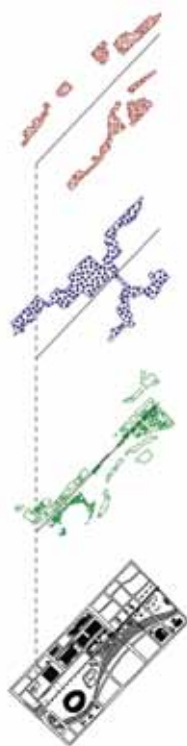


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SUDes

**Sustainable Urban
Design Journal**

Volume 1





Welcome to _1

SUDes **_1** is the first issue in a new publication series from the master programme in Sustainable Urban Design (SUDes) at School of Architecture, Lund University. **_1** is comprised of exceptional student work from the SUDes programme. Current and graduated students from all years, studios and courses were invited to submit their contributions to the publication. Students were asked to reflect on their work, and select pieces that best describe their design philosophy. All entries were carefully reviewed and selections of intriguing and exciting work were chosen for print. Professors and guest lecturers contribute to the publication with critical reflections on the challenges and possibilities of today's urban development. The SUDes publication challenges points of discourse on contemporary urban design by showcasing the most thoughtful and cutting edge student work from the past years of the Sustainable Urban Design master programme.

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SUDes
Sustainable Urban Design
Programme





Roof tops, Copenhagen / Carley Friesen

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Sustainable Urban Design - Making the World's Growing Cities Into Healthy, Attractive and Sustainable Places

Peter Siöström and Catharina Sternudd

Lund University, Sustainable Urban Design Programme
Founders of SUDes

In the early 21st century, more people than ever before live in urban areas. Accelerating urban migration is one of the great challenges of our time and unchecked haphazard urbanization is a serious threat both to the environment and to social and economic balance. To meet global sustainability targets, rapid urban growth must be channelled into environmentally friendly, inclusive and livable urban environments. High quality urban design plays a key role in creating these sustainable cities.

In consequence, there is a steadily growing demand for highly educated professionals in the field of sustainable urban design, and a demand for responsive education. The master programme in Sustainable Urban Design (SUDes) aims to produce highly skilled and creative professionals capable of turning the world's growing cities into healthy, attractive and sustainable places.

SUDes teaching strategies build on the conviction that sustainable urban design results from the creative and innovative merging of ecologic, economic, cultural and social aspects of sustainability into urban form.

The study atmosphere at SUDes is characterized by an interdisciplinary and holistic approach that encourages critical explorations and continuous discussion in the international student groups. Students from various educational backgrounds including architecture, landscape architecture, and spatial planning work together in a creative and open minded manner.

Investments in sustainable urban design

serve multiple sustainable services. For example, when a green belt through an urban area serves as a biodiversity corridor and facilitates storm water management along its way. The green belt might also constitute a link that supports sustainable transport modes like cycling and walking, while providing easy and safe access to parks and to the surrounding landscape. The sustainable urban design facilitates and supports sustainable everyday choices and thereby promotes health and wellbeing among urban residents.

Creating sustainable urban design beyond and above the expected, means carefully examining and utilizing the case-specific, time-specific and place-specific in every project. Role models, rules and bullet lists can certainly guide urban design projects but sustainable urban design also requires a thorough understanding of the social, cultural and ecological context. Sub optimizing one specific aspect of sustainability – however urgent this aspect may be – rarely leads to inspiring, inviting and inclusive urban spaces for people to enjoy. Sustainable urban design appreciates the importance of creating carefully designed, humane and inclusive urban environments.

Future urban areas are the settings within which many people will grow up, work and organize their lives and the role of holistic and responsible urban design can be crucial for sustainable urban development. Skilled urban designers with artistically trained eyes will be needed to create places with long lasting qualities. Sustainable cities are livable – and even lovable. •



Talkspace, Barcelona. Nick Bigelow.

Sustaining Discussion

Donlyn Lyndon

University of California, Berkeley, Eva Li Architecture Professor Emeritus
Ax:son Johnson Visiting Professor, Sustainable Urban Design Programme

Discussion turns the page. With each new encounter there's a chance to see something new; to advance the argument, unfold a story, consider assumptions, frolic. Discussion, absorbed fully, brings the world closer through words, images, empathy and reflection.

That's what universities are about; inquiry among colleagues within a directed setting. Universities are designed to make encounters free, challenging, affirming and productive; to reveal the joy of learning and to form ranging curiosity into life-long paths.

Paths are not always straight, or easy. Nor are they always full of productive encounters. Yet they are essential and, like it or not, we pass along them, hoping to enjoy the motion, seeking to add to our pack of satisfying things to consider, arriving at new or familiar destinations.

Publications, exhibitions, and conferences are avenues for finding the places where we want to be; for gathering thoughts that relate to our interests, for continuing to find new vistas, strange prospects and ways to channel our thoughts.

Publications like *_1* can bring together a network of paths that recall lessons from the past and entangle them with aspects of life in the present, or hopes for the future. They are a means of turning the page to new insights and further choices.

Give it your attention, give it your thoughts; cross out of the path and tread new ground, or pave new surfaces on the foundations already laid; discover roots where only branches seem to sway. Gather others around your mind; touch them with your words and images, embrace new understandings.

Publications are only valuable when you take them into your confidence; whisper rejoinders, shout out extensions of the argument or allow them to seep through your thoughts throughout the day.

People who have been part of the Sustainable Urban Design programme, learning always from each other, have added their thoughts to a flow of suggestions about how shaping urban environments can yield places that have enduring value; places that can be judicious in their use of resources, yet joyful, engaging and ready for the future. These design discussions and their echoes in subsequent practice yield projects and studies that reveal the many ways in which urban design and the buildings, landscapes and uses it promotes, can bring lasting value and responsible performance to the communities we will live in.

Learning to care, sustaining attention, keeping discussion open, putting ideas out for others to consider, turning the page towards tomorrow, are necessary conditions for creating a way of being in the world that is sustainable. •

Let's go for it.



Revitalizing

Thesis Project Denmark

Iryna Kixbull Ukraine

The project aims to understand the process of transformation that takes place in many Danish towns, as their character changes from industrial spaces to enjoyable urban environments. The towns that have historically attracted people through manufacturing and ship yard labor have radically changed their profiles.

Combined with high technology and communications development, much of the industrial land becomes unprofitable,

unused and unclaimed.

The shift towards urban functions in Aalborg, Denmark, is explored in a strategy based on community needs such as living, education and cultural integration. This diversity of functions is introduced to the existing structure and new spaces are formed. The development is a very inclusive concept, based on ecological, social and cultural aspects, where residents participate and cooperate for the future.





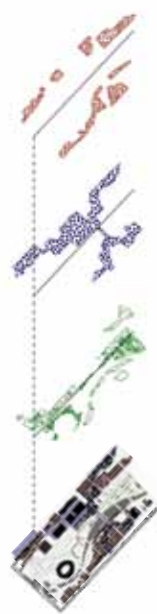
Dynamic Layering

Urban Dynamics China

The project is an exploration of the relationship between the existing characters of the post-Olympic site in Beijing, China and the future actors due to economic globalization.

The conceptual idea is the bridge, which is used to achieve a continuous sequence throughout the site. The first exploration

was of a structural character of continuous building typologies and how the structure would affect the interaction between people. The second exploration was finding performative materials for the buildings, to prove they can generate economy and contribute to the productivity of a dense and lively area.



Lars Erik Eriksson Sweden



The 4th Urban Space

Thesis Project Sweden

In the modern era, cities were planned and built up with separated functions; the boundaries between public-private, work-home and inside-outside, were sharply defined. Cities were entirely lacking a direct dialogue and interaction among different spaces.

By emergence of the new technologies and transition from the “industrial city” to the “knowledge city,” people’s lifestyles changed dramatically and a need for a new kind of spaces arose, spaces that break down traditional barriers and act as a hybrid of private, work and public spaces.

In other words, a fourth dimension appears on the horizon that has the quality of all familiar spaces and brings them together as a single spatial entity.

The 4th Urban Space could be seen as a planning concept which highlights a number of qualities that we try to plan and promote and, more specifically, it is a tool that can be used to combine plan, architecture and everyday life.

Through reinventing public spaces and defining new types of spaces with integrating qualities, we can improve social participation of urban dwellers. Mobile workplaces, such as a café/workshop near a transportation hub, are good examples of spaces that can be used by different people ranging from local residents to globetrotters. In addition, the 4th Urban Space is economically sustainable. The atmosphere among companies will be highly competitive in the future, and they will be asking for inspiring and vibrant urban environments in order to attract talented and skilled people. The influence of these spaces has major effect on roads and traffic patterns. Prioritization of pedestrians and cyclists in the city creates the overlap of networks and close proximity between urban spaces.

Emphasis is placed on ‘controlling urban form rather than land use’. There are more subtle regulations for defining the zoning and land uses. The 4th Urban Space becomes a tool that can be used for design of the plan, section, architecture and place-making of the city.



Mixed urban area. Mohammadmahdi Zanjani and Mikael Pettersson.

In the urban plan, we can create overlap of functions within the existing urban fabric by adding new layers of program or new spatial qualities as well as changing the physical geometry of urban patterns.

In the urban section, more opportunities for creation of intensive mixed-use buildings can be provided by stretching the public spaces at the ground up into the built form’s circulation and the spatial program at the upper part of structure.

With the architecture, we create transition zones, lively thresholds, between buildings and urban space. A form-based approach ensures that the whole area offers a full diversity of building types, thoroughfares and public spaces, each related to its location as well as surroundings. Public spaces are combined with private rooms using architectural elements such as courtyards, balconies and roofs. At the same time, the boundaries between outside and inside are blurred.

The place-making of the city is affected as the structures create new sensory experiences for the users. The overlap of various network typologies, combined with

intensity of mixed-use makes unique hybrid spaces; the 4th Urban Space. •



New network typology.
Amr Balah.



New urban typology.
Samin Salehi Moorkani.



Hybrid network typology.
Mohammadmahdi Zanjani.



New urban typology.
Samin Salehi Moorkani.

Encounters on the Border

Urban Landscape Sweden

The vision for the Brunnshög area in Lund, Sweden is a dense community with truly mixed use- things happening side by side- big and small, loud and quiet, precise and rough. The new area is inspired by the quirkiness and randomness of the street structure of the old town.

A park is proposed to form an edge to the countryside with a dense forest. I investigate creating a sharp edge with the forest, to give a sense of an enclosed community and to prevent urban sprawl.

Within the two distinct characters of the forest and the city, many different activities are enabled. The exploration is two-fold; I explore the spatial qualities of the urban and wild forest, and at the same time, I explore different possibilities of unique architecture in the community, which could enhance the experience of the forest edge.

Hjörtur Hannesson Sweden





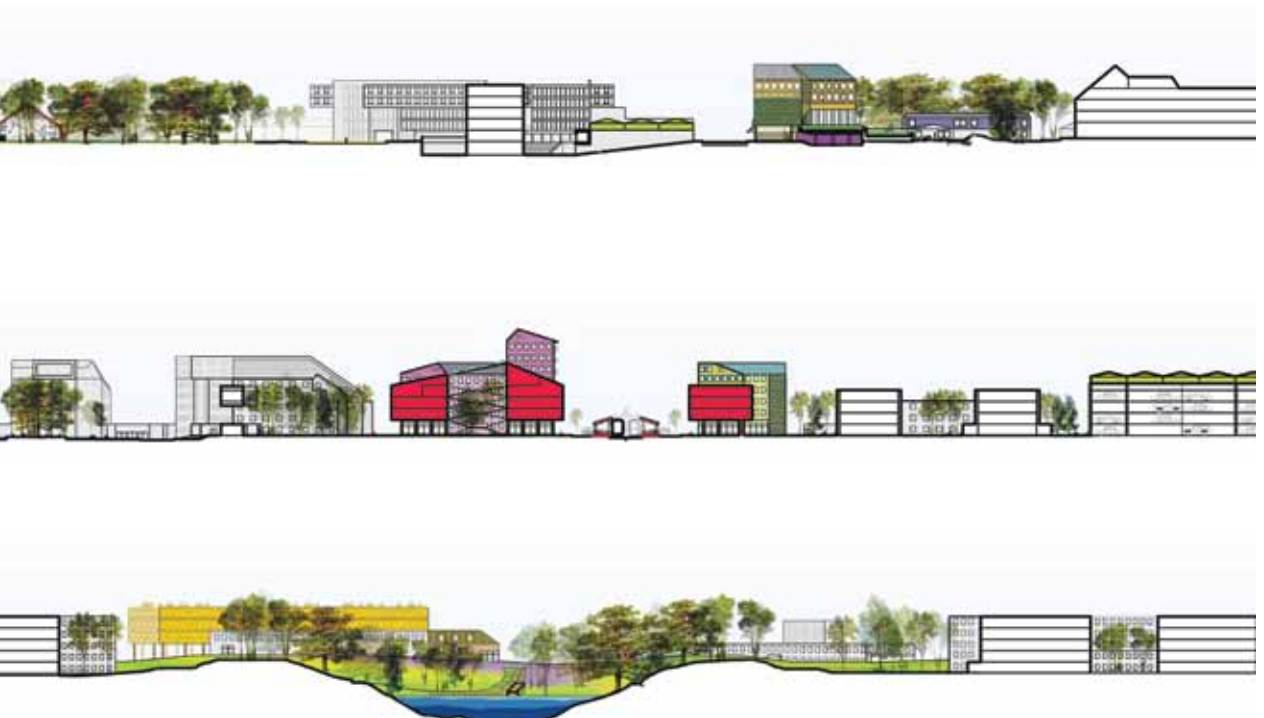
Balancing the Urban Fabric

Urban Landscape Sweden

By prioritizing development within the existing urban fabric first, Lund, Sweden, can evolve more organically without spoiling the outlying agricultural soil and with less initial infrastructure investment.

The primary goal is to create contrast; contrast in form, function and experience; between urban and natural landscape characteristics. The 'existing' and 'proposed' figure ground diagrams most effectively show the contrast of proposed urban density with open landscape.

At the seam of these two characters I propose small installments of urban agriculture, as an experimental and productive function to encourage hybrid urban lifestyles.



The Friendly Public

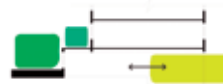
Thesis Project China

Nowadays, it is a very common phenomenon in the process of urbanization in China that many small cities rise around larger urban areas near the coast line. These small cities are built up on empty land without any existing conditions. In order to design for the new city, it is important to learn from the past and to study the spatial urban development within the last decades. Cities around Beijing are analyzed to show the typical northern Chinese dwelling patterns during different eras.

The new city is made up of relatively small blocks. The south sunlight and the north and south ventilation are the most important considerations in Chinese housing, which will be kept in the new block typology. Small commercial buildings enclose the block on the east and west. The ground floor will have the chance to be opened to the street to increase the attraction of the street and the backyard will be lifted up to the second floor.

In this way, learning from the public life benefits of past typologies, the new design combines historical precedents with current desires, to create a friendly and historically relevant city.

Chun Li China





*Village in the city. Tamara Pavlovic.
Children playing in the water. Nick Bigelow.*

Density and Everyday Life

Jens Kvorning

Royal Danish Academy of Fine Arts, Copenhagen, Professor of Architecture
Lecture from Ax:son Johnson Engelsberg Seminar

When working in architecture and urbanism, it is crucial to be aware of the society, context and agenda that we are working with, because they are so dynamic.

It seems like everybody today agrees, more or less, that we need to address climate change. What is often discussed, in a completely different discursive space, is that we are also dealing with globalization, and restructuring from an industrial society into a post-industrial society. Those three agendas have completely different dynamics and goals. The globalization agenda is looking for maximum use of energy and exchange and the spreading out of everything, so we have a big challenge in being aware of how these three agendas actually interact. I think it is a great risk if you take the discussion of sustainability into one conceptual space and start to discuss it, without discussing the others.

That also means that the question of environmental sustainability should actually concern everybody.

So what can we do to deal with this agenda of diminishing energy consumption and emissions? We can do a lot about the energy consumption in buildings with orientation, wind, waste, but mainly we can do something about the way we are organizing the cities and how much energy transport is actually consuming.

There is a very simple relationship between the density of cities and the amount of energy consumed for transportation.

What we also know, from a lot of research, is that greater distance from a centre means that one will travel more and more, so we have to organize cities in a way to make the centre-quality available. The reality in the region of Copenhagen, and most of Denmark, is that we have expanded more and more in very low-density developments. The challenge is that people really love those areas, they are big, but at the same time, they produce more and more traffic. It is consuming energy like a nightmare.

It is important to examine our way of

thinking about things. We are still moving on the base of what modernism told us. We have a distance to modernism, but we are still dealing with a lot of production coming from modernism. We still have the same concept of thinking in our minds, without being very conscious about it. They said, "Ok, the city is too dense, we have to tear it away and divide it, because that would open up for a very huge freedom."

It is that freedom we now have to deal with. It is a city created by the feeling that you should move away from the dense city, have it behind you, and look to the open landscape and settle there with a lot of greenery around you. The traffic system structured the entire urban form and made a fragmented city with small enclaves of low-density housing.

At the same time, we have experienced that the city has been object to a global transformation, where the productive activities have moved out of the big cities. That left many empty spaces, which we have been dealing with for the last twenty years, for example, trying to rebuild the central parts of Copenhagen. We have been examining what sort of methodology and processes we could use for rebuilding what was already a fairly dense city. So the big challenge is now, how could we follow this thinking into the suburban district and deal with that completely different type of density?

We need to create ownership and commitment in the process, because if we do not do so, nothing will happen. We should end up with something that allows for what we call an 'unfolded everyday life'. We should look for our own understanding of the urban tissue concept and not the modernistic concept of the city. We have to look for new approaches and be aware that, at least many of us, have been educated with modernism as the ideal, and a lot of our thinking about cities is still about 'objects on something'. We need to actively conceive of and understand the urban landscape as a tissue, and not as two opposing elements.

In the plan for Melange, a new city outside Paris by OMA, they managed to look at the

Continued

Just by using the already existing elements, we



*Go ahead and play, Michelle Buice.
New York streetscape, Peter Slöström.*

could create a much higher intensity in urban life.

Density and Everyday Life continued

city as an urban tissue, an urban landscape. The plan is composed of some green or open areas that control the rest. They create a strong order, which allows many different things to happen without creating conflict. In between those areas, they can allow different urban structures to emerge, develop, and have their own identity. They will communicate through these 'open strips of emptiness' as they were called in the project. This is an example of an approach which reads the urban landscape as an entity, and which has the conceptual power to understand how to give freedom to different areas, but at the same time, not fall into that hole of understanding the city as a composition of single elements.

An artist in the Venice Biennale some twelve years ago, had an exhibition entitled 'Gardening.' He said that we should look at the city like a gardener. A gardener walks around in his area and says,

'I've got a piece of land here with a lot of sun, that's good for something. Another piece of land here that's wet, and good for something else.'

We should be able to read the urban landscape in the same way. Urbanism should have the capacity of creating possibilities and options. We create options by creating different qualities in the landscape.

Coming back to the suburban district, the first thing is to accept that we are working with areas that have matured and have many diverse qualities. We need to accept that we are in a period of transformation and we have to understand how to transform.

What can we do with the extremely low-density areas? The obvious answer is that we have to build, but I think that is the wrong answer. We cannot do very much to those areas, it is extremely difficult. If we compare the areas, you can build central Copenhagen almost ten times in the suburban districts. But what if we shift our focus, what if you connect those areas with a high capacity transportation system. Through this step, we can actually make those low density areas work in a completely different way. If one is suddenly in a relation with something that allows for a completely different

form of urbanity, one could perfectly well live in a single-family house, but perform in a completely different way. We have transportation nodes that have the capacity to make the suburban city work in a completely different way; if we do it intelligently.

We need to deal with those general overall concepts of how we understand the city, examining our own way of thinking, but at the same time, we need to work on a very concrete local level.

We have been told that the dense city is represented in a certain way; that it is composed of the urban block and the street. It is crucial to remember, however, that we cannot remake those historical streets. They were composed in a period where all the urban functions were very small elements that could be knitted together, making up a diverse city with small shops, small offices, and small flats.

The urban elements and institutions we are dealing with today, however, are extremely big entities, which tend to be introvert in their way of working. We have to address that level of the single element at the same time as we address the general layout of the city. If we are not able to address both at the same time, we are not able to create a successful transformation. We are dealing with bigger units, fewer and much more powerful actors and developers, new life forms, rhythms and spaces. We have to create new spaces, activities and overlaps. We have to put ourselves in a new position if we should succeed with this.

Many spaces could add to the quality of the city if we could use them slightly differently. If we could put pressure on shopping malls and even public institutions, and make them more extrovert. They need to perform in the public space. To open it up is a difficult process, but necessary. Just by using the already existing elements, we could create a much higher intensity in urban life. We need to expose local life, make local life interesting.

If you think in a special way, you will act in that way.

You have to open up the mind for possibilities and produce images and statements that open those opportunities. •



Tadas Jokubauskas Lithuania

Local Food Production

Urban Dynamics China

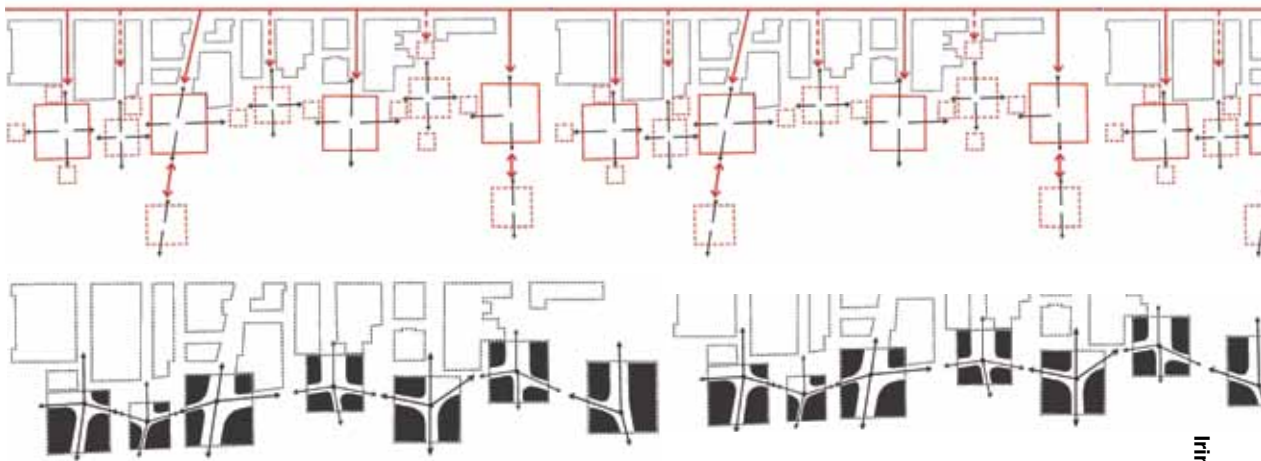
This project takes place in the Gaozan Village, China. The economy of the village is based on fishing ponds surrounding the village. The fishing ponds are the dominant element of the landscape. There are plans to develop the surrounding areas with 80% industrial and 20% residential and the existing ecology is in risk of being erased.

China has around 20% of the world's population but only 7% of the world's arable

land, so it is not able to sustain feeding the population.

To respond to this problem I propose developing the area with food industries, where food is produced and processed locally. High-tech and low-tech food industries co-exist in close proximity, this way using the urban surfaces efficiently and creating a productive urban landscape.





Time and Feedback

Urban Recycling Sweden

The work focuses on how to preserve the existing atmosphere and cultural communities of the Sofielund neighbourhood in Malmö, Sweden, while creating the ability to develop over time without serious (or any) impact on the existing structure.

The concept lays in a system of anchors (new structures outside the area) that act as physical, rhizomic nodes, giving new sprouts and growing with use, into a spatial network

within the existing plan. Using a parametric framework, the anchors create a connected network of spaces, developed and designed according to the natural flow of people.

It is not a unique single solution to the problem, but encourages success in multiple solutions – a flexible framework that is able to adapt to alternative scenarios of development.





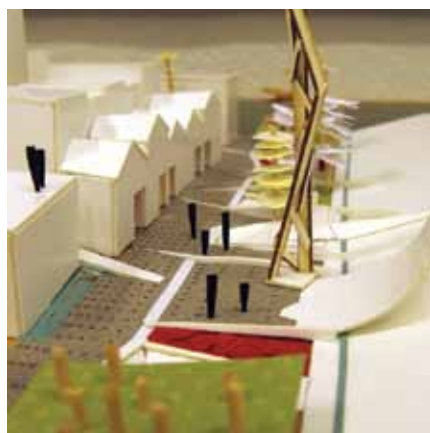
Interaction and Play

Urban Recycling Sweden

Despite the dominant industrial character in the Sofielund neighbourhood of Malmö, Sweden, insertions of life exist in the area, such as small workshops and technical product retail, and community houses. The life already existing on the site was the main driving force for the project.

The proposal works with stimulating a continuation of the small productive fabric and aims to invite people to live here in a stable and mixed community. The challenge is to create attractive living conditions that can include the existent noisy activities.

The proposal imagines a series of pocket spaces with different functional identities while strengthening the small productive character of the street. The pocket spaces along the train-tracks become - the backyard - and share the life of workshops with informal improvised playgrounds, places for barbeque and flea markets. The proposed backyard is a place giving opportunities for the informal, improvised everyday outdoor life to take place. The detailed design is a joint of different slices of habitats that can be set in place by inhabitants out of recycled materials from the site.





Spatial Characters for Equality

Thesis Project Ecuador

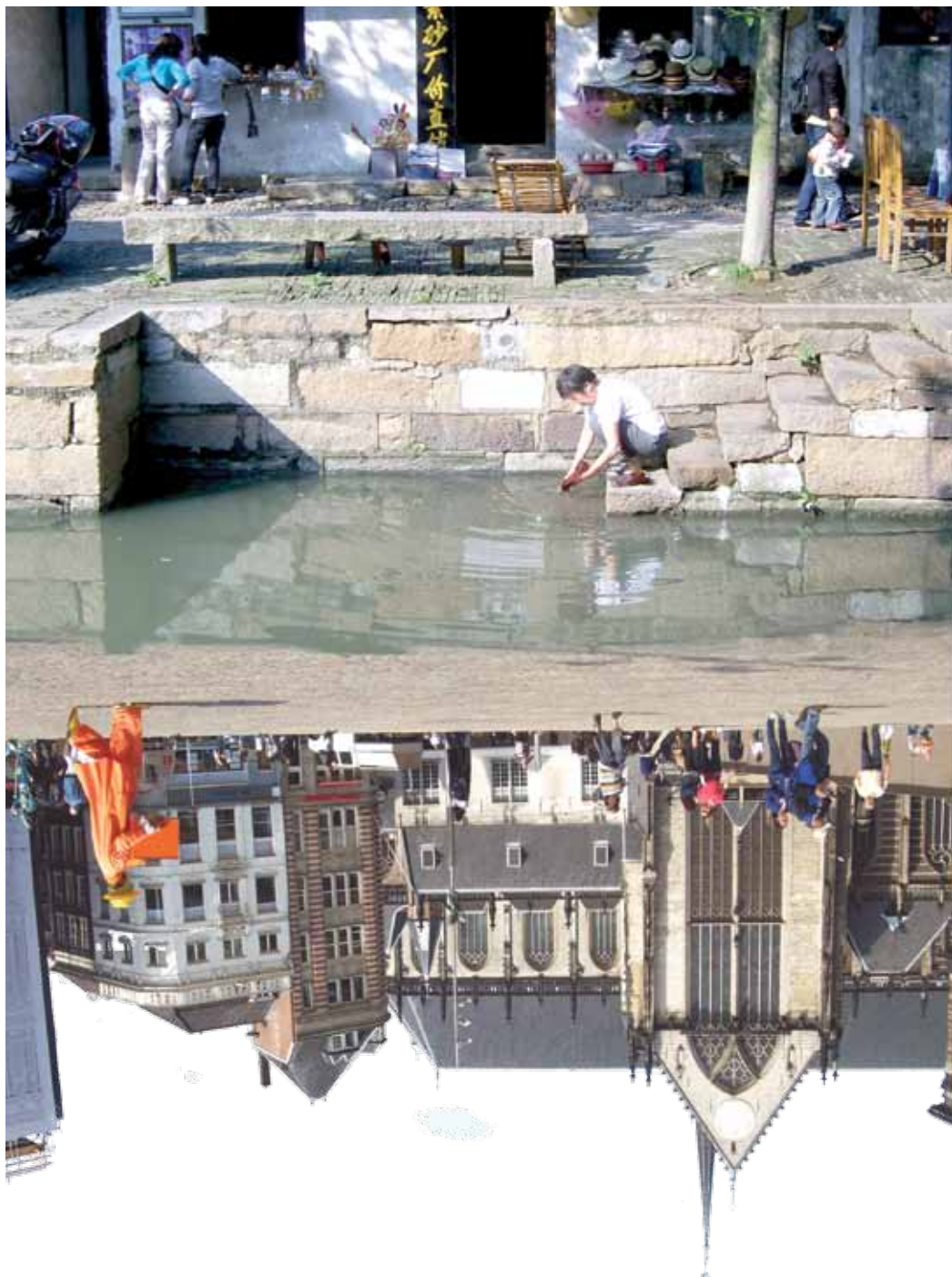
Guayaquil is the largest city in Ecuador. It is the industrial and commercial centre of the country, and has ten universities. Many migrants move to Guayaquil to have improved access to educational, employment and recreational facilities. This results in a steady urban sprawl where many poor arrivals settle on vulnerable land unsuitable for development, often far from the city centre with little or poor public transportation links. Their access to these facilities is not improved and they remain in the lower income group.

The aim is to transform this area into a

place with secure urban living. The vision is to make Parroquia Tarqui into a mixed-use development. It will be made more accessible and integrated with the surrounding low, middle and high income areas, as well as to the city. Different users will be invited to come and share urban experiences together.

There are various opportunities for this, such as for industrial workers, office workers, researchers and residents sharing the same street. The different skills and experiences can be complimentary by working together. By getting to know each other better, there will be a decrease in suspicion and mistrust.





Multiplicity, China and The Netherlands. Tamara Pavlovic and Carley Friesen.

Multiplicity in Urban Design

Carley Friesen and Delia Moldoveanu

Alumni and Student of the Sustainable Urban Design Programme

What is the largest challenge for architects when addressing the social and environmental tasks of urban design, then translating ideas into spatial solutions?

CF: Urban design is vast. And the more globalized we become the urban ecosystem only becomes broader. And the more knowledge we accumulate about a specific place, the ecosystem again becomes broader; even if the scale becomes smaller.

DM: Today we are facing an increased importance of space in many other disciplines, different from urban design and architecture, and all of these give their own distinctive perspectives upon the space. Our built environment is the product of all these different takes, and their interaction is what brings the space to life.

CF: That interaction is what is hard to judge.

We have to admit the multiple outcomes, and that although we can gauge what is possible, we give up our control to the forces of the city.

This multiplicity is daunting for students, but one step in addressing it is working with others.

DM: Team work is the only remedy in escaping the pressure of solving complex spatial situations. In this way, the advantages of a multicultural study programme are immense. You are able to work together with people coming from distinct cultures and who have different backgrounds and interests. This helps broaden ones perspective and I believe that the cultural and ideological exchange is fundamental in defining oneself as an urban designer.

Do you need to choose sides in Urban Design? Many schools of architecture find one discourse and maintain it. How defined do you need to be?

CF: You can find books which say things like, "There are 3 theories of urban design." And you feel you must choose one. I don't

think it works this way. Your theory will be redefined depending on the perspective that the project calls for. I think it's best when one adapts the manifesto to the specific considerations of the site, physically and culturally, and chooses what is the most important detail for that given project. And if you are out of your comfort zone or your usual methods of working; collaborate with others!

Different groups go to the same space, for different reasons. They must explicitly or implicitly decide on the codes for the space, adjust, accept or contrast to each others behaviors. It's a bit of friction. But necessary for a meaningful life.

DM: This can also be looked at by questioning the boundaries of an urban design in the process of decision-making. How strong should a designer's personal beliefs influence the spatial design?

The issue of authorship in design is oscillating between two sides. The author Roland Barth refers to the public as the one who gives significance to a space, and not the author. On the other side, Foucault says there is a need for a strong presence of the author's personal style, which will enhance the specificity of the site.

I think that the process of design needs a strong personality. It is about assessing the qualities of a site through personal experiences and designing with passion and consideration for the users. The personal style, interpreted in this way, is the only thing that can escape the uniformity induced by globalization. It is what transforms the abstract space – conceived on paper out of thoughts and ideologies – into a real-life social space.

CF: This is why urban design is so critical. Our social lives are spatially dependant these real life spaces, that create opportunities to engage. We cannot ignore the complex public realm because it is difficult to deal with. The sustainability effects of ignoring the public realm include dependency on automobile transport, corporate control of urban space, and disregard for the principles

"I am interested in the balance between fantasy and reality, the tension between the possible and the logical and the relationships between these factors."
Omer Karoum, Student

"One of the things that inspires me the most is the relationship between people and their environment; the way that people interact and integrate with their surroundings, developing together over time."

Amr Balah, Student

"Everything around me inspires me."
Danguole Rucinskaite, Alumni

Continued

We can feel confident posing questions to our neighbours and



Public space on a square, Carley Friesen.
Individual entries, Mannon Otto.
Colourful street, Omer Karoum.

Water and structure, Sin Yan Cindy Chan.
Old and new, Nick Bigelow.
Hidden places, Danguole Rucinskaite.

we begin to understand multiple perspectives.

Multiplicity in Urban Design continued

of ecological urban design. An architectural education should not turn it's back on delving into the multiplicity of difficult urban design questions. We should embrace the challenges and rewards of working in multi-cultural, trans-disciplinary groups. We grab hold of the challenge and get the blank page very, very colourful through exploration.

Each project demands its own study, and in turn a suitable form for the study. How is this expressed by SUDES students?

CF: Looking through _1, one can see in the different projects how students have learned and established various methods of exploration and representation through drawing and creating. Students are experimenting with text, collage, sketch, modeling, computer programming, mapping; all different methods to form a basic understanding of the complex ecosystem that includes the city.

DM: All of these explorations focus on one main goal: to express the emotions that create a spatial vision, an atmosphere that is able to pass the test of time. We concentrate our efforts in transmitting the idea of an ambiance, not on freezing thoughts into a rigid design.

When project visions include a certain incompleteness or subjective quality, it allows the unforeseeable to happen and the possibility for the future generations to fill in their experiences.

CF: When we asked for submissions many submitted inspiration images. The variety was amazing and shows that people find different layers of meaning in the same places. We experience everything differently, with different qualities. Again, this is why group collaboration, especially trans-disciplinary, and international, is so relevant. It is critical to have personal contact with people from other countries, and backgrounds, especially when we begin to look at sustainability factors in other countries.

In urban design in Sweden, much of the discussion

centers on the public realm. Can we link the way we study urban design to how the public realm functions?

CF: Conflict and agreement each play a role in the design process. This is also why perspective diversity is so important in a design education. The reasons and functions of public space vary, however, the main idea is to provide a forum where ideas and news can spread, conflicts can be carried out and resolved, and people can engage.

DM: The public life revolves around dialogue. The space is not an achieved geometry, but it is process and it is progressively produced through interactions. And shouldn't we be more open to allowing some disturbances to happen in the public space? Doesn't an excess of design erase spatial differences by abstracting and homogenizing the places?

CF: We talk about the importance of public space and that part of it is the need to see other people. To be confronted with strangers, with otherness is a fundamental role of public space. We can even go beyond that, to encourage not only encounters but also interactions. We can design opportunities to meet, to discuss, to engage in a safe environment. We can feel confident posing questions to our neighbors and we can begin to understand multiple perspectives. Discussing how cultural specifics form the city, learning about different definitions of public and social life, we were able to challenge our own notions of what the city means, and how the city can respond to our needs.

If urban design is so vast, with so many variables, are there any universal basics?

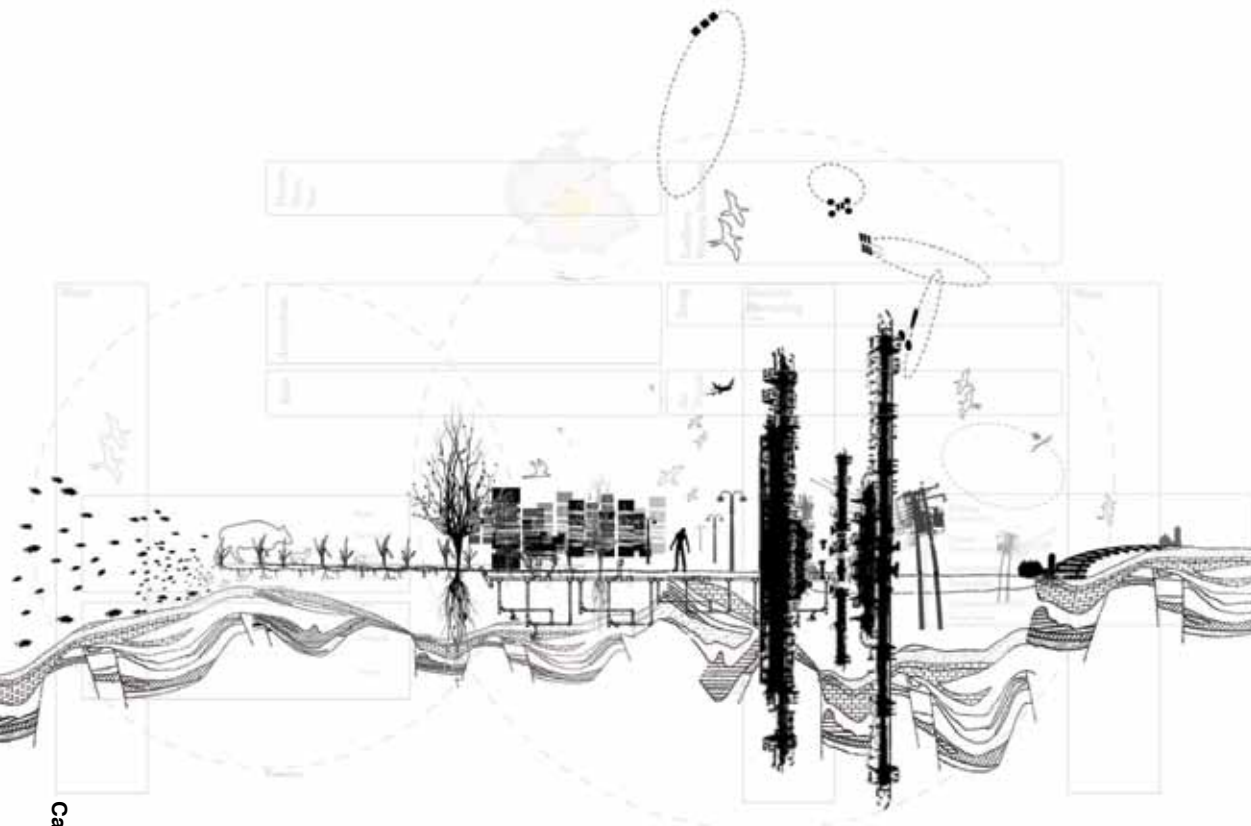
CF: All environments call for humble and generous solutions which please people in a basic way. To rest; to watch; to cook; to drink. Even these simple considerations, however, can manifest themselves in very different ways when they are spatially explored.

DM: We should never forget that the main purpose of the designed space is to allow for the invention of the everyday life. The space is not a void to be occupied by material objects, but it is an invitation for people to fabricate conditions for social life. •

"As designers, I think we should trade our black fashion glasses for safety goggles more often."
Manon Otto, Student

"Engage people from different sides and try to bring them together, explaining that the symbiosis is possible."
Tamara Pavlovic, Student

"My hope for the future is to practice and research in between the realms of landscape architecture, urban design, and urban planning and continue to promote the importance of quality urban design within the discussions of today's contemporary metropolises."
Nick Bigelow, Alumni



The Ecology of Public Space

Thesis Project Sweden

The underlying reason for this discourse is the belief that environmental crises stems from the loss of a fundamental awareness of human within ecosystem, and one's natural instinct.

Human is not only 'interacting' with the living environment, but the human-built city is a part of the ecosystem. Public space is a part of the natural environment. I believe that we are most aware of our position in the complex urban-natural ecosystem, is when the layers of the urban-natural ecosystem

collapse or combine in an unexpected way. Urban design is explored in Malmö, Sweden as a tool which can enhance our quality of life by making us aware of our surrounding resources and by encouraging our public lives to unfold in exciting and meaningful ways.

The goals of the public space ecology are to create accessible places for everyday life, and to give an experience of natural resources and infrastructures in the urban environment.





Performative Landscapes

Urban Dynamics China

Given a rapidly urbanizing area in the Shunde region of China, and a cultural landscape in danger of extinction, the project explores the possibilities of utilizing new sustainable infrastructures to establish energy efficiency, quality of life, and a cleaner environment while protecting the region's cultural heritage.

Through seeing infrastructure as a connective

and performative feature in the greater urban landscape, the project attempts to mediate between the global forces of industrialization and the local culture of village life. It is the project's main thesis that by structuring the site's future urban systems, this landscape in flux can achieve a new quality of life for its residents while promoting social, economic, and environmental sustainability.

Nick Bigelow U.S.A.



Compost City

Landscape Architecture and Gardens
Sweden

I tend to see human nature as a part of nature, and the goal of this essay is to support the opinion that the human-made environment can be seen as a part of natural environment. I will analyze a site, in Kullaberg, Sweden, where a massive land art piece/construction, called Nimis, is located.

The total length of Nimis is about 200 meters and the highest point is about fifteen meters. Nimis' corridors and towers are all made of driftwood. However, it does not have a classical warm welcoming character of wooden surfaces. None of its surfaces are smooth; all the walls, and even 'floor' or 'stairs' along the corridor reminds of a messy pile of firewood, and it is not convenient to walk. You should always be careful not to slip; therefore you keep holding something with both hands all the time, as if you were climbing a tree.

Nobody made a topography study of the site before construction, and nobody drew plans; all the decisions were made on the site. Each small piece of wood was nailed spontaneously. It gave Nimis a particularly natural character:

Messy structures look like leftovers of an instinct-led natural activity, rather than a final result of carefully planned construction.

Processes in arts, such as the process of constructing Nimis, are also comparable with processes in nature because of their instinctive origin. I would say Nimis is like a bird's nest, an anthill, or a beaver dam. The artist followed the landscape's surface spontaneously, building structures along his path. It is striking to perceive that the enormous structure was made by the man, carefully putting pieces of driftwood together, one by one, just like some bird making his nest. It is powerful to imagine how much time the procedure has taken, and hard to find any logical motives, except of instinct, to work on it. This kind of creative process is so common when you talk about arts, and so unusual, if you switch to built things. First, we almost never build something just because we think it would nicely fit there. We are usually given a site and in most cases told what should be designed there. Then a careful planning

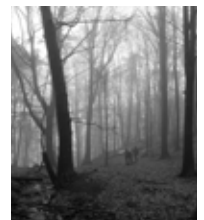


Nimis. Guoda Bardauskaite.

process starts - we are so worried about fitting all required programmes into the site and making our buildings functional, that it is nearly impossible to detect any intuitiveness in the work.

Architecture is usually perceived as the opposite to nature; it portrays something regular, strict, sharp, hard, and cold. Even though most people desire to have nature's qualities around their living space, our everyday environment has been built the opposite way. The qualities which we are constantly struggling to achieve in our built environments are usually present in natural places. We want it to look natural and organic, feel inviting and relaxing, also playful and stimulating.

I believe that the spontaneous, intuitive act of birth rewarded Nimis with many extraordinary features: individuality, organic shape, playful and interactive character. Maybe those qualities can be achieved in built environments if we change our attitude towards the design process. Can we start looking at human nature as a part of nature, and involve users into a constant process of



The context of Nimis.
Guoda Bardauskaite.



Driftwood castle-like construction.
Guoda Bardauskaite.

changing and creating our everyday spaces?

Nimis reminded me of a Finnish architect and professor, Marco Casagrande, who developed the concept of urban acupuncture. He writes, "Urban acupuncture is ruining the industrial surface of the built human environment. Ruin is when human-made has become part of nature. A weed will root into the smallest crack in the asphalt and eventually break the city. Urban acupuncture is the weed and the acupuncture point is the crack. The possibility of the impact is total, connecting human nature as part of nature."

Casagrande encourages releasing the instincts as a way to turn the city into a living natural thing, which he calls 'compost.' He claims "people are ruining their built human environment by being themselves." He also says that you do not really need to be strong (maybe he means educated?) to do that, "As the city reflects control and strength, the urban acupuncture has to be weak in order to break the machine." Casagrande's theory opens the door for uncontrolled creativity and freedom. Each citizen is enabled to join the creative process, feel free to use city space for any purpose and decorate his environment according to his taste. The existing order of previously built industrial cities will be ruined by human nature and turned into a 'compost.' And ruin is not a product or a final goal; it is a continuous process.

Sven-Ingvar Andersson expressed similar ideas. He writes, "How then can we justify the aesthetic double standard which imprisons the user behind a nice façade and prevents him from the exuberant display and marking of the place that could be the true folklore of industrial society?" Who decides which user is allowed to shape the city and which should stay behind the façade? If the city has to work equally for everyone, why do we rely on few persons who decide how we want to live?

When it comes to buildings, there is also a room to express yourself. Vernacular architecture is usually built of local materials and influenced by local climate and culture and is created by its direct users. The definition can vary, but I perceive it as instinct-led design, influenced by local conditions as well as a mixture of visions and ideas transmitted from a global world.

The vernacular city, if it existed, would be an example of a completely free and user-created world, or a perfect 'compost.' Most vernacular architecture examples do not set strict rules for neatness and behavior. They create unrestrained ambience and welcome a greater variety of people. People feel un-selfconscious there, and the space inspires them for creative activities. But how would a 'compost city' look like and do we really want it? Although there are some good qualities and inspiring examples of unrestricted processes, they also witness that complete freedom of creativity can lead to unorganized sprawl which neither beautifies the city or improves life quality of the creators. It is obvious that some common rules must be established, and I perceive it as the urban planner's, architect's or landscape designer's task. At the same time, I believe that the room for individual expression is essential.

From the Nimis analysis, I can conclude that releasing instincts and perceiving of ourselves as a part of nature could lead us to creating much more natural and organic shapes in built environments. It would be nice if architects, planners and landscape designers worked more on the site and had more intuitive approach to their work. However, I believe that it is not the shape, which most important in built environment, but the life within it. Different kinds of unexpected processes happen in the city, trends and generations change and people would appreciate the built environment much more if it was not complete and if it allowed urban life to shape it over time. Visible layers of time in human made environments make them similar to nature, because they enable us to witness a sequence of everlasting processes and change.

The truth is, everything we design should allow some room for anarchy, because understanding human being as a part of nature helps create new qualities in sustainable environments. Contribution in the design process brings much more value, vividness and variety to the space than one designer could ever create.

Consequently, every citizen should learn to perceive his environment as a playground, and not to be afraid of transforming it and even going against the rules, which, Nimis proves,

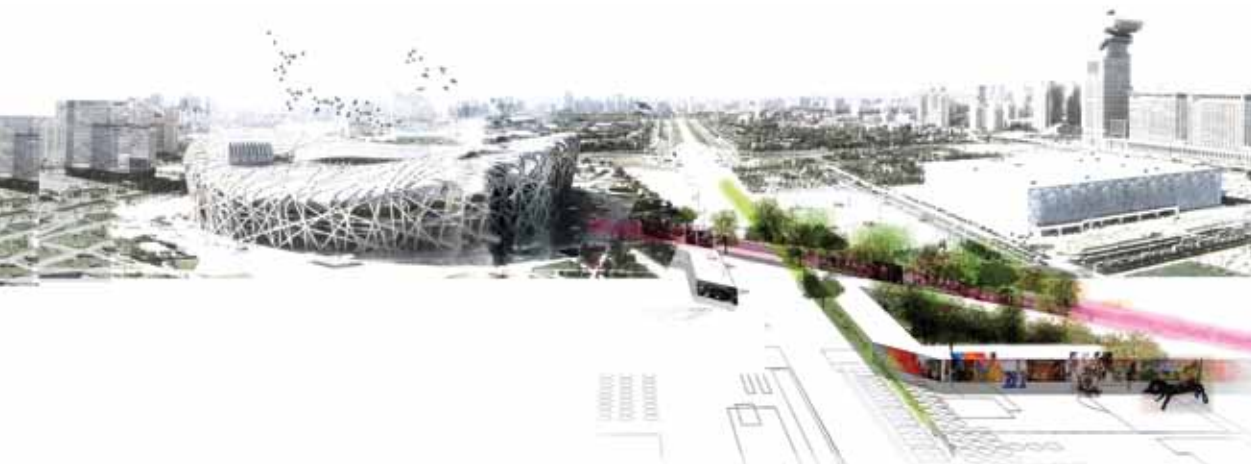
sometimes works. •



*Typical regular structures.
Guoda Bardauskaite.*



*Imaginable, irregular structures.
Guoda Bardauskaite.*



Waste and Creative Industries : A Study

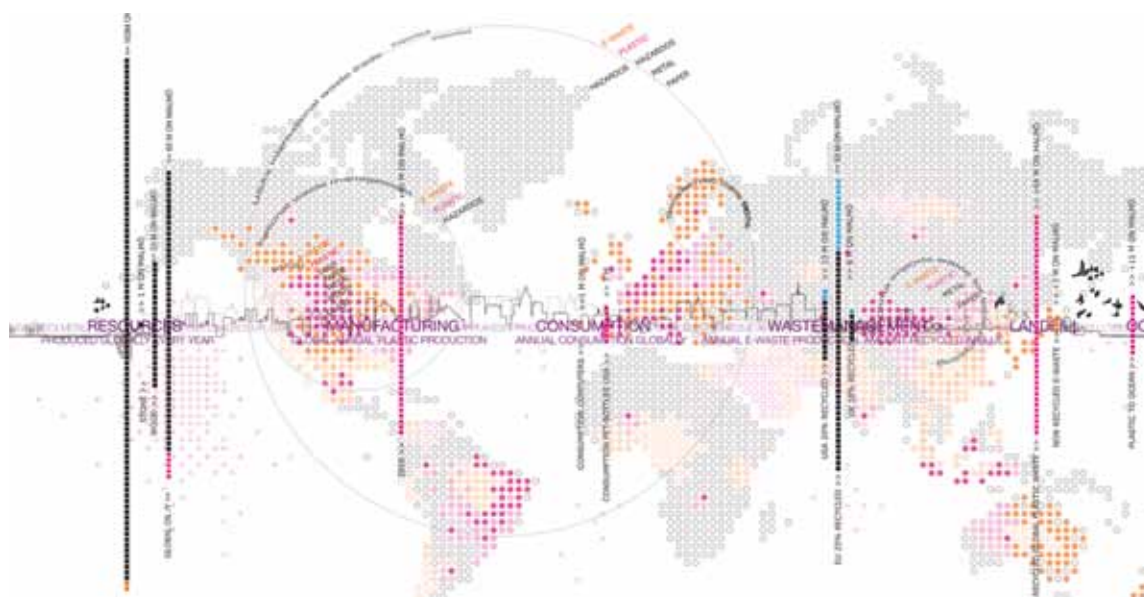
Urban Dynamics China

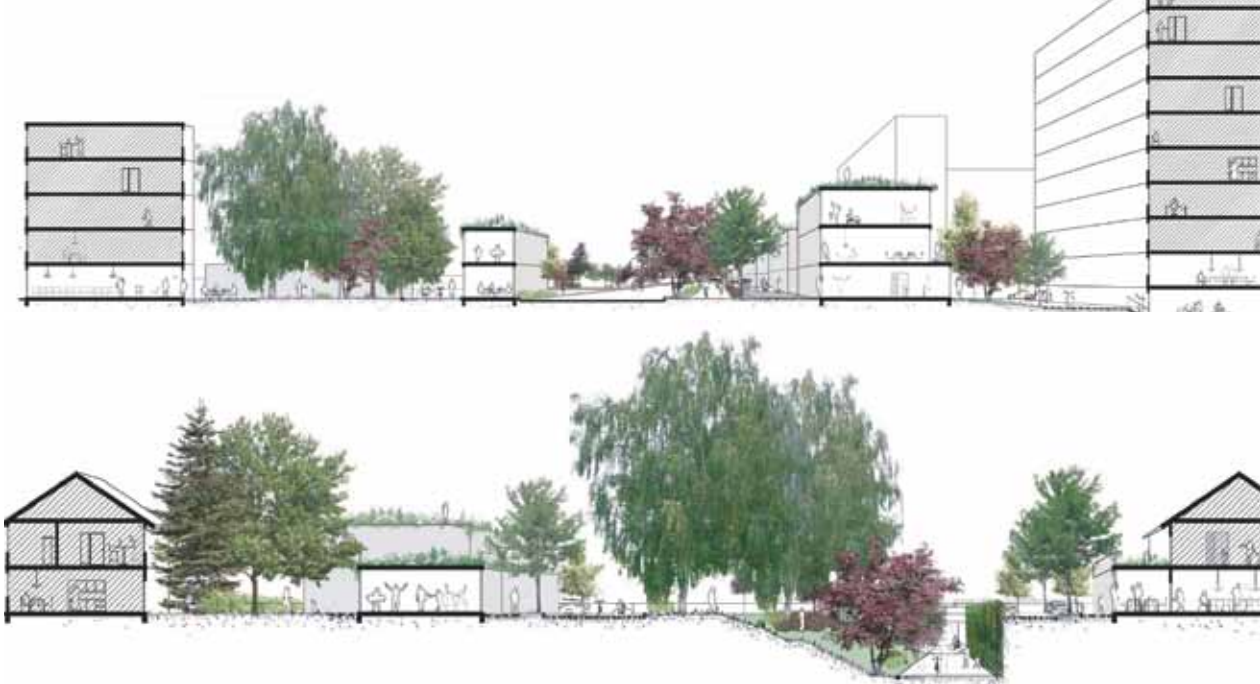
Global waste production, methods and opportunities of waste treatment were analyzed. The analysis was then carried to the post-Olympic site in Beijing, where human activity and waste production were compared.

Our vision is for creative industries that are focused on waste pollution as their main resource for creativity and research. The touristic layer of the post-Olympic site and the layer of the creative industries stand in

an interchange relation. The tourists bring waste and pollution to the site providing the creative industries with resources for creations and research. Wastes are streamed throughout an on-site cycle, and used to create new programs.

This will start shaping an area with a unique inspiring character raising notions of our consuming society and the possibilities that lie within.





Refining Suburban Qualities

Thesis Project Denmark

In the discussions of city development of today and in the future, great attention is paid towards the growing amount of people moving to and living in our sprawling cities, slowly spreading out further, destroying valuable landscape.

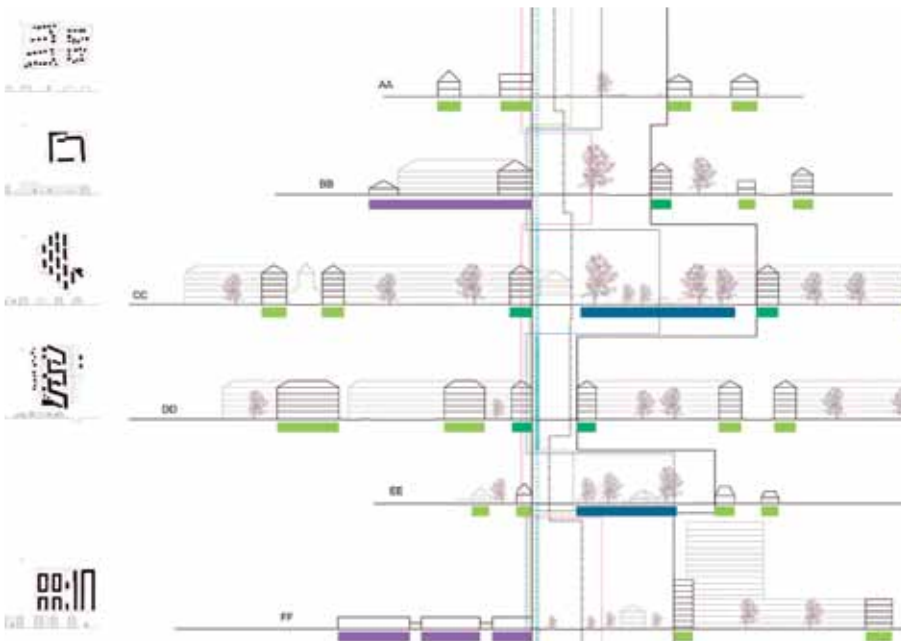
Through exploring site specific conditions in a suburban area of Copenhagen, Denmark, and studying the relationship of the human scale and how built structures can influence

and support their immediate environment and life, the project aims at answering the dominating question of how the suburban areas in our cities socially and spatially can generate activity and start to work in a completely different way.

The suburban areas can maintain existing, desired qualities, while at the same time adapting to be more socially conscientious and environmentally acceptable.



Jule Sophie Wittof Germany





Examples of urban form, New York. Peter Sjöström.

Continuing to Learn

Harrison Fraker

University of California, Berkeley

Ax:son Johnson Visiting Professor, Sustainable Urban Design Programme

Visiting and analyzing precedents, recent examples of sustainable urban systems, is an important learning experience for the Sustainable Urban Design programme (SUDes) students and faculty. Every semester students and faculty conduct a specific study tour related to their studio design project. Developing this experience into detailed case study material, documenting the performance of such precedents builds the knowledge base on multiple levels. It reveals how things work beyond a digital image. It informs and inspires the imagination. It provides the evidence, the factual basis on which to build the argument for sustainable design proposals. It helps identify the what, why and how of sustainable design.

Unfortunately, detailed empirical information on the performance of sustainable urban systems is limited. As a result, the SUDes programme, the faculty and students have dedicated themselves to begin filling this gap as an integral part of the curriculum and programme experience.

The students and faculty are inspired by questions on how to make the fundamental elements of urban design contribute to a holistic approach to sustainability, not only for new design potentials, but also for their economic and social value.

Green Streets

- Walkability – What are the most effective dimensions, materials, conveniences, street level activities and environmental comfort range that promote walkability?
- Street Trees – What is the measured impact of street trees on micro-climate (comfort and

heat-island effect)? What is their optimum spacing to be effective? What are the best species for different conditions? How much carbon do they absorb yearly and over their life span? What are the most effective planting/soil and construction details?

- Green Facades/Structures – What are current construction systems and details for green facades and structures? What are their water and energy demands? What are their shading impacts on building cooling loads? What is their impact on micro-climate and comfort?
- Storm Water – What are the most appropriate systems for retaining and cleaning storm water and under what conditions of street type and rain fall? What are the materials and system details? How much space do the systems (bio-swales, etc.) require? What level of clean water can be achieved and how can it be reused?
- Green Roofs/Cool Roofs – What are the comparative micro-climate impacts and insulating values of different systems? What is the potential urban agriculture value? What are the increased structural demands of different systems? What is the retrofit potential on under-used or abandoned industrial structures?
- Traffic – What are the best practices, appropriate dimensions and construction guidelines for different grades of streets with different carrying capacities? What are the most effective intersection dimension, details and controls which balance pedestrian crossings with traffic flow?
- Parking – What are the best practices of street parking design which balance the need for access, vehicle flow, enhanced pedestrian environment and storm water management?

- Public transit – What are the appropriate public transit systems (Light-rail, Bus

Continued

It is a whole-systems approach, that brings these topics



and themes together in an integrated design.

Continuing to Learn continued

Rapid Transit, Subway) for different urban densities? What are the most effective design guidelines for the different modes of public transit, including right-of-way, spacing between stops, signaling and station/stop design?

- Integrated Systems – What are the best practices of “green street” design which integrate many of the issues raised above? What are the trade-offs between systems?

Green Blocks

- Block Types – What are the comparative benefits of different block types in terms of their dimensions, FAR, set-backs, density, height limits and orientation relative to solar access (passive solar and daylight), and natural ventilation?

- Dimensions – How does the length and width of blocks influence walkability and access to public transit?

- Density – What are the necessary densities to support various modes of public transit?

- Building Depth – How do design guidelines for building depths influence block dimensions, interior courtyards and solar access?

- Solar Access – To what extent is solar access a critical parameter in reducing total energy consumption of different block types?

- Internal Courtyards – To what extent can internal courtyards be put to use in improving overall ecological and social sustainability in terms of recreation or urban agriculture or other benefits?

Urban Green Space

- Access – What are the minimum and appropriate standards for access to urban green open space in terms of health, well-being, air quality, recreation (for all ages) and urban habitat? For example – area of green space per person within x meters?

- Ecological Function – What ecological functions can urban green space provide? Can urban green space be used to accommodate sewage treatment in distributed natural (and engineered) systems? What systems work best and in what climates? How much space do they require? How are they managed?

- Value – Can the economic, ecological and health benefits of urban green space be empirically valued? If so, who benefits? And who pays?

This list of topics and questions above is only partial and arbitrarily divided into topic areas which correspond to major urban design elements (streets, blocks and parks). Transportation, energy, water waste and food are themes which run through them. The SUDes programme is interested in a whole-systems approach that brings these topics and themes together in an integrated design.

SUDes recognizes that this challenge involves no less than rethinking the fundamental systems and public spaces of the city, in all their dimensions.

There are many excellent design examples which address these topics individually as well as integrated holistic approaches at the neighborhood or urban district scale, however, they have been published primarily in design journals, understood as images, with limited critical evaluations of their performance. As the SUDes students and faculty visit and analyze the best practices of sustainable urban design, develop their critical evaluations into case study material, the goal of the program is to build a critical ‘tool-kit’ of sustainable urban design practices, one which contributes to the empirical knowledge base of the field.

The work shown in this publication is a beginning; the SUDes commitment to develop the ‘tool-kit’ is ongoing. •

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