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| Center for Public Space ResearchThe Royal Danish Academy of fine arts School of ArchitectureRealdania research |
| Mapping Theory  |
| **a mapping of the theoretical territory related to a contemporary concept of Public Space**  |
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| **2009** |

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**Center for Public Space Research**

**Working Paper 1**

**Shelley Smith**

**August/December 2008**

**Mapping Theory - a mapping of the theoretical territory related to a contemporary concept of Public Space**

**Background**

This working paper came about within the context of a 13-month research project, *Focus Area 1 – Method and Theory,* at the Center for Public Space Research at the Royal Academy of the Arts School of Architecture in Copenhagen, Denmark. This project has been funded by RealDania.

The goals of the research project, *Focus Area 1 – Method and Theory*, which forms the framework for this working paper, are:

* To provide a basis from which to discuss the concept of public space in a contemporary architectural and urban context – specifically relating to theory and method
* To broaden the discussion of the concept of public space in order to include examples belonging to contemporary urban development and life.
* To identify theoretical and methodological positions, and efforts, that could further qualify and develop public space research at the centre

**Context**

Although the focus of the project is public space, public space and urbanity are inextricably linked, and therefore the concept of public space has been examined through an urban development lens to address public space in a contemporary urban context. The research project focuses primarily on contemporary European and North American urban –spatial and social - development.

**Intent**

In order to establish an overview of existing theories and methods relating to the concept of public space, a mapping of theoretical and methodological positions has been undertaken and the ‘locations’ discussed individually and in relationship to each other so that a nuanced picture of the ‘scape’ describing a contemporary concept of public space is presented. The notion of mapping is a key term to describe the activity and results of this working paper as the material that can have a bearing on a broader concept of public space is spread throughout a large territory, comes from many different professions and contains many different themes.

In general, the intentof this working paper has been is to develop the framework for the theoretical basis and its mapping. This has been sought done by finding theoretically sound works that could contribute in either the spatial and/or the social understanding of a contemporary concept of public space, that presented a broad spectrum of theories, that generated questions about the ‘state’ of public space today, and that could point towards areas that still require attention.

The goal of the theoretical mapping then has been to:

* open the discussion of the concept of public space
* identify sources that can illuminate the subject of public space in a contemporary urban context
* establish an overview of existing theoretical works (and methods) that can contribute to the broadening of the concept of public space

The result of this mapping presented in the context of this working paper is not comprehensive, rather it represents a searching for sources that can illuminate public space from the many different facets relating to contemporary urban form and life, and is seen as a starting point that locates individual positions for orientation, future in depth study, as well as indicating points of departure for new directions.

**Methodology**

In the initial phase of researching this project, a ‘shot-gun approach’ for identifying sources relevant to the project was utilised. This approach ‘targeted’ public space and the spread of the shot intended to access a wide field. This approach belongs to the initial phase and following this, specific selections were made and the selected material ‘registered’ in a number of different forms. The criteria for selection has been theory that directly related to the concept of public space (or ‘byrum’) in a contemporary urban context, i.e., theories that dealt directly with contemporary public space by naming it or by referring to it in a physical or social context, or works or theorists that were relevant to illuminating the concept of public space and/or the contemporary urban context.

In the initial search it became apparent that the term *public space* was an oddly rare occurrence in source searches, although the terms *public domain*, *public realm* or *public sphere*, popped up related to the city and/or urban development. Where the use of these terms directly related to, within a contemporary context, the city, urban development and/or spatiality, these theories have been included. In addition, theories that addressed urban development directly, but that had ‘an angle’ that related to public space, i.e. theoretical works that had urbanity and urban development as their point of departure, but that in a relevant and meaningful way discussed the concept of public space within their own context have also been included.

**Methods of Registration**

The registration of the selected material occurs in varying degrees of depth, from a list of potentially usable sources compiling readers and authors of interest, to annotation of specific sources. The choice for annotation was made based on the intent to access a wide spectrum of theories in the hope of finding potential theoretical commonalities and characteristics, as well as presenting a qualified thematic overview. Following is information on the material registered: Readers, Authors, Additional Sources and Annotated Bibliography, and where they are to be found in this working paper.

Readers

A list of Readers is presented as *Appendix I*. It is compiled based on the initial source search and these sources are deemed to be relevant in a broader view relating to contemporary urbanism and/or public space, i.e., the general context. Although no reader with the explicit subject of public space was found, public space is addressed as subject matter within the context of some of the readers listed, and in general, readers relating to the context of contemporary urbanism were included as they illuminate the overall context from a number of perspectives and offer a large spectrum of points of view on the topics relating to public space. In addition, the choice to include readers as a part of the registration material was the potential they give for exposure to multiple scholars and their individual points of departure, as well as the ability readers hold for thematic overview.

Authors

Authors of potential interest are presented as *Appendix II* in this working paper. This is a list of the theorists working within the generally relevant territory and a description of their specific area of research. By linking the topic to authors, it is hoped that there is the possibility of locating future, potentially applicable sources, as well, of course, as accessing existing works.

Suggested Additional Sources

Specific sources that were identified and deemed applicable to the context of the project but which could either not be accessed in the timeframe of this research project or were deemed either too general, or too specific to illuminate the concept of public space in the context of this particular project have been provided as a list of Suggested Additional Sources. This list includes sources that provide more in-depth background information on the general context relating to the framework of the project e.g., contemporary urban development, or works that within the context of this project were seen as being secondary sources in that they exposed a more specific area of the general context, e.g., consumerism and leisure, that although relevant to the context of contemporary public space, zoomed in rather than keeping a view ‘across’ the territory. This list is presented as *Appendix III* in this working paper. Overlaps may occur between the list of Authors, and the list of Suggested Additional Sources.

Annotated Bibliography

The Public Space Annotated Bibliography establishes a form, and is a document that contains the annotation of individual sources. It is presented in this working paper as *Appendix IV*. The primary intent of the annotated bibliography in the framework of this working paper is to describe the selected sources. A secondary intent of the annotated bibliography is to identify works that could be used for the purpose of a text compendium or reading resources for teaching and/or seminars. It is further the intent of the annotated bibliography for Public Space to develop a template and formwork for further bibliographical/data base entries that build upon and expand this initial annotated bibliography.

Works included in the annotated bibliography represent theoretical and/or methodological positions that illuminate the concept of Public Space and include books, articles and internet sources, and although not typically a source included in an annotated bibliography, notes taken at seminars, conferences and lectures during the course of the research project, and the description of a travel agency, have also been included. All of the resources included here either deal directly with the concept of Public Space, or indirectly by the presentation of a theory, or the introduction of a topic through which the concept of Public Space can be seen in the light of contemporary urbanism. These are sources that explore how and why space is generated in contemporary city settings, that recognise and identify new types of public spaces, and that take into account new types of urban form and urban life.

A template for the annotation has been established and the material has been organised according to source type with a register of key words making further thematic categorisation possible. An overview list of the annotated material is included.

Each individual annotated bibliography contains the following information:

* Bibliographical information: title, author, publisher, date etc.
* Summary of the work
* Register of key words

**Observations Along the Way**

A number of observations have been made during the course of mapping the theoretical territory regarding a contemporary concept of public space – i.e., the initial search for relevant sources and information, the selection and categorisation of the sources and perhaps most profoundly in the awareness of the terminology which surrounds, infuses and at times confuses the concept of public space itself.

In general it can be said that the problems encountered in the context of this project have proven to be fruitful encounters - raising questions, illuminating directions initially unseen and giving cause to see the potential in regards to a contemporary concept of public space.

The observations can be summed up as follows:

* Terminology of, and surrounding, public space is unclear and the way in which it is used gives rise to a lack of precision regarding the concept of public space
* Few scientific and purely theoretical titles in the architectural discourse directly address the concept of public space
* The majority of architectural/urban sources regarding public space focussed on more traditional city models of public space and did not address the potential for new types of public space created by contemporary urban development
* Much of the theory regarding public space comes from other fields than architecture and urbanism
* Categorisation of the sources proved difficult due to overlaps in characterising factors and features of the theories

These observations have been used as a springboard for further discussion in this working paper, however an elaboration on the points themselves as they related to the initial source search is found below.

**Unclear Terminology**

From the beginning of the project it became clear that the way in which we use the term *public space* in itself required reflection and a greater awareness in terms of the precision with which we discuss the term. In short, being sure that we are completely clear about what we are saying.

At the onset of the project, it was observed that a seeming discrepancy existed in the translation of the Danish centre name *Center for Byrumsforskning,* to English. A word for word translation of Center for *Byrumsforskning*  would be ‘Center for City Space Research’, however the center name has been translated to *Center for Public Space Research.* Commonly, the term *public space* is used as the translation for ‘byrum’, rather than ‘city space. Digging a little deeper into this gave some interesting results.

By describing the attributes of the terms individually and then comparing their semantic foci and descriptions – a number of perhaps subconscious differences became visible and these were seen a source of potential in understanding the term in a contemporary context.

**Byrum (City Space)**

* Physical space
* Out of doors
* Most often spatially defined
* A meeting place
* A place to observe and to be observed

– both scene and auditorium

* Inclusive

**Public Space**

* Percevied space
* Most often out of doors
* Accessible to all
* Open forum/public interaction
* A place to observe and to be observed

– both scene and auditorium

* Inclusive

As can be seen there are a number of common points and a very big difference. The Danish term stresses the physical aspect of space, while the English stresses the public aspect – the word public not even being present in the Danish. By setting the terms across from one another and digging a little further, a number of characteristics of the Danish and English terms make their implicit differences even more clear.

**Byrum (city space)** **Public Space**

Physical Mental

’Built’ ’Behavioural’

Open Open

Associated with Associated with

form people - life

In the latter part of the project, the terms ‘*det offentlige rum’* (the public space) and *urban public space,* began cropping up in source searches. This is seen as a kind of realisation of the need for a further specification of the Danish term to supersede the merely physical aspect, and to include the people and contact component of the term as is found in the English. In addition, it is seen as an attempt in the English terminology to place public space in a larger context, i.e. the urban, and perhaps through this to link it to changes in urban form and life. The use of the word ‘urban’, rather than ‘city’, can also be seen as an indication of the relationship between ‘public space’ and a new kind of context – one that is larger, more expansive, and perhaps less defined in a traditional sense as a recognisable and localised entity – but found in a more amorphous and extended situation that encompasses new definitions of types of space and types of relations.

**Few Titles and a Traditional Stance**

In the initial shot-gun search surprisingly few sources that included public space in the title, and even fewer that maintained an architectural/urban theoretical perspective, were found. The majority of sources in which public space figured in the title, referred to traditional models of the city – cities that maintained a centre-periphery duality and that focussed on the historical city centre as the actual and inhabited ‘centre’ of the city – despite the city’s subsequent growth in either size or pattern. In these cases the public spaces addressed also conformed to a traditional type of public space – that found in historical cities, i.e., public spaces such as market places, city squares and historical city centres. Here the question can be raised as to just how representative these types of public spaces are in a contemporary urban context?

Characteristic for the purely architectural entries was that very little theory was addressed. Often the works by architects were either entirely project related and/or based and without any theoretical foundation, or they dwelt briefly on theory as a backdrop for project presentation. Very few questions seemed to be asked about the nature or locality of public space in a contemporary urban context – or for that matter, what could comprise public space at all in a contemporary urban context. Although these questions are essential in an architectural approach to contemporary public space, they seem not to be addressed within the architectural discourse.

A more fruitful search for theoretical sources however was made regarding the context of contemporary public space, i.e., urbanity - specifically related to contemporary urban development and the factors that generate contemporary urban space and architecture, e.g., increased mobility, consumerism and leisure, flux, speed, excess, globalisation, non-place, urban sprawl, discontinuity. Many facets of urbanity – regarding both contemporary urban form and urban life – are to be found as sources. There seems to be a greater ‘searching’ and openness in the discourse of urbanity to theoretically examine the contemporary condition and its manifestation in the physical spaces of a changed and changing urbanity.

In general, it can be said that architectural titles naming public space and addressing it in a contemporary context were most often found where it was related to specific public space projects, and if theory was addressed at all, it was used as a backdrop to the projects themselves and not as a searching process to uncover generating factors or explanatory causes. The architectural discourse also seemed to maintain a traditional stance regarding public space in the contemporary urban context. However, urban design or planning sources addressed quite specifically theory as it relates to changing urban form and urban life, i.e., the context for contemporary public space. An analytical reading of these sources could provide a background from which to contribute to an architectural discourse relating to the concept of contemporary public space.

**Going Outside of the Field of Architecture and Urbanism**

In the search for sources that dealt expansively with the concept of public space, it was found that a great number of the applicable sources came from outside of the field of architecture and urbanism. Namely the fields of sociology, geography, anthropology, philosophy contributed here. In the more stringent academic traditions of which these disciplines adhere, theory figured more prominently than it did in the more creative and project-oriented architectural/urban sources.

The search was based on the term ‘public space’ and here a number of related terms were identified that seemed to be more a part of an academic tradition, e.g., *public domain*, *public sphere*, *public realm* figured prominently while there were surprisingly few titles in which the words *public space* as such figured.These terms were also often used interchangeably, or with overlaps, and this raises questions regarding how the term public space is understood, and whether the differences between the terms and their present use – either consciously or subconsciously - contributes to a contemporary notion of public space?

Characteristic for the terms *public domain*, *public realm* and *public sphere* was that their roots are to be found in other traditions than the architectural/urban, and in the sources accessed, the terms came mainly from sociology and philosophy. As such their focus is primarily on the public aspect of the term – focussing on the contact between people and the forum provided for this or, in the lack of its presence. The physical space of its happening is subservient to the contact, however in that both the sociological and philosophical discourses address the actual ‘space’ of the encounters taking place, a potential to further develop the concept of public space in a contemporary context is thought to exist in these discourses.

**Categorisation and Organisation of Material**

It was originally thought that there would be clear cut categories into which the accessed material would more-or-less slot into, however, organisation other than by source type proved to be difficult as there were many thematic overlaps. Categorisation then took the form of an inter-weaving of the factors that characterised contemporary urban form and life, leading to new constellations and possibilities in terms of the thinking of public space in this contemporary context. A list of key words has been included in the annotation of the accessed material and this could prove helpful in an organisation at a later date. However, the material perhaps can be seen through the lens of thematic theoretical positions, and through this either linked to other disciplines and/or to urbanity. In either case, it is thought that the development and use of theoretical themes to organise the material will help to establish a context and make currently unseen aspects of the concept of public space visible and perhaps point to new overlaps and potentials.

**Gleanings**

***glean* [gleen]**

**1.** to gather slowly and laboriously, bit by bit. **2.** to gather (grain or the like) after the reapers or regular gatherers. **3.** to learn, discover, or find out, usually little by little or slowly.

**Origin:**

1350–1400; ME *glenen* < OF *glener* < LL *glennāre* ≪ Celtic[[1]](#endnote-1)

Following are ‘gleanings’ from the sources accessed in the theoretical search and the subsequent analysis and ‘internal’ theoretical discussion. They are different than the observations in that they are the result of compilation, comparison and a dialogue achieved between individual texts in a common framework – i.e., contemporary urban public space, and as the section title indicates, the result of taking account of different sources - discovering and finding out bit by bit - and attempting to piece it together into an entirety that has something to say about the contemporary concept of public space.

**Theoretical Themes**

As mentioned in the section above, it was thought that organisation of the material could take place using themes found in the theoretical material. Following is a list of the theoretical themes that relate directly to the concept of Public Space. The themes and the points that describe aspects of them have all been gleaned from the material accessed in the framework of this working paper. The material has inspired both to the points and to their organisation – both as category headlines and as ordered list. Placement of the thematic titles has attempted to maintain a flow in the material and to group related themes.

What became evident, and what is sought illustrated in the current organisation of ‘theoretical themes’ below, is that there were many overlaps in the material and that certain themes were more related to each other than others. Although there are of course a myriad of combinations, this initial organisation is seen as a means of making visible some of the information gained through the accessed sources, and as a starting point from which further weaving and inter-linking can be made. This list describes themes that are found in contemporary public space, and although they in some cases also describe themes of more traditional public space, the theoretical positions take their point of departure in contemporary urbanism.

* **Mobility:** space, time, infrastructure, communication
* **Non-Place:** in transit ’stopovers’ and pauses
* **Diversity:** space, time, people, culture
* **Identity:** contact, inclusiveness, marginalised groups
* **Security:** surveilance, freedom
* **Uncertainty:** programming, coincidence
* **Experience:** ’the other’, cultural
* **Experience:** activities, programmes
* **Leisure society:** recreation, consumption, play
* **Self fulfillment:** personal itineraries, self realisation
* **Globalisation:** scale, contact, identity, distribution
* **Public/Private:** space, time, borders, overlaps, nuances

What this list does is indicate factors that can be at play in the generation of public space in a contemporary urban context, and indicate factors that can become characteristics of this same public space. What this list does not do however, is give an idea of the spatiality – i.e. an indication of how these factors might be manifested and/or perceived in space – and this introduces the next point.

**The Need for an Architectural/Urban Discourse on Public Space**

The characteristics describing contemporary urbanism, e.g., increased mobility, consumerism and leisure, flux, speed, excess, globalisation, non-place, urban sprawl, discontinuity, are factors that a great many of the accessed sources found key and these are major themes that not only contribute to the understanding of contemporary urban development, but also contribute to an understanding of the concept of contemporary public space.

As describers of contemporary urbanity, these factors also contribute to the form, type and experience of public space. Public space and the urban are inextricably linked and therefore the factors responsible for generating a contemporary urban condition – both urban form and urban life – must then also play a role in the development of public space in a contemporary urban context. The key factors of contemporary urban development are so radically different from the factors that generated urban development up until approximately the mid 1900’s, that the spaces which are products of this development must also be radically different than the models that preceded them. This however seems not to be seen as the case in discussions of public space. The majority of the examples discussed in the architectural sources belong to the spaces of the traditional city – a city that grew concentrically out from an historic centre offering clearly defined, delineated and static public spaces. It was in this centre that the city squares and markets, the meeting places of the inhabitants, were located. However in a contemporary urban situation characterised by flux and flow, and by mobility and communication, urban form and urban life have presented a new set of characteristics that translate into new types of spatial experiences and new ways of living. As yet, the architectural/urban discourse as it relates to public space is out of sync with contemporary urban development, i.e. with its own context.

There is a need for a specifically architectural discourse that can discuss spatiality and the actual perception of public spaces – contemporary public spaces – one that places public space firmly in the context of urbanity and examines the factors that generate this urbanity and these spaces, and one that makes the link and provides an opening for new types of spaces and new ‘ways of being’ in the category of public space.

**Perception and the Image of Public Space - Negativity vs. Potential**

Often, and especially in the architectural discourse, a sense of negativity prevails in the writings on contemporary urban development. Terms such as discontinuity, non-architecture, non-place, urban sprawl, SLOAPS[[2]](#endnote-2) have been common definers of the causes and products of contemporary urbanism. With a connection between urbanity and public space, it follows then that this negative focus continues on into the way in which public spaces generated by the factors of a contemporary urban situation are seen. There seems to be an attempt to re-create spaces belonging to a more traditional city model in the new spaces of the contemporary urban. In addition, a nostalgic stance seems to be taken to ‘get the city back’, to ‘re-claim it’ for its inhabitants, i.e., to wrest it from the grip of increased mobility – especially that related to the car, and to create a denseness and/or physical closeness that would lead to intimacy and the potential for meeting one’s ‘neighbours’. In this scenario, the success criteria for public spaces have been based on the provisions for seating in the space – the ‘furnishings and fitment’ – the intentional design, and on a visible use of the space. Signal value and the ability to attract tourists seem to be high on the list of requirements to fulfil.

There seems to have been very little attention paid, however, to what types of spaces could be described by the factors of contemporary urbanity, in which ways these may be different, or what could be required by the contemporary urban dweller in their urbanity of choice, i.e., as an inhabitant rather than a tourist, or as a tourist rather than an inhabitant. More than half of the world’s population now live in urban settlements and the majority of people in western urban settlements live in areas that are other than the spaces described by the traditional city development that maintained a close connection to a clearly defined city centre. The majority of people live in suburbs, and a great many people live with commuting and travel as a part of everyday life. What kind of public spaces could this physical and social situation occasion?

The negatives that have followed from urban development starting in the latter part of the 1900’s have shadowed the potential that could be found in the new situations and spaces that this development has given rise to. A continued focus on traditional public spaces of traditional cities has not taken into account that contemporary urban development that resulted in traffic corridors, infrastructural and informational nodes, suburban growth – and ways of life that encompass a much larger geographical area, cultural composition, and social network than previously. This situation is characterised by flux – by change and movement – and creates new possibilities for public space that remain unseen by the traditional gaze – either because they are less permanent in a physical sense - more slippery, harder to grasp and therefore harder to ‘see’, or because they adhere to a different set of rules regarding definition, behaviour, use and requirement. In addition there is generally an ignorance rather than an activation of the potential of diversity of the use and user of public space on a broader societal level; this in terms of its impact on spatial and/or programmatic efficiency, and regarding the co-relation of safety and ‘ownership’ – i.e., inclusivity/exclusivity issues.

**Relation Between the City and Its’ Public Spaces**

In a number of titles, the word *city* seems, after digging, to in fact be synonymous with public space, e.g., ‘The Good City’, ‘Situationist City’, ‘The Ludic City’, and ‘Funcity’[[3]](#endnote-3). This would lead one to draw the conclusion that the city *is* in fact its’ public spaces. However, it also questions what precisely these spaces are in a contemporary definition. *Funcity* draws attention to the commercialisation of public space, while *The Ludic City* points to a more playful approach to using and perceiving the city. *The Situationist City*, although not directly addressing public space, does address being urban, exercising ownership and doing this publicly through movement and (re)creation - derive[[4]](#endnote-4) and détournement[[5]](#endnote-5). If the city is seen – made visible - through its public spaces, how is this changed in a contemporary context where the traditional city centre is no longer capable of being the bearer of meaning for the extensive growth and an extension beyond borders?

The visibility of the city through its public spaces also has an economical aspect. In the case of the ‘agendas’ of global cities, i.e., cities that compete with each other on a global scale independent of their national affiliations, for economical plusses and tourist attention, public spaces have become marketing tools to attract people and, directly or indirectly through them, money. Public spaces in this way can be seen as the outside manifestation of the city or the urban centre. They are that which identifies and creates a clear mental image and perceived impression of the city.

The city then becomes its public spaces in other aspects than as a purely physical entity in extension. It comes to exist in a way like the graphic representations, e.g. Situationist maps of Paris where an awareness is created by the experience of a place, and where a reconfiguration of the city takes place on a purely mental (psychological) level. Public space then exists in the minds of visitors and is inhabitants, as a graphic representation, as the narrative of a public space. Perhaps then, the same physical locality through its varied perception, is in existence in different and multiplied versions – e.g., that of the visitor and that of the inhabitant, or that of Sunday and that of Wednesday. Experientially public spaces exist in different levels of awareness, different scalar accesses, different offers for, and acceptances of experience – but perhaps the same physical space compromises totally different cities, totally different spaces.

**Towards a Dematerialisation of Space?**

There were a great many sociological sources that dealt with the topic of public space and these proved surprising in, on the one hand, their ability to address urban and architectural spatiality, i.e. the physical, and on the other hand, in pointing to a contemporary situation in which public space can in fact be more social than spatial, and in some cases purely social – i.e., not a physical space at all.

The weight of sociological works relating to public space also focused on the interactive aspect of these spaces – in fact their foci – that of the presence in some capacity of people and the interaction that takes places between them. In the sociological works accessed, the contemporary urban situation is considered as being different from a traditional situation in which people, on a much smaller scale, met and interacted with others with whom they shared a common bond or affiliation, in the public spaces of the city. Taking contemporary urban factors of, not least of all globalisation and increased mobility into consideration, the public space of the contemporary urban creates new social situations where great numbers of people who share very little other than they share a common ‘space’ raises questions as to what kind of ‘meeting’ this entails, while the focus on the purely social aspect of this shared ‘space’ – or location – raises questions of the space itself – or what constitutes the framework and where this is located. In this sense, the sources outside of architecture and urbanism opened up for the consideration of new types of spaces in the definition of public space.

Through this, the possibility exists to consider virtual spaces as full-out valid public spaces in a sociological definition. Chat rooms, virtual cities housing their virtual agents represent examples of this and even in their use of language allude to a physical space – *room, city, house* – that however only exists in cyberspace. Traditional public space was concerned with creating a forum for ‘meeting’ in which one of the main functions was communication. In contemporary urban societies, communication is constant and ubiquitous. Through its ready availability it has become more a matter of choosing the time, forum, type and frequency rather than having to align a schedule to receive it in a specified physical location. In virtual spaces people interact with one another and exchange and communicate within a non-physical, temporally flexible framework. This begs the questions: Is public space dependant on space? In contemporary societies, how dependent are we on physical space for contact and interaction? In contemporary urbanity, what is the form of our contact and how does this affect our traditional notions of public space?

The consideration of new types of public spaces also encompasses the spaces generated by increased mobility – the nodes and in-transit strips of contemporary urbanism - create spaces that gather huge numbers of strangers in flux, in semi-private spaces that function as public spaces – e.g., waiting rooms of airports, train stations. In the various vehicles of transport, among them cars and planes, massive numbers of people at any given time are located in transit. In some situations this locates passengers as partially-passive in the nodes, or in the vehicles, that function as moving nodes – and at other times they are actives in a stream of social interaction that takes place for example in the spaces of the road, motorway and in flight. Although located in flux – in both movement and at various speeds - by defining public space through the presence of people, and an interaction and communication occurring between them, transportation corridors and transportation nodes can also comprise public space. Communication, signals, recognition of each other and of common symbols takes place in these spaces.

New public spaces and new ways of being in them can be identified in the spaces that take their cues from the factors that define and describe contemporary urbanism and in the spaces and situations that it creates. In specific the spaces of mobility and information - spaces that are not necessarily located with a physical permanence, or in some cases even with any form of physical presence at all, hold an untapped potential and deserve closer examination regarding a contemporary concept of public space.

**In summation**

As stated in the title, the purpose of this working paper has been to map the theoretical territory regarding a contemporary concept of public space – one that attempted to link public space with its’ contemporary context – one related to a physical and temporal placement in urbanity. This urbanity encompasses both urban form and urban life and it has been the intention of this working paper to attempt to map the territory, but also to come with observations and conclusions that can hopefully contribute to an understanding of this complex object of contemporary public space, and indicate areas for future study. Although this mapping cannot be seen as comprehensive, it provides a basis to build on and has in fact on its own yielded results.

This working paper has described to parts of its mapping process: observations and gleanings, and a summation of them is as follows:

**Observations**

* Unclear Terminology
* New Titles and a Traditional Stance
* Going Outside of the Field of Architecture and Urbanism
* Categorisation and Organisation of Material

**Gleanings**

* Theoretical Themes
* The Need for an Architectural/Urban Discourse on Public Space
* Perception and the Image of Public Space – Negativity vs. Potential
* Relation Between the City and Its Public Spaces
* Towards a Dematerialisation of Space?

Synthesising the information gathered to date – or in the language of gleaning, taking the individual grains and attempting to put them in the same bag – the following provides a summary of the conclusions that can be drawn:

**Conclusions**

* The concept of public space has not developed concurrently with urban development and therefore relates to a traditional concept of the city, and to the traditional spaces of the city, a concept that does not take into account changed urban form and life
* There is a need for a specifically architectural/urban definition of contemporary public space that is in keeping with contemporary urban form and life
* To this end, themes and theories relating to a contemporary concept of public space can be gleaned from outside of the field of an architecture and urbanism and can be used to further analyse, seek connections and develop specifically architectural/urban theory on public space
* Spaces of mobility and communication can be seen as being directly related to the concept of public space in a contemporary urban perspective and require more attention regarding how they function as public spaces
* The concept of public space often relates directly to the image of city and in this sense addresses potential in physical and non-physical or perceived space. Seen in this way public space also takes a direct part in multiple, simultaneous images of the city.
* A focus on the public aspect of public space – i.e., this implicit element of social interaction – can actually result in the dematerialisation of physical space. In the context of a purely social interaction – a public domain or realm or sphere - the contact or forum provided for this interaction need not be in physical space at all, but can be found in the interaction itself, or in another type of forum

The concept of public space in a contemporary situation holds a tremendous potential – and one that is not sufficiently accessed, tapped into or utilised at present. It is hoped that the observations, gleanings and conclusions that this working paper presents can contribute to a greater understanding of contemporary public space and to both the development of a more expansive view, and a realisation of potential.

Appendix I

**Readers**

Brenner, Neil & Kell, Roger, editors, *The Global Cities Reader*, Routledge, London, 2006

Bridge, Gary, & Watson, Sophie, editors, *The Blackwell City Reader,* Blackwell Publishing, Oxford, 2002

Carmona, Matthew, & Tiesdell, Steve, editors, *Urban Design Reader,*,Architectural Press, Oxford, 2007

Cuthbert, Alexander R., editor, *Designing Cities – Critical Reading in Urban Design,* Blackwell Publishing, Oxford, 2003

Fainstein, Susan S., & Campbell, Scott, editors, *Readings in Urban Theory*, Second Edition, Blackwell Publishing, Oxford, (1996) 2002

LeGates, Richard T., & Stout, Frederic, editor, *The City Reader*, Routledge, London, 1996

Miles Malcolm, Hall, Tim, & Borden, Iain, editors, *The City Cultures Reader*, Routledge, London, 2000

Waldheim, Charles, editor, *The Landscape Urbanism Reader*, Princeton Architectural Press, New York, 2006

Appendix II

**Authors**

Ascher, Francois

* An urban – i.e., architectural perspective – that addresses the effects in particular mobility has had on contemporary urban society and spatial manifestation

Foucault, Michel

* A philosophical perspective that has addressed many aspects of contemporary urban life.

Gottdiener, Mark

* A sociological perspective that is linked to the experiences of spaces in contemporary urban societies, among them airports and airplanes

Lynn Lofland

* A sociological perspective that addresses the public realm of urban settlements – i.e., the city

Mitchell, William

* A perspective that focuses on non-physical spatial representations that have been brought about by technologically advanced societies

Sassen, Saskia

* Sassen coined the term ‘global cities’ and her research has to do with economic, social, political aspects of globalisation

Sennett, Richard

* An architectural perspective on public life in the built environment

Soja, Edward

* A ‘student’ of Lefebvre, Soya’s works represents a perspective that takes its point of departure in the contemporary urban

Stevens, Quentin

* A predominantly social perspective that looks at urbanity – urban public spaces indirectly - through the lens of social interaction and play, and the types of spaces generated by contemporary urbanism.

Urry, John

* A sociological perspective that illuminates various aspects of spatialities related to, among other themes, shopping and mobility

Zukin, Sharon

* A largely social cultural perspective that addresses urbanity through how economic, social and political power influence the form of cities. Writings on society, cities, culture and consumer culture

Appendix III

**Suggested Additional Sources**

Arendt, Hanne, *The Human Condition*, University of Chicago Press, Chicago, 1958

* *Arendt explores the origins of democracy and makes the point that politics is an important realm of human activity in the public.*

Castells, Manuel, *The Rise of the Network Society*, Blackwell Publishing, Oxford, 1996

* *An important work in the development of contemporary urban theory, this book addresses the movement of society from an industrial age to an informational age.*

De Geyter, Xaveer, *After Sprawl – research on the contemporary city, NAi Publishers,* Rotterdam, 2002

* Through a theoretical introduction and a practically-based analysis, this book explores the effects of urban sprawl on European population centres.

Graham, Steven, Marvin, Simon, *Splintering Urbanism,* Routledge, London, 2001

* With an interdisciplinary perspective, this book examines the network society through an analysis of the contemporary urban situation.

Habermas, Jürgen, *The Structural Transformation of the Public Sphere – an inquiry into a category of Bourgeois Society*, MIT Press, Cambridge, Mass., 1991

* A philosophical work on where private individuals come together as a public – the public sphere. This work provides the basis for much of contemporary understanding of the public sphere.

Ibelings, Hans – *Architecture in an Age of Globalization,* NAi Publishers, Rotterdam, (1998) 2002 (*enlarged edition)*

* One of the few totally architectural sources, Ibeling’s book presents a look at the phenomenon of globalism through architecture – and visa versa. It deals mainly with buildings and is richly illustrated, but also includes a dense and sharp historical section on *Post Modernism*, *Modernism* and *Supermodernism*. The last of which is inspired by Marc Augé’s book, *Non-Places –introduction to an anthropology of supermodernity* (see annotated sources)

Koolhaas, Rem, The Generic City, essay*, in S,M,L,XL,*Monacelli Press, New York, 1995

Koolhaas, Rem, Junkspace*,* essay *in Content Magazine*, edited by Rem Koolhaas, Taschen, 2004

Also available from:

www.arkitekturskolan.se/servlet/GetDoc?meta\_id=1646

Lefebvre, Henri, *The Production of Space*, Blackwell Publishing, Oxford, (1974) 1991

* A classic work in development of urban theory
* A philosophical perspective that strongly engages the social and the spatial

Metz, Tracy, *FUN! – Leisure and Landscape,* NAi Publishers, Rotterdam, 2002.

* With a point of departure in a Dutch perspective, Metz explores on a more general level the effect of leisure and fun on the contemporary urban landscape.

Ovesen, Hans, *Snit I Storbyen,* Kunstakademiets Arkitekskolens Forlag, Copenhagen, 2007

* A methodological approach to mapping the character of a strip of Copenhagen. The theoretical introduction addressing the urban development is followed by beautifully registered and diagrammed sections.

Pope, Albert, *Ladders,* Princeton Architectural Press, New York, 1996

* This book represents a treatise on predominantly North American, but also European and South American urban development. Pope addresses the results and affects of urban development through the differences between 2 transportation structures: the non-hierarchical, democratic grid and the hierarchical, non-democratic ladder. A good historical background section regarding the radical change to traditional planning that contemporary urban development has occasioned.

Stevens, Quentin, Franck, K.A., *Loose Spaces – the diversity and possibility in Urban Life,* Routledge, Abingdon, 2007*.*

* The phenomenon of suburban space is analysed with a look at the instances of unplanned, informal public space, i.e. ‘loose space’, that exists alongside the planned that in turn gives a more nuanced perspective on public space and urban life in the contemporary.

Stevens, Quentin, *The Ludic City – exploring the potential of public spaces,* Routledge, Abingdon, 2007.

* An exploration into how public space is used in unexpected, impractical, unplanned and playful ways.

Sadler, Simon, *Situationist City,* MIT Press, Cambridge, Mass., 1998

* Sadler examines how the work of the group, Situationist International related to the form of the contemporary city through the Situationists critique of the urban environment, thire views regarding principles for the city and for life in the city, and finally through proposals for the ‘Situationist City’.

Sieverts, Thomas, *Zwischenstadt - Cities Without Cities*, Spon Press, London, (1997), 2002 (English version).

* A theoretically-based but mostly planning practical look at the causes and effects of contemporary urban development in decentralised and compact cities of Europe. Sieverts addresses a new form of urbanity characterised by urbanised landscape and landscaped urbanity – the Zwiechenstadt – the in-between city.

Appendix IV

**Annotated Bibliography**

**List of Sources Annotated**

**Books:**

Augé, Marc, *Non-Places – introduction to an anthropology of supermodernity,* Verso, London, 1995

Hajers, Maarten and Reijndorf, Arnold, *In search of the New Public Domains*, NAi Publishers, Rotterdam, 2001

Schwarzer, Mitchell, *Zoomscape* – *architecture in motion and media*, Princeton Architectural Press, New York, 2004

**Articles:**

Amin, Ash, The Good City, *Urban Studies*, Vol. 43, Nos 5/6, 1009-1023, May 2006, Routledge, UK.

Daugaard, Morten, Network and Public Domain in After-sprawl City – in *Urban Mutations – periodization, scale, mobility*, Arkitektskolens Forlag, Århus, 2004

Madanipour, Ali, Public Spaces of European Cities, *Nordic Journal of Architectural Research,* Aarhus, Denmark, 2005:1

**Web-site:**

CCCB Urban Public Space Website

<http://urban.cccb.org/>

**Lectures/Seminars:**

*Wimby!*

Crimson Architectural Historians

*Funcity*

Seminar – series of lectures and book launch

*Zwischenstadt*

Thomas Sieverts

**Travel Agency:**

Büro für Stadtereisen

BorisSieverts

NOTE: Individual annotation of the listed sources follows.

**Annotated Bibliography**

**Public Space**

**Source**

Book

**Augé, Marc, *Non-Places – introduction to an anthropology of supermodernity*, translated from original French by John Howe, Verso, London, (1995) 2000**

**The Author**

Marc Augé is a French cultural theorist and ethnologist/anthropologist. He is currently the director of the *L’École des Hautes Études en Sciences Sociales* in Paris.

**General Information**

The book is 121 pages long, published in an A-5 format, and divided into chapters on *‘The Near and the Elsewhere’*, *‘Anthropological Place’*, *‘From Places to Non-Places’*. There are no illustrations and no index.

**Summary**

Augé takes the reader through the field of traditional anthropology that has dealt with the near and the elsewhere and places it in the context and spaces of modernity wherein he identifies the notion of non-place as a factor in an exaggerated form of modernity he calls *supermodernity.* The condition of supermodernity is the condition that, to a certain degree, generates these spaces and in which these spaces are found, and through which they can be understood. It is characterised by excess, or overabundance, that takes 3 forms: an excess of time (a ‘density of events’), an excess of space (‘shrinking of the planet’ via media and mobility) and an excess of ‘ego’ (self-fulfilment as a personal life project).

Non-places are the products of these excesses. They exist as real and experienced spaces and Augé contrasts them with ‘anthropological places’; which he describes as spaces to which we attach a certain meaning and to which we have an historical and social link. Non-places often have to do with words and texts and are sometimes only these. Augé identifies airports, motorways, supermarkets as examples of non-place and describes them as places in with which we have no particular contact, and places that we find ourselves in more and more. The main experience of supermodernity is related to being in transit – being in between - and Augé indicates that the space of the traveller, may indeed be the archetypical non-place.

**Key Words Register**

Acceleration

Consumption

Excess

Flux

Identity

Mobility/Transit/Travel

Non-Place

Solitude

Supermodernism**Annotated Bibliography**

**Public Space**

**Source**

Book

**Hajer, Maarten, and Reijndorp, Arnold, *In Search of New Public Domain – analysis and strategy*, NAi Publishers, Rotterdam, 2001**

**The Authors**

Maarten Hajer holds 2 chairs in Public Policy in departments at the University of Amsterdam: School for Social Science Research and The Amsterdam Study Centre for the Metropolitan Environment.

Arnold Reijndorp has a background in architecture and urban planning, as well as lecturing In Urban Sociology at the University of Amsterdam.

**General Information**

The book is 142 pages in an A-5 format, and is divided into 4 chapters: The Public Domain as Perspective, The New Cultural Geography, Public Space and Cultural Policy and Public Domain as a Brief for Design and Policy.

**Summary**

Hajers’ and Reijndorp’s observations are that the spaces – public spaces - which could provide the framework for public domain often don’t. Public domain requires more than just the free accessibility to everyone that public space provides. Public domain requires diversity in the spaces that people from different backgrounds, and with different interests, all can attach a positive value to the shared experiences that can take place in these spaces. The question around which the book revolves is about the how the role of design and strategy can be utilised in the development of contemporary public domain. The intention is to bring forth suggestions to the formulation of cultural policy as it relates to the design of public spaces – specifically regarding their social and political importance. They maintain that the public domain as part of an urban social and political context is threatened and cite 3 reasons for a lack of vision in contemporary public space that can account for this:

* Common themes and attitudes of involved parties/’players’: e.g. emphasis on clean up, aesthetics, design
* Fear of violence and lack of safety
* Aversion for non-place; spaces that are not socially or historically anchored

Public domain is seen as experience rather than necessarily being tied to a specific place, and current tendencies of parochialization (excessively narrow views), functionalization (e.g.,shopping) and aesthetisation (superficial fix-up and shine) are seen as being detrimental to the actual experience of public space and therefore the realisation of public domain in a contemporary urban situation.

H & R offer up a set of instruments – a potential toolbox – of 3 planning strategies and 5 spatial interventions that could utilised in establishing a public domain in contemporary urbanity.

In conclusion, H & R send out the challenge to architects and planners, policy-makers and cultural ‘authorities’, to, instead of pre-supposing a mingling and exchange between diverse groups to really look at the new public spaces – transportation nodes etc., and to activate the public domain – the experience of the other – rather than just collecting people.

**Register of Key Terms**

Archipelago

Compressing

Connecting

Cultural geography

Functions and functionalization

Liminality

Mobility

Network

Non-place

Public domain

Public space

Public sphere

Theming

Urban field**Annotated Bibliography**

**Public Space**

**Source**

Book

**Schwarzer, Mitchell, *Zoomscape – architecture in motion and media*, Princeton Architectural Press, NY, 2004**

**The Author**

Mitchell Schwarzer is Chair and Professor of Visual and Critical Studies at California College of the Arts. Schwarzer is an architectural historian holding a masters from Harvard and a PhD from MIT. Prior to his PhD, he worked as a planner in the San Francisco planning department. He has lectured extensively internationally and is widely published in the area of the urban and suburban built environment, specifically in terms of mobility, perception and perceptual psychology, media, consumerism and memory.

**General Information**

The book is 307 pages long, published in an elongated A-5 format, with illustrations. Following an introduction, it is divided into the following chapters: ‘Railroad’, ‘Automobile’, ‘Airplane’, ‘Photography’, ‘Film’, ‘Television’. There is no formal conclusion at the end of the book and there is no index.

**Summary**

The concept of *zoomscape* – a term coined by Schwarzer – is one indicative of both speed and focal scale, i.e. a doubled term to describe the concept of architectural perception in a contemporary situation moderated by transportation and media. Schwarzer’s goal is to describe *zoomscape*, and to explain how different modes of transportation and visual media have altered our way of seeing and experiencing space and architecture. In the book the term architecture is used expansively to include architectural pearls, common, no-name structures, engineering structures, infrastructure, motorways and streets, cities, suburbs, skylines, in short, cultural landscapes. This is important as it makes the concept of *zoomscape* useful at a number of different scales and in a number of different contemporary urban, as well as architectural, situations.

**Register of key words**

Cartographic and perceptual views

Media: photography, film, television

Mobility

Multiplicity

Perception

Place

Space

Transportation: train, car, plane

Velocity

Zoomscape**Annotated Bibliography**

**Public Space**

**Source**

Article

**Amin, Ash, The Good City, *Urban Studies*, Vol. 43, Nos 5/6, 1009-1023, May 2006, Routledge, UK.**

**The Author**

Ash Amin is a Professor of Geography in the Department of Geography, University of Durham, Durham, UK.

**General Information**

The article is 13+ pages long without notes, but with a literature list. There are no illustrations. The article is organised into the following headings: *Introduction*, *The Good City*, *Registers of Urban Solidarity* and *Conclusion*. The section *Registers of Urban Solidarity* is subdivided into 4 sections: *Repair*, *Relatedness*, *Rights* and *Re-enchantment*.

**Summary**

Amin is concerned with examining whether the city, in a contemporary context can be ‘a good city’, i.e., ‘qualify as the *topos* of the good life’ as it did in classical literature dealing with human emancipation. The topic of the good city – ‘the kind of urban order that might enhance the human experience’ is introduced as being purely contextual, i.e., the things that count as enhancing human experience take their point of departure in the existing social and physical situation of the city at any given point in time and space and therefore, models are not unmodified universals. Using Zigmunt Bauman’s analysis of contemporary modernity and opting for dispensing with universal models as an invitation, Amin builds the case for rethinking ideas about ‘the good life’. Amin’s intention is to ‘look at the contradictions and possibilities of our times as the material of a politics of well-being and emancipation that is neither totalising nor teleological.’ From here Amin asks questions of what comprises the good city. ‘But can the contemporary city qualify as the topos of this more pragmatic interpretation of the good life, given its increasingly indistinct geography as a place and its vast sociology of hopelessness and misery?’

**Register of key words**

Emancipation

Experience

Rethinking ‘the good life’

Urban form

Urban life **Annotated Bibliography**

**Public Space**

**Source**

Article

**Daugaard, Morten, Network and Public Domain in After-sprawl City, in *Urban Mutations – periodization, scale, mobility*, Arkitektskolens Forlag, Århus, 2004**

**The Author**

Morten Daugaard is an Associate Professor at the Aarhus School of Architecture, Aarhus, Denmark

**General Information**

25 page article in the book *Urban Mutations,* which compiled presentations from the international conference: Urban Mutations held at the Aarhus School of Architecture in 2004.

**Summary**

The article links a number of existing, recent theoretical essays ad writings in the area of public domain and contemporary urban development – namely concerning network cities and societies.

A number of good questions are asked and a number of links are made, however the argumentation leans heavily on standpoints made, and concepts developed by the individual authors cited, e.g.,

Maarten Hajers and Arnold Reijndorp – *Public Domains*

Xaveer De Geyter – *After-Sprawl*

As such the article can be seen as an introduction and an opening to a number of the main theories at work within the field of contemporary urbanity and ones that could be influential to developing theories on contemporary public space, as well as providing an indication of some of the potential interrelations in applicable theory.

**Register of key words**

After-sprawl

Public domain

Public space

Contemporary urbanism

Network city

Urban

**Annotated Bibliography**

**Public Space**

**Source**

Article

**Madanipour, Ali, Public Spaces of European Cities, *Nordic Journal of Architectural Research,* Aarhus, Denmark, 2005:1**

**The Author**

Ali Madanipour has a Masters in Architecture and a PhD in Town Planning and has practised as a planner. He is a professor of Urban Design at the School of Architecture, Planning and Landscape at the University of Newcastle upon Tyne.

**General Information**

A 10-page article with literature list appearing in an issue of the Nordic Journal of Architectural Research addressing the theme of Public Space. No illustrations. The article is organised under the following headings: A multi-dimensional, dynamic perspective into urban space, Public spaces in transition, Significance of public spaces for transforming cities, Conclusion.

**Summary**

Madanipour takes as his point of departure the increased prominence of public spaces on the agendas of city authorities and private sector developers as proof of their significance in contemporary urban transformation. This article discusses existing theoretical frameworks regarding the analyses of urban environments, and uses this as a basis from which to address some of the dominant themes, challenges and threats to public spaces.

The transformation of cities is also the transformation of public space. Urban space is often analysed through a series of dichotomies: physical or social, abstract or relational, as space or place, in time or space, from the individual or societal viewpoint, in first- or third-person perspectives. It is essential today to go beyond these dichotomies and to adopt a multi-dimensional approach – not seeing urban space as the one or the other, but as a multiplicity of actions, uses, interpretations and viewpoints as both temporal and spatial. The acceleration of the global has produced a number of threats to public space: sprawl has depleted public spaces of their historical significance, and turned their political role into an active only at times of crisis and their social role to one of providing leisure. Economic liberalisation and privatisation coupled with social fragmentation and segregation has resulted in public spaces becoming spaces of neglect and dispute. But the importance of public space in the global marketplace in which cities must compete with each other for attention and position, presenting their distinctive features and attractiveness to investors and tourists, has meant heightened attention to public space and a placement of them on the agendas of the public sector. Herein lies however a threat – the focus on design – that is an aesthetic approach that ‘improves’ public space by promoting events, hiring super-star architects for the publicity value, commissioning works of art and upgrading for investment potential, represents the wishes of only a small faction of the total makeup of a city or the society of a city, thereby promoting further marginalisation and neglect of other societal groups and their public spaces.

**Register of key words**

Consumerism

Diversity

Dynamic approach

Economy

Global economy

Global market

Holistic

Leisure

Marginalisation

Multi-facetted approach

Political role of public spaces

Public Space

Public Sphere

Society

Security

Transformation

Urban development

**Annotated Bibliography**

**Public Space**

**Source**

Website:

http://www.urban .cccb.org

accessed 30.01.08 and 31.01.08

**The Author**

CCCB: Centre de Cultura Comtemporània de Barcelona – Centre of Contemporary Culture Barcelona

**General Information**

This is the ‘urban portal’ on the internet for the CCCB and has been in operation since 2000.

**Summary**

The CCCB, The Centre for Contemporary Culture in Barcelona, has an interest in the contemporary European urban condition, and in particular projects and events concerned with public space. This interest is expressed in both theoretical form through downloadable PDF copies of papers given by scholars of international note at CCCB sponsored conferences, and, in a more practical capacity, by posting examples of built public space. CCCB sponsors, with other international organisers, a European competition that awards a prize and a number of honourable mentions for jury decided exemplary public space, and the entries are documented in an archive with, in most cases, a written description, plans and/or sections and wealth of photographs. This web site is completely available in English and parts of it are accessible in Spanish, Catalan, English, French and German. The majority of the texts available on the site are in English, some in Spanish and/or Catalan as well and only a few in Spanish or Catalan only.

The website contains 4 feature areas:

European Prize for Urban Public Space – a juried competition held every other year to find the ‘best’ examples of public space executed within that timeframe

The European Archive of Urban Public Space – an archive spanning approx. 20 years with categorised examples of public space

Urban Library – a library of articles, papers and literary works from CCCB sponsered urban academic events

Urban Itineraries

**Register of key words**

Contemporary urbanity

Mobility

Public space

Urban public space**Annotated Bibliography**

**Public Space**

**Source**

Seminar – series of lectures

**Fun City Seminar**

**Lecturers**

Martin Zerlang – *Funscapes*

Mette Mechelberg – *The Theming of the Home*

Boris Brorman Jensen - *Mall Aesthetic*

Lasse Anserson – *Cultural Planning*

Gitte Marling – *FunCity*

**General Information**

The seminar took place at DAC, The Danish Architectural Centre, Copenhagen, on 26.10.07.

The seminar was held as a launch for the book, *FunCity[[6]](#endnote-6)*. The book, like the seminar, is comprised of a number of entries on the topic of the experience city – an urban entity that is, in some capacity, influenced by leisure, consumption and/or cultural experience - FunCity as experience economy - Funscape as experience landscape.

*FunCity* has been influenced by the book, *FUN! – Leisure and Landscape[[7]](#endnote-7),*

and is part of the research project Experience City at Aalborg University, Denmark.

**Summary**

This summary is comprised of the summaries of the individual lectures held by the authors of the articles in the book, *FunCity*.

***Funscapes***

**Martin Zerlang**

Experience has to do with both society and economy.

‘A world of strangers’ – Lynn Lofland.

The spectrum of experience is wide, ranging from exciting to scary, from fun to embarrassing, and takes place in space. It can encompass such extremes as gated communities/sanscapes and amusement parks/the entertainment industry. Funscapes have an affinity to round shapes, but also are affected by ‘the loss of the centre point’.

Historical background:

1700’s

Boullée, for example, utilized round forms in his designs but de-centred them. Space, rather than being defined, sieved out.

Hot air balloons – 1785 Caulper’s account – not authorized – a form of escapism and experimentation, and potentially dangerous.

‘Learning from Las Vegas’ and ‘Delirious New York’ both contain references to the worlds of the amusement park and their objects of study are influenced by the world of amusement.

Early funscapes – characterized by a lack of straight lines, e.g., carousels, balloons, panoramas (360 degree views) – ‘arabesque’ – Moorish and Arabic architecture – blocks the eye’s attempt to follow a straight line – each line’s directional is stopped by a new starting point.

Owen Jones, ‘The Grammar of the Ornament’

‘the dynamic’ and ‘the resting’ – the dynamic starts while the resting stops it, so that the dynamic then starts again to be stopped again by the resting and so the cycle repeats.

The arabesque as the sensual and the body as the point of departure for the experience – e.g., movement

The entertainment world gives the experience of the social – that there is something between us.

1800’s

Wöfflin, the German art historian, addressed how architecture was psychological – atmosphere, sensation.

Camillo Sitte – psychological public space in that there is a relationship between the body of the building and the human body, between the human body and its surroundings. The deletion of jumps in scale, dimensions and proportion is important in fighting agoraphobia.

The circus is also thematic in the play with open space, e.g., the trapeze artist – free-flying contra the clown that is stationary and depicted, e.g., at the bottom of the ladder.

Today both installation art and the world of the amusement park are influential. One example is where the leftovers from the industrial age are made over to experiential and cultural spaces or complexes. Another example is the change of harbour areas into residences and cultural experiences. And as a final note, skater tracks, we always remember them, why? That they are sculptural, spatial, simple, without detail?

***The Theming of the Home (Hjemmets Tivolisering)***

**Mette Mechlenborg**

An examination of what the Modern does to people –a diagnosticization – the overstimulation of our nervous system – the businessman is hip and modern – the sensitive man (Thomas Mann)

Walter Benjamin made a distinction between work life and free life at home.

Ornamentation/decoration shouldn’t become recreation – rather it should calm the home as an oasis from that which is outside of it. It has gone from being ‘a box in the world theatre’ characterised by centrality, collection, and the focal point, to being ‘the preferred scene for world theatre’, e.g., the television, characterised by fragmentation, individualization, division.

Through the mixing of work and family life, family life has changed; its members are seen as individuals in their own personal development, self-realisation projects. They no longer have the same common story – like zapping, they make their own montage, within both the family and society. The home has become like a mirror of those who live there, rather than a stage set, a theming - a ‘tivolisation’ - of the space of the home has occurred. This is seen in both experience and style. There are new needs for being completely one’s self and completely alone in the multi-functional. The ability to be entertained at home is the same as being out – the movie theatre is replaced by large screen TVs and DVDs, the café is replaced by the espresso machine and the bar is replaced by home draught beer systems. Globalisation is most influential in the home, the home has turned its attention to the outside world.

***Mall Aesthetic***

**Boris Brorman Jensen**

Is shopping architecture the step child of the urban? It has to do with desire and recognition.

One could talk about ‘Fluxaesthetic’ – a setting of the scene for movement, busy-ness, the contemporary urban.

The Jerde Partnership’s Mall in Shanghai is a Piranesian space which is in contrast to Modernism’s straight lines and rationality.

Is the (shopping)atrium the city’s new public space?

It possesses both interior and exterior, both in and out. The atrium here can be likened to a city park both in terms of its size and scale. The mal has ‘plug-ins’ to the existing infrastructure or malls have their own infrastructure. There now exist shopping mall city concepts – malls with residential components. In Dubai malls are also linked to airports. In the Danish competition for ‘Better Public Spaces’ sponsored by RealDania, the architectural office, PLOT, suggested as roof terrace on the department store, Magasin – an example of the publicisation of privatised spaces. Culture is introduced here as in, e.g., the cheap box, ad sign on OMA’s Kunsthal in Rotterdam.

***Cultural Planning***

**Lasse Anderson**

A city of hybrid experiential spaces. Industrial culture has become culture industry.

The experimental practice vs. planning.

Place/geography vs. sector/homogeneity.

Case studies:

Autostadt – Wolfsburg, Germany – ‘a spatial platform for communication’.

It is an experience park and one of the largest tourist attractions in Germany. As a communication platform, it tells its story through exhibition – ‘art rather than logo’.

The fable or narrative vs. economy.

 Business

 I

Narrative---------------------I-----------------------Space =HYBRID

 I

Culture

Bazar West (Århus) and Bazar Fyn - the intercultural – ‘shoppertainment’.

An example of how the private initiative of immigrants to establish a marketplace has now become a frequented destination of many others than themselves.

Århus Festival Week. ‘The red route’ – art as planning.

The use of movement and navigation as a means to create public domains – new public domains – this notion inspired by the book, *In Search of New Public Domains[[8]](#endnote-8).*

***FunCity***

**Gitte Marling**

FunCity raises a challenge for Danish cities – entertainment and experience and experience economies. The journalist, Tracy Metz, in her book, FUN! – Leisure and Landscape, has a negative approach to funscapes in cities, naming such things as: noise, garbage, the collapse of public transportation due to the influx of people to events, experience economy.

FunShopping has changed the landscape of the city just as the car did. The city centre has been transformed - the mall mimicked the city for the city to later mimic the mall.

How can we tackle Disneyfication?

‘We don’t know, but we have a notion.’

It is important that cultural diversity is a part of development. There is a need for spaces and scenes where social and cultural exchange takes place. Meeting is OK, but meeting alone is not enough, there is also a need for social and cultural exchange. The spaces for this don’t need to be just public spaces they can also be a hybrid of public and private, and other than parks, marketplaces and city squares. Suburban areas are also important. Privately managed collective spaces can equal public domains. This indicates new types of space, including fluid structures. However, strategies, or concepts, that encouraging the creation of public domains takes place, have not yet been developed.

Zigmunt Bauman – potential and challenges.

Experience[[9]](#endnote-9) is a complex word and an apt one to describe the field, containing aspects of discovery, as well as lived, tried and practiced contact.

Experience economy/experience city – these make demands.

Experience economy requires cultural networks and hybrid cultural projects to become a reality, and these can become new public domains through programming.

The experience city challenges planning – is local planning geared to this? It also makes requirements of urban architects and public space design.

**Register of key words**

Aesthetics

Consumerism

Culture

Cultural planning

Disneyfication

Experience

Experience city

Experience economy

Funcity

Funscape

Potential

Public domain

Shopping

Shopping malls

Theming**Annotated Bibliography**

**Public Space**

**Source**

Lecture

**Michelle Provoost of Crimson Architectural Historians**

**– WiMBY!**

**Lecturer**

The lecture was given by Michelle Provoost, an architectural historian and co-owner of Crimson Architectural Historians, a Rotterdam based consulting firm dealing with architecture and urbanism.

 **General Information**

The lecture was held at DAC (Danish Architecture Centre) in Copenhagen on 14.04.08 and preceded an invited workshop for architects, urban planners and designers and policy makers sponsored by DAC.

**Summary**

The lecture introduced Crimson’s work, specifically the WiMBY project which spanned from 2001-2007, and presented the WiMBY method and results from Hoogvliet, a ‘typical’ New Town in Holland. WiMBY, short for *Welcome into My Backyard*, is a comment on NiMBY – namely the saying and attitude of *Not in My Backyard*. The lecture also served as suggested background information for an invited workshop with Crimson 15.04.08, in which the WiMBY method would be exercised on a Danish case.

Crimson’s field of work spans publications – both classical monograms and more ‘searching’ works dealing with contemporary issues related to urbanity, exhibitions and a kind of urban planning that is concerned with the overall analysis and concept development. As architectural historians they are interested in the ‘renewal’ of existing areas. Both their background and therefore their focus is different than architects which for them means that they see things from a different perspective are trained to see qualities in the existing. Their approach is conceptual and they delegate the concrete, built aspects of projects to e.g., architectural firms.

The WiMBY project came about as a result of the invitation by Dutch planning authoritiesto work with the problems in Hoogvliet, a post-war New Town (50’s/60’s), outside of Rotterdam. The New Town concept, one that planned new cities from scratch, was imported from England, and, based on modernist ideals; it was intended to provide inexpensive, functional housing – this being manifested in the architecture as repetitive, multi-storey housing blocks. The notion of repetition in the modernist ideal was one that expressed equality – the same for all. However, the inexpensive housing is small by contemporary standards and today New Town housing developments usually provide shelter for the less advantaged in society; namely the unemployed and immigrants. These areas have become social problem areas in cities, the attitude being that it is the architecture that creates the problem. This is not an opinion Crimson shares. Their position also seems to be backed up by the fact that the demolition of housing blocks has only moved the problem to other areas, not solved it. Seeing the problems from a larger and more socially engaged position, Crimson addresses ‘social sustainability’; taking their point of departure in the area and seeing potentials rather than disasters, activating rather than relocating, and encouraging new ways of seeing these areas both from the inside and the outside. The New Town concept spread from England throughout Europe, and was exported to Africa where, although partially adapted to different family structures, it transformed cities and local cultures. New Towns are found all over the world and Crimson is in the process of comprising a list that, at the date of the lecture, was just short of 2,000 entries. Crimson sees the WiMBY method developed to address the problems in Hoogvliet, as applicable to the similar problems experienced in New Towns everywhere.

The New Town of Hoogvliet was located close to Rotterdam, a major international port, and was seen as a good location to house harbour workers because of its proximity. Although a great deal of housing was built in the modernist, repetitive style, the entire plan for the city was never completely realised, in part because of the proximity of the Shell refineries, which made Hoogvliet a less attractive dwelling option than originally thought, and in part because the Dutch dyke-building project intended to protect the land from flooding, placed a dyke on the North East side of Hoogvliet, effectively cutting the town off from a large surrounding area. In the years that followed, the harbour workers found other options and the housing in Hoogvliet filled with those who had fewer choices; immigrants and the unemployed. In an effort to get rid of the ensuing social problems in Hoogvliet, the municipality began tearing down the housing. Crimson originally became involved to make an exhibition; however, seeing themselves rather as a kind of ‘urban curator’, they developed the WiMBY project, which presented a methodology for analysing and creating strategies for the existing Hoogvliet.

Crimson saw their role regarding Hoogvliet as:

* improving the image – focussing on peculiarities which had to do with its ‘failures’ (e.g., the unrealised physical plan for Hoogvliet, Hoogvliet’s social problems, specific problem groups etc.)
* making these into positives that were visible to the inhabitants
* identifying features, entrepreneurial activities and greenery

Following a study of the area, Crimson identified stakeholders – individuals, organisations or companies - that could invest either capital or energy in Hoogvliet, and came up with strategies and ideas for interventions that could channel these investments. Following is a list of the strategies and interventions developed for Hoogvliet:

* ‘Logica’ - a negotiation model – but not a plan – that is dependant on the will and co-operation of all stakeholder parties. This overview of features replaces a master plan, presents either/or options, forces the decision makers to make decisions, and as a legal document, commits them to stick to it for a period of 10 years.
* ‘Inside Out’ – an identity project intended to make the community visible to itself by showing what is on the other side of the facade. In one approach, a photographer took pictures of the inhabitants that were blown up and displayed in public spaces, and in another, images of the inhabitants interiors were projected on the exterior of the façade as a means of decorating the block. They also exhibited ‘Logica’ in empty apartments to be torn down.
* ‘Co-Housing’ - an effort to gather like groups and provide common and shared facilities for them that could encourage, empower and emancipate them. This was suggested in projects dealing with a group of musicians and a group of Antillean single mothers.
* ‘School Parasites’ – a selection of intervening educational projects that address both problems with the lack of space in aging schools and the lack of resources regarding nutrition. As an alternate teaching and learning option, a ‘pod’ that could be placed on school property and that with a series of sliding interior panels could be arranged as needed was proposed. An industrially produced pod with the function of a teaching school kitchen that not only provided education on cooking and hygiene, but also provided food for the students was also suggested. A third type geared towards theatre and music that could contain a small stage and teaching and/or audience space was also planned.
* ‘Summer Park’ - introduced a way of working with the inhabitants and contacting their desires and energies. The English architectural firm F.A.T. (Fashion Architecture Taste) was commissioned to find the ‘Hoogvliet Style’. This was accomplished by making a survey of what the inhabitants had in their front gardens and drawing thematic conclusions from it. For example a number of inhabitants had ship or harbour related items and the vast majority had objects that related to a romantic, English garden or rustic style. The thematic conclusions leaned then towards a romantic, country, decorative village-like style with a fairytale aspect (Venturi-like), plus a dash of more industrial imagery, e.g., the shipping industry and the Shell refinery. This was the visual thematic of a park that gathered the ‘elite’ of Hoogvliet – here defined as those who already had clubs or associations started and running - providing facilities for them to be in order to support their already active energies and encourage them to plan more venues and activities. The facilities provided in addition to housing them in hobby houses, also included events stages, halls and a ‘villa’.

The aim of WiMBY is to make socially troubled areas socially sustainable and to this end it is the intention of Crimson to empower the communities belonging to these new towns enabling them to take over, control and potentially add to the initiatives generated by WiMBY.

WiMBY is intended as an exportable method, globally applicable, that turns social initiatives into architectural icons. The start point is an analysis of the social condition and the making of architecture follows as a result of this analysis.

The Project was intended to run until 2010, but Crimson ended it in 2007 and withdrew their presence, since the majority of the initiatives were built and already empowering and ‘emancipating’. The Hoogvliet inhabitants and investors – the stakeholders - were ready to self assume control. So far so good.

**Register of key words**

Activation

Emancipation

Empowerment

Interventions

Image

Identity

Negotiating model

New Towns

Potential

Re-investment

Renewal

Social initiatives

Social sustainability

Strategies

Urban curator

Urban development

The experiences with the WiMBY methodology and Hoogvliet is available as a publication, *WiMBY! Hoogvliet Future, Past and Present of a New Town*, Nai Publishers, Rotterdam, 2007. ISBN: 978-90-5662-595-5

For more information on WiMBY see:

http://www.wimby.nl/index.php?newlang=eng **Annotated Bibliography**

**Public Space**

**Source**

Lecture

**Sieverts, Thomas**

***Zwischenstadt***

**Lecturer**

Thomas Sieverts is architect and planner and Professor of Urban Design.

**General Information**

The lecture took place atThe Royal Academy of the Arts School of Architecture, Copenhagen – Department of Planning, on 07.11.07, taking its point of departure in the book of the same title Sieverts, Thomas, *Zwischenstadt - Cities Without Cities*, Spon Press, London, (1997), 2002 (English version).

The lecture was broken into 2 parts: Part I was based on the radical change that European cities have undergone within a relatively short period of time, introducing the concept of *Zwischenstadt*, and presented the changes and problems that this has occasioned, and Part II dealt with the question: ‘What to do about it?’

 (NB Sieverts examples are primarily German, as his basis point is German urbanism and it will be noted when his lecture gave examples that were of another origin)

**Summary**

**Part I**

Sieverts started off by presenting a thesis:

Our cities have changed more in the last 50 years than they have in the 500 years before that.

He continued by describing the situation and coming with some reasons for the changes.

* Population change - has been created by a general increase in population growth and welfare, and the fact that we now live longer.
* Increased mobility

These changes have resulted in changes in the pattern of cities.

In addition to this, institutional organisations have also changed; they have grown and with scale and size increases, the relationship between countryside and city has also changed. These institutional organisations have their own internal systems: e.g., economy, justice among others, and each has their own individual realm. The situation has progressed from one where cities were comprised of hierarchical order and spaces of meaning, to one where laterally organised systems make up cities. Large systems organise society.

In Germany, the shrinkage of urban areas is predominant and metropolitan areas become knitted together by both commuters, and infrastructure. The shrinkage talked about here is one of population not of geographical or physical space.

1920’s settlements were points in the open landscape

1990’s settlements dominate the open landscape and comprise closed areas - enclaves

Landscape becomes ‘a river system in a sea of settlements.’

BOOK Mentioned: *The Principles of Urban Growth[[10]](#endnote-10)*. In it, the notion that the fringe has become more important/attractive than the traditional centre is based on contemporary lifestyle research. Contemporary urban dwellers:

* want proximity to open landscape and nature
* need contact to services
* require connections to (inter)regional traffic

And inhabitants are adamant about preserving their edge. They want it all; being close to nature and being a part of the urban system.

Pre 1950’s – urban growth was compact and the pattern between the open landscape and urban areas was clear

Post 1950’s – can’t see the structure anymore – ‘it is like a desert full of blowing sand’.

The traditional doctrine of planning was to keep landscape open, to plan compact cities – in the past 50 years this has changed dramatically. Uncountable individual decisions have lead to the irrational result that we now see. All of this happened in the span of 50 years and planners didn’t see it.

WHY?

It still worked, giving place to the things that don’t fit in the city centre. Thought experiment with students: Try to imagine your city without a core. Not possible - although the core comprises max. 5%, it is difficult to imagine the city without it. The converse is not true. Trying to imagine the core without the periphery is not difficult, even when 2/3 of the population of most cities live and work outside of the centre – i.e. in the peripheral areas.

WHY?

So far there has been sufficient space, energy and infrastructure. These areas belong to the ‘anaesthetic’. The aesthetic is seen with emotion, while the anaesthetic is not and therefore we don’t care about it, don’t bother ourselves with it. These areas are not taken into account by ordinary people/urban dwellers. Film makers have on occasion re-presented them and in doing so show them negatively, e.g. the good guys live in the city centre in nice, old houses, while the bad guys live in the suburbs, on the periphery.

**Increases of scale**

Specialization leads to larger scale, increased spatial requirements for most things (e.g. medical facilities, shopping) Current development is not a result of bad planning or advertising that has led us in the wrong direction, rather it is rooted in societal changes. It needs to be taken seriously and receive serious attention. At present a schizophrenic attitude prevails.

**Part II**

WHAT TO DO ABOUT IT?

Thesis: The areas that have grown without planning will have problems. The building stock of the last 50 years is huge and has not been cared for, maintained and restored/renovated, and will require a great amount of attention. In the next decades these areas will undergo an immense change. These areas are huge and have not been kept up, as opposed to the traditional medieval city centres that have constantly been restored. Fringe areas have not and will require immense renovation.

The population will shrink in regional areas.

Globalisation will become more of a factor.

In the future, economic competition will be between regions, not between countries. Success will be measured by a region’s ability to attract people for living – population - and for intellectual/educational. Areas that can’t offer specialisation will not succeed. Richard Florida mentioned here (*Rise of the Creative Class*).

This represents a huge challenge to these new urban areas. Comment on these areas is seldom articulated in German press, creating or adding to ignorance about these areas.

**WHAT HAS BEEN DONE IN GERMANY?**

A combination of theory and practise - research and practical applications.

Research:

Universities have formed research groups

e.g. ‘Amidst the Edge’ – research project Thomas Sieverts is involved with – among other things, a series of 12 monograms has come out of it – published.

Themes e.g.: nature/transformation/patterns of economy/ physical anatomy/ informal and unconventional design/ leftover spaces/ communications/ aesthetics/ lifestyles – approx 10 years.

Studies on the above topics take an empirical approach – looking at the details

Practical:

Building exhibition

Design projects

New planning philosophy: conventional ways of planning not useful and new methods are needed – new ways – new approaches

Stimulation of internal organisation of institutions needs to take place – programming from the inside not from the outside as has been practised traditionally

New strategies – the cultural very important

E.g. competitions between the regions (Germany) set up. This is a reflexive process focussing regions to assess themselves and to see themselves. New regions are chosen every 2 years through a call for projects. If the project is chosen, qualifying process ensues via workshops, workgroups etc. in a further process of qualification – 5 yr. process means working together which strengthens the inner dialogue within the region.

**Example: Gardens of Technology** – a method to break up systems:

1. agrohort 2. terra nova 3. metabolon 4. chemitech 5. envirohab 6. odysseum

Projects make gardens out of e.g., deserted industrial sites – e.g. steel mill (has serious environmental problems). The pioneers in this field in a hierarchical order:

* 1. Those who ‘cut the wall around the project’(?) (not sure what he meant by this – perhaps the one who identifies potential??? Stake out the new territory for development?)
	2. Artists
	3. Musicians and dancers
	4. ‘Planners’

**NB** Interesting notion of cultural pioneers!!!

This kind of project becomes a catalyst for the area. Here, it is also a part of a larger park system. The industrial elements were retained

**QUESTION!!** Do they then just become props? Historical reminders? Or is it a kind of respect that retains them? Or an acceptance of the ‘new’ type of area – i.e. not ‘clean’, not ‘nice’ Does the installation make the industrial ‘nice’ by contrast – by exhibiting industrial elements no longer in use – museum theme?

New elements in keeping with the old? Respecting the ‘old’? Inspired by the ‘old’? Note: in this context, ‘old’ means existing and industrial on an abandoned industrial site.

**Conclusion**

We need a new approach to urban design – one that can treat large areas

**NB** large scale – how do we work with it?????????

Regional planning becomes a design – becomes a matter of aesthetics.

**Large Scale Design**

Needs a new notion of *understanding* the complexity of areas which is in its essence aesthetic – seeing thing – this is emotional and needs new techniques.

Luxomburg project trying to develop a new understanding.

Transformation

Translation:

* Poetic
* A different understanding - a new understanding – *‘an active act’ -* communicating

**NB Translation** – translating into another medium, context, for the general public. Related to the, later noted, ‘ability to fascinate’.

**1st Aesthetic**

Communication – here new ways are also needed to help people ‘see’. Example given of Sieverts’s artist son, Boris Sieverts, who conducts tours through old industrial areas (e.g.) and helps (ordinary) people to see them in new ways – perhaps see them at all!!!! Or for the first time.

**2nd Aesthetic**

To enhance

Orientation points, allées etc introduced to make it easier to orient yourself physically

**3rd Aesthetic**

Architecture

This ordering means that other considerations, namely that of recognising the area, seeing it and making it accessible and navigable in a physically sense, comes before architecture, the traditional mainstay of the development of recreational areas, parks etc, in a traditional context.

Environmental Agency has done a study of sprawl, e.g. ‘controlled’ sprawl – Holland has strong land control - in Belgium sprawl is less controlled that in other areas/countries (all can build what they want)

There are differences between regions and countries and cultures. Also reflects attitudes within cultures.

**NB**: Is complexity missing from contemporary planning??? Programming??? Think here existing areas, lack of detail in interventions in time, temporal ‘value’ of contemporary urban areas. Complexity – multi-layering – spatially and temporally. Also thinking of BNF and the lack of detail for such a large scale space – it remains in the cartographic sphere even for the experiencers of the space – i.e. at the perceptual level or scale of perception.

In theses spaces **THERE IS AN ABILITY TO FASCINATE**

For more information see: <http://www.zwischenstadt.net/> (CHECK link is still active)

Example of a project in the context of Danish culture: Danish Golden Age painting: national heritage invented by the painters. Newer project where in photo-shop new elements added – think it raised the question of constructed realities that became cultural icons or parts of a cultural heritage. That the ‘photo-shopped’ images still retained their cultural heritage status or at least were still recognisable symbols of cultural worth. ??

Its aesthetic is similar to James Corners mapping.

**Register of key words**

Aesthetics

Fascination

Increased mobility

Perception

Post-industrial landscapes

Potential

Scale

Urban development

Urban sprawl

Zwischenstadt**Annotated Bibliography**

**Public Space**

**Source**

Travel Agency

**Büro für Städtereisen, Cologne, established 1997**

**The Author**

Boris Sieverts is an artist.

**Summary**

The Büro für Städtereisen (The City Tour Office), Cologne, is a travel agency providing alternative urban outings. The office was established in 1997 by the artist, architecturally trained and exposed (son of Thomas Sieverts) ‘urban pioneer’, Boris Sieverts. Sieverts plans and provides hikes through the fringe areas of contemporary urban settings – abandoned post-industrial sites, suburbs etc, with the intent of finding the potential in these areas and making it available – seen – by the average person. In this way he is interested in changing the perception of these areas – finding strengths in ‘wastelands’. Sieverts also records these areas in photo and writing. For Sieverts, ‘the wild outskirts of large cities are one of the last adventures’.

For more information see:

Http://www.walkinginplace.org/weblog/archives/000031.html

http://www. Archilab.org/public/2004/en/ft2004.html for an urban journey with Sieverts planned for Archilab.

**Register of key words**

Post industrial landscapes

Potential

Wasteland

Urban

Urban tours

Perception

Experience

**Endnotes**

1. Dictionary.com Unabridged

Based on the Random House Dictionary, © Random House, Inc. 2006.

Glean. (n.d.). Dictionary.com Unabridged (v 1.1). Retrieved December 5, 2008, from Dictionary.com website: <http://dictionary.reference.com/browse/Glean> [↑](#endnote-ref-1)
2. SLOAPS – Spaces Left Over After Planning [↑](#endnote-ref-2)
3. Seminar held at DAC 26.10.07, launching the book of the same name. See annotated bibliography this working paper for more information. [↑](#endnote-ref-3)
4. Dérive – associated with the group Situationist International, it is a method of exploration of ’the urban’ and involves movement through different ’ambiences’ of the built environment. It also involves an awareness of the psychogeographical. [↑](#endnote-ref-4)
5. Détournement - associated with the group Situationist International, it is a method of creation of a new work or message through the use, re-use and/or new combination of known elements. [↑](#endnote-ref-5)
6. Marling, Gitte, & Zerlang, Martin, editors, *FunCity*, Arkitektens Forlag, Copenhagen, 2007 [↑](#endnote-ref-6)
7. Metz, Tracy, *FUN! – Leisure and Landscape,* NAi Publishers, Rotterdam, 2002 [↑](#endnote-ref-7)
8. Hajer, Maarten, and Reijndorp, Arnold, *In Search of New Public Domain – analysis and strategy*, NAi Publishers, Rotterdam, 2001 [↑](#endnote-ref-8)
9. The Danish translation fo r experience is ‘oplevelse’ – however within the project it is felt that the English *experience* covers more applicable aspects relating to the complexity of the contemporary city and therefore the use of the word ‘experience’ has been preferred. [↑](#endnote-ref-9)
10. Humpert, Klaus, Brenner, Klaus & Becker, Sibylle, editors, Fundamental Principles of Urban Growth, Verlag Müller + Busmann, Wuppertal, 2002 [↑](#endnote-ref-10)