STRATEGIES FOR URBAN ACTIONS_
Informal City and Participation

ELIF KARAKÖSE
# INDEX

## ABSTRACT

## PART I

### 1. Informal City

#### 1.1. Urban Planning in Post-war era: Effects of humanism, freedom and industrialization

1.1.1 Democracy and Public Space: Citizens’ rights in the place

### 1.2. Informal Attitude

1.2.1. Temporality

1.2.2. Participation in Urban Action

1.2.3. Non-Centralized Planning

## PART II

### 2. Urban Strategies and Actions in Santa Coloma

2.1. Temporary Interventions_ Besos Riverside

2.2. Urban Gardening_ Can Zam Park

2.3. Small Scale Interventions_ Leftover Spaces (Fondo)

## CONCLUSION

## BIBLIOGRAPHY
ACKNOWLEDGEMENTS:

I would like to thank my professors, classmates of master for their critical comments and recommendations. I would like to thank Josep Maria Fort and Aquiles González for their great support and assistance.

I would also like to thank my supportive friends and family.

Keywords: Urban Strategies_actions, Polycentric city, Rapid urban sprawl, Industrialization, leftover spaces, local needs_local responses, temporality, mobility, small interventions.
This research is about strategies of urban actions on public or open spaces, that aim to provide currency and vitality to the city of Santa Coloma de Gramanet that is a multicultural suburb of a contemporary city like Barcelona, with the support of the participation of citizens together with artists, initiatives, grassroots etc.

Today it is a clear fact that different methods of design processes for the city as well as distinct understandings of the urban planning are needed for creating/designing lively contemporary cities that are growing with their variety of possibilities.

The research contains two parts. The first part tries to explain how the idea of urban design has been changing after it was realized that methods of modernism do not provide the needs of the cities anymore. After the 2nd World War in Europe, understanding of freedom, importance of the perception of an individual, the concept of participation as well as social, cultural and economical changes and their reflections on the urban planning criteria have led the cities to be more free and homogenous places. These impacts have provided the foundation for the necessity of new strategies for urban planning.

Rapidly grown cities after the industrialization period in modern era are dealing with the problems of unused, leftover spaces. On the other hand, the potential of these spaces for the planners, architects, artists, and citizens cannot be ignored. By public-centered town planning, public open spaces or urban spaces, can improve the city not only in a physical way but also in economical and social ways. Even though there is not a certain description of a sustainable city, this research will try to explain how non-centralized, temporal and self-management projects can help the cities to be more vivid and sustainable.

The example of Santa Coloma, as a suburb of Barcelona, is also affected by the industrialization. Due to urgent necessities, it has grown in an informal way. (Informal does not refer to illegal planning.) Therefore the suburb has a polycentric form. The second part of this research project explains three different hypotheses for three different parts (Besos Riverside, Can Zam Park and Fondo, as different centers) of Santa Coloma. Depending on the necessities of the place new strategies are proposed. These strategies are considered as answers to the requirements of the spaces and catalysts, which will make use of the spaces that, are already available in the area.

As consequences, the strategies, which are proposed for aforementioned areas are trying to create a link for the social and physical context in different parts of the suburb. Results of informality in the city become the new answers for the new strategies.
PART I

Informal City
Informal City

What does an informal city mean? In this case the vocabulary research is taken from the book: Informal City_ Caracas Case. (01)

1) Form: Shape and structure; outward appearance, essence. Note the apparent contradiction in the definition- appearance vs. essence- which becomes more distinct in the verb to inform, meaning both to give form and shape to something (exterior) and to pervade, animate, and inspire (interior).

2) Formal: Pertaining to customary form or conventionality; rigorously observant of forms; lacking in ease or freedom of outline or arrangement. Consider such uses as the formal dinner, formal manners, formal attire… The underlying presumption in every case is that there is a right and a wrong way of doing things. Hence the need for:

3) Informal: not done or made according to a recognized or prescribed form; not according to order; unofficial, disorderly. In choosing to call the subject of our study the ‘informal city’, we are both embracing and rejecting the standard definition… Informal does not mean ‘lacking form’. It implies, for us, something that arises from within itself and its makers, whose form has not yet been recognized, or is unfinished, but which is subject to rules and procedures potentially as specific and necessary as those that have governed official, formal city-making. Our work sets out to identify and describe that particular logic, to locate the orders within the apparent disorder, so as to open up a productive dialogue about the relevance and the role of the informal city in the world.
Fig. 1: Santa Coloma Urban Tissue.
Fig. 2: Barcelona Urban Tissue. Demonstrating the difference in urban tissue between Santa Coloma and Barcelona.
Cecil Balmond describes the informal as: ‘informal’ as I define it, is a process of organisation that admits random starting points and which, by repetition, moves towards and emergent sense of order. There is, I believe, an increasing trend towards informality. This is not a process of happenings, but a series of awakenings that the world is complex and non-linear. Great plans made on the assumptions of a status quo are doomed to be limited by the closed system of reference. In a clockwork world, such a model is sufficient, but if change is admitted, our models of organization need to be flexible and adaptable. In an architectural world, bound by static elements, adaptable and ever-changing structures and buildings are not possible in a tectonic sense. But the way we see and interpret these spaces can give different readings. (02)

I believe the definition of informality by Cecil Balmond, summarizes the situation in the world very well. Today cities are important parts of the world. Therefore it is possible to state that characteristics of non-linearity and complexity affect the cities mostly. As a result, it is hard to predict how the city will react to the big changes. We should understand that traditional methods of planning without understanding the context, do not work with cities of our times.

Informality is neither right nor wrong. It is just there. By an informal city I try to mean a city which, due to its reasons, is not planned in a controlled manner, is more spontaneous, more unexpected, and more flexible. In this study informal city does not refer to an illegality. Santa Coloma does not have the chaos as in the Caracas Case. For instance, the reason why Santa Coloma is defined as informal in this study is that it is planned under the circumstances of rapid growth. This situation has led the suburb to be more unspecified. It contains well-designed parts as well as not designed, random parts. We can conclude that it is a mixture of many characteristics not only in a physical but also in a social way. It is somehow introverted.

Comparing Santa Coloma with Barcelona in respect to their urban tissues shows the difference between formal and informal cities in a simple way. In contrast to Barcelona’s grid pattern, Santa Coloma has more random pattern. However, in this case, informal does not mean without order. In contrary, it has its own order. Being policentric, (centres that are not connected to each other) which will be explained later, is also a result of this informality. Each part has its own individual character, but somehow it is possible to add new functions in every part. It seems as if the place can absorb it and react in a different way. In other words, the place is open to different possibilities. The reason why urban actions can be a good solution for Santa Coloma is that it has a great potential to accept new suggestions. As there are not a certain and established concepts for the place, informal attitudes can help improve it and it may lead to the establishment of a certain concept for the place.

1.1 Urban Planning in the Post-war era: Effects of humanism, freedom and industrialization

Humanism was an organizing principle in architectural thinking in the post-war period, both in terms of reconfiguring traditions and seeking lost or exotic alternatives. But humanism also implied a new mode of sensitivity to values, which responded to recent experiences of totalitarianism and scientifically planned mass destruction. (03)

After the 2nd World War architectural world was also affected by the changes in the world. In 1951, CIAM 8 (theme was called, ‘The Heart Of The City’) one of the topics was about promotion of democratic participation and the construction of contexts, which would stimulate citizens to activity. (04)

It was also sort of a change for CIAM meetings. The core of the city was a place in the built space where the community was sensed. The place was not an object to analyse scientifically as in the pre-war CIAM congresses. Besides the choice of theme there was a signal that soon sub-urbanism awareness was going to be an important topic. Jacob B. Bakema in his speech – Relations between Men and Things- stated that: “…For us in CIAM the relations between things and within things are of greater importance than the things themselves. One can express this awareness of relationships, and one can also predict how they may develop.” (05) This emphasis on relationships rather than fixed forms began to open CIAM discussion to the ideas that Bakema and Van Eyck would contribute to Team X but were only barely present in the deliberations at Hoddesdon. (06)

Basically concept of humanism in CIAM 8 have led the new ideas for the city planning

04 Ibid.
06 Ibid.
such as participation by citizens, to be more spontaneous at the city centres and also putting emphasis on the human needs and responses.

After CIAM 8, the young group of architects and the middle generation have participated in the CIAM 9 in 1953. The theme was: The Charter of Habitat. In this year the clashes of ideas were more evident. Young group which later became Team X, was more interested in the identity of the place and solutions from the below. Relationship between form and human needs were more important for them. Unlike the middle generation, which includes Le Corbusier and Gropius, context of the place was an essential subject for Team X. The charter of Athens grid, functional zoning of city plans was not answering the human needs. CIAM 10 is also the end of CIAM congresses. Le Corbusier and Gropius did not attend to the Congresses after that.

Besides humanism, freedom of the people was a leading criterion in Europe. This subject of freedom has also prompted new ideas on planning the city. 1967 Cedric Price, Paul Barker, Reyner Benham and Peter Hall published an article called 'non-plan', which was proposing the general public could determine, control and shape their own surroundings. Cedric Price’s project called Fun Place served as a big influence for the Richard Rogers and Renzo Piano for the Centre Georges Pompidou in Paris. Fun Place is constructed by the material of steel. Every part is movable so that the place itself changes. It gives different opportunities to the people to choose their own attractions.

This project was never built but has been an inspiration for the concept of freedom.

(Fig. 5)

(Fig. 6)
Another important subject, which has led to different points of views for the urban planning, was the post industrialization era. Post industrialization has led to the idea of flexibility and dynamism in social processes as the world has translated from Fordism to knowledge-based economies. Life-long employment has translated into a flexible working world. People started to live in a mobile manner. It is sure has effected the urban planning. The part, which this work is interested in, is that, after these changes in the social composition, many buildings were left or because of the rapid urbanization many vacant spaces appeared. What we have seen in Santa Coloma is also an effect of rapid urbanization which has caused to vacant spaces or unused building.

Besides Team 10, Venturi, in his manifesto of Learning From Las Vegas, points out that the existing landscape is very important to learn from. He objects to the understanding of modern architects, such as, what Le Corbusier was suggesting in the 1920’s for Paris, tearing down the city and beginning again. For Venturi, existing environment is very important and he claims that architects should enhance what is there rather than changing it. (07) Many architects also criticized Radiant City, an ideal city for Le Corbusier because it was not in the human scale and not well connected to the surroundings. Public spaces were just grasses which were left spaces that nobody could use. A city emerging from 'Tabula Rasa' and formed in grids later affected many modern city plannings. Also the idea of “zoning” the city depending on different functions such as commercial, residential, business and entertainment was one of the main strategies in Le Corbusier’s Radiant City.

But a city, which acts like a “living machine” cannot be considered as a sustainable city. If the city does not let any changes or flexibility, it could end up with a monotone lifestyle, which nobody would like to be in.

Now it is time to be more creative about planning the cities and using resources. By the word of resources, my intention is to include not only materials in the existing environment but also the people who live there.

1.1.2. Democracy and Public Space: Citizens’ rights in the place

No consensus exists on how to define democracy, but legal equality, freedom and rule of law have been identified as important characteristics since ancient times. (08)

Agora in Greece, a place where people used as market and public speech arena shows that public space is important for the concept of democracy. It is a fact that, people have the opportunity to have a word on public spaces because it is a common space that is under the supervision of society on the first place.

The story of participation runs parallel to that democracy, and one does not have to be a great political theorist to detect that the soothing Hellenic etymology of democracy – the people’s rule- is disturbed by undercurrents of power, manipulation and disenfranchisement. (09)

Today because of the increase in population and urban sprawl, representative democracy is in charge of the governance both in general and local terms. In this case there is the doubt about whether or not the urban planning decisions are satisfying for each individual in the society.

After talking about post-war era, subjects like equality and freedom can be easily seen at the attentions of the urban planning strategies in the same era.
Democratic movements during this period (such as in 1968 in France) have affected the sense of architecture. Architects started to pay attention to the citizens’ rights to speak about their experiences in the city. Therefore the perception of a person has become important.

What is the democratic role of the space in contemporary cities? If these days when even the word of democracy is not working well what should be done for a better use of participation in the city, namely in public spaces? I believe it is almost impossible to make urban areas for everyone’s pleasure but it is possible to listen to them and make them act and tell their opinion through organizations.

09 Edited by Peter Blundell Jones, Doina Petrescu, Jeremy Till. Architecture and Participation. Spoon Press, 2005, USA
1.2. Informal Attitude:

As it is mentioned in the part of informal city, informal does not lack the formal. It rises from within itself. All the topics, which will be explained in this title, (temporality, participation and non-centralized planning) are related to this concept. They are all parts of the informal city. They are considered as informal attitudes because they do not belong to the concrete architectural thinking. Maybe it is better to state that, they are not new methods but they are not frequently used and common attitudes in architecture either.

Urban development depends on translating what already exists. Existing structures, unused areas can be reused. For vibrant cities the main focus is not on urban design, but on urban use. Especially in Spain the construction limit is already more than needed. The news article explained that in 2004, more new homes were built in Spain than in Germany, France and Italy together. In other words, in a country with a population of 44 million, more homes had been built than in three countries with a total of 204 million inhabitants, nearly five times more. (10)

Xavier Monteys, in his article, Reinhabiting The art of using up leftovers (11), talks about the reasons of economical crises the way of habiting is also changing. He mentions about the idea (which is not a new invention) to use the existing buildings and simply change the use to have a radical change in the space. Even though the article is about housing, I believe it is also effective in the public spaces or leftover spaces that is the main object of this research. He emphasises: Changing the arrangement of the furniture – which is not the same as changing the furniture – is, therefore, the best way of testing the capacity for transformation of the house in which we live. We think that this simple operation is not a formal change; it is a structural change. In changing the arrangement of the furniture we alter the way of using the house; moving its furniture around is an invitation to reinhabit it.

Furniture in the case of reinhabiting is referring to strategies in this research because they also change the aspects of the unused space or buildings. The population of Santa Coloma has increased considerably that the architecture should follow the new necessities.

Strategies for the urban actions such as temporality, mobility, self-production, non-centralized planning and urban catalysts are the key words.

In the contemporary cities it is becoming a new way, supporting the informal attitude of urban planning. It also helps to cities to be livelier. Sometimes it is hard to use the unused places with the permission of city halls to find an investor or for other reasons but in this case letting the young entrepreneurs and CEO’s to step in the design process and cooperate with them would help to revitalise the place more quickly than the normal processes. Berlin, after the fall of the Berlin wall was a demolished city that had to revise again. This strategy helped Berlin to use unused, left spaces and turn them into lively places.
1.2.1 Temporality

"We must put all the resources of the world into a fluid, fluctuating, mobile state so that nothing exists that we have to try to get rid of."(12)

The idea of temporality gives more opportunity to spaces. ‘Learning by trying’ method helps to find out what is best for the place. This attitude focuses on the potential of the space. If the use, user or the space does not fulfil the aim then it can be removed. On the contrary, if all the factors fulfil the aim then it can be moved into similar place.

We do not apply the word ‘temporality’ in its literal sense to spaces and uses but rather use it to refer to such special qualities of the temporary rather than the actual duration of use. (13)

Temporality can be provided by the space, use or both of them or even by the users. It leads to spontaneity and the flexibility in the daily routines of the city. To see a sudden change on your way to work or to home makes you think about different options for the use of the place. For instance, a portable stage appears in one of the squares that you see everyday on your way. Normally, you do not spend time there because it is not attractive enough to use it. Suddenly you want to stay there and listen to the music. The next day you see that the stage is not there anymore but you already have the memory of the place in your mind. You know that the square can be used. It can establish a link between the places in the city. Keeping the same use and changing the place can connect different public places. The portable stage you saw the other day at the square close to your home can appear the next day at the square, which is next to your work. Then you link the both squares in your mind even if the stage is not there anymore.

It may give the possibility to use the place by variety of users. Keeping the same use and the place but changing the users can also be considered as temporality. As the cities have long lives, these temporal actions can be considered as informal attitudes in the urban context. However, this does not mean that they cannot be last more. Life of interim uses, users or spaces can be extended as well.


The following items are the selected ones, which can be appropriated for Santa Coloma.

1- Free Flow: The use continues indefinitely by moving to new locations as the opportunity arises. The example of Club WMF in Berlin which was opened in 1991 as an electro house club had been changing its location before it was closed in 2010. Over the past twenty years it changed its location ten times in 3.5 kilometer radius.

2- Consolidation: Former temporary use becomes established and turns into long-term use.

3- Impulse: In-between use can generate decisive impulses for the programmatic profiling of its location: it establishes a new activity profile that is carried on in a new form even after it ends.

4- Pioneer: Hitherto unused territory is at first temporarily appropriated by the simplest means and used in a transient manner. With the success of the temporary use, the activities continue indefinitely and take on increasingly permanent forms. (14)

The following example of Arena Berlin is suitable for all the articles in 2, 3 and 4. Arena Berlin: In 1990’s Municipal Transport Service in Berlin was shut down. The place was used as a depot for buses. Later the neighbouring administration building was used as a living and working space for the artists, actors and students. Later an entrepreneur Falk Walter with his colleagues rented only few hundreds meters of the place for different kinds of cultural activities for a short term. Over 46 days, almost 150 musical and theatrical performances took place. It was financially a disaster for the organization but later in 1997 the users’ status and prospect changed. Manager of the Arena, Kulturarena Event Corporation, which has more financial freedom, has collaborated with Falk Walter. In this case long-term lease helped the area to be surer for the next step. After this, Arena started to be central place for cultural activities with its multiprogramming.

---

One of the biggest influences on many architects, Cedric Price was interested in the theme of temporality. His project called, Magnet, proposes ten short life structures for the different part of London City. The Magnets are, stairways, arcade, pier and promenade. The aim is to improve the use of the public space or create new ones. Also to provide accessibility and make use of the existing spaces. For example one of the magnets stands in Shaftesbury Avenue, which is a commercial and entertainment roadway. The aim is to provide 24-hour variable safe street or they can be also meeting locations. Another magnet is an arch. It stands in Thurrock Lakeside. It is a cleared partly-flooded chalk pits and now is a new commercial development. The aim of the magnet is to provide convenience, access and observation. Even though some of the proposals are very utopic, Cedric Price has made his point by putting simple structure elements instead of big buildings to improve the use of the space.

Kester Rattenbury mentions about Lord McAlpine’s words about Cedric Price and his works. “Mc Alpine is expressing a more general weakness of our architectural culture: that our focus on the ‘building as object’, tends to block out view of the facilities and restrictions that it puts into place. The permanence of our buildings tends to full us into accepting limitations such as institutionalisation, privatisation of space and the continued provision of established amenities, instead of exploring the possibilities of change, growth, adaptability and new facilities which Price sees as an architect’s obligation. We still try to see buildings as a cure for social problems, a role for which, Price says, they are singularly ill-adapted; too slow, too solid, too late.” (15)

So here an essential subject comes to the mind. In general we are used to seeing objects as shapes or forms. And if temporality is not focused on the form of the building then the form of the structures become important. The approach of the object will be explained later in the second part, temporal interventions.

---

Fig. 9: Magnet, Cedric Price, 1996. Arch Magnet for the Thurrock Lakeside. A public arch for observing and access.

Fig. 10: Magnet, Cedric Price, 1996. Illustrating 10 different magnets that he designed.
1.2.2 Participation in Urban Action

After talking about the concept of democracy, it is possible to argue that one of the most important subjects of democracy in the society is participation. Each individual has the right to express his/her idea of the space, in this way, equal conditions can be provided. From the 20s until 50s with the industrialization effects, urbanization was very dense. With this density, a very important subject of the city was forgotten, which is the citizens. After the 2nd World War, concepts such as democracy and freedom have gained more importance and citizens rights became a crucial topic. After this period new ideas for urban planning have appeared. The ideas included the citizens in the planning period. With Team X (especially Aldo Van Eyck, Giancarlo De Carlo), Lefebvre, Jane Jacobs and many other thinkers, architects, planners, artists started to talk about this topic.

In 1978, ILAUD was held in Urbino, directed by Giancarlo De Carlo. The theme was about participation and re-use. Jaume Carne from Escuela Tecnica Superior de Arquitectura de Barcelona, in his writings about “Growing transformation of Barcelona as a collective experience on participation” (16) says: “The city, that is a man-made, a product, a constructed form which has been built over time, has within it, enough resources to re-organize itself. That is, the town is able, by itself, to change its own urban structure. I hope to prove in this discourse how, with small mutations or variations, over time the city can answer the needs of totally diverse social groups.” He also explains in the same article that the citizens are the receivers and the inheritors of the city. They should understand the history of the urban culture and pass it to the next generations. He proposes two strategies for the new interventions in the built urban context. One is to study the mechanisms of formation of the city (morphology and typology) and the other one is to study of the social forces, which have constructed the city over time.

---

In this case, the first strategy that Jaume Carne proposes can be considered as a formal way to investigate about the city. Second proposal on the other hand, is about social context.

The demographical studies show that Santa Coloma's population is generally developed through migrations. That is a very important subject for both strategies because; it has affected both the formal growth and the social change in the region. Dolores Hayden mentions in The Power of Place: Urban Landscapes as Public History, about Lefebvre's citation: “space is permeated with social relations; it is not only supported by social relations but it is also producing and produced by social relations.” (17)

Considering the different backgrounds of citizens in Santa Coloma, participation not only in the place but also during the design process becomes important. On the other hand, Santa Coloma contains typical characteristics of the industrial suburb. Therefore, there are different typologies of buildings. Residential, industrial, educational and commercial buildings are in the same context. Most of the percentage of the buildings is residential. As it was mentioned before, because of this complex situation in Santa Coloma, there are many leftover spaces, which have important potential for the community. Depending on the variety of formation and the social context of the city, common areas become essential places for the community.

The process of participation has always been conflicted as it is not an easy process to achieve the results. It can be provided not only by the government but also volunteer artists, architects, planners etc…

The example of atelier d’architecture autogeree/ studio of self-managed architecture (aaa), which will be explained later in the second part, is trying to use leftover spaces and turn them into more vivid places by planning with the citizens. By doing so, they try to find out the best answer for the necessity of the specific place. Later they spread the idea to the other parts of the city. Thus the informal ideas later become formal. As it is dealing with leftover spaces, this case requires a sudden and impulsive action, which tries to fulfil the emptiness in the city.

---

A revolutionary reform in urban planning can not be initiated solely by centralized structures and governmental bodies. It should include these ‘microscopic attempts’ at the level of collective and individual desires of clients and users in micro-social units: neighborhood associations, informal teams, squats and other self-managed organizations, experimental institutions, alternative spaces etc… (18)

Arriving by metro or walking across bridges or along the cars it can be immediately realized that the atmosphere is much more different in Santa Coloma than in Barcelona. You see many neighbourhood residents, which are emigrated from different countries, but you also realize that they have their own routines. In other words, Santa Coloma is more local in comparison to Barcelona. It is possible to say the suburb has the variety not only by its social context but also by physical context. As it is mentioned before, the physical structure of Barcelona is different than that of Santa Coloma. The suburb does not follow a certain formalization of buildings or infrastructure. Therefore centralization does not follow a certain rule. It is a mixture of different typologies and morphologies. It does not have many attractions for tourism but it is a calm suburb where most of the buildings are residential.

‘Where is the centre of Santa Coloma?’ There is no exact answer to this question. Santa Coloma has a polycentric planning. The answer might one of these places: ‘Riverside, Can Zam area, the City Hall or Fondo’. Each part has distinct characteristics. Therefore it should be logical to find different urban actions for different centres of Santa Coloma.

If it has more than one centre and they are not connected to each other what should be the strategy or strategies to connect them? Even though it is logical to find different and suitable actions in each place there can be a link between them. This link can be constituted by a material or by a form. A simple and well-known example is urban furniture in Barcelona. People can understand they are in Barcelona almost in every part because of the characteristics in materials or shapes. Pavements, benches, streetlights can connect different public or open spaces in Barcelona.

Non-centralized, non-specialized type of planning is a type of planning which gives direct responsibility for the place where people live. Dealing with leftover spaces in the city is a good exercise for this type of planning. The leftovers are spaces of relative freedom where rules and codes could still be redefined… They define ‘public space’ as heterogeneous, fragile, indefinite, fragmented and multiple. (19)

As Doina Petrescu defines the non-centralized planning above, the link between informal attitudes can be noticed. This type of planning is flexible, spontaneous and it does not have certain rules. Aforementioned attitudes (temporality and participation) and non-centralized planning are open to new suggestions. That is why they are suitable for different parts of Santa Coloma, which have different characteristics than each other.

The second part will try to find some urban actions in three different parts of the neighbourhood. When trying to find strategies with the informal attitude, the context of the place will be followed. The aim is to make places more lively and attractive for the citizens by keeping the idea of non-centralized planning in mind.

---

PART II

Urban Strategies and Actions in Santa Coloma
Fig. 15: Diagram for the chosen sites for the Urban Strategies and Actions. Illustrating by the plan and the photos.
Urban Strategies and Actions in Santa Coloma

In this part I am going to talk about three different actions that I have chosen for three different parts of Santa Coloma. The gradation depends on the importance of the place for the neighborhood.

First action is temporary interventions in Besos Riverside. Besos River is a limit for the suburb of Santa Coloma. Cities are doomed to be defined by geographical or artificial limits such as highways, rivers, mountains etc. Though it is important to define the limits not as an inhibitor for the suburb but on the contrary as a stimulant. Here it will be explained which temporal urban insertions can help the riverside to have a better connection with Santa Coloma and how the river can define it in a better way.

Second action will be about urban agriculture concept, which has a significant meaning at the background of Santa Coloma. Chosen site is the biggest park of the area. The park is considered as one of the centers of the Santa Coloma. It is located at the riverside and not well connected to the city and to the river. The area is surrounded by small and medium sized residential building. Several houses close to Can Zam Park still have their own fields to cultivate. The aim is to provide a better connection between the city and the park by small changes and to help preserve an important tradition. Also it will be explained in the project of my collaborator, Raul Jimenez in Can Zam area.

Finally the third action is small-scale interventions in the leftover spaces in Fondo. These interventions can be temporary or permanent. The aim is to provide participation in the place and through the design process of the place. Leftover spaces are big potentials for the inhabitants, designers and architects. They can easily turn into catalyst for the city. They are open to different proposals.

As Bernard Tschumi says in his book *Event Cities 3_ Concept vs. Context vs. Content*: A work of architecture is always in situ, or ‘in situation’, located on a site and within a setting. The context maybe historical, geographical, cultural, political, or economic. It is never solely a matter of its visual dimension, or what in the 1980s and 1990s was termed ‘contextualism’ with an implied aesthetic conservatism.(01)

Common point of all these actions that I have mentioned above is that they all act in the place and for the place and they are all trying to overcome the deficiencies of the place.

---

2.1. Temporary Interventions_ Besos Riverside

The concept of temporary spaces and temporary use leads to mobility and multiplicity, which can also be categorized under the title of flexibility. The mobile furniture modules that act as urban catalyst in the area generate temporary agencies and form progressive networks of actors. We can speak about a sustainability of process rather than objects or places… The role of these temporary agencies is to keep the use of space and process of decision open… (02)

As Eduard Bru mentioned in his book Coming From The South: borders not only can be determined in the tension between natural/artificial, built/empty, city/territory. In the current patchwork city is often discovered may also borders between different modes of occupation or activity or formalization. (03)

In this case, Besos River is a border for Santa Coloma. It is a limit between the city and the territory, natural and artificial, built and empty. Also it is a limit between different modes of activity and formalization. I believe with interventions, which are considered suitable for the riverside, Besos River can turn into a part of the city, more than its actual situation. I have chosen the temporal interventions for the riverside because the river has the reputation of its flows. Therefore permanent structures are avoided.

Besos River has been recovered after the contamination and has been changed into a green area. Citizens of Santa Coloma use the riverside as a sport area or for outdoor activities. For some reasons such as float of the river, fluvial park is divided into two levels with very high walls. Lower level is used for picnic, sports or other outdoor activities. Upper level is used for walking, cycling or sitting at the benches. It has more potential than that. The wall, which is the separator, as it cannot be removed because of the protection from flows, can be used for other activities such as climbing or vertical gardens.

I always believed in the power of art to support the engagement of community and the city. When I first saw the walls of Besos River, it made me think that the place can be perfect for temporary exhibitions. Modular structures can be applied to walls to be able to exhibit the art works on the walls. Foundations like MACBA or CCCB can support these exhibitions, it may give them a chance to use outer space for the exhibitions. On the other hand, it can encourage other local or international artists to have an exhibition by Besos River.

Weather in Barcelona is generally warm in the spring and summer period. Therefore the riverside is a good place for spending time in the summer. In Paris since 2002 every summer an urban experience has been taking place at the riverside. Zoë Ryan in her article ‘Temp Work’ (04) indicates that every summer in July and August a two-mile long ‘sea-side’ is installed in the George Pompidou expressway that runs along the river Seine. Expressway along the Seine has been closed to traffic for a few weeks in July and August so that residents can enjoy the river free of cars.

Mayor Bertrand Delanoë hired “scenographer” Jean Christophe Choblet to rethink the nature of this road and create a provisional parkway that could be assembled on site and can be dismantled at the end of summer. Zoé Ryan reports that at a cost of approximately 1 million dollars, 17 city agencies installed an almost 350 foot long sand beach with 80 imported palm trees, 150 parasols and 300 blue canvas deck chairs. They added grass lawns, water sprinklers, boules pitches, a platform for dancing and other areas for concerts. Additional features of the project were a rock climbing wall, a river fishing club, a play area for children, a marine-knot-tying clinic and a skate and roller rental outlet and two walls for graffiti artists to tag. Open 24 hours a day free of charge, the beach attracted over three million visitors. Chablet explains that his goal was to, “produce a public space that had a mix of social uses for every sector of the population of Paris and beyond.” Calling his project ‘urban scenography’ Choblet works to integrate visitors into the scene. He contributes to the cinematic perception of these stage-like settings by considering every detail from the sound of the landscape, the quality of materials employed to the humidity levels. His aim is to encourage viewer participation and remove us from our everyday environment. In this way he illustrates the possibilities for multiple experiences that are inherit in public space. As in the example of ‘Paris Plage’, temporary beaches can be inserted in the park fluvial. Moreover this temporary work can be inserted with a lower budget. In Paris, this artificial beach needs to be done with more materials especially with a material like sand to give the sense of the beach because it is located in the urban tissue. But in Santa Coloma, Besos River is not located in an urban constructed side of the Santa Coloma. It already has grass that can replace the sand. Floating bars can also be a good solution to be able to make the place more lively and used during the nighttime. These afore-mentioned interventions can be considered as modular structures that can be implied in different part of the river so that the potential of whole riverside will be used.
Fig. 21 Diagram. Illustrating that temporary interventions can be applied to different parts of the river. This helps to create a network along the riverside.

Fig. 22 Section of the Besos River with temporal interventions.

Fig. 23 Section of the Besos River. In case of low flow temporary interventions can be removed.

Fig. 24 Plan of the Besos River. Between Pont de Santa Coloma and Monterrey.
Public use in Besos Riverside:

(Fig. 25) Public use in Besos Riverside in winter.
(Fig. 26) Public use in Besos Riverside in spring.
(Fig. 27) Public use in Besos Riverside in winter.
(Fig. 28) Public use in Besos Riverside in summer.

Proposal:

(Fig. 29) Plan, interventions of temporary modules in Besos River.
Fig. 30  Collage: Intervention of floating bars and temporary beaches in Besos River.

(Fig. 31)

Fig. 31  Collage: Intervention of floating bars and temporary beaches in Besos River. Walls are used as exhibition places and vertical gardens.
Temporal structures: Form and Material

_Serpentine Pavilion:

Serpentine Gallery is established in 1970. It uses an old tea pavilion, which was constructed in 1934. It contains two parts connected to each other with a bridge over the Serpentine Lake. It is a contemporary art gallery that hosted very important names for the contemporary art. Since 2000, every year renown architects from all over the world design a temporary pavilion for the gallery. Each year they host special program for the public.

Since 2000, many important architects like Peter Zumthor, Oscar Niemeyer, Rem Koolhaas, Sanaa, Herzog De Meuron etc... has designed a temporary pavilion. As a case Serpentine Gallery is a good example for the temporality. The connection they build with the environment shows us that temporary elements can also have a bound with the space and they turn it into a place. It doesn’t have to be permanent structures. With minimum elements you can also have the flexibility. Material is also an important element for the pavilion. Light and quick structures can help to the temporality.

I think there are two approaches in general at the temporary structures. One is to connect to surrounding by being a part of it with its transparency and disappearing form. The second one is to be part of it by using its form and showing its presence. Each year a different form and different material is used for pavilion and each time perception of the place changes. I think, this shows us that the form and material are important elements for temporary structures. Examples by Fujimoto, SANAA and Herzog De Meuron create different emotions for the visitors and change the way that how they receive the components of the place.

Fujimoto in his interview with Dezeen says (05): “I was impressed by the beautiful surroundings of Kensington Garden, the beautiful green, so I tried to create something that was melting into the green.” The pavilion is made of grids with white poles and circles of transparent polycarbonate to shelter from rain. As it can be seen easily, transparency is important because what he was trying to do is to be inside the nature with minimum artificiality. I believe we should pay attention to the form that also tries to eliminate the power of the solid form. As Fujimoto says it melts in the nature and do not dominate the place with its solid existence. We can see the same approach in the pavilion of Sanaa. A column system with the aluminum structure on the top is trying to be a part of the nature. Aluminum structure reflects the trees, ground and the sky. With its curves it stands beside the trees. Structure connects different parts and gives a tour in the park. On the other hand, pavilion of Herzog De Meuron is focused on the history of Serpentine Pavilions. They use the sunken inside the gardens as a place. Instead of connecting the nature with transparency it chooses to be more focused on itself. There are representative foundations of previous eleven pavilions, which are made of cork. It is covered by a solid circular form. Roof is covered of water but it can be drained and turned into a dance place or a viewing platform. As it can be seen at all the pavilions there are flexibility of the use but it has a certain form.

---

Fig. 32  A, B, C: Serpentine Pavillion, 2012, Herzog de Meuron.

Fig. 33  A, B: Serpentine Pavillion, 2009, SANAA.

Fig. 34  A, B: Serpentine Pavillion, 2013, Sou Fujimoto.
MoMA P.S.1/ Young Architects Program

MoMA PS1 was founded in 1971 by Alanna Heiss as the Institute for Art and Urban Resources Inc., an organization devoted to organizing exhibitions in underutilized and abandoned spaces across New York City. In 2000, P.S.1 Contemporary Art Center became an affiliate of The Museum of Modern Art to extend the reach of both institutions, and combine MoMA PS1’s contemporary mission with MoMA’s strength as one of the greatest collecting museums of modern art. (06)

MoMA P.S.1 organizes international and national events such as Young Architects Program, which is an annual competition that invites young architects to make a proposal for the courtyard of MoMA PS1. It has been going on since 1998. The winner project is built and becomes an architectural object for the event of MoMA PS1’s summer ‘Warm Up’ music series. Since 2010 Young Architects Program is also being held internationally. So far there has been four competitions in Santiago, Chile; Istanbul, Turkey; Rome, Italy and New York, USA.

They are challenging each year’s winners to develop creative designs for a temporary, outdoor installation at MoMA PS1 that provides shade, seating, and water. The architects must also work within guidelines that address environmental issues, including sustainability and recycling.

Winner projects also shows that as it is mentioned before in the part of Serpentine Pavilion, form and materials holds an important part of the concept and design process. In the example of winner of the 2013 Young Architects Program International, (AMBIENT 30 60 by UMWELT architects, in Santiago, Chile) there are two main goals. The shape is constructed in a predetermined area of 26 x 17 meters. There are 30 frames that each one differs from the other with its climate or events. One of the goals is to generate the environmental conditioning by humidity, water or vegetation on the other hand, it will host several different events, installations, and art works in it. 22 of the cubes are hosting events and other artist’s works and 8 of them contains three forests, a stage, a large table, and three spaces that cool the air with water sprays. Depending on the limited budget and construction time material chose was important for the architects. The design team explains: The construction of the main elements of the project (steel structures, wood flooring, edge beam, etc.) was done under controlled conditions in a factory and then transported by truck to the site. The steel structure was set on the site by means of staked point elements. Subsequently, the other elements around the cubes were mounted: edge beam, nylon fishing grid, ceiling mesh, wooden and recycled rubber floors, and perimeter curtain. Given the limited budget, all materials are reused and/ or reusable and do not necessarily originate in the construction sector. (07)

The form reminds me the form of Rolex Learning Centre by SANAA. It is important to see that the elements and scale affects the concept of the project. We can see the same approach in the permanent structure of Rolex Learning Centre. It is divided with voids into several spaces for different uses. Instead of 445 square meters, Rolex Learning Centre is spreaded over one single fluid space of 20,000 sq. meters. The communication to its surrounding has also the same approach. Transparency is a dominant character. Although because of the scale Rolex Learning Centre is showing its presence with its formal shape it is trying to connect with the environment. For the installation of Ambient it is easier to connect to its surroundings because of its small scale. With its transparent and slender construction it successes to be a part of the park.
Fig. 37  Ambient 30 60,2013, UMWELT. View from the inside.

Fig. 38  Ambient 30 60,2013, UMWELT. View from the outside.
BA_LIK by Vallo Sadovsky Architects

BA_LIK is a pavilion designed by Vallo Sadovsky Architects. It is one of the projects for the neglected spaces in Bratislava. Young architects are designing different projects and hoping to improve the quality of the space by small changes. The main characteristics of the space are flexibility and mobility. It contains five pieces, which can be connected, and they are mounted on wheels. During the summer time they can be used as small concert or theatre elements. In time when there is no particular event taking place, the pavilion becomes a modern city furniture, giving young contemporary identity to a square otherwise catering tourists with pseudo-historic “little big city”. (08)

Even though I think giving an identity to the place is a strong comment I do agree that with its material and form, it adds new characters to the squares. Again the form becomes quiet important. Even if it can be movable and do not belong to one specific place, anywhere it goes it carries its characteristics with itself. In this way, example of temporary structure BA_LIK is different than Serpentine Pavilion. Because Pavilions are designed for the place, they consider the components of the place. On the other side, BA_LIK is trying to use its own components to imply in different places. It is a research for Vallo Sadovsky to investigate how people participate and change the urban place with small architectural elements. As they mention sometimes home-less people sleep in, young people have little parties and street artists show their talents with spray graphics.

Economical crises have prompted new ideas for planning the city. Sustainability is one of the most popular concepts for architecture as well as city planning. Even though it is a far-going subject here it will be explained how urban farming can help the city to be more sustainable. I believe saying a word in the capital world by local values and self-production is a very essential subject.

In France, such community gardens started in the late 1990s and their specific status has only recently been recognized in law. Paradoxically, this happened in parallel with the decision by the City of Paris to fence off the last open spaces, small as they are. Collective gardens have become a means of preserving free public space in the post-capitalist city.(09)

In Santa Coloma there is not a big problem about lack of free public space but there is the problem of lack of use of the public space. So microscopic attempts like community gardens, which also lead to direct participation based on principles of self-management and self-production can help to the local economy. Besides, agriculture is not a new concept for Santa Coloma. Before industrialization, land was used for agriculture. Also the people who have immigrated from the south of Spain were farmers before. There are still citizens who use their land for agriculture. Community gardens (term mostly used in United States, Canada, Australia, New Zealand) especially help to improvement of neighbourhood, it creates the sense of community. The example of Detroit, which will be mentioned later, is also an example of how community garden makes the sense of community. They are different than normal gardens because they encourage the people to plant vegetables or fruits. Also it can vary from large farms to small street plots for vegetables.

---

Normally they are organized by government or non-profit associations. Land for a community garden can be publicly or privately held. One strong tradition in American community gardening in urban areas is cleaning up abandoned vacant lots and turning them into productive gardens.\(^{(10)}\)

In United States plot size is generally smaller than in Europe but there is no regulation for the plot size. 6x6m, 3x3m or 3x4.5m are generally used in United States as a plot size.

The term Urban Gardens is most commonly used in Europe. Almost every country pays attention to this concept. In Barcelona there are also 20 urban gardens. These urban gardens are situated in the city centre and at the outskirts of the city. Urban gardens can be private and also collective. This means a plot can be cultivated by individual or collectively. Although there are some difficulties in collective cultivating it is an effective way to have relationship in the community.

There is a new formation called ‘horting’ in Vallés Oriental. Horting gives the opportunity to rent a vegetable garden in Granollers. Fem Horting, which is the name of the company divided 4000 square meters into 100 plots. There are different payment options to rent the vegetable garden. Can be rented monthly, three month or annually. In the news article Jaume Catafal (11), who is working in the garden, says in the beginning there were 48 plots but now there are 100. It is trying to be a new concept to spend leisure time with the family.

In Santa Coloma, there are also urban gardens, which are for private use. In Trinitat Park there is an urban garden. It contains 61 plots, each of them are 24 square meters. By the government or non-profit organizations this process can be more centralized. I believe the biggest park of Santa Coloma which is the Can Zam park is a good location for the urban gardening.

The idea of urban agriculture helps to have local food and use local resources. It is adapted to the urban ecosystem. According to the RUAF Foundation, urban farming is different from rural agriculture because “it is integrated into the urban economic and ecological system: urban agriculture is embedded in -and interacting with- the urban ecosystem. Such linkages include the use of urban residents as laborers, use of typical urban resources (like organic waste as, competing for land with other urban functions, being influenced by urban policies and plans, etc”. \(^{(12)}\)

---


Fig. 41 Diagram: Existing agricultural lands and suggested urban farms in Santa Coloma.
Raul Jimenez is designing a sport institute in Can Zam Park. He claims that there is many sport areas spread in Santa Coloma and he wants to make a sport hub for the people. Also it contains functions to be able to use the park more actively. He proposes to make little changes in the Viktor Hugo axis, which is the main axis in Can Zam Park and propose different activities to connect the axis to the park in a better way. The main idea is using the potential of the park and to help it become a centre for Santa Coloma. The tools are to improve the connection and infrastructure of the area and propose new facilities for the park. For example, by changing the topography he proposes a space for skating or climbing. Even though there are different zones for different functions each zone melt into other. Which I believe is a very important subject of today’s cities to have multifunctionality in the place. He explains the strategy in Can Zam in two parts. At the first part he is showing demolition of the elements that break the continuity in the park such as fences of the new metro line or the fence of Puig Castellar School; modifications of existing roads because they are separating the park and finally he explains the phases of the park. The second part is about the construction of new elements. For example adding new urban gardens, trees, and new buildings. (buildings that are planned to be built are already described in the special plan for Can Zam Park by the municipality.)

The part this research is mostly interested in Raul’s project is that, he is planning the park in a way that providing agricultural lands for the citizens. There are many urban farms close to Can Zam Park so it is also an opportunity for the citizens and instate. For example he is planning to use local food in the restaurant he is designing. Therefore, the park becomes a centre not only for sports but also for the agriculture movement.

In Can Zam area planning, there is a new pedestrian way crossing the park. Which will connect the park with Cacaolat factory and to the upper Can Zam area. Raul is planning to make gardens in-between the existing road and the new pedestrian road. So the suggestion is, turning this part also for the urban gardening that can be extended until the upper parts of Can Zam.
Fig. 43  A, B, C: Urban deconstrucció in Can Zam. Modifications in the parks plan of Can Zam. Made by: Raul Jimenez Morales.

Fig. 44  A, B, C: New metropolitan park in Can Zam. Made by: Raul Jimenez Morales.
Fig. 45  New Plan for Can Zam Park Poster made by: Raul Jimenez Morales.

Fig. 46  Image showing the urban garden area in Can Zam Park. By Raul Jimenez Morales.
In the example of Detroit City we can see clearly that urban agriculture helps to improve the society and also the physical environment. Detroit is an example of post-fordist city. It has enlarged by the industrial buildings especially for automobiles. Migration from south USA has a big affect in the demography. Many black people came to live in the city and after the time of Fordism it became an abandoned city. All the huge buildings were left and crime rate was very high in 90s. But recently Detroit has begun to change again. One of the most efficient ways was an urban farming, people plant their own food to help the economy and this prompted young people from New York to start to live in Detroit and join to the urban farm movement. Big amount of abandoned building has started a new movement also. Young local people are learning how to construct and recycling abandoned buildings. There are many more urban projects also for private investors. Also both local and international artists are coming to Detroit because they feel freer here. As I mentioned before it is a long- term process of making the city alive through participation. (for more information: (13))

Fig. 47  Detroit is everywhere: Post-Urban Landscape. Detroit plan and vacancy through years. Clearly can be seen the effect of post industrialization.

Fig. 48  Urban farming in Detroit.

Fig. 49  Leftover Spaces in Fondo, Santa Coloma, 2014. Google Earth.
2.3. Small Scale Interventions_ Leftover Spaces_ (Fondo)

A suburb is a residential area or a mixed-use area, either existing as part of a city or urban area. Some suburbs have a degree of administrative autonomy, and most have lower population densities than inner city neighborhoods. Suburbs first emerged on a large scale in the 19th and 20th centuries as a result of improved rail and road transport, which led to an increase in commuting. (14)

It is a fact that, suburbs have been affected from the industrialization, rapidly growing places has changed into problematic places and after the growth of the cities industrial buildings have been removed and many vacant buildings and spaces showed up. Also during the growth of the city, the planning with a certain rule was not on the first rank. That is why open or free spaces have occurred in an informal way. In Santa Coloma we can see this kind of spaces, which I believe we can call them leftover spaces. Places that I have chosen are located in the Fondo area. They are very close to metro station and very central. But the problem is they are not used. So the goal is making small interventions in those spaces to be able to make the place livelier. One of the methods which is used for small scale actions is the placemaking which leads to participation in the design process.

Philosopher Henri Lefebvre’s work on urbanism and the creation of space lays another key foundation for the place-making movement today. He argued in 1968 that there is a fundamental “right to the city,” an assertion against the top-down management of space that he felt restricted social interactions and relationships in society. (15)

The new model of placemaking emphasizes flexibility, embraces impermanence, shares information, and draws on unorthodox sources for influence. It empowers everyday users to become makers, to share ideas, and to form alliances. (16)

Eduard Bru in his book Coming From The South states: The free space of the city must respond to two relatively recent concepts: one is freedom - freedom greater than can provide the street or plaza-and the other, the diversification of the supply of uses parks with intensive and various public uses machines to be used in many ways. Today no one can be sure method to make “city”. In essence and in general terms we have tried to design the open space, rather than free space. In terms of use, because it no longer exists free space for contemplation in the city. It always acts: runs, dances or skids. Never looks: it occurs. The new conceived space is a structure of closed laws and open forms. Not intended as a finished work. (17)

In my opinion, the idea of being free in the space coincides with the idea of Cedric Price and Team 10, which were mentioned before. It supports the idea of being more spontaneous in the city centres, which was an important subject in CIAM 8 congress. The following examples are trying to explain the idea of participation and being free in the place.

References:
ECO-box is a project of atelier d’architecture autogeree/ studio of self-managed architecture (aaa). It is an interdisciplinary organization including architects, artists, landscape designers, residents living in the area etc... Their aim is to create a network of self-managed places by encouraging residents to get access to their neighborhood and to appropriate and transform temporary available and underused spaces. (18) They explain the project that they began this process by establishing a temporary garden constructed out of recycled materials. The garden, called ECObox, has been progressively extended into a platform for urban criticism and creativity, which is curated by the aaa members, residents and external collaborators and which catalyses activities at a local and trans-local level.

Today it is important to act in the place. Needs of the place is the first consideration. Acting immediately with small interventions is a good way to revitalize the unused space. Also this leads to participation of the citizens.

This year (2014) in Barcelona’s important public spaces there will be seven installations to represent seven different subjects. I have chosen this project because also in Santa Coloma collaboration of different artists and students from Santa Coloma can make a project and insert the works through the different centers in Santa Coloma.

Citadel is located in Passeig dels Tillers is an installation from Benedetta Tagliabue and Álex Ollé. The theme of the installation is representing the walls of the Barcelona, which was protecting the city of Barcelona from the enemies, but also it was a symbol of the repress for any citizens who want to challenge the power. the Citadel walls was built on 11 September 1714 and demolished in 1869. Álex Ollé also explains that the walls are the elements where people express their feelings against the injustice. When the injustice is unbearable people writes or paint on the walls. The polysemy of the wall is what they are trying to highlight in the installation.

Memory is located in Arch de Triomf and designed by Grafton Architects with the collaboration school of ELISAVA. ‘Memory Box’ contains three main elements: ceiling, wall and floor. The ceiling with printed photographs represents the daily life of Barcelona. It is the memory center. The Walls are the fragments of the house. On one of the walls there are ceramic tiles, which are the models of domestic spaces in Barcelona from the Prehistory to the modern era. The floor is the original topography of the territory. It is a common point for domestic and public place. People gather here to chat. Also the mirrors, which are at the first floor level, reflect the daily life of the present time. During the development of this project, experts in different areas (photography, history, etc.) have participated and collaborated with ELISAVA.
Identity is located in Plaça Nova and designed by URBANUS with the collaboration of La Salle. The installation represents the evolution of Roman arch to Catalan vault. The form of the structure reminds the form of the pavilion from Fujimoto which he designed for Serpentine Pavilion. Even though in this example the material is wood.

Democracy is designed by Peter Cook and Yael Reisner with the collaboration of Straddle 3. It is located in Plaça de la Merce. The work is based on the idea of: Protection of human rights for all citizens. Which is one of the important pillars of the democracy. The awning they have designed has the shape of the logo for human rights. It is a marked place for the celebrations to reminding citizens of their basic rights.
Diversity is designed by Odile Decq with the collaboration of students from Etsab, represent the diversity by faces of Barcelona’s citizens. The t-shirts covered with the faces of citizens are creating a kind of a canopy in the square. They link the past and the present.

Europe is located in Plaça del Mar. Designed by ETH Zurich & Urban Think Thank with the collaboration of ESARQ (UIC). It is an installation to transform the empty public space into a social and educational activator. The installation called Xarranca, that is a game for the children. In the game there are lines with many squares. Also the structure allows different activities in the same framework. Which can be the representation of Europe that includes many different contexts.

Freedom is located in Plaça de Salvador Segui. The installation represents the freedom through the culture of the book. The idea is to use the place as an open free book exchange. It is designed by Anuma Kundoo with the collaboration of students from IAAC.
This square is located in a residential part of Santa Coloma. It is close to Parc de les Muntanyetes. Also it is close to the metro station of Fondo, which is the last stop of Barcelona Metro line 1. The problem of the place is even though there are parks and houses around the square it is not used. Also it is not attractive in visual manners. For example the façades of the houses are not in good condition. There is not enough urban furniture. With a small intervention like using the solid façade as a screen and make movie or concert nights can help to the plaza to be more attractive for the people. The system of the construction is explained in the example of Led Action Façade, Digital for Medilab Prado by Langarito Navarro Architects.
The project belongs to Langarita Navarro Architects. It is located in Medialab Prado, Madrid.

The project is using the unused façade and turns it into an information table, an interactive façade that people can listen music or watch a video. Therefore it activates the public space. *The new façade aims to become a virtual space for exchange and communication with both visitors and locals. It is an infrastructure designed as an active support capable of promoting social responsibility, information transmission, social interaction and play-oriented experiences.*

The led action system is a technology to produce large format digital façades. RGB leds nodes are implemented by means of aluminum cones. 144 square meter façade is covered by 35,000 nodes. When the system is switched off nodes become vibrant surface activated by neutral light. That helps to the façade look more a part wall rather than a typical urban screen.

---

Fondo Square Number 2: Mobile and Temporal Urban Furniture

This square is also close to the first square. It is located in the park. There is a playground, a Ping-Pong table, a small area for skateboarding and green areas. The topography is the highlight of the ‘Parc de les Muntanyetes’. Square number 2 is located at the lower part and it is a firm soil place. There are two cafes in the square. It is a good urban void but in my observations I found out that it is the least used part of the park. People only use the tables of the cafes and the rest is not used. That is why I thought adding some mobile furniture like Aktina, which is explained in the next page, can help to the square to attract more people or as in the example of Slijtplein by Ira Koers, just painting the floor as an football or basketball court can lead to the more activities in the place. Also it is flexible because people can use the empty space as they want. Both projects aims are the freedom in the space.
The AKTINA* project suggests the distribution of small-scale stand-alone power stations in the urban field. These use solar energy to recharge electric bicycles and personal devices, while they can also serve as free wi-fi spots, fostering both the idea of alternative mobility and the vision of a new productive furniture within the urban environment.

The Aeschylus Festival 2012 hosts the AKTINA* project in its open air foyer. At the entrance of the “Former Olive Oil Mill” on the beach of Elefsina, a “green” charging station for electric bicycles and other devices is presented for the first time, using only solar power and adjusting its architectural form in accordance with the wishes and needs of the user. The idea of an autonomous and transformable “Urban Plug” is expected to create a buzz for visitors and spark a wider debate over the potential of renewable energy sources and their spread to the public space of the city. In collaboration with Energize.
Fig. 61  Slijtplein, Ira Koers, 1997-1999, Amsterdam, Netherlands. Asphalt which has been decorated for the occasion with the outlines of basketball and tennis courts and football pitches.
Fondo Square Number 3: Urban Garden as Backyard

The strategy for Can Zam Park can be implemented in many parts of Santa Coloma in different formats. The square number 3 is in the middle of residents. There is one football court and a big square with two levels. There is the same problem of unattractive public space. My opinion was to put urban gardens in this square as in the example of Air Field because it is close to the residents. People can easily take care of their products. Also with temporal urban furniture’s there can be common outdoor activity like a kitchen. People can cook their products and also gather to talk about next events. This can improve the social network of the neighborhood.
Fig. 64  Air Field, SO? architecture. 2013, Istanbul. A structure for urban gardens.

Fig. 65  A, B: The Pyramid of Garguomin by studioBASAR, June 2011, Bucharest. Flexible urban furniture.
CONCLUSION

Today, by analyzing how the city acts, it can be concluded that we need to be more flexible and respond the necessities of the place. Action in the place is the key for urban actions. By small interventions, local attitudes or temporal actions, which are all in the title of urban actions, we can see the potential of cities. We should accept the reality that modern cities are not responding what the 21st century needs. Now everything changes so quickly and the transportation of information is so easy. I believe this situation also effects the formalization of cities and also relationships between forms. In addition, because of the over-consumption and over-production problems worldwide, new necessities for architecture have emerged. Constructing huge buildings or tearing down the existing and building new structures have caused big economic crises. This has shown that it is not a solution to the problems of cities. Therefore this research has followed the idea of understanding the context of the place and searching for appropriate strategies. It is required to detect the potentials of the existing situation. Based on this idea, three different strategies and places have been selected in Santa Coloma.

I believe today architecture needs more human interaction. It needs to establish the relations and infrastructure. Insisting on designing each part of the city is not valid anymore. As a pioneer the city needs to establish the conditions and be more open to the necessities of people. This research project tries to understand how informal attitudes can result in a formal shape and establish a new concept in the place to make it livelier.
BIBLIOGRAPHY

BOOKS:


ARTICLES, JOURNALS, WEB PAGES

Wikipedia.com

Espana edifico el año pasado mas viviendas que la suma de Alemania, Francia y Italia. El País, 4 of February, 2005.


Archdaily.com

Franc Marin-Camp. Cultivar de lloguer als afores de Granollers. Diari Ara. 04.05.2014. pg: 14


VIDEOS:


Mose Ricci, Learning From Detroit, Iaac Lecture Series, 2014 available at: <https://www.youtube.com/watch?v=r8jEQELgcjo&index=3&list=PL7D76FBDFA373C5A>

Alfredo Brillermbourg, Radical Urbanism: A Search For A New Architecture, Iaac Lecture Series,2014. Avaliable at: <https://www.youtube.com/watch?v=rD_zPlRvNoo&list=PL7D76FBDFA373C5A&index=2>

IMAGE INDEX

**Fig. 1 on page 8**: Santa Colom Urban Tissue.

**Fig. 2 on page 8**: Barcelona Urban Tissue. Demonstrating the difference in urban tissue between Santa Coloma and Barcelona. (Barcelona with its grid order represents the formal city and on the other hand Santa Coloma has a random planning.)

**Fig. 3 on page 10**: Saul Steinberg, Galleria Vittorio Emanuele, Milan, 1951. Available at:< http://icancauseaconstellation.tumblr.com/post/72312947460/saul-steinberg-galleria-di-milano-1951>

**Fig. 4 on page 10**: Piazza del Duomo, Milan. Fig.3 and Fig 4 are from J.L. Sert’s introductory essay: ‘Centres of Community Life’, illustrating spontaneity for ‘planned and unplanned meetings’. Available: Non-Plan Essays on Freedom Participation and Change in Modern Architecture and Urbanism, Edited by: Jonathan Hughes& Simon Sadler.

**Fig. 5 on page 11**: Cedric Price, Fun Place, 1961. Image available at: < Cedric Price, Fun Place, 1961. Image available at: <http://www.interactivearchitecture.org/fun-place-cedric-price.html>

**Fig. 6 on page 11**: Cedric Price, Fun Place, 1961. Available at: < http://anguloarquitectos.blogspot.com.es/2012/06/articulo-jugando-la-arquitectura.html> Illustrating steel construction elements that allow to the flexibility of spaces. Spaces change depends on the people wishes.
Fig. 7 on page 16: Arena Berlin: Arena Badeschiff Swimming Pool. 2004. Developed by AMP Arquitectos. In the winter wooden platform is used as a temporary sauna. Urban Catalyst, The power of Temporary use, Philipp Oswalt, Klaus Overmeyer, Philipp Misselwits. Dom Publishers, 2013, Berlin, p: 333

Fig. 8 on page 17: Magnet, Cedric Price, 1996. Collage of Arch at Thurrock Lakeside and Platform at St Giles Circus. An exhibition called ‘Magnet’, arranged by The Architecture Foundation held in London from 18th April to 8th June 1997. Available at: <http://iqbalaalam.wordpress.com/2012/10/29/cedric-price-anticipating-the-unexpected-magnets/>

Fig. 9 on page 18: Magnet, Cedric Price, 1996. Arch Magnet for the Thurrock Lakeside. A public arch for observing and access. Available at: <http://iqbalaalam.wordpress.com/2012/10/29/cedric-price-anticipating-the-unexpected-magnets/>

Fig. 10 on page 18: illustrating 10 different magnets that he designed. Architects’ Journal of 5th September 1996. Available at: <http://iqbalaalam.wordpress.com/2012/10/29/cedric-price-anticipating-the-unexpected-magnets/>

Fig. 11 on page 20: Passage 56, by Atelier d’architecture autogérée. Paris. 2006. Available at: <http://www.spatialagency.net/database/where/organisational%20structures/aaa>

Fig. 12 on page 20: Passage 56, by Atelier d’architecture autogérée. Paris. 2006. Is the transformation of a disused passageway, located in a Parisian neighbourhood noted for its density and cultural diversity, into a productive garden that minimises its ecological footprint through recycling, composting and use of solar panels. By means of a continuous participative process, the project was drawn up and constructed with minimal cost, using recycled materials collected by the residents themselves. Image and explanation is available at: <http://www.spatialagency.net/database/where/organisational%20structures/aaa>

Fig. 13 on page 21: Santa Coloma_ a suburb with more than one center. (Drawings by Elif Karaköse)

Fig. 14 on page 22: Analyses of parks and public spaces in Santa Coloma. Also red dots shows public attractions such as city hall, museum etc… or potential public spaces. (Drawings by Elif Karaköse)

Fig. 15 on page 24: Diagram for the choosen sites for the Urban Strategies and Actions. Illustrating by the plan and the photos. (Diagram made by: Elif Karaköse)

Fig. 16 on page 26: Besos Riverside from the Google Earth. 2014. Limit for the Santa Coloma.

Fig. 17 on page 27: ‘Paris Plage’. Temporary insertions in Paris riverside. Creates temporary artificial beaches each summer along the river Seine in the centre of Paris, since 2007. (wikipedia.com) Image is available at: <http://opencityprojects.com/blog/aesthetics/paris-plage-brings-the-beach-to-the-city/>


Fig. 21 on page 29: Diagram. Illustrating that temporary intervention can be applied to different parts of the river. This helps to create a network along the riverside. Made by Elif Karaköse. 2014.

Fig. 22 on page 29: Section of the Besos River with temporal interventions. Made by Elif Karaköse. 2014.

Fig. 23 on page 29: Secton of Besos River. In case of flow temporary interventions can be removed. Made by Elif Karaköse. 2014.

Fig. 24 on page 29: Plan of the Besos River. (Between Pont de Santa Coloma and Monterey.) Made by Elif Karaköse. 2014.

Fig. 25 on page 30: Public use in Besos Riverside in winter. Photo by Elif Karaköse. 2014.

Fig. 26 on page 30: Public use in Besos Riverside in spring. Photo by Elif Karaköse. 2014.

Fig. 27 on page 30: Public use in Besos Riverside in winter. Photo by Elif Karaköse. 2014.

Fig. 28 on page 30: Public use in Besos Riverside in summer. Photo by Elif Karaköse. 2014.

Fig. 29 on page 30: Plan, interventions of temporary modules in Besos River. Collage made by Elif Karaköse. 2014.

Fig. 30 on page 31: Collage: Intervention of floating bars and temporary beaches in Besos River. Made by Elif Karaköse. 2014.

Fig. 31 on page 31: Collage: Intervention of floating bars and temporary beaches in Besos River. Walls are used as exhibition places and vertical gardens. Made by Elif Karaköse. 2014. The module is designed by the author in collaboration with Adriane Paire. 2010.


Fig. 33 on page 33: A, B: Serpentine Pavillion, 2009, SANAA. Photos available at: <http://www.archdaily.com/28672/the-2009-serpentine-gallery-pavilion-sanaa/>


Fig. 35 on page 35: Rolex Learning Centre, 2010, SANAA. Available at: <http://www.archdaily.com/50235/rolex-learning-center-sanaa/rlc02/>

Fig. 36 on page 35: Ambient 30 60, 2013, UMWELT. Available: <http://www.archdaily.com/495904/ambient-30-60-yap-constructo-2014-umwelt/> Similarity in the form between a permanent project and a temporary project. (Between fig 35 and fig 36.)

Fig. 37 on page 36: Ambient 30 60, 2013, UMWELT. View from the inside. Available at: <http://www.archdaily.com/495904/ambient-30-60-yap-constructo-2014-umwelt/>
Fig. 38 on page 36: Ambient 30 60,2013, UMWELT. View from the outside. Available at: <http://www.archdaily.com/495904/ambient-30-60-yap-constructo-2014-umwelt/>

Fig. 39 on page 37: BA_LIK by Vallo Sadovsky Architects. Showing different types of uses that can be provided by the modules. Available at: <http://www.archdaily.com/34207/ba_lik-vallo-sadovsky-architects/>

Fig. 40 on page 38: Can Zam, Google Earth, 2014.

Fig. 41 on page 39: Existing agricultural lands and suggested urban farms in Santa Coloma. Diagram made by Elif Karaköse. Photos taken by Elif Karaköse.

Fig. 42 on page 40: New topography and facilities for the park. Image made by: Raul Jimenez Morales.

Fig. 43 on page 41: A: Demolition of buildings and fences. B: Modification of existing roads. C: Phases and sectors of the park. Diagrams made by Raul Jimenez Morales.

Fig. 44 on page 42: A: New opportunities and paths. B: densification of trees. C: Diversification of substrate and understory. Made by Raul Jimenez Morales.

Fig. 45 on page 43: New Plan for Can Zam Park.

Fig. 46 on page 44: Image showing the urban garden area in Can Zam Park. (Fig 45-46 made by Raul Jimenez Morales.)

Fig. 47 on page 44: Detroit is everywhere: Post-Urban Landscape. Detroit plan and vacancy through years. Clearly can be seen the effect of post industrialization. Available at: <http://storefrontnews.org/programming/exhibitions?c=0&p=0&e=299>

Fig. 48 on page 45: Urban farming in Detroit. Available at: <http://www.survivefrance.com/profiles/blogs/panic-in-detroit>

Fig. 49 on page 45: Leftover Spaces in Fondo, Santa Coloma, 2014. Google Earth. Made by Elif Karaköse.

Fig. 50 on page 47: A, B: Eco Box by atelier d'architecture autogeree. Showing transformation of the leftover space into a urban farm place. Available at: <http://www.urbantactics.org/projects/ecobox/ecobox.html>

Fig. 51 on page 48: Different public spaces in Barcelona that the installations are inserted. Available at: <http://tricentenari.bcn.cat/BCNreset/?q=en/node/5#instalaciones>

Fig. 52 on page 49: Installation of Peter Cook, Theme: Democracy. 2014.

Fig. 53 on page 49: Installation of Urbanus, Theme: Identity. 2014. (Fig 52-53 by Elif Karaköse)

Fig. 54 on page 50: Installation of Urban Think Thank by day and by night. Theme: Europe. 2014. Photo by Elif Karaköse.
Fig. 55 on page 51: Plan of Leftover Space Number 1 in Fondo. Made by author.
Fig. 56 on page 51: Collage: Leftover Space (number 1) in Fondo, image illustrates the intervention of digital façade. Made by Elif Karaköse.

Fig. 57 on page 52: A, B: Led Action Façade, Digital Façade for Medialab Prado by Langarita Navarro Arquitectos. 2009. That is considered to implement in the leftover space in Fondo. Available at: <http://www.archdaily.com/43582/led-action-facade-digital-facade-for-medialab-prado-langarita-navarro-arquitectos/>

Fig. 58 on page 53: Plan of leftover space number 2 in Fondo.
Fig. 59 on page 53: Collage: Change of the leftover space in Fondo with mobile urban furniture (Aktina) and Slijtplein. Fig 58-59 Made by Elif Karaköse. 2014.

Fig. 60 on page 54: Aktina by CityIndex. 2012. A: Aktina by night. B: Aktina by day. C: Perspective of the Aktina by City Index. Available at: <http://www.cityindex-lab.com/Aktina.html>


Fig. 62 on page 56: Plan of the left over space number 3 in Fondo. 2014. By Elif Karaköse.
Fig. 63 on page 56: Collage: Change in the leftover space 3 in Fondo. Urban interventions are implemented at the site. By Elif Karaköse.

Fig. 64 on page 57: Air Field, SO? architecture. 2013, Lisbon. A: Structure for urban gardens. B: Section of the structure. Available at: <http://en.soistanbul.com/air-field>

Fig. 65 on page 57: A, B: The Pyramid of Garguromin by studioBASAR, june 2011, Bucharest. Flexible urban furniture. Available at: <http://www.studiobasar.ro/?p=3048&lang=en>

Fig. 66 on page 58: General Plan of Santa Coloma, image illustrates the establishing a link between different parts of the suburb. Collage made by Elif Karaköse. 2014.