

[NY]HAMNEN

An Exploration of Challenging Urban Planning in Harbour Environments

Date

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Part of

SLU Master Course Landscape Architecture

Planning Project - Driving Forces & Contemporary Tendencies

Lund University Master Course Architecture

Advanced Architectural Design I Theory

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An Exploration of Challenging
Urban Planning in Harbour
Environments

ALNARP

21 SEPTEMBER 2017

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I. INTRO- DUCTION

2 1 - 0 9 - 2 0 1 7 A L N A R P

Nyhamnen is in a state of transition, having partly left behind its former identity of being an industrial trading harbour and moving towards becoming an extended part of the city center of Malmö. This “in-between”-identity lends itself to discussions of what a city can or should be. This has been the entry point for us; a class of master students from both SLU and LTH participating in a cross-disciplinary course and together exploring material and immaterial aspects of the site. The overarching theme of the investigations was the productive city, within which we have delved into aspects ranging from urban planning practices, equality and sustainability, to design, heritage and narrative.

Workshops, field studies and seminars challenged ways in which we as landscape architects, architects, and urban planners analyse a site. By questioning methods and generic terms used within the industry, new approaches to urban planning are provoked.

This publication concluded findings from a month of work together. It presents a collation of ideas, analysis and experimentations that provide a foundation for the upcoming progression; proposing what could be created within the context of Nyhamnen.



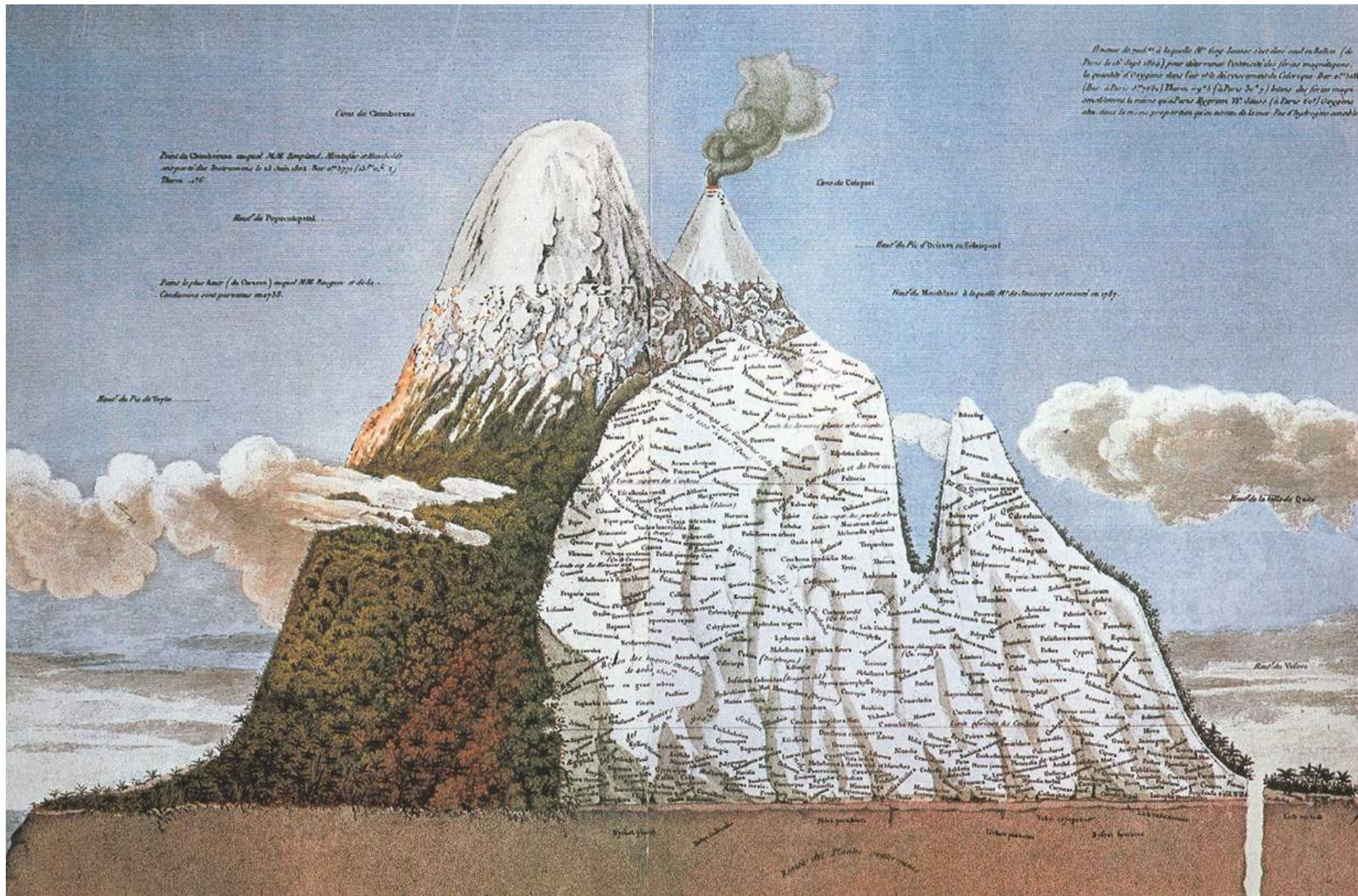
2. TABLEAU PHYSIQUE

30-08-2017 MALMÖ CITY

The site study method was inspired by the Tableau Physique pioneered by Prussian geographer Alexander von Humboldt, simply defined, required students to plot a straight line of transect through the area of interest (Nyhamnen). The groups are tasked to travel the line plotted as accurately as possible as well as to do the opposite, 'cross the line', i.e. to go against the initial plan, to improvise and deviate as required. To capture situations where you can learn more while being in direct contact and bodily immersion with the area of study. Groups were equipped with basic tools and devices to help collect data (and objects), record the experience and eventual route taken. This chapter will share these findings, recurring topics by the different teams, as well as serendipitous discoveries that influenced certain decision on the route travelled.

TABLEAU PHYSIQUE

1112



1. Alexander von Humboldt's original mapping the surface of the Chimborazo vulcano in 1809.

1. Mapping of connectivity

CONNECTIVITY AND BARRIERS

Easy connection is one of the most important elements of well prospering city considering its communication. The chosen area presents many types of barriers.



1



1. Mapping of connections in the travel transect

2. Mapping of barriers



2

TABLEAU PHYSIQUE

15 16

1. Dock
2. Ship connections
3. Fenced out
4. Walking on water
5. Non-accessible space
6. Another bridge



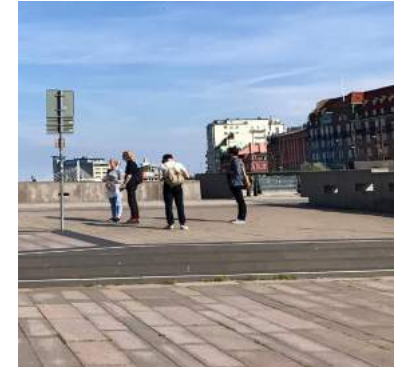
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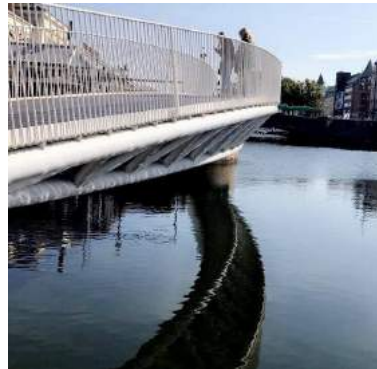


2

1. Grass
2. People on connecting bridge
3. Tree next to water
4. Water barrier
5. Old railway - former barrier
6. Drawbridge - both barrier and connection



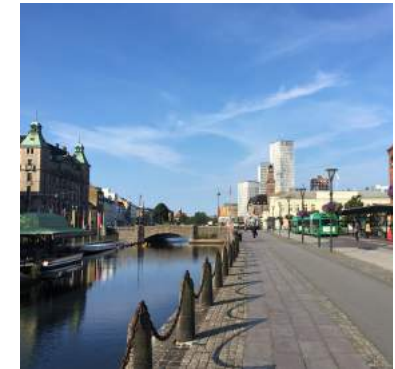
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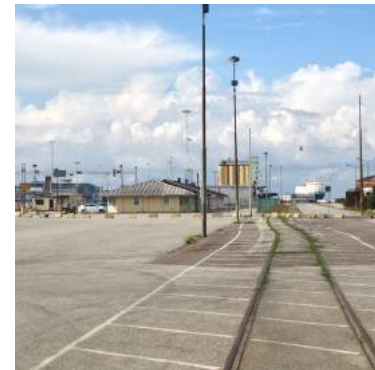
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6



5



6

TABLEAU PHYSIQUE

17 18

1. Sketch of unloading goods

2. Grain shipment

3. Excavator loading grains

HUMAN ACTIVITY

As humans we are fundamentally attracted to other humans so it's easy to see why under our first site visit many deviated off the transect where traces of human activity could be found. Sometimes merely as in the role of a spectator but even to be caught in conversations with complete strangers. Many times these small encounters help us to give a better understanding of the place as we learn of what's not to be found in masterplans.

During our visit we spotted different patterns of human activity in the place and these could be categorized into three categories:

- Production & services
- Leisure
- Virtual

PRODUCTION & SERVICES

Production activity on the site are both in the large and small scale. The large scale consists of a grain storage and mill as well as car storage, while the smaller ones are mix of both creative, productive and basic services.



1



2



3



1



2



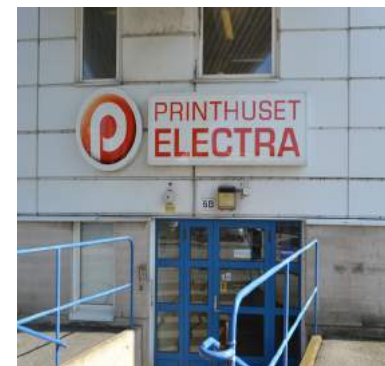
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6

1. Essential oil lab (small oil production)

2. Art gallery

3. Dog day care

4. Flower shop

5. Sop stationen (second-hand furniture)

6. Printing house (small paper print job)

1. Queuing in front of restaurant Saltimporten
2. City rental bikes for better access
3. Even campers find their way to Nyhamnen
4. Scetch of fishing man
5. Quick interview with fishing man

LEISURE

Activities connected to leisure is an activity we find where we least expect it. The site of Nyhamnen is somewhat disconnected from the rest of the city but was still found to be appropriated by humans in various ways. Maybe there is a excitement in knowing these hidden recreational places and also finds it appealing to be able to escape city life still being inside the city.



1



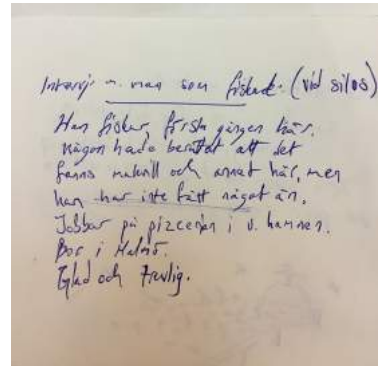
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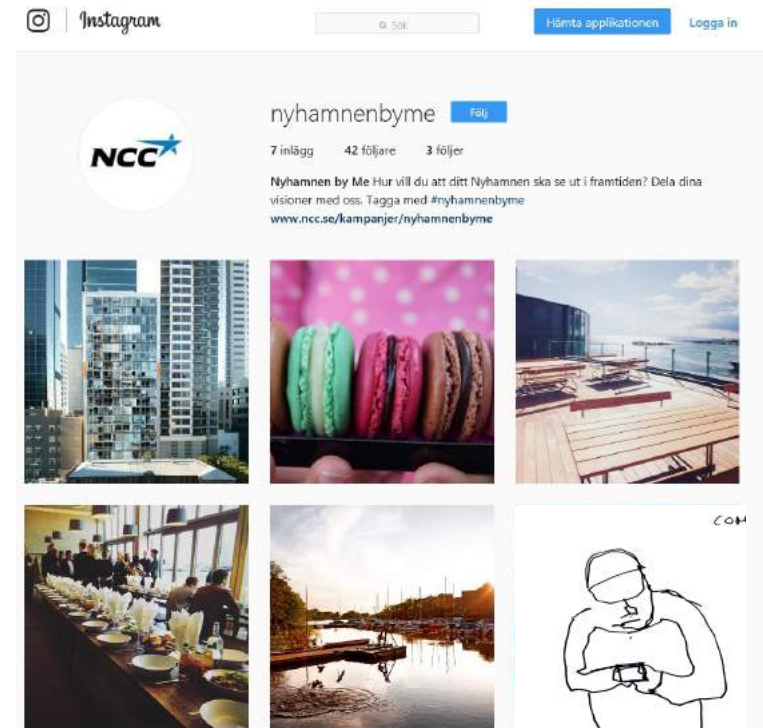
VIRTUAL PLATFORM

In the internet age, a new form to define the activity is perceived as the human interactions are not necessarily be found in real, but also found in the virtual space. Activities on social media (virtual) platforms can change how we can define the future activities (possibilities) in a certain space.



1. Street banner promoting the virtual dimension of the area
2. Nyhamnen on Instagram

1



2

TRAVELLING TRANSECT

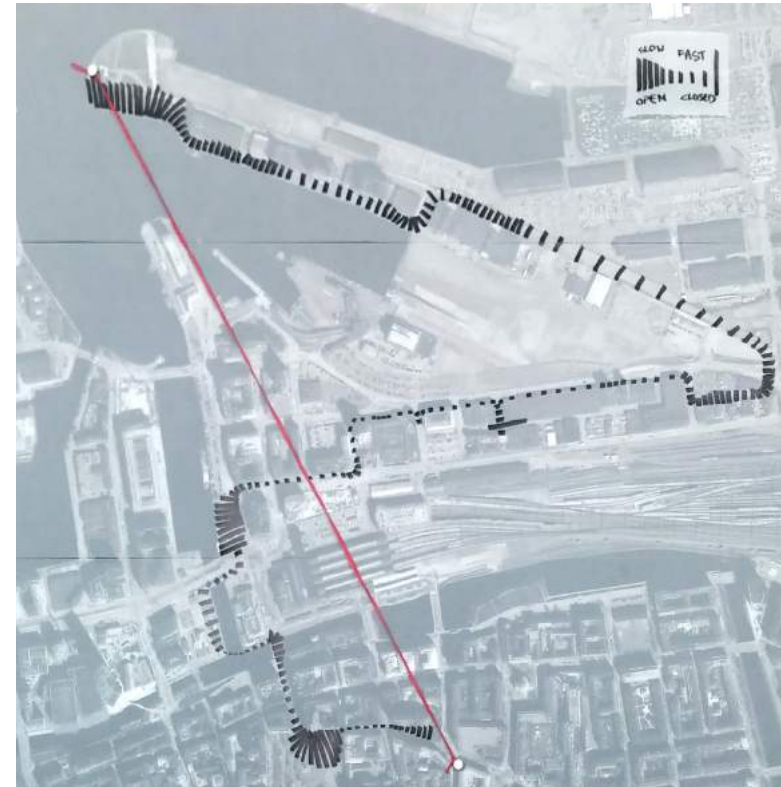
Experience is about using perception to understand a site. In order to have an interpretation of a defined area, one has to study and explore its context, especially through perception. Although the traveling transect has already been fixed upon the map, once you visit the actual site, you shall only keep the final destination in mind and let yourself be guided by the sensations that emerge from the journey. How does the atmosphere of a site influence the traveller?

Following this method one will deviate from the original transect and will go deeper to experience the atmosphere that the space contains. In this way you will have the chance to find the inner qualities of a site, what does it communicate now and which opportunities could be taken advantage of in order to transform its shape and use.

In the specific case of our journey, every group, having experienced different paths, collected different perceptions that changes as long as one proceeds towards the chosen destination. The

very sensations evoked by the spaces and the urban or industrial environments affected the final path.

From the collective experience it can be noticed similar perceptions which have driven different groups to deviate at the same points, as if it were objective and recognizable qualities of the spaces. From the recognitions carried out we report the rhythmic alternation of places in which one is forced to pass through it and spaces in which one feels the need to stop by; these options are influenced in particular by the variation of the spatial scale, or rather it is emerged how one is more inclined to quickly go through narrow or very wide places. For example, many journeys finished in the green area at the end of Nyhamnen pier, recognized first on the map and experienced then as an ideal point of retreat and "external" observation of Malmö city.



1. A diagram that shows the rhythmic alternation of different places which is influenced by the variation of the spatial scale.

2. From the green area at the end of the pier, you can observe the skyline of Malmö city.



SERENDIPITY

Serendipity means making fortunate discoveries by accident. The term was coined by Horace Walpole in 1754, by reference to a Persian fairytale about three princes from Serendip who made such discoveries.

In this transect we aimed for serendipities, whether resulting from planned investigations, or being encountered by chance.

The diversity of methods used for exploring the sites by the site explorers perhaps uncovered some of the sites hidden properties. Images from two investigations of the site follows below, one exploring the subjective speed of walking and the openness of the space, the other the smells encountered.

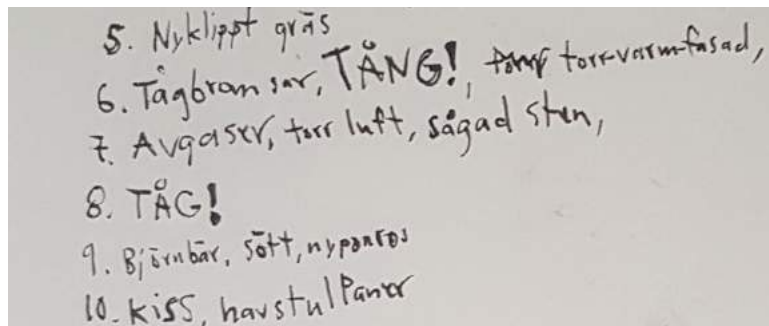
Materials and patterns found on site could be inspirations for designs later in the project, but also teaches us something about the place. Many of the surfaces in Nyhamnen tells us about the industrial heritage, and has been worn over many years.

1. Investigations of walking speed along the transect, and openness of space.

2. Investigation of smells encountered along the transect - smells of trains, urine or barnacles.



1



2



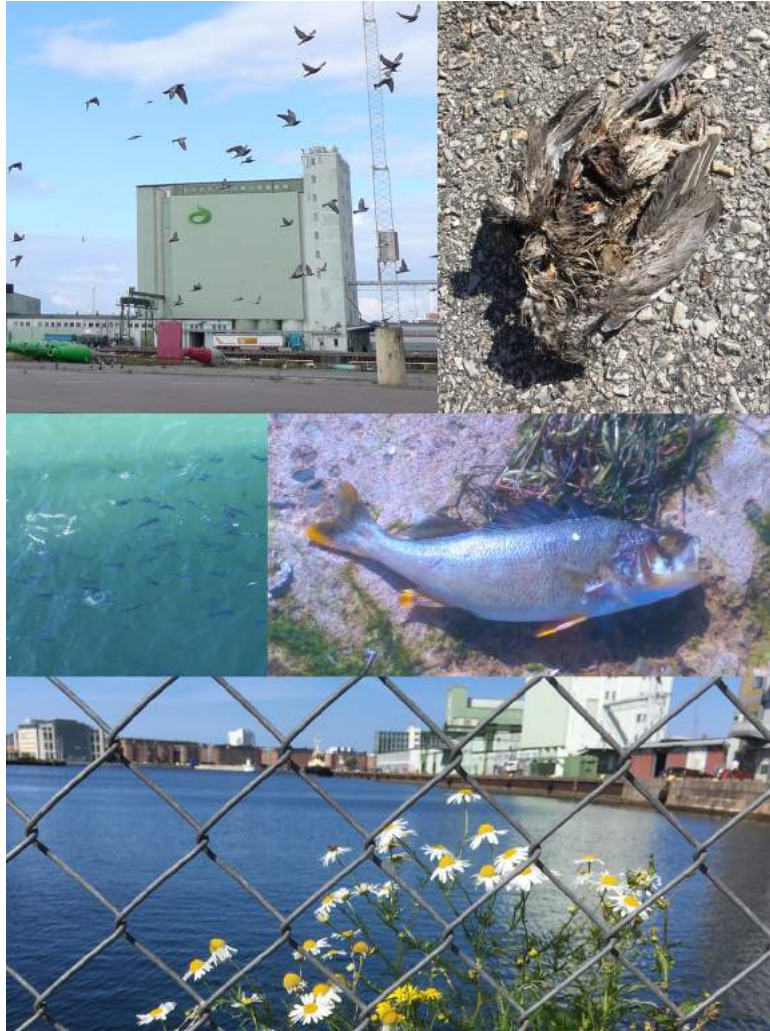
1. Surfaces of Nyhamnen.

1

Different forms of life has found its place in Nyhamnen, as function of what it is today.

Will they be there tomorrow?

1. Birds, fish and in between - the organic life of Nyhamnen.



1

In this partly deserted part of the town, some unknown persons have expressed

themselves through graffiti and street art.



1. Street art and graffiti in Nyhamnen.

1

Despite its proximity to Malmö Central Station, layers of barriers in the form of water, fences of private property and large infrastructure formed the majority of deviations disconnecting the site and city.

There was a noticeable positive correlation between interesting and active spaces and a decrease in pace as well as heightened awareness.

Human activity also played a major role when deviating from the original path.

3. WORKSHOP

ON TOUR

0 5 - 0 9 - 2 0 1 7
G O T H E N B U R G

INDEXING THE WATER'S EDGE

Our task was to examine Frihamnen in Gothenburg and its relation to the water's edge. Then we were supposed to do an index with example of how to catalyze new spaces at the water's edge. Divided into eight groups we started to investigate and document segments of the given sites in the RiverCity development area. The empirical study resulted in a survey including analysis of the segment, a statement based on the survey and an index with proposals for the future. The following chapter contains each group's statement together with examples of each survey. To show the index we identified common approaches among the groups and present them together in a mix.

1. Segments of all groups at the north bank of the river in Göteborg.



1

GROUP 1

The area works as it is but the connections to the water could be improved. The impression we got of the site is that it is mostly used as a passage. We believe the area is lacking smaller places for lingering, exploring, and relaxing with better interaction with water.

GROUP 2

We question the lack of interaction between people and water at an area where both parts are present. What if the water's edge could be a new public space? We want people to engage with it, not just pass by.

GROUP 3

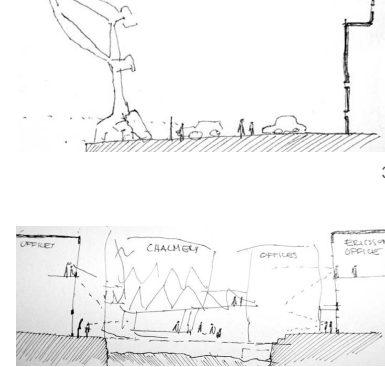
The area of Frihamnen holds many barriers, both physical and visual. However, these barriers do not keep the atmosphere of the water away. People's minds do. The truly restraining barriers are the mental barriers, built from habits, norms and self-focused actions.

GROUP 4

The space in between the water's edge and the media house is problematic due to the contrasting scales and lack of identity. The qualities of this space could be enhanced by adding human scale programs into the segment, building bridges between the two scales.



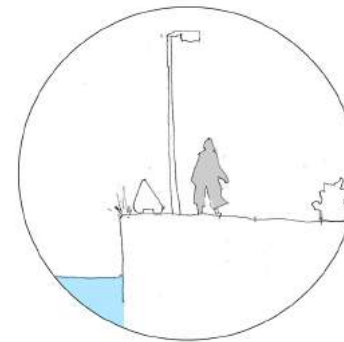
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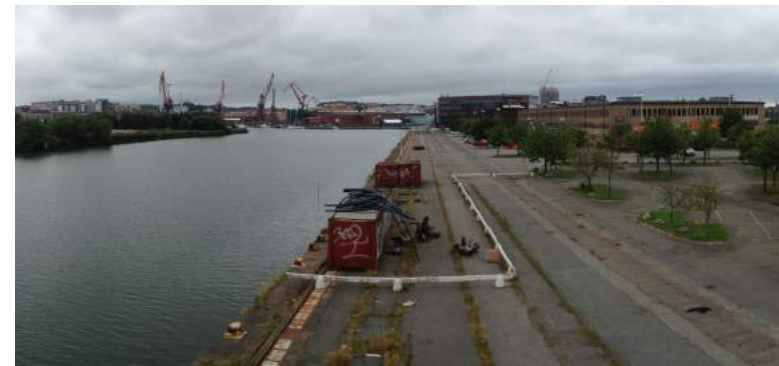
4

Survey pictures, to illustrate the statements.

1. Group 1
2. Group 2
3. Group 3
4. Group 3
5. Group 4



2



5

GROUP 5

Confronted with such a large wharf edge to survey, we choose to concentrate on the fine-grain, seeking “pockets”. We found pockets to be a connection with the water, in both temporary and permanent ways. Our index maps potential pockets within the site, and suggest ways to highlight these pockets, maintaining character and increasing connection with the water.

GROUP 6

Our focus in Frihamnen lies on preserving spaces for contemplation and memorialization, while paying homage to the physical and intangible heritage of the site. Water, both physically and symbolically, can serve as a universal inspiration and framework for reflection and introspection while offering a refuge from the business of the everyday urban experience. Breaking down the sharp water's edge would allow people to get down to the water, to get into the water, and to interact with the water in order to process feelings of loss and facilitate mourning.

GROUP 7

The Götaälv-bridge
...connects the northern and southern riverbanks
...separates east from west
...adds unique dimensions from which to experience the water's edge.

Sideways

The bridge creates a mental divide between the open area of the banana-pier to the west and the dense industrial area to the east.

Above

Thanks to the bridge, the water can be experienced from above – a unique position offering new perspectives.

Underneath

Viewed from the ground the bridge becomes a roof, framing a space with new qualities.

A new bridge is under construction. What will become of the old and how can the bridge's/bridges' unique qualities be utilized to enhance the experience of the river?

GROUP 8

Narrow spaces between industrial fencing and the water's edge show evidence of private activities and

building initiatives. Despite the inaccessibility, these actions show potential to influence the water's edge on a greater scale. By facilitating access and connectivity, the waterfront may possess seasonal social events, recreational activities and temporary structures that locals can support and keep ownership of.



Survey pictures, to illustrate the statements
1. Group 5

2. Group 6

3. Group 6

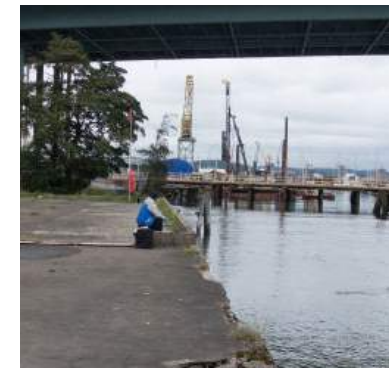
4. Group 7

5. Group 8

3



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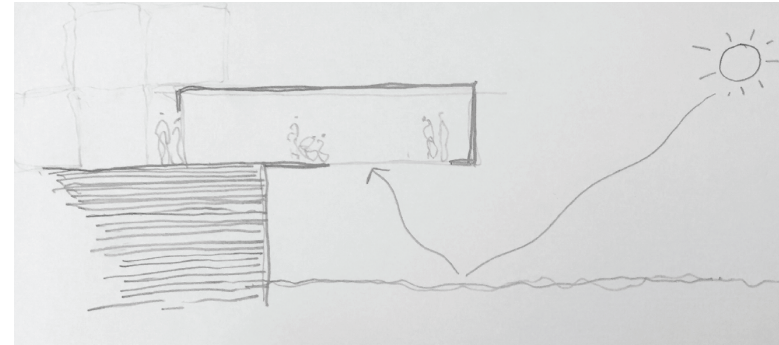
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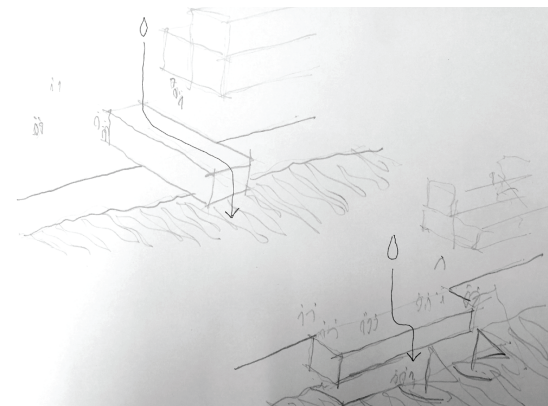
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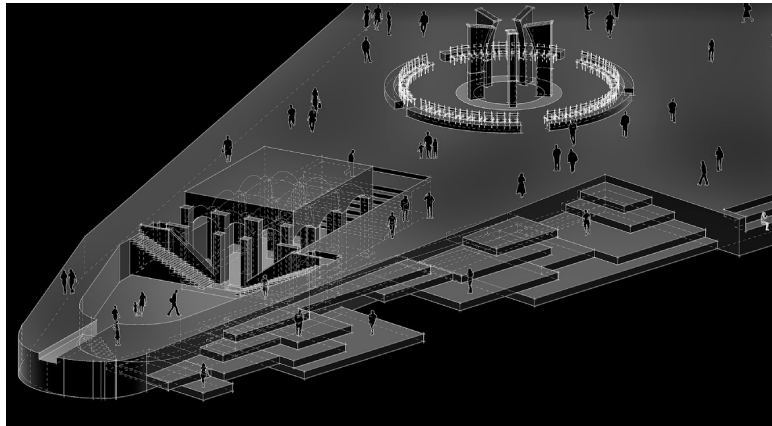


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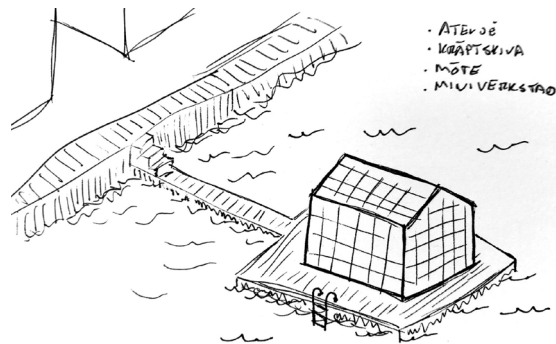
1. Urban islands
2. Moving the edge
3. Shipping container study I
4. Shipping container study II

WATER'S EDGE

Many groups worked with making the waterfront accessible in a variety of creative ways. Both by proposing structures that allow people to descend and touch with the water, creating views of the water and moving the waters edge closer to people.



1



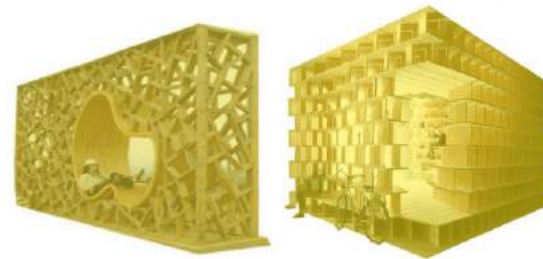
2

SCALES

The quality of finding the different scales at the site and how to explore them for future usage.



DECONSTRUCT



OUTDOOR FURNITURE / WATER BOARDWALK

3

1. Sacred water-edge

2. Sauna

3. Deconstruction / Reconstruction



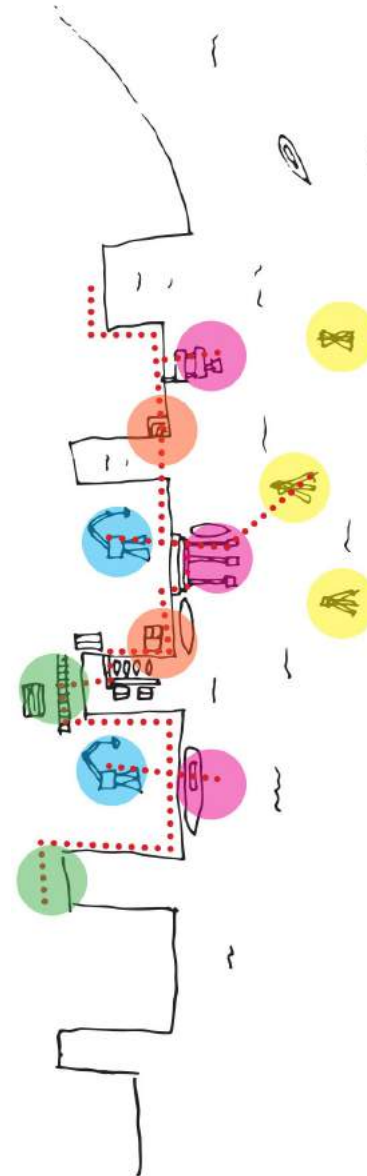
1



2

EXISTING STRUCTURES

Activate the left-over constructions of the harbour environment by rethinking their use and function.



1. Performance space
2. Bridge studies
3. Wharf edge study

CONCLUSIONS

Rethinking the function of existing structures and historical landmarks with sensitivity towards intangible values and heritage, can reactivate a site.

Identity can be created through commoning, breaking apart and reshaping existing structures.

Physical interventions that allow extending the impact zone of the water's edge can create stronger connections to the water.

Mixing different scales at a site allows various functions that contribute to a more inviting and vibrant place to explore and use.

Using time as an approach in the process, for example with temporary use before anything is 'ready', allows trying out potential functions.

4. TABLEAU CONTINUU

12-09-2017 MALMÖ CITY

PHOTOGRAPHIC PERCEPTION

The idea about photography and the message you are depicting with images can vary from method to method.

The workshop revealed new ways where each group could represent their focus point with series of photos and text from the Nyhamnen area and use experimental practices to reflect more on the process than the result.

ALONG THE EDGE



A slow movement catching the water's edge. Using a strict method, walking along the quayside and stopping every 150 meters, a new moment

is haphazardly captured in two frames accompanied by thoughts and associations simultaneously written down on site.

1-5 Excerpts from the original slideshow

150 m
13:48



Parking space
Party boat



1

900 m
14:05



Concrete beach
Birds
Hitchcock-movie
Odd
Dock
Seaweed
Tomato plant



2

1800 m
14:29



Wind
Blue and white
Between bridges
Dots



3

2250 m
14:40



Factory noise
Crane
Green
Busy
No margin



4

2400 m
14:43

Cute boat
Wind
Cloudy



5

WINDOW OF LANDSCAPES

Nyhamnen in-between what
has been and what is yet to
come...

Finding in-between spaces,
that are abandoned or
squeezed between buildings
and fences, we investigate
them through a framing
method as a way of exploring



spatiality.
We concentrate on a window
in each space and frame
it with different parts of its
surroundings. The end result
reveals a variety of different
qualities that we find in each
space.



EXPLORING

We went out exploring Nyhamnen with the attempt that we had no agenda. Every five minutes we took one picture. The camera was hanging around our neck while shooting so we could not control the outcome.

Afterwards we printed out the pictures and put them in order on the table as a story, on top of that we added an extra layer of reflections and notes.



BARRIER: DISTANCE

Using method of Movement & Hunting by walking along the path to the destination and taking a photo every one minute from the same height. When we get those photos together we can recall that what attracted us when the dull long path was challenging our patience.

What makes the distance a barrier that between us and our destination?

Hamnparken is like everything that we are going to design which is far away from the start and what we have to do is making the path guide people to the destination or they give up halfway.



SCALE

We walked around the pier of Nyhamnens with an approach to capture scale without its context. Monolithic structures were compared with the sky and the sea to give an unfathomable comprehension of the surrounding.

Zoomed-in images would disorientate the viewer to know the size of what each object were or even the location of them. Then, a final reveal of scale would capture the site of Nyhamnens pier.



House of giants

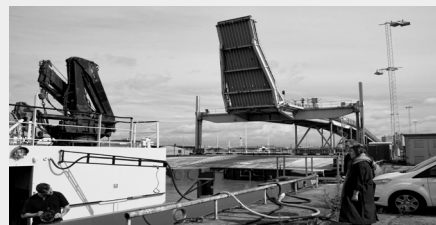
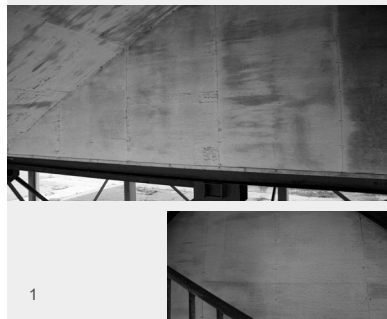


DECIDED/UNDECIDED

The groups concept behind this photo exercise was "undecided versus decided".

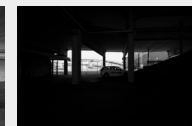
The group was divided into two groups where one had a

structured approach with a predetermined route and a timer that told them to take a photo towards the north, south, east and west direction every seventh minute.



The second half of the group had a freer approach where they could take pictures when they wanted to, but still in the north, south east and west direction.

With a playful and exploratory attitude, they tried to find the most interesting spaces to capture.



1.
14.13:
Surprised that we could wonder freely

2.
+ 7 minutes
Fenced in again

3.
14.00
"Would you like to come on-board?"

4.
+ 7 minutes
Closed open rooms

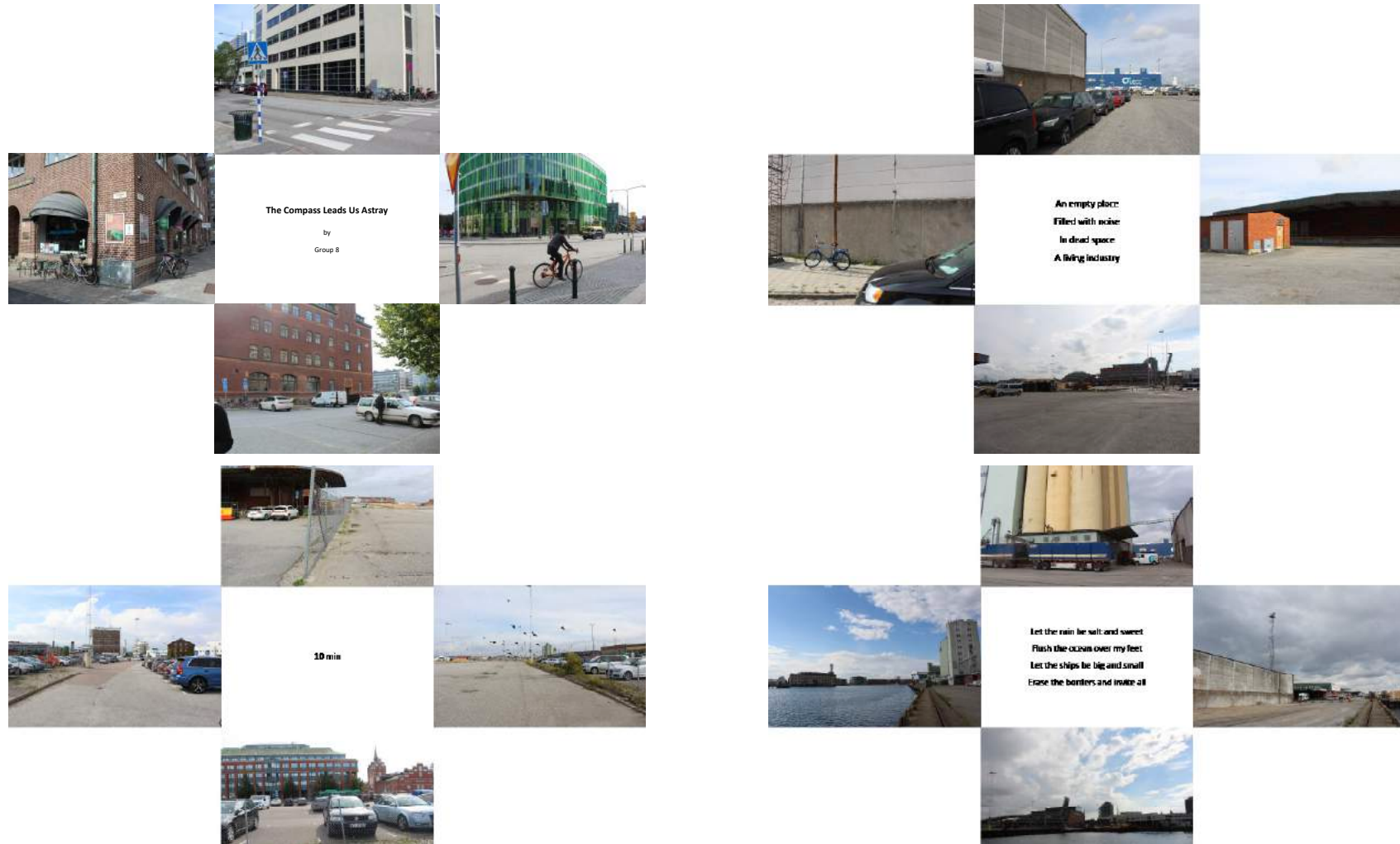
5.
14.48
"We moved in two years ago, now we got the top floor. Look at the view!"

6.
+ 7 minutes
*Stones
Unidentified objects
Barbapappa*

THE COMPASS

Two methods were used and then one chosen. With the compass the group took photos N, S, E, W every 2 minutes while walking our red line. Each individual of the group then had

a word regarding Nyhamnen they should interpret in a poem. It turned out although the compass was meant to guide us it restrained us as well. Just like fences tend to do.



HERITAGE

Method we use - Find the exact location where the old photos are taken and capture the images of how it looks now. Decide and highlight the important elements of

the transition to see what disappears or what appears.

Intention - To discover the heritage of site and dig for the potential of Nyhamnen.

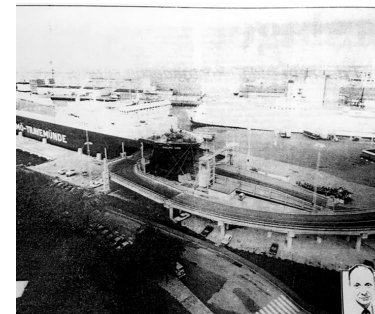
Can we keep production?



LEFT
Hustle and bustle.
Flow of goods.
Work.
Exchange.



RIGHT
Stillness.
Maintenance.
Automatization.
Day-to-day.



LEFT
Excitement.
Anticipation.
Welcoming.
Delivery.

RIGHT
Barren.
Windy.
Open waters.
Distant.



LEFT
Global trade.
Shipping industry.
Connectivity.
Point of exchange.

RIGHT
Structures of steel.
Abandoned.
Dead end.



LEFT
Institution.
Procedures.
Control.

RIGHT
Parking lot.
Reminiscence.
Island of heritage?

PERSPECTIVES ON LEVELS

was an experiment of a photo collection made by different people. Everyone took only one picture with the topic of levels.

TIME TO LEVEL WITH THE WATER?

Border between land and water ceases to exist. I wonder if boats used to be launched and taken up here?

Water intrusions

Where does the sea start, and where does it end?

Do I want to go swimming here?

The meeting between land and water

The shorelines breaking and showing waterlevel movement



Land meets water

The photo was completed with a personal statement. Afterwards the collective added their comments, thoughts and questions to each picture.

FROM THE BELOW I CAN SENSE THE WORLD ABOVE.

Seethrough - but what's there?



Construction

Where is the top? Where is the ground?

A variety of grids

From underneath?

Prison or computer main frame in some sci-fi movie

Looking at the world through a grid. Painting it grey.

THE DIMENSIONS GET UNSIZEABLE AS SOON AS THEY LEAVE THE HUMAN SCALE.



Connections

Challenge the angles and find new dimensions

Bridges always connect two ends

To balance

Connections in the air

The shadow moves slowly across the facade and the structure becomes like a monumental sundial.

A strong connection

VOLUMETRIC ARRANGEMENT

I want to look around the area like in google streetview.

What is the next step you will take?

"Seetrough" structure with bridge qualities.

A possibility to move between levels.

Going through something known, or stepping up to the unknown.



Industrial atmosphere

Without greenery all the metal and concrete makes for a hard environment. Splashes of color makes it surprisingly friendly though.

Redefining the camera: from a tool for documentation towards a tool for investigation.

New perspectives: see the site with other people's eyes.

Being selective: to sort things out.

Individual lenses: finding and emphasizing what you think is important.

Embracing the random approach: framing the real, non-arranged picture.

Freezing time: be cautious preserving moments of now.

Historical perspectives: get an inspiration from old photographs from the past to reflect on the life of today and the future.

Photography as a measurement: for time and scale.

5. STAKE- HOLDER VISITS

1 9 - 0 9 - 2 0 1 7 M A L M Ö C I T Y

A stakeholder can be a person, group or organization that has interest or concern in a project and whose support is required in order for a project to be successful.

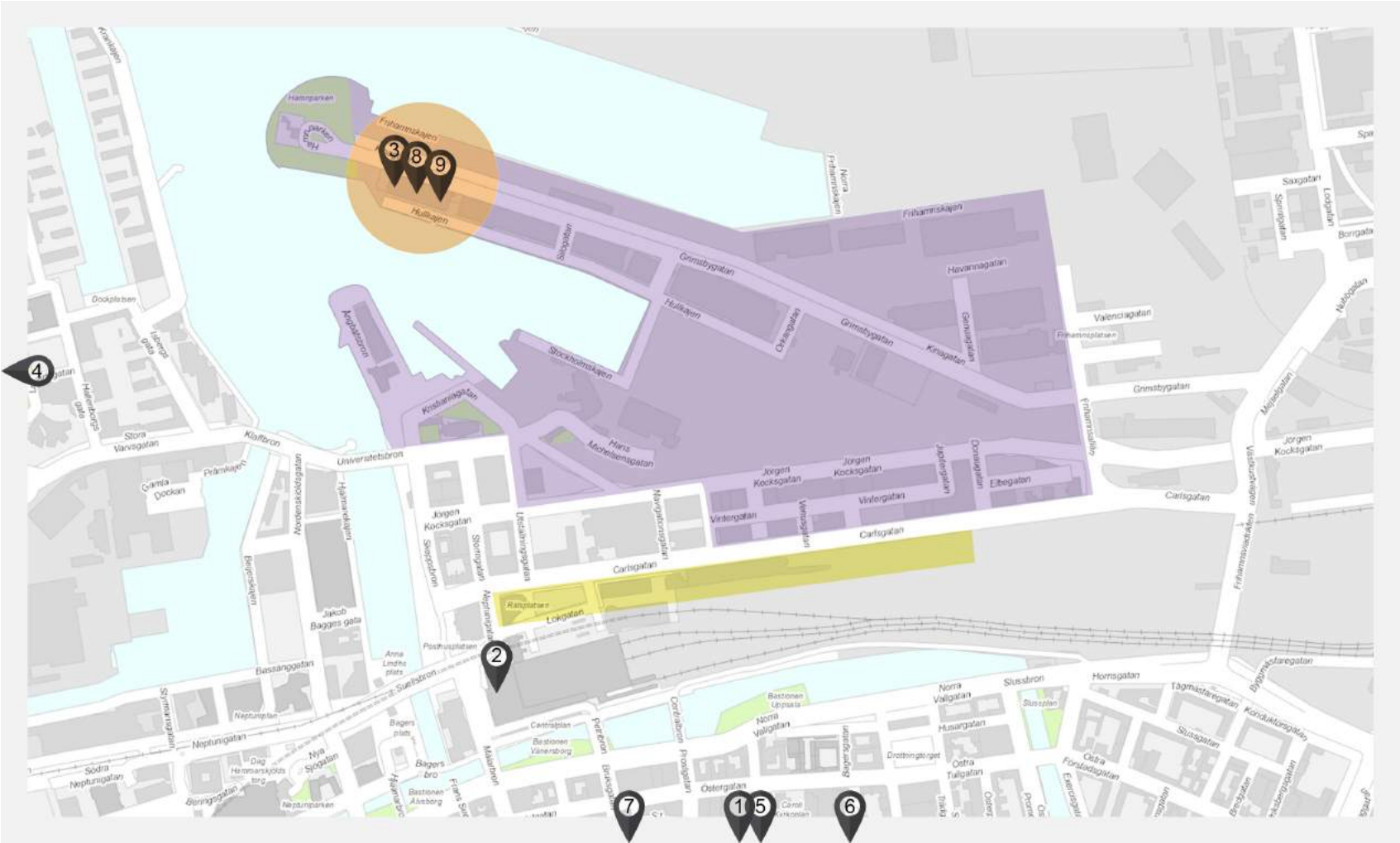
For an (landscape) architect it's important to acknowledge the different stakeholders that are involved in the upcoming process. They are the factors that use or influence the area the most and are therefore able to proceed or disrupt the outcome. While trying to understand the different stakeholders and involve them in the planning process, we can improve this process and its success.

We interviewed practitioners from 9 different companies that are involved in Nyhamnen area and found both different and similar opinions about the future of Nyhamnen.




Stakeholders:

- Pernilla Andersson: Landscape architect and project manager at City of Malmö
- Peter Härle: Business developer at Jernhusen, governmentally owned developer
- Ola Rudin: Chef and owner of Saltimporten Canteen, restaurant in Nyhamnen
- Carin Hernqvist: founder of återSKAPA , a creative design and education centre
- Ted Gustavsson: trained architect at City of Malmö
- Hampus Mattson: employee at Rude Food, a non-profit organization to counter food waste in the city
- Anne Rosell: trained architect at MKB, one of Sweden's largest public housing companies
- Alexander Simitichev: CEO and founder of Stadstudio, works with architecture and design in different scales
- Michael Wendel: employee at Ljus i Hus, a company that makes illumination for public and private environments.

Map of Nyhamnen and the surrounding areas in Malmö.



Stakeholders and their area of interest.

- | | | | |
|-----------------------|------------------------|--------------|---|
| 1 Exploitation Office | 5 City Planning Office | 9 Stadstudio |  Saltporten's area of interest |
| 2 Jernhusen | 6 Rude Food | |  Jernhusen's area of interest |
| 3 Saltporten Canteen | 7 MKB | |  Malmö city's area of interest |
| 4 STPLN | 8 Ljus i Hus | | |

"The ambition is to create an equal urban environment with meeting places that involves all people."

- Malmö stad

"Once the land is sold we have no influence on the developers."

- Fastighetskontoret

"We will sell the land at a fixed price, assuming that there will be enough bids for us to choose property developers with a good social agenda. We can't use the prize of land to push developers in any direction, since that would mean we're losing tax payer money"

- Exploitation Office

"We want to include people in the process, but we could do a lot more. We have an ongoing discussion about this."

- Jernhusen

"Nyhamnen has a big potential in working with a temporary solution, but we haven't thought yet about how to work with the mean-time of the place."

- City Planning Office, Malmö stad

"The water views and the closeness to communication (central station) are obvious values for the site. Low rents have attracted startup and smaller scale productions companies - which contributes to a creative and down to earth atmosphere at Saltimporten - something we really like and hope can be kept in the future."

- STADSTUDIO

"One of the big concerns is the money, who is going to pay for the new bridge over the railway? We can pay some of it, but decision-making in these processes is slow."

- Jernhusen

"The area is becoming more attractive, but the rent is getting higher"

- Ljusihus

"The area has a good mix of people, from guys in suits to harbour workers, and that's why it works."

- Saltimporten

"It would be a great opportunity to locate different production companies next to a reuse center, maybe with a meeting space for innovative ideas to take form."

- Återskapa

"Would really like to be involved in the planning process of Nyhamnen."

- Ljusihus

"Today there is gaps between consumption, production and distribution that needs to be dealt with."

- Rude Food



We found that not all stakeholders are equal, in our pyramid you can see the stakeholders placed in a certain hierarchy.

Where some stakeholders are more involved in the project and actually have something to say in the process, others only have to live with the consequences and feel that they have little influence in the outcome of the planned area.

6. DÉRIVE

1 9 - 0 9 - 2 0 1 7 M A L M Ö
C E N T R A L S T A T I O N

On September 9, all eight groups gathered at STPLN in Malmö to work with the locally based Landscape Architects DIS/ORDER using their “GET OUT OF HERE!” *dérive* technique.

The task was to work around three different concepts; Territorialization, Appropriation, and Public/Private space.

For this, each group had a deck of action cards to use in different place of the city of Malmö. The goal was to change the preconceptions about what a city is in general and also how to interpret the public space. Via the action cards and performance, each people got a new view of appropriated public space.

Each group had two questions based upon the different concepts introduced to answer during the exercise.

The work was inspired by the work of Guy Debord “Théorie de la Dérive” and the possibility to have a new vision of the city.

A. A gap between buildings is made profitable/occupied for an outdoor sitting and bar.

B. Opportunities to stop and appropriate the space, but no one did.



A

QUESTIONS

A. Did you enter a space that was clearly appropriated by someone else/ a specific group? Who was the appropriator? How did you know the space was appropriated?

B. Did you find a space that was NOT appropriated? What did it look like? What did you do there?



B

REFLECTION

With this exercise we discovered new ways of thinking and new ways to approach different sites in the city. With our question in mind we found places that were clearly appropriated and some that were not. We realised that appropriation in some instance could also be done by giving a new use to a site with a more physical installation (ie. an outdoor sitting and bar in an otherwise unused space). We also noticed that some places had the potential to be used or appropriated - space on either sides of a path, a calm atmosphere, benches already in place...- but the space were only used as a passage.

A. Photo showing skaters as appropriators, as they use the stairs outside Malmö University as a place to skate.



A

B. Photo showing a non-appropriated space, a space we used for observing a group of young men appropriating the bicycle lane on the other side.

QUESTIONS

A. Did you enter a space that was clearly appropriated by someone else/ a specific group? Who was the appropriator? How did you know the space was appropriated?

B. Did you find a space that was NOT appropriated? What did it look like? What did you do there?



B

REFLECTION

By using the tool GET OUT OF HERE!, made by Karin and Johanna from DIS/ORDER, our action cards took us around the city centre of Malmö. By following the instructions of the cards we challenged not only our own minds but also the norms of how to behave in public space. For example, one of us laid down on a stair on the outside of the central station, a space that we saw as semi-public. This draw attention from the people passing by, as it was not expected to happen, according to the norms, in such a space.

During the exercise we started to discuss the difference between appropriation and territorialization, as we could not always agree on the question whether the spaces we ended up in were appropriated or not. We experienced that perhaps territorialization was more present than appropriation in the area we were moving in. Maybe because the city centre is a strictly planned and programmed area, to keep order of the many people moving there on daily bases. Though, we did find a classic example of appropriating

public, or semi-public, space in form of skaters using the stairs outside of Malmö University. This was an appropriation everyone saw as clear appropriation at first. As we had watched the skater, from a distance, for a while we ended up in a discussion of skating as an appropriation that we today consider almost being part of territorialization, as many planners have this in mind when in contemporary planning.

As a conclusion we may need to re-think what could be done in public space - not was is usually done according to the norm. This exercise gave us the opportunity to stretch the use of public space, challenge the norms and also provided us with a new experience of Malmö. What if this way of working could be implemented in the formal planning of public space? This could not only provide new perspectives of known spaces, but also open up for a discussion of what future public spaces could be.

A. Inappropriate behavior made our personal space shrink, we were more sensitive to it.

B. Going to an old lady's recommended old-fashioned restaurant felt like reliving her personal experience.



A

QUESTIONS

A. Give one example of a public space that was like a living-room? A battlefield? Describe how and why. Illustrate it.

B. Did you, at any occasion, feel like you invaded someone else's territory, appropriation or personal space?



B

REFLECTION

Personal Space is dependent on the environment that you are in (ie. size, daytime, function etc.), is subject to current appropriations, territorializations.

Often time having an object to relate to helps you feel like in a living room.

Being a designer it's good to cross boundaries, put yourself into someone else's shoes, see someone else's point of view.



A. Standing in the biking lane is an inappropriate behaviour

B. Following a stranger



A

A. Acting differently, or to take space made them uncomfortable. So the did not obey all the instructions given to them by the cards, like acting like cats.

B. They found a few benches in the end of the parc they thought could be appropriated in a way that could be excluding to some groups.



A

QUESTIONS

A. Did you perform any actions that made you feel really uncomfortable? What and why? If not, what was your experience closest to feeling uncomfortable? What would it take for you to cross that line?

B. Show a place where someone or a group of people are excluded.



B

REFLECTION

An interesting way of discovering a city/ urban spaces. We discovered new spaces and new usage of spaces ! We had an interesting discussion about that inclusive spaces are excluding at the same time. For exemple we found a church that was open to us even though having different background and beliefs, which we felt and interpreted as a quite protective (maybe even inclusive space) However, we were aware that a church is a space that many has relations to and opinions about, so it might be exclusive as well.

A. Acting differently, or to take space made them uncomfortable. So the did not obey all the instructions given to them by the cards, like acting like cats.

B. They found a few benches in the end of the parc they thought could be appropriated in a way that could be excluding to some groups.



A

QUESTIONS

A. Did you perform any actions that made you feel really uncomfortable? What and why? If not, what was your experience closest to feeling uncomfortable? What would it take for you to cross that line?

B. Show a place where someone or a group of people are excluded.



B

REFLECTION

One action that made some of us feel really uncomfortable was the pretension of being cats at a busy street. Not understanding the purpose of the prompted behavior certainly increased the uncomfot, as the level of expected embarrassment was higher than the expected reward of the behavior. Behaving oddly as a group also is a forceful way to appropriate public space, and again, as the reward wasn't as obvious as the cost of the appropriation, it caused uncomfot.

In the same vein, speaking to "neighbors" in a neighborly way

was uncomfortable for some (but not all) of us. One reason for this uncomfot was the notion that we exploited other people for the purpose of our game. By speaking to them, they were forced to participate.

What would it take to cross that line? We more or less did cross the lines, but forcedly. There are certainly boundaries that can be questioned in the city, but boundaries are not per se hinders. Boundaries can also be liberating and beneficial. By having behavioral scripts we don't have to recreate the world at every new input. It could be thought of as a prerequisite for a productive city.

A. Bus stop, travellers waiting for the bus.

B. Cyclists (dominating in movement contra pedestrians).

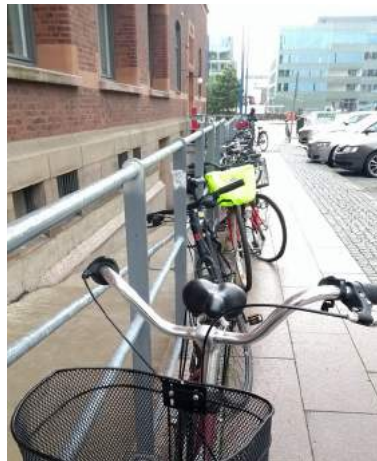


A

QUESTIONS

A. Show a place that was designed for a specific user/s. Pretend to be that user.

B. Of all the places you visited, who was the most common appropriator. Pretend you are that appropriator.



B

REFLECTION

Through the exercise, we were forced to sometimes feel uncomfortable when being instructed by the cards to for example enter a semipublic/semiprivate space. This led to discussions about what makes an area to feel private, even though it might be a public one. And what the specific elements- or objects were of such? That made us experience the place as semipublic/semiprivate. Questions like this could be a great contribution and access when designing a space, and how the possible outcome of usage will be of a place. Maybe as a contribution to avoid future dysfunctional areas.

When investigating and discussing which the most common appropriator was, we observed locked bicycles standing in a long row by some stairs and hand rail. Maybe as a result from lacking bicycle stand in this particular spot? The discussion developed was, if the bicycles in this case were the appropriators, or the

owners of the bicycles? The bicycles and/or the owners, if seen as the appropriators, in this case maybe almost could be seen as criticizing the hand rails origin purpose for usage in its act of appropriating.

We experienced, being led by the cards as “our master”, that we used other senses when being told to stay, sit, lay down, listen, observe and so on, in a particular spot. And that this, maybe more kind of sensitive observation could help us as planners to catch the core or other uses of an area when developing it. This connected to paths of users, activity, soundlevel, dominant movement patterns of citizens when appropriating or moving in the city of their everyday life.

The experience collected also of course is formed and affected by the persona doing the investigation of such. Which include- and wave together both our professional role and own personal experience. To give it a further dimension.

A. We placed ourselves on a bench next to people we didn't know

B. A moving grown up, walking alone towards a clear destination.



A

QUESTIONS

A. Show a place that was designed for a specific user/s. Pretend to be that user.

B. Of all the places you visited, who was the most common appropriator. Pretend you are that appropriator.



B

REFLECTION

The grown up moving alone towards a clear destination may not be an appropriator. This kind of public space user is actually more of a territorializator. When you use a public space in the way it is designed for, or in the way "it's meant to be", you territorialize the space. In the other way, when you use an area in a uncommon way and make your own rules, its appropriation.

We revealed "real" appropriation three times during the day. First time there was a car that stopped in the middle of the road whereupon the driver started to talk to

his friend who walked on the sidewalk. The driver let the cars behind him wait while he was speaking to his friend.

Other time we experienced appropriation were when a cafe put their chairs and tables outside in the public walkway. Third time were when we saw bikecycles parked in the street and not in a parking lot.

We walked for hours and only noticed appropriation three times while we saw territorialization countless times. After our daywalk i seems like it's not quite common to appropriate a public space.

CONCLUSIONS

GET OUT OF HERE! was a playful method to re-discover the city in a new way, even places you thought you knew well.

The action cards made us challenge ourselves and the norms in public space.

The exercise allowed us to take the time to observe the users of the space and their habits.

It gave us the opportunity to be in someone else's shoes.

What if this method could be adopted by designers during the research process as a way to become aware of space and gain better knowledge of the place?

7. MANIFESTO

1 9 - 0 9 - 2 0 1 7 A L N A R P

This is our [Ny]hamnen manifesto. It is based on our findings over the last four weeks when exploring and challenging urban planning in harbour environments. It will be our common foundation for design during the continuation of the semester.

LIVING HERITAGE

The heritage of Nyhamnen as an industrial and productive area should be respected. Today the harbour is facing a decrease in industrial activity. Do not let Nyhamnen become a monument of the past, rather let the past be part of the future structure and use.

- Use and/or respect existing structures.
- Encourage local production both small and large scale and let them exist side by side with other activities and let the production be equally important.
- Do not let planning push people away from Nyhamnen. Find strategies to keep existing activities in the area.

CONCRETE RETREAT

Concrete retreat is to escape the city within the city, a place of opportunity, a place to explore and a place to relax from the buzz of everyday life. The retreat is not another Västra Hamnen it is a place for people by people.

- Rethink the concept of "retreat" relating it to the qualities of Nyhamnen, i.e. vast, open space, wind, water, concrete, asphalt, solitude and drama.
- Develop public places that allows for both co-existence and interactivity.
- The water should contribute to a dynamic and constantly changing environment, even on land.

PHYSICAL CHALLENGES AS RESOURCES

The location of Nyhamnen is characterized by strong winds and rising seawater levels. These physical challenges can be used as a resource. Today there are potential barriers in Nyhamnen. As well as being obstacles or dividing/segregating forces these

barriers can effectively form spaces and communities.

- Acknowledge existing barriers and rethink which ones to break and which to preserve.
- Take care of rainwater locally and make Nyhamnen resilient towards flooding.
- Make the waterfront accessible, physically and/or visibly.

EQUALITY IN PRACTICE

This is a shift from top-down to bottom-up thinking. We want to point out the problem of citizen participations being left at merely a theoretical level and not put into practice. This is not an easy task, but a very important one to engage with. This manifesto is a help in this process and should be continuously consulted in order to decrease the gap between vision and outcome. It is not enough to say or have the intention to create an equal city, this has to be worked on actively.

- Use bottom-up strategies and tactics as a way of empowering the people, the place, and the process.
- Empower existing activities!
- Focus the process of urban development towards creating opportunities for all people to engage in developing Nyhamnen.
- Acknowledge temporary places and usages as a resource in urban development.
- Make citizen dialogue an ongoing, evolving, co-existence between planners and citizens rather than a temporary event.
- Create spaces that allow for different groups to use them in different ways at different times.
- Challenge the pre-consumption of conventional land ownership and financial models.

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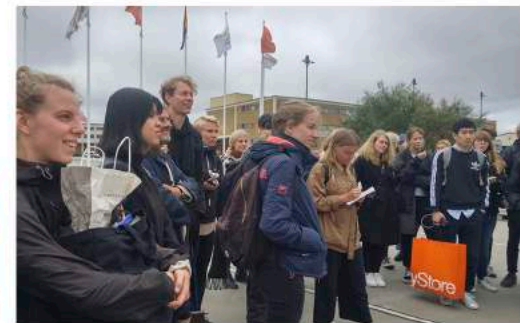
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B r i t a i n H o n g K o n g
H u n g a r y I c e l a n d I t a l y
J a p a n L i t h u a n i a
N e t h e r l a n d s
N e w Z e e l a n d P o l a n d
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