CITY ON WATER

EUROPEAN URBAN SUMMER SCHOOL

AESOP

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SUMMER SCHOOL

CITY ON WATER

edited by
Günter Warsewa

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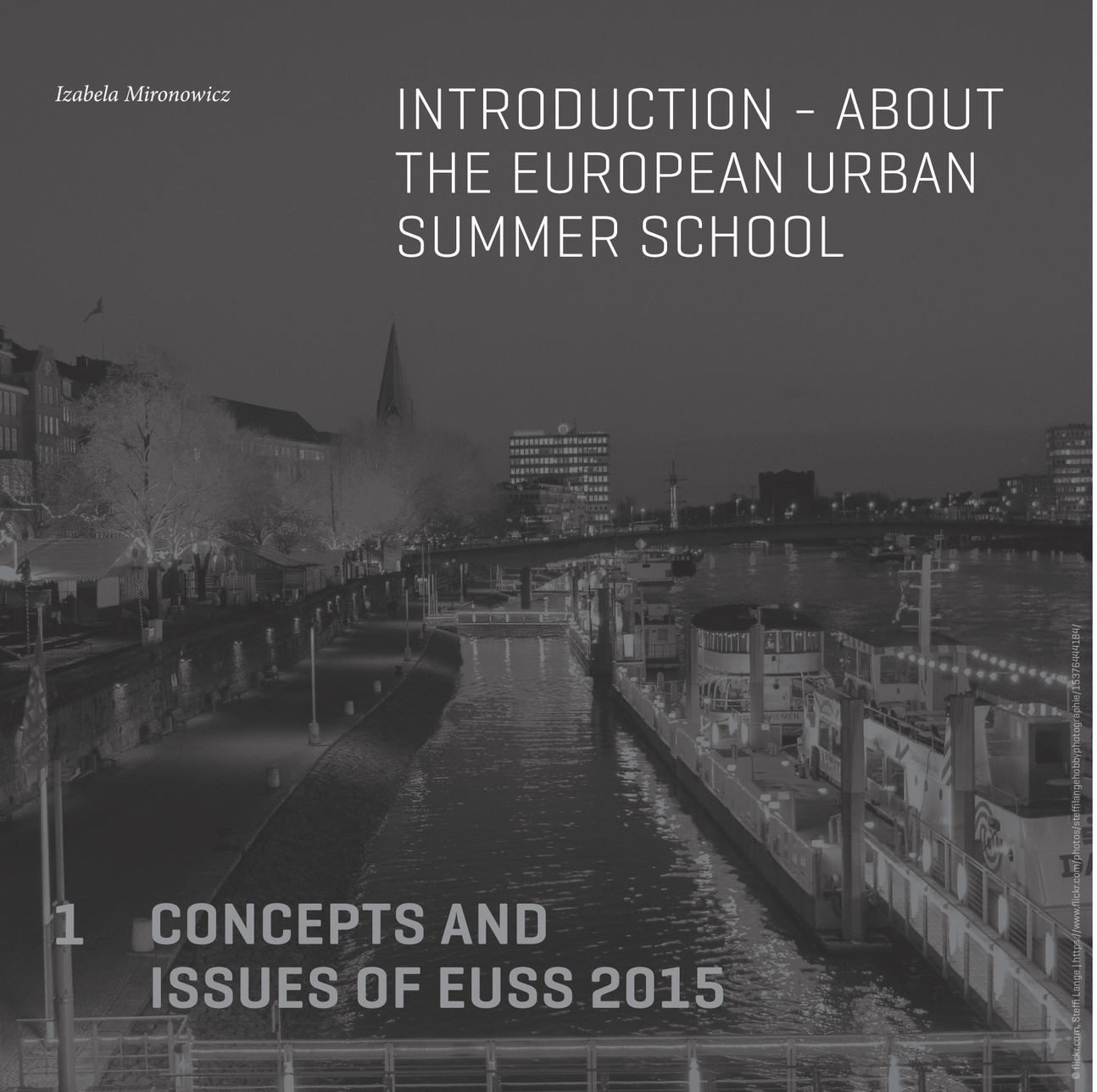
INTRODUCTION - ABOUT THE EUROPEAN URBAN SUMMER SCHOOL



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1 CONCEPTS AND ISSUES OF EUSS 2015

This was already 6th AESOP European Urban Summer School… each one is different; each one has its specific flavour and dynamics.

This time, thanks to the commitment of Dr Günter Warsewa, Director of the Institute Labour and Economy of the University of Bremen/Chamber of Labour, the summer school for young planning professionals took place in Bremen. Following both specificity the place and the research interests of the head of the 6th European Urban Summer School, the topic studied was about water, its presence in the city, its potential and barriers it creates. Also about perception of the water and the way the water shapes our perception of the city.

There is a bit of history already in this annual AESOP event, which started in 2010 in the city located at the **Odra River**, in Poland. There, in Wrocław, the very first European Urban Summer School co-organised by the UN-Habitat focused on the topic of urban transformation. This summer school was also a good laboratory of cooperation as for my invitation positively answered AESOP partner organisations: ISOCARP and EURA. Especially colleagues and friends from ISOCARP were active teaching then, in 2010, in Wrocław. Thanks to the generous support of UN-Habitat we managed to produce a book documenting our work. I had a pleasure to act as a head of this EUSS.

Also in 2010 I was elected as new Secretary General of the Association of European Schools of Planning (this happened in Helsinki, stretched along **the coast of the Baltic Sea**) and my intention was to continue the summer schools inviting universities being AESOP members to host this event and share the local flavour of planning with young professionals. I believed that I might leave nicely developed new AESOP activity when my terms of office would be completed in four years time. This is why I was extremely keen to find good location for the second edition of the EUSS and colleagues who would challenge young planners with a problem to be studied. Also I was very much interested in producing a book documenting the work, sharing the knowledge and experience and disseminating new ideas.

This wish took us to the **estuary of the Tagus River**, to the magic city of Lisbon, where Diogo Mateus, the head of the EUSS and Mário Moutinho, rector of the University Lusófona de Humanidades e Technologieas encouraged young planners to focus on the relationship between quality of space and quality of life. Again, partner planning organisations, ISOCARP, EURA and IFHP, endorsed the event. João Teixeira, then president of the European Council of Spatial Planners (ECTP-CEU), promoted the EUSS as an important tool of the trans-European collaboration of planning associations.

Deljana Iossifova from the University of Westminster was teaching in Wrocław in 2010. It was her commitment in 2012 to invite young planners to the city sitting on the **Thames River**, to London, where next to the site being developed for the Olympics deprived neighbourhoods were crying for regeneration and social inclusion. This was our case study to understand how to plan in the times of scarcity.

The publication of the book documenting our London summer school was possible thanks to the integration of the Young Planning Professionals Award (YPPA) into the 3rd EUSS. The YPPA was an annual international competition for three years (2012-2014) funded by the Directorate responsible for spatial planning at the Dutch Ministry of Infrastructure and Environment (mI&M). Its primary aim was to stimulate thinking and promote innovative ideas amongst young planning practitioners on how spatial planning in Europe can deal with important present-day challenges and transformations facing our human settlements and surrounding areas. The underlying thinking was that it is largely the younger generation (< 35) of planning professionals who will have to come up with the answers, as it is they who will have the responsibility to plan and develop our cities and regions in the future. This is very much in line with the aims of the EUSS. Secondary aims were to bring young practitioners and academics in working contact with each other and to encourage a better cooperation between the international planning organisations and try and reduce the fragmentation of their efforts regarding young planning professionals. The integration of the YPPA into the EUSS was on all three accounts therefore very logical, and mI&M was ready to expand its sponsorship of YPPA into an integrated publication of the combined proceedings. The YPPA winners got free participation at the EUSS and presented their papers at a special YPPA session. This grant was a good opportunity to develop closer collaboration between AESOP, IFHP and ISOCARP.

Within this framework in 2013 we met in the city, which had just rediscovered its river - **Manzanares**, on which one of the iconic urban projects of the city -Madrid Rio- is located. This however was not the main interest of the 4th European Urban Summer School… Under the guidance of Teresa Franchini and Juan Arana young planning professionals were studying the topic of strategies for the post-speculative cities. Our host was San Pablo CEU University.

From the banks of forgotten river we travelled in 2014 to one of the most famous not only in Europe, but also in the world. Our destination was city of Tours located at the riverbanks of the **Loire River**, famous of its wines and castles. There, Laura Verdelli from the École Polytechnique de l'Université de Tours was challenging young professionals with the topic of heritage and sustainability.
And finally, now in 2015, we managed to meet and discuss on the riverbanks of the **River Weser** this very topic of the city and its existence — water. Thanks to excellent collaboration with the city of Bremen, young planning professionals were able to propose how to re-discover forgotten places along the river, how to flow them back to the city.

Meanwhile, my duty as AESOP Secretary General has been terminated, however I was made responsible (by AESOP Council of Representatives) for the continuation of the European Urban Summer School.

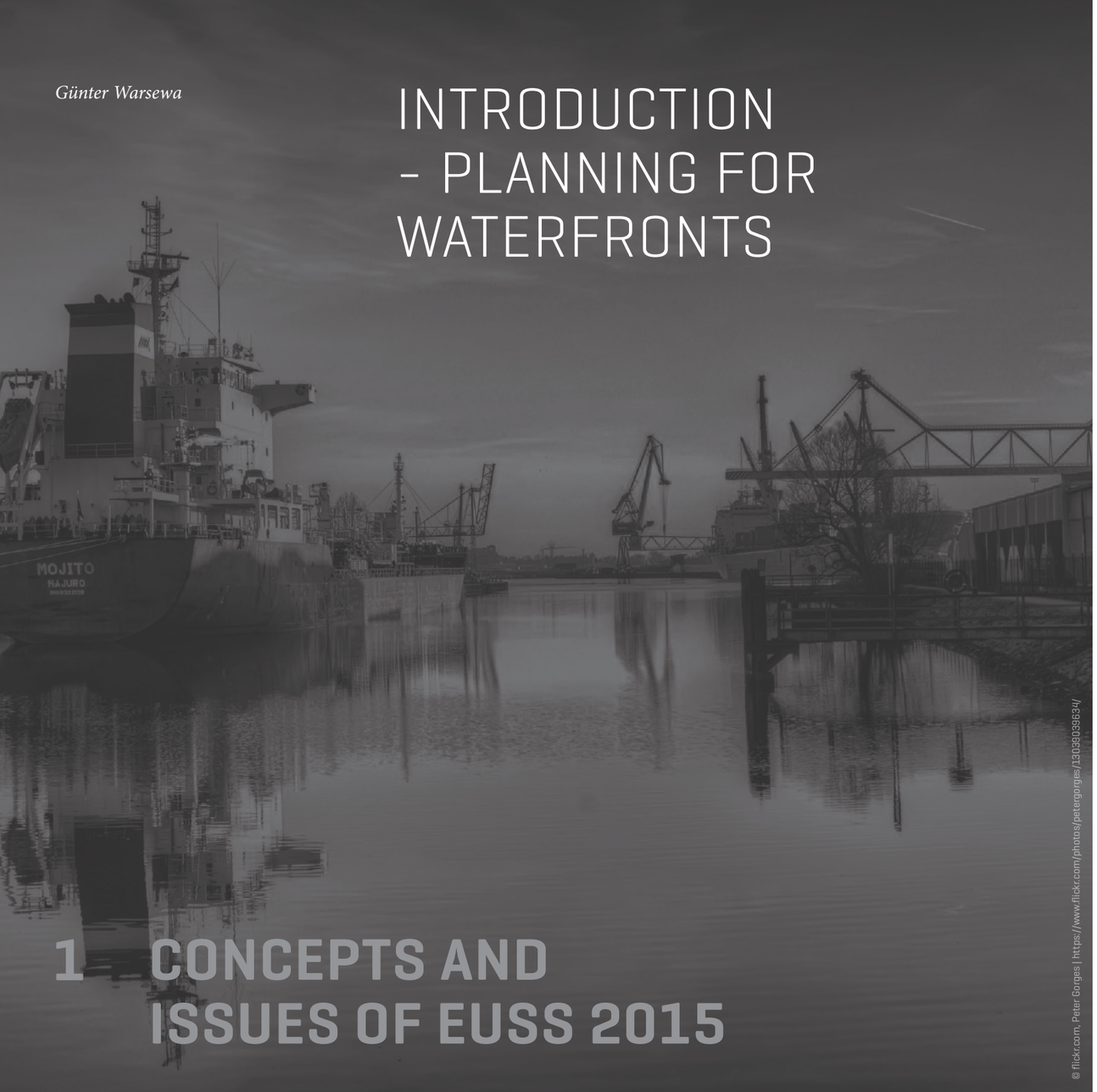
This time, unfortunately, we did not have generous sponsorship of the Dutch Ministry of Infrastructure and Environment and production of this book was supported by the grant which AESOP allocated to this project in belief, that this would be of benefit of wider planning community. Cooperation with ISOCARP helped us to deliver not only excellent tutors and papers, but also to find an outstanding host — Institute Labour and Economy of the University of Bremen / Chamber of Labour and last, but not least — head of EUSS 2015, Günter Warsewa. Without their effort and dedication, the 6th European Urban Summer School would not have happened.

Here I would like to express my word of gratitude to the communities of both AESOP and ISCARP for their trust and support.

Ladies and gentlemen, let's set sail…

Günter Warsewa

INTRODUCTION – PLANNING FOR WATERFRONTS



1 CONCEPTS AND ISSUES OF EUSS 2015

In the end of September 2015 the annual European Urban Summer School (EUSS) was organised by the Institute Labour and Economy (IAW) of the University of Bremen in cooperation with AESOP (Association of European Schools of Planning) and ISOCARP (International Society of City and Regional Planners). This year's summer school for young planning professionals took place at the University of Bremen and addressed one of the most challenging tasks for urban planning: The design and arrangement of the urban interface between land and water raises many questions, which are always and everywhere closely connected to spatial and societal development, political discussions, local cultures, global fashion cycles of building styles and architecture.

One of the particular challenges of waterfront development results from the special function of water expanses in cities and towns. Even if we are fascinated by highly artificial environments, for example the much-admired skylines built up of iconic skyscrapers, in most of the cases the aesthetic and emotional impression occurs to us from the contrast to the corresponding horizontal and natural water expanses. So, water (as well as mountains, too) is a crucial element for our understanding of the attractiveness of urban structures and the beauty of cities.

Besides the appealing contrasts of vertical and horizontal structures another specific feature is important for urban planning in waterfront areas: The landscape of port areas, water related industries, riverside promenades, seaside resorts etc. is composed of typical immobile infrastructures and superstructures as well as of steadily moving and changing elements often giving an impression of liveliness and bustling activity.

Finally the history and tradition of coastal regions, big river- and seaports are represented in many different kinds of symbolic forms, customs and habits related to the particular place. This is the source of local culture which not at least reflects economic and social structures and as such impact on the particular contents as well as on the procedures of urban planning.

Hence, we can confirm that cities are "crystallized time", as Manuel Castells stated[1] and planning always has in many respects to cope with the legacies of the past, even if, for example in the case of brownfield regeneration, the physical fabric had lost its function long ago and was cleared away. At the same time planning is necessarily future oriented, working as a method of time binding, or in other words: a process of programming future decisions (Niklas Luhmann)[2]. So, urban planning, when it goes for reasonable and acceptable solutions for urban development, always has to reflect the tension between both sides, the requirements of the past and the demands of the future.

That was the general background idea for the working programme of this year's summer school and the City of Bremen seemed to be an excellent field for instruction about planning problems and exemplary case studies. As the City of

Bremen extends over 50 kilometers along the River Weser and is also crossed by several other water courses, it provides the whole range of problems and challenges urban planning is confronted with in respect to waterfront development - from economic regeneration to resilience, environmental and climate protection, to questions of public access and exclusiveness of waterfront spaces, citizens' participation, brownfield regeneration or conflicting options for land use. Hence, the summer school participants were able to perceive and learn about methods to solve or at least minimize those problems in various constellations. Practical project works referred to planning for "forgotten/hidden places" on the river, and had to cope with neighbourhood revitalisation, inner city flood protection, accessibility of old industrial areas and other questions. All of these aspects (and many more) were brought together in two selected practical exercises, which were accompanied by lectures from experienced academic scholars and researchers. Therefore, lots of thanks go to my colleagues who gave presentations on various aspects of urban planning and development and intensely discussed their insights with the young urban planners. The range of presentations reaches from sociology to geography, to urban planning history and architecture. It is documented in this volume and gathers contributions from Verena Andreas, University of Bremen, Carola Hein, Technical University Delft; Julia Lossau, University of Bremen; Ulrike Mansfeld, University of Applied Sciences Bremen; Anna-Lisa Müller, University of Bremen and Günter Warsewa, University of Bremen.

The practical exercises and planning projects, located in very different parts of the City of Bremen, could not have been realized – such as the entire summer school – without the support of many other helpful persons. Particular gratitude is owed to the experts from the planning department of the city administration in Bremen, Tom Lecke-Lopatta, Klaus Koch and Ronald Risch. They were ready to acquaint participants on site visits, provided details and professional expertise about the selected project areas and discussed ideas and results. Big support for me came from the organization team that was built at the IAW by Christiana Steib-Golles, Verena Andreas, Patrick Chojnowski. Special thanks go to Izabella Mironowicz and Piotr Lorens as representatives of AESOP and ISOCARP for their collaboration and interventions during the summer school.

Finally a ton of thanks is given to the very motivated and creative group of young urban planners coming from different Asian and European countries. It was a pleasure to work with them in this summer school.

1. Castells, M. 1994: Space of Flows – Raum der Ströme. Eine Theorie des Raums in der Informationsgesellschaft. In: Noller/Prigge/Ronneberger (Hrsg.): Über die Globalisierung städtischer Milieus. Die Zukunft des Städtischen. Frankfurt/M., S. 120-134
2. Luhmann, N. 1966: Politische Planung. In: Ronge/Schmieg (Hrsg.) Politische Planung in Theorie und Praxis. München, S. 57–80

LECTURES AND STUDIES

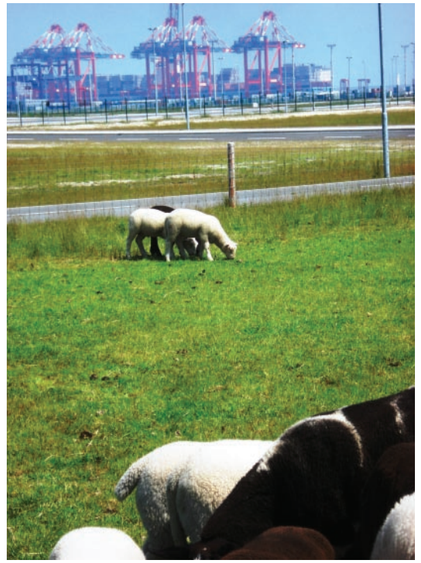
Günter Warsewa

THE CULTURE OF THE PORT CITY

When talking or thinking about culture, and especially local culture, it is often about those obvious symbols, artefacts and behaviours we can perceive directly on the surface: Specialised architecture, regional dishes, traditional festivities, typical dialects etc. But, all this is nothing more than an expression of collectively shared meanings, expectations, norms and values characterising a certain locality or community. In this sense urban culture is much more than just the ensemble of symbols around us; it is an extremely important determinant of our thinking, understanding and decision making. In twofold respect this fact is of high relevance for urban planning: (1) Planning and a certain planning culture are without any doubt operating in the framework of a wider local culture and therefore they can transcend the cultural peculiarity of a given place only in a limited way; (2) planners as well as most of the other actors in urban development and local policy are not only specialised professionals but also residents of a certain place and as such they are affected by that framework and contribute to produce and reproduce local culture. Meaning and relevance of the local culture in this sense will be analysed in the case of European port cities in the following.

1. STRUCTURAL CHANGE AND THE ROLE OF LOCAL CULTURE

Since the 1970s port-cities were forced to reinvent themselves because the typical development path that had once guaranteed wealth and prestige appeared to be leading to a dead-end. In many cases port operations had ceased, the port itself had been relocated and traditional maritime industries had been lost or reduced to a mere shadow of their former self. Numerous other activities had lost their economic viability, job numbers and tax incomes had decreased dramatically and whole districts had fallen into decline. At the same time port-cities themselves had lost a part of their former significance to the country as a whole, no longer the sole major gateway between the national economy and international markets or the source of economic and marine military power.



1. Modern container ports need no city any longer: Jade-Weser-Port at Wilhelmshaven

Likewise traditional institutional arrangements (specific administrative structures and political powers, location for specialist institutions such as port authorities, harbour police, customs offices and their functions, facilities for developing skills and training in the marine industries), which had previously contributed to building and underpinning the port-cities' specialist niche, had been progressively eroded and made partially redundant; in any case their transformation and modernisation had become essential.

While undergoing these processes, port-cities were seized by a deep sense of uncertainty about their own identity and a loss of collective self-confidence, both of which had grown out of centuries of tradition and local culture. Since there was a lack of clear alternatives to the former specialist maritime industrial structure and the options for further development were extremely unclear, it was difficult to reach an understanding or make a decision as to which elements and areas of local culture and tradition could be relied upon to help build a new future and which would be obstructive to future development. However, the crisis of the 1980s and 1990s exposed a fundamental reality which had not previously been recognised: the close linkage existing between the various institutions, local economic and social structures and local cultures. These elements mutually support and reinforce one another in a way that leads to, not only the typical specialisation of the port-city, but they also produce a highly stable and durable development path. In this regard the characteristically stable development of most port-cities over the centuries is not simply a function of economic potential and appropriate institutional arrangements, but in historic reality the special character of the port-city is based on the coherence of its economic and institutional structures and the particular local ensemble of "culture, informal rules and history" (Hall/Soskice 2001:12/13).

"Local culture" in this sense represents the ensemble of common practices, attitudes, symbols and the use of language and meanings, which express and collectively reproduce shared expectations, norms and conventions. Hence local culture covers a wide range of material artefacts – such as, for instance, typical arts, objects, buildings or clothing – as well as collective values and shared basic assumptions, which are reflected in typical daily routines, particular customs or manners (Schein 1984, 1992:16ff; Kluckhohn/Strodtbeck 1961). In this way, local culture works as a steering and coordinating mechanism which forms a commonly accepted and locally defined framework for decision-making and shapes the actions of both individual and collective players. Being embedded in this framework means that

- a sense of affiliation is established and leads to reciprocal trust and reliability,
- cooperation can build on shared orientations and conventions, and
- individual decisions on economically or politically relevant alternatives are generally taken in a collectively accepted framework.

To be really effective, such a steering and co-ordinating mechanism must make a clear distinction between inclusion and exclusion. This explains why at the same time local culture is also a major distinction to anything "outside" or "non-affiliated". The particular character of local culture therefore is also the basis and the expression of a particular collective identification and local identity.

From the 1970s this pattern no longer reproduced itself. As it became less possible to influence economic decisions locally, local institutions lost their drive and regulatory efficiency and an increasing number of local elites identified more with a global culture rather than with the framework of local rules and norms. At exactly the same rate, the former coherence and stability of the traditional development path also disappeared. A change of direction, or at least a serious deviation from the traditional pattern of development, not only became possible but proved to be inevitable because the social and economic costs of maintaining coherence and continuity would far exceed the anticipated benefits (North 2002).

For this reason port-cities across the western world sought to diversify their economic structure. Depending on their individual local circumstances, modern service industries, such as culture, leisure, history or creative industries, special consumer attractions for cruise and ferry passengers or other tourists and temporary city-users, institutions for maritime education or marine sciences, were developed and in many port-cities innovative structures for material production (e.g. offshore or windpower technologies) as well as related facilities for information, research and development emerged – all of which in various ways perpetuated former structures and traditions.

During this process of reinvention the stabilizing and homogenising function of the framework of locally shared norms and conventions was to a certain extent replaced by a regime of difference, in which the distinct cultural codes of different social milieus and classes seemed increasingly to diverge and lose their former common point of convergence. As a result, since local culture partially reproduces global trends while also promoting the adaptation to those trends, its effects are doubly contradictory: Firstly, the traditional elements of local culture and identity work as a conservative force for permanence, supporting the location's resistance to change and protecting its specialisation and traditional character against those global and unifying forces of acculturation. But, at the same time the local culture undergoes a process of self-change while undergoing modernisation and diversification, acting as a carrier of future-orientated trends. Secondly, culture and identity are not only a creative force affecting social and economic development; at the same time they are a socially created force, which can itself be shaped, modified and modernised, taking on an important, and occasionally innovative role in the process.

2. Typical use of symbolic forms: Spinnaker Tower at Portsmouth

So, while local culture, common values and collective identity are increasingly (i) released from the ties that bind them to the existing institutional system and traditional economic forms and are (ii) disaggregated by the loss of the framework that held the various forms of cultural production and reproduction in different social milieus together, local culture becomes an independent dimension of local or regional development processes. And therefore – depending on specific local conditions – local culture can work as a barrier against the thoughtless adaptive modernisation of urban structures while also enhancing its adaptation and a far-reaching change of orientation. In this way the impact of local culture can either lead to an erosion of the specific type of "port-city" or contribute to its renewal and stabilization. Both tendencies are combined in the reality of the revitalisation and reinvention of this particular type of European City and contribute to the mix of patterns we are able to identify empirically in different port cities.

2. LOCAL CULTURE AS FACTOR OF STABILITY AND DRIVER OF TRANSFORMATION

As long as the dominant expectations, norms and conventions remained coherent with the local economic and institutional conditions of seafaring and long-distance trade, they were expressions of a collective identity, which was able to bridge the different interests of class and milieu. Different cultural codes represented the obvious social distinction between the "aristocracy of merchants", dock-workers and shipbuilders, seafarers, port authority officials and administrators, customs bureaucracies etc. or local politicians, and likewise it can be assumed that the essential components of local cultures were dominated by the interests of these local elites and ruling milieus. Nevertheless, those differences were generally embedded in a framework, which was built on a common interest. This overarching framework established the foundations for a common identification – both in the local self-image as well as how this was viewed from outside: The residents of the north German Hanseatic cities are still seen today as "Hanseatics"– even if neither they nor anyone else can precisely define a Hanseatic personality (Wegner 2008); the inhabitants of Liverpool are called "Scousers" after their seafarers dish "and *Scouse* is everything that constitutes a Liverpudlian soul, in no matter which corner of the world its origins lie. *Scouse* is the barely understandable dialect, the merciless sarcastic humour or the deliberate refusal of London's dominance - all widely distributed across the motley population of Liverpool."[1]

Within the context of globalised relations this kind of expression is often seen as a folkloric remnant of local culture, without any influence on current social and economic processes and, moreover, doomed to steadily fade away (Hauck 2008). But this is only one side of the coin: as a direct result of increasing competition between regions and cities, local culture is being rediscovered and put on stage as an indicator of uniqueness in the course of regeneration strategies and image campaigns. Additionally, it is the nature of this framework of shared norms, values, attitudes and meanings to consolidate itself over the centuries in the collective memory. Therefore the framework of local culture remains an active mechanism for driving and co-ordinating the development of this subtype of European City in many different ways. As key characteristics of the particular local culture we can identify four typical qualities, which - in various shapes and forms – play an essential role in the thinking and behaviour of port-cities and of relevant actors found there:

- Port-cities as focus of shared meanings and understanding;
- Port-cities as risk sharing communities: Co-operation, public spirit and maritime consensus;
- Port-cities as hubs of flows: Foreignness as normality;
- Port-cities as centre and periphery: Autonomy and self-confidence.

2.1 PORT-CITIES AS FOCUS OF SHARED MEANINGS AND UNDERSTANDING

In each port-city many material objects and symbols related to seafaring and long-distance trade are to be found in the cityscape and in urban structures. As a visual expression of the emergence and consolidation of a maritime-oriented local culture, they are constantly shaping the face of the port-city and reflecting its specialist functions. In each historic period a typical picture was composed of architectural forms, technical features, circulatory infrastructure, etc. which until the present day can still be recognized and reconstructed. Typically, directly adjacent to the port facilities we find the markets, warehouses, pubs and nightclubs of the port district and also the quarters where dockers and shipyard workers lived; the structure of streets and traffic axes, and in particular the special railway infrastructure dictated by the port function. In many port-cities specialist buildings were developed to optimise the combination of housing with business and storage of certain kinds of goods. In this way spatial and socio-spatial structures are largely shaped by the functional requirements of the port-city. Finally this expression of a particular urban character is reinforced by a large number of different and widespread symbols - from all kinds of representations of ships and other maritime equipment to the architectural forms of storehouses and sheds or the typical skyline of funnels, cranes and masts. All these maritime motifs are used to design and decorate the public and private space – both the inside and the outside of merchants' and ship-owners' mansions or seafarers' houses as well as the gardens and backyards of fishermen or dock-workers.

Just as the Manuelinian Gothic Style at Lisbon provided an impressive symbol of the rise of Portugal as a global seafaring power, many of the cultural expressions of functional specialisation lost their original meaning with contemporary development – possibly due to the erosion of their economic base, or through the disappearance of certain social milieus with their supporting cultural practices or meanings or possibly because of the destruction of the framework of shared expectations, conventions and practices brought about by new cultural influences and dynamics. Indeed, there are many causes which seem to confirm the hypothesis of a more and more disembedded local culture. 'Disembedding' in this sense means that the appearance and characteristics of local culture in the port-city lose their individuality through their dissolution from the social relationships in a given place in the course of globalisation (Giddens 1990). The global convergence of living conditions and lifestyles finds its expression in a steadily growing identity of material and functional elements in all cities as well as in the adaptation of social relations, communication and cultural practices. In this way far distant townscapes and living areas develop a similar appearance.

This kind of adaptation is mainly brought about by the middle classes whose lifestyle and affections currently derive more from a global than a local and traditional cultural framework. At least, in those parts of towns and regions where their lifestyle and attitudes are dominant, international uniformity replaces traditional independent identity, locally shared conventions, language, norms, etc.; in short: replaces local culture. But, since these urban middle classes always form certain, mainly well-educated milieus, the worldwide emergence of a global culture results not only in local culture being disembedded, but also leads to its disintegration (for the connection between social integration and cultural differentiation; see Müller/Dröge 2005: 79ff). Affiliation to or identification with, a "global" kind of culture leads to increasing social distinction and thus to a steady expansion in the distance between the normally deployed and accepted cultural codes of differently "globalised" and "modernised" milieus (Robertson 1995; Featherstone/Lash 1995).

Both of these processes – disembedding and heterogenisation – result in a paradoxical situation: on the one hand, many of those images, symbols or material objects which produce and reproduce the sense and spirit of a particular place, and which are decoded as an expression of particularity and common identity, are continuously present in the urban form. On the other hand, the same expressions lose their original meaning in this process of disembedding of the local culture; thus becoming a matter of reinterpretation and a new attribution of sense. The typical outlines of sheds and warehouses for example once symbolized the exuberant wealth of manifold goods, but also the hard physical work needed to handle those goods; these days they mainly represent a particular look-and-feel-quality associated with the use of all kinds of consumer offers. Nevertheless, all these objects, artefacts, symbols and signs demonstrate by their very survival and adaptability to new uses a certain durability of local culture - even when it is disentangled from its social and economic base.

3. New meaning for a traditional symbol: The iron gate of the former seafarers home at Liverpool at the entrance of the shopping mall "Liverpool One"

For port-cities, as for many other towns, growing cultural plurality and "internationality" means the emergence of an extending potential of local culture production, which appears critical or at least indifferent or reserved to specific local, social and economic relationships. In particular, during periods of far-reaching upheaval, when perceptions of deprivation and pressure dominate, critical or even provocative interventions can initiate new discourse about potential future perspectives and reasonable options for development. In many port-cities participants in the local cultural scene generate such innovative initiatives, for example, young artists find new work opportunities in old buildings or use former port facilities for their individual productive output. Occupying and redefining traditional places, old symbols and their meanings – such as the young artists who set up a viable centre for contemporary art, architecture and urban planning at the former Lenin-shipyard in Gdansk – they provoke disputes about traditional meanings and conventional attitudes related to the history of the place, which in other social groups or milieus are unquestioned. While, for instance, the history of the Solidarnosc-movement is celebrated in Gdansk by an impressive exhibition entitled "Road to Freedom", the young artists at the Lenin-shipyard put their newly-acquired freedom to use in a variety of productions that tackle the sometimes mythical transfiguration of the more recent history of the location and question the societal treatment of those ideals which guided the pathways to freedom in the early 80s.

But the case of the former Lenin-shipyard in Gdansk also demonstrates, as with many other examples, the coexistence of provocation and uncertainty on the one hand and a very careful and affirmative handling of symbols and artefacts which still convey traditional meanings on the other. In every port-city we can find the inevitable port or maritime museum, historic workshops, maritime heritage trails, shipyards

open to the public, etc. continuing old traditions, for example by maintaining traditional working techniques and crafts. Most of these institutions have been set up by and operate with the involvement of former employees of the maritime industries and thus contribute to a certain reconciliation between modern developments and the considerable number of losers of structural change.[2] Nonetheless, by their explicit reference to the traditional elements of local culture in contemporary architecture – as in the example of the Euskalduna-Concert Hall and Congress Centre in Bilbao, whose materials and shape are a reminder of one of the largest shipyards in the world which was previously located on the same site – this practice is an expression of respect and appreciation for services once rendered and may help to reduce the depression caused by deprivation and uncertainty.

As well as contributing to the collective management of deprivation and decay and helping to stabilise social identities, local culture plays an important role in contributing to processes of place-making and image-building, constituting a prominent part of post-fordist renewal strategies in port-cities as it does in other types of city. Maritime artefacts and ambience help to add a certain character and 'personality' to new forms of consumption, tourism and leisure opportunities; in this way such references to maritime history, tradition and culture, as well as their re-use and redefinition, always constitute a major element in modernisation processes.

Many examples refer to the fact that the process of place-making (i.e. of constructing a place with a typical shape, offering the opportunity for identification and a typical quality of experience) as well as processes of image-building (i.e. of the construction, exposure, branding and commercialisation of the particularity of the location) are dependent on the appropriation of the local culture (Bürkner 2005, Jivèn/Larkham 2003, Richardson/Jensen 2003).

The most obvious example of the inherent ambivalence of this connection is to be seen in the historic City of Venice, which has very successfully presented itself as a city on show since the decline of its political and economic power in the 18th century. Venice as a city on show means on the one hand having the chance

4. Small shipyard preserving old crafts and techniques at Malaga

5. Waterfront regeneration for the knowledge society: National library at Kopenhagen

6. Traditional urban infrastructures in use for postmodern events: Arsenale at Venice

7. New mixture of postindustrial functions at Port Vell, Barcelona

to experience a rich and thoroughly maritime culture, while at the same time being able to experience elements of its remarkable cultural heritage which remain hardly visible behind the giant advertisements of global brands. It is nevertheless possible that the mere existence of these symbols of an unspecified global culture is decoded by many visitors as proof of the value and significance of the surrounding local culture.

In the same way that Venice presents itself as a homogeneous urban ensemble, so, in most other port-cities, many bigger or smaller development projects represent current processes of modernisation, reflecting both the durability of local culture as well as its changes. Huge projects like Darling Harbour in Sydney, the London or Dublin Docklands, the Port Vell in Barcelona or the Porto Antico in Genoa, the Overseas-City in Bremen or the Hafen-City in Hamburg are producing a new sense of place on the site of the city's former economic base where its identity was coined. Establishing a new economic base in these places, adapted to the globalised information and knowledge society, all of these numerous revitalisation projects, are primarily symbols of modernity and future orientation. But, polarisation and a typical quality of experience and ambience is given to the emerging mix of marinas, office buildings, lofts and high quality housing estates, shopping malls, multiplex-cinemas, food-courts, congress-centres, museums, aquariums etc. only through the use of local and maritime symbols. Finally, not even Bilbao, where the 'Guggenheim-effect' is seen as an impulse for a radical change of direction in local development and as the starting point for a totally new city identity, does without a local maritime museum, which, with its silhouette of old shipyard facilities, is integrated into the new inner urban development axis.

So, regardless of the development of new culture, knowledge or leisure businesses, of service- or goods-production, local culture may serve as inspiration and provocative incentive for innovation, as a moderator of social stabilisation, as a façade, potential or resource for place-making and image-building. This means firstly that local culture is reproducing itself or is being reproduced, as these processes take place and secondly, that the diversification of economic structures, far from taking a discretionary form, is to a certain extent bound to the individual local culture.

2.2 PORT-CITIES AS RISK SHARING COMMUNITIES: COOPERATION, PUBLIC SPIRIT AND MARITIME CONSENSUS

Historically, seafaring and long-distance trade were always characterised by extraordinary risk and uncertainty for humans and materials, for investment, for the physical existence and social status of the people involved. The consequences of risk materialising – potential loss of cargo and ships, depreciation through the volatility of markets or political intervention, illness or even death or social deprivation – were concentrated in port-cities as much as the potential for profit. None of these uncertainties were ever completely controllable, but over the centuries manifold strategies were developed in port-cities to provide a rational and calculable way of handling the highly speculative character of overseas trade and seafaring. The objectives of these strategies were (and still are) on the one hand the maintenance and optimisation of the ability to take action in the face of uncertainty and on the other hand the reduction of risk and the minimisation of costs for risk-avoidance.

It is one of the fundamental elements in the stock of collective experiences in port-cities that strategies to reduce uncertainty, for example by avoiding travel over the risky winter months or by political coverage of trading privileges, and strategies for the rational management of inevitable risk, for example, by insurance or by distributing risk among a number of different parties, need collective action. Therefore numerous forms of risk-sharing and collective risk assurance were developed and this tradition has led to the formation of a common base of values which reveal a pronounced spirit of co-operation and a calculated willingness to take risk.

The establishment of the Hanseatic League with its regionally distributed association of merchants and towns can be seen as such a mechanism for risk-sharing. Within and among the towns involved the mechanisms for the regulation and coordination of behaviour were, in addition to hierarchical power and market-oriented competition, characterised by a strong element of cooperation. Merchants and towns formed an extraordinarily modern, flexible network which over centuries was able to play a powerful political role in Europe. Simultaneously, mutual relationships among relevant actors constantly fluctuated and permanently changed from cooperation to competition and vice versa and this is the reason why the towns involved never allowed the Hanseatic League to establish itself as a durable or statutory political institution (Picchierri 2000).

As for the need to reduce risk by cooperation and collective behaviour, it was not by chance that modern forms of banking and insurance were in part invented and to a substantial degree developed in port-cities (Evers/Nowotny 1987). For example, the potential for innovation inherent in the intense interplay of trade and seafaring, local institutional arrangements and cultural practices is evident in the development of the banking system in 17th century Amsterdam, which by operating rapidly and efficiently, thus contributed to the success of the Netherlands as a seafaring and trading power (Girouard 1987:158 f).

Despite a prevailing culture of strong competition in business and the use of hierarchical power, the management of huge economic and social risk led in due course to a culture of cooperation in the interior structures of port-cities which was also reflected in the number of different solidary forms of joint risk-sharing. A typical expression of this culture of cooperation is for instance the annual "Schaffermahlzeit" in Bremen, originally devoted to helping ship-owners and merchants care for sailors and their families. Before the ships set sail again after the winter break, more than 300 participants gather for a farewell dinner, for which both the menu and rules have remained unchanged since 1545. During the event the pension register was (and is still today) completed by ship-owners and merchants.

There are many other examples of this kind of 'culture of cooperation' in port-cities, one that is deeply-rooted in collective risk management and mutual dependencies. To this day this specific element of local culture finds expression in various forms of political, economic and civil institution. Traditional institutions like the "Schaffermahlzeit" in Bremen - or the "Sposalizio col Mare", which every year celebrates and renews the symbolic marriage between the Venetian Republic and the sea[3] - still play an important role in building a sense of confidence among elites in the port-city and in its communications with key elements of the outside world. In this way, these institutions not only symbolise the former ruling maritime consensus and its underlying values, but also bring about its gradual reproduction in many contemporary forms - i.e. of civil engagement, sponsorship and patronage. This is especially true of decision-making and economic and political developments, but both create a strong and lasting incentive for self-identification among large parts of the resident population. For this reason the maritime consensus is deeply embedded in local culture and works as a mechanism for establishing a political direction which implements and reproduces a certain commonality of interests.

This becomes even more important with the decline of industry in the maritime sector and the intense efforts that have taken place to rebuild productive capacity, which have led to a reinforcement and continuation in the differentiation of interests, orientations and preferences inside port-cities. Typical examples of this were the confrontations that took place between those in favour of maintaining existing port functions (the 'working port') and those advocating large renewal projects aimed at establishing a new "living port"[4]. 'Working port' and 'living port' not only represent different functional, architectural and spatial concepts, they also stand for different socio-economic coalitions of interests and urban regimes struggling for dominance in local and regional development (Stoker 1995; Stone 1993). Today these conflicts have been resolved virtually everywhere and the protagonists of the emerging new mix of post-industrial functions, such as real estate business, tourist and leisure industry, have evolved into the renewed maritime consensus.

A particularly telling example of the effectiveness of this typical mix of a readiness to embrace risk and cooperative risk management is the radical change of direction undertaken very successfully by the City of Bilbao during the 1990s and early 2000s - transforming an old industrial town into a service and cultural location of international character. The delivery of the Guggenheim Museum as a starting point for regeneration of the city turned out to be a highly risky and speculative investment in the continuation and expansion of global arts, culture and tourism markets and could only be achieved by the collaboration of a network of highly confident local players, external professional experts from the global arts market (The Guggenheim Foundation) and city-planners and architects with a major international reputation (Gehry, Calatrava, Foster) (Zulaika 2000:265). While the Guggenheim Foundation wished through its involvement in Bilbao to accelerate its transformation from a traditional cultural foundation to the role of global player in arts markets, or to a 'Disney world of high culture', representatives of the City of Bilbao described its risky change of direction,

not as an exhausting effort, but as "buying a new identity". In this sense, the entrance of Bilbao into the global casino of arts and cultural markets could just as well have been headed up by the traditional slogan of the Hanseatic merchants of Bremen: "Buten un binnen - wagen un winnen" (engl.: Outside and inside – venturing and winning).

There are many prominent examples which suggest that taking recourse to traditional elements of local culture eases the process of overcoming internal controversies and helps to mobilise the energy needed to respond to the challenges of structural change. Therefore, in periods of high uncertainty and reduced capacity to act, local culture – in particular common values, such as a sense of public spirit, a culture of cooperation, and a willingness to take risks arising from the historical need to manage multiple risks - prove to be an important resource for coping with the crisis. Even where the societal consensus, previously completely focused on the functioning of the port, now integrates new functions with their social representatives, it has retained its character of steering mechanism. As such, the renewed maritime consensus contributes to the ability of the port-city to retain control over its actions and to the preservation of a maritime direction to development even in a time of crisis.

2.3 PORT-CITIES AS HUBS OF FLOWS: FOREIGNNESS AS NORMALITY

As long as sea transport remained the fastest, and at times the only, way to convey heavy loads over great distances, its outstanding function as the hub of different flows was a major characteristic of the port-city. This was the place where all kinds of flows - goods, capital, information, people or cultural influences - met together and specific skills and competences were developed as a result of the process of dealing with these

8. Marseille presented itself as the centrepoint of Mediterranean cultures when it was European Cultural Capital in 2013

flows. Functions such as the appraisal and quality assessment of exotic goods, the specialist expertise of port-doctors or quarantine offices, and a variety of more trivial offers in the port near red-light districts, all dealt with diversity as a normal part of everyday business in the port. Perceived elsewhere as an exception, a permanent process of arriving and departing and the constant presence of many different foreigners was a normal feature of the port-city, influencing urban life and the attitudes of residents. The capacity for cultural exchange and profitable dealings with foreigners and their culture were vital ingredients to securing successful seafaring and long-distance trade as well as the successful functioning of the port as the hub of flows.

In foreign relations this was reflected in the creation of a certain 'exile-ability', i.e. the qualification for 'leaving' and 'functioning' home- and interest-related, even when far from home and working for long periods of time in unfamiliar conditions (Sloterdijk 2000).

A typical example of this practice was the establishment of Hanseatic Offices in medieval times as the home-like base of merchants' communities in their principal destinations

or the common practice among merchants of sending their sons for apprenticeship to the offices of other merchants in foreign countries. Combined with collective strategies for risk management, these arrangements also contributed to creating cosmopolitan attitudes and at the same time extensive connection with the place of origin and its functionality. One of the most important consequences of this tradition was the rather slow and hesitant development of universities in later decades in many of these towns. Just like travelling or simply confronting foreign cultures, higher education was judged purely on the basis of its usefulness to the port and its trade functions, and for this reason in many port-cities only specialist higher education institutions such as schools for seafaring and other 'useful' sciences like economics or law had been set up prior to the 20th century.

In inverse proportion to the extent of foreign relations in port-cities the constant processes of arriving and departing also characterized internal social and cultural practices with the result that dealing with foreigners and foreignness became an everyday norm. Contact with diverse groups of temporary city users as well as the fact that a considerable proportion of the resident population itself was also 'at home' on a temporary basis only shaped the functions of the town and its social life. Many of the references to a port and sailing romanticism, along with frequently idealised descriptions of tolerance and open-mindedness, convey an impression of the intense social and cultural linkages within the port-city. Whether it is a result of local culture that port-cities are more open-minded and tolerant in their dealings with foreigners, minorities or subcultures than towns elsewhere needs to be examined empirically in more detail. But it can be assumed that the ability to understand 'strangeness' as a normal part of everyday life and to transform this understanding into practical public and private relations is cultivated more strongly in those places where dealing with diversity is the fundamental basis of business and an important source of income.

Meanwhile, however, port-cities have lost the exclusiveness of their function as universal hubs and this means that in part they have also lost the economic basis for pragmatism in dealing with diversity and foreignness. During the period of industrialisation port-cities had already been forced into growing competition by the railway, trucks and airplanes. Later on, the enormous flexibility and acceleration of communications contributed to the decoupling of worldwide flows of goods, capital, people, information. As a result, these flows no longer met in the port-city or intermingled as a matter of course. Compared with their former unique position, port-cities are now in stiff competition with every other (big) city. That which throughout history was true for port-cities only has now become a general principle: the needs and interests of the resident population cannot be the only self-evident and undisputed norm for the shaping of local circumstances. For economic prosperity, each of the bigger cities now has to adapt the range and quality of infrastructure, services and other offers to an increasing number of temporary users and their interests instead (Martinotti 1996).

So, those who in former times had been pilgrims, merchants, immigrants, emigrants, soldiers or seafarers in port-cities, are now festival- and culture-goers, commuters, migrants, business-people, students, Ryan Air customers, football fans, congress-attenders and science nomads in every town. And, as a result, inland cities like Brussels, Paris or Warsaw no longer lag behind port-cities like Antwerp, Marseilles or Gdansk in the heterogeneity and dynamics of all kinds of residents and user

groups. But in inland places differences and diversity in people are still not yet, as they are in port-cities, perceivable as part of a background of common and shared experiences. The local culture of the port-city has traditionally been a 'globalised' culture for centuries and it includes a widespread familiarity with the change of roles and perspectives. Therefore it is a typical feature of the local culture of port-cities to facilitate the integration of immigrants and foreigners and to enable them to contribute to the creation of a culture that is typical of the place.

Contrary to the indifferent and 'blasé attitude' of the city-dweller when confronted by cultural and social diversity, which was already characterised by Georg Simmel as constituting the urban way of life in recent times (Simmel 1903), the port-city still offers a more effective opportunity for identification and integration. This might be the reason why the notorious city of Marseilles was spared the youth riots of 2005 when cars burned in the suburbs of Strasbourg, Paris and Lyon. There is a suspicion that, despite social deficits, the traditions of the port-city still cause a stronger attachment to the town than is the case elsewhere - even among those groups of teenagers with few opportunities or perspective on life. "Marseilles does no better than other towns with deprived workers' residential areas. But I feel a very strong identity and a mixed culture. What is most important is undoubtedly a certain sense of belonging" (Le Monde 1-14-2006; see also: Parodi 2002).

Moreover, it would seem as though port-cities learnt very quickly to make use of the particular combination of diversity and strong self-identification which proved to be an important prerequisite for successful economic development in response to the depression arising from this structural crisis and in dealing with the developing global culture: Liverpool succeeded in demonstrating its outstanding role for the development of pop music and becoming an internationally recognized trademark when it was European Capital of Culture in 2008. This could only be accomplished on the back of a specific local culture. Barcelona, Bilbao or Genoa present themselves as contemporary centres for global culture-, congress- and city tourism; in Hamburg, the district of St. Pauli has developed into an internationally recognised thriving location for entertainment and culture, by publicising both its former image of a notorious red-light district while at the same time offering leisure and cultural attractions for every social milieu and entertainment need.

9. Regeneration through culture: Liverpool as European Cultural Capital in 2008

Indeed, since the 1980s, almost all European port-cities have tried to enhance their attractiveness to new target groups and transient visitors by linking into experiences, practices and traditions which are embedded in the local culture. Even if the specific form in which this local culture is expressed appears in many cases as a nostalgic and romantic symbol of a distant past (such as for instance in shanty choirs or pirate festivals), often replaced by modern forms of cultural activity, port-cities for the main part succeed in making use of their traditional ability to deal with diversity and with transient visitors. In such cases local culture serves as a resource for new or modernized services and economically successful regeneration.

2.4 PORT-CITIES AS CENTRE AND PERIPHERY: AUTONOMY AND SELF-CONFIDENCE

Another fundamental reason that contributed to the local culture of the port-city was frequently one of self-confident independence relating to the long-standing existential significance of the sea-port in relation to the national state. The sea-port's function as the most significant gateway between the national market and the outside world was assured by coordinating and combining a variety of competences, skills and capacities and this was the fundamental purpose of the port-city. So, throughout history, the primary purpose and reason for existence of the port-city was always to deliver, maintain and guarantee accessibility, i.e. a physical connection to and communication with distant partners.

10. The Roland- Statue, the symbol for republican spirit and freedom in the market square of Bremen

So, as soon as globalisation set in, that which had been a reality for port-cities for centuries became a reality for other cities too: physical accessibility and informational connectivity were determining variables for the quality and pace of local development (Fishman 1991). People in port-cities had always been aware of this correlation and thus a major part of their local identity was based on the existential significance of this safeguarding of accessibility and connectivity. All of the competences and capacities required for this – highly differentiated functional systems like construction in water and hydraulic engineering, maintaining the safety and security of shipping, ship-building, the careful handling of various kinds of goods and transport technologies right up to the sovereign regulation of tax and customs affairs or the resolution of the complex legal and contractual problems of international sea trade – had been assembled in the port-city and only in such places was it possible to organise the fluent interplay of all these functions and responsibilities.

Over the centuries awareness of the particular significance of the port and the particular function of the port-*city* as a 'centre of competence' for the smooth operation of the port was one of the essential elements of the identity of the port-city. Their actual function allowed many port-cities to insist forcibly - and successfully - on relative autonomy and maintain their right to self-regulate internal and even foreign affairs. As long as the interplay of local culture, economy and institutional structures operated satisfactorily and ensured material prosperity and social welfare, there was a good reason for particular self-reliance and self-confidence. Most obvious expressions of this are those titles given to the formerly independent Mediterranean town republics of Venice ("La Sereni¬ssi¬ma", abbreviated from the official state name „La Serenissima Repubblica di San Marco") and Genoa ("La Superba") which are still in use today. And it is an expression of a very similar attitude that the formal titles of both the German town republics - the "Free Hanseatic City of Bremen and the "Free and Hanseatic City of Hamburg" - are a reminder of their continuing special status in the national context. An analogous status was claimed for example by the formerly exceptionally wealthy Hanseatic City of Gdansk over long periods in its history.

In current times the embeddedness of the port-city within its respective national multi-level systems of politics and administration and their prevailing institutional arrangements reflects only by way of exception this historic particularity. Nevertheless it was often in these places that a certain mixture of pronounced self-confidence, a republican attitude and 'free spirit' developed and flourished. And this mix was, and still is, recognised by others as well as in self-perception, as an outstanding element of the specific local culture of the port-city, which still manifests its impact today: Although, for instance, the active competition between London and Liverpool in the 19th century was finally determined long ago, the dominance of the capital has never been totally accepted and is still caricatured in Liverpool to this day.

The relationship between Liverpool and London refers to another, and in many cases typical, condition for the development of big European port-cities. Since the rise of the nation-state, in the large territorial countries of Europe, port-cities have been and still remain both centre and periphery at the same time. While they perform a central function as hub of different flows, they represent in the framework of the national state the specialist edge, obliged to hold its ground against the predominant claims of the nation-state, principally embodied in 'the capital'. The difference often was, and is true today, that the inland capital as a rule covered a larger number of different political, administrative and productive functions and thus showed a more diversified economic structure and better conditions for development. Therefore port-cities, such as Antwerp, Barcelona, Gdansk, Hamburg, Liverpool, Marseilles are sometimes described as 'second city' whose particular 'spirit loci' emerges 'inter alia' as a result of its quality as national periphery and counter-pole to the capital (for the concept of the Second City see Umbach 2005).

Acting in self-confident independence did not only correspond to the attitudes of local elites, it is also led back to the specific and class-encompassing quality of the place. The free 'spirit of an old, and for a long time independent and self-reliant Hanseatic town' (Röhl 2004) is, for example, seen as a reason for the fact, that the Polish Solidarnosc-Movement had her origins in Gdansk only: "Here these movements of the Solidarnosc have their roots - not in Szezcin, Wroclaw or Warsaw. There is a spirit of liberty in Gdansk which expresses itself in a traditional deep distrust to those who rule and this spirit of liberty has been alive in Gdansk for many centuries" (Adamowicz, in: Röhl 2004).

Even today we can find numerous pieces of evidence for the cultural particularity of the Second City and for its antagonistic relationship to the national framework: In this way, Bilbao in Spain for example, appears - surely as a result of its traditional 'internationality' as an important port and trading centre - as the

11. Exhibiton"Roads to Freedom" celebrating the history of the Solidarnosc at Gdansk

12. Leisure and touristic attractions at the Porto Antico at Genoa

'least Basque town of the Basque region', only about 8% of the population speaking Basque as opposed to about 40% in other Basque cities (Zulaika 2000:263). At the same time, however, the Athletic Bilbao sports club employs a unique counter-model to usual practice in a globalised soccer market by appointing native Basque players exclusively. A very special self-consciousness of place is further indicated by the fact, that Bilbao set itself up as 'second city' when, during a very difficult period of structural decline, it declared its intention to "challenge the country" (Zulaika 2000:267) with its renewal strategy.

Since the 1980s, many port-cities have consistently sought to host special events, such as the Olympics, world exhibitions or be declared European Capital of Culture, although port-cities had previously been rather remote from such events, concentrating on their everyday business. But recently they have understood that the expected benefits of image- and branding campaigns were primarily an opportunity to mobilise new resources to enhance their own capacity to act and for an autonomous strategy of modernization and structural change. There are many examples which demonstrate that one of these resources is the concentration of the energies of relevant protagonists and residents on a common purpose - such as presenting themselves to the world as a suitable host for the Olympic Games or as an attractive European Capital of Culture. And it can be shown that such major efforts can be achieved by (re)activating the local culture of co-operation and public spirit. Another extremely important resource for the Second City in times of crisis is financial support from multiple donors, which can be mobilised and concentrated more easily in the framework of a 'festivalisation' strategy. By raising financial support from national government, foundations and private investors or by tapping into European programmes, the longer-term modernisation objectives can be advanced at the same time as short-term aims. In this way port-cities regain a certain degree of action and control and are able to implement their own renewal strategies in relative independence from single sponsors and supporters. A particularly clear-cut example of this procedure, which is based on the simultaneous use and enhancement of relative independence and the capacity to control its own activities, is the development of Genoa. The 'Genoa model'symbolises the strategic grouping of regional, national and international resources on sequential occasions (Football World Cup 1990, Columbus Year 1992, G8-Summit in 2001, European Culture Capital 2004), all capable of being managed and organised on the spot and by local authorities. Just as in the case of port-business the combination of local management and supra-regional, national or international significance and attractiveness allows the port-city to use such events to carry out self-defined urban development strategies, even in opposition to outside authorities.

So, as long as economic success and outstanding national significance guaranteed a certain degree of relative independence as well as the ability for action to be taken locally, republican attitudes and self-confident attempts to achieve relative political autonomy could arise as a key element of local culture across all social milieus. With the decline of port functions, the political and economic basis of this mechanism was eroded, but this key element of local culture survives as an independent orientation for decisions and strategies directly affecting the reinvention of the port-city. There are many examples to demonstrate that the coping strategies of port-cities in times of crisis are aimed at maintaining this key element of their local culture in a modernised form, which at the same time can be successfully deployed as a resource for substantial regeneration.

3. THE PORT-CITY WITHOUT A PORT

Through globalisation trends and an irreversible separation of flows, the comparative advantage of the specialist port-city was largely lost and therefore for the first time in history port-cities started to take a divergent path: Barcelona, Bilbao, or Bremen, as for London, Liverpool or Lisbon and many others, either completely lost their port function or their 'working port' was moved to a distant location and lost its once dominant significance.

Instead of continuing their traditional development path of specialization, all of these places now seek to carry out a future-oriented modernisation of their economic and institutional structures. But, despite every effort to diversify, the maritime character of the port-city not only survives, it is actually essential, reinforced and manifested in many ways. Port-cities are renewing themselves so to speak as port-cities without a port. The rediscovery, restoration, redefinition and re-exploitation of both material and symbolic forms and expressions of local culture and their contribution to the 'aestheticisation' of urban structures, to place-making and image-building largely reflects those collective norms and orientations, which formerly emerged from the specific tensions of risk and safety (section 2.2), affiliation and a sense of 'the other' (section 2.3) as well as of centre and periphery (section 2.4).

Hence, the sustainability of local culture proves itself as the particular dimension of local development, both limiting deviation from the path, as well as carrying forward path-dependency during the process of reinvention of the port-city. Nevertheless, the extent to which path deviation or even a change of direction gains acceptance is primarily determined by the degree to which local culture and identity themselves dissolve into different 'globalised' parts and subcultures. So, in no way is local culture and identity diluted or removed by globalisation processes, on the contrary it proves to be the strongest force for stability and configuration in the interplay of local economic and social structures, institutional arrangements and culture. Even when the economy and institutions lose their functions, local culture takes over as a steering mechanism and a reservoir for important resources that make a considerable contribution to defining the direction of local development.

So, the renewal of the port-city does not in any way follow a purely adaptive logic, which makes the impact of global dynamics the crucial determining factor in local development. Instead, there are many examples which demonstrate that the development of port-cities over recent decades is an expression of a certain autonomy and individuality, which, in the process of renewal and reinvention, also reproduces typical differences with inland town as well as the typical commonalities of port-cities.

1. http://www.welt.de/reise/article1516954/Eine_Stadt_im_Ohr_der_ganzen_Welt.html (last access 9.6.09)
2. A typical example is the extraordinarily profound and informative work of Southampton City Council's Oral History Unit; http://www.newepocexhibition.org/presentacion.php?cod=54 (last access 19.5.2009)
3. Formerly combined with a fair attended by merchants from across Europe and culminating in Venice with a banquet dinner for diplomats and foreign representatives.
4. The increasingly complicated relationship between port and city was and remains for a number of years one of the major issues being debated across the maritime world; see for example: "Charter for a sustainable development of port cities"; approved by the General Assembly of the International Association of Cities and Ports, Sydney 2006 (http://www.aivp.org/charte_sydney/charte_en.pdf , last access 9.6.09) or the implementation of a good practice award "ON THE SOCIETAL INTEGRATION OF PORTS" by ESPO; (http://www.espo.be/pages/events.aspx?EventID=88242; European Sea Ports Organisation; last access 9.6.09)

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TEMPORALITIES OF THE PORT, WATERFRONT AND PORT CITY

INTRODUCTION

Ports are the pulse of port cities.[1] Looking outward, ports and port cities together give rhythm to the constant daily flows of goods and people around the globe. With repetition, these flows and times write themselves into the urban environment. But within these flows, economic time and citizen time compete. First, in the daily and seasonal rhythm of the port, humans and of machines work at different speeds while also interacting; and that relationship changed dramatically in the 20th century. During the many the centuries that ports and cities were integrated, shipping depended both on the availability of manpower and good climatic conditions. With the increased use of technology since the 19th century, and especially since the containerization that started in 1960s, ports and cities started to move apart, machines took over more jobs, and weather mattered less. Even though ports and cities are no longer spatially intertwined, ports now reach into their neighboring cities and hinterlands, competing daily and seasonally for space and infrastructure and interfering with the slower rhythms of cities, where human time still plays a role. And the local actors who run ports — from port authorities to shipping companies — have different daily and seasonal temporal interests than workers in the port, people living next to it, local municipalities, regional or other authorities, or citizens more generally. Second, the port - city relationship also has a long-term dimension: a port interacts with and transforms the structure and form of its related city as the spatial and functional needs of the port changes, as it expands, shrinks, or integrates new technologies, as it develops new infrastructural needs, and adapts to changing work patterns. Buildings and built form can even enable or restrict port developments. And local actors involved in keeping a port working have long-term rhythms that differ from those of the groups who recuperate and adapt historic waterfronts (with remnants of port infrastructure and historic buildings) into heritage attractions, sites for everyday life and work, or places for leisure activities geared to citizens and tourists as well as rhythms very different from the original working port.

These diverse actors and their diverging interests render planning, decision-making, and urban transformation in port cities for daily rhythms and long-term adaptation very complex. That port, waterfront, and city work and change in different time regimes only complicates planning further. Whereas networks of actors in shipping can change rapidly and require quick physical and social adaptations of port infrastructure, physical structures change at a slower pace, and the social, economic and particular physical structures of associated port cities take even more time to transform. Each city has its own rhythms of change, as Dietrich Henckel with Susanne Thomaier have argued.[2] Some port cities actors can change the built environment faster than others and grow; others react more slowly to external demands and lose a working port or fail to revive a waterfront. Whether or not a port and a port city adapts quickly, depends largely on the relation between the different groups of people within the city and how they negotiate the times of the port. The various players are in constant dialogue (or struggle) over spaces in and around the port, dialogues that often continue over decades or centuries and that are written into local institutions and processes as well as built form. In many cases, these long-term histories and experiences allow port cities to adjust to changing maritime times and the needs of the city as they prioritize, distribute, and organize their businesses. Port cities, part of global networks and commodity flows, are an ideal site for studying the intersection between economic times and citizen times and their changing relationship over time. Following a brief overview of temporalities in historic port cities, the article explores the temporalities of ports, waterfronts and cruise ships before ending with a call for a renewed integration in view of sea-level rise and other collective changes that coastlines face despite their different times.

Urban planning can play a major role in linking and balancing the different speeds of port and city redevelopment as conflicts occur both between public and private actors as well as citizens on the organization, use and transformation of the built environment. *Citizens often protest top-down changes to the port and city*, that make the port faster. Changes like expanding and (re)developing the port, constructing new infrastructure, and dredging waterways (to name just a few examples) raise questions among all stakeholders about the appropriate balance between economic and citizen time and about how new times will be written into physical form. To answer such questions about temporalities in space, we can examine the respective lengths that goods and people must travel within cities and how long it takes to change the built environment in response to changing port needs. A better understanding of these evolving interactions and the role of planning within them can promote citizen understanding of the relationship between port and city over time and facilitate cities' integration of buildings and the heritage of the past into the present. Urban planning can also help promote integrated ways of planning in view of climate change and raising sea-water levels. A rapid implementation of planning for the port in response to these new challenges risks leaving citizens out. But slow change risks delaying economic development. If all stakeholders could acknowledge the role that temporalities

play in cities, in historical analysis, and in planning, we can improve the local climate and port culture, and therewith the actual functioning of the port in relation to its surroundings and competitors.[3]

Water transportation is an important foundation for economic development and globalization. It connects distant places and facilitates the movement of goods and people within countries and around the world. Ports provide the necessary facilities to connect sea and land and impose their time on sea-land connectors, such as wharfs or quays, piers or jetties, docks and numerous specialized structures that allow for the transfer of goods and people. Port and city activity occurs in a specific locality and requires infrastructure. These have their own daily and long-term temporalities; they change slowly and often have been built at different times, for other speeds and purposes and with different preferences. Port cities also serve as site for trading headquarters and the place for living and leisure spaces for traders and other people associated with shipping. These functions are part of the daily speeds of the city. Increasing daily speed for the port has been a major feature in (re) designing the relationship between port and city over time and for long-term urban transformation.

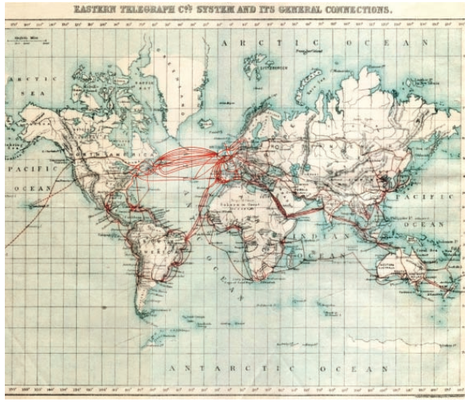
EVOLVING TEMPORALITIES IN THE BUILT ENVIRONMENT OF HISTORIC PORT CITIES

Ports and their adjacent cities have long facilitated the speedy transfer, storage and retail of goods, but in the era of sailing ships, or until the mid-19th century, the travel time between ports was difficult to control. The form and size of a ship could influence its speed, and weather, the seasons, and the movements of the tides were all factors as well. Speed in shipping included not only the movement of ships, but also the speed of storing goods and administrating them. Ship owners, charters, traders, and dock workers did not know the whereabouts of ships and could not easily prepare their arrival. Shipping crews might spend weeks on shore waiting for ships to be unloaded and reloaded, and entire districts catered to these temporary workers. In many medieval European cities, smaller ships brought the goods into the city center to integrated warehouse/office/housing buildings in the core of the city. The times of the port were inscribed both in every day rhythms and the built environment.

Even in the era of sailing ships, global shipping transmitted temporal changes to ports. Between 1400 and 1750, as European nation-states built their colonial empires, they also imposed their specific objectives and colonial times on far away places, while also speeding up the development of some places and lifting them out of their respective local contexts.[4] The Caribbean was at the forefront of such development; Havana, for example, served as the metropolis of the new world. The city that would imprint its times on large part of an empire is London, the paradigm of a great port city that "ruled the waves." Trading companies worked with the British government to accumulate wealth, build networks, and influence the form of port cities around the world. British ships linked the port and city of London with seaports from the Pacific to the Indian Ocean up to the earliest twentieth century, bringing colonial ports into the times of the capital, and often separating waterfronts from the rest of the city

1. Historic Amsterdam with multifunctional buildings and ships entering the city
source: Woodcut admitted to Guicciardini, 1567 after woodcut of Cornelius Anthonisz, 1544 | Project of the Historic Cities Center | http://historic-cities.huji.ac.il/netherlands/amsterdam/amsterdam.html

2. The Tokyo Ginza, a Western style boulevard in Tokyo highlighting the Japanese attempt to catch up with the West
source: https://www.library.metro.tokyo.jp/Portals/0/edo/tokyo_library/english/database/index.html?page=6&ky=&ca=



3. The telegraph connected multiple parts of the globe and allowed shippers to plan for the arrival of their goods. Eastern Telegraph Company system with chart of submarine cable routes at the beginning of the 20th century
source: https://upload.wikimedia.org/wikipedia/commons/a/a5/1901_Eastern_Telegraph_cables.png, Public Domain

and the hinterland. The temporal development of the empire, its growth (and decay) similarly registered in the built environment throughout the colonies.

Private companies imposed their times on treaty ports in China and Japan, raising their flags above the waterfront that was the icon, the business card of their foreign presence. The port cities of the East became the entrance gates for companies such as Jardine Matheson, which brought their daily routines, work and life habits, and other practices. Colonization also interfered with the spaces of cities, transforming them at different speeds. In the case of Tokyo, we can observe how a new time regime altered the traditional city step by step. As the Japanese government decided after the Meiji Restauration in 1868 to catch up with the West and even overtake it, factories and infrastructures, public buildings, and rich people's residences changed first; housing for ordinary citizens maintained its Japanese character for many more decades, with only a few foreign objects trickling in. Shifts in every day practices, symbolic meanings, and power relationships registered in the Tokyo Ginza street in the clothes of the people, modes of transportation, and the forms of the buildings. The street's model character, as a high-end shopping area, continues to be visible today in luxury department stores, restaurants, and coffee shops.

The industrial revolution, the expansion of European colonialism, and new technologies required profound changes in the organisation of ports and their technical equipment as well as in changes in the times of port and city. By the mid-19th century the telegraph made possible the rapid exchange of information. It connected the various parts of the British Empire and was deployed across the US, giving shipping companies advance knowledge on the locations of their ships and thus facilitating preparation on shore. These changes also brought an enormous increase in trade and cargo transfer. Shipping companies even reshaped global geographies to improve their business. The new Suez and Panama canals shortened global shipping times from Europe to Asia and from Europe to the American West coast, generating the creation of new cities alongs the shores and leading to the abandonment of others. The desire for speed similarly

led to the construction of the Nieuwe Waterweg in 1872 from Rotterdam to the sea; it was essential in promoting the growth of Rotterdam.

The introduction of steam ships in the early 19th century made travel times easier to calculate. The growing number of steamships triggered yet another round of urban construction: By 1830, the new Brunswick Wharf in London provided a berth where steam ships could cast off at will, no longer having to wait for the tide to enter the dock. Shipping companies built more new docks: Victoria Dock (1855) was directly connected to train lines, and the Royal Albert Dock (1880) served steamboat lines trading in the Southern hemisphere. Docks and wharves became the heart of economic development in London. The newly fused East & West India Dock Company built a dock in Tilbury, at the mouth of the Thames River (1882), the first move in a new trend of detaching the harbor from the city. As the turnover of goods sped up, shipping lines directly connected to railways to speed things up even further; administrative offices claimed large areas of the urban center, while workers housing had to move away according to the needs of the port.

Harbor improvement was a major theme in many port cities, with time a key target. In Hamburg, for example, planners made several proposals after 1836 for a dock harbor on the English model to protect the city against floods and allow for easier transshipment.[5] But docks would have strangled harbor traffic and Hamburg's administrators instead proposed a tidal harbor. This led to the creation of the Sandtorkai (1866), a quay adequate for larger ships with walls high enough for unloading, equipped with cranes and railway connections. These decisions became the foundation for port development in Hamburg in the long term. The city also adapted the port for other temporalities: Next to this harbor, the city built a warehouse district, the Speicherstadt, opened in 1888, to speed up shipping and unloading and storing. (It privileged the times of the port over the rhythms of everyday life, its construction displacing almost 24000 inhabitants, both rich and poor.) Built with the newest technology - electrical lighting and hydraulically powered winches - it improved and sped up the chain of shipping, storing, and connection to the hinterland and established port temporalities in the urban space of the city for decades to come.

Innovation for port and shipping was not limited to the port; port cities were also often a leader in introducing new architectural typologies or urban forms. Following the construction of mono-functional docks throughout the 19th century, administration and housing also separated. The construction of shipping company headquarters also established Hamburg as an innovative place. The Dovenhof office building built by Heinrich Ohlendorff, who made his fortune with guano shipping, was the first on the continent to feature a paternoster/elevator and the first to offer office spaces for rent. It had a light court that gave access to the rooms, and it also contained a post office. Overall it set the standard for the next generation of office buildings in Hamburg and beyond, establishing the city beyond the port as a leader in innovation. More largely, the administrative district (Kontorhaus area) showcased the success of Hamburg companies. Located next to the warehouse district and the Elbe River, it includes buildings acknowledged world-wide, such as the Chilehaus commissioned by the shipping magnate Henry B. Sloman and finished in 1924. The new office district located in the heart of the city displaced working class housing. Workers traditionally lived close to their jobs as they had to walk to work, often renting beds in working class districts. As the office district replaced traditional housing with horrible living conditions,

4.Yangshan Container Terminal
source: Panorama Yangshan | By Bigg(g)er | GFDL or CC BY-SA 3.0, via Wikimedia Commons

and workers still needed to get to the port, Hamburg built new worker housing and new railway lines for public transportation to connect ports and workers. The first ran to from the town hall and central station to new housing in Barmbek and Rothenburgsort between 1912 and 1915.[6] Workers thus had to travel further to the center, while decision-makers had moved closer to their jobs.

CONTAINERIZATION AND THE TIMES OF THE MODERN PORT

For many centuries, shipping relied heavily on human labor and depended on the natural rhythms of day and night. In the port, men carried the bulk goods on wagons into and out of the ships. Turnaround times were extremely long, but the workers were often only called in when ships arrived, as weather and seasons permitted, and some worked as day workers. Their longterm presence created entire port landscapes within cities. The invention of the container in the 1960s sped up shipping traffic dramatically and making a similarly dramatic effect on port cities. Changes in vessels had shaped shipping at various moments - the shift to bulk tankers from barrels for oil is just one example – but nothing rivaled the scale of the changes wrought by containerization. Indeed, in the effects of containerization we can see just how much ports had shaped the time and space patterns of port cities. Bigger ships could carry more containers, but required deeper harbors, so companies and governments came together to build new ports away from cities. At the same time, containerization threw most port workers out of jobs: machines could load and unload standardized containers without opening them, and transfer them between ships and rail or road. So ships and workers left the old port areas, which stilled. The few remaining port workers had to work shifts on a 24-hour schedule; the new port had conquered the night.

Time plays an important role in port design and functioning and has done so for a long time. Turn Around Time is one of the important factors in port assessment and it is intimately linked to the number of ships that can be served in a port. Avoiding waiting times and streamlining ship handling is a key issue for leading ports.[7] The recent prominence of Chinese ports on port city rankings is closely related to time, as César Ducruet has demonstrated. The profile of Chinese cities has completely changed:

By 2011, the country had a high rank for the number of vessels, and a quick turnaround of 0.96 days compared with 5.8 days in both 2006 and 1996. Hong Kong is faster (0.72 days), Taiwan (0.71 days), and South Korea (0.68 days), but it has outpaced Singapore (1.16 days) and the United States (1.02 days).[8] Today the location of each container is known and shipping speed is controlled. Information is available instantly and even for bystanders through tracking sites online.

The speed of transshipment in working ports is an important effect of the new technologies, but just as important is the availability of hinterland connections: road and rail lines that are not cluttered by local transport of people and goods, speedy access to administration and decision-making, and to consumer centers and cities. The Rotterdam train connection to Duisburg also illustrates the importance of fast and undisturbed inland rail transport to the hinterland.[9] The Betuwe route between Maasvlakte II and Duisburg established the Rotterdam port as the primary gateway to continental Europe (1998 construction started, 2007 completed). That it was a dedicated train line was a major factor in this development; the Netherlands are already densely used by passenger trains and there is little time available for cargo trains. The new route of 160 km traverses major population centers and uses tunnels to avoid competition on the tracks. This railway is an example of the unique European port structure, where much if not most inland transportation via rail or road. Shanghai and Singapore have now captured the number 1 and 2 ranking in terms of bulk shipping and container transfer, pushing aside the long-time leader Rotterdam. Hamburg, still Europe's number two, has fallen behind in world rankings. To improve speed and rankings, politicians and engineers also conceived of changing the waterways. New thoroughfares dramatically shortened trips. New cities became dominant; others lost their prominence. The creation of the Suez Canal, for example, went hand in hand with the development of three new planned port cities - Port Said, Ismailia on the Suez canal, and Suez - that would introduce new rhythms to Egypt.[10] Shipping continues to reshape global geographies, making transport times shorter; and transforming urban spaces to win more time continues as well. To benefit from economies of scale, traders keep ordering bigger ships, pushing the deepening of ports and waterways - even the Panama Canal - and the raising of bridges in Miami, New York, Seattle, and other cities around the world. With the Panama Canal expansion to be completed in 2016, even bigger ships, the so-called Super-Panamax ships, will require many cities to rework their ports; discussions about the changes required are already underway in port cities on the American East coast such as Savannah, Georgia.[11]

TEMPORALITIES OF URBAN LIFE AND HERITAGE ON THE POST-INDUSTRIAL WATERFRONTS FOR LOCALS AND TOURISTS: TEMPORALITIES OF REMEMBRANCE

Over the last five decades, public and private decision-makers around the world responded to similar challenges and opportunities and specifically to changing ship sizes, new containers, and new commodity flows: they built new ports and facilities for the faster transshipment of goods and people, developed new ports, dredged waterways, and transformed storage. In short, they transformed water at an industrial scale. Meanwhile, the old waterfronts in New York, Hamburg, Amsterdam, Philadelphia or Sydney, lost their leadership function as global ports. They became ghost districts, challenges to urban development. Many cities had to develop new strategies for the large number of people who had lost their jobs in packaging, transportation and storage and for areas filled with industrial structures for once-daily rhythms and former urban temporalities.

While the new ports bustle with activity, cities have sought to reclaim abandoned waterfronts for new temporalities, as spaces for everyday rhythms of work, housing, and especially leisure. Waterfront revitalization around the world is trying to match the times of the contemporary city, its rhythms of work and leisure, to those of the landscapes left over by the port. It does so in part by constructing reminders of the past gone by and the temporalities of sail-time shipping. A large number of former seaports have redeveloped their inner-city waterfronts, including Baltimore, New York, Vancouver, Boston, Portland, Seattle, Miami, London, Hamburg, Barcelona, Genova, Lisbon, Sevilla, Helsinki, Bilbao, Liverpool, and Dublin. In Asia, the restored waterfronts of Shanghai, Sydney, Osaka, and Melbourne stand out. Examples also occur occasionally in port cities on other continents that faced similar challenges of revitalization. Entirely new waterfronts focused on upscale housing, tourism, culture and leisure activities, are being imagined and built on land reclaimed freshly for this purpose in Dubai, Abu Dhabi, Saudi Arabia, Quatar, and Manama (Fig. 5). The palm islands in Dubai, for example, continue the tradition of artificial islands, such as the ones in Kobe, where Port Island and Rokko Island have been built since the 1960s to host new port functions as well as housing, an amusement park, and sport facilities marketed to the modern urban populations who have extended leisure time.[12]

5. A new waterfront in Quatar
source: Steven Byles | CC BY-SA 2.0, via Wikimedia Commons

6. Cruise ships in Venice tower over the city. Their presence is highly contested.
source: Cunard in front of Venice | By June Cairns | © Airn | Dreamstime.com - Cruise Ship In Venice Photo

While the working port has moved further and further away of the city and disconnects from the actual lives of the citizens, its memory and temporality remains and is celebrated. The careful construction of heritage through films and books and tourist events, and branding and cultural promotion of historic places and times on the waterfront are key elements in attracting workers and citizens as well as tourists to the revived waterfronts. And this celebration of port culture is extremely important for gaining local backing for new ports even if they move away from the city. Projects like dredging the Elbe River require support from the local citizens and can't be handled just by the port authority. To engage the citizen and entice them to support port development, there appears to be a political desire to create the sense that a city like Hamburg cannot exist without a port. The cultures of the past are thus linked to those of the future.

WATERFRONT REVITALIZATION AND WATER AS LEISURE AND IDENTITY

The recent increase in cruise shipping has introduced a new temporal dimension to revitalized waterfronts, as they provide the necessary attractions for tourism. These ships bring the working port back to the formerly abandoned central city sites with all the environmental and social challenges that this reuse of historical water areas entails. Scholars have started to raise questions of gentrification and inequality due

to the change from working ports with diverse populations to housing, parks, leisure, travel for the relatively wealthy. Cruise shipping has its own temporality. It creates new artificial times both for people on and off the boat. Tourists escape their daily lives for short periods of vacation time, during which they are extracted from everyday rhythms on land and on sea. They eat and sleep on a ship that carries them from one destination to another. During the cruise, their time is carefully assigned to pleasure activities, allowing distinct periods for shopping and sight-seeing at each destination.

On land, new temporalities arise that are connected to the arrival and departure times of the big ships, from the celebration of their arrival that occasionally has drawn thousands of people to the port, to the time that tourists and the ship workers can spend on land. Cruise ships and their tourists are handled like other tightly time-controlled logistic flows, such as bulk goods or containers. Their ports must have access to sea and land, and in particular easy access to tourist sites. Cruise ship tourists only have a few hours, at most a day, in a single place (unless it is the starting or ending point) and prefer to be able to step off the ship and experience a city as they step of the ship. Carefully orchestrated itineraries and schedules make unscheduled urban explorations off the beaten paths impossible. Cruise tourists become part of land-side planning for waterfronts like the HafenCity where local interests in multifunctional development are combined with those of the tourists, who fill the large amounts of restaurants and coffee shops and buy luxury goods in expensive boutiques. But tourists go, while locals stay. These differing temporalities are a challenge for planners. Generally, the times of the port are disconnected from those of city residents, coinciding only in special events like festivals or harbor birthdays.

Cruise shipping goes beyond industrial shipping of commodities, as the quality of the site of arrival, its urban or rural aspects, are the reasons for shipping. The link between cruise shipping and water quality and the environment is evident, even though it has yet to fully enter into planning practice. Activists criticize the cruise-shipping industry's use of heavy oil and unfiltered sulphurous gasoline, both of them environmentally disastrous and dangerous to the health of urban inhabitants. Several bills have been brought before the US Senate to enact national standards, requiring that wastewater generated by cruise ships be treated, but none have actually been passed.[13] Catering to the cruise ship industry and ignoring ecological damage may backfire in the long run. For example, the loss of ice in Hudson Bay might curtail cruise shipping: many tourists are taking the ship to the bay to look for ice-based wildlife; if the ice retreats (because of climate change caused in part by the ships themselves) the wildlife may move further north and cruise ships may ignore the port.[14] Similarly, the impact of cruise ships on cities such as Venice is highly contested, though the exact impact of the cruise tourists and the facilities erected from them is yet to be fully studied.

Culture and nature are largely commodified as part of the cruising experience, but questions of social justice and ecology related to cruising have yet to be fully discussed in the literature.[15]

The creation of ports on waterways is a key element of globalization and economic growth, as it supports the international distribution of commodities and energy, and therewith closely linked to time. Global economies and consumption patterns also contribute to global climate change and rising water levels, thus creating a singular challenge to many if not all ports and their cities. So far, the planners

1. Commentary in newspaper suggests this role of the port, i.e.: "Hafen bleibt Pulsgeber für Hamburg". https://www.ndr.de/nachrichten/hamburg/hafen/verstehen/Hafen-bleibt-Pulsgeber-fuer-Hamburg-,straubhaar109.html
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for port authorities and municipalities have treated their water-related properties separately, respectively for industrial and shipping purposes and for urban leisure activities. A few scholars and organizations are honing in on the missing relationship between port and city planning.[16] The AIVP (Association Internationale Ville et Port) and The Asociación para la Colaboración entre Puertos y Ciudades/ Association for the Collaboration between Ports and Cities (RETE) promote the comprehensive planning of port and city through publications and conferences.[17] The need to respond to issues of rising water levels has also attracted interest from the Museum of Modern Art in New York, which examined it in regard to New York.[18] Nonetheless, a broad global investigation of economic, social, cultural, ecological, and environmental aspects as well as of temporal ones is missing.

CONCLUSION

A range of factors have historically affected the speed of transport and transshipment, including the time that the ship spends in port, the time it takes to unload, and the proximity of ship, shore, storage, and the hinterland. One by one, different time elements of the logistics chain bearing goods from the original factory to the consumer have changed in ports and port city flows - ship to shore movements, terminal operations, other port functions, and urban infrastructure. Natural cycles and human times have largely been lost. The port has created an on-time urbanism, with different times relevant to the translation of needs into spaces.

Port, waterfront, and city exist in different time regimes and are in a constant dialogue (or struggle) over spaces in and around the port. Time is a major site of competition: the relation between economic time and citizen time is explicitly shaping built form. Shipping elites have imposed their times on those parts of the cities that host them, while the times of shippers, workers, tourists, and citizens all exist next to each other and shape the city in different (not always democratic) ways and creating intersections between specialized and ordinary lives. Diverse political and economic structures are necessary to facilitate the adaptation of urban areas and places to the need of the port, even to select the areas in the port, city and metropolitan area that need to adapt. The rapid adaptation of port activities to new needs has a spatial dimension that transforms parts of the city at different speeds. Even as ports have disconnected from traditional cities, they still need the support of the larger metropolitan area and its citizens. Common respect of temporalities is a key in a healthy and just development and a condition for planned adapting to climate change.

Julia Lossau

SPACE AND THE CITY: REFLECTING THE SIGNIFICANCE OF SPATIAL CATEGORIES IN URBAN STUDIES

INTRODUCTION

In recent decades "space" has become a central concept in both the social sciences and the humanities. In line with a much-quoted remark by Michel Foucault, alleging that the "present epoch will perhaps be above all the epoch of space" (Foucault 1986: 23), many disciplines – from sociology and political science to cultural and literary studies – have witnessed a revitalization of spatial categories: notions like "space", "place", "topography" or "topology" have been taken up again in disciplines that have previously been characterized by a certain "oblivion of space" (Werlen 2000).

Despite the fact that questions of space have been discussed for quite some time now, the contours of what is actually under debate have remained surprisingly blurred. This may on the one hand be due to the large number of disciplines involved which, despite all rhetoric of interdisciplinary and transdisciplinary, have pursued their own interests in and with spatial categories. On the other hand, "space" has remained a word with almost magic power, capable of "conjuring up exactly what is supposed to be said" (Nassehi 1998: 152, transl. JL).

Against such a background, the purpose of the present paper is twofold. First, it aims at reconstructing the performative power of "space" in urban studies, discussing in particular the significance of spatial categories in the conceptual background of German-speaking urban sociology. Secondly, it records the reactions which the so-called spatial turn has effected in the interdisciplinary field of urban studies. Again, a special focus is on the field of German-speaking urban sociology, highlighting an approach preoccupied with the "intrinsic logic of cities" (Löw 2012).

DELIMITING THE SUBJECT

The question of the significance of "space" in urban studies is as well rehearsed as it is answered inconsistently. The field of urban sociology, for instance, is said to be "confronted with the problematic of space when it comes to the question of whether and how to define its subject matter – the city" (Steets 2008: 391, transl. JL). The starting point of the related discussions is the question of whether the study subject, i.e. the city, is constituted mainly by its spatial dimension or whether it is not rather an object to be grounded sociologically. In other words: are cities more or less large, more or less clearly defined, more or less fragmented entities which are, after all, geographically locatable on the surface of the earth? Or are cities rather defined by their social qualities, i.e. by their particular urban ways of life that have, in the course of urbanization, apparently become ubiquitous at least in the countries of the Global North (for the more radical idea of a "planetary urbanization" see Brenner/Schmid 2015) and have turned the European city into what has been called a "laboratory of modernity"?

In the majority of contributions to the field elements of both ideas can be traced. As early as in Georg Simmel's classical essay on "The Metropolis and Mental Life" (Simmel 1984), the spatial (or geographical) and the sociological imagination of the city go hand in hand with each other in a very specific way. In Simmel's sociological reflections on the nature of the urban dweller, the metropolis merely figures as the spatial backdrop , i.e. Simmel's main interest is not in the multiple ways in which urban space is constituted. He rather presupposes the city as a given entity, separated from the countryside. This focus on the social that leaves the spatial unchallenged allows him to represent the city as a setting or laboratory of modern life, which is characterized by "the blasé attitude", by reserve and indifference. The city is for Simmel, as he writes in an essay on the "sociology of space" (1903: 35; transl. JL), "not a spatial fact with sociological effects, but a sociological fact that forms in space".

A similar blending of the spatial and the sociological imagination of the city can be found in a later approach that was adopted, in the German-speaking context, by urban sociologists Hartmut Häußermann and Walter Siebel (Häußermann/Siebel 1978). In a counter-movement to the Gemeindesoziologie (municipal sociology) as "an older sociology of the city" (ibid.: 484) and in contrast to the seeming duality in Simmel's classical essay, they postulate that the contrast between city and countryside had dissolved "into a more-or-less of the same" (ibid.: 486; trans. JL). As a consequence, Häußermann and Siebel dismiss the idea of the city as a spatially delimited sociological entity. As their focus is on the polarizing dynamics economic process, they are rather interested in the role the city plays in the context of capitalist socialization: "In short", they write, "the question is not: what does urban life mean compared to rural life, but rather: what does urban development mean for the development of class relations" (ibid.: 469, transl. JL)?

This question is central to an urban sociology preoccupied with questions of political economy that, borrowing from the works of Henri Lefebvre and David Harvey, has influenced the mainstream of (non-applied or merely descriptive) urban sociology for several decades (see Steets 2008; Löw 2008). The basic assumption of the so-called "New Urban Sociology" (Häußermann/Kemper 2005), according to which any attempt to delimit the city as a subject has become suspicious after the end of the urban-rural dichotomy, is put in a nutshell in Peter Saunder's standard work on "Social Theory and the Urban Question"

(Saunders 1981) (see Steets 2008). In 1992, German sociologist Thomas Krämer-Badoni finally argues "that any attempt to define of the city in sociological terms (...) must fail because in that the city can be defined neither physically nor socially and cannot be distinguished from society as a whole" (Krämer-Badoni 1992: 2, transl. JL). The concomitant rejection of a geographical notion of the city, however, does not imply a rejection of spatial categories as such. An analysis of the performance of "space" in the works of New Urban Sociology (e.g. Häußermann/Siebel 1987) reveals that the idea of the city as spatial entity is nonetheless of great significance. The same is true for spatial entities on a smaller scale, namely urban districts, areas or neighborhoods.

"THE INTRINSIC LOGIC OF CITIES"

A surprising turn in the debate on "space" in urban studies took place only recently with an approach that has become popular under the heading of the "intrinsic logic of cities" (Berking/Löw 2005; 2008; Löw 2008; Löw 2012). This approach is based on the observation that urban studies – and urban sociology in particular – are characterized by a peculiar blind spot in that the city, i.e. the individual city as such, is usually not considered as a distinct object of knowledge: "Why is there no cognitive interest in the city as a specific object", asks Martina Löw (2008: 16; transl. JL) in her book "Soziologie der Städte"? "Why is so little attention paid to the phenomenon that some cities, despite comparable structural starting conditions, come to terms with the challenges of the social change easier and more successfully than other cities? Why is nobody (in academia, JL) systematizing the knowledge that planners have – and apply for quite some time – of the different ways in which cities operate? Why do scientists hardly try to start and formulate hypotheses about the structural composition of these different ways of operating and about how the elements that make up the different ways of operating can be grasped conceptually"(ibid., trans. JL)?

These questions are answered by the scholars of the "intrinsic logic" approach with reference to the supposed orthodoxy of New Urban Sociology which is said to have departed from the city as a category of analysis and to have directed its interest instead to the social conditions in cities and on the functional logic of cities in the context of capitalist development. In a corrective counter-movement to the collateral "subsumption of the city under society" (ibid.: 32), a theory of the city is established which is meant to underline the significance of the (specific) city and to pay particular attention to both the idiosyncrasy of cities and the differences between them: "In the planning sciences, in historical studies, in local political research, but particularly in everyday non-scientific discourse there is wide knowledge of the differences between Cologne, Munich, Berlin, Hamburg and Frankfurt am Main or of the distinction between Cologne, Dusseldorf, Duisburg and Dortmund; also the cities of Bensheim and Heppenheim are compared, only sociology has not found a theoretical place for the consideration of these differences" (ibid .: 38-39, transl. JL).

A related effort to take seriously the individual nature of cities and thus to put the city as such in the center of the research agenda has been developed in urban anthropology (Lindner 2003; 2005). In an attempt to conceptually understand the specific nature of different cities, Pierre Bourdieu's habitus concept is applied to the city: "To speak of a habitus of a city (...) is to argue that cities, due to 'biographical' solidification, are closer to certain lines of development while other lines are more distant; in the idea of 'path dependence' this argument

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is, praxeologically abridged, already included" (Lindner, 2005: 64, transl. JL). In an empirical analysis of the "biographical" characteristics of cities, semantic differentials served as matrices of potential properties from which typical profiles of given cities were to be derived (Lindner 2003). Representing well-established methodological tools, semantic differentials usually consist of lists of selected adjectives – such as "mundane, vulgar, arrogant, dynamic, aloof, alternative, cosmopolitan, industrial, open, conservative, cultured and hard-working" (Lindner, 2003: 49, transl. JL). The lists were submitted to ninety students of social anthropology which participated in the study. What came out is "that the appearance of a given city is not composed of discrete properties but is based on a particular, distinct combination of properties which becomes apparent in comparison with others" (Lindner, 2003: 49, transl. JL). In detail, the following characteristics have been identified: "The city of Essen is (...) industrial and hard-working, but definitely not classy, Frankfurt is dynamic and hard-working, but by no means conservative, Stuttgart is conservative and hard-working, but definitely not alternative" (ibid., transl. JL).

Although these results may be instructive at first sight, it is obvious that "property surveys" of cities do not disclose the characteristics or styles of the cities themselves, but rather the images and ideas that the participants have of these cities. Similar to the "intrinsic logic" approach of urban sociology, urban anthropology interested in the habitus of cities predominantly delivers image or stereotype research. Although research about spatial images and stereotypes (Hamburg as the "cool beauty", Berlin as "poor but sexy", Frankfurt as "Mainhattan" etc.) generates interesting results (see, e.g., the study of Eisenhüttenstadt in Weichhart/Weiske/Werlen 2006), the "intrinsic logic" approach runs into the risk of confusing stereotypes with reality by presenting images of the cities as properties of the cities themselves. This is not to deny that the images "ordinary people" have of individual cities may be unambiguous. What is interesting from a researcher's perspective, however, is to explore how such unambiguity is produced within society. Which are the political, cultural or social strategies of identification and essentialization by which widespread images or stereotypes come into being in the first place? What can be researched, subsequently, are the social impacts and effects that are connected with these images in order to show why, to repeat Martina Löw's question, "some cities, despite comparable structural starting conditions, come to terms with the challenges of the social change easier and more successfully than other cities" (Löw, 2008: 16, transl. JL)?

CONCLUSION

According to Martina Löw and Helmuth Berking, the "intrinsic logic of cities" approach developed "against the background of the assumptions of space theory" (Löw 2008, transl. JL) and in the context of "modern concepts of space" (Berking/Löw 2005, transl. JL). This emphasis on space leads back to the starting point of this paper. "Space", it has been argued at the beginning, is a magic word that conjures up exactly what is supposed to be said. During the paper's excursion into the history of urban sociology, it became obvious that urban studies have been endowed with certain spatial ideas from their institutional beginning. Against such a background, the assertion that "space" had been underprivileged prior to the spatial turn is not convincing. It can be argued instead that the claim of a new significance of "space" is based on a cognitive shift. Indeed, the debate of the significance of "space" can be regarded primarily as the *debate* of the new significance of "space" (Lossau 2012).

Piotr Lorens

METROPOLITAN DIMENSION OF TRI-CITY: DEVELOPMENT OF THE NEW HARBOR STRUCTURES

1. INTRODUCTION

Economic and political transformation after 1989 brought entirely new situation to Polish cities, which include also the harbor ones. In specific, the existing Baltic Sea ports had to face significant changes. They were associated both with new development opportunities and threats, emerging – among others – from the new geography of logistics links. These were based on the fact that both north-south and east-west transportation corridors were made available, which brought new development conditions to our cities.

Among others, the large share of cargo was redirected from mainland Poland and other former socialistic countries to the German, Dutch, French and Mediterranean ports. This – to large extend – diminished the economic situation of the existing ports. At the same time connections to Scandinavian countries were re-opened, which effected in large increase of the cargo shipment in this direction. Besides these, the Polish seaports had to face rapid changes in the structure of cargo – which includes emergence of the new type of goods and vanishing traditional type of cargo – including coal i.e.

In order to secure the position and development of the Polish harbor cities, the massive capital improvements program was prepared, based on infrastructure development. It creates new investment opportunities for other partners, associated with maritime transportation and industries. In practice, the new terminals were developed or are under way, which will significantly change the position of the harbors in the regional and global market. These improvements have created also the new situation of the harbor cities.

In result, the next phase of the evolution of harbor structures emerged. This was accompanied with the relocation of cargo handling activities as well as launch of waterfront redevelopment projects of different size and nature. Both of these have become a starting point for reinventing the older part of harbor structures. This process has followed the path of evolution of port structures, as described previously for the west-European and north-American cities.

2. EVOLUTION OF THE PORT STRUCTURE – EMERGENCE AND TYPOLOGY OF THE WATERFRONT

As the evidence of the port cities undergoing massive transformation in last decades prove, the history of the development of port cities is inseparable from technological evolution of sea transport, including the methods for goods reloading and their processing. This evolution has had a great influence over the shape, development and, finally, the degradation of waterfronts in cities, including old and present port structures.[1] The changes in the interrelation between port and urban structures can be described in different ways; such a model study of the issue, widely accepted and quoted in literature, has been prepared by B. Hoyle. It illustrates the historical evolution of the city – port interrelation as is shown in table 1.

The above process can also be described in relation to the evolution of port structures, resulting in the appearance of various types of former-port areas, i.e. waterfronts. Using this method, one can indicate three stages of the development of city-port structure[3] (see table 2).

The above specification takes into account the two chief revolutionary changes in the mode of transport and storage of goods, resulting in the development of the 2nd and the 3rd generations of ports, and – as a side effect – the abandonment of former port areas, i.e. waterfronts.

For the first of these changes, i.e. the increase in the significance of maritime transport during the industrial revolution, appears to have been the most important because there appeared the need for the transport of significant quantities of goods. Water transport proved the most convenient and cheapest means for that, while railway was not developed sufficiently at that time. Moreover, port cities were also the most convenient location for industrial expansion and, also significantly, the acquisition of colonies by European countries and the need for en efficient transport system counts among development-fostering factors. At that time, the average size of a commercial ship was larger than that of the vessels from pre-industrial era, both in size and capacity, which was from 200% to 300% of the former quality; while the largest trans-Atlantic passenger ships reached even 600% larger dimensions, compared to those from the beginning of the 19th century.[4]

However, the 2nd generation of ports could no longer meet the requirements of developing maritime transport technologies. This especially relates to the development of container transport, ro-ro technology and new technologies of bulk cargo handling. These technologies required large storage areas, linked to relatively short quays, and feasible access for large-draught vessels. Therefore, structures suited to these requirements, called the 3rd generation ports, were located far from existing port areas, in the river deltas or on the open sea. Consequently, the ports of the 3rd generation have entirely lost their romantic ambience with picturesque canals and docks, instead, they are modern, specialized terminals, where large, self-propelled portal cranes reload containers, where general-cargo processing is almost non-existent, and bulk cargo is transported via pipelines and conveyor belts directly to processing plants or storage yards.

	Stage of development	Period	Description
I	Primitive urban and port structures	Until 19th century	Close functional inter-relation of the port and city
II	Developing port city	19th – early 20th c.	Rapid development of industrial and commercial functions separates the port from the city spatially, which permits the development of modern wharfs, along with industrial and storage area.
III	Modern port-city	Mid 20th c.	Industrial and commercial development, (including oil industry) along with the introduction of container and ro-ro technologies entirely separates the port from the urban area.
IV	The abandonment of waterfront	1960 – 1980	Technological changes in maritime transport compel the development of port-industrial structures independent of a city.
V	Revitalization of waterfronts	1970 – 1980	Large-sized maritime terminals have consumed vast areas of land; parallel to it the re-development of the waterfront for urban purposes has been done.
VI	Reconstruction of city-port interrelation	1980 – 2000+	Globalization requires changes in the modes of the functioning of the port and the re-establishment of its links with the city.

Table 1. Evolutionary stages of the city – port interrelation

Stage	Level of the city – port integration	Type of port structure	Type of waterfront
I	Full integration. Urban and port structures are strictly interrelated. **From ancient time to the early 20th century**	**1st generation of port structures** – located in natural sea or river quays, or on piers – adjusted to small vessels. Organic and spontaneous development of port structures.	Waterfront used as the re-loading area.
II	Separation of port and industrial from purely urban structures. **The early 19th to mid 20th century**	**2nd generation of port structures** – located in natural or artificial quays, suitable for various new types of vessels – steam ships. Port development planned by individual (rarely -co-operating) entreprises which build complex wharfs, warehouses, docks, etc.	**A-type waterfront.** The transfer of the main cargo to the ports of 2nd generation caused the abandonment of the 1st-generation ports, derived from the Middle-Ages, and opened possibilities for the adaptation of the area left by the 1st-generation ports for different purposes.
III	Complete separation of port and urban structures with an accompanying return of some port functions onto the waterfront of type A (marine tourism, passenger ships, yachting, etc.) **From the mid 20th c. on**	**3rd generation of port structures –** developed as specialized re-loading bases, bulk-cargo and container terminals, linked to distribution-logistics centers and specialized industry (e.g. refineries), economically linked with areas outside the city or region. The appearance of "harbor regions".	**B-type waterfront** The shift in cargo processing and the development of modern types of industry causes the abandonment of the ports of 2nd generation. The area freed by abandoned ports can be adapted to new functions.

Table 2. Stages of the development of city – port structures

The development of the 3rd-generation of ports has also caused a new phenomenon which has trespassed the boundaries of a single city, namely the appearance "harbor regions". This name denotes the area serviced by a given port. In the time of the 1st and the 2nd generation of ports, a civen city/ town with its direct background was its "harbor region"; only exceptionally, catchment areas sometimes including industrial centers located within them were related to a given sea port, thus becoming a form of the "harbor region". However, the appearance of the 3rd generation of ports has radically changed the situation. Now, the whole country and, even, a group of countries can form the background for a modern fuel terminal. This means that contrary to the 2nd generation of ports, which were prevalently built in existing port cities, the 3rd generation of ports have appeared only in a few of old ports. A classical example for this is the Gdańsk – Gdynia complex of ports where a modern 3rd-generation port Port Północny (Northern Port) serves both cities as much as its reloading capacity permits to do so. Thus, many cities can be located within a single "harbor region", embracing ports of the 1st and 2nd generations; usually, however, there is a single port of the 3rd generation while different cities have separate terminals of various specialization.

The appearance of the 2nd and the 3rd generations of ports, along with "harbor regions", fostered the abandonment of old structures, now useless for the new technologies of reloading and transport. These areas – the former port and related post-industrial areas, including former shipyards, – are now being restructured and revitalized.

Historically shaped waterfronts, despite similarities in their formation in various cities, have different characteristics which stem from many factors. First, one should mention their historical genesis, including "A" and "B" waterfronts, conditions of the location of a port city, such as the spatial layout of the waterfront area (the result of former technological soultions), and finally – the placement of a waterfront in relation to the original shore line. All these elements determine the possibility of the revitalization of a former port area, including the adapted functional and spatial solutions.

Depending on the time each former-port area appeared, these spaces can be divided into two main categories, resulting from the gradual split between development processes of spatial and port structures throughout centuries, as discussed in the chapter before. These categories are:

– A-type waterfronts, of ancient or (more often) Mediaeval origins, which are the remains of the port structures of the 1st generation. Their basic features are: small area strictly linked to a city (its historic centre), a small number of large-volume warehouses, and a small number of old re-loading devices. Due to their location, these areas are usually attractive as prospective marinas, commercial, service and accommodation program, along with recreational functions.
– B-type waterfronts, created in the 19th (or early 20th) century, which are the remains of port structures of the 2nd generation. Their basic features are: vast area, loosely linked with the historic centre of a city, the lack of the uniformity of the area (mixed port and industrial area, including shipyards), a relatively large number of remaining structures and objects, including technical devices, warehouses etc. Therefore, these areas are attractive as prospective housing and commercial areas (however, they rarely have the city-center character), as well as recreational or industrial zones.

Both types of waterfronts can be usually found within the structure of single harbor city.

3. POLISH HARBOR CITIES – THE POST-SOCIALIST TRANSFORMATIONS AND CONTEMPORARY TENDENCIES IN THE DEVELOPMENT OF CITY AND – RELATION.

The current spatial re-arrangement of port cities results from the decrease in significance of mass production based on the so called "fordist model". Therefore, the new types of industrial production are not necessarily linked to the close spatial vicinity to particular factories and are often carried-out in small and medium-size enterprises using the most advanced technologies.[5] As a result, we obtain a progressing phenomenon of competition between cities and regions, including fight for capital and work places. This competition reaches now even further – to the level of not only particular cities but "functional regions" which have now become a natural module of development.[6] Often, there is still some competition inside such a module, yet this is a deadly threat to the unity of the whole structure, including its position on the world market.

The processes of metropolitan spreading and differentiation of cities, from the international to regional scale, has certainly influenced the position of port cities and their "harbor regions". Many of them have been losing their significance, because of such reasons as:

- quality changes in the technology of sea transport,
- the decrease in capital turnover related to the turnover of goods and commodities,
- the reduction in the functions of ports to that of cargo re-loading.

Simultaneously, the chief role of the modern sea port has changed in comparison to the structures of the II generation. Now, it is to safeguard conditions for convenient, quick and safe reloading of goods. Consequently, the spatial and economic decisions related to it, inter alia: the building of new terminals, the development of existing structures, etc, are no longer the domain of urban planning but, often, economic calculation only.

Thus, the relations between a port city and the port itself, have gained new significance on the background of the spreading metropolitan character. This particularly pertains to those canters whose economic development previously relied on the sea transport of goods. Here, one can distinguish three groups of port cities:[7]

- **the city as a territorial port** – the centre of developed industry, using services and organically linked to port structures;
- **the port city as techno polis** – the centre hosting high technology industry, along with housing and service functions;
- **the "protective port city"** – the centre where the conversion of port-related economic system failed, hence it lost is previous economic significance.

Whether a given port city manages to adapt to its new role and conditions created by international competition depends on many factors. The so called "organizing capacity", is one of the most important, being defined as "... the ability to react to changes in external and internal conditions which influence the position of the entire metropolis..."[8] One of the manifestations of such ability is the level of being ready to accept and realize the projects for the revitalization of the urban structure, including the waterfront. In many cases, e.g. in Rotterdam, these projects are the new impulse for city development and enhance the city's attractiveness on the international market of cities and regions. Consequently, the relations between the port and its city, as well as between the city and its waterfont, have become an important factor, often decisive for the competitiveness of the whole structure, in the time of spreading metropolis.

Notwithstanding economic issues, including regional ones, there is another reason why waterfronts have become important for cities. The end of the 20th century, has noted a very strong tendency to heal the situation of cities with regard to the environment. The created concept for **sustainable development of cities**, assumes, among others, the limitation in the expansion of urban developments onto open spaces and a parallel re-use of already urbanized areas. At the same time, the necessity for the "recycled" use – the revitalization of former urban areas, now derelict. This category also embraces waterfronts. They are also an important element of the new models for the comprehensive coastal management, the main task of which is to ensure the conditions for economic development with the simultaneous protection of environmental values.

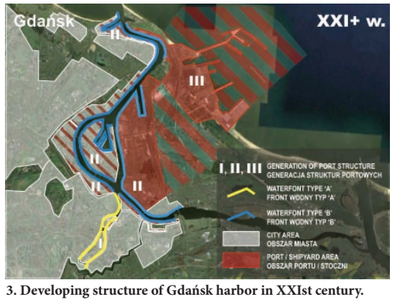
In result, shaping of contemporary relations between a port city and its port is not a simple task. Numerous conditions of this process make the scale of possible solutions large; moreover, specific groups of issues can be variously emphasized. Yet, whatever model is adapted, the problem of shaping (or rather – revitalization) of the waterfront in a port city remains one of the chief tasks, instigated by both economic and environmental urges.

4. GDAŃSK AND GDYNIA AS KEY CASE STUDIES

The most interesting of these is the case of the Tri-City Metropolitan Area, including two major seaports (Gdańsk and Gdynia) as well as a number of other municipalities. Development of the new infrastructure and logistics connections in this area allows further deliberations on the strategies of urban development. These are associated with substantial urban regeneration opportunities as well as with further expansion of the port and transportation structures.

1. Structure of Gdańsk harbor in XVIII century.
Authors: Piotr Lorens, Barbara Zgórska
satellite picture source: www.googlemaps.com

2. Structure of Gdańsk harbor in the mid of XXth century.
Authors: Piotr Lorens, Barbara Zgórska
satellite picture source: www.googlemaps.com



3. Developing structure of Gdańsk harbor in XXIst century.
Authors: Piotr Lorens, Barbara Zgórska
satellite picture source: www.googlemaps.com

4. Granary Island redevelopment concept (as per 2006).
Authors: Stanisław Fisher et al. Source: author's own archives

5. Aura Park complex (2015).
Picture credit: Piotr Lorens

First projects are already completed, which allows speculation on the potential future of the other transformation areas. These speculations include possible reversal of the entire urban development policy, as substantial urban regeneration areas may become available in close future.[9] In result, the port structures may become reconnected to the proper city, and its maritime identity may become reinforced.

The specifics of both cities was presented on the sequences of following graphics, which present the historic and present evolution of both cities.

In case of Gdańsk, one can discuss the full sequence of evolving port structures, as well as appearance of both possible types of waterfronts. Present transformation of the port and its proposed expansion towards deeper parts of the Gdańsk Bay allow speculation on further advancement of the transformation process. The evolution of Gdansk port structures was presented on the diagrams (fig. 1-3).

In result, numerous projects within the various parts of the waterfront are planned and executed. These include redevelopment of the Granary Island along with banks of the Motława River (waterfront of the medieval origin – type A) as well as regeneration of the area of Gdansk Shipyard – the so-called Young City (waterfront of the XIX-th century origin – tybe B). The pland and first developments taking place within these areas were presented on fig. 4-7.

On the contrary, the city of Gdynia – constructed mainly during the interwar period – does not possess the traditional medieval-type of harbor structures. But its structure includes the so-called "city premiere zone", which plays the role of elegant seaside boulevard and

6. Young City redevelopment concept (as per year 2000).
Authors: Sasaki Associates. Source: Synergia 99 sp. z o.o. archives

7. Mixing historic and contemporary structures. New architecture on the waterfront (2015).
Picture credit: Piotr Lorens

1. Hall, 1993, p. 12
2. After: Hoyle, 1998, p. 32
3. Kochanowski, 1999, p. 285 – 287
4. Richie – Noakes, 1984, p. 11
5. Jałowiecki, 1999, p. 27
6. The issue of shaping the „functional areas" was recognized on the state level in 2015 along with the special parliamentary act on shaping and developing these.
7. Jałowiecki, 1999, p. 58
8. van den Berg, Braun, van der Meer, 1997, p.1
9. In fact, this proces was already reflected in the on-going discussions and most probably in close future will be formally recognized in the planning policy for cities, which at the moment (meaning: end of 2015) is subject of revision.

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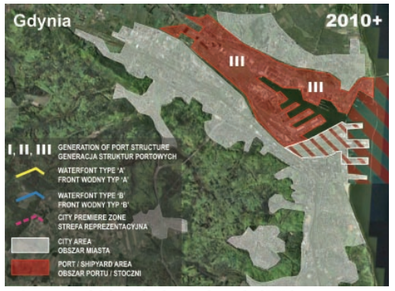
was originally planned as major "waterfront forum". At the beginning of XXIst century the idea to use the waterfront of the city as key part of its structure and major public spaces was renewed and new plans regarding these sites were drawn. These already effected in creation of first major housing and commercial buildings, but in store is much bigger concept of the so-called "Sea-City". The general schemes presenting these tendencies were presented on fig. 8-10.

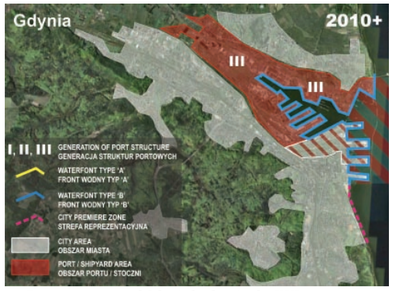
5. CONCLUSIONS

As it can be derived from the discussed cases, the evolution of the city-port structure – based on both natural development process of the harbor and influenced by the socio-economic transformation of the post-socialist cities – can lead to major transformation of the development opportunities of these agglomerations. Recent changes in this matter, made within the structure of Gdańsk and Gdynia, allowed further discussion on the expansion of the port structures as well as on complex regeneration of urban waterfronts.

8. Structure of Gdynia harbor in the end of the interwar period.
Authors: Piotr Lorens, Barbara Zgórska;
satellite picture source: www.googlemaps.com



9. Structure of Gdynia harbor in the end of XXth century.
Authors: Piotr Lorens, Barbara Zgórska;
satellite picture source: www.googlemaps.com



10. Future structure of Gdynia harbor in the XXIst century.
Authors: Piotr Lorens, Barbara Zgórska;
satellite picture source: www.googlemaps.com

Anna-Lisa Müller

GREEN CREATIVE CITIES. ON CONTEMPORARY URBAN DEVELOPMENTS IN EUROPEAN PORT CITIES

1. INTRODUCTION

Urban revitalization strategies imply principles to transform urban areas. These principles are urban planning paradigms as they are subject to planning "fashions" (see Streich 2005) and thus to social, political, and economic ideologies. Therefore, they can also be labeled as programmatic principles. In this paper, urban revitalization strategies are conceptualized as constitutive parts of the greater planning strategies applied in a city. Such planning strategies aim at influencing a city's development, either in terms of conservation or transformation. The formulation of certain planning strategies is a reaction to social, political, and economic developments within a society. Although planning paradigms and the connected strategies travel around the world as "traveling concepts" (Czarniawska and Sevón 2005), the planning strategies applied in a special city have concrete characteristics. They can be described as locally specific reactions to – again locally specific – societal phenomena. This paper argues that a combination of the paradigms of sustainability and creativity is currently used for transforming industrial port cities into creative sustainable cities (Müller 2013). Based on empirical data from the cities of Dublin (Ireland) and Gothenburg (Sweden), I show that the sustainability paradigm is combined with the creative city paradigm to revitalize inner-city quarters in port cities. This revitalization strategy is part of a greater urban planning strategy. It includes a focus on the creative class (Florida 2004) and aims at integrating the old in the new, both in architectural and social terms. With this, it tries to be an integrative urban revitalization strategy.

In recent years, creativity as urban planning paradigm has been widely discussed (e.g. Landry and Bianchini 1995; Florida 2002; Florida 2005; Landry 2008; for a critique see Kunzmann 2005; Peck 2005; Scott 2006), and planning strategies to 'create' creative cities have been formulated (Landry 2006; Landry 2008). Richard Florida as one of the key figures in the debate emphasized the interrelation of what he calls the creative class (Florida 2004) and a specific geography (Florida 2005; for an early version of the concept, see Florida 2002). As Florida (2005) argues, the lifestyle of the members of the creative class asks for a set of qualities that a place should possess. These qualities include the technical infrastructure of a place ("technology" in Florida's terminology), a sufficient number of highly educated people ("talent"), and an atmosphere that allows for diverse lifestyles and modes of living ("tolerance") (e.g. Florida 2004, 244ff.). Florida's theory is appealing to urban planners and politicians alike as it suggests that the qualities of a place can be subject to planning and designing according to these demands. But this assumption is also the point of departure for critique. This criticism can be divided in two substantial groups: First, as the data derive from the US census, the generalization of the findings is questioned (e.g. Hoyman and Faricy 2009). Second, the ability to plan creative processes, i.e. the 'planability' of the creative 'moment', is denied (e.g. Pratt 2010).

Despite the critique, Florida's theory is important for urban researchers for two reasons: (1) It takes into account the interrelation of a city and its users in emphasizing that cities are not just places to live – but places to live *a specific form of life*. (2) As the theory was gratefully taken up and applied by city planners worldwide, it had an apparent effect on practical city planning and thus on cities themselves. Therefore, it is interesting to study the theory's impact on the material and social structures of cities that themselves are part of a particular society.

To understand Florida's theory and its importance for urban development, it is necessary to broaden the focus to include the general development of industrialized Western societies. Such theories include Daniel Bell's (1973) theory of the postindustrial society and Peter F. Drucker's (1993) theory of the post-capitalist society. Taking into account these theories helps to explain why Florida's concepts of the creative class and the creative city are useful tools to analyze contemporary urban phenomena.

2. FROM POST-INDUSTRIAL SOCIETIES TO THE CREATIVE CLASS

Florida's theory of the *creative class* is closely connected to conceptualizations of what is called knowledgeable (Lane 1966), post-industrial (Bell 1973), or post-capitalist (Drucker 1993) societies.[1] The theories of post-industrial societies state a considerable increase in (Bell 1973) professional occupations that deal with information and knowledge (Bell 1973, e.g. 117). Although all former forms of work – practical, professional, household work – had been in need of knowledge, what is new in western-industrialized societies in the second half of the 20th century is the kind of knowledge required. It is not so much implicit, embodied knowledge as it was necessary for agricultural farming or for industrial machine work in factories. It is rather the knowledge and technological skills gained in years of education and training. It is not to be able to make things work, but to have an understanding of *why* and *how* things work – in theory and in practice.

Based on the theories of the post-industrial society, Manual Castells (1996) stressed the importance of information (e.g. Castells, 1996, 204). It is this move that led to the notion of informational society, a term that is now often used synonymously with knowledge society. On the shoulders of these giants (Merton 1965),

Richard Florida published the by now widely received book *The Rise of the Creative Class* in 2002. In this book, he elaborates on what he had worked on before: the growing importance of creativity for people's occupations and lives and the interrelation of place and people (Florida 2002). Based on statistical data from the US, he stated the emergence of a new social group: the *creative class*. The *creative class* was, according to Florida, characterized by a specific way of life that asked for a certain environment – physically and socially. Florida coined the notion of the *3 T* that characterizes a successful – i.e. attractive – place: technology, talent, and tolerance. While the first *T* belongs more to the physical and spatial environment, the latter two Ts belong to what I want to call social environment. Florida stresses the fact that, according to his data, members of the *creative class* tend to settle where other well educated people live (talent) and where an open atmosphere characterizes social interactions (tolerance). These "creative centers" (Florida 2005, 44) are better able to attract the creative class as new work forces and inhabitants than places possessing only some or none of the *3T*. It is this notion of "creative centers" or "creative cities" that made Florida's theory so appealing to city planners and city officials alike. The theory seemed to promise a fairly easy way to transform cities from "Nerdistans" (Florida 2005, 44) or derelict industrial places – like former industrial port areas – to prospering towns and cities, even regions.

A number of studies on the impact of the theory of the *creative class* on urban planning and cities have been published (see for example Atkinson and Easthope 2009; Bontje and Musterd 2009; Hospers 2003; Lange 2007; Merkel 2009). They acknowledge that the theories of the creative class and the creative city have entered the fields of urban planning and city branding and study either the local conditions in which they are applied or criticize what is to their mind a lack of empirical basis of Florida's work. I tie my paper to those studies that are based on research on the effects that the emergence of these theories have on actual city planning (e.g. Atkinson and Easthope 2009; Martí-Costa and Miquel 2012; Peck 2012). My focus is on the effects which local city planning strategies have on port cities' built and social environments if the planning paradigms of creativity and sustainability are applied. In this context, I understand the theories of the creative class, the creative city and the planning paradigms of creativity and of sustainability as "traveling concepts" (Czarniawska and Joerges 1996; Czarniawska 2005). This makes it possible to emphasize the local peculiarities of the planning approaches used by connecting them to the global phenomenon of planning cities according to these paradigms.

3. DATA AND METHODS

To explore the characteristics of creative city planning and its impact on cities, I conducted two case studies: one in Dublin, the capital of the Republic of Ireland, and one in Gothenburg, the second biggest city in Sweden. To analyze the cities, I used a combination of qualitative and quantitative data.

3.1 Qualitative Data & Methods

In the course of my empirical research, I applied four different methods of qualitative social research to get five different sets of qualitative data. The methods implied (1) semi-structured interviews with urban planners and members of the creative class, (2) observation as temporary citizen of the cities, (3) photographic documentation, and (4) content analysis of planning documents and archive material respectively. Additionally, I used CENSUS data to describe general economic and social characteristics of the Irish and the Swedish society, with a particular focus on the situations in Dublin and Gothenburg.

(1) Interviews: The interviews were conducted as qualitative, semi-structured expert interviews. I interviewed both city planners working in the two case study cities and members of the creative class who lived and worked in Dublin and Gothenburg. The interviewees were experts in two senses: On the one hand, and this specifically applied to the city planners, they were experts in their field of work. Working professionally in the field of planning the city, they were experts concerning the city's planning strategies and their implementation and realization. On the other hand, all interviewees were experts in inhabiting the chosen city: Working and living in a city give people a specific perspective on what the city is like, on its physical and spatial form, its atmosphere and on its advantages and shortcomings. This role as experts of city life was interesting to me, too, because it provided additional insights into the city on different levels of society (work, leisure, everyday life, etc.).

(2) Observation: In order to understand the cities' implicit structures, their functioning, and the interrelation of built environment and social interactions, I applied the ethnographic method of observation. I term it *observation as temporary citizen* (Müller 2012) as it comprises elements of participant and non-participant observation. As *temporary citizen*, I lived in the two cities for several weeks in a row, adapting a way of using the cities and behaving in the cities comparable to the locals'. I recorded the impressions and insights gained during the observation in field notes which I later used as complements for other data.

(3) Photographic documentation: Being confronted with a plenitude of visual impressions, I decided for photographic documentation. This form of documentation accompanied my observation as temporary citizen, and the pictures taken served as visual field notes. Later in the course of research, I took advantage of the value of these pictures beyond sheer illustration. I used them as a systematic way to document the city's actual condition and the materialized and thus visible expressions of urban planning. Additionally, based on my observations and the knowledge gained from the interviews and the analysis of the planning documents, I identified central places of transformation and documented them photographically.

(4) Content Analysis: In order to analyze how the planning authorities plan to develop the cities and how they conceptualize the cities' future shape, I collected all planning documents available and applied content analysis to these documents. The documents included planning strategies, documentations of their implementation, revised strategies, and documentations of citizens' objections. Applying content analysis, I analyzed the documents on the basis of my pre-formulated research questions.

I also applied this method to visual archive material which was the fifth set of data. I selected a time frame ranging from 1950 to the 1980s, as these were the times of fundamental industrial and social changes in Dublin and Gothenburg. Using the central places of transformation that I had identified before as starting point for my search, I searched through national and local archives for pictures and picture postcards of these places. Applying Douglas Harper's method of *rephotographing* (Harper, 1988, 62), I used pictures of present and past conditions of the same place to visualize transformations. By contrasting the pictures in such a way, constancies and transformations became visually manifest. In addition, the archives provided me with valuable visual information on the past shape and design of the cities.

3.2 Quantitative Data

In order to understand general trends in the development of the societies, I used CENSUS data from the *Central Statistics Office Ireland*, the Swedish *Statistiska Centralbyrån* and from the *Organisation for Economic Co-operation and Development* (OECD). The data comprised information on the demographic and economic situation in the two countries and in the two cities in particular as well as on the developments of the situation. In general, the data served as background information to better explain the phenomena observed in the cities of Dublin and Gothenburg. As the case studies were conducted between 2008 and 2009, the latest available data for both cities at that time were used. This means that the data presented here picture two cities of the nearby past.

4. THE CASE STUDIES

4.1 Case Study Dublin

The chosen city for collecting empirical data was Dublin, and from 2008-2009, I spent nine weeks there altogether. The city of Dublin is an old port city of approximately 500 000 inhabitants in the city's core and about 1.5 million people living within the city's boundaries. Dublin is the capital of the Republic of Ireland, a country with a mostly catholic population, a long tradition as agrarian and poor society and a short phase of liberal economic policy in recent years. The climate in Ireland is moderate, but characterized by frequent rainfall,[2] a fact that is important for all questions of city planning and design.[3]

In the course of the 20th century, the Irish society developed from an industrial to a postindustrial, knowledge-based society (see Bell 1973; Drucker 1993). In 1973, the Republic of Ireland joined the European Union (EU) and up until 2006, got subsidies of about 39.4 million Euro.[4] During this period, the country underwent substantial changes, both in economic and in social terms. From the 1990s onwards, Ireland experienced an economic boom, finding its expression in the connotation 'Celtic tiger' to describe the state's massive economic growth in analogy to the so-called Asian tigers Hong Kong, Singapore, South Korea, and Taiwan (see Breathnach 1998). The consequences for the city of Dublin were an increase in multinational companies like Google, Dell or IBM locating in the Irish capital.

The socio-economic situation in Dublin

Concerning the situation of labor and employment in Dublin, the distribution of people working in the different sectors has changed in the last decades: In 1970, 48.28% of the workforce was employed in the services sector, in 2007 it was a share of 64.76%.[5] This development was accompanied by a massive decline of people working in the agrarian sector (from 16.89% to 1.66%) and, to a smaller degree, in the industrial sector (from 35.7% to 33.57%). The latter remained comparatively strong and hit a peak during 1998 and 2002 when the numbers oscillated between 40.6% and 42.4%.

A general social and societal effect of the economic growth was a reversal of the migration process: Ireland with its tradition as emigration country now became a country of immigration. In Dublin, the percentage of non-Irish inhabitants grew from 6.2% to 16.7% from 2002 to 2007, with people from Poland being the second-biggest group of immigrants (after those from the United Kingdom). The past decades also had a considerable effect on the level of education of the inhabitants. Today, 30.5% of people aged 25-64 have a university degree, a rate comparable to countries like the Netherlands (30.2%), Sweden (30.5%), and Switzerland (29.9%). Additionally, a continually growing amount of money was invested in research and development (R&D): From 2003 to 2009, the share of spending in the education sector rose from 1.17% to 1.79%. The number of households with access to internet rose as well: From 2000 to 2010, the share of households with internet connection rose from 10.4% to 71.7% in Ireland, with this being among the average of OECD countries. A similar development can be observed for the share of households who have access to a personal computer: In 2000, it was 32.4%, raising to 76.5% in 2010. The numbers for Dublin City are not consistent though: As the share of households with access to a PC rose from 2002 to 2006 (39.1% to 51.8%), the share of households with access to internet sunk in the same time period (30% to 26.8%).[6]

Using Florida's concept of the *creative class*, the share of the creative class in the rate of overall employees in Ireland is 26.01% in 2000 (Florida and Tinagli 2004, 14), with a growth rate of more than 7% since 1995, being the highest rate of all countries analyzed in the study (Florida and Tinagli 2004, 15). Table 1 and table 2 show a summary of the quantitative data presented above.

	Ireland (2006)	Dublin (2006)
inhabitants	4 240 000	506 211
Share of immigrants	14.20%	16.70%
Unemployment rate	4.50%	9.10%
Share of inhabitants with bachelor degree or higher	30.80%	24.90%
Population density	--	4 300 inhabitants/km²
Population growth (1991-2011)	--	+23.90%
Employees in service sector	--	64.30%
Growth rate of share of service sector on GDP	5.70%	--
Growth rate of share of industrial sector on GDP	6.20%	--
Growth rate of share of agrarian sector on GDP	-10.60%	--
Rate of households with internet access	50%	26.80%

Table 1. Socio-economic data for Ireland and Dublin, 2006

Unemployment rate	**1977**	**2002**	**2006**
	13.7% (Ireland, no data available for Dublin)	9.2%	9.1%
Share of employees in services sector	**1970**		**2007**
	48.28%		64.76%
Share of creative class	**2000**		**2006**
	26.01% (Ireland, no data available for Dublin)		Dublin, share of creative industries: 10%

Table 2. Development of workforce in Dublin over time

As the data show, Ireland's development was a success story until 2008. The financial crisis, hitting its preliminary peak in 2008,[7] had major consequences for Ireland and Dublin. The gross domestic product (GDP) decreased in 2008 and 2009 while at the same time the national unemployment rate increased up to 13.7% in 2010, the highest rate since 1994. In 2007, i.e. just before the crisis' peak, the unemployment rate in Ireland had only been 4.6%. The data of Dublin show higher numbers than the country's average, but the development as such is the same. According to this data, we have to talk about a Celtic tiger being in poor health.[8]

An observation can be made that adds a qualitative dimension to the quantitative data presented: The city of Dublin was and still is confronted with the situation that a considerable number of people participating in the economic and social boom faces a notable number of people who cannot participate in the city's and the country's (economic) growth. Observing city life in Dublin thus means to see numerous, often homeless, people begging in the streets, literally opposite rich people.

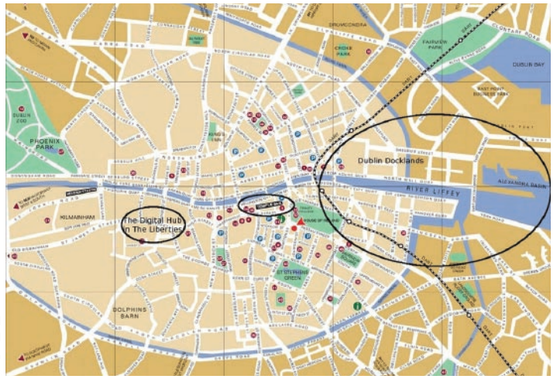
Socio-geographic characteristics of Dublin

With an inner city area of approximately 117 km², Dublin is quite densely populated (4300 inhabitants/km²). In 2006, 27.99% of the Irish population lived in the greater Dublin area, with 11.93% of the Irish population living in Dublin City.[9]

Dublin is located at Ireland's East coast at the Irish Sea, close to the St. George canal, the water route to Great Britain. This makes Dublin being an important port and trading city. Traditionally, trading with overseas and European markets played an important role for both the country's and the city's economy and job market. Today, the port is, based on freight, economic importance, and the number of passengers cleared, Ireland's most important port (Bennett 2005, 80). But the port and its physical environment has also undergone major changes: As it continued to grow, it was moved out of the inner city, where it was formerly located, and closer towards the seaside, leaving the former dockyards empty. Thus, the former port area is now one of the central areas of transformation in Dublin.

The river *Liffey* runs through the city in East-West-direction, dividing Dublin in a Northern and a Southern part, not only in geographic, but also in social terms. The attributions of the "poorer" Northern part and the "richer" Southern part have historic origins, and they have dug themselves in the collective memory of Dublin's inhabitants. Although the socio-economic reason for this attribution is vanishing today, it has concrete physical and social effects: Both parts of the city have their own city centers, and the division influences the everyday practices of the inhabitants, as an interviewee describes: *That's the big thing, it's the North and South. I don't tend to cross the Liffey too much, from time to time we might have a client over there, but [...] I would never go there [to the North, ALM] to shop or have a coffee or go for a drink, no, and the only reason that would bring me over there would be business or something very specific, but otherwise, no, I don't ever cross the Liffey ((laughing)). I'm a Southsider, [...] So I'll always stick to the South [...] I'm just a Southsider and don't tend to go across the Liffey y'know* (CCD1, paragr. 171-182).

A planning official in Dublin describes the role of the river for the local communities and the resultant challenges for the planning authorities as follows: *[Communities] north and south of the Liffey [feel] that they are, you know, very distinct and different. [...] So the river's a huge thing and, y'know, traditionally in Dublin the city [...] kinda turned it's back on the river, y'know. It's a very Irish thing, the river was a functional thing, not an amenity, so that's what we're working to address.* (DDDA1, paragr. 1; 15)



1. Location of selected quarters in Dublin, Ireland
© www.visitdublin.com (May 12th, 2013), author's emphasis

Next to the North-South division caused by the river, the inner city of Dublin has several distinct quarters that form the city in a prominent way. In this paper, I focus on three main inner city quarters: *The Liberties*, *Temple Bar*, and the *Docklands*.[10] The former two are located south of the *Liffey*, the latter stretches across the river. Figure 1 shows their location in the city of Dublin.

City Planning in Dublin

In Dublin, several institutions are responsible for the local city planning strategies and their realization. The *Dublin City Council* and the *Dublin City Development Board* are the most prominent, being responsible for the planning on a city-wide level. The former is the democratically elected administration body of the city and the editor of the *Dublin City Development Plan*, which is valid for a period of six years. The latter is an institution that is explicitly designated for aspects of city development. Its members are representatives of the local government, and legal and social institutions. It is subordinated to the *Dublin City Council* and formulates the programmatic urban development strategy. This strategy is, in contrast to the city development plan, valid for ten years. Additionally, there are several so-called *Area Action Plans*, formulated by the *Dublin City Council*, that comprise of detailed planning strategies for selected parts of the city. These areas can, but do not have to be identical to the administrative quarters of the city. The quarters of Dublin also have district administrative bodies. These do not only address aspects of urban development, but also the identification of the quarters' inhabitants with the respective area, for example by encouraging them to participate in community life.

As I selected three quarters for the analysis presented in this paper, the institutions in charge of the district planning are: *The Dublin Docklands Development Authority, The Digital Hub Development Agency,* and the *Temple Bar Cultural Trust*. The role of the latter differs to the other institutions as it focuses mainly on aspects of arts and culture and not so much on planning and designing the physical environment. In all three cases, there is a direct connection to the (party politically organized) *Dublin City Council* that delegates members to each of theses institutions. Thus, it can, at least indirectly, influence the institutions' work.

4.2 Case Study Gothenburg

With slightly more than 500,000 inhabitants,[11] Gothenburg is Sweden's second biggest city, located at the West coast of the country. Like Dublin, it is a port city with a long tradition as trading place.[12] Sweden is a country with a long tradition as agrarian and industrial society, historically having many enterprises in the automobile and shipping industries as well as in the timber industry.

The socio-economic situation in Gothenburg

In 1995, the country joined the European Union, but continues to have its own currency.

As biggest port city in the country, Gothenburg was strongly affected by the crisis of the shipyard industry in the 1980s. This lead to a shift in the economic structure of the city: Today, enterprises from the IT- and electronic as well as the automobile industries are key drivers of Gothenburg's economic development.

In Sweden, the economic situation is historically very different to the situation in Ireland. In 1977, the unemployment rate was 1.80%; after a period with a rising unemployment rate, the rate declined again until reaching 1.80% in the end of the 1980s. In 1993, the rate rose abruptly to 9.00%, having a peak in 1997 with 9.90%. Between 1999 and 2008, the unemployment rate varied between 5.60% in 2000 and 7.70% in 2005, then rising again to 6.30% (2008) and 8.4% (2010).

In Gothenburg, the situation since 2000 is more stable: From 2003 to 2007, the share of unemployed inhabitants decreased from 5.10% to 2.90%. From 2008 to 2010, the rate increased again, reaching a rate of 4.20% in 2010 by having a peak in 2009 with 5.20%. One reason for this development seemed to be the global economic crisis, its effects being especially noticeable throughout Europe in 2009.

Sweden's GDP rose continually since the beginning of the records. In 2009, it dropped, but rose again in 2010. The share of people employed in the services sector was 74.80% in 1996 and has since continually risen until 79.50% in 2008. The share of employees in the agrarian and industrial sector remained comparatively stable during this period: The former shrank from 0.23% in 1996 to 0.19% in 2002 before rising to 0.24% (2004) and then shrinking again (0.20% in 2008). In the industrial sector, the share of employees was 22.40% in 1996, reaching its lowest point in history in 2008 with 19.50%.

The population structure in Gothenburg can be compared to that of Dublin. The city's population is growing in numbers, as does the country's. Gothenburg's population growth is part of a general development of urban growth in Sweden.[13] In 2011, 22.80% of Gothenburg's 520,374 inhabitants were foreign-born. The share of immigrants grew continuously from 2006 to 2011, after having sunken slowly in the period from 1998-2005.

The share of inhabitants with a university degree (bachelor or higher) was 42.30% among the 16-74 years old in 2008. Since 1985, this rate has risen continuously by a parallel stagnation or even decline of the rates for lower levels of education.

The financial support of the R&D sector is higher in Sweden than in Ireland: From 2003 to 2009, its share in the GDP was between 3.80% (2003) and 3.40% (2007). The last available data is for 2009 and was 3.60%.

The share of households with internet connection is not available for the city of Gothenburg; for the region of Gothenburg, it was 88.00% in 2007, showing a continuous growth line since 1995.[14]

In Sweden, the share of the creative class in the total number of employment was 21.18% in 2000. With a growth rate of just under +2.00% from 1998-2000, Sweden was third behind Ireland and The Netherlands (Florida and Tinagli 2004, 14f.). Taking Florida's indices as basis, the members of the creative class account for a share of 42.04% in Gothenburg's total number of employment. With these numbers, Gothenburg ranks tenth of Swedish cities (Tinagli et al. 2007, 13).[15]

Table 3 and table 4 show a summary of the quantitative data presented above.

	Sweden (2006)	Gothenburg (2006)
inhabitants	9,081,000	489,757
Share of immigrants	12.90%	20.50%
Unemployment rate	7.10%	4.10%
Share of inhabitants with bachelor degree or higher	30.50%	16.30%
Population density	ca. 20 inhabit./km²	2,600 inhabit./km²
Population growth (1991-2011)	+9.40%	+23.90%
Share of employees in service sector	76.50%	78.50%
Growth rate of share of service sector on GDP	0.60%	--
Growth rate of share of industrial sector on GDP	4.00%	--
Growth rate of share of agrarian sector on GDP	11.00%	--
Rate of households with internet access	77.40%	--

Table 3. Socio-economic data for Sweden and Gothenburg, 2006

Unemployment rate	**1977**	**1999**	**2006**
	1.8% (Sweden, no data available for Gothenburg)	9.90%	4.10%
Share of employees in services sector	**1970**		**2007**
	48.28%		64.76%
Share of creative class	**2000**		**2006**
	21.18% (Sweden, no data available for Gothenburg)		Gothenburg, share of creative class: 42.04%

Table 4. Development of workforce in Gothenburg over time

Socio-geographic characteristics of Gothenburg

Gothenburg is located at Sweden's west coast and has several ferry connections to Denmark, Germany and Poland. The container port is situated out of the city to the East, whereas the port for passenger transport is situated rather close to the city center. With an area of 198 km², Gothenburg is a city with a rather large area. In 2011, almost 2630 inhabitants lived per square meter in Gothenburg – with this, the city is a lot less densely inhabited than Dublin. This little density leads an inhabitant to characterize the city as follows: *The seafaring city and the port are fantastic, the big port that is now located a bit more outside, that is enormous. […] The hills are also part of the Gothenburgian. And the wideness. The rather light building structure. […] It is rather small-scaled.* (GSB3, paragr. 136-142)

This specific building structure, described as "small-scaled", also finds its expression in the interviewees' repeated statements that Gothenburg is a "small big city" and "a big small city on its way to becoming a small big city" (GSB1, paragr. 104).

Next to its history as port city and its building structure, Gothenburg is characterized by a rather huge river. The river *Göta Älv* divides the

city in two parts. Like in Dublin, the Northern part is traditionally poorer, the Southern part traditionally richer. Here, almost all administrative offices are located. Comparable to the situation in Dublin, the river produces a spatial division with social consequences: according to the narrative, the Northern part, including the district Hisingen with the former shipyards, is the area of the working poors' quarter and the Southern part of the wealthy's districts. An interviewee describe it like this: "Traditionally, if you were raised in Gothenburg, then Hisingen […] was a second class-environment […]. [But] this tends to vanish now." (GLSP1, Abs. 82; 86)

Similar to the case of Dublin, we can identify certain districts in Gothenburg that are of special interest when analyzing the city's contemporary development. These are: the former port area *Norra Älvstranden, Kvillebäcken* as well as *Haga*. The former two are located north of the *Göta Älv,* the latter is situated south of the river close to the city center, figure 2 shows their location in the city of Gothenburg.

City planning in Gothenburg

Planning in Gothenburg comprises of two parts: strategies and projects directed at the whole city and strategies and projects aiming at certain districts. Different to Dublin, these districts have own administrative bodies to deal with district-specific aspects of development. For planning projects on the city-level, the *Stadsbyggnadskontoret* is the responsible administrative authority. In addition to an urban planning department, a certain amount of elected, party-political representatives who regularly meet are related to this authority.

The most important document development in the *Stadsbyggnadskontoret* is the city's master plan, called *Översiktsplan*. This plan comprises the overarching visions for the municipality's development and represents the framework for

2. Location of selected districts in Gothenburg, Sweden
© www.hitta.se (May 13th, 2013), author's emphasis

the physical (re-)design of the design. Different to the *Dublin City Development Plan*, there is no fixed time frame for which the plan applies, but only a date from which the plan is valid. It also mediates between the local and the national level as it integrates certain planning strategies agreed upon on the Swedish national level and formulated in documents called *Riksinteressen*. In this sense, the *Översiktsplan* is a programmatic document. An urban planner, working at *Stadsbyggnadskontoret*, describes the political dimension of the *Översiktsplan* as follows: *The Översiktsplan is something that ought to point the way forwards, therewith you could well call it a political plan. [it states, ALM] what we want with Gothenburg. And what we want to do with a city or a municipality. […] It is a political steering instrument that quasi has influence on our work.* (GSB2, Abs. 21; 33)

In addition, detailed descriptions of the redesign strategies are formulated in a document called *Stadsbygnadskvaliteter*, which is not equal to, but comparable to design guidelines. On the basis of this plan, even more details on the design are formulated in so-called *Detailjplaner*. This includes aspects concerning the building law and plans on where and how to erect buildings in certain plots.

The body responsible for realizing the plans is not *Stadsbyggnadskontoret* itself,

	Ireland	Dublin	Sweden	Gothenburg
inhabitants	4,240,000	506,211	9,081,000	489,757
Share of immigrants	14.20%	16.70%	12.90%	20.50%
Unemployment rate	4.50%	9.10%	7.10%	4.10%
Share of inhabitants with university degree (Bachelor degree or higher)	30.80%	24.90%	30.50%	16.30%
Population density	ca. 50 inhabit./ km^2	4,300 inhabit./ km^2	ca. 20 inhabit./ km^2	2,600 inhabit./ km^2
Share of employees in services sector	69.00%	64.30%	76.50%	78.50%
Growth rate of share of services sector in GDP	5.70%	--	0.60%	--
Growth rate of share of industrial sector in GDP	6.20%	--	4.00%	--
Growth rate of share of agrarian sector in GDP	-10.60%	--	11.00%	--
Share of households with internet connection	50.00%	26.80%	77.40%	--

Table 5. Ireland and Sweden in quantitative comparison, year 2006

	Dublin			**Gothenburg**		
Unemployment rate	IE[1] 1977	2002	**2006**	**1977**	**1997**	**2008**
	13.70%	9.20%	**9.10%**	**1.80%**	**9.90%**	**6.30%**
Share of employees in services sector	1970	2007		**1996**		**2008**
	48.28%	64.76%		74.80%		79.50%
Population growth	Dublin City 1991-2011: +23.90%			Gbg Kommun 1990-2010: +18.64%		
Share of creative class, year 2000	Ireland	Dublin 2006		Sweden		Gothenburg[2]
	26.01%	Share of creative industries: 10.00%		21.18%		42.04%

Table 6. The socioeconomic development of Dublin and Gothenburg in comparison

but connected authorities like *Älvstranden Utveckling AB*, an incorporated company, controlled by the municipality, and responsible for the development of the area on both sides of the river, including the former port. The management of these bodies is strongly connected to local politics as several party-political representatives are part of the management level. When it comes to the development of selected buildings, other private actors like architects and owners are involved in the development processes as well. A special case in terms of administrative and management structure is Gothenburg's technology park: *Lindholmen Science Park*. Similar to *Älvstranden Utveckling AB*, it is an incorporated company. But its shareholder are municipal and private actors as well as the *Chalmers University of Technology*, a foundation university.

As I selected three quarters from Gothenburg for my analysis, the institutions in charge of the district planning are: *Stadsbyggnadskontoret, Älvstranden Utveckling AB*, and the *Lindholmen Science Park.*

4.3 Comparing Dublin and Gothenburg in socio-economic terms

The differences and similarities between the two cities are striking. Having gone through very different socio-economic developments during the last century, the cities and their countries shared a comparatively similar situation concerning their employment structure at the beginning of the 21st century. With a similar number of inhabitants, a comparable share of immigrants, and a share of employees in the services sector of above 60.00%, the situation is supposedly similar. But a comparison of the development of the data over time shows how different the societies are in fact.

Table 5 and 6 show a comparison of the two case studies in socio-economic terms over time.

After this presentation of the methods used, the data on which I base my findings, and the case studies Dublin and Gothenburg, I am now going to present selected results of my research on the characteristics of urban planning by using the planning paradigm of creativity.

5. FINDINGS

Analyzing the way in which the creativity paradigm is used in Dublin's city planning strategies, we find that the understanding of creativity is twofold. Creativity is understood as (1) an aesthetic-cultural and as (2) a technological-innovative way of creating (material and immaterial) objects. The two understandings of creativity, conceptualized as ideal types in a Weberian sense (see Weber 1985), represent two poles of a continuum. The understanding of creativity on the city level is broad and unspecific, but on the district level, the understanding of creativity employed is substantiated and differs depending on the district and the strategies used.

The second finding is that creativity is combined with a second urban planning paradigm: sustainability. By using this paradigm in a threefold way – as economic, ecological, and social sustainability –, it is possible to apply it for a variety of planning strategies. Thus, it is used for very different strategies in very different districts. Additionally, combining them enables the planning authorities to realize a more inclusive planning strategy. This combination of creativity and sustainability as planning paradigms leads me to term the thus emerging type of city Green Creative City.

In the next sections, I am going to describe the planning strategies and their impacts on the physical and social environments of the city. I exemplify this by three selected districts in Dublin: *The Liberties, Temple Bar*, and the *Docklands*.

5.1 The Liberties: Technological creativity and sustainability

The inner-city quarter *The Liberties* is home of a new-build technology cluster, *The Digital Hub*. The cluster's objective is to attract and to host a variety of small, medium-sized, and big companies from the field of IT- and digital technology. In the buildings of the former Guinness brewery, a protected building, office spaces are created that can be rented for varying periods of time. Figure 3 shows the outward appearance of the building of the former brewery, figure 4 shows the interior of one part of *The Digital Hub*, located close by the brewery's building-

3. The outward appearance of the former Guinness brewery buildings, today The Digital Exchange, Crane Street, Dublin

4. The interior design of the Digital Depot, Thomas Street, Dublin 2007

Here, creativity is understood by planners and workers alike as technological-innovative way of problem solving and producing objects. Additionally, the representatives of the planning authority in charge, the *Digital Hub Development Authority,* emphasize the sustainable characteristic of their planning approach: *C: the campus of the Digital Hub that is fundamentally connected to a very dynamic, very inspirational local community, is a much more* ***sustainable campus*** *[...] and to do a number of things that are connected together, and because our thoughts are that it's the connection of these individual things together, that will create the dynamic environment that will be attractive to industry, that will be inspirational to research, and that will connect a community, in such a way as to create some sort of* ***sustainable future for all.*** *[...] B: there is a premise that the Digital Hub will be* ***economically sustainable*** (DDH2, paragr. 555-703, author's emphasis).

The creation of a technology cluster is put in context with the community living in the district. It is anticipated that the cluster will have an effect on the local community in *The Liberties* by focusing on the economic development of the area. In this case, economic sustainability is combined with a technological-innovative understanding of creativity. In addition, the development project has a socially sustainable dimension as it is thought to "connect a community" and to improve the community's situation.

Fostering the economic development by attracting IT enterprises to open a new field of work for employees is only one aspect of the planning strategies. Looking closer at the strategies applied, we see that the ecological dimension of sustainability is also present: Old buildings like the former *Guinness* brewery are used for new work spaces. The conversion of existing buildings and "infrastructure", as an interviewee puts it, is a way to create new spaces[16] of work: *"we're certainly* ***taking advantage of the infrastructure that's here already,*** *[...] the other thing I would say is that there is certainly some innovation in terms of the way those buildings are being used, and the way they're designed to be used [...] because certainly, as an agency, we're striking a balance between trying to create economically viable infrastructure, and infrastructure that tries to facilitate the clustering and the collaboration that needs to go on"* (DDH2, paragr. 671-681, author's emphasis).

With this, the planners acknowledge the urban environment that is already existent and use it as basis for their future-oriented planning strategies that aim at creating a cluster of people working in the technology sector. The physical environment is thus combined with the socio-economic environment. Additionally, understanding *The Digital Hub* as part of the creative city strategy and interpreting its creating as a sustainable urban planning strategy is a way to (rhetorically) connect the creativity paradigm with the sustainability paradigm. Finally, the planners understand the technology cluster as a means to transform the area in a sustainable way – sustainable in three respects: *"the goal is to create [...] an enterprise cluster [...] that in fact will have a significant economic impact here, and that will actually* ***help to drive the regeneration of this area [...], socially [...], economically and physically"*** (DDH2, paragr. 60ff., author's emphasis).

To sum up, we can say that *The Liberties* is a district in Dublin where the creativity paradigm is applied to create a technology cluster, thus understanding creativity in a technologically-innovative sense. Creativity is then combined with sustainability as planning paradigm that serves as basis for an integrative development strategy. With this, the technology cluster is conceptualized as a means to transform the area economically, ecologically, and socially.

5.2 Temple Bar: Cultural Creativity and Sustainability

In *Temple Bar*, Dublin's cultural quarter, the emphasis is on a socially sustainable approach that is combined with an understanding of creativity in an aesthetic-cultural sense. Using Temple Bar's history as Dublin's cultural quarter, the planning strategies have a strong notion of conservation. Different to *The Digital Hub* with its re-use of the *Guinness* brewery, the buildings in *Temple Bar* are taken as symbols of a past that has to be conserved both physically and substantially. Figure 5 shows how selected building structures are preserved and renovated in *Temple Bar*.

Therefore, the planning authority supports artists and cultural initiatives in the quarter in terms of infrastructure and financial assistance. With this, they target at preserving the quarter's image as cultural quarter. Additionally, their strategy has a socially sustainable dimension as the structural support by the planning authority makes it possible for artists and cultural initiatives to use a certain infrastructure to affordable conditions. To sum up, *Temple Bar* is an example for an urban planning strategy that combines cultural creativity with social sustainability and thus represents a second facet of planning a "creative sustainable city" (DCC2, paragr. 69). I now turn to the third example, the *Dublin Docklands*, which can be characterized as a quarter where the two paradigms creativity and sustainability are applied with all their different dimensions.

5.3 The Docklands: Combining Aesthetics with Technology

In the *Docklands*, the area of the old inner-city port, an attempt is made to combine all three dimensions of sustainability with the two dimensions of the planning paradigm of creativity. The area serves as flagship for Dublin's transformation process. As the port's original designation is no longer valid, the planning authorities' concepts comprise a mixed-use in the area. The planning objectives here are transforming the Docklands to a place for working, spending leisure time, and living. Industrial occupations are replaced by enterprises of *creative class* occupations like Google, an IT enterprise, or McCannFitzgerald, a law firm. The *Docklands* as living place are designed for different life styles, trying to allow for the fact that the ways how people want to live changed during the past decades. This implies creating flats of different sizes and with varying infrastructure, for example for families, single-person or 2-persons households, the elderly etc.

This approach is explicitly expressed by the Dublin City Council when they formulate the planning objective as to achieve a "sustainable social and economic regeneration of area" (Dublin City Council 2005, 9). This also includes the re-use of existing infrastructure like the general structure of the *Docklands*. Figure 6 illustrates how old structures of the port are still visible in today's redesigned *Dublin Docklands*. Comparable to the strategies employed in *The Liberties*, but on a larger scale, the re-use of the existing physical environment is also a means of transforming the *Docklands* in an ecologically sustainable way.

By re-designing public spaces in the Docklands and adding new cultural places to the area, the aesthetic-cultural dimension of creativity is explicitly used in the planning strategies. Thus, all notions of the planning paradigms, creativity and sustainability, can be found in the planning paradigms used in the *Docklands*.

6. THE TURN TOWARDS GREENING THE CITY

The urban revitalization strategies presented above have one thing in common: In all cases, creativity and sustainability are used as planning

5. Comparison of facades, Temple Lane South, Dublin, 1984

6. Comparison of structure of parts of the Dublin Docklands, 1988

paradigms and are combined with each other to allow for a more integrative planning strategy. Based on these findings, it is thus no longer possible to talk solely about the creative city. Rather, planning institutions aim at what I want to call the Green Creative City (Müller 2013). Its characteristics and an illustrative example are presented in the following.

6.1. The characteristics of the Green Creative City

An important characteristic of this particular planning approach is the re-use of (protected) buildings. In general, old buildings, serving as symbols for the city's industrial past, are renovated and combined with new buildings to form an architectural and spatial image of Dublin as a city with a future that is rooted in an industrial past. In the case that the buildings are protected, like the *Guinness* brewery in *The Liberties*, this is due to legal reasons: The buildings have inevitably to be integrated in the re-structuring of the quarters. In other cases, the decision to re-use existing buildings is rooted in a sustainable planning approach: It is economically sustainable to use existing infrastructure, it is ecologically sustainable not to use additional construction material, and it is socially sustainable to offer people a symbolic and physical identification with the city's past.

The districts analyzed comprise of strong local communities that react potentially reluctant to revitalization strategies performed by the local planning authorities. Thus, a socially sustainable development strategy is necessary. Re-using the existing physical environment and adding a new meaning to buildings – e.g. by transforming the industrial work place brewery to a work place for the new economy – is a way to respect the local residents and their emotional bond with the area and attracting new inhabitants to a place at the same time.[17] By adding a new usage of the built environment, the planners attempt to tie the planning of the new to a grown identity of Dublin as port city and to its specific local culture (Warsewa 2014, 418). In the course of this development, the working port of industrial times becomes a working port of post-industrial times, adding a usage as living port (Warsewa 2010, 380f.). In this sense, the planning strategies have (1) a socially sustainable dimension because they acknowledge the people's emotionally laden bond to the city's port area. They have (2) a physically sustainable dimension because they respect the value of the built environment. Therefore, the urban regeneration approach even has a notion of architectural and historical sustainability.

To sum up, by creating new buildings (ecological sustainability) for both 'old' and 'new' inhabitants (social sustainability) and work space for growing industries like the knowledge-intensive industries (economic sustainability), the planning strategies in Dublin address all three dimensions of sustainability. The importance of this planning paradigm is formulated by the *City Council*: *"This development plan sets out a new approach to meet the needs and aspirations of the citizens of Dublin and the country in the long term. This approach is based on the principles of sustainability"* (Dublin City Council 2011, 6, emphasis by author).

The – economically sustainable – strategy to foster occupations in the field of the creative industries or, more broadly, of the creative class is also a means to realize the creative city paradigm. Thus, creativity and sustainability as planning paradigms have an intersection – in terms of planning strategies. This culminates in the expression of a planning official: *"Our vision at the moment is to have a creative sustainable city."* (DCC2, paragr. 69)

6.2 Kvillebäcken and the risks of the designing Green Creative City

A final example from Gothenburg shall now illustrate in what sense we can talk of a Green Creative City emerging from the combination of the two planning paradigms. The quarter Kvillebäcken in Gothenburg is an excellent example for the outcome of this combination. Located north of the *Göta Älv* and thus in the city's area formerly comprising poor and/or working class districts, the quarter is currently redeveloped to become Gothenburg's "new urban district" ("Om Kvillebäcken" 2015). In general, the development in Kvillebäcken shows characteristics of state-led gentrification (Uitermark, Duyvendak, and Kleinhans 2007) which includes public and private actors whose strategies lead to the purposeful upgrading and social control of an economically deprived neighborhood. In the course of this transformation, Kvillebäcken is represented – both in the media and in planning documents – as being completely new-built. Addressees of the planning project are what I call the Green Creatives (Müller 2013, 21): those people of the creative class that explicitly show an ecological orientation in their lifestyle. In fact, those people who moved to Kvillebäcken during the last years in the course of the city-led redevelopment process, state the proximity to nature, the possibility to live a car-free life, the quarter's social diversity or the quarter's architecture as advantages of Kvillebäcken ("Kvillebäcken. Boende" 2015).

The planning strategies for this quarter, including a focus on public transport, resource-saving building structures and mixed use, resemble those commonly applied under the paradigm of ecological sustainability. By focussing on the preferences of the Green Creatives, though, at least one dimension of the overarching sustainability paradigm are ignored: it is not a development project aiming at benefiting the whole society (general social sustainability), but only at selected few (selective social sustainability). Paradoxically, under the paradigm of sustainability which also includes "the social imperative" (Dale and Newman 2009, 670), the district is developed for the advantage of a few and the disadvantage of others. As it often occurs in the cases of state-led gentrification, long-term residents then feel colonized (Lees, Slater, and Wyly 2007, 221–222) and might, in the long run, be subject to (not only rhetorical) invisibilization strategies.

The development in Kvillebäcken points to two things: to the characteristics and to the risks of designing the Green Creative City. This specific type of city emerges from a combination of certain planning strategies under the umbrella of the two paradigms creativity and sustainability. These urban development processes are especially visible in contemporary European port cities and aim at transforming the cities according to the needs of the Green Creatives, a societal group assigned high social and economic status in Western industrialized societies.

The focus on this group is thus also the risk which included in this development. Addressing a selected group under the combined paradigms of creativity and sustainability shifts the focus towards a certain understanding of the combination: economically promising creativity – be it aesthetic-cultural or technological – is combined with ecological sustainability. Instead of having an integrative concept that tries to include as many of the city's users into the transformation process, the combination of selective parts of the paradigms goes together with an implicit emphasis on certain elites of the cities' users.

1. In the course of this paper, I use the term post-industrial because I want to stress the fact that the theories conceptualize a form of the social that has its roots in an industrial society but that has developed modified forms of work and life. Traces of industrial forms of working and living can still be observed, but the hegemonic paradigm is that of post-industrialism.
2. According to the Irish Meteorological Service Online (MET), there is rainfall on 50% of the days in Ireland's East, see URL: http://www.met.ie/climate-ireland/rainfall.asp (March 18th, 2012).
3. It is remarkable that Dublin's Inner City is hardly characterized by public outdoor life – apart from crowded streets with (motorized) transport and people making their everyday walks through the city, there are hardly any flaneurs, cafés, or outdoor activities observable.
4. Information and data available on the European Union's website, URL: http://europa.eu (March 21st, 2013).
5. All data taken from the Central Statistics Office Ireland, URL: http://www.cso.ie (March 18th, 2012).
6. The data for Dublin are taken from CENSUS of the Central Statistics Office Ireland, URL: http://census.cso.ie/census (March 18th, 2012).
7. See IMF Summary Data, URL: http://www.cso.ie/en/statistics/imfsummaryrydatapage (March 18th, 2012).
8. My inquiry period ended in fall 2009 so that I cannot give any statements on the actual Irish development. Nonetheless, according to media news, Ireland is the one of all PIIGS' countries (Portugal, Ireland, Italy, Greece, and Spain) that recovers best.
9. Data taken from the Central Statistics Office Ireland, URL: http://cso.ie (March 21st, 2013).
10. For a detailed description of these quarters, see Müller (2013).
11. In 2009, 507,330 inhabitants lived in Gothenburg, see the City of Gothenburg's *Statistisk Årsbok 2012*, URL: http://statistik.goteborg.se (May 6th, 2012).
12. For data on Gothenburg, see *Statistika Centralbyrån*, Sweden's central statistics office, URL: http://www.ssd.scb.se (March 19th, 2012).
13. See the documentation on Gothenburg's development, URL: http://www.goteborg.se/wps/portal/gotrends (March 19th, 2012).
14. For these data, see URL: http://www.nordicom.gu.se (March 19th, 2012).
15. Places 6 to 10 only have a difference in percentage points of less than 4, so the rates are comparatively similar.
16. I use the concept of space developed by Martina Löw (2001), stressing the fact that people constitute spaces, among other things, on the basis of surrounding objects.

Acronyms of interviews

CCD1: interview with a representative of the *creative class*, Dublin

DCC2: interview with a representative of the *Dublin City Council*, Dublin

DDDA1: interview with a representative of the *Dublin Docklands Development Authority*, Dublin

DDH2: interview with a representative of the *Digital Hub Development Agency*, Dublin

GSB1: interview with a representative of *Stadsbyggnadskontoret*, Gothenburg

GSB2: interview with a representative of *Stadsbyggnadskontoret*, Gothenburg

GSB3: interview with a representative of *Stadsbyggnadskontoret*, Gothenburg

GLSP1: interview with a representative of the *Lindholmen Science Park*, Gothenburg

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Katarzyna Rembarz

YACHT HARBOUR AS A PART OF CITY PUBLIC SPACE

Technology development in the field of maritime transport reflected immediately in demands aimed to ports' infrastructure, size, location and connected land transportation. Harbors started to be redeveloped but quickly turned out that new standards are much too higher to face them up because of the lack of space. In many cases the only solution was to move out of the city to a new place. This process released from industry large areas in good location, very often close to the historical old town. Because of this and attractive vicinity of water they started to be an integral part of the centre. Leaving cities ports left it's immovable infrastructure as cranes, wharfs, docks, inner harbors etc. The most natural and easiest way to adopt them to new functions was to change them into yacht harbors. And that is a moment when we face question about methods of this transformation. Will we choose the most easy way and simply exchange ships to yachts rearranging infrastructure due to new requirements or will we act more profoundly by analyzing specificity and potential of new function?

Below I feature some reflections about yacht harbors and will also try to look at them in a non common way to discover their role in creating city public space.

YACHT HARBORS – WHAT THEY ARE AND WHAT TYPES WE CAN DISTINGUISH.

Common image of yacht harbor is a picturesque haven where sailing boats are wiggling in a sunset. In fact the yacht harbor is a multifaced enterprise engaging many people with big influence on the environment. It's basic aim is to provide safe layover with good social and technical infrastructure for yachts. But the functional program can be much more expanded and diversified what divides yacht harbors considering different character and purpose.

For needs of my work I created three groups of yacht harbors : *"haven", "marina"* and *"charter centre"*. Further in the text I will use these terms. Below you can find description of each group.

"Haven" - port destined for short stay with basic facilities which are: quays, toilets, showers, place to do and dry laundry, place to wash dishes, place to leave garbage, room for staff and services to fill tanks with water and fuel.

„Marina" - port which is all year round base for yachts mooring there permanently. Sanitary facilities for crews are bigger and more comfortable. Technical infrastructure is equipped with crane and slipway, prepared for yacht reparation with place on the land for winter stay and storage. You can also find there restaurant, club, shop with sailing equipment and parking places for cars. More people are employed there so there is need for staff facilities. This kind of yacht harbor can also be a place for weekend and vacation recreation.

"Charter centre" - port destined to service charter boats, changing crews and charter companies. The functional program is like in *"haven"* but because of a big amount of clients sanitary facilities, staff facilities and parking places for cars must be bigger. It should be equipped with restaurants, shops with sailing equipment and grocery shops.

This classification has fundamental influence for harbor size and infrastructure as well as for transportation requirements. The functional program may vary of course and can be combination of three described above. The character of yacht harbor depends on it's location (natural conditions, ease of access, attractiveness of sea basin) and social needs (number of temporary or permanent clients).

CAN YACHT HARBOR BE PART OF A CITY PUBLIC SPACE?

The above description of yacht harbors and their functions do not limit all the possibilities. The role they can play in a wider context which is city public space is not appreciated enough. In consequence their potential is not used. Yacht harbors are very often located in city centers, not infrequently in their monumental and representative part. Usually it is isolated, even fenced area not accessible for all people, who can only watch it from the distance. In town planning it is mainly treated as "picturesque parking place for yachts" and used as an attractive element of waterfront landscape. Coming down yacht harbor to function of haven is caused by maximal reduction of it's land infrastructure. Thereby with high building costs we get object extensively using terrain which do not serve properly to no one. After changing perspective instead of saving the land we can better use it by giving additional functions to yacht harbor basic program and with a good design we can bring together sailors and inhabitants. Multifunctional program will allow the object to be used during all year round not only from spring to autumn. This will protect it from destruction in winter and make possible self financing. Such way of thinking is compatible with sustainable design. Better use of existing structures saves natural environment by reducing demand for new buildings.

The opportunities of more intensive use of yacht harbor infrastructure are quite big. The most easy and natural is adding other recreational activities which will be supplementary as kayak, tennis, climbing walls, open air fitness places, picnic places etc. When yacht harbor is situated in the city centre easy access to recreational places is invaluable. Vast one-storey buildings with large empty roofs require better harness. More floors can be added which can

house sport activities for winter time, fitness, sauna, offices etc.

Also landscape value should be tap by building public boulevards and squares nearby the yacht harbors which would allow them to stay an integral part of the city.

Yacht harbor is place were people meet quite naturally. By joining different functions in one area we can create meeting point for people of different interests and age - a place where local society may integrate. Besides we must not forget it's role in employment and promotion of local entrepreneurship.

YACHT HARBOR AS A PUBLIC SPACE - PORT VELL, BARCELONA, SPAIN

A very good example which shows integration of yacht harbor with public space in city centre is Port Vell in Barcelona. It is not a natural port. The shape we can see now was established in XIX century after long process of many changes. In 1980 the authority of Barcelona harbor undertook its complete transformation. Step by step the terrain was released from industrial and port functions and turned out into a public space with boulevards, squares, yacht harbors and buildings. The area of old port become an integral part of city centre and is perceived now as one of the best realizations of port transformation in the World. This undertaking is also successful from commercial point of view.

Port Vell is divided in two parts by an artificial peninsula. The north-east part widely available for yachts and motor boats - Dàrsena del Comerç and the west part meant for permanently mooring yachts - Dàrsena Nacional which will be the subject of further analysis.

Yacht *marina* is situated at the south-east wharf of Dàrsena Nacional. It consists of two yacht clubs „Reial Club Marítim de Barcelona" and „Reial Club Nàutic de Barcelona", which together offer about 700 mooring places and yard for reparation and temporary storage. Because of a gentle climate there is no need to have place for yachts to stay on land during winter. Buildings houses offices, technical, sanitary and staff facilities, club rooms and a restaurant which is accessible also from the street. What causes that this *marina* stands out is particular design of the hangar which is usually the biggest and most unsightly building in the complex. The hangar's roof has been designed to serve as a roof and as a public space in the same time. The nearby street is led in a dip and overlain by a bridge connecting roof with square which lies in front of a shopping center. Thereby the roof and the bridge become a part of a public space. This interesting architectural solution shows how space meant as worthless can be reused to serve other functions and by the same token valuable land in the centre can be saved.

5. Hangar's roof serving as a public space.
Photo by Katarzyna Rembarz

4. Bridge over the street connecting hangar's roof with public space. Photo by Katarzyna Rembarz

1. An aerial panoramic view from the Columbus Monument across Port Vell. photo by DAVID ILIFF. License: CC-BY-SA 3.0
"Port Vell, Barcelona, Spain - Jan 2007" by Diliff - Own work. Licensed: CC BY-SA 3.0 via Commons - https://commons.wikimedia.org/wiki/File:Port_Vell,_Barcelona,_Spain_-_Jan_2007.jpg#/media/File:Port_Vell,_Barcelona,_Spain_-_Jan_2007.jpg

6. Public space connected with hangar's roof seen in the distance. Photo by Katarzyna Rembarz

7. „Reial Club Marítim de Barcelona" seen from restaurant's balcony. Photo by Katarzyna Rembarz

3. Bridge over the street connecting hangar's roof with public space.
Photo by Katarzyna Rembarz

2. An eyebird view of Port Vell in Barcelona.
Red dot shows Dàrsena Nacional.
http://www.portvellbcn.com/rcs_prod/FAV20090623-PortVell_Sencer_Bocana.jpg

Marina is separated by a street from other terrains of peninsula. This provides necessary communication and city transportation service. Such location of the street creates natural border between closed *marina* and the rest of the space. It enables also to avoid an impression of its artificial isolation which could mean exclusivity. Marina is seen not only by an openwork fence but also from the hangar's roof and from windows and balconies of surrounding buildings. This causes that it is a stable element of the landscape and creates character and atmosphere of this place.

The remaining area of peninsula is destined for public space and buildings as cinema, aquarium as well as shopping and gastronomic centre. The head of peninsula, entirely green space, establishes north-east border of Dàrsena Nacional where neighboring water and land look over each other opening eye-catching views.

From the north-west Dàrsena Nacional is limited by an elegant city boulevard planted with palm trees. Sailing ships available for tourist visits are mooring there. Releasing from port industry adjacent wharf Moll de Bosch i Alsina was the first step in the process of port transformation.

The most attractive is south-west closure of Dàrsena Nacional which is created by a water promenade called Rambla de Mar designed in 1994 by architects Albert Viaplana and Helio Piñón. It is an extension of famous La Rambla the main Barcelona walkway. Rambla de Mar is a wooden pier of curved shapes and changing width limited by interesting space elements which are illuminated at night. It become a city square - a space where inhabitants integrate and recreate. The access to fourth sides closed marina is possible by pulled-out gates in wooden pier of Rambla de Mar. Opening of a gate and entering of a yacht is a peculiar performance with passersby as spectators. This additional attraction of this unique city space causes that yacht and marina are becoming its integral part.

The yacht harbor described above has a complete program of good marina and fully provides sailors needs. Due to its perfect location in the city center it is a convenient place for inhabitants to keep yachts. Designed in a good way does not overwhelm the surroundings by its size and technical functions. Its innovative architectural and spatial solutions decided that it become adornment and integral part of city public space and also a tourist attraction.

8. „Reial Club Nàutic de Barcelona" seen from peninsula.
Photo by Katarzyna Rembarz

9. Replica of Columbus' ship „Santa Maria" mooring at Moll de Bosch i Alsina.
Photo by Katarzyna Rembarz

10. Entrance to Rambla de Mar.
Photo by Katarzyna Rembarz

11. Rambla de Mar. Photo by Katarzyna Rembarz

12. Yacht entering Dàrsena Nacional by the gate in Rambla de Mar. See people waiting for bridge to be closed and watching the yacht. Photo by Katarzyna Rembarz

13. Maritime Youth House in Sundby Harbour.
Photo by Evan Chakroff

14. Maritime Youth House in Sundby Harbour.
Photo by Evan Chakroff

YACHT HARBOR AS A PUBLIC SPACE - SUNDBY HARBOUR, COPENHAGEN, DENMARK

The completely different realization of idea of association a yacht harbor with a public space is Maritime Youth House in Sundby Harbour in Copenhagen designed in 2004 by JDS Architects. The one of the main problems to solve in this case was to accommodate in one building yacht marina and recreation center for youth. The architects designed one-storey vast building covered with a curved shaped wooden deck. Under this amazing roof all needed functions serving two different groups found its place. There are: meeting room, workshops, sanitary and social facilities as well as hangar for boats. The building is perfectly drew in the landscape thanks to its roof which not only decides about the building character but also functions as a public space and playground. Its varied shape and wooden surface creates wonderful place for games, roller skating, bicycle rides etc. In flat, characteristic for Denmark, land the object shaped like that is a unique place also during winter when it can serve as sled hill.

The complex has also other important social functions. Youth observing sailors and boat builders get knowledge about what sailing and work is. On the other hand adults can share their experience and profit from the joyous companion of young people.

15. Maritime Youth House in Sundby Harbour.
Photo by Evan Chakroff

16. Maritime Youth House in Sundby Harbour -people enjoying wooden deck.
Photo by Evan Chakroff

17. Maritime Youth House in Sundby Harbour -people enjoying wooden deck.
Photo by Evan Chakroff

CONCLUSIONS

The above analyze of those two perfect realizations shows that is possible to abandon conventional outlook about yacht harbor. The fresh way of thinking opens new possibilities for attractive development of city center and better harness of land. This consist rather on diversification of function which are offered in one place not on making development more dense. The process will have additional effect in rising attractiveness of yacht harbor what will result in pulling in more sailors and water tourists who are city clients.

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Piotr Lorens

PLANNING FOR THE REDEVELOPMENT OF THE IMPERIAL SHIPYARD – A KEY ELEMENT OF THE GDAŃSK WATERFRONT

1. INTRODUCTION – IMPERIAL SHIPYARD AS THE PART OF THE YOUNG CITY PROJECT

Imperial Shipyard is a part of the Young City Project, which was defined as large-scale urban redevelopment project. It is located on the Gdańsk waterfront, on the site formerly used for shipbuilding purposes. The Young City was created as the real estate project in 1999, shortly after bankruptcy of the Gdańsk Shipyard and relocation of the shipbuilding activities to the island of Ostrów (located on the northern bank of the Vistula river) and to the part of the former shipyard land located along the Jana z Kolna street. This allowed freeing the major part of the site from the shipbuilding activities and considering the area as the potential urban development area.

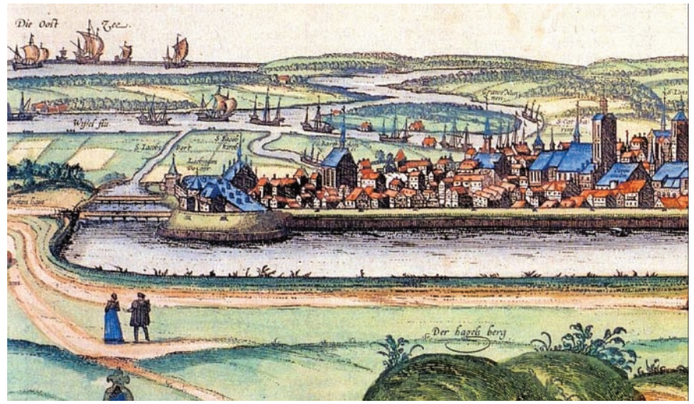
In close future the Young City will become the urban area of metropolitan importance – which means that the mode of its development will have a severe impact on the development of Tri-City Metropolitan Area. This statement is justified by the unique development potential the Young City possesses – this is the only so large and so well located underdeveloped site, which can become a place of development of metropolitan importance types of land use. This includes various commercial and municipal activities as well as city center type of housing – apartments, lofts etc. The need for development of real center of metropolitan importance for the Tri-City area (which is not existing at the moment – each of the cities includes a regular urban centre, but each of them has too little development potential) on the site of the Young City is included not only in the municipal planning documents but also in the regional development strategy. This means that the Young City can and should be planned in a way to become a real centre of the entire metropolitan area.

At the same time the Young City constitutes the major Gdańsk waterfront redevelopment project. It occupies the site of XIX-century shipbuilding facilities, now disused and abandoned by original users. Therefore, as it happened in many cities around the world, the site can become a subject of urban redevelopment with the special focus on waterfront-type projects. At the same time, as it is located on the border of existing urban centre, its structure can become an extension of the existing Gdańsk central zone. What is important is a fact that there is no spatial, infrastructural or other type of barrier separating the site from the rest of Gdansk city centre – on the contrary, the Young City site can host the natural extension of the existing structure, which allows creation of the synergy growth effect.

Subsequently, Young City – as it includes a large portion of urban land – can be developed in a way that will differ from other parts of the city and become not only a separate "urban project" but the entire urban district. This means that this district will have a different to the rest of the city local identity which will affect the type it is used, the shape of local community etc. At the same time it can become the home of young and innovative parts of the Gdańsk community. Its members – looking for new spatial offers – are already interested in living and working in the Young City area.

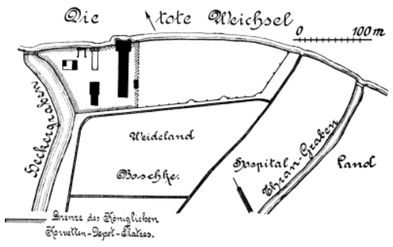
Finally, planned new developments like European Solidarity Centre and shopping gallery with near by Road to Freedom (planned key public boulevard) will ensure that Young City will play very important role in the urban structure of the entire city and draw tourists as well as citizens of Gdansk. Successful last's years public events on the ground of Young City showed already great public interest in this area. This is expected to be even increased in future, as the site is located in the walking distance from Main Railway station and other service networks. Therefore, it compromises a great place of investment and growth for existing city. Well developed road system as well as new planned road Nowa Wałowa with bridge across train line in the west will ensure an effective link with the City infrastructure.

1. The Young City meadows in the foreground of the city fortifications.

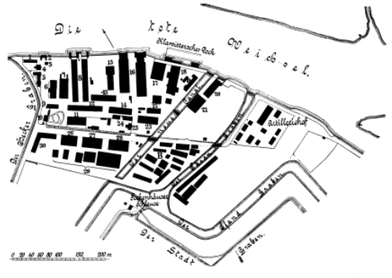


2. HISTORY AND SIGNIFICANCE OF THE SITE

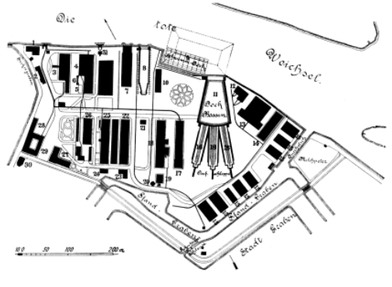
Since the medieval times the city of Gdańsk was consisting of a number of independent districts, and each of them had their own location privileges. Among them there was also the district of Young City, which was founded on the basis of the Teutonic Knights' Order in 1380. But due to the fact that it immediately become the economic competition to the other parts of the city, thanks to the order of the Polish king the entire district was destructed in 1455. This process was so complete that no single building or trace of the former urban structures was preserved until now. Also the entire site was left unbuilt – as the foreground of the city fortifications – up to the mid of the XIX-th century.



2. Plan of the original shipbuilding facility – 1844.
Source: "Danzig und Seine Bauten"



3. Plan of the Royal Shipyard – 1870.
Source: "Danzig und Seine Bauten"



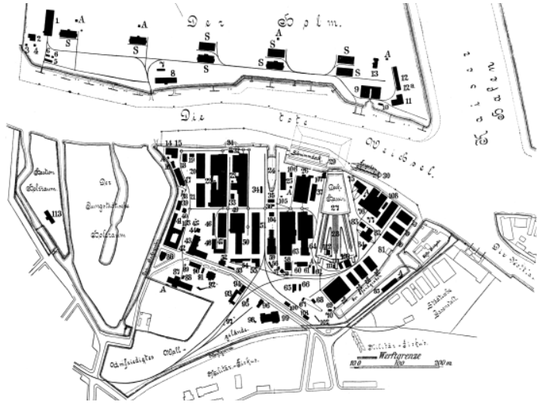
4. Plan of the Imperial Shipyard after the rebuilding – 1875.
Source: "Danzig und Seine Bauten"

The situation changed when in the end of the XVIIII-th century the city become a part of the Prussian kingdom and was designated as one of the major military centers of the state. During this time a number of army barracks complexes were erected within the city structure, which also included the construction of the extensive shipbuilding facility for the growing Prussian fleet. As the old Motława harbor was not suitable for the purpose of its location, the site of the former Young City was chosen. In result, the first facility appeared on the site in 1844.

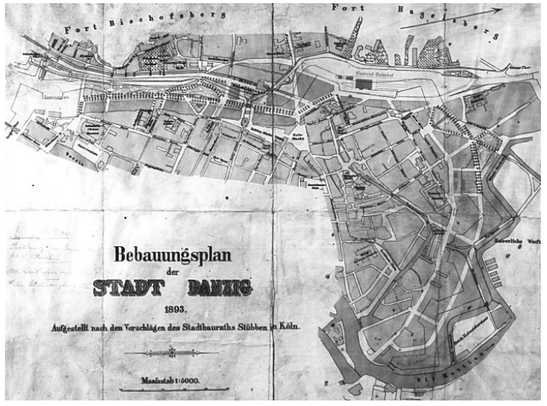
Since its founding the so-called Royal Shipyard ("Königlisches Werft") was rapidly growing, occupying more and more site in the immediate surrounding of the original structure. But – as there was no master plan for such an expansion – any newly constructed facility was not developed according to any urban layout, which resulted in spatial chaos.

As such the structure did not allow the implementation of the more advanced shipbuilding technologies, shortly after the French-Prussian war (1870-71) there was made a decision of major restructuring of the entire facility. Most of the old sheds and buildings were demolished and a new urban layout of the assembly halls was introduced. The new plan included also construction of the dock connected with the three slips and two swimming docks. The entire facility was intended to become one of the major Prussian navy shipyards. Also its name was changed due to the fact that after the French-Prussian war the King of Prussia has become the German Emperor. Most of the buildings constructed in that time are still present in the urban structure of the site.

Redevelopment of the Imperial Shipyard did not stop its further expansion. But the opportunities of further development were limited by the presence of the city fortifications, which in



6. Plan of the Imperial Shipyard after the expansion possible after the demolishing of city walls – 1907. Source: "Danzig und Seine Bauten"



5. Urban development plan dated on 1893. It includes the new concept for the northern part of Gdańsk city centre.
Source: Gdańsk Library of Polish Academy of Sciences

the end of XIX-th century already were of limited military importance. Therefore, the decision of demolishing the city fortifications – which was made around the year 1890 – allowed new organization of the space formerly occupied by massive walls. But – according to the plan designed by Jacobus Stübben (famous German urban planner) – on the site of the former fortifications there was planned a new city district as a part of the city center ring-road structure. Unfortunately, this plan was executed only in relation to the western-most part of the area, where a few new buildings were constructed – i.e. the regional bus depot. All the rest of the site was taken by nearby industry as the site for their expansion.

Due to further expansion of the shipbuilding activities and location of the new municipal gas manufacturing facility the part of this concept involving the Young City areas was not developed. Only the small part of the proposed "ringstrasse" was constructed, and the rest of the site was occupied by the expanding industrial activities.

As one can note, all these activities did not change the structure of the core of the shipyard

7. Industrial facilities located in the nortern part of the Gdańsk city centre – 1908.
Source: "Danzig und Seine Bauten"

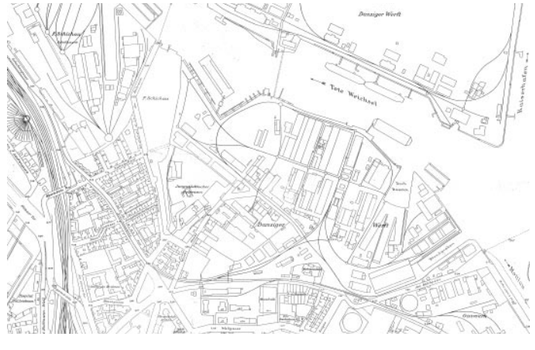
structure. There were erected some new buildings, but the layout of the key part of it remained untouched.

The situation of the city changed dramatically with the end of the World War II. In conclusion of the siege of Gdańsk in 1945 the majority of the historic urban center of the city was completely destroyed, and almost all population was expelled as the city has become a part of post-war Poland. Therefore, one can say that the city was re-born after WWII, as it got new community and new urban structure – rebuilt after the war damages.

Also the plans were made immediately after the World War II to relocate the shipbuilding industry into some other place and to develop the shipyard site as the new city center, but they were never executed. But the Gdańsk Shipyard – which in the post-war times was one of the largest industrial facility of the region – was not playing only the economic role. It become world-famous due to the workers' struggle against communism, starting with the shipyard workers' strike in 1970 (now commemorated by the Three Crosses monument). The most important stage of this struggle was the creation of *Solidarity* as the mass movement against communism, which also took place in Gdańsk. Its origin is associated with another strike which took place in 1980 and was concluded with negotiation between the newly created Free Workers Unions and the communist government. This also took place in Gdańsk, in the so-called BHP hall now becoming a part of the Walk to Freedom complex in the Young City area. The city once again played an important role in Polish history when – after the times of Marshall State – in 1988 another shipyard workers' strike led to the final collapse of the communism in Poland.

The site remained industrial until the 1995, when the first ideas were developed to reurbanize the site of the Gdańsk Shipyard. These plans seemed to be very limited in their reality until when the shipyard went banckrupted in 1997. As the entire company was purchased in 1999 by Gdynia Shipyard along with other partners, the new opportunities for redevelopment of the site were created. The owners decided to create a Synergia 99 Ltd as the land developer for the Young City project. Therefore, the Young City Project was developed in result of the Gdańsk shipyard bankruptcy.

Located very close to the city centre, Gdansk's former shipyard is recognized worldwide as a place of outstanding historic significance. It was



8. Aerial view of the Imperial Shipyard structure – interwar period.
Source: Gdańsk Library of Polish Academy of Sciences

9. Gdańsk Shipyard in its urban surrounding – 1938.
Source: Gdańsk Library of Polish Academy of Sciences

here that the Solidarity movement challenged the communist system in Poland and encouraged freedom across Eastern Europe. Former shipyard is recognized by public not only as place of historical importance but also as symbol of greatness and spirit of the city.

The history of the site – with special attention given to the tradition of workers' strikes (in 1970, 1980 and 1988) as well as the phenomenon of *Solidarity* – makes its unique among other redevelopment areas worldwide. Therefore, besides attempts towards reusing the post-shipyard land, there is a concept of building there the European Solidarity Centre as well a number of other structures commemorating the Polish struggle for freedom. But also the presence of old industrial structures makes this site symbolic for the rich and complicated history of the city. At the same time the Imperial Shipyard is likely to become a very central part of the Young City as this area has the optimal opportunity to create a symbiosis between new and old. This is dedicated for wide range of function: residential, offices, leisure, culture, services, retail or – possibly – not disturbing production (fancy yachts). As there are some historical post-industrial warehouses thus a development density of that area is limited.

3. OVERVIEW OF THE DESIGN EXERCISES

Planning for the redevelopment of the Imperial Shipyard site was initiated when the discussion regarding creation of the Young City Project were started. Since the very beginning of this process the site was perceived as one of the most interesting and promising – in terms of the development potential – parts of the former Gdańsk Shipyard. This conclusion was confirmed in the recent Strategy Report, prepared by the new owner of the site – BPTO Gdansk Development A/S. According to this document, the Imperial Shipyard site can and should become the "heart and soul" of the entire Young City Project, which means it will become the most important complex of public spaces, mixed uses and attractions drawing attention of the wide public.

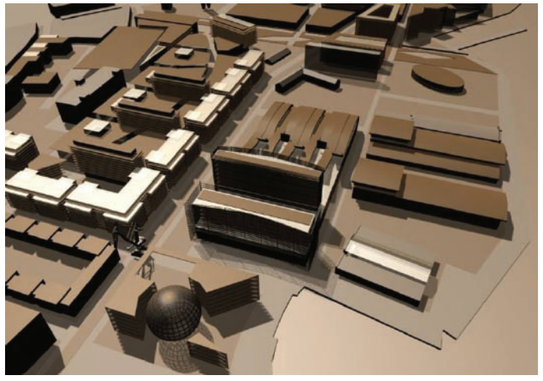
The first plans for the Imperial Shipyard site were made as early as 1996, when the first redevelopment study for the part of the Gdansk Shipyard was completed. It was developed by the team from the Gdansk University of Technology, led by Prof. Mieczysław Kochanowski. In this study the first decisions regarding the structure of the space of the entire project, layout of the transportation network and shape of the public spaces in the area were made. But no major assumptions regarding the shape of the particular buildings and spaces were made at this occasion. Nevertheless, the decisions made in this original study to large extent are still valid. In fact, only the details regarding the location of the Nowa Wałowa street and the shape of the Road to Freedom complex were changed. Therefore, it should be regarded as the basis of any further considerations regarding the shape of the Young City.

When the Gdańsk Shipyard went bankrupt, majority of its land were acquired by Synergia 99 Ltd. – the special-purpose development company, created in order to run the Young City Project. Under its supervision a number of planning exercises were made, which included also two major efforts. First of them was devoted to creation of the so-called "Visionary Master Plan", which was developed by Sasaki Associates. Completed in the year 2000, this study served as the definition of the general concept for the entire area. Another master plan was completed in 2002 by the team from Gdansk University of Technology, and it included the revised version of the development concept for the entire site. It was also of much greater detail, as i.e. it

included the detailed study for the network of the public spaces. In both documents the site of the Imperial Shipyard was intended as the key part of the entire Young City area, as it was connected to the rest of the city centre by two elements of the public spaces – Road to Freedom and Rybaki Dolne street heading towards the shipyard basin. This means that – along with the site of the future shopping gallery – this part of the Young City is of greatest importance to the future shape of the entire site.

Another effort towards definition of the character of the site was made during the developers' workshop, which took place in spring 2002. In fact, this was the first professional attempt towards definition of the architectonic character of the entire project area. During the workshop a number of the proposals were submitted, and each of them was dealing with the development of the different site. In result a collection of different ideas was gathered, and some of them were of great importance to the Imperial Shipyard site. One should mention here the idea of preservation of the old assembly halls and defining the new character of the site based on similar large-scale constructions. At the same time the modern roofing structures were proposed, which allowed adding additional usable space. Besides that, the partial additions of the extra floors allowed differentiation of the character of the site. Also the new solution to the western-most part of the Imperial Shipyard waterfront was presented during the workshop. The Polish architect, Romuald Loegler, proposed construction of the brand new oval structure on this empty site, which can become a sort of new dominant in the urban structure of the site, and – at the same time – correspond with the massive character of the old halls.

In 2005 on the basis of the formal planning documents – so-called local plans – the Urban Volume Study for the site was developed. Based on the regulations for particular plots as well as on other law regulations the authors of this study examined the possibility of developing the new urban programe for the particular plots. According to the planning regulations the site of the Imperial Shipyard should be specially protected in terms of the height control and preservation of the heritage. According to this regulation there was proposed the solution building the architectural character of the site



10. Compilation of the projects submitted by the particular developers during the workshop. Detail of the Imperial Shipyard.
Developed by Gdansk University of Technology

11. Urban Volume Study. Model of the entire site.
Developed by P. Lorens, D. Załuski and S. Ledwoń. 2004

on the basis of the massive structures, resembling the old shipyard halls. At the same time some minor remnants of the original structures were preserved, which allowed differentiation of the character of the site.

As the last element in the series of various studies regarding the shape of the Imperial Shipyard one should mention the design effort undertaken by the RedDesign Architects, working on the detailed development concept for the Imperial Shipyard. This concept was prepared in 2005, and included a three dimensional study for the site. Building on the previous efforts, this study provided the detailed development concept for the site including some basic design rules. This set of rules included supplementing the old structure with new building of similar scale, building the urban quarter-type structure on the site occupied by the building of former shipyard management, defining the Marina site as the independent housing project with sky–scraper structures, and locating the major height dominant in the western-most part of the structure.

4. CONCLUSIONS

History and current state of the site proves the high importance of the Imperial Shipyard area to the urban structure of the City of Gdańsk. It constitutes the most important part of the planned urban waterfront of the city and – at the same time – the key part of the Young City Project. In fact, this site can and should become the "heart and soul" of the entire Young City and also one of the most important parts of the Gdańsk City centre.

When looking at previous design solutions for the site one should notice that all of them seem to be complimentary. What seems to be of greatest importance is the fact that according to all concepts and designs the Imperial Shipyard is to be located in-between two most important new elements of the public space in the entire city. This proves its high development potential and also allows development of the comprehensive mixed-use design for the entire site. At the same time most of them base the development of the site on the basis of the model of massive shipyard halls, supplementing it with different types of buildings in the western-most and eastern parts of the site. At the same time in most of the presented design works the original height of the buildings is not kept. On the contrary, the old halls are frequently becoming the object of heavy transformation, which allows creation of additional floor areas and – at the same time – preservation of the most valuable parts of the buildings.

Besides the architectural character of the site, it seems to be obvious that it should have a mixed type of land use. In fact, the concept of the "festival marketplace" seems to be the most appropriate for the site. But it should be supplemented by other mixed-use and housing projects, which should contribute to the dense urban character of the site.

Ulrike Mansfeld

INTERSPACE – A SPACE BETWEEN THE DISCIPLINES

Every year, the School of Architecture in the Faculty of Architecture, Building and Environment, with its Master's degree course in Architecture & Environmental Design at the Bremen University of Applied Sciences, and the Systems and Structures Studio for the degree course in Integrated Design at the University of the Arts in Bremen organise an interdisciplinary, project-based course. The second-semester master's degree students from each university come together in Bremen's 'Centre for Building Culture' to address current issues concerning the designing of our environment.

EXPLORATORY LEARNING BASED ON CURRENT ISSUES

Each of the questions addressed relates to a key topic and its relevance for society. The focus of the first cycle, for example, was on the 'city' and its public spaces, and asked 'Whose city is it?' The second time around, the students concentrated on 'parkland', meaning open public spaces designed as green landscapes, and again asking 'Whose parkland is it?' Their attention was focused on the 'Wallanlagen' around Bremen's city centre. Many different proposals were generated for reinterpreting and using what used to be the fortifications around the town. The projects are now proving their worth in the current debates over redesigning the road 'Am Wall' and its relationship with the Wallanlagen.

This year's project focuses on the question 'Whose water is it?' and thus on the public accessibility and usability of our long riverbanks in Bremen and Bremen Nord. The question is quickly asked, and the range of answers is concomitantly wide. The issue is not just to clarify legal 'ownership', but rather the spatial, social and cultural framework that makes the resource in question, in this case 'water', accessible to people.

INTERSPACE AS A FIELD LABORATORY FOR URBAN PLANNING

Exploring and investigating these conditions and characteristics is a key analytical tool used by the students. The projects centre on and deal intensively with the people who are involved in designing and perceiving 'spaces'. These are the users of such spaces, on the one hand, and the stakeholders who bear responsibility in design processes, on the other.

The Interspace projects thus offer all those involved in the planning process an opportunity to describe projects and to bring them into public debate, projects that are normally beyond reach, embedded in policymaking and urban planning frameworks, yet involving pressing issues and concerns. What this means for interdisciplinary teamwork is that the same people are available as contacts as were present during the increasingly participatory planning processes. That is an ideal starting point when preparing for a professional field that can no longer be associated with just one occupational profile, and which demands far more competencies than a command of the design process as such.

INTERSPACE – FREE SPACE, OPEN-ENDED

A heterogeneous student body, lecturers from different disciplines, sparring partners from real life and a focal question that is not aimed per se at producing designed objects - these all benefit an open-ended process in which every individual must look for his or her place as part of a team, in order to learn about their own capabilities and skills, or also the lack of them. For example, we see students' personal positioning within an interdisciplinary team as playing a significant biographical role, and we see ourselves not as teachers who give answers, but as the ones who ask the questions.

The answers are provided by a generation of students that is learning to take wide-ranging interests into consideration during the planning process, interests that go far beyond the parameters of space, form and function. They learn to sort and evaluate them to develop solutions that are without programmatic bias or design prejudices. The openness and freedom expressed in the results give both urban planners and policymakers the opportunity to see public spaces from the perspective of those who will be making the most of them.

FOUR METRES PLUS X

1.

The mean tidal range of the River Weser in Bremen, with an amplitude of four metres between high and low tide, is the greatest along the German North Sea coast. Over a period of 12.25 hours, the water recedes to uncover land before flooding it again. This play of the tides is not perceived as strongly in Bremen as elsewhere at the North Sea, because there is little access to the River Weser within the city itself, which means that the tides cannot be experienced haptically. This is made worse by the fact that the tidal range can generally only be seen where the water's edge is steep, for example along quay walls and bridge pillars. As a result, changes in water level due to climatic and astronomical influences are difficult to recognise.

The '4 plus X' project creates new land and open up places at and in the water that change with the tides. Twice a day, the waters of the river expose areas and twice a day they spill over them again, thus producing small islands just off the banks. Stairs and steps for sitting on invite passers-by to stop a while, and provide, depending on height, a different view of the water and its surroundings. From midday onwards, the south side facing away from Schlachte boulevard is bathed in sunlight and forms an urban resting place from which people can enjoy the view across to the green bank of the River Weser. On the other side, one can observe the colourful comings and goings along the Schlachte.

Newly created pathways on either side of Teerhof island produce ideal connections to the existing network, while at the same time creating a circular route to follow.

URBAN OASIS

Our everyday lives are designed for speed and efficiency. The primary focus is always on the fastest route and the maximum benefit. Both at work and in their private lives, people hurry from one commitment to the next. The desire to relax and enjoy nature becomes greater and greater. Wherever we go, we are confronted with the image of freedom and relaxation through exercise, but those aims involve a long route to get there. They are expensive, bad for the environment, time-consuming and require intensive planning.

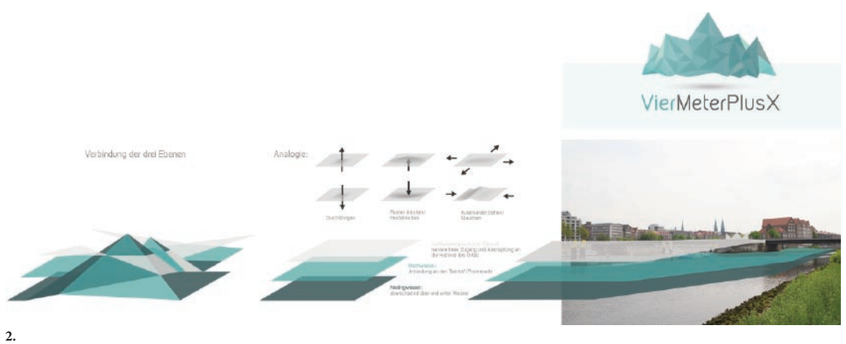
How can this feeling of peace and solitude be conveyed without having to leave the city? A survey conducted at key points along the River Weser showed that most people, when they think of positive encounters with water, do not associate these with Bremen as a city. Many expressed a desire for greater proximity to water.

The 'Little Weser' between the Teerhof island and the Neustadt district seemed to us to be the perfect location for fulfilling that wish. The surface of the water glistens calmly there. Located amidst the hustle and bustle of the city centre, all one can hear is the rushing sound of the weir. The old trees on the one riverbank cast a pleasant shadow, while the other riverbank attracts with its sunny and windless conditions.

In the midst of the city, Urban Oasis is like a droplet that falls into placid water. The installative timber construction adds to the many bridges that have been built for crossing the hindrance posed by the water. It is not a crossing over the water, but one through it. Wading through the refreshing wetness, small islands are quickly found on which to spend some time away from the daily humdrum and to find time for oneself, for dangling one's legs in the water and coming up with new thoughts and ideas.

CROSSING BOUNDARIES

Vegesack, a district within Bremen, has an identity all of its own – its riverside location, strongly characterised by inland navigation, and the manufacturing companies along the water's edge, give this district both a maritime and an industrial character. The industries and the water are intimately linked and ever-present. The site of the former 'Vulkan' shipyard is now home to companies in the metalworking, mechanical engineering, plant construction, wind turbine and chemical fibre industries. This character, and the qualities that define this place, are kept hidden from people, however, because the industrial area is completely isolated from its surroundings and impervious to view. Without disrupting the production process, the project makes the industrial estate visible to local people by means of a raised cycle path that leads through the entire estate as far as the Bahrsplate park.



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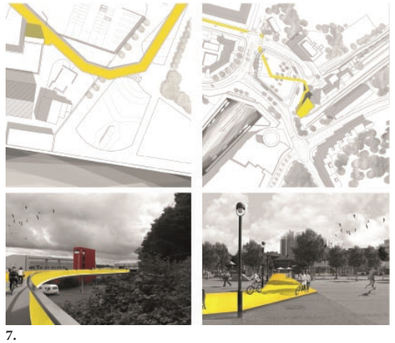

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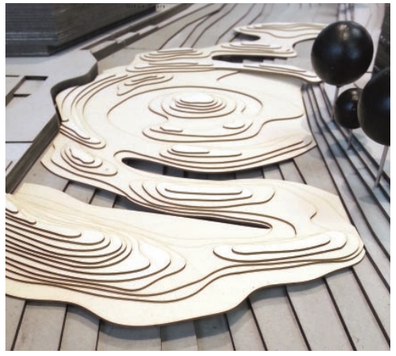

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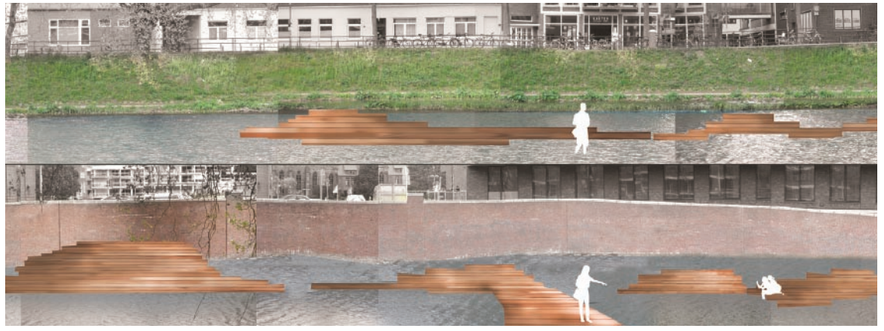

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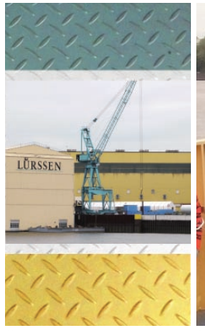

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The route starts and ends at the train station in Vegesack, a busy place that already has a bicycle station where bikes can be borrowed and parked. From there, the route passes key locations, such as comprehensive schools, leisure centres, or Sedanplatz in the town centre, before gradually rising at the end of the 'maritime mile', entering the industrial estate and overcoming the boundaries with industry and the waters of the river.

PANORAMIC ROUTE

Vegesack and Blumenthal, two districts in Bremen-Nord, are located along the River Weser and have deep roots in history. However, the river is barely accessible for local residents and visitors due to current zoning. The Panoramic Route takes one along the water's edge, thus offering intriguing views of the river, its two riverbanks and the surrounding shipyard. Cyclists and people out for walks can complete a round tour of this section of the River Weser, passing through Vegesack and Blumenthal on the Bremen side and Motzen, Bardenfleth and Lemwerder on the other, Lower Saxony, side. Ferry trips between the two shores provide a frame and give the whole excursion a maritime feel. The ferries are integrated as a floating continuation of the path from one bank to the other. The route has its own infrastructure, featuring picnic spots, access points and lifts. Its architectural elements are designed to resemble the superstructure of ships and continue the colours found on the two ferries crossing the River Weser. Various substructures support the path so that it can run alongside the river and provide views over the water.

Some parts of the route are on the riverbank itself, whereas others are raised on the sheet piling walls using a steel structure. Yet others are on bridges that span the industrial site. This spectacular routing is what makes it

such a special experience: breath-taking views are offered from unfamiliar angles and vantage points.

FREE SPACE

'Frei — Raum' (lit. 'Free Space') is a place that can be reached directly yet is also a refuge from the hurly-burly and rhythm of the city. This is where all those things are made possible and nurtured that otherwise escape our minds because of established routines and mounting pressure to perform. Free Space serves the present and future needs of the people living in Bremen.

The Stadtwerder peninsula in the river is a unique place in Germany and predestined for this role: bounded on either side by the Werdersee lake and the River Weser, the Stadtwerder district in the city centre has undergone little development in recent decades and has become a remote place within the city. It is mainly used nowadays as a recreational and allotment area only.

In a joint effort with local residents, institutions and the municipality of Bremen, the characteristic features of the Stadtwerder are to be enlarged upon and made useful as part of an integrative process: with newly created structures and targeted communication, this Free Space becomes an active part of the city and develops a magnetic attraction over and beyond the city limits, as a symbol of Bremen's identity. The appeal of this place for potential uses by all walks of society and for all areas of life adds to Bremen's strengths as a centre for business and innovation and enhances its quality of life.

How can we keep ourselves healthy?

A new jogging route provides a circular route all the way around the Werdersee lake.

How do we get to the water?

Access to the water is made easier with minimal changes to existing bathing areas. Walkways over the surface of the lake also provide new ways of reaching the water.

Where do we want to work?

Being a place for encounter, working and innovation, pavilions of different sizes and designs are erected.

How do we treat our environment?

The aims of urban agriculture are conscious consumption, sustainable production and wise handling of food produce from the immediate surroundings. The allotments on the Stadtwerder, which are mostly used for gardening anyhow, are to be opened to those who are interested.

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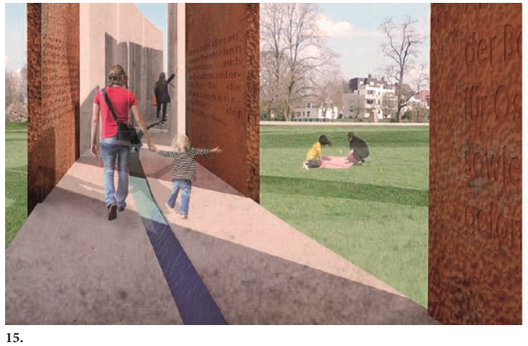

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O THE TIME

The Bahrsplate is currently a large parkland area subdivided into several different parts: a playground, a football pitch, a park for skaters, and a memorial devoid of explanatory information. These different sections lack interlinkage. Nor is there any connection to the water, to the River Weser. The Bahrsplate used to be an island in the river and was later used by the Nazis as a camp for prisoners of war. 'What happened there?' -the aim of our concept is to make the location's multifaceted past more tangible. Water is the key element in that regard, because it is something that survives the times. It has watched every change as it occurred.

'Time flows like water' Our concept, O the Time _ Bahrsplate, takes that sentence as its point of departure: in the O the Time _ Bahrsplate memorial park in Blumenthal, passing time is experienced through the medium of water. As in the past, a small river now flows around the Bahrsplate, which is subdivided into several sections. In each section, one can sense the respective period. With O the Time _ Bahrsplate, one learns to perceive history as it proceeds through time.

'History must never be forgotten'

In 1903, the area was acquired by the city with the intention of laying out a park for its citizens. This period is symbolised by an open river course. In the late 1920s, an urban park was laid out. The river flows between two timber walls representing such landscaping. From April 1943 onwards, the site was used to extend the prisoner-of-war camp. The water forces its way between two high walls of weathering steel, on the inner sides of which the history of the camp and its prisoners is engraved.

Beside the Bahrsplate camp, from September 1944 until the end of the war, there was an annex of the Neuengamme concentration camp. This bitter past is represented by an oversized concrete wall in this section. A memorial has been erected in memory of the Bahrsplate concentration camp. The walls are followed by a small lake on which the existing memorial, the 'Stone of Hope' is given a worthy place. There are also 123 stone slabs on the lake. Each stone shows information about the past and the name of a victim. After World War Two, the remains of the camp were removed and the parkland redesigned. The end of the lake invitingly entices people to a walk, and relaxation is possible on the water playground. With O the Time _ Bahrsplate, one learns to perceive history as it proceeds through time. The last section, over the waters of the River Weser, is a place to reflect. May the history of this place never be forgotten.

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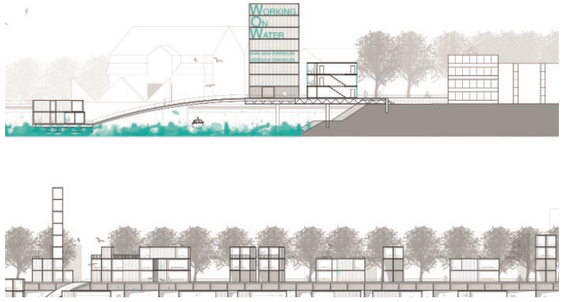

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WOW – WORKING ON WATER

Today's green dyke, stretching from the Stephani bridge to the Wilhelm Kaisen bridge, suggests its original rural nature. The aim of this design is to create a new urban dyke that replaces the industrial aspect of the left bank with a new, appealing view, while also producing a waterfront that is used not only as a link to Bremen's city centre and the Überseestadt, but which attracts many more people who want to stop and linger, thanks to the new layout.

Today's society is seeking a new way of working, a counter-concept to replace conventional corporate structures, a working environment that can be designed according to one's own needs. The office becomes home, and home becomes the office. Whether alone, in a group or in a room with many people working in different ways, everyone should have the chance to find his or her ideal workplace. For 'Generation Y - why', the young generation of digital natives who work creatively, working time means living time, for example, and that this time has to be used productively and with passion. Work and leisure are increasingly melded.

This project shows a temporary and stackable building-block system comprising 40-foot freight containers (High Cube), arranged at (and on) the water and containing rooms for working in that are distinctly geared to the new forms of work done by the young members of 'Generation Y - why'. Designed as a standalone module, the container can be combined with others to form a flexible, multiroom system. Wall areas areas are replaced by large-format window elements, and the user has an unimpeded view over the water while working.

According to climate forecasts, extreme weather events (including storm floods) will increase in frequency. Bremen is preparing for a 50 cm rise in sea level in the course of this century. This means raising the dykes and making them stronger. Flood protection therefore plays a paramount role in this project. That task is achieved by a plateau projecting 12 metres out over the water, plus the required 50-cm increment to the dyke. In combination with floating pontoons on the water, it provides the foundation for this new architecture.

CONCRETE CONTRASTS

The public presence and impact of the recently opened 'Valentin Bunker Memorial' is extended by the concept devised here. The surroundings of the bunker are made visible by creative interventions. The latter highlight the contrasts that exist between the artificially created shelter and the living environment that has grown

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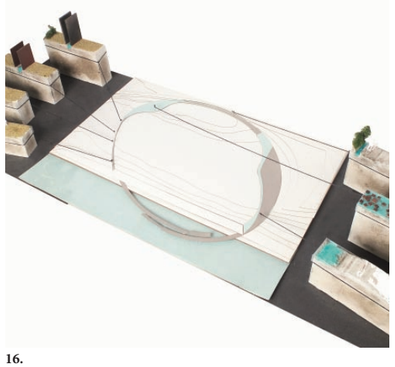

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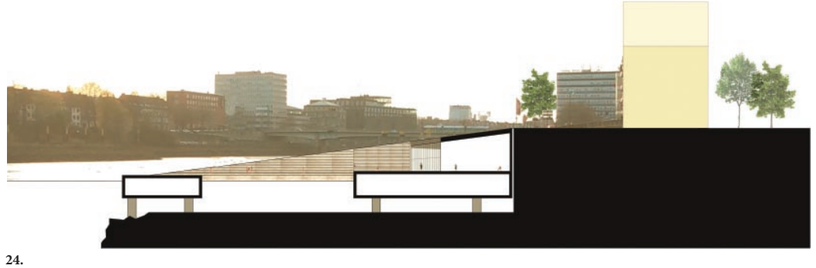
organically around it, consisting of the village, woodlands and river. A breach cut through the dyke reconnects the submarine exit from the bunker to the River Weser, thus allowing a ferryboat from Bremen to dock inside the bunker. A ramp along the edifice enables visitors to walk the whole length and width of the bunker and to access the roof area that fauna and flora have regained as a habitat.

The woodland area to the south serves as a natural contrast to the bunker and is linked by a network of pathways with connecting walkways and viewing towers so that visitors can experience it close-up. On the northern side, nature yields to provide an impeded view of the bunker. The cleared area is covered with crushed rock, reinforcing the oppressive impact of this monstrous building. By adding a set of steps running parallel to the bunker, that particular area is made useful for gatherings, in order to lend a platform for discourse on the wars and conflicts of today.

DYKE OASIS

The deichOase on Osterdeich is an urban oasis for the urban jungle. A tunnel is built under Osterdeich, or 'East Dyke', the road running parallel to the river. The surroundings are upgraded with flowers and shrubbery. This enlarges the parkland area existing hitherto and there is no longer any barrier between the city and the park. The absence of traffic makes it quieter and improves the air quality. The steep slope from the road to the riverbank is made flatter, with the inclination beginning at the start of the deichOase and extending as far as the river's edge. The grassy area can then offer a much greater variety of potential uses. The deichOase opens onto the River Weser at three points. Cultural and leisure activities of various kinds are offered on floating wooden platforms which rise and fall with the tide on the Weser. Steps lead down to the platform, which also includes a café with a fantastic view over the river, even in winter.

More steps on the riverbank lead down to the river, which invites people to dip their legs in the water. This centrally located area motivates people in Bremen to get more exercise. The gigantic swimming pool is filled with fresh water from the River Weser. The large wooden platform around the pool offers plenty of space for other kinds of sports and for relaxation. The section to the east is the cultural centre of the deichOase, with rows of steps for sitting on rising like an amphitheatre in a semicircle from the stage in the middle. The river forms the backdrop for the stage. Open-air events, such as concerts, poetry readings, films and plays, are staged in summer when the weather is good.



24.

CASE STUDIES

Verena Andreas

PLANNING OUTSIDE THE BOX OF PLANNING CULTURES. THE VIRTUE OF DESIGNING URBAN LANDSCAPES IN BREMEN BLUMENTHAL AND HEMELINGEN WITHIN THE EUROPEAN URBAN SUMMER SCHOOL

This chapter gives an introduction to the planning and working phase of the EUSS summer school. The central approaches of the concept development are introduced and the group work reflected. Therefore it is important not to think only about the how and what of the process but also about the why and what for. Besides the positive learning effects of the participants through the challenge of designing a project in a new and unfamiliar context there are also virtues for the targeted city which could lie in the new and independent thinking outside of the local culture of planning.

THINKING OUTSIDE THE BOX OF LOCAL PLANNING CULTURE

Planning always acts in a specific local context. This context influences the way how planning is done in an explicit as well as an implicit way. Finally, it also decides whether planning and urban development can achieve its goals or not. Current Research on the subject of 'planning culture' focuses on this impact on urban development and its specific parameters. In addition to the social context and the influence of the planning instruments and institutional structures mainly the stakeholder involved in planning processes and their collective routines and traditions, common beliefs and values as well as their specific organizational forms play an important role. (Knieling & Othengrafen 2015; Othengrafen & Sondermann 2015)

Due to these underlying structures urban development is highly influenced by path dependencies. If the planning culture and the given challenges are compatible, urban development and planning project can function in an effective and successful way. But: Sometimes innovations are hard to establish. Challenges and Setting may have changed, while the planning culture and its stakeholder still apply their common way of development. This can lead to interruptions and constraints within the urban development system. The worst case scenario would be the emergence of a lock-in effect, when old habits sabotage future success. So it is important for urban development to break out of these contexts every once in a while, to think outside the box of the local planning culture. This of cause can only work with people who are not themselves part of these implicit underlying structure.

The peculiarity of an urban design project within a summer school for urban development is precisely the fact that it arises from outside the usual planning culture and their practices. The participating planners and planning students do not know the local conditions and contexts. They were trained to be planners in their own planning culture and bring it with them as unconscious background in addition to their individual professional knowledge.

The designs drafted in a summer school are supposed to work outside the local planning culture, it though does not mean to ignore the local context and the specific circumstances. It is therefore all the more important to embed the plans and designs into a profound analysis of the area and its needs.

THE CHALLENGE: WATERFRONT DEVELOPMENT IN TWO DEPRIVED AREAS IN THE HANSEATIC CITY OF BREMEN

The task of the EUSS was to develop urban designs for two specific sites in Bremen. Bremen as city with a history of port industry and also of its decline offers specific challenges to urban developers. Although the city is rich of urban qualities in its center and inner city neighborhoods, the structural change and its economic and social effects have left the city with an inheritance of deprivation and industrial brownfields in the old industrial areas. This set of problems is accompanied by a severe budget crisis of public administrations, which complicates every effort to change the situation with strategic public investment.

While the old port of Bremen has been transformed into a mixed use, high-class development project called 'Übersee-Stadt' with great public effort within the last twenty years, there are still small waterfront sites which could not yet have been brought back into a new use. In regard of the qualities and opportunities of such a waterfront site for urban living and housing and the amenity values a designed waterfront with public spaces can offer an area, this offers great potential for the city of Bremen.

Blumenthal in the very north of Bremen with a distance of more than 20 km to the city center is one of the most deprived areas in Bremen. Blumenthal and the whole North of Bremen suffered a serious loss of industry and employment in the shipbuilding and textile industry in the 1990s and 2000s. Population losses, high unemployment-rates and poverty, social flashpoints and a very high vacancy rate especially in what used to be the district center characterize this area and shape the negative image of Blumenthal. An extensive investment backlog has led to decay and areas with poor amenity values. Although the problems are widely known, due to different reasons of which a lack of money is surely one the most important ones, there have been only small scale interventions on a social level and the redevelopment of an old industrial site for new industries so far (IAW 2016).

[Karte von Bremen mit Verortung? Oder habt ihr das schon woanders?]

At exactly the other end of Bremen in the South lies the district of Hemelingen. Similar to Blumenthal it had to recover from factory closings and industrial decline, but new Industries

could have been established in the area. Today Hemelingen is shaped by large manufacturing enterprises like Mercedes Benz Factory, Coca Cola, Mondelez and other industrial companies. During the last 15 to 20 years it has been targeted by urban regeneration schemes to address vacancy rates and urban deficiencies. Although investment and social projects have been placed, Hemelingen still belongs to Bremens deprived areas with a negative development trend (Website Soziale Stadt Bremen).

FROM SCRATCH: SEE – ANALYSE – CONCEPTUALISE – DESIGN

Under the heading of „city and water" the participants were free to develop their own idea for the given sites. In a short time it was to get an idea of the site and its specific needs and develop a concept and design in a motley group of students and professionals from different countries from the Netherlands to China with different university background from architecture to urban planning.

At the beginning of the working phase the participants received an introduction to the sites and areas by the responsible agents of the planning authority of Bremen, who also took them on-site and showed them around. This was very important to get an impression of the site and its challenges. Especially the task of getting there and getting around there on their own after the introduction conveyed an impression of distances and barriers to the participants. They could also experience the public transport and the pedestrian and cycling infrastructure. Relating to the given topic of the EUSS the focus of the analysis was set on the waterfront area and its surroundings. Main questions to ask were therefore for example: How does the water refer and relate to the landscape and structure? How does the water contribute to the city?

After the site visit the participants started to work and began with the phase of the inventory and analysis. Target of this analysis were for example specific structures, barriers, qualities, needs, surroundings and atmosphere of the site. In this phase communication and the visualization of individual impressions was very important. The individual impressions led to an understanding of the place shared by the group and was expressed in different analysis and plans. Tools for that were a SWOT Analysis, in which the localized strength, weaknesses, opportunities and threats of the planning site were drawn together. Afterwards those findings could be set in place with their spatial location in a plan. The spatial analysis also included an understanding of the important elements of the space, like elements of area (building areas, open spaces), linear elements (streets, traintracks, the river) and punctual elements (social facilities, cultural facilities) which build together the spatial unit. Also things like density and structures and connections are important in that stage of the analysis. (Reicher 2012)

The creation of a mental map provided opportunities to visualize obvious and non-obvious characteristics of place. The drawing of first impressions of an area can provide important information to a planner about the local features, limits and peculiarities of an area. The method was devised by Kevin Lynch in the late 1950s and is gaining popularity in participation processes in the recent years. (Lynch 1960; Kranepuhl & Ziervogel 2007)

On this basis the phase of conceptualizing could follow. The findings of the different analysis-steps were widely discussed by the participants and led to ideas and first drafts. The first ideas of the Brainstorming were supported and supplemented with Best-Practice-Analyses. Key Finding of this Phase was a general vision for the area, a direction for development based on the findings of the analysis. With this vision the translation into urban design could follow. Detailed Plans and Concepts were developed, in which the different skills of the participants drew together in a very special, productive and inspiring manner.

The results of this work are presented by their authors in the following chapters. The final discussion with local and foreign experts showed, that thinking outside the box of the local can provide useful and welcomed inspirations and ways of thinking to urban planning.

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RECONNACT BLUMENTHAL TO THE WATER

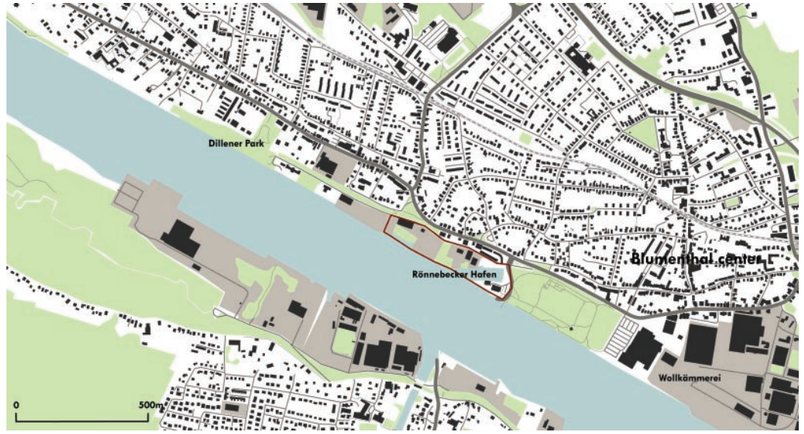
INTRODUCTION

The concept "ReconnACT Blumenthal to the water" is made for a particular area in the north of Bremen, Blumenthal, which is currently in a transition phase from an industrial to a post-industrial urban district. In line with the general theme of the summer school, "City on Water", making connections between the water and the city is central to this concept. Blumenthal's proximity to the river 'Weser' is considered as a main chance. However, Blumenthal is not an area where usual waterfront developments, i.e. creating space for retail and rather luxury housing as can be seen in Hamburg, Barcelona, London and elsewhere, would work. Given the magnitude of social problems in Blumenthal, we aimed at creating a socially acceptable waterfront. Our concept therefore does not only stress physical connections with the water, but also social connections, which may pave the ground for revitalization and social integration in the future.

CONTEXT

Blumenthal is situated in the north of Bremen in Germany. The study area that was given to us by the planning department of the City of Bremen is located in Rönnebeck, which is the biggest district of Blumenthal. It lies directly at the waterfront of the river Weser (see picture 1). Blumenthal has a population of 30.690 in total; in Rönnebeck itself live 4.264 people (numbers from 2014). The overall area of Blumenthal is 2267 hectare, which means that population density is rather low with 14 capita per hectare[1].

Blumenthal's history is closely connected with the river Weser. The wide and deep river course connected with the North Sea sets Blumenthal and wider Bremen into a strategic position for export, import and far sea transportation. Blumenthal's waterfront was therefore dominated by industrial uses in the past. Nowadays, however, the centre of sea navigation shifted to other places; various shipyards and other port-related businesses went bankrupt or departed for better opportunities. For example, the *Bremen Wollkämmerei*, a worldwide operating company for manufacturing wool and trading in wool, closed down in 2008. Blumenthal is hence a post-industrial urban district with huge abandoned areas nearby the river front.



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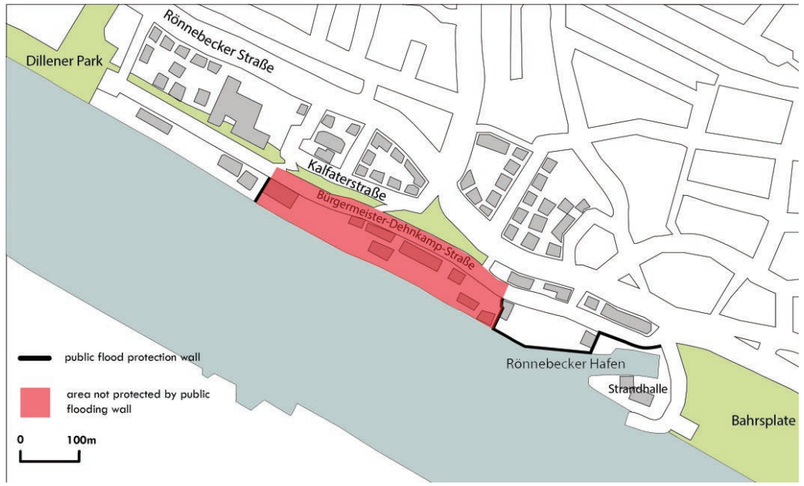

2.

The transition from an industrial to a post-industrial district did not happen without social consequences. Employment opportunities in Blumenthal have dropped significantly, leading to a general population decrease. Whereas in 1975 there were living 36.507 people in the urban district of Blumenthal, this number dropped constantly. Today we can only count 30.690 inhabitants[2]. The unemployment rate of 18.8% is very high also in comparison with the city as a whole (11.3%)[3]. Housing in Blumenthal is therefore rather cheap, which has changed the social composition enormously. Blumenthal can therefore in general be considered a socially weak urban district.

The study area itself faces another challenge which needs to be addressed: a significant part of the area has no public flood protection (see figure 2). For all planned developments, flood protection hence needs to be organized privately. This can be considered a challenge as well as a chance at the same time. On the one hand, costs for flood protection need to be covered privately. On the other hand, it provides the opportunity to implement a 'living with water' strategy by making the waterfront accessible without public flood protection as a barrier.

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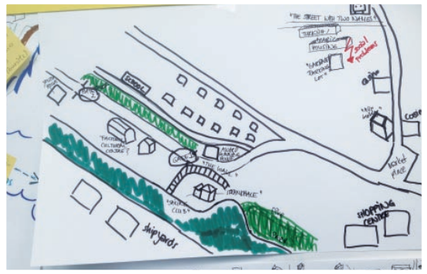

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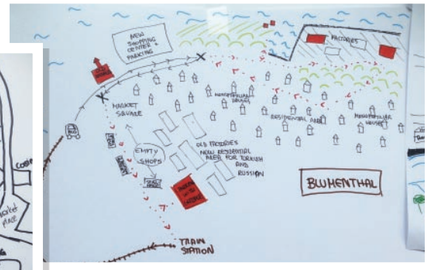

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APPROACH

Overall, we had 2.5 days of time to work on the project. Half a day we spent in Blumenthal itself to inspect the area. A planner from the City of Bremen took us to Blumenthal centre and the study area in Rönnebeck next to the river Weser. During the excursion, we took photos as well as notes to document our impressions. On the next day, each of us drew an individual mental map of Blumenthal and our experiences there as a starting point (see figures 3-6). The mental maps had various elements in common, which helped structuring our analysis as a group. The mental maps thus fed into our SWOT analysis: together we marked positive elements (strengths and opportunities) as well as negative elements (weaknesses and threats) on a map (see figures 7 and 8). We chose to make the SWOT maps by hand, as it stimulated a communicative process among the group members. Although digital maps would have been visually more attractive, a communication process gets easily distracted if everyone 'hides' behind their computer screens.

Based on the SWOT analysis, we started a brainstorming process to find a potential theme of our concept and identify crucial elements to include. As the social problems of Blumenthal stood out in each of our mental maps, we quickly agreed on taking a broader scope than originally suggested by the planning department of the City of Bremen. We therefore also included the centre of Blumenthal in our considerations. Our final concept is inspired by best-practice examples from all over the world, facilitated by the fact that our group was rather international comprising one Chinese, one Italian and two Germans.

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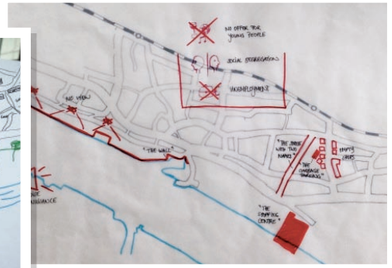

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BLUMENTHAL'S WEAKNESSES: AN INACCESSIBLE WATERFRONT IN A SOCIALLY SEGREGATED URBAN DISTRICT WITH A DESERTED CENTRE

During the excursion, we first visited the smaller study area from the '*Rönnebecker Hafen*' to the '*Dillener Park*'. One of the first things we noticed was the public flood protection wall, which presents an enormous barrier between the land and the river Weser; some of us coined it 'the wall' in their mental maps (see picture 9). Moreover, the waterfront is not accessible, because the area is private at the moment. The private flood protection, currently protecting only a few industrial buildings, needs to be adjusted when new developments are planned. The private flood protection wall could therefore more easily be removed allowing for more alternative flood protection concepts based on the idea of 'living with water'.

The study area has a natural elevation: from the *Bürgermeister-Dehnkamp-Straße* there are various pathways through a small green area that lead to the higher lying *Kalfalterstraße*. From the *Kalfalterstraße*, one could have a great view on the river Weser and the shipyards on the other side. However, the view is blocked because of high risen trees (see picture 10).

To get a better impression of Blumenthal in general, we continued our excursion to Blumenthal centre. We walked along the market place and the *Mühlenstraße*, which used to be the main shopping street. Today, the *Mühlenstraße* is almost completely deserted. The only uses left are two casinos and two shops where second-hand washing machines are sold. The rest of the buildings are vacant (see picture 11).

From the *Mühlenstraße*, we could enter a parking space to the west, which our guide declared to be a 'no-go' area for Germans. To the west, the parking lot is surrounded by linear blocks from the 1950s and 60s. Our guide

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explained that the inhabitants of these blocks, predominantly Turkish and Russian migrants, drop their garbage onto this parking lot, so that the fire brigade needs to come once per week to clean up the parking space (see picture 12). According to our guide, the whole area has a very bad reputation and Germans try to stay away from it. The street to which these linear blocks belong, the *George-Albrecht-Straße*, is so stigmatized, that Germans living in the southern part of the street in individual houses asked for a change of the street's name. The authorities approved, so that the southern part is now called *Emmalene-Bulling-Straße*. "The street with two names" came back in all our mental maps, as the strongest sign for social segregation in Blumenthal.

Blumenthal is hence a socially segregated urban district with a deserted centre and an inaccessible waterfront. In addition, our guide stressed the lack of offers for young people. In a socially problematic urban district, facing unemployment and social segregation, a better offer for young people could help to overcome ethnic tensions and a lack of prospects for the future.

BLUMENTHAL'S STRENGTHS: PROXIMITY TO THE WATER, INDUSTRIAL AND RECREATIONAL HERITAGE, AND MUCH SPACE FOR INTERVENTION

Many of the weaknesses can also be turned into opportunities. Although the waterfront is not yet accessible in various parts of Blumenthal, the study area itself – mostly vacant land – is directly located at the waterfront. Therefore, we have the possibility to make the water accessible as part of our concept. Also in other parts of Blumenthal, there is a move into this direction. The area of the former *Bremen Wollkämmerei*, a bit more down south from our study area, is currently in transition. According to the plans of the city, the historic buildings will be kept, and at the waterfront open space shall be created[4]. If we continue with this in our study area, the whole waterfront could be publicly accessible from the areal of the Bremen *Wollkämmerei* via the public park *Bahrsplate* and our study area to the existing *Dillener Park*.

Moreoever, Blumenthal has an industrial as well as recreational heritage. A port identity is shaped through various port-related businesses of which some are still there today (e.g. shipyard building red rescue boats on the other side of the river). In our study area itself, there is one former factory hall which could be kept to remind of this industrial heritage. Recreational heritage is manifested in the fact that Blumenthal used to have a beach in our study area (check http://blumenthal-magazin.de/2014/01/lebensfreude-an-der-weser/ for picture). The beach heritage can still be recognized with the 'Strandhalle' (In English: beach bar), where people would go to dance at night in former days. Nowadays, the Strandhalle is

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vacant (check http://blumenthal-magazin.de/2014/03/das-aergert-mich/ for pictures). The owner of the place is dreaming of a new beach bar with catering, but so far authorities do not allow any new function; some politicians are even in favour of demolishing the building (see http:// www.weser-kurier.de/bremen_artikel,-Gastronom-traeumt-von-der-Strandhalle-_arid,121967.html). Next to the Strandhalle is the 'Bootshaus' (in English: boat's house). Here people can eat and drink something while enjoying the view on the small harbour. The harbour is currently used by some smaller sailing boats as well as motor boats. Water sports are hence already present, but could be more strongly supported in future. Overall, the *Strandhalle* and the *Bootshaus* are located on a sand spit shape extension into the water. It is a remarkable location to improve the connections between the land and the water.

The fact that Blumenthal has so much vacant places and spaces also offers various opportunities; in particular, because some of the vacant places are in fact appealing historic buildings. For example, due to the relocation of the town hall, the historic town hall is at the moment vacant (see picture 13). Right next to it is the former post office, also an impressive historic building; not to mention the ensemble of the *Bremen Wollkämmerei* (see picture 14). Although new functions are sought for the *Bremen Wollkämmerei*, the buildings are still vacant at the moment. Rather short temporary uses could therefore still be possible. Next to vacant buildings, there is also the former shopping street *Mühlenstraße* or the 'garbage parking lot' which both offer space for intervention.

Last but not least, also the diversity of various social ethnicities can be turned into an opportunity. Blumenthal could strive for cultivating a 'multi-kulti' (German word play for multicultural) neighbourhood. The word 'multi-kulti' has a positive connotation in German; expressing not only the diversity of social ethnicities, but also liveliness, street life and social interaction.

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THE CONCEPT: RECONNACT BLUMENTHAL TO THE WATER

We chose for the wordplay 'ReconnACT Blumenthal to the water' because our concept is not only about reconnecting Blumenthal with the water and making connections between the green areas, but also about stimulating social connections. 'ACT' stands for engaging with the local community and empowering them to have a say in what is going to be developed in the area. Our masterplan therefore includes areas for which we made more detailed plans and areas which we left open (see picture 15). These areas should be developed according to the outcomes of a bottom-up participation process. Overall, the concept includes five crucial elements which will be explained in the following.

15.

STARTING POINT: REVIVE THE 'STRANDHALLE' – TURN IT INTO A CONNECTOR

The currently vacant 'Strandhalle' has a very prominent position in Rönnebeck. It is located on the sand spit shape extension into the water, between the green area 'Bahrsplate' and the study area given to us. Due to its former usage as a dance bar, it is known as a point of attraction among people in Blumenthal. All of the above makes the 'Strandhalle' a perfect starting point for our concept: it may serve as a connector in a physical as well as a social sense.

From a social point of view, we would like to turn the Strandhalle into a multi-cultural centre with various functions. On the one hand, it can serve as a service centre for the Blumenthal population, where for example German courses for migrants or computer courses for elderly are offered. On the other hand, it should also be a place for leisure. The Röda Sten konsthall, an art cultural centre founded in a former shipyard in Gothenburg, can serve as inspiration. There, dancers, painters and performance artists offer workshops and public art events, which are attracting all kinds of people including children and families.

16.

To achieve a mix of culture and commerce, the gastronomy of the 'Bootshaus' should be extended. We propose a cantilever terrace built into the water. The advantage is that from the terrace people will be able to see the developments going on in our study area, and therefore make them curious to continue their journey along the river. Highlighting this area is therefore also beneficial for improving physical and spatial connections.

INCREASE SOCIAL INTERACTION AND IMPROVE REPUTATION THROUGH TEMPORARY INTERVENTIONS

Blumenthal is rather a remote area that you usually would not travel to if you live in other areas of Bremen. Our analysis has shown that Blumenthal has beautiful old buildings and much space

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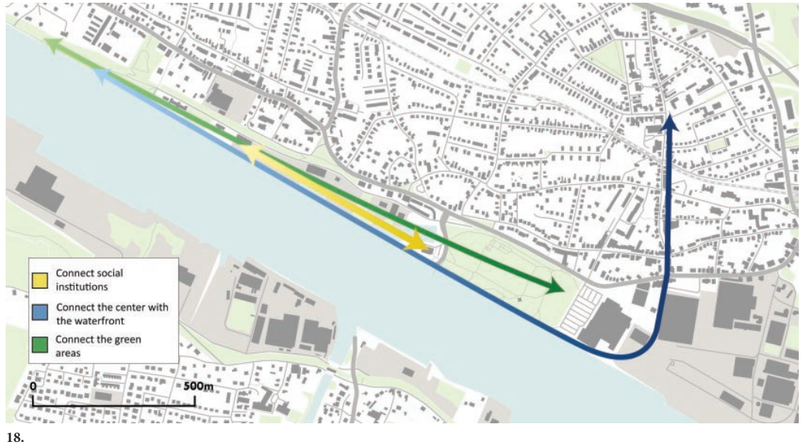
available for intervention. Due to the transition from an industrial to a post-industrial urban district, Blumenthal has many 'hidden places' that call for being discovered.

We therefore propose a summer full of temporary interventions. Artistic interventions can be used to make hidden places more visible and to play with the heritage of the peculiar place. They invite to wander around and rediscover Blumenthal. Something similar was done in Hamburg on the Elbe Island Wilhemsburg between 2003 and 2009, called 'Hafensafari'. Through temporary installations, either in a material sense, through light or music, artists expressed their vision of a post-industrial city (see picture 16 and 17).

For the Blumenthal safari, we propose a route starting at the water tower north of the centre, through the deserted Mühlenstraße, directly to the waterfront and from there to the



18.

'Strandhalle', the new multi-cultural centre (see figure 18). It therefore stresses the water connection (from water tower to the river Weser), the green connection (crossing Bahrsplate and strolling along the river) as well as the social connection: it leads along former social agglomeration places (such as the centre and the Strandhalle), new social agglomeration points (the shopping centre close to the river Weser) and current 'no-go' areas (the garbage parking lot). Before and during the installations, artists could get a temporary work space in the area, for example in the former town hall, which is currently vacant.

To increase social interaction, there should not only be artistic temporary installations, but also interventions aimed at community-building. For the garbage parking lot, we could for example imagine urban gardening and a recurring food festival. Because food is a shared element across cultures and regions, it can be a common denominator to engage with residents from different cultural backgrounds and hence a starting point to stimulate a multi-cultural community building process. Food and street festivals could also be used to revive the former shopping street Mühlenstraße (see pictures 19 and 20).

REVIVE THE BEACH HERITAGE, MAKE THE WATERFRONT ACCESSIBLE AND GIVE PEOPLE A SAY

The temporary interventions serve as a trigger for a participation process. We reserved one bigger part in our master plan where the design and the function of public space are subject to a bottom-up process (see figure 21); here the local community should decide what they would like to have, and also if they would like to keep the ancient factory hall and give it a new function. Making an area which is particularly welcoming for families with children could

have the advantage that parents from different ethnic backgrounds have the chance to establish linkages through informal communication while the children are playing. Building up a more family friendly environment along the waterfront can stimulate social cohesion and community building.

Therefore, we also propose to revive Blumenthal's beach heritage. A beach could be built on the same location where the former beach used to be. As it is in the area without public flood protection, it may serve multiple purposes. On the one hand, a beach invites people to stay, swim and enjoy themselves. On the other hand, it is a more natural approach in reducing the pressure of flooding by providing more space for water to enter and leave smoothly. It therefore also makes dwellers experience the close relationship between land and water.

Given the lacking offer for young people, we also propose building new sports facilities such as a skate park, basketball court or small football field. As also this area is outside of the public flood protection, a special design is required. Examples for floodable skate parks and public spaces can be found in Rotterdam (see picture 22). These examples show that including water into the design can even make a public space more interesting.

DECREASE 'THE WALL EFFECT' AND PLAY WITH THE TIDES

As stated above, the current public flood protection wall appears as a strong barrier that separates Blumenthal and the water body. For installing another form of flood protection that would fit more harmoniously in the surrounding urban environment there is unfortunately not enough space available. Therefore, we found other means to decrease "the wall effect" and open up the waterfront for the population again.

First, we propose to build a path along the wall on the water side. As a reference serves an example from Venice (see picture 23). This element connects the beach bar directly with the former beach area with its new activities. It should be built into the water on a fixed level, so that the usage of this path is tide-dependent. During high tide, the path should hence be flooded. In former times tides played a very central role in everyday life in port cities. The whole work rhythm was determined by this natural phenomenon. By playing with the tides in our design, people may experience these natural processes again.

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Second, we propose to make the wall itself more attractive. Inspired by examples from Italy again, we propose writing quotes and drawing graffiti's on the sea wall (see picture 24). Redecorating the sea wall is a way of combining culture with physical infrastructure; it may serve as a way to engage with the general public and strengthen local identity.

OPPORTUNITIES FOR RESIDENTIAL USE: MULTI-STOREY DWELLINGS AND FLOATING HOUSES

In our design we defined two areas where residential usage is preferable. The first area lies inside the public flood protection. Here we propose the same style of housing that is already there (see picture 25): multi-family houses of six apartments per object which also households with a lower income can afford. Outside of the public flood protection we propose to build floating houses. These floating houses should not be too luxury, given the social context from Blumenthal. An example for these types of houses comes from Maasbommel in the Netherlands (see picture 26). Always two houses form a complex that is connected by an overhead crossing to the public road. The technology of floating houses is also a starting point for public participation, discussion and envision about how settlements adapt to short term natural disasters such as flooding and climate change in long term. By mixing two different kinds of housing structures we attempt to create a socially mixed area.

CONCLUSION

To put it in a nutshell, Blumenthal has many physical and social problems. However, several of these weaknesses can be turned into opportunities. The proximity to the water plays a fundamental role: we used it as an element to rethink the territory of the Rönnebecker Hafen in particular as well as Blumenthal in general. We consider it to be crucial to give the waterfront back to the people: it therefore should be completely publicly accessible. Next to rather physical interventions, we would like to highlight the necessity of social interventions as well. Given the socially weak context of Blumenthal, a successful regeneration of Blumenthal can only work if the population is involved in the decision making process. Blumenthal shall remain a place for people from Blumenthal. Engaging with inhabitants through a bottom-up process is therefore of great importance: it allows including the society in the physical and social regeneration process.

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1. http://www.statistik-bremen.de/tabellen/kleinraum/stadt_ottab/153.htm
2. http://www.statistik-bremen.de/tabellen/kleinraum/stadt_ottab/153.htm
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4. http://www.efre-bremen.de/detail.php?gsid=bremen59.c.8598.en

Katarzyna Rembarz
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FROM GREY TO GREEN – REGENERATION OF THE ALLER-HARBOUR AREA IN BREMEN-HEMELINGEN

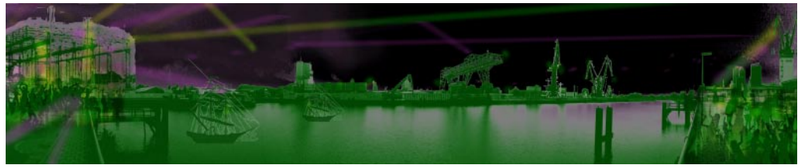
HEMELINGEN, ALLER-HARBOUR.

The area of study which we were given as a group was Hemelingen, Aller-Harbour, Bremen. This area is located in the eastern part of Bremen on the river Weser. The area is considered to be in a commercial and harbour area. This area produces a fifth of Bremen's gross domestic product. The is a rich industrial past. There are many companies located here that export internationally, these include Coca-Cola, Mercedes Benz, Daimler AG and Atlas Electronik. Aller-Harbour is one of the three inland shipping ports. In this area there are two residential areas, these are Hemelingen and Sebaldbruck. These are highly densely populated, however these areas are cut off from the harbour by a large motorway. At Stadwerder there is a nature reserve and recreational area. This area is only a short distance away but unfortunately is separated by the infrastructure present.

Over the last number of years shipping has moved outwards towards the Bremerhaven which is closer to the North Sea. This is due to much larger ships and a change in technology. The main industry now in Hemelingen is the large coal fuelled electricity plant, which is expected no to exist into the next thirty years due to advances in biotechnology.

METHOD USED

The group combined a few different methods to find a solution for the regeneration of the area. The first step was to visit to area. While here it gave us a chance to see in context what were the positives and negatives in the area. Once this step was complete we each individually made a mind map of the area. This aided us in deciding which area to focus on. The next step involved was the put our mind maps together and create a SWOT analysis of the choosen area. Brainstorming our ideas for the area was next part of the process. We looked at what was best



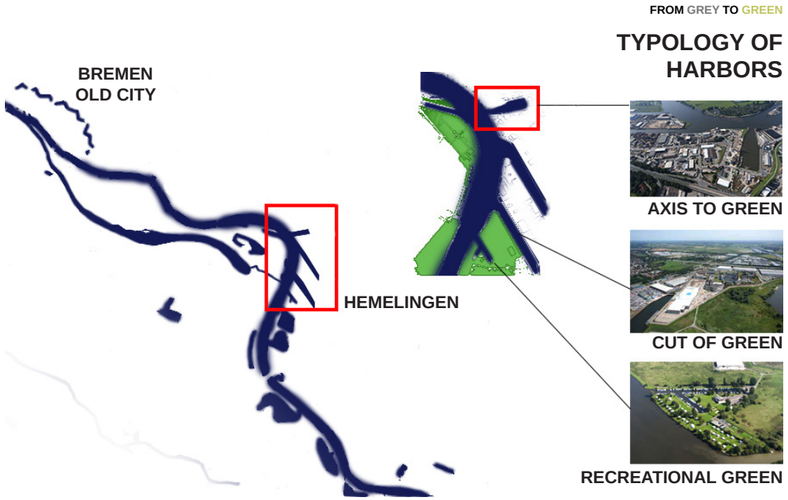
FROM GREY TO GREEN

WORKING PERIOD:
21.-25. SEP. 2015

LOCATION:
ALLER-HARBOR AREA
HEMELINGEN, BREMEN

TEAM MEMBER:
REMBRAZ, KATARZYNA
SHIN, HEEWAN
KOSHY, MRUDHULA
KNYZELYTE, EVELINA
O CONNOR, OLIVIA

EUSS 2015 iaw ISOCARP AESOP



for the area and decided on that as our concept. This was also the point where we decided the title for our project "from grey to green"

SWOT ANALYSIS

In order to understand the area better a SWOT analysis was carried out this will help understand how to approach the regeneration of the area. It helped identify features that were already present in the area, and in turn look at if these were positive or negative. The group looked at the area as a long term vision rather than in the short term.

Strengths: The Hemelingen area has many existing strengths.

- There is a landmark building present in the area in the form of the coal chimney.
- Existing heritage/history of the area.
- Public transport is present in the surrounding area in the form of rail and bus.
- It does not become flooded, due to being further down stream.
- The existence of water.
- Enterprise already present.

Weakness: There was very little weaknesses in the area.

- Lack of connection to main residential area.
- Noise pollution for autobahn.

Opportunities: There were many opportunities identified within the area.

- Reconnecting to the main city and residential area.
- Buildings to find new uses eg. Old factories into studio space or office space for new enterprises.
- Develop the bus link.
- Connect with other side of the river.
- Cultural development.

Threats: There were only a few threats identified.

- Always noise from autobahn.
- Coco-Cola factory leaving at any time.

IDEAS

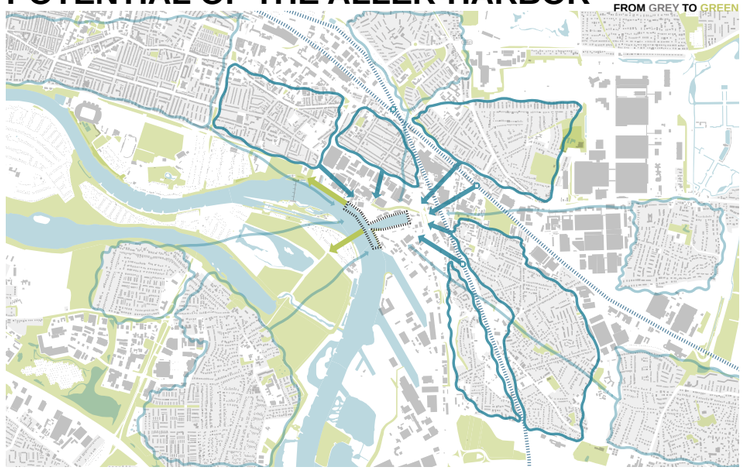
There were many ideas which were produced these included a green urban park. This park would have many uses for recreation including a walk way, playground and sports field. This could attract many different age groups. An idea for the electricity building was keep the coal and incorporate into a skate park. This area would also having seating made out recycled materials. A bungee jump from the was also brought about. On the Main Street area there was Germany's oldest silver company Wilkens Sohne, it was thought this could be incorporated into the design or remembered by a monument or art installation. Public participation could take place in the form of design of graffiti in the skate park. Pedestrian and cyclist footpaths were also suggested to be that closer to the dock area was suggested they would be green, also use of green signs towards the dock area to suggest it's inviting. Grey signs would used towards going back to the city. This could suggest that this area would be a green utopia.

CONCEPT

The final concept which is hopefully a realistic one sees the transformation of the area from a place was seen as dark, gloomy, unattractive and hard to access. It would now become an area the surrounding residents of Hemelingen and Sebaldbruck, would wish to come and spend there leisure time. The plan was to make many improvements to the infrastructure of the area. The use of our theme from "green to grey" was very important concept. It is important to the project to make this area a place an area that people wish to go through and not just a place to go to.

Former and current recycling facilities and the Ironworks buildings form an important part of the network of the special historical and architectural elements to be experienced as a

POTENTIAL OF THE ALLER-HARBOR



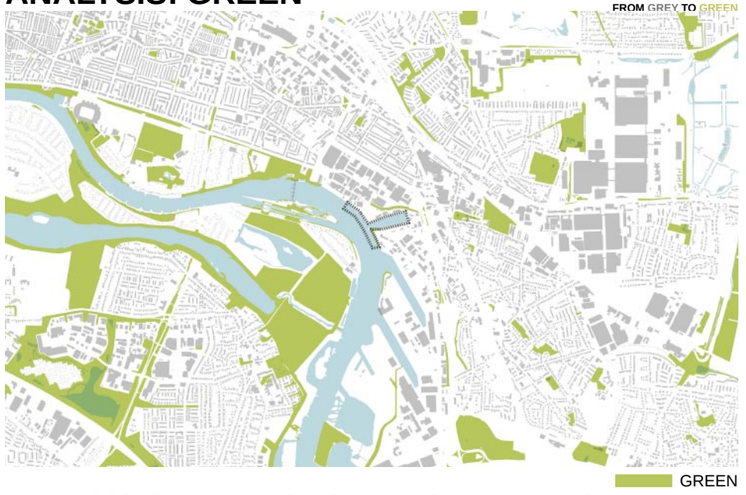
ANALYSIS: WATER

part of visiting the Hemelingen area. There are strong materials present such as brick, steel and a chimney. These also give the place character. This is why it is important that a lot of this character was left and incorporated into the new design of the area. Hemelingen has a strong history as a shipping port, the new design will bring this subtle into the design. The new design would keep the cranes already present on the water and reuse them for boats to dock in the area. The protection of the is in order to form a memory of past use of the area, it will also act as a landmark.

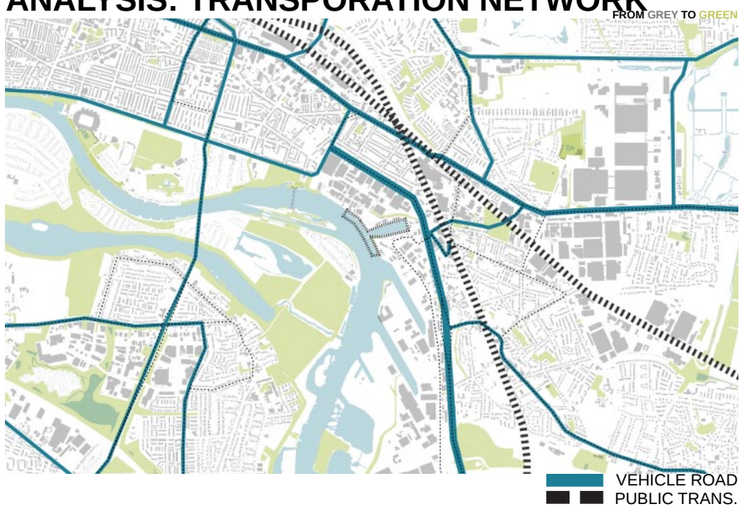
The proximity of the tram line, autobahn and bus stop are a very good opportunity for the area to attract people, as this infrastructure is established. The proximity of Naturschutzgebiet (Nature protection area) Neue Weser is presents an opportunity to build a connection through a water ferry. Connecting the city to the harbour is very important, this connection can be made viable by the positioning of pedestrian-oriented land uses and the use of colour, lighting, paving, landscape materials and public art. Those will drive to the area will be provided with parking facilities just at the verge of the harbour and additional parking under the autobahn. These areas will also be provided with lighting, paving, and landscape materials. Cars can enter the harbour at one point as it felt the regenerated area should be "green", which means it would be pedestrian and cyclist friendly.

The creation of Riverside Trails is to provide residents and visitors with opportunities to experience the unique combination of historical, cultural and natural elements that are part of Hemelingen port.. These trails should be illustrated by maps geared primarily to pedestrians and bicyclists.. These trails can vary in different lengths. The use trail maps and self- guided or guided tours could be related to architecture, public art, the natural environment, people and

ANALYSIS: GREEN



ANALYSIS: TRANSPORATION NETWORK



places in Hemelingen history.

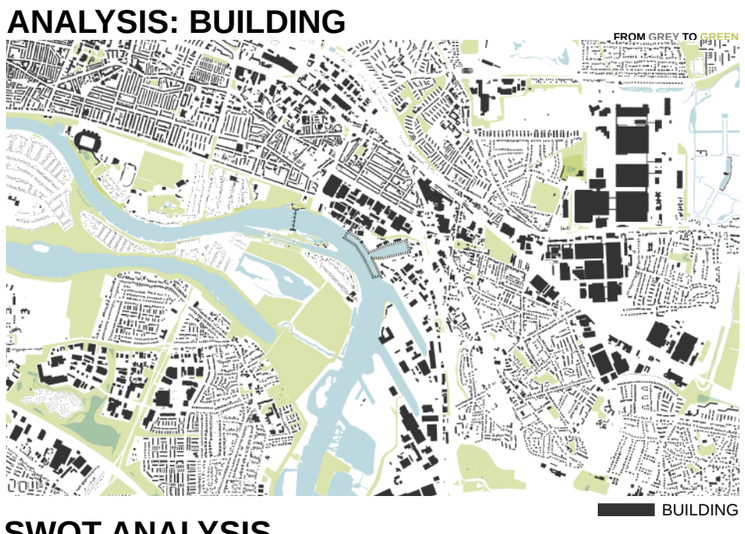
There will be many buildings kept and re-used. There main change of use would be the introduction of an education centre. This centre could teach biotechnology, one the universities in Bremen could use this space. This would may in turn attract more biotechnology into the surrounding area.

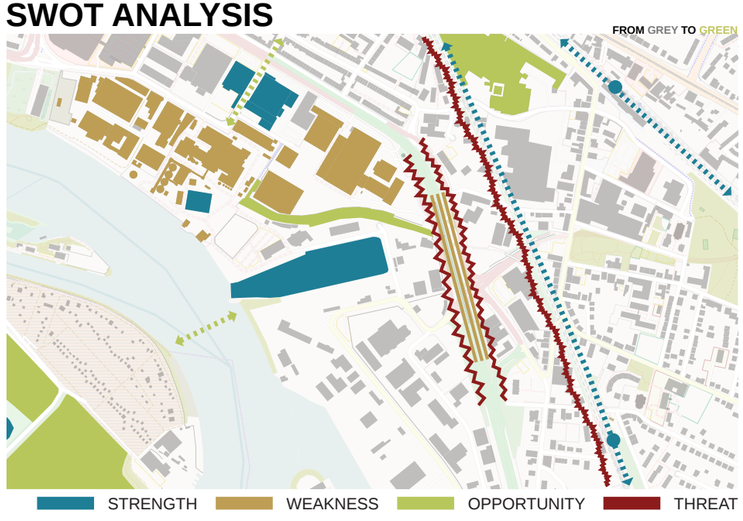
DESIGN

The final design, which was choosen, was mainly for recreational use with a small mix of other uses such as educational. The design reflects on architectural elements already present and try's to maintain the heritage of the harbour. The design of Hemelingen harbour will try and connect water to the land and make them flow seamlessly into one.

The first part of the design looks at the access to the area. There will be a few changes in regards to access. The main change will come in the form of changing direction of traffic to the area. Those who are coming in cars with come from the tunnel through to Heman-Fur-Sur. The Allerkai road will be only used for as service entrance. Parking will also be provided on the Heman-Fur-Sur. These areas will become landscaped and suitable lighting will be put place. A new entrance will be opened up from Föhrenstraße for pedestrian and cyclist use, this will also be attracted by landscaping and lightning. There will be access provided to Naturschutzgebiet Neue Weser, which is on the other side of the river, this will be give a ferry that will cross from one side to the other. This will expand the range of people who can access the Hemelingen Harbour.

There will be many building preserved due to their architectural and heritage qualities. Inspiration will be drawn from these buildings into any new being built. The crane which is already present on the dock will be preserved

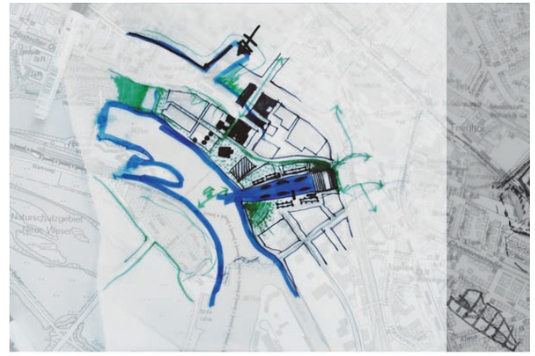




and given a new use for the removal of boats from the harbour to be stored or for other uses. Buildings that can be preserved will given new use such educational and storage. There will also be a sports centre which can have a swimming pool and sports courts. This will also somewhere for people to go during winter and bad weather especially.The biggest conservation and reuse of a structure in the area, is the Atlas Electronik chimney. This will have a unique new use as a place where those looking for an adrenaline rush can come. The new use will be a bungee jump. The chimney will now become a landmark building in the area. Also in this site there is a coal site with a large hill made from coal from the Electronik. This will be designed as skate board park. The design for this will show the coal along the sides of the park.

The river and harbour will become involved in the land. This will be done by putting steps leading into the harbour from Kai Aller, these will act as a place where people can sit. On either side of river bank there will be a slope leading the river, here people can watch boats and other water activities. Either side of the harbour there will be a risen dock for boats and yachts to dock and enjoy the facilities of this area. The boats can also be taken out of the river from here and stored.

Hemelingen harbour will be given a new lease of life through varied recreational facilities in the area. A new outdoor concert area around Kai Aller, provide a space where many different events can take place. It will be a steel built structure that will tie in with the materials already present on the former steel site. There will a multi functional recreational centre also present near the harbour. In the park that is being created there will outdoor exercise facilities, playground, outdoor all weather pitches and kiosks for coffee and snacks. There will also be a walk in the figure of eight, one circle will

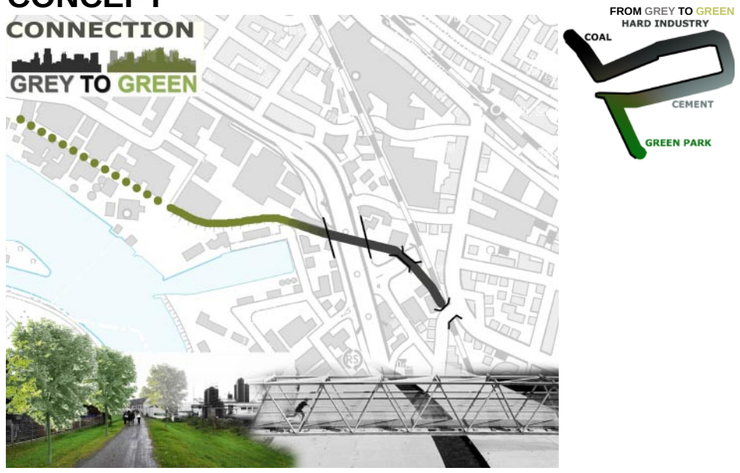


be bigger then the other. This will give people a choice of what length they wish to run, walk or cycle.

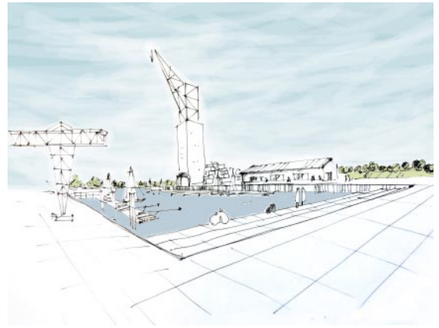
The main objective of the regeneration of the harbour is to transform a once grey area into a green attractive area where people wish to visit with their families. The main way of doing this is through the introduction of a multi functional park. There will also be landscaping carried out throughout the entrances to the site. At the waterfront near the skate park, old car parking spaces will be transformed into places for trees and water features. Furniture is also important for people to come and enjoy the area. The two main forms of seating to be used would be old boats transformed into seating for the park and old used skateboards for the skate park. These would keep within the theme and give a sense of a formal use. Combating noise from the autobahn and insuring it does affect the atmosphere of the area a green garden will be put on the rooftops of the buildings underneath the autobahn.

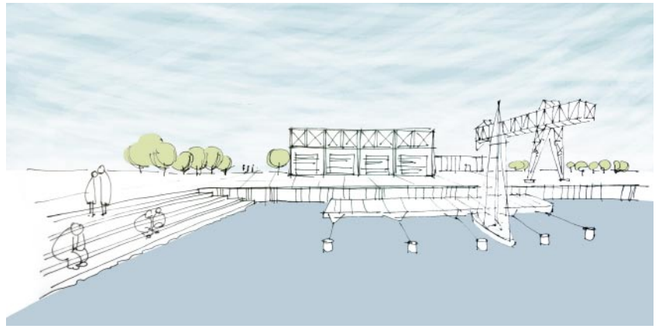
The overall design is to create a green area that has a multi functional use which will last into the future and is adaptable over time. It's main purpose is to attract residents from the the surrounding area.

CONCEPT



MASTERPLAN





PROGRAM: BUNGEE

FROM GREY TO GREEN

IMAGE SOURCE
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RIGHT: HTTPS://UPLOAD.WIKIMEDIA.ORG/WIKIPEDIA/COMMONS/2/22/2009-07-28_BUNGEE_SCHEVENINGEN.JPG

PROGRAM: WATER

IMAGE SOURCE
LEFT: HTTP://WWW.WEST8.NL/IMAGES/DBASE/2383_LARGE.JPG
RIGHT: HTTP://URBNEWS.PL/WP-CONTENT/UPLOADS/2014/10/FOTO-4.JPG

STAIRS

PROGRAM: GREEN STRUCTURE WALL

FROM GREY TO GREEN

IMAGE SOURCE
LEFT: HTTPS://UPLOAD.WIKIMEDIA.ORG/WIKIPEDIA/COMMONS/3/37/MFO-PARK_OERLIKON_2010-10-03_14-28-40_SHIFTN.JPG
RIGHT: HTTP://WWW.TOURNESOLSITEWORKS.COM/PRODUCT_IMAGES/ORCHARD-SHOPPING,-12TH-FL,-SINGAPORE-VGM1333139615.JPG

PROGRAM: OTHER ACTIVITIES

FROM GREY TO GREEN

IMAGE SOURCE
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RIGHT: HTTP://2.BP.BLOGSPOT.COM/-2IQONVI7B70/UA5QDXJGB2I/AAAAAAAACOS/Q2WEXW8EOBK/S1600/EUROPEAN_PLAYGROUND_6.JPG

PROGRAM: YACHT

IMAGE SOURCE
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PROGRAM: SKATE PARK “ON COAL”

FROM GREY TO GREEN

IMAGE SOURCE
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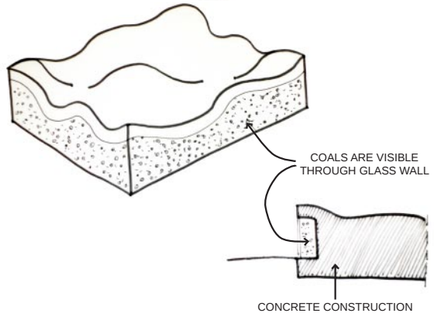
RIGHT: HTTP://IMG.ARCHIEXPO.COM/IMAGES_AE/PHOTO-G/SKATEPARK-BOWL-63496-4757615.JPG

IDEA OF SKATE PARK “ON COAL”

FROM GREY TO GREEN



PROGRAM: CLIMBING WALL

IMAGE SOURCE
LEFT: HTTPS://THEARCANESEEKER.FILES.WORDPRESS.COM/2014/12/CAROUSEL-IRELAND3.JPG?W=800
RIGHT: HTTP://WWW.CRUISEMAN.COM/IMAGES/MARINER26.GIF

PROGRAM: CONTAINER BUILDING

FROM GREY TO GREEN

IMAGE SOURCE
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RIGHT: HTTP://MEDIA-CACHE-AK0.PINIMG.COM/736X/F5/73/18/F57318FE8185A3269784D63870B5FDCA.JPG

Piotr Lorens
Izabela Mironowicz

WATERFRONT FOR ALL

SUMMARY OF THE EUSS 2015

Bremen – as a perfect example of the post-industrial city – can be regarded as a laboratory for an urban transformation. Once playing extremely important role in the maritime transportation network, today can be seen as a place looking for the new concepts for its previously vibrant waterfront areas. With no doubts, these places represent a huge development potential. But at the same time the areas in question are becoming a great problem for the city – as their development capacity (measured – in the simplest way – by the amount of square kilometers awaiting redevelopment) is way too big for the needs and opportunities of the "traditional" model of the urban waterfront renewal. In fact, one project of this kind is more than enough for the needs of the local market – the "Übersee-Stadt", once completed, will become an excellent extension of the existing city center, representing the example of well-established tradition of high-profile redevelopment waterfront site.

But the set of waterfront sites awaiting redevelopment is much bigger and this "traditional" model – represented by above mentioned "Übersee-Stadt" – cannot be applied to all of those. Furthermore, one can argue that applying this model to remaining sites can become a serious mistake. This comes from a number of reasons. The main ones are associated with the limits of local real estate market potential and a nature of the community needs. The others are based on the spatial context of the Bremen waterfront sites. They are indeed located within the working class housing neighborhoods, and therefore associated with the specific needs of people living and working in these areas for decades. And finally, as the future of global megalopolis is not in store for this beautiful urban environment, it seems necessary to identify site-specific and appropriate for them models of transformation. Therefore, one can say that the workshop teams working on the selected sites were challenged with the "typical" problem definition (in regard to location, scale, type of degradation), but – due to the special socio-economic and cultural site contexts – they were supposed to deliver original and innovative proposals. Therefore, the results of European Urban Summer School can become one of the first steps in reinventing Bremen waterfront, taking into account the need of innovative thinking for the area, as they allow suggesting redevelopment models which respond to the real needs of the community.

As discussed in the introduction to this book, the concept of the EUSS tries to introduce thinking "outside the box". This relates not only to the approach to planning and types of planning solutions, but also to the composition of the planning group and mode of work. In result, the approach to planning task ,which was employed during EUSS exercise was not based on "grand visions" or "market research" as it usually is the case in this kind of reserch. Planning groups preferred to look carefully at the contexts of each of the selected sites. They did study the problem not only from the spatial but also from the social, economic and cultural perspective. Developing such the approach was made possible due to the fact that EUSS participants represented various cultural backgrounds, which allowed them better understand the site context and needs of the local community. Also, previous experience gained by the team members in various places in the world allowed them to develop original solution of the old problems.

The projects developed by the EUSS participants clearly stated that the needs and demands of the local community are very different to the ones usually preferred by politicians and private sector representatives. Moreover, they were not only focused on providing understanding of the site profile, but also allowed to develop frequently forgotten link between different components of the planning process. These included observation and analysis of the site specifics, conceptualizing future development vision and – finally – providing more detailed design solutions. Such an approach, while linking all parts of the planning and design process, allowed to overcome characteristic present practice of division between "planning" and "urban design". It also allowed to internalize that all elements of this process matter and that planning and design can be successfully linked not only in case of typical large-scale projects, like the above mentioned "Übersee-Stadt".

Proposals developed by EUSS teams – besides providing the more comprehensive approach to the analysis of the site and underlining interdependencies between planning and design components of the project – also contributed to the development of the new vision of the "green, not grey waterfront for all". It seems that – in the age of the "post-speculative" and "post-global" cities – this kind of solutions will be more frequently developed, especially in the cases of the less privileged cities and places. Also, these can mark the beginning of the new era – era of "planning for all" and not "planning for a few". Therefore, although provided for the Bremen waterfront, the approach developed by the EUSS teams can become a sort of toolkit for other places demanding innovative, community-oriented planning and design.

PARTICIPANTS

TEAM

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Patricia Chan Lok Hei (China) is a year 4 undergraduate student currently studying Urban Studies at the University of Hong Kong. In her four-year courses of Bachelor of Arts in Urban Studies, she found the aspects of sustainable urban environment, local art, cultural and historic elements that reinforce the richness of physical and intellectual outlook of urban environment in Hong Kong most interesting and inspiring. During her university studies, she interned at Governmental bodies such as Civil Engineering and Development Department and also Home Affairs Department Race Relations Unit to explore urban dynamics in terms of infrastructural and societal aspects. "The European Urban Summer School for Young Professionals had been a wonderful experience for me to further extend my knowledge about urban development from Hong Kong to Bremen."

EVELINA KNYZELYTE

Evelina Knyzelyte (Lithuania) has graduated as an architect in Kaunas University of Technology (Lithuania) and successfully expanded the scale of projects while studying International Master of Landscape Architecture in Nürtingen-Geislingen, University of Applied Sciences (Germany). Currently, she is working with international projects in an architecture company based in Vilnius, Lithuania.

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Marie Kötterheinrich (Germany) is a Bachelor Student in Urban Planning at the Faculty of Architecture, Bauhaus-Universität Weimar. This four-year programme focusses on theory and politics of the city and planning as well as on socio-scientific urban research. During her Bachelor degree she did several projects about the history of the city and how to deal with urban heritage nowadays and worked in addition as a research assistant for the scientific network „Urbanism of European Dictatorships of the 20th Century" for the Chair of Spatial Planning at her faculty. In the beginning of 2015 she did a semester abroad at the Faculty of Architecture at the Universidade de Lisboa. There she worked on an urban design located at the waterfront of Belém and became interested in the topic of planning with and near by the water.

MRUDHULA KOSHY

Mrudhula Koshy (India) is an Architect and Urban Designer based in The Netherlands for the past three years. She did her 5 year bachelor's degree in Architecture and thereafter did her post – masters in European Masters in Urbanism from Delft Institute of Technology, The Netherlands. She is now a Young Planning Professional (YPP) representing the city of Maastricht, The Netherlands for the urban theme 'How to overcome National Borders?' for the ISOCARP Congress 2015. Her core interests and skills involve mediating between theory and practice for multi – scalar spatial strategies in diverse contexts, scenario construction, and collaborative planning and frameworks in the face of uncertainty in metropolitan cities in the Global South.

GIULIA MOTTA ZANIN

Giulia Motta Zanin (Italy) was born in Bolzano/Bozen in 1990. She studied Planning and Policies for the City, Environment and Landscape at the IUAV University of Venice and graduated in April 2015 with the master thesis "The cultures of living with water, from historical heritage towards climate change adaptation. A comparative analysis between Hamburg and the Venetian Lagoon". She is interested in adaptive governance, especially in coastal areas and estuaries particularly affected by the problem of flooding.

OLIVIA O'CONNOR

Olivia O'Connor (Ireland) was born in the popular tourist town of Killarney, County Kerry. It is located in the South-west of Ireland. Currently studying a masters in Planning and Sustainable Development at University College Cork. Currently holds an undergraduate degree in Social Science, also from UCC. In the first year of masters took part in an urban renewal and rejuvenation project of an inner city community to renew derelict buildings and assist with antisocial issues through planning practices. This was an excellent real world example of public participation. The topic of my research project will be around the area of women and the affect they have on planning, focusing on gender proofing of development plans in Ireland.

KATARZYNA REMBARZ

Katarzyna Rembarz (Poland) graduated from the Faculty of Architecture at the Gdańsk University of Technology. Actually she is a graduate member at the same faculty and works as a freelance architect in Gdansk (www.katarzynarembarz.pl). She is a member of the Polish Republic Chamber of Architects.

BRITTA RESTEMEYER

Britta Restemeyer (Germany) works as PhD researcher at the Faculty of Spatial Sciences, University of Groningen. She obtained her Bachelor's degree in Urban Planning at the HafenCity University, Hamburg. Afterwards, she successfully completed the double degree Master Water and Coastal Management at the Universities of Oldenburg (Germany) and Groningen (Netherlands). Her key interest is how to deal with flood risk in urban regions. Already during her studies, and later on in her professional career, she participated in German as well as European research projects, such as RIMAX, Climate Proof Areas, KLIFF and MARE. Since 2012 she pursues her research interests in a PhD project called 'flood resilient cities'. Since 2015 she is also working as a lecturer at the University of Groningen, with the integration of spatial planning and water management at the core of her teaching tasks.

HEEWAN SHIN

Heewan Shin (South Korea) is a master student of urban design at the Technical University Berlin (Germany). In 2010 he graduated in Urban Planning (Bachelor of Science) from the Hanyang University, South Korea. After graduation, he started to work as an urban designer in Space Group, architecture and urban design office, in Seoul, South Korea. His biggest concern is an affordable living in a city area and involved in several affordable housing projects during his master programme. He has been passionately writing an article about cities, especially focused on the city of Berlin and its challenges in recent years.

TEACHING STAFF

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VERENA ANDREAS

Verena Andreas graduated 2012 from the Faculty of Spatial Planning at the Technical University of Dortmund and worked as a project manager in a consultancy office for urban development and planning afterwards. Today she is a Scientific Staff Member at the Institute of Geography and the Institute of Labor and Economy at the University of Bremen. Her research interests lie in the fields of urban development, planning and regeneration as well as processes of urban transformation in old industrial cities. Planning and adaption strategies in Bremen, the Ruhr Area and Manchester, England are key topics in her work, besides that she shares special interests in the fields of international urban development strategies. Her PhD-Project deals with “Urban Regeneration and Planning Culture in the Entrepreneurial City”.

CAROLA HEIN

Carola Hein is Professor and Head of the Chair History of Architecture and Urban Planning at TU Delft. She has published widely on topics in contemporary and historical architectural and urban planning – notably in Europe and Japan. Among other major grants, she received a Guggenheim Fellowship to pursue research on The Global Architecture of Oil and an Alexander von Humboldt fellowship to investigate large-scale urban transformation in Hamburg in international context between 1842 and 2008. Her current research interests include transmission of architectural and urban ideas along international networks, focusing specifically on port cities and the global architecture of oil. She serves as Editor for the Americas for the journal Planning Perspectives and as Asia book review editor for the Journal of Urban History. Her books include: The Capital of Europe (2004), Port Cities: Dynamic Landscapes and Global Networks (2011), Brussels: Perspectives on a European Capital (2007), European Brussels. Whose capital? Whose city? (2006), Rebuilding Urban Japan after 1945 (2003), and Cities, Autonomy and Decentralisation in Japan (2006), Hauptstadt Berlin 1957-58 (1991).

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Piotr Lorens - PhD, DSc., Prof., urban planner. Head, Department of Urban Design and Regional Planning, Faculty of Architecture, Gdansk University of Technology, Poland; Vice President, International Society of City and Regional Planners ISOCARP. His scientific interests include urban development and regeneration processes, with a special focus on comprehensive planning and waterfront redevelopment.

JULIA LOSSAU

Julia Lossau is professor of urban geography in the Department of Geography at the University of Bremen. Her research focuses on the symbolic production of places and spaces, particularly in the context of postcolonial discourses. Previous research examined the uses of art in public spaces as well as representations of nature in urban ecology. Books include The Uses of Art in Public Space (London, New York: Routledge, 2014, co-edited with Quentin Stevens) and Perspectives in Urban Ecology. Studies of ecosystems and interactions between humans and nature in the metropolis of Berlin (Berlin, Heidelberg, New York: Springer, 2011, co-edited with Wilfried Endlicher et al.).

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Ulrike Mansfeld (Dipl. Ing., Architect BDA) is professor for urban design at the School of Architecture in the University of Applied Sciences Bremen. Before she worked and studied in at the Academy of Fine Arts Stuttgart and at the Bartlett School, University College London. She is teaching design and concepts of interiors, architectural and urban planning. Her special interest aims at real life experiences “on site”.

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Izabela Mironowicz is an associate professor at the Faculty of Architecture, Department of Spatial Planning and director for the studies in spatial planning, at the Wroclaw University of Technology (Poland). In 2010 she launched the European Urban Summer Schools under the auspices of the Association of European Schools of Planning (AESOP). During her terms of office as Secretary General of AESOP (2011-2015), she helped to develop EUSS as one of the AESOP flagship projects. Now in AESOP structures Izabela is responsible for the EUSS and also she represents AESOP in Brussels European Liaison Office (BELO). She sits in the national board of the Society of Town Planners in Poland. She is a member of the Commission on Architecture and Town Planning in Wroclaw, an advisory body in urban matters for the Mayor of Wroclaw. She sits in the scientific boards of: Wrocław Contemporary Museum and international planning journals: International Planning Studies (Cardiff University), Revue Internationale d’Urbanisme (Université de Lyon) and MEGARON (Yildiz Technical University, Istanbul). Her research focuses on urban transformation and advanced modelling methods in urban development. She is also an expert in planning education.

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Anna-Lisa Müller is a senior researcher at the Department of Geography at the University of Bremen, Germany. Her main research interests include the interrelation of materiality and sociality in postmodern societies, urban developments and international processes of transmigration. She obtained her PhD in 2013 at Bielefeld University, Germany. In 2012 and 2013, Anna-Lisa Müller was a fellow of the residency program Scholars in Residence organised by the German Goethe-Institute and the Institute for Advanced Study in the Humanities (KWI). Her most recent books are Green Creative City (2013) and Architecture, Materiality and Society (2015, with Werner Reichmann).

GÜNTER WARSEWA

Günter Warsewa (Dr. rer. pol.; Dipl. Sow; Bremen Senior Researcher) is Director of the IAW (Research Institute Labour and Economy) at the University of Bremen. Recent professional activities are research works and publications in urban and regional sociology, in labour- and industrial sociology and about governance and institutional change; consulting and expert reports on urban development and governance; teaching in the Faculty of Social Sciences at the University of Bremen. G. Warsewa is a member of the German Sociological Association (Deutsche Gesellschaft für Soziologie) and the DGS-Sections „Environmental Ecology“ and „Urban and Regional Sociology“.

CITY ON WATER

Edited by Günter Warsewa in cooperation with Izabela Mironowicz

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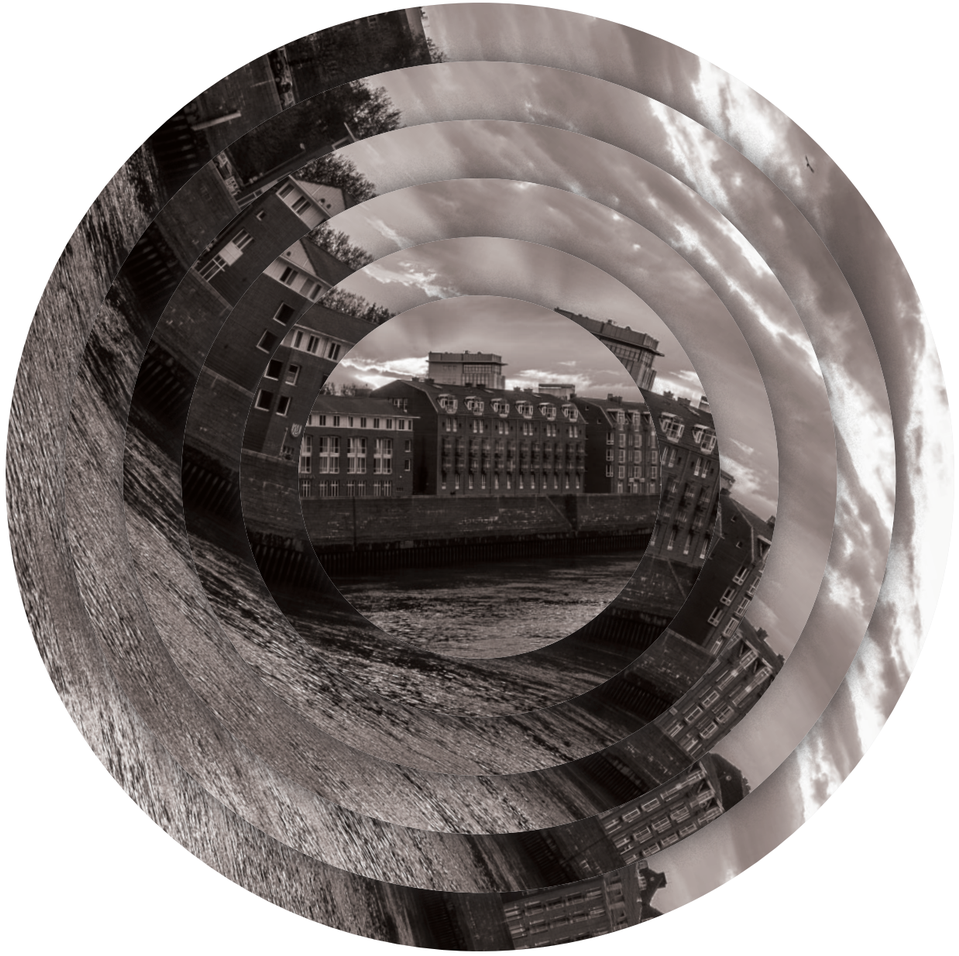

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