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ARCHITECTS IN THE 21ST CENTURY – AGENTS OF CHANGE?

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Architects in the 21st century
– Agents of Change?

The annual symposium 2006 of the Nordic Association for Architectural Research was organized and hosted by the Royal Danish Academy of Fine Arts, School of Architecture, April 20th to 22nd. Sixty-two architectural researchers from twenty-one institutions and companies in five countries participated.

The theme called for discussions of the potential of architects as agents of change in the complex world of today. The basic question was: "can architects contribute to society in new and better ways?".

In the closing decades of the old century the architectural profession to some extent marginalized itself, the ´avantgarde´ even relinquishing its social obligation. However, the skills of the architect are in fact particularly suited to deal with the complex problems of today. Basic to the architectural profession is the integration of various, seemingly antagonistic agendas into an unbiased whole. The architect knows, that her or his Building will be less successful, should one system - economy, politics, technology, functionality, aesthetics, etc. - dominate the whole at the expense of the others. The art of the architect is implicitly that of coordination, integration and harmony.

Can these skills help solve the many problems of the planet? Should the schools of architecture, the research centres, and the organizations of the profession e.g. emphasize the potential of architects as agents of a global change towards sustainability? Can the dialogue between architects and the universities, the media, industry, the political elite, NGOs, etc. be improved to the benefit of all? Is the present communication between the institutions and organizations supporting the profession sufficient to empower the architects with up-to-date tools? Can architects meet the new challenges of a new century with a new resourcefulness? And if so, then how? Or if not, what to do?

The discussions of the conference suggest new roles for architectural research in qualifying not only the education of architects but also the architectural profession on a planet in urgent need of change.

Thirty-one papers were presented in four workshops: *Avantgarde* discussing architectural utopias, visions and pioneers; *Social Responsibility* discussing architecture's relevance, ethics, power, and politics; *Innovation* discussing creativity, transformation, and new technologies; and *Profession and Practice* discussing roles and arenas, education, and the future of architectural research in society.

The conference papers have been published collectively by the Royal Danish

Academy of Fine Arts, School of Architecture as *Agents of Change? Architects in the 21st century*, which is also available for download from the website of the Nordic Association for Architectural Research.

For the present issue of the Nordic Journal of Architectural Research the following four papers have been selected and reworked into articles presenting various approaches to the theme of the annual symposium 2006.

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Performance and teleology

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TOPIC: ARCHITECTS IN THE 21ST CENTURY – AGENTS OF CHANGE?

Abstract:

Performance and teleology.

This article presents a generalized discussion of American and Dutch architectural positions. The article uses Colin Rowes introduction to "Five Architects" as a prism for this discussion. He criticizes the ideological foundation of heroic modernist architecture, especially its claim of unifying form (physique) with social and programmatic content (morale). His argument serves as a justification for a syntactic formal approach. The article compares this approach to Rem Koolhaas' *Delirious New York* which operates with almost identical schisms. Koolhaas however comes to the almost opposite conclusion. He focuses on the programmatic proliferation of Manhattans grid. The article claims that these different critical reactions to the totalizing claim of modernistic architecture serve as a starting point for current architectural approaches.

Key words:

'arkitekturteori', 'Colin Rowe', 'Rem Koolhaas', 'Delirious New York', modernisme

"In the closing decades of the previous century the architectural profession increasingly marginalized itself, occasionally to the point of relinquishing its social responsibility. However, the skills of the architect are in fact particularly suited to deal with the hyper complex contingencies of contemporary societies. Basic to the architectural profession is the integration and mutual enhancement of the specific and seemingly antagonistic needs and objectives of many different subsystems into an unbiased whole. The architect knows that her or his Building will be less successful, should one subsystem - economy, technology, functionality, aesthetics, politics, philosophy, etc. - dominate the whole at the expense of the others. The art of the architect is implicitly that of co-operation and integration.[1]"

Sådan lyder en del af det 'call for papers', der blev udsendt i forbindelse med *Nordic Research Workshop - Architects - Agents of Change in the 21st century*. Citatet indkredser et af de spørgsmål, som arrangørerne ønskede at rejse på konferencen. Det skitserer i kort form en arkitekturhistorisk forestilling om en socialt ansvarlig, samfundsengageret arkitektstand, der oplever et selvskabt sammenbrud i det sene tyvende århundrede forårsaget af en bevidst marginalisering. Samtidig præsenterer citatet også håbet om, at arkitektens traditionelle selvforståelse som kreativt og syntetiserende samlingspunkt for forskellige videns- og praksisformer kan få fornyet betydning i det hyperkomplekse samfund.

Denne tekst tager som citatet udgangspunkt i den bevidste afstandtagen fra troen på arkitekturen som et socialt og politisk instrument, der karakteriserer en række af de mest fremtrædende og betydningsfulde arkitektoniske forestillinger (Eisenman, Rossi, Hejduk, Graves, Libeskind m.fl.) gennem halvfjerdserne, firserne og ind i halvfemserne. Det er nærliggende at se disse forestillinger som et opgør med den heroiske modernismes håb om at revolutionere samfundet gennem arkitektur, for i stedet at fokusere på en kritisk udforskning af arkitekturens indre, forstået som de formelle syntakser, kodifikationer og regler der betinger arkitekturens fremtræden.

I denne periode bliver det endelige sammenbrud for den revolutionære modernismes ideologier tydeligt. Naturligvis overlevede den socialt og revolutionært opflammede europæiske modernisme ikke uanfægtet 50 år frem fra tyverne og trediverne; men det er ikke desto mindre muligt at se et tydeligt paradigmatisk skift i de arkitektoniske teorier omkring dette tidspunkt.

I et groft forenklet perspektiv kan man hævde at en stor del af den toneangivende arkitektur umiddelbart forud for dette tidspunkt på forskellige måder forsøgte at opdatere og nuancere den modernistiske arkitekturs forestillinger om arkitekturen som et socialt og politisk instrument. I den arkitektoniske strukturalisme - Team 10, Louis Kahn, Metabolisme etc. – møder man forskellige forsøg på at opbløde de rationalistiske bestræbelser der præger dele af den forudgående modernistiske arkitektur. Disse arkitekter korrigerer forestillingen om, at det er muligt at analysere og bestemme de behov og funktioner, som arkitekturen skal opfylde på en entydig måde og fra dette udgangspunkt planlægge byer og udforme bygninger på et objektivt videnskabeligt grundlag. De opgiver de tidligere modernistiske arkitekters teknokratiske overblik og erstatter det med en forestilling om en arkitektur, der tager udgangspunkt i den individuelle krops udmåling af rummet og dens indskrivning i et kompliceret net af universelle sociale relationer. Denne bottom-up-tilgang forsøger at transformere den tidligere modernismens arkitektoniske 'maskiner' til strukturer, der er åbne for vekslende brugs- og vækstmønstre over tid. Åbningen medfører imidlertid ikke, at de strukturalistiske arkitekter tager afsked med den modernistiske arkitekturs universelle bestræbelser. Groft karikeret erstatter de Frankfurterkøkkenets taylorisme med Levi-Strauss' strukturalisme. De opgiver nok forestillingen om, at arkitekturens objekt lader sig beherske entydigt og endegyldigt til fordel for strukturernes vagt kodede kombinatoriske elementer. Til gengæld forestiller de sig, at disse elementer har en almengyldighed, der gør dem i stand til at foregribe fremtidige organiseringsmønstre.

Blandt den generation, der følger umiddelbart efter disse arkitekter, er det muligt at spore en langt mere afvisende holdning overfor muligheden for at genformulere den modernistiske arkitekturs ideologiske program. Peter Eisenman har beskrevet, hvordan hans generation mødte et totalt ideologisk tomrum efter den forudgående modernismes enorme uopfyldte ambitioner.[2] Et tomrum der opstod i erkendelsen af at modernismens ambitioner ikke lod sig realisere. Ja, tilmed at denne modernistiske arkitekturs formelle udsagn ikke, som modernismens arkitekter forestillede sig, var i stand til at undslippe 1800-tallets forhadte akademiske organiserings- og komposition-

sprincipper gennem rationalitet og videnskabeliggørelse.

For Eisenman og mange af hans jævnaldrende medførte denne erkendelse et fokusskift fra den modernistiske arkitekturs ideologiske indhold som syntes udtømt til den modernistiske arkitekturs formelle udsagn. Opmærksomheden blev rettet mod denne arkitekturs syntakser og kompositioner ud fra en forestilling om at disse udsagn fri sat fra deres ideologiske spændetrøje kunne radikaliseres i en kritisk dialog med det foregående og dermed frembringe andre erkendelser.

I denne tekst opfattes disse arkitektoniske forestillinger ikke som et nulpunkt, hvorfra arkitekterne er nødt til at genopfinde et etisk og samfundsmæssigt engagement. De repræsenterer nok et brud med den modernistiske arkitekturs ideologier, men her vil der blive argumenteret for at dette opgør samtidigt definerer en række forestillinger, som katalyserer en række aktuelle bestræbelser på at indarbejde arkitekturens eksterne relationer og betingelsesmuligheder i de arkitektoniske forestillinger.

Fra Europa til USA

I den berømte indledning til *Five Architects* fra 1972 diskuterer Colin Rowe modernismens skisma mellem form og ideologi i et bredere perspektiv. Rowe argumenterer for, at den revolutionære modernistiske arkitektur baserede sig på to forestillinger overtaget fra det 19. århundrede. Dels en positivistisk videnskabsforståelse og dels en hegeliansk teleologisk historieopfattelse, der blev kombineret i en vision om, at den modernistiske arkitektur gennem videnskabelig bearbejdning af fakta ville blive i stand til at løse alle arkitekturens problemer én gang for alle. Han pointerer, at der er en række uundgåelige og uundersøgte skismaer mellem den heroiske modernismes arkitektoniske udtryk som Rowe benævner *Physique* og dens ideologiske indhold eller *Morale*. Disse skismaer udspringer for eksempel af ambitionen om at bryde afgørende med den foregående arkitektur. Det fører til en forestilling om kontinuert originalitet og autenticitet der eksisterer parallelt med forestillingen om at være nået frem til en endelig løsning på arkitekturens udfordringer. Eller den udspringer af skismaet mellem forestillingen om en funktionelt specifik arkitektur betinget af omhyggelige empiriske studier og modernismens bygningers uniformitet uanset funktion.

Rowe argumenterer for at *physique* og *morale* aldrig lod sig koble på den måde arkitekterne forestillede sig. Han understreger denne pointe ved at påpege ironien i at de problemløst lod sig skille da den europæiske modernisme krydsede Atlanten til USA i 1940'erne. Undervejs forsvandt de revolutionerende sociale forestillinger ubemærket og tilbage stod den modernistiske arkitekturs *physique*, der friktionsløst lod sig indarbejde i den amerikanske kapitalistiske kultur.

Rowe kritiserer og latterliggør i en vis udstrækning også den modernistiske arkitekturs grundlag, men ikke dens arkitektoniske udsagn. Han forenkler og karikerer modernismens forestillinger (et træk denne tekst viderefører) for at tydeliggøre at de er selvmodsigende og urealisable; men ikke desto mindre fortsat er aktive i arkitekternes selvopfattelse.

Hans kritik er naturligvis også et forsøg på at legitimere den formelle manipulation af det modernistiske arvegods, som de fem arkitekter Eisenman, Graves, Gwathmey, Hejduk og Meier præsenterer i det udstillingskatalog, teksten er skrevet til. Rowe forudser meget præcist, at de fem arkitekters tilgang vil blive udsat for voldsom kritik, fordi den vil blive anset som en formalistisk pervertering af den modernistiske arkitekturs sociale mål og forestillinger. Han forsøger på forhånd at imødegå denne kritik ved at pege på det legitime i en arkitektonisk udforskning af de aspekter, der blev fortrængt i den modernistiske arkitektur - for eksempel det subjektive, det kompositoriske eller de historiske relationer. Han hævder, at der knytter sig en stillingtagen til den intro- og retrospektion, som de fem arkitekter foretager, der ikke nødvendigvis er mindre værdifuld end fortsat at insistere på modernismens fortsatte gyldighed imod bedre vidende. Rowe plæderer i stedet for en produktiv defaitisme i det store tomrum modernismen har efterladt. Han præsenterer en arkitektonisk position, der stadig var i sin vorden først i halvfjerdserne og som vi i dag ved blev en af de vigtigste gennem sidste del af halvfjerdserne, op gennem firserne og ind i halvfemserne.

Og tilbage igen…

Rowes tekst opererer med to dikotomier der omhandler opsplitningen af form og programmatisk eller socialt indhold i arkitekturen og udvekslingen mellem en amerikansk og europæisk arkitekturtradition. New York Five approprierer den europæiske historiske modernisme frataget dens ideologiske indhold. Rem Koolhaas' *Delirious New York.*

A Retroactive manifesto for Manhattan fra 1978 opererer med de samme diktomier men foretager den diametralt modsatte bevægelse af New York Five. I Koolhaas 'tilbagevirkende manifest' analyseres og mytologiseres New Yorks højhusarkitektur fra et europæisk perspektiv. En af de vigtigste grunde til Koolhaas fascination af New York er, at det urbane grids pragmatiske egalisering af bystrukturen og at højhusenes stablede, uforbundne rum, frisætter det programmatiske indhold fra formen.[4]

Koolhaas mener som Rowe, at den europæiske modernisme slog fejl: Den var præget af en puritansk forestilling om en videnskabelig rationel beherskelse af arkitekturens brug såvel som dens former, der ikke tillod den at realisere dens forestillinger.[5] Koolhaas bruger imidlertid denne erkendelse på en helt anden måde. Han opskriver i stedet den amerikanske skyskrabermodernisme, som han hævder lykkedes, hvor den europæiske modernisme fejlede. Denne pointe understreges ved at latterliggøre Le Corbusier – den europæiske modernismes mest fremtrædende og mest demagogiske fortaler. Det er med åbenlys skadefryd, Koolhaas beskriver, hvordan Le Corbusier ankommer til New York og ikke får den ventede heltemodtagelse af indbyggerne.[6] Eller hvordan han rejser verden rundt som prinsen fra askepot med den modernistiske arkitektur som en anden glassko ingen kan eller vil passe.[7]

I *Delirious New York* opremser Koolhaas den amerikanske modernismes dyder. Han hævder, at den var en kvantitativ succes: Manhattans havde en eksplosiv og indtil da uset urban vækst i det tidlige 20. århundrede. Den udnyttede også den teknologiske udvikling bedre end den europæiske modernisme. Hvor den europæiske modernisme reproducerede industriens jernbetonanlæg som billede, da udviklede skyskraberarkitekturen en helt ny bygningstypologi baseret på nye teknologier som elevatoren, rulletrappen og klimaanlægget. Det skabte en både populær og populistisk arkitektur, hvad den europæiske modernisme aldrig formåede.[8] Måske var den amerikanske modernismes applicering af historicistiske stilarter bagudskuende, men dens håndtering af kvantitative forhold, teknologi og underholdning gjorde dens måde at fungere på langt mere moderne end den europæiske modernisme, ifølge Koolhaas.

Reaktivering

Med Rowe's tekst som optik bliver det muligt at se to beslægtede, men modsatrettede bevægelser, som reaktion på den modernistiske arkitekturs ideologiske sammenbrud. New York Five og Koolhaas reagerer på forskellige måder på modernisternes moralsk betingede sammenknytning af form og indhold. Amerikanerne fokuserer på den europæiske modernismes formelle strukturer renset for ideologisk og socialt indhold, mens Koolhaas fokuserer på Manhattans programmatiske mangfoldighed, der er muliggjort af bymæssig tæthed og teknologisk udvikling.

Det er ikke svært at se de to bevægelser ført videre frem i halvfemsernes arkitektoniske diskussioner. Mest tydelig er kontinuiteten i Koolhaas' arbejde. Det er nærliggende at læse *Delirious New York*, som mere end et tilbagevirkende manifest for New York. Set i et historisk perspektiv er teksten i lige så høj grad et programskrift for Koolhaas' fremtidige arkitektoniske projekt. I *Delirious New York* er byen og arkitekturen forstået i bredeste forstand vital, kaotisk og uforudsigelig. Den forbliver dybest set uforståelig og utilgængelig for arkitekten Le Corbusier, som vil rationalisere og beherske dens måde at fungere på.

Interessen for dén byggede verden, der er for vildtvoksende, kommerciel eller på anden måde for ukontrollabel til at kunne inkluderes i arkitekternes traditionelle selvopfattelse, forbliver et gennemgående tema i Koolhaas' tekster, hvad enten det gælder østasiatiske megabyers ukontrollerede byvækst, Atlanta-developeren Jon Jerdes megalomani eller shoppingfænomenets kvælende allesteds nærvær.[9] Og kobles ofte til en opfattelse af arkitektonisk impotens, hvor arkitekten er den, der dårligst er i stand til at agere i denne vitale verden, fordi han eller hun forestiller sig at skulle ordne og beherske den gennem egne forestillinger.[10]

Koolhaas opererer i forlængelse af sin modernismekritik i et skisma mellem en skrækblandet fascination af det, der undslipper arkitektonisk indflydelse og en implicit faglig selvkritik. I *Delirious New York* omsættes dette skisma ikke i en udadvendt arkitektonisk strategi, men udmøntes i stedet i en række arkitektoniske projektfortællinger i bogens afsluttende del[11]. Koolhaas senere projekter er næsten altid baseret på strategier der forsøger at aktivere et arkitektonisk potentiale i en analyse af de kommercielle, økonomiske, politiske omstændigheder arkitekturen indgår i og en lyst til at overskride vante arkitektoniske forestillinger om formel og programmatisk organisering. Det giver ofte projekterne et unostalgisk og pragmatisk præg, grænsende

til det banale eller opportunistiske, men altid udført med en sikker fornemmelse for det surreelle og poetiske potentiale i uforudsigelighed.

Interessen for at inddrage det der ligger uden for arkitektonisk beherskelse genfindes i en række repræsentanter for den hollandske generation der fik et international gennembrud i halvfemserne. Den findes for eksempel hos MVRDV, der hævder at arkitekturens aktuelle udfordring er kvantitativ snarere end kvalitativ.[12] MVRDV påpeger at den modernistiske arkitekts drøm om at skabe velordnede og meningsfulde omgivelser for den menneskelige udfoldelse i dag overskygges af de monumentale udfordringer de stadigt større og tættere bebyggede områder rejser. Forestillingen om at beherske dette felt gennem rationel organisering må opgives for i stedet at udvikle en kvantitativ forståelse af planlægningens og arkitekturens forudsætninger.

Umiddelbart kunne MVRDVs arbejdsform ligne de heroiske modernisters til forveksling: De instrumentaliserer arkitekturens planlægningsmæssige, økonomiske og bureaukratiske strukturer og data i diagrammer der omsættes rigidt i totalplaner. Forskellen opstår gennem den totale accept af foreliggende konventioner og regelsæt. MVRDV erstatter den heroiske arkitekt med en absurd bureaukrat, der radikaliserer de givne reglers logik og accelererer det arkitektoniske udtryk langt udover det trivielle. Det resulterer ofte i en arkitektur, der viser overraskende rekombinationer af bygge- og byplanlovgivningens mulighedsfelter mens det andre gange fremstår som en nihilistisk kommentar beslægtet med Superstudio og Archizooms sene tresserprojekter.

Materialisme

Delirious New York fokuserer på de eksterne faktorer, arkitektfaget har svært ved at kontrollere og begribe. Derfor er det måske heller ikke overraskende at Koolhaas modernitetskritik og arkitektoniske selvrefleksion kan omsættes i en fornyet forestilling om hvordan arkitekturen skal agere i sin kontekst.

Det er lidt sværere at se, hvordan det er muligt at transformere *New York Fives* mistillid til, at arkitekturen kan determineres af noget uden for den selv til muligheden for at arkitekturen igen kan udvikles i relation til et ydre program og ikke kun i forhold til en intern arkitekturteoretisk og - historisk diskussion.[13] Det er ikke desto mindre det, arkitekter som Greg Lynn, Jeffrey Kipnis og Sanford Kwinter

på forskellige måder forsøger at gøre. De hævder at den diagrammatisk betingede komplekse formorganisering, der karakteriserer den dekonstruktivistiske arkitektur kan udvikles til at møde fordringerne fra en stadigt mere kompleks omverden. De mener, at det med computeren som redskab, bliver muligt at håndtere mere komplekse geometrier og strukturer, der bedre og mere dynamisk end tidligere kan gå i dialog med komplekse samfundsmekanismer.

De tænker denne mulighed i forlængelse af en stadigt mere kompleks topologisk formverden og animationssoftware, der er i stand til at manipulere former og rum ved hjælp af vektoriserede kræfter i et computerskabt rum. Det fører til forestillingen om, at det er muligt at udvikle et abstrakt kontekstbegreb. En kontekstbegreb hvor arkitekturen ikke overtager umiddelbare visuelle eller strukturelle karakteristika fra det omgivende; men i stedet bliver i stand til at absorbere mere abstrakte informationer i den arkitektoniske form.[14]

Denne in-formation adskiller sig fra modernismens tayloriserede optimering. Den er ikke rettet mod at determinere én ideal tilstand, men mod at skabe en informationsmættet kompleksitet, der har en mangetydig effekt i stand til at modsvare forskelligartede situationer. Projekternes plastisk kontinuerte, landskabelige opbygning sigter ofte mod at nedbryde klart definerede rumlige og funktionelle afgrænsninger. Det skaber flydende rum, der ikke er entydigt adskilt i forhold til specifikke programmer og dermed øger de uforudsete møder og skaber sociale udvekslinger mellem forskellige brugere.

Idealistisk efterbyrd

Med Rowes tekst som pejlemærke bliver det tydeligt, hvordan en række af de sidste ti til femten års mest interessante bestræbelser på at reformulere et eksternt program for arkitekturen i vid udstrækning fortsat katalyseres af den modernistiske arkitekturs sammenbrud i slutningen af tresserne. Bag de to forskellige positioner, der udgøres af den amerikanske blob-arkitektur og den hollandske pragmatisme, er det fortsat muligt at spore en fundamental skepsis overfor den heroiske modernismes teleologi. Det medfører ikke som i halvfjerdserne og firsernes arkitekturdiskussioner en tøven overfor et aktivt engagement i arkitekturens eksterne relationer. Dette engagement forsøger blot ikke længere at rationalisere og kontrollere de komplekse sammenhænge

arkitekturen udspiller sig i, men finder i stedet et performativt udgangspunkt i dem. De hollandske arkitekter forsøger at åbne eller ligefrem sprænge arkitekternes selvforståelse og deres metoder ved at inddrage mekanismer og logikker, arkitekturen traditionelt har distanceret sig fra. Den amerikanske forsøger ved hjælp af digitale teknologier at gentænke arkitekturens geometriske, programmatiske og tekniske grundlag så det bedre er i stand til at udtrykke og aktivere de komplekse relationer, arkitekturen indskriver sig i.

Dette engagement i en kompleks virkelighed er langt fra forestillingen om at arkitekten (igen?) kan spille en rolle som den rationelle koordinator af alle elementer til en afbalanceret helhed. Omvendt betyder det naturligvis ikke at enhver form for ideel forestilling om en overordnet arkitektonisk positionering fortoner sig i håbet om at aktivere en kompleks virkelighed. Noget kunne således tyde på, at det trods alt ikke alene var den arkitektoniske form der krydsede Atlanten, men at en vis idealisme fulgte med. I 1972 forsvarede Rowe lidt defensivt det kritiske projekt bag de fem arkitekters formelle tilgang. I den aktuelle diskussion har den kritisk intellektuelle position markeret sig med betydeligt større selvbevidsthed. Mest voldsomt er kritikken blevet formuleret af Sanford Kwinter. Han retter et frådende angreb på MVRDV i artiklen '*Le Trahison de Clercs (and other Travesties of the Modern).*[15] Han anerkender kvaliteterne i Rem Koolhaas arkitektur, men påstår, at de yngre hollandske arkitekter ikke har været i stand til at løfte denne arv. Han nægter ikke at MVRDV er i besiddelse af et betragteligt talent; men mener, at de har misrøgtet det i deres iver for at komme til at deltage i det hollandske byggeboom. Det har efter Kwinters mening medført, at de har opgivet enhver form for intellektuel kritisk stillingtagen til fordel for opportunisme. De overser væsentlige kritiske og historiske dimensioner i Koolhaas pragmatiske analyse af den sen- og eftermoderne arkitektur og urbanitet og er derfor ikke i stand til at udvikle et ligeså nuanceret arkitektonisk vokabular. Denne intellektuelle og arkitektoniske dovenskab udmønter sig, stadig ifølge Kwinter, i en ureflekteret gentagelse af OMAs konceptuelle og specifikke arkitektoniske strategier og kulminerer i MVRDVs *FARMAX* der skamløst kopierer Koolhaas´ og Maus *S, M, L, XL* tætte kompakte format og eklekticistiske trash-æstetik.

Naturligvis er kritikken ikke kun rettet den ene vej.[16]

Måske er det alligevel (i et sidste postulat) muligt at hævde, at rollerne er byttet om. Måske er det er ikke længere muligt at kritisere den amerikanske kapitalistiske pragmatisme for formalisme og mangel på samfundsengagement fra en europæisk idealistisk position. Den modernistiske arkitekturs sammenbrud og senere markedskræfternes udhuling af de Vesteuropæiske velfærdsstater har sandsynligvis gjort det svært at fremføre sådanne argumenter med egentlig overbevisningskraft. I dag er det måske derfor snarere en amerikansk idealisme, der ser med bekymring på den europæiske pragmatismes flirten med markedskræfterne som et fravær af kritisk intellektuelt engagement?

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NOTES

[1] Fra Call for Papers "2006 – Architects – Agents of Change in the 21ST Century?" Annual symposium of the Nordic Association for Architectural Research. Nordic Research Workshop.

[2] The perceived failure of modern architecture to realize this utopia – either to supersede the nineteenth-century city or to mitigate its destruction after the bombings of the Second World War – became the primary condition confronting the architects of a generation which matured in the early 1960s. Their disillusionment and anger were in direct proportion to modern architecture's failure, as much with its unrealized aspirations – its castle of purity – as with their own sense of loss and the impossibility of return; these feelings were directed at the heroic fathers of modern architecture, both for having been and also for having failed. For Rossi's generation it was no longer possible to be a hero, no longer possible to be an idealist; the potential for such memories and fantasies had been taken away forever. "Editor's Introduction. The Houses of Memory: The texts of Analogy", Peter Eisenman i *The architecture of the City*, Aldo Rossi. Cambridge, Mass. 1982. p. 4.

[3] "Introduction" Colin Rowe i *Five Architects Eisenman Graves Gwathmey Hejduk Meier*. New York. 1975 (opr. 1972).

[4] I beskrivelsen af en studietur til Berlin under hans studietid på AA skriver Koolhaas: I would never again believe in form as the primary vessel of meaning. "Field Trip A(A) MEMOIR (First and last…)" i *S, M, L, XL: Small, Medium, Large, Extra-Large*. Rem Koolhaas & Bruce Mau. Rotterdam, 1995.

p. 227.

[5] "It (skyskraberen. CPP) left as hedonistic instrument of the culture of Congestion; it returns from Europe brainwashed, instrument of an implacable Puritanism. Through a bizarre cross-fertilization of misunderstood rhetoric, American pragmatism and European Idealism have exchanged ethos; the materialistic philistines of New York had invented and built an oneiric field devoted to the pursuit of fantasy, synthetic emotion and pleasure, its ultimate configuration both unpredictable and uncontrollable. To the European humanist/artist this creation is only chaos, an invitation to *problem solving*: Le Corbusier responds with a majestic flow of humanist non sequiteurs that fails to disguise the sentimentality at the core of his vision of Modernity. *Delirious New York A Retroactive Manifesto for Manhattan*. Rem Koolhaas. New York, 1994 (opr. 1978). p. 271.

[6] ibid. p. 265.

[7] ibid. p. 259-60.

[8] Skismaet mellem modernismens elitære avantgardistiske projekt og den forventede men udeblevne folkelige opbakning er også et tema i Rowes tekst.

[9] Se for eksempel "Atlanta", Rem Koolhaas i *S, M, L, XL: Small, Medium, Large, Extra-Large*. Rem Koolhaas & Bruce Mau. Rotterdam, 1995., "Junkspace. The Debris of Modernization" i *Project on the city 2. Harvard Design School Guide to Shopping*. Köln, 2001.

[10] "Whatever happened to urbanism?", Rem Koolhaas i *S, M, L, XL: Small, Medium, Large, Extra-Large*. Rem Koolhaas & Bruce Mau. Rotterdam, 1995.

[11] Den sidste af disse fortællinger "The Story of the Pool" handler om arkitekt/svømmere der konstruerer en swimmingpool og sejler den over Atlanten fra Rusland til New York – måske i en poetisk kommentar til Rowes tekst?

[12] Datascapes: sublimized pragmatism? Under maximized circumstances, every demand, rule or logic is manifested in pure and unexpected forms that go beyond artistic intuition or known geometry and replace it with 'research'. Form becomes the result of such an extrapolation or assumption as a 'datascape' of the demands behind it. "*Datascape*" Winy Maas. *Farmax*. Rotterdam, 1998. p 102-103.

[13] Jeg har tidligere behandlet denne amerikanske relation mere indgående i artiklen "In and Out." Claus Peder Pedersen i *Nordisk Arkitekturforskning* 3-2002.

[14] Jeffrey Kipnis har betegnet denne sammensmeltning mellem form og information som "hyperindeksikal". Se "Performance Anxiety?" Jeffrey Kipnis *2G* no. 16 2000/IV p. 8.

[15] Se "FFE: Le Trahison des Clercs (and other Travesties of the Modern)." Sanford Kwinter I *Any* no. 24 1999. Titlen – 'De intellektuelles forræderi' – parafraserer en tekst af Julien Benda fra 1927. I den plæderer Benda for en skarp adskillelse af de intellektuelles sfære fra den pragmatiske og politiske virkelighed. Civilisationen er, hævder Benda, et resultat af sprækken mellem de to. Den intellektuelles uhindrede udvikling af humanistiske ideer og idealer uafhængigt af materielle interesser må ikke kompromitteres af den 'grå' virkeligheds pragmatiske kompromisser styret af politiske og økonomiske interesser. Det er de intellektuelles fastholdelse af dette (uopnåelige) humanistiske ideal, der sikrer overordnede pejlemærker for menneskeheden. Når den intellektuelle direkte involverer sig i politik eller kaster sig ud i livsverdenens pragmatiske virkelighed og erstatter ideal med handling forsvinder denne sprække og dermed ultimativt selve grundlaget for humanismen.

[16] I det upublicerede arbejdspapir 'Om forestillingen om traditionel urbanitet' beskriver Morten Daugaard og Tom Nielsen hvordan Koolhaas i en forlæsning på Berlage Institute refererer en diskussion mellem Peter Eisenman, Alejandro Zaera-Poli og Jeffrey Kipnis der i sin virkelighedsfjerne indforståede arkitektjargon gav ham mindelser om 'en sekt med et hemmeligt og for almindelig dødelige utilgængeligt sprog'.

Rappel au désordre: Architectural Aesthetics Between the Performative and the Sublime

Maria Hellström

TOPIC: ARCHITECTS IN THE 21ST CENTURY – AGENTS OF CHANGE?

Abstract:

Rappel au désordre: Architectural Aesthetics Between the
Performative and the Sublime.
An increasingly aestheticized society has inevitably changed
architecture's role and function. By some enthusiastically embraced
as a longed-for recognition of architecture's scenographic, artistic or
entertaining potentials, this change has also given rise to a scepti-
cism as to the role of slippery aesthetics and a subsequent recall of
a more decent, tectonic "form-power". But do architects necessarily
have to be either uncritically engulfed by aesthetics or the obstinate
defenders of a decent, but boring, alternative? A constructive answer
to this question, however, requires a critique of aesthetics as formal
or normative order, in favor of a performative, view of aesthetics as a
means to do justice to a 'disorderly' world.

Introduction

Over the last decades, an increasingly globalized economy of symbolic exchange has transformed the presuppositions for spatial planning and architectural practice. Even though this transformation could be described in exclusively economic terms – as the speculation in supply and demand – its aesthetic dimension is conspicuous. What we are witnessing is a situation where things and behaviors, forms and structures are becoming pure symbolic value. Referred to as a *generalized aestheticization* (Baudrillard and Nouvel 2002), this process has however not only brought into focus the importance of symbolic exchange. It has also given rise to a confusion and scepticism as to the role of aesthetics and the meaning of aesthetic judgment.

Within planning and architecture, the responses to this conditional change have varied. On the one hand, the new 'state of the art' has been embraced as a final recognition of architecture's representative and scenographic potentials (Venturi, Izenour, Scott-Brown 1972), enthusiastically explored in the development of "toolkits" for urban innovation (Landry 2000), competitive cultural strategies (Florida 2002), strategies for city branding, politics of identity or place marketing (Patteeuw 2002, Kelley 2005, Hospers 2005). On the other hand, the response has been one of explicit contestation, articulated either as a 'new urbanist' return to a naturally grounded "civic art" based upon common, natural values (Duany, Plater-Zyberk, Alminana, 2003) or as a *rappel a l'ordre* (Frampton, 2002); a recall of a culturally and tectonically sustainable order, representative of an undisputable real. Aesthetics has in this context acquired a bad reputation as a misdirected discourse of empty gestures and promises, which denies the material, the grounded, and the social – all that which supposedly constitutes the premises for the phenomenon we call 'architecture'.

These strong reactions reveal an unresolved tension between aesthetics and the spatial disciplines. What they also reveal is the difficulty to spatially and historically situate 'the aesthetic'; to grasp the spatial consequences of what Marcuse chose to call 'the aesthetic dimension' (Marcuse 1978); or to understand 'the aesthetic' not in terms of what it *is* or *should be* (an order of values, a logic of 'beauty') but what it *leads to*, which is a spatial aspect, an orientation, a spatially formulated relation to the world.

The question is whether architecture and architects are doomed to an existence either as prey, helplessly engulfed by aesthetics, or as saviours, taking on the role as promoters of the decent, but boring, alternative. Is it not possible that architects, due to their specific spatial sensitivity, could play an active role, as agents of an aesthetically conscious change? A positive answer to this question, however, requires not only a rethinking, but a reorientation of the aesthetics/architecture love-hate relationship, which still, more or less intentionally, rests upon the confusion concerning the role of aesthetics, either as normative order of (symbolic) elevation or as disinterested spirituality of a similarly elevated kind. Spatially, this reorientation requires a shift from verticality to horizontality, from erection to extension, and from ideal form to situated performance, thereby uncovering a disturbing disorder, potentially constituting 'the world' in relation to which architecture gains its significance.

1. Aestheticization Processes

Historically, architecture and urbanism have been regarded as aesthetic or even artistic disciplines, sometimes even faculties of Fine Art. Nevertheless, 'aestheticization' has a false ring in many architectural ears. Aestheticization is a process of degeneration, implicitly associated with what Kenneth Frampton in a recent essay attacks as a "wholesale commodification of the environment." In his attempts to rehabilitate an intellectually and politically conscious architectural position, Frampton feels obliged to sharply condemn an aesthetics that he sees as nothing more than a wallet-driven, either populist "architainment" or elitist "spectacle of neo-avantgarde kitsch (quasi-radical in form but nihilistic in content)" (Frampton 2005). Aestheticization is the total surrender to the pleasure principle, an un-critical de-humanization of mankind, a flattening and levelling of any remaining individuality, "a randomized, spread-out delirium" (Hayes 2002).

Such categorical denouncements call for a closer inquiry into aesthetics. What does aesthetics stand for today? Is it really all that manipulative? Does 'the aesthetic dimension' automatically disqualify social and spatial concerns or has it, on the contrary, been emptied of its original, social and cultural relevance?

According to the dictionary, 'aesthetic' is that which is

"concerned with beauty or the appreciation of beauty," and similarly, 'aesthetics' "the branch of philosophy which deals with questions of beauty and artistic taste;"[1] a definition harmless enough one might think. However, as Jacques Rancière points out, aesthetics emerged as a *logic* of ideal or natural taste, a regulation through the idea of *mimesis* of the relation between a human 'doing' (*poíesis*) and the sensual experience (*aesthesis*) (Rancière 2004/2006). As such, aesthetics developed into an *archi*-aesthetic, an overarching logic with a normative function also in relation to other *poíetic* orders, such as that of architecture.

Another problematizing fact, absent from the encyclopaedic explanation, is the historical association between aesthetics and modernity, exemplified by Baudelaire's ambiguous experience of a vibrant and unstable presentness, by the Nietzschean break with traditional forms of representation and sociation, by Schiller's claims for a non-hierarchic sphere of "free play." This close rapport between an emergent modern life and processes of aestheticization – embodied by the metropolis – also explains the discomfort and resentment, often articulated as a socially concerned anti-modernism, not the least within the field of architecture. Aestheticization is in this respect considered to have a dissolving effect on architecture as a societal order, and rather than opening up for an agitating and creative awareness of the arbitrariness of spatial configurations, architecture has to a great extent dissociated itself from the aesthetic, in search of more solid grounds like the vernacular, the tectonic, the ethical, or the spiritual.[2]

The annoyance with the general aestheticization of society may also be understood in terms of a *disappointment* with an aesthetics that does not stick to its enlightening, beautifying, and ordering ambition. Instead, the aesthetic embraces 'everything' and elevates everything to art, slyly modifying its pledge into an unreasonable promise of an aesthetic revolution that would transform life into art. The only effect of such an aestheticization is, according to its critics, the obscuring of political (and spatial) conflicts by appeals to a spiritual absolute, now represented by High Art.[3]

The Baumgartian attempts to define aesthetics as a natural logic – "a theory of Fine Arts, a minor logic of experience, the art of cognition, the art of analogous reason, the science of sensuous judgment"[4] – can, consequently, not be understood separate from an emerging urban consciousness of divergence, of heterogeneity, and of multiplicity. Already initially, aestheticization thus unfolds as an emancipatory levelling, a process actively targeting the elevatory element of aesthetics. Walter Benjamin described this process as a *de-auraticization of Fine Art*, a general elimination of institutional halos and taboos; a subsequent de-heroization or de-monumentalization also of architecture. Representativity, as the reference to a real or an origin, is here replaced by reproducibility, by a displacing repetition, a mass-mediated, expressive and continuously re-negotiated in-between, manifested in the expansion of the street, the station, or the arcade, architectural forms allowing for the dream or the illusion of the real to settle in space.

A noteworthy aspect of levelling de-auraticization is its radical transgression of distance – especially that between objective order and subject. The real *aesthete* does not need to identify herself in relation to a reified world of objects, but transforms the Self into a plastic matter of aesthetic expression, realizing the Self in many different forms and by thousand different ways. In this respect, aestheticization unfolds as an awareness also of the mechanisms of *subjectivation*. In aesthetic terms, subjectivation is neither simply a matter of submission to an order, nor a question of identifying the I proper, the unity of the Self, but the formation of a relation between a self and an Other. It is in this respect as much a desire to enlarge the self, to transgress the limits of the self, or as Foucault expressed it, to "invent" the same. It is a process that "does not 'liberate man in his own being'" but rather "compels him to face the task of producing himself" (Foucault 1984).

This self-productive or self-demonstrative dimension of aestheticization refers more specifically to aestheticization as the immersive flow of images, signs and symbols characteristic of the modern. Associated with Marxist theorizing of commodity fetishism, aestheticization is here more or less understood as synonymous with the economy of symbolic exchange. The freedom of emergence and reproduction here coincides with a commercial exchange of dreams and desires through advertising, displays, designs and spectacles, entailing a constant de-realizing of reality. An ambiguous interplay, aestheticization has by and large been seen as an equivalent to the exploitation of natural resources, an exhaustion of meaning through superficial embellishment, which, furthermore, transforms the architectural object

into a hedonistic and escapist phantasm.

In a way, there is no need to condemn aesthetics, since, as Jacques Rancière puts it, "[t]he uneasiness before the aesthetic is as old as aesthetics itself" (Rancière 2004/2006:86). Yet, it is its immanent unsettlement that appears as a threat: the peculiar and arbitrary correlation that suddenly appears between an architectural masterpiece and the expressions of the street, or in Rancière's blunt words: "between the artistic sublime and the noise of a water pump" (Rancière 2004/2006:79);[5] a correlation that a simple rejection of aestheticization as nothing but semantic 'furnishing' or cosmetic image-production will not help us understand.

The question is then, whether it is adequate to understand aestheticization simply as the more or less efficiently running software of a 'hardware' real, or if it entails a more radical, operational shift in attitude towards the 'real.' Is aesthetics simply an instrumental means to produce or invent a surplus value? And what about this 'surplus value'; is it really nothing but an expressive and shiny lustre with no significant purpose at all?

2. Spatializing Aesthetics – Ending Verticality

An inevitable point of reference in this discussion is the economical aspects on aesthetics as formulated by Jean Baudrillard (1981, 1983). From an architectural and planning point of view, his specific de-auraticization of representational space has been regarded as controversial, also by the author himself. At times interpreted as an acknowledgement of the global economy of signs, at times as a groundbreaking critique of a floating post-modernity, Baudrillard's interrogations of orders of representation nevertheless play an important role also for the understanding of architecture.[6] What I would like to discuss here is first and foremost the spatial implications of Baudrillardian thinking, his developing of what could be described as a 'spatio-aesthetics,' which takes into consideration not only the representative production of signs, but also the emergent field of representational performances and actions.

In a step-wise un-doing of representionalism, Baudrillard de-realizes reality just in order to re-realize it anew. The point of departure is his early interrogations of the hidden affinities between use-value and exchange value. In Marxist analysis, the characteristic of use-value is its "incomparability," its meaning in a specific situation, whereas exchange-value (as it appears in its most ultimate form as *commodity*) is based upon the possibility to equate it with abstract, social production of meaning, which means that it will work as an abstract asset, a conductor of status, in a situation of social differentiation. However, for Baudrillard, it is crucial to point out that, for there to be an exchange-value, it is necessary that the value be grounded in something, i.e. an idea of utility, which then works as a "reality principle", a rational or natural referent, or fond (Baudrillard 1981). A specific need is in this respect produced by the framework of utility, and thus ex-changeable within this system. This leads to Baudrillard's overturning of the direction of signification. It is no longer the signified or the referent (the 'real'), which is the 'ruler' or the warrant of meaning, but the *signifier*. An apparent devaluation of the system of symbolic exchange, this reverse in direction may be compensated for through a 're-auraticization' or mythologization of the signifier's status as an ideal 'content/form'.

Why is this important? Which are the consequences? The most obvious consequence is that it unveils what Baudrillard ironically labels "the magical" (Baudrillard 1981), the ingenious forming which bourgeois culture, through normative aesthetics, tends to enshrine. As *form* the ideological gains an autonomy, an evidence, and a sustainability. It *materializes* a content, which means that it simultaneously produces that content and, as form, the potential of receiving a content – an adequate definition of architecture.

What it also actualizes is the relational activity or the symbolic work behind this formalization – a spatial unfolding of aesthetics into a "performativity of representations" (Smith 2005). In *Simulations* Baudrillard develops this spatio-aesthetic idea further, in an interrogation of the "divine irreference of images"; whereas *representation*, as a natural system of meaning, starts from the principle of equivalence between sign and real, *simulation* starts "from the utopia of this principle" (Baudrillard 1983), the "divine" or 'extra-ordinary' fact that natural referentiality is a 'nonplace'. While representation tries to appropriate simulation as a 'false' representation, simulation instead "envelops the whole edifice of representation as itself a simulacrum" (Baudrillard 1983).

This idea is further developed in what Baudrillard sees as the historical orders of appearances, which he calls *counterfeit, production*, and *simulation*. The first of these orders,

counterfeit, is the dominant scheme of the period from the Renaissance to the industrial revolution. As such, it replaces the signifying system of "cruel societies," societies of strong symbolic meaning, where signs function with its full interdiction, with no room for interpretation. The counterfeit, by contrast, is arbitrary; it does not build upon obligation, but upon a nostalgia of natural reference. The counterfeit, as a simulacrum of nature, is in this sense a 'modern' sign, aesthetically inventing its reference, at the same time 'masking' and distorting an underlying, yet still indisputable, 'authenticity'.

The second order of simulacra is the order of industrial production, where theatricality is replaced by a machinery, a robot, a system of (re-)production, no longer representational and therefore, through the *series*, masking no more than a fundamental *absence* or loss of 'reality.' The consequence is a revaluation of the technique; no longer a passive, productive force, it becomes a medium, a principle for the production of meaning.

The third stage, finally, the order of simulation, is a total cancellation of the very difference between representation and real. It marks a step into a *hyper-reality*, where the *series*, as the repetitive product, is replaced by the *module*. Rather than negatively defined, this could be understood as a situation where the real eventually *returns*, now as an embodied and present, material and highly manifest 'modulability,' a coded space of representational agency.

The decisive point here is subsequently the *re-realizing* of representations and signs as plastic modules, as symbolic 'matter,' as an actuality, which, as British geographer Richard Smith puts it, is "performed, not pre-formed" (Smith 2005). Since there is nothing behind, third order simulacra have agency in-themselves; they are not the causes or effects of actions, but expressive 'workings' in and by themselves – perpetual tests, samples, agents of a binary sign system – tactical, yes, and thus also *tactile* – dependent upon contiguity, upon touch. The order of simulation is not merely an order of phantasm, but an order of immediacy, of contact, of connectivity.

 Clearly spelled out in Baudrillard's non-representational aesthetics is thus a step-wise de-construction of the "edifice of representation;" the idea of a natural, mimetic 'architecture of aesthetics,' reflecting an authentic spatial order. Baudrillard illustrates this with the architectural example of Manhattan and the World Trade Center Towers; an example of the sign duplicating itself in order to simulate pure meaning. "As high as they are [were…], higher than all the others, the two towers signify nevertheless the end of verticality" (Baudrillard 1983). This end of verticality is the end also of aesthetic value as elevation, as *oeuvre*, as masterpiece. Aesthetics, as ideal erection, is replaced by aestheticization, by an ongoing process of inter-referentiality, of propagation and intermediation.[7] However, aestheticization is not necessarily simply a successive dissolution of reality into a detached flow of images, nor is it an alienating covering up for a distressing 'Nothingness.' It is also opening onto a space of interference, in which the subject acquires a new role as expressive and inventive agent, as actor and director. Baudrillard is thus not merely representing, explaining, or presenting the world, but also provoking us to consider the possibility that our own representational actions actually generate the world (Smith 2005).

3. The Sublime, the Performative, and the Aesthetics of Disorder

A spatio-aesthetics such as the one proposed by Baudrillard presupposes an entirely different understanding of the production of aesthetic value, indirectly calling into question not only elevation or verticality, but also its articulation as beauty, unity and harmony. Aesthetics is neither a logic of sensuous judgment, nor a mimetic law, nor is it an order of beauty. Instead, in its de-verticalized form, aesthetics has to be understood as a certain kind of non-hierarchic regime for dealing with and identifying values. As regime, it is both an actualization and continuous regulation of relations and reciprocities; horizontalities rather than verticalities.

In the following, I will discuss two different ways of describing this spatial reorientation of aesthetics, both of which should have great implications for architectural thinking. The first of these concerns the differentiation of Fine Art, and the subsequent questioning of the notion of beauty as unifying recognition. The second concerns the activation of aesthetic experience and a similar questioning of the contemplative element in art.

A point of departure is Kant's privileging of the aesthetic judgment as the sustaining means to make sense of any perceptual manifold. When imagination freely combines a manifold of intuition into a formal arrangement,

aesthetic pleasure – or *beauty* – arises, thus reflecting the "purposeless purposiveness," decisive for our cognitive apprehension. This discovery of a specific kind of formal and aesthetic purposiveness – a unifying sensitivity fundamental to basic cognition – is also what we first and foremost associate with Kant. What is often disregarded, however, is the fact that from this does not automatically follow that only completely unified manifolds count as relevant, or that there is only one way of unifying manifolds (Gracyk 1986). Even though Kant grounded aesthetic pleasure in a transcendental and intuitive principle of beauty, he also opened for the possibility of deviations and complications. There is consequently, besides beauty, a touch of 'something else;' an unsettled principle of an otherness; a less defined and less purposeful potentiality of experience, developed in the analytics of the *sublime*.[9]

In idealist aesthetics, the sublime has been interpreted as a more violent, immediate, and strong form of beauty.[10] Literally signifying "height" or "loftiness," it has been understood as a reinforcement of the principle of elevation, associated with the emotionally impressive, the heroic, or exaggerated. Articulated in metaphorical terms, as mountainous peaks, eruptive volcanoes, merciless icebergs, or other spectacular natural phenomena, the discourse on the sublime has constituted a monumentalism with moralizing undertones. As a result, the sublime has been crossed out from the spatial agenda as a politically compromised form of megalomania.

However, the sublime has also been interpreted differently. Derived from an antique tract of rhetoric, the term was imported into the emergent aesthetic discourse. In the original text by Longinus, the sublime (in Greek *hypsous*) referred to the expressive and unpredictable *turns* of discourse; a linguistic ability not aiming at convincing but at bringing about the open, active and, above all, relational state of *enthusiasm*. An important aspect of an orally performed aesthetics, the sublime designated not only the hyperbolic, exaggerated, or elevated, but also the transient and less grandiose stylistic figures of amplification or gradual intensification, like rings of water reinforcing the *outreaching* and *moving* effect.

It is also as expressive and outreaching stroke that the sublime re-enters the aesthetic discourse. In Jean-François Lyotard's critique of idealisms of all kinds, the sublime appears as the transient, widening and dislocational aspect of the modern human being (Lyotard 1984, 1986). In fact, Lyotard goes so far as to say that "perhaps [the sublime is] the only mode of artistic sensibility to characterize the modern" (Lyotard 1984). Actualizing both the cognitive restlessness of the subject and its more concrete *Formlosigkeit* (Kant KU:§ 27), Lyotard brings the aesthetic experience down to an open-ended but striking and generative level of an "I don't know what" (Lyotard 1988:12), to the everyday level of the unexpected encounter, where a fundamental *un-finish* opens up; an apparent lack of form and finalized order which ultimately threatens also the *elementa* of architecture.

Rather than a strike from above, the notion of the sublime describes an up-front confrontation with the World; a horizontal encounter, discomforting and agitated rather than contemplative and pleasurable. While beauty facilitates recognition of the manifold in relation to a harmonized ideal, the sublime agitates a fundamental insufficiency calling for interaction with the 'raw' realm of Otherness. While beauty is directed towards higher spheres, the sublime is directed toward the outside, negotiating the occurrences of a World that is always only 'fair enough.'[11]

The reorientation of aesthetics staged through the notion of the sublime is thus a reorientation towards the outside, towards that which is something other than itself. Through the sublime, an aesthetic aspect emerges which is not absolute, but situational; an attempt *to do justice* to that which is different. This shift in orientation renders to the aesthetic a relational and ultimately ethical dimension, grounded not in consensus, but in the un-prejudiced encounter with the Other.[12]

Turning its back on auratic beauty and ideal form, the aesthetics of the sublime opens up a sphere of events, of striking difference, of all the singularities and deviating phenomena that 'culture', as normative aestheticization, tends to oppress. In a dialogue with Jean Nouvel, Jean Baudrillard also opposes such de-differentiation, which he sees in rational modernity and its elimination of the sublime, of the "aesthetics of the secret" (Baudrillard and Nouvel 2002). Oriented towards the outside, towards that which is situated outside of 'culture,' such an aesthetics presents also monstrous forms; architecture as monster, as animal, as non-cultural interceptions into culture, "those objects that have been catapulted into the city from someplace

else" (Baudrillard and Nouvel 2002). The first, according to Baudrillard, was Centre Beaubourg; an architectural synthesis of total aestheticization, at the same time, a singular, historical event, completely opposed to existing symbolic orders.

Apart from this turn towards the sublime, another re-direction of aesthetics may be discerned. Interpreting the hyper-real as an active sphere, as a sphere where representations and signs are understood first and foremost as plastic entities, as 'matter' for symbolic agency, as something "performed" rather than "pre-formed", aesthetics unfolds as the regime of such performances and workings, a regime dealing with the continuous stream of micro-events that brings different things, phenomena, and people together in co-existence. Different from the aesthetics of the sublime, which fearlessly looks after the un-cultural, the dissensual, the aesthetics of the performative is of a modest kind. Its critique of idealism is unobtrusive; it claims neither to change the world, nor to present emancipating differences. Instead, it builds upon the un-remarkable rearrangement of those objects and images that constitute the common surrounding in its present form. It is what Michel de Certeau has called a "faire-avec;" a continuous establishing of micro-situations that "despite all" hold the potential of modifying postures and relations (de Certeau 1980).

If the radicality inscribed in the aesthetics of the sublime attracts philosophers and conceptual architects like Baudrillard and Nouvel, the performative attitude is the one favored by many contemporary artists and activist architects, who to a great extent also have chosen to play down the sublime element of Dada, Situationist and Fluxus aesthetic strategies. Today, individual artists and architects like Sophie Calle, Rirkit Tiravanija, Francis Alÿs, or Santiago Cirugeda Parejo, collectives like Superflex, Park Fiction, BAR (Base for Architecture and Research), Raumlabor, and Exyzt,[13] all focus on the realization of minor displacements of everyday whereabouts, often presented as ironical turns or playful ruses, which, rather than agitating provocation, aim at tactical intermediations, dealings, transactions. Operating through 'trivializing', performative aesthetics blurs not only the boundaries between familiar and different, between here and there, but also between disciplinary practices, not the least the boundary between artistic and architectural performance.

While the aesthetics of the sublime can be described in terms of differentiation, performative aesthetics is best characterized as a tendency of interceptive propagation. This is also the aspect developed by Nicolas Bourriaud through the notion of "relational aesthetics." According to Bourriaud, the aesthetic paradigm today has to be understood in relation to a culture of interaction. In a culture where sociality has been replaced by spectacle, the aesthetic unfolds as a specific kind of sociability – an immanent, social mobilization or counterforce, which at anytime and anyplace can recharge space. Bourriaud furthermore associates this new paradigm with the city as the historical setting that "has ushered in and spread the hands-on experience" of sociability. The city is no longer an institutional structure to be walked through, but "a period of time to be lived through" (Bourriaud 2002).

Emphasizing "social interstices," the relational aesthetics of Bourriaud shows not only ethical ambitions, but presents itself as an "ethical-aesthetics," entirely oriented towards the public. With notions like "inhabitation", "co-habitation" and "co-existence," the ethical is further underlined. German philosopher Wolfgang Welsch has developed similar ideas. In a thorough "un-doing" of idealist aesthetics he has coined the neologism *aesthet/hics* (Welsch 1997:60-77). A contraction of 'aesthetics' and 'ethics,' this notion is "meant to designate those parts of aesthetics which *of themselves* contain ethical elements" (Welsch 1997:61). As recombinant concept, the aesthet/hical proposes a dissolution of elevatory aesthetics, re-directing it towards a heterogeneity of form, constantly acted out. "Aesthetic work," he claims, "instead of exercising dominion, has to follow the 'singular impulses' and attempt to do them justice"(Welsch 1997:70).

This might seem to tie in also with the aesthetico-politics of Jacques Rancière, who in his writings has defined the political as a demonstrative process of subjectivation, a logic of 'the Other,' an idiomatic practice, directly associated with the "free emergence" upon which the aesthetic rests. However, while theoreticians like Bourriaud and Welsch take pains in legitimizing aesthetics as 'the new ethics,' Rancière points out what he sees as decisive differences. 'The aesthetic' is not a sphere where you feel 'at ease'. On the contrary; it is a surrounding of discomfort and confusion. Yet, this agitated state is what renders to aesthetics its significance.

According to Rancière, "[a]esthetics is the thinking of the new disorder" (Rancière 2006:88); a regime for subjectivation with the departure in this new disorder. When aesthetics emerges as a notion, writes Rancière, the idea of a social 'nature,' of a natural ethical order, disappears. Instead, what makes aesthetics a political praxis, and vice versa, is its intersection in ethical indistinction, in the acknowledgement of dissensus. Whereas the ethical presupposes consensus and thus replaces political praxis, aesthetics and politics in constitute two alternative and dynamically interrelated forms of sharing a non-finalized, sensuous space,.

In Rancière's thinking, the association aesthetics-politics constitutes a dynamic horizontality, where singular emergencies and modest dislocations both play an important, differentiating and actualizing role. On the one hand, aesthetics embraces the idea of the sublime, of radical Otherness and expressive potentiality upholding a difference between art and life; on the other hand it also includes the idea of a revolutionized everyday, where art and life unite through a multiplicity of horizontal performativity.

4. Recalling Disorder, Drifting Towards the Unfinished

There is within contemporary architecture and urbanist practice an ambiguous relation to aesthetics in general and to the radical process of aestheticization in particular. On the one hand, there is an affirmative stance, a kind of wholesale embracement of aestheticization, providing a new role for the spatial practitioner as the tastemaker in command; with Michael Sorkin's critical words "the ultimate agent of brand" (Sorkin 2002). Naively and short-sightedly capitalizing on a thoroughly aestheticized economy, this recast ultimately runs the risk of emptying itself, leading to *an-aestheticization*, or total de-differentiation of a diverse and socially complex exteriority. Associated with this risk, aestheticization has also given rise to an almost allergic reaction, a categorical rejection of aesthetics altogether and a recall of a socially responsible *form-follows-function* formula. A value with appeal to harmonious order, the functionalist credo is, however, often grounded in an ethics, often merely an excuse for the developing of a de-politicized aesthetics of 'beautification.'

When Kenneth Frampton rhetorically asks where the "anachronistic culture of architecture [is] to situate itself in the face of all this […] dematerialized representation and misrepresentation" (Frampton 2005), he expresses a quite common resignation as to the progressive potentials of aestheticization, proposing instead a "rappel" to an ethico-architectonic order. Yet, as a process by and large defining a contemporary situation, aestheticization should not be unconditionally dismissed. Instead, what is required is the development of a greater awareness and extended understanding of aesthetics, and this beyond the naturalized 'use-values' of beauty, harmony, and unity.

Recalling the disorderly aspects of aestheticization is in this respect not the same as reducing aesthetics to a matter of taste or brand. Nor is it a total an-aestheticization, relativization or dis-enchantment of a diverse exteriority. Instead, it entails what in this paper I have tried to outline as an engagement with a paradoxical World on an 'equal' basis, as a spatially staged encounter. Rather than defining aestheticization exclusively in terms of a detached flow of signs, I have tried to associate this process with the exploratory and performative project of a continuously expanded, out-reaching Self. As exemplified through the transgressive principle of the sublime, as well as through unpretentious and humble interference, aestheticization has to be understood as a relational and political process, an expressive questioning of all sorts of supremacy.

Broadening aesthetics, allowing it to emerge as difference and proliferate as life, therefore also means actualizing a desirable 'more,' a yet negotiable 'I don't know what;' with Rancières words "confronting the world with what it could be" (Rancière 2006:117). It is an aesthetics of interstice that furthermore activates the gap between what has been referred to as 'post-criticality' and 'utopian realism;'[14] an aesthetics that neither gives way to totalitarian nihilism nor to ethical totalitarianism. Such a spatially complex and disordered aesthetics also creates special possibilities for architecture and architects as navigators, editors, facilitators, and interceptors, continuously exploring the trans-disciplinary fields of societal investigation, from different perspectives embracing the complex realm where spatial agency, desire and power intersect.

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NOTES

1 *The Oxford Dictionary of English* (2005), 2nd revised edition, Oxford University Press.

2 For a discussion, see Jorge Otero Pailos (2002) who in a critical historiographical study tries to follow in the steps of what he calls the “anti-avant-garde” of architecture. Apart from the anti-avant-garde, it is of course possible to discern also a neo-avant-garde of architecture, to a great extent a source of inspiration for this paper. Emanating from Nietzsche’s critique of Hegelian idealist ‘architectonics,’ this ‘negative’ architectonic tradition is closely interrelated with surrealist, situationist and de-constructivist spatial practices, all in different ways interrogating representational orders. Within an architectural discourse theoretically articulated by among others Manfredo Tafuri, Massimo Cacciari, Ignasi de Sola-Morales, John Rajchman or Beatrice Colomina, this train of thought also presents what I here describe in terms of a spatial re-orientation of idealizing aesthetics. See also my discussion of this topic in Maria Hellström (2006), *Steal This Place: The Aesthetics of Tactical Formlessness and ‘The Free Town of Christiania’*”; especially chapter IV, “The Formlessness of Space.

3 For a discussion, see Otero Pailos (2002), and Welsch (1997).

4 “Aesthetica (theoría liberalium artium, gnoseología inferior, ars pulcre cogitandi, ars analogi rationis, est scientia cognitionis sensitivae).” Baumgarten (1750-58), *Aesthetica*, §1, p.2

5 Rancière is here commenting on a discussion about a passage in Stendahl’s *Vie d’Henri Brulard*, where the protagonist conjures up the very first, insignificant sounds that influenced him in his childhood: a church bell, a water pump, and a neighbor’s flute; a discussion concerning romanticism’s tendency to conflate everyday aesthetic pleasure with aesthetic ‘philosophizing’, thereby (according to some critics) reducing the immediate experience.

6 For a recent example, see Helena Mattsson (2003), *Arkitektur och konsumtion : Reyner Banham och utbytbarhetens estetik*. Stehag: Symposion.

7 An illustrious example of the end of verticality is the painting *Flagrant délit* by Madelon Vriesendorp on the cover of the first edition of Rem Koolhaas’ *Delirious New York*, where you see two representatives of former verticality (two skyscrapers) in horizontal intercourse.

8 “Die Zweckmäßigkeit kann also ohne Zweck sein;” See Immanuel Kant, *Kritik der Urteilskraft*, I:§ 10. Projekt Gutenberg http://gutenberg.spiegel.de/kant/kuk/kukp101.htm. Download date 2006-04-01.

9 In the third critique of Kant, *The Analytic of the Sublime* occupies a modest and ambiguous place. Van der Heeg and Wallenstein (1992), like many other Kant interpreters, point to the inherent unbalance and fragmentation of the third Critique, first and foremost as expressed in the partition of the text in an *Analytic of Beauty* and an *Analytic of the Sublime (Analytik des Schönen and Analytik des Erhabenen)*. See van der Heeg and Wallenstein, (1992:55-56). See also the discussion in Hellström (2006a), pp. 129-139, where “The Free Town of Christiania” in Copenhagen is discussed in terms of a sublime tactics of radical difference.

10 **sublime**, from Lat., *sublimis*, lofty; from Lat. *sub-*, up to, and *limes*, lintel. *Oxford English Dictionary* (1989), 2nd edition, Oxford University Press. The notion of the sublime is ascribed the pseudonym Longinus, who in the antique manuscript *Peri Hypsous (On Height or On the Sublime)* paradoxically enough developed the concept as a means to free art from Art, or from the criteria of normative judgement. The manuscript of Longinus was translated from Greek by Nicolas Boileau-Despréaux in 1674 under the title of *Traité du Sublime, ou du Merveilleux dans le Discours*. It was this that inspired Edmund Burke to his strictly physiological explanation of beauty and the sublime in terms of pleasure and a kind of morally edifying pain. See Edmund Burke (1757/1998) *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and the Beautiful.*

11 Tom Nielsen (2004) discusses a similar approach in terms of “the Paradigm of Almost Alright.” See Nielsen (2004:30-32 and 34-35).

12 The most well-known critique of Lyotard’s envisioning of an ethical subject has been delivered by Jürgen Habermas. In his view, postmodernism is an illicit aestheticization of knowledge and public discourse as it undermines the legitimacy of the ethical/political subject. Against the postmodern disbelief of meta-narratives, Habermas “seeks to rehabilitate modern reason as a system of procedural rules for achieving consensus and agreement among communicating subjects. Insofar as postmodernism introduces aesthetic playfulness and subversion into science and politics, he resists it in the name of a modernity moving toward completion rather than self-transformation.” See Aylesworth (2005).

13 Some of these examples are discussed in former articles by the author of this paper. See Hellström (2005, 2006b).

14 For a discussion of these concepts, see for example Gómez, Liliana (2005), “Interview with Bernard Tschumi.”

The development of Augmented Reality as a tool in Architectural and Urban design

Søren S. Sørensen

TOPIC: ARCHITECTS IN THE 21ST CENTURY – AGENTS OF CHANGE?

Abstract:

The development of Augmented Reality as a tool in Architectural and Urban design.

Architectural representations consist of mediating artifacts utilising traditional techniques. These techniques have limitations and embody a large degree of abstraction. Consequently there is a need for interpretation and the representations can, instead of mediating, constitute barriers and obstruct communication.

This paper presents research on the use of emerging technologies for simulation and visualisation of architectural projects at the Oslo School of Architecture and Design.

Augmented Reality (AR) is a system for blending virtual models with real life settings, thus making it possible to experience proposed architectural solutions in full scale at the intended site.

The author argues that this technology will have a significant impact on, and applicability for, the architectural design process and the mediating of architectural projects.

1. Introduction

Mediation of architectural projects has always been problematic.

The reason for this is that the available forms of representation can not simulate adequately the physical reality a project results in. Viewing the history of architecture one will find that the discussion on representation has been going on irrespectively of the technological means available.

My hypothesis is that Augmented Reality will help us achieve a representation that to a great extent will diminish the distance between representation and reality. The use of this technology as a mediating tool will in turn have effect on the architectural practice. It will not only be used to present the finished design of buildings, but also be part of the process for evaluation of design propositions with different levels of abstraction. Consequently this will be of significance for the architectural education since the students will be able to study their concepts and solutions on site and in full scale.

The traditional tools for architects are two-dimensional drawings of plans, sections and details. This is consistent with the prevailing practice for representation that was introduced in the 18th century, where one had the notion or understanding that value-neutral representations collectively constitute the total idea of the proposed project.

Communicating projects to lay people shows that this is not entirely true. Traditional representations embody both a need for abstraction and interpretation and can thereby be difficult to understand. Therefore they possibly mislead those not trained in the field.

In response to this, the drawings of architectural projects and urban design are today complemented with perspectives, text and 3D models, both physical and digital. Still there is a common problem of understanding both spatial qualities and the scale of proposed buildings and structures. As a result, project-owners, politicians, decision-makers and the public often have expectations based on their interpretation that differ from or exceed the qualities of the realised project in its context.

In addition to the immediate problems that can arise from miscommunication and misunderstanding of proposals, it can also pose a problem for the democratic process when decisions are made regarding our environment. The European Commission aims to improve governance and for urban design and planning governments have tried to be more transparent to ensure the right level of participation. In this context, methods for enhancing the possibility for the civil society to participate in the process of shaping our urban environment could contribute to the quality of local level governance.

The use of Virtual Reality has added a new dimension to presentations of planned structures and in many instances proven valuable for the understanding of projects. In a complete VR system all parts of a scene have to be digitally constructed, which requires extensive work for the making of the model and highly specified and expensive hardware for the regeneration of them. Screen based VR presentations can easily be distributed but as with an immersive system, orientation is not intuitive, the feeling of presence is hard to achieve and the problem of understanding scale is still not solved. That is, even though one moves through digital models that closely resemble a reality, they are experienced as scale models.

Augmented Reality, AR, is a further development of the technology and is understood as a combination of digital models and the physical world.

An AR system generates a composite view with a combination of a virtual model or scene and the physical, real life setting in which the viewer is located. The technology has until recently been expensive, resource demanding and requiring advanced knowledge in the field. Due to these factors the use has been limited mainly to military, medical research and other highly specialised applications

This paper will present ongoing research into the use of Augmented Reality in the development and communication of architectural projects and urban scale plans at the Oslo School of Architecture and Design.

2. Research participants

In 2003 the Oslo School of Architecture and Design, AHO, established a co-operation with Institute for Energy Technology, IFE[1], on research on the use of Virtual and Augmented Reality. IFE is in their research in close cooperation with the Yoshikawa Laboratory at Kyoto University, Japan.

The research concept described here has emerged from this multi-disciplinary collaboration between architectural education and research and nuclear research and development. In the nuclear field IFE has done research on and de-

velopment of Virtual and Augmented Reality-technology for over a decade with their VR-technology applied in real world settings since 1996. This has been further developed amongst others through their involvement in the decommissioning of the Fugen nuclear power plant in Japan and simulation models for the Leningrad nuclear power plant in Russia. One main objective for IFE in their research and development has been to "see the invisible", to visualise radiation.

Their first test on Augmented Reality took place in a controlled experiment in the Halden nuclear reactor in 2002 where the objective was to show a 3D radiation distribution using Head Mounted Display. This has been further developed to allow real-time update of an AR model showing changes in radiation; thus enhancing the operatives' awareness of radiation and increasing security. Currently both NASA and ESA are investigating using this system and software to visualise cosmic radiation and for mission planning.

3. Augmented Reality System, a description of principles.

An Augmented Reality system consists in principle of these main components:

1. Software System and Databases
2. Position-registration System
3. Orientation-registration System
4. Display Device

3.1. Software System and Databases

The core of the augmented reality system is the software and database running on a portable computer. The database contains the 3D models to be viewed and their geo-location. The software position these according to the data retrieved from the registration systems.

Based on the data for location and orientation of the viewer and the digital model, as well as the optical field of view of the display device, the software superimposes or composite (*see 3.4 display device*) renderings of the virtual model on the display device. This is done with a real-time updated image of the objects which are within the user's field of view. When the user moves or changes orientation the virtual objects will remain in place relative to the physical environment and rendered correctly relative to the viewing direction. Virtual objects can be of static structures or animated and moving.

3.2. Position-registration System

The position-registration system is crucial to the accuracy and field of use of the AR system. Its purpose is to provide the system with the exact geo-location of the user so the virtual models can be positioned correctly according to this. Several different solutions exist, each with specific possibilities and limitations. For indoor use or in confined spaces one can use ultrasound, infrared systems or graphical markers with camera recognition. Common for these are the need for setting up the system which can be time consuming. For viewing large structures on site outdoors, the most effective and accurate solution today is differential GPS. It requires no additional installation and provides the system with real-time update that allows free movement by the user. This system is currently expensive, but in the future access to new satellite positioning systems such as Galileo will make the system less expensive.

3.3. Orientation-registration System

Precise and accurate combination of the virtual model and the real environment requires the system to provide data for the exact location and viewing direction and angle of the user. For head mounted display systems it is common to use gyroscopic sensors. In terms of quality these give results of differing usability; slow reading can cause lag in the update of the virtual objects in the image and drifting can occur due to the registration of relative changes in orientation. Inexpensive gyros can cumulate errors and require frequent recalibration. Inaccuracies in the readings will result in increasingly inaccurate positioning proportional to the distance to the object, which can render the system useless for the purpose. To a certain degree these problems can be compensated by software or introduction of additional systems.

3.4. Display Device

The display device is for viewing the Augmented Reality. According to the definition of AR by Ronald Azuma[2] there are several ways of viewing AR models, but here I will limit the description to Head Mounted Displays, HMD. These consist of two small screens mounted in front of the user's eyes.

HMD's are being developed but can already give a near to natural experience as they offer full freedom of movement and orientation.

One main solution has optically see-through screens where the user can see the physical environment with a superimposed image provided by the system. The other solution has screens that are not transparent. In this, cameras feed images of the surroundings to the AR-system which composite these with renderings of the virtual model. This gives the possibility to record or distribute the experience to others.

For both solutions the field of view and characteristics of the device need to be known for the system to generate images of correct scale.

3.5. The integrated system with differential GPS in a typical scenario.

Digital architectural models in 3D of industry standard format are transferred or translated to a database in an ISO standard format[3], currently ISO VRML97[4] or ISO X3D[5]. Geometry and rendering as well as geo-location and orientation are registered. The system requires only a digital model of the proposed structure or in some cases the adaptation to its immediate surrounding. On site the system retrieves models from the database, composite these with the camera-fed view of the physical surroundings and shows this on the screens of the Head Mounted Display in real time. The integrated AR system is portable so the user can move freely around experiencing the augmented model at
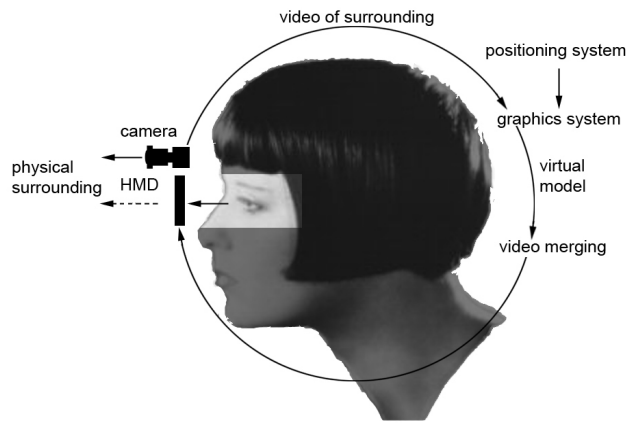

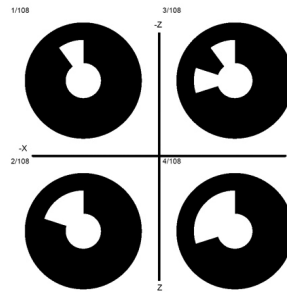fig. 3.5.1, diagram showing principle of the system.

fig. 3.5.2, graphical markers.

will.

Currently one can achieve sufficient accuracy with this system to experience the augmented reality with true position and no lag.

4. Research and development: Proof of concept.

The main research project on Augmented Reality is ongoing with a thorough verification of the technology and real life cases starting in May 2006. Preliminary stages have been investigation into technological solutions, IPR implications, roles of participants, investigation into financing, applying for funds through suitable research programmes and testing systems. Preliminary testing or "proof of concept" has been undertaken in three different settings with the objective to investigate specific questions.

The project has been revised and formulated on the basis of the experience from these.

Currently patent applications are being lodged, therefore this paper can only discuss use of AR technology in the field of architecture on a more conceptual basis without describing specific technical solutions emerging from the research.

4.1. Proof of concept 1; First test of outdoor system.

Early 2005 the first demonstration of viability was performed in Halden, Norway. Camera recognition of graphical markers[6] as positioning system was tested by virtually adding two storeys to the IFE MTO Laboratory building. This system with circular markers[7] is developed and was set up by Hirotake Ishii, PhD., Kyoto University. It was initially intended to be used in controlled environments indoors with models of a much smaller scale. The integrated AR system consisted of a helmet with two cameras, a Head Mounted Display and a portable laptop carried in a rucksack by the user. One camera was dedicated to marker recognition and the other to recording the view.

Minor problems such as sun glare disturbing the reading of markers were recognised, but the Augmented Reality model was sufficiently stable to determine the viability of the concept; the location was exact and the alignment with existing structures satisfactory.

The user was able to walk down the street facing the laboratory, see the virtual extension on top of the existing building and compare three alternative extension models.

fig. 4.1.1, proof of concept 1 : equipment.

fig. 4.1.2, proof of concept 1 : graphical markers on building.

fig. 4.1.3, proof of concept 1 : view of extension (image on laptop from HMD).

4.2. Proof of concept 2; Dynamic models and sound.

The second was done as diploma project by architectural student Halvor Høgset under my supervision at AHO in the spring semester 2005. The objective was dynamic AR models and virtual 3D sound; i.e. the virtual model is not static, but changing in shape and position in a scene which includes simulated, changing sound sources. The positioning was based on the same graphical markers, and during the semester Hirotake Ishii worked in close connection with him to solve technical issues.

In his project the student wanted to generate architectural form from sound and represent this as dynamic virtual models composited with a physical site with spatialised sound incorporated in the experience.

The composer Arne Nordheim provided him with the music, which he analyzed and treated digitally to generate controls for shaping, manipulating and animating virtual three-dimensional forms.

The result was a 10 x 10 meter indoor installation with the markers laid out as a ceiling above the user, in an optimal distance from a camera mounted on top of a helmet. By doing this he eliminated optical restrictions otherwise limiting the user's field of operation. The Augmented Reality showed different groups of changing and moving three-dimensional forms reacting to the music. The sound followed these in the virtual space and changed in strength according to distance from the user.

There was a large degree of technical issues regarding the development of the project and realisation of it. In the development of AR and research on this, implementation of dynamic models is new and advanced, which also is the case for spatialised sound.

In his project the student solved these and recognised inaccuracy problems that aided further development of the positioning system.

fig. 4.2.1, proof of concept 2: installation of markers.

fig. 4.2.2, proof of concept 2: visualisation of dynamic model as seen through HMD (illustration).

4.3. Proof of concept 3; Full scale, on site reconstruction.

As part of the "Forskningsdagene 2005" arranged by the Norwegian Research Council we presented a reconstruction of a medieval church, now in ruins, in its original state. The objective for this proof of concept was to investigate the possibilities and limitations when presenting a large scale Augmented Reality model on site under not controllable conditions.

The basis for the reconstruction was collected by a student at AHO as part of her course in architectural history and the result verified by the Norwegian Directorate for Cultural Heritage. A digital 3D model was made according to findings by another student and transferred to a database for use in the AR system. The positioning system was the same, but mounted after a different algorithm which ensured improved stability of the virtual model.

Users were able to approach the ruins and experience a realistic AR model of the church from different angles. Representatives from the Directorate for Cultural Heritage and the Norwegian Research Council participated in the demonstration and the event was widely covered in the national media. Just after the official event one of the researchers from IFE managed to implement the algorithms from the GPS in the AR system. It was tried and the result was of equal precision as that achieved with the graphical markers.

fig.4.3.1, proof of concept 3: the site.

fig.4.3.2, proof of concept 3: graphical markers on the ruin.

fig.4.3.3, proof of concept 3: visualisation of the church (illustration).

4.4. Conclusion from the proofs of concept.

In all three settings we based the positioning on the system with circular graphic markers. The conclusion is that even though this system has its limitations and works best indoors, it can be used for limited scale installations. Positioning based on graphical recognition is well suited for research and laboratory testing of aspects of AR, due to stability and low cost. Currently the Yoshikawa laboratory is developing a new system[8] that will open for larger distance between markers and user, thus widening the field of operation.

Participants in an Augmented Reality setup get the best experience through the use of HMD's. For a larger group of users experiencing AR simultaneously the solution can be several portable systems with HMD's or projection of a single users view to large screens.

An immediate objective for further research will be into the use of differential GPS as positioning system. For system control, IFE is currently doing research into 3D user interaction, eye-tracking and voice recognition. Real time

interaction with the augmented objects is a field of investigation, as is multi-user collaboration through network with distributed databases and real-time software systems. Investigations into utilisation and visualisation of data from geographical information systems, i.e. to show hidden infrastructures, demographic information, regulatory information etc, are other planned research objectives.

5. Implications.

Planners and architects in general use digital tools and there is a move towards implementing 3D modelling of projects as common practice.

Standards are developed for 3D models as information carriers through the planning process, for presentations and assessment from the authorities on to as-built documentation and tools for maintenance. Authorities are also establishing guidelines for the use of Virtual Reality to ensure fair assessment for proposals and equality when comparing competing projects.

In contrast to VR models one only needs to make digital models of the proposed structure when using Augmented Reality, so the need for additional effort from the architects is minimal. With the introduction of AR in the practice there will therefore be no limitations due to production of content. There are no new demands on planners to expand their workload and the advantages for authorities and decision-makers should position AR as a logical continuation from VR.

In the architectural education AR will lead to new insight. The understanding of space is an essential requirement for being able to work within the field of architecture, and training in this enters into all elements of the architectural education. Today students use 3D modelling as a tool for developing their projects. With AR it will be possible for them to experience their proposals in full scale and study them as if built.

Used throughout the design process AR will let the students, as well as the practising architects, study alternatives at different levels of abstraction, thus contribute to the earlier design phases.

For architectural practice the implication will be a drastically altered way of working; complete three-dimensional models of proposed projects can be studied regarding all aspects prior to realisation.

Dynamic models and collaborative systems in AR will open to several new fields that today are restricted by limitations in technology. It will be possible to change proposed structures or model in AR and one can experience simulation of changes in physical conditions, animate and visualise pollution, noise etc. Collaborative systems give the possibility to experience full scale models on different geographical sites simultaneously.

For project-owners, politicians, decision-makers and the general public, it will be a tool that makes it possible for them to fully understand the implications of proposed plans.

Conclusion

From the research done we find that on-site Augmented Reality is functional. AR systems with on-site experience of projects, where the user can move freely in a proposed solution in full scale as if it was built, is a development of representation which can remove the problem of understanding scale and orientation in plan. They require no previous knowledge or training in representations of projects; the user will immediately see the implications of proposed projects and thus it can prove as useful tools for deciding on solutions.

Future implementation of AR in the architectural practice will have great impact on the design-process and radically improve communication of proposed projects.

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NOTES

[1]   Institute for Energy Technology is an independent foundation established in 1948. With a staff of about 520, IFE is an international research centre for nuclear and energy technology. The research project is done in cooperation with IFE's Visual Interface dept., Halden, Norway

[2]   A Survey of Augmented Reality; Ronald T. Azuma

In *Presence: Teleoperators and Virtual Environments 6*, 4 (August 1997), 355-385.

[3] The International Organization for Standardization (ISO) is an international standard-setting body composed of representatives from national standards bodies and specifies worldwide industrial and commercial standards, the so-called ISO standards.

[4] ISO/IEC 14772-1, the Virtual Reality Modeling Language (VRML), defines a file format that integrates 3D graphics and multimedia. VRML is a text file format where vertices and edges for 3D polygons can be specified, in addition to color, texture, transparency, animation and sound. The first version of VRML was specified in 1994 and the current version is VRML97 (ISO/IEC 14772-1:1997). VRML has now been superseded by X3D (ISO/IEC 19775-1).

[5] ISO X3D, Extensible 3D, (ISO/IEC 19775-1) defines a system integrating 3D graphics and multimedia. X3D is an open-standards file format and run-time architecture to represent and communicate 3D scenes and objects, providing a system for the storage, retrieval and playback of real time content embedded in applications.

[6] Graphical markers are printed black and white symbols made and positioned according to a predefined system. When used for positioning these markers are recognized by a camera and the information fed to and processed by the application.

[7] Development of a Tracking Method for Augmented Reality Applied to Nuclear Plant Maintenance Work : (2) Circular Marker, Hirotake Ishii*, Hidenori Fujino* and Asgeir Droivoldsmo**
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[8] Development of a Tracking Method for Augmented Reality Applied to Nuclear Plant Maintenance Work : (1) Barcode Marker, Hiroshi Shimoda, Hirotake Ishii, Masayuki. Maeshima, Toshinori Nakai, Zhiqiang Bian and Hidekazu Yoshikawa Graduate School of Energy Science, Kyoto University, JAPAN

Designing architecture: a potential kinder egg adventure

Marianne Stang Våland

Abstract:

Designing architecture: a potential kinder egg adventure.
The purpose of this paper is twofold: to initiate a preliminary discussion of how certain societal tendencies might influence the architectural design process and the way contemporary architectural firms organize their work, and to consider how these structural changes can contribute to build a connection between the creation of architectural design on the one hand, and the development in organizations on the other. The point of departure is the initial study of an architectural design process where new approaches to the act of designing is being explored, and where end user participation serves as a medium to investigate the potential relationship between the architectural and the organizational. These new approaches potentially represent an expansion of the traditional architectural product and an opportunity to connect architecture to other professional contexts, such as organizational design or management, but they might also leave the architect profession with substantial challenges.

Keywords:

the architectural design process, the architect profession, cross disciplinary collaboration, end user participation, process facilitation, organizational design, managing as designing

Introduction

Today, organizations face new trends connected to globalization, where conditions for collaboration, trading, new markets and customer requirements are fundamentally changed. In this setup, products and services are increasingly being produced as a result of cross disciplinary partnerships. The building industry is one that in various ways is being challenged by these new rules, which might potentially expand its scope of influence, but it might also cause confusion as to the roles and responsibilities that the building process should entail. One of the professions that might be left confound in this, is the architect, who is faced with new approaches to what the architectural design process should consist of, as well as an increasing interest from other fields in terms of how design and design processes might contribute in other contexts.

There has been a lack of attention to space as an influential component to how individuals, groups and communities evolve within the area of organization studies. Developments in organizational contexts have traditionally been recognized as a result of cognitive processes (Weick 1995), but scholars within the field seem to be rediscovering how issues related to space and the spatial design process can contribute to the contemporary management challenge (e.g. Becker 1981, Gagliardi 1991, Becker and Steele 1995, Mosbech 2003, Boland and Collopy 2004, Kornberger and Clegg 2004, Clegg and Kornberger 2006, Taylor and Spicer 2007).

As indicated above, certain societal developments have radically changed the conditions from which contemporary organizations operate. Companies are increasingly seen as networks, employees as knowledge providers and products as innovations. Realizing that the physical framework for complex knowledge based organizations are presently unsatisfactory and insufficient[1] and acknowledging that innovation cannot be commanded but rather supported, factors that support organizational processes towards the new have become vital. The spatial design of an office environment is recognized as one of the factors that increasingly seem to be considered relevant to the way performance in organizations transpire and thus to the contemporary management challenge[2]. The number of managers that recognize the importance of the physical structure that frame the organization's activities as well as the actual design expression and the way that this has been established – the design process – seems to be growing, but our knowledge about how and why this spatial focus matters, still appears to be limited. Giving space a position as potential management tool requires new approaches to how architectural design gets established, but it also challenges the way architects recognize themselves professionally and indicates that a new set of rules that redefine the profession seems to be emerging (Wagner 2004, Feldthaus 2004, 2006, Beim and Vibæk Jensen 2006)[3].

The context of this paper

Based upon these conditions, we find that there are several interconnected challenges at stake. To be able to understand more about how architectural design and design processes might contribute to the formation of organizational practice and the role of the manager, we need to study the developments of the architect profession and to look at how new approaches to the design process emerge and what these approaches consist of. To start off from the organizational perspective: What does it mean when the contemporary manager acknowledges that the architectural design process can disclose valuable contributions to the management assignment? An example that we preliminary introduce in this paper has to do with so-called end user participation. The basic idea is that when people in an organization is invited to participate in various types of interactive dialogues in order to discuss the spatial structure of the organization's activities, these processes might disclose new knowledge about the organization in terms of work processes, routines and professional relationships. But it also indicates that the designer's work methods, the actual approach to the act of designing, might be of interest to the contemporary manager.

Looking at the challenges from the point of view of the architectural firm and the architect profession, architects currently experience an increasing interest in their work as designers from e.g. clients or other management representatives. This might expand the scope that architectural firms can operate within and thus reveal potential new business areas, but it also confronts the general understanding of the profession's general métier and the perception of the architect's contribution to the design process (Gutman 1988, Fisher 2005). New approaches to the architectural design process require comprehensive skills within areas such as *facilitation*, which would traditionally characterize the

manager rather than the designer. The conventional positions of manager and designer thus seem to draw closer.

The sections below provide an initial discussion of a few of the challenges that might characterize such new types of design processes – and the organizational contexts through which they appear. The discussion revolves around two preliminary headlines: 'designing' and 'design', wherein the first describes a couple of the current challenges that are likely to influence the way contemporary architectural design processes are being orchestrated, and the second discusses the conventional understanding of a design result. In traditional design processes these two – designing and design – would most likely be conceived as sequential entities, but provisional data from the case described in this paper, makes us question whether the two are rather being merged in contemporary practice: that the notion of a design – being it architectural or organizational – is constantly made subject to the act of designing.

The case

Danish architecture firm, Arkitema, aims to use the emergence and establishment of their own new domicile as a strategic catalyzer in an integrated organizational development process that has at least three interconnected objectives – hence the kinder egg metaphor pointed out in the title of this paper. The first is the house itself; an office building that can serve as a framework to the firm's professional activities – in the following referred to as 'the A-house'[4]. The second is a new business area; an experimental approach to the design process is being used as an opportunity to establish an additional sales product, in which end user participation serves as a central vehicle. Finally, the third objective has to do with the firm's own business structure and the way work processes and product development are being organized. The potential interconnectedness between the three is being indirectly discussed throughout the paper.

Designing

In the following, the situation introduced above will be illustrated through a few phenomena that seem to have unfolded during the process of developing the A-house. On this basis, a couple of preliminary theoretical perspectives through which these phenomena might be further discussed, will be suggested.

Expanding the family: inviting new professions into the architectural design process

As indicated above, certain societal developments have instigated a growing complexity in regards to the way building processes are being organized (e.g. Bertelsen 2001, Fisher 1996, 2005, www.ebst.dk). Cross disciplinary collaboration, through which new professional relationships can emerge, is one of the factors that might accommodate this development. To the architect, cross collaboration means to welcome new 'family members' as contributors to the design process. From collaborating with colleague architects, designers, engineers, constructors or technical assistants that represent well known skills and work methods, unknown competencies and approaches are today gradually being indicated and integrated. New professions are entering the field of architectural design; anthropologists, ethnographers, HR consultants, communication experts are among the professions that increasingly seem to be hired on permanent contracts in architecture firms.

But inviting these new competences on board and experimenting with the approaches they bring in, does not necessarily mean that the knowledge and skills they represent is getting integrated in the creative process. The exploration of this cultural encounter is one of the aspects that is being studied throughout the establishment of the A-house: Arkitema has hired a couple of anthropologists with the initial mandate to facilitate the A-house design process. These newcomers – entitled and in the following referred to as 'process designers' – are located in a small department established in the company under the name of 'Research and Innovation', wherein the primary objective is just this: to explore new approaches to the architectural design process. The department is thus in itself a challenge to the conventional family structure within traditional architecture firm. We will briefly discuss this below through a potential theoretical approach to how specialized professional communities, e.g. an architecture firm, operate.

End users as contributor: organization as design parameter

The new business area that Arkitema aims to establish as an integrated part of the traditional architectural design process, might be characterized as having a dual intention: the purpose is to explore how the development of an archi-

tectural design process can be said to take place parallel to – and as a part of – the client's ongoing organizational development and thus of the client's organizational design. End user participation is seen as one of the central methodological vehicles attached to this potential business area, wherein one of the substantial features is that forthcoming users of the building can contribute as relevant resources to support the design process. Involving the user as a serious contributor to the design process is not new. It has been established within a broad part of the design industry throughout the last couple of decades (Blomberg 1993, Horelli 2002, Wassermann 2002, Hedegaard Jørgensen 2003, Dourish 2006) and is increasingly being valued among architects (Mosbech 2003, Boland and Collopy 2004), although seemingly in a slower pace (e.g. Buchanan 2004).

Through different kinds of interactions, in this case workshops, interviews and surveys, the intention seems to be to uncover knowledge about the client organization and its practice and to use this as a resource in the creative process of developing the architectural design. 'Organization', understood as e.g. work processes, routines, professional relationships and knowledge sharing, might thus potentially represent a source of information that can signify a new type of design parameter, upon which designers can develop their concepts. Giving organization and the end user perspective such a status would imply a 'radical reconstruction of traditional design practice' (Suchman 2004: 171).

The challenges of end user participation seem relatively new to the field of architectural design; the processes that they result in are complicated to facilitate and ambiguous in result[5]. Scholars representing fields within ethnography and human-computer interaction point out that although these approaches are likely to have implications to design, the knowledge about what they might imply and how they should be conducted still seem to be limited (Blomberg 1993, Forsythe 1999, Dourish 2006). My impression thus far, studying the development of the A-house design supports this point: although such a new approach to the design process might provide the architect with valuable input, it is still unclear when and in what way it is being valuable. The difficulty of evaluating the value of such an input (e.g. workshop results) is being briefly discussed in the section below, but first I would like to suggest one possible theoretical approach that might help us to understand how knowledge and learning are perceived within a cultural setting, e.g. among architects in an architecture firm.

Communities of practice

Wenger's theory points out "engagement in social practice [as] the fundamental process by which we learn and so become who we are" – a process that materializes not through the individual experience or the social institution but through "the informal 'communities of practice' that people form as they pursue shared enterprises over time" (Wenger 1998: cover). Central to the approach is the concept of social participation, through which learning and knowing can take place: people share a practice where their contribution is recognized and regarded competent. On this basis, they form a genuine sense of belonging[6].

In Wenger's approach, a community of practice is characterized by three core features that are naturally intertwined. 1) *The mutual engagement* through which the people involved in the community can do the things they do. This provides a shared understanding of what those things are and how they get their quality. 2) *A joint enterprise*: that the subject matter they work with is mutually negotiated and thus defined by the participants jointly, and finally 3) *a shared repertoire of ways of doing things*, which "includes routines, words, tools, ways of doing things, stories, gestures, symbols, genres, actions, or concepts that the community has produced or adopted in the course of its existence, and which have become part of its practice" (ibid: 83). When the creation of a valuable input from workshops, interviews and surveys in the process of designing the A-house is experienced as a complicated and confusing commission by the design team (architects and process designers respectively), each of these core features are involved: the members of the design team don't share either a mutual understanding of the basic assignment and its purpose or a methodological toolbox through which the results they produce can be interpreted. It is thus difficult to negotiate the potential value that the output from the activities provide, which brings us back to Wenger's main point: that a mutual understanding of tools, meaning and value in processes of development and problem solving is central to how communities are being kept together.

We have seen examples that illustrate how a lack of such a mutual point of reference can cause confusion unfolded

in the A-house design project, e.g. through how the results or output of the end user participation processes were perceived. While the architects in the design team expected concrete results from e.g. workshops and interviews, such as categorized ideas and proposals, the process designers also focused on the actual encounters as an important outcome; the experience of the interaction with the end users as well as the collaboration between architects and process designers in the following interpretation – and the subsequent changes in perspective that these encounters disclosed. To them, experimenting with different ways of working was in itself a central contribution that might transform, adjust or influence the consequential output. This divergence also points toward how the initial objectives that the A-house project was supposed to reveal were being prioritized: the architects perceived the house itself – and thus the architectural design concept as the primary result, whereas the process designers seemed to aim for a broader scope. To them, experimenting with various interactive processes in order to support a new methodological approach to the architectural design process, was just as important as the development of the architectural design itself. Each community of practice thus naturally focuses on the part of the overall ambition wherein their own professional contribution is being recognized.

These types of diversified perceptions obviously need to be further studied. But the initial point seems clear: as new family members enter the scene, they are likely to have a different view on when something can be recognized as valuable or helpful. This makes cross disciplinary collaborations complicated and challenging.

Refurbishing the toolbox: different approaches to innovation

The A-house project illustrates a rather unusual business situation, where the client, the architect and the process designer all represent the same organization, and where the potential new business area – in which end user participation serves as a central vehicle – is being explored and developed as an integrated part of the design process itself. An aspect that has repeatedly been pointed out as significant is the fact that there hasn't been a building program, which normally serves as a central point of departure in a building project. Here, the central idea is to challenge the general

perception of a building process as consisting of a range of asynchronous processes that take place subsequently, where e.g. programming and sketching are separate enterprises.

In this setup, the building program and the development of the architectural design were meant to emerge in an ongoing parallel process, in order to acknowledge that many requirements and possibilities connected to the project cannot be pointed out until they actually crop up as a part of the progress (Feldthaus 2006). The outcome of these synchronic processes was supposed to merge in a joint documentation entitled 'the book of the house': a growing document that eventually was expected to cover the technical, social and aesthetical perspectives represented in the A-house as a building project. The book was meant as an illustration of how the design concept emerged throughout the project, and to serve as an initial description of the various types of interactive activities with end users and the results that these accommodated. The first edition of the book does in fact exist today, containing various workshop results; desk research about the building site, the area and the neighbors; the emergence of a few initial architectural sketches and conceptual ideas as well as various inspirational sources to support these ideas – just to mention a few. But its possible contribution seems difficult to evaluate on the basis of the preliminary data. What seems important to the discussion proposed in this paper, though, is to point out that the tendency to challenge the architect's general point of departure in the process of designing also represents a certain inclination towards a phenomenon that is being briefly discussed below: without the traditional building program, the design process seems to be left more *open*.

The central idea seems to be that important perspectives and ideas are allowed to occur throughout the process, and that architects, process designers and client representatives thus somehow develop the program together. But data from the case also shows that the architects involved seem to be left more 'hanging'; they are made subject to a design process with a lot more input than they are used to, but without the skills to handle such types of input and without the competencies to engage in such types of cross disciplinary collaborations. This 'paradox of open' also has to do with the types of contexts in which innovations can emerge. It covers the interesting dichotomy between processes that are often characterized as open in content and structure,

in which e.g. cross disciplinary collaborations are expected to support 'the desire to expand the solution space and to see things differently' (Wagner 2004: 153) on the one hand – and more restricted frameworks known to characterize successful innovation, on the other (Ijuri and Kuhn 1988, Dundon 2002).

A possible way into such an open approach could be through the so-called 'Toyota formula' (May 2006), which has in fact been provisionally discussed by the team of process designers and architects in the A-house project. The basic idea behind this approach to innovation is a certain way of facilitating the creative process, where all levels of the organization is involved in developing and implementing new ideas. In order for the new to occur you have to "change when, how, and with whom you share information [- and where] everything is open for discussion: how to cut costs, reduce mistakes, and unplug bottlenecks" (Fast Company Magazine 2002: 36). It is described as a scrutinizing type of process where every piece of input and perspective is being explored and different types of contributors are being invited on the scene. An approach based on this concept was provisionally indicated by one of the process designers in the A-house project. The ambition was to exploit and investigate the opportunities that the collaboration with e.g. the end users and the client representatives disclosed, as potentially valuable input to the design process. In practice, such an approach would require that the architects were willing to work on several ideas concurrently and that they continuously would translate the provided input and critique in collaboration with the process designers. Furthermore, it would mean that the conceptual development process was kept open for a longer while than in a conventional architectural design process.

Data shows that this approach was discussed within the design team for a few days, but subsequently ignored as a way of working. My initial interpretation of this rejection takes us back to Wenger's approach to communities of practice: architects have their own shared repertoire of ways of doing things. These ways might seem blurred to outsiders, – but they make sense to members of the community (Cuff 1991, Fisher 2005). Based on semi-structured interviews as well as informal conversations with architects within and outside of Arkitema, my impression is that architects tend to think that they work with many ideas simultaneously in

the entrance of a design process. What seems to happen, though, is that they quite rapidly decide upon a basic conceptual proposal, and then subsequently work with many models in order to validate the idea that they try to conceptualize.

A more restricted approach to innovation can be illustrated through how talent incubation is undertaken within the highly estimated National Film School of Denmark. Creative environments are often wrongly characterized by unrestrained and easy going attributes (Darsø 2004), and this educational environment might be a relevant example of the opposite. Here, a well defined and rather detailed structure of facilitation and guidelines surrounds every student project in order to provide the best framework to support creativity and innovation (Philipsen 2005). Principal Poul Nesgaard explains: "We decide when an assignment is being carried out, with whom and its precise context. In this way we remove all of the problems that might prevent the student's creative process" (Berlingske Nyhedsmagasin 2006, my translation)[8]. This approach to the innovation process also emphasizes that an *alienation* from what is already well-known to the student is a crucial part of developing his or her talent; to provide a separation from the language upon which the talent is initially being based. The purpose of this is to create a certain consciousness of the talent features, a basis upon which an individual artistic voice can emerge (ibid.)

Wrapping up these opposite approaches; both seem to acknowledge that innovation requires that innovators go beyond their own talents, skills, knowledge and ideas. The open as well as the restricted approach thus seem to support the same basic purpose: that quality in innovations is supported through an expansion of the creative input; that the good solution resides somewhere in the multiplicity of the creative process, and finally that this process needs to be consciously facilitated.

Towards an organizational perspective: managing as designing
From new approaches to the design process in an architectural perspective, we now move towards what these approaches to the act of designing might mean in a management context.

The general notion that states that a key to innovation

and creative problem solving resides in the process and the way the process is being facilitated, is supported by a theoretical approach that seems to be increasingly recognized among organization theorists: a concept referred to as 'managing as designing' (Boland and Collopy 2004). Here a group of scholars discuss how methodological approaches that traditionally characterize development processes within the design industry are being suggested as potentially fruitful in management contexts. Two overall approaches to innovation and problem solving are particularly being exposed: the decision- and the design attitude respectively. The first represents the traditional management perspective, which presumes that there are several known alternative solutions to a problem and that the challenge is to choose among them, whereas the latter focus on problem solving as an ongoing development process towards a solution that works (ibid., VanPatter 2005). As with the Toyota formula and the talent breeding process at the Danish film school, this latter approach indicates that good solutions are not necessarily known to us, and that the task of facilitating a process through which different opportunities can occur, is a central vehicle from which new solutions can evolve. Such an approach indicates that the features that characterize the contemporary manager represent a broad mixture of competencies – where those of a designer and those of a facilitator are among the central. In this perspective, the current management assignment is suggested as a practice of *designing*, in which the act of designing organizations serves as the primary purpose. The section below aims to elaborate briefly on a couple of the ideas that describe the concept of managing as designing and the potential merge between the act of designing and the notion of a design.

Design

A central point to managing as designing as a concept is that of designing as an ongoing and iterative activity. The approach picks up on the conception of development processes as being open and emerging, here referred to as (being in) a liquid condition. Boland and Collopy describe it like this: "When a design problem is open as to its form, technologies, and materials, it is liquid. During the liquid state, a design problem is open to many possible directions in its solution and serves as a vehicle for wide-ranging explorations and dialogue. Keeping a design problem in a liq-uid state is difficult but essential if a best design solution is being sought. Without an effort to the contrary, a design problem will too quickly become crystallized, and inquiry into the best solution will be constrained." (Boland and Collopy 2004: 23).

The balance between the liquid and the crystallized state somehow indicates that the relationship between designing and design is an ongoing friction between something that is in a fluid condition (designing) – and something that has reached a closure where a decision has been made (design) (Suchman 2004, Gehry 2004). Translated into an organizational context, this iterative condition might be illustrated by a significant change in Arkitema's general business structure, which was being developed and implemented subsequent to the initial developments of the A-house. This transformation has primarily to do with the basic structure of how the firm organizes their projects, and is thus further challenging a conception previously pointed out in this paper: that product development and designing in an architectural firm happens as sequential processes that take place asynchronously. As it is described in the model below, the structure through which products are being developed and work is being organized is depicted as a *circular* process – as opposed to that of a linier. Data indicates that the interactive processes undertaken during the A-house design process, might have contributed to this structural change. Results from interviews and surveys showed that the firm's existing structure did not – neither organizationally nor physically – sufficiently support professional work processes and relationships.

A brief example that might illustrate this point is the conception of an architect's general requirements to the workstation, which is the physical location from where a major part of the daily work takes place. In Arkitema – as in many contemporary architectural firms – all staff members have the same relatively large desk, which naturally takes up a significant part of the firm's physical space. Results from the various activities that involved end users in the A-house design process point out, however, that there are several staff categories that deviate from the categories traditionally identified in an architectural firm like Arkitema – and that these 'new types' seem to have spatial needs that are not accounted for in the present physical structure. These emerging spatial requirements involve phenomena such

as increased mobility, flexibility and new types of professional collaborations, which might indicate that new ways of working also demand a different physical structure. If the general image of the architect as that of a person who sits by a 2X1 m office desk and draws, is being maintained on a physical level, it might also be likely to contribute to preserve an organizational structure, which does not necessarily support the qualities and activities that the firm wants to be characterized by.
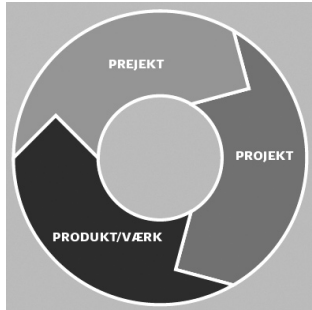
In the model, the *preject* within an assignment represents the searching phase, where a variety of conceptual ideas and perspectives are being tested (Darsø 2001). The aim here is to increase the level of complexity and input and to be able to handle such an open approach towards development and innovation, which might give associations to the provisional purpose of the Toyota-formula experiment briefly described above. As the assignment moves from the preject to the *project* phase, its character becomes more performative: a design concept has now been pointed out and the assignment has a clear objective. The aim here is thus to reduce complexity in order to handle the upcoming challenges that the appointed solution contains. Going back to the purpose of positioning end user participation as a methodological feature in a new business area, this might be most easily identified in the preject phase of the model. A central purpose here seems to be to increase complexity through a potentially extensive amount of input and ideas, but also to gain reduction through the subsequent translation that the previous processes (e.g. workshops, interviews, surveys) are made subject to. Data indicates that architects seem to find some of the complexity that characterizes the preject phase difficult and would rather try to reduce complexity during the early stages of development. A central challenge to process designers within contemporary architectural firms might thus be that of conducting or facilitating – not only the preject phase itself – but also the transition between the various phases of developing products and projects[9].

Finally, the understanding of a *product* indicated in the model might be perceived as controversial. It is indeed seen as a design result, which in an architectural firm often takes the shape of a building. But it is also seen as *knowledge* that can serve as important input and a potential set off to forthcoming assignments, through which new projects and business areas can possibly emerge. The product is thus given certain iterative elements through that it might get 'reborn' into future designs. In this approach, the product is recognized as a piece of design, but also as something that necessarily is made subject to interpretations and ongoing changes and developments. Designs are representations of something we don't know but try to imagine: when the actual construction finally crop up and the building gets ready for inhabitance, the layout based on the original intentions are necessarily already outdated (Markus and Cameron 2002). People's needs and ways of living and working develop parallel to and as part of their usage and experience; an environment is necessarily an ongoing reconstruction, as the process of realizing the environment to which you belong, happens in retrospect (Becker 1981, Weick 1995, 2001). Only when a building is present it can disclose and further develop patterns of desired professional behavior. To thoroughly plan future organizational behavior is thus a mission impossible, but the conversations and processes through which such current and future practice is being discussed, might provide with relevant input to the architectural as well as to the organizational design. Such an approach to product development thus suggests a building as a piece of design that is dynamic (Alexander 1979, Brand 1994, Feldthaus 2006).

Another important aspect to the idea of designing as an ongoing and iterative activity is that it naturally involves end users. Based on the approach preliminarily described above, life within a building can be perceived as a natural journey of redesigning processes. This calls for an understanding of a spatial design as an *affordance* rather than a permanent structure. An affordance describes the dynamic relationship between an object or environment and its user, and discloses the intended as well as the unintended properties that these represent (Gibson 1971, Norman 2002, Kristensen and Grønhaug 2003). As we have noticed above, such properties cannot be presupposed by architects as they are naturally unaware of future user requirements. A design (object, environment or other) is always made subject to

usage that it gets influenced by, a point that is also relevant to the organizational context and the management assignment: the idea of engaging end users – e.g. staff members – as important contributors to processes of organizational change has indeed been discussed by scholars within the management literature, where input from end users have been considered as a relevant input to the way the design process emerge as well as to the final design result (e.g. Gioia and Chittipeddi 1991, De La Ville and Mounoud 2003, Suchman 2004, Wagner 2004, Collopy 2004). In organizational contexts, end users are more often referred to as co-strategists than co-designers, but the idea is similar: end users are involved in the development and implementation of strategic changes through their participation, which takes place as a result of their daily practice as well as through orchestrated development processes.

The relationship between the process of designing and the actual design result, as well as that between the manager/designer and the staff member/co-designer is being further discussed within the concept of managing as designing. Suchman challenges the traditional conception of the designer as the natural keeper of defining value in design, by discussing the general conception of how a design emerges and how it is being implemented. She suggests that the developments that necessarily takes place subsequent to the emergence of a design should be thought of as a part of the design itself, and she thus acknowledges the idea of the end user as co-designer: 'What would it mean then, to reconfigure management and design discourses so that the inevitable reworkings involved in implementations or use would be seen not as design failures and user resistance but as realizations of the design? One key move is to shift from a view of the manager/designer as the origin of change, or of new things, to an understanding of the manager/designer as involved in the *circulation* of ideas and objects' (Suchman 2004: 170). This somehow picks up on the approach to innovation that Arkitema's new product development model initiate. As the artist Maya Lin puts it: 'And the final work is not really the end (…) "once it has its name, it's on its own."'' (Lin 2000: 13 in Collopy 2004: 167). The iterative element that continuously makes a design subject to redesigning, as well as the open and collaborative approach to how the manager/designer's assignments should be accommodated, might thus be considered relevant – and a current challenge to both fields.

CLOSING

The aim of this paper has been to contribute to the initial discussion of how development processes within architectural- and organizational design are being mutually influenced. The outcome of this potentially reciprocal relationship between the architectural and the organizational is provisionally being suggested through the metaphor of a kinder egg: Arkitema uses the opportunity that the establishment of their own office domicile (1) offers, in order to explore the emergence of a new business area (2), which is expected to expand the field within which an architecture firm traditionally contributes to the design process. This methodological approach genuinely challenges the way architectural design processes are being conducted, which seems to have subsequently influenced the way the firm has transformed their general business structure (3).

In both contexts – the architectural as well as the organizational – the concept of design is made subject to an iterative process of redesigning. Weick elaborates on the idea of iteration by emphasizing that most practice in organizations after all takes place as a part of an ongoing process: "Design is usually portrayed as forethought that leads to an intention. But on closer inspection, design may be less originary than it looks. One reason is because beginnings and endings are rare, middles are common. People, whether designers or clients, are always in the middle of something, which means designing is as much about re-design, interruption, resumption, continuity, and re-contextualizing, as it is about design, creation, invention, initiation, and contextualizing." (Weick 2004: 74). In this view, we might say that the designs, as well as the various designers, find themselves in the middle of an iterative process of designing that they are all being made subject to. End user participation and other new approaches to how design processes are being conducted might provide a revitalization of how architectural design might emerge and to what contexts it might be valuable.

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NOTES

1 Comment by Danish manager Lars Kolind in a recent conversation about space and management. The point is also made by Buchanan 2004.

2 This can also be seen as a reaction to one of the general perceptions of globalization as a process supported by digital advancements, and where space as a framework for collaboration and development takes a virtual rather than a physical starting point. In contrast, management trends today seem to have an increasing focus on the personal and individualized approach. In this perspective, awareness of spatial contexts might thus rather cover the combination between the personal meeting and the technological opportunities.

3 The profession itself has always been 'uneasy'; eclectic and contradictory in regards to knowledge and method as well as to responsibility towards recipients. As Vitruvius suggested some 2000 years ago: "Let him be educated, skilful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine, know the opinion of the jurists, and be acquainted with astronomy and theory of the heavens" (Cuff 1991: 84). On the other hand, this confusion in content also represents a crucial feature to how the professional identity is being preserved. As Cuff points out in her analysis of the architectural practice: "The tacit or ill-defined aspects of the profession's knowledge, skills and talents provide a kind of secrecy about the profession, which in turn contributes to the profession's ability to remain self-regulated and self-evaluated." (ibid: 36).

4 The building is expected to be established by January 2009.

5 A frequent argument in this discussion also points out the general difficulty for the involved end users to separate from their current physical organizing structure during these type of interactive processes. When asked about their visions and desires as an input to the design process, users of a future building naturally tend to describe a cover up of the spatial environment they already inhabit (Weick 2003, Gehry 2004).

6 A practice is basically a bunch of things that people within a certain group do in order to solve their tasks and to fulfil their desire to feel responsible and contributing. Wenger underlines that although such a practice is always social, it covers both the explicit, such as "language, tools, documents, images, symbols, well-defined roles, specified criteria, codified procedures, regulations and contracts" and the tacit, such as "implicit reactions, tacit conventions, subtle cues, untold rules of thumb, recognizable intuitions, specific perceptions, well-tuned sensitivities, embodied understandings, underlying assumptions and shared world views" (Wenger 1998: 47). It is difficult for newcomers within the community to navigate within and between these categories.

8 Another example that follows the same type of framework restriction and represents the same industry is the set of 'dogma rules' through which a group of Danish film directors organize their creative process. Here the restrictions themselves serve as an enabler to creativity and new artistic expressions as film director and rule founder Lars Von Trier describes it in the documentary 'De Fem Benspænd', Zentropa 2003.

9 This point of transition – and of translating the input that e.g. user participation processes result in – brings us back to the entry of the process designer to architectural firms: if this label describes a general profession it seems important to explore the professional features that such a profession consists of. We have not done an extended investigation of the term 'process

designer' but a simple search indicates that the term is mainly describing various types of IT-based tools or application platforms. It does not seem to be an established type of professional identity within the area of e.g. HR, facility management or organizational development.

Saving The Wooden Town of Trondheim – A Study of an Urban Planning Discourse

Dag Kittang

TOPIC: ARCHITECTS IN THE 21ST CENTURY – AGENTS OF CHANGE?

Abstract:

Saving The Wooden Town of Trondheim – A Study of an Urban
Planning Discourse.
This article is based on the PhD thesis "The wooden town of Trond-
heim – A cultural heritage in decay" (Kittang 2006), and is focusing
on the public debate on the urban development of Trondheim from
1965 to the present. The article tries to shed light on why the atti-
tudes to renewal or preservation were subject to such a sharp debate
and change in the town planning policy, and the ways in which these
attitudes are expressed in today's debate on urban planning and de-
velopment. The study applies a social constructivist approach and a
discourse perspective to the investigation of the formation of these
attitudes and this shift in the appreciation of the wooden towns' char-
acteristics and qualities.

Key words:

cultural heritage, urban planning, planning theory, discourse analyses

Introduction

Due to economic circumstances and the easy availability of building materials, Norway has a unique collection of towns and cities that consist in part of buildings made from wood. These wooden districts constitute one of the country's most important contributions to the world's architectural heritage.

Frequent fires in towns and cities, resulting in the destruction of entire neighbourhoods or worse, led to the banning of wood as a construction material in large parts of Europe where there were densely built urban areas. More and more towns and cities introduced and enforced an ordinance stating that the outer walls had to be built in brick or stone. But in contrast to the reaction in many other countries, Norwegian authorities did not attempt to enforce the exclusive use of brick or stone in new buildings – probably because the economic conditions and the availability of building materials were not conducive to such a move (Larsen 1989). There was great resistance to the idea of changing existing building techniques in order to rebuild towns using other materials and craft skills, when the expertise was less readily available, and when prices were many times higher than the cost of building a corresponding log-timbered house (Roede 2001).

After major fires, the wooden town was more often than not reproduced more or less according to the old design it had before the fire. Despite strict building rules and regulations, many historical traits and qualities were therefore reproduced in the rebuilt town. Our oldest wooden towns and cities thus have roots in the building traditions and urban development of the Middle Ages. In the Nordic countries, and especially in Norway, wood was used as the predominant building material in towns and built-up areas until the early 20th century. Even though wood was forbidden as a building material in our largest cities, before 1850, it was not introduced a general prohibition to build with wood in urban areas before after the great fire in Ålesund in 1904.

Norway therefore has a unique collection of wooden towns and cities. Wooden houses constitute an important part of the Norwegian cultural heritage, reflect a building tradition which is more than a thousand years old. The wooden architecture lends a distinctive character to built-up environments along the entire length of our country, adapting to variations in climate and conditions of use in different parts of the country. Wooden architecture also reflects developments in living conditions across the ages, as well as changes of style and fashion.

From the 1900s, municipal ordinances to build in brick or stone and the introduction of different architectural traditions led to a gradual decline in the wooden districts of Norwegian towns and cities. In many places, comprehensive and nationwide plans for the demolition of the historical wooden neighbourhoods were introduced as early as the interwar period. In 1938 professor Sverre Pedersen's plan for Midtbyen in Trondheim was approved by the city council. This plan implied that most of the wooden built up area should be demolished and replaced by high buildings in concrete and steel. The market trend and The second world war postponed the demolishing till the 1960's and 1970's.

Figure 1: The wooden architecture reflects a more than thousand years old building tradition. From Bergen, Trondheim and Røros. Photo: DK

The old buildings and districts in the centre of most Norwegian towns and cities were built from wood. Luckily, the demolition plans were too comprehensive and the economic conditions too difficult for their full realisation. Hence, the old wooden neighbourhoods survived into the 1960s, at which time the economic boom in combination with a strong desire for modernisation heavily increased political pressure to have the plans implemented (Stugu 1997; Guttu 2003).

This was also the situation in other Nordic countries. 85,5% of all dwellings in towns and villages in Finland was made of wood in 1970 (Helander 1974). The housing problem after the second world war resulted in a substantial demolishing of old wooden houses which were replaced with new buildings in steel and concrete, and in a modern, architectural style which was very different from the existing building tradition. Both in Sweden and Finland the wooden towns were characterized by a low exploitation ratio. Since the value of the sites in these central parts of the town were many times as high as the value of the old, rundown wooden buildings, this urban fabric represented a threat to the wooden town parts and contributed to the decline of the wooden towns during the 1970s. In Norway the wooden towns were much more density exploited, partly due to topographical circumstances. Additionally it could be much more difficult to carry through large scale redevelopment schemes in the hilly urban landscape along the coast of Norway than in Sweden and Finland. Norway succeeded in saving more of the wooden architecture than other Nordic countries (Kittang 2006).

The consequence of this modernisation project was a comprehensive demolition of old wooden neighbourhoods in central parts of our towns and cities, where a large proportion of the valuable wooden buildings were torn down. However, little by little this demolition policy started to meet with resistance, first from the cultural heritage protection authorities, and later also from broad groups of people who defended the old wooden neighbourhoods – on the grounds that they represented important building- and housing resources in the town and city centres, guaranteed the maintenance of social networks as well as the distinctive character and identity of the town or city, and represented a functional and visual diversity which newer residential areas were incapable of reproducing. The spread of the

preservation viewpoint created new and broadly based alliances in defence of the wooden town as an important social and cultural environment. Over time, these views gained ground, and a body for preserving these wooden towns and cities was established. The project "The wooden towns of the Nordic countries", after an initiative from ICOMOS, the advisory body to UNESCO on matters related to world heritage, and the 1975 European Architecture Conservation Year established from the European Council, made also a changing view on the historical wooden towns (ICOMOS 1972; Kollandsrud 1977).

Emerging from a period during which they were characterised by comprehensive decay and threatened by radical plans for urban renewal, these wooden districts are now perceived as attractive residential and urban areas which are worth preserving as part of our cultural heritage – but also as "living" parts of town which must adapt to changes in socially determined parameters of development. This contradiction between the wish to preserve and the need for change has resulted in a sharp exchange of opinions in many of our historical wooden towns.

I have examined the conflict between preservation and renewal as an extension of conflicts between different disciplines and their priorities. The planning sector is made up of various academic and professional traditions within which different attitudes to and opinions about urban development have emerged over time. Development and changes within these approaches take place within and across a variety of discourses where the practices of different stakeholders in different positions influence opinion-making.

By examining public debate on the development of "the wooden town of Trondheim" during the 40-year period from the mid-1960s to the present, I have tried to shed light on why the attitudes to renewal or preservation of the wooden district were subject to such dramatic changes during the first part of this time span. I also examine current attitudes to these questions, and the ways in which these attitudes are expressed in today's debate on urban planning and in actual urban development.

Studying the formation of attitudes

I have chosen to apply a social constructivist approach to the investigation of the formation of these attitudes and this shift in the appreciation of the the wooden towns' char-

acteristics and qualities. The different views expressed in the urban planning debate in the 1970s reflected different attitudes to and expectations about the town – attitudes which were conditioned by different social and cultural circumstances, and by how the town was perceived and used by the different stakeholders. According to social constructivism, our attitudes are conditioned by our social context, and what we call reality or truth is formed and mediated by people in different social and cultural situations (Burr 1995). Perceptions of reality are formed through dialogue and social intercourse with other people in a specific cultural context. Our only option for understanding how and why individuals think and act the way they do, is therefore to study them in the social and cultural context in which they live and participate. The different structures of meaning we are surrounded by determine our understanding of how the world makes sense, and how we should behave. They will therefore be woven into social constructs of reality, and are conveyed and interpreted through the tools we have developed for this use – especially the language. These different structures of meaning – called "discourses" in social constructivist theory – shape our conceptions of the town or city. The different discourses construe the town / city in different ways, thus establishing different bases for evaluation and prioritisation (Jørgensen og Phillips 1999).

When different academic, professional and social groups present different opinions about urban planning and the development of towns and cities, they express the different discourses which influence us. Some of these discourses are more dominant in specific circles than in others, and through studying them, we can learn more about why different attitudes are expressed in different social contexts, and what factors contribute towards changes to points of view and ways of understanding the issues involved. These discourses contain structured convictions, rationalisations, and forms of logic and knowledge which everyone in society relates to when making decisions, putting forward arguments, and making priorities. The opinions and understandings held by the different actors are to a great extent determined by the discourse in which they take part. Discourses provide the framework for actions and behaviour, so that our actions, our social practices, are provided by the discourses we operate within or relate to. The given discourse supplies the participant with a repertoire to draw on in opinion-making and communicating (Martinussen 2004). When we wonder why different people in different positions have such different perceptions of the town, it is important to see their views and the practices these views entail in the light of the discourse people operate within. By studying patterns in what has actually been said and written, we can see how various statements form a system of connected attitudes and understandings, and what social consequences follow from these discursive presentations; from this, we can obtain valuable information about why and how perceptions of the wooden town's characteristics, qualities and intrinsic value have changed throughout the discourse.

The wooden town discourse was an arena where several other discourses tried to establish themselves, came into conflict and created considerable amounts of controversy. Some of these discourses were more dominant than others, and at certain times they seemed unquestionable, as hegemonic positions. The texts under study portray connections as if they were given, actual conditions, and beyond any kind of discussion. New arguments and new forms of knowledge were produced in order to support this understanding of reality, in an attempt to maintain its hegemony. Hence, knowledge was produced continuously through research, the drafting of policies and the forwarding of arguments whose primary purpose was upholding the hegemonic position of this discourse.

The necessity of modernising our old, run-down towns and cities by replacing the old buildings was a view which for several post-war decades remained virtually unchallenged in the public debate. The hegemonic perception was that the inappropriate and badly maintained wooden houses needed to be replaced by modern and more functional edifices which could meet the modern city's demands in terms of infrastucture and building structures.

The debate about preserving the old, historical neighbourhoods came to represent a hegemonic intervention, with the result that commonly accepted connections and "truths" about urban development and the need to modernise the city were challenged by new views which emphasised the need to preserve the city's historical lines and its cultural heritage, since these represent important values as both cultural and living environments. The current propensity to see the many advantages, in terms of both the econ-

omy and environment, of preserving and rehabilitating old houses, has come about because the hegemonic articulation of the old houses as unattractive, uneconomic and impractical had to give way to articulations of these buildings as conveyors of identity, and as inexpensive and useful. The hegemonic intervention was a process where the conflicts were played out in a discursive struggle through which new hegemonic framework s of understanding were established. The dissolution of the hegemonic discourse took place through a deconstruction of the conceptions that the historical wooden buildings and neighbourhoods stood in the way of a necessary renewal of the city, and that the wooden city suffered from a lack of functional and environmental qualities. This deconstruction is central in the analysis of the wooden districts, and was the consequence of a broad public debate where different discourses tried to influence contemporary understandings and social practices.

Central politicians were forced to see what these old urban neighbourhoods represented in new ways, as both material resources and parts of the cultural heritage. New politicians entered the stage, took up central positions and implemented fresh and more presevation-oriented measures. The changes were radical and took place over a short period of time. The discourse surrounding the modernisation project in post-war urban development, was challenged by new understandings of urban development, developed within an alternative discourse which offered different conceptions of the city's social and cultural qualities, and of the town as a living environment.

The extent and ways in which individual participants were able to dominate the discourse reflects the positions of power that they occupied. The discourse thus provides a basis for the execution of power. French philosopher and sociologist Michel Foucault emphasised that this execution of power was not only a question of institutional power, but that, just as importantly, it was a matter of being able to influence language, concepts and symbols, and not least the ability to create a political agenda (Foucault 1980; Thomassen 1997). In Foucault's theories, power is closely linked to the concept of discourse, through his emphasis on how power is established through discourses, and on how discourses contribute towards maintaining or changing the distribution of power. By studying the discursive processes – how discourses are constructed, and how they produce images of reality – we can also gain insight into the constellations of power which produce social reality.

By using civil disobedience like occupying old, wooden houses and start refurbishing, organizing demonstrations and petisions, the planning debate was moved out from the city hall and in to the public room. By putting forward arguments that supported the need for safeguarding the old wooden houses, because they represented important housing resources and were important presumptions for the diversity of urban life, deprived citizens and radical students were challenging the hegemonic position of the discourse dominated by engineers, economists and leading politicians in the town.

Theories of urban planning

French sociologist Henri Lefebvre considered urban development a basic part of the fundamental processes of capitalist economy. Urban development sought to adapt the urban environment to developments within the relationships of production and consumption in society. This often conflicted with the town or city as a cultural and social environment. In Lefebvre's view, the modern, capitalist city is dominated by market forces, and its orientation is towards money, trade and exchange value, irrespective of the needs of social groups. Lefebvre believed that this development could also be read in modern urban architecture (Pløger 1997) (Lefebvre 1974 / 1991.).

The same conflict is evident in the theories of French historian Françoise Choay which identify three different theoretical approaches in 19th century town planning (Choay 1969). The first of these approaches, the *regularist approach*, sought to transform the existing city in order to make it better adapted to society's needs and demands. This approach was concerned with creating order, tidying up the narrow network of streets, and renewing houses. Within the regularist approach laws were created and a planning administration was developed in order to enable this urban transformation to be carried out.

The *progressist approach* built on visions of social improvement and a wish to exploit the innovations offered by science and technology, based among other factors on new systems of communication and an alternative structuring of space. Utopian models were drawn up, with an emphasis on creating good residential areas which had an abundance of

light, air and green areas; and with a standardisation based on the principle of equality and on new industrial and technological preconditions.

The *culturalist approach* saw the city first and foremost as a cultural and social environment. Solutions were often to be found in the pre-industrial town, in the small-scale, and in widespread variation. Unlike the progressist approach, the culturalist one was not based on visionary conceptions; it developed as a critique of the situation in existing towns/cities at the onset of industrialisation. Behind its nostalgic notions lay the Romantic Period's fondness for historical study and its conceptions of the idyllic, pre-industrial town. Emergent ideas about preservation also formed an important basis for this approach and its need to idealise life in the pre-industrial towns.

It is difficult to regard these three approaches as separate and competing ones; rather, it seems that professional planners absorbed all of these approaches in their work, but in different ways at different times. Choay viewed the development of the urban planning discipline as a process which was influenced by a range of societal conditions, as well as by contemporary philosophy and science.

Swedish architectural historian Björn Linn identified the same three general approaches in 20th century planning activities (Linn 1974). Based on Françoise Choay's categories, he applies the following concepts and categorisations in his work: The *regularist* approach contributed towards the creation of the public planning system, in the shape of the development of laws and regulations and of a bureaucracy related to planning at the beginning of the 20th century. The wish to provide infrastructure and space for new developments, and generally to enable the town/city to meet the new demands of society, were enacted in line with this type of thinking. The *Rationalists* had their break-through in the 1930s under the name of "functionalism", winning over the planning profession with their visions and their optimistic belief in progress. The *humanist* approach was evident in the strongly radical movements of the late 1960s and 1970s, which included the urban environment group, among others. This approach found its spokesmen mainly among the generation of young radicals, but it was also represented in circles with more conservative cultural values.

I have based my analysis of the development of the wood-en district of Trondheim on the three approaches described above, which I have chosen to call the *regularist*, the *rationalist* and the *culturalist* approach, respectively. The regularist approach seeks to regulate and further develop the already existing urban environment. This is the approach taken by the public administration. The rationalist approach aims for a new and more efficient and functional urban fabric built on the problem-solving approaches found in industry and modern production technology. The culturalist approach sees the city first and foremost as a living environment, and takes an interest in how the urban environment is perceived in psychological and social terms by its inhabitants. This approach has its basis in the humanities, as well as in the debate surrounding art and culture, but it should also be perceived as a reaction to the attempts of industrial and post-industrial society to adapt urban development to modern conditions of production and consumption.

The urban planning discourse around the wooden town of Trondheim

In this article I apply a discourse perspective in studying the development of "The Wooden Town of Trondheim". Several different discourses comprise the discourse order which constitutes the urban planning discourse as a whole. The different discourses are characterised by the fact that they construe the city in different ways, thus creating a basis whereby different representations of the city emerge over time. In these different representations it is possible to recognise the approaches to urban planning described above: the regularist, the rationalist, and the culturalist directions. The struggle between these different understandings has caused a great deal of controversy during the time-period covered in my study of the urban planning debate in Trondheim.

The relative strength of the different approaches has changed over time. The regularist approach to urban planning has been dominant within the planning profession and in the public debate during certain periods. At other times, rationalist approaches have been more prominent, only to be challenged in their turn by culturalist approaches. The dominant approach in the public debate at any given time has depended on the dynamics of the urban planning discourse. This phenomenon also corresponds to French philosopher Paul Ricouer's views, according to which the spatial organisation of the urban fabric is a cultural representation which changes in line with the his-

torically dominant discourses (Pløger 1997).

The primary source materials for this study are newspaper reports as well as documents relating to urban planning from a forty-year period between 1965 and 2005. The most important of these materials are reports, feature articles, and letters to the editor from the *Adresseavisen* newspaper. In addition, information contained in city council documents from this period have been useful, as have monographs and articles on the topic. Taken together, the materials contain texts which reflect different discourses – discourses which have been analysed with the purpose of finding answers to the following questions:

- Which representations of the city occur in the discourse?
- What are the discourse's dominant understandings, and in what ways have these changed?
- What have been the discursive and social consequences of the different understandings?

A decade dedicated to demolition

This part of the history of the wooden district in Trondheim is set mainly in the 1960s. There was widespread consensus during this period that the old wooden quarters of the city needed to be renewed – and that the old wooden houses should be replaced by modern buildings that both economically and in terms of functionality were better suited to the demands made by modern society of a city's material structures. This modernisation project reflected a hegemonic understanding of the city as an economic arena adapted to a modern, capitalist economy. As an important measure, Trondheim drew up a municipal masterplan for the city's development and management of land use, presented as a first draft in 1965, which prepared the ground for the demolition of the historical city centre of Trondheim (Andersson & Skjånes AS 1965)

After over a century of negligent maintenance in combination with widespread renewal brought about by the requirement to build in brick or stone, the old wooden houses were in poor condition, and came under threat from radical urban renewal plans. A large proportion of the old wooden buildings in the city centre was lost during the 1960s. Many impressive wooden mansions from the 1800s were demolished to make room for new office buildings and department stores. In addition, many were destroyed by fire, due to a lack of preventative measures. The dominant attitude towards the old wooden architecture was clearly expressed in the invitations to take part in an architectural competition arranged in 1960 to redesign Munkegata Street and the City Square – a competition which mobilised the nation's most prominent urban planners. According to the invitations, "*One must assume that the rest of the old two-storey buildings will disappear…*" (Norske arkitektkonkurranser 74 1962).
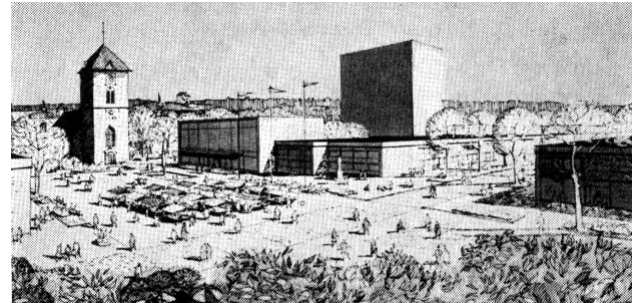

Figure 2: Proposal for developing Trondheim Torg. (Architects: Erik Langdalen and Nic. Stabell) Source: Norske arkitektkonkurranser74/1962

The visions of the modern city were based on the conception that the old city should be replaced by a new and modern one which was built according to a new urban structure, where the traditional blocks would be erased and modern transport technology would be introduced. The architectural expression was strict and rational, articulating the city's adaptation to a new economic and technological reality. In the course of the 1960s, the elegant wooden quarters in the commercial city centre were transformed into a fragmented and incoherent urban environment, and the stately wooden mansions with their ground-floor shops were surrounded by modern business premises which stood in stark contrast to the wooden buildings' dimensions, scale and use of building materials.

These attitudes were not challenged until 1970 when the wooden mansions along two sides of the central square – the *Svaneapoteket* and *Hornemann mansions* – were due up for demolition. The struggle to save the *Svaneapoteket* mansion represented a turning point for this brand of urban planning. The proposal to tear down the two wooden mansions by the central square was accompanied by arguments which emphasised the need for renewing the city centre: *"We must expect the renewal of the city centre (Midtbyen) which has now started, to gain ground to an increasing extent … plans must be made for*

the future … and one must not take too limited a stance on these matters … The old city centre must also have the right to a functional renewal." (City manager Lars Folstad in (Bystyresak 1969/298) This statement from the technical department of the municipal administration was strongly influenced by the regularist approach to urban planning, according to which old building structures have to give way to the modern city's need for new urban- and building structures.

Figure 3: Demonstrations for saving Svaneapoteket. Source: Adresseavisen
The listed building Svaneapoteket to day. Photo: DK

This mindset met with resistance from several directions. Many people thought it important that the city should not only be a well-functioning centre for trade, but that it should also cater to cultural and social values. The argument was raised that the city ought to preserve its historical sources, not only because they represented important values in terms of our cultural heritage, but also because they gave the city its distinct identity: *"Contemporary man has discovered that chasing status symbols is not sufficient. He demands more – an environment conducive to his well-being… don't allow (Trondheim) to turn into a city devoid of character, because Trondheim is a city with traditions and a good environment"* (Martin Michaelsen, conservative politician and restauranteur in (Adresseavisen 1970.11.30).

These two statements expressed very different conceptions of the city. While the first articulated a wish for an adaptation and reorientation of the city in the light of modern conditions of production, the second represents a wish to conserve the city's traditional values. Even though the debate surrounding Trondheim's municipal masterplan of a few years previous had heralded the controversies which were to arise between regularist, rationalist and culturalist planning ideals, this was the first major confrontation. In the years to follow, the urban planning debate in Trondheim was to be a heated one, with considerable differences of opinion with regards to the development of the city.

The struggle over the city as a living environment

The 1970s were characterised by confrontations between urban environment activists and the political and administrative management of the municipality. Many of the campaigns took place simultaneously during the period from the early 1970s through to the late 1990s, and were to influence each other in terms of choices of strategy and campaign methods. Many of the residential areas near the city centre were both physically and socially run-down. Poorly maintained houses in combination with increasing traffic-related environmental problems meant that the most resourceful residents moved out, leaving the central residential areas to less resourceful groups who had little influence in the struggle against municipal demolition plans. Help often came from external sources. The Director General for Cultural Heritage waged a long-lasting battle to open the eyes of the municipal decision-makers to the value of the cultural heritage they presided over. But various motives for preserving these old residential areas in the central parts of the city also contributed towards a broadly based mobilisa-

tion of very different groups in favour of defending the old wooden quarters.
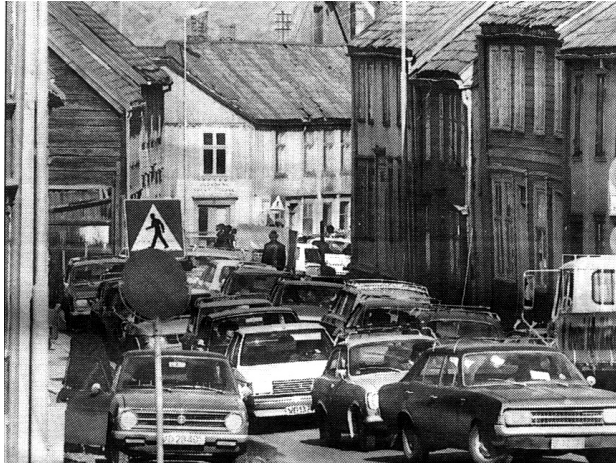
"This is where the motorway will go."
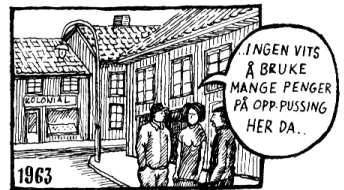
"No use in spending money on maintaining these houses"

"This area is badly maintained. The motorway can be built here"

Figure 4: The decline of the wooden houses was often based on the municipality's resolution. Bakklandet ca. 1975. Photo: Kjetil Arntzen. Illustration: Arvid Sveen. Source: Kontrast 40/1973

In addition to the antiquarian discipline's obvious interests, many students had moved into these residential areas on a temporary basis. They offered active resistance to municipal demolition plans, often resorting to measures which did not always mobilise those who otherwise shared their views on preservation to quite the same extent. The use of civil disobedience often made it difficult for many to lend their support to these campaigns. This lack of active support from the more cautious group made it easier for the municipality to meet the campaigners with ignorance and arrogance. On the other hand, these "rogue" campaigns brought the debate about the future of these wooden quarters out of the closed academic and political fora, and into a public sphere where people other than planners and politicians could take part, thus adding views which were influenced by other discourses to the discussions.

According to these views, the dense residential areas close to the city centre were attractive and versatile residential environments and represented important housing resources at a time of housing shortage. Surveys carried out into living conditions uncovered valuable information about the areas' residential qualities and rendered the social and material resources represented by these old housing environments more clearly visible. The residents often emphasised the advantages associated with living close to the city centre, the versatile functions of the environment, and not least the quality of the social network – which appeared to be a lot stronger in these old areas than in the modern and alienating suburbs. The surveys revealed previously unknown information about how residents in these areas conceived of the quality of life there, and managed to shift the focus to the city as a living environment. Thus, important social and cultural qualities associated with the wooden town were brought to light.

Even though the struggle over the *Bakklandet*, *Ilsvikøra* and *Svartlamoen* areas differed in many respects from the struggle over the *Svaneapoteket* and *Hornemann mansions*, there were still many similarities. The old wooden milieus were in the way of a necessary renewal of the urban fabric. The municipal authorities therefore needed to create an image of the old buildings as impractical, expensive to maintain, and – not least – a fire hazard: *"The rehabilitation of old houses is enormously costly... The immediate point seems to be that this will be so expensive that there will be little return on the investment… One needs to keep in mind that many of these wooden buildings are extremely dangerous fire traps"* (Leader of the city's redevelopment council Ragnar Forbregd in (Adresseavisen 1975.09.13).

The analyses conducted by the residents and by academics from the university in the shape of cost estimates for reha-

Figure 5: Demonstrations, petitions and charity conserts were important articulations in the culturalistic discourse. Source: Adresseavisen

bilitation, living-condition surveys, and the preparation of alternative development plans, were important articulations which as counter-expertise also served to create different understandings. The urban environment campaigns contributed towards an expansion of the culturalist discourse, by making it understood that the wooden quarters not only represented valuable housing resources and a cultural heritage, but also that they reflected the importance of the city as both a social and a cultural environment to live in.

Urban transformations and preservation of the urban landscape

The work on the municipal masterplan and the struggle over the wooden mansions by the central square *(Torget)* uncovered a need for a new and comprehensive local plan for *Midtbyen*, the city centre. At the start of this planning work, between fifty and sixty different regulation plans for this area were in existence. What they all had in common was that they contained building lines and building heights which meant that most of the existing wooden buildings did not comply with the existing local plans, and according to the plans, they were to be replaced (Adresseavisen 1977.12.01). Many of these older local plans were characterised by an optimistic belief in development expressed as broad streets, tall buildings, and a complete demolition of historical neighbourhoods where the houses were made from wood. They also created notions of potential devel-

opment and property value which were not conducive to the preservation of the old wooden milieus. The common belief was that providing regulatory legalisation for the existing buildings would stimulate the maintenance and development of the existing urban structure and its buildings. However, the intentions and the actual realities resulting from this planning work would turn out to be poles apart.

Important premises for the planning work were agreed upon; however, following up these premises was to prove difficult. An important document was the report from the Conservation Committee (Antikvarisk utvalg) *The Image of Trondheim* (Trondheims bybilde) (Fasting 1976). This report included a registration of all valuable buildings in the town, but contributed also in extending the basis for conservation to include more than cultural heritage, but also cultural environments which constitute the character of the town. The urban fabric consisting of Cicignon's city plan from 1682 and the remnants from the medieval street pattern, the proportions of the wooden town with its rhytm and scale, were very important ingredients in making *Midtbyen* to "*one of the finest city centres in the Nordic countries*". (Skaslien 1981)

The degree of utilisation of the city centre *(Midtbyen)*, was to be kept on the same level, and the area used for residential purposes was to be increased. In addition, both restrictions imposed on changing the purpose for which building were used and the return of buildings to residen-

tial purposes were important aims of the plan. *Midtbyen*, the heart of the city, was to be restored as a living environment (Trondheim kommune 1975).

The planning work also aimed to preserve the cityscape. The focus moved away from the isolated items of cultural heritage towards the historical wooden neighbourhoods constituting the cityscape. Over a short space of time, culturalist approaches to planning had experienced a breakthrough among both the political and the administrative management of the municipality. The plan for the city centre (*Midtbyen*) appeared in many ways as a culturalist programme by emphasising the city as a social and cultural environment where the historical buildings contributed towards the city's distinctive character.

heim kommune 1981). A string of development projects uncovered strong tensions between the wish to preserve the city's distinctive character and the need to renew the city along rationalist approaches to urban development. The municipal management experienced frequent conflicts with the Director General for Cultural Heritage, as exemplified by the following statement: "*The Director General for Cultural Heritage must now come down to earth and see what we have the actual possibility of preserving in Trondheim. Realism needs to be brought into the picture.*" (Mayor Anne-Kathrine Parow in (Adresseavisen 1983.11.12)

Even before the plan for the *Midtbyen* city centre was approved, several of its central points were challenged. Despite the culturalist formulations of the plan, the buildings

Figure 6: Many reconstruction projects represents breaks with the city structure and bulding pattern. The new Remagården replaced the listed, but fire damaged building Little Harmonien after a long debate. Photo: DK (left) and unknown photographer (right) Source: Billedsamlingen UBIT.

However, these ideas on planning did not enjoy a hegemonic position among the municipal administrators, and even less so among the city's business community. This was expressed in the social practice of the discourse through the initiation of actual development projects. Even though the intentions of the plan for the city centre (the Midtby plan) was articulated as *"Securing a gradual renewal of the buildings, preserving and building on the distinctive character of the Midtbyen city centre as an environment in its own right. It is particularly important to preserve Trondheim's character as consisting of wooden buildings – as a wooden town"*, these aims were to be challenged in a range of cases in *Midtbyen's* commercial centre (Trondheim kommune 1979; Trond-

made from wood were still to disappear gradually from the commercial city centre in the years to come. A lack of fire safety precautions led to many fires, and the many reconstruction projects were to represent breaks with the city's structure and building pattern. New building projects were based on an international style which was far removed from the wooden city of Trondheim's panelled architecture, and whose volume and scale went beyond the framework of the existing wooden city.

What will be the future of Trondheim's wooden town?

After the great fire that took place in Trondheim city centre (*Midtbyen*) on 7th December 2002, consuming some of

the largest and most important wooden mansions, the future of the city's wooden buildings was back on the agenda. The new debate seemed to be characterised by controversy between culturalist and rationalist approaches, with the culturalist pronouncements favouring low-rise and small-scale buildings, which by and large would preserve the city's architectural traditions and thus strengthen the association between the city centre's character and its wooden structures: "*Many people want to rebuild in a way which takes better care of the old buildings' 'soul' – small-scale buildings made from wood, which constitute the city's distinctive character.*" (Trondheim kommune 2004.02.06)

papers depicted people as largely satisfied with the result: "*Trondheim was in mourning when fire struck in Nordre street three years ago. Many people feared that the cityscape would be ruined by the new building which was to replace the one lost. However, today most people are content. As the building has taken shape along Nordre street, the criticism has decreased dramatically*". (Ukeadressa 2005.12.10).

Throughout this project, an important clash between rationalist and culturalist representations appears to have been deconstructed. The desire the maintain the character of the wooden district in terms of building volume, height

Figure 7. Left: The burnt down mansion houses as they stood some time between 1908 -1910. Photo: Erik Olsen. Source: Bildesamlingen UBIT. Right: Nordre gate after the great fire in 2002. Photo: Karl Erik Refsnes, Bildesamlingen UBIT.

This wish to preserve the character of the wooden city by integrating the new project into the wooden city's grammar, naturally clashed with what can be described as rationalist articulations that this attractive city centre site had to be utilised in the best possible way in order to satisfy the property owners' economic expectations about the building project. An architectural competition for the site resulted in four relatively similar modernist solutions for how the block could be developed, and "*... the overall idea behind the four suggestions for the site of the fire was to give the owners what they wanted*". (Adresseavisen 2003.06.05)

Despite resistance from both politicians and the general public the winning project was implemented. When the construction work was completed, the news-

and scale had to give way to the property owners' wish to construct a large-volume building in ways that combined rational and cost efficient construction technology with building design. Through the dissolution of this controversy, a new dominant understanding of the premises for developing the wooden city was established. The new building complex on the site of the fire opened up the possibility of building in a freer design without concern for the context: "*Trondheim has been given a building which is allowed to stand out … the city needs more of those.*" Furthermore, the building is "*richly articulated, … it is striking and pronounced, … and has its own distinctive character.*" (Ukeadressa 2005.12.10).

Today it appears as if the focus of the urban planning debate has moved away from the culturalist representa-

Figure 8: The new building which was constructed on the burn-out ruins. Photo: DK.

tions which have traditionally had a strong standing in the debate about the wooden district's future, towards regularist and rationalist representations which emphasize substantial economic growth achieved through an articulated architecture together with efficient use of space and rational building design. A shift in the urban planning discourse can be registered, with increasing support for context-independent architectural expressions. Such articulations will have the capacity to intensify a development of the *Midtbyen* city centre which departs from an urban environment where historical continuity and social and cultural values are prioritised.

Any system of knowledge will have to produce new forms of knowledge and new arguments in order to maintain its position in a dynamic discourse. Today's debate on the future of the wooden town is again challenging the relations of strength in the discourse. The changes being made to the physical structures of many towns and cities today are primarily happening as part of a project-based urban development driven by market-based economic forces. These projects are developed in the encounter between the private property developer and municipal urban planning, between rationalist and regularist ideas of urban development. The emphasis is on each individual building in each individual plot, without regard for the totality of the urban development. The role of architecture is to profile the project and the owner, by way of making the building conspicuous and attractive. The emphasis is on new and visionary building concepts, on an urban development adapted to new patterns of production and consumption, and on a concept of city life that is based on new values. There is no room in this type of urban planning for the discreet, contextual

architecture which was capable of being subordinated to the totality of the urban environment – an architecture which does not emphasise self-display, and which treads carefully in case it might damage the vulnerable historical character of the city.

Contextual architectural expressions are categorised as geared towards reconstruction, copying previous styles and even as pastiche architecture, and are currently regarded as artificial and un-authentic. It is accused of amounting to historical falsification, of denying historical reality, and showing contempt for the urge to innovate which is inherent in the idea of historical progress. Within the fields of both architecture and cultural heritage an important premise has been that each age should have its own architecture. Modern architectural expressions are given responsibility for conveying the city's development and at the same time making visible the distinctive features of different eras. While retaining the old city's character, the expression of the modern style also needs to be developed.

This leads to a paradox in the urban environment preservation movement. Since any new development in the historical city will replace old buildings, this understanding will lead to the gradual disappearance of the historical wooden district. By replacing the old wooden buildings with new ones displaying an independent architectural expression, the wooden environment in the city will disappear, in terms of both the choice of materials and the visual structure.

Today's tendency towards a strengthening of the rationalist and regularist representations in the discourse on urban planning leads to a corresponding weakening of culturalist understandings. Greater emphasis is put on contrast rather than adaptation, on breaking with the past rather than pursuing continuity, on what is modern rather than traditional, on simplicity rather than diversity. The attitudes and understandings which gain prominence in the urban planning discourse in the time to come, will be decisive for the development of the wooden district of the city of Trondheim.

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Sociotope mapping
– exploring public open space and its multiple use values in urban and landscape planning practice

Alexander Ståhle

Abstract:

Sociotope mapping – exploring public open space and its multiple use values in urban and landscape planning practice.
This paper aims to describe the theoretical body of a new urban planning tool called the "sociotope map" (Swedish: sociotopkarta), developed within the planning practice of the Stockholm City Urban Planning Administration. Since the postmodern communicative turn in urban and landscape planning, dominated by densification and sprawl, there has been a great demand for a more efficient connection between the system world of planners and the life world of citizens, starting from the users' space and perspective, not the planners'. In Lefebvre's terms the sociotope map is a representation of the users' perceived space. The key Marxist concept here is use value, or more accurately in environmental economic terms: direct use value. The Stockholm sociotope map is consequently a map of the commonly perceived direct open use values of specific open space, of the citizens of Stockholm. The map emphasizes that people share use values but that every open space has a unique set of values. Its representation of diversity of place (topos) is maybe just the level of reduction that makes the map true enough to the citizens and at the same time useful for the planners. This can explain its recent recognition in Stockholm and other fast growing municipalities in Sweden (e.g. Gothenburg 2004-2007 and Uppsala/Gottsunda 2006). However more experience and research still remain to completely understand this tool. The recent success can only be explained by the fact that there is a true demand. A society which is turning increasingly postmodern, globalized and individualized can hardly plan, develop or grow without knowledge of the common use values of urban public open space.

Key words:

public space, open space, urban planning, landscape design, use value

Introduction

This story begins with a practical spatial planning problem. In the late 1970s the urban development of Stockholm municipality had reached its outer limits. The Urban Planning Administration now started to formulate strategies for densification, or as it was stated in the city Plan from 1999: "Building the city inwards". In 1996 the politicians of the Stockholm City Council decided, because of extensive conflicts around densification projects, that they needed a map of open space showing its "ecological, social and cultural values". The project was officially called "Stockholms grönkarta" (Stockholm green map), since practically all open space was and still is considered "green". Although it was supposed to cover not only parks and nature areas but also plazas, play grounds, sport fields, quays et cetera. The project was administered by the Stockholm City Urban Planning Administration and divided in two; the biotope map and the sociotope map, where the former related to ecological issues and the latter to human issues.

In Swedish modernist planning (approx. 1930-80) human and social issues have been strongly emphasized since the beginning. But with the latest environmental turn around 1980-90 an apparent shift toward biological issues took place in open space planning. Especially ecological aspects of nature had a very strong position within recent green structure planning, namely as biodiversity, endangered species, biotopes and landscape ecology. The biotope map, developed within a collaborative project between Stockholm University and Stockholm Urban Planning Administration (Löfvenhaft & Ihse 1998), is a product of such scientific ecology and easily integrated into the rational planning cultures still working at this time. Its success basically depends on rigorous research, detailed mapping and a high degree of quantitative data at expert level and a strong political consensus on all levels, be it municipal, regional, national, continental or international, such as the Rio convention.

The sociotope map can on the other hand be regarded as part of the communicative turn in post modern urban planning, focusing on dialogue and citizen participation (Healey 1997). I will in this paper focus on the communication in terms of the exploration of use values of open space and how these are possible to integrate in planning by mapping. This paper is lead by Henri Lefebvre's pressed ques-

tions in his pamphlet *Right to the city* (1982): "Which are the socially successful places and which will they be? How do we recognize them? Based on what criteria?" (1982, p. 141, my translation from Swedish translation). In the end we also have to ask ourselves: – How do we create and manage these successful spaces? This paper is basically about how urban planners today try to integrate these 'postmodern' questions into actual planning practice, specifically when it comes to the densification of existing urban and suburban settlements.

The Stockholm sociotope map practice

The concept 'sociotope' was invented ad hoc during my urban planning practical training at the Stockholm Urban Planning Administration 2000-2002 together with landscape architect and former city park director of Stockholm, Anders Sandberg. We where at that time not aware of any other use of this concept but we thought it was an intriguing complement to the biologists' concept of the *biotope*[1]. The immediate attention that the sociotope concept got among planners[2], researchers[3] and media[4] can be explained having the Wittgensteinian notion in mind, which emphasizes that words are produced and reproduced by their utility and use. Hence there is no absolute definition of the word. Sociotope was a natural reaction to the environmental turn in planning and the systemic ecological (biocentric) paradigm that had been dominating green open space discourse since the 1980s. The sociotope map was also a pragmatic response to the need of a map which showed open space use values in Stockholm City. The concept has been defined and redefined continuously since the start. To sum up the persuasion for meaning in our work I would, as the "reflective practitioner", summarize the attempts to define the concept sociotope as *'the commonly perceived direct use values of a place by a specific culture or group'*.

In the following a brief description is presented of how the sociotope map was made at the Stockholm City urban planning administration. It has to be emphasized that this procedure is one specific case, formed by practical and administrative conditions. A sociotope map, as discussed theoretically below, could be created in a totally different way and also look totally different in the end. A sociotope map is in any case a response to central (local) authorities' increasing need to understand their citizens and their ev-

eryday urban environment. Thus the first step in making a sociotope map is to define the "group". It answers the question: Who does the open space use values represent? In our case the "specific culture" was the citizens of Stockholm, i.e. the people living within Stockholm City, not people from other municipalities, towns or countries.

The Stockholm sociotope map was made principally in five steps:

1. **Open space definition.** All publicly accessible open space > 0.5 ha were geographically defined and named.
2. **Expert evaluation.** Open space professionals (e.g. landscape architects) value the open spaces by observation with protocols that was developed out of scientific research and professional experience. In Stockholm all defined open spaces were observed for at least 10 minutes in two different seasons.
3. **User evaluation.** The citizens of Stockholm City were engaged in several "dialogue activities" such as interviews, focus groups and questionnaires. This was partly administered by the local city district administrations. The main question concerned the citizens' "favourite outdoor places" and its use values. Questionnaires were sent to local organisations, personnel at day nurseries and pre-schools, published in the local news paper, and put up as webforms on the city district's websites. Several interviews and focus groups with youths, adults and elderly people were conducted. Environmental psychologist Maria Nordström at Stockholm University, who made some interviews, also developed the latest questionnaires and interview guides. Since 1996 the Stockholm municipality has carried out more than 25 large inquiries on green and open space use.[5]
4. **Synthesis.** All information from the user evaluations were compiled together with the expert observations into 20 use value-concepts. These were for example: play, quiet, walking, picnic, crowds, swimming, wilderness. The concepts ranged from intense urbanity to calm nature, all encompassed within the open spaces of the City of Stockholm. The concepts where deliberately made a simple everyday language that would work as an interface (a tool for communication) between the life world of citizens and the system world of planners.

5. **Mapping.** Based on the expert and user evaluations every specific open space was registered with its specific composition of use values into the sociotope map. One open space can have one or several use values.[6] Since most of the surveys focused on "favourite places" the user evaluation data was place specific. The synthesis of public and expert place information is done through various triangulations and comparisons between places and use values. The places were also marked in two territorial levels: local place and regional place. The GIS-based map was designed to be printed in A1 and also for web-publication on the Internet and the administration's Intranet, making it as accessible and easy to use as possible for planners within the administrations as well as external consultants, mostly architect firms.[7]

Fig 1. Excerpt from the Stockholm sociotope map for the city district Rågsved.

It is not yet clear what impact the sociotope map has had on planning practice or in planning and urban theory. It is to my experience evident that the map and its method have not lost attention since 2002, when the first sociotope map of Stockholm was finished. On the contrary it seems to be increasingly more familiar to planners in Stockholm. Almost everyone in the planning and environmental administrations and in external consultant firms seems to have heard about it. Many have at least come across it in a project, and quite a few have been using it practically, for example in EIA (Environmental Impact Assessment) and SEA (Strategic Environmental Assessment). Two other municipalities in Sweden have recently started sociotope

mapping; Gothenburg (2nd biggest city in Sweden) and Uppsala (4th biggest city in Sweden). In my own research on green structure accessibility the sociotope map constituted essential empirical data, which I could not do without (Ståhle 2005).
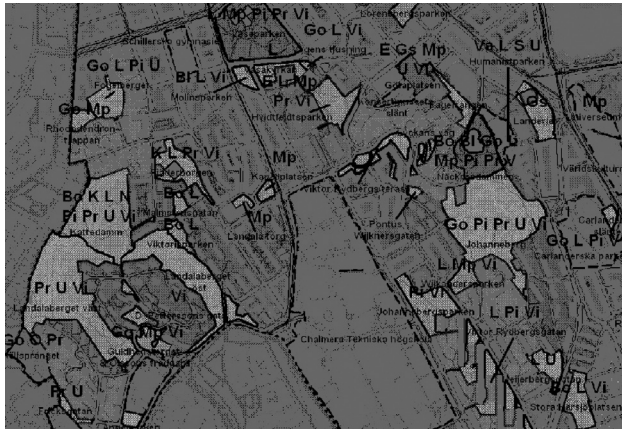

Fig 2. Excerpt from the Gothenburg sociotope map for the city district of Centrum.

Three cases in planning practice

In the following, three planning projects are described where the sociotope map has been used in urban planning practice. The projects include the densification of Årsta, brownfield development of Annedal and open space design in Gottsunda (Uppsala).

1) An extensive densification project was initiated in Årsta in 2003 (Stadsbyggnadskontoret 2003b). Årsta is a modernist suburb from the 1950s. Within this project the Stockholm sociotope map was used as a background for more detailed sociotope studies. The survey was conducted as focus group interviews by two planners from the municipality. The main aim was to understand how adults, youth and children use open space so that the most popular spaces could be saved from exploitation and so that open space in itself could be improved. The results were quite clear. Adults preferred peace and quiet walks in the largest park and in the closest forest area. Youths often seek places for meetings and gatherings to see their friends. Freedom, space and street life are common qualities in their favourite places, which imply both forest, sports fields and the city centre. Personnel in nursery schools and after-school centres in the area were asked to state the children's most visited places.

No less than 40 different parks and green areas in Årsta were mentioned in the interviews. It is apparent that these places are a necessary supplement to the yards that belongs to the nursery school, the after-school centre or the school.

Fig 3. Favourite open spaces for youths in Årsta. (Stadsbyggnadskontoret 2003b)

2) Annedal in Stockholm is an extensively used brown field where a new housing district is currently planned. Within this planning process, children, youths, adults and elderly people in the adjacent housing area of Mariehäll were interviewed in focus groups. The interviews, which were conducted by two urban planners from the municipality, resulted in a detailed sociotope map for the current area and guidelines for open space planning. The most important conclusion was that a lack of some fundamental open space use values such as park spaces for picnic and soccer in Mariehäll was experienced and therefore it was important to create these values in Annedal. The guidelines emphasized not only the content of the new open spaces but also the size and the connecting street system as means for making the new park accessible and public. (Stadsbyggnadskontoret 2006)
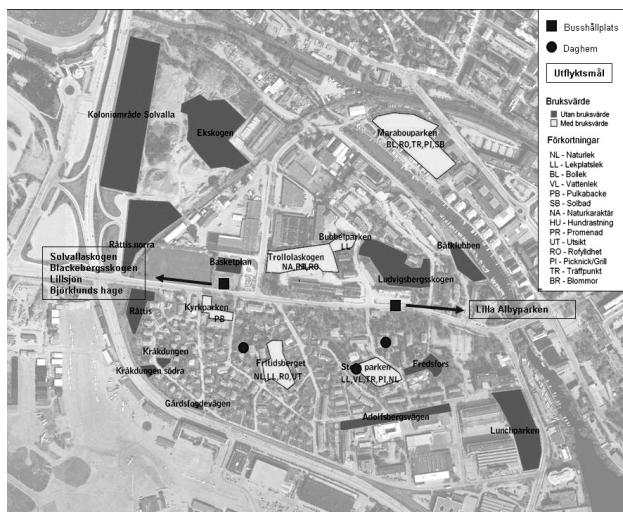
Fig 4. Favourite open spaces for children ages 2-6 in Mariehäll (Stadsbyggnads-kontoret 2006).

3) In 2006 the Uppsala Urban Planning Administration started a planning process called "Gottsundaprocessen", which emphasized dialogue with local citizens. Gottsunda is today the largest late modernist area from the 1960s in Uppsala (4th biggest city in Sweden) with a lot of social housing. A high degree of immigrants, low income, low education and high crime rates are what the area is infamous for. One of the main aims with the planning process was to find spaces for densification and also open space for landscape design improvement. The Leisure and Nature Administration at the municipality initiated a sociotope mapping project to collect knowledge in the open space use values. 22 focus group interviews were conducted; ten groups with pre-school personnel, youth councils at school, youth organisations (La Softa, KFUM), adult associations (Culture club Raffi, Rental housing associations), and elderly (Women's organization Bozorgan, Christian church association). The results were diverse but also very clear about one thing. Gottsunda lacks a proper public open space in its centre. The most popular open spaces were in the periphery of the area (e.g. Gottsundagipen). The district centre consists today of a large parking lot outside a degrading shopping mall from the 1960s. The consultant firm Spacescape, which I am a part of, administrated the sociotope mapping process and summarized the findings into a proposal for a new central plaza on what is now the parking lot. The pro-

posal was illustrated by a visionary collage that represented all the things that the citizens in Gottsunda had stated as major open space use values: places to sit in the sun, events, scene, cafés, water, flowers, playgrounds, sports fields and street markets. All these use values could be designed in a new public open space that would be located on the parking lot, within the everyday movement pattern of the citizens of Gottsunda. The cars could instead be put aside and on the roof of the shopping mall.
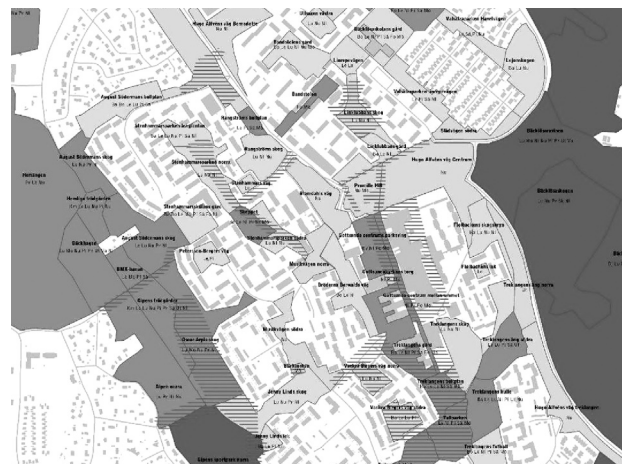

Fig 5. Sociotope map of Gottsunda showing the stated use values of open spaces.

Fig. 6. Visionary collage of a new central plaza in central Gottsunda based on the sociotope survey (Uppsala kommun & Spacescape 2006).[8]
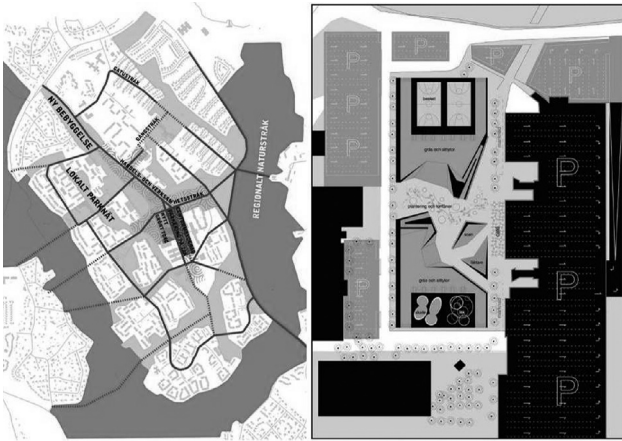
Fig 7. Plan proposal for densification of open spaces with low use value (left) and design proposal of a new plaza in central Gottsunda (right). The plaza location and design is a direct translation of the sociotope survey, stating the values and the wishes of the local citizens (Uppsala kommun & Spacescape 2006).

With the citizens' opinions and perceptions as a starting point, as done in the sociotope mapping process presented in these three projects, new places can be created that are shaped from the citizens' point of view – "bottom-up", not "top-down" by the mind of one architect or decision maker. The sociotope map emphasizes the fundamental difference between *life world* of citizens and the *system world* of planners and architects. It proposes a way to handle this fundamental contradiction between "the user" and "the designer", which really has been emphasized within the postmodern turn in urban planning.

The sociotope map as urban theory

One can consider the postmodern turn in urban planning, the critique of modernism, technology, rationality and large scale capitalism, as a critique of how the system world of institutions and companies was too separated from the life worlds of people and culture (Habermas 1986, Harvey 1989, pp. 257-261). This turn naturally led to emphasizes on post-structuralism, deconstructivism, culturalism etc. in the academic discourse (Foucault, Jameson, Habermas) and consequently discussions on governance and forms of dialogue in the planning discourse (Friedman, Healy, Mintzberg). But the question remains: What about the descriptions of urban space? What is the sociotope map, as it has been developed in Stockholm, in the perspective of contempo-

rary urban theory? My starting point for investigating the sociotope mapping procedure in broader theoretical perspective is in this paper 'meta-philosopher' Henri Lefebvre, who also has inspired important urban thinkers like Harvey (1989), Soja (1996), and Castells (1996). This section is very much a reflection on my work as a practising landscape architect and urban planner. I am now a researcher in urban design trying to grasp what the sociotope map is, or rather has become, in a larger urban theoretical realm, trying to be the "reflective practitioner" (Schön 1983).

To begin with, sociotope mapping seems to be about the Castells notion of "space of place" separate from the "space of flows". The space of place "is a locale whose form and function and meaning are self-contained within the boundaries of physical contiguity" (1996 pp. 314-315). This space is the life world space, or as Lefebvre critically called it among other concepts; "true space".

"True space" was thus substituted for the "truth of space", and applied to such practical problems as those of bureaucracy and power, rent and profit, and so on, so creating the illusion of a less chaotic reality; social space tended to become indistinguishable from the space of planners, politicians and administrators, and the architectural space, with its social constructed character, from the (mental) space of architects. (Lefebvre 1991, p. 300)

Lefebvre's argument is pinpointing the separation between the system worlds of planners, architects, administrators etc. and the life worlds of people. In his influential book *The production of space* (1991) Lefebvre introduces a range of space concepts more or less related to this dichotomy. System world related descriptions are e.g. "abstract space", "Euclidean geometric space", "objective space". Life world space is mainly referred to as e.g. "social space", but also "lived space", "perceived space" and "absolute space". In some parts of the book Lefebvre is very abstract and vague in his definitions of these concepts, but in his concrete examples from urban planning practice he is definitely very clear. Haussmann, Bauhaus, Le Corbusier and Niemeyer have all, according to Lefebvre, made false and dangerous reductions of social space (1991, pp. 303, 308, 312). Their systemic descriptions, plans, zoning et cetera, fail to represent the complexity of urbanity and their policies then segregate

and fragment social space in the city (1991, pp. 311, 317). Thus Lefebvre pins down the core problem of urban planning, the apparent dangers of reducing life world/space to system world/space.

> In its most extreme form, reductionism entails the reduction of time to space, the reduction of use value to exchange value, the reduction of objects to signs, and the reduction of "reality" to the semiosphere; it also means that the movement of the dialectic is reduced to a logic, and social space to a purely formal mental space (Lefebvre 1991, p. 296).

It is basically this argument that is very difficult to ignore if you are in any way engaged in urban planning, design or management, regardless your ideological, political or cultural approach to urbanity itself.

Open space as representation of perceived space

So, what is Lefebvre's suggestion? How can urban theory and practice deal with this problem? He suggests to differentiate between "perceived", "conceived", and "lived" space, and also what he calls "spatial practices", "representations of space" and "representational space" (1991, pp. 38-39). Soja uses the first triad to deconstruct the common dualism of "real" material space (firstspace) and "imagined" mental space (second space), and to discuss an alternative approach that integrates mental and material dimensions into a "real-and-imagined" place – thirdspace (1996).[9]

Harvey, on the other hand, tries to illustrate the second triad in a simplified table based on three major urban practices; Accessibility & distanciation, Appropriation & use of space, Domination & control of space. (1989, p. 262) Below I have made an interpretation of Harvey's table to pinpoint the sociotope map.

Taking the conventional (Soja, Harvey) reading of Lefebvre's triad it becomes clear that the sociotope map is just a representation. It cannot be anything more than this. But what is it really a representation of? Well, if the second triad explains *how* space is represented, the first triad captures *what* is represented. Let me take the much debated issue of "urban safety" as an example, since safety issues very often comes up as negative use value in sociotope mapping processes, such as focus group interviews. For example this was a big issue in Gottsunda.

I would argue that violence in urban space concerns lived space, "what is really happening". The violent space is consequently an unsafe space for people, i.e. they can get hurt there, if they want it or not. Another thing is how people experience this space, how they perceive it. Some people feel unsafe; some do not, regardless the crime statistics and probability of violence of a particular space. This has been shown in e.g. gender research, where women often feel unsafe in public open space at night, but most violence on women takes place at home. This is easily described as differences between lived and perceived space. Concerning conceived space it is in this context best described as the 'secured space', i.e. the space that should or is considered to be safe. This is often a concern for the police who set goals

	Accessibility & distanciation	Appropriation & use	Domination & control
Material spatial practices	Flows of people	Promenade	Fencing
Representations of space	Traffic analysis, Space syntax	Building typologies, Sociotope map	Property map, City plan
Spaces of representation	Internet	Civic square	Religious square

Table 1. "A grid of Spatial Practices", interpreted from Harvey (1989, p. 262).

for their activities in urban space, where law and property intersect. The conceived safe space can also be the urban planner's or politician's vision of a "safe city".

The complexity of safety in urban space and the nature of the sociotope map are dissected even further if the two Lefebvrian triads are interconnected as done in the table below. Again the sociotope map end up in the middle in the table,

values of open space use that is of importance to people's everyday life (Certeau 1984), i.e. the open space use values.

Then we are back to Lefebvre's main space concept; social space. In a very general interpretation of this notion it largely means 'space of use value'. (1991, pp. 347-52) This space, the "user's space", is created as it is lived and simultaneously subjectively perceived by its users. And thus

	Spatial practice	**Representation of space**	**Space of representation**
Lived space	Violence in space	Crime stats on map	Riots in space
Perceived space	Safe/unsafe space	Sociotope map	Safety in shopping mall
Conceived space	Housing with CPTED [10]	Security zone plan	Safety signs in space

Table 2. A grid of safety in urban space based on Lefebvre's two triads of space.

capturing people's everyday experience, for example how people feel about different spaces. It is definitively not a representation of conceived open space. One can however claim that the sociotope map also tries to represent aspects of lived space, even though perceived space is emphasized in municipal reports (Ståhle 2000, 2002, 2003). This discrepancy needs to be discussed a little further.

Open space as the user's space
Representations of lived and perceived space could be understood as the methodological difference between (anthropological) observation and (sociological) interview, the difference between what people really do and what they really say that they do (feel). Since the sociotope map is created from both observation of lived space and interviews on perceived space it can be considered some sort of mix. I still argue that the sociotope map in the end aims to be a representation of a collective (common) perception of open space, its use values rather than its actual uses. Capturing values, in different forms is also said to be the main object of the municipal "green map" commission. The Stockholm sociotope map aims foremost to represent the collective

"The user's space is lived [and perceived] – not represented (or conceived). When compared with the abstract space of the experts (architects, urbanists, planners), the space of everyday activities of users is a concrete one, which is to say subjective" (1991, p. 362). In this quote Lefebvre is very clear, and he is for this reason very reluctant and sceptic to any representation of social space. Since any urban planner has to work with representations and conceptions of space one has to be a priori critical to any attempt to reduce social space into maps, illustrations and geometry. This is not to say it is impossible. On the contrary it is essential and the very crucial (democratic) problem of urban spatial planning. The planners need useful representations of open space use values. The Swedish open space researcher Ulla Berglund highlights in her dissertation "Perspectives on urban nature" (1996) that there really exist fundamental differences between how "citizens and planners perceive open space in the city". This is also, to my experience, why the sociotope map has gained such attention among planners recently, because it emphasizes the user, uses and use values.

Open space as direct use value

The very core concept in the sociotope map is consequently *use value*[11], since it captures the utility of open space. The concept is of course central to Lefebvre's philosophy of space and to other (neo)marxist urban thinkers. In my analysis of urban open space practices and my exploration of the sociotope map, the theories of use value developed within political and environmental economy will show very useful (Brännlund & Kriström 1998, pp.74-78, Turner et al 1994, pp.112). If we look at Swedish open planning practice in the 1990s it has developed an almost standardized way of mapping, i.e. representing open space (and green structure). The conventional model has been, and highly still is, to divide maps into three parts; social values, historical values, and ecological values (Bucht & Persson 1994, Stockholms stad 2004). I have found environmental economy to be a useful way to understand these three categories of value, and to read the sociotope map into this planning tradition.

The main categories developed within environmental economy are *use value* and *non-use value*, where the latter means the value of something's plain existence. Use value is divided into *direct* and *indirect use value*, where the former refers to the direct utility of the environment, for example a playground. This value is often called "social value" or "recreational value" in traditional open space planning practice. The concept of the "social" can though be confusing since it in many other planning contexts often refers only to interaction and co-presence. However, using Lefebvre's sense of the word "social space" it broadens it to what has been discussed as open space use value. Reduce direct use value to "recreation" must nonetheless be considered as narrowing the perspective of outdoor life, not dealing with things like social interaction, play and competition.[12] Due to the common domination of the concept "recreation" as the single description of open space direct use value the significance of these spaces, I would argue, are often underestimated. The urban square has most often been the symbol for social interaction and democracy, even though urban parks have maybe been playing a more central political role in modern cities. There are several examples from Stockholm's political history where parks have been more revolutionary spaces than squares.[13] Nevertheless the sociotope map seems to essentially concern the realms of general direct use value, defined by the users.

Looking at indirect use value it means using space from a distance. One example is the open spaces as a part of the cityscape, as an appreciated view (from your window). To open space planning and design the differences between direct and indirect use value is crucial. A prime example is the green spaces of post war suburbia (1950-70), also bluntly called "towers-in-a-park", an urban design doctrine generally conceived by Le Corbusier, Gropius, Niemayer among others. Most green spaces in these areas only have indirect use value, as view from your car or apartment window. The green strips along highways cannot, due to security and noise, be visited and directly used by pedestrians. This also goes for a lot of the green space surrounding residential buildings, which also often suffer from vague territoriality, i.e. ambiguity in what is private and public, which also repel use. If we look at parks in traditional western European inner-city grids, green space is usually embedded within the street system creating a continuous spatial system for pedestrians. These city parks have almost without exception both direct and indirect use value, in that they are simultaneously used for outdoor life and as a spectacle from adjacent windows.

Now, let us look at non-use value, a concept heavily debated within political and environmental economy (Brännlund & Kriström 1998, p.77). Non-use value is commonly discussed as two sorts; option value and existence value, where the former is a little closer to use value itself. Option value aims to capture the possibility for future use, e.g. the possibility to go to Amazonas in the future even though I have never been there (direct use value) or seen it on television (indirect use value). But option value seems also to relate to something bigger, as the possibilities for future generations to use a space.[14] This then relates to existence value, which means the value of something's bare existence. It is valuable just because it exists, irrespective of its current or future utility. Since the environmental turn in postmodern planning open space discourse has been dominated by "green" and environmental issues, at least in Sweden, existence value, which is not encompassed by the sociotope map, has for the last twenty years been a dominant paradigm.

The dominance of existence value

To understand why the sociotope map is in some ways very radical in the current Swedish planning context there is a need for a further explanation of the dominance of existence value. The two dominating classes of existence values in current green structure planning have for the last twenty years been the ecological value (biodiversity) and the historical value (cultural heritage). These are commonly defined by experts, like ecologists and archaeologists. Existence values are for example traces of ancient remains under ground or rare endangered species, things that an ordinary citizen most likely seldom experience or face in his/her everyday life. This is why these values sometimes are called "scientific values".[15]

In planning practice there are not absolutely clear boundaries between the concepts in green structure planning and these environmental economics value concepts. Surveys on the direct use value of green areas show that historical and ecological dimensions contribute to shape direct use value (Grahn & Sorte 1995, pp. 84-160. Ståhle 2000, Stockholms läns landsting 2001). E.g. an old biologically diverse meadow is often very popular among picnicking citizens. There is also an interesting development of new forms of user valuations within cultural heritage (Olsson 2003). This trend has led also to the introduction of the concept "experience value" (upplevelsevärde).[16] The captivating thing is that "experience value" primarily refers to the user's experience, not to the expert's, hence it is basically referring to direct use value, something which is supposed to be captured in a sociotope map.

Since open space in urban planning is often treated as green space, the issue of ecological value and biodiversity has had especially strong implications. And, since ecology and biology are natural sciences there is to my experience very common that values (use or non-use) are confusingly mixed with 'facts' about the biological system itself.[17] It has then been noted that the notion of biological facts is not unfamiliar to either anthropocentric or biocentric philosophies.[18] An anthropocentric approach however would refer to green area ecology as means for reaching human ends, but biocentric ideology would claim that ecology is both means and ends at the same time. The notion of existence value or ecological value, when the ecology as an end in itself is basically what defines biocen-

trism. The sociotope map is consequently leaning further towards an anthropocentric paradigm.

Existence value has been very strong in Swedish urban planning for conservation, especially green space, since the environmental movement has emphasized uniqueness and irreplaceability. Contemporary ideologies based on existence value can then in fact be associated with postmodern phenomenology and its concept of *place*, in other words "genius loci" (Norberg-Schultz 1980). Since every place is unique it cannot, theoretically at least, be replaced by another place (Byggforskningsrådet 1994). There is a slight tendency in neo-marxist thinking, such as Castells and Harvey, to emphasize the life of place as it is, as an existence value. This reluctance to change is likely to be explained as reluctance to exchangeability, i.e. the translation from use value to exchange value (in monetary terms). But do we have to fear this determinism? Change can also be socially driven, by the vision of a better and more useful urban landscape. Less green space by densification can actually mean more use values, since more people most often means more possibilities for social interactions and events and more open space investments (by public or private funding).

In the processes of urban densification, public open spaces are decreasing in size but most often increasing in use value diversity. This is maybe the most evident clue to why the sociotope map has been created and why it has got recent attention. If we remove a certain amount of open space in an area, how can left over open space be improved and made more diverse, how can new use values be superimposed? What combinations of use values are possible and appropriate in a certain location? These are the concrete questions that planners and landscape architects working with urban densification face today.

Planning for density and diversity

In many ways public open spaces, especially parks, in dense cities are similar to Foucault's concept of heterotopias, i.e. realized utopias. Foucault (1967) discusses the garden as one of the oldest heterotopias, a single real place that juxtaposes several spaces or sites that are in themselves incompatible. This is exactly what e.g. urban parks do. They juxtapose many different lived and perceived spaces of the urban population. In other words these spaces are layers of use values, layers of co-present interests and utilities. And so they are

in a way realized utopias, where children play along side with adults, where different ideologies and genders meet, and where nature meet culture et cetera. It is not hard to be in agreement with Foucault when he argues that a civilization without heterotopias is a society where "dreams dry up, espionage takes the place of adventure, and the police take the place of pirates".

Public urban open spaces obviously can have the function of heterotopias, not to say that they are free from conflicts and paradoxes, but to understand why they are continuously produced and reproduced by urban societies. I am thus arguing that the heterogeneous character of these spaces primarily can be comprehended as the multiplicity of use values, and the sociotope map is very much an attempt to capture and represent this spatial multiplicity. It is of course futile to claim that a map can totally comprehend this diversity. A map is as stated by e.g. Lefebvre, a radical reduction of reality. The sociotope map nevertheless tries to show this multiplicity by listing the different use values in every specific open space. And the map tries to communicate local knowledge of the "space of place" which in a conventional planning process maybe not would be taken into account otherwise. The Swedish legislated planning process is said to be communicative with compulsory public councils, but experience tells us that when the councils are held the most important design decisions have already been made by the architects, developers and politicians, and there is often little possibilities to change a proposed design. The result is then often a conflict, which results in either a project forced through or a stopped project. The debate is hence often focused on "build or not to build", rather than "*how* to build".

Since there has been so many extensive conflicts concerning open space densification, new models such as "compensation theories" or "principles for balance" have recently been introduced in the Swedish planning discourse (Rundcrantz & Skärbäck 2003). These models have however roughly two main assumptions; first that changes of environmental quality, such as loss of green space, is generally negative and second that "loss" has to be replaced (somewhere else). A fundamental problem with compensation ideology for green structure planning is that it is passive and stigmatizing, most sadly for already disturbed low-quality settlements. "Compensation" or "balance" can by defini-

tion never enhance value because it aims to preserve status quo. The reason to why compensation ideologies have been so successful recently is very likely that they follow both environmental ethics and liberal logic, bluntly summarized as "the one who takes shall give back", be it to individuals or "nature". But, as stated, urban open space is much more socially complex than captured by cost-benefit analysis. To reduce open space to a simple case of quantitative exchangeability is missing the prime goal of urban planning, that is; to grasp Lefebvre's fundamental enquiry: "Which are the socially successful places and which will they be?" This is why the sociotope map was made in the first place, to cope with complex urban space development and improvement, not to preserve existing conditions.

However, it still remains time, experience and research to understand what impact and meaning the sociotope map have had. The recent success can only be explained by need. A society which is turning increasingly postmodern, globalized and individualized can hardly plan, develop or grow without knowledge of the common use values of space of place.

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NOTES

1. "A biotope is an area of uniform environmental (physical) conditions providing habitat(s) for a specific assemblage of plants and animals. Used in this sense, "biotope" is really synonymous with the term "ecosystem". However, some ecologists would limit the term to encompassing only physical environmental factors; essentially meaning: the habitat of a community of organisms. Thus, a species has a certain habitat, but the group of species that share an ecosystem with that species, share a biotope. Just as a habitat is the place where a species is found, so a biotope is the place where a specific biological community is found." (http://en.wikipedia.org/wiki/Biotope)

2. The Stockholm Urban Planning Administration put out three reports and handbooks on the sociotope mapping model in the course of three years (Stadsbyggnadskontoret 2000, 2002, 2003).

3. The EEC-financed research project GREENSCOM (Communicating Urban Growth and Green) writes in their final report: "... As an instrument we can say that it [the sociotope map] is:

   1. Socially sustainable: Since its' very intention is to enhance the significance of public structures, better public structures and services and their accessibility and work for empowerment of citizens. As a planning instrument it opens multiple fields of action. It is especially intended to make room for the users field of action, life world which means daily life, since it actively goes in search of life world values and is intended for citizens to put to use in their daily life. It also implies new agencies. First of all the making of the greenmap requires collaboration between different experts. Secondly, it makes room for the citizens in the planning process, and this user agency is intended to be continuous, not one consultation. With what success these new agencies are realised should be visible within a short time.

   2. Communicatively sustainable: It allows for multiple fields of action, and diverse meanings. It also gives time, since it is not a once and for all mapping and evaluation, but an ongoing process. It is indeed meant for gaining a comprehensive view that has a significance at local level. Further more, it is intended to prevent deadlocks in communcation."

4. In Swedens biggest daily newspaper Dagens Nyheter (2000) the sociotope map was described as a powerful tool to notice open space use values when developers suggested exploiting open space. The journalist used phrases like "great sociotopeic values" and "a diverse sociotope".

5. All these user surveys are summarized in "Sociotophandboken" (Stadsbyggnadskontoret 2003, in Swedish).

6. This is fundamentally different to the kind of park character mapping developed by open space researcher Patrick Grahn and so extensively used by municipalities all over Scandinavia (Grahn & Sorte 1985).

7. All sociotope maps of Stockholm City can be downloaded from www.stockholm.se.

8. Illustration by Henrik Markhede.

9. This can however be regarded as a reduction of Lefebvre's ideas. What this "thirdspace" really is can been questioned. If it captures and integrates everything, it is also nothing, as argued by Barnett (1997).

10. "Crime Prevention Through Environmental Design" is a growing field of policies, an organisation and a research programme (http://www.cpted.net). In Sweden the handbook Botryggt 05 is of the same category (http://www.botryggt.se).

11. The concept use value is most commonly referred to Adam Smith, but also in urban theory to Marx (1867/1999)

12. See e.g.. Boverket, 1994.

13. For example; workers demonstrations at Gärdet 1890,"The Elmfight" in Kungsträdgården in 1971, Reclaim the street-demonstrations in Björns trädgård. 2003.

14. See e.g, "Our common future" (World Commission on Environment and Development 1987).

15. See e.g. Stockholms läns landsting 1992.

16. Ståhle 2000, Stockholms läns landsting 2001, The research project "Landskapets upplevelsevärden" (http://www.lpal.slu.se/projekt/p157.htm).

17. It can for example be the structure of biotopes, also called the "ecological infrastructure" (Löfvenhaft & Ihse 1998).

18. See e.g. Ariansen 1993.

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Bokanmeldelser

Maria Hellströms avhandling är inom det arkitekturvetenskapliga fältet en för mig mycket angelägen avhandling. Den ger sig i kast med att på ett inträngande sätt belysa utomordentligt viktiga frågor inför framtiden på ett sammanhållet och övertygande sätt. Den förtjänar en längre kommentar och reflektion. Eftersom avhandlingen till stor del bygger på ett förhållningssätt som enligt min mening till stor del går att härleda till den på senare tid återupptäckte franske filosofen Henri Lefebvre[1] så skulle jag med anledning av avhandlingen vilja presentera några reflektioner, inspirerade av hans tänkande som också på många skilda plan belyses i Maria Hellströms arbete.

Med anledning av den här avhandlingen skulle man helt enkelt kunna fråga sig om det är så att staden, arkitekturens och landskapets egentliga tillblivelse finns att söka långt bortom dess påtagliga fysiska existens – i det oformliga och ännu formlösa? Finns den framförallt i ingivelsen till ett radikalt utforskande av möjligheter i det verkliga och i en utmaning av rummets och ett samhälles alla möjligheter; inte endast som en bekräftelse och ren bespegling av det som redan är utan som en antydan till det som i stället kunde bli?

Om det är så att den stad och den arkitektur vi ständigt omger oss med äger en högre form av realitet i ett samhälles inre drömmar och vaga föreställningar, i förväntansfulla visioner, snarare än i den materiella verkligheten, så borde vi lägga större vikt vid att ta dessa ibland ofullgångna bilder på fullt allvar. Utan dessa inre, vaga bilder, utan deras inverkan på sinnet skulle byggnaderna i sig bara förefalla som tomma och helt innehållslösa konstruktioner, som ett tillfälligt och slumpartat format landskap på en främmande planet – i sig kanske praktiskt fungerande, men de skulle ändå framstå som lösryckta och helt meningslösa apparater och monstruösa maskiner.

Är det till och med så att arkitekturens dynamiska och utforskande egenskaper först blir tydliga i just det kritiska ögonblick då rummets gränser på allvar utmanas, upplöses

och tänjs ut, då det samhälle vi lever i verkligen ifrågasätts och då också en vidare innebörd i den gestaltande handlingen som sådan ställs i blixtbelysning? Eller är det så att arkitekters arbete och arkitekturens uppdrag bara består i att följsamt och utan egentlig djupare eftertanke översätta det som redan finns till byggd verklighet?[2]

Henri Lefebvre har i en av sina kanske allra främsta empiriska och historiska analyser, den som söker grunderna bakom händelseutvecklingen till Pariskommunen 1870-71, gestaltat hela den bild av överskridandets villkor om en kreativ vardaglig praxis, om *poïësis*.

Lefebvre hade i detta verk föresatt sig att analysera:
… blandningen av nödvändighet och slump, av determinism och tillfällighet, av förutsägelse och oförutseende, som enligt den dialektiska tankevärlden, konstituerar historien, som alltid skapar egenartade och originella situationer. [3]

Och vad blev slutsatsen?

Det samlade intrycket? Det finns i den totala bilden av alla manifestationer, tilldragelser, i situationer och handlingar, utan att för den skull på intet vis utesluta kraftspelets sammansatta mångfald, intentioner och agerande viljor.[4]

Filosofen insisterar också i detta arbete på betydelsen av *negationen* eller *frånvaron* av en föreställd verklig värld i människors sinnen, att negativa, frånvarande verklighetsbilder kan vara minst lika verkliga som verkligheten själv och verksamt bidragande som grundval för ett aktivt överskridande i extrema tilldragelser i stadslivet, under Pariskommunens utveckling påtagligt tydliggjorda från den inledande uppsluppna feststämningen, den urbana festen, till det urbana spektaklet, på väg att urarta och sedan fram mot den tragiska och extremt blodiga upplösningen av det tillspetsade urbana dramat. Och han summerar med direkt hänvisning till den samtida och nutida verklighetens karaktär:

I detta så kallade konsumtionssamhälle … så är Festen och Dramat utraderade. Det är i konfrontationen med dessa frånvaranden – med dessa frånvarande verkligheter – mitt in i en motspänstigt ifrågasatt verklighet, som sociologer kan fortsätta att utveckla sina föråldrade koncept … Det nega-

tiva och frånvaron av verklighet, är lika verklig och påtaglig som *verkligheten* själv.[5]

Det egentliga fokus som Maria Hellströms avhandling rör sig kring består i att begreppsligt konstituera en ny och radikal förståelse av rummets alstrande i Lefebvres anda, hur mening och innebörd konstitueras i människors sinnen, genom de materiella artefakternas förmedling men framförallt genom tilldragelsen och händelsen som utspelar sig i detta sociala rum.

Det är mot just den bakgrunden jag skulle vilja se Maria Hellströms avhandling.

Den rör sig inom ett brett och gränsöverskridande fält av kulturvetenskaplig analys med en tyngdpunkt i ett radikalt konstteoretiskt eller konstfilosofiskt perspektiv med hög professionell relevans för stadsbyggande, landskapsplanering, arkitektur och konstnärlig verksamhet.

Den tydligaste och mest koncentrerade formuleringen av avhandlingens intentioner är:

The working hypothesis of this study is that an alternative understanding of aesthetic practice and activism will lead to a different conception of spatial development and change than the one presently dominating the realm of urban planning.[6]

Ambitionen är alltså ingen mindre än den utmanande tankegången att med Christiania som studerat exempel skall avhandlingen kunna bidra till att förändra hela vår bild av de processer under vilka våra rum och samhällen alstras. Detta ofta bespottade knarkarnäste kastas plötsligt in i det akademiska finrummet. Planeringens metoder, redskap och processer kan ta viktig lärdom av fallet Christiania hävdar författaren.

Pekar erfarenheterna under 35 år med Christiania verkligen mot möjligheterna till en förändrad framtid? Eller är dess historia bara skandalomsusad men ändå parantetisk kuriosa i en genuint professionell diskussion eller i en ännu vidare allmän samhällsdebatt?

Det överraskande och originella anslaget i avhandlingen består alltså i att pröva det extrema fallet Christiania inte endast som ett alternativt samhälle – självklart av akademiskt intresse i sig själv - utan också som en spegel eller ett tydligt avläsbart avtryck – till och med som en narrak-

tigt utmanande skrattspegel - av allt det som den officiella planeringsapparaten *inte* är eller för att måla fram en bild av det som den *borde* vara, de mänskliga värden den egentligen borde tillfredställa.

I konfrontationen med det existerande bildar Christiania ett gränsland, en farlig och riskfylld gränsöverskridande zon, *a transgression*, som tydligt blottlägger osynliga gränsdragningar och de osynliga översåtliga strukturer som aktivt danar vår livsvärld. Häri ligger avhandlingens metodologiska kärna och dess yttersta konstruktiva professionella syfte.

Filosofiskt och arkitekturteoretiskt formar sig avhandlingen motsägelsefullt till en spetsig, knivskarp och engagerad kritik av en universell post-modern fundamentalism sprungen ur Heidegger och Norberg Schulz, om skräcken att förlora sig i rummet, men också till en anti-modern uppgörelse med den hegemoniska statskapitaliska planeringsapparaten där Christiania blir det lovande och levande alternativet. Avhandlingen försöker också teckna en mer balanserad och dubbelbottnad bild av inre fundament och yttre expansion, av att balansera en förtrogenhet med det förutvarande och välkända med ett lustfyllt bejakande av det frånvarande och ännu okända. Det *situationella*, situationsbundna ställs mot det universella och orubbliga, ständig tillblivelse ställs mot evig existens. "Through the sublime, an aspect emerges which is not absolute, but situational…"[7]

Christianias förmenta formlöshet underbygger ett brett mångfaldigt fält för kritik; kritik gentemot tendenser till estetiferad spiritualisering av rummet, till låsningen mellan plats och form i representativa regimers planideologiska tankemönster, till den rationalistiska och abstrakta utopin som bortser från vardagliga och sinnliga realiteter samt lokala produktionsmönster som bortser från det fantasifulla och expansiva som nödvändiga beståndsdelar … den kritik som Christiania därmed formulerar - genom sin blotta existens - har mycket lite att göra med *fenomenologisk autenticitet och ideal harmoni* i konventionell mening utan dess innebörd och en mening formas i varje vardagligt ögonblick av öppna samtal och förhandlingar "…a spatially negotiated and elaborated sense, reproduced and actualized in usage and dialogic agency."[8]

Det fundamentala draget i avhandlingen består i som jag ser det att med utgångspunkt från det extrema fallet Christiania identifiera huvuddrag i en motståndets eller upprorets estetik, eller snarare att kristallisera mönster i uppsättningar av motståndets estetiska redskap, dess taktik och strategi, med form eller snarare då med principen om *formlöshet* som aktivt motståndsmedel, *tactical formlessness*, som motståndsformer i en alternativ kulturell utvecklingsstrategi. Att i kvalificerade filosofiska resonemang utveckla argument och begreppslig retorik för en alternativ form av stads-, samhälls- och livsutveckling.

Argumentationen slutar i en tät och väl formulerad diskussion om det estetiska motståndets villkor och möjlighet i en värld som är så överbemängd och däst av form och bild, som präglas av ett så ständigt och oupphörligt medialt flöde. Det mynnar i tanken på att se ett radikalt förhållningssätt i det formlösa – det som vänder sig från, vänder upp och ner på och förvänder våra befästa föreställningar om form som aktivt och kritiskt redskap i att förändra vardagen och världen.

Textens kanske allra bästa passager finns i denna diskussion kring motståndets nya estetiska uttrycksformer, om tänkbara distorsioner och störningar i det amoderna mediasamhället, om "the gigantic semantic traffic jam situation", till kritiken av det överflödande tecknets politiska ekonomi, ett försök att fånga ett verkningsfullt nytt sätt att förändra världen som inte omedelbart sugs in i maskineriet och blir en ny del i spektaklet.

--- where the entire urban space to an increasing extent is becoming regulated by **the super-highways of generative destruction**,

In Christiania … these structures of power produce a situation in which the alternative cannot be articulated in terms of *form*, as every form, also the most peripheral and marginal, would soon be subsumed by the system of exchangeability and commodification.[9]

Från gatans politiska parlament till den passiverade och kontrollerade, geografiskt begränsade och ständigt pågående revolutionen i vardagslivet, ett tittskåp för ett förundrat men intresserat etablissemang rätt in i en annan och förunderlig värld. Kunde man betrakta det *sociala experimentet* bara som en ytterligare raffinerad institutionaliserad och tivoliartad manöver, tolererad av överheten som ett led i en allt mer diskret och förfinad repressiv tolerans, av djupt

initierad bio-politik?

Undkommer Christiania denna omvända tolkning med bibehållen oskuld, jungfrudom och politisk fromhet i det långa perspektivet eller kommer Christiania att betraktas som ytterligare ett aktstycke i det iscensatta och bedrägliga urbana spektakel som det en gång hade gett sig ut för att avslöja? Christiania uppträder här som den narrlika och förledande spegelbilden av sig självt – ett tossereservat i christianiternas egna medvetna självironiska retorik. Hur undflyr vi moderna varianter av Panopticon – den moderna raffinerade fängelsearkipelagen? Frågan förtjänar att ställas.

As much as Christiania is a drop-out and a disturbance of the panoptical system, it is a new kind of social object, a body that brings into action all those correlative principles of which the panoptical landscape is constituted.[10]

Bland slutorden fångar följande rader på ett självklart sätt för mig, särskilt väl, summan av textens och forskningsarbetets intentioner:

The *jam* is an urban tactic reinforcing the performative qualities of the urban landscape, thereby transforming the city from a subject-object constellation to a *situation*; a performative, spatial event, releasing both subjects and objects from their submission to a given form.[11]

Sten Gromark, 2007-06-23

NOTES:

[1] Se för en aktuell sammanfattning Elden, S. (2004). *Understanding Henri Lefebvre. Theory and the Possible.*, Continuum.

[2] Temat utvecklas i inledningen till antologin Gromark, S. & Nilsson, F., (red.) (2006). *utforskande arkitektur- situationer i nutida arkitektur.* Stockholm, axl books.

[3] Hess, R. (1988). *Henri Lefebvre et l'aventure du siècle.* Paris, Éditions A.M. Métailié, p 196

[4] Ibid., p 200

[5] Ibid. citat p 201, se Lefebvre, H. (1965). *La proclamation de la Commune.* Paris, Gallimard.

[6] Hellström, M. (2006). *Steal This Place. The Aesthetics of Tactical Formlessness and "The free Town of Christiania".* Swedish University of Agricultural Sciences, Institutionen för Landskapsplanering, SLU, Alnarp [diss.], p 16

[7] Ibid. p 125

[8] Ibid. p 216

[9] Ibid. p 268

[10] Ibid. p 243

[11] Ibid. p 287

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April 24-26, 2008, in Göteborg, Sweden

Architectural research, including landscape architecture, urban design & development and interior architecture, is an expanding field with high relevance for urgent issues in contemporary society and environment. At the same time it is fragmented into small research units and often transgresses conventional categorization for funding, which can be problematic. New design-based investigation methods merge with influences from other research areas and demonstrate large potentials but have difficulties to obtain scientific legitimacy.

What challenges is contemporary architectural research faced with? How can relevant research strategies be developed? How are e.g. gender perspectives, sustainability aspects and technological development generating significant architectural theory and methodology? Looking back on the last twenty years, how can investigation methods be further clarified, refined, renewed and applied to transdisciplinary problems of today? Architectural inquiry is in a dynamic situation with plenty of research strategies to discuss for the future.

We invite Nordic and Baltic architectural researchers and PhD-students to discuss theories, methods and strategies in contemporary architectural research through the six interconnecting themes listed below.

Keynote speakers: **Adrian Forty,** Professor of Architectural History at the Bartlett School of Architecture, University College, London; **Michael Speaks**, Head of Metropolitan Research and Design at Southern California Institute of Architecture, Los Angeles; **Doina Petrescu,** lecturer at the School of Architecture, University of Sheffield; cofounder of interdisciplinary agencies *ReDesign* and *L'Association (des pas)* in Paris.

Conference language will be English as well as Nordic languages.

Call for abstracts for papers or posters on the following themes:

1. Lack of theory or new theoretical frameworks?
Teoribrist eller nya teoribildningar?

2. History and historiography: is there a Nordic architectural research?
Historia och historiografi: Finns det en nordisk arkitekturforskning?

3. Practice relevance versus peer-review publications
Praktikrelevans kontra vetenskapliga publikationer

4. Integrating design-based methodology
Att integrera designbaserad metodik

5. New technologies: impact on research problems and methodology
Ny teknologi: inverkan på forskningsproblem och metoder

6. Urban research between social sciences and design
Urbanforskning mellan samhällsvetenskap och design

Deadline for abstracts: 10 December 2007
Notification of acceptance: 14 January 2008
Deadline for papers: 31 March 2008
Conference: 24-26 April 2008

Conference e-mail: a-inquiries@chalmers.se
Conference website: in progress

Links: www.arkitekturforskning.net
www.chalmers.se/arch/SV

Questions to: dyrssen@chalmers.se
caldenby@chalmers.se
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Arranged by:
Department of Architecture
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SE-412 96 Göteborg, Sweden

Abstracts on attached template, maximum 300 words, to: a-inquiries@chalmers.se. Deadline: 10 December 2007

Call for abstracts for papers or posters on the following themes:

1. Lack of theory or new theoretical frameworks?
Teoribrist eller nya teoribildningar?

Swedish architectural research is described as strong regarding its close connections to society, professional practice and users, but weak regarding theoretical frameworks. Is this the case in all Nordic-Baltic countries? What new relevant theory is emerging and how can it be used? Are architectural research theories not (yet) scientifically established, but potentially of interest for other scientific fields? Worth discussing are also new productive relations between theory, practice, methods and the empirical.

2. History and historiography: Is there a Nordic architectural research?
Historia och historiografi: Finns det en nordisk arkitekturforskning?

Two decades of the Nordic Journal and Association for Architectural Research have contributed to establish Nordic architectural research as a scholarly field both nationally and internationally, and to form networks to enhance the quality of the research. This gives material for a historiographic reflection: Have the aims succeeded? If so, is there still something Nordic about the choice of topics and methods? And how do we investigate and write history today?

3. Practice relevance versus peer-reviewed publications
Praktikrelevans kontra vetenskapliga publikationer

How can research be disseminated with greater impact? Practice relevance is an important asset of architectural research. So are articles published in international peer reviewed publications. Practitioners don't read scientific papers, especially not in English. Researchers don't have the time to write in their native language and are not given credit for it. Here is a potential conflict of strategies and perspectives to discuss.

4. Integrating design-based methodology
Att integrera designbaserad metodik

Design-based and artistic modes of research are under strong development in Europe. What methods are being established and how are they legitimized? How are practice-based fruitfully combined with traditional scientific methodology? What kind of knowledge is produced and how is it communicated? It can also be discussed in what ways this field is being set up in relation to professional practice as well as to structures of research funding.

5. New technologies: impact on research problems and methodology
Ny teknologi: inverkan på forskningsproblem och metoder

New information and communication technology (ICT) as well as new techniques in building and construction have had great impact on societal organization, urban space, cultural expressions and everyday life as well as on the tools and methods of architectural practice. In what ways is research on these topics influenced by the changes? What are the consequences of ICT for conceptualization, representation and communication in design practice and research?

6. Urban research between social sciences and design
Urbanforskning mellan samhällsvetenskap och design

Urban design, planning and development demand increasingly integrated approaches. Like (other) architectural research the field is wide and heterogeneous, and with its inherent transdisciplinary possibilities it also runs the risk of falling between given categories and becoming fragmented or neglected. How can theory and research methods contribute to productive, transdisciplinary approaches? How can design-based methods be integrated in urban research?

Abstracts on attached template, maximum 300 words, to: a-inquiries@chalmers.se. Deadline: 10 December 2007

Architectural Competition Nordic Symposium

Stockholm
October 16-17, 2008

Throughout the history, design competition has been deployed as a reliable and acquiescent system for assuring quality and as an efficient instrument for evaluation of the best design solutions.

Nordic countries are enjoying over hundred years of tradition in organizing architectural competition for selection of the best design practices. Every year, about 100 architectural and urban design competitions take place in the Nordic countries. The competition system is a recognized endeavour in the Nordic countries to elevating qualities and minimizing uncertainties in architectural design. It is also used to give partaking opportunity to talented architects to express their visions, to demonstrate their professional skills and to be rewarded, admired and endorsed publicly.

Competing in architecture has also gained new relevance in Europe through the EU's Directive 2004/18/EG. Nowadays, the competition appears as a means to acquire new ideas and good design solutions for the whole of Europe. Architectural competition is also becoming a promoting method of architectural services in European market. According to the EU Directive of 2004/18/EG, public organizers of competitions are obliged to announce their competitions in public.

Structure:
The Symposium will be held in Stockholm. It is organized in cooperation between NoEND, NA (Nordic Association of Architectural Research) and the architect unions in the Nordic Countries. The Symposium is designed for all who are interested in architectural competition issues including senior researchers, PhD fellows and the universities teachers as well as critics and practitioners that have interests in architectural competitions.

Prominent keynote speakers will lead the symposium each day. We very welcome scientific papers and essays within the themes of the symposium.

The selected papers will be presented by their authors at parallel thematic workshops with opportunity to get expert advices in-group and/or individually. The best papers from the Symposium will be published in a Book of Proceedings.

Abstracts and Themes:
You are welcome to submit your Abstract before *December 1, 2007*. Abstracts can be written in English, Danish, Norwegian or Swedish with maximum 400 words. The workshops cover the whole architectural competition process; from programme, evaluation, selection, and ranking of the entries up to the appointment of the winner.

The symposium is going to be organized in four workshops each covering one of the following four themes.

- Architectural History Theme: background, establishment, demands, use and the development of roles for the architectural competition.

- Architectural Judging Theme: Organization, judging, ranking and selecting an entry; how the jury appoints/selects a winner in architectural competitions and justifies/motivates its choice.

- Professional Theme: the importance of architectural competitions for developing best practice, professional skills, designing new ideas and as a way to purchase architects/architectural services.

- Political Power and Urban Design Theme: architectural competitions as political issues in architecture; public spaces and town planning; competition as a way to express power; Making decision for the future built environments.

Registration and Fee:
Deadline for registration is due *May 1, 2008*. The fee for attending the Nordic Symposium is 1 500 Swedish Crowns (VAT not included). The fee includes 2 dinners, coffee/tea refreshments, and copies of papers. The number of participants is restricted.

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Magnus Rönn, Associate Professor, magnusr@arch.kth.se
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For further information and early registration, please contact the Organizing Secretariat.
Papers and Abstracts can be sent via e-mail attachment to Ms. Charlotte Svensson:
charlottes@arch.kth.se

More info: http://www.kth.se/abe/Institutioner/arch/Competition