Temporary Use Practice Annex Case Studies

SEEDS Workpackage 3
University of Sheffield

Contents

Overview

This appendix contains a compendium of case studies of temporary use projects from Europe and North America, which focus on the nature of the practices employed. The compendium draws upon, among others, case studies developed by Oswalt et al. (2013). It is structured according to Oswalt et al.'s (ibid.) typology of temporary use strategies (see SEEDS report entitled 'Part 1 Conceptualisations of Practice', pages 18-22). Three case studies are presented under the headings of each of six strategies identified.

Each case comprises: basic introductory information about the temporary use project in question (Sections 1-7); a detailed description of the case (Section 8); with opportunities for improvement identified, where known (Section 9); the source reference and further references for each case study are also provided (Sections 10 and 11).

This compendium formed the basis of a subsequent exercise completed by SEEDS' Lead Partners and their teams, which aimed to identify transnationally transferrable good practice with respect to temporary use. The results of which are presented in a SEEDS report entitled 'Part 2 Transnationally Transferable Good Practice'.

The summary of cases that follows provides a short description of each of the case studies contained within the compendium for reference.

Summary of Cases

1. ENABLE

1. Einfach-Mehrfach (Single-Multiple), Vienna, Austria

Objective: To enable cultural and recreational offerings through dual use of available open spaces
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Use: Cultural: associations, galleries, clubs, theatres, and other organisations
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3. Capacity Bristol, Bristol, England

Objective: Regeneration project aiming to open up empty and underused buildings for creative uses for the benefit of Bristol's creative community, residents and visitors to the city
Use: Various, including: pop-up shops, installations, exhibitions, performances, galleries, studio, office, rehearsal and storage spaces
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2. INITIATE

1. nt*/areal, Basel, Switzerland

Objective: Development of the site through intermediate use by means of socio-cultural projects. Owner plans to develop 700 apartments, 2,00 jobs, and a park
Use: Over twenty projects from the areas of socio-culture and art
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2. Spitalfields Market, London, England

Objective: To revitalise the property and increase its value through varied cultural uses
Use: Retail trade, flea market, culture, sports, performances
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3. Olof Palmes Plats, Gothenburg, Sweden

Objective: The aim was to define the space and to give it a clear identity without having to spend a huge amount of money.
Use: Public square
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3. CLAIM

1. Zwischen Palast Nutzung (Temporary Palace Use), Berlin, Germany

Objective: Cultural use and preservation of the Palast der Republik
Use: Cultural: theatre, dance, music, exhibition, and discussion
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2. Park Fiction, Hamburg, Germany

Objective: To create a public neighbourhood park instead of a private investment project
Use: Public park
Page: 26

3. Rebar PARK(ing) San Francisco, USA

Objective: To transform a parking space into a park. Thereby temporarily expanding the public realm and improving the quality of urban human habitat; at least until the meter ran out!
Use: Originally a park. Now a multitude of uses
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4. COACH

1. Center for Community Progress, Michigan, USA

Objective: The mission of the Center for Community Progress is to create vibrant communities primarily through the reuse of vacant, abandoned, and problem properties in America's towns and cities
Use: N/A
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2. Campo Boario, Rome, Italy

Objective: To expand and connect a multinational cluster of temporary users and open it to the world
Use: Socio-cultural. Various political and ethnic groups
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3. Salbke District Library, Magdeburg, Germany

Objective: Cultural reactivation of the central district and strengthening of social networks
Use: Civically operated public library and associated outdoor library
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5. FORMALISE

1. Arena Berlin, Berlin, Germany

Objective: To establish a diverse and financially self-supporting cultural centre
Use: Performances and activities in the area of theatre, art, music, events, sports, and dining
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2. Fusion Festival, Lärz, Germany

Objective: To establish a long-term space for alternative cultural and lifestyle activities
Use: Cultural: parties, concerts, theatre, alternative and youth culture
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3. The Cable Factory, Helsinki, Finland

Objective: To provide affordable space for artists and other creatives, and an independent cultural centre for the city
Use: A cultural centre housing various private and public organisations. It can hold events, concerts, exhibitions, fairs and festivals. The cable factory is home to three museums–Finnish Museum of Photography, Theatre Museum and Hotel and Restaurant Museum–13 galleries, dance theatres, workshops, art schools, rehearsing studios, radio stations, a popular cafeteria, and more
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6. EXPLOIT

1. NDSM, Amsterdam, The Netherlands

Objective: To exploit temporary uses for building and neighbourhood development
Use: More that 200 socio-cultural users and users from the cultural sector
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2. Guerrilla Stores, Global

Objective: Marketing of fashion articles
Use: Shop
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3. The Ebbinge Quarter, Groningen, The Netherlands

Objective: In the short-term this projects aims to transform a formerly industrial area in central Groningen–Ebbingequarter (formerly 'CiBoGa'–Circus, Boden and Gasterrein)–into a creative industries district. The long-term desire is to kick-start a stalled municipal urban regeneration project consisting of predominantly residential uses
Use: Short-term: creative and cultural industries district. Long-term: residential district
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Case Studies

1. ENABLE

The strategy of enabling seeks to remove all barriers to temporary use in a sizeable urban area with many under-utilised properties. All possibilities for using derelict spaces are publicised, access to these spaces is facilitated, communication between landowners and users is improved, and legal problems are resolved. A neutral mediator, whose position is usually funded or supported by the municipality, initiates this process. The mediator, through his or her own considerable competence and commitment, wins the trust of the various actors. There is no formal programme and the as yet unknown ideas of prospective users form the intervention.

A typical example of this strategy is a 'placement agency': an intermediary between property owners and users, which often has access to a pool of available properties. In addition to direct mediation, placement agencies support temporary users with legal issues such as liability, contacts (i.e., licence / tenancy agreements), and obtaining permissions. This role is usually fulfilled by local governments or non-profit associations, for example, which can "assist with the process in important ways, whether by consigning leases, providing municipal liability insurance, or radically simplifying the process of obtaining permits and communicating with the authorities through the creation of one stop offices."
(ibid.: 224).

Case study 1.1:
Einfach-Mehrfach (Single-Multiple), Vienna, Austria

Figure 1. Music venue in former pedestrian underpass, near Pratstern Station, Vienna (Einfach-Mehrfach Project)
Source: http://www.wien.gv.at/stadtentwicklung/projekte/mehrfachnutzung/projekte/index.html

1. Objective

To enable cultural and recreational offerings through dual use of available open spaces

2. Protgonist

Kommunale Koordinationsstelle fur Mehrfachnutzung der Stadt Wien (Municipal Liaison Office for Multiple Use of the City of Vienna)

3. Use

Sports, cultures, recreational activities for children and young people, urban gardens

4. Status

Municipal program

5. Places

Vacant lots, school playgrounds, underpasses, other public and private lots in Vienna

6. Trajectory

1997 development of the concept by the Magistrat der Stadt Wien (Municipality of Vienna), 1998 creation of the Kommunale Koodinierungsstelle, ongoing

7. Cost

Cost of individual projects is borne by districts; Kommunale Koodinierungsstelle is financed by the municipality

8. Description

In Vienna there is a shortage of open spaces, while those that exist are strictly regulated and sometimes inadequately equipped, especially in areas of the city that are densely built-up. The result is that children and young people overuse open spaces near to houses and apartments. In 1997 a small group of Viennese municipal government

employees and institutions close to the city, under the leadership of Ms Jutta Kleedorfer, began to look at the possibility of the dual use of sites that are under-utilised or unused at certain times of the day. These included school playgrounds, school athletic facilities, vacant lots, stalled construction sites, and pedestrian underpasses.

In the same year, the Wiener Bodenbereitstellungs und Stadterneuerungsfonds (Vienna Land Procurement and Urban Renewal Fund) held an event called 'Wenig Platz-Mehr(fach)nutzung' (Little Space-Multiple Use). Possible strategies for improving the supply of open space and facilitating communication between user groups were discussed. A working group called Einfach-Mehrfach (Single-Multiple) was subsequently established with the objective of making open spaces at Vienna's schools accessible to the public when not in use.

The group composed a set of dual-use guidelines for realising such projects and in late 1997 requested that the post of liaison officer for multiple uses be created. In 1998 Ms Kleedorfer was appointed project coordinator and reported directly to the Magistratsdirektor (CEO) and thus had cross-departmental authority. However, a lack of staff and financing limited the options open to Ms Kleedorfer. Nevertheless, the group succeeded in launching projects that remain in operation today.

The group was especially successful with open spaces at city-administered schools. Ms Kleedorfer's conviction and her power to motivate others were initially a necessary catalyst for achieving this success, and she continues to provide momentum to the project. A further important factor in terms of gaining the support of politicians and administrators was that the open spaces did not require school supervision. Local districts finance, interview, check the credentials of, and hire local park supervisors and youth workers to do this work.

In terms of legal issues, the city of Vienna extends its blanket liability insurance to the open spaces being temporarily used, which requires that the lots are available to people free of charge and under the management of the municipal property management office. Provided they are suitable, all spaces owned by the city of Vienna are available to be mobilized for temporary use. The Einfach-Mehrfach project has become so embedded in everyday practices that it virtually runs itself and temporary use of open space is now an integral part of life in Vienna.

Whilst a decade ago the focus of Einfach-Mehrfach was to provide additional spaces for children and young people, today cultural aspects increasingly form an important part of the picture. In this way, residents of the city become cultural producers who establish forms of everyday culture in public–albeit temporary–open spaces. Indoor uses have also joined the list.

9. Opportunities for Improvement

What has proved to be difficult is the process of activating spaces not owned by the City of Vienna. In these cases too, a property management division must take formal control of the areas so that the city's blanket liability insurance can take effect. A characteristic phenomenon of life in Vienna is the, often considerable, reticence of its citizens–independent initiative is often lacking.

Furthermore, additional supply is urgently needed in densely built-up areas of the city. The program still faces the significant challenge of including larger areas owned by the federal government and private institutions in the network of temporary use in order to further improve the supply of open space.

10. Further Information

Vienna City Administration 2013 Simple–Multiple: a strategic project of the City of Vienna
http://www.wien.gv.at/stadtentwicklung/projekte/mehrfachnutzung/

Mellauner M 1998 Temporäre Freiräume. Zwischennutzung und Mehrfachnutzung: Potentiale für die dichte Stadt, PhD dissertation, Vienna

Kleedorfer J 'Einfach-Mehrfach' – Ein Projekt der Stadt Wien

11. Source

Mellauner M 2013 'Einfach-Mehrfach', Vienna in P Oswalt, K Overmayer and P Misselwitz (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.238-240

Case study 1.2:
HausHalten e.V. (Household), Leipzig, Germany

Figure 2. Implemented models HausHalten e.V., Georg-Schwarz-Strasse, Leipzig (HausHalten e.V.)
Source: http://www.haushalten.org/

1. Objective

To revitalise empty urban areas and rescue endangered building stock

2. Protgonist

Nonprofit association HausHalten e.V. as placement agency

3. Use

Cultural: associations, galleries, clubs, theatres, and other organisations

4. Status

Individual five year leases

5. Places

Leipzig West

6. Trajectory

Association created in 2004. First house acquired in 2005. Currently thirteen houses, ten of which are in the west of Leipzig, two in the east, and one in the north.

7. Cost

Unknown.

8. Description

Many Eastern German cities have experienced depopulation on a massive scale since the end of the GDR in 1989. Suburbanisation, low birth rates, and outmigration due to high unemployment have led to a dramatic inner-city vacancy rate for residential and office buildings. Leipzig is no exception. In the neighbourhoods of Leipzig-West and Leipzig-Ost the vacancy rates are particularly high.

Inspired by a public discussion on the topic of neighbourhood management within the city, the association HausHalten e.V. was founded in October 2004. Its goal to rescue buildings at risk of decay by means of temporary use. Its tactic is to create Wächhäuser (guardhouses) to the mutual advantage of both owners and users. The use of buildings prevents vandalism and limits weather damage, because such deterioration can be quickly discovered and repaired by users as on-site experts. Moreover, by making their buildings available to temporary users at no cost to themselves, owners also increase their chances of receiving a market rent in the mid-term. It is the responsibility of temporary users, or Hauswächer (house guards), to renovate their spaces, perform inspections, and make minor repairs. Priority is given to users who are likely to have a positive cultural or social impact on the neighbourhood.

The association has three permanent employees and numerous members working on a voluntary basis. The city supports the association by undertaking public relations work, establishing contact with property owners, and providing financial support. Addition funding has been received from various programs, including the EU URBAN II program. The association acts as a mediator between property owners, users, and the city. HausHalten e.V. operates out of a small premises, which serves as an office, venue for events (including training for owners and user groups), and houses a permanent exhibition on the guardhouse project.

The legal framework of the guardhouses is a Gestattungsvereinbarung Haus (Licence Agreement: House), between the owner and the association. In this document the usage rights are transferred to the association for five years. The association in turn transfers these rights on to the end users using a Gestattungsvereinbarung Raum (Licence Agreement: Space). The temporary users bear the additional costs– property tax, water and sewerage rates, garbage collection fees, and connection fees–and are free to use the property for social and cultural projects, as well as dwellings. In exchange they agree to maintain the space in good condition.

The association's goal is to revitalise entire portions of the city with temporary use. It currently has thirteen houses; ten of which are in the west of Leipzig, two in the east, and one in the north. The transferability of the model has been demonstrated by its subsequent adoption in the neighbouring city of Halle/Salle, and in Chemnitz, Görlitz, Dresden, Magdeburg, and Rochlitz. Reports in various media and an award have helped make the Leipzig initiative better known.

9. Opportunities for Improvement

Thus far, it has proved impossible to extend the project to city-owned buildings and Wohnungsbaugesellsschaten (municipal corporations for housing construction), despite good relations between these institutions and the association. The benefit of doing so can hardly be overstated, since they administer the vast majority of empty residential buildings. The main barrier is that the city-owned corporation for housing construction has pursued a strategy of reducing the city's total residential stock through demolition. Thus, the recovery of the buildings in question was not regarded as desirable.

10. Further Information

HuasHalten e.V. 2013
www.haushalten.org

11. Source

Oswalt P, Overmayer K and Misselwitz P 2013 (eds.)
Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.242-245

![SEEDS logo]

Case study 1.3:
Capacity Bristol, Bristol, England

Figure 3. The Island, Silver Street, Bristol (Capacity Bristol)
Source: http://capacitybristol.wordpress.com/current-projects/

1. Objective

Regeneration project aiming to open up empty and underused buildings for creative uses for the benefit of Bristol's creative community, residents and visitors to the city.

2. Protgonist

Bristol City Council

3. Use

Various, including: pop-up shops, installations, exhibitions, performances, galleries, studio, office, rehearsal and storage spaces.

4. Status

Project now closed due to funding cuts.

5. Places

Numerous sites in Bristol city centre.

6. Trajectory

The Capacity Bristol initiative grew out of work initiated in 2006 by a member of Bristol City Council's Neighbourhood Arts Team, who identified the opportunities for meanwhile use and devoted a proportion of her time to linking the problem of vacant property with the needs of the arts and creative industries sectors. In December 2010 Capacity Bristol published the 'Bristol Empty Buildings Toolkit, a guide for artists and organisations who wish to use vacant buildings temporarily. Due to cuts to the Neighbourhood Arts Team, the project closed in June 2012.

7. Cost

Expansion / re-prioritisation of existing municipal functions. Therefore, the project is municipally funded, with additional support from the UK Government Department for Communities and Local Government (£12,000 from the 'Town Centres Fund') and the Arts Council ('Arts in Empty Spaces' fund).

8. Description

In the UK landlords / property owners are liable for business rates (property tax) on commercial properties (i.e., shops, offices, warehouses) that have been empty longer than three months. Only if occupation is over six weeks will the three-month exemption period be granted for the next empty period. Therefore, it is in the interest of property owners to have their property occupied on a temporary basis for more than six weeks. Inspired by the creative use of space she witnessed in Berlin following the fall of the Wall, in 2006 a member of Bristol City Council's Neighbourhood Arts Team recognised the opportunity this tax break presented to tackle the problem of vacant property, which blighted Bristol city centre, and provide affordable space for the arts and creative industries sectors. This officer collaborated with the council's Economic Regeneration department to initiate the Capacity Bristol project. The council's City Centre and Place Management teams were encouraged to facilitate the use of spaces to artists or groups, and the Buildings at Risk officer to find users for semi-derelict listed buildings around the city

The focus at the outset was to identify the local creative activists and initiatives, develop relations with them, and an understanding of their aspirations and needs. This led to problem solving and the removal of institutional barriers, as well as advocacy across the council departments and with key stakeholders and landlords in the city. The typical arrangement between landlord and user has been through short-term licence agreements whereby the user takes responsibility for all running costs of the building and, at times, additional maintenance responsibilities in return for the use of the space either rent free or at less than commercial rates. Passing on maintenance costs is yet another incentive for property owners. However, at that time, Bristol's business rates (commercial property tax) policy allowed charities, not for profit organisations and organisations supporting the arts to apply for up to 100 per cent discretionary relief on business rates ensuring that savings were mutually beneficial. The national rate relief level is set at 80 per cent for registered charities. However, Bristol City Council used its own funds and part of a £52,632 grant from the Department for Communities and Local Government's (DCLG, a national government department) 'Town Centres Fund' (intended to help towns and cities bring vacant shops back into use) issued in December 2009 to enable it to offer full rate relief.

A proportion of the DCLG grant was also used to provide grants of £2000 to six projects that sought to reuse empty retail units. In total, Capacity Bristol helped bring over 30 buildings back into use, including: retail units, office spaces, warehouses, redundant spaces such as disused public toilets, police stations, swimming pools and park huts and large sites awaiting redevelopment such as an ex-college, a cathedral and plots of land. Uses have ranged widely and have included studios/workshops, pop up shops, cinemas,

event/venue spaces, offices, galleries, storage, cafes and nightclubs. Key interventions include:

- Supporting the development of 'Artspace Lifespace', an artist-led initiative that recycles vacant, underused, and problem properties into creative resources. This organisation undertook large-scale meanwhile projects, including: 'The Island'–a multi-use arts facility developed in collaboration with the landowner, Urban Splash, which is used by over 25,000 people a year. This project has now reduced in size because permanent development is taking root; 'The College'–a project making use of a disused vocational college owned by the Homes and Communities agency (a national government agency) to provide a sports hall, skate park, food growing project, gallery space and 75 studios / workshops.
- Making available empty council owned properties and running a changing program of exhibitions, pop-up shops, galleries and events, such as cinemas and performances.
- Supporting independent initiatives to work with private landlords resulting in projects that have been key drivers to regeneration, such as the many pop-up and meanwhile projects in the Stokes Croft area of Bristol.
- The publication of the 'Bristol Empty Buildings Toolkit' in December 2010, which is a guide for artists and organisations who wish to use vacant buildings temporarily that contains: policy background; advocacy – benefits to artists, developer, people of Bristol; advice – finding a building, health and safety, tenancy agreements, planning permission; details of support available from Bristol City Council; links / contacts.

Due to cuts to the Neighbourhood Arts Team, the project closed in June 2012. The key successes of the Capacity Bristol project were, firstly, the number and scale of projects realised. Bristol has become home to some of the largest temporary use projects in the UK and well known as one of the most vibrant and creative cities in the world with respect to this type of activity. Secondly, the project's legacy was to implement new ways of thinking and help bring temporary use into the mainstream. For example, Bristol's new enterprise zone has identified temporary use as a key approach to drive development; the Home and Communities Agency has agreed to a 3-year temporary project on land it owns within the development zone; Bristol City Council has written two Local Development Orders for temporary use; and Bristol City Council now contracts Artspace Lifespace for property management services to secure and safeguard buildings. Finally, the project has helped to retain and attract creative sector practitioners to the city by helping to foster a thriving arts scene. This has fed into the city's place making strategy, which is now geared to marketing Bristol as an alternative and creative city.

9. Opportunities for Improvement

In Bristol, organisations supporting the arts have, for many years, been eligible for up to 100 per cent discretionary business rate (commercial property tax) relief–subject to some criteria related to income and turnover of the ratepayer. Until recently, all revenue collected from business rates was paid to the national government and redistributed back to municipalities. Nationally, registered charities, community amateur sports clubs, and other non-profit organisations are eligible for 80 per cent business rate relief. Therefore, Bristol City Council was essentially subsidising arts organisations by offering them 100 per cent relief. This positive support of the arts has helped to sustain a growing array of both formal and informal arts spaces. It was particularly important in the context of the Capacity Bristol project, as described above.

However, national government now requires municipalities to pay 25 per cent of any discretionary relief awarded. This has indirectly cut a strand of public funding for the arts in Bristol, of which the arts community was actually largely unaware. With the huge rise in temporary use of buildings by artists in Bristol, costs to the council have risen concurrently through a massive rise in rates relief applications. Between 2009/10 and 2011/12, council spend increased by nearly £100,000. Particularly expensive have been projects taking place in spaces with very high rateable values such as large city centre shop units and large-scale projects in extensive buildings such as former schools and colleges.

Municipalities throughout the UK are now starting to review and change their rate relief policies. Additionally, the Government's introduction of the business rates retention scheme in April 2013 is further acting as a disincentive for maintaining rate reliefs. The retention scheme will mean that municipalities retain 50 per cent of their business rates income (previously all revenue was collected by national government and redistributed). Costs of awarding rate relief will therefore rise from 25 per cent payback to national government, to 50 per cent lost revenue. Bristol is currently reviewing its rate relief policy and it is very likely that discretionary relief for the arts will reduce considerably. The probable impacts of this will be:

- A reduction in projects and arts activity in the city, particularly by small-scale arts groups
- A growing trend for arts organisations to have to develop charitable arms in order to gain mandatory 80% relief
- A growing trend of artists to undertake projects via intermediaries with charitable status

Combined with cuts to municipal budgets–such as those that caused the Capacity Bristol project to close–this policy shift poses a significant challenge to temporary use in the UK.

10. Further Information

Artspace Lifespace 2013 Artspace Lifespace: Homepage
http://www.artspacelifespace.com/

Ball S and Essex R 2013 A hidden economy: a critical review of Meanwhile Use
http://tinyurl.com/q5wquwa

Empty Spaces 2013 Bristol: using empty spaces on a grand scale
http://emptyspaces.culturemap.org.au/capacity-bristol

11. Source

Capacity Bristol 2011 Capacity Bristol: Homepage
http://capacitybristol.wordpress.com/

Bristol City Council 2010 Neighbourhood Arts Report 2010
http://tinyurl.com/omslpy8

Regeneration Wales 2010 Crew: Review Evidence: Paper 2: Meanwhile Uses: International Case Studies
http://tinyurl.com/nw63p44

2. INITIATE

Large idle sites in the inner city–for example, old industrial facilities and obsolete urban infrastructure for electricity, gas and water–offer enormous potential for temporary use. In particular, it is likely to take many years to realise their commercial re-use. However, the challenges in reactivating such sites are usually beyond the capabilities of individual users. Therefore, it is necessary for an agent–often with the support of a municipality–to initiate a cluster of temporary uses. Reaching agreement with the landowner and resolving legal questions creates a foundation for users. Such agents often have prior experience of temporary use projects, which gives them the necessary knowledge and confidence to initiate new ones.

Planners, associations, or alternative real estate developers can all act as agents. They "develop a short- to mid-term strategy for the location and interact with the property owner and licensing authorities. Within this framework, there then arises a cluster of extremely diverse activities, whose profile and programmatic orientation bear the stamp of the self-conception of the initiators, their networks and motivations" (ibid.: 225). The goal of creating a critical mass of activity and dynamism is common to all agents.

If an agent is not commissioned to establish the cluster, their motivation is likely to be based on an ideal of alternative urban development, which views it as more than just a series of construction projects. "[T]hey work to enable direct, action-oriented uses of space that also include non-commercial cultural and social projects. For the agents, the initiation of a temporary use is successful when it has a lasting influence on the way the place is used and when long-term possibilities are created for neighbourhood projects and local initiatives" (ibid.: 248)

Case study 2.1:
nt*/areal, Basel, Switzerland

*Figure 4. Dirt bicycle track, nt*areal, Basel (nt*/areal)*
Source: http://www.tripadvisor.com/Attraction_Review-g188049-d592919-Reviews-NT_Areal-Basel.html

1. Objective

Development of the site through intermediate use by means of socio-cultural projects. Owner plans to develop 700 apartments, 2,000 jobs, and a park

2. Protgonist

Philippe Cabane (urbanist), Matthias Bürgin (geographer)

3. Use

Over twenty projects from the areas of socio-culture and art

4. Status

Two intermediate use associations, k.e.i.m. and V.i.P., with rental contracts until 2011

5. Places

Disused freight yard in northern Basel, 180,000m2. Owned by Vivico Real Estate and others

6. Trajectory

Disused freight yard in northern Basel, 180,000m2. Owned by Vivico Real Estate and others

7. Cost

Lease: 850m2 at €29.00 per m2 per year on V.i.P. spaces. Owner receives 50 per cent of profit from spaces leased by V.i.P.

8. Description

Since June 2000 the Basel associations k.e.i.m and V.i.P. have been organising various cultural temporary uses on the grounds of the northern Basel freight yard, which has been idle since the early 1990s. The Vivico Real Estate Corporation, which owns the 18 hectares, plans to construct 700 rental apartments and condominiums, create 2,000 jobs, a shopping centre, a school, a pre-school, and a central park. The owner initially tolerated the temporary uses and later explicitly welcomed them. Above all, this change of heart was due to the revitalisation and enhanced image they provided, but also the length of time it is expected to realise the development: 15-20 years. The catalyst for temporary uses on the site came from the study Akupunktur für Basel (Acupuncture for Basel), by the sociologist and urbanist Philippe Cabane and the geographer Matthias Bürgin, which the authors undertook on their own initiative. The study examined models for realising temporary socio-cultural uses on the site. It received intellectual and financial support from b.e.i.r.a.t. (Verin für Raumwirklichkeiten [Association for Spatial

Realities]), which had already initiated and implemented a variety of temporary uses in Basel. 'Beirat' is a German word meaning 'advisory committee'. Vivico found the study's idea of deliberately integrating temporary uses into its development persuasive. This was primarily because of the possibility of forming an address / destination and the prospect of regenerating the disused site.

In 1999, together with other interested parties, the authors of the study founded the association k.e.i.m (the German word 'Keim' means 'seed' or 'shoot') for the development of sites in cooperation with adjoining neighbourhoods. In 2003 they revived a pre-existing association called V.i.P. (Vereinigung interessierter Personen [Association of Interested Persons]). Whilst k.e.i.m. broadly seeks to foster urbanisation and the initiation of public activities through temporary use, V.i.P. concentrates on making unused open spaces in the western part of the area accessible to nearby residents, who can use them as venues.

The two associations have served as an umbrella and magnet for an ever increasing number of temporary uses, including: flea markets, art and landscaping projects, children's workshops, open-air bars and restaurants, a neighbourhood workshop space (Quartierslabor), and a dirt bicycle track, which young people helped to design.

The strong commitment of the associations' members has led to a very dynamic informal development beyond the formal planning process. New ideas are constantly emerging from the close-knit project landscape. For ten years the multifaceted activities have attracted growing public interest, which in turn has time and again provided incentives for new projects.

The associations V.i.P. and k.e.i.m. manage the uses in a way that allows them financial independence and provides development opportunities for as many public-interest uses as possible. Voluntary projects are indirectly cross-subsidised using the income from commercially orientated temporary uses. Income sources include: using a large asphalt surface as a parking lot; exhibitor's fees from a flea market; and, income from leasing spaces to individual projects, including a restaurant, the Quartierslabor, and studios. The bulk of the associations' surpluses are used to support the development of new projects. Thus, V.i.P. and k.e.i.m. do not simply focus on maintaining the status quo, but also on expanding their activities and supporting similarly oriented initiatives elsewhere in the city.

9. Opportunities for Improvement

The city municipality played a very small role in initiating temporary uses in nt*/areal. It supported uses in need of permits by granting temporary authorisations, but primarily focussed on managing the formal planning process. Soon, however, the city will become the owner of the open public spaces that form part of the area. As owner the municipality has the option of allowing the activities

currently taking place to continue and to integrate their non-commercial qualities into the newly developing district, or not. To date members of the city's administration have not demonstrated a clear understanding of the site and its activities in their communications.

The landowner–Vivico–has long taken a positive view of the temporary uses; not least because the real estate company uses the slogan "Urbanity is our most important product" to promote its locations and the various temporary uses have done much to create a vibrant public space. However, the closer Vivico comes to breaking ground for the first elements of construction, the more it and its investors commercially orient the quality of the urbanity and public spaces. Before the search for a mutual solution could begin, the owner and the city administration operated with barely veiled threats.

After several unsuccessful offers of cooperation the initiators of the temporary uses no longer see it as their task to campaign for their transformation, which are clearly beneficial to the quarter. Today it is anything but certain whether the vital public milieus that have emerged on the grounds of the freight yard in recent years will be able to function as fertile soil for the long-term development of the neighbourhood.

10. Further Information

Areal 2013 nt*/areal basel: a project for cultural and urban development
http://www.areal.org/areal/

Bürgin M and Philippe C 1999 Akupunktur für Basel. Zwischennutzung als Standortenwicklung auf dem Areal Des DB-Güterbahnhofs in Basel, Basel

Federal Office for the Environment (Switzerland) 2013 Guide to interim use
http://www.zwischennutzung.areale.ch/

Federal Office for the Environment (Switzerland) 2013 Network for interim use
http://www.zwischennutzung.net/

NEUBASEL 2013 NeuBasel http://neubasel.ch/

Westermann R, Züst, R and Joanelly T 2008 (Eds.)Waiting Lands: Strategien für Industriebrachen Zurich: Niggli

11. Source

Oswalt P, Overmayer K and Misselwitz P 2013 (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.256-263

Case study 2.2:
Spitalfields Market, London, England

Figure 5. Old Spitalfields Market, London (Spitalfields Market)
Source: http://www.best-of-european-union.eu/2013/02/05/get-off-the-tourist-trail-in-england/old-spitalfields-market/

1. Objective

To revitalise the property and increase its value through varied cultural uses

2. Protgonist

Private real estate development agency Urban Space Management (USM) and owner

3. Use

Retail trade, flea market, culture, sports, performances

4. Status

Legal: conflict with the users at the end.

5. Places

Unused market halls in the centre of London, 13,000m²

6. Trajectory

1992-1999 various temporary uses. 1999-2003 reduction in the number of uses and relocation to other buildings. 2003 construction begins on new office district

7. Cost

€400,000 for investment and lease. Private financing by owner.

8. Description

London's Spitalfields Market operated as a wholesale fruit and vegetable market until 1991. It incorporated Grade II listed Victorian market halls (Horner Buildings) and a 1920s extension to its western extent. It is located in a run-down neighbourhood marked by fading working-class culture and immigrants from the former colonies who have long filled the bottom places in poverty reports. It sits juxtaposed on the eastern edge of the city's financial district.

In 1987 the 'Spitalfields Development Group' (SDG) acquired the long-term lease on the lot containing Spitalfields Market from the City of London Development Corporation with a term of 150 years. The SDGs intention was to re-develop

the site into an office complex. However, the scheme was caught up in the collapse of the real estate market in the 1990s. When it became clear that it would not be possible to develop the site in the near future, the SDG decided to open up the market halls for temporary use.

A request for proposals was published and the firm 'Urban Space Management' (USM) got the contract. USM and SDG created the firm 'Spitalfields Space Management' (SSM) to realise the project. Each partner had an equal share in SSM and invested £300,000 in the reuse of the market halls. In order to set the temporary use in motion, members of the middle-class who worked in the adjacent financial district had to be persuaded to enter the 'no-mans-land' of Spitalfields. The first element of the plan was to attract young men who worked in the area for athletic activities and a beer after work with covered soccer and cricket fields located in the 1920s extension. They would likely invite friends–hopefully women–and this would create the economic basis for the further conversion of the Horner Buildings. Smaller units in the shell development were rented to restaurants and bars, usually for a period of 5-years.

The site's popularity and range of attractions grew steadily and within 5-years temporary uses occupied the full extent of its 13,000m2. Uses like studios, which were not economically viable but desirable because of the atmosphere they created, were temporarily subsidised. An organic and arts and crafts market in the Victorian market halls attracted as many as 20,000 visitors to the area on Sundays. Other uses included an eight-lane swimming pool and a temporary opera house with 540 seats.

In the mid-1990s USM offered to purchase the area from the SDG. However, when the real estate boom took off in the 1990s it began to look like it might actually be possible to develop the planned office building and in 1999 the SDG eventually bought USMs share of SSM. Despite massive protests by citizens' initiatives, the sports facilities in the 1920s extension were closed and the development of the office complex in that area of the site began in 2003. Whilst the organic and arts and crafts market stayed open for some time, conversion work began in 2005 with the goal of replacing the makeshift and somewhat dingy character of the market with a clean and orderly shopping centre. At this point many of the craftspeople moved out and began occupying shop units in the surrounding area.

Because various desires and demands had built up over time, a balanced course of development was virtually impossible. The landlord–the City of London Development Corporation–and SDG were committed to the office development. The local municipality had an interest in seeing the plans realised, because of the increased tax revenue and 'planning gain' (financial benefits developers have to provide for the local community in order to receive a construction permit). SDG had only permitted and

financed the temporary use to increase acceptance for itself and its future office development, not the local community.

While all of Spitalfields' social and constructional problems have not been solved, the area has clearly been saved from the prospect of total decay and isolation. Thanks to short-term use, artists temporarily received not only affordable studios, but also an excellent opportunity to present their products. The local immigrant community only benefitted indirectly from the area's transformation, for example through increased expenditure in local restaurants. However, the larger conflict over the market drew some members of the immigrant community into the political process for the first time; some of which were ultimately elected into municipal office.

9. Opportunities for Improvement

The losers in this process included USM–the initiator of the temporary use–which became a victim of its own success. The temporary users were only welcome as pioneers in the process of enhancing and increasing the value of the neighbourhood. They were never envisioned as part of the long-term user structure.

10. Further Information

Hamnet C 2003 Unequal City: London in the Global Arena London and New York: Routledge

Jacobs J M 1996 Edge of Empire: Postcolonialism and the City London: Routledge

Polinna C 2009 Towards a London Renaissance. Projekte und Planwerke des städtebaulichen Paradigmenwechsels im Londoner Zentrum Detmold: Rohm

Spitalfields 2013 Spitalfields: Homepage http://www.spitalfields.co.uk/

Old Spitalfields Market 2013 Old Spitalfields Market: homepage http://www.oldspitalfieldsmarket.com/

Taylor W 2000 This bright field: A travel book in one place London: Methuen Publishing

11. Source

Pilinna C 2013 'Spitalfields Market, London' in P Oswalt, K Overmayer and P Misselwitz (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.264-271

Case study 2.3:
Olof Palmes Plats, Gothenburg, Sweden

Figure 6. Site photograph of Olof Palmes Plats circular benches, Gothenburg (Olof Palmes Plats)
Source: Amelie Sandow, Park och natur, Göteborgs Stad

1. Objective

The aim was to define the space and to give it a clear identity without having to spend a huge amount of money.

2. Protgonist

The Project was co-funded by: property owners in the area; the municipally owned company, Älvstranden Utveckling AB, who are driving the regeneration of 'Norra Masthugget'; and the City of Gothenburg through the project 'Trygg, Vacker Stad' ['Safe, Beautiful City'], which is a joint body encompassing the Planning Office, Traffic Office and the Parks and Landscape Administration.

3. Use

Public square

4. Status

In use (interim)

5. Place

1,600m^2 square located in the transition between the central and western parts of Gothenburg. It borders the boroughs of Haga, Masthugget and Pustervik.

6. Trajectory

The project was completed in 2010

7. Cost

Approximately €90,000

8. Description

The area is the epicentre for the labour moment in Gothenburg and many conference facilities, cultural institutions, and union associations surround the square. Immediately south of the square is Järntorget (the Iron Square), which is an important transport hub. Järntorget is relatively well used and appointed, and has kiosks and space for café tables. Whilst Olof Palmes Plats is neglected and tired. The squares are separated by a major road traffic and public transport infrastructure intersection.

Olof Palmes Plats forms part of the large 'Norra Masthugget' redevelopment project for the area, which encompasses large parts of the south bank of Gothenburg. This regeneration project is sensitive to both short-term and long-term urban development goals. Its intention is to foster re-development in this area and create a vibrant, mixed-use, inner-city district. The exact long-term proposals for the square are still being investigated, but it is likely that that the traffic requirements in the area will change making it necessary to completely rethink the square's use within the next 5-10 years. Therefore, a temporary use was required to reinvigorate the space in the interim.

The site was previously a very simple hard paved square with a few sculptures. The paving slabs were uneven and a densely planted double row of Horse chestnut trees made the space feel rather dark. Although an adjacent theatre and a cinema attracted large groups to the area, no one utilised the square before or after a performance. It was a space that was predominantly used by street drinkers.

The aim was to define the space and to give it a clear identity without having to spend huge amount of money. The proposal involved creating a raised synthetic turf platform with a trampoline in the middle and adding new flowerpots, large red circular benches and improved lighting.

The raised synthetic turf platform gives a dry and warm surface to sit, lie and jump on, and the benches have proven especially popular as a meeting place for large groups of school children. The red colour of the benches was selected to compliment the adjacent uses. The trampoline has also proven a big hit with adults as well as young children. Trees were removed and new feature lighting added, which means that the space is now perceived as a 'safe'. Although street drinkers still frequent the square their presence is much less disruptive, because they are massively outnumbered by others.

9. Opportunities for Improvement

Unknown.

10. Further Information

Göteborgs Stad 2013 Planning & Construction Projects in Gothenburg: Northern Masthugget - mix of urban pulse and local life
http://tinyurl.com/nqe8taj

Göteborgs Stad 2013 Confident, beautiful city
http://tinyurl.com/puxgju9

11. Source

Amelie Sandow, Park och natur, Göteborgs Stad

3. CLAIM

As a rule, temporary users usually seek agreements with owners and authorities prior to initiating projects. When permits and agreements with the authorities are lacking, it isn't programmatic resistance, but a tacit attempt to avoid running into difficulties. However, some projects deviate from this paradigm and often gain notoriety for doing so. In this latter context users may fight for contested spaces and for contested activities.

"Their efforts are based on a programmatic idea that generally stands in conflict with the objectives of the property owner and city planning authorities. The intention is to create new public spaces that generate new cultural and social impulses and are protected from commercial development" (ibid.: 225). Such users may seek a social platform for diverse and marginalised groups. Central to this strategy is public debate generated by activities in the occupied space and reporting in the media, which illustrate alternative use scenarios and their potential.

Case study 3.1:
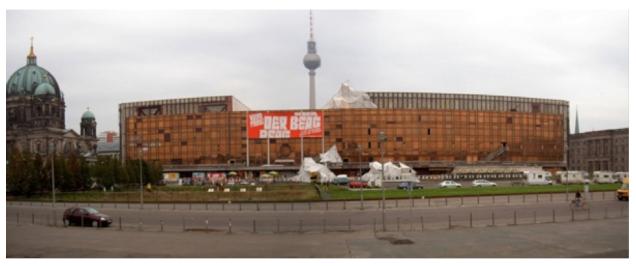## Zwischen Palast Nutzung (Temporary Palace Use), Berlin, Germany

Figure 7. Palast der Republik, Berlin (Zwischen Palast Nutzung)
Source: http://commons.wikimedia.org/wiki/File:Palast_der_Republik_Panorama.jpg

1. Objective

Cultural use and preservation of the Palast der Republik

2. Protgonist

Cultural producers and architects (Urban Catalyst; ZwischenPalastNutzung e.V.; Volkspalast)

3. Use

Cultural: theatre, dance, music, exhibition, discussion

4. Status

Legal: short-term leases

5. Places

Centrally located. Parliament building of the GDR. Property of the Federal Republic or Germany. 60,000m^2

6. Trajectory

Conceptualisation 2001-2002. Realisation 2004-2005. Demolition 2006-2008.

7. Cost

Includes €100,000 for conversion for two-month use by VolksPalast in 2004. €650,000 for cultural program of VolksPalast in 2004 and 2005. Rent in 2004 was €6,000 per month and €12,000 per month in 2005.

8. Description

On September 19th 1990 the Palast der Republik (Palace of the Republic) was closed just fourteen years after its opening because of danger from asbestos. Shortly after the end of the GDR the fate of the building and the future of the area seemed to be sealed; the building's demolition was decided in 1993. Before the end of the year a temporary simulation of the Berliner Stadtschloss (Berlin City Palace, the Prussian royal residence that had previously stood on the site) was inaugurated amid great euphoria and only timid opposition from those who were nostalgic about 'the East'. In 1994 a town planning competition to decide what should be done with the site was hastily held and the winning entry proposed that the Stadtschloss should be reconstructed. However, proponents of the reconstruction had no plan with respect to the use content of the new structure or who the sponsor would be. With an estimated cost of €670million, the onset of economic recession and complications associated with demolishing the asbestos ridden building meant that this plan never quite got off the ground.

Before the asbestos abatement was completed various well-known cultural actors–composers, artists, choreographers, opera houses, clubs, and others–expressed interest in the ruined building as a place to realise temporary projects. At first, however, the proposals, all of which were put forward as isolated ideas, went unheeded. The planning decisions seemed too clear and too final, the prospect of using the ruin too costly and complex, and the resistance on the part of the state bureaucracy too insurmountable.

In this context the research group Urban Catalyst approached the cultural actors in spring 2002 and offered

to perform a feasibility study that would present a common concept for a large number of uses. Thus solving the issue of fragmentation. However, negotiations with the Federation Republic of Germany as owner of the building proved difficult, which claimed that preparing the building for temporary use would cost €15million, and, as such, regarded any further conversation superfluous.

After developing a plan for a three-year use with the network of cultural actors, Urban Catalyst decided to go public with the project in order to put pressure on the Federation and associated politicians. Together with the cultural actors, Urban Catalyst formed an association called Zwischen Palast Nutzung (ZPN). ZPN made an offer to the owner according to which they would make all the necessary arrangements and secure financing. The public response was beyond all expectations. Several thousands of visitors and more than a hundred journalists attended an exhibition of the plan housed in a neighbouring building. Whereas previous redevelopment plans for the Schlossplatz failed to spark any sustained enthusiasm, the idea of temporary use opened up an entirely different perspective. It brought the possibility of contemporary cultural production to the site for the first time and allowed a broad spectrum of actors to participate.

The owner was now forced to concede that it was possible to use the building for a tenth of the cost it had previously estimated. However, it threw new bureaucratic hurdles in the path of the initiators, namely that: the building could only be rented as a whole; the renter would have to cover all associated costs to the federation, which amounted to €140,000 per year; it could only be rented for individual projects, not a program activities; and that leases would only be granted for a period of 4-weeks. Considering the substantial investment costs involved, these conditions made it effectively impossible to rent or lease the building.

This led to a change of strategy on the part of ZPN. It decided to hold individual interventions at the site in order to sustain and strengthen public interest in the project. At the same time, these interventions would demonstrate that temporary use of the building was feasible. In July 2003 walking tour of the site with five thousand places sold out within a few hours. In September a concert series was held, which was only possible because it was declared a 'musical tour' shortly before it opened. Immediately after this first artistic event the German Bundestag decided to demolish the building quickly by the end of 2004. A new feasibility study was funded by ZPN, which reduced the cost of the buildings overhaul to €100,000 by focussing on reconstructing its foyer. In parallel ZPN strengthened its plan for a three-year use of the building as a cultural venue and delivered a public presentation in November 2003.

Once again the media / public response was strong, but the situation with the Federation failed to improve. However, a by-product was that commercial interest in the building grew, which the Federation took note of. In a meeting in late 2003, which was intended to establish the framework conditions of a 2004 ZPM cultural program, the Federation announced that it had rented the Palast for a number of commercial exhibitions! However, it also agreed to allow ZPM to use the Palast from August to November 2004 for cultural program. The essence of the program was to take up the idea of a multifunctional cultural centre and events included: theatre and dance projects; a choral project; the staging of a Potemkin water city; a sports program for young people; an international architectural conference; music and film programs; and club events. Temporariness was a fundamental principle, as was an antithesis to institutionalisation.

The cultural projects were financed by public subsidies and admission fees. Necessary refurbishment was made possible through cooperation with McKinsey & Company, T-Mobile, and the record label Motor, which were allowed to use the building for a few days in exchange for their investment. Demolition of the Palast was subsequently put back to December 2005 and ZPM ran a further series of cultural activities in 2005, including theatre productions, art installations / exhibitions, among others. In total more than six hundred thousand people attended the over nine hundred events and performances during the less than 2-years the Palast was a venue for temporary use. Despite strong public pressure, the German Bundestag reiterated its decision to demolish the Palast in early 2006 and just a few days later the process began.

The older generation of politicians who were socialised during and traumatised by the Cold War saw the demolition of the Palast as a welcome symbolic destruction of the GDR. Neither objective arguments nor public pressure was able to dissuade them. In another sense, however, the temporary use was remarkably successful. It not only gave rise to a protest movement against the demolition. It also made the idea and practice of temporary use widely known and appreciated in Germany and internationally.

In 2008 a previously little-known Italian architect Franco Stella won an international design competition held to determine the future of the site. His design consistently implemented the Bundestag's strict specifications. Many saw the competition as a farce, for the specifications were so rigid that the winning design could only be a simulation of the Prussian city palace based on photographic similarity. In June 2010, although the federal government officially announced the postponement of the construction project as part of an austerity package, the project eased ahead behind the scenes. Construction is planned for 2013/14 and completion in 2018/19.

9. Opportunities for Improvement

For many the Palast der Republik no longer represented the central government building of the GDR after its temporary use. Instead it became a laboratory for contemporary cultural production. The Palast had become the site of a social conflict that–aesthetically, culturally and politically– reflected the difficult and extremely ambivalent process of German unification. The debate over the temporary use of the site continued to be relevant even after demolition began. Common to all the proposals was an attempt to continue the success of the temporary use of the Palast in modified form.

However, despite the fact that conflict over the temporary use of the site was on going, policy-makers continued to advance the Berliner Stadtschloss reconstruction project. Ironically, the Schloss building project began with a temporary use; in 1993, a mock-up of the façade and an exhibition were installed at Schlossplatz. Since then the government has used an intense and at times manipulative public relations campaign, which sometimes works with deliberate misinformation to ply the public with a constant stream of untenable wish images, both with respect to financing and the structure's use.

For the counter position the central premise changed with the demolition of the Palast. With the loss of the building it was deprived of a concrete site that could serve as a focal point and action platform for alternative scenarios. This makes painfully clear how the control of space has a massive influence on the possibilities of social development. There is some remorse on the part of the initiators of ZPM that its temporary activities represented a more formal, primarily aesthetic interventions. Whereas in the context of immediate demolition, a strong politicisation and thematic approach toward the future of the site would have, in hindsight, been desirable.

10. Further Information

Deuflhard A, Krempl S, Oswalt P, Liliethal M and Müller H 2005 (eds.) Volkspalast Berlin: Theater der Zeit

Misselwitz P, Obrist H U, and Oswalt P 2005 (eds.) Fun Palace 200X. Der Berliner Schlossplatz. Abriss, Neubau oder grüne Wiese? Berlin: Martin Schmitz

Palast Retter 2013 Palace Saviour: Homepage http://palastretter.de

Schloss Debatte 2013 Palace Debate: Homepage http://www.schlossdebatte.de

Temporäre Kunsthalle Berlin 2013 Berlin Temporary Art Hall: Homepage http://kunsthalle-berlin.com

ZwischenPalastNutzung and Bündnis für den Palast in Cooperation with Urban Catalyst 2005 (eds.) Zeischennutzung des Palast der Rebublik. Bilanz einer Transformation 2003 ff., Berlin

ZwischenPalastNutzung 2013 Temporary Use Palace: Homepage http://zwischenpalastnutzung.de

11. Source

Oswalt P, Overmayer K and Misselwitz P 2013 (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.288-303

Case study 3.1:
Park Fiction, Hamburg, Germany

Figure 8. Screening of 'Empire St. Pauli' at Park Fiction 14 July 2009, Hamburg (Park Fiction)
Source: http://www.parkfiction.org/

1. Objective

To create a public neighbourhood park instead of a private investment project

2. Protgonist

Citizens' initiative

3. Use

Public park

4. Status

At first unlicensed activities, now legal and open-ended. Managed and maintained by the district of Altona

5. Places

3,500m² of open space in Hamburg-St. Pauli, property of the Free and Hanseatic City of Hamburg

6. Trajectory

Citizens' initiative since 1994, main planning phase 1996-1998, realisation 2002-2006

7. Cost

Planning approximately €80,000 and a great deal of unpaid work, park approximately €2,400,000, gymnasium €3,900,000

8. Description

The demand for a park can be politically explosive in a neighbourhood like St. Pauli. Here the needs of residents, tradespeople, investors, tourists, and nightclub patrons compete for satisfaction. St. Pauli has a population density five times Hamburg's average, while living space per resident is 70 per cent below the mean. However, the area has a rich culture of critique that calls for an independent approach to forms of living and dwelling. The squatting of houses on Hafenstrasse in the early 1980s and the 10-year conflict over their preservation is the most well known example.

The shortage of open spaces and increasing pressure from investors pointed the way for the coming struggle. Not far from Hafenstrasse was one of the last remaining undeveloped open areas on the St. Pauli waterfront (Norderelbe River). In 1994 the Hamburg State Parliament approved a development plan for the area that envisioned the construction of a six-storey residential building. However, a local community network, which supported the squatters of Hafenstrasse, remained in existence and extended its gaze to the neighbourhood as a whole, presented a counterproposal.

At the invitation of the Ministry of Culture they entered plans for 'Park Fiction' in a competition for art installations in the public space and received the nod to continue planning. Thus, the neighbourhood network had succeeded in brining two different city departments into conflict, since the Ministry of Urban Development continued to insist on developing the land while the Ministry of Culture endorsed the planned park. Although the city administration continued to insist on developing the land, Park Fiction's initiators continued to plan the park without a formal commission from the city. Numerous events, including exhibitions, parties, concerts, and lectures examined the tension-filled relationship between public and private space in the city.

In 1997 the movement to create a park benefitted from heightened political tensions in St. Pauli relating to the closure of a hospital. In order to increase pressure local residents occupied the site of the planned park, cleaned it up, built benches, planted flowers, and proclaimed its use as a neighbourhood park. The gamble worked. Eager to deflate the situation, which was taking place in the middle of an election year, the city government agreed in principle to the construction of the park.

With money appropriated by the Ministry of Culture released, the planning process for the park could begin. A planning container was set up in the park in which conversations and interviews were conducted, plans were sketched and wishes for the park were moulded in clay. Lectures, discussions and slide shows on various aspects of design were held, and visits to houses surrounding the park were made in an effort to gather the opinions of as many residents as possible. More than 1,500 people had been consulted by the end of the planning process in 1998.

By contrast, the implementation of the park planning was marked by bureaucratic delays: arguments between government offices, health and safety caveats, electoral calculations and construction mishaps. A tug of war ensued between the authorities and residents that lasted for years. The fact that the park was realised at all is due to the dedication of a handful of people and strong interest in the project on the part of the arts community. The participation of artists opened up a field of conflict on which the city authorities were ill equipped to fight: the struggle for legitimacy and symbolic capital.

9. Opportunities for Improvement

The park exists, the residents have won, but its full potential has not been tapped. The challenge to established planning models that was represented by the planning of the park in St. Pauli sometimes seems to have its fiercest competitor in the realisation of the park. The length of time alone that it took to complete dampened the original dynamism. Children who in 1997 were still planning the constructions of their own tree house have since grown up and are no longer interested in tree houses. Nevertheless, the longstanding community network remains and it is now defending the neighbourhood against the process of gentrification (see further information: No BnQ, 2013).

10. Further Information

Czenki M 1999 Park Fiction – Die Wünsche warden die Wohnung verslassen und auf die Strasse gehen, film, FRG, 16mm, 61min

Es regnet Kaviar 2013 Aktionsnetzwerk gegen Gentrification http://www.esregnetkaviar.de/

No BnQ 2013 No BnQ http://www.no-bnq.org/

Park Fiction 2013 Park Fiction: Home http://www.parkfiction.org/

Schäfer C 2005 'The City is Unwritten' in B Bloom and A Broomberg (eds.) Making Their Own Plans Chicago: WhiteWalls

SOS St. Pauli 2013 SOS St. Pauli: Ueber Uns http://www.sos-stpauli.de/ueber-uns/

11. Source

Wieczorek W 2013 'Park Fiction, Hamburg' in P Oswalt, K Overmayer and P Misselwitz (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.264-271
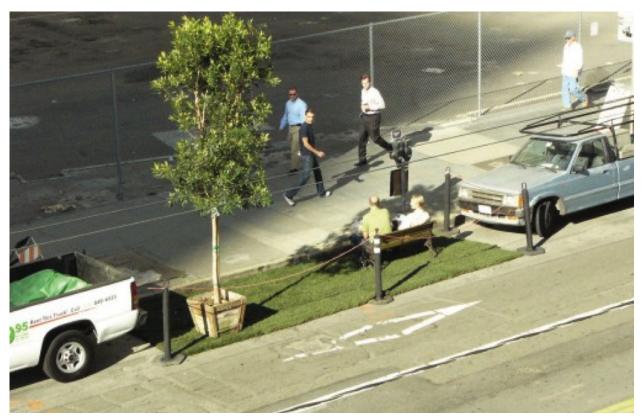
Case study 3.3:
Rebar PARK(ing) San Francisco, USA

Figure 9. PARK(ing) Day Intervention, San Fransisco (Rebar PARK(ing) Project)
Source: http://rebargroup.org/parking/

1. Objective

To transform a parking space into a park, thereby temporarily expanding the public realm and improving the quality of urban human habitat; at least until the meter ran out!

2. Protgonist

Rebar Group

3. Use

Originally a park. Now a multitude of uses.

4. Status

Original intervention was between the hours of noon and 2:00pm on November 16 2005. Now an annual, global event.

5. Places

Originally a parking space in downtown San Fransisco. Now sites across the world.

6. Trajectory

2005: first car parking space adapted for 2-hours. Now an annual, global event.

7. Cost

Unknown.

8. Description

'Rebar', a San Fransisco-based collective of artists, activists and designers, undertakes projects that aim to create non-commercial exchanges between people. The PARK(ing) Project started in November 2005, when Rebar fed a parking meter in downtown San Fransisco with the appropriate fee and then built a temporary park within the white lines of the single space, complete with lawn, shade tree and park bench. Since the initial act the idea has exploded into an international phenomenon. In 2006 Rebar organised a one-day global 'PARK(ing) Day' event and 47 cities across the world participated. In 2011 the event grew to include 975 'PARK' installations in more than 160 cities on six continents. From Iran to Madagascar, Venezuela to

South Korea, the project continues to expand to urban centres across the globe and participants have broadened the scope of PARK installations to fulfil a range of unmet social needs.

This intervention questions the domination of urban public space by the automobile and immense public subsidy that is given to parking cars. Furthermore, it demonstrates that even a piece of tarmac measuring 20 by 9 feet has other potentially desirable uses. PARK(ing) Day has expanded to include a broad range of interventions beyond the classic 'tree-bench-sod' park typology. Participants have built interventions ranging from free health clinics, urban farming demonstrations, political seminars, art installations, free bike repair shops, to a wedding venue. In other projects Rebar has found opportunities to temporarily fulfil unmet needs for rest, play or community within a variety of urban settings. In the process it has influenced people's expectations of what is and is not acceptable in private and public space.

9. Opportunities for Improvement

Unknown.

10. Further Information

Parking Day 2013 Parking Day: Homepage
http://parkingday.org/

Rebar Group 2013 Rebar Group Portfolio: PARK(ing)
http://rebargroup.org/parking/

11. Source

Bishop P and Williams L 2012 'Case Study #6.8 Rebar: PARK(ing) Project, San Francisco' in P Bishop and L Williams The Temporary City Oxford: Routledge pp.106

Parking Day 2012 PARK(ing) Day 2012 Press Release
http://tinyurl.com/oeqdft8

4. COACH

The objective of coaching is to train and empower self-organised users. Supporting them whatever their particular intentions may be. It is less concerned with establishing framework conditions, investigating and enabling, or publicising the availability of space. Users and other interested parties are encouraged to form a network, leading to the creation of joint platforms with the aim of increasing public presence and support for their objectives.

Such support may be self-organised, provided by sympathetic agents, or by government. Governments often seek to stimulate civil society activities such as temporary use in times of crisis to counteract local deficits. When taken to an extreme, this can lead to the simulation of use and urban life, "autonomous and independent activities are replaced by the artificially generated and short-lived animation of areas" (ibid.: 227).

Case study 4.1:
Center for Community Progress, Michigan, USA

Figure 10. 2013 Reclaiming Vacant Properties Conference, Philadelphia (Center for Community Progress)
Source: https://www.facebook.com/CenterForCommunityProgress

1. Objective

The mission of the Center for Community Progress is to create vibrant communities primarily through the reuse of vacant, abandoned, and problem properties in America's towns and cities.

2. Protgonist

Centre for Community Progress

3. Use

N/A

4. Status

N/A

5. Places

Offices in: Flint, Michigan; Washington D.C.; and New Orleans, Louisiana. Operates nationally.

6. Trajectory

Established in 2010 and continues to operate.

7. Cost

Major funders: Charles Stewart Mott Foundation ($4.36m) and Ford Foundation ($150k). Other supporters include: Enterprise Community Partners, Fannie Mae, Local Initiatives Support Corporation, Greater New Orleans Foundation, Oak Foundation, Surdna Foundation, and, in the past, The Rockefeller Foundation and Kresge Foundation.

8. Description

The Center for Community Progress (CfCP) was established in January 2010. It was born out of the merger of two organisations–the National Vacant Properties Campaign and the Genesee Institute–united by a shared mission to help communities address the rising stock of vacant and abandoned properties that undermine the social, physical and economic viability of neighbourhoods.

Since its inception the center has worked with local groups in Michigan cities, such as Flint and Detroit, and in 25 communities across 11 states to devise strategies for reclaiming vacant, abandoned and problem properties that otherwise pose obstacles to creating safe and desirable urban living and work environments. The CfCP's Flint office serves as the base of operations for technical assistance and a laboratory for best practices. Through training and coaching it seeks to build the capacity of public officials, agencies, community organizations, and civic groups nationwide to manage land use strategies and revitalisation efforts for the long-term benefit of community residents.

CfCP provides a range of assistance to help communities prevent vacancy, abandonment and blight, acquire problem properties, and eventually reuse these parcels creatively and productively. Members of the organisation advise lawmakers on crafting new ordinances and programs, statutes and amendments, to meet their goals. The type of assistance provided includes, but is not limited to: helping inventory and assess vacant, foreclosed or abandoned properties; beefing-up code enforcement for residential and commercial property; promoting land-use and tax-policy change; helping prepare local communities to implement the necessary changes; assisting them in building networks and making contacts at the local and state level; and, developing and implementing policies and strategies to acquire and repurpose land and property, for example, through the creation of land banks, which can acquire and repurpose vacant and abandoned land.

The Washington office analyses national trends, and connects the organisation's work to national policy makers and allied organisations across the country. It organises conferences, leadership courses, and a variety of workshops and roundtables to provide training on a range of strategies to deal with vacant and abandoned properties. These events are helping grow a national community of land reform practitioners and developing stakeholders' relationships with one another. CfCP's courses and seminars focus on the tools and mechanisms that empower civic leaders with the comprehensive skills they need to address vacant and abandoned properties. Signature events include:

- National Reclaiming Vacant Properties Conferences
- Community Progress Leadership Institutes
- Vacant Property Leadership Summits
- Land Bank Conferences
- Local trainings, workshops and other small-group events

In 2013 the Center seeks to make a wider array of resources available through web-based tools that support best practices, for example, new 'webinar' learning sessions, and the creation of a peer-to-peer learning and training network. Some of the organisation's specific goals include:

- Expanding the 'Building American Cities Toolkit', an interactive online resource for those trying to make their communities and neighbourhoods stronger.
- Restructure the 'Community Progress Leadership Institute', which convenes yearly and will be reformatted to engage the nation's best practitioners and experts in vacant property in a train-the-trainers curriculum.
- Provide further education and technical assistance to local communities on the importance of code enforcement. The Center links the importance of code enforcement resources to local government's ability to identify, stop and reverse the negative effects of vacant and abandoned properties.

9. Opportunities for Improvement

In the US land banks are often responsible for the large-scale demolition of abandoned properties. Many citizens take offence at the demolition of dwellings and historic buildings. However, land banks would argue that their deteriorated physical state and cost of renovation precludes reuse. There is also a general public suspicion surrounding land banks. This is due to perceptions that corrupt politicians and other urban elites could potentially embezzle funds from the significant federal grants that are issued to them. Nevertheless, many residents welcome interventions that may address stalled property markets.

10. Further Information

The Buffalo News 2013 Focus on the basics to regenerate
America's legacy cities August 25, 2013
http://tinyurl.com/pf64kk7

Congressman Dan Kildee 2013 Congressman Dan Kildee
Introduces First Bill to Help Michigan Homeowners
Revitalise America's Communities April 15 2013
http://tinyurl.com/ceuq6qt

Congressman Dan Kildee 2013 Congressman Kildee: Federal
Funding Coming to Michigan Will Help to Revitalise Cities,
Clean Up Blight and Strengthen Neighbourhoods June 6,
2013
http://tinyurl.com/lzd25fm

MLIVE 2013 Genesee County Land Bank gets $20m in
demolition funds to fight Flint blight August 20, 2013
http://tinyurl.com/omat7lg

PBS 2011 Dan Kildee, leader of the 'shrinking cities'
movement, on saving distressed cities
http://tinyurl.com/o6ufpr2   [Video]

Wall Street Journal 2013 Cities Set Up 'Land Banks' to Tackle
Vacant-Home Problem September 05, 2013
http://tinyurl.com/pzy5wtj

11. Source

Centre for Community Progress 2013 Centre for Community
Progress:
Homepage http://www.communityprogress.net/

Case study 4.2:
Campo Boario, Rome, Italy

Figure 11. Collective breakfast–one of the first staged meetings of Romanies and Kurdish Refugees, Campo Boario (Campo Boario)
Source: http://the-green-cloud.blogspot.co.uk/

1. Objective

To expand and connect a multinational cluster of temporary users and open it to the world

2. Protgonist

Stalker Lab: a group of artists and architects as voluntary agents

3. Use

Socio-cultural. Various political and ethnic groups

4. Status

Tolerated

5. Places

A former slaughterhouse and its associated lands of approximately 100,000m², 43,000m² of which are covered, in central Rome owned by the municipality

6. Trajectory

Various users since the 1970s. Expanded since 1999 to incorporate Kurdish groups and coaching

7. Cost

Unknown.

8. Description

Campo Boario is an architecturally and historically important 19th Century slaughterhouse and surrounding grounds, which is located within the old Roman city walls and went out of use in 1975. It is cut off from the rest of the city by railroad tracks, the River Tiber, and an old Roman rubbish dump. As a result, it long escaped public attention and planning intervention, and the self-organised coexistence of various cultures has been able to develop largely undisturbed. The site has housed, for example: Kalderash gypsies, who have used the area as a campsite for hundreds of years; Cavallari coach drivers, who use the abandoned stalls to stable their horses that draw carriages for touristic excursions; the headquarters and social centre of a famous cooperative squatter group, 'Villaggio Globale'; homeless Italians and immigrants (especially from Senegal and North Africa); and a Palestinian restaurant.

In 1999 Stalker, a collective of architects, was invited to participate in the Biennial of Young Artists from Europe and the Mediterranean, which was held in the immediate vicinity of Campo Boario. Stalker took the opportunity to make contact with the Kurdish refugees who had recently been exiled from Turkey. The collective occupied a former veterinary building on Campo Boario that had thus far been used exclusively by drug dealers. It organised a workshop attended by the Kurdish refugees, architecture students from Rome, and a Rome-based social assistance organisation called Azad. Following the workshop the building was renovated and turned into a Kurdish cultural centre named Ararat, which became a meeting point for the city's Kurdish community.

Existing users of Campo Boario reacted with irritation and even hostility to the new arrivals. Stalker acted as a mediator attempting to ease tensions and create an atmosphere of trust. Crucial to this was the attempt to establish communication amongst the users, who had thus far tended to act separately. Between 1999 and 2002 more than fifty events were organised without any government support, including: breakfast parties, the planning of a garden, games and artistic projects, book launches, exhibitions, Kurdish New Year celebrations, disco parties, seminars, workshops, and much more.

In 2000, the Stalker group began to use its projects to broadcast the activities of Campo Boario to the outside world beyond the borders of Rome. Invited to participate in several exhibitions–the Villa Medici in Rome, the Architecture Biennale in Venice, and the Manifesta 3 in Ljubljana, for example–they developed, among others, the project Transborderline: a three-dimensional spiral sculpture that represented a porous and habitable border and thus formulated a critique of contemporary forms of compartmentalisation and exclusion. In the ensuing years the situation became increasingly precarious for the intermediate users. Even though the Kurdish community still operates the Ararat Cultural Centre on the site, it has still not been officially recognised and is in constant fear of eviction.

The majority of users have had to leave the site to make way for a project supported by the municipality: 'Città dell'Altra Economia' (Alternative Economy City), which has restored the slaughterhouse and numerous associated structures. Città dell'Altra Economia is an alternative market dedicated to the exhibition and sale of products that are organic, fair trade, and made with recycled or re-used materials. It incorporates a conference centre, exhibition area, ethical finance office, workshops for recycling, tourist office, restaurant, coffee shop and restaurant. A team led by architect Prof. Luciano Cupelloni of the Sapienza University of Rome and Studio Cupelloni developed the concept, and subsequently won Gold in the Holcim Awards for sustainable Construction in 2005. Campo Boario has also become a cultural outpost for the architects of Roma

Tre University, the Academy of Fine Arts in Rome, and the Museum of Contemporary Art of Rome (MACRO), which have also renovated areas of the site.

9. Opportunities for Improvement

The Campo Boario project highlights the tension that can arise between temporary users of sites and those to whom the owners of such sites ultimately grant permanent use. The collective of architects, Stalker, argues that the ex-slaughterhouse was occupied, used efficiently, was productive, and has never been abandoned. That it had a valid and diverse culture. Furthermore, that the space should have been left as it was to continue to serve people on the margins of society and grown in its own way.

10. Further Information

Careri F and Romito L 2005 'Stalker and the Big Game of Campo Boario' in P Blundell Jones, D Petrescu and T Till (eds.) Architecture and Participation London: Routledge

Città dell'Altra Economia 2013 Città dell'Altra Economia: Homepage http://tinyurl.com/qgogy3b

Holcim Foundation 2005 Alternative Economy City in the ex-Slaughterhouse in Rome http://tinyurl.com/ngysl53

Lang P T 2007 'Stalker on Location' in Franck K A and Stevens Q Loose Space New York and London: Routledge

Stalker Lab 2013 Stalker Lab: Homepage http://stalkerlab.org

11. Source

Itopia 2009 The Ex-Slaughterhouse in Testaccio: Survival Through Rescue http://tinyurl.com/q7amtt6

Market Faire Rome 2013 Campo Boario, a monument of industrial archaeology http://tinyurl.com/pnemb7r

Oswalt P, Overmayer K and Misselwitz P 2013 (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.310-315

Case study 4.3:
Salbke District Library, Magdeburg, Germany

Figure 12. Salbke District Library, Magdeburg (Salbke District Library)
Source: http://www.publicspace.org/en/works/f084-open-air-library

1. Objective

Cultural reactivation of the central district and strengthening of social networks

2. Protgonist

Salbke Bürgerverein (Citizens' Group), Salbke Primary School, Aktion Musik e.V., KARO* with Architektur+Netwerk, Magdeburg City Council

3. Use

Civically operated public library and associated outdoor library

4. Status

Completed June 2009. Subsequently operated by a voluntary citizen organisation

5. Places

Derelict site of the former Salbke Public Library in Magdeburg

6. Trajectory

Concept of study 2004. Temporary intervention October 2005. Informal library established and funding for permanent library secured 2006. Planning and construction 2007-09

7. Cost

Price of site €20,000 (488m^2). Construction costs €325,000. Publically funded.

8. Description

The citizens' library in the Magdeburg district of Salbke now has a stock of more than thirty thousand books. It is a library of trust, without bureaucracy or a borrower's slip; this is its story.

Salbke District is a suburb on the outskirts of the city of Magdeburg, which suffered from rapid deindustrialisation in the 1990s following German reunification. It has since become a symbol for shrinkage and decline. The district centre has a vacancy rate of 80 per cent. The district library burnt down in the late 1980s. Thus it lost its cultural centre before its economic base.

The idea for the re-construction of a library was discussed and met with approval in the beginning of 2005 following a study of derelict sites funded by the City Council. However, there was no funding for its implementation. The architects associated with the study were invited by Galerie Aedes to contribute to an exhibition in Berlin and they again took up the concept of the library.

Their contribution was based on initiating a process of participation to explore how a library could be created as a temporary intervention and from this they derived the form and function of an outdoor library. A local housing association offered the use of a salesroom located adjacent to the derelict site selected for the library. Children and residents from the neighbourhood used it as a base camp for a one-week workshop in which designs and possibilities were explored. Ultimately one thousand beer crates were loaned by a local beverage retailer and used to form bookshelves on the vacant lot, which housed seven thousand books donated by the local community.

Although the improvised library furniture only defined the space for two days, it developed a lasting impact. The citizens group, Bürgerverein, decided to use the donated books to establish an informal library in the salesroom adjacent to the site, which the owner made available free of charge. Within twelve months the number of books donated had swelled to ten thousand. Due to this dynamic development the architects submitted an application to the federal government for ExWoSt-Forschungsprojekt (Experimental Housing and Urban Development research project), with the aim of creating a permanent outdoor library. In late 2006 funding was secured.

Following the award of funding the number of players increased significantly to include: the local primary school, a youth club, the congregation of the local church, the municipal housing association (which renewed its offer of the salesroom free of charge), and others participating via an internet platform. Bürgerverein assumed the leading role.

The architects approached Magdeburg City Council to request they purchase the 1960s aluminium façade of a department store that was being demolished in Hamm (owned by Hamm City Council), which would be used on the site. The City Council initially agreed, but then reneged, because there was no structural certificate for the façade. Therefore, materials testing had to be performed and an application for approval sought. This meant that for legal reasons the citizens of Salbke had to purchase the façade at their own expense. However, the Magdeburg City Council ultimately reimbursed them.

As was the case for the façade, a great deal of participative interaction was required between the various players and the architects to realise all elements of the project. This blurred the boundaries of authorship. For example, after the first graffiti appeared on the site a competition was announced inviting local youths to submit their tag. The selected tags were applied to part of the site by the youths themselves. This served to gain their participation in the project for which they had previously shown little interest. They now form one of the largest user groups. However, there have been some conflicts, for 'chilling', which is what the youths prefer, does not correspond with the more adult idea of contemplative 'reading'! Yet the situation is now stable. This example shows that the project is not only a catalyst for urban development, but also mirrors existing socio-spatial conflicts that need to continue to be addressed and resolved with situated approaches.

Today the site is used on a daily basis by passers-by to pause or borrow books. Two staff members subsidised by the department for employment help the Bürgerverein administer the bookcases. There is also a 'green living room' where the village community can meet and hold events.

9. Opportunities for Improvement

To the author's knowledge there were no significant opportunities for improvement associated with this project. Other than the lack of funding initially made available to the project and the fact that the citizens of Salbke had to purchase the recycled façade themselves at a price of €5,500 when Magdeburg City Council reneged on their offer to purchase it for legal reasons.

10. Further Information

Design Museum Designs of the Year 2011 Architecture Award Winner 2011: Open Air Library, KARO Architekten and Architektur+Netzwerk, Germany
http://tinyurl.com/6e8btlj

Lesezeichen Salbke 2013 Lesezeichen Salbke (Bookmark Salbke):
Homepage http://www.lesezeichen-salbke.de/

European Prize for Urban Public Space 2013 Open Air Library, Magdeburg (Germany), 2009, Joint Winner 2010
http://www.publicspace.org/en/works/f084-open-air-library

Lesezeichen Salbke 2013 Lesezeichen Salbke (Bookmark Salbke): Homepage http://www.lesezeichen-salbke.de/

11. Source

Centre for Contemporary Culture in Barcelona (eds.) 2010 : Actar

Rettich S 2013 'Salbke District Library, Magdeburg' in P Oswalt, K Overmayer and P Misselwitz (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.316-321

5. FORMALISE

Successful temporary uses may reach a point of formalisation at an advanced stage of their development, which marks their transition to permanence. Improvisation and informal solutions may give way to lasting structures, open-ended leases and permits, formal legal structures, and professionalised management. The impetus for formalisation can vary. It may come from an external pressure, such as the threat of eviction or could be due to the identification of an opportunity for development, such as long-term rental income or an option to purchase the site or building. Solid business models are generally developed in the service of an economic interest. However, when a use becomes formalised its profile changes, which can ultimately result in failure.

Case study 5.1:
Arena Berlin, Berlin, Germany

Figure 13. 2013 Arena Berlin, Berlin (Arena)
Source: http://www.arena-berlin.de/

1. Objective

To establish a diverse and financially self-supporting cultural centre

2. Protgonist

Actor and cultural entrepreneur Falk Walter

3. Use

Performances and activities in the area of theatre, art, music, events, sports, and dining

4. Status

Long-term lease with a period of 35 years

5. Place

Former bus depot in Treptow on the southern bank of the Spree. 13,000m2 in total, hall 6,000m2. Owned by Berlin boroughs of Neukölln and Treptow

6. Trajectory

1993 occupation by actors' collective. 1997 long-term lease, renovation, and development of use clusters

7. Cost

Start-up financing of several million Euros for renovation of hall. Since then self supporting and profitable

8. Description

In 1993, in the economically underdeveloped area of Treptow, Berlin, the maintenance and storage facility of the Städtische Verkehrsbetriebe (Municipal Transport Services) was shut down. While the hall continued to be used as a bus depot, actors, artists, and students took over the neighbouring administration building as live-work space. In a short time an intensive array of uses emerged. In 1995 the actor Falk Walter, together with a number of colleagues, founded Art Kombinat (Art Combine) as a non-profit association. Its goal was to establish long-term cultural activities in the hall, which by then had become an alternative cultural centre, and the strip of ground adjacent to it left vacant by the fall of the Berlin Wall.

In the beginning the project was threatened by a lack of clarity surrounding ownership of the area. Ownership of the hall and surrounding land was contested among the numerous 'cultural pioneers' occupying it, the activities of which could at any moment be ended at short notice. It was not until 1997 when the site was declared property of the borough that the users' status changed. Art Kombinat received a thirty-five year lease covering both the hall and adjacent land.

Following internal disputes within the original actors' collective Walter succeeded in asserting himself as the executive of the board of the association and chief executive of the company established to manage the hall. At this point he became one of the most important cultural entrepreneurs in the city. His strategy to run the hall–named the 'Arena'–as a commercial enterprise.

The lease is contingent on the association acting, and the site being used, in the public interest. The length of the lease was the catalyst for both the use–primarily cultural–and the development of the area as a whole. Users were able to obtain subsidies from the European Union and to renovate and gradually upgrade the hall. Renovation made it possible to use the hall for large-scale concerts, trade fairs, shows and events.

The second phase of consolidation was taken care of by the staging of Goethe's Faust by the internationally famous director Peter Stein in 200/01. It ensured that the hall was rented and used for months. This production attracted an entirely new audience to the site and greatly changed the profile of those inquiring about renting it. Furthermore, attention shifted to area grounds surrounding the hall, particularly in terms of exploiting the water frontage on the River Spree. A restaurant was opened on a converted Baltic sea barge and a swimming pool on a converted cargo barge. Both of which were very successful enterprises. The entire site continued to expand and develop.

The swimming ship and restaurant, combined with a neighbouring flea market, a smaller performance venue, numerous clubs and other restaurants, formed a magnetic conglomerate of cultural event spaces. The Arena helped to enhance the entire surrounding area, both in economic terms as well as image. More bars and shops have sprung up around it over time. Unlike nearby areas with concentrations of new construction, where office buildings often struggle to gain full occupancy, all of the spaces on the grounds of the Arena are in constant use.

The organic and gradual development process was not planned. However, it is the source of both the long-term variety of uses and visitors that ensure the area's financial success. Furthermore, it serves to smooth out any fluctuations in revenue and taste. This variety and versatility is now deliberate and strategic. The short duration of its projects has ultimately contributed to the Arena's long-term success. Numerous travel guides now market the Arena's wide-ranging offer to the tourist mainstream.

9. Opportunities for Improvement

In 2010 the Arena made the headlines in the daily newspapers. Falk Walter believed that he would be able to transfer the Arena's success to a second cultural venue, a theatre in the Admiralpalast in Friedrichstrasse. However, the venture failed. Following the theatre's bankruptcy the Arena is now in financial dire straights. The empire made up of individual businesses and associations is being threatened by a domino effect. As noted above, the lease is contingent on the use of the site in the public interest. In view of the financial difficulties, it remains to be seen whether or not its future can be guaranteed.

Formalisation initially leads to consolidation. However, the operator's constant push for growth is the cause of a struggle for economic survival. At the same time homogenisation and commercialisation are being encouraged. With formalisation, the attraction of unplanned appropriation and the continuous reinvention of the site is being forfeited.

10. Further Information

Arena Berlin 2013 Arena Berlin: Homepage http://www.arena-berlin.de/

Club Der Visionaere 2013 Club Der Visionaere: Homepage http://www.clubdervisionaere.com/

Freischwimmer Berlin 2013 Freischwimmer Berlin: Homepage http://www.freischwimmer-berlin.com/

11. Source

Oswalt P, Overmayer K and Misselwitz P 2013 (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.332-339

Case study 5.2:
Fusion Festival, Lärz, Germany

Figure 14. Fusion Festival 2011, Lärz (Fusion Festival)
Source: http://www.arena-berlin.de/

1. Objective

To establish a long-term space for alternative cultural and lifestyle activities

2. Protgonist

Voluntary event collective, now an independent association

3. Use

Cultural: parties, concerts, theatre, alternative and youth culture

4. Status

Initially leased, but owned since 2003

5. Place

Former military airfield. 500,000m²

6. Trajectory

Rented in 1996 for a single weekend. Gradually the lease period was extended and reached twelve months in 1999. Site purchased in 2003.

7. Cost

Approximately €1 million per year for running costs and improvement of the grounds. Financed from the profit from Fusion Festival and support in the area of youth and cultural work.

8. Description

It all began entirely by chance. The U.Site System, which sees itself as a collective with left-wing tendencies that rejects the capitalist logic of exploitation, had been organising non-commercial parties, events, and performances since 1994. The parties and performances originated within a small circle of people who freely volunteered their labour and skills without receiving payment, as they still do today.

As time went on and popularity grew the organisers increasingly looked for spaces outside the city for their all-night Goa-trance events. On its way to inspect a new party site in 1996 the U.Site collective happened upon the former military airport in the vicinity of Lake Müritz. The Soviet army abandoned Lärz Airfield in 1993 after the end of the Cold War and with German reunification. The collective had already organised a successful party in a nearby airfield. However, in addition to the hangers that made it possible to hold events in unusual spaces and in bad weather, what really won them over was the location. Lärz Airfield lies more or less at the centre of the triangle formed by the cities of Rostock, Berlin and Hamburg, and can be reached from each of them in a relatively short time.

The mayor at the time showed himself to be liberal and cooperative. He offered the collective a lease for a single weekend in the summer of 1996. Thus Fusion festival was born. From 1997 the U.Site collective regularly leased the site for four weeks every summer and used that time to set up, run and take down the festival. In 1999 the collective founded a non-profit organisation, Kulturkosmos and the lease was extended to an entire year, which meant that the organisers could reduce their storage and transportation costs. However, since the lease had a one-month termination clause, they began working toward purchasing the 50-hectare site. In 2003, despite years of conflict with a subsequent conservative mayor, the festival organisers succeeded in purchasing the site.

The festival has become an established large-scale cultural event in the Müritz region. Over the years what began as a night time event has developed into a permanent institution on the alternative scene. The site has become attractive for other events and the festival has had an impact on the structure of the region. In Autumn 2006 the theatre and performance festival 'at.tension#1' took place for the first time at the festival site, supported in part by the Bundeskulturstiftung (Federal Cultural Foundation). U.Site has now become an established presence in the region, where it is primarily active in the area of alternative youth and theatre work. Many young people's initiatives fund themselves and their projects with the proceeds from stands at the festival.

Moreover, the festival has come to be regarded as a positive economic factor by the underdeveloped region. Its local roots and cooperation with nearby cities and towns not only strengthen the festival, but also benefit the region. In addition to the local residents it employs and those involved in its supply chains, the festival attracts thousands of people to the Müritz region who might never have visited. Many of whom stay for durations longer than the festival itself and spend money in the surrounding area. In a rural area known for unemployment and negative growth, a magnet that vitalises the region has emerged.

9. Opportunities for Improvement

The growth and enormous success of Fusion are also its biggest problems. In 2009, excluding the 6,000 helpers and people with free tickets, just under than 60,000 people attended the festival. 15,000 more than in the previous year. The extension of infrastructure required to cope with this volume of festivalgoers makes for costs that are not always covered by the festival's proceeds. In order to satisfy ticket holders and the authorities, campsites now have to be leased from neighbouring farms and more and more money invested in sanitary facilities. Added to this is the cost of the equipment necessary to stage performances and the artists' fees.

The organisers have long sought to curb visitor number by reducing money spent on PR, and ticket numbers were limited for the first time in 2010. Despite the fact the fixed costs represent a significant strain, they are determined to stick with their approach of having bars run by associations and political groups that agree to use their surpluses for their work or donate it to others. U.Site has instead begun to organise multiple parties and performances throughout the year at a lower cost, but on a larger scale in order to increase revenue.

10. Further Information

At.tension#5 Theaterfestival 2013 at.tension Theaterfestival: Homepage http://www.attension-festival.de

Fusion Festival 2013 Fusion Festival: Homepage http://fusion-festival.de

Kulturkosmos 2013 Kulturekosmos: Homepage http://www.kulturkosmos.de

11. Source

Brodowski N 2013 'Fusion, Lärz, Mecklenburg-Vorpommern' in P Oswalt, K Overmayer and P Misselwitz (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.316-321

Case study 5.3:
The Cable Factory, Helsinki, Finland

Figure 15. The Cable Factory, Helsinki (The Cable Factory)
Source: http://upload.wikimedia.org/wikipedia/commons/6/6f/Kaapelitehdas_2010.jpg

1. Objective

To provide affordable space for artists and other creatives, and an independent cultural centre for the city.

2. Protgonist

In the first instance Nokia. Subsequently a tenant organisation, and finally the city municipality.

3. Use

A cultural centre housing various private and public organisations. It can hold events, concerts, exhibitions, fairs and festivals. The cable factory is home to three museums– Finnish Museum of Photography, Theatre Museum and Hotel and Restaurant Museum–13 galleries, dance theatres, workshops, art schools, rehearsing studios, radio stations, a popular cafeteria, and more.

4. Status

The factory was acquired by the City of Helsinki in 1991. The city established an estate management company that is now responsible for developing, renting and maintaining the facilities.

5. Place

53,000m^2 factory complex in Ruoholahti, Helsinki.

6. Trajectory

From 1985-1987 Nokia Kaapeli began rented the factory to artists and other creative at affordable rates. In 1987 the City of Helsinki and Nokia agreed redevelopment plans. A tenant organisation contested the development plans and in 1991 the city agreed to preserve the factory, and its milieu.

7. Cost

Unknown.

8. Description

The Cable Factory (Kaapelitehdas) is now the largest cultural centre in Finland (covering a total area of over 53,000m2), and a highly successful creative milieu. The building was constructed in three stages during the years 1939-1954. When it first opened it was the largest building in the country. As the name suggests, it was originally built to house the Finnish Cable Works (Suomen Kaapelitehdas Oy).

In 1967 the Finnish Cable Works merged with Nokia Oy to become Nokia Kaapeli. By the mid 1980s Nokia Kaapeli ceased production of telephone and electrical cables at the site, which was partly due to a municipal re-zoning plan that required industrial buildings be moved farther from the city centre. During the last few years of its ownership (1985-1987) Nokia Kaapeli did little to maintain the building. Instead it began to rent space in the building to artists and other businesses on a temporary basis at very affordable rates. Spaces for performances and exhibitions were subsequently created.

Thus, the potential of the factory was proven effective in practice long before any official decisions regarding its future were made. In 1987 the City of Helsinki and Nokia Kaapeli agreed redevelopment plans for the former factory. It would be split into three units and schools, hotels, museums and a car park would be created at a cost of approximately €6m to €8m. In response to the proposed redevelopment, the concerned tenants of the Cable Factory founded an association–Pro Kaapeli–and campaigned to save the building. Architects who rented space in the factory created a parallel plan to save both the building and its current uses. Pro Kaapeli carefully critiqued the redevelopment plan and successfully used the national print and television media to put forward their argument. They managed to dissolve deep-rooted prejudices held against house squatters and artists who were often considered 'shady' with whom they were associated.

Concurrently a committee had been formed within the city, which was tasked with creating cultural activity guidelines for Helsinki. In contrast to the City of Helsinki, the committee argued that the building and its artistic community were unique and too valuable to wipe away. In 1991 the municipality agreed to preserve the cable factory and its milieu as a diverse and independent cultural centre. The municipality purchased the building from Nokia Kaapeli and founded an estate company–Kiinteistö Oy Kaapelitalo–to take responsibility for renting, maintaining, and developing its facilities. The estate company finances its own operations. In 2005 it had a turnover of €3.5m and 99 per cent of the factory's workspaces were in use.

The building now houses events, concerts, exhibitions, fairs and festivals. It is home to three museums–Finnish Museum of Photography, Theatre Museum and Hotel and Restaurant Museum–13 galleries, dance theatres, workshops, art schools, rehearsing studios, radio stations, a popular cafeteria, and more. Many public servants, committees and political decision makers along with Nokia are to be thanked for the realisation of this project, but most of all the new Cable Factory exists because of Pro Kaapeli. From the beginning of 2008 the company Kiinteistö Oy Kaapelitalo has also administered the historic power plant facilities in Suvilahti, which will develop over the coming years into another unique cultural centre.

9. Opportunities for Improvement

Unknown

10. Further Information

Wikipedia 2013 Kaapelitehdas
http://en.wikipedia.org/wiki/Kaapelitehdas

Wikipedia 2013 Suvilahti
http://en.wikipedia.org/wiki/Suvilahti

11. Source

Bishop P and Williams L 2012 'Case Study #9.1 The Cable Factory: Helsinki, Finalnd' in P Bishop and L Williams The Temporary City Oxford: Routledge pp.175

Kaapelitehdas 2013 Info / History
http://www.kaapelitehdas.fi/en/info/history

6. EXPLOIT

Third parties can and do employ temporary uses in order to pursue their own interests. By initiating temporary uses, property owners can win public awareness for their sites and attract commercial users. This is possible because temporary uses are now an important part of city life and able to attract a great deal of attention. Taken collectively, urban temporary uses create a cultural milieu of public events, be they in art, culture, entertainment, recreation, or other areas, that are so important to today's knowledge economy that commercial interests seek proximity to them. By, for example, selecting users or defining framework conditions, property owners are able to control the profile of temporary use on their site.

Whilst this may appear exploitative, such collaborations can benefit temporary users. This model often derives support from municipalities, which see temporary use as a means to promote urban diversity and mixed-use in city neighbourhoods. However, some commercially orientated actors adopt temporary use models simply as a way of marketing their brand. In this context the result is one-sided exploitation with no productive spin-offs. The commercial actor is simply interested in appropriating the cachet associated with the subculture in question.

Case study 6.1:
NDSM, Amsterdam, The Netherlands

Figure 16. NDSM, Amsterdam (NDSM)
Source: http://www.evadeklerk.com/ndsm-werf/

1. Objective

To exploit temporary uses for building and neighbourhood development

2. Protgonist

City government of Amsterdam Noord, Kinetisch Nord

3. Use

More than 200 socio-cultural users and users from the cultural sector

4. Status

Lease until 2027

5. Place

20,000m² shipyard hall in disused harbour area of Amsterdam Nord, owned by city

6. Trajectory

Plan and first uses 1999. Feasibility study 2000. Economic plan in 2000-2002 and gradual expansion of use since

Lease of €1.00 per square meter per month in addition to operating costs. Investments totalling €25m. Financed by: government subsidy of €10m from Broedplaatsfond [Breeding Ground Fund] Amsterdam; €5m loan being serviced by rent payment from users; and €10m invested by end users.

8. Description

Amsterdam's inland harbour ceased to be viable in the 1980s. At the same time the post-industrial economic boom put pressure on the city centre. The overheated real estate market began to displace the city's once vital creative milieu. The city's residents began to ask with an increasing sense of urgency whether Amsterdam was at risk of being stifled by its own success. In the late 1990s the government sought to develop alternative accommodation.

In 1999 the former harbour area was integrated into a citywide development plan and respective master plan. As landowner the City government planned a new neighbourhood in the so-called 'NDSM area' (2sq.km with more that 3 million square metres of floor space). It would be grouped around the empty shipyard hall of the Nederlands Dok en Scheepsbouw Maatschappif (NDSM), which has 20,000m2 of floor space.

An unusual planning experiment was announced. The hall would become the engine and nucleus of the entire development. Temporary users would renovate the hall with government assistance and use it for cultural programs

for a period of 10-years. However, this bottom-up strategy did not stem from the municipality alone. An initiative of squatters and people interested in industrial buildings formed a working group, which was the catalyst. Along with municipal building societies, it produced a strategy paper on the development of the harbour area in 1996, which it presented to the authorities.

The municipality became involved in a series of individual investments. Each of which was not economically viable in isolation, but taken collectively these investments were economically advantageous. Thus, for example, temporary users established a ferry service between the NDSM hall and Amsterdam's main railway station.

The realisation of the NDSM project kicked-off in 1999. The city began by holding a public ideas competition with the aim of finding an organisation to realise the temporary use of the NDSM shipyard hall. The competition was won by an initiative created for the purpose called Kinetisch Noord, which came from the former Amsterdam squatter scene. Its proposal envisioned a cluster of theatre groups, handicraft enterprises, studios, start-ups, and performance spaces. The hall would be divided into five zones: (1) a skate park; (2) facilities for youths; (3) exhibitions, cafes, galleries, and apartments; (4) theatre studios; and (5) temporary outdoor spaces. Users would apply to Kinetisch Noord for inexpensive spaces.

The advantages to the City government of this approach were clear. A well-publicised competition appeared responsive and inclusive, and the competition format allowed the city to lay down a clear framework of conditions (i.e., a formal management structure and 10-year lease). However, as early as 2000, following protests by the initiators for more planning security, the duration was extended to 25-years.

Once the competition winner was selected the city still exerted considerable influence on the formation of the management structure, which now coordinated more than 200 users. For example, it appointed a director who was head of building management from within City government. Whilst initially accepted by the users, he was later criticised for focussing on short-term prestigious expenditures (i.e., public art), which developed public image, but failed to finance the organisation's loan. Various conflicts soon arose between the users and the City due to the restrictive framework of conditions it had imposed on the project.

The spirit of the project was further lost to power struggles between participants and increasing anonymity due to uninvolved new renters. At the same time, after the political shift to the right in the Netherlands, the goals of municipal policy changed. The new administration firmly rejected demands for the transfer of ownership. The €10m of subsidies from the city and €10m the users had thus far raised only enabled half of the hall to be renovated. In order

to finance the renovation of the other half of the hall banks required the users to own the building. The users rejected the option of raising rents, since they feared this would lead to commercialisation.

The lasting conflict between the City-controlled building manager and the foundation that represented the temporary users has been resolved for the time being: criticism led to the appointment of a new building manager in 2007. The project's initiators regret the increasing disintegration of the original concept. The users are increasingly forming subgroups representing particular interests. In the meantime, the city has offered the disused half of the hall to a private project development on terms that would also have been affordable for the current users.

9. Opportunities for Improvement

Has the strategy been successful? From the City's perspective, yes. Many building projects have now been realised in the area surrounding the hall. Thanks in part to the success of NDSM; tenants for these schemes have been found, including users from the creative industries, such as MTV. The temporary users' experience was initially positive and there were no particular objections to the City's smothering embrace. The advantages outweighed to disadvantages: there were new spaces and new possibilities. Yet if one examines the conflicts of interest, the founders evaluate their relationship with the City critically. Although they have been able to defend the cornerstones of the use profile and resist the mounting pressure to commercialise the area, the desire for independence remains. Instead of municipal subsidies and a lease agreement, ownership and financial autonomy are preferred.

10. Further Information

EvaDeKlerk.com 2013 NDSM
http://www.evadeklerk.com/ndsm-werf/

NDSM 2013 NDSM: Homepage
http://www.ndsm.nl/

NDSM 2013 Pionier van het eerste uur [Pioneer of the first hour]
http://tinyurl.com/pv6afrf

11. Source

Oswalt P, Overmayer K and Misselwitz P 2013 (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.356-365

Case study 6.2:
Guerrilla Stores, Global

Figure 18. COMME des GARÇONS Guerrilla Store, Warsaw (Guerrilla Store)
Source: http://hypebeast.com/2007/11/comme-des-garcons-guerilla-store-warsaw

1. Objective

Marketing of fashion articles

2. Protgonist

Young small business owners as well as fashion companies

3. Use

Shop

4. Status

Rent for several weeks up to 12-months

5. Places

Vacant premises

6. Trajectory

First store in Berlin in 2004. Since then various stores have opened in Athens, Barcelona, Basel, Glasgow, Helsinki, Hong Kong, Cologne, Copenhagen, Ljubljana, Reykjavik, Singapore, Stockholm, and Warsaw. Timespan of each store 12-months maximum.

7. Cost

Costs covered by revenue from renting stores, merchandise on commission.

8. Description

'Guerrilla Stores' is the name given by the Japanese fashion label COMME des GARÇONS to a series of stores that never exist for more than a short time in any one place. Temporary use as a subcultural strategy has been turned into a marketing instrument. For some 25-years the term 'guerrilla marketing' has been used to describe marketing techniques that, like the military guerrilla, seek to reach the 'enemy' (the target group) with little equipment (in this case money) on impracticable terrain (that is, not by the usual advertising channels). An important technique used by guerrilla fighters is to camouflage: it is imperative they not be recognised as combatants. Guerrilla marketing also tries not to be recognised as such. With camouflage the brand is intended to penetrate the consciousness of the target group only subliminally.

Time is an important factor in all guerrilla techniques. The intervention ultimately draws its effectiveness not from its degree of force, but rather from the element of surprise.

So it has to be fast: 'disappear' and 'reoccupation' are the corresponding buzzwords of COMME des GARÇONS' guerrilla stores. All guerrilla marketing campaigns are short-lived. They draw their power from the reciprocal persistence of the 'attention economy'. Fashion is a fast-moving business and two collections a year is the norm. However, traditionally this tempo has only applied to the products, not to the sales venues. Yet in the wake of guerrilla marketing strategies, the fashion industry has also discovered the temporariness of sales spaces.

The COMME des GARÇONS guerrilla stores are the most thorough and systematic current implementation of guerrilla marketing in shop concept and retail design. The first guerrilla store opened in Berlin in 2004. The setting was a small former bookstore at the northern end of Friedrichstrasse, away from the tourist hotspots but easily accessible. The former bookstore was not elaborately renovated, but merely retooled with barest necessities. In this respect it follows a strategy of temporary use that is encountered especially frequently in the cultural scene of Berlin: with a small amount of money, an empty retail unit is refurbished for use as a gallery or workspace.

However, in this case it was a conscious principle and a strategy of differentiation. For sale were clothes from the current season, remnants from earlier collections, but also special editions not available in ordinary stores. As a special highlight every two weeks the inventory was completely replaced. The Berlin store was so successful that it gave rise to a shop model of its own, with COMME des GARÇONS' guerrilla stores now appearing all over the world. All the stores are temporary, and after a year at most change their location and interior design. The locations selected and the furnishings are purposefully eccentric.

Until now COMME des GARÇONS' clothing was found in exclusive fashion speciality stores with a good reputation in their area. However, COMME des GARÇONS has little influence over how these stores market their products. In order to have more say over how their products appear to the consumer, over the past ten years many fashion companies have developed so-called 'flagship stores'. However, flagship stores are expensive. The decentralised principle of the guerrilla stores is much more efficient.

Now one might think that with its guerrilla stores COMME des GARÇONS observed and itself copied the informal strategies of the cultural scene in a particularly intelligent manner. However, that is not the case. On the contrary, actors from the cultural scene approached COMME des GARÇONS and successfully presented their idea of a whole different kind of store with the full intention of running the shops themselves. With roots in the local scene, COMME des GARÇONS' guerrilla stores have a better 'feel' for the place and what is locally 'hip'. Even more importantly for COMME des GARÇONS, the operators of the stores shoulder the economic risk themselves. However, COMME

des GARÇONS is supportive of these small business owners: they are not required to buy the clothes, but sell them on commission. This reduces the risk and necessary start-up capital for the operators and gives COMME des GARÇONS control over the inventory.

In addition to these economic advantages, operators of the guerrilla stores do not perceive themselves as personnel–as employees of a multinational corporation (nor is that their status)–but as freelance creative professionals who search out exciting locations in their cities. One might say that the guerrilla stores are the ideal paring of the current economic imperative of flexibility and the desire for independence and self-realisation. The top-down approach of classical planning (which also includes so-called 'strategic marketing') is replaced by the bottom-up strategy of the cultural self-marketers.

And what became of the guerrilla shop in Berlin? Its founder turned it into what she always probably dreamed of: a small fashion shop that is no longer temporary.

9. Opportunities for Improvement

The Comme des Garçons and Co. guerrilla stores could be interpreted negatively as a commercialisation of the concept of temporary use.

10. Further Information

Horyn C 2004 'A Store Made for Right Now: You Shop Until It's Dropped' New York Times February 17 2004
http://tinyurl.com/q5zu26a

Fortini A 2004 'Anti-Concept Store, The' New York Times December 12 2004
http://tinyurl.com/nwodcn2

HYPEBEAST 2007 COMME de GARÇONES Guerilla Store Warsaw
http://tinyurl.com/nzlalw4

Yatzer 2010 NUMBER 3 store in Athens.GR March 03 2010
http://tinyurl.com/pyqjagw

11. Source

Von Borries F 2013 'Fusion, Lärz, Mecklenburg-Vorpommern' in P Oswalt, K Overmayer and P Misselwitz (eds.) Urban Catalyst: The Power of Temporary Use Berlin: Dom Publishers pp.366-371

Case study 6.3:
The Ebbinge Quarter, Groningen, The Netherlands

Figure 19. Open Lab Ebbinge, Groningen (The Ebbinge Quarter)
Source: http://stadsezaken.net/?tag=ebbingekwartier

1. Objective

In the short-term this projects aims to transform a formerly industrial area in central Groningen–Ebbingequarter (formerly 'CiBoGa'–Circus, Boden and Gasterrein)–into a creative industries district. The long-term desire is to kick-start a stalled municipal urban regeneration project consisting of predominantly residential uses.

2. Protgonist

The City of Groningen municipality now oversees the entire process and acts as facilitator. However, the first initiatives in the area were a result of the activities of local citizens and entrepreneurs.

3. Use

Short-term: creative and cultural industries district. Long-term: residential district.

4. Status

The first projects have been built: 10 pavilions, restaurants, a park, an open space for events, and a beach. However, land is available for further temporary use initiatives.

5. Places

83,780m² former industrial site.

6. Trajectory

1980s: decline of heavy industries located in area. 1990s: soil decontamination completed and plans to redevelop into a residential district approved in 1995. Development estimated to take 12-15 years and be completed in 2009. Estimated cost €88m; €43m of which will be funded by the municipality. Late 1990s: a public-private partnership formed between the municipality and numerous private sector actors to realise the scheme. Early 2000s: first two phases of development completed in 2002 (De Beren en Monnikhof). Major private sector partner withdraws scheme in 2003 due to fear of stagnant housing market. All development subsequently put on hold. In 2007 third phase of development (Trezoor) commences, but large parts of site remain undeveloped. City of Groningen acknowledges the Ebbinge Quarter as a 'creative district' and encourages temporary use of the site in 2009.

7. Cost

€2.1m from City of Groningen and €3.9m from private investors.

8. Description

The Ebbinge Quarter (formerly 'CiBoGa'–Circus, Boden and Gasterrein) in central Groningen is an 8-hectare site, which initially housed a gasworks and a circus. Heavy and other polluting industries later occupied it. In the 1980s and

1990s these activities became unsustainable and withdrew from the area. It was not until 1995 that the municipality completed land decontamination and future uses for the area could be considered.

Plans to redevelop the area into a residential district were approved in 1995. This large-scale re-development of the site was estimated to take 12-15 years and be completed by 2009. Estimated costs totalled €88m; €43m of which would be funded by the municipality. In the late 1990s a public-private partnership was formed between the municipality and numerous private sector actors to realise the project. The first two phases of development were completed in 2002 (De Beren en Monnikhof). However, a major private sector partner withdrew their scheme in 2009 due to fear of low demand for housing. All development projects were subsequently put on hold.

In 2007 third phase of development (Trezoor) commenced, but large parts of site remained undeveloped. Concurrently initiatives appeared that used the vacant land for creative activities. These were instigated by local citizens and entrepreneurs, but supported by the municipality. In 2009 the City of Groningen recognised that further private sector development was highly unlikely to take place within the next five years. Therefore, it designated the Ebbinge Quarter a 'creative district'. The municipality's strategy is now to encourage a bottom-up development, in the spirit of the areas first creative initiatives, and to practice co-management in an environment embracing the open source sharing of ideas.

In this context, the municipality is specifically interested in fostering temporary use projects and has created the 'Open Lab Ebbinge' (OLE) project to facilitate this aim. OLE functions both as a new breeding ground for the creative economy, and a practical laboratory for new types of interim architecture and urban planning. The first phase of the OLE project entailed the construction of 10 temporary pavilions, restaurants, a park, an open space for events, a beach, site access, and lighting. The public spaces, street and cycle path patterns created on the site mirror those proposed for it in the future. The temporary pavilions occupy the spaces that are proposed for residential developments.

The OLE runs an open competition for new proposals to develop temporary pavilions. Links have been established with the landowners (with stakeholders such as housing associations and the local University), and together new ideas are ranked and give permission to go ahead or to go ahead under certain conditions (i.e., no market distortion or to improve the quality of the project plan). The local authority–the City of Groningen–oversees the entire process and also acts as a facilitator.

Several projects have already been selected and instigated. OLE offered land to the competition winners for free on the condition that the structures they develop are removable and will be removed after 5-years. Costs associated with constructing and maintaining the pavilions are born by the users. The first wave of new projects is now under construction, and includes a café, a restaurant, an outlet store, student cubicles, and a hotel.

In terms of financial incentives, the project can be seen as a good example of private-public cooperation. The city has invested approximately €2.1 million and private investors (users) have invested no less than €3.9 million. The investments made by the municipality are, for the most part, long-lasting assets, such as infrastructure, but also in making certain that urban planning regulations loosened to meet the demands and desires of the local initiatives. The Ebbinge Quarter now forms the central hub for creative development in Groningen. It has helped to establish the city as one of the top-5 cities in The Netherlands for the creative industries. Furthermore, it is a key factor in convincing young people to choose to remain living in Groningen, rather than moving away from the city (away from the north) or to peripheral settlements in the greater Groningen-Assen area. The quarter has enhanced the local face of the city, revitalising an otherwise uniform and drab inner-city location.

9. Opportunities for Improvement

Unknown.

10. Further Information

EbbingKwartier 2013 Ebbinge Kwartier: Homepage http://www.ebbingekwartier.nl/

Gemeente Groningen 2013 Bestemmingsplan Ebbingekwartier [Emmingekwartier Zoning] http://tinyurl.com/p7yx2yt

Municipality of Groningen 2012 Time Based Interventions [English language version] http://tinyurl.com/nhxk3yy [Dutch language version] http://tinyurl.com/puv4j6e

Open Lab Ebbinge 2013 Open Lab Ebbinge: Homepage http://www.openlabebbinge.nl/

11. Source

Wian Stienstra and Hero Avenga, Europaservicepunt, The Netherlands
Cremers H 2012 The SuikerUnie Factory towards a creative future: A gradual and flexible strategy for the site in Groningen towards a creative based urban development Thesis report, Urbanism TU Delft, June 22nd http://tinyurl.com/prf6drg

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