DEPARTMENT OF ARCHITECTURE

COLLECTIVE INTELLIGENCE NETWORKS

The case of Europan Architectural Competition Platform

DOCTOR OF PHILOSOPHY DISSERTATION

GRIGORIOS KALNIS

2016

DEPARTMENT OF ARCHITECTURE

COLLECTIVE INTELLIGENCE NETWORKS

The case of Europan Architectural Competition Platform

GRIGORIOS KALNIS

A Dissertation Submitted to the University of Cyprus in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy

October, 2016

VALIDATION PAGE

Doctoral Candidate: Grigorios Kalnis

Doctoral Thesis Title: Collective Intelligence Networks - The case of Europan Architectural Competition Platform

The present Doctoral Dissertation was submitted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy at the Department of Architecture and was approved on the 05.10.2016 by the members of the Examination Committee.

Examination Committee:

Research Supervisor: _____

ΠΡΟΣΩΠΙΚΑ ΔΕΔΟΜΕΝΑ

Dr Socrates Stratis

Committee Member (President): _____

ΠΡΟΣΩΠΙΚΑ ΔΕΔΟΜΕΝΑ

Dr Panayiota I. Pyla

Committee Member: _____

ΠΡΟΣΩΠΙΚΑ ΔΕΔΟΜΕΝΑ

Dr Nadia Charalambous

Committee Member: _____

ΠΡΟΣΩΠΙΚΑ ΔΕΔΟΜΕΝΑ

Dr Albena Yaneva

Committee Member: _____

ΠΡΟΣΩΠΙΚΑ ΔΕΔΟΜΕΝΑ

Prof Didier Rebois

DECLARATION OF DOCTORAL CANDIDATE

The present doctoral dissertation was submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy of the University of Cyprus. It is a product of original work of my own, unless otherwise mentioned through references, notes, or any other statements.

Grigorios Kalnis

…………………………………………………………………………….

ABSTRACT (in Greek)

Η έννοια της συλλογικής νοημοσύνης χαράσσει νέες κατευθύνσεις ως προς τον τρόπο προσέγγισης πολλών σύγχρονων θεμάτων πολιτικής, οικονομικής, κοινωνικής και ηθικής φύσης, αποδίδοντας μεγάλη έμφαση στις δυναμικές σχέσεις που αναπτύσσονται μεταξύ των συμβαλλόμενων μερών. Κατ' επέκταση, ο συλλογικός χώρος που προκύπτει ως αποτέλεσμα αυτής της 'ανοικτής' διαδικασίας, μπορεί να αποτελέσει το πεδίο όπου διάφορες αβεβαιότητες αποκαλύπτονται, αλλά και να λειτουργήσει ως το πεδίο όπου οι αντιθέσεις, συγκρούσεις και αντιπαραθέσεις συνιστούν τα κύρια στοιχεία που ορίζουν την αρχιτεκτονική δημιουργία.

Εξετάζοντας οποιαδήποτε χωρική προβληματική, καλούμαστε να ανταπεξέλθουμε σε έναν τεράστιο αριθμό παραμέτρων που αναδεικνύουν την ανεπάρκεια των διαθέσιμων μεθόδων σχεδιασμού για την αντιμετώπιση πολύπλοκων αστικών προβλημάτων. Σε άλλους επιστημονικούς κλάδους, όπως αυτόν της πληροφορικής, η διαχείριση της πολυπλοκότητας φαίνεται να επιτυγχάνεται από τους ίδιους τους χρήστες, με την υιοθέτηση διαφόρων μοντέλων συλλογικών διαδικασιών, όπως είναι ο ανοικτός κώδικας (open source), η ομότιμη δυναμική (p2p), ο πληθοπορισμός (crowdsourcing), κ.λπ. Εν αντιθέσει, στον κλάδο του αστικού σχεδιασμού οι εκφάνσεις συλλογικών πρακτικών σχετίζονται με την έννοια του συμμετοχικού σχεδιασμού, ο οποίος συχνά περιορίζεται στην εμπλοκή διαφόρων ενδιαφερομένων στη διαδικασία σχεδιασμού και στην απόδοση ευθυνών σχεδιασμού προς αυτούς, για την παραγωγή χώρων που θα αφορούν τις ανάγκες των πραγματικών χρηστών.

Παρότι ο σχεδιασμός συνήθως επικεντρώνεται στο τελικό προϊόν σχεδιασμού, στην πραγματικότητα τα στάδια της διαδικασίας σχεδιασμού, τα οποία ξεκινούν με τον προσδιορισμό ενός αστικού προβλήματος και με στόχο την ανάπτυξη ενός τελικού προϊόντος, συνήθως παραμένουν στην αφάνεια, παρόλο που αποτελούν ουσιώδες μέρος της αρχιτεκτονικής πρακτικής. Για τους λόγους αυτούς, η παρούσα μελέτη αποσκοπεί στη διερεύνηση της έννοιας της συλλογικής νοημοσύνης, εστιάζοντας στο σχεδιασμό ως μια διαδικασία η οποία εκτείνεται πέρα από τα όρια κάθε έργου και η οποία δύναται να συμβάλλει στη διάδοση της γνώσης. Το τελευταίο κατέστη δυνατό

μέσα από την επιλογή της πλατφόρμας αρχιτεκτονικών διαγωνισμών Europan, ως περιπτωσιολογικής μελέτης. Για το σκοπό αυτό χρησιμοποιήθηκαν αναλυτικές μέθοδοι προσέγγισης συγκεκριμένων έργων από το αρχείο του Europan, σε συνδυασμό με ένα αριθμό συνεντεύξεων των εμπλεκόμενων μερών για τα επιλεγμένα έργα, καθώς επίσης πραγματοποιήθηκε διεξοδική μελέτη του 28-χρόνου αρχείου του Europan.

Η διατριβή κατέδειξε ότι οι συλλογικές πρακτικές που διενεργούνται μεταξύ των παραγόντων ενός έργου (πόλεις, αρχιτέκτονες, εμπειρογνώμονες, φορείς ανάπτυξης) και οι οποίες διαμορφώνουν σταδιακά το σχεδιασμό ενός έργου, επωφελούνται και ενισχύονται από τις πλατφόρμες επικοινωνίας που προσφέρονται από το θεσμό του Europan (χώροι δημόσιας συζήτησης (forum, debates), εργαστήρια, εκθέσεις, κλπ.). Ως εκ τούτου, διαπιστώθηκε ότι ένα έργο αστικού σχεδιασμού μπορεί να αποκτήσει υβριδικά χαρακτηριστικά, επηρεαζόμενο τόσο από την ιδιαιτερότητα του χωρικού πλαισίου αναφοράς όσο και από τη δυναμική των δικτύων των παραγόντων τα οποία εκτείνονται σε όλες τις ευρωπαϊκές πόλεις που εμπλέκονται στο θεσμό. Κατά συνέπεια, διαπιστώθηκε ότι η πλατφόρμα του θεσμού Europan αποτελεί όντως ένα πρακτικό πολυεπίπεδο μέσο, μια κοινή πλατφόρμα επικοινωνίας των διαφόρων παραγόντων, ένα μέσο για την παραγωγή και διάδοση της γνώσης, ένα εν εξελίξει ερευνητικό πεδίο καθώς και ένα ενεργό μέσο στη διαμόρφωση πολιτικής.

Η καινοτομία της εργασίας έγκειται στο γεγονός ότι ο συγγραφέας πρότεινε την ανάπτυξη μιας προσαρμοστικής μεθοδολογίας για τη χαρτογράφηση της πορείας εξέλιξης μιας αστικής κατάστασης, από το στάδιο προσδιορισμού της προβληματικής μέχρι και την υλοποίηση ενός έργου και η οποία αξιοποιεί πλήρως τη συσσωρευμένη γνώση που διαθέτει σήμερα ο θεσμός του Europan. Η επιστημονική αξία της εργασίας έγκειται στο ότι η γενίκευση της μεθοδολογίας αυτής θα μπορούσε να οδηγήσει στην εφαρμογή της πέρα από τα καθορισμένα όρια του θεσμού του Europan και να συμβάλει στην εμφάνιση ή την περαιτέρω ενίσχυση της συλλογικής νοημοσύνης.

ABSTRACT

The concept of collective intelligence opens up new avenues in the potential approaches to many contemporary issues of a political, economic, social and moral nature, by laying great emphasis on the dynamic relations which are developed among the contributing parties. In turn, the collective space that emerges as the outcome of this 'open' process can function as the field where uncertainties are revealed as well as where the confrontation with differences, contrasts, conflicts and controversies that define architecture on the making, takes place.

Coming across any problematic urban situation, we are faced with a vast number of parameters that highlight the inadequacy of our planning methods to respond to complex urban problems. In other disciplines, such as in Information Technology, the management of complexity appears likely to be resolved by the users themselves, by embracing several models of collective processes, such as open source, p2p, crowdsourcing, etc. That said, in urban design such manifestations of collective practices are usually related to the 'traditional' form of participatory design, that is often limited to engaging stakeholders in the design process and to attributing design responsibilities to them in order to produce environments for the actual users.

Despite the perseverance of a design process being mainly focused on the end-product of the design, the process that starts from identifying the urban problem towards an end-product usually remains invisible but at the same time is a very challenging part of the architectural practice. On these grounds, this study explores the concept of collective intelligence by focusing on design as a process that stretches beyond the specific project and contributes to the spread of knowledge. The latter was made possible with the employment of Europan architectural competitions' platform as a case study. Analytical approach methods of selective Europan projects including interviews of key actors for the selected projects and the study of Europan's 28 year course archive were employed.

The dissertation demonstrated that the collective practices between project actors (cities, architects, experts, developers) formulate gradually the design project, profiting from the platforms offered by the Europan institution (forums, workshops, debates). Therefore, it was found that the making of an urban design project can obtain hybrid characteristics, depending both on the specificity of the actual context and the dynamics of networks of actors that span all European cities involved. Consequently, it was found that the Europan platform is indeed a practical multi-level medium, a shared platform for the communication of diverse actors, a means of production and spread of knowledge, a domain of research in progress and an active argument in the formation of politics.

The novelty of this study lies in the fact that the author suggested the development of an adaptive methodology for mapping an urban situation's course of evolution into an implemented project that fully exploits Europan's accumulated knowledge. The significance attached to the latter is that the methodology's generalization could lead to its use over and above the Europan's context and contribute to the emergence or the enhancement of collective intelligence.

ACKNOWLEDGEMENTS

To my wife Mina, for her support.

'*We often take for granted the very things that most deserve our gratitude*'

Cynthia Ozick

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

INTRODUCTION

Background of the problem

Coming across with any problematic urban situation we face a vast number of parameters that highlight the inadequacy of our planning methods to respond to the problem. Issues of insufficiency of planning theory to forecast and to manage the plurality of people's objectives, also driven by the multitude of politics' goals, makes it impossible to come to a consensus based on a unified aim.

One of the main challenges we encounter as urban designers is the definition of the problem of a given urban situation, which is a prerequisite for any further intervention. An appropriate method for doing so is not always obvious since urban issues are so complex that an apparent identification of a problem is conditional both on the limited analytical urban tools that are available for this scope and the limited expertise of the actors involved in the process. Rittel & Webber (1973) argue *'that one of the most intractable problems is that of defining problems… and equally intractable, is the problem of identifying the actions that might effectively narrow the gap between what-is and what-ought-to-be'*. Urban problems are inextricably linked to the social issues of a place, thus it becomes increasingly evident that the 'know how' of the urban professionals may not be sufficient to address and take action to tackle the complex problems of a place.

The latter firstly appeared as a major discourse during the 1960's, when it became evident that practicing experts were failing to address the urban complexity and the community needs in the design. Around that time, participation in design came into prominence as an approach that empowers people in shaping and managing their own environment, deriving from the ideals of participatory democracy. The aforementioned term refers to collective decision making as a highly decentralized action that cuts across traditional professional boundaries, thereby providing individuals with the ability to effectively participate in various ways in the making of all

decisions that affect them (Sanoff, 1999). One important asset of participatory design is that, by this expression of plurality, it gives a direct voice to minority groups that are often underrepresented or excluded from the planning decision making process (Albrecht, 1988).

The issue of participatory democracy has a long history among western philosophers (Brodie, Cowling, & Nissen, 2009). Specifically, the requirement for greater democracy and direct participation of citizens in governance, led North America and Western Europe in the '60s to incorporate participatory design approaches (Pateman, 1970). The views on users' participation in the design, which prevailed during the '60s and '70s, were expressed through terms such as cooperative design, participatory design, collaborative design, community design, social architecture etc.

Around the same time, and while scholars were looking into methods to involve users in the design, a British architect, John Turner, advocated a more extreme position, namely that the user should replace the professional designer. Although this differentiation and opposition to the concepts, promoted by the modern movement, seemed to have a positive effect in the architectural sector, soon these ideas were pushed aside as products of a political movement and therefore similar bold approaches swiftly disappeared from the neo-liberal climate of the '80s.

Participatory planning has preoccupied governments, policy makers, practitioners, academics and interested individuals across the world for at least five decades and consequently is a field that has long been researched by dedicated scholars. As a result, considerable literature has reported on participatory design methods and their application through case studies. Within the frame of this discourse, the concept of participatory design has extensively been analysed, manifesting that there isn't a single definition of the term participation. On the contrary, several definitions and several directions exist, as well as diverse approaches and methodologies, for participatory design's practical application in architecture and urban design. This is due to the fact

that there are several levels of participatory design[1]; these may range from a simple informative format up to an interactive participation (Arnstein, 1969; Van Jaarsveld, 2001). Participatory design is therefore a process that involves a very wide range of actor's participation, reflecting the stakeholders' degree of influence in decision-making (Creighton, 1992). However, no matter the level of the actors' involvement, participatory design is *'a shared insight that comes about through the process of group interaction, particularly where the outcome is more insightful and powerful than the sum of individual perspectives'* (Sanoff, 1999). Many community designers agree that the shaping of more pluralist and appropriate solutions can be achieved even with partial involvement of the participants, since it is often impossible to get the community's full involvement and representation in participatory design (Francis, 1983).

Despite extensive literature on participatory methods, very few studies demonstrate evidence whether participatory projects have led to expected outcomes. The lack of documentation and evaluation of participatory projects and their consequences is a troubling aspect of participatory design that very much interests this study; projects' evaluation is essential for informing future projects, as well as for redesigning and managing existing projects (Francis, 1983). Furthermore, there isn't a standard recipe for integrating a participatory process into a project; participatory processes still pose major challenges for the urban designers. Based on existing, reviews on the subject (Achten & Beetz, 2009; Albrecht, 1988; Arnstein, 1969; Bousset, Macombe, & Taverne, 2005; Brodie et al., 2009; Creighton, 1992; Francis, 1983; Innes & Booher, 2004; Kaminer, 2014; Krivý & Kaminer, 2013; Krywkow & Hare, 2008; Murray, 2010; Pateman, 1970; Patton, 2005; 1973; Sanoff, 1999; 1988; Van Jaarsveld, 2001), the author identified some more troubling matters regarding participatory practices, not with the aim to provide an exhaustive list, but in order to define and address issues that relate to the scope and the development of this study. He also found out that many scholars have recently started to question the efficiency of participatory design

---

[1] Mostert (2003), Loubier et al. (2004) distinguish six (6) different instances of participatory design: informative level, consultation, discussion, co-designing, co-deciding, deciding

methods as there have already been cases which demonstrate that participatory design has failed to accommodate the design needs. Krivý & Kaminer (2013), aptly describe the above in their article *'The Participatory Turn in Urbanism'*, which refers to the dissipation of the earlier participatory movement, whether as a result of co-optation, failure, or loss of interest. The aforementioned is partly justified by Till (2005), who refers to *'pseudo-participation'* as a *'socially acceptable shield behind which the authors can develop their technically-determined ideologies'* (p. 28). Along the same lines is Francis's (1983) view, which argues that some designers have misused participation as a way of *'building a constituency to support their own preconceived design solutions'* (p. 16). Sanoff expresses similar views regarding *'pseudo-participation'* in his book *'Community Participation Methods in Design and Planning'*, while Ratti & Claudel (2015b) argue that the word *'participation'* is clearly a powerful selling tool: *'regardless of its problematic feasibility, it adds the weight of democratic validation to any planning process'* (loc. 700 of 2504, Kindle edition). Likewise, Habraken comments on his previous personal experience, by which designers were willing to listen to the people, but at the same time they had the final say on the design (Ratti & Claudel, 2015b).

Another major concern regarding participatory design approaches is that it is often impossible to succeed the active involvement of the stakeholders and users of the design process, since not everyone wants to participate in design decisions (Francis, 1983). The participants' lack of interest regarding their involvement in the participatory design process is also highlighted by Schuler (2008) and was evident in Alexander's Oregon Experiment, which actually failed due to the participants' lack of interest (Ratti & Claudel, 2015b).

A third point that relates to this study's objectives, concerns the differences in aims, values and priorities set between communities and professionals who practice participatory design (Francis, 1983). For example, many community representatives/users consider design or aesthetics to be not so much a critical problem in their communities as unemployment, crime and access to medical care are to them. Experienced participatory designers aknowledge that although they cannot provide

solutions to such deeper problems, they can yet help participants develop skills, via participatory design for improving further aspects of their lives (Francis, 1983). The aforementioned differences between the professional planners and the end users are also addressed by Albrecht (1988) who attributes the problem to the widening gulf in knowledge between those two groups of actors where the first group's knowledge is *'abstracted from the social world and manipulated by scientific theory and method'*, in contrast to the second group of actors who *'work with personal knowledge drawn directly from experience'.* Nevertheless, Albrecht, who is influenced by 'humanistic planning theories', believes that participatory approaches can evolve from a mutual learning process where *'a new kind of knowledge, created by the fusion of technical with experience-based or personal knowledge, should be generated in the learning process'* (p. 28)*.* This could be possible by the alteration of the preconceived perceptions and images held by both sides, creating a new way for a constructive change. The latter being presented within a specific context is a subject that is thoroughly being discussed in the third part of this dissertation.

Considering all the above, the author made a conscious choice, which came early in this study, not to focus on a specific methodology of participatory design per se, but to explore contemporary alternatives to it that may not necessarily be widely used in urban design, instead. These may successfully address matters that have been problematic for participatory design, or have even become pitfalls of its application in practice. On the other hand, such contemporary alternatives may still preserve or even enhance many of the advantages that participatory design presents.

In the case of urban design, there is a notable increasing demand for the participation of multiple actors coming from different sectors and representing different interests. This lies in the idea of the democratization of decision-making, which promotes a more pluralistic approach in the formulation of space. Therefore, governmental bodies, local authorities and big traditional organizations increasingly promote social initiatives and develop participatory fora, seeking diverse approaches in order to manage and reflect this diversity of opinions in space (Elliott, Heesterbeek, Lukensmeyer, & Slocum, 2005). Still, such manifestations of collective practices are usually related to the 'traditional'

form of participatory design, which is often limited to engaging stakeholders in the design process and to attributing design responsibilities to them in order to produce environments for the actual users.

On the other hand, in other disciplines, such as in Information Technology or in Social Sciences, the management of complexity appears likely to be resolved by the users themselves, by embracing several models of collective processes, such as open source, p2p, crowdsourcing, etc., which promote a kind of sharing that is much more direct to the end user. Although the models mentioned above cannot be directly applied in the discipline of architecture and urban design, there are nevertheless some theoretical approaches that take into consideration several principles of the aforementioned models. Towards this direction is Bjögvinsson's et al. (2012) research, which indeed gives great emphasis to the end user and their capacity for acting as future designers.

Specifically, Bjögvinsson, et al., take a step further towards an 'infrastructuring' process and argue about *'design after design'* as a contemporary form of collective processes instead of *'use before actual use'*. They argue that a new challenge is presented in designing *'beyond the specific project and toward future stakeholders as designers'*.

The latter, makes obvious the fact that despite the perseverance of a design process which is much focused on the end-product of the design, the process of moving from the initial framing of the problem to the final end-product, whether it is the final proposal or even its implementation, is more important and undoubtedly more challenging to comprehend, criticize, map or reuse as a methodology of a process. Latour & Hermant (2006) argue that *'the visible is never in an isolated image or in something outside images, but in the montage of images, a transformation of images, a cross-cutting view, a progression, a formatting, a networking'* (p. 29). The last one attaches great importance to the process of 'making' in architecture and urban design by focusing on the relation between design thinking and the designing of 'Things' (E. Bjögvinsson et al., 2012) as socio-material assemblies, in contrast to designing 'things' as material objects. The process of 'making' is also evident in Yaneva's work (Latour &

Yaneva, 2008; Yaneva, 2009; Yaneva, 2012), who argues that any architectural object is a 'complex ecology' that consists of several actors and that it becomes the social, rather than it reflects the social. This dissertation refers to the term actor from a material-semiotic perspective where actants denote both human and non-human actors which come together to act as a whole; according to the actor-network theory (ANT) (Latour, 2007), importance should be attached to the exploration of the relational links within a network and which can be a large number of different things. In that sense this dissertation treats human and non-human actors in the same manner considering them as equal factors for the development of an urban project.

By taking into consideration that the collective constitutes the total of various, diverse urban interests rather than a team committed to a single purpose, we will have to question in what way these controversial or dissimilar most of the time interests can co-exist and what the architect's role should be in such processes. In a few words, what does it take to achieve collective intelligence (C.I.)? The answer to the last partly lies in Atlee who mentions that *'When people align their individual intelligences in shared undertakings, instead of using their intelligence to undermine each other in pursuit of individual status, they are much more able to generate collective intelligence'* (Atlee, 2014; Sanoff, 1999). Atlee, who is the co-director and research director of the Co-Intelligence Institute and a dedicated researcher of collective intelligence, focuses merely on the cognitive impact of C.I., which actually is what many researchers of the cognitive science studies[2] have done in the past. Engelbart (1994), an American engineer, inventor, and an early computer and Internet pioneer, in the mid '90s introduced the term '*Collective IQ*[3] as a measure of collective intelligence, so as to *'focus attention on the opportunity for business and society to pro-actively raise their Collective IQ'*. The principle of the symbiotic combination of humans and smart networks that Johnson (2013), a chief researcher of advanced technology solutions calls *'Symbiotic intelligence'* led him to define C.I. as *'an emergent property between people and ways of processing information'*. Along these lines is also Glenn's (2009)

---

[2] Referring to sociologists, philosophers and psychologists.

[3] In his book *'Boosting Collective IQ: A Design for Dramatic Improvements in Productivity, Effectiveness and Competitiveness'*.

position; Glenn[4] states that C.I. can be understood as *'an emergent property from the synergies among data-information-knowledge, software-hardware and experts that continually learn from feedback to produce just-in-time knowledge for better decisions than these three elements acting alone'*. Pór[5] (2003; 2010), who also focuses primarily on the cognitive aspect of C.I., clarifies that we need systems that make us more intelligent, namely that increase our collective ability to solve problems, to plan, to learn, to understand complexity, hence his interpretation for C.I. is: *'Collective intelligence is the capacity of human communities to evolve towards higher order complexity and harmony, through such innovation mechanisms as variation-feedback-selection, differentiation-integration-transformation, and competition-cooperation-coopetition'*.

Returning to Atlee (2014), who claims that C.I. can be encouraged *'to overcome 'groupthink'* and individual cognitive bias in order to *'allow a collective to cooperate on one process-while achieving enhanced intellectual performance'*, the author notices that Atlee's recent work emphasizes the idea of democracy; he specifically writes: *'We can work towards a vision of a "wise" democracy just as we can work towards a vision of a "just" society. We may never arrive at absolute wisdom or total justice, but striving towards such inspiring visions helps us build progressively "wiser" democracies and "more just" societies'* (Atlee, 2016).

In fact, Lévy (Álvaro, 2014) a French philosopher, cultural theorist and media scholar was one of the first scholars that supported the claim that C.I. is important for democratization and highlighted the social aspect of it. He introduced the collective intelligence concept in his book *'Collective Intelligence: Mankind's Emerging World in Cyberspace'* and he based his claims on the tenet *'democratization is interlinked with knowledge-based culture and sustained by collective idea sharing, and thus contributes to a better understanding of diverse society'*. As a result, the *'connective-collective intelligence'* theory was developed in the early '90s. Lévy elaborated the concept of

---

[4] Jerome C. Glenn is a dedicated researcher of a variety of future-oriented topics and the Executive Director of the American Council for the United Nations University.

[5] Pór is a Commons educator, evolutionary thinker-activist and pioneer of collective intelligence research. (wiki.p2pfoundation.net).

collective intelligence *'as a product of the memory and collective imaginary, which becomes a project when the instruments that allow or encourage the interaction between individuals are made available.'* (Maahsen-Milan, Pellegrino, Oliva, & Simonetti, 2013). Lévy basically refers to the instruments of networked ICTs (Information communication technologies) and to their contribution via the extention of human interactions in enriching the pool of social knowledge (Flew, 2014). A similar position has been adopted by the architects Hight & Perry (2006), who argue that C.I. is not purely a cognitive object. They suggest that intelligence must be understood in its etymological sense of joining together (interlegere[6]), that is, uniting not only ideas but people, and therefore constructing society. Finally, Tapscott[7] & Williams[8] (Fuchs, 2008) also emphasize the social aspect of C.I. by referring mainly to its mass collaboration character. They specifically, highlight four principles that, in their opinion, are necessary for the existence of C.I. These four principles are: i) *openness*, which is the capacity of the system to share ideas and intellectual property, ii) *peering*, which refers to the horizontal organization of the system and to its capacity to allow users, as in open-source models, to freely modify the product, iii) *sharing*, which is the capacity of the system to share some ideas, while maintaining some degree of control over others and iv) *acting globally*, which refers to the capacity of the system to surpass geographical boundaries and accept cross-border exchanges, creating and sustaining on-line communities together with off-line ones.

What the aforementioned positions define as C.I. should, according to the author, constitute a key question for urbanism; thus we could firstly ask in what ways collective intelligence currently appears in the development of our built environment and secondly, how C.I.'s properties can be further enhanced with the utilization of specific practices.

---

[6] Intelligence (interlegere), from *inter* - 'between' + *legere* – 'choose, join'. In accordance, the etymology of the word collective is colligere, from *com* – 'together' + *legere* – 'to gather' (Wiktionary, 2016a; 2016b)

[7] Don Tapscott is one of the world's leading authorities on innovation, media, and the economic and social impact of technology.

[8] Anthony D. Williams is a leading authority on collaborative innovation.

Statement of the problem

This PhD dissertation, drawing from the research context, uses four related ideas that serve as a starting point for the study:

1. First of all, one of the problems that the author identified was the gap between knowledge established through research and the actual demands of practice; even though it became clear that the literature on participatory design is quite extensive, that does not necessarily entail that cities actually benefit, or make use of the existing knowledge. Moreover, it should not be assumed that cities or communities are confident enough to choose and implement the appropriate methodology of participatory design that best suits their needs. More importantly, it is questionable a) whether cities consider such initiatives to serve their agendas or priorities and b) whether they are manageable with their own resources, as well as economically feasible. The latter lies in the fact that participatory design processes are almost always time consuming processes and therefore costly on fiscal terms, as well as often vague in their outcomes and their success is greatly contingent on the interests and the dedication of the given users. Despite the fact that societies and governmental administrations exhibit explicit and increasing interest on carrying out participatory processes, there is still hesitancy on such applications regarding the urban design scale. This is apparent even for the cities or municipalities that do have the appropriate level of expertise and the available resources to deal with such cases of participatory design. Consequently, we will have to question the capacity of small-scale cities and their municipalities to deal with such approaches, even if they may be familiar with the terms and the applied methodologies. In many cases, small cities are dependent on the urban policy of their regional planning administrations, leaving little room to eschew top-down planning designs (masterplans).

2. Considering the pitfalls of the participatory methods previously mentioned, the fairly new open source movement seems to offer a new kind of user empowerment. The literature review revealed a large number of publications

related to open source and software engineering, as well as a satisfactory number of sources deriving from social and political sciences. Nevertheless, the latter mainly refer to the socioeconomic implications of open source software. On the other hand, the current literature on open source in relation to architectural and urban design discipline proved to be quite limited.

3. An important element considering the open source movement and its relation to architecture focuses on the role of the architect. More specifically, the literature seriously questions the architect's role in an open source model, albeit without eliminating his contribution, pointing out the importance of the architect in becoming the enabler for engagement and in accomplishing co-operations amongst different contributors. A second important finding reveals the cognitive and knowledge outcomes of open source architecture that can ultimately lead to novel approaches, augment the potentials and become an alternative approach to the current, mainly top-down, architectural practices.

4. Finally, a point that emerges from the research context, is that the contemporary approaches that refer to the notion of open-ended processes are still considered new and, even though such processes could become very promising fields of research, they haven't yet been largely implemented or adequately tested and therefore not evaluated, as far as their effects in the field of urban design are concerned. Thus, the theoretical and empirical literature is limited on the subject. Therefore, in the literature, there is an ostensible absence of a precise definition for the term of open-ended in the field of urban design in addition to there not being a clear distinction of it, in relation to other similar concepts, which are linked to the concept of collective processes and have greatly preoccupied the literature.

The case study

The aforementioned points demonstrate a clear gap in research, which the author considered should be addressed in this study. He was convinced that these matters should be addressed within a specific contextual framework as the literature review demonstrated that the application of the aforementioned notions in the architectural

and urban design practice is quite limited. This led the author to the decision to conduct a case study and this decision was made based on the need to cover contextual conditions that might be highly relevant to the phenomenon of study (Yin, 1994). The Europan architectural competition platform was selected as the case study of this research as it first and foremost appeared to meet these conditions. The latter was drawn from the author's personal experience as a former Europan participant, a few years prior the initiation of this PhD. During the first stages of this study and while the author was exploring his options for a case study, he had the opportunity to participate as an observer in the Europan 10's conference in Graz in 2009. This was a key conference for the organization, since it was held on the occasion of Europan's 20th year anniversary of operation. There, Europan's course and the institution's future aspirations were extensively discussed, by a large number of reputable speakers and Europan experts. This became a decisive point for the author's research. His choice for conducting a case study on Europan was based on his initial beliefs that Europan could indeed constitute a means for promoting collective design practices in order to deal with contemporary, complex urban problems and at the same time a means for encouraging open-ended discussions on the design approaches to such problems. Having said that, the Europan's choice was not only based on the author's belief; at that point the author also acknowledged the following: i) Europan's longstanding course[9], ii) the extensive and dynamic database that the Europan possesses regarding its action, iii) that Europan is a platform which promotes a set of actions during each session, rather than being just a typical architectural competition and iv) that Europan involves multiple actors of different backgrounds, interests, or fields of influence.

These acknowledgements that were made by the author at the beginning of his research were also reflected in the diagram below (*see Figure 1*) and indeed revealed some early, but nonetheless significant assets about the nature and role of the Europan platform mainly according to the procceedings and the author's notes taken during the Graz conference. These observations were essential for the later development of the research questions and the objectives of this thesis.

---

[9] Europan was established as an institution in 1988.

The diagram contains the following text elements:

Open source branch (left):
- Renewing the architect's skills
- Re-inventing new tools
- Sites exposed to a set of responsibilities on political, social and ecological level
- Formulation of cross-cultural questions
- Structure on topics rather on sites
- Simultaneous comparative method on sites
- Open-end design process
- A shared platform
- **Open source**
- Multi-layered dimension of inputs
- Projects
- Europan's own structure
- Other actors involved
- Participating teams
- Scientific, Technical committee
- Participating public/ private sectors

Cognitive process branch (right):
- Multiple scale of projects
- Physical, social, cultural, political dimension
- Incorporating 'global' objectives into 'local' objectives
- Crossing of boundaries
- Renewing the architect's skills
- Re-inventing new tools
- Intelligence of the context
- Re-inventing processes for project production and governance
- Interdisciplinarity
- The role of the architect
- Managing complexity
- **Cognitive process**
- 'To think the future means to know how to inherit.' Frederick Bonnet
- 'Working on old projects in order to use them to create a vision of the future.' Socrates Stratis

- **Innovative competition approach**

- FEEDBACK

INNOVATION
- **DESIGN**
- Selection of the Themes (sites)
  - Context
  - Situation
- Design stage concepts, ideas re-acting to the situation/ theme
- Adding value (to the existing situation, through the projects' contribution)
- Research by design
- Evaluating on the teams' re-actions
- Re-formulating the issues/ questions
- Re-feeding the competition

Europan branch (left):
- EUROPAN'S OBJECTIVE 'To be a platform that enables young European designers to produce urban ideas'
- PARTICIPANTS' BELIEF 'Europan is a laboratory through which they can express their ideas on projects of a scale that they would only rarely encounter in their professional paractice'
- EUROPAN SCIENTIFIC COMMITTEE VIEWS
- **EUROPAN**
- 'Europan is acting as a laboratory, as a workshop of ideas, but also as a test bench for ideas in their interface with the operational world' Bernard Reichen
- 'Europan has become a sort of challenge (like a PhD) something that has to be tried and achieved. Like a goal in itself.' Carlos Arroyo
- 'Europan is an acculturation, a system of communication between different actors. It is a platform that is linked to the actors of the urban scene. Europan is also a laboratory, also a reference -educational dimension-' Socrates Stratis

- TRANSITION FROM IDEA TO REALITY
- the collision of idea and imlementation is the most radical 'ID' of Europan

NEGOTIATION
- **IMPLEMENTATION**
  - Urban planning stage
  - Actual construction

- FEEDBACK

Figure 1: Europan as case study. Europan's structuring diagram highlighting the distinctive characteristics of the platform, based on the author's initial observations, author's diagram

Therefore, based on the line of thought above, it becomes evident that the case study was not selected as merely a data collection tactic, but was treated as a comprehensive research strategy instead.

Objectives of the study and research questions

The main objective of this study is to demonstrate how collective practices between project actors (cities, architects, experts, developers) gradually formulate the design project, profiting from the platforms offered by the Europan Institution (forums, workshops, debates). Consequently, to also demonstrate how the making of the urban design project can obtain hybrid characteristics, depending both on the specificity of the actual context and the dynamics of networks of actors that span all European cities involved.
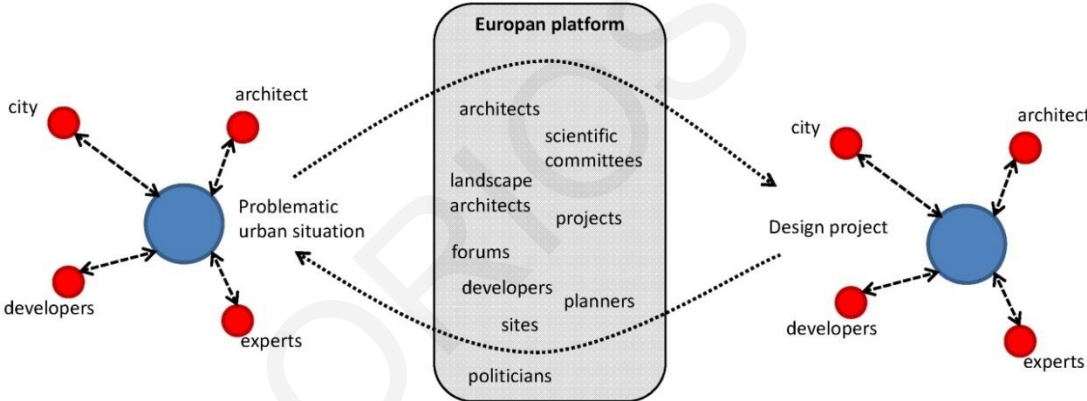
Figure 2: An urban situation's transformation. How a problematic urban situation can be transformed into a design project by participating into Europan's platform and get involved in its processes, author's diagram

A first research question that emerges refers to the ways a problematic[10] urban situation can profit through its exposure to Europan's collective practices. Secondly, how these collective practices can render Europan's role as a collective intelligence network visible. A third question refers to the theoretical exploration of how these

---

[10] The 'problematic' refers to urban corncerns for which cities who participate in Europan competition either don't have the know-how or the human resources to respond to.

collective approaches can be developed into an adaptive methodology with the potential to be applied to any urban situation.
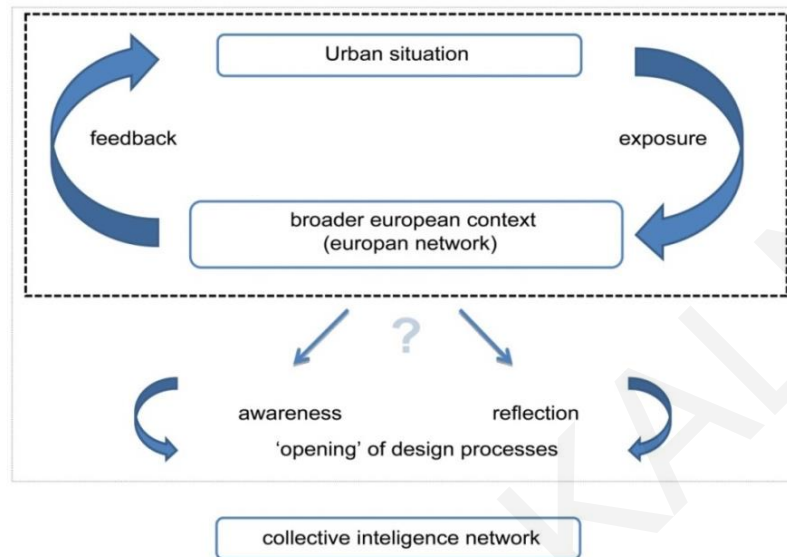
Figure 3: The first part of the research question analysis, author's diagram

In order to approach the aforementioned research questions, the author analyzed them into separate objectives, which without them being an exhaustive list, are presented below.

For the first part of the research question those are:

1. To explore the cities' motives for participating in Europan

2. To describe the cities' experience in Europan through their response to Europan's processes and the separate stages of development for each session. Furthermore, to discover whether the participating cities' experiences contributed to the formulation of the project.

3. To describe the participating teams' experience from Europan according to their previous and later research interests and whether these are evident through their practice.

4. To explore the Europan's permanent actors' involvement in the formulation of the project.

5. To understand in what ways projects profit from their exposure to a theoretical framework such as the one that Europan provides (themes, subthemes, debates, exchanges etc.)

The second part of the research question is analyzed into separate objectives as follows:

6. To juxtapose Europan's processes to the elements composing the notion of collective intelligence and to provide a critique to such processes.

7. To suggest ideas for enhancing Europan's processes in accordance to the previous objective.

Finally, the third part of the research question that is actually linked to the previous two objectives, is analyzed as follows:

8. To explore in what ways this methodology can be translated into a specific tool that includes steps and guidelines for its use.

9. To suggest the basic concept and principles for the tool and design its infrastructure.

10. To suggest further steps to be taken for the tool's development and exploitation by others for its use in Europan's practices.

Epistemological approach to research and system of inquiry

The research question requires an in-depth study of social factors and refers to qualitative rather than quantitative research constituting a part of the logic of an interpretative/ naturalistic investigation system. The choice of qualitative research is directly linked to the subject approach methods that are analyzed below.

According to the interpretation given by Denzin and Lincoln (Groat & Wang, 2002a), qualitative research is *'… multimethod in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. Qualitative research involves the studied use and collection of a variety of empirical materials'*.

As is being further explained in the second part of this dissertation, the system of inquiry does not only result from the steps taken (tactics, techniques) in the carrying out of the empirical research. Instead, it has resulted out of ontological and epistemological assumptions of the author that there are multiple and personal views and thus reality is subjective (Groat & Wang, 2002a).

Research approach and strategy

Several actions have been undertaken to address the research objectives and questions. Firstly, the author developed a descriptive and holistic framework for exploring both literature and real-life situations. Secondly, the author employed an explorative approach in order to be consistent to the study aims in the attribution of the term 'collective intelligence', based on an interpretation of Europan's collective practices within its network of actors. Finally, the author developed a specific methodology for dealing with the mapping of complex urban issues, based on an existing methodological model.

The study is based on both primary and secondary research. In particular, the first part of the dissertation is based on the literature review, while the second part is primarily based on field research and partly on empirical literature research. The first part concerns the analysis of the research question raised, by exploring different secondary research questions arising from it, while the second part refers to both the empirical analysis of the question as well as the synthesis of information gathered during the field research findings, comments and further discussion. The latter is accomplished through the coding of the results of the field research in comparison with the theoretical framework and the findings of the literature review.

In order to understand how Europan collectively contributes in the evolution of a problematic urban situation into an ongoing research project, this study focused on the analysis of a specific number of Europan's winning projects by mapping their transformations through a series of key stages, embedded in every session of Europan competition. Every project's documentation was supported by interviews of a) key actors involved in the Europan process and b) key actors involved in the projects under examination. Following the guidelines of the scientific literature, several tactics were employed for the research that involved multiple sources of evidence in order to ensure its validity. Thus, the current study used the following five sources of evidence; interviews, direct observations, archival records, publications and physical artifacts.

What is Europan

Europan is a European federation of national organizations which runs architectural competitions leading to building or design projects, launched simultaneously at several countries on a given theme and with common objectives (Europan Europe, 2015b).

The institution of Europan constitutes a living example of a thorough ongoing research that in the beginning focused on the theme of residence, while later broadened its explorations on urban design and planning themes. Europan functions both as a productive 'workshop' of ideas and as an endless source of information that resonates European architectural thought. Most importantly, Europan projects reflect a wide range of approaches to contemporary problematics and issues that are present in the urban environment and are associated to the changes in our lifestyle.

Europan addresses real situations and problems of several European cities through an open call for innovative approaches. It therefore organizes one of the most prestigious architectural competitions within Europe that stands between innovation and implementation; though it reminds an ideas competition it aims towards the implementation of the winning projects. The participating architects can choose any location available in Europe, while several participants of different nationality, can join together to form teams. The regulations for the competitions are the same in all countries, while in each country a jury selects the winners for the respective sites.

The objectives

Europan's objectives are: to permit the expression of new ideas, to identify young talents (under 40), to give them the opportunity to implement their first significant project and at the same time to help the sites' partners (the cities' administration and private developers) to find innovative architectural and urban solutions to the problems they face. That said, Europan's major objective is to revive the debate and the exchange of ideas among European countries and thus, by sharing their experiences, to generate a greater understanding of housing and urban planning issues across Europe (Europan Europe, 1991).

The evolution

Europan concept of a competition for young architects was initially formulated after the May '68 events in Paris as a government initiative, originally named as PAN - Programme d'Architecture Nouvelle (Gromark, 2012), which was realized in 14 sessions during a 20-year period in France before this idea was applied within the whole European context, through the Europan organization. Therefore, PAN15 was merged into EuroPan 1 during 1988-89. EuroPan 1 continued PAN's effort, focusing on rethinking residential architecture in different innovative ways. By Europan 5 session, the competition's orientation was led towards broader fields of architecture and urban design and continues consistently its activity up until today (Europan 13).

The organization's structure

Europan's organization structure consists of three bodies: The Decisions' body, which is responsible for the main decisions on association, budget and competition, the Executive body, which prepares the association work and coordinates the competition, meetings, forums etc. and supervises the implementations, as well. Finally, the Cultural body is responsible for analysing the contents of the sites and the results, animating the debates and preparing the forums (Europan Europe, 2014b).

The special features

Europan, as an evolving institution (1987-present) can manifest through its course the evolutionary changes made in the approach to design issues and their implementations. However, the unique feature of Europan lies mainly in its structure and the way it operates, as an alternative 'tool' to the design approach to various issues of the urban environment. The conference, held for the completion of 20 years since the establishment of the Europan institution was a point of reference and an assessment of its overall contribution till that point, placing the institution among two terms, that of innovation and that of negotiation.

A session's process: the timeline

The structure of Europan makes the process of the design accessible to a great number of actors (participations, projects), sites under consideration, young architects, policy factors, economic factors, academics, etc.), through debates, comparative analyses, forums, etc.
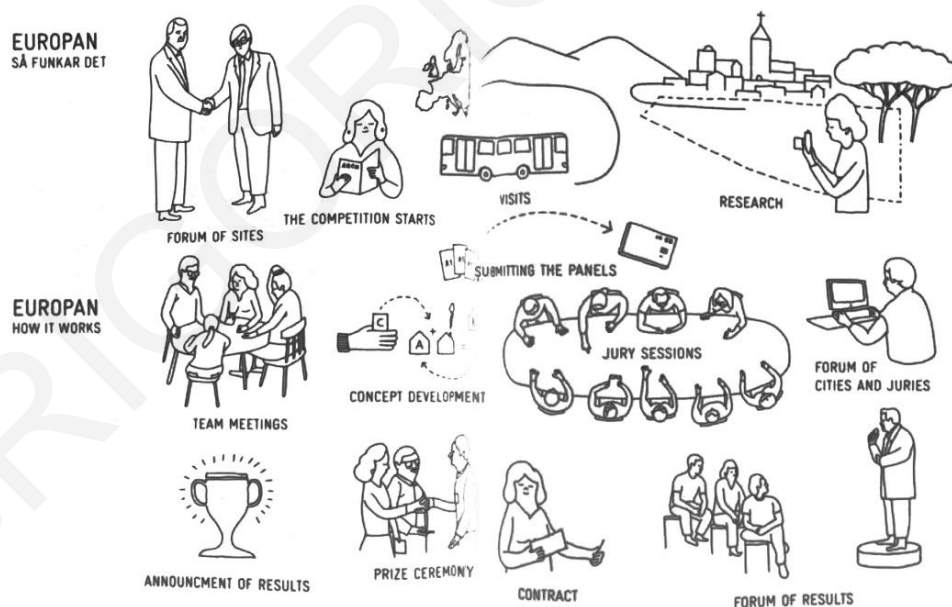
Figure 4: How Europan works over a session, diagram adapted from Europanic, Europan Sweden – A thousand new ideas for our cities (2012, pp. 136-137)

During every complete Europan session, a defined –timewise- process is followed (*see Figure 5, below*) that includes several stages to be implemented, such as forums, jury sessions, workshops, presentations, etc. What interests most this study is the Forum of Sites and the Forum of Cities and Juries since they constitute excellent opportunities for the stakeholders to meet and share their positions on the problematic issues raised by each participating city. Specifically, during the Forum of Sites, City representatives of proposed sites as well as national Europan structure representatives and other experts attend the Forum of Sites that takes place before the launch of the competition, in order to finalize the competition's site programs and to classify the participating sites into thematic categories. The aim is to involve all stakeholders in the Europan process (cities, urban developers, contracting authorities etc.) and to ensure that they share a common culture. During the Forum of Cities and Juries, the comparative analysis of the shortlisted projects is presented to city representatives and jury members and a constructive debate takes place (*see Figure 4, below*).
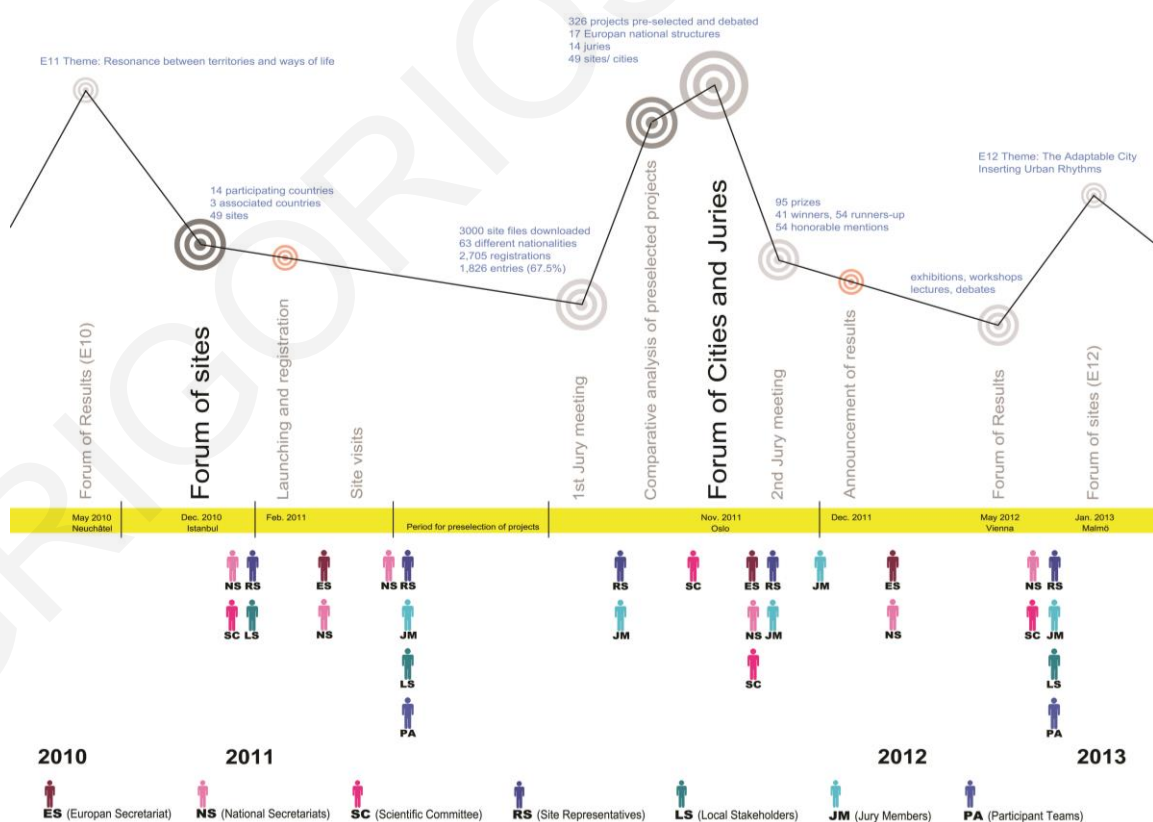
Figure 5: A typical example of a Europan's session timeline (E11), author's diagram

Research quality evaluation

Research assessment as defined for qualitative/ naturalistic inquiry system, was used to evaluate the research quality standards (Groat & Wang, 2002a; Guba, 1981). With reference to that, in order to test the credibility of the research, the method of triangulation was incorporated, which involved the use of a variety of data collection sources as well as a combination of qualitative data collection tactics, in order to cross-check data and interpretations. According to Guba (1981) *'Checking the data and interpretations with the respondents and groups from whom the data was solicited goes to the heart of the credibility criterion'*. This was seriously taken under consideration during the preparation and design of the research; for example, even though face-to face interviews (personal interviews/ one-on-one interviews) referred to different groups of actors who demonstrate a varied degree of involvement in the Europan processes, they were designed in such a way so that the main structure of each interview would remain the same for each group. To ensure the consistency of the collected material, the various 'instabilities' due to significant changes in circumstances (dependability) (Groat & Wang, 2002a) were taken into account; specific techniques were incorporated as further explained in Chapter 5. To achieve the control of data consistency, a log of all techniques used, was created.

Novelty, significance of the study and further research

The novelty of this dissertation is twofold; firstly, through the study of Europan's collective processes, this dissertation aimed to become a contribution to the existing knowledge on the concept of collective intelligence in relation to urban design. Secondly, the learning outcomes from the study of the Europan's practices and projects led to a better understanding of how the latter contribute to the spread of knowledge, as well as to the formulation of a critique on how these practices can be further enriched. Finally, these findings were used for the suggestion of an adaptive methodological tool, based on the principles of open source approach, for dealing with 'wicked', spatial problems, on a European or even broader level.

The significance of the study lies in that it may instigate further research regarding the generalization of the above concept into the formulation of a comprehensive design methodology for dealing with a variety of urban situations and into a common interface for connecting other collective networks focusing on spatial problems. On this basis, good practices of successful projects, as well as several pitfalls or strategies that didn't work may be highlighted. The terms 'good practices' or 'pitfalls' do not necessarily refer to the final outcome of a process. They most of all refer to the process itself, meaning the actors' involvement and the applied methodologies. At the same time, several urban design patterns of urban strategies may emerge. As a result, future research development may follow a series of suggestions ranging from the further development of this conceptual framework to its actual consolidation and practical testing into an open web platform. These suggestions are thoroughy discussed in Chapter 10.

Delimitations and scope of the research

This study has set some limits that served as boundaries for this dissertation, thus ensuring that the research scope would not exceed the author's capacity in time and resources, as well as that it would remain truly focused on the subject researched:

1. As previously mentioned, the author did not conduct an extensive review of the scientific literature on the topic of participatory design. This choice was made on the grounds that this topic has been comprehensively researched by many dedicated researchers in the last four decades. Therefore, as is common in such cases, the author referred to existing reliable literature reviews on that particular topic, which formed the background of this study. Yet, the author presents the views of some of the most significant representatives of participatory design or those who have expressed views that were quite extreme or subversive to the zeitgeist of their period. That said, it should be made clear that participatory design is not the focus of this study, however the author often refers to its ideology within this dissertation as he considers it to be closely associated to the issues under study or even the precursor for some of them.

2. The notion of *'network'* which is stated on the title of this dissertation is indeed a subject that concerned the author on the grounds of whether it justified a special discussion within the literature review, or elsewhere within this dissertation. Nevertheless, with the aim to narrow the literature review and by acknowledging the existence of an extensive literature deriving from different disciplines on that subject, the author took a conscious decision not to analyse the term *'network'* per se. That said, and as the term *'network'* is constantly being mentioned within the study, the author clarifies that one of this study's delimitations is that it aligns with a specific interpretation of the term *'network'* and more specifically with that provided by Latour's (2007) actor-network theory (ANT) (see also p. 7).

3. Another constraint that the author set as far as the methodological procedures he used are concerned, is about the choice of FTF[11] interviews, with semi-structured questions as the primary tactic for data collection. As a matter of fact, the author thought of complementing the FTF interviews with a survey based on self-administered questionnaires but after a serious consideration he concluded that a quantitative survey would indeed provide a larger number of answers and a diversity of views but would not necessarily provide deeper insight into the issues under study. In Chapter 5 (5.1 - Semi-structured interview as a main survey mode), the author posits his arguments on why a survey would have little effect for this PhD research project.

4. The author used specific Europan projects in order to analyze the Europan practices and to report his findings in this study. Due to the very large volume of existing Europan winning proposals, the author proceeded into a projects' demarcation process that would ensure the quality and effective management of the collected data. This demarcation process was based on specific selection criteria that are thouroughly described in Chapter 4, (4.3 - Selection of projects: a demarcation process).

---

[11] FtF is an abbreviation for *face-to-face*

5. The final significant constraint that the author set for this PhD research is about the development of the methodological tool that he suggests in Chapter 10 (A Projects' Mapping Methodology). The delimitation here has been the theoretical testing of this conceptual framework on just one Europan site/ project, as the actual construction of the tool would have become a formidable task, impossible to complete within the time-limits of this PhD.

Assumptions of the research

This study is based on the following assumptions regarding the conditions under which the author's methods and techniques would yield valid results:

1. Obviously, the most basic and important assumption of this research relates to the choice of the system of inquiry that has been employed; this is based on the author's ontological assumption that the participants of this research have multiple and personal views about Europan's practices based on their social, political and cultural beliefs, thus reality is subjective. This assumption that is further explained in Chapter 4 (Research strategy and approach) is typical for the hermeneutic/ interpretive/ naturalistic/ qualitative paradigm.

2. The following three assumptions relate to the tactics of data collection. First and foremost, an author's assumption refers to the honesty and truthfulness of the interviewees' answers. Indeed, this assumption was not difficult to accept as the author tried to ensure the honesty of the answers by eliminating any threatening and sensitive content from the questions in the interviews' questionaires.

3. Similarly, another assumption was that the author would receive efficient and valid answers on the interviews' semi-structured questions. Thus, the author incorporated some practices for achieving greater efficiency in the collection of data, as well as for ensuring the validity of the answers by following suggestions from the literature regarding the formation and phrasing of the questions and the known issues that often lead to inadequate answers.

4. Finally, the author assumed that the recruitment methods as well as the purposive sampling criteria he had set were appropriate for this research. The snowball sampling that was used, indeed confirmed in many cases that people who were selected for the research sample met the criteria for inclusion in this study.

Limitations of the research

This study was faced with a few limitations over which the author had limited control, with many of those associated to the data collection tactics, such as the FtF interviews' conduction. Probably the most important limitation was the author's ability to gain the exact type or geographic scope of participants he initially intented to. Secondly, the author had to travel abroad for almost all the interviews, with travel time between interviews being a serious time constraint regarding the amount of time required to complete the research. As a matter of fact, it proved quite challenging to reach and schedule interviews with busy and/or hard-to-reach respondents and to fit in their program. A third limitation was that the FtF interview was a very costly approach. The aforementioned limitations certainly had an impact on the definition of the sample size, although achieving a large sample was never a priority of this research, as quantity is less relevant in qualitative research.

Finally, language was a constraining factor for this research that mostly affected the transcribing of the audio-recorded interviews, which proved to be a very difficult and time-consuming task and certainly had an impact on the time-scheduling of this study.

The structure of the dissertation

The dissertation is structured in three parts. The first part, named *'Collective Processes'*, consists of three chapters and aims to contribute on the meaning of *'opening'* of the design process, a prerequisite for the authors' approach to research questions, building solely on scientific literature references.

The second part of the dissertation, under the title *'Research Design'*, consists of two chapters and aims to give a comprehensive understanding of the applied strategies and tactics that were used for the investigation of the research questions.

The third part of the dissertation, entitled *'Mapping Europan's collective intelligence network'*, consists of five chapters and includes the analysis of selected Europan projects, the exploration of the collective nature of the Europan institution's practices, and of the role of the member countries' public administration bodies and political actors in Europan's practices. Furthermore, it deals with Europan's knowledge-based influence on the cities and the young participants, as well as the spread of knowledge concerning these two factors, within and outside the Europan platform, the discussion of the research findings and finally the utilization of the research findings in the formulation of a specific step by step methodology for dealing with project mapping.

COLLECTIVE PROCESSES

Collective processes constitute a complex condition with various expressions that are reflected in the manner in which the processes are performed. The author argues that an essential component of collectivity is sharing; the latter is strengthened considering the very etymology of the word participation. Indeed, participation derives from L participatus, meaning 'made to share' (Patton, 2005). The process of sharing per se presupposes the participation of each and every one of the parties contributing to the process by relinquishing a portion of their property (be it tangible or abstract) as well as by taking action to sustain and reinforce the community as a whole. Hence, the concept of sharing is tantamount to collectivity development through the transformation of individual boundaries within a malleable, negotiable framework. In this view, sharing also constitutes an 'open' process which is rooted in the ongoing negotiation of its members. Therefore, a second characteristic component of collectivity, according the author, is the necessity for iterative negotiations among the involved actors, resulting in a continuation of re-adjustments and thus its capacity for open-endness.

Both the concepts of sharing and open-endness, in conjunction with the development of collectivity have preoccupied researchers in various scientific disciplines other than architecture and urban design. Moreover, their relation with the urban design processes defines both the manner by which urban design is performed, as well as the manner by which the planning decisions are made.

Considering the aforementioned, Madanipour (1996) an urban designer and academic, claims that the different objectives of urban design can be expressed through the 1) visual, 2) spatial and 3) social aspects of urban design and thus can be understood through the creative, technical and social processes.

1. Taking into account the visual aspect, the aim of urban design is to produce space that it will aesthetically reflect interesting environments, focusing on the actual shaping of the physical environment through the concrete outlines and layout of built and open spaces. In this approach, value is given to the design of an end-product rather than to the implementation process. In this case, the physical output is precisely defined by the designer's proposed drawings.

2. On the other hand, by focusing on the spatial aspect, the objective of urban design becomes the definition of an overall framework based on spatial, legal and organizational terms, within which the concrete shaping of physical space (built, open spaces) can take place. This approach can be described as a 'second-order design endeavour' (George, 1997) because it creates a design framework without actually giving any physical form to the environment. This creates a decision environment within which others can work and produce the concrete shape of the physical environment.

3. Taking into consideration the social aspects of urban design, the third approach is based on the actual needs of the people, and consequently the users, adopting mainly participatory approaches in the design and/ or the implementation processes. In this case, the designer of the physical environment is the citizens and the users of the space themselves, thus making most of the times the architect/ planner a facilitator or supervisor of the process. Since people are more concerned about their immediate environment, the scale to which this approach is usually applied is confined in the confines of the neighbourhood or of a community.

As far as the application of an urban design process is concerned, one should take into serious consideration the dissimilar or controversial interests that usually co-exist in real life situations. According to Roberts (2000), there are three distinct strategies for dealing with conflicting interests and ill-defined problems. This distinction is based on the way decisions are made and the relation developed among the different stakeholders involved in the decision making process.

Roberts firstly suggests an *authoritative* approach, where the power of dealing with a problem is vested to a person or an entity. In this case there is no interaction between the decision-making body and the other stakeholders, who must necessarily comply with their final decision. Moreover, there is no obligation on the part of the decision-making body to take into account any other view. This centralized approach to planning has been labelled by several spatial planning theorists as 'top-down planning' (Healey, 1997; Murray, 2010).

The second approach Roberts distinguishes is the *competitive* one, which follows the free market model and according to which the decision approach is made through an elimination process of the stakeholders involved. This case favours a mutually exclusive selection process, in which no attempt is made to hold a dialogue and reciprocally learn, neither do the parties have an incentive to demonstrate different perspectives or points of view. Thus, through this strategy knowledge sharing is discouraged and accordingly, there is no incentive for any of the involved sides to come up with the best possible solution.

The third approach is the *collaborative* one, which, in contrast to the other two approaches mentioned above, aims at giving to all the stakeholders the choice of participating in the planning process and subsequently presents the opportunity to involve a large number of stakeholders in the process. Furthermore, this approach seeks to empower the stakeholders by authorizing access to the decision making process. An important asset of the collaborative approach is that it requires the substantial development of dialogue among the stakeholders involved in order to develop a common vision for the end result of the problematic situation. The collaborative approach can be otherwise labelled as 'bottom-up process'. However, the collaborative approach is not necessarily the most appropriate or efficient choice as it presupposes conditions that are not always likely to be met, it is a time-consuming process and most of all, it does not guarantee consensus on the design product. Another aspect of the collaborative approach is its communicative nature as a political planning tool that makes it a theoretically based approach, which is interrelated nterrelated to decision-making. Regarding the latter, Murrey claims that

bottom-up processes lack the crucial components of a typical planning theory and therefore they cannot be linked to well-established urban planning practices (2010).

Although the aforementioned decision making approaches to urban design are presented by Roberts as different distinctive processes for shaping the built environment or dealing with conflicting interests, the practising of urban design is rarely based on an unadulterated form of these. This fact is for the author an important observation, which also shapes his stance regarding the notion of collectivity. Hence, what is of interest here is cases that seek a collaborative design approach, but can nevertheless also be related also to authoritative decision making processes. The latter means that the author is mainly interested in cases that have the capacity to share current responsibilities and yet at the same time remain open to different future possibilities, regardless of the nature of their initiation or development, and thus in the author's opinion, manage to bridge the top-down and bottom-up approaches.

Therefore, in the first part of this dissertation, where the theoretical framework of the study is presented, the author distinguishes the aforementioned two basic notions for the investigation of collectivity: 'sharing' and 'open-ended'. More specifically, this part of the dissertation provides a comprehensive review of the scientific literature on collective practices and consists of three chapters. The first two chapters explore the notion of sharing both regarding the process and the physical space whereas the third chapter focuses mainly on the notion of open-ended.

Chapter 1 explores the open source concept as a contemporary manifestation of collaboration and consequently as an alternative approach to participatory design; based on that assumption, the open source concept is approached there as an active contributing factor to the configuration of sharing, a derivative of a digital culture. Beyond the type of the relations or the scale of sharing, the first chapter explores the way in which sharing occurs; as a condition of choice, in contrast to an imposing condition that the participatory approach suggests. In addition, the chapter focuses on the social context of open source by giving special emphasis to its contribution on the

production of knowledge in relation to innovation, as well as focuses on the open source community structure and on the incentives of participation in such initiatives.

In Chapter 2, a discourse regarding the status and content of contemporary urban public space is presented in an attempt to approach the notion of 'collective space'. There, collective space is seen in accordance with the notion of self-organization, which is presented in terms of its process and spatial organization. Finally, Chapter 2 discusses the issue of the users' empowerment based on the theorization and on the practices of self-organization.

Chapter 3 focuses on the exploration of the notion of open-ended in urbanism, which is basically related to the iterative negotiations among the actors involved in an urban design process. There, the relation of the notions of emergent, supports patterns, prototypes, etc. to the open-ended design is being exploited with the aim to highlight the importance of considering urban design not only as an object of design but mainly as a process of design.

Sharing by choice: The case of Open source design process

Ratti & Claudel (2015a) argue in their book *'Open Source Architecture'* that open source architecture is a much more complex concept than open source software, meaning that sharing exceeds the idea of source code exchange and at the same time it is more than soliciting feedback and enrolling people to the design process. Ratti & Claudel are quite critical about participatory design, claiming that it is *'an almost one-way street of endless questionnaires and begrudging stakeholder responses'* (2015a, pp. 78-97, Kindle edition) and that it doesn't substantially differentiate from top-down initiatives. Furthermore, they acknowledge the dynamic potentials of the thriving collaboration of people; *'the magnetic energy of people come together is a viral, powerful, unconstrained force that accretes as it accelerates'* (2015a, pp. 78-97, Kindle edition). Certainly, the opinion stated above is not entirely fair to the several manifestations of participatory design; however we could not agree more that open source architecture promotes a model of sharing, which is much more direct to the end user than the several models that participatory design has tested up to date.

In their article *'The Participatory Turn in Urbanism'*, Krivý & Kaminer (2013) support the aforementioned view and claim that the gradual weakening of the state from the 1960's onwards, which was the only major actor of controlling the power of the market, and subsequently the state's retreat from managing urban development and social housing, has negatively altered the participatory design's manifesto: *'… weakening of the state has strengthened citizens qua entrepreneurs (of themselves) rather than strengthening them qua political actors'* (2013, p. 3).

This chapter explores open source architecture as an alternative to participatory design, as a contemporary manifestation of collaboration. Open source provides valuable lessons that originate from the software industry, but its principles have also expanded to other disciplines that engage with open source projects, without the disciplines of architecture and urban design being an exception. Although the idea of open source has mainly evolved over the last 15 years, which coincides with the distribution, rapid development and expansion of the internet to the general public, the literature concerning the open source idea is quite extensive because of the socioeconomic effects of open source and its impact as a reactive concept to the established conditions of the market. However, this chapter does not review all the aspects of the literature regarding open source, as that would have been impossible and unnecessary for the scope of this PhD dissertation. Apart from a brief history of the open source movement in order to provide a better understanding of the conditions of that time, this chapter focuses on the social context of open source; special emphasis is given here to the effects open source may have i) on knowledge in relation to innovation, ii) on the incentives of participation and finally iii) on the structure of its community. All of the above issues are researched through the literature and are further exploited by the research part of the dissertation, where the synthesis of the communities that engage in collaborative acts, as well as their collective practices within the Europan context are being thoroughly studied.

Several conceptual interpretations have been given to the term 'open source' that first appeared in the IT industry and referred exclusively to the licensing of software. In particular, open source refers to the way by which software is designed, built and

being accessed by everyone and thereafter is freely distributed, as long as it maintains the logic of open source; meaning that without any discrimination its modification and use is allowed for creating derivatives, ensuring that the original structure is not altered (Haque, 2007). Today the term is used to describe all kinds of cultural production and has expanded to multiple domains of human creative activity.

The regime in force before the emergence of the concept of open source, that still holds true today, largely implies that patents, copyrights and other 'means of protection' of knowledge ensure that the economic benefits of a task will belong to its creator (Weber, 2000). If that was not ensured, the person from whom the work has resulted should not have any claim or right to any part of the profits that could be obtained from its exploitation. Most of our society's production and services have been organized according to the rules described above and thus computer software was not an exception; for the majority of the software applies that the user, after the purchase, can install the software on his computer and can use it but cannot reproduce it, modify it, improve it, or redistribute any improvements to third parties. For the software creators the use of copyright is a safeguard, which provides legal protection. Additionally, the concealment of the software programming code prevents users from getting engaged with any of the above actions.

In contrast to the above, the logic of open source software is based on the fact that the software is distributed with its source code, which is freely available, open, public and without property ownership. According to the political scientist Steven Weber (2004) and author of the book *'The Success of Open Source'*, open source is defined by three essential features: i) The freely available software is distributed without its creator having any claims regarding copyright of the software, ii) The source code is supplied with the software and iii) Anyone is allowed to modify the software or generate another software from it, as long as the modified software will be placed under the same conditions.

Furthermore, Ye & Kishida (2003) clarify that what differentiates Open Source Software from Closed Source Software is not the right to access and modify its source

code, since that's an access privilege that all developers in a project in any software company have. They suggest that the fundamental difference is the role transformation of the people involved in a project; *'In Closed Source Software projects, developers and users are clearly defined and strictly separated. In OSS projects, there is no clear distinction between developers and users: all users are potential developers'* (p. 419).

Raymond (1999) suggests that the idea of the open source movement is directly related to academia where the exchange of ideas through peer review (peer to peer), is customary. Ye & Kishida (2003) agree with the opinion stated above and add that the researchers have long pursued their intellectual prevalence, seeking recognition and respect from the world of other intellectuals, through the free distribution of their writings that were open to any kind of personal interpretation. An important principle of open source is therefore the need for the product to evolve through the presence of a large and active community of users. The above is a brief introduction to this section which demonstrates that open source movement is more than a certain mode of software development. In essence, it represents a particular attitude to rights relating to the ownership and use of knowledge. The key feature of the movement is sharing rather than ownership.

Open source is an alternative model for the development of knowledge with considerable legal, economic, political and social consequences. According to Weber (2000), open source can be: i) a particular methodology for research and development, ii) the core of a new business model, iii) the social essence of a community, a defining nexus that binds together a group of people to create a common good, iv) a new 'production structure' that is somehow unique or special to a 'knowledge economy' and will transcend or replace production structures of the industrial era, and v) a political movement.

Mickos (2012), who has been involved in large business applications of open source for many years [12], introduces the term 'architecture of participation' for open source architecture and provides a definition of it as *'a model for how to engage people with different ambitions, different mandates, different employers (or no employer at all), and different communication habits in joint projects that unpredictably but inevitably produce superior results'* (para. 6). Mickos explains that the 'architecture of participation' is more than open, and more than crowd-sourcing; he considers 'open' as a sharing of someone's production but he clarifies that it doesn't necessarily mean participation. On the other hand, crowd-sourcing refers to many people's contribution to a production. Mickos states that in a crowd-sourcing model people wouldn't necessarily exchange value with each other. Therefore, Mickos concludes that it's not enough to be open and it's not enough to crowd-source; *'We must build an architecture of participation where different participants with different agendas can exchange ideas and models, and everyone has access to the end results'* (para. 8).

---

[12] Marten Mickos leads the work of building out the HP Helion portfolio which is based on OpenStack and other open source technologies. Prior to HP, Marten Mickos was CEO of Eucalyptus Systems, provider of the only AWS-compatible open source cloud computing platform. Before that as CEO of MySQL AB, Marten grew that company from a garage start-up to the second largest open source company in the world.

Source: http://opensource.com/business/12/6/architecture-participation

1.1

The evolution of the Open Source concept

In the mid-eighteenth century, the French scholar Denis Diderot recruited his acquaintances to contribute to entries for his encyclopedia (Encyclopédie). Twenty years and twenty-eight volumes later, 135 authors, including Voltaire, Rousseau, and Montesquieu, had contributed to more than 71,000 entries (Hindley, 2007). Diderot did not only record the physical and intellectual world of his time, but he also shared knowledge widely. The Encyclopédie was spreading the ideas of the Enlightenment, contributing in this way to the political upheavals of the time, challenging the power of the church and the monarchy and certainly its ideological impact had been more important than its technical side because of its social, economic and political aspects (Encyclopedia.com, 2008). Jimmy Wales, the founder of Wikipedia is the twenty-first century's answer to Diderot. He, like Diderot, has recruited several scholars, along with the rest of the world, to contribute to his free online encyclopedia.

The software that supports the operation of Wikipedia allows users to add, modify, and delete the contents of the records. This is a wide open process, which the public is invited to continuously improve. According to Wikipedia website statistics (Wikimedia Foundation, 2015), since its creation in 2001, Wikipedia has grown rapidly into one of the largest reference websites, attracting 374 million unique visitors monthly. There are more than 70,000 active contributors working on more than 35,000,000 articles in 290 languages. Up until today[13], there are 4,985,401 articles in English. Another example is that of Innocentive, a corporation that brings solution seekers together with innovative solution providers. According to the company's statistic page, they count a total of 365,000 registered solvers from nearly 200 countries[14]. In other words, organizations can post specific problems and have, in turn, a global network of independent engineers, scientists and inventors provide solutions to these problems,

---

[13] September 2015

[14] Statistics of November 2015

competing for an award. Innocentive, TopCoder and other similar companies have been very successful; not only because their clients are able to collect and use ideas coming from the most talented people in the field, but because they are able to tap into more diverse set of minds as well, while often the best solutions come from people outside their original fields. That said, the criticism for initiatives such as Wikipedia mainly concern the reliability/ credibility of the contributions, although Wikipedia has also been criticized for the uneven handling, acceptance, and retention of articles about controversial subjects.

Returning to information technology industry, the idea of open source and the 'free' use of software was treated as a natural consequence of the research practice of that time. Computer operators were innovating and modifying the source code, and were then sending those changes to the original software distributor, who was eventually including the improvements in future versions of the software (Weber, 2000). Provided that such actions favored the software owner and since at that time software did not constitute a source of income but was available with computers in order to encourage the purchase of the hardware, there was a slight easing in the management of copyright issues. As Weber reports (2000), the logic of free software began to falter in the late 60s when the US Department of Justice (in 1969) filed a lawsuit against IBM accusing the company for a monopoly in the IT industry. Until that time IBM used to provide free software with its hardware. In order to avoid the charges, they applied a separate fee to their software. As a result, most major companies have since been protecting the source code of their software.

The reaction of users/ developers was the adoption of the idea of free software, (Free Software Foundation, FSF) and of the GNU Public Licence (GPL), also known as 'copyleft'[15]. T.Tavani reports in his book 'Ethics and Technology: Controversies, Questions, and Strategies for Ethical Computing' (2011), that by the early 1990's the GNU project had produced many important software development tools in compliance

---

[15] Richard Stallman, an MIT researcher established in 1984 a program for the revival of hacker's ethic, providing free programming tools and software applications in order to be able to modify and customize any software to specific requirements.

with FSF guidelines and the specifications for a Unix-like source code. However, the GNU still lacked the core of its Unix-like operating system. This issue was finally resolved by Linus Torvalds in the early 1990s when he developed a Unix-like operating system that he called Linux (Tavani, 2011). In 1991, Torvalds announced the source code of the new operating system in an Internet forum, requesting from the users of the forum and other hackers to improve the code so that it could eventually be used as a complete operating system (Weber, 2000). The users' response was impressive. In 1994, Torvalds distributed the first official version of Linux and the response of the companies was immediate. By 1998 Oracle and Informix, two of the largest software developers for business applications, announced that they would adapt their applications to be compatible with the Linux operating system. Over the next few months, many leading software development companies made similar announcements. In 1999, IBM began to use Linux as the main operating system for its servers and after that, many more leading companies followed IBM's example. The development of Linux is an important milestone in the history of open source in the IT sector, since it was the first operating system that was successfully developed in the context of collective action. More importantly, it has by now proved that at least for the software development, open source is a model that certainly is economically viable.

1.2

Open Source Architecture – A generator for innovation and spread of knowledge

Open source is not only appreciated by the circles of economists and entrepreneurs but consist a new pragmatic and ideological reality in the course of collective productive disciplines, including architecture. Here the study of the notion both from a historical and a contemporary perspective spontaneously opens the discussion about redefining the traditional role of the architect-designer and the participation of the inhabitant-user in the design process in a domain mostly known for its 'top-down' approach.

Volume's former Editor-in-Chief, Ole Bouman has notably expressed a view, regarding the relationship of open source and architecture at the conference 'Game Set and Match II' in Delft (2006); he argued that architecture has always been 'open source' since buildings 'borrow' technology and techniques developed by other disciplines. However, his approach does not completely express the rationale of open source, since a necessary condition for open source application (in any sector) is adopting the logic of sharing not only as a specialists' contribution in an inter-disciplinary model but also with the active involvement of the users in the design process.

Along similar lines, in his article *'A communism of ideas, towards an architectural open source practice'* the Dutch architect Dennis Kaspori (2003) argues that inter-disciplinarity in any scientific field can enrich the research in that field by fostering innovative and viable ideas and he suggests considering developments in other professional fields. According to Kaspori, the reconceptualization of innovation in design is inextricably linked to the influence of ideas and principles of open source, into architectural practice, by the means that this could help the architectural discipline to meet today's society's needs which are mainly oriented to the user: *'The search for the essence of architecture will have to make way for the question of what architecture can mean for the contemporary network society. It is time for a collectively*

organized renewal of architectural practice' (2003). Kaspori's pioneering ideas that were presented in his article, published in Archis more than a decade ago, highly influential at a time when the open source movement was emerging in software engineering; back then, Kaspori was already arguing that open source favors free access to information and thus affects the foundations of the knowledge economy: *'The open-source movement is far more than a particular type of software development. It stands for a particular attitude to rights relating to the ownership and use of knowledge'* (2003). Kaspori concludes that although the existing 'closed' design model of architectural practice is based on competition, which itself has proved to be an important generator of innovation, it also leads to enormous fragmentation in contrast to a cooperative model which can produce ideas that can be tested in different situations.

The business model supports Kaspori's argument. Although more crowd-sourcing rather than open source -mainly because of the property rights of the ideas- the example of companies like Innocentive proves that approaches to open innovation are far more efficient as the real power in these models is in the ability to present a problem to people from different disciplines.

Joichi Ito, an activist, entrepreneur, venture capitalist, former Chairman of Creative Commons and current Director of the MIT Media Lab, suggests in his essay *'In an Open-Source Society, Innovating by the Seat of Our Pants'*, that apart from a development strategy and a market model, open source has also become, a belief system, a philosophy about the effectiveness of decentralized, bottom-up innovation, an ethos: *'What has been a wildly successful model for consumer Internet start-ups in Silicon Valley turns out to be an extremely good model for learning in a wide variety of fields and disciplines...I don't think education is about centralized instruction anymore; rather, it is the process establishing oneself as a node in a broad network of distributed creativity'* (Ito, 2001).

However, returning to the architectural discipline, the key question would be how the source software principles can be manifested into the making of architectural and

urban space. Fuller & Haque (2008) acknowledge in their monograph *'Urban Versioning System 1.0'* that in architecture there is no substance that is concurrently both 'editable source code' (genotype) and 'usable artifact' (phenotype). They are sceptical to views which want architectural drawing to be considered as the 'source' and instead suggest that open source architecture should refer to all the stages of architectural production, rather than be kept limited to the design stage: *'the most interesting aspects of open source software is the continuous interleaving of production, implementation, usage and repurposing processes, all of which can and sometimes must be open—not just an 'open design' that then gets implemented in a closed manner'* (p. 18).

Indeed Fuller & Hague highlight a common misconception that prevails in the architectural domain. Although initiatives like the 'Free Green' or that of the former 'Architecture for Humanity' organization are remarkable efforts to share information and knowledge, nevertheless the free distribution of drawings or specifications etc. does not fully address the principles of the open source concept. On these grounds, and returning to Fuller & Haque, we can agree that probably their most noteworthy contribution is their pioneering attempt to map out the conditions for an open source licence for urban development, in the manner of FLOSS software (Open Source Software); in their aforementioned monograph (2008), they suggest a series of steps for the achievement of this license.

1.3

The Social context of Open Source – the incentives for participation

This part of the literature review aims to establish an understanding of what the incentives of individuals are for their participation in open source communities. Open Source projects need motivated users ready to contribute. Therefore, how are these groups of people or communities being developed and why are people motivated to participate? The literature demonstrates that factors affecting motivation are both intrinsic (cognitive) and extrinsic (social), whether that concerns the software industry or the domain of architecture and urban design.

Ala-Mutka, Punie & Ferrari conclude in their conference article *'Review of learning in online networks and communities'* (2009) that based on the literature review and surveys, there are three major drivers for participation in online networks and communities: i) a common interest, ii) a common task or production and iii) a social connection.

In addition to the above, Weber (2000), summarizes in his essay *'Political economy of open source'* the motivation of individuals for participating in an open source project, based on the example of Linux software development. The questions of voluntary work of talented software programmers, the lack of standard authoritarian structure for the coordination of labor and the complexity in relation to the time schedule set for a project are raised and Weber concludes that Linux has well managed the implications of this 'law' among a geographically dispersed community that is not subject to hierarchical command and control. He supports this view by the following hypotheses:

- *'Contributors are confident that their efforts will actually generate a product, not simply be dissipated.*

- *Contributors value status and reputation at least in part as symbolic rewards, in addition to the instrumental aspects.*

- *Contributors gain knowledge by contributing to the project.*

- *Ego is an important motivating factor.*

- *Contributors believe they are doing something that is 'good' or 'noble', or at least opposing something 'evil'.' (p. 40-41)*

1.3.1 A Cognitive approach

a| Sharing and improvement of the product

According to Josh & Tirole (2001) community sharing provides feedback that helps the product to get improved and to further evolve; therefore this kind of peer editing feature of open source promotes better outcomes. In the case of software engineering, a programmer makes public the source code of the program so other members can use it, test it and subsequently find problems, locate and remove bugs or even improve it in several aspects of its functionality or even customize it in order to suit their personal needs. They also notably mention that the cost of participating in an open source project is very small and is nevertheless compensated by the long term benefits of someone's involvement. Bonaccorsi & Rossi agree with Josh & Tirole and maintain that the modification resulting from the contribution of peers, provides the possibility to develop up to date and adaptable programs with well-defined and error free coding, resulting in a high degree of reliability (2003). Raymond (2001) emphasizes the importance of using over owning suggesting that sharing can lead to the continuous improvement of the project: *'Treating your users as co-developers is your least-hassle route to rapid code improvement and effective debugging'* (p. 27). Raymond (2001) furthermore reports that an important attribute for an open source project is the acknowledgement of other members' contribution to the evolution of the project and its adaptation to current needs: *'When you lose interest in a program, your last duty to it is to hand it off to a competent successor'* (p. 26).

b| Gain of Knowledge

The open source movement emerges from the university and research environment and it is very close to scientific research incentives. Bonaccorsi & Rossi (2003) notably mention that *'Emerging as it does from the university and research environment, the movement adopts the motivations of scientific research, transferring them into the production of technologies that have a potential commercial value. Sharing results enables researchers both to improve their results through feedback from other members of the scientific community and to gain recognition and hence prestige for their work'*.

Returning to Ala-Mutka, Punie & Ferrari (2009), and their findings, which are in line with the view mentioned above, they argue that in the case of professional communities, not only novices participate in order to learn new skills and concepts, but also experts, who take advantage of this kind of interaction so that they can learn new aspects of their profession and develop their identities. In addition to the above, Ye & Kishida (2003) have theorized and demonstrated through their research that learning is a major motivational force that attracts many users to become active contributors.

Hence, anyone who chooses to actively contribute to the improvement or modification of an open source project, professional or not, is therefore participating in a knowledge exchange process gaining an understanding of what has already been done and contributing to its further improvement.

c| Customization

An important asset of open source programs is the ability offered to someone to start a new project that is tailor made to suit his needs regarding an ad hoc task. Raymond at his seminal paper *'The Cathedral and the Bazaar'* states that *'Every good work of software starts by scratching a developer's personal itch'* (2001, p. 23) highlighting that necessity is the mother of invention. Furthermore, he suggests that customization does not need to start from scratch. On the contrary, he states that best results

emanate from a good base, acknowledging the importance of the previous work of others as an important piece of knowledge that can be used for innovation; *'Good programmers know what to write. Great ones know what to rewrite (and reuse)'* (2001, p. 24).

d| Creative Expression

The participation of people in open source projects becomes equivalent with the rediscovering of creativity, since the involvement in similar commercial projects is most of the times connected with the necessity of strict timelines and the execution of very specific tasks, which are closely connected with the efficiency of production. Raymond argues that open source projects do not only provide better software, but they also offer a joyful and creative environment, reporting that *'joy is an asset'* (2001, p. 60), in contrast to the sole technical and conventional management of market driven approaches. In an open source environment, in which someone is given the opportunity to deal with the tasks they find challenging and joyful, a distinction between 'boring' tasks and 'interesting' tasks is no longer valid. Bonaccorsi & Rossi notably mention the hackers' perception regarding the creative process of an open source project compared to an art form *'…besides being a form of intellectual work, hackers also regard programming as an art form. Several authors describe Open Source programming as artistic associated to solving complex computer problems'* (2003, p. 1245).

1.3.2   A Social approach

a| Altruism

Weber (2000) argues if altruism was the primary driving force behind open source software, individuals would cooperate easily and there would be little need for conflict resolution among developers; *'No one would care very much about who was credited for particular contributions. It wouldn't matter who was able to licence what code under what conditions'*. Weber was also highly critical about Stallman's view regarding altruism as presented in his original manifesto, in which Stallman likened the act of

sharing code to neighbours helping each other to put out a fire. Weber's opposition is based on the fact of the geographical distribution and relative anonymity of the internet in contrast to neighbours' personal relations. Lerner & Tirole (2001) are in line with Weber's view and argue that the participation of someone in the community of open source is more subject to their personal interests and subsequent benefits rather than altruism.

b| Ego

Raymond (1999) suggests that one major motivation of people's participation in open source projects is the ego-boosting, *'egoboo'* that is the recognition of one's reputation among other fans, also suggesting that altruism is a kind of ego satisfaction regarding the one that acts voluntarily.

c| Common interests

A prerequisite for the mobilization of any group of users who actively participate in the development of an idea is the presence of common interests, as communities are simply groups of individuals sharing common interests. This may eventually lead to sharing of knowledge between people who may belong to different disciplines whether they are professionals or not, designers or users. Ye & Kishida's develop the underlying view and in their paper *'Toward an Understanding of the Motivation of Open Source Software Developers'* (2003) they describe how people that participate in a particular Open Source project create a community around the project, bounded by their shared interest. This distinct feature of Open Source projects leads to a different social structure, by which its members assume certain roles by themselves according to their personal interest in the project, rather than being assigned by someone else.

Raymond argues in his well-known manifesto *'The cathedral and the bazaar'* (1999, p. 44) regarding the social context of open source (in the software industry) that *'the best hacks start out as personal solutions to the author's everyday problems, and spread because the problem turns out to be typical for a large class of users'*. He further highlights that most of the times an issue that is interesting for one can turn out to be

a common issue that could interest a larger group of people. *'To solve an interesting problem, start by finding a problem that is interesting to you'* (2001, p. 49).

To the architectural discipline this means that many of the spatial issues could become places of common interest, leading to the participation of people who do not necessarily belong to the same scientific field or of people with varying levels of professional experience.

d| Recognition

Even though an open source project is associated with and built on the contribution of many, since each member's contribution is distinguishable and is mentioned, this fact becomes a very important motivation for someone's participation. On the one hand, it becomes a motivation because of their forthcoming recognition and respect among their peers. On the other hand, the contributors' recognition is taken under serious consideration by many others (investors, commercial companies etc.) that observe and analyse the contributions of the most popular projects in order to recruit and offer high rewards (Lerner & Tirole, 2001). This kind of exposure proved to be a driving force for emerging designers, submitting their work for review on the website of 'Free Green', which provides construction documents, specifications, and renderings for many green homes, for free download. In this way, designers are rated and their portfolios are reviewed by their peers (Free green.2015). Weber (2000), agrees that recognition is a powerful incentive for participants, who in many cases contribute, only if assured that they will receive some sort of recognition for their participation. Weber furthermore states that open source systems usually credit each participant's contribution according to its value. A year after Weber's essay was published, the 'Creative Commons' Corporation was founded comprising of thought leaders, education experts, technologists, legal scholars, etc.[16] what is interesting here is that Creative Commons provides a legal tool for sharing while at the same time encourages users to acknowledge the creators or contributors of a product or of a concept (Creative commons corporation.).

---

[16] By 2002 the first set of copyright licenses were released for free to the public.

1.4
Community Structure/ Governance model

As user involvement is related to the incentives presented above and is not just the result of a collaboration of people who share common beliefs, it's reasonable that, disagreements or conflicts are bound to arise between the participants. Thus, despite the 'open' nature of such projects, when these reach a turning point, at which immediate or crucial decisions have to be taken, it may be that such decisions must be taken by an individual or group of individuals.

Although this dissertation does not aim to study such scenarios in detail, it is worth reviewing the methods used for resolving such conflicts in open source projects briefly, as well as referring to the open source community structure, mainly in order to later evaluate the usefulness of those methods in other collective processes and to better evaluate the architect's role in open source design projects.

Readdressing Software Engineering, a typical example would again be that of the Linux operating program. While in its early stages it was being organized solely by Linus Torvalds, as the program and the community of developers grew, Torvalds transferred part of the responsibility to other developers involved in the Linux program development. The result echoes the classic hierarchical organization. Torvalds was at the top of the hierarchy assuming final responsibility for control of disagreements or disputes that could not be resolved at lower levels. Weber (2000) reports that in the software community conflict is common, even customary in a sense, and suggests that we need to address the successful management of substantial conflict. Ehsani & Chase (2009) in their paper *'Using Virtual Worlds as Collaborative environments for innovation and design'* discuss observations and lessons learned in conducting architectural design projects in virtual worlds, and demonstrate that as the collaboration effort goes through different stages and the knowledge about other players' motives and about the project itself increases, the governance model might change to adapt to new conditions.

Probably the most cited essay regarding the community structure of open source is the *'The Cathedral and the Bazaar'*, which established its author and computer hacker Eric Raymond (1999) as the unofficial ethnographer of the open source movement. It is a reflective analysis of the hacker community that describes the contrast between 'Cathedrals' and 'Bazaars' as models of organizational structure. Raymond suggests that Cathedrals are 'designed from the top-down', based on a strict hierarchical management structure of an organization. Unlike the model of the 'cathedral', the 'bazaar' model (case of Linux), according to Raymond, follows the organization of networks and is based on the effective distribution of ideas and cooperation: *'a seemingly disconnected but functioning web of relationships on which the open-source movement is modelled'* (1999). Raymond concludes that the seemingly chaotic and fragmented structure that the model of the bazaar presents seems to have been quite an effective way of developing software, time-wise, rather than use the model of the cathedral.

Mickos (2012) explains that architecture of participation (referring to open source) is not anarchy, neither is democracy, therefore, every project should have an architect, a 'steward'; *'The steward can be a single individual (like Linus Torvalds), a team (think about the creators of the Apache web server) or a company (such as MySQL AB)… that sets priorities and design goals and then simply ensures that the field is open for participation by anyone and everyone'* (2012). Mickos argues that if the rules set by the steward are too strict or unfeasible, people will not participate and that if on the other hand there are no rules, people will not know how to participate.

By contrast, for Schultz and Brouchoud, founders of Wikitecture, hierarchy can be defined collectively by the group of collaborators. In their article *'Gather 'round the Wiki-Tree'*, Chase, Schultz & Brouchoud (2008) demonstrate how they developed a system in which individual ownership and contribution to the collaboratively authored design (architectural and urban design) could be determined, by conducting 'Wikitecture' experiments in the virtual world 'Second Life'. They created an interface that consisted of two major components, a 'wiki-tree' and a 'viewing kiosk', by which, all contributors were asked to assess what percentage they feel they had contributed

to the design as well as what percentage they felt others had contributed. Therefore, we can agree that Schultz and Brouchoud not only addressed the resolving of disagreements or conflicts within the community of contributors in an innovative and inventive way, but also addressed the issues of 'how much' compensation, ownership, IP rights, etc. should be allocated to each contributor by introducing the idea of reasonable judgment.

Figure 6: The wiki-tree. The wiki-tree is comprised of a 'tree-trunk' and a 'canopy' of colored spheres hanging above it. A standard menu of geometric objects with which to build is available from the wiki-tree's trunk. Each geometric object has an embedded script that allows it to communicate with the wiki-tree. An individual design can be submitted to the tree at any time. Above the tree sits a canopy of leaf spheres, each containing a different design submission. The canopy visually conveys the evolution of the designs. For example, the animation 'shooting' between two 'leaves' indicates how one design was derived from another. Thus, by viewing the canopy holistically, one can quickly assess the evolutionary history of the design. The leaves derive their color from their popularity in the community. Visitors can use the tree or the corresponding web interface to cast three positive and three negative votes. Popular designs are bright green, unpopular ones are red, with those in the middle ranks rendered in intermediate colors. As the canopy grows, the tree periodically prunes itself of the lowest ranked designs, leaving only the most popular ones as options for further refinement (Chase et al., 2008).

Back to Ehsani & Chase (2009), they conclude in their paper that modes of collaboration depend on a number of factors: the purpose of the project, clarity and knowledge of the final desired outcome, mission-criticality of the project and the type of participants influence the governance model and the organisation which is normally adopted and then propose four modes of collaboration for virtual architecture: i) Pure open design community, ii) Solver network, iii) VIP networks and iv) Consortium structures (p. 529).
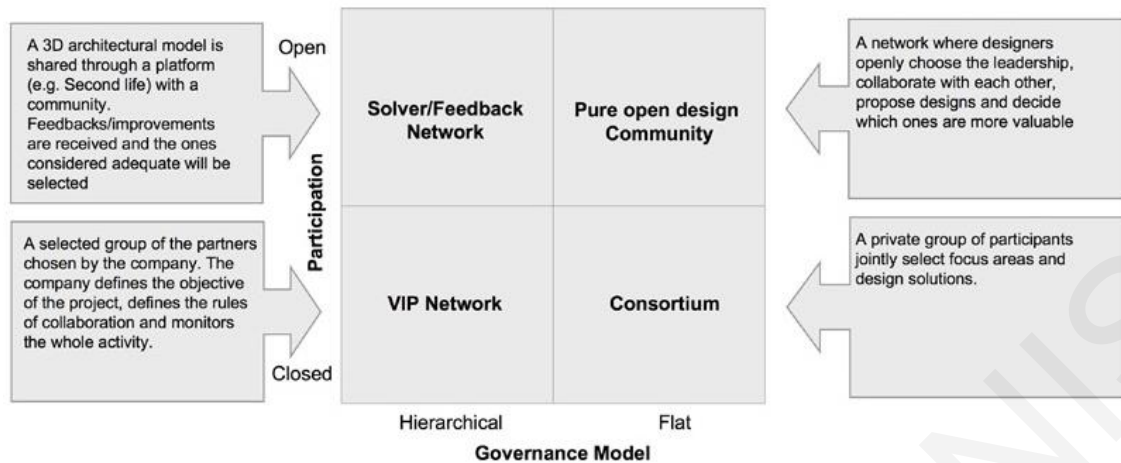
Figure 7: Ehsani & Chase's different collaboration modes for architectural projects (Ehsani & Chase, 2009)

We can agree that a collaboration mode and governance structure might be optimal for one project type and not as appropriate for another. Moreover, regardless of the organization scenario adopted, it definitely has specific impact on the role of the architect. Fuller & Haque (2008) suggest that in an 'open' architecture, the architect should *'focus on enabling, generating and engaging, adopting a role similar to the one an operating system designer performs in the world of software'* (p. 18). They clarify though that this does not necessarily imply equal weight for each contribution, provided that the expertise or specific skills of a contributor usually count for any kind of decision-making in the hierarchy of a community structure, although this is not immutable.

1.5
Conclusion

The literature presented in this chapter revealed the existence of a vast number of publications related to open source and software engineering due to the fact that this has been an active field of research for at least 25 years and, since it is continuously gaining acceptance in commercial organizations who strive for better understanding of its evolutionary aspects, the open source software has received substantial attention from the research community over the last decade. A significant observation is that most of the sources that were retrieved by the author appear to date from 2000 onwards, which is quite reasonable, given that this coincides with the genesis and distribution of Linux and the World Wide Web. Moreover, significant sources deriving from social and political sciences were located and used here, however most of them relate again to the paradigm of open source software and its implications in socioeconomic terms. Finally, the current literature on open source in architectural and the discipline of urban design proved to be quite limited; the review found that most of the early papers in a way imply that 'open source' and 'architecture' is a condition that cannot yet be fully met and which may be possible in a future state. Around the time when the World Wide Web was widely spread[17] there was a turning point in the literature and after 2000, the further technological developments[18] also affected the literature of architectural open source applications. However, to the author´s best knowledge, in recent years and to date very few papers were found to report the use of open source as a comprehensive system that supports the complete process of collaborative design of an architectural project. Furthermore, most of the previous studies are still lacking in demonstrating whether that is applicable in practice, which undoubtedly is a key limitation of the previous research. A tangible architectural project equivalent to the Linux software project would provide

---

[17] 1991 was the year of debut for the World Wide Web to the public but it was only after 1995 that a broader access was accomplished with the launch of full text web search engines.

[18] Apart from the internet widespread after 2000, many 3d virtual worlds (including second life) launched their operation.

information regarding what the actual demands from architectural practice are. The number of such papers is extremely limited and all related articles found were discussed in this chapter. Summing up, the current literature of open source architecture demonstrates that an essential prerequisite for an active participation in the complexity of spatial processes is the creation of awareness for cooperation and the opening up of architectural practice to external stimuli, feedback and input. Open source is a developmental process of consciousness, a transformation in the way of thinking about the fundamental organizational principles of architectural practice. It is necessary that architecture be seen not as an aesthetic object but as a learning process and as a subject of debate. Contemporary potential users/contributors are more informed in depth than ever before about their capabilities, they have clear expectations regarding their environment and are undoubtedly in a position now to give it real form. Access to a wide range of information relating to the newly available means, reinforces the knowledge of individuals and generates links among them. The digital/ online communities create a new collectivity beyond the activists' expectations of the '70s across all areas.

The two most important findings of the literature review here regarding the idea of 'Open Source Architecture' refer first of all to a heterogeneous community of contributors, who are focused on a common cause, regardless of their motives or provision of incentives, yet improvisational in spirit. The literature seriously questions the architect's role in an open source model, but by no means does it eliminate his contribution, and draws our attention to the fact that the architect should not become the director of an open process but rather become the facilitator for engaging contributors and for enabling co-operations. Secondly, another finding refers to cognitive and knowledge outcomes of open source architecture that can eventually lead to innovative approaches and expand the possibilities of architecture as an alternative to its current top-down practices.

The research has yet to reveal how to develop a community culture where sharing knowledge becomes the norm and its beliefs include the embodiment of several 'truths'.

Chapter 2

Sharing under negotiation: The right to use vs the right to own

'Today's city is the postmodern city; untamed, shrew, capricious, ever-changing; actually it is not a city but a text; a text written by millions of unknown writers, unaware that they are writers, read by millions of readers, each reading his or her own personal and subjective story in this ever-changing chaotic text, thus changing and recreating and further complicating it' (Portugali, Haken, Benenson, Omer, & Alfasi, 2012, p. 44).

This chapter aims to start a discussion about the expression of open source principles in physical space by focusing on user empowerment during the design and after the design. As clear manifestations of open source do not really exist in physical space, the author turns to specific aspects or methodologies of participatory design that he believes are closely associated with open source principles. One of the most significant attributes of open source lies in that the users do not really need to acquire property rights in order to use the subject. The transferability of this idea into physical space raises critical questions regarding the property status of a space that is being, or at least it is supposed to be used in a collective manner.

Therefore, the first part of this chapter presents the discourse regarding the status and content of

contemporary urban public space and especially discusses the accessibility and right to use it depending on its ownership status in an attempt to approach the notion of *'collective space'*. It also discusses whether the morphology and/or scale of an architectural object or even the formation of a group of buildings contribute to the creation or enhancement of a place's collectivity.

The second part of this chapter focuses on the development of a city's collective space in accordance with a bottom-up approach, which is related with the notion of self-organization. There, the evolution of the term is briefly presented along with its relation to both 'hard' and 'soft' sciences (R. B. Fuller & Applewhite, 1982; Haken, 1984; Portugali et al., 2012; Wiener, 1948). Moreover, the notion of self-organization is presented in terms of its process and spatial organization (Turner, 1988; Hall, 1988; Koolhaas, 2001; Bauwens, 2008).

The third part of this chapter discusses the issue of user empowerment based on practices of self-organization, which have shaped people's environments for thousands of years. More specifically, the approaches presented there, concern the theorization of self-organization practices that appeared and were developed as manifestations the philosophy of participatory design.

2.1

The development of negotiable borders

'The collective spaces are the wealth of the historical cities and they are, surely also the principal structure of the future city' (Morales, 2009, p. 92).

The contemporary way of life has led to a change in the way public space is perceived, as several types of private spaces seem to have acquired public characteristics and vice versa. Koolhaas's essay *'Generic City'* (1998) constituted a criticism of modern architecture and urbanization. In his essay, he distinctly mentions that cities are experiencing the voiding of public space, implying that the traditional forms of public expression such as public squares and streets have gradually been turned into simple forms of infrastructure. The road which for Koolhaas, was a field for exchanges and random meetings, is replaced by highways, bridges and tunnels. If according to Koolhaas, we acknowledge the existence of an individualized society, if spaces where public life develops still exist, then such places are not bound to be the streets and the squares, but the elaborately designed interior spaces of hotels and malls. The pessimistic position on the evolution of urban public space, as derived from the report of Koolhaas (1998) and according to Avermaete, Havik & Teerds (2009) held sway in the '90s, coupled with theoretical studies which referred to a permanent erosion of urban public space, revealing an ongoing decline of its status and content.

An important point of reference and at the same time an opposition to the above studies, regarding the pessimistic termination of public space, is Morales' argument (2009). By contrast, he refers to the transformation and not the eradication of public space. In fact, Morales challenges both views on the definition of public space: i) *Ownership:* whether it should belong to all and ii) *accessibility:* whether it should be freely accessible by all. For Morales the above properties which characterized the public space of the '90s were becoming obsolete, claiming that even in the more traditional European cities public life was developing in different than usual spaces and in many cases in unprecedented ones; he thus proposed that the term 'public space'

should include further new types of spaces, such as parking lots, malls, cinemas, etc. Morales (2009) describes this process as *'the urbanization of collective space'* by which he calls all these spaces *'collective* spaces'; these should not only constitute mere spaces of individual profit but new fields of architectural research: *'The collective space is much more and much less than the public space, if we limit this one to the administrative property. The morphological, urban, architectural and civil wealth of a city is that of its collective spaces, that of all the places where the collective life develops, it is represented and is remembered.'* (p. 89).

Along these lines, Alkemade (Eshuis & Hooimeijer, 2006) reports that the collective space largely relies on private or individual interests, ideas and decisions whose unpredictable interactions determine the whole. Alkemade cites the example of private developers for whom the degree of control is very important but at the same time is quite limited as far as public spaces are concerned, in contrast to the development of a large building where they can actually set the conditions themselves. Indeed, private initiative is really important for some types of developments that are certainly linked to the urban wealth of a city, as Morales mentioned above.

Schrijver (2006), who basically agrees with Morales and Alkemede, adds to the discussion, claiming that the concept of collective constitutes an intermediate to the traditional idea of public and private, recognizing the pluralism of an individualized society, but without abandoning the idea of the existence of a greater coherent framework. Schrijver argues that collectivity is defined by the individualistic society of the contemporary metropolis. For this reason, it maintains a different relationship with its traditional understanding of public space and mediates between a completely unbound public space and a purely private experience. A similar point of view is that of ZUS (Van Boxel & Koreman, 2006; 2007), who argue that the term 'public space' is used in '...*sharp contrast with its complexity, which flows from the world of mixtures, gradients and sometimes deliberately ambiguous demarcations between the public and the private domain.'* (2006, p. 134). Indeed for ZUS there is not a clear distinction between public and private space; they thus suggest developing new methods, tactics and perspectives through which hybrid private-public spaces that are defined by the

use, behavior and experience can be understood and designed as collective spaces. Returning to Morales (2009), who also argues that collectivity is developed in spaces which are neither public nor private, but both simultaneously, it is understood that public spaces are taken up by private use or private spaces acquire collective/ public use. Morales specifically claims that from 1970 onwards, the distinction between private and public space has evolved into two basic principles; firstly, in the arrangement of various urban typological elements (roads, parks, squares, city centers) according to previously successful urban models.

Urban layout as a project → 'urban urbanism'

Secondly, in the development of the 'architecture of the city', regarding the large-scale architectural assemblies as symbolic and morphological elements of reference of the city and of its historical reminiscence, acting at the same time as points of reference and as poles of attraction.

City as architecture → 'drawn urbanism'

Moreover, for Morales (2009) the spaces whose ownership status is ambiguous or vague[19], may be appropriated and used in various ways by different, potential users and turn into the city's contemporary collective spaces, thus suggesting the 'urbanization' of private properties: *'… the city is precisely the place where the private can be –and often is- social …a good city is the one in which private buildings, especially good private buildings –whether intended or not- are public elements, and in transporting meanings and social values beyond themselves, are made urban'* (p. 90).

Based on the aforementioned threads of reasoning, we realize that the importance of permeability considering the border between public and private as well as the accessibility regarding the use of space, acquires much more importance than the explicit division of property borders. Indeed, the views mentioned above do not completely overlap, however all the scholars agree in that collective is not necessarily

---

[19] Such as shopping malls, entertainment parks, stadiums, large parking areas, public transport infrastructures, etc.

the space defined merely by its ownership status, but the space that emerges from its use.

2.1.1 The architectural form as a collectivity generator

The German architect, planner and influential theorist, Oswald Mathias Ungers claims that architecture should not turn to other disciplines such as sociology in order to understand the processes that contribute to the formation of collective spaces, but instead to remain within its own scientific contexts. By providing a strong architectural form, this essentially offers the foundations for an unpredictable presence of life (Ungers & Vieths, 1997; Schrijver, 2006). Both Ungers, and his successor Koolhaas, place architecture at a center point for creating collectivities, by using only the mechanisms that architecture provides without any reference to other sciences. For Ungers and his theory on the typology and morphology of the architectural object (Grossform) (2013) the importance of the autonomy of the architectural form for understanding and dealing with the urban landscape, is far more significant than any possible social conditions inherent therein. In fact, Ungers suggests that the architectural object's significance lies in that it can create collectivity as opposed to the inability of many existing public spaces to create similar conditions. While the theory on Grossform is often associated with large scale architectural forms, what emerges from the studies and projects of both Ungers, and Koolhaas[20] is that Grossform essentially refers to powerful architectural forms, which may have the capacity to generate 'life' at the interstitial and undefined voids of a city. Respectively, for Koolhaas and his theory on the 'Monumental Scale of Forms' (Bigness) (1978), 'Bigness' creates a new quality and although the theory refers to the quantitative properties of an object, it is suggested that it holds the potential to reinvent the collective.

Indeed, for both architects, the importance of the architectural form acts as a stimulus for the activation of public space regardless of the possibility of its exploitation by

---

[20] Theory of the 'City of the Captive Globe' R. Koolhaas, and theory of the 'City in the City' or 'Archipelago City', O.M. Ungers

private actors. The capacity of an architectural form, regardless of its ownership status enables or creates public places based on its morphology and/or its scale. Subsequently, this presents the possibility for a promising relationship between the private and public sector to produce collective spaces that exhibit a public character, related to what Morales argues.

The architect and academic Fumihiko Maki, in contrast to Ungers and Koolhaas who emphasized the morphology and scale of the architectural object as significant factors for the development of collectivity, focused his interest on grouped buildings and on the city as a collective creation. Although, he was considered to be a member of the Metabolist movement, he very early differentiated his position from the movement's investigations regarding the development of mega-structures as the human's technological equivalent of nature's biological structures; as a matter of fact, Maki continued his own individual research revealing his strong links to tradition and vernacular architecture which have helped him to comprehend the close relationship between the constructed individuality and the attainment of a cohesive urban form. Maki's article, co-authored with Ohtaka and entitled *'Collective Form – Three Paradigm'* (1964) clearly identified their opposition to both the hierarchical planning order proposed by the CIAM's theorists (Compositional form) or the biological analogy of Metabolist architecture (Megaform). Maki thus suggested a radical approach to architectural planning on a regional scale (Group form), referring to the development of a collective form which evolves through time deriving from spatially interconnected elements. Maki mentions that Group form *'evolves from a system of generative elements in space'* (p. 14) and that some of its basic concepts can be identified in historical examples of town buildings and vernacular architecture. Group Form, as argued by Maki, encapsulates the collectivity notion by binding an assembly of buildings according to functional, spatial and social terms. In fact, the latter reveals Maki's belief for the creation of a collective form that can *'represent any building-as-ecosystem that folds vernacular social organization into a single structure'* (Ratti & Claudel, 2015b, loc. 736 of 2504, Kindle edition) and which is based on a 'master-program', developed through a bottom-up design approach.

2.1.2 Action based initiatives

Usman Haque, the architect and founding partner of Umbrellium[21] whose view is along the same lines with Morales' aforementioned arguments, criticizes the notion of both public and private domain emphasizing that both terms do not coincide with their initial definition.

Figure 8: The 'Open Burble' installation. The 'Open Burble' was commissioned by the Singapore Biennale 2006. According to Haque 'In Open Burble, members of the public come together to compose, assemble and control an immense rippling, glowing, bustling 'Burble' that sways in the evening sky, in response to the crowd interacting below. This massive structure, the form of which the public has themselves designed, exists at such a large scale that it is able to compete visually in an urban context with the skyscrapers that surround it (Haque, 2013b).

In his essay *'Distinguishing Concepts Lexicons of Interactive Art and Architecture'* (2007) Haque argues that architectural practice is mainly based on a utopian distinction between public and private space, since on the one hand, public space in reality provides only limited access to particular members of the community, genders,

---

[21] A team of architects, designers, tactical urbanists and creative technologists with years of proven experience in designing and deploying award-winning participatory platforms like Pachube.com (the world's largest open Internet of Things data repository and community when it was acquired by LogMeIn Inc in 2011) and mass-participation urban spectacles like the Burble (which won London's Design Museum Design of the Year Award in 2008). source: http://umbrellium.co.uk/about-us/

income groups or behaviors. A very distinct example of the compromising of the existence of public spaces is the appearance of *'Free Speech Zones'* in the US, in around 1960s, during the Vietnam-era protests. These zones that still exist are designated areas in public spaces inside in which one can only exercise their right of free speech.

Figures 9, 10: Free Speech Zones (Blevins, 2014)

On the other hand, according to Haque, private space is compromised everyday by the ability of organizations, corporations or anyone with the appropriate bit of software or hardware that provides them access to personal information about our lives and lifestyles. Since the difference between public and private space has become indistinguishable according to Haque, another anterior term, that is the 'commons', should be used instead of public and private, as it defines space based on paradoxes and confrontations rather than on the equalization of these; commons could be described as the space that aspires enabling instead of restricting. As notably reported by Haque (2007), *'commons'* was used in Roman times as a third category of space, in conjunction with public and private spaces. The difference lied in the fact that commons was defined as the space based on the rights that people had within it rather than on the restrictions applied to them. Furthermore, even though commons could be spaces privately owned spaces, their use was certainly not structured around ownership.

Figures 11, 12: The aim of the floatable jellyfish-like vessels that drift around cities is to create temporary, ephemeral zones of privacy: an absence of phone calls, emails, sounds, smells and thermal patterns left behind by others (Haque, 2013a).

In the same manner, the work of the architect Santiago Cirugeda (Kaminer, 2014) set as the main objective the redefinition of the public urban space on a temporary based aspect, highlighting other issues also related to the city. Cirugeda's work is based on and enhanced by the participation of the users, while it is made widely public through the users' local action. The architecture is being used as a tool for expression and projection of public 'disobedience' and 'protest'. In this case the main concern refers to the concept of an infrastructural design approach and to the development of sustainable participatory design models. The architecture proposed remains 'endless' and 'open', leaving room for personal interpretation and flexibility for possible adjustments.

A similar rationale pervades the approach of other architects like Teddy Cruz or Stefano Boeri, who, like many artists' interventions in space, such as Friedemann Derschmidt with Permanent Breakfast, represent an activist stance in their implementation.

2.2

The intelligence of self-organizing networks

The design process in self-organizing networks is inextricably linked to spatial practice as design processes and spatial practices evolve simultaneously, benefiting from their reciprocal feedback. Batty discusses in his paper *'Urban Regeneration as Self-Organization'* (2012) that cities are living self-organizing systems that grow organically from the bottom-up. Alfasi & Portugali (2004) refer to *'Just-in-Time'* planning as a term to describe what planning in a self-organizing system might be versus to *'Just-in-Case'* planning term, to describe the traditional mode of planning as currently practiced in most urban and regional planning agencies.

'*Self-organization, that is to say, the phenomena by which a system self-organizes its internal structure independent of external causes, is a fundamental property of open and complex systems. Such systems exhibit also phenomena of nonlinearity, instability, fractal structures and chaos - phenomena which are intimately related to the general sensation of life and urbanism…'* (Portugali et al., 2012, p. 49).

In fact, self-organization is a formal theory that has emerged from the development of several individual theories or theoretical approaches, originally expressed in natural sciences. As soon as it was generally perceived that many of those theories' principles and methodologies could also be applied in other research domains, ideas of self-organization expanded into a wide spectrum of domains such as social sciences and humanities. Today, self-organization is rapidly becoming an influential and perhaps even prevalent paradigm in both natural and social sciences (Uitermark, 2015).

Even though the principles of self-organization firstly appeared in cybernetics[22] (Wiener, 1948; Pangaro, 2013), it was not until the mid-sixties that self-organization

---

[22] *Cybernetics* which derives from a greek word meaning 'governance', is a broad field of study. The word cybernetics was first used in the context of 'the study of self-governance' by Plato in The Alcibiades to signify the governance of people. Cybernetics is about having a goal and taking action to achieve that goal. Knowing whether you have reached your goal (or at least are getting closer to it) requires 'feedback', a concept that was made

was formulated as a complete theory. In fact, Hermann Haken's (1984) theory of synergetics[23] in the domain of laser and fluid and Nobel prize laureate Ilya Prigogine's notion of dissipative structures[24] (Portugali et al., 2012) in the physical-chemical domain were some of the first solid cases and at the same time the most influential ones for urbanism. Although both of them came from the field of chemistry and physics, through their experiments and research they detected properties such as unpredictability, nonlinearity, irreversibility that were until then typically found in social sciences. Many more similar examples appeared at that time in the field of mathematics with the notions of complexity, fractal geometry and chaos.

Synergetics has also been a major field of research for the architect, systems theorist, author, designer and inventor Buckminster Fuller, whose writings have been largely influential not only for architecture and urbanism but for all fields of science. Fuller attempted to define synergetics' scope in his two volume work *'Synergetics'* (R. B. Fuller & Applewhite, 1982), in which he suggested that the notion of synergetics refers to a system of holistic thinking that very much relates to Haken's and Prigogine's definition of synergetics in the physical-chemical domain; *'Synergy means behavior of whole systems unpredicted by the behavior of their parts taken separately'* (101.01). Therefore, Fuller, who explains the universe through geometry, argues that by studying separate parts of an element, which was a typical approach for science, cannot lead to a comprehensive understanding of the whole. The author finds that the most influential property that basically led to the development of the notion of self-organization was that of non-causality; it was observed by the scientists of that time

---

rigorous by cybernetics (Pangaro, 2013). In modern times, the term became widespread by Norbert Wiener's book called 'Cybernetics' in 1948 by which he claimed that effective action requires communication (Wiener, 1948).

[23] *Synergetics* is the name assigned at the end of the 1960s by Hermann Haken (1984) to his theory of self-organization inspired by the laser theory. Synergetics which derives from the greek word 'synergia' meaning 'working together', explains the formation and self-organization of patterns and structures in open systems far from thermodynamic equilibrium. Haken's definition of synergetics focuses on the study of nonlinear interacting subsystems that lead to the development of self-organization systems. The basic question Synergetics explore refers to whether there are general principles of self-organization irrespective of the nature of the individual parts of a system.

[24] *Dissipative structures* is a theory formulated by Prigogine related to the theory of self-organization that puts specific emphasis on the process of dissipation. According to Prigogine, a dissipative structure is characterized by the spontaneous appearance of symmetry breaking (anisotropy) and the formation of complex, sometimes chaotic, structures where interacting particles exhibit long range correlations. In fact, Prigogine's theory very much relates to the theory of synergetics.

that the behavior of a system is not always defined by the external forces applied to it, but sometimes the system starts an internal and independent self-organizing process. Portugali (2012) argues in his book *'Self-Organization and the City'* that the above marked a new view of science with the potential to bridge the traditional division between *'the hard/exact sciences'* with the *'soft life sciences and even to the softer social and human sciences'* (p. 45). More specifically, what the supporters of self-organization were claiming is that self-organization does not only apply to the physical-chemical domain's theories but instead its principles apply to all the domains of science, whose systems are open and complex.

In fact, it was not long before the self-organization theory gained many proponents in many other scientific domains, including the domain of cities and urbanism. In parallel with the emergence and spread of those theories, around the end of the 1960s and early 1970s, a basic sensation was being created in urbanism, namely that cities are chaotic and unpredictable entities, which cannot be planned with the use of 'non-scientific' and non-technical processes (Portugali et al., 2012), but instead they self-organize themselves independently of scientific predictions and planning rules. Around that time, it became evident that planners were lacking the tools to control and plan the urban environment, especially its socio-spatial extensions. Uitermark (2015) claims that self-organization as a political ideal offered a solution to the undemocratic, unjust and inefficient approach of state or market-driven policies, but at the same time he draws attention to the fact that self-organization may generate adverse consequences when used as a policy guide.

Portugali's (2012) book *'Self-Organization and the City'*, recognizes the planners' dilemma of the unplannable of the cities both at the planning and managing stage. He therefore introduces the idea of cities being self-organizing systems and uses theoretical tools from the interdisciplinary fields of synergetics in addition to developing detailed urban simulation models based on cellular nets to substantiate his concept. These models are mainly exploratory and are designed to reveal and relate the different aspects of human behavior to the evolving spatial structure of the city. He nevertheless, points out that these models are strictly heuristic and thus used only in

comprehending the processes of self-organizing, which occur as the city evolves over time, but they cannot predict the future states of the city in any way. Salingaros & Coward (2004) argue that the self-organization capacity of a city should not only be understood through its physical organization, but through the flow of information too, as an information architecture system that includes different kinds of exchanges, such as the movement of people and goods, human interactions, telecommunications, etc., along with the visual input from the environment. Along the same lines, is CHORA's (Bunschoten, Chora, Hoshino, & Binet, 2001) methodological approach of understanding a city, which is in fact based on the concept of 'flows', which, according to Bunschoten refer to the emotions of the city: *Emergent phenomena in the general flux of urban life and events are like flotsam in water… Flotsam is made up of fragmented bits and pieces that are apparently unrelated but in fact belong to some larger whole, invisible but coherent, that links the parts that have emerged'* (p. 24).

Similarly, self-organizing networks are a field of research for P2P Foundation. According to P2P (2015), a necessary condition for the reinforcement and development of any shared element is the equal contribution of all its users-members. More specifically, their research, based on the digital culture, looks into possibilities for the suppression of property borders and for the shift of the term boundary towards the concepts of the use and usage of the shared element in various fields, extending well beyond the domain of information technology.

An example of the aforementioned is identified in the dynamic relations that are developed in the downgraded slums of Mumbai (slum dynamics) that can be respectively considered as a dynamic peer system [P2P] (Apte, 2008). The Dharavi district is one of the best-known in India and even though it is characterized as a disreputable slum, it is one of the districts in Mumbai teeming with life and activity and it constitutes a model of a neighborhood, where the working place blends in with residences. Despite the lack of infrastructure, the district constitutes one of the most active and flourishing cottage industries and one of the most unique examples of a community that is self-sufficient and self- reliant. Mehaffy and Salingaros support the aforementioned view and also consider slum dynamics as a peer-to-peer system. They

are defending the collective intelligence of the organically constructed slum dwellings in Mumbai´s Dharavi slum, which is threatened by top-down designs (Bauwens, 2008).

The example mentioned above does not only refer to the type of shared spaces and activities that result from collectivity, but it also refers to the processes of their production. In this case, sharing and collectivity do not come about as the result of their imposition by a higher authority (top-down design), but are dynamic and emerge as the outcome of free choice and of the reaction of the population in any given situation in order to achieve their sustainability (bottom-up process).

Another characteristic example of bottom-up process is the case of Lagos, where the Western model of rationalization in the organization of infrastructures and social life of the city was rejected by the community and was used as a mere backdrop for the continuation of daily activities in the city (Koolhaas, 2001). What is paradoxical with Lagos is that despite the dearth of infrastructures and organization, it continues to prosper as much demographically and productively as economically, thus enabling its current[25] population of over 21 million to sustain themselves. The urban planners' initial predictions for population maintenance insufficiency due to the lack of infrastructure, natural resources and organized management system, are categorically contradicted by the current statistical data. For Koolhaas (2001), Lagos is not just an African city which revamped the standards of the Western world, but an extreme example of a city that is at the forefront of global modernity, a model city, according to him, indicating the possible final outcome of many developed cities of the Western world, such as Chicago, London or Los Angeles.

According to Koolhaas (2001), the developmental course of Lagos was mainly based on a flexible and collective way of space management, where specific property borders do not apply since such boundaries are re-defined and re-negotiated, depending on the particular laws and taxation currently in effect, as well as depending on the claims and the interests of each user. Consequently, even though the distinction between public property, public infrastructures and private property exists, their in-between borders

---

[25] 2014. Source: http://www.lagosstate.gov.ng/

remain fluid and negotiable. The growth and viability in Lagos reveal the flexible nature that different types of collectivity development present on multiple levels, where borders between private properties and streets, as well as the street space itself are being taken over by a market of secondary industry and the provision of services. The motorway is correspondingly being turned into a fully negotiable, collective, productive space, which underpins social transactions. In this way, transportation infrastructures are being transformed into a fluid, shared space of vehicles and persons, where movement, stillness, trade, transactions and services take place, and persons and interests coexist in the same space in harmony. The dynamic space sharing emerges either from the negotiable property border or as the short-term occupation of public property (infrastructures) in order to serve private interests. This bottom up collective process is based on the freedom of choice of their users as well as their desire to modify these spaces to suit their needs.

According to Turner (1988; Hall, 1988), the urgent provision of basic needs of people, is the real cause of the emergence of a new *'collectivity'* and in this case, the future of these cities is realized out of necessity by their own citizens; the fast urbanization rhythms with hundreds of people flocking to these cities every hour require the effective provision of housing, and the possibility of the appropriation of environments anew. In these cases, as Turner points out, the entire population of the city assumes the role of designers or planners because of the city's necessity to improvise, be it the development of informal extensions of buildings, or the extremely rapid development of entire neighbourhoods, or even for the development of daily activities claiming a place on the street. The spontaneous actions of people in these cases indicate that they respond more efficiently to the growth of cities, as opposed to top-down urban planning approaches. Such actions, albeit of a limited impact, do tend to become broader trends that reflect the concerns and needs of current urbanization. These urban trends, turn into a maxim over time and are able to override the pre-existing systems of strict rules, which results into having thousands of such individual actions that can determine the character of the city.

2.3

Self-organizing towards user empowerment

Many of the developing cities' qualities that Koolhaas (2001) identified, relate to what other scholars define as peer dynamic systems (Apte, 2008; Bauwens, 2008) and as a matter of fact, these have already been pointed out and been researched by many architects and scholars for more than 65 years. Indeed, the researchers have been looking for ways to enhance user empowerment as a reaction to the principles of the modern movement and top-down planning and thus have turned to practices that people utilized thousands of years ago so as to shape their environments. The 1965 MoMA (New York) exhibition by Bernard Rudofsky displayed a highly critical stance against the modern movement's design methods. The exhibition was titled 'Architecture without Architects' and was indeed a collection, investigation and praising of vernacular architecture. In the homonymous exhibition's printed catalogue, Rudofsky (1996) argues that for thousands of years the development of cities was largely based on the collective action of the anonymous users rather than on the contributions of specialized individuals (*see Figures 13,14, below): 'a communal art, not produced by a few intellectuals or specialists but by the spontaneous and continuing activity of a whole people with a common heritage, acting under a community of experience'* (p. 5).

Figures 13, 14: The images refer to the evolution of the built form based on the collective contributions of the anonymous users, specifically focusing on the transition from cliff-face dwellings to half-dug and eventually to free standing houses (Rudofsky, 1996, p. 59).

Many more architects and researchers expressed ideas related to non-pedigreed design that seemed to concern the broader architectural discourse of the '60s. The observation that users themselves can become the designers of their own environments, together with the critique on top-down planning, have led to several different approaches that focus on user empowerment. These have suggested several combinations regarding the degree of the users' participation and the architects' involvement in the design process. An extreme scenario of no involvement of the expert in the design process was extensively discussed in 1969, by Price et al., in their paper 'Non-Plan: An Experiment in Freedom' (Barker, 1999). Indeed, *'Non-plan'* suggested a self-organizing approach regarding the design process and the shaping of the environment. Similar to the aforementioned approaches is what Segal suggested in the mid '60s for a self-build housing system. His method of building engendered a strong sense of community even before construction was complete (Blundell Jones, 2005). Segal's contribution lies in that he offered a bottom-up, self-realizing approach in contrast to the '60s zeitgeist when the modern movement prevailed. Although Segal's system allowed the future users to customize and self-build their residence, it was based on a set of constraints and guidelines that were initially set by the architect. Instead, Kroll, an emblematic figure of participatory architecture, promoted around the same time, a self-generating architectural approach whose principles very much relate to open source, by which a negotiated process among the architects and the future users was suggested. An important feature of this approach was that every involved party could only modify but never erase previous contributions. However, the author's attention concentrates on what Blundell (2005) discusses regarding Kroll's Mémé project, a work that in fact boosted Kroll's reputation: *'the design process became a voyage of discovery whose end remained unpredictable…'* (p. 135). This is so because this study does not aim only to present applied examples of participatory design but is mostly interested in exploring applied collective models that do not necessarily suggest ways of achieving a definite architectural result or a unanimous acceptance of it, but are instead generated through self-organization processes and retain their ability for further future modifications. Indeed, Kroll's ideas (1992) suggest that architecture is bound to the social relations or political acts and therefore reflects

the people's diversity of interests and in fact relates to Atlee's (Sanoff, 1999) and Hight & Perry's (2006) definition of collective intelligence.

Figures 15, 16: Lucien Kroll's Mémé project (Poletti, 2010).

Similarly, De Carlo, a pioneer theorist and architect who was a member of Team 10, also believed that architecture was not successfully addressing the contemporary social patterns of his time (De Carlo, 1992). He argued that users should be taken into consideration in any case (when planning 'for' or 'with' people) and highlighted that one should always consider that in the case of designing 'with' the people, *'consensus remains permanently open'* (p. 15) both at the design time and at the use time. Yet, in contrast to the aforementioned architects, de Carlo criticized the participatory process itself, as well as its scope and tactics (Van Toorn & Bouman, 2005); he did not believe that users themselves should individually get involved into architectural matters, claiming that this would produce inefficient and poor results. Instead, he believed in the development of a shared culture of the community (Blundell Jones, 2005). Ratti & Claudel (2015a) argue that even though de Carlo encouraged the empowerment of the users, he nevertheless based his ideas on relational infrastructures: *'users would 'design' the architecture simply by their patterns of habitation, which would inform the architect'* (loc. 482, kindle edition). Thus, de Carlo's ideas that were focused on the systematic observation of the users' contemporary needs and on the fact that historic human patterns were always associated to participatory design principles. More specifically, the process of participation did not imply the denial of the role of architect

or the town planner at all, but rather expanded it; de Carlo believed that the architect should assume and maintain the role of the educator and facilitator of the design process.

Along the same lines with the ideas of the aforementioned architects, but mainly laying emphasis on habitation, is the work of the architect and academic Habraken, whose influencial theoretical contributions specifically addressed the matters of mass housing and the integration of users and residents in the design process (Teerds & Havik, 2011). Habraken describes the relation between inhabiting and built form as a 'natural relationship', in which the close and continuous interaction of the users with the forms they inhabit defines their built environment. In particular, Habracken mentions that *'dwelling is the result of a process…'* and that *'… dwelling is first and foremost a relationship between people and environment, and because the relationship arises from the most common actions of daily life it is rooted in the foundations of our existence'* (1999, p. 18). In the documentary 'De Drager' (Lüthi & Schwarz, 2013) he also emphasizes the fact that historically dwelling was directly related with the users' daily activities and therefore defined the 'ordinary' environment, which acted as the background against which architects built the 'extraordinary'. For Habraken, architecture should concentrate on three significant questions (Habraken, 2006, reprint of the 2003 publication): i) how values are shared in the design of our environment, ii) how change and permanence make the environment alive and iii) how the distribution of design responsibilities can produce a more adaptable environment. Habraken refers to successful urban environments of the recent past and attributes their qualities to the sharing of common assets of the same locality. He also considers the factor of time an important aspect for the shaping of our environment. More specifically, Habraken notes that change and permanence go very much hand in hand, and therefore he lays great emphasis on the different timescales, by which the different elements that constitute our built environment function. The latter, becomes increasingly important concerning the scale of a project. As a reflection to the questions posed, Habraken developed the theory of 'supports', described in his 1961 book '*Supports: an Alternative to Mass Housing'* (1999)*.* What he did was suggest a

structure and an infill system by which the structure that is provided by the architect is more permanent and predictable than the short-lived and unexpected infill which is defined by the users. His theory on change and permanence of the elements that constitute the urban environment, regarding the levels of control and the distribution of design responsibilities, is described in detail in his article *'The uses of Levels'* (Habraken, 1988). In his theory, the minimum material element of the built environment, for example the house unit, is related and controlled accordingly by the smallest social unit in a society. Indeed, this possibility for individual control regarding the different levels of design provides Habraken's system with the capacity to act as a living cell and adapt dynamically to any changes over time.

Alexander, a mathematician, architect and academic, based his theoretical and practical work on his observation that old city centers[26] present a complexity and liveliness, which cannot be found in any of the contemporary new city centers [27] (1965). As with the aforementioned architects, he also found that these assets cannot be credited to individuals and are basically the result of a collective effort. Alexander tried to understand the principles of vernacular architecture by documenting specific 'rules' that people have been using for thousands of years in design and have resulted from gradual adjustments on peoples' lifestyles over time. Alexander categorized these rules in 253 interrelated patterns that are hierarchically organized by scale, in order to structure *'A pattern Language'* (Alexander et al., 1977); a model that would potentially offer a generative grammar for *'The Timeless way of Building'* (1979). This pattern language intended to offer everyone the possibility to be practically involved in design. Moreover, it was structured with the provision to be modified by its users in order to be adapted to the different cultural aspects of a place and to the changing needs of people over time. Alexander's patterns were based on his assumption that the structure of the built environment is the process of a non-masterplan approach, by which the individual units are subject to local rules according to a timeless way of building. What is indeed suggested by Alexander is that the built environment should

---

[26] Alexander named them natural cities

[27] Alexander named them artificial cities

relate to a living world, which defines the city as the collective outcome of several interconnected forces. The author finds that Alexander's contribution of a pattern language is quite relevant to open source principles in the sense that it builds on existing knowledge and uses an open-ended and self-organizing mechanism to collectively extend this knowledge. Therefore, this innovative and influential for the author theory constitutes the subject of deeper exploration in the next chapters of this dissertation ().

Despite the differences of the design theories and practices mentioned above, all of the respective architects praised the value of a collective approach for the shaping of the built environment. Therefore, all of them give equal importance to the anonymous architects along with the experts' knowledge.

2.4
Conclusion

The discussion on the definition of collective space revealed some interesting views formulated by prominent architects and scholars who have all detected a turning point in the way both designers and society perceive the notion of collective space and which has been mainly expressed since the '90s. Koolhaas (1998) was the most critical about this phenomenon and basically declared the eradication of public space. By contrast, Morales (2009), Schrijver (2006), Alkemade (Eshuis & Hooimeijer, 2006) and ZUS (Van Boxel & Koreman, 2006; 2007) referred to the transformation and not the eradication of public space, and especially discussed that *'collective spaces'* are in fact hybrid spaces that should not be distinguished on the basis of their ownership status, but according to their use. A different approach came from Ungers (1997; 2013), Koolhaas (1978) and Maki (1964), who focused respectively on the morphology and the scale of an architectural object or on the capacity of a group of buildings to engender collectivity.

The idea of a collective/ shared space that is directly linked to the processes of its production is quite likely to be related to self-organizing approaches. Indeed, as discussed in the second part of this chapter, self-organization is a design process inseparable from the spatial practice which is repeatedly updated; moreover, it was found that self-organization is a process that it is not always dependent on external influences, which makes it autonomous to a great degree. In fact, it was demonstrated that self-organization emerged in urban design as a reaction to the planners' dilemma regarding the unplannable of the cities (Portugali et al., 2012) because it offered a way out from the unequal and ineffective approach of state or market driven policies (Uitermark, 2015). It was found that many scholars consider self-organization to be comparable to the dynamics of a peer to peer system and that it can also constitute a flexible planning approach for the development and effective management of collective space. In fact, the aforementioned properties in conjunction with the potential adaptability and sustainability of spaces that have emerged from such

processes have led some scholars to claim that cities which function based on self-organized approaches may constitute model cities, for many economically developed cities of the Western world (Koolhaas, 2001).

The principles of self-organized systems have been largely researched and applied in diverse design concepts over time. This was the topic of discussion in the third part of this chapter. Indeed, the author found that the literature is quite rich regarding both participatory methods that focus on user-centered approaches and user empowerment approaches; from Bernard Rudofsky's exhibition entitled 'Architecture without Architects' (1996) that kept a highly critical stance against the modern movement's design methods to Price et al. 's extreme scenario (*'Non-plan'*), of the exclusion of experts from the design process (Barker, 1999) , there are diverse approaches that relate to practices people developed thousands of years ago in order to shape their environments. This diversity does not only emerge from the different methodologies put forward by some leading figures of participatory design but also concerns the discourse on the architects' role during and after design.

Segal provided a tool for a self-build housing system (Blundell Jones, 2005), which was based on a set of constraints and guidelines that were initially set by the architect. Instead, Kroll's (2002) self-generating architectural approach, which defined that users can modify but never erase previous contributions, is closely related to open source principles, while De Carlo (1992) argued that architects should always design 'for' and 'along' with the users, and highlighted the role of the architect as the educator and facilitator of the design process. Habraken (1999), who developed the theory of 'supports', focused on mass housing and the integration of users and residents in the design process and went as far as to characterize the built environment as organic. Habraken's most significant contribution was that he proposed a distinction between the different inputs in collective design, namely that the designer should mainly focus on the permanent elements of the design (structure), while users should concentrate on its temporary elements (infill). Finally, Alexander's (1977) contribution to the topic of user empowerment was that he developed a common architectural language

(pattern language), by which he provided the users with a tool for constructing their own environment.

The review presented in this chapter revealed an extensive literature mainly regarding publications related to user empowerment and participation in the design process, due to the fact that this is an active field of research for at least 65 years; in fact, it begun as a reaction to the principles of the modern movement and top-down planning, and extends until today as people's empowerment in design is still considered to be a critical issue, currently also being related to the notions of sustainability and adaptability of a place.

Iterative negotiation: The case of Open-ended design process

When dealing with the quality of an urban space the criticism sets, almost without exemption, the end product of the urban design process as the main object of judgment. However, the product of urban design, in contrast to other consumer products, is more than a cohesive product of aesthetics and function. On the contrary, the design of space is a complex system of multiple individual products (open spaces, buildings etc.), each one with its own functions and needs. Moreover, due to the fact that each one of these individual products follows a unique path of development through time, it appears that the orchestration of this multitude of individual activities is difficult to accomplish.

Following the reasoning mentioned above, it becomes clear that the shaping of physical space is rarely under the full control of the designer and that most of the times the formulation of a physical space becomes the design of an overall framework of development. The latter highlights the importance to consider urban design not only as an object of design, but more importantly as a process of design.

Having previously discussed that participatory design, self-organizing, user-centered design and open source design are considered to be bottom-up processes, the hypothesis here is that open-ended design is a process that can either be initiated as a top-down or a bottom-up approach, but nevertheless, requires the participation of more than one person, in order to succeed. This implies that a set of rules must be negotiated and tested among all the actors participating in the process for any open-ended project to be implemented.

This chapter aims to build a discourse around the notion of open-ended design and its application in urbanism. The literature around supports (Habraken, 1999), patterns (Alexander et al., 1977), infrastructures (Ratti & Claudel, 2015b) in design and so on that was presented in the previous chapter, is further being cited here and the relation of those notions to open-ended design is clarified.

3.1

The context of open-ended approaches in design

'The search for scientific bases for confronting problems of social policy is bound to fail, because of the nature of these problems. They are "wicked" problems, whereas science has developed to deal with "tame" problems.' (Rittel & Webber, 1973).

The above quotation from Rittel & Webber's paper expresses their thesis on the nature of societal issues, among which the design of the built environment is also found. According to this, they criticize the professionals' approach of solving problems that once appeared to be 'definable', 'understandable' and 'consensual', thus stating, the existence of a break between the relations of goal-formulation, problem-solving and equity. Adding to the discussion, Churchman (1967) emphasizes the moral responsibility to inform the decision makers about the fallacy that 'wicked' problems can be fully resolved. Along these lines, Alexander (1973) remarkably highlights the frequently, erroneous reaction of many designers who, due to the complexity of a design problem and to the human inability to fully understand it, tend to formulate their designs, arbitrarily. Moreover, when Alexander refers to specialists, who supposedly are able to address specific problems, he is critical and claims that their cooperation with the designers becomes a difficult task due to their grappling with a part of the problem, so they do not usually familiarize themselves with the extraordinary problems of the designers. In addition to these views, it should be taken into account that contemporary problems are not only more complex and greater in number, but they also change rapidly; therefore, the expression of form and function that used to gradually develop over several generations' time, is nowadays being transformed at a faster pace, rendering it imperative that design abide by processes that maintain and enhance the adaptability of a place.

Taking all the above into consideration, and as briefly discussed in the Introduction (see p. 1), participatory design at first emerged as an important social movement around the 1960s and immediately gathered momentum. Participatory design was not

merely a reaction to the ill-defined problems of societal nature, but it was essentially linked to the political and moral based issues of society with a primary focus on the empowerment of the people and the democratization of views. Participatory design usually refers to a process by which the communities involved, reach an identified outcome which resulted from the pluralism of the different 'voices' involved. Based on this premise, one aspect of this chapter explores the relation of open-ended processes design to the pluralism of ideas and to the democratization of views. Another aim is to define the differentiation of open-ended design in comparison with the other aforementioned design approaches. It might as well be that one of the fundamental characteristics of open-ended, which is being discussed in this chapter, is that of 'emergent', which is linked to the notions of sustainability and adaptability.The aforementioned notion, is crucial for design, especially for urban design and planning practices, where the different phases may be implemented within considerably long periods of time, and where the existing conditions are quite subject to change. Rapoport (1969), who in fact was one of the first scholars that coined the notion of open-endedness, also argues that it is linked to the terms of adaptability and flexibility[28]. Even though Rapoport relates the notion of open-endedness to any environment, he only describes its usefulness in residential buildings and in relation to the changes in users' needs and does not discuss its significance for urban design in principle. Nevertheless, Rapoport (1977), posits the concept of open-endedness as an important condition of pluralism; as a matter of fact, he argues that in order to design for cultural pluralism, degrees of 'open-endedness' are necessary, because personalization is too complex for designers to detail. He explains that open-ended design *'is a form of design which determines certain parts of the system allowing other parts, including unforeseen ones, to happen spontaneously'* (p. 359). Along the same lines and as previously mentioned in Chapter 2, is the Metabolists' manifesto regarding the development of megastructures and megaforms; Metabolists declare the existence of different timescales referring to changes among the different elements that

---

[28] According to Rapoport (1977) the term adaptability refers to the capacity of a space to accommodate different uses without any changes to the physical form of it, while the term flexibility refers to the implementation of the physical changes of space.

constitute the megastructure; meaning changes between the structure that has an organizational role and permanence in the system and the small scale units that constitute the form elements, which usually present a shorter lifespan (Maki & Ohtaka, 1964). Habraken (1999) actually generalizes the Metabolists' concept by identifying equivalent relationships among the different elements that constitute the processes of our built environment by introducing the terms 'support' and 'infill'. Respectively, he introduces the term of 'levels', which refer to the application of support, and infill to any scale of design. Actually, both of these conceptual approaches identify an underlying infrastructural idea that organizes the structure of the built environment by assigning different design responsibilities to different stakeholders and in this sense they both refer to an open-ended design process as they fulfil the condition of the anticipation of the unexpected.

The latter, links the term of open-ended to the gradual and collective process of a design product's development. Indeed, the term of open-ended, cannot be perceived as detached from 'process'. According to Seibt (2013) and the Stanford Encyclopedia of Philosophy, *'Process'* is based on the premise that being is dynamic and that the dynamic nature of being should be the primary focus of any comprehensive philosophical account of reality and our place within it: *'the world is an assembly of physical, organic, social, and cognitive processes that interact at and across levels of dynamic organization'* (para. 3). In fact, since the 1960s, the idea of process and design has extensively preoccupied many scholars who developed a new field of research under the term of *'Design Research'*[29]. Although this dissertation does not aim to examine the vast literature on design research and design methods, the author finds some relevance between the design research inquiries and the search for user empowerment that also coincide chronologically. Indeed, the work and research of some of the architects mentioned above already exhibits this kind of relationship; during the 1930s, Fuller pursued the development of a 'design science' that would obtain *'maximum human advantage from a minimal use of energy and materials'*

---

[29] L. Bruce Archer defines Design research as the: *'… systematic inquiry whose goal is knowledge of, or in, the embodiment of configuration, composition, structure, purpose, value, and meaning in man-made things and systems'* (Bayazit, 2004, p.16).

(Bayazit, 2004, p. 17). His research led him to the development of the concept of 'Synergetics'[30] (Portugali et al., 2012), which was later related to the idea of self-organization (see p. 70). Another case is that of Alexander, whose thesis entitled *'Notes on the Synthesis of Form'* (1973), was actually the first PhD dissertation on design methods and one of the first studies that inaugurated a new era in architecture and beyond. Again, this study found that Alexander's ideas very much relate to the ideas expressed around that time on user empowerment and on participation in design, and even found that his subsequent studies present similarities with the contemporary approaches of open-source design.

Furthermore, as far as the field of architecture and urban design is concerned, there were also cases in which dedicated researchers of design research and methods, highlighted the significance of process in design for understanding the dynamics and complexity of the world matters and for practicing architecture and urban design; more specifically, Lawson (1997), an architect and researcher of design methods characteristically states that the comprehension of the complexity of processes is probably easier to grasp through the everyday involvement and practicing of these processes rather than by the disconnected research approach in a non-participant observation. He also highlights the need for a better understanding of design processes: *'Even now after some thirty years of working on design research, I realize that there is much I know about the design from practicing the process rather than studying it. Perhaps this remains not only the greatest single failing but also the inherent fascination of the field. We have still not fully explained that most magical of all conjuring tricks, the design process.'* (p. 308). The cognitive outcomes of comprehending and treating design as a process are also expressed strongly through Schön's (1984) influential book *'The Reflective Practitioner: How Professionals Think in Action'*. Even though Schön was not an architect himself, his aforementioned research work was highly focused on the architectural and design practices that, in contrast to

---

[30] In 1929, he called the outcome of his research that was also his concept of design, 'Dymaxion'. The word 'Dymaxion' that was used for a number of different design products, such as the Dymaxion house, Dymaxion car, Dymaxion map was the combination of the words 'Dynamic', 'Maximum' and 'Tension' that in fact, reflected his concept of design.

other disciplines and based on his observations, don't rely merely on technical knowledge for their mastery. Schön states that for architecture and urban design, as well as for other design domains, the knowledge for comprehending, framing, and solving problems is not given; on the contrary, it is being constructed and evolving during the problem-solving process. In addition, what he specifically mentions is that the process of design is more about problem setting than of problem solving, which defines the context for these problems: *'… the process by which we define the decision to be made, the ends to be achieved, the means which may be chosen'* (Schön, 1984, p. 40). Along these lines is the research approach of Cross (2001; 2006), who argues that design should be considered as a distinct discipline, in which there are *'forms of knowledge special to the awareness and ability of a designer, independent of the different professional domains of design practice'* (p. 53). Cross states that 'design knowledge' is the result of: i) the inherent knowledge in the activity of designing, which, as Schön also suggests, is gained through the engagement and reflection into the process, ii) the inherent knowledge of the artefacts, which is gained by studying, copying, reusing and reflecting on their formal, configurational, etc., aspects and iii) the inherent knowledge in the process of manufacturing the artefacts, which is gained by constructing and reflecting on the construction of these artefacts. These sources of knowledge for the designer are also important aspects found in the self-organization and participatory design approaches as argued by many architects who are mentioned in this dissertation (Alexander, Habraken, Maki, etc.).

3.2
Open-ended as a process

The aforementioned researches that identify design as a process, led many of the practicing architects of that period, to search for new attributes which attributed equivalent importance to the design process and not solely to its outcome. In addition to the architects and theorists that were active during the era of the 1960s, even contemporary architects and theorists of design research, demonstrate specific attributes of the process-oriented character of the open-ended design approach in their research and practice. When the design approach is not focused on the production of an end product, which may lead to fully defined and rigid proposals, there appears a margin of uncertainty, through which projects can be adjusted to possible changes in the conditions through time, in order to remain viable (Derossi, 1997). Among this kind of investigations are indeed ideas that perceive design as a non-finite process, ones that take into consideration the unpredictable or the possibility of all the related actors and parameters to exert influence or others who even consider design as a sequential contingency of events; all these different approaches, set the framework for the possible definitions of a process-based design approach.

3.2.1 The 'in progress'

With his theory of supports, infill and levels, Habraken (1988; 1999) proposes a mechanism of providing flexibility and open-endedness in his design proposals by assigning different design responsibilities to the diverse users and involved stakeholders of the process. Tschumi (1999) suggests a similar approach of open-endedness by arguing that design is not simply about space and form, but also about event, action, and whatever happens in space; like Habraken, an important matter for Tschumi is the user's involvement in the design process and subsequently in the formation of space. Actually, his approach refers to an open process of design based on an event-oriented design of space. Price (1999) also refers to open-endeness in

design by proposing a time-based architecture, which proposes the development of unfinished spaces that need the intervention of their users in order to be completed. In fact, Price suggests a different role for the architect, one that would mean designing the event instead of the form; Price thus argues that the role of the architect should be similar to that of a programmer. In this way, he advocates the design of the 'software' of the city, meaning the activation of the space rather than its creation (Ratti & Claudel, 2015a). By providing opportunities for interaction, Price succeeded in triggering the development of new relations between the users and their environment and encouraged in turn the appearance of new situations in the urban space (Christiaanse, 2009). Some of the characteristic projects that exemplify his ideas are the Fun Palace (1961), the Potteries Thinkbelt (1965), and the Magnet Project (1997), all of which exhibit a high degree of interactivity, changeability and temporariness. In fact, in every one of the aforementioned examples, a collective effort based on multiple interactions among the involved actors is a presupposition for the design.

3.2.2 The emergent

The aforementioned architects all argued for an 'in-progress' character of their designed projects; basically, they all aimed at expecting the 'unexpected'. The latter is also mentioned by Cross (1999) as a significant attribute of any design process; Cross states that design is indeed emergent since many times, through the design process, a solution to a problem may emerge, even if it is not intended as such. In addition, Schön (1984) supports that the *'reflection in-action'* is evident when we deal with *'situations of uncertainty, instability, uniqueness and value conflict'* (p. 50), which are aspects to be encountered in any architectural and urban design issue.

Along these lines, Fischer & Giaccardi (2004) state that it is a necessary that the emergent be taken into account in the design process rather than be ignored, as it is a factor that may produce adequate as well as creative solutions to design problems. Moreover, based on the assumption that future uses and problems cannot be foreseen fully during the design stage, Fischer & Giaccardi propose a design approach based on the term *'Meta-design'*, in which equal emphasis is given to the design involvement of

the users at *'use time'* in addition to their design involvement in *'design time'*, thus making users the co-designers during the whole design process. The *'design time'* and *'use time'* are distinguished by Fischer & Giaccardi (2004) as two different design stages (*see Figure 17*); at design time the designers create environments and tools, constructing an *'as imagined world'* whereas at use time users construct an *'as experienced world'*.
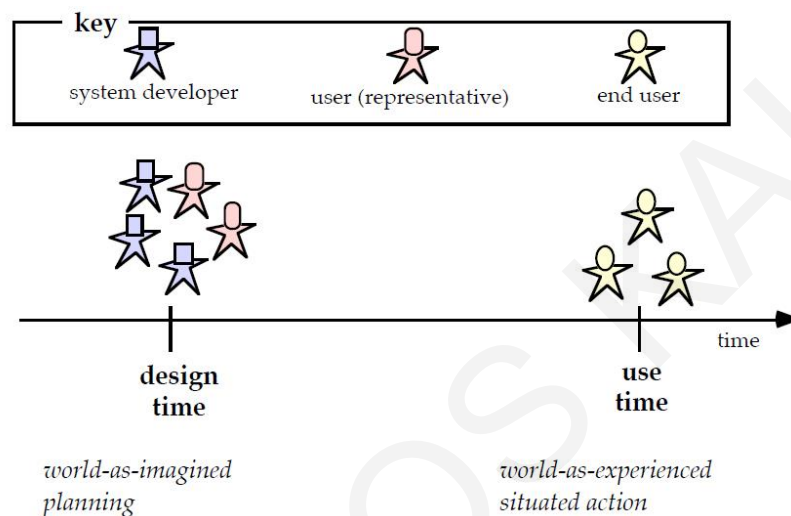
Figure 17: Design Time and Use Time in Meta-design (Fischer & Giaccardi, 2004)

What is noteworthy is that users at the use time usually discover incompatibilities between their needs and what was originally defined at the design stage at the use time. In this case, Meta-design becomes the conceptual framework that provides users with social and technical infrastructures, by which new collaborative design can occur. This idea relates to Alexander's (1973) term of *'unselfconscious culture of design'*, according to which the close relationship between the designer/user and the product of design allows for the continuous rearrangement of any problematic issue that may appear. More specifically, Alexander distinguishes two cultures of design, namely the unselfconscious and the selfconscious culture. In the unselfconscious culture design problems are dealt informally through imitation and correction, in contrast to the selfconscious culture, in which design problems are dealt with according to explicit rules, which have been taught academically. Unselfconscious cultures resist arbitrary

changes due to the fact that the production of any form is based on strong patterns that bond with culture, tradition, myth and taboos. Moreover, unselfconscious design culture is characterized by the closeness of the form-maker with the form[31] and its making process. In addition, the directness of the problem solving process, in which failure and correction go together provides a self-adjusting mechanism to possible misfits. Any adjustments or changes to the system are small and happen at a slow pace leaving enough time to the system to adapt to them and reach equilibrium (*see Table 1, below*). In such cases, this adaptation becomes the collective process of several agents through small design adjustments over long periods of time rather than a single designer's decision guided by his limited invention (Alexander, 1973).

Table 1: Comparing Selfconscious and Unselfconscious Cultures of Design (Fischer & Giaccardi, 2004)

	selfconscious	unselfconscious
definition	an explicit, externalized description of a design exists (theoretical knowledge)	process of slow adaptation and error reduction (situated knowledge)
original association	professionally dominated design, design for others	primitive societies, handmade things, design for self
primary goal	solve problems of others	solve own problems
examples	designed cities: Brasilia, Canberra; Microsoft Windows	naturally grown cities: London, Paris; Linux
strengths	activities can be delegated; division of labor becomes possible	many small improvements; artifacts well suited to their function; copes with ill-defined problems
weaknesses	many artifacts are ill-suited to the job expected of them	no general theories exist or can be studied(because the activity is not externalized)
requirements	externalized descriptions must exist	owners of problems must be involved because they have relevant, unarticulated knowledge
evaluation criteria	high production value; efficient process; robust; reliable	personally meaningful; pleasant and engaging experience; self-expression
relation with context	context required for the framing of the problem	both problem framing and solving take place within the bigger context

---

[31] which does not only create it, but also lives in it

Although great importance is given to the users of the Meta-design processes, it is not implied by the literature that the responsibility of design is transferred entirely to them; the designer, be it the architect, planner or the system developer functions as a co-developer and is still part of the design process. *'Meta-design supports the dialogue evolving between the participants in the process of co-adaptivity - that is, the software artifact and the human subject - so that both move beyond their original states.'* (Fischer & Giaccardi, 2004, p. 5).

The attributes of Meta-design, indicated by Fischer & Giaccardi (2004) (*see Table 2, below*) are compared to those of traditional design. It becomes evident that they are almost antithetical on several levels; in terms of application (guidelines and rules, planning, certainty, vs exceptions and negotiations, emergence, contingency), in terms of the expected outcome (object, representation, complete system, specific solutions vs process, construct, seeding, solution spaces), in terms of the actors involved (top-down, autonomous creation, vs bottom-up, co-creation) etc.

Table 2: Traditional Design versus Meta-Design (Fischer & Giaccardi, 2004)

Traditional Design	Meta-Design
guidelines and rules	exceptions and negotiations
representation	construction
content	context
object	process
perspective	immersion
certainty	contingency
planning	emergence
top-down	bottom-up
complete system	seeding
autonomous creation	co-creation
autonomous mind	distributed mind
specific solutions	solutions spaces
design-as-instrumental	design-as-adaptive
accountability, know-what (rational decisioning)	affective model, know-how (embodied interactionism)

Meta-design differs from participatory and user-centered design mainly on the fact that it provides the user the choice to maintain their design involvement during the use stage. On the other hand, participatory design approaches seek to empower and involve users as co-designers at the design time only, aiming at proposing design alternatives that would best suit their needs. Likewise, user-centered design approaches focus mainly on users' responses at the design time, with some emphasis only on their responses through use time. Similarly, an important difference of user-centered design to meta-design is that as far as the former is concerned, users are only given a reactive role in the system, whereas they remain active members and co-developers of the meta-design process (*see Table 3, below*).

Table 3: Similarities and differences among participatory, user-centered and meta-design, author's table

	Participatory design	**User-Centered design**	**Meta-design**
When it is applied	Design-time	Focused on design-time with some emphasis on use-time	Equally focused on design-time and use-time
Relation to the user	Active involvement (with users)	None (for users), Active (with users), Total (by users)	
Responsibility of the user	Co-designer at design-time	Mainly reactive	Co-designer at both design-time and use-time

3.2.3 The narrative

'Processes are far more interesting than ideas. Ideas are linked to existing codes, operating critically or in alignment with pre-existing systems of ideas…. A process is a generation of micro-history for a project, a kind of specific narrative.' (Foreign Office Architects, 2000, p. 125).

Foreign Office Architects (FOA) in their manifesto *'FOA Code Remix 2000'* (2000) argue that processes of temporal formation that are being carried out through biological, geological or human history can lead to far more complex and sophisticated results than those of any instantaneous idea. On these grounds, they furthermore contend

that we can synthesize and proliferate specific histories and scripts for a project, which in turn could introduce a sequential development rather than a static form or image. The latter is closely related to Alexander's *'patterns'* (1977), which in fact encapsulate the processes of long term formations and at the same time incorporate knowledge from many previous generations. Coates (2012), in his book *'Narrative Architecture'* suggests a different understanding of the notion, by which he engages people with everyday life and changes in the city. He argues that a narrative approach provides a way of interactively experiencing architecture and not comprehending it as static, solely through style or technological terms; by this, he states that narrative as a design approach can help architecture to remain relevant to and deal with the complex processes of our urban environment. Coates' notion of the narrative is close to the Situationists' approach of the 1950s; Situationists in an attempt to understand the city, produced a series of psychogeographic maps that actually presented multiple narratives of the city connecting people to specific places and to each other (Coates, 2012). This thinking suggests a more direct connection of the user to his environment so that it in fact proposes a means for the users' participation in the shaping of their environment. Chiles (2005) argues that *'… any narrative of the city is a shared process. It demands a willingness to listen and learn, to focus on a 'shared authority' and to be at the core of the engagement with community.'* (p. 191). Chiles rightly believes that narratives are an effective means for dealing with participatory design approaches since they are closely related to critical thinking, because they instigate arguments and promote reflection.

3.2.4 The holistic

Some researchers and architects consider it crucial to incorporate the 'unexpected' in their design. This goal is sometimes approached by integrating all possible actors in the design process. Stengers (2005) proposes the notion of *'cosmos'* as a means for attributing *'equality'* to different actors, as opposed to *'equivalence',* and thus for ensuring equality in the decision making. She claims that it is not necessary for each actor to have the same gravity of say in the matter, but it's essential for all actors to be

present in the process. The attendance and participation of a large number of actors precludes any simplifications or a priori definitions of what is valid to proceed with and what is not and thus does not allow for an 'easy' or 'convenient' decision to be taken. This is also the main focus of Van Gunsteren's & Van Loon's (2006) work which is based on the openness of how design decisions come about and is called *'Open Design'*[32]. 'Open Design' is a mathematical model that seeks for a design approach with the goal to include all the stakeholders' conflicting interests and is based on the application of the *Poldermodel*[33] in the discipline of architecture and urban planning. According to the 'Open Design' model, any stakeholder having an interest in the outcome of the design process is permitted to influence the design process, thus the experts' and the laymen's influence on the design process has the same gravity. The 'Open Design' approach takes into account the preferences of a multitude of actors into the design of complex large-scale building and urban design projects (Argyris & Schön, 1996).

The decision-making model of 'Open Design' is a 'glass box' (Binnekamp et al., 2006) model in contrast to the 'black box' models where the control unit for the decision making is closed and often fixed[34]. In 'glass box' models, decisions are taken along the decision making process, so they can change several times. The goals and constraints of all the stakeholders are known and incorporated in the decision making model. Consequently, there isn't any fixed solution space since possible solutions can be discussed, negotiated and changed during the design process (*see Figure 18, below*).

Even though Van Gunsteren's & Van Loon's Open Design model cannot guarantee that the process can take into account all the parameters involved, it is based on the democratic belief that the optimum decision should not benefit some stakeholders by diminishing the benefits enjoyed by others. Having said that, the critique of this model focuses on whether differences of views among stakeholders indeed need to be

---

[32] It is based on the Organizational Learning Model II presented by Argyris & Schön (1996), which is non-manipulative as opposed to Model I which is based on the values of a unilateral control of the situation.

[33] The *poldermodel* is the Dutch version of a consensus decision-making process, regarding the consensus-based economic and social policy making in the '80s and '90s.

[34] According to the 'black box' model, a standard behavior for the decision maker is applied which will be responsible for the outcomes of the process. In this way the usefulness of the black box models can be verified by evaluating the outcomes of the process and not the process itself.

resolved; for the author, one important asset is the transparency of the decision making process. A second asset is the achievement of the sensing-together as indeed the etymology of the word consensus implies, therefore, as Stengers notes, all stakeholders should have a voice to state their needs. The author believes that the latter should not necessarily presuppose that such processes reach an agreement.
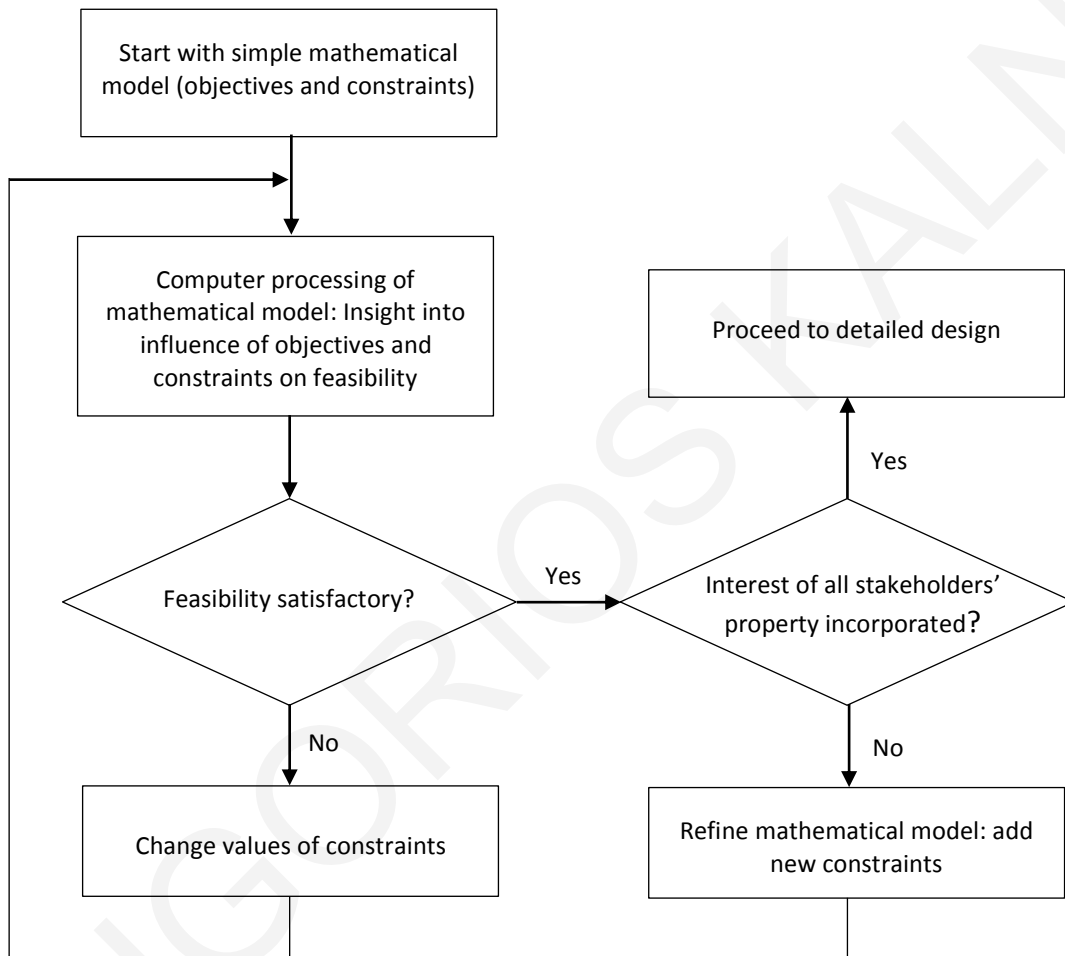
Figure 18: The decision-making model of 'Open Design' tool, (Binnekamp et al., 2006)

3.2.5 **The parametric**

The next part provides a brief overview of parametric thinking, which only aims to familiarize the reader with a term that, as demonstrated both here and in the research part of this dissertation, is largely associated with open-ended design, sharing in design and the process of negotiation. That said, the scope of this part is not to go into a deep

investigation of parametric design, which has extensively preoccupied the literature, nor to explore interrelated to parametricism fields such as this of genetic algorithms, BIM design, computational design, fabrication technologies (multi-agent computational systems), robotic fabrication, etc. but to look into possible links of the aforementioned terms to the scope of this study by providing an outline of the issues addressed by parametricism.

In the case of Van Gunsteren's & Van Loon's (2006) *'Open Design'* model, the emphasis is given to the inclusion of all the stakeholders' conflicting interests, thus the model suggests the equal representation of all actors involved in the decision making process. The *'Open Design'* model therefore, centers a set of parameters mainly on human actors and highlights their subsequent influence on other actors. That said, it is noteworthy that even though many more similar design approaches exist, their parameters do not primarily or directly concern the interests of human actors, but are actually based on more concrete data such as building regulations, local environmental restrictions, climatic conditions, laws, economic restrictions, etc. This parametrical approach, as well as the persistence for information processing as an approach to any matter, is a characteristic approach of the Dutch culture and therefore it is reflected in many areas related to the Dutch design. A typical example comes from the office of MVRDV (Patteeuw, 2003), which approaches the design projects through the utilization of information, by means of processing a large volume of data. The effort to 'rationalize' factors (conditions, restrictions) that compose any architectural issue, led MVRDV to the quantification of those parameters, by transforming and 'encoding' them into data and databases. On the basis of this practice, the key element of MVRDV design theory is the fact that both architecture and urban planning create a situation that is measurable to a great extent. MVRDV create 'Datascapes' (Maas, 1999), which are the graphical representation of all measurable factors that could affect, define and restrict the work of the designer; the data may be urban restrictions (use zones, heights, minimum allowable distances), as well as conditions or restrictions from the contracts, or from the actors involved in the project. There may even be restrictions due to natural elements such as sun, wind or water or even issues of legal nature or

political pressures. Through the 'datascapes' MVRDV suggest a different role for the architect; in essence he defines the parameters and evaluates their importance, however, he has no control on the results of the data analysis. For the author, the biggest contribution of 'datascapes' is that it considers design as a scientific experiment similar to those implemented by other scientific disciplines. A second impact that the author believes the 'datascapes'' parametric thinking may have on design processes, is that it has rendered design more conscious by demonstrating that there are many more parameters, conditions or restrictions that 'traditional design' does not deal with. Bringing together all these restrictions and conditions, a new complex organization chart is created, which is quite different from the urban or spatial plan. This idea was initially launched by the office of OMA, where all these restrictions were being used as an instrument for the design process, especially in architectural competitions, for which the pressure of time was one of the most important factors in decision making and in the formation of the design concept. MVRDV took this idea and evolved it; they did not only confine themselves in the outcome arising from the conditions and restrictions of the design issue, but they also created a new mechanism for 'negotiating the boundary between the conditions', based on which the design project was formulated to a great degree.

The significance of linking architectural and urban design to parametric thinking as a design approach is extensively discussed in Schumacher's research work; Schumacher (2011) was the first who coined the term *'Parametricism'* in 2008 as an autopoiesis, or self-referential system, in which all the elements that constitute the system are interlinked and as a result, any influence that alters one consequently modifies all the others. He considers the parametric design model as a network of relations or dependencies, meaning that the design is actually reliant on the relationships that are maintained between the various elements of the network. Schumacher argues that the main merit of this understanding is that the complexity as well as the detail resolution of a design has the capacity to adapt to any changing requirements of the design process; this parametric malleability allows for constant design adjustments overtime and provides the possibility to generate different options and variations of the design

process. This theory resembles the principles of Alexander's (1973) 'unselfconscious culture' or self-organization and the attributes of open-source. Subsequently, the parametric model approach can in fact create '*geno-types',* which in turn will generate several versions of *'pheno-types'* that might co-exist (Schumacher, 2016). This capacity of parametricism mentioned above dismisses both homogenization[35] and absolute differentiation[36] in a design process, proposing instead differentiation and correlation to be the essential synthetic compositional attributes; its goal is indeed the emergence of spatial complexity by intensifying the relations among spaces and constituent elements while keeping legibility and traceability of these linkages. In the case of parametricism, rules on a local level can in fact influence the global structure of the system, which means that even though we can define the genotype by no means can we also predict the emerging outcome of the phenotype (2016). This strongly relates to Schumacher's argument, which indeed encapsulates the main feature of parametricism; he characteristically states regarding parametricism that: *'… the design remains open ended. There can be no closure. The classical concepts of completeness and perfection do not apply to parametricism. Parametricism's complex variegated order does not rely on the completion of a figure. It remains an inherently open composition'* (2016, p. 13).

---

[35] standardization

[36] no relation among the constituent elements of a space

3.3

Open-ended as infrastructure

One of the findings of Chapter 2 was that for all the architects and researchers mentioned there the integration of an infrastructural approach into their design was a crucial matter, in contrast to the production of a specific outcome for the design. Probably the most characteristic example is that of Alexander's *'A Pattern Language'* (1977), which in fact is an attempt to create an empirically based design process for the creation of space, by providing a design tool that could be readjusted through a users' feedback process and according to local specificities. Similarly, Habraken's contribution suggests that participatory and flexible design can be achieved by separating structure and infill. More specifically, Habraken (1999) proposes an open-ended system of supports by which the architect provides the infrastructure and allows the users to adjust and customize their environment. Bjögvinsson et al. (2008; 2012) slightly expanded Habraken's idea by claiming that 'design after design' is as much important as the actual design process. In addition, Schumacher's (2011) concept of parametricism proposes an adaptable and open-ended design approach based on a network of relations or dependencies between the various elements of the network. An important factor for all of the ideas mentioned above is the relation of an element of design to all other constituents of the system, that is basically, the relation of the element to its context.

The three aforementioned views constitute in part the basis of this part of the chapter which focuses on the infrastructural role of design.

3.3.1 Context as a place for negotiation

Architectural critic and historian Charles Jencks, referring to architectural theory, mentions that *'contextualism is a theory of design wherein modern building types are harmonized with urban forms usual to a traditional city'* (2002, pp. 78-79). The specific view expressed above in fact defines that the relation of an architectural design

outcome must be in absolute 'dialogue' with its context. In philosophy, the term contextualism reveals the strong relationship of an action, utterance or expression to its context: *'Contextualism describes a collection of views in philosophy which emphasize the context in which an action, utterance, or expression occurs, and argues that, in some important respect, the action, utterance, or expression can only be understood relative to that context'* (A. W. Price, 2008, p. 27).

Kroes (2001) supports this idea by arguing that every design product acquires its physical and social attributes by its relation to a specific context: *'The function of technical objects, however, cannot be isolated from the context of intentional action (use). The function of an object, in the sense of being a means to an end, is grounded within that context. When we associate intentional action with the social world (in opposition to causal action with the physical world), the function can be said to be a social construction. So, a technical artefact is at the same time a physical construction as well as a social construction: it has a dual ontological nature'* (p. 1). These views suggest that in order to comprehend the products of the design process, these must be seen in relation to their specific context.

Burckhardt (2012) sets specific boundary conditions, according to which every product is perceived; taking into serious account the relation of a product to its context, he criticizes the strict categorization into individual (unrelated) objects like street, houses, lights, etc. that is usually ascribed to them[37]. In contrast to the mainstream approach regarding the categorization of the environment, Burckhardt (2012) cites the case of classification that Alexander attempted to apply in his *'Pattern Language'* (1977), in which each proposed category refers to the description of the phenomenon and not to the object itself. For example, the street corner is according to Alexander (1977) a complex network system, which differs from any other system. He thus describes the 'street corner' as a system that includes an enormous number of seemingly disparate or unrelated components of objects, people, uses, movements, connections, concepts, etc. such as the road junctions, the traffic lights, the bus stop, the routes, the

---

[37] This classification for Burckhardt (2012) excludes any other design approach beyond the boundary conditions that have been attributed to the specific object.

timetables, the movement of people etc. According to Alexander's thinking, these are only some of the organizational elements that compose that particular phenomenon, constitute the invisible parts of the system and hence affect the design process. Burckhardt (2012) extends this concept and probably pushes it too far by suggesting that even natural phenomena such as the night are man-made constructs that comprise opening hours, timetables, routes, tickets, habits and streetlamps and thus are open to redesigning in the same manner as any kind of constructed element. In essence, what Burckhardt (2012) claims is that each design process includes invisible elements, which are both organizational and institutional, and suggests that by setting these elements as boundary conditions, changes in the design process of our environment can respectively emerge: *'Invisible design. Today, this implies conventional design that is oblivious to its social impact. Yet it might also imply the design of tomorrow—design that consciously takes into account the invisible overall system comprised of objects and interpersonal relationships'*. Indeed, every design issue constistutes a system that consists of a set of parameters and conditions that might not be apparent during the design process, yet they are indispensable factors of the design issue. For MVRDV (2002) the relation between an architectural object and its context reveals a critical and inseparable association that defines each one of their projects; MVRDV claim that the context of each project should provide an exemplifying aspect of the proposal. In addition, what is interesting for MVRDV is that each project's aspect reveals a category of a similar group of sites, or type of buildings instead of a building per se[38]. This idea resembles Louis Kahn's speech at the World Design Conference in Tokyo, in May 1960, regarding the relationship between 'form' and 'design', where form refers to the type of the building: *'There is a need to distinguish 'form' from 'design'. Form implies what a building, whether it be a church, school or house, would like to be, whereas the design is the circumstantial act evolving from this basic form, depending on site condition, budget, limitation, or client's idea, etc.'* (Maki & Ohtaka, 1964, p. 20). Both MVRDV and Kahn's ideas very much relate also, to

---

[38] MVRDV's (2002) project Hengelo with its system of cantilevered balconies can be understood as a prototype for the construction of housing. For this project, price of the land could be considered as a decisive factor for the appearance of different manifestations of the same prototype (i.e. longer or shorter cantilevered balconies) in different contexts.

Schumacher's (2011) contemporary concept of parametricism with the introduction of relationship between the genotypes and phenotypes.

The relation of the design product to its context (Burckhardt, 2012) is also discussed by Alexander. To be more specific, Alexander (1973) quotes that *'every design problem begins with an effort to achieve fitness between two entities: the form in question and its context'* (p. 15), by which he extends Jencks's (2002) idea of a solely formal relation of the architectural object to its context. Alexander thus argues that design should not focus on the formal aspect but on the ensemble, which incorporates the relation of the form and its context; according to Alexander, the formulation of any of these ensembles is not unique, since ensembles consist of several such divisions. On these grounds, Alexander (1973) claims that the process of design should be the *'good fit'[39]* between form and context, where context defines the problem and form is the solution to the problem. He additionally suggests that the evaluation of a good fit would be possible by defining the factors that cause the misfits between the context and the form, *'…we should always expect to see the process of achieving good fit between two entities as a negative process of neutralizing the incongruities, or irritants, or forces, which cause misfit'* (p. 24). Moreover, the importance that was given by Alexander (1977) to the relation of context to built form is apparent through his pattern language, which indeed was structured in an modifiable way in order to 'fit' in with the specificities of a place and with the changing needs of the users' lifestyle over time (*see p.* 374). The relation between context and built form is also discussed by Habraken (1999), who speaks for a 'natural relationship', within which the intimate interaction of the users with the forms they inhabit defines their built environment and vice versa (*see p. 78*). Maki (1964) adds to the discussion and further extends the relation between the context and the built form by using the term *'linkage'* and by arguing that urban design is most of all an inquiry of *'making comprehensible links between discrete things'* (p. 29). In addition, he links his idea of collective form to the

---

[39] The way of evaluating a good fit could be possible either through experimental methods, by testing the prototypical model (form) in the real context or by defining completely all the requirements and demands made by the context. According to Alexander, both ways are impossible to meet either because the first is expensive and time consuming or because the latter is non-comprehensible with today's human capacity to be achieved.

context by claiming that *'Linking, or disclosing linkage (articulating the large entity), are invariant activities in making collective form'* (p. 29).

Although all the architects mentioned above place great significance to the spatial aspects of this relation, this is by no means their only concern; as Maki characteristically points out: *'Linkage is simply the glue of the city. It is the act by which we unite all the layers of activity and resulting physical form in the city… Ultimately, linking is assembling patterns of experience in cities'* (p. 35). Along these lines is the view of the architect and academic, Bunschoten[40] (2001), who focuses his research and work on his interpretation of the concept of *'linkages'* that he calls *'fluxes'* (*see p. 380*). Bunschoten claims that the documentation and understanding of *'fluxes'* is a step needed in order for the design and management of the city to become plausible. Back to Alexander, the importance of this linking is also obvious in the structure of his pattern language, in which every pattern is indeed linked to other patterns in order to define a cohesive whole (*see p.* 374). This idea is significant for this study and is thus being revisited in the last chapter of this dissertation.

A similar point of view comes from Bjögvinsson et al., (2012), who give equal importance to the relation of the design product to its context, which is in line with Alexander's concept of *'ensembles'* and Burckhardt's idea regarding the existence of specific *'boundary conditions'* (*see p. 105*). Additionally, by placing great emphasis to the social context, they argue that a fundamental challenge for designers would be to start designing *'Things'* instead of *'things'*. The term *'things'* refers to objects in contrast to the term *'Things'* that denotes socio-material assemblies as Latour (2007) mentions in his seminal book-manifesto *'Reassembling the Social, An Introduction to Actor-Network-Theory'*, regarding the assemblages of *'human'* and *'non-human'* actors. *'Things'* return to the governing assemblies in ancient Nordic and Germanic societies (E. Bjögvinsson et al., 2012) and construct a common place where conflicts may be negotiated and where a diversity of several concerns, perspectives and interests may be exhibited. Moreover, Bjögvinsson et al., argue that designers should

---

[40] Founder of the architectural office CHORA

aim for a design approach that, as Fischer & Giaccardi (2004) suggest, goes further than participatory design approaches. Therefore, designers should not only envision *'use before use'* by should also anticipate that future stakeholders will act as designers, supporting in this way a *'design after design'* approach. According to this argument, design should be considered as an *'infrastructuring'* instead of a *'projecting'* process (E. Bjögvinsson et al., 2012).

3.3.2 The need for 'interessements'

Design Things, which join together different actors, be it human or non-human, become the focus of design. A project can be considered as a socio-material Thing (E. Bjögvinsson et al., 2012), which can be used to align the different resources that relate to it, such as project briefs, prototypes, sketches, drawings, buildings, project reports, users, engineers, architects, designers, developers, politicians, administration, researchers, and other stakeholders. By considering a design project not only as a series of consecutive stages of design, but mainly as collectives of human and non-human actors, we also consider and focus on several inquiries concerning their possible relations.

In previous chapters it was discussed that participatory design has basically emerged from the need for the democratization of design, manifested in some cases as a process in which all affected actors should have the right to be involved in the design. Apparently, in such cases controversy is an anticipated outcome of the design process that affects the consensual result. Not only has participatory design promoted the idea of the legitimate involvement of non-experts and resource-weak stakeholders in the design process but it has also regarded the tacit knowledge of the non-expert stakeholders as a valuable means for pushing the design process further. In an attempt to conceptualize participatory design, Ehn (1988) refers to Wittgenstein, an Austrian-British philosopher and to his language-game philosophy. Wittgenstein (1958) suggests that language is inseparable from the everyday actions of life and argues that there are several forms of language (language games), which may be simpler than the entirety of a language itself but are nevertheless interwoven in the everyday activities of life. Ehn

argues that while design can be understood as a significant participation *'in intertwined language-games of design and use'* (E. Bjögvinsson et al., 2012), for example between professional designers and users, design artefacts such as models, mock-ups, prototypes etc., can act as '*boundary objects'* that can bind these different language-games together. Boundary objects are *'both adaptable to different viewpoints and robust enough to maintain identity across them'* (Star Leigh & Griesemer, 1989). The importance of these boundary objects is also considered in Buchanan's (1985) *'Declaration by Design: Rhetoric, Argument, and Demonstration in Design Practice'*, where the product of design plays a very important role regarding communication as rhetoric and argument regarding the communication between the designer of a product and its user. According to this argument, Buchanan mentions that *'the designer, instead of simply making an object or a thing, is actually creating a persuasive argument that comes to life whenever a user considers or uses a product as a means to some end.'* (pp. 8-9). As mentioned before, the concepts of *'boundary conditions'* (Burckhardt, 2012), *'Pattern Language'* (Alexander et al., 1977) and *'linkages'* (Maki & Goldberg, 1964), create mediating conditions that can link unconnected situations in a city; Maki characteristically comments on Kahn's words: *'If a garage can serve as an architectural stop between the moving world of the highway and the static world of a town center, or shopping precinct, it can, if handled as Louis Kahn suggests, become a symbol of the collective and human aspect of what occurs in town or a shop. Garage or station of rapid transit system as stop, is a link between the highway (or train) and pedestrian movement. If designed with sufficient understanding, it can serve as a defining wall, or perhaps a built mountain, for the activity it links with the world of the highway'* (p. 33). The latter is closely related to Morales' (2009) argument for the development of the new collective spaces in a city that was discussed in Chapter 2 namely that collective spaces are the result of the transformation and not the eradication of public space, by means of proposing new linkages among the different situations in a city.

Star Leigh & Griesemer (1989) state about what is mentioned above that consensus is not always required in order to successfully complete a cooperative work; thus, they

argue that the creation of both new scientific knowledge and of new solutions to the problems faced each time, depends on the communication of the different actors involved and on the understanding of the different problems that emerge from several social situations. Since these potential new findings, whether they are objects or methods have a different meaning for each of the actors involved in the design process, these actors would have to get involved in continuous negotiations, debates, etc. in order for the process to move on.

Callon (1986) argues that in order to establish scientific authority, scientists recruit *'allies'* both human and non-human, after which they try to understand their allies' needs, and finally they connect these needs with their own goals establishing through the allies a mediating structure, of *'obligatory points of passage'*, concerning the different interests of the involved actors. The actions and devices incorporated for the success of the goals mentioned above, namely the translation of the non-scientific concerns into scientific, is called *'interessement'* (1986). By this, as the etymology of the word '*inter-esse'* implies, to be in-between, to be interposed, is achieved by the use of mediating devices. These mediating devices in fact relate to what Bjögvinsson (2012) calls *'material presenters'*, that is the representations for the evolving object of design and for co-ordinating the different resources associated to the project; Bjögvinsson characteristically mentions: *'We might also view these "presenters" as boundary objects in participatory design Things'* (p. 106), which exemplifies their role as prototypical mechanisms for both the evolution of the design process and the design product.

3.3.3 Prototypes as open-ended artefacts

Prototyping has always been an integral part of human history; nevertheless the recent differentiation of the functional system of science and art in addition to the differentiation of experts and lay people has led to the obscuring of current forms of prototyping (Guggenheim, 2010). This distinction was based on prototyping process conforming to science, methodological approaches, expertise, versus the traditional, non-methodological approaches of the non-professionals. The distinction between the

'savage mind' (Lévi-Strauss, 1966) of the primitive, the 'prior' science and the 'open mind' of the scientist/ expert was also highlighting the division between the 'closed' world of lay people and the 'open' world of scientists. The French anthropologist and ethnologist Lévi-Strauss, used the term 'bricolage' and 'bricoleur' to refer respectively to the processes of 'prior' science and to the person who still *'works with his hands and uses devious means compared to those of a craftsman'* (1966, p. 11). Nevertheless, by referring to the savage mind Lévi-Strauss actually describes not the thought of primitive people but the primitive foundation of thought, the process that explains the transition from nature to civilization (Scalbert, 2011). The bricoleur has a finite and limited set of instruments to use, that is 'whatever is at hand', which actually bear no relation to any particular project since they are the *'contingent result of all the occasions there have been to renew or enrich the stock or to maintain it with the remains of previous constructions or destructions'* (Lévi-Strauss, 1966, p. 11). Therefore, according to Lévi-Strauss the *'bricoleur's'* materials bear no relation to his task because they are themselves the result of previous constructions. In contrast to the 'bricoleur', the *'engineer'* has as many tools and materials as the different kinds of projects he is dealing with, subordinating the materials to fit his specific project. What is important to note is that the process of bricolage, regardless of it having a 'pre-constrained' set of tools and materials, remains open-ended due to the fact that what were the ends in previous projects become the means to another end in the next.

In the 1970s, architects were looking for a way out of modernism and Lévi-Strauss's bricolage design approach became an alternative and at the same time an impetus for improvisation, freedom, and populism, and was adopted or explored by many architects (Scalbert, 2011).

Figure 19: The architect as 'Robinson Crusoe'; 'The architect is more Robinson Crusoe than scholar, salvaging what he can from the shipwreck of culture and making the most of nature', (Scalbert, 2011) Image from Scalbert's essay. From an illustrated edition of Robinson Crusoe, author unknown. Published by Pellerin & Cie, last quarter of the nineteenth century. Musée de l'image, Epinal.

With the changes occurring in the '70s as with today's examples and approaches on design (Guggenheim, 2010), the notion of prototyping has been reversed; prototyping is no longer exclusively associated to science and expertise, and while today bricolage is identified with the openness of lay participation, product development in labs is indeed considered to be 'closed' and 'narrow minded' (2010). To that end, Latour (1993) emphasizes that there is not much difference between a bricoleur and a scientist. Through his book *'We Have Never Been Modern'*, he argues that the separation of science and society or science and nature has never existed and that this seperation has occurred on the assumption that science is the only form of knowledge that produces objective truths; Guggenheim adds on this idea by saying that Latour *'wants to prove that they are (the scientists) indeed messy bricoleurs as well'* (2010, p. 52).

Similarly, Alexander (1973) finds *'The Timeless Way of Building'* also through the design approach and process of a bricoleur. Alexander believes that dwellers and dwelling should be heavily interdependent, which means that methods of making cannot be disconnected from the act of making. This, which is a significant aspect of a bricoleur, is also evident in the case of Habraken who emphasizes through his theoretical work his position that construction should not be seen as an end by itself but as a means to an end, thus giving prominence specifically to the direct and inseparable relation of the end product to the process. Indeed, what both Habraken and Alexander discuss is the loss of an inherent common understanding among the architects, which previously used to enable them to improve and transform the built environment and sustain environmental consistency. This is what Maki (1964) gives great emphasis on, when he refers to the development of an urban place; he argues that, according his concept of *'Group forms'*, forms have their own built-in link that allows them to develop into an urban system. Maki thus claims that *'Group-form and its space are indeed proto-type elements, and they are prototypes because of implied system and linkage'* (p. 19). In fact, what Maki implies is that according to his Group form concept, every element of form can become a prototype, which in turn defines the growth pattern of the group form and at the same time demands their further

development, supporting in this way a reciprocal feedback process (Maki & Ohtaka, 1964).

The great importance and prominence that prototypes have gained in our time is mainly attributed to the development of free and open source software, whose release of the work-in-progress versions (beta) is a tactic used by software developers who seek for feedback and possible contributions of others for the improvement of their 'beta' (*see p. 47*). Prototyping can be perceived as an experimental design means that may lead to the production of knowledge -that is not at our disposal yet, not in the sense of a lab's experimental output but as a process of collective participation (Latour, 2011). Consequently, emphasizing the cultural importance and social coherence of prototyping, Jiménez argues that *'whereas the open-endedness and haziness of the experimental is oriented towards the production of epistemic things, the work of prototyping employs such openendedness to deliberate political effect'* (2013, p. 7), enabling the prototype to work both as an epistemic object and as a critical tool. Moreover, while the experimental seeks for the unexpected, the prototypical seeks for the undetermined, in this way revealing its open-ended attributes and anticipating the possibility of changing into something new. Jiménez (2013) argues that the prototype can work as a 'trap' which reflects possibility and expectation, both expressed at the same time as material and social form. For Jiménez, prototyping works in such a way to produce scenarios of *'compossibility'*[41], promoting a field of suspension and incorporating failure as a legitimate and very often empirical realisation.

a| The idiot, the trap and the traffic jam

'How can I present a proposal intended not to say what is, or what ought to be, but to provoke thought; one that requires no other verification than the way in which it is able to 'slow down' reasoning and create an opportunity to arouse a slightly different awareness of the problems and situations mobilizing us?' (Stengers, 2005).

---

[41] Compossibillity refers to the ability or possibility of coexisting

Stengers uses the notion of the *'idiot'* as an actor that forces us to 'slow down' in such a way that we are made to think that despite all existing knowledge, we should not take it for granted that we already possess the meaning of what we know.

Another methodological 'slow-down' is described by Gell (1996), who uses the metaphor of the trap as a device that functions both as a model and as an implement; it is a model of its creator, because it has to substitute for him; a surrogate hunter. Once the trap is set, it becomes an object, a medium that contains its creator's skill and knowledge. Moreover, the trap as opposed to any other model is a 'working model', a dynamic interface between the hunter and the animal. It is a 'working model' because it embodies a scenario, which represents the connection that binds the hunter and the animal together, and which brings them together in time and space: *'… these traps communicate the idea of a nexus of intentionalities between hunters and prey animals, via material forms and mechanisms'* (p. 29).

Figure 20: Arrow trap, Central Africa, sketches by Weule (left) and Wood (right) (Gell, 1996)
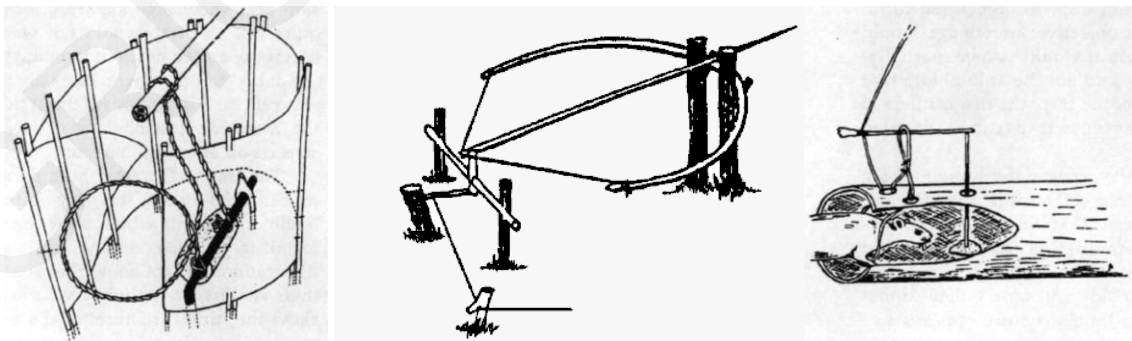
Figure 21: Drawings for traps, sketches by Roth (left) and Bell (right) (Gell, 1996)

A third literal, urban 'slow-down' is mentioned by Degros (2008); A businessman and his secretary are stuck inside their luxury car in a tremendous traffic jam that lasts for more than 36 hours, at Rome's highway ring in the outskirts of the city, surrounded by individuals of different social backgrounds[42]. The traffic jam is so immense that nothing moves, and this immobility develops into a factor due to which, little by little, life appears within it. The people that are blocked in their cars start producing several surprising situations, trying to organize themselves as they can in order to cope with the unexpected event. Some passengers leave the protected space of their cars and mingle with others and eventually take over and appropriate the motorway.

Figure 22: Scenes from the film 'L'ingorgo, una storia impossibile', where the immense traffic jam becomes a device of revealing the motorway's hidden potentials and a mechanism for restoring the road, as a public space, to its built environment. (Comencini, 1979)

The aforementioned take place in *L'ingorgo, una storia impossibile* (Comencini, 1979), an Italian film made in 1978 and directed by Luigi Comencini. The traffic jam becomes a device for changing the current role of the motorway. Comencini focuses on the relation between the public space and the city's infrastructure, presenting the road as a possible place for several encounters of travellers, commuters and total strangers, for whom the motorway suddenly transforms into a public space and converts into a mechanism for interconnecting their different stories and separate life trajectories.

---

[42]A family from Naples, an elderly couple traveling on their thirtieth wedding anniversary, a young man who wants to meet his girlfriend, four armed men, a feminist with his guitar a patient and the operators of an ambulance among others.

Degros (2008), who mentions the film in her essay *'Restoring the road to its built environment'*, argues that the motorway transforms into a lively public space and, as a matter of fact, it precisely converts into a 'shared space' of people, vehicles and events, expressed in a contemporary mobility design concept applied nowadays in several city centers across the globe. Indeed, technocratic issues concerning vehicle infrastructures, such as speed and safety requirements and pollution restrictions often tend to eliminate the public space character that such places could have.

Figure 23: 'New Road', Brighton by Landscape Projects and Gehl architects, 2007 (before and after). New Road was England's first shared space street where cars are welcome but on people's terms (Sarasa, 2014)

Figure 24: Times Square Pedestrian Plaza, New York, Gehl architects, 2009 (before and after). Dramatic transformation into a people-friendly gathering place, one of the world's great urban destinations (Gehl Architects)

In other cities, mostly in the Southern part of the globe, like Lagos in Africa, Dharavi in Mumbai, India, Jakarta in Indonesia etc., shared space becomes a necessity for everyday situations (). Rem Koolhaas (2001) and the research he produced with the Harvard Project on the City (HPC) for Lagos presents the 'self-organization' processes occurring in the city. His interactive documentary, *Lagos Wide & Close, An Interactive Journey into an Exploding City* (van der Haak, 2005), offers the possibility for someone to perceive the city from different perspectives; from 'above' as a chaotic

panorama of the city and from a 'walking' angle, presenting the organization of the several micro-situations of everyday life that form the chaotic overall image of the city.
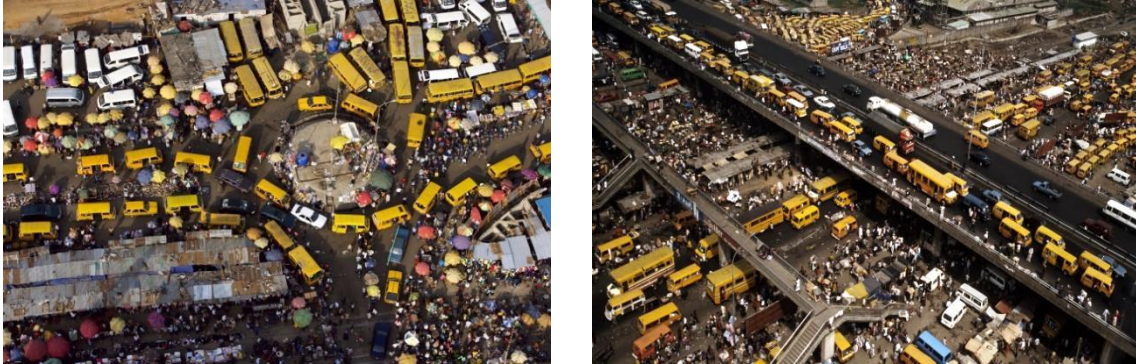
Figure 25: Lagos 'wide' views of road infrastructures where the chaotic panorama of the city is prevailing (Helm, 2013)

Figure 26: Lagos 'close' views try to grasp and convey a sense of the new urban life that is being invented there (Urban Relational Laboratory, 2010)

Even though the space as being presented in the documentary was not designed by anyone to work in this way, it resembles designed projects in several developed countries. For example, the newly designed project for a shared space in New Road, Brighton, U.K. of Gehl architects (Gehl & Svarre, 2013) transforms an existing road in the city's center into lively public space, where situations that previously occurred on

more controlled public (squares, parks) or private spaces can also appear on the street. Degros (2008) mentions that for understanding the relationship between mobility and space we should first consider the concept of immobility, because the notion of infrastructure as public space *'takes on its full meaning in a traffic jam situation with all vehicles at a halt'* (p. 179).

In the ninth session (E9) of the Europan architectural competition, one of the subthemes was entitled *'Mobility and Public Spaces'* and it referred to the relation between the public spaces of a city and mobility, a notion that very often becomes a factor that compromises the qualities of a place. The great number of projects that were submitted to the competition was used as means for supporting the discussion and animating the debate between experts and site representatives, in the *Cities and Juries Forum* held in December 2007 in Catania, Italy. The several projects proposed different strategies regarding the interrelation of public space and mobility. According to Amphoux (2008), there are projects that treat infrastructures in three different ways, as *'sacred'*, as *'ignored'* and as *'recaptured'* infrastructures. In *'sacred'* infrastructure, there is no interference of the proposal and hence no relation of public space to the infrastructure. In *'ignored'* infrastructure, there is a tendency to create a new topology, where infrastructure is concealed into the proposed new landscape as an element that has incompatible attributes which cannot be integrated in the public space; infrastructure and public space usually develop in separate layers without interacting with each other. Finally, in the *'recaptured'* infrastructure, there is a modification or downgrading of infrastructures, which creates a common space of infrastructure and public space in order to start integrating. In the same manner, Degros (2008) identifies three different groups of projects; projects that consider infrastructure as an interface and connector of urban flows (*'Boardwalking', 'Trac3s', 'Trait d'union', 'The streets of Delemont'*), projects that consider infrastructure as a generator of urban form (*'Natura Graphia', 'New excellence pole for the research and the technological development'*) and finally projects that tackle the issue of downgrading the importance of the infrastructure in order to reveal its public character (*'Southpark', 'On the road', 'Looop'*). She keeps a critical stance to projects

that either perceive infrastructure as an 'untouchable' urban element, or projects that propose to dissociate infrastructure with urban build form and public space as elements that cannot be mixed together ('*Nijmegen Glooit*', '*Rurban scape*'). In the seventh session of the Europan architectural competition under the subtheme *'Dealing with infrastructures'*, Hamfelt (2004) distinguishes again two main categories of the projects submitted under the aforementioned subtheme. There are projects that seek to discover *'new beauties within the 'dirty reality' of the infrastructure'* and define a *'Go-Tokyo'* strategy, according to which infrastructure and built environment relate in an extreme engagement as an open system ('*Open to the sky*', '*To level*', '*Selforganization*', '*Graffa, DWELLinG*', '*Urban Weave*', '*Next stop Malley Centers*', '*Brutus*'). The *'Go-Tokyo'* strategy resembles the way that the city of Tokyo works, through the joint exploitation of numerous functions into a single structure. In contrast to the above, there are several projects that follow a *'Go-Away'* strategy that utilizes the more traditional tools of spatial planning that tend to separate incompatible uses found together by using 'distance'. This strategy defines another qualitative dimension, that is the sublime isolation of a closed system ('*Multiplicity*', '*Fields of Diversity*', '*Fallowland*', '*Do You Speak Green*', '*Anastrophe vegetable*', '*Current*'). The *'Go-Away'* strategy creates a kind of a parallel world that functions as a buffer zone and as a complete 'otherness' to the infrastructure in order to deal with the unpleasant features, like noise, danger, environmental deterioration, etc., of the infrastructure's proximity. The relation of infrastructure and built form was also present at the eighth session of the Europan architectural competition, under the theme *'Urbanising with infrastructures'*. Stratis (2006) relates the aforementioned theme with different concepts that come out of the submitted projects of the competition. He distinguishes five different approaches, two of which refer to the issue of coping with the physical proximity of the built form with the infrastructure and with the different kinds of forms of accessibility that are possible. For this kind of inquiry, he proposes a 'downscaling' strategy of the existing infrastructure, by which they are giving emphasis to the build form and the public spaces as well as intensifying their program and field conditions, and in so doing they compensate for their proximity to the existing infrastructure ('*Planting Seeds*', '*Gold in the shell*', '*Reversed urbanism*'). In

contrast to the 'downscaling' approach, there is also found an 'up-scaling' strategy as regards the infrastructure. According to this category of design approaches, projects seek to place emphasis on the transport infrastructure by assigning infrastructural forms to the building types or by highlighting the impact of the content of infrastructures ('*Loops', 'V=0', 'Development by congestion'*). Some other approaches concern the relation and co-presence of the users in physical proximity (local) with the commuters (translocal) (Stratis, 2006). Within this kind of approaches, three different strategies are becoming prominent; one that aims to fix the local conditions in order to host the translocal, which is introduced by the transport infrastructure ('*Reflections', 'L.A.R.S.'*), one that tries to reconcile the relation between local and translocal by introducing micro-boosting activities (*Vortex*) and finally one that imposes the translocal conditions on the local by landing and contrasting large scale programs in relation to the transport infrastructures ('*Strips-Beats-Breaks', 'Suburban block'*) .

The projects mentioned above become devices that make it imperative that a city's infrastructures be reconsidered as possible public spaces for the city. Moreover, considering the fact that the public domain is, today more than ever difficult to finance and maintain and since public infrastructures have great potential that is not fully exploited, it is important for one to realize how these projects can make one go *'beyond an ephemeral appropriation as in a traffic jam'* (Degros, 2008) and fully *'restore the road to its built environment'* (p. 179).

The idiot, the trap and the traffic jam, they all become devices of slowing down the design process and the regular situations of everyday life and at the same time perform as actors because they make us think in a different manner. Actually, the first two have a methodological extension, while the third refers to a literal, infrastructural, urban matter. Each of these devices resists the consensual way in which the situation is presented and in which emergencies mobilize thought or action (Stengers, 2005). They eventually develop into prototypes, waiting to produce different scenarios of a design approach. Similarly, the aforementioned projects become prototypes that *'work as 'arguments' or theoretical interventions, where the prototype recurrently draws attention to its hermeneutical (im)materiality'* (Jiménez, 2013).

3.4
Conclusion

The discourse presented in this chapter regarding the notion of open-ended in urban design revealed some interesting findings; probably one of the most important findings is that the notion of open-ended cannot be detached from the 'process', which does not necessarily concern prescribed rules of actions but the act of defining the relations between possible actors (E. Bjögvinsson et al., 2012), as well as that a specific outcome of the design is not the main concern of the design process. According to this argument, design should be considered as an 'infrastructuring' rather than 'projecting' process (Redström, 2008). Many of the scholars and practicing architects mentioned in this chapter lay down the possible definitions of a process-based design approach. Even though it seems paradoxical to mention Stengers's views next to Habraken's or Schumacher's views for example, it is nevertheless noteworthy that all these views serve the same purpose for this study; they refer to the same subject and they all indeed suggest different ways for developing an 'infrastructural' design process. More specifically, Stengers suggests this through the notion of 'cosmos' and the idea of 'equality', Alexander (1973) talks about *unselfconscious culture* and *patterns*, Habraken (1988; 1999) about *support, infill and levels*, Tschumi (1999) about *event space*, Fischer & Giaccardi (2004) about *Meta-design*, Van Gunsteren's & Van Loon (2006) about *Open design*, Coates (2012) about *Narrative Architecture*, Schumacher (2011) about *Parametricism* and *autopoiesis*, etc.

A second finding is that many researchers emphasize the relation of an open-ended process to its context, be it an absolute correspondence of the form to it (Jencks, 2002), an 'ensemble' or 'pattern' (Alexander, 1973; 1977), 'linkages' (Maki & Goldberg, 1964), 'fluxes' (Bunschoten et al., 2001), or the setting of specific 'boundary conditions' (Burckhardt, 2012), an inseparable association of the contextual information (data) to the project (Maas, 1999) or even the social aspects that a design product acquires from its context (Kroes, 2001) due to the users' 'natural relationship'

to it (Habraken, 1999) or by proposing socio-material assemblies ('Things') (E. Bjögvinsson et al., 2012).

Returning to the processual property of open-ended approaches, a third finding is that in order for the actors involved in a design process to develop or maintain relations towards an open-ended process, they need mediating devices, which are used both as representations for the evolving object of design and as means for aligning the different resources of a project; these mediating devices are defined as *'interessements'* (Callon, 1986), *'boundary objects'* (Star Leigh & Griesemer, 1989), or *'material presenters'* (E. Bjögvinsson et al., 2012).

A fourth finding that relates to the finding mentioned above is that an important mediating device that supports open-ended processes is the 'prototype' and the process of 'prototyping'. Prototyping provides us with the capacity to produce knowledge that is not yet at our disposal (Latour, 2011) and works both as an epistemic object, on which knowledge collectively and methodically builds and as a critical tool, by which innovation occurs in the design process (Jiménez, 2013). In addition, the author found that the prototypes' open-endedness can be found beyond the lab's environment and scientific research, from the everyday inventiveness of people through a bricolage process (Lévi-Strauss, 1966), to the inherent attributes of a built form, such as the concept of 'Group forms' (Maki & Ohtaka, 1964), 'patterns' (Alexander et al., 1977), 'supports' (Habraken, 1999), or even the 'beta' of open source projects (Bonaccorsi & Rossi, 2003; Lerner & Tirole, 2001; Raymond, 1999).

A fifth important finding was that the distinction between open-ended design and the participatory approaches or open source models is not that clear; in fact, many of the ideas discussed in the previous two chapters were elaborated here as well. A characteristic example is the concept of Meta-design (Fischer & Giaccardi, 2004); the responsibility of the user at the different stages of the design process varies from a co-designer through design-time in participatory models up to a co-designer through design-time and through use-time in Meta-design models (*see Table 3, p. 97*).

The author also found that the notion of open-ended in urban design does not necessarily depend on pluralism to be initiated and as a matter of fact, the democratization of views may not even be a precondition, as long as the process of negotiation is ensured by the project's strategy. In fact, the author found that the point where open-ended design differentiates itself from the other aforementioned design approaches is fundamentally its consideration regarding the unpredictable and the emergent, with an ultimate goal to ensure the spaces' quality of sustainability and adaptability. This observation was supported by many prominent researchers (Habraken, 1988; 1999; Maki & Ohtaka, 1964; Rapoport, 1969; 1977).

The aforementioned is associated to the final significant finding of this chapter; open-ended design can indeed be accomplished with the combination of both bottom-up and top-down processes, provided that an infrastructural logic is followed, by which the more defined part would provide the basis for the development of emergent and adaptable bottom-up parts (Habraken, 1988; 1999; Maki & Ohtaka, 1964).

RESEARCH DESIGN

'A research design is an action plan for getting from here to there, where here describes the investigator's research question(s), and there describes the knowledge derived from the research' (Groat & Wang, 2002a, pp. 11-12).

T his Section aims to provide a comprehensive understanding of the design of the research and thus of the applied strategies and the tactics that were used for the investigation of the research questions.

More specifically, the first part of this section (Chapter 4) presents the research approach and strategies used in this study, the choice of Europan's architectural competition platform as the case study of this research and the criteria set for the selection of the key Europan projects presented in this study.

The second part (Chapter 5) analytically presents the steps taken (tactics) for the preparation and the design of the research by providing an overview of the techniques used for the collection of the research data, and also includes the preparation for conducting and documenting the interviews, the coding and analysis of the collected data, the reporting of the research findings and finally the validity and reliability control of the findings, in order to ensure the quality of the research.

Developing the research design and fulfilling the aforementioned tasks was a very complex and time-consuming process. Recommendations by reputable researchers and reviews of the literature on both architectural research methods and techniques techniques on structuring and holding the interviews (for instance Groat & Wang, 2002; Foddy, 1994; Yin, 2003; Kvale & Brinkmann, 2009) provided support for the development of the research design, as well as matrixes, tables and diagrams that were used.

Chapter 4

Research strategy and approach

T he aim of this chapter is to introduce the approach and strategies underpinning the research design.

More specifically, the first part of this chapter describes the purpose of the research and strategy. The choice of the system of inquiry is justified based on the ontological and epistemological assumptions of the author. In addition, the combined strategy that this research employs is explained based on two coexisting and supplementary approaches to the research problem: the 'wide' & 'close' approach. The second part of this chapter further discusses the choice of Europan's architectural competition platform as the case study of this research. Finally, the third part of this chapter describes a step by step demarcation process that was followed for the selection of the key Europan projects and explains how its use provided an effective management of a very large volume of proposals and at the same time ensured the validity of the research by minimizing any potential errors in the data collection process.

4.1

The purpose of research and strategy

In what ways does a problematic urban situation profit through its exposure to Europan's collective practices, how can these collective practices render Europan's role as a collective intelligence network visible and how can these collective approaches be developed into an adaptive methodology with the potential to be applied to any urban situation?

4.1.1 Purpose

The purpose of the research is described as mainly explorative with some descriptive elements; on the one hand, the exploratory aspect of the research aims to acquire familiarity with a phenomenon, that is collective intelligence in this case and to achieve new insights into it. The research does however include some descriptive elements in the sense that it portrays the characteristics of a particular case (selected projects), situation (Europan's forums), or a group (Europan's actors), thus placing the author's explorations within a contextual framework. Furthermore, the research aims to address the third part of the research question mainly in an exploratory manner as well, since it basically refers to a suggestion or generalized hypothesis that is not being tested in real life situations, thus it remains tentative.

4.1.2 System of inquiry

The research question points to the use of qualitative research as it seeks to understand the settings and situations of Europan in a holistic and full-bodied way. Groat & Wang (2002a) specify that qualitative research focuses on contemporary, social and cultural circumstances[43]. Here, the choice of the system of inquiry that was

---

[43] Other authors have proposed the term interpretive for this paradigm but Groat & Wang (2002) clarify that interpretive research seeks discovery through archival and artifactual material from the past. Furthermore, a variety of other names including phenomenological, hermeneutic and constructivist and naturalism have been attributed to qualitative paradigm.

employed, did not only result from the choice of qualitative tactics (techniques) but was mainly based on the author's ontological assumption (*see Table 4 below*) that the participants of this research have multiple and personal/subjective views about Europan's practices based on their social, political and cultural beliefs, thus that reality is subjective. Furthermore, the epistemological assumption that the researcher interacts with what is being researched was met by this research. The investigations were based on the observations made on the case study (Europan), described persons, events and situations and included a simultaneous shaping of factors that constitutes a distinctive element of methodological assumption within the qualitative paradigm (2002a).

Table 4: Quantitative and Qualitative Paradigm Assumptions (Groat & Wang, 2002b)

Assumption	Question	Quantitative	Qualitative
Ontological Assumption	What is the nature of reality?	Reality is objective and singular, apart from the researcher	Reality is subjective and multiple as seen by participants in a study
Epistemological Assumption	What is the relationship of the researcher to that researched?	Researcher is independent from that being researched	Researcher interacts with that being researched
Methodological Assumption	What is the process of research?	Deductive process Cause and effect	Inductive process Mutual simultaneous shaping of factors

4.1.3 Strategy

The purpose of the research called for a combined research strategy[44] and as implied from the research questions it was developed along two axes:

---

[44] Abraham Kaplan in his book *The Conduct of Inquiry* refers to *'methods as the study of the process rather than the product of inquiry'*. Thus he considers the term methodology to be more general than the specific techniques for data collection but more specific than broad epistemological perspectives (positivism, structuralism or post-structuralism). Accordingly, Linda Groat & David Wang (2002) define the terms method and methodology to focus on research processes that are common across the entire range of Architectural research and distinguish the terms methods and techniques; 'to clarify the relationship between the 'mid-range' of methodology and the more specific level of techniques, we distinguish between strategies (methods) and tactics (techniques)'.

Firstly, the Europan platform was used as the case study. The decision to apply a case-study strategy was made early and it was based on the desire to better understand and learn from the current status of practice by investigating the relations of the collective practices between the architectural design process and real-life projects. This decision is further explained in the next part of this chapter.

Secondly, the author put forward a conceptual framework that refers to an adaptive methodological tool for approaching the third research question. This was based both on the utilization of the literature review's findings and on the study's research outcomes. The aforementioned is elaborated in great detail in a special chapter (*see Chapter 10*).

4.1.4 Tactics

For the fulfilment of the aforementioned research strategy the author adopted the following tactics (Groat & Wang, 2002a): i) employment of several data sources, such as interviewing (main source of evidence), observation and archival search, ii) selection of specific projects which were retrieved from Europan's extensive archive of projects in order to be studied in depth and iii) study of an existing methodological tool that led to the suggestion of the conceptual framework of a new tool.

The combination of tactics with multiple data sources aimed to address the broad cultural differences, the spatial extent of the ideas and the respondents' own understanding of the researched phenomenon, in relation to the larger cultural context of Europan.

The aforementioned strategy and the tactics utilized in this study and determined by the chosen system of inquiry are summarized in the next diagram that is based on Groat & Wang's diagram (2002a, p. 10) of research design layers. It furthermore demonstrates the categorization within each layer, namely the description of the combined strategy, and of the multiple tactics employed.
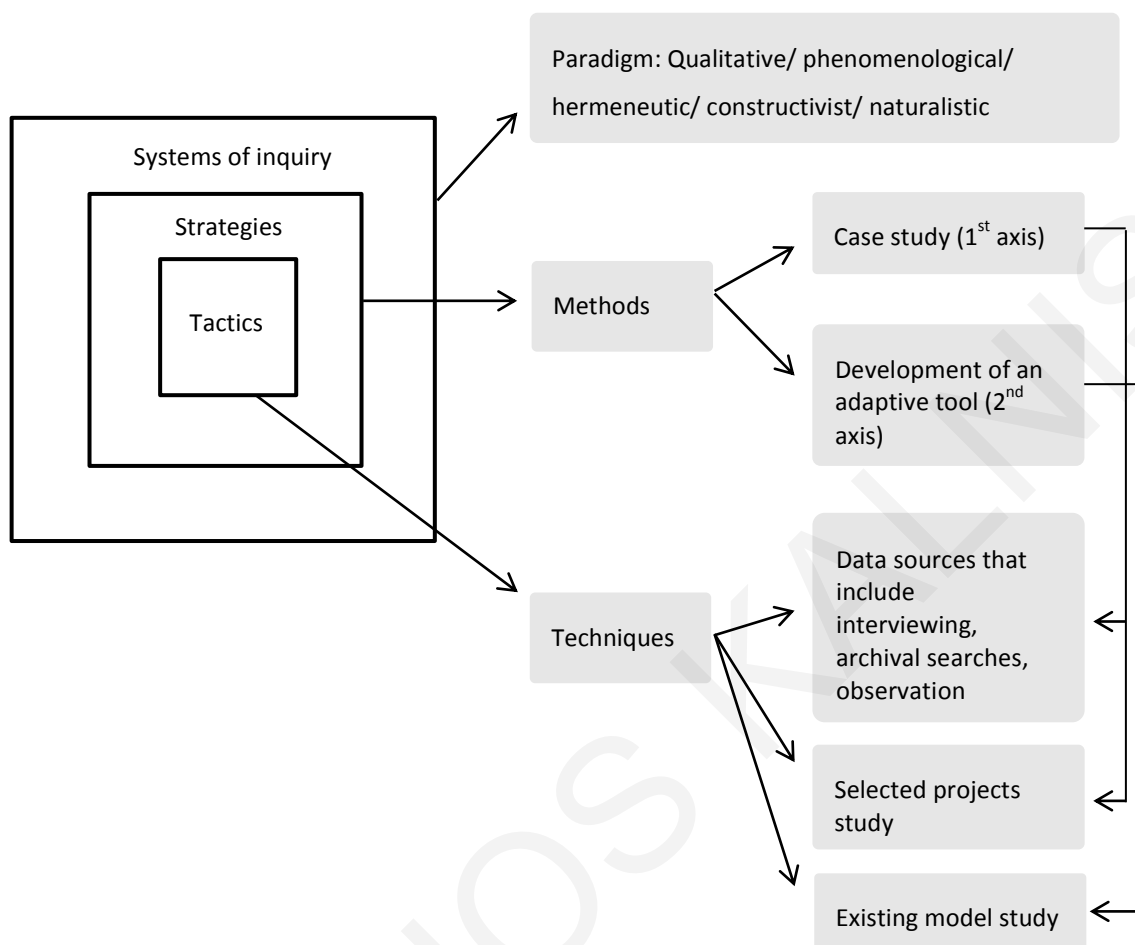
Figure 27: Research design layers based on Groat & Wang's (2002a, p. 10) diagram (left) which shows that a system of inquiry frames both strategies and tactics, author's diagram

4.1.5 **Approach**

The first axis of the combined strategy of the research, which refers to the case study, (*see Figure 27, above*) is based on two coexisting and supplementary approaches to the research problem: the 'wide' & 'close' approach. These approaches were drawn upon in order to decide the several steps needed to be taken by the author for the achievement of the overall strategy.

In the first case, a 'wide' approach was adopted in order to gain a general understanding of the notions or ideas investigated in the first part of the dissertation

in relation to Europan's context. Furthermore, it intended to provide an overview of the case study (Europan).

In the second case, a 'close' approach was adopted in order to get a more detailed description of the phenomena revealed in the wide approach and to study the application of those phenomena in real life projects and situations, thus within a specific context *(see Figure 28)*.

Despite some of the tactics appearing to be similar or even the same for both approaches, they aimed to produce different results; for example, in the case of 'wide' tactics, the semi-structured interviews were meant to provide data on the Europan practices (general), while in the case of 'close' tactics the same technique were meant to gather data on the Europan projects under study (specific). The same applies for the rest of the tactics.
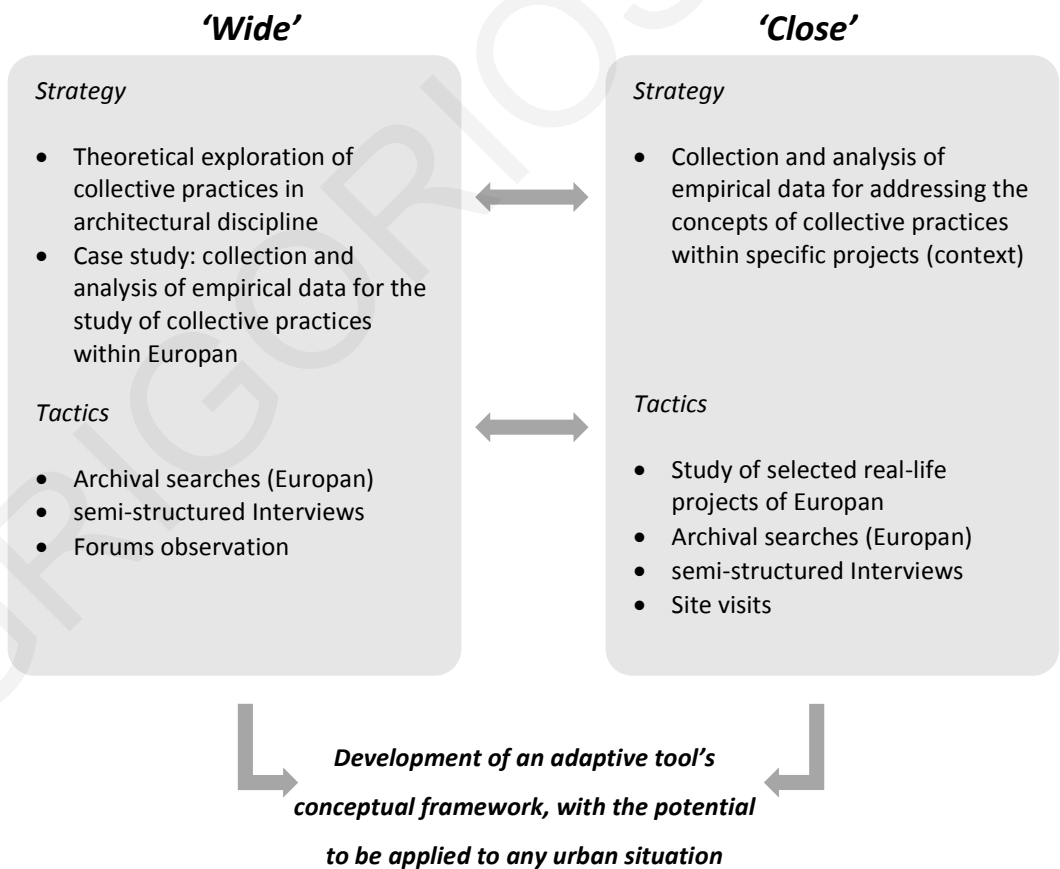
Figure 28: The two approaches of the first axis of the strategy, author's diagram

The second axis of the combined strategy refers to the methodological tool for the project's mapping (*see Figure 27, above*) and to the steps taken by the author for its development. The first step of the approach included the study and the analysis of specific cases set as precedents from the scientific and empirical literature. The second step provided a series of guidelines for the practical application of the suggested mapping tool.

The distinctiveness and complexity of the research required both an overview of the literature and familiarization with the case study before the research question could be properly defined. Consequently, the new information collected, along with the understanding gained during the course of the empirical part of the research, led to an adaptable strategy that included frequent checks for the readjustment of the initial research questions and the defined tasks, but mainly for the research design itself.

4.2

The case study as research strategy

According to Yin (1994) a case study is an empirical inquiry that *'investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident'* (p. 13).

The literature review demonstrated that the practical application of many of the ideas or theories expressed there is quite limited, especially when viewed within the context of architecture or urban design. The author believes that this is due to the fact that some of the ideas are considered to be quite new or perhaps because they often originate from other scientific disciplines and their application in architecture or urban design has not been extensive yet. In any case, the exploration of the phenomenon of study mainly remains mostly theoretical. To tackle the theoretical nature of the theme of the study, and more specifically the need to cover contextual conditions that are relevant to the phenomenon of study, the author decided to do a case study. Europan architectural competition appeared to meet these conditions[45] on the basis that its context promotes the exposure of every city to a wider context of responsibilities and duties, which transcends the boundaries of the physical context in which it belongs. At the same time, Europan is structured on the premise of an open approach to design and as a practical multi-level medium in the formation of culture, politics and space. Therefore, the architectural competition of Europan was selected as a case study based on three assumptions:

- Europan is not a typical architectural competition. Instead, each session of the competition depends on a set of collective practices.

---

[45] As mentioned in the Introduction of this dissertation, this was based on the author's personal experience with Europan, both as a contestant and as an observer to a key Europan conference held on the occasion of the institution's 20th year anniversary of operation.

- Europan aims to involve in its processes multiple actors with multiple interests (design, economic, political, environmental, social, etc.) that influence and contribute to the shaping of the urban landscape.

- Europan uses the projects as systems (Stratis, 2009) to promote debates.

Europan possesses a tremendous amount of data as a result of its twenty-eight-year-long course of action (submitted projects/ implementations). It constitutes a database, an atlas (SMAQ, 2009) of European cities and of the European landscape that has reflected the spatial arrangement in Europe from 1998 till now.

4.3
Selection of projects: a demarcation process

Projects play a fundamental role within the Europan process since they usually become the epicenter of debates on several levels; as initial responses to the problematic urban situations, as projected actors for the transformation of a place, as a comparative reference to several urban issues and as prototypes for framing and reconstructing that the initial questions have posed.

The suggestion here is to focus on these project-devices as material 'presenters' of the evolving design process by supporting communication or participation in the design process. This evolving process is likely to bind different stakeholders together and it also clearly has a performative dimension (E. Bjögvinsson et al., 2012). In turn, the consequent emergence of temporary communities of the actors involved within the Europan network becomes evident. These communities, which are engaged in resolving certain concerns and performing certain tasks (ad hoc communities), act within a certain time schedule specified by Europan.

Since projects themselves constitute the main factors and act as non-human actors within the Europan competition process, specific criteria that were applied are analyzed in the next part in order to define the project selection process that was followed.

The platform features quite an extensive archive of projects, compiled through its 28-year course of running competitions. According to a statistic analysis that was carried out by the author, since Europan 1 (E1)[46], which was launched in January 1988, up to Europan 12 (E12) which was completed in December 2013, 684 sites, coming from 29 different countries had entered the competition (*See Appendix I, Table 13, p. 465*). These include countries with systematic and recurrent participations and others, which

---

[46] From now on when referring to one of Europan's session, i.e. Europan 1 that will be marked with the abbreviation E1

have taken part in Europan at least once, either as organizing countries, or as invited countries (associated countries) (Europan Europe, 2015d).

The selection process of the projects required an effective management of a very large volume of proposals. Therefore, it implied a process of setting specific selection criteria. These were divided into two main categories, as described below:

1. Overall criteria that were set in order to limit any potential errors during the data collection.

2. Qualitative criteria that were set for the selection of a group of projects that would act as 'material presenters' for the issues investigated by this study.

4.3.1 Participating countries

One of the key tactics that were used for the data collection for the purposes of this research was FTF interviews. A significant number of interviews took place with groups of people that are directly related to the specific Europan projects which were selected for a further, in-depth study. Since the author had intended the content of the interviews to be specialized, an important requirement for the success of the interviews was that the interviewees would have a long experience within the Europan Institution. Furthermore, as an important number of the interviews involved the General Secretariats and members of the National Scientific committees/ Technical committees or members of the National structures of countries, which were related to the specific projects, it was important for the selected projects to concern countries with multiple participations in the Europan competition.

The author carried out a statistic analysis by documenting all participating countries and their sites which have entered each session of Europan competition. This analysis included all completed sessions of Europan till today (E1-E12) (*See Appendix I, Table 13, p. 465*) and also included countries that had entered the competition at least once as invited countries or otherwise called 'Associate Countries'. Considering the latter, such cases of participations of associate countries were not taken into account for the

purposes of this study; although the associate countries undertake the preparation of a complete brief for the study area in the same manner as other countries, during jury procedures and other forums, debates, or other formal events of the Europan practices they are represented by a limited number of people (usually 1- 2 persons)[47]. Therefore, if projects coming from associate countries had been included, it would limit both the number and the availability of the people involved to be interviewed by the author.

Countries that joined the Europan Institution at its later stages and had continuous participations in all subsequent sessions were taken into account for the selection of the projects. Finally, some countries which present loopholes in some of their participations, but demonstrated a strong presence in the rest of their participations, by entering the competition with more than one site per session, were considered for the selection of the projects. Such cases were those of Italy, Sweden and Switzerland, for E11, E5 and E8 respectively.

Based on the first criterion, that of the countries' participation, and as summarized in Table 14, Appendix I, p. 471, a total of 574 site participations coming from 14 countries qualified for the application of the next criterion.

4.3.2 Europan's sessions

As previously discussed, the Europan architectural competition was introduced in 1988 (E1) and over the next few sessions (E2 -E4) the competition included themes which focused on exploring new approaches to the design and construction of prototype housing. This observation is based both on the views of members of the institution committees, and on the review of the sessions' themes, and is summarized in Table 8 *(see p. 262)*.

---

[47] Associate Countries: The national structure of each associate country that has signed the Charter undertakes to propose at least one site. It enters into a partnership with an organizing country for the judging process and participates in the competition on the same theme, with the same rules and following the same calendar as the organizing countries. The Europan structures in these associate countries undertake to prepare and distribute the complete site folder. They undertake to work with the organizing countries to organize the judging of the project entries.

Without underestimating the importance of the initial sessions' themes, but mainly because the issues studied in this dissertation focus mostly on the urban scale, the author decided that Europan's early sessions' projects should be excluded from the selected projects; instead projects should be selected from E4 session onwards. This was based on the author's belief that the collected data would be process-oriented.

4.3.3 Qualitative data credibility

The analysis of the selected projects was based on the data collection whose source were the archive material and the FtF interviews that were held for the scope of this study. The interviewees were among the stakeholders involved throughout the competition process, including those whose action was completed with the announcement of the competition results, for example, the jury members. In addition, a significant proportion of questions referred to the initial procedures, which includes the site and program preparation (brief), as well as to the Europan's forums organization and aims.

According to Foddy (1993), one of the major factors for recorded deficiencies during qualitative research data collection is the limitation of human memory and especially the ability to retrieve information from past events that have expired. This is particularly acute under the conditions of an interview, when an immediate response is needed. Baddeley reports: *'People tend to remember in terms of their previous assumptions and beliefs. Memory is essentially a reconstructive process, and subjects will try to make sense of a given incident, often recalling their interpretation rather than what they actually literally observed'* (Foddy, 1993, p. 90).

What interests here, is that while this issue might not be that prominent regarding the project designers, especially those of an implemented project, as well as the direct and active stakeholders of such a project (public / private developers, administrators, governmental bodies etc.) whose involvement in the process was prolonged, it can certainly become a significant issue regarding the actors that were involved only in specific stages of the process (jury members, certain actors coming from governmental

bodies, secretariats, etc.). The latter led to the decision to only select projects from recent Europan sessions.

However, the error-free response of the respondents in a given time frame that cannot be determined by any scientific criteria and thus, the delimitation that refers to the competition sessions was based on the personal view of the author; the competition preparation, the competition proposals, the further studies and all the events associated with these studies (preparation of the brief, judgment procedures, forums, implementation, etc.) were selected to be between E7 (2003) [48] and E12 (2012) included.

After considering the Europan sessions and as summarized in Table 15, (*see Appendix I, p. 475*) a total of 315 winning projects, coming from 14 countries were screened for the following criteria application.

4.3.4 Implementation of projects

Probably the main feature of Europan, which is explicitly stated in the Institution's statute, is that Europan is an 'ideas' architectural competition, but at the same time functions as a platform for implementing these ideas: *'Europan is a call for projects of ideas at the urban and architectural scale, followed by implementations'*[49]. The author believes that the implementation stage is a very important part of Europan's philosophy. Therefore, a main criterion that was set was to select only implemented projects or projects that are under implementation for an in-depth study. Here the term implementation refers to both the actual realization of the proposal in the physical space and to the creation of a framework of spatial and programmatic development rules (e.g. master plan).

The study maintains a critical stance on the implementation of the proposals, particularly as to whether there was consistency in the realization of the winning projects' ideas. Therefore, only the first prize project was considered. An exception is

---

[48] The year indicated in brackets e.g. (2008) refers to the competition's launching date.

[49] 'http://www.europan-europe.eu/en/session/europan-12/rules/ (access 03/14)

noted in the case of France, where all recent competition sessions are carried out in two stages; in the first stage, three equal prizes are awarded, which compete in the second stage for the first prize[50] (Cabanieu, 1994).

Exceptions also form the cases where there wasn't any first prize awarded and therefore the second prize (runner-up) proceeded with the implementation.

Moreover, through a thorough search of Europan's archive, it has been found that when this selection process was completed (early 2014) very few winning projects coming from sessions E11 and E12 of the Europan competition had proceeded beyond the stage of the competition with the assignment of further design work or any kind of contract towards their implementation. Even studies that have proceeded with implementation procedures have not yet reached any concrete results in order to allow their assessment for the scope of this study. Specifically referring to the session E11, it was found that only eight proposals have proceeded beyond the stage of the competition, with further studies *(see Appendix I, Table 16, p. 477)*, while regarding E12, there is no official information published by the Europan Institution regarding the further development of the winning proposals. Consequently, the Europan sessions E11 and E12 were not taken into account for the selection of specific projects.

Taking these observations into consideration and as summarized in Table 16 (*see Appendix I, p. 477*), a total of 74 sites participations, coming from 12 countries remained to be thoroughly assessed on the basis of the quality criteria set by the author, which are described in the following part.

4.3.5 Qualitative criteria application for project selection

All 74 remaining projects were carefully studied using: i) the short competition brief, found on Europan Europe website, ii) the jury reports, wherever those were published

---

[50] This is based on the French regulations that have been enacted regarding architectural competitions. By 1973, the regulations directed the public sector to use the competition method 'where possible'. Today these regulations make architectural competitions in France a prerequisite for the allocation of publically-funded construction projects exceeding a certain cost. The procedure obliges the client to reimburse the cost of studies made by the selected teams.

iii) the project description as well as drawings found at the Europan Europe website and at the websites of each participating country, iv) information found at the winners websites, v) information found at the local press, vi) Europan's publications vii) other publications. As mentioned before, the purpose of this very lengthy procedure was to locate projects that contained such conceptual qualities that could be relevant to the issues tackled in this research. This assessment was not a necessary prerequisite to occur in order to proceed with the analysis of collective practices within the Europan framework, as we could assume that any random winning and implemented Europan project may take advantage of Europan's collective practices and therefore could be selected for the scope of this study. The decision for the further projects' assessment was based on the argument that when a project in its concept 'seeks' for 'open' processes, then those processes are more likely to take place when placed within the right context. Indeed, a limited number of projects met these criteria, which were considered by the author to provide a better framework of study, mainly because of the design philosophy underlying their original concept; at the time of the project selection process, the search focused on projects that clearly demonstrated a design approach that either called for collaborative practices, or even set those as a prerequisite.

With this in mind, the remaining 74 projects were screened and those selected were divided into three categories depending on their design approach, as shown in Table 5, below. One of the delimitations set by the author was that from this list of projects, a maximum of three projects would be researched in detail. For these three projects the author's initial intention, which was indeed successfully accomplished, was to study them comprehensively by employing tactics of the qualitative research, which are thoroughly described in the next chapter and by reaching out to all the respective actors involved without exception. The three projects that were selected for further study, all derived from Europan 9. This served the purpose of a more efficient comparison of the projects and of the applied Europan practices in accordance with similar urban problematics (session Theme and subthemes) and to the way they

addressed that period's zeitgeist with their design approaches. Thus, the author's selection included the following:

1. *'Catalogue for Dwelling on the Time'*, Selb, Germany, Julio De La Fuente (ES), Natalia Guiterrez (ES), Álvaro Martín Fidalgo (ES), Arantxa Ozaeta Cortázar (ES), architects

2. *'Seeds and Vectors'*, Badajoz, Spain, Enrique Arenas Laorga (ES), Luis Basabe Montalvo (ES), architects

3. *'Cumulus',* Oslo, Norway, Sabine Müller (DE), Andreas Quednau (DE), architects

The fact that three projects were selected because they have met the specific criteria set for this study does not exclude the possibility to use as reference cases Europan projects that do not completely fulfil the aforementioned overall criteria but they are indeed relevant to the ideas and notions researched by the author and which in essence constitute manifestations of bottom-up or open-ended processes.

Table 5: Selection of Europan's projects, author's table

No.	Europan session	Project title	Participant City (Country)	Award	Keywords related to the literature
1	E4	Accumulation and intermingling	Aubervilliers (FR)	Winner	self-organization, linkages, relation to the context
2	E6	Eco-neighbourhood	Toledo (ES)	Winner	user-centered, parametricism
3	E8	Trozos	Cáceres (ES)	Winner	self-organization, parametricism, linkages, relation to the context
4	E8	Promotor	Kleines Dreieck (DE/CZ/PL)	Winner	self-organization, infrastructure, emergent, design-after-design
5	E9	Catalogue for Dwelling on the Time	Selb (DE)	Winner	parametricism, supports, group form, design-after-design
6	E9	Seeds and Vectors	Badajoz (ES)	Winner	self-organization, supports, linkages, relation to the context, design-after-design
7	E9	Cumulus	Oslo (NO)	Winner	collective space, group form, negotiation of ownership status, adaptability, narrative

8	E9	The Five Conditions	Loures (PT)	Runner-up	parametricism, supports
9	E10	GartenHof	Vienna (AT)	Winner	self-organization, parametricism, support, collective space, group form, negotiation of ownership status
10	E10	Reactivating la Ribera	Cáceres (ES)	Winner	parametricism, linkages, relation to the context, collective space
11	E12	Open	Amstetten (AT)	Winner	parametricism, linkages, relation to the context, in-progress
12	E12	Ramblas verdes	Barcelona (ES)	Winner	parametricism, linkages, in-progress
13	E12	Urban Software	Vienna (AT)	Runner-up	parametricism, support, infrastructure, patterns

Research Preparation and Research Process

T his chapter refers to the tactics used for the collection of data and demonstrates why these choices were appropriate for the specific research. The steps taken for the preparation of the data collection tactics (techniques) are analytically presented, as well as the coding and analysis of the collected data, the reporting of the research findings and finally the validity and reliability control of the findings, to ensure the quality of the research. As this was a very lengthy, costly and complex process it required a systematic preparation in order to avoid common problems during the documentation process. The scientific literature on the research methods and especially Yin's (1994) recommendations on how to conduct a case-study research as well as specialized references on the preparation and carrying out of semi-structured interviews (Foddy, 1993; Holstein & Gubrium, 1995; Kvale & Brinkmann, 2009; Laurel, 2003) have provided important support and guidelines throughout the systematic preparation of the techniques that were used. Yin (1994) suggests using multiple sources of evidence for the case study as the way to ensure construct validity. The combination of data collection modes aimed a) to offset the weaknesses of a particular mode with the strengths of another, b) to reduce the overall cost of fieldwork and c) to enhance the validity of the study.

Thus, the current study used the following five sources of evidence; interviews, direct observations, archival records, publications and physical artifacts. Out of those, only the interview tactic was an interactive process, while the rest of the tactics were non-interactive.

More specifically, in the first part of this chapter, it is argued why the interviews were considered to be the most suitable tactic as the main source of data collection for this study. In addition, the observation mode (non-participant), which included the direct observation of two different types of Europan Forums, one Europan's workshop as well as on-site visits for the selected projects in conjunction with field notes, was incorporated. Furthermore, archival searches took place as Europan's platform archive constitutes a valuable pool of information. Apart from Europan's official publications, the archival records in particular included the Cities' competition briefs, minutes from jury meetings and the Forum's proceedings, transcripts of debates, as well as other supplementary material that was collected. In addition to the information from the archives, some of the data pertaining to the selected projects was obtained from other publications, websites, local press, etc.

In the next part, the tactics used in the study are analyzed and especially for the interview tactic, a full plan is presented.

5.1
Semi-structured interview as a main survey mode

According to Yin (1994) it is possible to combine qualitative and quantitative approaches within case-based research. Throughout the preparation for the semi-structured interviews, the possibility of the interview's supplementation by data collected through quantitative methods such as a survey, needed to be carefully considered. More specifically, the author considered conducting a survey based on self-administered questionnaires (SAQs) whose respondents in that case would be the participants of one of Europan's Forums. Another thought was to prepare a self-administered questionnaire posted on the Internet (web-based computer-assisted self-interviewing or web-CASI) that Countries' National Secretariats would be asked to forward to their Europan National structure members. The main argument for the carrying out of a questionnaire-based survey was to strengthen the findings regarding the study objectives 1-6 *(see Introduction, p. 15)*, which are related to the first research question. The decision for not doing so was based on the author's view that although a quantitative survey would provide a larger number of answers and a diversity of views, it would not necessarily provide deeper insight into the situations researched than already provided by the use of the qualitative method of FTF interview. First of all, there is a range of questions that were eventually included in the semi-structured interviews that would be rather unlikely to be included in a survey. Secondly, in the case of the Forum survey, the sampling would be both limited and dependent on the participation in the forum and it would not have been possible for the author to screen the potential respondents in advance. In the case of the impersonal questionnaires distributed by the National Secretariats, the main problems would be the detachment of the researcher from the respondents that would result in having no control over the level of positive participation. Finally, to carry out a time consuming survey was regarded by the author as having too little effect within the timeframes of this PhD research project. Instead, he decided to spend this time on conducting a larger than initially anticipated number of qualitative, FTF interviews that would provide a better

insight both into Europan practices and into the Europan selected projects, an 'InterView' according to Kvale & Brinkmann (2009, p. 2), an interchange of viewpoints between two persons who are conversing on an issue of mutual interest. Kvale & Brinkmann describe the interview as an arena for yielding knowledge and in this case, in order to obtain access to knowledge the author decided to ask the research questions to the key actors that are either members of the Europan structure, or are actively involved in the Europan selected projects and so they would provide evidence and interpretations of not very obvious events and processes. To that end, the author selected the qualitative, semi-structured interview as the main survey mode that reveals Europan's practices through a 'storytelling' or narrative approach: *'The qualitative research interview attempts to understand the world from the subject's point of view, to unfold the meaning of peoples' experiences, to uncover their lived world prior to scientific explanations'* (Kvale & Brinkmann, 2009, p. 1).

5.1.1 Interview form

Interviews with more than 20 actors involved in Europan practices were carried out, the majority of which was individual interviews. There were two cases though where two persons that fell in the same group of interviewees, i.e. members of a winning team, were interviewed at the same time. The combined interviews were a fruitful and positive experience as each member of the team was complimenting the other person's views; a statement from one intervewee prompted reflections and elaboration from the other. In this way, they jointly developed narrative territories. The FTF interviews (personal interviews/ one-on-one interviews) are characterized by synchronous communication in time and place. This form of interview was considered by the author to be the most efficient way to conduct the interviews, as no other form of interview can take equal advantage of social cues. Another reason for choosing the FtF interview form was that the author could explain or clarify complex questions and therefore minimize the probability of receiving invalid answers.

The respondents were met at their place of work or another setting that had been agreed in advance with them, at a convenient, pre-arranged time and the

questionnaires were administered by the author himself. In one specific case, a web-cam interview using Voice over Internet Protocol (VoIP) was conducted[51]. Five field trips had to be made in order for the series of interviews to be completed. Some of the field trips also included non-participant observation, as well as visits to the competition/ implementation sites for the studied projects. Although there was some flexibility in the time-scheduling of the interviews, the logistics as well as the time frame for the completion of the interviews required additional planning that led to a very well organized FtF interviews schedule. Therefore, a map of Europe that included all the necessary information regarding location of the interviewees was created and then the final interviews schedule was accurately implemented. It took several months for the FtF interviews to be scheduled and completed.
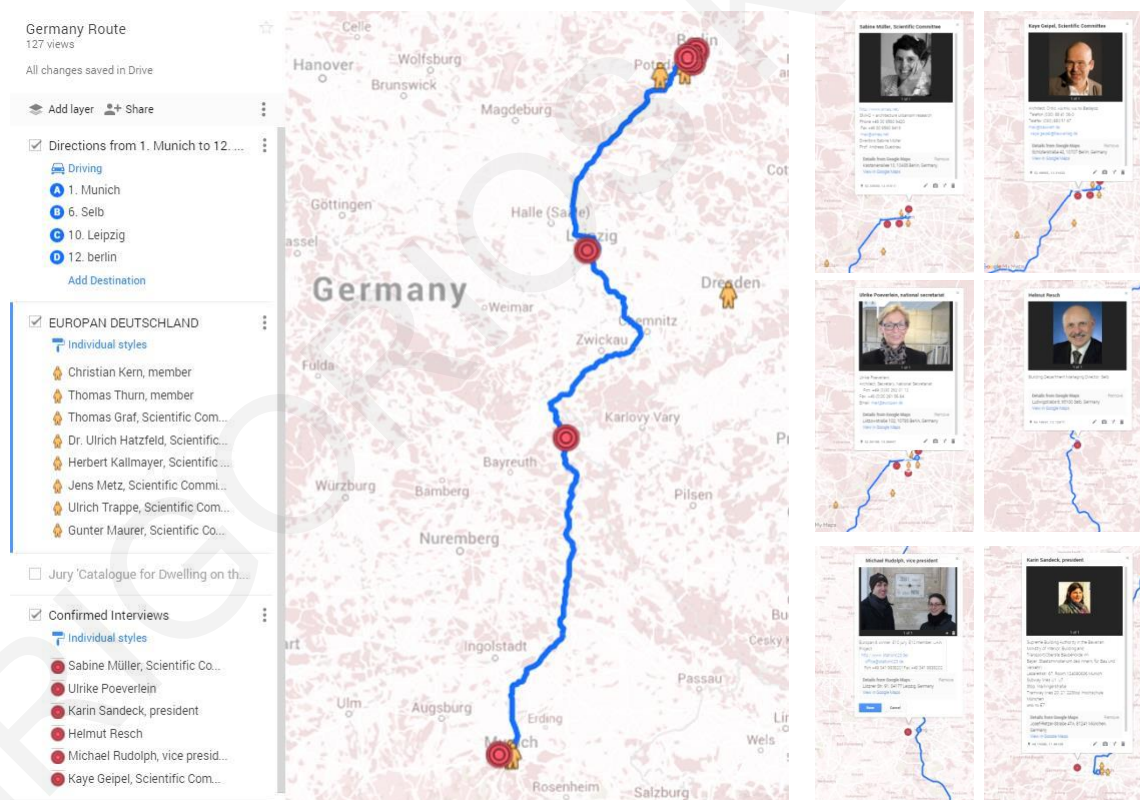
Figure 29: Snapshots of the interview planning map that was prepared for the first round of interviews in Germany. Separate maps were created for each country that was visited. In all the cases the map included the scheduled interviews information (marked with a red target icon), as well as potential respondents that could be interviewed during a second round of interviews (marked with a yellow man/woman icon). Germany was visited twice for the completion of two rounds of interviews, author's map

---

[51] Skype is a Voice over the Internet Protocol (VoIP) system that allows individuals to make video or audio calls.

The author achieved good response rates through this method of the FtF interview. Unlike administering questionnaires, people are more likely to readily answer questions live about the subject. Furthermore, longer interviews are usually tolerated by the respondents of FtF interviews who are willing to spend more time on the questions than with any other form of interviews, simply due to the fact that the respondents find it more convenient to express their long answers orally than in writing. Accually, this was one of the main reasons the author originally chose the FTF form as the main form of intervewing, as he seeked for in-depth answers to his questions[52]. In general, the persons contacted and interviewed by the author expressed their interest and enthusiasm at the research topic. Their willingness to provide complementary data, such as access to relevant documents and publications, construction drawings, reports, etc. and to allot a considerable amount of their free time for the interviews has been an encouraging indication about the significance of the research area.

All FtF interviews were tape-recorded after the oral consent of the participants, which allowed the author to freely engage in the conversation without worrying about note-taking, although some necessary brief notes were taken during the interviews. The web-cam interview was audio-recorded using recording software. In all the cases the consent of the respondents regarding the documentation and use of their interviews as part of the research and dissertation had been assured in advance[53].

5.1.2 Interview type

'Both parties to the interview are necessarily and unavoidably active. Each is involved in meaning-making work. Meaning is not merely elicited by apt questioning nor simply transported through respondent replies; it is actively and communicatively assembled in the interview encounter. Respondents are not so much repositories of knowledge –

---

[52] In this research, the longest of the interviews stretched for nearly two and a half hours (combined interview) and the shortest slightly under an hour. Most of them ran for around an hour.

[53] For every interview, the researcher informed in written and in advance (via email) each of the respondents the purpose of the research, how the research would be recorded, how the information would be stored and how long the interview would take.

treasuries of information awaiting excavation- as they are constructors of knowledge in collaboration with interviewers' (Holstein & Gubrium, 1995, p. 4).

The type of the interviews that took place are what Holstein & Gubrium (1995) describe as an 'active interview', during which the respondents are better seen as narrators or storytellers and at the same time the researcher plays an important role in actively guiding the interview by adjusting to the emergent situations. Foddy (1993) adds to the aforementioned idea, using the term 'creative interviewing' by which the interviewer's communication processes change during the course of an interview to enhance the discovery of the truth. He specifically emphasizes on Douglas' words: *'You can't beat the reality of human nature and the communication processes that flow from that nature...'* and stresses the need for the interviewer's flexibility, explaining that question-answer behavior cannot be considered as a mechanical procedure (p. xi). The agenda brought to each interview ensured that all necessary topics would be discussed, while it allowed the author to introduce issues that were considered important for the study.

Probably the most important argument for selecting the semi-structured interview type was that semi-structured questions allow respondents to express their views or reflections without being influenced by suggestions from the researcher (Foddy, 1993). During the formation of the interview questions, significant effort was made in the selection of wording so that it wouldn't influence or limit the respondent's answers. However, there were particular cases of questions that sought for a very specific answer in order for it to be meaningfully compared to each other, thus a more structured type of questions was used. Another interesting aspect of semi-structured questions was that they generated non-anticipated answers that could not be predicted at the time of the creation of the questionnaire and that finally proved useful to the enrichment of the research outcomes.

A common problem using semi-structured questions is that answers to such questions are much more variable than answers to closed questions (Foddy, 1993). Indeed, in some cases the respondents gave inadequate answers that at first did not provide the

required information. In a few cases, some respondents strayed from the topic although it seems that they had clearly understood the question. Following Foddy's (1993) recommendations, the author in such cases provided small probes to the respondent in a conversational way until a satisfactory answer was given. Nevertheless, the effort of the author was that probes were non-directive in order not to turn those questions into structured ones.

Another drawback that was found is that some answers to some questions varied to such a degree that it was difficult or even impossible to be compared to other respondents' answers, and therefore proved to be problematic during their coding/ classification and analysis of the findings. Indeed, this mostly applied to a number of questions that referred to the Europan structure and practices and it was quite a significant matter for the research because those questions were adiministered to all the interviewees with the aim to get comparable answers. On the contrary, it was really insignificant for a number of questions that refered to the selected winning projects, as those were built around the specificity of each project's context. This was also a known problem to the author when constructing the semi-structured questions, nevertheless following Foddy's (1993) suggestions, the construction of a satisfactory coding system succeeded partly in overcoming this problem. Another suggestion by Foddy (1993) which was taken into consideration and was implemented during the creation of the set of questions for the interview was that clear guidelines should be given to the respondents about what sorts of answers are required.

On the grounds of all the aforementioned arguments, the semi-structured interview was found to be the most suitable data collection source, since it supports an informal and conversational interview situation, while at the same time the interviews can remain *focused*; as Yin describes the interviews that last for a short period of time, they still remain open-ended but are more likely to be following a certain set of questions (1994). Furthermore, in the case of the interviews with two of Europan's winning teams, as well as in another case with a site representative, the author urged the respondents to engage in a narrative about their personal views and opinions of the Europan experience, before or after semi-structured questions were administered.

This initiative of the author's was based on the fact that the specific respondents were the most suitable actors to tell the 'story' of the project. Indeed, the storytelling technique was a very successfull attempt; it revealed a large volume of information, which at that point of the research development was not considered to be essential in approaching the research question, but finally proved to be equally important to the questions of the semi-structured interview.

5.1.3 **Purposive sampling**

This part presents the selection criteria for the respondents as well as the methods of recruitment. To answer the research questions, the interviewees had to provide insight both into the practices followed in each Europan session and into the impact of these practices regarding the selected Europan projects that were studied in depth. The respondents interviewed were therefore key actors involved in the Europan structure, in the design/ implementation process of the selected projects, or in both. This decision led to a 'Purposive sampling' process, which meant that a group of non-probability sampling techniques should be used for the selection of the respondents. As this process relies on the judgement of the researcher when it comes to selecting the sample of the respondent, it is also known as judgmental, selective or subjective sampling. In contrast to probability sampling techniques, in purposive sampling the sample being investigated is usually quite small. Holstein & Gubrium (1995) explain in their book *'The Active Interview'* that selecting a sample for active interviewing is perceived quite differently from sampling which is meant for standard survey research: *'active interview is an ongoing process; designating a group of respondents is tentative, provisional and sometimes even spontaneous...additional respondents for example might be added as newly emerging interests on needs dictate'* (p. 74). As a matter of fact, this did indeed occur during the course of the interviews and is mainly attributed to the 'snowball effect'. In snowball sampling, you begin by identifying someone who meets the criteria for inclusion in your study. You then ask them to recommend others who they may know, who also meet the criteria (Berg, 2006). In fact, the key respondents were asked at the beginning of the correspondence with the author to

suggest other key actors who could be useful to the research and who could therefore be interviewed.

There is quite extensive literature on conducting 'specialist' interviews or otherwise called 'expert', 'key informant' or 'elite' interviews. Expert sampling is essentially just a specific subcase of purposive sampling. According to Trochim (2006), *'Expert sampling involves the assembling of a sample of persons with known or demonstrable experience and expertise in some area. Often, we convene such a sample under the auspices of a panel of experts'*. Referring to interviews with elites, Kvale & Brinkmann (2009) argue that these interviews aim at persons who are leaders or experts in a community. The author applied the idea of a purposive sampling for the interviews, by selecting a number of experts relevant to the Europan structure. These experts were seasoned individuals that have particular experience and expertise in Europan processes.

a| Selection criteria for the interviewees

As a result of the aforementioned, two categories of interviewees were defined:

1. Actors involved in the Europan structure

Europan is organized according to the following tripartite structure of bodies: a) the Decision Bodies, including the President, the General Assembly and the Council, b) the Executive Bodies, including the European Secretariat and the National Secretariats, c) the Cultural Bodies, including the Scientific Committee and the Technical Committee. At least one member from each of the aforementioned categories of the Europan structure ought to be recruited for the interviews. This is due to the fact that some of the questions that were included in the semi-structured interview presupposed the deep knowledge and understanding of Europan's practices. In fact, the people involved in Europan Europe's structure fulfil this criterion as they have been involved in Europan's structure for a long time period, many of them starting as Europan's winners.

2. Actors involved in the selected Europan winning projects:

Regarding the selected Europan's winning projects, the following actors had to be recruited for the interviews: The National Secretariats of the country where the winning project was applied, at least one member of the National structure, the site representative, and the winning teams' members and in some cases other actors, e.g. residents of the winning projects' site.
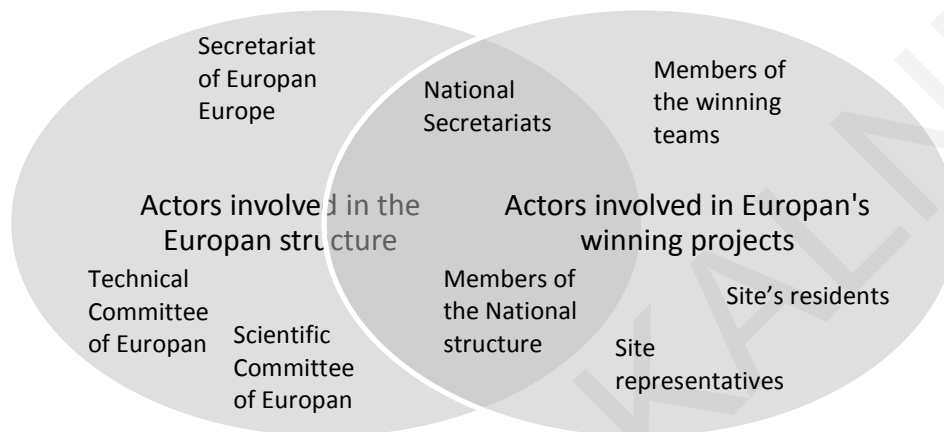
Figure 30: Selection criteria for the interviewees: the two categories, author's diagram

b| Sources used for recruitment

The Europan Europe website was used as the main starting source for the recruitment of the interviewees since it provides comprehensive information regarding both the actors involved in the Europan structure and the actors involved in the selected winning Europan projects. Other sources used for the respondents' recruitment were all National Europan websites, winning teams' websites and Europan publications. Snowball sampling, which was mentioned above proved extremely important for the recruitment process.

5.1.4 Constraints on conducting the interviews

The author gained a very positive experience of the synchronous communication that characterizes FtF interviews. On the other hand, doing research by using FtF interviews, which have to be held all over Europe, comes with a set of constraints as this process takes a lot of effort, time and expenses.

The FtF interview is typically the most costly approach per completed interview. The author not only had to travel abroad for almost all the interviews, but also had to travel long distances within the destination countries in order to meet with all the respondents in their place of residence. Therefore, travel time between interviews constituted a serious time constraint on the completion time of the research project. A case in point is Germany where more than 10 days were spent in order for the first round of interviews to be completed mainly because of the travel time between the interview locations. Another example is that of Spain, where the author had to travel from Madrid to Badajoz, which is an eight-hour journey by train, to carry out a FtF interview and a guided visit at the competition site.

Another factor that had an important impact on the interviews' completion timeframe was the fact that it was challenging to reach and schedule interviews with busy and/or hard-to-reach respondents. Most of the recruited respondents either travel very often, or could only be met during specific hours; in two cases, two rounds of interviews were planned in the same country, in different months in order to fit in the respondents' program.

As it was known to the author since the beginning of this research that the aforementioned constraints would be a determining factor both for the number of the completed interviews and their completion timeframe, the author aimed to compile a reasonable number of interviews for the scope of this PhD. Acknowledging the limitations was therefore a key factor for defining the sample size, although the sample size is less relevant in qualitative research. Nevertheless, the author's intention was to interview between 20-25 respondents. In order to overcome the constraints of the anticipated delays and of the high cost of the FtF interviews, the author also incorporated other techniques; for example, he decided to conduct a number of interviews during one of Europan's Forums. Indeed, during the five days spent at the Forum of Results held in Pavia, Italy, five interviews were completed. Even in that case, almost all of the interviews with the respondents were scheduled beforehand and the

same protocol[54] as with the rest of the interviews was followed. Another way for overcoming these constraints would be to schedule web-cam interviews. The author tried to schedule this form of interview but unfortunately, the response rate was considerably low and only one interview was carried out through this method.

When interviewing people from other nationalities it is expected that factors such as the language barrier can be a hindrance, not necessarily referring to the interviews per se; although almost all the respondents were fluent English speakers, the author had to deal with the following specific challenges:

- When meeting appointments were being made via a third person that had a limited command of English, or even did not speak English at all, the task of scheduling the interview was particularly challenging[55].

- When actually carrying out the interviews, any inadequacy in spoken English was negligible as the author could compensate for this by the social cues. However, when the author was transcribing the audio-recorded interviews, such trivial details did matter as they could easily turn the process of transcription into a very difficult task[56].

5.1.5 Classification of questions and anticipated results

Regardless of the fact that the semi-structured questions referred to different groups of interviewees, many of the questions were common for all the respondents and were asked in the same manner, so that the researcher would be able to compare the several points of view on the same subject. The interview questions were classified

---

[54] regarding the pre-meeting correspondence and the documentation methods

[55] This especially appeared to be the case while scheduling meetings with the Cities' representatives; in those cases, the governmental websites did not really provide any further as to how to reach the key site actors, as they did not disclose the actors' contact information, these individuals had been nominated by another person. The author finally managed to reach the key site actors via other respondents of this research

[56] As a matter of fact, transcription problems due to the insufficient use of language were negligible; however it was a challenge to decipher the particular foreign accent each of the respondents had. As a result, the transcription of the interviews took several months to complete, including cross-checking of names, places, foreign technical terminology, and foreign projects mentioned in the interviews, as well as to edit and illustrate (Appendix II).

into two main categories and were consistent with the criteria set for the selection of the respondents mentioned earlier in this chapter:

1. The first category focused on each one of the selected projects and included really specialized project-related questions, addressed to the direct actors of each project. This category also included some general project-related questions, addressed to other, indirect actors that could contribute their views on the subject. The questions of this category greatly vary as the different positions and backgrounds of the respondents called for different questions. Winner architects, academics, developers, juries, governmental agents and residents were interviewed.

    The answers to the questions of this category were meant to provide a deeper knowledge both on the specific projects' schemes and the practices followed during their implementation period. In this way, the author specifically anticipated to receive:

    -   Indirect information regarding Europan practices

    -   The Cities' feedback regarding their experience resulting from their participation in the Europan competition, including their motives for entering Europan

    -   The participating teams' feedback regarding their experience from Europan, how this experience met with their research interests up to the point of their participation, how it affected their future research interests and whether these are evident in their practice

    -   Information regarding the involvement of Europan's permanent actors in the formulation of each project

    -   An understanding regarding the benefit of the projects from their exposure to a theoretical framework, which Europan provides (themes, subthemes, debates, exchanges etc.)

2. The second category included questions which referred to the Europan processes and were addressed in the same way to all the respondents. The main objective of this group of questions was to yield comparable answers.

   The answers to the questions of this category were meant to provide a deep knowledge of Europan's collective practices and specifically to provide:

   - Several reflections and critique on Europan's theoretical framework

   - Information regarding Europan's involvement in the implementation processes

   - Reflections regarding Europan's collaborative practices between different participating agents

Interview questions were originally prepared for providing valuable information and insights to this study's research questions. Therefore, the questions were carefully selected to respond to a number of topics that interested this study. As a result, most of the data that was obtained from the interviews has been utilized by this research.

Having said that, a limited number of questions that did not directly fall under this research's scope were also addressed to the interviewees. This refers to no more than a couple of questions for each interview, which served as introductory questions to this research's topics and as questions for familiarizing the interviewee with the topic of discussion. An example of such questions is: *'Where did you first hear about Europan from?'* (addressed to the site representatives). Therefore, the accumulated information from such questions has only been occasionally used in this study.

Furthermore, there were also a few questions whose answers were only partly utilized by the research. This was due to the fact that such questions were either originally thought to be more useful to the topic of this research, or because they did not receive the anticipated results. Such an example is: *'What kinds of debates usually arise through the process of Forum of Sites and among which actors?'* or the question: *'Europan by default promotes cross border exchanges between the different actors*

involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?' According to the author, both questions could serve as the starting point for a further exploration. This especially applies to the second question which was addressed to all the interview respondents and raises the issue of cross-border exchanges. The author finds that, at least for Europan, this is quite an important matter to be addressed in the future.

5.1.6 Practices for achieving greater efficiency in the collection of data

An important asset during the preparation of the semi-structured questions, aiming to eliminate incomplete and deficient answers, was the formulation of the questions, their content and wording. The formulation of the questions is related to the way respondents interpret questions. For example, to the following question: '*According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?'* a series of diverse answers, not corresponding fully or at all to the content of the question were given. The aforementioned question was asked to people who are members of Europan's structure and even though the introduction of the question was referring to Europan's own statute, there wasn't a coherent way by which the question was understood and consequently, answered. For this reason, in several cases explanations in the form of prompts were given to the respondents in order to have comparable answers. Apart from the aforementioned case, as a general rule, all the questions that were addressed in the same manner (and wording) to all the respondents or even to some of the respondents, should be understood by them in the way intended by the author. In this way, the answers would first of all contain the requested information and secondly would be comparable to other respondents' views. This was a key issue for the author and only then, would the questions be useful to the study. In order to achieve that, the author took the following steps: First of all, he had the chance to test the clarity of the semi-structured questions via a pilot interview. In this way, the questions were pre-tested to ensure that the respondent

understood them. Secondly, he modified some of the questions according to the pilot interview's feedback. He then proceeded with the carrying out of the rest of the semi-structured interviews. Wherever necessary, he applied further adjustments on the questions. This is the reason some of the questions' wording present minor differences among the questionaires for each interview. Finally, he provided oral clarifications during the course of every interview, as well as prompts in order to receive the required information. The semi-structured questions were being continuously updated and improved during the course of the interviewing period.

Apart from the issue of the comparability of the answers, Foddy's (1993) suggestions regarding the formulation of the questions and the known issues that often lead to inadequate answers were considered by the author. More specifically, issues of the questions' wording, format, order within the questionnaire and the impact of preceding questions, as well as issues of defining topics properly, providing proper clarifications, techniques for avoiding leading questions, issues of human memory, eliminating threat in questions, etc. were studied before the realization of the interviews.

5.1.7 Pilot interview and preparation of the updated interview prototypes

The study used the pilot interview in order to refine the data collection plans with respect to both the content of the data and the procedures to be followed. Yin (1994) distinguishes a pilot test from a pretest and clarifies that a researcher uses the pilot test to develop relevant lines of questions, in contrast to a pretest, in which the intended data collection plan is used as faithfully as possible to the final test run.

In consideration of Yin's guidelines, a pilot type interview (*See Appendix II, p. 502*) was carried out long before the final interviews took place. The pilot interview referred to the category of 'Europan structure, National structure' and indeed according to the interviewee's response (Bernd Vlay), it served the construction of the final form of the three types of interview prototypes (prototypes A, B, C).

Access and geographic proximity were the main criteria for selecting the specific respondent for the pilot interview; Bernd Vlay's short visit to Cyprus, coincided with the time when the pilot interview was planned to take place and therefore instead of carrying out a web-cam interview as intented, this proved to be a perfect opportunity to conduct a FTF pilot interview.

With regard to the data collection plan, the interview with Bernd Vlay revealed specific matters pertaining to the questions that needed reconsidering. As anticipated, the efficiency of the questions was tested in terms of structure, wording, and order. Some of the questions that proved to be inefficient or problematic because they required further explanations or generated a higher rate probing, or even required a lengthy answer within the given time limits of an interview, were modified or completely removed from the interview questionnaire. Finally, with regard to the interview procedures that were followed, the duration of the interview was reduced by modifying the number of questions, as well as by eliminating some technical issues that were noted[57].

In the end, three basic prototypes were constructed and within each category there are slight variations of questions according to the respondent's profile.

Prototype A - Europan structure, National structure *(Appendix II)*

Prototype B - site representatives *(Appendix II)*

Prototype C - winning teams *(Appendix II)*

In the next page a typical example of prototype A is presented.

---

[57] For example, the efficiency of recording apparatus, the placement of the microphone on the speaker and the control of background noise.

Prototype A – Europan structure

A. Participation in Europan architectural competition

1. In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?
2. In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?
3. Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city participating in such exchanges?

B. Choice of site, preparation of brief & Forum of Sites

4. Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.
   Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?
   Can you recall whether that was the case for the Selb site?
5. What kinds of debates usually arise through the process of Forum of Sites and among which actors?

C. Forum of cities and juries

6. Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?
   Do you have in mind any project where this kind of shift strongly emerged?
   Can you remember if that was the case for 'Catalogue for Dwelling on the Time'?
7. According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'.
   What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?
   Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?

D. Forum of results

8. The 'Catalogue for Dwelling on the Time' opposes the creation of a definite imposed masterplan by proposing a flexible design tool that could be used by users and stakeholders.
   Did this generative system initiate debates? Did it cause skepticism or was the project easily accepted by all the actors?
9. Can you recall of any other specific project that created intense debate and reflection among the various actors involved in the Europan competition?

E. Implementation process

10. What was the impact of the 'Catalogue for Dwelling on the Time' project during its implementation? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)
11. Are the National committees of Europan involved in any way with the implementation negotiations?

5.1.8 Data coding, analysis and interpretation of the interviews' data

Analyzing and presenting qualitative data is one of the most confusing aspects of qualitative research. The complexity of the issues studied here required serious consideration regarding the means of capturing, organizing and documenting the collected information as well as managing the knowledge and sharing it with other researchers and practitioners in a straightforward manner. Especially the process of the interviews' data analysis proved to be labor intensive and very time consuming, mainly regarding the transcription and coding of the recorded material from the interviews.

Qualitative research usually results in a massive amount of data; Groat & Wang advise that: *'a major task in data analysis is to reduce the volume of data into manageable "chunks"'* (2002c, p. 193). They also suggest that an effective way to manage the data is to code these "chunks" into various themes. Kvale & Brinkmann suggest a similar approach of the 'transformation' process from the large text of transcriptions, into tables or matrices. They specifically propose that condensation be used and they name this process, 'meaning condensation'; *'long statements are compressed into briefer statements in which the main sense of what is said is rephrased in a few words'* (2009, p. 205).

Considering the aforementioned suggestions, the author followed five methodological steps in the coding and analysis of the collected data; firstly, he transcribed the interviews word-for-word. Afterwards, a 'light-edited' version was produced where dead ends, repetitions and empty fill words without meaning were excluded, without this having any effect on the meaning. The second step was to read through the interviews to get a sense of the whole. Then, the author determined and marked on the interviews' text the 'natural meaning' units of the text as they were expressed by the respondents. The third step was to distinguish the different meaning of the natural units in the edited text and therefore code the text using different color marking and side comments. The main themes that emerged in different colors formed the first level of coding (Level 1).

They want to participate to the final decision because all the debates on these... I think they would like to be independent. Yeah, I think that's a good compromise, it is. And I think, by this it comes, especially that the Europan that on one hand is an educative tool for young architects, so it's a matter of the professional bodies to do that, but on the other hand it's this political side that young architects should have the chance to implement and don't stop, so they need this kind of very early connection to the administration. I think it's always, whenever we find a fine solution, that's always a balance between independence and implementation friendly involvement.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating to such exchanges?**

T.S: To start with the disadvantage, the disadvantage could be that you get an architect who living in Spain, have to do his job in Finland and have this problem of distance and problem of different cultures. But the great advantages of course is that they really get a view from outside and the injection of the different cultures, so point comes to bearing; if they have this system and of course there are cities through the twenty years who worked with this idea very successfully. You know Selb, in Germany, looking back at things there...

G.K: **Yes, I've talked to the project winning team and the municipality ...**

T.S: Oh yeah, but also other cities have very good experiences with young architects coming from a different country. So I think this is one of the great advantages of Europan that it creates this chance, these chances to open up, so I think it is a great value, some...call values if you could have this chance to bring something from a different culture that is different from your own culture, and then back...this is really, really, cross-fertilization.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

T.S: Slightly. I think these general themes, headings of the competition are necessary. But the connection between those general themes and the sites is normally not very strong, yeah? But at least it gives us certain orientation, certain direction and this is important for this competition. But I wouldn't say that this title of the competition is really very important but just to meet programs balancing a matter of giving orientation to kind of philosophical way to the general language of architecture. But projects that I've seen had been really more or less in the edge of this or that (themes and subthemes).

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

T.S: I think it's very difficult to tell, to generalize this question. I think they are very-very different. Certainly cities rather sophisticated to legislation could have a kind of...very heavy impact to eradicate the discourse where others do not. So I think the following debate between the client and the winning architect is mainly pragmatic. But again this of course differs very much from client to client. I think it's really impossible to generalize; this case, of what kind of debates, usually...all you can say that's sort of.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

T.S: I think that would be too strong; that cities say will redefine their positions. But it could be that they are modified (the positions). This of course puts it quite, quite a lot to modify their aims to serve the site. This I think is a rule. They're quite surprised about the results, then if they really take it seriously, they'll really modify them...or enrich them with another asset. It's not redefining, but modifying.

Comment [M7]: Educative tool

Comment [M8]: Educative tool

Comment [M9]: Distance

Comment [M10]: Cultural differences

Comment [M11]: Cross border Exchanges

Comment [M12]: Cross border Exchanges

Comment [M13]: Cross-fertilization

Comment [M14]: Europan themes

Comment [M15]: Europan themes

Comment [M16]: Europan themes

Comment [M17]: Submitted projects

Figure 31: Snapshot from the data analysis process: Step 3, author's figure

The fourth step was that the author summarized the different natural units' meaning using a short description that formed the third level of coding (Level 3). Furthermore, he restated the natural units as simply as possible, thematising the statements from the respondent's view point, as understood by the author. This step refers to the

second level of coding (Level 2). Summing up, the author characterizes the three specific levels as; a descriptive one (level 3), an interpretive one (level 2) and a broad/generalized one (level 1) (*see Appendix III, Table 18, p. 673*). For example, the specific wording (natural unit) that was obtained from the respondents' interviews: *'I think it does, and it's what I mentioned before, that it adds another layer of reading of what are the expectancies of the projects and it kind of puts another level of challenges'*, was first of all summarized in a small description as follows (level 3): *'Adds another layer of reading for the sites' expectancies and set new challenges'*. It was then restated as simply as possible based on the author's personal interpretation (level 2): *'Themes allow for the rephrasing of the sites' issues'*. It was finally put under a more generic category concerning Europan's processes (level 1): *'Themes'*. Kvale & Brinkmann suggest that the coding should be followed by *'interrogating the meaning units in terms of the specific purpose of the study'* (2009, p. 207). Therefore, the fifth step of the research coding was that the author used the previous three-level categorization, in order to organize and incorporate the material from the interviews into the dissertation (Level 1, Level 2), whereas the different views of the various respondents were presented. More specifically, the issues relevant to level 2 determined the structure development of the third part of this dissertation. This is comparable to what Kvale & Brinkmann (2009) describe as a *'meaning coding'* that can be either *'concept driven'* or *'data driven'*; *'concept driven coding uses codes that have been developed in advance by the researcher, either by looking at some of the material or by consulting existing literature in the field, whereas data-driven coding implies that the researcher starts out without codes, and develops them through readings of the material'* (p. 202). In essence, in this study the author used a combination of the two coding approaches that Kvale & Brinkmann describe. The author had actually defined many of the main themes (Level 1) of the coding in advance. However, a few new themes emerged from the collected material and the author considered them to be crucial in the approach of the research question; they were therefore included in the main themes of the coding material (level 1).

5.1.9 Reporting and representation of the interviews' coding process and results

The coding process that is described in the previous part was very complex and called for the use of an efficient reporting tool. Groat & Wang (2002c) refer to the display of the coded material: *'Most qualitative research studies make use of data displays, whether in the form of charts, graphs or tables'* (p. 194). Here, mainly matrices and tables were used for dealing with the huge amount of data that emerged from the interviews, and especially matrices were an efficient tool for grouping the coded information into several categories (shown as levels on matrices). Unlike tables, the usefulness of matrices was due to the fact that each cell of the matrix was interlinked to other cells both of the same matrix and of other matrices of coding. This process was based on key words that were defined by the author and on the main topics of the interview questions (Level 1). Furthermore, each time a change or an addition occurred as the report developed, the cells' interlinks were being updated to include the features of another data region. This tool proved to be crucial for the coding display as it served the management of the data and the reporting of the findings quite successfully.

The 'transformation' process of the transcriptions to the format of a report, partly based on the aforementioned tables or matrices and through the mode of a story, can be compared to what Kvale & Brinkmann (2009) call *'narrative structuring'*. Kvale & Brinkmann clarify that 'narrative' is both a mode of reasoning and a mode of representation and specifically explain that narratives can serve as a mode of structuring an interview during analysis. To be more precise, they argue that narrative analysis focuses on the stories told by the respondents during an interview and elaborates on their structure and plots. Even if in most of the interviews having taken place no stories were told spontaneously by the respondents, the author nevertheless constructed a coherent narrative out of the various answers given by the respondents during their interviews. The author, taking into account the aforementioned argument, incorporated Kvale's & Brinkmann's (2009) narrative structuring process in order to construct condensed and coherent narratives under specific themes. These narratives emerged out of the reconstruction and interweaving of the many diverse stories,

experiences and views that were told during the different interviews with the respondents and that according to Kvale & Brinkmann provided an outcome far richer than *'the scattered stories of single interviews'* (2009, p. 222).

No.	Note No.	Interviewee	Identity	Author	Type	Date	Place	Notes	Page No.	Level 1	Level 2	Level 3
1	14	Thomas Sieverts	President of Europan Europe (2010-2014)	G.Kalnis	Interview	26.09.2014	Pavia, Italy	Slightly. I think these general themes, headings of the competition are necessary. But the connection between those general themes and the sites is normally not very strong.	2	Themes	Weak connection of (sub)themes and sites	Connection between themes and sites are usually not very strong
1	15	Thomas Sieverts	President of Europan Europe (2010-2014)	G.Kalnis	Interview	26.09.2014	Pavia, Italy	But at least it gives us certain orientation, certain direction and this is important for this competition.	2	Themes	Orientating the competition and inserting a theoretical approach	Themes give certain orientation and direction for the competition
1	16	Thomas Sieverts	President of Europan Europe (2010-2014)	G.Kalnis	Interview	26.09.2014	Pavia, Italy	But I wouldn't say that this title of the competition is really very important but just to meet programs balancing a matter of giving orientation to kind of philosophical way to the general language of architecture. But projects that I've seen had been really more or less in the edge of this or that.	2	Themes	Orientating the competition and inserting a theoretical approach	Orientating to a theoritical (philosophical) approach in architectural design
2	1	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	the city participating to such exchange, gets to expose their very kind of own interest and problematics and see that they are not alone and they are part of larger groups of cities, that they face similar issues, so that's very important.	2	Themes	Subthemes connecting sites/ cities into groups with similar issues	Cities become parts of a larger group with similar issues
2	2	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	And for example in Europan 8, when Larnaca took part with a site in Agii Anargiri, the projects and the site was part of a larger group, that was about what the role of the inhabitants in the future development of the sites. And I think it allows to rephrase the questions about the projects themselves.	2	Themes	Themes allow to rephrase the sites' issues	Subthemes allow to rephrase the questions raised by the sites
2	3	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	I think it does, and it's what I mentioned before, that it adds another layer of reading of what are the expectancies of the projects and it gives, kind of it puts another level of challenges.	3	Themes	Themes allow to rephrase the sites' issues	Adds another layer of reading for the sites' expectancies and set new challenges
2	4	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	What I think is also very important is that, sometimes the debates or the projects don't concern only their presidents of the cities, but they concern the larger family of architecture and urban design in Europe, therefore this kind of classifications allows to address problematics and issues, that can generate innovative ways of looking at architectural and urban design practices and I think, that's very important.	3	Themes	Orientating the competition and inserting a theoretical approach	Transform local issues into concerns of architectural and urban design issues in Europe
2	5	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	what I think is a disadvantage is that it sometimes does not allow the very specificity of the site to become the kind of the pivotal point of the debate and nevertheless I think the responses to the competitions are increasingly responding to the specificities of the site which relate to the uncertainties of the site, relate to the actors of the site, relate to how the process becomes equally important, rather than just a final result, and because the scale of the site of Europan is increasing, such issues become more important.	3	Themes	Weak connection of (sub)themes and sites	sometimes the specificities of the site do not become the pivotal points of discussion
2	6	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	Well, the raw material of this Forum is the 20 percent of the projects, that they are selected by the national juries. So you have an amount of really good projects, that are reorganized under the themes initially put by Europan and they become the base for discussing the future of those themes, which those themes are problematics about the role of design on the cities. And each time it changes, and now it's on the adaptable city.	4	Themes	Re-evaluating the (sub)themes	themes are reevaluated through the submitted projects
3	1	Jens Metz	Technical Committee of Europan Europe	G.Kalnis	Interview	03.09.2014	Berlin, Germany	well it's very much discussed each time. On the one hand …because we have like preparatory meeting before the first forum, we have in between 50-70 sites who respond in a way to a global theme, which is now 'Adaptable City' but it's a very global theme. And then we're trying to find out similarities from other very short briefs and aerial pictures…so it's very abstract in a way. And sometimes we find out that later on the classification wasn't good because the brief afterwards was more detailed so we could find out more problems of this instead of that and there's one point; it could be easily criticized but it's hard to make it better I think so, it's sort of compromise.	3	Themes	Weak connection of (sub)themes and sites	sometimes the classification of the sites under the subthemes does not match because of the short time available and the initial non detailed brief of the site
3	2	Jens Metz	Technical Committee of Europan Europe	G.Kalnis	Interview	03.09.2014	Berlin, Germany	On the other hand I think that the classification has made people in the cities think about the problems also in other ways; because in a way we are also strangers to their site, to their local problems, we are looking on it with like a global eye and then you say ok it's like ecological whatever issues and it comes out that they never thought about that in that way. So they start to think about it and it's again a question of openness if they want to look at it in that way, or to say 'no, we didn't understand what the real problem is' and I think it's an interaction of sort of thesis and then an answer and it promotes the discussion of the site and what's the real problem.	3	Themes	Themes allow to rephrase the sites' issues	it gives the opportunity to look to sites' issues from an outsider perspective

Figure 32: Snapshot of data analysis process: allocation of findings in matrices, author's matrix. See more in Appendix III

5.2
Observation mode

The observation of different groups is based on the fact that a group has its own dynamics (Constantopoulou, 1985), which differ from any other group since every entity is not merely the sum of its members (1985) and every group can only be observed in a real life situation under its specific contextual characteristics (Groat & Wang, 2002a). Constantopoulou (1985), mentions that the observer has the opportunity to *'live'* situations, processes, or even specific roles that one cannot perceive and appreciate with an 'outsider's' observation approach. According to Groat & Wang (2002a), although the participant's observation is often related and used to describe a situation in which the researcher plays a naturally occurring, established role in the situation under study, the researcher may have a varying degree of participation. More specifically, the level of participation in a participant's observation approach determines the researcher's role in the social situation that he or she observes and can range from a non-participatory approach to complete participation (Bernard, 1998).

The following part refers to the observation tactic that the author employed as a complementary mode to the interviews. More specifically, it refers to the observation of: a) two different types of Europan Forums (Forum of Cities and Juries, Forum of Results), b) one Europan workshop[58], c) as well as on-site visits to the three selected projects (Badajoz (ES), Selb (DE), Oslo (NO)).

5.2.1 The Forums

The author acquired permission for his participation as a non-interactive participant observer (Groat & Wang, 2002c) in two different types of Europan competition's

---

[58] This workshop is being carried out at the end of every Europan session, by the host city of the Forum of Results

Forums that have been carried out over the course of two different Europan sessions (E10, E12).

The first Forum that the author attended was the *Forum of Cities and Juries*, in Graz (AT), in November 2009. This Forum's program included: a) the comparative analysis of the preselected projects of Europan 10 session, presented through a series of parallel sessions of debates and b) the second jury meeting, the members of which are responsible for the designation of the winning projects (winner, runner-ups, special mentions). Apart from the aforementioned standard procedures that take place in recurrent Forums of Cities and Juries[59], in particular this Forum's program also included lectures, presentations and analyses on broader topics than these of the specific session's projects. This Forum was of great importance to the author for two reasons: a) the forum was the author's first impression of the Europan's processes and became an influential starting point of this research and PhD dissertation. Additionally, the author's participation in this Forum constituted a catalyst for formulating the research question as well as conceiving several parts of the research's methodological approach. As a matter of fact, a specific question was formulated for the semi-structured interview questionnaire, about the importance of the comparative analysis[60] of the preselected Europan projects for the Europan process that take place in between the two juries' meetings. Moreover, the idea for the investigation of the 'prototypes' also sprang up out of the 'comparative analysis' process, b) the specific Forum coincided with the 20 year anniversary of Europan's operation, a significant event that as a result attracted a large number of participants (members of the Europan structure, site representatives, jury members, architectural experts etc.) and that finally led to a proceedings' publication of the conference. The conference's topics and reflections mainly centered around two significant aspects of Europan; firstly, its current importance for urban design projects, and secondly its evolution regarding future Europan competitions. These matters were demonstrated in the relevant

---

[59] Once every Europan session

[60] It takes place in between the two juries' meetings

p | 172

publication titled *'What future for the Europan Competitions? Between Innovation and Negotiation'* (Europan Europe, 2009).

Figures 33, 34, 35:   Forum of Cities & Juries, (E10), Graz, 2009. Exhibition of the preselected, by the 1st jury meeting, projects (left) (Europan Sweden, 2010), (middle, right, author's photos).

The second Forum that the author attended was the *Forum of Results*, in Pavia (IT), in September 2014. This Forum's program included: a) lectures on the ongoing processes following the previous sessions and debates around the last Europan's session (E12) implementation processes, b) a four day design workshop, open to the *106* (E12) winning teams (winners & runners-up) in order to develop their winning ideas in a collective manner, as *'European teams'*. The teams worked under the (E12) session's topic *'The Adaptable City'* and their winning ideas were applied to the urban situations of the host city of the Forum, the university city of Pavia. Furthermore, for the first time in Europan's history, the Forum's program also included the *Forum of Sites,* regarding the urban situations of the upcoming sites of Europan's thirteenth session (E13). Unfortunately, due to confidentiality restrictions, the author was not granted permission to participate in the *Forum of Sites*. Nevertheless, the importance of the *Forum of Results* in which the author participated focused on: a) the enrichment of the author's experience and understanding on another, different part of Europan process, b) the collection of valuable information, through recording of personal field notes, c) the opportunity to speak with or to have targeted interviews with specific actors from the Europan structure, d) the compilation of additional information, through presentations and debates on the progress of specific Europan projects that were included in this research.

Figures 36, 37:   Forum of Results, (E12), Pavia, 2014 (author's photos).

Both Forums abided by a formal structure of presentations, lectures, parallel session debates in the form of roundtables and included different actors. Moreover, they had an informal structure of discussions as well, during the intervals, lunches, dinners etc., when different kind of debates used to take place. Finally, both Forums were equally important for the author because they provided useful insights into Europan's unique structure, that is, a top-down organisation, which is nevertheless structured on bottom-up, collective processes.

5.2.2 **The Workshop**

The Europan's Workshops are part of the *Forum of Results* event, signifying the end of each Europan session and the beginning of the new one. The workshop summarizes in a way the findings of the current Europan's session winning projects (winners, runner-ups) through the application of these prototype ideas to a city's urban situations, that is typically the host city of the *Forum of Results* event. As mentioned above, a four-day design workshop (22-25.09.14) was held at the University of Pavia, Italy where the *106* (E12) winning teams (winners & runners-up) worked in a collective manner, as several *'European teams'*. Their winning ideas were applied to three different urban conditions for the University City of Pavia. The author attented parts of the workshop process and the presentation of the workshop results. There, the ideas of E12's winning projects were used as references for formulating new urban suggestions for Pavia's distinctive situations. For the author, through this process, the evolution of the different 'prototypes' was apparent.

Figure 39: Europan 12 workshop in Pavia (author's photo).

Figure 38: The three different groups at Europan 12 workshop in Pavia (Europan Europe, 2014b)

5.2.3 The on-site visits

The on-site visits of the three selected Europan projects (*Seeds & vectors* - Badajoz (ES), *Catalogue for Dwelling on the time* - Selb (DE), *Cumulus* - Oslo (NO), served mostly for enhancing the author' understanding of the urban situation on which each project had focused. Moreover, these visits provided additional resources for this research in several ways: a) by enriching the author's archival research material with additional information, such as up to date information of the current stage of the projects, drawings and other parallel studies, b) by taking photo material, c) by complementing the research with interviews with the users of the site being researched, d) by obtaining additional information through guided walks of the sites and while having a discussion with the site representatives.

Figures 40, 41:   Europan 9 site in Grorud, Oslo (author's photos).

5.3
Archival searches

Information that was drawn from jury's minutes, Forum's proceedings and debates, sites' short and extended briefs, Europan's publications and websites, the local press, winning teams' websites etc. was used in the study.

Furthermore, on location visits were made to several cities that were directly linked to the three projects selected for further study and in all cases further material was collected:

- Visits to the National secretariats, where the competition's sites extended briefs, dedicated publications or other relevant material was collected.

- Site visits where the author's photo archive was compiled.

- Visits to cities' representative bodies (municipality, planning department, local bodies) where the local archive was accessed and studied on the spot (contract drawings, photographs, feasibility studies, transportation studies etc.) and personal notes were made.

- Visits to the competition winning teams (at their workplace), where material from the competition was collected (drawings) and notes were taken from the contract studies that were presented by the teams.

5.4
Quality control of the research

Groat & Wang (2002b) claim that for each system of inquiry, different measures of research quality should be considered. They specifically address the problem of the researchers' common tendency to evaluate the research according to standards of quality that they know best, instead of referring to the standards that have specifically been developed by methodologists for the system of inquiry that their study falls in. Groat & Wang therefore suggest a list of quality standards that can be used for the naturalistic system of inquiry, which are summarized in the following Table 6 and are then presented in relation to this study.

Table 6: The quality standards for the naturalistic system of inquiry. Modified Groat & Wang's table (2002b)

Standard	Naturalistic
Truth value	*Credibility* Check data with interviewees; triangulation – multiple data sources of data collection
Applicability	*Transferability* Thick description of context to assess similarity
Consistency	*Dependability* Trackability of expected instability of data
Neutrality	*Confirmability* Triangulation of data; practice of reflexivity by investigator

5.4.1 Credibility

According to Groat & Wang (2002b), credibility entails a holistic approach to the research problem. This compares to Yin's (1994) suggestions regarding using multiple sources of evidence for a case study as the way to ensure validity. Therefore, in order to test the credibility of the research the author incorporated the method of triangulation which involved the following: a) the combination of qualitative tactics such as FtF interviews, direct observation, archival searches, etc. for data collection

and b) the use of a variety of data collection sources that were either related to Europan's structure or Europan's projects. The latter served to check the data and interpretations with the respondents from whom the data was solicited.

5.4.2 Transferability

Transferability has to do with the extent to which the conclusions of one study can be applied to another setting or circumstance (Groat & Wang, 2002b). The transferability compares to 'generalibility' or 'external validity', two corresponding terms used in the postpositivist paradigm. Although no comprehensive generalization was intented within this study, the main themes discussed through the three specific selected Europan's projects are not unique regarding the processes of other Europan projects and it could therefore be considered safe to assume that some of the practices that were met in the context of these three projects can also be found in the context of any Europan project. More specifically, the findings regarding Europan's involvement in implementation processes or the ones regarding the cities' participation motives that derived from the three selected projects can be generalized for all Europan projects. However, issues like the usefulness of projects' classification into themes and subthemes cannot be generalized based on the findings deriving from the three selected projects. Still, the question behind this criterion is whether the results of the study are applicable to the larger world (Groat & Wang, 2002b), or even whether the findings can be valid under specific contextual constraints. One way to address this would be that the learning outcomes of the Europan platform's collective practices could also benefit other collective networks that focus on spatial problems.

5.4.3 Dependability

According to Groat & Wang (2002b) the notion of dependability suggests that a fundamental consistency within collected data must be achieved, taking also into account different instabilities. The instabilities might refer either to shifts in respondents' views over time, or to shifts the study might undergo during the course of its development. In order to ensure the consistency of the collected material, the

author considered these various 'instabilities', due to possible significant changes in circumstances. To achieve the control of data consistency, first of all the author attempted to keep a log of all tactics used with respect to the processes by which data was collected, analyzed and interpreted; this is what Guba (1981) claims to be a primary device for ensuring dependability. Secondly, although the content of the interviews was not revisited, the author managed to locate in archive material and publications some of the respondents' reflections extending in time. In this way, it was possible to establish an *'audit trail'* (Guba, 1981).

5.4.4 Confirmability

The fourth quality standard that Groat & Wang (2002b) refer to is a combination of triangulation and reflexivity on the part of the researcher. As triangulation methods have previously been discussed as a way to demonstrate truth value within credibility quality standards, reflexivity is counterbalanced by the author's clear stance of articulating the system of inquiry where the study is situated. This became feasible by following the principles of the qualitative system of inquiry.

5.5
Conclusion

A combination of tactics was used in the research (*see Table 7 below*). The possibility to supplement the data from the interviews with data collected by quantitative methods, such as a survey, was carefully considered but was not found suitable for the area of this research. Instead, the author decided to only incorporate qualitative tactics, with interviewing being the main source of data collection. Interviews with more than 20 actors involved in Europan practices were carried out. Most of them were individual interviews, however, in two cases combined interviews were carried out. The author considered FTF interviews as the most efficient way to conduct almost all the interviews. This, however, required very good planning regarding the scheduling and carrying out of the interviews in several locations across Europe. This proved to be an especially challenging task and entailed a lot of expenses, in addition to it being a very time-consuming process.

Table 7: The variety of data sources used for the qualitative research, author's table

Tactics	Interactive	Non-interactive
Interviews	FTF, active interviews	
Observation	Artifacts & buildings: guided walks with site representatives of Europan sites	Non-participant observation & field notes on: Europan Forums, Europan Workshop, on-site visits for three Europan projects
Archival searches		Archival interpretation of Europan publications, Europan archive, local press, other publications, websites, etc.

The semi-structured interviews that took place were *'active'* (Holstein & Gubrium, 1995), in which the author had an active role in guiding the interview by adjusting to the emergent situations. In contrast, the other two tactics incorporated by the author, the Observation and the Archival searches did not require his active participation, with

the exception of the on-site visits that were guided by the site representatives. The tactics, as well as the author's role in each case are summarized in the previous table.

The semi-structured interviews consisted of questions that allowed respondents to express their views without being influenced by suggestions from the author. The author made sure to eliminate the common problems of semi-structured questions by carefully considering the wording and content of the interview questions.

In a few cases, some respondents partly engaged in a narrative type of interview. As this happened with key project actors, it provided the author with important information regarding the projects.

Purposive sampling was used and specific criteria were set for the selection of the respondents so that they would be able to provide insight both into Europan practices, which are followed in each Europan session, and into the Europan projects that were studied in depth. This led to two categories of respondents and therefore to a similar classification of questions.

All semi-structured questions were tested via a pilot interview and its feedback led to a careful formulation of the final questions.

The author carefully considered the means of coding, analyzing and presenting the collected data, as this is a very complex process. More specifically, based on guidelines from scientific literature, he used the *'meaning condensation'* method for coding the data and organizing the findings of the interviews. He then employed the use of matrices and the 'narrative structuring' method to report the findings. The other two tactics did not require any particular method for analyzing and reporting as the collected material was complementary to the main tactic of interviews.

The validity and reliability control of the findings demonstrated that the selected tactics were appropriate for serving the purpose of this research. When the collected material was coded, it was clear that it would work as intended in approaching the research question of this study.

MAPPING EUROPAN'S COLLECTIVE INTELLIGENCE NETWORK

'What will give vivacity to the adaptable city is to mobilise those who inhabit, those who produce, those who imagine, those who move around the city, because thinking about the future of the city should not only be left to experts' (Rebois & Younès, 2013).

T he first part of this research reviewed the literature on the notions of sharing and open-ended and demonstrated how these are associated to the emergence of collective intelligence. In this part of the study, the author further explores the notion of collective intelligence, through the study and presentation of Europan winning projects that have the properties of sharing and open-ended embedded in their concept as this is framed by the general theoretical and Europan discourse. More specifically, by defining and studying the collective design intentions within these Europan projects, the author demonstrates how such design concepts that pursue and foster the idea of negotiation are reinforced by the platform's recurrent processes (Chapter 6, Chapter 7). Furthermore, Chapter 8 and Chapter 9 of this section focus on a discussion around how sites and consequently cities may profit from the collective processes of Europan's modus operandi. Finally, in Chapter 10, the findings of the literature review and those of the Chapters 6-10 are utilized with the aim to suggest a specific step by step methodology for dealing with the projects' mapping.

The collective design intentions within Europan projects

At the Europan debate *'Implementation Processes: How to develop them?'* in Malmö, 2013, Arroyo (Arroyo & Vlay, 2013) discusses that a lot of the strategies that competitors in Europan propose are not so formal anymore and that the idea of process is very much into the spirit of young architects who are proposing timelines or ways for a project to self-generate after the competition: *'…sometimes, winning proposals do not look like a traditional architectural entry: they may look like a booklet, ready to be cut and framed, where there is information on how to get together, how to discuss things and which ones to discuss, and how evolution can take place over time; or they may look like charts explaining what economy or what activities and how those economical activities can be brought into the picture in order to develop something over time'*. In fact Arroyo's view, referring to projects that present an element of innovation in the way they are carried out as processes, matches the content of the research presented in this chapter. As a matter of fact, the three key E9 projects that are thoroughly discussed here are considered by the author to be precursors of this phenomenon while after Europan 9, many more projects that question the typical design and implementation

process and therefore suggest alternative, open approaches can be identified.

Therefore, this Chapter of the dissertation firstly aims to identify the characteristics that the key Europan projects, as well as other Europan projects present in relation to some of the notions and ideas reviewed within the scientific literature, such as the concepts of collectivity in space, self-organizing networks and user empowerment in design, the notions of open-ended process, infrastructural design or supports in design, and so on.

Secondly, the author aims to create a framework within which the Europan practices can be evaluated in relation to the research questions of this study. This is comprehensively discussed in the following chapters.

The most significant contribution of this chapter for the study is that it concludes with several proposed interlinkings for the mapping of Europan's projects, in relation to the specific topic of discussion of each subchapter. For this scope, the author defines all the possible interlinkings on two levels: i) among the Europan projects and ii) between each project and the scientific literature. He then proceeds to a graphic representation of each Europan's project's mapping that will later (Chapter 10) serve as the basis for the development of a methodology on project mapping.

6.1

The context and the design framework of the Europan Projects

Returning to Arroyo's argument on the processual nature of the recent Europan projects, we realize that this is a phenomenon also pointed out by other members of Europan's structure. More specifically, Stratis cites a project that very early stirred intense debate among the various actors by opposing the creation of a definite proposal or masterplan (*see p. 519*): *'I can recall of a project in Europan 5, the project by l'AUC, that was in Villetaneuse …and in fact the debate on that was that the proposal was not considered to be a project. And I think it was one of the first instances in Europan competition that we began to get more programming and process oriented proposals, rather than projects which were proposing final outcomes… that proposal created a major debate on 'what a project is?'*
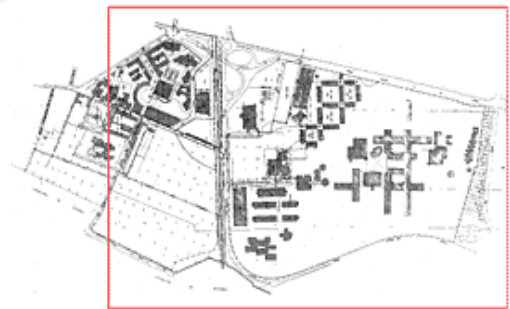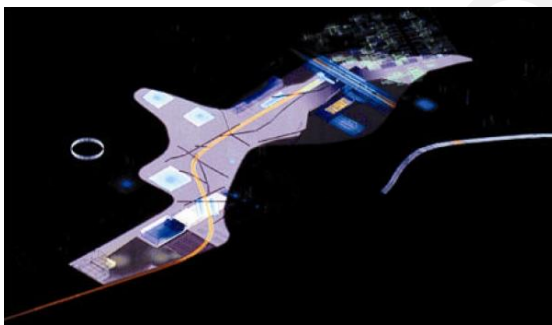
Figure 42, 43:   The project 'le corridor anti-potemkine' in Villetaneuse by l'AUC, Europan 5 (Laboratoire d'etude de l'architecture potentielle de l'Université de Montréal)

Similarly, Metz cites one example from Europan 9, a project for Berlin, which surprised the authorities because of its unconventional representation techniques; the competition proposal was mostly a text (*see p. 499*): *'the project described the story of somebody wandering in the city and then coming to various places which were on site and each time it developed a sort of ironic monument but that clearly addressed the problem of the site by being mostly an artwork instead of an architectural object, or something to realize tomorrow'.*
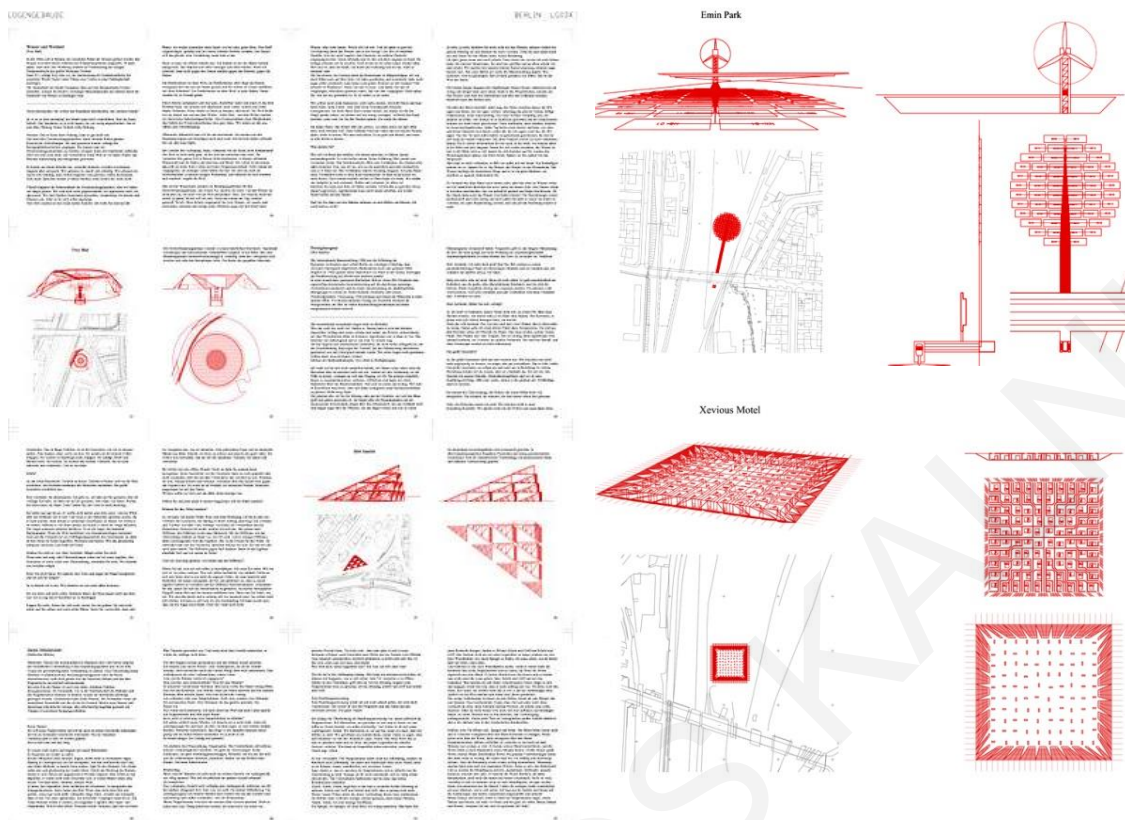
Figure 44: The Berlin project 'Lügengebäde' by Wolfgang Koelbl (AT), Europan 9 (divisare)

According to Metz, the authorities were not ready to receive this kind of abstract proposal and thus the project failed. However, within the same session some process-based projects appeared (presented in the next part of this chapter) which succeeded in persuading both the jury and the client for the applicability of their concept and therefore were further developed or even implemented.

A noteworthy argument is put forward by Vlay, who claims that the cities with recurrent participations in Europan are more receptive to 'open' designs. In the Malmö Debate (Arroyo & Vlay, 2013) Vlay specifically refers to the case of Assen where the brief was calling for an open plan: *'…the master plan way is not interesting for us. We want to start a different process in the harbour area that is now the Europan site'*. Niek Verdonk, who is the 'Florijnas' supervisor, Municipality of Assen, believes that the idea of a master plan is really over in Holland; *'We have so many acres of land that are vacant now and we have so many big ideas for them, so we are very proud of all these*

*Rem Koolhaas super ideas but which will never be realized…So therefore for our two
sites we rather want to ask a strategy than an utopia which will not be realised'*.
Indeed, this seems to be the case for many other cities that have previous experience
with Europan. Andreas Trisko, the urban planner for the City of Vienna reports; *'For us,
the question is more about the balance between the built-up city and the context of
growth. How do you build a city?... A second theme would be to focus less on
construction, and more on socio-graphic processes and spatial representation…It
should not be forgotten that a city should be developed with its inhabitants, the people
who use it. It is a significant priority for Vienna as well'* (Rebois & Younès, 2013).

In the Malmö debate Arroyo suggests that the Europan projects' implementations can
be divided into three categories depending on the type of process they suggest; the
'Reframers', the 'Catalysts' and the 'New Collectives'. Indeed, this classification very
well describes how the 'turn' in design processes is first of all reflected into Europan
proposals and secondly into the projects' implementations. Arroyo (Arroyo & Vlay,
2013) explains that the *'Reframers'* are projects that depend on the existing urban
development tools but suggest a different way to look at existing things and
procedures. Many of the selected projects (*see Table 5, p. 145*) fall under this
classification; for example, the *'Cumulus'* project uses the notion of sustainability as a
new planning tool for developing public space. With *'Catalysts'* Arroyo refers to
somebody or something that is very important in a project's process. Probably, the
most characteristic example here is the project *'Catalogue for Dwelling on the Time'*,
as it is demonstrated in this chapter, for Selb the issue of several *'interessements'* has
proved to be crucial. Finally, the *'New Collectives'* refer to the processes of
implementation *'with new kinds of organisations that people created in order to
develop the ideas and the proposals in a more collective and impersonal way'* (Arroyo
& Vlay, 2013). Indeed, as it is being discussed here, even though the*'Seeds and
Vectors'* project uses typology and some of the existing tools of participatory design, it
actually builds on user empowerment and on their *'meta-design'* involvementin order
to deal with Badajoz's problems. Arroyo also defines a certain chronology in the way
things are implemented in the different sessions of Europan: *'Reframers tend to*

appear in the older editions of Europan and the New Collectives tend to be of newer editions. The Catalysts are somewhere in the middle'.

6.1.1 Seeds and Vectors, Badajoz (ES), E9

The 200ha site is a district, with most of the existing houses being social housing developments of the late 1950s and the early 70s, and was originally built to absorb the vast number of the working population. The deprived area that is near the borders of Spain and Portugal, a condition that favored cross-border population shifts was further segregated by the administration's decision to relocate marginal population there. The aforementioned problems led to Badajoz's participation in the ninth session of the Europan competition. The city's aim was to focus on the regeneration and the sustainable integration of the under study area (Santa Engracia) into its adjacent context; industrial facilities to the east, the motorway bordering to the north, and the connection to the city center on the south. The Badajoz site was classified under the Europan subtheme *'Extensions in question – Aligning'*, (Europan Europe, 2016b), which takes into consideration the preservation or even the improvement of the natural and farmland areas from the irrational expansions of new urban developments by searching new design approaches for restricting, but not rejecting the urban development.

Figure 45: The E9 Badajoz site, Spain (Europan Europe, 2016b)

The competition proposal was the first step in an open negotiation process among all the partners involved in the city development. According to the architects of the project, their intention was to control the beginning of the process and not the process of rehabilitation itself, in contrast to the administration's approach of seeing this case as a typical extension operation (Laorga & Montalvo, 2012a). Their manifesto was to plan in real-time, identifying the genuine needs of the city before developing any plans. In this way, their approach opposes the imposition of any fixed development plan that depends on planning large-scale areas (top-down planning), by proposing an identification of the real-time needs of the people (human actor narratives).

'… we wanted an organic process. To manage having an open process, you have to propose strategies, not objects' (Arenas[61], *see p. 608*).

6.1.2 Catalogue for Dwelling on the Time, Selb (DE), E9

Selb, a German town[62], took part in E9 session seeking a radical approach to the problems that it was facing, including demographic decline, aging population, decrease in industrial activities, etc. These problems were primarily due to the crisis in industry that the local economy was based on (Fuente Martínez, Gutiérrez Sánchez, Fidalgo, & Ozaeta, 2008). Currently, the administration and the citizens of Selb are exploiting new possibilities for the creation of employment opportunities and for the encouragement of new businesses to set up there. Resch[63] (2011) specifically states regarding this matter in his essay *'Shrinking to develop better'* that; *'…what happened for industry has also happened in housing, with a restructuring plan. Many local people lived in*

---

[61] Enrique Arenas Laorga is an architect who graduated from ETSAM (Madrid). He has developed projects in very different areas: rehabilitations, housing, institutional and events. He has held lectures at several academic institutions, and is now researcher at ETSAM. He teaches at IED Madrid. Together with Luis Basabe Montalvo and Luis Palacios Labrador they run the Arenas Basabe Palacios Architects office.

[62] Selb is a town in Upper Franconia, in north-east Bavaria, standing on the border with the former East Germany and with the Czech Republic. Selb grew through its single industry structure, of porcelain industry, that made it world-famous and led to the rapid growth of its population. This condition started to decline after the crisis in the porcelain industry in the mid-1990s and as a result many people moved away to find jobs in other cities. Today Selb's remaining residents consist mainly of older people.

[63] Since 1997 Helmut Resch has been the Managing director of the Building Department of the City of Selb. He created Selbwerk, a company for real estate, residential development, project development and land revitalization, of which he is also the Managing Director. He has organized Selb's participation in Europan 9, in Europan 11 and currently in Europan 13.

buildings earmarked for demolition' (2011, p. 24). Resch points out that it was important to reinforce the central nucleus of the town at the same time as residents were abandoning some parts of it (Resch, 2011).

Figure 47: Demolition of Selb's obsolete districts (Resch, 2011)

Figure 46: Map for Selb's new urban development with shrinking areas and intensification of districts centers (red) (Resch, 2011)
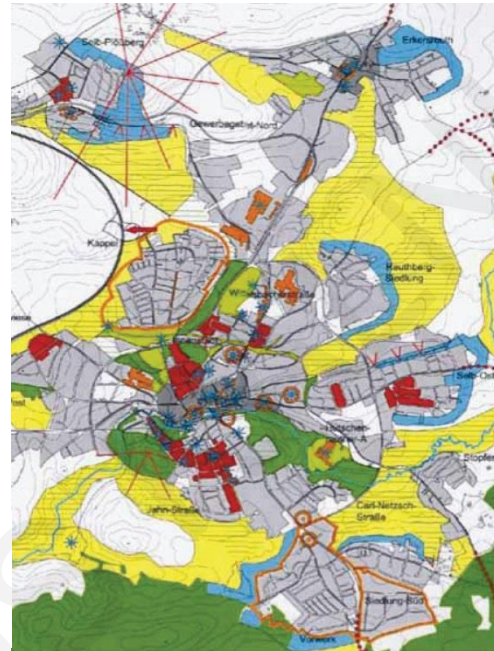
In the same article, Resch states that in a town that is diminishing, it is all the more important to pay attention to quality and that they managed to achieve this quality by following good planning processes. He stresses the importance of architectural competitions in order to get the best ideas for implementation. That said, Resch mentions that Selb's expectations from Europan were limited to a gain of a collection of ideas on their problems but certainly did not expect anything more than that : *'We didn't have the aim that we can realize something. Firstly, for us it was only to get the ideas…'* The incorporation of Selb's participating site under a specific thematic of Europan, *'Local Mutations – Intensifying'*, under which another 10 European cities were also incorporated, and the simultaneous comparative analysis of their problems, aimed at exposing Selb's local problems to a European major matter of concern, that of the cities' intensification (Europan Europe, 2011). A distinctive feature of the proposal during the competition phase was the attempt on the part of the architects to respond to the questions posed by the topic of the competition by means

of a collective approach. Thus, by participating in the formation of a larger team of designers (22 participants), they managed to respond to the respective questions raised by the 11 cities[64], by participating in the Europan competition under the same topic[65] (Sanchez, 2010). This collaboration meant to bring together different concepts for a number of cities with the aim to find a way to bring these cities together, so that they can have a kind of closer relationship, due to their similar problems.
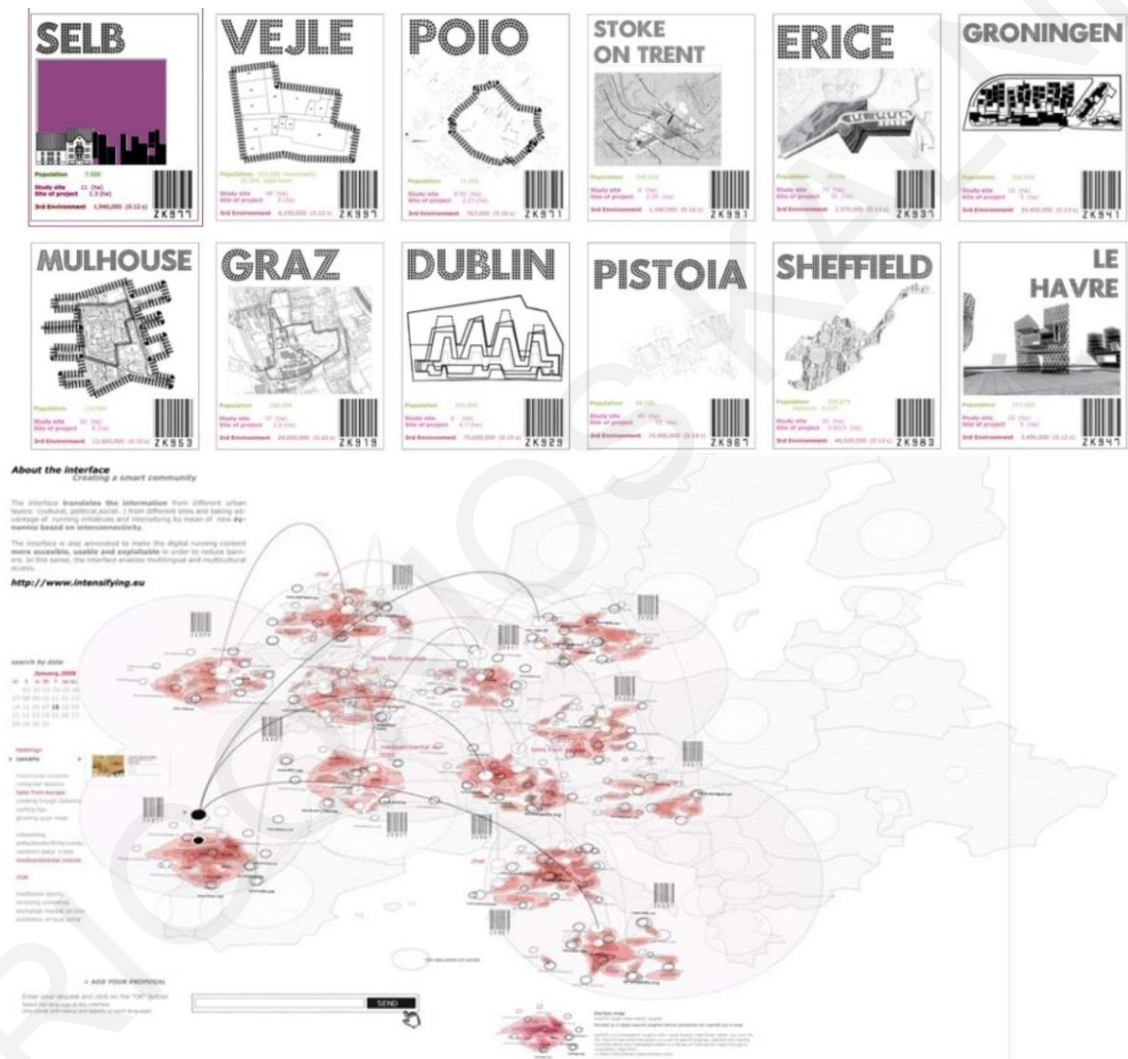
Figure 48: New collaborations through Europan: twelve teams from different countries, throughout all Europe thinking simultaneously on common topics, objectives and global proposals, (Europan Deutschland, 2015)

---

[64] 1) Dublin/Ireland, 2) Erice/Italy, 3) Groningen/Netherlands, 4) Le Havre/France, 5) Mulhouse/France, 6) Pistoia/Italy, 7) Poio/Spain, 8) Selb/Germany, 9) Sheffield/UK, 10) Stoke-on-Trent/UK, 11) Vejle/Denmark.

[65] The architects report though (see p. 613) that in the end, as it often happens when having many people with different interests and different professional approaches, each team developed the competition proposal on their own and since no other team received any kind of award for their project, this collaboration idea unfortunately did not develop past the competition stage.

According to the designers of the project '*Catalogue for Dwelling on the Time*', the user's way of life, dwelling, as well as any everyday mundane situation, can obtain flexibility through small add-ons (programmatic strips) that can reprogram space and add value to what already exists there. Through a typo-programmatical plug in module, they propose a flexible and feasible means (in terms of scale, budget etc.) for testing the impact of the addition to the existing situation in the near future.

The proposal opposes the creation of a definite masterplan to be imposed on the area by suggesting a system of interconnected strips, which can be arranged in different ways and still be part of the larger system (e.g. city). This generative system was also meant to become a powerful tool to initiate debates across the different stakeholders since it could easily represent in a tangible way -kind of a 'game'- the different possibilities that can be generated. The latter, in conjunction with the ease of rearranging the set of strips that will be needed for each intervention, preserves the morphological identity of the whole city and at the same time provides users and stakeholders with a design tool that can be flexible in time, supporting 'design after design' as well as other means which can be shaped by collective decisions.

Figures 49, 50: The realization of the Haus der Tagesmütter (Gutiérrez-delaFuente Arquitectos, 2015a)

According to the architects (*see p. 641*) the robustness of their plan allowed for maximum flexibility during the implementation stage. Whilst the competition proposal was dealing with the negative demographic trends of a shrinking city focusing on elderly people (healing acupuncture therapy), the implemented strategy focused on the lower part of the demographic pyramid namely children and young people

(preventing acupuncture therapy). The architects claim that this change of attitude which aimed at prevention rather than the cure opened a new scenario in which the following projects are being developed: Haus der Tagesmütter (Childminders Center) for babies and children, Jugendzentrum & Jugendhotel (Youth Club & Hostel) for teenagers and young people, and IQ Experimental Subsidized Housing (IQ innerstädtische Wohnquartiere) for young families.
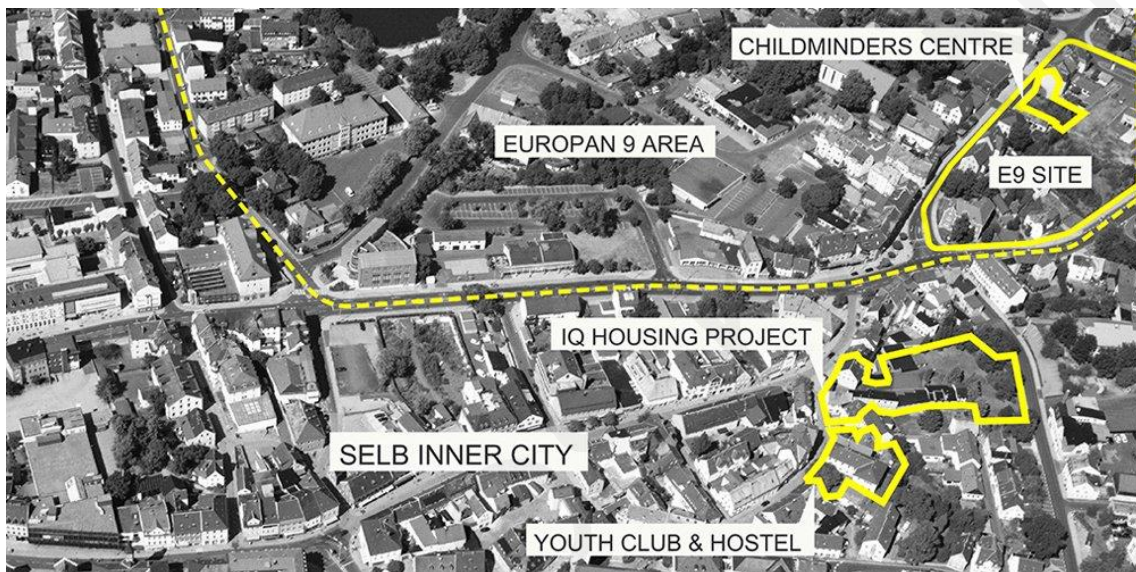
Figure 51: The Haus der Tagesmütter (Childminders Center), the Jugendzentrum & Jugendhotel (Youth Club & Hostel), and the IQ Experimental Subsidized Housing (IQ innerstädtische Wohnquartiere) for young families (Gutiérrez-delaFuente Arquitectos, 2015d)

6.1.3 Cumulus, Oslo (NO), E9

The site is located in the Grorud Valley which is an extension of the city of Oslo from the 1960s with around 130,000 inhabitants. The valley is a fully build-up area with residential developments located on either side of the valley and bordered by nature, while the main highway of the city together with industrial facilities is located in the central part of it. Due to Oslo's expansion and densification strategy, new urban renewal programs for increasing the density of the Grorud valley area are in demand (Europan Norway, 2016).

Grorud center, where the site of the E9 session is located, is a suburban area whose main characteristics are: the existence of several distinct enclaves in the area namely

the housing area, the main shopping mall, a gas station, recreational and sports areas, a transportation node and a forest as a border to the urban development of the area. Respectively, the major problems of the area are: the lack of urban density and intensity of uses, the lack of housing diversity and public space, the discontinuity of the urban elements of the area due to the existing infrastructure which has not been properly incorporated in the urban fabric, the absence of connections to the surrounding natural landscape and the lack of identity (2016). Grorud, instead of being solely dependent on Oslo's city center has reached a critical number of inhabitants who are now looking for their own suburban center; a diverse new center with a sense of identity for a multi-ethnic community (Europan Europe, 2016a).

Figure 52: The E9 Grorud center site in Oslo, (Europan Europe, 2016a)

The aim of the competition was the area's densification with new residential developments and the intensification of the area with a mixed use program that would give emphasis to cultural and recreational facilities. Furthermore, another important aim of the competition was the development of the public space of the area that would develop strategic connections between the new development and the public transport system. The site of Grorud center in Oslo was classified under the subtheme *'Networks on the move – Polarizing/ Diffusing'* of E9 (Europan Europe, 2016b), which set as a main issue for investigation the use of mobility networks as new elements of activating intensity and urbanity. In the case of the Grorud site, this was considered to be an intermodal point, where the different modes of mobility (bus, train and car) separate rather than link the urban fabric. One of the main questions of Europan's subtheme *'Networks on the move'* that very much relates to the problematic situation

of the Grorud site was how to create urbanity and identity to the area by concentrating activities related to the mobility network which are also generated from the existence and development of this infrastructural network.

The project *'Cumulus'* proposes an urban strategy that considers public space as a significant binding element of the urban fabric of the area and is closely related to the environmental dynamics of northern living. The proposal for a mixed-use development takes into consideration the existing developments of the '70s, the critical adjacency of the site to a significant natural setting, as well as the scale of the mobility infrastructures of the area and offers a diversity of dense programmatic interventions that are bound together and transformed every season, according to the rain-water cycles.

6.2

Space under negotiation

'…the quest to make an urban milieu is ultimately about making spaces that can be shared. And we know also that what characterises today's evolution in ways of life is the withdrawal into the private cocoon, individualisation… So it is also about finding systems of compensation to avoid this collective or individual introversion. The question of shared spaces is also extremely important in the theme of the adaptable city, in working out how people can coexist, how to negotiate the transformation of these shared spaces' (Rebois & Younès, 2013). Younès' words from the Malmö Europan Debate *'Europan 12 theme: Experts and Cities Points of view'* describe the topic discussed in this part of the chapter.

Furthermore, Hellsten, a member of Europan's Scientific Committee, in her essay *'Conceiving public space for which users?'* (2008) argues that the outcomes of Europan E9 reveal that the majority of projects that have dealt with the formation of public space make almost no reference to ownership compared with earlier Europan sessions, in which property issues and ownership of a site were fundamental matters of concern. The latter, which relates to Morales' (2009) argument regarding the character of collective spaces and very much also resembles the ideas of open source (Ratti & Claudel, 2015a), is demonstrated in several cases through the Europan 9 submitted projects. Therefore, there are cases in which private intervention is a prerequisite for the definition and development of a public space such as the project *'Public bay'* in Opatija, Hrvatska while on the other hand, there are cases in which public intervention is a key element for the strengthening and revitalization of the urban environment through the redesigning of both public spaces and private yards and gardens, such as the project *'Porous urbanity'* in Bisceglie, Italia. Furthermore, there are also examples where user participation is a prerequisite for the formation of public space through the creation of personal *'pieces'* of the public sphere, such as the project *'Bubble'*.

As discussed in Chapter 2 and Chapter 3, context plays an important role either for self-organizing or open-ended approaches in urban design. In fact, this is due to the negotiating processes that are an inherent property of such design approaches. Similarly, the notion of context has been a matter of discourse within Europan; Derossi in his essay *'The architectural project as a story'* (1997) argues that the term context can be written as 'con-text', which reveals its true significance: *'What it is in relation to the text, a text which is also the composition of the architectural project in action. And that which enters in relation with the text (the project), is another series of texts which form the complex grid of urban life and its variety of forms. Thus the projected text takes its place among other texts with which it establishes a dialogue'* (p. 81). From a different perspective, Reichen who is a former member of Europan's Scientific Committee argues in his essay *'Projects that create a context'* (2009) that *'context is a sort of triangle between a site, a situation and a project, where situation is a moment in history, a political moment'* He also points out that municipalities are very interested in the way the project can resolve a situation and reveal a site; '*The idea is no longer at all that the context is a given that needs to be celebrated. On the contrary, this is a time when the context is something to be created'* (p. 18).

In this sense, context can inspire new interpretations. Degros, a member of Europan's Scientific Committee, adds to the aforementioned view; *'Projects can react as the factor that aims to reveal opportunities that surpass the reality of what is already there'* (2009, p. 22). Hellsten agrees with Degros; *'projects provide added value to the context by contributing something new'* (2009, p. 32). All projects presented in this chapter negotiate their ways of interacting with their context in various ways.

6.2.1 **The 'Commons'**

The project *'GartenHof'*, in Vienna, E10 was the response to the competition's call for the development of a 10 hectare area of residential fabric in a suburban environment in Vienna (Montalvo, Laorga, & Labrador, 2010). Through an apparent top-down approach of defining certain rules and restrictions for developing the site, the design team proposed a system of constant negotiations between the users and the

stakeholders, for which the architect would merely assume the role of the initiator and facilitator of a lengthy planning process. More specifically, the organization strategy of *'GartenHof'* is based on five successive stages that depend on negotiations: i) a network of gardens, which initially structures the area and acts as a division of land, ii) specific rules are set that refer to the relation of the built form to the 'void' presented as gardens, iii) each one of these green plots turns into several appropriated gardens as they are being occupied by different parties, iv) every garden plot is initially assigned a building with a specific build area. This amount of build area increases or decreases, through purchases, among the different neighbors, within each hectare, v) the density of each neighborhood can be gradually increased, but in a heterogeneous manner that reflects the needs and demands of its population.

Figures 53, 54: The Vienna winning project 'Garten>hof' (Garden>Courtyard) by Enrique Arenas Laorga (ES), Luis Basabe Montalvo (ES), Luis Palacios Labrador (ES), Europan 10 (Laorga et al., 2009; Leutenegger, 2015)

Those five stages define an urban 'code' for all the gardens. Private owners and developers can buy garden plots and build around them, but not inside them. The unbuilt areas, or 'the commons' remain open to public use. Having set the building rules and restrictions for organizing every 'garden', the actions of the owners will determine the appearance of urban fabric (public and private space). The Europan Austria Jury mentions in their report for the second jury of the ninth session that the project offers a powerful tool that activates the residential program in such a way that it becomes the promoter of an urban space (Frühwirth et al., 2009).

Figures 55, 56: The Project's development as presented in 2014 as a Global finalist entry in Holcim Awards. The Commons: Participatory urban neighbourhood. Open areas allow for adaptable programming and use of the shared spaces (left). The open areas allow for adaptable programming and use of the shared spaces (right) (Leutenegger, 2015).

Basabe (2014) explains that the concept of 'commons', which was adapted in their project during the implementation phase, refers to those in-between spaces that become distinctive and they displace this situation between the private and the public, where you have private gardens but also spaces for public infrastructure, such as parks, squares, playgrounds, etc. By suggesting this 'code', the designers aim to achieve a time evolving balance, which will result from the negotiations of the properties of the various stakeholders and the possibility to exchange their building rights, taking into account the economic factors of the market; *'Instead of proposing a predesigned urban fabric, we propose a controlled process of growth. A liquid city, una ciudad líquida, complete in all its stages of growth. At the start it will be an urban park with only a few public housings, and it will gradually become denser. In this context any hypothetical final state continues to be an open process of re-form and adaptation to an ever-changing environment'* (Laorga, Montalvo, & Labrador, 2009).

The *'GartenHof'* proposal refers to a collective space, which can be reprogramed over time, becoming a flexible and dynamic space in terms of ownership. This shared space can receive temporary functions responding to user needs, predicting in this way the permanent activities that can be developed in the future. The competition proposal aimed at the creation of a new type of garden city, which would receive its final face only after the various players, have engaged in various building types, over time.

After a 5-year-long collaborative planning process, the project has been definitely passed by the Vienna City Council as a 10ha masterplan (approximately 1000 housing units) (Laorga, Montalvo, & Labrador, 2015). The architects of the project prepared a book entitled *'The Commons'* (*see Figure 57*), which is a comic that presents the story of the collaborative process, which progressed from the winning project of the Europan 10 competition in Vienna into its current state of development. The story of the comic presents the real characters that have taken part in the process, including the architects' partners, the representatives of the neighborhood, the soil promoters, etc. (Laorga et al., 2015).

Figure 57: 'The Commons' presents the story of the collaborative process as a comic, from the winner project of the Europan 10 competition in Vienna and its later development with a multidisciplinary team until its definitive passing by the Vienna City Coucil the 23rd of September, 2015. A selection of pages from the book of Commons is presented here. The comic was made for the Holcim Global Awards 2014-2015 entry, which won the Holcim Bronze Award in the European region (Laorga et al., 2015)

The negotiation of use of space in relation to its ownership status is also a matter of concern for the project *'Open'* in Amstetten (E12), which constitutes a criticism on the existing urbanization policy of Amstetten. As discussed in Chapter 2, collectivity may be developed in spaces which are neither public nor private, but both at once (Morales, 2009). Indeed, the architects of the project make a strong statement with their proposal regarding the sharing of physical space; by using the term *'Gradations of Privacy'* they discuss the matters of ownership and accessibility of a place and they even introduce the idea of time sharing. Their proposal suggests that public spaces are taken up by private use or private spaces acquire public use; *'The existing urban fabric of Amstetten follows a clear separation between public and private functions…Our proposal breaks with that old zoning concept to create a more open use of space. We propose to rigorously blur the boundaries between public and private space, the definition of inside and outside, and the designation of local and non-local users. We also propose to analyse the ownership of property over time. Does someone own something forever? Or perhaps only during specific hours of the day? Those spaces can be open terraces in residential buildings that become semi-public spaces, private gardens that become public gardens when owners are not using them, school playgrounds that are fully public when school is not in session, office lobbies that are*

used as multipurpose rooms for cultural activities, and a long list of other sharing possibilities' (Bernabé Simó & Labanc, 2014a).

Figure 58: The competition entry drawings of 'Open' by Ramón Bernabé Simó (ES) and Tomáš Labanc (SK), Europan 12 (Bernabé Simó & Labanc, 2014c)

The project *'Rambles Verdes'* uses the idea of *'connections'* as the key transformation tool for Barcelona's E12 site. The winning team proposes to link the two existing metropolitan green axes of the city with the major parks located close to the project's site by means of *'The Six Parks Promenade'*, a pedestrian and slow mobility path. They also use these transversal connections to link the adjacent neighborhoods of the project site and they call them *'Rambles Verdes'* which means Green Ramblas[66] (Balcells et al., 2014). They additionally claim that *'Our desire within the context of Europan is to present not a typical urban plan, but rather clear game rules, allowing maximum openness'* (Balcells et al., 2014). With these two approaches the architects of the project *'Ramblas verdes'* describe the scope of their project.

---

[66] The architects explain that the word rambla is used always in order to refer to the social character of a place. Here, the architects want to reclaim the original sense of the word, which is 'riera' and which means 'dry river', i.e. a space of ecological regulation.

Figure 59: The winning project 'Ramblas verdes', Barcelona, Europan 12; the metropolitan scale. The transversal connections and the public spaces system (Balcells, 2013)

This project seems to impose a top-down solution with the proposal of a specific masterplan and with the ramblas defined in great detail; however, an important aspect of the proposal is the management of the in-between the ramblas spaces in terms of providing ways to deal with the complexity of the future built form. There, the team proposes bands of buildable space; the buildable space between these ramblas is supposed to *'absorb',* through time, the different programs, building typologies[67], diversity of inhabitants and ways of life (Balcells et al., 2014). The latter, which builds on the principles of parametricism, can provide several scenarios that apply to the urban and landscape rules that have been set, since the buildable space between the ramblas is the result of iterative negotiations (Degros & Rollot, 2014).

---

[67] For the typological variety and the incorporation of the existing potentials into a landscaped setting, the architects refer to the 'Chassé Terrain' in Breda (NL), by OMA.

The winning team claims that their proposal suggests an open-ended process; Balcells[68], reports at the Pavia's Inter-Sessions Forum Debate *'Networked Territories'*: *'In what ways is the project a process and not a definitive object? Three answers: detecting and developing large-scale connections; adapting the connections to a social infrastructure, the 'rambla', and to an ecological infrastructure, the 'riera'; and finally connections as links between the different scales of the place, the neighbourhoods north of the River Besos and the city. The proposal is therefore based on understanding, maximisation and providing connections. These connections act as infrastructures, but ones that we believe to be ecological, social and slow-paced, the foundation for many potential futures'* (Degros & Rollot, 2014).
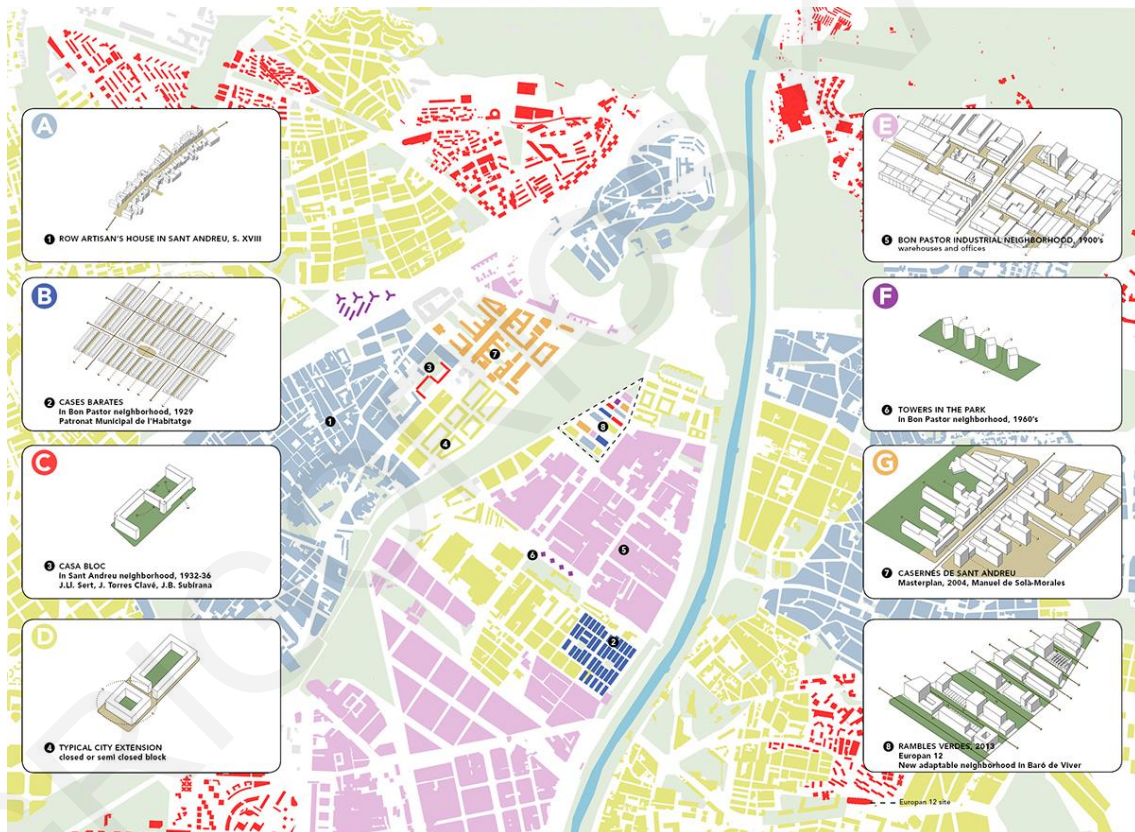
Figure 60: 'Ramblas verdes': a tapestry of urban tissues on the project's site (Balcells, 2013)

---

[68] Eduard Balcells is one of the winning team's architects
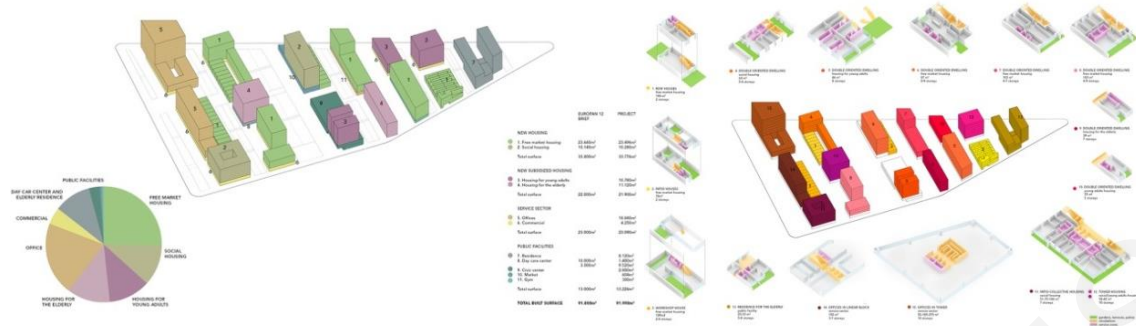
Figures 61, 62: 'Ramblas verdes': a mixed use program (left) and a tapestry of typologies (right) (Balcells, 2013)
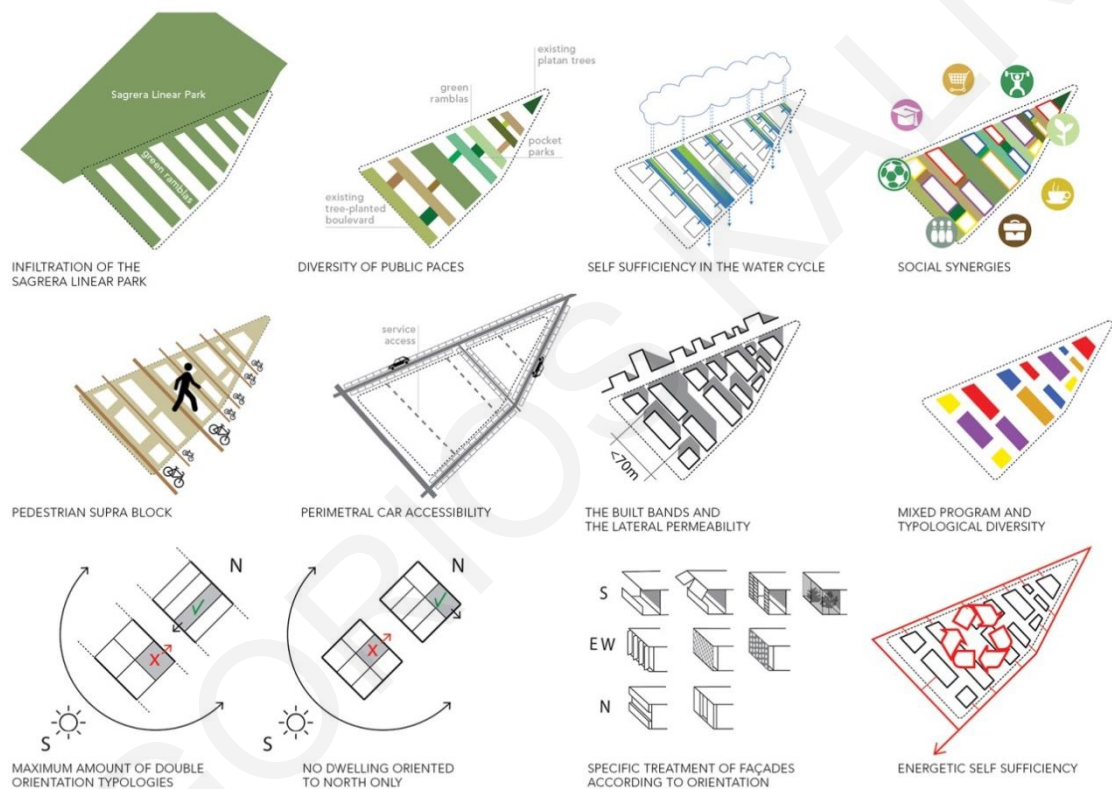
Figure 63: 'Ramblas verdes': open rules for an adaptable neighbourhood (Balcells, 2013)

The architects point out that their role in the project would be that of mediators between the stakeholders of the project; the development of the project would thus depend on the outcome of the negotiations among the project actors which would have been based on preset rules.

Apart from creating connections, the winning team answers to the E12 session's main topic of adaptability and urban rhythms by proposing an urbanistic strategy that can

work under uncertainty. However, they clarify that for the built layer to be defined, the definition of the possible connections and of the public spaces must be set as a prerequisite.

When the architects were questioned by Europan in what ways their proposal allows for considerations regarding its production method in time, the winning team's response was that they integrated this issue not by setting up a definite design, but a set of ambitious and easily phasable strategies. They further explain that their strategy followed some open design rules which can adapt to every economic and demographic moment (Balcells, 2013).

6.2.2 **Sharing**

The E9 project *'Cumulus'* in the Grorud center site in Oslo is a project that attempts to add value to what already exists there; as the architects claim, the proposal is structured around bringing to light the latent potentials of the site and interrelating them through the concept of water cycle. Indeed, Müller[69] in her interview stresses the aforementioned (*see p. 601*): *'…we have a philosophy, which was not really preconceived, but let's say after having done all these projects of let's say, 6 years, 7 years, 8 years of also participating in Europan and doing other projects, research projects too, we'd now say, you have to make something that can only work with its environment'*. The Europan jury also stresses the connection of the project to the environment in their report for *'Cumulus'* and adds that the chosen strategy of *'Eco-water-circulation'* provides an answer to the problems associated with the lack of identity of the place. They also argue that a significant asset of the proposal is that its strategy builds on the basic principal that the city is already there and thus with the suggested approaches, the place can start to develop by itself (Europan Norway, 2016). Skjulhaug reports for *'Cumulus'* and its significance for the identity of the place (*see p. 571): '… it's really true that it added completely new values and I think it was not*

---

[69] Sabine Müller, a founding partner of SMAQ, received a Diploma in Architecture from Kassel University and a Master in Advanced Architectural Design from Columbia University, New York. She worked for West 8 (Rotterdam) and Asymptote (New York) before establishing SMAQ with Andreas Quednau in 2001 first in Rotterdam (2001-2005), then in 2005 in Berlin and in 2009 in Stuttgart. Sabine has received 5 times a Europan prize in several countries across Europe and has served as a member of the juries and as a member of Europan Deutschland as well.

adding values to kind of make something iconic; in fact it was a real concern for the place so it was really place making… but I think that was very appealing to the community and to the municipality… the idea of this being a random place with a lot of social programs… so it was very elegant, in the way it mediated in presenting a new trajectory…'. Hjelmberg[70] adds to that by stating that *'Cumulus'* created a new context for the area of Grorud center (): *'…it put forward a new concept of how we integrate the public space into the building area'*. The author finds that the significance of such connections with the specific context and identity of a place relates to Alexander's (1973; 1977; 1979) notion of patterns for *'A timeless way of Building'* and Maki's (1964) concept of *'Linkages'*.

Returning to the *'Cumulus'* project, the proposal suggests the linking of different existing programs, such as the social, the commercial and the sports and leisure to the proposed dense mixed-use packing of programs. The addition of new programs to existing ones aims to attract people from regional Oslo (Europan Norway, 2016). An ecological network of new spaces such as allotment gardens and constructed wetlands shares the space with the network of human habitation spaces such as sports fields and jogging trails. All of these programs are connected together through the articulation of several open public spaces that are also associated to the existing surrounding green areas and transportation nodes. The use and thus the character of the public spaces changes from summer-time to winter-time according to the water cycles. It also takes into consideration the particularitites and extremities of northern living; long summer nights and dark winter days define the programs that are flexible enough to change. In the summer, the public space accommodates programs such as the weekly market, a kids' pool, a cinema, communal dancing, etc, in contrast to winter-time that the same spaces are re-used for ice-skating, skating lessons, winter games, hot wine and chestnut selling points, etc. This temporal sharing of public spaces confers identity on them and at the same time follows the Scandinavian environmental characteristics and subsequently the northern way of life.

---

[70] Ingar Hjelmberg is a Senior Consultant in EBY, The city of Oslo Agency for Real Estate and Urban Renewal. The agency is the main partner in the Europan competitions. EBY utlizes its strategic position as a major administrator of municipal properties to optimize Oslo's present and future urban development.

Figure 64: The organization of public space according to the concept of environmental sustainability (Europan Norway, 2016)

A dominant environmental characteristic of the place is the heavy rain; according to the architects, rain becomes the main synthetic element of the proposal and the one that defines, as discussed beforehand, the public character of the place and relates the environmental dynamics of the place (water flows, recycle, use, etc.) to the social and public spaces of the area. Thus, the concept and impact of water for the generation of the public program which is located and defines the ground space of the area, is further extended to the proposed mixed-use development which 'crowns', according to the architects, the public space by a series of rain water collecting pools which are also used to reflect light and the sky onto the residential towers.

Müller discusses in her interview that for the reinforcement of the place's identity a second strategy is incorporated, that is the typology of the residential buildings (*see p. 601*): *'…we developed let's say mini-skyscrapers that are very prominent to the environment, but at the same time create a sense of neighborhood. And this was also a reaction, maybe less to the brief, but more to the site, because the site is a very modernistic site, with this idea of big slabs, and you have good air, and good view, and good lighting in the apartments, but there was no sense of neighborhood, and what we were trying to do was to intermingle this idea of living in the air but also living in a neighborhood, as an answer to the site of the 60's or the 70's which needed some urbanity…'.* Lund[71] (Røyseland & Rø, 2008) finds a prototypical dimension in the concept of the *'Cumulus'* project and, as far as the building typology and the public

---

[71] Trude Lund is the chief architect in the State Housing Bank

space are concerned, mentions that *'Cumulus can be seen as a system of Lego blocks adaptable to several models for development. The main idea in the draft is an ecological water system that can be designed to compose interesting public rooms and areas for different activities – summer as well as winter'* (p. 136). The concept of a typology of residential buildings that suggests a specific building form for the place and enhances the place's identity, resembles Maki's (1964) concept of *'Group form'* regarding the collective identity of a group of buildings; by this, dwellings become part of the environment and water becomes part of everyday life, since the water is collected on top of the buildings, on their facades and on the platform the dwellings sit on.
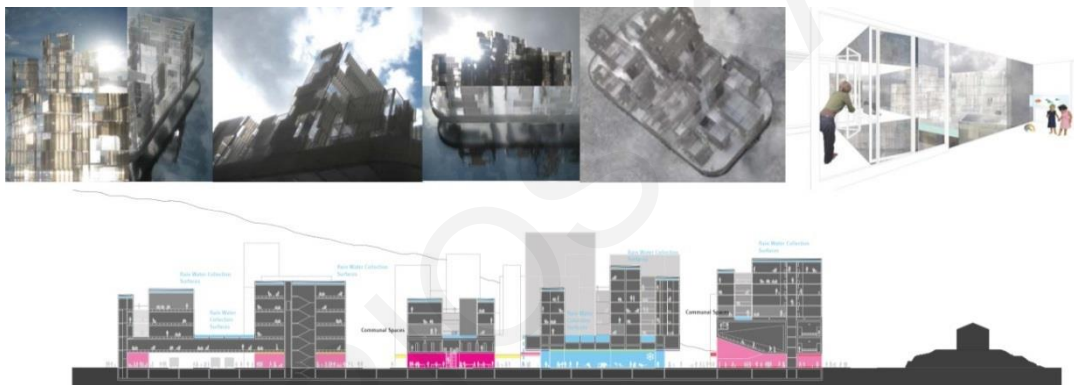
Figure 65: The reinforcement of the place's identity according to the proposed typology of the residential buildings (Europan Norway, 2016)

Rain water becomes part of people's lives in many ways; the harvested water on top of the buildings is used for the daily needs of the neighbourhood, while the water collected on the facades and the buildings' platform is supposed to be stored and used in an event that would mark the coming of winter; the release of this water for the flooding of the public spaces and its consequential freezing forms in turn a new 'winter' public space that results in a continuous skating area. On the other hand, at spring time, the raise of the temperature leads to the 'liquefying' of the public space and to its transformation into a 'spring/ summer' public space. By extension, according to the architects, the topography of the area leads the melted ice into the adjacent fields and constructed wetlands so that it can be used for watering the proposed allotment gardens that surround the area (*see Figure 66, below*).

1000 liter / m2 /p.a.

270.000 liter /p.a.

1500.000 liter /p.a.

water collection on the roofs of the apartment towers

communal washing maschines filled with collected rainwater

water collection on the platforms

2 loads p.w. /p.p.

greywater drains to the constructed wetlands

1500.000 liter /p.h.

drain lits parking garage underneath

yearly flooding event

water freezes to an ice skating surface

flooding of surface with rainwater collected on the platforms

melting water drains to the constructed wetlands

evaporation

constructed wetlands filter and clean the greywater

cleaned water attracts animals and is used for irrigation of the allotment gardes

Figure 66: A narrative of the proposal 'Cumulus' by Sabine Müller (DE), Silvia Izquierdo (ES), Felipe Flores (CL), Europan 9 (Europan Norway, 2016)

The intention of the architects was to respond to the E9 theme of *'European urbanity - Sustainable city and New public spaces'* by directly relating the development of new public spaces to environmental sustainability; their proposal is thus presented through a narrative which in fact relates and describes the daily activities of the place based on the cycle of the water.

The author finds that this narration indeed manages to reveal the latent identity of the place by linking the rhythms of a special natural ecosystem with the inhabitants' way of life. Müller discusses in her interview this challenge of relating two very distinct notions together; that of sustainability and that of public space. She states that at the time of the competition (2006), the term sustainability was closely related to ecology and that the challenge to relate the latter to public space gave the team the idea to tell a story (*see p. 601*). The utilization of story-telling, which relates to what Chiles and Coates (2005; 2012) discuss about the term narrative became an important design method, incorporated in the architects' work and research at a later time; Müller claims that by the use of 'narrative architecture', their future projects were more easily understood and negotiated among the different stakeholders and thus became more open to several interpretations and outcomes (*see p. 601*).

6.3
Self-Organization

6.3.1 Synergetics

The project *'Accumulation and intermingling'* in Aubervilliers, E4 suggested a non-design approach and strongly criticised the process of gentrification deriving from many regeneration projects in areas considered as problematic (Smets, 1997). Thus, it opposes the given program and as in the *'GartenHof'* project, raises the question of how designers should intervene in these urban situations and therefore, what the architect's role should be. *'Accumulation and intermingling'* might be seen as a strong manifesto for incorporating the complexity of the social fabric by dealing with self-organized spatial arrangements (Arroyo, 2009). The project's approach suggests that *'Architecture should not be a tool for solving problems, because if the problem is solved, the neuralgic situation disappears as well. Exactly in its literal meaning, the dissolution of an urban hot spot produces a generic, indifferent situation'* (Stratis, 2009, p. 29). The issue that this project raises through its critical stance is how to protect the conditions of the suburb from the strict imposing plans of top-down planning that do not take the local conditions and special needs of current inhabitants into consideration. The project suggested something unexpected and different from what was originally required by the brief. Even though it wasn't ever implemented, it had a great impact on the architectural community, since it was arguably considered as a very innovative approach. According to Hellsten: *'The project generated a lot of debate, and it also questioned a large number of urban theories, for example gentrification, which began to become an important topic at that time. In fact, it provided a very different way of thinking about urban development.'* (2009, p. 32).

The design approach suggested in the *'Accumulation and intermingling'* project, functioned as the basis for constructing new research questions brought forward and tackled in later Europan sessions such as in E8 (Europan Europe, 2006), with the thematic, *'Which urbanity for the inhabitants?'*.

This question is one of the core issues for the *'GartenHof'* project that regards users as having a leading role in the negotiations for the shaping of their own urban space. In an interview published for the Holcim Awards 2014-15 (Leutenegger, 2015), the architects of the project claim that for this exact reason, a strategic approach was considered to be more suitable than a geometrically based proposal. In fact, the Spanish architects strongly support their idea that for such complex environments, as this of the suburban Vienna's, the role of the architect should be limited to being supportive to the process. More specifically, Arenas reports; *'We believe that the diversity of complex issues in urban development must be addressed not formally but strategically. That's why we always like to start our projects by asking what role the architect should assume in each specific case. Would it be better here not to build at all? Should the architect design everything or rather coordinate the collaboration of a team? In this project, our contributions are a first step following which many different players will negotiate further steps. There must be inherent flexibility because we also know that our plans often will not be built exactly as we have proposed'* (p. 50). Interestingly, in the same interview, Palacios and Basabe mention that the Indian cities development paradigm has influenced their ideas for the garden city; *'The idea for our garden city arose through workshops on urban development we carried out in India. We learned how cities evolve there…In India, you will hardly recognize an informal settlement ten years later, because so many changes and expansions occur, and it's the same with the designed buildings too. Such ideas can also be applied to the contemporary European city'* (p. 50). Indeed, as discussed in Chapter 2 (2.2, The intelligence of self-organizing networks), the dynamic relations that are developed in Dharavi, Mumbai, regardless of the fact that these refer to downgraded slums, constitute one of the most distinctive examples of living self-organizing systems that grow organically from the bottom-up. However, in the *'GartenHof'* case and in contrast to the aforementioned, the rules that have been set by the architects make sure in a way that the 'complete' urban fabric will demonstrate and maintain high-quality characteristics through time. Back to the architects' interview for the Holcim Awards, Palacio reports; '*In Europe, we use the mechanism of the land parcel. We divide land into plots and say: Everything within these boundaries belongs to me; here I can do*

what I please. Things work differently in India. There, buildings expand to the wall of the neighbor's house. Then negotiations begin…We wanted to bring some of this concept into contemporary suburban development in Europe' (Leutenegger, 2015, p. 50).

It is therefore clear that the architects of the project define the code of a bottom-up process. One of the arguments discussed in the first part of this dissertation is that a bottom-up process does not necessarily imply an uncontrolled process and that a project which calls for an open-ended process may as well be orchestrated by a group of people while it can still maintain its bottom-up characteristics. It seems that this has been exactly the case for the *'GartenHof'* project. The architects of the project also agree with the aforementioned argument. In their interview Basabe characteristically points out that *'…bottom-up does not mean that it has to begin spontaneously; it's the shape of the process, not the chronology'* (*see p. 611*). The architects also clarify their role in the process and explain that their proposal, by its procedural nature, is open to negotiation with the various actors responsible for its implementation, and does not seek to be more than a support for the realization of their interests (Leutenegger, 2015).

The architects of *'Seeds and Vectors'*, E9 (Extentions in question aligning. 2008) proposed a strategic approach for the most fragmented and depressed area of Badajoz, Spain. In fact, what the architects of the project describe with a few words in the end of their interview does not only apply to the concept of *'Seeds and Vectors'* but also reflects their design philosophy met in all of their later projects (*see p. 630*): *'Which is the objective of this work? …this work cannot be understood as a crystalized architectural proposal, it has to be a tool to initiate a process through which the inhabitants of this area will be able to take the decisions about their own matters…'*. Thus, the architects of the project suggest that the sole aim for every architectural proposal should be the initiation of a complex negotiation process among all agents involved. The latter became the decisive factor about the way they treated their proposal; actually, this involved negotiations from the very beginning of the project instead of submitting an architectural proposal per se. In fact, what they propose is not

a system or a strategy that will allow the gradual development of the area over time; instead they propose a strategy that allows architecture and planning as they say, to *'take a step back'* and the inhabitants to *'make a step forward'*. Therefore, the *'Seeds and Vectors'* project builds around the idea that the inhabitants are the main agents of the area's development and are responsible not only for the revitalization of physical space but also for the social texture enhancement of the place. The latter requires that the inhabitants be actively involved in the whole design process; from the decision-making process to the actual construction of their environment[72].

In order to fulfil what is mentioned above, the project 'Seeds and Vectors' is based on the notions of *'seeds'* and *'vectors'*; *'seeds'* are the elements that according to the architects (Europan Europe, 2008), have the capacity to reconfigure themselves as they grow and also to cause the emergence of something new and as far as their extensions for the city are concerned, they act as catalysts that generate centrality and mobility. According to the architects' proposal, there are four types of *'seeds',* which are characterized by their relation to the context of application: *colonization, suture, regeneration* and *green space*. *'Vectors'* on the other hand, define the movements and growth of every element in the urban space, not according to the influence of an external framework but from the perspective of the element's relation to its context. Similarly, as with *'seeds'* four different types of *'vectors'* are proposed: *principle of real-time, principle of participation, principle of the smallest scale of intervention* and *principle of primacy of public space*. Thus, the architects propose a process that allows the participation of any interested actor which in turn results in the self-organization of their environment over time.

Notably, the notion of *'seeds'* does not refer to an architectural object per se, but as with Alexander's (1977) notion of patterns, it represents certain typologies by which each proposed category is actually the description of the phenomenon and not the object itself; this creates complex network connections with the context of the intervention, regardless of its scale (territorial or local). It is also important to mention

---

[72] The architects claim in the competition proposal that the exclusion of the inhabitants from the shaping of their environment has a negative impact both on the public space of a place and on the public image of a city.

that the concept of *'vectors'* very much resembles Fuller's (1982) idea of Synergetics and by extension the concept of Self-organization (Portugali et al., 2012), according to which the behavior of a system is not always defined by the external forces applied to it, but starts an internal and independent self-organizing process.
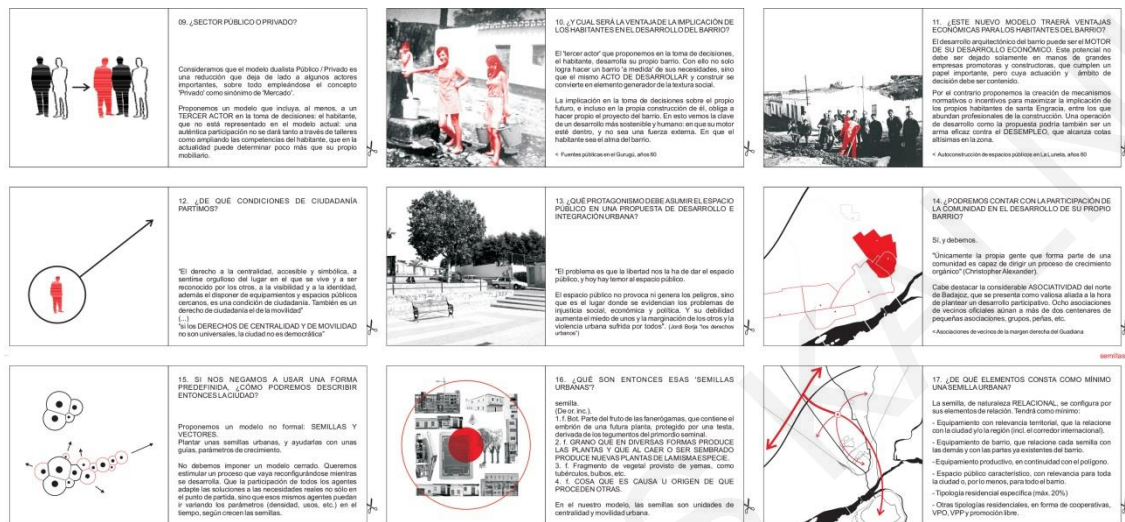
Figure 67: The 'Seeds & Vectors' project proposed a strategy that allows architecture and planning to 'take a step back' and the inhabitants to 'make a step forward' (Europan Europe, 2016c)

By attaching significance to the inhabitants' role in the design process, the architects in essence question the current role and responsibilities of the architect as well as the tools that he uses. The Spanish team reports that *'our approach to planning will always be as an instrument for discussion rather than an imposition'* (Laorga & Montalvo, 2012a, p. 5). According to Europan's Spain's view, the main feature of the project consists of a process that involves both residents and local authorities, from the decision making at the beginning of the project up to its implementation (2012b). This bottom-up process relies on the users' needs before suggesting any application points (seeds concept) and on the introduction of a strategy (vector concept). This is also evident in the architects' interview. In particular, Arenas comments on the social extensions of the proposal in relation to the identity of the place (*see p. 612): 'Here, the title is 'Relevo' (relay race) that generational link… because different kind of people live there so we don't talk specifically, about the different geometrical properties of the buildings, but about what we want to achieve with that diversity'*.

That said, Basabe[73] is critical regarding the conventional planning instruments used in Spain and comments on the restrictions they faced while they were preparing the *'avance'* which is the initial planning document (*see p. 606*): *'…all documents in Spain, all instruments for urban design are quite object oriented, they all come from this general plan mentality …'.* He also mentions that while they were preparing the planning document they tried to maintain the philosophy of an open process and they were not carried away with the specific design of architectural or urban elements. He also stresses the fact that they had intended to make the document long-lasting (*see p. 606*): *'…our obsession was to create a document which would be open for a process… which can take extremely long, that should actually last forever …That was our obsession… I think the most important thing that we did was that we did not order its after elements such as public space, buildings, streets and so on but that we defined the after strategy'.* On these grounds, the architects support the view that especially in an open process the proposal cannot be detached from its context. Indeed, for the Spanish architects this was crucial and in fact defined their response to the initial brief that was asking for the area's regeneration through a new development. Arenas reports (*see p. 608*): *'So, in the very beginning our focus was the relation with the cultural environment of the city and the potentials that the neighborhood could offer…the reactivation of the social fabric, the connection and relation with the natural environment, were very important for the sustainability of the intervention and for the sustainability of the whole neighborhood'.* Basabe adds to the discussion by mentioning that in order to maintain this close relationship with the context they did not use an overall master plan but instead they opted for the use of typology. He additionally points out that typology can also become a tool that addresses the unexpected (*see p. 609*): *'…this urban situation in Badajoz is not a problem that we can move away, neither is one that it can be resolved at once, therefore if the potential solution is going to be implemented in the next 25 years, what is the benefit of providing a definite solution to that?'.*

---

[73] Luis Basabe Montalvo is an architect who graduated at the TU Graz. Since 2003 he teaches design studio at ETSAM, where he is also working on his PhD. He was guest researcher and faculty at various Universities: RWTH Aachen (Germany), Cambridge (UK) and CEPT Ahmedabad (India). Together with Enrique Arenas Laorga and Luis Palacios Labrador they run the Arenas Basabe Palacios Architects office.

Figure 68: The 'Seeds & Vectors' studies after the competition by which the architects identify specific needs and minimum interventions (Europan Europe, 2016c)

Hence, the suggested typologies related to their notion of *'seeds'* are defined as open elements. As Basabe mentions (*see p. 610*) *'…the typologies are intentionally very broadly, very roughly defined…'* This calls for a minimum intervention on the part of the architects; Arenas mentions that (*see p. 612*): *'…one of the vectors of the project was minimizing the scale of intervention ('principle of the smallest scale of intervention') for adapting the scale of each decision to the necessities…so…here are different necessities where you cannot give grand answers; instead, the interventions should be minimal and dispersed…'*. Basabe also stresses the role of the architect in intervening and altering the way of life and the identity of a place (*see p. 613*): *'…we did not have this know-how and we also had this theoretical belief, that this is not our role, this neighborhood would be much richer if this house is renewed by its owners; …we always had the belief that this horrible house, which is authentic, in the sense that it's made by its users…is much more valuable than any design solutions we as architects, may suggest'*. He furthermore, highly criticizes the arbitrariness with which architecture has been performed in recent years (*see p. 630*): *'…we think one of the worst things that happened to our profession, I don't like to call it profession… is precisely this whole generation of imposing architects with this, 'I have a brilliant idea, let's develop it…'*. Although the Badajoz proposal attaches great significance to the

context of the project, be it physical or social, without doubt its most characteristic asset is its contribution to the initiation and in the strengthening of social synergies. This scope was evident even from the competition stage where the architects strongly focused on the social dynamics of the area to shape the initiation and the future course of the Badajoz site's current situation through the introduction of these synergies (R. B. Fuller & Applewhite, 1982) and the inhabitants' capacity of self-organizing and self-maintaining (Portugali et al., 2012).

6.3.2 **'Just-in-Time' planning**

A more extreme example, in which the architect becomes the initiator of self-organizing conditions is the E9 project *'The Five Conditions'* in Loures, Portugal that in fact suggests the introduction of a set of principles that will allow for the emergent to be part of the design process and will in turn initiate a process of self-organization. The project aims to propose a new way of life that will be more adaptable to the fast pace of changes regarding environmental, financial or social matters.

Figure 69: The competition entry drawings of 'The Five Conditions', Loures, Portugal by Manuel Monteserín (ES), Luis Belda (ES), Marta Catalán(ES), Juan Chacón (ES), Elisa De Los Reyes (ES), Luis De Prada (ES), Manuel Domínguez (ES), Laura Flor (ES), Lucía Martínez (ES), Manuel Pascual (ES), Pilar Pérez (ES), Europan 9 (Zuloark, 2014).

More specifically, the architects of the project propose the restructuring of urban development processes according to five specific conditions, as also the title of their proposal suggests: i) *'non-saturation of urban structure';* introducing new 'open' tools

for design, such as *'time'* or *'processes of negotiation'*, the generation of dynamic spaces will appear, ii) *'un-programmatic spaces network'*; suggesting the development of spaces with no-specific program at all scales, related to the randomness of civil behavior rather on predetermined rules, iii) *'urban re-evolution'*; the evolution of urban space will occur with the re-cycling of the existing urban infrastructures, not only with construction terms but also with programmatic and administrative terms, iv) *'permeability'*; urban space must be accessible by anyone and open and natural space must obtain equivalent significance with the built space and v) *'symmetry of densities'*; giving equal importance to the definition of public and private space. Each of these five conditions is further explained by the architects with the introduction of sub-conditions. It is interesting to mention the prototypical aspect of the concept of *'The Five Conditions'* project, which was submitted as a proposal to the E9, Lillestrøm site in Norway and modified to respond to the requirements of the specific site, finally succeeding in gaining also an award[74] there (Zuloark, 2014).
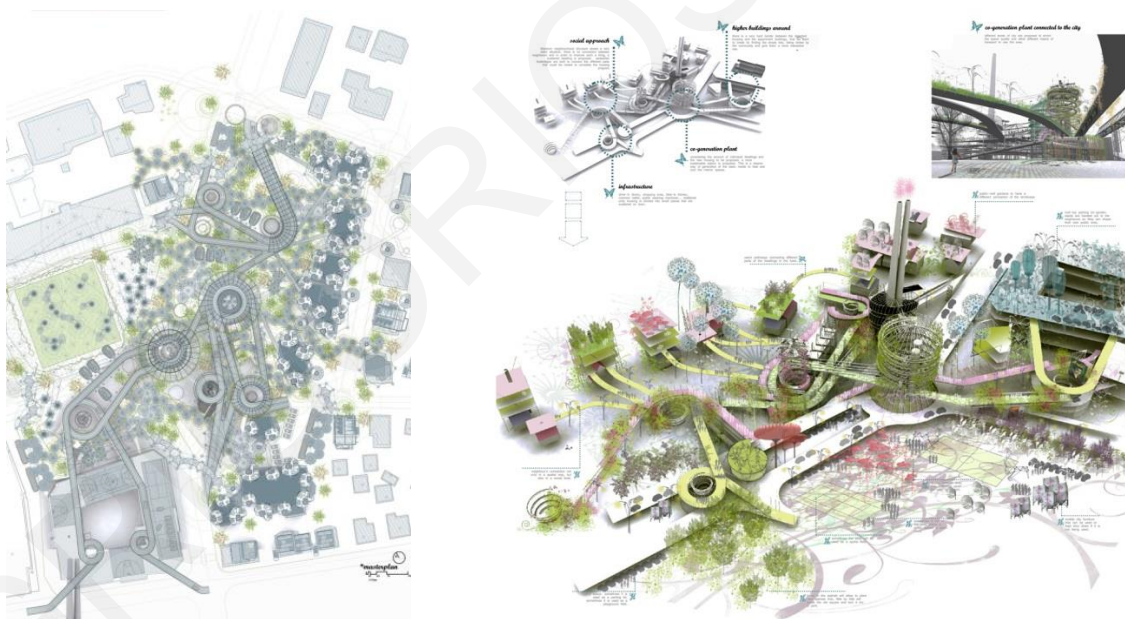
Figure 70: The competition entry drawings of 'The Five Conditions', Lillestrøm, Norway by Maria Carmona (ES), Manuel Monteserín (ES), Luis Belda (ES), Marta Catalán(ES), Juan Chacón (ES), Elisa De Los Reyes (ES), Luis De Prada (ES), Manuel Domínguez (ES), Laura Flor (ES), Lucía Martínez (ES), Manuel Pascual (ES), Pilar Pérez (ES), Europan 9 (Zuloark, 2014).

---

[74] Special mention

In Kleines Dreieck, in a place between Germany, the Czech Republic and Poland, the winning team proposed for the eighth Europan session through their project *'Promotor'*, a web-based forum as a mediating platform for joining efforts and for managing information, related to such a unique site (Arroyo & Vlay, 2013).
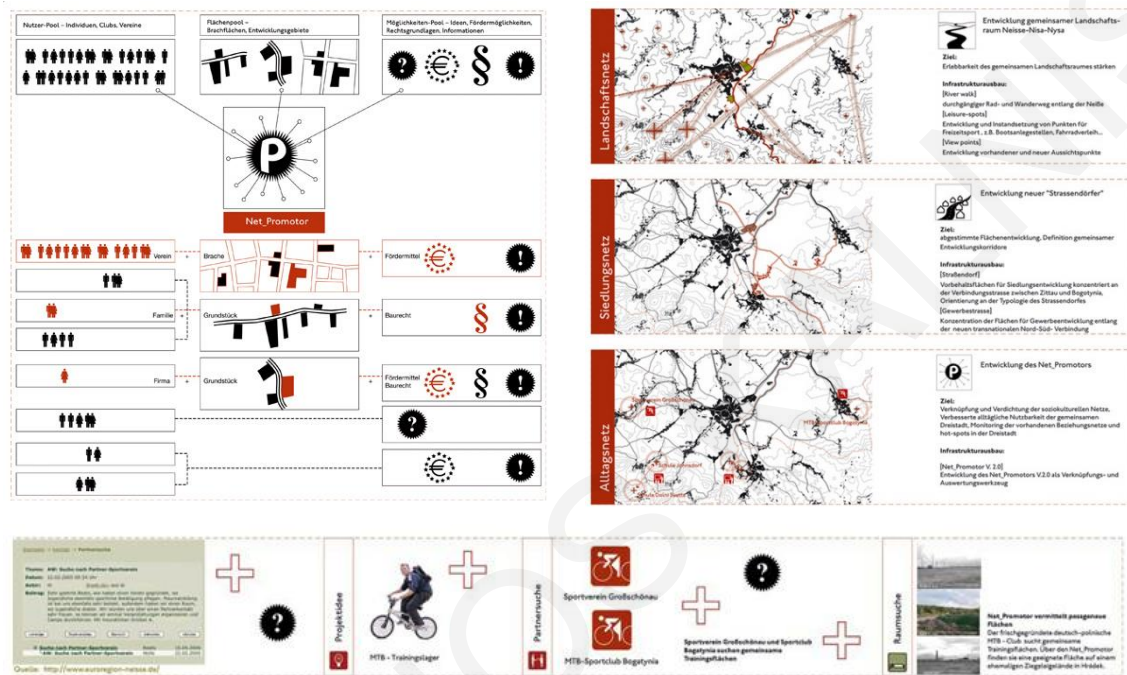
Figure 71: The competition entry drawings of 'Promotor' by Langner Sigrun (DE), Rudolph Michael (DE), Wünsche Katrin (DE), Ehlers Lars (DE), Europan 8 (Europan Europe, 2015h)

The aim of the platform was twofold; first of all to create a malleable design framework based on the collective effort of all the stakeholders and inhabitants of the area and to develop a flexible strategy depending on the emergent and thus taking into consideration the needs of its users at a given time.

More specifically, *'Promotor'* enables the emergence of a bottom-up agency focused on the demands and potentials of the place and subsequently the development of new spatial, financial and social networks. Through this platform, every individual acquires the capacity to contribute and influence the spatial development of the region promoting and enhancing at the same time the individual's needs as well. Through the use of *'Promotor'*, a data-base is created, which in turn allows for the analysis, evaluation and planning of the region; in fact, the collected data offers a dynamic

representation of the problematic situations, the intensity and possible causes of the problems, the different ways of usage of the area, the interests, desires or conflicts of the individuals, etc. This accumulated information and the superimposition of it allows for the appearance and mapping of different urban patterns, indicating specific 'hot spots' (Europan Europe, 2015h) and provides the decision makers with the ability to act accordingly. This actually suggests the self-organizing effort of all the users of the platform towards the development of a flexible and dynamic regional planning strategy that is continuously being updated in contrast to any static and rigid master-plan.

6.4
Supports

6.4.1 The emergent

When Resch was asked by the author if the municipality of Selb had any plans or thoughts before their participation in the Europan competition, he characteristically replied that they didn't and he mentioned that the winning proposal was a surprise result for them (*see p. 576*): *'…there were no plans, but I think we would have followed our previous practices and thus the competition project opened our eyes and the result shows that there are different possibilities. That was new for us, but yes, it shows that there are fresh ideas not in the same way that we have done them before'*. The view mentioned above, shows that creative design approaches can occur if there is a possibility for the emergent to occur. Returning to Fischer & Giaccardi (2004), the emergent becomes a necessity for the design process because it is a factor capable of giving both adequate and more creative solutions to design problems. Nevertheless, the initial design approach was not the only unexpected reaction through the design process for Selb's problematic situation. Regarding the winning proposal *'Catalogue for Dwelling on the time'*, De la Fuente, one of the architects of the project, mentions that the brief of the competition for the city of Selb was initially focused solely on the improvement of the elderly's life (*see p. 634*). He and Fidalgo also mention that their competition response focused on the request of the initial program, merely to provide facilities for the elderly (*see p. 634*). Fidalgo adds that the latter did not limit them in proposing a flexible system for succeeding their aim (*see p. 635*). He argues that after their first meeting with Selb's representatives they changed their design strategy by focusing on the youth instead on the elderly population (*see p. 635*): *'…at that point we all realized that we should maybe change the focus of the project and instead of going directly to the elderlies to focus on the young population, where the demographic pyramid is really weak, because we could focus and make a very nice project for the elderlies but what would happen after ten years, fifteen years, or twenty*

years?'. At that point, the Spanish architects changed their design strategy from *'healing acupuncture'* to *'preventive acupuncture'* (*see p. 635*), which exhibits the flexibility of the architects' design approach to switch from a reactive to a proactive strategy by integrating the emergent. De la Fuente emphasizes that the change of focus in their design strategy also had an impact on the programmatic interventions; they aimed at new programs focused primarily on the young population (*see p.635*): *'The first commission was the big one; the youth center and the youth hostel; Oriented for young people to give them opportunities to leisure, to have a social life, to meet people, to make courses'*. De la Fuente adds that even though their tool of strips was originally destined for a residential addition, it was easily adapted to the emergent needs of a new program focused on youth (*see p.635*): *'…Haus der Tagesmütter, child-minders center, suddenly appeared as a new project, a small one, to assign the same principles from the competition'*. Their system of strips not only could adapt to several different architectural programs, but it could also be flexible enough to integrate several actors in the design process. Fidalgo emphasizes the fact that focusing their design strategy on the young population should also allow them to be involved in the design process (*see p. 636*): *'…they more or less were who framed the main part of the program and after that we together with the users started to develop further the project. So it's quite complex because many people are involved in this process'*.

On these grounds, it is revealed that the concept of the strips' system entails an open-ended design approach, flexible enough to adopt a new design strategy, to accommodate different architectural programs or even to involve different actors into the design process, integrating the idea of the emergent as a creative element of the design approach.

'When future is unknown, the most logical course of action is to propose something flexible.' (Bernabé Simó & Labanc, 2014a)

The winning team of the project '*Open*' begin the description of their project with this statement. The architects argue that cities are dynamic and ever changing entities and therefore it is difficult to predict their development. Thus, they base their mixed

programmatic and typological design on a set of rules to achieve the coordination of Amstetten's urban environment's growth. Bernabé Simó[75] argues in the Pavia's Inter-Sessions Forum Debate *'Networked Territories'* (Degros & Rollot, 2014) that the project proposes to create a flexible spatial system capable of adapting to future changes that may take place; *'Fundamentally, our strategy is an urban proposal that can be adapted to diverse programmatic needs and different market demands. To this end, the system we propose leaves development completely open to the future, for exploration in concert with the client'*. More specifically, the architects explain that their flexible growth strategy is dependent on a variety of typologies that allow different programmatic uses and that by mixing those different typologies the sites will grow organically into a city of variety, accommodating a diverse community of people (Europan Europe, 2013c). Therefore, the architects use the term *'Variety as Adaptability'* to describe the project's capability to adapt to changes and restructure its functional logic (Bernabé Simó & Labanc, 2014a). For the Austrian Europan Jury (Degen et al., 2013), the competition proposal achieves the variety and adaptability through the use of typology that the architects describe as a means of 'controlling' scales, densities and as a means for promoting diversity, adaptability, and resiliency (Bernabé Simó & Labanc, 2014a), and they specifically mention in their report; *'The project introduces a typological strategy, which suggests the deliberate distribution of a variety of urban types with an urban scale. These types are as much adaptable as they are suggesting a mix of uses, bringing a rather urban image and optimistic programmatic bandwidth to Amstetten… Rather than criticizing its exaggerated scale/density it might be interesting to see the potential of the typological strategy, opening up new visions for possible options'*. Labanc (Degros & Rollot, 2014) adds to the latter, by arguing at the Pavia debate that their main flexible strategy that was also their response to the Europan 12 topic of *'The Adaptable City'* was indeed the creation of a series of typologies (*see Figure 72, below*) that could work for many different urban scenarios.

---

[75] Ramón Bernabé Simó and Omáš Labanc are the winning team's architects
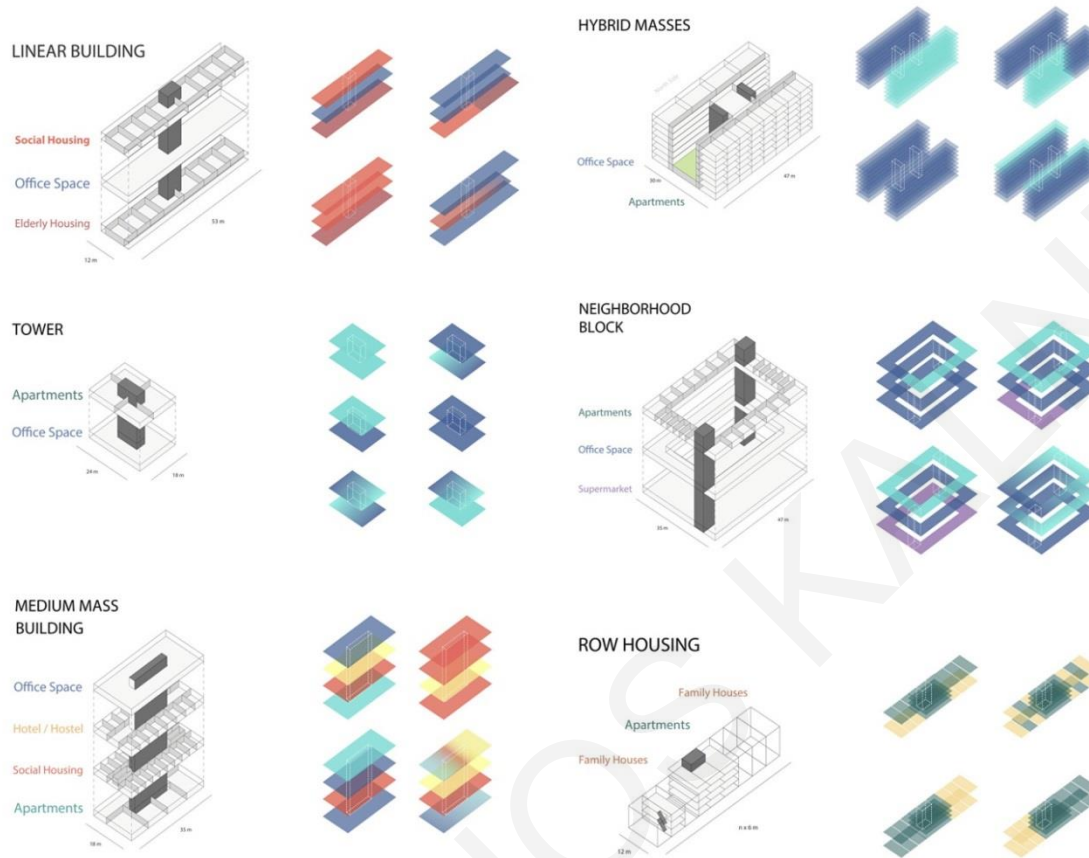
Figure 72: The Amstetten winning project 'Open'. Diagram for typology variations (Bernabé Simó & Labanc,

In fact, the architects base their proposal for *'variety as adaptability'* on the idea of parametricism (Schumacher, 2016) as discussed in Chapter 3, by setting a number of genotypes as specific building typologies (linear building, tower, medium mass building, hybrid masses, neighbourhood block, row housing) that in turn and with the involvement of their future users will produce a variety of phenotypes as specific building forms. On the other hand, the winning team also uses the term *'Atemporal Heritage'* to describe their connection with Amstetten's heritage, by preserving some of the existing structures and respecting local typologies (Bernabé Simó & Labanc, 2014a). The second aspect of the team's strategy that focuses on the heritage of the place as a significant element for adaptability, relates both to Alexander's (1973; 1977) ideas for the *'synthesis of a form'* and *'patterns'* and to Maki's (1964) concept of the

'linkages' in collective form, which they all strongly claim that every new urban intervention should be considered as the continuation of a place's architecture.

The competition proposal *'Open'* raises some important questions about the open-ended nature of a flexible project that addresses the issue of adaptability and basically considers the two notions as interconnected. Although the architects use typology as a methodological tool for guiding the open-ended process, this has not been used with the level of artistry that the projects *'Gartenhof'* or *'Catalogue for dwelling on the Time'*, which depend on the development of a more advanced set of rules, demonstrate.

6.4.2 **The 'in progress'**

Time is an issue that concerns most of the proposals which do not suggest a definite object. However, for some proposals the issue of time and phasing become a determinant factor for the development of the overall design strategy as well as for their implementation. The openness of the *'Catalogue for Dwelling on the Time'* project allowed for changes not only on the strategic level by 'preventing' than 'healing' but also on a programmatic level. Fidalgo mentions in his interview that the time is an important factor in every urban design process. Thus, he maintains that their proposed strips system allows for openness through time, since it leaves room for the integration of new programs, the addition of new spaces and the involvement of different actors in the design process : *'…we titled the competition 'Catalogue for Dwelling on the time'… and that 'on the time', we find it that is very-very important because only the Haus der Tagesmütter is being used, let's say after three years now. So, it's quite new. The youth center… it's not working yet in its whole, and it still needs time… the users of the youth (club) will be the real material for us'*. Similarly, De la Fuente highlights the importance of their project in responding to the changes through time (): *'…at that time, the situation was not so good and they were really losing population very fast, the situation was really uncertain and when you don't have a pattern of growth, the future is really uncertain. And then, we knew from the very beginning that the system should be very flexible in terms of time'*.

Furthermore, he argues that the strip system has the ability to transform the city gradually through time: *'…the smallest unit was an addition to the existing housing stock just in terms of mobility and energy. This unit that was integrated in our system could transform the whole city and become the backbone for the future planning. And I think that's the key that I can remember from the past; how to get from nothing to everything in a long period of time'*. Indeed, the latter that actually relates to Price's (1999) ideas regarding time-based architecture reveals that the architects attribute great significance to the link of time in relation to the issue of sustainability and therefore successfully addressed the overall Theme of E9 session titled *'European urbanity-Sustainable city and New public spaces'*.
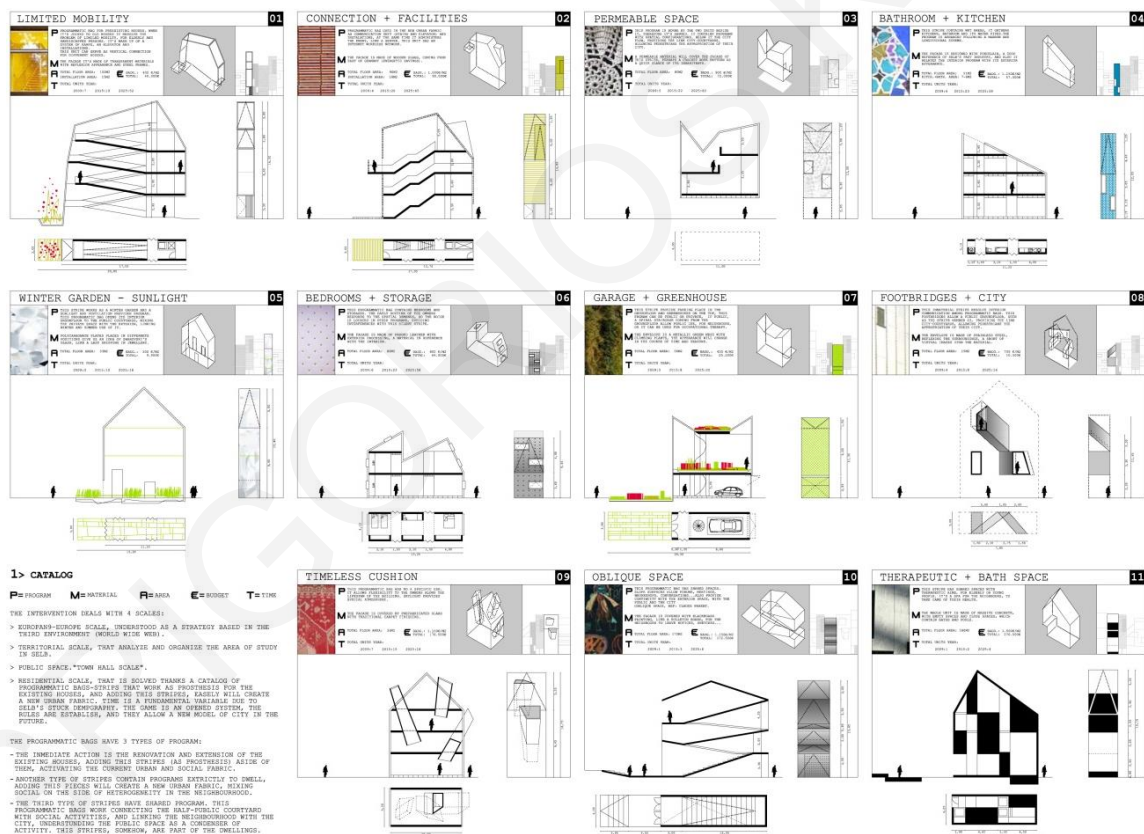
Figure 73: Catalogue for Dwelling on the time, a catalogue of programmatic strips (Europan España, 2008)
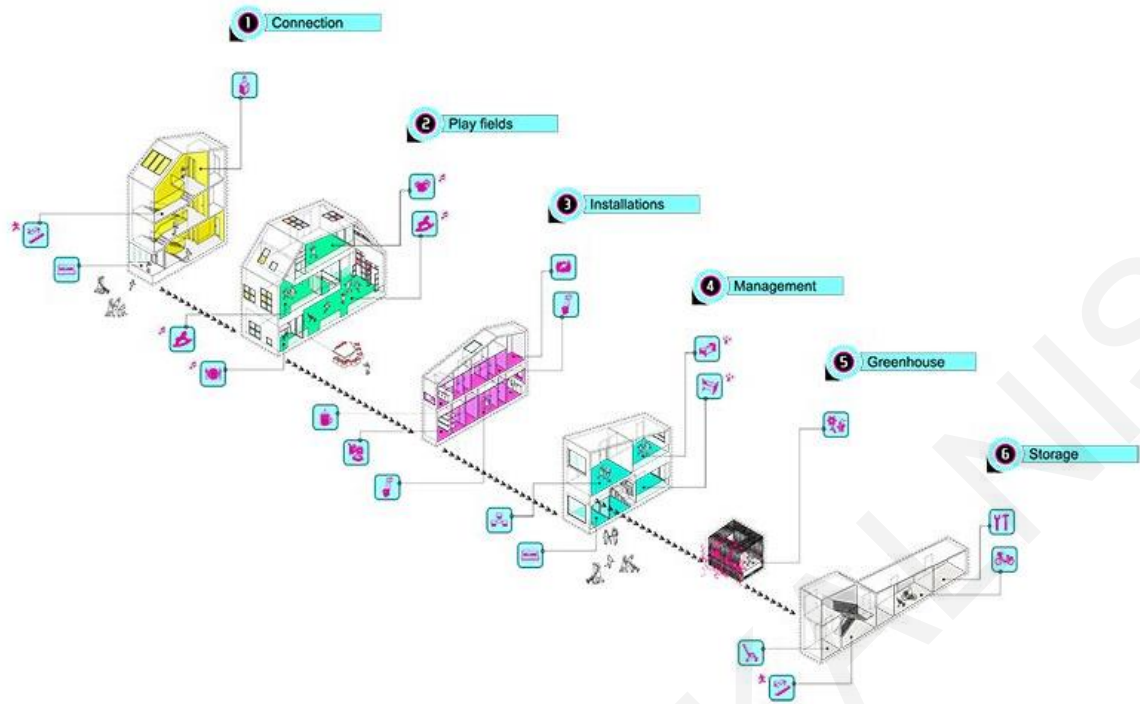
Figure 74: The Haus der Tagesmütter strips' analysis according to use in axonometric drawing (Gutiérrez-delaFuente Arquitectos, 2015a)

A similar approach comes from the project *'Open'*, E12, which also proposes the intensification of the existing city fabric of Amstetten through a progressive implementation process in the given sites over the years to follow. More specifically, the architects mention that *'If we assume that a city has a positive growth over time, the most important goal in planning is to 'control' or 'predict' which direction and form the urban growth will take. With this in mind, we can create a spatially and functionally flexible development strategy'* (Bernabé Simó & Labanc, 2014b). Kurt Wilhelm, the client representative[76], agrees with the winning team that for such a large area it would be very risky to develop the whole area in one go and explains that the client prefers to have a phased implementation (Degros & Rollot, 2014). As a response, the architects claim that the concept of '*Open'* is adaptable to economic changes, allowing the project to face market and local needs and to therefore create a sustainable society (Europan Europe, 2013c). As previously mentioned (*see p. 203*), a second aspect of the project 'Open' was the idea of *'time sharing'* which was introduced as an adaptable strategy for the city's use of public and private spaces.

---

[76] Kurt Wilhelm represents the ÖBB Austrian Railway Company that is the owner of the study site

$6.4.3$ **The parametric**

The parametric nature of the project *'Catalogue for Dwelling on the time'* has been discussed by many of the project's actors. Resch emphasizes the flexibility provided by the add-on ability of the project's parametricism (Schumacher, 2011) (*see p. 579*): *'…you take these parts and you can add two or three or four strips, whatever is needed for this plot'*. Fidalgo adds (*see p. 640*): *'…to simply add one strip after another and after another with different width and different length and different height where the material comes later and it's a really easy system in order to ask: 'Do we need more or do we need less?''*. De la Fuente highlights the strips' codification in accordance to parameters such as space, section, use, colors, materials etc. He reports that the project treats roofs and facades with the same material along the strips. The scale and color of these pieces adapt to the domestic scale and the use of the building, integrated into the Bavarian urban landscape (Kleilein, 2013). The programmatic specialization and spatial particularity of each strip is assimilated in the interior with a variety of specific materials and colors, creating a code, which associates colors to use, temporality of action, acoustic treatment and energy demand (2013)[77].

Figure 75: The Haus der Tagesmütter drawings: The project treats roofs and facades with the same material along the strips. The scale and color of these pieces adapt to the domestic scale and the use of the building (Centro de día para niños.2013)

---

[77] De la Fuente describes the codification of the strips in the Bauwelt TV filme (Kleilein, 2013) on the occasion of the Bauwelt Award 2013 for the completed work of Haus der Tagesmütter.

De la Fuente stresses that the significance of their project was that they developed a parametric system that could work on a very small scale as an acupunctural tactic, as well as on a larger scale of a master planning without making any compromise on its initial concept (*see p. 659*): '*…so, a range of making the smallest architectural project up to a complete master planning. And that exactly was our reaction to the brief; to create a system which could be used by one percent, or by ninety percent, by maintaining the same urban concept'*. This architects' intention, namely the project's capacity to adapt to any changing requirements of the design process, relates to Schumacher's arguments on the merits of parametricism regarding the management of complexity that was previously discussed in the study (*see p. 102*). Fidalgo also comments that the parametric nature of the project was vital for establishing negotiations among the different project actors (*see p. 660*): '*…we treat the urban scale through negotiations, and the parameters of these negotiations are different; it can be people, it can be materials, it can be environmental conditions or whatever in an urban situation'.* Another effect that the parametric attributes of *'Catalogue for Dwelling on the Time'* create, is that while the project's representation might look abstract (diagrams, sketches) it is rich in terms of data (*see p. 661*). The aforementioned points are summarized by Santifaller (2014) who attributes the term *'genetic code'* to the *'Catalogue on Dwelling on the time'* project and argues that the system of strips can successfully address the different physical and programmatic needs of Selb and at the same time can offer a consolidation of all the typologies, forms, textures, colors, etc. that characterize the city's urban landscape: *'The Spanish architects have so to speak planted the genotype of Selb's architectural heritage –a genetic code they had develop from the context- in buildings that are designed to appeal primarily to young people'* (*p. 256*).

Figure 76: The Jugendzentrum & Jugendhotel drawings and strip system *'Local users from the Youth Club will interact with foreign users from the Youth Hostel, and vice versa. It is a platform for action, for sharing knowledge, for social exchange and personal enrichment to happen in a fortuitous way, as everyday life.'* **(Gutiérrez-delaFuente Arquitectos, 2015c)**
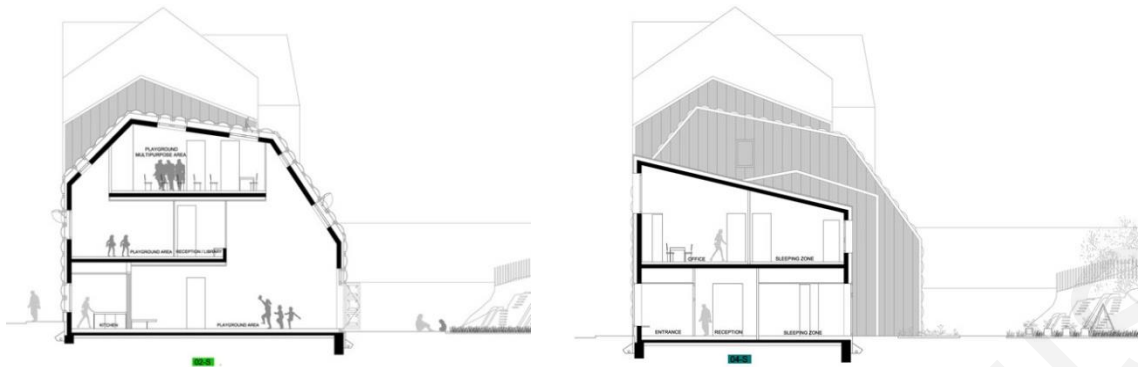
Figure 77: The Haus der Tagesmütter, strips' drawings (Busch & Busch, 2013)
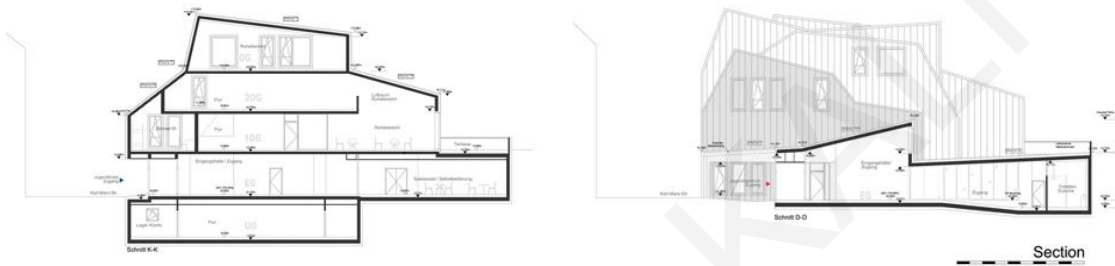
Figure 78: The Jugendzentrum & Jugendhotel drawings (Gutiérrez-delaFuente Arquitectos, 2015c)

While for the *'Catalogue for Dwelling on the time'* project the rules served as a guidance for a catalogue of 'phenotypes' (Schumacher, 2016) based on geometrical, programmatic and morphological expressions of the strips into built form, for the case of *'GartenHof'*, the parametric rules define the 'supports' that without having any specific morphological characteristics, outline i) the development and density of the built form, ii) the in between space (public or private) and iii) the interaction between the negotiating parties. Moreover, whereas in the Selb's case the parametric instructions are embedded in the proposed by the architects' catalogue of strips[78], in Vienna's case the parametric attributes are presented as an independent set of rules. Indeed, in the case of *'GartenHof'*, the organization of the suburban space is viewed as the creation of infrastructures for the development of multiple processes that make up the city and its design begins with the introduction of these specific simple rules.

---

[78] The catalogue of strips remain open and modifiable since it is not limited only to the typologies suggested by the architects

Through acupunctural interventions the E10 project *'Reactivating la Ribera'* in Cáceres aims at making existing qualities of the site visible, unveiling the different layers that attribute complexity to it, such as environmental, economic, social, and historical factors. The project suggests a reactivation of the 'in between' (the buildings) space rather than the regeneration of the buildings, through focused small interventions, typological and programmatic clip-ons (acupunctural interventions).

The proposal opposes the production of a finite masterplan by focusing on these small interventions in neuralgic spots through the site that could retrieve, reactivate, reconnect and revitalize the problematic area. The architects explain that 36 strategies are defined facing environmental, productive, connectivity and social building matters. The project suggests that those strategies are complemented by a set of low-tech economic catalogue of clip-on interventions (García-Germán & García-Germán, 2012). This suggested typological catalogue of clip-on elements resembles the '*Catalogue for Dwelling on the Time'* design approach, for which the strips proposed an open-ended parametric tool flexible enough to be applied in different situations.

Figure 79: The winning project 'Reactivating la Ribera', by Javier and Alia Garcia-German, Europan 10, links the practice of space with the resources of the landscape by developing a catalogue of possible interventions (García-Germán & García-Germán, 2012)

The designers' strategies propose to combine interventions which have the capacity to establish synergetic relationships and to prompt the exchange of information between people, for building-up the *'negentropy'* (organization) of la Ribera.

The project 'Trozos' in Cáceres, E8 suggests the unveiling of the hidden potentials of the area in order to reactivate the existing qualities of the space and add value to what is already there; instead of attempting to unify or homogenize the area, it starts with what exists and aims to capitalize on it. The proposal resembles the ideas of Alexander (1973; 1979) and Maki (1964) regarding the relation of any urban intervention to its current context and denotes that transformation is only possible if the existing buildings, the current inhabitants, and the new constructions establish a strong relationship with each other. Therefore, the project opposes a 'tabula rasa' design approach that could be feasible due to the property boom of the area and due to the several existing urban problems (decay of residential zones, deficit of infrastructure and green zones, functional voids etc.); in fact, the project *'Trozos'* proposes the construction of the place's identity through the interaction of the different actors involved (nature, human agents, use). Thus, taking into account and proposing a way of management of these actors' relation (human and non-human), the team suggests the development of different combinations (scenarios), through which new situations can be unveiled, reconstructing in this way the deactivated or lost identity of the place. More specifically, the winning team proposes that all the existing plots should be categorized and combined in groups of three, in order to define 'packages' of rules for the management and new programmatic scenarios that can in turn be transformed over time (*see Figure 80*). In fact, this approach assembles the most significant 'ingredients' that already exist in the area to guide the development; in addition, it aims at the enhancement of several possible connections among these ingredients in order to set them in motion and initiate a self-organizing process.
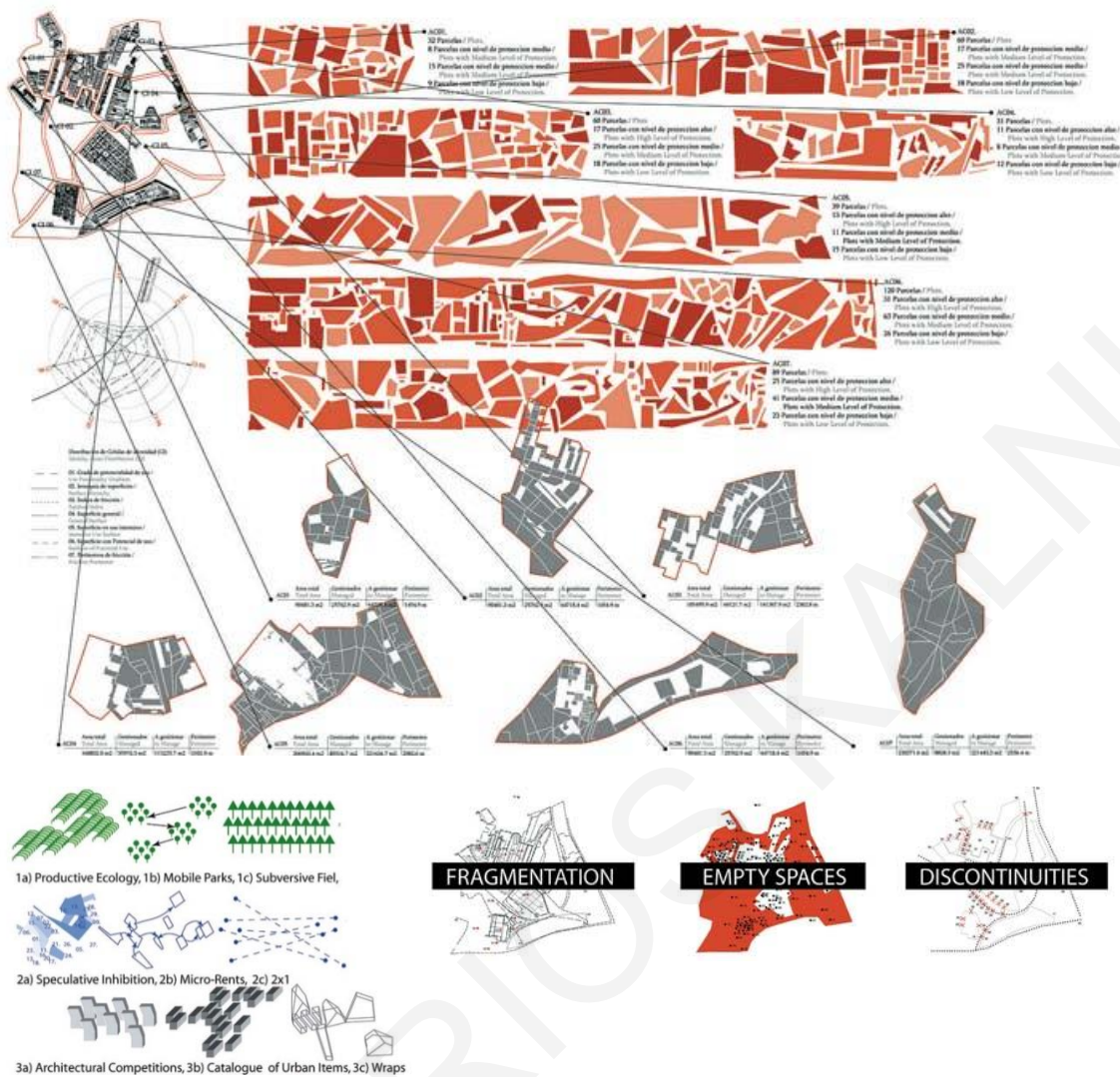
Figure 80: The winning project 'Trozos', Cáceres, Europan 8, proposes to re-imagine Aldea Moret's identity through friction: managing its empty space, taking advantage of the superimposition of different legal entities, and unveiling potential transformation of the infrastructure (Europan España, 2006).

6.4.4 **The prototype**

The architects of the project *'Seeds & Vectors'* discuss a prototypical application of their idea in the physical space of Badajoz. More specifically, as with Segal's (Blundell Jones, 2005) self-build housing system that allowed the inhabitants to be part of the physical construction of their home, the architects of the Santa Engracia site opt for a way to empower inhabitants through a prototypical system that would provide a methodology for the self-construction and self-maintenance of their neighbourhood, which would also produce a strong sense of community even before construction is

complete (*see p.614*). First of all, they refer to the prototyping process as a means for communicating their idea among the several project actors and secondly as a means for receiving feedback and for disseminating knowledge. To be more precise, Basabe reports (*see p. 614*): *'We had a looping methodology where we began with some workshops with the people of the neighborhood using very low tech-practices; we developed prototypes of how that would be with wood and some bricks and so on… So then you can also have like a 'distanced architecture', an architect who overviews everything but actually has to be taught that explicitly needs a brain washing of how not to impose solutions. And that would be the first loop…'* He then explains that the second loop would be the standardization of these prototypes based on their detailed design by professionals. What the architects suggest is in essence an open-source approach, by which every one of the users contributes on specific aspects of the design; a second merit of this practice is that the prototypical design may have a broad application and thus be generalized after its successful test. The aforementioned resembles Alexander's (1973) idea of the *'unselfconscious culture'* of design and additionally calls for a methodological classification of these successful design attempts, as Alexander has done with his *'Pattern Language'* (Alexander et al., 1977). This becomes apparent through Basabe's words, suggesting a further improvement of the design outcome through prototyping methods and their application to similar situations. The latter also relates to the concepts of 'Design-after-design' (E. B. Bjögvinsson, 2008; E. Bjögvinsson et al., 2012) and of 'Meta-design' (Fischer & Giaccardi, 2004), by which the continuous improvement of the design outcome, due to the users' feedback, is an inherent cognitive part of the process.

A contrasting case of prototypical approach comes from the project '*Catalogue for Dwelling on the time'* that did not only suggest a specific solution applicable to the given problems of Selb. Metz argues that the project acted as an intelligent mechanism that proposed a process that could be easily applied and adapted, with slight adjustments, to other similar situations (*see p. 498*): *'I was member of the jury at that time and there was a sort of debate between the moderns and the conservative; those who wanted the definiteness of plan, …and other ones who said: 'no, this is a very intelligent project because it doesn't give a masterplan, it gives a sort of token and this*

token is developed other to site, of its problem, of its own programmatic proposals, its programmatic challenges and with a special identity of the city as well…'. Indeed, the project provided a tool that both in a processual manner and in terms of its representational techniques leaves space for personal interpretations in a way that could easily be adopted and appropriated by different stakeholders that do not necessarily come from the architectural and construction domain. Metz also suggests that the project *'Catalogue for Dwelling on the time'* may constitute a prototype for a number of different reasons; firstly it succeeded in gaining the trust of the city of Selb and in convincing the involved stakeholders that it was worth their support, regardless of the many difficulties[79]. Secondly it became an important case model for Europan whose successful implementation and 'good practice' has been presented through several international publications and awards (*see p. 500*). Vlay points out another asset of the Selb project which results from its acupuntural strategy (*see p. 508*): *'…the whole process of Europan was just initiating a much larger process of restructuring the whole city… solving also the issue of how to fill the gaps, minor gaps that are not very large scaled but then programmatically very-very strong so that it is a very small intervention with strong effects, like it is acupuncture strategy'.* Another view comes from Geipel who argues that the *'Catalogue for Dwelling on the time'* can be considered as a prototype for two different reasons; firstly for its concept's applicability on several instances in the city. Secondly, for educating the inhabitants on the built environment, as the specific project proposes a design process as well as a way of life that are quite different from what the large developments and the market currently offer (*see p. 538*).

Sandeck adds to the discussion by suggesting that one of the project's major contributions was that it was flexible enough to be adopted and appropriated by different actors. She also argues that the project promoted the collaboration with other design projects that were being developed at the same time (*see p. 529*): *'I think the planning concept of the 'Catalogue for Dwelling on the time' project was robust. There was an adaptable structure allowed on the one hand to realize the strive*

---

[79] A small city without great financial capacity, foreigners, non-German speaking architects, having little professional experience.

structure of the prize-winning team and on the other hand it made it possible to involve other teams of young architects for realizing their project for energy efficient housing and at the same time the suggestions of the citizens, the politics and of the owner were taken into account in this project'. The cognitive outcomes for the different stakeholders is an issue also raised by Resch who reports that the project *'Catalogue for Dwelling on the time'* became a prototype for opening up the established way of planning the city (). In addition, Fidalgo in the Bauwelt TV film (Kleilein, 2013) discusses the adaptability of their project in relation to its prototypical attributes: *'The strips was a system… truly flexible, so more than a building it's an open system that can be used by us or even by other architects… The abstraction of these strips is enough to host inside any program'.* All the aforementioned views are summarized in De la Fuente's words, who as a matter of fact emphasizes the prototypical aspect of their project (): *'…this system is a powerful tool, resilient… and it facilitates the communication with other people involved. Also it's easy to be inserted to several kinds of plots, topographies, to accept programs, to grow over the process'.*

On these grounds, the prototypical nature of the *'Catalogue on Dwelling on the time'* project can be attributed to its applicability on i) several urban situations such as shrinking cities, urban regenerations, extension strategies, etc., ii) different programmatic needs, iii) several scales and on iv) different conditions such as economic, social, environmental etc. Thus, the project's applicability can refer to a wide range of conditions. In contrast, the project *'GartenHof'* can be considered as a prototype mainly for suburban developments. Palacios (Leutenegger, 2015) claims that the two most important assets of their project are: i) the bottom-up process it suggests and ii) its use as a prototype for suburban development. He specifically mentions: *'You could apply our idea to other suburban contexts. There are many similar neighborhoods in Vienna – of course, adapting to each particular situation is necessary. The mindset and the method are always paramount'* (p. 53). Along these lines, Vlay claims that the *'GartenHof'* project provoked a broader reflection into Europan circles as it was the cause for a number of debates regarding a new idea of urbanity depending on a mono-functional program such as housing. *'So, how to create*

a city, if you only have a residential program. And this was a big discussion and …there was a series of workshops with it, where we had a special topic for each workshop, where we discussed intensively how this project can be made real'.

Indeed, the idea of the *'GartenHof'* project has evolved and been embedded in later projects of Arenas Basabe Palacios architects' projects. For example, while for *'GartenHof'* the concept of 'supports' referred to the physical element of the private garden, for the project *'Urban Software'*, (E12, Vienna, 2nd prize) the concept of supports referred to either the free areas, the infrastructures, or the existing building structures for which a set of rules named 'syntax'was proposed (Laorga, Montalvo, & Labrador, 2013c).
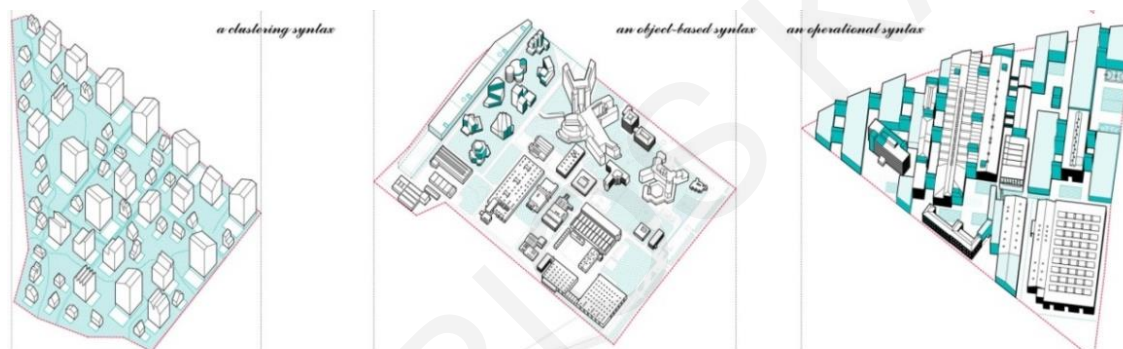
Figure 81: The runner-up project 'Urban Software' in Vienna, by Enrique Arenas Laorga (ES), Luis Basabe Montalvo (ES), Luis Palacios Labrador (ES), Europan 12, 2013 (Laorga et al., 2013c)

According to Basabe, the concept of the *'GartenHof'* project, has emerged from the Europan project *'Ex-citizens'*, (E9) in Kapfenberg for which the Spanish team won the first prize: '*And then we found a very good example of how this works especially in the agricultural structure of the Austrian Alpine world, with land that is used not by ownership but by a kind of membership; so you belong to a community, and they are normally linked to the municipality, and therefore you are allowed to use it. It was a very enriching thing we learnt in the discussion and we were able to implement it somehow as an idea'* (Rebois & De la Fuente, 2014).

Figure 82, 83: The winning project 'Ex-citizens' in Kapfenberg by Enrique Arenas Laorga (ES), Luis Basabe Montalvo (ES), Luis Palacios Labrador (ES), Europan 9, 2007 (Laorga, Montalvo, & Labrador, 2013a)

6.4.5 Meta-design

A main consideration of the architects of *'GartenHof'* was the role of the architect during the whole design process; *'Our work mainly looked at the role of the architect in contemporary city configuration, which appears increasingly as a complex and changing reality. We understand that the role of the architect is that of proposed support, not just for the building, but above all for the multiple processes that make up a city'* (Laorga et al., 2009). Therefore, Basabe argues in his Europan debate in Pavia (2014) that a main question always remained during the process since the competition time: *'who build which of those types? We are interested in having different inhabitants, but the very important thing is that we want to have different producers of the city'*. As a response to the aforementioned architects' concern, the proposal aims to involve in the design process a number of actors such as the municipality, land developers and users themselves with the intention of achieving sharing through the use of a pure residential program (*see Figure 84, below*); thus, it suggests residential living in accordance with the use of different housing modes, different sharing modes, modes of development and funding, modes of urban landscape and modes of maintenance. In order to achieve the above the proposal opposes the current

inflexible planning rules that suggest a definite, fixed end product, by creating an open-ended system of parametrical instructions, which is based on constant negotiations across the users and the stakeholders of the place.
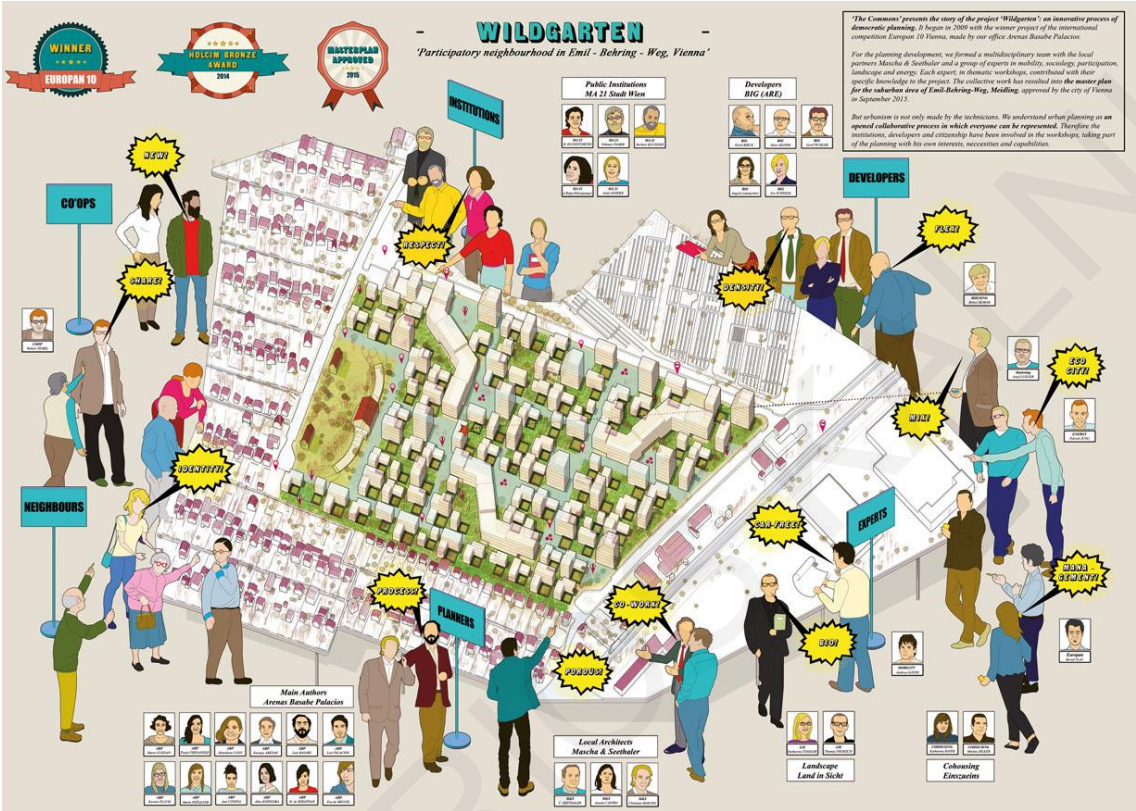
Figure 84: Garten>hof, an example of democratic urbanism that is based on a collaborative process (Laorga et al., 2015).

The *'GartenHof'* project suggests that the residents are meant to undertake various negotiations and take design decisions, both during and after the 'completion' of the architects' contribution to the design process. As a matter of fact, Basabe (Leutenegger, 2015) reports: *'Normally, the planning phase is participatory in the sense of asking people what they want, and of course this is important. But the issue is not only to decide how the city should be, but also to build the city together and to share living in it. The production of cities also requires participation – and this is often forgotten. A good example of participation might be something like ten garden owners pooling their land to plan something jointly. These participants didn't determine the concept, but the concept is flexible enough to accommodate their various needs'* (p.

51). The Europan jury (Austria) highlighted the importance of an open-ended process based on iterative negotiations: *'The taking of final decisions is the outcome of a well-structured process which does not reduce the project to mere questions of type, use, building and physical context'* (Frühwirth et al., 2009). Stratis who was a jury member in Austria when *'GartenHof'* was awarded the first prize, stressed the aforementioned view of the jury at the Pavia debate (Rebois & De la Fuente, 2014): *'…what is very important and that we realize more and more is that this issue of commons is a dynamic process and the negotiated project in fact goes on forever, even after the winners of Europan end up with their role'*.

The E6 project *'Eco-neighbourhood'*[80] in Spain proposes the development of a large-scale neighborhood, close to the relative small-scale historic city of Toledo. The architects base their proposal on that every individual is different, every family regardless of the number of its members has different needs and thus this diversity should be reflected on their place of stay.
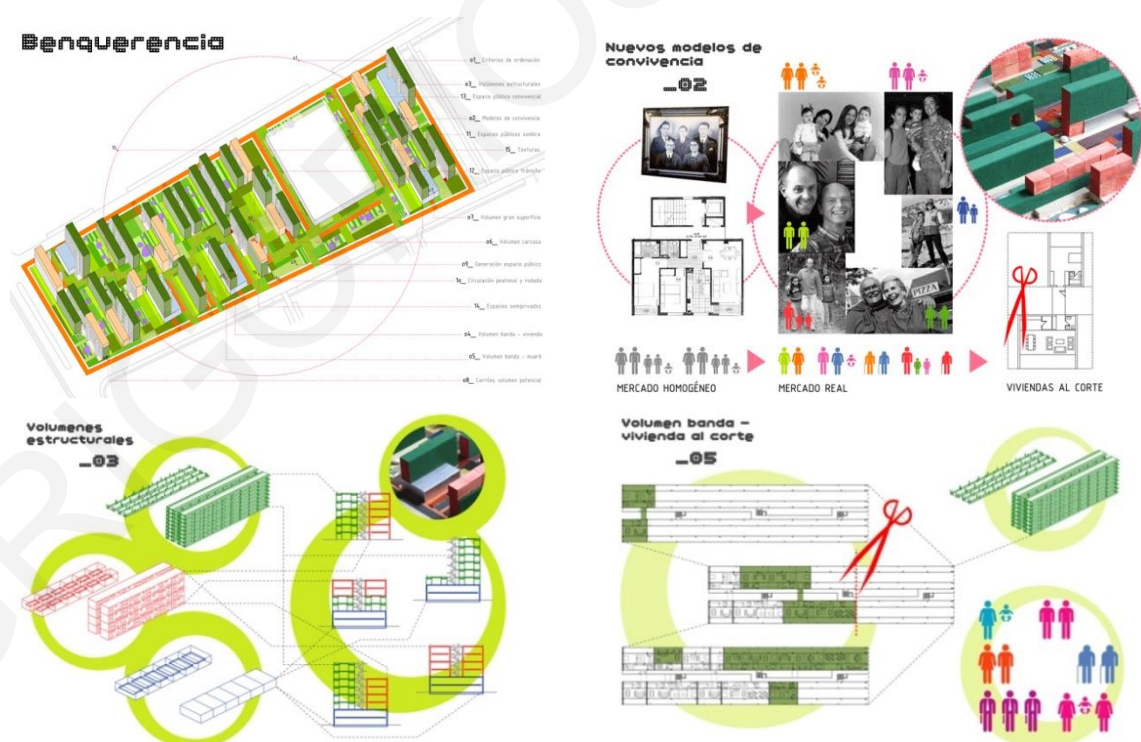
Figure 85: The drawings of 'Eco-neighbourhood' by Carlos Arroyo (ES), Manuel Pérez (ES), Eleonora Guidotti-Valori (ES), Europan 4 (Arroyo, 2016).

---

[80] Carlos Arroyo, Manuel Pérez, Eleonora Guidotti-Valori

The architects' design intention was based on their argument that even if the residence is subsidized by the government, it should allow the possibility of customization according to its inhabitants' preferences. Based on this idea, the architects' proposal was in fact a set of rules for the use and the development of the available space according to the different users' needs over time. Therefore, the model proposed was more than a fixed organizational and functional plan of the site; taking into consideration the unpredictable and emergent situations that time can bring, the architects suggested a simulation of how the neighborhood could be implemented. The whole development of the neighborhood was structured around different typologies regarding the built form; these typologies would provide a flexible structural system as well as 'bands of usage', which could be modified to diverse kinds of use, offering in turn the capacity, regarding the residential units, to adapt to current family needs and to future changes of the family's structure. Through their proposal the architects suggested a number of significant modifications to the design policies of that time; first of all, they suggested the user's empowerment and involvement in the design process and all the more importantly from the beginning; secondly, a customized living environment for every family, based on a co-design process and thirdly, a design-after-design concept by providing an adaptable structural system as a 'support' and the ability of the residents to shape and modify their personal environment over time. (Arroyo & Vlay, 2013).

6.5
Interresements

The analysis and coding of the interviewees' answers revealed that for a category of questions aiming at exploring the actor's connections, a very good rate of responses was achieved. The collected data refer both to human and non-human actors including prototypes, sketches, drawings, users, architects, politicians, administration, and other stakeholders. This part of the chapter intends to identify and discuss human and non-human 'allies' of Europan's projects as these were analyzed in 0, from the perspective of Callon's (1986) human or non-human *'interresements',* Latour's and Bjögvinsson's *'socio-material Thing'* (2007; 2012), Star Leigh & Griesemer's (1989) *'boundary objects'* and so on.

Vlay (Arroyo & Vlay, 2013) argues about the importance of the 'catalysts' in the implementation processes and refers to key figures that trigger, initiate and develop the whole process; he specifically cites the cases of Selb, Assen, Amstetten and Spremberg.

The *'Catalogue for Dwelling on the Time'* has been implemented on several instances in the city. For a project that did not provide a ready-made solution to the city's problem, it was critical to have the 'right' 'interessements' involved: *'In order to succeed, you need the involvement of key individuals, who are committed to implementing the concept of urban development. But of course you also need to be able to rely on all the different players in the private and public sectors. If you want to put a project into action quickly, and carry all the citizens with you enthusiastically, rather than just doing your planning round a table, then you need to make your projects visible and involve all the inhabitants in the process'* (Resch, 2011, p. 26).

6.5.1 The local administration body

The 'Catalogue for Dwelling on the Time' is a project that owes its realization to the City Architect of Selb. More specifically, Metz states in his interview that for the city of

Selb one of the main factors of success was the involvement of the deputy mayor[81] in the project and the fact that 'SelbWERK' the local housing company carried out the work of a planning office (*see p. 500*): *'…the working plans were drawn in Selb, they could be translated into their legislation, they knew about the cost and such things and they made it feasible…'*. The architects of the project also also refer to the City Architect in their interview (*see p. 655*): *'… in our project they had to deal with the neighbors. And we remember he (Helmut Resch) did a kind of an express Master, in this kind of process; how to…organize a participatory process, how to deal with the neighbors…because he is really interested and he wants to be involved'.* In another part of their interview the architects highlight how the City Architect acted as a catalyst for the implementation of their project (*see p. 641*): *'…the catalyst was this…strong push from us and from the local actor in Selb, Helmut. And tomorrow for example[82] you will see the opposite; in Badajoz, the new ways of organization are behind the process. There is no iconic symbol; it's not easy to recognize the actors. In our case the catalyst was produced by us and the Head of Planning of Selb…'.* Similarly, Vlay comments (*see p. 508*): *'…the city architect of Selb who now is really an addict of Europan, you know only for his own interest he's visiting more forums than he should, he is participating for the third time I think in Europan…he repeats it because he was surprised by the results of Europan in a positive way'*.

Figure 86: The winning project 'Catalogue for dwelling on the time' by Gutiérrez-delaFuente and TallerDE2, Europan 9 (Gutiérrez-delaFuente Arquitectos, 2015c) was Selb's first participation to Europan competition.

Figure 87: The winning project 'Dornröschen' by NAP, Europan 11 (NAP & Archdaily, 2012) for Selb's second participation.

---

[81] Metz refers to Helmut Resch

[82] Referring to the author's scheduled interview with the Arenas Basabe Palacios architects

Arroyo[83] (Arroyo & Vlay, 2013) agrees that for the case of Selb, the city architect was the driving force who assured the continuity of this project; *'…a number of projects have been built or are being built thanks to this catalyst, this city urban planner who gathers people together'.* Arroyo clarifies that the word 'catalyst' does not imply a leader or a director figure, but instead somebody who has enthusiasm and energy for the project and calls people in order to talk, to discuss things, to let things happen. Arroyo uses the word 'catalyst' as an ally, an interessement for the project, a pole of attraction, somebody who keeps calling everybody in order to make sure everybody involved is working together. This is also highlighted by Poeverlein who adds that both the architects and Helmut Resch very much wanted to have this project and thus they fought for it ().

6.5.2 **The Govermental bodies**

For Selb's project case the governmental agents played an important role by offering essential support to the project. Resch believes that it is important for every Europan process to be connected to the decision making bodies or even stakeholders who are active in the political arena as they usually provide subsidies that may prove crucial for the implementation of the project (). The architects of the project as well as Sandeck () express a similar view to that of Resch's (): *'…the governmental bodies are the basis for Europan, because they are the economic motor… the contribution of Mr. Resch in this step was very important as well, because he together with Resch Heckel, she's the chief in charge of the urban development in the region of Oberfranken and they, together, decided to search which kind of aids or economical help they could get from Munich , from the main government in order to help these kind of programs, or new programs and that's why the projects are paid not only from the city council of Selb…'.*

However, in Selb's case it appears that the governmental bodies did not only offer financial support but were also actively involved in the project's process of implementation. Resch reports that after they communicated their decision to

---

[83] Carlos Arroyo is a member of Europan's Scientific Committee, architect, urban planner and teacher (Madrid, ES)

implement the competition proposal to Europan Germany they carried out a workshop where a governmental representative was involved in addition to the other members that usually constitute a typical Europan's workshop (architects, site representative, a member of the National Europan committee, developer, etc) (*see p. 579*). Selb's architects not only confirm the presence of the governmental bodies during the workshop but also highlight that they worked together with them as a team (*see p. 635*). Indeed, within the National committee of Europan Germany, governmental bodies have a strong presence. The governmental representatives also participate in Europan forums, juries and other Europan session processes.

The enthusiastic acceptance of the Europan winning project by the actors of Selb is a phenomenon that according to Vlay is often observed in small cities. In his interview he refers to the Amstetten agency in Austria that basically acted as an 'ally' for the project (*see p. 506*): *'…immediately after the result of the competition, they were asking the team to come, and now they have commissioned them with a development study and they are really very enthusiastic. It's the railway company of the city'*.

6.5.3 The political decision makers

In his interview Resch refers to the way of communicating the project's financial matters to the stakeholders who are active in the political arena or have a strong connection with political decisions (*see p. 580*): *'…the financial situation of the city of Selb is really difficult. So, we must find ways to gather money for public buildings, and we think about many things, but we must be very careful not to bring them too early to the city council, because the members of the city council are coming from different parties like it is usually in democracy, so I must bring to them these matters in a way that they agree… the important thing from me is to create a good atmosphere for everyone and to convince them that it is very important to proceed with the project… this is the secret for success'*. The architects of the project also mention a tactic Resch used for convincing the city council for the implementation of their project (*see p. 636*): *'Helmut received AV Architectura, the Spanish magazine and the photomontage for the inner space of the Europan 9 was in the middle of the cover and behind us was a*

project of Foster, or Nouvel, or whatever… Helmut took it and he started like the final speech to convince the city council to vote yes and he started the speech like a kind of half politics – half technics, with the cover on the hand! Like: 'here is Selb; just what is Selb? Selb is in the cover, Selb is now famous, is in the international arena of the culture' and then, it was easier, than Helmut thought, to convince them'. Indeed, Resch's tactic to use the article in the Spanish journal can be considered as a non-human 'ally' that helped to initiate the process. Moreover, Resch's intuition was right; not only did AV Architectura act as an ally for the implementation of the project but also all later publications acted in the same manner. In fact, more than 34 national and international publications in books, journals and architectural magazines and more than 18 articles in local press, mentioning the 'Catalogue for Dwelling on the Time' project, were retrieved for the scope of this study. Resch referred to this phenomenon in an article in the local press named 'Selb ein magnet für architekturfans' (Selb a magnet for fans of architecture) (Scharnagl, 2013). Furthermore the mayor of Selb, Uli Pötzsch characteristically stated in the same article that *'This is a special form of advertising'* since *'there is no such a thing to be found in the region and for Selb is a unique selling point'* pointing out that the Haus der Tagesmütter which has been completed, works as a landmark for the city and for which a great number of architecture fans stop at Selb in order to visit. This extended exposition of the project in Germany and abroad has been a major catalyst and certainly an interessement for the project's development.
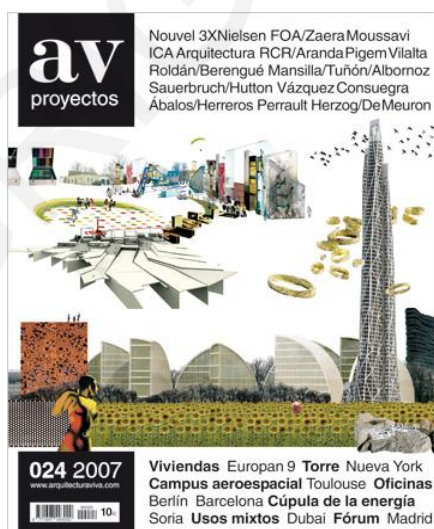
Figure 88, 89:The cover of AV Architectura (Editorial Arquitectura Viva, 2007) (left) and photo in the Frankenpost article 'Selb ein Magnet für Architekturfans'. The Mayor and the City planner discuss that after the Haus der Tagesmütter's implementation, by the young Spanish architects that has received several awards (in Spain and in Germany) and has been well published, Selb has become an attractive place for the fans of architecture to visit (Scharnagl, 2013) (right)

Similarly, the architects of the project *'Reactivating la Ribera'* use a series of publications as an interessement in order to connect the different actors of the project. More specifically, Arroyo mentions in one of Europan debates (Arroyo & Vlay, 2013) that the winning team did a series of publications after the competition results and that the architects intentionally used this communication tool in defining the next steps of the project's development. He describes this approach as an *'open method on how to link the pieces together'* and explains that this methodology was actually stated as an intention in the winning team's competition proposal; *'one of the main materializations in the development of the winning project was to meet all the people living in this area, to have them sit around the table to learn things about themselves first by identifying themselves, knowing who they were, who had very different kinds of interest in the area'*.

Resch also points out another important matter in his interview, that is the political interests often create an unstable environment for the projects' development and therefore it is sometimes necessary to convince more than one government for the merits of a project (*see p. 580*). The project architects basically agree with Resch (*see p. 636*): *'…in every moment the process could be stopped for a number of strange reasons, for regular reasons like the mayor change or the regional government change or just because the people that were in charge of this project were not interested anymore…'*. Sandeck summarizes the political setting and its effects on the Europan projects in her interview when questioned in what way the Europan process is affected when stakeholders who are active in the political arena or have a strong connection with political decisions get involved; she claims that every decision is political and therefore politics is involved anyway. She points out, however, that some changes in the political scenery that can affect the implementation course of a project are anticipated (*see p. 528*).

6.5.4 **The concept as an interessement**

The architects of the 'Catalogue for Dwelling on the Time' argue that their idea of the strip system, turned into a really powerful tool in terms of communication among

different cultures or languages because it served as a technical, structural and even topological language among people (*see p. 640*): *'...And by this we get to have the same architectural language among different users. Not only from us here in Madrid but also from Selbwerk which has been our local partner, from the structural engineer, the installations guys and even the users. And in the end, they all talked in the same way about the strips, about this 'thing' because it made it really easy to communicate our ideas and to assist in visualizing them before the actual construction'.* In another part of their interview, the architects explain that one of the most important factors for establishing a successful communication and collaboration was the flexibility of their suggested system of strips (*see p. 641*). Indeed, the concept of strips, which acted as an ally has been the most important asset of the *'Catalogue for Dwelling on the Time'* project; the fact that this system was clear and simple to follow and construct had a major effect on the project's implementation.

Similarly, Labanc (Degros & Rollot, 2014) considers their concept of 'Open', E12, Amstetten as an interresement for the establishment of communication among the project's actors; *'We see our concept of Open as a kind of mediator, a language, how we as architects can communicate with the other actors of the project. And this programmatic proposal evolved with the client and the city to a more realistic program scenario showing how flexible the concept of Open is'.*

6.5.5 **The architects**

Fidalgo states in the interview their team's role as mediators or 'allies' of the negotiation process for their open-ended Selb project (*see p. 642*): *'… we, as architects, we are like the kind of the linking guys for things'*. De la Fuente also argues that the team was able to create a hybrid situation between the eagerness to implement their 'not yet tested' ideas and the experience of their local partners (*see p. 641*): '*we pushed them to work out of their routine… we pushed each other, knowing that they are really good in building and we were at that moment very good in asking them… And we were all involved in this process, it was really successful'*. Moreover, the architects comment on their success in blending the more improvised approach of a

southern culture and the more standardized approach of a northern culture. More specifically, Fidalgo mentions (*see p. 641*): *'…we thought how not to stop the creativity, although everything is standard? Because there they only build with the standard system of construction, they don't embed anything because insurances don't cover that which is something that is the complete opposite from the Mediterranean countries where we embed everything… And nobody used to ask them "why not"'*.

6.5.6 Europan National Structures and the Europan Workshop as an 'interessement'

One of the findings of the interviews conducted for this study was that very few countries that participate in Europan possess the human or financial resources to enable an after-competition follow-up process even though this may prove critical to the development of a project and especially to its initiation. This matter was raised by almost all the respondents, whose views are summarized by Sieverts. He specifically reports that Northern European countries have developed a *'very strong machine backing the winners'* (*see p. 492*) and that there are certain core countries which have developed *'a kind of culture in helping young, winning architects to get positive terms with the clients'*. That said, and according to the architects of the Selb E9 project, Europan Germany was actively and efficiently involved in the implementation negotiations and indeed helped the process to initiate. In fact, De la Fuente mentions that a member of the board of the Deutschland National committee that was assigned to follow the implementation process of their project became one of the key actors of the implementation process (*see p. 663*): *'Gunter Maurer a member of the board of the Deutschland committee was in the local Jury of Selb, and after that he continued in the workshop and then he followed the process for two years, until everything was ok and then he retired…indeed this man who although had retired, was always coming to the building openings, you know for the ceremonies and everything, so he is still coming back, because he was part of this… and he is still like in a way involved, he is in line with everything; he has always been, since the very beginning'*.

Similarly, for the project 'Open', E12, in Amstetten, Europan became one of its implementation's major catalysts. This can possibly be attributed to the lack of expertise that sometimes small cities have; as in Selb's case, Europan has been really efficient in assisting Amstetten's implementation process to initiate, both with the organizing of workshops and the contribution of the Europan's National structure, that acted as an 'ally' for the project (*see Figure 90, below*). Vlay reports that (): *'…what was the extension here, the plug-in is Europan itself, so they would never have done the project together without Europan. And then, the story behind it was that I was mediating, by bringing the two agents together'*.
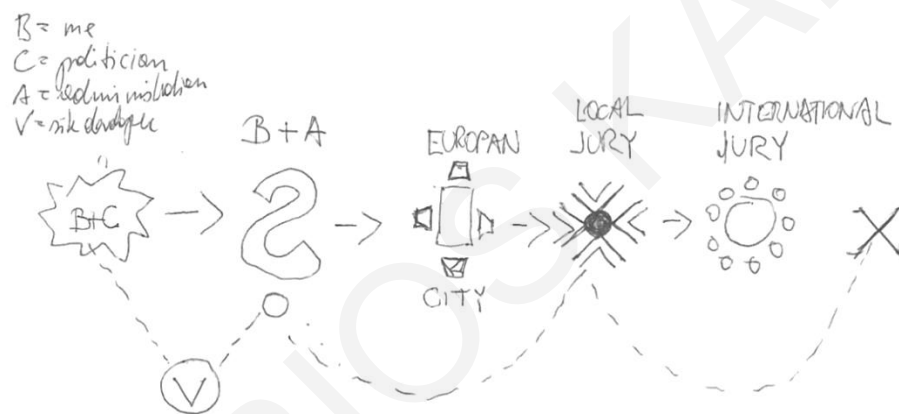
Figure 90: Bernd Vlay's diagram of actors' relations in a Europan session (drawn during the interview); Vlay, on behalf of the Austrian Europan structure mediated for bringing together the city's administration (planning department), a governmental organization (Railway company) and a decision maker (Mayor) in order to cooperate for the development of a problematic urban area.

Some of the interviewees mention that Europan Germany has adopted a system by which the cities' attendance in the forums as well as the conducting of workshops with the winning team is financially ensured. In fact, De la Fuente believes that this system provides a better chance for the project to initiate, compared to the Spanish Europan practices (): *'…nowadays in Spain there are no funds to make a workshop, it's very difficult, and the city has to pay for the workshop in addition to their participation costs, but in Germany if a city pays in advance for its participation and they actually like the project, Europan assigns a member of the Europan committee to follow the process and the money'*. Metz also refers to the role of the workshop, which is organized by the cities after the announcement of the competition's results and

emphasizes the fact that this may act as an interessement, involving a negotiated process among the architects, the city and even the users of the place (*see p. 500*): *'In Germany for instance, after the competition Europan usually organizes a workshop with all the winners where the project is first of all presented to the inhabitants and then is furthermore being developed in collaboration with the city. And I think this step… is very good and very useful to start this implementation process, to have a sort of a first negotiated translation in between the architect and the local authorities'*. On these grounds, De La Fuente keeps a critical stance, especially for the cases where the workshop does not entail any financial burdens for the cities (*see p. 664*): *'…and then the question is: why doesn't everybody have the workshop done? The normal thing would be that'*.

6.5.7 The Users

Resch mentions in his interview that during the Selb workshop that followed the E9 competition results they got input from several actors, including the users themselves (*see p. 579*). He clarifies though that user participation would not be possible in earlier stages of the project, giving emphasis to the role of the submitted projects as arguments in a negotiating process (*see p. 577*): *'…when we get the results we can involve the public or the people from Selb to participate. But not before that, because it would be very-very difficult in terms of politics. Instead, we prefer to have a little group of experts from the public sector and the government and the experts from the Europan committee and so on, but I don't think it is very useful to take in the beginning of the process the inhabitants, that could be difficult.'* Similarly, when Vlay refers to the Amstetten case, he clarifies that the citizens' participation is desirable mostly during the follow-up process, which as a matter of fact aligns with Resch's view, namely that during the first stages of the competition, it is for the project's best interest to have a small team : *'You don't need citizens' participation in the preparation of the competition for example... we will need them afterwards because there will be a lot of participation in the follow-up process, but it's Europan... and our input in Europan is an*

expertise input and sometimes it is better for the project to work with a very small team. In this case, it was only two agents'.

That said, the Selb's project architects highlight the importance of the users' involvement during the design process (*see p. 642*): *'…while we were doing the projects in Selb, the users had voice in the process and like we had meetings with the local partner, the structural engineer, the installation guys and so on, we also had meetings with the users as a very important material of knowledge in our project.'* As far the first implemented project of the architects is concerned, the *'Haus der Tagesmütter'*, Fidalgo reports that the users of the place played a very important role for the design outcome and that they revised their design several times in order to incorporate the users' demands (*see p. 642*)*. However, for the *'Jugendzentrum'* there wasn't any direct user at that time, thus the architects had to provide a more flexible structure for the space, allowing for its appropriation by its future potential users (*see p. 642*): *'…we talked directly with the youth club from Selb but those guys keep changing; from youth to young couples, within only a few years. And the new guys had different requests from the previous ones. So it was quite difficult, that's why we tried to provide a kind of flexible structure with more abstract spaces; in order to let them use them in their own way'*.
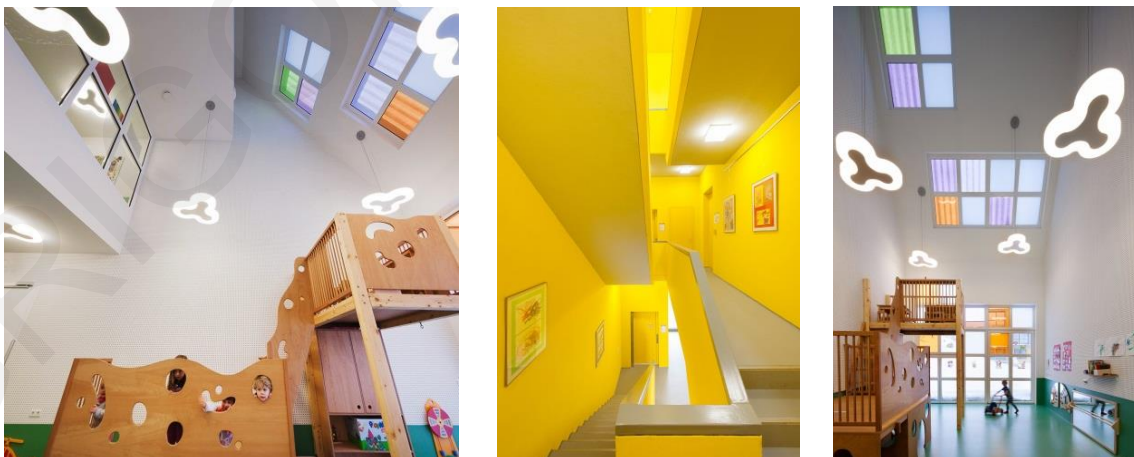
Figure 91: Interior views of the Haus der Tagesmütter (Gutiérrez-delaFuente Arquitectos, 2015a)

6.6
Conclusion

This chapter presented a series of processual Europan projects that deal with the issues of sharing, emergence, unexpected, adaptability, flexibility and so on by presenting different strategies that promote and sustain the idea of negotiations during and after the design process, by being related to the ideas or the theories of collectivity in space, synergetics, just-in-time planning, self-organizing, parametric thinking, prototyping, meta-design, supports in design etc.

The preceding projects' analysis created a context for the evaluation of Europan's collective practices, which is presented in the following chapters, and at the same time resulted in a mapping of the projects' interlinking, based on the author's interpretation. The latter indeed reveals all the interlinking that the author detected among the Europan projects as well as between the projects and the scientific literature (*see Appendix IV, p. 679*). All the aforementioned findings are summarized in the next diagrams.
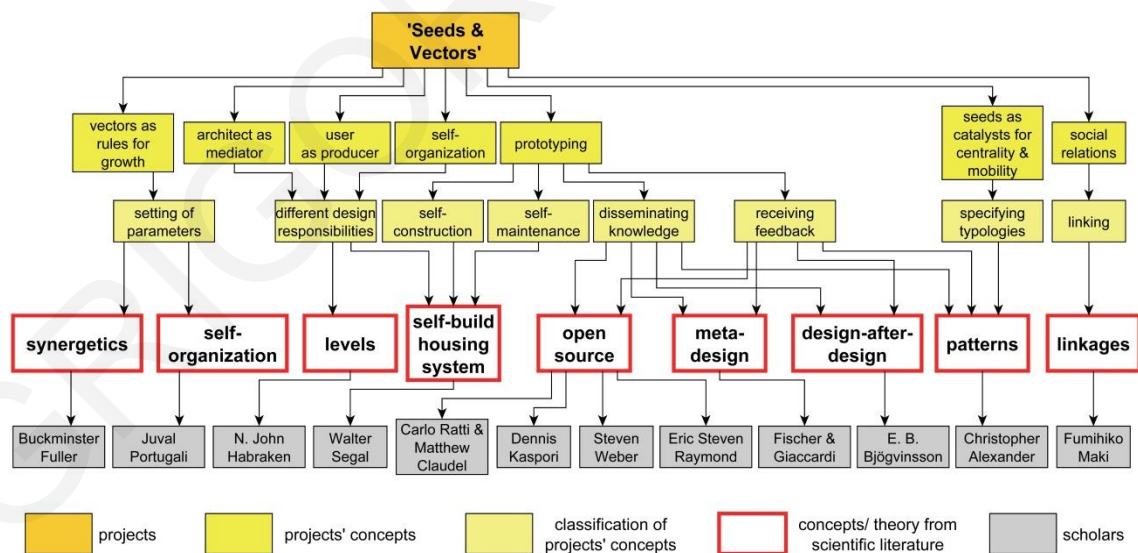
Figure 92: Mapping of projects' interlinking between the projects and the scientific literature. Example of 'Seeds and Vector' project, author's diagram
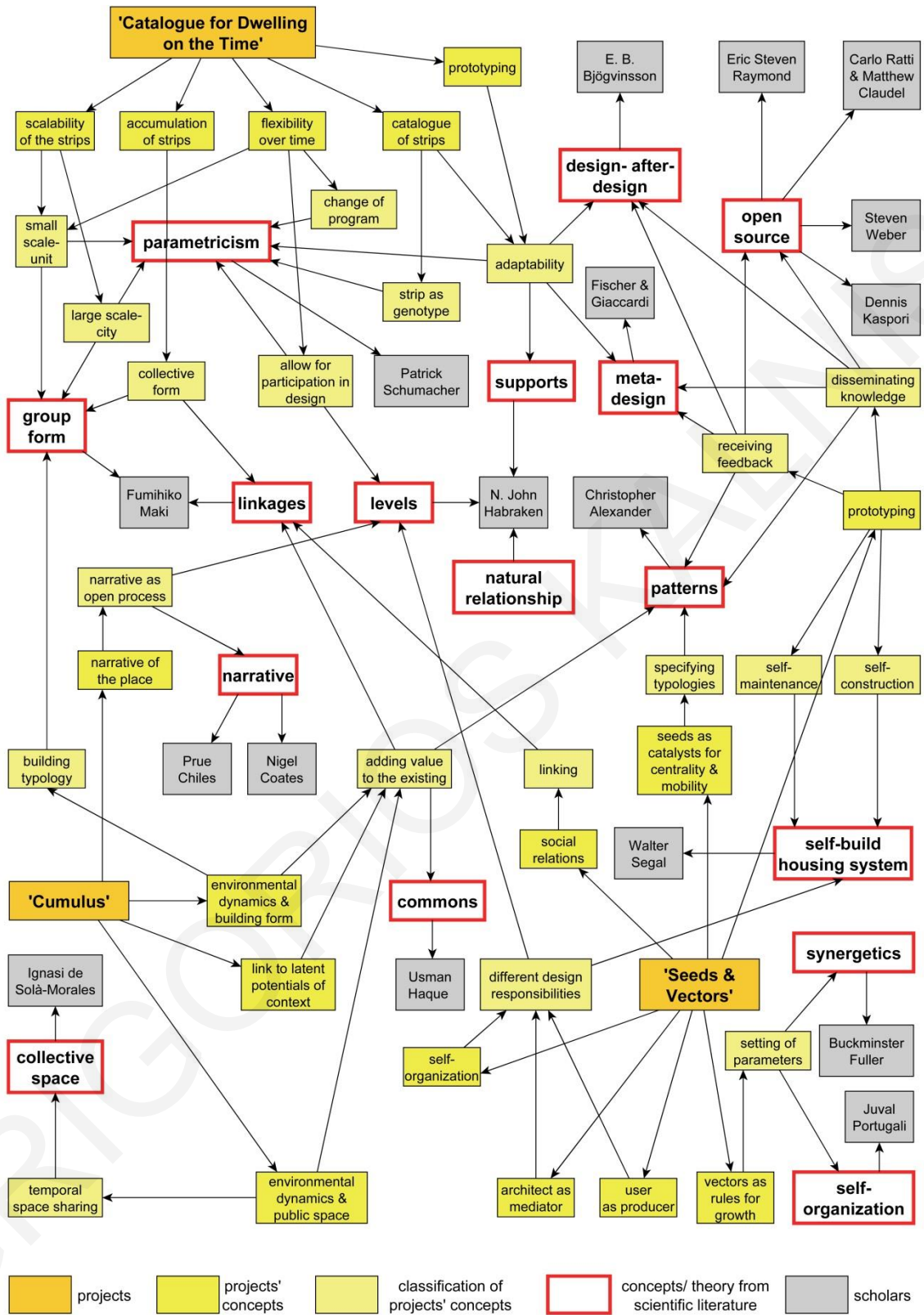
Figure 93: Mapping of projects' interlinking between the projects and the scientific literature. Example of interlinking among three Europan winning projects, 'Cumulus', 'Seeds and Vector' and 'Catalogue for Dwelling on the Time', author's diagram
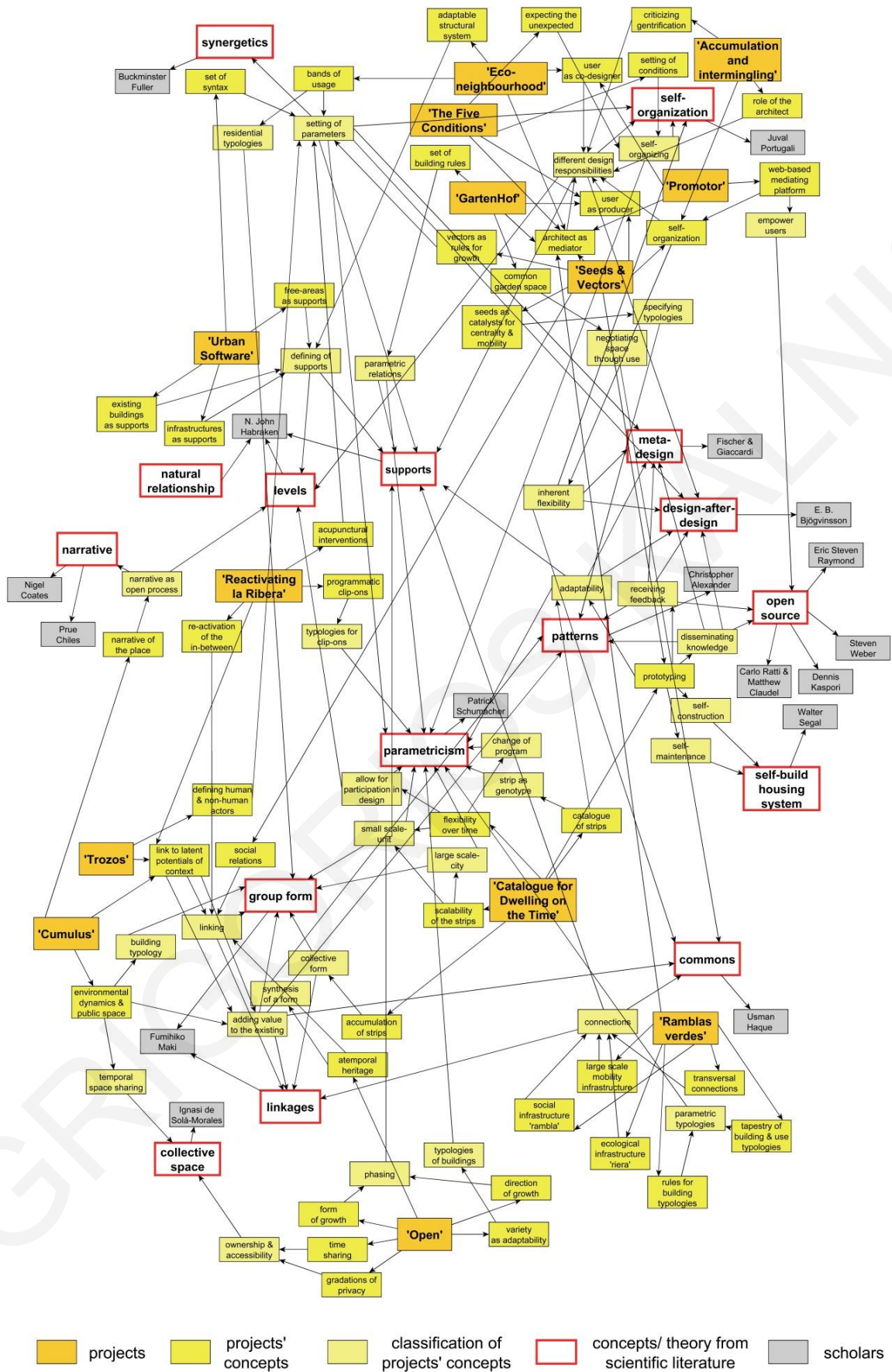
Figure 94: Mapping of projects' interlinking between the projects and the scientific literature. Example of interlinking among the thirteen Europan winning projects discussed in Chapter 6, author's diagram

The collective practices within the Europan platform: A Dialogue-based process

E very spatial urban situation within the Europan competition is endowed with the capacity to exceed its local context, expanding the pragmatic data initially set by the cities in the form of a brief, to research questions through, i) its classification into subthemes, ii) under the general theme raised and examined in every session of the competition. This classification offers the possibility of local urban issues to be juxtaposed with similar issues from other cities, of an equal or of a greater scale, within an extended, European context. This double exposure (of themes and subthemes) of an urban situation promotes an interdisciplinary way of thinking (Van Boxel & Koreman, 2007) that is not so much about the connection of the diverse scientific disciplines with one another, as it is about a spatial interdisciplinary approach to the site.

This chapter starts a discussion on the collective nature of Europan practices, which will be extended in the next two chapters Based on the answers of the interviewees, it specifically instigates a debate and provides the author's critique regarding Europan's distinctive feature to set a theme for every session and to have all sites classified under several topics (subthemes).

7.1

Theme and subthemes: a generator for research questions

Every Europan session builds around a defined theme, which is divided into several subthemes that allow for all the sites to be classified. Themes have always been a significant part of each Europan competition session. They first appeared in Europan 1 (E1), in 1988 when there were no specific sites for each participating country and they remained through all the following competition sessions. The sessions' themes are summarized in the following table.

Table 8: The Themes of all Europan sessions, authors's table

Europan 1	1988-1990	Changing Lifestyles and Housing Architecture
Europan 2	1990-1991	Living in the city - Re-interpretation of urban sites
Europan 3	1992-1994	At home in the city - Urbanising residential areas
Europan 4	1994-1996	Constructing the town upon the town - Transformation of contemporary urban sites
Europan 5	1997-2000	New housing landscape - Travel and Proximity
Europan 6	2000-2002	In between cities - Architectural Dynamics and New Urbanity
Europan 7	2003-2004	Sub-urban challenge - Urban Intensity and Housing Diversity
Europan 8	2004-2006	European urbanity - Strategic projects
Europan 9	2006-2008	European urbanity - Sustainable city and New public spaces
Europan 10	2008-2010	European urbanity - Inventing Urbanity
Europan 11	2010-2012	Resonance between territories and ways of life - What architectures for sustainable cities?
Europan 12	2012-2015	The Adaptable City - Inserting the urban rhythms
Europan 13	2015-2016	The Adaptable City 2 – Self-Organization – Sharing - Project (Process)

The themes and subthemes are the focus of the *Forum of Sites,* which is the first forum of each competition's session. For the ninth session of Europan (E9), the Forum of Sites was held in Berlin in 2006. During this meeting the representatives of all the Europan 9 sites gathered to discuss their concerns in thematic working groups. There as with every Forum of Sites several more actors were involved, such as representatives from Europan's structure, international experts and architects, urban designers, planners,

developers, former winners of the Europan competition, etc. The main goal of these forums is to compare and analyze the tasks and programs of the sites and then classify the sites under the subthemes' categories. During the Forum of Sites, the Europan 9 theme, *'European Urbanity, Sustainable City and New Public Spaces'* was discussed under three thematic working groups which involved the topics below: Topic 1 – *'Urbanity of Housing, between city and nature'*, Topic 2 – *'Open spaces, new public places'*, Topic 3 – *'From Network to the streets'*. These working groups' titles, although related, do not necessarily match the session subthemes' titles.
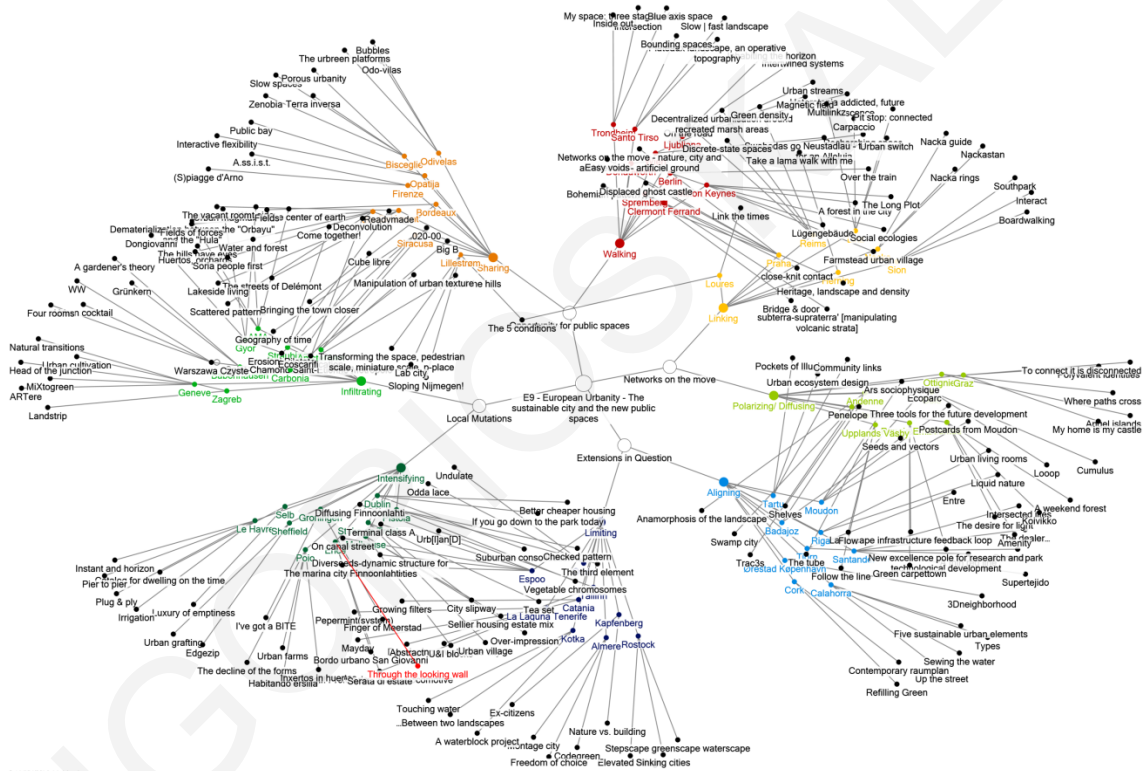
Figure 95: Theme, subthemes (illustrated in different colors), participating cities and winning projects for the Europan 9 session, author's diagram

As implied by the theme *Changing Lifestyles and Housing Architecture,* Europan 1 aimed to address the effect of the lifestyle changes in housing architecture and especially to think the nature of tomorrow's European home and its interior (Europan Europe, 2015e). As this was a non-site specific session the emphasis was mainly given to the entrants' innovative responses to the session's theme. Interestingly, it resulted

in a large number of implementations with almost all of them being housing projects. The second Europan session apart from the fact that it was site specific it also introduced urban planning issues to the participants, which related to the 1990's southeastern Europe's political upheavals. In contrast to E1, this session's theme entitled *Living in the city*, focused on urban transformations and rehabilitations. More specifically, it focused on the re-evaluation of the place of habitation on urban sites under conversion, such as wasteland, derelict and abandoned areas.

Both Europan 3 and 4 themes *At home in the city* and *Constructing the town upon the town*, revisited the issue of inhabitation but this time by raising the question of *'how multi-storey residential buildings might act as connecting elements in a reformed vision of urban development'* (Geipel, 2012, p. 83). The focus was not solely on residential buildings, new or refurbished, but also on the required strategies for the use of outdoor space so that this would be reactivated. More specifically, Europan 3 addressed the issue of the development of residential districts so that they would become compatible with changes in lifestyles and at the same time Europan urged to rethink the relationship between the town's public and private spaces. Similarly, the theme of Europan's 4 asked the questions mentioned above for the cities' outskirts and peripheral towns' sites (Europan Europe, 2015e). Although it is evident that by Europan 4, Europan themes were much more focused on urban issues, they still remained connected to the habitation matters. Although this connection did not cease to exist in Europan 5, the competition's fifth session theme was oriented towards urban design and planning, moving from urban outdoor spaces to infrastructure. The theme of Europan 5, entitled *New housing landscape,* chose as its field of investigation the abandoned urban spaces in European towns and their crossing with the networks of transport that result in discontinuous fabric. The theme was seeking for responses that would re-appropriate these derelict gaps in the city in order to turn them into residential areas. The theme of Europan 6 provided a continuation and intensification of this search. The theme *In between cities* further investigated the re-activation of the interstitial fragments between centers and modern towns, focusing on a three-level

restructuring; their infrastructures, their existing constructed elements and their public space.

The theme of Europan 7 session *Sub-urban challenge* focused on the phenomenon of urban sprawl and the exploration for the transformation of the dispersed town to the sustainable town with its foundations in the emerging social and cultural demands. Additionally, the E7 session sought for the creation of new residential districts based on innovative typologies and complex program briefs (Europan Europe, 2015e).

The theme of E8 session, entitled *European urbanity,* placed the competition between urban planning and building construction. The title in fact was followed by the phrase *Strategic projects,* which implied Europan's aim to foster the emergence of strategic projects with the possibility to influence the development of an urban area that is more extensive than the site itself. Thus, in contrast to the previous session themes, here the proposed contexts could be located in any part of the town provided the problems of mutation came within the scope of the theme. A continuation of this search was provided with the next two sessions' themes. While the focus of Europan 9 was the redefinition of urban public space in relation to sustainability and was therefore entitled *European urbanity - Sustainable city and New public spaces,* Europan 10, entitled *European urbanity - Inventing Urbanity,* was even more general in order to further advance the E8 and E9 questions although it seems that it was more leaning towards the sustainability of architectural and urban projects.

The theme of E11 session, entitled *Resonance between territories and ways of life,* as well as that of E10 continued with the emphasis placed on sustainability based on the decision to maintain a strong commitment amongst all European cities to the very strict environmental objectives that were set at the Copenhagen climate change summit in 2009 (Europan Europe, 2015e). Thus, the E11 session's theme was seeking for strategic design approaches capable of generating an evolution on the development of the cities regarding their environmental and human components. Emphasis was given to the identification of sites as systems, whose connections and interdependencies influence influence the design process on a local and global scale.

The theme of Europan 11 prepared the ground for the next two sessions' themes that were in fact seeking ways to develop cities capable of sustaining resilience and adaptability through their evolution in time. Indeed E12 and E13 themes were respectively entitled as *The Adaptable City 1 & 2*. The sessions' themes put great emphasis on the temporal dimension in urban design and its blend with the spatial dimension. Furthermore, the focus of both E12 and E13 themes was on matters such as the search for providing new ways of sharing collective space and methods of governance, thus giving equal importance to the processes of urban design and the actors involved. Some of the searches of E13 very much relate to this study's questions and although E13 was announced at the late stages of this study's development, the author tried to analyze and incorporate as much information from E13 as possible in this study. However, at the time this chapter was being written E13's results had not been published yet.

Apart from an overall theme that identifies each Europan session, every session's theme is further subdivided into a number of subthemes, whose objective is to highlight the various aspects of each theme and also to bring forward the different problems that the participating sites are facing. Typically, there are 60-70 sites participating in every competition session; the use of the subthemes aims at breaking down the large number of sites into manageable groups of 7-10 sites for discussion in roundtables. For example Europan 9 (E9) in 2006-2008, which had the general theme *'European urbanity - Sustainable city and New public spaces'* applied to 73 participating sites. Under the main theme of the competition, four different subthemes were presented: *'extensions in question'*, *'local mutations'*, *'public space opportunities'* and *'networks on the move'*. Moreover, each one of the subthemes was further divided into two topics. For example under the subtheme *'local mutations'* you could find the topics *'intensifying'* and *'infiltrating'*. This division aimed at the classification of the 73 sites into groups, each of them containing a maximum of 10 sites. Nevertheless, the author finds that a three level classification may indeed split the sites into smaller groups, but on the other hand looks much more complicated,

especially to newcomers, whether they are cities or participating teams. The Europan subthemes are summarized in the following table.

Table 9: The Themes and subthemes of all Europan sessions, authors's table

Session/ Period	Theme/ Subthemes	
E1 *(1988-90)*	**Changing Lifestyles and Housing Architecture**	
	No subthemes defined	
E2 *(1990-91)*	**Living in the city - Re-interpretation of urban sites**	
	1. Intervention in existing fabric	*2. Conversion of enclosed sites*
	3. Restructuration of residential zones	*4. Development of open lands*
E3 *(1992-94)*	**At home in the city - Urbanising residential areas**	
	1. Intensification of town centres	*2. Restructuration of vacant urban sites*
	3. Urbanization of mixed fabrics	*4. Requalification of housing estates*
	5. Strengthening of residential areas	
E4 *(1994-96)*	**Constructing the town upon the town - Transformation of contemporary urban sites**	
	1. Infrastructures	*2. Industrial wasteland*
	3. Mixed housing - Work zones	*4. Residential areas*
	5. Social housing districts	
E5 *(1997-00)*	**New housing landscape - Travel and Proximity**	
	1. Nature and Housing	*2. Mobility and residential accessibility*
	3. An induced urbanism	*4. New ways of living*
	5. An intensification of use	
E6 *(2000-02)*	**In between cities - Architectural Dynamics and New Urbanity**	
	1. Suburb/ Town Fringes	*2. Periphery/ Modern district*
	3. Dispersed town/ Natural site	
E7 *(2003-04)*	**Sub-urban challenge - Urban Intensity and Housing Diversity**	
	1. Considering residential fragments	2. Articulating new polarities
	3. Revitalizing overplanned housing development	4. Exploring the urbanised edges
	5. Dealing with infrastructures	6. Converting urban voids
E8 *(2004-06)*	**European urbanity - Strategic projects**	
	1. Urbanizing with infrastructures	*a. Crossing networks*
		b. Creating new polarities in relation to networks
	2. Generating the new	*a. Negotiating the urban limits*
		b. Developing a territorial strategy
		c. Creating a residential scale
	3. Recycling urban fabric	*a. Reinforcing the existing tissue*
		b. Restructuring with additional uses
		c. Uses traces but creating new identity
	4. Building with nature	*a. Building inside nature*
		b. Building by the water
		c. Building with nature inside the urban

Session/ Period	Theme/ Subthemes		
	5. Renewal for which inhabitants?	a. What short of urbanity?	
E9 *(2006-08)*	**European urbanity - Sustainable city and New public spaces**		
	1. Extensions in question	a. Aligning	b. Limiting
	2. Local mutations	a. Infiltrating	b. Intensifying
	3. Opportunity for public spaces	a. Walking	b. Sharing
	4. Networks on the move	a. Linking	b. Polarizing/Diffusing
E10 *(2008-10)*	**European urbanity - Inventing Urbanity**		
	1. Regeneration	a. Programmatic conversion	b. Landscape mutation
		c. Social transformation	
	2. Revitalization	a. Magnetic pole b. Public lines	
		c. Urban acupuncture	
	3. Colonization	a. New community b. Urban footprints	
		c. Scales of sustainability	
E11 *(2010-12)*	**Resonance between territories and ways of life - What architectures for sustainable cities?**		
	1. Identity	a. From a marginal status to a significant image	
		b. From a question to a new character	
		c. From obsolete identity to a new identity	
	2. Uses	a. From fallow lands to city life	
		b. From isolation to social integration	
		c. From in-between places to shared spaces	
	3. Connectivity	a. From border to seam	
		b. From void to link	
		c. From place to territory	
E12 *(2012-15)*	**The Adaptable City**		
	1. Dynamic urban platforms	2. Heritage of the future	
	3. From mono-large to multi-mix	4. Eco-rhythms	
	5. In-between time	6. Networked territories	
E13 *(2015-16)*	**The Adaptable City 2 – Self-Organization – Sharing - Project (Process)**		
	1. Welfare State Vs. Self-Organization	2. Segregation Vs. Sharing	
	3. Object Vs. Project (Process)		

Nevertheless, studying the Europan's subthemes in relation to: i) each session's theme, ii) each participating city's classification according to its initial objectives and iii) their recurrence within session themes, their continuation or their advancement, is a very demanding and lengthy process that the author believes would not necessarily add to approaching this study's research questions. Therefore, this study is limited to i) subthemes' categorization into a number of groups according to the author's interpretation regarding the common objectives that the subthemes share for which author's tables and matrices are presented in the next part (*see Table 10, p. 293*) and

ii) presenting a debate on the usefulness of the subthemes, based on the interview respondents' personal experience and testimonials. Having said that, the author believes that an in depth study of Europan's themes and subthemes is a field of study that provides opportunities for further research that could potentially have an impact on Europan practices and provide analytical information regarding European urbanity, such as:

1. The urban issues that the European cities are faced with and the evolution of these through time.

2. The spatial arrangement of the cities' urban issues within the European context. In the following maps the author demonstrates an example of the subthemes' distribution regarding the ninth Europan session.
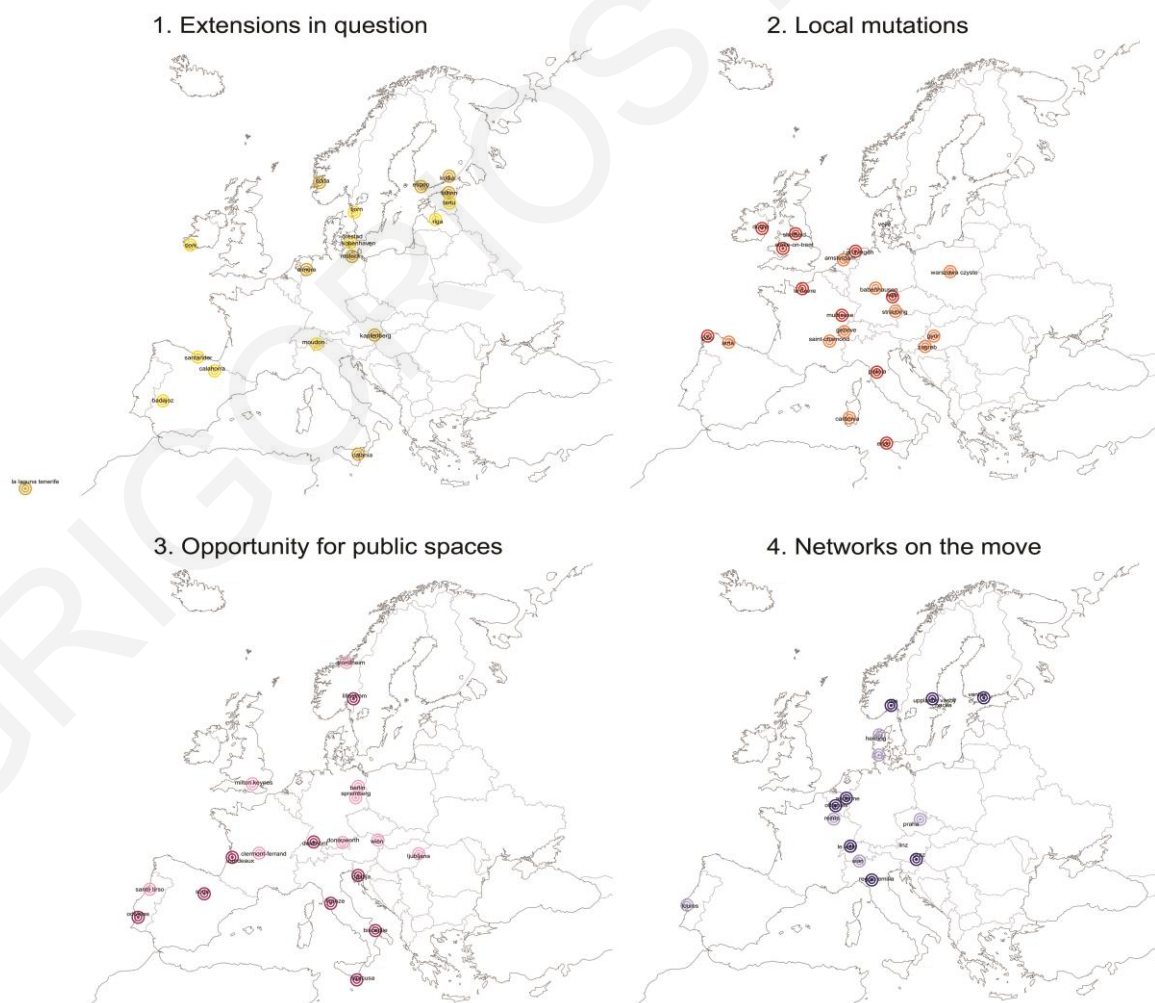
Figure 96: Europan 9 themes and subthemes can reveal a European reality of urban issues, author's diagram

Following the aforementioned short overview on the evolution of Europan themes and their respective subthemes, the author makes some important initial observations.

First of all, the author observes that from E5 session onwards, the competition's searches were oriented even more towards urban and planning issues in contrast to the first four sessions for which the focus was mainly on the conversion of residential blocks and on the regeneration of residential districts. In fact, the first attempt to address urban issues came with the theme of E3 and E4 sessions that explored the public to private relation regarding the converted or new residential sites and their outdoor space in proximity. The aforementioned change of orientation towards urbanism is clearly reflected in the statistics regarding Swedish sites' areas, which were prepared by Europan Sweden on the occasion of the Swedish E11 catalogue of results' publication. The following diagram demonstrates that the competition's change of focus from mere housing to urban planning has created a trend towards ever larger site areas in Sweden.
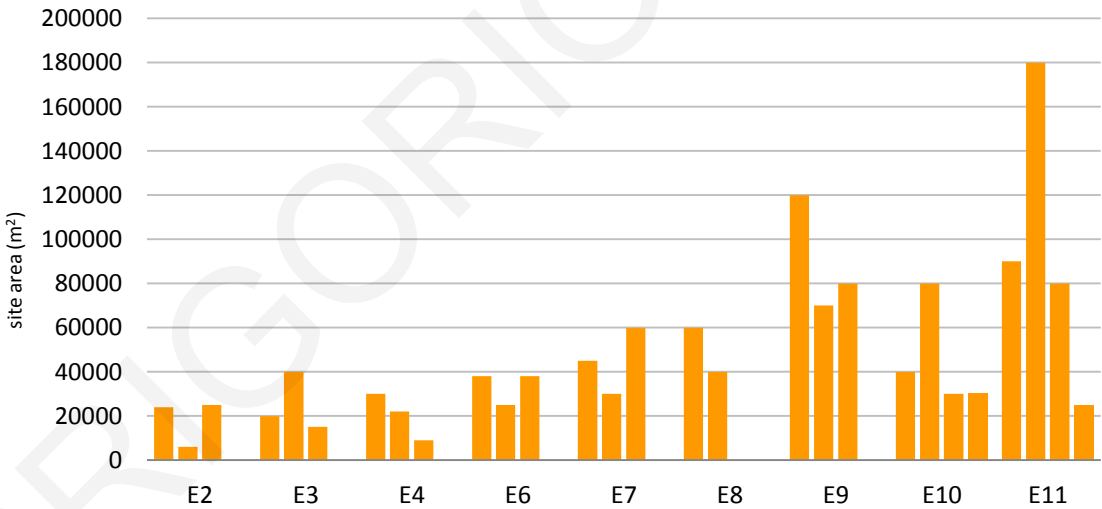
Figure 97: Swedish participating cities' site areas, diagram adapted from Europanic, Europan Sweden – A thousand new ideas for our cities (Europan Sweden, 2012, p. 173).

A second preliminary observation is that with every new Europan session, the issues researched have become even more complex by introducing new filters under which the urban issues may be examined.

This part of the chapter aims to present a debate on the role of the themes and subthemes for the cities in their understanding and definition of questions that they will later address to the competition's entrants through the competition brief.

A specific question that was included in the semi-structured interviews was the main source of data for the discussion in this part:

'Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session. Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?'

The author, as explained in Chapter 5 (5.1.8 Data coding, analysis and interpretation of the interviews' data) incorporated the 'natural meaning' coding technique by coding the data 'chunks' into various themes (Level 2) which was a shortened restating of the interview responses (*see Table 18, p. 673*) and forms the structure of the following part.

7.2
Orientating the competition

7.2.1 Inserting a theoretical approach

Sieverts[84] believes that the classification of each site into a subtheme can only slightly differentiate the initial objectives set by the representatives of the sites, since the connection of the subthemes to sites is usually weak. On the other hand, he finds more value into sessions' themes (*see p. 489*): *'I think these general themes, headings of the competition are necessary. But the connection between those general themes and the sites is normally not very strong. But at least it gives us certain direction and this is important for this competition…it just helps in giving a philosophical orientation to the general language of architecture'.* Sieverts, who served as a president of Europan Europe for four years, having valuable experience in Europan processes, believes in the theoretical orientation of the competition promoted by each session's theme although he finds that the majority of the submitted projects can also be credited for that (*see p. 489*). Geipel[85], who also has plenty of experience with Europan, expresses a similar point of view to that of Sieverts' (*see p. 532*): *'It's important that you have a classification and certainly the theme, the general theme, is a classification and I am quite happy that in Europan 11 and in Europan 12 we have the theme of adaptability, which is, I think a quite difficult, but a quite important one, because you can read this theme 'adaptability' in two directions; you can read it completely from a theoretical position, but you can also read it from a selective and a programmatic point of view'.* Geipel emphasizes the fact that Europan session's theme is a way to connect the pragmatic issues of sites with the theoretical issues of architecture and urban design.

---

[84] From 2010 to 2014, Thomas Sieverts was the president of Europan Europe.

[85] Kaye Geipel is a member of the Scientific Committee of Europan Germany and has served on juries for Europan Germany, Spain, France and Austria. He is an architect and urban designer, author, exhibition curator, architectural historian and critic, based in Berlin. Since 2010 he has been the acting chief editor of the weekly German architectural journal Bauwelt.

Stratis[86] adds to Geipel's point of view, by arguing that the sites' classification into subthemes can expose the local issues of a site into European architectural and urban design concerns. Additionally, according to Stratis, this classification can generate innovative ways of treating the architectural and urban design issues under consideration (*see p. 517*): *'What is also very important is that, sometimes the debates or the projects don't concern only the respective cities but they concern the larger family of architecture and urban design in Europe, therefore this kind of classifications allows to address problematics and issues, that can generate innovative ways of looking at architectural and urban design practices and I think, that's very important'*.

Vos[87] has expressed a slightly differentiated opinion regarding the classification of sites under themes and subthemes, bringing into the discussion the matter of how each actor perceives this process (*see p. 523*): *'I think it depends on the people you have there. Some people are open for things like that; for classifications and the more theoretical part of Europan and some people are not very interested in it, so... I cannot say it is interesting for everyone ... I think it should be interesting for everyone but it doesn't always work. Some people say it is too much talk... So it depends on who you have, but I think in general, we can say people are interested. They don't always agree with the classification but in the end they realize that it is ok'*. Whether themes are considered interesting by a group of people might not necessarily be only a matter of mentality, as Voss claims; the author believes thematics become more and more important to people that are either familiar with Europan's practices or they belong to its structure. It is noteworthy that the aforementioned four arguments come from respondents that have plenty experience with Europan and they are actively involved in its practices.

---

[86] Socrates Stratis was part of a Europan 4 winning team, implementing a project in Heraklion, in Crete (GR). He is a member of Europan Europe Scientific Committee.

[87] Since 1994 Emmie Vos has been involved in the Europan Netherlands structure. Since 1997, she has been a director of Europan Netherlands (National Secretariat). With more than 20 years of experience in Europan Netherlands, Emmie Vos has organized ten sessions of the Europan competition for the Netherlands and has been the editor for many publications.

7.2.2 Creating new realities

While the classification of the sites might be accepted by the 'permanent' actors of the Europan structure as an established practice for quite many sessions so far, this is by no means negligible for other 'temporary' actors involved in the Europan process such as the site representatives or the participants. This issue is discussed by Moulin[88] who believes that the classification of sites in themes and subthemes is an important asset of the competition process since they create new realities, which is out of the ordinary for most site representatives. These new realities, according to Moulin are what cities expect to get through their participation, highlighting that cities are very open to having new approaches presented to their issues (): '*They (the cities) have a conscious, they know they are in a situation that they are waiting for new realities and classification is a new reality, so I think they are very open to that*'. Many other interview respondents provided similar answers, according to which themes constitute a new reality in the area of research in new design approaches of dealing with a site's problematics. For Müller, the theme of Europan 9 became the initiation of her later research investigations and especially her engagement with sustainability issues in her practice. Europan's theme *'European urbanity - Sustainable city and New public spaces'*, (E9), resulted in the configuration of the winning project *'Cumulus'*, in Oslo, through which she experimented in finding a relation between the terms *'sustainability'* and *'public space'*, a relation that Müller had not examined before, since until her participation she had only considered the term *'sustainability'* to be associated exclusively with ecology and environmental issues. Her investigation on E9's theme, led SMAQ[89] to a plausible urban scenario for achieving a connection between sustainability and public space. Moreover, according to Müller, the theme of the competition led to the development of a tool for communicating the team's concept, which was mainly process based, to the other actors involved in the project, which resembled the method of 'narrative architecture'. For Müller, the research SMAQ did

---

[88] Since 2012 Isabelle Moulin has been the General Secretary for Europan France and the program director for GIP 'L'Atelier International du Grand Paris' (GIP-AIGP).

[89] SMAQ is an internationally operating studio for architecture, urbanism and research with Sabine Müller and Andreas Quednau as the founders of it.

for the E9's competition theme became a great impetus both for expanding their research on the topic of ecological sustainability and for developing a method for proposing a narrative process that they later incorporated in their projects (*see p. 601*): *'I think that what was important for us in the specific Cumulus project was also the topic that was being asked, it was sustainability and public space…As far as sustainability at that time was mainly the question of ecology, and I think just because Europan had asked for 'Sustainability and Public Space' we really came up with a story that anchors sustainability in public space. And in that way, I think that two things opened up for us, which was that we got much more interested in the topic of ecological sustainability and that we kind of worked on a method, that we would now call 'narrative architecture', because it tells more of a story than offering a solution'.* Many more Europan participants affirm Müller's statement. De la Fuente[90] notes that the theme of the Europan 9 competition and specifically the subtheme under which their project's site was classified became a starting point for developing his personal research interests; namely the focus on the issues of shrinking cities regarding post-oil cities and on industrial conversion and the relation of these matters with sustainability issues (*see p. 658*): *'…back then I didn't have any personal interest in the shrinking cities, or in demographic problems... But this project really opened up a new research interest for me, in the shrinking cities, in the post-oil cities, industrial conversion, because it's not pure industrial conversion, but it's industrial conversion of a city, after the collapse of the mono-functional industry of the city. And that might have been a starting point in my case'.* Fidalgo[91] agrees with de la Fuente and adds to the discussion by stating that their participation and involvement in the competition's theme and their investigation through their submitted project, made them question

---

[90] Julio de la Fuente together with Natalia Gutiérrez founded the Gutiérrez-delaFuente Arquitectos office in 2006 in Madrid. Julio de la Fuente studied Architecture at ETSAM (Madrid School of Architecture), and continued his training in Madrid, and Ateliers Jean Nouvel in Paris. He was Member of the National Jury in Europan 12 Germany and Poland. Now, he is Member of the Europan Europe Technical Committee (2013-today), and since 2015 he is the correspondent of the Official Chamber of Architects of Madrid in Germany. Together with TallerDE2 Architects have received the international award Bauwelt Prize 2013, the prize COAM Luis M. Mansilla 2013 and they were Finalists at the XII Spanish Architecture and Urbanism Biennale 2013, for the project 'Haus der Tagesmütter' which was part of the implementation for Selb winning proposal, Europan 9.

[91] Álvaro Martín Fidalgo together with Arantza Ozaeta Cortázar, head TallerDE2 Architects since 2008, a Madrid based office for architecture, urban planning and landscape design. The office TallerDE2 Architects makes an ongoing commitment to research and knowledge, both in training and innovative practice. Their work has international scope, been recognized, published and awarded on several occasions.

the way architects should intervene and the kind of solutions one can provide. He reports that the Europan 9 theme signifies a defining point for defining his attitude as an architect/ urban designer, towards the planning of a place (*see p. 658*): *'I think that this project 'formed' us, pretty much, especially because this is more or less in the air about; should architects do the 100 percent of everything? Or is there something that should be missed from our part as architects? So should we finish everything or should we just provide the infrastructure?'* De la Fuente supports Fidalgo's argument and poses the issue of flexibility and adaptability of an urban intervention to a problematic site. He underpins that architects should provide tools and mechanisms to deal with uncertainty and unpredictability of things to come, and always consider time as an important factor in urban design (*see p. 659*). In contrast to the previous participants, Basabe argues that when they won at the 9th session of Europan, where they submitted entries for two separate sites, Badajoz, Spain and Kapfenberg, Austria, they were already developing their research interests and they were seeking for suitable Europan sites to have them applied. For them, the city must be understood and approached as a process, either dealing with an existing situation (Badajoz), or suggesting the creation of new tissues (Kapfenberg) (*see p. 629*): *'... that really was this obsession about the process. Not to define the city by its results but to define it as a process and that's always a little bit more difficult, I think, in the terms of narrative...I think we had initially like...two fields of research but everything came around our concern about understanding the city as a process, so actually, we applied them into two places. One was Badajoz, the project which was dealing with sites which were already demanding a process and the other went in the direction of understanding the development of new tissues, like processes, and we began to study sub-urbanity a lot, I think Kapfenberg went in that direction to understand it'*. Arenas adds to the discussion by arguing that for each one of the two Europan 9 sites that they were awarded a prize (Badajoz & Kapfenberg) they developed different design approaches for supporting their process-based concepts (*see p. 629*): *'In the more problematic one we focused on the narrative of the strategies, while in the suburban research we focused on the process of how this can happen'*. Basabe also comments on their research interests of that time. He specifically argues that their initial concept of their Badajoz project

'Seeds & Vectors' further developed into their concept of 'transversality' in their later projects. By this, he explains that they consider architecture as a profession that should not be practiced in a closed and isolated working environment, but instead be practiced in the field involving all possible connections with the pragmatic world, such as exchanges or negotiations with the real users and other stakeholders of a place. Finally, Basabe claims that the latter approach constituted the main impetus for developing new tools for dealing with this kind of reality (): *'I think precisely 'Seeds and Vectors' brought us before a huge complexity of ideas and the development of the project ended up to the idea of transversality. Transversality was not a topic there, it was mentioned to some degree, like the multi-actors and so on but for instance to think in terms of transversality and to understand the creation of the drawing of our project as the creation of tools, like we did there, for management and processes, this is something that came afterwards. And then I think that it is an example of something that was very enriching, to understand architecture as a transdisciplinary point in the production of the city where you are really there, and you do everything you can with a lot of people; this idea has been brought later into the rest of our projects'*. Arenas adds to the discussion on their concept of 'transversality' by explaining that it was also questioning the role of the architect and his/ her relation to the real users of a place (): *'…when we begin a project, we always ask ourselves 'what's our role, as architects in that project, in that process'. And I think Badajoz is important to 'Seeds and Vectors' because there we took a step back as architects and it helped us a lot; we said that it's very, very important to take distance from the problem, because as architects we always focus very closely to the problems and we have to go back and let more people and more ideas to enter the project'*. Through the participants' responses, we can observe that the Themes of the Europan competition very often become the initiator for the development of the participants' concepts or their personal research interests. However, there are cases in which the sites themselves with their presented issues become the testbed of the participants' concepts. Still, this does not occur very often as many of the Europan participants are quite young architects who haven't yet developed a personal architectural design approach.

7.3
The connection to the sites

7.3.1 Allowing the rephrasing of the sites' issues

Another group of interviewees argues that the sites may greatly benefit from each session's thematics. More specifically, Imbernón[92] believes that the sites' classification under subthemes can enlarge or even change the point of view of the sites' representatives (*see p. 554*): *'When they present a site (the site representatives) they have their question and when they are involved in a theme they can, how to say… enlarge their question and in these kinds of forums, like the launching forum, or the forum of sites they very often change their question. They can enlarge it or change it or they say it's worth to see their point of view from another one and so I think it's very important'*. Furthermore, according to Imbernón, the sites' classification may offer guidance to the site representatives in formulating their questions about the site (*see p. 554*): *'…the debate is how to formulate the question to the teams entering the competition so if you are put under a specific classification, you may change your question and I think they (cities) see they can get more than they had expected when they first entered Europan. They come with a question and suddenly they think 'maybe we can see this site from this other point of view, we can change the question, enlarge it' and this happens in the debates, in general'*. Metz[93] supports Imbernón's view and discusses what the primary objective of the sites' classification is (*see p. 496*): '*The key issue is probably the brief because at that time we only have a very short brief and we try to make them speak about their real problems, to clarify and to really address these questions in the brief and to make them specific because often they are very general. Also, to make them realize what is specific in their case, what is their potential and finally what are their expectations from the competitors'*. Especially for the case of

---

[92] Carmen Imbernón is a Madrid based architect and is the general secretary of Europan Spain. Imbernón, during her long experience has organized many times the Europan competition for Spain, has been several times in the juries and has edited many Europan publications.

[93] Jens Metz is a former Europan winner. He currently is a member of Europan's Technical Committee and a member of the board of Europan Deutschland. He has also been a jury member for several Europan competitions.

Badajoz, Spain (E9), Imbernón mentions that the classification of the site under the subtheme of *'Extensions in question - aligning'*, helped the site representative to realize the underlying questions for the site (): *'…the city of Badajoz was really interested in the transformation of this huge site but didn't know how to deal with that. So, this kind of classification, or thematization of the sites was really useful for them, in order to realise and accept the site's situation…'* Along these lines, Vlay argues that one of the subthemes' successful feature is that they act as a tool for concentrating on very specific topics in order to help the sites' representatives formulate the competition brief (): *'…the forum with working groups that are really concentrated working on very specific topics like you know, sometimes they are dealing with the issue of limits between water and land and for example and the question could be "how do you create a project that is not creating privatizing the coastline or the waterfront, how to integrate publicness into the project or these kind of issues or how to create limits to void spaces in the city, how to mix uses and how to formulate that in the brief" and this is a very successful issue I think'*. The author supports that the subthemes' role, focusing on specific issues may be manifested as essential, especially when the general theme remains quite vague. The latter is evident for themes such as '*European urbanity'* that ran for three consecutive sessions. In the case of Selb, (DE), E9 the city's requirements seem to perfectly have matched the subtheme's topic, under which the site was classified; by studying Selb's competition brief, one can realize that the city was fully aware of the major problem they were dealing with. It was mentioned that the city of Selb was suffering a decrease in population with a parallel increase in ageing population and that the main aim of the city was to strengthen and revitalize the center of the city. Nevertheless, what the city was putting emphasis on, through the competition, was the reorganization and revitalization of the city center focusing mainly on the needs of the elderly that constituted its population at that given time. Selb was classified under the subtheme *'local mutations'* – *'intensifying'*. The topic of *'local mutations'*, according to the Europan's competition brief, focused on an 'internal extension' strategy of the city as a sustainable approach of the urbanization development, avoiding the use of natural territories and turning into the reorganization and revitalization of existing built sites

inside and around the towns. The topic of *'local mutations'* was further subdivided in the topics of *'infiltrating'* and *'intensifying'*, the second of which referred to the sites that were leaving more room for maneuver for a new project since they were awaiting for the intensification of uses. The topic of *'intensifying'* suggested the insertion of the 'new' for the site's reorganization and revitalization, which was indeed reflected in the Spanish architects' design approach.

For Metz, the process of the sites' classification under subthemes corresponds to a global perception of the actors involved in the process regarding the local issues of the participating sites. According to Metz, this approach offers a new accent to the comprehension of the sites' issues by providing an external perspective to them (*see p. 495*): *'… I think that the classification has made people in the cities think about their problems differently; because in a way we are also strangers to their sites, to their local problems, we are looking into them with a global eye and then … it turns out that they never thought about them in such a way. So they start to think about it and it's again a matter of openness… and I think it's an interaction of a sort of thesis and then an answer that promotes the discussion on what's the real problem of a site'*. Stratis agrees with the aforementioned views and states that the classification of sites allows for the rephrasing of the questions originally raised by the sites (*see p. 516*): *'…for example in Europan 8, when Larnaca took part with a site in Agii Anargiri, the projects and the site was part of a larger group, that was discussing the role of the inhabitants in the future development of the sites. So, I think the classification allows for the rephrasing of the questions… it adds another layer of reading of what are the expectancies of the projects and it kind of puts another level of challenges'*. Geipel believes that the themes raised at the competition is an impetus for the cities to transcend the typical procedure for dealing with their problems (*see p. 532*): *'… the Europan competition permits the city to exceed the normal administrative framework because it's a competition of ideas and the existence of a theme, as well as the classification in subthemes exceed the normal procedure of developing a project'*.

Adding to the latter, Rø[94] agrees that Europan's themes and subthemes push the cities to accept new ways of intervening to a site. Nevertheless, according to Rø, for themes to be successful, they should reflect the concerns and issues of their time (*see p. 548*): *'the themes and the subthemes can sometimes be quite successful, I think the president of the last three sessions, Thomas Sieverts, also managed to renew the thinking of the theme, of making it more relevant and more you know, in touch with the outside world and he introduced the topic of 'Adaptable City' and it's been something that is fascinating. Now we have again the theme of 'Adaptable City 2' with slightly different subthemes and that idea can push the cities and open their eyes in a sort of new thinking in new, better, possible programing, possible ways of doing things for a site'*.

7.3.2 Connecting sites/ cities into groups with similar issues

In contrast to the aforementioned views, Sandeck[95] claims that the classification of the sites under specific subthemes very little differentiates the initial objectives set by the site representatives and thus argues that the prevalent feature of the subthemes is that they serve as a comparability tool between the different sites. However, she believes that sometimes subthemes create small differentiations to the initial objectives of the sites. Moreover, according to Sandeck, it often occurs that the scope of a session's theme or subthemes constitute part of a city's problematic, prior to its participation in the competition (*see p. 528*): *'I think that the cities who are interested to take part in Europan, they anyway discuss the channel theme of the Europan competition but the allocation of a site under a subtheme is estimated rather as a tool for the comparison among the different sites. However, sometimes, I have seen that the subtheme creates a kind of a new accent in the initial objectives presented by the site representatives, but this is nothing more than a kind of an accent'*. Moulin argues that the classification of sites helps to build a common ground for discussion among the large number of participating sites (*see p. 565*): *'… there are around 50 sites within*

---

[94] Øystein Rø is the General Secretary of Europan Norway since 2007, has been editor for Europan publications and has been a jury for Europan competitions.

[95] Karin Sandeck is an architect and head of Unit of the Supreme Building Authority in the Bavarian Ministry of the Interior, Construction and Transport, Munich. Sandeck is the current President of Europan Germany.

each Europan's session and it is necessary to organize, classify, and discuss about them in a common way'. Geipel expresses a similar view with Moulin specifically claiming that subthemes are a pragmatic tool for the discussions in the Europan forums. However, he claims that the subthemes don't have a significant impact on the development of the projects (*see p. 532*): *'Regarding the subthemes, I think you have to see them in a more pragmatic point of view, that subthemes are important in the sense, that if you have the Forums, then you have a lot of people who are coming together; site representatives from Oslo, from Cyprus, from Italy and so on and you have to give them a starting point for the discussion, but perhaps they are not so important regarding the history of the projects and the history of Europan itself'*. Similarly, Skjulhaug[96] states that the subthemes are a useful tool for limiting the large number of participating sites into smaller groups for discussion. However, she is also critical about their role, regarding their impact on the cities and the way they are communicated to the site representatives (*see p. 570*): *'There is not much time spent on them and I think sometimes these subthemes are also so general… I mean you have to group all these cities somehow… but this should be communicated better'*. Poeverlein[97] more or less agrees with Skjulhaug, criticizing the connection between the subthemes and the pragmatic issues of the sites (*see p. 559*): *'In a way, I have to say that I am, and maybe also a lot of other people are, not so happy with this classification. It's more of a tool, to get all these sites into smaller groups, to get the people in contact, but of course it's a problem because you very often have sites, which fit into more than one subtheme. So, I think it's really more of a tool to get the people in contact'*. Nevertheless, Poeverlein notes that the classification of Selb, Germany (E9), was a successful example (*see p. 559*): *'I think it was the right group, because it was intensifying the city, which was really a problem in Selb, because it was a shrinking city… and also the discussions with the other sites was concentrated around this topic'*. The latter is confirmed by Selb's site representative; Resch states that the subthemes

---

[96] Marianne Skjulhaug serves as the Vice President at Europan Norway, Board Member for Asplan Viak (stiftelsesstyre), Advisory Board member at Arkitektur, KTH, and sits on the Nordic Council for Green Buildings.

[97] Since 1998 Ulrike Poeverlein has been the Secretary of Europan Germany. She has organized many times the competition for Germany, has systematically participated in the juries and has been the editor for several Europan catalogues and publications.

can guide the discussion on the local and specific problematics of a site (*see p. 578*): *'I think that discussion which we have in the first meeting (Forum of Sites) is very helpful and when we get under a category there is general input mainly on what the aim is. And then it is useful when we communicate to them the specific, local things, and we discuss the topic again'*. Furthermore, Resch stresses the significance of the sites' classification in enhancing the exchanges and connections among different European cities facing similar issues. He states that this practice helps cities understand that for quite similar problematics, different approaches may well be suitable (*see p. 578*): *'… in the second meeting when we have more information or have the general topic in our minds, we express our opinion. And I think in this discussion when we have several cities under one category we recognize that the approach to each city should be different. The size of the cities may be similar but the cultures are very-very different, so the tools must be different and perhaps also the aim is different'*. This, according to Stratis, is one of the most important aspects of the sites' classification into subthemes. In his opinion, cities realize that many of them share similar issues and concerns (*see p. 516*): *'…the cities participating in such exchanges, get to expose their own interests and problematics and see that they are not alone but instead are part of larger groups of cities, that face similar issues, so that's very important'*. Vlay[98] agrees with Stratis and argues that the sites' classification into subthemes may be considered as a tactic that allows the site representatives to reflect on their problems through the discussion and reflection on similar issues that are raised by other cities (*see p. 507*): *'The forum of sites is where all the cities meet in small working groups. There, we analyze the sites and we put them in small working groups and discuss them according to different topics so the site representatives also have to react to other sites' problems and aims. We actually ask them to not so much talk about their own sites but to comment on the other sites in order to make them reflect their own conditions from an external point of view. To make them also… foreigners of other sites, so that they see themselves as people who should comment and advise their colleagues from other countries. I think*

---

[98] Bernd Vlay is the General Secretary of Europan Austria and a member of the technical committee of Europan Europe. Vlay has organized many times Austria's participation to the Europan competition, has contributed to many Europan publications and has been a jury member to many Europan competition sessions.

this is a very-very good process. And also the feedback from the cities is positive because they say that they can discuss with their colleagues things that they aren't able to discuss on a local level, for example the reflected issues of public space, how other cities maintain their public spaces, how to develop them what kind of instruments have they used to develop them… so it's very important'. Fidalgo,[99] with his capacity as a former Europan participant, argues that the sites' classification in subthemes assists in organizing the large number of sites entering the competition but he is critical of the way this applies to the implementation stage. (*see p. 653*): *'there are so many cities, that they have to put them in different 'boxes', and for those 'boxes' they have to find a title and I am a bit critic about that, because I understand this is a kind of starting point but I don't think, that you can put under a kind of umbrella many of them, I don't think it's so simple in that way'*.

7.3.3 Weak connection of themes or subthemes to sites

In their essay '*An array of change',* Johansson & Wingquist (2012) claim that it is common that the sites are selected by the National Secretariats to enter the competition regardless of a theme and that this might have two effects; it may either make the subthemes very general in order to accommodate for the widest of conditions or it may result in a weak connection between the theme and the site programs. Skjulhaug argues that even though the subthemes could be considered as a tool for helping the cities organize their questions concerning their sites, they usually come in too late in this process (*see p. 569*): *'That's a good question. I think that this has often to do with experience, that these subthemes just come in too late, so they are not really having any impact on the original objective or on the main aim of the cities'*. Moreover, she contends that although the cities could in many ways benefit by the existence of a theme and of the subthemes, their role is not clearly communicated to the site representatives (*see p. 569*): *'And even the main themes have been in many*

---

[99] Álvaro Martín Fidalgo and Arantza Ozaeta Cortázar head TallerDE2 Architects since 2008, a Madrid based office for architecture, urban planning and landscape design. Together with the Gutiérrez-delaFuente Arquitectos office received the international award Bauwelt Prize 2013, the prize COAM Luis M. Mansilla 2013 and they were Finalists at the XII Spanish Architecture and Urbanism Biennale 2013, for the project 'Haus der Tagesmütter' which was part of the implementation for Selb winning proposal, Europan 9.

ways… under-communicated or have not been quite clear for the cities. It's also a question of how Europan communicates the main theme and the subthemes so that the cities can really benefit from them, because I think it's a good idea but I am not so sure if it's all clear'. Skjulhaug also claims that the subthemes are usually more important for the participating teams rather than for the cities (*see p.569*): *'I think it's too little discussed and communicated, but maybe for those, participating, it's even more important'*. Resch, from a site representative's point of view, as a matter of fact agrees with Skjulhaug and explains that in the case of Selb (E9) the classification of the site was not really important to them as opposed to the impact that the proposals of the competition created (*see p. 576*). The latter is also supported by Stratis, who argues that although the sites classification under subthemes is a successful tool for managing the large number of site issues, they are on the other hand not always successful in addressing all of a site's major problems. Nevertheless, what Stratis states is quite close to what Resch argues, namely that the winning projects that come later as responses to the sites' issues respond more precisely to the specificities of each site than the subtheme they are assigned to (*see p. 517*): *'…what I think is a disadvantage is that the classification sometimes does not allow the very specificity of the site to become the kind of the pivotal point of the debate and nevertheless I think that the responses to the competitions are increasingly responding to the specificities of the site which relate to the uncertainties of the site, relate to the actors of the site, relate to how the process becomes equally important, rather than just a final result, and because the scale of the site of Europan is increasing, such issues become more important'*. Metz agrees with the aforementioned views, namely that the sites do not always match the topic they are assigned to. Like many other respondents, Metz attributes the subthemes' weak connection to the sites to the insufficient time spent on this process but also to the lack of a competition brief at that point. Nevertheless, Metz believes that even with that kind of compromise the classification is an important tool for the Europan process (*see p. 495*): *'… well it's very much discussed each time. We have a preparatory meeting before the first forum, where we have between 50-70 sites which respond to a global theme. Now it's 'Adaptable City' but it still is a really global theme. And there, we're trying to find out similarities from other very short*

briefs and aerial pictures…so it's very abstract. And sometimes we afterwards realize that the classification might have not been that good because when we later get to the detailed brief we often find out many more problems that we were not aware of in the first place; this tool could easily be criticized but it's hard to make it better and I think it's sort of a compromise'.

Finally, Fidalgo, as a former Europan winner believes that themes and subthemes are useful in the beginning of the competition for classification purposes, but basically argues that they do not always succeed in addressing the complexity of a site's problem (). Fidalgo's view is in line with the aforementioned arguments.

7.4

A matter of flexibility

The themes' and subthemes' value to the competition can only be assessed in relation to the willingness of the site representatives to discuss their problematics under a specific perspective, which in several cases may differ from their initial point of view. Vos states that the classification may prove to be helpful for the sites if their representatives are flexible enough to differentiating their initial objectives (*see p. 523*). Metz's argument seems to be consistent with Vos's statement. He claims that the value of the subthemes tool can only be evident through the stakeholders' acceptance. According to Metz, if the site representatives are flexible enough, then subthemes and themes can provide substantial support for the formation of the competition's brief because they provide the means that can help the stakeholders construct their specific questions which are addressed to the participating teams (*see p. 496*): *'…the classification process depends on the people; sometimes they are open and say: 'ok, let's think about what you are proposing', sometimes they are more rigid and they have a totally different vision and say: 'no, no, we don't belong to this category'. Also, when they discover more about the other sites as well as about the rest of the topics, they sometimes respond like: 'what do we have to do with these strange sites? They have totally different problems'.* Rø agrees with Vos and Metz, namely that the success of the sites' classification process depends on the flexibility of the site representatives. He also does not add much value to the subthemes as he considers them an optional feature of the Europan competition (*see p. 548*): *'But then again, when it's not as successful for one site that doesn't really matter because it's kind of…you can use it but you can also choose not to use it that actively… So it's kind of a service that Europan provides and if you want to, as a city, you can learn from it but you can also turn around to shut out of being too much part of that thinking'*.

7.5
Evaluating the subthemes

7.5.1 The role of the subthemes

Some of the interviewees do not attribute so much value to the sites' classification process as they do so for other Europan practices, such as the forums, the debates or the jury evaluation process. More specifically, Frej comments that the themes and subthemes are a side additive of Europan that does not really influence either the cities or the competitors (): '*… my experience is that, the Europan practices like the themes, the subthemes, the groups and so on is the 5% of a Europan's session. I mean the subthemes etc. are a side additive that is not really overwhelming. The big thing is that Europan is an international youth competition of ideas and that's the 90, 95 or 98% of a session. I have experience with Europan since I was a competitor myself up to now that I'm on the other side and I believe that the impact themes and subthemes create on the competition is not that significant*'. Hjelmberg, from a site representative's point of view, argues that the most important thing is to have a good site and as far as the classification process is concerned, this is of lesser importance (): '*I can't remember what the classification ended up with. But as far as I know, in Europan if you have a good site, that's more important than the classification. They always find the topics to categorize the task*'. Geipel on the other hand, even though he doesn't add much value to the subthemes, still he believes that the overall themes of the competition are an integral part of the history of Europan since they organize the projects' responses around one topic, but most of all because they engage the whole Europe in debates regarding contemporary urban design processes (): '*First of all I have to say that I was always engaging myself in the debate to have a theme for Europan, for every new session, to look for new themes. I already spoke about the 'city upon the city' theme which really engaged cities in a large debate all over Europe about reengagement in modern processes and so if you look at the different sessions, there had been a time, where these themes had been put out and*

where the generic theme was only 'European urbanization', which I didn't like at all but I anyway wrote the introduction to our issues in the sense to discuss in a first phase a new theme and then engage the projects also under this roof of the theme which is also important regarding the history of Europan'. Along these lines, Fidalgo also comments (*see p. 657*): *'Europan proposes this kind of 'boxes' for categorizing the aims of the European cities and for every aim, there is a number of cities that fall under a topic* (subthemes) *and I remember that for E9 we chose[100] all the cities from one topic, and based on what could happen in the future, if not only our team, but maybe more of our associate teams as well could win the competition. What if those cities could find a way to each other and could develop a kind of closer relationship as their problems are similar or their topics are similar. We later realized that those clients met in the Forums afterwards, so this is much better than…any virtual connection…'.* In fact, the author believes that the most important asset of the themes and subthemes is what Geipel and Fidalgo stress in their aforementioned argument and that is their capacity to bring the cities together in a forum of European exchanges.

7.5.2   The content of the subthemes

Stratis argues that the main theme as well as the subthemes of each session are being re-evaluated through the responses of the submitted projects (*see p. 518*): *'Well, the raw material of this Forum[101] is the 20 percent of the projects, that they are selected by the national juries. So you have an amount of really good projects, that are reorganized under the themes initially put by Europan and they become the base for discussing the future of those themes that are basically problematics about the role of design on the cities'.* Following Stratis's argument, Geipel emphasizes the fact that the debates about the themes and subthemes should always be considered in relation to the projects instead of them remaining a theoretical search and argues that the forum debates actually enrich the themes (*see p. 532*): *'… the themes are very important and if the debate is good, it can bring new points to the theme and I am really looking forward to*

---

[100] Fidalgo refers to their collaborative entry for Europan 9 session together with 11 more teams (see pp. 187 & 581)

[101] Forum of Cities and Juries

Europan 13, where there will be the theme 'Adaptable City 2'. Some European countries have major economic problems and actually in Germany, we have a run back in the center of the cities with all of these problems which are generated by that, and all these problems can largely be discussed by another theme of adaptability; what is socially measured, what does it mean for the people, what does it mean for the projects, so I think that the forthcoming debate should generate themes that address these matters'. Indeed, the example of Europan 13's theme, which in fact is a continuation of Europan 12's theme, has resulted from the responses of the E12 competitors and from the current European conditions. The capacity of Europan's platform to evaluate its theoretical framework through the debates and the forums is one of its comparative advantages for remaining up to date regarding contemporary problematics of architecture and urbanism.

7.6
Conclusion

Taking into consideration the arguments and opinions of the interviewees, we could agree that Europan themes fulfil their role and indeed work as a lens under which the participating sites as well as the submitted proposals are being discussed. The author finds that the themes are a very important aspect of the competition, which add a certain theoretical and philosophical direction to each session, and generate innovative suggestions as regards the spatial issues presented. The themes become devices for connecting the pragmatic issues of a site with the theoretical aspects of architecture and urban design, transforming at the same time the cities' local issues into architectural concerns across Europe. To that end, it is important to juxtapose them to other practices that are processed during each Europan session.

One of the interviews' findings was that an essential aspect of the Forum of Sites is that the site representatives' participation into thematic working groups allows them to reflect on their site's issues by debating not only on their site but also on other sites' problems. It was found that this approach provides the site representatives with the opportunity to distance and dissociate themselves from their problem and turn into a critical voice from the outside regarding unfamiliar to them sites. On the other hand, the site representatives participate in debates that concern different design approaches of specific implemented projects that deal with similar issues. In that case, they are confronted with familiar issues but at the same time unfamiliar sites, cultures or even design approaches[102].

Another finding is that subthemes become mainly but not exclusively, a more pragmatic tool for managing the large number of the participating sites; this was supported by a large number of the interviewees. That said, many respondents claimed that the subthemes' role is complementary to every session's theme. This is

---

[102] Taking as an example the participation of the city of Selb, Germany, Europan 9, the site's representative attended the Forum of Sites in Berlin and participated in the debate of the first thematic working group with the topic *Urbanity of Housing, between city and nature*.

indeed especially evident in the cases in which the session's theme is quite general and open to many interpretations; such an example is the theme *'European urbanity'*, for which the subthemes provided specific orientation. Following the argument mentioned above and taking into account the responses of the interviewees, the author finds that the subthemes function as a tool for concentrating on very specific topics in order to help the site representatives formulate their site's brief. However, the role of subthemes is not only limited to specifying a topic; it was found that they play a multiple role in the formulation of the sites' issues by often managing to rephrase the questions originally raised by the sites. Furthermore, it was found that quite often subthemes offer a new accent to the comprehension of a site's issues by enlarging or even changing the point of view of the site representative.

In the introduction of this chapter the author stated that he will not engage in an in depth analysis of the subthemes' topics, as he is mostly interested in the impact that the subthemes have, rather than in their content. However, he prepared a comparative table (*see Table 17, p. 478*) regarding the E9 subtheme titled *'intensifying'* with the aim to better understand and evaluate Selb's classification into this category in relation to its initial requirements and in comparison to the requirements of other cities that fell under this classification. It was then found that although Selb's initial objectives matched the initial objectives of the other sites that had been classified under the same category, yet the real causes of these sites' problems greatly differed. This is indeed something that may be inevitable in order to keep the sites' classification into a short number of subthemes for every session. However, it would be really interesting to have this issue further examined as it was clearly demonstrated by the winning projects and especially by the case of Selb and Badajoz that it is much more crucial for the projects to have the cause of a given problem addressed, instead of meeting the cities' goals as those stated in the competition brief.

Finally, the author prepared a comparative table (*see Table 10, p. 293)* that demonstrates the interconnection of several subthemes among the Europan sessions. Having studied the subthemes' descriptions, the author re-grouped the subthemes

from all the 13 sessions into new categories that he created, in order to check for potential recurrence, interrelation and evolution of the topics. The author considered the revisiting of the topics to be a worth mentioning issue, as it adds to the spread of knowledge that the Europan platform promotes. The latter is justified by the view that the subthemes' feedback provided by the projects' responses gives a reason for them to be re-examined under different lenses, here defined as the general session theme, the lifestyle changes, as well as new design approaches and theories. First of all, Table 10 demonstrates that the recurrence of the subthemes among sessions is evident; if we take for example the author's topic *'Mobility Infrastructure'* we can observe that 11 subthemes fall under this topic. Out of those, 4 can be distinguished merely by their title, whereas for the rest their description is necessary. Secondly, the interrelation of the subthemes is graphically illustrated by locating each of the Europan's subthemes into a table's cell that corresponds to a topic on the vertical axis of the table and at the same time to another topic on the horizontal axis: if we take for example again the author's topic *'Mobility Infrastructure'*, we can observe that there are subthemes that come from several Europan sessions and which discuss different aspects of mobility and infrastructure in relation to other urban issues, such as urban expansion, urban intensification or recycling of the existing urban fabric. Thirdly, the author points out that the subthemes' content has evolved as it has become even broader and complex, focusing on relations beyond the spatial dimension such as the temporal, social or political, revealing more than ever the processual dimension that the urban design acquires.

Table 10: The subthemes of all Europan sessions related and classified under topics and subtopics suggested by the author, authors's table

Topics		Mobility Infrastucture	Urban expansion	Urban intensification	RE-cycle the existing	Nature	Social	Typology
	Sub-topics							
Mobility Infrastucture	*Creating polarity*			An induced urbanism (E5) Polarizing/Diffusing (E9) Creating new polarities in relation to networks (E8)				
	Limiting urban extension		Aligning (E9) Limiting (E9)					
	Connecting areas			Mobility and residential accessibility (E5) Crossing networks (E8)	Dealing with infrastructures (E7) Infrastructures (E4)			

Topics		Mobility Infrastructure	Urban expansion	Urban intensification	RE-cycle the existing	Nature	Social	Typology
				Linking (E9)				
	Creating public space				Walking (E9)			
Urban expansion	*Internal expansion*		Intensification of town centers (E3)	Infiltrating (E9)	Urbanisation of mixed fabrics (E3)			
	External expansion			Creating a residential scale (E8)		Dispersed town/ Natural site (E6) Exploring the urbanised edges (E7) Developing a territorial strategy (E8) Negotiating the urban limits (E8)		
	Waste land or vacant sites					Articulating new polarities (E7) Urban footprints (E10)	New community (E10)	Scales of sustainability (E10)
	Urban Borders			Suburb/ Town Fringes (E6)				
	Substituting with a new city quarter					Periphery/ Modern district (E6)		
Urban intensification				An intensification of use (E5) Magnetic pole (E10) From in-between places to shared spaces (E11)				Dynamic urban platforms (E12)
RE-cycle the existing	*Revitalize*			Revitalising overplanned housing development (E7) Reinforcing the existing tissue (E8) Intensifying (E9) Restructuring with additional uses (E8) Urban acupuncture (E10) Sharing (E9)	From a marginal status to a significant image (E11)			Uses traces but creating new identity (E8) Programmatic conversion (E10) Public lines (E10) From a question to a new character (E11) Heritage of the future (E12)
	Residential fragments			Strengthening of residential areas (E3)	Intervention in existing fabric (E2) Requalification of housing estates (E3) Residential areas (E4) Mixed housing - Work zones (E4) Considering residential fragments (E7)			Conversion of enclosed sites (E2) Restructuration of residential zones (E2)
	Urban voids		Development of open lands (E2)	Restructuration of vacant urban sites (E3) Converting urban voids (E7) From void to link (E11)	Industrial wasteland (E4)			From obsolete identity to a new identity (E11)
Nature	*Urbanizing nature*		Nature and Housing (E5) Building inside nature (E8) Building by the water (E8)				Eco-rhythms (E12)	Landscape mutation (E10)
	Grafting with nature			Building with nature inside the urban(E8)				
Social	*Ways of living*				Social housing districts (E4)			Changing lifestyles and the architecture of housing (E1) New ways of living (E5)
	Integration			From isolation to social integration (E11)			From place to territory (E11)	Segregation Vs. Sharing (E13)
	Actors of design				Renewal for which inhabitants? (E8) Social transformation (E10)		Welfare State Vs. Self-Organization (E13) Object Vs. Project (Process) (E13)	
Typology		Networked territories (E12)		From fallow lands to city life (E11) From border to seam (E11)	From mono-large to multi-mix (E12)		In-between time (E12)	

Themes and subthemes are complementary to each other. On the one hand, themes reflect on the tendencies and contemporary urban issues of a time, aiming to receive innovative design responses backed by a theoretical approach. On the other hand, subthemes focus mainly but not exclusively on the spatial characteristics of the

participating sites, playing a multitude role for the operation of Europan processes. Finally, many of the respondents did not clearly differentiate their answers regarding the role of themes and the subthemes. This was more obvious among non-permanent actors of the Europan platform, such as the site representatives, for whom the distinction between the two, as well as their necessity is not always clear. Having said that, the answers received by the actors of the Europan structure were more consistent in the sense that they clearly treated the role of the themes and subthemes as different.

Chapter 8
A debate on actors' participation

As previously discussed, from E5 session onwards, Europan's searches were oriented even more towards urban and planning issues in contrast to the previous sessions for which the focus was mainly on the smaller, residential scale. It was also demonstrated that the aforementioned change was reflected in the participation of ever larger site areas in the competition (*see Figure 97, p. 270*). The latter reveals also a change in the status of the sites' owners that led to a higher proportion of the public administration of member countries to become Europan site clients. That was also the case for the three E9 project sites[103] that the author analyzed in detail in Chapter 6. For Johansson & Wingquist (2012) it is a crucial issue that is directly linked to Europan's current and future funding. They claim that *'the whole foundation for Europan's operations rests on it' (p. 171)* and they further explain that this is justified by the fact that in many countries a considerable portion of the financial support is acquired by the competition sites, which are mostly owned by the municipalities.

On these grounds, and taking into account Europan's distinctive feature of being simultaneously an ideas' and an implementations' competition, the author believes that the role of the member countries' public

---

[103] Selb, Badajoz, Oslo

administration bodies and of the political actors' in Europan processes, is quite vague, albeit extremely important, therefore it should be discussed in a study which attempts to map the relations of actors, participating in collective practices. More specifically, even though these two categories of actors usually provide the main sources of funding for the realization of the Europan competition and for the implementation of the winning projects, yet they are excluded from the formal decision-making processes of the competition. Therefore, this chapter looks into the controversial role of these actors and aims to present a debate based on the views of the Europan structure members and of non-permanent actors such as the site representatives and the participating teams.

Europan's operating mode is open to the participation of actors whose background or duties are not necessarily directly related to urban design issues, even though they are often involved in the development of urban design projects. At the same time, Europan represents a federation of European countries so, Europan's rules are not limited solely to a country's specificities or laws, and differentiations due to contextual factors are anticipated. On these grounds, a specific question which was included in all the interviews that took place referred to the involvement of Governmental bodies and of political actors in Europan processes. More specifically, the question that was raised and addressed to all three categories of respondents (with minor adaptations), was as follows:

'In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?'

The information sought mainly mainly had to do with the impact of Europan's site clients on the competition's decision making processes, in relation to the context of each member country. The arguments of this debate are based on the advantages and disadvantages of such an inclusion. As expected, almost all the respondents discussed the aforementioned in conjunction with what follows the competition's results.

8.1

The context of European countries and the issue of mentality

Sieverts was one of the interviewees that expressed the aforementioned view in his interview . He also mentioned there that this matter is a subject of debate within Europan circles. Sieverts claims that the variety of views of Europan members stems from the mentality each European nation demonstrates regarding the involvement of political and governmental actors in the spatial issues: *'If the leading administrative people often say they should be part of the jury, the north European countries would say 'it's necessary because the chief administrative officer, he's responsible for the political…so he can be engaged in the competition'. In South Europe, they don't like that because they expect corruption from the very beginning and they think Europan should be a completely independent professional body and then the politics should come later. It's a kind of a pure theoretical position which I think is based on the fact that it's the culture of South Europe.'*

Basabe expresses a similar to Sieverts' view and especially refers to the mentality of Spain's politicians' in relation to to the development of their Europan project, stressing his disappointment for the misappropriation of their project's subsidies : *'…they just did some fake process there, just to do a kind of restore and they did not want to invest anything, so, you know, Spanish things. In Germany, corruption means, that somebody takes 10 percent…here they take 100 percent; they just get the money and do nothing'.*

Apart from the differences in people's mentality throughout Europe regarding the problem of corruption by those in power, there are obvious differences as well in the way each country follows some of Europan's processes. This is linked to the way Europan has evolved through time, allowing each participating European country a fine-tuning through minor adjustments to the competition's processes due to the legislative and cultural differentiations of each country. Geipel refers to the latter : *'You also know that, the tradition of including politics in such competitions is*

different regarding the European countries and if you look for example the situation in France, then you have there a very strong administration, which is also at the center of cultural competitions, like Europan and the stakeholders, they come let me say in the second row, and you have other countries which are much more liberalized, where Europan can't realize without first of all also look for possible stakeholders and that's true, certainly for the Eastern European countries'. According to Geipel's claims and regarding the aforementioned arguments, we could assume that the variety of views among European members regarding the involvement of politicians and governmental bodies in the competition is dependent on each country's mentality and in particular, on each country's tradition of dealing with architectural competitions. A specific example we could refer to is the jury procedures, for which the Europan rules define that: *'members of the jury may consult city and site representatives, but on no account may the latters have voting rights for the final selection of winners, runners-up and special mentions'* (Europan Europe, 2015b). Although the rule for the city's and site's representatives' participation seems quite inflexible, nevertheless we can observe that this is not always the case. In fact, there are several cases of countries participating in Europan that have chosen to bypass this rule. This is specifically being discussed by Stratis who refers to the case of some European countries and to the measures they have taken regarding the involvement of the decision making bodies in the Europan competition processes *(see p. 516)*: *'…this is a major debate at the competition of Europan – when is the city and the stakeholders involved in the competition, at what stage, and again I think, it's been diversified; from Germany having almost two competitions, the first phase is the competition where the cities themselves are part of the juries. So the first phase it's kind of a joint competition and the second is different. So they profit from the two stages, two phases of evaluation to have two kinds of juries where the stakeholders differ. The French do the same by admitting, that the final result of the Europan competition is a beginning of another competition, therefore the stakeholders are part of the process on different kind of time-laps. I think, what's…the difficulty of saying a yes or no to this question is that it depends on the context of the country; there are some cities, that their everyday modality of planning coincides with Europan modality of planning, so they can have the same frequency and there are*

some other countries that they're not.' Studying all the published jury's minutes for Europan 12, the author identified a similar case, that of Europan Austria. In this case, since Europan 12, voting rights have been attributed to the site representatives within the two-phase jury procedure (Europan Austria, 2013).

There are countries though, that traditionally do not engage decision-making bodies in the Europan competition processes. Spain is such a case. The Spanish Europan National Committee is composed mainly of people coming from the academia.

The aforementioned was the reason a relevant question was addressed to the three site representatives that were interviewed, that is: *'During the 1st jury meeting, every Europan participating country allows for minor adjustments on the procedure, for example Germany allows one vote from the site representatives (RS), in France the RS are involved in the process, but have no voting rights etc. In your opinion, should site representatives play a bigger part in the preselection process of the submitted projects in the 1st jury meeting, and if yes why?'*

Guillermo who is the Badajoz representative and has also participated in Europan 12 with the site of Don Benito, argues that site representatives should be more actively involved in the first stages of the competition and therefore play a bigger part in the preselection process of the submitted projects (1st jury meeting); *'Yes, because site representatives push the project and their involvement in the initial stages facilitates this development'*.

Spain, as mentioned above, traditionally does not engage decision-making bodies in its National committee and in Europan competition processes; this seems to be attributed to the mentality of Spanish people, who believe that the coexistence of politics and design processes is difficult to meet. More specifically, Fidalgo based on his personal experience regarding the architectural practices in Spain, claims that a large gap between academia and politics is evident; this relates to the two different and opposed 'languages' that these two bodies use and for him is obvious that these are difficult to coexist : *'I think in the end this is more about people, it's about who you have in front of you…We can tell you regarding this, of something we know*

really well, which is the situation in Spain; we have a very strong academia, I mean we have very good architects teaching at top institutions. I think in Spain, the competitions have a lot of entries with very high quality. Europan has always been very well known in Spain, because of the quality…of really high standard, but maybe only in our tiny architectural world, because after, when these guys (the winning team) *try to take a step further and start talking with the government, immediately this kind of relationship stops, because there is another language of dialog and these two dialogs usually don't match. This is the case for Spain, the politicians are on one level and academia is on another different level, they just don't match'.*

It is interesting to mention that like in Spain's case, Norway's Europan National Committee almost exclusively consists of academics. More specifically, Hjelmberg who is the site representative for Oslo and has also participated in Europan several times with other sites clearly expresses clearly his concerns, regarding his role as the representative of the site and in extension of the municipality of Oslo : *'For me it's very important that we have a voice in the jury and the decision process. That's a good question and a very important one because at least in our agency that is a question of how much influence we have on the project; what happens if we get a project that we don't like? What happens then? And that isn't fair, that the jury says; 'this is the best project because so and so and so …' but in our opinion it's not possible to implement the economic way or whatever and this is a bit of a problem and I have been asked that question quite a lot of times because I have been in more than several of the processes'.*

Hjelmberg's concerns, however, are not limited to his voting rights in the Europan process; interestingly enough, he adds another important layer to the discussion, that of the winning team's capabilities. As a matter of fact, he believes that even if the winning prize does not fulfill the municipality's expectations, the winning team can always adjust the project to the client's requirements. For Hjelmberg, the winning team is the crucial factor to a successful implementation : *'The winning team is the most important thing, because the ones they've submitted their proposal that is able to win such a big competition is always a good team. And you could also*

develop the project in another way to get a better team'. So, I've been quite satisfied with that…because if the client, the municipality had too much influence on the jury you could get some mediocrity projects…I think that the participants in such a competition would try and develop the projects in the way that they think the client wants, instead of exploring the possibilities of the place and get different answers. But it's very important that you communicate with the jury initially, in order to put forward what you, or in my opinion, is the best project. In terms of Grorud, we picked out Cumulus and the jury picked that as well. So that was a happy ending. But when it came to Europan 7, I didn't like the result at all, not at all. We had a separate meeting with the jury in Graz before the deciding and I sort of had a hunch that they would select a project that I had been very clear that this is an impossible project for us. I was quite frank about that and I said that 'if we get this project you'll never see it again. You'll never see the result of such a project'. But that project won and I sat with a project that I didn't really want. But we got a very good team and we developed the project into something else. Because time changes, there are other constraints on the projects, other programs to be fulfilled and we got a good team, that was the main thing'. Therefore, Hjelmberg believes that it is not necessary for the decision making bodies to have a jury voting right as long as they can communicate their views to the jury before they award the prizes : *'I don't think that formal vote is necessary as long as we can have a good dialogue. In the case of Europan 10, which was Haugerud, we had a very good dialogue, we had a long meeting with the jury, spent several hours with the jury discussing the project in two different meetings, first here in Oslo and another one later on, so two good meetings and in that case our preferences were the preferences of the jury'.*

Skjulhaug, who is a member of Norway's Europan National Committee, agrees with Hjelmberg and also argues that maybe it is necessary for the governmental bodies or political actors to also have a voice in the juries' procedures. Although Skjulhaug comes from the academia, she shows trust in the development of a closer relation to the decision making bodies and substantiates her view based on the Scandinavian mentality *(see p. 571): '…you have these debates where you have participants both*

from the jury and from the municipalities, so you have a common ground where you have the discussion, before you kind of go into the main evaluation. But this is maybe not enough; maybe what we've done in Norway that was kind unthinkable in Europan just some years ago, is that we have invited the cities into the evaluation, so it's an open discussion between the jury members and the cities. And that's more efficient, but that's also a part of the Scandinavian culture. Because we have this, even by law, but I think that this has been crucial, at least in Norwegian context, to invite the cities into the process of juries work'. Although in Norway the decision making bodies and the clients participate in the juries' processes, they still have not acquired voting rights.

Finally, Resch, who is Selb's representative, referring to Germany's case claims that the current involvement of decision making bodies in Europan's jury procedures is satisfactory . However, as already mentioned by Stratis, and as the relevant question addressed to site representatives states, in Germany the Site Representatives are allowed to submit one vote in the first round of juries, where the preselection of projects takes place. The German site representatives are not totally left outside the juries like in the case of Spain or Norway; not only can they communicate their views but also formally take part in the jury procedure. Hence, it is logical that they feel more pleased by the level of their involvement in comparison to the Spanish and Norwegian Site Representatives. Nonetheless, what was surprisingly noted in Resch's response at his interview was the fact that, like Hjelmberg, the most important thing for Resch, that was also deduced through his experience with Europan, is to have an innovative idea and the chance for a fruitful dialogue with the winning team after the competition's results : *'I think that the practice in Germany is ok, to have one vote from the site representatives because otherwise, if we have more representatives from the sites, the process might be negatively affected. Now I think the most important thing is what happens after, when we have the winner and we have the workshop. I think that this is more helpful, rather than having more representatives from the site in this process, because I think the important thing of this competition is that you really have these innovative ideas and then you have experts from a great jury of experts from foreign countries and also from our country and*

because we first discuss in the jury and after this we get a decision, I think it is better in this way'.

As Sieverts aptly pointed out and as noted in Skjulhaug's words, as well as from all the aforementioned reflections, the Northern countries certainly seem more willing to formally accept the decision making bodies into the Europan procedures. Some are in the process of including them in the juries and some others have already done so. This very much depends on each country's culture, mentality and laws. Therefore, we can conclude that the decision making bodies' participation into Europan is obviously dependent on the context of each participant country.

8.2
Actors' mobilization

Actors' mobilization by those in power is an important issue for any project that is undergoing an implementation process. This is something that the Site Representatives have experienced through the management of projects in the past.

Stratis refers to two parameters of the question addressed *(see p. 516)*: *'One is that the stakeholders, who are active in the political arena are not by definition the governmental bodies and then the governmental bodies, sometimes they are imposing themselves to the stakeholders of the area'.*

Regarding the actors' mobilization, Hjelmberg reports *(see p. 589)*: *'We've got sort of two political arenas; we have the government and the national political arena and the other is local. In our case, it's the local arena and it is very important for us to inform the political system in the Town hall and also the local politicians in example Grorud that we are going to carry through the competition, because when you are going to implement it I think it is important that you have the political backing that they want it, instead of them maybe working against us, so when we start of the competition we make sure that the politicians in the Town Hall really want it. That's what we've learned afterwards, we didn't know that when we started but we learned it afterwards, that this is a good idea'.*

Guillermo also describes his experience regarding the political support of the Spanish Europan projects *(see p. 595)*: *'Political support is a key factor for the development of the winning projects. The sites are selected and proposed by the Government of Extremadura and the local governments, and the Europan committee will select the winning project of the site. The support of the council is essential for the project to become a reality, because the proposed site is a public space, which is managed by the city'.*

Stratis claims that decision making bodies use the competition results as a vehicle to assemble actors of the city and of the state *(see p. 515)*: *'I think there was a Mayor in Saintes…who was actually saying that this is a very good excuse to put pressure on the rest of the actors who refuse to come together, to actually mobilize the actor. So the issue of mobilization of actors is very important'.*

Vlay refers to another example in which a political actor succeeded in mobilizing a key actor, the client in this case. Interestingly, this happened in the beginning of the Europan process, therefore, the politician managed to trigger the initiation of the competition for the city of Vienna *(see p. 514)*: *'So, there was a first a meeting with the politician where we had the idea, a crazy idea, and then it was this site-owner that he wanted something from the policy of Vienna. He was 'blackmailed' by the politician to make it with Europan. Yeah, it was a deal between them, so he was helping us with the administration'.* Vlay explains that the developer took part in the projects pre-selection process but not in the final jury as the local agents are not allowed in the final choice.

Selb's winning Spanish architects discuss in their interview that the support of the German governmental bodies proved to be crucial for the development of their winning project. They also compare their experience in Germany with that of Spain where they come from and are professionally active. Especially Fidalgo, from TallerDE2 Architects, reports *(see p. 650)*: *'From my point of view, Spain is very successful in projects, because there are a lot of interesting entries and the quality is really high, however they don't have a strong relationship with the government. Also on the other hand implementations…maybe this part is weak, maybe weaker than in other countries… without this strong governmental relationship in Germany, you think we could have developed the project? Because I think that thanks to this kind of close relationship, we were able to move forward easily'.* De la Fuente, from Gutiérrez–De La Fuente Arquitectos, agrees with Fidalgo that the German governmental bodies were a powerful motivation force for their project *(see p.651)*: *'The local force in our case was so strong that it was enough to trigger the process and here we are talking about Karin Sandeck in Germany'.*

Hjelmberg highlights the importance of actors' mobilization and in particular the way the local governmental agency (Oslo municipality) acted as an interessement and triggered the involvement of state actors (Planning Department) in the competition's process *(see p. 589)*: *'… in E7 the Planning Department and our department programmed that together and I think that was very good because then they were taking part in the planning from the bottom right through, instead of sitting on the top and just wait to get something that they should say yes or no to. So it does better to have them with us'.*

A similar example to the aforementioned reference was the case of the Trondheim site for Europan 9 session. Regarding this site, Europan Norway had two unsuccessful attempts to enter Trondheim into the Europan competition. According to Bokestadt (2009), member of the Europan Norway committee, both the Planning Department (E7) as well as the municipality (E8) of Trondheim, showed no interest in participating with a site in the Europan competition despite the efforts of other actors such as the Architects' Association and the interest shown by private developers. Finally, in Europan 9, the solution came from the Planning Department who set the mandatory condition for the participation of a private developer. A second term came from the municipality which demanded a more empowered position in the Europan process. Europan Norway accepted the demands of both municipality and the Planning Department and finally Trondheim participated in the E9 session. Interestingly enough, when the two governmental actors, the municipality and the Planning Department of Trondheim had a more direct involvement in the Europan process, they committed themselves to supporting the fulfillment of the competition as well as the project's implementation, by mobilizing more other actors and overcoming several obstacles that arose; in this case, the governmental bodies not only mobilized other actors but in fact took more steps to secure the implementation, including even the revision of the site's land use.
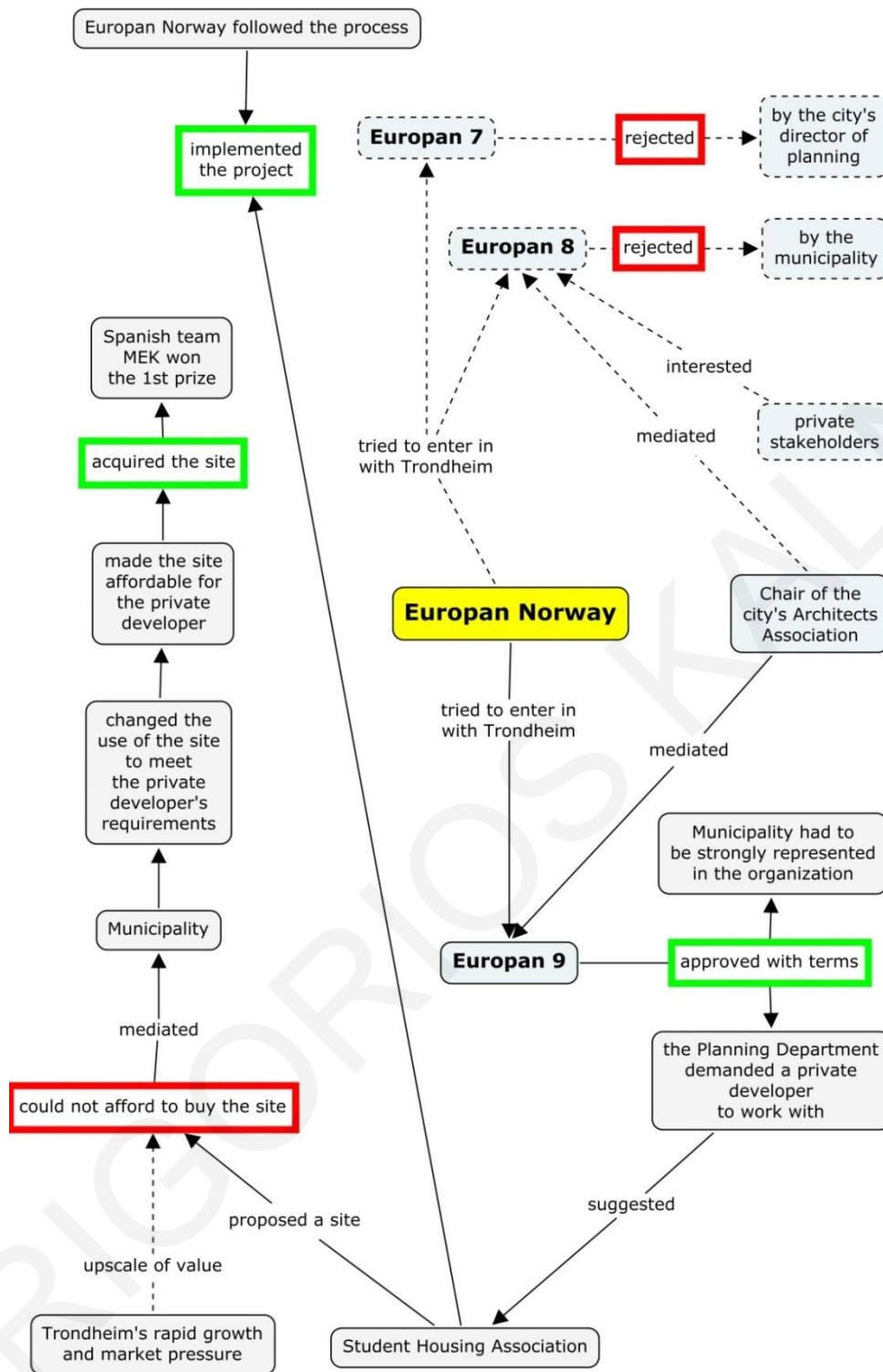
Figure 98: The Tronheim's participation and implementation process. The local governmental agency (Trondheim municipality) in collaboration with other state actors (Planning Department) acted as an interessement for the involvement of a private stakeholder (Student Housing Association) and contributed to the competition's process as well as the implementation of the project, author's diagram

8.3

The issue of Stability

The most important asset regarding theEuropan competition is its connection with real life urban situations and its commitment to providing innovative solutions for implementation; thus a major challenge of Europan's operation is its connection with actors that can provide such sites and most importantly with actors that will be committed to implementing the winning proposals of the competition. This kind of relation between the actors of Europan's structure and the sites' representatives was very much acknowledged by many of the interviewees.

Imbernón argues that in the case of Europan Spain, an important factor for maintaining their stability regarding their participation in the competition is their close connection to the public administration, while not seeking for any collaboration with private stakeholders *(see p. 553)*: *'...in our case they are all public administrations; or local, or regional. So ... it's our committee. We have not dealt, until now, with private stakeholders or clients. So, what is important is that they are there for one edition and the new one and the new one, and that you always have the same connections even if the person changes, so that the processes of implementation can be followed up'.* Vos continues along the same lines as Imbernón, claiming that their National structure's connection with actors from the public administration is a decisive factor that ensured continuity regarding the progress of the winning project. Furthermore, Vos emphasizes the fact that Europan should maintain connections to the political scene, through other more stable governmental structures, such as actors from the public administration *(see p. 522)*: *'I think it is important, but on the other hand I prefer to discuss things not with the political bodies because they can change every so many years. For me it's more important to have contact with the civil servants, who are longer connected to a project and I think they don't have to be the governmental bodies, don't have to be in national committees because that also narrows your possibilities in a way'.* Regarding the aforementioned arguments it is interesting

enough to mention that both Imbernón and Vos agreed on the fact that Europan's National committees had better remain free of actors directly connected to the political scene, since such actors would narrow any possibilities regarding the Europan competition.

Resch, as a site representative, supports the aforementioned views through a personal experience regarding the implementation of the 'Catalogue for Dwelling on the time' winning project (E9). In his case, the election of a new Mayor for the city of Selb, led to an unstable situation regarding the implementation of the project, because at first there was stalling in the project, thus engendering uncertainty for its future and finally a new program was suggested after several negotiations and the involvement of new actors, securing in that way the implementation of the project *(see p. 580)*: *'The Mayor was very happy about it, but we changed the Mayor last year, so we have another Mayor from another party now and during the election period it was quite difficult because they were saying: 'the idea was from the former Mayor and now we have new ideas'. That was very difficult especially for the youth hostel & youth club[104], and the thing was that the original idea for the youth hostel couldn't be realized in this way, because he had one private actor and we wanted to have a contract with him, in order to build this youth hostel as a private project, but the government said 'no, it is not possible, you must do it as a public project'. But we are no experts of restaurants and no experts of hostels, so, there was a big criticism about these and they said 'why did the former Mayor not make the contract so they cut it and how he is guilty about this situation we have'.* In contrast to the negative tone that pervades his aforementioned situation, Vlay's experience proves that everything cannot be considered as one-dimensional. Through his personal experience he shows that the connection with the decision making actors of the political scene can indeed prove to be decisive for the future of an urban project. More specifically, he contends that political actors can indeed work as backing up factors in enabling the implementation processes of Europan's winning projects. This is supported by the fact that usually Europan's winning proposals do not always use the 'trodden path' and sometimes bending some

---

[104] The youth hostel & youth club is part of the realization of the 'Catalogue for Dwelling on the Time' project.

legislative rules is necessary for the implementation of the winning project. Moreover, Vlay argues that in such cases a connection to the decision making actors is quite valuable, in addition to the connection to other executive actors of the public administration *(see p. 507)*: *'…in Amstetten the Mayor is also a part of the process because it's a small town in a small town you can easily reach the Mayor, because, you know, there are not so many levels of administration and the city council is very small, so of course this is very important. I think that the relation between the administration and policy has to be transparent in the Europan process. On the one hand, the administration provides continuity because they are not elected and the policy provides…sometimes enables important decisions without let's say the positive background of the policy that should hold the hand above the Europan process. It's very difficult to go ahead because we are very often working also in a grey zone where you know, you don't have any routinistic tools and the administration is also sometimes insecure and we need a sort of broad support from part of the policy also. That is a backing up in Europan'.* Nevertheless, Vlay clearly states, what most of the aforementioned interviewees also argue, that in addition to the valuable 'acupunctural' involvement of the political actors, the connection to the public administration's actors, who would provide stability to the implementation processes of a winning project, is definitely a major factor *(see p. 507)*: *'On the other hand…sometimes elections can break the continuity or interrupt this continuity, that's why the administration is the first of course, but political impetus is important'*.

The importance of Europan's connection to the public administration actors is evident throughout the personal experience of Arenas Basabe Palacios Architects, the winning team for the Badajoz site, Spain in Europan 9 session. The architects clearly describe their disappointment in the instability that prevailed due to the political changes that also affected the project with changes in the public administration actors, connected directly to the architects' project. These changes undoubtedly affected the implementation process of their project and in fact led to its postponement. Basabe reports in his interview *(see p. 619)*: *'…we had a lot of meetings with the municipality, they liked the project very much actually. The people who had to approve it, they knew*

it very well… and then they stopped it…they said, 'nobody is going to pay for this' and the Extremadura changed, the political side also changed, and for the first time in history it was not anymore socialist and then…that wouldn't have been a problem because the municipality here were quite ok and they were of the popular party but… they changed the head of the department for architecture to a mechanical engineer…that is not going to pay for something…like that. He was very nice, he was very kind but they are not going to spend any money for any street, anywhere, for any organization. They have these houses and his only politic is to try to get rid of them, sell them and they are going to lower the prices and so on'. Arenas concludes that actors with political power destabilized the course of implementation *(see p. 619)*: *'And it's a pity because it has the approval of the technical part of the regional government and also the approval of the technical team of the municipal government, but there is no political decision to do it'.*

The aforementioned experiences of the interviewees, report that the destabilization of a project's development course is usually dependent on the political scene changes, which is obviously connected to the decision making power of these actors. This is particularly stressed by Sandeck's straightforward statement *(see p. 528)*: *'Politics, that's another question… On the local level, the level of the Municipality, every decision is political; the decision to make a competition, the decision to submit a planning, the decision to make a building. So, in this sense, politics is involved anyway. The problem is that the involvement of politics makes the competition prone to changes; …but that's the way of life, so deal with it'.*

8.4
Political vested interests

Some of the respondents expressed the view that politicians may use Europan in order to serve their political vested interests. This does not come as a surprise since politicians often tend to take credit for the urban projects which are implemented during their term of office and especially the ones that have successfully dealt with significant urban problems of their city.

Stratis describes at the Europan Debate in Malmö, 2013 his experience with the politicians involved in their Europan 4 winning project in Iraklion: *'it is very important that you realise that design is politics and has to do something with diplomacy. With the mayor first of all, it was very important that, from the beginning, we realised that our project was used as a political tool, in order to succeed some goals but, what was even more interesting for us is that design itself was formulating politics about the urban issues of the city. So we became active actors in counselling the mayor in an indirect way'* (Arroyo & Vlay, 2013). In his interview Stratis mentions that their project was for the local politicians a means for achieving some of the goals of their political agenda *(see p. 520)*: *'the project of Europan 4 in Iraklion, the project, that we won back in 1996, that was in fact a kind of a catalyst for the city to change its waterfront and I think, because of that, Europan became for the municipality a tool for getting European funding in a kind of a gradual way, therefore they succeeded to manage to implement a rather big project in the conditions of Greece, that public projects about public spaces they're complete kind of not the best practice'*. Returning to the Malmö Debate, Stratis adds: *'I think the mayor used us in a way: because I am from Cyprus, which is not Greece, and Crete is in Greece; but when the mayor called for the last phase he said Crete is not Greece, because Greece was going bankrupt and he wanted to make another project so it was very paradoxical… So the mayor could then very quickly realize that he could use the implementation of the project, which is not given in Greece, to persuade first the State, and then Europe, that the money would actually be used in the right way'*.
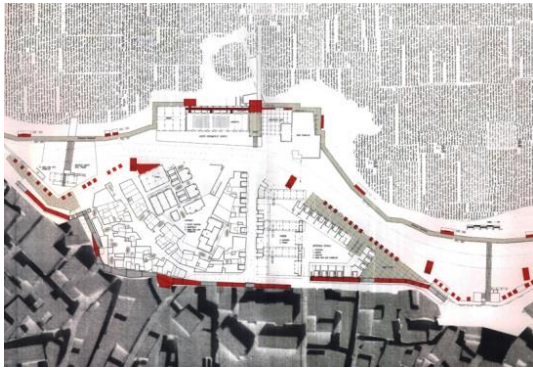
Figure 99: The winning project 'Scenario for the Space Between' by Socrates Stratis and Kyriakos Koundouros, Europan 4, competition phase, (Europan Europe)

Figure 100: The first step of realization for the project 'Scenario for the Space Between': public square and rehabilitation center (Europan Europe)

Rø describes another case in which a Europan's well discussed and promising winning project was used by a politician as a means for promoting his pre-election political campaign *(see p. 550)*: *'…it was Europan 10 session and it was this case in a small former fishing village up in Northern Norway, which basically came to Europan because they needed help. Their society was collapsing and their future and so they came to Europan and asked for help. The project that came in was like one of the most popular choices in that session, in the whole Europan. And you know, people that were there were like: 'that's something to it'… but finally that didn't sort of lead to anything; the guy who was the initiator of this process locally, he lost in elections, he wanted to become a mayor and had various ideas, he used his ideas from Europan to serve his political program and like in the extreme possibility he lost to… a right politician'.*
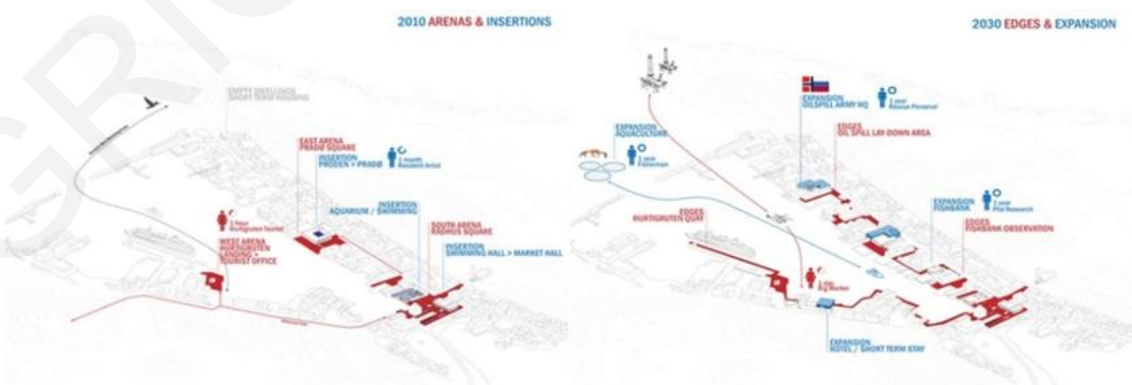
Figure 101: The winning proposal 'Repositioning the Remote' for Vardø site, Europan 10, by Kelly Doran, Louis Hall, Ross Langdon and Ana Reis. The proposal reworks Vardø's harbour to accommodate future developments in the Barents Sea. (Langdon)

This is also supported by Stratis who argues that for a lot of the cities participating in the Europan competition, the winning projects become a means of promoting their political agendas : *'And I think, at the same time it's a very cheap advertisement so by participating in these competitions, they advertise their projects, their cities and it's not very expensive, so they are using the competition in most of their political agendas, that the city operates… of course it depends a lot to which cities, which countries are we talking about'*.

The aforementioned issue is also obvious when political decisions sometimes cause major spatial concerns that need pressing actions. Metz contends that Europan can be considered as a medium for such urgent political decisions : *'Each time it's a bit depending on the people and situations, for instance, last time we had the chance of four formal military barracks because there is a huge restructuration plan for German Army which means that a lot of cities are losing the military presence and which means that enormous territories are without any program, without anything, they don't know what to do of these very-very huge areas compared to the size of the city. So, I think that was a particular point. It always depends on special political issues which are present. I think the important is that there is a sort of…common will to promote Europan and a sort of negotiation between the parts'*.

Sometimes politicians use projects as the tools for satisfying people's concerns regarding their participation in the development of their environment. Basabe characteristically criticizes the way with which workshops and participating methods are integrated by the municipalities into the design processes in order to *'legitimize political processes through involvement of people who are just informed…'*

8.5

The Innovation vs implementation dilemma

A great debate that concerns Europan refers to the relation between innovation and implementation. As far as Europan structure is concerned, some people believe that what distinguishes Europan from other architectural competitions is mainly its aim to support creativity and provide innovative proposals to cities' specific urban situations. Therefore, they believe that Europan should remain unaffected from any influences that could compromise this end. On the other hand, implementation of projects is always the desirable outcome of innovative ideas and there were many respondents that stressed the importance of this.

8.5.1 A constraint on creativity

Vos, who is the director of Europan Netherlands, believes that the National committees of Europan should consist of architectural members that can provide more contextual input *(see p. 522)*: *'I think you should be more free to do things. I think it is more important to have in your national committee architects and people like that and for example the architect union is represented or the universities are represented, because they can give more contextual input'*.

Frej agrees with Vos and supports the idea of Europan staying free from any governmental or other superior forces *(see p. 540)*: *'…in a few countries, Germany, Sweden and maybe some other countries, the government people has zero presence because it's 100% financed by the municipalities, we are totally free from any governmental or superior force and we are 100% financed by the municipalities, so that's our direct clients, although in Sweden we had a system for the formal part for contract that it is the architectural body association and we, as a small office are subcontractors to them, so we are totally independent but still under the umbrella of the architectural association. It's good, it brings some slowness to it, because there is a board committee, and it gives some credibility also to the competition but it's not*

governmental, it's an architectural association that's the most superior, and you know government like'.

Rø, reinforcing what Vos and Frej discussed above, confirms that Europan Norway's committee consists only of architects[105]. However, he states that their independence is possibly a result of the governmental financial support *(see p. 546)*: '*In Norway we have a board, as a foundation, a non-profit foundation and we're its secretariat and we are working for the board and the board consists of representatives from the four architectural schools in Norway also the architects' association and also the Norwegian design and architecture center, and that's it, that's it really. So, it's main as pretty much architects. But I think it's an interesting question. It sounds as something we'll have to discuss, well, this is something we'll have to discuss seriously in Norway but it could make sense. We are supported by the government, like grand estate budget, so … that may have helped a lot'.* Skjulhaug, vice president of Europan Norway, emphasizes the importance for the committee's independence from other actors outside the architects' circle, even at the cost of losing financial support *(see p. 569)*: '*We had the Housing Bank and they've been extremely important for kind of establishing Europan in Norway through funding and through promotion, but they had to withdraw because they were not allowed to be part of this organization we have'.* Rø stresses the aforementioned argument by emphasizing the fact that Europan is an architectural conception and that it has always been about architectural thinking *(see p. 546)*: '*…this question is part of a bigger topic of what Europan is and Europan historically is very much about architects, it's an architects' initiative. So, it's been designed by architects, it's about architectural thinking and the whole organizing, the whole event and everything is all made by architects, it's the architect's world. So to speak, some people can criticize Europan about being a little bit introverted in that sense'.* He then continues along the same lines with Vos and argues that if the aim is to have secure implementations, then stronger connections to the outside world are essential. Nevertheless, he maintains that in that case Europan would have to become

---

[105] The Europan Norway Board consists of Bergen School of Architecture, Oslo School of Architecture, Norwegian University of Science, Norwegian University of Life Sciences, Norwegian Center for Design and Architecture and National Association of Norwegian Architects.

mainstream, and thus innovation, creativity or novelty would probably be sacrificed to other ends *(see p. 546)*: *'I'm in favor of all kind of connections to the outside world and to have other voices, other, structures, government new people in the running over the operation which makes sense. On the other hand that would be also venturalized that it becomes too mainstream too, similar to anything else, right? Imagine so having the streamlining, it does an architect's initiative and you can have more radical approach perhaps or more interesting ideas can come out of this, whether they are sure of things, also sometimes not being implemented, or just stopping because it's too crazy, too avant-garde, so, if the goal is focusing on the implementation again, it would make sense to also see others, different people in the running, on the operation'.*

Skjulhaug argues that it's important that Europan stay unaffected by mainstream policies and also remain critical towards conventional approaches; she nevertheless believes that people outside architectural circles should also be involved in Europan with the condition to remain open to new approaches and suggested possibilities *(see p. 568)*: *'I would say, that's a complicated question, because of course it's important for the realization of the projects that is close to stakeholders and policy makers, but on the other hand I find that Europan has the potential of going kind of across the policies, the national policies or the municipality policies, it's a possibility to question and be critical towards kind of conventional opinions on how a thing should evolve or develop, so I think it's important, that these people are in Europan, but at the same time that they acknowledge the openness so it's not like mainstreaming national policy, but it's more to try to see if there are new ways and new possibilities'.*

8.5.2 **Assuring the subsidies and support for the project**

The interview respondents that referred to the importance of assuring subsidies for the Europan projects mainly focused on two issues: a) on the subsidies necessary for a city's participation in Europan and b) on the financial support in order for the project to be implemented.

a| Cities' participation in Europan

In each country the competition is organized by a national structure. According to Europan's Internal competition procedures (Europan Europe, 2015d), *'This national structure has the legal status of a non-profit association. Its role is to oversee its national competition and to promote the ideas of the prize-winning architects with a view to their practical implementation'*. Each country sets a participation fee for the sites in order to cover the administration costs, the organization of forums, the meetings of the juries, the publicity for the competition and promotion of the prize-winning projects, in some cases the workshops, etc. This amount varies from country to country. For example, for German sites the competition participation fee is quite high as it covers all the necessary costs for the cities to attend all major events and forums, as well as the organization of the workshop that follows the competition results. Poeverlein refers to the governmental funding, which in the case of Germany is necessary for the cities to be able to participate in Europan *(see p. 558)*; *'In a way, in Germany, it is really necessary to be connected, because the cities need to get subsidies from the government, in order to participate in the competition. In Germany they have to pay, nowadays 135,000 Euros to participate, and that amount includes all the costs, also the travel costs of the city representatives to get to the forums, because in former sessions, we experienced the rich cities coming to the forums, and some cities not being able to get there. So, we decided, I think 10 years ago, that we should pay for everything, so that really everybody is present in, our opinion, really important meetings. And of course, some cities are not able to pay this sum. So it is really necessary to be connected to the government and let's say assure subsidies for the cities to participate'*.

b| Implementations of winning projects

It goes without saying that governmental funding is necessary for implementing the competition's winning proposals. However, this may become a crucial prerequisite when dealing with small scale cities that have limited economic resources. Resch, the Site representative of such a small city understands the importance of financial support coming from the government in order for Selb's winning projects to be

realized *(see p. 576)*: *'…without the governmental bodies it would be very difficult because for example, the city of Selb, doesn't have the financial possibility to develop the projects, we need financial support from the government, so, for us it's important'.*

Müller, speaking for the case of Germany, discusses both aspects of subsidies in her interview *(see p. 599)*: *'I think that it is a very complex quest, or issue, let's say. First of all, why the para-political bodies are involved in the process, it is mostly because of money, because in a lot of states, there is a national government that pays for Europan, so, obviously then they are kind of involved in it. But that has changed over the years, so as politics kind of retire from lots of developments. Here, for example in Germany, they have pulled out; they are not financing Europan Germany any more. And at that moment they were also gone from the, let's say, involvement. So, that's for sure one part. On the other hand, from the Europan's side, it is of course very important to seek the connection to the political agencies because they always direct a bit toward where you know innovation, where research and where development should go. Because in the end, I can only speak of Germany here, a city that does Europan and maybe wants to implement something, might also ask for money from those agencies to support them in the process, and during the implementation process, for example. So, therefore it's important to know where politicians would steer towards'.*

Many of the interviewees referred to the importance of governmental financial support; however, most of them were skeptical whether such practical issues should define the structure of National committees and hence have an immediate effect on the Europan procedures and results. The juries' example has already been discussed here. A few respondents though were optimistic that a middle ground can be achieved. As previously discussed, this may be dependent on the context of each country.

8.5.3 The middle ground between innovation and implementation

Sieverts calls that middle ground 'a good compromise' as he realizes from his experience in Europan how important the implementation of the projects is both to

the cities and to the young participants *(see p. 489)*: *'I think that's a good compromise, it is. And I think, by this it comes, especially that the Europan that on one hand is an educative tool for young architects, so it's a matter of the professional bodies to do that, but on the other hand it's this political side that young architects should have the chance to implement and don't stop, so they need this kind of very early connection to the administration. I think it's always, whenever we find a fine solution, that's always a balance between independence and implementation friendly involvement'*. Along the same lines with Sieverts' is Metz's view, who as well discusses both the constraints on innovation and the need for assuring the subsidies for the projects' implementation *(see p. 493)*: *'…well that's a very odd question and a very difficult one. Because, on the one hand one could argue that these people who are dealing with realization, with implementation, with reality, with money, are sort of coming down the innovative aspects; I think this an important point and the on other hand I think it's important that we keep in touch with the people who are making decisions, politically, but also with the actors who have the money. So we cannot totally, especially if you want to go to realizations, we cannot ignore their ideas. So, I think it's a question of how to be able to get it done. Is it a sort of top-down power ruled or controlled that they're trying to do, or is it a sort of negotiation that mainstream in between the different powers, is that what it is?'* Metz accepts that the decision making bodies' involvement in Europan is indeed an inevitable event. However, he draws attention to how this collaboration is going to be achieved.

Sandeck highlights the issue of the involvement of governmental bodies in Europan's structure as a highly unpredictable factor, whose usefulness very much depends on the specific individual involved each time *(see p. 528)*: *'I think the usefulness of the involvement of governmental bodies depends very much on every individual case. It depends on the persons; can they give substantial or strategic suggestions? Does it help the cities if government is involved; sometimes it is good to have some pressure on the Municipalities to get decisions. Do they give subsidies? Or… also they have a certain pressure to realize the project afterwards'.* In fact, Sandeck is right. Europan's successful implementations as observed in this study, very much depend on

interessements, which very often are site representatives, mayors, politicians etc. However, if Europan policy is to be revised in order to increase the presence of decision making bodies either in its structure or in its formal procedures, this decision cannot be based on the obscure factor of the individual's temperament. Actually, what is already happening in northern European countries, which one-by-one are adopting minor changes to their Europan national structure, might seem as the rational thing to do.

A different suggestion comes from Stratis, who claims that a middle ground can be achieved if all the stakeholders obtain an 'on and off' status concerning their presence and involvement in the Europan processes *(see p. 516)*: *'I think it's very important, that the stakeholders are not all of them present during the whole process of the competition, but they, it becomes kind of an on and off and that allows ideas to grow where some stakeholders will actually…will stop them and then when they come, when they become more mature, the same stakeholders could accept them, so it's a kind of culturing process of ideas and the stakeholders could actually see it'*.

Sieverts, nevertheless contends that politics should definitely be another ingredient that should be included in the design process and that a balance should certainly be struck with the other ingredients of the design process *(see p. 488)*: *'But in between that would be correct, we now have everything to choose in between, so that the cities can participate in the jury and to the final decision'*.

The previous comment is whole-heartedly supported by Geipel, who strongly believes that urban design and politics are inseparably bound processes and that a middle ground should be found *(see p. 530)*: *'That's quite clear, that's a 'conditio sine qua non'[106]; if you don't look for these connections to the political decision makers and the stakeholders, you can't come to realization, so that's very-very important and the question is, how you achieve, how is it possible to include in the developing process of Europan all the different countries'*.

---

[106] [Latin, without which not.] A description of a requisite or condition that is indispensable.

Moulin adds another parameter to the discussion by referring to the importance of the political support regarding surpassing the laws' limitations or constraints, but clarifies that this role does not necessarily entail that politicians should be part of the Europan structure : *'I think that's a contradiction because Europan is free, it's an association. For example, in France an association is quite free of political decision making, but in fact the governmental bodies were those who created Europan in the beginning…so it comes from the governmental research structure. We need the governmental support because experimental projects need support regarding laws. So in order to be free of…laws we need to integrate the governmental bodies. It's important for us to be associated with governmental bodies but it's not necessary for them to be part of our structure. So, many different bodies come and try to work together, in Europan, and this is reflected in national committees, also in national committees of France'.*

8.6
Conclusion

The analysis of the respondents' answers showed that the answers greatly varied, depending on the experience every respondent has had with Europan practices, but were not limited to that factor. In fact, many of the answers were influenced by cultural, economic and political factors. Nonetheless, they all shared the view that the involvement of decision making bodies has to be maintained or even be enhanced in order to secure the governmental financial support for the cities' participations in Europan as well as for the projects' implementations. Apart from the financial factor, some interviewees highlighted the issue of enrichment of the design process through the involvement of other actors that are not directly connected to the design matters. However, the views diverge regarding the degree of participation of the governmental and political actors in Europan's formal procedures. The issue of adding possible constraints to the realization of innovative ideas seemed to be the main concern for most of the respondents and according to the respondents' reflections this may well happen in case of governmental and political actors acquiring voting rights during the juries' procedures. Indeed, Europan is an ideas competition. Europan is a call for projects of ideas at the urban and architectural scale, followed by implementations. As already discussed in Chapter 4 (4.3.4 Implementation of projects), Europan has achieved a quite good rate of implementations, especially in some countries that have traditionally participated in Europan since its inception. However, in many cases, the promotion of innovative ideas remains the main focus. If we take the jury processes for example, when the jury procedures are introduced by Europan to the rest of the members of the jury, it is always stressed that the winning projects should be chosen not for their easy and fast implementation but because they constitute contributions to architectural and urban innovation, which inspires and initiates a challenging process of implementation. Many site representatives realize the importance of this statement, while others at that point don't, as they might not have realized that the winning proposal is the initiation of their design pursuits; within this context, quite

often 'innovation' is evaluated in terms of the attributes of the architectural object per se; very often cities are desperately looking for solutions to the problems they are facing and they would indeed prefer easy and fast implementations, instead of trying to understand the potential of their sites and to imagine new and unconventional ways to deal with them. This change of focus from the architectural object to the architectural process can perhaps propose an alternative definition of architectural innovation and re-conceptualize the role of all the actors in Europan implementations within open-ended processes. Through the questions asked to the site representatives, we can observe that site representatives that have recurrently participated in Europan are first of all more flexible than the first time participants when it comes to deviating from their norm way of thinking and at the same time they are more mature to accept an open-ended proposal. Secondly, they are more aware of their role in the process, they show trust to the experts' panel jury and thus they do not assert a more empowered position within the decision making processes. However, this is not always the case for newcomers site representatives and as it emerged from the research, this is probably the main reason why many members of the Europan structure hesitate in accepting developers/ stakeholders, politicians and other governmental bodies that represent the sites, in the Europan jury processes.

In any case, no matter what the outcome of this Europan internal debate is, one of the important questions this study raises is how open-source Europan really is. For sure, for an institution like Europan it does not necessarily mean that in order to satisfy the principles of open source, every possible actor may get involved in all the processes of the competition. After all, open source design is not about democratization of design; participatory design already provided valuable lessons regarding the design democratization of design that it remains an unfulfilled and elusive vision. On the other hand, the 'opening' of design beyond the group of professionals and experts offers promise both for innovative architectural proposals and for innovation in the framework of architecture (in theory as well as in practice).

The latter, in combination with the cities' political visions for the application of innovative design approaches regarding urban space and policies, renders Europan a

medium that could implicitly assume the role of disseminating the knowledge of its 28-year course experience on the design of urban space. In fact, many site representatives have recurrently and enthusiastically participated in Europan because of the this very fact, which compares to the findings of Ala-Mutka, Punie & Ferrari (2009) and of Ye & Kishida (2003) discussed in Chapter 1, regarding user participation in open source initiatives; according to these findings, learning is a major motivational force that urges many users to become active contributors.

As far as Europan is concerned, this may be achieved in many ways and again does not imply the full participation of the decision making bodies in Europan processes. For example, before the launch of Europan 13, there was an open call for actor's reflections on the theme of the Europan 13 topic 'The Adaptable City 2', which was welcome with enthusiasm given the great number of responses. Moreover, participating actors have many more opportunities to share their views through the Europan platform by contributing to publications and mainly by attending Europan forums and events.

Open Source, as already discussed in Chapter 1, suggests a model of distributed creativity obliterating the well-established boundaries of designer and user, or of professionals and experts as opposed to amateur and inexperienced. Additionally, open source can be considered as an open call for sharing and adaptation of knowledge. More specifically, according to Kaspori (2003), innovation is directly related to the outcomes of an open process of iterative modifications and testing of a design product by its users. Regarding the aforementioned, the author believes that this is the main interpretation of the open source principles into Europan practices and this matter is therefore thoroughly being discussed in the next chapter.

Fora: Resonating between sharing and opening

C Chapter 7 demonstrated that the urban situations brought forward by the Europan competition are redefined by acquiring additional gravity and significance through their placement in a broader framework of factors, surpassing their fragmented picture they are merely referenced at a local level.

At the same time, it was found that Europan themes and subthemes constitute, for many of the entrants, loci of publicization of their research activities, and the corresponding project sites constitute the prospective loci of their materialization.

According to Reichen (2009), there are concepts just waiting to find the right area for their application and additionally there are sites waiting to find the most suitable design approach to their problems. Reichen aptly describes the above as *'concept seeks site' – 'site seeks concept'* (p. 18).

Borrowing from Reichen, this last chapter of the discussion develops in two parts, according to the aforementioned terms: The first part discusses some of the main knowledge-based benefits for the cities participating in Europan and the impact of these cognitive outcomes on the cities' planning policy. The second part

discusses the participating teams' experience from Europan according to their previous and later research interests and also their contribution to the development and dissemination of knowledge via the Europan platform.

The purpose of this chapter is i) to critically assess the influence of Europan on the cities and the young participants on a cognitive level and ii) to assess the dissemination of knowledge concerning these two entities, within and outside the Europan platform.

9.1

Site seeks concept: The exposure of spatial situations

Every city participating in Europan prepares a summary of facts and figures together with a number of important issues of concern and also provides a set of guidelines regarding the participants' response, which shapes the short brief[107].

Here, the findings of Chapter 7 serve as a starting point for discussion on the cognitive outcomes for a city by the exposure of its site's issues; their classification into a suggested Europan theme and subtheme, provides the cities with the chance to reconsider their concerns by exposing them into a broader context of influencing factors without these being limited to the narrow context that each local issue initially is found in. This reveals the local issue's possible connections and correlations with matters that other sites might face. Therefore, the standard Europan practice of comparative analysis is structured around the fact that several European cities are facing common issues. Thus they are juxtaposed and compared simultaneously by placing their problems into a broader framework of discussion.

A critique both on the benefits for the European cities, especially regarding the urban issues, and on the practice of comparative analysis is presented at the end of this part. Furthermore, preliminary findings regarding the impact of Europan projects and practices on cities' planning policy are presented.

The semi-structured interviews that were conducted by the author were the main source of data for addressing the aforementioned issues. Europan publications and websites complemented the collected data.

---

[107] The 'synthetic site file' that comprises the short brief is the main reference for the participants when selecting a site for their entry to the competition.

9.2

Broadening of the cities' initial positions

The Europan platform is organized around the participants' reactions (submitted projects), the participating sites' (cities) key questions and concerns and the questions raised by the institution itself (theme and subthemes).

A question regarding the impact of submitted projects' on the cities was included in the interviews' questionnaire. More specifically, the question aimed to instigate a discussion on the submitted projects' role in broadening the cities' views about dealing with their own urban issues. The specific question was posed as follows:

'Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?'

Although the question posed was solely referring to the role of the submitted projects in redefining the cities' initial views, the interviewees' responses provided a richer framework of answers highlighting the significance of other important actors that reinforce the impact of the submitted projects.

9.2.1 The unexpected results

An important asset of the competition is the subversiveness and unpredictability of the proposals received. This was commented on by many of this study's interviewees. It has also become a matter of discussion in the past and several experts' views have been published by Europan on this (Degros, 2009; Hellsten, 2009; Reichen, 2009). More specifically, Sieverts believes that almost without any exception, the cities get surprised by the results of the competition since the proposals they receive could not have been anticipated. Sieverts' observation applies even more to cities that participate in the Europan competition for the first time. He also argues that such unexpected results may modify or enrich the cities' initial demands and concerns (*see p. 490*): *'I think that would be too strong; to say that cities redefine their positions. But*

it could be that they are modified…They're quite surprised about the results, then if they really take it seriously, they'll really modify them…or enrich them with another asset. It's not redefining, but modifying'. Stratis supports the aforementioned comments by further stating that projects assist the cities to formulate their visions, a fact that is indeed appreciated by the cities which are actually anxious to get novel ideas and fresh approaches to their problems (*see p. 490*): *'I think yes. There is a series of such projects that helped to formulate the visions of the client. And that is mainly because the clients are very much into this kind of debates, so they expect the competition teams to come with ideas that will give them new directions. An example I recall is from Europan 10, a project by the Spanish architects ArenasBasabePalacios who also won the Badajoz project; I was part of the jury for that site and I think, that this project gave a completely different way of looking at the site. Of course that proposal has developed, it has changed, but it's still part of that idea from the very beginning; how to treat micro-parcels and suggest new relations for collective and public space'*. Vlay, on the other hand, argues that the competition projects may have a positive impact on the cities only when those are willing to accept a new reality (*see p. 508*): *'Yeah, I think so. It mainly depends on the openness and the enthusiastic power of the cities, if they are ready to take the projects and to change their positions…but sometimes it is strongly happening…'* . Furthermore, Vlay strongly supports the fact that Europan plays an important role in these new realities, since he argues that most of the concepts suggested to the cities could not have been even proposed on a local level. He cites the case of Seftenberg, where both winning teams responded in an unanticipated manner to the brief's requirements: *'There, both prize winning teams suggested things that surprised the city. There was an industrial lake from mining activities and the city was displaced from the lake because it was outside of the historic city… the question was how to link the lake with the city. And one team suggested a sort of temporary intervention, to create a landscape with allotment gardens for senior citizens where they could live as in a temporary condition, as the city didn't know what to develop there. The city accepted this proposal as a productive intermediary program and that was one of the prize winning teams.*
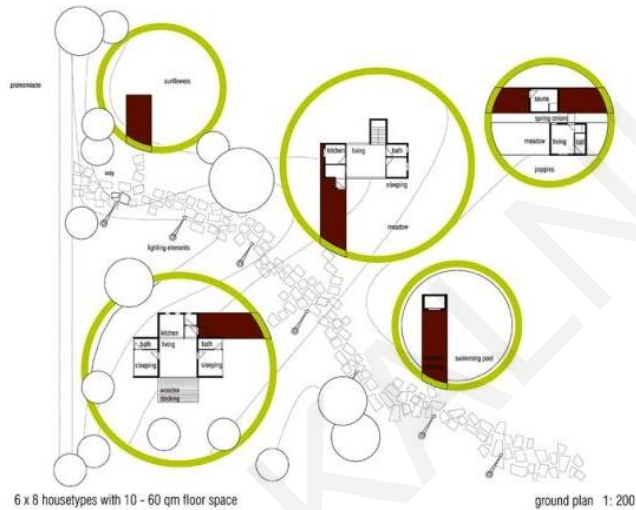
Figures 102, 103: The Senftenberg winning project 'Forever Young' by Tobias Hoyer (DE), Ille Peter (DE), just Hendrik (DE), Trappe Ullrich (DE), Ziegenbein Brigitta (DE), Europan 7 (Europan Europe)

The other project was saying ''if the population shrinks, we have to make the land shrink''. They flooded the whole area so that the lake was coming to the center of the city. They reduced land. So in the end the city was really surprised, that one could actually change the condition between land and water. That was really something that could have not happen on a local level'.
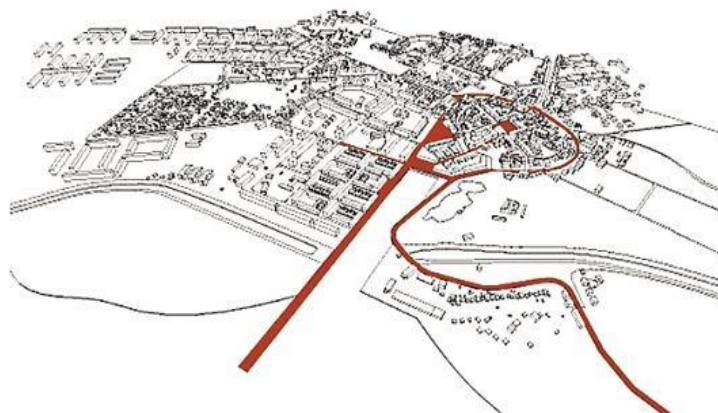
Figures 104, 105: The Senftenberg runner-up project 'H2O' by Danijela Pilic (DE), Schneider Astrid (DE), Farnoudi Faraneh (DE) and Friedrich Eva (DE), Europan 7 (Europan Europe)

Sandeck adds to the discussion by arguing that cities usually get surprised when they receive a strategic design process instead of an architectural object or an urban design plan (*see p. 528*): *'Yes, well…a submitted project, this is definitely the case, I think that the visualization and the current discussion of…let's say surprising projects at the forum of cities and juries changes the view of the city representatives… Not a special project, but very well in my remembrance are the sites where the young planners prescribed a strategic procedure instead of an architectural object'*. Indeed, that was the case both for the 'Seeds and Vectors' project and the 'Catalogue for dwelling on the time' project. Similarly, Vos supports the argument that the unanticipated proposals of the submitted projects affect the cities' initial positions and sometimes also provide feedback on the defined by the brief intervention site. She also argues that the debates that Europan promotes between the site representatives and the jury members definitely reinforce the aforementioned argument (*see p. 524*): *'Yes, I think they redefine their initial positions, after they have seen the projects. This is also being reinforced by the discussions the city representatives have with the jury members. In the last competition, Europan 12, we had a site in Assen and there was a rather strict strategic area with two project areas and the project that won and that was embraced by the site representatives didn't use the project area, but used a different spot. So, that can happen as well. Also, in Europan 12 in Schiedam there was not one winner, but there were two runner-ups because the jury couldn't appoint one winner and the city realized, that they have to reconsider the site and that is also thanks to all the discussions that happened there'*.

Figure 106, 107: Strategic site and project sites of Assen, the Nederlands, Europan 12 (Europan Europe) and the winning proposal 'Building on the Present' by Egbert de Warle (NL) & Marcus Kempers (NL), Europan 12 (Warle & Kempers)

Imbernón not only agrees with the aforementioned reflections but also argues that the majority of the submitted projects are far from what one expects to get as a response to the initial brief requirements; thus, she explains that so far there have been a number of unexpected proposals that actually enriched the initial requirements of the briefs. Nevertheless, she argues that there have been cases like the Badajoz site where the unexpected proposal of the winning project clearly defined the later design approach of the city (*see p. 554*): *'I don't know if you had the chance to see what the entries are, or what other projects submitted, but very often it is not at all what you expected. The thing is that there is a large range of different proposals, so of course maybe the cities have something in their head when they present the site, but afterwards they have to accommodate …to what is there. And what is there is sometimes very strange, sometimes very rich or sometimes very poor. So, of course they change their expectative and in the case of Badajoz I think they really found the project that could answer to their needs; in fact, most of the submitted projects in Badajoz were really building projects, very dense and formal projects in this very huge place, whilst with the project of 'Seeds and vectors' they really got a tool. They were very fond of this project because they realized they could manage with it. It was a good project and you could see sensibility and intelligence and knowledge of the site and at the same time nothing was done, or was to be done. So, they very much supported that project since the beginning. It doesn't always happen but in that case the jury and the regional representatives really agreed that this was the best project among the others'*. Guillermo the site representative of Badajoz supports Imbernón's words by stating that the winning proposal definitely enriched the initial plans of the city (*see p. 596*).

Poeverlein agrees with the views mentioned above and argues that the sites representatives' initial plans are modified from the very first forum of Europan[108] and that are later definitely redefined by the submitted proposals. Moreover, Poeverlein believes that the submitted proposals become a strong communication tool among the site stakeholders and the city's administration, since they promote a visual aid as well as an impetus for instigating discussion and debates over the site's issues (*see p. 560*):

---

[108] the Forum of Sites

'Yes, I think it is really a process, say, they redefine their initial positions after the forum of sites, sometimes more, sometimes less, and also when they get all the competition proposals, they say they get more ideas of how to develop their site. That's another really interesting thing, if they have a lot of proposals, they start a discussion process in the city, and it's very easy to do this with a lot of images, whilst it is complicated for the planning department to have it on a theoretical level, but if you have an exhibition where you can discuss different proposals, it is much easier to really get people involved in the discussion. So, it is also a communication tool… I think Selb is really an example, then, we also have Spremberg in Europan 9 where I think they entered the competition because the Ministry said it's a good idea to try to participate in the competition, and then they got so excited from the process that they really started to think completely anew about their city and in the end they got an interesting proposal.
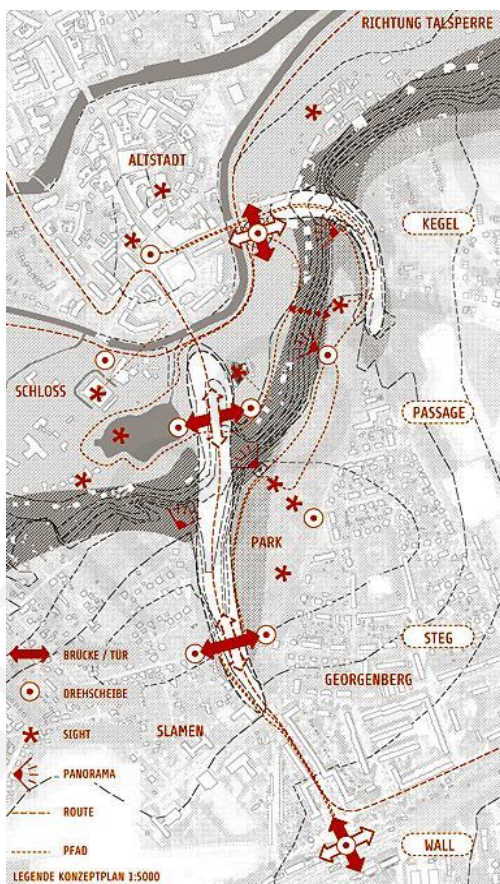
Figure 108: Competition stage drawing, Spremberg, Europan 9 (Hebert & lohmann, 2015)
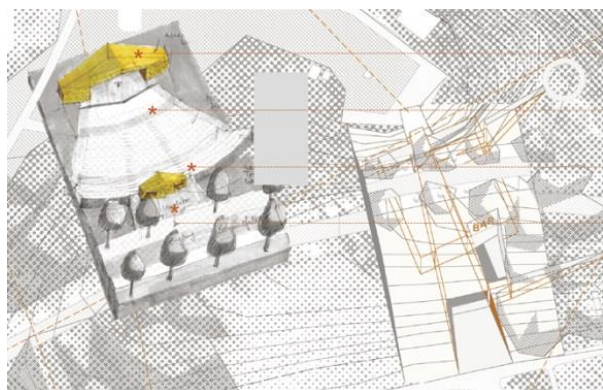
Figures 109, 110: Studies for the bus station and the open theatre by Saskia Hebert. 'Bridge and door' project, Spremberg, Europan 9 (Hebert & lohmann)

From the point of view of a site representative, Resch discusses in his interview his experience regarding the influential power of the submitted projects to the initial plans of the city of Selb. More specifically, referring to E9 winning project, he explains that the Spanish architects surprised them by proposing an unexpected approach that was very different from the city's initial plans; nevertheless, in his opinion, the winning proposal not only suggested a great design approach but also became a great impetus for thinking the city's design strategy anew (): *'The original plans were different; when we got the result from Europan it was a surprise for us, because we intended to develop in the way we knew from our town-planning and we got another solution that we didn't expect…the winning project 'Catalogue for Dwelling on the time' was very-very different to our original thinking so we had to redefine, or to think anew'.*

9.2.2 **The experts' influence**

Frej argues that an important factor for the transformation of the site representatives' initial positions is the jury process and the influential role of the experts who also are members of the jury committee. He specifically highlights two important elements that according to Frej are responsible for this kind of transformation; the long duration of the jury process and the trustworthiness of the jury members, who are not directly connected to the issues of a site. Furthermore, based on his experience, Frej contends that often the site representatives' transformation of views can be radical. This does not only apply to just a change of point of view concerning one specific site but most importantly is reflected in a shift of their practices for dealing with urban planning (): *'I have experience of the delegations being transformed in a Forum. They have been transformed mainly because of the Jury process, this is the most interesting part of the whole process…Since the Jury period is …a very long process, you get the time to check your mind and we have seen some amazing examples of how the body of municipality changes from the attitude of 'must be like this', to a totally different one. I mean that's the good thing of it; a fantastic change of attitude so that's really positive. I can cite two projects, both from Europan 12, for the sites of Kalmar and Höganäs;*

Those site representatives admit that it's been a real total transformation of their way of looking into planning, because in the planning department it's not just architects, there is also land regulators, physical planners, traffic planners, etc., who maybe do not advocate for the front of theory. In those two examples, there has been a fantastic shift from one way of thinking to another, that's what they're saying. And that is due to a good Jury and due to the fact that partly the Jury comes from outside the system; by definition people trust easier someone that comes from outside the system'.

Rø argues that Europan offers a transformative environment for the delegation of sites since it is a place for discussion free of any administrative and political constraints. Furthermore, Rø agrees with the aforementioned argument of Frej and states that the views of the experts most of the times strongly affect the views of the cities. As a matter of fact, Rø, referring to his experience, claims that quite often the sites' representatives tend to change their minds after their discussion with the experts. (*see p.549*): *'We have of course experience that there is a shift of focus and that the mind tends to open towards new possibilities. We see that all the time. So I think that's also part of the magic of Europan competition because you have these people who are working in planning offices or the city or municipality which is like public sector which I find it a little bit of not the most imaginative space to be in… so when they come to Europan and take part in this, where everything is possible, and then go out, they love it. It's like the passionate fat year and they want to eat as much as possible. And I think there is a reason for that; because it allows them to discuss about their city without having to worry about all these practical things and the politics and whatever, it's like a room to free your mind and in that room a lot of the site representatives prosper. For instance, when the jury started to focus on a particular project for Trondheim, the student project, the client was very skeptical and surprised but that switched, because he kind of looked into it and he saw the jury's points and he realized that the project that he had pointed out in the beginning wouldn't do the job. Indeed, the project that the jury awarded was remarkable. So, we see that a lot. Once you meet the jury of experts who often are very fascinating and interesting people, there is a shift of perception in the head of the site representatives'.*

Müller states that cities are usually surprised by the submitted proposals which don't provide a direct solution to their problems, but instead they propose an urban process to be followed; this relates to what Sandeck argued when discussing the unexpected competition results. Müller argues that in such cases the role of the jury members is crucial for the acceptance of the projects by the site representatives. Nevertheless, she believes that this exactly is the significance of Europan's role, that is not to provide direct solutions but rather to open up the discussion on the site's issues and let the different actors and stakeholders to gain experiences and mature from such collective practices (*see p. 599*): *'Very-very often cities expect a direct solution to their problem, something that doesn't line very much in terms of process. And then they can really be astonished that the solutions that are offered by the participants do not directly answer their question, or they do, but they give a different response than they had expected, or a more complex one. And that's a very difficult moment in the juries, that can stop the time, because it's the juries that have to explain to the cities why that project is really good, and often there is resistance and the cities might say 'no, this doesn't work, it's not a good solution and it doesn't answer'. This is a difficult moment…sometimes, they are also happy, and here, again it's difficult to talk as a city, as one coherent entity. For example, now coming back to the Cumulus project, the city developers were really-really happy, with our project, whereas the city-planning department was absolutely not happy with it … So, this leads obviously to conflicts within the process, but I think it is very important to state here that the solutions proposed in general offer interesting aspects, sometimes not to be implemented directly, and this is good for some parties within the city but at the same time it is not good for others. I believe that what Europan competition brings out in the end is a discussion about the site rather than a direct solution'*. Indeed, what Müller claims is one of the important assets of Europan's inherent processes; namely the capacity to become a device of *'slowing down'* the design process and of suggesting alternatives to preconceived matters (*see p. 122*). Müller's arguments were also supported by other interviewees as well; in Chapter 8 (see 8.6 Conclusion) it was demonstrated that the forums help the cities realize the projects' potential and to deviate from their norm way of thinking.

9.2.3 **The project actors' influence**

After the competition results, the site representatives and the architects need to communicate the winning proposals' ideas to the local decision makers in order for the projects to move forward. In chapter 9, the role of interessements was discussed for the three projects that were investigated in this research. Although the question used here was about the impact of the projects on the cities' planning policy, it further provided insight into the role of the human interessements and their ability to affect the city's initial plans. Metz highlights the latter argument in his interview (*see p. 496*): *'… they* (the cities) *are often a bit surprised by some things and then it's a question of the local situation; if they are able to communicate it. It depends on how an architect communicates the project's ideas to the decision makers. And then, these people have to go to their folks and tell them in their own words what the architect is doing. I think sometimes, if they find their inspirations translated into something that is credible, that is positive, it can work very well'*. Poeverlein, who is in agreement with Metz, explains the difficulty for other actors that are not directly related to the architectural discipline to realize the significance of urban design to the development of the city and hence to support such novel ideas unless there is a way to communicate them in their own terms (*see p. 561*): *'… Helmut Resch was really very engaged, but the rest of the city and the Mayor were absolutely not interested in architecture and in urban planning and they had no idea that urban planning in a way is also the development of the whole city which also affects economical things, and I think that this really changed with Europan and with the project 'Catalogue for dwelling on the time', so that was really a change in the mind of the people in the city'*. Poeverlein outlines the knowledge gained by the city or by the individual actors involved in Europan and as previously discussed in Chapter 6, the Mayor and other members of Selb's council indeed not only supported the Europan 9 project that Poeverlein refers to, but also supported Selb's later participations in Europan and in other architectural competitions as well. In this case, the project actors' influence, meaning both the city's architect and the project's architects was crucial to the implementation of the project and to the publicity that the project gained, which then had a great positive impact on such a small scale city.

Adding to Metz's and Poeverlein's arguments, Skjulhaug focuses on the influence that the architects of the projects may have on cities' initial plans. She specifically argues that the cities are not modifying their positions only due to the winning proposals but also because of the trust built between them and the winning teams (*see p. 570*): *'… I think that's the fantastic part of Europan; that you can actually see that cities are moving so their position shifts; not only because of the proposals but also because of the winning teams. So it's both kind of a chemical process, where they create this relationship but also the proposal itself can really move the ideas and I think, that the cities can be quite open minded. Of course the opposite has also happened in Norway and that's very sad, because when that happens, it seems that it's almost impossible to turn it. In the case of Cumulus I think that EBY and the municipality were not so happy in the beginning and they were kind of wondering 'What's this? Is it possible?' but then, I think they made a very good connection with the winning team who are extremely professional'.*

Johansson & Wingquist (2012) support Skjulhaug's aforementioned argument in their essay '*An Array of Change'* where they claim that there is a potential *'weak link'* between the winning proposal and the winning team. They base their argument on the fact that the winning team should have the ability to guide the development of the project through a long train of changes and adaptations and pressures put on the proposal during the implementation: *'And here is probably the most fragile link of Europan, as well as for most competitions. If the site owners and the winners cannot cooperate then the result will fail'* (p. 171). Johansson & Wingquist also mention that although the juries are aware of how crucial a winning team's ability is for a project's course and even how hard they try to speculate about it based on all the indications given by the proposal, all this is in no way way enough for a solid judgement. Indeed, this research has demonstrated that in most cases the winning team's experience or ability is a decisive factor for building trust on the process and thus for influencing the cities' views. Although one expects the architects' influence to be greater on small scale cities such as Selb or Badajoz, Basabe and Arenas discuss in their interview that this is not always the case, as it mostly depends on the specificity of the city's initial

requirements. They argue that when a city's competition brief is quite open, the architects' role becomes greater in the decision making process for the shaping of the city. Basabe comments (*see p. 627*): *'…in the sites we have looked at, the ones we have chosen, but also the ones we considered participating in, there were cases where the cities did not really know how to approach their problems. So, actually this is a very nice thing, in both examples, which we have developed, in Badajoz and in Vienna we were deeply involved in the decision making of the city, because you actually take decision on how the city should be in that place, not really how it should be formed according to all those decisions. And these questions are very challenging for us'*. They both agree, based on their personal experience, that the cities may redefine their initial positions, demands and concerns according to the approaches of the submitted projects, especially when according to Basabe the cities '*get into these processes with very little definition of what they want'* (*see p. 628*). According to the two Spanish architects, this is positive as in those cases the cities are also open to a more collaborative design approach. Regarding the latter, Arenas comments (*see p. 627*): *'The places we have worked are open not only to different ideas but most importantly to all the different actors that have to approach these specific problems that the city has. This cannot be decided neither by an urban planner or a politic'*.

9.2.4 **Projects' Comparative analysis**

The comparative analysis of the projects is a Europan practice that is carried out just before the second and final jury meeting, which is held during the Cities and Juries Forum. Members of Europan's Scientific committee compare the preselected projects from the first Jury session and classify them by theme on the basis of the problems raised by the site categories and the proposed ideas (Europan Europe, 2015b). The comparative analysis of the projects aims at constructing a shared place of different actors coming from several European countries where they can exhibit their thoughts considering the submitted design approaches.

A question regarding the projects' comparative analysis was included in the semi-structured interviews with the aim to yield evidence for a productive debate on the

role of this tool in offering substancial guidance to the cities and in broadening their views of dealing with their own urban issues. The specific question was posed as follows:

'Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?'

a| A communicative means for promoting debates

The way a design issue is approached during the Forum of Cities and Juries, suggests a collaborative approach, for which commucation is a key element and is achieved through an informal course of discussions that take place. Stratis supports the aforementioned argument and states that the concerns of the sites' representatives are presented and discussed with several Europan experts regardless of their voting status (*see p. 518*): *'…I think in most of the forums, there is a level of informality, which is very important. In this one* (Forum of cities & juries) *I think there is a kind of substantial debate on an informal level between the mayor of a city who is present, or the architect/ planner of the city with either the jury members with whom they have the chance to talk about the projects, to communicate their concerns or likes or with the animators, who are either the Scientific committee or the Technical committee of Europan. In this way, the cities can get into this kind of informal network with the 'in between' people who actually are not part of the decision making processs, in order to exchange ideas. Then, these ideas may go back to the project and at the same time the cities can understand what they should in fact expect from the winning project'*. The latter is also supported by the Vice Mayor of Amstetten, Michael Wiesner and the City Planning Director Manfred Heigle who note that the proposals for Amstetten were discussed in detail by Urban and ÖBB representatives with the judges from eight countries: *'But we have also discussed with representatives of other European cities fundamental themes of urban development. The problems are similar everywhere and it was interesting to see how others deal with it'* (Knapp, 2013). Along these lines is Vos's view (*see p. 524*): *'I think that's true, yes, because there will be more understanding about the project and also see it in a broader perspective, compare it*

with other projects, it's really working and facilitating the project to evolve'. Vos describes the essense of the comparative analysis and actually her opinion namely that the comparative analysis of the projects is a communicative tool that offers the possibility for every site representative to better comprehend the projects and to build trust regarding the process of the evaluation, has been shared by many other interviewees as well.

b| The cognitive outcomes

The comparative analysis of the preselected submitted projects, allows the exchange of ideas among several actors from different European countries. The aim is that the site representatives will gain a better understanding of ways for dealing with urban issues, similar to theirs. According to Metz, this process acquires an educational nature since it demonstrates to the participating cities that there are several design approaches to a site's situation (*see p. 498*): *'I think it's more about spreading up the culture and making people understand that there are many more than one solution. There is a different series of solutions which have different impacts on sites and I think it does in a way open up the discussion; because the project is not a fixed thing, instead it's part of a process that started on beforehand...And I think this is enriching this story process'*. Along the same lines is Imbernón's comment, who believes that the comparative analysis promotes a common language among the different actors involved in this process (*see p. 555*): *'It always helps. I think that's a sort of pedagogic meeting where you can see what is not yours; it is a way to see the general problematic and it helps, it is a way to come in a new language for some and it helps a lot to accept projects that in the beginning they even don't understand their language. In other competitions you can notice strategic or abstract language in panels and it sometimes is very difficult to understand the proposal. So when you have this analysis of all the projects and for the problematics in a similar way for all the countries, I think it's very helpful'*. Similarly, Skjulhaug comments on the cognitive outcomes of the projects' comparative analysis (*see p. 571*): *'Yeah, I think it's the pedagogic part in it, which is important, so I think that's something that should be kind of elaborated, kind of developed further'*. The latter is also strongly supported by Resch, who expresses his

view as a site representative who has been involved in the projects' comparative analysis process more than once. In particular, he states that this process assists the sites' representatives in reconsidering the aims initially set by the city in their brief (*see p. 578*): *'Yes, I think so because…you have another view on this. We always think in a certain way and you get views for other things, so the comparative analysis is helpful, yes'*.

c| Prototyping of ideas

The comparative analysis becomes a means by which several projects' strategic approaches are highlighted, discussed and explained to the site representatives. During this process, emphasis is given to comparing the proposed strategies rather than presenting the sites' specific solutions. As discussed forehand, many of the interviewees for this research highlighted the communicative properties of this process when questioned. More specifically, Poeverlein discusses the aforementioned in her interview, in addition to bringing forward another important asset of the projects' comparative analysis process; for Poeverlein it stands as a process for prototyping strategic approaches to the cities' urban issues and as a last chance to reconsider their initial considerations and aims (*see p. 561*): *'No, not to help the project to evolve, but to better understand it; I think the Forum of Cities and Juries is a tool to detect which ideas are more strategic for the future development of the cities, so it's kind of a last fine tuning on the brief. I think it's not so much for helping the project to evolve, that's after the decision of the Jury, instead it's a tool to get the cities to understand the proposals and why some of them are pre-selected for this discussion in the Forum of Cities and Juries. I think it's really about communication, to understand the projects'*. The latter is also highlighted and supported by Müller, who argues that the comparative analysis is actually a major opportunity for the cities to endorse or incorporate some of the innovative design approaches that are presented before them to their site (*see p. 600*): *'Maybe not for the project, but for the process to evolve. Sometimes, yes, let's put it that way; it's a big opportunity, and some take on this opportunity, while others don't, but I think that if this opportunity wouldn't be given, this would be just such a loss of opportunity in general. I think this is really a perfect*

way of offering discourse of field for a process to evolve. And if cities don't take it, then it's their own fault'.

d | An optimistic tool

Eventhough a large number of interviewees clearly pointed out the usefulness of the comparative analysis process there were others that suggested that its aim and its relation to the sites' issues was not clear or even other respondents who claimed that this practice should be reconsidered to gain more importance. Sieverts characteristically comments (*see p. 490*): *'I think it's a very daring tool. These forums are very ambitious. And of course they never reach their goal of this kind, but they are great… I think they're in a way facilitating a project to evolve and I'm quite optimistic… that this is really happening'.*

Hjelmberg on the other hand, on the part of a site's representative argues that he does not really think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve and that its practicality is not obvious for him, despite the fact that he recognizes the cognitive outcomes of this process (*see p. 587*): *'…sometimes it looks like it's more of an academic meeting because every city or client has their own theme and honestly you can learn from other countries how to approach things but I don't think that it's always clear'.* Frej agrees with the previous argument by commenting on the impact of the Europan Forums (*see p. 542*): *'…in my opinion the impact of the Forums is not significant to the process. Those are the 10% of the process. I think they're interesting but the impact is not really significant'.* Finally, Geipel argues that it would be worth devoting more time on the preparation for the projects' comparative analysis in order to construct more thorough and more focused debate sessions (*see p. 535*): *'I believe that the comparative analysis is very important, nevertheless it's a huge task to complete such an analysis in the middle of a session for which, you have around 400 projects and you have to select one by one and put them into a catalogue. And if you look broader, understand of what could be possible…I wish, that the debate would be deeper and perhaps more selected'.* Three of the aforementioned views come from

people who have long been part of the Europan structure. Sieverts and Geipel believe that the comparative analysis is quite an ambitious and optimistic tool that only partially fulfills its purpose, mainly due to the large number of preselected projects that need to be considered in such a short time period by the Scientific committee. Frej and Hjelmberg, on the other hand, without invalidating the comparative analysis' significance argue that this process does not actually have a direct impact on the winning projects as it was supposed to, instead they consider it to be more of an academic exercise. The author believes that what might be true for many site representatives who participate in Europan for the first time is that they are not familiar with the goals of each one of Europan practices. As these are the ultimate recipients of this process, it is important that they realize the significance of this process and its relevance to their own questions.

9.2.5 Europan's impact on cities' policy

A question regarding Europan's impact on the participating cities regarding both the winning projects' possible effect and the effect of Europan practices on the cities was addressed to all the respondents in the interviews. The aim of this question was to create a discourse on Europan's role on the cities' urban design processes. The specific question that was included in the semi-structured interviews was posed as follows:

'Do you believe that the winning projects create an impact on local level as Europan institution evolves through time? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)'

a| The winning projects' impact

Many of the respondents recalled winning projects that were either very innovative and in some cases even subversive, or projects that generated publicity for the respective cities. The next part discusses whether according to the interview respondents, such projects can potentially create a long term impact on the participating cities.

Referring to Selb's case, Metz argues that the project 'Catalogue for Dwelling on the time' strongly influenced the city and that this actually encouraged Selb to participate again in the competition (*see p. 499*): *'there is a sort of Europan culture that has been established by the success of this project. So, there was a change in the self-consciousness of the people, because they were coming with their problems and they got something that…didn't look like a solution but it was a solution in the end…At the same time it has also been a project that is very-very good for the promotion of Europan because we can say that it evolved out of something that looked very complicated in the beginning. For a small city, a project that doesn't propose the ultimate solution but looks like something that has hidden potential, it is a complicated project'.* Stratis agrees with Metz that Selb is one of the most characteristic examples of cities that have repeatedly participated in Europan (*see p. 520*): *'that's the case for Selb in Germany but there are a lot of other cities in France that they have reccurent participations…I'm not sure about adoption of new participatory processes. There are a lot of suggestions, from several projects: through the implementation process some do make it, some just stay as propositions'*. Fidalgo, one of the project's architects, mentions that although their project did not affect the local planning policy, it did nevertheless propose an alternative way to dealing with the private open spaces of the building blocks, by opening them to public use and has therefore broadening the city's urban design approaches (*see p. 662*).

Along the same lines is Basabe's view, who argues referring to their Badajoz project that it had a great impact on the local level and that it helped the city to broaden its urban approaches and apply them to other projects as well (*see p. 631*): *'…I think this plan is a change of the planning policy of that area. It is not approved but at least the old one is rejected so it' not anymore an option. We did not succeed much more but I think we brought onto the table many decision-maker questions which they did not consider before and I believe the project was an opportunity for many politicians in Extremadura to reflect about things and I am sure this has been then implemented in other things they have done.I think we had this kind of impact…not because we did a great project but because we were from the very first generation of projects which*

were addressing the rehabilitation issue with that kind of visibility.' Imbernón supports Basabe's latter argument (*see p. 556*): *'Well, I think the important work is this participatory process that was kind of new in Spain in that time. So the clever thing about that project was that it was suggesting a general approach and at the same time an approach to specific, small parts of the site, so you had a way to begin with, you could deal with that and a way to deal with the inhabitants. I think it was very helpful in such a complex site'*. According to Basabe and Imbernón, the design approach of the project 'Seeds and Vectors' was the reason for the city's change of planning policy.

On the other hand, Hjelmberg, referring to Oslo's case, clarifies that the project Cumulus did not have a major impact on the planning policy but it did provide fresh ideas on urban design (*see p. 589*): *'Broadening of urban design approaches; yes, perhaps, they have given us very good thoughts about urban design and we've learned a lot from that. Planning policy change; it doesn't really change the policy of the planning, not really. I don't think it changed much; it just got into quite a good process'*. Müller agrees with Hjelmberg on the fact that the city's planning policy was not flexible enough to accommodate the needs of their project and believes that this is the reason the project did not move forward as fast as it should (*see p. 603*): *'I think it is a very ambitious project but it has not resulted in planning policy change, that's why we are still where we are, I think it has broadened the urban design approach but only in that site, and not in the city itself'*.

The author believes that some projects can indeed have a major influence on the cities' way of thinking; in the Badajoz case, the winning team managed to modify the development policy for the Santa Engracia area by proposing a new plan of sustainability and growth of the area, averting the arranged policy of the demolition and replacement of the entire settlement. Respectively, in Selb's case, a 'proactive' rather than a 'therapeutic' tactic was adopted, which was a radical change in the developmental strategy of the city. This change follows a significant modification of the local government's policy that aimed to establish Selb as an attractive destination for young people and basically occurred after the realization of the dynamics that the winning proposal entailed. The E9 winning proposal, as Resch states (Arroyo, 2012),

provided a strong boost for new approaches to the regeneration of the city, as well as overturned traditional ways of thinking, i.e. that existing structures should be improved by conventional means and forms. Likewise, there are many cities' cases where the impact of Europan projects is evident. The mayor of Gembloux, Belgium states that participating in Europan changed the Municipality's initial functional needs for a new Townhall to a strategic renovation of the city center (Europan Europe, 2012a). In Saintes, France, the mayor states that Europan opened up new possibilities and introduced a wider field of options for the future of the town, by introducing participatory approaches that added a sustainable dimension to the project (Europan Europe, 2012b). Also, In Salzburg, Austria the director of the housing agency, states that the winner project's openness and integrative force were ground-breaking: they promoted values that are absolutely necessary for any future urban development (Europan Europe, 2012c).

b| The Europan practices' impact

Apart from the impact of Europan projects on the cities' way of thinking and of practicing urban design, the influence of Europan practices is also discussed in the next part.

Sieverts argues that Europan certainly has an effect on the local level but clarifies that he doesn't believe this impact extents into changes of countries' planning policy (*see p. 492*): *'This is of course again a very ambitious aim, that Europan changes the planning culture or legislation in different countries. It's not Europan alone but I think it contributes quite a lot to this. So I think …to create an impact on a local level, yeah, I would agree to this, yeah. Planning policy change, cities' recurrent participations; yeah. Urban design approaches; I would say yes to all of them, and within successful schemes'.*

Vos, mainly referring to the cities' planning policy, stresses the fact that although such changes on policy may occur because of the cities' involvement in Europan, these would take years to apply (*see p. 525*): *'Yeah, I think so, but it's a very slow process… we have heard three times a site in Groningen and I think every time they participated*

in Europan, it had an impact on the ideas of the city, how to work with the city, how to develop the city, but as I said it's going very slow…it takes years'.

On the other hand, Moulin is optimistic that the Europan institution contributes to the change of planning policy (): *'Yes, I hope so. It's the reason why I am in the secretariat responsible for it… my president Alain Maugard said this morning, that we have to make some evolution in rules, in laws…those come together'*.

Finally, Skjulhaug, referring to Oslo, presents the case of a city that being contented with Europan's practices recurrently participates in the competition (): *'EBY which was the client for the municipality has participated in Europan before, in Europan 7. That was the first time we had the competition in Norway…So I think that even before Cumulus they had become very fond of working with young architects and they already had started this process of broadening their approaches. I think this has just kind of continued through Cumulus'*. Rø substantiates Skjulhaug's words for Oslo's recurrent participations (): *'…they've participated in Europan four times and they highly appreciate Europan's method for developing their property… so they use Europan to come up with ideas for their sites and then they develop the plans and they sell it off to private developers. For Oslo, it's not only idealism; these ideas can actually work as a tool for let's say pragmatic processes…'*

Similarly, Resch states that after their experience with Europan, the authorities of Selb acknowledged that the city needs to be examined again based on an external view: *'…we think that this competition is a terrific platform. For a town which had problems, and still has, it is an opportunity to progress, to break out of this depression by means of new but refined ideas for innovation'* (Resch, 2011, p.). Indeed, Selb's reccurent participations in the competition prove Resch's words.

Finally, Geipel adds to the discussion by citing in his interview an example of two cities' joint participation in Europan, which demonstrates Europan's role in creating new connections between cities (): *'…this time at Europan 12, two cities, one from Germany and one from Switzerland, Konstanz and Kreuzlingen, engaged themselves in cooperating and in thinking how to link themselves on the border... The border is quite*

open for all and in fact you can walk from one side to the other, but from an open point
it is not a public case. So, to engage in a process like that would had never been
possible by a simple procedure of a typical competition and without the Europan the
two cities wouldn't have got the possibility to speak with each other in such a way,
which perhaps makes possible the development of new connections in the future'.

Figure 111: The Konstanz/Kreuzlingen strategic site and project site, Europan 12 (Europan Deutschland, 2014a)

Figure 112, 113 , 114: The Konstanz/Kreuzlingen winning project 'Der Weg ist das Ziel!' by David Vogel (DE), Europan 12 (divisare, 2015)

As observed from the interviewees' responses, Europan's practices have a strong impact, which is evident in many aspects of the cities' planning culture. This is the belief of the majority of the interviewees who identify this impact on several levels. Most importantly, some of them indicate that Europan's positive effect couldn't have been achieved otherwise. Certainly, the last example mentioned by Geipel is particularly apt to proving this point.

The interview respondents also indirectly refer to the Europan's effect in their answers to a very significant question that was addressed to all the interviewees of this research. The question was posed as follows: *'In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural*

competition?' Although this introductory question of the semi-structured interviews was quite open and was deliberately not particularly focused, it received many answers that referred to Europan practices' long term impact, which is related to the aforementioned views.

The first finding of this subchapter is that cities indeed reconsider their initial positions and broaden their views on urban design. This was unanimously mentioned by all the interviewees. As the structure of this subchapter suggests, the latter is due to i) the competition's proposals, ii) the influence of the members of the Europan structure and iii) the project actors' influence. First of all, it was found that projects act as enriching factors of the site representatives' initial demands and concerns or as a means for formulating their visions about their city and thinking anew of their design strategies. A significant number of interviewees rightly pointed out that this is especially evident when projects put forward unanticipated ideas. Secondly, a number of interviewees focused on the expert's influence on the cities. Finally, a small number of interviewees highlighted the importance of the project actors' influence in supporting and implementing the proposed ideas.

A second finding is that the comparative analysis of the preselected projects that takes place during the Forum of Cities and Juries is in general a useful tool that probably needs to be further improved in order to firstly be understood and appreciated by all the actors and secondly to become much more efficient timewise. The latter also reflects the author's position, who finds that the comparative analysis contributes to the exchange and sharing of ideas through three different levels:

1. As a communicative means for promoting debates, in which experts from the Europan structure engage in an informal course of discussions and exchange of ideas with the site representatives and the jury committee regarding the projects' concepts and the future development of the cities, as well as for building trust about the evaluation process.

2. As a cognitive means with which i) experts highlight to the site representatives the importance of projects as processes rather than as fixed solutions and ii) the site representatives realize that more than one response can be simultaneously valid for a site's issues.

3. As a means for prototyping ideas in the sense that the collective shaping of shared visions regarding the future development of the European cities through the promotion of strategic design ideas is discussed.

The third part of this subchapter discussed the impact of both the winning projects and of Europan's practices on the participating cities' development and design policy. However, this is a very complex issue, which depends on several parameters and although the author and most of the interview respondents seemed to agree that Europan practices and Europan projects do affect the cities' way of thought on several levels, the author acknowledges that a much bigger sample is required for this issue to be properly addressed. Nevertheles, some of the respondents commented that this is a very interesting question for further research. Even if this question cannot be fully answered at this point, we can agree that Europan practices can be considered as an effective 'policy exercise'[109] (Bousset et al., 2005) for participant cities as it was indicated from a number of cases.

---

[109] Policy exercise techniques provide an interface between scientists, academics, and policy makers. The method is designed to synthesize and assess knowledge from several relevant fields of science for policy purposes directed toward complex, practical management problems.

9.3

Concept seeks site: Projects as material presenters

Chapter 7 demonstrated that Europan's theme and subthemes provide the participants with the opportunity to consider the site as an open framework in order to implement their ideas and research interests. This part of the chapter further discusses the young participants' contribution to the development and spread of knowledge via the Europan platform. The archival searches, Europan publications, Europan websites and the interviews that were carried out for the scope of this study, provided information for a better understanding of the aforementioned. More specifically, the main data sources that the author used to approach the dissemination of knowledge related to the participant teams were:

1. The interviews conducted by the author for the scope of this study and in particular three specific questions addressed to the winning teams' interviewees.

2. The questionnaire addressed by Europan Europe to all winning teams (winners & runner ups) from E12 onwards, published by Europan Europe and particularly one question regarding the winning teams'previous engagement with similar issues as well as their references for their projects' inspiration.

3. The questionnaire addressed by Europan to a number of winning teams, published in the proceedings of Forum of Cities and Juries, in Graz (AT), in November 2009.

9.3.1 Previous research interests

All winning teams that were questioned, either by the author, or by Europan, responded to this question. As Europan mostly refers to young architects, the answers varied, accordingly to the level of professional experience each respondent already had at the time questioned; older participants indeed spoke about their interests by referring to their practice, whereas younger architects mostly traced their research interests back to their studies. Apart from the E9's winning teams' interviews that the

author carried out, more than 100 interviews of E12's and E13's winning teams that were conducted by Europan were retrieved and studied. The respondents' answers were categorized in a table according to their previous research interests (*see Appendix II, p. 666*). Out of all these answers, around one third responded that their research interests were similar to the theme and subthemes defined by Europan regarding the aforementioned sessions; thus some of them answered that they had previously been engaged in similar research topics either during their studies, or through their professional practice. A small number of respondents stated that they had treated similar topics in the past but not of the scale suggested through Europan competition's sites.

The questions addressed by the author to the three Europan winning teams were much more focused than those addressed by Europan to all the winning teams. This is due to the fact that the author was able to study the respondents' profile, their professional work and their winning entries beforehand. It should be noted that all three winning teams were already considered Europan 'serial' winners when interviewed. This meant that the author was able to detect the main or common features among the winning proposals of each team. He then prepared an interview section that refered to the participants' research interests, which developed in three parts;

The first part was related to the selection of a thematic or a site and was posed as follows:

'Were your research interests reflected in your selection for a thematic or a site?'

Müller did not exactly explain how they aimed to further develop their reseach interests through the selection of a specific thematic or site, but as discussed in Chapter 7, (7.2.2 Creating new realities, *see p. 274*), she did mention how the specific thematic became the impetus for a new research field for her practice. A similar to Müller's answer was given by Fidalgo, who explained that at that point they didn't have any research interest in the shrinking cities so the selection of Selb's site was mainly based on the fact that they really wanted to solve the city's problem. However,

as with Müller, Fidalgo and De La Fuente explained how the specific thematic and subtheme guided their later research quests. Fidalgo specifically reports (*see p. 275*): *'It's more about talking of how to reuse different infrastructures, how to use the void in the city or the 'porous city' which is the term used in Europan. We might have chosen Selb totally by chance, but there are a lot of things on the table plus shrinking cities. I mean we could maybe talk here for hours about our interests...some were absent when we picked up this place but later they interested us a lot'.*

It is also interesting to mention that the research interests of Europan's participants are most of the times related to their recent academic education. The latter also poses a very important issue; that of Europan's cross-border contribution of dealing with a site's concerns. Fidalgo characteristically reports that Spanish architectural culture and especially, according to him the school of Madrid, focuses greatlty on the process of dealing with architectural issues, despite the fact that Madrid's school does not include any special urban design classes in its curriculum (*see p. 658*): *'…I never made a competition beside a beautiful lake, with a row of houses for example, which is maybe something also related to our Spanish culture that is really embedded in the school of Madrid. If you study the winning teams of Europan, which of them come from Madrid, you will be amazed about their number'.* Fidalgo's last statement indicates a two-way process, meaning that the participants acquire knowledge and skills through their participation in Europan and subsequently they bring and apply their new experiences and knowledge back to their country. De la Fuente highlights this argument (*see p. 661*): *'…when we started working on this project, we didn't have the notion of urbanism in Spain. This is true even nowadays; we have architecture, we have planning, but in between, the urban design, this kind of mix between landscape and architectural things…we don't have this notion, there is not even a precise translation for it; 'designo urbano'... And then it depends on how good education one received in school, but I feel that now I am learning about urban design and not so much about architectural things'.*

In contrast to SMAQ's, Gutiérrez–De La Fuente Arquitectos[110] and TallerDE2 Architects[111], ArenasBasabePalacios Architects[112] mention in their interview that they already had a specific research field when they selected a site for their first participation in Europan. In fact, they explain that they were seeking for a site to have their ideas applied and tested. More specifically, Basabe stresses the importance of the site selection process for their team, which was mainly based on their intention to be involved with a site that was asking for a process rather than for a design product (*see p. 276 & p. 629*).

9.3.2 Design philosophy

The second part of the question aimed at a deeper understanding of the long term effects of Europan in the architects' practice. To this end, the question addressed to the interviewees was:

'Is there a philosophy that is apparent in every one of your winning projects?'

As mentioned before, the three winning teams that were interviewed were recurrent Europan winners and as a matter of fact, some of them have been awarded Europan prizes up to five times. This caught the author's attention, who had studied each team's profile before carrying out the interviews. When this question was initially posed, it was mainly meant to elicit the winning team's design philosophy regading Europan's winning projects. However, it produced answers that also referred to the design philosophy of those architects in their everyday practice. It then became quite clear from their responses that Europan had a major impact on the shaping of their later design philosophy.

Müller states that Europan acted as a catalyst for her later career, since it posed for her the right questions for developing her design philosophy (*see p. 601*): *'I really think that through the multi-scale approach of Europan we developed this philosophy, that*

---

[110] Julio de la Fuente and Natalia Gutiérrez

[111] Álvaro Martín Fidalgo and Arantza Ozaeta Cortázar

[112] Enrique Arenas Laorga, Luis Basabe Montalvo and Luis Palacios Labrador

you have to develop everything in very close relationship to its environment, and that concerns a large scale, and how society networked, and that concerns even the super small-scale like how does your entry door look like. And I would say that this philosophy wasn't preconceived when we started, but in retrospect I could say it developed, and obviously, now that we are working more professionally, it is still there, even though it might not be so much in the foreground any more. It's kind of informing everything, but it is not the big headline'. Müller also highlights the fact that first of all, the Europan sites that she and her team have worked on were mostly an educational means for dealing with multi-scale projects (*see p. 602*): *'I think that Europan sites, especially those that we chose gave us second education, or third education in multi-scale projects'.* Basabe also refers to Europan's role in the further development of their practice's design philosophy (*see p. 629*): *'It is the process thinking as we said we prefer to understand architecture as urban design, as the development of support. We use the word support very much as much in a 'Lefebvrian' sense of the support in the social activities but also in a very physical way; so like in our Vienna project we took one element, the private garden, which is a suburban leading element and we used it as a support of a very flexible process, so that our instrumental philosophy goes a lot in that sense to understand the creation of cities as the creation of support not the creation of everything that is going to happen there but really just of the supports of processes which allow these processes but do not over define them…'.* Arenas adds to Basabe's words by further explaining their design approach, related to the concept of supports and distinguishes their design philosophy into three layers (*see p. 630*): *'…the first is more physical, that can be those supports, those urban supports. The second is the one that gives you the rules of how these supports interact with each other and how the people interact but the most important layer is the urban support; the support is more like the urban hardware and this is much more complex, than making some plans, and our philosophy also tries to go deeper into that idea of urban software, how to program the city for all the actors taking part in the development of the city and let the city to interact'.* The most important aspect of the aforementioned architects' comments is the fact that their idea of supports was actually born in their Badajoz project. Basabe reports (*see p. 630*): *'I think it mainly developed through this project*

and we then formalized it and we gave it a name in our later projects. We have just submitted in Vienna a project with the title of 'Urban Software' in terms of understanding that developing the city is not only constructing the buildings, but you also need a kind of management, which belongs to the planning'.

Finally, Basabe explains how the project *'Seeds and Vectors'* opened up new research fields for them and thus how their interests were manifested in their later projects. He points out that the most important effect of the Badajoz project was for them that they were able to realize their role as architects in a project's process (*see p. 629*): *'It's always this negative aspect in the linguistic sense of negative, it means to always reflect about what you shouldn't do, not on what you should do, and that is sometimes much more important. The letter 'A' is in fact defined by not being 'B', 'C', 'D' and so on, than by its own shape, which is completely arbitrary. So sometimes in a process you also have to realize yourself as an element into our relational process and that's why you should reflect more about all the things that you are not...you are not for instance the neighbor, you are not the political decision maker and so on. Actually Badajoz came out of the big deception of what they were building in the periphery of Madrid. Our Badajoz project was a reflection against this over-planned huge development of big investors which was at once planned and extremely homogenous. It was precisely that'.*

9.3.3 **Disseminating knowledge beyond Europan borders**

The third and final part of the question aimed to investigate the issue of expansion of Europan ideas into other aspects of the participants' practice. Therefore the author included the following question in the semi-structured interviews:

'Did your participation in Europan help you with your future involvement in urban projects?'

Müller reports that through their engagement in Europan they acquired the skills to provide many other cities with a vision and a strategy that they can rely on and familiarize themselves with, instead of supplying a ready-made solution (*see p. 602*): *'I think that it has also helped us now where we are really working with cities, in order to*

deliver very good arguments, and deliver actually more than a project, more like a story than a project'. Fidalgo mentions a similar effect that Europan can have on the young participating architects' later practice; he highlights the fact that Europan can function as an educator on matters concerning urban design, recalling his own experience (): *'…the Spanish architects are good in architectural design, also in presentations, but at least I have realized with this urban project, that we have a little bit of lack in the culture of urban development, because we have misunderstood the urban notion; our education is mainly about architectural objects, it even deals with big scale of landscape, but it does not really address the issue of resolving urban conflicts'*. Fidalgo continues by emphasizing the fact that through their engagement with Europan and their subsequent award at the Selb site, in fact they managed to broaden their knowledge regarding urban design processes that back then he and his team were not familiar with (): *'…in the project of Selb we had to reinvent ourselves and to learn over the process, especially regarding the regeneration of the inner city… now, I really have other kind of interests in urban projects, because I felt we had a lack in our education and this was to us a valuable experience. Indeed we were very young, and that was a really good moment to deal with complex processes by becoming one of the actors. I think because of this project I began to understand the European context, which has many more potentials than the architectural Spanish arena'*. De la Fuente continues along the same lines as Fidalgo explaining that Europan and their involvement in their winning project acted as a catalyst in acquiring experience and substantial knowledge on urban design processes, which is a field that they didn't feel confident with before their first Europan participation (): *'… in Spain we don't have an important urban background nor an urban culture but the truth is that the strategic approach is part of our education and this is the tool we possess to deal with many scales… I think that by strategically approaching the projects, we overcome our lack in urban design as behind all these projects there is a clear strategy'*. Fidalgo agrees with De la Fuente regarding their architectural education in Spain and stresses the fact that their chosen approach of negotiations was the most appropriate way to deal with the project despite the fact they didn't master any urban design skills (): *'I think in Spain we have a good quality of architecture, but not of urbanism.*

That's why we propose this kind of urban scale, not only us, but probably arenasbasabepalacios and many others, we treat the urbanist scale through negotiations'.

Apart from the participants' cognitive gains, there are other fields of their professional practice, in which Europan had an immediate positive impact. Müller reports regarding SMAQ's multiple Europan awards, that they were eligible to take part in many invited architectural competitions in Germany. Again, the latter highlights an important asset of Europan, in addition to its role for the recognition of the young architectural teams; it also emphasizes the significance of Europan in diffusing and disseminating the young architects' ideas and therefore novel concepts and design processes to governmental bodies such as the building and planning authorities of several European countries, which very often are difficult to approach and affect.

The analysis of the collected data presented in Chapter 7 and in this part of Chapter 9 led the author to the following findings regarding the winning teams' contribution to the spread of knowledge; this occurs on three levels:

1. The participants use their Europan projects as material presenters of their current research interests, of their experiences and of their practice. Hence, they make their knowledge accessible to prospective participants in the future. (*see Figure 115, p. 364*)

2. They use their experience from the Europan participation for the development of new research interests and for the shaping of their design philosophy.

3. They introduce and they creatively reuse existing knowledge within the discipline of architecture and urban design to approach each session's topic and to support their concept.
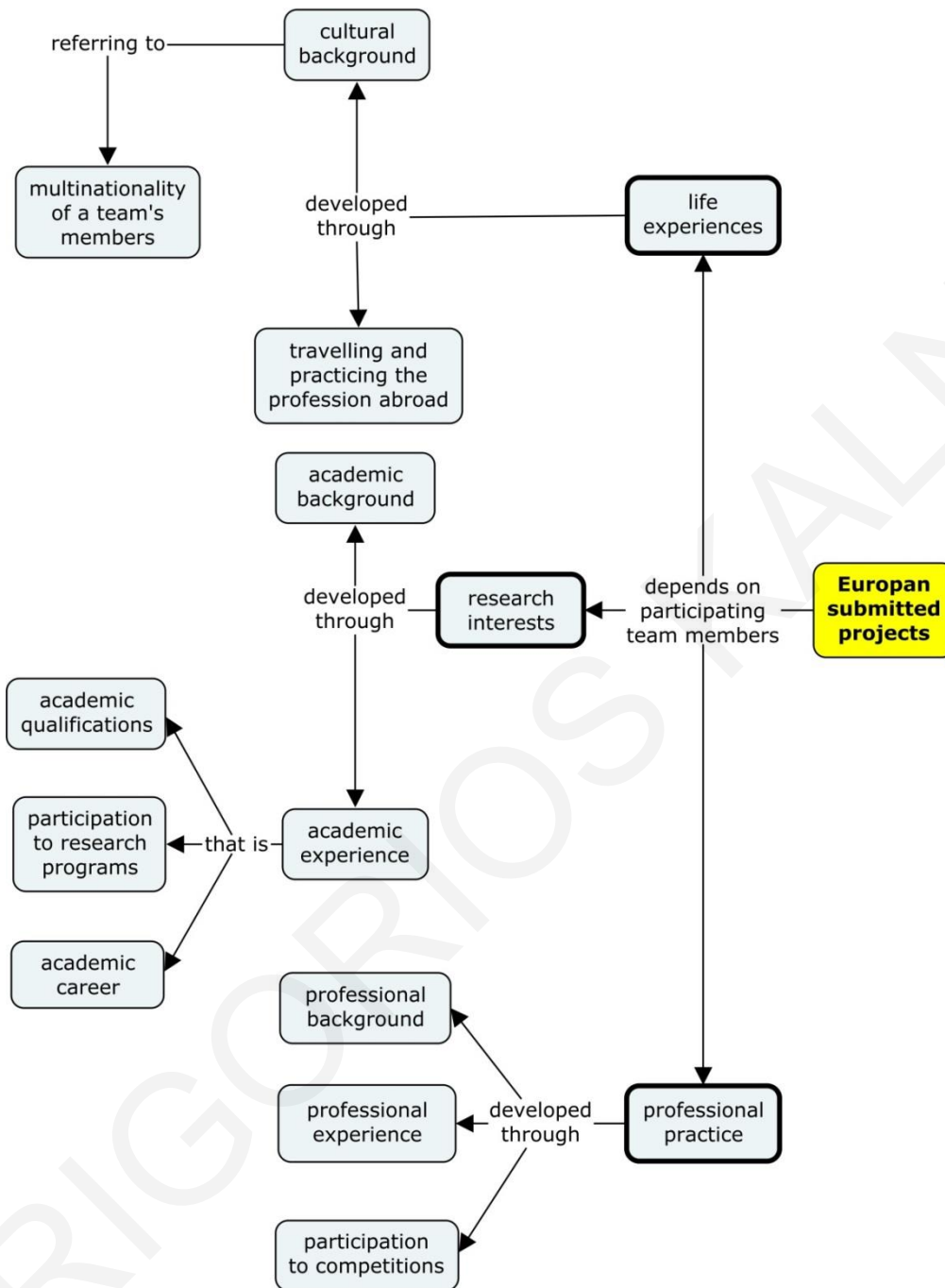
Figure 115: The Europan submitted projects are used by the participants as material presenters of their current research interests, of their experiences and of their practice, author's diagram

9.4

Conclusion: Redefining paradigms?

The development of a common communication platform in Europan results in rendering the competition an intermediary body that sets the local concerns of a city in a wider frame of debates that occur on a European level. Cities are willing to make their concerns public via the Europan platform, which in turn attempts to connect these with prospective agents, leaving the extent of reactions and interventions open to them. The aforementioned constitutes the greatest comparative asset of Europan in relation to other ideas' competitions on a local or national level.

This chapter demonstrated that Europan projects act as material 'presenters' (E. Bjögvinsson et al., 2012) of both non-expert participants' research interests and cities' concerns. It was thus found that under certain circumstances, here defined as Europan practices (forums, debates, publications etc.), the projects' input becomes a means for supporting communication and for enhancing participation in the design process.

A significant finding of this chapter was that many cities have greatly benefited from their experience with Europan, mainly by expanding their knowledge on urban design issues, but most importantly by realizing that their gains did not only arise due to successful winning projects but also due to the collective processes that the network presupposes. The latter is strongly evidenced by the cities' recurrent participations and by the testimonials of the cities' representatives. Besides that, the author believes that cities like Selb or Badajoz that have awarded projects suggesting open-ended processes[113], have reaped even greater benefits from their participation into Europan collective practices as those helped them realize the merits and the potential of such projects. On the other hand, it is noteworthy that there have been many cases of European cities who received proposals that were not necessarily suggesting open-ended processes during the competition stage but embraced such processes later on.

---

[113] such as the *Catalogue for Dwelling on the Time* or the *Seeds and Vectors*

This may be due to the experience cities gained from Europan and to the knowledge they acquired. The author believes that in such cases, the cities' awareness of the network's processes acted as a trigger for the methods they could use in the future. A characteristic example has been the case of the city of Vejle, Denmark that was mentioned in Chapter 6; Vejle's participation in Europan 9 was just the starting point for a later open call to all E9 participants in order for them to further investigate the urban issues that were initially set through the Europan platform (City of Vejle, 2010)[114]. The latter relates to what Latour & Hermant (2006; Latour, 2007) believe, namely that the awareness of a network's action can reveal possible outcomes that the emergent knowledge can have. This provides someone with the ability to choose to participate or not in a network and to configure his action.

Summing up, the major benefits that the cities obtain through their participation in Europan can be focused on the knowledge and experiences gained by the development of new 'communication channels' among the different actors. This benefit can become more substantial in the case of smaller cities like Selb and Badajoz, for shaping their developmental policy and their urban design approaches. The aforementioned author's view is also supported by Geipel (2012) in his essay *'Europanic – A certain feeling?'* Geipel mentions that *'ever more small and medium sized towns are entering Europan'* (p. 87). He specifically refers to Europan 8 when half of the participated sites were of 50.000 or fewer inhabitants. Geipel attributes this to the cities' problems disregard by the central government and at the same time to their lack in resources for dealing with them. Indeed, for such cities and as discussed previously, Europan offers a way out; it becomes a mediating structure that considers, uncovers and most importantly deals with their problems, providing them with innovative design approaches that can overcome several of the deficiencies they are facing.

---

[114] For the announcement of the results of Europan 9 on January 18, 2008, the Municipal Authorities of Vejle, Denmark, which participated in Europan under the theme 'Local Mutations - Intensifying', did not award a first or second prize, but announced three preselected projects. Shortly after this announcement, the City Council of Vejle, decided to organize a workshop named 'Vejle Challenge', which was an open call to all teams engaged in the Europan 9 competition.

The latter is reflected in statistics regarding Swedish cities which was prepared by the Europan Sweden on the occasion of the Swedish E11 catalogue of results' publication.
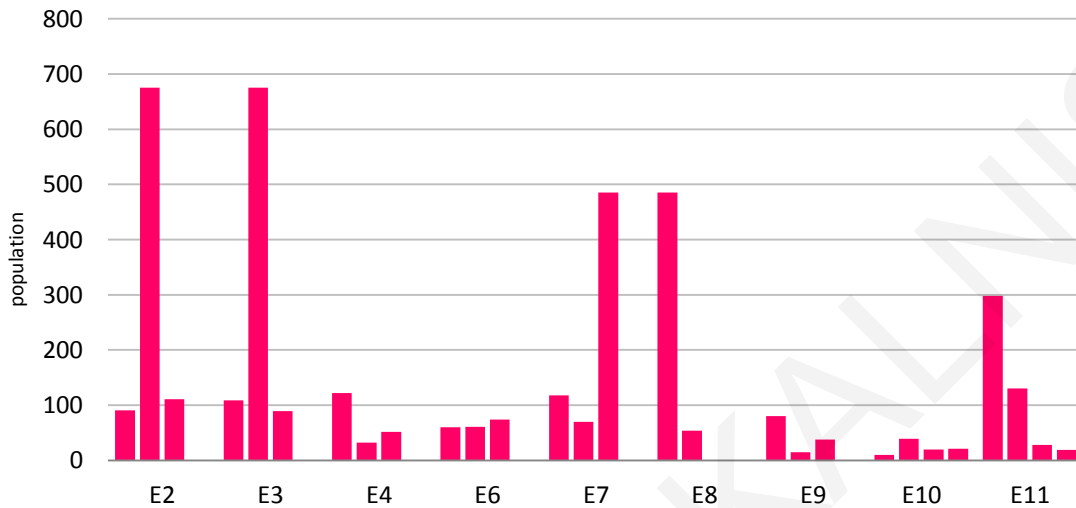
Figure 116: Swedish participating cities' population, diagram adapted from Europanic, Europan Sweden – A thousand new ideas for our cities (Europan Sweden, 2012, p. 173).

Another noteworthy finding of this chapter is that the winning teams' research interests not only are reflected in their winning projects but are also enhanced or created from the outset in most of the cases. The participants benefit from the development of new research interests or from the shaping of their design philosophy. The latter was found to be much appreciated by the young architects, who have to compete in a field where well-established and large-scale offices prevail.

Finally, the author believes that the valuable feedback that the projects provide on urban situations, can lead to the emergence of new research fields, to be reflected during future competition sessions. This may occur on two levels; firstly, Europan may incorporate the projects' feedback and ideas to the development of future themes and subthemes. For example, we could say that the theme of Europan 12 *'The Adaptable City'*, which was extended in Europan 13 theme, incorporating subthemes relevant to the collective processes (Europan Europe, 2015a) has its origins in ideas that firstly appeared around E9 and were further enchanced in later sessions. Secondly, the author finds that Europan's processes incorporate internal as well as external feedback

and tend to advance further in order to enhance the collective nature of their practices. A characteristic example of the latter is evident regarding the formulation of the E13 subthemes for which there was an open call for ideas instead of those being limited to the contributions of the Europan structure's members. On these grounds, the author concludes that the feedback both from the Europan projects' and the Europan practices (forums and debates) may prescribe Europan's later theoretical framework.

A Projects' Mapping Methodology

P roject mapping is a challenging procedure that requires a systematic and methodological approach to be addressed and involves the analysis, recording and retrieving of the embedded information in these projects. In fact, project mapping is such a complex task that could well be accomplished by incorporating the principles of open-source.

In this chapter, the author utilizes the findings of the literature review and those of the previous four chapters in order to suggest a specific step-by-step methodology for dealing with the mapping of projects.

The first part of this chapter discusses the tool's necessity and describes the basic principles for its construction, based on specific precedents from scientific and empirical literature.

The second part of this chapter provides a series of guidelines for the practical application of the mapping tool but is not limited to that; those are applied on one specific Europan project that has served as a testbed for a more generalized application of the tool, with the potential to be used on every Europan project.

10.1

The features and the role of the mapping tool

This part of the chapter examines the development and the potential use of a project's mapping tool in everyday practice, taking the Europan projects' pool as a starting point and the collective practices that are interrelated to them. The findings of the literature review provided guidelines for the definition of the special features of the mapping tool, its necessity and its potential role not only for approaching a given urban situation but the dissemination of knowledge as well.

10.1.1 More than a database

The author previously highlighted two important assets of Europan (*see p. 136*): i) the extensive archive of the 28-year course of Europan on European urban situations as well as on innovative responses including designs, writings, forums, workshops and implementations and ii) the wide-ranging and tenacious network of contributors that stretch beyond the permanent actors of the Europan structure. The author believes that this accumulation of data is a significant constituent of architectural and urban design knowledge and expertise and therefore should be further exploited and easily be accessed by everyone.

Currently, a remarkable effort is being made by all National Europan members to utilize and disseminate the accumulated knowledge mainly about the winning projects of their national sites, using different means such as the national websites, national catalogues and exhibitions of the winning projects. A significant effort to publicize the competition proposals as well the complementary to the competition actions is also being made by the Europan Europe organization, which in contrast to the National Europan stuctures aims to provide a more comprehensive picture of the above, including all the winning projects in its website and published catalogues. In some

occasions, Europan Europe prepares specialized publications on specific topics[115] while the institution systematically updates and enriches the content of the Europan Europe's website[116], not necessarily dedicated exclusively to the winning projects' presentation. The author finds the latter to be quite significant and considers it to be a first step towards the development of a comprehensive mapping methodology.

Even though each contribution to Europan's extensive archive maintains its coherence as a valuable piece of knowledge on its own, yet it exhibits a fragmented image of the whole. At the same time, what remains highly unknown is the potential knowledge that can emerge by juxtaposing these pieces of information within a defined framework of inter-linkings.

10.1.2 A shared effort

Chapter 1 discussed that an integral part of any successful open source initiative is the exchange and sharing of ideas through a peer review approach (Raymond, 1999; Ye & Kishida, 2003), where the appropriation of existing knowledge is a prerequisite for the evolution of these ideas. Another important requirement for the evolution of ideas is the participation of a large, diverse and active community of users. More specifically, when Mickos (2012) introduces the term 'new architecture of participation' he basically refers to an open source model that can produce *'superior results'* in projects joined by people that have *'different ambitions, different mandates… and different communication habits'*.

Europan as previously mentioned is a platform that promotes the participation of different actors and warmly embraces their diversity (young age of participants, multi-culturality, multidisciplinarity, etc.) (*see p. 18*). Moreover, Europan's reputation has grown over its 28-year course based on its popularity both for the young competitors

---

[115] Publications on specific topics include: Europan implementation catalogues, implementation monographs and books on specific Europan winning projects.

[116] Several updates and additions to Europan Europe's website include: the progress state of the winning projects, the portraits-interviews of previous Europan winners and the impact of Europan to them until today, information on Europan's processes such as the debates, lectures, reports and workshops from the latest Europan forums (E11 onwards), portrait-interviews of the latest Europan's sessions (E12, E13) winners and runner-ups.

and the participating cities. This is clearly demonstrated by the Europan statistics, which show that Europan not only has managed to maintain the number of participants but also to increase its community over the years. Hence, Europan provides the infrastructure and holds the capacity to bring together a diverse group of people, in order to contribute to a common goal. This relates to what Weber (2000) pointed out regarding similar assets of the open source initiative which he describes as *'a defining nexus that binds together a group of people to create a common good'* and its relation to knowledge (*see Chapter 1, p. 38*) and also to what Kaspori discussed about the relation of innovation to interdisciplinarity (*see Chapter 1, p. 43*). The author based on the latter, believes that Europan has the capabity to contribute to the spread of knowledge or even to create new knowledge. Additionally, returning to Weber's words that open source is *'a particular methodology for research and development'* (*see Chapter 1, p. 38*), the author considers Europan to be a means of equivalent capacity and competence.

More specifically, the members that constitute Europan's community are both permanent and temporary. Nevertheless, each one of them contributes separately and collectively to Europan's structure and practices. Examples are their contribution to: i) Europan's publications, ii) Europan's Forums and debates, iii) Europan Europe's structure and Europan's National structures, iv) Europan's call for ideas for the development of sessions' themes and other theoretical explorations. The latest example is the open call for E13's theme '*The adaptable city 2*', v) Europan's questionnaires and interviews, many of which are publicized in Europan's publications and website vi) the provision of Europan sites, vii) the provision of subsidies for the sites' participation in the competition, viii) the following up of the winning projects. The aforementioned points regarding the actors' role in Europan's collective practices are summarized in Table 11, below. The author believes it's important for those to be clarified, as the applicability of the projects' mapping tool he suggests strongly depends on each of Europan member's current contribution. More specifically, the suggested tool is intented to be more of a source that will not only be open to

everybody in terms of access but will also be open in terms of modification by the respective Europan actors.

Table 11: The Europan's actors' contribution to the platform's practices, author's table

Action/ contribution	Europan's permanent actors				Europan's temporary actors			
	ES Europan Sec/riat	**NS** National Sec/riats	**SC** Scientific Committee	**TC** Technical Committee	**RS** Site Rep/ves & Clients	**JM** Jury Members	**WT** Winning teams	**A&P** Cities' admin & Polititians
Publications	●	●	●	●	●	–	●	○
Forums and debates	●	●	●	●	●	●	●	○
Providing sites & subsidies	–	○	–	–	●	–	–	●
Competition 's brief preparation	○	●	○	○	●	–	–	–
Sessions theoretical framework	●	●	●	●	–	–	○	–
Questionnai res and interviews	–	○	–	–	●	–	●	○
Winning projects follow-up and feedback	–	●	–	–	●	–	●	–

● Strong and direct contribution   ○ Indirect contribution   – No contribution

$10.1.3$ **Theoretical Framework and Precedents**

Previous methodological approaches, such as Alexander's *Pattern Language* (1977) and Bunschoten's more recent '*Urban Gallery'* (Pipan, 2012), are used as a starting point by the author to propose a shared and open-ended methodological tool based on the accumulated knowledge of Europan's extensive archive as well as the future contributions to Europan's network.

a| A Pattern Language

Patterns are empirical rules that represent regularities of behavior; these rules are derived by the observation and documentation of recurrent solutions that result from different situations (Salingaros, 2000). Consequently, a pattern language is a binding nexus of interrelations among the individually defined patterns that indeed relate a specific pattern with others of a greater or smaller scale into a coherent whole. The latter highlights an important aspect of every individual pattern; actually, a pattern's defining constituents determine its inclusion or not into a larger pattern. Apart from that, a pattern's definition determines its relation to other patterns that can either be competitive, complementary or neutral to the other patterns of the system.

Alexander's '*Pattern Language'*, was based on his belief that there are recurrent and timeless solutions to architectural and urban problems, regardless of the cultural context of their application. Those can be expressed as patterns related to the development of cities, buildings and constructions (Salingaros, 2006). For Alexander, these patterns are directly connected to peoples' daily lives and have been established through small adaptations over a very long period of time.

The aforementioned attribute of Alexander's concept, namely identifying particular patterns as recurrent and timeless solutions to specific uban problems, constituted the first level of influence for the development of the author's suggested mapping tool of Europan projects. More specifically, a basic objective for the author was to propose a method of classification, by which Europan winning projects may be grouped under specific key thematics that do not necessarily relate to Europan session's themes or

subthemes, but instead relate to the concepts of Europan's winning projects' that display similar and timeless approaches.

'*Pattern Language*' (Alexander et al., 1977) was the result of an eight-year long collective research that evolved out of Alexander's paper '*A city is not a tree*' (1965), which basically was a critique on his prior '*Notes on the Synthesis of Form*' (1973) research. In an effort to develop a method for handling large amounts of complex data, Alexander abandoned his previous hierarchical inverted tree structure approach, which he had found it by then to be too restrictive and associated with systems that utilize top-down mechanisms. He, however, identified the solution in the relations that could be recognized or achieved among the objects, rather than those emerging from the objects per se. Therefore, he searched for patterns that are recurrently found in the built environment, and which when combined to each other, form 'languages' (Alexander et al., 1977).

The author considers the latter concept to be the most significant contribution of the Pattern Language and has clearly used this concept for the development of the methodological tool. This second level of influence refers to the definition of interlinkings among several aspects of Europan's projects, such as sites' problematics, projects' design approaches and strategies, and so on. Having said that, the role of the interlinkings of patterns in this study is not only limited to that but is also directly related to the appearance of collective intelligence that grows from the assemblage of findings out of an accumulated pool of knowledge: *'… breakthroughs occur when patterns in one area link to patterns in other areas'* (Salingaros, 2000, p. 150).

The third level of influence emerges from Alexander's format of the patterns' description. The format of each pattern provides comprehensive information regarding the problem, its specific context and a clear solution to it (*see Figure 117*). In fact, by studying Alexander's '*Pattern Language',* in more detail, it consists of 253 different

'design patterns' that are organized according to scale and are classified under three large sections; *Towns*, *Buildings* and *Construction*[117].

The format of a pattern uses a standard structure that the author studied, analyzed and shows in the diagram below (*see Figure 118*). For example, pattern '*61. Small Public Squares'*, consists of: i) its numbering[118] that specifies its placement among the 253 patterns and a title that implies its concept, ii) an image that shows an archetypal example of the pattern, iii) a short description of the pattern, which defines the context and explains the pattern's role in generating other larger patterns, iv) the statement of the problem, in which the essence of the problem is briefly described, v) a long text which extensively discusses the empirical background of the problem, presents evidence for its validity and suggests different ways in which this pattern can be manifested, vi) a solution to the problem, presented in the format of instructions, vii) a diagram that demonstrates the main features of the solution and finally, viii) a paragraph which explains how the specific pattern is connected to all other smaller patterns that are necessary for generating this pattern (Alexander et al., 1977).
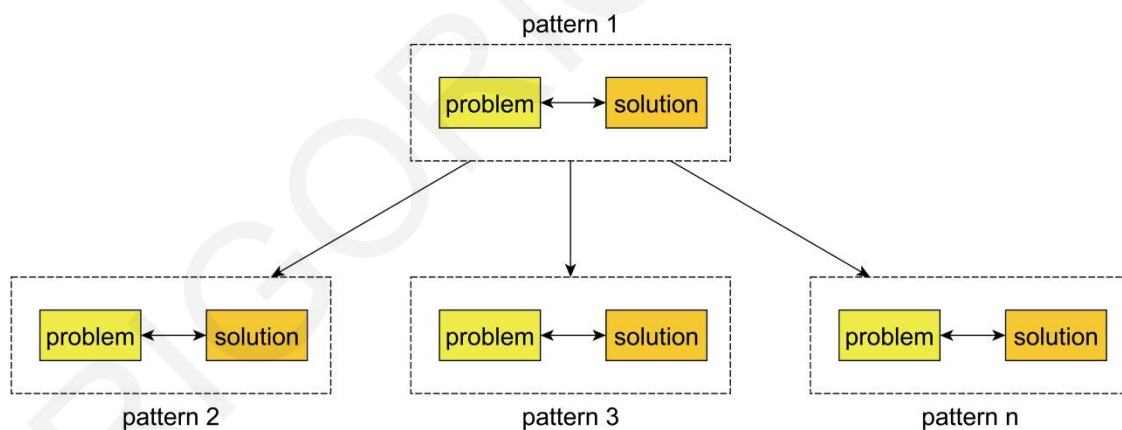
Figure 117: Pattern Language's relations' diagram, author's diagram

---

[117] The numbering of the 253 patterns corresponds to a classification that is related to their scale. Thus the largest patterns are classified under the section '*Towns'*, the medium-sized patterns are classified under the section '*Buildings'* while the smallest patterns are categorized under the section *'Construction'*.

[118] Lower numbers correspond to larger-scale patterns and larger numbers to small-scale patterns respectively.

61 SMALL PUBLIC SQUARES** — numbering and title of the pattern

— image which shows an archetypal example of the pattern

— paragraph which defines the context of the pattern and explains the pattern's role in generating other, larger patterns

— statement of the problem

— long text which extensively discusses the empirical background of the problem, presents evidence for its validity and suggests different ways by which this pattern can be manifested

— statement of the solution to the problem, presented in the format of instructions

— diagram exhibiting the main features of the solution

— paragraph which explains how the pattern ties to all the other smaller patterns that are necessary for generating this pattern

Figure 118: Analysis of a pattern from Alexander's *A Pattern Language* (1977), author's diagram

Returning to Salingaros (2000), he claims that each pattern represents a rule governing one working piece of a complex system, in which the application of a certain pattern language that connects the different patterns together helps to tackle the complexity of this system. Indeed, the aim of a pattern language as mentioned and described in

the diagram above is to contain useful connective information in order to make the patterns both valid and applicable. In addition to the previous analysis of Alexander's pattern *61. Small Public Squares* structure, the author also studied the specific pattern's connectivity to other patterns of larger[119] or smaller[120] scale in order to gain a better understanding of Alexander's mapping method for dealing with the patterns' complexity. The graphic representation (*see Figure 119*) of the aforementioned in a diagram format emerged during the author's search for a graphic configuration of the Europan projects' interrelations.
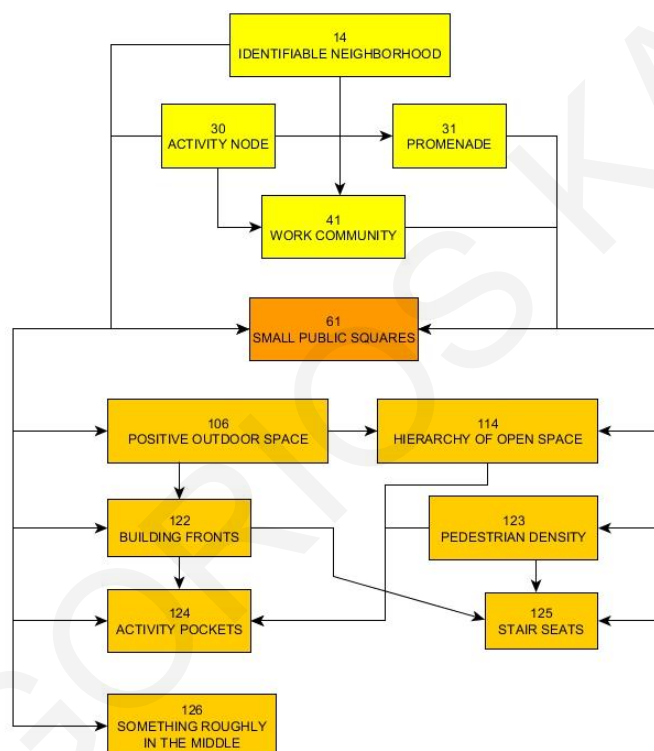
Figure 119: External connectivity of Alexander's pattern 61. *'Small public spaces'*, author's diagram

The author maintains that two important properties of the pattern language are: i) the internal consistency of the single pattern and ii) the external connectivity of the

---

[119] The larger scale patterns that are directly connected to 61. Small Public Squares pattern are according to Alexander: 41. Work Community, 31. Promenade, 30. Activity Node and 14. Identifiable Neighborhood

[120] The smaller scale patterns that are directly connected to 61. Small Public Squares pattern are according to Alexander: 106. Positive Outdoor Space, 114. Hierarchy of Open Space, 122. Building Fronts, 123. Pedestrian Density, 124. Activity Pockets, 125. Stair Seats and 126. Something Roughly in the Middle

patterns. Both of these properties were utilized by the author in the projects' mapping tool construction, although particular emphasis was placed on the external connectivity among the several aspects of Europan's projects.

The author's view on the significance of the external connectivity of patterns is also highlighted by Salingaros (2000), who regards it as the most important asset of a pattern language, since it indicates the interdependency of patterns in real life situations but also points out the capacity of the tool to allow for modifications and evolution of these relations to the new conditions. In fact, the latter emphasizes the adaptability of the tool in order to preserve the accumulated knowledge as well as to keep it up to date and relevant to people's changing lifestyles. This premise constituted the fourth level of influence for the author and at the same time defined a key aim for the projects' mapping tool. In particular, in Alexander's pattern language, the issue of adaptability depends on a pattern's capacity to increase its connectivity to other patterns. Alexander (1977) claims that such a pattern is superior compared to the old pattern that it is replacing.
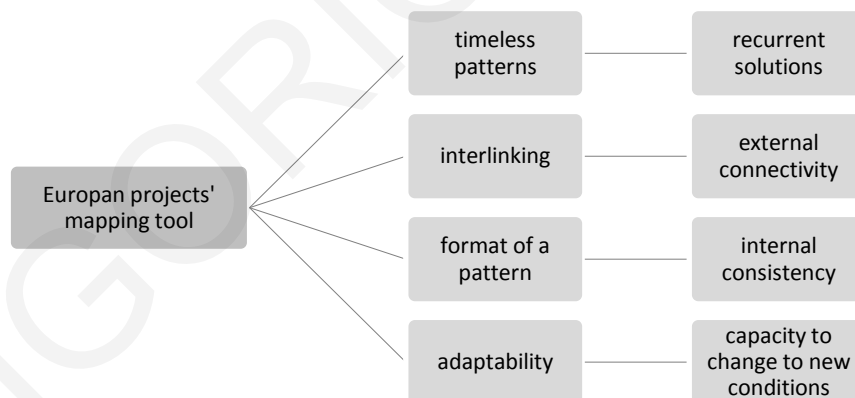
Figure 120: The four levels of influence from Alexander's Pattern Language, author's diagram

Even though, *Pattern Language* was intended to handle the complexity of systems and thus to provide a method for identifying problems in a certain context and offer instructed solutions for dealing with them, it was never claimed by its authors to be a

design method while for an architect it *'… is always a struggle to integrate patterns into an actual design project'* (Salingaros, 2000, p. 152).

b| Urban Gallery

CHORA's architectural network (2014) research has led them to the development of a web-based tool called *'Urban Gallery'*. The author studied and used CHORA's methodology as a second precedent for the Europan projects' mapping tool.

A key principle of CHORA's (Bunschoten et al., 2001) methodology is the concept of *'proto urban conditions',* which according to Bunschoten refers to the emotions of the city. Proto urban conditions are the phenomena that affect the city's life, disrupting the existing, usual 'fluxes' in the city and thus defining new and unprecedented conditions to it. Through the documentation and understanding of these conditions' fluctuations, the *'stirring'* of the city becomes plausible (2001). Corner refers to CHORA's methodology and argues that 'stirring' is *'orchestrating the conditions around which processes in the city may be brought into relationship and put into effect'* (Corner, 2011, p. 240). This implies that CHORA'emphasis is given to process-based interventions rather than just to the spatial configuration of the city.

Therefore, Urban Gallery can be considered as a methodology that supports the research on different urban situations by identifying their spatial elements, problems and opportunities on the basis of processes. This aspect of Urban Gallery was quite influential for the author, precisely because of the emphasis given to the continuation of urban processes and their relation to their context.

In addition, Urban Gallery facilitates the development and management of planning scenarios by providing the opportunity to a diverse group of actors to participate in the design process and while at the same time handling a dynamic masterplanning process, enabling the *'urban curation through design'* (Pipan, 2012).
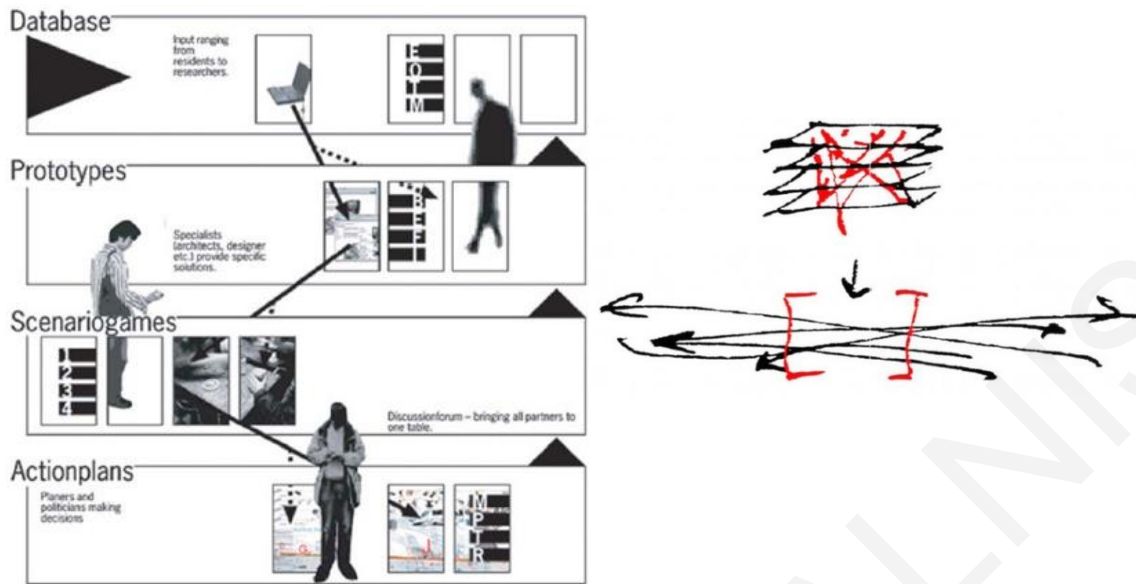
Figures 121, 122: Urban Gallery's methodological approach on a four step process: a database, prototypes, scenario games, and action plans. The diagram (right) demonstrates that: 'Ultimate goal of users navigating the Urban Gallery is to be able to move between the four layers, assessing referencing and reworking the initial solution through incremental steps into an optimized result. In this way, Urban Gallery gives a possibility of constant reference and feedback to the initial conditions and other elements (i.e. other Prototypes) within the urban gallery', (Pipan, 2012).

Urban Gallery's research field mainly focuses on sustainability, resiliency and energy efficiency issues. It also promotes the creation of new prototypes by merging new technologies with existing solutions. Its aim is, as mentioned above, to allow the participation and negotiation among the different actors and stakeholders involved in the urban situation by giving them the chance to contribute to the design of the project.

More specifically, Urban Gallery's methodological approach is based on a step by step process that consists of four different layers: *a database, prototypes, scenario games, and action plans* (*see Figure 123*).
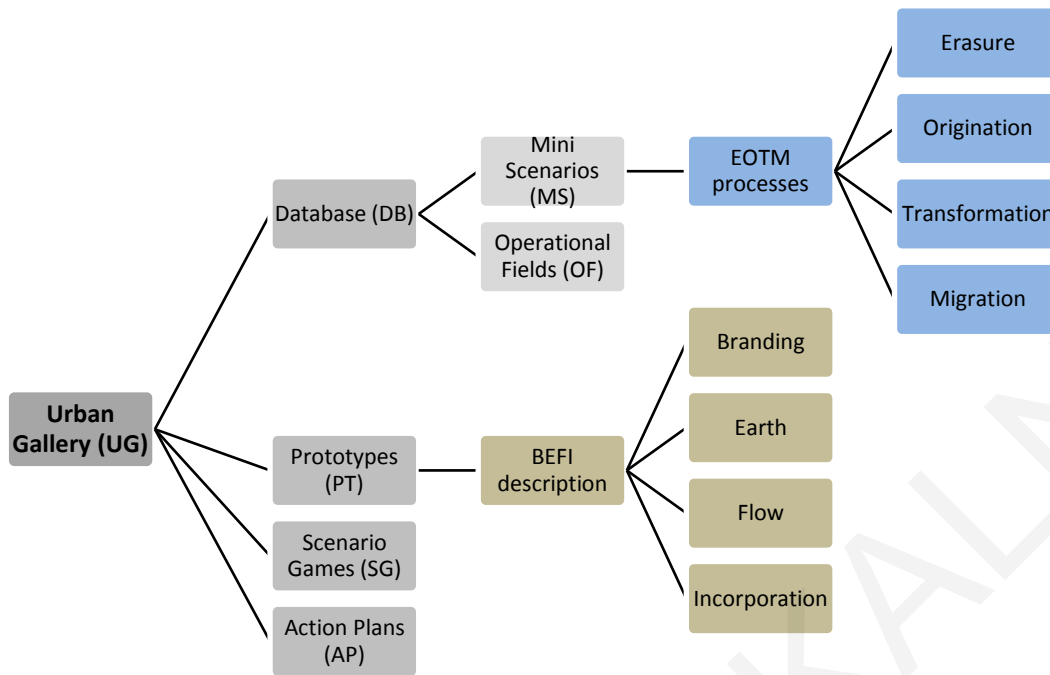
Figure 123: The structure of Urban Gallery, author's diagram

The *database's* layer aims to understand the conditions of a territory. It is the layer where all possible information regarding a specific territory is gathered and archived; this may concern for example stories of the place, economic and environmental matters, policies, etc. which constitute the *'proto-urban'* conditions of the territory and which are used for the definition of the prototypes.

The database layer consists of two database elements, the *Mini Scenarios* and the *Operational Fields*. Mini Scenarios are in fact instances of a specific place's and time's condition and are therefore described through certain successive processes[121] (*see Figure 124*). The purpose of the Mini Scenarios is to provide insight into the urban situation of the specific area and to assist in the definition of the *Operational Fields* and *Prototypes*.

---

[121] There are four successive processes (EOTM) that describe each Mini Scenario: i. *Erasure* which corresponds to a process of removing current condition and things, ii. *Origination* which corresponds to the beginning of something new that emerges as a reaction to the erasure process, iii. *Transformation* which corresponds to the continuous change of an object or situation between two states, from an A condition to a B condition and iv. Migration which corresponds to the permanent change of a thing or situation to something else
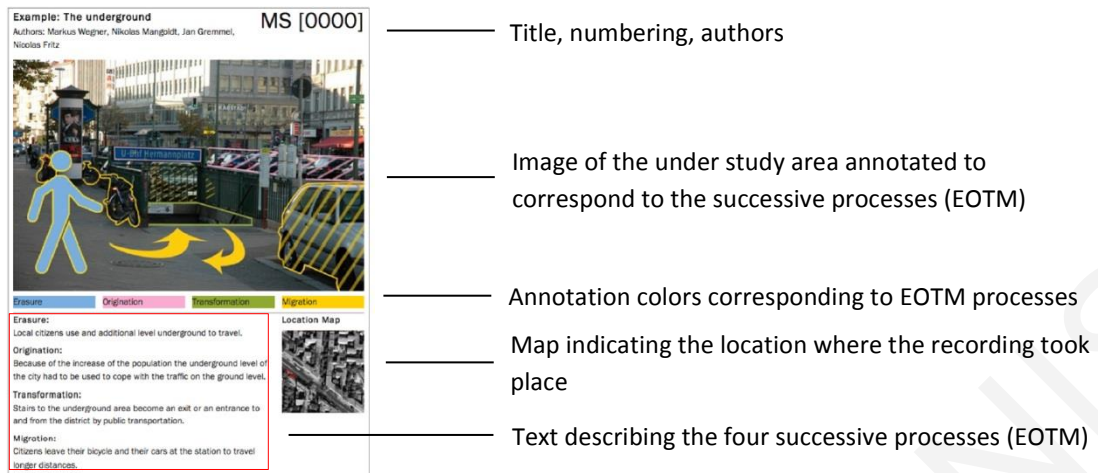
Figure 124: Example of a Mini Scenario, Urban Gallery (Pipan, 2012).

Operational Fields represent concrete topics that derive from the issues identified in Mini Scenarios, or topics that can be proposed on a basis of a Mini Scenario (*see Figure 125*). These topics can be defined based on observations regarding matters of policies, technologies, infrastructure, etc. Additionally, Operational Fields link the spatial situations with potential projects that are introduced in the form of *Prototypes* (Pipan, 2012). Operational Fields also include an in-depth description of the research topic as well as an identification of the important actors that could have an impact on the operation of the proposed topic.

Figure 125: Example of an Operational Field, Urban Gallery (Pipan, 2012).

The *prototypes'* layer focuses on the proposition of new and novel solutions to the problems and opportunities identified on the territory by the *Mini Scenarios* and on the research topics set by the *Operation Fields*. Prototypes are *'processual machines'*, meaning that they suggest new concepts and innovative projects that enable the reorganisation of the existing processes and the initiation of new ones (2012).

Prototypes are represented through four[122] different sections, each one of them corresponding to physical, cultural, economic and ecologic matters (*see Figure 126*). Prototypes provide guidelines for ordering new conditions and are not limited to a design-oriented concept; thus they can also concern policies, agendas, products, laws, etc.

---

[122] The four different sections used for a Prototype's description are called BEFI and are: i. *Branding* which describes the concept of the Prototype, ii. *Earth* which describes the spatial organization of the Prototype, iii. *Flow* which describes the dynamic exchanges (flows) that concern the Prototype and iv. *Incorporation* which describes the actors responsible for the management and the implementation of the Prototype.
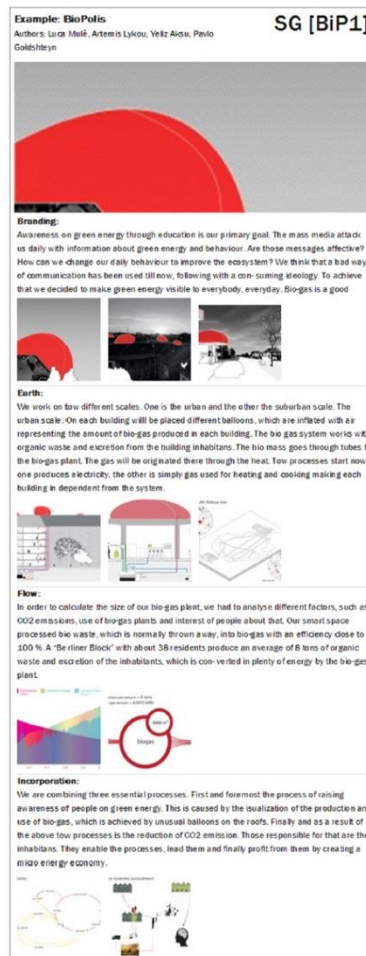
Title, numbering, authors

Image relating to the concept of the Prototype

Description of the Prototype based on the BEFI descriptions followed by explanatory images, organizational diagrams, graphs, etc.

Figure 126: Example of a Prototype, Urban Gallery (Pipan, 2012).

The *scenario games'* layer manages the development of the proposed novel solutions based on specific Operational Fields and Prototypes. This is made possible in a holistic manner through negotiations and feedback, of different players (actors and elements of the Urban Gallery) participating in a role playing game.

The *action plans'* layer focuses on the administration and implementation of the proposed novel solutions. Action plans are the distillation and refinement of the ideas developed through Scenario Games (Pipan, 2012), in which a precise plan of the implementation of a prototype is being developed throughout time, while it also considers all the involved actors.

CHORA approaches every urban problem, described in a Mini Scenario, through the development of different research topics that are defined in several Operational Fields.

Based on an Operational Field description, several solutions, developed as Prototypes, provide different outcomes accordingly (*see Figure 127*). An optimal solution is chosen through the application of a Scenario Game process, during which the advantages and disadvantages of the several Prototypes are being tested.
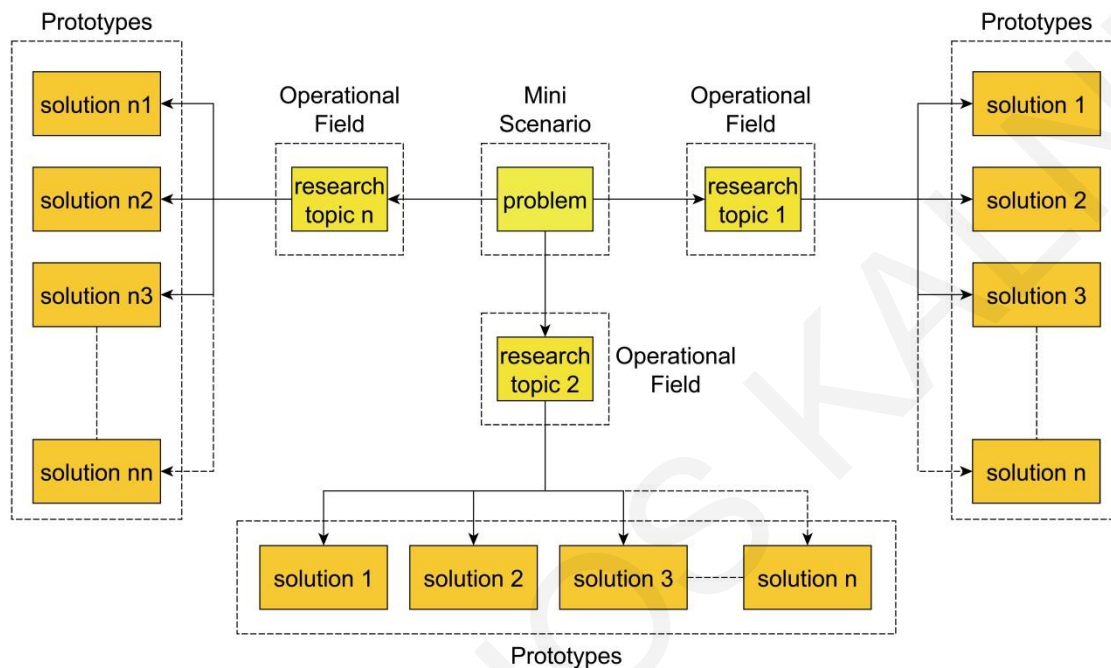
Figure 127: Urban Gallery's relations' diagram, author's diagram

Alternative: The author was influenced by CHORA's methodology (Bunschoten et al., 2001), mainly on two different levels: The first level concerns Chora's intention of perceiving urban problems as a matter of interconnected processes that are related to specific actors (*see Figure 128*). The second level of influence concerns Urban Gallery's (Pipan, 2012) documentation method mainly regarding the first two layers (database and prototypes) and particularly the links of every proposed concept with relevant research.
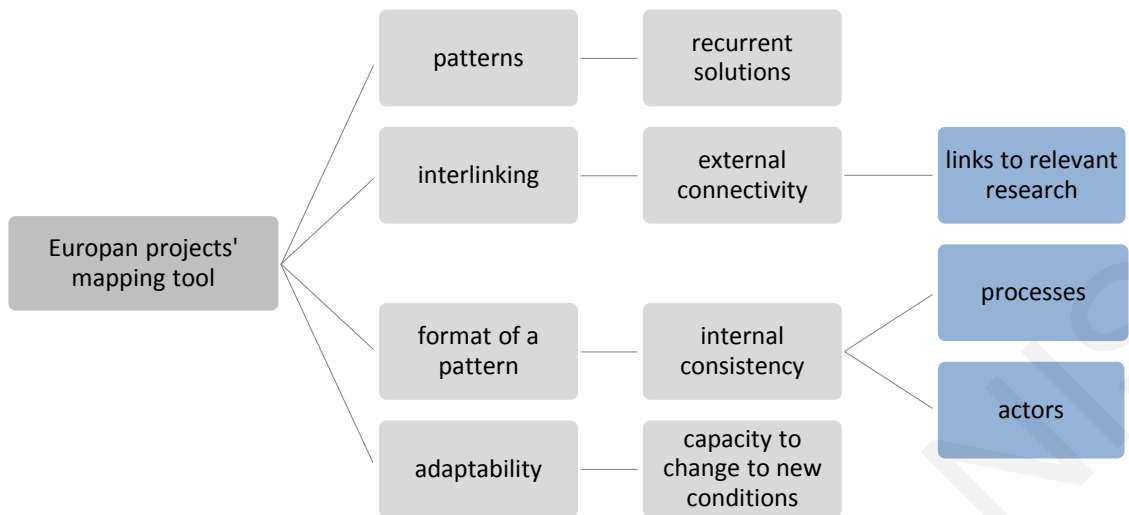
Figure 128: **The levels of influence (in blue boxes) from Bunschoten's Urban Gallery in relation to other precedents that the author considered, author's diagram**

10.2

Means of mapping: guidelines for application in practice

This part of the chapter suggests a methodological tool used for the mapping of Europan projects', named **'Atlas of Urban Situations'** [AUS].

The main objective of the tool is to make Europan's archive easily accessible to any interested party and thereby to provide insight into the urban design approaches and interventions for a large number of problematic situations.

Furthermore, the aim of the *'Atlas of Urban Situations'* was to generate and support the negotiation process among the different actors, by allowing and specifying their contribution in each separate case. The participation of different actors is crucial for the successful development of the tool.

The structure of the *'Atlas of Urban Situations'* takes into account the timeline of a Europan's session and utilizes the information accumulated in Europan's archive. Its key asset is that it suggests a system that reveals interconnected conditions within the Europan platform instead of being solely a means for documenting the entirety of the architectural competitions' content.

It is important to note that first and foremost the analysis of the collected data provided a good basis for developing the Atlas urban tool. For example, by utilizing the interviews' information in this study it was demonstrated that themes and subthemes do not completely fulfil their aim, since they often present a weak connection to their respective sites. On the contrary, it was found that quite often they serve as a starting point for the development of the prospective research interests of the teams.Atlas focuses on these 'weak connections' and suggests the re-connection of a site's problematic situation with new proposed themes and subthemes and subsequently with other sites' similar problems. In this way, Atlas proposes a revisiting of the questions originally raised by Europan through a session's theme and subthemes.

As a matter of fact, this became one of the three correlated ideas that use the concept of 'interlinkings' and that led to the emergence of the [AUS] *(see* Figure 129 *and* Figure 130*)*.

A second idea refers to the utilization of the mapping and classification of several Europan proposals under specific conceptual and methodological design approaches *(see Figure 142, Figure 143 and Figure 144)*.

A third idea proposes the linking of the projects' concepts to other concepts and theories from the scientific literature, as well as to specific implemented urban projects outside Europan's context *(see* Figure 134*,* Figure 135*,* Figure 136*,* Figure 137*,* Figure 138 *and* Figure 139*).*

Summing up, it aims in revealing a comprehensive understanding of the research questions raised by theme and subthemes and the problematics presented by the participating sites.

Figure 129: Re-classification of Europan Themes & subthemes. The first idea refers to the re-classification of themes and subthemes; firstly the author checked for the recurrencies of subthemes amongst all Europan sessions (E1-E13). Then all correlated subthemes were connected and represented on a diagram. Author's diagram.

Figure 130: Re-classification of Europan Themes & subthemes. This resulted in a re-classification of themes & subthemes into new, general topics which were then placed on a specific matrix. The idea of a matrix instead of a table was used in order to define different 'interlinkings' among the topics that were suggested. For example the matrix reveals not only how the topic 'mobility infrastructure' is related to specific Europan subthemes (crossing networks (E8), mobility and residential accessibility (E5), linking (E9)) but also to other suggested topics such as 'urban intensification'. Europan themes & subthemes were then re-classified by the author and were connected to all correlated themes and subthemes of other Europan sessions. An example of E9 session is presented here. Author's diagram.

2

**Comparison of the initial cities'
problems classified under the
same subtheme:** *'intensifying'*

*identification of sites under the
subtheme ' intesifying'*
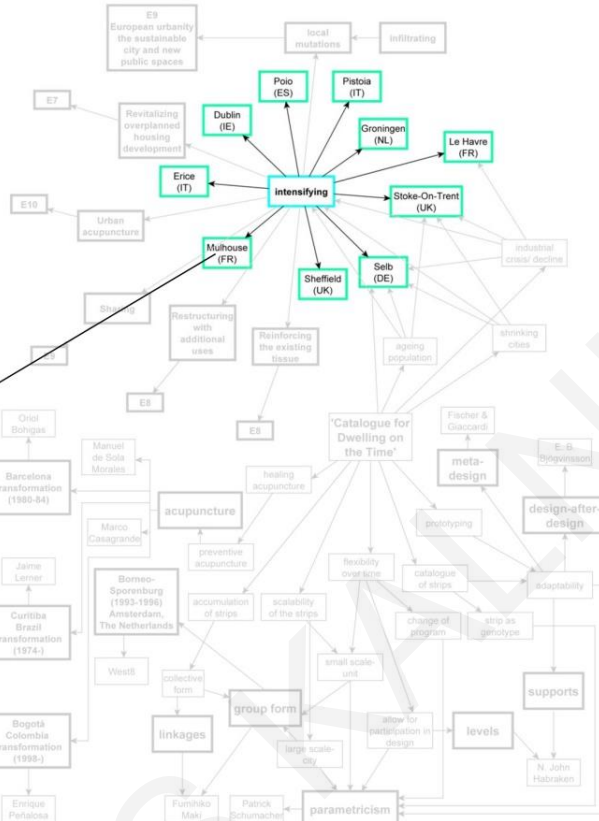
**Comparison of the initial cities'
problems classified under the
same subtheme:** *'intensifying'*

*identification of the city's
major problems*
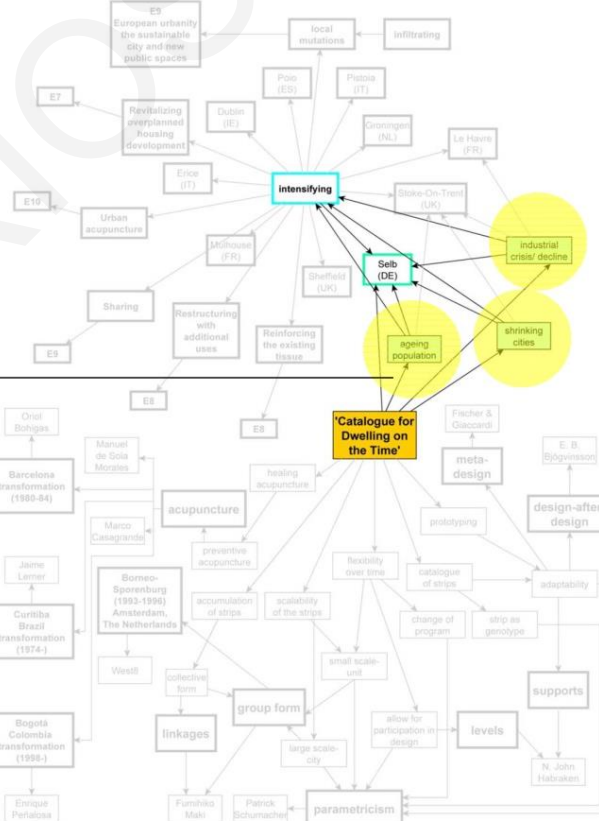
**Figure 131: Comparison of the initial cities' problems classified under the same subtheme. The second idea refers
to the comparison of the initial problems of the cities, classified under the same subtheme. For example, in the E9
session under the subtheme 'intensifying', 10 sites were classified by Europan. The author focused on one of these
sites and identified the major problems, stated in the short competition brief. In the case of the Selb site (E9) the
major problems that the author identified, were: i) the industrial crisis/ decline, ii) the shrinking city and iii) the
ageing population. Author's diagram.**

Comparison of the initial cities' problems classified under the same subtheme: *'intensifying'*

Identification of the problems & aims of the 10 cities classified under the subtheme 'intensifying' ←

Comparison of the initial cities' problems classified under the same subtheme: *'intensifying'*

Identification of the problems & aims of the 10 cities classified under the subtheme 'intensifying' ←

Theme	City	Location	Population	Study site	Site of project	Cause	Problem	Aim
European urbanity - Sustainable city and New public spaces/ Local mutations/ Intensifying	Selb (DE)	Northern inner city	7,500	11 ha	1.3 ha	porcelain industry decline	shrinking city, reduce of population, aging, decrease of workforce	Conversion of existing residential structures into good quality, senior-friendly residential units. Economical new construction of residential units, taking into consideration barrier-free living. Development of new living concepts for senior citizens and people with special needs'
	Poio (ES)	San Salvador estate 2	15,000	8,50 ha	2,23 ha	need for city expansion	the need for expanding the urban area into an agricultural zone	Construction of apartment blocks on a maximum development area of 36.795m2 and a green zone
	Le Havre (FR)	Sud Marceau	193,000	22 ha	9 ha	obsolete industrial areas	no urban quality, critical area for the creation of an interface between the city and the port	Accommodating 400 dwellings and two or three 3000m2 units for offices and businesses with the preservation of some outstanding buildings
	Mulhouse (FR)	Cite Sellier	110,000	20 ha	6,1 ha	obsolete social housing estate	the need for a redefinition of an outdated social housing area without demolishing the existing fabric	Renovate of ca. 400 dwellings of four to six storey buildings, diversify functions in order to improve both the quality of use and the service provided
	Dublin (IE)	Lorcan O'Toole Park/Stanaway Park, Kimmage	505,000	8,047 ha	0,781 ha	obsolete typology of a suburban area	underutilized site, low density, lack of permeability with the surrounding area, outdated housing facilities	Densify the site, propose of a new housing typology, connect the site to the surrounding urban area, create ancillary community accommodation to service the senior citizens' complex
	Erice (IT)	Area of Porta Spada	29,000	70 ha	30 ha	unplanned expansion around the historic core of the city	no urban quality and character, poor built up area, lack of public spaces, loss of value of its landscape and monumental architecture of the town	The Rehabilitation Detailed Plan, under study, foresees the identification of areas for 'outfits and services' supporting the old town centre of Erice to integrate the existing building and revitalise the relation between private and urban spaces.
	Pistoia (IT)	DANO area	88,500	45 ha	33 ha	unplanned expansion around the historic core of the city	no urban quality and character, lack of open public spaces and services, incompatibility of uses and functions mainly with housing, poor connections to the historic center	Create strategies and opportunities to build up a district able to overcome the present suburban character, by developing a new urbanity and by improving the connections with the historical town. Recovering the DANO area, creating new green public spaces, concentrating important urban activities, linking the public and the private spaces.
	Groningen (NL)	Woonschepen haven	200,000	15 ha	3 ha (+ 2 ha harbour water)	urbanizing suburban areas	no urban quality and character, lack of open public spaces and services and mobility infrastructure	Both housing and (large-scale) urban, regional and even peripheral functions can be accommodated in the development zone that is more than two kilometres in length. In the study area approximately 500 housing units will be built in various atmospheres, densities and typologies.
	Sheffield (UK)	Skye Edge, Wybourn	Sheffield - 520,679 Wybourn - 6,015	20,24 ha	Phase 1 - 3,5 ha Phase 2 - 0,82 ha	obsolete housing district area	poor quality of dwellings, poor quality of landscape setting, weak connections with the surrounding areas	Creation of 140 new homes of mixed types, mixed communities, sustainable mix of uses, respond sensitively to the unique topography and landscape, improve movement routes, connect new development and improve access for existing residents
	Stoke on Trent (UK)	Lichfield Street, City Waterside, Hanley	Stoke-on-Trent - 240,636 City Waterside area - 3,983	7,99 ha	2,29 ha	pottery industry decline	shrinking city, reduce of population, aging, decrease of workforce	The aim is to deliver a high quality, sustainable residential neighbourhood that will attract people back from the suburbs and surrounding towns. Development should provide incentives for graduates to settle in the City, foster creative and entrepreneurial talent and help to develop knowledge based industry and enterprise.

Figure 132: Comparison of the initial cities' problems classified under the same subtheme. The table summarizes all major problems and aims for the 10 sites that were classified under the 'intensifying' subtheme. An author's important finding was that eventhough the aims of the 10 sites were quite similar, only two of those sites presented the same problems with Selb. Author's diagram.
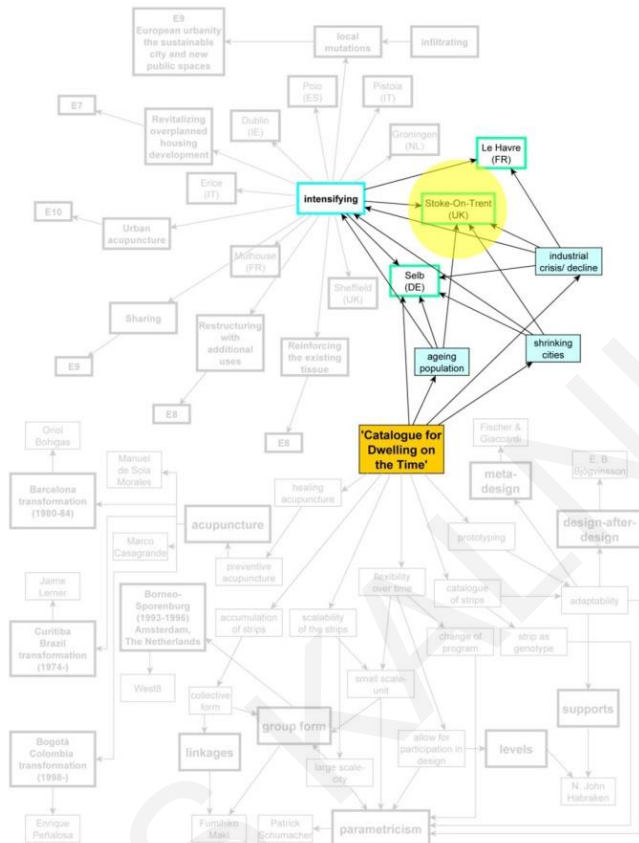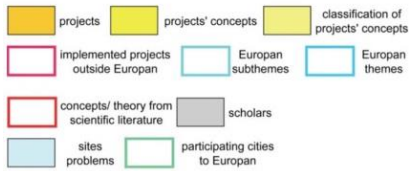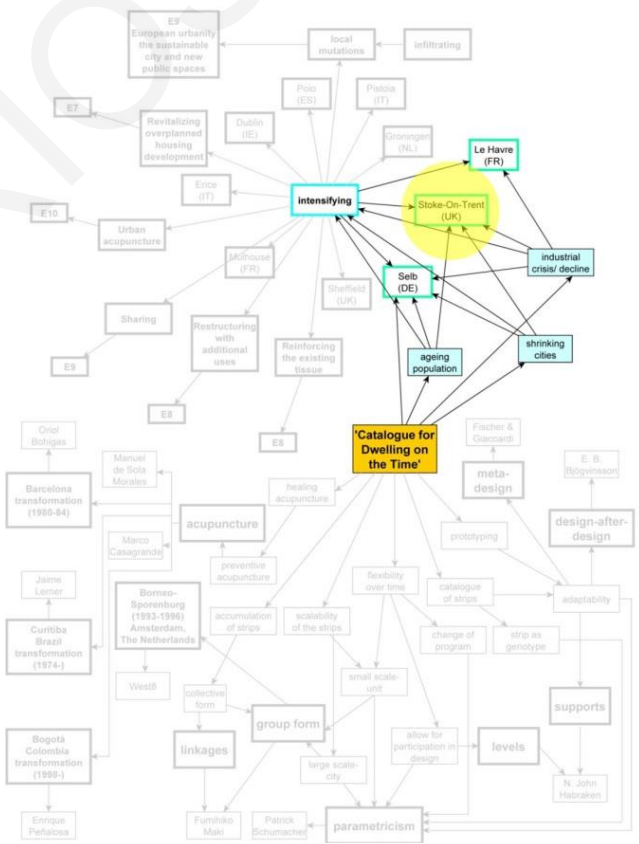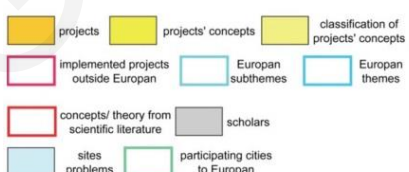
Figure 133: Comparison of the initial cities' problems classified under the same subtheme. This diagram shows that in fact only one site (Stoke-on-Trent, UK) had identical problems to those of Selb site. This reveals a weak connection of the subtheme to the cities' problems, a finding that was further strengthened by the findings of the the interviews' analysis. Author's diagram.

3

Linking a project to:

i) concepts/ theory from scientific literature

ii) implemented projects outside Europan's context
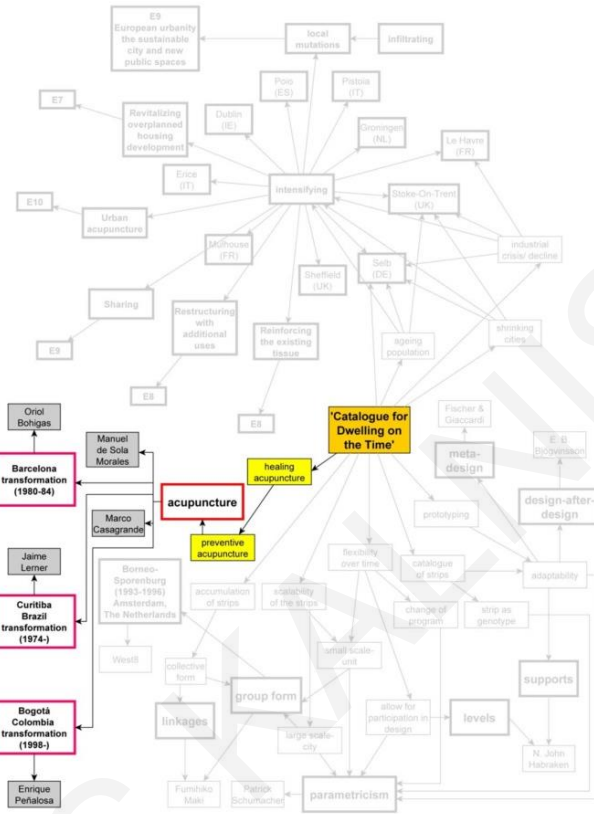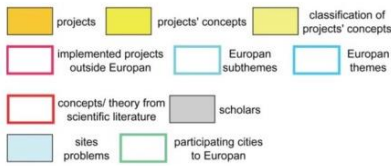
Linking a project to:

i) concepts/ theory from scientific literature

ii) implemented projects outside Europan's context

Europan 9 winning project
'Catalogue for Dwelling on the Time',
Selb, Germany
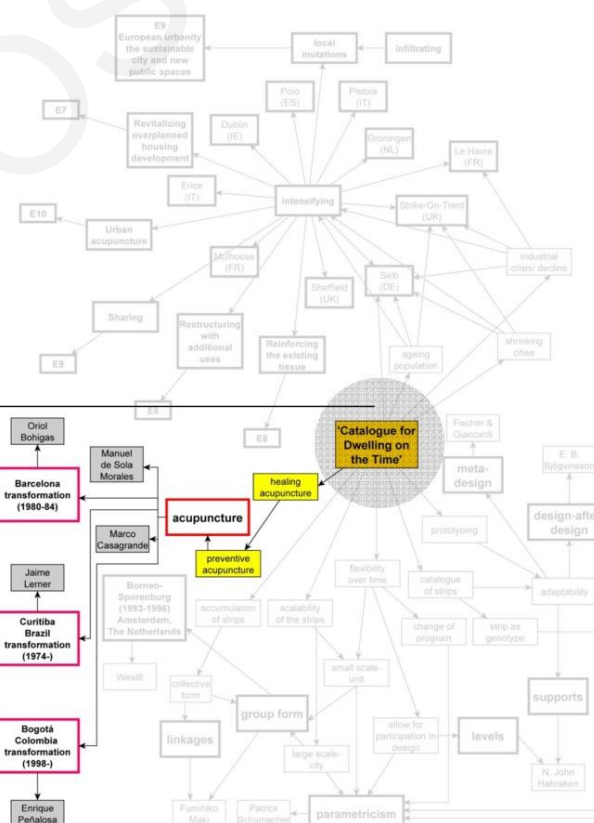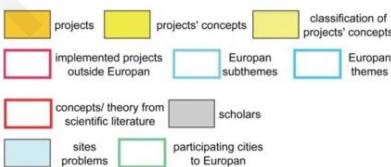
Figure 134: Interlinkings. The third idea refers to the linking of a project both to the concepts/ theory from the scientific literature and to the implemented projects that fall outside Europan's context. These diagrams present the example of the winning project 'Catalogue for Dwelling on the Time' (Selb, E9) and demonstrate that the project has used several concepts and theories from the scientific literature. For example, the idea of 'acupuncture' that has been used in the project, is a concept that was originally addressed by the Spanish architect Manuel de Solà-Morales and later by other architects such as Marco Casagrande. Author's diagram.

Linking a project to:

i) concepts/ theory from scientific literature

ii) implemented projects outside Europan's context

concept/ theory from the scientific literature

Linking a project to:

i) concepts/ theory from scientific literature
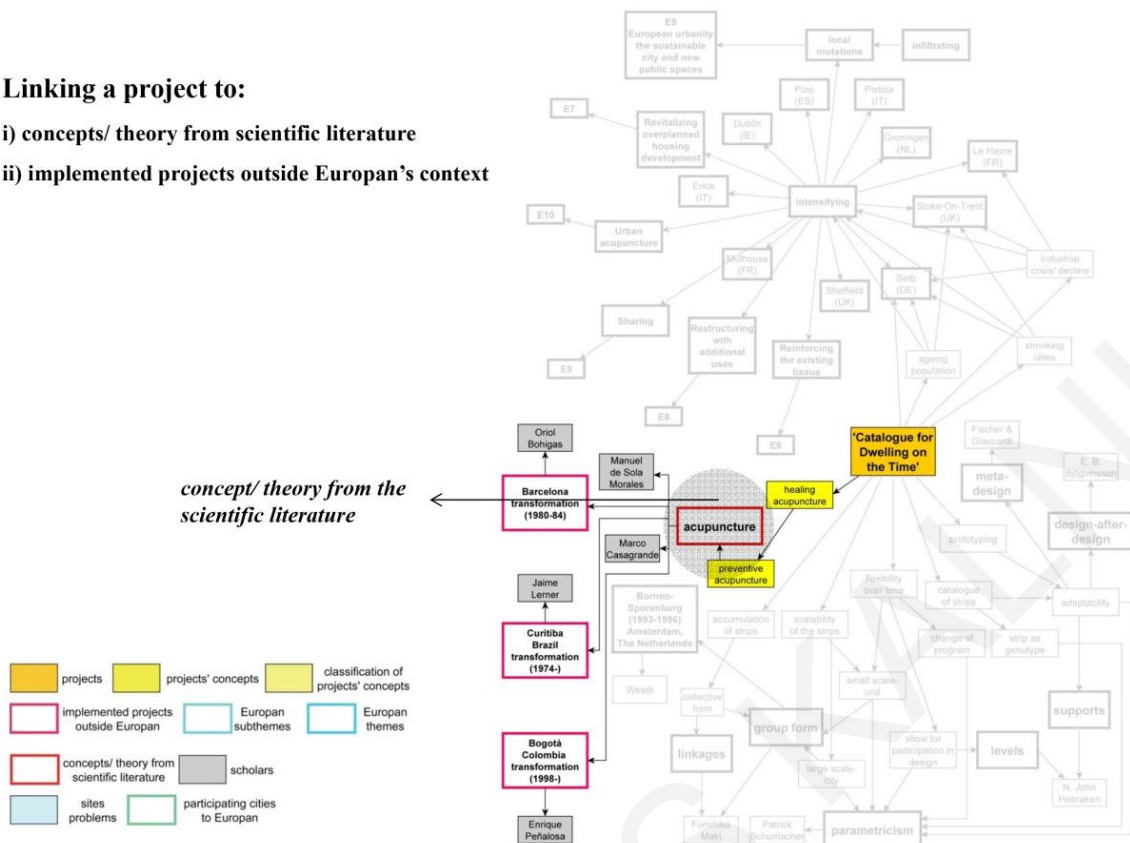
ii) implemented projects outside Europan's context

implemented projects outside Europan's context
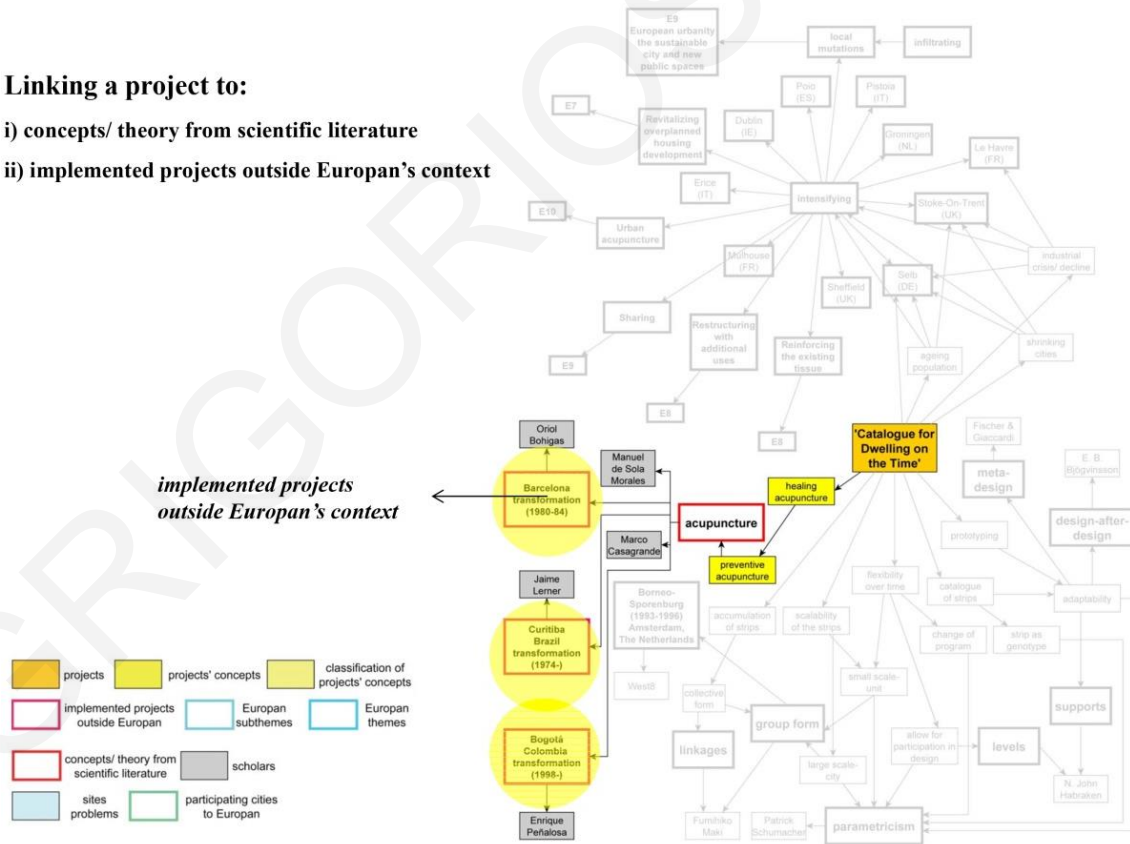
Figure 135: Interlinkings. The diagram presents the idea of 'acupuncture' that was found to be implemented in several urban projects such as the Barcelona transformation for the Olympics Games of 1992, or the Curitiba transformation in Brazil. Author's diagram.

Linking a project to:

i) concepts/ theory from scientific literature

ii) implemented projects outside Europan's context

*more concepts/ theories
from the scientific literature*

Linking a project to:

i) concepts/ theory from scientific literature

ii) implemented projects outside Europan's context

Figure 136: **Interlinkings. The diagram presents a few other concepts that the project 'Catalogue for Dwelling on the Time' used and which were identified by the author and were analysed in the first part of this dissertation. A few examples are the idea of 'group form' and 'linkages' of Fumihiko Maki or the idea of 'parametricism' of Patrik Schumacher. Author's diagram.**

Linking a project to:

i) concepts/ theory from scientific literature

ii) implemented projects outside Europan's context

Linking a project to:

i) concepts/ theory from scientific literature

ii) implemented projects outside Europan's context

Figure 137: Interlinkings. In addition to the concepts of the diagram shown in Figure 147, here, it is demonstrated that other concepts found in the literature review, were incorporated into the project as well. Such examples are the idea of 'levels' and 'supports' of Habraken, the idea of 'design after design' of Bjögvinsson or the idea of 'meta-design' of Fischer & Giaccardi. Author's diagram.

Figure 138: Interlinkings. The diagram focuses on a specific project and presents the 'interlinkings' between the urban situation of the specific site and the Europan suggested themes and subthemes (upper part). It also presents the 'interlinkings' between the specific project and specific concepts/ theory and of the implemented projects of the urban design practice (lower part). Interlinkings were also identified among the three Europan projects that were studied in depth (Catalogue for Dwelling on the Time, Cumulus and Seed & vectors). The diagram presents one of this study's main findings; while all three projects share similar concepts, they nevertheless have different views and approaches based on the same concept. For example, for the project 'Catalogue for Dwelling on the Time' the idea of 'linkage' refers mainly to the typological and morphological aspects of the project, while for the project 'Cumulus' the same idea refers to the environmental conditions of the place and finally, for the project 'Seeds & vectors' it refers mainly to the social context of the place. Author's diagram.

'Interlinkings' among **3** projects,

their concepts & theory

new interlinkings occur via other concepts/ theories from the scientific literature
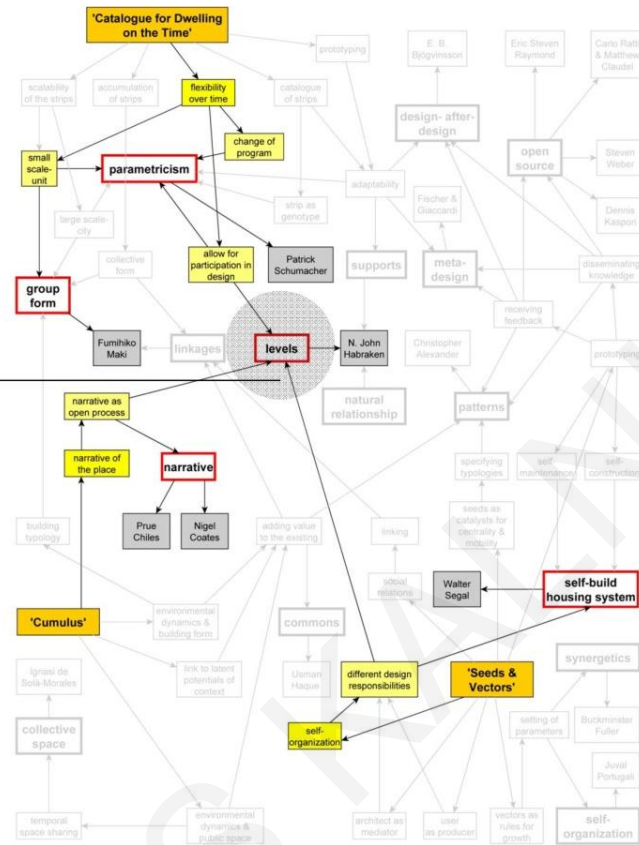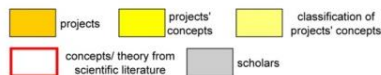
'Interlinkings' among **13** projects,

their concepts & theory

The idea extends in the larger scale of all 13 projects studied

!

each project was treated individually as explained for the Selb project
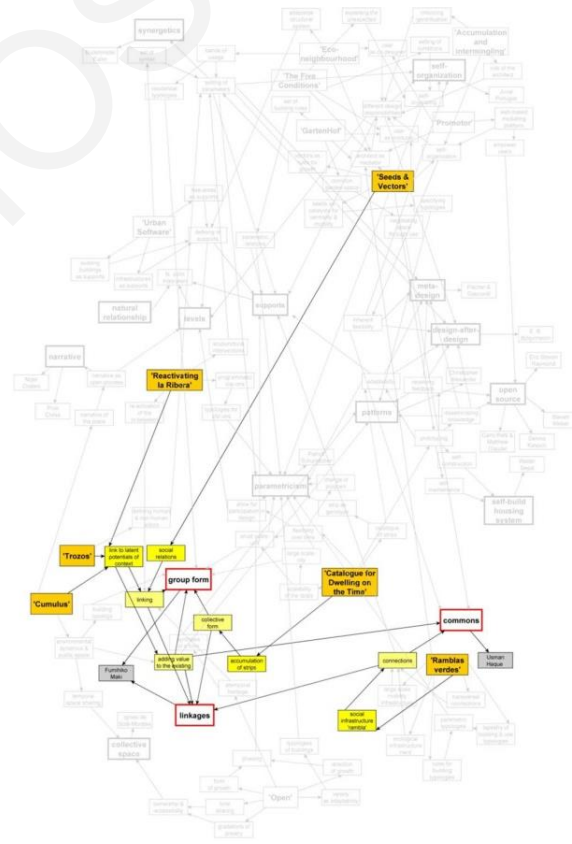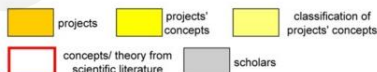
Figure 139: Interlinkings. The diagram summarizes all kinds of interlinkings that were found by the author among the three projects that were studied in depth. The author prepared similar diagrams for all the 13 Europan projects that were researched in this dissertation that present all the possible interlinkings among them, with the concepts and theories of the scientific literature or even with the implemented projects of the urban practice (see Appendix IV, p. 679). Author's diagram.

All above, demonstrate that the Atlas could only be suggested as a product of the preceded analysis. Atlas is indeed a methodological tool, however it could not have appeared before the analysis presented in chapters 6-9 and more specifically before the projects' mapping found in chapter 6, the analysis of the themes and subthemes found in chapter 7, the interrelations of the actors discussed in chapter 8 and finally the cognitive impact of Europan on the cities and the young participants, discussed in chapter 9. Thus, each chapter generated topics to be researched within its following chapters and all together fed the concept of the Atlas.

Another objective of the author's was the development of an in-progress tool that would raise awareness regarding Europan's role, but most importantly broaden the knowledge on contemporary urban concerns and at the same time to highlight that more than one solution may be applicable to similar urban conditions, as Metz aptly mentioned (*see p. 498*). Therefore, the author's suggestion does not just put forward a methodology for dealing with several urban situations but aims to be an educational tool, whose impact mainly depends on its collective nature and will both reveal and strengthen the platform's collective intelligence.

The *'Atlas of Urban Situations'* is structured around four separate processes (*see Figure 140).* These processes, according the author's belief, constitute the distinctive layers of several 'collective intelligences' **[CI]** and are presented below (*see Table 12*). The author has used specific abbreviations for describing the four layers of the Atlas.

 [CI$_1$] – *Understanding the urban situation*

The first layer employs a specific research question that Europan has used regarding contemporary urban problematics [ST][123] through its sessions' themes and aims at the comprehension of the problem and at the search for answers in order to deal with this urban phenomenon. The latter is further defined through a number of subquestions

---

[123] [ST] is the abbreviation for 'Situation Thematic'.

[TP][124] that relate to each Europan's session subthemes. Each one of those reflects real life urban situations with the use of specific sites [US][125].

[Cl₂] – *Proposing innovative solutions*

The second layer provides a number of innovative solutions for every specific Urban Situation [US], each one of those solutions suggesting potential design approaches that do not only respond to the specific site's needs but also answer to the research questions that have been set beforehand.

[Cl₃] – *Connecting concepts to urban situations*

This third layer relates to Europan's process of comparative analysis and therefore aims at grouping solutions [MP][126] that could potentially be applied either to specific categories of sites [US] or to specific categories of urban problematics [ST]. The objective of this layer is to reveal, through the aforementioned grouping, particular design patterns [MC][127] which derive from the design concepts.

[Cl₄] – *Testing the concepts on urban situations*

The fourth layer provides information on the validity of a proposed solution [MP] through the documentation of the impact of an applied solution on its respective site [US] by revealing the difficulties, advantages, disadvantages, unexpected factors and other pragmatic issues that have arisen from its implementation.

Each of the layers mentioned above is examined with reference to: i) their internal consistency and ii) their external connectivity that relate to Alexander's Pattern Language's second and third level of influence respectively (*see Figure 120, p. 379*). This means that for example every site [US] of the Europan competition is examined as a system that can affect and simultaneously be affected by other factors such as other

---

[124] [TP] is the abbreviation for 'Topic'.

[125] [US] is the abbreviation for 'Urban Situations'.

[126] [MP] is the abbreviation for 'Matrix of Prototypes'.

[127] [MC] is the abbreviation for 'Matrix of Concepts'.

sites, topics, proposals, concepts etc. The latter suggests that the layer $[CI_1]$ is bound to a process of sites' continuous feedback that builds on different responses, views, criticism etc. Similar interlinks can occur within any of the other three layers of 'collective intelligences' [CI].
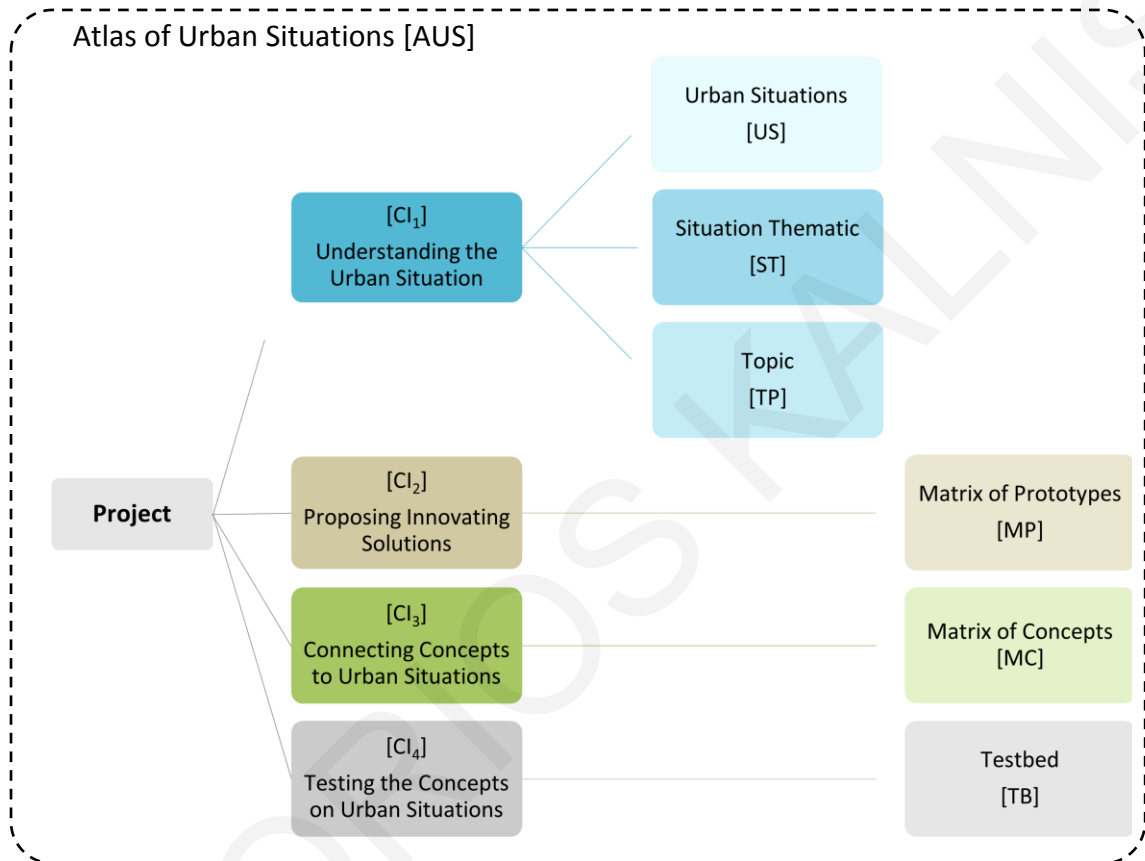
Figure 140: Diagram showing the structure of the *'Atlas of Urban Situations'* **[AS], author's diagram. The colors consist a key for each 'situation'**

Table 12: Synopsis of the several levels of the *'Atlas of Urban Situations'* [AS], author's table

Atlas of Urban Situations [AUS]
*a dynamic **database** that records the urban situations of European cities and of the European landscape that reflects the spatial arrangement in Europe and simultaneously the reactions and the intentions of the stakeholders in every case*

	Aim	Name	Description	Structure	
	[CI$_1$] **Understanding the urban situation**	[ST] **Situation Thematic**	**sets** a specific research question regarding a contemporary urban concern		
		[TP] **Topic**	**filters** the urban situations and **classifies** them under specific topics		Represents series of concrete topics identified in Urban Situations **[US]**
		[US] **Urban Situations**	**reveals** the current condition of a territory and its ongoing processes	**processes**	Problems and opportunities addressed through consecutive processes: What was the situation before Current situation Trends and processes originating new conditions Defining processes of the site, urban and territorial scale
				space	Spatial organization on territorial, urban and site scale
				actors	Human and non-human actors involved in the above processes How are these actors related
	[CI$_2$] **Proposing innovative solutions**	[MP] **Matrix of Prototypes**	**proposes** innovative solutions to identified problems and opportunities of the territory	**concept**	Added value of the solution Innovation Relation to the site's problems and opportunities addressed Relation to the topic addressed
				space	Design approach Organization on

p | 404

				territorial, urban and site scale
			processes	How the concept works How the proposed actions transform the current situation
			actors	Human and non-human actors necessary for the accomplishment of the concept How are these actors related
[CI₃] **Connecting concepts to urban situations**	**[MC] Matrix of Concepts**	**manages** the innovative solutions and **classifies** them into thematic concepts		
[CI₄] **Testing the concepts on urban situations**	**[TB] Testbed**	**implements** the innovative winning concepts into real life situations **tests** and **evaluates** the innovative winning concepts		

In contrast to the structure of Alexander's Pattern Language, where every pattern consists of a problem that is necessarily connected to one solution (*see Figure 117*), the structure of the *'Atlas of Urban Situations'* links an urban problem to several potential solutions, thus generating variations of the same pattern (*see Figure 141*). The latter is also evident in the way an urban problem is approached by the methodology of Urban Gallery; in that case, the solution (Prototype) to the problem (Mini scenario) is dependent on the theoretical frame (Operational Field) within which the problem is considered (*see Figure 127*). Therefore, according to Urban Gallery, several possible solutions to a problem can be equally valid. That said, in the case of the *'Atlas of Urban Situations'*, a pattern is identified as a concept within the Matrix of Concepts [MC] that results from the classification of several design proposals that relate to a specific design concept.
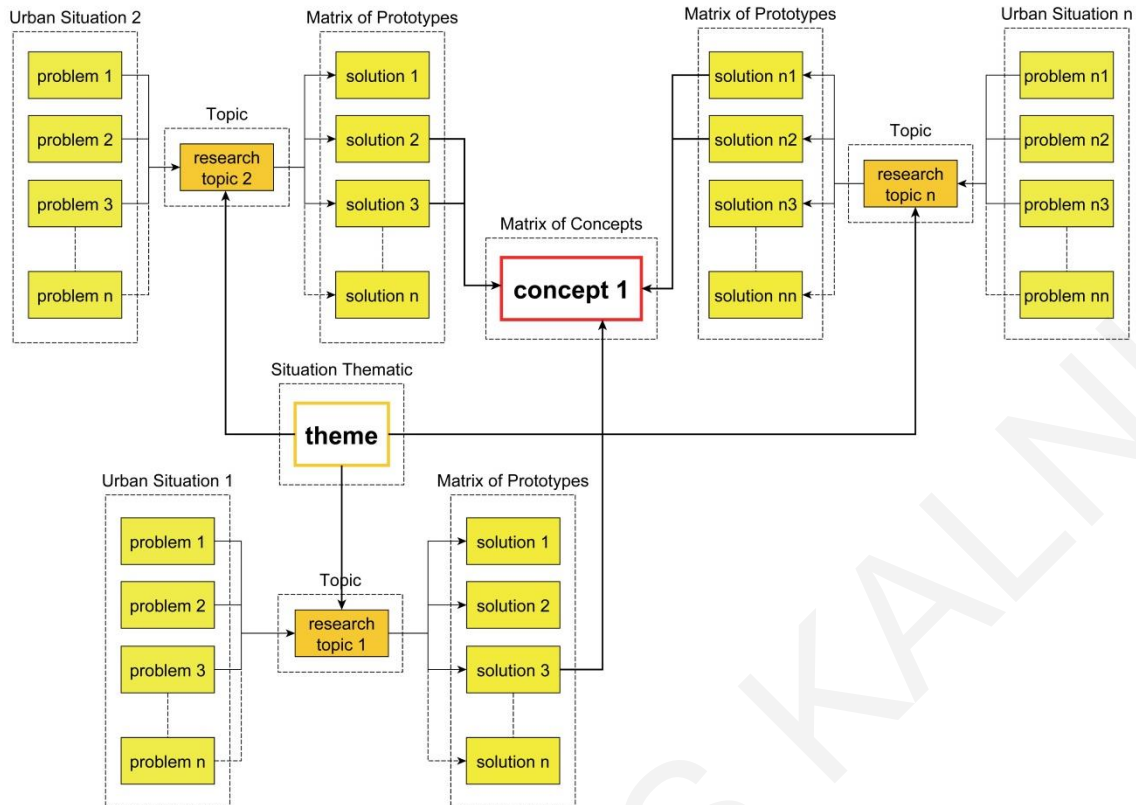
Figure 141: Atlas of Urban Situations' relations' diagram, author's diagram

A detailed presentation of the *'Atlas of Urban Situations'* structure follows in the next sub-chapters. There, the discussion focuses on each layer's structure (internal consistency) as well as on the layers' interlinkings (external connectivity).

10.2.1 Understanding the urban situation

a| Urban Situations [US]

Urban Situations [US] include the total of the sites that have participated in the Europan competition since Europan 1 (E1). The element of *Urban Situations* reflects the problems and concerns of the participating cities for specific sites. Thus, *Urban Situations* is a means for familiarizing oneself with a site and its spatial, ecological, cultural, economic and social aspects. The above is achieved through the structure of the [US] element and consists of: i) its processes that are shaping the area, ii) its spatial organization and iii) the actors that are the driving forces of this shaping. The

aforementioned are the distinctive constituents of every [US] and basically form a site's description as demonstrated in the Figure 142, below.

Title, numbering, site's data description, coding

Characteristic image(s) of the site and diagrammatic map indicating the location of the site

Text describing the four successive processes (FEMA)

Text describing the three scales of spatial organization (TUP)

Text designating the human and non-human actors related to the FEMA processes

Links to similar sites' characteristics, lectures, debates, etc. keywords

Figure 142: The structure of Urban Situations [US] element, author's diagram

The component **Processes** provides a short description of the site's context. Borrowing from CHORA's methodology where the *EOTM*'s structure depends on the continuation and interlinking of processes (*see p. 382*), the author develops a similar structure entitled *FEMA* to describe a site's context, which is composed of four consecutive processes:

− *Fading* that describes the former site's condition,

− *Emergence* that highlights the unexpected occurrences that instigate new conditions,

- *Mutation* that describes the recurrent changes of an existing condition to the new condition and

- *Allocation* that describes the features and the rearrangements of the new-coming condition.

The component ***Space*** presents the spatial organization of the area through three different scales (TUP) that also relate to the distinction of scales that the Europan uses for a site's description:

- the *territorial scale*, that presents a site's role within the European context,

- the *urban scale* that presents the site's role in relation to the city and its close environment and finally

- the *proximity scale* that presents the main organizational characteristics of a site, such as spatial or programmatic.

The component **Actors** designates the human (stakeholders, key players, etc.) and non-human (policies, economic, environmental, cultural changes, etc.) factors related to the aforementioned processes.

Finally, the ***Interlinkings***, associate the specific site: i) to other sites that have entered Europan and present similar characteristics to the components described above, ii) to debates, lectures, papers related to the topic of the urban situation, iii) to other kind of linkages.

b| Situation Thematic [ST]

***Situation Thematic* [ST]** builds around a research question regarding a contemporary urban concern and relates to the themes that every Europan session presents (*see Table 8, p. 262*). In fact, *Situation Thematic* outlines the theoretical frame of Europan, around which the proposals develop their strategic approaches.

Every *Situation Thematic* is further subdivided into several topics that highlight different aspects of the research question. In addition, every [ST] is linked to other *Situation Thematics* that deal with similar quests.

Title, numbering, coding

Diagrammatic representation of the theme

Text describing the research question

Relation to research sub-questions

Europan session statistics, publications

Links to similar research themes, keywords

Figure 143: The structure of Situation Thematic [ST] element, author's diagram

c| Topic [TP]

Topic [TP] further clarifies the research question addressed by the *Situation Thematic* element by setting several research sub-questions in the form of more focused quests. Actually, *Topics* relate to Europan's subthemes (*see Table 9, p. 267*), under which a number of sites which represent comparable urban situations fall. Keeping in mind that the main objective of all the elements is the definition of interlinkings, *Topics* also aim to link the site to new potentials, namely to proposals that appear in the form of *Prototypes*. The latter was well discussed in Chapter 7, which was supported by the intrreviews conducted (*see p. 274*).

In addition, every *Topic* is also linked to other *Topics* of similar content. As demonstrated in Table 10 (*see p. 293*), several subthemes that appeared in previous Europan's sessions share many common features. On that basis, in Chapter 7 the author proposed that the subthemes be classified anew under a smaller number of topics (*see Table 10, p. 293*). The author believes that this process of subthemes' re-grouping is quite significant as it can cumulatively and more clearly indicate several

patterns of urban problematics that different European countries share (*see Chapter 7, p. 269*). In addition, these broader proposed groups may be potentially enriched or modified with the addition of future sessions' subthemes.

Finally, *Topics* provide an in-depth description of the urban issue that they deal with and aim to identify the actors that can potentially be involved in the project development. As with all other elements, *Topics* is looking for relevant references to current research.

Title, numbering, coding

Diagrammatic representation of the topic

Text describing the research topic

Links to similar research topics, keywords, definition to further research agendas
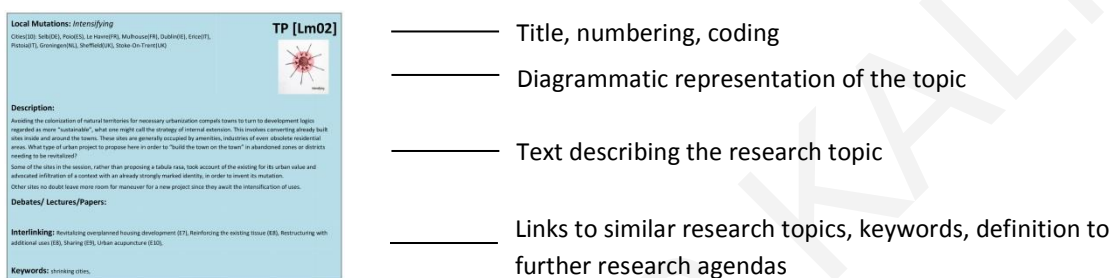
Figure 144: The structure of Topic [TP] element, author's diagram

10.2.2 Proposing innovative solutions

Matrix of Prototypes [MP]

The ***Matrix of Prototypes* [MP]** includes all Europan's submitted proposals. They basically constitute the young participants' reactions to the problems faced by a participating city or stakeholder and presented through the *Urban Situation* [US] element. Thus, every proposal that has entered the Europan competition and suggests the reorganization of existing processes and the initiation of new ones is considered as such *Prototype*. Although the *Matrix of Prototypes* is usually better represented through designs, there are also examples that [MP] are expressed through urban strategies. The definitive factor here is that these projects must suggest approaches for rethinking the existing urban processes.

Figure 145: The structure of Matrix of Prototypes [MP] element, author's diagram

Similarly to the [US] element, every *Prototype* is organized through the following distinct but interconnected components:

The first component, **Concept** describes the structural idea of the *Prototype* that consists of two parts; a written and a graphic description. Its first part consists of a text that presents: i) the narrative of the structural idea, ii) the basic topics and concerns that the project's concept addresses and iii) the innovative features and the improvements to the existing condition that the *Prototype* suggests. *Concept's* second part consists of a graphic description, namely a key-graphic representation (collage, diagram, image etc.).

The next two components follow a similar structure to *Concept's*. The second component **Space** describes the spatial organization of the *Prototype* and comprises: i) a text that describes the design of the *Prototype* with regard to the organization and function on territorial, urban and proximity scale as well as to its applicability on other sites and urban situations and ii) a graphic representation such as plans, sections or 3D renderings of the *Prototype.*

The third component **Process** refers to the temporal organization of the *Prototype* and likewise consists of a text that describes the narrative of the proposed process and how the *Prototype* works.

10.2.3 Connecting concepts to urban situations

Matrix of Concepts [MC]

The **Matrix of Concepts [MC]** refers to the classification of the *Prototypes* [MP] into specific concepts that respond to the research questions set by the *Situation Thematic* element and to issues raised by the participating sites [US]. The *Matrix of Concepts* is a crucial synthetic and connective element of the '*Atlas of Urban Situations'* tool since every concept that forms the constituents of the *Matrix of Concepts* element, organizes the enormous amount of ideas (Prototypes) into recognizable patterns and therefore into more comprehensible and manageable 'chunks' of information.

In fact, the *Matrix of Concepts* reveals different patterns that combined with the specific design proposals (Prototypes) suggest a methodological approach for dealing with such urban issues. Nevertheless, and as viewed from the perspective of Alexander's Pattern Language (*see p. 379*) the '*Atlas of Urban Situations'* does not aim to become a pure methodological tool for providing a direct path towards a solution. The *Matrix of Concepts* is more of an indication of recurrent design approaches to an urban problem. This becomes intensified through different factors that can be measured and thus be demonstrated through the *Matrix of Concepts,* such as: i) new design approaches that follow similar principles for dealing with a specific urban problem, ii) implemented projects that provide feedback regarding their impact on the respective sites, iii) researches, debates, papers, etc. that are interlinked to the concept, iv) other implemented projects outside the Europan network that are interlinked to the concept. The author believes that all the points mentioned above can attribute validity to the specific concept and thus provide a more reliable methodological approach to the relevant urban problem minimizing the risk of unexpected results.

The structure of the *Matrix of Concepts* is similar to that of the elements described above and is shown in the Figure 146, below.
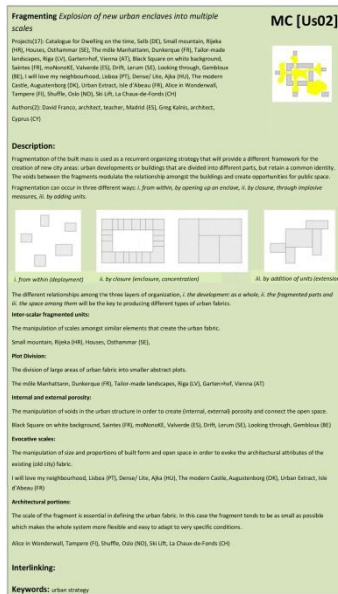
Title, numbering, authors, coding, projects related to the concept, diagrammatic representation of the concept

Text describing the Concept's key attributes, followed by the corresponding diagrams

Links to similar concepts, lectures, debates, etc., keywords

Figure 146: The structure of Matrix of Concepts [MC] element, author's diagram

Each Concept functions as a parametric element since it provides a basic structure (idea) out of which several variations of that idea can be generated. This approach resembles Schumacher's (2011; 2016) concept of parametric models, according to which starting from a *'genotype'* and through the definition of a specific set of parameters that describe this genotype, a variation of several *'phenotypes'* can be produced. In the case of the *Matrix of Concepts* this becomes apparent but in the reverse order. By classifying several attributes of the Prototypes into specific groups (phenotypes), the parameters of a Concept's 'genotype' are defined.

It is important to note that every Concept can be modified by the different actors involved in the Europan competition with the addition of new Prototypes to the *'Atlas of Urban Situations'*. Therefore, every Concept does not present a final status but it is indeed a malleable instance of an open-ended process.

10.2.4 Testing the concepts on urban situations

Testbed [TB]

The **Testbed** [TB] refers to the implemented *Prototypes* [MP] and provides information on the impact of the implemented proposals regarding the initial requirements and aims set by the respective, participating sites. Moreover, it documents the processes that took place for the implementation of the proposal, highlighting any important stages (conflicts, pitfalls, negotiations, etc.) that marked the project. These processes are also related with the key actors involved and the nature of this relation (economic, environmental, design-oriented, etc.) is also emphasized.

A major aim of the *Testbed* beyond the follow-up of the proposal's implementation process is the continuation of monitoring and documenting the evolution of the implemented project, providing valuable feedback regarding its effect on the site, over time.

Figure 147: Analysis of Testbed [TB] layer, author's diagram

An example of the *'Atlas of Urban Situations'* is presented in Appendix V (*see p. 686*). As a matter of fact, a step-by-step process presenting the four different layers of the tool is applied on Europan 9's Selb project. Although the four layers of the *Atlas* for any project would supposedly be realized by the respective actors, the author attempts a demonstration of the Selb project's layers, in order to provide a potential graphic representation of the tool.

for each Project a set of graphic representations is suggested, coded by color

[US] [ST] [TP] [MP] [MC] [TB]
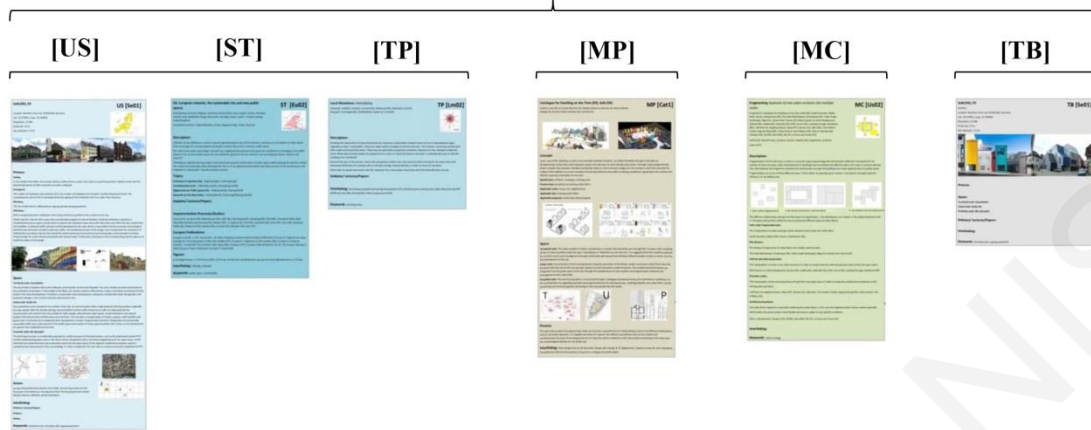
... that reflect the structure of [AUS]

Figure 148: The structure of Atlas of Urban Situations. The diagram demonstrates that all the information that was generated from the different intelinkings among the projects and which seemed to be quite complex and chaotic, can be represented in a clear and structured manner through a specific set of graphic representations, coded by color. Each color represents a different level of the 'Atlas''s structure. The lower part of the diagram demonstrates that the idea of 'interlinkings' on which the development of the Atlas was based, also relates to the idea of C.I. Author's diagram.

10.3

Conclusion: Contribution to the knowledge pool

This study has analyzed Europan projects and practices not only with the aim to understand how these influence the course of a project or even contribute to the spread of knowledge, but mostly with the aim to offer a critique on how these practices can be further enriched. This chapter suggested that this is likely to be accomplished if the sites' & projects' interlinking and comparative analysis is reinforced.

On these grounds, the author's expectations concerning the impact of the *'Atlas of Urban Situations'* that depends on the: i) documentation and ii) amplification of new connections across several urban situations [US] and design approach scenarios [MP], extend to the following points:

On the one hand, provision of access to systematic documentation may bring out good practices of successful projects as far as their methodological approaches is concerned and at the same time it may highlight several pitfalls of different solutions, or even strategies that didn't work.

On the other hand, the enhancement of the sites' and projects' comparisons and connections will foster the emergence of several urban design patterns, by whose documentation a 'typology' of urban strategies will emerge and a common language will be offered to the urban designers.

The author considers the latter to be really important since it may eliminate time spent 'reinventing the wheel' and instead provide time for ameliorating it. He thus considers it to be one of the major assets of *'Atlas of Urban Situations'* which exactly presents its potential and capacity to adapt and evolve through time.

Consequently, the author believes that the use of *'Atlas of Urban Situations'* could cause a significant impact on several actors, involved in the shaping of the urban

environment, including: i) students and young architects who can gain easy access to successful strategies and good practices and enrich their knowledge, ii) public administrators and stakeholders who are active in the political arena and who can use a manageable 'reference device' to have their planning policy informed and iii) all kinds of professionals such as architects, engineers, developers and so on, who can utilize the accessed information in their everyday practice while at the same time can contribute to the 'reference mechanism' by sharing their valuable personal experience.

Another point is that every urban problem is subject to the diferrent perspectives that the Europan actors may express according to their status; the ones who formulate, the ones who participate in, and the ones that that judge at the Europan competition. The juxtaposition of the different reasonings can reveal contemporary societal tendencies and thus provide significant information not only to researchers but also to actors responsible for the formulation of planning policy. The author prospects that all the above can be reflected within the *'Atlas of Urban Situations'* which can be used as a valuable resource for providing insight into ways for dealing with urban issues of growing importance.

Although Atlas uses open source approaches for informing urban design approaches, it was not developed with the aim to provide a kind of feedback on open source development. Nevertheless, the possibility that a further development of the Atlas could feed the debates on open source and thus accomplish a bi-directional contribution between digital and urban approaches should not be ruled out. In fact, a characteristic example which demonstrates that the aforementioned is indeed possible, concerns the utilization of Alexander's *'A Pattern Language'* (1977) by other disciplines. More specifically, even though Alexander's research on patterns was initiated within the fields of architecture and urban design, it was rather unsuccessful on having a major impact on those fields; on the contrary, it became quite influential to other disciplines and fields of research, such as those of organizational development

or social activism but most notably to the computer science and especially to the software engineering field[128].

Finally, 'Atlas' suggests that the slowing down mechanisms that Europan platform possesses can eventually develop into prototypes (matrix of projects, matrix of concepts) that hold the potential to produce different scenarios of a design approach. The 'slowing down' concept suggests mechanisms that surpass the consensual way in which a situation is presented; these mechanisms may mobilize different ways of thought or action. Europan platform's methodological approach on any problematic urban situation, includes a methodological slow-down of the design process, by involving actors and processes that otherwise would be excluded from such processes. Chapters 6-9 demonstrated how forums, workshops, projects, human actors, publications etc. create tension among the different actors involved in the process and moreover act as slowing down mechanisms of the urban design process.

The theoretical testing of a conceptual framework on one Europan site/ project is considered by the author to be one of this study's delimitations. However, the aforementioned only aimed at providing a representational scenario of the tool, merely created by the author, which by no means reflects the tool's full potential, to be reached by the collective input of the Europan's respective actors. Another limitation of the Atlas, at least with its current status of development, is that it is applicable only within the context of Europan or of a network with similar to Europan structure. As a matter of fact, the *Atlas of Urban Situations* as it is suggested by the author is a collaborative model that depends on the heterogeneity of contributions for each project and thus on project actors' willingness to share their knowledge. Every part of the Atlas layers[129] can of course be applicable to more generalized contexts, however, for the Atlas to reach its full potential it is necessary for every involved

---

[128] Interestingly, this happened almost twenty years after the publication of the *'A Pattern Language'*, when the 'Gang of Four', the so-called authors of the well-known and multi-published book (more than 500,000 copies have been sold in English and in 13 other languages): *'Design Patterns: Elements of Reusable Object-Oriented Software'* (Gamma, Helm, Johnson, & Vlissides, 1994) used Alexander's idea to create 23 classic software design patterns. Indeed, the impact of their work on programming practice and programming language design was substantial.

[129] [CI1] - *Understanding the urban situation*, [CI2] - *Proposing innovative solutions*, [CI3] - *Connecting concepts to urban situations*, [CI4] - *Testing the concepts on urban situations*

respective actor to contribute to the process and furthermore these contributions to be the result of a negotiated process similar to what Europan suggests.

Future research development of the *'Atlas of Urban Situations'* may follow a series of suggestions that are analytically presented by the author in the conclusion of this dissertation.

CONCLUSION

The conclusion presents the most significant findings of the research that directly address this study's objectives. These are classified under three main categories that when combined, form the author's response to the research question: i) linking people, ii) linking knowledge and iii) interlinkings.

The key initial objective of this dissertation was to examine the contribution of Europan's architectural competition network to the development of an *'open'* design process, and eventually its potential to develop into a Collective Intelligence Network. Through the study of the Europan archive, a great number of projects became prominent, both implemented and non-implemented, which demonstrate the specific characteristics of the network for the collective response to a spatial theme.

The findings presented below, focus on the mediating role of Europan and establish the platform as a multilevel interessement; thus, Europan's role can be summarized as follows:

a| Linking people: Europan as a shared platform

The shared platform refers to the sharing of contributions and to the communication of diverse actors that aim towards the common good, namely the projects' development, rather than to the extension of the individual actors' cognitive outcomes. Thus, the sharing of contributions became the focus of the literature review, and especially that of the first Chapter's, where it was found that a prerequisite of *'open source architecture'* is the existence of a heterogeneous community of contributors who focus on a common cause for the production of new knowledge and where the user's motives for participation were examined.

1) Sharing responsibilities

The Europan institution depends on the aforementioned for its successful function and as a matter of fact, attaches great significance to the heterogeneity of the contributions, not necessarily aiming at plurality and democratization, but mostly aiming at the empowerment of the groups of actors who would otherwise be excluded from the shaping of the built environment. Actually, a finding of the third chapter addresses this issue in relation to the notion of open-ended in urban design, namely that the latter is not necessarily dependent on pluralism and that the democratization of views may not even be a precondition, as long as the process of negotiation is ensured by the project's strategy.

Returning to the idea of empowering the 'excluded', it is not a coincidence that Europan as an institution originated in a climate of intense reactions and demands for young architects' inclusion and participation in the shaping of the built environment (*see p. 19*). This ultimate right became an inviolable rule for Europan that has been in effect since its inception until today and has indeed turned into one of its major objectives[130]. That said, Europan's placing of trust to inexperienced people, usually excluded from such processes, is supported by the sharing of responsibilities amongst a large network of other actors. This study demonstrated that Europan constructs a network by which every interested party becomes an editor for collectively developing a unique instance as a response to the city's problem. In fact, every Europan winning project is the result of the heterogeneity and of all the particularities of the group of people involved in the process within the context of Europan processes and under Europan's moderation. As the content of a project is not singularly created, this may bring surprising results to the project, which are not limited to the implementation phase; as analysed in this study, this begins with the forum of sites where cities come with their questions, which are then enriched with the theoretical framework of themes and subthemes or even modified in many cases. Then it becomes evident with the comparative analysis whose necessity might not be obvious for many Europan

---

[130] *'Europan's objective is to assist the young architects of Europe in developing their ideas and disseminating them on strategic sites proposed by municipalities or developers'* (Europan Belgium).

actors, but indeed was found that has an impact on the projects and it is finally evident in the workshops that are the last manifestation of Europan practices in a session.

Europan does not only empower young architects by including them in the design process, but also empowers small cities participating in the competition. It was demonstrated that the latter especially applies in the case of small cities, whose participation in Europan has greatly increased in the recent sessions due to a number of reasons previously elaborated (*see p. 366*), but mainly due to their lack of resources to deal with their problems and often due to their being neglected by the governmental agencies. Indeed, through their participation in Europan, cities overcome several of the deficiencies they face and expose their problems next to similar ones by putting them under the consideration of a large number of actors; in this way, the cities' local problems are transformed into broader matters of concern (*see p.329*). This fact was especially evident in the cases of Selb and Badajoz, and is linked to one of the most important findings of Chapter 9, namely that a major benefit for the participating cities, concerns the experiences and knowledge gained by the development of new 'communication channels', among the different actors. The heterogeneity that Europan seeks does not only refer to the sharing of responsibilities among young architects or small cities that are often excluded from decision making, but also to actors that hold positions of strength and actually are responsible for the decision making, such as politicians, governmental or administrative bodies. The debate presented in Chapter 8, among this study's interviewees, questioned the aforementioned group's involvement in Europan's formal practices, such as the juries' procedures. It eventually revealed that the decision making bodies' involvement has to be maintained or even be further enhanced in order to secure governmental subsidies, the actors' mobilization and thus the projects' implementations. The counterargument that was raised by many interview respondents was based on their concern regarding setting constraints on the realization of innovative ideas. That said, the author acknowledges that the outcome of this debate is based on the reflections of a rather small but reliable sample whose answers were influenced by cultural, economic and political factors. The author's position on the subject is that the goal should be not to

turn into easy and fast implementations of the winning projects and that Europan should take all the necessary measures to assure this.

2) Facilitating linkings

In Chapter 1, it was demonstrated that the role of the architect is not eliminated in open source models but is rather defined as the facilitator who engages contributors and enables co-operations in a process. Thus, it is not suggested that the architect should be anonymous, but instead to be plural. This was apparent throughout the literature review and was also evident in the concepts of most of the Europan projects presented in this study. As a matter of fact, it was demonstrated that the architect of open-ended processes is situated between top-down and bottom-up processes, where his responsibilities are mostly towards orchestrating the process rather than providing an object-oriented end product (*see findings of Chapter 3*). Thus, the architect of an infrastructural process defines the elements that will guide the development of emergent and adaptable bottom-up parts. What was mentioned above, can be summarized in one of the most important findings of the literature review regarding the notion of open-ended, namely that the notion cannot be detached from 'process' which attaches significance to the relations between possible actors (E. Bjögvinsson et al., 2012) rather than to the specific outcome of the design (*see findings of Chapter 3*). The 'infrastructuring' rather than 'projecting' process (Redström, 2008) of design was found that offers many more cognitive outcomes for the European cities. The research revealed that this change of focus from the architectural object to the architectural process can perhaps propose an alternative definition of architectural innovation and re-conceptualize the role of all the actors in the Europan implementations within open-ended processes (*see findings of Chapter 8*).

Finally, it was demonstrated both by the literature and the research that in order for the actors involved in a design process to develop or maintain relations towards an open-ended process, they need *'interessements'* (Callon, 1986) or *'boundary objects'* (Star Leigh & Griesemer, 1989), or *'material presenters'* (E. Bjögvinsson et al., 2012), namely mediating devices (human or non-human) for aligning the different resources

of a project (*see findings of Chapter 3 & Chapter 6*). In effect, this study demonstrated that Europan projects act as material 'presenters' (E. Bjögvinsson et al., 2012) of both the non-expert participants' research interests and the cities' concerns. It was thus found that the projects' input in correlation with Europan practices (forums, debates, publications etc.), enhances communication and participation among project actors and experts (*see Chapter 6 & findings of Chapter 9*).

b| Linking knowledge: Europan as a cognitive means

The author found that the cognitive outcomes which are summarized below, may apply to: i) individual parties such as cities, participating teams, experts, etc. and ii) the Europan institution. It was demonstrated that in the first case, people enhance their previous knowledge, develop new fields of interest or even question and reconsider their urban design approaches, based on their experience of participation. In the second case, the cognitive outcomes for the Europan institution focus on its methods and practices that are and should continue to be under an ameliorating process.

1) Cities & Winning teams

Cities' visions for sustainable design policies call for innovative design approaches that overcome the complexity of the urban issues they face. It was found that the main reason cities' have Europan address their problems is because they all share the belief that the Europan institution with its 28 years of experience, can offer a way out to their problems. It was found that many European cities' recurrent participation can be attributed to their experience gained by their former participation; these do not merely relate to successful winning projects but also extend to cognitive gains regarding urban design issues, planning policies, design methods, and so on, due to the collective processes that the network presupposes (*see findings of Chapter 9*). The aforementioned presents Europan as a medium that could implicitly assume the role of spreading the knowledge which compares to what Ala-Mutka, Punie & Ferrari (2009) and to Ye & Kishida (2003) conclude to be the cognitive incentives for users' participation (*see p. 48*); according to their findings, learning is a major motivational force that attracts many users to become active contributors. Another related finding

is that the awareness of a network's action can reveal possible outcomes that the emergent knowledge can have (Latour & Hermant, 2006; Latour, 2007). On these grounds, the author concluded that in the cases where Europan winning projects offered 'supports' to cities that were willing to endorse the projects' open-ended logic, the latter gained even greater benefits from their participation in Europan. This is due to the fact that Europan helped them initiate such 'unfamiliar' processes and at the same time made them realize the project's potential. It was found that in many cases cities reviewed their planning methods, their developmental policy and their urban design approaches (*see findings of Chapter 9*).

That said, the knowledge cities acquire does not only emerge from the demands of the site and the project they have awarded; in fact, the author found that a cognitive outcome for the cities is that in the forums they reflect on their site's issues not only by debating on their site but also on other sites' problems, by distancing and dissociating themselves from their problem. In turn, they receive feedback from their colleagues as well. This exchange of knowledge emerges accordingly from the implemented projects (*see findings of Chapter 7*). Regarding what was mentioned, the author concluded that the more accustomed and process-conscious the site representatives -or other decision makers- are with the Europan processes, the more flexible and consensual they become regarding the award of process-based rather than object-based projects. Specifically, Chapter 8 demonstrated that those actors are the ones who truly realize that 'innovation' is not evaluated in terms of the attributes of the architectural object per se, but instead that the winning proposal is only the initiation of their design pursuits. Moreover, they are more aware of their role in the process, they put trust in the experts' panel jury and thus they do not assert a more empowered position within the Europan's decision making processes.

A part of this study focused on the role of themes and subthemes in the Europan processes, not solely as an organizing practice aiming at orienting the competition, but mainly as a cognitive means for promoting the knowledge exchange. The author concluded that themes and subthemes influence the formulation of the sites' brief by often managing to rephrase the questions originally raised by the sites. He additionally

found that they insert a theoretical approach to the competition that eventually largely impacts both the cities and the competitors. Another finding that was supported by many interview respondents was that themes create new realities regarding the cities' planning approaches. They thus offer new or alternative options to the cities so that they will be able to deal with their urban problems as long as the cities are flexible enough to embrace such approaches and to enhance the knowledge acquired. On the downside, the author pointed out that often the connection of themes and subthemes to the sites is weak and that their role is not clear enough, thus they remain pure theoretical searches that do not reach their full potential, that is to act as *'interessements'* for the enhancement and the spread of knowledge (*see findings of Chapter 7*).

Another noteworthy and correlated finding concerns the winning teams' cognitive gains; more specifically, the study revealed that often the winning teams' research interests are created from the outset or even enhanced during their participation in the competition. Notably, it was then demonstrated that at least with regards to the projects that were thoroughly researched, the winning teams' cognitive gains triggered the shaping of their design philosophy, which was indeed expressed in their later practice (*see findings of Chapter 9*). The author also concluded that an important extention to this is that the winning teams, generally speaking, expose their current research interests and their experiences from their practice through their winning Europan proposals and thus make their knowledge accessible to prospective participants in the future (*see Figure 115, p. 364*).

2) Europan Europe: evolution and influence

The author's analysis on Europan practices revealed some noteworthy findings that relate to Europan's capacity as a domain of research in progress.

The first finding emerged from the analysis of themes and subthemes (*see Table 10, p. 293 in Chapter 7*) by which the author amongst others found that recent themes and subthemes address more complex subjects which incorporate temporal, social or political aspects of urban design and highlight its more than ever processual nature.

Secondly, the author concluded that the projects' feedback and proposed ideas on the Europan's sites' problematics facilitate the emergence of new research fields, often addressed by later Europan's themes and subthemes.

Finally, the author found that Europan's processes are influenced and are further being improved by the incorporation of both internal and external feedback (*see findings of Chapter 9*); as a result, the feedback on both the Europan practices (forums and debates) and Europan's projects, influences and prescribes Europan's later theoretical framework.

c| Interlinkings: the emergence of collective intelligence

The aim of this research, as characteristically stated through the study's research question (*see p. 14*) was threefold: i) to comprehend and reveal the contribution of the Europan's practices, including the submitted to the competition proposals, in the making of a project, ii) to provide an understanding of the ways the aforementioned collective practices contribute in rendering Europan's role as a collective intelligence network visible and iii) to theoretically explore the utilization of those collective processes into the development of an adaptive methodology with the potential to be applied to any urban situation. Therefore, this study has analyzed several Europan projects in accordance to Europan's collective practices, not only with the aim to understand how the latter influence the course of a project, or even contribute to the spread of knowledge but also with the aim to offer a critique on how these practices can be further enriched. Chapter 10, suggested and demonstrated that this goal may primarily be accomplished if Europan's sites' & projects' interlinking and comparative analysis is reinforced and systematically recorded (*see Figure 149, below*). Thus, the author suggested a tool for mapping an urban situation's course of evolution into an implemented project, with the aim to fully exploit Europan's collective processes and its extensive archive and with the potential to further be researched so that its generalization could lead to its use over and above the Europan's framework.
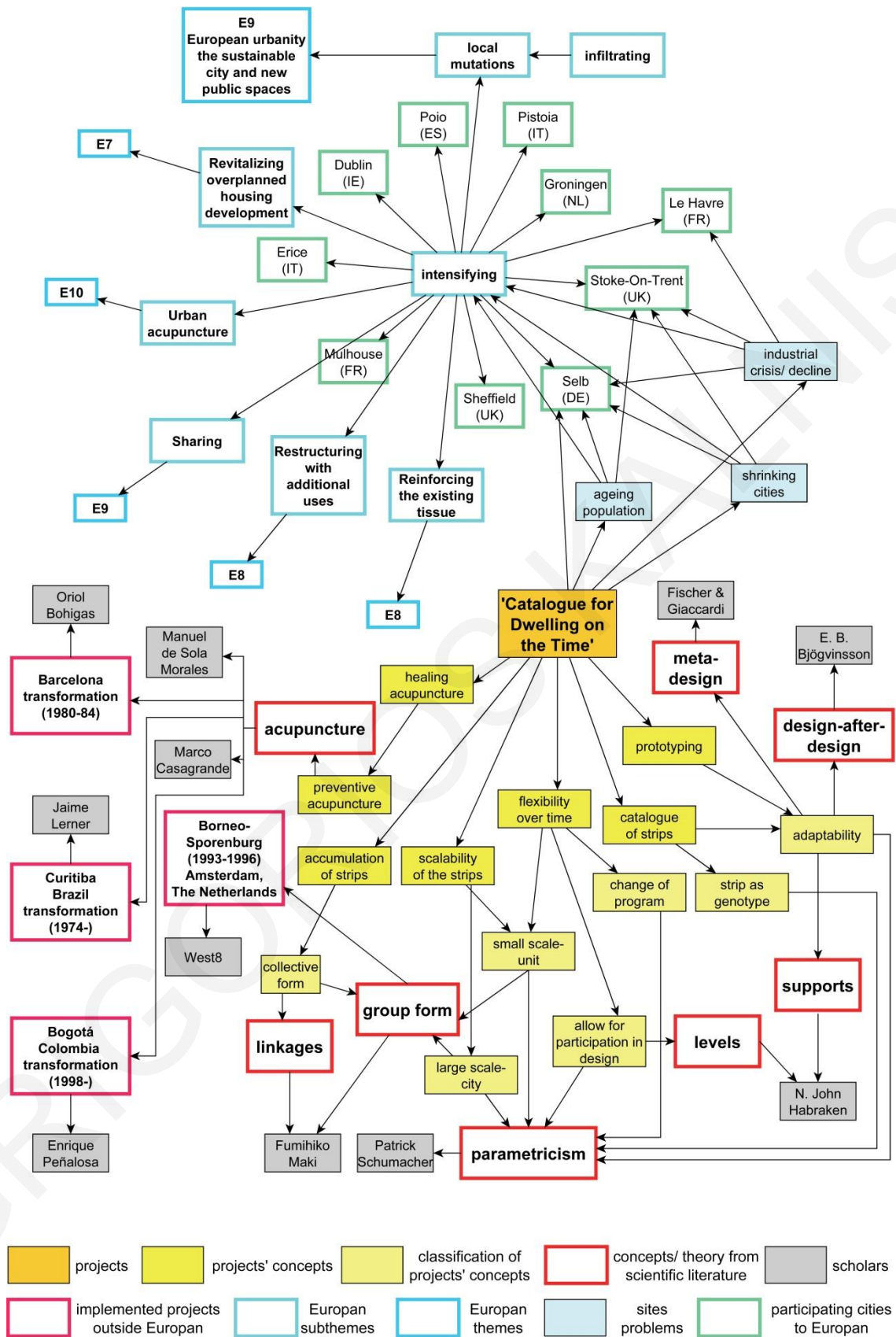
Figure 149: Interlinkings of the E9, winning project 'Catalogue for Dwelling on the Time', Selb, author's diagram

The *'Atlas of Urban Situations'* [AUS], suggests a model of distributed creativity which relates to what was discussed in Chapter 1 for open source models, namely that it eliminates the boundaries between the experts and the inexperienced, and can be considered as an open call for sharing and adaptation of knowledge (Kaspori, 2003). The tool's development builds on a peer-to-peer process where every piece of information accumulated in the system is created by a team of diverse contributors; it is then legitimized through a peer review process, and finally freely distributed for wider application within any interested group. In this way, knowledge is developed collaboratively, while the audit of peer-reviewers ensures reliability and credibility, similarly to what applies in the peer-to-peer logic of open source projects. That said, the tool does not in any way disregard the contribution of the expert or of the moderator for the development of the system and for the supervision of its function; on the contrary, it needs a mediator to create the 'supports' (Habraken, 1999) or infra-structure of the system, namely the principles for the structuring of a common architectural language (Alexander et al., 1977), and to define the 'levels' (Habraken, 1988) of contribution, namely the distinction between the different inputs in the collective design process. In this way, the raw energy and exuberance of a bottom-up approach is combined with the methical and focused actions of a top-down approach, building on and aside from that, adding value to what already exists, that is to Europan's community and accumulated knowledge. The author claims that this open-ended process is in fact based on a prototyping process (*see p. 111, Chapter 3*), by which the capacity of producing knowledge that is not yet at our disposal (Latour, 2011) is embedded to its nature. Prototyping, as found in Chapter 3, works both as an epistemic process by which knowledge collectively and methodically builds on as well as a critical tool by which innovation occurs in the design process (Jiménez, 2013). Furthermore, the idea of prototyping, and of prototypes as mediating devices that support open-ended processes, is applicable both to the scale of the means [AUS] and to the scale of its content (*see p. 388, Chapter 10*), where every project is not an isolated and outstanding act of creation but a single link in a greater nexus of linkages-in progress. Moreover, whereas in vernacular architecture (Alexander, 1973; 1979) evolution occurred through discrete steps of tries, errors, and improvements, here this

can happen with the mediation of web services and the colaboration of on-line and off-line communities.

On these grounds, and as described in Chapter 10, the author proposes *'A projects' mapping methodology'* which actually suggests not *'the'* but *'a'* collectively modifiable tool for i) the systematic documentation of Europan's accumulated knowledge and ii) the amplification of new connections across several urban situations [US] and across design approach scenarios [MP] and which has the capacity to adapt and evolve through time.

Taking all the above into consideration, for the author, the idea of 'interlinkings' is the most important characteristic of the proposed tool [AUS], which is by essence related to the author's perception regarding the concept of collective intelligence, that is the linking of knowledge (cognitive aspect) along with the linking of people (social aspect) (*see Figure 150, below*); the latter resembles the definition of C.I. that has been discussed in the Introduction of this study (*see p. 7*) and was adopted by many reseachers (Álvaro, 2014; Atlee, 2014; 2016; Flew, 2014; Fuchs, 2008; Maahsen-Milan et al., 2013), including this of the architects Hight & Perry (2006), who actually argue that collective intelligence is not purely a cognitive object but as the etymology of the word *'inter-legere'* suggests, it is the joining (legere) amongst others (inter), of not only ideas but also of people. Consequently, the aim of 'inter-linkings', is to create: i) new knowledge by linking ideas, theories, research, practices, etc., as well as to develop ii) new design communities, dedicated to specific design tasks, by linking together a diverse group of actors.
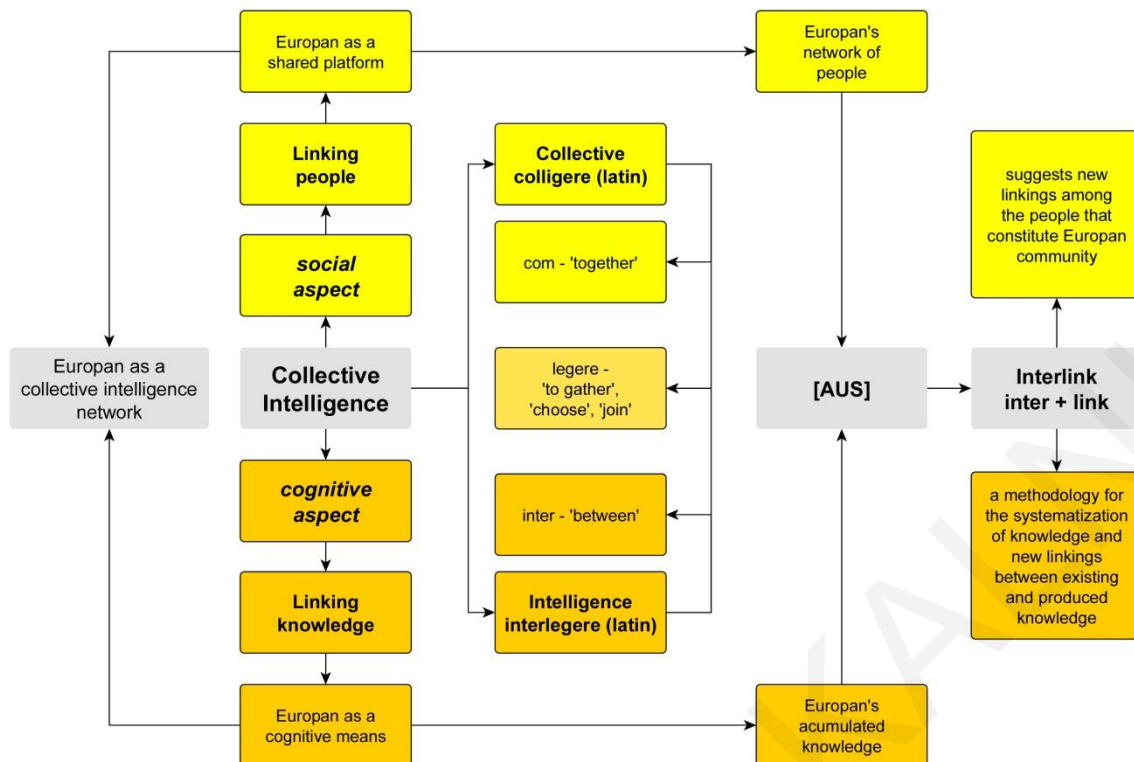
Figure 150: Collective intelligence as the linking of i) people and ii) knowledge, author's diagram

d| Recommendations for future research

The findings of this research have inspired new questions that underpin the motivation for further investigations, which may have broader impact and applications. More specifically, the explorative approach of this research has raised a number of opportunities for future research and has led to recommendations both in terms of theory development and concept validation:

1. Specific topics discussed in this disseration that justify their further exploration,

2. New research topics that this study revealed and which may instigate further research and

3. The further exploration and exploitation of the specific idea of *'Atlas of Urban Situations'*; this may range from the further development of the Atlas's conceptual framework up to its expansion into an implemented system that would involve the actual construction and practical testing of the tool into an open web platform.

Therefore, the recommendations for the future research are analysed as follows:

1. First of all, the author considers the revisiting of the topics of Themes and Subthemes to be a subject that deserves further detailed analysis, as it was demonstrated to be directly linked to the evolution of Europan and to the spread of knowledge that the Europan platform promotes. Thus, the author suggests that the themes and subthemes be reconsidered under the lences of lifestyle changes, and new design approaches or theories that have emerged since they were first introduced by Europan. The author attaches great significance to the latter as he considers themes and subthemes to be a subject that would not only interest the Europan community, since it reflects the urban design trends within a long timeframe.

1. Another suggestion relates to the point that every urban problem is contingent on the various or even many times antithetic viewpoints that the Europan actors express according to their position; the administrators, the decision makers, the participants, the experts, the juries of the competition and so on. The latter, according to the author justifies further research that would not necessarily fall under the research field of the architectural discipline; the contrasting of the various reflections and different interpretations can unfold contemporary societal tendencies and thus provide data not only to the Europan interested parties but also to the stakeholders that are responsible for the formulation of the planning policy.

2. A third suggestion would be to practically implement the *'Atlas of Urban Situations'* into an open web platform together with an open call for contributions. Only then, the sharing of knowledge among all potential users and contributors would be possible on the basis of a really open-source tool.

3. Apart from the practical examination of the conceptual framework of the '*Atlas'*, another suggestion would be to focus on specific variables of it, such as the validation of the contributions both with regards to the Prototypes [MP]

element[131] and to the element of Concepts [MC][132]. The literature review has demonstrated that such validation mechanisms may prove quite useful for any open source initiative (*see wiki-tree mechanism, Chapter 1, p. 53*).

4. A final suggestion would comprise the generalization of the *'Atlas of Urban Situations'* concept into the development of a comprehensive design methodology for dealing with a variety of urban situations, structured collectively by the respective actors involved in any urban design process. Nevertheless, this is a very ambitious, demanding and time-consuming task, which would require a large amount of resources to be properly addressed. Thus, it has not been further analyzed by this PhD study.

e| Significance and impact of the study

The aforementioned findings and recommendations for future research, especially those that refer to fields of study outside the context of Europan, attach a twofold significance to the study; firstly, they contribute to the knowledge pool regarding the notion of collective intelligence and its 'translation' into urban design practices. By this and given that it was found to be a gap in the literature, the author confirmed and extended the notion's theoretical definition in practice, via the study of Europan. The importance of the latter lies in that this definition does not only refer to the case study, but as a concept generally applies to urban design theory and practice. Secondly, the findings of the research led to a better understanding of how the Europan's practices, projects and archive contribute to the enhancement and spread of knowledge. They also led to a critical review of Europan's practices and of the way Europan archive is currently utilized, which eventually led to the recommendations mentioned above.

On these grounds, the author later suggested the *'Atlas of Urban Situations'* by appropriating the principles of open source approach (*see Chapter 10*). The tool's impact, as discussed beforehand, would become greater with the generalization of the

---

[131] by which the projects' descriptions are given

[132] by which several similar Prototypes' concepts are juxtaposed

'Atlas' concept into the formulation of a comprehensive design, also with the incorporation of other collective networks that focus on spatial problems.

This study was based on systematic documentation that occured within the logic of the projects' mapping, which aimed at the exposure, linking and full exploitation of Europan's accumulated knowledge. The implication of the aforementioned both for Europan and architectural practice in general is that this systematic documentation has revealed a number of good practices, meaning mainly methodologies of successful projects applied on different urban situations; at the same time it has brought into attention certain problems of several strategies. A second implication of the study, is that the enhancement of the sites' and projects' comparisons, clasiffications and connections by the preceded systematic analysis, fosters the emergence of several urban design patterns: i) of specific European urban problematics and their relation to others and ii) of certain design 'prototypes' or 'typologies' of urban strategies.

The findings of the study further revealed that any form of collective initiative is inextricably linked to the decision making, provided the ever growing demand for the democratization of the urban; therefore, this study may have some impact on any stakeholder involved in the decision making. Specifically, via this study administrative, governmental and political bodies can realize that knowledge and experience occurring from networks such as Europan, may be a key factor for developing a common ground for communication and for renewing their planning tools or even for enriching their urban strategies.

At the same time, the impact of the study on practitioners or other researchers may be that it creates a matter of concern, rather than provide specialized knowledge. Actually, this study is just a small contribution to the debate on the tools and methods available for the shared production of space and knowledge.

Europan can be seen as an open call for participation, an arena where different actors with different agendas can exchange ideas; Europan constructs rules of engagement that may allow disagreeing people to let their work product agree.

What this study implicitly found is that the implementation of the characteristics of a collective approach in design and in the way that knowledge is administered through this process (creation, access and the use of knowledge), not necessarily in a linear/sequential manner, can be a turning point in our paradigm, as it refers to the development of the term 'design' in architecture; this finding, as was analysed in the study, can be understood on the basis of its emergence as a collective process, its perception as an open-ended research process, its influence on enhancing the social realm and finally, its correlation with policy making.

BIBLIOGRAPHY

Achten, H., & Beetz, J. (2009). What happened to collaborative design? *Computation: The New Realm of Architectural Design - Proceedings of the 27th Conference on Education and Research in Computer Aided Architectural Design in Europe,* Istanbul, Turkey. 357-365.

Ala-Mutka, K., Punie, Y., & Ferrari, A. (2009). Review of learning in online networks and communities. *Learning in the Synergy of Multiple Disciplines, 4th European Conference on Technology Enhanced Learning,* Nice, France. 350-364.

Albrecht, J. (1988). Towards a theory of participation in architecture: An examination of humanistic planning theories. *JAE, 42*(1), 24-31.

Alexander, C. (1965). A city is not a tree. *Architectural Forum, 122*(1), 58-62.

Alexander, C. (1973). *Notes on the synthesis of form* (7th ed.). Cambridge, Massachusetts: Harvard University Press.

Alexander, C. (1979). *The timeless way of building* Oxford University Press.

Alexander, C., Ishikawa, S., Silverstein, M., Jacobson, M., Fiksdahl-King, I., & Angel, S. (1977). *A pattern language: Towns, buildings, construction (center for environmental structure)*. New York: Oxford University Press.

Alfasi, N., & Portugali, J. (2004). Planning just-in-time versus planning just-in-case. *Cities, the International Journal of Urban Policy and Planning, 21*(1), 29-39. doi:10.1016/j.cities.2003.10.007

Álvaro, S. (2014, 26 March 2014). IEML: A project for a new humanism. an interview with Pierre lévy. Retrieved from http://blogs.cccb.org/

Amphoux, P. (2008). New infrustructure landscapes. In Europan Europe (Ed.), *Europan 9 results* (A. Deck Trans.). (pp. 181-182). France: Europan Europe.

Apte, P. M. (2008). Dharavi: India's model slum. Retrieved from http://www.planetizen.com/node/35269

arenasbasabepalacios architects. (2007). Ex-citizens. Retrieved from http://arenasbasabepalacios.com/en/2007/06/26/europan-9-winner-2/

arenasbasabepalacios architects. (2009). Transversal processes. Retrieved from http://arenasbasabepalacios.com/en/2009/06/26/europan-10-selected/

arenasbasabepalacios architects. (2012). Arenas basabe palacios<team. Retrieved from http://arenasbasabepalacios.com/en/2012/12/13/team/

Argyris, C., & Schön, D. A. (1996). *Organizational learning II: Theory, method, and practice* Addison-Wesley Publishing Company. Retrieved from https://books.google.com.cy/books?id=3aMoAQAAMAAJ

Arnstein, S. R. (1969). A ladder of citizen participation. *JAIP, 35*(4), 216-224. Retrieved from http://lithgow-schmidt.dk/sherry-arnstein/ladder-of-citizen-participation.html

Arroyo, C. (2009). Managing complexity. *What Future for the Europan Competitions? between Innovation and Negotiation,* Graz. 26-27.

Arroyo, C. (2012). Inventing typologies to diversify uses. In Europan Europe (Ed.), *Ideas changing, europan implementations 2008-2012* (J. Crisp Trans.). (pp. 14-20). Vilnius: UAB Balto Print.

Arroyo, C. (2016). Projects< toledo eco-neighbourhood. Retrieved from http://www.carlosarroyo.net/eng/proyectos/banquerencia/ban00.htm

Arroyo, C., & Vlay, B. (2013). Debate 2 - implementation processes: How to develop them? Paper presented at the *Forum of Sites - Malmö (SE)-Debates,* Malmö. Retrieved from http://www.europan-europe.eu/en/exchanges/debate-2-implementation-processes-how-to-develop-them

Atlee, T. (2014). The co-intelligence institute. Retrieved from http://www.co-intelligence.org/

Atlee, T. (2016). My vision of a 3D wise democracy – in 3 diagrams. Retrieved from http://www.tomatleeblog.com/

Avermaete, T., Havik, K., & Teerds, H. (Eds.). (2009). *Architectural positions. architecture, modernity and the public sphere*. Amsterdam: SUN Publishers.

Balcells, E. (2013). Green ramblas-self sufficient neighborhood at la sagrera park, barcelona. Retrieved from http://www.eduardbalcells.com/103298/2422757/selected-projects/green-ramblas

Balcells, E., Grzesikowska, H., Mateo, B., Kokudev, V., Lupiáñez, A. & Ruiz de Clavijo, M. (2014). 'Rambles verdes' - 1st-prize entry for europan 12 spain, barcelona. Retrieved from http://www.bustler.net/

Barker, P. (1999). Non-plan revisited: Or the real way cities grow: The tenth reyner banham memorial lecture. *Journal of Design History, 12*(2), 95-110. Retrieved from http://www.jstor.org/stable/1316307

Batty, M. (2012). Urban regeneration as self-organisation. *Architectural Design, 82*(1), 54-59. doi:10.1002/ad.1349

Bauwens, M. (2008, 10/23/2008). The dharavi slum in mumbai: A case study in new p2p urbanism? Retrieved from http://blog.p2pfoundation.net/the-dharavi-slum-in-mumbai-a-case-study-in-new-p2p-urbanism/2008/10/23

Bayazit, N. (2004). Investigating design: A review of forty years of design research. *Design Issues, 20*(1), 16-29.

Berg, S. (2006). Snowball sampling-I. In S. Kotz, C. Read, N. Balakrishnan & B. Vidakovic (Eds.), *Encyclopedia of statistical sciences* (pp. 7817-7821) John Wiley & Sons, Inc. doi:10.1002/0471667196.ess2478.pub2

Bernabé Simó, R., & Labanc, T. (2014a). 'OPEN' europan 12. Retrieved from http://www.b-l-a-u.com/

Bernabé Simó, R., & Labanc, T. (2014b). 'OPEN' - winning entry by ramon bernabe simo + tomas labanc for amstetten in europan 12 austria. Retrieved from http://www.bustler.net/

Bernabé Simó, R., & Labanc, T. (2014c). Projects<Amstetten, austria<'open'. Retrieved from http://divisare.com/projects/248542-Ram-n-Bernab-Sim-Tomas-Labanc-Europan-12-Amstetten/images/4249768

Bernard, H. R. (Ed.). (1998). *Handbook of methods in cultural anthropology*. Walnut Creek: CA: AltaMira Press.

Binnekamp, R., Gunsteren, L. A., Loon, P. v., Barendse, P., & Technische, H. D. (2006). *Open design : A stakeholder-oriented approach in architecture, urban planning, and project management; collecting the following works: Open design, a collaborative approach to architecture, open design and construct management, [and] open design, cases and exercises*. Amsterdam, Netherlands: Ios Press. Retrieved from https://ucyvpn.ucy.ac.cy

Bjögvinsson, E. B. (2008). Open-ended participatory design as prototypical practice. *CoDesign, 4*(2), 85-99. doi:10.1080/15710880802095400

Bjögvinsson, E., Ehn, P., & Hillgren, P. (2012). Design things and design thinking: Contemporary participatory design challenges. *Design Issues, 28*(3), 101-116. Retrieved from https://ucyvpn.ucy.ac.cy

Blevins, R. (2014). Truthinmedia<Home<Education. Retrieved from http://truthinmedia.com

Blundell Jones, P. (2005). Sixty-eight and after. In P. Blundell Jones, D. Petrescu & J. Till (Eds.), *Architecture & participation* (pp. 127-139). London: Routledge.

Bokestadt, H. (2009). For an upstream partnership between municipality and client. *What Future for the Europan Competitions? between Innovation and Negotiation,* Graz. 103-104.

Bonaccorsi, A., & Rossi, C. (2003). Why open source software can succeed. *Research Policy, ,* 1243-1258.

Bouman, O. (2006). Open source: Between the spirit of democracy and the law of the jungle. Paper presented at the *The Architecture Co-Laboratory: Game Set and Match II,* TU Delft. 394.

Bousset, J. P., Macombe, C., & Taverne, M. (2005). *Participatory methods, guidelines and good practice guidance to be applied throughout the project to enhance problem definition, co-learning, synthesis and dissemination.* (SEAMLESS integrated project, EU 6th Framework Programme No. SEAMLESS Report No.10). Retrieved from www.SEAMLESS-IP.org,

Brodie, E., Cowling, E., & Nissen, N. (2009). *Pathways through participation: Understanding participation: A literature review.* (review). London: Pathways through participation. Retrieved from http://pathwaysthroughparticipation.org.uk/

Buchanan, R. (1985). Declaration by design: Rhetoric, argument, and demonstration in design practice. *Design Issues, 2*(1), 4-22. doi:10.2307/1511524

Bunschoten, R. (2014). Chora<Home. Retrieved from http://www.chora.org/

Bunschoten, R., Chora, Hoshino, T., & Binet, H. (2001). In Bunschoten R. (Ed.), *Urban flotsam: Stirring the city*. Rotterdam: 010 Publishers.

Burckhardt, L. (2012). Design is invisible (1980). In J. Fezer, & M. Schmitz (Eds.), *Lucius burckhardt writings. rethinking man-made environments -politics, landscape & design-* (J. Denton Trans.). (pp. 153-166). Vienna, NewYork: Springer.

Busch, A., & Busch, M. (2013). *Streifen.* Retrieved 06/18, 2015, from http://www.architektourist.de/2013/03/19/streifen/

Cabanieu, J. (1994). France-competitions and architectural excellence [public service design abroad]. *Places, 9*(2), 40-41. Retrieved from https://placesjournal.org

Callon, M. (1986). Some elements of a sociology of translation: Domestication of the scallops and the fishermen of saint brieuc bay. In J. Law (Ed.), *Power, action and belief: A new sociology of knowledge? sociological review monograph* (pp. 196-233). London: Routledge.

Centro de día para niños. (2013). *Formas De Proyectar,* (13), 12-17. Retrieved from www.formasdeproyectar.es

Chase, S., Schultz, R., & Brouchoud, J. (2008). Gather round the wiki-tree. In M. Muylle (Ed.), *ARCHITECTURE 'in computro'* (pp. 809-815). Antwerp:

Chiles, P. (2005). What if?.. A narrative process for re-imagining the city. In P. Blundell Jones, D. Petrescu & J. Till (Eds.), *Architecture & participation* (pp. 187-206). London: Routledge.

Christiaanse, K. (2009). The open city and its enemies. In T. Rieniets, J. Siegler & K. Christiaanse (Eds.), *Open city: Designing coexistence* (pp. 25-36). Amsterdam: Sun Architecture.

Churchman, C. W. (1967). Free for all. *Management Science, 14*(4), B-141-B-146.

City of Vejle, D. (2010). Vejle challenge, intensifying 2.0. Retrieved from http://www.intensifying.eu/blog/

Coates, N. (2012). *Narrative architecture: Architectural design primers series* (1st ed.) Wiley.

Clementelli, M.,Anna, Clementelli, S., & Fengler, M. (Producers), & Comencini, L. (Director). (1979). *L'ingorgo, una storia impossibile.* [Video/DVD] Italy: Retrieved from http://www.filmtv.it/film/31136/l-ingorgo-una-storia-impossibile/foto/78388/

Constantopoulou, C. (1985). *Principles of sociological methods (translated title)* [Αρχές Κοινωνιολογικών Μεθόδων (Original foreign title)] (Second ed.). Thessaloniki: Kyriakidi Publications.

Corner, J. (2011). The agency of mapping: Speculation, critique and invention. *The map reader* (pp. 89-101) John Wiley & Sons, Ltd. doi:10.1002/9780470979587.ch12

Coward, L. A., & Salingaros, N. A. (2004). The information architecture of cities. *Journal of Information Science, 30*(2), 107. Retrieved from https://ucyvpn.ucy.ac.cy

Creative commons corporation. Retrieved from https://creativecommons.org

Creighton, J. L. (1992). *Involving citizens in community decision making: A guidebook* Program for Community Problem Solving.

Cross, N. (1999). Natural intelligence in design. *Design Studies, 20*(1), 25-39.

Cross, N. (2001). Designerly ways of knowing: Design discipline versus design science. *Design Issues, 17*(3), 49-55.

Cross, N. (2006). *Designerly ways of knowing* (1st ed.). London: Springer-Verlag. doi:10.1007/1-84628-301-9

De Carlo, G. (1992). Architecture's public. In P. Blundell Jones, D. Petrescu & J. Till (Eds.), *Architecture & participation* (pp. 3-22). London: Routledge.

Second jury meeting europan 12 austria, kosovo, hungary: Second jury meeting europan 12 austria, kosovo, hungary: Second jury meeting europan 12 austria, kosovo, hungary: 2nd (2013). Retrieved from http://www.europan.at/jury-minutes.html

Degros, A. (2008). Restoring the road to its built environment. In Europan Europe (Ed.), *Europan 9 results* (A. Deck Trans.). (pp. 179-181). France: Europan Europe.

Degros, A. (2009). Europan's black sheep. *What Future for the Europan Competitions? between Innovation and Negotiation,* Graz. 22-23.

Degros, A., & Rollot, M. (2014). Networked territories- europan 12 implementation processes. Paper presented at the *Inter-Sessions Forum – Pavia (IT),* Pavia. Retrieved from http://www.europan-europe.eu/en/exchanges/networked-territories

Derossi, P. (1997). The architectural project as a story. In Europan (Ed.), *Europan 4, results catalogue: Constructing the town upon the town, transformation of contemporary urban sites* (pp. 76-82). Paris, Athens: Editions Europan, Ministry for the Environment Physical Planning and Public Works.

divisare. (2015). Projects<Konstanz_Kreuzlingen, Germany<Europan 12<Der weg ist das ziel!<David vogel. Retrieved from http://divisare.com/projects/248373-David-Vogel-Europan-12

Editorial Arquitectura Viva. (2007). Projects→ 1st prize selb: "Catalogue for dwelling on the time". *AV Proyectos, 2015*(024)

Ehn, P. (1988). *Work-oriented design of computer artifacts*. Sweden: Gummessons.

Ehsani, E., & Chase, S. C. (2009). Using virtual worlds as collaborative environments for innovation and design: Lessons learned and observations from case studies in architectural projects. Paper presented at the *Computation: The New Realm of Architectural Design. Proceedings of the 27th Conference on Education in Computer Aided Architectural Design in Europe,* Istanbul, Turkey. 523-532. Retrieved from vbn.aau.dk

Elliott, J., Heesterbeek, S., Lukensmeyer, C. J., & Slocum, N. (2005). *Participatory methods toolkit. A practitioner's manual.* (). Belgium: King Baudouin Foundation & Flemish Institute for Science and Technology Assessment (viWTA).

Encyclopedia.com. (2008). Diderot denis. Complete dictionary of scientific biography. Retrieved from http://www.encyclopedia.com/doc/1G2-2830901167.html

Engelbart, D., & Engelbart, C. (1994). Targeting collective IQ (CoDIAK). *Boosting collective IQ: A design for dramatic improvements in productivity, effectiveness and competitiveness* (Digitized by the Internet Archive in 2010 ed.,) Bootstrap Institute. Retrieved from https://archive.org/details/boostingcollecti00drdo

Eshuis, T., & Hooimeijer, F. (2006). What is collective? designing the collective domain. *OASE, Urban Formation and Collective Spaces*(71), 54-71.

Europan Austria. (2013). *Minutes of the second jury session: Austrian sites*. Paris:

Europan Deutschland. (2014a). *Die Deutschen Standorte<Konstanz-Kreuzlingen< Standortkurzbeschreibung.* Retrieved 03/21, 2015, from http://www.europan.de/europan1-12/europan12/e12-konstanz.html

Europan Deutschland (Ed.). (2014b). *Europan 12 adaptable city* (I. McLean, I Pepper Trans.). (1st ed.). Berlin: Europan.

Europan Deutschland. (2015). *Europan 1-12<Europan 9<Preis: ZK 977 catalog for dwelling on the time.* Retrieved 05/31, 2015, from http://www.europan.de/europan1-12/europan9/e9index.html

Europan España. (a). *Ediciones Anteriores<Europan 11<emplazamientos España<Alcorcón.* Retrieved 03/22, 2015, from http://www.europan-esp.es/images_administracion/emplazamientos/ficha_es_112.pdf

Europan España. (b). *Ediciones Anteriores<Europan 11<Resultados<Alcorcón.* Retrieved 03/22, 2015, from http://www.europan-esp.es/03_ediciones_anteriores_resultados.php?id_anterior=13&id_resultado=656

Europan España. (2006). *Ediciones Anteriores<Europan 8<resultados<primer premio<premio: PN510, España, Cáceres.* Retrieved 03/22, 2015, from http://www.europan-esp.es/03_ediciones_anteriores_resultados.php?id_anterior=9&id_resultado=178

Europan España. (2008). *Ediciones Anteriores<Europan 9<resultados<primer premio<premio: ZK977, Alemania, Selb.* Retrieved 03/22, 2015, from http://www.europan-esp.es/03_ediciones_anteriores_resultados.php?id_anterior=1&id_resultado=350

Europan España. (2009). *Europan 10<Resultados<Elda / Tafalera-Numancia<ficha sintética.* Retrieved 07/08, 2015, from http://www.europan-esp.es/images_administracion/emplazamientos/ficha_es_89.pdf

Europan Europe. (a). Thematized Projects<Forever young. Retrieved from http://www.europan-europe.eu/en/thematized_projects/forever-young

Europan Europe. (b). Thematized Projects<H2O. Retrieved from http://www.europan-europe.eu/en/thematized_projects/h2o

Europan Europe (Ed.). (1991). *Europan 1 - realisations/implementations*. France: Pandora Editions.

Europan Europe (Ed.). (2006). *Europan 8, european results, european urbanity* (E. A. Frater, C Chaize Trans.). Paris: Europan.

Europan Europe (Ed.). (2008). *Europan 9 results - the sustainable city and new public spaces* (H. P. De la Morandiere, A Deck Trans.). (1st ed.). France: Europan Europe.

Europan Europe. (2009). What future for the europan competitions? between innovation and negotiation. Graz.

Europan Europe. (2011). Implementation processes: Catalogue for dwelling on the time. Retrieved from http://www.europan-europe.eu/en/implementation/catalogue-for-dwelling-on-the-time

Europan Europe. (2012a). Interview, benoit dispa. In Europan Europe (Ed.), *Ideas changing, europan implementations 2008-2012* (J. Crisp Trans.). (pp. 51). Vilnius: UAB Balto Print.

Europan Europe. (2012b). Interview, jean rouger. In Europan Europe (Ed.), *Ideas changing, europan implementations 2008-2012* (J. Crisp Trans.). (pp. 81). Vilnius: UAB Balto Print.

Europan Europe. (2012c). Interview, markus sturm. In Europan Europe (Ed.), *Ideas changing, europan implementations 2008-2012* (J. Crisp Trans.). (pp. 111). Vilnius: UAB Balto Print.

Europan Europe. (2013a). Europan 12, Sites<Assen (NL). Retrieved from http://www.europan-europe.eu/en/session/europan-12/site/assen

Europan Europe. (2013b). Europan 12, Sites<Barcelona (ES). Retrieved from http://www.europan-europe.eu/media/default/0001/03/e12_es_barcelona_ssf_en_pdf.pdf

Europan Europe. (2013c). Open amstetten (AT) – winner. Retrieved from http://europan-europe.eu/en/exchanges/open

Europan Europe. (2013d). Thematized Projects<Bridge and door. Retrieved from http://www.europan-europe.eu/media/default/0001/01/de_spremberg_e9_site_4p_pdf.pdf

Europan Europe (Ed.). (2014a). *The adaptable city/ 1, europan 12 results* (Crisp. John Trans.). Vilnius, Lithuania: UAB BALTO PRINT.

Europan Europe. (2014b). Workshop: Pavia, an adaptable campus city? Retrieved from http://www.europan-europe.eu/en/session/europan-12/minisite/inter-sessions-forum/workshop

Europan Europe. (2015a). Europan 13 : The adaptable city 2. Retrieved from http://www.europan-europe.eu/en/session/europan-13/topic

Europan Europe. (2015b). Europan 13 rules. Retrieved from http://www.europan-europe.eu/en/session/europan-13/rules/

Europan Europe. (2015c). Implementation Processes<Cumulus. Retrieved from http://www.europan-europe.eu/en/implementation/cumulus

Europan Europe. (2015d). Rules<Organizers. Retrieved from http://www.europan-europe.eu/en/session/europan-13/rules/

Europan Europe. (2015e). Sessions info. Retrieved from http://www.europan-europe.eu/en/sessions-info/

Europan Europe. (2015f). Thematized Projects<Cumulus. Retrieved from http://www.europan-europe.eu/en/thematized_projects/cumulus

Europan Europe. (2015g). Thematized Projects<Cumulus. Retrieved from http://www.europan-europe.eu/en/thematized_projects/cumulus

Europan Europe. (2015h). Thematized Projects<Promotor. Retrieved from http://europan-europe.eu/en/project-and-processes/promotor

Europan Europe. (2015i). Thematized Projects<Repositioning the remote. Retrieved from http://www.europan-europe.eu/en/thematized_projects/repositioning-the-remote

Europan Europe. (2015j). Thematized Projects<Strips - beats - breaks. Retrieved from http://www.europan-europe.eu/en/thematized_projects/strips-beats-breaks

Europan Europe. (2016a). Cumulus. Retrieved from http://www.europan-europe.eu/en/project-and-processes/cumulus

Europan Europe. (2016b). Europan 9 - european urbanity. Retrieved from http://www.europan-europe.eu/en/sessions-info/europan-9

Europan Europe. (2016c). Seeds and vectors. Retrieved from http://www.europan-europe.eu/en/project-and-processes/seeds-and-vectors

Europan Kosovo. (2012). Selected entries E11. Retrieved from http://www.europan-kosovo.org/results-e11-kosovo

Europan Norway. (2016). Winner: Cumulus. Retrieved from
http://europan.no/ukategorisert/e9-oslo/

Europan Österreich. (2011). Archive<E11<Winners E11<Linz<Runner up HR120 –
linzertus. Retrieved from
http://archiv.europan.at/Europan11/www.europan.at/E11/index010b.html?idcat
side=122

Europan Sweden. (2010). Forum of cities and juries. Retrieved from
http://europan.se/post/283259078/forum-of-cities-and-juries

Europan Sweden. (2012). Europanic data. In J. Torsvall, P. Kraft, H. Mattsson, E.
Wingquist & A. Johansson (Eds.), *Europanic - A thousand new ideas for our cities*
(pp. 172-173). Stockholm: Europan Sweden;C/O Sveriges Arkitekter.

Extentions in question aligning. (2008). In Europan Europe (Ed.), *Europan 9, european
results: The sustainable city and new public spaces* (1st ed., pp. 16-53). Paris:
Europan.

Fischer, G., & Giaccardi, E. (2004). Meta-design: A framework for the future of end-
user development. In H. Lieberman, F. Paternò & V. Wulf (Eds.), *End user
development - empowering people to flexibly employ advanced information and
communication technology* (pp. 1-26). Dordrecht, The Netherlands: Kluwer
Academic Publishers. Retrieved from
http://l3d.cs.colorado.edu/~gerhard/papers/EUD-meta-design-online.pdf

Flew, T. (2014). *New media: An introduction* (4th ed.). Australia: Oxford University
Press.

Foddy, W. (1993). *Constructing questions for interviews and questionnaires - theory
and practice in social research*. Cambridge, UK: Cambridge University Press.

Foreign Office Architects. (2000). FOA code remix 2000. *2G International Architecture
Review, 4*(16, Foreign Office Architects), 121-143.

Francis, M. (1983). Community design. *JAE, 37*(1), 14-19.

Free green. (2015). Retrieved from http://www.houseplans.com/freegreen

Second jury meeting europan 10 austria/ hungary: Second jury meeting europan 10
austria/ hungary: Second jury meeting europan 10 austria/ hungary: 2nd (2009).
Retrieved from
http://archiv.europan.at/Europan10/media/Europan10/pdf/Minutes_E10_JuryII.p
df

Fuchs, C. (2008). Book review: Don tapscott and anthony D. williams, wikinomics: How mass collaboration changes everything. *International Journal of Communication 2, 2*

Fuente Martínez, J.,de la, Gutiérrez Sánchez, N., Fidalgo, Á M., & Ozaeta, A. (2008). Local mutations intensifying: Catalog for dwelling on the time. In Europan Europe (Ed.), *Europan 9, european results: The sustainable city and new public spaces* (pp. 140-141). Paris: Europan.

Fuller, M., & Haque, U. (2008). In Khan O., Scholz T. and Shepard M. (Eds.), *Situated technologies pamphlets 2: Urban versioning system 1.0*. New York: The Architectural League of New York. Retrieved from http://www.nomads.usp.br/pesquisas/design/objetos_interativos/arquivos/restrito/HAQUE_Urban%20Versioning%20System.pdf

Fuller, R. B., & Applewhite, E. J. (1982). *Synergetics: Explorations in the geometry of thinking* (2nd ed.). New York: Macmillan Pub Co.

Gamma, E., Helm, R., Johnson, R., & Vlissides, J. (1994). *Design patterns: Elements of Reusable Object-Oriented Software* Addison-Wesley.

García-Germán, J., & García-Germán, A. (2012). Ribera del marco-riverside reactivation. Retrieved from http://www.totemarquitectos.com/ribera-del-marco/

Gehl Architects.Unrolling a welcome mat for the people of new york. Retrieved from http://gehlarchitects.com/cases/new-york-usa/

Gehl, J., & Svarre, B. (2013). *How to study public life* (K. A. Steenhard Trans.). (2nd ed.). Washington: Island Press.

Geipel, K. (2012). Europanic-A certain feeling? In J. Torsvall, P. Kraft, H. Mattsson, E. Wingquist & A. Johansson (Eds.), *Europanic - A thousand new ideas for our cities* (pp. 82-87). Stockholm: Europan Sweden;C/O Sveriges Arkitekter.

Gell, A. (1996). Vogel's net : Traps as artworks and artworks as traps. *Journal of Material Culture, 1*(1), 15-38. doi:10.1177/135918359600100102

George, R. V. (1997). A procedural explanation for contemporary urban design. *Journal of Urban Design, 2*, 143-162.

Giménez, C. E.*carles enrich arquitectura + urbanisme, Projects<Europan 12.* Retrieved 02/17, 2015, from http://www.carlesenrich.com/en/projects/europan-12/

Glenn, J. C. (2009). Collective intelligence – one of the next big things. *Futura, Finnish Society for Futures Studies, 4*

Groat, L., & Wang, D. (2002a). The strategy of qualitative research: General characteristics. *Architectural research methods* (pp. 176-202). USA, Canada: John Wiley & Sons.

Groat, L., & Wang, D. (2002b). Systems of inquiry and standards of research quality. *Architectural research methods* (pp. 21-43). USA, Canada: John Wiley & Sons.

Groat, L., & Wang, D. (2002c). Tactics: An overview of data collection, analysis, and interpretation. *Architectural research methods* (pp. 191-199). USA, Canada: John Wiley & Sons.

Gromark, S. (2012). Looking backwards - looking forwards. In J. Torsvall, P. Kraft, H. Mattsson, E. Wingquist & A. Johansson (Eds.), *Europanic - A thousand new ideas for our cities* (pp. 76-81). Stockholm: Europan Sweden;C/O Sveriges Arkitekter.

Guba, E. (1981). Criteria for assessing the trustworthiness of naturalistic inquiries. *ECTJ, 29*(2), 75-91. doi:10.1007/BF02766777

Guggenheim, M. (2010). The long history of prototypes. *Limn 01: Prototyping Prototyping,* Madrid. *, 1*(1) 51-57.

Gutiérrez-delaFuente Arquitectos. (2015a). Haus der tagesmütter in selb, germany (childminders centre). Retrieved from http://gutierrez-delafuente.com/en/component/k2/item/13-haus-der-tagesmuetter-in-selb

Gutiérrez-delaFuente Arquitectos. (2015b). IQ experimental subsidized housing in selb, germany (IQ innerstädtische wohnquartiere). Retrieved from http://gutierrez-delafuente.com/en/component/k2/item/39-iq-experimental-subsidized-housing-in-selb

Gutiérrez-delaFuente Arquitectos. (2015c). Jugendzentrum & jugendhotel in selb, germany (youth club & hostel). Retrieved from http://www.gutierrez-delafuente.com/en/component/k2/item/38-jugendzentrum-jugendhotel-in-selb

Gutiérrez-delaFuente Arquitectos. (2015d). Urban regeneration in selb, germany (acupuncture therapy). Retrieved from http://www.gutierrez-delafuente.com/en/component/k2/item/40-urban-regeneration-in-selb

Habraken, J. N. (1988). The uses of levels. Paper presented at the *UNESCO Regional Seminar on Shelter for the Homeless,* Seoul. Retrieved from http://www.habraken.com/html/downloads/the_uses_of_levels.pdf

Habraken, J. N. (1999). In Teicher J. (Ed.), *Supports: An alternative to mass housing* (2nd ed.). UK: Urban International Press.

Habraken, J. N. (2006, reprint of the 2003 publication). Questions that will not go away: Some remarks on long-term trends in architecture and their impact on architectural education. *Open House International, 31*(2), 12-19.

Haken, H. (1984). *The science of structure: Synergetics* [Erfolgsgeheimnisse der Natur] (F. Bradley Trans.). Van Nostrand Reinhold.

Hall, P. (1988). The city of sweat equity. *Cities of tomorrow: An intellectual history of urban planning and design since 1880* (1996 Updated ed., pp. 242-272). Oxford, UK: Blackwell Publishers.

Hamfelt, B. (2004). The highway and the city or go-tokyo vs go-away. In Europan Europe (Ed.), *Europan 7, european results* (E. A. Frater Trans.). (pp. 15-19). France: Europan Europe.

Haque, U. (2007). Distinguishing concepts lexicons of interactive art and architecture. *Architectural Design, 4dSocial: Interactive Design Environments, 77*(4), 24-31.

Haque, U. (2013a). Haque design+research. Retrieved from www.haque.co.uk/floatables.php

Haque, U. (2013b). Haque design+research<Open burble. Retrieved from www.haque.co.uk/openburble.php

Healey, P. (1997). *Collaborative planning: Shaping places in fragmented societies* (2nd ed.). Vancouver: UBC Press, Macmillan Press.

Hebert, S., & lohmann, M. (2015). 01<realisierte projekte und baustellen<02<planungen und wettbewerbe. Retrieved from http://www.subsolar.net

Hellsten, E. (2008). Conceiving public space for which users? In Europan Europe (Ed.), *Europan 9 results* (A. Deck Trans.). (pp. 254-255). France: Europan Europe.

Hellsten, E. (2009). Providing added value. *What Future for the Europan Competitions? between Innovation and Negotiation,* Graz. 32-33.

Helm, J. (2013). Cinema e arquitetura: "Lagos / koolhaas". Retrieved from http://www.archdaily.com.br/br/01-40720/cinema-e-arquitetura-lagos-koolhaas

Hight, C., & Perry, C. (2006). Collective intelligence in design. *Architectural Design, 76*(5), 5-9. doi:10.1002/ad.314

Hindley, M. (2007, Spring). Open knowledge, open source. *Humanities, 28*

Holstein, J. A., & Gubrium, J. F. (1995). *The active interview*. United States of America: Sage Publications.

Innes, J. E., & Booher, D. E. (2004). Reframing public participation: Strategies for the 21st century. *Planning Theory & Practice, 5*(4), 419-436. doi:10.1080/1464935042000293170

Ito, J. (2001, December 6). In an open-source society, innovating by the seat of our pants. *The New York Times* Retrieved from http://www.nytimes.com/2011/12/06/science/joichi-ito-innovating-by-the-seat-of-our-pants.html/

Jencks, C. (2002). Part III - post-modern architecture. *New paradigm in architecture: The language of post-modernism* (7th ed., pp. 53-96) Yale University Press.

Jiménez, A. C. (2013). The prototype: More than many and less than one. *Journal of Cultural Economy, 4*(7 (Special Issue, Prototyping cultures: art, science and politics in beta)), 381-398.

Johansson, A., & Wingquist, E. (2012). An array of change. In J. Torsvall, P. Kraft, H. Mattsson, E. Wingquist & A. Johansson (Eds.), *Europanic - A thousand new ideas for our cities* (pp. 170-171). Stockholm: Europan Sweden;C/O Sveriges Arkitekter.

Johnson, N. L. (2013). Collective science. Retrieved from http://collectivescience.com/

Kaminer, T. (2014). The contradictions of participatory architecture and empire. *Architectural Research Quarterly, 18*(01), 31-37.

Kaspori, D. (2003). A communism of ideas, Towards an open-source architectural practice. *Archis, 3*

Bauwelt Filme (Producer), & Kleilein, D. (Director). (2013, 3 January 2013). *Das haus der tagesmütter in selb.* [Video/DVD] Berlin:

Knapp, H. V. (2013). Jurysitzung in paris. Retrieved from http://www.noen.at/nachrichten/lokales/aktuell/amstetten/Jurysitzung-in-Paris;art2314,495316#

Koolhaas, R. (1978). *Delirious new york: A retroactive manifesto for manhattan* (1st ed.). New York: Oxford University Press.

Koolhaas, R. (1998). The generic city. In J. Sigler (Ed.), *S,M,L,XL* (2nd ed., pp. 1238-1268). New York: The Monacelli Press.

Koolhaas, R. (2001). Lagos [harvard project on the city]. In R. Koolhaas, S. Boeri, S. Kwinter, N. Tazi & H. U. Obrist (Eds.), *Mutations: Rem koolhaas, harvard project on the city, stefano boeri, multiplicity, sanford kwinter, nadia tazi, hans ulrich obrist* (pp. 650-719). Barcelona, Bordeaux: ACTAR, Arc en rêve centre d'architecture.

Krieger, F. (2014). Block am Platz<Neu-ulm Wiley<Kompaktblock. Retrieved from http://www.florian-krieger.de/htdocs/projekte.php

Krivý, M., & Kaminer, T. (2013). The participatory turn in urbanism. *Footprint, 7*(2), 1-6.

Kroes, P. (2001). Technical functions as dispositions: A critical assesment. *Techné (Electronic Journal of the Society for Philosophy and Technology), 5*(3), 2015/11/07-1-16.

Kroll, L. (2002). Animal town planning and homeopathic architecture. In P. Blundell Jones, D. Petrescu & J. Till (Eds.), *Architecture & participation* (pp. 183-186). London: Routledge.

Krywkow, J., & Hare, M. (2008). Participatory process management. Paper presented at the *Proceedings of the iEMSs Fourth Biennial Meeting: International Congress on Environmental Modelling and Software (iEMSs 2008),* Barcelona, Catalonia. 888-899. Retrieved from http://www.iemss.org/iemss2008/index.php?n=Main.Proceedings

Kvale, S., & Brinkmann, S. (2009). *Interviews - learning the craft of qualitative research interviewing* (Second ed.). United States of America: Sage Publications.

Laboratoire d'etude de l'architecture potentielle de l'Université de Montréal.Europan-france. Retrieved from http://www.arclab.umontreal.ca/EUROPAN-FR/fiche_projet.php?lang=1&langid=2&id=78

Langdon, R.langdonreisarchitects<Europan 10<Repositioning the Remote<Vardø, norway. Retrieved from http://www.rosslangdon.info/index/#/europan-10/

Laorga, E. A., & Montalvo, L. B. (2012a). Debate 2: Connecting through shared spaces? *Forum of Results Europan 12: 'Ideas Changing' Processes of Europan's Implementation,* Vienna. 4-6.

Laorga, E. A., & Montalvo, L. B. (2012b). Seeds and vectors. In Europan Europe (Ed.), *Ideas changing, europan implementations 2008-2012* (J. Crisp Trans.). (pp. 164-165). Vilnius: UAB Balto Print.

Laorga, E. A., Montalvo, L. B. & Labrador, L. P. (2009). Gartenhof. Retrieved from http://arenasbasabepalacios.com/en/2009/06/26/gartenhof/

Laorga, E. A., Montalvo, L. B. & Labrador, L. P. (2013a). Ex-citizens. Retrieved from http://arenasbasabepalacios.com/en/2007/06/26/europan-9-winner-2/

Laorga, E. A., Montalvo, L. B. & Labrador, L. P. (2013b). Twin phenomena. Retrieved from http://arenasbasabepalacios.com/blog/2013/12/13/3122/

Laorga, E. A., Montalvo, L. B. & Labrador, L. P. (2013c). Urban software. Retrieved from http://arenasbasabepalacios.com/en/2013/12/13/urban-software/

Laorga, E. A., Montalvo, L. B. & Labrador, L. P. (2015). Wildgarten. Retrieved from http://arenasbasabepalacios.com/en/2015/09/25/wildgarten/

Latour, B. (1993). *We have never been modern* [Nous n'avons jamais ete modernes] (C. Porter Trans.). Cambridge, Massachusetts: Harvard University Press,.

Latour, B. (2007). *Reassembling the social, an introduction to actor-network-theory* (1st ed.). Oxford: Oxford University Press.

Latour, B. (2011). From multiculturalism to multinaturalism: What rules of method for the new socio-scientific experiments? *Nature & Culture, 6*(1), 1-17. doi:10.3167/nc.2011.060101

Latour, B., & Hermant, E. (2006). *Paris: Invisible city* [Paris ville invisible] (L. C. Libbrecht, V. Pihet Trans.). Paris: La Découverte - Les empêcheurs de penser en rond. Retrieved from http://www.bruno-latour.fr/sites/default/files/downloads/viii_paris-city-gb.pdf

Latour, B., & Yaneva, A. (2008). Give me a gun and I will make all buildings move: An ANT's view of architecture. In R. Geiser (Ed.), *Explorations in architecture: Teaching, design, research* (pp. 80-89). Basel: Birkhäuser. Retrieved from http://www.bruno-latour.fr/sites/default/files/P-138-BUILDING-VENICEpdf.pdf

Laurel, B. (Ed.). (2003). *Design research - methods and perspectives*. Massachusetts: MIT Press.

Lawson, B. (1997). *How designers think: The design process demystified* (3rd ed.) Architectural Press. Retrieved from https://books.google.com.cy/books?id=OruBqdozIQwC

Lerner, J., & Tirole, J. (2001). The open source movement: Key research questions. *European Economic Review, 45*(4–6), 819-826. doi:http://dx.doi.org/10.1016/S0014-2921(01)00124-6

Leutenegger, M. (2015). Participatory urban neighborhood vienna, austria. In E. Schwarz (Ed.), *Fourth holcim awards regional and global holcim awards competitions for sustainable construction projects and visions 2014/2015* (D. Wentz Trans.). (pp. 48-53). Zurich, Switzerland: Holcim Sustainable Construction Press. Retrieved from http://src.lafargeholcim-foundation.org/

Lévi-Strauss, C. (1966). *The savage mind* [La pensée sauvage] (G. Weidenfield, Nicholson Ltd Trans.). Chicago: University of Chicago Press.

schwarzpictures (Producer), & Lüthi, S. and Schwarz, M. (Directors). (2013, 13 January 2013). *DE DRAGER / A film about architect john habraken.* [Video/DVD] Zurich: schwarzpictures. Retrieved from http://www.schwarzpictures.com/dedrager.php

Maahsen-Milan, A., Pellegrino, M., Oliva, L., & Simonetti, M. (2013). Urban architecture as connective-collective intelligence. which spaces of interaction? *Sustainability, 5*, 2928-2943. doi:10.3390/su5072928

Maas, W. (1999). *Metacity/datatown-MVRDV*. Rotterdam: 010 Publishers.

Madanipour, A. (1996). *Design of urban space: An inquiry into a socio-spatial process*. Chichester: John Wiley & Sons.

Maki, F., & Goldberg, J. (1964). *Linkage in collective form* (special publication ed.). St. Louis: Washington University, School of Architecture. Retrieved from http://library.wustl.edu/wp-content/uploads/2015/04/maki-entire.pdf;

Maki, F., & Ohtaka, M. (1964). *Collective form - three paradigm* (special publication ed.). St. Louis: Washington University, School of Architecture. Retrieved from http://library.wustl.edu/wp-content/uploads/2015/04/maki-entire.pdf

Masouleh, M. M., Santini, G., Ballauf, S., Ott, M., Fornasier, F., Ramakers, L., . . . Solano, P. M. J. (2011). Europan 11 | Ein Blick auf die Preisträger an den deutschen Standorten und in Warschau. *Bauwelt, 48*, 8-11.

Mickos, M. (2012, 06/13). An architecture of participation. Retrieved from http://opensource.com/business/12/6/architecture-participation

Montalvo, L. B., Laorga, E. A., & Labrador, L. P. (2010). Garden>Courtyard. In Europan Europe (Ed.), *Europan 10 european results, inventing urbanity: Regeneration, revitalization, colonization* (pp. 12-13). Paris: Europan.

Morales, M. d. S. (2009). Public spaces, collective spaces. In T. Avermaete, K. Havik & H. Teerds (Eds.), *Architectural positions. architecture, modernity and the public sphere* (pp. 85-92). Amsterdam: SUN Publishers.

Müller, S., & Quednau, A.SMAQ < projects < Dots&Loops - burgos, spain. Retrieved from http://www.smaq.net/2002/12/dotsloops-burgos-spanien/?lang=en

Murado, C., & Elvira, J.Murado & Elvira<Architecture and Design<Student housing. Retrieved from http://www.muradoelvira.com/

Murray, M. (2010). *Participatory rural planning : Exploring evidence from ireland*. Farnham etc.: Ashgate.

MVRDV. (2002). In Marquez F., &Levene R.(Eds.), *MVRDV 1997-2002, stacking and layering*. Madrid: El Croquis.

n.d. (2008). Conditio sine qua non. Retrieved from http://legal-dictionary.thefreedictionary.com/Conditio+sine+qua+non

NAP, & Archdaily. (2012). Nap (network of architects & planners)<dornröschen . europan 11 . selb . Retrieved from http://afasiaarq.blogspot.com/2012/05/nap-network-of-architects-planners.html

Oswalt, P.Shrinking Cities<Press<Photo Archive<Photos. Retrieved from http://www.shrinkingcities.com/fotos.0.html?&L=1

P2P Foundation. (2015). About the P2P foundation. Retrieved from http://p2pfoundation.net/

Pangaro, P. (2013). What does the word "cybernetics" mean? Retrieved from http://www.pangaro.com/definition-cybernetics.html

Pateman, C. (1970). *Participation and democratic theory*. Cambridge: Cambridge University Press.

Patteeuw, V. (Ed.). (2003). *Reading MVRDV*. The Netherlands: NAi Publishers, Netherlands Architecture Institute.

Patton, C. (2005). Participation. *New keywords: A revised vocabulary of culture and society* (pp. 252-254). Oxford: Blackwell.

Pipan, T. (2012). *URBAN GALLERY overview of the didactics and implementation in teaching*. Berlin:

Poletti, R. (2010). Lucien kroll: Utopia interrupted. *Domus,* (937), 06 June 2015.

Pór, G. (2003,). What is collective intelligence? Retrieved from http://www.community-intelligence.com/blogs/public/

Pór, G. (2010, 08 July 2010). CI, AI, UI or just I? Retrieved from http://www.community-intelligence.com/blogs/public/

Portugali, J., Haken, H., Benenson, I., Omer, I., & Alfasi, N. (2012). *Self-organization and the city* Springer Berlin Heidelberg. Retrieved from https://books.google.com.cy/books?id=8ln9CAAAQBAJ

Price, A. W. (2008). *Contextuality in practical reason* (1st ed.) Oxford University Press.

Price, C., Isozaki, A., Keiller, P., & Koolhaas, R. (1999). In Obrist H. U. (Ed.), *Re:CP* (1st ed.). Germany: Birkhäuser Architecture.

Rapoport, A. (1969). *House form and culture*. Englewood Cliffs, N.J.: Prentice-Hall.

Rapoport, A. (1977). The distinction between associational and perceptual worlds. In A. RAPOPORT (Ed.), *Human aspects of urban form* (pp. 316-384) Pergamon. doi:http://dx.doi.org/10.1016/B978-0-08-017974-2.50011-7

Ratti, C., & Claudel, M. (2015a). Open source gets physical: How digital collaboration technologies became tangible. *Open source architecture* (1st (Kindle edition) ed., pp. 78-97). USA: Thames & Hudson.

Ratti, C., & Claudel, M. (2015b). Why it did not work: A horse designed by committee. *Open source architecture* (1st (Kindle edition) ed.,). USA: Thames & Hudson.

Raymond, E. S. (1999). The cathedral and the bazaar. *Knowledge, Technology & Policy, 12*(3), 23-49.

Raymond, E. S. (2001). *The cathedral & the bazaar musings on linux and open source by an accidental revolutionary* O'Reilly Media.

Rebois, D., & De la Fuente, J. (2014). From mono-large to multi-mix-implementation processes from previous sessions. Paper presented at the *Inter-Sessions Forum – Pavia (IT),* Pavia. Retrieved from http://www.europan-europe.eu/en/exchanges/from-mono-large-to-multi-mix

Rebois, D., & Younès, C. (2013). Europan 12 theme: Experts and cities points of view-debate 1. Paper presented at the *Forum of Sites - Malmö (SE),* Malmö. Retrieved from http://www.europan-europe.eu/en/exchanges/debate-1-europan-12-theme-experts-and-cities-points-of-view

Redström, J. (2008). RE:Definitions of use. *Design Studies, 29*(4), 410-423. doi:10.1016/j.destud.2008.05.001

Reichen, B. (2009). Projects that create a context. *What Future for the Europan Competitions? between Innovation and Negotiation,* Graz. 16-18.

Resch, H. (2011). Urban rhythms and adaptation of spaces : Shrinking to develop better. Paper presented at the *Adaptable City-Inserting the Urban Rhythms,* Oslo. 24-27. Retrieved from http://www.europan-europe.eu/media/default/0001/01/e12_topic_pdf.pdf

Rittel, H. W. J., & Webber, M. M. (1973). Dilemmas in a general theory of planning. *Policy Sciences, 4*, 155-169.

Roberts, N. (2000). Wicked problems and network approaches to resolution. *International Public Management Review, 1*(1), 1-32.

Røyseland, E., & Rø, Ø (Eds.). (2008). *Europan norway 9, sustainable city and new public space, the norwegian result catalogue* (F. Forsgren Trans.). (1st ed.). Lithuania: 0047 Press.

Rudofsky, B. (1996). *Architecture without architects - A short introduction to non-pedigreed architecture* (4th ed.). USA: John Wiley & Sons.

Salingaros, A. N. (2000). The structure of pattern languages. *Architectural Research Quarterly, 4*, 149-161.

Salingaros, A. N. (2006). *A theory of architecture* Umbau.

Sanchez, R. F. (2010). Intensifying, urbanism and communication. Retrieved from http://www.intensifying.eu

Sanoff, H. (1999). *Community participation methods in design and planning*. New York, Canada: John Wiley & Sons.

Santifaller, E. (2014). Genetic code. In Europan Deutschland (Ed.), *Europan 12 adaptable city* (I. McLean, I Pepper Trans.). (1st ed., pp. 254-259). Berlin: Europan.

Sarasa, D. (2014). Jan gehl. 'cities for people'. Retrieved from http://openyourcity.com/2014/06/jan-gehl-ciudades-para-la-gente/

Scalbert, I. (2011). The architect as bricoleur. [Der Architekt als Bricoleur] *Candide. Journal for Architectural Knowledge, 07/2011*(04), 69-88. Retrieved from http://www.candidejournal.net/wp-content/uploads/downloads/2012/08/CAN04_Essay_Scalbert.pdf

Scharnagl, T. (2013, 15/11/2013). Selb-ein-Magnet-fuer-Architekturfans. *Frankenpost,*

Schön, D. A. (1984). *The reflective practitioner: How professionals think in action* (1st ed.). New York: Basic Books.

Schrijver, L. (2006). The archipelago city: Piecing together collectivities. *OASE, Urban Formation and Collective Spaces*(71), 18-37.

Schuler, D. (2008). *Liberating voices: A pattern language for communication revolution*. Massachusetts: MIT Press.

Schumacher, P. (2011). *The autopoiesis of architecture : A new framework for architecture*. Chichester: John Wiley & Sons. Retrieved from http://search.ebscohost.com/login.aspx?direct=true&db=e000xww&AN=391334&site=ehost-live

Schumacher, P. (2016). Design parameters to parametric design. In M. Kanaani, & D. Kopec (Eds.), *The routledge companion for architecture design and practice* (1st ed., pp. 3-20). New York: Routledge,Taylor and Francis.

Seibt, J. (2013). Process philosophy. In E. N. Zalta (Ed.), *The stanford encyclopedia of philosophy* (Fall 2013 ed.,) Retrieved from http://plato.stanford.edu/archives/fall2013/entries/process-philosophy/

SMAQ. (2009). What's the future of europan? discovering, acting and getting people to think together. *What Future for the Europan Competitions? between Innovation and Negotiation,* Graz. 115-116.

Smets, M. (1997). Project approaches in the face of the diversity of the outskirts. In Europan (Ed.), *Europan 4, results catalogue: Constructing the town upon the town, transformation of contemporary urban sites* (pp. 22-30). Paris, Athens: Editions Europan, Ministry for the Environment Physical Planning and Public Works.

Star Leigh, S., & Griesemer, J. R. (1989). Institutional ecology, 'translations' and boundary objects: Amateurs and professionals in berkeley's museum of vertebrate zoology, 1907-39. *Social Studies of Science, 19*(3), 387-420.

Stengers, I. (2005). The cosmopolitical proposal. In B. Latour, & P. Weibel (Eds.), *Making things public: Atmospheres of democracy* (pp. 994-1003). Cambridge, Massachusetts, and London: The MIT Press.

Stratis, S. (2006). Urban dynamics of infrastructures. In Europan Europe (Ed.), *Europan 8, european results, european urbanity* (E. A. Frater, C Chaize Trans.). (pp. 90-93). Paris: Europan Europe.

Stratis, S. (2009). "Glocal"/translocal. *What Future for the Europan Competitions? between Innovation and Negotiation,* Graz. 28-29.

Sziegoleit, R. (2010, 19/08/2010). Planen ohne alle Grenzen
. *Frankenpost,*

Tavani, H. T. (2011). *Ethics and technology: Controversies, questions, and strategies for ethical computing* John Wiley & Sons. Retrieved from https://books.google.com.cy/books?id=xGf8Z2CDQEgC

Teerds, H., & Havik, K. (2011). Define and let go/ an interview with john habraken. *OASE, Productive Uncertainty*(85), 8-16.

Till, J. (2005). The negotiation of hope. In P. Blundell Jones, D. Petrescu & J. Till (Eds.), *Architecture & participation* (pp. 25-44). London: Routledge.

Trochim, W. M. (2006). The research methods knowledge base, 2nd edition. Retrieved from http://www.socialresearchmethods.net/kb/

Tschumi, B. (1999). *Event-cities, praxis*. Massachusetts: The MIT Press.

Turner, J. F. C. (1988). In Turner B. (Ed.), *Building community: A third world case book : From habitat international coalition
* (1st ed.). London: Building Community Books.

Uitermark, J. (2015). Longing for wikitopia: The study and politics of self-organisation. *Urban Studies (Sage Publications, Ltd.), 52*(13), 2301. Retrieved from https://ucyvpn.ucy.ac.cy

UMR CNRS 694 Map.*Le réseau@archi.fr<Europan-Fr* Retrieved 03/17, 2015, from http://www.archi.fr/EUROPAN-FR/e11/projets/WG101/panneaux.html

Ungers, O. M., Koolhaas, R., Riemann, P., Kollhoff, H., & Ovaska, A. (2013). In Hertweck F., Marot S. (Eds.), *The city in the city - berlin: A green archipelago*. Cologne, Zürich: Lars Müller Publishers.

Ungers, O. M., & Vieths, S. (1997). In Molinari L. (Ed.), *Oswald mathias ungers - the dialectic city* (F. Garvie Trans.). Milan: Skira.

Urban Relational Laboratory. (2010). LAGOS | rem koolhaas [an attempt to understand the nature of rapid urbanisation]. Retrieved from https://relationalbcn.wordpress.com/2010/06/22/lagos-rem-koolhaas-an-attempt-to-understand-the-nature-of-rapid-urbanisation/

Van Boxel, E., & Koreman, K. (2006). Laboratorium rotterdam: DECODE SPACE! in search of new perspectives on/for public space. *OASE, Urban Formation and Collective Spaces*(71), 134-139.

Van Boxel, E., & Koreman, K. (2007). In Patteeuw V. (Ed.), *Re-public: Towards a new spatial politics*. Rotterdam: NAi Publishers.

Felix, B., & Wolting, F. (Producers), & van der Haak, B. (Director). (2005). *Lagos wide & close: An interactive journey into an exploding city.* [Video/DVD] Amsterdam, The Netherlands: Submarine.

Van Jaarsveld, R. (2001). *Generic public participation guidelines.* (). Pretoria: Department of Water Affairs and Forestry, Republic of South Africa. Retrieved from http://www.dwaf.gov.za/Documents/Other/GPPG/guide.pdf

Van Toorn, R., & Bouman, O. (2005). Architecture is too important to leave to the architects. A conversation with giancarlo de carlo. *Archis,* (2), 382-389.

Warle, E. d., & Kempers, M.De warle kempers Architecten<Woongebouw havenkwartier in assen. Retrieved from http://dwkarchitecten.nl/eur.html

Weber, S. (2000). *The political economy of open source software*. USA: Berkeley Roundtable on the International Economy, University of California, Berkeley. Retrieved from https://books.google.com.cy/books?id=h0K2AAAAIAAJ

Weber, S. (2004). *The success of open source*. USA: Harvard University Press.

Wiener, N. (1948). *Cybernetics, or control and communication in the animal and the machine
*. Cambridge: MIT Press.

Wikimedia Foundation, I. (2015). Wikipedia: Statistics. Retrieved from https://en.wikipedia.org/wiki/Wikipedia:Statistics

Wiktionary. (2016a). Collective. Retrieved from https://en.wiktionary.org/wiki/collective

Wiktionary. (2016b). Intelligence. Retrieved from https://en.wiktionary.org/wiki/intelligence

Wittgenstein, L. (1958). In Anscombe G. E. M., Rhees R. and Von Wright G. H. (Eds.), *Philosophical investigations* (G. E. M. Anscombe Trans.). (Second ed.). Oxford: Basil Blackwell.

Yaneva, A. (2009). *Made by the office for metropolitan architecture: An ethnography of design*. Rotterdam: 010 Uitgeverij (010 Publishers).

Yaneva, A. (2012). *Mapping controversies in architecture*. Surrey: Ashgate Publishing ltd.

Ye, Y., & Kishida, K. (2003). Toward an understanding of the motivation of open source software developers. Paper presented at the *Proceedings of 2003 International Conference on Software Engineering (ICSE2003),* Portland, Oregon. 419-429. Retrieved from http://l3d.cs.colorado.edu/~yunwen/papers/ICSE03.pdf

Yin, R. K. (1994). *Case study research - design and methods* (Second ed.). United States of America: Sage Publications.

Zuloark. (2014). Work< five-conditions. Retrieved from http://www.zuloark.com/five-conditions/

Appendix I – Europan Tables and Statistics

Table 13: All Europan Participating Countries E1-E12, author's table

COUNTRY	SESSION	SITES	No.
Austria	E1	Site free	0
	E2	Graz, St-Pölten, Wien	3
	E3	Graz, Leibnitz	2
	E4	Graz (Eggenberg), Graz, Innsbruck, Klagenfurt	4
	E5	Graz (Associated Country)	1
	E6	Graz, Villach, Wien	3
	E7	Graz, Innsbruck, Krems, Salzburg, Wien	5
	E8	Amstetten, Lauterach, Schwechat, Waidhofen, Wien	5
	E9	Graz, Kapfenberg, Linz, Wien	4
	E10	Eisenstadt, Graz, Wien	3
	E11	Graz, Linz, Wien	3
	E12	Amstetten, Graz, Wien (Kagran), Wien (Siemensaecker)	4
Total	**12**		**37**

COUNTRY	SESSION	SITES	No.
Belgium	E1	Site free	0
	E2	Brussels, Charleroi	2
	E3	Liege, Charleroi	2
	E4	Liege, Arlon	2
	E5	La Louviere, Namur	2
	E6	Chatelet, Liege	2
	E7	Ottignies, Tubize	2
	E8	Ghlin-Mons, Waremme	2
	E9	Andenne, Ottignies	2
	E10	Gembloux, Liege	2
	E11	Marche-en-Famenne, Sambreville	2
	E12	Seraing, Ciney	2
Total	**12**		**22**

COUNTRY	SESSION	SITES	No.
Bulgaria	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	Sofia	1
	E5	Sofia	1
	E6	Sofia	1
	E7	No participation	0
	E8	No participation	0
	E9	No participation	0
	E10	No participation	0
	E11	No participation	0
	E12	No participation	0
Total	**3**		**3**

COUNTRY	SESSION	SITES	No.
Croatia	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	Osijek, Zadar	2
	E5	Rovinj, Vukovar	2
	E6	Sibenik, Sisak	2
	E7	Rijeka, Split	2
	E8	Dubrovnik, Zagreb	2
	E9	Opatija, Zagreb	2
	E10	Rijeka, Zagreb	2
	E11	Dubrovnik	1
	E12	No participation	0
Total	**8**		**15**

COUNTRY	SESSION	SITES	No.
Cyprus	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	Nicosia	1
	E5	Pafos-Anavargos	1
	E6	No participation	0
	E7	No participation	0
	E8	Larnaca	1
	E9	No participation	0
	E10	No participation	0
	E11	No participation	0
	E12	No participation	0
Total	**3**		**3**

COUNTRY	SESSION	SITES	No.
Czech Republic	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	No participation	0
	E6	Praha	1
	E7	No participation	0
	E8	Plzen, Praha	2
	E9	Praha	1
	E10	No participation	0
	E11	No participation	0
	E12	No participation	0
Total	**3**		**4**

COUNTRY	SESSION	SITES	No.
Denmark	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	No participation	0
	E6	No participation	0
	E7	No participation	0
	E8	No participation	0
	E9	Herning, Ørestad, Vejle	3
	E10	Århus, Augustenborg, Kolding, København, Rudkøbing	5
	E11	Allerød, København, Rødovre	3
	E12	Aalborg, København,	2
Total	4		13

COUNTRY	SESSION	SITES	No.
Estonia	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	Tallinn	1
	E6	Tallinn, Tartu	2
	E7	Pärnu, Tallinn	2
	E8	No participation	0
	E9	Tallinn, Tartu	2
	E10	Tallinn	1
	E11	No participation	0
	E12	No participation	0
Total	5		8

COUNTRY	SESSION	SITES	No.
Finland	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	Helsinki, Tampere, Vaasa	3
	E5	Rovaniemi, Turku, Vantaa	3
	E6	Jyväskylä (Ainolanranta), Jyväskylä (Äijälänranta), Oulou (Pikisaari)	3
	E7	Espoo, Pori, Tampere	3
	E8	Kemi, Kuopio, Lahti	3
	E9	Espoo, Kotka, Vantaa	3
	E10	Järvenpää, Tampere	2
	E11	Porvoo, Turku	2
	E12	Helsinki, Kuopio	2
Total	9		24

COUNTRY	SESSION	SITES	No.
France	E1	Site free	0
	E2	Amiens, Chateauroux, Chaumont, Dunkerque, Evian-les Bains, Martigues, Montauban, Rezé, Sète, Vizille	10
	E3	Dunkerque / Grande-Synthe, Grand Lyon / Pierre Bénite, Le Havre, Lorient, Meaux, Mulhouse, Reims, Saintes	8
	E4	Athis-Mons, Aubervilliers, Belfort, Nancy, Rouen Saint-Sever, Saint-Ouen l'Aumône, Strasbourg	7
	E5	Brest, Chessy, Jeumont, Mulhouse, Reims, Villetaneuse	6
	E6	Clermont-Ferrand, Marseille, Montbéliard, Rennes, Roubaix, Saint-Etienne, Sotteville-Les-Rouen, Vénissieux	8
	E7	Drancy, Eckbolsheim-Wolfsheim (CUS), Grigny, Nanterre, Reims, Valence, Villeurbanne	7
	E8	Chalon-sur-Saône, Chateauroux, Dijon, Hénin-Carvin, La Courneuve, Lille	6
	E9	Bordeaux, Clermont-Ferrand, Le Havre, Mulhouse, Reims, Saint-Chamond – Saint-Etienne métropole	6
	E10	Alès, Dunkerque, Isle d'Abeau, Saintes, Seilh, Triel-sur-Seine	6
	E11	Clermont-Ferrand, Neuilly-sur-Marne, Reims, Savenay, Stains, Toulouse	6
	E12	Roissy porte de France - Fosses, Marseille, Paris, Paris-saclay, Rouen, Saint-herblain, Vichy Val d'Allier	7
Total	12		77

COUNTRY	SESSION	SITES	No.
Germany	E1	Site free	0
	E2	Berlin, Duisburg, Halberstadt, Rostock, Speyer	5
	E3	Berlin, Erlangen, Frankfurt/Main, Koblenz, Landshut, Marl, Neuruppin, Potsdam, Schwerin	9
	E4	Bamberg, Görlitz-Zgorzelec, Kempten, Mainz	4
	E5	Essen, Geesthacht, Gotha, Guben/Gubin, Munchen, Schwabach, Weissenfels	7
	E6	Augsburg, Ingolstadt, Lubeck, Monchengladbach, Nauen, Taufkirchen	6
	E7	Augsburg, Deggendorf, Halle, Neu-Ulm, Senftenberg	5
	E8	Erfurt, Gersthofen, Halle, Hamburg, Kleines Dreieck, Leinefelde-Worbis, Luckenwalde, Neu-Ulm	8
	E9	Babenhausen, Berlin, Donauworth, Rostock, Selb, Spremberg, Straubing	7
	E10	Bottrop, Dessau, Elmshorn, Forchheim, Guben, Heidelberg, Leisnig, München, Nürnberg	9
	E11	Ibbenbüren, Ingolstadt, Selb, Wittstock/Dosse, Würzburg	5
	E12	Bitterfeld-Wolfen, Donauworth, Heidelberg, Kaiserslautern, Kaufbeuren, Konstanz-Kreuzlingen, Mannheim, Munchen, Nurnberg	9
Total	**12**		**74**

COUNTRY	SESSION	SITES	No.
Greece	E1	Site free	0
	E2	Athinai, Methimna, Rhodos, Thessaloniki	4
	E3	Pyrgos, Thessaloniki, Trikala (Paraskevi), Trikala (Faneromeni)	4
	E4	Iraklion, Lavrion, Patrai, Stavroupolis	4
	E5	Athinai (Amaroussion), Athinai (Agia Anargiri), Thessaloniki (Polichni), Thessaloniki (Chalastra)	4
	E6	Ano Liosia, Lamia	2
	E7	Illion, Nea Ionia Magnesia, Neapoli, Pilea	4
	E8	No participation	0
	E9	No participation	0
	E10	No participation	0
	E11	No participation	0
	E12	No participation	0
Total	**7**		**22**

COUNTRY	SESSION	SITES	No.
Hungary	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	Budapest	1
	E5	Budapest	1
	E6	Budapest	1
	E7	Budapest	1
	E8	Budapest	1
	E9	Gyor	1
	E10	Ajka	1
	E11	Szeged	1
	E12	Budapest	1
Total	**9**		**9**

COUNTRY	SESSION	SITES	No.
Ireland	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	No participation	0
	E6	No participation	0
	E7	No participation	0
	E8	No participation	0
	E9	Cork, Dublin	2
	E10	Dublin, Galway	2
	E11	Dublin	1
	E12	No participation	0
Total	**3**		**5**

COUNTRY	SESSION	SITES	No.
Italy	E1	Site free	0
	E2	Alessandria, Brescia, Carrara, Catania, Cordenons, Firenze, Nova Gorica (YU) with Gorizia, Milano, Padova, Roma, Taranto	11
	E3	Brescia, Campi Bisenzio, Catania, Milano, Pavia, Quarrata, Torino	7
	E4	Cagliari, Catania, Cremona, Firenze, Milano, Napoli, Roma	7
	E5	Ancona, Catania, Collegno, Palermo, Roma, Savona, Torino	7
	E6	Castelvetrano, Catania, Forli, Frascati, Massa, Quarrata, Seregno	7
	E7	Bagheria, Gorizia, Monza, Pescara, Pordenone	5
	E8	Aulla, Bergamo, Cagliari, Chiampo, Latina, Livorno, Milazzo, Palermo, Reggio Calabria, Roma	10
	E9	Bisceglie, Carbonia, Catania, Erice, Firenze, Pistoia, Reggio Emilia, Siracusa	8
	E10	Genova	1
	E11	No participation	0
	E12	Milano, Venice	2
Total	**11**		**65**

COUNTRY	SESSION	SITES	No.
Kosovo	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	No participation	0
	E6	No participation	0
	E7	No participation	0
	E8	No participation	0
	E9	No participation	0
	E10	No participation	0
	E11	Pejë / Peć	1
	E12	Gjilan	1
Total	**2**		**2**

COUNTRY	SESSION	SITES	No.
Latvia	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	No participation	0
	E6	No participation	0
	E7	Riga 2, Riga 1, Ventspils	3
	E8	Riga	1
	E9	Riga	1
	E10	Riga	1
	E11	No participation	0
	E12	No participation	0
Total	**4**		**6**

COUNTRY	SESSION	SITES	No.
Netherland	E1	Site free	0
	E2	Apeldoorn, Breda, Nijmegen, Zaanstad	4
	E3	Den Bosch, Dordrecht, Groningen, Haarlem	4
	E4	Almelo, Amsterdam, Den Haag, Emmen, Utrecht	5
	E5	Almere, Amersfoort, Amsterdam, Haarlemmermeer, Rotterdam	5
	E6	Amsterdam-Noord, Apeldoorn, Groningen, Hoogvliet, Lelystad	5
	E7	Amsterdam, Den Haag, Hengelo, Rotterdam	4
	E8	Alkmaar, Dordrecht, Enschede, Haarlem, Tilburg, Zwolle	6
	E9	Almere, Amsterdam, Groningen, Nijmegen	4
	E10	Den Haag, Emmen, Maastricht, Utrecht	4
	E11	Almere, Amsterdam, Capelle aan den IJssel, Deventer, Eindhoven, Leeuwarden	6
	E12	Assen, Groningen, Schiedam	3
Total	**12**		**50**

COUNTRY	SESSION	SITES	No.
Norway	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	No participation	0
	E6	No participation	0
	E7	Oslo, Stavanger, Tromsø	3
	E8	Bergen, Hamar, Kirkenes, Kristiansand, Stavanger	5
	E9	Lillestrøm, Odda, Oslo, Trondheim	4
	E10	Oslo, Trondheim, Vardø	3
	E11	Haugesund, Oslo, Skien + Porsgrunn	3
	E12	Ås, Asker, Bærum	3
Total	**6**		**21**

COUNTRY	SESSION	SITES	No.
Poland	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	Görlitz (DE) / Zgorzelec (PL)	1
	E5	No participation	0
	E6	No participation	0
	E7	No participation	0
	E8	No participation	0
	E9	Warszawa Czyste	1
	E10	Warszawa	1
	E11	Warszawa	1
	E12	Warszawa	1
Total	**5**		**5**

COUNTRY	SESSION	SITES	No.
Portugal	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	Lisboa (Chelas), Loures (Sacavem), Vila Nova de Gaia	3
	E6	Almada, Lisboa, Porto, Setubal	4
	E7	Évora, Montijo, Oeiras, Vila do Conde	4
	E8	Coimbra, Figueira da Foz, Funchal, Palmela, Sintra	5
	E9	Loures, Odivelas, Santo Tirso	3
	E10	Cascais, Entroncamento, Lisboa	3
	E11	Guimarães	1
	E12	Almada (Porto Brandão), Vila Viçosa	2
Total	8		25

COUNTRY	SESSION	SITES	No.
Romania	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	Timisoara	1
	E6	No participation	0
	E7	No participation	0
	E8	No participation	0
	E9	No participation	0
	E10	No participation	0
	E11	No participation	0
	E12	No participation	0
Total	1		1

COUNTRY	SESSION	SITES	No.
Slovenia	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	Bratislava	1
	E5	Kosice	1
	E6	Presov	1
	E7	Izola, Maribor	2
	E8	Brezice, Maribor	2
	E9	Ljubljana	1
	E10	No participation	0
	E11	No participation	0
	E12	No participation	0
Total	6		8

COUNTRY	SESSION	SITES	No.
Spain	E1	Site free (Buitrago de Lozoya, Burriana, El Entrego, Huelva Zafra, Lugones, Madrid)	0
	E2	Alcalá de Henares, Basauri, Caravaca de la Cruz, El Ferrol, Madrid, Meaques Madrid, Mendillorri, Pamplona, Sevilla, Valencia	10
	E3	Alguazas, Alicante, Arrigorriaga, Calella, Granada, Madrid, Orense, Requena	8
	E4	Alicante, Aranda de Duero, Bilbao, Cartagena, L`Hospitalet de Llobregat, Mieres, Palma de Mallorca, Sevilla, Valladolid	9
	E5	Almería, Amurrio, Baracaldo, Cartagena, Ceuta, Paterna, Puertollano, Tolosa, Tudela	9
	E6	Avilés, Barakaldo, Burgos, Ceuta, Córdoba, Ferrol, Lorca, Marina de Cudeyo, Santa Cruz de Tenerife, Toledo, Valencia	11
	E7	Barcelona, Burgos, Guadalajara, La Unión, Las Palmas de Gran Canaria, Luarca, Santiago de Compostela, Santoña, Vitoria-Gasteiz	9
	E8	Alcázar de San Juan, Cáceres, Cartes, Ceuta, Córdoba, Logroño, Sagunto. Valladolid	8
	E9	AMA (Área Metropolitana de Asturias), Badajoz, Calahorra, La Laguna, Poio, Santander, Soria	7
	E10	Cáceres (Ribera del Marco), El Hierro (Valverde), Elda (Tafalera-Numancia), Madrid (San Francisco el Grande), Ourense (Taboadela), Reus (Matet entre vies), Teruel (Teruel)	7
	E11	Alcalá de la Selva, Alcorcón, Cerdanyola del Vallès, Getaria, San Bartolomé. Sestao	6
	E12	Barcelona - La Sagrera, Don Benito, Urretxu - Irimo	3
Total	12		87

COUNTRY	SESSION	SITES	No.
Sweden	E1	No participation	0
	E2	Jönköping, Stockholm, Umea	3
	E3	Gävle, Helsingborg, Stockholm	3
	E4	Linköping, Sundbyberg, Trollhättan	3
	E5	No participation	0
	E6	Järfälla, Karlskrona, Växjö	3
	E7	Göteborg, Helsinborg, Kristianstad	3
	E8	Göteborg, Varberg	2
	E9	Nacka, Tjörn, Upplands Väsby	3
	E10	Kisa, Lerum, Mora, Östhammar	4
	E11	Malmö, Norrköping, Nynäshamn, Simrishamn	4
	E12	Hammarö, Haninge, Kalmar, Höganäs, Kristinehamn	5
Total	**10**		**33**

COUNTRY	SESSION	SITES	No.
Turkey	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	No participation	0
	E6	No participation	0
	E7	No participation	0
	E8	Antalya Kepez, Istanbul	2
	E9	No participation	0
	E10	No participation	0
	E11	No participation	0
	E12	No participation	0
Total	**1**		**2**

COUNTRY	SESSION	SITES	No.
Yugoslavia	E1	No participation	0
	E2	Beograd, Čakovec, Nova Gorica (YU) with Gorizia, Zadar, Zagreb	5
	E3	No participation	0
	E4	No participation	0
	E5	No participation	0
	E6	No participation	0
	E7	No participation	0
	E8	No participation	0
	E9	No participation	0
	E10	No participation	0
	E11	No participation	0
	E12	No participation	0
Total	**1**		**5**

COUNTRY	SESSION	SITES	No.
Switzerland	E1	Site free	0
	E2	Baden, Delémont, Genève, La-Chaux-de-Fonds	4
	E3	Giubiasco, Meyrin, Sankt-Gallen, Yverdon-les-Bains	4
	E4	Basel, Biasca Pollegio, Dietikon, Lausanne, Neuchâtel	5
	E5	Aarau, Bern (Ausserhollingen), Biel (Bienne), Genève, Lenzburg, Massagno, Zug, Zurich (Affoltern)	8
	E6	Illnau-Effretikon, Mendrisio	2
	E7	Fribourg, Lausanne – Renens - Prilly	2
	E8	No participation	0
	E9	Delémont, Genève, Le Locle, Moudon, Sion	5
	E10	Dietikon, La-Chaux-de-Fonds, Montreux, Neuchâtel, Nyon	5
	E11	Aigle, Monthey, Romainmôtier	3
	E12	Couvet, Marly, CH-Kreuzlingen/DE-Konstanz	3
Total	**11**		**41**

COUNTRY	SESSION	SITES	No.
UK	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	Birmingham, Glasgow, Liverpool, London, Manchester	5
	E5	Dartford, Nottingham, Sheffield	3
	E6	London (Southwark), London (Hackney), Manchester	3
	E7	No participation	0
	E8	Milton Keynes, Oldham, Stonebridge	3
	E9	Milton Keynes, Sheffield, Stoke-On-Trent	3
	E10	No participation	0
	E11	No participation	0
	E12	No participation	0
Total	**5**		**17**

| **Total** | | | **684** |

Associated Country

Table 14: Europan Recurrent Participations of Countries E1-E12, author's table

COUNTRY	SESSION	SITES	No.
Austria	E1	Site free	0
	E2	Graz, St-Pölten, Wien	3
	E3	Graz, Leibnitz	2
	E4	Graz (Eggenberg), Graz, Innsbruck, Klagenfurt	4
	E5	Graz (Associated Country)	1
	E6	Graz, Villach, Wien	3
	E7	Graz, Innsbruck, Krems, Salzburg, Wien	5
	E8	Amstetten, Lauterach, Schwechat, Waidhofen, Wien	5
	E9	Graz, Kapfenberg, Linz, Wien	4
	E10	Eisenstadt, Graz, Wien	3
	E11	Graz, Linz, Wien	3
	E12	Amstetten, Graz, Wien (Kagran), Wien (Siemensaecker)	4
Total	**12**		**37**

COUNTRY	SESSION	SITES	No.
Belgium	E1	Site free	0
	E2	Brussels, Charleroi	2
	E3	Liege, Charleroi	2
	E4	Liege, Arlon	2
	E5	La Louviere, Namur	2
	E6	Chatelet, Liege	2
	E7	Ottignies, Tubize	2
	E8	Ghlin-Mons, Waremme	2
	E9	Andenne, Ottignies	2
	E10	Gembloux, Liege	2
	E11	Marche-en-Famenne, Sambreville	2
	E12	Seraing, Ciney	2
Total	**12**		**22**

COUNTRY	SESSION	SITES	No.
Croatia	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	Osijek, Zadar	2
	E5	Rovinj, Vukovar	2
	E6	Sibenik, Sisak	2
	E7	Rijeka, Split	2
	E8	Dubrovnik, Zagreb	2
	E9	Opatija, Zagreb	2
	E10	Rijeka, Zagreb	2
	E11	Dubrovnik	1
	E12	No participation	0
Total	**8**		**15**

COUNTRY	SESSION	SITES	No.
Denmark	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	No participation	0
	E6	No participation	0
	E7	No participation	0
	E8	No participation	0
	E9	Herning, Ørestad, Vejle	3
	E10	Århus, Augustenborg, Kolding, København, Rudkøbing	5
	E11	Allerød, København, Rødovre	3
	E12	Aalborg, København,	2
Total	**4**		**13**

COUNTRY	SESSION	SITES	No.
Finland	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	Helsinki, Tampere, Vaasa	3
	E5	Rovaniemi, Turku, Vantaa	3
	E6	Jyväskylä (Ainolanranta), Jyväskylä (Äijälänranta), Oulou (Pikisaari)	3
	E7	Espoo, Pori, Tampere	3
	E8	Kemi, Kuopio, Lahti	3
	E9	Espoo, Kotka, Vantaa	3
	E10	Järvenpää, Tampere	2
	E11	Porvoo, Turku	2
	E12	Helsinki, Kuopio	2
Total	9		24

COUNTRY	SESSION	SITES	No.
France	E1	Site free	0
	E2	Amiens, Chateauroux, Chaumont, Dunkerque, Evian-les Bains, Martigues, Montauban, Rezé, Sète, Vizille	10
	E3	Dunkerque / Grande-Synthe, Grand Lyon / Pierre Bénite, Le Havre, Lorient, Meaux, Mulhouse, Reims, Saintes	8
	E4	Athis-Mons, Aubervilliers, Belfort, Nancy, Rouen Saint-Sever, Saint-Ouen l'Aumône, Strasbourg	7
	E5	Brest, Chessy, Jeumont, Mulhouse, Reims, Villetaneuse	6
	E6	Clermont-Ferrand, Marseille, Montbéliard, Rennes, Roubaix, Saint-Etienne, Sotteville-Les-Rouen, Vénissieux	8
	E7	Drancy, Eckbolsheim-Wolfsheim (CUS), Grigny, Nanterre, Reims, Valence. Villeurbanne	7
	E8	Chalon-sur-Saône, Chateauroux, Dijon, Hénin-Carvin, La Courneuve, Lille	6
	E9	Bordeaux, Clermont-Ferrand, Le Havre, Mulhouse, Reims, Saint-Chamond – Saint-Etienne métropole	6
	E10	Alès, Dunkerque, Isle d'Abeau, Saintes, Seilh, Triel-sur-Seine	6
	E11	Clermont-Ferrand, Neuilly-sur-Marne, Reims, Savenay, Stains, Toulouse.	6
	E12	Roissy porte de France - Fosses, Marseille, Paris, Paris-saclay, Rouen, Saint-herblain, Vichy Val d'Allier	
Total	12		70

COUNTRY	SESSION	SITES	No.
Germany	E1	Site free	0
	E2	Berlin, Duisburg, Halberstadt, Rostock, Speyer	5
	E3	Berlin, Erlangen, Frankfurt/Main, Koblenz, Landshut, Marl, Neuruppin. Potsdam. Schwerin	9
	E4	Bamberg, Görlitz-Zgorzelec, Kempten, Mainz	4
	E5	Essen, Geesthacht, Gotha, Guben/Gubin, Munchen, Schwabach. Weissenfels	7
	E6	Augsburg, Ingolstadt, Lubeck, Monchengladbach, Nauen, Taufkirchen	6
	E7	Augsburg, Deggendorf, Halle, Neu-Ulm, Senftenberg	5
	E8	Erfurt, Gersthofen, Halle, Hamburg, Kleines Dreieck, Leinefelde-Worbis, Luckenwalde, Neu-Ulm	8
	E9	Babenhausen, Berlin, Donauworth, Rostock, Selb, Spremberg, Straubing	7
	E10	Bottrop, Dessau, Elmshorn, Forchheim, Guben, Heidelberg, Leisnig. München. Nürnberg	9
	E11	Ibbenbüren, Ingolstadt, Selb, Wittstock/Dosse, Würzburg	5
	E12	Bitterfeld-Wolfen, Donauworth, Heidelberg, Kaiserslautern, Kaufbeuren, Konstanz-Kreuzlingen, Mannheim, Munchen, Nurnberg	9
Total	12		74

COUNTRY	SESSION	SITES	No.
Italy	E1	Site free	0
	E2	Alessandria, Brescia, Carrara, Catania, Cordenons, Firenze, Nova Gorica (YU) with Gorizia, Milano, Padova, Roma, Taranto	11
	E3	Brescia, Campi Bisenzio, Catania, Milano, Pavia, Quarrata, Torino	7
	E4	Cagliari, Catania, Cremona, Firenze, Milano, Napoli, Roma	7
	E5	Ancona, Catania, Collegno, Palermo, Roma, Savona, Torino	7
	E6	Castelvetrano, Catania, Forli, Frascati, Massa, Quarrata, Seregno	7
	E7	Bagheria, Gorizia, Monza, Pescara, Pordenone	5
	E8	Aulla, Bergamo, Cagliari, Chiampo, Latina, Livorno, Milazzo, Palermo, Reggio Calabria, Roma	10
	E9	Bisceglie, Carbonia, Catania, Erice, Firenze, Pistoia, Reggio Emilia, Siracusa	8
	E10	Genova	1
	E11	No participation	0
	E12	Milano, Venice	2
Total	11		65

p | 472

COUNTRY	SESSION	SITES	No.
Netherland	E1	Site free	0
	E2	Apeldoorn, Breda, Nijmegen, Zaanstad	4
	E3	Den Bosch, Dordrecht, Groningen, Haarlem	4
	E4	Almelo, Amsterdam, Den Haag, Emmen, Utrecht	5
	E5	Almere, Amersfoort, Amsterdam, Haarlemmermeer, Rotterdam	5
	E6	Amsterdam-Noord, Apeldoorn, Groningen, Hoogvliet, Lelystad	5
	E7	Amsterdam, Den Haag, Hengelo, Rotterdam	4
	E8	Alkmaar, Dordrecht, Enschede, Haarlem, Tilburg, Zwolle	6
	E9	Almere, Amsterdam, Groningen, Nijmegen	4
	E10	Den Haag, Emmen, Maastricht, Utrecht	4
	E11	Almere, Amsterdam, Capelle aan den IJssel, Deventer, Eindhoven, Leeuwarden	6
	E12	Assen, Groningen, Schiedam	
Total	**12**		**47**

COUNTRY	SESSION	SITES	No.
Norway	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	No participation	0
	E6	No participation	0
	E7	Oslo, Stavanger, Tromsø	3
	E8	Bergen, Hamar, Kirkenes, Kristiansand, Stavanger	5
	E9	Lillestrøm, Odda, Oslo, Trondheim	4
	E10	Oslo, Trondheim, Vardø	3
	E11	Haugesund, Oslo, Skien + Porsgrunn	3
	E12	Ås, Asker, Bærum	3
Total	**6**		**21**

COUNTRY	SESSION	SITES	No.
Portugal	E1	No participation	0
	E2	No participation	0
	E3	No participation	0
	E4	No participation	0
	E5	Lisboa (Chelas), Loures (Sacavem), Vila Nova de Gaia	3
	E6	Almada, Lisboa, Porto, Setubal	4
	E7	Évora, Montijo, Oeiras, Vila do Conde	4
	E8	Coimbra, Figueira da Foz, Funchal, Palmela, Sintra	5
	E9	Loures, Odivelas, Santo Tirso	3
	E10	Cascais, Entroncamento, Lisboa	3
	E11	Guimarães	1
	E12	Almada (Porto Brandão), Vila Viçosa	2
Total	**8**		**25**

COUNTRY	SESSION	SITES	No.
Spain	E1	Site free (Buitrago de Lozoya, Burriana, El Entrego, Huelva Zafra, Lugones, Madrid)	0
	E2	Alcalá de Henares, Basauri, Caravaca de la Cruz, El Ferrol, Madrid, Meaques Madrid, Mendillorri, Pamplona, Sevilla, Valencia	10
	E3	Alguazas, Alicante, Arrigorriaga, Calella, Granada, Madrid, Orense, Requena	8
	E4	Alicante, Aranda de Duero, Bilbao, Cartagena, L`Hospitalet de Llobregat, Mieres, Palma de Mallorca, Sevilla, Valladolid	9
	E5	Almería, Amurrio, Baracaldo, Cartagena, Ceuta, Paterna, Puertollano, Tolosa, Tudela	9
	E6	Avilés, Barakaldo, Burgos, Ceuta, Córdoba, Ferrol, Lorca, Marina de Cudeyo, Santa Cruz de Tenerife, Toledo, Valencia	11
	E7	Barcelona, Burgos, Guadalajara, La Unión, Las Palmas de Gran Canaria, Luarca, Santiago de Compostela, Santoña, Vitoria-Gasteiz	9
	E8	Alcázar de San Juan, Cáceres, Cartes, Ceuta, Córdoba, Logroño, Sagunto, Valladolid	8
	E9	AMA (Área Metropolitana de Asturias), Badajoz, Calahorra, La Laguna, Poio, Santander, Soria	7
	E10	Cáceres (Ribera del Marco), El Hierro (Valverde), Elda (Tafalera-Numancia), Madrid (San Francisco el Grande), Ourense (Taboadela), Reus (Matet entre vies), Teruel (Teruel)	7
	E11	Alcalá de la Selva, Alcorcón, Cerdanyola del Vallès, Getaria, San Bartolomé, Sestao	6
	E12	Barcelona - La Sagrera, Don Benito, Urretxu - Irimo	3
Total	**12**		**87**

COUNTRY	SESSION	SITES	No.
Sweden	E1	No participation	0
	E2	Jönköping, Stockholm, Umea	3
	E3	Gävle, Helsingborg, Stockholm	3
	E4	Linköping, Sundbyberg, Trollhättan	3
	E5	No participation	0
	E6	Järfälla, Karlskrona, Växjö	3
	E7	Göteborg, Helsinborg, Kristianstad	3
	E8	Göteborg, Varberg	2
	E9	Nacka, Tjörn, Upplands Väsby	3
	E10	Kisa, Lerum, Mora, Östhammar	4
	E11	Malmö, Norrköping, Nynäshamn, Simrishamn	4
	E12	Hammarö, Haninge, Kalmar, Höganäs, Kristinehamn	5
Total	**10**		**33**

COUNTRY	SESSION	SITES	No.
Switzerland	E1	Site free	0
	E2	Baden, Delémont, Genève, La-Chaux-de-Fonds	4
	E3	Giubiasco, Meyrin, Sankt-Gallen, Yverdon-les-Bains	4
	E4	Basel, Biasca Pollegio, Dietikon, Lausanne, Neuchâtel	5
	E5	Aarau, Bern (Ausserhollingen), Biel (Bienne), Genève, Lenzburg, Massagno. Zug. Zurich (Affoltern)	8
	E6	Illnau-Effretikon, Mendrisio	2
	E7	Fribourg, Lausanne – Renens - Prilly	2
	E8	No participation	0
	E9	Delémont, Genève, Le Locle, Moudon, Sion	5
	E10	Dietikon, La-Chaux-de-Fonds, Montreux, Neuchâtel, Nyon	5
	E11	Aigle, Monthey, Romainmôtier	3
	E12	Couvet, Marly, CH-Kreuzlingen/DE-Konstanz	3
Total	**11**		**41**

		Total	**574**

         Associated Country

Table 15: Europan Sessions E7-E12, author's table

COUNTRY	SESSION	SITES	No.
Austria	E7	Graz, Innsbruck, Krems, Salzburg, Wien	5
	E8	Amstetten, Lauterach, Schwechat, Waidhofen, Wien	5
	E9	Graz, Kapfenberg, Linz, Wien	4
	E10	Eisenstadt, Graz, Wien	3
	E11	Graz, Linz, Wien	3
	E12	Amstetten, Graz, Wien (Kagran), Wien (Siemensaecker)	4
Total			**24**

COUNTRY	SESSION	SITES	No.
Belgium	E7	Ottignies, Tubize	2
	E8	Ghlin-Mons, Waremme	2
	E9	Andenne, Ottignies	2
	E10	Gembloux, Liege	2
	E11	Marche-en-Famenne, Sambreville	2
	E12	Seraing, Ciney	2
Total			**12**

COUNTRY	SESSION	SITES	No.
Croatia	E7	Rijeka, Split	2
	E8	Dubrovnik, Zagreb	2
	E9	Opatija, Zagreb	2
	E10	Rijeka, Zagreb	2
	E11	Dubrovnik	1
	E12	No participation	0
Total			**9**

COUNTRY	SESSION	SITES	No.
Denmark	E7	No participation	
	E8	No participation	0
	E9	Herning, Ørestad, Vejle	3
	E10	Århus, Augustenborg, Kolding, København, Rudkøbing	5
	E11	Allerød, København, Rødovre	3
	E12	Aalborg, København,	2
Total			**13**

COUNTRY	SESSION	SITES	No.
Finland	E7	Espoo, Pori, Tampere	3
	E8	Kemi, Kuopio, Lahti	3
	E9	Espoo, Kotka, Vantaa	3
	E10	Järvenpää, Tampere	2
	E11	Porvoo, Turku	2
	E12	Helsinki, Kuopio	2
Total			**15**

COUNTRY	SESSION	SITES	No.
France	E7	Drancy, Eckbolsheim-Wolfsheim (CUS), Grigny, Nanterre, Reims, Valence. Villeurbanne	7
	E8	Chalon-sur-Saône, Chateauroux, Dijon, Hénin-Carvin, La Courneuve, Lille	6
	E9	Bordeaux, Clermont-Ferrand, Le Havre, Mulhouse, Reims, Saint-Chamond – Saint-Etienne métropole	6
	E10	Alès, Dunkerque, Isle d'Abeau, Saintes, Seilh, Triel-sur-Seine	6
	E11	Clermont-Ferrand, Neuilly-sur-Marne, Reims, Savenay, Stains, Toulouse.	6
	E12	Roissy porte de France - Fosses, Marseille, Paris, Paris-saclay, Rouen, Saint-herblain, Vichy Val d'Allier	
Total			**31**

COUNTRY	SESSION	SITES	No.
Germany	E7	Augsburg, Deggendorf, Halle, Neu-Ulm, Senftenberg	5
	E8	Erfurt, Gersthofen, Halle, Hamburg, Kleines Dreieck, Leinefelde-Worbis, Luckenwalde, Neu-Ulm	8
	E9	Babenhausen, Berlin, Donauworth, Rostock, Selb, Spremberg, Straubing	7
	E10	Bottrop, Dessau, Elmshorn, Forchheim, Guben, Heidelberg, Leisnig. München. Nürnberg	9
	E11	Ibbenbüren, Ingolstadt, Selb, Wittstock/Dosse, Würzburg	5
	E12	Bitterfeld-Wolfen, Donauworth, Heidelberg, Kaiserslautern, Kaufbeuren, Konstanz-Kreuzlingen, Mannheim, Munchen, Nurnberg	9
Total			**43**

COUNTRY	SESSION	SITES	No.
Italy	E7	Bagheria, Gorizia, Monza, Pescara, Pordenone	5
	E8	Aulla, Bergamo, Cagliari, Chiampo, Latina, Livorno, Milazzo, Palermo, Reggio Calabria, Roma	10
	E9	Bisceglie, Carbonia, Catania, Erice, Firenze, Pistoia, Reggio Emilia, Siracusa	8
	E10	Genova	1
	E11	No participation	0
	E12	Milano, Venice	2
Total			**26**

COUNTRY	SESSION	SITES	No.
Netherland	E7	Amsterdam, Den Haag, Hengelo, Rotterdam	4
	E8	Alkmaar, Dordrecht, Enschede, Haarlem, Tilburg, Zwolle	6
	E9	Almere, Amsterdam, Groningen, Nijmegen	4
	E10	Den Haag, Emmen, Maastricht, Utrecht	4
	E11	Almere, Amsterdam, Capelle aan den IJssel, Deventer, Eindhoven, Leeuwarden	6
	E12	Assen, Groningen, Schiedam	
Total			24

COUNTRY	SESSION	SITES	No.
Norway	E7	Oslo, Stavanger, Tromsø	3
	E8	Bergen, Hamar, Kirkenes, Kristiansand, Stavanger	5
	E9	Lillestrøm, Odda, Oslo, Trondheim	4
	E10	Oslo, Trondheim, Vardø	3
	E11	Haugesund, Oslo, Skien + Porsgrunn	3
	E12	Ås, Asker, Bærum	3
Total			21

COUNTRY	SESSION	SITES	No.
Portugal	E7	Évora, Montijo, Oeiras, Vila do Conde	4
	E8	Coimbra, Figueira da Foz, Funchal, Palmela, Sintra	5
	E9	Loures, Odivelas, Santo Tirso	3
	E10	Cascais, Entroncamento, Lisboa	3
	E11	Guimarães	1
	E12	Almada (Porto Brandão), Vila Viçosa	2
Total			18

COUNTRY	SESSION	SITES	No.
Spain	E7	Barcelona, Burgos, Guadalajara, La Unión, Las Palmas de Gran Canaria, Luarca, Santiago de Compostela, Santoña, Vitoria-Gasteiz	9
	E8	Alcázar de San Juan, Cáceres, Cartes, Ceuta, Córdoba, Logroño, Sagunto. Valladolid	8
	E9	AMA (Área Metropolitana de Asturias), Badajoz, Calahorra, La Laguna. Poio. Santander. Soria	7
	E10	Cáceres (Ribera del Marco), El Hierro (Valverde), Elda (Tafalera-Numancia), Madrid (San Francisco el Grande), Ourense (Taboadela), Reus (Matet entre vies), Teruel (Teruel)	7
	E11	Alcalá de la Selva, Alcorcón, Cerdanyola del Vallès, Getaria, San Bartolomé. Sestao	6
	E12	Barcelona - La Sagrera, Don Benito, Urretxu - Irimo	3
Total			40

COUNTRY	SESSION	SITES	No.
Sweden	E7	Göteborg, Helsinborg, Kristianstad	3
	E8	Göteborg, Varberg	2
	E9	Nacka, Tjörn, Upplands Väsby	3
	E10	Kisa, Lerum, Mora, Östhammar	4
	E11	Malmö, Norrköping, Nynäshamn, Simrishamn	4
	E12	Hammarö, Haninge, Kalmar, Höganäs, Kristinehamn	5
Total			21

COUNTRY	SESSION	SITES	No.
Switzerland	E7	Fribourg, Lausanne – Renens - Prilly	2
	E8	No participation	0
	E9	Delémont, Genève, Le Locle, Moudon, Sion	5
	E10	Dietikon, La-Chaux-de-Fonds, Montreux, Neuchâtel, Nyon	5
	E11	Aigle, Monthey, Romainmôtier	3
	E12	Couvet, Marly, CH-Kreuzlingen/DE-Konstanz	3
Total			18

| **Total** | | | **315** |

Table 16: Europan Implementations E7-E10, author's table

COUNTRY	SESSION	SITES	No.
Austria	E7	Salzburg, Wien	2
	E8	Amstetten, Wien	2
	E9	Wien	1
	E10	Wien	1
Total			**6**

COUNTRY	SESSION	SITES	No.
Belgium	E7	Ottignies	1
	E8	No implementation	0
	E9	No implementation	0
	E10	Gembloux	1
Total			**2**

COUNTRY	SESSION	SITES	No.
Croatia	E7	No implementation	0
	E8	Zagreb	1
	E9	No implementation	0
	E10	No implementation	0
Total			**1**

COUNTRY	SESSION	SITES	No.
Denmark	E7	No participation	0
	E8	No participation	0
	E9	No implementation	0
	E10	Augustenborg	1
Total			**1**

COUNTRY	SESSION	SITES	No.
Finland	E7	No implementation	0
	E8	No implementation	0
	E9	No implementation	0
	E10	No implementation	0
Total			**0**

COUNTRY	SESSION	SITES	No.
France	E7	Nanterre, Reims, Villeurbanne	3
	E8	No implementation	0
	E9	Le Havre	1
	E10	Isle d'Abeau, Saintes, Seilh	3
Total			**7**

COUNTRY	SESSION	SITES	No.
Germany	E7	Halle, Neu-Ulm	2
	E8	Gersthofen	1
	E9	Babenhausen, Selb, Spremberg, Straubing	4
	E10	Forchheim	1
Total			**8**

COUNTRY	SESSION	SITES	No.
Italy	E7	Pescara	1
	E8	No implementation	0
	E9	No implementation	0
	E10	No implementation	0
Total			**1**

COUNTRY	SESSION	SITES	No.
Netherland	E7	No implementation	0
	E8	No implementation	0
	E9	No implementation	0
	E10	No implementation	0
Total			**0**

COUNTRY	SESSION	SITES	No.
Norway	E7	Stavanger, Tromsø	2
	E8	Hamar, Stavanger	2
	E9	Oslo, Trondheim	2
	E10	Trondheim	1
Total			**7**

COUNTRY	SESSION	SITES	No.
Portugal	E7	No implementation	0
	E8	Coimbra, Palmela	2
	E9	No implementation	0
	E10	No implementation	0
Total			**2**

COUNTRY	SESSION	SITES	No.
Spain	E7	Barcelona, Guadalajara, Luarca, Vitoria-Gasteiz	4
	E8	Cáceres, Cartes, Ceuta, Córdoba	4
	E9	AMA (Área Metropolitana de Asturias), Badajoz, La Laguna, Poio, Santander. Soria	6
	E10	Cáceres (Ribera del Marco), El Hierro (Valverde), Elda (Tafalera-Numancia), Madrid (San Francisco el Grande), Reus (Matet entre vies), Teruel (Teruel)	6
Total			**20**

COUNTRY	SESSION	SITES	No.
Sweden	E7	Göteborg, Helsinborg, Kristianstad	3
	E8	Göteborg, Varberg	2
	E9	Tjörn, Upplands Väsby	2
	E10	Kisa, Lerum, Östhammar	3
Total			**10**

COUNTRY	SESSION	SITES	No.
Switzerland	E7	Fribourg	1
	E8	No participation	0
	E9	Delémont, Genève, Le Locle, Moudon, Sion	5
	E10	Dietikon, La-Chaux-de-Fonds, Montreux	3
Total			**9**

| **Total** | | | **74** |

Table 17: Sites' comparison under the same Europan's subtheme (E9), authors's table

Theme	City	Location	Population	Study site	Site of project	Cause	Problem	Aim
European urbanity - Sustainable city and New public spaces/ Local mutations/ Intensifying	Selb (DE)	Northern inner city	7,500	11 ha	1.3 ha	porcelain industry decline	shrinking city, reduce of population, aging, decrease of workforce	Conversion of existing residential structures into good quality, senior-friendly residential units. Economical new construction of residential units, taking into consideration barrier-free living. Development of new living concepts for senior citizens and people with special needs'
	Poio (ES)	San Salvador estate 2	15,000	8,50 ha	2,23 ha	need for city expansion	the need for expanding the urban area into an agricultural zone	Construction of apartment blocks on a maximum development area of 36.795m2 and a green zone
	Le Havre (FR)	Sud Marceau	193,000	22 ha	9 ha	obsolete industrial areas	no urban quality, critical areafor the creation of an interface between the city and the port	Accommodating 400 dwellings and two or three 3000m2 units for offices and businesses with the preservation of some outstanding buildings
	Mulhouse (FR)	Cite Sellier	110,000	20 ha	6,1 ha	obsolete social housing estate	the need for a redefinition of an outdated social housing area without demolishing the existing fabric	Renovate of ca. 400 dwellings of four to six storey buildings, diversify functions in order to improve both the quality of use and the service provided
	Dublin (IE)	Lorcan O'Toole Park/Stanaway Park, Kimmage	505,000	8,047 ha	0,781 ha	obsolete typology of a suburban area	underutilized site, low density, lack of permeability with the surrounding area, outdated housing facilities	Densify the site, propose of a new housing typology, connect the site to the surrounding urban area, create ancillary community accommodation to service the senior citizens' complex
	Erice (IT)	Area of Porta Spada	29,000	70 ha	30 ha	unplanned expansion around the historic core of the city	no urban quality and character, poor built up area, lack of public spaces, loss of value of its landscape and monumental architecture of the town	The Rehabilitation Detailed Plan, under study, foresees the identification of areas for 'outfits and services' supporting the old town centre of Erice to integrate the existing building and revitalise the relation between private and urban spaces.

Pistoia (IT)	DANO area	88,500	45 ha	33 ha	unplanned expansion around the historic core of the city	no urban quality and character, lack of open public spaces and services, incompatibility of uses and functions mainly with housing, poor connections to the historic center	Create strategies and opportunities to build up a district able to overcome the present suburban character, by developing a new urbanity and by improving the connections with the historical town. Recovering the DANO area, creating new green public spaces, concentrating important urban activities, linking the public and the private spaces.
Groningen (NL)	Woonschepen haven	200,000	15 ha	3 ha (+ 2 ha harbour water)	urbanizing suburban areas	no urban quality and character, lack of open public spaces and services and mobility infrastructure	Both housing and (large-scale) urban, regional and even peripheral functions can be accommodated in the development zone that is more than two kilometres in length. In the study area approximately 500 housing units will be built in various atmospheres, densities and typologies.
Sheffield (UK)	Skye Edge, Wybourn	Sheffield - 520,679 Wybourn - 6,015	20,24 ha	Phase 1 - 3,5 ha Phase 2 - 0,82 ha	obsolete housing district area	poor quality of dwellings, poor quality of the landscape setting, weak connections with the surrounding areas	Creation of 140 new homes of mixed types, mixed communities, sustainable mix of uses, respond sensitively to the unique topography and landscape, improve movement routes, connect new development and improve access for existing residents
Stoke on Trent (UK)	Lichfield Street, City Waterside, Hanley	Stoke-on-Trent - 240,636 City Waterside area - 3,983	7,99 ha	2,29 ha	pottery industry decline	shrinking city, reduce of population, aging, decrease of workforce	The aim is to deliver a high quality, sustainable residential neighbourhood that will attract people back from the suburbs and surrounding towns. Development should provide incentives for graduates to settle in the City, foster creative and entrepreneurial talent and help to develop knowledge based industry and enterprise.

Appendix II - Semi-structured interviews

1. Interview Respondents

2. Interview Prototypes

3. Interview Transcripts

4. Participating teams' research interests *(Europan Europe archive)*

No.	Interviewee	Identity	Involvement	Type	Date	Place
1	Thomas Sieverts	President of Europan Europe (2010-2014)	Europan structure	FtF, Individual	26.09.2014	Pavia, Italy
2	Socrates Stratis	Scientific Committee of Europan Europe	Europan structure	FtF, Individual	20.01.2015	Nicosia, Cyprus
3	Jens Metz	Technical Committee of Europan Europe	Europan structure	FtF, Individual	03.09.2014	Berlin, Germany
4	Emmie Vos	Director of Europan Netherlands	Europan structure	FtF, Individual	25.09.2014	Pavia, Italy
5	Carmen Imbernón	General Secretary of Europan Spain	Europan structure	FtF, Individual	26.09.2014	Pavia, Italy
6	Isabelle Moulin	General Secretary of Europan France	Europan structure	FtF, Individual	26.09.2014	Pavia, Italy
7	Ulrike Poeverlein	General Secretary of Europan Deutschland	Europan structure	FtF, Individual	15.09.2014	Berlin, Germany
8	Marianne Skjulhaug	Vice-president of Europan Norway	Europan structure	FtF, Individual	01.09.2014	Oslo, Norway
9	Øystein Rø	General Secretary of Europan Norway	Europan structure	FtF, Individual	02.09.2014	Oslo, Norway
10	Mikael Frej	General Secretary of Europan Sweden	Europan structure	FtF, Individual	26.09.2014	Pavia, Italy
11	Kaye Geipel	Scientific committee of Europan Germany	Europan structure	FtF, Individual	15.08.2014	Berlin, Germany
12	Bernd Vlay	General Secretary of Europan Austria	Europan structure	FtF, Individual	21.02.2014	Nicosia, Cyprus
13	Karin Sandeck	President of Europan Deutschland	Europan structure	FtF, Individual	11.08.2014	Munich, Germany
14	Michael Rudolph	Vice President of Europan Deutschland	Europan structure	FtF, Individual	14.08.2014	Leipzig, Germany
15	Helmut Resch	Managing Director of Building Department, Selb Municipality, Germany Managing Director of Selbwerk GmbH, Selb, Germany	Project actor	FtF, Individual	12.08.2014	Selb, Germany
16	Ingar Hjelmberg	Chief architect of EBY (Oslo Agency for Real Estate and Urban Renewal), Oslo, Norway	Project actor	FtF, Individual	02.09.2014	Oslo, Norway
17	José Guillermo Cobos Rodríguez	Head of Architecture and Building Quality Department (Servicio de Arquitectura y Calidad de la Edificación), Gobierno de Extremadura, Spain	Project actor	FtF, Individual, Group	29.08.2014	Badajoz, Spain
18	Sabine Müller	Europan 9 winner in Oslo, Norway	Project actor	FtF, Individual	15.08.2014	Berlin, Germany
19	Julio de la Fuente	Europan 9 winner in Selb, Germany	Project actor	FtF, Group	27.08.2014	Madrid, Spain

20	Álvaro Martín Fidalgo	Europan 9 winner in Selb, Germany	Project actor	FtF, Group	27.08.2014	Madrid, Spain
21	Enrique Arenas Laorga	Europan 9 winner in Badajoz, Spain	Project actor	FtF, Group	28.08.2014	Madrid, Spain
22	Luis Basabe Montalvo	Europan 9 winner in Badajoz, Spain	Project actor	FtF, Group	28.08.2014	Madrid, Spain
23		Representative of Santa Engracia community, Badajoz, Spain	Project actor	FtF, Group	29.08.2014	Badajoz, Spain

Prototype A – Europan structure

A. Participation in Europan architectural competition

1. In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?
2. In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?
3. Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?

B. Choice of site, preparation of brief & Forum of Sites

4. Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.
   Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?
   Can you recall whether that was the case for the Selb site?
5. What kinds of debates usually arise through the process of Forum of Sites and among which actors?

C. Forum of cities and juries

6. Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?
   Do you have in mind any project where this kind of shift strongly emerged?
   Can you remember if that was the case for 'Catalogue for Dwelling on the Time'?
7. According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?
   Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?

D. Forum of results

8. The 'Catalogue for Dwelling on the Time' opposes the creation of a definite imposed masterplan by proposing a flexible design tool that could be used by users and stakeholders.
9. Did this generative system initiate debates? Did it cause skepticism or was the project easily accepted by all the actors?
10. Can you recall of any other specific project that created intense debate and reflection among the various actors involved in the EUROPAN competition?

E. Implementation process

11. What was the impact of the 'Catalogue for Dwelling on the Time' project during its implementation? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)
12. Are the National committees of Europan involved in any way with the implementation negotiations?

Prototype B – site representatives

A. Participation in Europan architectural competition

1. Where did you first hear about Europan from?
2. What did the City of Selb expect to gain through its participation in Europan, compared to a typical architectural competition?
3. In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?
4. Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What were the advantages and disadvantages for your city, participating in such exchanges?

B. Choice of site, preparation of brief & Forum of Sites

5. What were the City's original plans/ intentions for the specific area?
6. Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.
   Do you believe that this classification for the site differentiated Selb's initial objectives?
7. What kinds of debates usually arise through the process of Forum of Sites and among which actors?
8. Who participates in the preparation of the brief? From your experience, were there any stakeholders that should also be involved in this process? If yes, who and why?

C. Forum of cities and juries

9. Did the submitted projects and the winning project 'Catalogue for Dwelling on the Time' enrich or even redefine the City's initial positions, demands and concerns?
10. According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?
    Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?
11. During the 1st jury meeting, every Europan participating country allows for minor adjustments on the procedure, e.g. Germany allows one vote from the site representatives (RS), in France the RS are involved in the process, but have no voting rights etc.
    In your opinion, should site representatives play a bigger part in the preselection process of the submitted projects (1st jury meeting) and why?

D. Forum of results

12. The 'Catalogue for Dwelling on the Time' opposes the creation of a definite imposed masterplan by proposing a flexible design tool that could be used by users and stakeholders.
    Did this generative system initiate debates? Did it cause skepticism or was the project easily accepted by all the actors?

E. Implementation process

13. What was the impact of the 'Catalogue for Dwelling on the Time' project during its implementation? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)
14. Are the National committees of Europan involved in any way with the implementation negotiations?

Prototype C – winning teams

A. Participation in Europan architectural competition

1. In your opinion, what do cities expect to gain through their participation in Europan as opposed to a typical architectural competition?
2. In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?
3. Europan by default promotes cross border exchanges between the different actors involved in the Europan process. Based on your personal experience, what are the advantages or disadvantages, if any, of your participation in such exchanges?

B. Choice of site, preparation of brief & Forum of Sites

C. Forum of cities and juries

4. Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?
   Can you recall if that was the case for 'Catalogue for Dwelling on the Time' project?
5. According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?
   Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?

D. Team's research interests

6. Were your research interests reflected in your selection for a thematic or a site?
7. What do your research interests focus on and how is the 'Catalogue for Dwelling on the Time' project related to them?
   Did the 'Catalogue for Dwelling on the Time' project open up new research interests for you? If yes, were they manifested in your later projects?

E. Forum of results

8. It could be said that the 'Catalogue for Dwelling on the Time' project, opposes the creation of a definite imposed masterplan by proposing a flexible design tool that could be used by users and stakeholders.
   How did you react to the initial brief's requirements?
   Did your proposal initiate debates or was it easily accepted by all the actors?
9. Did your participation in Europan help you with your future involvement in urban projects?

F. Implementation process

10. Have you been asked to make compromises in order to have your winning project implemented?
11. What was the impact of the 'Catalogue for Dwelling on the Time' project after the announcement of the results and during its implementation phase? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)
12. Are the National committees of Europan involved in any way with the implementation negotiations?

Thomas Sieverts

Europan Europe, Former President

Short CV

Thomas Sieverts (born 1934) is a German architect and urban planner. Sieverts is mainly known for his book 'Cities without cities: An interpretation of the Zwischenstadt', a book that was a significant contribution to the discussion on the contemporary European city. In 1965 Sieverts was co-founder of the 'Freie Planungsgruppe Berlin'. From 1965 to 1989 he was professor for urban design in Berlin, Harvard, Stuttgart, Nottingham and Berkeley. From 1989 to 1994 he was the Scientific Director for the International Building Exhibition, Emscher Park, and in 1995/96 he worked as a fellow of the 'Berlin Institute of Advanced Studies'. He is currently a partner in S.K.A.T., Architekten und Stadtplaner, which began in 2000. Prior to S.K.A.T. he ran a professional planning-office in Bonn (from 1978). From 2010 to 2014, Sieverts was the president of Europan Europe. In 2010 he received the honourable doctorate in engineering from the Technical University Braunschweig.[133]

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

T.S: I think there are mixed objectives for each city inspired to participate in Europan. It's at least…the one mode is to help young architects. The other thing is that I think they are curious, of young architects from other countries; it's a view from the outside to their own city. This is for many seasons…just brought together young people to think, from Spain and my city, who sees qualities and effects (the cities). I think…perhaps some of them really expect to get a plan which can be executed immediately. But I think this is not the main body of the cities, so that's ok.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

T.S: This again is a very tricky question. You know, there is a debate. If the leading administrative people often say they should be part of the jury, the north European countries would say *'it's necessary because the chief administrative officer, he's responsible for the political…so he can be engaged in the competition'*. In South Europe, they don't like that because they expect corruption from the very beginning and they think Europan should be a completely independent professional body and then the politics should come later. It's a kind of a pure theoretical position which I think is based on the fact that it's the culture of South Europe. But in between that would be correct, we now have everything to choose in between, so that the cities can participate in the

---

[133] Source: http://www.europan-europe.eu/en/news/interview-president-europan
http://www.europan.no/

jury and to the final decision. They want to participate in the final decision because all the debates on these… I think they would like to be independent. Yeah, I think that's a good compromise, it is. And I think, by this it comes, especially that the Europan that on one hand is an educative tool for young architects, so it's a matter of the professional bodies to do that, but on the other hand it's this political side that young architects should have the chance to implement and don't stop, so they need this kind of very early connection to the administration. I think it's always, whenever we find a fine solution, that's always a balance between independence and implementation friendly involvement.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

T.S: To start with the disadvantage, the disadvantage could be that you get an architect who living in Spain, have to do his job in Finland and have this problem of distance and problem of different cultures. But the great advantages of course is that they really get a view from outside and the injection of the different cultures, so point comes to bearing; if they have this system and of course there are cities through the twenty years who worked with this idea very successfully. You know Selb, in Germany, looking back at things there…

G.K: **Yes, I've talked to the project winning team and the municipality …**

T.S: Oh yeah, but also other cities have very good experiences with young architects coming from a different country. So I think this is one of the great advantages of Europan that it creates this chance, these chances to open up, so I think it is a great value, some…call values if you could have this chance to bring something from a different culture that is different from your own culture, and then back…this is really, really, cross-fertilization.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

T.S: Slightly. I think these general themes, headings of the competition are necessary. But the connection between those general themes and the sites is normally not very strong, yeah? But at least it gives us certain direction and this is important for this competition. I wouldn't say that this theme of the competition is really important, it just helps in giving a philosophical orientation to the general language of architecture. But projects that I've seen had been really more or less in the edge of this or that.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

T.S: I think it's very difficult to tell, to generalize this question. I think they are very-very different. Certainly cities rather sophisticated to legislation could have a kind of…very heavy impact to eradicate the discourse where others do not. So I think the following debate between the client and the winning architect is mainly pragmatic. But again this of course differs very much from client to client. I think it's really impossible to generalize; this case, of what kind of debates, usually…all you can say that's sort of.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

T.S: I think that would be too strong; to say that cities redefine their positions. But it could be that they are modified (the positions). This of course puts it quite, quite a lot to modify their aims to serve the site. This I think is a rule. They're quite surprised about the results, then if they really take it seriously, they'll really modify them…or enrich them with another asset. It's not redefining, but modifying.

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?**

T.S: Oh, this is a very high-high aim, that they develop a common culture, but at least, I think, that they develop this kind of a common spirit. This would be already fine to do this. 'Common culture' I think it's too strong word, but a common spirit…yeah? Common spirit against the younger colleagues, what they think, what the young colleagues should be able to do and having this balance between theoretical approach, experimental approach and pragmatism which a young architect needs, if the jury develops feeling for this kind of adequate balance between the three components of an architect's mind, then they are fine. So, if you say, 'what to develop to share a common spirit?', then I think Europan is quite successful. But still…I think there are still fights between juries of different cultures but that's fine. But it becomes less strong I think that the old divorce between urbanesque, urban culture and Nordic-Germanic urban culture, is still visible, but I think common European culture and especially young architects, they're quite clever to mingle this different, basic European cultures, the Latin one, the Germanic one.

G.K: **Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

T.S: Yeah, I think it's a very daring tool. These forums are very ambitious, yeah? And of course they never reach their goal of this kind, but they are great and if in those four years of Europan to see…especially with the participants there, in a European way now, they come from Poland but they live in Barcelona, work in London and they are so international and you can't really differentiate between the different cultures any more of the young architects and that's great. It's extremely surprising for me this finding. So, I think they're in a way facilitating a project to evolve and I'm quite optimistic, especially after the presentations I heard this morning, that this is really happening.

G.K: **Can you recall of any specific project that created intense debate among the various actors by remaining open to negotiations and by opposing to the creation of a definite proposal or masterplan?**

T.S: I think there are several examples of implementation which show this; there's this project in Spremberg[134] which is a kind of open theatre. This I think was such a project where both the project itself and the kind of idea of the young architect led to a fantastic debate. And …in the end definitely the two contrasted each other. This of course is a very nice example.

---

[134] Project 'Bridge and Door' by Saskia Hebert (DE) of Subsolar Architektur& Stadtforschung

Figure 151: The winning project 'Bridge and Door' in Spremberg by Saskia Hebert, Europan 9 realization: the open theatre (Hebert & lohmann, 2015)

But there are other examples for this kind...like the example of New-Ulm of Krieger[135] who reached the same things. Sometimes the debates are really odd, sometimes they're very general, sometimes they're more specific but I think that these debates, they open the negotiations and these oppositions of certain groups in relation with… influences the masterplan, become very strong now, these days. I think Europan's quite successful in this respect.
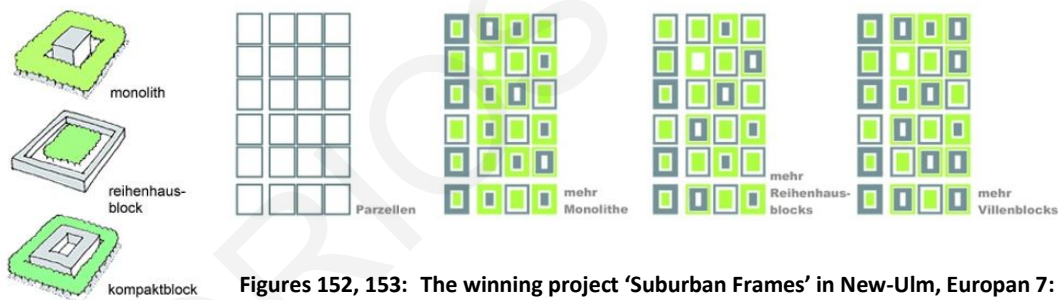
Figures 152, 153: The winning project 'Suburban Frames' in New-Ulm, Europan 7: Diagrams, strukturplan of the project (Krieger, 2014)

Figures 154, 155: Photos of the implemented 'Suburban Frames' project. The compact block. On the left: south-east courtyard and portico (Krieger, 2014)

G.K: **Do you believe that the winning projects create an impact on local level, as Europan institution evolves trough time? For example; planning policy change, recurrent participating, broadening of urban design approaches, or …**

---

[135] Florian Krieger (DE)

T.S: This is of course again a very ambitious aim, that Europan changes the planning culture or legislation in different countries. It's not Europan alone but I think it contributes quite a lot to this. So I think …to create an impact on a local level, yeah, I would agree to this, yeah. Planning policy change, cities' recurrent participations; yeah. Urban design approaches; I would say yes to all of them, and within successful schemes.

G.K: **And the final one is… Are the National committees of Europan involved in any way with the implementation negotiations?**

T.S: Yeah, in Germany for example, the National organization organizes a kind of workshop after the winning team has its first encounter with the City, the City council and the politicians, then they are assisted by Europan. Their efforts can form a kind of neutral platform…to meet and to moderate the discussion. I don't know how this is in other countries, but I know what's the case in Denmark, the case in Sweden and in France; with a very strong machine backing the winners. Italy it's weak I think and there's very little help in Spain in this respect…Poland, it's very bad in this respect, really nothing…so it's very-very different. There are certain core countries which they've developed a kind of culture in helping young, winning architects to get positive terms with the clients. So I think Germany is very successful, also Holland is successful, Holland had asked some, what you call godfathers.

G.K: **Mentors**

T.S: Mentors, old architects to take over the mentorship of this and to respond to what the other countries do. But at least in central Europe there's a quite nice backup of activities evolving.

G.K: **Ok. Thank you very much**

Jens Metz
Europan Europe, Technical Committee member

03.09.2014, Berlin
Jens Metz: J.M

Short CV

Jens Metz is an architect and urban planner from Berlin. He founded plattformberlin in Paris in 1999 and is currently one of the directors of Kleine Metz Architekten, a broad-based design firm with a series of realizations and successful competition entries throughout Europe. His work has been awarded, exhibited and published in European specialized press. He teaches at the School of Architecture of Cottbus, Germany[136] and has lectured at several European universities.

Jens Metz is a former Europan winner. After winning Europan 6, in Marseille, he prepared an urban masterplan for which he won the *Palmarès des Jeunes Urbanistes*, and an experimental residential building. Jens Metz is currently a member of Europan's Technical Committee and a member of the board of Europan Deutschland. He has also been a jury member for several Europan competitions.

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

J.M: I think the main difference is the openness of the process. Well, because usually you do a competition if you have a program. And then you set the program, the architect in the brief and architects respond to that brief and then you are with a sort of a project. Whereas in Europan, I think the difference is that often there isn't a program and there are more and more cities who don't even know exactly what their problem is. They know they have a problem but it's like a mystery or something, which is very diffuse and they try to find out, all together, not the project but the team that is able to find out the good questions and to construct or to build a process towards something that might be a project in the end, but not necessarily an architectural project. And I think this is one of the big tendencies that we can observe these days in Europe.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

J.M: I think...well that's a very odd question...and a very difficult one. Because, on the one hand one could argue that these people who are dealing with realization, with implementation, with reality, with money, are sort of coming down the innovative aspects; I think this an important point and the on other hand I think it's important that we keep in touch with the people who are making decisions, politically, but also with the actors who have the money. So we cannot totally, especially if you want to go to

---

[136] Source: http://www.europan-europe.eu/en/about/

realizations, we cannot ignore their ideas. So, I think it's a question of how to be able to get it done. Is it a sort of top-down power ruled or controlled that they're trying to do, or is it a sort of negotiation that mainstream in between the different powers, is that what it is?

G.K: **In Germany, what's the case? Because I mean in different countries as I noticed from the structure of the secretariats, it's different. In Norway it was different, in Spain it was different and in Germany it was again different.**

J.M: I think it's…well, mainly is who gives the money controls. That's how life works. And in Germany it is … even if the Government is in our … not in the board but in the committee, they are not very present. We don't get very much federal money. In Germany it's essentially by the regions, by the Länder and we have very good contacts with some of them who are present regularly, Bavaria for instance, Brandenburg and some others which are more like…it's more personal; there is one person that is interested and is participating, a person who's doing another job, there are no more in. So it's a bit difficult and there is not really a clean system which is established. Each time it's a bit depending on the people and situations, for instance, last time we had the chance of four formal military barracks because there is a huge restructuration plan for German Army which means that a lot of cities are losing the military presence and which means that enormous territories are without any program, without anything, they don't know what to do of these very-very huge areas compared to the size of the city. So, I think that was a particular point. It always depends on special political issues which are present. I think the important is that there is a sort of…common will to promote Europan and a sort of negotiation between the parts.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

J.M: Well, I think the advantage is clear, it is the perspective from outside; somebody who looks at the city with a totally different view, with a different vision, with a different culture, different background, different interests and they can open up the discussion to something. It's very clear, I think we have very good examples in Europan; for instance the Selb project is a perfect example for that because they reinterpreted the city in a very contemporary way. And on one hand…it's like an angle, it's very different from what has been built there before but on the other hand it's very closer. What there is; the small houses, the colors, so it's a very clever, a very intelligent project, a good example. The problem is when it comes to cultural and sometimes legal issues. I 'm not talking about the language because language is of course a basic problem, but depending on the size of the cities it could be solved and I think this is going to be less and less of projects isn't there more and more people speaking English and we can see this also in the European forums. But before it was a big problem and now…it's possible, especially, if the team has a local associate, which to my eyes is very-very important. Well, the culture issues is that people in the South are doing projects in another way than people in the North, as very clear I have experienced this myself, but you can learn from each other; I think this is a learning process that might take more time and might take maybe also more money because it takes more time but… if everybody is willing to do it, it's very fruitful, also very important I think for sort of European integration. And the legal issues usually can be resolved by local associates who can translate in a way what the architectural ideas into the urban plans, or permissions, or whatever. I think all these problems can be resolved if both sides are willing to do so.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

J.M: Yeah I think this classification is… well it's very much discussed each time. We have a preparatory meeting before the first forum, where we have between 50-70 sites which respond to a global theme. Now it's 'Adaptable City' but it still is a really global theme. And there, we're trying to find out similarities from other very short briefs and aerial pictures…so it's very abstract. And sometimes we afterwards realize that the classification might have not been that good because when we later get to the detailed brief we often find out many more problems that we were not aware of in the first place; this tool could easily be criticized but it's hard to make it better and I think it's sort of a compromise. On the other hand I think that the classification has made people in the cities think about their problems differently; because in a way we are also strangers to their sites, to their local problems, we are looking into them with a global eye and then you say ok it's like ecological whatever issues and it turns out that they never thought about them in such a way. So they start to think about it and it's again a matter of openness; if they want to look at it in that way, or to say *'no, we didn't understand what the real problem is'* and I think it's an interaction of a sort of thesis and then an answer that promotes the discussion on what's the real problem of a site.

G.K: **Can you recall whether that was the case for the Selb site?**

J.M: Oh yeah I can. I can very well. The first time I saw Helmut Resch who was at that time deputy mayor for urban development, he was like in tears and him saying *'ok we have a big problem; all the young people are leaving our town, he have just elderly people, the women are going out'*, it was like a big catastrophic scenario and that was mainly how to keep those willing to stay there in the city. And then they discovered this Europan spirit and the energy and they discovered projects and he was like: *'wow, ok! We can do something'* and then he had Julio (he refers to one of the architects) who is an excellent communicator and a very smart guy and he's a positive spirit and…they changed. So the program has changed and they changed them because it was no more building for the elderly, but more making the young stay there and making maybe other young come to the city. So it is a shift of strategy that was developed in between the architects and the municipality. You know the story. It is a very nice story. I still remember him crawling and … it was nice…

G.K: **So, did Helmut Resch come … did you meet Helmut Resch before Selb's entry to the Europan?**

J.M: Yeah. Well, I'm in the structure, in the European structure, since 2004 and I think the first participation was in like 2006 or 7 or 9 (refers to E7 or E9), I don't remember exactly.

G.K: **2007 was Europan 9, so it should be …**

J.M: Yeah. I saw him the first time at the forum of sites in Berlin, there was where he had this speech and everybody was like *'Hmm, big problem city!'* and then I met him again afterwards with Julio and he was really changing. Also, I think that the spirit of the city changed…by Europan.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

J.M: You were referring to the forum of sites, the first one.

G.K: **Yeah.**

J.M: Well, one of the questions is what I mentioned before, that classification. Because the classification process depends on the people; sometimes they are open and say: *'ok, let's think about what you are proposing'*, sometimes they are more rigid and they have a totally different vision and say: *'no, no, we don't belong to this category'*. It is also if they discovered the other sites and the opposing groups. So sometimes it's like: *'what do we have to do with these strange sites? They have totally different problems'.* This is an issue but not the key one. The key issue is probably the brief because at that time we only have a very short brief and we try to make them speak about their real problems, to clarify and to really address these questions in the brief and to make them specific because often they are very general. Also, to make them realize what is specific in their case, what is their potential and finally what are their expectations from the competitors.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Do you have in mind any project where this kind of shift strongly emerged?

J.M: Yes, they are often a bit surprised by some things and then it's a question of the local situation; if they are able to communicate it, because all of this is a sort of a second hand communication. It depends on how an architect communicates the project's ideas to the decision makers. And then, these people have to go to their folks and tell them in their own words what the architect is doing. And I think this is one of the most interesting moments; is the architect able to find words, to find images, whatever, that'll work for the second communication afterwards? Because the mayor will speak in other words but the way the mayor defends the project, or the deputy mayor, because in the northern countries it's more the administration that's political. Are they able to communicate this? And I think sometimes, if they find their inspirations translated into something that is credible, that is positive, it can work very well. Do I have in mind any … yeah, I mean there are some projects where these happen and there is a general strategy that works, for instance in Spremberg, there was a project that was called 'Bridge and Door' and it proposed four bridges from another site, from the train station and then Saskia Hebert, the architect, didn't manage in the first time to realize these four, instead she did something else which wasn't in the spirit of the project, but it was more feasible, in true time; there were funds, there were users, there were demands for them, so they just changed this implementation site, but they kept the spirit of the project. I think that's a good example of those. For the others…I don't know…of course in Selb they changed also the site and the program…I have to think…maybe I can give you some details later.
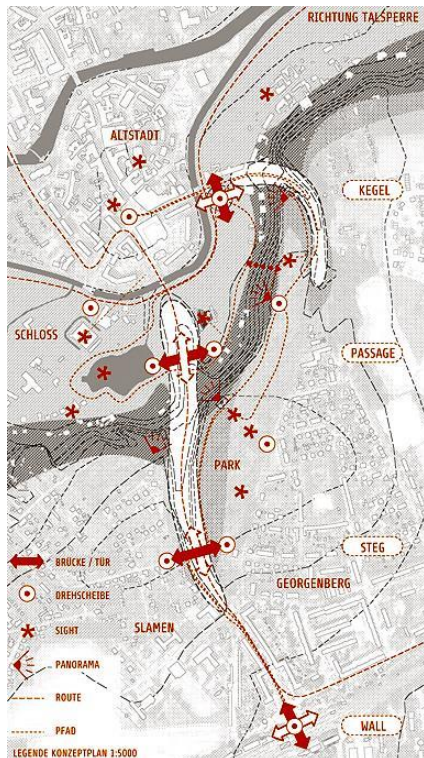
Figure 156: Competition stage drawing of the winning project 'Bridge and Door', Spremberg by Saskia Hebert, Europan 9 (Hebert & lohmann, 2015)

Figure 157: The Spremberg study site, Europan 9 (Europan Europe, 2013d)

G.K: O.K.

J.M: Yeah, it was … as you were asking here, it was of course in Selb, it was the same.

G.K: According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?

J.M: Well, the Cities and Juries forum is a sort of a pre-evaluation of the projects; it's…between five and ten projects by site which are usually exposed and the idea is also to look at different strategies across the sites. So, not only to say what is best for me, but what is as a topic, as a lesson or…the same in the groups, how could be interesting in other countries and how do they deal with this. And that's why we invite those to the jury; to explain the choices and also to get feedback from the city, how this or that could be seen, because, if we have ten projects, we cannot discuss ten projects by site in the session. So we choose usually two or three which are very emblematic and then we discuss without judging them, we discuss what it means for the city, how it could work and also we try to make this discovery to the other sites. So, what we try to promote is an openness for its questions which are raised by the projects and not *'this is my favorite project'* attitude but more, sort of, openness to questions, to different solutions, to different sort of processes and by these working groups we try to promote it and to reinforce it by a series of debates, which are usually either about interesting projects out of Europan, which deal with the theme, or former Europan implementation of projects that like to make them understand that it is possible to realize a Europan project, even if in the beginning they see this mountain; they're never going to develop there and

sometimes there is a guy coming with *'don't go up the mountain, just go around, because your aim is behind'*. And it's like…these things; we try to make them be part of family, which is the specific thing in Europan, very different from other sort of competitions. By the end, you have a competition, you have a winner and then you have to do the project, but we try to construct the whole sort of thinking around the project, not only about the project.

G.K: **Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

J.M: I'm not sure if it is facilitating a specific project. I think it's more about spreading up the culture and making people understand that there are many more than one solution. There is a different series of solutions which have different impacts on sites and I think it does in a way open up the discussion; because the project is not a fixed thing, but the project is part of a process, that started on before. There has been…the problem that we have to do something, the decision to go to Europan and the mayor or the administration came to the forum, so there is a story of many behind. And I think this is enriching this story process. It could also help afterwards to promote the culture of debate on projects.

G.K: **The 'Catalogue for Dwelling on the Time' opposes the creation of a definite imposed masterplan by proposing a flexible design tool that could be used by users and stakeholders.**

Did this generative system initiate debates? Did it cause skepticism or was the project easily accepted by all the actors?

J.M: This is a nice question. Yes, of course there were a lot of debates already in the jury. I was member of the jury at that time and there was a sort of debate between the moderns and the conservative; those who wanted the definiteness of plan, who wanted something that is ok, mixed choices and other ones who said: *'no, this is a very intelligent project because it doesn't give a masterplan, it gives a sort of token and this token is developed other to site, of its problem, of its own programmatic proposals, its programmatic challenges and with a special identity of the city as well'*. So they justified the jury and everyone was very happy, the moderns, but it wasn't that easily accepted because it was also very multi-faceted sort of drawings, things very precisely, other one's were rather vague, there was not the usual very nice rendering, but it was like…something that…it was a big promise, a big challenge also and I think the debate that it generated in the jury prefigured the debate that has been later on, on the site. But I am not the person to tell you because I was not in that things, but each time then…it had a lot of advantages that a Europan project needs in my eyes, you can understand it with one image, but in this way it's not a perspective but it's sort of a concept image and it is a very nice sort of graphic, it's very appealing on graphics, they were very-very easy to understand, but on the other hand there is a little bit mystery and I think…the theme made it possible to discuss it and to realize it in a way.

G.K: **Can you recall of any other specific project that created intense debate and reflection among the various actors involved in the Europan competition?**

J.M: Yeah, I mean…what you mean by 'the actors'? On site or in the jury or…

G.K: **In the jury**

J.M: On that specific session, or…

G.K: **No, no…whatever**

J.M: There are always projects where you can discuss about what it is … there has been in Europan 9, there was a project for Berlin that was mostly a text; that described the story of somebody wandering in the city and then coming to various places which were on site and each time it developed a sort of ironic monument but that clearly addressed the problem of the site by being mostly an artwork instead of an architectural object, or something to realize tomorrow. And that's why finally…the project failed because the authorities were not ready to receive this kind of abstract proposal.
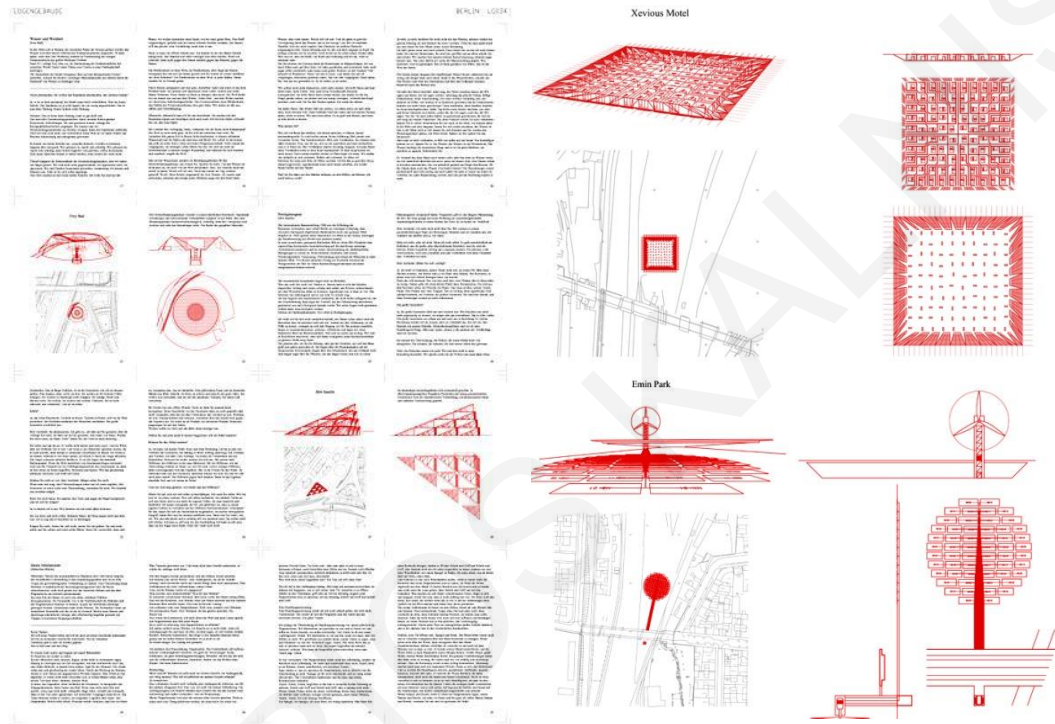
Figure 158: The Berlin project 'Lügengebäde' by Wolfgang Koelbl (AT), Europan 9 (divisare)

Each time there are things like that, another one; when I was in the local jury in Ibbenbüren, I think it was Europan 11, small city in the west of Germany, with small houses and then they had a developing area and somebody proposed really to build a big structure that could be cut into several smaller ones, but the brief asked to put the site on the map and this guy did it literally and he put it on the map with the structure they were then saying *'oh, it's too big for us, we cannot do it'* and then we were discussing and said: *'ok, but you were asking for that'.* I mean, you want to put it on the map, he gives you this and now you're saying: *'no! it makes us…that's scaleless! Maybe not, it's not our scale',* and… afterwards they were sort of confronting with their own contradictions. It was a funny debate; of course the project didn't win, but…

G.K: **What was the impact of the 'Catalogue for Dwelling on the Time' project during its implementation? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes or something else)**

J.M: I think I cannot respond to a lot of these things, but the only thing I can say is… it has encouraged the city to participate again…so there is a sort of Europan culture that has been established by the success of this project. So, as I was saying before, there was a

change in the self-consciousness of the people, because they were coming with their problems and they got something that…didn't look like a solution but was a solution in the end and that made them confident, and they were saying: 'yes, even if these processes are a bit complicated, they can give us solutions to our problems, give us a new spirit, give us a new sign for renewal in the city'. And of course one of the main factors of success is the fact that the deputy mayor is also…they had 'SelbWERK' the local housing company and they have their own planning office. So, I think the working plans were drawn in Selb, they can translate into their legislation, know about the cost and such things and they made it feasible. If not…I don't know. At the same time it has also been a project that is very-very good for the promotion of Europan because we can say that it evolved out of something that looked very complicated in the beginning. For a small city, a project that doesn't propose the ultimate solution but looks like something that has hidden potential, it is a complicated project. A winner from Spain that doesn't speak German that out of these circumstances there is like Cinderella coming a very beautiful project if everybody is involved. And that's the lesson of it, that's to also to all these cities we can say: *'ok, you can do it, you are able, look at these guys, they did it'*, so to the cities that have winners from abroad you can say: *'it's feasible, you can do it'*, and they did it. So for us it's a very-very positive success story.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

J.M: I think it's very different in different countries. It depends also on the size of the structure and on the funds. In Germany for instance, after the competition Europan usually organizes a workshop with all the winners where the project is first of all presented to the inhabitants and then is furthermore being developed in collaboration with the city. And I think this step… is very good and very useful to start this implementation process, to have a sort of a first negotiated translation in between the architect and the local authorities. And by then, afterwards, once the contract between the architect and the city is done, Europan moves out, because we don't have a structure that is able to follow the process. Of course, if there is a problem the city can call the National Secretary or the architect and they can try to…sort of, negotiate in between them, but in a global way, Europan Germany is out.

G.K: **So, there isn't any person responsible from the structure of Europan for every project…**

J.M: No, no

G.K: **It's only the Secretary that …**

J.M: Yes. In France as I won the Europan in France, it's very different. The structure is funded by the government and they have an implementation manager who is responsible for all the implementations and while now it's getting a lot, but he only does that. So he tries to collect the funds from different subsidies, to federate the local actors, to make the architects coming to the process, to promote the project by research…whatever and it's very different. And I think it's very useful to have this person, but the German structure is a bit different. Until now I didn't get the majority vote to do this, because I think it's very-very important. A very good experience is in France, because if I wouldn't have had Alain Coquet[137] who was leading in France, the Marseille project would have died, for sure. And he was very pushy, he was very *'ok, we have a research grant'* and then…there

---

[137] Alain Coquet was responsible for the realizations of Europan France

was a sort of montage of all these things and then…it went out! But I think it would be very useful, I think it's a very good thing.

G.K: **Ok, that was it, thank you very much.**

Bernd Vlay

Europan Austria, Secretary

Pilot Interview

Short CV

Bernd Vlay is an architect and urbanist based in Vienna who heads the Studiovlay, an office which has been realizing large scale urban and architectural projects, combining architecture, urbanism and research from local to translocal scales. In 2012-2013 Bernd Vlay held the Roland Rainer Chair at the Academy of Fine Arts in Vienna. He is the General Secretary of Europan Austria and a member of the technical committee of Europan Europe (Europan Deutschland, 2014b). Vlay has organized many times Austria's participation in the Europan competition, has contributed to many Europan publications and has been a jury member to many Europan competition sessions. Bernd Vlay's practice has received numerous awards in architectural and urban design competitions and he has given many lectures worldwide.

B.V: You have to be aware, if you take Europan, what is the condition of the existence of Europan, why does Europan exist, and why does it still exist because it started as an organization that was addressed to... there was very much concern as to support young architects, to make them start and to develop innovative housing design, and that's, more and more the start of Europan; very simple, to create excellent architecture, that is innovative in the housing program. There wasn't even a site in the beginning. Just to develop an outer space and to develop projects without any site, without any contextual relation so, it was the most 'tabula rasa' system that you could think about concerning no site specificity. Then, more and more, it was linked to the concerns of the city... So I think, what is really important is that the continuous transformations of Europan towards a sort of help agency for local issues that were not able to be solved with the agencies at hand. One example is shrinking cities of Germany how can you do city planning or city design, on the condition of shrinking. Always... we work with thinking about growing, and about how all these new transformation issues can be managed, also considering that the financial situation of the public authorities is limited and we have to find new ways to address issues and find new planning strategies. I think that was also the start of Europan to become a help agency, an agency of actors that were coming from outside being confronted with a local situation, and this fresh view from outside, this is something that is a potential, of course, but at the beginning Europan was really different, it was a platform to support young architects in their career on the European level, and it was a 'tabula rasa' concept, it was a very modernist conceptual, of course, contextual, in a sense, of generic contextuality on the issue of social sustainability, uh... environmental issues but not linked, or not yet linked to a site. The idea was to create a program that then transforms itself when it lands on the site. But still it doesn't need a site to be articulated. That was Europan 1.

G.K: So, it was out of context...

B.V: It was out of local context, it was not out of context. It was very much a social context, and a technological context, and an architectural theory context, in a context of also housing issues, and very, you know, social issues, issues of can be valid to live together, yeah, all this kind of things but it was not site-specific.

G.K: I'm interested in studying Europan as an upscaling device that enables participation between the different stakeholders.

B.V: When it comes to efficiency of addressing issues, we have developed a system that is called 'indirect democracy', representative democracy, not direct democracy because direct democracy is sometimes very difficult to handle, because there are, you have all these voices on the table and how to bring all these voices in a direct action mode to a solution, so you have to moderate and there have to be people that are able to take decisions, not asking all the time when they take a decision, all kinds of people with all kinds of opinions. That's why a system of representative democracy really makes sense because you can then reduce the management of a project to an agency that is, you know, consisting of experts, responsible people that are elected because they are responsible, and of course there has to be a critical, let's say, dimension that also observes them, but all these tools normally, in the functioning of a democratic system, the control tools and the representative tools, they are working, right? And now we have discovered that it is not enough, you know, just to go with the system. Because it would mean that, you know, the architect, the urban planner, does the project and the politician can decide for the period that he is elected, with his administration to approve it or not. And we don't have to do a lot with other agencies and we have seen, ok, there are so many conflicts between different bodies. It's much more complex that there have to be another moment of intervention that intervenes in these processes, enriching them and making them more efficient. So, it's not just about upscaling, it's much more about intervening in agencies.

G.K: In your opinion, what do the cities expect to gain through their participation in Europan competition beyond a considerable input of proposals?

B.V: Well, my experience is that the cities very often have clear ideas what they would do when they, you know, address issues of zoning, of how to change things in the city and more and more they're confronted also with issues where they have the feeling that their local partners, they are not any more expertise enough to solve a conflict in with the tools that are at hand, and the case of shrinking cities in Germany I think is a very good example, because the cities didn't know what to do, so what happened in Germany is that on the one hand, the nation commissioned a curator on this topic, it was Philipp Oswalt[138]; he did a big national project on shrinking cities, where he involved cultural theorists, artists, architects, urbanists, all kinds of people, ecologists, sociologists, all kinds of people, in order to address an issue that was not at all routinistic planning, you know, where cities were completely out of any idea of what to do with that freaky condition. And Europan suddenly boomed in Germany. We had nine, ten, eleven sites per session, because of course all the cities were looking for new formats of development, and on the one hand we had this curatorial format, of Philipp Oswalt's shrinking city project, and on the other hand we had Europan and it was really a sort of hope for the cities to be inspired to find, to get hold of, you know, again to know what to do. And I think this is a very good example in its extreme condition for what the cities

---

[138] http://www.shrinkingcities.com/

are in the end looking for when they ask Europan to do things, because Europan is not a tool that is so professional that the cities can expect that they get a plan and they're ready for zoning; it's more about a tool that makes them think in a different way, and that gives them energy that they need and openness to understand contemporary issues and to translate them again into tools that they can use. It's more a sort of a trigger of a different direction; they will go in the future in the best case, of course, if they are not open to that, it will not work. So, it's more a sort of, yeah, a toolbox, to make them approach things in a different way. That's why they ask (Europan). For many of them, it's not in the moment they ask, it's not so clear to them, because they see they need something different, you know, just do it in a different way; *'let's try'* and then they don't have so many possibilities, they can commission studies to architects, or they can make an invited competition, with international teams on urban planning, they can make a co-operative planning procedure, or if they are very well-developed, like in Austria, they might do that, but especially in Vienna, for example, the city is very interested in inviting Europan to test crazy ideas. The crazy ideas are…may be pragmatic ideas. In one case, it was in Europan 12, there was a mono-functional shopping area that was 100% car-dominated and the city said *'we want a vision that allows us to think here a mixed-use city in 25 years and we would like to ask Europan to test this topic, because we think that the young architects have the best condition to address this'*. So, this is something that might help you.

Figure 159: Poster of the international ideas competition 'Reinventing Urbanism' (c) Shrinking Cities Project Office, Philipp Oswalt, Berlin (Oswalt)

Figure 160: FLAG/Bastien Aubry, Dimitri Broquard, Zurich, No Title, Graphics, 2005, (c) FLAG (Oswalt)

Figure 161: 'World Map of Shrinking Cities 1950 – 2000', Graphics, 2006 (c) Project Office Philipp Oswalt (Oswalt)

G.K: **So do you think that cities come with the right questions to Europan?**

B.V: No, this is the best case, if they are aware what the right question is. So sometimes they have sites and they are looking for the right question, because they discuss at the preparation of the competition, what the ideal scenario to develop this site would be, and sometimes the answer would be given only with the result of the competition. So, the competition formulates the right questions for the follow-up process. That is also something that happens again and again in Europan. Maybe one provocative answer could be that the cities expect not to get an answer. Not to get a solution to a question, but to get the right question to the possible solution that is not formulated yet.

G.K: **About the preparation of the brief and the selection of a site; each site usually involves a large number of different actors each of whom defines assets and problems of a site under different perspective, according to their expertise or their personal beliefs and choices. Do you believe that this multiplicity of views is eventually expressed through the brief and the selection of the site?**

Can you recall of any project that during the preparation of its brief, considerable effort was made to reflect this multiplicity?

B.V: Yeah... the multiplicity of the use of actors in the brief... I have to think a little bit because this is a very dangerous question. Yes, what we have here again, we have the discussion about the quantity of actors that should be involved in this and, according to my experience, Europan's advantage is that it's still very light-weighted, light-footed, you know, you are not so grounded like in a realization competition, that everything has to be prepared, that all the actors are then, you know, involved. And there are two philosophies within Europan that are also discussed; one is to involve…not all the actors that are important in the implementation process, because they have let's say, pre-constructed views about certain things, like developers; they can't collate from the very beginning, not all the developers are really open, most of them are not that open because of course they have to…make appeal and balance, and that has to be the right balance and they are very concerned with the everyday issues of managing a project. And Europan doesn't work in the everyday context. It works in a context of productive exception which means, if you do Europan, you should be aware that this is an exceptional thing. It's a state of exception, it's not a state of normality where all the actors do the routinous work, it's an anti-routinistic thing, then you have to find the right multiplicity or mini-plicity of actors that are able to initiate and launch a project. A project that will go on after the competition because we don't talk about a finished theme with Europan at the end of the competition, we initiate things. Then, if you have, for example, an excited, a very engaged city, a city planner that will be the main actor of the project, I think it's enough if you discuss it with him or her, who else has to be involved in order to create a successful project and what would be the strategy that has to be the follow-up theme after the competition. And then, what you have to do is like a sort of, let's say a prophylactic strategy which just have to anticipate when the further actors will come in and how they will be involved. So, I am not in favor of doing a sort of huge agency during the preparation of the brief if the agency is not engaged. I am very much in favor if all are 100% engaged and ready to take the exceptional role, of doing something special, they should all be in, that's not any problem, but if they are not, they should be kept, you know, at a certain distance, or they should be involved only when there is time to make them really curious and then they need the project…to change

their opinion. Because then as long as they don't have a project like a competition result, some people are not really... how to say... you can't make everyone enthusiastic, some people need a project and that's also important, right? So, for me, enthusiasm, intensity, excess, are the conditions for the agency in the preparation. There has to be a lot of positive expectation, and there has to be a sort of agency that is in a state of exception concerning the enthusiasm and at least the ambition of the project, yeah... So, for example what I could observe is that in some small cities as a concrete example, like in Amstetten, now in Europan 12, there was a very enthusiastic agency and immediately after the result of the competition, they were asking the team to come, and now they have commissioned them with a development study and they are really very enthusiastic. It's the railway company in the city. And it's enough for this because it is railway territory and the city will do the planning. You don't need citizens in the preparation for example, or neighbors in that…we will need them afterwards because there will be a lot of participation in the follow-up process, but it's Europan ... and our input of course is also an expertise input and these two agents, it was perfect and now with a very small team, I think it also sometimes facilitates to work on and what was the extension here, the plug-in is Europan itself, so they would never have done the project together without Europan. And then, the story behind it was that I was mediating, by bringing the two agents together. Because I was asking the planning director as a Europan expert *'We are looking for new sites for Europan, do you have any?'* And he would say *'Yes there are some, but there is this railway area and I haven't got a very good link to the railway company'* and as I have a good link to the railway company then it's also something that is a quality of an actor, you know, to link things and I said *'Ok, but I can help you with that'*. And then I called the railway company and said *'Ok, let's meet'* and through this meeting the project was launched. So, here it was clear that we had to extend the agency. But the triangle: Europan, Site-owner or site developer –here it would be the railway company- and the city was enough. This would make the gap. We don't need a lot of multiplicity. And the young architects as participants, they could, truly, ok, if you want to, you know to continue behind Europan there is a whole array of people and agents; we have the jury, we have the forums that mediate. So, the Europan machine itself is already a big-end thing. But the triangle is really limited, you know; it's city/ site-owner, Railway Company and Europan.

Figure 162: The Amstetten winning project 'Open' by Ramón Bernabé Simó (ES) and Tomáš Labanc (SK), Europan 12 (Bernabé Simó & Labanc, 2014c)

G.K: **And the next question is linked; does the preparation of the brief usually include stakeholders who are active in the political arena or have a strong connection with political decisions?**

B.V: I forgot that in Amstetten the Mayor is also a part of the process because it's a small town in a small town you can easily reach the Mayor, because, you know, there are not so many levels of administration and the city council is very small, so of course this is very important. I think that the relation between the administration and policy has to be transparent in the Europan process. On the one hand, the administration provides continuity because they are not elected and the policy provides…sometimes enables important decisions without let's say the positive background of the policy that should hold the hand above the Europan process. It's very difficult to go ahead because we are very often working also in a grey zone where you know, you don't have any routinistic tools and the administration is also sometimes insecure and we need a sort of broad support from part of the policy also. That is a backing up in Europan. On the other hand…sometimes elections can break the continuity or interrupt this continuity, that's why the administration is the first of course, but political impetus is important.

G.K: **And about the first forum, the forum of sites … Every Europan session proposes a Thematic, followed by several subthemes where every site should fall in. In your opinion, what is the impact of this classification for the site? Do you believe that this approach differentiates the initial considerations or objectives set by the representatives of the cities?**

B.V: Yes, I think it's very important. This is what I was talking before, that Europan itself provides a program that is already doing what you mentioned with your work, bringing the actors together in these forums. We have three: The forum of sites is very important because there is still a very intense discussion all the time about the goals of each city in comparison with other cities. And this exchange…sometimes we had intense discussions …I am just trying now to think about examples that we had in the last Forum of Sites…

G.K: **Is it becoming on a national level? The comparative say.**

B.V: No, It's International level. The forum of sites is where all the cities meet in small working groups. There, we analyze the sites and we put them in small working groups and discuss them according to different topics so the site representatives also have to react to other sites' problems and aims. We actually ask them to not so much talk about their own sites but to comment on the other sites in order to make them reflect their own conditions from an external point of view. To make them also… foreigners of other sites, so that they see themselves as people who should comment and advise their colleagues from other countries. I think this is a very-very good process. And also the feedback from the cities is positive because they say that they can discuss with their colleagues things that they aren't able to discuss on a local level, for example the reflected issues of public space, how other cities maintain their public spaces, how to develop them what kind of instruments have they used to develop them… so it's very important. This is really something that has two levels of importance; one is the formal program of the forum with working groups that are really concentrated working on very specific topics like you know, sometimes they are dealing with the issue of limits between water and land and for example and the question could be *'how do you create a project that is not creating privatizing the coastline or the waterfront, how to integrate publicness into the project or these kind of issues or how to create limits to void spaces in the city, how to mix uses and how to formulate that in the brief'* and this is a very

successful issue I think…And the informal thing is then the in-between when we have the final party…there is s a final party always on the forums and the dinners and some welcomes where people just talk like on…because it's not only Europan that provides this congress format but especially in Europan I think it is a very good exchange between the cities. So the forum of sites is really important.

G.K: **My fifth question. Do debates usually arise from this procedure? If yes, what kind, and among which actors?**

As I told you one was…debates about for example how infrastructure development is controlled in different countries. There we had cases where like in Spain the city was providing the entire infrastructure in advance, without any investment of the private markets. They were doing ghost town infrastructures, you know, you had no building at all but the grid was built and the streets were built completely. I mean you can imagine how much money they had invested in that. To another city that was not imaginable. So, but you see, you reflected how can that be possible, when some countries are doing that and in some countries this is not working at all, so I think this is really very useful and yesterday when I had my lecture the feedback was also like I was…a little bit like I was showing how landscape could be managed in a central city area and I got a very intense feedback from the locals here that they would discuss it further on with their mayor, with politicians, with the developers, to find models to bring different local agents together to…for example on the issue of military barracks that you have here in the city to work on that, you know with the reflections that were inspired through my lecture. And we also have lectures on these forums because it was also this theme with Socrates to create this platform. So that's a very concrete chemistry so the issues are infrastructure and management of all the question of landscape and public space in the city, the question of the mix of uses, of conflicts and uses very much all these…clear the topics these are the main anchor topics, are this mobility, public space and landscape, you know. Public space and uses and the question of landscape and nature, which is a very general one but we have very concrete examples of this to discuss it.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects? Do you have in mind any project where this kind of shift strongly emerged?**

B.V: Yeah, I think so. It mainly depends on the openness and the enthusiastic power of the cities, if they are ready to take the projects and to change their positions…but sometimes it is strongly happening, there was a project for example it was a shrinking city condition in Germany in Selb where a Spanish team was winning, you can study that, Selb is a good example, where the whole process of Europan was just initiating a much larger process of restructuring the whole city. And there is the city architect of Selb who is now really an addict of Europan almost, you know he's visiting only for his own interest more forums than he should, he is participating for the third time I think in Europan…or it's the second but he repeats it because he was surprised by the results of Europan in a positive way by the strategy also about what the project is with this sort of microstructure to regenerate their own fabric in a very interesting way, integrating, solving also the issue of how to fill the gaps, minor gaps that are not very large scaled but then programmatically very-very strong so that it is a very small intervention with strong effects, like it is acupuncture strategy. And with this acupuncture strategy the Spanish team was really surprising the city and Mr. Resch, who is the city architect and who is very happy that he was encountering Europan.
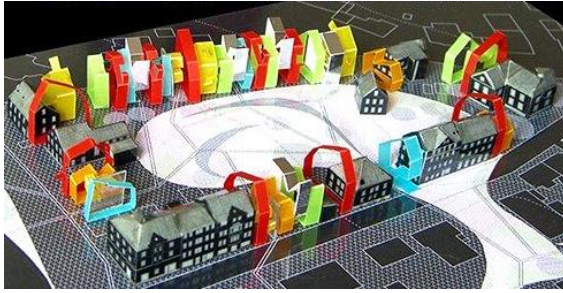
Figure 163: The winning project 'Catalogue for dwelling on the time' by Gutiérrez-delaFuente and TallerDE2, Europan 9 (Gutiérrez-delaFuente Arquitectos, 2015c) was Selb's first participation to Europan competition.

Figure 164: The winning project 'Dornröschen' by NAP, Europan 11 (NAP & Archdaily, 2012) for Selb's second participation.

And another was…because it was a shrinking condition…I'll tell you first about the project; There, both prize winning teams suggested things that surprised the city. There was an industrial lake from mining activities and the city was displaced from the lake because it was outside of the historic city. In between there was a sort of 'Plattenbau' you know, this postwar East social housing development that was of a very low quality and the question was how to link the lake with the city. And one team suggested a sort of temporary intervention, to create a landscape with allotment gardens for senior citizens where they could live as in a temporary condition, as the city didn't know what to develop there. The city accepted this proposal as a productive intermediary program and that was one of the prize winning teams. It was just a landscaping that was at the same time a residential project for the senior citizens because they had this issue of old people.
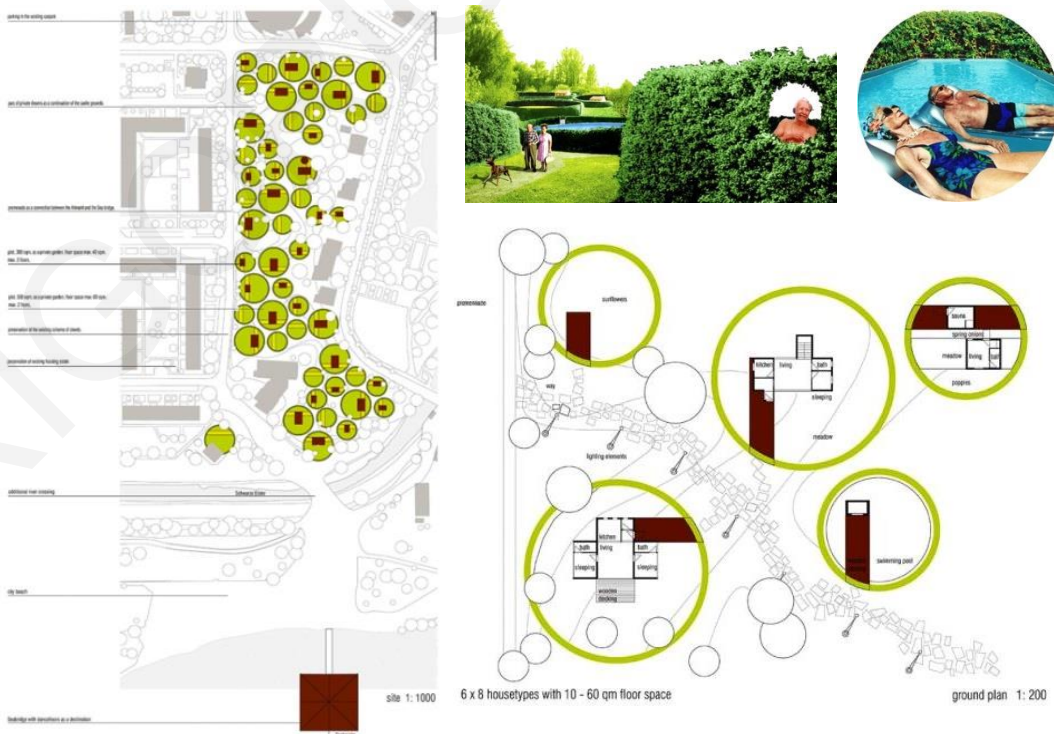
Figure 165: The Senftenberg winning project 'Forever Young' by Tobias Hoyer (DE), Ille Peter (DE), just Hendrik (DE), Trappe Ullrich (DE), Ziegenbein Brigitta (DE), Europan 7 (Europan Europe)

The other project was saying *'if the population shrinks, we have to make the land shrink'*. They flooded the whole area so that the lake was coming to the center of the city. They reduced land. So in the end the city was really surprised, that one could actually change the condition between land and water. That was really something that could have not happen on a local level. I just have to give you the name of the town… well, I will find it out afterwards, ok?
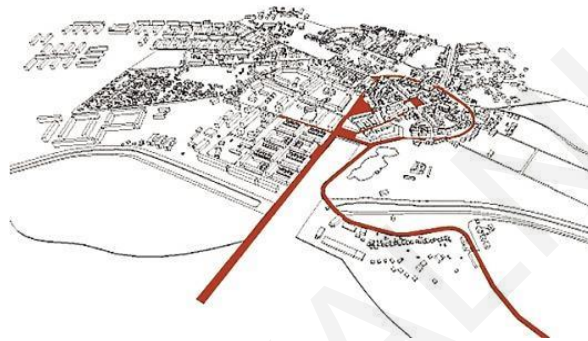
Figures 166, 167: The Senftenberg runner-up project 'H2O' by Danijela Pilic (DE), Schneider Astrid (DE), Farnoudi Faraneh (DE) and Friedrich Eva (DE), Europan 7 (Europan Europe)

G.K: **Regardless whether the presentation of the submitted projects by the representatives of sites is done by one or more persons, have you noticed whether this follows a common line or are there any obvious contrasting views regarding the evaluation of the submitted projects?**

B.V: You mean in the forum of cities and juries?

G.K: **Yes, if they agree together at the …**

B.V: They propose a common end. I think this is the forum of cities and juries…what happens there is that they have working groups. The working groups, they are members of the juries and the city representatives and the moderators which is for example Socrates and me doing moderations, so it's different experts from Europan and we select projects from before, you know we are studying one week, analyzing the projects, making the groups, the themes and then we show just a selection because we have around 400 projects. We cannot discuss all of them so we have to make a selection but this is our selection and this does not correspond because we get the preselected projects from the jury and some sites where we have a high ratio of projects, we have a lot of projects still left; eight, nine, ten projects sometimes and we can just select two or three out of the ten per site to discuss. Because otherwise, we have too many projects to be compared, so our choice is sometimes not corresponding to the juries' selection, you know, favorites, and the cities' also. All of us have maybe different favorites, but then, it is not so much about… I think what we are trying to do here is not to find the best project, but to facilitate potentials through the broader choice, it facilitates to put again the right questions on the table, because the projects again are like the sites, you know, the brief of the site allows you to think about the future in a certain way, when you are doing the brief describing the sites, mapping it, you think about statistics, and so on and

so forth, and how to limit the site. This is a very… you know, it's a site specific work without projects. And then, with the project, you have another reading of the site and its potentials and that's… it's much more than this, what is important before the final jury takes place, also to inspire the jury representatives to discuss the projects in a more contextual level and to exploit really the potentials before they decide for the first, second… Sometimes of course we have some very different opinions, and sometimes it can be a conflicting discussion, but most of the times, it is about teasing out the right topics for each of the sites, in comparison with other sites. Again, there is this comparison. I really prefer that the jury members don't talk only about their own experience in their jury and the project that they selected, but comment again on the other projects in comparison with their own experience they had and not just to repeat what they already know from the juries. It's about exchanging, so then this is really about what you are looking for.

G.K: **Yes.**

B.V: These working groups and this is also important, this is a restricted format of maybe 15 to 20 people around the table, because this is the maximum you can handle in a discussion, so again you have to limit the actors and I think this is also important to create these formats of exchange that are really this upscale, what you mean, extending the local agency because I think the forums are the key…the key platforms that make Europan special.

G.K: **OK. According to Europan's rules, the aim of the Cities and Juries forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. Through your experience, is this clear to all participating parties and subsequently, does this help the representatives of sites to become familiar with the final results?**

B.V: Yeah. I think to share a common culture is really something that it's the goal that we have; to make them aware and also to make us aware that we share a common culture because things are really different in… if you look at the privatized markets in Eastern Europe for example or in Kosovo where really there is a completely deregulated planning system, there's absolute deliberate. In Vienna we have the complete opposite we have an over-regulated planning system and also the way…how money is pushed into projects is completely different in Austria from the Scandinavian countries and again from the Southern Europe countries. So we don't have the common culture of let's say we have a very diverse culture in fact but then the question would be what is the common sense of our culture and I think more and more it's about the value of the issues we were talking about before; the question of how we can still link private dynamics to public interest and how we can define public interest and what does it mean then if we have defined the public interest how can we translate them into spatial practices like concerning in Europan, the main topics 'mobility, uses and open spaces', like this kind of thing. Then we try to link our concerns to the concrete tasks of the projects and that is our common sense. That is what we have to do as a Scientific committee and as a Technical committee of Europan Europe. It is not happening on the national level of the Europan secretariats. It is really happening on the European level where we meet in extra meetings, discuss all these kind of things and then produce papers like manifestos for this common culture, and then we distribute them to the secretariats. And then we also have to hope that the secretariats will take it and execute it. But then you know it's like a democracy, a democratic process. We are a diversity of actors and countries, and we cannot control with our ambition of common sense, we have to trust our partners that they are honest with that, not every country to be

honest, and not every country is really on the same level of engagement. I don't go into detail in that, but it all is a process of active involvement of our own memberships – members in the whole community of Europan. But then, of course, we have this core group like the Scientific committee and the Technical committee that takes care of the common sense.

G.K: **Just one last question: Do you have in mind specific projects which created intense debate and reflection among the various actors involved in the Europan competition?**

B.V: You mean, in different countries, special projects?

G.K: **Whatever, if you remember any projects, I don't mind if it's from Austria, or if from another country, I just want your view to research them deeper…**

B.V: I think, yes. I think if we are honest, every single Europan project should do that, because every single Europan project addresses a sort of uncertainty in developing themes, and if it is a successful result, we will start to be concerned about the future development of this project. As it is, an anti-routinistic process, as I was telling you, we all have intense debates, when we want to bring these projects further on, so, for example, one of the Europan 10 results was doing a housing proposal, that was a mix between different systems of housing, you know, from single family home to communal co-operative living, to subsidized housing, that is, you know, financed by the state, or by the city to free-financed housing. The different formats of housing, not just a mix of different people living there, but really a mix of different models to that are the producers of the housing machine, right? From the single man or family, or single woman to a big agency, and all should happen on one site. And that would create a new idea of urbanity that is coming out of a mono-functional program that is housing. So, 'how to create a city, if you only have a residential program'. And this was a big discussion and it's now…there was a series of workshops with it, where we had a special topic for each workshop, where we discussed intensively how this project can be made real. And this was some years ago, it started with Europan 10, now it's Europan 12, so it was four years ago, and it's still on the way. It's Basabe Arenas Palacios architects, they won four times Europan, and they now have a local partner architect in Vienna, and they are doing that, you know, an on-going process. It takes years, of course, because it is very demanding, you have to find your own agents. What I said before, of course, there is a different agency involved in this process. It was not necessary to have them at the beginning of the brief, because we didn't know what the result would be coming out, and the result itself was provoking a new idea of an agency. It could not be clear before, so you have to be very open during the whole process in order to look…in a more situational way, how to compose your agencies. It's not a fixed idea of a body that is a multi-actor kind of thing that is composed out of many people, sometimes maybe two are enough, you know, but there has to be one that is directing this kind of thing, curating it.

Figure 168: The Vienna winning project 'Garten>hof' (Garden>Courtyard) by Enrique Arenas Laorga (ES), Luis Basabe Montalvo (ES), Luis Palacios Labrador (ES), Europan 10 (Laorga et al., 2009)

G.K: **In the last part I'm asking some questions which in a way you can answer through a diagram of relations. So, Can you draw a simple diagram of relations between yourself, as a representative of a National Secretariat, and the other actors involved in Europan procedure according to the following questions?**

    1. **Which actors do you believe you had better connections with during Europan procedure;**

    2. **Do these kinds of connections remain the same during the whole procedure of the competition?**

B.V: Excluding the process of implementation?

G.K: **Yes, from the choice of the site, the preparation of the brief, the forums including the forum of results. This could be around a specific project.**
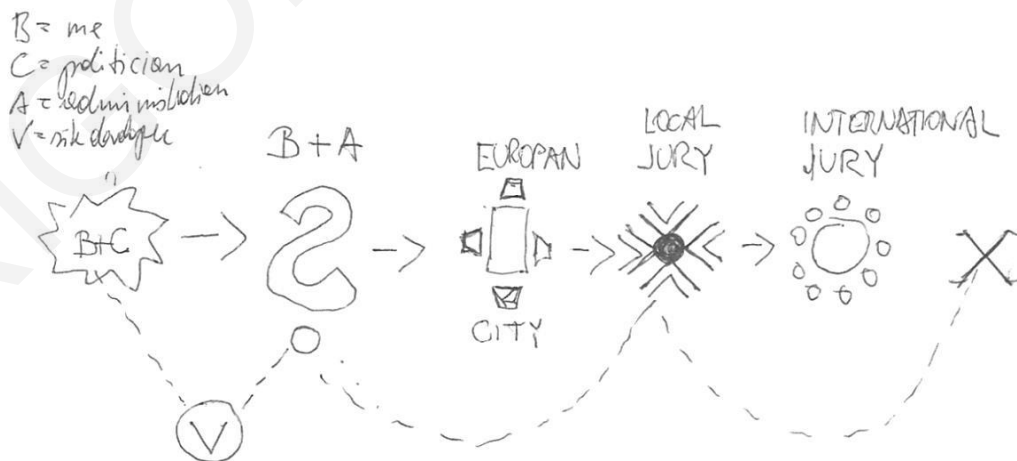
Figure 169: Bernd Vlay's diagram of actors' relations in a Europan session (drawn during the interview)

B.V: So, there was a first a meeting with the politician where we had the idea, a crazy idea, and then it was this site-owner that he wanted something from the policy of Vienna. He was 'blackmailed' by the politician to make it with Europan. Yeah, it was a deal between them, so he was helping us with the administration. We formulated the brief, the question it was then, let's say administered in the process of Europan, until the local jury, so we did the brief, this is more like a dialogue between the preparation process of the juries, the technical administration and if the local jury first where all these people come together, and this guy again was part of it, and then the pre-selections go to the international forums. I don't plan to deal with that, but this guy was not participating because the local agents are not allowed in the final choice. Then, the question would be that he will be the one that makes the project work and run because he is the one with the money. In fact, he has to sell it to developers, so he has to come back now for the implementation. Just this one…

G.K: **Thank you very much.**

Socrates Stratis
Europan Scientific Committee

20.01.2015, Nicosia
Socrates Stratis: S.S

Short CV

Socrates Stratis is an architect, urbanist with a Doctorate Degree in Urbanism from the University of Paris Saint-Denis, Paris, France (2005). He is Tenure Track Professor at the Department of Architecture, University of Cyprus. He is one of the founding members of AA & U for *Architecture, Art and Urbanism*, an agency for interdisciplinary activities regarding the public domain. His research work lies across disciplines such as architecture, art and urbanism, with focus on the notion of project as a hybrid form of spatial practice between research and action. His work has been published in international journals and exhibited in international exhibitions, such as the Venice Biennale of Architecture (2004, 2006, 2008). He was part of a Europan 4 winning team, implementing a project in Heraklion, in Crete (GR)[139]. Socrates Stratis is a member of Europan's Scientific Committee.

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

S.S: I think, what's important, is that the cities themselves, they expect to get two major kinds of platforms of communications through the projects. One is to get very good ideas on very difficult issues, that they normally cannot resolve with their own tools - and when I say tools I mean the everyday planning tools and the everyday architecture competitions - and in addition they use the competition results as a vehicle to assemble actors of the city and of the state that usually cannot do it and there are good references on that, I think there was a Mayor in Saintes[140], I don't remember which Europan, who was actually saying that this is a very good excuse to put pressure on the rest of the actors who refuse to come together, to actually mobilize the actor. So the issue of mobilization of actors is very important. And I think, at the same time it's a very cheap advertisement so by participating in these competitions, they advertise their projects, their cities and it's not very expensive, so they are using the competition in most of their political agendas, that the city operates. And of course it depends a lot to which cities, which countries are we talking about. And...I mean to be more precise, the French cities are much more aware of the process of this competition which enters inside their modes of operation. Italy is exactly the opposite, it's not part of their every day, so the cities themselves, I'm not really sure, how they are profiting from the competition. Cities like, I remember like in Portugal, it was in Coimbra, it was to

---

[139] Source: http://www.europan-europe.eu/en/about/

[140] France. Saintes has participated in Europan 3 and Europan 10

overcome impasses that they had on non-resolved, very challenging urban issues that they could not deal with themselves, so looking for fresh ideas.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

S.S: I think they are, this question brings two directions. One is that the stakeholders, who are active in the political arena are not by definition the governmental bodies and then the governmental bodies, sometimes they are imposing themselves to the stakeholders of the area. Therefore, what I think, it's a - and this is a major debate at the competition of Europan – when is the city and the stakeholders involved in the competition, at what stage, and again I think, it's been diversified; from Germany having almost two competitions, the first phase is the competition where the cities themselves are part of the juries. So the first phase it's kind of a joint competition and the second is different. So they profit from the two stages, two phases of evaluation to have two kinds of juries where the stakeholders differ. The French do the same by admitting, that the final result of the Europan competition is a beginning of another competition, therefore the stakeholders are part of the process on different kind of time-laps. I think, what's…the difficulty of saying a yes or no to this question is that it depends on the context of the country; there are some cities, that their everyday modality of planning coincides with Europan modality of planning, so they can have the same frequency and there are some other countries that they're not. Even if so, I think it's very important, that the stakeholders are not all of them present during the whole process of the competition, but they, it becomes kind of an on and off and that allows ideas to grow where some stakeholders will actually…will stop them and then when they come, when they become more mature, the same stakeholders could accept them, so it's a kind of culturing process of ideas and the stakeholders could actually see it.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

S.S: Well they are from the practical to the kind of more innovative kind of ways to see that, if I start from the last one, the cities participating in such exchanges, get to expose their own interests and problematics and see that they are not alone but instead are part of larger groups of cities, that face similar issues, so that's very important. And for example in Europan 8, when Larnaca took part with a site in Agii Anargiri, the projects and the site was part of a larger group, that was discussing the role of the inhabitants in the future development of the sites. So, I think the classification allows for the rephrasing of the questions. The disadvantages are practical, going down to if the winners of the competitions are people who don't know the language of your city, and that becomes the disadvantage for the winners as well, therefore what are the tools to safeguard such kind of difficulties and I think the teams themselves, the competition teams take care of that by having members of their teams that know the language, but still that becomes an issue of culture. How easy is for a Spanish to go to Norway, which it has become a kind of a practice, or how easy it for a Cypriot to go to France for example.

Figure 170: The winning project 'Backbone' in Agii Anargiri, Europan 8 reinserts intermediate public spaces in this residential ghetto for refugees, like a backbone using topography (Europan Europe)

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

S.S: I think it does, and it's what I mentioned before, that it adds another layer of reading of what are the expectancies of the projects and it kind of puts another level of challenges. What is also very important is that, sometimes the debates or the projects don't concern only the respective cities but they concern the larger family of architecture and urban design in Europe, therefore this kind of classifications allows to address problematics and issues, that can generate innovative ways of looking at architectural and urban design practices and I think, that's very important. And…ok what I think is a disadvantage is that the classification sometimes does not allow the very specificity of the site to become the kind of the pivotal point of the debate and nevertheless I think that the responses to the competitions are increasingly responding to the specificities of the site which relay to the uncertainties of the site, relay to the actors of the site, relay to how the process becomes equally important, rather than just a final result, and because the scale of the site of Europan is increasing, such issues become more important.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

S.S: The Forum of sites is the first one?

G.K: **Yes**

S.S: I think the first Forum is really crucial, because it is where the cities come and they are not really sure what they still want, therefore it becomes very important for the general secretaries, who are responsible for putting together the briefs to mobilize the actors, who are the more relevant to the project. So, it's very important for example that even the urban developers or the investors are around the birth of the brief and they don't come afterwards. And I think, what usually comes as a question is how to…I mean if I go to the last Forum, that we had in Pavia, it was how the Forum becomes a workshop for giving the right messages for putting together, for formulating the right brief. Because the brief it's kind of, almost half of the competition, so if it's well formulated with all the

agreements, and disagreements of the actors involved, then I think, it facilitates a lot the people, who will take part in the competitions.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Do you have in mind any project where this kind of shift strongly emerged?

S.S: I think yes. There is a series of such projects that helped to formulate the visions of the client. And that is mainly because the clients are very much into this kind of debates, so they expect the competition teams to come with ideas that will give them new directions. An example I recall is from Europan 10, a project by the Spanish architects ArenasBasabePalacios who also won the Badajoz project; I was part of the jury for that site and I think, that this project gave a completely different way of looking at the site. Of course that proposal has developed, it has changed, but it's still part of that idea from the very beginning; how to treat micro-parcels and suggest new relations for collective and public space.

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?**

S.S: Well, the raw material of this Forum is the 20 percent of the projects, that they are selected by the national juries. So you have an amount of really good projects, that are reorganized under the themes initially put by Europan and they become the base for discussing the future of those themes that are basically problematics about the role of design on the cities. And each time it changes, and now it's on the adaptable city. I think what is very important is firstly to get the people of the workshop, who are either jury members, meaning architects, urban designers, planners, landscape architects, but also political persons to revisit the content of the projects through this general theme which allows them to reevaluate the position of these projects in vis-à-vis the rest of the projects of the workshop and that helps a lot to kind of scale up from the discussion, that is been done in the jury, from the first one. I remember a very good example, I think it was in Graz, I think it was Europan 6 if I am not…no, that was Europan 7 or 8, I am not sure, that there were all these Dutch kind of cities that were animated in the workshop, that the debate about some projects started to be very negative, but after the debate through the workshop, they began to rethink the way, they were looking at those projects, so I think there were a lot of work that was done there.

G.K: **Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

S.S: I mean I am not sure if I understand, to facilitate a project to evolve by whom?

G.K: **This process, if this process helps the project to move further.**

S.S: Well, what happens, I mean if I try to see this kind of question indirectly, that the project can evolve if the actors involved change the way they're looking at the challenges of the design, of the problematics of the site, and if the city representatives and the jury representatives, that they are part of this kind of debate, they…I think, there is a lot of informality that takes place on this jury, on this Forum. And I think in most of the forums, there is a level of informality, which is very important. In this one I think there is a kind of substantial debate on an informal level between the mayor of a city who is present, or the architect/ planner of the city with either the jury members with whom

they have the chance to talk about the projects, to communicate their concerns or likes or with the animators, who are either the Scientific committee or the Technical committee of Europan. In this way, the cities can get into this kind of informal network with the 'in between' people who actually are not part of the decision making processs, in order to exchange ideas. Then, these ideas may go back to the project and at the same time the cities can understand what they should in fact expect from the winning project. But to tell you the truth, I am not very sure how substantial that is, sometimes it's one debate about the Forum of Cities and Juries and then the second part of the jury takes place the next day and usually they take place even in the same place, because all the jury members come, so I am not sure, how they connect.

G.K: **Can you recall of any specific project that created intense debate among the various actors by remaining open to negotiations and by opposing to the creation of a definite proposal or masterplan?**

S.S: I can recall of a project in Europan 5, the project by l'AUC, that was in Villetaneuse …and in fact the debate on that was that the proposal was not considered to be a project. And I think it was one of the first instances in Europan competition that we began to get more programming and process oriented proposals, rather than projects which were proposing final outcomes. And just to become more specific, the French jury has this technical committee, that makes the first evaluations so it makes kind of projects, that puts them in the first kind of ranking group, second group, third ranking group and then projects, that gets them out of the kind of the projects that they seem to be more relevant to the questions of the competition, but then the jury has the chance to go back and recheck everything, so this project, that won the price, was a project that was left completely out of the competition. And I think it was Phillippe Madec[141], who actually showed the project and brought it back and I think that proposal created a major debate on 'what a project is?' and that was also part of my research, the relationship between project and projected object, that the project is a series of programming and methodological approaches that relate to space, but it's not only that one and I think that began to actually talk about that. Then, on the last competition in Europan 12, through the article that I wrote on *'Architecture as urbanism in uncertain conditions'* has a lot to do with the insufficiency of the master plan to give the kind of definite and frozen answers, because of the new conditions of the economy around Europe, and there, there is a series of projects that I address explicitly to the insufficiency of the master plan.

---

[141] Phillippe Madec was member of the French jury during Europan 5. At that time Madec was Professor at the School of Architecture of Versailles, France
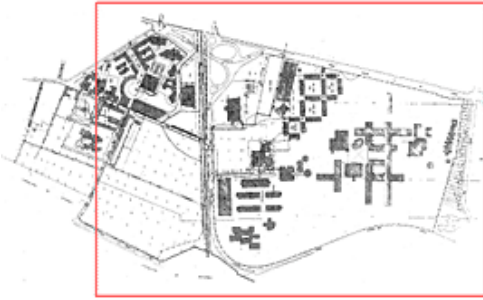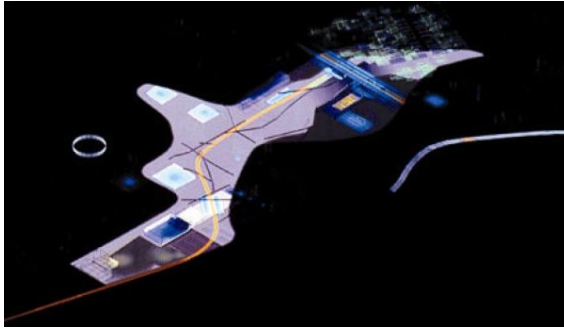
Figures 171, 172: The winning project 'le corridor anti-potemkine' in Villetaneuse by l'AUC, Europan 5 (Laboratoire d'etude de l'architecture potentielle de l'Université de Montréal)

G.K: Do you believe that the winning projects create an impact on local level as Europan institution evolves through time? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)

S.S: I mean on this case there are a lot of examples to different things; I am not sure about planning policy change, to tell you the truth it would be a really interesting research to look at. To have the recurrent participations, that's the case for Selb in Germany but there are a lot of other cities in France that they have reccurent participations.. But…one other example, that may be interesting, is the project of Europan 4 in Iraklion, the project, that we won back in 1996, that was in fact a kind of a catalyst for the city to change its waterfront and I think, because of that, Europan became for the municipality a tool for getting European funding in a kind of a gradual way, therefore they succeeded to manage to implement a rather big project in the conditions of Greece, that public projects about public spaces they're complete kind of not the best practice. So I think, that can be an example to that one as well. I'm not sure about adoption of new participatory processes. There are a lot of suggestions, from several projects; in Vienna there were some, in Spain with the Badajoz project, the Seeds and Vectors, that was another one. I think in Germany also and in France there were a lot, I'm not sure how that goes through the implementation process, to tell you the truth, some do make it, some just stay as propositions.
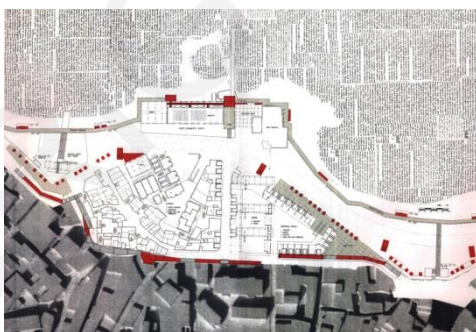
Figure 173: The winning project 'Scenario for the Space Between' by Socrates Stratis and Kyriakos Koundouros, Europan 4, competition phase, (Europan Europe)

Figure 174: The first step of realization for the project 'Scenario for the Space Between': public square and rehabilitation center (Europan Europe)

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

S.S: Yeah, they are and in fact they are, it depends of course on the country, like France has a specific department of Europan that is about implementations, and they do, they become the interlocutor between the project winning teams and the clients, plus they, even if after the second competition, because they do this second competition with three first winning teams it goes to the cities to decide and negotiate with the winning teams. But I think what's…what's important is that this implementation, this negotiation starts before the winning project, what I mean is that ...by the way they choose the site, by the way they…I mean they persuade the stakeholders, that that's something, which is very important for their future of the site, to see how issues of implementation are…have a possibility to take place, to be clear about what they expect from the winning teams, that's part of the negotiation too. So I think negotiation starts a lot before implementation starts and some national committees, which are the national secretariats if I understand well, have their technical kind of expert teams, that they are allocated this responsibility; to push projects, to talk, and I think there are some countries that they do that much better than others. And I think, that's the major difficulty of Europan to challenge countries, that they are not kind of well-founded on public interest projects, to be able to take that as a challenge, for example all the Eastern, formal Eastern European countries, that now the private development is much more important, therefore the power of the state is completely absent and the city, so any kind of negotiation becomes much more difficult and it goes on to another level.

G.K: **Ok. Thank you very much**

S.S: Thank you very much and good luck!

Emmie Vos

Europan Netherlands, Director

25.09.2014, Pavia
Emmie Vos: E.V

Short CV

Emmie Vos studied architecture and interior design in the Academy for Architecture, Rotterdam and in the Academy for Arts, Rotterdam, and today is a Rotterdam based architect. Since 1994 she has been involved in the Europan Netherlands structure. Since 1997, Emmie Vos has been a director of Europan Netherlands (National Secretariat). With more than 20 years of experience in Europan Netherlands, Emmie Vos has organized ten sessions of the Europan competition for the Netherlands and has been the editor for many publications.

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

E.V: Well, I think they expect to gain a richdom of ideas that they cannot get by working with one architect which is normal. I think the number of project that they get is interesting for them. Also it is interesting to meet other cities, other site representatives, from other countries, who have the same problems and…broadens their mind in a way. That's, I think the interesting part for the cities. I think maybe you shouldn't say cities but sites or site representatives, because it is not always a city.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

E.V: I think it is important, but on the other hand I prefer to discuss things not with the political bodies because they can change every so many years. For me it's more important to have contact with the civil servants, who are longer connected to a project and I think they don't have to be the governmental bodies, don't have to be in national committees because that also narrows your possibilities in a way. I think you should be more free to do things. I think it is more important to have in your national committee architects and people like that and for example the architect union is represented or the universities are represented, because they can give more contextual input.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

E.V: Well, I think the advantage is what I said before, that they broaden their vision and their minds and they get in touch with people who have the same problems and have solutions for them and I think that's very good, especially because they look further than their own border and people also like that.

G.K: **Are there any disadvantages from that?**

E.V: Yeah the advantage is that you don't...rehearse yourself; you have new input through which you can get innovative things...and have new ways in looking at things.

G.K: **No, I'm asking if there are any disadvantages. Do you believe that...**

E.V: Disadvantages ...well, if you are talking about the site representatives now or also about when there is a foreign winner.

G.K: **I mean there are foreign winners... the other sites that are coming to the forum and discussing on your site, so there is all this kind of different... there is also the Europan scientific committee, the technical committee and there are a lot of exchanges, cross-border exchanges.**

E.V: I think when we have foreign winners on the site, then it's a problem that they are not close by, I mean you always have to arrange things, they have to travel, the winners have to travel, who is going to pay for that? Very get practical problems then. Sometimes language is a problem. We had once, very long time ago, some French winners and they didn't speak anything but French and that really was a problem for the municipality which was involved because they didn't speak French, they spoke German and English but not French, but those disadvantages are of a practical matter.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

E.V: I think it depends on the people you have there. Some people are open for things like that; for classifications and the more theoretical part of Europan and some people are not very interested in it, so it is different, I cannot say it is interesting for everyone or it is not interesting for everyone. I think it should be interesting for everyone but it doesn't always work. Some people say it is too much talk, I mean we are from the Netherlands and we don't talk a lot. We say *'don't talk, you have to work'*. So it depends on who you have, but I think in general, we can say people are interested. They don't always agree with the classification but in the end they realize that it is ok.

G.K: **Is it helpful for the sites?**

E.V: Sometimes yeah, it depends on what they do with it. If they are open for it, then it is helpful.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

E.V: Well, usually it is about the way which the task for the sites is formulated. So, sometimes they say *'we want a project on this site'* and then in the meetings, during the Forum it's made clear that, that that site by itself is not interesting, it might be more interesting to have the area around it or maybe the whole city as part of the problem that has to be solved and things like that are mostly coming out of the Forum that they realize, they have to formulate the task broader or different and more clear as well because sometimes they have a very vague question for the participating architects but then they will never get a clear answer, so that's also something that they realize that they have to be clear of what they expect. And also, afterwards, there is a discussion about the situations in other countries which is also interesting because the Forum of sites is the first moment that the sites meet people from other sites in other countries,

and that also gets discussions but that's more … free, it is not really going into the competition itself.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Do you have in mind any project where this kind of shift strongly emerged?

E.V: Yes, I think they redefine their initial positions, after they have seen the projects. This is also being reinforced by the discussions the city representatives have with the jury members. Do I have in mind? Yes, I have several. I mean in the last competition Europan 12, we had a site in Assen and there was a rather strict strategic area with two project areas and the project that won and that was embraced by the site representatives didn't use the project area, but used a different spot. So, that can happen as well. Also, in Europan 12 in Schiedam there was not one winner, but there were two runner-ups because the jury couldn't appoint one winner and the city realized, that they have to reconsider the site and that is also thanks to all the discussions that happened there.

Figure 175: Strategic site and project sites of Assen, the Nederlands, Europan 12 (Europan Europe)

Figure 176: The winning proposal 'Building on the Present', Assen by Egbert de Warle (NL) & Marcus Kempers (NL), Europan 12 (Warle & Kempers)

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?**

E.V: That's a difficult one. Well, I don't know. Let me read it again. Oh, this is too difficult to answer.

G.K: **We can continue with the second question. Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

E.V: I think that's true, yes, I can answer that with yes, because there will be more understanding about the project and also see it in a broader perspective, compare it with other projects, it's really working and facilitating the project to evolve. The aim to ensure that *'the different experts participating in the evaluation process share a common culture'* I never really understood that common culture, what's the common culture, I mean, the common culture is that the people who are evolved want to share their problems with others and that's in a way giving a common culture but…I mean

someone from Italy keeps differing from someone from Norway and that difference, you cannot take it away. They have a different approach and that's the interesting part in Europan I think, that's the most common.

G.K: **Can you recall of any specific project that created intense debate among the various actors by remaining open to negotiations and by opposing to the creation of a definite proposal or masterplan?**

E.V: Oh well, I have to think about that one. No…I don't see an example of that at the moment. I mean yeah, of course also in Schiedam there…yeah but that was not negotiation, it was more deliberation, it was more of people start rethinking the project, the problem and through that make maybe a different project in the end. But Schiedam is interesting, because as I said we had two runners up there and the municipality was disappointed not to have a winner, but there were workshops with the runners up and the city and other stakeholders in the area and now the two teams that won, they work together and they made one new plan, for which they will get as one team in the end, a commission to work it out so that's maybe an example.

G.K: **Do you believe that the winning projects create an impact on local level, as Europan institution evolves through time? (for example planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes or something else)**

E.V: Yeah, I think so, but it's a very slow process, you cannot say this happens because of Europan but it's part of a kind of evolution that's happening and … we have heard three times a site in Groningen and I think every time they participated in Europan, it had an impact on the ideas of the city, how to work with the city, how to develop the city, but as I said it's going very slow, you cannot say tomorrow things have changed because yesterday there was a Europan winner, it takes years.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

E.V: No, we are not directly, in our country we are not directly involved, we are a kind of back up and we facilitate the winners with a mentor and that mentor is an established architect with a good office and that architect is really involved in the negotiations and things like that but it also depends on the winners; I mean sometimes you have winners who are almost forty and had lot of projects already in the past, so they don't really need support because they know how to act and when to call a client and things like that but there are others who are fresh from the university and they really need a support and that's when they can get a mentor and we pay that mentor as Europan; not much but it's also a kind of idealistic thing for a mentor to support and help a young architect of course.

G.K: **Are there any other mediating means, like let's say workshops?**

E.V: Oh yeah, we do that immediately after the price giving; we have a meeting with all the sites and all the winners and the winners can then explain their project and then we also invite former winners in the meeting and some jury members and they talk about the projects and we have them round-tables for each site so that each site representatives are there, the winners are there, former winners, etc. etc., jury members and they talk about how to move on after the competition. Then, we have twice a similar meeting, one after half a year, which is the one for Europan 12, when we meet all again and then we monitor how things have gone and if there are problems we try to solve them together and so we have the first stage from the cities and from the architects and then

we have discussions. And we have another one before the end of the year for Europan 12 and after that they have to do it themselves, yeah. Of course they can always call me if there are problems and they do, but we don't actively monitor them anymore.

G.K: **Ok.**

E.V: That's all?

G.K: **Yeah. Thank you very much**

Karin Sandeck

Europan Deutschland, President, Inland Ministry Bavaria DE

11.08.2014, Munich
Karin Sandeck: K.S

Short CV

Karin Sandeck is an architect and head of Unit of the Supreme Building Authority in the Bavarian Ministry of the Interior, Construction and Transport, Munich. Sandeck is the current President of Europan Germany, has participated many times in Europan competition juries and has contributed to Europan publications.

G.K: **My research, my PhD focuses on the Europan architectural competition and I am looking at Europan as a platform, as a mediating platform, of how it can help the urban design process to open up. So, the people that are involved, either the client, the governmental bodies, the Europan structure, and the projects, and also the process of Europan, the forums, the forum of cities and juries, all these, I am trying to see how they are connected, and how they can collectively manage to build up the project.**

K.S: I understood it because you sent me the questions and I want to thank you for that because it gave me the opportunity to think about it yesterday afternoon. First of all, I have to say, because you have some questions about Selb project, it's of the topic I can't say too much, because… let's see our structure… the government (shows a district map) the Ministry, which is here and we have seven districts in that area, one here, which is responsible for Selb and I was delegated as a connection to them, to accompany and give subsidies to the city of Selb.

G.K: **So, the responsible person for that was Mr. Helmut Resch or…**

K.S: No, it was the government of Upper Franconia, Upper Franconia is a district, I can give you the name if you want to …

G.K: **Yes, please. Because Michael Rudolph, whom I have an interview with later this week, gave me the name of a Gunter Maurer, but I think he's also in your department, I don't know if… no, he's in the Europan structure.**

K.S: Yeah, a member of the committee…

G.K: **Was he involved with the project?**

K.S: Yeah. We also have persons who are responsible to accompany a project, so he was responsible for it.

G.K: **Ok, so, shall we start? I have organized my questions in a kind of chronological order, so that it is easier to understand the sequence. So, the first question is:**

In your opinion, what do cities expect to gain through their participation in Europan, as opposed to a typical architectural competition?

K.S: Yes. I think they want unconventional and fresh ideas for sites of urban development which are very often sites with difficult problems or sites which are controversially discussed in the city and a side effect is the international flare and atmosphere which the cities enjoy very much.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies?**

K.S: I thought about it. I think the usefulness of the involvement of governmental bodies depends very much on every individual case. It depends on the persons; can they give substantial or strategic suggestions? Does it help the cities if government is involved; sometimes it is good to have some pressure on the Municipalities to get decisions. Do they give subsidies? Or… also they have a certain pressure to realize the project afterwards. So, for Germany, I think it's an advantage, because every competition is supported by subsidies, federal and subsidies of the land, in Germany we have 16 different Länder, it's like Scotland and Great Britain…

G.K: **In what way is the Europan process affected when stakeholders who are active in the political arena or have a strong connection with political decisions get involved?**

K.S: Politics, that's another question… On the local level, the level of the Municipality, every decision is political; the decision to make a competition, the decision to submit a planning, the decision to make a building. So, in this sense, politics is involved anyway. The problem is that the involvement of politics makes the competition prone to changes; the politics, after the election, if priorities have changed, but that's the way of life, so deal with it.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

K.S: No, I don't believe it; in general not. I think that the cities who are interested to take part in Europan, they anyway discuss the channel theme of the Europan competition but the allocation of a site under a subtheme is estimated rather as a tool for the comparison among the different sites. However, sometimes, I have seen that the subtheme creates a kind of a new accent in the initial objectives presented by the site representatives, but this is nothing more than a kind of an accent.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

K.S: Yes, well…a submitted project, this is definitely the case, I think that the visualization and the current discussion of…let's say surprising projects at the forum of cities and juries changes the view of the city representatives.

G.K: **And do you have in mind any project where this kind of shift strongly emerged?**

K.S: Not a special project, but very well in my remembrance are the sites where the young planners prescribed a strategic procedure instead of an architectural object.

G.K: According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?

K.S: I think the comparative analysis and the broad overview and the discussion of the different sites' view, expands the view of the jury members, especially of the jury members who are city representatives, and say they find kind of a common attitude. I think that this forum really changes the view on these sites and their problems and how to solve them.

G.K: Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?

K.S: Yes. It is.

G.K: The 'Catalogue for Dwelling on the Time', Selb opposes the creation of a definite imposed masterplan by proposing a flexible design tool that could be used by users and stakeholders.

Did this generative system initiate debates? Did it cause skepticism or was the project easily accepted by all the actors?

K.S: In my side, the proposal was just perfect for Selb. They met on a federal program for rebuilding shrinking cities which called for co-operative, interdisciplinary and let's say open-minded process, and they met the city representatives, as Helmut Resch with whom we have some years of very good experiences and of course, yes, it created debates and it should have created debates, Selb has a very active citizenship, and in local workshops, which were supported by Europan Germany, solutions were found, which integrated most of the opinions and it was quite a good process, so …

G.K: So it was easily accepted by all the actors, because it was an easy project…

K.S: The impression was that it found its way.

G.K: What was the impact of the 'Catalogue for Dwelling on the Time' project during its implementation? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)

K.S: I think the planning concept of the catalog of 'Dwelling on the time' project was robust. There was an adaptable structure allowed on the one hand to realize the strive structure of the prize-winning team and on the other hand it made it possible to involve other teams of young architects for realizing their project for energy efficient housing and at the same time the suggestions of the citizens, the politics and of the owner were taken into account in this project. So that was a very good procedure I think…

G.K: Ok, that was all the questions I have, thank you very much.

K.S: Yeah, it was a pleasure.

Kaye Geipel

Europan Germany, Scientific committee member
Deputy Chief Editor of the Bauwelt, Berlin, Germany

15.08.2014, Berlin
Kaye Geipel: K.G

Short CV

Kaye Geipel is an architect and urban designer, author, exhibition curator, architectural historian and critic, based in Berlin. Since 2010 he has been the acting chief editor of the weekly German architectural journal Bauwelt. He has published on the topic of residential development in post-war modernism and on the transformation of public space in Europe. He has been a member of architecture and urban design juries, including the 'Grand Prix d'urbanisme', the annual urban design prize of France. Geipel is a member of the Scientific Committee of Europan Germany and has served on juries for Europan Germany, Spain, France and Austria. He is a co-editor of *'Public Spheres: Who says that public space functions, research on the contemporary changes in public space in Europe'*. He is also a co-author of the expert assessment of LIN for the international urban planning consultancy 'Grand Paris' with regard to the development of metropolitan Paris[142] (Europan Deutschland, 2014b).

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

K.G: Normally, architectural competitions are much more structuralized, so they are going in a certain direction, they have a certain tradition and they have regulations, they have architects, who are participating or are invited, and you, as a city, can wait for good results, but sometimes these good results are not sufficient. From a situation, where you have difficult locations and also political processes, who are quite complicated, you need a more open process to come to new results, and in this case Europan is really a tool to have…to look for ideas which give…which help to…which help the city to develop another attitude regarding these problems.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

K.G: That's quite clear, that's a 'conditio sine qua non'[143] (n.d., 2008); if you don't look for these connections to the political decision makers and the stakeholders, you can't come to realization, so that's very-very important and the question is, how you achieve, how is

---

[142] http://www.northeastern.edu/camd/architecture/news-archive/shaping-contested-projects-tomorrows-metropolis/

[143] [Latin, without which not.] A description of a requisite or condition that is indispensable.

it possible to include in the developing process of Europan all the different countries. You also know that, the tradition of including politics in such competitions is different regarding the European countries and if you look for example the situation in France, then you have there a very strong administration, which is also at the center of cultural competitions, like Europan and the stakeholders, they come let me say in the second row, and you have other countries which are much more liberalized, where Europan can't realize without first of all also look for possible stakeholders and that's true, certainly for the Eastern European countries.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

K.G: I am trying to comment and to criticize Europan results in the different competitions since the late '90s and we have issued since Europan 4, every time I think, except for one year, where we only made a small issue, but every time we tried to have one, or few, not only about the Germany sites but over the European sites and over the course that I engaged, here in the editorial office, all the winning projects had been fixed on the walls and then, all the editors looked at them and we thought from our point of view, which ideas came out in the competitions and the interesting thing I mentioned is that in the beginning, in the late '90s the cross-border connection was mainly sustained also by the huge cities of their countries, because they were the cultural institutions and so on, and so yeah and that…locations in Paris and in Berlin and in Madrid and so on. And…probably you know that there was a kind of urban turn in the history of Europan, beginning with Europan 4 because the first three or four Europans were very oriented towards habitation problems and living questions and afterwards there was the Europan 4, 'the city upon the city', therefore it was a change, we can say a political change also from the European organization of Europan to look at the urban conditions of…larger project sites. And I think, that was the main, the most important decision, which was taken in renovating Europan during its history and the interesting thing, and there I come to you point is, that nowadays if you look at the cities which are taking part in the competitions, these are at 50% small cities and these small cities, they have an administration, which is less organized and so on, but what they are often missing is ideas, new ideas and…in which direction they want to go and you have to see that, in a lot of countries it's like that, that there is political change, over 4 or 5 years at the democratic process, but the administration itself is sitting there 20-30 years, and doing the plans and slide on the Chief of the urban department who is there for 20 years and who has his ideas, and in the end the idea of education in a larger sense of cultural education is very difficult, difficult to become included in this administration process of urban development. And Europan plays here a very important role and this role is played by the fact that the projects are discussed, they are compared and the development is also important and these people are meeting other people from small cities, from other countries with comparing purpose.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

K.G: First of all I have to say that I was always engaging myself in the debate to have a theme for Europan, for every new session, to look for new themes. I already spoke about the

'city upon the city' theme which really engaged cities in a large debate all over Europe about reengagement in modern processes and so if you look at the different sessions, there had been a time, where these themes had been put out and where the generic theme was only 'European urbanization', which I didn't like at all but I anyway wrote the introduction to our issues in the sense to discuss in a first phase a new theme and then engage the projects also under this roof of the theme which is also important regarding the history of Europan because if you see at Europan and if you look at the projects, the thousands and thousands of projects which have been already published and prized and so on, nobody knows them all and for one article I wrote, I measured how long the road, the wall would be if you put all the projects in a line and I think now we are over 2 kilometers or something like that (laughter). It's important that you have a classification and certainly the theme, the general theme is a classification and I am quite happy that in Europan 11 and in Europan 12 we have the theme of adaptability, which is, I think a quite difficult, but a quite important one, because you can read this theme 'adaptability' in two directions; you can read it completely from a theoretical position, but you can also read it from a selective and a programmatic point of view. By the way Europan Germany made this kind of catalogue and I was responsible for the Glossary in the beginning of this issue and I engaged together with Stephan Becker 25 authors from all over Europe to put in small texts, their ideas about adaptability and what this could mean, and so I think this kind of debate about the theme is one of the important things which should always be thought together with the projects. Regarding the subthemes, I think you have to see them in a more pragmatic point of view, that subthemes are important in the sense, that if you have the Forums, then you have a lot of people who are coming together; site representatives from Oslo, from Cyprus, from Italy and so on and you have to give them a starting point for the discussion, but perhaps they are not so important regarding the history of the projects and the history of Europan itself.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

K.G: I think the question is already answered with the… the themes are very important and if the debate is good, it can bring new points to the theme and I am really looking forward to Europan 13, where there will be the theme 'Adaptable City 2'. Some European countries have major economic problems and actually in Germany, we have a run back in the center of the cities with all of these problems which are generated by that, and all these problems can largely be discussed by another theme of adaptability; what is socially measured, what does it mean for the people, what does it mean for the projects, so I think that the forthcoming debate should generate themes that address these matters.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Do you have in mind any project where this kind of shift strongly emerged?

K.G: Ok, then my answer would… so on… ideas I already mentioned answering on your questions in the part A; the Europan competition permits the city to exceed the normal administrative framework because it's a competition of ideas and the existence of a theme, as well as the classification in subthemes exceed the normal procedure of developing a project. I can cite two examples; one very interesting, this time at Europan 12, two cities, one from Germany and one from Switzerland, Konstanz and Kreuzlingen, engaged themselves in cooperating and in thinking how to link themselves on the border. If you look at this urban border some years back, it really was one city and they

had engaged their planning until the border in Kreuzlingen and actually there was no good connection, even though it is a seaside place. The border is quite open for all and in fact you can walk from one side to the other, but from an open point it is not a public case. So, to engage in a process like that would had never been possible by a simple procedure of a typical competition and without the Europan the two cities wouldn't have got the possibility to speak with each other in such a way, which perhaps makes possible the development of new connections in the future. You know these problems already well, because you have these kinds of problems in Cyprus.

Figure 177: The Konstanz/Kreuzlingen strategic site and project site, Europan 12 (Europan Deutschland, 2014a)

Figures 178, 179 , 180: The Konstanz/Kreuzlingen winning project 'Der Weg ist das Ziel!' by David Vogel (DE), Europan 12 (divisare, 2015)

But another example is in Mannheim for example; Mannheim has large city motorways and one of them is called B38 and that is a large street which is leading to the center of the city and has urban developments from the '60s that are quite impressive on the left side and barracks from the Americans on the right side. And also, on the left and on the right side nowadays there is a need for urban transformation, but in the middle you have this kind of motor way border and the competition itself took only this small strip of the motor way 300 meters on the right side and 300 meters on the left side to let the architects think about just this site and think about new connections and in the end a kind of competition like this is…it's impossible to resolve, because what needs to put forward to come across a street like that but in the end, even if the task is impossible, they have new ideas to treat it, so that's an interesting point of thought that you can tackle impossible questions.

Figure 181: The Manheim site, Germany, Europan 12 (Europan Deutschland, 2015)

Figures 182, 183: The Mannheim winning project 'Manheim's Connection' by Ilaria Novielli (IT), Alessandro Delli Ponti (FR), Europan 12 (Europan Deutschland, 2015)

G.K: According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?

K.G Ok, the Forums are important, but it's always like that with large symposiums and go on that they must have a certain form, they must have a certain form of debates, they must have a certain structure, but in the end you participate, but you...always have some points to criticize. So I think, in fact, to enter that latter you have to look at the Forums precisely, because there are different forms of Forums and in my mind this form is

changing, because you have Forums where you only have the cities or the experts that is after the competition launching, and then you have only the experts, juries and the cities, working together, which is quite an interesting point because the cities are sitting before of the juries of their own city but also of juries from other locations, they have crisscrossing of arguments, and I think that is…there you have a shared culture, which is interesting. And then you have the final Forums and the starting Forums where the stories and the participations are much more mixed. The problem is nevertheless that there are richer cities and there are poorer cities and so on and for a lot of people it's not possible to go there, so you can always think about perhaps better means of organizing these Forums and that's another question.

G.K: **Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

K.G: I believe that the comparative analysis is very important, nevertheless it's a huge task to complete such an analysis in the middle of a session for which, you have around 400 projects and you have to select one by one and put them into a catalogue. And if you look broader, understand of what could be possible…I wish, that the debate would be deeper and perhaps more selected. But on the other side, that's also the praxis of Forums like these that we have to look at the main factors and so program the debates as good as possible.

G.K: **The 'Catalogue for Dwelling on the Time', Selb opposes the creation of a definite imposed masterplan by proposing a flexible design tool that could be used by users and stakeholders.**

Do you know if this generative system initiated debates? Did it cause skepticism or was the project easily accepted by all the actors?

K.G: I think so, this is really a fantastic example for a place where…a very engaged planning director, who arrived to convince the mayor of the city to participate in Europan, you have…now…I am thinking now, they are three projects and also some other developments in the city, projects which really have functioned as a catalyst for the development. And certainly, the first projects, which by the way the Haus der Tagesmütter by Gutiérrez de la Fuente and TallerDE2 engaged this process and in Bauwelt, we have a competition for the first work which we open up for architects all around the world and this project, Haus der Tagesmütter got one of the first prizes two years ago. So there, is really one of the success stories of Europan, of Europan in Germany and this is even more important because Selb is a shrinking city, a city with really difficult economic development which had a very large industrial structure in the '60s you know it all and nowadays it's a region, where you can say…there is no more that, which means that the attraction of the city has really diminished, not only from Selb, but also from the surrounding cities on this and on the other side of the border. That is changing actually and I think to be able to change this process, projects like the one of the Haus der Tagesmütter and the other one are really important. The masterplan and flexible design tool question, I think that is another question.

G.K: **Can you recall of any other specific project that created intense debate and reflection among the various actors involved in the Europan competition?**

K.G: Yeah, you can cite that, I think you can cite a lot of debates, which are really important. Perhaps the question is did they engage also an impact outside of their country? I think the Europan 11 number of Bauwelt in 2012 and there I made a walk around Europe showing different projects from which I was convinced, that they have an impact also on

the debate in Europe and first of all there was the project in Kosovo in Pejë which is a very important one, because Kosovo is a small country, they have a difficult political development as we all know and they put in the Europan a competition location, where they want to start a new university but sadly they have no money and the question is, is there an investor who would be willing to engage in a project like that and then you can…perhaps there is an investor who sees a good opportunity to win money and to give some push to that university, and the interesting thing is that the projects which won in the competition but also the one which I have been quite polemic and note that there was a debate which was quite heavy, and I think that was for me, I was partly engaged in that, because I was also in the jury, and I got also in conflict with the organizers of Kosovo, I think that was for me a really interesting debate and I wish, let me say, the Kosovo Europan all the good luck and to develop these processes.
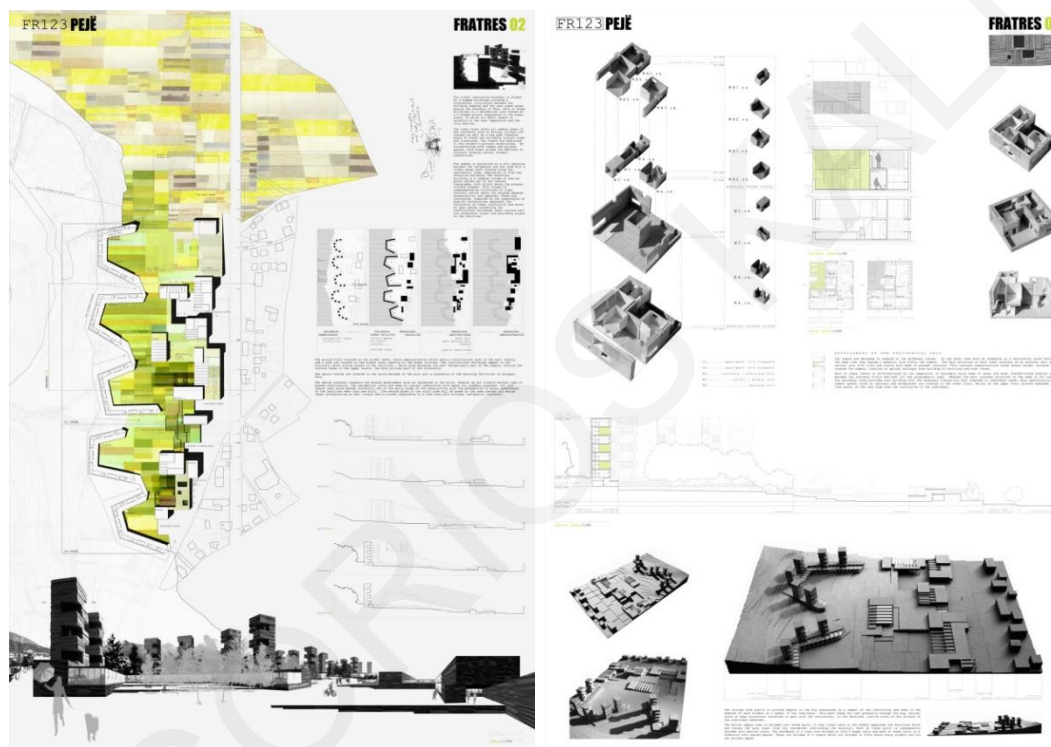
Figure 184: The Pejë winning project 'Fratres' by Roberto Garcia (Spain), Hector Arderius (Spain), Europan (Europan Kosovo, 2012)

And then Alcorcón was for me a very interesting location near Madrid, because in Madrid you have this kind of large scale development of housing projects but due to the crisis, you see this fantastic photo…well, the whole new city is planned and in the end that is finished, the development stopped and the question is, what to do now with an area like that? And for example the ideas which procured…they took ideas which had been developed in the early 2000's in shrinking cities in Eastern Germany, because there was a kind of industrial shrinking and of…very difficult effects on the city which have been shrinking further up, like Selb and so ideas from there have been developed and put forward in new conditions which I find is a very interesting thing.

Figure 185: The Alcorcón strategic and project site, Europan 11 (Europan España)
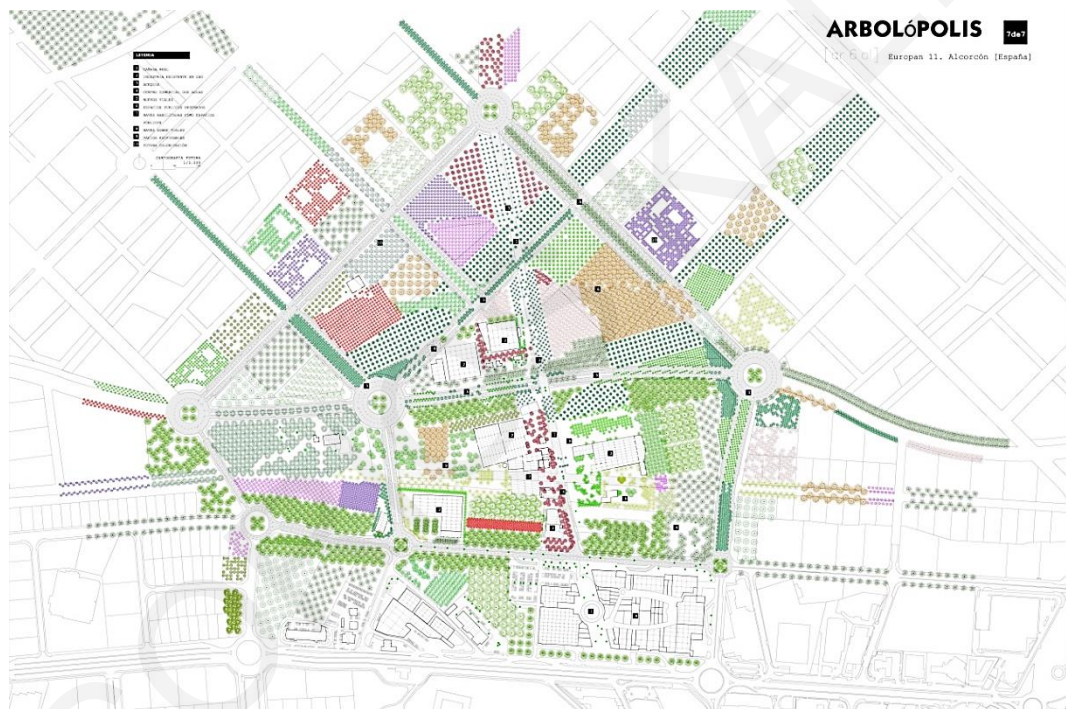
Figure 186: The Alcorcón winning project 'ArboloPolis' by Diego Jiménez López, Juana Sánchez Gómez, Europan 11 (Europan España)

And Eindhoven in the Netherlands, it's a campus from the 60's and the large quest is, how to open areas like that to the city and for example this was a competition who tries to develop tools for that and if you look for example in Paris, in the outskirts of Paris the Plateau de Châtelet, it's really a comparable situation and they have ideas developed by the Europan competition, which are transcending to others. I can continue like that…in Guimarães, very interesting theme in the Porto, in the 'eye' of some motor way construction. Linz, the huge project of the Tabakfabrik (tobacco factory), a fantastic building from the 30's but what to do with these large projects in the future, and for example if you look at Linz and the projects which have been developed there, if you walk with me through Berlin they have Tempelhof and they're quite…actually they're searching what's going on there from a planning point of view but you have also the second largest building in Europe the huge Tempelhof airport building and the question

what to do in the future with that building is still open, so you have on one side a project like in Linz the Tabakfabrik and you have in Berlin the Tempelhof building, these are really problems and ideas, which are transcending other.
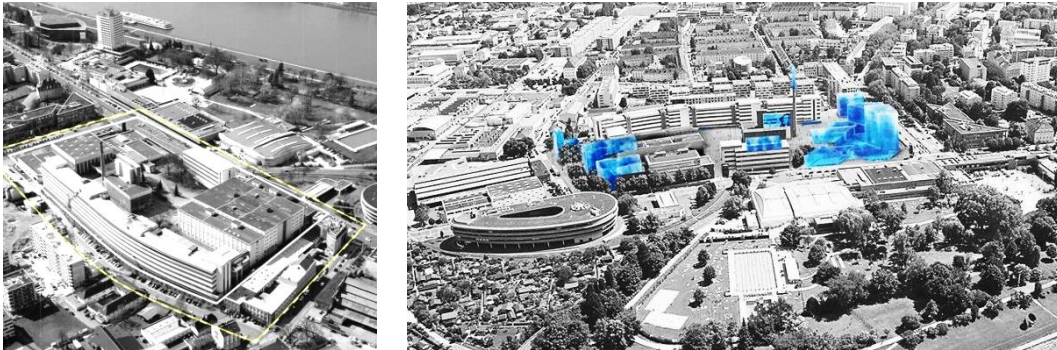
Figure 187: The Tabakfbrik study site and the Linz runner up prize 'Linzertus' by Julio De La Fuente (ES), Natalia Gutierrez (ES), Europan 11 (Europan Österreich, 2011)

G.K: **Can you recall what the impact of the 'Catalogue for Dwelling on the Time' project was during its implementation? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)**

K.G: The project of Gutiérrez de la Fuente?

G.K: **Yes, yes the one with the strips, the one you mentioned before. If it had any impact on the city, if it change the way they design, if the city participated again to the competition, if they change any planning policy, generally if it had any kind of impact on the city or if it was just an one-off design project?**

K.G: Ok, if you look at the story of the project there was the Haus der Tagesmutter and then there was the Jugendhaus which was built, so the architects' idea was continued. Another question is that, this was a kind of element proceeded, project strategy that could have been an example for other projects inside of the city. I think that is much more difficult, because I think that in the city itself, design propositions also work out in programmatic attitudes, towards urban development. And I think it is very important that they are a theme for themselves but in the end the difficult question is how do you proceed to make understandable such processes for the larger part of the inhabitants and I think we have a problem of perhaps a crisis also in the politics of architectural images, because if we talk about new housing projects we are overwhelmed with idealistic wishing of how people live in the city center who are not showing precisely how personal engagement together with others, how coping etc. could be taking a part in developing the cities beyond the large developments which are embodied by large investors, and I think the Selb project, is a proposition to proceed in this direction and certainly the possibilities in Selb, also for the inhabitants are not so large. So there was a large impact of the project on the development, but not in the sense of the question itself.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

K.G: Yes certainly, certainly. Ok, there is difference from one city to the other and it's also a question of how large are all the means of the national Secretariats, and national organizations, they know certainly, that financing these structures is very difficult, even

for Germany. Two and a half years ago it was very difficult to …we had to finance the new Europan competition, because first of all there were no cities, who had accepted to take part in the competition and in the end, the…financing it's always coming from different inputs but mainly by the cities itself, and they get the subsidies through other programs, issued by the state. That kind of financing of the organization of Europan differs from country to country, so the means this organization have to supervise the implementation process differs, for example Europan France has a person who really is trying to be there for all the problems, they're coping, the implementation process itself, which is a fantastic structure. But this process must be paid so…I think it's really necessary but on the other side you have also to look…how this is possible.

G.K: **Ok. Thank you very much**

Mikael Frej

Europan Sweden, Secretary

26.09.2014, Pavia
Mikael Frej: M.F

Short CV

Mikael Frej, born in1968 is an architect based in Gothenburg, Sweden. Frej studied architecture at Chalmers University of Technology, Gothenburg. After working with large projects for several years, in 2005 he founded UNIT Arkitektur AB together with Klas Moberg. UNIT is an Architectural office specialized in design in the early stages, which mainly undertakes feasibility studies for urban developments. UNIT also strives for an integration of contemporary technology from the digital planning to digital fabrication of the building parts[144]. Since 2011 Frej is the Course director for the Master Program, Building and Detail in Chalmers University of Technology, Gothenburg. Frej has previous experience as Europan winner[145], in Europan 7 and since 2012 he runs together with Anders Holmer the Swedish Europan secretariat.

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

M.F: A little to my astonishments, the reasons for entering the competition are quite diverse, of course the main group, mainly wants to get innovative ideas, also, as you may think. Then there is another group who really thinks of this as an educational process and maybe not put so much value into the proposals, but as is an intellectual treat, or an educational process, that's because many small municipalities have problem to teach their employees, so they have it like for education, and proposals as a by-product. And it's also very obvious that you have (input) from another point, that is getting to earlier advance stages… so it's not so much the project they're seeking, they're seeking early inputs, or early plans before too much time and money is invested into the process, they can be a little bit more free …and then the main reason is to get proposals and of course designs, saying of what you would have not expected.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

M.F: As you may also know, in a few countries, Germany, Sweden and maybe some other countries, the government people has zero presence because it's 100% financed by the

---

[144] http://www.architecturenewsplus.com/profiles/480

http://unitark.se/mikael-frej/

[145] http://europan.se/post/24059538645/mikael-and-anders

municipalities, we are totally free from any governmental or superior force and we are 100% financed by the municipalities, so that's our direct clients, although in Sweden we had a system for the formal part for contract that it is the architectural body association and we, as a small office are subcontractors to them, so we are totally independent but still under the umbrella of the architectural association. It's good, it brings some slowness to it, because there is a board committee, and it gives some credibility also to the competition but it's not governmental, it's an architectural association that's the most superior, and you know government like.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

M.F: Advantages is that you are getting feedback from outside the system, on an epistemological discussion you know it's…some say you have to be outside the system to comment it, and I mean by the Finnish and the Spanish architects are outside the system and that's the kind of superficial to this. Disadvantage is also…a superficial comment is that infinite discussion on linguistic, culture, etc. An interesting thing on this question I think is that just 5 years ago Sweden and Norway were a little bit afraid of foreign collaboration with architects, but today if a municipality has an inviting competition project, there must be a foreign actor, because it has to have international standard. So there has been very interesting shifts; like from seeing for instance a Polish team as…*'oh, that's a problem'*, to today saying *'Yes! We've got an international team'*, that's very interesting, the attitude is not…they are not skeptical to us, internationals, instead they think….it's a guarantee for quality, which of course it's not, it's just international, but they think international, is international level, world class, so this is a very interesting shift in attitude.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

 Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

M.F: To this question I think…I haven't been… to this Forum (Forum of Cities); this is the third year, but my experience is that, the Europan practices like the themes, the subthemes, the groups and so on is the 5% of a Europan's session. I mean the subthemes etc. are a side additive that is not really overwhelming. The big thing is that Europan is an international youth competition of ideas and that's the 90, 95 or 98% of a session. I have experience with Europan since I was a competitor myself up to now that I'm on the other side and I believe that the impact themes and subthemes create on the competition is not that significant.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

M.F: It's a little bit related, because often...this whole…the potentially interesting thing with many languages and many people…come home very confused, because they don't understand the translation. So, I think it's related to this, it's not important to them, because it's so confusing. Today I couldn't understand the translation myself, because it's from German to an intermediate translation to Italian, to English, so I am a bit skeptical. I think, it should be in English, English equal, English much better, everyone in Northern Europe thinks that.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Do you have in mind any project where this kind of shift strongly emerged?

M.F: Absolutely. Since the Jury period is a long one, it's very good, because they get the proposals in June or beginning of July, then the Jury meet in September and the final jury is in November, it's a very long process, you get the time to check your mind and we have seen some amazing examples of how the body of municipality changes from the attitude of *'must be like this'*, to a totally different one. I mean that's the good thing of it; a fantastic change of attitude so that's really positive. I can cite two projects, both from Europan 12, for the sites of Kalmar and Höganäs; Those site representatives admit that it's been a real total transformation of their way of looking into planning, because in the planning department it's not just architects, there is also land regulators, physical planners, traffic planners, etc., who maybe do not advocate for the front of theory. In those two examples, there has been a fantastic shift from one way of thinking to another, that's what they're saying. And that is due to a good Jury and due to the fact that partly the Jury comes from outside the system; by definition people trust easier someone that comes from outside the system.

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?**

M.F: Different experts; is that the Jury?

G.K: **The jury, the representatives of the sites….everyone who participates in this Cities' and Juries' forum.**

M.F: So everyone, who share a common project. I've just been to one of those Forums, so I am, I don't really have the perspective yet to say anything intelligent.

G.K: **This is related to the next question; do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

M.F: I have to think now, how was it in that very Forum. Either I'll pass the question, or I would say again it is related to this one that, in my opinion the impact of the Forums is not significant to the process. Those are the 10% of the process. I think they're interesting but the impact is not really significant. I have experience of the delegations being transformed in a Forum. They have been transformed mainly because of the Jury process, this is the most interesting part of the whole process; the Jury process, that the Jury process is really good, that's the most important thing.

G.K: **But the Jury process is part of the…**

M.F: Yes, obviously when I said the Europan… actually you're right, but the Europan process, I mean the meetings we had locally. Because some countries bring the jury to this Forum, I had the last Jury meeting at the Forum, but when they have many sites, like we had, it's almost impossible to bring everyone to Forums, so we had the second jury meeting in the spring and therefore just one representative of the Jury comes to the meeting Cities' and Juries', so the jury does not participate in this Forum, after economic reasons to move the whole, because we had the second jury meeting, it was 3 days, just for one site 3 days and nobody can take the time to participate in the Jury meetings 2 days plus 3 days at the Forum… and it was impossible to arrange, therefore it was just the

municipality to enter this so again, I haven't experienced, that the impact of the Forum is…that would be the umbrella question to all these; that the whole form of Europan is the most important thing and not actually the events of forums, in my opinion.

G.K: **Can you recall of any specific project that created intense debate among the various actors by remaining open to negotiations and by opposing to the creation of a definite proposal or masterplan?**

M.F: Again the two municipalities, that I mentioned previously; that is Kalmar and Höganäs are both…one is very process based proposal that they are working on now, by remaining open to negotiations and it was algorithm.

G.K: **That was the Kalmar the one that was...**

M.F: No it was Höganäs, sorry, Höganäs was more an algorithmic proposal, like a set of rules, and the one in Kalmar was…they were more…n´UNDO was the team, it was a society critical proposal, they have a philosophy of questioning projects as such or the development of sites as such.
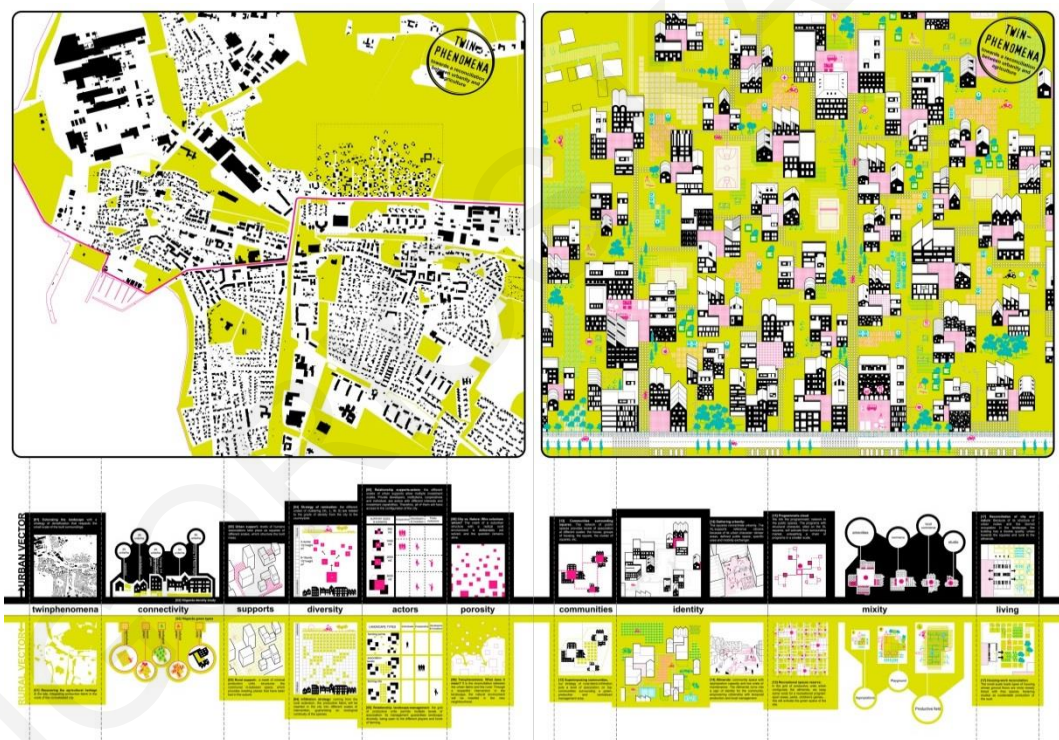
Figure 188: The Höganäs winning project 'Twin Phenomena' by Enrique Arenas (ES), Luis Basabe (ES), Luis Palacios (ES), Europan 12 (Laorga, Montalvo, & Labrador, 2013b)

G.K: **Which Europan session was that?**

M.F: Europan 12, in Kalmar and that was a very interesting process of re-evaluating your fundamental pros, like…questioning the whole project. The program that we have been working together with the Municipality, like maybe it should be something totally different, and that's been a super interesting process but it's difficult on a political level of course.
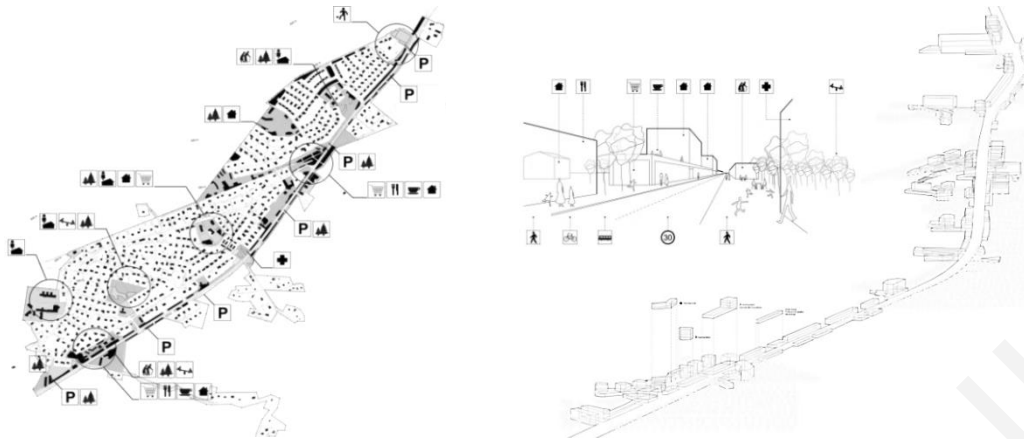
Figure 189: The Kalmar winning project 'Kalmar: Conservation, densification and complexity' by Verónica Sánchez Carrera (ES), Indalecio Battles Abad (ES), Julia Font Moreno (ES) and Beatriz Sendín Jimenez (ES), Europan 12 (Europan Europe, 2014a)

G.K: **Do you believe that the winning projects create an impact on local level, as Europan institution evolves through time? (for example planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes or something else)**

M.F: I do, and then of course we can discuss on what aspect, but I mean the definition of implementation today is more, that the planning ideas are getting formalized in a regulation plan. That is the implementation of the planning idea, right? It doesn't have to be a house. In that way, absolutely yes.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

M.F: We tried a new system this year; that one national committee member is a mentor for every winning project so we have five winning projects, and in the starting meeting, we had the first meeting with the Municipality and the winners, it is forced to do, then the Secretary and also the member for the process was a national committee member. So they have been involved and have been like support, and a channel to ventilate, so the process… But that's a new system.

G.K: **So this mentor follows up the whole process?**

M.F: Yeah we will see, we will see, and it depends, if there is something we can do it ourselves and they don't call the mentor, and other ones are really asking practical questions, but it's been a good system so far. I mean it's a voluntary work for the committee members so they can't like, push it too much but it's…because that's sort of….a neutral link with inside to the Europan idea and it's been a good link so far. I know Europan and I know that in different countries there is a practical level, how we deal with them etc. it's a good system so far.

G.K: **Ok, that's it, thank you very much**

Øystein Rø

Europan Norway, General Secretary

02.09.2014, Oslo
Øystein Rø: Ø.R

Short CV

Øystein Rø is an architect with education from NTNU in Trondheim and TU in Berlin. He is a partner at Transborder Studio, an Oslo-based architecture practice which engages in a wide array of projects, scales, formats and collaborations. Transborder Studios portfolio contains architectural design, urban planning, research and cultural production. Øystein Rø has been teaching at both NTNU and AHO in Oslo, where he has also been guest critic. He was recipient of Norsk Form's prize to young architects in 2011 and Oslo Architect's Association's Architecture Prize in 2014. Øystein Rø is the Co-founder of art and architecture gallery 0047, first in Berlin (2004), then in Oslo (2007). 0047 is responsible for the organizing of Europan Norway. Øystein Rø is the General Secretary of Europan Norway since 2007, has been editor for Europan publications and has been a jury for Europan competitions.[146]

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

Ø.R: I think it's like two things; first of all its ideas, it's they want ideas, as many ideas as possible, to a fairly sub moderate price? And secondly, I think they see that it should be a long enough process that includes experts, different people, international architects coming to their place to just to inform their thinking, inform their strategies, general planning. So, combined is kind of the network of people that Europan offers like an influx of ideas that they provide, that's what they want. In terms of realization, what comes after the competition, that's very different; I mean some cities are just happy with the ideas and the creative phase and just say *'ok, thank you and good bye'* and then they take it from there, whereas others, of course as you have seen, invite teams to further develop the concepts or start on a close collaboration with these young architects. It's kind of alloy and then you have everything between them. So that's two extremes. And of course sometimes some cities are disappointed a bit about the ideas that the jury points out and they don't understand why on earth they should choose that project. And then, that kind of … you know, that makes more … even if they, maybe have the attention of some continuity on the process. So, that was to stress some of their expectations about participating. We, in Norway, the Europan Norway secretariat, when we took over, that was in 2007 and it doesn't sound like the status of the

---

[146] Source: http://transborderstudio.com/

http://www.0047.org/

competition was very much like an ideas competition, you know, the purpose was to create a discussion and how proposals for our future could be. And not so much, focusing on the time after the actual implementation. And since we took over, we have sort of increased the focus on that, on the implementation phase and sort of try to design the whole process as something that would lead to the implementation. Because I think that's sort of … like what you are doing in the beginning, like the basis for the whole process, that's … success of that, of the whole process; it's determined by the basis, like the common understanding, or why we're doing this and also to make clear for the participating cities and municipalities that the goal of the competition is to have this implementation. So, that's something we have done, I think it's been quite successful; our goal is to have at least one commission per site, so it leads up to that. And last year this…you can have this book, that's the last session. We're here now, I think one team is negotiating on the site and they have commissioned two other teams for another site and they're also expecting the third site to have a commission fairly soon. So, I think it appears, it has appeared so far like that new kind of thinking; of having implementation as a goal for the competition.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

Ø.R: What do you mean by governmental bodies? Like … what would that be?

G.K: **I mean … from my experience from the Deutschland National committee, they have a lot of people that come from the government, in the Europan structure. But in the case of other countries, I don't know if it's also, I think it's also for you, that a lot of people are from the Academia and not from the government. So, do you think that connecting stakeholders or governmental bodies with the structure of the Europan is something that should be … is it necessary, or is it something else that should be done, according to your experience with Norway?**

Ø.R: I think what makes sense for me, it's that this question is part of a bigger topic of what Europan is and Europan historically is very much about architects, it's an architects' initiative. So, it's been designed by architects, it's about architectural thinking and the whole organizing, the whole event and everything is all made by architects, it's the architect's world. So to speak, some people can criticize Europan about being a little bit introverted in that sense. So, I think, you know, I mean, I'm in favor of all kind of connections to the outside world you see, is that correct… and to have like other voices, other, structures, government new people in the running over the operation which makes sense. On the other hand that would be also venturalized that it becomes too mainstream too, similar to anything else, right? Imagine so having the streamlining, it does an architect's initiative and you can have more radical approach perhaps or more interesting ideas can come out of this, whether they are sure of things, also sometimes not being implemented, or just stopping because it's too crazy, too avant-garde, so, if the goal is focusing on the implementation again, it would make sense to also see others, different people in the running, on the operation. In Norway we have a board, as a foundation, a non-profit foundation and we're its secretariat and we are working for the board and the board consists of representatives from the four architectural schools in Norway also the architects' association and also the Norwegian design and architecture center, and that's it, that's it really. So, it's main as pretty much architects, you know … did and doing things. But I think it's an interesting question. It sounds as something we'll have to discuss, well, this is something we'll have to discuss seriously in

Norway but it could make sense. We are supported by the government, like grand estate budget, so … that may have helped a lot.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

Ø.R: I think the advantage is to have someone coming from the outside and seeing things for the first time and sort of ignoring how things are done and establish ways of doing things and allow the city to completely think anew and to have a fresh start, that's the advantage. Disadvantage is of course when it comes to presumably, when it comes to the implementation, you run into a lot of sort of, practical problems; the language, working in a different country and all the permits that you need to have to be an architect, collaboration with local offices, etc. I think you probably are aware of that project, the Europan project that was built in Trondheim, in Norway, where Spanish architects called 'MEK', they rebuilt the site and all these, like the practical field for sort of doing a project abroad. But that would be the same situation as if they won an international competition, as an established structure locally … it's just all that. Of course an average challenge to Europan system or competition as you know, most people that win aren't that professional or that experienced, so let's say if, or may win the competition, in some weird country, they would be in a better position to establish a structure and to progress successfully, than let's say a young architect agrees to stay in Spain or wherever, so, yeah.

Figure 190: **The winning project 'MySpace', a student's housing in Trondheim (Norway), is the outcome of a winning entry of Europan 9 by MEK Architects, Clara Murado, Juan Elvira and Enrique Krahe. The competition brief called for a student house between the Nidelva River and the main University Campus. The building has been nominated to the Statens Byggeskikkpris 2012, the Norwegian National Building Award and has won the Trondheim Kommune Energispareprisen (Energy Saving Prize 2012) (Murado & Elvira)**
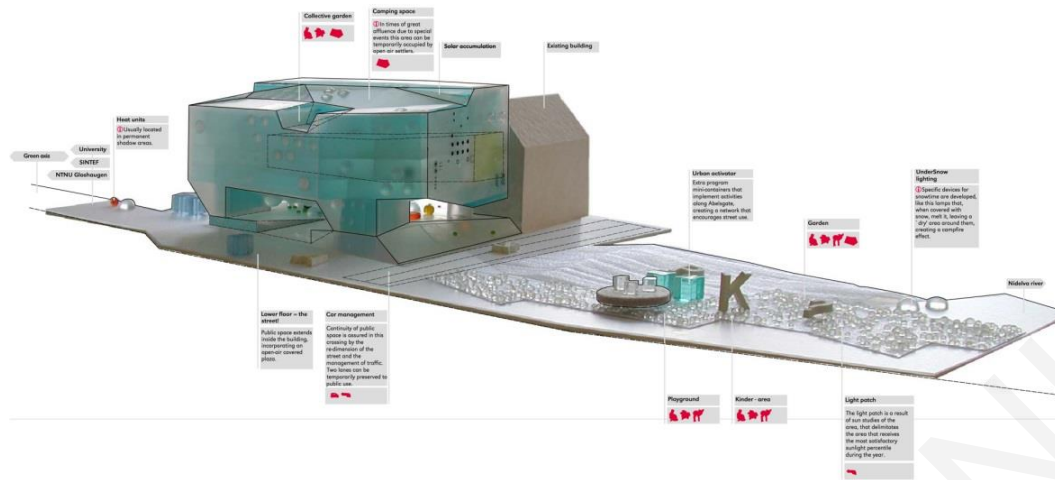
Figure 191: Model of the 'MySpace' project (Murado & Elvira)

G.K: Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

Ø.R: I think it's … you know the themes and the subthemes can sometimes be quite successful, I think the president of the last three sessions, Thomas Sieverts, also managed to renew the thinking of the theme, of making it more relevant and more you know, in touch with the outside world and he introduced the topic of 'Adaptable City' and it's been something that is fascinating. Now we have again the theme of 'Adaptable City 2' with slightly different subthemes and that idea can push the cities and open their eyes in a sort of new thinking in new, better, possible programing, possible ways of doing things for a site. But then again, when it's not as successful for one site that doesn't really matter because it's kind of…you can use it but you can also choose not to use it that actively. So it isn't just in terms like this of participation I would say. So it's kind of a service that Europan provides and if you want to, as a city, you can learn from it but you can also turn around to shut out of being too much part of that thinking, I would say. Does that make sense?

G.K: Yes. Can you recall whether that was the case for Grorud Center site?

Ø.R: No, because that was before… that was the Cumulus right; that was because it was before I started. I just took over when the jury decided that Cumulus was the winning project. And then we made a book but we didn't really … I don't remember that topic a lot. What was the topic of Europan 9? Sustainable Cities I think?

G.K: Urbanity and public space, because it was around … the theme was run for…

Ø.R: Oh yeah, European urbanity, sustainable city and New public spaces

G.K: Yes, it was run for two sessions I think; for Europan 8 and 9. It was something like the 'Adaptable Cities' that's been in previous Europan and they …

Ø.R: Yes, it was kind of a generic sustainable city that's... I don't know those subthemes a lot.

G.K: Yeah, it's difficult to remember the subthemes for every session. They're so many…

Ø.R: Yeah, for every session.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

Ø.R: Forum of Sites, so that's the first one, right? So, that's an interesting and a very exciting part of the process, because you have people coming to…that's when they first meet Europan. And a lot of people are … let's say they're confused because it's so big and they realize that *'ok, so 50 other cities are participating and I'm not the only one'*. But it's a way because then you're in a process of formulating the competition task, right? And you know, what do you really want to ask the participating cities? What do you really want too? So I hope and can as much as be and what are the sub-questions, or the different dimensions to this particular site? So, we're in dialogue with the sites now, we are formulating this first, initial brief that is to be presented at the forum and they realize of course we need to make a sketch of the competition brief and then you would go down there and you would get input from the technical committee and also the scientific committee. I think that's also useful because, you would be able to test your ideas on someone that has never seen the site before and sometimes that's useful. It's also that useful because the forum brings together these sites from the different countries and the ones that are more active sites they can just start networking and talk to other sites, anyone that have a related theme or a related topic. So, and it's also a way to start building the Europan culture for that specific session. It's interesting now, because we have the result forum and the sites forum, it's combined now, so you have this potential of knowledge transfer and so you have people who are doing this or finishing; come here and talk about their experience and they show their results and they get to meet newcomers and people who now are about to start on a new and adventurous journey. So, hopefully that could create some interesting selection of …we'll see, it's an experiment.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Do you have in mind any project where this kind of shift strongly emerged?

Ø.R: We have of course experience that there is a shift of focus and that the mind tends to open towards new possibilities. We see that all the time. So I think that's also part of the magic of Europan competition because you have these people who are working in planning offices or the city or municipality which is like public sector which I find it a little bit of not the most imaginative space to be in… so when they come to Europan and take part in this, where everything is possible, and then go out, they love it. It's like the passionate fat year and they want to eat as much as possible. And I think there is a reason for that; because it allows them to discuss about their city without having to worry about all these practical things and the politics and whatever, it's like a room to free your mind and in that room a lot of the site representatives prosper. For instance, when the jury started to focus on a particular project for Trondheim, the student project, the client was very skeptical and surprised but that switched, because he kind of looked into it and he saw the jury's points and he realized that the project that he had pointed out in the beginning wouldn't do the job. Indeed, the project that the jury awarded was remarkable. So, we see that a lot. Once you meet the jury of experts who often are very fascinating and interesting people, there is a shift of perception in the head of the site representatives.

G.K: According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?

Ø.R: In the culture? The common Europan culture? Is that what you are asking?

G.K: Yes

Ø.R: That's a complex question what's a Europan culture; because there is a culture, not mainly within the national structure I would say because of the sites; they belong to the national delegation and so … we travel together and that's as a culture or like a relationship established, which I would say for the jury, in Norway we invite the jury to come to the site and spend time with the client, as much as possible in order to overcome this potential problem of having this exaggerate that comes into the site and say *'ok, that's probably like'.* That, if mismanaged, could leave the site reps (representatives) receding with the impression that, you know, *'nobody is listening to me'.* And I think we've seen that in some other, not so much in Norway but other processes, that you know, there is something like an arrogance that jury can signal. But we have a strong focus on that; to rebuild down the walls between the jury and the site, because the site reps, as you know, are not part of the jury and are not part of the decision making, so in order to create a common culture, to create a common understanding, we facilitate as much as possible the dialogue between the jury and the site people, formally and informally; we're going out, eating dinner, site visit, all that, so … that's very important, that's the key ingredient, at least for our … building of the Europan culture; to help people meet.

G.K: I believe that 'Cumulus' created a new context by the means that it proposed a new perception of the space, by adding value to the initial requirements of the brief.

Did that initiate debates or was the project easily accepted by all the actors? So, I don't know if you… because you weren't involved, what you can say about that.

Ø.R: I wouldn't know. I think you're talking to Ingar, right?

G.K: Yes, I do

Ø.R: So, he can tell you about this.

G.K: Ok. Can you recall of any other specific project that created intense debate and reflection among the various actors involved in the Europan competition?

Ø.R: I think all of them create intense debates, to be honest. I guess everyone is so involved, right? And there is always intense debate. And I think that, you know that it would be a pity if at the session if there isn't intense debate. I mean that's the sign of not having too many interesting projects and that's a pity. I do have this other book I want to give you, it's the Europan 10 or 11 session, I think, yeah it was Europan 10 session, that was particularly interesting session and it was this case in a small fishing village, a former fishing village up in Northern Norway, which basically came to Europan because they needed help. Their society was collapsing and their future and so they came to Europan and asked for help. And that was an extremely interesting project. The project that came in was like one of the most popular choices in that session, in the whole Europan. And you know, people that were there were like: *'that's* something to it'. And so much intelligence came in, so many interesting proposals. And the jury selected three; one winning and two runner-ups and two honorary mentions, which all were remarkable

projects, you have to see them. And that was also the discussion, it wasn't intense debate, it was kind of intense, but it wasn't intense like people were arguing and disagreeing so much. I would recommend to see that, but finally that didn't sort of lead to anything; the guy who was the initiator of this process locally, he lost in elections, he wanted to become a mayor and had various ideas, he used his ideas from Europan to serve his political program and like in the extreme possibility he lost to… a right politician. So, he came to Europan on purpose (joking). I recommend looking into this because there was like a series of intense debates. That's a good site.

Figure 192: The winning proposal 'Repositioning the Remote' for Vardø site, Europan 10, by Kelly Doran, Louis Hall, Ross Langdon and Ana Reis. The proposal reworks Vardø's harbour to accommodate future developments in the Barents Sea. (Langdon)

Figure 193: Perspective view of the project 'Repositioning the Remote'. The project proposes that Vardø harbour can again be a center of public and private. (Langdon)

G.K: What was the impact of the 'Cumulus' project during its implementation? (for example planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes or something else)

Ø.R: You would have to ask Ingar, I wouldn't know that in detail, but for Europan it was of course great, because they invited this young German office from Berlin to get involved with this process and so on and you know it's been some kind of slow that's my impression and sometimes the architects are frustrated with the slowness of the progression, but I think for Europan it's like a success story because it has opened doors and the city also appreciates this collaboration and thus Oslo comes back and participates in Europan again; they've participated in Europan four times and they highly

appreciate Europan's method for developing their property and they kind of doing it normally because they have in guys working with the property renewal office, in Oslo municipality which basically runs like a private operation and is about making money and so they use Europan to come up with ideas for their sites and then they develop the plans and they sell it off to private developers. This is interesting still you know…. it actually can, Europan actually can go into more like a… say commercial way of doing things, For Oslo, it's not only idealism; these ideas can actually work as a tool for let's say pragmatic processes or so…, so that's interesting and the collaboration with Oslo has been very good.

G.K: **So, EBY is something like a private company and it's also under the municipality?**

Ø.R: Their goal is to create some opportunities for the municipality. So they sell properties.

G.K: **Is it like a consulting company for the municipality?**

Ø.R: Well, you have the planning office which is different and then you have the real estate office which is different, so all the properties or most of the properties, they are some different organizations for the whole from school, buildings and the like, they have quite a lot of land and other things that they do…so, there is… yeah that's what they do. But I think that Ingar probably can tell you more about this.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

Ø.R: Yeah, we are. We help as much as we can. We offer assistance, sometimes we are not that needed, sometimes we need to go in more practicalities and there make things happen, because sometimes the processes stop and the municipality… but sometimes the city is taking over and it's like fitting to system and making things happen, sometimes we have to call and see ok, probably invite the teams to come and do the workshop and start the process, let me help over with the recommendations if they need to … from us to write something to sponsors or others to interest in getting more money. So, we do have a budget for us, we can do it, but we don't want to interfere necessarily so if the city and the teams, you know, everything is fine we don't really need to be that involved, now we just ask for status reports to see what happens. Sometimes we have to be active on our account, so we invite the teams to come to Norway just to check them with the process.

G.K: **Ok. Thank you very much**

Carmen Imbernón

Europan Spain, General Secretary

26.09.2014, Pavia
Carmen Imbernón: C.I

Short CV

Carmen Imbernón has been the General Secretary of Europan Spain since 1999. She joined Europan Spain as Deputy Secretary in 1990.

She is trained as architect at the Universidad Politécnica de Madrid (UPM - Madrid Polytechnic University). She has worked in collaboration with several offices of architecture and urbanism in Madrid and Pamplona and she has practiced as a freelance architect.

Carmen Imbernón combines her work in Europan with her teaching Theory and Critics of modern architecture at the Universidad Europea de Madrid (UEM - Madrid European University)

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

C.I: Well, ok. In the first place I think that the cities in Spain … there are two kind of cities that in the first time they look for having an international competition, not because it's young people, but because it's international, I think, and to have new points of view of on their program. Many times it's a question; what can we do with that place? And other competitions are much more straight or strict in their urban planning and here other things can happen. And I think it depends on the cities and it always depends on the person who is behind the city. I think that's the first … more than debates, more than trying to get links with other cities of other countries, in my opinion it's people involved in our National committees where we have representatives of all, almost all the regions of Spain, so … it's a way to have an all as easy competition to be in for them and to get new points of view. I think that's the main point for them.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

C.I: Of course. As I said, in our case they are all public administrations; or local, or regional. So … it's our committee. We have not dealt, until now, with private stakeholders or clients. So, what is important is that they are there for one edition and the new one and the new one, and that you always have the same connections even if the person changes, so that the processes of implementation can be followed up.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

C.I: I don't think we can have a general answer to that question because it depends, as I said, so much on the person who is in each process. Some of them are very interested in

these exchanges, like the forums; of having new ideas on new … to see what's happening in Strasburg or in Cyprus. Other, not at all, so I don't think I can answer in a general way to this. In our case, this public administration is in interaction with the team. But I don't think they look for more people to … meet their views.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

C.I: Absolutely, yeah. When they present a site they have their question and when they are involved in a theme they can, how to say… enlarge their question and in these kinds of forums, like the launching forum, or the forum of sites they very often change their question. They can enlarge it or change it or they say it's worth to see their point of view from another one and so I think it's very important. And in the case of Badajoz this happened as well, as the city of Badajoz was really interested in the transformation of this huge site but didn't know how to deal with that. So, this kind of classification, or thematization of the sites was really useful for them, in order to realise and accept the site's situation as well as what was going to happen after the competition.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

C.I: Yes, the debate is how to formulate the question to the teams entering the competition so if you are put under a specific classification, you may change your question and I think they (cities) see they can get more than they had expected when they first entered Europan. They come with a question and suddenly they think 'maybe we can see this site from this other point of view, we can change the question, enlarge it' and this happens in the debates, in general.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Do you have in mind any project where this kind of shift strongly emerged?

C.I: Yeah. You know what; when you see the … I don't know if you had the chance to see what the entries are, or what other projects submitted, but very often it is not at all what you expected. The thing is that there is a large range of different proposals, so of course maybe the cities have something in their head when they present the site, but afterwards they have to accommodate …to what is there. And what is there is sometimes very strange, sometimes very rich or sometimes very poor. So, of course they change their expectative and in the case of Badajoz I think they found, in that case it's not very often, but in that case they really found the project that could answer to their needsin fact, most of the submitted projects in Badajoz were really building projects, very dense and formal projects in this very huge place, whilst with the project of 'Seeds and vectors' they really got a tool. They were very fond of this project because they realized they could manage with it. It was a good project and you could see sensibility and intelligence and knowledge of the site and at the same time nothing was done, or was to be done. So, they very much supported that project since the beginning. It doesn't always happen but in that case the jury and the regional representatives really agreed that this was the best project among the others.

G.K: According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?

C.I: For me this forum is … of course a common culture, but the common culture you can see it here, in the forum of the cities or in all the forums, you want to see it. This forum, the forum of the cities and the juries is essential for Europan because the cities are not participating in the first phase of the jury. Of course they come in Spain, they come at the first day of the meeting of the jury and they give their opinion, for each one of the projects. The jury can hear them, or not. Afterwards, the cities go back home, the jury remains alone to finish their work. So, in this forum of cities and juries, they're all together again, in the debates but also in a specific Spanish meeting. So the cities are going through each one of the projects, a few projects, not all the projects that are presented and they give their opinion and they say *'this … I'm not dealing with that, if you want it you can choose it, but for me it's a mistake'*, or on the contrary, *'it's the best project'* they really speak about each one of the projects and very often they know the projects better than the jury. You are recording that, but it's true! Because the jury in the first phase they have so … in Spain there are many-many projects. It's a huge country with a lot of entries and with many sites. So, sometimes, very often, there isn't knowledge of the problem and very often there is an intuition or see of how they're dealing a very large way with the projects. But the cities really know the projects. They have studied each of the points that they need. So, this exchange in the Cities of forum and this forum of cities and juries is essential for the jury to really get the knowledge of the site, of the project and of what is going to come afterwards; if the city can work with that, or not. And it's under their responsibility to get a result in the jury. So, for us it's the most important event to really put them together, the jury and the others (the site representatives).

G.K: Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?

C.I: It always helps. I think that's a sort of pedagogic meeting where you can see what is not yours; it is a way to see the general problematic and it helps, it is a way to come in a new language for some and it helps a lot to accept projects that in the beginning they even don't understand their language. In other competitions you can notice strategic or abstract language in panels and it sometimes is very difficult to understand the proposal. So when you have this analysis of all the projects and for the problematics in a similar way for all the countries, I think it's very helpful.

G.K: The 'Seeds and Vectors' project opposed the creation of a definite imposed masterplan by proposing a flexible design tool that actually demanded the involvement and participation of users and stakeholders from the beginning of the design process.

Did this approach initiate debates? Did it cause skepticism or was the project easily accepted by all the actors?

C.I: It was absolutely accepted and desired by the city. That helps a lot. It doesn't always happen but in that case it was like that and we had the chance to have Luis and Enrique and Luis behind this project; we didn't know them then but I think for the city, for the region, it was really a very good occasion. The project and the team and they began to accept the proposal of this theme to begin the conversation with the inhabitants, with

all the processes that do know very well. So, since the beginning this was a project accepted and they (the site representatives) were really interested in that tool.

G.K: **Can you recall of any other specific project that created intense debate and reflection among the various actors involved in the Europan competition?**

C.I: Many, yeah. There are many. Always; I think more or less it always happens because the cities are not in the jury and in fact the jury chooses a good team but sometimes they (the team) doesn't answer to the question that is raised by the city and it's always an intense debate, of course, there are more abstract, or in the case of Barcelona … that kind we have to speak now a lot, Barcelona. The two winning projects are not responding to the site that was presented or in the case of Don Benito they don't do the parking that the city wanted. Always the jury has really the capacity or they are asked to choose the best project in their opinion, taking into account what is said by the city, but it's always a kind of, sort of surprise but it's a work you have to deal with, after the final choice of the jury.

Figure 194: Study and project area in the La Sagrera Park zone, Sant Andreu, Barcelona, Europan 12 (Europan Europe, 2013b)

Figure 195: One of the winning proposals for La Sagrera, Sant Andreu, Barcelona, Europan 12 (Giménez)

G.K: **What was the impact of the 'Seeds and Vectors' project during its implementation? (for example planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes or something else)**

C.I: Well, I think the important work is this participatory process that was kind of new in Spain in that time. So the clever thing about that project was that it was suggesting a general approach and at the same time an approach to specific, small parts of the site, so you had a way to begin with, you could deal with that and a way to deal with the inhabitants. I think it was very helpful in such a complex site. So, I don't know if I am answering to your question…

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

C.I: In our case in Spain, we have a person called Begoña Fernández Shaw, who is in charge now, she's in charge of the implementations; it's her job. So, as the committee is always

the same, more or less, she always has to ask the Extremadura Government *'how are you dealing with that'* and when they come to the meetings they know they have to answer to that question and the Ministry, they have all the other colleagues there. So, it's a sort of follow up of the processes that are very important for us. I think partly, the sites that are being implemented now it's because of that; a committee that asks these regional … the cities *'what's going on with your project'*. More or less they have to respond to Begoña whose job is to do that.

G.K: **Ok. Thank you very much**

C.I: You're very welcome

Ulrike Poeverlein

Europan Deutschland, Secretary

15.09.2014, Berlin
Ulrike Poeverlein: U.P

Short CV

Ulrike Poeverlein, born in 1958, studied Architecture at TU Berlin. After winning the first Europan competition in 1989 Michael Mussotter (†2006) and Ulrike Poeverlein together established the architectural practice MP architekten with a focus on residential development and urban planning development concepts (Europan Deutschland, 2014b). Ulrike is a co-editor of *'Public Spheres: Who says that public space functions, research on the contemporary changes in public space in Europe'.* Since 1998 Ulrike Poeverlein has been the Secretary of Europan Germany[147]. She has organized many times the competition for Germany, has systematically participated in the juries and has been the editor for several Europan catalogues and publications.

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

U.P: The cities that participate first time in Europan, say they didn't expect it to be so much different from normal competitions, but since those two years (for a complete session) are really also a process for the city, they start to think about the project in another way, so when we start working with the cities for the competition brief, it's mostly that the cities want to have the same as a normal competition and we try to get a little bit more openness and to say *'you will get proposals from all over Europe, so people from abroad will have a look at your city and maybe say, see some completely new'*, as I think, it' really a process to start to become a little bit more open for another point of view. And I think it is very necessary that we have these three international forums, the starting forum for the cities where all the cities meet, and in a way present themselves and their sites and talk about their problems and challenges, so it's really a process to start to create a feeling for this, as a kind of competition.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

U.P: In a way, in Germany, it is really necessary to be connected, because in a way the cities need to get subsidies from the government, in ordet to participate in the competition. In Germany they have to pay, nowadays 135,000 Euros to participate, and that amount includes all the costs, also the travel costs of the city representatives to get to the forums, because in former sessions, we experienced the rich cities coming to the forums, and some cities not being able to get there. So, we decided, I think 10 years ago,

---

[147] Source: http://www.german-architects.com/

that we pay for everything, so that really everybody is present in, our opinion, really important meetings. And of course, some cities are not able to pay this sum. So it is really necessary to be connected to the government and let's say assure subsidies for the cities to participate, so it's in a way important for us.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

U.P: I think that the advantages are really that they become more open-mined, let's say, get information about how other cities see these problems, how they are solving problems, and also it's a question of standards, it is interesting to compare different standards, because sometimes you have standards that you don't need them, and so it's also a process to think about *'is it really everything necessary what we do, or we can save sometimes money and put it in other things which are more important?'* So I think for the cities it is really an interesting process. On the other hand, the language is really a problem, so, sometimes there are also misunderstandings, and it's not so easy to solve this problem. But I think sometimes this is also a problem in your own language that communication does not work so well.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

U.P: In a way, I have to say that I am, and maybe also a lot of other people are, not so happy with this classification. It's more of a tool, to get all these sites into smaller groups, to get the people in contact, but of course it's a problem because you very often have sites, which fit into more than one subtheme. So, I think it's really more of a tool to get the people in contact.

G.K: **Can you recall whether that was the case for the Selb site?**

U.P: I just try to remember what the subtheme for the Selb site was… Ok, I think it was the right group, because it was intensifying the city, which was really a problem in Selb, because it was a shrinking city and I know Selb and we made an exhibition from Europan 7 and in this time Selb really was a very grey, very boring small town, and it changed a lot the last 10 years, so, it was the right theme for Selb, and also the discussions with the other sites was concentrated around this topic.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

U.P: In the forum of sites, normally it's really, the site representatives and the organizing Europan structures from the different countries. Sometimes, already some jury members are accompanying the forum, but normally it is too early, so most of the countries don't have the jury at this time. So it's really I think it is a good meeting because it is a meeting with a working atmosphere, so it's not so formal, it is really about sitting around the table, looking at the sites, and everybody can say *'oh, it's wonderful'*, or *'that's really a problem'*, and just look from outside to different cities is really interesting for the cities, because sometimes people say something completely new for them, or also it's a good tool how to present a site that the people really understand what the cities want to have, so sometimes they show only the competition

plot and a little bit of the city and everybody says, *'oh, but where is the next green area, where is the edge of the city..'*, so they start to understand that people want to have a look, overlook and things like these, so I think it is really a tool to your first question to find this difference between a normal competition and a Europan competition.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

U.P: Yes, I think it is really a process, say, they redefine their initial positions after the forum of sites, sometimes more, sometimes less, and also when they get all the competition proposals, they say they get more ideas of how to develop their site. That's another really interesting thing, if they have a lot of proposals, they start a discussion process in the city, and it's very easy to do this with a lot of images, whilst it is complicated for the planning department to have it on a theoretical level, but if you have an exhibition where you can discuss different proposals, it is much easier to really get people involved in the discussion. So, it is also a communication tool.

G.K: **Do you have in mind any project where this kind of shift strongly emerged?**

U.P: I think Selb is really an example, then, we also have Spremberg in Europan 9 where I think they entered the competition because the Ministry said it's a good idea to try to participate in the competition, and then they got so excited from the process that they really started to think completely anew about their city and in the end they got an interesting proposal. So, that's the city center (shows the project in a book) and that's the station and it's a long way from the city center to the station and it is also the topography…because it is a hill over there and the question was how to get a rhythm in this way, so it's not too long….and also the street is really a cut in the topography, so it's not so easy to cross. So, the idea of this proposal was first to make a new place at the train station, then the next was to make a bridge to cross over the street, the next point was a passage, so you go under the street and go into this very nice area and it's a spree and it's flat and green, and turn the hill and goes up. And this is the last point, and then you are in the city center. Saskia Hebert[148] was really working this with the topography and was looking where there was really a possibility to get the city together, and now, they realized this point and they also realized an open-air theater, which was not part of this proposal, but Saskia Hebert realized it.
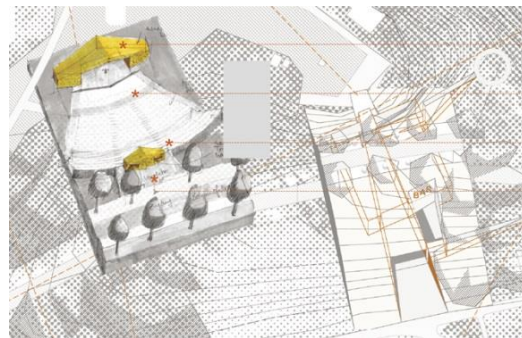
Figures 196, 197: 'Bridge and door' project: studies for the bus station and the open theatre by Saskia Hebert, Spremberg, Europan 9 (Hebert & lohmann)

---

[148] Saskia Hebert (De) is the winner of Europan 9 for the site of Spremberg with her project 'Bridge and Door(Europan Europe)

G.K: **You said that was about Spremberg but you said that was also the case for Selb, right?**

U.P: Yes, Helmut Resch[149] was really very engaged, but the rest of the city and the Mayor were absolutely not interested in architecture and in urban planning and they had no idea that urban planning in a way is also the development of the whole city which also affects economical things, and I think that this really changed with Europan and with the project 'Catalogue for dwelling on the time', so that was really a change in the mind of the people in the city.

G.K: **According to rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?**

U.P: I think it's really the communication that you discuss about this culture, also, and that you get a feeling of what is important for a small city in Cyprus, and what is important for a big city, like Paris, people really get a feeling of the different challenges and of the different scales, and an idea how to tackle it.

G.K: **And do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

U.P: No, not to help the project to evolve, but to better understand it; I think the Forum of Cities and Juries is a tool to detect which ideas are more strategic for the future development of the cities, so it's kind of a last fine tuning on the brief. I think it's not so much for helping the project to evolve, that's after the decision of the Jury, instead it's a tool to get the cities to understand the proposals and why some of them are pre-selected for this discussion in the Forum of Cities and Juries. I think it's really about communication, to understand the projects.

G.K: **The 'Catalogue for Dwelling on the Time' opposes the creation of a definite imposed masterplan by proposing a flexible design tool that could be used by users and stakeholders.**

Did this generative system initiate debates? Did it cause skepticism or was the project easily accepted by all the actors?

U.P: In a way...of course it initiated debates and in a way we have to say that...there is no proof for the strong idea of this project, because we have two projects, but both were built up from the city and it was not by different, private stakeholders, so, and the idea was, the city was really convinced from the project and thought *'if we start with one-two projects maybe the others will come and try to go further on and to say wait, but until now, there is no project, how is this...some of these design tools for new staircases or new bathroom stripe'* so in a way...but it would be very nice to get these on site...but it's missing at the moment.

G.K: **Can you recall of any other specific project that created intense debate and reflection among the various actors involved in the Europan competition?**

U.P: I think it was really, also Spremberg, what was interesting and then we had an interesting project in Europan 11, it was in Ingolstadt, so it was a very big area from a former refinery and of course lot of different stake holders with different interests are

---

[149] Helmut Resch is the city representative

working on this area. And I think this was really interesting because a lot of very professional offices of project development were involved and…a lot of work was done before, without any real idea and… so it was really interesting, it's really a simple idea; you have the Donau (Danube) at this part of the site and then you have sporting facilities in this part, and in between it's all this fine oil area. And the proposals…it's a little bit like Spremberg, say in a way you have to find attractors for the areas, so they started to say you have some…I think it was for school or university facilities, then this was close to industrial area, it was offices and this was also close to these sporting facilities, a new sport center. And that's a green park, it's on an upper level, because it was not so sure if this area is polluted, so the idea was that you need maybe 10 years to exchange, make the exchange of soil, also try to make it for plants and things like this, so the idea was to make this upper level park area, these are three attractors, and what was interesting, after the competition is that Audi was totally interested in all the area and also to realize these sport facilities. So I think it changed completely the ideas of the city and also of Bayernoil, because they had no really idea and it was making city more and more, but only in a kind of infill, and I think this is now really a new point to develop something special so I think it was also changing the minds of different people involved in this project.
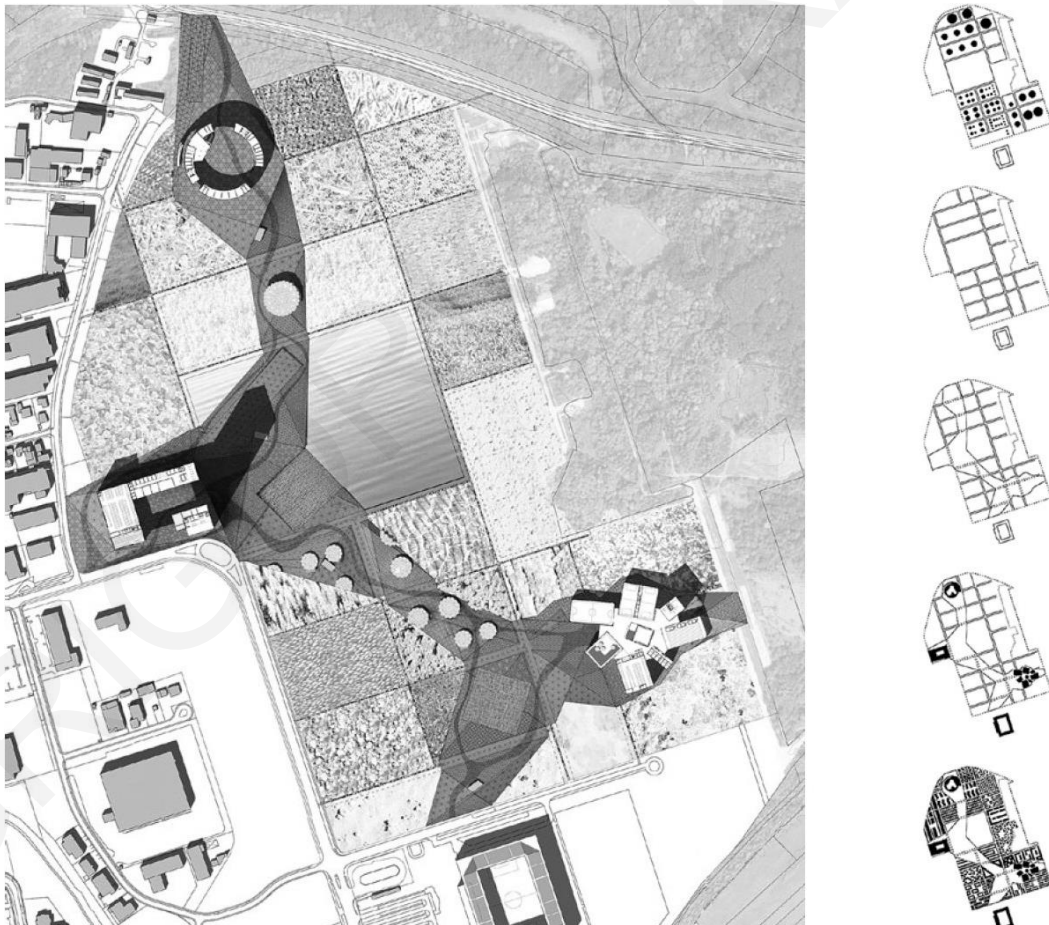
Figure 198: The Ingolstadt winning project 'Ammerang' by Sebastian Ballauf, Maximilian Ott, Francesca Fornasier, Europan 11 (Masouleh et al., 2011)

G.K: **What was the impact of the 'Catalogue for Dwelling on the Time' project during its implementation? (for example planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes or something else)**

U.P: I think you maybe have to ask this the architects…or Mr. Resch. I think there were a lot of difficulties but in a way everybody, or the architects and Helmut Resch both wanted to have this project and they fought for the project. Of course each realization process has some problems but in a way…the atmosphere between the architects and Helmut Resch but also the Mayor afterwards, now the Mayor has changed, but the idea of Europan…so Selb will participate in Europan 13, so the idea of Europan is really in the mind of the city and also with the new Mayor, but I think, it always depends on the persons involved and Helmut Resch really was …very engaged and convinced from Europan, so he fought for the project and on the other side, the architects were really, very nice people and very interested in the city of Selb, so that worked very good.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

U.P: Yes, so normally we try to find people, when the competition starts, say, so you will take care about the Selb site and you will take care about another site, so one committee member accompanies in a way the site and I think, it's a good idea, because then you have really a partner on the Europan side to discuss problems and also, it's a good idea, it works sometimes better, sometimes not, but it's a good idea I think.

G:K: **And how is that process? I mean how does this work? Is it just for the communication, a contact point with the winning team and the client or is it something else, like further workshops or meetings?**

U.P: In Germany it's really very different, after the competition; first it's the prize giving ceremony, and in Germany we have also one day Forums of discussions about the projects of the site, so the winners and the site representatives come together and afterwards we really work with the city and ask, what is the right way to go further on, and we always have this 135,000 Euros, everybody gets around 10,000 Euros for accompanying a little bit the first steps, and, so for some maybe it's the best to organize a workshop with the winning teams, for others let's say, like it was in Spremberg, we had a presentation of the winning teams with the city and also with the people from the city invited to this meeting, and after this meeting it was very clear, that the city wants to go further on with Saskia Hebert, so it was not necessary in a way to make a workshop with more teams, because they (the city representatives) said it really very clear, we want to work with her and we want to start. So I have to say in Selb, on the competition site there are three housing blocks, build up from a pre-selected team for the competition, so because the idea of the city was of course to make more building volume as the first prize proposed so they said *'ok, we think the first prize is a very good idea and we'll try to find another site, to realize this idea, but we also want to build up on this plot of the competition site, more dense housing buildings'*, so it worked together.

G.K: **Ok. Thank you very much**

Isabelle Moulin

Europan France, General Secretary

26.09.2014, Pavia
Isabelle Moulin: I.M

Short CV

Isabelle Moulin studied architecture at the 'Ecole Nationale Supérieure d'architecture de Paris la villette'. Since 2012 she has been the General Secretary for Europan France and the program director for GIP 'L'Atelier International du Grand Paris' (GIP-AIGP).

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

I.M: First of all, I think they want to participate because sometimes they know they have a problem, they have a big question about the adaptability of the city…and they are not sure to be able to write what they expect. For example, one city may contact us and say that they have researched on the internet, on what sort of competitions exist, innovative and experimental competitions and they found about Europan. So I think most of the towns or cities are in a situation of uncertainty, they are waiting for an unknown answer; that is the main reason why they participate in Europan. Sometimes the reason is that they need to communicate or they have social problems and sometimes it could be a way to invite people around the table and to be able to organize and implement the project.

G.K: **So, usually the sites and the cities come to you, or … do you have an open invitation?**

I.M: It depends; some cities come to us, sometimes we invite them, it's mixed. Sometimes we contact cities because we know there is a special project and sometimes it's really okay and sometimes we contact cities and in the beginning they say yes and after they say no, so it depends. We use many ways to find sites.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

I.M: Yes, I think that's a contradiction because Europan is free, it's an association. For example, in France an association is quite free of political decision making, but in fact the governmental bodies were those who created Europan in the beginning …so it comes from the governmental research structure. We need the governmental support because experimental projects need support regarding laws. So in order to be free of…laws we need to integrate the governmental bodies. It's important for us to be associated with governmental bodies but it's not necessary for them to be part of our structure. So, many different bodies come and try to work together, in Europan, and this is reflected in national committees, also in national committees of France.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

I.M: I think they want to learn more. For example one group of site representatives said to me this morning, that in this meeting the other cities exposed their projects and that they were thinking about those other projects; so it's cultural, I think it's cultural, to share. This question refers to the Forum, right?

G.K: **To the forum, yes. I mean the way that you have foreigners as participating teams, you have different cities, you have General Secretariats …**

I.M: They are waiting for a new point of view.

G.K: **And do you see any disadvantages on that?**

I.M: Yes, of course, the language for example, the language. For example one Danish team is working at Marseille and they don't speak any French. It is a special site, not a special site, it's a common city site, but with a lot of population because Marseille is a crossroad of many-many population and anyway…the French, the language, the French language is one of the common things that everybody in this social place use to communicate together because there are so many different people, and if a team with a foreign language comes and doesn't speak any French at all, it's a problem. But we try…to find solutions to such practical problems; first of all, they are learning French and they also work with a person that speaks French, so that could be a solution. So, of course one disadvantage is sometimes the language, but also the cost of traveling; if you are a team who chooses to make the competition far away in another country, you know, there are advantages and disadvantages so you have to manage it and it's the same with the city representatives. But I think it's an extraordinary way to share the idea of Europan. And for example in France, we'd like to open up the competition – sometimes, in some sessions – to other countries around the Mediterranean, like Morocco for example or why not Tunisia but European countries in Europan council are not ready for that. So to the cities, that they are very open we say that *'you know Monsieur Le Mere, Mr. Mayor maybe you can have a Russian team, who is going to win, because the competition is anonymous'* and most of the times they say *'yes, we hope so'*. So it's marvelous because it's sometimes a real share, and it's a real state of mind, good state of mind to know about the other, to know about youth, to know about the new ways to see something, because if they have participated in Europan, it's because they know that they need another way to look at the city… to consider the city. They know they are on a wall and they need to find some doors. They need to find some way to cross the wall and Europan is a way to.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

I.M: No, I think it's a good thing because it's always the same thing. They (the cities) have a conscious, they know they are in a situation that they are waiting for new realities and classification is a new reality, so I think they are very open to that, because I didn't hear about any opposing positions. But they are curious about that and I can explain; there is a classification, because there are around 50 sites within each Europan's session and it is

necessary to organize, classify, and discuss about them in a common way. So I would say yes for this question.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

I.M: Well I'm not a good person to answer that, because you know I am very young in Europan, and this my second session, so I don't know lot about Forums, I think this is the second Forum I participate in so…I don't know If I can answer that. I think everybody said they learn a lot. It's very nice to come to forums, especially to meet all these persons, to have this, feeling of belonging to a community. I don't know if debates make a long process, you know they make (issues) arise, I don't know.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Do you have in mind any project where this kind of shift strongly emerged?

I.M: You speak about the Forum of Cities and Juries, isn't it?

G.K: **Yes, it's about the projects, the submitted projects; do they redefine the initial positions and demands of the cities, participating?**

I.M: I think they could but it needs time to do that and the Juries Forum… you know there are two stages of jury and in the middle there is a Forum, that's a very short time, it's not even a month. And I remember that last Forum for example…they (the cities) use this time to communicate their point of view because they are afraid of not to be listened of, by the jury. They are a little bit afraid of that. And I don't know if they are able to redefine their initial positions in a short time like that, because they do not have enough time to think about the project, as I have experienced. So, of course the Forum of Cities and Juries is a place to meet and talk and that is one stage, not a stage to redefine something… well …, maybe they could, but I don't know if they are able to do it at that point. But sometimes they come and say, *'yes, we thought about our discussion during the first round of the jury and we agree with you'*, they can say that, they can say…so *'it's time to speak with the jury'* for example. It's the most important part for me, the time, to speak with the jury.

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?**

I.M: I have to think about it, I don't know how to answer. It's difficult to me. Maybe I can…

G.K: **I mean this is also in a way connected to the second part of the question; do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

I.M: I don't know, I really don't know, I didn't participate in the last Forum because I organized it, so I don't know. It's a problem that I am too young. I understand the question, so I can say that I hope so but I don't know how to answer. It's a difficult question for me.

G.K: **Can you recall of any specific project that created intense debate among the various actors by remaining open to negotiations and by opposing to the creation of a definite proposal or masterplan?**

I.M: I think we are in a strange situation, because you know a lot of projects now are about process. So we are in question. I don't remember any specific project. I think most of the towns see the main possibilities of the projects… but they don't know what they are going to (cause), what is going on with these projects. So I think they're (the cities) not interested of the jury's (decisions)…but this…I know it's a lot of pressure but…
Yes of course, lots of (debates)… start in the Forums, I can recall it from the meetings.

G.K: **I don't know, even if any of the new projects that are presented now during these two days are based on an open approach**

I.M: I am sorry, it is so early to answer. Sorry.

G.K: **Do you believe that the winning projects create an impact on local level, as Europan institution evolves through time? (for example planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes or something else)**

I.M: Yes, I hope so. It's the reason why I am in the secretariat responsible for it. I believe that yes. I am sure that it's a lot of work, first to work with the team, to achieve to develop these ideas, and I think my president Alain Maugard said this morning, that we have to make some evolution in rules, in laws… those come together.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

I.M: Yes we are, absolutely, yes.

G.K: **In which way?**

I.M: We work with them.

G.K: **Do you have a person that is involved only with the implementations? I know that several countries, maybe all the countries have a workshop after the results where all the people involved in Europan, like secretaries, the winning team and the client meet, so they can start talking about the project how to go on from these stage on, but there are also some countries that have specific persons that are responsible for the implementation only and who follow up the whole process of the implementation. There are other countries that stop just after the workshop and informally they contact to see how the project is going on but, formally they stop after the workshop, so it's only the client with the winning team. What happens in the case of France?**

I.M: In France we had one person who was following the implementation with the city but now, he left Europan… and we had one way to drive implementations. I think now we have to adapt implementations to the projects, we have to build with teams, cities, partners; we have to build these implementations. We are sort of…short of structure and in making some evolution in the … according to some projects you know so we have to adapt and to that…we are going to give some contracts to experts to follow with the city and teams and of course Europan board to meetings to explain…to make…to give…and to say…to say maybe *'do it like that'* but you know…we have a lot of sites in France and so in the secretariat we can't do all that work. So we have to choose some experts to do the city meetings to….

G.K: **Yes, to follow up…**

I.M: It's a way we are going to do that.

G.K: **Ok, thank you very much.**

Marianne Skjulhaug

Europan Norway, Vice-president

Short CV

Marianne Skjulhaug is Head of the Institute of Urbanism and Landscape at Oslo School of architecture and design. She is trained as an architect, has years of experience in urban planning and urban design from Norconsult. She was the Rector of the Bergen School of Architecture from 2007 to 2012, and has lectured and served as examiner at a number of institutions, including KTH in Stockholm and NTNU in Trondheim. She serves as the Vice President at Europan Norway, Board Member for Asplan Viak (stiftelsesstyre), Advisory Board member at Arkitektur, KTH, and sits on the Nordic Council for Green Buildings. She is also an active voice in the public debate on urban development.

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

M.S: I think, what we learned in Norway or experienced is that they often come with quite complex situations or kind of problematics or issues or themes that are a bit in the shadow of what's going on, so I think they expect new thinking, new approaches and new openings in urban development…mainly and of course they, but this is a bit double, but I think some of them enjoy all these long processes where they meet other cities and all the discussions and the juries and everything, but at the same time we also experience, that they think that it's a bit annoying, it's a bit too much (laughter) and they sit not so focused or not so…I think the processes is not the main thing, I think finding new people to answer old questions, I think, that's the greatest expectation.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

M.S: I would say, that's a complicated question, because of course it's important for the realization of the projects that is close to stakeholders and policy makers, but on the other hand I find that Europan has the potential of going kind of across the policies, the national policies or the municipality policies, it's a possibility to question and be critical towards kind of conventional opinions on how a thing should evolve or develop, so I think it's important, that these people are in Europan, but at the same time that they acknowledge the openness so it's not like mainstreaming national policy, but it's more to try to see if there are new ways and new possibilities.

G.K: **In the case of Europan Norway do you have people from…involved?**

M.S: We had the Housing Bank[150] and they've been extremely important for kind of establishing Europan in Norway through funding and through promotion, but they had to withdraw because they were not allowed to be part of this organization we have, I don't know if it's different for other countries but…, I don't have a clear answer to it, to be honest.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

M.S: So this is about the process, the seminars and conferences. I think even if some municipalities, Norwegian municipalities find it a bit annoying, and a bit, kind of too much, in the long run I think, it's a fantastic opportunity for the municipalities to kind of leave the local and go into this European thinking and to exchange ideas and to try out ideas and we've seen some crucial discussions coming up just for having completely different ways of thinking, like Finland; the Finnish competition always brings all these extensions out on precinct land for instance, without any hesitations or doubts and then the discussion of cultural landscape and environmental issues like, keeping the city compact, all that stuff is coming up indirectly, so I think it's a huge advantage, of course I think, so we try to motivate the municipalities in Norway to kind of think, that this is a fantastic opportunity to also discuss, not only the competition site, but more kind of…their own approach compared to other cities and also to find someone, that has maybe the same problematic, so you can kind of develop, some kind of a common ground or common ideas.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiates the initial objectives set by the representatives of the cities?

M.S: That's a good question. I think that this has often to do with experience, that these subthemes just come in too late, so they are not really having any impact on the original objective or on the main aim of the cities. And even the main themes have been in many ways… under-communicated or have not been quite clear for the cities. It's also a question of how Europan communicates the main theme and the subthemes so that the cities can really benefit from them, because I think it's a good idea but I am not so sure if it's all clear.

G.K: **So, it's not discussed well with all the countries? Is that what you…**

M.S: Yes, I think it's too little discussed and communicated, but maybe for those, participating, it's more important. And if you ask if this was the case for Grorud center I can't, I mean I can't even remember the theme (laughter).

G.K: **But I mean, is it useful for the cities? In the time being, the forum of cities, is it, because you said it's coming a bit too late for them, so are they coming with a finished brief, or they have the time to rethink what they…**

---

[150] The Norwegian State Housing Bank (NSHB) is the government's main implementing agency for housing policy, and uses financial measures to facilitate the achievement of housing policy goals. The most important financial measures are basic loans, start-up loans, housing grants and housing allowances (Husbanken)

M.S: There is not much time spent on them and I think sometimes these subthemes are also so general… I mean you have to group all these cities somehow and I think it's a good way of saying, 'ok, you are in this group because of a theme or an issue and not only because we just decided so', but this should be communicated better.

G.K: **Usually do the cities agree with these classifications, I mean, are they happy with them?**

M.S: I don't think, that's the hardest part. I think the discussions and the juries are much more complicated but you maybe…come to that (laughter)

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

M.S: I think often the cities are calm and they're quite determined on the problematics or themes or the objectives and often I find these discussions, in that forum of sites that it's a try to expand and ask them to look broader and kind of open up more, to include more into the competition site, into their objectives. I think, that's a typical discussion, when you have this group of many academics from these secretariats and they want to expand and elaborate, put more into the baskets of the city and I think that's fine, that's fine and then you have these kind of cross connections, where one city can be very critical towards another city and ask *'do you really mean this? Should this be dominant?'* So for me, I think that's…the most interesting forum, actually, where you have a lot of expectations and everything is still useful, everything is extremely open and all possibilities are still out there.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Do you have in mind any project where this kind of shift strongly emerged?

M.S: Yeah, I think that's the fantastic part of Europan; that you can actually see that cities are moving so their position shifts; not only because of the proposals but also because of the winning teams. So it's both kind of a chemical process, where they create this relationship but also the proposal itself can really move the ideas and I think, that the cities can be quite open minded. Of course the opposite has also happened in Norway and that's very sad, because when that happens, it seems that it's almost impossible to turn it. We've experienced that in such cases it is better just to let it go. So we've had projects that have kind of stacked quite shortly after the workshops with the winning teams and the cities. In the case of Cumulus I think that EBY[151] and the municipality were not so happy in the beginning and they were kind of wondering *'What's this? Is it possible?'* but then, I think they made a very good connection with the winning team and of course SMAQ who are extremely professional. So, time wise, it has taken too long time maybe, but on the other hand, I think it's quite a good cooperation.

G.K: **Do you have in mind any other project that this project happened? And later projects, if you remember any.**

M.S: Right now it's easier to remember those who really failed…maybe later; I have to think a little bit.

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'.**

---

[151] EBY: Oslo Agency for Real Estate and Urban Renewal

What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?

M.S: Well, I think, that you have these debates where you have participants both from the jury and from the municipalities, so you have a common ground where you have the discussion, before you kind of go into the main evaluation. But this is maybe not enough; maybe what we've done in Norway that was kind of unthinkable in Europan just some years ago, is that we have invited the cities into the evaluation, so it's an open discussion between the jury members and the cities. And that's more efficient, but that's also a part of the Scandinavian culture. Because we have this, even by law, but I think that this has been crucial, at least in Norwegian context, to invite the cities into the process of juries work.

G.K: **Is it just for discussion, or are they participating with voting or is it just for expressing their opinions?**

M.S: To be honest, I am not sure, if they can vote, but at least, there have been some steps in doing this…

G.K: **There is the first jury meeting, then there is this; the forum of cities and juries where there is the comparative analysis of the preselected projects and then, there is the second jury meeting and for most of the countries the municipality or the client do not participate in that.**

M.S: Yes, but in Norway the client is participating. But I don't think they can…you should ask Espen (Røyseland) or Øystein (Rø) (Norway secretariat), but I think they (municipalities and clients) can give advices, strong advices to the jury and they can even as well if the jury kind of highlights something or focus on something they like, then they can kind of clarify and add knowledge to the jury's work. But I don't think they can vote yet, I am not sure.

G.K: **Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

M.S: Yeah, I think so. I think it's the pedagogic part in it, which is important, so I think that's something that should be kind of elaborated, kind of developed further.

G.K: **I believe that 'Cumulus' created a new context by the means that it proposed a new perception of the space, by adding value to the initial requirements of the brief.**

Did that initiate debates or was the project easily accepted by all the actors?

M.S: I don't think it was easily accepted, but I think over time it had this extreme and very attractive way of…how do you say…because this was how many years….6, it was quite a long time so it was still not that, I mean all these stuff with a lot of gardens and environmental issues like with water and run of water, subsurface water, all that stuff was not that into planning it, it was quite new, fresh. But it's really true that it added completely new values and I think it was not adding values to kind of make something iconic; in fact it was a real concern for the place so it was really place making… but I think that was very appealing to the community and to the municipality, I mean the project had some moments of transcend also the idea of this being a random place with a lot of social programs… so it was very elegant, in the way it mediated in presenting a new trajectory… and I think that made it easier to kind of find a way through, even if it took some time.

G.K: **Can you recall of any other specific project that created intense debate and reflection among the various actors involved in the Europan competition?**

M.S: Yeah, yeah, yeah, and that's all the failures, (laughter). I can easily remember. We had one winner in Bergen that was this shopping center, it was this Danish group of architects and it was a quite interesting proposal I think, but it was of course radical and it kind of… it was stating quite clearly that you needed to create some architecture with a kind of large scale something, that was really coming out and the politicians didn't like it and they didn't even kind of…confronted that, it was some kind of quiet rejection of the project and that was strange.

Figures 199, 200: The winning project 'Strips - Beats - Breaks', Bergen, Europan 8 (Europan Europe)

G.K: **When was that? When was the project?**

M.S: I think it was the same round as the 'Cumulus', and of course Cumulus had, you know all these different intelligent layers and maybe the project in Bergen was much more like a moonliner and then it couldn't survive and…either you liked or not it was very…and Cumulus is more mysterious, so you can't reject it immediately… And then we had a sad story in Vardø, where I think the municipality had not only the fantastic winning project but also the runner-ups, they were fantastic, it's some of the best I've seen in Europan Norway, but then the municipality I think they lacked resources, I mean human resources and they wanted to lift it and to continue, so it was not about liking or not liking, but actually they didn't have the capacity to lift it further, so it just stopped, which I think is…, I mean it's really sad, because it had a fantastic potential for that small place. So that's of course also important, and what we also look for in Norway when we invite municipalities to take part is to try to find the resources, so that we can see they have the capacity for bringing it further (the project) and of course like in Oslo or Trondheim or Stavanger whohad this super professional people in the municipalities or the client, that has managed to realize the project easily… I just try to recall some good….we should have had the catalog, it would be easier...
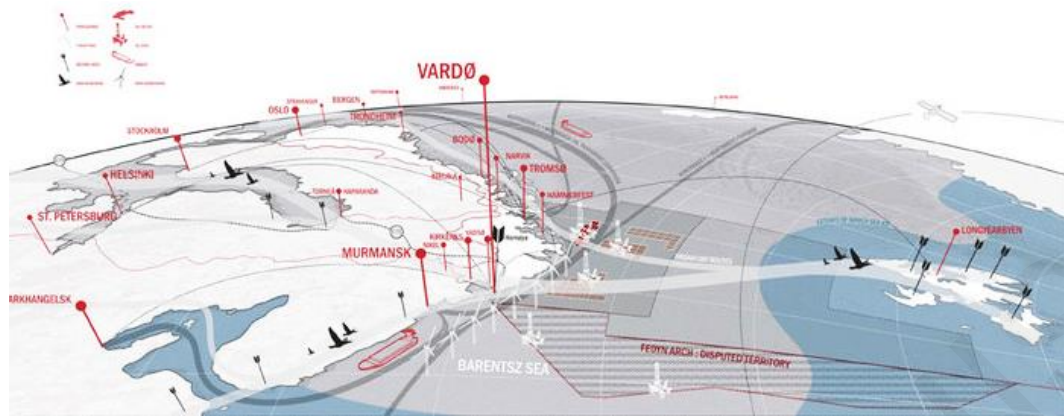
Figure 201: The Vardø Project 'Repositioning the remote', Europan 10 by Ross Langdon, Kelly Doran and Louis Hall (Europan Europe)

G.K: **What was the impact of the 'Cumulus' project during its implementation? (for example planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes or something else)**

M.S: I think it's a bit hard for me to answer this, because I am not…but what I know is that EBY which was the client for the municipality has participated in Europan before, in Europan 7. That was the first time we had the competition in Norway.

G.K: **And that was in Europan 9, so…**

M.S: Oh yeah, then it was…

G.K: **Europan 8.**

M.S: But they, at least they had participated with the Økern which is a very complex and difficult task. So I think that even before Cumulus they had become very fond of working with young architects and they already had started this process of broadening their approaches. I think this has just kind of continued through Cumulus.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

M.S: Yeah, we try to, but it's hard and it requires an understanding of… if it's troubled (the implementation process), then it requires an understanding from the community, the nationals, the committee, what…are the difficulties and I think we have as a committee through these years gained a lot of experiences that makes us more professional as well in these issues and when we see, I think we know, when we see that something is going to the wrong direction and we can easily know, we can easily understand if it's a question of dead end or if we can help somehow to get it that contract and I think that's the part of the committees' obligation, not only introducing these young teams for the cities and say *'ok, good work, good bye, see you, it was very nice'*, and I think also for the cities, for them I think it's hopeful to kind of, that they can call the committee and say *'how do we proceed, how do we continue with this?'*, but in older contracts we made with the clients and the municipalities, we had this obligation of having a workshop with the winning teams, that's the kind of the smallest requirement.

G.K: **So it's the first thing after the announcement of the results and the meeting with the winners?**

M.S: Yeah. So we have this…

G.K: **Where the client, the winning team and the committee of Europan are all in the workshop?**

M.S: Even the runner ups. So it's the day after the prize ceremony in Norway and then they are also obliged to invite the team to do something, I mean after this evening, after they met and kind of getting the kind of full project there, they are obliged to have a local workshop, where they invite the winning team back.

G.K: **Ok. Thank you very much**

Helmut Resch

Stadt Selb (Selb Municipality), Building Department Managing Director, Selb, Germany
Selbwerk GmbH, Managing Director, Selb, Germany

<div align="right">

12.08.2014, Selb
Helmut Resch: H.R

</div>

Short CV

Helmut Resch is an architect (Fachhochschule, Regensburg) who in 1990 came to Selb to work for the Building Department for the City. He soon became the deputy director of the department and since 1997 he has been the Managing director of the Building Department of the City of Selb. His new managerial post led him to the continuation of his studies in Industrial engineering, at the University of Applied Sciences of Zwickau. His thesis there lead him to the creation of Selbwerk, a company for real estate, residential development, project development and land revitalization, where he is also the Managing Director[152](Sziegoleit, 2010). Helmut is very active on Selb's urban redevelopment matters; he has organized Selb's participation in Europan 9, in Europan 11 and currently in Europan 13. Apart from Europan, Helmut has organized Selb's participation in other national competitions as well.

G.K: **I have categorized the questions chronologically. So…where did you first hear about Europan from?**

H.R: We first heard about Europan from the government, the Bavarian government…

G.K: **So, were you invited?**

H.R: Yes, we were invited and they told us that there was a possibility to take part in Europan, so that was first time I heard about Europan.

G.K: **What did the City of Selb expect to gain through its participation in Europan compared to a typical architectural competition?**

H.R: Firstly, we expected that we would gain ideas, a collection of ideas, and we thought that it's only about getting input from young architects from Europe, how to solve a problem. We didn't have the aim that we can realize something. Firstly, for us it was only to get the ideas, to get many ideas, from outside that we could bring into our town-planning, so…that was the first.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

---

[152] Source: http://www.selbwerk.de

H.R: Yes, it is, because without the governmental bodies it would be very difficult because for example, the city of Selb, doesn't have the financial possibility to develop the projects, we need financial support from the government, so, for us it's important.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

H.R: We see a great advantage in getting ideas from all Europe and not only from local, because it is needed that we have another, broader view on the things, because I think there are other possibilities; if you only have local actors in the process, they start to think in a certain way, and so in that way (with Europan) it opens to bring other things in the process, to see (the problems) from another view, and this is very helpful for us, so therefore we are very glad about this.

G.K: **What were the City's original plans or intentions for the specific area, if there were any?**

H.R: The original plans were different; when we got the result from Europan it was a surprise for us, because we intended to develop in the way we knew from our town-planning and we got another solution that we didn't expect. It was a surprise but we thought that it is a new way of thinking and so, it is different from our original plan, but for us it's a better solution.

G.K: **Did you have any plans before that, I mean, did you have anything designed or was it just thoughts?**

H.R: No, there were no plans, but I think we would have followed our previous practices and thus the competition project opened our eyes and the result shows that there are different possibilities.That was new for us, but yes, it shows that there are fresh ideas not in the same way that we have done them before.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiated Selb's initial objectives? It's the classification that is done in the first forum, when all the cities come together.

H.R: Yes, yes…

G.K: **So, when you had been under a category, were your ideas for the city changed, or it happened later with the proposal?**

H.R: It happened later with the proposal, not before. The classification that was for us was…yes we saw that the classification fit for our site, but after, when we get the results, that was another thing.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

H.R: The debate is, you mean after the result…

G.K: **No, no, no, during the process, the start of the process, at the forum of sites… when you all come together, all the sites and cities come together and discuss this kind of classification in the base of…**

H.R: I think it is more a debate from the administration and not from the political (bodies) in this process, in this time of the process, we discuss between…from the experts, we have a discussion and then we think about, but later, when we have the city council, the members of the city council, they have the result and there is a new discussion. But before, it is a discussion from the experts, the city of Selb, and then the experts from Europan.

G.K: **But it is in this kind of form it is not just a kind of disagreement…**

H.R: No, in this part of the process there is a good agreement between the experts, but after, the difficult thing is the end of the process, when we have the results and how to bring the results to the politics.

G.K: **Who participates in the preparation of the brief? From your experience, were there any stakeholders that should also be involved in this process? If yes, who and why?**

H.R: The preparation is made here in in the office, with a little team, here in my office, by town-planners and other experts for building, for infrastructure, it's a little team. This part of the process does not involve the inhabitants because that would be very difficult; then we would have conservative people say *'why did you have this process, are there not enough architects in our region they can do this job?'* So, we must go ahead with this process and after, when we get the results we can involve the public or the people from Selb to participate. But not before that, because it would be very-very difficult in terms of politics. Instead, we prefer to have a little group of experts from the public sector and the government and the experts from the Europan committee and so on, but I don't think it is very useful to take in the beginning of the process the inhabitants, that could be difficult. It may be possible in bigger cities, but in a little town like Selb it would be difficult.

G.K: **Did the submitted projects and the winning project 'Catalogue for Dwelling on the Time' enrich or even redefine the City's initial positions, demands and concerns?**

H.R: The winning project 'Catalogue for Dwelling on the time' was very-very different to our original thinking so we had to redefine…or to think anew and…after we had a little workshop with the winning team and then we discussed with the winning team and gave them more input, more information about local things that we couldn't describe in the competition brief. So we invited them to come here in Selb to see the plot, to discuss about the possibilities, and also to get more knowledge about their concept, and in otherwise we gave them more specific information about the local things and then they developed the project. And I think it is very-very important in the process not only to have a result, and then take the result and say *'ok'*, and then make it in the same way than before, it doesn't work. I think it is very important to bring the ideas from the winning team, and then to discuss about what the important things from the first prize are, and also to give them more specific input, to say what is important in our city; how the people live together what is the local identity and so on. And that is the basic; I think that is the key for a successful realization.

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?**

I mean, how can it be succeeded to share a common culture? There is a process going on during the cities and juries forum and it's between the first jury meeting and the second one when you have the results, when again all the experts from the Europan categorize all the pre-selected projects and then there is this kind of discussion between the cities, experts, Europan experts, and all that.

H.R: I think that discussion which we have in the first meeting (Forum of Sites) is very helpful and when we get under a category there is general input mainly on what the aim is. And then it is useful when we communicate to them the specific, local things, and we discuss the topic again. And I think this is in the second meeting when we have more information or have the general topic in our minds, we express our opinion. And I think in this discussion when we have several cities under one category we recognize that the approach to each city should be different. The size of the cities may be similar but the cultures are very-very different, so the tools must be different and perhaps also the aim is different. But it's important, not to say it's not helpful. It's important that we have this great discussion in Europan from all the countries because it could be that we have also new things that we have never thought about and there is perhaps a good practice in another country that we never have heard of, so I think that it is helpful to have these steps and discuss with the experts also, and, yes…

G.K: **Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

H.R: Yes, I think so because…about what I said before. You have another view on this. We always think in a certain way and you get views for other things, so the comparative analysis is helpful, yes.

G.K: **During the 1st jury meeting, every Europan participating country allows for minor adjustments on the procedure, for example Germany allows one vote from the site representatives (RS), in France the RS are involved in the process, but have no voting rights etc.**

In your opinion, should site representatives play a bigger part in the preselection process of the submitted projects, in the 1st jury meeting, and if yes, why?

H.R: I think that the practice in Germany is ok, to have one vote from the site representatives because otherwise, if we have more representatives from the sites, the process might be negatively affected. Now I think the most important thing is what happens after, , when we have the winner and we have the workshop. I think that this is more helpful, rather than having more representatives from the site in this process, because I think the important thing of this competition is that you really have these innovative ideas and then you have experts from a great jury of experts from foreign countries and also from our country and because we first discuss in the jury, and after this we get a decision, I think it is better in this way. And then…it's what I said in the beginning about meaning that in otherwise you always have your own opinion in your mind, and I prefer the things that we pursue in that time.

G.K: **The 'Catalogue for Dwelling on the Time' opposes the creation of a definite imposed masterplan by proposing a flexible design tool that could be used by users and stakeholders.**

Did this generative system initiate debates? Did it cause skepticism or was the project easily accepted by all the actors?

H.R: It was accepted by all the actors, yes, but the only discussion was that…we thought it was a good, very practicable tool to build the city when you have a plot and you have to add some parts of building and that is very helpful, but the thing is what the aim is. For example, we had this Haus der Tagesmütter that we built, and for this it was practical. The proposal for living, for residential area, in our view, wasn't so practicable. So for buildings like the Haus der Tagesmütter, youth hostel, youth club, it was very useful, I can also imagine it might be useful for a private house, but not for this residential area where you have the different floors, and on each floor there is one house, and so this method is not so useful, because of the strips, yes… but that was the only discussion about this project. In other way we say, yes, that's great, you take these parts and you can add two or three or four strips, whatever is needed for this plot.

G.K: **What was the impact of the 'Catalogue for Dwelling on the Time' project during its implementation? For example, did it change any planning policy, did the city participate again after this, etc.**

H.R: Yes, it was this workshop we had after the decision, and in the workshop we had the input from the local experts and then there was a presentation in the city council to present why we think that this project is useful, and also the public; we had an exhibition, and discussed privately with people about this.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

H.R: Yes, they are involved, but… anyway they are involved in the whole (process), and there was a frame, in this frame yes, but not in special things. We communicated after our decisions, we communicated with Europan Germany and said *'yeah, we will develop'* and a member of the Europan Germany, no… it was a member of the administration of the government, that was also a member of our workshop group, though we discussed in a group not only with the local city of Selb, but it was also a member of the Europan committee, a member of government administration and a member of the city of Selb in the workshop. And we all discussed, so therefore, they are involved, yes.

G.K: **So, you arranged some workshops with the winning team and all the other structures, the government and the Europan structure.**

H.R: Yes, yes. And we would do it in the same way again, we have done it twice, in Europan 9 and in Europan 11, and now we take part in Europan 13 again, so we can prepare but we have the word of Europan Germany that we can take part in again, so, we prepare now for the new competition starting in September, because in February or March, we had the last workshop of Europan 11 with the winners of the Netherlands and the runner-up from Switzerland.

Figure 202: The winning project 'Dornröschen', Selb by NAP: Thomas Bernhardt (DE), Andreas Baumer (DE), Gilles-Benoît Trevetin (FR), Europan 11 (UMR CNRS 694 Map)

G.K: **Have you continued with them, with the implementation of the...**

H.R: We want to continue. We want to realize from the winners from the Netherlands, but the difficult thing is the financial, because the financial situation of the city of Selb is really difficult. So, we must find ways to gather money for public buildings, and we think about many things, but we must be very careful not to bring them too early to the city council, because the members of the city council are coming from different parties like it is usually in democracy, so I must bring to them these matters in a way that they agree. So, the important thing with Europan 9 and the winners from Spain, is that we had an agreement in the city council and this is very important because otherwise we would have had a fight against the opposition in the old house. So, the same was in Europan 11 but it was a long process and it had more to do with diplomacy, and to be more careful and to convince all the members of the different parties. So, the important thing from me is to create a good atmosphere for everyone and to convince them that it is very important to proceed with the project, we must do this, and I think this is the secret for success.

G.K: **So is the city is happy with it, the implemented projects I mean, are they happy with the results, the Mayor, the citizens….**

H.R: Yes, they were. Yes, the Mayor was very happy about it, but we changed the Mayor last year, so we have another Mayor from another party now and during the election period it was quite difficult because they were saying: *'the idea was from the former Mayor and now we have new ideas'*. That was very difficult especially for the youth hostel & youth club, and the thing was that the original idea for the youth hostel couldn't be realized in this way, because he had one private actor and we wanted to have a contract with him, in order to build this youth hostel as a private project, but the government said *'no, it is not possible, you must do it as a public project'*. But we are no experts of restaurants and no experts of hostels, so, there was a big criticism about these and they said *'why did the former Mayor not make the contract so they cut it and how he is guilty about this situation we have'*. And now, since a few weeks we have got to a solution, a public solution, because of a new program, that we will have and in the autumn we plan to start with the project, the young people will get a school for servicing the restaurants and hotels and somewhat start a profession in this way, based on a special program, so,

now we are in line again, in our original line, and now everybody is saying, *'yes, now it's in the right way'*. Another difficult thing was that we have changed the personnel in the youth club, we have a new leadership in the youth club, and they have different things in mind. So, during the building process many things changed and it was very-very difficult for us, but in the all, I think we can be very proud about this, the results we have and I was a little bit angry that the new project in Europan 11 could be cut because of what happened in this project, in Europan 9. Now we have other things, a crisis happened, but we are on a good way again. Also, in Europan 11 I think perhaps I have a … (shows on a drawing) this is after the workshop, so you can compare …. Yes, it's here, this situation…so, that is the situation now… and they develop that, we demolish these three and make a new wall here in the first step, and then you make like a carpet on the floor, you see here this wall, and the carpet, as the situation after a demolishing and it could be for a few years and then it should be here developed like a sculpture. That was the result of…it was the inspiration from Rosenthal, now we have this building, it is very different from the original plans of the winner, but that was because of the input we gave them, we said *'we want to have here a way for pedestrians, so we can make it shorter'*. This could be a public thing, and we want to have a new landscape here, so, it's very-very different to this. So that was a result we didn't expect it. But we were very lucky about this.

G.K: **That was after the winning when they won the project… and you had the workshop with them and they came up with this idea.**

H.R: Yes, with this idea and it is absolutely new, but that is what I mean. They had the description from the competition brief and they came up with a solution and they won this competition, and then we gave them more information, we said *'yes, there are many-many good ideas but think about the special things'*, and then they made the workshop for two and a half days. And after this there was a new solution especially for this…corner and we are very glad about this because we were searching, that's the main street and you enter the city from the west from here and then we need an opener, like a door opener, it's such a crazy building and we want to have it here, because… our city was demolished by a big fire in 1856 and we don't have many historical buildings, so we need some eye-catcher buildings, because the question remains *'why should people come to Selb?'* tourists, or whatever, *'why should they come?'* They come because Selb is the city of porcelain; but we have to improve our view of the buildings. It is very much needed.

G.K: **All these buildings are of 1900's?**

H.R: Yes, and they thought that they improved something, but in a bad way, the facade changed in a bad way and the materials are not very firm, so, we decided to demolish them to bring in new… like here is the entrance to the inner city and then to bring another crazy thing that they say *'oh the city of Selb, the people there are crazy, you must come to Selb to see these crazy things'*.

G.K: **And is there a program for the building? It is not a sculpture; it is a building, right?**

H.R: Yes, it is a building and I can imagine that we can have a public library for example, because we are searching for a new place for the public library. I think that it could be a good thing to have on the main floor some parts dedicated for art, because Selb is also known as a city of art, because Mr. Rosenthal invited in the past many artists from the whole world to come to Selb to work for him. So that was the beginning, and after that we founded an art club here in Selb and I am also a member of this art club; we have modern art and we always have exhibitions, and therefore it could be a good thing in

the entrance, on the main floor which will be transparent and open, to make this like a sign for art, and the upper floor could be for example for the library. That is one idea in my mind that is like a little baby.

G.K: **Have there been any publications on that, on any of the projects of Selb, in the local press or…**

H.R: Yeah…do you know this? (shows a publication of Europan 11). Because here it is.

G.K: **I have seen that in another publication, in a Europan catalogue.**

H.R: And this is the second one, from Switzerland (shows the runner-up project), it's very different (from the winning project). Firstly, we thought that this was our favorite, our local favorite, but after the workshop we said, *'no, that is the winner!'*

G.K: **Ok. That was the whole questionnaire. Thank you very much for your time.**

H.R: Ok, we can go for a walk then, to see the projects.

Ingar Hjelmberg

EBY (Oslo Agency for Real Estate and Urban Renewal),
Chief architect, Oslo, Norway
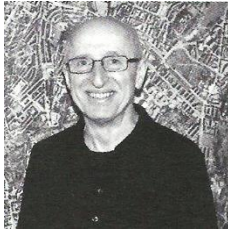
02.09.2014, Oslo
Ingar Hjelmberg: I.H

Short CV

Ingar Hjelmberg is a Senior Consultant in EBY, The city of Oslo Agency for Real Estate and
Urban Renewal. The agency is the main partner in the Europan competitions. EBY utlizes its
strategic position as a major administrator of municipal properties to optimize Oslo's present
and future urban development. The office is responsible for both urban renewal and for
effectuating municipal goals and policies pertaining to urban housing and neighborhood
development. Ingar Hjelmberg signaled a strong will to go forth with the plans for Grorud
center. Hjelmberg expressed strong belief in many of the aspects of the Cumulus project
designed by German office SMAQ. The Europan site is strategic in the development plans for
the vast Grorud area in Oslo.

G.K: **Where did you first hear about Europan from?**

I.H: Well, I'll try to make it look very short. I think it must have been in 2002 where a person
called Cornelius Brekke[153] he had some contacts with Didier in Paris, I think in some way
he had taken part in one of the earlier Europan competitions and I think it was Didier
that proposed him to try and start Europan in Norway, so he contacted me in 2002
because he wanted to start the Europan competition in Norway at that time. So, that
was the first time. I can say that I was more than skeptical because I got the feeling that
we didn't have the objects that were good for the competition because I was thinking
more traditionally, that you have to have a good program and you need to or at least
want to implement it in some way, you need to have the financing and I thought it to be
more as a building project and when we've talked a bit more and we quite agreed that it
could also be a planning competition. So, after I thought a while, I suggested that we
could have a local distribution center for fruit and vegetables and that in the future this
should be transformed into housing. And what I wanted was to have some ideas on how
this could be transformed into housing. So, we found out that this was quite a good
proposal for a competition and in 2003 that was part of the Europan 7 competition.

G.K: **So this was the first time that Europan Norway took part…**

I.H: Yeah, Oslo took part in that competition with the city of Stavanger and Tromso; that was
the first competition in Europan. So, we took part in E7. We dropped E8 because we
wanted to sort of carry through E7 before we started another one. So we dropped E8
and took part in E9 and E10 and then in E11. We've taken part in quite a few.

---

[153] Former secretary of Europan Norway

G.K: **What did the City of Oslo (Grorud center) expect to gain through its participation in Europan compared to a typical architectural competition?**

I.H: First of all, I saw that the threshold for taking part was pretty low. It didn't cost much to take part, from the participant's point of view, which would mean that you would get quite a lot of entries. Because I don't think the first competition was big enough to go out on a European competition or an international competition, I don't think given it wasn't big enough to be interesting for a national competition, so when we are developing properties and sites we always think of what is the right kind of tool and we have several tools; we could give the project to one company or we could say to three companies to give us one proposal each, or we could have an invited competition and I think that for the same amount of money that we would need to pay for maybe three participants, we could get twenty entries, and I saw the value of that. Obviously you get some good entries. I mean, amongst twenty or thirty entries you must get a good one. But you are not quite sure if you have three entries that any of them are good. So, I could have a competition and expect to get twenty to thirty entries, the other way would be to engage an architectural firm to give me one entry and I could give that to three firms and I think that these three firms would tend to think *'what does the client want'* and even sort of give me a result that I expected to get, whereas in a competition like this you get surprised; you get some entries that you didn't think you were going to get and some entries that you didn't or don't even like, but maybe you need to use the time to sort of to get a project rightened. You know, you need to work with the ten year range, well, that's a good idea. So, I think, what we expect to gain is a more spread of entries, a spread of possibilities; that's the main.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

I.H: We've got sort of two political arenas, we have the government and the national political arena and the other is local. In our case, it's the local arena and it is very important for us to inform the political system in the Town hall and also the local politicians in example Grorud that we are going to carry through the competition, because when you are going to implement it I think it is important that you have the political backing that they want it, instead of them maybe working against us, so when we start of the competition we make sure that the politicians in the Town Hall really want it. That's what we've learned afterwards, we didn't know that when we started but we learned it afterwards, that this is a good idea. In the first competition we had the politicians with us to Cordoba which was sort of beginning of the first seminar, the sites seminar –was in Cordoba in 2003- and we had the politicians with us, fortunately. On the national level it's not necessary but we hand out the prizes. We've tried to connect the national politicians on sort of Ministry level, that's the Ministry of the Interior for example, it could be handing out the prizes. Because Europan has got a sort of formal status it's on the national budget afterwards ... lately is coming on a national budget and that's good money to it.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?**

I.H: I think it is very important. Well, for the start I think that it is important to get to know or learn from what's happening in other countries, international and I also think it's important that Norway takes part in these, which is sort of European phenomena and I

think it's right that Norway also is on that arena in order to be attractive for people that want to compete in Norway, so for me it's good too on two levels: I can learn from what's going on in Europe and Europe can learn from what's going on in Oslo or in Norway. I think that's important, very important.

G.K: **What were the City's original plans or intentions for the specific area? (for the Grorud center)**

I.H: The site of the area of Grorud had been undergoing quite a long process of planning on sort of masterplan level. They've had a long process with participation from the public in the area and they found out that this area needed some development and they made an overall plan for the area and contending programs. They said they needed some culture into the area, they needed to bring housing into the area, they needed to bring more commercial activities into the area and they needed also to have a look at the public transport in the area. That was an overall plan and when we went out without a program we had a base on this plan and so we wanted to fulfill this plan and the idea was that the competition should show us different ways of doing this; how could this effect to visualize the program in such a plan.

G.K: **At the moment there at the Grorud center is a big center of trains and buses? What exactly is the program there at the moment? Is there a big center?**

I.H: No, it's not a big center. I don't know if…, I can show you.

G.K: **Grorud center is a district of Oslo, it's a part of Oslo, right?**

I.H: Yes, it's part of Oslo. You see…this is actual proportion in this plan (shows a district plan). Anyway, this is the existing Grorud center, you've got the main road…

G.K: **Is this a commercial center?**

I.H: That's a commercial center but it's housing here and here and previously this was an open court with shops on the fringe and sometime, I don't remember when, they put a beautiful grid and they put a commercial center within here. And as you see, it's pretty grey and the planning authority as well as the local administration wanted to do something for this place. This is a petrol station, this is a parking lot and this is a bus station, and this is a road up to a residential area, this is the metro, coming from Oslo to Grorud and then to the village and after here we go to a quite nice building area and high-rise flats on the hill. This is detached housing, a school, a church, a petrol station. So, we wanted to do something with this area. And the program that was developed with the participation of the public ended up they wanted more housing, because this kind of housing wasn't enough and wouldn't suit the type of housing; they said there was the wrong type of persons that lived in those houses. So, they wanted to add some family housing to this area, also cultural programs – can be a cinema, or something like that-, which meant that they needed to relocate this petrol station because it takes up very much space, so it was suggested to relocate it here, which means that they could draw up this area, or these programs and also this area. This is fairly new, so we don't touch that but we can touch that (shows on map). And then we have looked at how a bus station can be integrated into the program. So, that's Grorud, it's a local township within the city of Oslo.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiated Grorud center's initial objectives?

I.H: Well, I can't remember because this classification was in the program, I can't remember…. but….

G.K: Do you recall if something changed in you initial brief?

I.H: Maybe, because different modality, some things like that sort of ended up in change between modality from metro and the bus but I can't remember what the classification ended up with. But as far as I know, in Europan if you have a good site, that's more important than the classification. They always find the topics to categorize the task.

G.K: What kinds of debates usually arise through the process of Forum of Sites and among which actors?

I.H: Well, the intention of these debates is to help us to program the competition because most of the participants in these competitions or the clients and the municipalities haven't taken part in this before and they need to get some advice on how to program the competition as good as possible. In order to get good answers you need to have a good program, at least to know the kind of questions; what questions you want to be answered. That's the intention of it and the question is whether the Sites forum will gives us such an opportunity. I think, maybe not. I think the Sites forums have been better and better for every year I've taken part in it. In the first one, in Cordoba, I didn't recognize that the task of the Sites forum was to help us to make a better program. Because we got the impression that when we went to Cordoba the first time with Europan 7, the idea was to promote our site to Spanish or other European initiatives to the forum. Whereas the Sites forums later on were more pointing towards the clients and to help them with the program. Because we had to present the program together with maybe ten other site owners and then you don't have much time, you don't get much discussion but you can present the problem and the moderator must be very good in order to identify the … obviously at the short program, beforehand before you are invited but I don't think the site forums has been all that good. But they have developed to be better, because I think they need to communicate quite clearly what's the intention with the Sites forums. As I said, I got the impression that the intention was to help me to make a better program and I am not quite sure whether that was the case.

G.K: Who participates in the preparation of the brief? From your experience, were there any stakeholders that should also be involved in this process? If yes, who and why?

I.H: Obviously, there should be stakeholders that take part in it, because sometimes stakeholders are important for the implementation and afterwards they need to feel that the project belongs to them. We haven't been very good to do that. I must admit that we didn't do it in this area because we felt that in this area there has been an ongoing process beforehand where all the stakeholders took part and gave a result and that result, we tried to put it into the competition. So, in some way, stakeholders are invited, depending on where in the planning process you are. Sometimes it's great just to have studies about possibilities, but such a competition is publicized in the press and once you get it out to the public, you should involve the public or stakeholders beforehand. So, we've learned a lot from these competitions, how to handle that. If you didn't realize this, then it started off.

G.K: Did the submitted projects and the winning project 'Cumulus' enrich or even redefine the City's initial positions, demands and concerns?

I.H: I think maybe not, because they gave us a program that we'd asked for. What they did give us was a new way of integrating public space and buildings, because here there is no good public space, so we needed to fill the program with more public space, places to meet, but they didn't challenge the program, whereas in Europan 7 the winner challenged the program and we got a completely different result. Here, they didn't challenge the program; they just put the program together in a very beautiful way. So, they challenged the program in some way but it was the occasion of the bus station. And I think they need to perhaps to know the area a bit better before they get to challenge the program.

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim? The Cities and Juries forum is the second forum, the first is with the Cities, preparing the brief and the second one is the Cities and Juries forum where also the juries take part, Cities and Juries and discuss the sites and the preselection of proposals.**

I.H: For me it's very important that we have a voice in the jury and the decision process. And I think that in the earlier stages of Europan the juries were more or less sort of adopt within ...because I think that in the process before, you had a jury's forum…

G.K: **There is the first jury meeting and there the representatives of the cities with the juries can talk and there is a pre-selection of some projects and then there is a comparative analysis and talking about all the projects together. And there is a second meeting that only the jury takes part and has a final decision.**

I.H: The most important place for us I think is the participation in the first jury's meeting, where we go through all the entries and we have a certain committee where we choose which our favorites are. There, we have to maybe select five or six different ones and the juries also like to pick out some that we didn't think of. And I think that the talk and the walking around all the entries, the talking with the jury is the most important stage, from my point of view. The Juries forum is not so interesting, but it is interesting in terms of debate. I've been in the panel on the podium and we've discussed various aspects of connected to the overall theme, obviously we've discussed aspects of it and how that relates to the projects that they are chosen, or are going to be chosen. So, that gives us a possibility to sort of once again to talk about other preferences or values in it. And I think the most important bit is talking with the jury during the first jury meeting. That's very-very important. Because it's not necessary for us to take part in the Juries forum, it's not necessary. But… we've had that discussion; whether it's necessary, should we go to that, in the late age competitions and our office said we have to, because it's a kind of package, from A to Z and you need to take part in it, you can't just pick A and not B and choose C, you need to take part in all the aspects of it, that's what you are expected to because if you 're well prepared, you could get quite a lot out of these juries forums, but you must be well prepared. That's something we've learned.

G.K: **Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

I.H: Not really, sometimes it looks like it's more of an academic meeting because every city or client has their own theme and honestly you can learn from other countries how to approach things but I don't think that is always clear. I wouldn't say that it is not of any value but I don't think that the value is very-very high to have that comparative so as, maybe.

G.K: During the 1st jury meeting, every Europan participating country allows for minor adjustments on the procedure, for example Germany allows one vote from the site representatives (RS), in France the RS are involved in the process, but have no voting rights etc.

In your opinion, should site representatives play a bigger part in the preselection process of the submitted projects (1st jury meeting) and why?

I.H: That's a good question and a very important one because at least in our agency that is a question of how much influence we have on the project; what happens if we get a project that we don't like? What happens then? And that isn't fair, that the jury says; *'this is the best project because so and so and so …'* but in our opinion it's not possible to implement the economic way or whatever and this is a bit of a problem and I have been asked that question quite a lot of times because I have been in more than several of the processes and as I always say to them, *'take it easy because the winning team is the most important thing, because the ones they've submitted their proposal that is able to win such a big competition is always a good team. And you could also develop the project in another way to get a better team'*. So, I've been quite satisfied with that and sometimes it all ceases around here or the first prize, or the winning team and then you get it. Because if the client, the municipality had too much influence on the jury you could get some mediocrity projects…I think that the participants in such a competition would try and develop the projects in the way that they think the client wants, instead of exploring the possibilities of the place and get different answers. But it's very important that you communicate with the jury initially, in order to put forward what you, or in my opinion, is the best project. In terms of Grorud, we picked out Cumulus and the jury picked that as well. So that was a happy ending. But when it came to Europan 7, I didn't like the result at all, not at all. We had a separate meeting with the jury in Graz before the deciding and I sort of had a hunch that they would select a project that I had been very clear that this is an impossible project for us. I was quite frank about that and I said that *'if we get this project you'll never see it again. You'll never see the result of such a project'*. But that project won and I sat with a project that I didn't really want. But we got a very good team and we developed the project into something else. Because time changes, there are other constraints on the projects, other programs to be fulfilled and we got a good team, that was the main thing. Fortunately, to be precise on the answer; if we want to have a vote in the jury, I think it is not necessary as long as I can have the chance to discuss with the jury why I think this project is better than that project. Then I don't need to be in the voting position. So, I don't think that formal vote is necessary as long as we can have a good dialogue. In the case of Europan 10, which was Haugerud, we had a very good dialogue, we had a long meeting with the jury, spent several hours with the jury discussing the project in two different meetings, first here in Oslo and another one later on, so two good meetings and in that case our preferences were the preferences of the jury.

G.K: I believe that 'Cumulus' created a new context by the means that it proposed a new perception of the space, by adding value to the initial requirements of the brief.

Did that initiate debates or was the project easily accepted by all the actors?

I.H: Well, it's correct what you say; it put forward a new concept of how we integrate the public space into the building area. And that initiated debate between us and the planning authority. We were quite fascinated by it because instead of making one big public space, they proposed a sequence of small spaces and the planning authority didn't believe in that at all, because they said that there is not enough people to fill all

these small spaces and there is not enough room in the small spaces in order to get us some light to it, because Norway is different from Spain. You need to have the sun into the spaces and if they're too small you get a lot of shadow, so, they didn't like it at all! And that was a challenge, so we found out that we need to work with this aspect and we sort of redefined what the object of the space in this area is. And I can show you that project afterwards, but it definitely initiated debate and it was not accepted by all the actors.

G.K: **Did the planning department also participated in the whole process, or was just commenting on the results?**

I.H: That's a good question as well because in E7 the Planning Department and our department programmed that together and I think that was very good because then they were taking part in the planning from the bottom right through, instead of sitting on the top and just wait to get something that they should say yes or no to. So it does better to have them with us. So that was the idea at Grorud as well, we need to have the Planning Department with us, and so we did.

G.K: **So, you were together at the competition process; the Planning Department and the EBY were together in the process at the Europan platform.**

I.H: Yeah, that's right. The Planning Department took part in all the forums and we worked together on the program and we worked also together on the evaluation of the different entries.

G.K: **So, they were not happy with their decision?**

I.H: No, no, you see, because the person that was allocated to it, had a superior and the superior didn't like the conclusions that we'd come to. But apart from that the superior is a very qualified and capable person, but he disagreed. Well, we couldn't obviously have insisted on working on with the initial concept but there's no point in proposing a plan that the planning authority obviously is not happy with that. But there were also other programs that we had to fulfill and some aspects of the Cumulus weren't even able to implement, but the result showed us that we had a very good team and they proposed something that we didn't expect to get; we expected that in a more traditional way you create one square and add building mass against it and they presented something else and made it into a story.

G.K: **What was the impact of the 'Cumulus' project during its implementation? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)**

I.H: Well, to take the last; adoption of new participatory processes; no. Because they are not very much again involved in the process, the local process here, I mean it's SMAQ in Germany and so, they're part of it but they haven't changed that process. The process is as it should be; that is always like that, this process, our process towards the planning authority.

Broadening of urban design approaches; yes, perhaps, they have given us very good thoughts about urban design and we've learned a lot from that.

Planning policy change; it doesn't really change the policy of the planning, not really. I don't think it changed much; it just got into quite a good process which has been a process that has worked very well between SMAQ and us and we're still trying to end up a delayed project that went very-very mute. This is because, during the process, the question about the relocation of the bus terminal became a central issue. Because if you

don't find the right position for that, you can't keep it there, because it's in the middle of, sort of, the central axis. We don't want the bus station there. And the company that runs the buses and the Metro doesn't want it there either. It's there until they find a new solution. So that's been a challenge, to find a new location; we've been looking at something like eleven different locations in the area and we have ended up with two and we had our last meeting today with the traffic consultants and that had evaluated the two sections. So, we needed to meet all the bodies that are called the stakeholders, Municipal bodies or private interests and there we decided where we should locate the bus station and that there is willingness to finance it, the relocation. Then we could sort of, make the other plans. Because we need to move it, but it's different if one idea is to move it in; the other idea is to move it underground in. We've also looked at moving it here (shows on map) but it's too far from there to that, so it's between these two locations at the moment. So as soon as we decide that then we can plan the rest of the area.
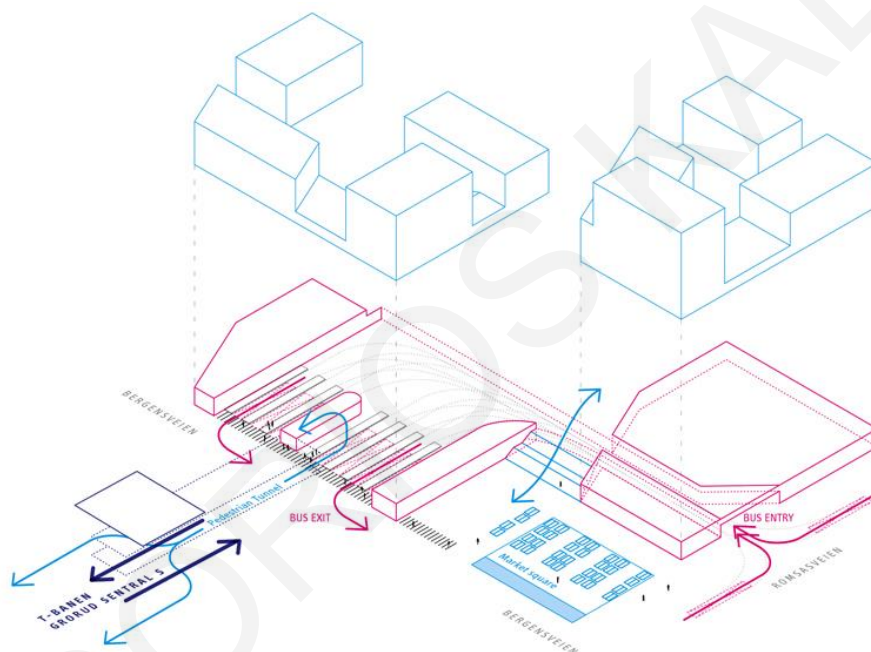
Figure 203: Cumulus implementation stage: bus Station diagram (Europan Europe, 2015c)

G.K: **Is the project paused at the moment?**

I.H: Well, it's slowly progressing. Since we're dealing with Norwegian bylaws, Norwegian technical requirements, Norwegian processes, we had to engage a Norwegian firm in order to take on the planning process. SMAQ is responsible for the concept, for the description of the concept and for the illustration of the concept and that other firm was commissioned as sort of typical consultant firm that has all the experts under the same roof; traffic engineers and so forth and they make the final plan as a document which has to be done in a certain way, in order to be decided on. So, we asked that firm to make a new bus station here, and they drew up a bus station and that's been within the budget and then SMAQ has got to their drawings and they have made the development of this area, based on that. And in the same way, SMAQ has been re-engaged to draw a bus station here based on the bus station there. SMAQ has done that and then we are sending these bus stations to a third firm in order to evaluate the building cost of it and

prepare technical requirements for it. We've used two different firms; one firm took that and the other took that. So we got two at the moment, technical and economic reports on these two schemes, then we'll have a third team to evaluate the consequences for the traffic by locating the bus station there, or there. SMAQ has made various studies on what happens, what is the scope of the building potential here if we locate the station there, or there. So, at the moment, we have focused on that, so, I've got a drawing showing how we can develop this with the bus station there. Once we decide where the bus station should be, they will be able to come up with a final concept and then, the Norwegian firm will take care of the formalities, so SMAQ is the very main consultant on the concept.

G.K: **Are there also any private developers like these … the petrol station is …**

I.H: Yeah, there are two private actors in this area. That one is just a training center, a fitness center. Because, as you see, this is not very good in order to develop this area, we have made a contract with him that we are working at a common plan for the whole area. You see this entire site (shows on map). And it's Shell, the petrol station and they've said that they are willing to move there. They are not interested in what's happening there, they want to sell petrol, they're not urban developers.

Figure 204: Shell station, Grorud center (Europan Europe)

As long as they can sell petrol and as long as they think that the new site is just as good as the old one. But we've said to them *'ok, if you don't move, then there is no development here, but if you move, you get a lot of new customers, because Grorud center will have another possibility. So, you get a lot new customers by introducing new programs in'*.

So, they're willing to move there if they don't have any cost. And, we need … the project, needs to finance the cost of moving the petrol station. The developer here will obviously relocate the new center somewhere in this program. But he can build a lot of housing and that is profitable for him, if he can get more out of his site and the training center.

So, the only uncertainty is how to finance a new bus station. And it's pretty clear that the project cannot pay for that, it's too costly to finance a new station, so the municipality must be willing to pay for the main part of relocating the station, maybe we get some supplementary funds but not from them.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

I.H: Not at the moment. But initially they were taking part in the startup meetings; we had a couple of workshops with the SMAQ and the local administration of the municipal bodies and also the national committee.

G.K: **Do you remember who was in charge from the Europan committee; the person that was coming to the meetings?**

I.H: Yeah, it was Espen Røyseland, Øystein Rø's partner. He took part in these discussions. And I think that his main object was to … in case we had any conflicts with the team in terms of carrying on the project, Europan could maybe try and solve any differences, but that has never been the case; our main object is to make a contract with the winning team and start the process. And obviously, these processes can take quite a lot of time, it's planning, it's a long process, at least in Norway. So, I think the typical participants in Europan competitions are young people that are quite anxious and eager to see results and they want them to get into their possession. Sometimes, the winning proposal gives ideas to evolve further on and it takes time before the winning team is involved because, there's maybe quite a lot of things that has to be cleared up; for instance, in the last Europan competition where we chose a site outside Oslo where the property owners is an old psychiatric hospital, quite a huge area and …

G.K: **Here in Oslo?**

I.H: Just outside Oslo. That was our last entry. We worked together with the local Municipality, not Oslo but Asker Municipality and their intention was to make a division of the masterplan for the Municipality. They wanted to have some input on what kind of programs, densities, etc., should they have on Dikemark. So, that was the main object of the competition; to use the entries as an input to the local community, so that that input could be part of the masterplan and as a masterplan has been decided on, then you could go back and get the winning team to make a plan, based on a masterplan. But first of all, you'll needed to have the sort of discussions on a higher level but initiative comes from the contents of the plan and I although I wasn't involved in that process, I believe that winning entry was very favorable for both the local Municipality and us as a site owner.

G.K: **Was the winning team consisting of foreigners?**

I.H: I think it was a Scandinavian team, Finnish and maybe Swedish and Norwegian. And on the Europan before that, that it was a team, consisting on people from England and somewhere else and before that again, the winning team was Norwegian and the following up was a Swedish team and then, that was Europan 10, we engaged both teams, both the Norwegian team and the Swedish team to work together, because we saw that both the winning team and the runner-up team had some qualities that we needed to bring in to the discussion. So, it's possible to engage all of them, but all the winners have got a contract with us.

G.K: **Ok. That was the whole questionnaire. Thank you very much for your time.**

I.H: My pleasure.

Do you want to see the scheme? Obviously you know this team. This is a winning project which at first grounds it just looks like a sort of random place of different buildings, but when you look into it, it creates quite a lot of nice spaces and also puts some additional programs that didn't exist in the area before and there it sort of made somewhere at a

vintage solution. So, we thought that what we are thinking here gives some good scope for getting a nice project, making Grorud straightly different than what you usually see in the suburban centers. So, we thought this would create potential and we also liked both the way that they treated the flats, all of them sort of … living in the sky, with nice views and they didn't look to each other.

G.K: **Is it a green area around here?**

I.H: Yes it's right in the fringe of the forest. This is where we stand at the moment. This is the Shell site with the new petrol station here, this is an existing residential area, the existing bus station is here, we put it into the ground with the roof that could be activated and also that joins the landscape here and we get a smaller plaza here. Because we studied where it is a good place to sit out on a plaza and what people like when they sit on a plaza, they don't like to sit in a dark hole here, where nothing is happening, sort of a dead end, they like to be in a place where there should be movement of people. When you see all the coffee bars right here in Oslo they are always located in the corners, in the middle of traffic crossing, because they see people moving, cars moving, there's lots of things happening. So, they thought that 'this must be a good place'. And also, you can walk through the building here and right here.

So it's important to have some program here that makes it interesting to be in this place. And this place is big enough for the plaza and we've got some stairs up to the higher level which turns onto this roof here, which links to the natural ground. And we get housing here and get housing and maybe some offices here, because there is a lot of traffic, we also made a study because that has been a requirement from the local administration because the main road here was done on this bridge, what happens if we extend this, they wanted to extend this so that you get a better communication between this part and this part, which is quite a good idea; you also by doing so, you could reduce the noise level here, which means that you can get more housing, but the cost of it is so big that maybe doesn't justify the result. So, that is an option we have that if sometime later you want to convert commercial offices in this part by extending in this land, you reduce the noise and you could convert this into housing. But also because this is a school and school children come here, if we had a bridge to cross here, we could sort of integrate this building as happens here in another way. So, these are options at the moment we don't dare to put that as a preposition or precondition for the development. So, we just treat that as an option at the moment.

G.K: **So, are those the plans that the office of SMAQ prepared?**

I.H: Yeah, this is SMAQ that made these drawings. So, this, as you see, is different from the winning proposal, but is always like that; the winning proposal starts as a process and it continuously develops and new things come into it and you look at things in other ways. That sort of graphical is not very different, you could look at this as small spaces, but these are elevated spaces. I mean, SMAQ has made various options on this, various options on that and we've landed. They've made quite a lot of studies. I'm not going to show you all these studies, because they've made a sort of maximum study, minimum study and a sort of in-between study and they have come up with their recommendation in terms of some shadow and wind. Obviously, the private owner sees scenario having a lot of dwellings. So, we're running up with about 300 dwellings in this area and maybe we have a high–rise at the corner here. This will be the new sort of public space and the upper area has steps this way and that will be the steps of the bus station.

G.K: **It's not underground there; it's in the landscape right? The roof is just landscaped…**

I.H: No, it's not really under the ground, it's on ground but it's optical sort of into the ground. Because the initial direction from the planning authority was to have it underground and which means that from ground level we go down one story in order to have disabled to get the buses. The ramps going down take a lot of space and I don't think people would be happy if they come walking here to go underground in order to take the bus. I don't think that's a good idea. So, we presented the idea of having it on ground, but on the roof and the bus operators think that's a good idea. They don't want it underground. But the current discussion is if it possible to make the waiting area indeed attractive enough. I think it is. That's a matter of architectural design, lighting, collage, etc. and materials. I think it's possible so, what we are proposing is to have a lot of downlights and the sun comes in, in order to make waiting area look quite good. I mean if people come and wait in a subway station on the ground, they can certainly like it. In this location we just have a smaller housing area here. This is a more expensive solution than that. That solution could be very expensive because you need to buy all the houses in. I think it's more than eleven or twelve dwellings in this area and that is pretty costly. And that has a political cost as well, so here it's quite easy, I think. So, the recommendation at the moment from the traffic engineers that have looked at it is that's on display is that they're slightly more favorable than that. That's partly to the movement of the buses. That's where we are at the moment, we're trying to put all the pieces together and when we decide that, then this plan will be finished since we have made all the separate studies. I hope we don't need to make any more separate studies. The ambition now is to have a meeting during autumn, maybe October, with all the stakeholders and municipal bodies in order to make a decision on where the bus station is going to be. I don't want to present a bus station that the operator of the buses is not pleased with. Certainly nobody will invest in a bus station that the bus operator says that this is no use, so we need to have a sort of common agreement with the bus operators that *'this is the bus station, this is what you want and that costs so much, if you're not willing to do that, then you get no development on Grorud center'*. It's simple as that. So, that decision is being taken during autumn, and then we produce the final plan, so our aim is to present the plan to the planning authority at the end of this year, beginning of the next year and them, looking to that plan during the winter and send it to the City Council for a decision during next year. That's our aim.

G.K: **Thank you very much for your time and this interesting discussion.**

José Guillermo Cobos Rodríguez

Head of Architecture and Building Quality Department (Servicio de Arquitectura y Calidad de la Edificación), Gobierno de Extremadura, Spain

29.08.2014, Badajoz
José Guillermo Cobos Rodríguez: J.G

GOBIERNO DE EXTREMADURA
Consejería de Fomento, Vivienda,
Ordenación del Territorio y Turismo

Short CV

José Guillermo ……..

G.K: **Where did you first hear Europan from?**

J.G: The General Direction of Architecture and Housing of the Ministry of Public Works, Housing, Urban Planning and Tourism of the Regional Government of Extremadura knows Europan through the Spanish Council of Architects. The General Direction and different city Governments have made proposal for Europan competition since the year 2006.

G.K: **What did the city of Badajoz expect to gain through its participation in Europan, compared to a typical architectural competition?**

J.G: With its participation the city of Badajoz expected an opportunity to promote Badajoz at European level, to obtain innovative solutions and to support and encourage young architects

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

J.G: Yes, political support is a key factor for the development of the winning projects. The sites are selected and proposed by Government of Extremadura and the local governments, and the Europan committee will select the winner project of the site. The support of the council is essential for the project to become a reality, because the proposed site is a public space, which is managed by the city.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What were the advantages and disadvantages for your city, participating in such exchanges?**

J.G: The advantages were that i) Europan provides a wide range of design solutions that would not be possible by pre-selecting one architect. The city could choose to select a design and its young architect and ii) Europan allows choosing the outside design, in rather than usual approach of the inside design.

The only disadvantage was that cross border exchanges were complicated and time consuming.

G.K: **What were the City's original plans/ intentions for the specific area?**

J.G: Most of the site was included in the City's plan like retrofitting area.

G.K: **Every site within Europan is endowed with the capacity to transcend its local context by its classification into a subtheme and under the general theme of every Europan session.**

Do you believe that this classification for the site differentiated Badajoz's initial objectives?

J.G: Classification has kept city's initial objectives. The subtheme of the call 'Develop the city along the longitudinal footprint infrastructure, simultaneously facing the large scale of the fringe and local edges' allowed the proposals that were in line with the city's plan.

G.K: **What kinds of debates usually arise through the process of Forum of Sites and among which actors?**

J.G: The usual debates are:

- Traditional design versus innovative
- Alternatives to the requirements specified in the call
- Use of preexisting values at the site and not specified in the call
- Investment required for project implementation

Usually, the most participative actors are local government and the winning teams.

G.K: **Who participates in the preparation of the brief? From your experience, were there any stakeholders that should also be involved in this process? If yes, who and why?**

J.G: The City Council and the Community of Extremadura participates in the preparation of the brief, involving in the process more actors is not necessary.

G.K: **Did the submitted projects and the winning project 'Seeds and Vectors' enrich or even redefine the City's initial positions, demands and concerns?**

J.G: Yes, usually all the submitted projects enrich local plans, the winning project proposes redefine initial borders, sports facilities and includes demands of the population as rebuilding the San Cristobal fort, which has been reconstructed by the city as an action of the BALUARTES project. It's about a funded European project FEDER through the Border Cooperation Programme Spain-Portugal (POCTEP).

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?**

Do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?

J.G: The participation in the forum of representatives of Europan Spain is essential to achieve the objectives, this experience in the competition facilitates the relationship between the winners and site representatives, which helps to further development of the project.

G.K: **During the 1st jury meeting, every Europan participating country allows for minor adjustments on the procedure, e.g. Germany allows one vote from the site representatives (RS), in France the RS are involved in the process, but have no voting rights etc.**

In your opinion, should site representatives play a bigger part in the preselection process of the submitted projects (1st jury meeting) and why?

J.G: Yes, because site representatives push the project and their involvement in the initial stages facilitates this development.

G.K: **The 'Seeds and Vectors' project, opposes the creation of a definite imposed masterplan by proposing a flexible design tool that actually demanded the involvement and participation of users and stakeholders from the beginning of the design process.**

Did this approach initiate debates? Did it cause skepticism or was the project easily accepted by all the actors?

J.G: Yes, different debates have been developed, all the actors agreed to naturally.

G.K: **What was the impact of the 'Seeds and Vectors' project during its implementation? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)**

J.G: Currently, the project implementation is under development, and its implementation depends on the availability of funds. Some parts of the project have been executed when funds have been achieved, such as the rehabilitation of the San Cristobal Fort.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

J.G: Yes, they normally facilitate meetings between the winning team and the site representatives.

SMAQ (Sabine Müller + Andreas Quednau)
Oslo, Norway, Europan 9 winners

15.08.2014, Berlin
Sabine Muller: S.M

Short CV

SMAQ is an internationally operating studio for architecture, urbanism and research. Looking at the city as inclusive to infrastructural and landscape contexts and their everyday usages, SMAQ's approach to design is based on a concept of continuity in urbanism, landscape, architecture and interior. SMAQ studio has received several international awards including the Architectural Review Award for Emerging Architects and the Holcim Award for Sustainable Construction both in 2008. Sabine Müller, a founding partner of SMAQ, received a Diploma in Architecture from Kassel University and a Master in Advanced Architectural Design from Columbia University, New York. She worked for West 8 (Rotterdam) and Asymptote (New York) before establishing SMAQ with Andreas Quednau in 2001 first in Rotterdam (2001-2005), then in 2005 in Berlin and in 2009 in Stuttgart. She taught at the Karlsruhe State School for Design (2002), from 2004-2005 at the Delft University of Technology and was Assistant Professor at the Karlsruhe Institute of Technology, Chair of Urban Design from 2006-2011. In 2013 she was Visiting Critic at Cornell University. Sabine has received 5 times a Europan prize in several countries across Europe and has served as a member of the juries and as a member of Europan Deutschland as well. Andreas Quednau, a founding partner of SMAQ, received a Diploma in Architecture from Berlin University of Technology and a Master in Advanced Architectural Design from Columbia, New York. He worked for Diller Scofidio + Renfro (New York), KCAP (Rotterdam) and Arata Isozaki (Berlin) before establishing SMAQ. He taught at the Berlin University of Technology from 2005-2009 and was in 2009 appointed Professor of Architecture and Urban Design at the Stuttgart State Academy for Art and Design, School of Architecture.

G.K: **In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?**

S.M: I think that they expect a couple of things; first of all is that they are looking for some kind of innovation, a different process, something which is maybe more open, brings in kind of fresh ideas maybe to problems that are not so common to the professional world, and also, what is very important for the cities who participate in the competition is that they are part of an international network. So, what they really gain is also an insight into other projects, into other problems in Europe. So, for them, this is a perfect opportunity just beyond the site itself to expand their knowledge about processes and planning.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

S.M: I think that it is very difficult, or that it is very complex quest, or issue, let's say. First of all, why the para-political bodies are involved in the process, it is mostly because of money, because in a lot of states, there is a national government that pays for Europan, so, obviously then they are kind of involved in it. But that has changed over the years, so as politics kind of retire from lots of developments. Here, for example in Germany, they have pulled out; they are not financing Europan Germany any more. And at that moment they were also gone from the, let's say, involvement. So, that's for sure one part. On the other hand, from the Europan's side, it is of course very important to seek the connection to the political agencies because they always direct a bit toward where you know innovation, where research and where development should go. Because in the end, I can only speak of Germany here, a city that does Europan and maybe wants to implement something, might also ask for money from those agencies to support them in the process, and during the implementation process, for example. So, therefore it's important to know where politicians would steer towards. I think it's like these two issues.

G.K: **Europan by default promotes cross border exchanges between the different actors involved in the Europan process. Based on your personal experience, what are the advantages, or disadvantages, if any, of your participation in such exchanges?**

S.M: I think this is one of the most amazing things in the whole process. I really…I would say, even though with this I probably don't answer your question directly but it's really amazing this sort of platform that is being generated through Europan. It is the only agency in Europe where really city officials and even different developers and young architects kind of communicate across the borders, on a kind of friendship-based level. That's important because it's not really about the competition in this arena, it's also not about gaining more, or having more advantages than the other. Only within the Europan organization there is a bit of a struggle, but once everybody is around, let's say, in these big meetings, it's quite interesting for everybody to see but there are also huge discrepancies sometimes, I mean, there is often misunderstandings between, let's say north and southern Germany, or western and eastern directions, there is huge discrepancy between states who are more liberal, versus those who are kind of more socialist, and sometimes it's like a total misunderstanding about the concepts of the others. I think in a way, it is still very interesting to see this clash. This might be more interesting for the city officials who participate in those big meetings. Now you ask me for my personal experience. I found that when I was at these forums, I always found it interesting but also a bit boring because you are very much interested in how your own project goes forward, and often what the others did and so on, is not directly something that at that moment you are really interested in, still, they are nice parties, and it is cool to meet other people and maybe among the participants there is even a little bit more competition because, you know, like who has the coolest project, and things like that.

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Can you recall if that was the case for 'Cumulus' project or any other of your winning participations?

S.M: Very-very often cities expect a direct solution to their problem, something that doesn't line very much in terms of process. And then they can really be astonished that the solutions that are offered by the participants do not directly answer their question, or they do, but they give a different response than they had expected, or a more complex one. And that's a very difficult moment in the juries, that can stop the time, because it's

the juries that have to explain to the cities why that project is really good, and often there is resistance and the cities might say *'no, this doesn't work, it's not a good solution and it doesn't answer'*. This is a difficult moment…sometimes, they are also happy, and here, again it's difficult to talk as a city, as one coherent entity. For example, now coming back to the Cumulus project, the city developers were really-really happy, with our project, whereas the city-planning department was absolutely not happy with it and they tried to say kind of *'no, this doesn't work'*. So, this leads obviously to conflicts within the process, but I think it is very important to state here that the solutions proposed in general offer interesting aspects, sometimes not to be implemented directly, and this is good for some parties within the city but at the same time it is not good for others. I believe that what Europan competition brings out in the end is the discussion about the site rather than a direct solution.

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?**

S.M: Well, the cities and juries forum is quite important because each project or each site is being discussed among a larger group, according to certain topics. So, what Europan in Europe do, they assign in advance certain topics to specific sites, and those topics can be discussed within the forum. This can be very helpful for some of the cities to understand a lot better the projects that have been pre-selected for the sites, because they can be discussed on a more abstract level and they can also compare it to different sites in different cities, which is very important, but it can also lead to frustration because sometimes the cities think that their site is not discussed adequately, or it doesn't really tackle their problem. So, if we speak about a common culture here, then ideally, everybody would go in there totally open-minded, with a huge interest and more searching for inspiration rather than searching for solutions. For some cities and city officials, it really works, and they get out of the forum, and they get out really enriched and with a much better understanding of their problems, and some think that it is a waste of time. I think this has to be said, and they are frustrated because the project that they wanted was not being discussed. I think generally it's great, but there are always some people who are not happy.

G.K: **The thing that you have already answered: do you think that the comparative analysis of the preselected projects and the Forum of Cities and Juries is a tool facilitating a project to evolve?**

S.M: Maybe not for the project, but for the process to evolve. Sometimes, yes, let's put it that way; it's a big opportunity, and some take on this opportunity, while others don't, but I think that if this opportunity wouldn't be given, this would be just such a loss of opportunity in general. I think this is really a perfect way of offering discourse of field for a process to evolve. And if cities don't take it, then it's their own fault.

G.K: **Were your research interests reflected in your selection for a thematic or a site?**

S.M: Yes, sure, basically, in all of our Europan projects, we looked for sites which we think were super-difficult, so we never looked for the beautiful ones, we always choose sites with big roads, with lots of asphalt, kind of in peripheral locations, and because the forest is certainly of great interest in those sites, so…in that way, yes.

G.K: **What do your research interests focus on and how is the 'Cumulus' project related to them?**

Did the 'Cumulus' project open up new research interests for you? If yes, were they manifested in your later projects?

S.M: I think I have to answer this with the second question that comes after that. I think that what was important for us in the specific Cumulus project was also the topic that was being asked, it was sustainability and public space, and we liked sustainability and public space… what's the relation? As far as sustainability at that time was mainly the question of ecology, and I think just because Europan had asked for 'Sustainability and Public Space' we really came up with a story that anchors sustainability in public space. And in that way, I think that two things opened up for us, which was that we got much more interested in the topic of ecological sustainability and that we kind of worked on a method, that we would now call 'narrative architecture', because it tells more of a story than offering a solution. I think it was really the question 'Sustainability and Public Space' that we said, *'what the hell'* made us develop this tool and saying *'ok, then lets maybe tell more story than offer a solution'*.

G.K: **Is there a recurrent philosophy that is apparent in every one of your winning projects?**

S.M: Well, we have a philosophy, which was not really preconceived, but let's say after having done all these projects of let's say, 6 years, 7 years, 8 years of also participating in Europan and doing other projects, research projects too, we'd now say, you have to do something…make something that can only work with its environment. So, in a way, and that's a quote by Ant Hager, who is a German American artist, so *'make something which will only works with its environment'*. And I really think that through Europan, through the multi-scale approach of Europan, it's that we also developed this philosophy, that you have to develop everything in very close relationship to its environment, and that concerns a large scale, and how society networked, and that concerns even the super small-scale like how does your entry door look like, or something like this. And I would say that this philosophy wasn't preconceived when we started, but in retrospect I could say it developed, and obviously, now that we are working more professionally, it is still there, even though it might not be so much in the foreground any more. It's kind of informing everything, but it is not the big headline.

G.K: **It could be said that the 'Cumulus' created a new context in the sense that it proposed a new perception of space.**

How did you react to the initial brief's requirements?

S.M: I told already that story, so, I think I answered only to one part of that question, by saying that by that juxtaposition of public space and sustainability we developed this method of narration through environmental cycles that also inform public space. But there were obviously other aspects in the competition, for example, what we did was that we developed let's say mini-skyscrapers that are very prominent to the environment, but at the same time create a sense of neighborhood. And this was also a reaction, maybe less to the brief, but more to the site, because the site is a very modernistic site, with this idea of big slabs, and you have good air, and good view, and good lighting in the apartments, but there was no sense of neighborhood, and what we were trying to do was to intermingle this idea of living in the air but also living in a neighborhood, as an answer to the site of the 60's or the 70's which needed some urbanity, because this was also part of the brief, how to create urbanity.

G.K: **And you have already said something about the next question; did your proposal initiate debates or was it easily accepted by all the actors?**

S.M: Yeah but maybe I can still say something about it. It was not easily accepted by all the actors. Not, for sure, because this new typology that we developed doesn't fit with the regulations. We tried to create a very dense but very porous living environment, so the distance rules don't work; because you have to have distance between the buildings, so that didn't work, and that's why the planning authorities said this project doesn't work. Interesting enough though, if you have good supporters in the city council, you can also change the rules, so, that actually happened in our other winning project in Burgos, where our project was also not according to the rules, but they changed the rules in order to make it possible. Ok, maybe that's not related to the Cumulus, but to the other project, yeah, there the debate got as far as to say what we wanted and we also changed the rules.

G.K: **Did your participation in Europan help you with your future involvement in urban projects?**

S.M: For sure, yes, but I could also make a more substantial statement here; I think that Europan sites, especially maybe those that we chose gave us second education, or third education in multi-scale projects. That's one thing, the second thing was obviously that because we had won a few projects we were also able to participate in competitions and in Germany most of the competitions are closed, so you have to apply with a project, so that helped us, and I think that it has also helped us now where we are really working with cities, in order to deliver very good arguments, and deliver actually more than a project, more like a story than a project. That's yes, it helped a lot.

G.K: **Have you ever been asked to make compromises in order to have your winning projects implemented?**

S.M: Sure!

G.K: **In the case of the Cumulus project, what happened?**

S.M: Well, I have to speak a bit more, in the Burgos project (Spain, Europan 6), I think we made a compromise in order to have it implemented. And so we said, ok, in order for the buildings to be economical, they have to be bigger. So, we reduced the number of buildings, and made them each bigger. I think that was a compromise and I think it hasn't really added to the project.
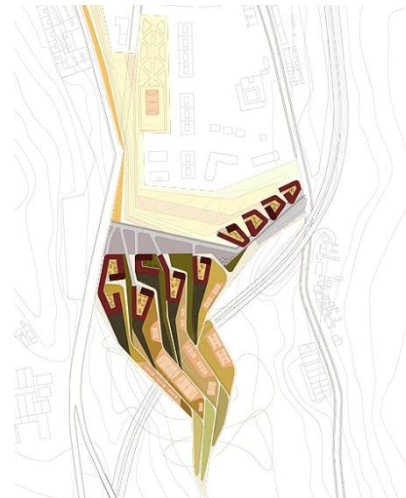
Figures 205, 206: The winning project 'Dots&Loops', Burgos, Spain, Europan 6 (Müller & Quednau)

In Cumulus, I think it's different; I wouldn't say we have made a compromise here yet. Because it's more that we are involved in the whole process here and it's clear that the project as such can't be implemented like one-to-one. It is an early project and it tells more a story than it is a solution, so obviously a lot of development happened, but I wouldn't call it a compromise, that's the difference.

Figure 207: Competition stage drawing for Oslo project 'Cumulus' by Sabine Müller (DE), Silvia Izquierdo (ES) and Felipe Flores (CL), Europan 9 (Europan Europe)

Figure 208: Plan of the Cumulus project that is currently in the master-planning stage (SMAQ: Sabine Müller and Andreas Quednau) (Europan Europe)

G.K: **What was the impact of the 'Cumulus' project after the announcement of the results and during its implementation phase? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)**

S.M: Not too much…. I think it is a very ambitious project, very complicated, as I described before, but it has not resulted in planning policy change, that's why we are still where we are, I think it has broadened the urban design approach but only in that site, and not in the city itself, and we actually tried to work in a more participatory way, but that was not really supported by the city, so let's say the innovative part, of what happened after the competition, I wouldn't be too optimistic. So, as you are doing scientific work, you are not doing journalistic work, so, I am trying just to be honest.

G.K: **And the last question is: are the National committees of Europan involved in any way with the implementation negotiations?**

S.M: They are very helpful, yes, they are usually very helpful because they enforce the process, they'll answer questions of the participants, they'll answer questions of the cities, what are the city and the participants doing, they'll come together directly, they'll help to establish a dialogue, they'll help to create opportunities where they can meet, so, this is very helpful in general, that they will ask the city *'hey, what has happened, we haven't heard from you at all'*, so they push, they cannot really do anything specific, but they try to keep up with the dialogue. I don't know if they do it other cities in other countries, but Germany has gone into a process where there will always be a workshop

after the announcement, so you might know that from...and this is always very helpful, because you know, the city is not left alone, the atmosphere is created, a dialogue can happen where things can evolve and I think that's very important.

G.K: Ok, that's it, thank you very much.

Arenas Basabe Palacios Architects

Badajoz, Spain, Europan 9 Winners

28.08.2014, Madrid
Enrique Arenas Laorga: E.A.L
Luis Basabe Montalvo: L.B.M
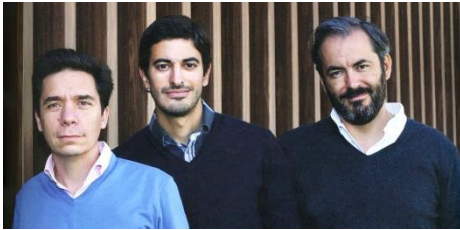
Enrique Arenas Laorga, Luis Palacios Labrador

Short CV

Arenas Basabe Palacios Architects

Enrique Arenas Laorga (1974), architect graduated at ETSAM (Madrid). He has developed projects in very different areas: rehabilitations, housing, institutional and events. He has held lectures at several academic institutions, and is now researcher at ETSAM. He teaches at IED Madrid.

Luis Basabe Montalvo (1975), architect graduated at the TU Graz. Since 2003 he teaches design studio at ETSAM, where he is also working on his PhD. He was guest researcher and faculty at various Universities: RWTH Aachen (Germany), Cambridge (UK) and CEPT Ahmedabad (India).

Luis Palacios Labrador (1983), architect graduated at ETSAM (Madrid, 2009) and Master in Advanced Innovation and Technology (ETSAM, 2011). Since 2010 he teaches design studio at ETSAM, where he is also developing his PhD. He worked in the Netherlands and, as a teacher and he has held lectures and workshops in India and UK.

They work as a team since 2006. From now on they have won several architecture and urban prices. They give lectures, classes and conferences in different universities and institutions. They have presented their work and researches in many exhibitions around Europe. Their projects have been published in many countries: Germany, Austria, UK, France, Korea, India and Spain (arenasbasabepalacios architects, 2012), (http://arenasbasabepalacios.com).

E.A.L: We can show him the presentation, we have done.

L.B.M: Yeah, that's great. We can tell the history of the process with the documents and show more ok?

G.K: I have also prepared some questions, but…I would definitely like to learn about the history of the projects, because the information I collected is only coming from the internet and from the Europan catalogues.

L.B.M: Ok, yeah. So…that's only one page (shows a paper). It's to show people what is going on and they say *'yeah great! They got the commission for a building'*, they don't say *'It's a nice paper'*.

G.K: So…we can see this first (the presentation).

L.B.M: We did this presentation in Graz and it was bigger, it's quite long but it's the whole process. So we actually, begun with the competition and after that…we did this…this is the typical Europan thing. It's just a paper. They do not know what the commission…I think now there's a lot of know-how about…

G.K: So that was your contract?

L.B.M: Yeah, so they didn't know…they wanted to give us a little bit more money and more work, and they said *'ok do a…diagnosis'*. So I show this a little bit ironically but this is a typical Europan thing; *'ok, do something'*. And you are also a very young architect…ok now…I don't want to say we are the very mature people but we just won the Europan for the last time. This is our last possible Europan, because either they change the 'definition' of young architects, which is something good, or we will not be able, just for one month, I will not be able to take part. In any case, we were young; we needed the money so we just did a 'diagnosis'. This is…actually it's a huge amount of work, when you never did before…we did not have any idea about planning or urban design, we were quite fresh architects …so we just did this thing…it was very useful then for us, it was a diagnosis, so you do a lot of work and I think nobody opened it, ever, not even us, you know? Now, for us it was a very interesting research, Enrique did a very nice compilation of other examples of projects like this, in Seville and Barcelona there were some in Madrid…so it was very useful. This is the typical Europan thing… *'do something'* and I don't know, then you take the decisions. So after that they said *'ok, let's do some more work'*. We did a…actually we began working on this document; this is the planning document …so we first prepared the so called 'avance' which is like an abstract of what you are going to do. This is all…look; I was researching as I had time to research, I envy you very much about that, it's wonderful. So I was in Germany and I was researching the post war architecture and I can remember...a huge church with housing for 3 priests, with a huge multipurpose hall, so actually a big thing and it was like 20 plans and…the texts were…they were stapled, they would be around 30 pages or something…but the building is already there and it's wonderful, and nowadays you are doing just…hmm…changing the lighting of the toilet…So…in this case we began to think about how we should…because all documents in Spain, all instruments for urban design are quite object oriented, they all come from this general plan mentality and then…there are some exceptions for old city cores and actually…this is an exception, so this is an instrument you can use for old city cores and for some kind of very homogenous deprived areas, like ours, so we were very happy and we researched a lot. Actually we took many elements that they use for old cities; in Badajoz they had an example of the old city which was quite okay, it did not work now, because they were not able to sell the housing they were renewing but actually it was quite ok, so we decided to create a document…our obsession was to create a document which would be open for a process, so not to say *'what you have to do here is this street like that'*, or *'make this house bigger'* or whatever. To create a tool, for a process, which can take extremely long, that should actually last forever because you know…maybe you can change the instruments somewhere but it has to be useful in all the process; from the beginning to the end. That was our obsession… I think the most important thing that we did was that we did not order its after elements such as public space, buildings, and streets and so on but that we defined the after strategy. There is another Europan which was very useful for us; we did it in between and I think it was a milestone, we did not win anything but we consider it to be one of our really important participations, it's in Elda. This was in between this project and we did not win anything…so…extremely abstract things… We said ok, this was an even more deprived area, it really was a squatter, a slum, almost near Alicante, close to the Valencia coast and it was actually the old city more or less or the old core of this village, which has been occupied actually, by the leftovers of the society somehow and now the city was like a donut; in the middle it was this kind of emptiness, actually it was very full, for every formal citizen, it was a place to avoid, it had also a strong topography, there were now a lot of racial problems, because gipsy families had moved

in the last years, and there were some conflicts, and there was a huge problem with drugs, it had become the drug supermarket for the whole region, you know, and also of course family, huge family problems which completed the structure…so actually…the last thing you should think about, there was architecture, or urban design…
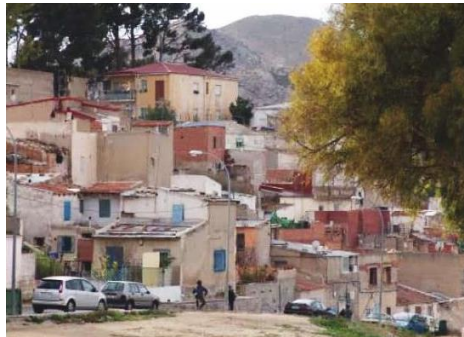
Figures 209, 210: Current urban situation of Elda, Spain. This town planning competition was expected to enhance the value of the obvious qualities of this setting, which is currently heavily degraded (Europan España, 2009)

Figure 211: 'Transversal Processes', Europan 10, Elda, Alicante, Spain, Shortlisted. Arenasbasabepalacios proposed a tool designed specifically for process management, which traces and manages complexity, and relates every problem to its surroundings and also to the whole context (arenasbasabepalacios architects, 2009)

On the other hand what we had learned in Badajoz is that as an urban planner, you arrive there, and actually you are the least important person, so it's much more important to do, social working… but your budget is 100 times as big as the social workers' or whatever so for this was the whole participation, budget for this whole area in Badajoz, where we were working every year 6000 euros…so for an urban planner, 6000 euros is the price of…the street lamps if they are a little bit nice, so it's really ridiculous. And in this place we said *'ok'*, so actually as an urban…you know…I intentionally mixed the terms urban planner, urban designer and architect because in these places you cannot go without disciplinary view; you are a person with a huge budget to work in this area, so we thought, the most important thing was not so much to make a formal proposal there…as architects, but a little proposal framework of cooperation and coordination, actually, of transversal coordination for things to happen there. So, we wanted to bring an input for the different strategies, which were already happening there. This input would become the main motor, because we said…we divided and we said that our sectors, social sector, urbanism and architecture, education, sanitary health and then we could say…there could be many others…security, employment, whatever so sectors…political sectors, or technical sectors, there are people who are working in the social…system sector, whatever. And then, there are strategies, you say, *'I don't want to do a street, I want to improve the mobility of the old people'* for instance. So, *'I don't want to do a park. Why? No, what I want to do is to improve, for instance the quality of life of the children of this area or of the elderly, or*

whatever'. So, we went a step back, I think even stronger as in Badajoz, saying *'it's not about what I want to do, but really…what do I want to reach'*. So if we ask only that question and we cross it with the different sectors, we have strategic alliances and sectors, then you really have…projects, but your projects, it's not really one project, it's many projects, it's lot of different projects…because of course for that, you would really have to create a working table of negotiation, in this case only among technical actors, so we said *'ok, let's forget about citizenship and institutions'*. They all need the tables, that is what we said here, we are working only on the technical layer, or the professionals who are working there, but really let us sit down with the teachers of the school, let us sit down with the doctors of the health…we have learned in Badajoz, also in these sectors, there is lot of reflection about participation for instance in health, for me it was new; I thought, health is when you visit the doctor… Of course the educational aspect is much bigger, you know and this was a huge…project, so, we did this transversal…yeah, this was our proposal, it did not come through, we were preselected or whatever in Europan, but it did not come further…I think it's a pity, but you think always yours is very…it was very convenient. In any case, it was for us a very good reflection with…we came here, we said *'ok, let's organize this document in strategic lines'*. So, yeah maybe…this is our presentation…

E.A.L: In the end, we found, that there were eight very relevant strategic lines for this area. Huge step they have everything in it, identity, how do you say…

L.B.M: This is the generational…how to say…so…continuity…you have to…this is the problem of these areas ….generalize very often, that they become old and the children of these people do not want to live there anymore and they move.

E.A.L: 'Relevo' is the word that says, also that…runners that give the 'relevo' all they want is to have the continuity, accessibility, and these three lines were related to their relation of the people…with the older people. Because we decided, to divide it in our relational aspect, the relation of each one with the neighbor, with the people, with the cultural environment, and with the natural landscape of the environment.

L.B.M: Well, actually this is very obvious…that formulation comes from…we like very much these 70's people, this Ivan Illich, this was an Austrian thinker, who wrote very interesting…the very first formulative things about ecology and so on, he wrote very interesting things and also this Santayana, this British man who wrote a lot about…I don't like that anymore because the World Bank uses him too much (laughter). Because actually…he is from a very left position, he came from working in Peru and Islam and so on…but actually his ideas, which are very interesting, they are quite anarchistic, so they were taken by the neo liberal …I think it's too much…but I also find very interesting his approach to…his obsession never to separate ecology from the social aspect, because they are the same, so to create a balanced environment and its relation. So this comes from a text by Illich, which is called 'The three pollutions'. It's a very short text, I have some quotes of it, because it is not published anymore. We liked very much this….always to look for this holistic approach, it's not about doing a park or a street or whatever, it's really about communing to an organism and making it working…so always very careful. So that was a little bit our intention, here, you know?

E.A.L: Yes, reading in one of the first slides, we wanted an organic process, more chemical than physical. To manage having an open process, you have to propose strategies, not objects. So, in the very beginning our focus was the relation with the cultural environment of the city and the potentials that the neighborhood could offer…the reactivation of the social fabric, the connection and relation with the natural

environment, were very important for the sustainability of the intervention and for the sustainability of the whole neighborhood.

L.B.M: These are always formulated with objectives and strategies, you know? So that you have always these lines in the plans, you will see, they are always trying to give answers to this strategy of course and it was difficult to do plans of things to…we didn't want to define too much, it's always more difficult what you'll intentionally do not want to draw than what you want to draw. *'I want to do here something but specifically I don't want to say what it is because I should not say what it is now because this decision has to be taken afterwards…'*. That's extremely difficult to describe…

E.A.L: We brought tons of plans and schemes and in the end politicians said *'we only want one plan with everything defined. We don't need a lot of intentions'*.

L.B.M: So we used typology as a tool, but of course when you use typology then you have to locate it…somehow…we tried always to show everything like … it means you have to put it, but then where is this tower of course…because there are some rules but it has to be one in each unit because it's also a tool of creating a little bit of added value and so on but it was very difficult to explain, that it's not…if it's really completed… we looked for examples for places which were mainly in public hands, so that you could make it more easily but then there is a big problem to do it there… this urban situation in Badajoz is not a problem that we can move away, neither is one that it can be resolved at once, therefore if the potential solution is going to be implemented in the next 25 years, what is the benefit of providing a definite solution to that?

E.A.L: Other tools for diversity; giving some of them the capability of having two floors more in their own house…

L.B.M: With another program…

E.A.L: Yes, with programmatic diversity…

L.B.M: These were also public buildings.

E.A.L: They wanted to know where exactly…we cannot say, which neighborhood when to change their houses…

L.B.M: You can say now, but not when it's going to happen.

E.A.L: So we can give some rules, it can be done in the end of a stripe, in a public house…but there are many that have all those rules, when it's going to happen, let's work with the neighbors and ask who wants to go out of the neighborhood for a year…and…how…new houses and because many of them don't want and many of them want and let's see…now we have a good study of the general structure, the general construction, I mean press structure and so on…but not each houses' problem, we know that there are some problems and we have located them and we have offered different solutions but on each house or on each point everyone has to take their own decisions…so…we've learned a lot…how to not say things and letting it be open.

L.B.M: So this is the same document, this was just the preliminary they demand here, to study it and we got a lot of feedback, not too much, we wanted feedback from the neighborhood and they did not allow it, so participation was very difficult, we had a lot of informal meetings with…and they knew the project always…and actually…of course citizenship is very complex, the main associations in the neighborhood who knew the project during the process more or less. We were not allowed to show this document… the law does not allow you to show this document so…but they knew it and that was a

little bit strange, we wanted also…that was a big problem, we wanted on one hand, we needed, to be allowed, and they did not…but now we have the same problem. They say ok I want to bring this along and there will be opponents of this and if you give the opponents one month time they will say *'oh, that's horrible'*, but nothing else, but if you give them three years' time, they can organize themselves. So that was how they…argumented in Vienna. In fact, that's true – it's a fact, that it's like that and of course you have also time in these three years let's say, you would have also time to make up pretty good reacts to those things…of course you will always have this kind of opponent which is opponent to everything and you have to look ways to neutralize them because I think they are not enriching the participation…and they are just…they have…how do you say…stomach ache or I don't know. But of course they are losing so much, to neutralize them, so that was really a problem here, there was a very…first, a very limited information and participation because we were always in touch with them, and second, it was very professional; from the very first day, we gave them pack of very…first we tried with some sociologists of Badajoz, but they…we did not like them at all, we were in touch a little bit, they made a proposal, which was extremely superficial, extremely expensive and also saying, that was too small for them. I don't know, it was really….I think they had some personal problem with the government or whatever. And that ok, that they will send some scholars that will do something…and they said they don't want to do it. And we came in touch with very interesting people from Madrid, Miguel A. Martínez, he is now somewhere in China… he is doing a very nice research now about the squatter occupancy movement, say squatter when it is political also, you know, this self-managed, occupied, occupation, the occupation movement in Madrid. It is really an interesting…so I gave him a budget to do a very nice project, it was really not much money for our government, but they never wanted…to do it. It was a pity, we would have had a process and it was always formulated but it was never implemented. Here are the things that you will not find in the catalogues. Now…because, understand, I want to say Europan is great and it is great but the processes are very complex. So, then we did this document this…this is the so called 'Ordenanzas'. We tried to limit it to the minimum, this has the rules and you find the typologies…actually, here you find the typologies and some constitutions about the public space, the urbanization rules. But this is…we tried to take it…this legally has to be there but we tried to maintain it really to the minimum, because we wanted to make a very open project, so the typologies are intentionally very broadly, very roughly defined …and then the urbanization…what we do is, to put a very high maintenance. This is a poor area but it is also a simply deprived area because the administration did not do anything since the early 80's, and this allows, it brings the competences…and then they didn't do anything, so there is also a debt here, so you cannot say, they are poor and therefore I do nicer streets for people who are rich, you know? So we needed here to do an ecological neighborhood with the highest standards and also because that will be much more efficient and the people will be able to have hot water, because it will be cheaper, so with a little bit of higher investment…yeah…so we went always, I think they knew already, that they were not going to build it, so they said *'ok'*…it's a bit like that…ok, no…If I am not going to build it, it's better when it's very nice…so actually what we have here in the urbanization, especially these ecological standards are very high, we proposed also a semi-centralized system. We had a very good engineer here, involved; Juan Morillo and a very good urbanist also Alicia she is teaching now at the university and Juan is directing now, directing a part…of a research group on smart cities, it's a private research group about smart cities…it's a bank, that also they do studies, where the people take out more money…No, I'm kidding…I kid with him…They do a nice research, always focused and

they are paying for it…but it's nice, they are doing a nice research. Then this is the so called 'Memoria', the text, so the general text that is more or less what you have seen here, where we explain…actually we do a diagnosis, we collect everything from there and then this is also the analysis …so this is only the diagnosis…the analysis of the whole thing and then here we explain what you should do there, the strategic lines and so it's a little bit…participation, here we say this and it was always attached…it should happen, we say it is a part of it, it's necessary, because you have to show it publicly for one month and then that's all. And then we did some studies about the possibilities of funding the whole thing. There was a lot of money at that time, it was a pity, but of course it was not enough, there was a lot of European money given through the ministry of housing, which was a new thing, that socialists reopened, I think it was not necessary to reopen, it was a little bit populistic and it was also populistic to remove it as the government changed again and so on…but in any case…

G.M: When was that, in 2011?

E.A.L: Yes, in 2011, yes in…August…

L.B.M: It was 2011, yeah, August and I can remember the meetings, the last meetings here, they were…you saw almost like in the American movies, a cartonboard box with pictures of the children (laughter), it was like that kind of…it was in that time…yeah. I think both things were up to date. They did it very propagandistic, so Zapatero politics means very…new ministry simply…and that's a problem, when you do something which it needs to be done and you make it as your own flag, you know, politically, then the problem is, it's not sustainable, well it was a pity then and then there was a lot of help possible for…because precisely in between, the session had happened, we are talking we won this in 2007 and this was submitted in 2011, so it's quite a lot of time…so ok, it could be more, but it's quite a lot of time, especially, because for Spain it was almost an era, an age change, so really 2007 and 2011 were like before and after the crisis, so it was like another century, it was really the change of century and it was 2007 and 2008 so, that was really, extremely thickened…so here there was already a lot of talking about urban renewals in Spain. The socialist did also a very interesting law, a new one…they call it the housing law; it's a normative text but very general, which hasn't to be…transform to an actual law in each regional government…so they have to take care of that…so actually this is more than a law. It's a law because it regulates the helps which are given by the central government to the regional governments. And they did a big chapter it was really for the first time there were some paragraphs about the urban renewal. So in the 'Conama', which is a national conference held every 2 years, that is now extremely uninteresting, in 2009 and 2010 the topic was urban renewal. So, as nobody built anything else, they began to talk about that. Now, they do not do even urban renewal so we talk about nothing at all…really it's a pity…many big companies begun to have interest in urban renewal processes and to do….and they have closed many of them, because it's not something which brings profit actually, it's too complicated and so I think, these things have to be…my opinion is that these things have to work bottom-up otherwise…because the only people who profit out of it are the inhabitants. And the institutions have the responsibility to enforce and to initiate these bottom-up movements. Bottom-up does not mean that it has to begin spontaneously; it's the shape of the process, not the chronology, you know? And then we did the…these are all the plans, you know? I think, some more, like…little bit bigger. This idea was always on our plans; cross- information. We are talking here about identity, not about houses or about landscape or whatever, you know? So you say *'good, this is identity'* and then you say *'here are the types'*. Which kind of interventions we have here, this is

like the first plan and so on. We are going to do new typologies, renovations, some of them will be…renovation means in Spanish I think also means that you anew houses. These were really impossible to…

E.A.L: To make them accessible.

L.B.M: To make them accessible; so the topography is not compatible with human life after the 50th year of life…so more or less it's impossible, you have 18 steps to go up into your family house…and not even nice, and not even like in an old village, but even then…so this was just an example, I will not show you all of them. You tell us, if it's ok, or if you want to…

E.A.L: Talking about typology…

L.B.M: These are the different types.

E.A.L: Here, the title is 'Relevo' (relay race) that generational link… because different kind of people live there so we don't talk specifically, about the different geometrical properties of the buildings, but about what we want to achieve with that diversity; that is making a not such a homogenous neighborhood as it is now.

L.B.M: This is a nice thing because I think this map is quite boring but it expresses very well, what we think is very important. So we are quite anti-zoning, although I recently had big discussions, I was teaching in Milano and the Italians are…(laughter), in Europe they are the fanatics of typology and also funny I didn't know, that in the school of Milano, there are many supporters of zoning but they say *'no, not in the Americans'*…maybe in the beginning, but now, they say zoning is very interesting. This is our zoning map…its crazy as a zoning but they ask you to do the different zones… because of course, if you do simplistic zoning and you have homogeneous parts, we said *'ok our homogeneous part is the single house'*, this cannot be homogeneous, so this is our zoning map. It's funny because it's completely un-useful, as you cannot use it for anything, but they managed, so you have to use the other maps, but as with zoning, we did not want zoning, we don't want white rice, we want 'paella' and so we said and it's a little bit populistic there, but it's really important, we will have there already a zoning, they said *'ok, let's do here this typology'*, and they take the big color pencils and then *'no, no, no, you have to be much more chemical to make mixtures to make things happen'*, So, it was a little bit our zoning…so I find it funny.

E.A.L: You have read that …one of the vectors of the project was minimizing the scale of intervention (principle of the smallest scale of intervention) for adapting the scale of each decision to the necessities…so…here are different necessities where you cannot give grand answers; instead, the interventions should be minimal and dispersed…

L.B.M: So, here we had this big problem of the streets, actually…if you look at the… these are like the analysis, section of the streets, especially the internal streets. The big problem is that you also have a very complex cross-section of the streets, so these are the ones which you cannot, from some point you cannot have a rehabilitation of this house you really have to rebuild it because you need a lower floor or whatever, so these are the ones to be demolished, but you always have this very beautiful landscape, but very complex section…of the street. You can imagine this is really a narrow thing, sometimes one (meter), but sometimes it's 80 cm, I can't remember, it's really problematic. We proposed here also, we developed a kind of idea to bring program inside, to transform it into levels and put things in the middle, things whatever. And this was the research project, we proposed to do a prototype of this… also…to use…in this case we wanted to focus on water, to make this our way of recycling water here, for the use of public space,

not for drinking but…the Badajoz is known as a dry area, but it's not true, actually there is a very nice river…

G.K: **So in most of the cases you…this remains and you…**

L.B.M: This remains always, we say we are not interested here, so we will give helps to rehab these houses and in some points we propose new things but only in cases where they are public or in some other cases, like here, where they are not public but we also need some other uses…we ask a little bit also, where it could be and so on…

E.A.L: For the renewal of the houses, we also proposed that the public regional government has some of the authority….to put their office, that help the inhabitants to ask for financial help for doing that…and also to show what are the tools they can use to do their own houses. Insulation at the outer part of the house; you can put it and show the neighbors how to do it. There were at that time helps for changing the windows for example. Someone, - because they don't know where to buy them, what are the most efficient windows how to avoid the solar light, how can it help you at the roofs that had problems, and also their friends… so not to make the renewal of all the houses but to help them to do it themselves.

L.B.M: If we had been conventional architects and we would have had more know-how, because when you begin these processes in Europan, normally you don't have previous experience and that is interesting, what would we have done so that we could have some profit? Maybe we could have earned more money or we could have not lost money that we earned, but that would have been, we all would have said *'ok'*. That's one month after winning the competition we would have delivered like a project for…the renewal of one house, in a fashionable way and so on, extremely modern and so on and then maybe in that time they would have committed us to renew houses and now we would be having pictures in magazines. So I say a little bit…some mixed feelings, so if I would have had the know-how, maybe I would have done it but we did not have this know-how and we also had this theoretical belief, that this is not our role, this neighborhood would be much richer if this house is renewed by its owners; and also this one, you may have extremely horrible buildings from people who may have a bit more money and put some horrible stone covering, and on the other hand houses where you have this white walls…it's like paper…like grid paper, where you can draw on it, so it's really like that, we always had the belief that this horrible house, which is authentic, in the sense that it's made by its users…is much more valuable than any design solutions we as architects, may suggest. Now maybe, when I look at the balance, the economical balance of this project…maybe I say that we could have found a balance in between but we always…and I think somewhere they were expecting that so…I think they wouldn't have had the money to commission us because they could have done it also and they did with another research project, which began even before we were there, they have renewed this area, they have renewed three houses and actually the renewals are completely conventional, they only put sensors to measure the difference between…the difference in the efficiency and everything, so actually we made very shy proposals on more like objectives, on what to do there, no? I can show you later and deal with more in the public space. We are yet in the strategic line number three so we ordered it like in this after…

E.A.L: Those proposals are also tools, it's not a … *'in that street you have to do it…'* You can do it but it has to be thought when you are working on it.

L.B.M: That was the point, we did this concept just dividing the street in two so you cannot, you would always have to demolish one line of houses if you wanted to…so we do a two

level street and you have always the possibility of what we call micro-landscapes. And then what we did very nicely in this research project, I can show it to you afterwards, if I find it…it's a…well it was just a…we propose here, instead of saying…we did some examples, we can put plants or whatever, but what we developed here, it was the further development, the development of a methodology, of designing this, rather than designing it ourselves. We had a looping methodology where we begun with some workshops with the people of the neighborhood using very low tech-practices; we developed prototypes of how that would be with wood and some bricks and so on. Then it will be removed or it can remain there for a while but we know it will not last long, but we said *'ok let's test here a ramp'*…and then the people said… *'let's put here some flowers and here I want to plant'*…so very easily you go there, one week with students, so our plan was to do it with students of architecture, because these people are motivated and work for credits and they bring…a very nice…they become a workshop there with the students and they come and for them it's very enriching and also with neighbors and we have there already good thread with the neighborhood association…and also what we were asking for fun, was to have there at least one in each team, so they would…the thing we would be doing, several of these spots are the same then, we could be a week there, the neighborhood would prepare some cake and some grill therefore lunch, or whatever so, really it did become an event, that the event aspect is very important because it programs already the public space before it's built and then the building is answering to this program and then you need also always at least in each team one professional but not an architect, we did not have at the end any idea how to put a brick, normally, but really that person could be someone also from the neighborhood, which is also full of jobless construction workers. Ok, you get some money to be paying people of this neighborhood, not from somewhere but people from this neighborhood who are professionals of the building industry, who are there, like managing each group. So then you can also have like a 'distanced architecture', an architect who overviews everything but actually has to be taught that explicitly needs a brain washing of how not to impose solutions. And that would be the first loop.

G.K: Have you tried it?

L.B.M: No, because that's a lot of work and money, we asked for money to do it, but we did not get it. And then the second loop is to take these prototypes and do a design work, bring it into engineering and architectural offices and… introduce there also synergies with some technical know-how like…water cycling…but really do then, take this and do a pilot project of this, for one of these streets or maybe a part, if it's too long or whatever, say *'with this budget what you have, what can I do, how much street can I do'*, but this time really, extremely professionally, you know? But what you do, is to professionalize these prototypes and then somewhere else – because the prototypes can remain there for two months or whatever, and then they will also have their own history – but in another street you implement a solution which is now done by professionals, and then it's very important, the neighborhood comes in…but now not anymore with people telling their opinion, but in the professional way, now you create a group of workers, you do not call a big construction company here but you really, let people from the work, you contract them, extremely professionally and if they are not working, they go out and you take some else, but you make like a…and there, what we had also in parallel is what you need now is an assessor, now in the same way you needed these professionals to be assessing the whole group to do the professional work. Now you need an assessor from outside, that is for entrepreneurships so you create actually…the most important output is not the public space itself, but really these little enterprises,

which can happen with a group of four construction workers who learn here new methodologies to build, get paid for that of course but they are also learning and they are creating a new…they are creating actually, how do you say…like an…economical tissue in the neighborhood so that was, I think it was very nice, and when I tell it, I believe it very much but we did not get the money and we did not lost also, not long ago so we have to try it again…

E.A.L: Not only it's very important an economical input to the neighborhood but it also affects another aspect…we focus on each till the first, beginning of the competition is that in all the interventions it's quite important that the people working in the neighborhood are people from the neighborhood, they feel proud of their own neighborhood and also for security because here, we have a park, a very big park, that it has been done several times and the day after it gets open, it's completely vandalized, but quite near you have an old lady, that has some roses and another one who has an orchard.

L.B.M: And it's quite respect of course that can also happen that some children can hit it with a ball, but that can always happen.

E.A.L: They know her or him…

L.B.M: And much better, she knows their parents (laughing).

E.A.L: So it's very different if a big company comes to take over the things…or if those things in your neighborhood are being done by your uncle, it's completely different. And it's not an urbanistic or architectural decision; it's a decision of the employment sector of the municipality.

L.B.M: Probably, it is also our role, if we are constructing something, we are not only deciding how it should look like, but also who is going to build it…so we also have to intervene in the act of contracting, not only in the output of the construction. So those…I think are nice ideas, that we were not able to implement, but they are here formulated, that's why we need to do quite a complex document, because they want to say… *'ok where are the streets?'*, ok…that's another thing, we could have done all this work with this one plan they wanted, of course then they would have asked where are the…ok we could have just printed some telephone book, they would never open it and we would have also…this is another, this is the back tile, this is interesting, because sometimes you have neighborhoods, places which are the front and places which are the back and the back is the problematic one, that's why you call it the back.

E.A.L: The flowers in the front the rubbish in the back.

L.B.M: Yeah, that's like that. This is the street I told you, it's publicly maintained and this is the front of the neighborhood and it's very much clean.

E.A.L: It's quite nice, quite safe and…but you have an unsafe, unclean, a very dirty…

L.B.M: This is really especially here, very problematic, the whole…energy, so that's why we, proposed one strategy, that we make out of this front part and that's…of course you cannot say *'ok how do I do it, let us do the front'*, no, you have to change the traffic pattern, you have to invest in typologies, you have to change the uses, you have to change almost everything so it's really an organism, you cannot just decide it with some construction; you have to introduce dynamics and so on, so you really have…some of the things you have to do here are really injections, so even in trans-regional levels for instance there is a very nice route, so there is a map of routes in Spain for people who do biking or walking and so on and this one which really avoids this, so this has the best views, this road has the best views of Badajoz, really beautiful, you know, on the whole

river bank, so really, extremely beautiful but it's very deprived, so you have this route and it goes around, through a road extremely horrible because actually this was a …let's just change this map, it's just a map because the route it's just a map and it says three poles somewhere, you know? It's not more than that, there is not an infrastructure. Yeah, let's just change that.

E.A.L: It's the route from Lisbon to Vienna.

L.B.M: Yeah, it's a really important route, it's very beautiful, a lot of people…let's just change this map and lets bring people here, of course you also have to…it's not dangerous, but it's not nice now, you have a cross here because this is a huge topography, it goes down and this is full of rubbish so how do you remove rubbish, of course you can remove it, but then you also have to educate, you also have to be for some years investing a little bit more and cleaning here every day, because it's much more difficult to throw the first paper than the last one. Even, we were there and you…you have some paper and you throw it on the floor because…

E.A.L: Contributing to the landscape...

L.B.M: Because it's going to fall on rubbish, so you know it's like that, so this was an example of how you cannot solve this in a conventional way, you have to think organically and say *'ok this is the strategy and who can also contribute to this'*, that could also be the thing, this; we do not have legends, they complained a little bit, but there is not a legend here, in some of them there is, but in general this is something that everybody, who has no…of course you have to be able to read a map a little bit, but actually you can really read what is happening here and it's like a comic book…it demands a little bit more effort for the people who are used to read with legends, it demands a little but more effort, we could put it here and talking with a teacher, a social worker, and somebody talking about *'what do we do here? Ah, ok, you have to…let me see…'* so they would need to read it for 10 minutes and then it could be a…so it was an idea to work always like a comic, I don't know if it was good or not, but we think it's ok. This could be a document for a discussion, because this is not only a problem, it offers… education, a very strong educational problem and even health and this is the problem of the so-called poor areas in Spain that have a lot of basic infrastructure, so the problem is not that they…in fact they have a lot of schools, kindergartens and health centers because every time they complain they put another school and a health center. And the problem is not that, it's much more organic, it is not a thing of quantity…of schools. Most of the public kindergartens in Badajoz are quite close to this area. In Badajoz they always have one church, one social center, one school and one kindergarten, all, even if they are very small, so they are always even a little bit over- infrastructured in that sense, so that's not a problem; the problem is how these people really interact with these and so on. In fact the social process here, as you will see, begins…

E.A.L: And how it became a part of the city.

L.B.M: It began here in the health center, which is quite a nice building, have a look at it if you are in the neighborhood. It's really a nice neighborhood, I can also show you some photos …

E.A.L: It was only a joke (laughter)

L.B.M: That's the maximum, this is a little bit bigger you have always… bigger in scale… this was really a big thing. This is the city center, so this is quite big, actually, if you compare it to the city center, when you are inside, you lose a little bit the scale…again this is very interesting, you have here in Badajoz these two big castles…I wanted to do a much more

(laughter) sexual comparison, but it's really, it's really the two mountains that they are at the beginning, it's really very nice, this is a very valuable landscape which goes into the city, it's really interesting. It's a city, which has big potential, it's not nice now…actually I think they just need to…to make up a little bit, but landscapely it's very nice this situation of…this is the river bank, it's a protected landscape which comes into the old city. And you see this symmetry, it' very interesting, this is the rich part and this was traditionally the poor part, it's not anymore, of course it's mixed, there are areas here which are…

E.A.L: You are going to see here what they wanted to do…and this is…and those two big buildings in here, separating these two of these one. It's different fabric; it created as the far west buildings, two facades in a row and it's nice, it's a nice place and here it should be a link, and they demolished and they build two big buildings, and they wanted to do…the same…in a same way, you will see that, it's a pity because it breaks the landscape…

L.B.M: We are going to do a huge infrastructure also there with the hive of the city train from Madrid to Badajoz, actually it was going to Lisboa. But they never did it. So just these are different plans, mobility...these are engineering plans, more boring plans. This is what I was saying; we just did some typological concepts for some studies. Of course, I mean the text is more developed this is just an illustration of what the text says, because actually this was also not paid, they wanted to do one project on how, we would do it, we just did a kind of… this is one plan saying what are the main measures you should take in these houses to make them more efficient, but this is, actually a regulation on insulations.

G.K: Existing houses?

L.B.M: Yes, these are existing houses. So this is very obvious, everything fits, it's not really an architectural project this is like viability. This was because we did also a budget of how much it would cost, like a basic covering without any architectural considerations with just to say, to isolate this well and to change the main pipes because they are also not isolated and so on and so on, it was regarding this. It was a nice construction, it is very simple. They did a kind of experiment, in the original ones, but actually this neighborhood is second one they built, they built the first one in Merida, it is another city, close from there. And they demolished it, in fact the government of this region, where we have the meetings is (based) on the site, where this neighborhood was. And then with the same project, they just did another one and it's nice, it's prefab, it's actually provisional, so they did this, they had this prefab fundaments (foundation), they just dig it, because it had a very strong topography, so they were digging these kind of things and then they put these beams, these concrete beams these ones, which are like that…

G.K: Concrete I beams?

L.B.M: Concrete beams you said, no?

G.K: I beams.

L.B.M: Yeah and then on top of this they did like a concrete construction, this other, actually in Badajoz you do not have these ones, because…they did half of them in Merida, but it wasn't too expensive. And then they did a… I don't know how you call it…the traditional way of building in Spain was like with Earth and then you would pum -pum, you know, how you call this, you put this wooden, you put some structure here and you put some wood here and use a straw, earth, you compress it with your hand and you remove the

wood and I don't know these words in English, I'm sorry. And they did the same but with concrete mix, so it was interesting and then it had also some…pearls they used in the 50's, it was like this, I don't know how you call these…things, what you do in the cakes so it grows a little bit, so that you had some holes and it was a little bit more isolating, actually, for today you could say it's nothing, but for that time it was interesting, in the 60's. And then so it was an interesting construction, in this one they just did this with cement block and maybe they say, maybe they did some but they do not know which ones in the beginning phase they might have done some with this old method because the architect wanted to try it again and to show it, and then… but this is just layers, it's interesting. So it was a nice structure. It's a pity to…I mean this could be some reflections about the landscapes, in a very powerful situation. This is a pity, this is really a very interesting case, it's completely deprived now, there were even more other here, it's really like a park, that completely…but maintain, and this is a ruin of one of the…in front of this is…the one, the old city and this is one, but there were others, but they are some little ones, somewhere there maybe that is, there was one here, under the school, but they removed it, in the 60's when they did the school and the rest from others. So this was like a military line, and this was the main fort, on this side of the river and this is a pity, we proposed a lot of ways of relating both things, so actually, there is here a bridge and here is the way to come here, so it is already in fact very well related, we proposed also to cover this train, this railway, which got completely, it's covered here, but horribly, so you are not allowed to go over and it's even dangerous, because people would throw things to the trains…so on and so on. We proposed to cover it…so at least to improve this and here to bring a program that it's really activating and they just did now some fake process there, just to do here a kind of restore and they did not want to invest anything and somebody got it and got money to do it and did not do it at all, so, you know, Spanish things. In Germany, corruption means, that somebody takes 10 percent…here they take 100 percent; they just get the money and do nothing.

G.K: Yeah, the same in Greece.

L.B.M: You are Greek or?

G.K: I am Greek.

L.B.M: I thought you were from Cyprus, I don't know why.

G.K: I live in Cyprus.

L.B.M: Ok, ok because your email… So I think it's quite in our…

L.B.M: This is the big map. With a compilation of some things, typologies, an image of a public space, which place is which, so actually is like an abstract of this, like the first one, but in big, the first one I showed you, that says 'what are you doing here'. We are very happy with what we did, we did some processes, that we did not make it…but it happens something wrong as it not go on, so this is the... Then we were asked to do some changes… because they didn't want…this is just analysis…and I wanted to show you some pictures…a little bit deprived…but actually it's always quite nice almost any of these pictures could be interesting…this is these 'backs'…and this house is wonderful…it's really nice…just a single house…

E.A.L: It's difficult to find a frame, a legal, infrastructural frame, to let the people do, whatever they want. In the end they ask for changes…

L.B.M: These are a bit more official plans, the way you would do it in Spain… this is the zoning…you need a zoning plan…(looking for the plans).

L.B.M: And this is the border of the…this is the last thing we did, and we had a lot of meetings with the municipality, they liked the project very much actually. The people who had to approve it, they knew it very well, these corrections came from them and then they stopped it. They said…because they promised this kind of document…when they approve it, they have to implement it…they have some years. Not everything, for instance but the whole public space, the whole infrastructure, they would have to renew this otherwise they can be brought to court or whatever, so and then I think it's more it started and they said, *'nobody is going to pay for this'* and the Extremadura changed, the political side also changed, and for the first time in history it was not anymore socialist and then… that wouldn't have been a problem because the municipality here were quite ok and they were of the popular party but then the person who came there, I don't know, they put him as the head of the…I think this was a humiliating personal thing, they changed the head of the department for architecture, that is ours, to a mechanical engineer…that is not going to pay for something…like that. He was very nice, he was very kind but they are not going to spend any money for any street, anywhere, for any organization. They have these houses and his only politic is to try to get rid of them, sell them and they are going to lower the prices and so on. So actually it was like, you know, like this ice bucket challenge (laughter). And after having quite a lot, we were also quite excited about this research proposal, although we did not get it, but we were very happy. And he just said, he looked at us like you know like… he was very kind and very correct and he came and he was like…I come here, because you came here to visit, please let's finish early this meeting, because actually we are not going to do anything. And it was really…they moved the person who was in charge of this to another department.

E.A.L: And it's a pity because it has the approval of the technical part of the regional government and also the approval of the technical team of the municipal government, but there is no political decision to do it.

L.B.M: And there is no money probably, but I can get some matter of priorities.

G.K: **So it's a matter of priorities and a matter of time if it's going to continue or it definitely stopped?**

L.B.M: I think, it's almost sure, that the popular party is going to lose the next elections there and everywhere, or I don't know…there, of course, well I don't know, actually the socialists are not in their best form. Pablo Iglesias (*'Podemos'* is a left-wing political party in Spain) is coming, but sure. No, so in any case, I am not really politically involved in any party anywhere, so I always look the politicians in the eyes, so I do not say politicians are bad as charged, in fact I think we need leaders, and one of our biggest crisis, we don't have leaders in Spain, we have only civil servants, then we have these privileged civil servants, which are the politicians, which are not even civil servants, because they did not do the procedure, they come directly up there and they are like the…so I think that's the big problem, but I think one…this person will not be very long there and then it could change him, so they have this program there and…when one of these houses will collapse and somebody will die, or there will be a fire then…this was also here a big thing, we had several meetings with the fire brigade, they are always very interesting people, I love fire brigades, really. Because some of them are also architects and they have a very interesting understanding of neighborhoods, also very holistic, from a very different point of view but…I can always communicate with them very well. Here It was very interesting, they were asking the politicians *'no, this is impossible, we have to demolish, because you cannot come here with a big thing'* and then we went there and we told him…*'please come, come'*, he took us like the little children who go to see the

trucks, he showed us extremely cool hammer jeeps, you know, so extremely cool *'with this you can go on the top of the houses'* and then we solved it very easily for him, we just need to do a network of hydrants there and you don't need to bring a track, I didn't know that, but the reason you need to come with a track is just for the pressure of water, because the people can walk and whatever but you need, there a huge motor, that's why they are so big because they have the water and also a big motor, to have the water with the pressure. And then they said *'they can vandalize it'* and then the fire brigade said *'they should try it, for sure if they vandalize it, they will never do it again'* because they will be probably three days in the hospital…so that in the movies, it's not true. If a car runs over one of this, there is a security thing, that it closes, but if they really manage to leave it open then it's not like in the movies but you have really a 30 meters high water column, so the people who broke it, will never do it again, so it's really difficult, and they said *'don't worry they will not vandalize it, or maybe just once'* (laughter). So it was very interesting. And that's the problem now; that it's just stopped. And I hope it is not completely stopped, so what could we do now? We…and actually we did not have time at all. In any case, we always thought, so we draw one percentage we did precisely for Europan. We finished with 3 pictures, that was the logo of the regional government, then actually it was…we did not put our logo, but the 'Peri' logo, so what we can do from this point of view and then the citizenship, and actually these are these three places, where you can work, what I feel now, is that the process was like that and actually this was as they wanted it, because it is funded by them and they do nice things…but without money you can't do a lot of things and you can't develop public space and you cannot build public space…so I think the creation of public space is not our monopole, as architects but the consolidation of public space is our monopole, so you need money and you need know-how and you need also institutional approval and support, so I don't think public space depends on us, but to consolidate it, it depends on it, of course they can be and they in fact do great things but if we are talking about creation, production of the city then these are completely dependent now, actually it's not from us it's really like that. And then, what we were saying is, *'ok, what if from here we really manage to do something, that then moves this again'* and that was reason about doing a research project and so on…Where you also say, *'ok, I bring my honor as there'*, but it's very difficult and also then you, European framework, this 'Horizon 2020' and very especially the Spanish like…also research, our research and development, this could be maybe more development or whatever. They focus very much on…so they have changed a lot…so here there is not the possibility to bring for instance… this is not a company that is developing now a product, so most of the calls which in the years ago were 400 percent or maybe 70 percent if you manage to do the institutions to bring people, for instance to work and you can manage something like that, now they are 50 percent or even less so that means, we, as architects cannot invest now, cannot say, *'ok, I am going to pay for 50 percent of my work and not doing it for free, because I don't have the volume of having, and the department of…or whatever'*, so that's the problem, so we can do this only, if we manage, that they pay our honorary, not much, but just so that we don't lose money, and that is really difficult, now what I have since…the different calls, they are very much focused on industry, on companies and on products and so on, of course there are many, but I do not have also now, sorry when I say 'I' it's…I mean…we…in English, but also we don't have the time and to look for these calls or whatever, but I think it can be the only way now, the citizenship with our support ask for money to do at least some pilot, basic…so we did a budget of around 9 million euros to do the reorganization of this. It's not too much but it's a lot of money, so it's already something beyond any of these calls, what you could do. Self-manage, that is of course…

it costs very much into the realm of public investment, the public is not ready to invest, you can only do little, so that's the problem, the process is totally stopped now but I hope will not…it has not come to an end point, but it's just a break, if they manage to get a little bit more money, but I think that's very difficult. Extremadura is yet a compelling region, so they have extra funding from the European Union and so on, but that's because of their cultural areas, precisely their urban areas of Extremadura are not in the priorities of the European Union.

E.A.L: And also there has been…what you said before…what are your priorities in this city there has been a huge urban development out of the city, there have been two; one of medium scale and not so far from the city and another one relatively far from the city a new city out of the city, with a lot of flats, with a lot of buildings…

L.B.M: Completely empty.

E.A.L: Yes, it's crazy, it's crazy so the whole investment has gone to that part, a new part, forgetting the existing city and they already have to pay for the new part, so they cannot afford the renewal of the streets…they pay for the new ones…

L.B.M: Actually, we are of course, I say of course, it's not so obvious, but we are always excluding and trying but our measures do not lead to a gentrification process, but actually this is, I don't understand how, because well Badajoz doesn't have the pressure, but I don't understand, how they did not begin already with a gentrification process here because the place is really wonderful, it's very close to the city center with the best views, really incredible views.

E.A.L: All houses come with a patio or…in between the strips

L.B.M: Yeah so you come here…If I had money, and didn't have conscience, I would really begin, to buy these houses here, because now you can get them very cheap, you can buy them also to the…

E.A.L: To the government.

L.B.M: To the government I am sure, well I don't know… probably they are not allowed to sell it to you if you are not living there, this is the classical Spain in the 70's, where all these old…there was this change in the 80's with these old…there was a law so Franco, protected very much the rents. Franco was very complex in the sense…so as his government had this kind, of extremely social, but very paternalist wing and then they protected this *'falange'*, Franco was also divided and they protected this social housing of the 50's, it's very interesting, it was made by…yeah it was not *'falanges'*, many of them weren't social politics, whatever, so it was more complex but the rents were extremely protected and it came to quite an absurd moment where many people were paying equivalent as if you are paying now 50 cents in a month or something, because of course the inflation went on from times very quickly but also the rents were frozen in the amount not even actualize with anything. So sometime, in the middle of the 70's, this is after Franco times, but I think a little bit after they changed this law, there was a huge speculation in Madrid of people buying these buildings with very low rents, so they were extremely cheap, because of course the value is depending on the rent, but knowing it was going to change, people who knew already this law was coming, that's when a lot of little fortunes were made in Madrid through the speculators at that time. So I think this could be the typical place to do something, it would be nice if the whole neighborhood could be aware of the potential and just not sell it and that is what will happen at some point, I think it's the first days, what I would begin now in Badajoz to speculate and I think it will be the biggest danger. We introduce here, I think

gentrification is a vector, it's not good or bad, it's a vector, of course always gentrification is a problem, because you move the problem somewhere else, because you move the people. But for instance we propose here, to introduce other uses, in this *'paella'*, transform the white rice in a paella, which ok, for instance if you introduce here entrepreneurship tissue and students, the university is quite close, in Badajoz everything is close but it's on that side, and it would be a perfect place for student housing, so we said we do not need to do one building for students, what if you put, and that is what we said, some of these houses, especially public, but it could also be one private who wants to do that, it could also be interesting if you just put a student room there, you do not need to have the whole facilities, maybe then you'll take also one house and make out of it the social center for all these houses, so you'll have a whole student residence but dispersed in the neighborhood and it would be a reactivating vector, for sure. Or, what if you dealt now with this absurd, entrepreneurship farms, you know they do a big hall and they rent very cheap, or with subsidies, for new business, for startups and so on, and they are doing…they did in Badajoz. Badajoz is already small but empty. They did, one hall for entrepreneurs like 15 km away from Badajoz. It's really a prime for Badajoz; nobody uses the car every day, because you can walk fast, you can walk out of the city.

E.A.L: And you have a lot of places empty in the city.

L.B.M: Even public, and they did this outside, because they… I don't know…and we said *'why not take, for instance, some empty houses here or just again, as a renewal excuse, you say ok, you are allowed to renew this house and add one more floor to just one of these…you just do these offices which are subsidized offices where you also control which kind of business comes here and it has to be an activating business, and you really do an activating activity which is overlaid with the neighborhood'*. So this is gentrification, in that case, somehow, you are really transforming the value of this, but this is the qualitative value, not the strictly…of course it will also raise the prices that would be nice, that is good if somebody is living there, they get more value, they will also invest more in a house, if their house is more valuable then it will get more credit to invest in it and so on. It's always a take it or leave it, with this kind of proposals, which are gentrification but as a vector, understood, as a vector, as a force…

E.A.L: The problem now is not the gentrification vector, but the other way around, we have the same vector but in all other direction.

L.B.M: Yes, I respect very much the squatters but I think in this case it's a mixture. Of course, there are families who need it and then there are also people who are there like encouraging this from a political point of view, which is very respectable, but I think in this case they are a mixture, because if you squatter, I don't know, maybe it's not that wrong, I don't know, but it's a problem for the process, it really is, the problem is now that, there is no process, and maybe what they could do is to squatter, I am not allowed to say that neither in the neighborhood…

E.A.L: Stop it! (laughter)

L.B.M: Nor in the politicians, but maybe now it's the only thing you can do…and so absolute things like, the *'Junta'*, the regional government, I don't know, I think, I did not hear both versions of it, because the people changed so we do not have anymore…we have some known people there, but the heads have changed completely and now they threw somebody away of the house, because she was not paying the rent. You know in Spain we had this movement against that, so that's why I suppose they stopped now and I think they readmitted her and she comes there, in front of her house, so she did not

squatter her house because the police threw her away. In any case, they were camping there so on and so on. I think the social conflict has increased everywhere, but this is like the water level, it's increasing everywhere maybe, but you see it where the earth is lower, so here in these places you see it rise much more, the social conflict. So, I think the whole area is really now in danger, very much because of this squatter process…and they will also have a problem, when the people begin to die, well they began to die already, but now you have a lot of old people and I don't know what they expect to do there…

E.A.L: And those people cannot go outside of their houses, because first of all, they have a lot of steps and the streets are completely damaged by roots of trees or by time and the old people cannot take a walk at their own street, so, they have a problem, so they are looking for another place, but they are not going to solve it now, but let's stop complaining and you said that you have some questions.

L.B.M: Sorry, we talked too much probably (laughter)

G.K: **They are already targeted on the project, so maybe some of them are already answered by you, and some of them are referring to the Europan process. They are organized according to the process of Europan structure, the two year process of the competition of Europan, so the first one is…**

In your opinion, what do cities expect to gain through their participation in Europan compared to a typical architectural competition?

L.BM: I would say, I don't know (laughter); In the sense that as participants, you feel that you are asked for some freshness, so these are more complicated places than usual, so normally, at least the size we have looked at in the different Europans. Where already the city has failed to give an answer, somehow through conventional ways and they are somehow convinced, that they will get some fresh ideas here. That is what we feel as participants.

E.A.L: We see Europan, more as a congress than as an architectural competition, so we try to deliver ideas, more than buildings, so the sites, that we look for are not those that are asking for a building, but those who have a problem that they don't know how to solve and they ask for new ideas.

L.B.M: In any case, I feel that after having…sorry I don't want here to say…but we have won already some; we were involved in 5 processes, some of them were very short, because the process stopped immediately almost. What I feel is that what you feel as a participant, that the cities want from you; Except from the Swedish example, our last Europan in Höganäs where they…but also because we came with our experiences from other ones, I feel that there always is an initial deception, because we are delivering ideas and we expect they want something fresh – sorry, I am very sensitive, this is not maybe what Europan wants to hear but I think, the cities are initially always a little bit deceptive because they expect solutions for very specific problems and not maybe abstract ideas and fresh reflections about these more general projects. So I think that it always is a little bit…then we managed in some cases to go a step further and I think then they were very happy, with this innovative approach. In Badajoz it was like that, initially; *'Ok but…ok, the jury chose these carts, but what should we do now…'*

E.A.L: There have been a lot of interesting ideas, but where do we build them?

L.B.M: Where do we begin putting bricks? so it's really…In Vienna, that's a project where they are now extremely happy, the project is going on very well during a long period already

of course but it is moving forward and it's going to be implemented there. But I should say that initially they (the city) were also extremely shocked, they said *'ok, but what should we do now with this? This jury has chosen a crazy thing'*. It was not even very crazy but of course it was just innovative and fresh, because you expect, you are asked for that and they did not want…I don't know, they were shocked, then, you go on, and then they say *'ok, this is really meant like that and it can be implemented and it's a deeper reflection than usual so we can do a better project than usual, but you need further steps'*.
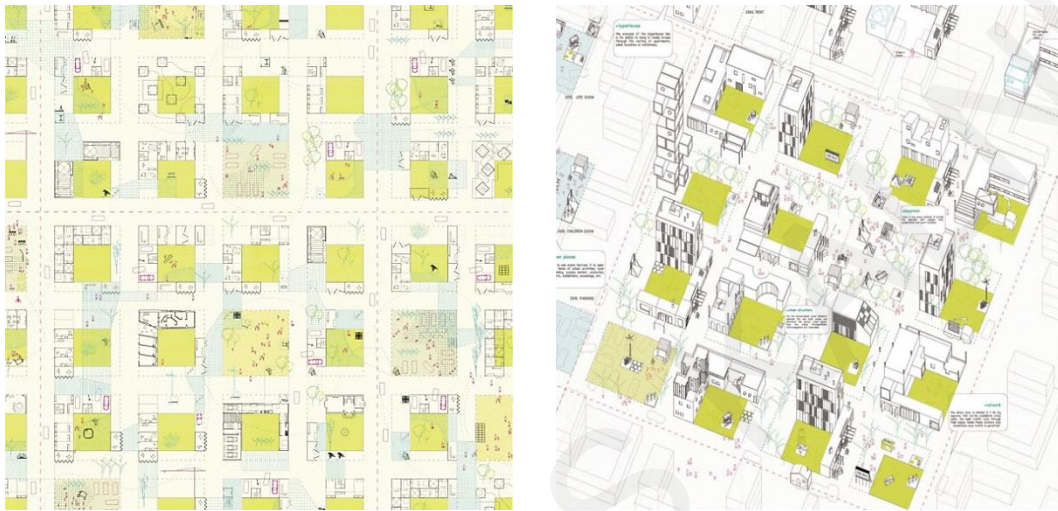
Figure 212: The winning project 'Garten>hof', Europan 10, Vienna, Austria. Instead of proposing a predesigned urban fabric, Arenas Basabe Palacios propose instead a controlled process of growth. A liquid city, complete in all its stages of growth. At the start it will be an urban park with only a few public housings, and it will gradually become denser. In this context any hypothetical final state continues to be an open process of re-form and adaptation to an ever-changing environment. (Laorga et al., 2009)

In Kapfenberg that is the Europan we won at the same time with Badajoz, they did not want to hear again from us, they just invited us to go there for one meeting, where they more or less said *'thank you very much'*, they did not even pay us the cost of that travel, they never answered our emails again and it was really…they were very deceptive, but I think they expected something else from Europan, I don't know... I think it's okay like that, because you have to bring two different interests, the congress of thinking new ideas and the needs to get solutions and of course you have to lie a little bit to both of them so that they go into this project and then some of them go on, Julio, can tell very different things because he really had a client, a city, who was expecting precisely that and it was also very building oriented and it was wonderful, and then in Sweden now and in Vienna we got a runner up in the last Europan, but we were invited to begin a little bit the process and there again was this deception by the client.
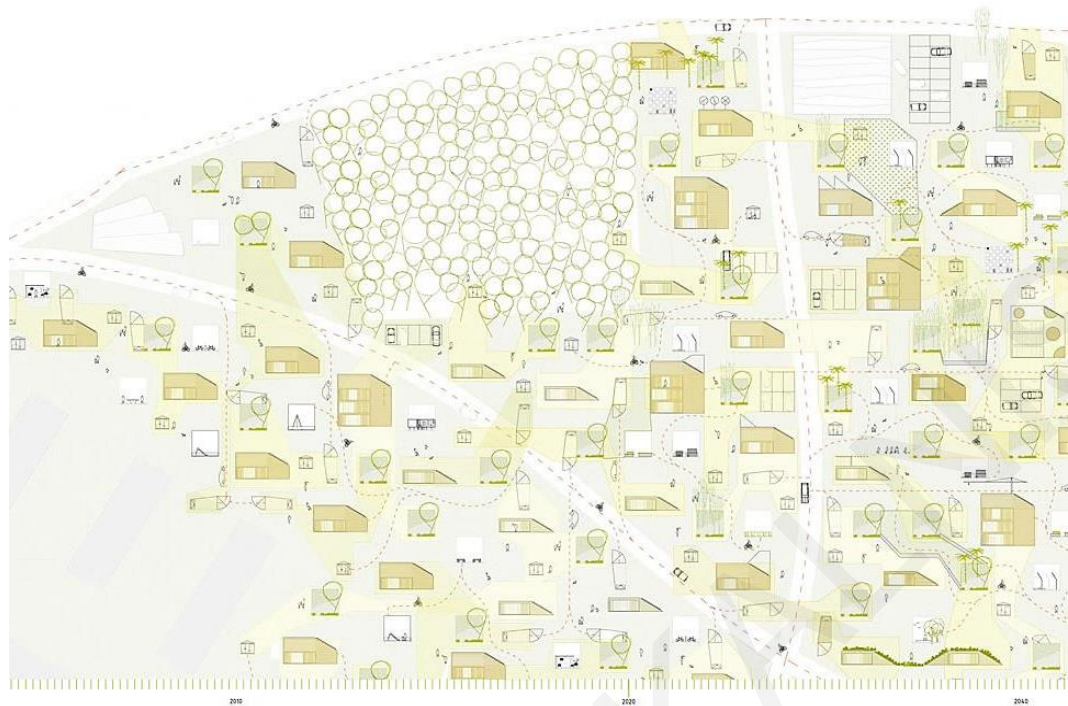
Figure 213: The winning project 'Ex-citizens' in Kapfenberg by Enrique Arenas Laorga (ES), Luis Basabe Montalvo (ES), Luis Palacios Labrador (ES), Europan 9, 2007. Arenas Basabe Palacios Architects propose a re-reading and re-writing of the elements of the suburban environment, where the contemporary city shows the ultimate consequences of dispersion (arenasbasabepalacios architects, 2007)

E.A.L: Not in Sweden, because...

L.B.M: In Sweden they were very happy.

E.A.L: They were very happy because…

L.B.M: Because they looked at our project…

E.A.L: They are very good professionals, the team of…a little village, it's not a big town and they have a very good urban team working in the municipality and they have a lot of projects and they do a very good job. But they have a problem because they want the city to grow, but in a certain place and they don't know exactly how to do an open plan. All the plans are closed on time or geometrically closed in some densities or whatever, in some characteristics, but they wanted an open process and they don't know how to do it, so they find that they make a very good job in what they know how to do. So, they asked and they got several answers from the competition and decided that the winner that fit better with their needs was ours, because in this specific case, the clients were also very much involved in the jury, and they are anxious to develop it, of course in a very slow process so they are…every step they make is very confident and very slow. It has to be done in that way in urban planning. So we are very happy with it, let's see what happens now next autumn.
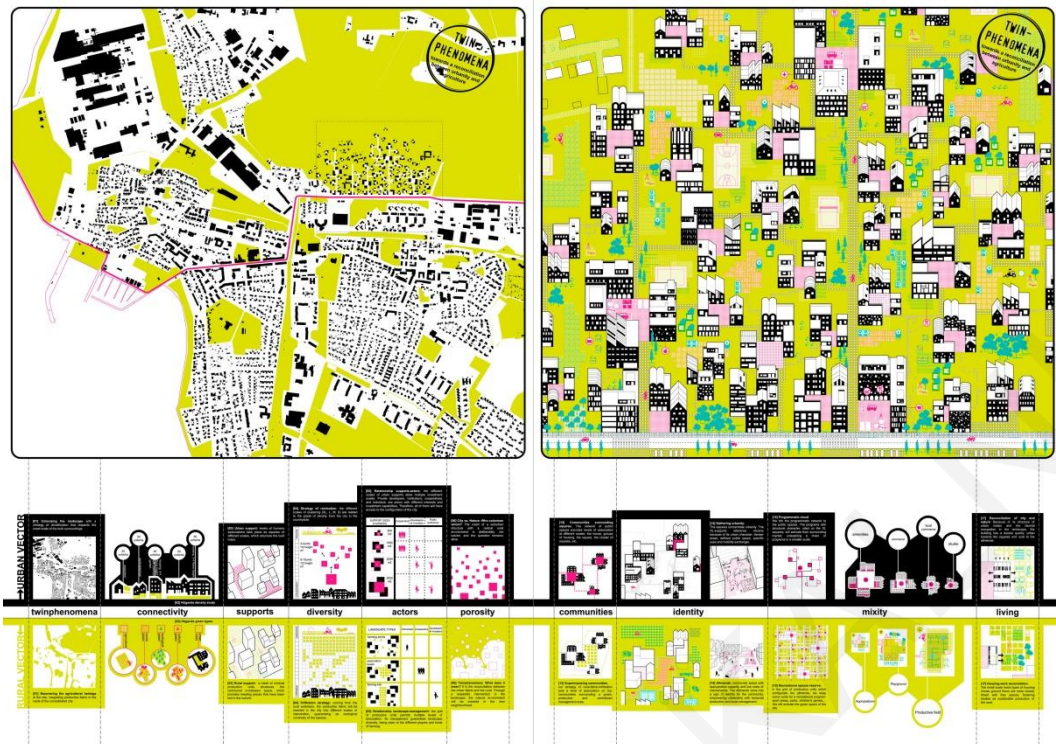
Figure 214: The Höganäs winning project 'Twin Phenomena' by Enrique Arenas (ES), Luis Basabe (ES), Luis Palacios (ES), Europan 12 (Laorga et al., 2013b)

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

L.B.M: It would be but in our cases they really are not so neither in Spain…Spain is linked there to the ministry of infrastructure and so on. I didn't understand…

G.K: **The national committees of Europan.**

E.A.L: The structure of Europan or every site…

L.B.M: No, the structure of Europan I think neither in Vienna, in Vienna it's a very independent thing from…I think it has good relations to the different municipalities but it is just I don't know what it is officially, but it's like a private entity, there are a couple of people working there extremely well and making really good connections but I don't think they have a presence in the politics. And in Spain, I think the national committee does belong somehow…they are somehow paid by a public body but I don't think they are…so I know in other Europan committees, there are people who are directly responsible for infrastructure…

E.A.L: In Sweden it's also private, it's quite…it's quite expensive for a city to present a site in Sweden because they have to pay all the Europan structure members.

L.B.M: So it's not a subsidy or body.

E.A.L: No, it may be ten times more expensive there than in Spain…

L.B.M: Double, no?

E.A.L: No, 10 times.

L.B.M: In Espanol…40 thousand…

E.A.L: No, I think it's much cheaper.

L.B.M: In Spain? I thought it was 40 thousand for a site.

G.K: **I heard somewhere, that it was 12 thousand euros.**

L.B.M: 12 thousand for a site? Only?

G.K: **I don't know exactly either for Spain or Germany, because in Germany I think it's also funded from the government.**

Europan by default promotes cross border exchanges between the different actors involved in the Europan process. Based on your personal experience, what are the advantages and disadvantages, if any, of your participation in such exchanges?

L.B.M: You mean…actually the situation of me, as a Spanish architect working with an Austrian…

G.K: **Yes, yes.**

L.B.M: I think that is a very important aspect of Europan I would say it is…there is another difficulty of the obvious thing, but actually it opens many opportunities for offices, it gives us let's say the international view of the things, so for us, and I think anybody who has been involved in a Europan process…Europe is small, I mean in the sense that if I am looking for work, we look for it in any place in Europe, so it has opened us a lot of channels to be working anywhere in these cases in Sweden and Vienna, but actually and in this case Badajoz was transnational. But I think it's the most important thing. And I think, they maybe do not appreciate it so much initially, but also for the cities, it's a very enriching thing, that you get these inputs from outside, from other points of view. I believe very much in this exchange aspect. Another question would be if Europe is a good objective or not, but these kinds of things create Europe, much more than any political decision, you know? I leave beside the question, if that is good or not (laughter), but it really structures the European society…Sorry, I just went on…

G.K: **Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?**

Can you recall if that was the case for 'Seeds and Vectors' project or any other of your winning participations?

L.BM: Absolutely. Precisely, in the sites we have looked at, the ones we have chosen, but also the ones we considered participating in, there were cases where the cities did not really know how to approach their problems. So, actually this is a very nice thing, in both examples, which we have developed, in Badajoz and in Vienna we were deeply involved in the decision making of the city, because you actually take decision on how the city should be in that place, not really how it should be formed according to all those decisions, but really, *'what should we do here? How should we act here?'* And these questions are very challenging for us.

G.K: **So do you find their briefs quite open or are they …**

L.B.M: No, they are very open.

E.A.L: The places we have worked are open not only to different ideas but most importantly to all the different actors that have to approach these specific problems that the city has. This cannot be decided neither by an urban planner or a politic. But for a lot of people all the neighbors and the experts and new press and structures and participation, and

ecologies and… allowing all those people to participate and create a platform for that, work means that they are open.

L.B.M: They are open because…as a nice attitude, but also they are open, because they get into these processes with very little definition of what they want, so it's not only positive…well in Vienna we came with a project which answered to their demands on density for instance in the brief and later on they studied it further and said: *'ok, we need three times the density in order to make it'*. But not because our proposal was expensive to realize, but in general, they needed three times that, I think just to make it affordable, profitable and also I think they use that, as an exceptional case that Europan sounds cool for the municipality, in that case this is ok, they are researching here and so on, and of course they want to get a little bit more profit, but this case was because, they just said *'ok, let's think something about this and then they looked at it closer and they changed this position into two..'*

G.K: **According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?**

L.BM: I was never in a Cities' and Juries' forum, so we were never 'city', I am not a 'city' and I am not a jury, I think, maybe, I don't know, I can say here, if we are talking about juries, not about the forum, because I do not know, we always consider very carefully who is in the jury, when we are going to take part in a competition. I think one of the best things in Europan is that the juries have a very high academic level, in general of course, not specifically. I think…I don't know, if they share a common…thing, in every country it's very different, the results are different…so I don't think they manage...

E.A.L: We haven't been in the cities' Forum but we have been in the results' Forum for some years.

L.B.M: You will ask for that later, no?

G.K: **Yeah, yeah, so about the…**

E.A.L: And I think that in the results' Forum we have seen that, this... it's a common…Europan is a common family because in them, most of the people of the cities and the juries and the Europan structure know each other, it's a very comfortable and ambient and…but it's not always a common culture because you have very different approaches to the projects, the processes and…so I think it's…there are different ways to see what's Europan.

G.K: **Were your research interests reflected in your selection for a thematic or a site?**

L.BM: Yes, always. I think we were initially actually, we opened like two fields of doing Europan, two fields of research but everything came around our concern about understanding the city as a process, so actually, we applied them into two places. One was Badajoz, the project which was dealing with sites, which were already demanding a process and the other went in the direction of understanding the development of new tissues, like processes, and we began to study sub-urbanity a lot, I think Kapfenberg went in that direction to understand it. We were asked as we were at that moment, we were two partners, then Louis joined us, but I was asked in a Forum in Santiago: *'hey you, the two places are very different and you are two partners, so who of you did each of them?'* I can't really say both of them were conceived. Of course they were drawn by different people and so on, but I can't say both of them came from the very same

question and reflection and they were completely conceived, not only by the two of us but from the whole team who was working at that moment and that really was this obsession about the process. Not to define the city by its results but to define it as a process and that's always a little bit more difficult, I think, in the terms of narrative.

E.A.L: In the more problematic one we focused on the narrative of the strategies, while in the suburban research we focused on the process of how this can happen, not the rules… so there are a lot of drawings of the changing fabric. In the other one you have rules and… it is more abstract.

G.K: **What do your research interests focus on and how is the 'Seeds and Vectors' project related to them? I think, this is already answered.**

Did the 'Seeds and Vectors' project open up new research interests for you? If yes, were they manifested in your later projects?

L.B.M: I showed you…we showed you these plans before for instance. I think precisely 'Seeds and Vectors' brought us before a huge complexity of ideas and the development of the project ended up to the idea of transversality. Transversality was not a topic there, it was mentioned to some degree, like the multi-actors and so on but for instance to think in terms of transversality and to understand the creation of the drawing of our project as the creation of tools, like we didt here, for management and processes, this is something that came afterwards. And then I think that it is an example of something that was very enriching, to understand architecture as a transdisciplinary point in the production of the city where you are really there, and you do everything you can with a lot of people; this idea has been brought later into the rest of our projects.

E.A.L: Yes, I was thinking, when we begin a project, we always ask ourselves 'what's our role, as architects in that project, in that process'. And I think Badajoz is important to 'Seeds and Vectors' because there we took a step back as architects and it helped us a lot; we said that it's very, very important to take distance from the problem, because as architects we always focus very closely to the problems and we have to go back and let more people and more ideas to enter the project.

L.B.M: It's always this negative aspect in the linguistic sense of negative, it means to always reflect about what you shouldn't do, not on what you should do, and that is sometimes much more important. The letter 'A' is in fact defined by not being 'B', 'C', 'D' and so on, than by its own shape, which is completely arbitrary. So sometimes in a process you also have to realize yourself as an element into our relational process and that's why you should reflect more about all the things that you are not…you are not for instance the neighbor, you are not the political decision maker and so on. Actually Badajoz came out of the big deception of what they were building in the periphery of Madrid. Our Badajoz project was a reflection against this over-planned huge development of big investors which was at once planned and extremely homogenous. It was precisely that. Sorry, go on with your topics…

G.K: **I think, the next one has been answered in a way; is there a recurrent philosophy that is apparent in every one of your winning projects?**

L.B.M: It is the process thinking as we said; we prefer to understand architecture as urban design, as the development of support. We use the word support very much, as much in a 'Lefebvrian' sense of the support in the social activities but also in a very physical way; so like in our Vienna project we took one element, the private garden, which is a suburban leading element and we used it as a support of a very flexible process, so that our instrumental philosophy goes a lot in that sense to understand the creation of cities

as the creation of support not the creation of everything that is going to happen there but really just of the supports of processes which allow these processes but do not over define, and it's always a middle point between defining so much that you allow the process and not defining so much, that you predefine the process.

E.A.L: I think that philosophy goes in three layers; the first is more physical, that can be those supports, those urban supports. The second is the one that gives you the rules of how these supports interact with each other and how the people interact but the most important layer is the urban support; the support is more like the urban hardware and this is much more complex, than making some plans, and our philosophy also tries to go deeper into that idea of urban software, how to program the city for all the actors taking part in the development of the city and let the city to interact.

L.B.M: And it was actually born in Badajoz, I think it mainly developed through this project and we then formalized it and we gave it a name in our later projects. We have just submitted in Vienna a project with the title of 'Urban Software' not necessarily in the sense of a computer thing, it can also be that, but in terms of understanding that developing the city is not only constructing the buildings, but you also need a kind of management, which belongs to the planning. So it's much more important for the creation of the public space for instance, it might be more important in one case to have the generation of a soccer association, a soccer club, than the creation of the soccer pitch, so, because if you have a soccer pitch but you don't have the soccer club, then it's no use, if you have the soccer club without the soccer pitch they will manage to transform any place into a soccer pitch, and then the syntax in the middle is what we would usually focus on as architects, we are into this middle thing, but we have to also look for this infrastructural…let's do less all together.

G.K: **It could be said that the 'Seeds and Vectors' project opposed the creation of a definite imposed masterplan by proposing a flexible design tool that actually demanded the involvement and participation of users and stakeholders from the beginning of the design process.**

How did you react to the initial brief's requirements?

Did your proposal initiate debates or was it easily accepted by all the actors?

I think you…you told a lot on that…and the other, you also answered it.

Have you ever been asked to make compromises in order to have your winning projects implemented? In the case of the 'Seeds and Vectors' project, what happened?

L.BM: A lot of compromises, actually it was the first card in 'Seeds and Vectors' I have it, I can read it…just…the first card, I will just read the first sentence and I will translate it: *'which is the objective of this work?'* and we said: *'this work cannot be understood as a crystalized architectural proposal, it has to be a tool to initiate a process through which the inhabitants of this area will be able to take the decisions about their own matters…'* and then we said…ah this one *'urbanism will not save the world, architecture and urbanism will not save the world'*, I will not read anymore, so actually to us in the first sentence that this was a tool to initiate our negotiations, so we think one of the worst things that happened to our profession, I don't like to call it profession but to understand ourselves to do the…being us, architect in the world to be the Heideggerien way…being an architect, one of the most harmful things that happened is precisely this whole generation of imposing architects with this: *'I have a brilliant idea, let's develop it…'*

E.A.L: '*I know how you are going to be happy and I know how you are going to live. Let me decide how I am going to be happy and how I want to live'.*

L.B.M: So the problem is in the 'Fountainhead' for instance, did you read the book or watch the movie the 'Fountainhead' with Gary Cooper that the architect, it's a little bit like Frank Lloyd Wright there is a whole fight against…they bring this dualism between the architect who wants to serve the client or even the people and who goes afterwards chasing his own ideas and the architect who imposes, I think the problem is the concept of architect in both of them; we think the architect is one more, who has to be extremely powerful in his or her position so not weak but the position is a position of negotiating the city because you are not doing your own decoration of your sleeping room so in that case I think it's a concept of…so yeah, in Vienna for instance I told you before, we had to do three times as much density on our project, but we respected very much this whole idea because we created this support and it was for us a proof to think the city really…to think about how you could do this intervention to concepts which then are extremely flexible, because you were already thinking there is a support for flexibility, so in Badajoz it was open from the very beginning.

G.K: **What was the impact of the 'Seeds and Vectors' project after the announcement of the results and during its implementation phase? (e.g. planning policy change, city's recurrent participations, broadening of urban design approaches, adoption of new participatory processes etc.)**

L.BM: The impact you mean, regarding implementation because the project was very much published, I think mostly because of its presentation format, rather than because of its content. It was published and brought too many exhibitions and we were very proud about that, but that's all…

G.K: **And did you manage to change any planning policies or the cities' recurrent participation or something that…**

L.B.M: I think this plan is a change of the planning policy of that area. It is not approved but at least the old one is rejected so it' not anymore an option, so this place now has no planning, of course I don't know if that's good or bad but in any case, I think that is better than the last plan, that they had. We did not succeed much more but I think we brought onto the table many decision-maker questions which they did not consider before and I believe the project was an opportunity for many politicians in Extremadura to reflect about things and I am sure this has been then implemented in other things they have done; because we were told that the concept of 'Seeds and Vectors' was used in Extremadura so now this is a kind of 'Seeds and Vectors' project. I think we had this kind of impact, I cannot mention it and maybe if they could hear me they would say *'you are crazy'* and it's not that much but I feel we were able, not because we did a great project but I think because we were from the very first generation of projects which were addressing the rehabilitation issue with that kind of visibility, so this was very much present in the world of people who came from the international cooperation, we were doing things here in socially squatters in Madrid and so we talked a lot about processes, I think we belong to, not to the first ones, but to the first wave of people who were talking about this. So, I think many people did these kind of projects ten years before but now we came in a moment where the whole Spain begun to talk about that, because of the recession. I think we had impact but they cannot mention it, we changed the policies of that area or we did not, because it has been initially approved but not definitely, so it's a kind of provisional thing there, but at least the old planning is abolished.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations?**

L.BM: In Spain, not at all. So, at the very beginning, they introduced us to them, they organized a lunch and so on and then I think we did not have much more relation with them. I think from behind they have…

E.A.L: From time to time they call them, the site representatives, they call them and they ask what is happening and they are of course very interested, and they call us also and they…

L.B.M: Yeah, and I'm sure also in the Forums because Extremadura was always present there, I don't know if that could make that easier and I am sure they did a lot of…how do you say…corridor work, so…small talk about the…I am sure, I know, but structurally they were not involved actually.

E.A.L: Not structurally, but in a personal way, because they know, they have to come…

L.B.M: But I think they should be involved, that's why they…you are defending them, and I am saying they should be involved. In Vienna they are involved, so Bernd Vlay for instance, do you know Bernd?

G.K: **Yeah, I know him.**

L.B.M: He is involved in the processes, structurally and Europan even gets some money but not much for the hours he spends in the processes. He was involved in the cooperative…now, not anymore but actually because the clients and the municipality and so on left them a little bit aside, but they would like to. And in the first stage, and that was a long stage of definition until we come to the initial masterplan, then we were polishing that for one more year, but he was involved, he was there in every meeting and I think he was also in Austria and in Germany; as you might know they have a lot of respect for the jury there but not only in terms of decision but also during the development where they can also call the jury and ask *'did you mean that?'* so they are as important as the author somehow. They can also make recommendations which can be very precise…so Bernd was there also with the legitimation of representing Europan as the jury of this and that was very good to have him and I think it was a pity that he was not anymore, because it was also for us a protecting force of course, so he was there for the project, rather than for the profit. Not that these things should be confronted but sometimes, some questions, they are confronted so, in that case he was very…

E.A.L: In Sweden they work very similar as in Spain, they put together the site representatives with the winning teams.

L.B.M: They put them in an elevator, then they press stop… and they listen them… (laughter).

E.A.L: More or less…and then from time to time, Europan Sweden called the city representatives, or they called us and said *'Are you happy with the…is there anything that we, as Europan can do, we can arrange a meeting or whatever?'* *'No, it's going ok'*. They are interested in the process, they offer the help but they let you work.

G.K: **Ok, thank you very much.**

Gutiérrez–De La Fuente Arquitectos (Julio de la Fuente + Natalia Gutiérrez)
TallerDE2 Architects (Álvaro Martín Fidalgo + Arantza Ozaeta Cortázar)
Selb, Deutschland, Europan 9 Winners

TallerDE2

Gutiérrez–De La Fuente

27.08.2014, Madrid
Julio de la Fuente: J.De La F
Álvaro Martín Fidalgo: A.M.F

Short CV

TallerDE2 Architects
Arantza Ozaeta Cortázar (1982) and Álvaro Martín Fidalgo (1980) head TallerDE2 Architects since 2008, a Madrid based office for architecture, urban planning and landscape design. The office TallerDE2 Architects makes an ongoing commitment to research and knowledge, both in training and innovative practice. Their work has international scope, been recognized, published and awarded on several occasions. Arantza Ozaeta Cortázar and Alvaro Martín Fidalgo's work is mainly developed between Spain, Germany, Italy and UK, where they are teaching, researching and building recent winning competitions. They studied architecture at the Madrid Polytechnic ETSAM and at the TU Delft of The Netherlands. They completed the coursework for the PhD at the Madrid Polytechnic ETSAM in the Department of Advanced Projects in 2010 where they are PhD candidates[154].

Gutiérrez–De La Fuente Arquitectos
Gutiérrez-delaFuente Arquitectos office was founded in 2006 in Madrid by Natalia Gutiérrez and Julio de la Fuente. The founders studied Architecture at ETSAM (Madrid School of Architecture), and continued their training in Madrid, and Ateliers Jean Nouvel in Paris. Natalia was Member of the Young Architects Committee (2013), and the Ethics Committee (2010-2012) in the Professional Association of Architects in Madrid COAM. Currently Natalia combines the office with her position as city planner in a town of the Madrid Metropolitan Area. Julio was Member of the National Jury in Europan 12 Germany and Poland. Now, he is Member of the Europan Europe Technical Committee (2013-), and since 2015 he is the correspondent of the Official Chamber of Architects of Madrid in Germany. Their completed works have received international awards and G-dlF was featured by the well-known Spanish architecture magazine Arquitectura Viva as one of the eight most representative young Spanish offices working abroad.

The two studios' work has received the international award Bauwelt Prize 2013, the prize COAM Luis M. Mansilla 2013 and they were Finalists at the XII Spanish Architecture and Urbanism Biennale 2013, for the project 'Haus der Tagesmütter' which was part of the implementation for Selb winning proposal, Europan 9.

---

[154] Source: www.tallerde2.com

J.de la F: We met like if we were friends but we are two teams from Madrid; TallerDE2 is Alvaro and Arantza, Arantza couldn't come here today and my office, Gutiérrez–De La Fuente, Natalia and me. Natalia wanted to talk to you also, but today she's sick, she couldn't come to meet you, it's a pity. And then in 2007 we did the … we tried and took part in the Europan 9, in Selb. We chose the site a little bit by chance; because it was exotic, just for it and…did you visit Selb? And you are Mediterranean also; perhaps you will understand why we said it's exotic, because it's out of the regular daily life in Mediterranean landscape. And then, they asked in the brief for the development of a part of the inner city and the study site was part of the inner city and the plot site was the plot for the Haus der Tagesmütter (child-minders center), the block, it was a specific site to try…to show our project. And they had a problem because of the crisis in the nineties with the porcelain industry and many people were left unemployed, they had demographic problems because of the aging population and they asked in the competition about how to improve…at several levels the public space, uses, housing, facilities…how to improve the life of the elderly people. And then, I suppose you know the project, we submitted the project, working on several levels; public space, uses and this is working overtime but we started thinking about the life, the daily day of elderly people. And then we proposed this kind of system based on a catalogue of specific uses to be able to develop over time and we applied this system in a part of this block. And by chance, this part where we assigned the system is the same block of Haus der Tagesmütter. Only by chance, because the plot for Haus der Tagesmütter was assigned later than the competition. This was just by chance but this is a good anecdote of the project.
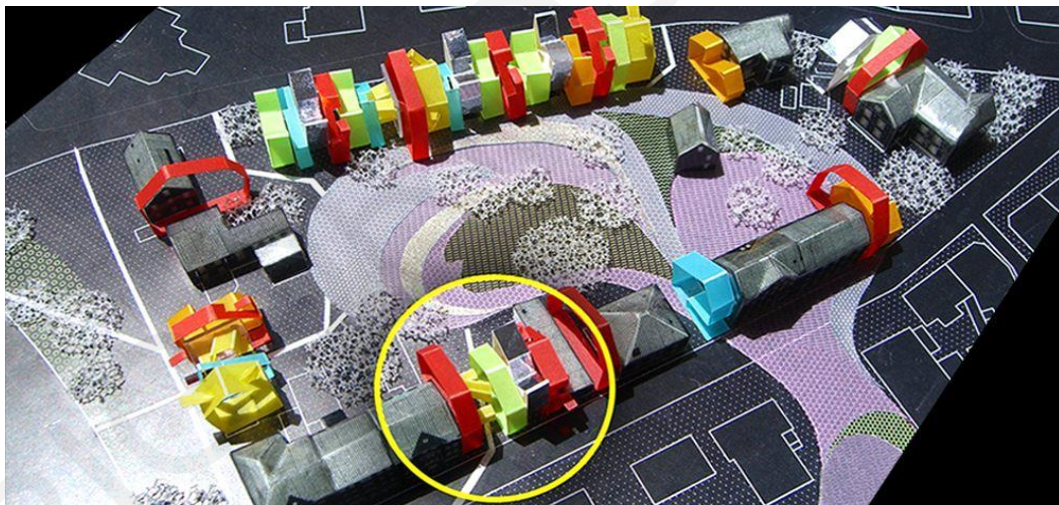
Figure 215: Model of the Selb's competition study site presenting the strips system. The Haus der Tagesmütter was part of the Europan's 9 competition study site (Gutiérrez-delaFuente Arquitectos, 2015a)

And then, you know, we won the competition and we did our first meeting with Helmut (the city planner) in the prize giving ceremony in Berlin and I think…do you want us to continue with this story…because it's a personal story in parallel to our professional story.

A.M.F: Let's say the contribution of Helmut Resch in that way is very important because he's the one who submitted Selb into Europan because he knew as many cities do that in Selb they had a problem. They had a problem because of the shrinking population. If you

could see the pyramid of population, it's not a normal pyramid; its base is wide and the peak it's really weak. This is a kind of rhomboidal shape which means that…well, even more than rhomboidal; they have mainly this elderly population, really wide-wide elderly population and really thin young population. That's why Julio said that in that moment they thought that the best thing is to focus on elderlies. And that's what we did in the competition; we focused on these facilities for elderlies. We realize that because the crisis, the urban front of Selb wasn't closed so it was like; one house, empty plot, house, house, empty plot, so it wasn't there a kind of continuity, plus that this plot was really-really close to the city center. So it was not clear…the urban fabric. From the city center and immediately this urban fabric disappeared. That's why we decided to fill with gaps these kind of urban fields with these kind of strips; why? Because we thought that it was a kind of a flexible system. After we won, as Julio said before, we started working together with Helmut, and with other guys from Europan organization and another man from the government, the regional government. So we worked in a kind of a team, you know; Germans and Spanish. And at that point we all realized that we should maybe change the focus of the project and instead of going directly to the elderlies to focus on the young population, where the demographic pyramid is really weak, because we could focus and make a very nice project for the elderlies but what would happen after ten years, fifteen years, or twenty years? Those facilities, those projects could be of course empty; that's actually what is happening in most of the small towns everywhere in Europe, not only in Germany but also in Spain we have the same problem, we share this kind of problem, you know? All these emptied cities. That's why we decided to change the project focus from the elderly to the young population. From what we currently call 'healing acupuncture', because we call it acupuncture at the moment; instead of preventing…

J.de la F: That's the moto from our work process; from healing acupuncture to preventive acupuncture.

A.M.F: And now you can continue with the rest of the facilities.

J.de la F: And then…behind this process we met Helmut for the first time in Berlin, in April 2008, and we started a personal relation, a very rich, hybrid relation between Spain and Germany, we did a workshop because in Europan they have discovered that the workshop is a kind of a strange figure that is a catalyst for the implementation. This period can be very long, very short, and very successful or maintain just a process with no end. In our case it was very fast and very direct, very precise. And then we did our first workshop, understood as a two days meeting, in Selb, working with Helmut Resch, with Gunter Maurer from Munich and with Resch Heckel from the regional government of Oberfranken. And that indeed, at that point we started all together thinking about what Alvaro said; to change the main strategy. This is the key of the project. They started to bet in youth. And there was a second part of the workshop in Madrid where we spent three days, half fun, half hard job, more fun than work, but also…we built in the trust on each other and then started working in this direction. The first commission was the big one; the youth center and the youth hostel; it was a plot where some sixteen buildings, one of them was the existing youth center and they asked for two projects; a youth hostel and a youth club. Oriented for young people to give them opportunities to leisure, to have a social life, to meet people, to make courses, whatever…to offer new possibilities to transform the inner city in something interesting for them. And then we started to develop that project, perhaps we could come back to describe more about this project…but suddenly, I don't remember why, Haus der Tagesmütter, child-minders center, suddenly appeared as a new project, a small one, to

assign the same principles from the competition; this is one of the keys; that we could, maintain the principles from the competition to the implementation. And then, Helmut as local partner also thought: *'ok we are going to try with that system of the strips, it's not very technological, the bearing walls system is very close to the local traditions, in construction in Bayern'*, it's not technological but they wanted to try this collaboration with the young Spanish architects with a small one (project). And then…that's the reason we started to develop that before the project for the Haus der Tagesmütter.

A.M.F: And also the contribution of Mr. Resch in this step was very important as well, because he together with Resch Heckel, she's the chief in charge of the urban development in the region of Oberfranken and they, together, decided to search which kind of aids or economical help they could get from Munich , from the main government in order to help these kind of programs, or new programs and that's why the projects are paid not only from the city council of Selb but also a big-big part of them was paid by the regional government. So they, together, Resch-Heckel and Helmut Resch were fond of this kind of helps, economical helps, in order to help these projects. That's why we all knew we should focus on the young population; babies, kids and young families, you know, the lower part of the pyramid; they more or less were who framed the main part of the program and after that we together with the users started to develop further the project. So it's quite complex because many people are involved in this process. And not only us and Helmut in this case.

J.de la F: I might skip to another point but I don't want to miss the chance commenting on three things; the first one is that the projects are not like parachutes; they include a strategy in the inner city to find the best locations even if we have to demolish, because demolishing in the shrinking cities is understood as an unnecessary urban tool. They're part of the urban regeneration plan to find the best situations, the best opportunities in the inner city, to activate the neighborhood. Because the programs are oriented for young people and kids and young families but there are many-many possible facilities and there are reasons why these facilities, these specific programs are really developed. And this is about the planning and about the talking in the frame of the Europan. It's all important; the competition, the workshop and the implementation. And in every moment the process could be stopped for a number of strange reasons, for regular reasons like the mayor change or the regional government change or just because the people that were in charge of this project were not interested anymore…and we had the chance to have Helmut Resch always fighting for the process but the most difficult step was to get from the workshop to the first contract; when we received the contract, the first implementation it was a big victory and it was about communication and I think it's a common factor in all the successful stories in Europan; how this catalyst is produced by communication. And Helmut used to tell the same story always; at that time…we were publishing this project and…has Helmut told you about it?

G.K: **I read it somewhere.**

J.de la F: Helmut received A.V Architectura, the Spanish magazine and the photomontage for the inner space of the Europan 9 was in the middle of the cover and behind us was a project of Foster, or Nouvel, or whatever. And then, for us it was just good, it was ok but it's nothing more with this: *'ok, we are there'*. But Helmut took it and he started like the final speech to convince the city council to vote yes and he started the speech like a kind of half politics – half technics, with the cover on the hand! Like: *'here is Selb; just what is Selb? Selb is in the cover, Selb is now famous, is in the international arena of the culture'* and then, it was easier, than Helmut thought, to convince them. Because, they realized that it could be a way, because in the past Selb was the capital of the porcelain and

Rosenthal, the main company, was managed by Mr. Rosenthal and Rosenthal was a kind of Maecenas in the fifties and invited international artists, he built a big concert hall, it was a kind of oasis.
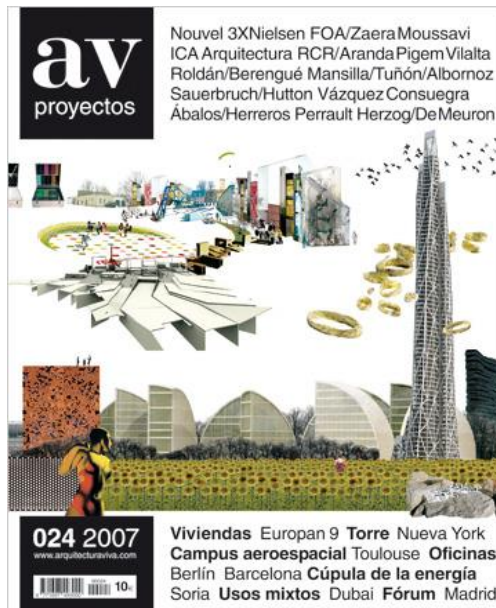
Figure 216: The cover of AV Architectura (Editorial Arquitectura Viva, 2007)

Figure 217: Photo in the Frankenpost article 'Selb ein Magnet für Architekturfans'. The Mayor and the City planner discuss that after the Haus der Tagesmütter's implementation, by the young Spanish architects that has received several awards (in Spain and in Germany) and has been well published, Selb has become an attractive place for the fans of architecture to visit (Scharnagl, 2013)

A.M.F: Indeed, he commissioned Marcel Breuer to design the logo, the main factory is built there and so they collaborated close.

J.de la F: Also, Walter Gropius did a masterplan for Selb in the fifties.

A.M.F: Yes

J.de la F: And then that was…I don't know if it was fifties or forties…

A.M.F: '44 the civil war, so it was fifties, yeah.

J.de la F: And then it's not far from the…we could talk about the nineties; the city lost its identity a little bit but it's not far from having a new cultural start, becoming a cultural city, innovative, a kind of Maecenas city, it's not far from the identity it had in its best times.

A.M.F: And in this scenario, although they had this kind of cultural sphere and this kind of historical situation and this economical change, indeed did they have something attractive? There is nothing at all for young people there. So did they really have anything more than schools and sports areas? So did they have anything like else for young people?

Indeed because Helmut has a boy and at that time that boy was studying there, he (Helmut) was also in charge of having some kind of conversations with young people from Selb so we learned from a close distance the first ideas of what is missing from the city and then we discovered that these were also kind of truth. And that's why there is here something quite successful like it was by chance. We live here in Madrid which is a kind of city with four million inhabitants and Selb is a small town in North Bayern with a few thousands of inhabitants. But that kind of scale is really good and successful, or it can become at least, because the scale of everything is so close that in less than a day

they can have a kind of a request and often immediately a kind of an answer. In other bigger cities, especially in other regions or other countries this process can be much slower and there, this kind of feeling or this kind of need to build something, need to discuss something, to criticize something, it simply disappears because of the time, you know, it's always a matter of time. But in Selb things are really fast in that way. And this is really something very good. Also, because the neighbors around the building have to be aware about what is going to be built there, they have a voice and…so the citizens play an important role in the development of the city. Something that counts, something like amazing and spectacular, even a kind of dream, but it happens in a way in Selb.

J.de la F: Yeah, the sense of belonging now it could be a common asset from the Europan projects in the small communities and it helps to create this new sense of belonging. The mayor, I remember now a comment from the mayor, the mayor was really a good collaborator with us and Helmut Resch and he was really enthusiastic with this project and he went further than us; we just wanted to improve the demographic pyramid and to work with the generations, but the mayor was perverse; he believes that the human beings are formed in the childhood. And then, because he believes that one of the best memories of the children happen in the Haus der Tagesmütter, they will always have in their mind…they will have this sense of belonging to Selb and then when they have difficulties because of employment, or because of whatever, they will have this sense of belonging that they will address about not leaving Selb. And this is the strategy from the mayor at another level than this of architectural strategies or whatever, but it's not far from what is the aim of the process.

A.M.F: Also Selb doesn't have a big-big city nearby. So, it's kind of in the middle of other cities of similar scale but not very big cities. And that's why either people move far away, so simply the leave Selb, or another fact that is very common it is that someone lives in one town and drives maybe every day 15-20 km far away, just for their job. For example, in Selbwerk, in our partner office there, most of the employees don't live in Selb. The same with the workers; indeed they live in Hof or in other cities around, but not in Selb. And they knew that they have a kind of work because there are also factories in Selb, but people…those workers don't live in Selb. Why? So, they simply come from other cities to Selb and it's a kind of thing that doesn't make any sense. So, they have the possibility to change something. So that's why it's not simply a city that is disappearing because of the population, but there are other factors around; one of it is that there isn't anything attractive for young couples to start living in Selb, apart from their jobs. Because if there are no good or interesting kindergartens for example, as a kind of facility, why to move there if you can't have that kind of facility for your family?

J.de la F: But that is perfect, what you say, to continue with 'IQ' (he refers to their project). Because when we finished Haus der Tagesmütter, we started the Youth center and Youth club, it's already finished, we could talk later about the architectural things, about the projects, but I continue, meanwhile the works for the Youth center and Youth club, we were invited for a competition in Selb, it's a competition promoted by the Bayerische Staatsministerium, from Karin Sandeck, who leads that project, it's a pilot project called 'IQ' Wohnquartier and they asked several cities to take part. And ten cities were selected to take part in that program.

A.M.F: Only ten and they were many who wanted this kind of…

J.de la F: And exactly this program is about what Alvaro said; it's how to bring new life in the inner cities and how to create nice neighborhoods for living in the inner part of the cities. And then, this plot for this competition was near the Youth center and Youth club.

It's the neighborhood plot. And then we were invited and took part against nine German teams, some of them really good teams from Munich, and we won. We did it and we won. And our proposal is now under construction and is…like Europan…it's absolutely the same with the competition, just some adjustments, but it's the same and it completes the strategy. That's the important thing; that there is a global strategy, not just buildings. And with this global strategy, we have the babies and children in Haus der Tagesmütter, we have the young people in the Youth house and the Youth club and now the next step was to close the circle and to have 35 units, apartments for young families with children.
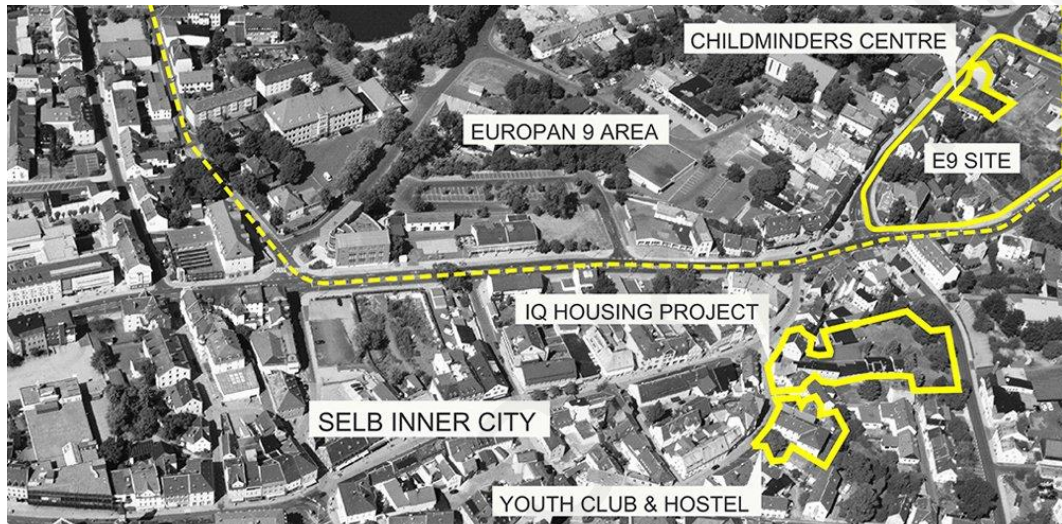
Figure 218: This change of attitude, "prevention rather than the cure", opened a new scenario in which the following projects are being developed: The Haus der Tagesmütter (Childminders Center) for babies and children, the Jugendzentrum & Jugendhotel (Youth Club & Hostel) for teenagers and young people, and the IQ Experimental Subsidized Housing (IQ innerstädtische Wohnquartiere) for young families (Gutiérrez-delaFuente Arquitectos, 2015d)

A.M.F: And again with babies and again they can start the circle because the Haus der Tagesmütter is really close, in the same neighborhood.

J.de la F: And attract these commuters that they make 50 kilometers go and 50 back for their jobs so that they come back to their cities. And this is the way they want to really involve, invite these commuters to live in Selb. And the process continues and continues and that's really…there is another layer behind these architectural pieces.

A.M.F: And it has to work because these are real demands from the bosses of those factories around Selb which demand for new houses for the workers. Because they demand that kind of need and it doesn't exist; like new houses for workers. Especially in this case, this 'IQ' project, the real translation is 'experimental' houses for young families. It does that thing; if you are not a young family you cannot live in there and more or less, we close the circle with this kind of three projects in a perimeter of around…let's say 500 meters in Selb.

Figure 219: The 'IQ' Project drawings (Gutiérrez-delaFuente Arquitectos, 2015b)

J.de la F: And so, you know, we have time to answer you and from these questions to continue taking it through, but more or less this is the summary of the seven years working there.

A.M.F: Something that we told also in other interviews, but maybe can be handy, I don't know depending on the title of your thesis is that these stripe systems, was really a powerful tool and really easy in terms of communication with another culture and another language because it makes it really easy to have a kind of technical and structural and even topological language between people, you know? To simply add one strip after another and after another with different width and different length and different height where the material comes later and it's a really easy system in order to ask: *'Do we need more or do we need less? Do we need more space?'* And by this we get to have the same architectural language among different users. Not only from us here in Madrid but also from Selbwerk which has been our local partner, but also from the structural engineer, the installations guys and even the users. And in the end, they all talked in the same way about the strips, about this thing because it made it really easy to communicate our ideas and to assist in visualizing them before the actual construction.

J.de la F: And in three words about typology; we received in the interviews many questions about typology, how is inserted, how is embedded in the landscape, in the Bavarian landscape, how was the feeling from Spanish architects with the Bavarian landscape and

we have described this in the yellow book from Europan, in the first chapter by Carlos Arroyo, in three lines; how this system is a powerful tool, resilient… and it facilitates the communication with other people involved. Also it's easy to be inserted to several kind of plots, topographies, to accept programs, to grow over the process, because we could talk about the process; how we could manage this project from Spain with the local partner and the system was so open that within one week we could add another staircase, we could include a new lift or to remove and…

A.M.F: And it happened yeah, it happened thousands of times.

J.de la F: Yeah, yeah, it happened because when you're making innovation, things are not close but we worked with the local partners, with the engineers, with the Bau-engineers, the technical engineers and we worked with them and we pushed them to work out of their routines. Because they always have…if you take the kindergarten; they would normally take the book of the kindergarten and they would say *'ok … three pillars here'* and then we pushed them to work out their routine and thanks to the system, it was successful because, if the system is rigid, it is not so flexible; you cannot for example have a new staircase inserted from Monday to Wednesday.

A.M.F: And we thought *'how not to stop the creativity, although everything is standard?'* because there they only build with the standard system of construction, they don't embed anything because insurances don't cover that which is something that is the complete opposite from the Mediterranean countries where we embed everything. So Julio described it great; in this way and we always pushed, they used to call us 'the crazy Spanish', but simply because when we wanted to do something and they would say *'no'* but when we would ask them *'why not'* they wouldn't know the answer (laughing).

J.de la F: And nobody used to ask them *'why not'* because everybody thought that it wouldn't be possible in another way.

A.M.F: So, in that way it was something really good, you know, this way of working; where we pushed each other, knowing that they are really good in building and we were at that moment very good in asking them, you know? And we were all involved in this process, it was really successful. So, that's why it worked well; It is really timing, you know. And in this way we're telling you that there were many successful things that we made possible with this, to happen, many of them we didn't realize them until they happened of course, we didn't notice them because indeed we were really young in the beginning and we didn't have any real experience about how to manage a foreign...interchange a…

J.de la F: But also something that is true about the success of the Europan processes is because these catalysts from the workshop to the implementation was a success, because it's true we pushed a lot, we've spent tons of hours in this project and we have pushed with good energy and established good personal relations with Helmut Resch, but the catalyst was this…strong push from us and from the local actor in Selb, from Helmut. And tomorrow for example you will see the opposite; in Badajoz, the new ways of organization are behind the process. There is no iconic symbol; it's not easy to recognize the actors. In our case the catalyst was produced by us and the Head of Planning of Selb and this is because somebody trusted us, it's a story of trust.

A.M.F: In this way we have to tell you that we always tell this thing which is that probably in Spain this could never have happened because when we won the competition we were like 25-27 years old, something like that, so we were quite young at that moment, were not having clients at that moment, but the guys in front of us were experienced men, you know, but they trusted us simply because we won the competition and because we

were architects and they didn't have trust only in experience but in knowledge also, you know, and also in a kind of new youth blood, that's what they needed at that moment.

J.de la F: Yeah, but if your work is global about Europan…Europan was our flag and we were behind this flag. And then, the city of Selb thought: *'ok, if they won Europan, it's because the project is good'*. And then, it's this trust on the system because it's true that the Europan is a fair competition. It's not possible for somebody to win the competition because he's friend of somebody. And then this process is open, is innovative and behind this flag we were suddenly a product, a finished product; it doesn't matter if we were 28 or 26 or 40, we won this competition and the competition push the stamp of quality in that proposal. And this is important, but it doesn't always happen. You need again the catalysts to foster it.

G.K: **How about the users of the place? Did you have any public presentations there, with the users and the people staying there to present the project? I mean, how did the users react to your innovative projects? Because it's quite different from what is already there.**

A.M.F: We can tell you that we had many meetings with them, while we were doing the projects in Selb, the users had voice in the process and like we had meetings with the local partner, the structural engineer, the installation guys and so on, we also had meetings with the users as a very important material of knowledge in our project. And for us it's something really important. The knowledge and the client, I mean we, as architects, we are like the kind of the linking guys for things. It is not about 'this is my project', no, we never trusted that, you know, we simply change things and we produce and we add, we add, we add things and we always try to find the best, the cheapest and the most efficient at the end project, at least this is what we try to do. And the users always were a very important part; at least in the case of the mothers of the users of Haus der Tagesmütter, they were a very important part in the project. Of course as architects we are more used to see the projects in plans, you know? They don't, so we added all of what they wanted, indeed I can tell you that we had to change almost the whole first floor, because they wanted to; they thought *'no, it doesn't work in this way, the Haus der Tagesmütter might work in this way, we need much more space, we need more area for this program, less for this other…'* and we had to change it. And we changed more things and in the end what happened, the result was always much better. In the case of the youth club, 'the house of generation' what is called now, it was a bit difficult because there was not a direct user. That's because we talked directly with the youth club from Selb but those guys keep changing; from youth to young couples, within only a few years. And the new guys had different requests from the previous ones. So it was quite difficult, that's why we tried to provide a kind of flexible structure with more abstract spaces; in order to let them use them in their own way. Of course, there are some places with fixed electrical plagues and those things, in order to provide like for computers, for other stuff, but the use is really open. We could show the plan without any furniture because they change it their own way. But I would like to say something that more and more I start to think this maybe because I'm getting older in this way; we titled the completion 'Catalogue for Dwelling on the time', you know, and that 'on the time', we find it that is very-very important because only the Haus der Tagesmütter is being used, let's say after three years now. So, it's quite new. The youth center, indeed is only been used, maybe 30% of it, so it's not used in fact like the 100%. This is structured as we explained before, it's not working yet in its whole, and it still needs time; to be used, it needs at least three years to see the real use of all of these kind of structures. Indeed, we are in a young estate. Did anyone tell you that we'll start to work

with a different…more rich program from September on? I don't know if Helmut told you this, maybe he didn't know this, but now it's even richer than we thought in the beginning because in the beginning we thought *'ok, we have locals, we have foreigners, you know youth club, youth hostel, so the kind of friends with each other and they kind enrich each other with different culture, language'* and so on. But now, the youth hostel has a double program because it's a youth hostel plus a kind of school for cooks, a culinary school and I think it's going to be a school for those people that want to work in hotels, a Hotel Institute. So, their users, the users of the youth (club) will be the real material for us.

J.de la F: I don't know if it's one of your questions, because now I'm realizing about the program of both buildings, we could talk a little bit…one per one about the program because it's a nice process and I think the program is innovative in both cases and we could talk…do you prefer to talk now or we…

G.K: It's ok.

J.de la F: Ah, it's ok. Then, about the process of the program; we received the first program in Santiago de Compostela, in Europan 9, in May of 2009. And we met Helmut there, that was previous to the workshop, we met him for the first time, as I told you, in Berlin, in the giving prize ceremony we did a kind of short presentation with a debate. We met again in Santiago, in the Europan forum of results, in May of 2009, or 2008, I don't remember…

A.M.F: 2008

J.de la F: And then drinking Pacharán, it's typical Spanish liquor, I remember, we received the commission for the youth center, when we say youth center, youth hostel in Deutsch we say, 'Jugendzentrum'. And then we received a paper with a title, it was empty, the paper, it was blank and then in the headline of the paper says 'Jugendzentrum, Selb'. Two points, and it was empty, the paper. Really, it's not a joke and then we came back with this commission to Madrid and started a research about the program and the regulations for youth clubs, we started to cross and to confront, to deal with the program and to work together in this workshop, in two steps in this program. And finally, this kind of hybrid, strange building is already built.
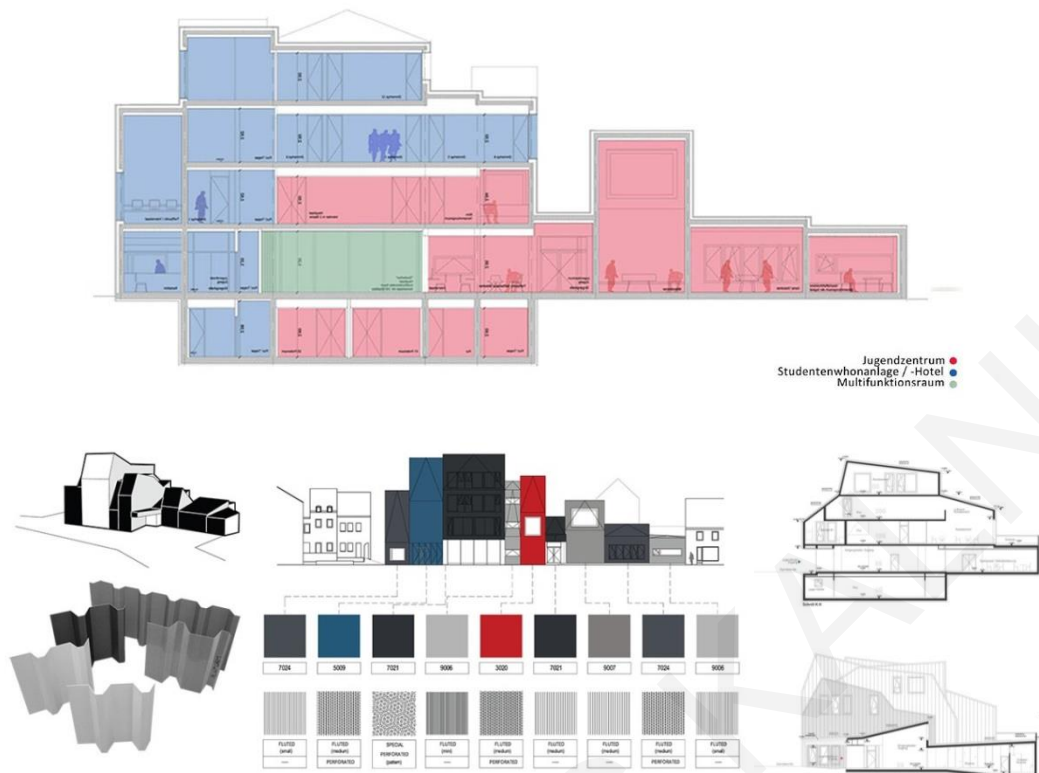
Figure 220: The Jugendzentrum & Jugendhotel drawings and strip system *'Local users from the Youth Club will interact with foreign users from the Youth Hostel, and vice versa. It is a platform for action, for sharing knowledge, for social exchange and personal enrichment to happen in a fortuitous way, as everyday life.'* **(Gutiérrez-delaFuente Arquitectos, 2015c)**

And Tagesmütter it's also an innovative commission because do you know about Tagesmütter, what is the Haus der Tagesmütter? It's not a typical nursery, it has been traditionally in the cities, in Germany; the children go to school in different age than in Mediterranean countries, they start at 6 years, but they have kindergarten before, but traditionally they have other options, for these first years of the children; it's Haus der Tagesmütter and it's one woman from the neighborhood, probably she has one or two or three children of her own and then she establishes at her home the Haus der Tagesmütter; it's a kind of a private nursery for the kids of the neighborhood and the parents pay her and then this mother, or two mothers, or three take care of the children out of the hours of the school, or in the first years of the children.

A.M.F: I think, it was like a kind of a spontaneous relationship between neighbors, in which one, you know, a woman takes care of the kids of the others, simply like that.

J.de la F: It's a self-management program, but in Germany self-manage sometimes it's too much and it's a fake self-manage, because it's self-manage but they have help from the city. And then, the management is finally hybrid. And then we received the commission of this program, and the first thing we did, was to search in google what it is; and there is nothing. There are no new buildings.

A.M.F: It's the first new Haus der Tagesmütter built.

G.K: **So, as a concept Tagesmütter is something already working in Germany or is it something new?**

J.de la F: No, it's working in the house of the people; self-managed by the neighbors.

G.K: **So there is not any special place, just maybe a house of a mother?**

J.de la F: Yes, in some other cities, we knew that…

G.K: **So there is no book in German…?**

A.M.F, J.de la F: No, no, no there are no rules.

J.de la F: If you search on the internet, there are pictures of private homes, with a mother cooking and 7 (this is the range, 5-12, no more in a house) children playing on the couch (laughter). And then, this is the innovative point of view of the Selb story; is inventing new typologies and the program. If you mix the typology of the strips with the programs, it was really good, it was really fun, because it's a new dream; open program, open rules, we didn't have any rules, there were no planning rules. We decided with the neighbors what height will the buildings be for example, how deep, how big, and then…but I'm out of the topic, it's about program. And then Haus der Tagesmütter we invented together with local forces, and the users, we invented. We invented sounds a little bit arrogant. We were together.

A.M.F: We made out try, you know, we, together with the mothers, because the good thing is maybe we did together with the mothers some innovative things for the Haus der Tagesmütter maybe we failed in some others, but there were no traces to follow, it was kind of a new thing. In fact, the Haus der Tagesmütter has a bit more, than 200 square meters, it's a big house. When the youth center house has roughly like 2000 square meters, or more than 2000, so it's like seven times bigger than the Haus der Tagesmütter.

J.de la F: I think the Haus der Tagesmütter is 500 complete.

A.M.F: With the patio?

J.de la F: No, no without, 500.

A.M.F: No, the house without the strips or the storage and so on, only the building alone. You remember, we always said this can be a living room, this can be a kitchen, and this can be a bedroom. In fact this big house with three bedrooms that has one living room, like kind of penthouse, no?

J.de la F: And then the program consist…because we have organized the program in three levels, by ages; babies in ground floor, children in first floor and then the second floor is a kind of hybrid space for making meetings for the mothers, but also for the whole family, it's a kind of condenser and we organize in…set access, the project, vertical access, and on the other side, we organize in a stripe, the very specific uses.
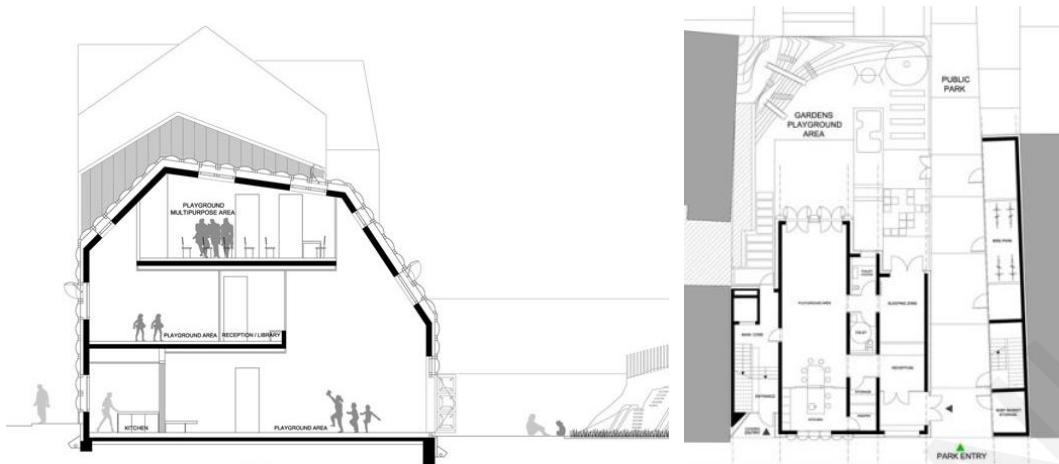
Figure 221: The Haus der Tagesmütter, strips' drawings: section and plan (Busch & Busch, 2013)

I recommend you to watch the video of the Bauwelt TV; we described in that video, how the building is organized by colors and strips, and then it's very clear to explain; you have these stairs, a vertical connection, the playground and the multi-purpose area on the second floor, organized in three levels, technical rooms, toilets, storage, installations, silent room, sleeping and management offices, the bridge, this is where the project becomes to be urban and to be embed in the general planning of the city and creates just notion, very fashionable now, of porosity from the street to the inner block. This is, this bridge, it's a kind of outer garden for the children and also an emergency exit, this is private property and the low cost of stripe, it answers also to our public program, of a storage for the gardeners, bike storage, baby basket storage and also the emergency exit is included in the low cost stripe.
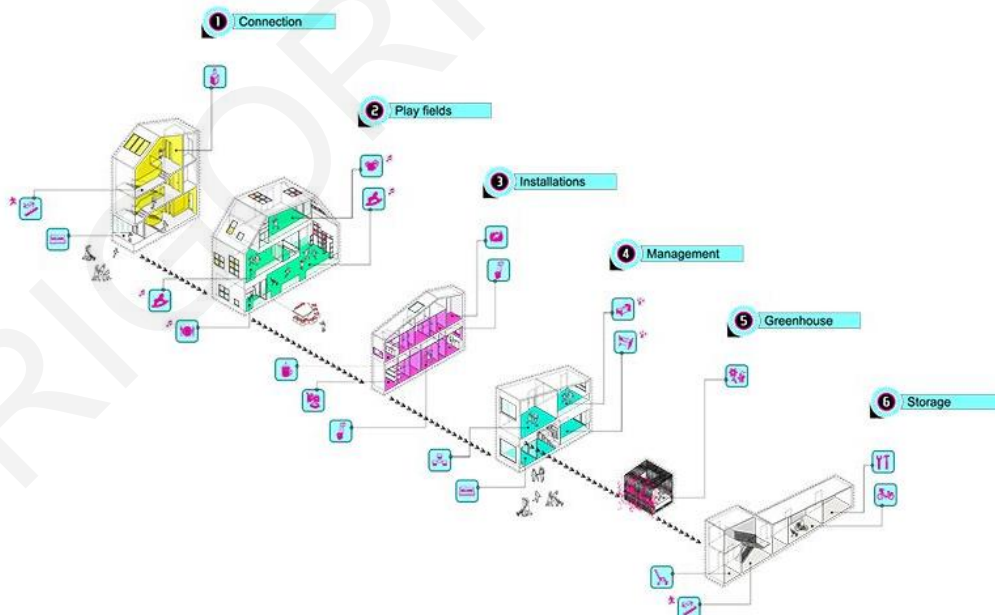
Figure 222: The Haus der Tagesmütter strips' analysis according to use in axonometric drawing (Gutiérrez-delaFuente Arquitectos, 2015a)

A.M.F: For example the bridge for us was very important, because the bridge helped us to introduce the public space inside the block as a kind of something needed, otherwise it would be simply strips and we could close the block entirely, we couldn't give the chance to open again what we wanted in fact, to give that kind of public space for the users, you know. In the end the bridge works, we did it like a real bridge, because there are like users passing through…

Figures 223, 224: The realization of the Haus der Tagesmütter (Gutiérrez-delaFuente Arquitectos, 2015a)

J.de la F: Another thing we want to show you that we didn't show to many people because this process is full of information and we didn't talk about it yet, we know, Helmut knows, but not many people know about it; what I start talking to you about…how to put it…when we entered the competition we tested the system in one plot and by chance this plot is the Haus der Tagesmütter plot. And I want to show you this proof, the elevation from the competition, and you can compare with the Haus der Tagesmütter because it's a kind of thing from the cosmos.

A.M.F: After 5 years, it was like real it was…

J.de la F: It's kind of…it has no explanation how it could happen (showing something on his cell-phone). You know, this is the plot, well, you know the block, with the two apartment blocks, and here is the Haus der Tagesmütter between these buildings, this is Haus der Tagesmütter and this is what we try to show in the competition and you can see this one, with the stairs, this is really also the access and the stairs for the Haus der Tagesmütter. And this is the bridge to connect in ground floor, to connect with the interior park, this is the existing building and the lift with the connections, this is a kind of transparent stripe.

A.M.F: This house was a house, and it was placed in the same position, but this was built like five years before this one. You know this one, look at this one (laughter) and the bridge, but I mean this was simply a kind of intuition.

J.de la F: And perhaps It could also be in the subconscious of Helmut, we don't know it.

Figure 225: Interior views of the Haus der Tagesmütter (Gutiérrez-delaFuente Arquitectos, 2015a)

J.de la F: It's very good that you are here, because it's impossible to go so deep just with an email for all these stories. In between the architectural thing and the anecdote, but everything together made the biggest novel of Selb.

A.M.F: Actually we were invited to the other competition for the housing project in Selb, it was a competition between ten teams and it was anonymous. So with a private jury from Munich, we couldn't use…because somebody else asked us in another interview, why we didn't use again the same strips in order to make the same project and we said *'of course, we could use it, but we didn't want to'*, because if we used the same strips we would be recognized as we were that guys, that team, and maybe we could be…I don't know either choose it or not. And we decided to do exactly the opposite.

J.de la F: But for sure the scale, the program for housing, the scale of the plot, the answer to the city, was not…at that moment in the housing project, we decided it was better to go in for the city. But what is true, is that in the competition for example in the Jugendzentrum, in the main entrance of the hostel, the first entrance, in the corner, from the beginning, there is a small square, and then, this is again the concept of the main, general plan. And then we have the entrance to the youth hostel here and then this is the plot, for the new housing, and then we realized, that this platz, this square could be used for both and then we decided that the entrance, to the housing project should be here. And also we decided because of some notions about the city, that the urban connection in this way, west-east should appear. And there are many people from the urban concept, that appear in the housing project, not necessarily with the same typology or with the same imaginary, but in fact, despite of the form it is included, embed in the planning of the city. It's good, because the projects depend on each other.

A.M.F: Thanks to the new housing project, citizens can use, can cross the block again, because that block is really big in the city center, and as soon as it will be finished, they can cross from one street to the other. Plus we have recovered a hidden river, it was a hidden river underneath and we simply dig it and we gave it again to the city. Why was this kind of stream covered? So we gave it to the city again. Secondly, it's always a matter of thinking the public space and after we think the program and after we rethink again the public space, so it's always a dialog.

J.de la F: This is the big, another scale, it's a not that programmatic infill, this one is really a kind of more…what we can say…a traditional or regular block for a housing development, including this urban content. This is the main street of Selb and then we create this square between both…to serve both buildings, and at that point it's a kind of

hybrid answer of both programs to the city, because here the shared space is not bad, but not well resolved and you walk between cars, it's not clear, how to park, did you see, how they park? There is a kind of line painted on the pavement, and it's not…it's really shared space, we could say, but then, it's also necessary to have here a small platz (square) to be out of the main street, even if we are talking about Selb, it's not really a busy city, you know, but this kind of urban details, is what urban planning is.

G.K: **Do you have the same concept between the Youth Hostel and the Youth Center, do you have a common space, that they share together based on the same concept (with the Haus der Tagesmütter), but indoor?**

A.M.F: Yeah exactly. And there is another public space on the other side, where is the entrance of the Youth club, so there is this kind of link between like small urban spaces, it is not about big-grand platz, but about this kind of tiny, micro-urbanism, can then change something, can trigger a kind of different thing, because this kind, to be frank this is something really, I mean kind of sad in the city center of Selb, you know? We are really curious about what can happen when both projects will be finished, because the users for the housing project are really sad, they are waiting for the project to be finished because Selbwerk is the office managing the project and they have already a list, because there are already 20, is not super big, 20 is not a big project. Plus the new uses of the Youth…this new program will work from September on and it has to be really lively, because you have like a city sense in the houses, kind of foreigners that come from other cities to sleep in the hostel. It's also important to point out something here regarding the hostel users; Selb is not the kind of touristic city, as other cities, but there are some kind of schools in Selb in which other students from other cities attend for two weeks, no, for three weeks every month, so they have this kind of user, which is a young boy or girl, that comes to Selb for one month and after these users are leaving and they don't return anymore. And they used to use houses, private houses but they hadn't have any special facility for them.

G.K: **So I have some questions, some of them have already been answered by you, during this conversation. Some of them refer to the project, some of them refer on the Europan process and structure, so I can just… read them and you can comment on them. I have divided the structure of the questions according to the structure of the Europan competition process, the two-year competition, the program, the Juries and the final results, so the first question is…**

In your opinion, what do cities expect to gain through their participation in Europan competition compared to a typical architectural competition?

A.M.F: We answer…or?

G.K: **Just comment or…it's looks more formal but…(laughter)**

J.de la F: I think, the key word here for me is innovation, and…there are two reasons why cities…well, there are many, but for me there are two big groups of reasons of why cities ask Europan for help; the first one is…in some cases, there is no other way, that, this is the last opportunity, an innovative approach, because the situation is blocked. And the other reason is to receive a kind of complementary point of view; especially big cities used to ask for a complementary point of view, an innovative way to put together with other views and perhaps with a workshop to get an innovative point of view, but complementary to the other resources that may be carrying on this problem, it's a complementary option. And for me these are the two main categories, but they really expect innovative solutions.

A.M.F: Also, I mean those cities, that they present their problems to Europan...they know of course, that the level of visualization is going to be high, so they know that the city will be included almost forever in the Europan website, so suddenly...there are names like Selb and many others, cities or villages that you didn't even know they existed before their participation. And the urban planners or Mayors from these cities know that they will have a kind of impact, visualization, and they also know that they will be like in close touch with other people from other sites which would normally be harder, I mean to get that kind of close relationship. And all these, thanks to these Forums, thanks to these things, the networking.

J.de la F: It's true, that the networking is one of the main assets of Europan, but I am not sure, if people who ask to take part in Europan for their cities, are really looking for it. It's a compliment, but I think in many cases they are surprised from the power of this network, but they are not conscious...aware from the beginning that it's happening.

A.M.F: Also Europan, is already a very experienced platform. After so many years, they know how to do it, I mean they have a Forum somewhere in Europe, where different developers and Mayors and many other guys are together, get together in touch in a special environment and this kind of environment provides an easier dialog as well, so they are quite smart in this kind of organization thanks to this kind of Forums.

G.K: **In some Europan National committees, Governmental bodies have a strong presence. Is it important for the Europan process to be connected with the decision making bodies or even stakeholders who are active in the political arena?**

J.de la F: I think currently it's how it works. It's how it works, because the governmental bodies are currently present in Europan, in the national committees.

G.K: **Yes, in some countries they are more...for example in Germany they are also involved in the Juries.**

A.M.F: With the Ministries, no?

G.K: **Yes.**

A.M.F: But not in Spain for example.

G.K: **Yes in Spain or other countries there are more academicals...**

A.M.F: I wanted to make indeed the question back to you; do you consider those countries with strong relationships with these bodies more successful, than others?

G.K: **Successful, I don't know...maybe more successful in implementing the projects.**

A.M.F: In implementing. From my point of view, Spain is very successful in projects, because there are a lot of interesting entries and the quality is really high, however they don't have a strong relationship with the government. Also on the other hand implementations...maybe this part is weak, maybe weaker than in other countries... probably. Well, I don't know...

J.de la F: For me it's not really easy, and the question is not very clear, because the governmental bodies for the moment, I say for the moment, because it's changing, but for the moment they are the basis for Europan, because they are the economic motor. Economic motor for each session to move forward, because in Deutschland (Germany) for example they need 5-6 sites and if they don't have them, the 'machine' cannot move. And then, if the governmental bodies are included in the national committees, or not, I am not sure.

A.M.F: Julio, what you say is that without this strong governmental relationship in Germany, you think we could have developed the project? Because I think that thanks to this kind of close relationship, we were able to move forward easily.

J.de la F: The local force in our case was so strong that it was enough to trigger the process and here we are talking about Karin Sandeck in Germany. And then…I think the question is…

G.K: **I mean, what I have noticed from the structures of the different countries -that's why I am asking this question, for example Germany has a lot of people coming from the government, from the politicians, from the planning departments and so on. Some other countries, I think this is the case for Spain as well, they have more like academics in the Europan structure. So…I don't know if this also makes the things working different in these countries, regarding the implementations for example. That's what I am asking. And I mean in Germany it is very structured (the National Committee), even the Juries, even the structure of the Europan Secretariats, but in Norway for example, where I'm also having Oslo as a case study, almost all the members of the National structure are academics, I could maybe find one from the government or the planning department. They come from universities, from 3 or 4 universities, from the architectural association, but mainly…that's what I am asking.**

J.de la F: I really don't know how it works outside of Spain or Germany, to be honest, I don't know.

G.K: **I mean for Spain, how is it…**

A.M.F: They are mostly academics…

J.de la F: Yeah, there are no governmental bodies, but I think…the summary of it, you should present in your research, that…what is more important? To have the power integrated, the economic power, and the decision makers integrated in the national committees, or what is really important is that, these national committees are composed people with a mix of points of view. To have academics, researchers, to have professionals, then it could…I don't know if the results of your research could say, what is really important? To assure the mix in the committee or the power? But it's true that it's the Juries' job to research about and to compare, because Europan is always about comparing. It works by changing, this is the big, one of the big words.

A.M.F: You know I was thinking that, because for example, the case of Norway is not the opposite in the way, that they also have a good implementation percentage as well, so it doesn't mean that this kind of relationship with the government assures an easier development of implementations, because I think Norway has, important implementations as well, isn't it?

J.de la F: No but Norway…in Trondheim for example, the client was a student association. The government is out of it. And then in Norway…it depends also, because the commission, the stakeholders here, also their point of view is integrated in the national committee, you know? Because the project in Trondheim is a good example of how private stakeholders in this case it's nice the stakeholder, a students' association, could be integrated indeed in this committee to create plurality instead of just…too much of architects.

A.M.F: I think in the end this is more about people, it's about who you have in front of you.

G.K: **Yes I think in the end maybe it's that; It's about people and about establishing relations with the people with the power of the decision making. I think even if you**

have all the members coming from the academia, and they have good relations with the planning department or with the association of the developers, with politicians, and so on, then yes...

A.M.F: We can tell you regarding this, of something we know really well, which is the situation in Spain; we have a very strong academia, you know for example Iñaki Ábalos is the director, the chair director of the department of Harvard design department, or Juan Herreros…I mean we have very good architects teaching at top institutions. I mean in Europan happens more or less the same; I think in Spain, the competitions have a lot of entries with very high quality. Europan has always been very well known in Spain, because of the quality. I mean we the graphic design of the Spanish panels is amazing, is of really high standard, but maybe only in our tiny architectural world, because after, when these guys try to take a step further and start talking with the government, immediately this kind of relationship stops, because there is another language of dialog and these two dialogs usually don't match. This is the case for Spain, the politicians are on one level and academia is on another different level, they just don't match.

J.de la F: But it's not fair if we don't introduce for example the notion of the built (projects) in every country at that moment, because Europan in Spain is one of the pillars of Europan Europe historically, and for Europan 1, 2, 3, 4 we realized a lot of them, we actually did a lot of implementations in Spain.

G.K: Yes, but the scale of the urban projects and those of Europan 1-4 is different. That was another kind of scale…

J.de la F: Yes, it was architectural.

G.K: And it was much easier to implement the idea of that scale or the program and I think that a lot of realizations were done in many of countries.

J.de la F: Yes, what I mean is that we also need to compare the economic situation in each of the countries and that could be the key over this question. I'm not sure of the answer though.

G.K: Europan by default promotes cross border exchanges between the different actors involved in the Europan process. What are the advantages and disadvantages for the city, participating in such exchanges?

J.de la F: I think, our case is a paradigm of the international practices and then our experience is very good of course, but I know also many people who are a little bit frustrated with Europan because they won in Europan and nothing happened, but in our case the cross border exchanges between different actors, different countries is a paradigm; how we dealt with the structure of Europan Deutschland, in this case the governmental bodies were included in this structure, regional government was included in the Selb proposal, local forces and colleagues in the Forums. I think by default it's a promoting of exchange.

A.M.F: In a way it's a kind of wake-up about reality in other, different... So it really enriched our way of working, because if we say to our students for example, that the scale of our projects is Europe, you know, only in Spain, we have to really jump and swim in this kind of interexchange relations and Europan is a great platform for that because they directly have it, since the very beginning, but it's like that, so as soon as you start dealing with that, you learn quite a lot immediately.

G.K: Do you think that cities redefine their initial positions, demands and concerns according to the approaches of the submitted projects?

Can you recall if that was the case for 'Catalogue for Dwelling on the Time' project?

J.de la F: Of course (laughter). In the story of Europan again it's paradigmatic. People used to implement things, even out of the competition site. Even other kind of projects or commissions, it's a yes…for sure.

G.K: I don't know if you can answer the next question, maybe only if you have participated in the Juries, in the structure of Europan so…

According to Europan's rules, the aim of the Cities' and Juries' forum 'is to ensure that the different experts participating in the evaluation process share a common culture'. What are the main features of this Forum that in your opinion lead to the accomplishment of this aim?

J.de la F: I think, the key word here is the 'common culture', this is the only…well not the only but the main goal for the Forum of Cities' and Juries' is that the presentations are on a round table with several projects, under the same topic and then they (the participants) can share (their views). But at that point they are not talking about the quality of the projects, they are talking about their problems and different points of view, but not necessarily about the winners, it's more a… congress though I hate using that word for Europan, it's like… congresses are for doctors. But in this case it's a little bit similar to a congress, because it's not about the quality, the quality is there of course, but they are not judging who the winner is or who not the winner is, it's just different approaches to similar problems.

A.M.F: Have you ever been to one of those Forums?

G.K: I've been, yes.

A.M.F: Because as you may have seen, there are so many projects, and so many people involved, which makes it almost impossible for everybody to discuss, but the scenario is amazing, it's really positive, because, you may have on your right hand a guy who made a competition in Varsovia (Warsaw) for example and you share a lot things together, and after that you start talking with another guy and in that way it's really positive, because of the multiculturalism, instead of common culture, which is something, that I find really positive. Also I could say that I understand, that in order to make groups, I mean for Europan Europe, there are so many cities, that they have to put them in different 'boxes', and for those 'boxes' they have to find a title and I am a bit critic about that, because I understand this is a kind of starting point but I don't think, that you can put under a kind of umbrella many of them, I don't think it's so simple in that way.

G.K: You mean the thematics that are being given to the sites for the competition, right?

A.M.F: It's a matter of time, because they have two years to find the cities and also they have to make a kind of a strong abstract and this year more or less it's the continuation of the previous one, which I think was very successful, because it's very good theme. But every 2 years it has to be something new, because the history of the cities is not so…doesn't jump so extremely, but I think it's really successful, in the beginning, but it maybe makes it a bit simple.

J.de la F: I want to add, that, in addition to a common culture what I find important is that this forum happens after the first jury, the national jury, the local forces are included in the jury and they preselect between 4 to 8 or to 10 (projects) and in this Jury, there is a kind

of other filter of these projects and after this Forum, the second Jury without local forces, local representative, takes place, and after that the clients receive the winners. And I think this is a kind of preparatory thing to say, *'ok, more or less something like this is coming to you, prepare it'*. Because sometimes, some cities, they present a site, I know sometimes the clients disagree, they are disappointed with the result, because perhaps it's not useful or because in the second round (of the juries) they are out and I think this has to be maintained, because…

A.M.F: But in that case… would we have won? We wouldn't have won because Helmut told us that he preferred the third (prize).

J.de la F: No, but that's the reason Helmut was not in the second jury.

A.M.F: Yeah, but you said that maybe it is a good idea if they remain in the jury.

J.de la F: No, no, no, no it's good.

A.M.F: Oh! They shouldn't be.

J.de la F: First meeting; national Jury, because also they put on the table some good local inputs and one in the second jury is good, that is just the Jury, not the representatives of the sites. And this meeting in between (the two juries) is good for preparing the names, preparing a…common culture, and for the cities to get prepared because if they don't, sometimes it can be a shock, to receive good proposals but a little but out of the standard, that some representative of the sites would expect.

A.M.F: Isn't it a way to involve the client? Because he is the one who pays. But there is a moment, when…I mean, maybe they don't have the right kind of knowledge, I don't know, or they have, but they are not allowed.

J.de la F: It's again a little bit difficult to define, it's a kind of…also in this meeting they have a small part of…like teaching; *'this is what is good and be quiet, you will receive yours soon'.*

G.K: **I asked Helmut Resch about if… more Jury members need to come from the client representatives and he said *'No, it's okay'.***

J.de la F & A.M.F: Yes?

G.K: **Yes he said *'Just one representative is ok, the Germany model is very nice and one client representative is ok. If we had another representative, we wouldn't have this kind of results we have now'*. I didn't expect this kind of answer but that's what he said.**

A.M.F: But Helmut in other ways is really smart. I think, we all agree. He is not…

G.K: **Yes he's not the typical guy from a planning department.**

J.de la F: The word could be…intuitive, intuitive. Just deciding one day to go for another way, we didn't ask why, but finally it's good.

A.M.F: We told you before, that you are always dealing with people. We tell many times that Helmut Resch is a very prepared person. As soon as he met us, his English was quite forgotten, and as soon as he knew, that we could be the next architects, he started to learn English, really fast, every morning, I mean, we thought, I don't know, with that age maybe he could think *'Oh my God, I should have chosen the second one (prize), who were Germans, which would have maybe been easier'*.

J.de la F: No, no he really is a hard worker, he is intuitive and in the Europan 11...I don't know what the future of the Europan 11 is, because I think they did a first workshop in Selb for Europan 11.

G.K: **Yes, he showed me some of the results of the first workshop that again the project changed, according to what they have discussed there.**

J.de la F: But I think it's more or less, as far as I know it's a stop. When I say a stop it's a... stand by. But it's going to be continued.

G.K: **Yes, it's going to be continued because they have…**

J.de la F: And before this project… in our project they had to deal with the neighbors. And do you remember he (Helmut) did a kind of an express Master, he went to the university in Hof every three days or every one week, for a kind of an express master in this kind of process; how to…organize a participatory process, how to deal with the neighbors, how to make a formula for the neighbors, because he is really interested and he wants to be involved.

J.de la F: He is out of the standard, so if every city could have somebody, roughly similar with Helmut, I don't know what could happen, but something interesting (laughter).

G.K: **Were you a team before your participation in Selb…**

A.M.F: We met each other in the second course or third course of the university,.

J.de la F: What was the question?

G.K: **If you were a team before your participation in the Selb Europan 9 project.**

J.de la F: No, no we were two teams, and we met during our studies, at the university, and we decided to…it's like very common in Europan, we decided to try together, in Selb and we got…we had success.

A.M.F: I think for example two years ago or three, or four years ago, Europan sent us a kind of a questioner about what to improve, what to implement and so on, because we passed all these steps, and they simply wanted to ask us about our point of view. And I remember, that we told them that because the normal thing in Europan is this; somebody, some guys, friends, or even not friends, with even somebody from other country simply decide to take part in a competition. Maybe you know that you will not win, but you want to try Europan. But in the end, the structure is like a kind of standard structure; that there is one architect with one team below. But I think nowadays this structure doesn't exist anymore, there is some kind of other structure, than there used to be; there was the master and the workers, the drawers. And nowadays if you search in the book of Europan, all of them are big teams of friends, or not friends, or flat-mates or whatever and they (Europan) are trying to change this, but it's not very clear yet.

G.K: **In your participation in Europan 9, Selb site you were part of a larger team of participations to the different sites, that Europan proposed under the same thematic. How this network of people was initiated and how this collaboration helped your proposal to be developed?**

J.de la F: honestly…I don't know…

G.K: **How was it initiated? Because I found it quite interesting…**

J.de la F: In the beginning I remember that Natalia and me did another proposal for Europan that year and suddenly we were in contact with some friends, and one of them said ok, because Europan in the beginning, was a reason to team; an Italian team, a Spanish

team, you can see this kind of big-big groups of people, because it has something like semi-professionals, it's more about having fun with friends, and then one friend of us in a group proposed *'ok we are going to create a kind of a game, a kind of funny thing, to present a team in one city, but we could make collaborators, all of them include collaborator in the creators of the others'*, and we could make a kind of a cover, common cover in the first panel talking that we are organizing a kind of network and that we are really approaching the same problem, at several parts of Europe. But finally, as it often happens when having many people with different interests, different professional approaches, we decided to present our proposal to Selb together, including that kind of fun network, but in fact the summary of this very good and fun concept from the beginning, was that…each team did the project on their own and the day before the final submission we all included the cover.

G.K: **But the proposal you gave to the different sites wasn't based on the same idea?**

J.de la F: No, each team did a separate proposal.

G.K: **So it was a different approach by each team.**

J.de la F: And the day before we all included a cover in the first panel, like half panel, talking that it was a kind of international, big collaboration and that's the reason, there are like 20 collaborators to the project.

A.M.F: As well as we were collaborators and the others, but…they weren't successful.

J.de la F: To be honest, it was also a little bit frustrating because nobody else got any recognition, but we were just in charge of our project and we saw the other projects after the submission.
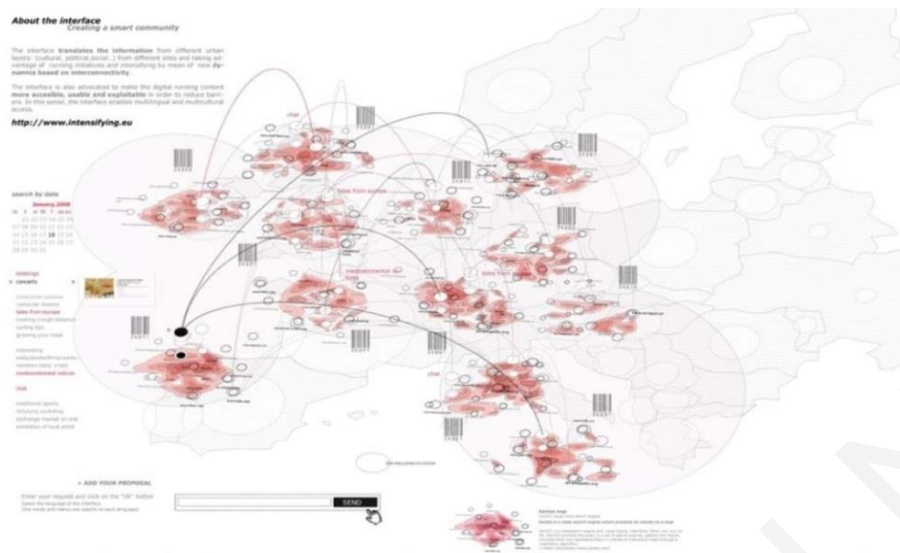
Figure 226: New collaborations through Europan; twelve teams from different countries, throughout all Europe thinking simultaneously on common topics, objectives and global proposals, (Europan Deutschland, 2015)

A.M.F: There was at least one thing that is interesting; Europan proposes this kind of 'boxes' for categorizing the aims of the European cities and for every aim, there is a number of cities that fall under a topic (subthemes) and I remember that for E9 we chose all the cities from one topic, and based on what could happen in the future, if not only our team, but maybe more of our associate teams as well could win the competition. What if those cities could find a way to each other and could develop a kind of closer relationship as their problems are similar or their topics are similar. We later realized that those clients met in the Forums afterwards, so this is much better than…any virtual connection, no matter the distance, the physical distance…

G.K: **What I was wondering is if you had the same approach, because I saw your proposal, but I couldn't have access the others, because they weren't published so I didn't know about that.**

J.de la F: There is a funny thing about it, because in Europan 8, one team received two runner-up prizes with the same proposal in two different sites. And of course…I am against that. Each project it's a kind of…everybody knows, but in Europan scenes, like young people could copy-paste and many people for example submit the final project but it's different, but our project was absolutely made entirely for Selb and then, at that point it was a little bit critical, because although we were not very well organized, I think, our project really fitted to Selb.

G.K: **So, this comes to the other questions; were your research interests reflected in your selection for a thematic or a site? I think you said you found Selb exotic.**

J.de la F: At that point it was just by chance.

A.M.F: But we've learned something very important after that; because some other of our friends, picked up other places, beautiful places, with amazing plots, amazing views and so on and our plot was not so attractive, like the others, but it was in a way attractive for us, although the pictures were really horrible on the internet at the moment.
But…indeed it was something that we liked, and we understood after all, that…I think the important thing here is, that there was a problem in a city and we wanted to solve it.

If Selb was beautiful maybe they wouldn't have problems at all, because there would be a nice developer, who would go there and build a beautiful…whatever. Julio, do you want to add anything else?

J.de la F: No.

G.K: **What do your research interests focus on and how is the 'Catalogue for Dwelling on the Time' project related to them? I think you also kind of answered this. What I am asking here is whether you had any specific research interest from before that you wanted to expand with this site, so you chose the site because you had something in mind.**

J.de la F: Now I have to talk about myself; I realize this is a good question, because now I have and you must also have your personal lines to research, but at that time, at least for this project we started a little bit from the beginning, because back then I didn't have any personal interest in the shrinking cities, or in demographic problems, but after that, everyone has decided on their own for their interests. But this project really opened up a new research interest for me, in the shrinking cities, in the post-oil cities, industrial conversion, because it's not pure industrial conversion, but it's industrial conversion of a city, after the collapse of the mono-functional industry of the city. And that might have been a starting point in my case, but at that moment…I was in blank.

A.M.F: I totally agree with Julio. Because during these seven years working on this project we got a lot of questions after the lectures, after the round tables, after so many things that were happening. I mean you have to prepare yourself; why this, what that, where that, whatever things. And in that case I think that this project 'formed' us, pretty much, especially because this is more or less in the air about; should architects do the 100 percent of everything? Or is there something that should be missed from our part as architects? So should we finish everything or should we just provide the infrastructure? Should the architect finish everything and bill everything and then, simply do a kind of photo-montaging, or not? It's more about talking of how to reuse different infrastructures, how to use the void in the city or the 'porous city' which is the term used in Europan. I mean there are a lot of things on the table that are related to our contemporary culture as architects. We might have chosen Selb totally by chance, but there are a lot of things on the table plus shrinking cities, you know? There are thousands of things like this on the table. I mean we could maybe talk here for hours about our interests, at least for sure some were absent when we picked up this place but later they interested us a lot, you know? Much more than any other theme or a beautiful place around a lake…I never made a competition beside a beautiful lake, with a row of houses for example…so…it was something. Which is maybe something also related to our Spanish culture that is really embedded in the school of Madrid, because there is a kind of a line, which is not only graphic, from the school of Madrid. If you study the winning teams of Europan, which of them come from Madrid, you will be amazed about their number.

G.K: **Yes, the thing is that, when I was researching for my thesis projects, I found that a lot of winning projects were from the Spanish teams, compared to other countries.**

A.M.F: But have you searched after their (the winning team members) school, where they have studied, or where they teach?

G.K: **Yes, yes a lot of them are coming from Madrid.**

A.M.F: So you agree there is something there, right? If you study the projects and the school, maybe you can find a link; why we choose those plots, why we are successful in those plots?

G.K: Yeah, I think that you have in a way also answered it from the talk.

It could be said that the 'Catalogue for Dwelling on the Time' project opposed the creation of a definite imposed masterplan by proposing a flexible design tool that actually demanded the involvement and participation of users and stakeholders from the beginning of the design process.

1. **How did you react to the initial brief's requirements?**
2. **Did your proposal initiate debates or was it easily accepted by all the actors?**

J.de la F: You know it's a bit difficult for me because I don't remember exactly what happened back in 2007, but perhaps…one of the keys is that in a city with an uncertain future…well, now the situation in Selb is much better, they did a lot within these years, more than just the Europan projects, but at that time, the situation was not so good and they were really losing population very fast, the situation was really uncertain and when you don't have a pattern of grow, the future is really uncertain. And then, we knew from the very beginning that the system should be very flexible in terms of time; so, a range of making the smallest architectural project up to a complete master planning. And that exactly was our reaction to the brief; to create a system which could be used by one percent, or by ninety percent, by maintaining the same urban concept. And I remember in Selb, in our strips proposal, the smallest unit was an addition to the existing housing stock just in terms of mobility and energy. This unit that was integrated in our system could transform the whole city and become the backbone for the future planning. And I think that's the key that I can remember from the past; how to get from nothing to everything in a long period of time. Because I remember they were talking about a period of development planned for 20 to 25 years, and even nowadays nobody knows how the demographic trends in Selb will be the, because it's still not clear. And I remember, this is a parenthesis, but I remember in a Forum somebody asked Helmut: *'What's the recipe for a shrinking city?'* And Helmut at that time used to talk less than today, now he is a very good speaker and he answered in a very German way, but very honestly; *'I don't know we are going to try'* (laughter). And it's true; for shrinking cities, there are no recipes. Now, in these seven years, we discovered, that many cities agree, that betting on youth is one of the keys, demolishing is one of the tools.

A.M.F: Not building everything is another tool, adding small like pieces that can more or less regenerate the surroundings. You cannot start with a master plan and do everything.

J.de la F: An acupuncturist strategy could be optimal; reinforcing instead of spending more money in infrastructures out of the city, so reinforcing the core of the city, which we nowadays accept in our minds as an answer for a shrinking city. Also, today there are recipes, but in 2007 there weren't. In 2006, when Helmut submitted the brief there was not a common ground. They did the IBA in Saxony[155] about shrinking cities but their result was not concluding, it was just like a kind of a big advance, a theoretical advance in that topic, but we built with Helmut the notion and we will see the results in future, we have no answer now. And also, another anecdote…in a forum, in a round table that there were 20 or 15 teams, after one hour of waiting for the interesting question, Helmut received the question; *'This is an interesting project, what do have in mind for*

---

[155] http://www.iba-stadtumbau.de/

the future to trust in these young architects…' just thinking an extra step, our next development, implementation and Helmut said *'Yeah, of course'* and everybody, well not everybody but many people remember this answer.

A.M.F: He knows…I mean we all learned quite a lot about this thing. But this is to tell you the truth…I mean now we hear this kind of vocabulary which is quite familiar; shrinking cities, urban acupuncture, how to do more with less. I mean there are so many words around but in 2007 there were only few of them, you know, I mean, we almost never cared about the shrinking cities; maybe it was the first time that we related to those different concepts. And now they are like recipes, but the first time we didn't know what the recipe was. Indeed this urban acupuncture, this book comes from a Brazilian guy who talks about different acupunctural successful examples in Brazil, not only in the Favelas, but also in different context. How can we inform European countries with that kind of knowledge, you know? Simply by bringing all their knowledge and test it…and in that way Helmut, I mean we have to be really glad, that he in a way…he tested, you know?.

G.K: **Did your participation in Europan help you with your future involvement in urban projects?**

J.de la F: No, we had a chance to get…but you mean to take part like in commissions, or in our own research, in urban…?

G.K: **Whatever, yes, if it was your research interest…**

A.M.F: Europan is a good platform…to start. I don't know if that's what you ask, but I always talk with people about the Spanish architects in comparison with the European; German, Austrian, Swiss architects, and I am aware, that we are really good designers, good in general, the Spanish architects, good in architectural things, in design, in also presentations, but in architectural, in the context also, but at least I have realized with this urban project, that we have a little bit of lack in the culture of urban development, because we have misunderstood the urban notion; our education is mainly about architectural objects, it even deals with big scale of landscape, but it does not really address the issue of resolving urban conflicts. There is like 10 percent of it like big planning, master big planning, rules, zoning, how it works, and my point of view is that there is a cross in our generation, when you arrive to the urban scale, and to deal with the process, to deal with the scale of the urban in terms, like in the project of Selb we had to reinvent ourselves and to learn over the process, especially regarding the regeneration of the inner city. And from this project it's true that at least again, we come back, I come back to the former question, of what were your previous interests and major research interests; and now, I really have other kind of interests, in urban projects, because I felt we had a lack in our education and this was to us a valuable experience. Indeed we were very young, and that was a really good moment to deal with complex processes by becoming one of the actors. I think because of this project I began to understand the European context, which has many more potentials than the architectural Spanish arena, it was much more than *'I win a competition of 35 apartments, and I make a nice object, or I make a master plan of ninety hectares'*.

A.M.F: I totally agree that in Spain we don't have urbanists, neither an important urban background nor urban culture, we don't. I think in Spain we have a good quality of architecture, but not of urbanism. That's why you realize, we propose this kind of urban scale, not only us, but probably *arenasbasabepalacios*[156] and many others, we treat the

---

[156] http://arenasbasabepalacios.com

urban scale through negotiations, and the parameters of these negotiations are different; it can be people, it can be materials, it can be environmental conditions or whatever in an urban situation. But we think that's why we treat always the urbanist scale through negotiations. That's why the results can be more abstract but more detailed in terms of data, or in terms of specifications, so you can see more like drawings or sketches, but after something really pragmatic which gives the kind of load of this kind of abstract drawing, and that's the way how we approach to this kind of urbanist scale, I think that kind of work very well in Europan competition, because you work through panels and you have to be powerful and give a kind of a general idea and working the different scales, you know? I think that's why maybe we are good in that way.

G.K: I wasn't expecting that answer, because from the projects I chose from…a lot of the Europan winning projects were by Spanish teams, and many of them are focused on the urban scale, so I didn't expect the answer, that your school or education is focused more on the object, on the bigger scale and leaves something like a gap between the two. Because from the projects I saw something different, maybe it's what you are missing and what you are targeting better now, I don't know…

J.de la F: No, but which projects are you comparing, because, Spanish projects you mean…

G.K: Yeah, yeah, yeah, Spanish projects from Europan, a lot of projects were suggesting infrastructure, design tools, rather than…

J.de la F: No, what it is true, that the strategically approach to the projects is like really…

G.K: I mean according the education you said you had…

J.de la F: We are better with diagrams, than with urban planning, but the truth is that the strategic approach is part of our education and this is the tool we possess to deal with many scales, but for example in Spain, how many schools of landscape architects do we have one or two? In Madrid…

A.M.F: In Madrid we don't.

J.de la F: And for example, when we started working on this project, we didn't have the notion of urbanism in Spain. This is true even nowadays; we have architecture, we have planning, but in between, the urban design, this kind of mix between landscape and architectural things…we don't have this notion, there is not even a precise translation for it; 'designo urbano'. And then this is the lack of this scale, but the Spanish architect has managed the landscape, the urban scale, the …field of the architect, traditionally manages all the scales. And then it depends on how good education he received in school, but I feel that now I am learning about urban design and not so much about architectural things.

A.M.F: For example if you go around in Madrid, in the periphery, you will see those architectural masterpieces, that were published by Jean Nouvel or…well, by many international offices. Those pieces, because they are pieces of architecture, they are placed in very bad urban master plans, because there is no culture about that, and it's our lack, but urbanism belongs more to the politician field of urban planning from their city councils but still we are not as architects able to enter in that kind of field, I mean the academia is not able to enter that field successfully.

J.de la F: It's true that…it's a little bit paradoxical because from outside they or you discover a great skill, a skilled architect in dealing with urban context but on the other hand we are telling you that in our education there is a lack of urban design tasks, but I think that by

strategically approaching the projects, we overcome our lack in urban design as behind all these projects there is a clear strategy.

A.M.F: It's very simple, for example we always say that it's very simple to know, even from a distance, that one panel from Europan is made by a Spanish (team), because there is something with them between a lot of data, and quite abstract, and a high level of graphic design, but you will never see like a kind of road, that kind of urbanism, which is basic, where *'this is the road, this is the sidewalk, and between the sidewalk and the houses we leave this space for trees, for the parking, the park'*. We work with a kind of more…I mean we don't really care about that, because we know, that it will come later and we work better with diagraming or abstract objects.

G.K: **Have you ever been asked to make compromises in order to have your winning project implemented?**

J.de la F: I don't understand the question.

A.M.F: Yeah, I understand it; we had to sell our body to make more! (laughter)

J.de la F: But you mean…

G.K: **I mean if you had to follow instructions about you project that were against your idea or initial concept, or if you had to compromise.**

J.de la F: I would say….we did more or less, whatever we thought was good for Selb. But what is true, if that's what you mean compromise, is that we worked like seven times the normal. If this is a compromise, it's true.

A.M.F: But I mean this is not a joke, this is true and this is really important, because we always understood, that all the inputs from everybody were important, and we always added all the criteria to the project and that's why we had like thousands of drawings, you cannot imagine, always adding information, changing plans. I mean because the project was quite abstract, we could change it, we changed the project a lot, really.

J.de la F: What I would say, is that we were very good guys. Because they changed everything and we were young, talented and excited and we always used to say *'ok, no problem, we will show you that we can change it in a better way'*. And this, when you continuously repeat it during seven years…it's that we were really good guys and we were not worrying about money, probably many of the people you ask, they'll tell you *'they are not making good business'*.

A.M.F: But…that's why Europan is for young people, you know? I don't feel now so young anymore… (laughing).

G.K: **What was the impact of the 'Catalogue for Dwelling on the Time project after the announcement of the results and during its implementation phase? For example; any planning policy change, city recurrent participations, broadening of urban design approaches, adoption of new participatory processes, or something else?**

A.M.F: I think more or less I told you this before. I think nothing more than a kind of public…I mean nothing legally changed in the city. On one hand because we respected the…I mean the topology of the Bavarian cities is really smart, because they have a lot of snow and they have sloped roofs and we in a way used that, because we found it interesting, but we used and copied something local, so we were flowing on the right direction, that's why we worked with the right slope for the snow and with more or less local materials, and in that way we wouldn't have any legal problems or material change. But many things changed, that's why we told you, we opened the building blocks to the

public use, something that didn't exist before and so on. It was easier in my opinion because of the scale of the city of Selb.

J.de la F: Something normal in Germany, but especially in this case in Selb; we found the communication, the participation of the community and the dialog with the city council in a good state, it was fluent and these projects were embed in this dialog as another task, not as anything special, there were part of the negotiation for all the things that are happening in Selb; I mean the same happens even if you want to change the direction of a street. When the communication and the participation of the city were established, it was assumed of something normal. At some points, there were key meetings and of course, such new things sometimes…some people might be against them, but mainly for political reasons, than for technical or urban reasons; that they wanted to use this against the Mayor, so more in a political sense, than really supported with arguments, arguments with technical or urban reasons. But there was a good dialog with the neighbors and the communities, and there was transparency as well, because the project has always been, from the very beginning considered as a success for the city, and everybody knew about it, they used to stop us on the street to say hello…oh, we forgot! it's not actually in this question, but it's in the implementation process. That we had from the very beginning a very clever strategy so that we could get integrated in the social life of the city; we used to go like four-five-six times per year in the beginning, but we were very active for example in the local parties, we went up with a band to sing and we were in the balcony the day of the festival…with the parade and said hello to all the kids, and so from the beginning we met and socialized with the neighbors and with the friends of our client, so that we would not be for them the foreign architects that were coming to Selb for making…profit.

A.M.F: Or…stealing their jobs or anything like that. That's true because Selb is small, they could recognize us as something…very interesting, because we were from abroad, and they could say *'hey, there are 2 or 3 other Spanish in Selb'* and they would introduce us to the others and so on because the scale…imagine that such a thing in Munich is not important at all, because there are so many foreigners, that it doesn't make any difference to them. But it's true that in Selb in the beginning it was important, very important.

J.de la F: This is always the most important thing; it's a parallel way between a professional and a personal story. We are making an innovative project, we are foreigners, young, we didn't speak German, and we didn't have twenty Haus der Tagesmütter done before, so, If you are not included in the social life of the city, it's very difficult, because it's very easy for somebody to complain and use it in a political way.

G.K: **Are the National committees of Europan involved in any way with the implementation negotiations? You already said about the workshops.**

A.M.F: Aren't they always? I think. In our case they were.

J.de la F: Yeah because…first of all, there were two key actors; Gunter Maurer one of the members of the board of the Deutschland committee. He was in the local Jury of Selb and after that he continued in the workshop and then he followed the process for two years, until everything was ok and then he retired, he left it. In this way, we have to be honest, that economically, Europan Deutschland by the system is more or less…it's more or less compulsory to make a workshop and then Europan push to trigger that workshop, and also that workshop is already paid, it's included; when the cities pay for taking part in Europan, the workshop is paid in advance. Because nowadays in Spain there are no funds to make a workshop, it's very difficult, and the city has to pay for the

workshop in addition to their participation costs, but in Germany if a city pays in advance for its participation and they actually like the project, Europan assigns a member of the Europan committee to follow the process and the money'. And then the question is: why doesn't everybody have the workshop done? The normal thing would be that.

A.M.F: I think because there is a mentality whereby most of them simply say *'it takes a lot of work for nothing, for nothing in the end'*, they simply think *'ok, it's done, we are visualized in all the websites, in the books, and we met those guys, that we wanted to meet and…that's it'*. It's a way, which some of the cities simply pay for being there, and talk with other guys, and you pay for that kind of relationship.

J.de la F: But the answer is that yes, they helped, of course. In our case it was Gunter Maurer indeed this man who although has retired, is part of the committee of Deutschland and still ask us as a kind of… he was always coming when we had the buildings openings, you know for the ceremonies and everything, so he is still coming back, because he was part of this and it was an important thing, and he is still like in a way involved; he is in line with everything, he has always been, since the very beginning. The same happens with some other members; although they have retired they still belong to the project.

G.K: **I promised you a half an hour but…**

J.de la F: I think you have homework to do (laughter). Two hours? Omg…

G.K: **It was a rich conversation, thank you very much.**

A.M.F, J.de la F: You are welcome.

G.K: **And I think it was helpful, that you were the two of you together, so you in a way complemented each other.**

No	Project title/site/ Europan session/ award	Inspiration	Issues dealt with in Europan project	Treated the issue again?
1	Das Andere, Aalborg (DK), E12, Winner		Public space, identity, citizens' involvement	**Yes**
2	A Collective Storyline, Aalborg (DK), E12, Runner-up		Temporary program, undeveloped urban spaces	
3	Porto Novo, Almada-Porto Brandão (PT), E12, Winner			**No**
4	Punctuation, Almada - Porto Brandão (PT), E12, Runner-up		Punctuation, time	**Yes**, (student thesis project)
5	Open, Amstetten (AT), E12, Winner	urban spaces of Shanghai	Mixity, typologies, 24/7, high density, connectivity	
6	Rail Bank River, Amstetten (AT), E12, Runner-up		Public space, treatment of rain water	**Yes**, (professionally)
7	En, to, tre...rødt lys!, Ås (NO), E12, Winner	Tablature project, Cactus Madre, Begato 9	the relationship between architecture and urban design vis-à-vis the issue of uncertainty	**Yes**
8	Hortus Conclusus, Ås (NO), E12, Runner-up			**No**
9	Kaleidoscope, Asker (NO), E12, Winner			**No**
10	Ola K Asker, Asker (NO), E12, Runner-up			**No**
11	Building on the Present, Assen (NL), E12, Winner			**No**
12	Urban nature, Assen (NL), E12, Runner-up			**Yes** (professionally)
13	Urban Insertions, Barcelona (ES), E12, Winner	Les Glories	reusing existing spaces for new activities	**Yes** (PhD thesis)
14	Ramblas verdes, Barcelona (ES), E12, Winner			**No**
15	Social Riverscape, Bærum (NO), E12, Winner			**No**
16	Elasti-City, Bærum (NO), E12, Runner-up		relation to water and its possibilities and threats	**Yes** (professionally)
17	Vanished Villages - Collective City, Bitterfeld-Wolfen (DE), E12, Winner			**No**
18	Urbanochory, Bitterfeld-Wolfen (DE), E12, Runner-up		adaptability of urban rhythms	**Yes** (professionally)
19	Chain Reaction, Budapest (HU), E12, Runner-up		narrow green zones serving as links in the urban tissue	**Yes**, (master thesis project)
20	Manual Towards a Clumsy City, Budapest (HU), E12, Runner-up			**No**
21	Rubik's, Ciney (BE), E12, Runner-up		implementation of a spatial and temporal process	**Yes** (professionally)
22	Chute, Ciney (BE), E12, Runner-up			**No**
23	Dubimpulse, Couvet (CH), E12, Winner			**No**
24	Wood de travers, Couvet (CH), E12, Runner-up		balance between past, present and future, identity of a place	**Yes** (professionally)

25	Don Benito's Patio, Don Benito (ES), E12, Winner	Lao- Tse, John Cage	No-Construction, Minimization, Re-use, and Dismantling	**Yes**
26	Protection, density and complexity, Kalmar (SE), E12, Winner	Lao- Tse, John Cage	No-Construction, Minimization, Re-use, and Dismantling	**Yes**
27	Shadow, Don Benito (ES), E12, Runner-up			**No**
28	Kept Soil, Donauwörth (DE), E12, Winner		Treatment of brownfield sites and transport infrastructures	**Yes**
29	Multiple City, Donauwörth (DE), E12, Runner-up	Parc de La Villette, OMA and Bernard Tschumi	landscape urbanism	**Yes** (professionally, academically)
30	L'Amateur, Fosses (FR), E12, Winner		Identity nad city production, pre-existing heritage	**Yes** (E11)
31	Par la grande porte, Fosses (FR), E12, Runner-up		mutation capacity of a place, acupuncture	**Yes** (Neuchâtel 2020 competition)
32	Crossing-Overs, Fosses (FR), E12, Runner-up			**Yes**
33	Welcome to Urban Wellness, Gjilan (KO), E12, Runner-up			**No**
34	The Bucket List - Feel the City, Graz (AT), E12, Runner-up			**Yes**, (master thesis project)
35	Polyrhythmic Field, Graz (AT), E12, Runner-up			**No**
36	Prelude, Groningen (NL), E12, Winner			**No**
37	Uploading City, Groningen (NL), E12, Runner-up			**No**
38	Paths, Hammarö (SE), E12, Winner		Time and heritage for big scale social housing compounds and environmental planning projects	**Yes** (professionally, academically)
39	Satellyzing Hammarö, Hammarö (SE), E12, Runner-up			**Yes**
40	Parklife, Haninge (SE), E12, Winner			**No**
41	Traffic Island, Haninge (SE), E12, Runner-up		mutualisation of the parking lots between different programs, superposition with other programs or integration of the parking lots in the thickness of the buildings	**Yes** (professionally)
42	Startband, Heidelberg (DE), E12, Winner		transformation studies of the former rail tracks, ephemeral structures	**Yes** (professionally)
43	U-Living, Heidelberg (DE), E12, Runner-up			**No**
44	Asclepeion, Helsinki (FI), E12, Winner			**No**
45	TWINPHENOMENA, Höganäs (SE), E12, Winner	*'Gartenhof'*, Vienna, E10 (winner), 'Ex-citizens', Kapfenberg, E9 (winner)	participation in city growth through the concept of *'urban supports'*	**Yes** (professionally, academically, Europan competitions)
46	Urbedible, Höganäs (SE), E12, Runner-up	Carolyn Steel	food vs. city	**Yes**, (master thesis project)

47	Pattern for Progress, Kaiserslautern (DE), E12, Winner			**No**
48	Who Knows What Tomorrow Brings? Ein gesellschaftsspiel, Kaiserslautern (DE), E12, Runner-up		urban rhythms	**No**
49	In-Between Landscape, Kalmar (SE), E12, Runner-up		urban rhythms	**Yes** (competitions)
50	Bombelek, Kalmar (SE), E12, Runner-up		natural topography and environment	**No**
51	Fasten Your Seat Belt, Kaufbeuren (DE), E12, Winner	an open discussion about recovery and self-sufficient systems	landscape recovery through cultural and energy transformations using obsolete infrastructures as new urban nodes of activity	**Yes** (research projects)
52	Long-Lasting Landing Landscaping, Kaufbeuren (DE), E12, Runner-up			**No**
53	Our Courtyards in the Street, København(DK), E12, Winner		Sharing the city, climate change	**Yes**
54	Sprouting Cityblocks, København (DK), E12, Runner-up			**No**
55	Der Weg ist das Ziel!, Kreuzlingen / Konstanz (CH/DE), E12, Winner			**No**
56	2k24, Kreuzlingen/Konstanz (CH/DE), E12, Runner-up		Park as urban structure	**No**
57	Responsive System, Kristinehamn (SE), E12, Winner		agency of water, landscape	**Yes** (professionally, academically)
58	The Centre. The Path. The Field of Action, Kristinehamn (SE), E12, Runner-up			**No**
59	Savo Nueva, Kuopio (FI), E12, Winner		renovations, restorations and reformations of existing compounds	**No**
60	Somewhere over the train flow, Kuopio (FI), E12, Runner-up			**No**
61	Mannheim's Connection, Mannheim (DE), E12, Winner		adaptability and political condition, collective forms of cooperation	**Yes** (awarded competitions, university research studies)
62	ReEvolution in Mannheim, Mannheim (DE), E12, Runner-up			**No**
63	Le Parc des Falaises, Marly (CH), E12, Winner			**No**
64	Dancing Density, Marly (CH), E12, Runner-up			**No**
65	Concomitance, Marseille Plan d'Aou (FR), E12, Runner-up		Land management policies	**Yes** (academically, PhD thesis)
66	A New Urban Village, Marseille Plan d'Aou (FR), E12, Runner-up			**No**
67	Landscape Transition, Milano (IT), E12, Winner			**No**
68	Porto agricolo, Milano (IT), E12,			**No**

	Runner-up			
69	Wohnen am Ring, München (DE), E12, Winner			**No**
70	COMBined Process, München (DE), E12, Runner-up			**No**
71	YOURBAN, Nürnberg (DE), E12, Winner			**No**
72	Sonnenblume, Nürnberg (DE), E12, Runner-up			**No**
73	Collective Unit, Paris (FR), E12, Runner-up			**No**
74	In Transition – A Local Metropolis, Paris (FR), E12, Runner-up			**No**
75	Green Belt Dilatation, Paris (FR), E12, Runner-up		density, heritage and place of nature	**Yes** (professionally)
76	Lieu(x) de négociation(s), Paris-Saclay (FR), E12, Winner			

Appendix III – Interviews Coding

Table 18: Typical example of interviews' analysis and data coding matrix, presenting the 'themes' topic, author's matrix

No.	Note No.	Interviewee	Identity	Author	Type	Date	Place	Notes	Page No.	Level 1	Level 2	Level 3
1	14	Thomas Sieverts	President of Europan Europe (2010-2014)	G.Kalnis	Interview	26.09.2014	Pavia, Italy	Slightly. I think these general themes, headings of the competition are necessary. But the connection between those general themes and the sites is normally not very strong.	2	Themes	Weak connection of (sub)themes and sites	Connection between themes and sites are usually not very strong
1	15	Thomas Sieverts	President of Europan Europe (2010-2014)	G.Kalnis	Interview	26.09.2014	Pavia, Italy	But at least it gives us certain orientation, certain direction and this is important for this competition.	2	Themes	Orientating the competition and inserting a theoretical approach	Themes give certain orientation and direction for the competition
1	16	Thomas Sieverts	President of Europan Europe (2010-2014)	G.Kalnis	Interview	26.09.2014	Pavia, Italy	But I wouldn't say that this title of the competition is really very important but just to meet programs balancing a matter of giving orientation to kind of philosophical way to the general language of architecture. But projects that I've seen had been really more or less in the edge of this or that.	2	Themes	Orientating the competition and inserting a theoretical approach	Orientating to a theoritical (philosophical) approach in architectural design
2	1	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	the city participating to such exchange, gets to expose their very kind of own interest and problematics and see that they are not alone and they are part of larger groups of cities, that they face similar issues, so that's very important.	2	Themes	Subthemes connecting sites/ cities into groups with similar issues	Cities become parts of a larger group with similar issues
2	2	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	And for example in Europan 8, when Larnaca took part with a site in Agii Anargiri, the projects and the site was part of a larger group, that was about what the role of the inhabitants in the future development of the sites. And I think it allows to rephrase the questions about the projects themselves.	2	Themes	Themes allow to rephrase the sites' issues	Subthemes allow to rephrase the questions raised by the sites
2	3	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	I think it does, and it's what I mentioned before, that it adds another layer of reading of what are the expectancies of the projects and it gives, kind of it puts another level of challenges.	3	Themes	Themes allow to rephrase the sites' issues	Adds another layer of reading for the sites' expectancies and set new challenges
2	4	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	What I think is also very important is that, sometimes the debates or the projects don't concern only their presidents of the cities, but they concern the larger family of architecture and urban design in Europe, therefore this kind of classifications allows to address problematics and issues, that can generate innovative ways of looking at architectural and urban design practices and I think, that's very important.	3	Themes	Orientating the competition and inserting a theoretical approach	Transform local issues into concerns of architectural and urban design issues in Europe
2	5	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	what I think is a disadvantage is that it sometimes does not allow the very specificity of the site to become the kind of the pivotal point of the debate and nevertheless I think the responses to the competitions are increasingly responding to the specificities of the site which relate to the uncertainties of the site, relate to the actors of the site, relate to how the process becomes equally important, rather than just a final result, and because the scale of the site of Europan is increasing, such issues become more important.	3	Themes	Weak connection of (sub)themes and sites	sometimes the specificities of the site do not become the pivotal points of discussion
2	6	Socrates Stratis	Scientific Committee of Europan Europe	G.Kalnis	Interview	20.01.2015	Nicosia, Cyprus	Well, the raw material of this Forum is the 20 percent of the projects, that they are selected by the national juries. So you have an amount of really good projects, that are reorganized under the themes initially put by Europan and they become the base for discussing the future of those themes, which those themes are problematics about the role of design on the cities. And each time it changes, and now it's on the adaptable city.	4	Themes	Re-evaluating the (sub)themes	themes are reevaluated through the submitted projects
3	1	Jens Metz	Technical Committee of Europan Europe	G.Kalnis	Interview	03.09.2014	Berlin, Germany	well it's very much discussed each time. On the one hand ...because we have like preparatory meeting before the first forum, we have in between 50-70 sites who respond in a way to a global theme, which is now 'Adaptable City' but it's a very global theme. And then we're trying to find out similarities from other very short briefs and aerial pictures...so it's very abstract in a way. And sometimes we find out that later on the classification wasn't good because the brief afterwards was more detailed so we could find out more problems of this instead of that and there's one point; it could be easily criticized but it's hard to make it better I think so, it's sort of compromise.	3	Themes	Weak connection of (sub)themes and sites	sometimes the classification of the sites under the subthemes does not match because of the short time available and the initial non detailed brief of the site
3	2	Jens Metz	Technical Committee of Europan Europe	G.Kalnis	Interview	03.09.2014	Berlin, Germany	On the other hand I think that the classification has made people in the cities think about the problems also in other ways; because in a way we are also strangers to their site, to their local problems, we are looking on it with like a global eye and then you say ok it's like ecological whatever issues and it comes out that they never thought about that in that way. So they start to think about it and it's again a question of openness if they want to look at it in that way, or to say 'no, we didn't understand what the real problem is' and I think it's an interaction of sort of thesis and then an answer and it promotes the discussion of the site and what's the real problem.	3	Themes	Themes allow to rephrase the sites' issues	it gives the opportunity to look to sites' issues from an outsider perspective
3	3	Jens Metz	Technical Committee of Europan Europe	G.Kalnis	Interview	03.09.2014	Berlin, Germany	Well, one of the questions is what I mentioned before, that classification. Because it depends on the people; sometimes they are open and they say: 'ok, let's think about what you are proposing', sometimes they are more closed and they have a totally different vision and they say: 'no, no, we don't belong to this category'. It is also if they discovered the other sites and the opposing groups. So sometimes it's like: 'what do we have to do with these strange sites? They have totally different problems' but that's ... it's a question but it's not the main theme. The main theme is probably about the brief, because at that time we have a very short brief only and we try to make them speak about their real problems to point out they are really there, their question; one or two, or three main topics, questions, clarify and to really address these questions in the brief. So, to make them in a way specific; often they are very general. Everybody wants to do a nice city for happy people, to attract the young and to have the elder generation and children, so it's like everything. And then we try to say 'ok, but what is specific in your case? And what is your potential, which is already there? What are your questions? What are your problems? What are you expecting from the competitors?' and to really clarify their intentions into … yeah, that's it; to make it really clear what the question is.	4	Themes	Openess of the site representatives and themes' value	it depends on the people on how open they are to examine their issues under a specific perspective

No.	Note No.	Interviewee	Identity	Author	Type	Date	Place	Notes	Page No.	Level 1	Level 2	Level 3
4	1	Emmie Vos	Director of Europan Netherlands	G.Kalnis	Interview	25.09.2014	Pavia, Italy	I think it depends on the people you have there. Some people are open for things like that; for classifications and the more theoretical part of Europan and some people are not very interested in it, so it is different, I cannot say it is interesting for everyone or it is not interesting for everyone. I think it should be interesting for everyone but it doesn't always work. Some people say it is too much talk, I mean we are from the Netherlands and we don't talk a lot. We say 'don't talk, you have to work'. So it depends on who you have, but I think in general, we can say people are interested and they don't always agree with the classification but in the end they realize that it is ok.	2	Themes	Orientating the competition and inserting a theoretical approach	the classification in themes works on a theoretical level
4	2	Emmie Vos	Director of Europan Netherlands	G.Kalnis	Interview	25.09.2014	Pavia, Italy	Sometimes yeah, it depends on what they do with it. If they are open for it, then it is helpful.	2	Themes	Openess of the site representatives and themes' value	the classification could be proved to be helpful for the sites if the representatives of the sites are open
5	1	Carmen Imbernón	General Secretary of Europan Spain	G.Kalnis	Interview	26.09.2014	Pavia, Italy	Absolutely, yeah. When they present a site they have their question, maybe, and when they are involved in a theme they can, how to say… enlarge their question and they, in these kind of forums, like the launching forum, or the forum of sites they very often change their question. They can enlarge it or change it or they say it's worth to see their point of view from another one and so I think it's very important.	2	Themes	Themes allow to rephrase the sites' issues	the classification in themes can enlarge or change the representative of sites point of view
5	2	Carmen Imbernón	General Secretary of Europan Spain	G.Kalnis	Interview	26.09.2014	Pavia, Italy	in the case of Badajoz it was too, because the person who was in the beginning of the process of Badajoz was really interested of what was going on in this transformation with this huge site and they really didn't know how to deal with that. So, this kind of classification, or thematization of the sites, I think it was really useful for them, in order to accept what was going on, what was going to happen after the competition.	2	Themes	Themes allow to rephrase the sites' issues	the classification of sites helped the site representative to realize the issues of the site
5	3	Carmen Imbernón	General Secretary of Europan Spain	G.Kalnis	Interview	26.09.2014	Pavia, Italy	Yes, the debate is how to formulate the question to the teams in the competition so if you are in the classification maybe you can change your question and I think they see they can get more than they expected in the first step. They come with a question and suddenly they think 'maybe we can see this site from this other point of view, we can change the question, enlarge it' and this happens in the debates, in general.	2	Themes	Themes allow to rephrase the sites' issues	the classification help the site representatives to formulate the main questions about the site
6	1	Isabelle Moulin	General Secretary of Europan France	G.Kalnis	Interview	26.09.2014	Pavia, Italy	No, I think it's a good thing because it's always the same thing. They (the cities) have a conscious, they know they are in a situation that they are waiting for new realities and classification is a new reality, so I think they are very open to that, because I didn't hear about any opposing positions.	2	Themes	Themes allow to rephrase the sites' issues	the classification of the sites in themes can create new realities for the site representatives
6	2	Isabelle Moulin	General Secretary of Europan France	G.Kalnis	Interview	26.09.2014	Pavia, Italy	No, I think it's a good thing because it's always the same thing. They (the cities) have a conscious, they know they are in a situation that they are waiting for new realities and classification is a new reality, so I think they are very open to that, because I didn't hear about any opposing positions.	2	Themes	Themes allow to rephrase the sites' issues	site representatives are open to site classification
6	3	Isabelle Moulin	General Secretary of Europan France	G.Kalnis	Interview	26.09.2014	Pavia, Italy	But they are curious about that and I can explain; there is a classification, because there are 50 sites for Europan in a session and we need to organize, classify, and think about that…the common way.	2	Themes	Subthemes connecting sites/ cities into groups with similar issues	the classification in themes help to build common points for discussion
7	1	Ulrike Poeverlein	General Secretary of Europan Deutschland	G.Kalnis	Interview	15.09.2014	Berlin, Germany	In a way, I have to say that I am, and maybe also a lot of other people are, not so happy with this classification. It's more a tool, to get all these sites into smaller groups, to get the people in contact, but of course it's a problem because of this classification you have very often sites, which fit into each classification, or the challenges are a little bit from this classification, a little bit from that classification. So, I think it's really more a tool to get all the sites in groups, to get the people in contact.	2	Themes	Weak connection of (sub)themes and sites	the classification in themes is not always representative of each site
7	2	Ulrike Poeverlein	General Secretary of Europan Deutschland	G.Kalnis	Interview	15.09.2014	Berlin, Germany	In a way, I have to say that I am, and maybe also a lot of other people are, not so happy with this classification. It's more a tool, to get all these sites into smaller groups, to get the people in contact, but of course it's a problem because of this classification you have very often sites, which fit into each classification, or the challenges are a little bit from this classification, a little bit from that classification. So, I think it's really more a tool to get all the sites in groups, to get the people in contact.	2	Themes	Subthemes connecting sites/ cities into groups with similar issues	the classification in themes is a tool to categorize the sites into smaller groups and get the people in contact
7	3	Ulrike Poeverlein	General Secretary of Europan Deutschland	G.Kalnis	Interview	15.09.2014	Berlin, Germany	I just try to remember what the subtheme for the Selb site was… Ok, I think it was the right group, because it was intensifying the city, what was really a problem in Selb, because it was a shrinking city and I know Selb and we made an exhibition from Europan 7 and in this time Selb really was a very grey, very boring small town, and it changed a lot the last 10 years, so, it was the right theme for Selb, and also the discussions with the other sites was the right way.	2	Themes	Subthemes connecting sites/ cities into groups with similar issues	Selb was set under the right group
8	1	Marianne Skjulhaug	Vice-president of Europan Norway	G.Kalnis	Interview	01.09.2014	Oslo, Norway	That's a good question. I think that this has often with experience, that these subthemes or something, they just…come in too late, so it's not really having any impact on what's the original objective or what's the main idea from the cities.	2	Themes	Weak connection of (sub)themes and sites	The subthemes don't really have any impact on the sites' original objectives because they come in too late.
8	2	Marianne Skjulhaug	Vice-president of Europan Norway	G.Kalnis	Interview	01.09.2014	Oslo, Norway	And even the main themes have been in many ways…have been under-communicated or not so clear for the cities from what they approached the competition for and to leave launch, so I think here, it's also a question of…how Europan communicates the main theme with the subthemes to benefit more from having it, because I think it's a good idea but I don't know, I am not so sure if it's…all clear.	2	Themes	Weak connection of (sub)themes and sites	The role of the themes and subthemes is under-communicated or not so clear for the sites involved
8	3	Marianne Skjulhaug	Vice-president of Europan Norway	G.Kalnis	Interview	01.09.2014	Oslo, Norway	Yes, I think it's too little discussed and communicated, but maybe for those, participating, it's more important. And if you ask if this was the case for Grorud center I can't, I mean I can't even remember the theme.	2	Themes	Weak connection of (sub)themes and sites	Theme and subthemes are maybe more important for those participating

No.	Note No.	Interviewee	Identity	Author	Type	Date	Place	Notes	Page No.	Level 1	Level 2	Level 3
8	4	Marianne Skjulhaug	Vice-president of Europan Norway	G.Kalnis	Interview	01.09.2014	Oslo, Norway	There is…not much time and I think, also sometimes these subthemes are also so general, so everything goes in a way, like connecting…but it's a good way to…I mean you have to group all these cities somehow and I think it's a good way of saying, 'ok, you are in this group because of a theme or an issue and not only like we just devoted you so', so I think it's a good thing, but it could have been communicated better.	2	Themes	Weak connection of (sub)themes and sites	subthemes are sometimes very general
8	5	Marianne Skjulhaug	Vice-president of Europan Norway	G.Kalnis	Interview	01.09.2014	Oslo, Norway	There is…not much time and I think, also sometimes these subthemes are also so general, so everything goes in a way, like connecting…but it's a good way to…I mean you have to group all these cities somehow and I think it's a good way of saying, 'ok, you are in this group because of a theme or an issue and not only like we just devoted you so', so I think it's a good thing, but it could have been communicated better.	2	Themes	Weak connection of (sub)themes and sites	there is not much time to develop the subthemes
8	6	Marianne Skjulhaug	Vice-president of Europan Norway	G.Kalnis	Interview	01.09.2014	Oslo, Norway	There is…not much time and I think, also sometimes these subthemes are also so general, so everything goes in a way, like connecting…but it's a good way to…I mean you have to group all these cities somehow and I think it's a good way of saying, 'ok, you are in this group because of a theme or an issue and not only like we just devoted you so', so I think it's a good thing, but it could have been communicated better.	2	Themes	Subthemes connecting sites/ cities into groups with similar issues	subthemes help to limit the large number of sites involved into smaller groups for discussion
8	7	Marianne Skjulhaug	Vice-president of Europan Norway	G.Kalnis	Interview	01.09.2014	Oslo, Norway	I don't think, that's the hardest part. I think the discussions and the juries are much more complicated	2	Themes	Evaluating the role of the (sub)themes	subthemes are not so special as the forums or jury processes are
9	1	Øystein Rø	General Secretary of Europan Norway	G.Kalnis	Interview	02.09.2014	Oslo, Norway	I think it's … you know the themes and the subthemes sometimes can be quite successful, I think … he's not something now but the president of the last three sessions, Thomas Sieverts, also managed to renew the thinking of the theme, of making it more relevant and more … you know, in touch with the outside world again and he introduced the topic of 'Adaptable City' and it's been something that is fascinating … well with the cities, because the themes have been … you know themes, they can relate to and they see…make sounds and everything… to different sites. So, and now we have again the theme 'The Adaptable City 2' with slightly different subthemes and the idea that makes sounds and I think it also can, at best it can push the cities and open their eyes in a sort of new thinking in new better, possible programing, possible ways of doing things to site.	4	Themes	Themes allow to rephrase the sites' issues	The themes and subthemes can push the cities in a sort of new thinking of intervening to a site
9	2	Øystein Rø	General Secretary of Europan Norway	G.Kalnis	Interview	02.09.2014	Oslo, Norway	But then again, when it's not as successful for one site or place or something that don't really relate to understand or don't have that several means to understand now, then it's not working. But then it doesn't matter because it's kind of…you can use it but you can also choose not to use it that actively. So it isn't just in terms like this of participation I would say. So it's kind of a service that Europan provide that have this theme and… if you want to, as a city you can look directly to that you learn from it but you can also turn around to shut out being too much part of that thinking, I would say.	4	Themes	Openess of the site representatives and themes' value	themes and subthemes act as a kind of Europan's optional service for the cities that can choose to use it or not
9	3	Øystein Rø	General Secretary of Europan Norway	G.Kalnis	Interview	02.09.2014	Oslo, Norway	Yes, it was kind of a generic sustainable city that's… I don't know those subthemes a lot.	4	Themes	Weak connection of (sub)themes and sites	
10	1	Mikael Frej	General Secretary of Europan Sweden	G.Kalnis	Interview	26.09.2014	Pavia, Italy	I think…I haven't been… to this Forum (Forum of Cities); this is the third year, but my experience is that, the format of Europan is 90-95% and the themes, the subthemes, the groups, the forums is 5%. So at least I mean to the vast majority is the format of Europan and the subthemes etc. are a side additive, that is not really overwhelming…I mean the big thing is, that it is an international young competition of ideas, that's 90, 95, 98%. So the impact of the themes, subthemes, I have the experience, even when I was at the competition myself, now I'm on the other side…it is not a very important part of the competition.	2	Themes	Evaluating the role of the (sub)themes	Themes and subthemes are a side additive of Europan that is not really overwhelming
10	2	Mikael Frej	General Secretary of Europan Sweden	G.Kalnis	Interview	26.09.2014	Pavia, Italy	I think…I haven't been… to this Forum (Forum of Cities); this is the third year, but my experience is that, the format of Europan is 90-95% and the themes, the subthemes, the groups, the forums is 5%. So at least I mean to the vast majority is the format of Europan and the subthemes etc. are a side additive, that is not really overwhelming…I mean the big thing is, that it is an international young competition of ideas, that's 90, 95, 98%. So the impact of the themes, subthemes, I have the experience, even when I was at the competition myself, now I'm on the other side…it is not a very important part of the competition.	2	Themes	Evaluating the role of the (sub)themes	the impact of the themes and subthemes either on the sites or on the competitors is not very important
11	1	Kaye Geipel	Scientific committee of Europan Germany	G.Kalnis	Interview	15.08.2014	Berlin, Germany	First of all I have to say that I was always engaging myself in the debate to have a theme for Europan, for every new session, to look for new themes. I already spoke about the 'city upon the city' theme which really engaged a large debate all over Europe; what does it mean after the postmodern face, of a reengagement in modern processes and so if you look at the different sessions, there had been a time, where these themes had been put out and where the generic theme was only 'European urbanization', which I didn't like at all.	2	Themes	Evaluating the role of the (sub)themes	themes are important for engaging Europe in the debate for contemporary urban design processes
11	2	Kaye Geipel	Scientific committee of Europan Germany	G.Kalnis	Interview	15.08.2014	Berlin, Germany	I wrote the introduction to our issues also in the sense to discuss in a first phase a new theme and then engage the projects also under this roof of the theme which is also important regarding the history of Europan because if you see at Europan and if you look at the projects, the thousands and thousands of projects which have been already published and prized and so on, nobody knows them all and for one article I wrote, I measured how long the road, the wall would be if you put all the projects in a line and I think now we are over 2 kilometers or something like that.	2	Themes	Evaluating the role of the (sub)themes	
11	3	Kaye Geipel	Scientific committee of Europan Germany	G.Kalnis	Interview	15.08.2014	Berlin, Germany	So it's also important, that you have a classification and certainly the themes, the general theme is a classification and I am quite happy that in Europan 11 and in Europan 12 we have the theme of adaptability, which is, I think a quite difficult, but a quite important one, because you can read this theme 'adaptability' in two directions; you can read it completely from a theoretical position, but you can also read it from a selective and a programmatic point of view.	3	Themes	Orientating the competition and inserting a theoretical approach	connection of pragmatic issues of sites with theoretical issues of architecture and urban design

No.	Note No.	Interviewee	Identity	Author	Type	Date	Place	Notes	Page No.	Level 1	Level 2	Level 3
11	4	Kaye Geipel	Scientific committee of Europan Germany	G.Kalnis	Interview	15.08.2014	Berlin, Germany	By the way Europan Germany made this kind of catalogue and I was responsible for the Glossary in the beginning of this issue and I engaged together with Stephan Becker 25 authors from all over Europe to put in small texts, their ideas about adaptability and what this could mean, and so I think this kind of debate about the theme is one of the important things which should always be thought together with the projects.	3	Themes	Re-evaluating the (sub)themes	themes should always be thought together with the projects
11	5	Kaye Geipel	Scientific committee of Europan Germany	G.Kalnis	Interview	15.08.2014	Berlin, Germany	Regarding the subthemes, I think they are more, they...you have to see them in a more pragmatic point of view, that subthemes are important, but they are also important in the sense, that if you have the Forums, then you have a lot of people who are coming together, site representatives from Oslo, from Cyprus, from Italy and so on and you have to give them a starting point for the discussion, so I think the subthemes are important, but perhaps they are not so important regarding the history of the projects and the history of Europan itself.	3	Themes	Subthemes connecting sites/ cities into groups with similar issues	subthemes are important in a more pragmatic point of view, as a starting point for the discussions in the Europan forums
11	6	Kaye Geipel	Scientific committee of Europan Germany	G.Kalnis	Interview	15.08.2014	Berlin, Germany	Regarding the subthemes, I think they are more, they...you have to see them in a more pragmatic point of view, that subthemes are important, but they are also important in the sense, that if you have the Forums, then you have a lot of people who are coming together, site representatives from Oslo, from Cyprus, from Italy and so on and you have to give them a starting point for the discussion, so I think the subthemes are important, but perhaps they are not so important regarding the history of the projects and the history of Europan itself.	3	Themes	Subthemes connecting sites/ cities into groups with similar issues	subthemes are not so important regarding the history of the projects and the history of Europan itself
11	7	Kaye Geipel	Scientific committee of Europan Germany	G.Kalnis	Interview	15.08.2014	Berlin, Germany	I am mentioning that the themes are very important and that if the debate is good, it brings new points to the theme and I am really looking forward to Europan 13, where there will be the theme 'Adaptable City 2' so...the second phase, because we have changing times and some European countries have great economic problems and in other ones...in Germany actually, we have a run back in the center of the cities with all of these problems which are generated by that, and all these problems can largely be discussed by another theme, what is socially measured, adaptability, what does it mean for the people, what does it mean for the projects, so I think that debate should generate around themes like that.	3	Themes	Re-evaluating the (sub)themes	the debate that take place in forums brings new points to the theme
11	8	Kaye Geipel	Scientific committee of Europan Germany	G.Kalnis	Interview	15.08.2014	Berlin, Germany	the Europan competition permits the city to exceed the normal administrative framework and which competitions are started and Europan, because it's a competition for ideas, they can put in themes, which exceed the normal procedure of developing a project.	3	Themes	Themes allow to rephrase the sites' issues	themes raised at the competition exceed the normal procedure of developing a project
12	2	Bernd Vlay	General Secretary of Europan Austria	G.Kalnis	Interview	21.02.2014	Cyprus, Nicosia	The forum of sites is where all the cities meet in small working groups. So, we analyze the sites and we put them in small working groups and discuss them according to different topics so they have to react also to other sites and we ask them not so much to explain their own sites but to comment the other sites in order to make them reflect their own conditions and from the outside view, you know? To...make them also foreigners of other sites, so that they see themselves as people who should comment also and advise their colleagues from other countries. I think this is a very-very good process. And also the feedback of the cities is positive because they say that they can discuss with their colleagues things that they aren't able to discuss on a local level, the reflected issues of public space, how other cities maintain the public space, how to develop them what kind of instruments they have to develop them, so it's very important.	6	Themes	Subthemes connecting sites/ cities into groups with similar issues	subthemes organize smaller groups for discussion and debate
12	3	Bernd Vlay	General Secretary of Europan Austria	G.Kalnis	Interview	21.02.2014	Cyprus, Nicosia	This is really something that has two levels of importance; one is the formal program of the forum with working groups that are really concentrated working on very specific topics like you know, sometimes they are dealing with the issue of limits between water and land for example and the question could be 'how do you create a project that is not creating privatizing the coastline or the waterfront, how to integrate publicness into the project or these kind of issues or how to create limits to void spaces in the city, how to mix uses and how to formulate that in the brief' and this is a very successful issue I think.	6	Themes	Themes allow to rephrase the sites' issues	subthemes by concentrating on very specific topics help to formulate the sites' brief
13	1	Karin Sandeck	President of Europan Deutschland	G.Kalnis	Interview	11.08.2014	Munich, Germany	No, I don't believe it; in general not. I think that the cities who are interested to take part in Europan, they discuss the channel theme of the Europan competition anyway and the allocation under a subtheme is estimated rather as a tool for the comparability between the different sites. However, sometimes, I have seen that the subtheme creates a kind of a new accent in the initial objectives, but not more than a kind of an accent.	2	Themes	Subthemes connecting sites/ cities into groups with similar issues	the subtheme sometimes creates a kind of a new accent in the initial objectives of the sites
13	2	Karin Sandeck	President of Europan Deutschland	G.Kalnis	Interview	11.08.2014	Munich, Germany	No, I don't believe it; in general not. I think that the cities who are interested to take part in Europan, they discuss the channel theme of the Europan competition anyway and the allocation under a subtheme is estimated rather as a tool for the comparability between the different sites. However, sometimes, I have seen that the subtheme creates a kind of a new accent in the initial objectives, but not more than a kind of an accent.	2	Themes	Subthemes connecting sites/ cities into groups with similar issues	usually the theme is already beeing discussed by the cities that decide to take part to the competition
13	3	Karin Sandeck	President of Europan Deutschland	G.Kalnis	Interview	11.08.2014	Munich, Germany	No, I don't believe it; in general not. I think that the cities who are interested to take part in Europan, they discuss the channel theme of the Europan competition anyway and the allocation under a subtheme is estimated rather as a tool for the comparability between the different sites. However, sometimes, I have seen that the subtheme creates a kind of a new accent in the initial objectives, but not more than a kind of an accent.	2	Themes	Subthemes connecting sites/ cities into groups with similar issues	the subthemes are used as a tool for the comparability between the different sites
14	1	Helmut Resch	Managing Director of Building Department, Selb Municipality, Germany Managing Director of Selbwerk GmbH, Selb, Germany	G.Kalnis	Interview	12.08.2014	Selb, Germany	It happened later with the proposal, not before. The classification that was for us was...yes we saw that the classification fit for our site, but after, when we get the results, that was another thing.	2	Themes	Weak connection of (sub)themes and sites	the classification was not much important in contrast to the proposals of the competition

| No.	Note No.	Interviewee	Identity	Author	Type	Date	Place	Notes	Page No.	Level 1	Level 2	Level 3
14	2	Helmut Resch	Managing Director of Building Department, Selb Municipality, Germany Managing Director of Selbwerk GmbH, Selb, Germany	G.Kalnis	Interview	12.08.2014	Selb, Germany	I think that it's very helpful that discussion when we start in the first meeting (Forum of Sites) where we have the category, and there is general input, how…what the aim is, generally. And then it is useful that we give them the specific, the local things, and then we discuss again and say 'Yes, in generally that's right, this position, but we have to think about the specific things'.	3	Themes	Subthemes connecting sites/ cities into groups with similar issues	the subthemes help organize the forum of sites
14	3	Helmut Resch	Managing Director of Building Department, Selb Municipality, Germany Managing Director of Selbwerk GmbH, Selb, Germany	G.Kalnis	Interview	12.08.2014	Selb, Germany	And I think this is in the second meeting when we have more information or have the general topic in our minds, and then we can give them our opinions about things. And because I think in the discussion when we have one category and there is the city of Selb, a city from Norway… we recognize that this is very different. The same size of the city but because of the different culture, it's very-very different. So, we can compare and say 'yes, we have the same problems, but the tools must be different and perhaps also the aim is different'. For me it was one of the interesting things that I thought that we had the same size of the city but it is very-very different because the culture is very-very different, so you must have different tools, you must have other proposals.	4	Themes	Subthemes connecting sites/ cities into groups with similar issues	
15	1	Ingar Hjelmberg	Chief architect of EBY (Oslo Agency for Real Estate and Urban Renewal), Oslo, Norway	G.Kalnis	Interview	02.09.2014	Oslo, Norway	I can't remember what the classification ended up with. But as far as I know, in Europan if you have a good site, that's more important than that. They always find the places to categorize the task.	3	Themes	Evaluating the role of the (sub)themes	the most important thing is to have a good site and the classification is secondary
17	1	Julio de la Fuente, Álvaro Martín Fidalgo	Europan 9 Winners in Selb, Germany	G.Kalnis	Interview	27.08.2014	Madrid, Spain	Also I could say that I understand, that in order to make groups, I mean for Europan Europe, there are so many cities, so many towns, so many neighborhoods, so many different streets, that they have to put them in different boxes, and for those boxes they have to find a title and I am a bit critic with that, because I understand the way, how to promote this kind of starting point and after they will grow up like in a branching system, because they are really specific and I don't think, that you can put under a kind of umbrella many of them, I understand, it's a starting point and after that, Europan gives you the hand of your client and after you walk together with him, directly, if it's successful. But, I am really critic about that, because I don't think it's so simple in that way.	19	Themes	Subthemes connecting sites/ cities into groups with similar issues	subthemes work as a starting point for organizing the large number of sites
17	2	Julio de la Fuente, Álvaro Martín Fidalgo	Europan 9 Winners in Selb, Germany	G.Kalnis	Interview	27.08.2014	Madrid, Spain	Also I could say that I understand, that in order to make groups, I mean for Europan Europe, there are so many cities, so many towns, so many neighborhoods, so many different streets, that they have to put them in different boxes, and for those boxes they have to find a title and I am a bit critic with that, because I understand the way, how to promote this kind of starting point and after they will grow up like in a branching system, because they are really specific and I don't think, that you can put under a kind of umbrella many of them, I understand, it's a starting point and after that, Europan gives you the hand of your client and after you walk together with him, directly, if it's successful. But, I am really critic about that, because I don't think it's so simple in that way.	19	Themes	Subthemes connecting sites/ cities into groups with similar issues	but it's not right to put under a kind of umbrella many of them
17	3	Julio de la Fuente, Álvaro Martín Fidalgo	Europan 9 Winners in Selb, Germany	G.Kalnis	Interview	27.08.2014	Madrid, Spain	It's a matter of time, because they have two years to find the cities and also they have to make a kind of a strong abstract and this year more or less it's the continuation of the previous one, which I think was very successful, because it's very good theme. But every 2 years it has to be something new, because the history of the cities is not so…doesn't jump so extremely, but I think it's really successful, in the beginning, but it maybe makes it a bit simple.	19	Themes	Evaluating the role of the (sub)themes	There isn't much time to organize a new theme every two years
17	4	Julio de la Fuente, Álvaro Martín Fidalgo	Europan 9 Winners in Selb, Germany	G.Kalnis	Interview	27.08.2014	Madrid, Spain	It's a matter of time, because they have two years to find the cities and also they have to make a kind of a strong abstract and this year more or less it's the continuation of the previous one, which I think was very successful, because it's very good theme. But every 2 years it has to be something new, because the history of the cities is not so…doesn't jump so extremely, but I think it's really successful, in the beginning, but it maybe makes it a bit simple.	19	Themes	Evaluating the role of the (sub)themes	the themes don't have to change every two years because the history of the cities doesn't change so rapidly
17	5	Julio de la Fuente, Álvaro Martín Fidalgo	Europan 9 Winners in Selb, Germany	G.Kalnis	Interview	27.08.2014	Madrid, Spain	It's a matter of time, because they have two years to find the cities and also they have to make a kind of a strong abstract and this year more or less it's the continuation of the previous one, which I think was very successful, because it's very good theme. But every 2 years it has to be something new, because the history of the cities is not so…doesn't jump so extremely, but I think it's really successful, in the beginning, but it maybe makes it a bit simple.	19	Themes	Evaluating the role of the (sub)themes	it's really sucessful in the beginning but it maybe makes it a bit simple
17	6	Julio de la Fuente, Álvaro Martín Fidalgo	Europan 9 Winners in Selb, Germany	G.Kalnis	Interview	27.08.2014	Madrid, Spain	There was at least one thing that maybe is interesting, which is…as we said before; Europan proposes this kind of boxes and there are concepts, and for every concept, there are like a number of cities and I remember we took all the cities from one concept, and it was something nice which was: what could happen if in the future, not only us, but maybe other teams could win or get any recognition, what if those cities, find a way to each other, they could have a kind of closer relationship, because their problems are similar or their topics are similar so in the end it was like a kind of nice, but also…because we understood later that those clients met afterwards in the Forums, so better than that, it's nothing, more than any other internet…because it was something with the internet behind, internet is the virtual connection, no matter the distance, the physical distance…	23	Themes	Subthemes connecting sites/ cities into groups with similar issues	

Appendix IV – Projects' Interlinking diagrams
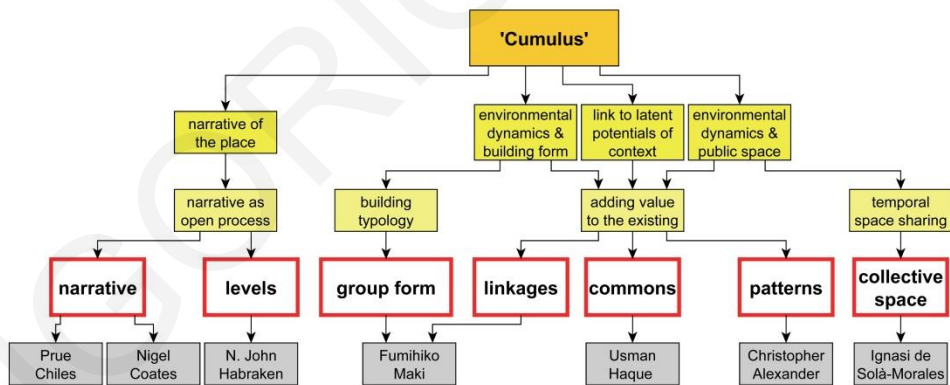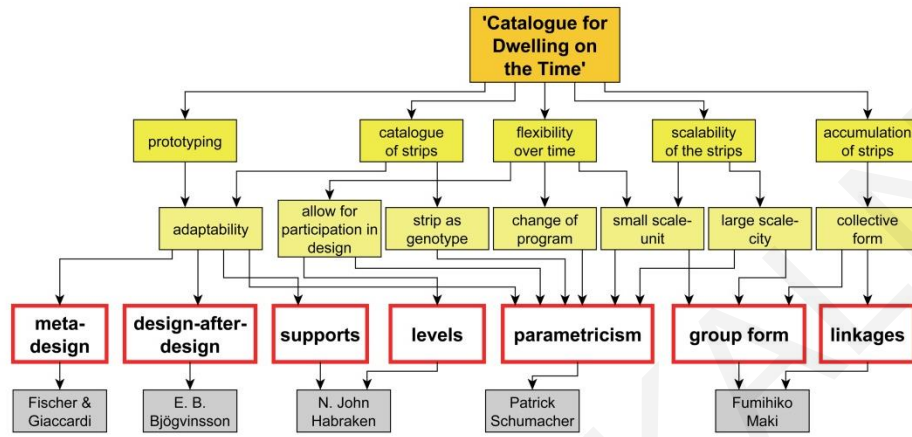
Figure 227: Mapping of projects' interlinking between the projects and the scientific literature. Example of 'Catalogue for Dwelling on the Time' and 'Cumulus' projects, author's diagram
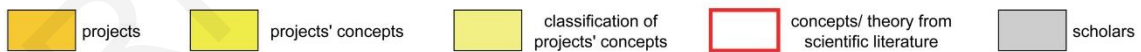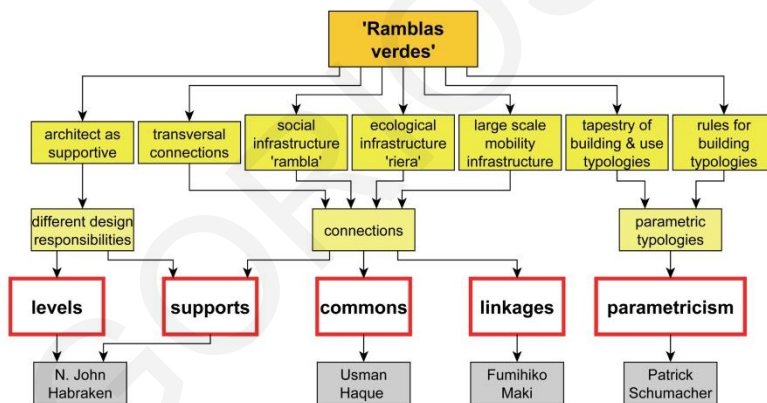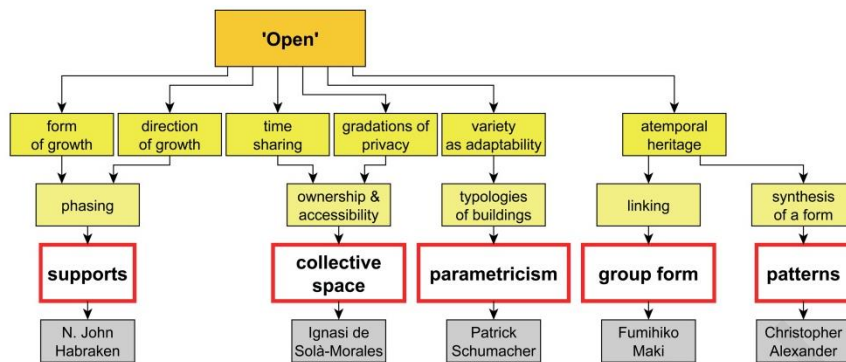
Figure 228: Mapping of projects' interlinking between the projects and the scientific literature. Example of 'Open' and 'Ramblas verdes' projects, author's diagram
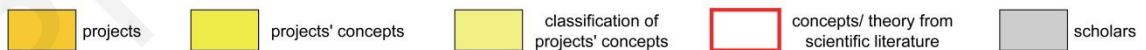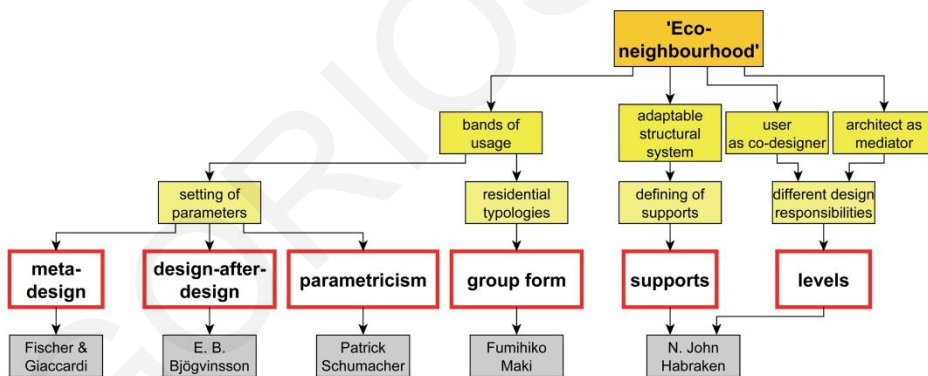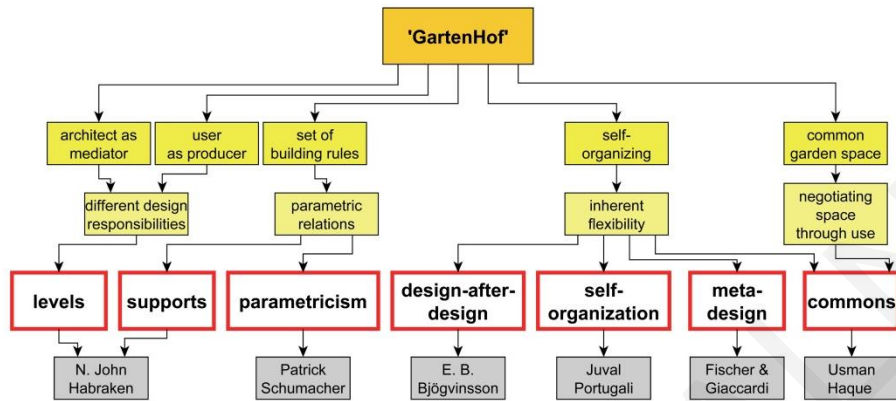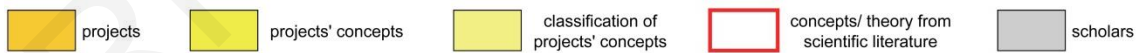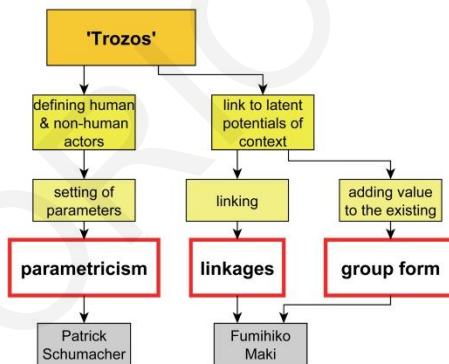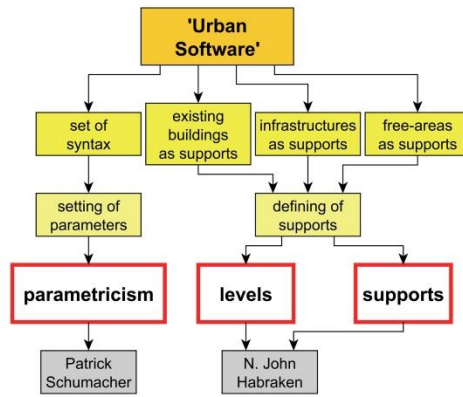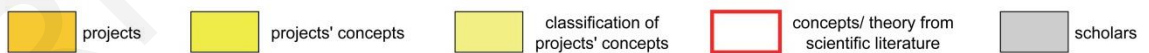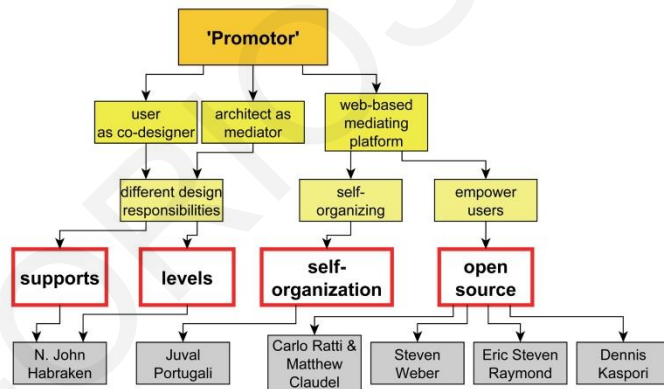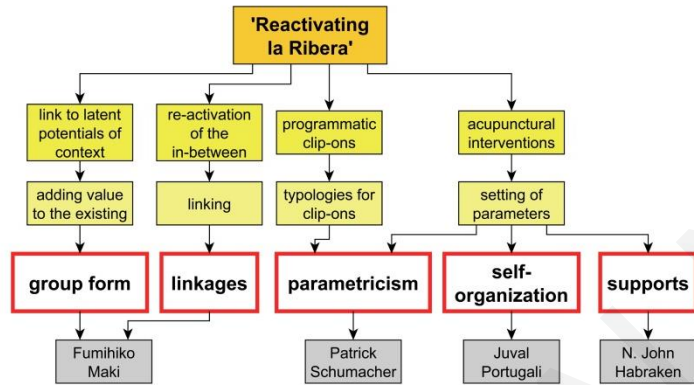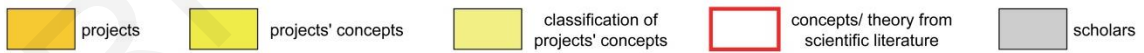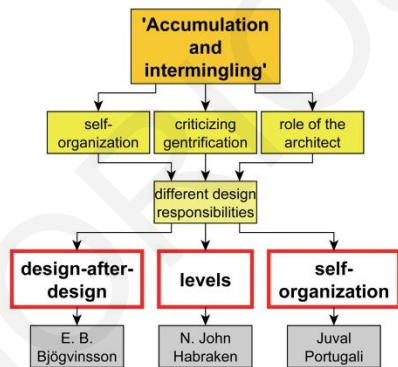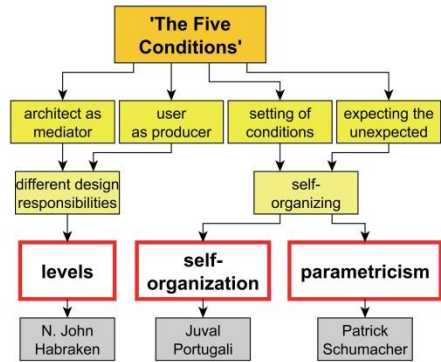
Figure 229: Mapping of projects' interlinking between the projects and the scientific literature. Example of 'GartenHof' and 'Eco-neighbourhood' projects, author's diagram

Figure 230: Mapping of projects' interlinking between the projects and the scientific literature. Example of 'Urban software' and 'Trozos' projects, author's diagram

Figure 231: Mapping of projects' interlinking between the projects and the scientific literature. Example of 'Reactivating la Ribera' and 'Promotor' projects, author's diagram

Figure 232: Mapping of projects' interlinking between the projects and the scientific literature. Example of 'The Five Conditions' and 'Accumulation and Intermingling' projects, author's diagram

Appendix V – AUS example

f| Understanding the urban situation

1)   Urban Situations [US]

Selb (DE), E9

<div align="right">

US [Se01]

</div>

Location: Northern inner city, 95100 Selb, Germany,

Lat.: 50.173022, Long.: 12.134818

Population: 17.500

Study site: 11 ha

Site of project: 1.3 ha

Process:

Fading:

In the middle of the 90ies, the ceramic industry suffered from a sales crisis and as a result the porcelain industry which was the dominating feature of Selb's economic structure collapsed.

Emergence:

The number of employees decreased by 19 %, the number of inhabitants by 9 % (with a further downward trend). The unemployment rate of 10 % is accompanied by the ageing of the inhabitants (42 % are older than 50 years).

Mutation:

The city of Selb which is affected by an ageing and decreasing population

Allocation:

Selb is reorganizing and is seeking for more living and leisure qualities in the northern inner city.

Need is also for a barrier-free access and a coordinated program of cultural facilities. Particular emphasis is placed on a comprehensive leisure space concept which combines the individual urban areas with each other and offers the city's pedestrians new qualities. A coherent traffic concept must be developed for the area, which is reasonable from the economic and ecological points of view and which considers stationary traffic. The architectonical part of the design must include both the conversion of existing flats according to barrier-free standards and the planning of economical new housing types which provide innovative living concepts for senior citizens and people with special needs. Furthermore, the layout of the corresponding exterior space is an important aspect of the design.

Space:

Territorial scale: Conurbation

The city of Selb is located in the north of Bavaria, at the border to the Czech Republic. The city's industry has been dominated by the production of porcelain. In the middle of the 90ies, the ceramic industry suffered from a sales crisis which constituted a drastic break in the urban development: Therefore, a sustainable urban development, taking into consideration both demographic and economic changes, is the central urbanistic and economic aim.

Urban scale: Study site

The competition area is located in the northern inner city. Its central location offers a high potential of living qualities, especially for older people. Both the already existing cultural facilities and the traffic infrastructure offer the ideal potential for reconstruction into a barrier-free city suitable for older people, with attractive open spaces, social institutions and cultural facilities that will promote activities and communication. The city plans a reorganization of streets, squares, traffic facilities and green areas on the basis of an integrated urban development concept. Programmatic intentions: Designation of economically reasonable traffic areas. Improvement of the public space and creation of urban-spatial qualities with a focus on the development of a barrier-free residential environment.

Proximity scale: Site of project

The planning area bears a considerable potential for conflict because of inherited burdens, such as the abandoned railway track and the sealed parking space areas in the direct vicinity. Residential units in the direct neighborhood of car repair shops, vacant industrial and residential areas and unattractive views into the open spaces of the adjacent residential complexes require a comprehensive improvement of the surroundings, in order to implement the city's plan to create an attractive residential quarter.
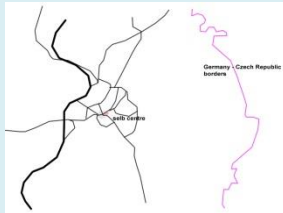
Actors:

Europan Deutschland Secretariat, City of Selb, German Association for the Promotion of Architecture, Housing and Urban Planning Department-Inland Ministry Bavaria, Selbwerk, private developers

Interlinking:

Debates/ Lectures/Papers:

Projects:

Others:

Keywords: industrial crisis, shrinking cities, ageing population

2) Situation Thematic [ST]

E9, European urbanity, the sustainable city and new public spaces

ST [Eu02]

Participating countries: Belgique, Danmark, Deutschland, Eesti, España, France, Hrvatska, Ireland, Italia, Nederland, Norge, Österreich, Portugal, Suisse, Suomi – Finland, Sverige, United Kingdom

Associated countries: Česká Republika, Latvija, Magyarország, Polska, Slovenija

Description:

Urbanity can be defined as a common way of experiencing the city and its functions, and also as a conception of urban space that encourages the coming together of people in places they have in common: public space.

But where does public space begin and end? Can neighborhood and proximity spaces be considered as belonging to the public domain? Can we term public space the new collective spaces of common interest, such as shopping centers, stations and airports?

Thinking out urbanity-bearing projects that lead to the question of the status of public space implies placing this question within the context of sustainable urban development, that is to say spatial transformation that takes account of the environment and integrates it "sustainably" into the mutation process.

Topics:

Extensions in Question (Eq) - Aligning (Eq01), Limiting (Eq02)

Local Mutations (Lm) – Infiltrating (Lm01), Intensifying (Lm02)

Opportunity for Public spaces (Ps) – Walking (Ps01), Sharing (Ps02)

Networks on the Move (Nm) – Linking (Nm01), Polarizing/Diffusing (Nm02)

Debates/ Lectures/Papers:

Implementation Processes/Studies:

Vienna (AT), Le Havre (FR), Babenhausen (DE), Selb (DE), Spremberg (DE), Straubing (DE), Oslo (NO), Trondheim (NO), AMA (Área Metropolitana de Asturias) (ES), Badajoz (ES), La Laguna (ES), Poio (ES), Santander (ES), Soria (ES), Tjörn (SE), Upplands Väsby (SE), Delémont (CH), Genève (CH), Le Locle (CH), Moudon (CH), Sion (CH)

Europan Publications:

Europan 9 results, n° 28 - Vienna (AT) - E9, Ideas Changing-Europan implementations 2008-2012, Europan 9: Together-An urban strategy for a housing project in Wien Neu Stadlau (AT), Europan 9 - Ergebnisse in drei Ländern (DE), Europan 9. European Urbanity - Sustainable City and New Public Space (NL), Europan 9 (PT), Europan 9 Result Book (FI, SE, EE, LV), Europan Norway 9 (NO), Europan 9 Spain Publication: Europan 9 España (ES)

Figures:

3.227 Registrations, 1.752 Entries (54%), 132 Prizes, 63 Winners and 69 Runners-up, plus 65 Honorable Mentions on 73 Sites

Interlinking: ST[Eu01], ST[Eu03]

Keywords: public space, sustainability

3)   Topic [TP]

Local Mutations: *Intensifying*

Cities(10): Selb(DE), Poio(ES), Le Havre(FR), Mulhouse(FR), Dublin(IE), Erice(IT), Pistoia(IT), Groningen(NL), Sheffield(UK), Stoke-On-Trent(UK)

TP [Lm02]

Intensifying

Description:

Avoiding the colonization of natural territories for necessary urbanization compels towns to turn to development logics regarded as more "sustainable", what one might call the strategy of internal extension. This involves converting already built sites inside and around the towns. These sites are generally occupied by amenities, industries of even obsolete residential areas. What type of urban project to propose here in order to "build the town on the town" in abandoned zones or districts needing to be revitalized?

Some of the sites in the session, rather than proposing a tabula rasa, took account of the existing for its urban value and advocated infiltration of a context with an already strongly marked identity, in order to invent its mutation.

Other sites no doubt leave more room for maneuver for a new project since they await the intensification of uses.

Debates/ Lectures/Papers:

Interlinking: Revitalizing overplanned housing development (E7), Reinforcing the existing tissue (E8), Restructuring with additional uses (E8), Sharing (E9), Urban acupuncture (E10),
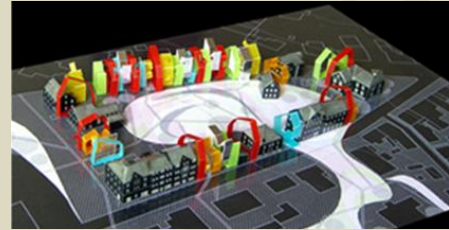

Keywords: shrinking cities,

---

g| Proposing innovative solutions

1) Matrix of Prototypes [MP]

Catalogue for Dwelling on the Time (E9), Selb (DE)

Authors: Julio De La Fuente Martinez (E), Natalia Gutierrez Sanchez (E), Alvaro Martin Fidalgo (E), Arantza Ozaeta Cortazar (E), *(architects)*

MP [Cat1]

Concept:

Users' way of life, dwelling, as well as any everyday obsolete situation, can obtain flexibility through small add-ons (programmatic strips) that could reprogram space and add value to what already exists there. Through a typo-programmatic plug in module they propose a flexible and feasible mean (in terms of scale, budget etc.) for testing in short term periods the impact of this addition to current situations (if and what kind of value adds to existing conditions), opposing to the creation of a definite imposing masterplan for the area.
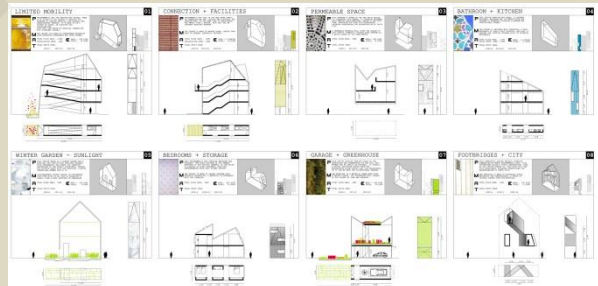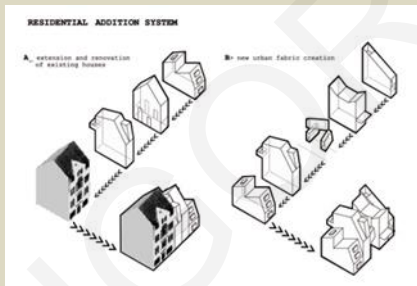
Spatial tools: a Matrix –catalogue- of living units

Process tools: prosthesis on existing urban fabric

Applicable scales: living unit, neighborhood

Applicable sites: existing urban fabric

***Applicable programs:*** small scale mixed program

Space:

Territorial scale: The urban situation in Selb is considered as a matter that should be seen through the 'Europan scale' involving all the 11 cities classified under the topic 'intensifying' or 'build the city over the city'. It is suggested that this could be achieved by a techno-social scale management through world wide web (www) that will allow different people to take an active role into the development of the city.

Urban scale: Concentration of the housing density along the perimeter of the blocks creates continuous urban fronts that link the block with the rest of the city and open spaces of social interaction inside the blocks. The created communal spaces are integrated into the public space of the city through the establishment of new mobility and programmatic networks and management of the road traffic.

Proximity scale: The new housing fabric is structured through a catalogue of proposed living units that work as 'prosthesis' to the existing fabric by upgrading spatially and programmatically the existing houses, creating gradually new urban fabric and by promoting new shared programs connecting in that way private life with public.
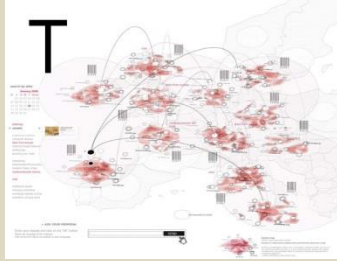
Process:

This generative system of programmatic strips can become a powerful tool to initiate debates across the different stakeholders, since it can easily represent, in a tangible way (kind of a 'game') the different possibilities that can be created and simultaneously the ease of rearranging the set of strips that will be needed for each intervention preserving at the same time the morphological identity for the whole city.

Interlinking: Meta-design (Fischer & Giaccardi), Design-after-design (E. B. Bjögvinsson), Support, Levels (N. John Habraken), Parametricism (Patrick Schumacher), Group form, Linkages (Fumihiko Maki), Acupuncture (Manuel de Sola Morales, Jaime Lerner, Marco Casagrande, Oriol Bohigas, Enrique Penalosa)

h | Connecting concepts to urban situations

1) Matrix of Concepts [MC]

Fragmenting *Explosion of new urban enclaves into multiple scales*

MC [Us02]

Projects(17): Catalogue for Dwelling on the time, Selb (DE), Small mountain, Rijeka (HR), Houses, Osthammar (SE), The môle Manhattann, Dunkerque (FR), Tailor-made landscapes, Riga (LV), Garten>hof, Vienna (AT), Black Square on white background, Saintes (FR), moNonoKE, Valverde (ES), Drift, Lerum (SE), Looking through, Gembloux (BE), I will love my neighbourhood, Lisboa (PT), Dense/ Lite, Ajka (HU), The modern Castle, Augustenborg (DK), Urban Extract, Isle d'Abeau (FR), Alice in Wonderwall, Tampere (FI), Shuffle, Oslo (NO), Ski Lift, La Chaux-de-Fonds (CH)

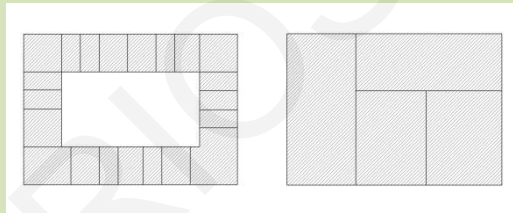Authors(2): David Franco, architect, teacher, Madrid (ES), Greg Kalnis, architect,

Cyprus (CY)
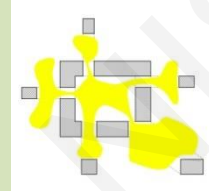
Description:

Fragmentation of the built mass is used as a recurrent organizing strategy that will provide a different framework for the creation of new city areas: urban developments or buildings that are divided into different parts, but retain a common identity. The voids between the fragments modulate the relationship amongst the buildings and create opportunities for public space.
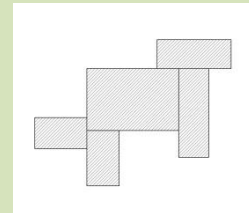
Fragmentation can occur in three different ways: *i. from within, by opening up an enclave, ii. by closure, through implosive measures, iii. by adding units.*
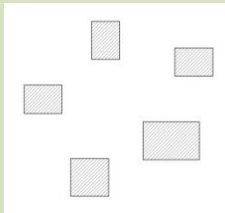
i. from within (deployment)	*ii. by closure (enclosure, concentration)*	*iii. by addition of units (extension)*

The different relationships among the three layers of organization, *i. the development as a whole, ii. the fragmented parts and iii. the space among them* will be the key to producing different types of urban fabrics.

Inter-scalar fragmented units:

The manipulation of scales amongst similar elements that create the urban fabric.

Small mountain, Rijeka (HR), Houses, Osthammar (SE),

Plot Division:

The division of large areas of urban fabric into smaller abstract plots.

The môle Manhattann, Dunkerque (FR), Tailor-made landscapes, Riga (LV), Garten>hof, Vienna (AT)

Internal and external porosity:

The manipulation of voids in the urban structure in order to create (internal, external) porosity and connect the open space.

Black Square on white background, Saintes (FR), moNonoKE, Valverde (ES), Drift, Lerum (SE), Looking through, Gembloux (BE)

Evocative scales:

The manipulation of size and proportions of built form and open space in order to evoke the architectural attributes of the existing (old city) fabric.

I will love my neighbourhood, Lisboa (PT), Dense/ Lite, Ajka (HU), The modern Castle, Augustenborg (DK), Urban Extract, Isle

d'Abeau (FR)

Architectural portions:

The scale of the fragment is essential in defining the urban fabric. In this case the fragment tends to be as small as possible which makes the whole system more flexible and easy to adapt to very specific conditions.

Alice in Wonderwall, Tampere (FI), Shuffle, Oslo (NO), Ski Lift, La Chaux-de-Fonds (CH)

Interlinking:

Keywords: urban strategy

i| Testing the concepts on urban situations

1) Testbed *[TB]*

Selb (DE), E9   **TB [Se01]**

Authors:

Location: Northern inner city, 95100 Selb, Germany,

Lat.: 50.173022, Long.: 12.134818

Population: 17.500

Study site: 11 ha

Site of project: 1.3 ha

Process:

Space:

Territorial scale: Conurbation

Urban scale: Study site

Proximity scale: Site of project

Debates/ Lectures/Papers:

Interlinking:

Keywords: shrinking cities, ageing population