CHARGING THE VOID - (*Perception ODD LOGIC*)

By STINA AHLQVIST

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Abstract

As a concern for how new city developments invest in commercial public space of economic activity rather than cultural activity and inclusion, part of a global trend and also the case of Umeå's ambition to reach the population growth of 200 000 inhabitants by the year of 2050. The question to be asked in this regard is what kind of effect does this produce on the way we as local inhabitants can take control and be part of the creation of our own living environment? Or are we just victims of a life consumed by slow decay due to the capital dominance?

In relation to this main concern, the project has been developing through the aspect of acknowledging inferior space and abandoned objects as a method and typology to analyze alternative ways to perceive the city off based the logic of clear function and use, but in terms of human interaction and subjective perception of space. The point of departure and important key element for this development derived from the early stages of research and influential work by Robert Smithson's Monuments of Passaic New Jersey, (1967) with a main quote on the description of Smithson's work and the term of monuments, here defined by Ann Reynolds as: *"how something plot out and charge a space with meaning"*

Learning from memory traces of an abandoned set of futures evoked the idea and strive towards creating space not tied to a specific use or function, but as a collaboration and juxtaposition between form and the viewer's experience. In add to an understanding of a presence which ties together the past and the present as an indirect translation of the developed concept for contemporary Ruins, as the perception of void. The ruins association to object defined through the observer became a guideline towards the aim of designing non-hierarchical space, free of us and interpreted by the visitor within the city scape.

Based on this foundation this thesis aims to examine the possibilities of architectural structures which can encourage and create conditions for new cultural and social meetings. The abstract concept of space and deliberate openness to interpretation can allow the visitor to take co-authorship of their own living environment based on their personal understanding and imagination of that space. The action is by deliberate disjunction between form and viewer's experience forced by a superimposition plan as a **design strategy** for redeveloping the current Döbelns Park into a new culture park in the city context of Umeå, Västerbotten, Sweden. Fragments of the park will in add create a system of integrated monumental sculpture scapes, as a network of in-between small scale interventions adapting to specific site conditions together with implemented greenery. To secure areas within the city scape with access to greenery and social interactive meeting points, part of the **Urban strategy**.

Key words: Void, Ruin, Abstract, Minimalistic, Decay, interpretation, imagination

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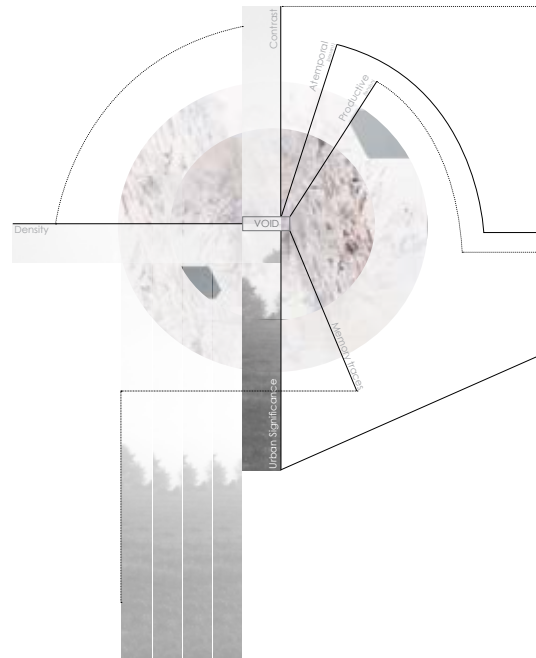
'Charging the Void'

Method for project intervention to create architectural pre-conditions by deliberate disjunction between form and viewer's experience, forced by a superimposition plan of multiple layers.

Void: Nothing is a pronoun denoting the absence of anything. Nothing is a pronoun associated with nothingness. In nontechnical uses, nothing denotes things lacking importance, interest, value, relevance, or significance

'Void within the Void'

Urban strategy to implement fragments of sculpture scapes as a system to form a network of in-between small scale interventions adapting to specific site conditions in relation to Urban Void areas.

'Qualities of the Void'

- Self-interpretation (Subjective)
- Urban Significance
- Dynamics
- Atemporal
- Contrast
- Adaptive
- Flexible

'Presence of Absence'

Not referring to the Void as 'nothingness', but rather a presence of absence, is the translation of the quality of the void as for how something plot out and charge a space with meaning.

'Hierarchy in Reverse'

To empower the local public in taking co-authorship of their own living environment by the use of architectural structures of non-hierarchical order, open to self-interpretation.

Hierarchy: An arrangement of items (objects, names, values, categories etc) in which the items are represented as being 'above', 'below', or at the same level.

'Aesthetics of Decay'

The transient ideal of imperfection can inform a principle of aesthetic appreciation in contemporary urban design that nothing is finished. All is ephemeral and fading - in fading, the poetry of Decay and the aesthetics of Ruin design is the guide line towards new spatial definition of public space.

Decay: To become decomposed, rot, (material). A gradual fallling into an inferior condition; progressive decline.

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Mumford, Lewis (1937) *What is a City?* Architectural record

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Västerbotten 03 -1982. Amatörteater i Västerbotten. Grotteatern p. 144

Översiktsplan Umeå Kommun. (2017) Samrådshandling. Medgivande LAN 10-41

Music

Pink Floyd - High Hopes

Alan watts – The Dream of life. From the Alan Watts lecture series, (features in Nuages – Dreams

Precedent Studies

Parc de la Villette – Bernard Tschumi, Peter Eisenmann (1979-97)

New town of Melun-Sénart – OMA, Rem Koolhaas (1987)

LIST OF FIGURES - in order of appearence

LIST OF FIGURES - in order of appearence

"This is the result: the city that they speak of has much of what is needed to exist, whereas the city that exists on its site, exists less."

(Italo Calvino, 1974. invisible Cities)

INTRODUCTION

The transient ideal of imperfection can inform a principle of aesthetic appreciation in contemporary urban design and landscape architecture, that nothing is finished. All is ephemeral and fading - in fading, the poetry of Decay and the aesthetics of Ruin design, is the structure and influence to the conceptual framework and implementation plan of redefining Döbelns Park into a new Culture Park, in the city context of Umeå, Västerbotten, Sweden.

This introduction will introduce the starting point and background research of the work based on a developed concept of contemporary Ruins. The ruin as a tension between destruction and production is an opportunity for creation to evolve during conflict. The potential within this duality aspect of process and change can therefor be referred to as the opportunities of dynamics in rethinking the use and formation of physical organization of public space. The metaphoric analysis of the contemporary ruin is what shaped and developed the structure and concept of the project. Considering the potential of space associated and charged with a sense of presence rather than clear function, asking h*ow can the ruin referred to as voids in the urban fabric claim urban significance?*

Using the Ruin as an aspect of void when talking about post-industrial relics, abandoned areas and objects within the urban fabric: The perception of the Void in relation to the built fabric is then contemplating the duality aspect of fragments being part of a whole.

The productiveness of destruction feeding construction, condemns the void to 'emptiness' in relation the supposed functions of a city. The so to speak 'holes' or 'scars' identifies with ugliness, no use, and waste of space. However, these relics and abandoned, transitional spaces, unifies among themselves a different type of typology within the grid system, but separate from the built environment. Like a musical piece, the relation between the beat and the backbeat is the core elements but in correlation to the 'pause' the hanging note, the shift in dynamics will enhance the rhythm. Can the silence of the pause, as the urban void, claim the rhythm of the City? These observations later came to be further redefined through the second phase of designing the proposal, into an abstract notion of space based on the ruin as a self-imposed quality for self-interpretation.

From the notion of cultural decay in its physical form, as the

perception of Void, is what can be acknowledged, portrayed and ultimately reused to reshape our own modern day in the inevitable process of contemporary decay. What can be learned from turning an interest towards inferior space, is the possibility of how to make use of and understand pre-existing qualities[1]. It is the quality of the abandoned object to be reviewed, the quality of interface and interlocking of information to coexist and the quality to embrace and learn from abnormalities to gain a 'new way of seeing'.

1. Reference Images for developing new Void Typology (see ref. Images p xiii-xiv). based on the pre-existence of plinths in the Umeå river. Used as previous infrastructure during the wood industry (late 1700- mid 1900) for shipping wood (logs) to export/import via sandhamn in Holmsund.

Right: Map of Umeå river infrastructure (around 1950's) showing the wood industry in use.
Far right: Present day remnant of the Plinths in the river. (oct. 2016)
Next Page: Traces of post-industrial relics along the river. Monuments of Umeå

OBJECT VOID: "Memory traces of an abandoned set of futures"

Monuments gives a sense of remembrance, a value to the perceived void
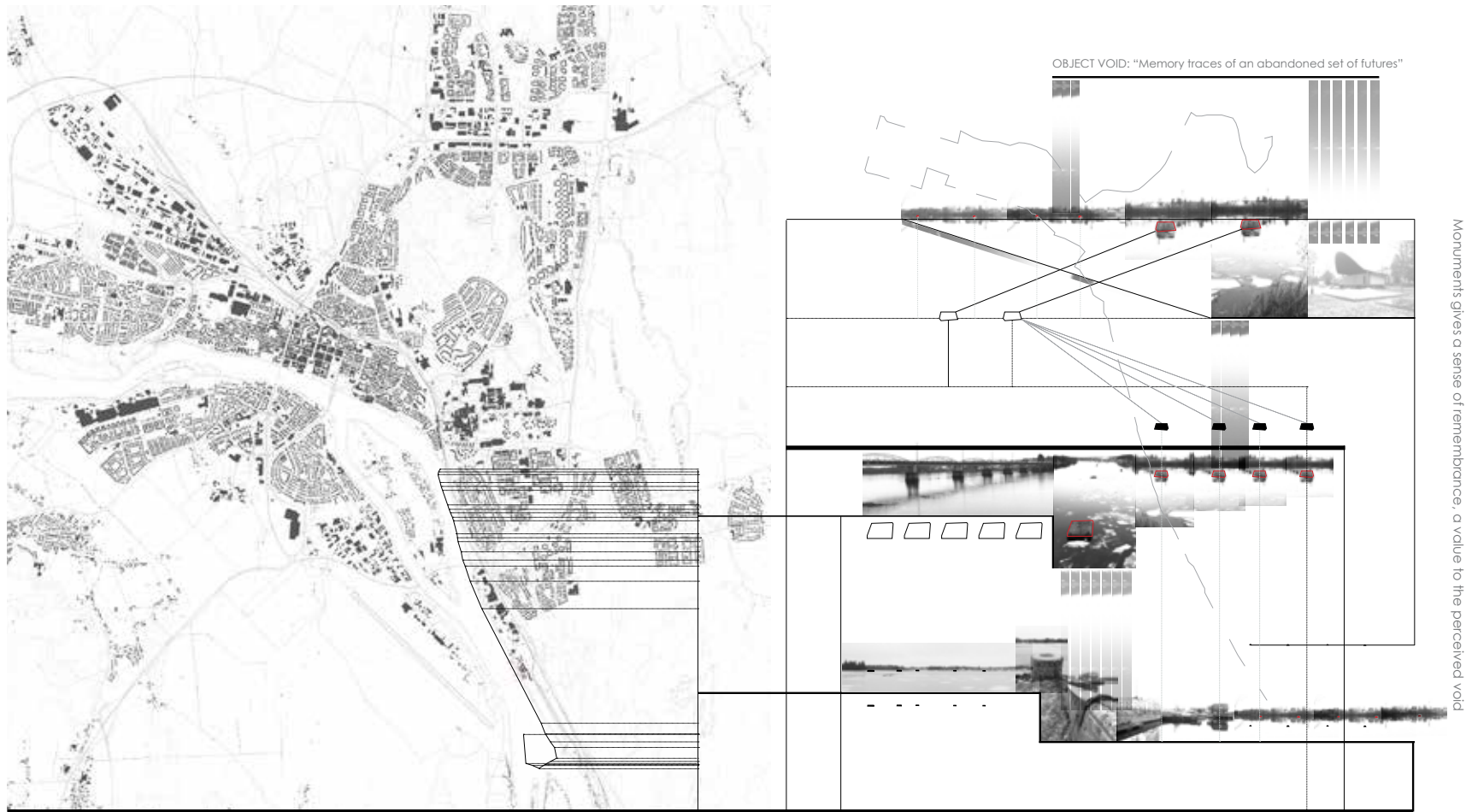
Identify Relics: Through Object definition: Monuments of Umeå

OBJECT VOID

6. Territory Void volume
5. New grid typology in relation to Object Void
4. Perception of Object Void in relation to Context (grid)
3. New grid typology in relation to Object Void
2. Object Void in relation to itself
1. Voids, part of a whole (Grid)

CONTEXT (VOID)

7. Voids in the context of built fabric
6. New Grid Perception
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1. Built Fabric Structure. Planned/function (Grid)

VOID TYPOLOGY

6. Territory Void volume
5. Perception of Void in relation to new grid typology
4. Object Void in relation to itself, new typology grid
3. Perception of Object Void in relation to Context (grid)
2. Voids, part of existing typology (Grid)
1. Existing Urban Fabric

Developed Void Typology based on the notion of the correlation and coexistence between different structures and the perception of the hierarchy of the built fabric in relation to inferior space and objects.

Analytic Methodology tool, through abstractions, identify Voids in the Urban Fabric

My interest for the topic has developed into the matter of turning the perception of void into the aesthetics of building design and how the physicality of the void together with and deriving from pre-developed notion of void (qualities) and identified fields can impose and alter the dynamics within the current city fabric. Developing an alternative framework for public space based on the concept of in-between structures and how the notion of 'nothingness' can generate and charge new meaning to urban voids. The ultimate goal of this research is to create a spatial framework proposing a new dynamic to the existing structure by the means of shaping flexible and adaptable structures which are based on user-definition.

In contrast relation to strict programming of open space which has created a condition where public activities are increasingly regulated and controlled. When urban redevelopment produce new public space for consumption and economic activities, rather than social activities and inclusion. The question in this regard, considering The City of Umeå being under current redevelopment with a growing and densification scheme to reach the goal of 200 000 inhabitants by the year of 2050, is what kind of impact will this have on the rhythm of the current structure of the restrictions and limitations that occurs for the residents to take authorship of the creation of their own living environment?

An example of this phenomenon is when Umeå municipality decided to plan another shopping mall in the center of the City, *Utopia* part of a remodelling plan of the City square, *rådhustorget* as preperation and face lift for the city to become the new capital of culture (2014). The cause by the new mall and town square forced the demolishion of the formal center stage, *Apberget* to be removed for the sake of the new foundation work with drainage pipes and electricity lanes. *Apberget* used to be a popular meeting spot especially during summer to sit down and stare at people walking by but more importantly *Apberget* was a gathering point for political events and minor performances as a democratic platform for the public to raise their voice. The modest form and size as an elevated plinth with a few steps was an important, symbolic attraction point simply due to its nature as being a public multifunctional gathering point. (See reference image next page, *xv*)

Image courtesy from: https://alltatalla.se/umea/apberget-rivs-vid-ny-galleria

Image courtesy from: http://www.landetsfria.se/artikel/113020

In relation to the current situation of how the city of Umeå is growing invested with an interest of commercial use rather than cultural, as a counter act towards this programing of public space, the framing of this study is to understand the Urban Void as the opportunity for creative and spontaneous infills of interventions in contrast to the strict, (over)planned structures of the City fabric. Looking at the ability to allow disorder as a method and tool to alter and claim new spatial definition for availability and the use of temporary vacant space, generated by public use. Making ecological reclamation in in-between city-scapes, in the context of socioecological and economical rethinking.

The developed design strategy is based on the principle that cultural events should derive *for the people by the people:* making the visitor co-creator of its own public environment. An abstract concept of space and deliberate openness to interpretation can allow a co-authorship based on their personal understanding and imagination of that space. This is a reminder of the importance of the previous use of *Apberget* and the playgrounds in Amsterdam by architect Aldo Van Eyck. The case study of Van Eyck's playgrounds (1947) is an example

of and reference to the child in the city with exploration of play as a cultural critique on post-war top-down arrangements to a bottom-up approach of new cityscapes, which would give space to the imagination defined by the user. The playgrounds were established during the redevelopment of post-war Europe, but one can still recall the importance of such an urban significance to conquer with universal top-down buildings like *Kulturväven* in Umeå (2014).

The public playgrounds by Aldo Van eyck was designed to made useful to all participants of the city, Van Eyck states that: *"The public playground has to be attractive as a meeting place for everyone, including adults, if its existence is to be justified. It also has to be acceptable to the city even without the movement of the child"*[1]

Regarding the design philosophy of the play apparatuses which Van Eyck designed for his playgrounds he states the following: *"It is my oppinion that the play apparatuses should be elementary in form in the sense that they satisfy the movements that the child discovers anyway"*[2]

Image of Aldo Van Eyck's Playground in Amsterdam (1971). Resource: google images

This is what will inform the developed design strategy for structuring new public space, focusing on creating 'subjective space' in a city context. Even though the case study of Van Eyck is specifically talking about playygrounds, it is to understand a structure unlimited to its own restrictions as a guideline for in-between scenery towards social interaction and cultural infills.

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1. **Aldo Van Eyck (1962)** *On the design of play equipment and the arrangement of playgrounds.* Translation of a lecture given at the Marcanti, Amsterdam

2. **Ibid.**

01 THEORETICAL FOUNDATION - Perception of Void

Master Thesis in Laboratory of Sustainable Architecture Production

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2017

CHAPTER 1 - Thesis Statement

CHARGING THE VOID – THESIS STATEMENT

Influential work by Robert Smithson.

Only the hierarchy of the built fabric condemns the void as inferior to the functions of a city and to the perception of undesired space with no function and the lack of social realm. To claim 'hierarchy in reverse' and urban significance is to understand the power of the void as a tool for changing the existing dynamic and rhythm of the city grid, currently defined by the organization of capital dominance.

The qualities within the typology of the Void will enhance the rhythm and dynamics of physical organizations, to help relocate the way we perceive and read our context off the logic of an organized grid system, by the potential of the inferior space in-between. Not to feed the syndrome of *'a life consumed by slow decay'* colored by predominant inward facing building blocks taking no responsibility to co-host or making dialogue with its surrounding spaces, but to better sustain social interaction and movement between built structures. Form is the process to

development; therefore, form is needed to frame the void as an adaptable quality to change and the potential for flexibility in time and space.

The method and concept of 'Constructing the void', is to allow the relation between form and viewer's experience to be shaped by their own interpretation and use of that space, by charging potential areas with new function and activity based on the qualities and aesthetics of Void and Decay. Robert Smithson states in his essay *A tour of the Monuments of Passaic, New Jersey* (1967) *"Buildings don't fall into Ruin after they are built but rather rise into ruin before they are built."*[3] We can then understand and consider the inevitable process of decay as a defining factor to perception of change and overlapping life spans. Learning from Memory traces of an abandoned set of futures: As a metaphor, the value and significance of post-industrial relics, monuments, brings out an awareness as for how they *'plot out and charge a space with meaning'* defined by its own typology and importance of its origins (yet undefined

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3. Smithson, R (1967) *A tour of the Monuments of Passaic, New Jersey*

by current lack of function). Asking how can the ruin, referred to as voids in the urban fabric claim urban significance in post-industrial landscapes? Robert Smithson continues to explain and referring to the relic as following, *"Passaic seems full of 'holes' compared to New York City, which seems tightly packed and solid, and those holes in a sense are the monumental vacancies that define without even trying, the memory traces of an abandoned set of futures"[4]*

Understanding a process which brings together the past and the present shaped into new understandings and potential of new places to allow alternation, adaptation and redefinition of space.

Ann Reynolds discusses the work by Smithson's in her book on *Robert Smithson: Learning from New Jersey and Elsewhere[5]* and adds on the note of Monuments, *"This is why Smithson's chooses 'monuments' as his image category; The term implies moments in the historical and cultural past and the physical points of reference for these moments. As markers, monuments plot out and charge a space with meaning, but in themselves they are simultaneously physically still and filled with opportunities for temporal awareness through remembrance."* The duality within the monument expresses a complexity in understanding the marks as expressions and redefined as voids for the potential of making new and possible futures by the current state in which they are now lacking a function or just function.

To claim urban significance, is to seek and create new meanings, aim for ecological rethinking and to make ecological reclamation in abandoned landscapes. Understanding its past and the potential of its future, according to any object abused to time, is like a signal to a symbolism of a reality which will identify itself from the importance of its origin. How different fabrics coexist and unifies as new structures, how one trace enhances the other and how the notion of duality will compose new facts as tools for de-formalization. Debating the complex relation between a duality of time and space. If we can use and acknowledge the notion for how something 'plot out and charge a space with meaning', the Void then, not referring to the

4. Smithson, R (1967) *A tour of the Monuments of Passaic, New Jersey* (See reference Image next page (18))

5. Reynolds, A (2003) *Robert Smithson: Learning from New Jersey and Elsewhere.* The MIT Press, Cambridge, Massachusetts, London, England

our hide-out. And I mean it!" said a little blonde girl who had been hit with a rock.

As I walked north along what was left of River Drive, I saw a monument in the middle of the river—it was a pumping derrick with a long pipe attached to it. The pipe was supported in part by a set of pontoons, while the rest of it extended about three blocks along the river bank till it disappeared into the earth. One could hear debris rattling in the water that passed through the great pipe.

thropomorphic conclusion. I will merely say, "It was there."

Across the river in Rutherford one could hear the faint voice of a P. A. system and the weak cheers of a crowd at a football game. Actually, the landscape was no landscape, but "a particular kind of heliotypy" (Nabokov), a kind of self-destroying postcard world of failed immortality and oppressive grandeur. I had been wandering in a moving picture that I couldn't quite picture, but just as I became perplexed, I saw a green

mise-en-scene suggests the discredited idea of time and many other "out of date" things. But the suburbs exist without a rational past and without the "big events" of history. Oh, maybe there are a few statues, a legend, and a couple of curios, but no past—just what passes for a future. A Utopia minus a bottom, a place where the machines are idle, and the sun has turned to glass, and a place where the Passaic Concrete Plant (253 River Drive) does a good business in STONE, BITUMINOUS, SAND, and CEMENT.

Was I in a new territory? (An English artist, Michael Baldwin, says, "It could be asked if the country does in fact change—it does not in the sense a traffic light does.") Perhaps I had slipped into a lower stage of futurity—did I leave the real future behind in order to advance into a false future? Yes, I did. Reality was behind me at that point in my suburban Odyssey.

Passaic center loomed like a dull adjective. Each "store" in it was an adjective unto the next, a chain of adjectives disguised as stores. I began

The Great Pipes Monument. (Photo: Robert Smithson)

The Fountain Monument: Side View. (Photo Robert Smithson)

The Fountain Monument—Bird's Eye View. (Photo: Robert Smithson)

The Sand-Box Monument (also called The Desert). (Photo: Robert Smithson)

Nearby, on the river bank, was an artificial crater that contained a pale limpid pond of water, and from the side of the crater protruded six large pipes that gushed the water of the pond into the river. This constituted a monumental fountain that suggested six horizontal smoke-stacks that seemed to be flooding the river with liquid smoke. The great pipe was in some enigmatic way connected with the infernal fountain. It was as though the pipe was secretly sodomizing some hidden technological orifice, and causing a monstrous sexual organ (the fountain) to have an orgasm. A psychoanalyst might say that the landscape displayed "homosexual tendencies," but I will not draw such a crass an-

sign that explained everything:

YOUR HIGHWAY TAXES 21
AT WORK

Federal Highway Trust Funds 2,867,000	U.S. Dept. of Commerce Bureau of Public Roads State Highway Funds 2,867,000

New Jersey State Highway Dept.

That zero panorama seemed to contain *ruins in reverse,* that is—all the new construction that would eventually be built. This is the opposite of the "romantic ruin" because the buildings don't *fall* into ruin *after* they are built but rather *rise* into ruin before they are built. This anti-romantic

Passaic seems full of "holes" compared to New York City, which seems tightly packed and solid, and those holes in a sense are the monumental vacancies that define, without trying, the memory-traces of an abandoned set of futures. Such futures are found in grade B Utopian films, and then imitated by the suburbanite. The windows of City Motors auto sales proclaim the existence of Utopia through 1968 WIDE TRACK PONTIACS—Executive, Bonneville, Tempest, Grand Prix, Firebirds, GTO, Catalina, and LeMans—that visual incantation marked the end of the highway construction.

Next I descended into a set of used car lots. I must say the situation seemed like a change.

to run out of film, and I was getting hungry. Actually, Passaic center was no center—it was instead a typical abyss or an ordinary void. What a great place for a gallery! Or maybe an "outdoor sculpture show" would pep that place up.

At the Golden Coach Diner (11 Central Avenue I had my lunch, and loaded my Instamatic. I looked at the orange-yellow box of Kodak Verichrome Pan, and read a notice that said:

READ THIS NOTICE:
This film will be replaced if defective in manufacture, labeling, or packaging, even though caused by our negligence or other fault. Except for such replacement, the sale

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aspect of nothingness, but rather a presence of absence, will impose a sense of hierarchy and ultimately define any moment of decay as part of a changing context and potentially its revival and reuse. How can then a presence of absence generate form to imply a new typology off based the current city grid?
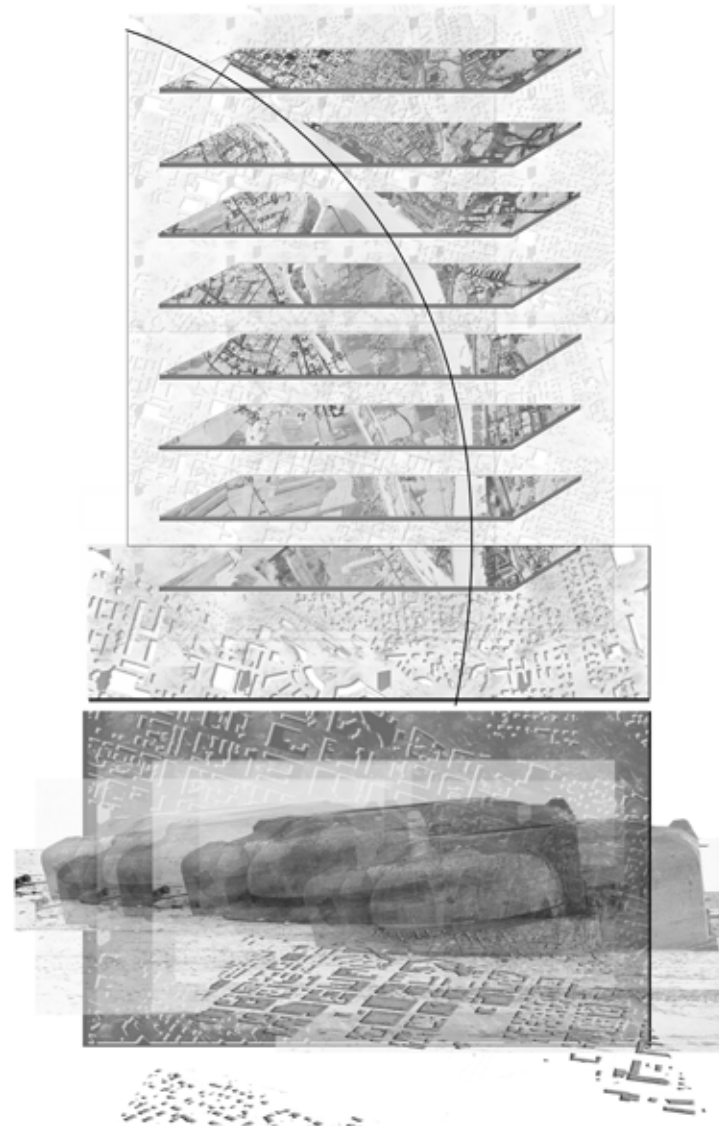
"A life consumed by slow Decay"

01 CHAPTER 2 - Understanding the correlation and dynamics of Urban void, City Fabric and Social Fabric

UNDERSTANDING THE CORRELATION AND DYNAMICS OF
URBAN VOIDS, CITY FABRIC and SOCIAL FABRIC

This Chapter covers the theoretical foundation of understanding the relation between Urban voids through the reference of the city as a grid system and the restrictions which occurs when street patterns defines as actual borders and the limitations which follows by the speed of the car to dominate the formations of a city life. And considering the progression of a city redevelopment by the means of economical organization instead of the importance of the social tissue to define a holistic and collective use of public space. Referring to material by Roger Trancik, Lewis Mumford and Bernardo Secchi.

URBAN VOIDS

Debating the issue of Urban Void is a constant struggle of the perception and the duality of urban voids both as inferior space with lack of meaning and definition and for the same reasons hidden pockets within the structures of the city fabric, in which they contain tremendous potential to reclaim and impose new meaning and function and to reconnect with existing pre-qualities. To only overlook the possibility of these places

as waste of space and with the lack of spatial definition which condemns them to uncertainty of their own existence in relation to its own system, is being outlived by the (Decay) progression of the structure itself. What would the reversed image be to the perception of Void as the structure for Hierarchy in Reverse and generator of new public space?

To clarify the meaning of Urban Void in simple terms, it can be referred to either as Functional Urban Voids (positive space) which are the structured existing built features referring to streets, public parks, squares and open parking lots which are part of the structure and plan of the built environment and long history of urban planning. These are Void areas which are defined with clear function and spatial definition and limitations in relation to the built fabric. But then we also have less desired Urban Voids (negative space) which in its present state are referring to fields which have lost their initial function, once planned and part of the system but now succumbing to its own urban decay. Abandoned due to lack of meaning and clear

function with a purpose, when the City is taking a new turn and is redeveloping into a different direction. Or areas which are in need for redevelopment because they fail to connect to its surroundings and were not well planned to begin with. These areas can be detected between the lines and directions of function and logic, as atemporal areas where you can trace its origin but not sure of its present purpose and usage. In-between areas which in relation to the function of the planned city grid are condemned to inferior space.

The inevitable process of Decay in relation to a progressive city in constant change and transformation is not only a self-destructive pattern, where urban development gets out dated by urban decay, but also a constant struggle. To deal with the interruptions and lack of coherency within the city, both in the matter of spatiality and the aesthetics of things is a constant dual confrontation towards the perception of inferior space through the eyes of the planned city and the true potential of the inferior space. The imbalance between the perfections and imperfections of functional and non-functional space,

coexisting within the same typology should not dismiss the one or the other. The city needs it scars, it is built upon a history, leaving its traces all around, and the dynamic of the void-space, void-object or void-area, becomes fundamental in our perception of how to read and locate ourselves among built structures. The traces are based on historical impact and urban development.

To really understand the structure behind the Urban Fabric, it is needless to say that as oppose to an alternative option of proclaiming complete order, the City grid proves to itself that it is impossible for the structure of logic not to contain interruptions and in-between fields. This is the foot print of the social fabric, acting out and alter the plan of use. Complete order indicates no room for scars, if we are modelled into the 'perfect image' we are modelled onto a template which cannot allow change, and change is vital for process and progression. Complete control will prevent development, therefore the urban voids are crucial for the dynamics and change of the City

Fabric. It is a strive to control the tempo, enhance the pause to give life to the rhythm.

By justifying and acknowledging the void as a fundamental part to an existing grid structure, making use of the understanding of traces and areas no longer servants of their original intentions as interventions. In conflict to the way we perceive and understand our surroundings based on functions and logic, when in the process of Decay can we formulate new beginnings and start to understand a different logic based on formal functions traced as markers and scars on the contemporary typology? Understanding the moments of Decay as defining aspects for voids in the urban fabric. But why then ask questions, impose meaning and give our attention to what seems to appear only as 'holes' in the landscape to us? Why even questioning the importance and need of inferior space?

Roger Trancik points out in his book on *Finding Lost Space* regarding the relation and impact on in-between public space that *"Urban space is seldom even thought of as an exterior volume with properties of shape and scale and with connections to other spaces"*[6] . To deal with the in-between spatial structure is fundamental to the structure itself. We can easily detect and form the pattern of built structures, but if we fail to connect our built pattern to its surroundings, in all dimensions, let alone how it immediately will reshape previous patterns in new formations by pure existence. It is a question and matter of considering the reconciled phenomenon of interrelationships and joint definitions of the in-between space as a quality in itself. Further Trancik defines the Urban Void as following: *"Urban void can be interpreted as an urban area being without permeability and social realm. Urban voids are undesirable urban areas that are in need of redesign, anti-space, making no positive contribution to the surroundings or users. They are ill-defined, without measurable boundaries and fail to connect elements in a coherent way."*[7] It is from the perspective of order and logic in which we seek to look for the meaning and function behind spaces, to perceive our surroundings based on the norm

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6. Trancik, R (1986). Finding lost space, theories of Urban Design. USA, Van Nostrand Reinhold Company. p.1 chapter 1

7. Trancik, R (1986). Finding lost space, theories of Urban Design. USA, Van Nostrand Reinhold Company. p.1 chapter 1

that everything ought to be part of a clear place and order, logic and function, following a certain kind of hierarchical pattern. That is what to be judged by if not. **How can ephemeral space instead better be the guideline for generating public space, not defined by clear function and use but by the free association and adaptable quality?**

To reclaim the notion of Urban significance and the awareness of the necessity for Urban Voids, the problem of the observation is generated by the presumption of lack of function equal the lack of meaning. If by measuring and grading the hierarchy of space to function and logic, we seek to overlook spaces with no clear function and border, yet with a hidden potential of previous importance and meaning. Because A space is never completely lost or abandoned, if by only the occasion of temporary use, it can still host an area for art installation, short cuts, potential play-ground / soccer field and so forth. We can then classify the urban void into the category of potential meaning rather than lack of function. Talking about the potential of inferior space,

Trancik gives an answer to his own debate on lost space that: *"We need to reclaim these lost spaces by transforming them into opportunities for development; infill and recycling can incorporate such residual areas into the historic fabric of the city. Existing public plazas, streets, and parking lots that are presently dysfunctional and incompatible with their contexts can be transformed into viable open spaces."*[8] This observation allows the perception of inferior space to change into the potential of redefinition and regain new function but keeping the distinct character and outlines of the place. Further Trancik explains the potential as follows, *"By identifying lost spaces in the city as opportunities for creative infill, local governments can allocate funding to stimulate private investments through "enterprise zones" and other community-development programs."*[9] With the opportunity for network and collaborative work such as crowd funding to empower these areas with social engagement and interaction, by bottom-up approach to city design and public space is another approach to strengthen the development infill to infiltrate within the pre-existing

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8. Trancik, R (1986). Finding lost space, theories of Urban Design. USA, Van Nostrand Reinhold Company. p. 19
9. Ibid. p.

economical physical organization as the structure and power of the Void.

CITY FABRIC

Referring to the Modern movement from the early 20th century, followed by a universal acceptance for the Functionalist program of architecture and urban planning, based on ideals of pure form and unbounded, democratic, or flowing space. The movement spread with increasing impact after the second World War, originated in Europe by a small group of idealists. Architects and landscape designers reduced the conditions to formal, abstract considerations, offering fast and economical solutions although ultimately resulting in exciting designs in theory but yielding segregated urban buildings and spaces in practice. Form follows function but with a lack for attention to regionalism and environmental identity. According to Trancik: *"Somehow, without any conscious intention on anyone's part, the ideals of free-flowing space and pure architecture*

have evolved into our present situation of individual buildings isolated in parking lots and highways."[10] The contradiction in designing the whole but with a significance incapability to connect with all elements. Further Trancik discusses the matter: *"Public urban space merely serves the utilitarian function of accommodating roads to get one quickly from A to B with little regard for the quality of the trip"[11]* Naturally being critical towards such a strong design concept for planning Architecture and urban planning purely based on form and clear function but with no clear and real dialogue of its surrounding space. During the 1950's a new counter movement, trying to redefine the underlying principles and formal expression of urban space through pre-development of Functionalism, by critically examine the aesthetic design principles was the Rationalism in lead by Aldo Rossi of Italy and Ricardo Bofill of Spain. Trancik explains the new developed movement: *"A reconstructed Functionalism, Rationalism promotes a concern for public open space over a preoccupation with individual buildings. It looks at historic models for inspiration. The movement has a*

10. Ibid. Chapter 2, p. 21
11. Ibid. Chapter 2, p. 21

strong political component, criticizing capitalism for polluting both architecture and urban space"[12] The need for redirecting and change the focus and perception of what public space means and what kind of impact and meaning it has on its users as the foundation towards a holistic and sustainable ground based on the collective rather than the individual becomes significantly fundamental. Further Trancik describes the issue of economic advantages interfering with public space, which should be modeled on the principle of inclusion rather than exclusion: *"The Marxist ideology of the movement is directed at undoing the problems of lost space caused by the marriage of Functionalism and private enterprise"[13]* Absence of context and open space, Robert Venturi sets the stage for the Post Modern Movement regarding the contradiction and complexity towards the whole, here exemplified by Trancik via words by Venturi: *"An architecture of complexity and contradiction has a special obligation toward the whole – its truth must be in its totality or implications of totality. It must embody the difficult unity of*

inclusion rather than easy unit of exclusion."[14]

Even the impact of the Functionalist Grid, as an easily applied mechanical method for organizing separate parts, has for the adoption of the grid become not only guide lines to emulate but actual rules to physically define, it has predetermined the exterior space in which inhabitants of such a city scape forces to live within.

Not a literal transformation of the principle of the grid, but the functional grid for the city fabric is built upon a structure and order to link public and private buildings and open space together in a supposedly coherent way. But the problem occurs when the grid becomes the defining infrastructure and harsh pattern followed by the mobility of the car, the speed of the City before the walking person in clear borders of a network consider the individual object rather than the relation between all elements. Trancik discusses the matter of the grid in the context of built fabric, *"While the grid has the advantage of*

12. Ibid. Chapter 2, p. 36
13. Ibid. Chapter 2, p. 36

14. Ibid. Chapter 2, p. 37

flexibility and expandability and is not inherently bad as an ordering device, it can contribute to a loss of spatial containment, especially when the lines of the grid become superhighways and the spaces between become 'prairies strewn with factories and other centers'"[15] However, not to dismiss the logic behind the structure of the grid, because even the unplanned, spontaneous and in-between are in need for guide lines and type of structure in order to control the limitless possibility. Which is a necessity to be able to identify itself with permanent features and for temporary use. But there is a serious matter by letting the grid lines of a street pattern become the actual definition of borders and the way it imposes a pattern for us to move around accordingly in separate and continuous disrupted fields. The clear hierarchy of auto-mobility with the lack of social and integrated intermediate space is by an infill imposing a structure onto a strong social relation of users yet by economic definition and based on a physical organization for consumption and economic activity, as previously stated.

The key-notion on referring and using the Grid is not to simply use it as defining borders, Trancik points out that *"The effectiveness of the grid as an organizing system really depends on whether it is used to connect or separate different elements"*[16] The strong duality towards the grid must be examined thoroughly to not dismiss the possibility of the grid as simple guide lines to claim harmony and proportion to the assembly of parts and fragments. As oppose to the contradictive shadow of pre-dominance of ruthless limitation borders toward urban space. We need to claim a transparency and flexible use to the principle of the grid, to maintain and sustain the public room on a human scale.

The concept of giving shape to the void in the context of an organized and planned urban structure is to define a pattern which is not done under control, but generated by the use and experience of that place. Deriving from the relation and pre-existence of the physical dimensions of an area, detected as a problem regarding its lack of capability to relate to its

15. Trancik, R (1986). Finding lost space, theories of Urban Design. USA, Van Nostrand Reinhold Company. p.30-31

16. Ibid. p.30-31

surroundings due to current (mal)function. The distortion of a mirror reflection is containing its own rules, yet reflected on and displayed as the perception of itself as a new image, deriving from its own existence. It is a dual contextuality being able to identify and create the illusion of itself to better emulate and relate to its pre-existence. Yet the reflection of the mirror is what we see and ultimately believes. The aspect of void then, should detect, reflect and finally alter the perception of the surrounding by imposing the change from within. What tools of guidelines should be addressed in order to make order to the undefined?

SOCIAL FABRIC

The issue we face in today's society in the way cities exists and continue to evolve, is via the predominance of economic organization and infill through consumption and economic activities. Apart from this agenda which is not considering the social aspects of pure activity, contribution and inclusion, is also

a matter and disconnection between the planned structure and the actual use. According to Trancik: *"The Decisions about growth patterns are made from two-dimensional land-use plans, without considering the three-dimensional relationship between buildings and spaces and without a real understanding of human behavior."*[17] The way we plan and perceive the urban fabric will determine the way we behave and adapt to built environments as human beings. Pre-existence of built fabric, typology and infrastructure will determine the way we exist part of and as the inhabitants of a City structure. The top layer which ought to be the foundation grounds towards a holistic and collective living.

How physical organization is responding and imposing itself onto its immediate surroundings, in relation to the context and matter of urban fabric, gets fundamentally caused by its necessity for the social tissue to define any built structure or place by the impact of its users. Without the power of a social footprint, physical organization is perceived as an isolated

17. Ibid. p.1, Chapter 1

object with no connections and contribution to its surroundings. Because one could claim that what is architecture if not the tool for nourishing and give shape to the framings and hosting of social and cultural life? Trancik states the sociological concerns of the City Fabric as: *"One may describe the city in its social aspects, as a special framework directed toward the creation of differentiated opportunities for a common life and a significant collective drama"*[18]

Lewis Mumford emphasizes the importance to give primarily value and significance to the social fabric as a predominant feature and confronts the issue on the gap between human relations and built structures in developing urban planning in his article on What is a City[19] : *[..] social facts are primary, and the physical organization of a city, its industries, and its markets, its lines of communication and traffic, must be subservient to its social needs. Whereas in the development of the city during the last century we expanded the physical plant recklessly and treated the essential social nucleus, the organs of government*

and education and social service, as mere afterthought, today we must treat the social nucleus as the essential element in every valid city plan.[..]

Further Mumford explains the parameters of the City as a whole: *"The city in its complete sense, then, is a geographic plexus, an economic organization, an institutional process, a theater of social interaction, and an aesthetic symbol of collective unity."*[20] The city as a theatre of social interaction where everything else only serves to make the social drama. Driven by the social needs and requirements, however if we fail to develop space corresponding to what the city really needs and the product of social impact and requirements, a dysfunctional growth will begin to re-alter and decompose the city from its preferably coherent whole, to a defragmentation of all its individual and furthermore long term isolated parts. The issue is to plan for a city which will continue to evolve and how to maximize the capacities of space in multifunctional usage and resistance to the decay of its own progression. Because we cannot prevent

18. Trancik, R (1986). Finding lost space, theories of Urban Design. USA, Van Nostrand Reinhold Company. p
19. Lewis Mumford, 1937. What is a City?

20. Ibid.

the change, it is equal to time and time will leave its marks (scars) no matter what. But if we can truly understand and emulate human behavior transformed into adaptable and flexible structures, we could better follow the growing and changing path predetermined and deriving from the users.

The moment of redefinition is an explanatory condition to understand the potential of the falling victims of social and cultural decay. A self-progressing process questioning and altering the result of its own image. It is not the masterplan or vision of what something could be or look like but rather the outcome of its inhabitation. The part where a building becomes alive and gets torn down by its users. How can a building shield itself from social abuse, to foresee the moment of decay and live through it?

Social progression and development will outlive any built structure and force it to redefine. That is, the building inevitably falls victim of *"a life consumed by slow decay"*[21] and is therefore condemned to self-ruination. The need for new flexible and adaptable space becomes a crucial point, keeping up with the ever growing and fast moving social intercourse.

Bernardo Secchi discusses the social significance in his article, For a town-planning of open spaces: *"The missing links are inept definition in these areas are the reflection of a decomposed society, in which 'the spaces in between things', between objects and subjects, between my house and my neighbors, between their office and mine, is traversed by many strangers, and is not a meeting place, has become 'empty' because it plays no recognizable role."*[22] Bridging the gap for unifying built structure, function and use is promoting the task of capability to fill the capacities of social, cultural and ecological growth to all aspects of holistic collective living.

Further Secchi explains the social impact on urban planning and action as following: *"Their unified plans and buildings become a symbol of their social relatedness; and when the physical environment itself becomes disordered and incoherent,*

21. Pink Floyd – High hopes

22. Bernardo Secchi, 1993. For a town-planning of open spaces.

the social functions that it harbors become more difficult to express."[23]

Conclusion:

Public space must derive from a different typology than the unified pattern for infrastructure, industry, commercial, domestic and civic use. If public space is perceived as isolated islands in function, mobility and access with relational connection to its surrounding rather than sub diverted street patterns, a new typology and morphology for urban life will and can take place within the joint structure not constraint or compressed by enforced borders of infrastructure which currently will set the boundaries and define the pace of the urban movement as high speed promoters. The power of the pause, in a high-speed society, the power of disorder in a system of order and the power of the void in high defined physical organization, is the breaking point and what will alter the new way of perceiving, by counter movement of urban redevelopment. Not to disrespect or discounter, but to humanize and to put feet first.

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23. Ibid.

Perception of the in-between structure of a City Fabric. To relocate the way we perceive and

experience physical space off based the logic of an organized grid fabric

Background Image by Julie Mehretu- *Atlantic Wall* (2008) See List of Figures

"Black implies white, self implies others, life implies death"

(Alan Watts - Dreams)

01 CHAPTER 3 - Toward the difficult whole ('Hierarchy in Reverse')

TOWARD THE DIFFICULT WHOLE – ('Hierarchy in Reverse')

This Chapter aims to explain the duality aspects and correlation between parts and the whole for grounding the developed Design strategy on the superimposition of structuring design elements. The fascination for constructing the in-between is developing a methodology for organizing space off the principle of creating the 'complete image'. As a strong influence and foundation of this thesis, the notion on Ruins and the aesthetics of Decay is telling a different story on design appreciation. The way we perceive a constructed whole is usually by the logic of clear function and purpose, but what happens if we construct the in-between, using the traces of a past with the current structure for the potential of new formations of future purposes? To design by acknowledging the inferior space in relation to supposed functions is creating the possibilities for flexibility in time and space in order and defined by the observer. Referring to the work by Stan Allen in Points and lines and Precedent studies by Bernard Tshumi, Peter Eisenmann – Parc de la Villette and OMA, Rem Koolhaas – New town of Melun-Sénart (1987)

Key words: Duality, Field Condition, Superimposition, individual/collective – parts

"Field Conditions are bottom-up phenomena, defined not by overarching geometrical schemas but by intricate local connections. Interval, repetition, and seriality are key concepts. Form matters, but not so much the forms of things as the forms between things"[24]

"Though black implies white, self implies others, life implies death"[25], we are aware of the duality of things. With global phenomenon of capitalism, boom implies bust which leaves us with ghost towns and industrial graveyards. The design aspect and idea for structuring a whole based on individual elements and particularly the formation between these elements as a strong enforcing element counter provocative to the 'complete' structure of the 'image of the city' is questioning if a new typology can impose meaning and spatial definition to areas succumbing to the decay of its own structure? By acknowledging the constant change and process of a city under continuous transformation and use the conflict in destruction and production is to rethink the matter into a productive tool to claim construction based on the conflict of the two. Making use of the fact of inferior space by the hierarchy of the built fabric, as the potential infill and to empower and transform these areas based on the Identification and issue with the problem that occurs by a progressive surrounding succumbing to decay by the structure itself. As a process towards new spatial definition through the aesthetics of Decay, the necessity

24. Allen, S. (1985) *Points and Lines, Diagrams and projects of the City. Field Conditions*

25. Alan watts – The Dream of life. From the Alan Watts lecture series, (features in Nuages – Dreams

for understanding how to give value to the unplanned and structure the lines off based a logic to be able to really give shape to the Void, as a tool to claim 'hierarchy in reverse'. The relation between the complexity and contradiction between the parts of fragments to work in multifunctional purposes in the coherence and coexistence of the whole, Stan Allen describes in his book on Field Condition, Points and Lines : *"Field conditions move from the one to the many, from individuals to collectives, from objects to fields. The term itself plays on a double meaning"*[26]. The significance to give shape to the void is to apply a method based on the concept of duality. To create spaces which can be adaptable and flexible towards its users and surrounding. Create no disconnection between the one and the other. To achieve this, it should be considered to engage in a dialogue paying attention to the relation between elements while structuring the individual parts, as the formations to one whole. Allen continues to explain the term of field condition in the context of urban space: *"A field condition could be any formal or spatial matrix capable of unifying diverse elements while respecting the identity of each"*[27] Which is by looking at

and referring to pre-existence, the development of intervention units can derive from its context by the thought of planning new structures around the potential of the identified areas in direct relation and as a superimposition of the contemporary tissue together with new imposed structures, reflecting on previous systems. Which is what Allen points out on the character of the field condition as the tool to identify fields with the notion of pre-existence, current and new formations: *"in that the field significantly alters the Modernist relationship between form, program and space, as well as blurring the normative boundary between the discrete architecture building and larger urban forces and conditions."*[28] The principle of superimposition of different systems which coexists rather than dismiss other by the respect of the identity of each, is a way to create new meaning as a collective result which allows itself to be altered and defined by each other and by the quality of the individual components.

And If by referring to areas as fields, it defines itself with more than the mere geographic location and natural typology,

26. Allen, S. (1985) *Points and Lines, Diagrams and projects of the City. Field Conditions*
27. Ibid.
28. Ibid.

but with a typology which includes all levels of participant elements. It is referring to the relationship and potential among all the individual parts from pre-existence, current structures and social fabrics etc.: *"Fields work neither through regulating grids nor conventional relationships of axiality, symmetry or hierarchy. The rules of combination have less to do with the arrangement of distinct and identifiable elements, as with the serial aggregation of a large number of relatively small, more or less similar parts. Field conditions are relational, and not figural, they are based on interval and measure. Scale matters; field conditions depend on repetition, and require a certain expanse to register. Field conditions have a special capacity to make abstract forces visible."*[29] It is by this notion the abstract forces allow to be the new spatial definition of public space. To create the fragmented image, constructivism as by all abstractions, even referring to the field of art, the perception of an abstract image is revealing itself through the eyes half wide shut. What you see is the illusion of a proposed foundation altered by the viewer's observation. Allen end's by stating the following: *"Finally, a complete examination of the implications of field conditions in architecture would necessarily reflect to the complex and dynamic behaviors of architecture's users, and speculate on new methodologies to model program and space."*[30] The dynamic behavior of architecture's users is then determining the definition of the field and self-imposes the right to define space.

Could one argue that any physical organization will succumb to Decay simply due to the fact of its starting point by clear definition and limitations tied to a specific time era and function? Will this then ultimately be doomed to the defeat of decay by the definition of inevitable progression of Time? What happens if we give shape to the limitless definition, will it ever succumb to the perception of nothingness? By the pure limitation and shape of formations, which does not signify any sense of direct function, to simply not design the complete image, but fragments which will generate more use when not restricted by clear borders and function? Are we designing the Ruin by the limitations and strict borders of a specific defined case to serve one or many functions? Or should we better

29. Ibid.

31.Ibid.

design for flexible function, constantly changing and altering according to time, context and use, by reference of the Ruin through the aesthetics of Decay, as identified objects caused by progression in time, but lived through by the importance of its origins, today perceived as incoherent wholes defined by self-interpretation?

TOWARD THE DIFFICULT WHOLE – ('Hierarchy in Reverse')

To explain the matter of Field condition and superimposition as the attempt toward a coherent whole by disjunction and in-between formations, two main studies have been examined to understand the phenomenon and its possibilities.

1. Parc de la Villette – Bernard Tschumi, Peter Eisenmann
The study of the Parc de la Villette has been inspirational and influential work which helped developed my own design strategy based on the superimposition of multiple leveles to work as a coherent whole, yet as seperate functions. This helped formulate and understand a design philosophy which aims to encourage experimentation, freedom and user-definition of architectural interventions through disjunction.

2. New town of Melun-Sénart (1987) – OMA, Rem Koolhaas
The study of the New town of Melun-Sénart by Rem Koolhaas helped to develop my urban strategies by the concept of a system of Voids, which allow independent islands to guarantee beauty, serenity, accessibility and urban services to the city despite any new development.

1. Parc de la Villette, Paris, France (1979-97)

Parc de la Villette is a deconstructed park design won by Bernard Tschumi's competition entry in 1982. The park first established in 1979 with a goal and ambition along other projects to make Paris once more the art center of the world. The specific objectives were to create a product of international note, to build a national museum of science and technology and to create an urban 'cultural' park. The later development and design of the Park by Bernard Tschumi's team was to reflect on 'urbanism, pleasure and experimentation' and to achieve a unity between its architecture and landscape. The program included a large museum of science and industry, a cité of music, a major hall for exhibitions and a rock concert hall as well as the park.

The Parc is designed as a series of three specific systems. Tschumi creates what he called lines, points and surfaces and uses these elements as the architectural vernacular to create his deconstructive program. The superimposition of the three systems (Points, Lines, Surface) creates the park as it generates a series of calculated tensions which reinforce the Dynanism of the place. Each of the tree systems displays its own logic and independence. However, instead of attempting to integrate these three systems together as a cohesive and unified architecture, he instead superimposes each one of them so that they distort and clash with one another.

The system of points is structured 'follies' at the intersections of a 120-m grid, for cultural reference points. The second system of Lines are the pedestrian movement organized in two interconnected systems. One consists of cross axes of covered galleries and the second of a meandering 'cinematic' promenade presenting a sequential series of vistas and enclosures. The third system is referring to the surface of the park and the material of grass and pavement to best afford the activities that were expected to take place in different locations.
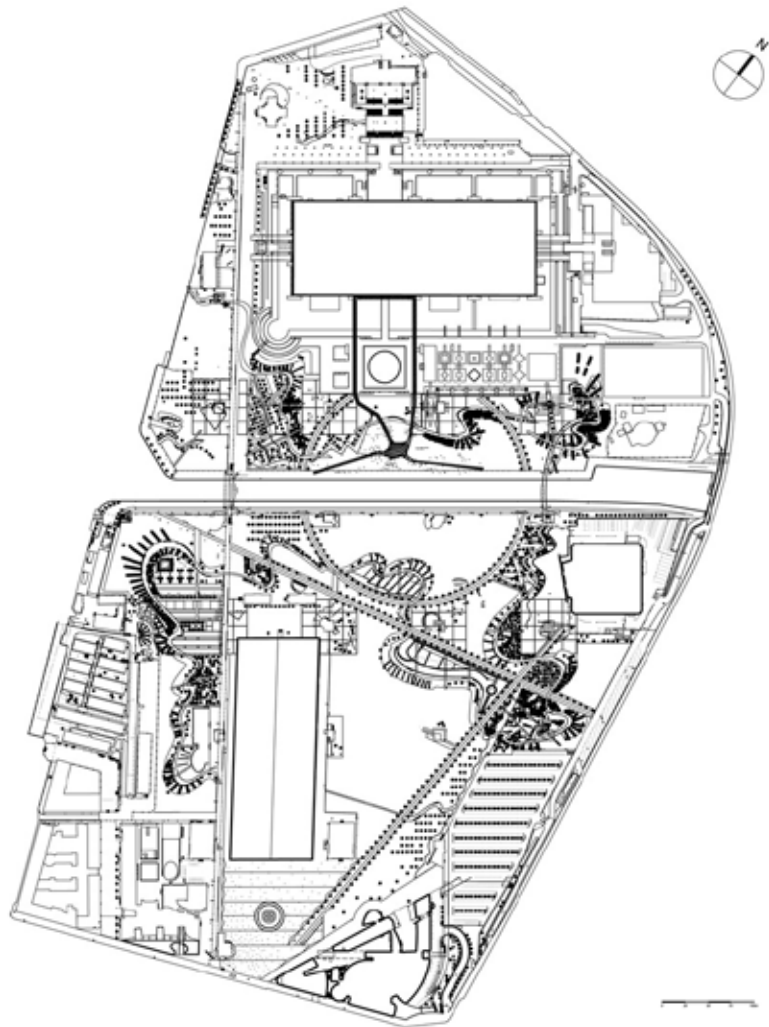
A) Courtesy of Bernard Tschumi: Plan of built Park

LIGNES/LINES

POINTS

SURFACES

THE SUPERIMPOSITION OF THE THREE SYSTEMS (POINTS, LINES, SURFACES) CREATES THE PARK AS IT GEN-
ERATES A SERIES OF CALCULATED TENSIONS WHICH REINFORCE THE DYNAMISM OF THE PLACE. EACH OF
THE THREE SYSTEMS DISPLAYS ITS OWN LOGIC AND INDEPENDENCE
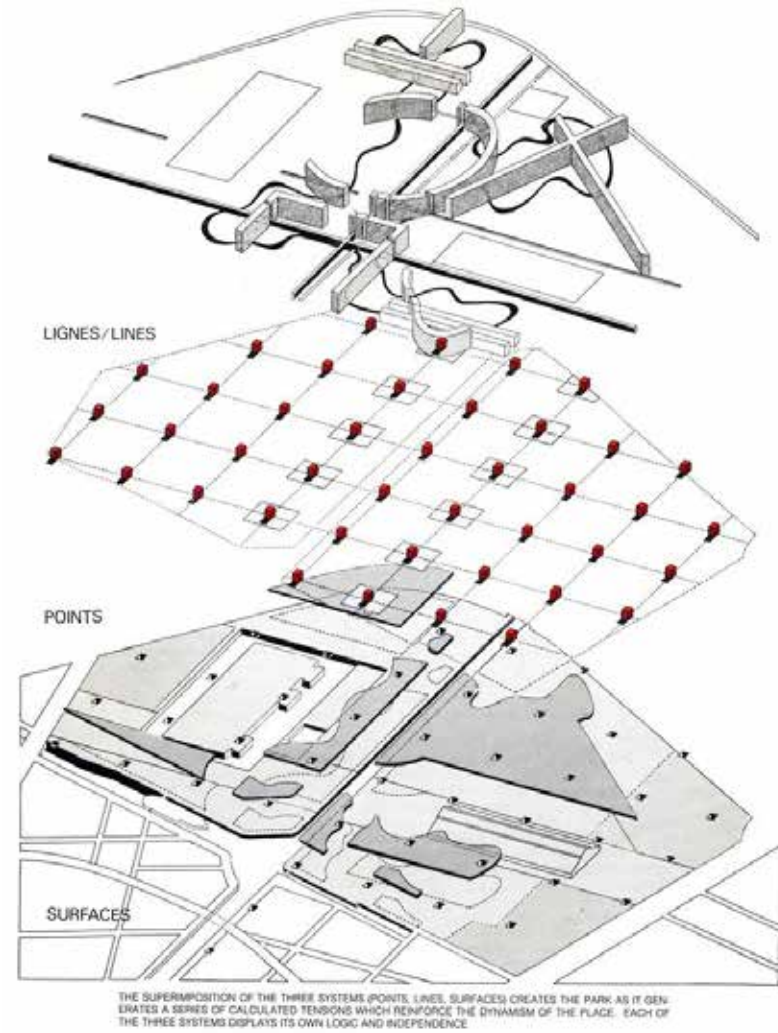
B) Courtesy of Bernard Tschumi: Plan extraction of the three imposed systems.

2. New town of Melun-Sénart (1987) – OMA, Rem Koolhaas

The vast urban project of developing the new town of Melun-Sénart by Rem Koolhaas, OMA was part of a competition in the year of 1987. The main concern and aim for the project was to concern about the unbuilt, the ecological nothingness: the beauty of the pre-existence of greenery and vast open country.

"The vastness of the landscape, the beauty of the forest and the calm of the farms form a daunting presence, hostile to any notion of development"

The essence of this project is a system of Voids- in bands, the propose was to direct the development of Melun-Sénart towards protecting and maintaining these voids. Part of these voids are pieces of the existing landscape, situated to bring together both the maximum amount of beauty and the most historical fragments.

The bands following the path of the major streets create controlled urban elements, while others distribute the major components of the new town on site.

The aim is that if the system of bands is established, the town of Melun-Sénart will be guaranteed beauty, serenity, accessibility and urban services, regardless of the architecture that is to come.

The voids further define an archipelago of residual islands. Each island can be developed almost completely independently of the others; the archipelago model insures that the island's unlimited freedom ultimately reinforces the coherency of the whole.

Bands

Bands and their designations: connections, circulations, programs, landscape, empty, borders

Bands and their event structures

Interbands: archipelago of residual islands

Circulation in the interbands

Principal circulations

Recreational facilities

Band of connections
industrial park
asphalt, parking
autostrade
greenery
nouvelle ville

Band of circulation
secondary route
park / "aisges sociaux" alternation
autostrade
woods with recreation, gardens,
billboards

Band of programs
street
existing elements: factory, forest,
farming, park
new elements: university, recreation,
garden
street

Band of landscape

Empty band
forest edge
pasture
building edge

Border band
river
water recreation
boulevard
lawn

Border band
countryside
park with recreation
river

C) Courtesy of Rem Koolhaas: Diagrams
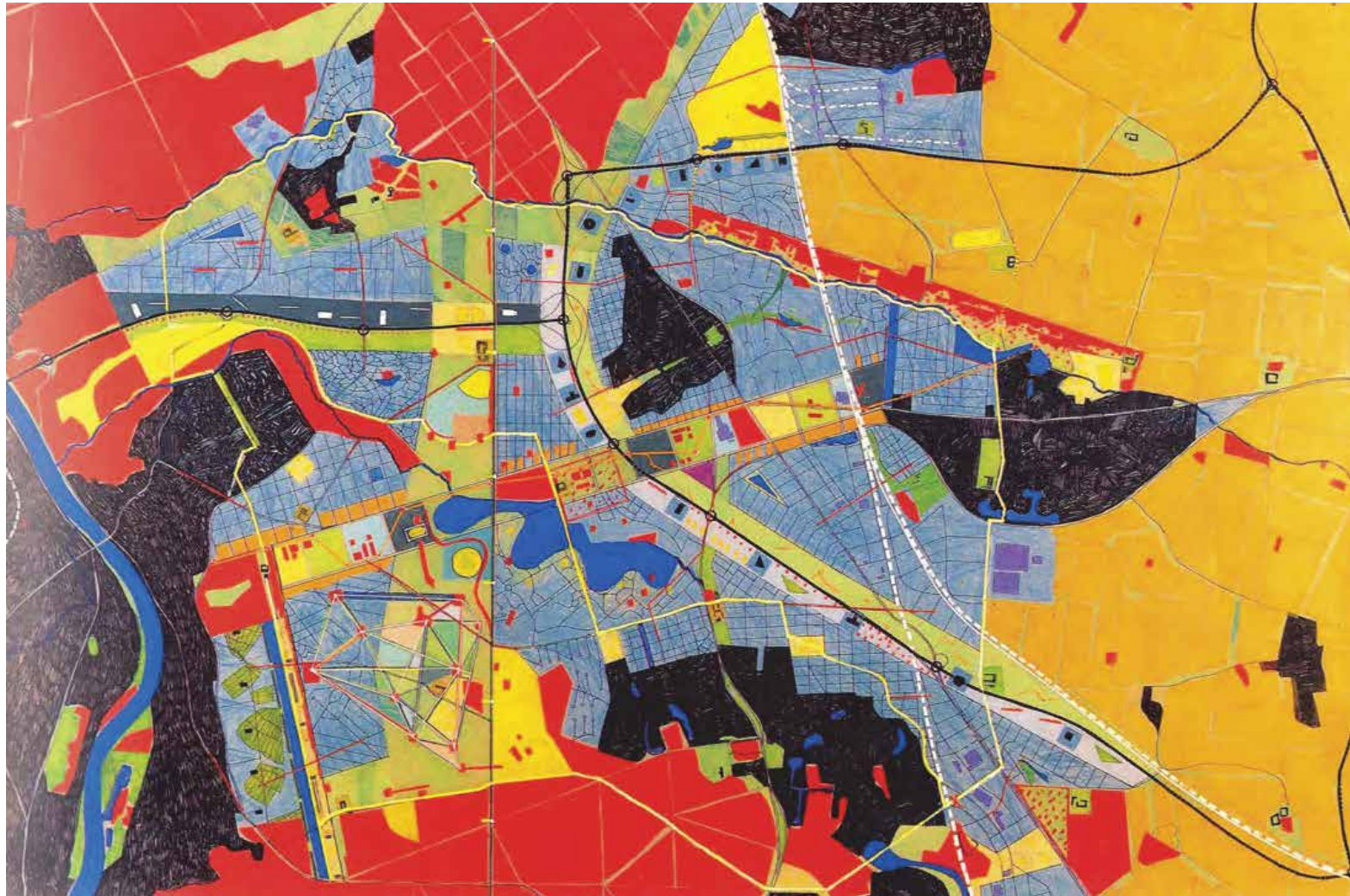
D) Courtesy of Rem Koolhaas: Concept Plan

"The current is drawing us"

(Italo Calvino, 1974. invisible Cities)

01 CHAPTER 4 - Perception of the City: ('The void within the void')

PERCEPTION OF THE CITY: ('The void within the void')
Through Invisible Cities by Italo Calvino

The altered image, the abstraction of structure, the perception of reality, the metaphoric use of current fabrics to define alternative realities within the existing context of built structure, is contemplating and conceptualizing the idea of the 'Void within the Void'. As a method for understanding the potential of perceiving the City fabric with a 'hierarchy in reverse', by charging the idea of informal spaces through permanent structures. To give shape to the voice of the observer reconciled by own experience and definition, according to situation. This chapter will present the perception of the viewer's experience as a defining aspect of time and space by the work of Italo Calvino's Invisible Cities and with a short note on Abstraction.

ABSTRACTION

Introducing the philosophy of 'Void within the void' with a short note on abstraction as the equal and crucial to experience, with a stress on visual free association. Within the diction and field of Art, Abstraction is used to describe nonfigurative objects, which refers to [..]art unconcerned with the literal depiction of things from the visible world [..] [..]In the 20th Century the trend toward abstraction coincide with advances in science, technology, and changes in urban life, eventually reflecting an interest in psychoanalytic theory[..] . Using abstraction as a tool, is then by definition, a user defined method of self-interpretation in the eye of the beholder and deliberate flexibility of the perceived object. To identify and extract information is one way to perceive the ordinary in potentially new ways. Furthermore, Abstraction plays its own battle between ambiguity and minimalism, with an overlap between the two. Ambiguity by thought and minimalism by altered reality. The abstracted information, fragmentized and selective use of data can bring out an essence, undressing layers of information, which will depict the same reality in new formations. Making the observer aware of a simultaneous relation between the reality we choose to see and the reality we seek potential to see. What better way to emulate a presence in which we normally tend to look for the obvious? The functions we seek to read in

understanding our surroundings, but instead stressing the idea of how abnormalities, altered, or slightly overlooked material can become a leading point in identifying blind spots within the structure by the perception of the built environment and the structure itself. By abstracting mechanism, we can distort and alter a presence of alternatives. All of which is personified within the quality and equal to the perception of void, given its loose definition. To alter is objective, to perceive is subjective.

PERCEPTION OF SPACE

In relation to the freedom of the perception of the void – (quality) and notion on abstracted and altered images read by subconscious mind, shaped by artistic and extracted geometrical formations. Individual experiences define the urban context by infinite city scales, meaning the town perceived by each individual and therefor flexible in its own nature prior to its users. The opposite definition towards the other which ultimately explains the same condition: adding layers to geometrical structures by dynamic and individual thought. In the book on Invisible Cities by Italo Calvino, A dialogue between the merchant's traveler Marco Polo and the emperor Kublai Kahn is a conversation about the expanding empire told by Polo through various fictitious cities, but which are actually just describing one city, Venice. Expressing the ambiguity and contradiction of perception of space based on the viewer's experience. It is not the city that defines the human but the human that defines the city.

Following are 7 selected quotes from the book touching on the topic as previously discussed on the matter of self-interpretation of space and the city as the infinite scale, used here to explain some main aspects towards the many and contradictive sides towards the one:

The ambiguous city:

"The traveler roams all around and has nothing but doubts: he is unable to distinguish the features of the city, the features he keeps distinct in his mind also mingle. He infers this: if existence in all its moments is all of itself, Zoe is the place of indivisible existence. But why, then, does the city exist? What line separates

the inside from the outside, the rumble of wheels from the howl of the wolves?"[32]

The hierarchy of the City:
"Your gaze scans the streets as if they were written pages: the city says everything you must think, makes you repeat her discourse, and while you believe you are visiting Tamara you are only recording the names with which she defines herself and all her parts"[33]

The pre-existence of the city:
"The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls."[36]

Space in Relation to Function and dual meaning:
"If a building has no signboard or figure, its very form, and the position it occupies in the city's order suffice to indicate

its function: the palace, the prison, the mint, the Pythagorean school, the brothel. The wares, too, which vendors display on their stalls are valuable not in themselves but as signs of other things: the embroidered headband stands for elegance..."[37]

Potential of perception of self:
"contemplating with fascination their own absence."[38]

The void within the void is referring to the free will and interpretation of space which to begin with is already an abstracted and altered milieu. What the sub-headings above are describing is the conditions to consider and what defines the experience toward the one. The City is the past, the current, the future, the will, the desire, the content in which we all inhabit and share our own stories and experiences. Perception of space borders on physical indications and the human mind. The ambition to achieve the void within the void is to apply a method which can incline and guide spatial definition to be separate yet part of a structure which can modify and change

32. Calvino, I. *Invisible Cities.* (1967)
33. Ibid.
34. Ibid.

35. Ibid.
36. Ibid.

space literally. which is happening already but through the premises of pre-order structures of non-human organization.
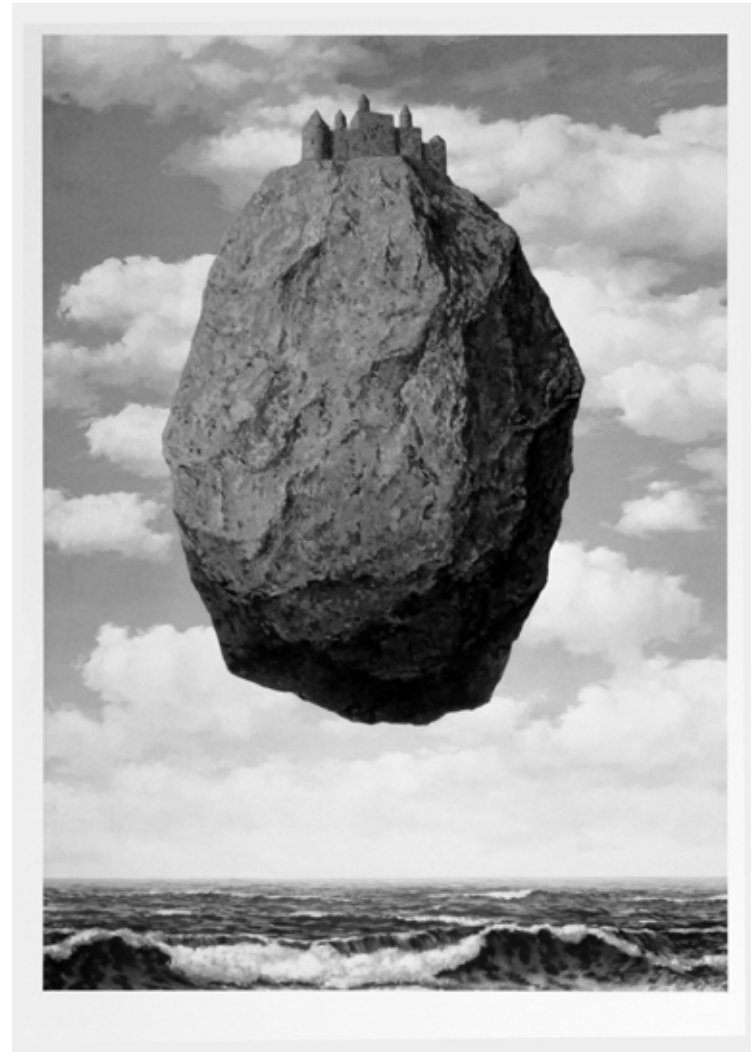
37. Ibid. (p.13-14)
38. Ibid. (p.77)

Next Page: Cover Image of the Invicible Cities by Artist René Magritte - Le chateau des Pyrenees (1961)
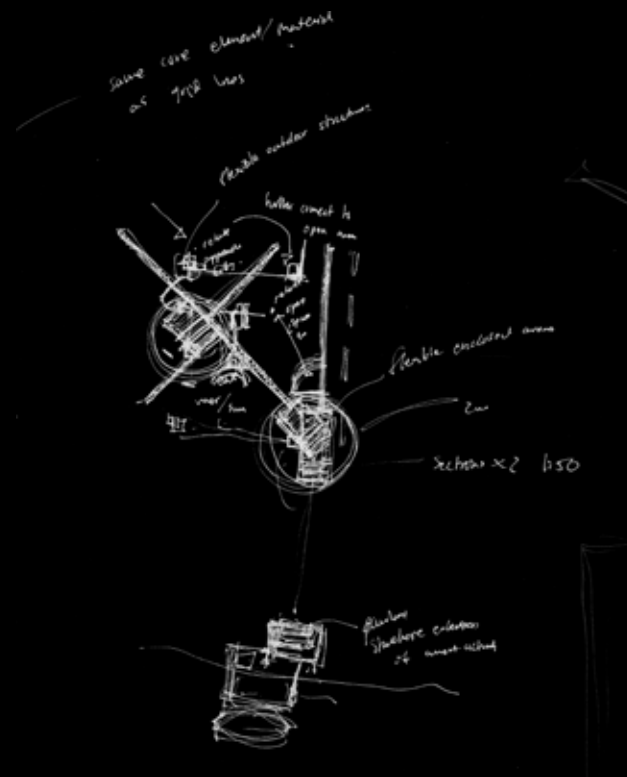
02 INTERVENTION - Perception ODD LOGIC

02 INTRODUCTION URBAN CONTEXT: UMEÅ

UMEÅ
Västerbotten
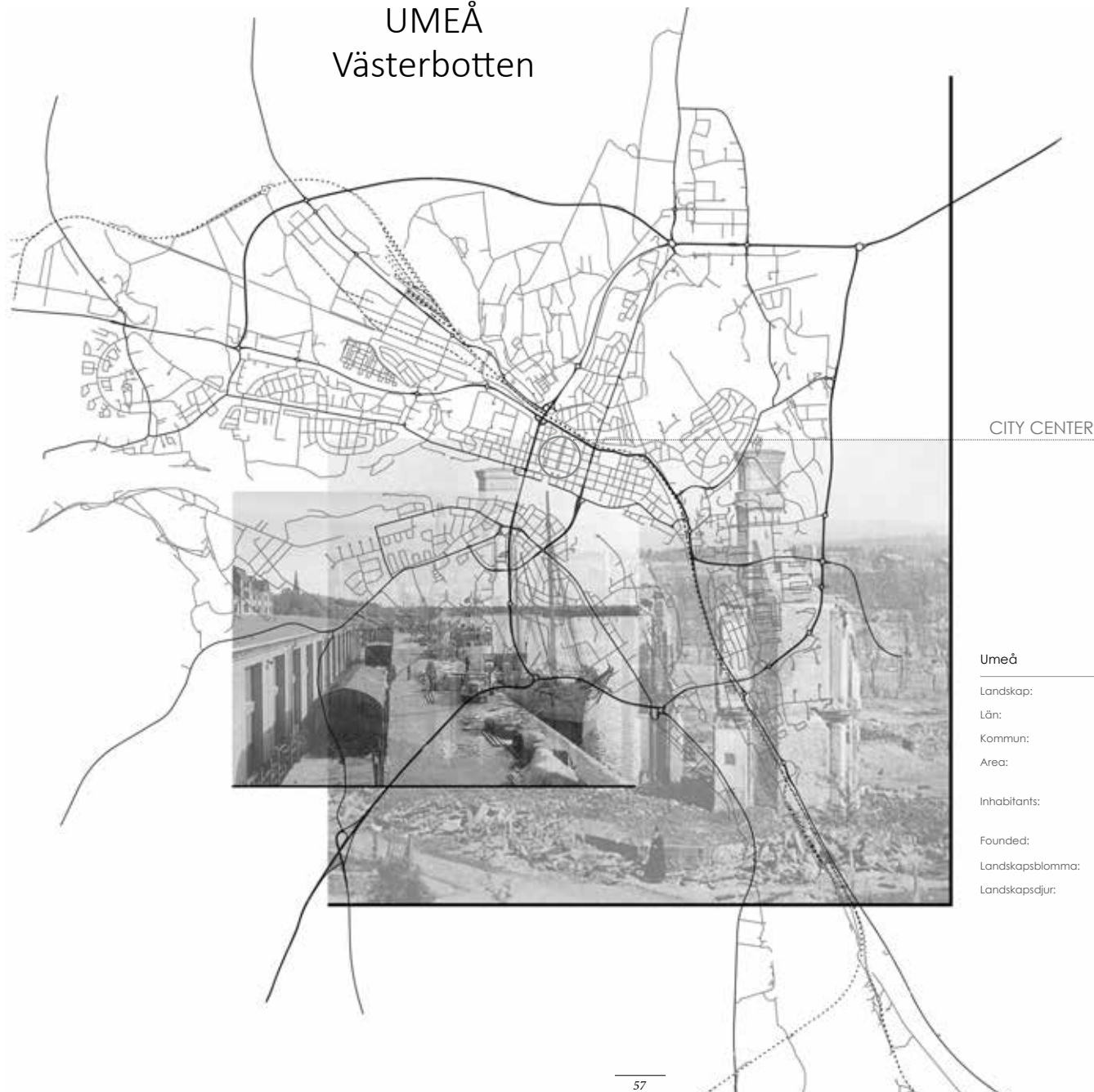
CITY CENTER

Umeå	Scale: 1:100 000
Landskap:	Västerbotten
Län:	Västerbottens Län
Kommun:	Umeå kommun
Area:	Tätort: 34.15 km2
	Kommun: 2, 367,61 km2
Inhabitants:	Tätort: 2331/km2
	Kommun: 51/km2
Founded:	1588/1622
Landskapsblomma:	Kungsspira
Landskapsdjur:	Ren

The City of Umeå was founded in the year of 1622, located in the north part of Sweden in the region of Västerbotten, Sweden. Large areas of the formal city were destroyed in the city fire, 1888. The redevelopment of the city, post- the fire event, reshaped its identity from being a small scale wood town with narrow streets and alleys into large tree framed esplanades to protect itself from similar events and houses built with new resistent building materials. Today the city is also referred to as the 'City of Birches'

The current population within the Umeå municipality is dated to 122 336 inhabitants (2016), making it the largest municipality in Norrland. Since the establishment of the Umeå Univeristy 1965, the population growth has been ever increasing.

Umeå was nominated Capital of Culture in the year 2014.
The ambition by the Umeå municipality is to reach 200 000 inhabitants by the year of 2050 with a slogan that says: 'Umeå wants more'. But the question in this regard is what impact will this have on the rhythm of the current structure, and the

restrictions and limitatioins that occurs for the residents to take authorship of the creation of their own living environment?

In contrast relation to strict programming of open space which has created a condition where public activities are increasingly regulated and controlled. When urban redevelopment produce new public spaces for consumption and economic activities, how can it better be planned for social activities and inclusion?

Umeå is founded

5 km Radius

3 km Radius

CITY FIRE

'Björkarnas stad'

Railway

Umeå Universitet

UMEÅ VILL MER

2014

SCHEMATIC TIMELINE OF EVENTS WHICH HELPED SHAPE THE CITY IMAGE OF UMEÅ (draft)

Umeå scale 1:100 000
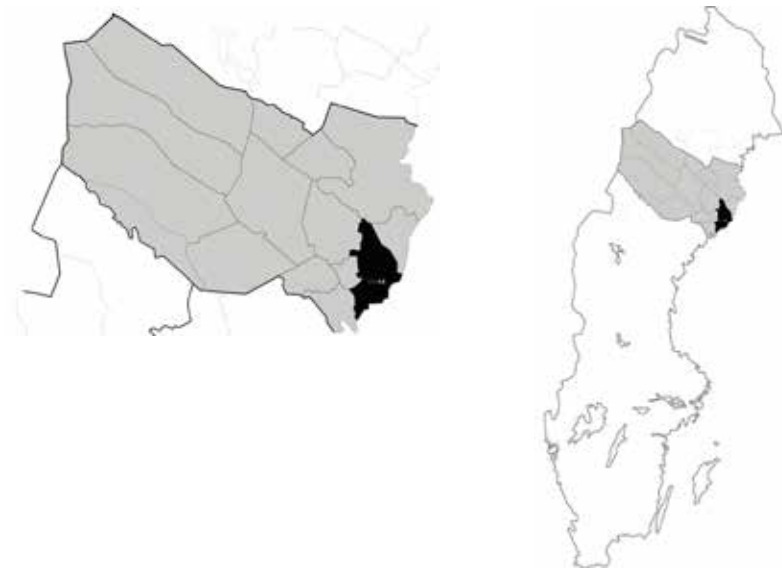
INFRASTRUCTURE

⎓ Car
── Buss
– – Railway
- - - Bike lane
· · · · Pedestrian
⋰⋱ Pedestrian Rings
▤ Ground parking
Ⓟ Parking Garage

PUBLIC EQUIPMENT

△ Culture:
1. Theatre
2. Library
3. Museums
4. Opera
5. Academy of Ballet
6. Folkets Hus
7. Hamnmagasinet
8. Lokstallarna

□ Education:
Art's Campus:
9. Arkitekthögskolan
10. Designhögskolan
11. Konsthögskolan
12. Humlab-X
13. Bildmuseeet
14. Sliperiet

CULTURAL HERITAGE
● Buildings (Draft)
● Rådhuset, Stadskyrkan and Residenset
Gräns för riksintresset (Draft)
värdefullt stadsparti kring gata (Draft)
Värdefullt stadsparti kring plats (Draft)
Värdefullt stadsparti kring park (Draft)
Riksintresset värdekärnor (Draft)

UTVECKLINGS PLAN
'staden mellan broarna' (Draft)
Kulturstråk (Draft)

Områders Diagram scale 1:80 000
1. Regementet
2. Haga
3. Berghem
4. Väst på stan
5. City Center
6. Öst på stan
7. Öbacka strand
8. Teg
9. Art's Campus
10. Main Campus (Umeå University)

Current Infrastructure trafic-borders scale 1:80 000

Umeå is planning a New circle route
with new access streets around the city

Figure ground scale 1:80 000

Street pattern 1:80 000
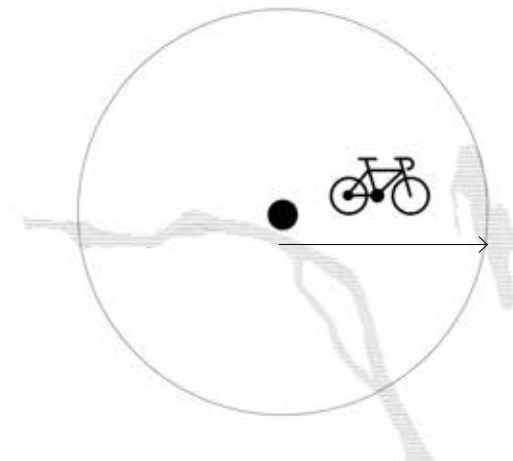
Umeå is consider the new densification
scheme and development of the city to re-
main within a 5km radar from the city core
to gain bike acesss around town

scale 1:200 000

The City Grid Development

━━━ 1864
▭▭▭ 1879
▬▬▬ 1889
▬▬▬ 1898
▬▬▬ 1922

1864: A new developing plan to expand the area
      around the old city core

1879: Complementary plan to improve the fire guard
      safety and protect the city core with new, widen
      esplanades of trees, at the East and West borders.

1889: New city plan for the demolished areas. (City
      Fire, 1888)

1898: 1898: Expansion of the City Grid.

1922: Two new development areas with new irregular
      patterns. Concept of moving away from the
      grid and plan a structure responding to existing
      features and typology of free standing houses.

"The main stair in Fran Furness's Pennsylvania Academy of the Fine Arts in Philadelphia is too big in relation to its immediate surroundings. It lands on a space narrower than its width, and faces an opening narrower than its width. Furthermore, the opening is bisected by a post. But this stair is ceremonial and symbolic as well as functional, and it relates to the hall immediately beyond the opening, to the whole building, and to the great scale of Broad Street outside."

-Robert Venturi, Complexity and Contradiction in Architecture

02 CHAPTER 5 - Concept Strategies and Program

RUIN — associated with → OBJECT — identified quality as perception of VOID charged with potential and meaning

which allows to be defined by own memory, idea and perception according to the observer and viewer's experience
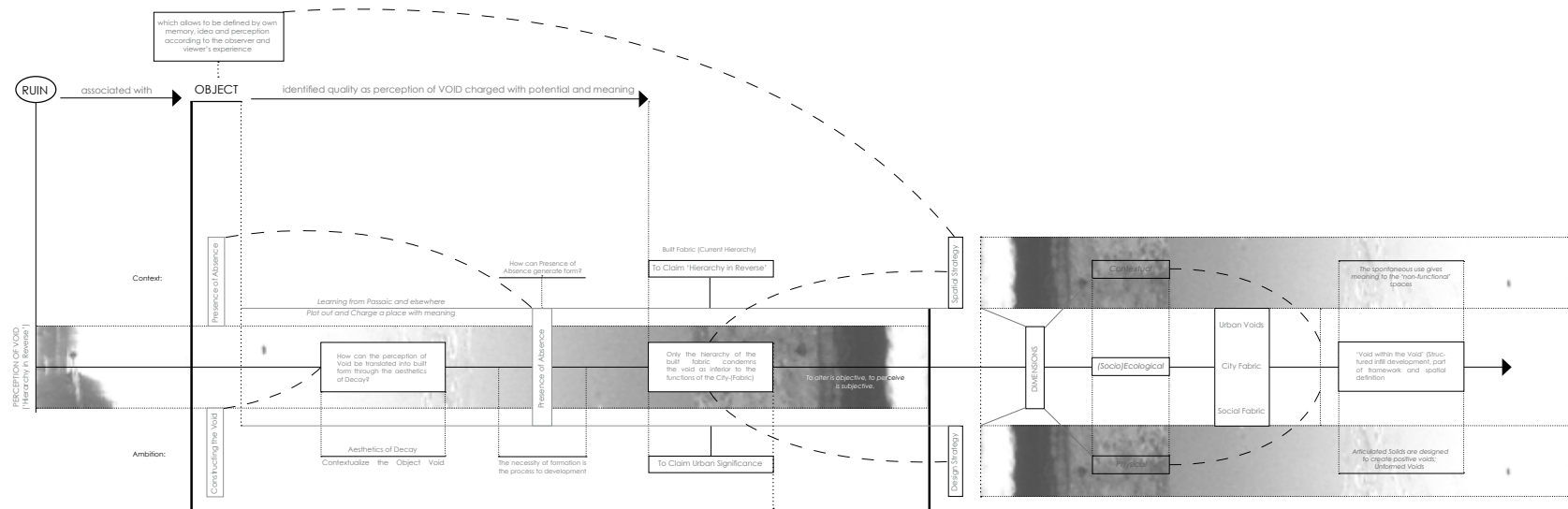
PERCEPTION OF VOID ['Hierarchy in Reverse']

Context:

Presence of Absence

Constructing the Void

Ambition:

Learning from Passaic and elsewhere
Plot out and Charge a place with meaning

How can the perception of Void be translated into built form through the aesthetics of Decay?

Aesthetics of Decay
Contextualize the Object Void

Presence of Absence

How can Presence of Absence generate form?

The necessity of formation is the process to development

Built Fabric (Current Hierarchy)
To Claim 'Hierarchy in Reverse'

Only the hierarchy of the built fabric condemns the void as interior to the functions of the City-(Fabric)

To alter is objective, to perceive is subjective.

To Claim Urban Significance

Spatial Strategy

Design Strategy

DIMENSIONS

Contextual

(Socio)Ecological

Physical

Urban Voids

City Fabric

Social Fabric

The spontaneous use gives meaning to the 'non-functional' spaces

'Void within the Void' (Structured infill development, part of framework and spatial definition

Articulated Solids are designed to create positive voids; Unformed Voids

PROGRAM and CONCEPT DEVELOPMENT: Charging the VOID: Perception ODD LOGIC

URBAN SIGNIFICANCE TO URBAN DECAY

Is to redevelop and redefine the area of Döbelns Park as an example of an Urban Decay caught in a stage of transition due to the progression of the City's redevelopment and in its present stage dislocated and disable to relate and interact with the city core to more frequent engaging in public interaction. To be developed part of implementation plan, into a new Culture Park based on the strategy of superimposition of five different logics. To evoke a sense of disjunction between the formation and viewer's experience as strategy of new spatial definition of public space.
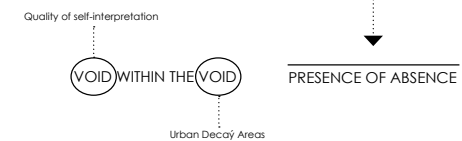
VOID WITHIN THE VOID

Is to propose a connective network of a system of fragmented interventions deriving and defined by developed superimposition plan of new Culture Park (Döbelns Park). To encourage and engage in social and cultural activities to be infiltrated within the densed city fabric.
By utilizing existing and available vacant land offers the possibillity to create a flexible network of small and large open spaces that accomondates to a range of diverse use and function for new public space.

HIERARCHY IN REVERSE

Is in contrast relation to strict programming of open space which has created a condition where public activities are increasingly regulated and controlled. When urban redevelopment produce new public space for consumption and economic activities rather than social activities based on inclusion. The aim for reclaiming a Hierarchy in Reverse is to empower the local public in taking co-authorship of their own living environment, by an **ABSTRACT CONCEPT OF SPACE:**

Quality of self-interpretation

VOID WITHIN THE VOID

Urban Decay Areas

PRESENCE OF ABSENCE

CONCEPT STRATEGIES AND PROGRAM

Developed Urban strategies based on the contextual investigation of Void Space. Developed Design strategies based on the interrelationship with the urban strategies and the developed understanding of qualities and aesthetics of the Void through theoretical background. Toward the difficult whole and new spatial definition to public space by abstract and minimalistic approach to designing elements.

DEVELOPED URBAN STRATEGIES

The system of the voids will be the overall strategy reinforcing the coherency of the whole. Urban Voids are defining features and equally important to the built fabric as for how we perceive our spatial environment and the atmosphere of the city. The aim for the urban strategies are to develop a typology for implementing a framework to the identified areas within the City fabric of Umeå. The vision for the implemented framework is to construct the reverse of the hierarchy of the built fabric. To give shape to the Void as a tool for altering the perception of the City and as a method for redeveloping and redefining current urban void space with new meaning and public significance. Reconnect disconnected areas which in their present stage are

Decaying areas of transition but with hidden great potential as for new spatial infills and meaning.

Conceived as functions of their own scale. Applied method and strategies on 7 identified areas, zooming in on one of the 7 sites to investigate further and apply method of Design strategies to the historical and first structured park of Umeå, Döbelns park.

structured infill development, necessary for spatial definition; specific use is perhaps less important than their defining function as islands within the city of designated areas for greenery and social and cultural activity to take place.

The Developed Urban Strategies of PERCEPTION ODD LOGIC:

1. ***New Typology - Void within the Void***

   Is to propose a connective network of a system of fragmented interventions deriving and defined by developed superimposition plan of new Culture Park (Döbelns Park). To encourage and engage in social and cultural activities by a conceptual framework to be infiltrated within the dense city fabric on an acupunctural scheme of different scale interventions. By utilizing existing and available vacant land offers the possibility to create a flexible network of small and large open spaces that accommodates to a range of diverse use and function for new public space and in relation to introduced greenery.

2. ***'Hierarchy in Reverse'***

   Is in contrast relation to strict programming of open space which has created a condition where public activities are increasingly regulated and controlled. When urban redevelopment produce new public space for consumption and economic activities rather than social activities based on inclusion. The aim for reclaiming a Hierarchy in Reverse is to empower the local public in taking co-authorship of their own living environment, by an ABSTRACT CONCEPT OF SPACE:

   The tool for claiming Hierarchy in Reverse is by the fact of non-

hierarchical order of elements, with the capability of unifying diverse elements while respecting the identity of each. Shaped by figure ground relations and urban contexts, learning from Field Conditions. The concept of 'Perception Odd Logic' is to fragmentize a coherent whole into separate parts, following the same physical proportions, but adapting to new site locations and therefore change in scale and adaptive function, as becoming its own unity and infill to lost space.

3. ***Urban Significance:***

   Re-connecting and Re-defining Döbelns Park as new Culture Park

   Is to redevelop and redefine the area of Döbelns Park as an example of an Urban Decay caught in a stage of transition due to the progression of the City's redevelopment and in its present stage dislocated and disable to relate and interact with the city core to more frequent engaging in public interaction. To be developed part of implementation plan, into a new Culture Park based on the strategy of superimposition of five different logics. To evoke a sense of disjunction between the formation and viewer's experience as strategy of new spatial definition of public space.

The Urban strategy is deriving from the developed Culture park at Döbelns Park for new social and cultural infills. Fragments of the culture park will in add form a system of integrated monumental playscapes. A network of in-between small scale interventions for cultural and social infills as an extension of the new culture park. (Imposed areas marked with red)
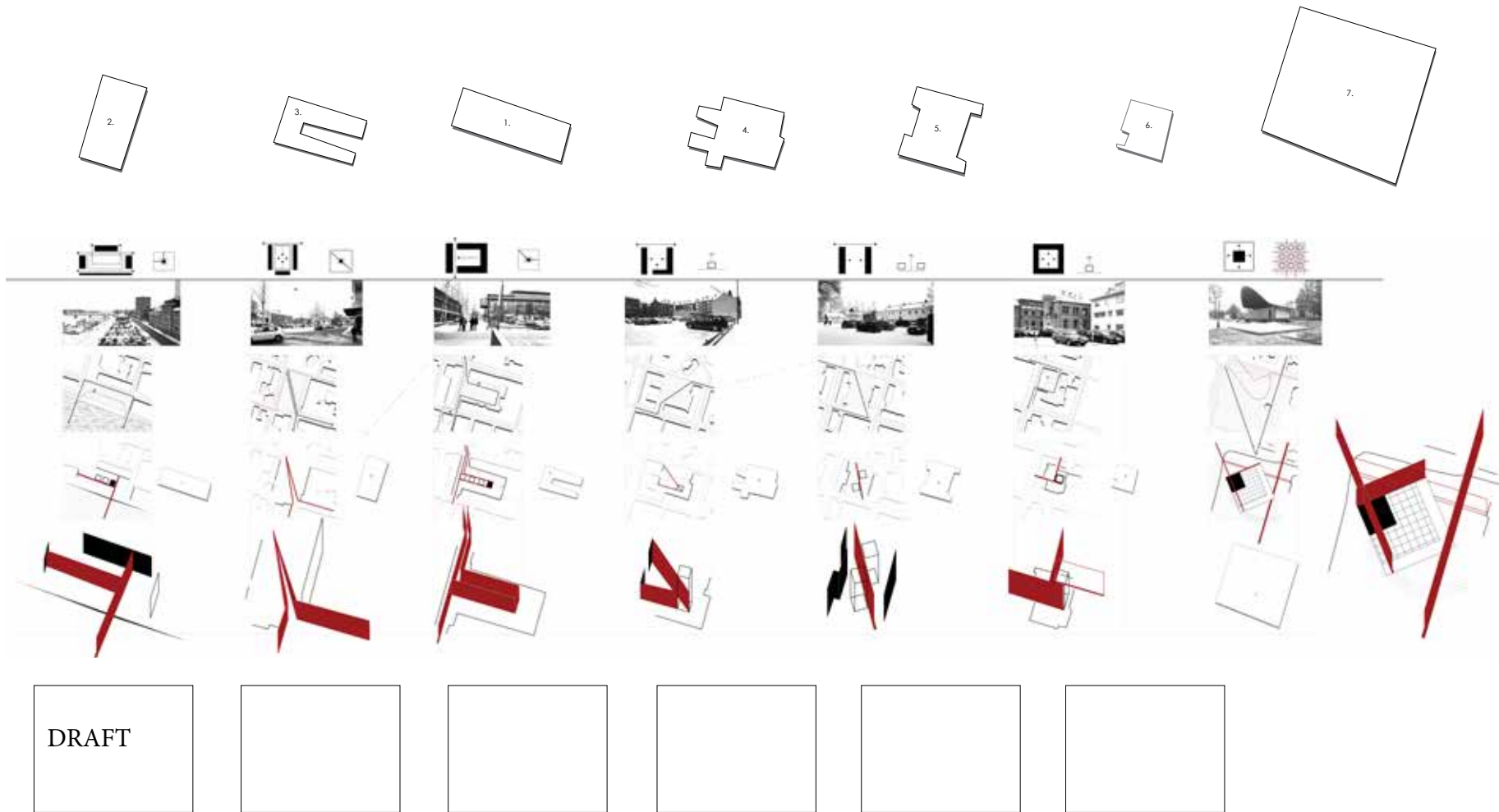
Adapting to the specific site conditions together with implemented greenery. To secure areas within the city scape with access to greenery and creative infill for public use.

DÖBELNS PARK

2.

3.

1.

4.

5.

6.

7.

2. 3. 1. 4. 5. 6. 7.

DRAFT
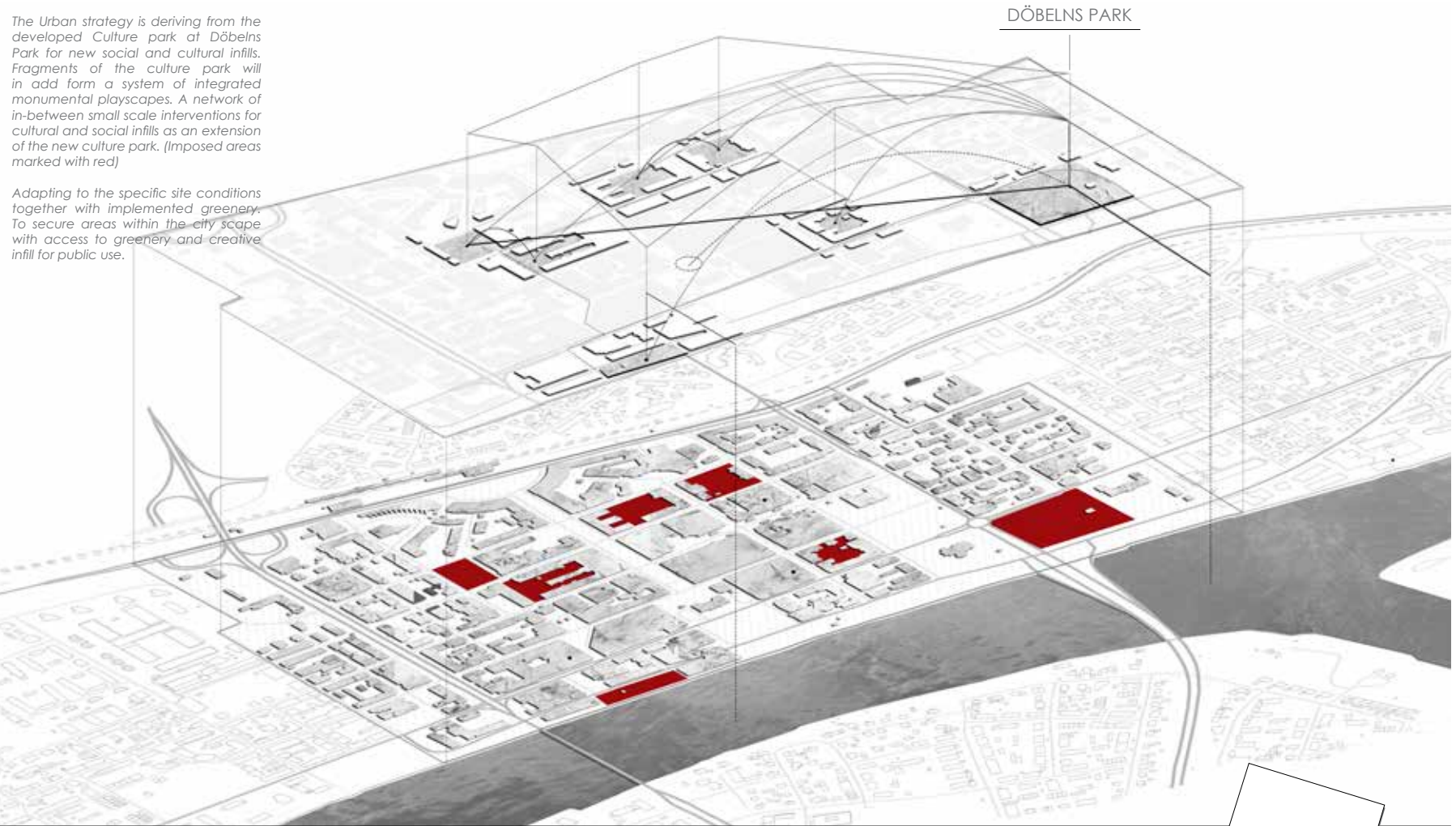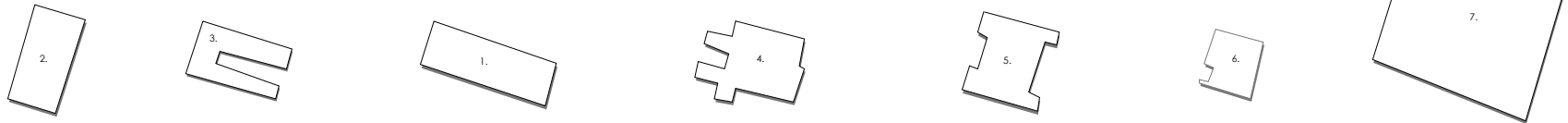
○ Infrastructure: decrease the speed driven mobility

Decrease and limit the use of automobility within the city center by redirecting the current infrastructure and redevelop existing Parking lots as current potential void areas to be implemented with new strategy of perception ODD LOGIC with connective accessible routes for bikes and pedestrian.
The current street borders will decrease with new circular route around the city, focusing on public transportation within the city square and promoting car free sundays .

○ Introducing new Greenery

Introducing greenery to secure the access of different size green structures - followed by acupunctural interventions with monumental approach generated and co-authored by the public use for mixed functions as part of the perception ODD LOGIC strategy.

○ Meeting point with the river

Relocate and revival of the loss of the 'center' stage for musical and political performance to Döbelns park as new gathering point and connection point for the city center towards the river.

○ Connect with current strategic plan of 'Culture path' and facing the waterfront

A stretch towards to current transformation scheme of the 'Culture-walk' between the bridges: Connecting the areas of Broparken to the Art's Campus by reinforced structure of greenery and designated pedestrian and bike lane.

○ Culture infill scheme (PROGRAM)

Implementation of Conceptual Framework for new spatial definition of public space to encourage and engage the local public in creative and participatory cultural environmental infills. Accessable and inclusive for all users and ages.

DEVELOPED DESIGN STRATEGIES

Design Philosophy
By creating architectural pre-conditions which will encourage and engage in cultural and social gatherings based on an abstract and minimalistic approach to design elements, the structure of giving shape to the void itself as a tool, will allow the proposed intervention to be user-defined for the observer to take co-authorship of their own living environment, based on the definition of the viewer's own experience and imagination of that place. The influence and inspiration of understanding the aesthetic value of decaying structures, which is grounded by the developed theory of Ruins as the perception of Void with identified quality for self-interpretation and a presence of absence, is what will inform and guide the undone to achieve a design principle which aims to impose itself in relation to its context but as a separate system of pure formations. In the sense of atemporal settings which by the undefined aspect of user defined space can endure the progression of time, not succumbing to the decay of its own structure. Because the

action by deliberate disjunction between form and viewer's experience by a superimposition plan for a new Culture Park at Döbelns Park in the city context of Umeå, Västerbotten, Sweden, is to evoke a sense of freedom through disharmony. Establishing a conceptual framework for flexible and re-integration of urban voids in relation to the built fabric by assembly a typology which is not done under control: let the viewer be in charge by deliberate space open for self-interpretation: How the perception of void (space) will give power to the people.

They key and striving element is then to consider the term of Culture and the social fabric to be classified as user-defined, unstable and unprogrammed conditions, as oppose to the logic and functions of 'the grid' which is structured, rigid, programmed and controlled. The relation between the two is what will inform the new spatial dimensions with the dynamic coexistence between different activities based on the superimposition of multi-layer structures, with an emphasize on the unprogrammed and people's imagination of that space. Which then becomes a juxtaposition between controlled and

free conditions, referred to as geometrical and organic shapes.

The goal for the design process, correlated with the theoretical foundations of the Thesis through the aesthetics of Decay and together with the developed Urban Strategies, is working towards an aim for relocating the focus of the perception of the city as a complete image. Altering that image into fragmented space proclaiming a new spatial hierarchy, becomes the methodology tool for claiming Hierarchy in Reverse by the fact of non-hierarchical order of elements with an abstract concept of spatial formations.

The Developed Design Strategies of PERCEPTION ODD LOGIC:

1. ***Constructing the Void: Field Condition***

    Structure the physical organization considering the space between elements for new spatial definition. By the defining aspect of field conditions by Stan Allen as; *"Field Conditions are bottom-up phenomena, defined not by overarching geometrical schemas but by intricate local connections. Interval, repetition, and seriality are key concepts. Form matters, but not so much the forms of things as the forms between things".*

2. ***Design through the aesthetics of Decay and Abstract Concept of Space***

    Is to apply a Method of Abstract Concept of Space, which by abstract and minimalistic approach to designing elements is how the implemented spatial framework allows itself to be altered and redefined by the viewer's own subjective imagination and experience of that space. To stimlulate the viewer's experience and imagination which will allow and appropiate the space by its openess to interpretation, to be user defined and for the public to take co-authorship of their own urban environment.

    The potential of perceiving the autonomous, explore through traces of guide lines as experiencing space through pure formations and sub-related to its surroundings.

3. ***Layers of Superimposition***

    Intervention aim to interact with the contemporary urban tissue, by superimposing itself on site together with the social fabric of proposed program and features of pre-existence. To achieve a spatial definition evoking a disharmony experienced by the viewer through non-hierarchical formations. A developed idea of an odd logic based by the respect of the identity of each system in a composed structure.

Strategies for the CONCEPTUAL FRAMEWORK is based on the notion of SUPERIMPOSITION and DECONSTRUCTIVISM: to achieve pre-developed Void-Qualities for new spatial order

○ SUPERIMPOSITION

The superimposition of three coherent structures can never result in a supercoherent megastructure, but in something undecidable, something that is the opposite of a totality.

○ Deconstructivism: DISJUNCTION

(Ref, Tschumi, Parc de la Villette) *"The* **fragmentation**, **rearrangement** *and* **superimposition** *of lines, points and surfaces, create a disjunction between the form and the viewer's experience".*

○ Proposed quality for the viewer's experience is based on disjunction which will allow the experience in relation to minimalist formation to be interpreted and perceived by their own imagination

○ CONSTRUCTING THE 'VOID': FIELD CONDITION

Structure the physical organization considering the space between elements for new spatial definition. By the defining aspect of field conditions by Stan Allen as; *"Field Conditions are bottom-up phenomena, defined not by overarching geometrical schemas but by intricate local connections. Interval, repetition, and seriality are key concepts. Form matters, but not so much the forms of things as the forms between things".*

○ DUALITY APPROACH

The Duality of the implemented framework is how they can work as individual units, and simultaneously be part of a larger system. The fragmented part is functioning as one part deriving from the the whole, in relation to Döbelns park (new culture park), and will adapt to spatial analysis and new function and character of the specific sites for new spatial interventions of public space


Diagonal, dynamic, (from 1:600)
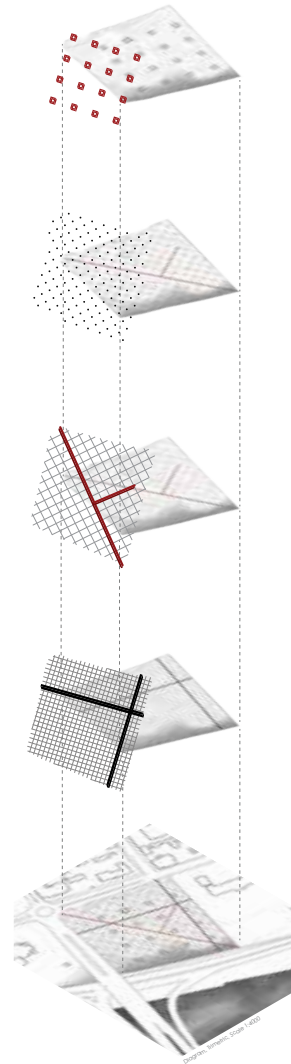
○ TYPOLOGY OF 'LINES'

2 Types of Lines:

1. Diagonal line grid: To shift the orientation of the movement within the park as a continuation and point of reference towards the city center.

2. Following pre-historical grid line direction to formulate and define visual links and vistas between new culture park and surrounding context, to redirect the attention and communicate with the river
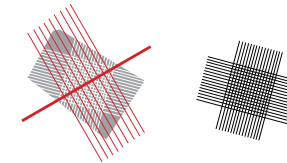

○ TYPOLOGY OF 'POINTS'

Monumental infill: (Squares) 'Sculpture Scapes'
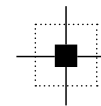
Composed as part of navigation/points of reference structure, at the intersection of pre-historical line grid for cultural/social interactive points within the park. 5m cubes (25 sqm) with 15x15 m territory space for expansion (225 sqm)

3 scales: Urban - Intervention - Social

'Void within the void'	'Urban Significance'	'Hierarchy in Reverse'
URBAN	INTERVENTION	SOCIAL
DECOMPOSED from site structure into FRAGMENTS	COMPOSED ON SITE (part of grid structure)	EXPANSION and decomposition of itself
of individual units for new culture infills	16x(5x5)	through the addition of other elements and defined by social interaction on site
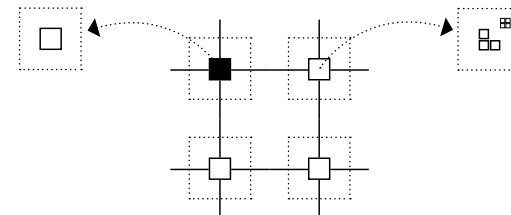
Concept Diagram of superimposed structures with proposed program

Main Correlated features of events:

■ CULTURAL

■ POLITICAL

■ unprogrammed STRUCTURED IN-BETWEEN

□ Introducing new Greenery

New Culture Park: Urban scale

Connection point between city and river with extension towards new culture path development and river front

○ Superimposition plan for fragmented cultural and green infills: part of proposed network plan

○ Introducing greenery to secure access on different levels and scale of implementation scheme within the city fabric

○ Landscape territory with new spatial definition of abstract space

New Culture Park: intervention scale

○ An integrated new public scene

○ Architectural pre-conditions which will encourage and engage in different activities and social events:

○ Possible Exhibition space

○ Covered space for indoor all year around activities: shared and adaptable space for mixed use

○ Informal Programs

○ structured in-between: Exploration

○ Tranquility

○ Pedestrian Path for contemplation

○ Possible niches

○ Duality aspects of elements for adaptive, multi-type use, (all ages)

○ Considering high-speed vs. slow pace

○ Aesthetics of Decay

○ Abstract concept of Space: For self-interpretation

○ To give visitors points of reference rather than set rules

New Culture Park: social scale

○ Exploration, movement and interaction

○ Social activities and gatherings

○ User-defined space:

Based on a superimposition plan and abstract concept of space, the disjunction between form and the viewer's experience will evoke a sense of freedom (self-interpretation)

○ Contemplation - Void space - A presence of Absence

○ Musical/Cultural performance (Stage)

○ Political performances (Stage)
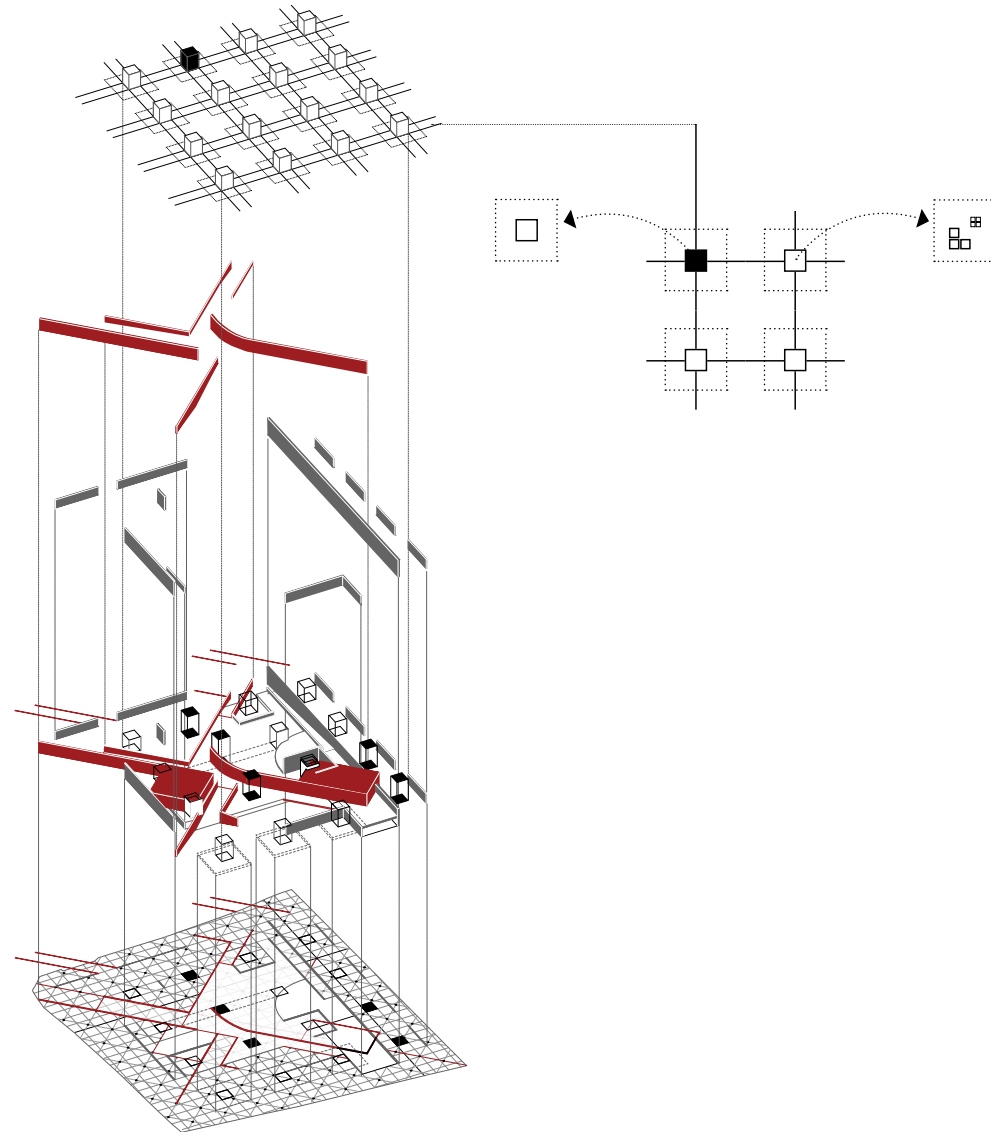
Logic of the Sculpture Scapes:

The decomposition and fragmentation of the sculpture scapes intersecting and cutting its own body into sequential parts for the potential of multiple use and monumental/sculptural approach:

Requirements:

Attractive for the young age and functional for elderly. To expand over territory space through intersective and cutting elements in add of other elements of the park. Elements of repetition

Elements/Potential space and use:
meeting/interactive points
sequence
'play scape'
shade/seating
Structure core for navigation point
Vistas/Viewpoints
Duality aspects
flexible space/objects

Vista Scapes

Framing the view towards the river formulating a center 'monument strip' intersective with square- scape- stairs- viewpoint

Circulation Scapes

Transition points between different levels within the park
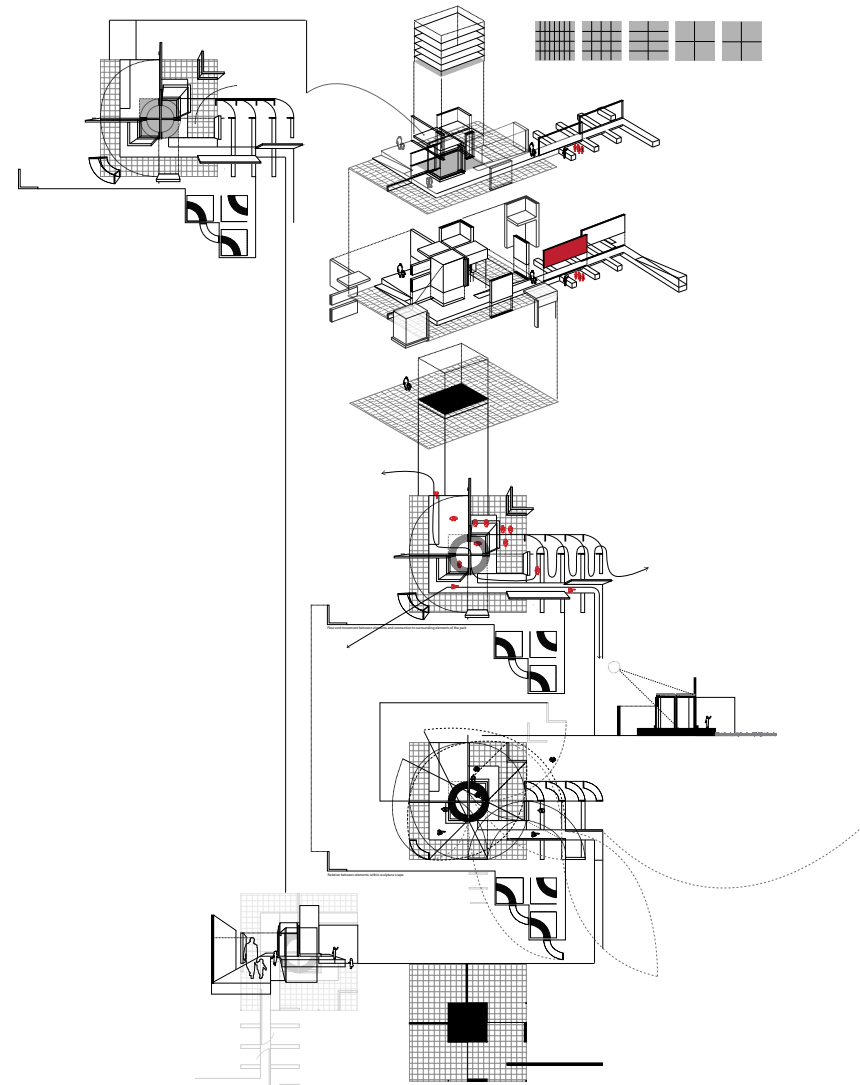
(Re)Charging the Urban Void, Döbelns Park, with new spatial definition by the means of abstract and minimalistic concept of space. To claim hierarchy in reverse with applied methods of developed Design and Urban Strategies for integration of new Culture Park.

Master Thesis in Laboratory of Sustainable Architecture Production

Umeå School of Architecture

UMEÅ, SWEDEN

2017

02 CHAPTER 6 - ARCHITECTURAL INTERVENTION

Döbelns Park

ARCHITECTURAL INTERVENTION
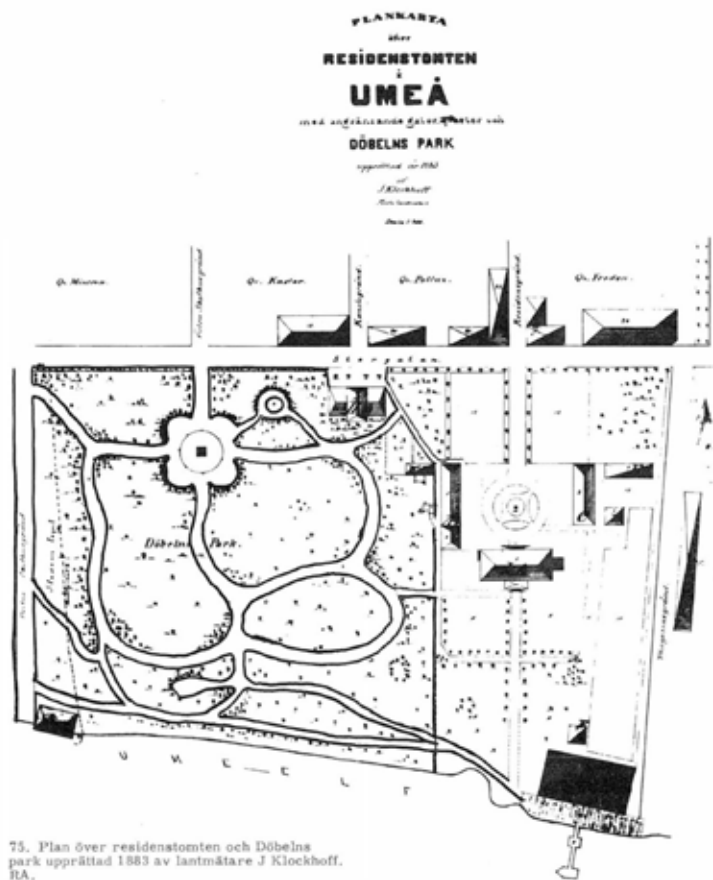
INTRODUCING THE SIITE: Döbelns Park

Identified area/field of transition is the Historical and first structured park in Umeå, Döbelns Park. Due to the growth of the City and its dislocation from the city core, separated by heavy infrastructure, it has become a decaying field from its original structure. It is still an area with temporary use and the occasional musical act, but the new attention and revival of the park is an attempt to redefine the area with new spatial structures, reconnecting to the developed method and framework above.

The Scale of the Site gives it a great potential for structure infills, contrasting to existing built fabric towards altering the image of the City, empowering the public use in accessibility. This will be the fundamental structure and new typology field from which previous strategies will be fragmentized into a new coherent whole.

PLANKARTA
öfver
RESIDENSTOMTEN
i
UMEÅ
med angränsande gator, tomter och
DÖBELNS PARK
upprättad år 1883
af
J. Klockhoff
Skala 1:000

Qv. Minerva.   Qv. Kastor.   Qv. Pollux.   Qv. Freden.

Döbeln Park.

U M E Å   E L F

75. Plan över residenstomten och Döbelns park upprättad 1883 av lantmätare J Klockhoff. RA.

genom riksdagsbeslut överläts på staden för detta ändamål. (12) Den anlades som en "engelsk park" med buskar och blomsterrabatter kring slingrande parkgångar, och 1867 restes ett monument över general Georg Carl von Döbeln i den nya parken, som fick namnet Döbelns park (bild 75-76).

Enligt stadsplanen 1864 skulle en park anläggas också på det gamla tjärhovets plats vid bron i den västra stadsdelen. Först 1878 köptes marken in av staden och tjärhovet flyttades då över till Teg. (13) 1883 beslöt man slutligen att anlägga en park här. Enligt ett förslag skulle den gamla tjärskorpan användas som

'STADSTRÄDGÅRDEN'

1865

Founded 1865 by Landshövding Victor Almqvist. Designated area part of the land property of the residence and between the church transformed into new public park inspired and influenced by english gardens.

1867

'DÖBELNS PARK'

The park changed to its current name when the existing Monument was raised in the name of general von Döbeln in 1867.

1888

Large areas of the park was destroyed in the city fire 1888 but the monument was still standing.

Music performances were happening at the early years of the park and a musical pavilion was constructed in the 1920s in the center of the park, 8 sided square with a copper roof.
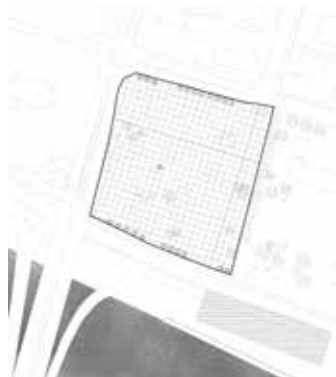
1920

Restaurations were made at the year of 1997 to preserve the essence and culture references of the park

1950's   Current

Area

Surrounding Buildings

Infrastructure

Disconnective Border between Current park and City

0   10   20   30   40   50   60   (m)

BORDERLINE by existing Infrastructure

North side access under-
ground route for bike/
pedestrian

Existing Monument, raised
after Alfred Döbelns (1867)

Existing Stage/Pavilion, Wood
structure, Temporary use

South side view point

South side access route from
street for pedestrian/bike

Close relation to the River front
and formal first meeting with
the city access from the river
transportation route

GROTTEATERN

Founded 1964 by a
group of Students as
a theatre company
influenced by the
cultural and political
movement during
this period. Using the
existing bunker/shel-
ter room on site for
rehersals and meet-
ings.

SITE STRATEGY IN CONTEXT with schematic plan of
main axes and indoor space
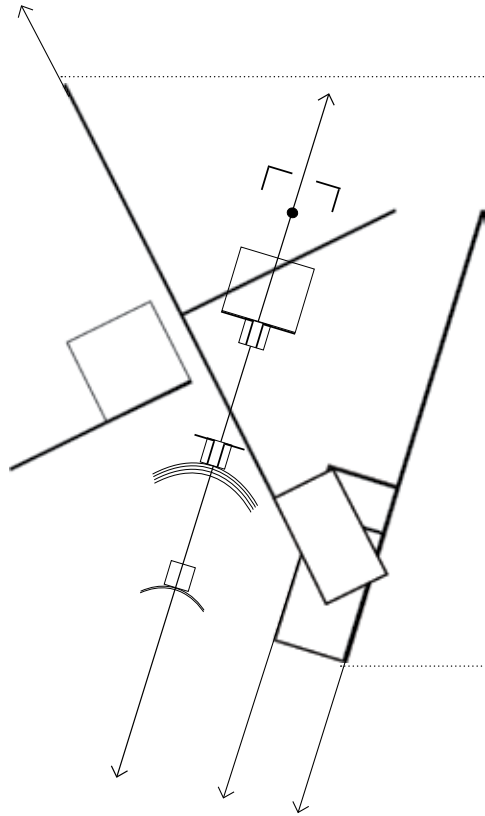
Major Diagonal and reference to pre-historic line-structure

axes, which form the major walkways throughout the park.

Give the park its strong linear focus directing itself towards

both the city and the river front as new connective point.

TRIMETRIC of proposed intervention on site (Draft Drawing)

Diagram of different AREAS

Main zones of social infills:

- ▢ Passive recreation
- ▢ Active recreation
- ▢ Activity Space: Open space for public events and gatherings
- ▢ Main public stage
- ▢ Enclosed space for cultural event
- ▢ Sun deck facing river
- ▬ ▪ Desire lines: Clear space for main pedestrian access and flow
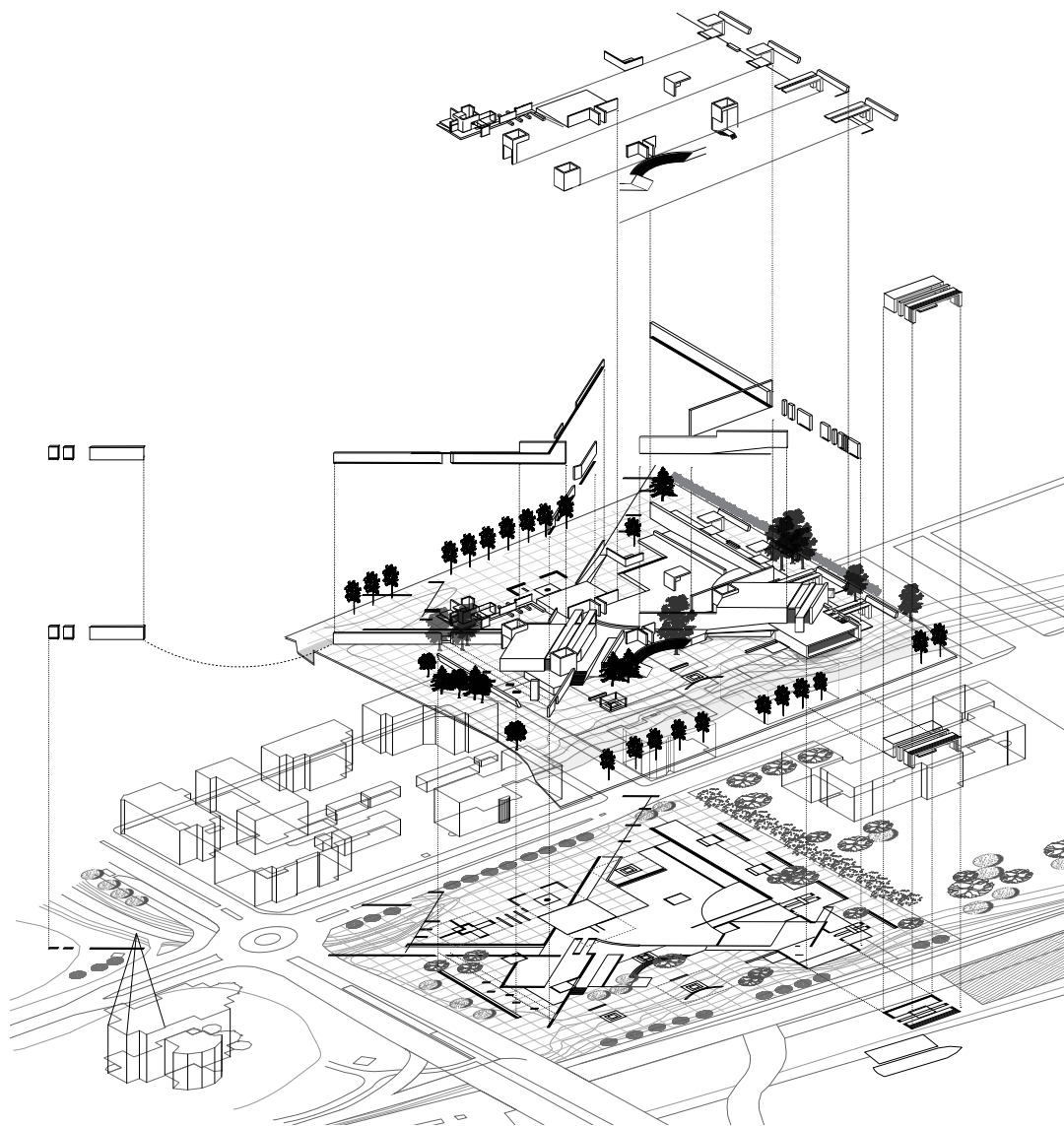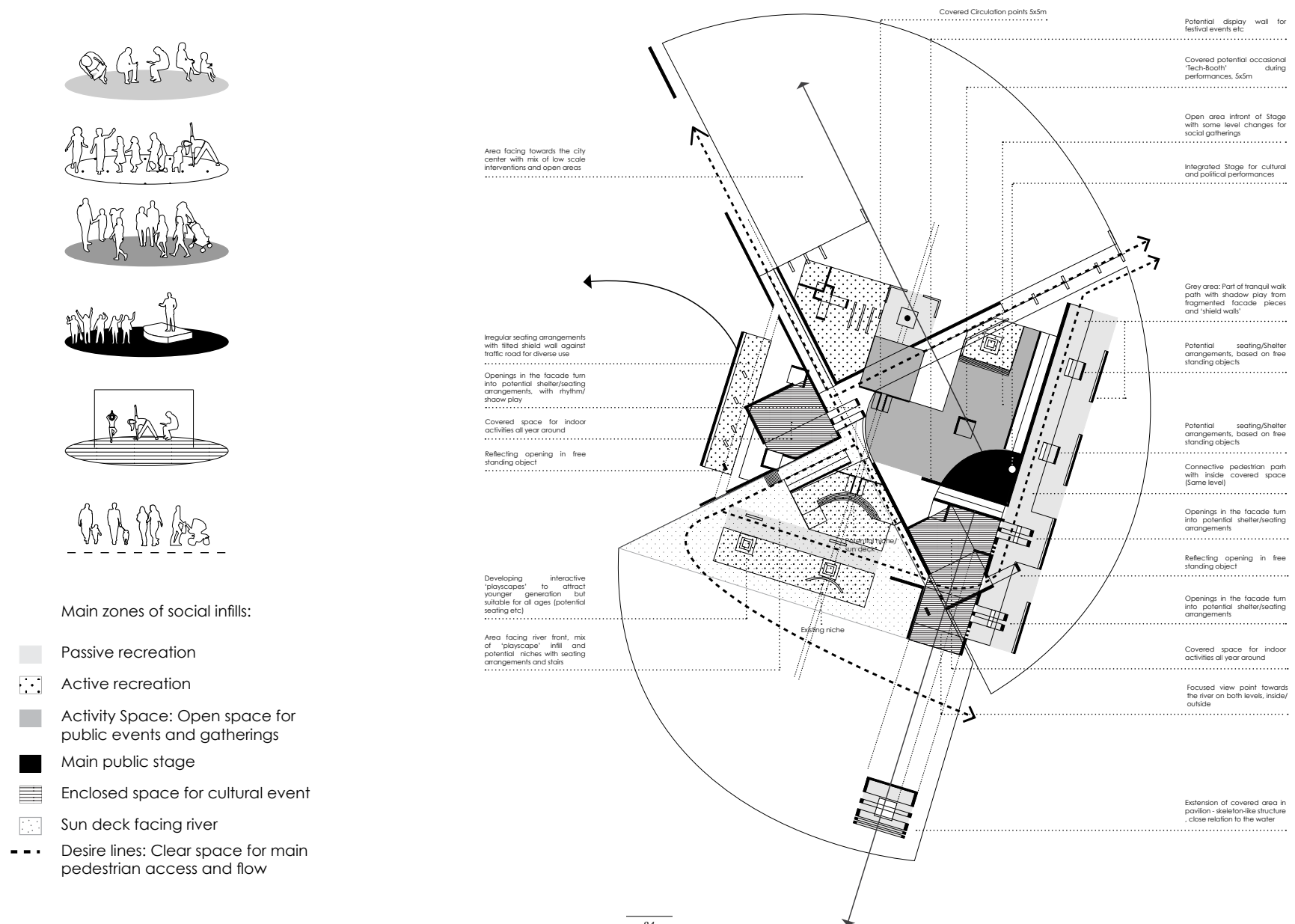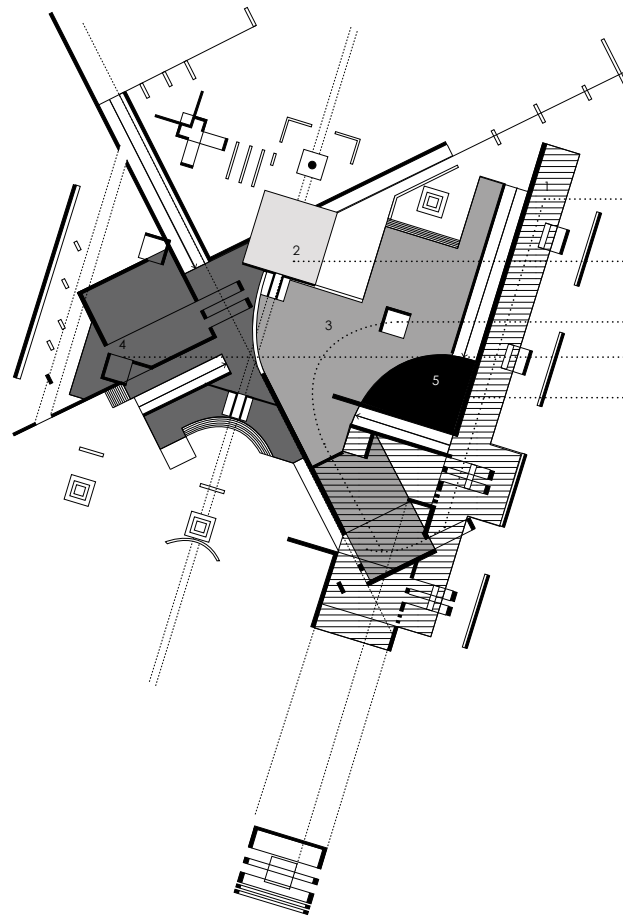
Covered Circulation points 5x5m

Potential display wall for festival events etc

Covered potential occasional 'Tech-Booth' during performances, 5x5m

Open area infront of Stage with some level changes for social gatherings

Area facing towards the city center with mix of low scale interventions and open areas

Integrated Stage for cultural and political performances

Grey area: Part of tranquil walk path with shadow play from fragmented facade pieces and 'shield walls'

Irregular seating arrangements with tilted shield wall against traffic road for diverse use

Potential seating/Shelter arrangements, based on free standing objects

Openings in the facade turn into potential shelter/seating arrangements, with rhythm/ shaow play

Covered space for indoor activities all year around

Potential seating/Shelter arrangements, based on free standing objects

Reflecting opening in free standing object

Connective pedestrian parh with inside covered space (Same level)

Openings in the facade turn into potential shelter/seating arrangements

Reflecting opening in free standing object

Developing interactive 'playscapes' to attract younger generation but suitable for all ages (potential seating etc)

Openings in the facade turn into potential shelter/seating arrangements

Area facing river front, mix of 'playscape' infill and potential niches with seating arrangements and stairs

Covered space for indoor activities all year around

Focused view point towards the river on both levels, inside/ outside

Existing niche

Extension of covered area in pavilion - skeleton-like structure , close relation to the water

1. Ground level, relate close to surrounding context.

2. Secondary open square for monumental access to open area infront of main stage area

3. Open area in front of stage for potential gathering spot + access level for indoor covered space

4. Top transition level relating to indoor covered space

5. Monumental stage for important approach.
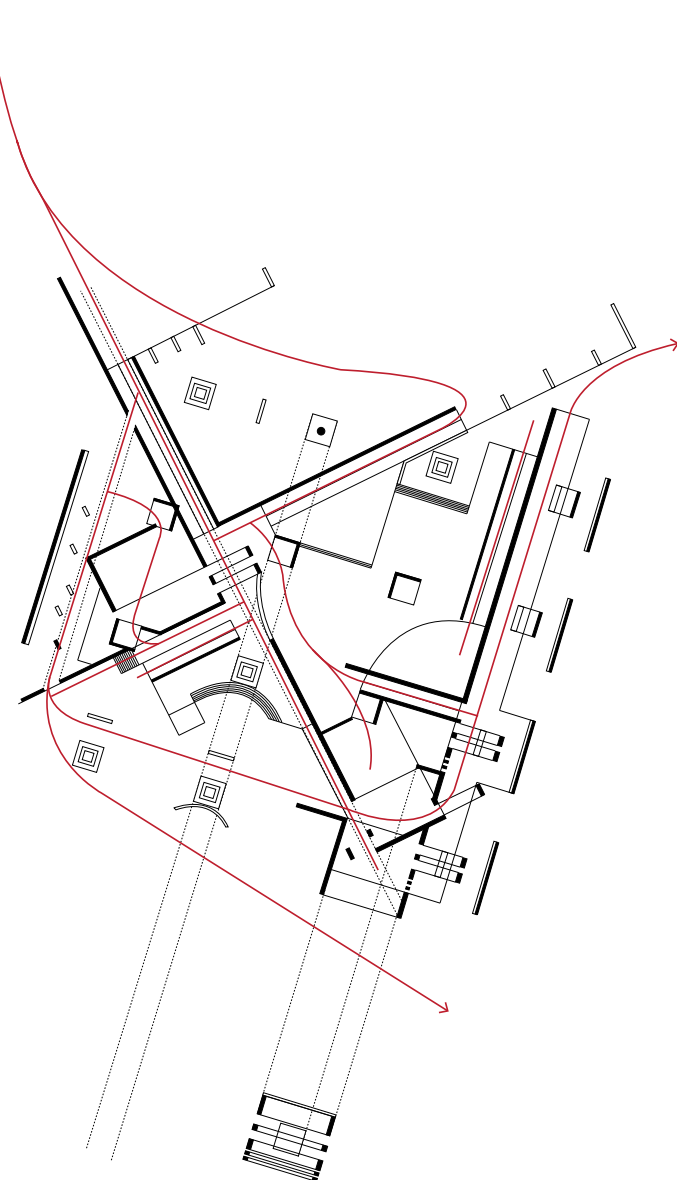
Density Diagrams of proposed
interactive/activity spots

Focus area facing the city
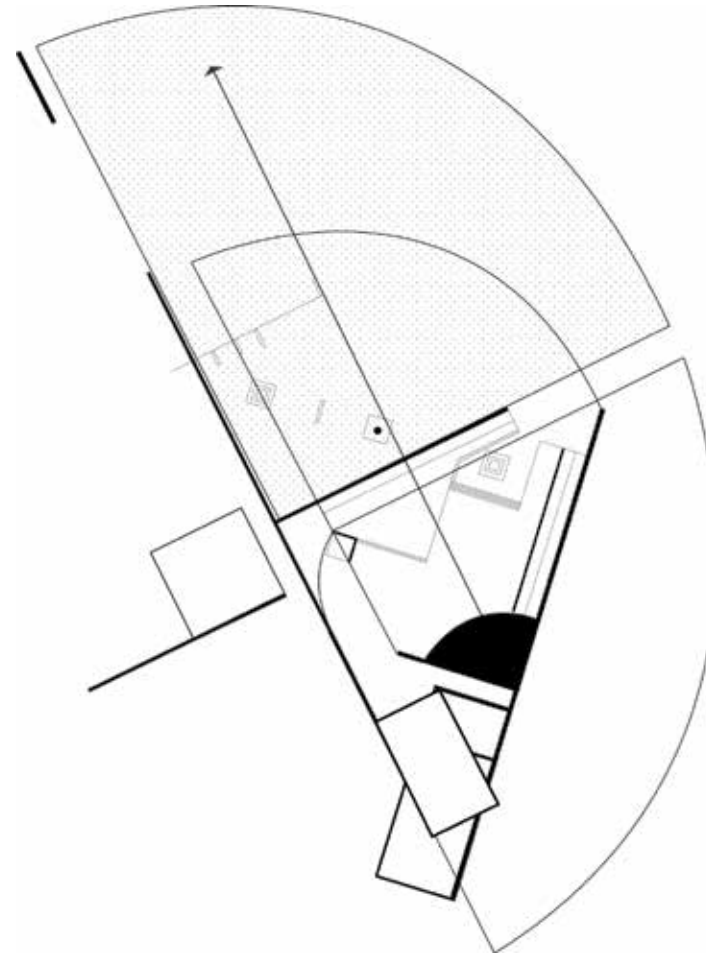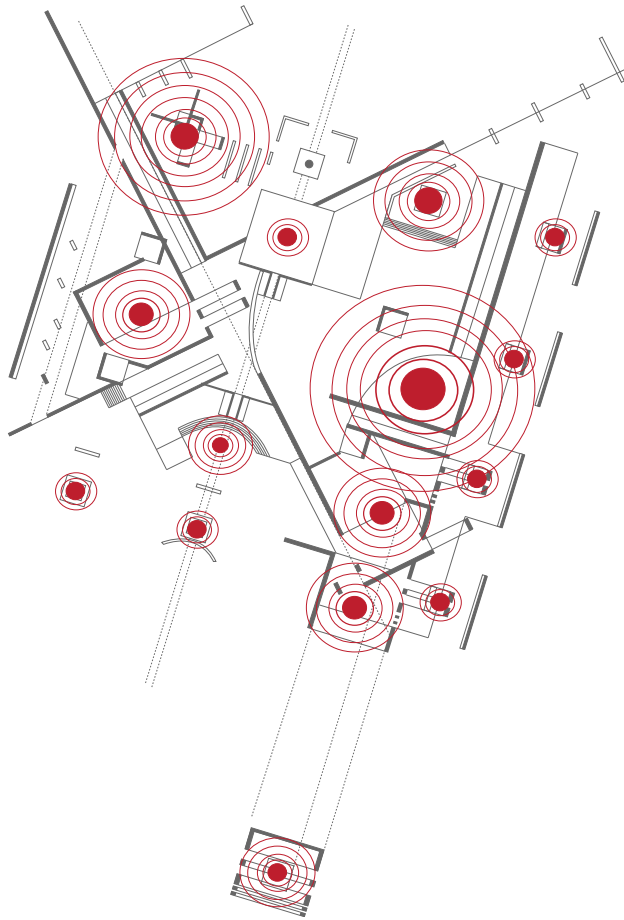
The striving element of this research have been the ambition to define architectural pre-conditions enforcing locals in taking co-authorship of their own public space. For the people by the people is to consider the term of Culture and the social fabric to be classified as user-defined, unstable and unprogrammed conditions, as oppose to the logic and functions of 'the grid' which is structured, rigid, programmed and controlled. The relation between the two is what will inform the new spatial dimensions with the dynamic coexistence between different activities based on the superimposition of multi-layer structures, with an emphasize on the unprogrammed and people's imagination of that space. An understanding which helped develop the design strategy for the new Culture Park.

And with the example of Van Eyck's playgrounds in Amsterdam as a way to understand the power of subtle actions through abstract formations, the direct target is children within the city but as previously noted, even though Van Eyck is referring to playgrounds, it is to understand a structure unlimited to its own restrictions as a guideline for in-between scenery towards

social interaction and cultural infills. The importance to claim such urban significance have also been an attractive key point for the development of the design proposal, to design with an abstract concept of space towards a long-term ambition that minimalist form can be altered over time and redefine with the changing use of character and different need of new public space. If designing elements with deliberate consideration for minimalist and abstract forms the outcome would be unlimited to its own restrictions and therefore be able to work as adaptable and flexible units to serve not just one purpose but many.

The Aesthetics of Decay is dealing with how the proposed and imposed structures are being absorbed and used by its surroundings. The notion of Decay is something falling apart, referring to materiality, you can trace its origins but not its present function or where it will head from here. The beauty and poetry of Decay can be appreciated for designing thinking that everything is ephemeral and changing inevitably to the concept of time, then better to embrace it, allow the change to

happen rather than fighting its cause and create a condition not resistant to change but as the conquer of its own structure by adaptive and altering qualities. The Aesthetics of Decays is the physical construction of the Void.