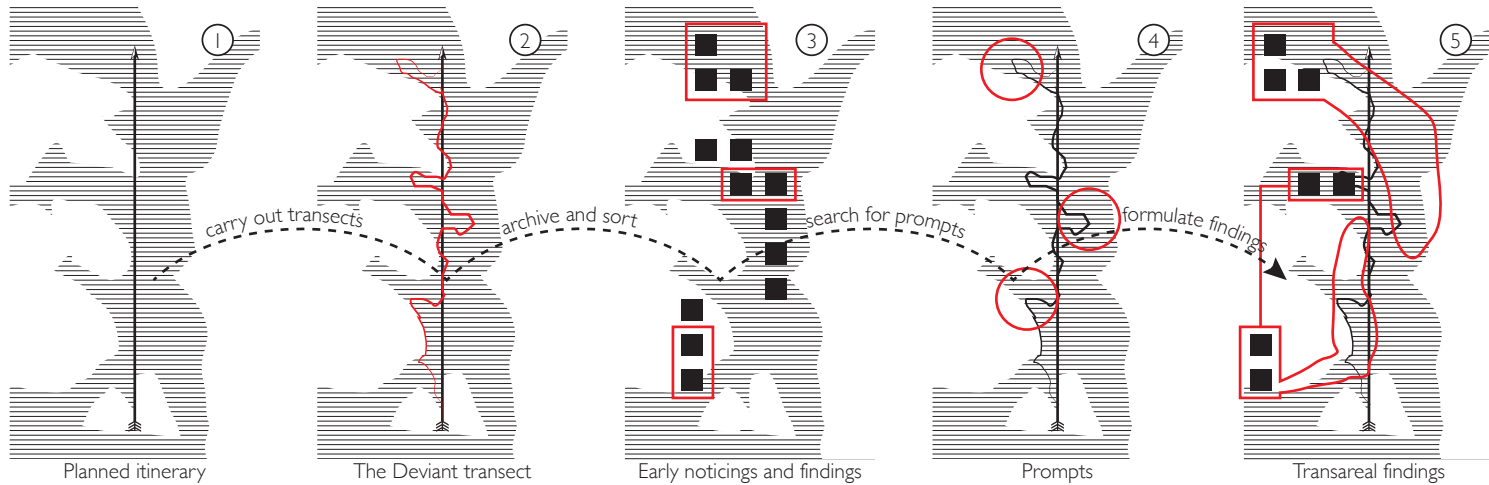
Explaining the method

The method of the deviant transect can be divided into four steps which will be explained in these paragraphs. The *first step* is to gather information on Nyhamnen through historical as well as contemporary maps, google searches, published documents and other classical channels of information. The *second step* is to draw a preliminary itinerary for a transect or transects using the information gathered. They are thus neither drawn in full detail or by chance but rather by showing an intention and trajectory. The

third step is the actual implementation of the deviant transects which are carried out on site according to the planned itineraries. Throughout the trans-areal travelling the researcher/designer deviates when opportunity presents itself. These deviations can range from a simple note or photograph to a change in the itinerary because the road for example was blocked or that another route seemed more interesting. The idea is to combine pre-gained knowledge with an actual exploration on site to gain knowledge of that which was not known before. A variation of different materials and information is also gathered and collected during the transects (Braae et al. 2014). In the Nyhamnen transects the materials gathered consists of notes, sketches, simple mappings, photographs, short films, and ground cover samples in the form of either growing (plants) or non-growing (primarily rocks) samples.

The *fourth* and last step is the in studio processing of the information gathered from site (displaced from site). Here the designer relates, maps and analyses the deviations made and materials collected. The focus lies not on analysing all the material as singular objects but rather the relations between them. Braae, Lee and Diedrich mentions the term *prompts* as an important concept for relating and analysing different findings. A prompt in this case is a situation which resulted in a number of documentations and findings. It is not a specific object which was deemed to be im-

PROCESSING THE DEVIANT TRANSECT



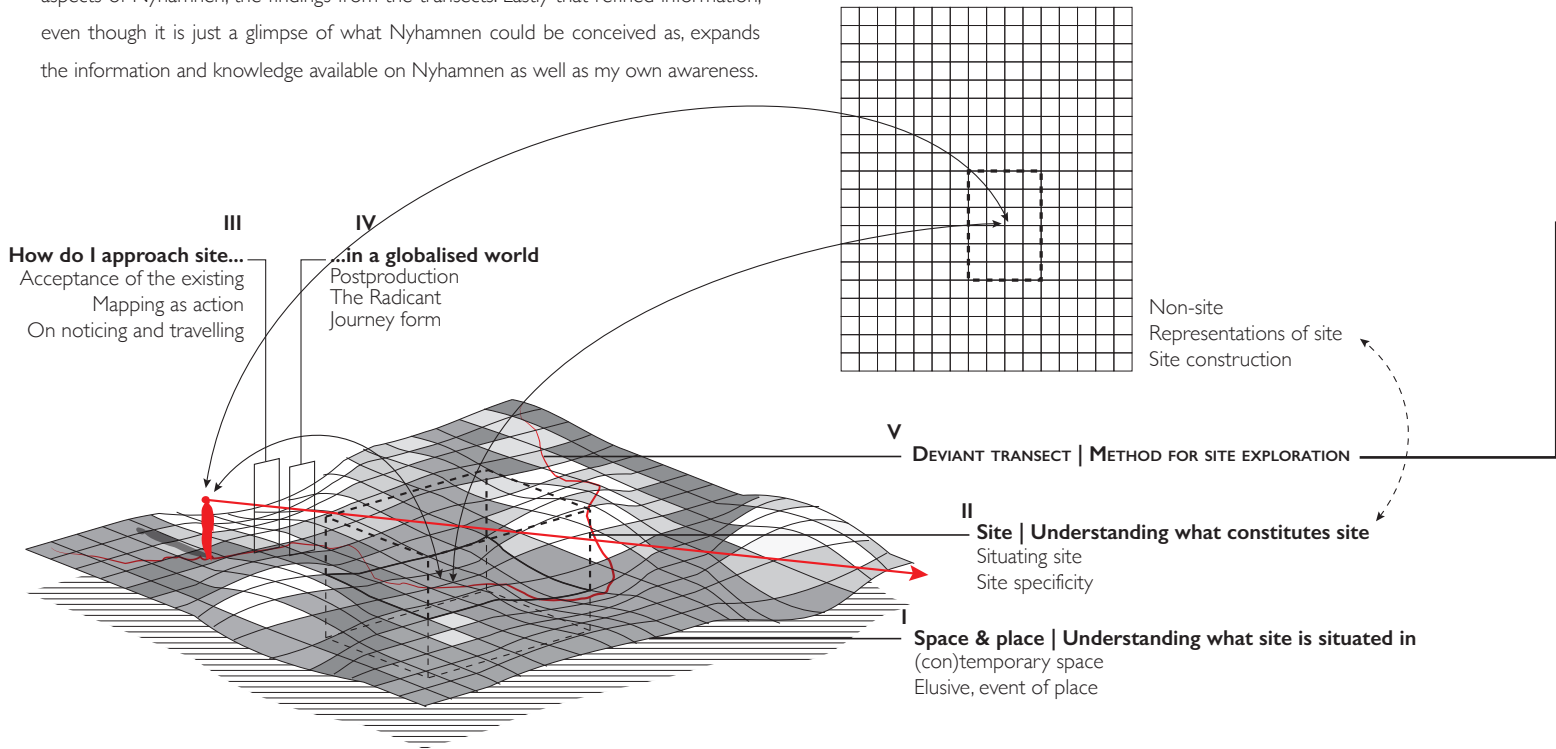
portant but rather a form of situation which presented itself as a signifier. Lastly this process results in a series of findings from site, mappings or narratives constructed by relational, dynamic and atmospheric aspects (Braae et al. 2014).

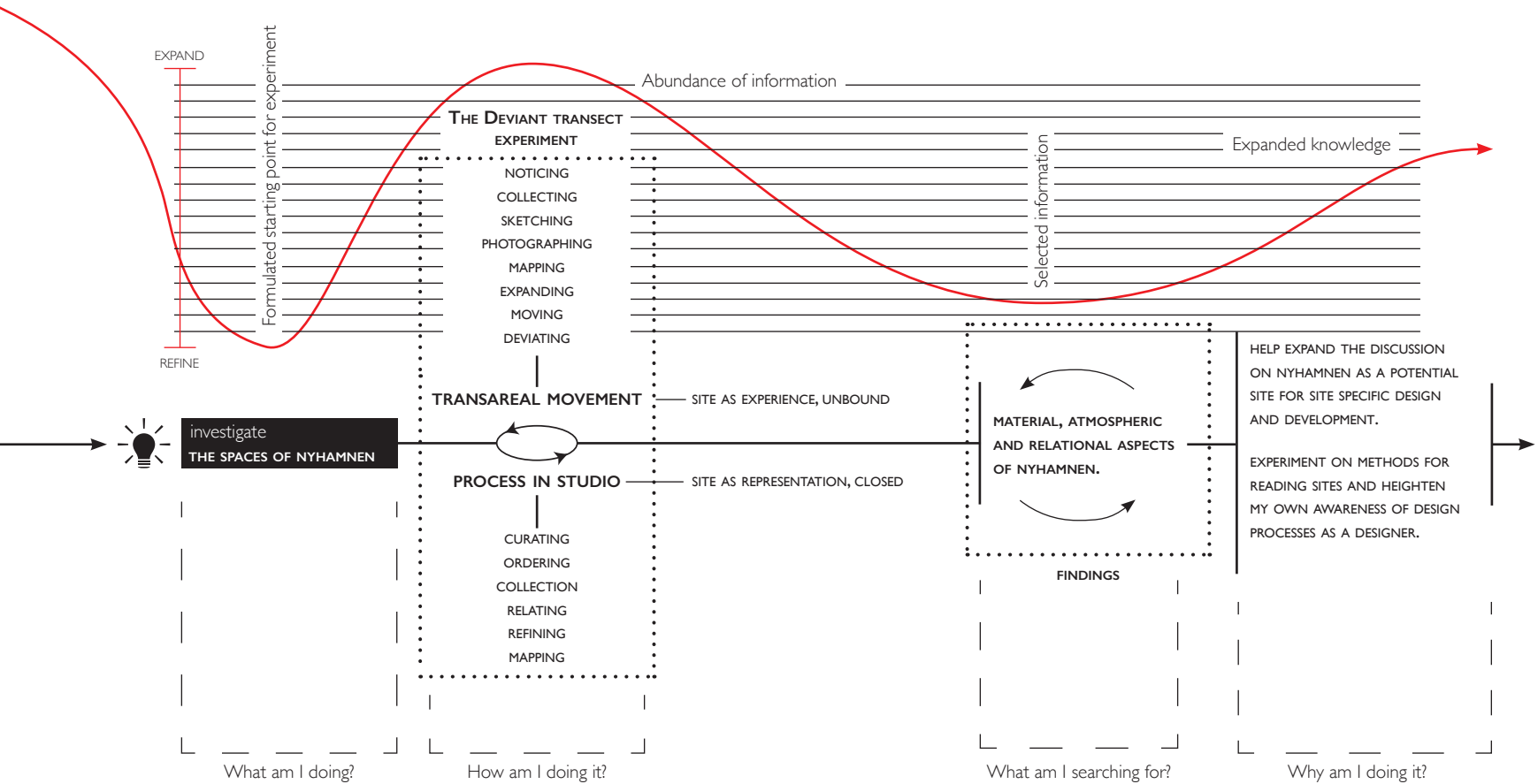
To summarise one could say that the deviant transect suggests that we as designers perhaps grasp our sites of intervention less than we think we do. It is to rethink or criticise the notion of viewing the world as “already explored”. It is also to acknowledge that there in our globalised urban areas is a need for a new form of exploration, an exploration which not only considers virgin

and unexplored land but instead ephemeral and relational aspects nestled among that which is already known. The deviant transect enables one to search for the unexplored not through static maps but through on site exploration and mapping as an activity. The forming of knowledge which is never complete or finished but a constant rethinking and re-analysing of an always changing multiplicity of trajectories and stories so far. To negotiate design in a changing multiplicity the design work itself must remain open and plural.

Mapping a method

This work is characterised by a constant oscillation between refinement and expansion. Through theory, my own thinking and Nyhamnen as a site expansive and unsorted information and thoughts are refined down into a method, the deviant transect. By applying that method on the site of Nyhamnen new information is gathered, an expansion of information. That knowledge is then processed and refined down to a few themes or aspects of Nyhamnen, the findings from the transects. Lastly that refined information, even though it is just a glimpse of what Nyhamnen could be conceived as, expands the information and knowledge available on Nyhamnen as well as my own awareness.





PART II // FINDINGS

This chapter contains the findings from the deviant transects in Nyhamnen. It consists of a collection of images, short texts, sketches, samples and mappings. It is not primarily the text which drives the narration forward in this chapter but rather the collection of images themselves and their relations between each other. They are thus meant to be *read* rather than *viewed*, and understood as a collection and succession of aspects and findings rather than singular objects. The content oscillates between, on one hand, simple images with a single line of text or heading and, on the other hand, complex and sometimes even chaotic mappings full of small details and aspects. It is in-between these two levels of complexity that the findings have been formulated, between the refined and the expansive, the chaotic and the simple. The two findings' original format is 594x405mm sheets, they have therefore been rescaled and sometimes also broken up into several spreads to still be readable. If a sheet is broken up into several spreads it is noted by using X/X numbering, the numbers can in those cases be found in the edge of the left page. The chapter is divided into three sub-chapters. 1. *Transecting Nyhamnen* introduces the site Nyhamnen and the itineraries for the transects which were carried out. 2. The second sub-chapter visualises and explains the first of two findings from the transects, *transitional waterscapes*. 3. The last sub-chapter showcases the second finding from the transect, *emerging foodscapes*. It is important to note that it is the collection of images and maps that are considered as a finding, not each individual map or image when isolated.

Explore, using Massey's definitions, the spaces and places of Nyhamnen and its surrounds trans-areally.

Search for dynamic and relational aspects, material or immaterial.

Engage with Nyhamnen both as unbound and bound.

Acknowledge that Nyhamnen exists in a plurality of simultaneous situations.





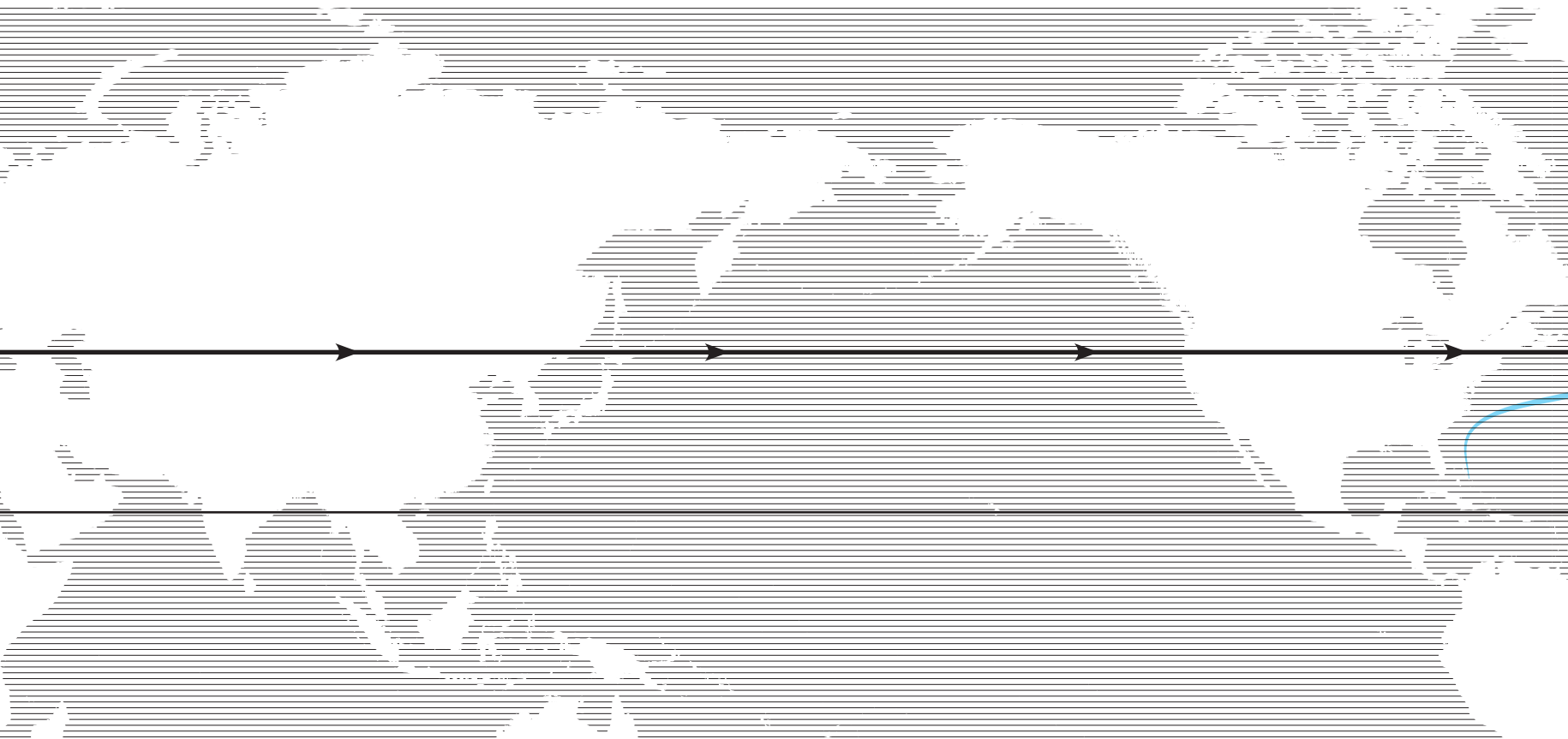
Denmark 20140603: The beginning of a travel through coastal landscapes.

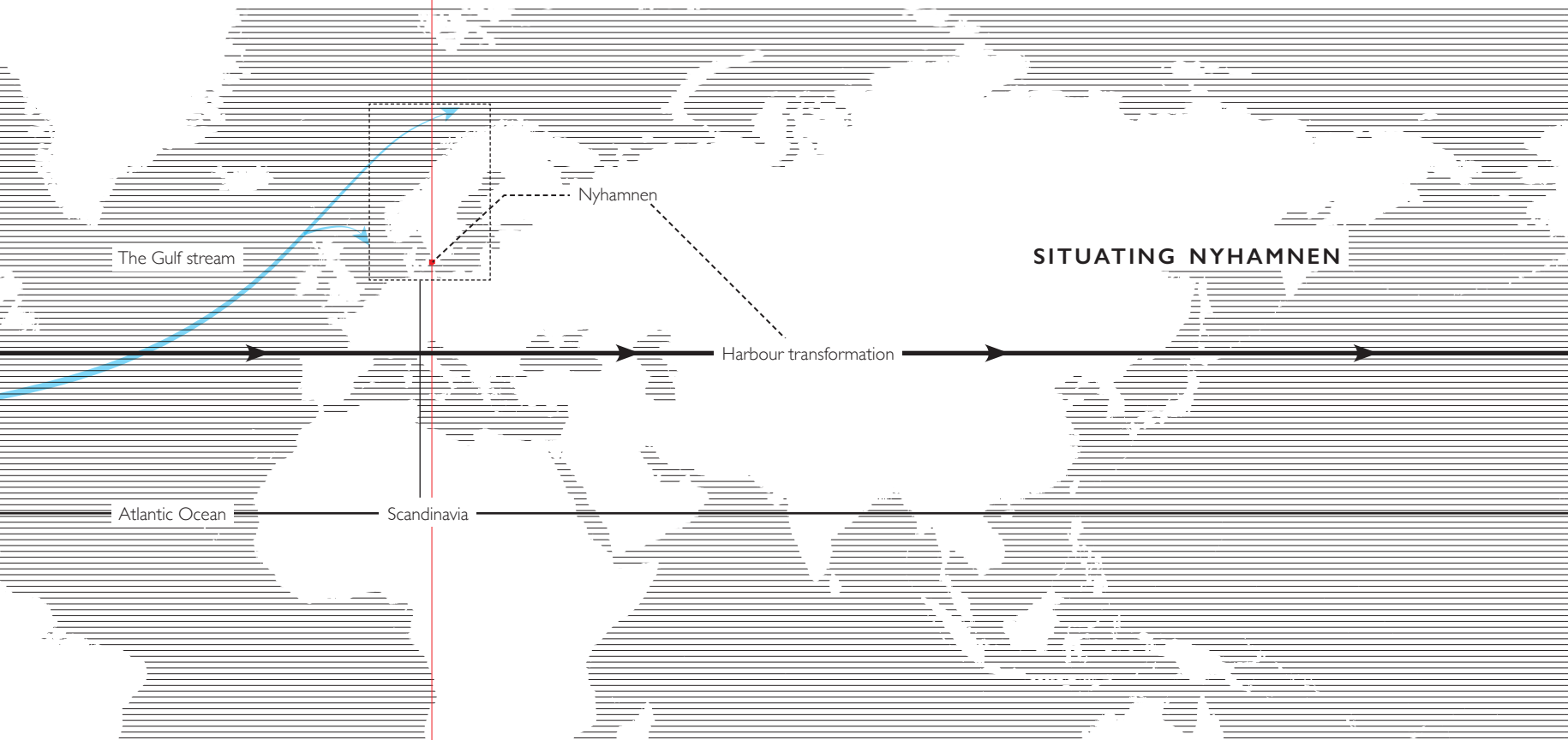


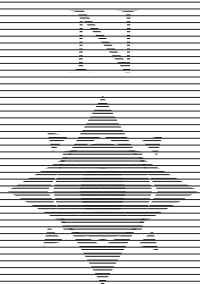
A DOCUMENTATION OF AN EXPLORATION
TRANSECTING NYHAMNEN
2014/06

Transecting Nyhamnen introduces the site of Nyhamnen through a series of maps. The maps show Nyhamnen, Malmö and Öresund in a number of different contexts and are aimed at aiding in the understanding of the two findings Transitional waterscapes and Emerging foodscapes. The maps end with plotting the itineraries for the transects, the basic points of interest which were used and the actual routes later taken with the deviations included.

Situating nyhamnen	63
Between oceans and countries	65
Constellation of urban settlements	66
Two cities connected	68
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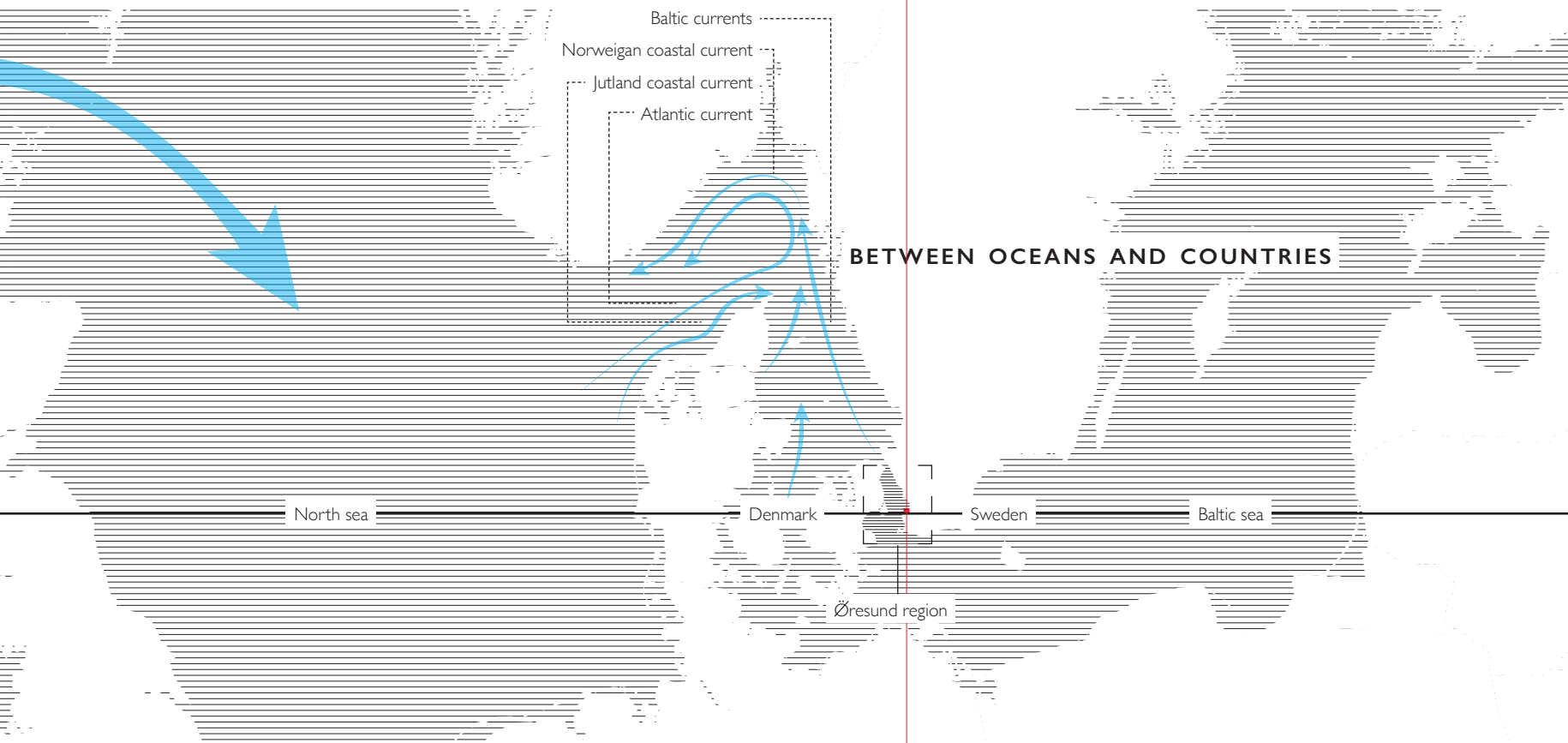


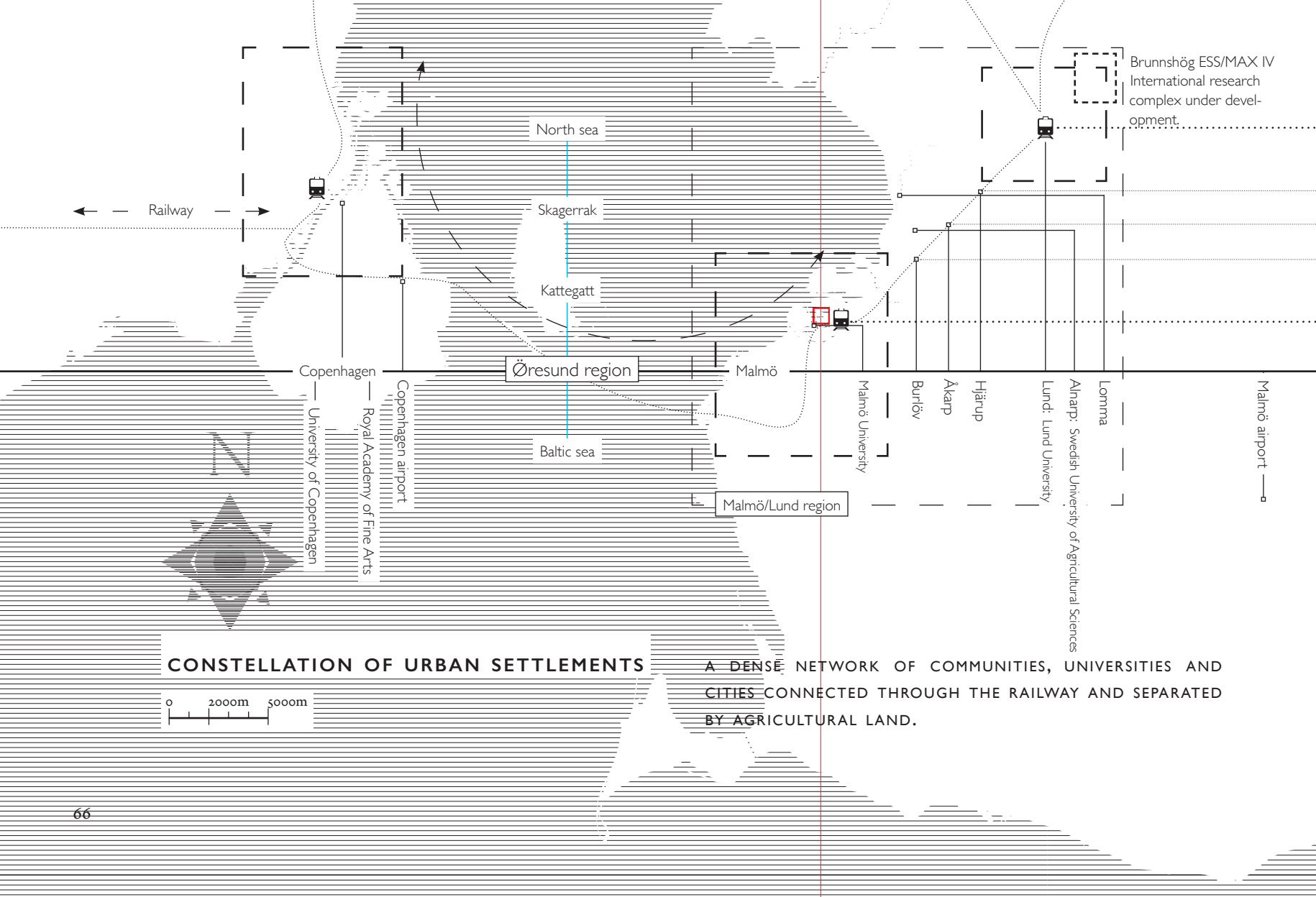




North Atlantic ocean

NYHAMNEN LIES IN ÖRESUND, THE NARROW SOUND BETWEEN THE BALTIC SEA AND KATTEGATT, SKAGERRAK AND THE NORTH SEA, WHICH LEADS OUT INTO THE NORTH ATLANTIC OCEAN.

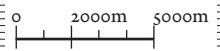


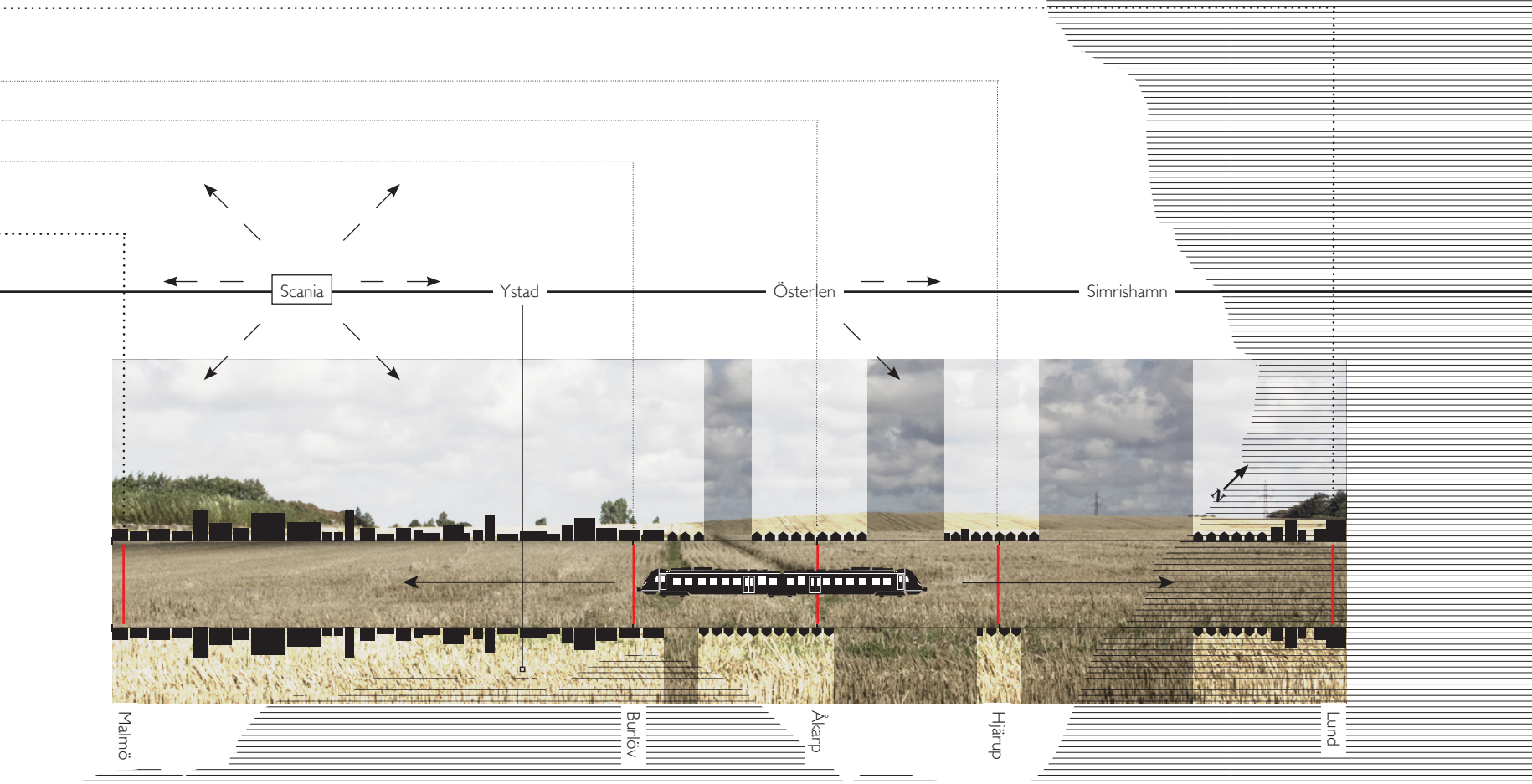


Brunnshög ESS/MAX IV
International research
complex under devel-
opment.

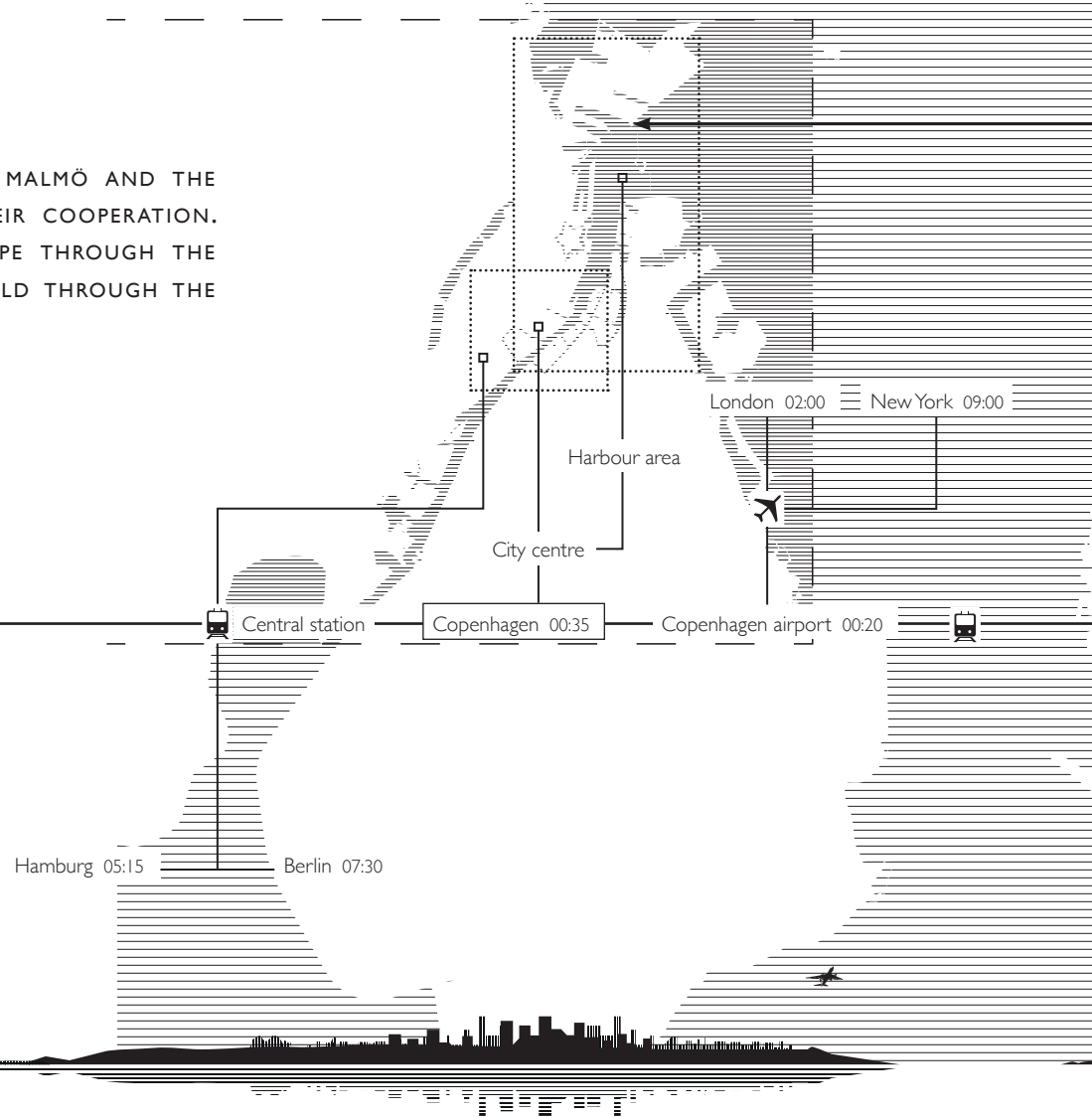
CONSTELLATION OF URBAN SETTLEMENTS

A DENSE NETWORK OF COMMUNITIES, UNIVERSITIES AND CITIES CONNECTED THROUGH THE RAILWAY AND SEPARATED BY AGRICULTURAL LAND.

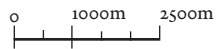




THE TWO CITIES OF COPENHAGEN AND MALMÖ AND THE ÖRESUND BRIDGE WHICH MANIFESTS THEIR COOPERATION. CONNECTED TO EACH OTHER, TO EUROPE THROUGH THE RAILWAY AND TO THE REST OF THE WORLD THROUGH THE INTERNATIONAL COPENHAGEN AIRPORT.

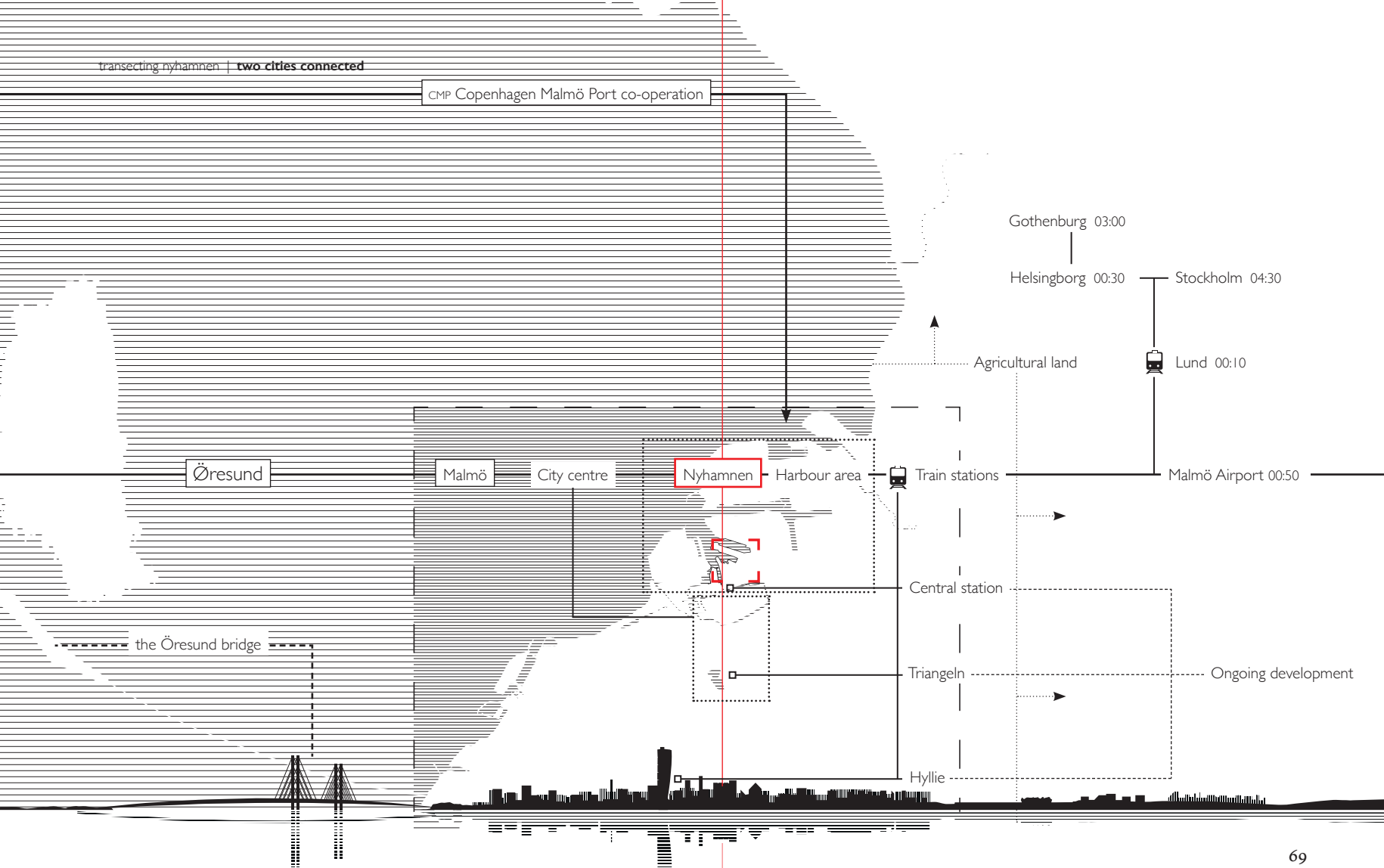


TWO CITIES CONNECTED



transecting nyhamnen | two cities connected

CMP Copenhagen Malmö Port co-operation



Gothenburg 03:00
Helsingborg 00:30
Stockholm 04:30

Lund 00:10

Öresund

Malmö

City centre

Nyhamnen

Harbour area

Train stations

Malmö Airport 00:50

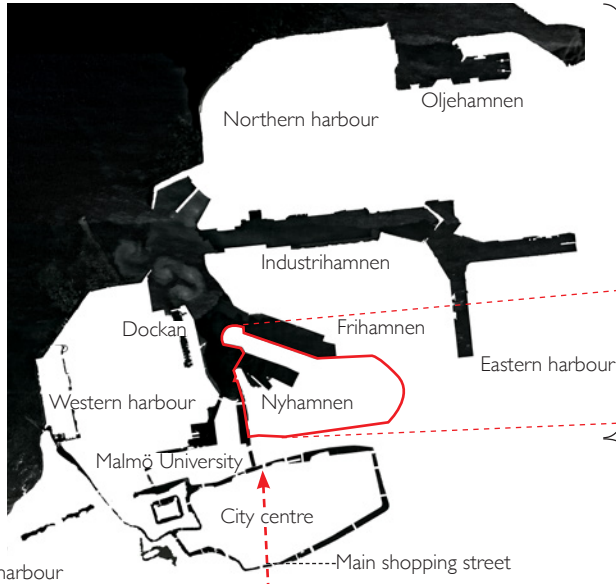
the Øresund bridge

Central station

Triangeln

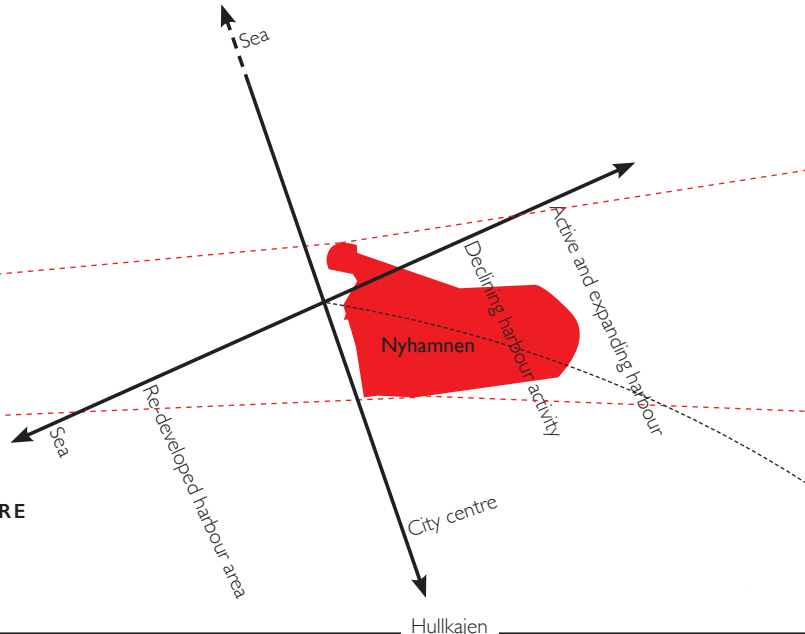
Hyllie

Ongoing development



HARBOUR

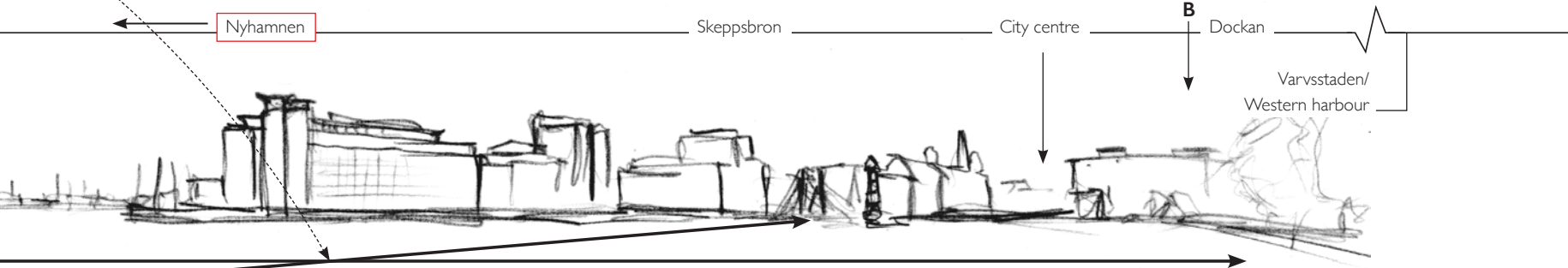
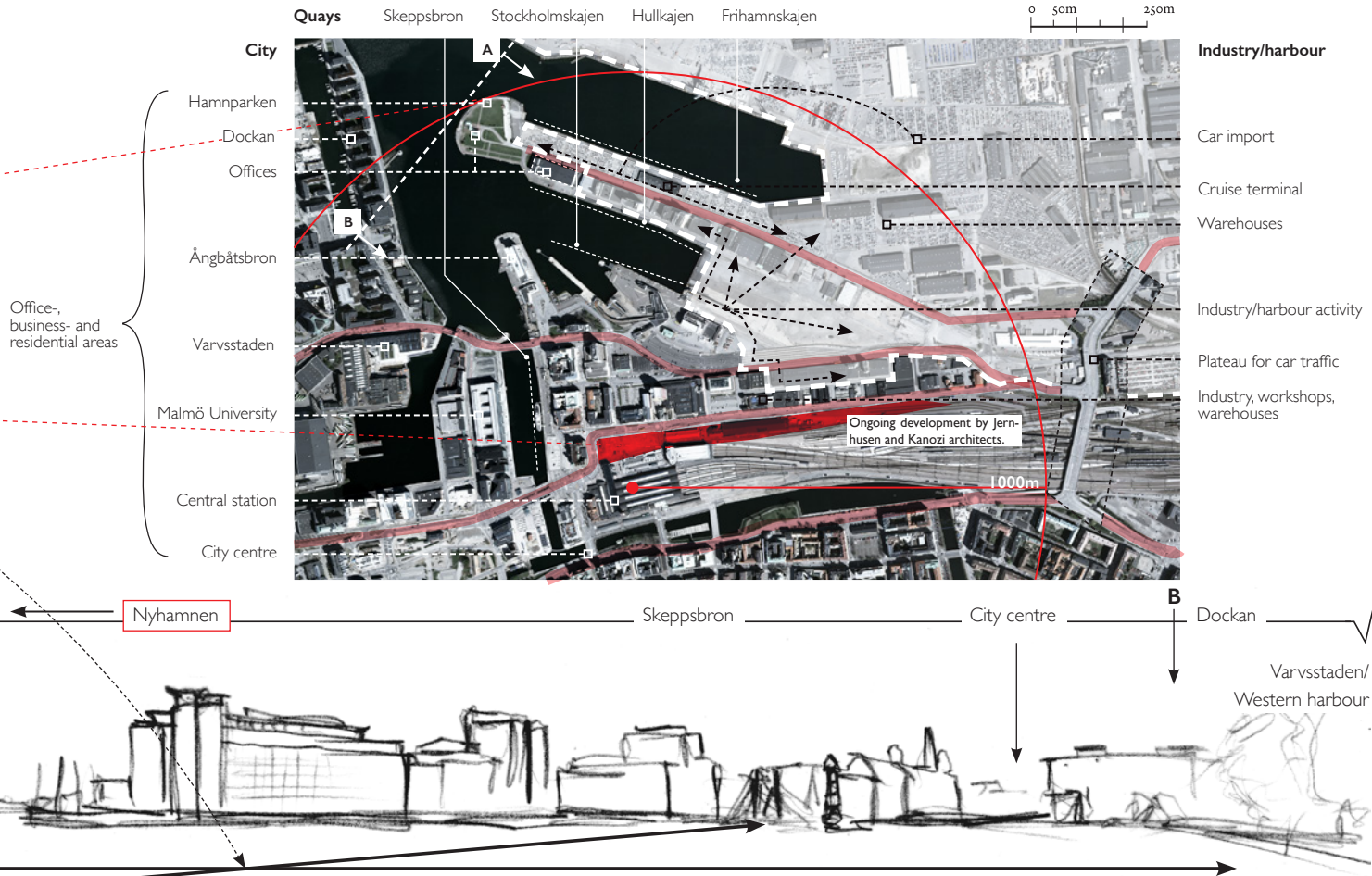
CITY CENTRE



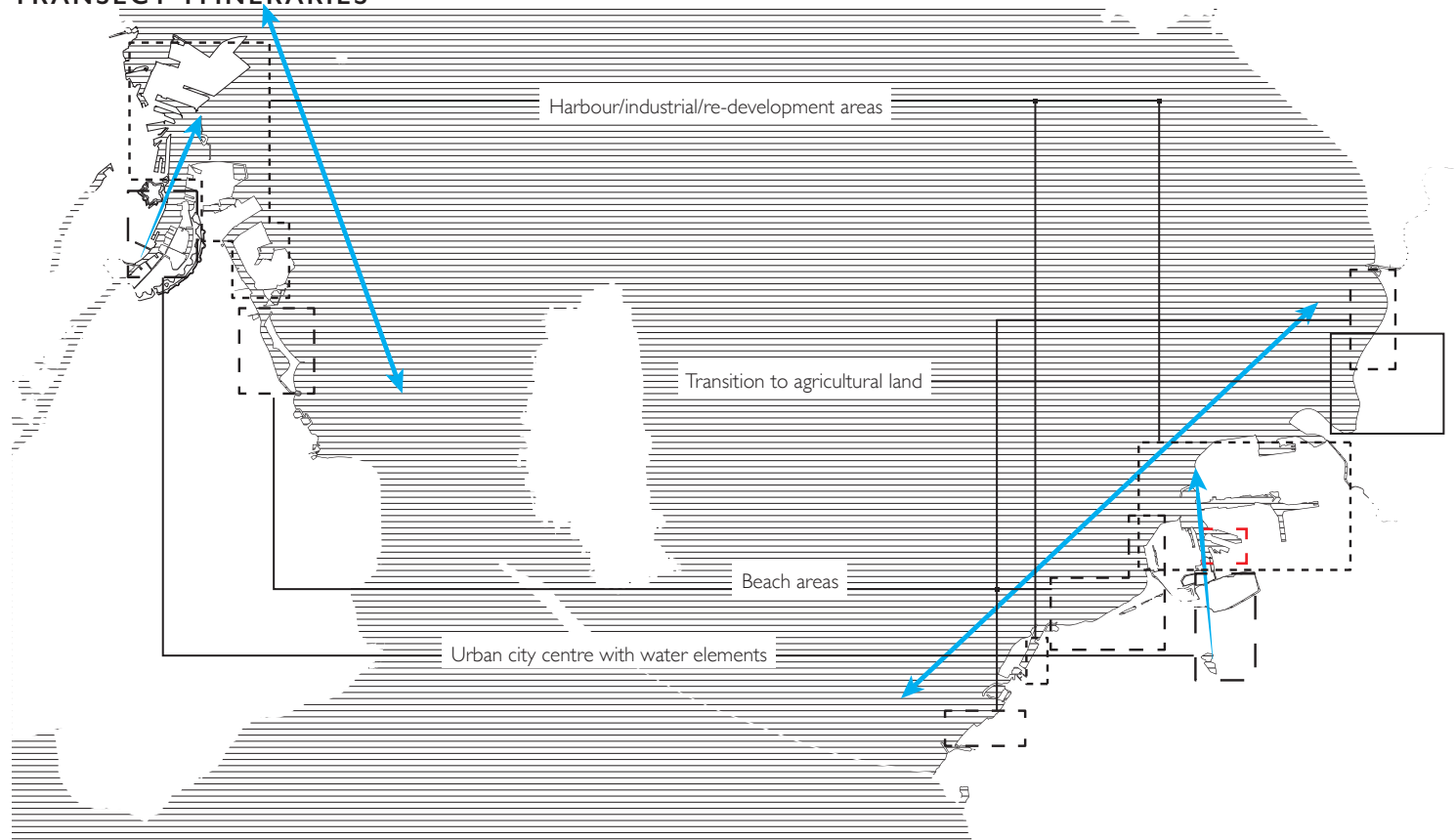
IN-BETWEEN SPACE



transecting nyhamnen | in-between space



TRANSECT ITINERARIES



Basic conditions | Through an investigation of Nyhamnen and the surrounding areas basic points of interest are drawn out. They form the base for the transects' itineraries.

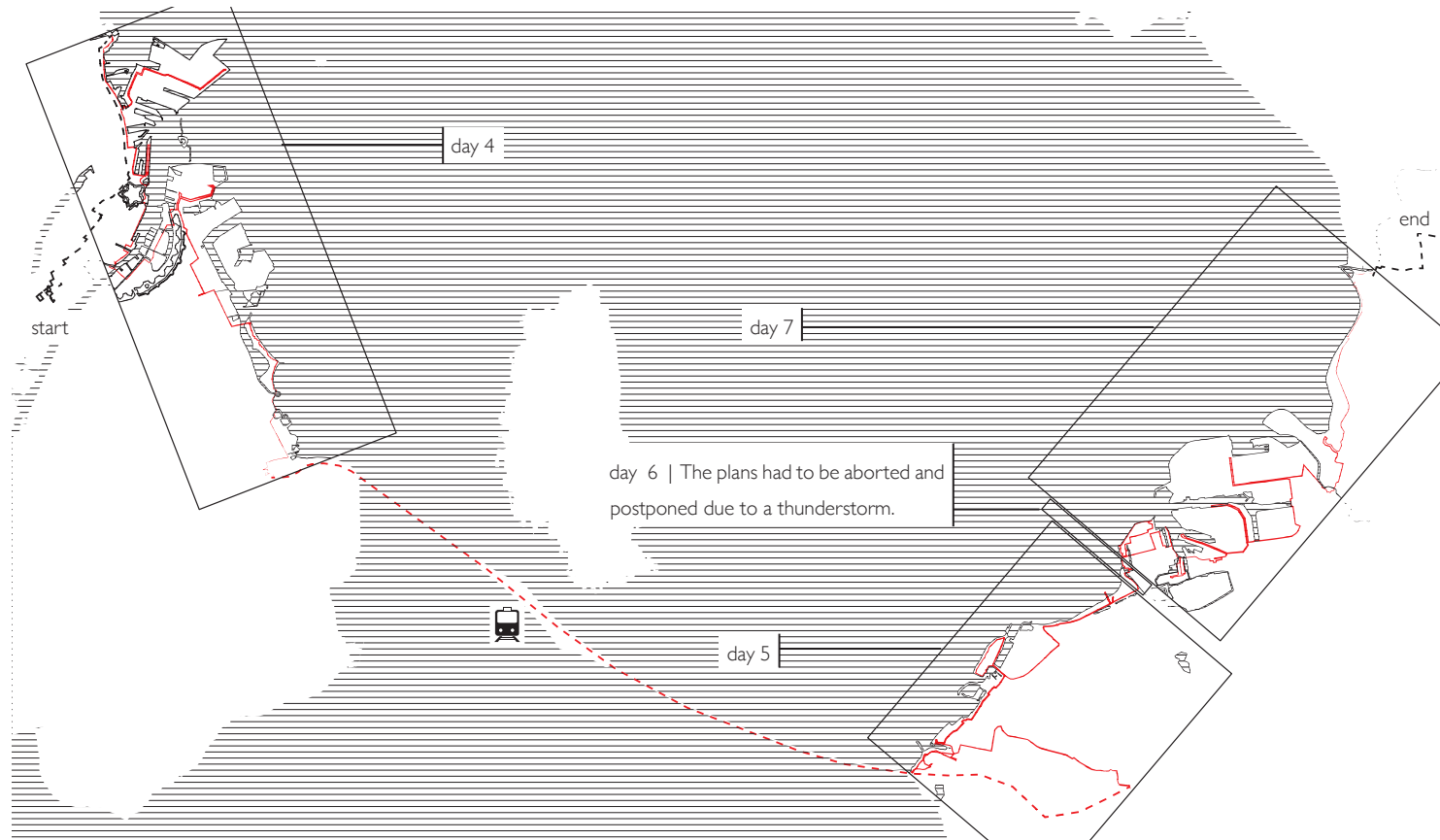


Planned itineraries | The itineraries for the deviant transects are then crudely drawn on a map, their route derived from the information gathered beforehand on Nyhamnen and its surroundings.

THE DEVIANT TRANSECTS



S/N Urban transect | The urban transect aims to explore the city centre in relation to Nyhamnen. The focus lies on investigating the transition from city centre to harbour by examining different urban typologies, spatial situations and the succession of water along the route. *Length: 8,03 km.*



W/E Coastal transect | The coastal transect explores the coastal landscapes of Öresund as well as Copenhagen and Malmö's harbour- and water landscapes. Length: 131,4 km (transect: 87,6 km, bridge: 23,4 km, transportation routes: 20,4 km).

TRANSITIONAL WATERSCAPES

Transitional waterscapes explores Öresund's water landscapes in order to situate Nyhamnen as a part of that landscape. It sees Nyhamnen not as an area in itself but instead as a transitory space between the inner waterscapes of Malmö and the outer waterscapes of the Öresund. Transitional waterscapes is about the physical experience of the site and its surrounds as well as trajectories and immaterial notions affecting it. It is also the construction of the site of Nyhamnen as a part of the Öresund landscape and as a part of Malmö as a city in that landscape.

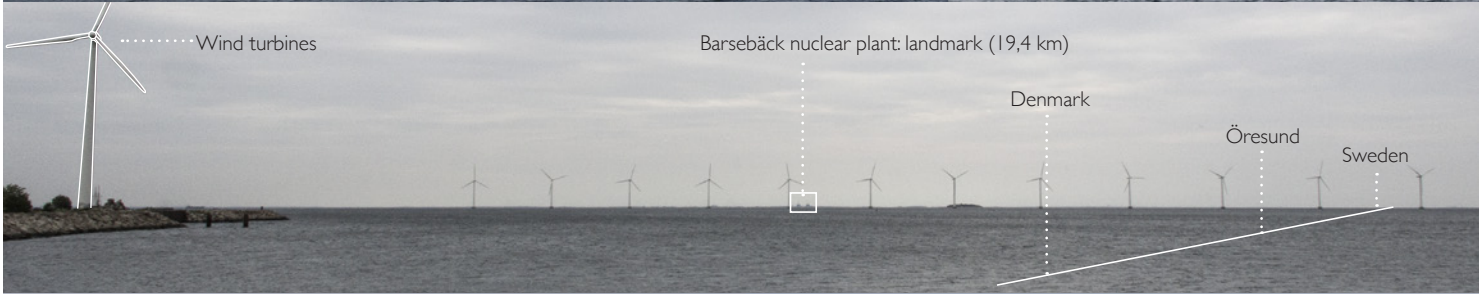
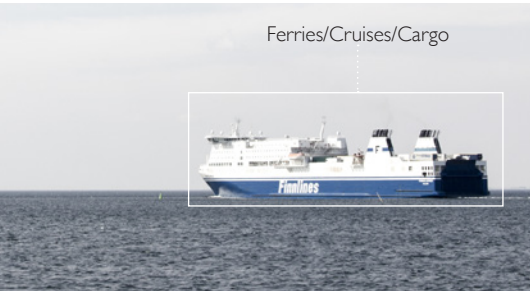
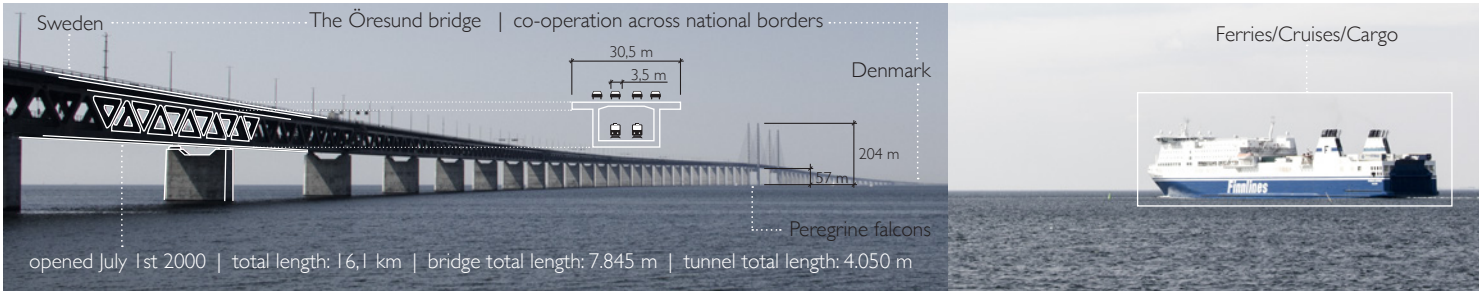
I	Understanding the öresund view	79
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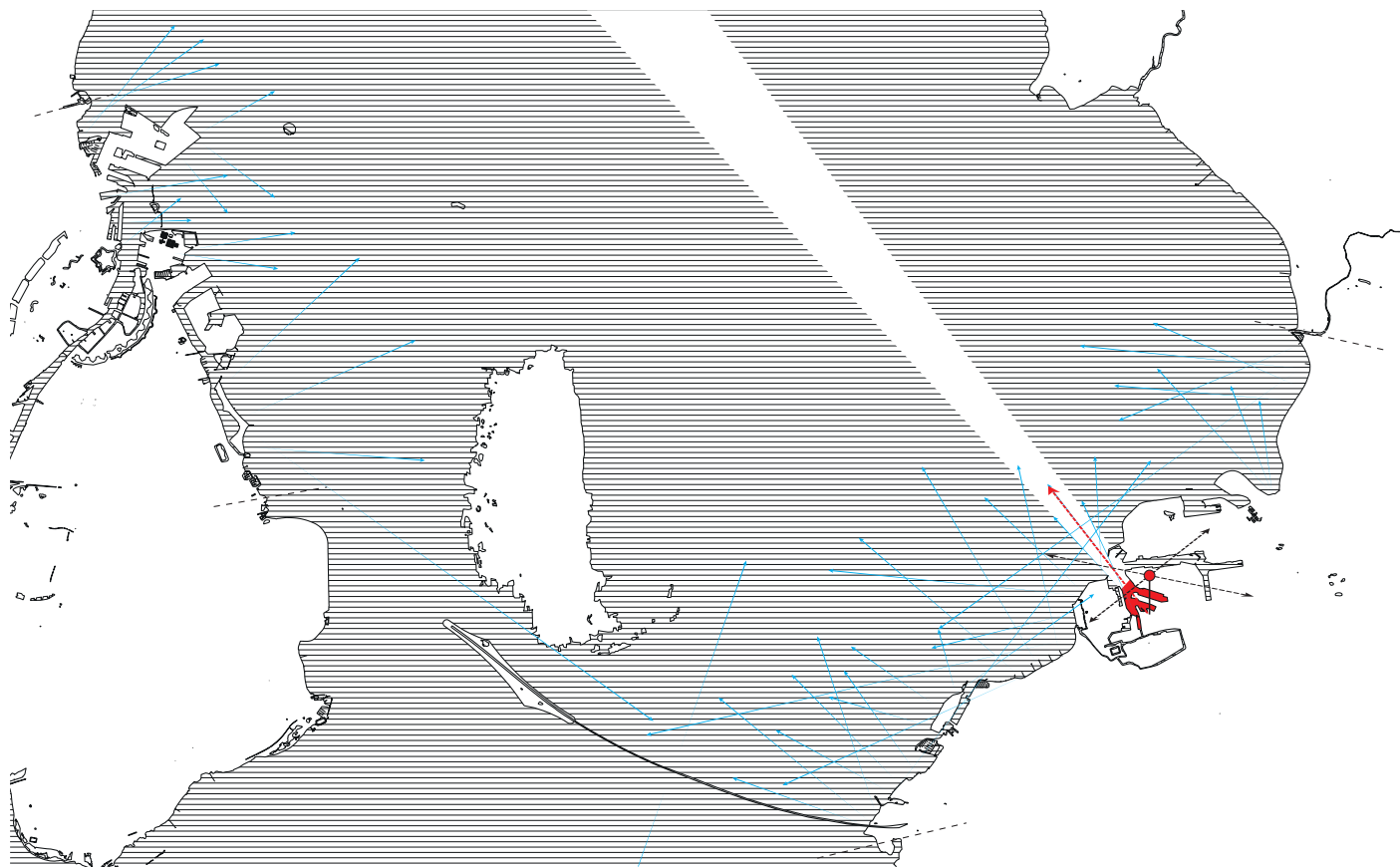


THE ÖRESUND



I. UNDERSTANDING THE ÖRESUND VIEW

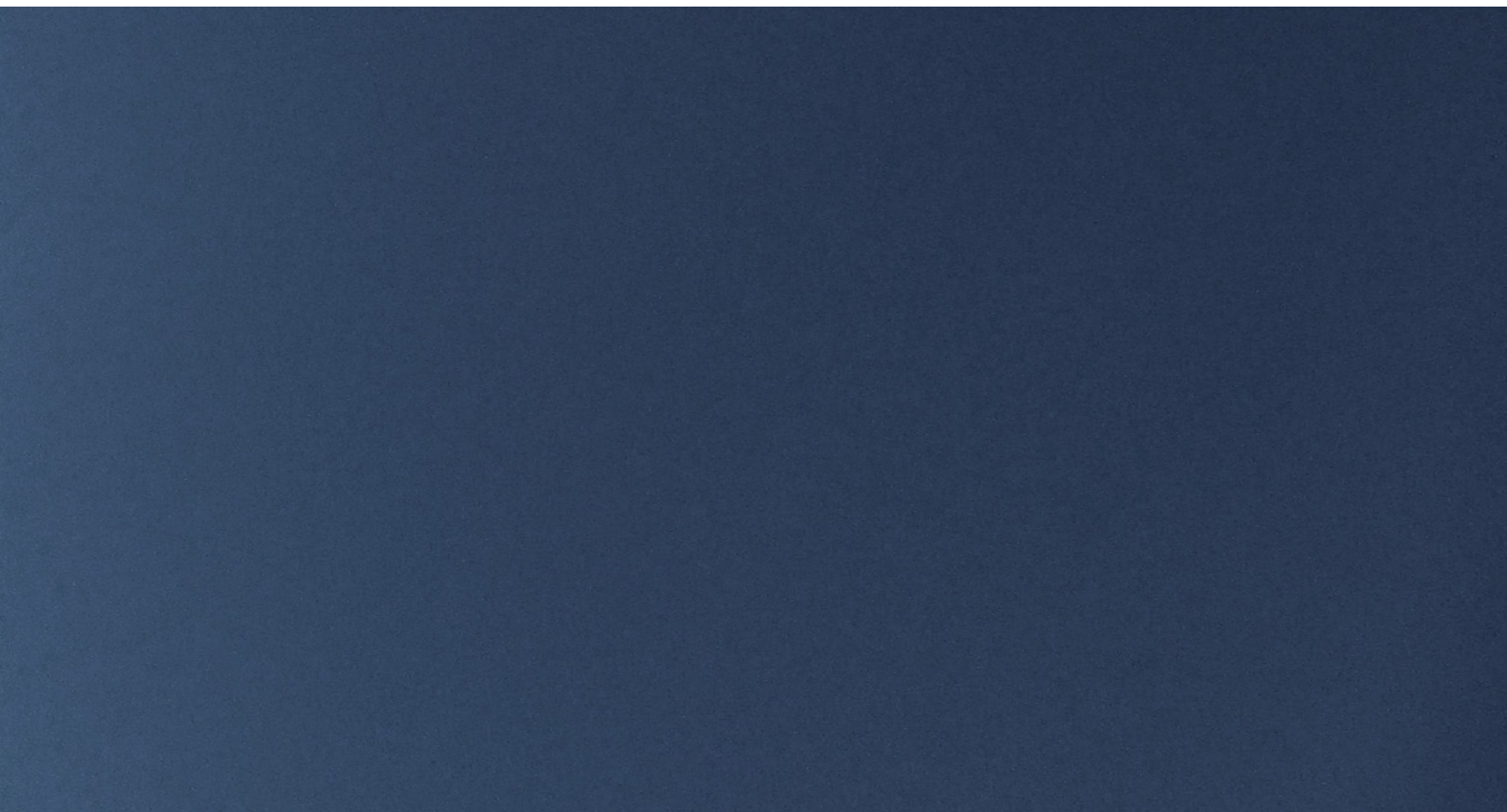




THE VIEW FROM NYHAMNEN TOWARDS THE SEA (SEEN FROM GROUND-LEVEL) LACK MANY OF THE TRAITS THAT DISTINGUISHES THE VIEW OF ÖRESUND. SEEN FROM ABOVE GROUND-LEVEL, HOWEVER, THE CHARACTERISTICS ARE ONCE AGAIN VISIBLE.

TRAJECTORIES OVER THE SOUND









II. CONSTRUCTED LAND



TO UNDERSTAND THE COASTAL LANDSCAPES OF ÖRESUND IS TO ACKNOWLEDGE THE HUMAN DRAWN BUT EVER CHANGING COASTAL LINE. WHETHER IT BE BY CLAIMING NEW LAND, STORMS AND FLOODING, THE CONSTANT MOVEMENT OF THE WAVES OR BY CLIMATE CHANGE AND SEA LEVEL RISE, THAT LINE IS ALWAYS IN MOTION.





sC-01



sC-02



sC-03



sC-04



sM-01



sM-02



sM-03



sM-04



sM-05



sM-06



sM-07



sM-08



sM-09



sM-10



sM-12



sM-13

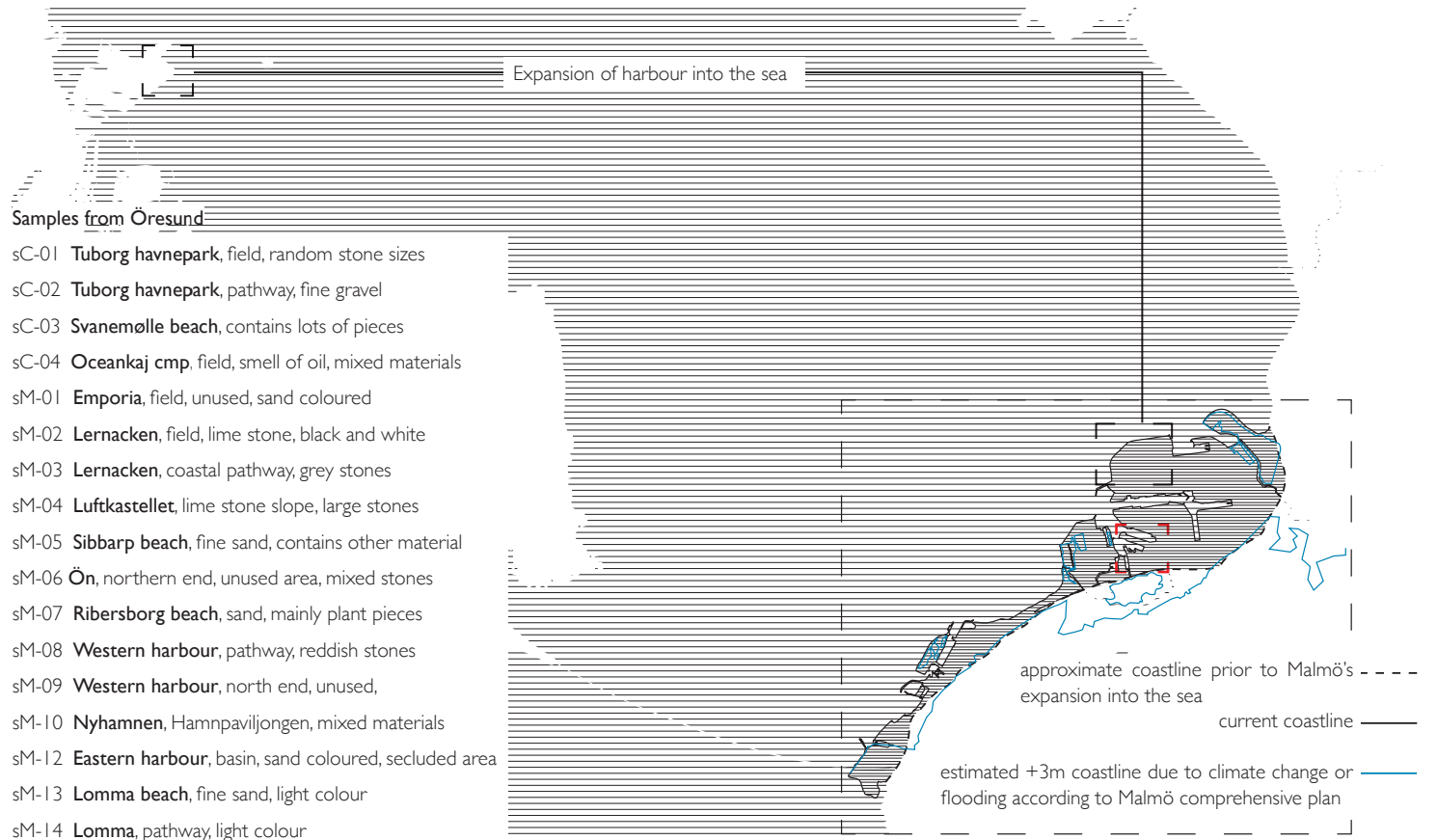


sM-14

SOIL SAMPLES COLLECTED AND SORTED DURING THE TRANSECTS AROUND ÖRESUND. SOME PLACES HAVE CAREFULLY SELECTED AND COLOUR SORTED GRAVEL WHEREAS OTHERS ARE FILLED WITH A MIX OF REINFORCING BARS, ASPHALT SMELLING OF OIL, BRICKS AND SAND. ALL OF THEM ARE, HOWEVER, CONSTRUCTED.

C= Copenhagen

M=Malmö



A COASTLINE UNDER CONSTRUCTION AND CHANGE

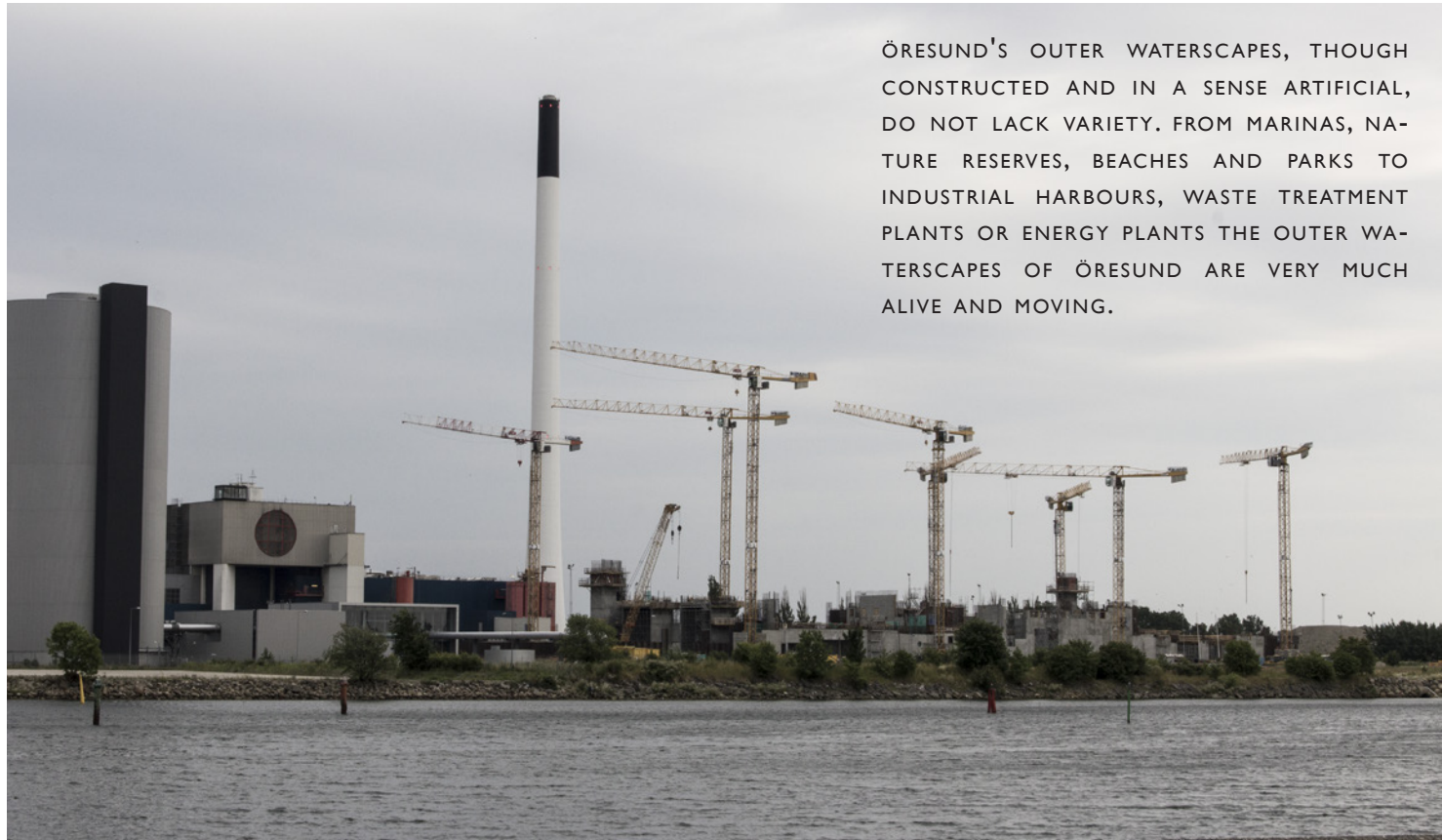


III. OUTER WATERSCAPES From land to sea





CONSTRUCTEDNESS ≠ SAMENESS



ÖRESUND'S OUTER WATERSCAPES, THOUGH CONSTRUCTED AND IN A SENSE ARTIFICIAL, DO NOT LACK VARIETY. FROM MARINAS, NATURE RESERVES, BEACHES AND PARKS TO INDUSTRIAL HARBOURS, WASTE TREATMENT PLANTS OR ENERGY PLANTS THE OUTER WATERSCAPES OF ÖRESUND ARE VERY MUCH ALIVE AND MOVING.

















EXPLORING OUTER WATERSCAPES

EXPLORING OUTER WATERSCAPES

Malmö's Outer Waterscapes: A Long Stretch of Recreation Interrupted by the Harbour

COPENHAGEN'S OUTER WATERSCAPES

Øresundskysten | New port for cross-city connections under way

Refuelcaas

Re-developed industrial area with main industrial building intact. New houses, different levels of practices and resources. One of the main buildings, the S-Bank, housed the European song contest 2014.

Sandra Søgaard | Architecture

Rehabilitated coastal Suburban settlement

Lyngette waste water treatment plant

Øresundskysten | Industrial area storing jet fuel for Copenhagen airport

CPH | Copenhagen Malmö port connection

Barbæk nuclear plant | Landmark

Østervang | District housing project

Anger beach was constructed 2005 with the aim of giving the citizens of Copenhagen a large beach close to the city. The visual impression of the beach is dominated by the very fine and clean sand, the concrete construction and paths, the sea, the salt of grass, the view of the Øresund bridge and the skyline taking of or landing at Copenhagen airport.

Østervang tower | Landmark

Rehabilitated areas with access to sea

SDB residential exhibition: Clearly built residential housing with a facade directly towards the coast. A quay or park separates the buildings from the sea. The corner area also features a fountain and a canal.

Apartment buildings and large villas. The sea is visible from the buildings but not directly approachable

The sea is close to the buildings and approachable, separated only by a green lawn and rocks

Østervang beach in winter

Larsensten

Low dune

Per restoration

Villas close to the sea but approached by a street with car traffic and a beach

**SANDY BEACHES | DERELICT LAND | LIMESTONE | SETT STONES | WET | ASPHALT | GRAVEL | GRASS LAWNS | QUAYS | ROCKS | TALL GRASS | DRY
WASTE TREATMENT | ENERGY | WATER TREATMENT | INDUSTRY | ART | RECREATION | RESIDENTIAL | TRANSPORT | NATURE | AGRICULTURAL LAND**

Interim narrative
TN-08
Alexander Pleier/soen
Landscape architect programme
Landscape inventory of agricultural context 2014

Wind turbine icons

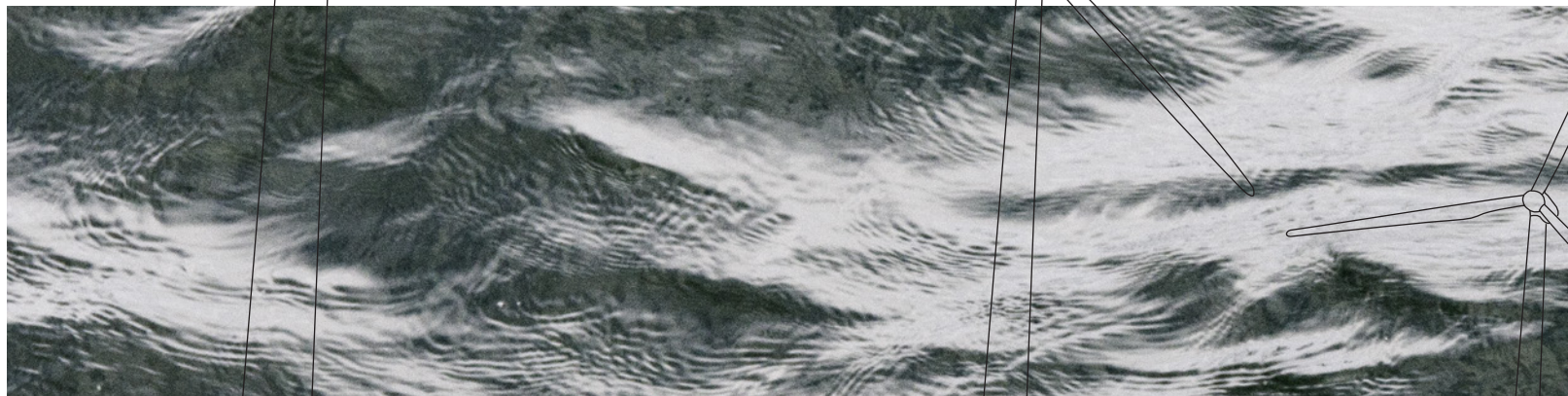
Icons of a house, a fish, a sailboat, a boat, and a swimmer.

ÖRESUND'S OUTER WATERSCAPES BY FOOT, BIKE AND TRAIN. A MAPPING OF THE OUTER WATERSCAPES CREATED BY COMBINING ON-SITE EXPLORATION, TRANS-AREAL MOVEMENT IN ÖRESUND AND INFORMATION GATHERED BEFOREHAND AND AFTERWARDS. IT DOES NOT SHOW A *TRUE* PICTURE OF WHAT ÖRESUND'S OUTER WATERSCAPES ARE. INSTEAD, IT SHOWS AN IMAGE OF AN ACTUAL VISIT ON SITE, OF RELATIONS AND TYPOLOGIES, OBJECTS AND TRAJECTORIES. THE MAPPING SHOWS AN EXPERIENCE OF TRAVELLING ALONG THE SOUTHERN COAST OF THE ÖRESUND IN JUNE 2014.

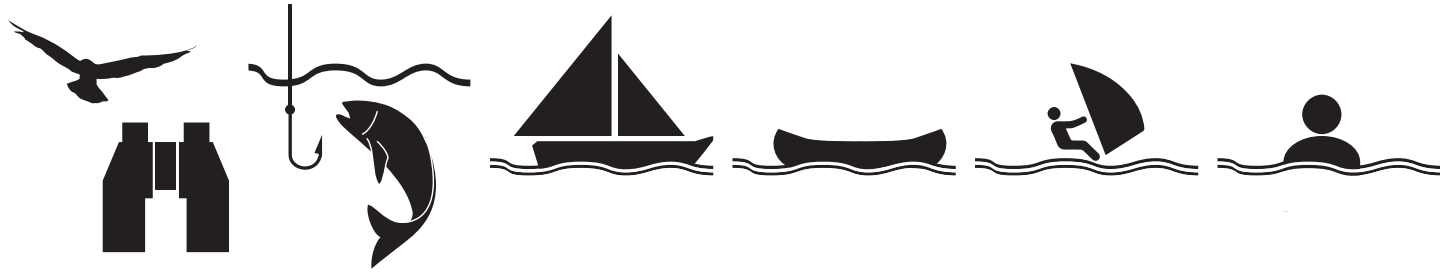
EXPLORING OUTER WATERSCAPES

1/2

SANDY BEACHES | DERELICT LAND | LIMESTONE | SETT STONES | WET



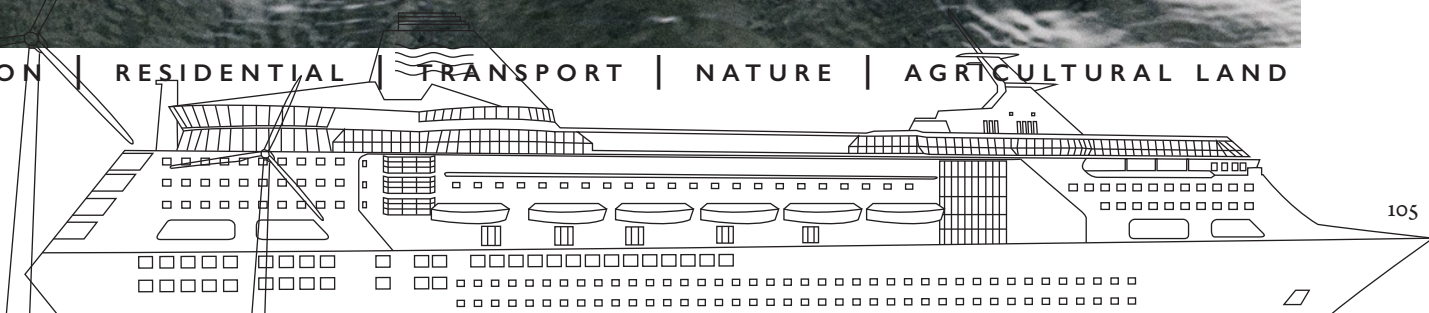
WASTE TREATMENT | ENERGY | WATER TREATMENT | INDUSTRY | ART



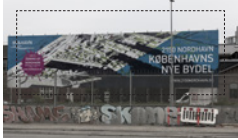
ASPHALT | GRAVEL | GRASS LAWNS | QUAYS | ROCKS | TALL GRASS | DRY



RECREATION | RESIDENTIAL | TRANSPORT | NATURE | AGRICULTURAL LAND



EXPLORING OUTER WATERSCAPES



Nordhavn: Re-development of harbour



Refshaleøen: Partly re-developed industrial area with most industrial buildings intact. Now houses different kinds of practices and restaurants. One of the main buildings, the B&W halls, housed the Eurovision song contest 2014.

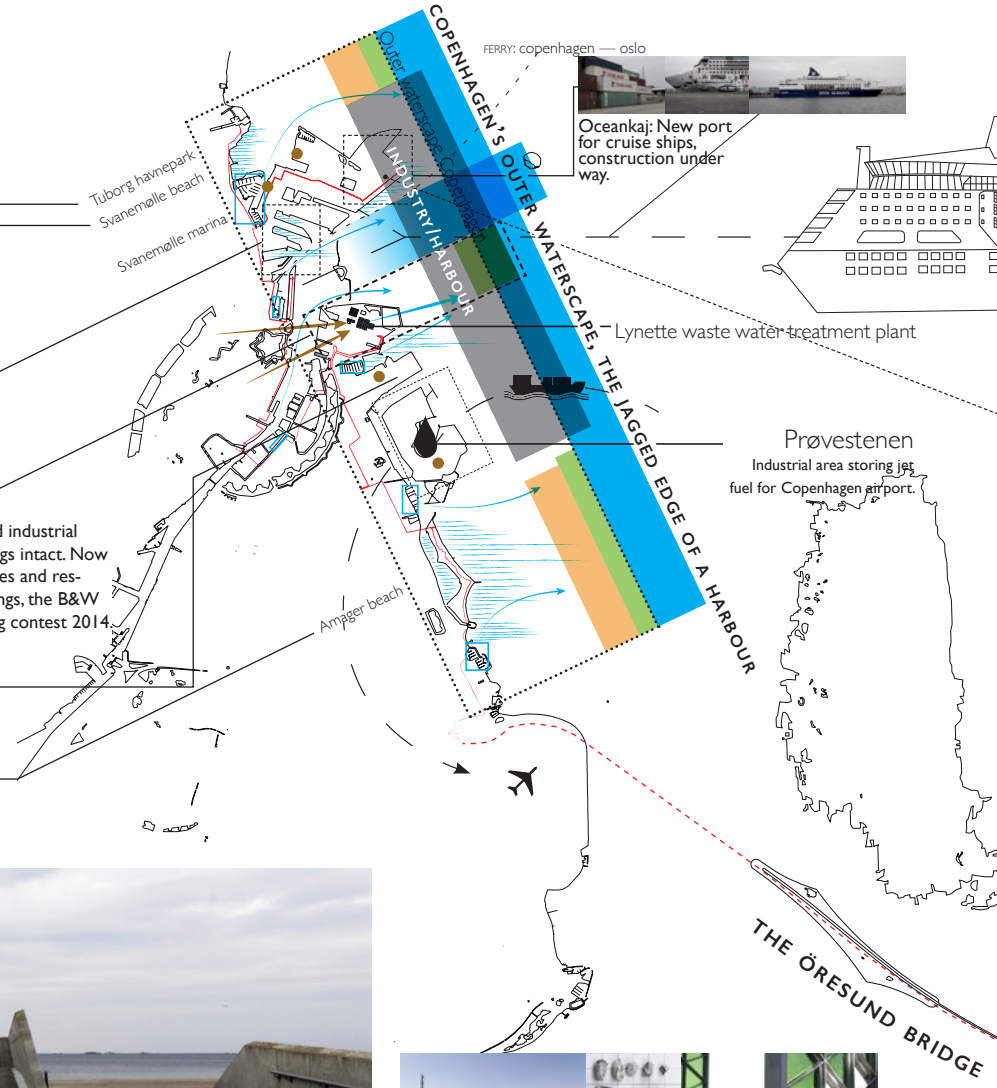
RGS 90: Soil cleaning facilities ●

Amagerværket: District heating plant

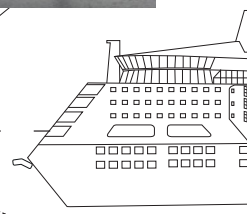
Amager beach was constructed 2005 with the aim of giving the citizens of Copenhagen a large beach close to the city. The visual impression of the beach is dominated by the very fine and clean sand, the concrete constructions and paths, the sea, the tufts of grass, the view of the Øresund bridge and the airplanes taking off or landing at Copenhagen airport nearby.



AMAGER BEACH — THE ARCHITECTURE OF SAND AND SEA



Oceankaj: New port for cruise ships, construction under way.



Lynette waste water treatment plant

Prøvestenen
Industrial area storing jet fuel for Copenhagen airport

THE ØRESUND BRIDGE



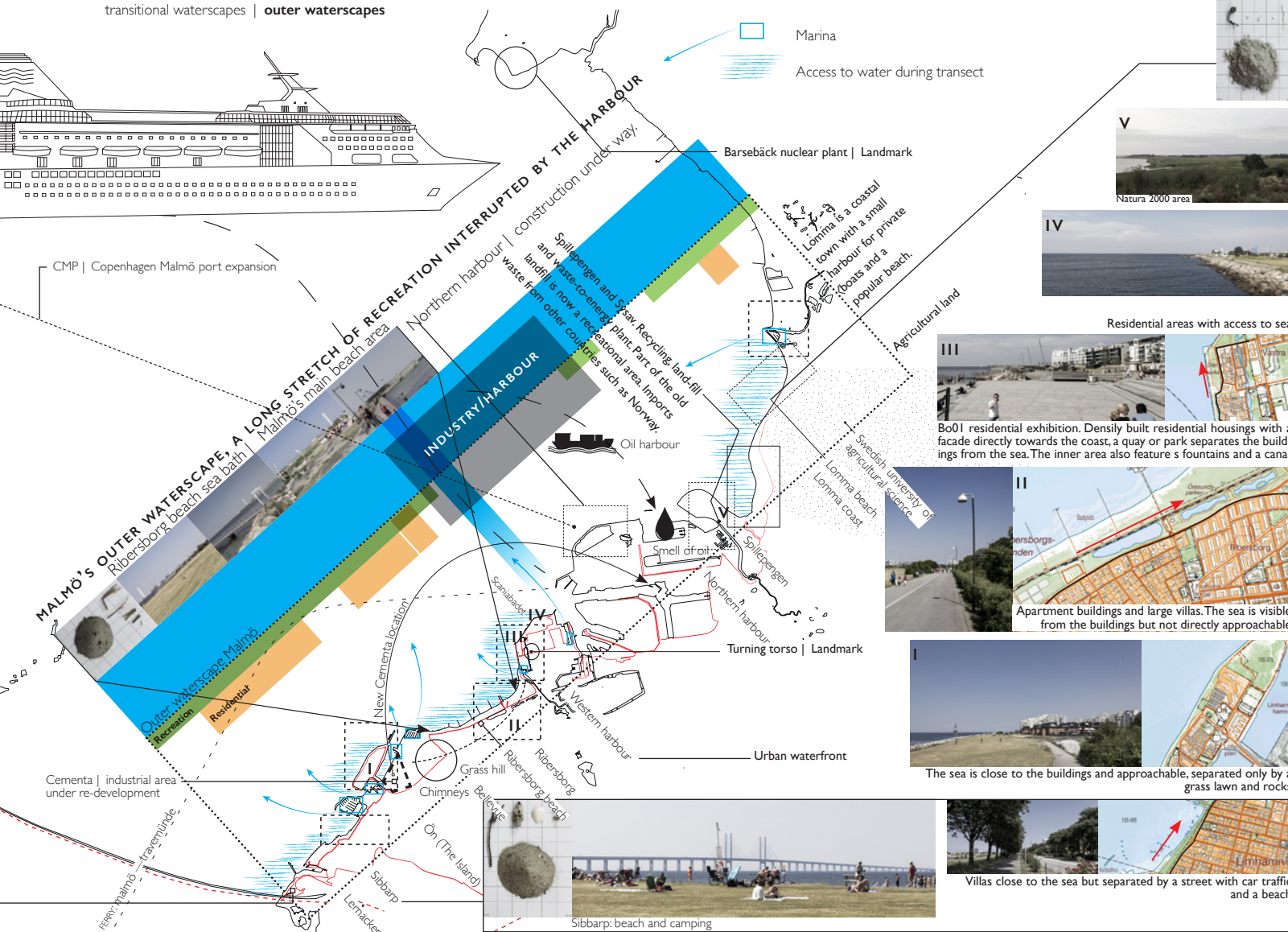
Lernacken



Lime stone



Art installation

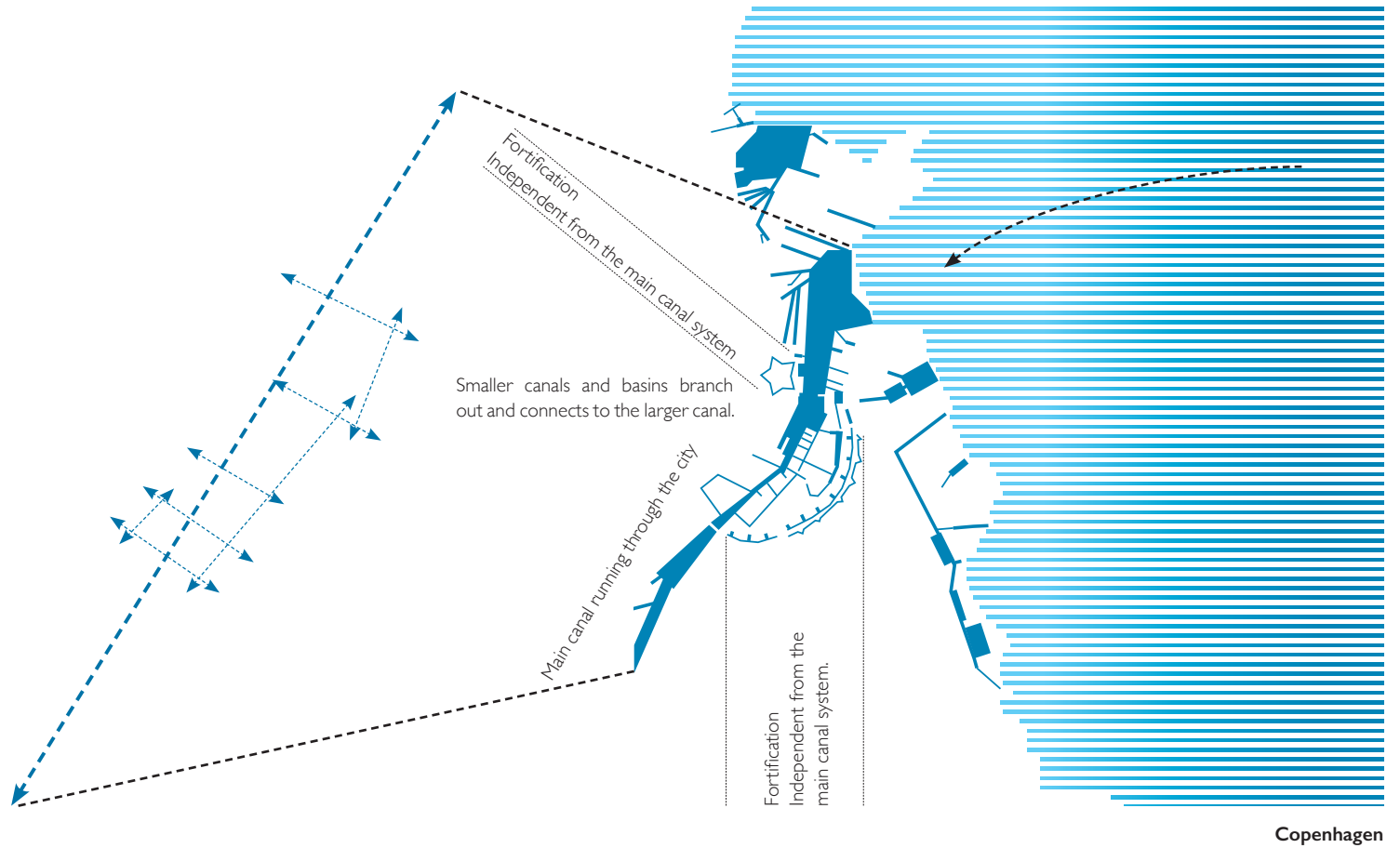




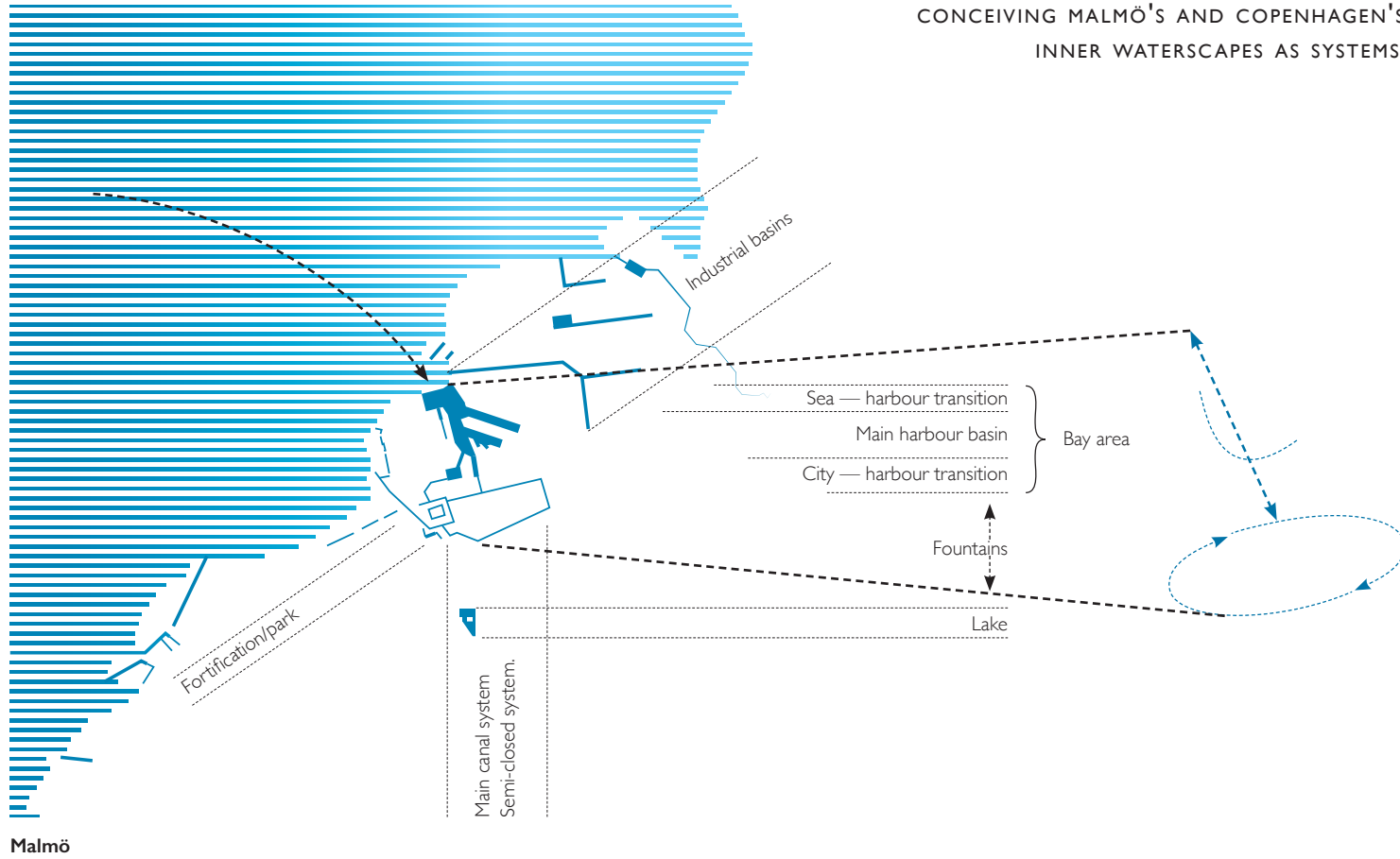
IV. INNER WATERSCAPES A landscape of quays and bridges



EXPLORING INNER WATERSCAPES



CONCEIVING MALMÖ'S AND COPENHAGEN'S INNER WATERSCAPES AS SYSTEMS.





Copenhagen



Malmö



Copenhagen



Malmö



Copenhagen



Malmö

EXPLORING INNER WATERSCAPES | WALKING THROUGH TRANSITIONS

EXPLORING INNER WATERSCAPES | WALKING THROUGH TRANSITIONS

One of Malmö's newest bridges



Malmö's new hotels, concert hall and congress hall. Malmö Live, can be seen in the background. To the east are the central station and by the water the sightseeing boat.

The canal at Horns Vågholm is heavily dominated by traffic and marks the end of the old city centre and the beginning of the transition to the harbour.

The first glimpse of the harbour in the distance one can see the Trossmidska ferry as well as Ångbåtsbussen, the building further north on the quay Skanstorp.

It is after ending Storströget to the north one is first able to get a glimpse of the harbour. Storströget is dominated by the large station, the plaza is mostly used as a transport route and the west part is a dedicated parking area.

The fountain next to the busy boundary of the west side of Gustav Adolfs torg is frequently visited by both cars and people. The plaza has a constant flow of people and is also used as a market place.

Södra Erstavärdshuset. The only bridge over the canal in an urban setting which offers an environment not focused only on traffic, but has a more active urban life. The area has a distinct soundscape thanks to the waterfall-like fountain on the north side of the canal.

Fountain at the Triangeln plaza a transportation hub in Malmö built for pedestrians, public transport and car traffic.

Views from the highest point in Pildammsparken

Pildammsparken, one of Malmö's main parks offers a large area for recreation.



Contemporary space

Creating open space in Nyhamnen
Alexander Henriksson
Landscape architect programme
Swedish university of agricultural science
2014

West side of the inner harbour basin

City of Malmö
University's building, marks the beginning of a new architectural typology, which continues further west. Large buildings dominated by institutions and offices.

East side of the inner harbour basin

Features four city blocks of houses resembling the same architecture as its distinct towers.

Bygghuset

A single large building functioning as a one of the landmarks in the area. Other architectural landmarks are Turning torus, Dag Thomas, Augustabacken and Lärarinnans villa.

Re-purposed ferry building

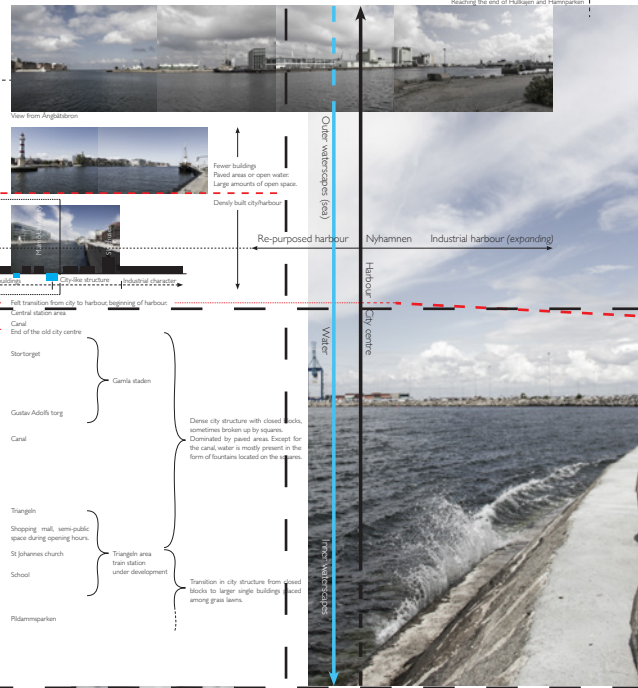
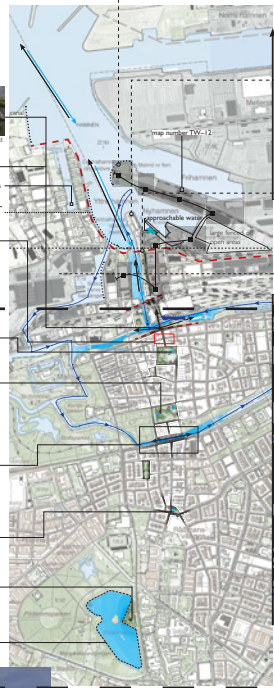
The old ferry building has been re-purposed as a building which houses offices. These buildings are two of the first who break the grid-like pattern from the city centre.

Hullkajen

Hullkajen features a single row of buildings except for the cruise terminal which is located along the northern quay amongst the car import. The southern quay is not accessible, except for passengers boarding one of the ferries at the terminal.

Härnäsplanen

At the end of Hullkajen and in the middle of Härnäsplanen lies Härnäsplanen, a single building newly re-purposed as an office building.



View from Angeltorps

Re-purposed harbour

City centre

Harbour

Industrial harbour (expanding)

Water

Inner waterscape (sea)

Power buildings

Paved areas or open water

Large amounts of open space

Densely built city/harbour

Re-purposed harbour

City centre

Harbour

Industrial harbour (expanding)

Water

Inner waterscape (sea)

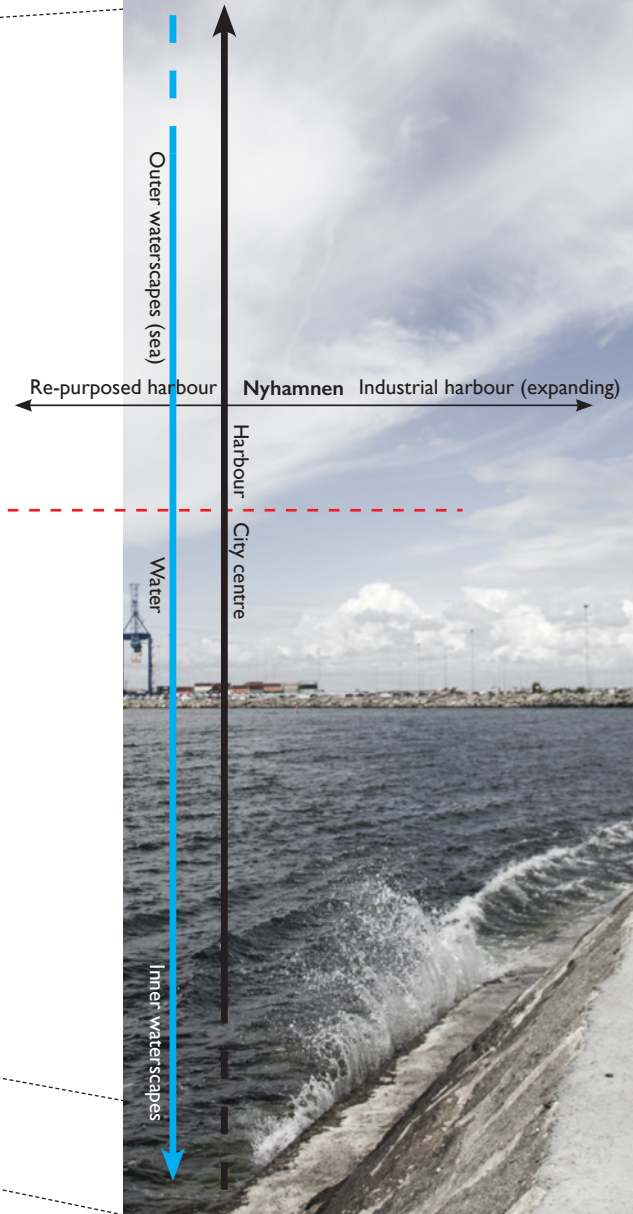
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3

4

transitional waterscapes | **inner waterscapes**

A MAPPING OF THE TRANSITIONS IN THE INNER WATER-SCAPES OF MALMÖ ALONG THE TRANSECT ROUTE. THE MAP TRIES TO GRASP HOW THE WATER CHANGES AND FUNCTIONS THROUGH THE CITY CENTRE TOWARDS THE SEA.



One of Malmö's newest bridges.



Malmö's new hotel-, concert- and congress hall, *Malmö Live*, can be seen in the background. To the east are the central station and by the water the sight-seeing boat tour.



canal



sightseeing boat

The canal at Norra Vallgatan is heavily dominated by traffic and marks the end of the old city centre and the beginning of the transition to the harbour.



canal

marina

Cod
Herring
Mackerel
Flounder



viewpoint

The first glimpse of the harbour. In the distance one can see the Travemünde ferry as well as Ångbåtsbron, the building furthest north on the quay Skeppsbron.



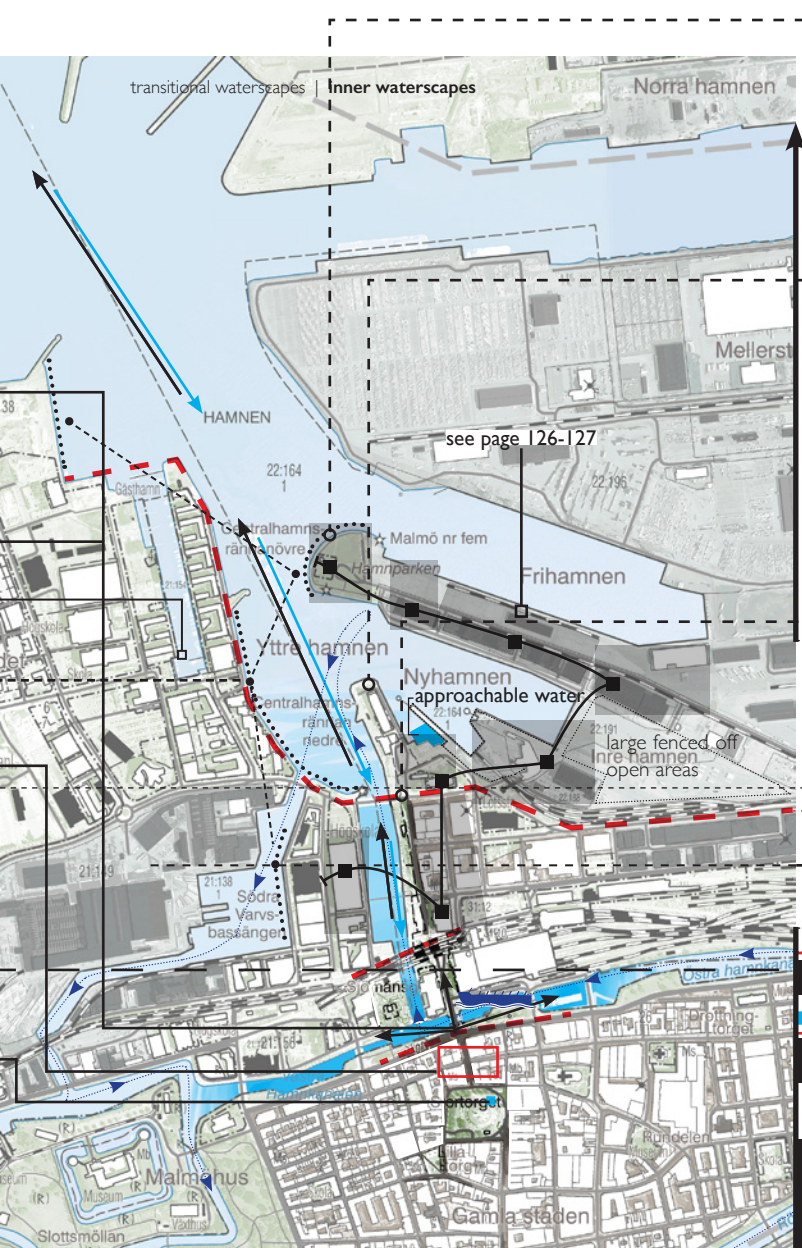
NEXT SPREAD



It is after exiting Stortorget to the north one is first able to get a glimpse of the harbour. Stortorget is dominated by the large statue, the plaza is mostly used as a transport route and the west part is a dedicated parking area.



fountain



View from Ångbåtsbron



Fewer buildings
 Paved areas or open water.
 Large amounts of open space.



Large buildings | City-like structure | Industrial character

Densely built city/harbour

Re-purpose

Felt transition from city to harbour, beginning of harbour:

Central station area

Canal

End of the old city centre

Stortorget

It is after exiting Stortorget to the north one is first able to get a glimpse of the harbour. Stortorget is dominated by the large statue, the plaza is mostly used as a transport route and the west part is a dedicated parking area.



fountain

The fountain next to the busy bus-stops at the west side of Gustav Adolf's plaza is frequently visited by birds and people. The plaza has a constant flow of people and is also used as a market place.



fountains

Södra förstadskanalen. The only bridge over the canal in an urban setting which offers an environment not focused only on traffic but has a more active urban life. The area has a distinct soundscape thanks to the waterfall-like fountains on the north side of the canal.



canal

Fountain at the Triangeln plaza, a transportation hub in Malmö both for pedestrians, public transport and car traffic.



fountain

Views from the highest point in Pildammsparken. A rare high point in Malmö which is not only a building.

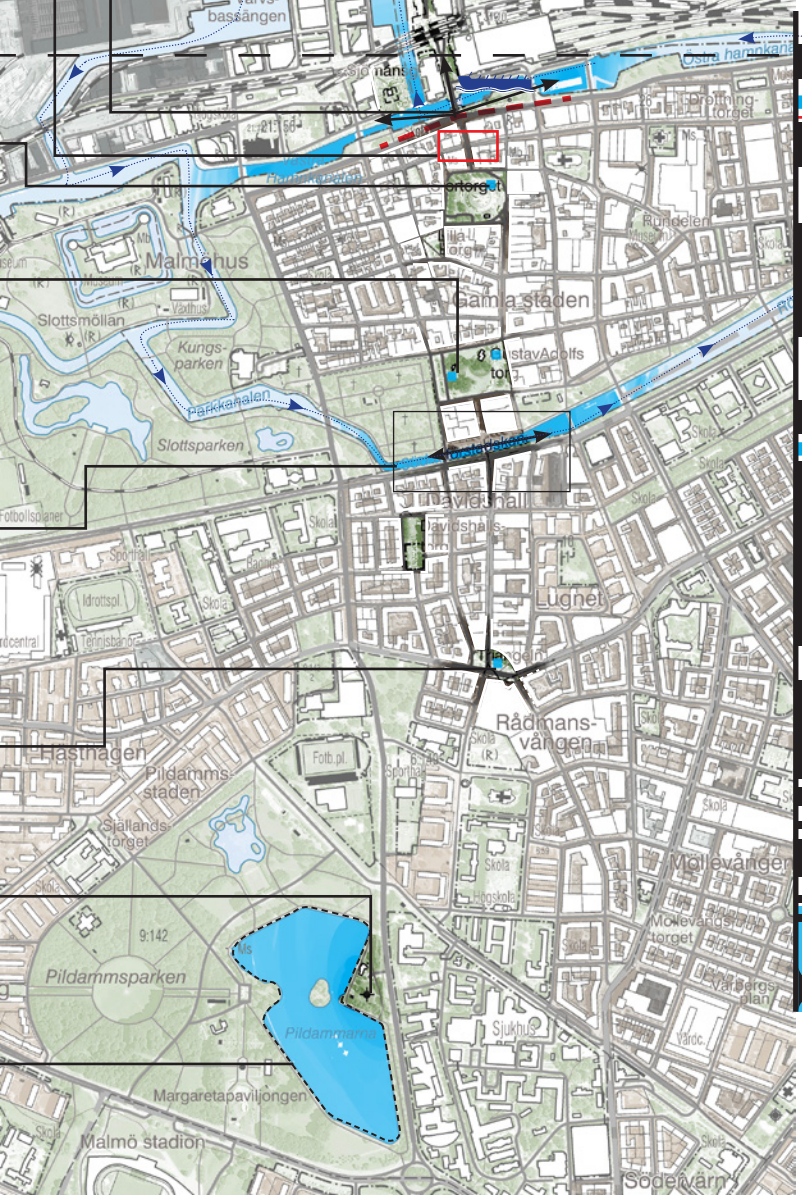


viewpoint

Pildammsparken, one of Malmö's main parks offers a large lake for recreation with jogging tracks around the lake and large fountains in it.



lake/pond



Central station area

Canal

End of the old city centre

Stortorget

Gamla staden

Gustav Adolfs torg

Canal

Triangeln

Shopping mall, semi-public space during opening hours.

St Johannes church

School

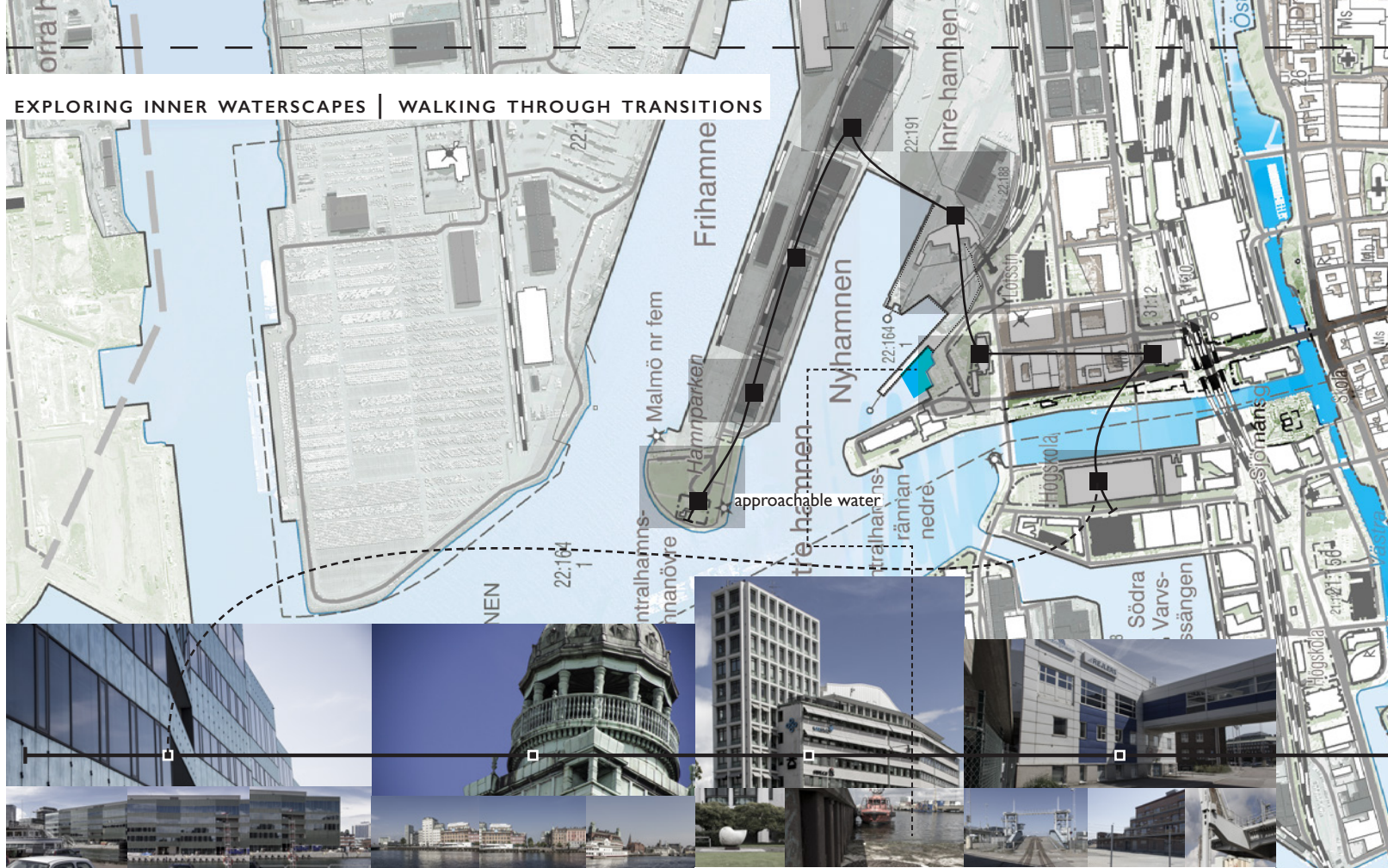
Triangeln area with train station, under development

Pildammsparken

Dense city structure with closed blocks, sometimes broken up by squares. Dominated by paved areas. Besides the canal which runs through both the urban blocks and the park around the old castle water is mostly present in the form of fountains located on the large squares.

Transition in city structure from closed blocks to larger single buildings placed among grass lawns. Except for the lake and ponds in the park water is rare here.

EXPLORING INNER WATERSCAPES | WALKING THROUGH TRANSITIONS

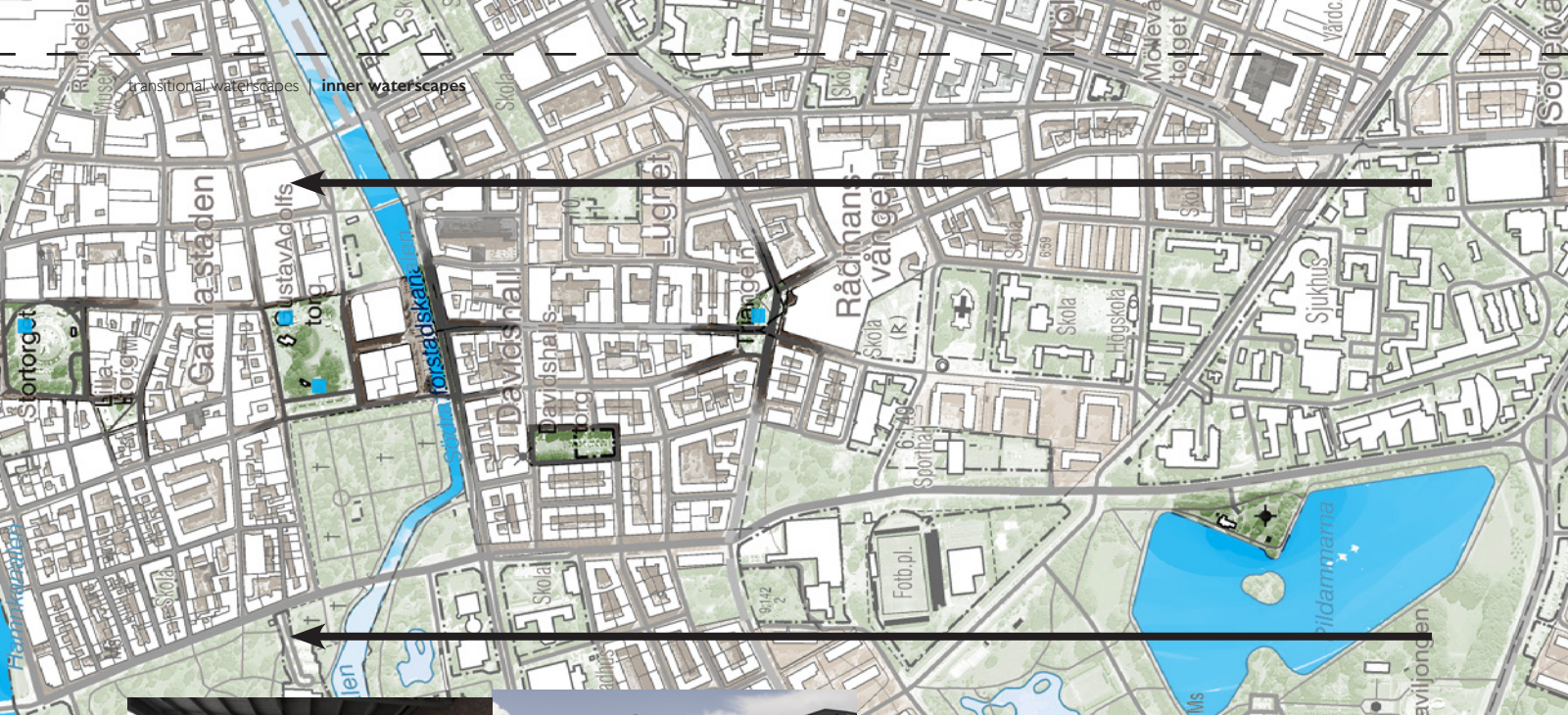


West side of the inner harbour basin | Orkanen, one of Malmö University's buildings, marks the beginning of a new architectural typology which continues further west, large buildings dominated by institutions and offices.

East side of the inner harbour basin | Features four city-like blocks of houses resembling the same architecture as in the city centre. At the southern edge lies Posthuset with its distinct towers.

Bylgiahuset | A single large building functioning as one of the landmarks in the area and gives a view over Öresund. Other architectural landmarks are Turning torso, Slagthuset, Ångbåtsbron and Lantmännens silos. The building is one of the few buildings in the area which is surrounded by planned green. Close by is also the only place one is able to approach the water.

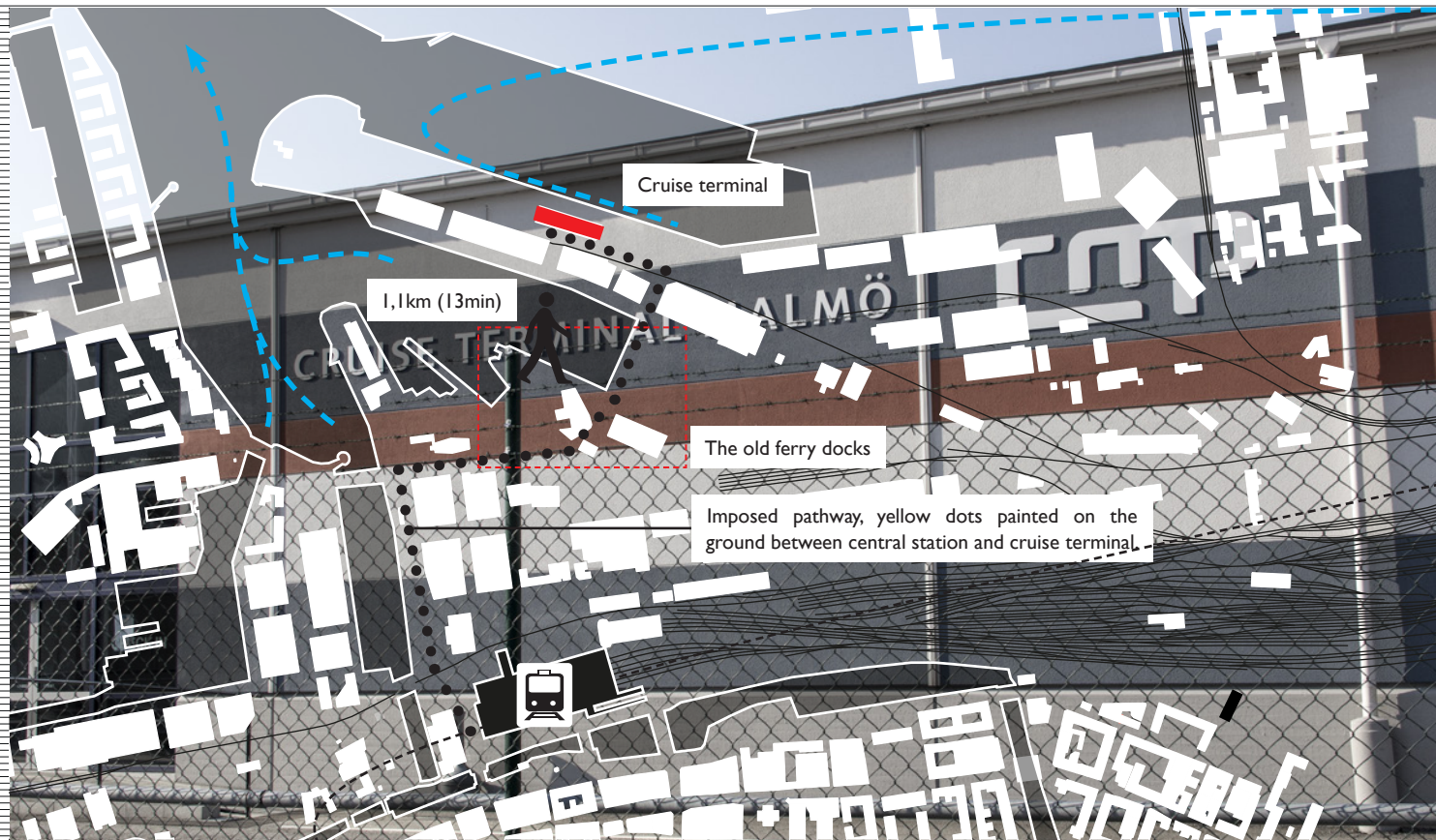
Re-purposed ferry building | The old ferry building lies next to Magasinet, another re-purposed building which houses offices. These buildings are two of the first who break the grid-like pattern from the city centre structure. They mark the beginning of Nyhamnen with a more industrial character and lots of open space. This area is also characterised by the old platforms and constructions used for the ferries.

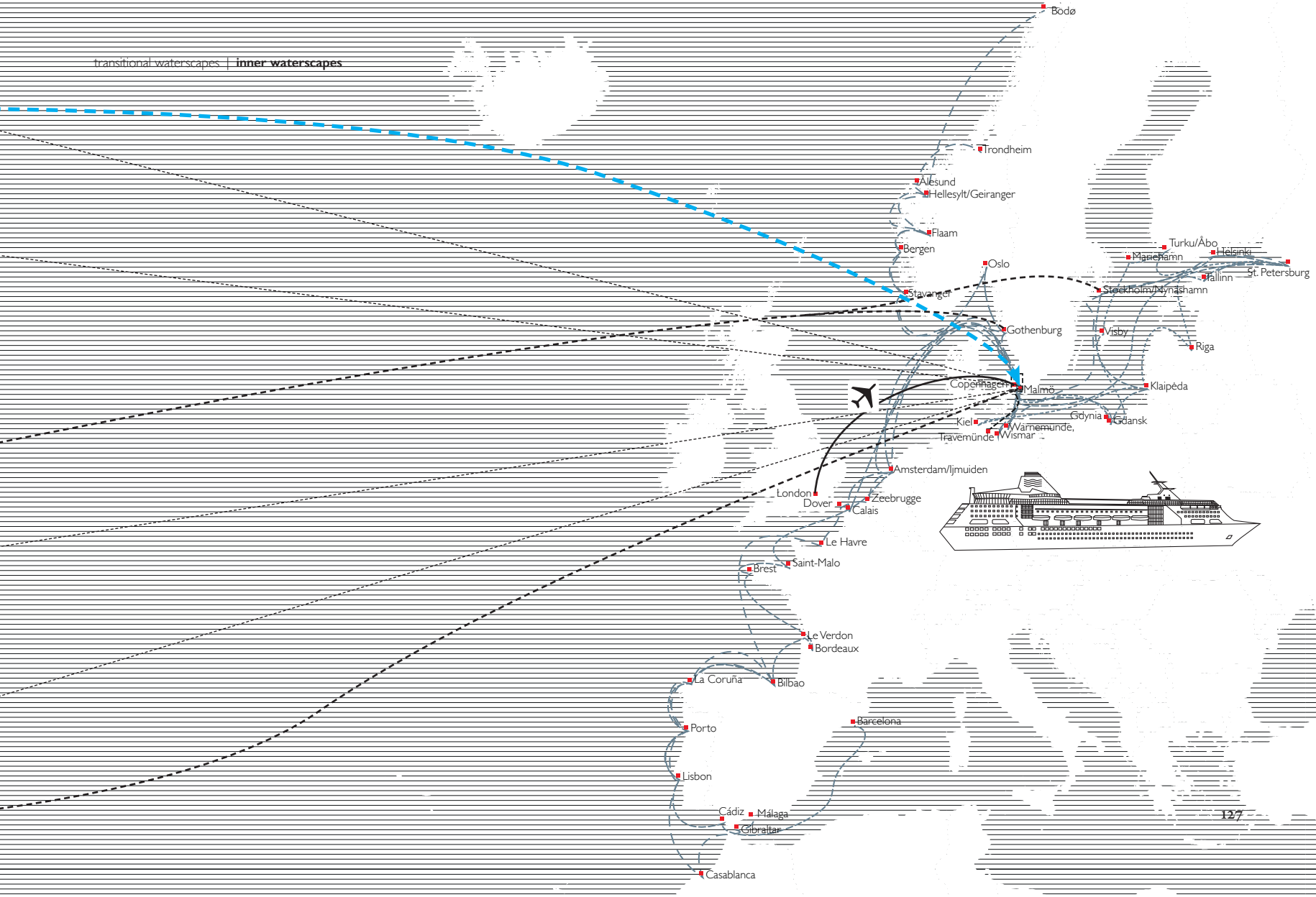


Hullkajen | Hullkajen features a single row of buildings except for the cruise terminal which is located along the northern quay amongst the fenced off car import area. The southern quay is accessible for civilians but is sometimes heavily used by Lantmännen. The northern quay is not accessible, except for passengers boarding one of the cruise ships at the terminal. The street along the pier does not have access to water.

Hamnpaviljongen | At the end of Hullkajen and in the middle of Hamnparken lies Hamnpaviljongen, a single building newly re-purposed as an office building. It is surrounded by Hamnparken with a newly renovated quay sometimes used for fishing.

Walking through urban typologies







MEMORIES OF TIMES PAST, FERRY PLATFORMS FOR LOADING AND UNLOADING





THE OLD FERRY DOCKS AND ENTRANCE TO MALMÖ





TRAVERSING THE ÖRESUND TODAY





SPACES OF PRECARIOUSNESS



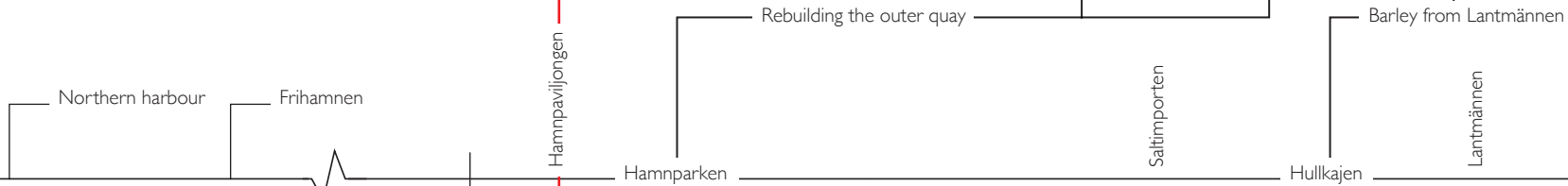


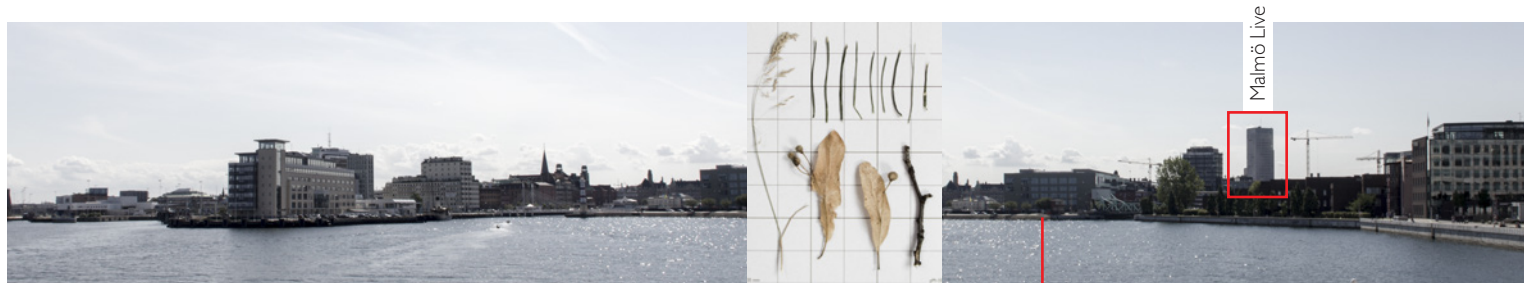
A HARBOUR IN CHANGE — PASSIVE AND ACTIVE SPACES



EXPLORING INNER WATERSCAPES | NYHAMNEN'S VISUAL WATERFRONT

TOWARDS THE CITY (SOUTH)





EXPLORING INNER WATERSCAPES | NYHAMNEN'S VISUAL WATERFRONT

TOWARDS THE CITY (NORTH)



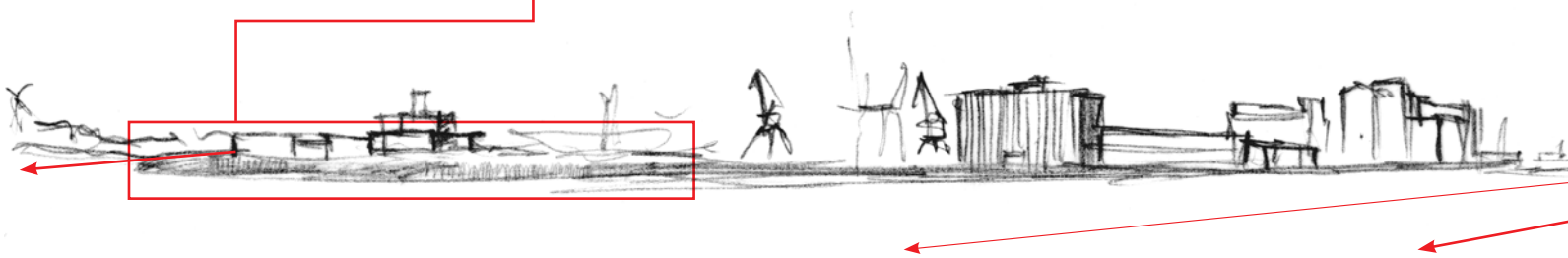
Sea view from the end of Hamnparken, the point closest to the open sea in Nyhamnen

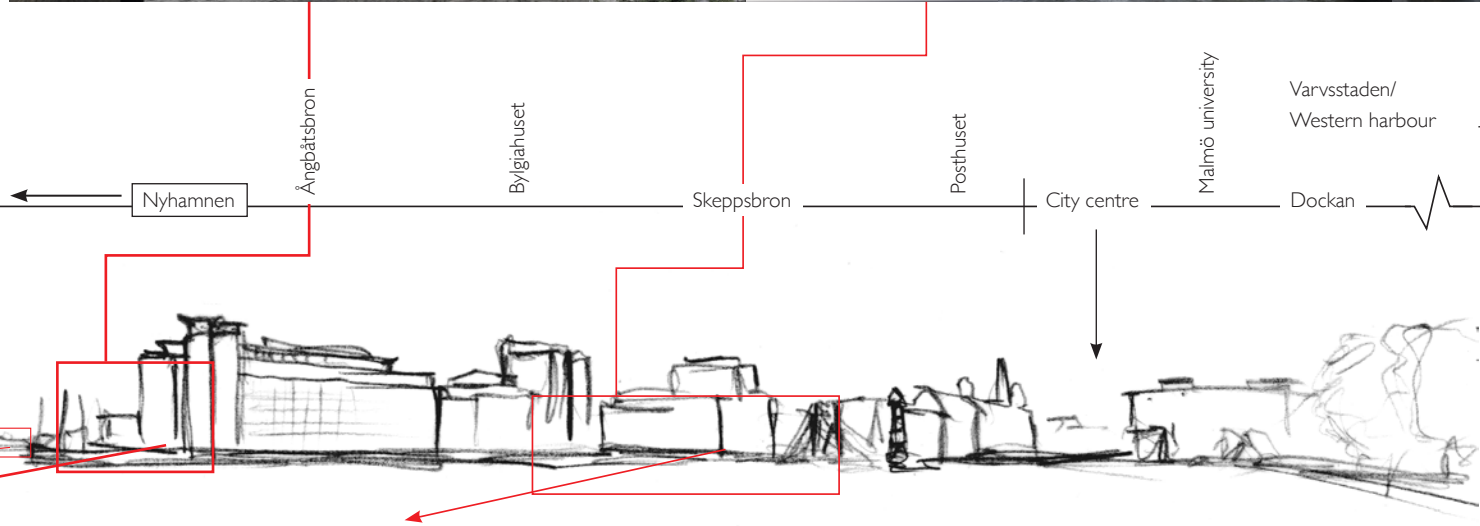
The rare occurrence of approachable water in Nyhamnen



Hamnparken

Hamnpaviljongen





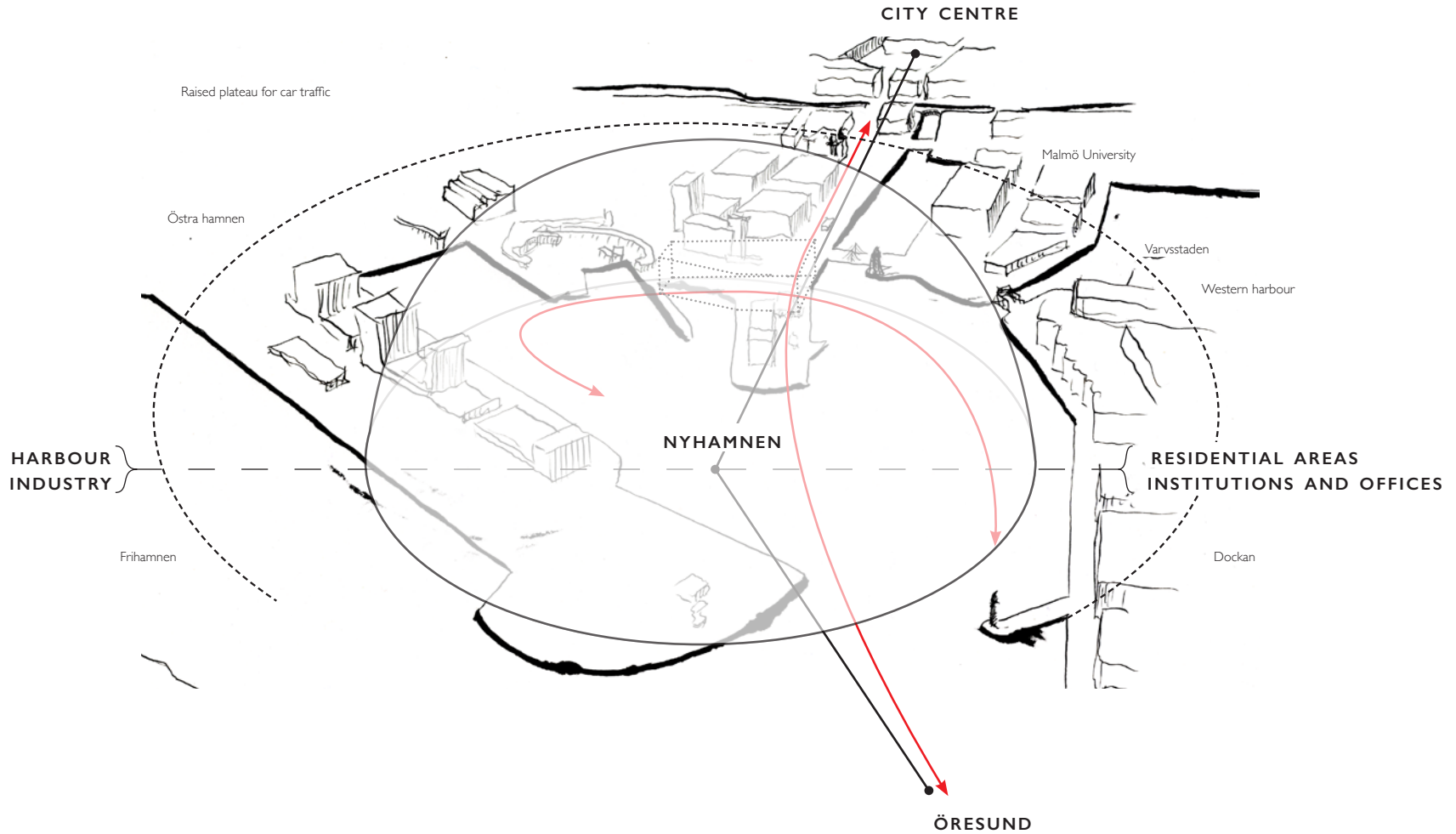


STEPS DOWN TO THE WATER OF ÖRESUND IN NYHAMNEN



V. NYHAMNEN AS A TRANSITIONAL WATERSCAPE BETWEEN CITY AND SEA

NYHAMNEN AS A TRANSITIONAL WATERSCAPE BETWEEN ÖRESUND'S OUTER WATERSCAPES AND MALMÖ'S INNER WATERSCAPES. IT IS HERE NOT SEEN AS A DIRECT PART OF THE COASTAL WATERFRONT BUT INSTEAD AS A CONGLOMERATION OF SPACES AND PLACES WHICH FUNCTION AS A BAY AREA OR RIVER DELTA BUT IN AN URBAN SETTING, IT IS WHERE THE CITY AND ITS WATER MEET THE SEA. A CONSTRUCTED LANDSCAPE OF OPEN SPACE, OF PRACTICES AND PEOPLE, QUAYS AND CONCRETE THAT STANDS IN RELATION TO ITS SURROUNDINGS. A LANDSCAPE NOT DEFINED BY WHAT IT IN ITSELF IS BUT RATHER BY WHAT IT IS SURROUNDED BY, AN ENCLOSED SPACE TRANSITIONING BETWEEN CONTEXTS.

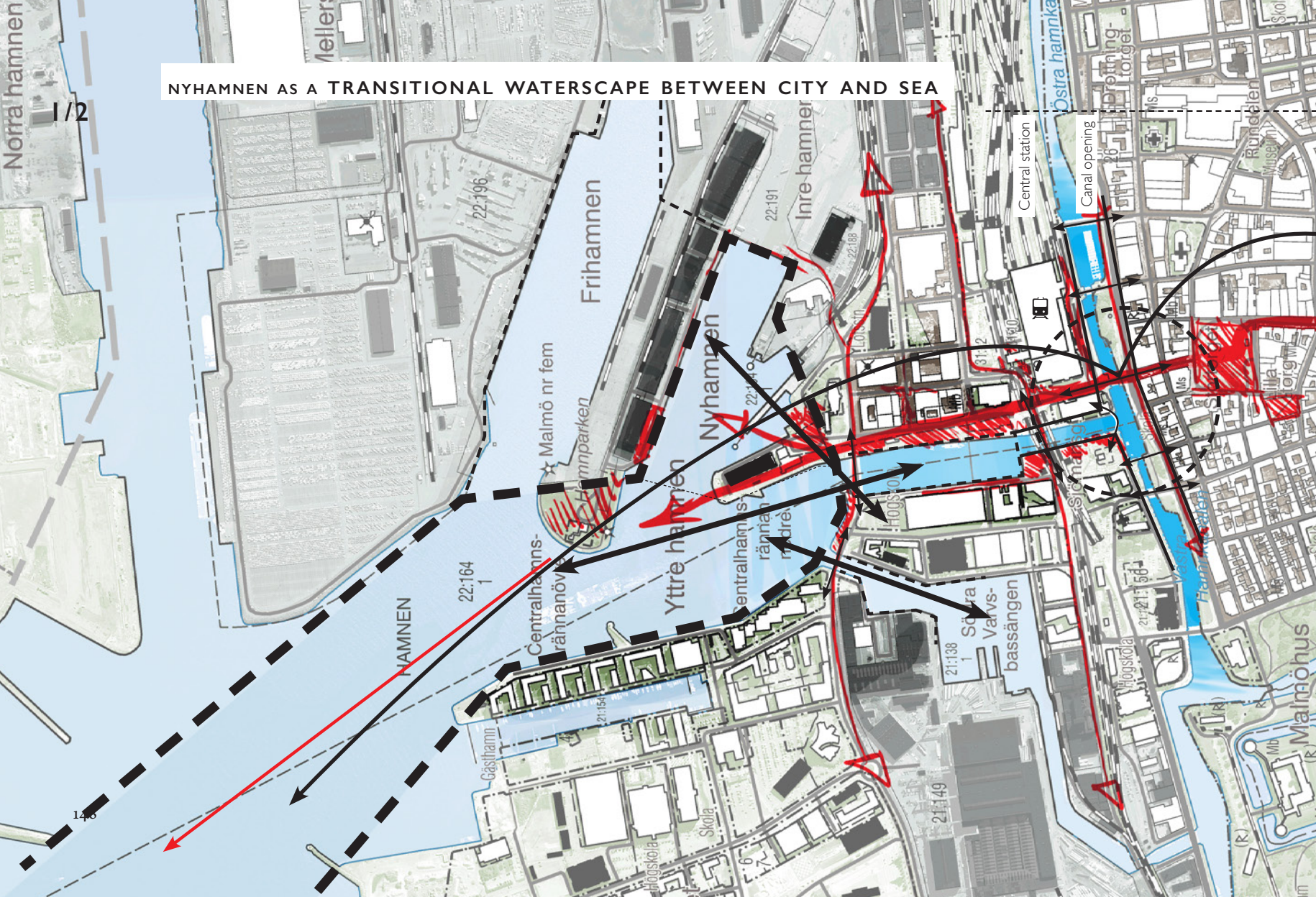


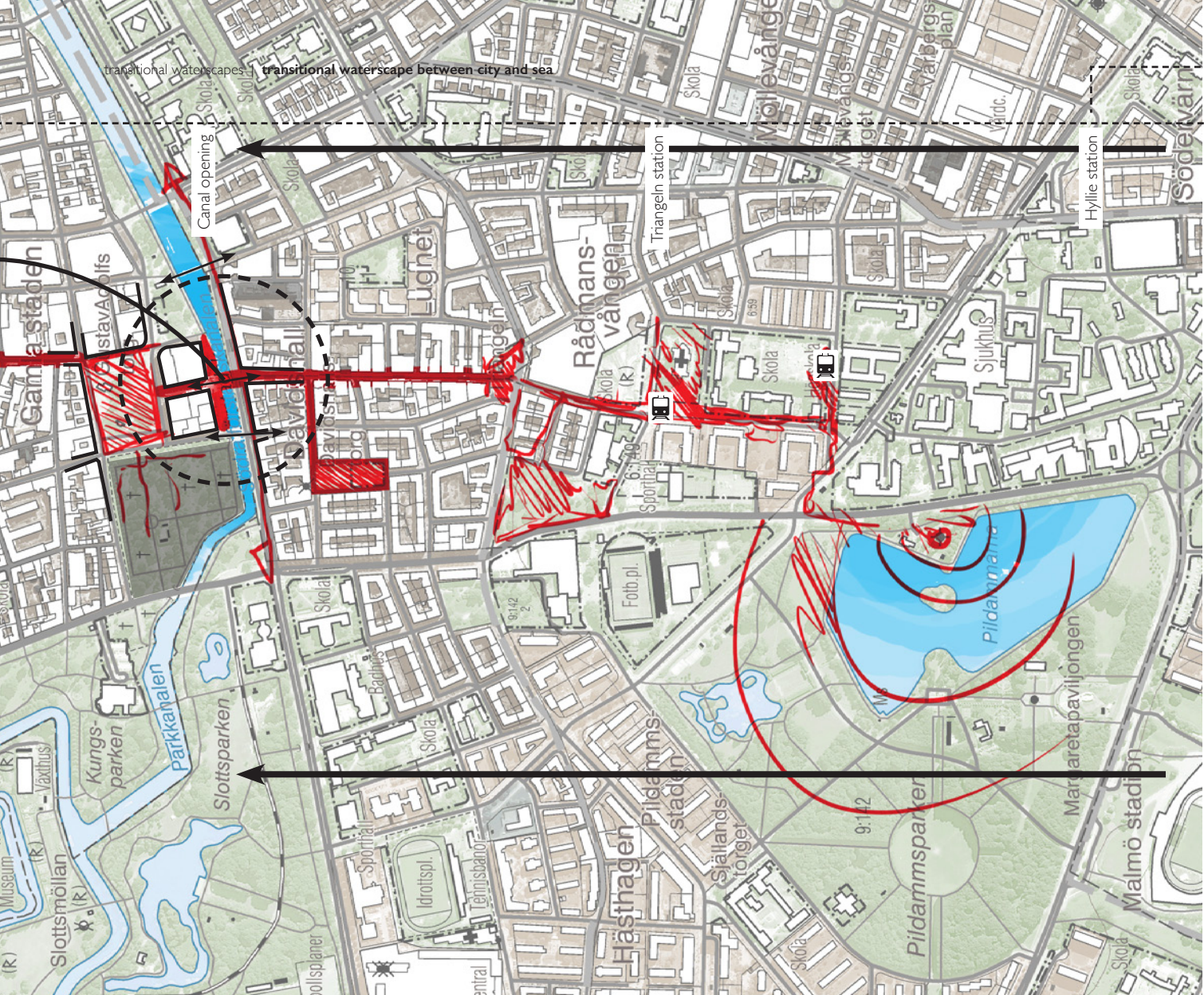


NYHAMNEN, A SPACE FOR TRANSITIONS



NYHAMNEN AS A TRANSITIONAL WATERSCAPE BETWEEN CITY AND SEA



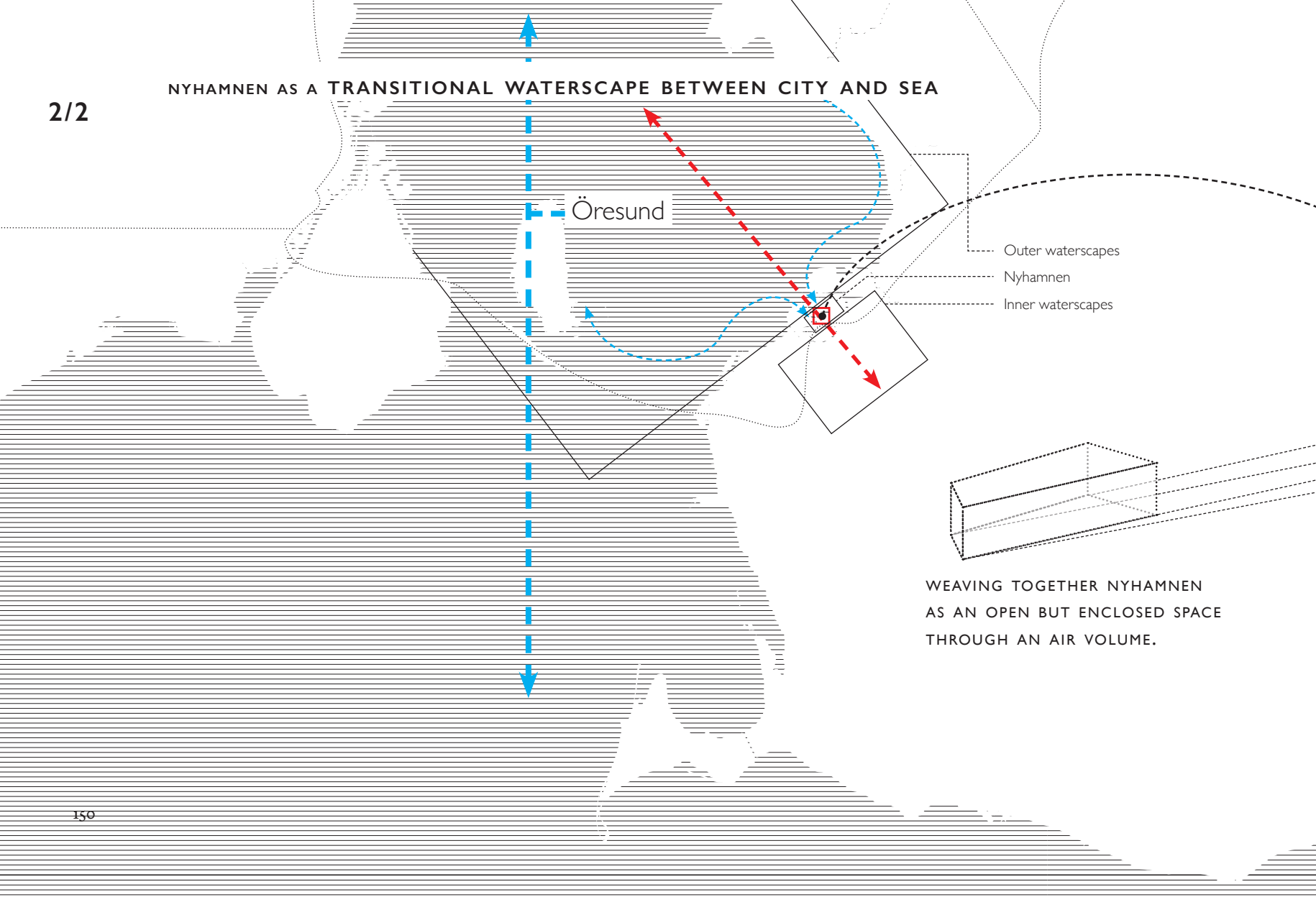


transitional waterscape

transitional waterscape between city and sea

From city to sea and closed to open

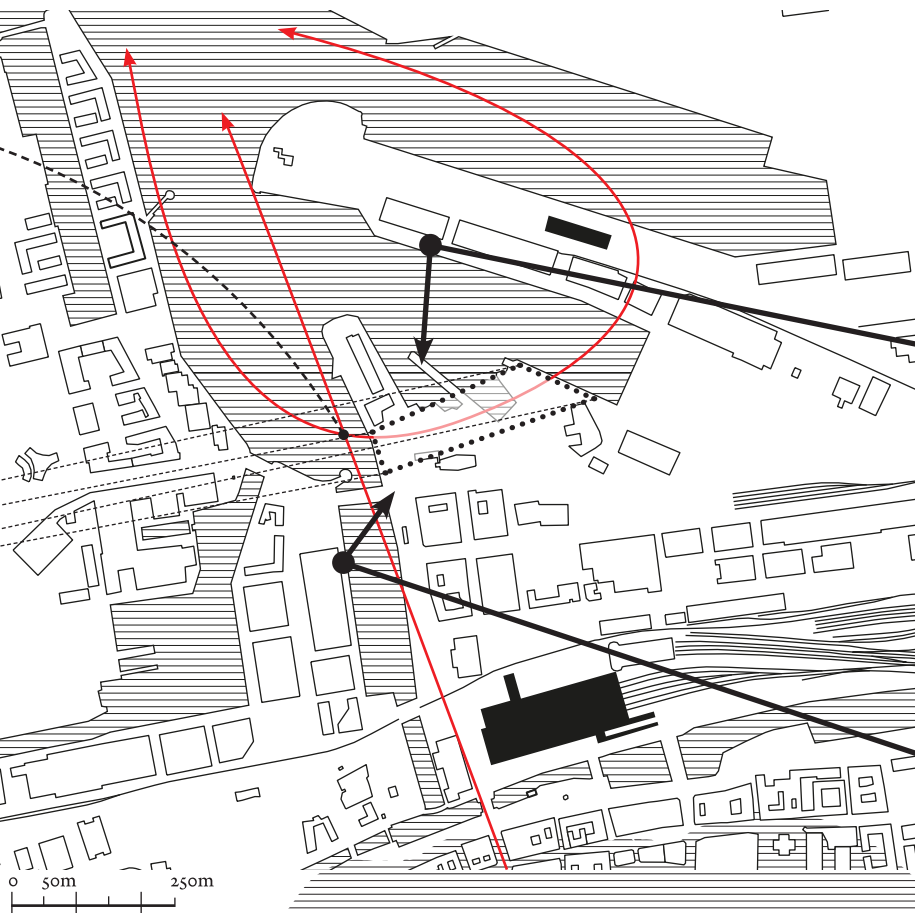
NYHAMNEN AS A TRANSITIONAL WATERSCAPE BETWEEN CITY AND SEA



Öresund

- Outer waterscapes
- Nyhamnen
- Inner waterscapes

WEAVING TOGETHER NYHAMNEN
AS AN OPEN BUT ENCLOSED SPACE
THROUGH AN AIR VOLUME.



CITY CENTRE



HARBOUR



EMERGING FOODSCAPES

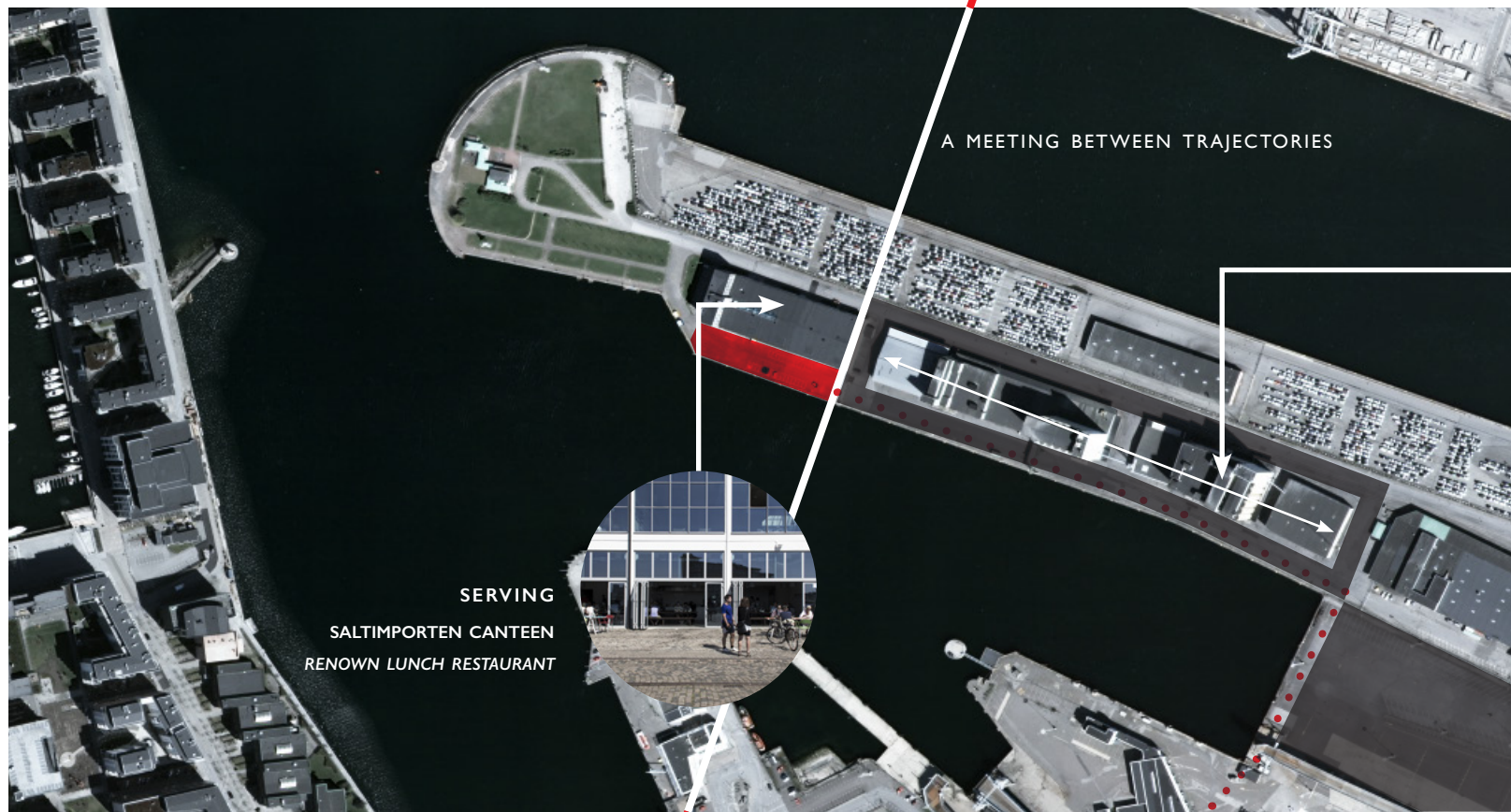
Emerging foodscapes deal with practices and people, trajectories and stories. It is a finding which, though grounded in geographical locales, is not primarily about physical objects. Instead it is about a journey form concerning the landscape and its connection to food. Emerging foodscapes is about noticing, acknowledging and mapping often immaterial food relations. It tracks upcoming trajectories, past and present happenings and the journey these have formed, are forming and perhaps will form. Emerging foodscapes has its foundation in the acknowledgment of Nyhamnen not as an isolated area but as a part of many networks and constellations. Nyhamnen is surrounded and highly affected by businesses, offices, universities, small scale and large scale industries and workshops. There is also a crowd-funding project to re-purpose the abandoned M1 warehouse into a Photographic museum (Haglund 2014). Emerging foodscapes is one of these constellations of trajectories and stories, a journey form found and formulated during the transects through Nyhamnen.

I A meeting of trajectories	154
II Serving	158
III Production and processing	160
IV Mapping food agents	162
V Mapping emerging foodscapes in nyhamnen	164



A MEETING OF TRAJECTORIES Nyhamnen as a space where harbour, agriculture, industry and the urban life meets.





A MEETING BETWEEN TRAJECTORIES

SERVING
SALTIMPORTEN CANTEEN
RENOWN LUNCH RESTAURANT



PRODUCTION AND PROCESSING
LANTMÄNNEN
GRAIN RECEPTOR









FOODSCAPES

MAPPING FOOD AGENTS

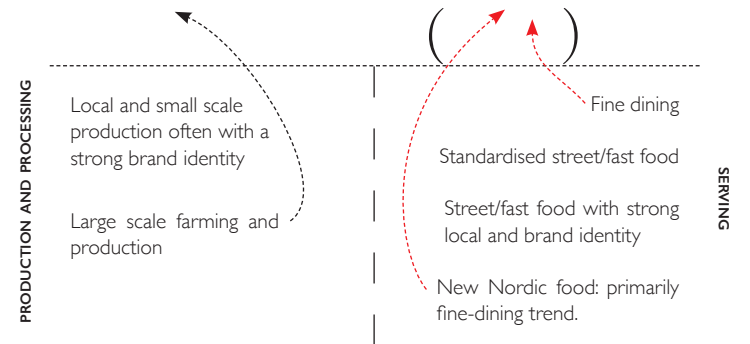
Foodscares is about trends in food, trajectories which transect and interact with Nyhamnen. In a re-purposed warehouse close to the waterfront in central Copenhagen lies Noma, the world's best restaurant according to Restaurant Magazine and the only restaurant in Denmark that holds two Michelin stars. Noma's concept for fine-dining food has spurred an international interest for what is now called the *New Nordic Cuisine*, or *New Nordic food*. The style favours high quality ingredients cooked simply but with perfection, often also with a focus on what is available both regionally and seasonally. The new Nordic cuisine is not about how rare ingredient one is able to find but instead on letting even the simplest ingredient become something special by highlighting the qualities of the ingredient itself.

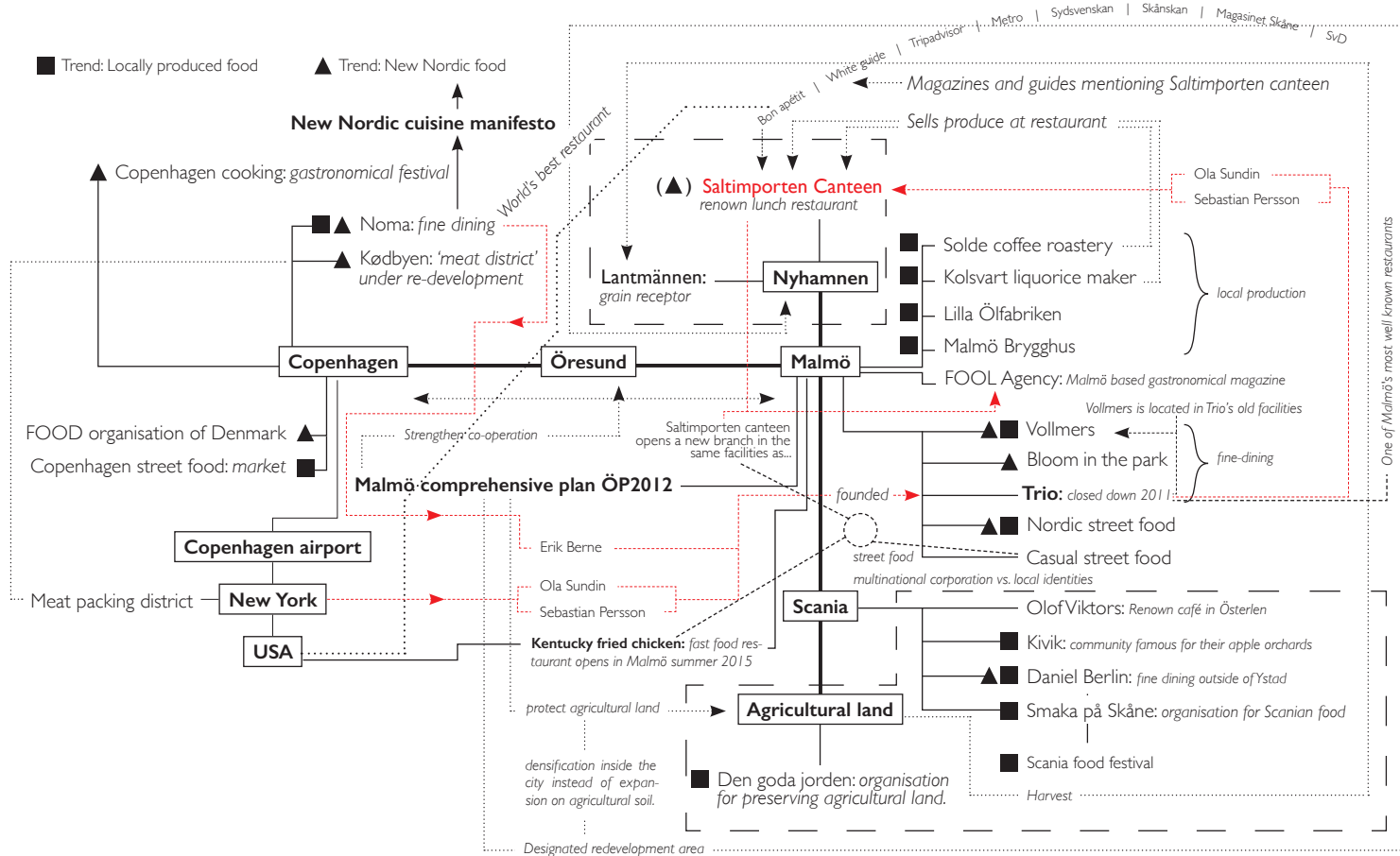
This trend is not confined to just Noma but can be seen in the rest of the Nordic countries as well. *Vollmer's*, one of Malmö's fine-dining restaurants, has clear influences by the New Nordic cuisine, as well as *Bloom in the park* and *B.A.R.* One of Sweden's most talked about restaurants, *Daniel Berlin*, lies in the rural parts of Scania outside of Ystad and is also a restaurant highly influenced by the ideas of simple yet exquisite, regional and seasonal dishes. *Saiko*, a sushi restaurant at St:Knut's square in Malmö recently won the sushi world championship in Tokyo for their sushi with a Scandinavian touch.

This trend from fine-dining can be seen together with the more broadly acknowledged trend of favouring locally produced goods or "home-made" food where activities such as urban farming, bee-keeping or micro breweries are getting more and more popular.

Nyhamnen today is a space where many of these trajectories meet or could meet, be it through coexistence or collision. At the end of Hullkajen lies *Saltimporten canteen*, a praised lunch restaurant founded by two of the chefs from one of Malmö's previously most popular fine-dining restaurants *Trio*. It draws crowds of people out into the harbour every day around lunch for their simple but renowned food. The neighbouring buildings are, however, leased by Lantmännen and are used as a grain receptor for the farmlands in Scania with heavy traffic arriving throughout the whole day and night during harvest season. There is thus an ongoing meeting of trajectories at Hullkajen in Nyhamnen today which branches out into the world, a meeting between the urban life and fine-dining and that of the rural large scale farming processing. A meeting which is a part of an already progressing journey amongst trajectories and landscapes. Emerging foodscares digs deeper into this journey form both through time and space.

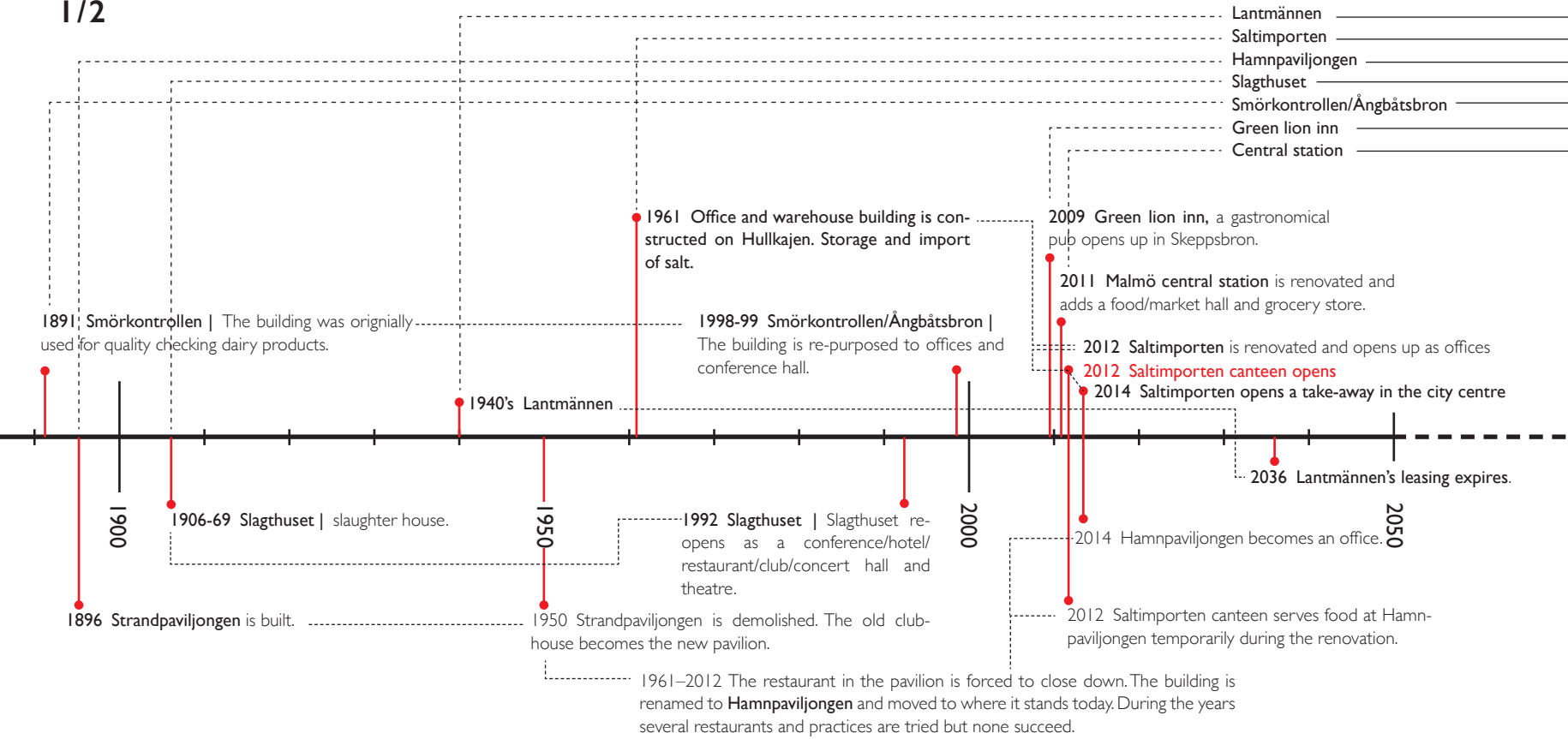
LANTMÄNNEN ----- NYHAMNEN ----- SALTIMPORTEN CANTEEN

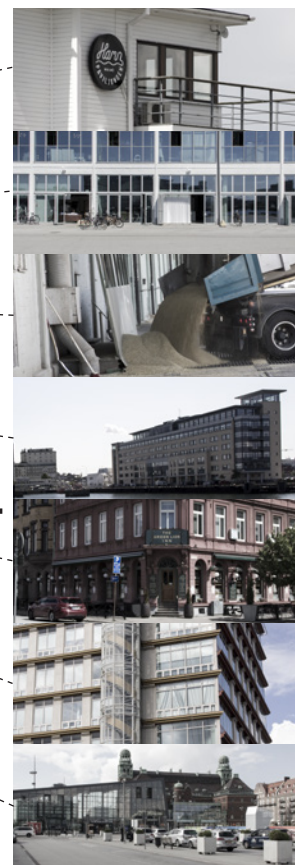
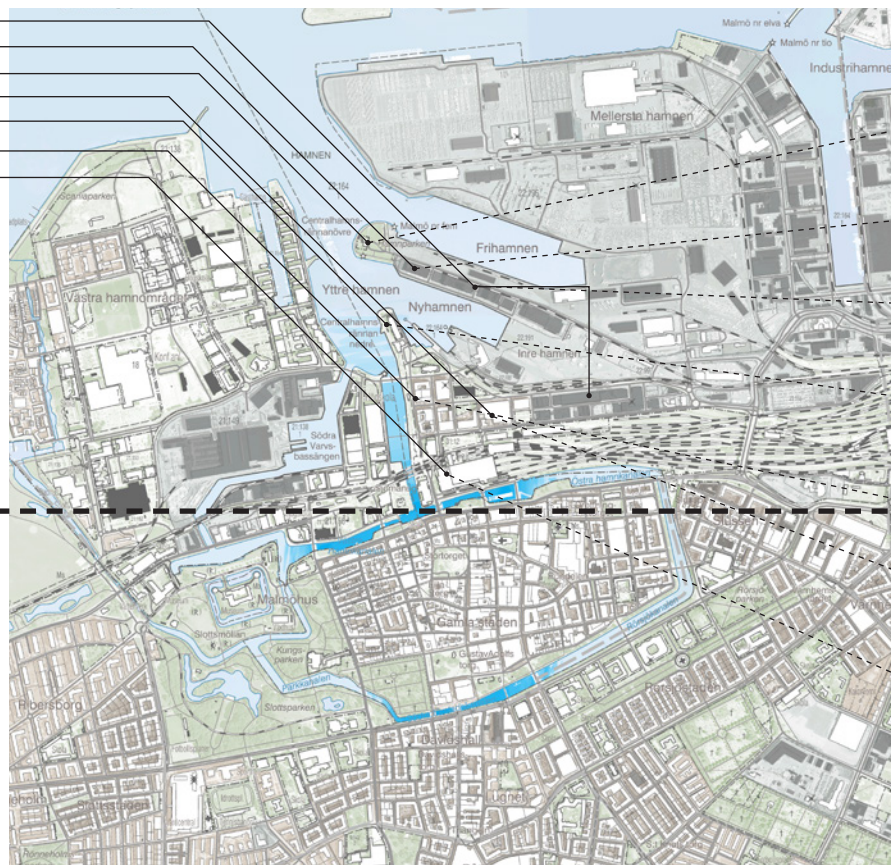




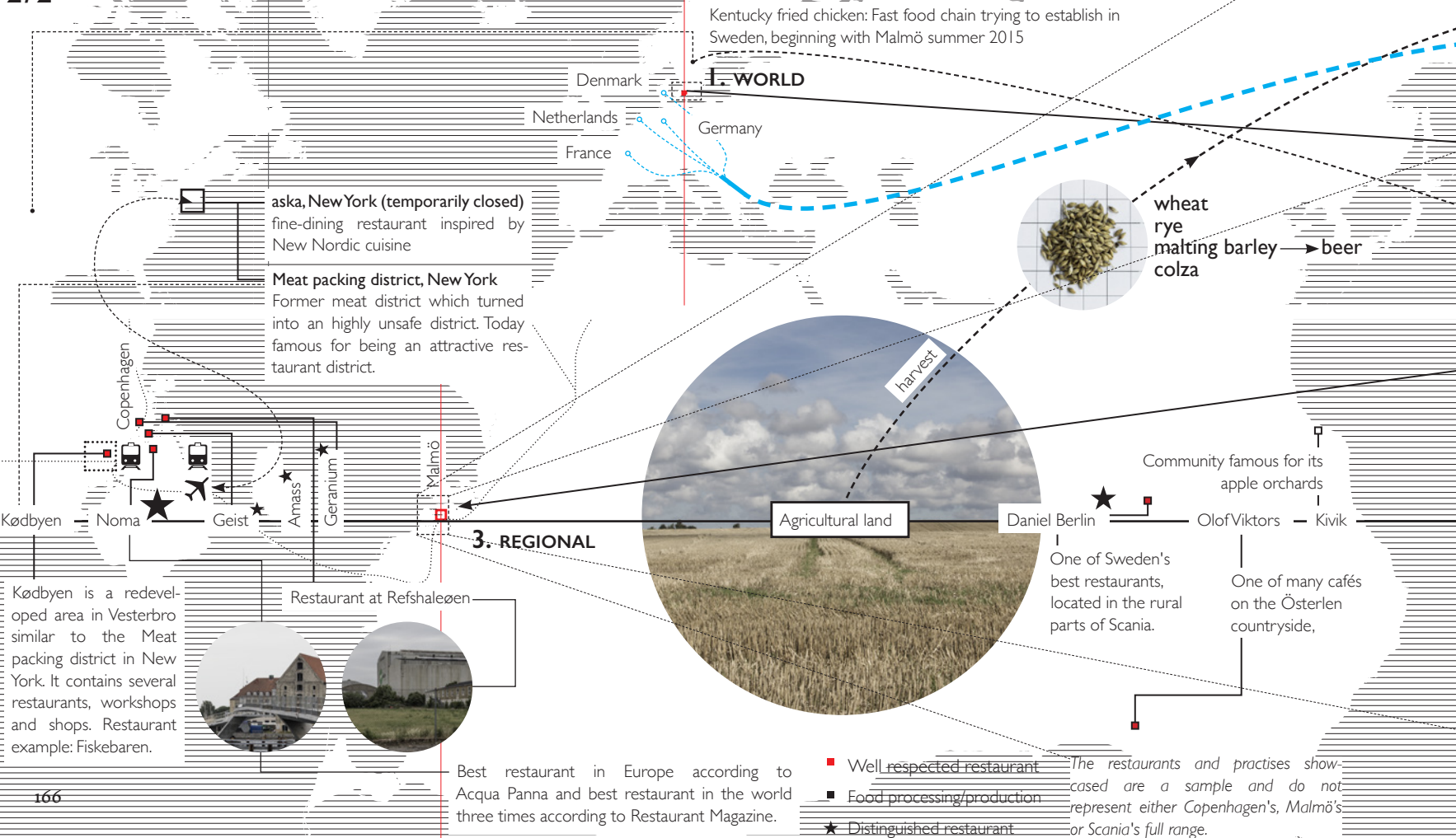
MAPPING EMERGING FOODSCAPES IN NYHAMNEN

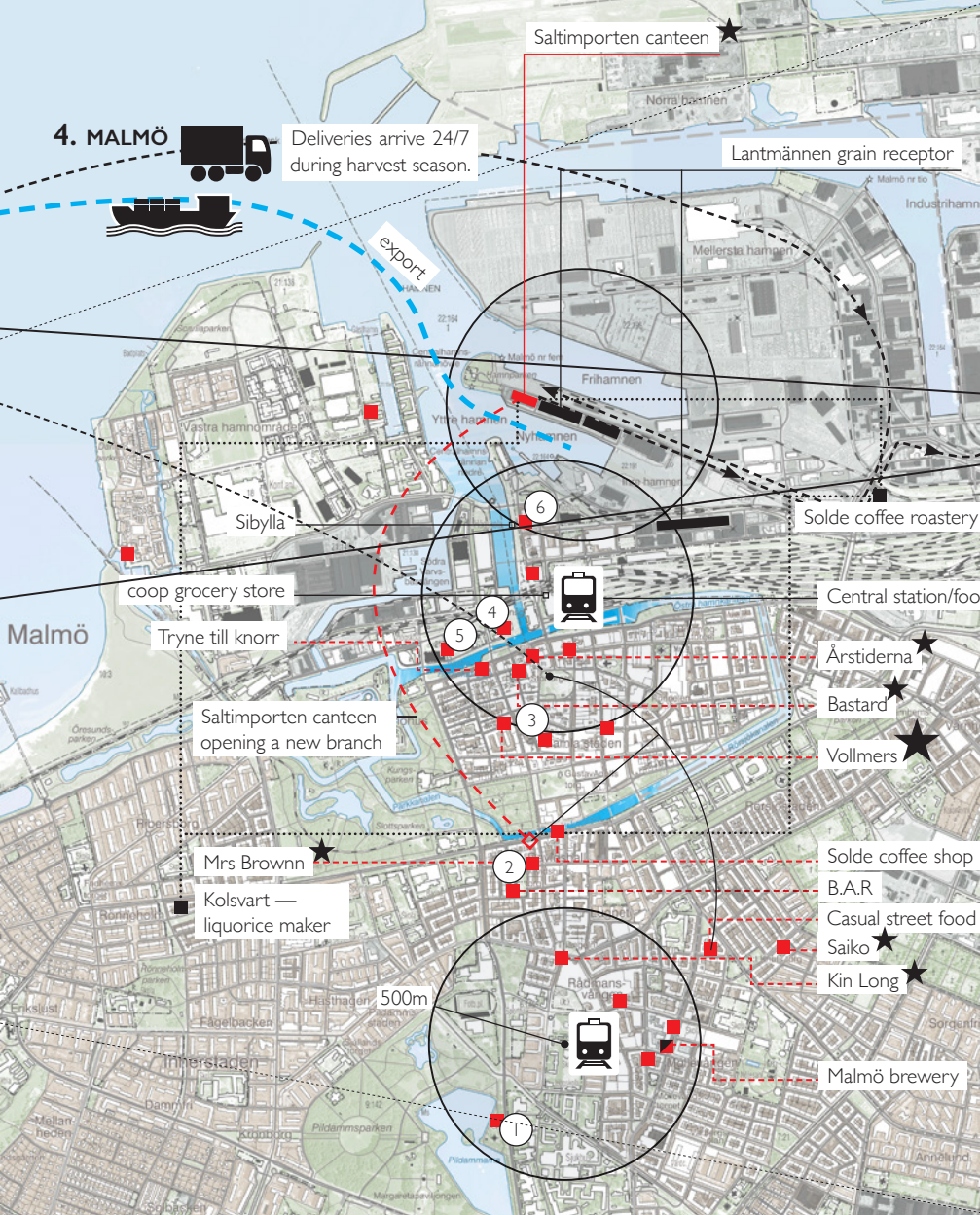
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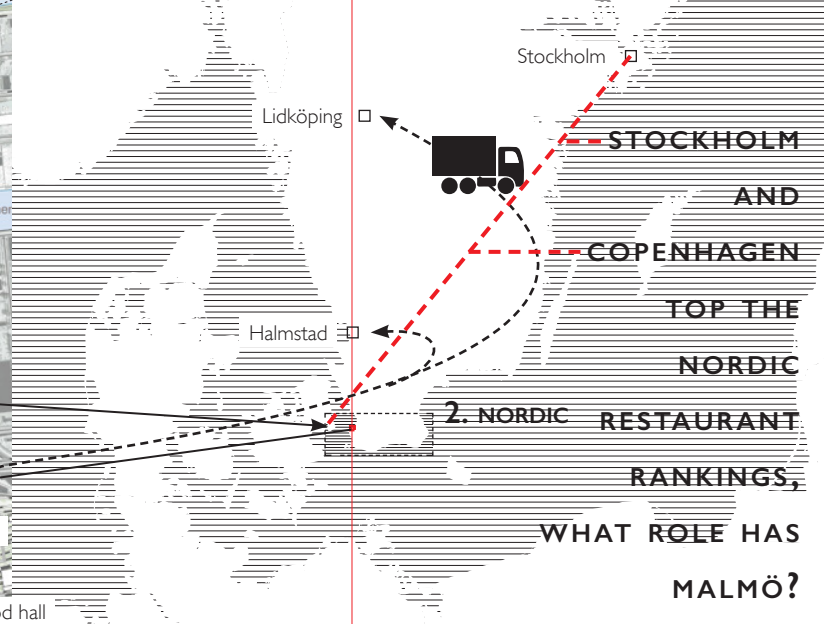
MAPPING EMERGING FOODSCAPES IN NYHAMNEN





4. MALMÖ 

Deliveries arrive 24/7 during harvest season.



2. NORDIC RESTAURANT RANKINGS,

WHAT ROLE HAS MALMÖ?



1. Bloom in the park: ★ Fine-dining restaurant located in Pildammsparken.

2. Davidshallstorget: Restaurants and market.

3. Lilla torg: Re-developed square with restaurants and clubs which before was considered unsafe.



4. Hamnmästaren: Newly opened pub connected to Malmö Brewery.

5. Saluhallen: Food hall, scheduled for 2016.

6. Green lion inn: Gastronomical pub.

PART III // REFLECTIONS

This third and final part includes the reflections seen through the two topics of the thesis as well as an ending section with some final remarks. The reflections concern either the findings' significance seen in an urban design or planning situation in Nyhamnen, or as reflections and discussions on the deviant transect as a design method for site exploration through direct on-site immersion and trans-areal movement.



Sweden 20140602: A ship anchored in Nyhamnen.



On Nyhamnen

To begin answering the research question we look to the two findings from the deviant transects in Nyhamnen and their significance or relevance, if any, when seen in the context of the coming development, or at least change, in Nyhamnen. It is important to note that these two findings in no way can be considered to be general or always findable and true. They were found, or formulated, when transecting Nyhamnen and its surrounds in June 2014, with a certain theoretical mindset as described in the theoretical part of this thesis and with all the preconceptions, qualities, limits, personal background and personality of me, the designer. The findings can neither be said to be an objectively true or all-encompassing image of what Nyhamnen as a site *is*, instead these findings act as a narration, or again by using Diedrich's words, translation of Nyhamnen as a site. The findings are thus more akin to acting as a construction of the site of Nyhamnen which, just like physical constructions, contains both a complex whole (the site) but

REFLECTIONS

Research question: Which commonly overlooked aspects of Nyhamnen can the method of the deviant transect help uncover and make accessible for site-specific design?

also certain elements that are structurally important (the findings). The purpose of these reflections is thus to discuss if and how these elements which were found can be considered to be of significance, that is, if they are structurally important.

To be able to discern if the two findings indeed are of significance in the situation of Nyhamnen we take a similar approach to that of the thesis itself. The deviant transect was the method of choice, one could also call it a chosen set of filters, for exploring the site through direct immersion and trans-areal movement. This exploration yielded a limited, sorted and purposely chosen amount of information (the findings) which in turn were extracted from an unsorted, unbound and unlimited amount of information and relations (the actual site). As a following step these reflections use the two findings as a new set of filters for exploring Nyhamnen further. By again confronting the contemporary reality of the spaces of Nyhamnen, but now by using transitional waterscapes and

emerging foodscapes as a point of departure we will discuss these two findings' relations to the site from which they were formulated, and thereby also discuss their significance or relevance when seen in relation to their point of origin. Do these findings imply or shed light on things and trajectories which were not visible before? This approach also strengthens the thesis' focus on working with the relations between things and trajectories rather than the objects themselves. It highlights both the work and the site as, to use the words of Bourriaud, *radicant* or as a part of an ongoing journey form. The significance lies not in the single occurrence of a "result" or answering of a question but rather in how that result can lead to new topics, implications or new and hopefully better questions. The findings do not lead to a finished answer or solution but lead instead outwards, towards something or somewhere. They do not show an end-goal, but instead plausible directions or implications.

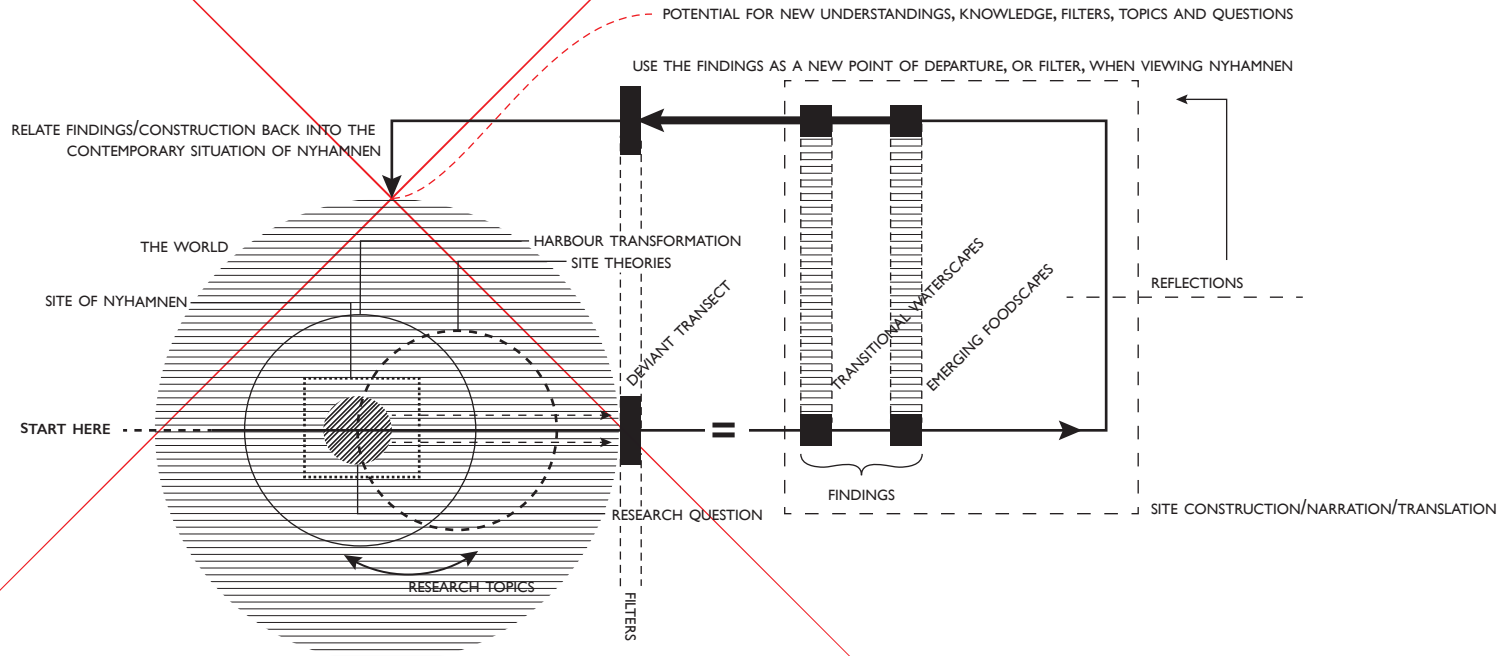
The first finding, transitional waterscapes, acknowledges Nyhamnen as a visual and physical experience. Not by only focusing on what it in itself is but instead on what the experience of Nyhamnen's waterscapes might be in the context of Malmö as a city situated in the coastal landscapes of Öresund, a space which itself can be seen as a transitional waterscape between the North sea and the Baltic sea or Scandinavia and central Europe. The transitional waterscapes of Nyhamnen aim to conceive the spaces of

Nyhamnen not solely by defining their inner content but instead by mapping conglomerations of trajectories, constellations or successions of spaces, places and relations to which Nyhamnen has some kind of reaction, and its position amongst these entities. It sees Nyhamnen as a space which is heavily affected by, and therefore also partly constituted by, its spatial situations and position in time and space.

From this finding there are mainly three aspects which we can formulate when now again confronting the site with the finding.

1. Conceiving Nyhamnen as a transitional waterscape amongst constellations of waterscapes implies that terms such as *movement* and *change* play an important role in how the site of Nyhamnen is constructed. It also implies that Nyhamnen might have an important role as a part of these constellations rather than being an area in itself, that is to say that Nyhamnen is to some degree constituted by what it is surrounded by.
2. Many spaces and places in the surrounding city areas can be said to be spatially constructed partly around borders originating from building façades, large roads or walls. In Nyhamnen these borders, or systems/patterns, are not as strong and apparent. Apart from the fences many of the spatial situations are instead constituted through a combination of single objects and their relation with each other but also by their relation to the surrounding open space, space both constituted by hard sur-

SEARCHING FOR SIGNIFICANCE



faces or water. Nyhamnen can, at least visually, be considered to be dominated by the changes and shifts between different urban structures or patterns and the more uncertain open spaced areas, spaces often dominated by water which transitions between urban typologies. Water, thus, plays an important part in conceiving the spaces of Nyhamnen even though it often actually is much less actively used or even approachable in Nyhamnen than in many other parts of Malmö which features water. This also highlights the need for investigating how to "program" the waterscapes of Nyhamnen and how to make them accessible and not only a passive backdrop or visual element. 3. That the site of Nyhamnen holds physical relations to sites which are not geographically local. Because of, for example, the cruise terminal, the water being transitional, Copenhagen airport, Malmö airport and the railway system connecting to train stations all over Scandinavia and Europe Nyhamnen has an not always apparent but still important relation to places not directly adjacent. For example, Rådhuspladsen or Kødbyen in the central parts of Copenhagen might, time-wise, be closer related to Nyhamnen than certain places in Malmö which are located further out towards the city edges.

The second finding, emerging foodscapes, maps ongoing relations and trajectories concerning food which transects Nyhamnen. The finding is constructed of mostly immaterial aspects,

trajectories and relations. Together these relations points to what can be considered to be an emerging journey form which, even though not confined to Nyhamnen, greatly influences it.

As with the first finding, three main aspects have been extracted. 1. The first aspect acknowledges that there is indeed an ongoing journey form with food in focus which, while perhaps not revolving around Nyhamnen, involves and transects it. This journey is multi-faceted and includes food both from an industrial and agricultural perspective and from the view of restaurants and culture. Herein lies opportunities for both cooperation, conflict of interest and dialogue. 2. Nyhamnen is not passive. Saltimporten canteen (the praised lunch restaurant) is located in a small cluster of office spaces in the building Saltimporten which contains not only the restaurant but also architecture studios, advertising agencies such as Top Dollar AB, design firms and consulting agencies amongst other. Nearby is also the office renter Hamnpaviljongen who offers space for new entrepreneurs. To the south, nestled among workshops, small warehouses and practices lies Slagthuset. Other larger investors such as Jernhusen and Wihlborgs have shown an interest in and already started remodelling or building new office spaces and institutions. To the west from Nyhamnen is also the construction site for the soon to be finished Malmö Live, Malmö's new concert- and congress-hall. As mentioned earlier there is also

an ongoing crowd-funding project for re-purposing the abandoned warehouse M1 into a Photographic museum. Together with Malmö University and the still somewhat active industrial practices Nyhamnen cannot, despite its often open and uncertain visual impression, be considered to be *empty* or *passive*. Although precarious, Nyhamnen might still be conceived as an active area, just not in one single direction but rather in several ones simultaneously. Not always through practices that are located in the locale of Nyhamnen but still practices that influences it or could influence it. Emerging foodscapes helps conceive Nyhamnen as a precarious area. 3. This last aspect implies that there might be a new topic which could be of interest in relation to Nyhamnen, *gentrification*¹. Many of the practices and trajectories mentioned have strong connections to the middle class or to the so called *creative class*. Whether it be through foodscapes with popular fine-dining and modern "simple" food, entrepreneurs, office spaces or design firms the question on *how* Nyhamnen should or will change has to be asked. Are the Meat packing district in New York or Kødbyen in Copenhagen, both districts undergoing gentrification, to be seen as plausible future directions or as threats? Furthermore, what is the relation between gentrification and radicantity? Not all

¹ 'The process of renovating and improving a house or district so that it conforms to middle-class taste:' (Oxford Dictionaries 2015)

gentrified areas have large visions behind them, so in that sense one might say that they hold a certain amount of radicantity since the development takes place gradually and step by step. On the other hand they draw and lure a specific demographic and could therefore be said to perhaps not be radicant since they result in a rather focused change and development when concerning the areas direction.

Lastly we discuss the findings' significance by combining the two when conceiving the site of Nyhamnen. The two findings emphasise Nyhamnen as a precarious site, active but uncertain. *Transitional waterscapes* as an atmospheric and material understanding of the experience of the site and the journey form of *emerging foodscapes* as a mapping of trajectories, practices and stories found on-site. Together with Nyhamnen these two findings can start a discussion on how the open space of Nyhamnen might be perceived, constructed and apprehended.

First, we turn to another recent topic concerning urban development and re-development, claiming already exploited land for public space. Example of projects connected to this topic or trend are Sønders- and Prag's boulevard in Copenhagen by Kristine Jensen and SLA respectively, Street interrupted by MUF Architects in London and Dixon Jones' shared space on Exhibition road, also in London. The defining factors for these projects are that they

are constructed in a time and situation where there is a conflict or shift between available or dedicated space for cars and space for pedestrians/”urban life”. These projects are a reaction to a specific way of constructing cities, namely through large urban structures and systems dominated by streets for car traffic and with buildings on the remaining space. Tearing down buildings is seldom possible so in these projects the roads themselves have instead been claimed to enable for and give room to public space.

While analysing Nyhamnen, with the new filters of transitional waterscapes and emerging foodscapes we find that this is not the same spatial situation that Nyhamnen is in. Instead, Nyhamnen is defined by the combination of these two findings. As with many urban areas there are already practices and trajectories happening (foodscapes amongst other), so in that sense public life already has a beginning or potential in the area. This is further emphasised by Nyhamnen's advantageous location in the city. Transitional waterscapes, however, highlight Nyhamnen's spatial situation. There is lots of open space, both hardscapes and waterscapes and Nyhamnen is not yet dominated solely by a grid-like and car centric urban structure. There is therefore no need to begin the development of public space by re-taking land from the traffic infrastructure. Therein lies the possibility to experiment with new typologies or methods of urban/harbour transformation. A transformation not

needing to begin with buildings covering the area to establish a pattern or system, or to enable for public life for that matter, but instead a transformation beginning with open and public space for people and practices, trajectories and stories. Here lies a possibility to continue transforming Nyhamnen as a journey form, a journey already started but with no known end goal.

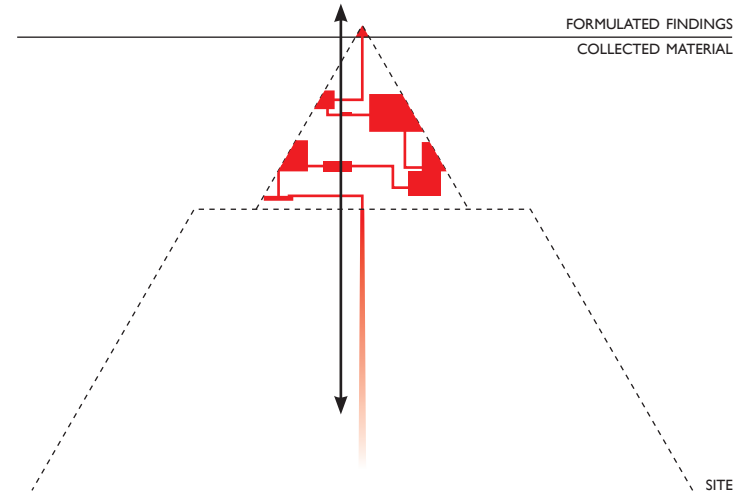
Now to conclude and also answer the research question. The direct answer is that the deviant transect, with the specifics mentioned, resulted in the two findings of transitional waterscapes and emerging foodscapes. Each finding highlights different aspects, or relations between aspects, be it through material, immaterial or atmospheric qualities. These findings, or aspects, seem to have some kind of significance when again confronted with the site of Nyhamnen, at least they enable for a continued and expanded debate and discussion which can lead to new findings and implications. It is here that the seemingly most important aspect of the findings lie. It lies not in what they can answer or propose for Nyhamnen directly but instead in what they can expand and enable for. Their significance for Nyhamnen lies in acting as stepping stones or new points of departure rather than finished results. The deviant transects seem to have yielded findings with which we can ask better questions or hint at new implications and thus enabling discussions on what the (con)temporary spaces of Nyhamnen are.

On the deviant transect

Staging, carrying out and analysing the deviant transects has been a constant oscillation between the expanded and the refined, between the chaotic and the simple. This is also visible in the mappings depicting the findings. Some "maps" show a single image, others include dozens of images, lines, maps and texts. It is, as described earlier, in the dialogue between these two levels of complexity that the findings are formulated. The findings are an attempt at combining the heavily refined and conceptualised with the complexity and expansiveness that is reminiscent of an actual on-site experience or at least a representation of those visits. While the maps show no changes to the landscape, as opposed to more classical design drawings, they are still, as Corner suggest, not neutral. Even if they don't plot a future scenario they showcase a mediated construction of the site of Nyhamnen and can therefore exercise influence in different directions. The maps acts as a static and refined representation of the site, pointing to opportunities through the relation between the representation of the site and its point of origin, the site itself.

In this process of formulation and narration every choice has a consequence and in working with the transects this has again and again been made apparent, often with the result of frustration. Plotting the itineraries, for example, yields tremendous conse-

FROM INFINITE TO SELECTED AND MEDIATED



quences which need to be dealt with throughout the rest of the work. Choosing to stage a transect around the southern coastal landscapes of Öresund is perhaps one of the most obvious. It leads to, apart from the large physical distances one needs to traverse, an immense amount of unsorted, important or unrelated information and relations gathered from wildly different situations and locales. The question becomes one of how to not drown in this sea of information which *could* hold significance in relation to Nyhamnen.

The number of pictures taken reaches into the thousands, a large number of video recordings were made, documents read, sketches drawn, maps drawn and re-drawn again and again, samples collected and notes taken. This unsorted sum of information gathered from site (regarding site as both area of control, area of influence and area of effect) needs to then be refined into something readable and graspable. In this case the information was refined down to the two findings. The great challenge of working with the deviant transect as a method for on-site exploration lies in grasping this immense amount of unrelated information, taken both from experiences and impressions on-site as well as synthetic information from other sources, and refine it to something which can say something or highlight aspects which were not evident before.

A concept which helped greatly during the processing of the material from the transects was that of defining prompts. Although it initially was a hard to grasp concept it turned out to be of use later on. By defining these situations, prompts, where the deviations often were made it was possible to shift from a situation of trying to sort the mass of information to a situation where I could begin understand *how* certain observations related by understanding the situations from which they were collected. By realising, for instance, that many of my observations were collected in the transitions between contexts and structures and often also with water I

could begin formulate the finding of transitional waterscapes.

One could question the method of the deviant transect, or at least its relevance, by stating that the results received are highly subjective. This is on many levels true. The choice of what to transect and why (preconceptions) are made by the designer and thus subjective and based on knowledge already known and chosen beforehand. The deviations and observations made during the transects are made partly on a whim and not always with an, at that time, known reason. The processing and sorting of the materials collected do not follow certain specified steps or methodology. The process is instead one of trial and error, a continuous chain of tests and experiments to see where observations might relate. Lastly the results finally formulated includes only a fraction of the original material, a very consciously chosen fraction. There is for instance a clear connection to be made between the finding of emerging foodscapes and my personal interest in food and cooking. My personality enabled for that finding to be formulated, at least there was a higher chance of it being noticed. In the same way prior choices concerning for example the method or tools to bring on the transects also affected the results. Without the choice made to hold a somewhat undefined and weak area of control the transects would probably not have included Copenhagen, so in this case my theoretical standpoint based on site theories affected

my route and itinerary which in turn affected the findings I was able to formulate and notice. So even though the findings are heavily built on observations gathered from site there is still a lot of interpretative freedom for the designer. All this subjectivity and uncertainty do not, however, necessarily mean that the results are without relevance. It is important to remember why this method was formulated, what role it is trying to fill and from what theoretical direction it is derived. Furthermore it is also important to note that this method for on-site exploration is a work in progress, as also suggested by its theoretical direction which sees research and the creation of knowledge as an open-ended endeavour where results build upon each other.

The method of the deviant transect is a reaction against self-appointed site-specific design where site-specific means little more than matching a colour or choice of plant. It tries to create, or search for, a greater understanding of atmospheric or material qualities, dynamic aspects and trans-areal relations in the landscape. It does therefore not try to solve or show everything a site includes, it primarily searches for these relations or aspects. By combining pre-gained knowledge with on-site exploration through deviations it tries to create a situation in which new knowledge or observations can be made. Given the complexity of a site, as discussed in the theoretical section, objectivity is not available or possible.

These choices are indeed subjective but the results are rather a narration or construction of the site than an attempt at creating an all-encompassing vision of the messy reality. They are a mediated sum of information, a representation of site through which we can discuss this reality. Being subjective in this case is not about seeing a set of findings as untrue or with "missing pieces", being subjective means instead that the findings can be seen as alternate readings or constructions, different points of view from different subjective minds and situations. The deviant transect can formulate different results which helps show the plurality and multiplicity of a site. While not being objective, and it is questionable if objectivity is possible at all, the deviant transect is at least transparent in its subjectivity and invites to discussion and thought rather than definitive solutions.

Final remarks

If we take Sievert's and Diedrich's observations and ruminations from the introductory chapter seriously, that we will not always have a strong economy and budget as a foundation for projects, then how do we as landscape architects enable for change in our urban and rural landscapes and what tools and methods do we need? How do we find opportunities for development rather than imposing it by force through economical investments? This work

has been one that has experimented with methods of apprehending sites not by only looking backwards for inspiration on design ideals, not by plotting grand visions and ideas in the future but instead one that has tried to look into the (con)temporary. To try and see if we, by understanding the present and the constellations of trajectories and stories that leads up to it, can enable for development and change. Not by prescribing certain physical elements or structures but instead by mapping and noticing relations and happenings. Instead of building opportunities this work has been one that notices those that already exist, to help nuance and deepen the discussion on what the harbour site of Nyhamnen can be conceived as.

Finally we end where we started, with the global scenario of harbour transformation, shifting economies and land usage needs. The quotes from Doreen Massey and Nicolas Bourriaud on what spaces and places we want globalisation to create and the open question on how to perceive, experience, read and apprehend landscapes, spaces and places, and how we as landscape architects might translate these readings into something which enables for change rather than forces it. While this thesis may not have given final answers to how landscape architects should perceive landscapes or what methods to use it has nonetheless been a precarious step in a direction, a direction outwards towards plural answers

and questions rather than singular. One step outwards in understanding the complexities, movements and qualities of the harbour site Nyhamnen, and one step outwards in my own personal journey on how I can read and interact with landscapes as a landscape architect. It was not the first step and will probably neither be the last step. Lastly, I hope that this thesis also has given you, the reader, insights and questions into both the precariousness of Nyhamnen, the complexities of the sites we interact with and the spaces and places in which we live.

[...]what globalization do we want? And what kind of places should this process be creating?

(Massey 2005: 181)

‘[...] It is a question of rewriting “official” history in favor of plural accounts, and in the process working out the possibility of dialogue among these different versions of history. Without this, the trend toward cultural standardization will only escalate, reassuringly masked by the idea of “recognizing each other”, where the other is conceived as a species to be persevered.’

(Bourriaud 2009: 28)



A sunset and the nuclear plant of Barsebäck in the far distant, the very end of the Nyhamnen transects.



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