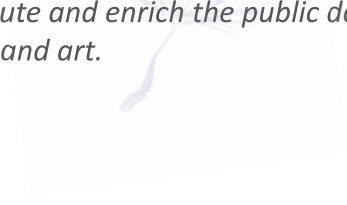


Experience! When time is, for time will away...

An exploration of the phenomenon of temporary landscapes, and how we may use its specific qualities and potentials to contribute and enrich the public domain as well as the professions of landscape architecture and art.



Linda Fritschy & Ricky van Lingen

Supervision

Prof. Dr. E.A. (Erik) de Jong
Artis Chair for Culture, Landscape and Nature
University of Amsterdam

Ir. P.A. (Paul) Roncken
Landscape architect, assistant professor
Chair group of Landscape architecture
Wageningen University and Research

Ir. B.M. (Bruno) Doedens
Landscape architect
Director and projectinitiator of SLeM

Experience! When time is, for time will away...

An exploration of the phenomenon of temporary landscapes, and how we may use its specific qualities and potentials to contribute and enrich the public domain as well as the professions of landscape architecture and art.



Thesis Report
Landscape Architecture - LAR 80436
Linda Fritschy & Ricky van Lingen

Wageningen University
March 2011

PREFACE

Experience! When time is for time will away... is the title of our master thesis, the pile of paper in front of you.

While writing the last sentences of our thesis. The essence and truth of these words cannot be any clearer.

A master thesis, a tough and extensive project, but then suddenly the end is there. That is the moment that you realize...

Our master thesis was not only tough and extensive though. It was mainly an exciting jump into the for us new, but amazing world of temporary landscapes.

The first hint of this world came from 'Jaarringen.' A project of twenty-five huge circles of sand at the beach of Terschelling. Soon other temporary landscapes followed. Projects as 'Plage Paris', 'Parking a day', 'Hotel Transvaal', 'Windnomaden' inspired us. We truly believe that the joy, fun and surprise we had with the discovering of each new project is the same or even stronger when people come across these kinds of projects in the public domain. We see an enormous potential and quality in these projects to contribute to the experience of the public domain.

Especially, in a time in which the public domain is mainly functional, in which many developments are stopped as a result of the financial crises and, in which the differences between different ethnicities and social groups within the society seems to enlarge, we believe that the public domain could use the joy and fun of temporary landscapes.

In a time in which there is little budget, but many space and people. Temporary landscapes could give space new functions which inspire people. Especially when people come together and meet again in the public domain this could contribute to the social bonding, but also to the identity of the place.

In a time in which much becomes less this could add something. It can contribute to a more diverse public domain with creative solutions and shared experiences. But most of all it adds something of joy and fun.

Luckily, we were in time to experience the joy and fun of our thesis work. We enjoyed it when the time was.

We hope you will experience the joy and fun as well while reading our thesis.

Experience!

Linda & Ricky

TABLE OF CONTENT

Summary

1. Introduction	12
1.1 Fascination	
1.2 Motivation	
1.3 Goal	
1.4 Bias	
1.5 Focus	
1.6 Hypothesis	
1.7 Main question	
1.8 Sub questions	
1.9 Research methods	
1.10 Outline	

PART I: Theoretical framework

2. Temporary landscapes...	20
2.1 Introduction	
2.2 Definitions in relation to temporary landscapes	
2.3 Thesis definition of temporary landscapes	
3. Public domain	28
3.1 Introduction	
3.2 Modernism	
3.3 Criticism on modernism	

3.4 Typologies of cities	
3.5 Typologies of activities	
3.4 Conclusion	

4. Time	37
4.1 Introduction	
4.2 Kinds of time	
4.3 Experiences and Time	
4.4 The time of temporary landscapes	
4.5 Conclusion	
5. Landscape architecture	44
5.1 Introduction	
5.2 Public space and landscape architecture	
5.3 Function of time in landscape architecture	
5.4 Strengths of landscape architecture	
5.5 Conclusion	
6. Art	48
6.1 Introduction	
6.2 Public space and art	
6.3 Function of time in art	
6.4 Strengths of art	
6.5 Conclusion	
7. Temporary landscapes in theory	51
7.1 Thesis definition	

- 7.2 Potential and function of temporary landscapes in public space and time
- 7.3 Contribution of different disciplines to temporary landscapes
- 7.4 Contribution of temporary landscapes to the different disciplines
- 7.5 Criticism on the profession of landscape architecture

PART II: Analysis

8. Project Analysis	60
8.1 Introduction	
8.2 Temporary landscape projects	
8.3 Conclusion	
9. Interviews	64
9.1 Introduction	
9.2 General interview questions	
9.3 Conclusions general interview questions	
9.4 Specific interview questions	
9.5 Conclusion	
10. Conclusion of part I and part II	83
10.1 Part I: Theoretical framework	
10.2 Part II: Analysis	
10.3 Main question	

PART III: Design

11. Method of working	96
11.1 Introduction	
11.2 The director	
11.3 Landscape analysis	
11.4 Script	
11.5 Pattern card	
12. Design example of Regentesse-Zuid	107
12.1 Introduction	
12.2 The analysis	
12.3 Script	
13. Conclusion	156
13.1 Introduction	
13.2 Qualities and potentials	
13.3 Method of working	
13.4 Regentesse-Zuid	
13.5 Reflection and recommendations	

Appendixes

- A. Article_Temporary landscapes
- B. Definitions
- C. Project analysis tables
- D. Temporary landscapes diagrams
- E. General interview questions

Colofon

SUMMARY

Twenty-five large circles of sand at the beach of Terschelling in the Netherlands, attracted our attention as master students landscape architecture. Why does it attract? What does it mean? And how does it relate to Landscape architecture?

This fascination and these questions turned out into this thesis about temporary landscapes.

Temporary landscapes? To overcome confusion about this term directly in the start of the research we formulated a definition based on literature, project analysis and interviews with experts.

The limited duration of the use determines the temporary landscape. This limited duration can vary from days, to weeks, to years with a maximum of five years .

Temporary landscapes are qualified by renewal & imagination, by surprise & alienation and by the play with time & space. Therefore it calls for a reaction. However, it is not a coincidence, but it is staged. A temporary landscape fits within the vernacular and is an addition to it, so the vernacular may continue.

Within this thesis it is researched, “How we may use specific qualities and potentials of temporary landscapes to contribute and enrich the public domain. Which method of working does one need to reveal these specific qualities and potentials?”

This research is based on the following hypothesis:

Temporary landscapes, determined by their limited duration in time and use, draw specific qualities from their temporality which can contribute and enrich the public domain. Besides that they could contribute to the professions of landscape architecture and art.

Temporary landscapes are an additional layer to the basic landscape. This temporary layer is very interesting. This temporary added layer uses its qualities of imagination and experiment that combined with the basic landscape has the potential to create an effect of surprise, a different perspective and/or awareness. The basic landscape which is normally experienced as vernacular and in which the routines are almost always repeating in the same way, temporary experiences are differently. The ordinary turns into something magical.

It turned out that this magical experience can even become stronger if you play with the position of the user. Within this position you can vary between being distant or part of the landscape, and between being an individual or part of a collective, a group of people.

After a while a temporary landscape is gone again. The only thing that remains is the memory or in some cases even a spatial relict.

A temporary landscape has the potential to contribute to the place: by putting on the map; creating physical connections; call attention to long term processes; to build a bridge between government and citizens; anchorage and acceptance; mobilization of a process; and sustainability.

By adding a layer to the public domain in which time is limited more becomes possible and the focus is less on the functional aspects of the space. It results in a more diverse space (due to the addition of

a layer), with creative solutions (due to the limitation in time) and generates shared experiences (due to a different focus).

To create a temporary landscape you could use different strategies. Inhabitants could be stimulated to do something together, an artist could be asked to create something or a landscape architect could develop a plan.

However, to create a truly successful temporary landscape a more integral and a more dynamic way of working is required. Therefore we suggest to introduce something new. We suggest to ask a professional external director. A director who knows how the landscape works, who knows what art could contribute, who knows what social energy could contribute and who knows how governmental organizations function. The director could use this knowledge to combine these forces to give the landscape an additional temporary meaning. The main task of the director is to manage a recognizable continuity in which the present qualities play a concrete role.

Besides the director's task is to let the culture (of the place) direct and guides the entire process, he is also creating consensus between government and other partners.

The director is the one who formulates the assignment, the storyline of the temporary landscape.

To be able to do this he needs to get a grip on the area and the involved partners. Therefore he does an analysis. Not a traditional analysis based mainly on the spatial landscape. But an analysis based on conversation at the location and being involved in the area that focuses on three landscapes: spatial landscape, political landscape and social landscape.

Based on the information and conversations of the analysis the director formulates, directs and adopts the assignment. He is also the one who invites the involved partners to join in the process and the design and he guides the realization.

While guiding this dynamical process it is important to keep in mind the contributions a temporary landscape can have on the long term in mind and to decide to what this particular temporary landscape should contribute.

To give the dynamical process of the director more structure we also suggest that the director uses a script. A script like the one used in the theatre, consisting of a storyline, acts and scenes.

The storyline and the acts are thought out on forehand, like the script in the theatre is. But within the scenes the director has room to improvise, to leave room for incidents and coincidences. This is more like the scripts people have in the public space for which they all make their own and different decisions. These scripts are not thought out on forehand, but they play besides each other and, also may influence each other.

It is important in the development of the script to not forget the effects it has on the spatial, political and social landscape. Besides it has to reflect whether the effects answer and support the assignment.

The realisation of the temporary landscape can result for the particular area in new insights, changes in political, economical and social circumstances as well as room for incidents and coincidences. Overall temporary landscapes contribute to a public domain that is more diverse, with creative solutions and shared experiences.

To express this theory and idea about temporary landscapes we formulated a theoretical framework (part I) and did an analysis (part II) about temporary landscapes based on the analysis of thirty-eight projects and interviews with nine experts.

On top of that we also applied the presented theory and ideas on temporary landscapes to a location in the Hague, Regentesse-Zuid (part III).

Part I: Theoretical framework

The public domain is studied, because temporary landscapes function within this public domain. Time, is an important factor while time is limited in temporary landscapes. An additional argument to study these two topics comes from Kevin Lynch he argues that space and time: “are the great framework within which we order our experience. We live in time-places” (Carmona et al., 2003).

Landscape architecture is studied, because it is the profession which makes designs within the public domain. Art is involved while it is qualified for working within a shorter timespan and more independent and experimental than in regular landscape architecture.

Public domain

Both the interviews as the literature show that the public domain is in need of more diversity (Hartman, 2007; Schutten, 2010; van Heeswijk, 2010) and more preconditions that cannot be build, but leaves space for values, intimacy and emotions that result in shared experiences. (Sennet, 1974; Pallasmaa, 2005; van Heeswijk, 2010; Gehl, 2003) The solutions can be found within the existing city by transforming, and/or by generating creative solutions. (van Heeswijk 2010 and Schutten,

2010)

Time

There are different kinds of time. The *courte durée*, the *longue durée* and short term trends can be distinguished (Braudel in Achterhuis, 2003). Temporary landscapes are of the *courte durée*. However, one cannot exist without the other.

The experience of time differs as well. According to Mens (2003) there is too little experience of ‘I am.’ Temporary can also result in the experience of ‘I am’ as they have to be experienced in the here and now. However, the feeling of ‘I am’ needs to be experienced in relation to the past and the future.” (van Rhede van der Kloot, 2003) Likewise the short term needs the long term and the temporary landscape needs the basic landscape.

Landscape architecture

The profession of landscape architecture: “focusses much on process, transformation and duration.” (GROSS.MAX, 2007) Landscape architects have the capacity to think in a: “spatial and systematic way” (De Jong in Kamphuis, 2006). They might also: “focus too much on the programme and assignment but might be too less based on feelings and insights.” (Van Westen in Cusveller and Melis, 2006).

Art

Art has the capacity to: “thrill the senses, to be provocative.” (Visser, 2010) Art can recall a different perspective. Besides that it operates more on the short term than landscape architecture. (Doedens, 2010)

Part II: Analysis

Within this part the thirty-eight projects are analyzed and nine experts are interviewed.

Project analysis

From Plage Paris to Hotel Transvaal, from Parking a day to Jaarringen, and from the orange flags of Christo in Central Park to a temporary camping place on the terrain of a swimmingpool, these projects among many others crossed our desks during the project analysis.

These projects are analysed in a descriptive, normative and critical way.

This analysis revealed the qualities that are significant for these different temporary landscapes. The characters vernacular, different spatial experience and experimental, as well as a multisensory experience and being an actor are most significant for temporary landscapes.

Interviews

Interviews with nine experts who deal with temporary landscapes in a professional way are held. These interviews consisted of general questions about temporary landscapes and specific questions for the expert. All experts noticed the different and specific qualities temporary landscapes have because of their temporality and possibility to test and experiment.

Part III: Design

To show and test the ideas about temporary landscapes. The knowledge of the theoretical framework and analysis is applied to a

location in the Hague, Regentesse-Zuid.

During the literature study and the interviews it became clear that temporary landscapes require a different method of working. However, they can be created along different strategies. Still, to manages a recognizable continuity and to let the present qualities of the place play a concrete role in the development process a director with knowledge of the landscape, of art, of social energy and of governmental institutions is introduced.

This director does an analysis in which the spatial landscapes, the political landscape, and the social landscape are analyzed based on conversations and consultations. Based on this analysis he writes a script. This script gives structure to the dynamical process but leaves also room for incidents and coincidences.

The municipality asked us if temporary landscapes could contribute to the development of Regentesse-Zuid.

This development has as main goal to break through the isolated character of the three separate terrains in the area itself as to solve the isolated character of Regentesse-Zuid towards the rest of the city, the Hague.

The analysis of the three landscapes showed that this isolated character is not only present at the spatial level but also at the political and social landscape.

Therefore the design shows how temporary landscapes can contribute to create lively connections in Regentesse-Zuid that emphasize the identity of the area. Connections at all three landscapes.

1. INTRODUCTION

1.1 Fascination

“Meeting other people, watching what is going on, seeing young and old; being entertained by street artists, ordinary daily street life, or the ever changing human scene: these are subtle, traditional joys related to the life in public spaces.

The square of Rome and Siena; the streets of Venice, Europe, and North America; main streets, ordinary streets, and sidewalks: these are traditional open air public spaces, well known through history and still around. Handed over from previous generations with their memories of days and life past, they are still, in varying degrees, part of urban life.

However, streets and squares, as well as street life patterns, are under heavy pressure from different directions.” (Gehl, 2003)

This is how the Danish architect Jan Gehl introduces his essay ‘A changing street life in a changing society’. The title of his essay shows exactly our fascination in the modern city. We are both raised in an urban environment and appreciate the city and its street life. We recognize and have experienced and enjoyed the same joys within the public space that Jan Gehl describes.

However, already in our short life span we also identified the negative development of the street life in society, which Jan Gehl describes, as well as the pressures coming from many different directions. These developments turn public domain in our opinion both in a social and a physical way into too functional and efficient spaces.

Nearing the end of our study we would like to explore and discover

what we as students landscape architecture could contribute to design a public space to enjoy and at same time contributes to the profession of landscape architecture. Within this thesis we explore the qualities and potentials of temporary landscapes to contribute to the public domain. To turn the public space into a place of joy.

1.2 Motivation

An article about Bruno Doedens (Woestenburger, 2009) in the Blauwe Kamer formed the basis for the subject of this thesis. In this article it is illustrated how Doedens creates temporary landscapes¹ with SLeM, Association for Landscape Theatre and More. Not only the created landscapes inspired us as well as the idea behind it:

‘The temporary and very dynamic landscapes of SLeM have especially because of its temporality and mobility an influence on the way in which people behave themselves with respect to the landscape. “In the landscape we add elements by which people get a very different experience”. (Woestenburger, 2009)

In combination with our fascination for the changing public life, we thought that this temporality and mobility of temporary landscapes could help to give people a different experience within the public domain. An experience of joy.

1.3 Goal

Within this thesis it is our goal to discover and research the phenomenon of temporary landscapes. To explore the qualities and potential of temporary landscapes as a way to enrich and to enhance the public domain. Temporary landscapes give the opportunity to

The fascinating temporary landscape: ‘Jaarringen’



Slem.org

inventively play with the element of time and experiment in the design of public space. Designs for public space are often projected for a longer period. This thesis explores what happens both in physical as in social regard when an additional layer of landscape will be added through designs for a shorter period.

Within these temporary landscapes both the professions of landscape architecture and art could play a role and both disciplines could learn from this new approach.

1.4 Bias

The basis for this research comes from landscape architecture, as we are students landscape architecture. However, to understand temporary landscapes from a broader perspective, an exploration of the potential of art for temporary landscapes is also made.

The worldview of this thesis is a social constructivist. This worldview believes that “individuals seek understanding of the world in which they live and work”. (Creswell, 2008) People generate subjective meanings about objects or things they experience in their live. It is the researcher’s goal “to make sense of [or interpret] the meanings others have about the world.” (Creswell, 2008) This thesis try to interpret the ideas people have about the their environment, to understand how people act within the public domain and how temporary landscapes have influence on the experience and interpretation of their environment.

1.5 Focus

The focus will be on temporary landscapes as a phenomenon with specific qualities and potentials for the profession of landscape

architecture and the public domain. The subject is approached to create a broad perspective of the phenomenon and to show the diversity of ideas and input of different disciplines, however it is focusing on landscape architecture and art.

1.6 Hypothesis

Temporary landscapes, determined by their limited duration in time and use, draw specific qualities from their temporality which can contribute and enrich the public domain. Besides that they could contribute to the professions of landscape architecture and art.

1.7 Main question

How may we use specific qualities and potentials of temporary landscapes to contribute and enrich the public domain? Which method of working does one need to reveal these specific qualities and potentials?

1.8 Sub questions

1. How is the contemporary public domain experienced, and to which experiences could temporary landscapes react?
2. How is time experienced in the contemporary public domain, and to which experience could temporary landscapes react?
3. How does the profession of landscape architecture deal with the public domain and time and what are the strengths for temporary landscapes?
4. How does the profession of art deal with the public domain and time and what are the strengths for temporary landscapes?
5. What are the potentials and contributions of the different disciplines

Do we loose the traditional joys related to life in public space?



to temporary landscapes and of temporary landscapes to the different disciplines?

6. What kind of examples of temporary landscapes are there and how can they be categorized?

7. What are the experts ideas and experiences with temporary landscapes in practice?

8. How could temporary landscapes function and be integrated in contemporary public domain?

1.9 Research methods

Different research methods will be used to answer these questions. The first two questions about the public domain and time will mainly be answered through a literature study.

The next two will be answered with information drawn from literature as well as from information conducted by interviews with experts. The interviews with experts are necessary as little has been written specifically about this subject. It is a nice chance to interview experts more in depth and to get a perspective of how different disciplines see temporary landscapes. It is good to note that the information drawn from literature and interviews will be kept separately within the theoretical framework.

The fifth question is depending on the previous questions. The response will come from the literature, interviews with experts and also from our own insights as student landscape architecture.

The sixth question is a study into the status quo of temporary landscapes. It is a more analytical study about what is done and what the lessons are from these projects.

The seventh question will be an exception, because this question will

not only be answered by words, but it will be demonstrated with a design example as well. The design is not the one and only true answer, but an example of our ideas and an example of how the introduced different method of working can be applied.

1.10 Outline

The structure of this thesis is based on the sub questions and main questions. It is divided in three parts; a theoretical framework, an analysis of temporary landscape projects, and the design.

The theoretical framework deals with the development of the public space from modernism on and discusses the phenomenon of time. Both aspects are important for temporary landscapes and partly even the reason why temporary landscapes are interesting. The framework continues with the exploration about how the two disciplines of landscape architecture and art deal with these two aspects. Both chapters conclude with the strengths of each discipline. The information of these four chapters comes together in the chapter about temporary landscapes. This chapter gives a definition, reveals the potential and function in public space and ends with a conclusion what different disciplines can contribute to temporary landscapes and what temporary landscapes could contribute to the different disciplines. At first the information from literature will be explained. After that the information drawn from the interviews will be introduced. The chapter will conclude with a comparison of the difference between literature and what comes from the interviews. For the analysis of temporary landscape projects about 40 projects are selected that have something of temporality in their character. It

starts with a descriptive analysis of all these projects. A more critical analysis reveals different characteristics of temporary landscapes. It shows that temporary landscapes have different characteristics and therefore different kind of temporary landscapes can be distinguished. The normative analysis shows how these different characteristics result in different functioning within the public space and different targets.

The information collected from the theoretical framework and from the analysis of the projects results in sufficient information and ideas about temporary landscapes. This information makes it possible to design a temporary landscape in the public space of Den Haag. This design is our own example of how we envisage the contribution of temporary landscapes to the public domain and the different method of working it requires.

> CRESWELL, J. (2008) *Research design: Qualitative, quantitative, and mixed methods approaches*, Sage Pubns.

> GEHL, J. (2003) *Winning back the public space. (In)visible cities. Spaces of hope, spaces of citizenship*. Barcelona, Centre of contemporary culture of Barcelona.

> KAMPHUIS, M. (2006) De landschapsarchitecten zijn te beleefd en te bescheiden. *Blauwe kamer*, nr. 2, 46-49.

> WOESTENBURG, M. (2009) Het vloeibare landschap van Bruno Doedens. *Blauwe Kamer*, nr. 6, 48-51.

1) A temporary landscape is a landscape that is designed for a short period (<5 years) with the idea of this temporality in mind. It is not necessarily a landscape at a fallow terrain, but can actually be anywhere. A more specific definition will be given in the next chapter.

PART I – THEORETICAL FRAMEWORK

THEORETICAL FRAMEWORK

Temporary landscapes is not a wide spread phenomenon in the literature. However, much has been written about things that have to do with temporary landscapes.

The theoretical framework starts with a chapter about definitions that deal with temporality. These definitions result in the definition used in this thesis of temporary landscapes.

With this definition in mind the framework continuous with public space. It starts with an important period for landscape architecture, Modernism. A time in which the long term planning and the belief in techniques and makeability to produce efficient cities and society was very present. This period influenced the appearance of many contemporary cities and how people use the public space in these cities. The criticism is mainly that these places make people feel like outsiders and lack real experiences, surprise and flexibility.

However, not all cities are equal and there are many different activities in cities. Temporary landscapes could contribute to increase the social and optional activities and therefore contribute to a re-conquered city.

How people experience time is also highly determining for their experiences. Different kinds of time are discussed and in what time temporary landscapes operate. Temporary landscapes could bring back the feeling of 'I am' as they have to be experienced in the here and now, while at the same time temporary landscapes can react on processes of the *longue durée*.

Within this thesis a perspective of temporary landscape is given from the point of view from landscape architecture and art. Therefore the framework continuous with the discussion of these two disciplines and how they work with the public space and time. Both chapters conclude with the strength of both disciplines and how these strengths could contribute to temporary landscapes.

The framework ends with a concluding chapter about temporary landscapes. In this chapter the most important things related to temporary landscapes based on the literature come forward. It starts with the potential and functioning of temporary landscapes in public space and time. It continuous with the contribution of the different disciplines to temporary landscapes and vice versa how temporary landscapes could contribute to the different disciplines. It concludes with criticism on the profession of landscape architecture.

“How could squares look like today? We have to take them serious as the places where public life happens. We do not need to see them as unnecessary waste, as places for pedestrians only, and as parking places, but we have to form them like buildings, as construction for life, for acting and for communication. We have to put materials in the way of the eyes and mind of the passengers. This material can have the character of barriers or of garbage, it could both reflect something of play or of serious eminence. Important is that the emptiness is broken through, and to remove the places from their impersonality, and their indifferent anonymity.” (Schaal, 2005)

Publicness is something like light, which appears in the city - you only notice it when it becomes limited or it changes.
(Schröder, 2005)

Publicness is like light.
You notice it when limited or
changed. (Schröder, 2005)



2. TEMPORARY LANDSCAPES...

2.1 Introduction

This citation of Schaal (2005) and of Schröder (2005) exactly deals with what is criticized in this thesis with regard to contemporary public spaces. It deals with the disappearance of public life and the emptiness of the public domain as people do not experience it anymore. Temporary landscapes have the potential to function as the barriers or garbage where Schaal (2005) speaks about or the change that makes you notice the publicness mentioned by Schröder (2005). A temporary landscape has the potential to change the public space for a limited amount of time. In that sense it has the potential to make

people notice and experience the public space differently. But what are temporary landscapes in fact? This chapter will explore different definitions that deal with temporality or temporary landscapes. The chapter will be concluded with a thesis definition of temporary landscapes. Furthermore it will give an insight in the history of temporary landscapes, the need for temporary landscapes and the potentials of temporary landscapes.

The last chapter of the theoretical framework is again about temporary landscapes. In this chapter the phenomenon of temporary landscapes will be strengthened with literature about public space, time, landscape architecture and art which is discussed in the in-between chapters. Besides that, there is also a chapter about temporary landscapes in the analysis part based on interviews with different experts.

2.2 Definitions in relation to temporary landscapes

Some definitions regarding temporary landscapes will be discussed. This begins broadly with a definition of landscapes followed by a discussion of definitions like fluid landscapes and dynamic processes and ends more specifically with the definition of temporary landscapes. These definitions help to form the thesis definition of temporary landscapes.

There are many definitions of landscape. These different definitions reflect the desires, values and ideas people have about the environment.

The Van Dale dictionary defines it as “the rural surrounding as far as one could oversee in one glance, as she shows herself in coherence.” (Vroom, 2005)

The rural component comes from the strong contrast between city and land which is present since the Industrial Revolution. It is, however, more complex and the question whether landscape constraints itself to the rural area, because a city can also be regarded as an urbanized landscape. Palmboom in Vroom (2005) calls this a “stone becoming landscape” and according to Boomkens “the city can be regarded as a part of the landscape.” (Vroom (2005)

“Landscape is a combination of the word land and scape. It is extensively, a space, which is shaped and visual, and therefore possible to portrait. It is the part of the earth surface that is possible to experience.” (Sijmons, 2002/1 in Vroom 2005) This definition of Sijmons (the former advisor of landscape of the Dutch government) is a broad definition that does not make the division between rural and urban landscapes. The definition Bruno Doedens gave, during a meeting with us neither makes a distinction between rural or urban landscapes. Doedens (2010) defines landscape as “an atmosphere of a place which is bigger than yourself and where you have the possibility to be in. It is about abundance.” The most striking about this definition is that it measures landscape around people and that quantity plays an important role. A single person or object does not form a landscape. Another advantage of this definition is that it gives some clear ideas about what a landscape is, an atmosphere bigger than a person and it has to do with abundance, and what not, a single object. Neither makes it the division between rural and urban. For these reasons this definition will be used as leading for what defines a landscape within this thesis.

Hartman (2007) as well as Doedens (2009) uses the term fluid

landscapes to describes how landscapes, especially in the city, are mainly constituted by individual decisions of people who use the landscape or the city:

“Fluid landscapes recognize that developments are not only established by rational or top-downed decisions, but are the result of many individual decisions.”

The term fluid expresses that the landscape of the city is not a static one, but rather one which is in a constant flux. They like to see people as entrepreneurs of the city as actively involved actors in the play of the city.

The same active user’s engagement of the location is of importance in the dynamic process or dynamic master plan:

“The dynamic master plan does not define an end product (..) The process starts with open questions, which are through a continuous process of multiple experiments, participation, and planning concepts transformed into a certain level of (un)certainities. The focus is to create an amount of critical identified concepts from users, ideas and actors which are created, discussed and without high investments tested at the location.” (Overmeyer (2008a) in the text Berlin – Stadt informeller Praxis.)

However, the dynamic process is more a term which is used in policy documents and is used as a top-down tool to give the user more influence. In the fluid landscape it is recognized that the user has anyhow a role in the forming of a place. They might like to stimulate this even more by something like a dynamic process, but it is anyway present.

Something which is often regarded as an important tool in the dynamic process is the in-between use, and the multiple plot use. In

Landscape is something bigger than yourself. In which you can be. It is about abundance.



Temporäre Räume (Haydn, 2006) these two are separated and defined as follows:

“A distinction can be made between in-between uses and multiple plot uses. In-between uses are applied to places, which have a discontinuity in their development cycle, where for a shorter period a different, mostly not pure economic oriented use is allowed. A multiple plot use tries to integrate a different use besides the dominant use of a place.”

In planning these uses become more dynamic and lively within the city. Both uses strengthen the efficiency of the use of a place. The in-between use does that in the period of waiting for the original or planned function and is therefore temporary. A multiple plot use does that at the same time as the original function is present. Multiple plot uses are therefore not by definition temporary and do also not draw their quality from limitation in time.

Temporary use is a broad notion of which a broad range of definitions exist in the text *Muster des ungeplanten* from Overmeyer (2008b) :

“Temporary uses are empty buildings or fallow areas which have a non regular use for a shorter or longer period.”

He describes it further in the same text as;

“Temporary uses are unplanned, but at the same time present in every large city. Often they play an important role for the public and cultural life in a society as well as for the development of the city, despite the fact that they were neglected in the official politics and city planning for a long time”.

In the first definition Overmeyers limits temporary use only to empty buildings or fallow terrains. Within this thesis temporary use is not only regarded as limited to these places but could in fact happen

everywhere within the public domain.

In the second definition Overmeyer recognizes the qualities of temporary uses as important for the public and cultural life as well as for the development of the city. An additional definition is used in the book *Temporäre Räume* of Haydn (2006)

“Temporary uses are functions which are from the beginning on thought as only temporary. The idea of temporality is understood as, something that fits to the notable use, the duration of the use is determining: Temporary uses are the ones that identify their own qualities from the idea of the temporality and which therefore distinguish from durable uses, and not because they used less resources to develop or because they prepare the place for something else something durable.”

This definition focuses more on the duration of the use. It focuses on the own specific qualities that the limited duration has. It rejects that these qualities are coming from the less resources they use or because it is a replacement for something durable to come.

The qualities redrawn from the limited duration in time are also highlighted in the definition of temporality of Natascha Knijff in Wesselink (2009)

“Temporality offers possibilities that often lack in the plan process. A possibility to a deeper understanding of the neighbourhood and in which the neighbourhood shows its own character. It is a great challenge to work on such a project as, although it may not appear so, suddenly everything is possible.”

Haydn (2006) in *Temporäre Räume* also highlights the specific qualities as a result of the limited duration.

“Temporality is for architecture, city planning and for the proposed

Temporary landscapes draw specific qualities from its temporality.



uses of spaces an extraordinary thought: Plans are for a long time and not for quickly changing uses. However, this temporality provides an specific quality, which could be interesting for planning and economy as for users groups, which have normally not a lot to do with planning and higher economy. The temporality of spaces and uses we do not classify worth mentioning without these temporal qualities which are given by the temporary duration of the use.”

This definition shows that temporality is only worth mentioning if specific qualities are redrawn from the temporal character and the temporary duration of the use. This shows that apparently temporality has some specific qualities that plans for the longer term do not have. These qualities should be defined and used within temporary landscapes.

Temporary landscapes or temporary places are also defined in Temporäre Räume in which temporality is an important aspect.

“Every temporary use could be classified as temporary place, for which the idea of temporality is the source: “An example of temporality could be the in-between use (..) which is not so much about the experimental character (..) but about the temporality itself, the limited time, and the search to understand the spatial and urban quality of that. (..) The meaning attached to temporality as example of appearance form is against the temporality itself. Political reveals this negative understood temporality the exclusion of every satisfaction, this negativity is only grounded by its fleeting character.” Andreas Spiegel and Cristian Teckert in (F. Haydn, 2006b)

This definition learns that it is not the appearance form what forms a temporary landscape, but its fleeting character. Often this fleeting character is seen as something negative, especially within politics.

Wesselink (2009) in the article “Wat doen we met de rotte kiezen van de stad?”, recognizes also the attractiveness of temporary landscapes, but has a prerequisite. “Temporary landscapes are attractive, but only if the original function may come at a certain moment.” It seems like he is referring to, as what in this thesis is regarded a only one particular kind of a temporary landscape namely the in-between use. As he refers to an original function which should appear.

In Temporäre Räume a distinction is made between three different kind of temporary landscapes; the ephemera, the in-between and temporary landscapes. As within this thesis temporary landscapes is used as the overall term, from now on this category will be referred as temporarius.

The Ephemera is a definition from biology (Ephemeroptera) for organisms that do not live longer than one day. The ephemera are only living for a short period. Their existence cannot be prolonged.

This is in contradiction with the second kind, the Provisional which also originates with a short existence, but often ends up in existing for a long period. The provisional is an establishment that is only thought as replacement for the true long term establishment. An in-between use, because something is needed at that spot.

The third kind, the Temporarius, is in-between these two previous kinds. It starts as something for the shorter period. But could also exist longer than was thought in advance. Therefore it has characteristics that are the same as the provisional, but the temporary has also own qualities, and is not only used as a replacement for something definite that is not possible yet. The qualities come from possibilities of the limitation in time. Possibilities that are for example not yet possible for a longer period.

Three kinds of temporary landscapes; Ephemera, provisional, and temporarius.



As mentioned earlier politicians often have a negative attitude to fleeting things. However, the first two definitions of temporary landscapes showed that the temporality could also give specific qualities. Also the following definition of Doedens (2009) in Tijdelijke landschappen: “Temporary landscapes have the renewal and imagination, of surprise and alienation and of play with time and space in common” highlights the qualities of temporary landscapes. Doedens reveals the specific qualities of temporality of Haydn (2006) with his reference to renewal and imagination, surprise and alienation.

2.3 Thesis definition of temporary landscapes

Resuming what can be learned from these definitions and how they will be treated the final definition of temporary landscapes for this thesis is formulated.

The definition of the fluid landscapes and the dynamic process learns that city planning is more than a top-down process and shows that individual decisions are important for the development of the city.

Overmeyer argues for the importance of temporary uses in this respect. According to him temporary uses have an importance contribution to the public and cultural life of a society as well as for the development of the city. Natscha Knijff highlights that the planning process lacks the qualities that a temporary use could contribute, a deeper understanding of the neighbourhood and a possibility to show its character. Therefore temporary landscapes could be an important element or tool in a dynamic process.

Temporary uses are often also in-between uses. However, in this

thesis in-between use is seen as one the three kinds of a temporary landscape, the ephemera, the in-between and the temporarius. The important character of the in-between is as (Haydn and Temel, 2006) describe that they are places that have a discontinuity in their development cycle. As a result a different, mostly not pure economic oriented use, is allowed for this in-between time.

Wesselink (2009) describes this as: “temporary landscapes are attractive, but only if the original function may come at a certain moment.” Wesselink uses the term temporary landscapes for this, but within this thesis such a description will be regarded as an in-between landscape. Based on definitions of Haydn and Temel (2006) a temporary landscape in this thesis can also be something on its own, the original function, it is not necessary that it replaces something else. This is the case in the ephemera and the temporarius.

Based on these definitions the definition used for a temporary landscape within this thesis is as follow:

The limited duration of the use determines the temporal landscape. This limited duration can vary from days, to a week, to years with a maximum of five years.²

Temporary landscapes are qualified by renewal & imagination, by surprise & alienation and by the play with time & space. Therefore it calls for a reaction. However, it is not a coincidence, but it is staged. A temporary landscape fits within the vernacular and is an addition to it, so the vernacular may continue.

Temporary landscapes:
Renewal&imagination,
surprise&play and by the play
with time&space



Besides that a temporary landscape might react on a continuous process, but is not part of, a phase of or an appearance form of a continuous process like the seasons or for example the growth, flowering and fructification of trees. Nor is it necessarily a replacement while awaiting for the original function. This is a form, the in-between, but not the only one. Neither is it an ordinary landscape which has become covered under snow, as snow cannot be staged.

Furthermore it is good to know that a perspective of landscape architecture and art is dominant in this thesis. Therefore temporary landscapes as traffic jams and campsites for example are not discussed.

Despite this definition that will be used in the thesis for temporal landscapes not all the temporal landscapes are the same in their character and potential. Therefore with the analysis temporary landscapes are categorized.

Besides that it is good to realize that temporary landscapes are not a new phenomenon. It is already from the early ages on that people create landscapes with a temporary character. The timeline shows that since antiquity procession are held. During the Renaissance *Giochi d'acqua*, water fountains were added to the public domain to create an element of surprise. The first garden and land exhibition was held in 1864. These are some ancient examples of landscapes that share characteristics with what in this thesis is considered as temporary landscapes.

Important are the 1960-1970. It is the period in which the land art and the installation art evolves. The development of land art is important

as artists start to work with and in the landscape. Art is an important player for temporary landscapes as the discipline shares qualities of renewal, imagination, surprise and alienation with temporary landscapes.

The installation art makes not necessarily, but often use of the landscape as theatre for their installation. The installation as well is not always, but often a temporary installation.

Both land art and installation art raised a different way of looking at and using the landscape. Another important moment for a different way of looking to and use of the landscape is 2004. It is the year that the mayor of Paris decided to initiate a beach in its city along the river Seine. During the summer months many Parisians escape the hot city and leave towards the beach places. The mayor wanted to create a place of escape, a place to cool down within the city. It was something new, something experimental as a river in a city was never before combined with the beach life in this way. Ordinary streets were blocked and filled with sand for the summer months. It was a big hit. The formula is now repeated in many other cities. The most important contribution was however that it showed that a different temporary use of public space could give a city a great impulse. It is not always necessary that things are only functional and durable. By allocating the street temporary differently than its original functional and durable use it offered a solution to a temporary problem.

Although temporary landscapes are not a new phenomenon, it is the subject of this master thesis. Somehow the need is felt to discuss this phenomenon within the current status quo of the public domain. Although it is hard to give a complete overview, as previously

Plage Paris shows that a temporary different use can give a city a great impulse



TIME LINE OF TEMPORARY LANDSCAPES



Since antiquity, processions, pageants, and parades have been one important way of making communal bonds visible.



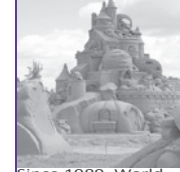
During the Renaissance (14th-17th C.) Giocchi d'acqua were designed to add an element of amusement and surprise in the garden experience.



1865 First International land and garden exhibition was held in Erfurt.



1970 Installation art. Artistic genre of site-specific, three-dimensional works designed to transform the perception of a space. Can be temporary or permanent.



Since 1989, World Championships in Sand Sculpture has been held.



1960 Floriade. A garden exhibition for professionals and public held once every five years.



1979 Is the first time the Firework festival in Scheveningen is held.



2005 Dansend Woud A temporary landscape at the artistic festival Oerol.

2750-1500 BCE Stonehenge. Ancient work of large stones. Proposed functions for the site include usage as an astronomical observatory, or as a religious site.



1720 Natural turf amphitheatre in Claremont.



1936 First Flowering Parade of Zundert. It was held for the celebration of queen Wilhelmina's birthday.



1975 Foundation of Dog troep. Theatre at extraordinary places, location theatre.



1960-70 Land art. Art in which the artist employs the elements of nature in situ or rearranges the landscape with earthmoving equipment



1985 Christo creates works of art just for fun and to experience the ordinary differently.



2004 Plage Paris. The first urban temporary beach was initiated by the mayor.



mentioned the year 2004 with Plage Paris seems to be an important moment for the discovery that public space can also be a place for surprise, experiment, demonstration, criticism, presentation, statement, expression, gathering or connection. Temporary landscapes with their limitation in time definitely have the potential to do that. This thesis discovers the phenomenon of temporary landscapes and what it could contribute to the public life.

The next chapter will, therefore, be about the public space and public life. It describes the development from modernism on. This chapter shows what public life has meant over the past few years and how it has changed.

2) A temporary landscape is a landscape that is designed for a short period (<5 years) with the idea of this temporality in mind. It is not necessarily a landscape at a fallow terrain, but can actually be anywhere. A more specific definition will be given in the next chapter.

- > HARTMAN, W. (2007) *De vloeibare stad*, Amsterdam, Architectura & Natura Pers.
- > HAYDN, F. & TEMEL, R. (2006) *Temporäre Räume*, Wien, Birkhauser.
- > OVERHEID.NL (2010) Bestemmingsplan, ontheffingen.
- > OVERMEYER, K., OSWALT, P., MISSELWITZ, P. (2008) *Muster des ungeplanten*, Studio Urbane Landschaften, Institut für Freiraumentwicklung.
- > SCHAAL, H.D. (2005) www.zwischennutzung.net. Basel, Verein k.e.i.m. zur Entwicklung urbaner Flächen und Standorte
- > SCHRÖDER, G. (2005) www.zwischennutzung.net. Basel, Verein k.e.i.m. zur Entwicklung urbaner Flächen und Standorte.
- > WESSELINK, J.W. (2009) Wat doen we met de rotte kiezels van de stad, *Stedelijk Interieur*, nr. 6, 28-31.

3. THE PUBLIC DOMAIN

3.1 Introduction

“Public spaces can be seen as the important first link in a chain of places to go (...) But they can also be the attractive and necessary place to go. It is the easiest place to go to. It is a place for everyone. It is a place in which you do not have to know anyone, or do anything in particular, except to be there. You can just come along in the course of your daily activities and take in the scene.” (Gehl, 2007)

Public spaces traditionally fulfilled three functions: as meeting place; as market place and as connection or traffic space. All these functions were vital and occurred side by side in the same spaces in a fine balance. (Gehl, 2003)

In many cities this balance have been disturbed by a number of factors, especially the expansion of car traffic. (Gehl, 2003) Jan Gehl (1936) a Danish architect and urban designer focused his career on the improvement of the quality of urban life by re-orienting city design towards the pedestrian and cyclist. In his first influential work of 1971, “Life between buildings” he pleas for an approach to improve sensible forms. In “Public space, public life” he describes the transformation of Copenhagen over the past 40 years towards a pedestrian and cyclist oriented city.

This chapter will deal with the ‘disturbed’ public space of Gehl. From the causes of the disturbance in the public space to new concepts for the contemporary public space and changed society. The conclusion will highlight what these developments mean for new developments in the publicdomain and how temporary landscapes could play a

role.

3.2 Modernism

The disturbances in the public space as described by Gehl (2003) were mainly the result of modernism. Modernism will therefore in this thesis be the starting point of the description of how the public space functions.

The start is from the modernist period on, as it is a period with much influence in the appearance of today’s cities. The periods before modernism are incidentally mentioned but are not the focus.

Modernism was a reaction on the Enlightenment thinking. It was a period with a new ideology that changed the society and these changes have also their spatial reflection. It is not the intention to give an entire overview of modernism, but to selectively highlight some of the effects of modernism that have an effect on the reason for and the purpose of temporary landscapes.

Makeability of society

The concept of the city as a machine in combination with a jump into a regional scale as a coherent and balanced unity inspired the rise of modernism in the 20th century. During the period of modernism an optimistic worldview with a strong believe in the new techniques existed. The believe in the makeability (Hartman, 2007) of the world based on these techniques increased. Humanity does not play a heroic role in the modernistic view. The conquering of space by new developments and the loose of the human scale as a result of the new possibilities make people feel small. It directs people in a fragile position in which they feel emotions of fear and uncertainty. They are

During modernism there was a strong believe in the makeability of society.



Topos

seeking for orientation points and consistency that provide security in a city where social relations disappear. (Hartman, 2007)

Pallasmaa is a famous Finnish architect born in 1936 who wrote a number of articles on cultural philosophy, environmental psychology and theories of architecture and arts. His most influential work, *The eyes of the Skin* is required reading for students at architecture schools all over the world and pleas for architecture that is less eye-based. Pallasmaa (Pallasmaa, 2005) describes that architectural and urban settings of our time tend to make us feel like outsiders, in comparison with the forceful emotional engagement of natural and historical settings.

Technical developments

The developments and the belief in new techniques not only changed the position of people in the public space and society during the 20th century but caused also changes at the working floor. Developments at the working floor have made jobs more repetitious, mechanized and rationalized and thus emptied of important elements and creativity. However, the same technical developments reduced the working hours and increased the leisure time of labourers. (Gehl, 2007)

Traffic dominance

Traditionally the public space or semi- public space was the place for informal relations. Nowadays public space is in many cases reduced to a space for traffic, as a buffer between private areas. The design has to be clear and clean with regard to social security, maintenance and preservation, This results in the use of strong materials and strict forms; which results in the best cases in just a nice of design. (Hartman,

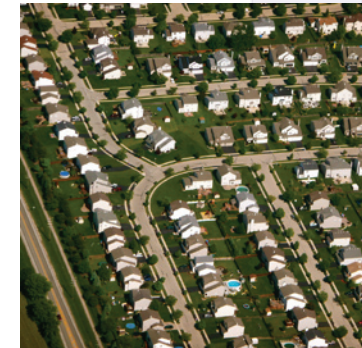
2007) These nice designs are hardly ever inspiring or surprising. Richard Sennet, a sociologist born in 1943 who is best known for his studies of social ties, and the effect of urban living on individuals in the modern world, writes, in his best known book *The fall of public man*, about the effect of modern traffic on public space: “The private motorcar is the logical instrument for exercising the right, and the effect on public space, especially the space of the urban street, is that the space becomes meaningless or even maddening unless it can be subordinated to free movement. The technology of modern motion replaces being in the street with a desire to erase the constraints of geography (...) As public space becomes a function of motion, it loses any independent experiential meaning of its own” (Sennett, 1974)

Fordism

The traditional relation of city development with social issues is disappearing. City design as part of civilization and symbol of a structure of social norms and values belongs , since modernism, to the past It is replaced by city production as part of the consumption process. The mass culture and mass production is trying to organize everything in a way that consumers recognize products as exactly what they needed, without much comments. It is a kind of Fordism , in a way that choices are free but the boundaries are set and manipulated by the industry. The advantage for consumers is to profit from available space against a reasonable price: Houses, offices, and public space.

It is, however, according to Hartman, a dead-end story as it unconsciously concentrates on the manipulation of the demand as the easiest assignment. Synchronization is the result, but it reduces the motivation, creativity, and differentiation. (Hartman, 2007) According

Design for the average reduces the motivation, creativity and differentiation.



to Pallasmaa “the tendency to design for the average or selected target groups reduces the multiplicity of spaces and meanings which is so characteristic for the city.” (Pallasmaa, 2005) He suggests that designs based on experiences will increase the experience of different meanings and spaces in the city. At the same time the subjectivity of the design for these spaces will increase. Some will experience a place as well-designed or a nice place to be, while others prefer another place in the city. This is what the city should allow to happen; differentiation creates a broad range of (subjective) places which reach and attract different people. Hartman believes that this differentiation and the discovery of new places comes from people and not from designers. “Some individuals will seek for in between layers which are more of the proportions of the individual. New spaces will be opened.” (Hartman, 2007) However, Hartman pleads for and highlights the importance of diversity of spaces within the city.

Monofunctionality

Besides the, already mentioned, trend of Fordism to design for the average and the design based on mass production, the separation of assembly line can also be traced in the planning of the city. Places are planned and designed for a single purpose as the design and planning of these places can be optimized for that function. The necessity of concentration of functions at a short distance to the homes also decreased with the improved transportation possibilities.

Imbalance between private and public

Hartman (Hartman, 2007) describes individualization as the “process of taking distance to others.” In the contemporary public space Individuals are seen more and more as free entrepreneurs that strive

to secure and enlarge grow. Competition is the standard in public live, comfort is solely bound to home. The others are not to be trusted and form a potential danger that could be better held at distance. (Hartman, 2007)

Sennett describes the same process in the public space already in 1974 in his book “The fall of public man.” “As the imbalance between public and intimate life has grown, people have become less expressive.” And “Public life once meant a vital part of one’s life outside the circle of family and close friends. Our lives today are bereft of the pleasures of this lost interchange with fellow citizens.” (Sennett, 1974) He also noticed that people fear each other. “The stranger is a threat; silence and observation have become the only ways to experience public life, especially street life, each person believes in the right to be left alone. We lack the capacity to experience pleasurable relationships with those whom we may never know intimately.” (Sennett, 1974)

The crisis of the public space is partly caused by this situation; the chance to uncontrolled meet others, strangers is risky. The individual prefers a shopping mall with a controlled space, without disturbing and alarming meetings with strangers. However the desire of ‘being attached to’ remains. The media fulfils this desire by offering a shopping mall of experience, of emotion that are feared and are avoided in the physical space but are removed from every real danger with a medium in between. (Hartman, 2007)

Domination of eye-based design

In western cultures sight has historically been regarded as the noblest of senses. However, the domination of the ocular bias has never been

The eye-based architecture neglected the body and senses, which resulted in inhumanity.



more present in architecture than in the past 30 years. According to Pallasmaa (Pallasmaa, 2005) “the inhumanity of contemporary architecture and cities can be understood as the consequence of the negligence of the body and the sense, and an imbalance in our sensory system. The growing experience of alienation, detachment and solitude in the technological world today, for instance, may be related with a certain pathology of the senses.”

The human rootedness is lacking in the imposing, eye based and thought-provoking structures of buildings. Pallasmaa (Pallasmaa, 2005) “Modernist design at large has housed the intellect and the eye, but it has left the body and the other senses, as well as our memories, imagination and dreams, homeless” and “Modernity have not only continued the historical privilege of sight, but furthered its negative tendencies.”

This lack of existentially grounded architecture and spatial experience is also to blame to the adaptation of the psychological strategy of advertising and instant persuasion. It reduces our experiencing of being in the world, to an experience from outside as spectators of images projected on the surface of the retina. Besides this the city is also more experienced in a way detached from the body during motorized movement, or through the overall aerial grasp from an airplane. This result in city plans that are highly idealized and schematic visions seen through ‘le regard surplombant’ (the look from above), as defined by Jean Starobinski, or through ‘the mind’s eye’ of Plato. David Micheal Levin uses the term in (Pallasmaa, 2005) ‘frontal ontology’ to describe the prevailing frontal, fixated and focused vision. (Pallasmaa, 2005)

3.3 Criticism on modernism

The believe in the techniques and the neglect of the human scale, individualization, Fordism, monofunctionality, imbalance between the public and private domain and the domination of the eye-based design have formed today’s cities. It has lead to the negative developments, which Gehl refers to in the introduction of his essay ‘Public spaces for a changing society’. Namely that car traffic and parking take in the public space; places are filled with danger, noise, fumes and rude 50 miles per hour architecture; the telephone, television set, 50 TV channels, and video shops offering a ‘six-movie-Sunday-pack’ signal new eras; changing patterns of consumption from market to discount counter. (Gehl, 2007)

Solomon describes this influence in a negative way as well, he describes that the past 50 years an optimism about the promise of modernism dominated. “Modernism invented new ways of building that rejected the past and sent people headlong into a placeless limbo where they are isolated from each other.” (Solomon, 2003)

Gehl highlights that traditional public open spaces have contemporary counterparts as shopping malls, arcades and atriums. These new realities attempt to concentrate urban life to “certain location, certain hours and certain categories of ‘acceptable’ activities. These spaces are mostly indoor and nearly always privately controlled offering privatized versions of the once public street life.” (Gehl, 2007)

Solomon and Gehl stand not alone in their criticism about public spaces. Marc Augé refers to the places that modernism created as non-places and non-cities. Solomon uses this description in his book Global city blues to explain what is missing in many contemporary cities, noncities. “The boundary that prevents passage of the

Shopping malls: contemporary counterparts of public space that prevent the unexpected and unknown nonplaces.



unexpected, unknown other is what distinguishes the noncity from the city, the shopping mall from the street.” (Solomon, 2003) Another aspect what non places are missing is the narrative continuity of traditional cities. (Boomkens, 2008)

Connection and the absence of boundaries are crucial conditions in the city. Citizens are connected to each other by their presence in the city, there are no boundaries to direct proximity of the unknown and unknowable what defines the city. (Solomon, 2003)

New spatial realities, like airports, or till a certain extent all new types of monofunctional spaces, like shopping malls are non places because they break radically with the surrounding landscape and because they do not generate stories of their own. They function pure and only because of their functionally efficient, based on international systems with as only goal to fulfil a single purpose. (Boomkens, 2008)

Modernism has been an important time for the appearance of the contemporary cities and the ideas about how cities should be. It transformed ideologies within (landscape) architecture. The critics learn that cities need to become more lively again and true experiences. This thesis researches the potentials of temporary landscapes to contribute to a city in which there is room for experiences, surprise and flexibility.

3.4 Typologies of cities

Despite all these general trends within the public domain, it is good to realize that not every street, public space or city is the same or develops in the same way. Gehl (Gehl, 2003) observes three different kinds of cities and how the public space functions within these kinds

of cities. This distinction can be regarded as different types of cities but also as different phases that follow each other.

1) “The Invaded City” refers to the numerous cities which over the years have been inundated with car traffic to such an extent that the pedestrians and the public life have almost been squeezed out. (Examples: Naples, Madrid and London)

2) “The Abandoned City” refers to cities where walking and public life has become completely phased out. Many cities in North America are now in a situation where public life is non-existent.

3) “The Re-conquered City” refers to cities, which during the past 3-4 decades have striven to achieve a better balance between traffic, market and meeting place issues. (Examples: Barcelona, Strasbourg, Lyon, Freiburg and Copenhagen in Europe, and from other continents cities such as Portland [USA], Curitiba [Brazil] & Melbourne). In many of these cities an impressive increase in the volumes of people activities can be found in the improved public spaces. (Gehl, 2003) This thesis reacts on the abandoned city and aims for a re-conquered city. Temporary landscapes are seen as one of the many means to possibly reach a re-conquered city.

3.5 Typologies of activities in the public space

Besides a distinction in cities Gehl also makes a distinction in activities people perform within the city. He distinguishes three kinds of activities: necessary/functional activities, optional/recreational activities and social activities in public spaces. “While necessary activities take place regardless of the quality of the physical environment, optional activities depend to a significant degree on what the place has to offer

A re-conquered city in which people choose to be in the public domain.



and how it makes people behave and feel about it. The better a place, the more optional activity occurs and the longer these necessary activity last.

Social activity is the fruit of the quality and length of the other types of activities, because it occurs spontaneously when people meet in a particular place. Social activities include children's play, greetings and conversations, communal activities of various kinds, and simply seeing and hearing other people. Communal spaces in cities and residential areas become meaningful and attractive when all activities of all types occur in combination and feed off each other." (Gehl, 2003)

The abandoned city is dominated by necessary activities while in the re-conquered city the amount and duration of optional and social activities increases. Therefore it will be necessary to research how temporary landscapes could contribute to the increase of the amount and duration of optional and social activities.

This shift from necessary to more optional activities gives the public space a more optional character. It becomes more important that the public space is attractive otherwise people will not come as they have a choice.

"In the old days —as seen in the medieval times or in less developed economies— most people on the streets and squares are present because they are forced to use these spaces. They hardly have any choice. In the present day situation nearly all the activities seen in public spaces are free-of-choice activities. People do not have to walk; they can use cars and other means of transport. People do not have to shop in the streets; there are many other options. People do not have to meet and socialize in the public spaces; many other possibilities

are offered. People do not have to use the urban public spaces for recreation; there are private gardens and parks, amusement centres, beaches, landscapes and rural areas.

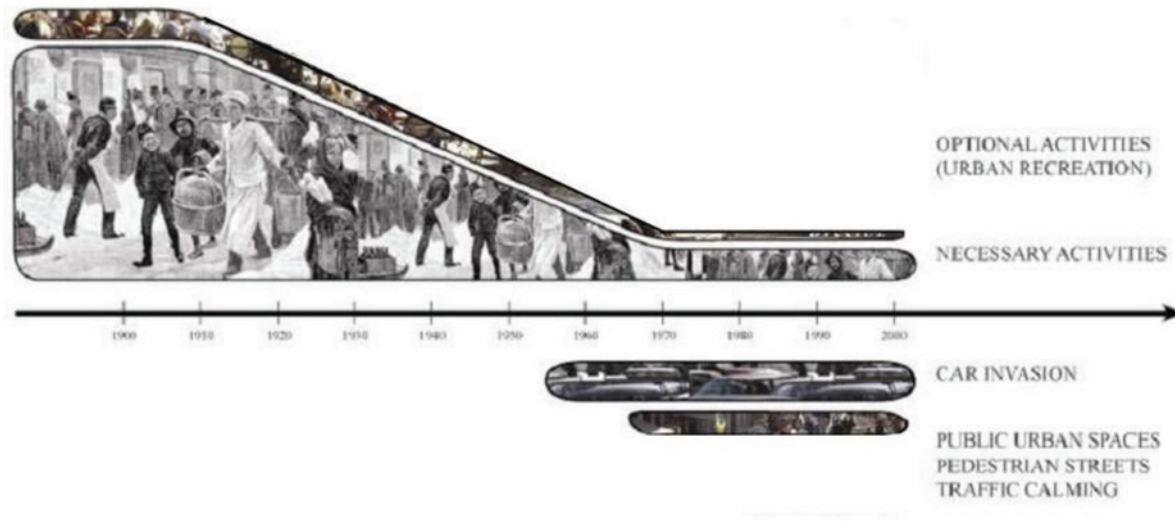
When people use the cities today it is not because they have to, but because they like to. Therefore it is important that the public space offers something additional, something attractive, an experience that cannot be gained somewhere else. The public spaces can offer something attractive and meaningful to the citizens —if not, they would not come." (Gehl, 2003)

3.6 Conclusion

The believe in the techniques and the neglect of the human scale, individualization, Fordism, monofunctionality, imbalance between the public and private domain and the domination of the eye-based design sent people headlong into a placeless limbo where they are isolated from each other.

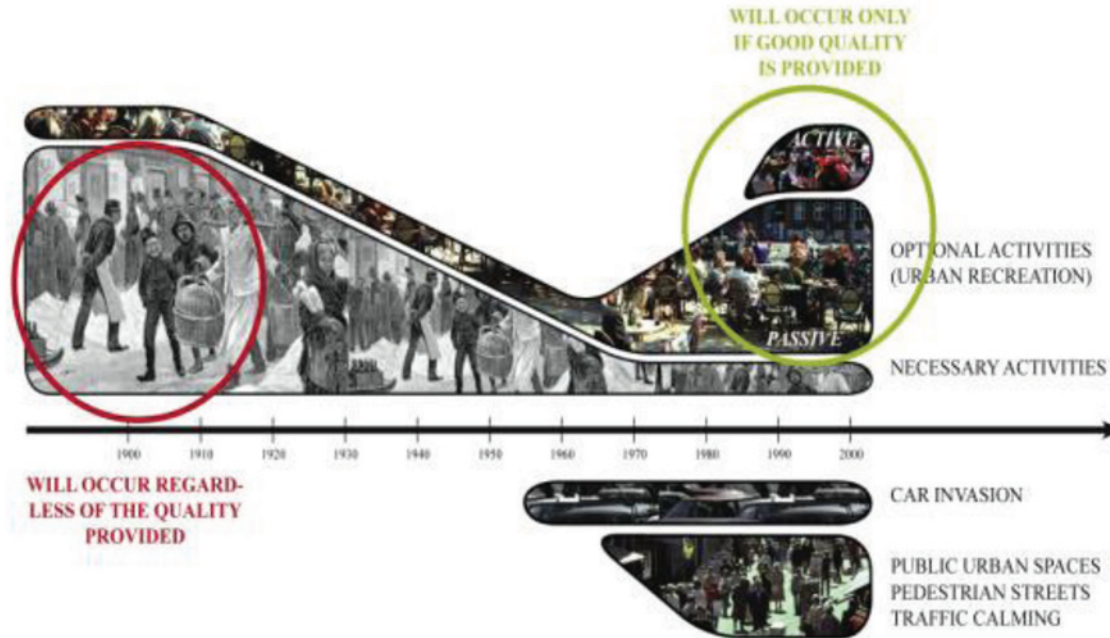
As a result people withdraw from contact with others and even attempt to stop feeling or at least not to show these feelings. "The public thus was emptied of people who wanted to be expressive in it, as the terms of expression moved from the presentation of a mask to the revelation of one's personality, of one's face, in the mask one wore in the world." (Sennett, 1974)

This period learned us that design for the average or for selected target groups reduces the multiplicity of spaces and meanings (Pallasmaa, 2005). The sight-based and thought provoking structures of buildings lacked the human rootedness. It is time to search for in-between layers with more proportions for the individual (Hartman 2007). Both



Public space and its activities in an abandoned city. Only a very few optional activities.

Presentation Jan Gehl: Public spaces for changing societies.



Public space and its activities in a re-conquered city. An increase of optional activities.

Presentation Jan Gehl: Public spaces for changing societies.

Gehl and Sennett plead for a public space that becomes more social, creative and expressive.

Modernism has made people feel like outsiders, spectators. Spaces have become meaningless and lost their independent experiential meaning (Sennett, 1974) and have resulted in controlled spaces. This process has reduced motivation, creativity and differentiation. (Hartman, 2007) It rejected the unknown and unexpected from the city. (Marc Augé)

This thesis researches whether temporary landscapes can contribute to bring these elements back to the public space.

This thesis reacts to the abandoned city and discovers the potential of temporary landscapes to contribute to a re-conquered city. A re-conquered city in which the social and optional activities increase. A contemporary public space has to offer something attractive and meaningful to the citizens that is optional. Temporary landscapes should be used as a tool to offer an attractive and meaningful experience to citizen, which they use not because they have to but because they want to. Temporary landscapes increase the amount of social and optional activities.

Another important aspect of the experience of temporary landscapes as well as the public space is the experience of time. Therefore the next chapter is about the experience of time.

> BOOMKENS, R. (2008) De tijdelijkheden van de publieke sfeer. *Into the open*, nr. 77.

> GEHL, J. (2003) *Winning back the public space. (In)visible cities. Spaces of hope, spaces of citizenship.* Barcelona, Centre of contemporary culture of Barcelona.

> GEHL, J. (2007) Public spaces for a changing public life. *Topos - the international review of landscape architecture and urban design*, nr. 61, 16-22.

> HARTMAN, W. (2007) *De vloeibare stad*, Amsterdam, Architectura & Natura Pers.

> PALLASMAA, J. (2005) *The eyes of the skin*, John Wiley and Sons Ltd.

> SCHAAL, H. D. (2005) www.zwischennutzung.net. Basel, Verein k.e.i.m. zur Entwicklung urbaner Flächen und Standorte

> SENNETT, R. (1974) *The Fall of Public Man*, Cambridge, Cambridge University Press.

> SOLOMON, D. (2003) *Global city blues*, Washington, Island Press.

> THOMPSON, C. W. (2002) Urban open space in 21st century. *Elsevier: Landscape and urban planning*, nr. 60, 59-72.

Time (noun), period [S or U] a particular period of seconds, minutes, hours, days, weeks, months, years, etc. for which something has been happening, or which is needed for something, or which is available for something. (dictionary.cambridge.org)

Time (noun) a Sequence of moments. (vandale.nl)

4. TIME EXPERIENCE

4.1 Introduction

Kevin Lynch argued that space and time “are the great framework within which we order our experience. We live in time-places.” (Carmona et al., 2003) Both time and space are important aspects of temporary landscapes. The previous chapter discussed space, public space. It discussed the development of the public space through the years, the experience, meaning and different concepts.

Can the same be done for time? What means time in the Western society and in the landscape? How is time experienced? What has time to do with experience? Are there different kinds of time? And if so, is one kind more valuable than the other? In which kind of time does a temporary landscape function?

This chapter tries to get a grip on the concept of time. It is though focused on the experience of time in the public space or landscape.

The lexicon of Garden- and landscape design (Vroom, 2005) refers in the context of time to dynamic. Dynamic is the rhythmical movement; flow; the internal power in relation to movement; an evolution (Van Dale in Vroom 2005)

Dynamic expresses itself in space and time. Both cultural and natural landscapes are not static, they do not remain the same. The landscape as it appears is a reflection of a moment of a continuously changing environment. The landscape is dynamic. In fact every landscape can be regarded as temporary, depending on the perspective you choose.

Natural dynamics are the result of physical processes, like erosion and sedimentation and of biotic processes as growth, flowering, and decay. “The garden structures the time.” (Miller 1999 in Vroom 2005) “In the landscape these changes happen so slowly that the unaware spectator does not notice it.” (Vroom, 2005) This makes it harder to experience (short term) time within a landscape as the regularly recurring events happen slowly and do not often change within a few hours or minutes. “The perception of time depends upon regularly recurring events, without which, time would be an imperceptible, formless flow.” (Spirn, 1988)

Kevin Lynch describes more or less the same expression of time in the landscape. When time passes, spaces become lived-in places, made more meaningful by their time-thickened qualities. As Kevin Lynch observes, we experience the passages of time in the urban environment in two ways: through ‘rhythmic repetition’: ‘the heartbeat, breathing, sleeping and waking, hunger, the cycle of the sun and moon, the seasons, waves, tides, clocks’; and through ‘progressive and irreversible change’: ‘growth and decay not recurrence but alteration’. (Carmona et al., 2003)

Some of the time cycles that provide structure in human life have less relation to natural cycles. Zerubavel in (Carmona et al., 2003) argues that much of our daily lives is structured according to ‘mechanical

Landscapes are not static, like in a painting. They are influenced by time that passes.



time'. People no longer rise with the dawn and retire to bed at sunset, for example. Zerubavel suggests that we are increasingly detaching from "organic and functional periodicity" which is dictated by the schedule, the calendar and the clock'. (Carmona et al., 2003)

4.2 Kinds of time

The way time is experienced has taken a more important role in the discussion about the quality of life over the past few decennia. (Metz, 2003) In a theme edition of the magazine 'Stedenbouw & ruimtelijke ordening' are the different categories of time distinguished mentioned by the French historicist, Fernand Braudel. He makes a distinction between the quasi unchangeable time (the *longue durée*), the short-term trends (the changeable economical and political organizations) and the individual time (de *courte durée* of short term events).

Braudel shows that these structures have always been present in our society and will remain as well, despite the fact that some believe that the contemporary society only exist of *courte durée*. The *longue durée* is still the basis for the *courte durée*. (Achterhuis, 2003)

Most of the processes in the landscape as discussed above are of the *longue durée*. Also in the city processes of the *longue durée* are identifiable, like large infrastructural works and buildings. A short term trend can be trees in a lawn or the design of a square. These are most of the time thought for a longer period, but people are able to see them changing in their live span and the use is vulnerable to trends. The *courté durée* regards projects that can quickly change, like a circus or a festival. They are extremely vulnerable for trends and happenings in society. Temporary landscapes are in essence part of the *courté*

durée as they only exist for a short time span and are designed so. However, temporary landscapes can react to processes of the more *longue durée*. The tension between the *longue durée* and the *courté durée* can be an important strength of temporary landscapes.

As Olga van der Rhede Kloot concludes that both as well the *longue durée* as the *courté durée* are necessary. The feeling exists that the contemporary society only exist of *courté durée*. The volatile kind of experiences. As temporary landscapes are in essence part of the *courté durée* it might not seem logical to plea for temporary landscapes that add even more *courté durée* in contemporary dynamic cities. However many temporary landscapes react on processes of the more *longue durée*, they have a less volatile character as they are not always just a short term, volatile, experience on its own.

Besides that, as Martha Mens describes 'in our time-space desires rationality and emotions compete. This results in a kind of zap behaviour. The ability of young people to process a lot of information and experiences in a short time is amazing. If this continues it will mean that coming generations will easily be capable of switching between different experiences. They are not only able of switching between experience but also of position or role.' (Mens, 2003) These zap possibilities are characteristic of the city that should be stimulated according to this thesis. The possibility to experience something extraordinary in the vernacular landscape increases with temporary landscapes. According to Martha Mens the younger generation will be perfectly capable of adopting these different experiences: "Not only the younger generation of citizens develop into more specialized individuals, who based on particular interests and desires creates a

Braudel distincts three kinds of time: *longue durée*, short term trends and *courte durée*.



personal urban space. The definition of status chances from something statistic bound to social classes into a dynamic definition which makes a continuous change of the individual possible that is based on a drop in/drop out technique that makes it possible to adopt the lifestyle. In the public space this results in 'zapping' between different styles, classes, events and so on." (Amann, 2005)

This idea can also be related to the individual choices theory that constitutes a city and results in different spaces as Wim Hartman (2007) has noted.

This zap behaviour can also be related to a phenomenon described by Hans Achterhuis: "Nowadays people have to experience everything in the time that is given. The time should be allocated meaningful and therefore help to create our identity." (Achterhuis, 2003)

4.3 Experience and time

The Western societies nowadays are filled with experiences. Therefore it might be hard to believe, but the word experience is a quite recent word. The word appears for the first time in Germany in the first part of the nineteenth century: Erlebnis. In the philosophy of life from Dilthey and Nietzsche this 'Erlebnis' forms a central concept. In the Netherlands it is taken over in the thirties of the 20th century. (Achterhuis, 2003)

The contrast between the way of dealing with time since human history and the (post) modern empty time which has to be filled with experiences, forms the basis of the classical work *le mythe de l'éternel retour* of the French-Roumanian religion phenomenologist Mircea Eliade. He shows how people in all known cultures fight against the strong impact of time -Eliade calls this most of the time

'l'histoire'. Mostly this happens by the myth of return. This myth denies the presence of temporality of happenings by putting them in the perspective of Archetypes. These archetypes are the basis of the world order and which are ritually repeated by certain happenings (like birth, marriage, sickness and death) give meaning to the changeability of time. This also helps to give meaning to happenings in relation to the greater utopian story of progression. (Achterhuis, 2003) It is a safer idea for human kind that something they do, or experience is for a longer time or has a greater meaning. However there is also another idea at the basis of structuring of time.

The idea behind experience and the focus structuring of time is that time is controllable and can be manipulated. Unfortunately in many cases this is not the case. For almost three centuries the Western society is in search of quali-time by efficiency and the gaining of time. The strange result is that there is probably less quali-time than in any other society. In every other culture it is self-evident, but in Western society it has to be named separately as it is probably endangered. (Achterhuis, 2003)

Quali time

Quali-time belongs to what philosophers call 'allowance appearances' like happiness, love and joy, which are not to be made or controlled at command. It happens if one opens for it and gives time and space the chance to let it happen. "The best moments with my children happened at unexpected moments"; "the best stories I heard at unplanned moments." Ton Korver, a philosopher from Tilburg, speaks in this regard about the 'in-between time'. In this 'in-between' time the most important things are often happening. That is exactly why

Time is experienced by rhythmic repetition, for instance by the seasons.



Hans Achterhuis stresses his fear that “in the pursue for efficiency and quali-time the in-between time is destroyed and ever more quality is disappearing from our lives.” (Achterhuis, 2003) Also Rudi van Etteger in (van Etteger, 2003) describes in-between time in his perspective of the phenomenon time. “The brain has an important influence in the experience of time. Five minutes can be either long or short. Time is experience. Time is not an external by natural sciences given, but mainly a cultural position, that gives space. Space for slow time, for in-between time, the time in which unplanned things happen, that are the ones that are nice to experience.” (van Etteger, 2003)

4.4 The time of temporary landscapes

It is exactly in this in-between time in which temporary landscapes should function. It is not a landscape that draws it qualities from its efficient and functional purpose. The temporality adds value to the landscape and results in a different experience. An experience in which other experiences than efficiency and functionality. Besides that there is no chance to go there over ten years again. It has to be experienced here and now. The experience must be allowed at the moment it occurs. This makes it not yet another experience that is added to the urban fabric but to something special, something not seen every day, something that happens on the way to work and makes one rethink or re-feel the place. As it happens in and relates to a larger landscapes it can contribute to a greater meaning, a deeper understanding of the place and makes it part of ‘l’histoire’ of the place.

Temporary landscapes can make people more aware of ‘l’histoire’ of the place as it makes the influence of time and changes in landscapes

more experiential. Martha Mens establishes the same lack in the modern society as Ton Korver did with his in-between time. “A superficiality occurs as people cannot be in the here and now. What comes or what has been occupies them more. The future or the past. It removes the boredom of life. Boredom is namely also here and now. ‘I was’, ‘I go’ is used enough but there is little ‘I am.’ “ (Mens, 2003) A temporary landscape should bring back the feeling of ‘I am.’

However, a critical note has to be made that the feeling of ‘I am’ will always be an experience in relation to the ‘I was’ and ‘I go.’ “The present will always remain in relation to the past and the future. It is time what that makes the connection. Time is, like space, an active constituting dimension.” (van Rhede van der Kloot, 2003)

But how could it be that this feeling of ‘I am’, of being, of in-between time and of real quali-time got lost? “Quali-time is hard to define but can be described as: A period of time in which a person feels absolute free to do activities that are essential for his or her intellectual life and to absorb and rethink the experience that relates to that completely. (a so-called climax-experience).” (Drukker, 2003) These activities are the activities that give the feeling of being. A temporary landscape can be considered as such an ‘activity’. These activities could happen in the in-between time. It can be activities that are not planned and just happen.

However, quality-time may also have a more planned character. This does not mean that the planning of this activity guarantees that it will be quali-time. On the other hand based on experience people could plan an activity of which they know that are essential for their

‘I was’ and ‘I go’ are used enough, but there is little ‘I am’ (Mens, 2003)



intellectual life and to absorb and rethink the experience that relates to that completely.

Quali time and the contemporary society

Before the term 'erlebnisse' appears in Germany there is no conflict between 'erlebnis' and quali-time. In the second half of the 20th century the autonomous term experience is incorporated by marketing experts who try to recommend their product not by the product but as an experience. A worldwide industry developed that sells, on a large scale, unique individual experiences in the form of pre-served climax-experiences. Despite the large offer of climax experiences people complain about the emptiness of their lives. The paradox is that the appearance of modernism and the connected believe in progression has opened technical possibilities to experience, but especially because of modernism the experience of climaxes have been lost, as many was based on safe average designs and experiences. (Drukker, 2003)

The idea dominates since modernism, by both the producers as by most of the consumers of the experience-economy, that one experiences more pleasure of 'spare time' when one manages to put more activities per unit of time in the available 'spare time.' This might be true for labour time (the average labour productivity will increase) but it is not true for activities that belong to the area of quali-time. To illustrate this a well practiced orchestra might manage to perform the Mattheus Passion twice as fast as the original and that would open up the possibility to perform both the Mattheus as the Johannes. However, the amount of the audience that after the concert would conclude that their musical pleasure would be twice

as high, will probably be narrow.

The quali-time degrades to quanti-time. The pre-served climax-experiences lack in the possibility to take the time to experience the experience fully autonomously. (Drukker, 2003) Kant speaks about time as, besides space, as one of the two a-priori terms which make our experience possible anyway. (in Etteger, 2003) It is therefore important to take the time to experience.

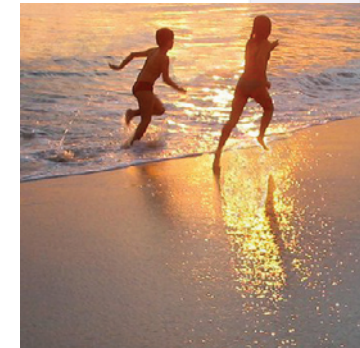
The paradox is however that if an experience becomes a valuable memories it becomes timeless. Despite the fact that the memories are often experienced in the past they are very detailed and lively. Especially in this memory the experience of time was a minor detail or even disappeared completely. Regardless what quali-time may be in quantitative meaning it is timeless. (Drukker, 2003)

Pre-served climaxes vs. temporary landscapes

As a result of human action and the economical development dynamics in the Dutch landscape are relatively high. Building, connecting and demolishing result in changes, renewals and destructions. (Vroom, 2005) These dynamics make it harder to take the time and experience autonomously. However the pre-served climax experience are designed in a way that they immediately generate satisfaction.

Temporary landscape needs to draw the attention, attract the curiosity of the passenger, but the real experience and understanding is often in interaction with a process of the *longue durée*. The success should not be measured by the immediate satisfaction but by the relict it leaves in peoples mind as a result of a vernacular landscape that is turned into something extraordinary or viewed from a different perspective. It is hard to say what distinguishes a temporary landscape from a pre-

Quali-time is often in-between time, in which unplanned things happen that have to be enjoyed at the moment.



served climax experience of the commerce. Clear is however that temporary landscapes are not based on quick satisfaction, they do not try to sell anything or do want to increase the amount of experiences. They are there to enjoy, experience and surprises, if ones likes them and if one opens for it.

4.5 Conclusion

Time is one of the two greater frameworks through which experience is ordered. Three kinds of time can be distinguished: the quasi unchangeable time (the *longue durée*), the short-term trends (the changeable economical and political organizations) and the individual time (the *courté durée* of short term events). Either kind of time needs the others. Temporary landscapes are in essence of the *courté durée*. However, some temporary landscapes can be more regarded as in-between, the *courté durée* and the *longue durée*. They react often on the *longue durée* and that forms an essential part of their character. Mens (2003) and Amann (2005) show that, especially the younger generation is well capable to zap between different experiences which eventually constitute their personalized identity. The most value experiences happen in the in-between time. The in-between time is time that is not planned, in which things happen to you. It is the *quali-time*. The Western society is in search of *quali-time* by efficiency and the gaining of time. Despite that there is less *quali-time* than in any other society. *Quali-time* is something that happens to you when one gives time and space to let it happen. Temporary landscapes should operate in this in-between time, the *quali-time*. It should be landscapes that one meets in their vernacular environment, on their way to work for example. As it is temporary

one realizes that it should be experienced now and it has not the time to be experienced over ten years. It should bring back the feeling of I am. As it has to be experienced at that moment due to its temporary character.

The commerce tries to offer pre-served climax experiences that give a quick satisfaction. However, an experience becomes stronger if it is part of something greater or progression. Temporary landscapes differ from these pre-served climax experiences as they do not necessarily give only immediate satisfaction on its own. It has a greater effect as it often plays with something of the *longue durée*. That can also be the effect of the relict that people experience their vernacular landscape in a different way as their vernacular is a landscape which they experience as a process of the *longue durée*. A temporary landscape does not try to sell anything or does want to increase the amount of experiences. It offers a place, a happening in the here and now, to enjoy, experience and to be surprising, if ones likes it and if one opens for it.

The last two chapters dealt with the experience of public space and time. Within the next two chapters there will be more zoomed in on how the professions of landscape architecture and art deal with both the public space and time.

Temporary landscapes are not only based on quick satisfaction. They often play with the *longue durée*.



- > ACHTERHUIS, H. (2003) Kwalitijd, in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > BORGER, G. (2003) Langzame tijd, in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > CARMONA, M., HEATH, T., TIESDELL, S. & OC, T. (2003) *Public places-urban spaces*, Oxford, Architectural Press.
- > DRUKKER, J. W. (2003) 'Kwali-tijd' versus 'kwanti-tijd', in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > ETTEGER, R. V. (2003) Persoonlijke notities van een bezoeker, in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > AMANN, K. G. M. (2005) www.zwischennutzung.net. Basel, Verein k.e.i.m. zur Entwicklung urbaner Flächen und Standorte
- > KLOOT, O. V. R. V. D. (2003) Tijd is als water, in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > MENS, M. (2003) Cultuur en tijd, Hoe ziet en ervaart iemand die niet uit Nederland komt het fenomeen 'tijd', in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > METZ, T. (2003) Geen tijd, alle tijd, vrije tijd, in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd - beschouwingen over het fenomeen tijd*. Rotterdam, Drukkerij de Maasstad.
- > VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (2003) *Tijd*

voor ruimte, ruimte voor tijd. Rotterdam, Drukkerij de Maasstad.

- > SPIRN, A. (1988) The Poetics of City and Nature: Towards a New Aesthetic for Urban Design. *Landscape Journal*, nr. 7, 108.
- > VROOM, M. (2005) *Lexicon van tuin- en landschapsarchitectuur*, Rotterdam, NAI Publishers.

5. LANDSCAPE ARCHITECTURE

5.1 Introduction

Gross.max states that “an important and defining aspect of landscape architecture is that it deals with time and therefore focuses upon process, transformation and duration.” (GROSS.MAX., 2007)

The foregoing chapters were about the public space and time, both described the broad perspective and diversity of their development, concepts, meaning and experience. What does this mean for landscape architecture? Why and how is landscape architecture working in public space? What is the meaning of time in landscape architecture? And what are the potentials within and for landscape architecture to work with temporary landscapes? This chapter tries to form a picture of the profession of landscape architecture and their way of dealing with the phenomena of public space and time.

5.2 Public space and landscape architecture

Public space is one of the activity fields of landscape architecture. The lexicon of Garden- and Landscape architecture defines the area as ‘the public space is the stage on which the drama of community living unfold.’ (Carr in Vroom, 2005) The space is not just an open space somewhere, but bound to urbanity and their use. (Vroom, 2005) ‘The public space is not a leftover- or in-between space, but an essential condition for the city to function as such. [...] Besides that it determines the structure, the size, the form and the arrangement of the public space to a strong extent, the image of the city and it supports the extent in which people can feel comfortable there and

get an impression of the specific culture and identity of the city.’ (Meyer et al., 2006) Within designs for public space all these different factors play an important role in the use and the experience of the city.

‘The combination and integration of different factors of public space in such a way that both practical useful as well as aesthetic pleasurable and comfortable urban space originates, requires a competent design.’ (Meyer et al., 2006) ‘Landscape architects have the skills to approach the urban public space from a spatial and systematic way of thinking.’ (Kamphuis, 2006) However, landscape architects have been working too little in the city after the second World War.

Besides that Modernism evolved in the period after the second World War and has put the focus on a more functional and efficient public space. The use and system became more important than people’s experience, like described in the chapter about the development of public space.

According to Doedens ‘the way of thinking in landscape architecture is still based on a technological approach focusing on the form and function instead of thinking in energy and movement.’ If space can be created for forms of art and play another process of landscape evolution can occur. (Doedens, 2009) If the public space does not only have to be functional and efficient, but can also be a space for a different experience, of surprise and alienation, than it can become a place for people to meet others and experience something extraordinary. ‘Landscape architecture provides a change in scenery’ (GROSS.MAX., 2007) in which a play with time and space can create more than just something to look at. Spaces that invite to interact and engage fully with all the senses. Designs that renew perception and

Landscape architecture is still based on form&function, instead of energy&movement.



stimulate imagination. Landscape architecture have the capacity to create such a different experience in public space. This creation of a scenery which encourages a certain experience is being done in very different ways within the profession. The approaches in the profession are pretty divers and deal differently with function and experience. Especially in the public space there is a diversity in approaches from ecological to conceptual designs.

However almost every approach starts with an analyses on which the concept and final design are based. Landscape architects work mostly according to a systematical approach.

Besides that, landscape architects make plans and designs for public space which aim to be implemented and are often in assignment of. They have to answer the program requirements and the assignment, they have to be efficient and functional within the system of the city. Jeroen van Westen (Cusveller and Melis, 2006) questions if the profession of landscape architecture might be too much focused on the program requirements and the assignment instead of also working with their feeling and insight.

5.3 Function of time in landscape architecture

Gross.max argued that “an important and defining aspect of landscape architecture is that it deals with time and therefore focuses upon process, transformation and duration. Landscape architecture contributes to shape a world in constant flux and evolution.” (GROSS. MAX., 2007)

Landscape architecture is working with processes of dynamic and change over time. As a profession which is not only working with artificial materials, but in many cases with growing and living materials

the element of time for development and growth is very essential. Designs might present or suggest a final product, but the process and time needed to create a certain image or scenery takes time. Time is needed for aging and becoming something instead of being a static stadium.

Natural dynamics or changes in the landscape can happen so slowly that the unaware spectator does not notice it. (Vroom, 2005) The perception of time depends upon regularly recurring events, without which, time would be an imperceptible, formless flow. (Spirn, 1988) Seasonal differences like blossoming of fruit trees have surprising and joyful power in which slow and long term processes are missing. A challenge for landscape architecture could be to implement short term events to support and provide a different and joyful experience in the way blossoming of fruit trees works.

Due to the duration of natural processes traditional landscape architecture plans are most of the time made for the long term. This thesis researches whether there are also places where plans with a more temporal design are pleased or could add something to the experience of the public space.

5.4 Strengths of landscape architecture

The profession of landscape architecture have some potentials why it is interesting to research a type of landscape which is yet not that regular in the vocabulary of landscape architects, temporary landscapes.

As said previous ‘landscape architecture have the skills to approach the public space from a spatial and systematic way of thinking.’

Landscape architecture can provide a change in scenery in which a plays with time&space and creates more than just something to just look at.





Temporary landscapes give more freedom to work based on feelings, aesthetics and pleasure.

Temporary landscapes can reveal long term processes, like the wind.



Slem.org

(Kamphuis, 2006) Besides that 'landscape architecture can provide a change in scenery' (GROSS.MAX., 2007) which can create an interactive space for experience instead of just a space to look at or pass by. If landscape architecture have the capacity to make a combination and integration of different factors of public space in such a way that both practical and useful as well as aesthetic pleasurable and comfortable urban space can originate there is a great potential. (Meyer et al., 2006)

Landscape architecture is too much based on the technological and systematic approach. (Doedens) It is a skill landscape architects have but the profession should also dare to focus less on the requirements and assignment instead they should also work with their feeling and insight. (Cusveller and Melis, 2006) Temporary landscapes give more freedom to work based on feelings and to create landscapes based more on aesthetics and pleasure. Due to its temporary character it can be more of an experiment.

Time is an important and defining aspect of landscape architecture (GROSS.MAX., 2007) because mostly growing and living materials are used in a design. Natural dynamics or changes in the landscape can happen so slowly that the unaware spectator does not notice it. (Vroom, 2005) The power of a temporal installations, happenings or events with the joyful and surprising effect of the blossoming of a fruit tree, can however make the user of public space more aware of these processes and intensify the spatial experience. With the tradition of landscape architectural to work with the element of time on the long term it is worth to research if there might be a potential for temporal designs.

5.5 Conclusion

Temporary landscapes have qualities that could help the profession of landscape architecture to focus not only on the systematic and technological skills of the profession, but to also focus on landscapes based on feeling and aesthetics. Temporary landscapes are thought as a mean that could require attention for these qualities of landscape architects, due to their temporal character.

Landscape architects have, due to their experience and capacity to work with natural dynamics and processes of growth, the capacity to play within a temporary landscape while creating a tension between more slow natural processes and quicker processes. Temporary landscapes could be used to make people aware of these natural slow processes and experience them differently. Landscape architects have the skills to integrate a temporary landscape into a larger landscape, into a larger development, process.

In the next chapter the same will be discussed for the profession of art.

- > CUSVELLER, S. & MELIS, L. (2006) *Regionale identiteit, kunst en ruimtelijke planvorming*, Rotterdam, Nai Uitgevers and SKOR.
- > DOEDENS, B. (2009) *Tijdelijke landschappen*, Deventer, Thieme Art and SLeM.
- > GROSS.MAX. (2007) *GROSS.MAX.*, Seoul, JaeHong Lee.
- > KAMPHUIS, M. (2006) De landschapsarchitecten zijn te beleefd en te bescheiden. *Blauwe kamer*, nr. 2, 46-49.
- > MEYER, H., DE JONG, F. & HOEKSTRA, M. (2006) *Het ontwerp van de openbare ruimte*, Amsterdam, Uitgeverij SUN.
- > SPIRN, A. (1988) The Poetics of City and Nature: Towards a New Aesthetic for Urban Design, *Landscape Journal*, nr. 7, 108.
- > VROOM, M. (2005) *Lexicon van tuin- en landschapsarchitectuur*, Rotterdam, NAI Publishers.
- > WEILACHER, U. (1999) *Between landscape architecture and land art*, Birkhäuser.

6. ART

6.1 Introduction

About art Tom van Gestel says that “it is essential that a work of art reveals another perspective to reality. It should cause an experience that makes you believe the everyday environment in a different way.” (Bruinsma, 2008) This other perspective of the reality of the everyday environment is an aspect that is assumed important to temporary landscapes.

The previous chapter discussed the role of landscape architecture and their way of approaching the public space and time. Concluding with the potentials of the profession for temporary landscapes.

The same questions can be used with regard to art. Why and how deals art with public space? What is the meaning of time in art? And what are the potentials of art to work with temporary landscapes? This chapter attempts to get a perspective on art in public space and working with time.

6.2 Public space and art

Art in the traditional and paradigmatic way can be seen as an object which ‘presents itself to us more or less with a determined boundary.’ The art object placed in a gallery or a museum ‘is confined to the visual elements of one side and within the frame viewed from a certain distance while standing straight.’ (Saito, 2007) In this way ‘we are distanced from the object, both literally and metaphorically. Most of the conventional agreements and institutional settings for experiencing art facilitate such distancing and disengagement from the object, determining the proper distance that would induce the

optimal experience.’ (Saito, 2007) As a result of this static presentation the spectator is not invited to engage fully with all sense with the piece of art and it’s setting. Interaction or communication between the piece of art and viewer is not really stimulated.

When modernism evolved, artists were searching for new ways to communicate with the public. These artists were aiming to connect society and art and searched for the existence of art. The communication with public is very important in this way. (de Keijzer and van der Wal, 2008)

With moving art from museums to public space art observers are instead of being visitors, more regarded as users. (Bruinsma, 2008) Within public space the piece of art is less confined to a strict boundary or a frame. Tuinen argues that “public space is mainly regarded as a stage for arts, but art functions increasingly also as a stage for publicity”. (Tuinen, 2008) This shift is also mentioned by Suzan Lacy, she “recognizes a shift in public art from ‘art in the public space’ to ‘public art’. Essential is the participation of groups and communities, in which projects gain a form by the relation between art on one hand and publicness, respectively a specific group in society on the other hand.” (Lacy, 1995) Tuinen recognizes a shift as well, a shift in the relation of the piece of art and its audience ‘art is not made for an audience but creates an audience.’ (Tuinen, 2008)

Due to the change of setting or location for the piece of art and the search for communication with the public artists had to develop a different way of working.

According to de Keijzer and van der Wal “designing pieces of art for public space require a specific approach by which the interaction between the piece of art and the user is most essential. By designing

It is essential that a work of art reveals another perspective to reality.



for public space it is of importance to see the piece of art as ‘applied work’ and ‘social statement’, but certainly not as an ‘individual expression’. Of importance is to find connection with activities and the range of ideas of the spectator and to communicate a message with the piece of art, to surprise the spectator, or to make them aware of something.” (de Keijzer and van der Wal, 2008)

The artist’s power is to create a collective experience and to bring people together. (Bruinsma, 2008) On the other hand art can ‘by breaking with the obliged and logic of the obscene common sense, or at least canalize, or change, it creates a break, a common whereabouts. The theatrum mundi equals the experimentum mundi.’ (Tuinen, 2008) The experimental piece of art can evoke an experience of alienation and surprise, a moment of a different experience of the everyday public space.

Artist have more the ability to give room to experiment compared to for example landscape architects as artist work less according to a program and less in assignment of. They have a more free and independent position.

6.3 Function of time in art

In comparison with landscape architecture which is working with natural processes over time, art is more static and working with artificial, non-natural materials. Some art forms, like land art, work with natural materials which can age over time. The process of transience becomes visible in those works, mostly realized outdoors and working directly in, on or with the land.

Art in public space is not so literally working with the element of time as natural process. Though artists have the ability to capture what

is happening in culture and society with their personal feeling and perception and translate this into a collective experience. If the piece of art can communicate with the spectator, in a way that the spectator becomes an actor. This process between society, spectator, artist and piece of art, and vice versa can be seen as a process in time. Doedens characterizes (theatre)art as the quick time in comparison with the slow time of landscape architecture. The quick time of art forms open other and new possibilities for experiment and experience. The quicker time also gives the possibility to react quicker on changes within the society and public space.

6.4 Strengths of art

Art has some potentials why it could be interesting to work with temporary landscapes. Tom van Gestel expresses: “it is essential that a work of art reveals another perspective to reality. It should cause an experience that makes you believe the everyday environment in a different way.” (Bruinsma, 2008)

Designing art for the public space means to see the piece of art as ‘applied work’ and a ‘social statement’. It is of importance (..) to surprise the spectator, or to make them aware of something. (De Keijzer and Van der Wal, 2008) The interaction between art and spectator can create an piece of art of play in which people can be like actors on a stage. The artist’s power is to create a collective experience and to bring people together. (Bruinsma, 2008)

The element of time is not so influential in art, but can be a factor to work with by approaching art as a process instead of a product. The process between society, spectator, artist and piece of art and vice versa is a happening in time. The more quick time of art, Doedens

mentions, opens opportunities to create events or happenings within public space with another quality than permanent and long term projects.

6.5 Conclusion

The potential of art to recall a different experience of the everyday environment, to surprise the spectator and/or to make the spectator aware of something is useful for temporary landscapes. As well as the power to create a collective experience to bring people together. Besides that their independent position gives more room to experiment.

The ability and experience to work in the quick time and to quicker react on the changes and developments within the society should be used in a temporary landscape to create tension between the quick time and processes of the longer duration.

The next chapter centralizes the conclusions of the foregoing chapters from the perspective of temporary landscapes.

- > BRUINSMA, M. (2008) Autonome gemeenschapskunst in de privaat publieke ruimte, In gesprek met Jeroen Boomgaard en Tom van Gestel, *Open: Cahier over kunst en het publieke domein*, nr. 14, 138-159.
- > DE KEIJZER, M. & VAN DER WAL, D. (2008) *Landscape Artitecture*. Landschapsarchitectuur. Wageningen, Wageningen Universiteit.
- > LACY, S. (1995) 'Cultural Pilgrimage and Metaphoric Journeys'. Mapping the terrain. New Genre Public Art. Seattle, Bay Press.
- > SAITO, Y. (2007) *Everyday aesthetics*, Oxford University Press, USA.
- > TUINEN, S. V. (2008) Van theatrum mundi naar experiment mundi, Een constructivistisch perspectief op openbare intimiteit, *Open: Cahier over kunst en het publieke domein*, nr. 14, 56-65.

7. TEMPORARY LANDSCAPES in theory

7.1 Thesis definition

Based on different resources, see chapter Temporary landscapes., the following thesis definition is formulated.

The limited duration of the use determines the temporal landscape. This limited duration can vary from days, to week, to years with a maximum of five years .

Temporary landscapes are qualified by renewal & imagination, by surprise & alienation and by the play with time & space. Therefore it recalls a reaction. However, it is not a coincidence, but it is staged. A temporary landscape fits within and is an addition to the vernacular, the vernacular continues.

Besides that, a temporary landscape may react on a continuous process. But it is not part of, a phase of or an apparent form of a continuous process, like the seasons or for example the growth, flowering and fructification of trees. Nor is it necessarily a replacement while awaiting for the original function. This is a form, the in-between, but not the only one.

This formulation of the definition is followed by a chapter about public space and time. These two aspects are discussed as they are fundamental for temporary landscapes. This chapter shows the influence temporary landscapes could play in the public space and time experience.

The discussion of public space and time evolves about how the

different disciplines of landscape architecture and art deal with public space and time. Within this chapter it is explained what the different disciplines can contribute to temporary landscapes and vice versa what temporary landscapes can contribute to the different disciplines of landscape architecture and art.

This chapter is the conclusion of the theoretical framework. The information conducted will be used and tested in practice in the analysis by the comparing of different temporary landscapes and interviews with experts from different disciplines.

7.2 Potential and function of temporary landscapes in the public space and time

The chapter on public space learned that as a result of modernism the focus in cities is too much on efficiency and functionality. Designs for the city are for the long term and based on the believe in makeability, besides that they are designed for an average audience. (Hartman, 2007) As a result public space was emptied from people who wanted to be expressive in it. (Sennett, 1974)

According to Hartman (Hartman, 2007) cities need more in-between layers with more proportions for the individual. The spaces in the city has to become more diverse Besides that the public space should become more social, creative and expressive. (Hartman, 2007)

Temporary landscapes can also contribute to an increase of social and optional activities. With an increase of these activities contemporary cities could turn into re-conquered cities. (Gehl, 2003)

Temporary landscapes contribute to a so-called re-conquered city.

Public space should become more social, creative and expressive.



They cause a greater diversity in the public space. Besides that, their limitation in time offer possibilities to be more outspoken and not to design for the average. They open up the chance to design more social, creative and expressive. It is important and makes sense to focus on the optional character, because that gives a lot of freedom to design more extreme and allow room to the experiment ; this is also possible because of the limited duration in time.

This limited duration of temporary landscapes results in that they are in essence of the *courté durée*. Besides that temporary landscapes are often part of the in-between time of people, the time that people do not plan, but what happens to them. It is focusing on the here and now and the fleeting character causes that it has to be experienced at that particular moment, resulting in the feeling of I am.

Despite the fact that temporary landscapes are in essence of the *courté durée* they often react on processes of the *longue durée*. They creates a tension between the two and could put processes of the *longue durée* in a different perspective.

7.3 Contribution of different disciplines to temporary landscapes

Landscape architecture traditionally works with many natural materials. Therefore it is used to work with processes of growth and natural dynamics. To give a plan the chance to grow and evolve, designs by landscape architects are most of the time projected for a long period.

Landscape architects can create a change in scenery and work with atmospheres. They also have the capacity to work on different scales and to look systematically and integrally at an assignment. They often

work assigned by and according to a program.

Art in contrast has a more independent position and works less according to a program. This independent position gives more freedom to experiment. Artists are therefore able to recall a different experience, perspective to the everyday environment. Besides that art works more in the quick time. Therefore art has the possibility to react quicker and directly on changes and developments within society. It also has potential to create a collective experience that brings people together.

These characteristics of both disciplines could contribute to temporary landscapes. Landscape architecture with its experience to work more systematically, on different scales and with natural dynamics, makes it possible to integrate temporary landscapes into a larger system and to let them react on a process of the *longue durée*. Artists work more independent and in quicker time than landscape architects. The combination of these contributions create a tension within a temporary landscape to integrate temporary landscapes in a larger system within the public domain, while at the same time the temporary landscape is experimental and fleeting.

7.4 Contribution of temporary landscapes to the different disciplines

To landscape architecture temporary landscapes could contribute designs more based on feeling and aesthetics. It is an opportunity to design more emotional focusing on touching people, instead of focusing on an efficient and well-working system. The limitation in time gives the opportunity to design with more freedom and to use a less systematic and solid longer term vision. It offers more room

Temporary landscapes create often a tension between the *courté durée* and the *longue durée*.



for extreme designs and experiments as it is not thought for a long period.

To art it offers the chance to work more integral, with different disciplines together, to create a piece of art that is more integrated in public space and to work more on processes of the *longue durée*.

7.5 Criticism on the profession of landscape architecture

During the process of discovering the potentials of the disciplines of landscape architecture and art we discovered that we have some criticisms on the profession of landscape architecture as we experienced it so far during our study.

The first criticism has not so much to do with temporality, but more with the method of working within landscape architecture. Landscape architecture focus mainly on the functionality, the program and long term processes in the design. Typically it is appreciated if designs are rooted and location specific.

However, if a design lacks functionality it is often regarded as art. Why could landscape architecture not design more with landscapes that touch and inspire people? This can of course also be a design that is rooted, location specific, functional and based on a program, however that is not necessary nor required as a basis for a good design. A design might as well be based on a large universal, existential, philosophical or religious theme and therefore be touching and appreciated.

The other criticism is that more should be done in the here and now. Landscape architecture lacks the capacity to react directly without delay or a long process or procedure. This is now hardly possible, and hardly done by landscape architects as landscape architects tend to focus only designs for a longer duration .

The conclusions and definition so far are based on literature and theoretical assumptions what temporary landscapes are and how they function. To do a more thorough research about forty projects that have something to do with temporality, these are put together in a list and compared on characteristics.

Besides this project analysis, ten experts from different disciplines that have something to do with temporality are interviewed. This analysis should show whether the conclusions based on the literature are synchronic with practice.

- > ACHTERHUIS, H. (2003) Kwaliteit, in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > BOOMKENS, R. (2008) De tijdelijkheden van de publieke sfeer. *Into the open*, nr. 77.
- > BRUINSMA, M. (2008) Autonome gemeenschapskunst in de privaat publieke ruimte, In gesprek met Jeroen Boomgaard en Tom van Gestel. *Open: Cahier over kunst en het publieke domein*, nr. 14, 138-159.
- > CARMONA, M., HEATH, T., TIESDELL, S. & OC, T. (2003) *Public places-urban spaces*, Oxford, Architectural Press.
- > CRESWELL, J. (2008) *Research design: Qualitative, quantitative, and mixed methods approaches*, Sage Pubns.
- > CUSVELLER, S. & MELIS, L. (2006) *Regionale identiteit, kunst en ruimtelijke planvorming*, Rotterdam, Nai Uitgevers and SKOR.
- > DE KEIJZER, M. & VAN DER WAL, D. (2008) *Landscape Architecture*. Landschapsarchitectuur. Wageningen, Wageningen Universiteit.
- > DOEDENS, B. (2009) *Tijdelijke landschappen*, Deventer, Thieme Art and SLem.
- > DRUKKER, J. W. (2003) 'Kwali-tijd' versus 'kwanti-tijd', in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad..
- > GEHL, J. (2003) *Winning back the public space. (In)visible cities. Spaces of hope, spaces of citizenship*. Barcelona, Centre of contemporary culture of Barcelona.
- > GEHL, J. (2007) Public spaces for a changing public life. *Topos - the international review of landscape architecture and urban design*, 61, 16-22.
- > GROSS.MAX. (2007) GROSS.MAX., Seoul, JaeHong Lee.
- > HARTMAN, W. (2007) *De vloeibare stad*, Amsterdam, Architectura & Natura Pers.
- > HAYDN, F. & TEMEL, R. (2006) *Temporäre Räume*, Wien, Birkhauser.
- > K. AMANN, G. M. (2005) www.zwischennutzung.net. Basel, Verein k.e.i.m. zur Entwicklung urbaner Flächen und Standorte
- > KAMPHUIS, M. (2006) De landschapsarchitecten zijn te beleefd en te bescheiden. *Blauwe kamer*, nr. 2, 46-49.
- > LACY, S. (1995) 'Cultural Pilgrimage and Metaphoric Journeys', in *Mapping the terrain. New Genre Public Art*, Seattle, Bay Press.
- > MENS, M. (2003) Cultuur en tijd, Hoe ziet en ervaart iemand die niet uit Nederland komt het fenomeen 'tijd', in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > METZ, T. (2003) Geen tijd, alle tijd, vrije tijd. in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > MEYER, H., DE JONG, F. & HOEKSTRA, M. (2006) *Het ontwerp van de openbare ruimte*, Amsterdam, Uitgeverij SUN.
- > OVERHEID.NL (2010) Bestemmingsplan, ontheffingen.
- > PALLASMAA, J. (2005) *The eyes of the skin*, John Wiley and Sons Ltd.
- > SAITO, Y. (2007) *Everyday aesthetics*, Oxford University Press, USA.
- > SCHAAL, H. D. (2005) www.zwischennutzung.net. Basel, Verein k.e.i.m. zur Entwicklung urbaner Flächen und Standorte
- > SCHRÖDER, G. (2005) www.zwischennutzung.net. Basel, Verein k.e.i.m. zur Entwicklung urbaner Flächen und Standorte.
- > SENNETT, R. (1974) *The Fall of Public Man*, Cambridge, Cambridge University Press.

- > SOLOMON, D. (2003) *Global city blues*, Washington, Island Press.
- > SPIRN, A. (1988) The Poetics of City and Nature: Towards a New Aesthetic for Urban Design, *Landscape Journal*, nr. 7, 108.
- > TUINEN, S. V. (2008) Van theatrum mundi naar experiment mundi, Een constructivistisch perspectief op openbare intimiteit, *Open: Cahier over kunst en het publieke domein*, 14, 56-65.
- > VAN ETTEGER, R. (2003) Persoonlijke notities van een bezoeker, in VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (Ed.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S (2003) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > VAN RHEDE VAN DER KLOOT, O. (2003) Tijd is als water. IN VAN RHEDE VAN DER KLOOT, O., KUNE, H. & VISSER, S. (Eds.) *Tijd voor ruimte, ruimte voor tijd*. Rotterdam, Drukkerij de Maasstad.
- > VROOM, M. (2005) *Lexicon van tuin- en landschapsarchitectuur*, Rotterdam, NAI Publishers.
- > WESSELINK, J.W. (2009) Wat doen we met de rotte kiezen van de stad, *Stedelijk Interieur*, nr. 6, 28-31.
- > WOESTENBURG, M. (2009) Het vloeibare landschap van Bruno Doedens. *Blauwe Kamer*, nr. 6, 48-51.

Pictures which are not seperately referred are from flickr.com

PART II – ANALYSIS

ANALYSIS

The first part, the theoretical framework for temporary landscapes, is written based on literature and theories. In this second part of the thesis an analysis is done to get a more thorough research and a broad perspective on the phenomenon of temporary landscapes. The analysis consists of a project analysis of different temporary projects and interviews with experts from different disciplines working with themes, subjects or projects linked to temporality and temporary landscapes.

In the project analysis about forty projects with a factor of temporality are described (descriptive), and compared on different characteristics (normative). The significant characteristics (effects and contributions) of both the projects and interviews are brought together in a palette of temporary landscapes (critical).

The interviews with about ten experts from different disciplines, from landscape architects, architects, artists, cultural planner to nature manager, show the broad perspective and diversity of ideas about temporary landscapes in practice.

All together the analysis shows the perspective of temporary landscapes in practice and whether the conclusions based on the literature are equal to what is described and said in practice. Besides that it should become clear what defines a temporary landscape and to what it could contribute. The conclusions of part I and part II are applied in a design method for temporary landscapes and a design example showed in part III.



Hotel Transvaal in transformation neighbourhood Transvaal in the Hague.

The umbrella project of Christo in Japan.



Asds.com

8. PROJECT ANALYSIS

8.1 Introduction

In the following project analysis it is researched what kind of different temporary landscapes there are. To get a broader perspective of different types thirty-eight projects which have a temporality factor are collected. This collection provides a status quo of temporary landscapes in practice today.

8.2 Temporary landscape projects

For the project analysis thirty-eight projects are collected which have a temporal factor. This means according to the thesis definition for temporary landscapes that the projects are limited in duration. The analysis consist of three part; a descriptive part, a normative part and a critical part.

Descriptive

Within the descriptive part each project is equally described; name, location, duration of time, reason, philosophy, initiative taker, awarding authority, user, financing, relict and a brief explanation.

The project descriptions are objective and based on facts and collected information. These descriptions have to give a general idea of the projects without giving an interpretation or judgment yet.

The name, location and brief explanation tells about what kind of project it is. This information is easy to find.

The reason and philosophy give an idea about why the project is invented and initiated while the initiative taker, awarding authority and financing inform about how and by whom the project is initiated,

realized and supported. The information needed for the forgoing points was sometimes hard to find, due to a lack of information.

The user of the project says something about who the project attracts and who makes use of it.

For the projects the (limited) duration is most determining. It informs about how long a project has taken place.

Also the relict tells about the duration of the project and whether something physical remains at the location after the project.

Besides a physical relict a project can also leave a mental relict. This is the case when the place is still differently experienced even though the project is already gone. This is however very hard to measure and trace, therefore it is not taken into account in the analysis.

In the appendix the objective description of projects is listed.

All project information together forms a collection of divers temporary landscape projects. The next analysis step shows the divers projects in a table, in order to compare the projects on different characteristics.

Normative

The temporary landscape projects and the collected information about their different aspects are collected in a table. This temporary landscapes projects table can be found in the appendix. The project information of the descriptive part is reduced to a limited and comparable number of categories, which makes it possible and easier to compare. For location for example the information is reduced to six categories. A project can be in a city centre, a neighbourhood, a natural area, an industrial area, anywhere or divers. The table shows the diversity of temporary landscape

projects. The reason of a project can be a festival, an attraction, to support the livability or just to do something extraordinary.

The initiative, the awarding authority, the user and the financing are also very diverse, as shown in the appendix.

The comparison of general project information shows that there is a broad diversity in temporary landscape projects.

The projects are also tested on different characteristics that define a temporary landscape. The characters are selected based on literature and common landscapes architectural knowledge. The definition of these characters can be found in the appendix.

Important to note is that before starting to character the projects the list of projects is critically checked according to the thesis definition of temporary landscapes. It became clear that not all thirty-eight projects met the thesis definition. Four projects did not meet the definition and are removed from the list for the further analysis.

The four projects which are removed from the list are Time landscape in New York, the Transformation project in Bergen op Zoom, the Giro d'Italia in the Netherlands and the bulb fields. Except for the Giro d'Italia, the projects extended the maximum duration of five years. The Giro d'Italia is an event which interferes and shuts the vernacular.

Critical

The characterization of the projects highlights what is most significant for temporary landscapes. These factors can later be used and tested during the design of a temporary landscape.

After characterizing all projects the table information is translated into

graphical images for each character.

The graphical image shows how the central character corresponds to the surrounding characters. Each character is presented in one colour and consist of two or three types as explained in character definitions. The number of balls is equal per character in every diagram, as this shows how many projects can be described by the character. the surrounding characters.

What differs in each diagram is how many balls are filled with colour. If a ball is filled this means that the project has the character and also has the character of the centred character. The total number of filled balls shows therefore information about the character as well as the centred character.

The significance of a character can be recognized by the number of filled balls around the centred character type. When all thirteen characters are put in a diagram and you compare the centred characters on the number of filled balls, it becomes clear that not all characters are that outspoken and therefore not significant for the phenomenon of temporary landscapes.

8.3 Conclusion

The graphical images show that some characters are more outspoken. The characters vernacular, different spatial experience and experimental are most significant for temporary landscapes.

The inhabitants initiative and in-between are characters which are not much present in the diagrams. This could mean that this is a negative-significant character. Nonetheless these two characters do not really tell a lot about the effect temporary landscapes have while visiting the



Tctubamtia.nl
A beach at a fallow terrain in the centre in Enschede.

SLeM's Windnomaden at the beach of Terschelling.





Lausanne's Jardin Landscape
architecture and urban
gardening event.

place. Therefore these two characters are left out of the palette.
Based on our feeling and on the basis of our experience as landscape
architecture students, we have the idea that the multisensory
experience and actor are also characters of temporary landscapes
that are important and should be taken into account while designing.

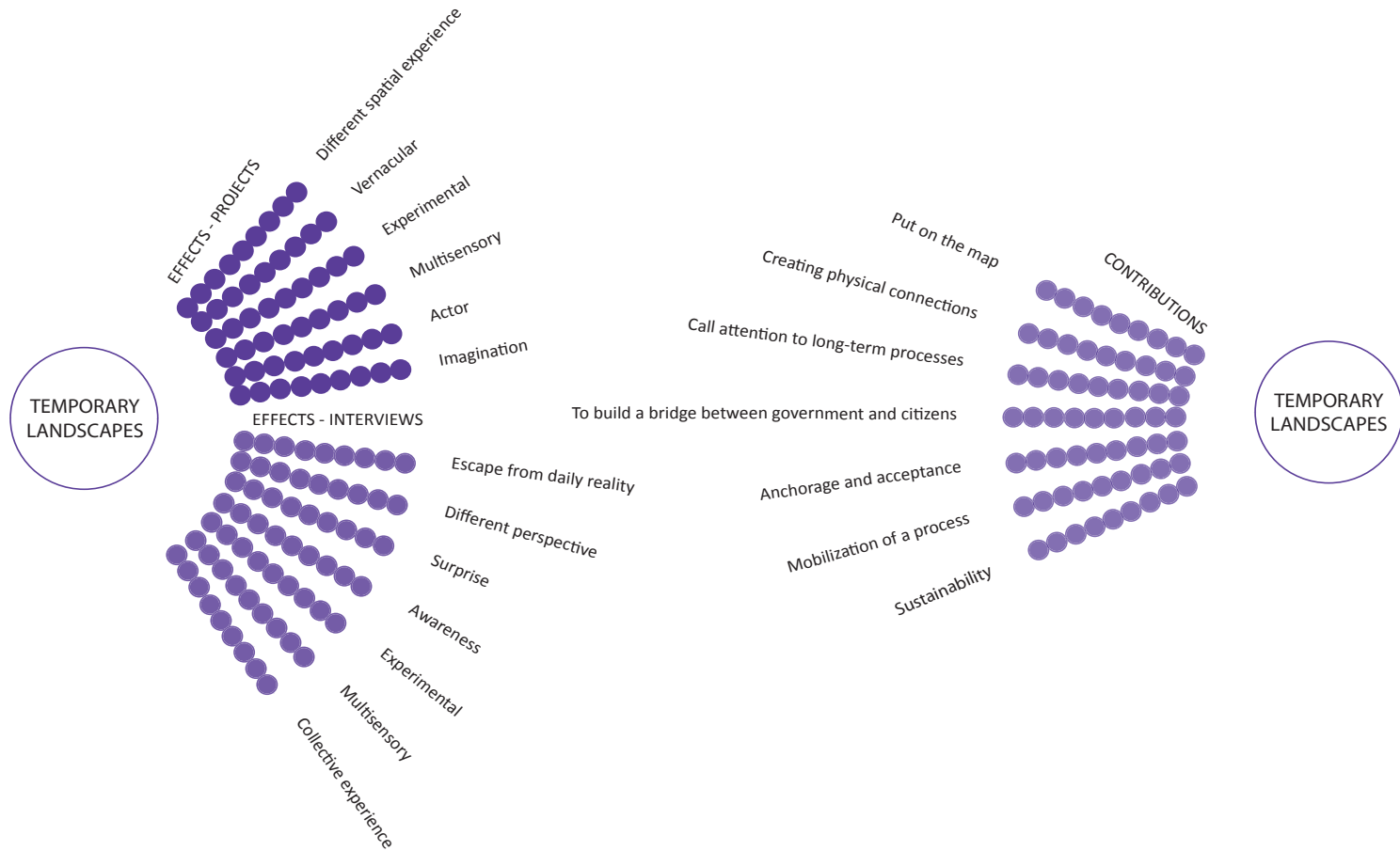
Besides this analysis of projects experts are interviewed. The results
of these interviews can be read in the next chapter.

Trajectum Lumen in Utrecht

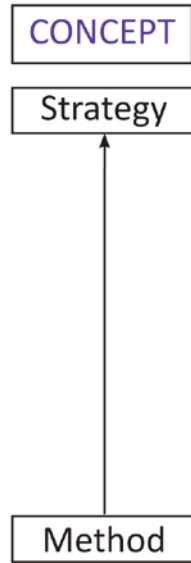




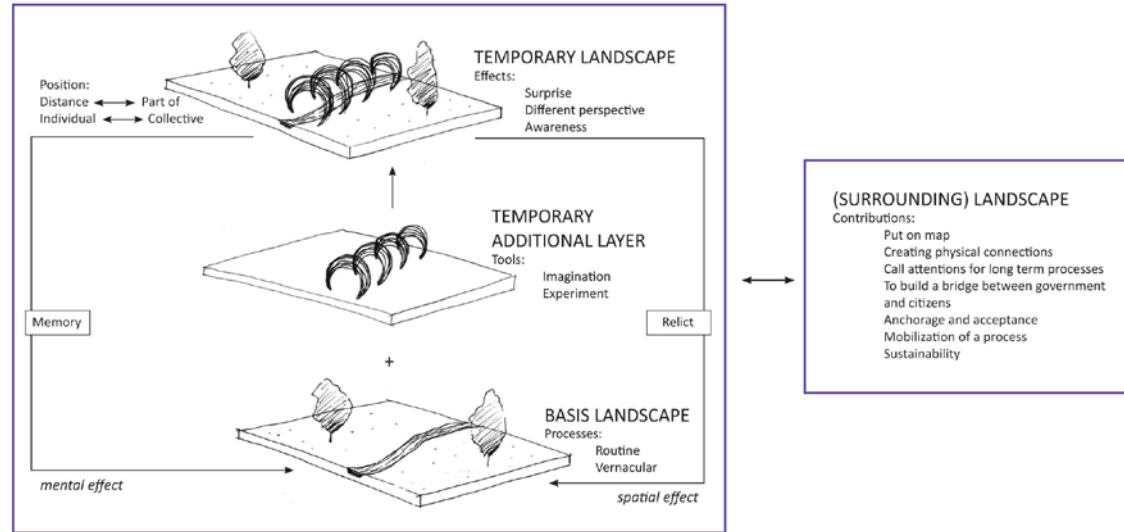
Graphical image for the significant character: different spatial experience



Based on the graphical images and interviews a palette is created with effects, which can be experienced directly, and contributions that are experienced in time. The effects mentioned in interviews and projects are separated. This palette helped to get insight in the qualities and potentials of temporary landscapes.



FUNCTIONING of TEMPORARY LANDSCAPES



The effects of the palette are reduced to three effects, specifically surprise, different perspective and awareness. The other effects of the palette are covered by these effects or are more tools rather than effects. The reduction resulted in the development of a scheme which shows the functioning of temporary landscapes with its effects and contributions.

9. INTERVIEWS

9.1 Introduction

As there is not that much literature about temporary landscapes and especially not about how it works in practice, interviews are used as research method. Interviews with experts show the diversity of ideas and knowledge about temporary landscapes.

Interviews were held with nine experts from disciplines varying from (landscape) architecture, arts, nature management and cultural planning. The interviews mostly last about an hour and consisted of two parts.

The first part consisted of general questions about temporary landscapes. During this part the questions were equal for everybody. Nothing was changed during the interview, no further explanation was given, nor questioned more, the answer was just what the person replied to the initial question.

In the second part more specific and different questions per experts were asked. These questions were based on their discipline and experience. Within this part the freedom was also taken to adapt to the situation.

From the first part the results are shown in a table and some general statements about temporary landscapes, based on the answers from experts. The answers of the second part are partly summarized in a text structured to different subjects.

The questions as the replies of the experts can be found in the appendix.

The information drawn from the interviews is used to get grip on the ideas of experts working in practice. It is used to clear what defines a

temporary landscape and to what it could contribute.

Although the experts are very diverse there is many overlap and equalities in their ideas about temporary landscapes.

Different experts

Based on literature and information of projects experts were selected from diverse disciplines, which were assumed to have knowledge and experience about temporary landscapes or have knowledge and experience of aspects that are interesting for temporary landscapes.

John Boon (1970) : Studied landscape architecture in Boskoop and at the Academy of Architecture in Amsterdam. Currently, he is the main designer of the Floriade in Venlo 2012.

Bruno Doedens (1959) : Studied landscape architecture in Boskoop. Currently, he is still working as landscape architect and as the artistic leader and director of SLeM.

Jeanne van Heeswijk (1965) : Visual artist and works as visual artist.

Remi Hougée (1977) : Studied at the HAS (Higher Agricultural School) and is currently nature manager of Staatsbosbeheer at Terschelling.

Sabrina Lindemann (1967) : Studied expressive arts at the Royal Academy of visual arts in Den Haag. Since ten years she is working in collaborations and large projects about social and political subjects.

Peter de Rooden (1964) : Studied visual arts and is currently organizer and developer of art in the public space of Stroom in Den Haag.

Iris Schutten (1972) : Studied architecture at the TU Delft. She calls herself currently architect, publicist, organizer, writer, policy developer, and researcher. It is more about the theme, re-use projects, than about the discipline.

Hans Venhuizen (1961) : Studied planning in Nijmegen and public space in Arnhem. Currently, he is working on the cultural dimension of urban and spatial planning.

Sim Visser (1948) : Studied culture technique in Wageningen and arts at the Academy of Arts in Groningen. He is currently the head of the landscape department at the Rijksdienst voor Cultureel Erfgoed.

9.2 General questions about temporary landscapes

	<i>Temporary Landscape</i>	<i>Goal</i>	<i>Location specific</i>	<i>Potency</i>	<i>Public space</i>	<i>Vernacular</i>	<i>Repeating</i>	<i>Different spatial experience</i>
JB	Everything? Limitation: 1 Year	Surprise	Yes	Surprise & escape	No	Yes	Yes	Yes
BD	Everything Human central & scale is determining	No solitary goal	Anywhere, but nice if it is adopted to landscape	Yes, experiment & happenings	No	Yes	Yes	Not as a solitary goal
JvH	A temporary arrangement of the public space with a function of staying	To recall a different spatial experience	Yes	Yes, temporality is the only time. ->Mobility, Flexibility	Yes, I am pro publicness	Yes	Yes, but with a reaction to the location	Yes, sharing and exchange of experience
RH	Everything, but at first a human-made landscape for a short period	A different perspective, awareness and involvement	Yes, otherwise it is no landscape	Yes	Not necessarily	Yes	Yes	Yes
SL	Everything	More a phenomenon than a goal	Yes	Yes, another view and perspective. Opportunity for new things	No	Yes	Yes	Yes, determined by the interaction and contrast with context
PdR	Short period	Awaiting	Goal: location specific Without a goal: Anywhere	Food production and nature development	No	Yes	Depends on the location	Not the main focus

	<i>Use</i>	<i>Interaction/ Visual</i>	<i>Experiment</i>	<i>Commercial</i>	<i>Discipline</i>
JB	Divers	Interaction/ Sensory experience	Yes	Dependent vs. independent	-
BD	Divers	Interaction is not always necessary, but an image is not enough	Yes, use new space and vulnerable for trends	There is always a financial construction to be in balance	Everybody
JVH	Everybody	Always interaction. No image without interaction	It is already an experiment to work with movement, changeability and interaction	More important is publicness vs. privatisation. Too much privatisation and legislation	Interaction between many disciplines
RH	Everybody	A good image is also interaction	No, not necessarily	-	Cooperation, a broad range of disciplines
SL	Individual or a group who sees the potential and necessity	Both	Yes, test location	In essence not commercial but the use can be.	Cooperation between people
PdR	Depends on location and goal	Within a city there is always interaction	Yes, the phenomenon itself is an experiment already	It has to contribute to something can either be (non) commercial	Mix of people depending on goal and scale

	<i>Temporary Landscape</i>	<i>Goal</i>	<i>Location specific</i>	<i>Potency</i>	<i>Public space</i>	<i>Vernacular</i>	<i>Repeating</i>	<i>Different spatial experience</i>
IS	Natural landscapes influx. Fallow areas	Not one goal Freedom and opportunity to experiment	Yes, context determines what is possible	Flexibility	No (also buildings)	Yes	Depending on project/location	Always
HV	Every landscape is temporary!	Awareness, new spatial planning strategy	No	Yes	No	Yes	Yes	No
SV	Urban fringe	Temporary reservation	No	Yes, fascinating Creativity, experiment & surprise	No	Yes	Yes	-

	<i>Use</i>	<i>Interaction/ Visual</i>	<i>Experiment</i>	<i>Commercial</i>	<i>Discipline</i>
IS	Depending on project	Both	Yes!	Commercial: increase value Non-commercial: focus on value for society/culture	Cooperation between disciplines
HV	Everyone	-	Yes, always.	-	All kinds.
SV	Society	Interaction	Yes	Commercial: Less focused on the experiment	Landscape architects, Visual arts and more interdisciplinary

Table: Temporary landscapes according to the experts

This table shows how the interviewed experts think about different characteristics of temporary landscapes.

9.3 Conclusions general interview questions

Based on the answers of the interviewed experts some general statements about temporary landscapes can be concluded.

Temporary landscapes according to the experts:

Definitions of temporary landscapes are pretty broad. Many say that in fact every landscape is temporary.

The goal is very diverse, there is not one solitary goal and the goal is often open. The experiment plays for many an important role, which makes it hard to define a goal on forehand.

It is location specific. It can be anywhere, but most say that even then it has to react somehow to the location.

Many see *potentials* in temporary landscapes. The potentials are very diverse. *Experiment, surprise, flexibility and a different perspective are mentioned as potentials of temporary landscapes.*

It is not only restricted to the public space.

It is part of the vernacular.

In principal everything could repeat itself. It is however depending on the place and the project.

Most of them think that a different spatial experience is important,

but some also say that it is not a solitary goal or the main goal.

Most say that whoever wants can take the initiative for a temporary landscape. The ones who are mentioned in particular are the entrepreneurs, project developers, foundations and inhabitants.

The use is very diverse, not restricted or dependent on a certain target group.

Often *interaction* is mentioned as important; some even say that a good image is also interaction.

Experiment plays a really important role. It is a perfect test location due to its temporal character.

Within a non-commercial temporary landscape a more independent position can be chosen, the focus can be more on the experiment and the focus is also more on the added value for society and culture.

Within commercial landscapes there is more dependence on the initiator, financier and therefore it is more restricted in freedom.

An interdisciplinary attitude is very important.

Experiment, surprise, flexibility, and a different perspective are potentials of temporary landscapes.



9.4 Specific interview questions

This is an overview of what the different experts shared within the specific parts of their interviews. All interviewed experts answered different specific questions. Afterwards the answers are structured according to themes.

Public Space

Developments in public space

“Already in ancient Greek culture the market place was the place for discussion. It was the place for politicians and philosophers to meet their audience, the place to form a discourse. (..) The possibility to meet each other on a square or in a park is also important” Peter de Rooden of Stroom considers it as important to generate places like this in contemporary public space.

He sees two major developments within public space. On one hand in some parts of the city the amount of public space is becoming limited due to densification. The result is an increase of stone to make it bastard proof. In this case the public space is under pressure as many groups want to make use of it and the amount is limited. On the other hand the public space is more and more used as stage for all kinds of events. Cities compete between each other with the festivals. The desire for festivals and fun has an increased claim on the public space. (de Rooden, 2010)

According to Jeanne van Heeswijk public space is turning more and more in a gated community, a space of different zones. “If you create singular spaces than you create spaces of death, very regulated and

controlled.” (van Heeswijk, 2010) This is a strong statement that pleads for more diversity in the city. Diversity is one of the great strengths and things that attract people in cities. However, the policy is more and more focussing on regulation and control to not let people clash with each other. Jeanne van Heeswijk however thinks that this clashing is important for a city and should on the contrary earlier be stimulated than regulated: “If you want dynamics in the city things have to clash. In a time in which public space is designed to generate as little confrontation as possible, you have to generate friction.” (van Heeswijk, 2010) In the friction between spaces, the interspaces, that is where publicness should evolve. “New spaces are designed to not let that happen.” (van Heeswijk, 2010) New liberalism and capitalism are, besides fear, the great actors of the freezing of the public domain.

According to van Heeswijk the public space is a field of interaction. She considers movement as very important. “You need all kinds of processes like questioning, interaction, and intervention to keep the movement. That movement is necessary to keep a city a city, or a place a place. That livability, emotionality, the proto urban condition are preconditions of the public domain. In that sense you could not build them. That are shared experiences, experiences by confrontation, experience by collective learning, collective use.” (van Heeswijk, 2010) Therefore she regards “contributing to the public space as a prerequisite of being human”.

A different use of the public space

The solution according to van Heeswijk is not only about the mixing of functions, but to look afresh at how movement evolves and what intimacy does. Like a body is more than bones and veins, an urban

“If you want a dynamic city, things have to clash.” (..) “Fear should not mean building a fence.” (van Heeswijk, 2010)



Public space should become more diverse, with room for confrontation, interaction and surprise and in which inhabitants are involved.



space is more than a collection of buildings and infrastructure. You have to leave space for values, intimacy and emotion in which fear not only means building a fence. It is not directly searching the first solution but asking the right questions and let the space reacts to what happens. It is thinking differently about space. (van Heeswijk, 2010)

Bruno Doedens thinks different about space and sees many potentials in landscape theatre to create awareness that you could influence and change the vernacular. Than the vernacular becomes more fun, stronger, more in depth and richer. To him the entire society is a kind of theatre performance. There are all kinds of scripts, and manners. The difference between the theatre and the vernacular is that within the public space, society there are all different kinds of scripts that go through each other and influence each other. While in the theatre there is only one set script, the follow up is already constituted. Within the vernacular some scripts influence each other while others are not to be influenced.

Landscape theatre to him is to see the reality as a script of set manners with which you could play and which has much more imaginary and surprising potential. (Doedens, 2010)

According to both van Heeswijk and Doedens we need to look afresh at the public space. An important aspect is the interaction in public space. Many experts express the desire to involve people more in their environment. Peter de Rooden communicates that with Stroom they want to involve people in the city in their environment. To create awareness of how we use, how we could use and how we would like to use the public space. It is about actively involve inhabitants and

not to turn it only in a matter of professionals. The fascination of Iris Schutten to engage directly involved and inhabitants with their environment is an addition to that. She wants to create more diversity in use, space and function. It is not the time to create new utopias but to more carefully looking at the existing city, transformation. (Schutten, 2010)

It seems that most experts plea for a more diverse public space with room for confrontation, interaction and surprise in which inhabitants are involved.

Time

According to Iris Schutten “many is depending on the time you have for a project. The project itself requires a certain amount of time. (..) Besides that you have the context, how much time does the area gives you. (Schutten, 2010)

Doedens describes that processes of longer term are more static and have a longer time perspective. Simultaneously you have the moment, the happenings of Wim Hartman. (Hartman, 2007) Both are important, in fact they cannot exist without each other. The one becomes interesting if the other one is present, otherwise it is completely irrelevant. Between these two there is a tension, the in-between. (Doedens, 2010)

Examples in which this tension is used are ‘Jaarringen’, that shows the process of wind and sand at the beach, it makes it visible, and ‘Windnomaden’ that made the differences between the tides visible. You know about the presence of these processes but by adding something temporary these processes become more visible and you

become more aware of them. A process of the long term becomes visible by adding, changing or transforming something temporary. Sim Visser mentions also this interplay between the long term process and the temporary as interesting: "A temporary landscape would be especially successful if you could place it in a longer-term perspective." (Visser, 2010) It is possible to give a temporary shock, later it than can come in a more quite surrounding again. That has everything to do with the creative and artistic dimension that is bound to temporality. The effect is the largest in the beginning. That has again to do with a longer-term perspective and a changeable value system. (Visser, 2010)

Doedens is fascinated by the play between these long and short term. He argues that it is interesting to walk in a forest because of the unconscious awareness that the trees are there longer than yourself. The trees give an anchoring in time, which makes yourself temporary. (Doedens, 2010)

Jeanne van Heeswijk goes even a step further; she believes that in this time there is only an inside, only an in-between, only temporality. You always relate things to each other. It is about having interest, to ask the right questions and to start a conversation. Interest, movement and temporality, they are all prerequisites from each other. (Van Heeswijk, 2010)

Both the short and the long term are necessary. The longer term are more static but an addition of a short term project could give a temporary shock that reveals processes of the longer term.

Temporary landscapes

The Floriade, a world horticultural expo, is a well-known temporary landscape. The Floriade is only there during the summer months. However John Boon explains that the Floriade 2012 is not entirely temporary, a part is also permanent. An important part of the infrastructure is permanent, it forms a casco in which the filling is temporary. The temporary areas function later as a sustainable business area.

Another example of a temporary landscape is, according to Sabrina Lindemann, the transformation of neighbourhoods. Due to an intervention it changes in a very short term and quickens the time. It becomes par excellence a place to experiment. (Sabrina Lindemann) What Boon likes about designing with temporality is that it offers more possibilities. Possibilities to be more experimental and to use different materials. The only thing that is important is that it must look good in 2012. Whether species overgrow each other on the longer term or maintenance is suddenly less or even completely irrelevant. That gives different possibilities than regularly. (Boon, 2010)

These different possibilities are according to Bruno Doedens also important: "Temporary landscape are landscapes that use their temporality to gain their strength." (Doedens, 2010) Together with the temporality possibilities come, either it be in the legislation, financing, and responsibility. 'Jaarringen' at Terschelling would never have been there if it should be there forever or for a long time. (Doedens, 2010) A temporary landscape concentrates things, it concentrates in time. It is concentration of things you need to bring to a success. (Doedens, 2010)

In this addition to the concentration of things that create a temporary

"A temporary landscape is especially successful if you could place it in a longer-term perspective." (Visser, 2010)



Slem.org

The Strip showed that in a time of transformation in which much became less, something can become temporary more.



landscape, Hans Venhuizen states that you can never make a temporary landscape, but that you can only provoke it. This, because you cannot create it alone. If you want to have any influence or cause a change with a temporary landscape than there should come more forces together than you can do alone or as a government. There always have to be more aspects connected to it than only a place or a good image or a temporary action. It can provoke it and drive a dynamic, but there have to be more initiatives and parties connected to that. (Venhuizen, 2010)

Many experts underline also the difficulty of the legislation around temporary landscapes. “It would be fantastic if there would be policy and rules which are more flexible and allow it to use temporary places or landscapes. This starts with opening up the possibility for people to use these places and the awareness of the potentials for experiment which can make the city also more lively, dynamic and vital.” (Lindemann, 2010)

The fear of many policymakers and developers is however that something temporary becomes permanent. This can be the case but it is not always negative. “Sometimes temporality can be very permanent and there are many things which are meant to be temporary, but gets permanent.” (Venhuizen, 2010) Sabrina Lindemann sees temporary landscapes as a great potential and hopes that the awareness of the usefulness and the need to do something with temporary landscapes will get a future on the long term and on a larger scale. (Lindemann, 2010)

The in-between time
However considered in this thesis as a type of a temporary landscape

and not the one and only form of a temporary landscape, this type is often mentioned by the experts and therefore discussed in a separate subchapter.

Hans Venhuizen gave a description of the in-between landscapes that fits well with the idea within this thesis: “It is a landscape between two main uses and with which you could temporary do something which can be as a strategy or director for the further future.” (Venhuizen, 2010)

Jeanne van Heeswijk worked in the Strip in Vlaardingen on a transformation project. The Strip changed the discussion about temporality. It showed clearly that you can do something nice for two or three years that later disappears again, without any problem. People, especially developers, have the fear for change and fear that something temporary is appreciated that much that people want to remain it. .

On the contrary there are many things designed for a long time of which after two years people think, could it not disappear, but which is not possible because money has been invested. That is the other side of the story.

We have to plan in a more dynamic way: “The in-between time is the landscape of change and possibility to experiment.” (Schutten, 2010) Van Heeswijk thinks only in temporality. Everything changes quickly, these changes are definitely not bad if it may influence something. Because of her work in the Strip many of the organizations that were involved in the project claimed the right to be more flexible players afterwards in the development of the area. Besides that, it was for two years a great, well visited place. That was the strength of the project: “in a time where much became less, this became more, it

became temporarily more.” (van Heeswijk, 2010)

Lindemann worked also in a transformation area in Den Haag with Optrek: “The goal was to find new and alternative ways for art to work in transformation areas and by thinking and developing new methods and concepts about transformation areas building on a new approach which could lead to a mentality change. For this mentality change in the building and city development world it was very important to work as artist together with architects and urban or town planners, because artist are still not taken very seriously with their critical ideas alone.” (Lindemann, 2010). This integral approach is important as during a transformation many different players are involved with different emotions and ideas about the neighbourhood: “The dual process of forced departure of houses and creation of space touches a lot of feelings.” (Lindemann, 2010)

Iris Schutten even suggests to reserve time for the in-between time as it is a chance to incorporate the added values of the in-between time. It is asking to leave insecurities in the process, to change and to not know what it will exactly be in the end. That is hard for many people as they want to believe in the first planning. However this could really contribute to a better use of the in-between time and a stronger final plan. (Schutten, 2010)

Experience

Sim Visser is surprised about the amount of experience people like to have in a limited amount of time. The continuous travel from one place to the other. It is volatile and there is such a hurry behind it. People want to experience everything but there is no creativity in that behaviour. On the contrary: “The fascinating of temporary landscapes

is that there are creative processes at the maximum.” (Visser, 2010)

This because of the limitation in time which makes extraordinary and unexpected combinations of things possible. The need to experience everything in short time (zap behaviour) differs from temporary landscapes: “This zap behaviour has nothing to do with creativity, it is about an extreme satisfaction of desires. ‘you have to be there’” Sim Visser gives an example to illustrate this desire: “Lately I was in the cinema to watch a movie. Besides me there was a young manager of about thirty. He was constantly yawning and it was clear that he had had a tough management day and was completely exhausted. During the break he said to his wife: ‘I regret so much that I booked a flight to the world championship’. This is typical, what is the reason to go to the world championship?. You are tired and again you have to go to South Africa, just to experience. I do not understand that. (..) I am surprised about these extreme short term satisfaction that is, like all candy, not satisfying after all.” (Visser)

“One of the rules of creativity is that the strength is lying in exchange between disciplines or subjects.” (Visser, 2010) To illustrate the exchange and combination between disciplines Sim Visser refers to the president of the America: “Obama is fascinating in this respect, he uses the oil disaster of the moment to turn to more sustainable energy. That is great these are the kind of leaders we need, the ones who keep track of the longer term perspective and basic desires. The basic emotions have stayed the same but we are overwhelmed by the short term and the volatile satisfaction.” (Visser, 2010)

To turn an experience into a real experience you need four elements according to the literature. It should offer amusement, be educational, be aesthetic and offer an escape from the daily reality. “Especially this

“Fascinating about temporary landscapes is that creative processes are at a maximum.” This is very different from zap-behaviour. (Visser, 2010)



last element can be easier implemented in a temporary landscape than in a permanent landscape. (Boon, 2010) That has to do with the different character of temporary landscapes. Doedens also highlight that surprise and simplicity play a large role within temporary landscapes. (Doedens, 2010) Boon strengthens this idea of surprise: “If you look for example to the bridges of Adriaan Geuze in Borneo Sporenburg had the surprising effect in the beginning but now everybody is passing them without special attention. In a temporary landscape you could give this escape from daily reality by which the experience level is enormously strengthen. That seems nice to me, if you could use that aspect. I can imagine that something temporary makes it time after time interesting for people to go there.” (Boon, 2010)

If you link the simplicity which Doedens mentions to the collective you have an unconsciousness formula of things that people like. If people see that a lot of others contribute in a way that everybody is respected and valued in their individuality that gives them a good feeling. (Doedens, 2010)

Boon notices that the experience economy is gaining more importance and he could imagine that temporary landscapes will be used for such a function and that companies do want to do this for branding. (Boon, 2010)

Audience

Within the temporary landscapes of SLeM it is attempted to let “people be actor and spectator at the same time. That is based on the idea that a memory becomes a real memory if all your senses are touched. If you only look or hear something that is volatile, while

if you do something physically you will not forget it. By using all the senses it becomes more intense.” (Doedens, 2010) The memory will last longer.

Another important thing in temporary landscapes of SLeM is that people do things together that they could not do on their own. This enthusiasm about togetherness while contributing as individual can form the catalyst to release social energy. It can be very diverse how this originates but with SLeM they try to use it consciously to show the contrary of an individualistic society: “There is a desire to be an individual, but also to experience something of togetherness.” (Doedens, 2010)

Peter de Rooden describes it as the hardest thing of his work to involve everybody: “How to find a way to find and reach everybody, that is hard.” (de Rooden, 2010) With participation you often reach the same persons, but to really reach everybody is hard. “At the same time it is also the nicest thing of working with art in the public space, you reach a different kind of audience and cooperation between parties than via regular ways. What is the hardest is at the same time the most fun.” (de Rooden, 2010)

Effect

As Doedens described, the memory of the experience lasts longer if it is a multisensory experience and people perform as actor. (Doedens, 2010) Research about previous Floriade’s confirms that a memory of a place is not a place or an object on its own, it has to be more to be remembered. “From research about previous Floriade’s it became clear that people rather than a particular place or event, remembered the feeling they had at that place instead. The euromast

“Something temporary makes it time after time interesting for people to go there.” (Boon, 2010) That differs from these bridges which you pass after a while without special attention.



for example was not remembered as a climax. It is more about the spatial experience than about the object. The success of a day at the Floriade is decided by multiple factors, everything has to fit together. "(Boon, 2010)

However the Floriade leaves always a relict and that has in fact to do with the experience. The relict functions like a souvenir, this causes that you experience the experience you had again. (Boon, 2010)

Location

A temporary landscape becomes stronger if it does something with its location, this can make it an unique experience at the place: "If a temporary landscape has something to do with its environment it becomes more interesting." (Doedens, 2010) Van Heeswijk highlights also that rootedness to the place is very important (van Heeswijk, 2010)

Nature can be a strong element to play with within a temporary landscape according to Remi Hougée. : "Art can touch people in their soul and influence what people do and nature does that always. There are enough scientific proofs that nature always touches people. There are more chances for the landscape. You heal quicker in a hospital with a window view to a natural setting. If you research that kind of things as strong facts than you see that nature has more value than just to produce food or wood for a nice table. It does something with the soul of people. That is something you could also work on within temporary landscapes. You could use it as an argument to make a certain kind of temporary landscapes possible." (Hougée, 2010) The location of temporary landscapes play an important role in how people feel. "A temporary landscape can recall a different atmosphere

and that atmosphere comes together with the environment, the landscape, the nature you are in. (..) Normally if you are in a landscape you are not always aware of the landscape, but now with Oerol you are made aware of the landscape you are in, which makes the experience more intense. Oerol recalls a different experience of the landscape" (Hougée, 2010) This contributions of a different atmosphere of a landscape by the adding of a temporary landscape is often mentioned by experts as significant.

Peter de Rooden works mainly in the city and sees a lot of potential within the city for temporary landscapes. The power relations in the city are different, there is more possible, it is more dynamic. Besides that the desires of actors in the rural area are more divers. The city is able to react quicker on new demands than the rural area. The stone world is easier to adopt than the green world, which needs a longer time dimension.

Cities have more potential to be a space for experiment. That has also to do with creativity; cities have always been the centre of creativity. Besides that there is more money available in the city.

A combination of the two is also possible. Fallow terrains in the city could offer a place for nature within the city, especially in the fringe. (de Rooden, 2010)

Disciplines

Of course not all (landscape) architects or artist are the same and there are many different ways of working but in general these are some highlights of how the experts see the different disciplines in general.

"Normally if you are in a landscape you are not always aware of the landscape, but now with Oerol you are made aware of the landscape you are in, which makes the experience more intense." (Hougée, 2010)



Landscape architects

Landscape architects work with knowledge from the green environment and the soil and from a tradition of design, and functionality. Some artist could be of additional value as they could give another perspective or twist to the elements used by the landscape architect. To offer a new perspective. However this is not exclusively the ability of artists. (de Rooden, 2010)

Schutten notes that architects are often a bit more concrete than artists. There are only a few artists who are really able to realize their reality in the real reality.

“We, as architects worked together with ZUS landscape architects; the difference with them was that they, as landscape architects, were more used to work on a larger scale.” (Schutten, 2010)

Landscape architects, artist and architects deal differently with space and time as materials. In this paragraph Sim Visser gives his ideas about the differences between these disciplines. The landscape architect compared to artists and architects has a stronger grip on the influence of time. The landscape architect has more knowledge about working with temporality and time. It is within the soul of a landscape architect. The large difference between an architect and a landscape architect is that the work of a landscape architect, or at least their materials is often volatile. An architect works more with final images, while the landscape architect always takes the factor time in regard. Therefore landscape architects are very well able to design temporary landscapes. Depending on the given time he would work differently, use different materials. It make a huge difference whether you design a plan for five, fifteen or thirty years. This can for example be seen at the highways. There are only poplars. (Visser, 2010)

Besides feeling for time, landscape architects has more feeling for spatial dimensions than artists. (Visser, 2010)



Also John Boon noticed that landscape architects are used to work with this temporary aspects, while for technical people it is more exciting. With the Floriade there is a pressure in time and creative persons deal with that more easily. They easily think of alternatives when something does not work out. Technical people focus more on the problem (Boon, 2010)

Sim Visser adds also that: “Besides the feeling for time, the landscape architect has more feeling for spatial dimensions than artists.” (Visser, 2010) Another difference is that landscape architects are always busy with the demand. It is an expression of what society wants in an area and there are always long term visions covered within. I think landscape architect are also obliged to occupy themselves with societal question and connect themselves with society to know what is happening. They should not put themselves above the average civilian as the expert. He is the expert but therefore the landscape architect is able to listen carefully what is happening in society and to translate that. (Visser, 2010)

A development in the landscape architecture is that over the past few years more landscape architects work in an urban context. (de Rooden, 2010)

Art

Temporary landscapes touches the creativity of artists according to Sim Visser. Furthermore they have especially in this short temporary landscapes the right capacities. Over the past few years the process in pieces of art has become more important, like activities with inhabitants. The idea of the bronze sculpture or the piece of art for the eternity is not the standard anymore. (de Rooden, 2010) The

profession of Art has some similar and some different capacities as landscape architects.

One of the aspects of art is that: “Art is often the catalyst to express discontent within the society.” (de Rooden, 2010) On the other hand art itself is often also expressive. Sim Visser describes this as follow: “Art has the capacity to thrill the senses, to be provocative.” (Visser, 2010) Art reaches other levels of our human being. It often recalls a different experience and offers a different perspective. “Estrangement is also important within art.” (de Rooden, 2010) Lindemann highlights the strenght of art to revaluation public space. “Art is able to create a revaluation of public space. If you combine a strong image with connections between different people in the public domain, public space can be regarded as art. However, art is often only seen as doing nice and funny things but is not taken seriously as discipline that can generate information from and about the public domain.” (Lindemann, 2010) It is capable of doing so by using its independent position. Artists have this independent position as artists do not directly belong to someone, a company or a city. They have their discipline from knowing how to realize things, but they do not directly have to represent an entire interest field or knowledge field. Art has the ability to approach people on a different level. (de Rooden, 2010)

Iris Schutten names also the negative side of this independent position: “The disadvantage of this independent position is that there are only a few artist who are really able to realize their reality in the real reality. Often they offer a different perspective on the reality but are not able to turn this into the real reality. It remains often in the phase of impressions and ideas. You do not see it often that artist

really change the society. Architects are a bit more skilled in that.” (Schutten, 2010)

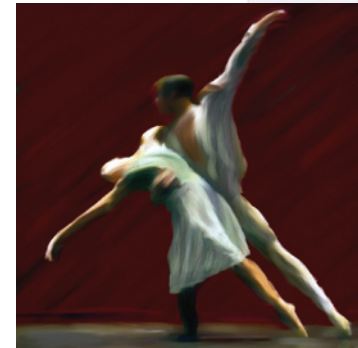
Artist could, beside their own contributions also give an added value or a twist to materials used by landscape architects. Both disciplines see and use material very differently, therefore a combination can result in interesting and new ways of using materials. “Artist see materials only as a way to express or communicate their ideas.” (de Rooden, 2010)

Interdisciplinarity

Interdisciplinary is by many experts seen as something important. According to Sabrina Lindemann you even need other disciplines if you really want to have influence. (Lindemann, 2010)

According to Sim Visser: “the involvement of other disciplines increases with the duration of temporary landscapes. The shorter the duration, the earlier artist will appear, the longer the duration is other disciplines appear. This comes to my mind right now, I never researched whether it is real but I can imagine that this is what happens(..) If you look at a duration of 30 years than the task becomes way more complex and therefore often also more integral. Than you need other disciplines to make it work for different users. That asks a different plan process.” (Visser, 2010) If you involve more disciplines you have a richer palette to choose from. It is important, however, to realize that: “This is however not restricted to art or landscape architecture, other disciplines could also have surprising contributions.” (Visser, 2010) Remi Hougée thinks that if you want to have a true interdisciplinary project: “It important is to discuss and involve in an early stage of a project the organization, managers and artists. I think that in

Art has the ability to approach people on a different level. (de Rooden, 2010)



practice too often one party develops the main idea before others are involved.” (Hougée, 2010)

Weak points

Within temporary landscapes you have less development time within the design.

This can be both an advantage or a disadvantage. Full grown trees are, unless you have an unlimited budget, not an option in a temporary landscape. Boon noticed this limited development time while working on the Floriade. As a result they had to design differently than for a landscape that remains for a longer period. “With the Floriade we had to design a plan in main lines and immediately started to plant the trees (four years before the opening of the Floriade) and after that we still had to make the final design. This results in a complete different planning and a different design strategy. In the parts we are designing now, it is not possible to design trees anymore. It has to be ready at a certain date and the designs have to flourish at that particular moment.” (John Boon)

Within the Floriade we also noticed another difficult aspect and that is to create enough coherence in the common part that it can handle the difference of the individual designs which you could not influence. You could compare this with the public space and the private gardens. (Boon, 2010)

Remi Hougée discovers that at Terschelling much attention has to be paid to the relation with the islanders during Oerol. Not everybody is asking for Oerol. (Hougée, 2010) It is hard to keep all parties satisfied. This is not only in Terschelling the case but also at other places. From Iris Schutten comes a strong plead for more flexibility in the

planning process of the in-between time. Sometimes the in-between time is a stretched time, nonetheless you are forced to handle quickly. If the in-between time is only one year, you are already half of the year occupied with the procedures and legislation that makes it hard to still do something useful. Often you have to deal with destination plans, legislation procedures. An example is that within a neighbourhood in transition we had to follow the procedure to publish the plans for twelve weeks so that neighbours had the chance to react, however all the inhabitants were already gone. The new inhabitants were also not yet present and the project would already have been gone when they would arrive. Such a rule does not make sense for the in-between time, than you should be a bit more flexible. (Schutten, 2010)

Iris Schutten has also a suggestion to make it more easy to do things in the in-between time. “To open a box office for initiatives at the municipality for these kinds of projects with someone behind the desk who is enthusiast about these kind of projects. Who thinks along with you. If you do it in that way it is easier to get permission. To try to realize something together instead of only testing whether it is according to the rules. Now it is very depending on the personalities you meet whether something works out or not.” (Schutten, 2010)

Strong points

Within a temporary design the factor of maintenance is less important, this gives more freedom. (Boon, 2010) Another strong point of a temporary landscape is the possibility to experiment with new programmes, making new connections, creating cultural, social, societal or financial added value. Also the discovery of potentials which you would not discover if you only stare at a map of the environment.

The legislation makes it often hard to create a temporary landscape, while the legislation is too strict and often irrelevant for these kinds of projects.



These potentials could influence the final plans by making it more specific and rooted for that location, rather than performing the same trick time after time.

Iris Schutten defines the following determining factors of temporary landscapes: “Accessibility, creating new connections, experiment, cross disciplinary cooperation, and flexible planning. You will always have to react on changes.” (Schutten, 2010)

John Boon also highlights the importance of the experiment in temporary landscapes. “The strongest point I believe is the experiment. You could try something and if it does not work out than it is not that bad.” (Boon, 2010) Hans Venhuizen connects this capacity to the crises: “What I find interesting of temporary landscapes is that the crisis causes that things cannot be continued, so possibilities are opening up to test, to experiment.” (Venhuizen, 2010) He believes that always in-between time and imperfection is the ideal state! (Venhuizen, 2010)

“It would be nice if it becomes easier to use the in-between time. Because it has the opportunity to experiment and it are often places that are a bit cut off from the city, the unexploited areas of the city. You could make these holes in the city accessible again.” (Lindemann, 2010)

For Doedens the temporary landscapes SLeM creates are “successful when he is satisfied. The audience plays a role of course but something can also be a success for me even though the audience did not like it. It is much about the underlying processes, what is going on, that is what interests me; it is about the understanding and enrichment of what is going on in our society.” (Doedens, 2010)

The answers to the specific questions of the interviewed experts gave a good impression of what they perceive as temporary landscapes and what is defining for temporary landscapes and to what it could contribute.

The references in this text refer to the interview with that particular expert. The written reports of these interviews with the experts can be found in the separate appendix: ‘Interviews.’

You could make these holes in the city accessible again.” (Lindemann, 2010)



9.5 Conclusion of interviews

According to the interviewed experts temporary landscapes are defined by and could contribute to the following.

What defines a temporary landscape:

- In fact every landscape is temporary.
- It almost always react on the environment; even if it can be anywhere it becomes stronger if it reacts on the environment.
- A different spatial experience is important.
- It is not only restricted to the public space.
- It is part of the vernacular.
- In principal a temporary landscape could repeat itself.
- The use is diverse.
- Anyone can be the initiative taker.
- The temporality defines it strengths and make things possible.
- Let people become an actor and spectator at the same time, multi-sensory, that makes the experience less volatile, interaction is important.
- Interdisciplinary is important if you want to have influence and you have a richer palette to choose from.

To what could temporary landscapes contribute:

- The goal is divers.
- A more divers, dynamic and flexible public space with room for confrontation, interaction and surprise in which inhabitants are involved.

- Both the short and the long term are necessary. The longer term is more static but an addition of a short term project could give a temporary shock that reveals processes of the longer term.

- Temporary landscapes have many potentials; experiment, surprise, flexibility, different perspective, use of different materials, new connection, creating cultural, social and societal or financial added value.

- It can make the holes and unexploited areas in the city accessible again.

- Understanding and enrichment of what is going on in society.

- If you combine simplicity with the collective you have an formula that people like to experience. Let people do things that they cannot do alone.

- Temporary landscapes could offer an escape from the daily reality and contribute, together with amusement, education and aesthetics, to a real experience.

- Temporary landscapes can make you more aware of landscape, of the environment.

If you link simplicity to the collective you have an formula that people like to experience. To let people do things that they cannot do alone.



10. CONCLUSION of part I and part II

With the first two parts of this thesis, the theoretical framework and the analysis, the phenomenon of temporary landscapes is researched. The research is about the qualities and potentials and what it could contribute to the public domain and the profession of landscape architecture and art.

Temporary landscapes are in this thesis defined by their limited duration, which should not extend the five years. Temporary landscapes have specific qualities of renewal and imagination, surprise and alienation, and play with time and space. Therefore it causes a reaction. It is, however, not a coincidence but it is staged. It is within the vernacular, while the vernacular may continue. It is not part of or an appearance form of a continuous process. It could not only function in the in-between. Within this thesis it is regarded from the perspective of landscape architecture and art.

This conclusion repeats the highlights of the theoretical framework and the analysis. The highlights form the answers to the sub questions.

10.1 Part I: Theoretical framework

1. How is the contemporary public domain experienced, and to which experiences could temporary landscapes react?

The theoretical framework starts with a citation of Schaal (2005) which states that we should break through the emptiness of public space and to remove places from their impersonality and their

indifferent anonymity. This citation underlines the feelings we had about contemporary public space and why we would like to research and create a change for the public space.

The chapter about public space underlines these feelings. Modernism made people feel like outsiders. Designs for the average and selected target groups reduced the multiplicity and meaning of public domain. It resulted in controlled spaces. (Pallasmaa, 2005) According to Hartman (2007) modernism has reduced motivation, creativity and differentiation. Marc Augé adds that it rejected the unknown and unexpected from the city.

According to Hartman (2007) it is now time to search for diversity of spaces and by creating in-between layers with more room for the individual.

Temporary landscapes could contribute to, what Jan Gehl calls, a re-conquered city with an increase of social and optional activities. The increase of these activities should make people feel like insiders.

2. How is time experienced in contemporary public domain, and to which experience could temporary landscapes react?

There are three kinds of time:

- 1) the quasi unchangeable time (*durée longue*)
- 2) short term trends (changeable political and economic organization)
- 3) The individual time (*courte durée*)

Temporary landscapes are in essence of the *courte durée*. However, some have more an in-between character as they are in itself of the

Hartman (2007) it is now time to search for diversity in spaces and of creating in-between layers with more room for the individual.



courte durée, but react on a process of the longue durée which is important for their character. A tension between the courte durée and the longue durée exists.

Western society is searching for quali time by efficiency and the gaining of time. However, quali time can be regarded as an experience that one should let in at the moment it occurs. It is something which happens to you when one gives time and space to let it happen. This is not to be planned, it happens in the in-between time.

Temporary landscapes operate in this in-between time as well. The limitation in duration causes that it should be experienced in the here and now and cannot be postponed.

A temporary landscapes divers from a climax experience as it is not only a climax, but it has a greater effect.

3. How does the profession of landscape architecture deal with the public domain and time and what are the strengths for temporary landscapes?

“Landscape architecture deals with time and therefore focuses upon process, transformation and duration.” (GROSS.MAX., 2007) The way of thinking in Landscape architecture is still based on a technological approach focusing on function and form instead of thinking in energy and movement. (Doedens, 2009) The use and system is more important than people’s experience.

“Landscape architecture provides a change in scenery.” (GROSS.MAX., 2007). It focuses on the program and implementation of the design. Landscape architects work often in assignment of and have therefore a depending position. The plans are often for a longer time and take the

development and process in regard. They work with a systematically approach and with growing and living materials.

If landscape architects manage to combine the practical and useful with aesthetics and pleasurable a comfortable public space can originate which is a great potential. (Meyer et al., 2006) These elements can be combined in and through a temporary landscape.

A combination can also be made between a short term and a long term process which can result in a joyful and surprising experience.

4. How deals the profession of art with the public space and time and what are the strengths for temporary landscapes?

“Important that a piece of art reveals another perspective to reality.” (Bruinsma, 2008)

Designing a piece of art for the public space requires a more specific approach by which the interaction between the piece of art and the user is most essential. It is about seeing a piece of art as an applied work or a social statement instead of an individual expression.

It is of importance to find connection between the activities and the range of spectators’ ideas and to communicate a message with the piece of art, to surprise the spectator, or to make them aware of something. It can create a collective experience and bring people together.

The quick time of art forms and opens other and new possibilities for experiment and experience. This quick time gives the possibility to react more immediate on changes within society and public space. The independent position of artists gives room to experiment.

5. What are the potentials and contributions of the different disciplines

Contemporary functional use and systems seems to be more important than people’s experience in public domain



to temporary landscapes and of temporary landscapes to the different disciplines?

Landscape architecture with its experience to work more systematically, on different scales and with natural dynamics, makes it possible to integrate temporary landscapes in a larger system at a specific location and to let it react on a process of the longer durée, long term.

Artists are more independent and work in the quicker time and they are able to react quicker on changes in society and public space.

If you combine the two disciplines in a temporary landscape the tension between the two disciplines could result in something integrated in a larger system within the public space, which at the same time can have a more experimental and perishing character.

The limitation in time gives landscape architects more freedom in their design than what they are used to. This could result in less systematically and less solid longer term visions. It could give more room to design based on feelings and aesthetics, to experiment and test more extreme designs. It could touch people instead of being an efficient and well-working system.

For artists it is the chance to work more integral within a field in which they have much experience and touches their creativity. To create pieces of art that are more integrated in the public space and to work with and react more on processes of the longue durée and to generate information about these processes in a different way.

10.2 Part II: Analysis

There are different kind of temporary landscapes. Within the

analysis about forty projects are selected that have something to do with temporality. The project analysis gives a kind of status quo of temporary landscapes. Besides that about ten experts are interviewed from different disciplines which provide a status quo of the ideas about temporary landscapes in practice.

6. What kind of examples of temporary landscapes are there and how can they be categorized?

About forty projects are analysed in a descriptive, normative and critical way. This analysis can be found in the appendix. This resulted in a distinction between effects and contributions.

The effects are about the short term, they can be directly experienced. The contributions have an effect on the longer term. From the graphical images, see appendix, it becomes clear that some characters are more striking than others. The most striking graphical images are: vernacular, different spatial experience, experimental, inhabitants initiative and in-between. However, the last two are not taken into account as they are not influenced by design. From the experience as students landscape architecture we have the feeling that multi-sensory and actor are characters that could also play a role.

So there are five effects that are taken along from the project analysis:

- Vernacular
- Different spatial experience
- Experimental
- Multisensory
- Actor

Vernacular, different spatial experience, experimental, multi-sensory and actor are characters that are important for temporary landscapes.



The contributions come also from the project analysis and are; put on the map, creating physical connections, call attention to long-term processes, build a bridge between government and citizens, anchorage and acceptance, mobilization of a process, and sustainability. The second part of the analysis consists of the interviews with experts.

7. What are the experts ideas and experiences with temporary landscapes in practice?

From the general questions it becomes clear that many interviewed experts see potentials in temporary landscapes. The most striking conclusions about temporary landscapes are:

- There is many potentials; experiment, surprise, flexibility, and a different perspective.
- The experiment plays a really important role.
- Interdisciplinary is important.

From the specific interview questions a more divers image comes forward:

The experts plead for a more divers public space with room for confrontation, surprise, and interaction, and in which inhabitants are involved.

Both the long and short term are necessary. The short term could give a temporary shock that reveals a process of the longer term.

Temporary landscapes use temporality to gain their strength. It concentrates things, it concentrates in time.

It opens possibilities and potentials for experiment. It can make a city

more lively, dynamic and vital.

One cannot create a temporary landscape due to the multiple forces that come together, but one can provoke it.

The temporality is important for the creative processes

Society consists more of extreme short term experience and satisfaction, which are like candy not satisfying after all. A real experience offers; amusement, education, aesthetics, and an escape from daily reality. Especially in this latest temporary landscapes could contribute.

The temporality can make it time after time interesting to come there.

If you combine simplicity with a collective experience something interesting can develop. People like to be an individual, but at the same time experience something of togetherness.

If people use multiple senses an experience becomes more intense. People will remember a feeling instead of a particular place.

A temporary landscape becomes stronger if it reacts on the environment. It could recall a different spatial experience that comes together with the environment, the landscape and the nature you are in. It makes you aware of the landscape.

The city is more divers, more dynamic, reacts more immediate on new demands, experiment, creativity, and there is more money than in rural landscapes.

Landscape architecture has knowledge of the green environment and soil and works from a tradition of design, and functionality. Landscape

An interdisciplinary approach is important within temporary landscapes.



architects can work on a large scale and have a strong grip on time and processes. The materials are often volatile. They have a feeling for spatial dimensions and should connect themselves with societal questions.

A temporary landscape touches the creativity of artists. Art reaches different levels of human being. It can recall a different experience and provide a different perspective. It has a more independent position and therefore more possibility to experiment. Artists see materials as a way to express.

However, artists are often judged for doing nice and funny things, but are not taken serious as a discipline that can generate information about the public space.

Interdisciplinary is important. You have a richer palette to choose from. It might be that the interdisciplinary increases with the duration of projects.

The weak points of temporary landscapes are that there is less development time and that legislation is not that flexible and used to temporary landscapes.

The strong point is that the factor of maintenance is less important, there is more freedom. It has the possibility to experiment; new programs, new connections, creating cultural, social, societal, and financial added value. It could contribute to a more flexible planning and make places accessible again.

8. How could temporary landscapes function and be integrated in the

contemporary public domain?

Temporary landscapes are seen as an additional layer to the public space. It does not replace the designs for the public domain that focus more on the functionality and efficiency. It forms an additional layer to that, an additional layer that has different qualities due to its limited duration.

The design in the next part, part III is an example of how this can be done and forms an answer to this question.

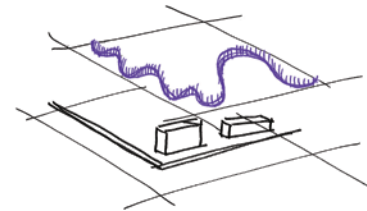
10.3 Main question

How may we use specific qualities and potentials of temporary landscapes to contribute and enrich the public domain? Which method of working does one need to reveal these specific qualities and potentials?

The attention and interest for the subject temporary landscapes started while reading the article about Bruno Doedens in the *Blauwe Kamer*.

Doedens (Doedens, 2009) in *Tijdelijke landschappen*. "Temporary landscapes have the renewal and imagination, of surprise and alienation and of play with time and space in common." Caught and fascinated by these terms of renewal, imagination, surprise, alienation and play with time and space, within the thesis it is researched whether temporary landscapes have specific qualities and could offer something extra to the public domain and the professions of landscape architecture. It is not about offering a recipe, but to show which elements contribute to a temporary landscape and what potentials they have.

Temporary landscapes form an additional layer to the basic landscape.



Temporary landscape cause more diversity, creative solutions and social interaction within the public space.



Starting with the public space it is clear that many people pleas for a more divers public space. Within the literature it is described by Hartman as the search for in-between layers with more room for the individual and for diversity of spaces. (Hartman, 2007) Jan Gehl calls it the search for a re-conquered city with an increase of social and optional activities. In the interviews Jeanne van Heeswijk among others pleas for a more divers public space with room for confrontation, surprise, interaction and in which inhabitants are involved.

The year 2004 with Plage Paris seems to be an important moment for the discovery that public space can also be a place for surprise, experiment, demonstration, criticism, presentation, statement, expression, gathering or connection. It changed the way of thinking about public space. It showed that sometimes not the efficiency within the city is the most important, but that the public space can also be used differently. Due to its limitation in time a temporary landscape offers a place, a happening in the here and now, to enjoy, experience and to be surprised, if ones likes it and if one opens for it.

For the landscape architect and artist it offers a place to experiment and test. Due to the limitation in design it gives room for more extreme designs. Almost all interviewed experts mentioned the experimental character of temporary landscapes as its greatest quality. Another important aspect was the escape from daily reality and providing a different perspective, and it could make people aware of something, the imaginative power of temporary landscapes contributes to that. More or less the same comes forward from the analysis of about fourty projects. Besides the experimental and different spatial experience

character, it happens often within the vernacular.

With these characteristics temporary landscapes could add a different layer of experience to the public space. It could give more freedom to the designs of landscape architects to work less systematically and less focused on solid long term vision. It gives room to experiment, to design more extreme and divers and to base the designs more on feelings and aesthetics. It gives the opportunity to use different materials.

For artists it could offer the opportunity to work more integral. To create pieces of art that are more integrated within public space and that react on and work with processes of the longer term.

Both the theoretical framework as the analysis strengthen each other and highlight that there are many specific qualities and potentials within temporary landscapes to enrich the public domain and to the profession of landscape architecture and art.

The renewal and imagination, surprise and alienation, and a play with time and space forces give something special to temporary landscapes. Something that could contribute to a more divers public space with more creative solutions in which people choose to be and share experiences.

Within the next part an example of a design of a temporary landscape is given that shows how a temporary landscape could contribute and add something special, something extra to the public domain.

PART III – DESIGN

DESIGN

The previous two parts are finalized with a conclusion. All sub questions are answered in this conclusion, only one question still requires more explanation. This is the last question about the contribution of temporary landscapes to the public domain. As mentioned temporary landscapes form an additional layer to the traditional landscape architecture with its own qualities.

Based on the previous two parts a different method of working for temporary landscapes is developed.

To show these specific qualities and how it could function as an additional layer and why it requires a different method of working we applied the lessons from the theory, the project analysis and the interviews to a real life situation. The different method of working is applied to Regentesse-Zuid in the Hague. It is a way to test whether the drawn conclusion from part I and part II, based on the theory and practice are right.

First the method of working is presented and after that this method will be applied to the design example.

The design location is Regentesse-Zuid in the Hague, a neighbourhood in transformation.

It is good to note that the design is an illustration of how a temporary landscape could function in practice. However, it is not the only way how temporary landscapes could function and contribute to the public domain. Another temporary landscape could focus on different aspects of temporary landscapes.

METHOD OF WORKING

11.1 Introduction

To create a temporary landscape that reveals the qualities present in the neighbourhood and which reacts on the dynamic situation and development process temporary landscapes require a more dynamic way of working. Within this dynamic way of working “the process of landscape forming is much more important than the final product. The acknowledgement that a landscape is fluid, a happening result in a process which is more important than the final product.” (Doedens, 2009) Also Hans Venhuizen notes that the process is more important than the final product. “It is not only about focusing on the end product, but on the process and how that evolves.” (Venhuizen, 2010) That is also important because: “you can never make it, you can only provoke it.” (Venhuizen, 2010) This, because you cannot create temporary landscapes alone. If you want to have any influence or cause a change with a temporary landscape than there should come more forces together than you can do alone or as a government. (Venhuizen, 2010) For a temporary landscape it is important to bring things together. “A temporary landscape concentrates things, it concentrates in time. It is a concentration of things you need to bring it to a success.” (Doedens, 2010) To bring things together and to concentrate successfully it is important to not design an overall plan as an expert. It requires a different method of working in which you know what is going on at the place and to be able to stimulate people. To have the knowledge to work in this way it is according to Sim Visser important: “to listen carefully to what is happening in society and to translate that” (Visser 2010) this is also important because: “you

The introduction of a director is necessary to have someone with knowledge and with an intermediate position to give a new meaning to the landscape.



cannot create it alone” (Venhuizen, 2010). You need the partners in the area to create a successful temporary landscape. Based on this information from literature and interviews the idea grew to search for a different method of working for temporary landscapes. It is not suitable to design a final plan as experts. That is why something else, something new is introduced.

11.2 The Director

The Director

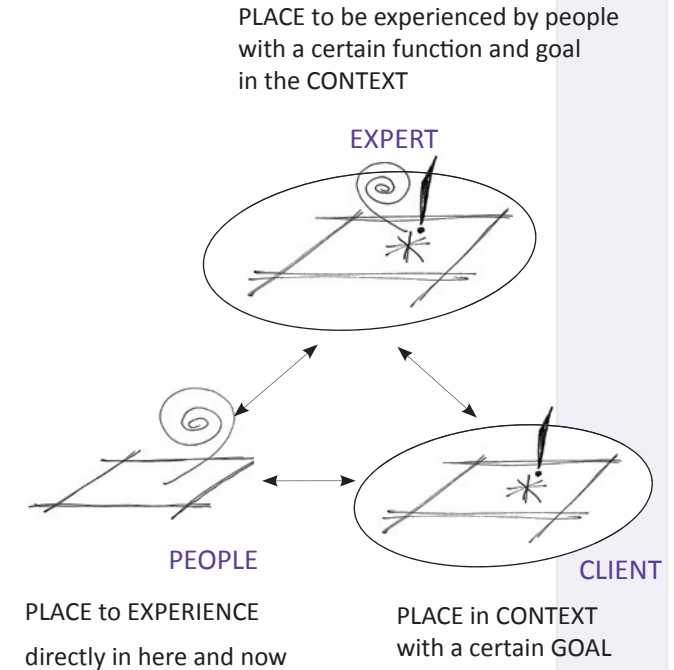
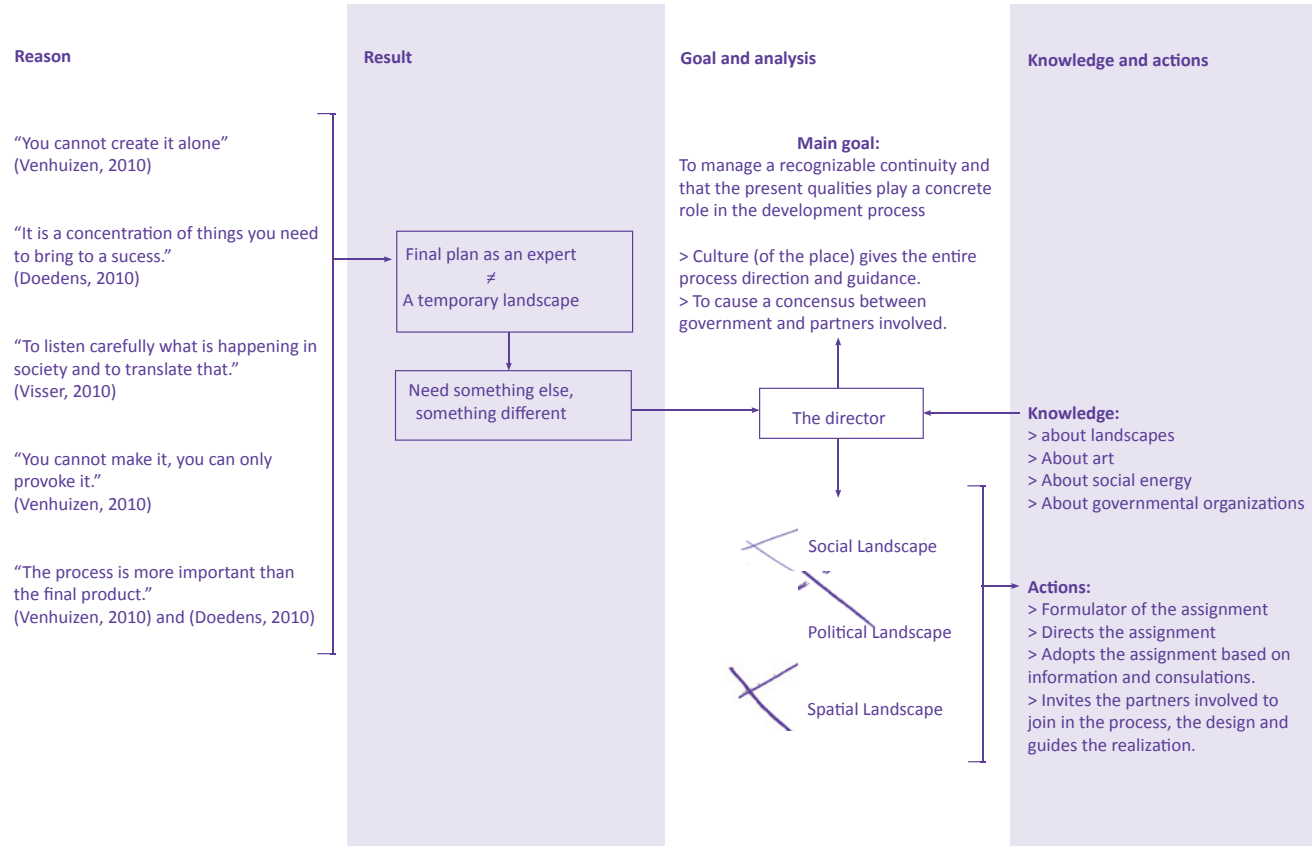
To create a temporary landscape you could use different strategies. Inhabitants could be stimulated to do something together, an artist could be asked to create something or a landscape architect could develop a plan.

However, because one cannot create a temporary landscape alone, as it is a concentration of different ideas, methods and people that one needs to bring to together for a success.) Besides that the process in itself is important for successful results therefore it is important to listen carefully to what is happening in society and to translate that. Therefore it is not enough to design a final plan as an expert. Or as Doedens (2010) and Venhuizen (2010) emphasize: The acknowledgement that a landscape is fluid, a happening result in a process which is more important than the final product.” (Doedens, 2009b) “It is not only about focusing on the end product, but on the process and how that evolves.” (Venhuizen, 2010) That is also important because “you can never make it, you can only provoke it.” (Venhuizen, 2010)

To bring a temporary landscape to a success you need someone who manages a recognizable continuity and who lets the present qualities play a concrete role in the development process. Because: “Culture

Role of the director

TEMPORARY LANDSCAPES: A DIFFERENT METHOD OF WORKING



The director mediates and causes consensus between the people (involved partners) and the client.

should not be seen as one of the aspects on the checklist, but has the potential to give the entire process direction and guidance.” (Venhuizen, 2010) A director with knowledge of the landscape, of art, of social energy and of governmental institutions can be the one who does this. A director or like a Hans Venhuizen calls it: “a concept manager.” (Venhuizen, 2010). “A quizmaster at the field of changes” (Venhuizen, 2010) It is important that he lets the culture of the place give the entire process guidance and direction and that he achieves consensus between government and partners involved. To cause consensus the director searches for a new fundamental hierarchy, instead of a fragmented administrative hierarchy, to cause consensus.

The director is both the formulator of the assignment as the one who directs the assignment and adopts based on conversations and consultations. The director invites the partners to join in the process and the design and guides the realization. (Venhuizen, 2010)

The presence of the director is depending on the situation in which he intervenes. If it is a situation in which the social bond between the people is quite strong than his role is not that present, but more behind the scenes. However, when there is not much social bonding the presence and involvement of the director is strong.

11.3 Landscape analysis

To be able to formulate, direct and adopt the assignment as to be able to involve the partners in the process and realization of the assignment, the director has to do an analysis.

Still as he is not making a final plan as an expert it is important for him to know the area very well, as well as the players and the means

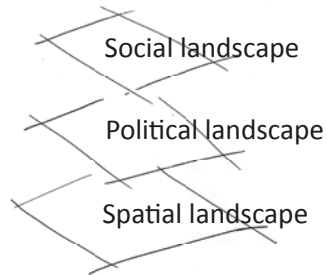
within the area. Therefore he has to perform a thorough analysis based on three layers. This may sound as the traditional three-layer approach of analysing developed by Kleefman, but this is not the case. The traditional way is a three-layer approach based on the abiotic, biotic and occupation layer. Within a temporary landscape these three layers are reduced to one layer, the spatial layer. This layer is important within temporary landscapes, but it is not the only layer. Two (added) layers are even important to realize a temporary landscape successfully.

The analysis of the director is based on a three layer approach of the spatial landscape, the political landscape and the social landscape.

The political landscape is added to be able to have an idea about the means and the processes in the area. The director plays an important role to cause consensus between government and partners. That is important for the anchoring and acceptance of the plans of the government and therefore for the functioning of the plans. It is also important to be able to dynamically react on the planning process. Therefore it is important to know the planning as well as the means and interest.

The social landscape is important to know who is present in the area and what they could contribute to a temporary landscapes and what their needs are. It is important to know which organizations and associations are present in the area as well as to know the inhabitants. This is vital to let the culture of the place direct and guide the entire process. To show the qualities of the neighbourhood and to be able to activate and encourage directly involve to participate. Before encouraging the partners the analysis of the social landscape should reveal what is necessary, what is possible, and what the desires are

The director analyses the three landscape; social, political and spatial.



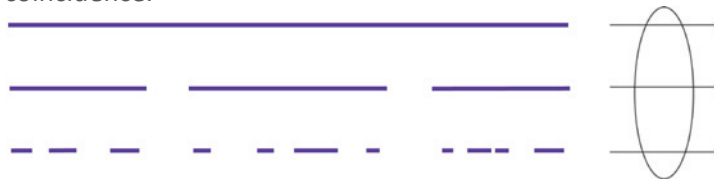
in the area.

11.4 Script

With the analysis of the area based on these three landscapes, spatial, political and social, the director should be able to formulate, direct and adopt the assignment as to involve the partners to join in the process and the design. This is a very dynamic task. To give the dynamic work process of the director a structure, the script is introduced.

The script is suggested because the public domain can also be seen as a follow up of different scripts of people that play besides each other, sometimes meet and sometimes influence each other. (Doedens, 2010) However, the directors script is more thought-out on forehand, than a script for a play in the theatre, but leaves also room to improvise for both the director as the partners self.

The structure of the script for temporary landscapes equals the theatre script; a storyline with three acts and scenes. It gives the director a structure [with storyline and acts] with room for improvisation [scenes]. The director is responsible that all the scenes fit within the acts and contributes to the storyline. The director takes care that the structure of the script remains with room for new information and coincidence.



The script is introduced to give the dynamic process more structure

The contributions of this different method of working of temporary landscapes for the basic landscape or a to follow realization process can be according to Hans Venhuizen: “new insights, changed political, economic and social circumstances, as well as incidents and coincidences.” (Venhuizen, 2010) Or as Knijff in (Wesselink, 2009) describes: “Temporality offers possibilities that often lack in the plan process. A possibility to a deeper understanding of the neighbourhood and in which the neighbourhood shows its own character. It is a great challenge to work on such a project as, although it may not appear so, suddenly everything is possible.” (Wesselink, 2009)

11.5 Pattern card

The different method of working and the contribution of temporary landscapes are brought together in a general pattern card for temporary landscapes. This pattern card gives an overview of the method of working of temporary landscapes as discussed previously. It is a (visual) summary of this. It shows how the landscape analysis, director’s role and level of presence of the director play a role for the formulation of the assignment. Based on this information the director has to make some decision about the assignment. Based on these decisions he writes the script, the assignment.

Within this pattern card the idea of the script is explained for all three landscapes, namely the spatial landscape, the political and the social landscape.

It also shows that the temporary landscapes is an additional layer to the basic landscape. Although, it may also influence the basic landscape.

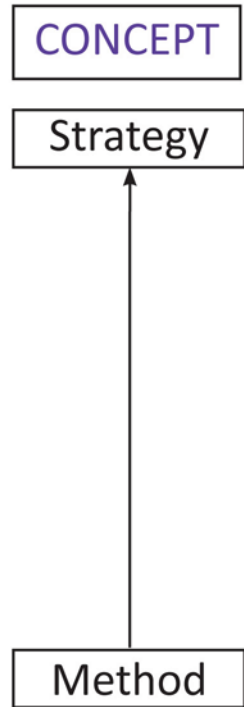
The different method of working can result in “new insights, changed political, economic and social circumstances as incidents and coincidences.” (Venhuizen, 2010)



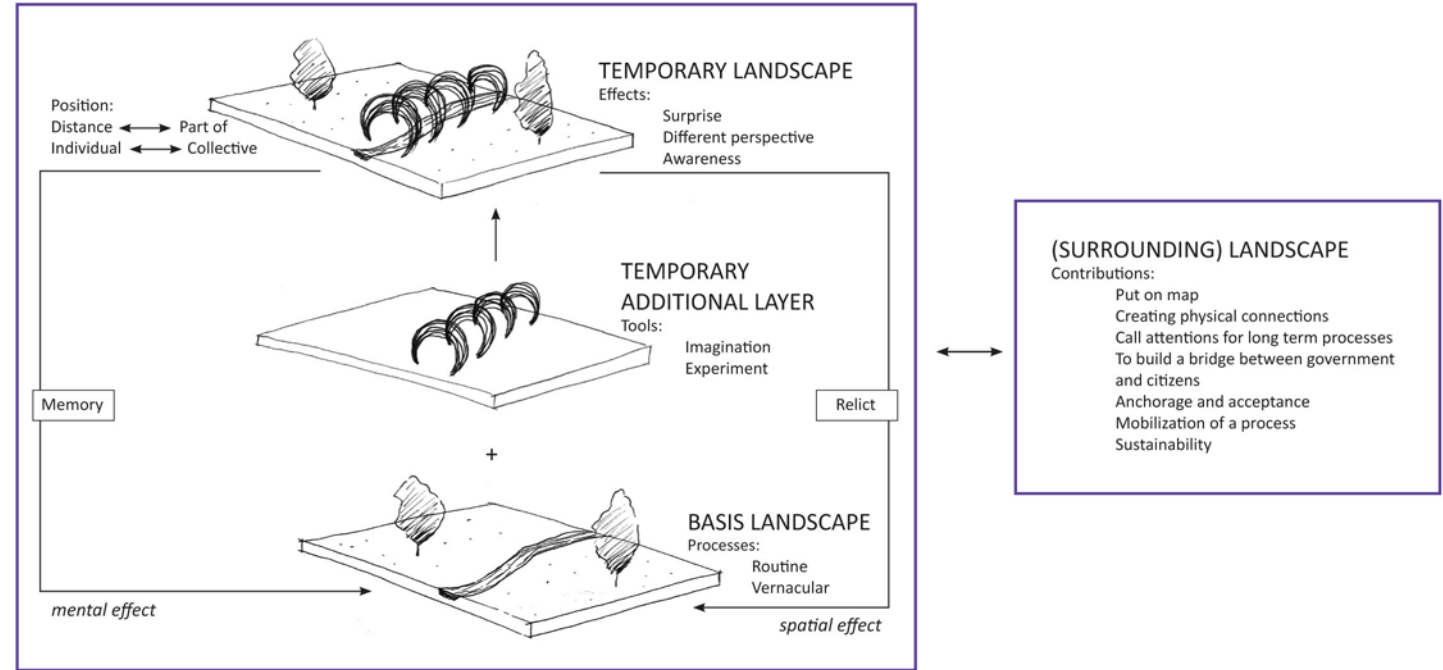
Neuland-berlin.org

Depending on the goal, or the assignment, of the temporary landscape the success can be either measurable based on the goal, but it can also results in an open end.

This pattern card is still general, therefore it might be hard to understand. The same accounts for the different method of working. To make the method of working more concrete it is applied to a location in the Hague, Regentesse-Zuid within the next chapter.



FUNCTIONING of TEMPORARY LANDSCAPES



Temporary landscapes function as a temporary additional layer to the basic landscape. With the use of its qualities of imagination and experiment it breaks with the routine and vernacular of the basic landscape and has the potential to result in surprise, different perspective and/or awareness. After a while the temporary landscape is gone again, only the memory or a relict lasts. On the longer term it has the potential to have different contributions to the (surrounding) landscape.

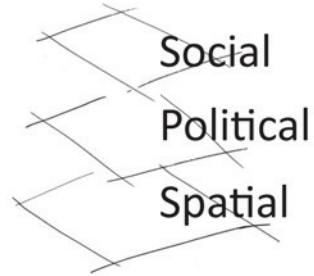
RESEARCH

Analysis

Interpretation

Vision

Landscape analysis



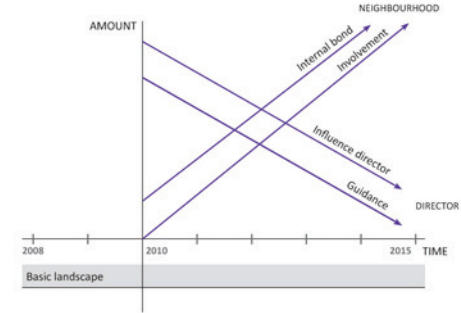
To be able to design a script and to get a grip on the culture of the place.

Role of director



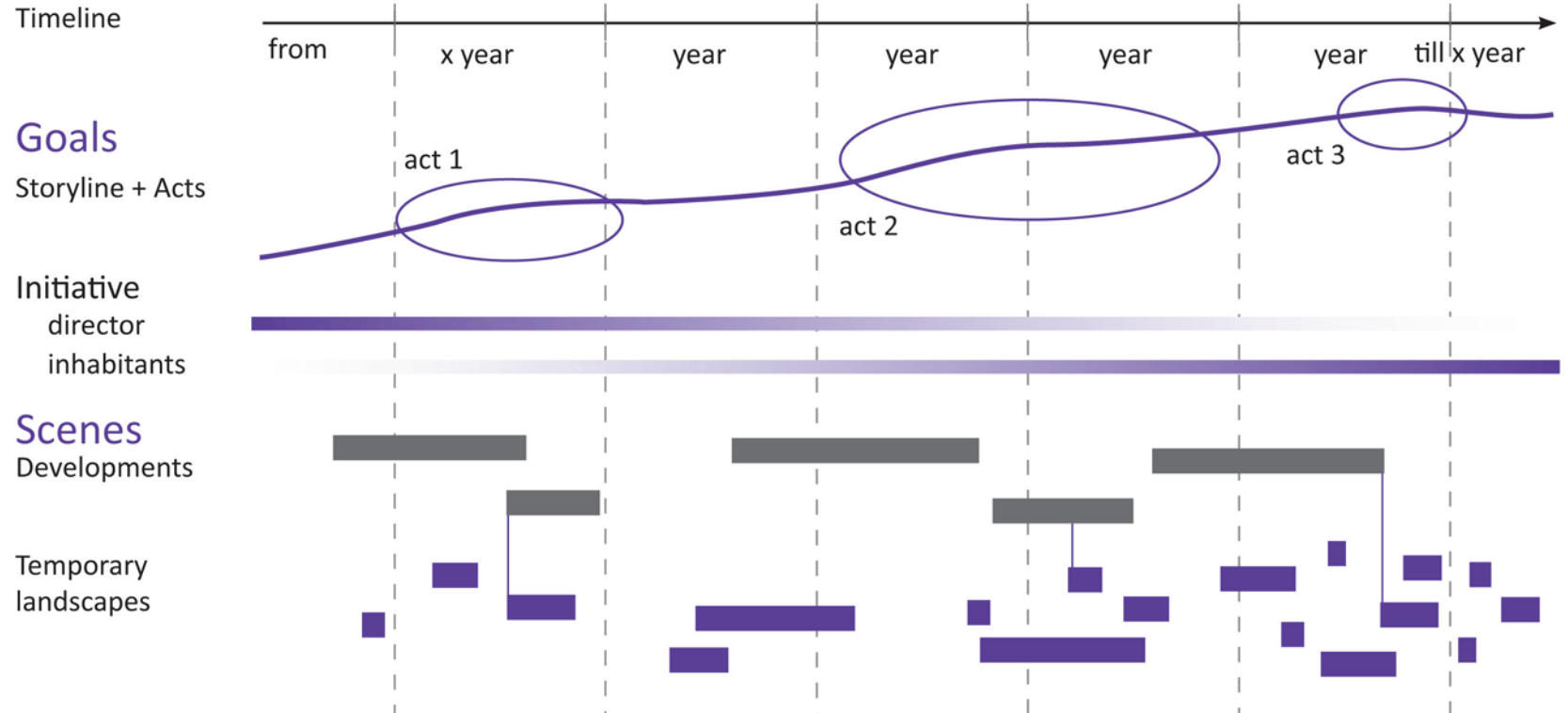
To manage a recognizable continuity and to use the present qualities.

Director's presence



...is depending on the existing internal bond in the area.

Temporary landscapes can be created following different strategies. However, to create a temporary landscape that reveals the qualities present in the neighbourhood and which reacts on the dynamic situation within the public domain, as well as the dynamic development process temporary landscapes require a more dynamic and integral way of working. Therefore the introduction of a director is suggested. This director has knowledge of the landscape, art, social energy and governmental institutions, this could be a landscape architect.



To give the dynamic process of the director some more structure, it is suggested that the director uses a script. The script gives the director a structure [with storyline and acts] with room for improvisation [scenes]. The director is responsible that all the scenes fits within the acts and contributes to the storyline. The director takes care that the structure of the script remains with room for new information and coincidence.

FEEDBACK

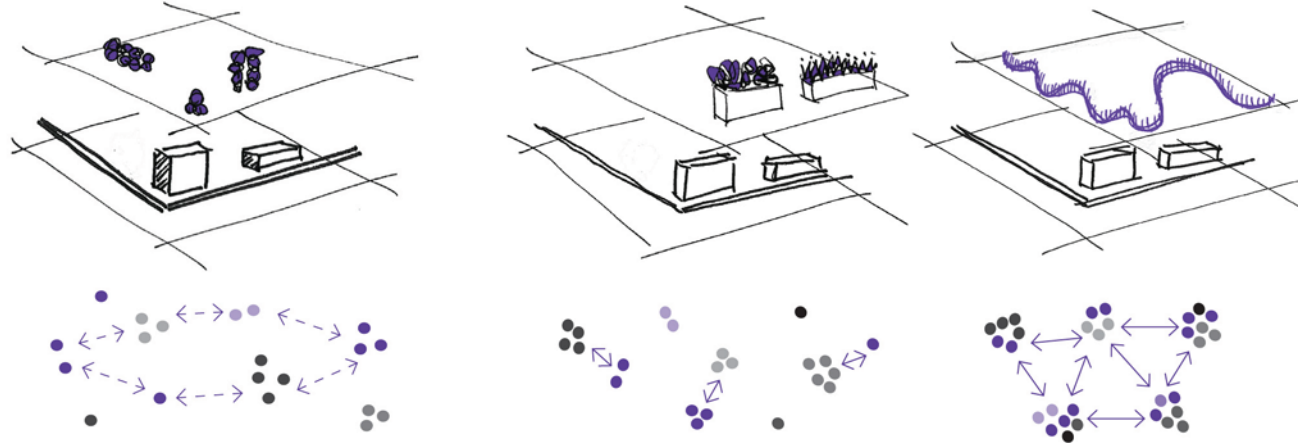
Realisation

Reflection

Effects

Spatial
landscape

Social
landscape



New insights, changed political, economical & social circumstances as well as room for incidents and coincidents.

The temporary additional layer of temporary landscapes in combination with the basic landscape has potential to result in the experience of surprise, a different perspective and/or awareness. It focuses more on the human experience. The switch of position between being an individual and being a part of a collective and between being distant or part of the landscape brings people together. This has result on the social landscape.

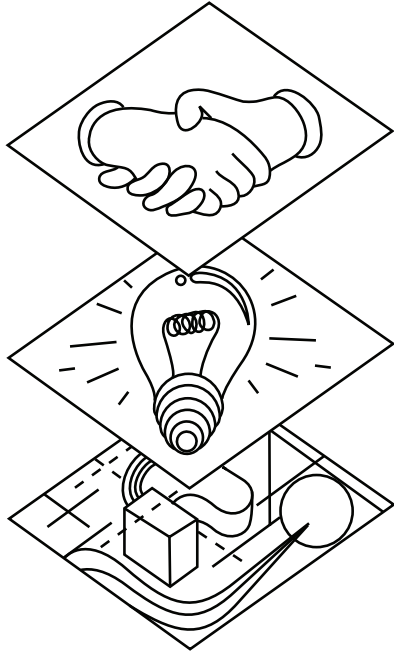
The realisation of the temporary landscape can result for the particular area in new insights, changes in political, economical and social circumstances as well as room for incidents and coincidences. Overall temporary landscapes contribute to a public domain that is more divers, with creative solutions and shared experiences.

Contribution to the public domain of temporary landscapes

> DOEDENS, B. (2009) *Tijdelijke landschappen*, Deventer, Thieme Art and SLeM.

> VENHUIZEN, H. (2010) *Game urbanism, Manual for cultural and spatial planning*, Amsterdam, Valiz

> WESSELINK, J.W. (2009) Wat doen we met de rotte kiezen van de stad, *Stedelijk Interieur*, nr. 6, 28-31.



Shared experience

Creative solutions

Diversity in space

A temporary landscape can contribute and enrich the public domain as it causes diversity in space (due to the addition of a layer), it generates creative solutions (as the limitation in time make different solutions possible) and it results in shared experiences (due to a different focus a temporary landscape is more able to touch people).

DESIGN EXAMPLE OF REGENTESSE-ZUID

The municipality of the Hague (Den Haag) has development plans for the area of Regentesse-Zuid.

Due to its history the area is not a well-known location in the Hague, despite its central location.

The municipality questioned how temporary landscapes could contribute to the break through of the isolated character of three separate terrains of Regentesse-Zuid itself as its isolated character towards the rest of the city.

Within this chapter the area of Regentesse-Zuid will be introduced. Besides that the different method of working of temporary landscapes will be applied. The design forms an illustration of the different method of working and the contribution temporary landscapes can have to the public domain.

12.1 Introduction

From an historical perspective Regentesse-Zuid consists of three separate terrains. It is namely a former industrial area of the municipality, a former waste incineration and a still functioning power plant of E.on. These different functions resulted in three terrains with their own character that functioned isolated from each other.

For the inhabitants of the Hague it was always a back side of the city. An area where you do not need to come and which was associated as unattractive, unhealthy and even dangerous. Although the terrains, except for the power plant, have now a different function and character, the industry terrain is now a fallow terrain and at the waste

incineration a park, Regentesse-Zuid is not known as an area to live and experience. The municipality would like to see this differently. They want to put Regentesse-Zuid on the map as an attractive residential area combined with creative industry and business.

The plans of the municipality are among other things to create new apartments as well as (new) space for creative industry, to improve the design of the park and to make new connections between the three areas and the rest of the city.

Before these aims will be a reality there is still a lot to change.

In the meantime, in this part, it is researched what temporary landscapes could already in this early stage mean for the main goal of the municipality. The design of the temporary landscape should help to break through the isolated character of Regentesse-Zuid and to reveal the place's own identity.

12.2 The analysis

Therefore the we played the role of director ourselves. We went for a week to the location Regentesse-Zuid. During this week we analysed the entire area. We analysed by carefully looking and walking through the area at different times of the day and different days. But the most we learned in conversation with people at and from the area.

We have talked with many and with very different people. We spoke with dog owners at a fallow terrain about the developments and their neighbourhood, with people from organisations like permaculture, theatre 'the Regentes' and art expo Nest as with people from the 'Buuthuis' as well as with random people on the street.

Based on what we learned during this week in Regentesse-Zuid and

Municipality: The isolated character of Regentesse-Zuid should be broken through.



conversations we had with the municipality about the area we made maps about the analysis.

The analysis consist of the three landscapes;: the spatial landscape, political landscape and the social landscape.

The different landscapes were first analysed separately on their qualities and their points to improve. Later the different landscapes were overlaid to see whether there are connections between the qualities and points to improve of the different landscapes. That results in a map with the qualities and a map with the points that require improvement.

Based on this analysis the question of the municipality is reflected. The municipality wants to break through the isolated character between the three separate terrains as well as the isolated character of the area to the city. They want to reach that by attracting creative industry to the area and interventions in the spatial landscape, like creating connections between areas.

What we conclude from our analysis is that the question of the municipality is right. The area of Regentesse-Zuid indeed has an isolated character.

However, the director's analysis shows that the isolated character is not only present at the spatial landscape. It is also reflected to the political landscape and social landscape. Therefore it is not enough to break through the isolated character and stimulate creativity by interventions on the spatial landscapes.

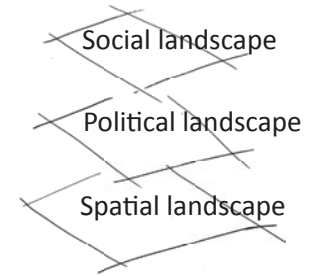
Interventions on the political and social landscape are also required. To reach a break through of the isolated character on all three levels of landscapes we want to focus on the connections within the area. Within these connections the livability of the area should come forward which reveals the identity of the area.

Self-evidently the focus on connections, livability and identity has thus influence on the spatial landscape, political landscape and social landscape.

From the analysis it became clear that many inhabitants are disappointed in the municipality as a result of the failed plans for the park 'de Verademing.'³

Therefore it is good and necessary to create, before all the development plans of the municipality start, a nice experience for the inhabitants that may build a bridge between the government and inhabitants. It can make the inhabitants more proud of their area, but also more willing towards the municipality. The director plays an important role in this bridge building between the municipality and the inhabitants as he has an in-between position.

The municipality wants to stimulate creative industry in the area. However, creativity is not something to just add to a place, but which becomes much stronger for the character of the neighbourhood if it is carried out through the neighbourhood. If they want this to be truly successful than it is important that the inhabitants also stimulate the creative character of their neighbourhood. Therefore it is good to build bridges between the neighbourhood and the creative industry before the municipality starts to stimulate creativity in this area. This is especially important because creativity can arise out of



The isolated character is present at all three layers.

Park de verademing: Nowadays referred to as 'breathing place for prisoners.' During the participation the inhabitants got disapointed in the municipality.



(unexpected) cooperation between for example associations within the neighbourhood. Showing and challenging the present qualities and players in the area can stimulate the creative character of the neighbourhood.

During the analysis of the social landscape it became clear that the greatest quality of the area is that there are many associations and organizations as well as inhabitants present who like to do and mean something for the area.

However, all these associations and organizations are very much living and focussing on their own island and interest. Here again the isolated character of the area becomes visible. Breaking this through could help enormously by turning this into an outspoken area with its own (creative) identity.

Therefore it is important that the inhabitants, associations and organization get to know each other and work together. It is important that they have the feeling that they can influence the appearance, activity image and joy of their neighbourhood, Regentesse-Zuid.

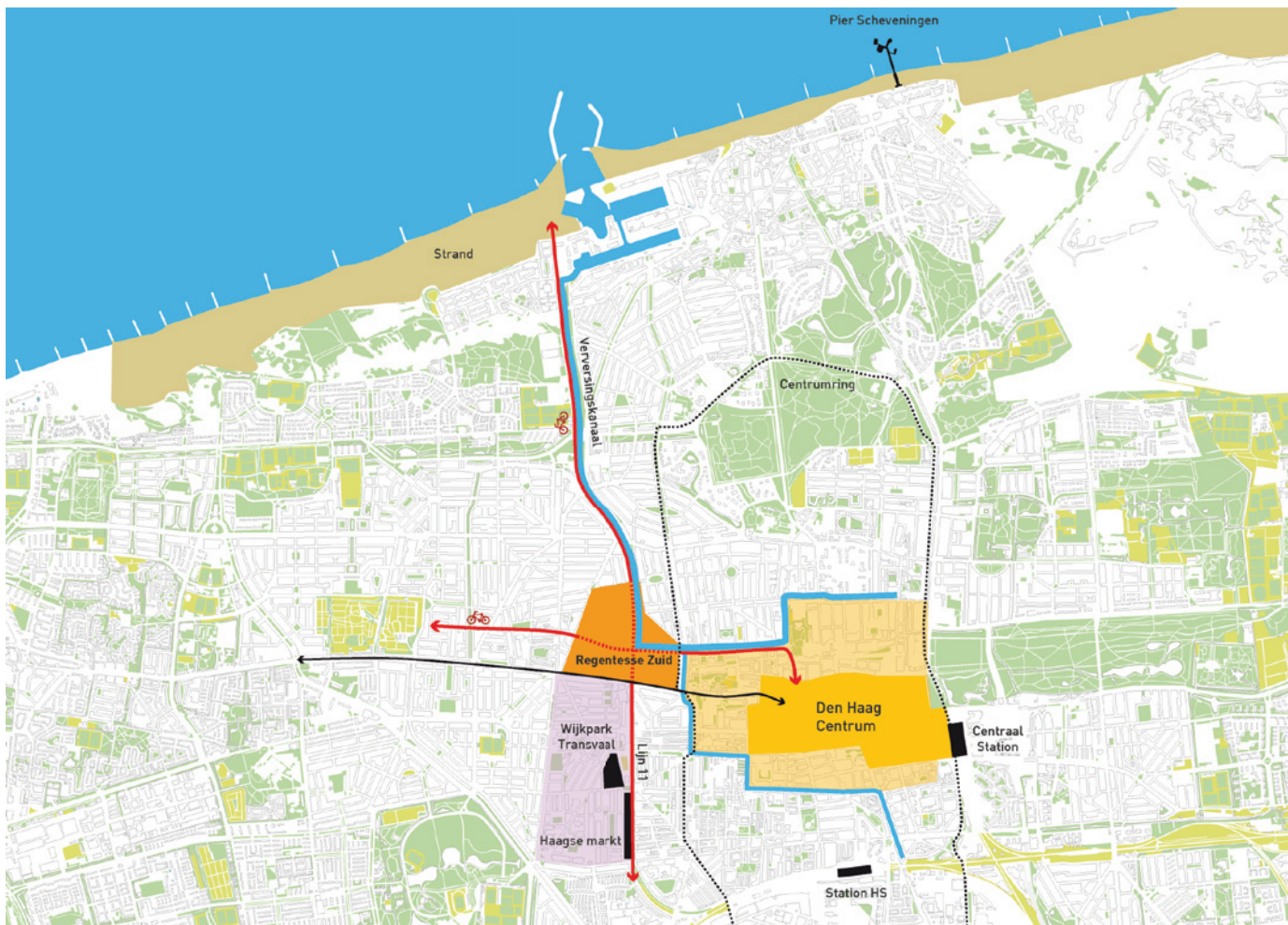
Within our design this comes forward and the participation of inhabitants, organizations and association is in this area and in our design more important than it may be in other temporary landscapes.

Despite that with the help of the following maps, schemes, images and impressions we like to stress the different method of working and contributions of temporary landscapes applied to Regentesse-Zuid.

- 3) The original idea for the park in cooperation with the inhabitants was to create a neighbourhood park. In the final stage of the developments plans the municipality suddenly turned it into a sportpark, which is now referred to as a breathing place for prisoners, thanks to the many fences present.

It is important that the inhabitants, organizations and associations have the feeling that the atmosphere in their neighbourhood is influenced by them.





Regentesse-Zuid is the orange area on the map. It is the area in which the 'verversingskanaal' which goes from the centre of the Hague to the sea makes an angle.

The area of Regentesse is close to the city centre but is not experienced that way.

A questionnaire of 'Staedion' showed that not many people in the Hague know Regentesse-Zuid.

The municipality and 'Staedion' want to change this and want to break through the isolated character of Regentesse-Zuid towards the rest of the city as well as the isolated character that is present at the three terrains in the area self.

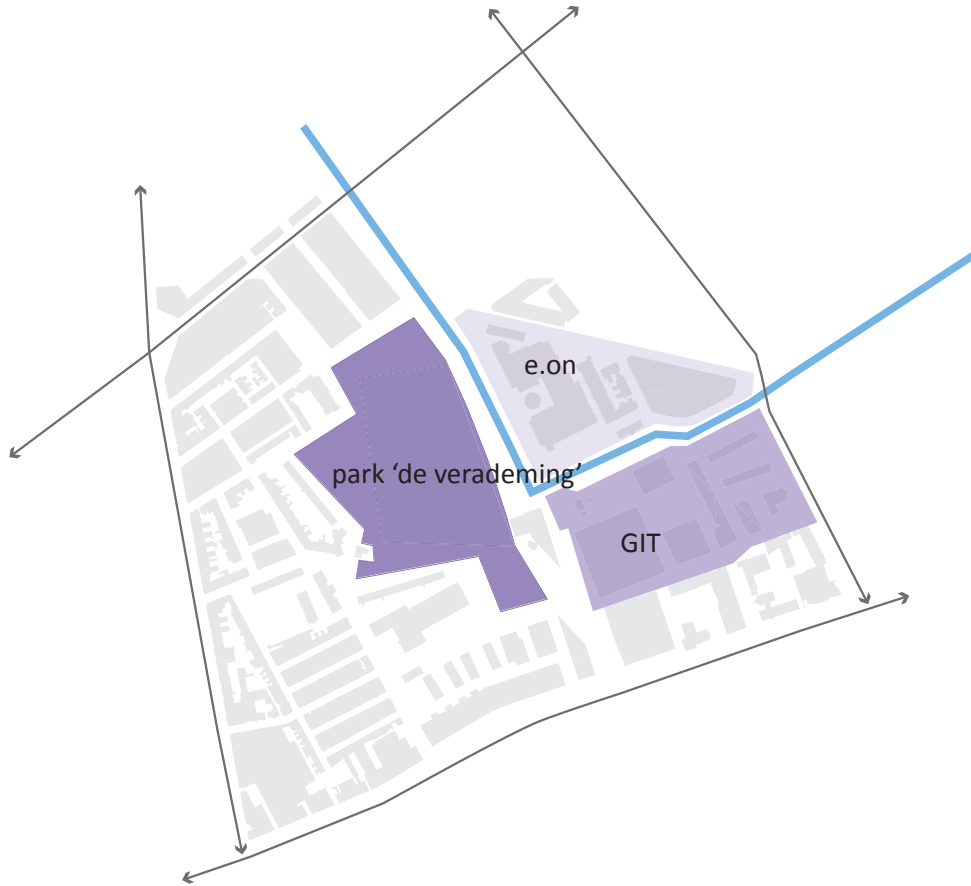
Regentesse-Zuid?



The Regentesse-Zuid area.
In this map the three
separate terrains are
visible.

The isolated character of the
terrains towards each other
is a result of the different
function the terrains had
in the past. The function of
all the terrains was also of
that kind that you only visit
the terrains on purpose,
otherwise you simply did
not come there.

E.on is a powerplant. The
other terrain is a former
industrial area of the
municipality (GIT). The last
one is nowadays a park
but used to be a waste
incineration.



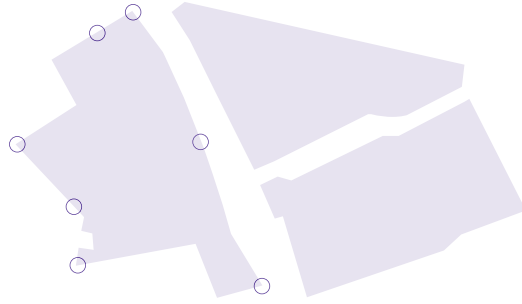


Analysis

> Spatial landscape

We analyzed the spatial landscapes. Therefore we looked to the entries of the park, the blind walls, streets and main streets.

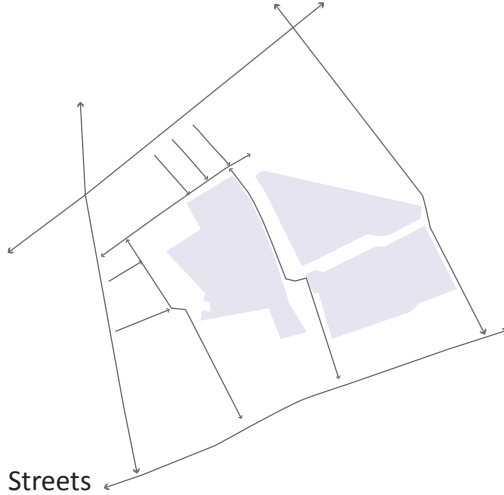
There is a limited amount of places at which you can enter the park. Besides that the entries are not always located at a logical place.



Park entries

The park is surrounded by a large wall which does not invite you to enter the park.

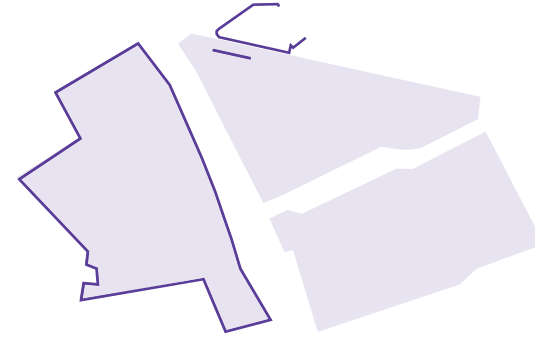
The blind walls do not show what is happening and give the area a desolate character.



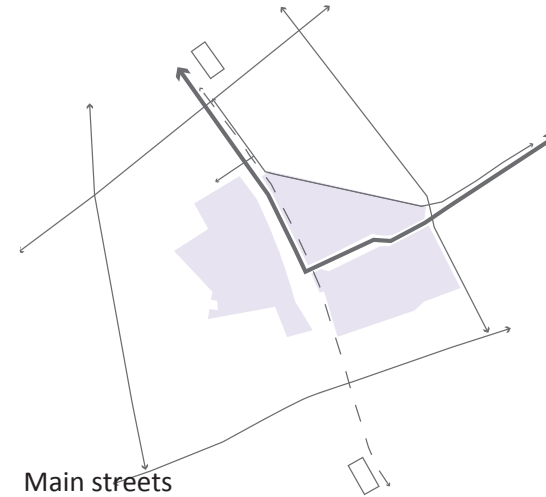
Streets

There are no streets crossing the areas.

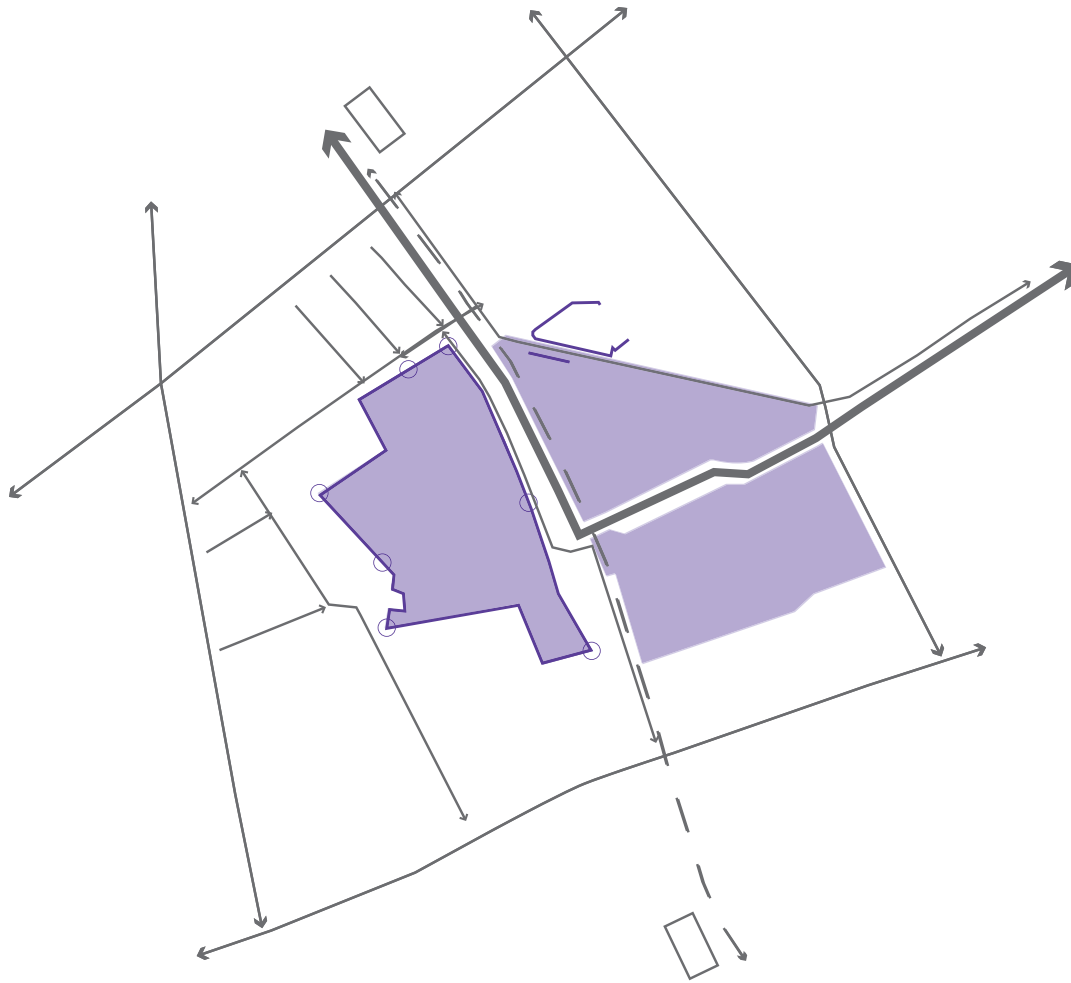
The main street neither cross the area.



Blind walls



Main streets



Analysis

> Spatial landscape

Within this map the different analyzed layers of the spatial landscape are combined.

There are no connections which run from one terrain to another.

Besides that the blind walls and the limited amount of park entries neither creates an open character of the terrains which does not make them connected.

The only main connections that goes through the area are tram track 11 and the 'verversingskanaal.' The tram stops are located just outside of the area. These connections do not make you stop and enter the area.

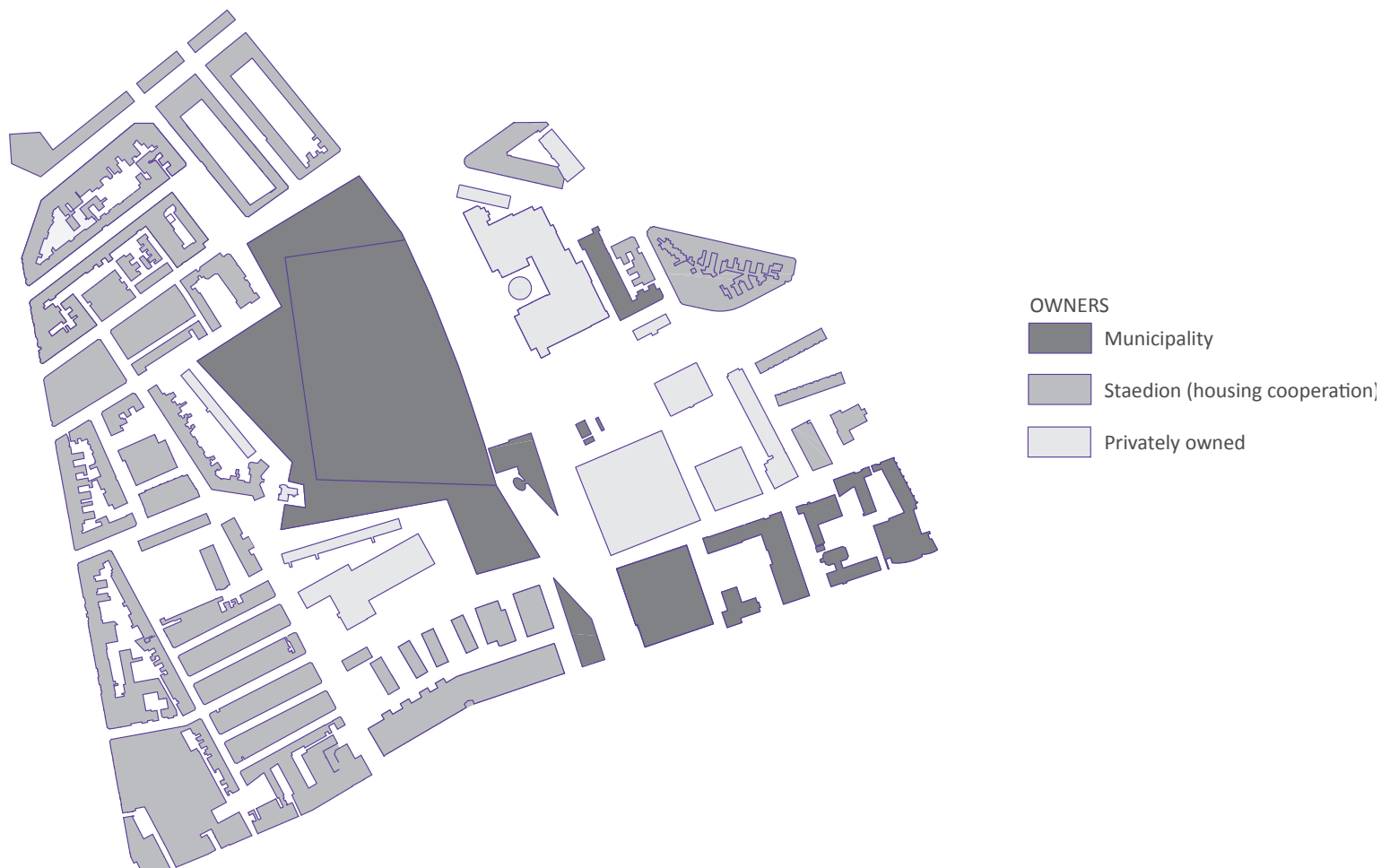
This explains how the spatial landscape contributes to the isolated character.

> Political landscape

The numbers in the map are not about the flexibility but about the development strategy. It are the dates in which the municipality and 'Staedion' plan to start with their development plans.

This map learns us where there is the most clear is for temporary landscapes.





Analysis

> Political landscape

For the political landscapes the owners of the estates are also analyzed.

This learns that there are many council houses in the area which are owned by 'Staedion.' This makes 'Staedion' an important player in the area.

An obvious property of the municipality are the ateliers for artists at the e.on terrain. This has the municipality to stimulate the creativity character of the area.

There are not so many estates privately owned.

This maps learns who is involved in the area and whom to ask for permissions or to involve by the development of temporary landscapes on the different terrains.

Analysis

> Social landscape

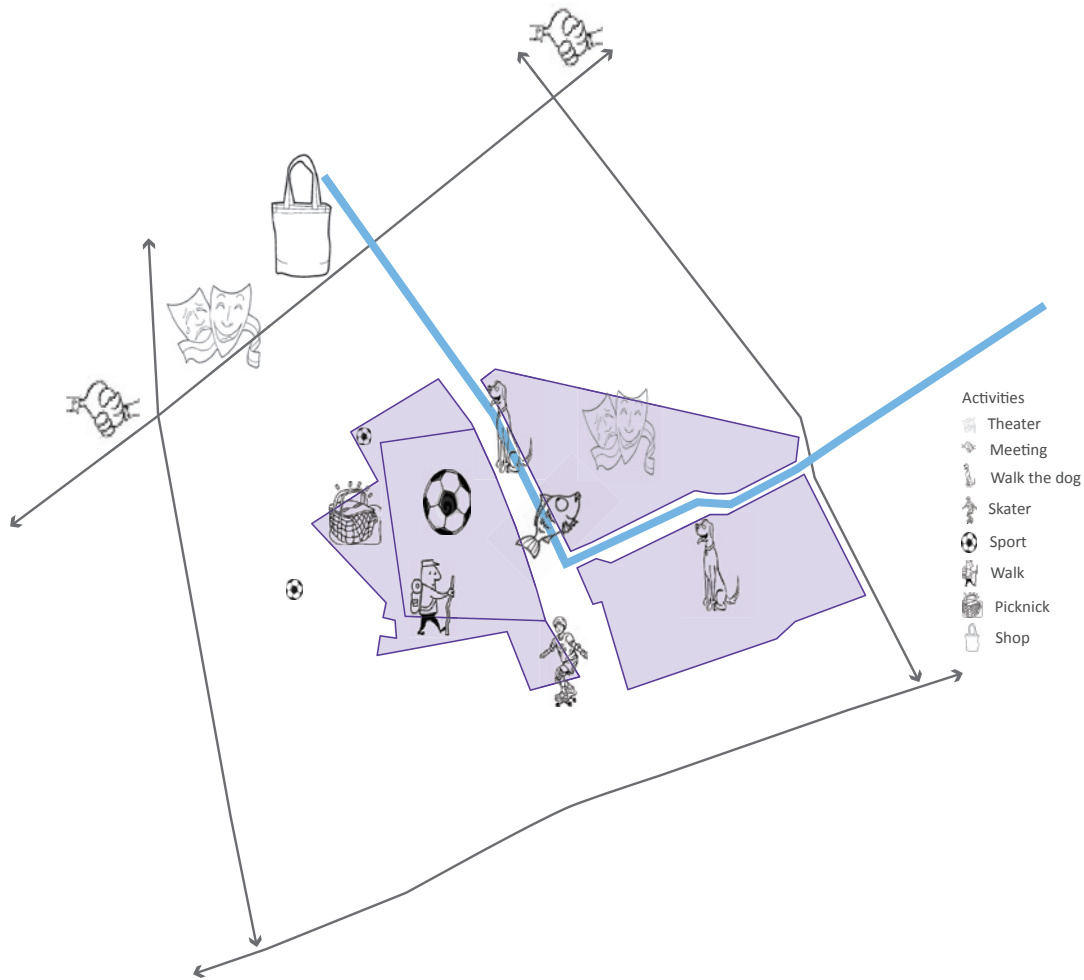
For the social layer the associations and organizations are investigated.

Obvious is that there are many associations and organizations present in the area.

However, these associations and organizations focus on their own specific activity. They do not have an open character and are not much involved in the area, they also hardly know each other or know what the others are doing.

This learned us that there is many potential in the area. If they show themselves more and cooperate more this contributes to the identity and a lively place.





Analysis > Social landscape

These are the main activities within the area. At first glance it looks as if there are many activities in the area. However, when you walk around the area, it is not that much at all.

This because, the activities happen quite isolated. Besides that some terrains are hardly used.

The park for instance has much potential to generate more activity if the design would be more inviting.

At the sportfield in the park there is much activity, but not visible from the surrounding streets as it happens behind blind walls.

Temporary landscapes could help to stimulate and show the activities more.

Analysis

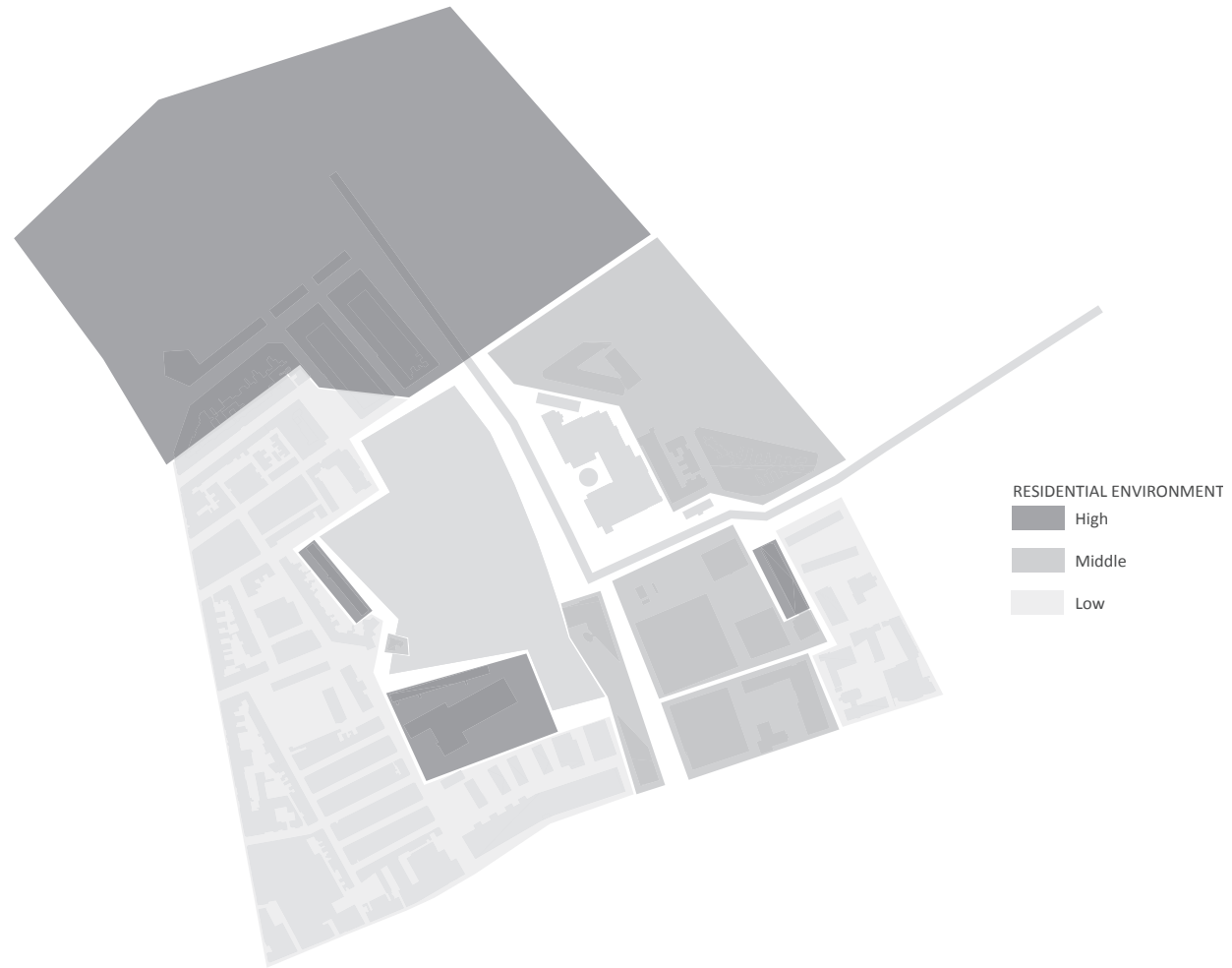
> Social landscape

The residential environments show a division that is typical for the Hague. The city, the Hague is built on sand and peat. The more fortunate people live on the higher grounds, the sand. The poorer live on the lower peat grounds.

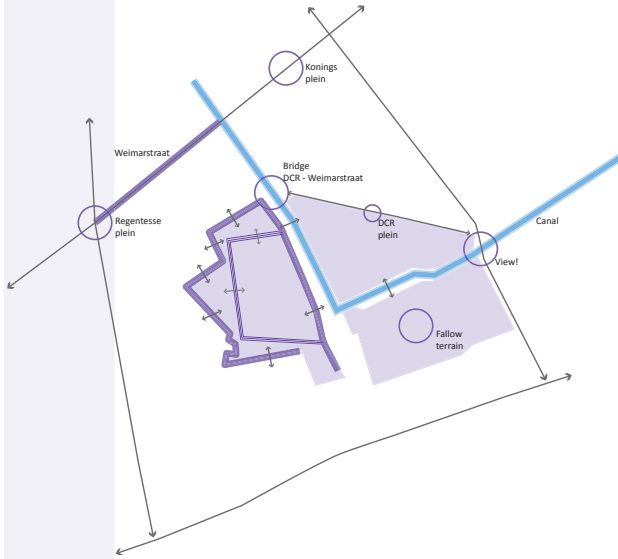
Within the area of Regentesse-Zuid this division is also present.

Within the lower parts some developments are visible that belong to more fortunate residential environments. These are new developments as the municipality wants to mix the different residential environments more.

The area is mainly enclosed by lower residential areas. As the houses are quite small the public domain has much potential.

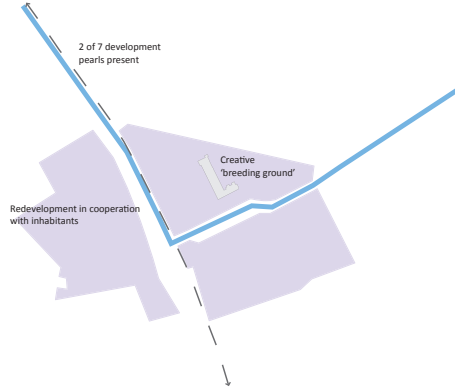


Qualities



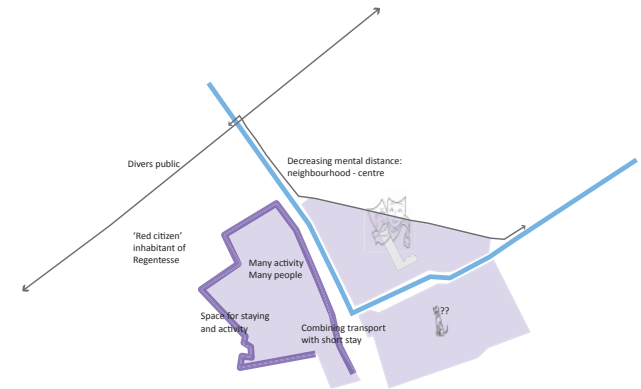
Spatial landscape

The qualities in the spatial landscape are the, although scarcely, present connections between the areas that are now hardly used. The circles represent areas that has much more potential than nowadays. An exemption is the 'Koningsplein' which is a well-used square. The park could also be much more connected and of function for the neighbourhood.



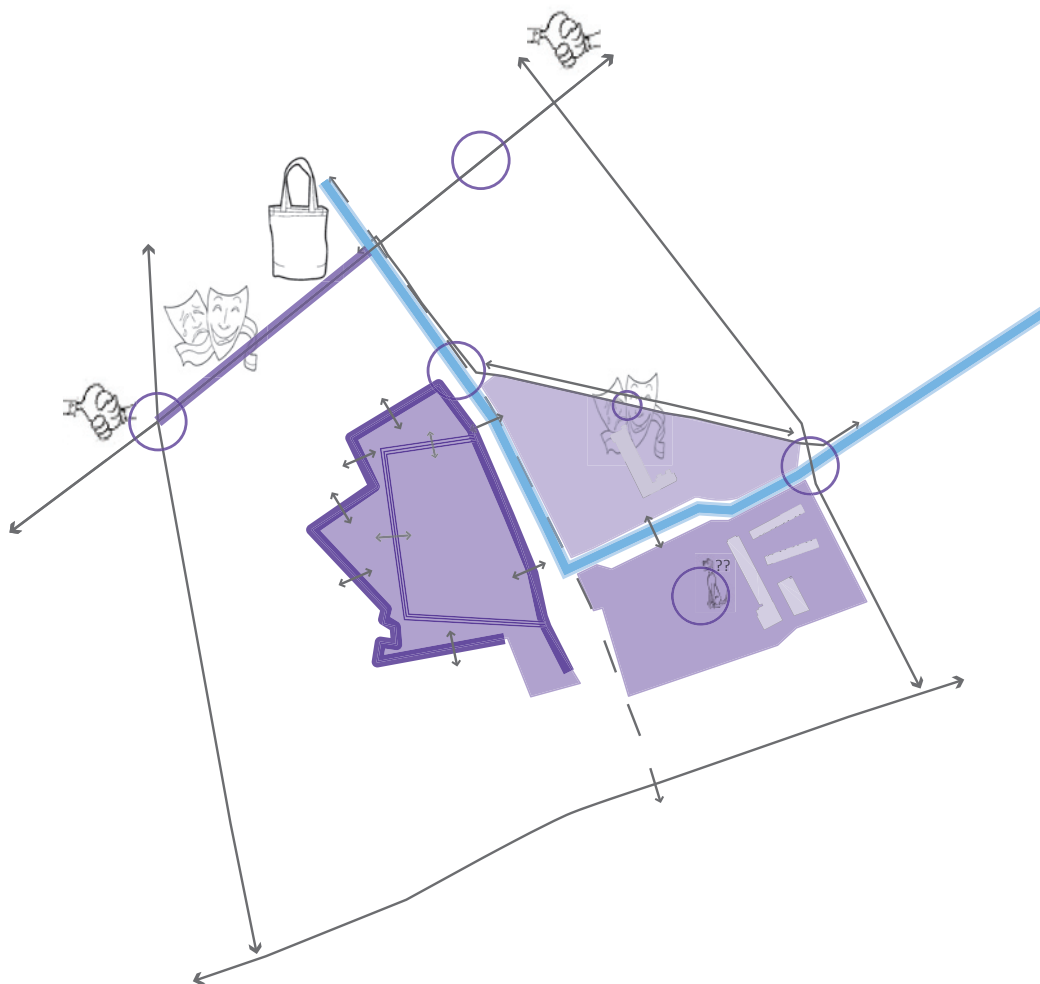
Political landscapes

A quality is that the municipality and Stedion have development plans for the area. An example of the positive impulses of the municipality is the stimulation of a 'creative breeding zone' in the former administrative offices of e.on. Also two of the seven development pearls along the tram 11 track of the municipality are located in the area.



Social landscapes

The greatest quality on social level is that there are many different kinds of people, associations and organizations present that could bring more activity. The creative activities at the DCR are hardly present and known in the area. By giving them the opportunity to show themselves more they become better known and contribute to a lively place with an own identity.



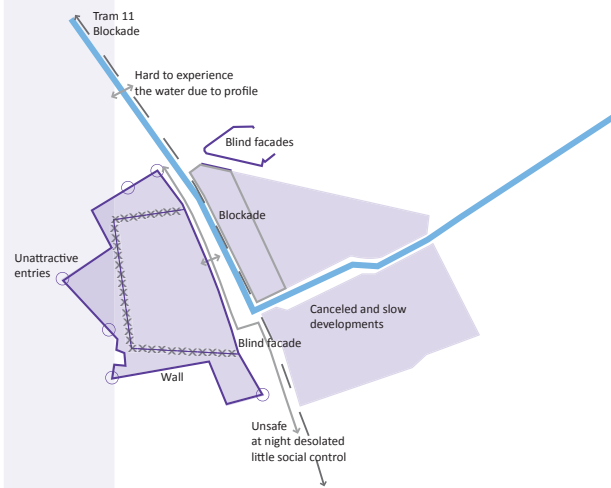
Analysis > Qualities

The quality of Regentesse-Zuid is that it is an area with much more potential than is currently used or shown.

The history of the area, as a waste incineration, industrial terrain and a power plant, gave the area an unattractive character. However, within the switch to a combined residential and business area with a specific, identical and creative character this history could be used for this character.

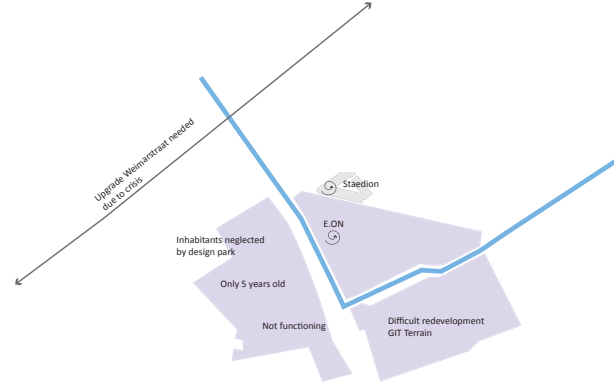
Especially if the organizations and associations become more visible and actively present in the area, the area could really become an unique and attractive place close to the city center.

To improve



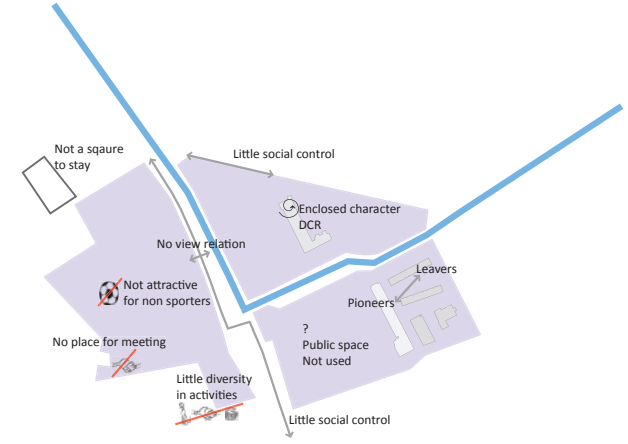
Spatial landscape

The isolated character of the terrains is the main problem in the spatial landscape. This is the result of the blind walls, limited amount of entries to the park and that the streets are only running to or surrounding the areas but not through. The many fences present at park 'de Verademing' do not give the park an inviting character. Instead many refer to it as 'Breathing place for prisoners.'



Political landscapes

The lost trust in the municipality is the most difficult thing in this layer. The difficult redevelopment process of the GIT terrain disappointed. On top of that the inhabitants got already disappointed during the redevelopment process of the currently five years old park 'de verademing.' For the further developments it is important to bring the inhabitants and the municipality closer together.



Social landscapes

The main disadvantages the area has is that there are little view relations, little meeting points or diversity in activities. Stimulating the people, associations and organizations to cooperate and share in activities that are visible and inviting other to join could help to create a lively place with an own identity.



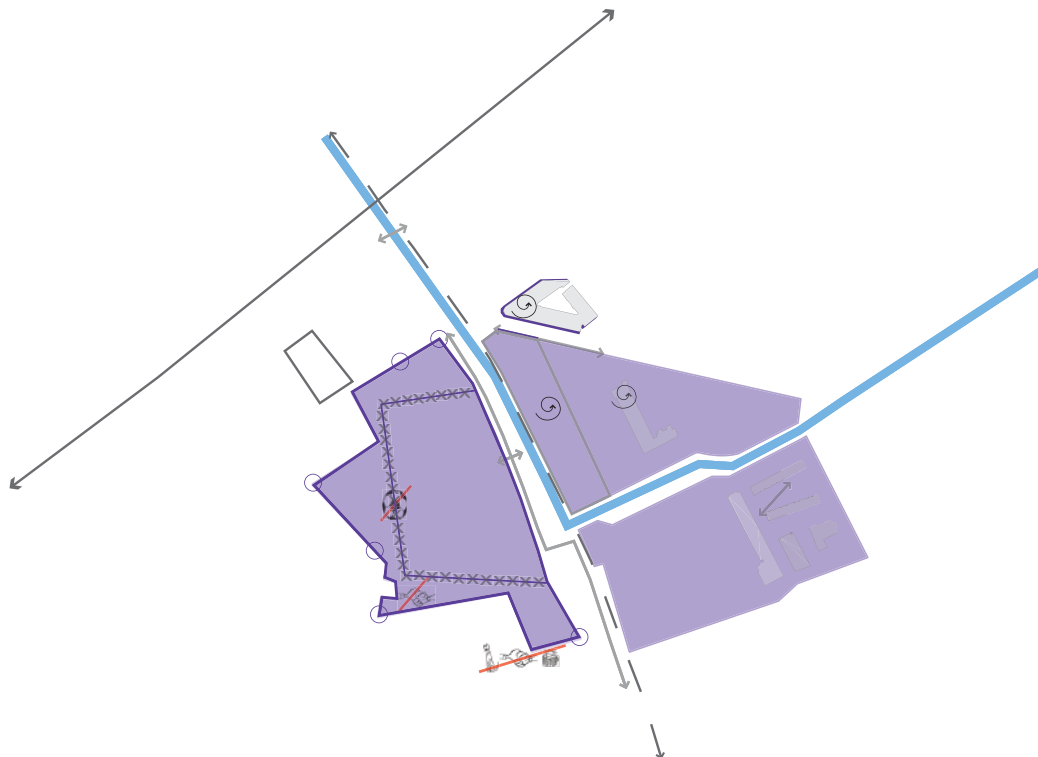
The blind walls create an unattractive area.



The (few) park entries present are not inviting.



Tram track 11 stops just outside of the area.



Analysis

> To improve

The most important thing to improve in the area are the connections. This accounts for all the three different landscapes.

At the spatial landscape the connections can be improved by generating more visible activity at the connections. Connections through the different terrains would also be good.

At the political landscape it is important to improve the connections between the partners in the area with the municipality.

At the social landscape the connections could be improved between the different partners and by making the different activities better visible and inviting.

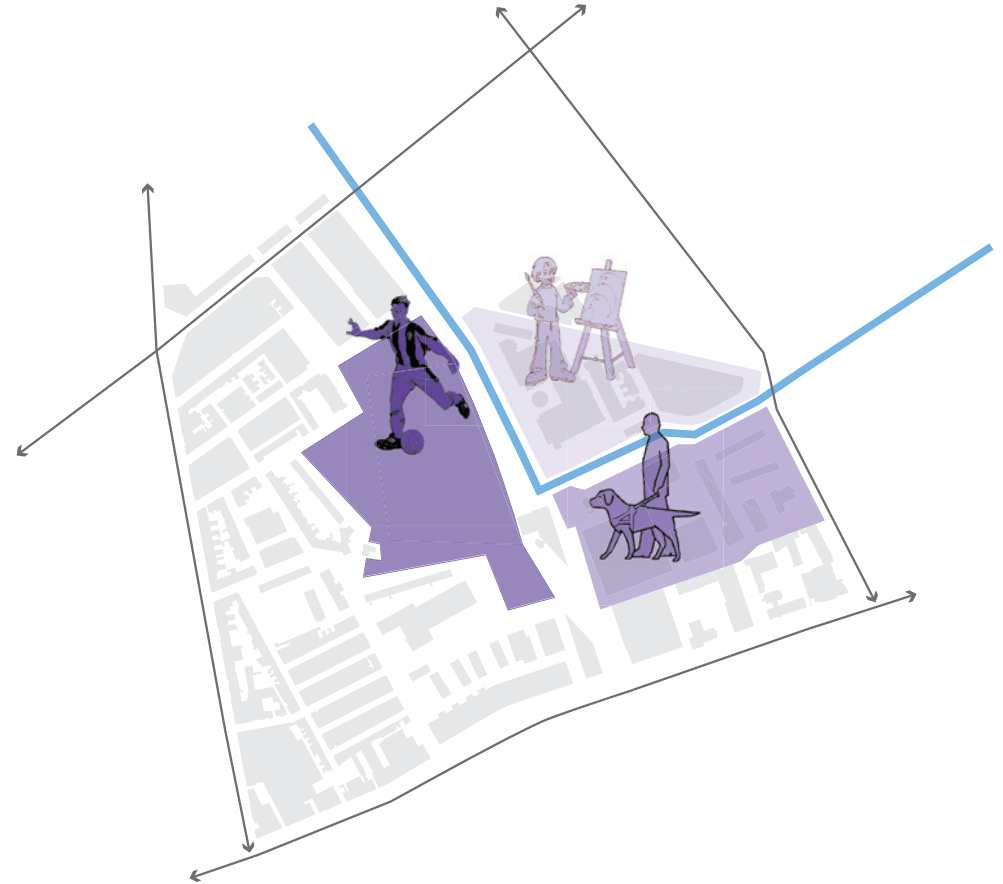
Re-interpretation

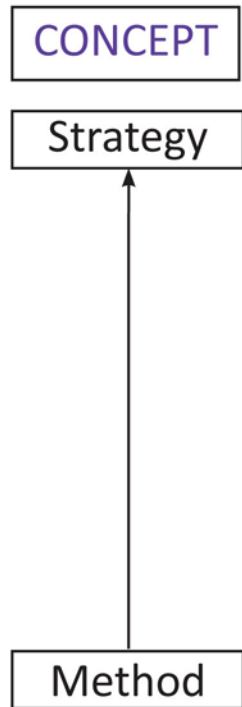
The analysis of the three different landscapes resulted in the re-interpretation of the question we received from the municipality.

The analysis showed that the isolated character is not only present at the spatial landscape, but at all three landscapes.

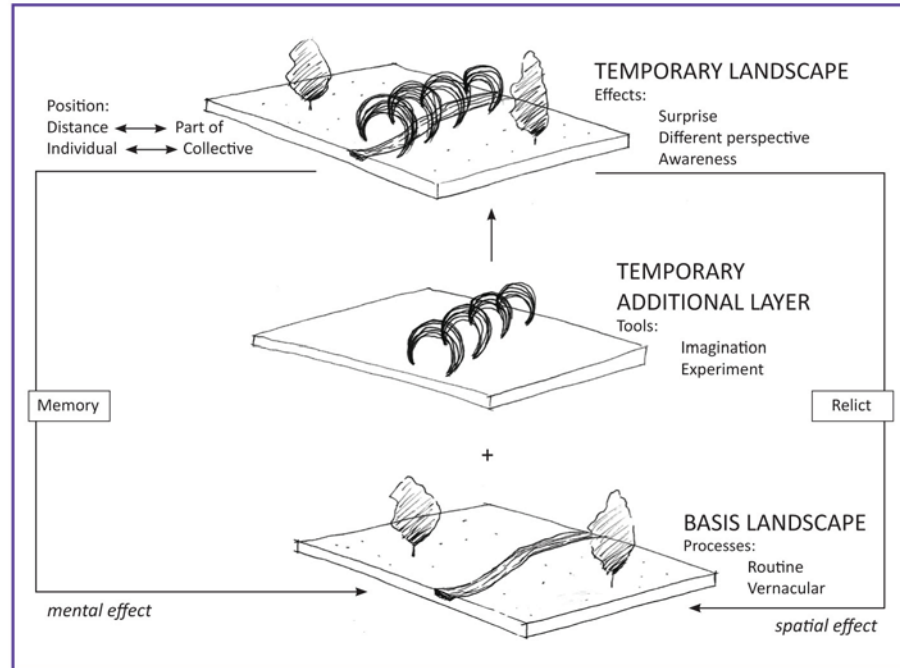
Based on the analysis we would like to come up with a temporary landscapes that creates connections in which the livability of the area and therewith the identity of the place is shown.

These connections are thus not only spatial, but also social and political connections.





FUNCTIONING of TEMPORARY LANDSCAPES



(SURROUNDING) LANDSCAPE

Contributions:

- Put on map
- Creating physical connections
- Call attentions for long term processes
- To build a bridge between government and citizens
- Anchorage and acceptance
- Mobilization of a process
- Sustainability

Based on the analysis, the re-interpretation of the question of the municipality and the knowledge of what temporary landscapes can contribute to the surrounding landscapes, the contributions of a temporary landscape to Regentesse-Zuid can be the following: Put on the map, to build a bridge between government and citizens, to cause anchorage and acceptance, and the mobilization of a process and sustainability.

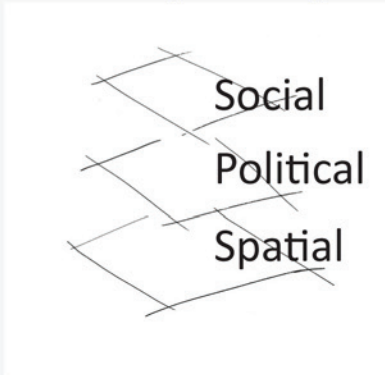
RESEARCH

Analysis

Interpretation

Vision

Landscape analysis



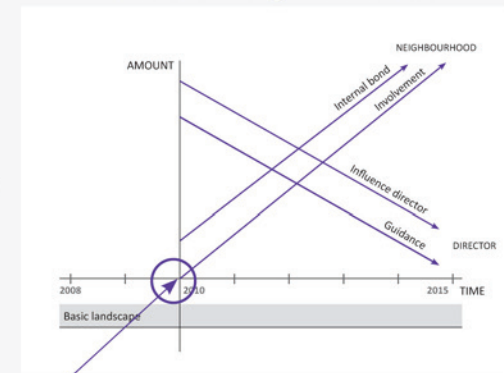
To be able to design a script and to get a grip on the culture of the place.

Role of director



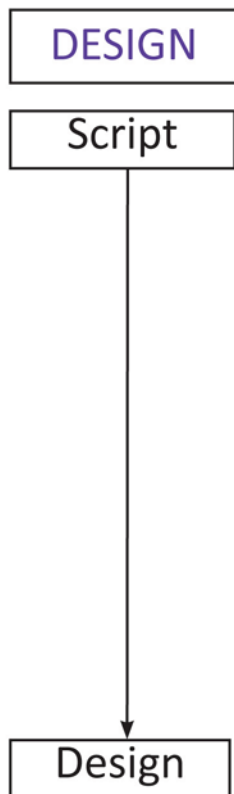
To manage a recognizable continuity and to use the present qualities.

Director's presence



...is depending on the existing internal bond in the area.

Within Regentesse-Zuid the director's presence is extremely disarable due to the interrupted design process during the design of park 'de Verademing.' The inhabitants got really disappointed in the municipality. Besides that there is not much internal bonding in the area between the involved partners. The director is necessary to boost the ambitions of the stakeholders, bring disciplines and parties together and make them work together. With his knowledge of the landscape, art, social energy and governmental institutions his main goal is to manage a recognizable continuity and that the present qualities play a concrete role in the development process.



Timeline

Goals

Connection
Livability
Identity

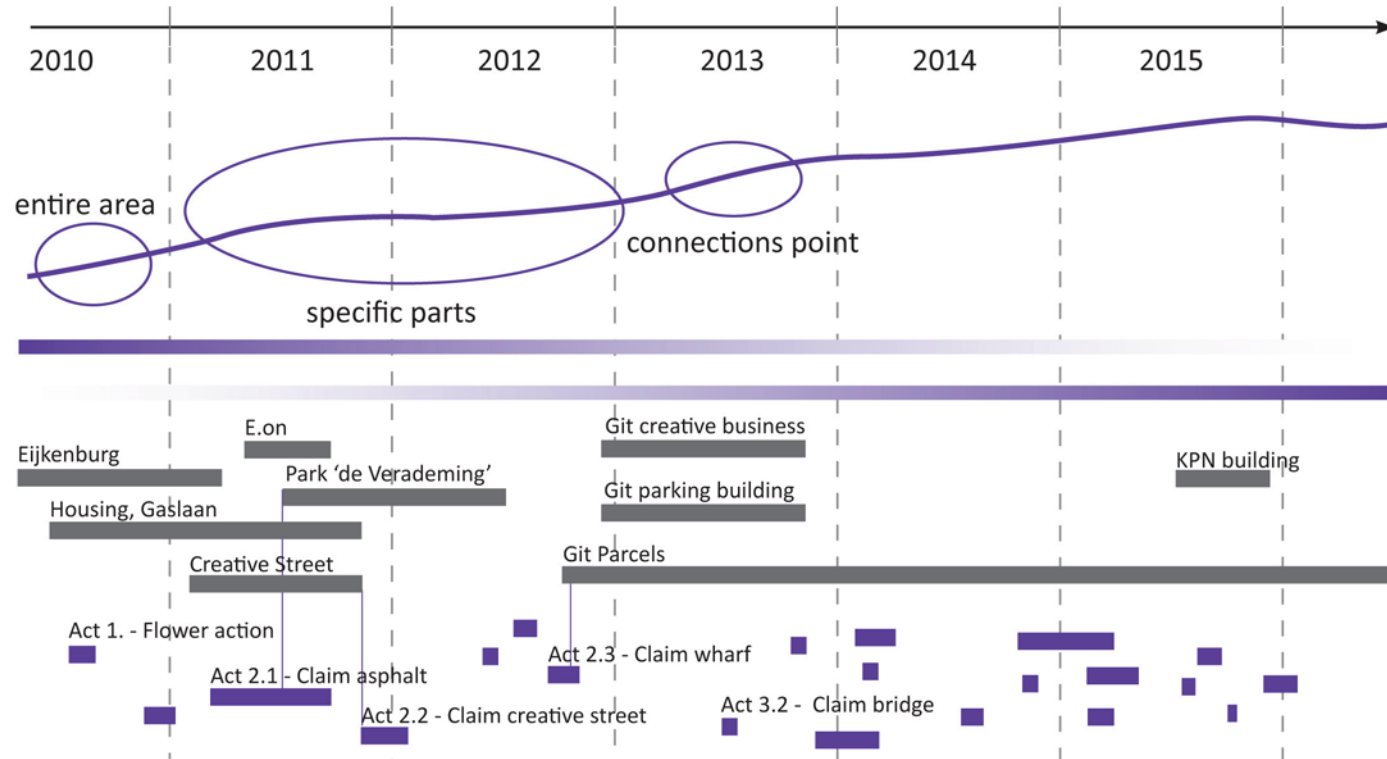
Initiative

director
inhabitants

Scenes

Developments

Temporary
landscapes



Based on the analysis the director wrote a script for Regentesse-Zuid that creates connections on which the livability and the identity of the area is shown. Within the acts the focus is on different kinds of connections. The scenes are the actual acts in which the director has more room to improvise based on new information. The scenes are partly depending on the planned developments for Regentesse-Zuid. These are a preparation for a development or a reaction to the development.

FEEDBACK

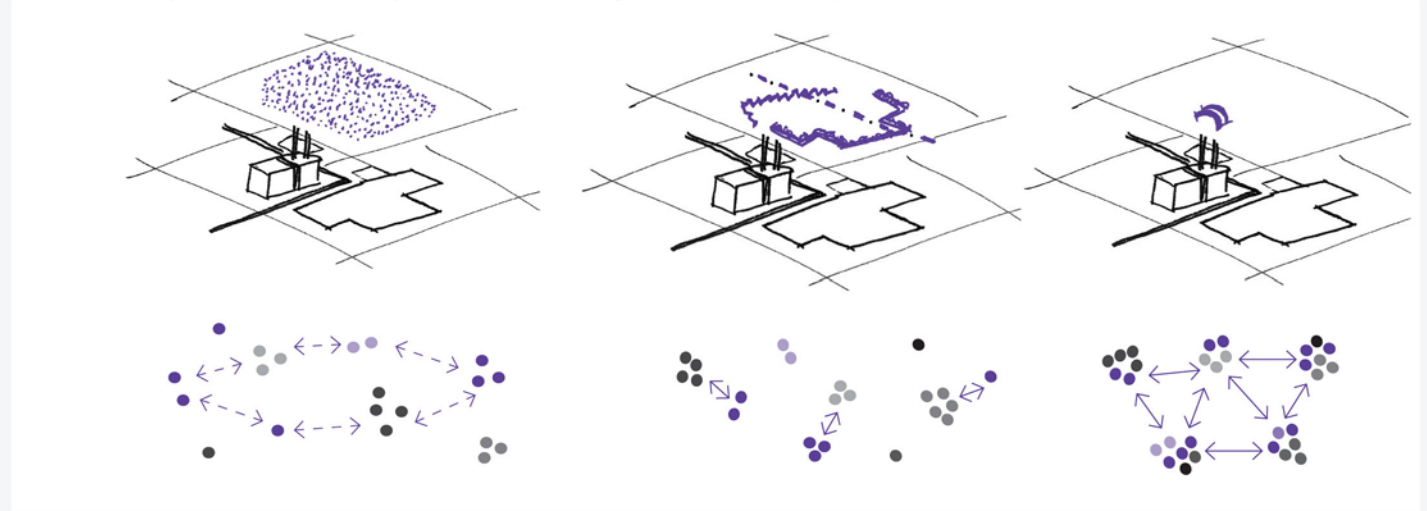
Realisation

Reflection

Effects

Spatial
landscape

Social
landscape

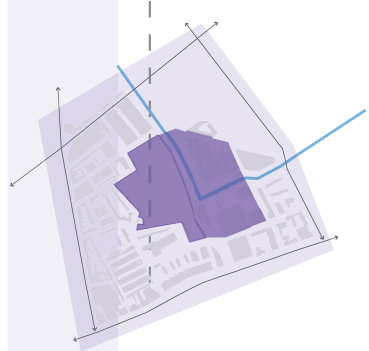


New insights, changed political, economical & social circumstances as well as room for incidents and coincidents.

With the realization of the temporary landscapes there are visible effects that disappear when the temporary landscapes is over. The memory or a relict remains. The temporary landscape has also effect on the social landscape. Within the first act it is the time for the partners involved to meet each other. In the second act it is time for the partners involved to cooperate to realize something together. In the third act the partners involved organize events at specific connection points. People starting to be aware of the others partners and the influence they can have together. They claim their place!

Act 1: The opening!

Where?

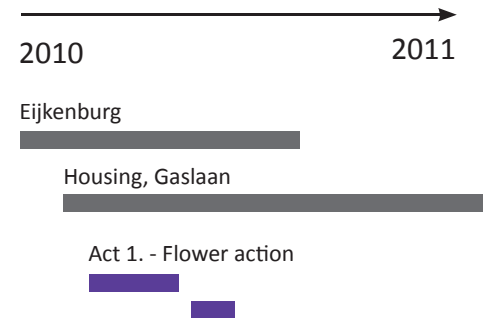


The entire connection



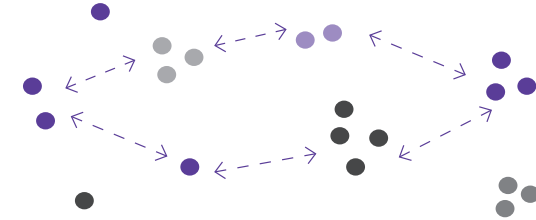
Reus van Vlaardingen was a collaboration of an artist together with Children from the area to build a gigantic rabbit. By putting the rabbit on fire the created a strong image. Besides, it was an easy project in which everybody could join.

When?



Connect the temporary landscape to the area and the planned developments

Who?



Connection between all involved partners, change to meet each other

"Within a temporary landscape you could create an escape from the daily reality. That strengthens the experience." (Boon, 2010)

Act 1: The opening!

Basic landscape:



How?



Mark the Regentesse field!
Claim the islands to sow



Come and sow your seeds



Poppy flowering time...
Regentesse, sea of poppies



Light... entire area!

Spring

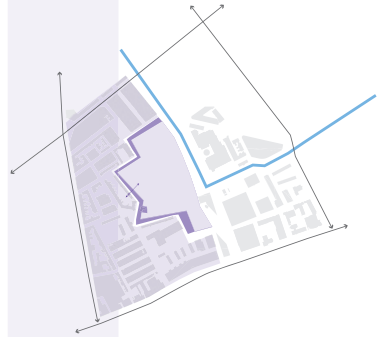
Summer

Autumn



Act 2.1: Claim the asphalt!

Where?

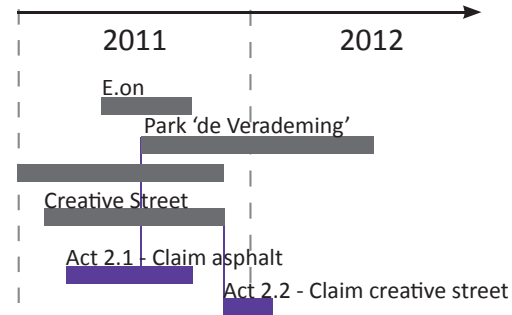


The connection between the neighbourhood and the park



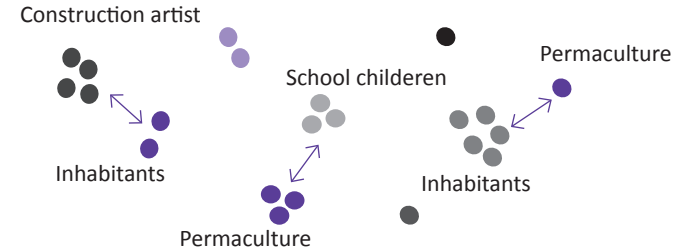
Hier-ist-der-Garten is a collaboration of students from the university and inhabitants of the city Cobuss. They want to turn the huge amount of fallow terrains into livable places again.

When?



Connect the claim of the asphalt to the developments of the park.

Who?



Connection between specific involved partners, they cooperate and get to know each other

"It is not the time to create new utopia's, nut to look more careful at the existing city." (Schutten, 2010)

Act 2.1: Claim the asphalt

Basic landscape:



How?



Sow vegies for Regentesse



...the seads will grow first at your home,
later to plant in your neighbour garden.



Collect pallets to build
the structure



Take all your wheelbarrows



...and fill the structure with earth.



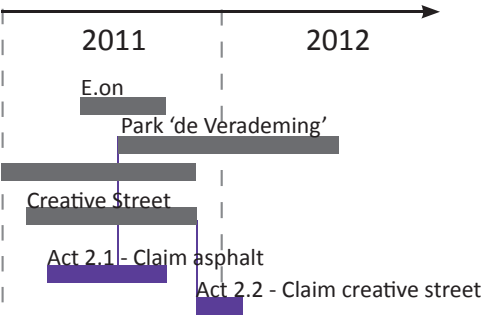
Act 2.2: Claim the creative street!

Where?



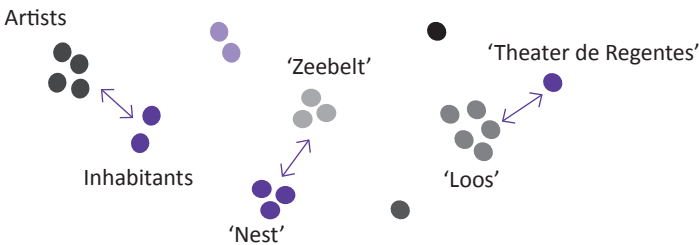
The connection between the neighbourhood and the creative street, as between e.on & GIT

When?



Connect the claim of the creative street to the development of the creative street

Who?



Connection between specific involved partners, they cooperate and get to know each other



Tegeltableau An artist created a 'tegeltableau' on the wall in which the local youth was represented to reveal the identity of the neighbourhood and to support their own identity.

It is possible to give a temporary shock to an area. That touches the creative and artistic dimension that is bound to temporality. (Visser, 2010)

Act 2.2: Claim the creative street!

Basic landscape:



How?



and join the table over the length of Creative Street!



With crops from the permaculture



food will be prepared...

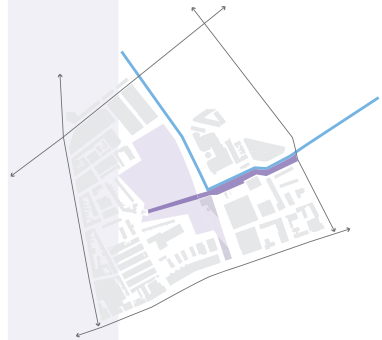


and presented in a surprising way!



Act 2.3: Claim the warf!

Where?

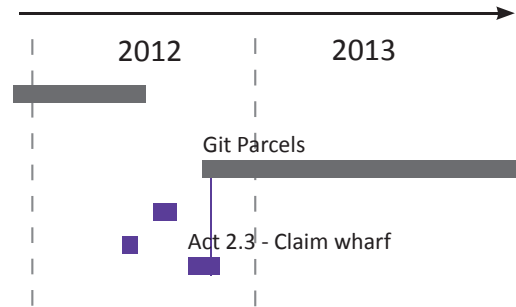


The connection between the city and Regentesse-Zuid (GIT and park)



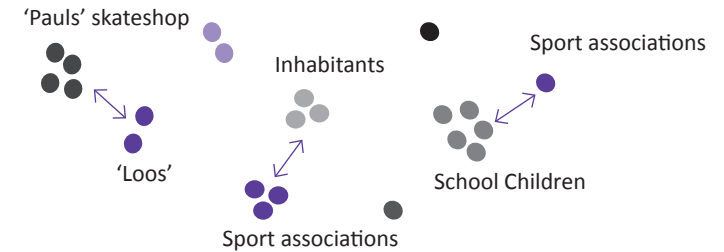
Parasite paradise This project pioneered in a to be built residential area. It was a time to test and to attract the attention to the area.

When?



Specific involved partners cooperate and get to know each other

Who?



Connect specific involved partners, they cooperate and get to know each other

The in-between time is the time of change, it is the time to experiment. (Schutten, 2010)

Act 2.3: Claim the wharf!

Basic landscape:



How?



Take your brush with you!



Exercise the track... run, climb, jump...



Be prepared...



Test and control your knots!

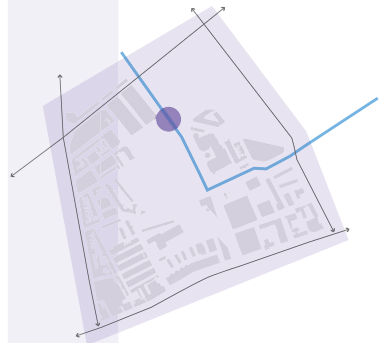


Take your skateboard along....Maybe you need to jump over something?!



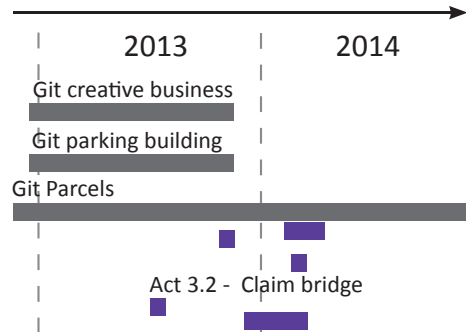
Act 3.1: Claim the bridge!

Where?



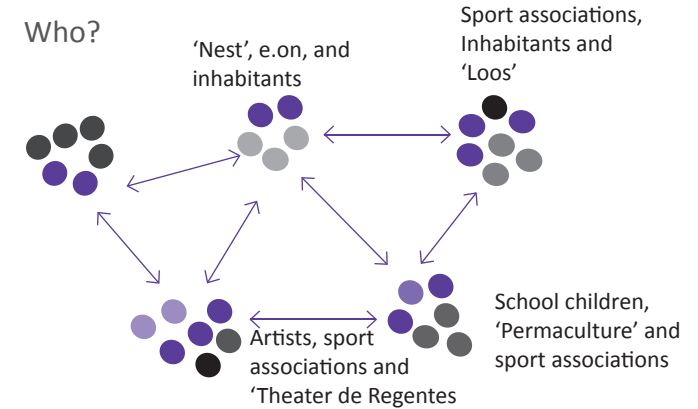
The connection between an important connection point of Regentess-Zuid and the city.

When?

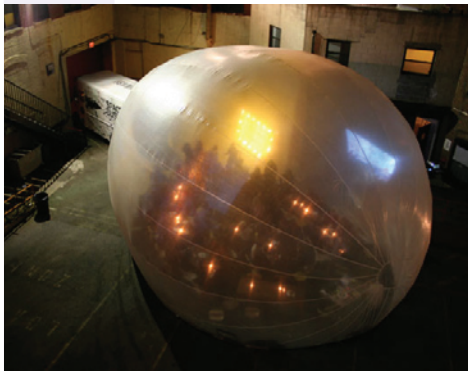


Connected specific involved partners cooperate and organize a temporary landscapes

Who?



Connected involved partners, they cooperate, know each other and take initiative to claim!



Spacebuster Raumlabor developed an inflatable restaurant. This restaurant happened at extraordinary places. The dinner at extraordinary place brought different

A temporary landscape could recall a different atmosphere. (Hougee, 2010)

Act 3.1: Claim the wharf!

Basic landscape:



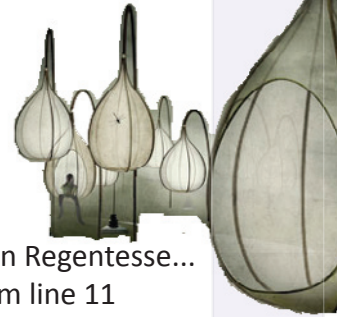
How?



Send your wishes to let them float away...
from the city to the sea...

Walk the canal... from the Binnenhof to Regentesse?!

View and experience the way to Regentesse
on the canal, in the boat.



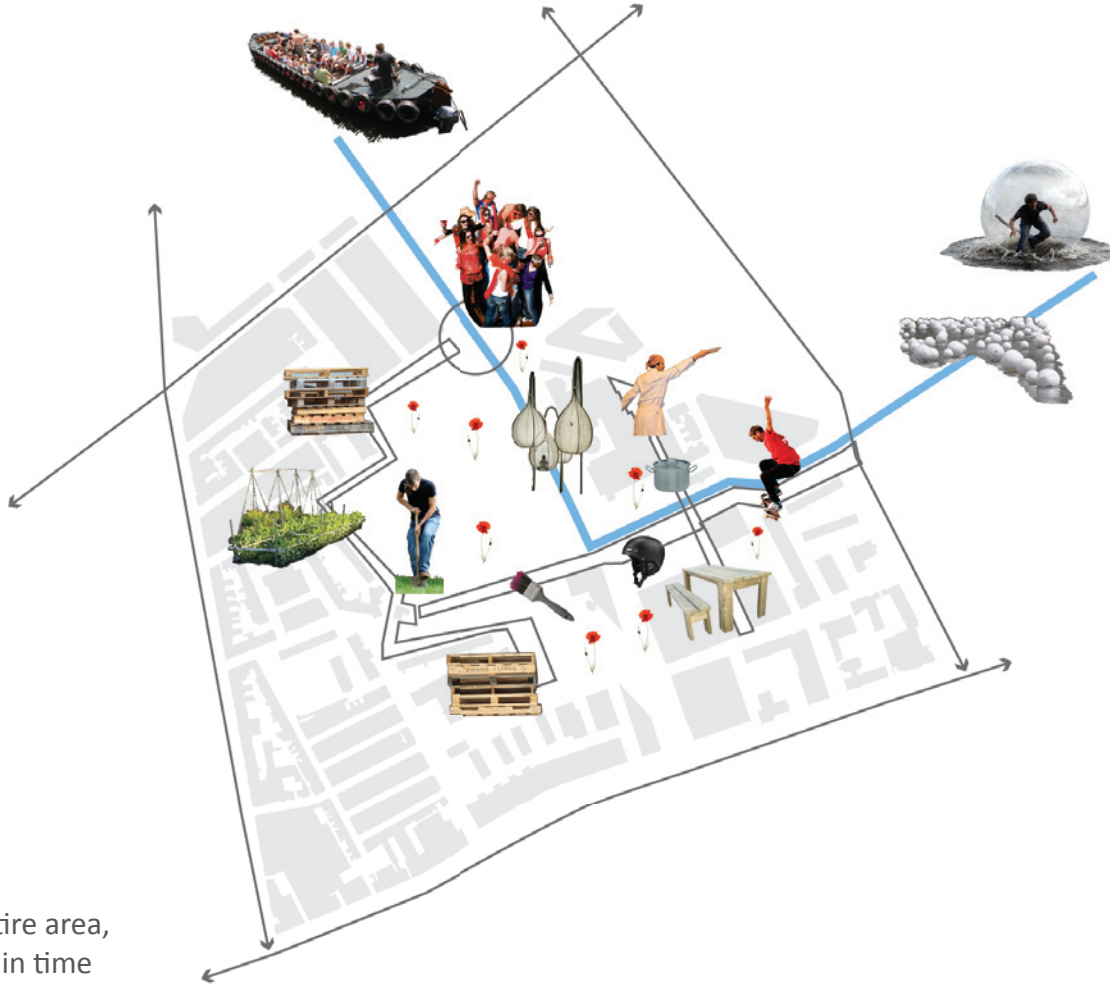
Light the canal line in Regentesse...
visible from the tram line 11



And party with all involved
partners at the bridge,
claim it!



Overview of proposed temporary landscapes for Regentesse-Zuid.



Together the different projects cover the entire area, however they happen at different moments in time

To be continued with... ?





Florentijn Hofman



MSLK



raumlabor.net



13. CONCLUSION

13.1 Introduction

Within this thesis on temporary landscapes the main question is: How may we use specific qualities and potentials of temporary landscapes to contribute and enrich the public domain? Which method of working does one need to reveal these specific qualities and potentials?

In an early stage of the research into temporary landscapes it became clear that a solid definition is needed. This because 'temporary landscape' is not a well-known term and as a result various interpretations of the term are in use.

The term 'landscape' is well-known and well-used, however there are multiple definitions of landscapes.

Therefore this thesis is based on the following definitions of landscape and temporary landscapes.

Landscape: "An atmosphere of a place which is bigger than yourself and where you have the possibility to be in. It has to do with abundance."

Temporary landscapes: The limited duration of the use determines the temporary landscapes. This limited duration can vary from days, to a week, to years with a maximum of five years.

Temporary landscapes are qualified by renewal & imagination, by surprise & alienation and by the play with time & space. Therefore it calls for a reaction. However, it is not a coincidence, but it is staged. A temporary landscape fits within the vernacular and is an addition to it,

so the vernacular may continue.

13.2 Qualities and potentials of temporary landscapes

Based on the theoretical framework and analysis the specific qualities and the potentials of temporary landscapes are revealed to contribute and to enrich the public domain.

Temporary landscapes are an additional and temporary layer to the basic landscape. This layer is very interesting as it has specific qualities and potentials.

The basic landscape is often focused on functionality and the long term. It creates a vernacular landscape in which everybody performs his routines and is most of the time unaware of this basic landscape. Due to the limited duration of the temporary landscape the design can be more extreme. With more room for its qualities of imagination and experiment the temporary landscape can temporary break through the the processes of the basic landscape. The imaginative power and possibility to experiment can turn the ordinary into something magical.

The combination of the temporary added layer and the basic landscape result in the effect of a different perspective, surprise and awareness.

Within the temporary landscape the position of the passenger can switch between being an individual and being part of a collective and between being distant to the temporary landscape and being part of the temporary landscape. The switch between these roles makes the experience stronger.

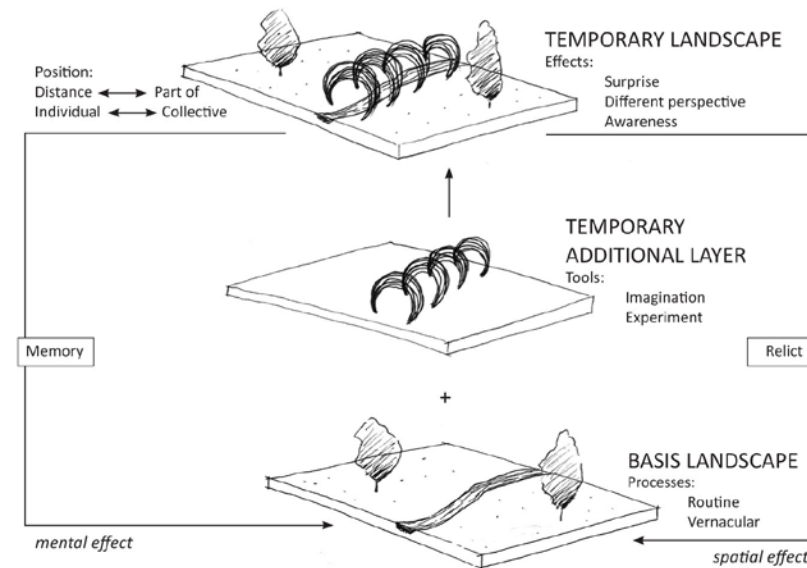
After a while the temporary landscape disappears and the basic

landscape returns to its ordinary appearance. Within the spatial landscape a relict may remain. In the mental landscape a memory to the temporary landscape almost always remains and if the effect was strong enough the passenger will never experience the basic landscape in the same way due to the memory even though the basic landscape returned to its earlier status.

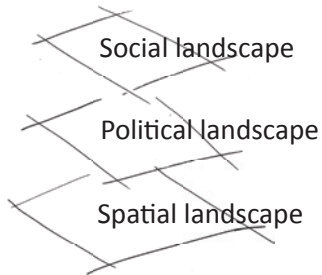
The realization of the temporary landscape has potential to result in new insights, changed political, economic and social circumstances as well as room for incidents and coincidences. A temporary landscape has the potential to make different contributions to the place in time. These are: putting it on the map, creating physical connections, call attention to long term processes, to build a bridge between government and citizens, anchorage and acceptance, mobilization of a process, and sustainability.

Besides that, by adding a layer to the public domain in which time is limited which makes the experiment and imagination more important than the functional and the longer term, this layer contributes and enriches the public domain. The additional layer contributes and enriches by creating more diversity space (due to the addition of a layer), with creative solutions (due to the limitation in time) that generates shared experiences (due to a different focus).

FUNCTIONING of TEMPORARY LANDSCAPES



The director analyses the three layers of the landscape; social, political and spatial.



13.3 Method of working

The second part of the main question is 'Which method of working does one need to reveal these specific qualities and potentials?'

The project analysis and the interviews with the experts revealed that a different method of working is required to reach the qualities and potentials of temporary landscapes. Besides that the theoretical framework showed that the professions of landscape architecture and art both have qualities that can contribute to the creation and realization of a temporary landscape.

To create a temporary landscape you could use different strategies. Inhabitants could be stimulated to do something together, an artist could be asked to create something or a landscape architect could develop a plan.

However, because one cannot create a temporary landscape alone, as it is a concentration of different ideas, methods and people that one needs to bring to together for a success. Besides that the process in itself is important for successful results therefore it is important to listen carefully to what is happening in society and to translate that. Therefore it is not enough to design a final plan as an expert.

To bring a temporary landscape to a success you need someone who manages a recognizable continuity and who lets the present qualities play a concrete role in the development process. A director with knowledge of the landscape, of art, of social energy and of governmental institutions can be the one who does this. It is important that the culture of the place gives the entire process guidance and direction and that he achieves consensus between government and partners involved.

To be able to do this the director performs an analysis. Based on conversations and consultations with involved partners in the area he analyses the spatial, political and social landscape. Based on this analysis he formulates and directs the assignment. Based on new insights, incidents and coincidences he adopts the assignment. He is also the one who invites partners involved to join the process and the design and the one who guides the realization.

To give the assignment more structure but at the same time leave room for incidents and coincidences the use of a script is suggested. Within this script the assignment is translated into a storyline, acts and scenes. The structure comes from the storyline and acts while in the scenes there is room to improvise as long as the scenes fit in the storyline and acts.

13.4 Regentesse-Zuid

To test and show the qualities, the potential, as well as the different method of working that is developed based on the theoretical framework and the analysis the entire theory about temporary landscapes is applied in a project: A temporary Landscape for the area of Regentesse-Zuid in the city The Hague.

The municipality asked us if temporary landscapes could contribute to the development of Regentesse-Zuid. This development has as main goal to break through the isolated character of the three separate terrains in the area itself as well as to solve the isolated character of Regentesse-Zuid towards the surrounding city.

The analysis of the spatial, political and social landscape made clear

that the isolated character is not only present at the spatial landscape but at all three landscapes.

Therefore the assignment was put together to create lively connections in Regentesse-Zuid that emphasize the identity of the area.

The flowering of thousands of poppies for example highlights the entire connection and gives the area a magical atmosphere and invites partners involved in the area to meet and enjoy their neighbourhood. Another example of a temporary landscape for Regentesse-Zuid is a creation of a huge rack of pallets with communal gardens on top of it creates a connection between the neighbourhood and the park and so makes the huge amount of asphalt less present and makes the street livable. Besides that it creates a connection between different partners in the area. Among others permaculture, interested inhabitants and school children cooperate and get to know each other and play an important role in this project.

With these and some other projects lively connections on spatial, political and social level are created that reveal and emphasize the identity of the area.

The creation of these temporary landscapes has the potential to result in new insights, changed political, economic and social circumstances as well as room for incidents and coincidences for the development process of Regentesse-Zuid of the municipality and housing developer 'Staedion.' In time the temporary landscapes have the potential to: put the area on the map, to build a bridge between the government and citizens, to cause anchorage and acceptance, to mobilize a process and to generate sustainability

The temporary landscape contributes and enriches the public domain of Regentesse-Zuid by creating more diversity space, with creative

solutions that generates shared experiences.



13.5 Reflection and recommendations

Although we did truly our best to give an objective overview of the phenomenon of temporary landscapes the research covers still some discrepancies, unfortunately.

The main discrepancies are to be found in the analysis of the projects. Sometimes it was hard to find all the descriptive information of projects. This resulted in a few cases in empty boxes during the analysis. As the empty boxes were really an exemption we continued to base our research on the information we had. This missing information may influences the results we have discovered as the potentials and qualities of temporary landscapes.

Another discrepancy is that we critically analyzed the projects based on terms which often appeared in the literature as well as in the interviews. There is a chance that we still miss some terms but more important even is that although we defined definitions of these terms, many temporary landscapes are intermediate two terms.

The interviews with the experts are held in an early stage of the research. This has results for the outcomes of the interviews. If we would have done the interviews in a later stage of our research the questions could have been more specific and therefore the answers as well.

Now the interviews were mainly used to explore the phenomenon of temporary landscapes and how different disciplines use and value them.

We based our research on four main topics, namely space, time, landscape architecture and art. Involving other topics may result

in different results on the phenomenon of temporary landscapes. Besides that we are students landscape architecture which may also have an influence.

We explored the phenomenon with its qualities and potentials as well as the different method of working. Within this thesis we attempted to reveal the value of temporary landscapes and how they contribute an enrich the public domain. Further research into this phenomenon is necessary to explore this phenomenon even more.

For further research we recommend to continue with our findings but to use them to discover more concrete effects and contributions temporary landscapes have from an economic perspective. A complete different research into the more psychological effect of temporary landscapes and social energy would also be of value in addition to this research.

A next step in this research could be to define the success and fail factors of temporary landscapes more clear and in depth than we did based on the presented theory of this thesis.



COLOFON

This report is a master thesis for Wageningen university at the department of landscape architecture.

The results of this master thesis are presented during a colloquium on March the 23rd, 2011.

Authors:

Linda Fritschy
linnyfritschy@hotmail.com

Ricky van Lingen
ricky.vanlingen@gmail.com

Supervision:

Prof. Dr. E.A. (Erik) de Jong
University of Amsterdam

Ir. P.A. (Paul) Roncken
Wageningen University and Research

Ir. B.M. (Bruno) Doedens
Director and projectinitiator of SLeM

Wageningen University and Research
Department Landscape architecture
Droevendaalstesteeg 3
Building no. 101
6708 BP Wageningen



Wageningen, March 2011