

BLURRED BOUNDARIES

*EXPLORING THE NOTION OF LOOSE URBAN
SPACES AS A RECREATIONAL PLACE*

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CHALMERS

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ABSTRACT

People use public spaces to socialize, relax, buy and sell, protest, celebrate and experiment. Sometimes these activities appear along with the intended use, but sometimes urban residents challenge the primary use. Through people's creativity and determination, unexpected activities can occur, which makes the space 'loose'. This looseness gives cities both variety and life. Thus, loose urban spaces relates to social activities based on human intentions rather than social boundaries (Franck and Stevens, 2006).

The aim of this thesis is to explore the notion of loose urban spaces to reinvent the purpose of Gottsundaskolan, in south Uppsala. On October 8th, 2018, the school almost burn down to its foundation due to a constructed fire. The devastation of the fire did not only affect the students and the employees, but also the perception and use of the space.

When discussing spatial experiences, that tend to challenge the original use of a space, Michel Foucault's concept about Heterotopias is used as a consistently theoretical foundation. Heterotopias are described as a collective experience of a place as 'other', a place where differences meet. The first phase of this thesis contributes with knowledge about heterotopias and loose urban spaces. Focusing on references that unites people through imaginary activities and multi-functional structures that emphasizes looseness.

The second phase investigates social structures, in relation to urban elements, in central Gottsunda. This, through an identity breakdown that highlights relevant historical events, a community breakdown that identifies activities that unites the people and an activity breakdown in order to understand where people tend to socialize in public.

The third phase is aiming to tie down this looseness in a design proposal. The proposal is dealing with possibilities of the school as a loose recreational place. To obtain a loose and heterotopic state, the design will aim to blur out fixed boundaries between program, space, movement and form. Since loose activities are driven by existing conditions, the design will explore the remaining conditions of the site, which mainly relates to the landscape.

Keywords: *loose urban space, heterotopia, recreation.*

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1.
INTRODUCTION
POINTS OF DEPARTURE

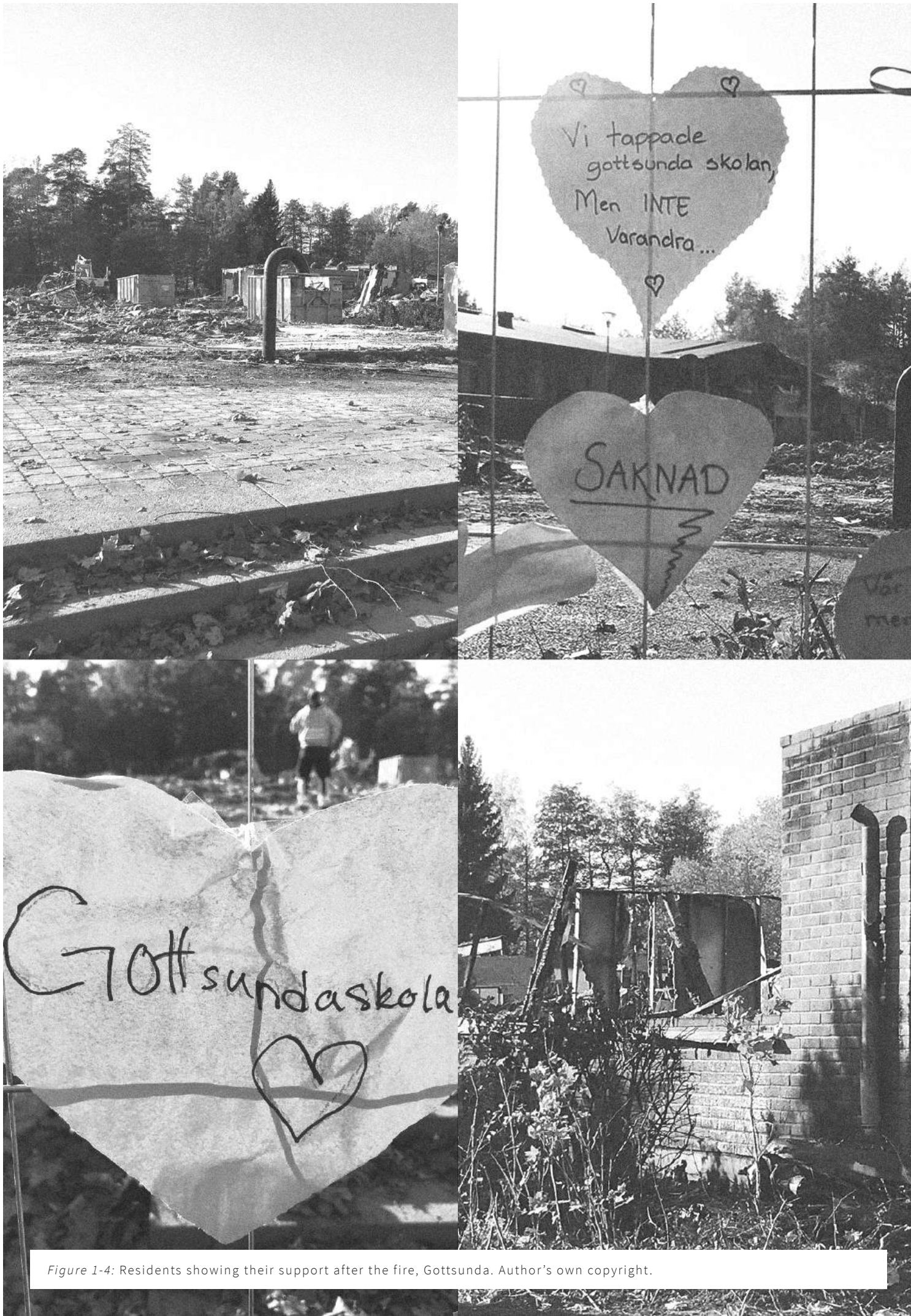


Figure 1-4: Residents showing their support after the fire, Gottsunda. Author's own copyright.

PREFACE

1.1

Between 1960 to 1970 the southern part of Uppsala expanded and the million-program area Gottsunda was built. As with many other million program areas in Sweden, the hopes and visions were high for the newly established community. But, as the residents of Gottsunda expressed themselves - there are always two sides to every story.

During 2017 the police marked Gottsunda as the only exposed area in Uppsala. The police's definition of an exposed area is described as a geographically delimited area characterized by low socio-economic status and criminal impact on the local community. An exposed area also presents a problem that primarily requires police presence and police effort to overcome existing problems. During the same year, the people of Gottsunda expressed their dissatisfaction about how the media portrays Gottsunda as an area colored by crime and burned cars. As a response to this the residents participated in a documentary called "Vi är Gottsunda" in order to tell their story, highlighting the proximity to greenery and cultural diversity that urge art, dance, theatre, music and sport as a place of community (Land, 2017-2018). Due to this, Gottsunda is an important focus for the municipality with the vision to make the area the new heart of Uppsala by improving the sustainable living environment, feeling of safety and participation (Uppsala kommun, 2018).

The site in this thesis connects to this fragmented two-sided story of Gottsunda - a place where differences meet. On October 8th, 2018 the secondary school, Gottsundaskolan, almost burn down to its foundation due to a constructed fire. The day after the fire students, teachers and people from the area gathered outside the remaining parts of the school to show their support by hanging handwritten notes on the fence. It is clear that the school meant a lot to a lot of people, including me personally since this is where I spent most of my time between age eleven to fifteen. The devastation of the fire did not only affect the students and the employees, but also the perception and use of the place.

When discussing this topic of fragmentation, this thesis will not focus on the political and economical aspect. The main focus is instead the meaning of the school as a fragmented place. The aim is to explore possibilities of the remaining parts of the school due to its history and as a piece in a cultural network. The renewal of the school is thereby driven by investigation of loose urban spaces from its surroundings. Thus, places where people use their own imagination to meet their own desire. This, by understanding the network where people by instance tend to pass, stay, stand, converse, observe or play in relation to the physical urban elements. The aim is then to add the school into this sequence of activities - a loose recreational place.

THESIS QUESTION

1.2

HOW CAN LOOSE URBAN SPACES BE CAPTURED TO ENHANCE
THE EXPERIENCE OF A RECREATIONAL PLACE?

"In urban public spaces around the world does people pursue a rich variety of activities not originally intended for those locations. Sometimes these activities occur along with the primary, intended uses... In other places a fixed use no longer exist... In all such cases, through people's activities, does these spaces become loose."

- Karen A. Franck and Quentin Stevens, 2006.

STATEMENT

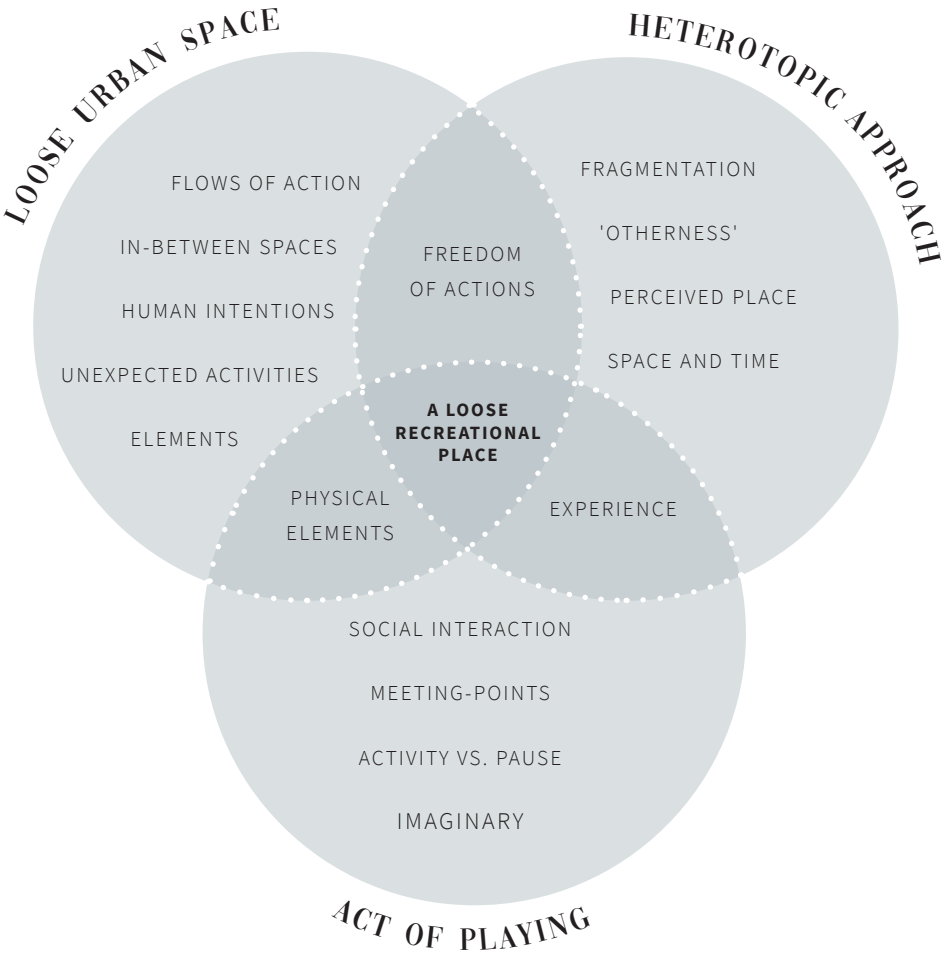
Why are these loose urban spaces important for social activities? Instead of thinking about urban spaces as series of physical units, we can instead view it as a process of in-between spaces that are related instead of separated. Elements usually associated with boundaries are fences, walls and ledges. These features are also examples of looseness since they provoke such activities as climbing, hanging posters onto or bouncing a ball against. A bridge or an overhang can provide as a roof of a temporary home. Stairs and niches encourage people to pause and interact. This urban looseness does therefore relate to social activities based on human intentions rather than social boundaries (Franck and Stevens, 2006).

PURPOSE

A loose recreational place should strive for freedom and pleasure that inspire the visitors to use their own imagination and creativity to engage in activities. The meaning of urban elements is therefore crucial in relation to human actions. So, how can this urban looseness be implemented? There are mainly two crucial parameters. The first one is the physical units and the second one is the space between them. Therefore, will this thesis also investigate the existing network of social activities to be able to both understand and connect to it. This in order to urge a process of looseness.

DISCOURSE

1.3



THEORY FOUNDATION

1.4

This thesis is mainly driven by the structure of loose urban spaces, which is described by Karen A. Franch and Quentin Stevens. The book examines physical spaces and how people use them. Contributors discuss the wide range of recreational, commercial and political activities along the intended use of planned public places.

LOOSE SPACE
BY
KAREN A. FRANCH,
QUENTIN STEVENS

When researching spatial experiences, that are deviating from its original use, is Michel Foucault's theory about Heterotopias used as a consistently theoretical foundation. A heterotopia is described as a collective experience of a place as 'other'. These places have more layers of relationships and meaning than what we directly experience, it is basically a place where differences meet.

HETEROTOPIAS
BY
MICHEL FOUCAULT

This reference emphasizes Aldo Van Eyck's architectural approach to achieving social activities and interaction within empty spaces in the city. By placing structural elements within unused voids does Aldo argue that there should be no hierarchy between the forms. It is instead the people who create the balance and the rhythm of the space and between the elements.

**SEVENTEEN
PLAYGROUNDS**
BY
ANNA VAN LINGEN,
DENISA KOLLAROVA

METHODOLOGY

1.5

COLLECTING

The collecting phase contributes to gaining knowledge about heterotopias and loose urban spaces from theory and design references. To interweave theory and secondary design will personal conclusions of investigated design be extruded. This is to define guidelines for following research.

COLLECTING
OF
THEORY AND
SECONDARY DESIGN

EXPLORING

The exploring phase investigates the social structures of activities, in relation to urban elements, around the site in Gottsunda. The purpose is then to understand this structure and explore how a design can be implemented in this network.

EXPLORING
THROUGH
URBAN STRUCTURES AND
FORM POSSIBILITIES

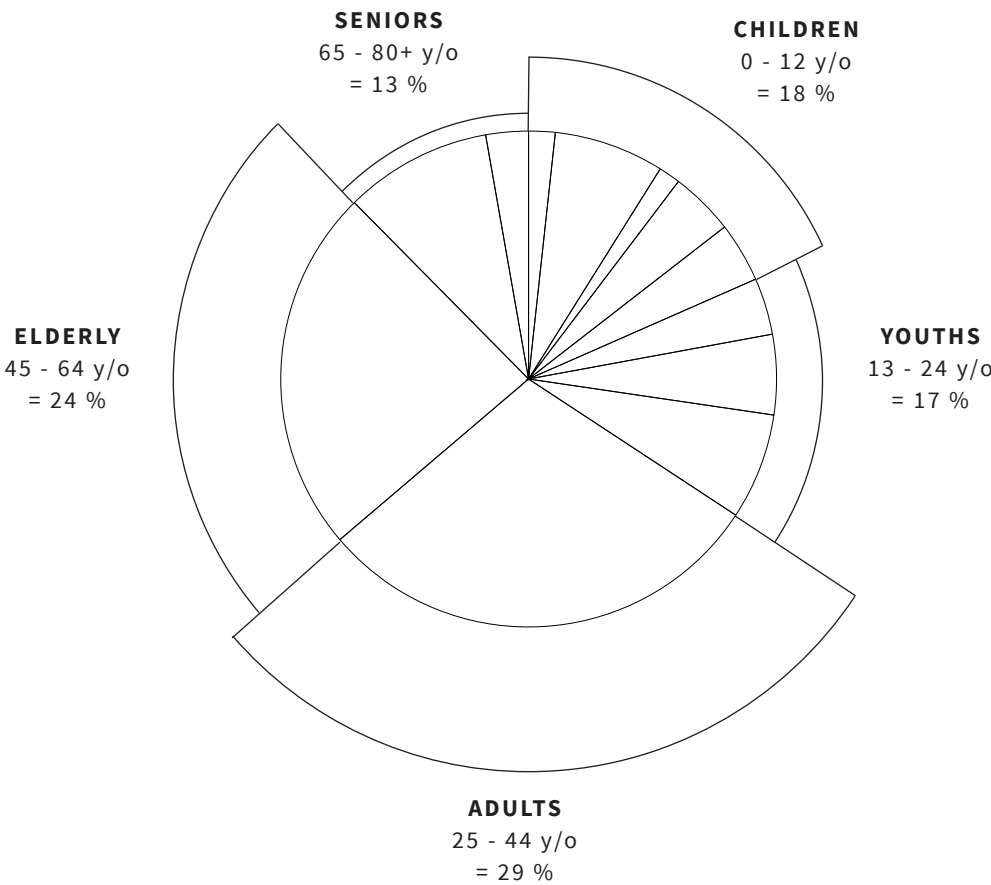
DESIGNING

The design phase is driven by the previous two interweaved research phases. The design proposal is dealing with possibilities of the fragmented perception of the school as a loose recreational place. Exemplifying how looseness can be used in a design.

DESIGNING
FROM
INTERWEAVED RESEARCH
AND FIGURATION

DELIMITATION

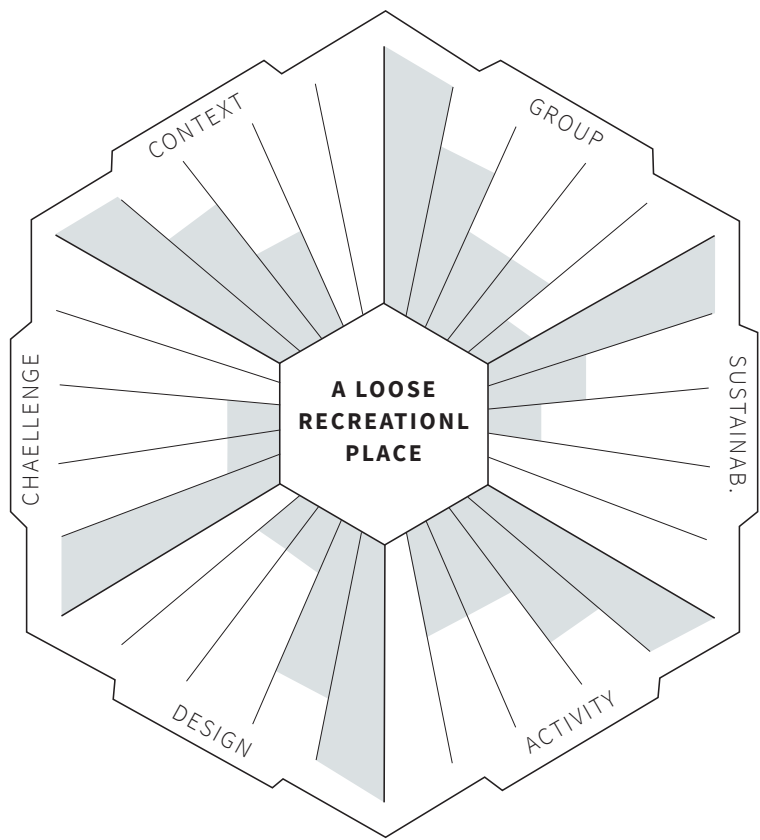
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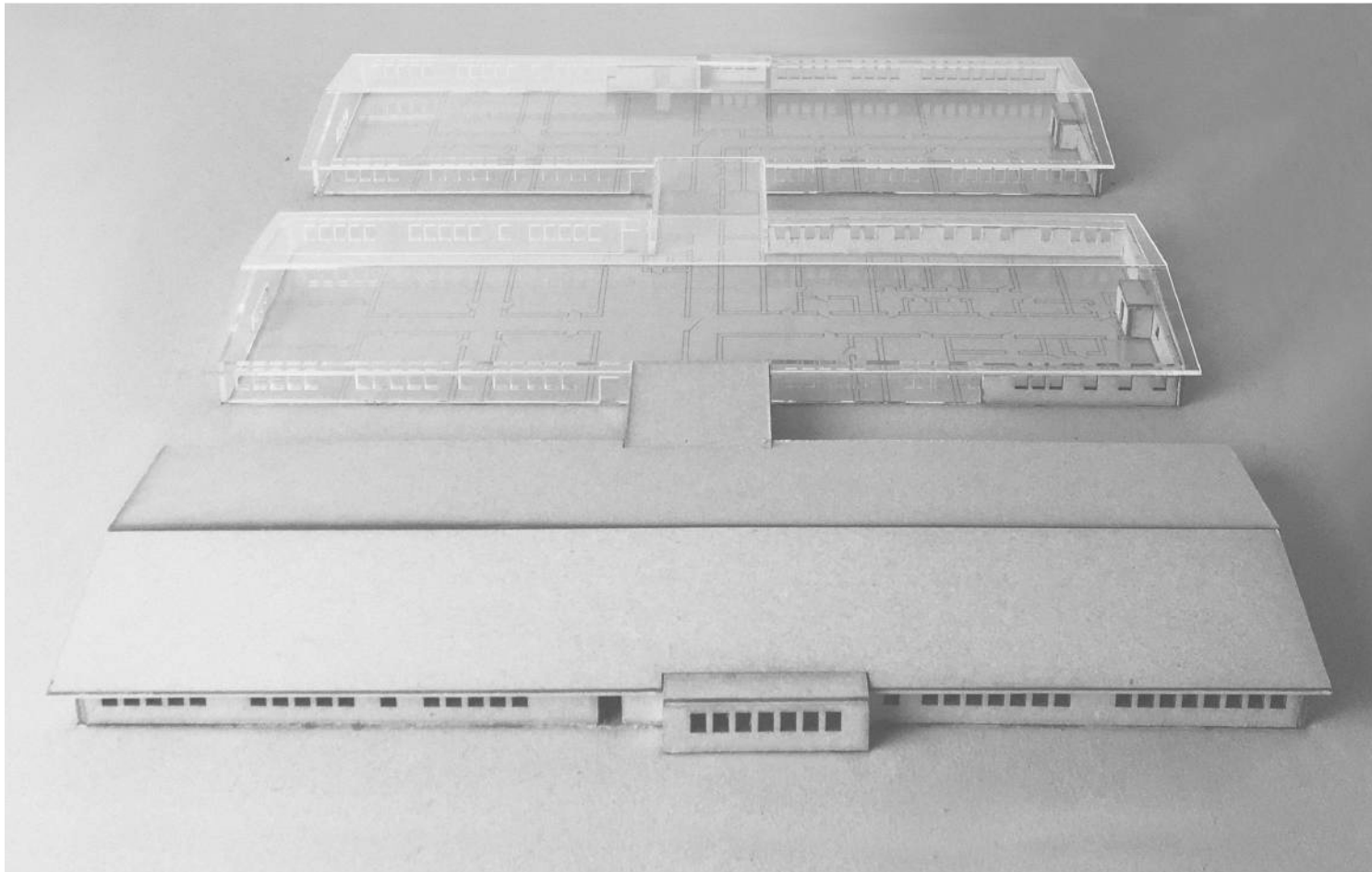
When discussing this topic of fragmentation, this thesis will not focus on the political and economical aspect. The main focus is instead to understand the meaning of the school as a fragmented place and its possibilities. This in order to renew the school's program and to search for its purpose in an already existing network. This thesis will therefore stay in a more narrow scale, focusing on central Gottsunda, which is where the school is located. The thesis is also driven by a heterotopic approach aiming to capture the identity of social structures, exchanges and activities. This thesis also takes inspiration from the structure of play spaces, as a defined heterotopia, to analyze the freedom to engage in social activities. This in order to challenge boundaries between program, space, movement and form. Therefore, this thesis will not focus on materiality nor construction.

DELIMITATION

1.6



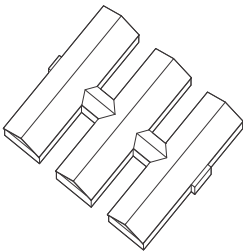
- | | | |
|---------------------|-----------------------|-------------------|
| GROUP | SUSTAINABILITY | ACTIVITY |
| ● Children + youths | ● Social interaction | ● Intensity |
| ● Social structure | ● Environmental | ● Duration |
| ● Adults | ● Economical | ● Weather |
| ● Elderly | | ● Season |
| ● Seniors | | |
| DESIGN | CHALLENGE | CONTEXT |
| ● Structure | ● Social interaction | ● Remaining parts |
| ● Hybridity | ● Economical aspect | ● Surroundings |
| ● Materiality | ● Political aspect | ● Background |
| ● Energy | | |



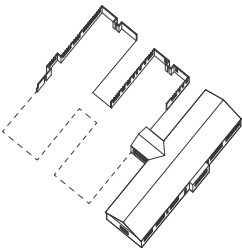
READING INSTRUCTION

1.7

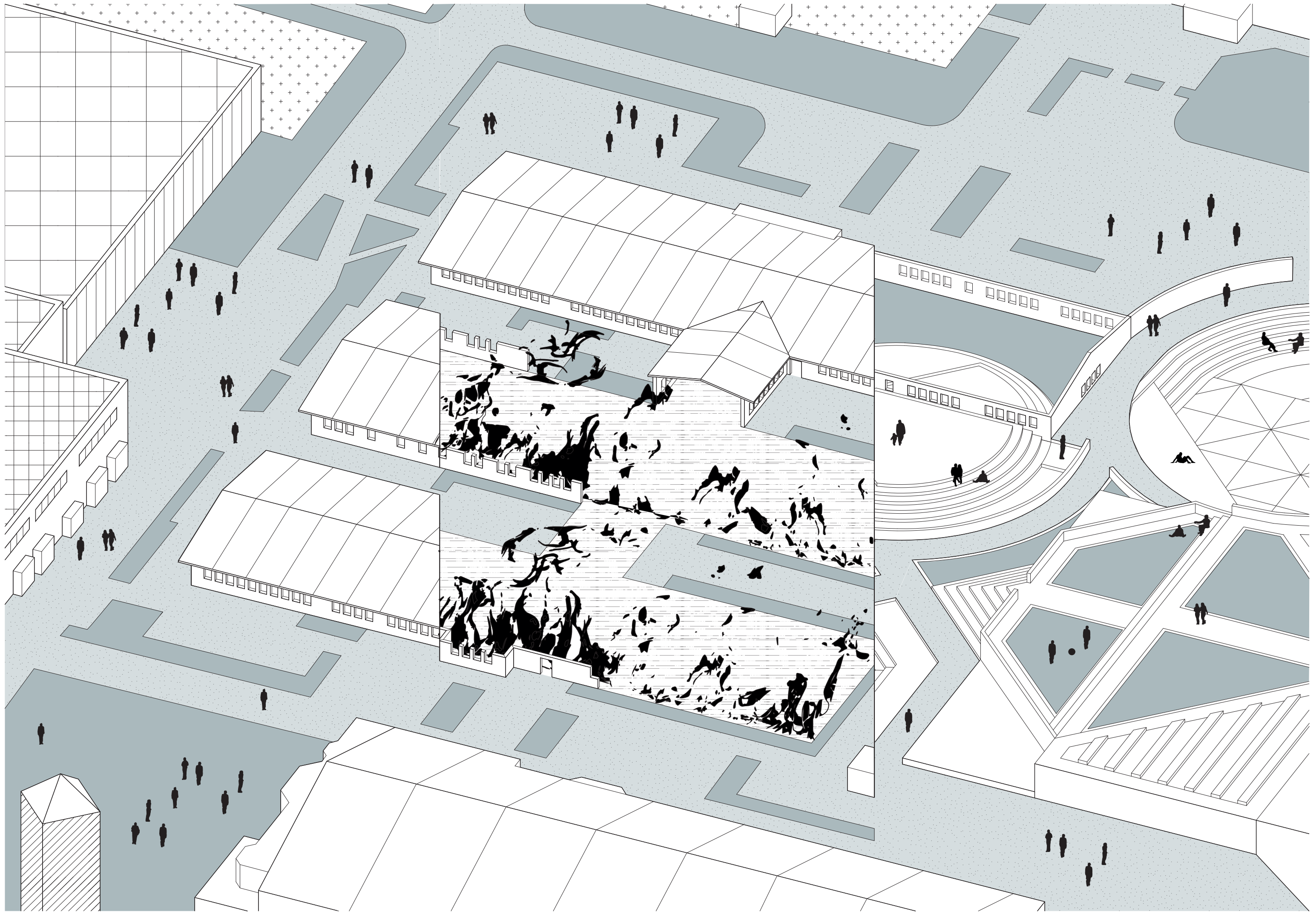
The development of this thesis is visualized throughout this booklet with an overall structure divided into three phases: collecting, exploring, designing. These phases are described in detail throughout each chapter and sub-chapter. The thesis aims to answer the question in chapter 1.2, which is driven by site explorations in chapter 4, landscape interpretation in chapter 5, and secondary design investigations in chapter 3. The design proposal is visualized in chapter 6, with a following discussion and conclusion. The booklet is recommended to be read chronologically to gain the full picture of both the process and result.

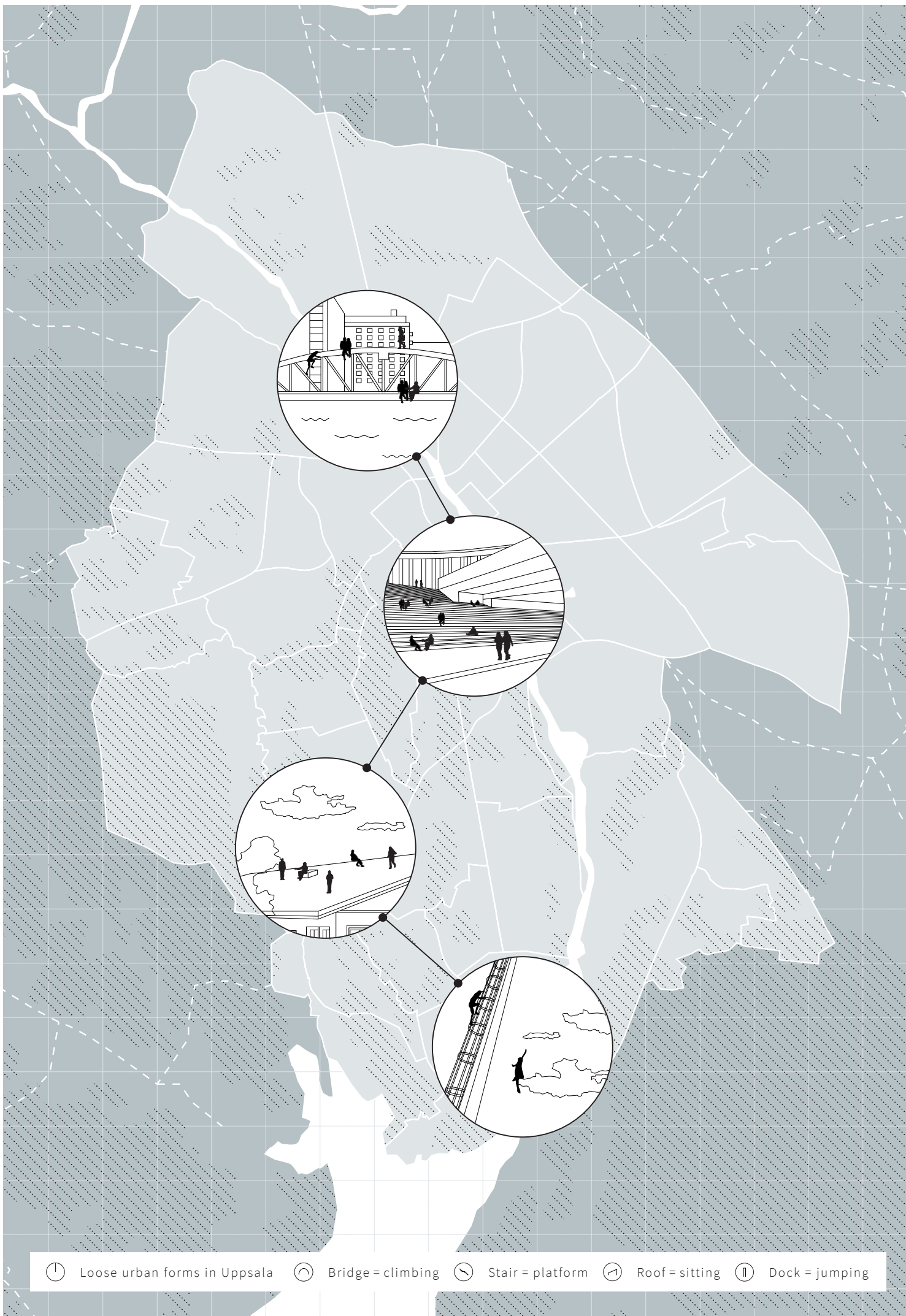


SCHOOL'S FORM
BEFORE THE FIRE



SCHOOL'S FORM
AFTER THE FIRE





① Loose urban forms in Uppsala ② Bridge = climbing ③ Stair = platform ④ Roof = sitting ⑤ Dock = jumping

2. HETEROTOPIA *INTRODUCING FOUCAULT*

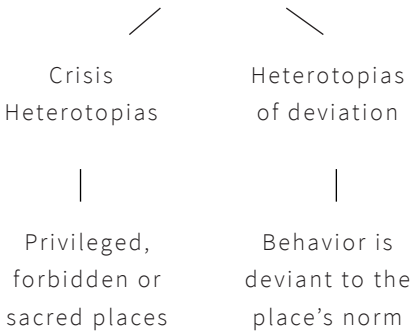
Heterotopia is a concept, elaborated by Michel Foucault, that belongs to the utopia-dystopia scale. Utopia is an imaginary place where everything is nearly perfect, meanwhile dystopia is an undesirable place. A heterotopia is, on the other hand, a real place where things are different. This chapter is looking into Foucault's six principles in relation to the act of playing to define a heterotopic and loose state.

SIX PRINCIPLES

2.1

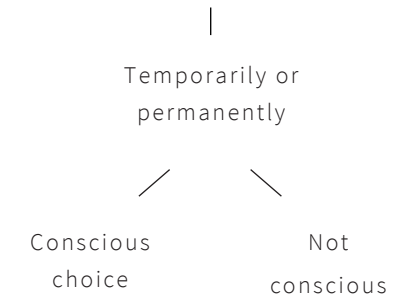
FIRST PRINCIPLE

Heterotopias can be found in every culture, but they do not appear as one universal form.



FOURTH PRINCIPLE

Heterotopias are connected to 'slices' of time and when realized, it breaks one's traditional time.

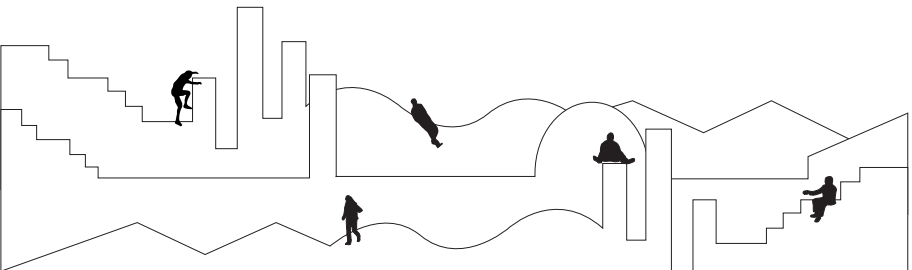


SECOND PRINCIPLE

Heterotopias always function differently. The meaning of an element can change depending on location and people.

THIRD PRINCIPLE

Heterotopias can juxtapose to several different, incompatible sites on the same real place - a symbolic perfection.



FIFTH PRINCIPLE

Heterotopias always contain a system of opening and closing. These can be both isolating and penetrable.

SIXTH PRINCIPLE

Heterotopias either create an illusory space that exposes all other or they construct a compensatory, real space (Foucault and Miskowiec, 1986).

THE PLAY SPACE

2.2

DEVIATION (SECOND PRINCIPLE)

Heterotopias of deviation is happening when the individual behavior is deviant from the norm or the purpose of the place (Foucault and Miskowiec, 1986). The act of playing can happen basically everywhere and does also challenge the intended use of spaces.

SLICES OF TIME (FOURTH PRINCIPLE)

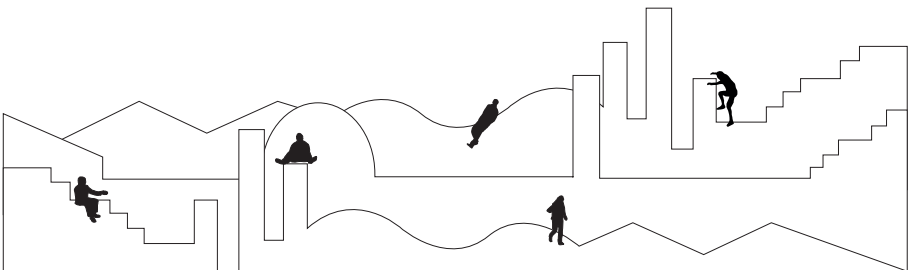
These heterotopias are absolutely temporal, such as the play space (Foucault and Miskowiec, 1986). This looseness of playing can act as a 'pause' from the everyday routine, characterized by its spontaneity and irregularity in timing, structure and duration (Franck and Stevens, 2006).

ISOLATION / PENETRABLE (FIFTH PRINCIPLE)

Heterotopias always contain a system of closing and opening. These can be isolating and penetrable (Foucault and Miskowiec, 1986). This relates to the social construction of when the member, consciously or unconsciously, enters the play space.

ILLUSIONARY SPACE (SIXTH PRINCIPLE)

The role of these heterotopias are to construct an illusory - a compensatory, real space (Foucault and Miskowiec, 1986). The play space should appeal to the individual's imagination to create the opportunity to form and color our own action (Masiulonis and Cummins, 2017).



PLAY ELEMENTS

2.3

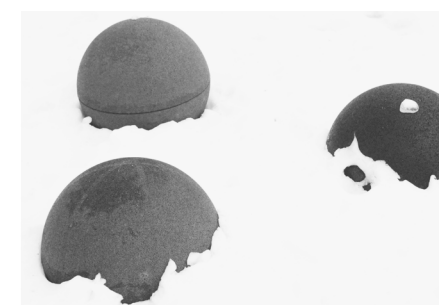


Figure 5-12: Diversity of play elements, Gottsunda. Author's own copyright.

"Parkour as a play activity, through its social critique, reveals the desires and fears of the city's inhabitants. It contributes directly to the physical and mental wellbeing of participants and generates strong social connections between place, mind and body. It relates directly to urban play qualities and urban play elements... The re-interpretation of the frames, paths, and boundaries of the city requires Traceurs to imagine new possibilities and meanings for seemingly banal and non-descript architectural elements."

- Cristopher Rawlingson and
Mirko Guaralda, 2011.

GEOMETRY AND BODY

2.4

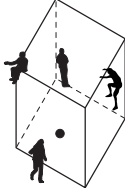
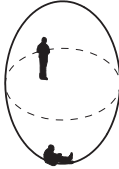
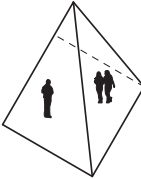

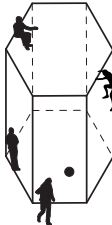

<p>MULTI-FACES: CUBE</p>  <ul style="list-style-type: none">+ Good to sit on+ Possible to lean against+ Possible to climb due to sharp edge+ 90° for bouncing a ball against	<p>ZERO FACES: SPHERE</p>  <ul style="list-style-type: none">+ Upper part as a curved shelter+ Lower part as resting area due to the angle- Not suitable to lean against or climb
<p>MULTI-EDGES: PYRAMID</p>  <ul style="list-style-type: none">+ Angle creates sightlines- Limited area for shelter due to angle- Limited use of exterior due angle	<p>ZERO EDGES: CONE</p>  <ul style="list-style-type: none">+ Soft movement+ Angle creates sightlines- Limited area for shelter- Limited use of the exterior due angle
<p>MULTI VERTICES: HEXAGON</p>  <ul style="list-style-type: none">+ Creates 'pockets' inside and outside+ Good to sit on+ Possible to lean against+ Possible to climb due to sharp edge	<p>ZERO VERTICES: CYLINDER</p>  <ul style="list-style-type: none">+ Soft movement around the form+ Good to sit on+ Possible to lean against+ Possible to climb due to sharp edge



Figure 13: Playing with urban elements (Agthe, 2013). CC-BY: Adapted with permission.

3. REFERENCES *FREEDOM OF PLAY*

Playing in an urban context invites people to reinvent and explore the city in a new way. This chapter is looking into architectural references that engages and unites people through imaginary activities as a loose action.



Figure 14: Promenade along 21 Balançoires, Montréal. (Art Inthecity, 2011). CC-BY: Adapted with permission.

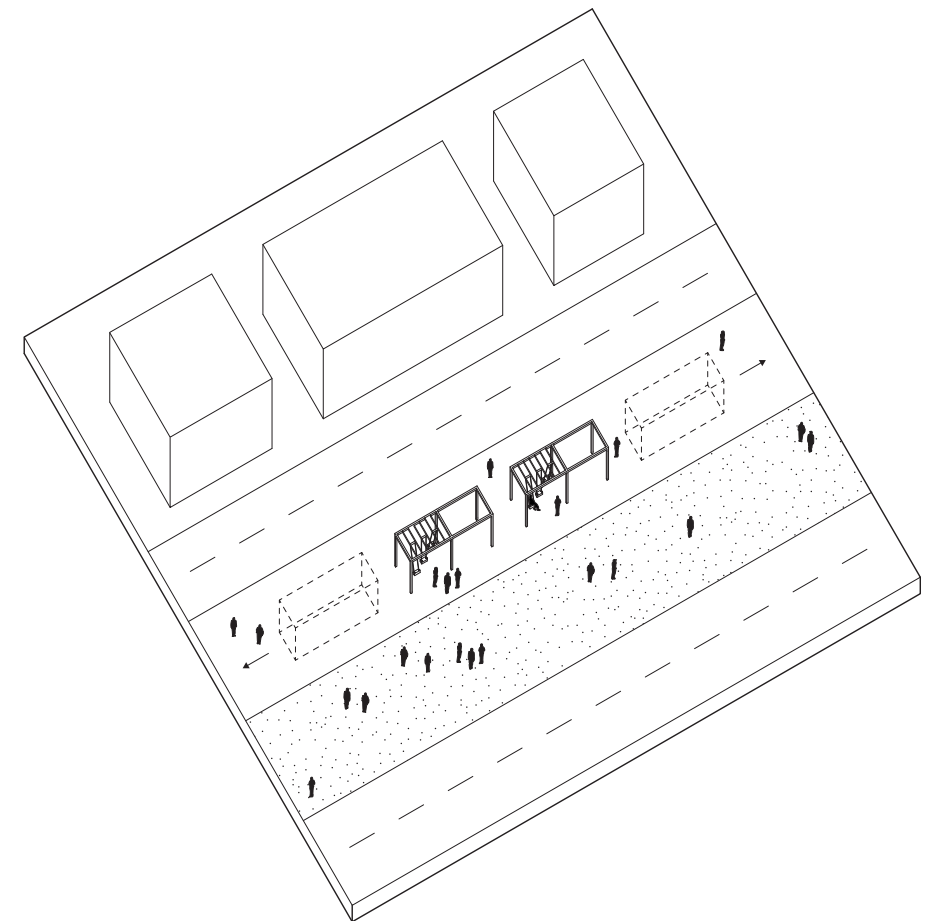
PLAY FOR SERIOUS INTERACTION

3.1

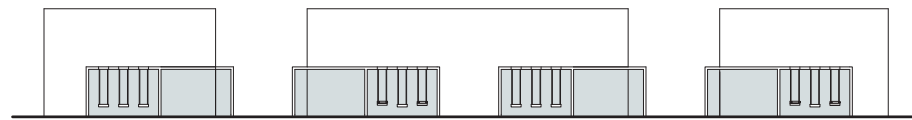
The project is based on a temporarily story-telling aiming to explore the human intuition. By placing swings that plays music when used, the outcome stimulates an intuitive play and experimentation amongst people of all ages. The repetitive construction, and its transparency, invites for interaction and participation of passing people.

Keywords: *temporarily, repeating, transparency, intuitive playing.*

Name: 21 Balançoires
 Project: Exhibition
 Architects: Daily Tous Les Jours
 Location: Montreal, Canada

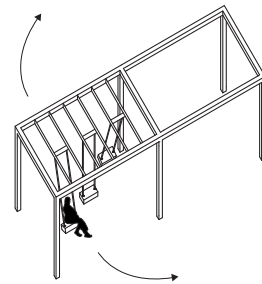
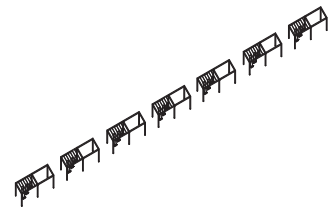


SHAPE CONFIGURATION: INVARIABLE



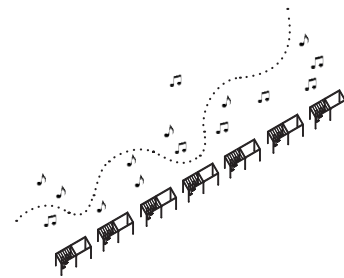
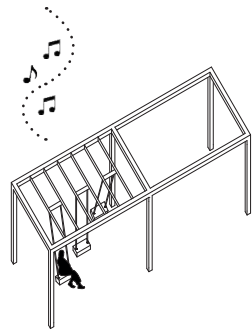
AMOUNT: 7 UNITS = 21 SWINGS

EXPERIENCE: INTENSITY BASED

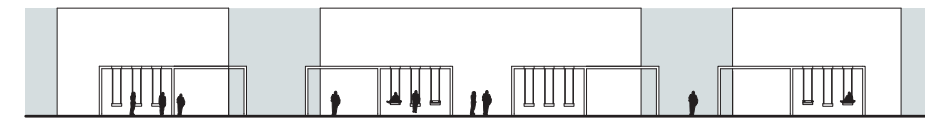


INDIVIDUAL: SINGLE MELODY

COLLECTIVE: LAYER OF MELODIES

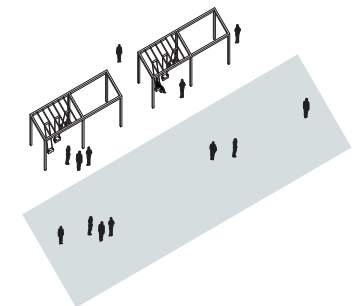
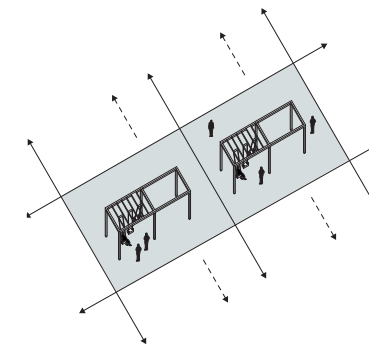


SHAPE SEQUENCE: DIVIDED



MOVEMENT: ORTHOGONAL

FACING: PEDESTRIAN



SHAPE: TRANSPARENT

USE: FIXED

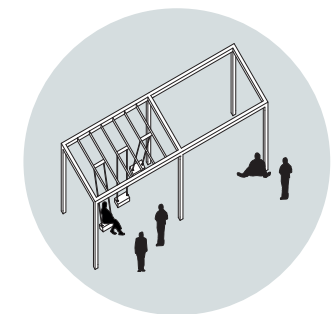
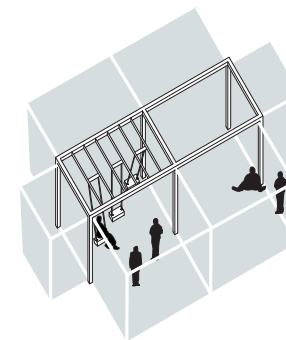




Figure 15: Flowing movement between structure, London. (Pycock, 2017). CC-BY: Adapted with permission.

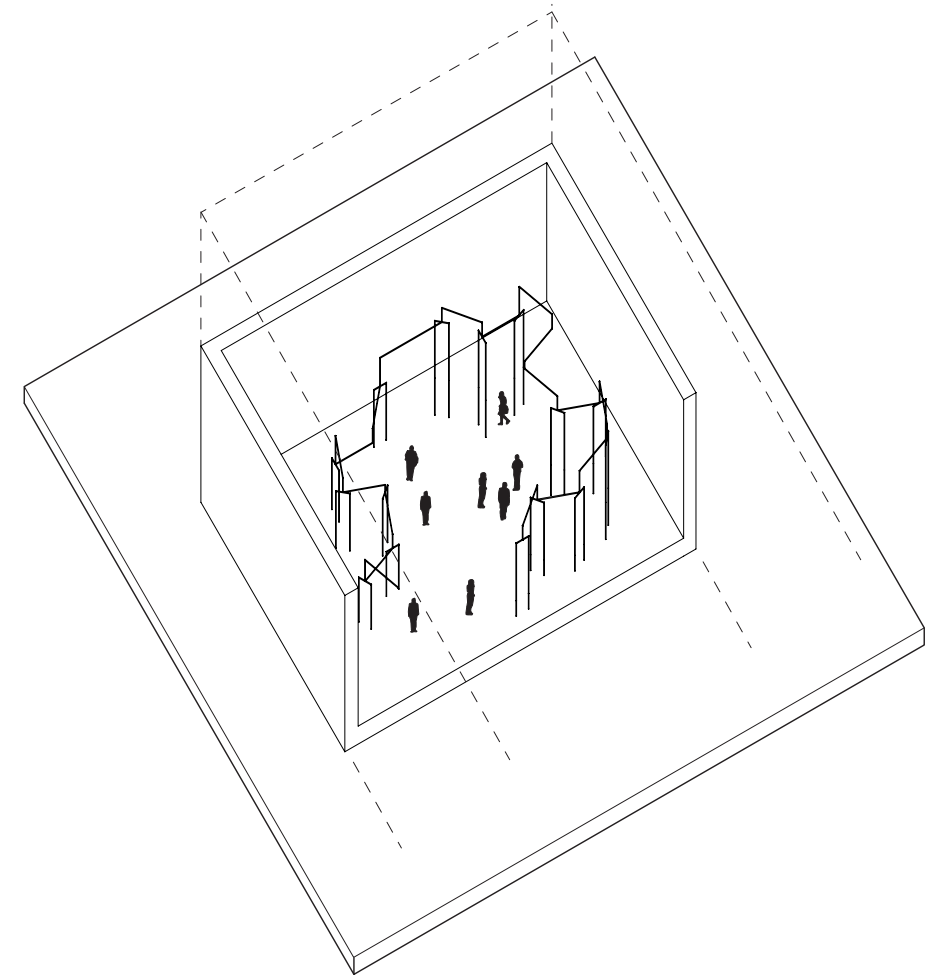
PLAY WITHIN IRREGULARITY

3.2

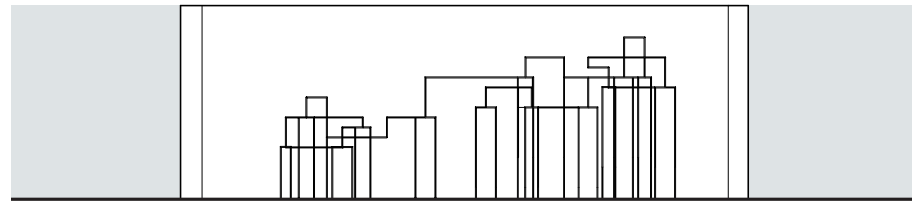
The purpose of the installation is to bring a playful contrast to a turbine hall. The additional layer, in relation to its irregularity in form and height, creates a feeling of closeness and variety of perceived spaces. The three-seated swings also encourage people to collaborate and share experience.

Keywords: *isolated, irregularity, perceived spaces, collaboration.*

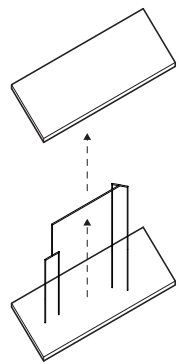
Name: One Two Three Swing!
 Project: Tate Modern Exhibition
 Architects: Barbara Steiner, KWW,
 Rasmus Koch Studio
 Location: London, England



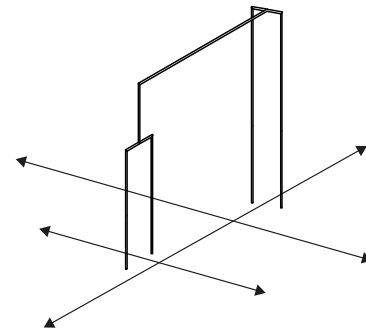
SHAPE CONFIGURATION: ISOLATED



ADDITIONAL LAYER: CLOSENESS



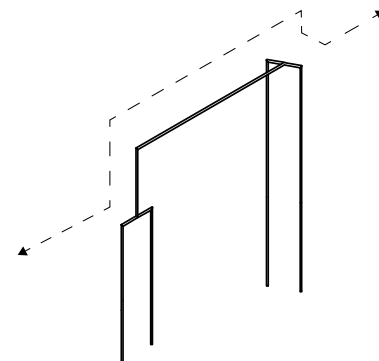
DIRECTION: BROKEN



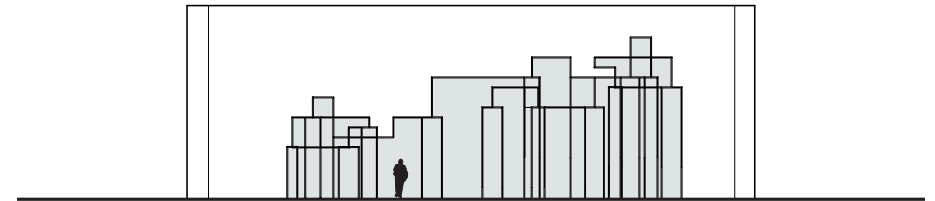
EXPERIENCE: COLLABORATION



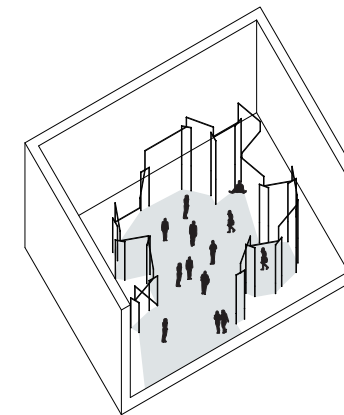
HIGHT DIFFERENCE: LIVLEY



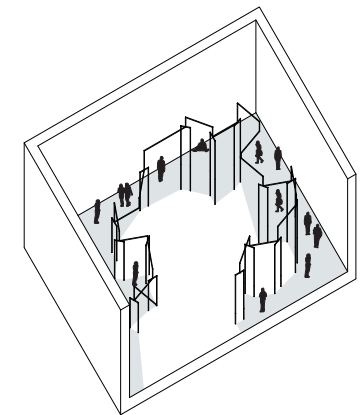
SHAPE SEQUENCE: IRREGULAR



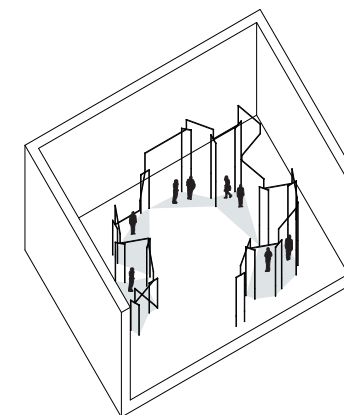
INSIDE: UNITED



OUTSIDE: SPREAD OUT



IN-BETWEEN: POCKETS



USE: IMAGINARY

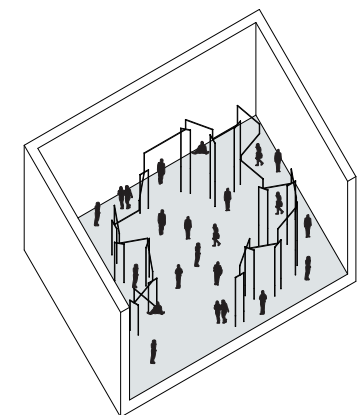




Figure 16: The multi-functional curve, Lake Forest. (Zukauskas, 2016). Reprinted and adapted with permission.

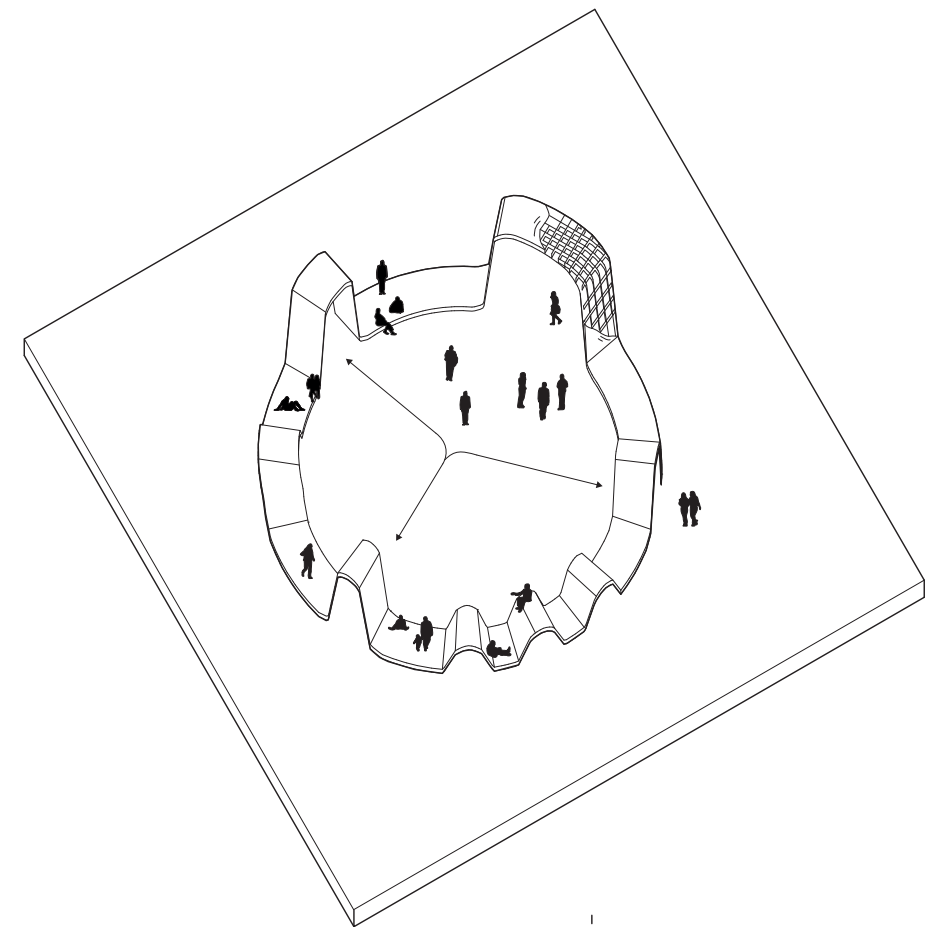
PLAY WITH MULTI-FUNCTIONALITY

3.3

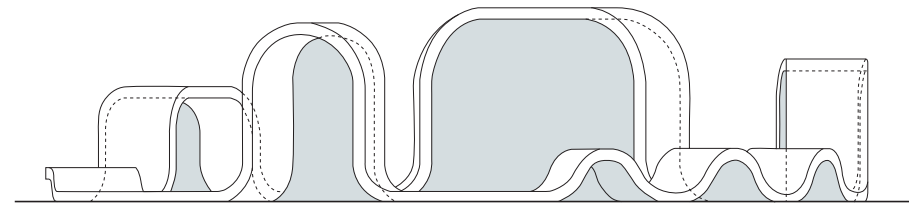
The project offers a multiplicity of functions, such as performance, stage arrangements, seatings and play options. Thus, the sequence of connected curves contributes to different functions depending on its height and width. The usage can be directional, inward-facing, outward-facing or left to the individual's imagination.

Keywords: *multi-functional, connected, curves, imaginary.*

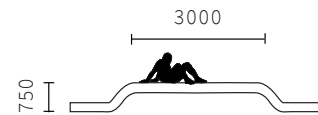
Name: Rounds Ragdale Ring
Project: Performance
Architects: SPORTS Collaborative
Location: Lake Forest, USA



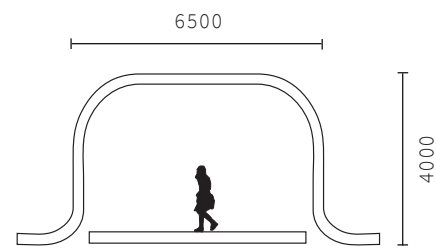
SHAPE CONFIGURATION: VARYING



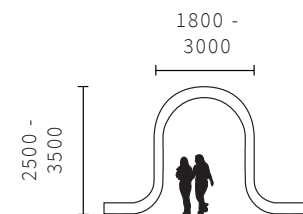
LOW + WIDE: BENCH



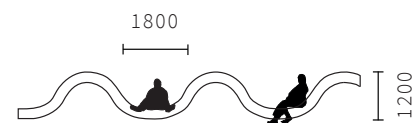
HIGH + WIDE: STAGE



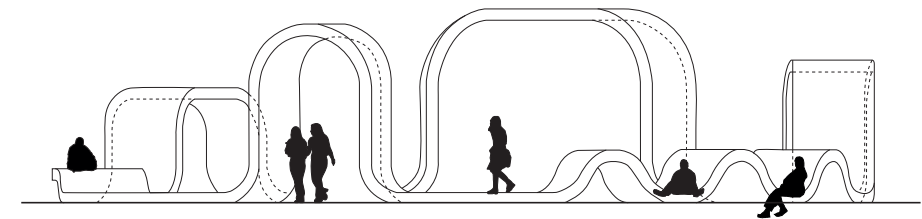
MIDDLE + NARROW: ENTRANCE



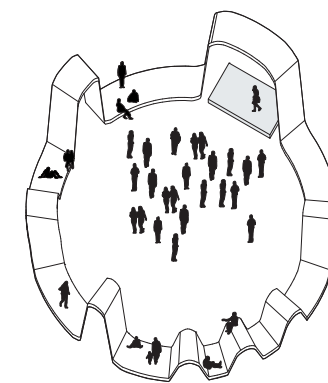
LOW + NARROW: LOUNGE-SCAPE



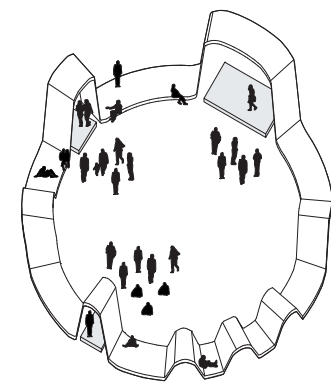
SHAPE SEQUENCE: CONNECTED



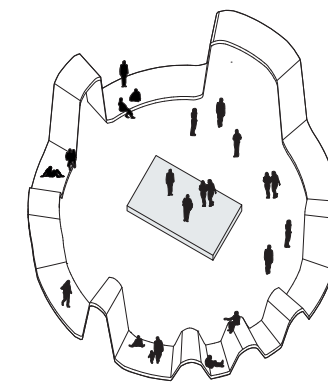
SINGEL: DIRECTIONAL



DIVIDED: OUTWARD



INWARD: FOCUSED



USE: IMAGINARY

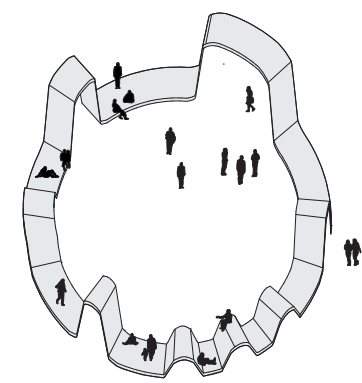




Figure 17: Playground at Hélène Swarthstraat, Amsterdam. (Amsterdam Stadsarchief, 1964). Reprinted with permission.

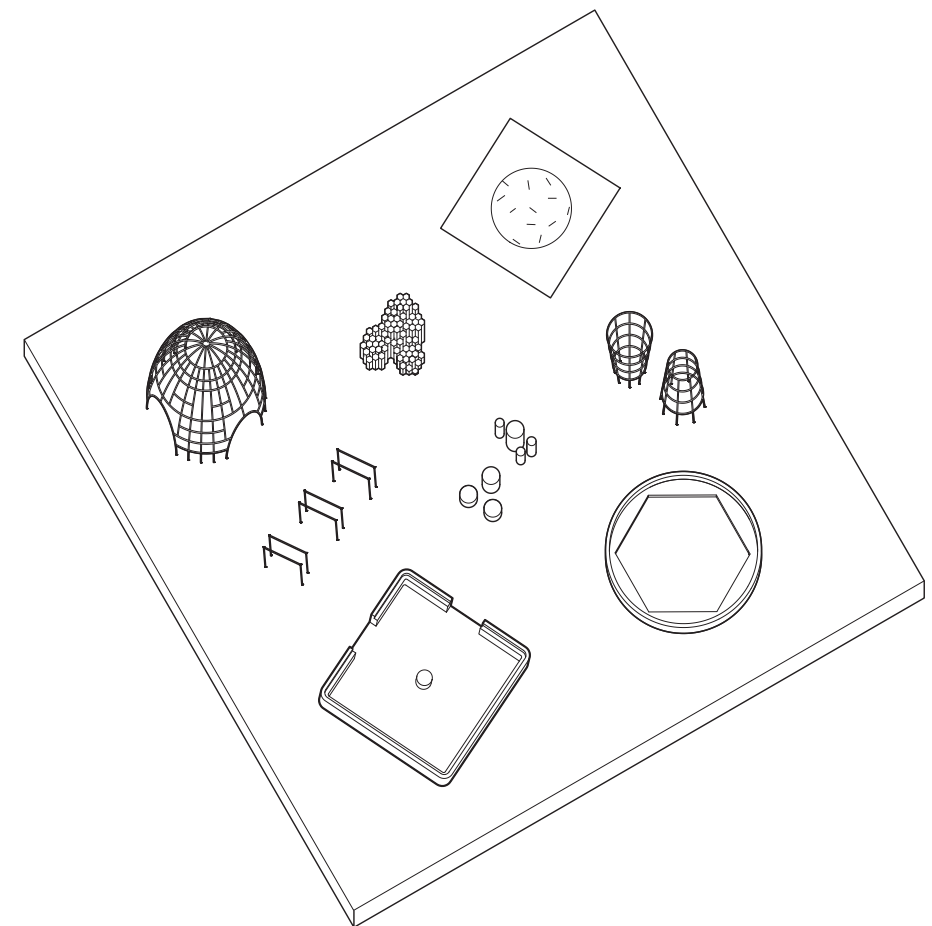
PLAY WITHIN VOIDS

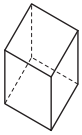

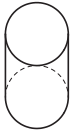

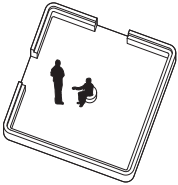
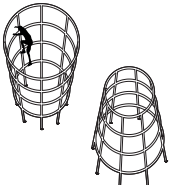
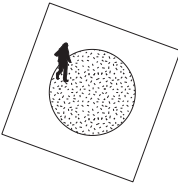

3.4

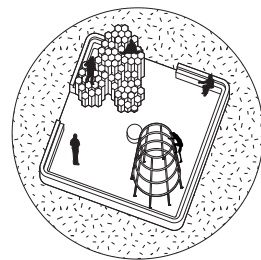
Eyck developed play places in Amsterdam by creating play elements that could be arranged in endless combinations. The elements are non-hierarchical nor symmetrically placed, instead the users create the balance and rhythm between them. Thus, the in-between spaces are very essential to the composition in relation to the players and their imagination. This means that the surface is equally important as the built-up form (Lingen and Kollarova, 2016).

Keywords: *non-hierarchical, rhythm, in-between space.*

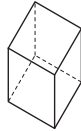
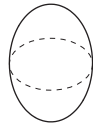

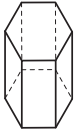
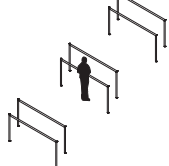

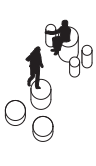
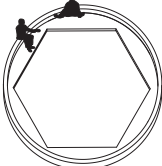
Name: Speelplaats
Project: Playground
Architect: Aldo Van Eyck
Location: Amsterdam, Netherlands

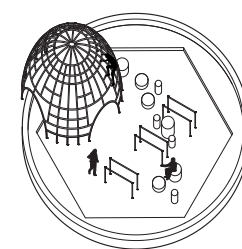


FUNDAMENTAL GEOMETRY			
			
ALDO VAN EYCK'S FORMS			
			
USABILITY			
SITTING	CLIMBING + CRAWLING	WALKING	CLIMBING + SITTING
CONFIGURATION			
INDIVIDUAL	MIRRORED	PAINTED	REPEATED
DIRECTION			
INWARD	INWARD + UPWARD	FLOWING	IRREGULAR



HYBRIDITY

FUNDAMENTAL GEOMETRY			
			
ALDO VAN EYCK'S FORMS			
			
USABILITY			
HANGING + LEANING	CLIMBING + CRAWLING	JUMPING + SITTING	SITTING
CONFIGURATION			
DIVIDED + REPEATED	COHERENT	MIXED SIZES	MIXED SHAPES
DIRECTION			
IN-BETWEEN	INWARD + UPWARD	FLOWING	INWARD



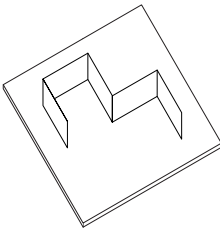
HYBRIDITY

CONCLUSIONS

3.5

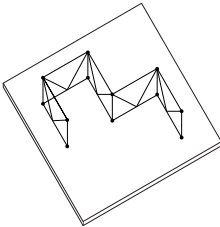
ZONES

One common denominator for all references is the diversity of zones. These zones create a variety of social exchange of different intensity, from intimate meetings to more distant ones.



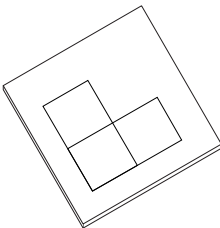
STRUCTURE

The structure is also very visual, mainly through aluminium frames. The structure's irregularity in height, width and length creates a multiplicity of functions for the user.



IN-BETWEEN

The in-between space refers to the structure's placement, but it mainly emphasizes the importance of the surface. Variation of hardscape and softscape is crucial for sort of activity and movement pattern.



IMAGINARY

The result of this diversity of zones, structure and in-between spaces contributes to an imaginary experience as a whole. This freedom is very visual in all of the references and also an essential quality to strive for.

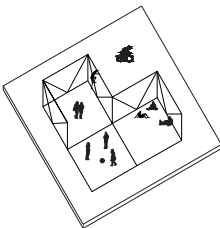




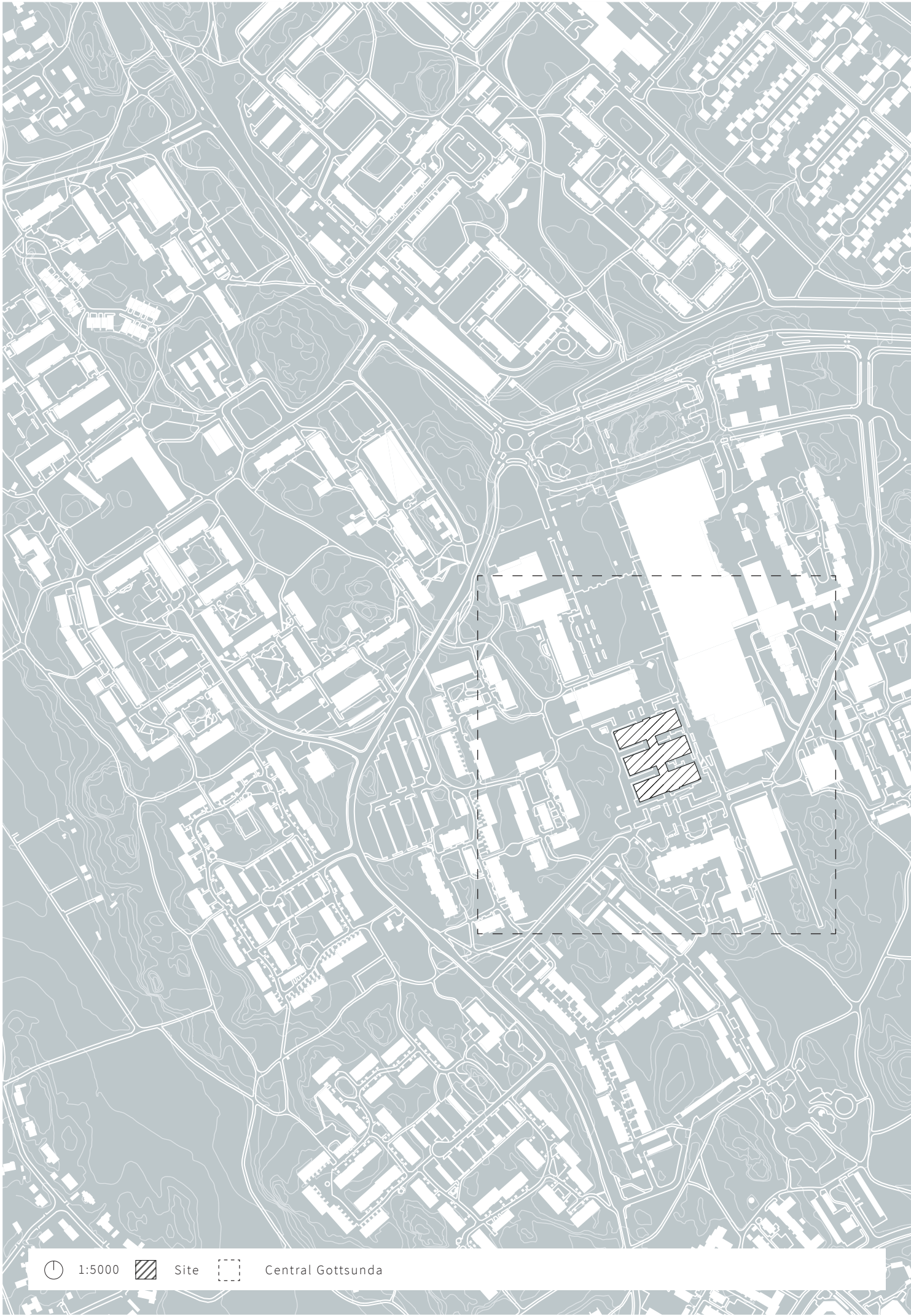
Figure 18: The fence with paper hearts, Gottsunda. Author's own copyright.

4.

SITE EXPLORATION

HETEROTOPIC APPROACH

Heterotopias are based on both the individual and the collective perception of a space. The heterotopic approach in this chapter is aiming to document the perceived identity of social activities and interaction around the site, in central Gottsunda. This chapter is also looking into how these activities relates to one another in order to frame looseness.

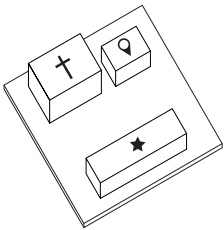


POINTS OF DEPARTURE

4.1

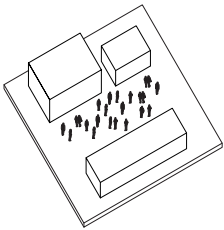
IDENTITY BREAKDOWN

This part is driven from a historical perspective through a timeline to identify crucial social events.



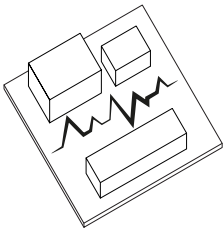
COMMUNITY BREAKDOWN

The community breakdown is framing social structures and activities that unites residents within physical units.



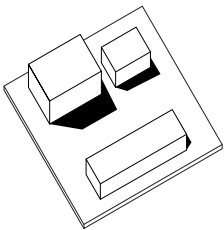
ACTIVITY BREAKDOWN

To understand the movement between physical units, this part aims to capture intensity of the in-between.



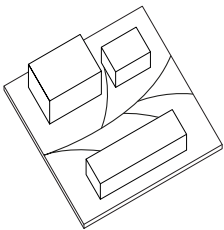
LIGHT BREAKDOWN

Light is an important parameter in relation to public social activities. Thereby, weather conditions are taken into consideration to explore the site's possibilities of light.



TERRAIN BREAKDOWN

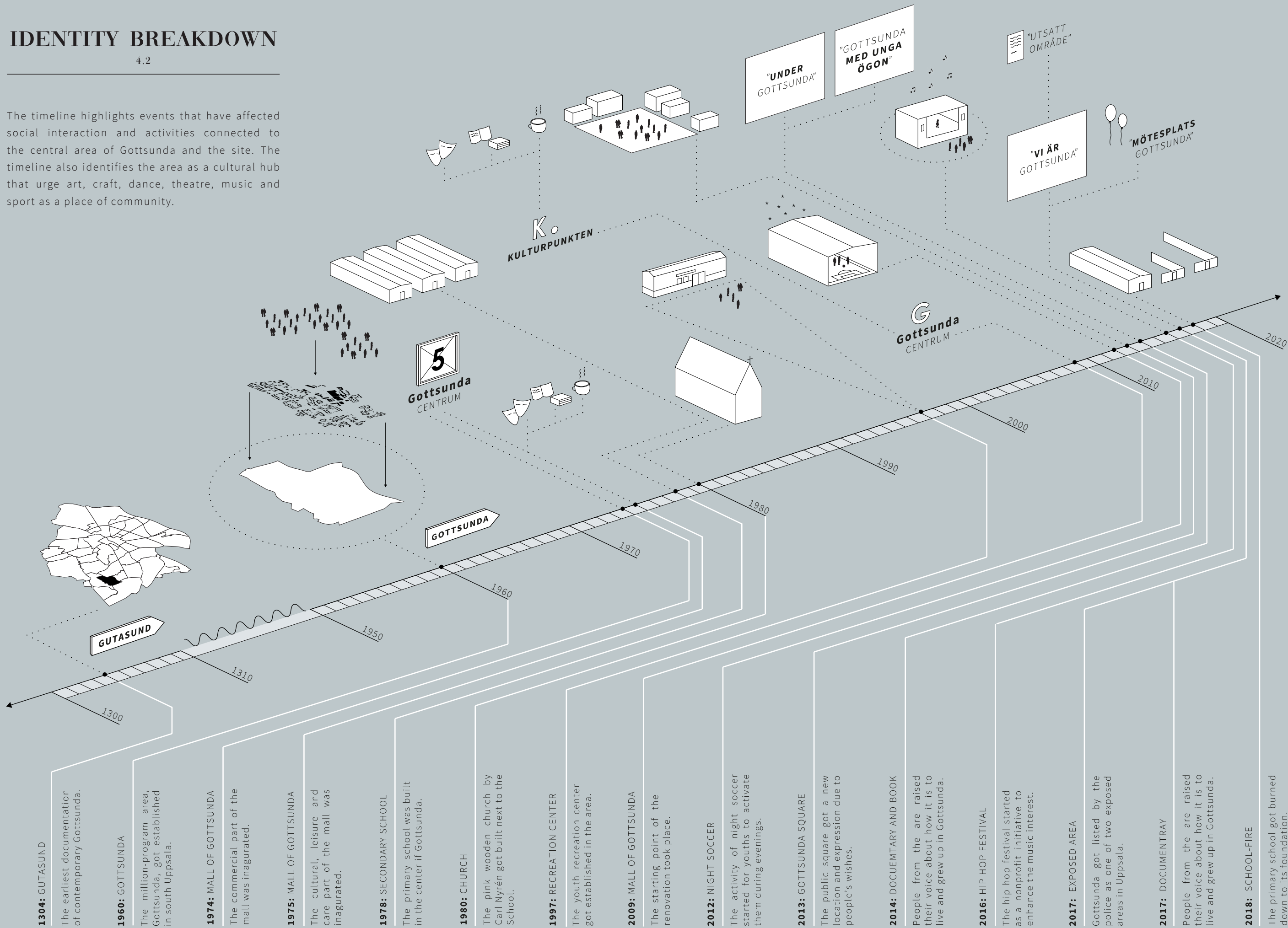
The terrain breakdown explores the site's surface through intersection points from rain water. It also frames the topography's low and high points.

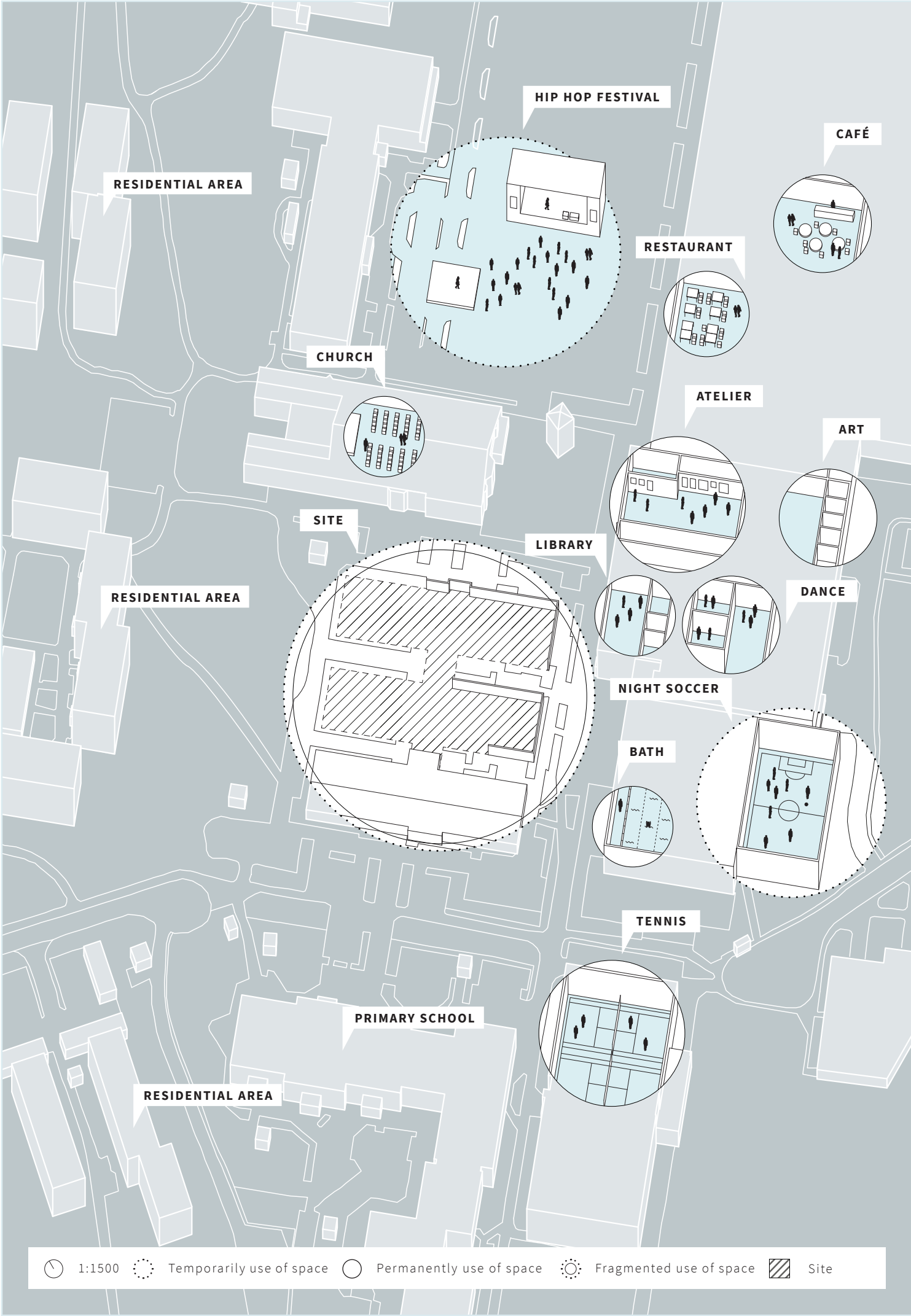


IDENTITY BREAKDOWN

4.2

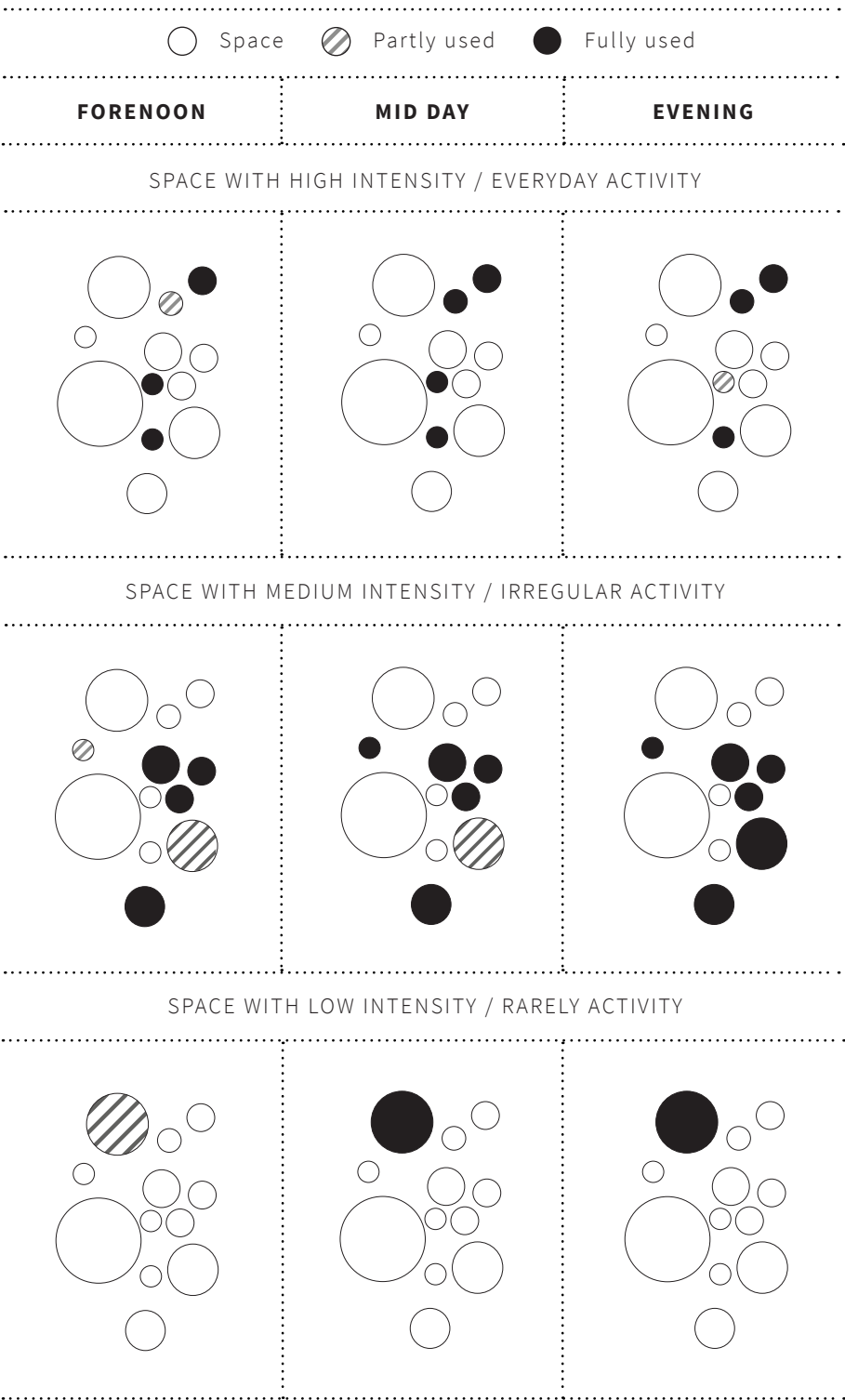
The timeline highlights events that have affected social interaction and activities connected to the central area of Gottsunda and the site. The timeline also identifies the area as a cultural hub that urge art, craft, dance, theatre, music and sport as a place of community.

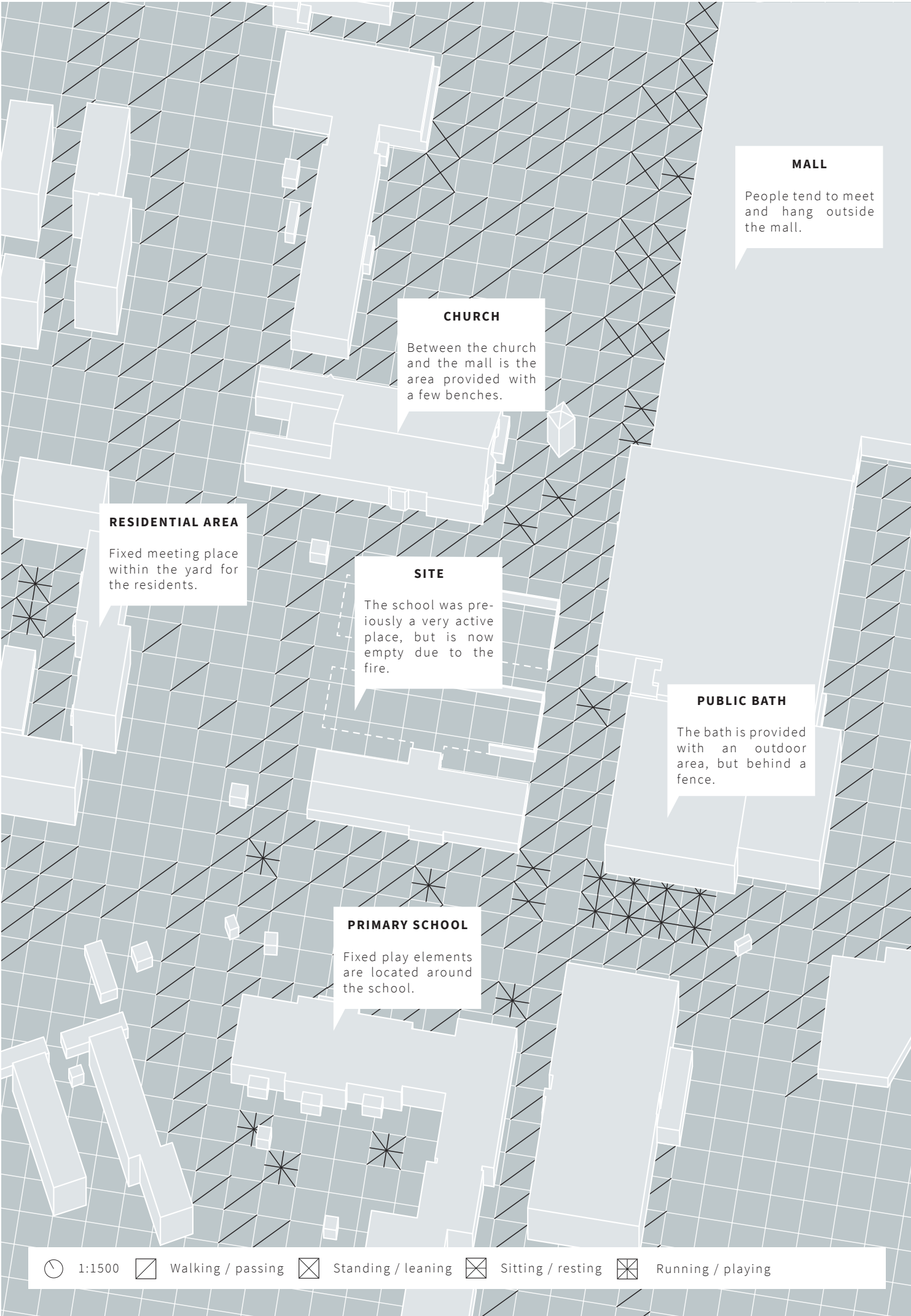




COMMUNITY BREAKDOWN

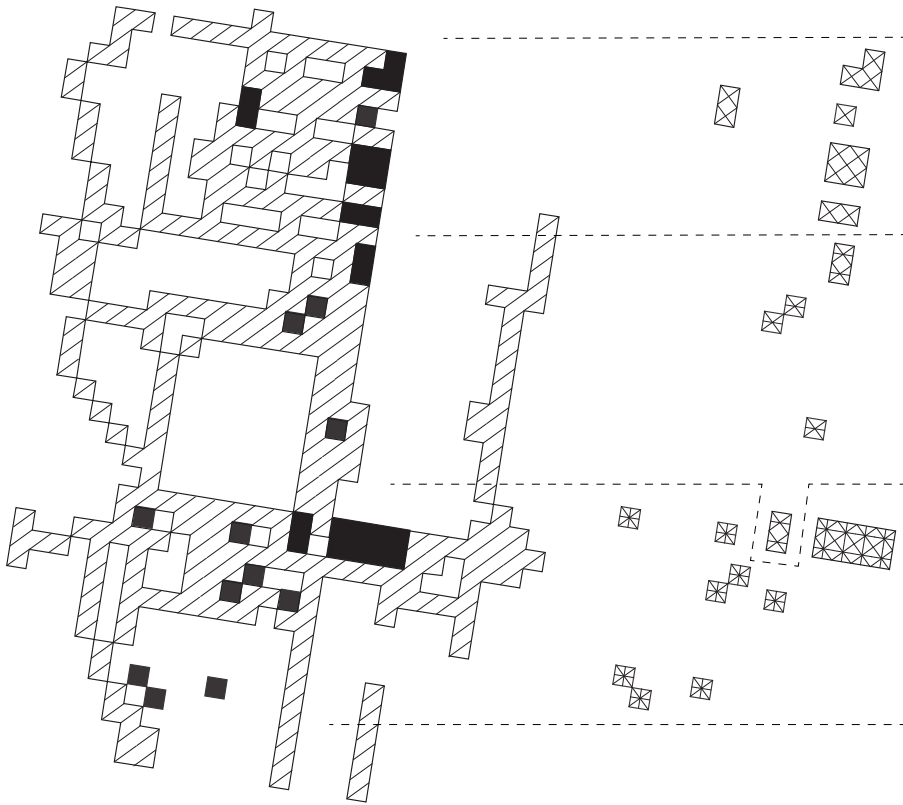
4.3





ACTIVITY BREAKDOWN

4.4

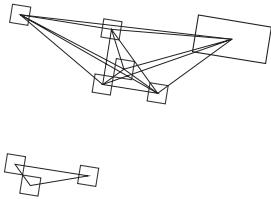
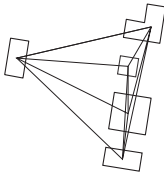
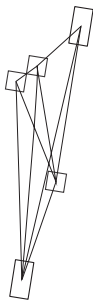


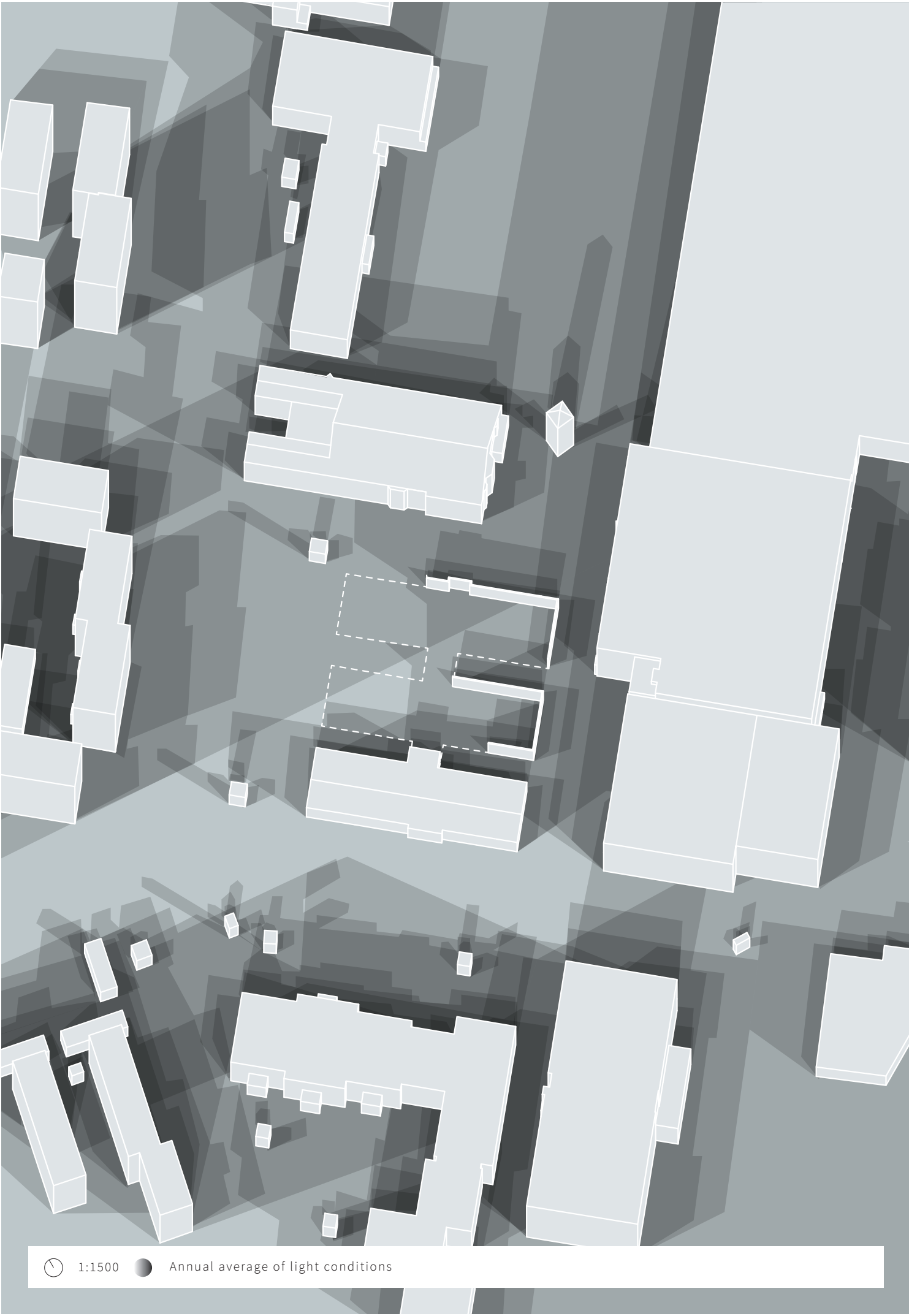
SEPARATION OF IN-BETWEEN ACTIVITY

LOW INTENSITY

MEDIUM INTENSITY

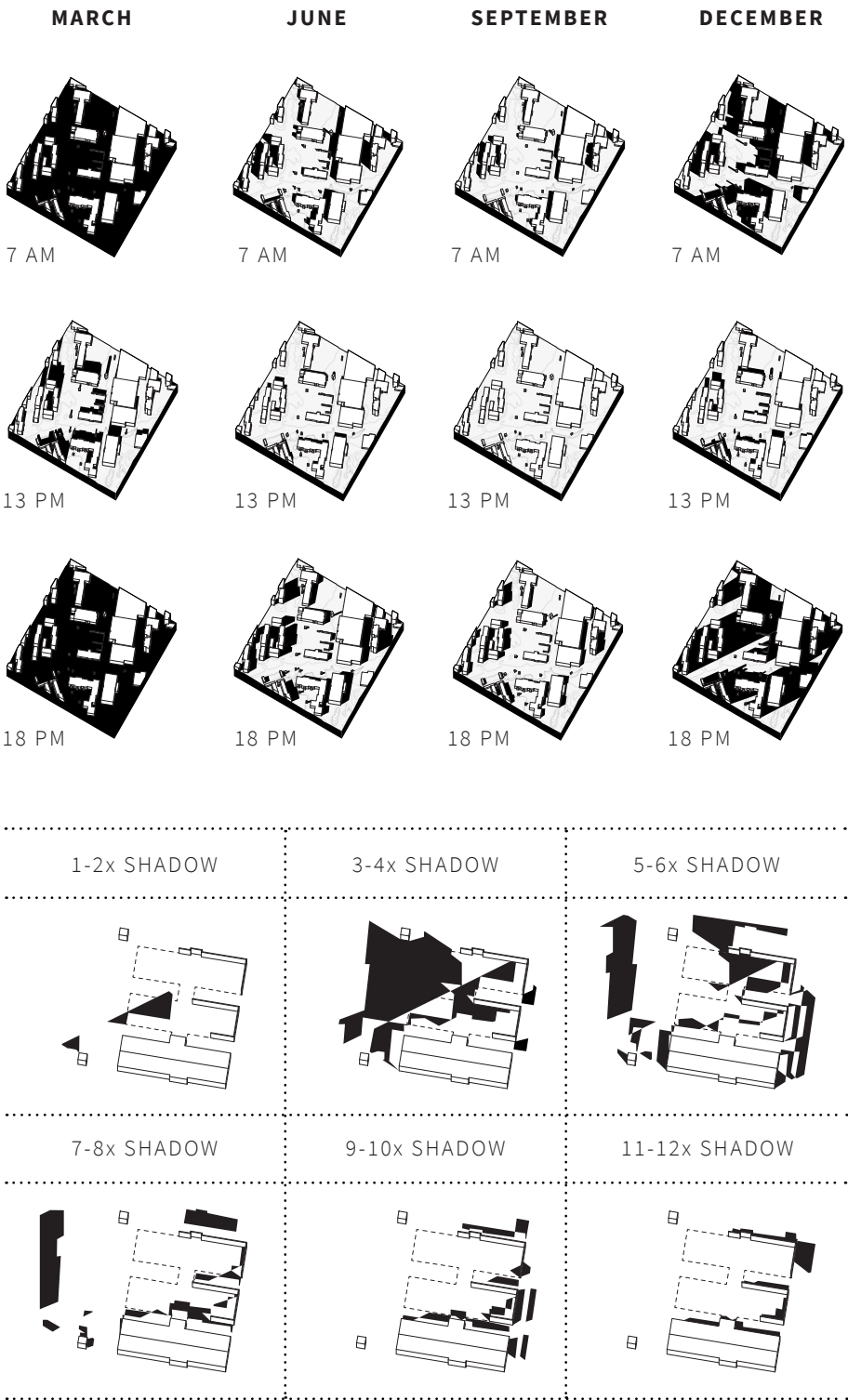
HIGH INTENSITY





LIGHT BREAKDOWN

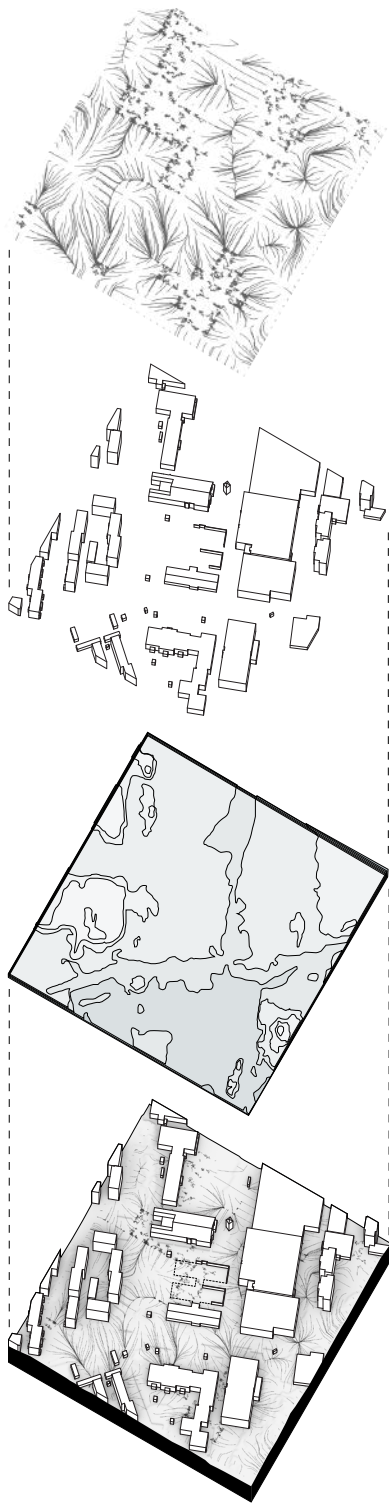
4.5





TERRAIN BREAKDOWN

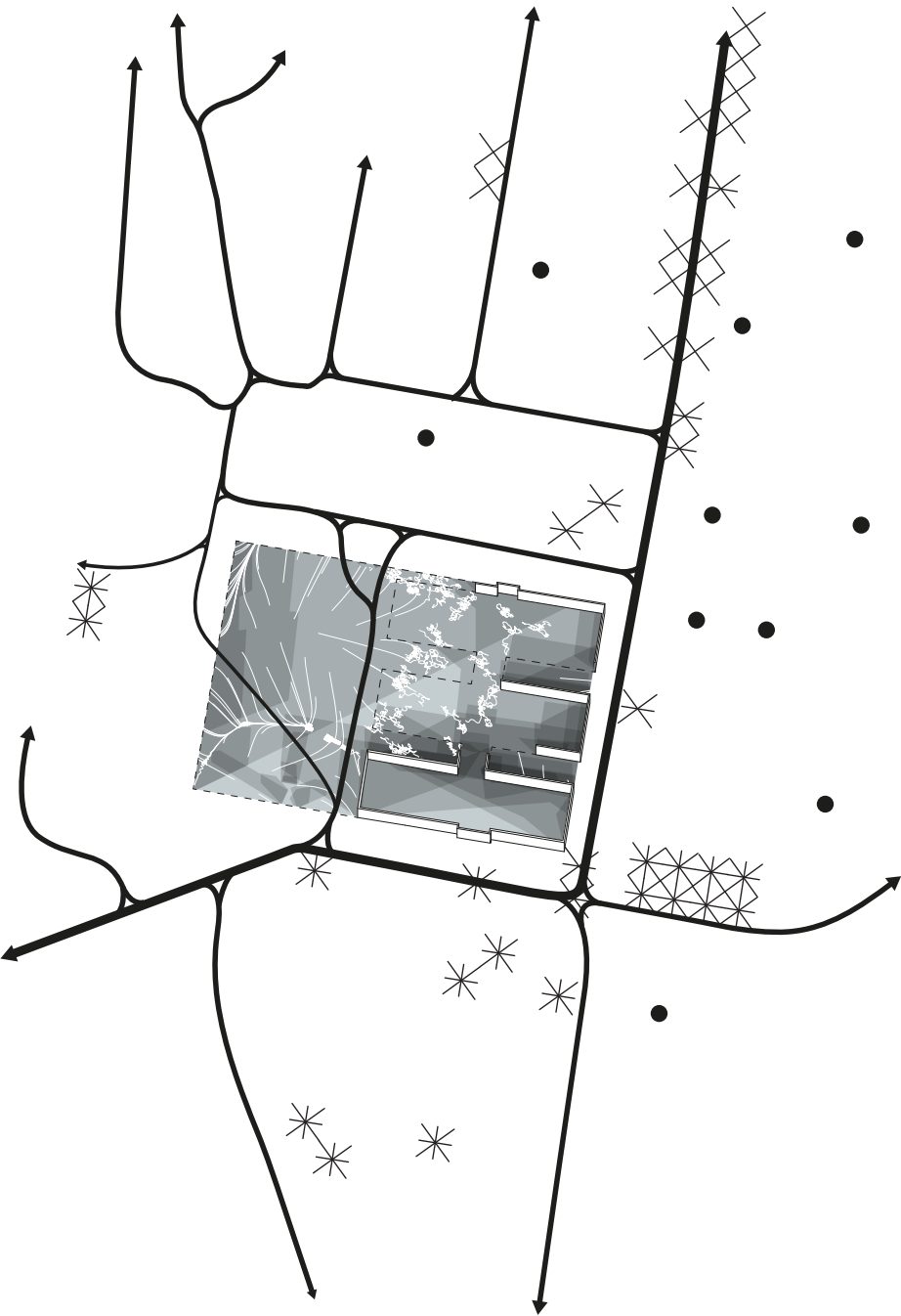
4.6





OVERLAPPING BREAKDOWN

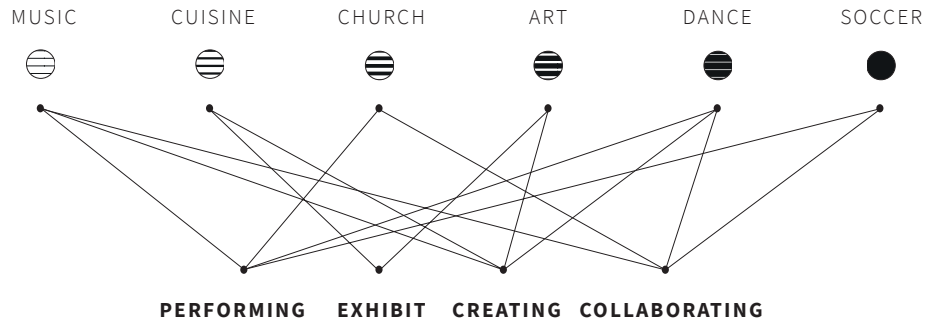
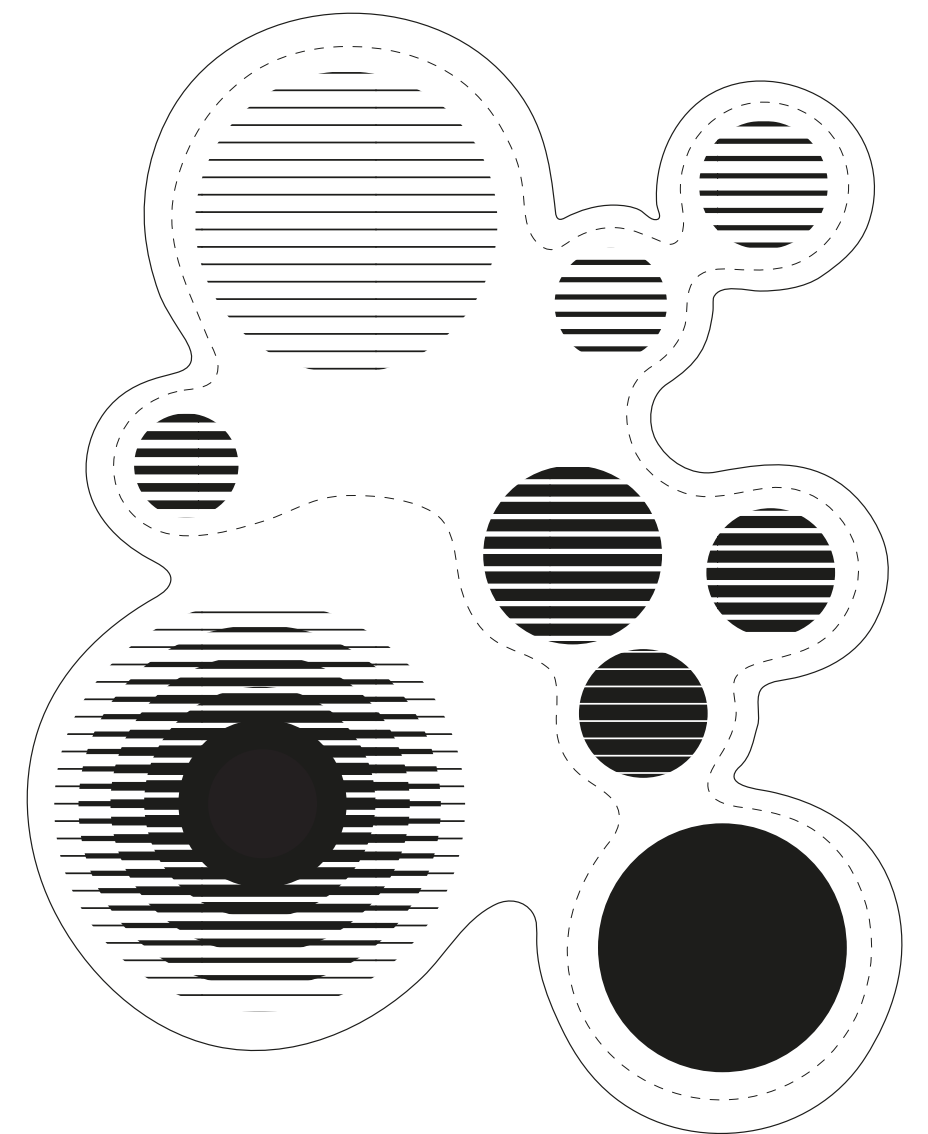
4.7



The overlapping breakdown shows the network of fixed social activities in relation to the loose activities between the buildings. It also shows the light, rain and terrain conditions on the site, which will be further explored in the next chapter as a base for the design.

PLACE FOR UNITY

4.8



CONCLUSIONS

4.9

LOOSENESS AND HETEROTOPIA

From the mapping, and gained knowledge, loose activities mainly appear in relation to what already exist in a space, such as built up elements and surfaces. As a result, loose urban spaces challenge the already fixed purpose of a space. These kind of activities finds its way around the already existing, not the opposite.

CENTRAL GOTTSUNDA

From my personal experience and the mapping, it is possible to tell that there is a high intensity of people passing around the site, mainly going to the mall, Gottsunda Centrum. The mall is the core of Gottsunda, a place where the community gather. This also includes the space outside of the building, where people tend to stand around and socialize. This is probably due to a lack of public places designed for people to interact.

SITE (THE SCHOOL)

The school's location, facing the mall, offers a great opportunity for architecture to unite people by offering a shared space for different activities, and by doing so, uniting the community itself. The strategy for the site is to implement a design that can provide a variety of activities, such as music, cuisine, art, dance, theatre and sport. All of these share the process of performing, exhibiting, creating and collaborating.

DESIGN THOUGHTS

To obtain a loose and heterotopic state, the design will aim to blur out the fixed boundaries between program, space, movement and form. The school's form is today distorted due to the fire and the site stands empty. Since loose activities are driven by existing conditions, the design will explore the remaining conditions of the site, which mainly refers to the landscape.



5.

FORM FINDER

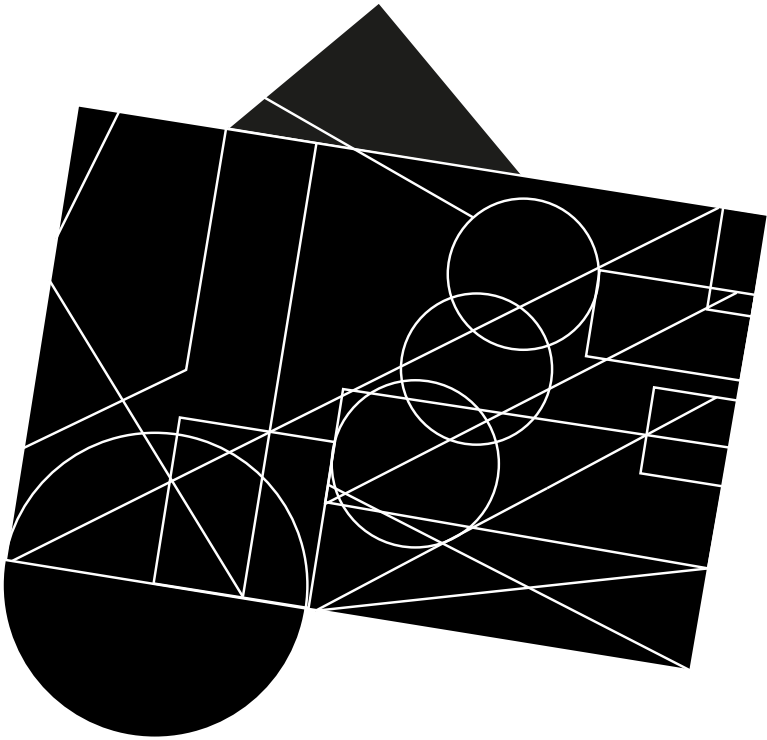
LANDSCAPE INTERPRETATION

The landscape interpretation examines spatiality in natural forms. This chapter also aims to challenge boundaries between program, space, movement and form to achieve a heterotopic state of looseness.



FORM QUALITIES

5.1

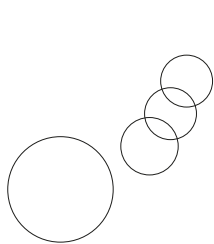
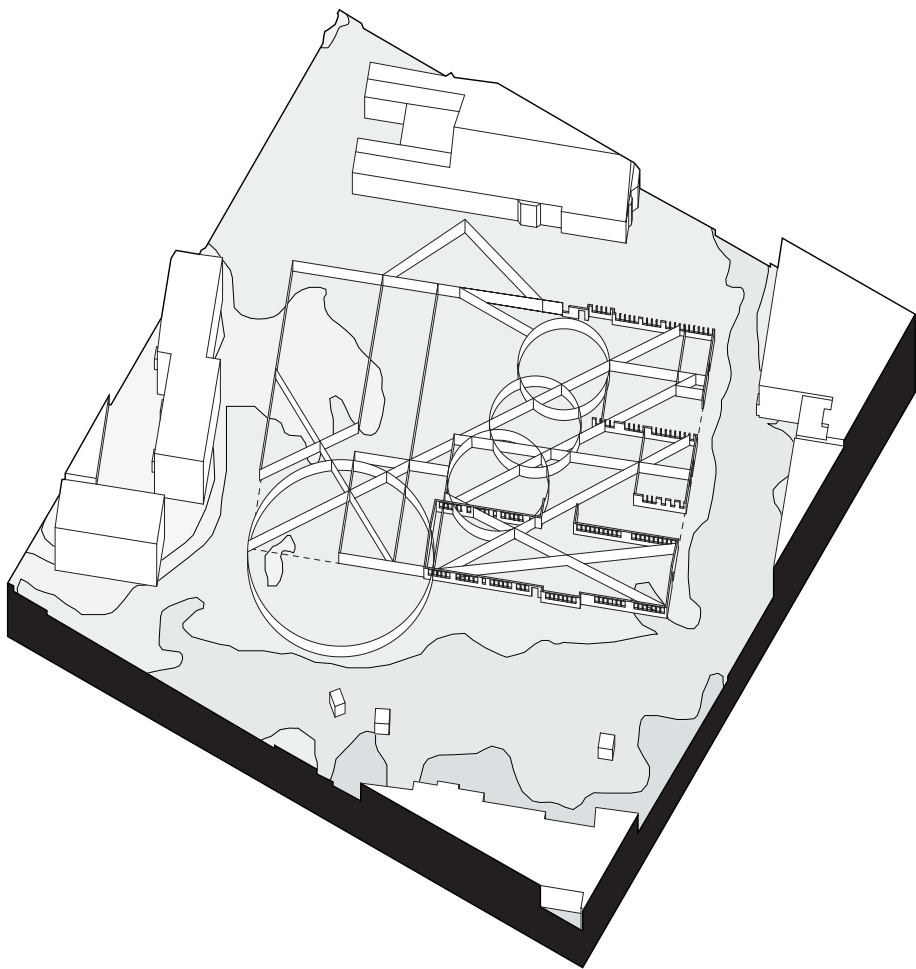


SEARCHING FOR NATURAL FORMS

EXISTING ACTIVITY	LIGHT DIVIDER	WATER FLOW
BOUNDARY ORIGINAL	BOUNDARY EXPANDING	BOUNDARY DEFINED

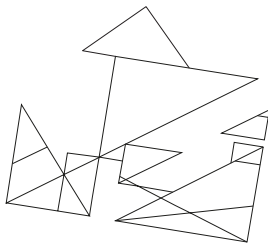
EXPLORING FORM OUTLINE

5.2



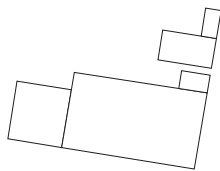
CIRCULAR

Zero amount of faces, edges and vertices.



TRIANGULAR

Medium amount of faces, edges and vertices.

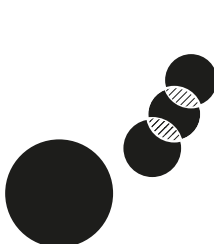
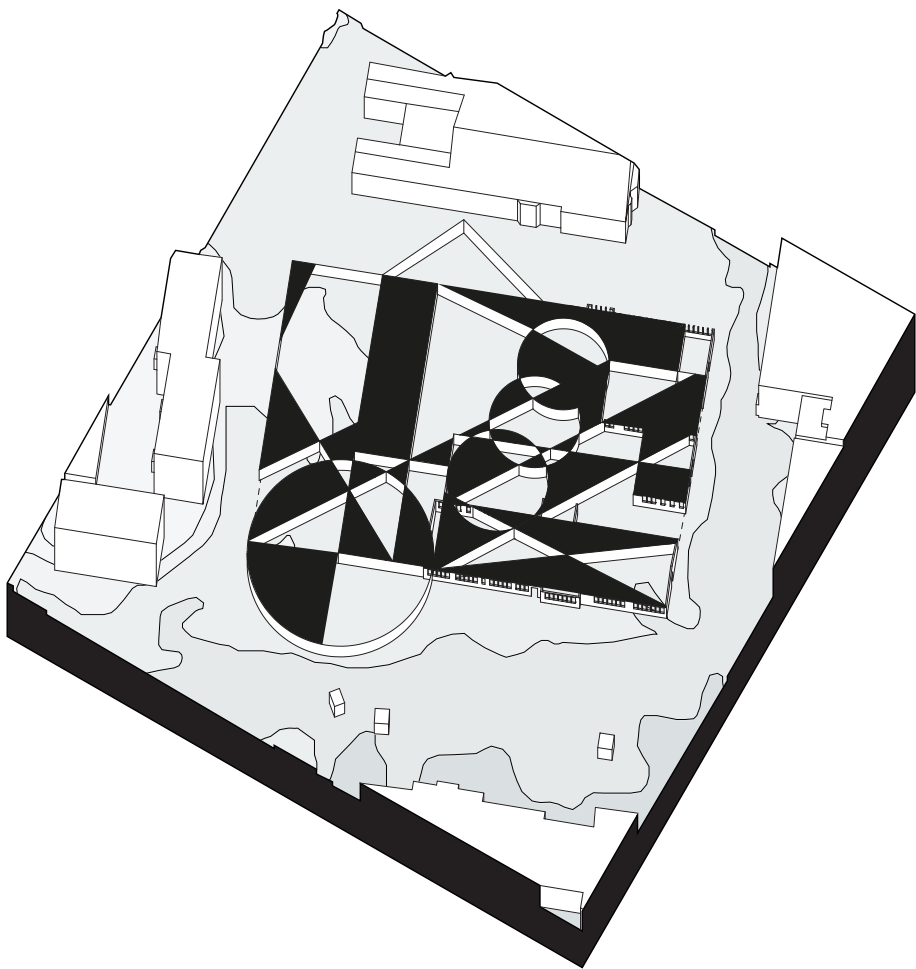


RECTANGULAR

High amount of faces, edges and vertices.

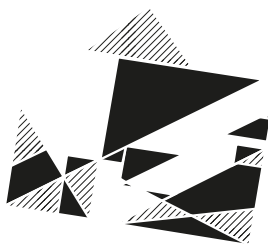
EXPLORING FORM PATTERN

5.3



CIRCULAR

Form pattern appears by overlapping natural forms that were defined in the site exploration. A second layer of spatiality appears by highlighting negative and positive surfaces.



TRIANGULAR

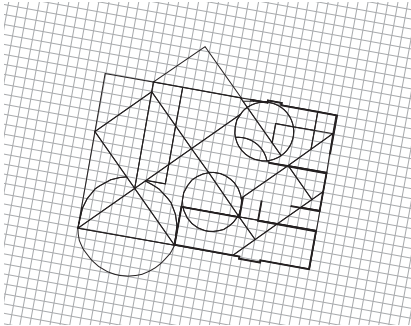


RECTANGULAR



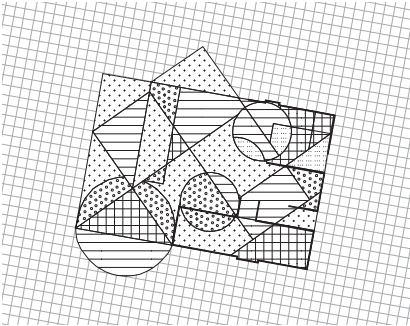
SCHEMATIC CHARACTER

5.4



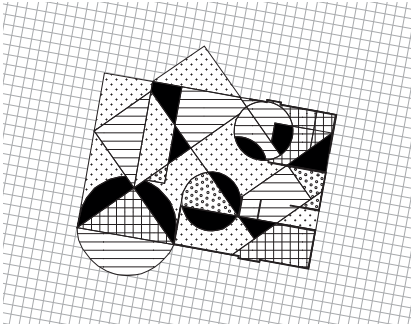
FORM HYBRIDITY

Adapting to 5x5 grid to control how the forms relate to one another.



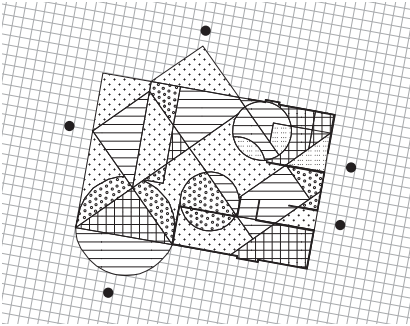
CHARACTER PLACEMENT

Giving each form character due to existing conditions and program.



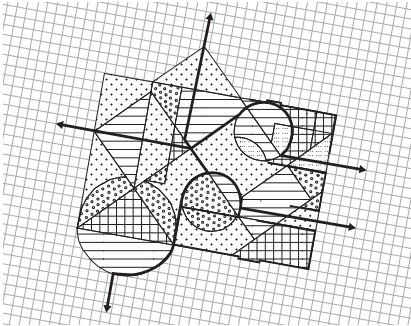
OVERLAPPING ZONES

Overlapping zones to blur out boundaries between space and movement.



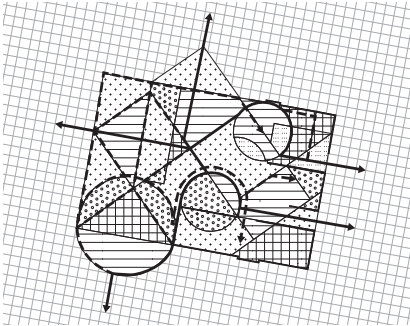
IDENTIFYING NODES

Identifying nodes, such as the church and mall, for access points.



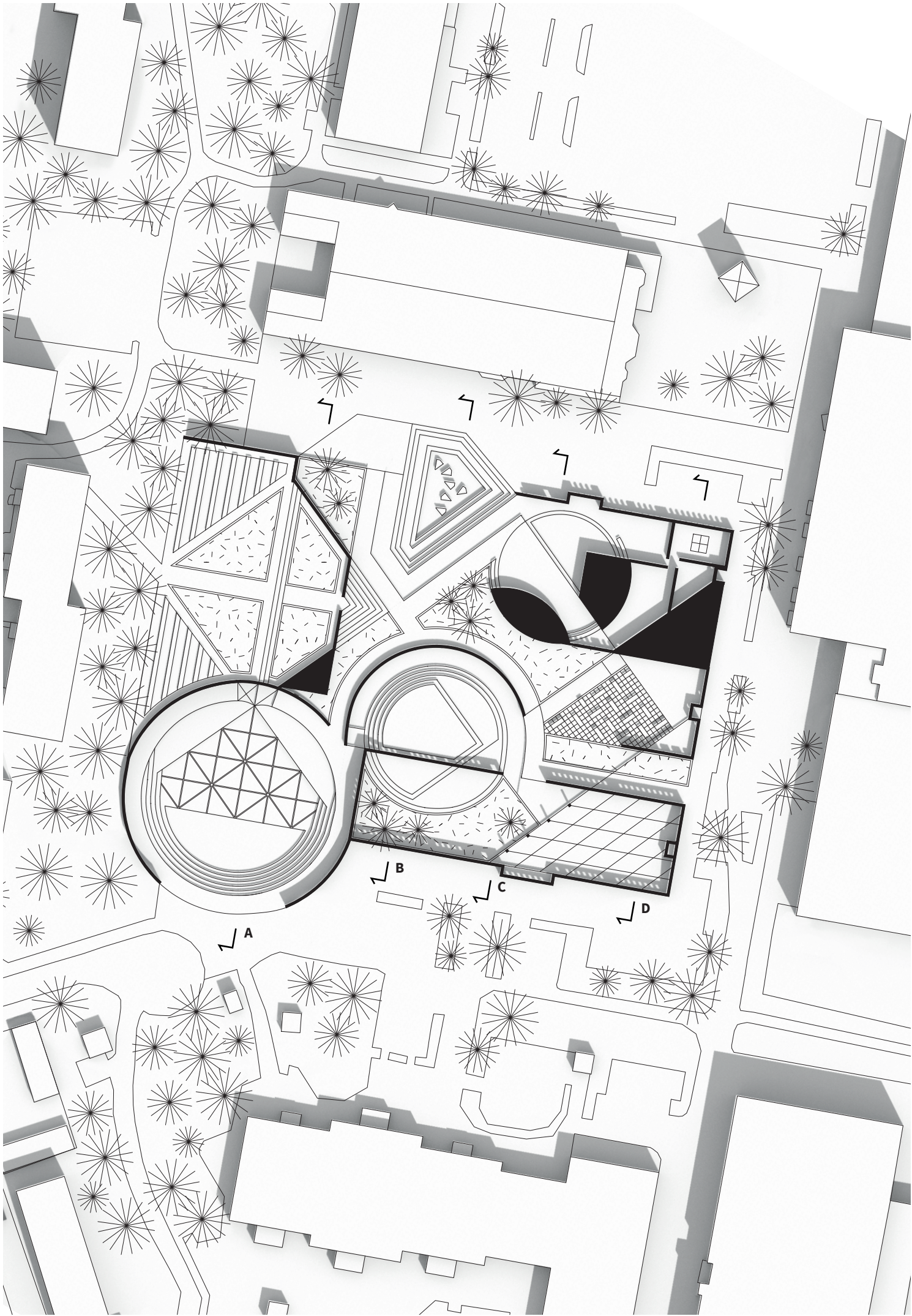
MOVEMENT PATTERN

Connecting nodes to construct movement pattern.



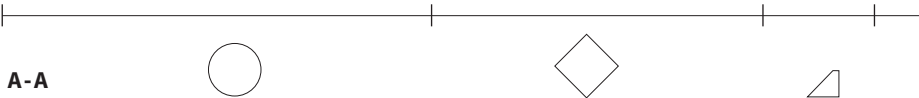
SECONDARY MOVEMENT

The irregular pattern aims to urge loose movement.

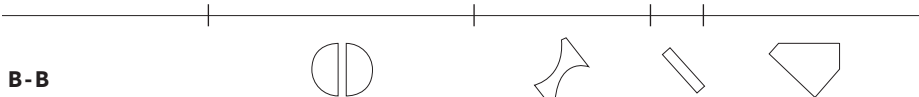
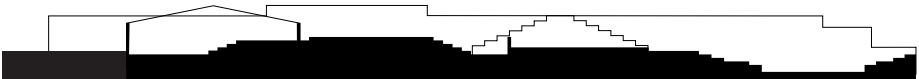


LANDSCAPE FORM

5.5



A-A



B-B

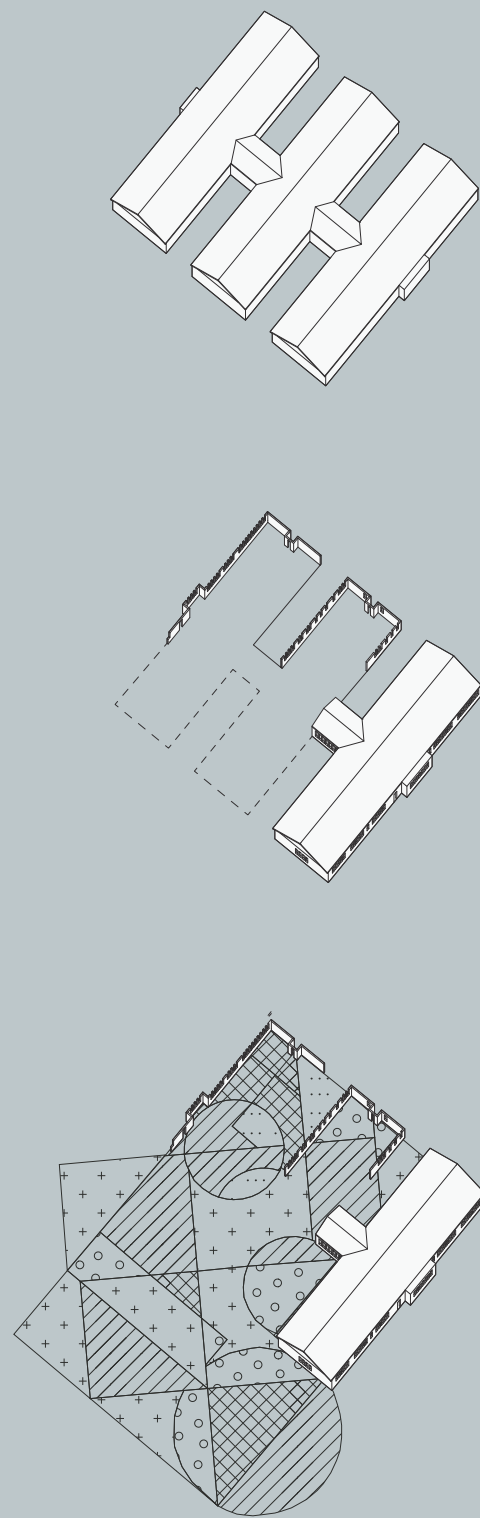


C-C



D-D

Each form has been given its own character in order to emphasize different activities. They are also a result of how they relate to one another and how they relate to topography, light, intersecting points and flow of water. It is a process of terraced surfaces, a variation of hardscape and softscape, roofs and platforms that invites for imaginary activities.



6.

PROPOSAL

A LOOSE RECREATIONAL PLACE

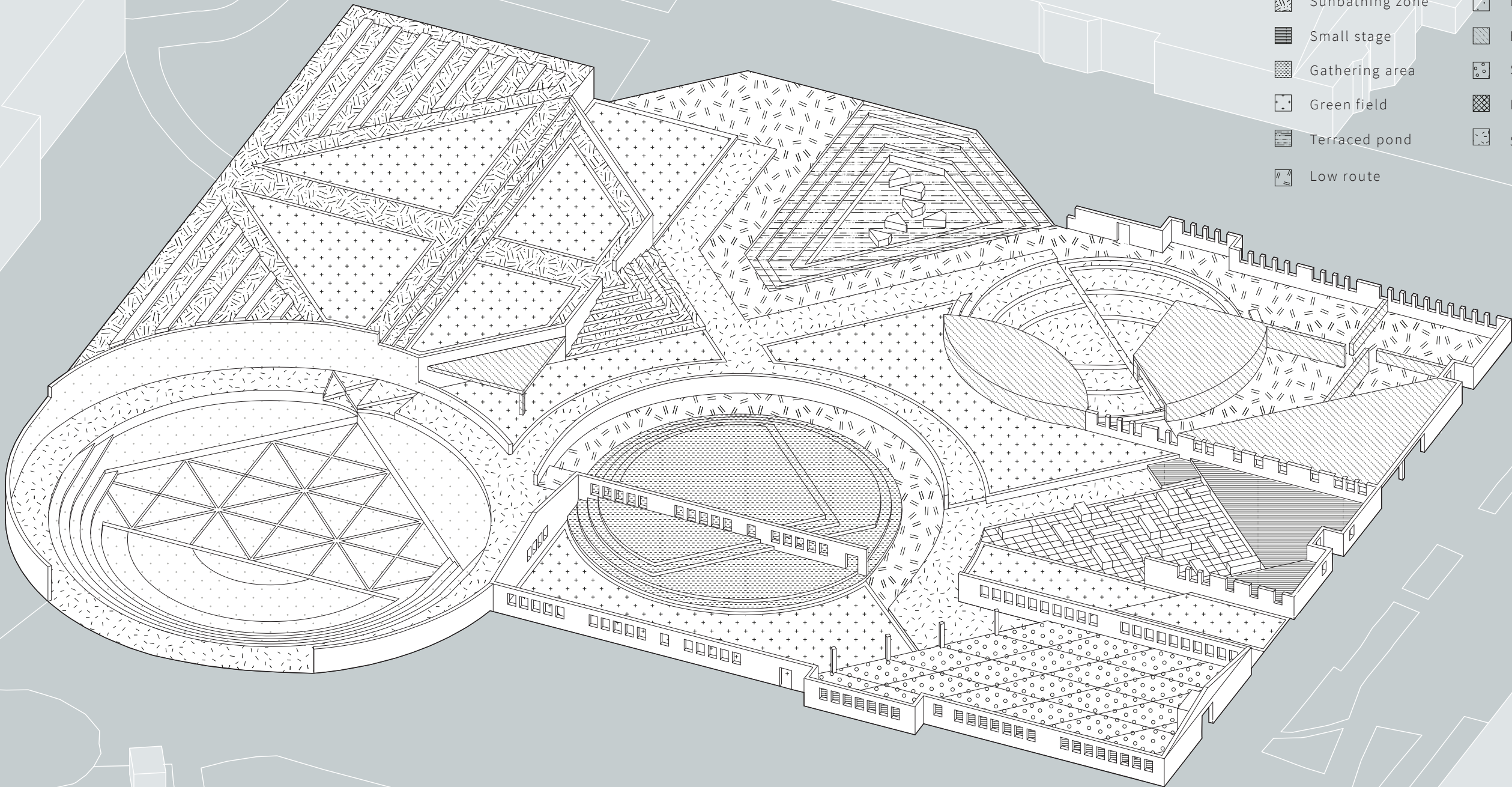
The reinvention of the school is driven by surrounded social structures and activities that brings the community together. The looseness in the design is based on architectural references that emphasize imagination and a heterotopic philosophy. The design also challenges the existing condition on the site. Thus, this chapter illustrates a loose recreational place as a result of this thesis investigations.

LOOSE PROGRAM

6.1

In order to relate to the activities that unites the residents is the program inspired by the act of playing and the process of performing, exhibiting, creating and collaborating.

- Sunbathing zone
- Small stage
- Gathering area
- Green field
- Terraced pond
- Low route
- Large event field
- Exhibit space
- Sport zone
- Market place
- Skateboard route



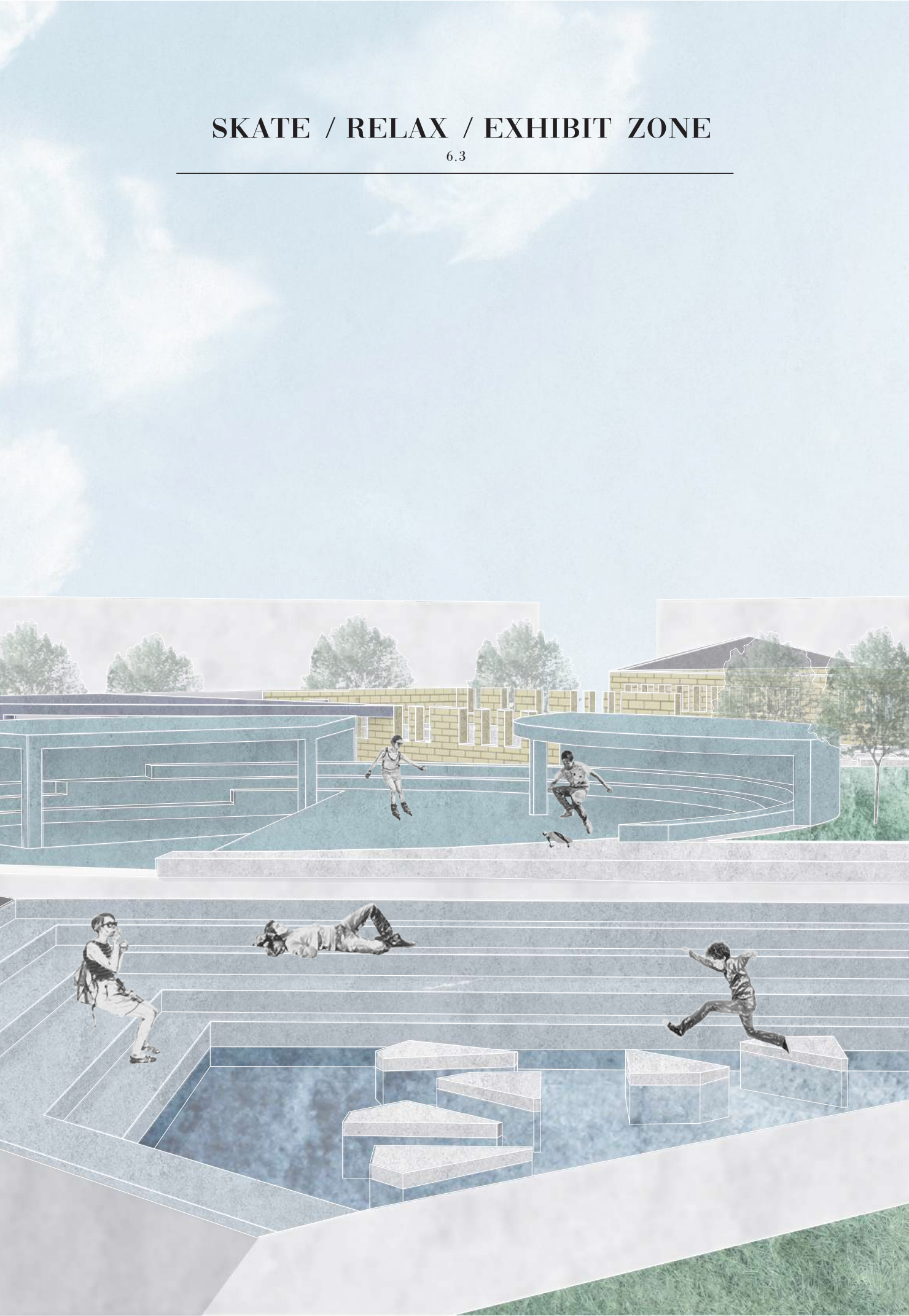
OVERVIEW

6.2

The proposal has been given colorful surfaces to further highlight playfulness in the area. Each color is blurring into each other in order to emphasize looseness and blur out boundaries between shape movement and program. When entering the loose recreational place, the existing diagonal movement is sometimes interrupted by the memory of the old school. It is a balance between people floating between zones, letting people pass and keeping them in the space. Since it is a loose recreational place does each zone not have definite program. It is instead the shapes and elements that invites to different activities.

SKATE / RELAX / EXHIBIT ZONE

6.3

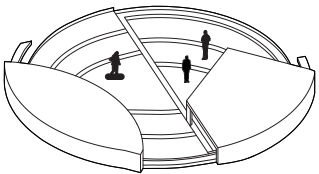


SCENARIOS

6.4

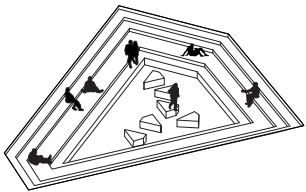
SKATE

The hardscape circle can provide as a skateboard zone. The circle has a modest terracing for people to sit and pause between rounds. The zone also provides with small shelters for more intime meetings.



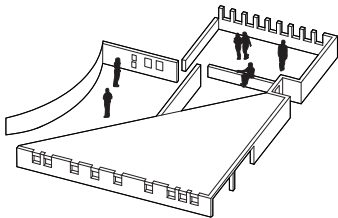
RELAX

The terraced triangle creates a pond that invites to relaxation and meetings between people. The small triangles in the middle appeals to playing, such as kids jumping between each one of them.



EXHIBIT

The extruded walls, in collaboration with the roof, provides for exhibitions, both indoor and outdoors. The walls can be decorated with street art or posters can be attached onto it.



PLAY / EVENT / GATHER ZONE

6.5

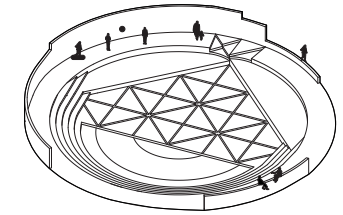


SCENARIOS

6.6

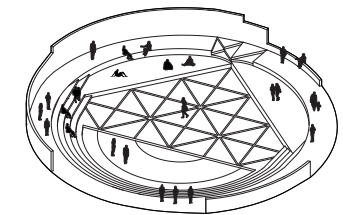
PLAY

The hardscape route runs through the whole area, through the play and event zone. The wall's variation in height invites people to climb, balance and sit.



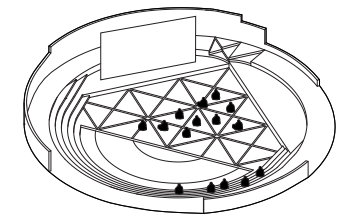
EVENT

The whole structure can be used as a stage for a variety of events, such as theater, dance and music. This area can also be used by during the hip hop festival that takes place once a year.



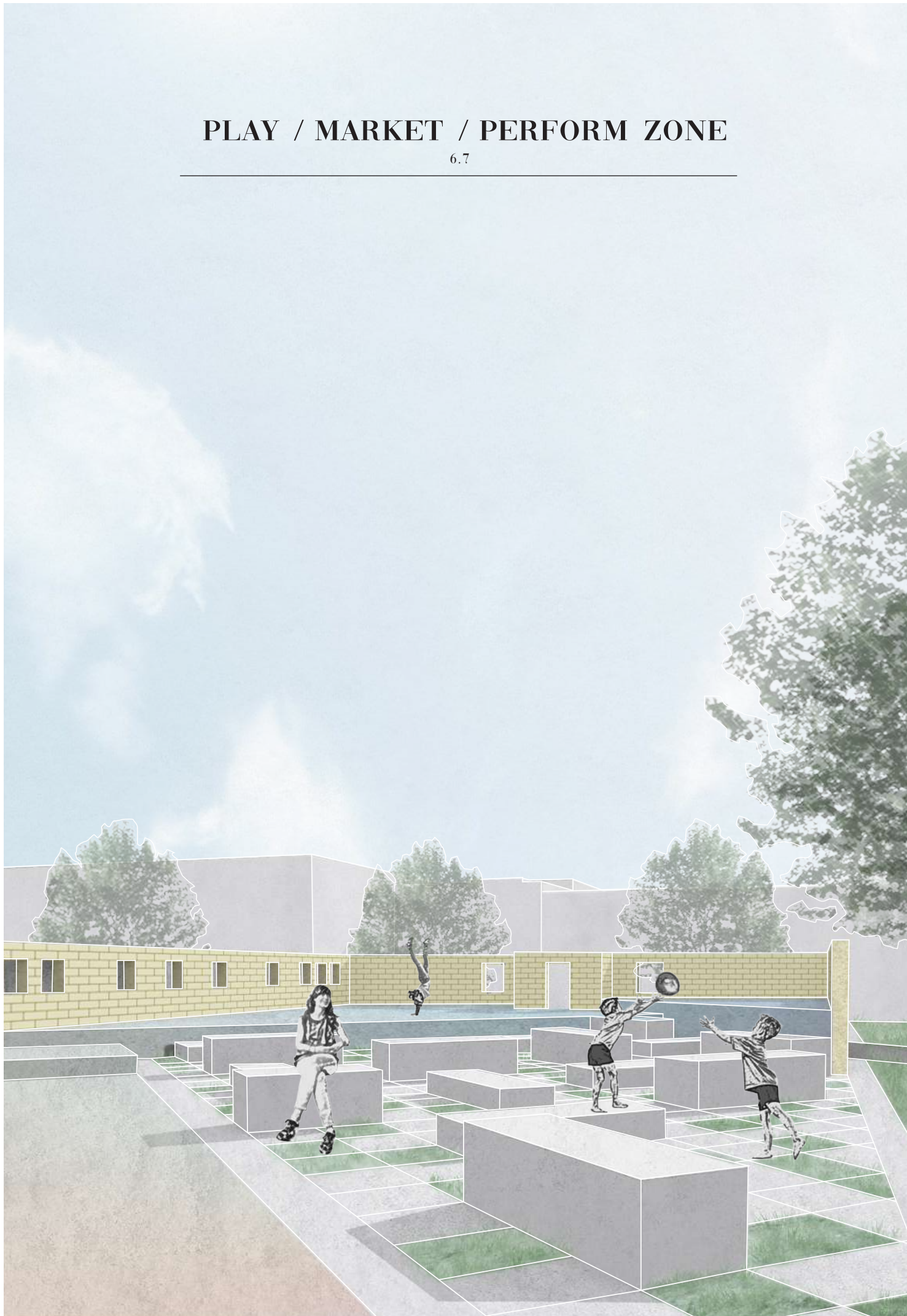
GATHER

By adding a screen, the terraced circle can serve as an outdoor cinema. People can also gather here to celebrate, for instance, a music video release.



PLAY / MARKET / PERFORM ZONE

6.7

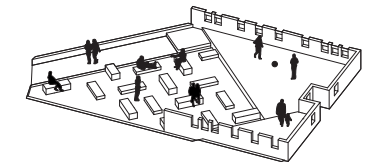


SCENARIOS

6.8

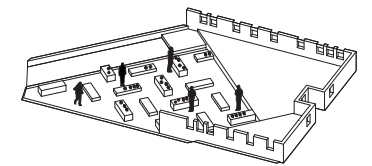
PLAY

The pop-up rectangles can serve as seatings for people to gather. The seat's variety in height and direction, in relation to a mix between hardscape and softscape invites to imagination.



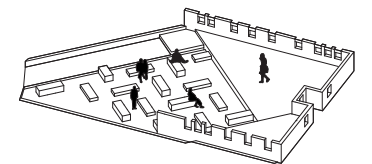
MARKET

The rectangles can serve as tables during local markets for people to meet, buy and sell.



PERFORM

The triangular hardscape platform can provide as a stage for smaller performances. The extruded rectangles can be used as seatings.



PLAY / GATHER / SPORT ZONE

6.9

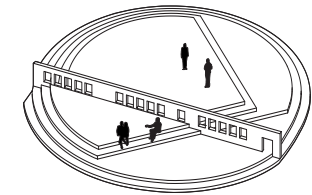


SCENARIOS

6.10

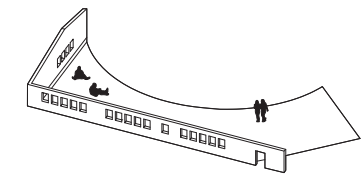
PLAY

The terraced circle continues through one of the school's remaining walls, which creates a sequence between two zones.



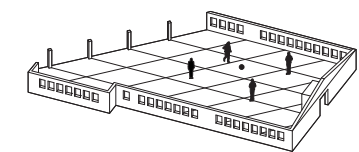
GATHER

The whole area is provided with several green fields that invite people to gather, play, relax and picnic.



SPORT

The large hardscape surface can provide for a variety of sport activities. People can gather to play for fun and also have organized sport activities.



DISCUSSION

6.11

The thesis has been driven by the story of Gottsundaskolan. From being a place appreciated by the residents of Gottsunda, to become fragmented and distorted due to the fire, which both upset and affected a lot of people. The school's transformation got its foundation from external conditions, such as social structures around the site, the need of public places for people to gather and especially, prominent activities that unites the community.

In relation to loose activities, the research has also been very process based. A major part of the survey has been about gaining knowledge about why, what and how loose activities occur. Why do loose activities arise and why are they important. What external factors affect these actions and how can this looseness be translated into something physical. This process has been both exciting and crucial in order to capture these situations.

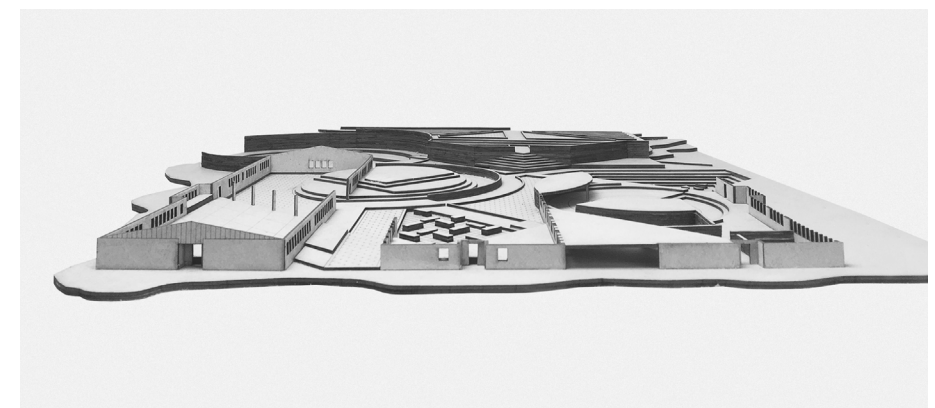
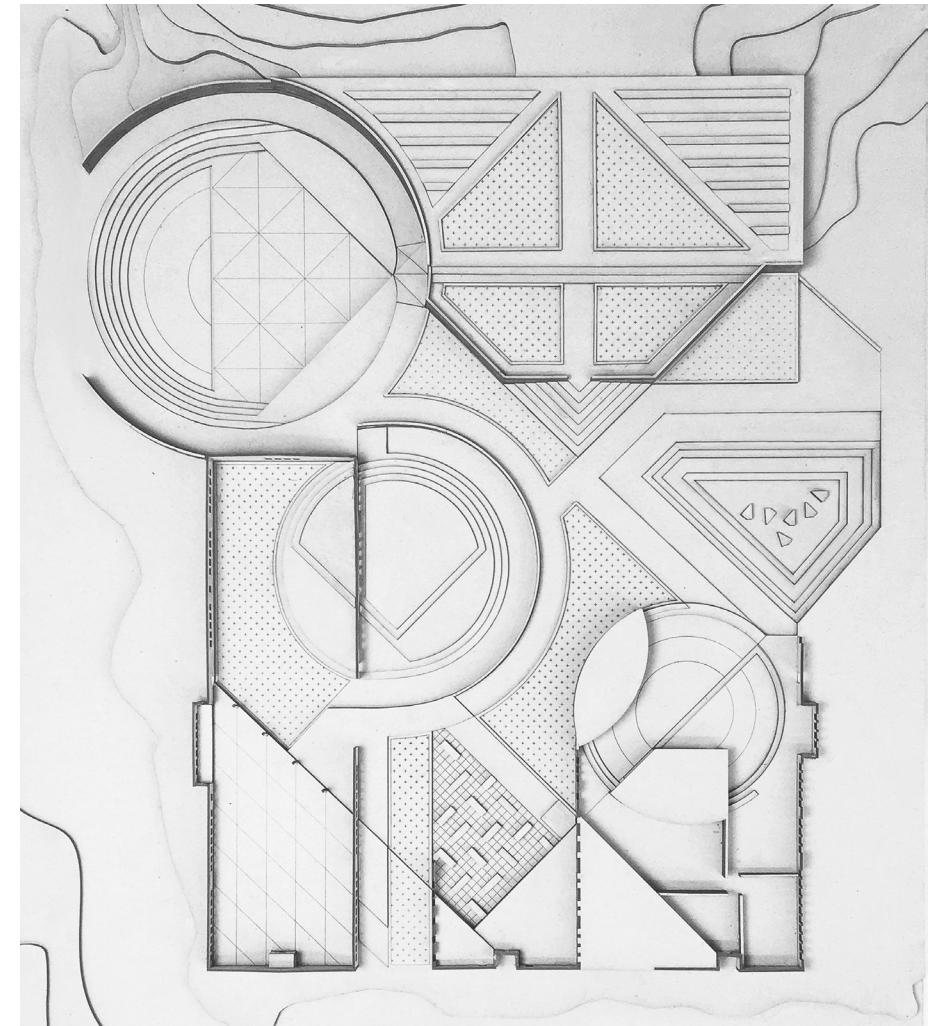
Loose situations are rarely identical and instead locally rooted, since these activities depends on external conditions. From this conclusion, it became clear that the remaining parts of the school mainly referred to the landscape. The landscape's form pattern appeared when highlighting natural intersecting lines, due to light conditions and topography prerequisites. Each form then got its own character of fundamental elements (platforms, terracing, walls and paths) to encourage different programs and imaginary actions.

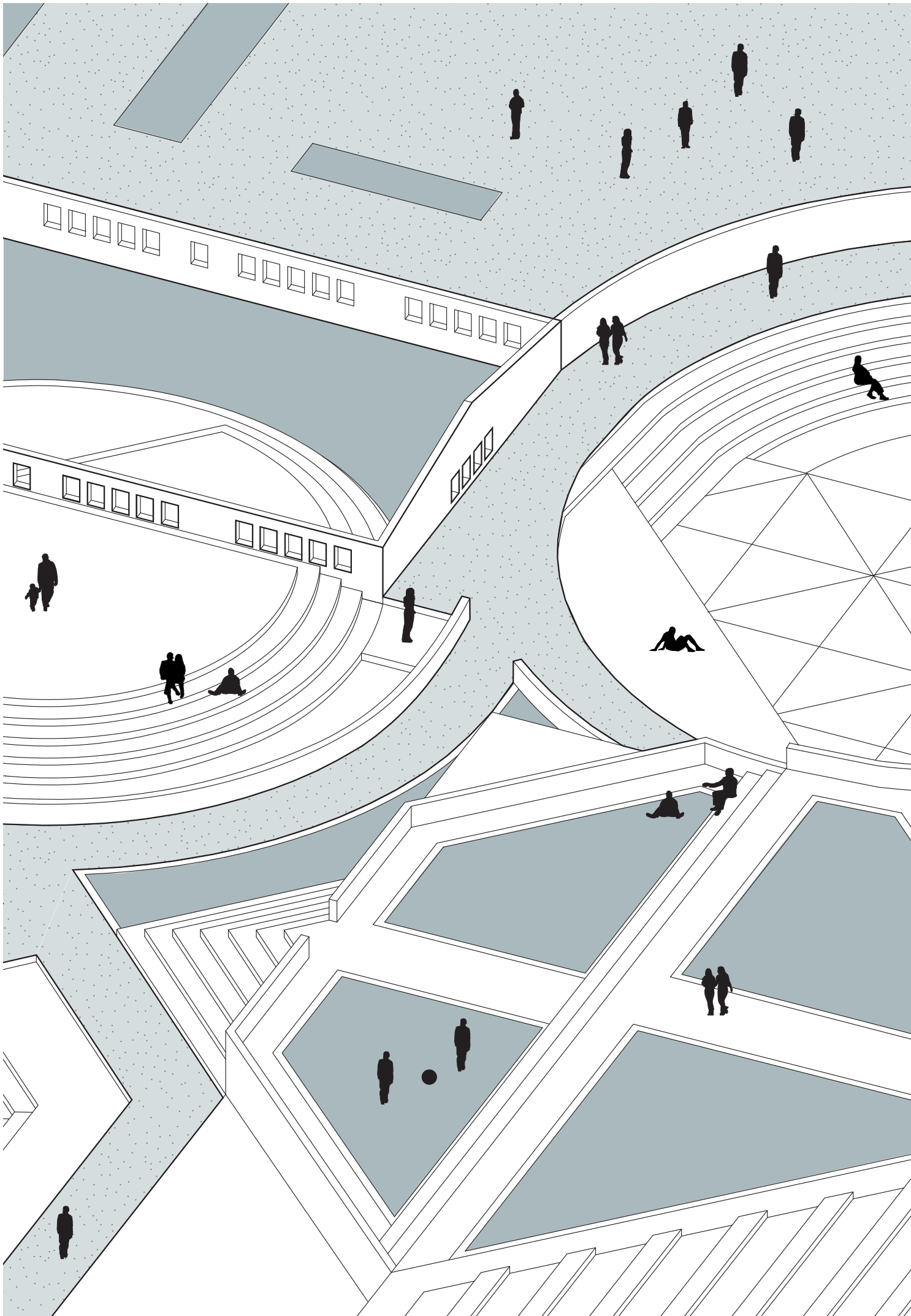
As final conclusion, by researching loose urban spaces, I have learned that loose activities are very much affected by the existing conditions and that it is more about the sequence of activities than individual elements. It is an imaginary state of action that can be a result of something that is missing or has affected the place. This looseness relates to social activities based on human intentions rather than social boundaries and the re-interpretation of paths, frames and boundaries of a place invites people to fulfill their own desire.

The loose recreational place is thereby a result of a discovered sequence of activities, external conditions, physical elements and people's imagination in central Gottsunda. Each individual activity and form in the design creates, together, a united body. Thus, this coherency is what both the design and the school stands for.

PHYSICAL MODEL

6.12





7.
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Figure 13: Agthe, R. (2013). *Playing with urban elements* [Online Image]. Retrieved from: <https://flic.kr/p/fuRu4P>

Figure 14: Art Inthecity. (2011). *Promenade along 21 Balançoires, Montréal* [Online Image]. Retrieved from: <https://flic.kr/p/9Gc8xy> (image modified to black and white)

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BLURRED BOUNDARIES

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By Paulina Oldin
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