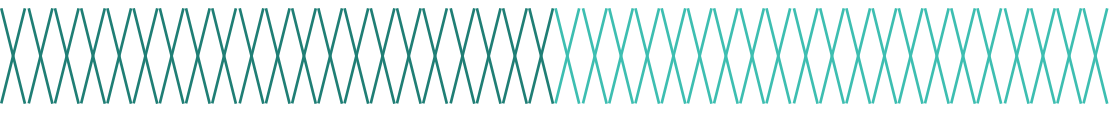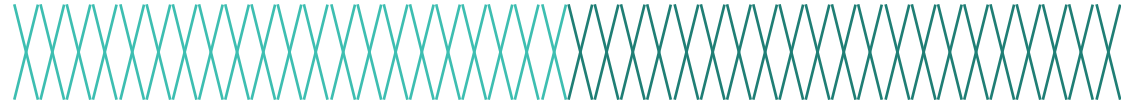# Creating a Typology of Temporary Landscapes
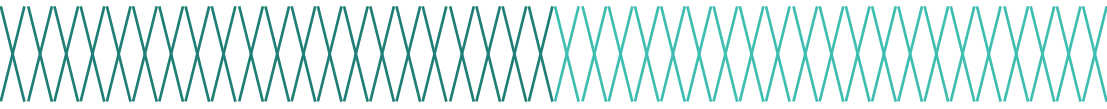
Rachel Fox 2015

# Creating a Typology of Temporary Landscapes

Rachel Fox 2015

**Creating a Typology of Temporary Landscapes**

Rachel Fox

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Masters Report submitted in partial fulfillment of the requirements for the degree of:

Master of Landscape Architecture (MLA)

Major Professor:

Mary Catherine (Katie) Kingery Page, Landscape Architecture

Supervisory Committee:

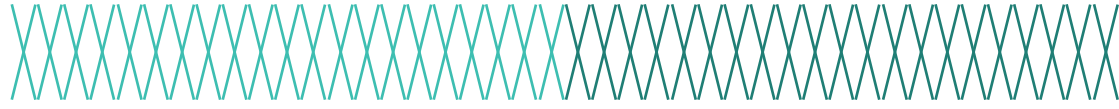Jon Hunt, Landscape Architecture

Laurence Clement, Landscape Architecture

Kansas State University

College of Architecture, Planning, and Design

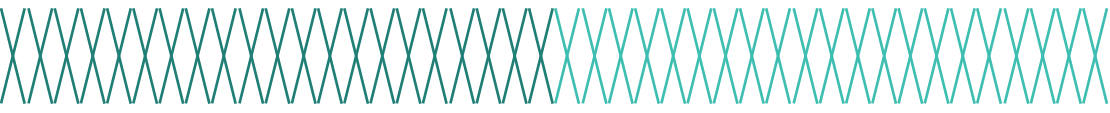Department of Landscape Architecture and Regional & Community Planning

**AP**DESIGN

**LANDSCAPE ARCHITECTURE
/ REGIONAL & COMMUNITY PLANNING**

THE COLLEGE of
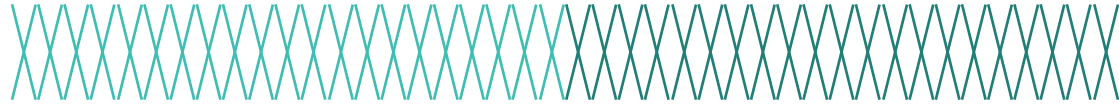ARCHITECTURE, PLANNING & DESIGN

# Abstract

Temporary landscapes are an emerging project type with in the field of landscape architecture.  Pop-up parks, parklets, and temporary art installations have been gaining media attention and changing notions of open space. Landscape architects need to take a more active role in the planning, design, and execution of these temporary landscapes. Peter Bishop describes temporary land use as "an intentional phase" where the "time-limited nature of the use is generally explicit" (Bishop 2012, 5). This research refines Bishop's definition by stating temporary landscapes must be intentionally time limited designs of open space.

Currently the unorganized variety of projects has impeded landscape architects' ability to evaluate and learn from these spaces. This research project seeks to understand and synthesize different characteristics of temporary landscapes. A typology was developed by identifying key themes in literature, composing a carefully curated series of precedent studies, participating in the development of a temporary pop-up park in Wichita, Kansas, and developing a series of diagrams that identify the relationships between temporal types. The products of this research will help planners and designers develop more successful and intentional temporary landscapes.

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# Chapter 6: Connections

# Acknowledgments

## Committee

I am very thankful for my committee members who exercised their patience, support, and critique. Katie Kingery Page, Jon Hunt, and Laurence Clement 's  insight has been essential to ensuring my project's success. I want to extend my gratitude to all the professors I've had in my five years here at Kansas State University. They have challenged me, pushed me, helped me, and taught me a great deal.

## Studiomates

It has been a wonderful five years. Thank you for your friendship, compassion, laughter, insight, and time. I'm glad to have  had the opportunity to get to know each of you.

## Friends and Family

Thank you for helping me not take myself so serious and for reminding me that there is life outside Seaton Hall. Thank you for your support, love, and understanding.

# Chapter 1
# Introduction
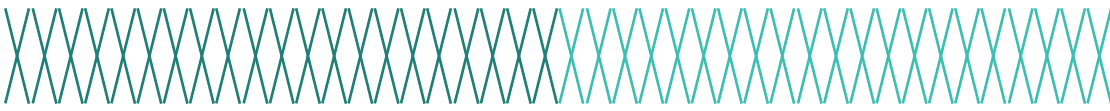
# Introduction

When I first started learning about temporary landscapes I thought they were a passing fad. Was it exciting to see people use abandoned spaces in a new way? Of course. Did I admire the initiative and organization needed to make these spaces successful? Yes, obviously. Was it amazing to see people engaged in their environment? Without a doubt. However, my overwhelming impression was that temporary landscapes were a sub-par replacement for permanent improvement. I considered temporary landscapes to be provisional, a mere substitute for the 'real thing' (Temel 2006). Temporary landscapes were a band-aid on a wound needing stitches. I assumed the only value in temporary landscapes was that they could potentially transition into a permanent landscape.

My ill-informed opinion of temporary landscapes quickly changed once I became involved in the development of a temporary landscape in Wichita, Kansas. As part of my internship with the Wichita Downtown Development Corporation (WDDC) I was responsible for developing preliminary designs for a temporary park in downtown Wichita. My research and work on the temporary park, Douglas Pop-up Park, gave me a renewed interest and respect for temporary landscapes. I continued to research temporary landscapes and eventually I chose temporary landscapes as a topic for my master's report. Temporary landscapes had more substance than I initially expected.

Temporary landscapes are much more than sub-par substitutes for permanent landscapes. Temporary landscapes challenge ideas of permanence and promote adaptable and flexible design. Temporary landscapes are not band-aids for a larger problem.  They are creative solutions that deepen critical discourse in landscape architecture.  Most importantly, temporary landscapes provide a unique perspective about the role of time within landscape architecture.
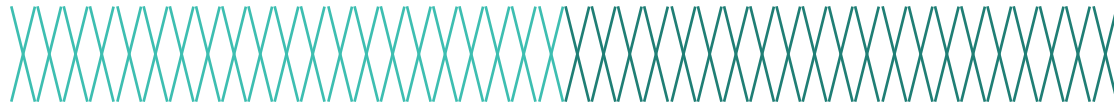
As I researched temporary landscapes I came across a wide variety of projects. Some temporary projects lasted for hours, some lasted for months. Some projects were replicated around the world while others maintained one location. There was a large body of excellent temporary landscapes but very limited discussion on how these temporary landscapes related to one another. Projects were isolated and the literature didn't provide connections between projects.

The lack of connections between temporary landscape projects impedes the landscape architects' ability to fully evaluate and learn from these spaces. Currently each time a designer creates a temporary landscape they have to go through a process of clarifying what temporary means and helping others understand the range of possibilities for a temporary landscape. This research project develops connections between temporary landscapes in order to assist the landscape architect's ability to fully understand, execute, and evaluate temporary landscapes (see Figure 1.1). The products of this research are a typology, a framework, a carefully curated series of precedent studies, and a matrix showing connections between temporal types.
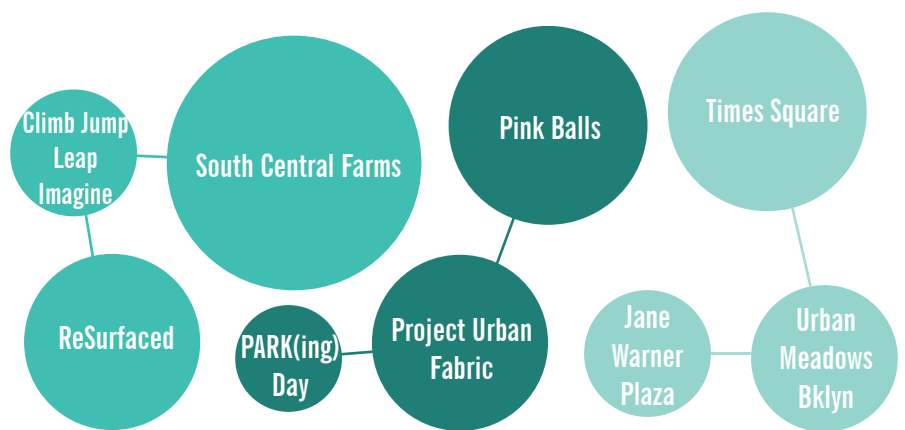


Figure 1.1 Connecting Projects (by Author)
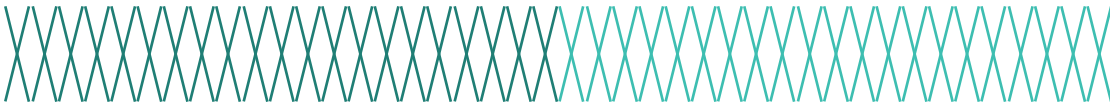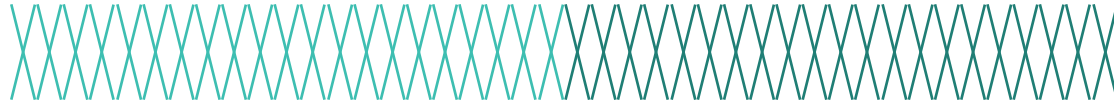
# Research Questions

The design discipline has developed a thorough vocabulary to define different types of permanent landscapes (e.g. park, plaza, square). However, the discipline has not addressed the need for temporal vocabulary. Using an exploratory research process this research addresses the need for a typology in order to better understand how temporary landscapes are related to each other. Understanding the connections between projects is the first step in advancing the landscape architect's ability to fully understand, execute, and evaluate temporary landscapes. This research addresses three questions:

• What is a temporary landscape?

• What factors are important to organizing temporary landscapes into a typology?

• How will a typology contribute to a better understanding of the phenomena of temporary landscapes?

# Relevance to the Profession

This research will help landscape architects better understand the specific phenomena that result from the wide variety of temporary landscapes. A typology will form the foundation for meaningful conversations and reflections about temporary landscapes. In order for the typology to be successful it is important that it is accessible and thorough. This report will be published through open access to ensure that it is accessible to wide variety of design professionals. Access to this research will be available through the Kansas State Research Exchange (K-REx). This research includes a well-rounded literature review, carefully curated precedent studies, a matrix describing relationships between temporal types, and a dialogue with community members about the design of a temporary pop-up park under construction in Wichita, Kansas. Through the creation of a typology we can begin to comprehend how, where, and when a landscape architect could be crucial in the design process of temporary landscapes.

# Boundaries

This section notes the theoretical boundaries of the project as well as the boundaries that exist between my research and my colleagues' work in a graduate research team at Kansas State University.
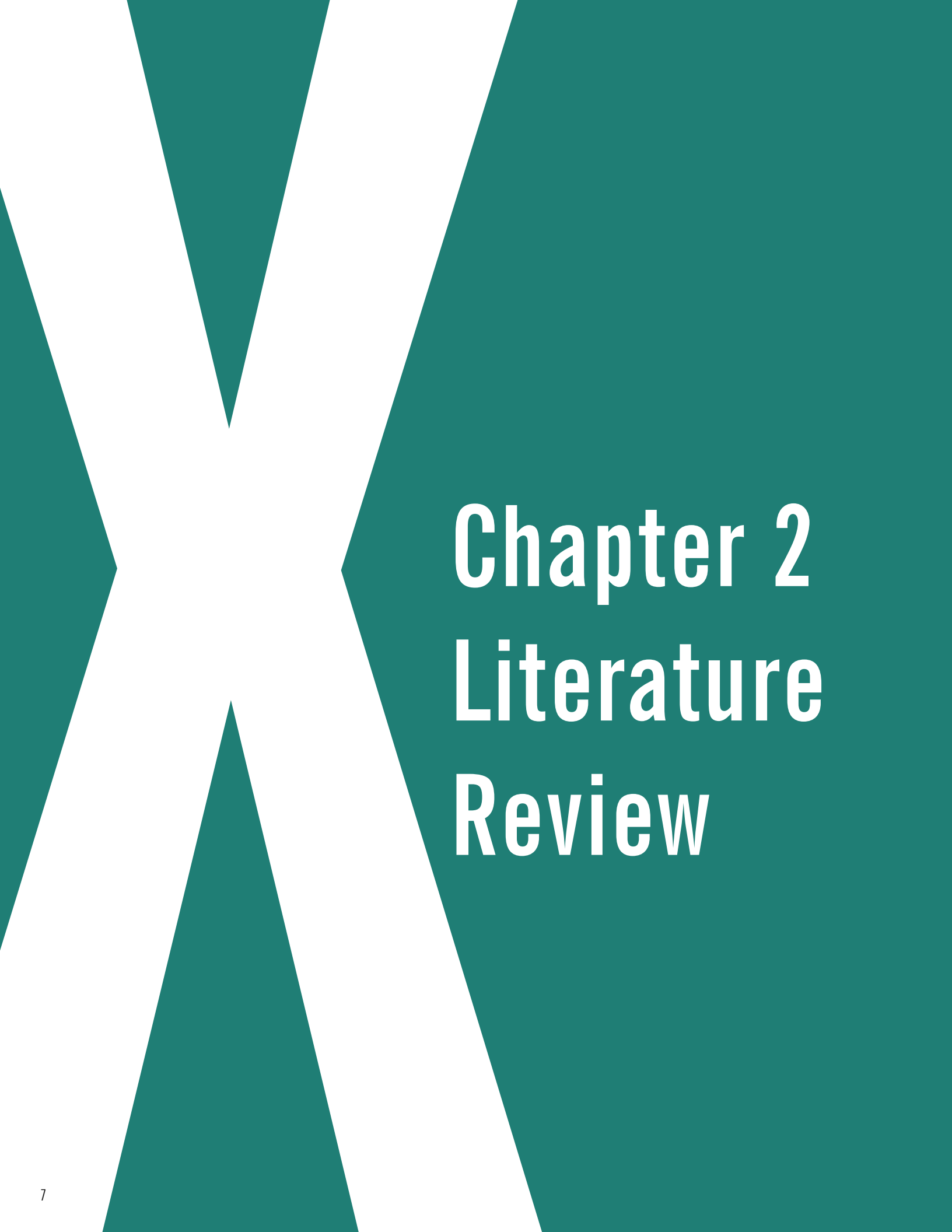
## Theory

This project covers intentionally time-limited designs of open space. Temporary projects that are primarily objects in space are not included in this research. In this report, temporary landscapes refer to spatial transformations rather than artifact based transformations.

This research focuses on public or quasi-public instances of temporary landscapes. This excludes the many temporary landscapes that occur within private gardens or art festivals. Temporary landscapes occurring in private gardens or art festivals were excluded because they have less contextual variety than many of their public peers and require a study of their own.

## Colleagues in Research Team

My colleagues in the research team, Danielle DeOrsey, Abigail Glastetter, Steven Holt, and Nicholas Mercado, are four graduate students in the Department of Landscape Architecture and Regional Community Planning (LARCP) at Kansas State University who have conducted research on a wide variety of topics. Although our topics vary they are all focused around a central theme of creative placemaking. Our projects intersected through an opportunity to be involved in a creative placemaking endeavor in Wichita, Kansas. Currently a temporary pop-up park is being developed in the heart of downtown Wichita. As a group, my colleagues and I participated in a design charrette for the Douglas Pop-up Park in Wichita, Kansas. The charrette was crucial to deepening my knowledge of critical issues surrounding temporary landscapes. More detailed information concerning our experience in Wichita can be found in the methods chapter and the Wichita reflection chapter.

# Chapter 2
# Literature Review

The literature review is the foundation of this research. It provides enough background context to begin understanding the phenomena of temporary landscapes. The literature review is composed into three sections. *Definitions* clarifies the meaning of temporary and temporary landscapes. *Developing a Critical Perspective* discusses temporary landscapes' role in challenging permanence, placemaking, experiences, tension, and disposability. The final section, *Language and Connection,* highlights the need for a clearer language and stronger connections between projects.

# Definitions

## What is Temporary?

What do we consider temporary? In a world of constant change and flux some may argue that everything could be considered temporary. Buildings rise and crumble. Inhabitants of the city move away to make room for new residents. Streets are rerouted and an allée of trees bloom only to lose its foliage. "Aren't all urban uses already temporary in nature?" (Kohoutek and Kamleithner 2006, 25).

People are reluctant to label something temporary until postmortem. Peter Bishop comments that "a fundamental problem with temporary activity is that it can only be accurately identified in hindsight....A use is not temporary until it has proved to be so, by disappearing" (Bishop 2012, 5). For the purposes of this project, temporary is primarily defined using the work of Bishop: "For the sake of simplicity our definition is not based on the nature of the use, or whether the rent is paid, or whether a use is formal or informal, or even on the scale, endurance or longevity of temporary use, but rather on the intention of the user, developer or planner that the use should be temporary" (Bishop 2012, 5). Something is considered temporary if it intends to change.

## Defining Temporary Landscapes

Temporary landscapes imply a variety of definitions. Mirko Pogoreutz states, "temporary uses are limited in time of their own accord, whereas interim uses are limited from outside by planning that aims at other goals" (Pogoreutz 2006, 77). "Temporary landscapes are places that express current events that may or may not be repeated" (Mayo 2009, 125). Peter Bishop describes temporary land use as "an intentional phase" where the "time-limited nature of the use is generally explicit" (Bishop 2012, 5). For the purposes of this research I refine Bishop's definition: temporary landscapes must be intentionally time-limited designs of open space.

# Critical Perspective

## Challenging Permanence

Temporary uses and temporary landscapes challenge current planning practices. "Temporary uses achieve, it seems, a good deal of deconstruction work: they fundamentally call planning and even more so, its premises, into question" (Kohoutek and Kamleithner 2006, 25). The recent popularity of temporary spaces has created a renewed interest in planning and building codes. "The uses regulated by building and planning codes seem so natural that architects and planners expend little thought on the specific 'constructedness' of these uses" (Kohoutek and Kamleithner 2006, 27).

During the mid-nineteenth and early twentieth centuries cities across the globe were radically changing their building and planning laws. The Tenement Housing Act in New York and Jacob Riis' photography sought to abolish the abysmal living conditions of shanty towns and transient structures (Riis 1901). In many ways these projects accomplished great successes. These changes helped ensure the safety and welfare of a large number of people. One product of these changes however was an implicit negative association with the temporary. "Their general effect is to ensure that buildings are robust and safe but they also make it harder to erect more temporary structures" (Bishop 2012, 14). Permanence became associated with stable and desirable while temporary was relegated to chaos. "For most people, the notion of permanence brings a sense of security and a hedge against risk and the winds of change. Meanwhile there is implicit criticism in 'short-termism', while solutions that are labeled 'temporary' are deemed to be secondary to more permanent visions" (Bishop 2012,11).

Today planning's obsession with permanence is being challenged. Scholars and practitioners seem to be more accepting of the concept of a dynamic changing city. The only constant thing in urban life is change. "The city, the trading centre of autonomy, embodies at every moment of its life history an aggregate state, a material that never comes to rest" (Haydn 2006, 67). It seems that "interim use suits the system" (Arlt 2006, 40).

# Critical Perspective

## Creative Placemaking

Creative placemaking transforms a space into a place. Spaces are mathematical volumes while places are "interactional concepts" where people interact and react to their environment (Steele 1981, 12). Creative placemaking "leverages the creative potential already present in a place. All places have creative potential just waiting to bubble up. Even while drawing on resources from beyond the community, leveraging local artistic and organizational talent and assets increases the value in a community and the commitment to it, while nurturing an enduring sense of place" (ArtPlace America 2014). Temporary landscapes are a tool for creative placemaking.

Temporary landscapes create a distinct sense of place in a concentrated period of time. "In such in-between times, innovative approaches to landscape intervention provide alternative means of reactivating the city. These are intentionally transient, moving from site to site to accommodate the constantly morphing nature of the city" (Bowring and Swaffield 2013, 100). One such example of how a temporary project helped contribute to place making was the Pratissima festival. Pratissima was a temporary art and cultural exposition held in Turin, Italy (Rota and Salone 2014,).Pratissima "contributed greatly in reinforcing and modifying the local identity of the district" (Rota and Salone 2014, 96). While Pratissima is not necessarily a temporary landscape it shows the capacity for temporary projects to contribute to placemaking .

## Experience

Temporary landscapes may be criticized for their experiential qualities. Intentionally time-limited designs restrict some of the processes that we appreciate about experiencing a landscape. Corner comments that the experience of a landscape is often a derivative of layering of processes of time (Corner 2002). The dynamics of time "challenge the art and intentionality of landscape architectural meaning" (Corner 2002, 148). While Corner is not making a direct critique of temporary landscapes his beliefs about experience and change over time could be extrapolated to express experiential limits in a temporary landscape.
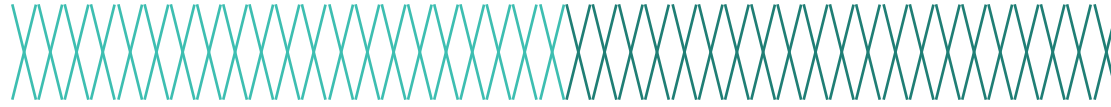
# Tension

Temporary landscapes also create and/or reveal tension within many of their environments. This is especially true of temporary projects that are reclaiming "empty" or vacant space. Colomb reflects that the transition from vacant space into a temporary use is "inherently contradictory and conflictual, because it changes the way such spaces work and often threatens their very existence by raising investors' interest in previously neglected areas" (Colomb 2012, 133).  In some instances temporary uses have an "inherent tendency to pave the way for profit-oriented urban redevelopment processes" (Colomb 2012, 147).

# Disposable

Temporary landscapes are also criticized for their implication that landscapes are disposable. The idea of temporary landscapes being replaced by other needs, especially profit oriented development, threatens the legitimacy of landscapes in general. The association of "disposable" and "landscape" is obviously a huge threat to the public realm and the profession of landscape architecture.  "If temporary uses or seemingly unused spaces are considered primarily a field for experimentation, in order to select from the results only those projects that can be transformed into long-term undertakings, then temporality is conceived negatively from the outset: as a test run that needs to be completed as quickly as possible so that once can focus on stabilization and codification again" (Spiegl and Teckert 2006, 102).

# Language and Connection

## Language

The language surrounding temporary landscapes lacks clarity and distinction. A variety of temporal vocabulary and definitions of temporary space makes temporary landscapes difficult to analyze. Throughout the literature terms like ephemeral, provisional, interim, and temporary seem to be used interchangeably. For example Robert Temel describes temporary as something between ephemeral and provisional (Temel 2006). While Pogoreutz describes temporary as something that is "limited in time of their own accord" (Pogoreutz 2006,77). Yet another Author describes temporary as "those that seek to derive unique qualities from the idea of temporality" (Temel and Haydn 2006, 11).Interim provides equally convoluted definitions. Haydn and Temel describe interim uses as "places where there is a gap in the cycle of utilization, which can be used in the short term for other purposes, unusually not with purely economic motives, and multiple uses, which seek to anchor other forms of use alongside the 'dominant prescribed ones'" (Temel and Haydn 2006, 11). Bishop comments that in the United States "interim use has no precise definition as a planning term" (Bishop, 44).
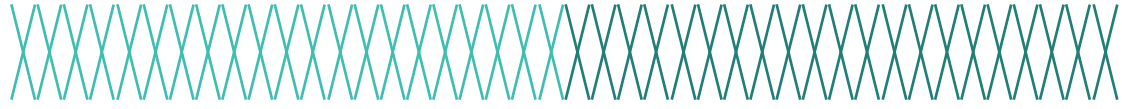
# Typology
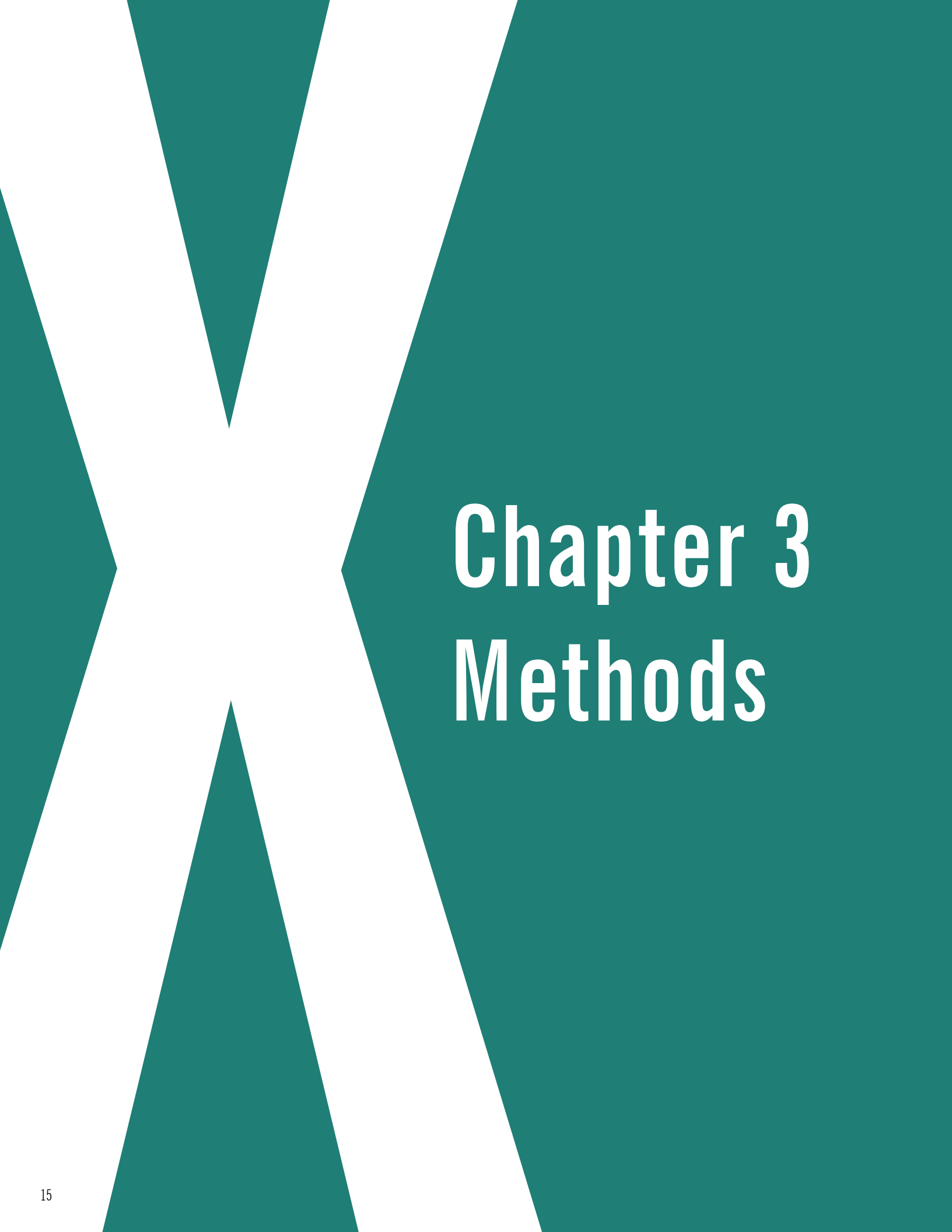
In order to better understand and evaluate temporary landscapes we need a more strongly defined vocabulary. A typology is one tool that can help clarify the language used to describe temporary landscapes. Typologies are a way of organizing information in order to learn more about our work and contribute to critical discourse that will improve our profession. Typologies perform two actions: They establish a common language and help us evaluate projects.

The creation of a typology is one strategy that can help designers create a common language within the profession. "With a language to talk about such issues, planners and a number of architects have been able to make considered choices about their practice. In landscape architecture, this kind of analysis and debate can help make practitioners conscious of the assumptions that they make in their work, how they are constrained by external forces and their own perspectives, and how they can choose to change" (Crewe and Forsyth 2003, 39).

The creation of typologies can also be a tool for evaluating projects. This is especially critical to our profession because many of the issues we deal with are very complex and interwoven. A typology allows us to look at a range of projects with complex problems and isolate factors that may be initially unobservable. Through the creation of new typologies in landscape architecture we can "chart out areas requiring reflection or research, direct the education of landscape architects towards distinction in specific skills, and make professionals more effective players in the political arena" (Crewe and Forsyth 2003, 49 ).

# Conclusion

The literature review was essential to develop a thorough understanding of temporary landscapes. *Definitions, Developing a Critical Perspective,* and *Language and Connection* establishes a need for stronger language and connections frames the need for this research. By exploring phenomena of temporary landscapes this researcher identified a need for a more systematic way of discussing temporary landscapes.

# Chapter 3
# Methods

To understand the connections between temporary landscape projects several task had to be completed first. A majority of these tasks can be divided into two separate strategies. The first strategy, the typology, focused on developing an understanding of the phenomena surrounding temporary landscapes. The goal of the typology strategy was to identify temporal types, identify projects for precedent studies, and to gather information for selected precedent studies. The second strategy, critical application, focused on refining the typology through dialogue with a community group and developing a framework for the precedent studies. The two strategies work together to illuminate connections between temporary landscapes.

Eventually the two strategies merge in order to show connections between projects. The precedents identified in the typology strategy are organized into one of three temporal types. The framework developed in the critical application strategy becomes a tool for deconstructing the precedents. The precedents, temporal types, and framework merge in Chapter 6: Connections as a way to show relationships between projects.

It's important to have both strategies because they provide different perspectives and different ways of obtaining information. The typology strategy is one sided. There is no opportunity to dialogue with the literature. Many of the projects included in the precedent studies no longer exist. Information is from a secondary source. The critical application is two sided. There is an opportunity to receive feedback from the community and designers as the project is being developed. Information is from primary sources.
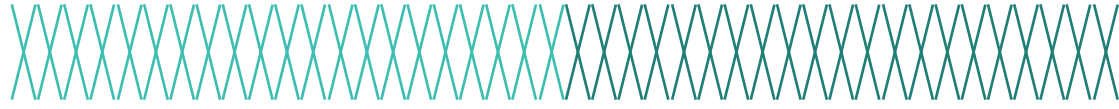
# Methods

## Typology Strategy

The foundation of the typology methods was based on literature review. The purpose of the literature review was to understand the broad range of temporary projects, acknowledge criticism of temporary projects, form a working definition of temporary landscapes, understand the driving factors that allow temporary projects to flourish, and identify characteristics that will be relevant to the creation of a typology. Through the literature review, I identified several characteristics that greatly influenced the different types of temporary landscapes.

The literature review helped to identify three emerging temporal types: event-based, interim, and incremental. The literature review helped me establish working definitions of each type. The definition of each of the three temporal types was refined as I delved deeper into precedent studies and through conversations with my peers and academic committee.

In addition to the literature review an important component of this research was conducting a series of precedent studies. In order to understand each temporal type I completed a set of precedent studies. Originally this study called for one exemplar and four smaller precedent studies for each temporal type. Due to limited depth of information and access, I revised my writing strategy to showcase three exemplars for each temporal type with a more thorough scope. This shift in my process marks a change from quantity to quality in the presentation of each project.

A crucial step in this research was the selection of precedent studies. There are countless temporary landscapes that could be used to flesh out a typology. However it was impractical to consider creating a precedent study of every temporary landscape. This research called for a strategy for precedent selection. I selected precedent studies based on several criteria. First, projects had to fit my operational definition of temporary landscapes. Second, projects needed to be accessible to the general public. Projects must also be in an urban setting. More importantly projects selected for precedents must also be documented thoroughly. Depth of information and access to information were limiting factors. Finally, selected projects needed to provide diversity to the typology. Projects that were too similar were eliminated, with preference given to the project with more substantial published material.

# Critical Application Strategy

Critical application involved taking my understanding of temporary landscapes and deepening it with involvement in the development of a pop-up park in Wichita, Kansas. Temporary landscapes are fleeting moments. It is difficult to obtain a great depth of knowledge on many temporary landscapes because they are ephemeral and provide minimal time for thorough analysis. Working on the development of the Douglas Pop-up Park in Wichita, Kansas was an opportunity to gain valuable insight about temporary landscapes that I would not have been able to attain through literature review.

# Framework

This research created a framework that responds to the unique phenomena of temporary landscapes. Some factors (scale, specificity of place,) could be used when evaluating any landscape, temporary or permanent. Other factors (repetition, power relationship, and material mobility) are responsive specifically to the unique conditions of temporary landscapes. The framework is a result of both the typology's liteature and precedent reviews and critical application methods.
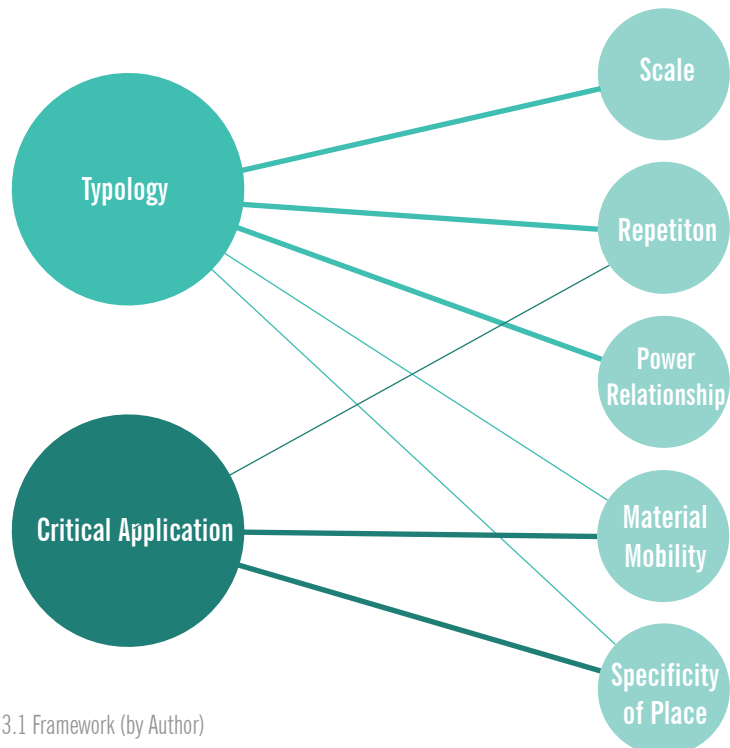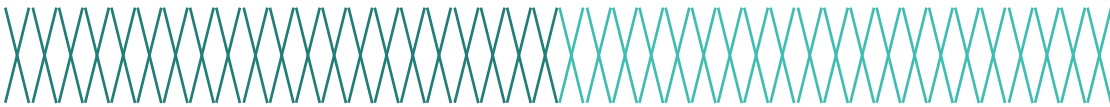
Figure 3.1 Framework (by Author)

# Framework

## Scale

Scale is the spatial expanse of the project. The scale of a temporary landscape may be *site, block,* or *district scale. Site scale* refers to a fairly contained landscape. Its spatial limits are very clear and easy to identify. *Block scale* refers to a landscape that encompasses a majority of a block. There are no other developments on the block. *District scale* refers to a development that crosses multiple blocks and transforms a larger area.

## Replication

Replication describes whether the project has been replicated and how it's been replicated. Temporary landscapes may be *unrepeated, repeated in the same location,* or *repeated and relocated. Unrepeated temporary landscapes* are those that have not been replicated or relocated. *Repeated in same location projects* are temporary landscapes that are reproduced in the same location at a later time . *Repeated and Relocated projects* are temporary landscapes that are reproduced in new locations. These projects may be physically relocated or they may or they may instruct others on how to replicate the design in a new location.

## Power Relationship

Power Relationship describes the relationship between the temporary landscape creators (designers) and site owners. The relationship between designers and site owners may vary from traditional landscape development.  Designers of a temporary landscape may not necessarily have a standard contract or official agreement with the site owners. The four types of power relationships are those where temporary landscape creators have *no site rights, appropriated site rights, collaborative rights,* and *full site rights. No site rights* describe temporary landscapes where the project creators have no legal ownership or communication with the property owners. *Appropriated site rights* describe temporary landscapes where project creators are using sites legally but not in a traditional sense. There is no substantial contact with site owners. *Collaborative site rights* describe temporary landscapes where the project creators and site owners are working together. *Full sight rights* describe temporary landscapes where the project creator and the site owner are the same entity.
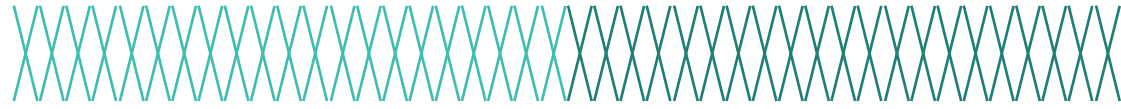
# Material Mobility

Mobility describes how easy it would be to transform the site to something new.  Mobility of materials reflects how intensively the temporary landscape impacts the physical site.  Materials of temporary landscapes may be *layered* on the site or they may be *anchored* to the site. *Layered* materials are those that lie on top of a site. These materials are not site intensive. They are easy to transport and modify. *Anchored* materials are those that have more permanent, expensive, immobile site furnishings. These materials communicate more investment and site intensive development.

# Specificity of Place

Specificity of place describes how the design responds to the site. The four terms used are taken from Irwin's Being and Circumstance Notes Toward a Conditional Art (Irwin 1985). The concepts of the terms remain similar to Irwin's discussion of sculpture; however, the operational definitions have been adjusted to respond to the needs of the landscape subject matter. The four types of specificity of place are *site dominant, site adjusted, site specific,* and *site determined* (Irwin 1985).  *Site dominant* temporary landscapes are "independent of site and [have] the potential for placement in many different sites" (Wagenknecht-Harte 1989, 50).*Site adjusted* temporary landscapes "can also be placed in a variety of sites, but the landscape architect plays a greater role in the correlative process... More site manipulation is entailed in getting the exact fit and/or in making the transition from one space to another" (Wagenknecht-Harte 1989, 50). *Site specific* temporary landscapes are "designed for a particular site and context using either the correlative or cooperative process" (Wagenknecht-Harte 1989, 50). *Site determined* temporary landscapes are a "sculptural response to a particular site" (Wagenknecht-Harte 1989, 50).  "Here the ... response draws all of its cues (reasons for being) from its surroundings" (Irwin 1985, 27).

# Chapter 4
# Application

The purpose of the application section is to develop the framework through involvement with a temporary landscape project that is in process. Critical Application allows for a dialogue and discussion that is not possible with literature. In order to accomplish this goal I needed to find a community that was in the process of developing a temporary landscape.

As I mentioned earlier I previously worked on a temporary landscape when I was employed by the Wichita Downtown Development Corporation (WDDC). After my internship ended the WDDC continued to develop the design and eventually received a grant from the Knight Foundation. The timing of the award coincided with this research's needs. The application portion of this research is based in the development of the Douglas Pop-up Park in Wichita, Kansas.

# Douglas Pop-up Park

## Project Description

The Douglas Pop-up Park is a design for a temporary public space in the heart of downtown Wichita, Kansas. The project is located on the south side of Douglas Avenue between Main Street and Market Street (see Figure 4.1). The site is "not one of Downtown's most welcoming destinations" (Wichita Downtown Development Corporation 2014). Known to locals as "The Hole" the site came into its current state in "2007, when redevelopment plans by the prior owner fell through (see Figure 4.2- 4.4). The buildings which once provided an urban edge for Douglas Avenue are now gone and the community has been left with the remaining hole on Douglas" (Wichita Downtown Development Corporation 2014).

The current site owners, Bokeh Development, have big plans for the site. Within five years the developers hope to be able to build a new class A office space. However, they would like to see the site activated before they construct their building. "Through the recent grant from the Knight Foundation of the Wichita Community Foundation a temporary Pop-Up Urban Park will be constructed along the Douglas Avenue frontage of this site, which will give vibrancy and add activity to the area. The project consists of filling in "The Hole," with excess fill material (dirt) from a nearby development project on the Arkansas River, known as River Vista. After "The Hole" is filled and the pop-up park is complete, the site will come to life with the addition of colorful furnishings, planters with trees for shade, and string lights for ambiance at night. The preliminary design for the Pop-Up Urban Park is conceptual and the WDDC will be working with stakeholders in the coming months to finalize the plans" (Wichita Downtown Development Corporation 2014).

## Wichita Downtown Development Corporation

Temporary landscapes often involve cooperation between a variety of parties. The Douglas Pop up Park is no exception. While many groups have worked together to build support for the development of Douglas Pop-up Park, the Wichita Downtown Development Corporation (WDDC) has been one of its strongest advocates. The WDDC is a "private non-profit that focuses on economic development to create a more vibrant downtown".
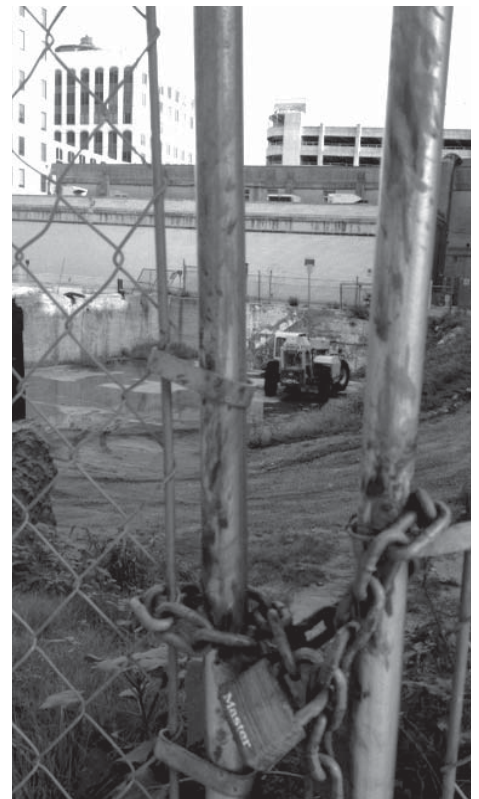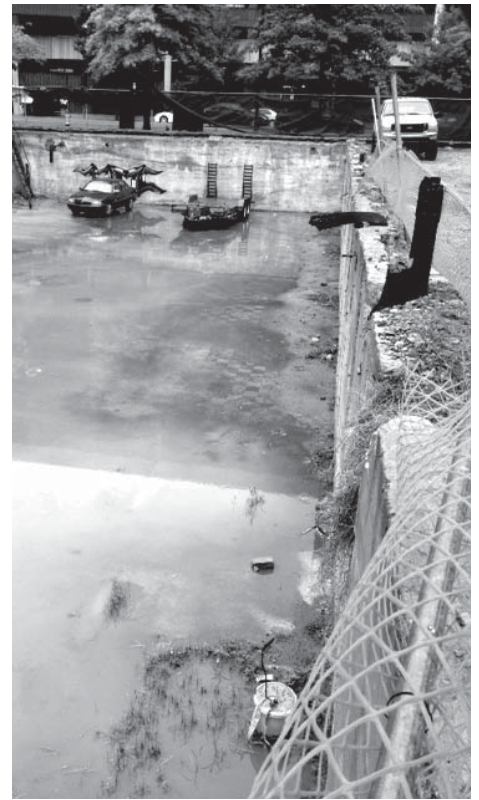
Main Street

Market Street

0    325

Figure 4.1 Downtown Context and Site (Wichita Downtown Development Corporation)
Figure 4.2 Douglas Pop-up Park Site Photograph 1 (by Author)
Figure 4.3 Douglas Pop-up Park Site Photograph 2 (by Author)
Figure 4.4 Douglas Pop-up Park Site Photograph 3 (by Author)

# Douglas Pop-up Park: Insight

## Charrette Process

In November 2014, the WDDC was awarded a grant for $146,025 from the Knight Foundation (Wichita Downtown Development Corporation 2014). My colleagues and I were interested in tying the project into our master's reports and began communicating with the WDDC to understand how and if we could be involved.

During a design charrette on January 16th, 2015 WDDC invited a group of K-State students (including myself) to a meeting with city officials, developers, and downtown business owners. The K-State team encouraged inclusion of local residnets; several of which attended. The objective of this meeting was to build on the momentum of the WDDC and explore concepts for the Douglas Pop-up Park.  This meeting was crucial in my advancement of a typology.

We broke into teams with an equal distribution of students, professionals, and residents. Each group brainstormed community needs, site possibilities, and critical issues. After brainstorming the groups moved into a drawing phase. Two hours later the groups presented their drawings to the other groups. After everyone presented we discussed general insights from the charrette process. There were many interesting insights but three that seemed especially poignant were replication, material mobility, and specificity of place. Through the charrette I was able to hear critical feedback related to the development of a temporary pop-up park. My involvement in the charrette directly contributed to the advancement of a conceptual framework for temporary landscapes.

## Repetition

During the charrette, participants discussed the possibility of re-using site furnishing from Douglas Pop-up Park. After the park's tenure, site furnishing could be relocated to other vacant lots in downtown Wichita. Replicating and relocating the park would give other vacant site an opportunity to be better utilized.
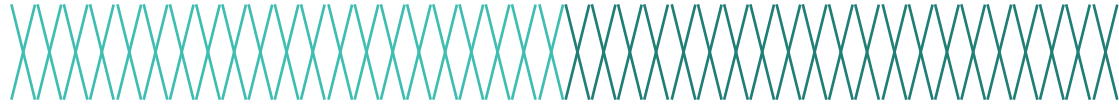
# Materiality Mobility

Given the time frame of the project, the developers expressed interest in designing a project that would not need concrete footings, extensive electrical improvements, or in-ground irrigation. The owners wished to avoid the necessity of obtaining these permits and incurring greater expense. This is different than most designs for permanent parks. Charrette participants discussed strategies to avoid site intensive design as well as materials that could be easily moved when the park's tenure is over.

# Specificity of Place

One particularly insightful comment that came about through the charrette was that the project needs to feel specific to Wichita. Many precedent images we looked at had similar materials or site elements. A project in Washington, D.C. looked remarkably similar to project in San Antonio. Participants of the charrette communicated that the design of the site and site furnishings should relate to Wichita culture.
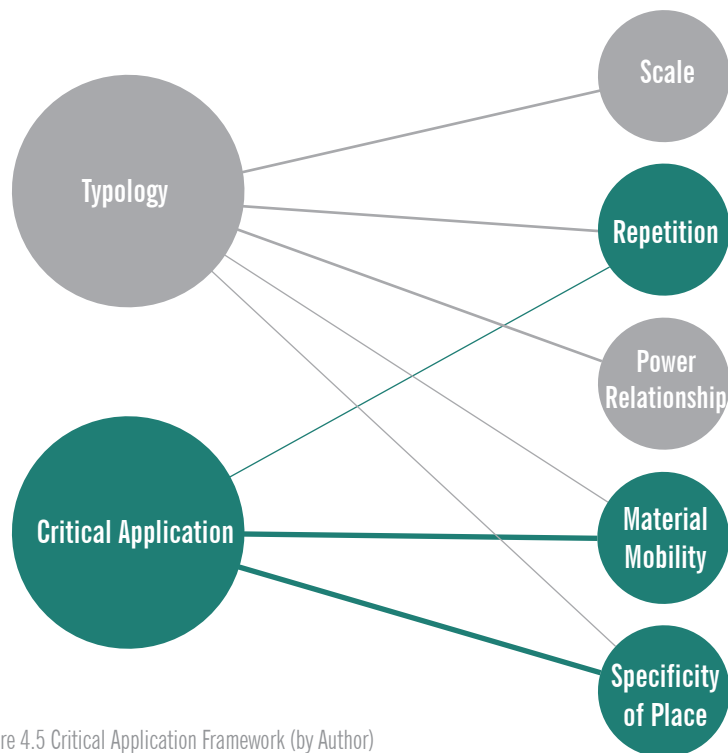


Figure 4.5 Critical Application Framework (by Author)

# Douglas Pop-up Park: Charrette
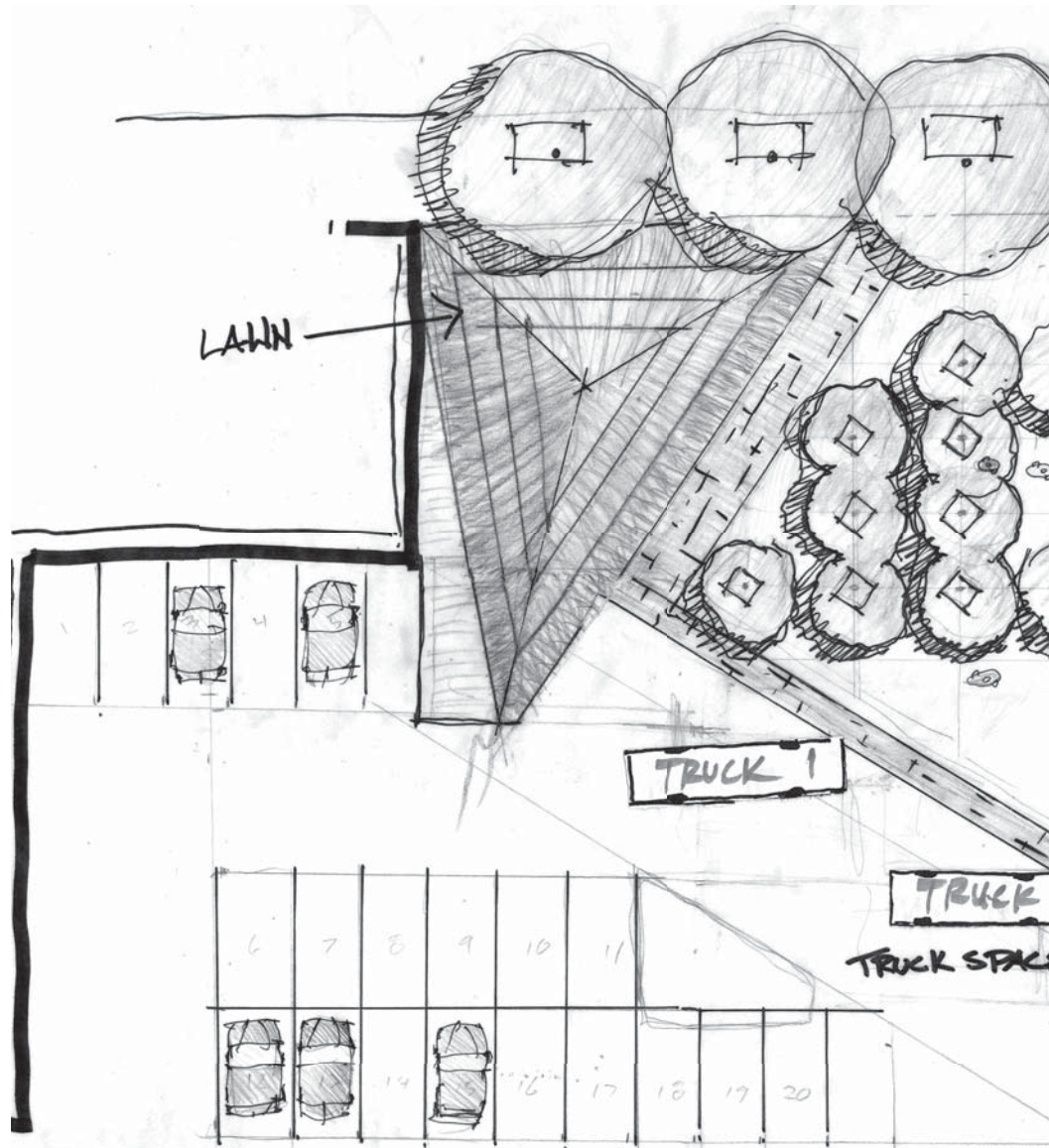


Figure 4.6 shows drawings from the charrette. Students, design professionals, local business owners, city officials, and residents came together to critically discuss and develop ideas for Douglas Pop-up Park.

Figure 4.6 Douglas Pop-up Park Charette Drawings (Mercado, Holt, Glastetter, Fox, DeOrsey 2015)

URBAN
GROWTH

PLANTERS
W/ SEATING

HIGH
TABLE

WALL
MURAL

PAVING

TRUCK 3

Yard Hydrant
Pour wall
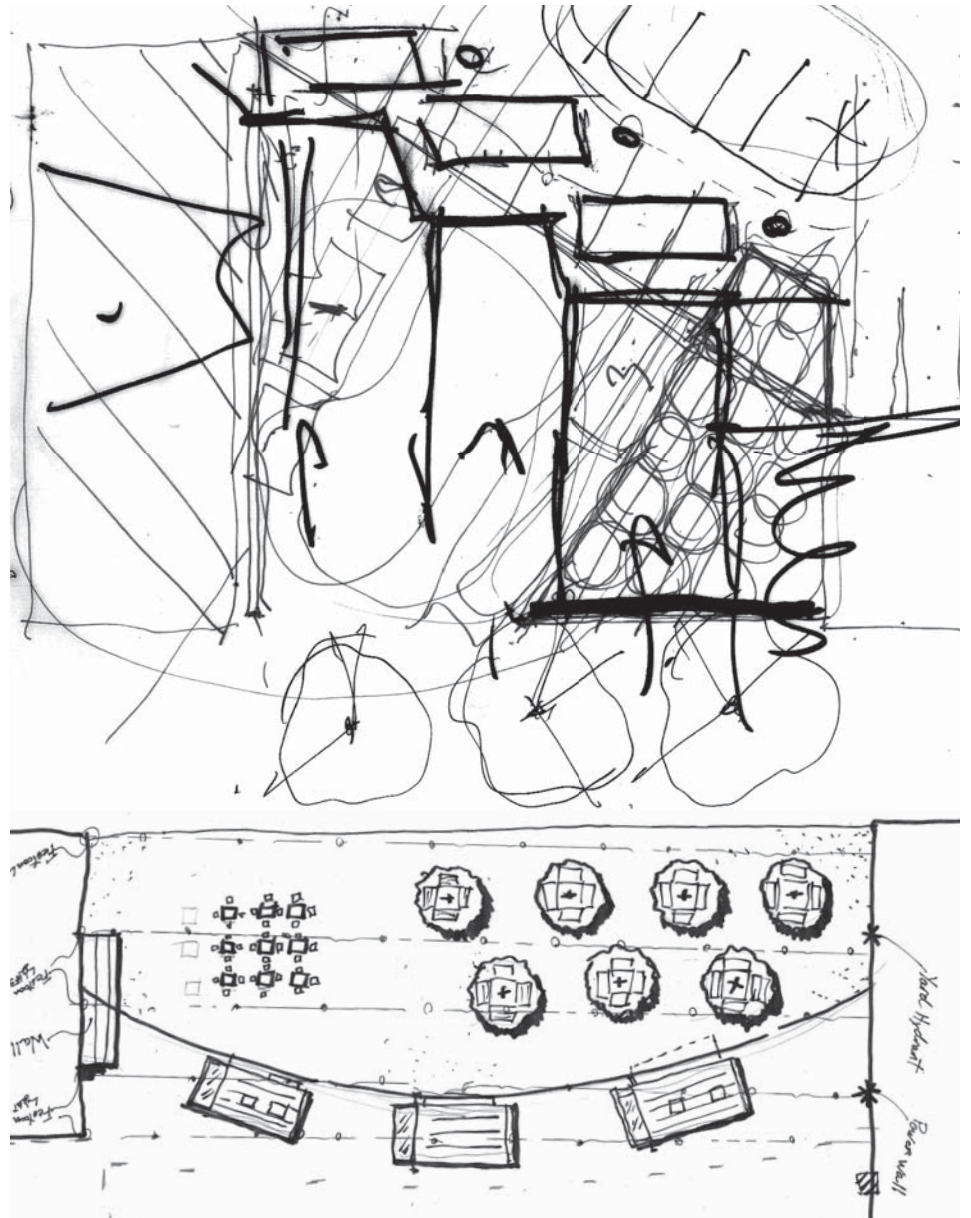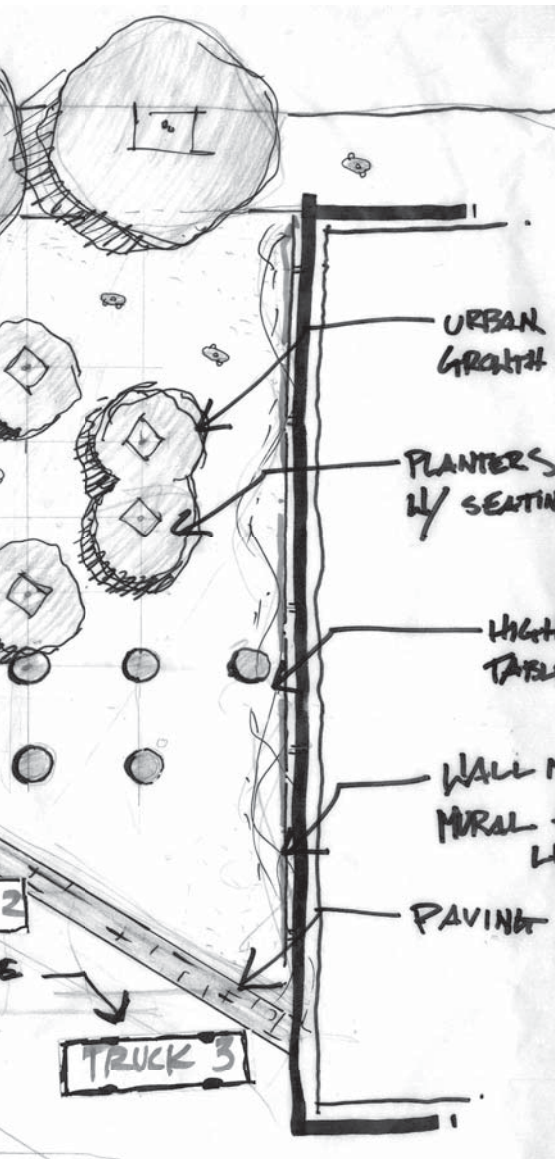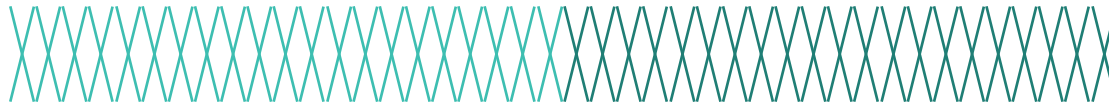
# Douglas Pop-up Park

## Critical Discussion

The Douglas Pop-up Park ignited critical dialogue in downtown Wichita. While a vast majority of publications have been positive about the pop-up park's development and the $146,025 it's bringing into downtown, some people have voiced concern about a temporary park. Dr. Chase M. Billingham, an assistant professor of sociology at Wichita State wrote in an opinion piece in the Wichita Eagle newspaper stating his skepticism (Billingham 2015):

• "Covering the pit with a temporary park may remove an eyesore, but it is no substitute for the construction of new residential and commercial structures that would return true vitality to the area. Even when it is filled in, the pit will remain an unnecessary gap in the downtown skyline."

• "In suggesting that an exciting new park will pull people back downtown, these developers and designers have their logic backward. Parks thrive on activity; they do not create it."
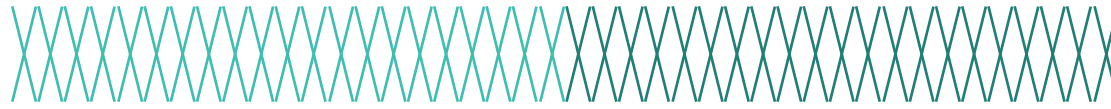
Professor Billingham's statements refuse to properly acknowledge that this is a temporary park. The temporary pop-up park isn't taking the place of a building; it's a stepping stone to use the space effectively until the developers are prepared to construct a new building.

Billingham states that in order to bring "true vitality" downtown Wichita needs more commercial and residential opportunities. According to the WDDC's 2014 Downtown Devleopment Guide, downtown Wichita could sustain more residential and commercial options (Wichita Downtown Development Corporation 2014). Bokeh Development knows this. Over the past five years, Bokeh Development has developed 115 new residential units and 210,000 square feet of commercial space in downtown Wichita. Bokeh Development has communicated that eventually they do plan to turn the site of the temporary pop-up park into a new Class A office building (Rengers 2014). However until they are ready to develop the building they want to see the site used in a productive and creative manner.

In addition to ignoring the nuances of the Douglas Pop-Up Park, Billingham also provides commentary on his belief that all parks are incapable of generating activity. There is no foundation to back up this statement. Activity in any space, building or open space, depends partially on programming. The plans for Douglas Pop-up Park have already outlined programming opportunities and began engaging business. Michael Ramsey, a partner in Bokeh Develoment, has "already been engaging people at businesses surrounding the future park, and he says they're showing interest." (Rengers 2014).

The most frustrating thing about Professor Billingham's piece is that it refuses to acknowledge that Douglas Pop-up Park is a creative contribution to handling underutilized properties downtown at almost no cost to taxpayers. WDDC has been clear that ideally they want to see a building on the site (Rengers 2014). However they recognize that developers may not be ready to build for a few years. Instead of leaving the property abandoned and empty, they are providing an amenity to downtown. If the Douglas Pop-up Park doesn't take shape the site will continue its infamy as Downtown's eyesore. Progress however incremental is still progress.

# Douglas Pop-up Park

## Design Development

After the charrette, two of my colleagues continued to develop designs for Douglas Pop-up Park as part of their masters' reports. For two weeks Abby Glastetter and Nicholas Mercado worked together on adapting the site plan for Douglas Pop-up Park based on feedback we heard at the charrette (see Figure 4.7).

At the end of the two week period Mercado and Glastetter stopped working together and shifted their focus to their individual projects. Mercado resumed his focus on creating a public light art installation for the pop-up park and Glastetter conducted a series of ethnographic interviews in order to gain deeper insight into the community needs for Douglas Pop-up Park.
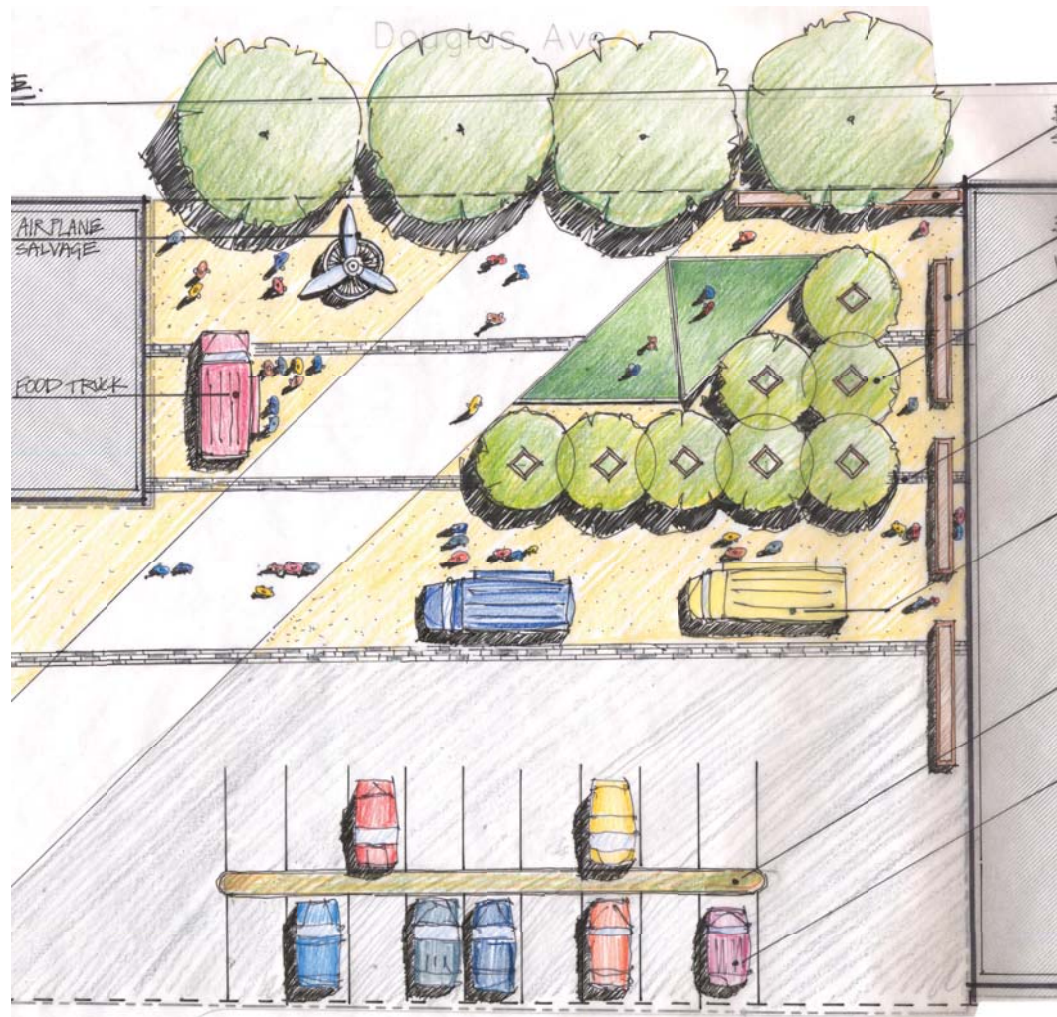


Figure 4.7 Douglas Pop-up Park Design Development
(Glastetter Mercado 2015)
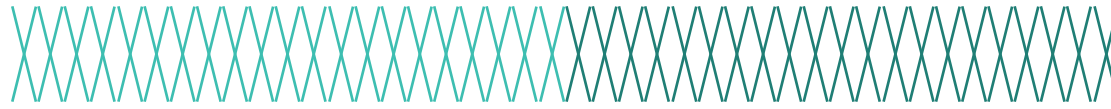
# Reflection

Ms. Glastetter's ethnographic interviews formed a more comprehensive picture of the needs of downtown Wichita. In late January and early February of 2015 she interviewed six residents of downtown Wichita. After conducting interviews Ms. Glastetter analyzed each interview "using the noting and coding process, and then graphically synthesized through an exploratory process of photomontaging. The photomontages [see Figure 4.8 - 4.9] ... are collections of photographs or images compiled into a collage to illustrate concepts and inspirational design ideas" (Glastetter, 2015).

Abby's engagement with the residents adds an extra layer to the design of Douglas Pop-up Park. Residents were at the original charrette for Douglas Pop-up Park, however they were greatly outnumbered by city officials, design professionals, and developers. It is important to involve a large variety of people in the design process. While this often leads to conflict, it also gives designers a better idea of what is needed for the space. Ms. Glastetter's ethnographic studies should be seriously considered as the Douglas Pop-up Park moves into its final stages of design development.



Figure 4.8 Graphic Interpretation of Katherine's Interview
(Glastetter 2015)

Figure 4.9 Graphic Interpretation Front Yard Adventures
(Glastetter 2015)

# Douglas Pop-up Park

## Scale

Douglas Pop-up Park is an example of a site scale temporary landscape. The site boundaries are Douglas Avenue and the adjacent property lines.

## Repetition

While Douglas Pop-up Park has not been constructed yet it is likely that the project will be an example of a repeated and relocated temporary landscape. It is the intent of the WDDC that Douglas Pop-up Park will be the first iteration of a process to temporarily activate underused properties in downtown Wichita.

## Power Relationship

Douglas Pop-up Park is an example of collaborative site rights. The site owners, Bokeh Development, are working with the project's design facilitators, WDDC. The presence of the Knight Foundation Grant helps leverage the WDDC's influence in the project. In addition to Bokeh Development and WDDC several other groups have a stake in the project. The current plans for Douglas Pop-up Park suggest using food trucks to program the site during the day. Food truck owners would commit to being at the site on certain days and times and would be responsible for cleaning up after themselves and regulating activity.  In addition to food truck owners the success of the project also depends on residents' interest. Outside lunchtime business hours, downtown residents are projected to be one of the primary site users. In order for downtown residents to take ownership of the project it is important that their opinions are consulted in the design process. All parties will need to work together to achieve a design that is beneficial to both the community and site owners.

## Material Mobility

Douglas Pop-up Park uses layered site materials. From the beginning of the project the developers were very clear that they didn't want to include the expense of extensive electrical, irrigation, or concrete footings. Their express interest in an non-site-intensive design helped direct the design of the site and site furnishings.
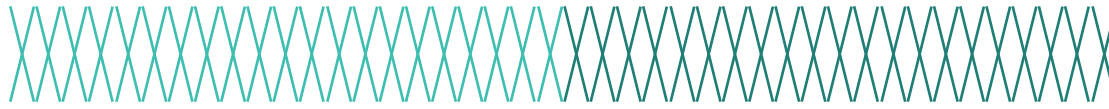
# Specificity of Place

Douglas Pop-up Park is an example of a site specific landscape, meaning the project is significantly influenced by site. Typically site specific landscapes are unrepeated landscapes. Douglas Pop-up Park is an exception. The WDDC's and Ms. Glastetter's community engagement show a commitment to ensuring that the design of Douglas Pop-up Park fits the needs of downtown Wichita.By observing this project throughout its development I expect Douglas Pop-up Park will be a site specific landscape, but this can not be determined until the park design is complete.
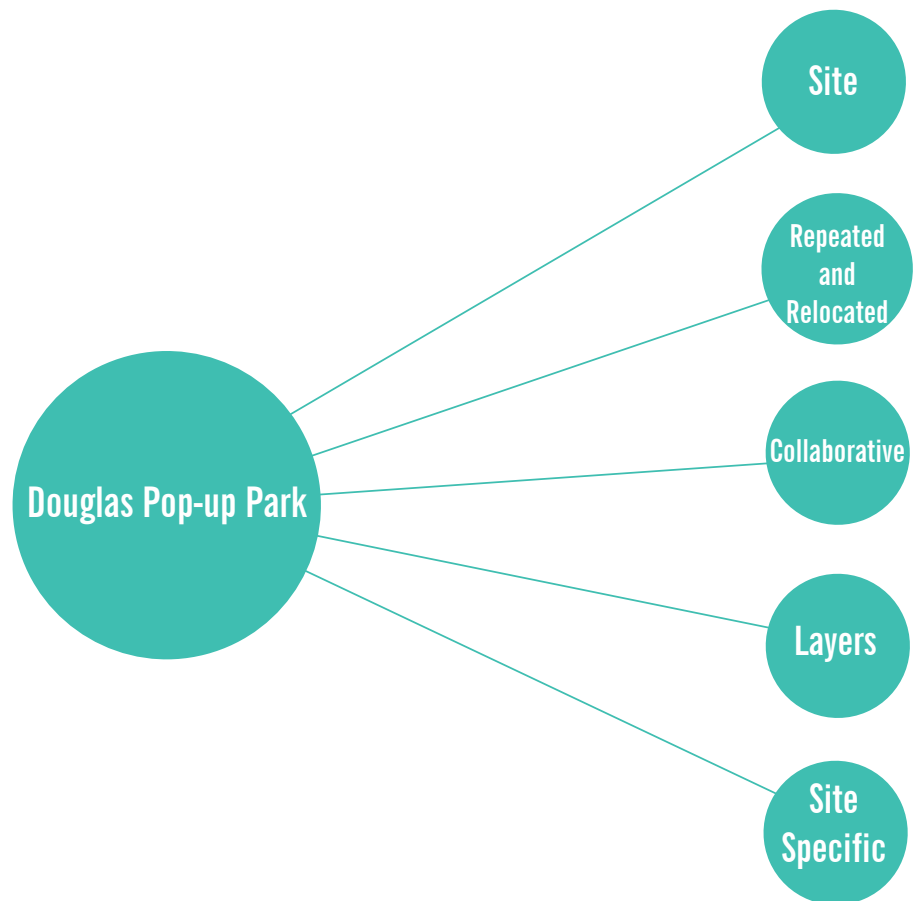
Figure 4.10 Douglas Pop-up Park Framework
(by Author)

# Chapter 5
# Precedents

The need for this research resulted from a lack of conceptual connections between temporary landscapes. In order to discover connection between projects it was crucial to analyze a collection of temporary landscapes.

The first connection this research established was the development of three distinct temporal types: event-based, interim, and incremental. The initial definitions of the three types arose from exposure to literature and reflection on projects. The definitions for each of the temporal types were refined through discussion with my colleagues and academic advisors.

I then applied this research to a conceptual framework. The framework provided a structure to guide the precedent studies and to understand the projects more thoroughly. The framework helped dissect projects in order to extract more connections between projects.

The precedent section is organized according to the three temporal types. Each section includes a definition of the temporal type and three exemplar projects that best illustrate the characteristics of that type. Each exemplar features a project summary, images, and an in-depth explanation of its framework content. Framework content for all projects can be found in Chapter 6: Connections.

mentha
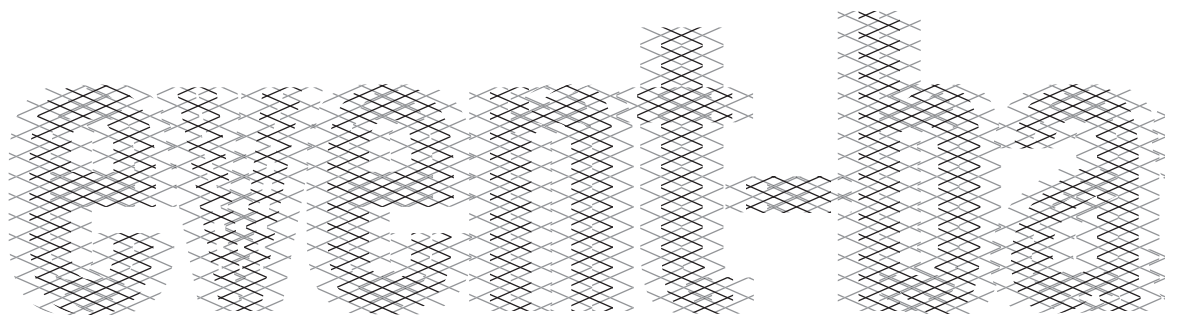
# Event-Based

Event-based temporary landscapes are successful because of a short time frame and alternative use of space. Event-based temporary landscapes adapt spaces for a short period of time, typically a month or less. The short time frame contributes to seeing the landscape as a novelty, a 'limited time only' landscape. People have a desire to see the landscape before it disappears. Event-based landscapes also thrive because of their unique interpretation of traditional use of space. Event makers push the boundaries of how space is used. Occasionally events makers or organizers will ask for permission to use a space but often they appropriate use of space without official permission. While event-based landscapes can have many different purposes they often ask individuals to reevaluate preconceptions they may have about the built environment.
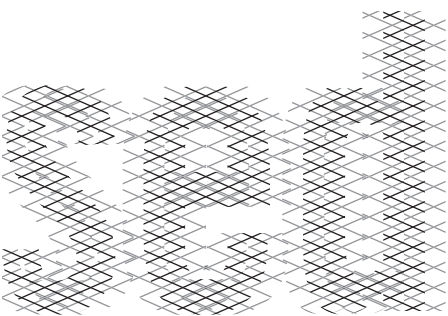
# PARK(ing) Day

Location: San Francisco

Creator: Rebar

PARK(ing) Day is an event based temporary landscape. In 2005 Rebar, a San Franciscan design collective, reclaimed a parking stall and transformed it into public pedestrian space. The mission/purpose of the project was "to call attention to the need for more urban space, to generate critical debate around how public space is created and allocated, and to improve the quality of urban human habitat" ("Park(ing) Day 2014 | About PARK(ing) Day" 2014). With simple mobile materials the group paid the adjacent parking meter and brought in simple temporary materials. The group rolled out a section of turf grass, situated a park bench, and a shade tree in a planter box. The project received a lot of attention and in 2006 PARK(ing) Day was established as an international movement. Rebar used an open source approach to encourage others to creatively participate. The event helped catalyze San Francisco's Pavement to Parks Movement.

Figure 5.1 Installing Park(ing) Day (Pearson 2007)

Figure 5.2  A Place to Park (Rebar 2006)
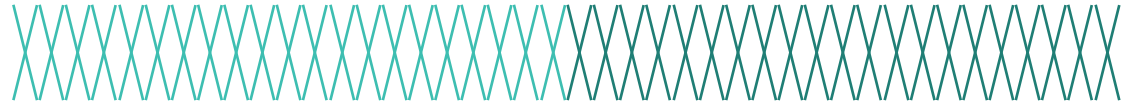
# Scale

PARK(ing) Day is a site scale example of a temporary landscape. The landscape exists within the boundaries of a parking stall.

# Repetition

One of the most successful aspects of PARK(ing) Day is its replicability. PARK(ing) Day is an example of a repeated and relocated project. After the first installment of PARK(ing) Day, Rebar, the project's creators, created an open source manual to help others create PARK(ing) Days. In addition to providing a manual, Rebar also established the third Friday in September as International Parking Day. People across the world replicate their PARk(ing) Day's initial installment.

# Power Relationship and Ownership

PARK(ing) Day illustrates appropriated site rights. The site, a parking stall, wasn't designed for a temporary park. The users followed the rules of the parking spot by feeding the meter but used the site in an unconventional way. Rebar appropriated site rights without infringing on legal issues.

# Mobility of Materials

PARK(ing) Day's materials were layered. Turf grass was rolled out, a bench was carried over, and a tree was brought out in a planter. The site didn't need to be prepared beforehand and no materials cause damage to the site after their removal.  At the end of the parking stall's two hour limit the installation was dismantled and removed.

# Specificity of Place

Park(ing) Day is an example of a site adjusted landscape, meaning the project is mildly influenced by the site. One criterion of site adjusted landscapes is that they are intended for a wide variety of sites but is dependent on the site for visual cues. (Wagenknecht-Harte 1989). Park(ing) Day was designed to be replicated and relocated. This is evident through Rebar's PARK(ing) Day Manual, which instructs people how to create their own PARK(ing) Day. The manual also instructs designers to respond to site conditions.  The manual asks designers to consider the type of parking space, audience, documentation, and environmental conditions (Rebar Group 2011). Park(ing) Day installations have to respond to unique site conditions.

# Pink Balls

Location: Montreal, Quebec, Canada

Creator: Claude Cormier and Associates

Figure 5.3 Pink Balls on Sainte Catherine Street (Webster 2014)

Figure 5.4 Pink Balls Floating along Sainte Catherine Street (Webster 2014)

Pink Balls is an event-based temporary landscape in Montreal, Quebec. Pink Balls was designed by Claude Cormier and Associates in 2011. The projected has been repeated in the same location each summer for the past four years. Pink Balls features over 170,000 plastic balls floating above St. Catherine Street East (Claude Cormier and Associes 2014). The plastic balls come in three different sizes and five different shades of pink. The landscape extends for over a kilometer in Montreal's Gay District. The support of Montreal's Gay District has contributed to the success of Pink Balls. The community was directly involved in the installation of the temporary landscape. "By integrating the community into its manufacturing, assembly and installation, [Pink Balls] helped spur social development on a broader scale. Pink Balls is an example of how temporary landscapes can "help reactivate a neighborhood by giving its people greater control." (Landscapes Paysages 2013, 30). In addition to involving the community Pink Balls has been a "catalyst for improvement in a neighborhood that was gripped by economic decline" (Landscapes Paysages 2013, 30). "In two years, commercial vacancy rates dropped from 20% to 7%, and other forms of art and design prospered" (Landscapes Paysages 2013, 30).
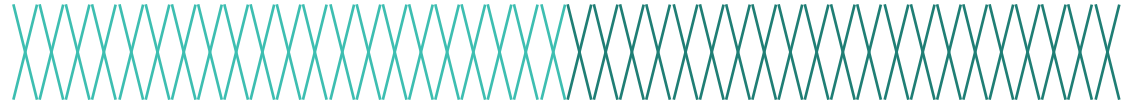
# Scale

Pink Balls is a district scale example of a temporary landscape. The landscape follows St. Catherine Street East crossing multiple intersections.

# Repetition

Pink Balls is an example of a temporary landscape that is repeated in the same location. The first iteration of the temporary landscape was in 2011. The projected has been repeated in the same location each summer for the past four years.

# Power Relationship and Ownership

Pink Balls is an example of a temporary landscape with collaborative site rights. Claude Cormier and Associates temporary landscape was suspended over a street. The design team had to work with the site owners, the city of Montreal, to make sure their landscape would maintain safety standards.

# Mobility of Materials

Pink Ball's materials are layered on the site. The temporary landscape is composed of pink balls and a wire that spans the street width. After the summer season the temporary landscape is removed Pink Balls is a temporary landscape that is intended to be modified and transported.

# Specificity of Place

Pink Balls is an example of a site specific landscape, meaning the project is significantly influenced by the site. One criterion of site specific landscapes is that they are not intended for a variety of sites (Wagenknecht-Harte 1989). Pink Balls was intentionally designed for one specific site in Montreal. A project similar to this could be replicated elsewhere however it would severely diminish the impact and meaning if the project was divorced from its context in Montreal's Gay Village. Since the projects inception it "has become a symbol of the Gay Village" in Montreal (Landscapes Paysages 2013, 30).
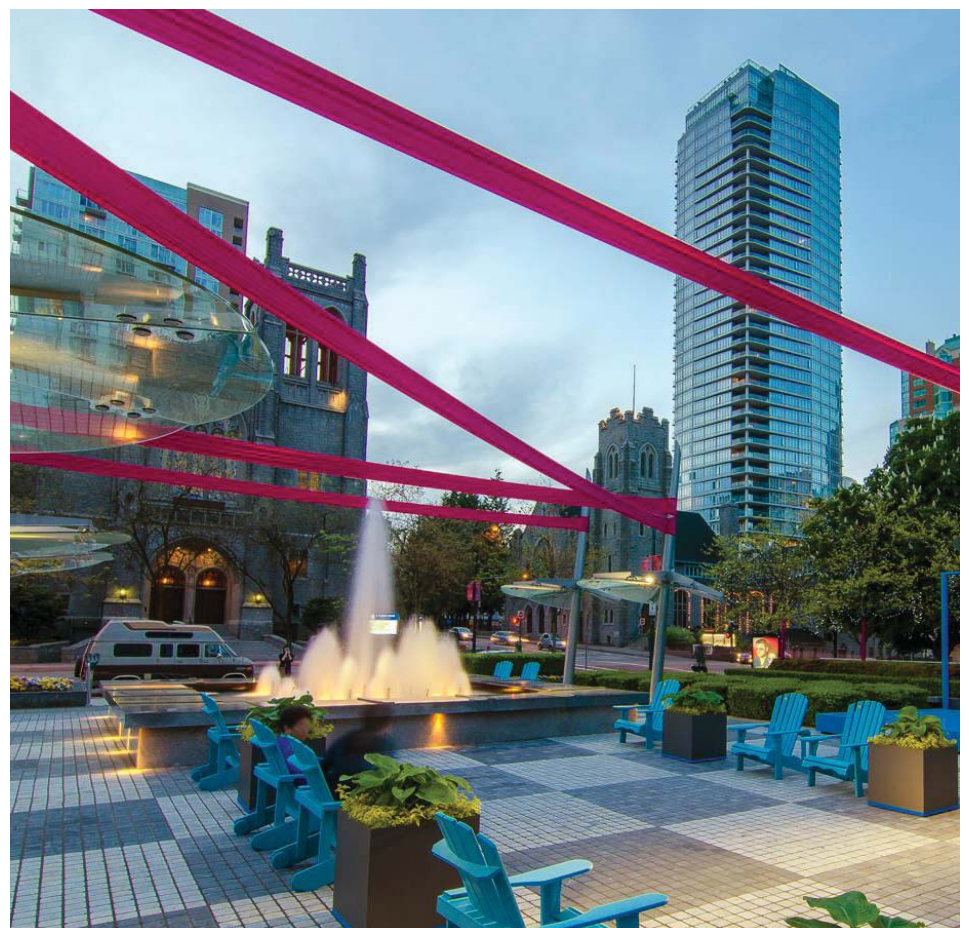
# Project Urban Fabric

Location: Vancouver, BC, Canada

Creator: British Columbia Society of Landscape Architects

Project Urban Fabric is an event-based temporary landscape in Vancouver, British Columbia. The temporary landscape was commissioned in 2014 to celebrate the 50th anniversary of the British Columbia Society of Landscape Architects (BCSLA). After the BCSLA's Land Summit Conference the temporary landscape was dismantled and is intended to relocate at various sites throughout British Columbia in the following year. Project Urban Fabric was a temporary landscape with collaborative site rights. BCSLA designers partnered with the site owners, Sheraton Wall Centre, to make the landscape accessible to the public during the conference. Project Urban Fabric uses three colors to represent the "layers of design" ("WLA14: Temporary/Transitory" 2014, 17). Blue objects (movable cube seating, stage, and Adrionack chairs) represent social interaction. Fuchsia objects (overhead ribbon structure) represent physical comfort. White objects (light, water) represent the ephemeral and aesthetic appreciation of public space" ("WLA14: Temporary/Transitory" 2014, 17).

Figure 5.5 Daytime at Project Urban Fabric (British Columbia Society of Landscape Architects 2014)

Figure 5.6 Evening at Project Urban Fabric (British Columbia Society of Landscape Architects 2014)
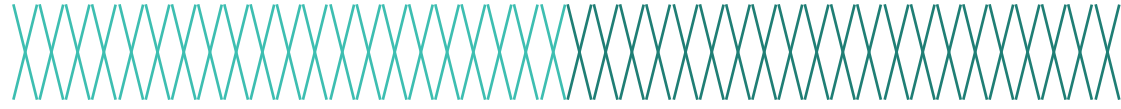
# Scale

Project Urban Fabric is a site scale example of a temporary landscape. The project's original boundaries were the boundaries of the Sheraton Wall Centre Plaza. As the project moves locations in the next year the scale of the project may change.

# Repetition

Project Urban Fabric is an example of a repeated and relocated project. After the BCSLA's Land Summit Conference the temporary landscape was dismantled and is intended to relocate at various sites throughout British Columbia in the following year.

# Power Relationship and Ownership

Project Urban Fabric was a temporary landscape with collaborative site rights. BCSLA designers partnered with the site owners, Sheraton Wall Centre, to make the landscape accessible to the public during the conference.

# Mobility of Materials

Project Urban Fabric is an example of layered materials. The site furnishings include movable modular seating, Adirondack chairs, and ribbon.

# Specificity of Place

Project Urban Fabric is an example of a site adjusted temporary landscape, meaning it is mildly influenced by the site. Project Urban Fabric is intended for a variety of locations but is dependent on the site for visual cues. At its original location the fuchsia ribbons were wrapped around trees and lighting structures. As the design changes locations in the next year it will need to respond and adjust to the context of new sites.
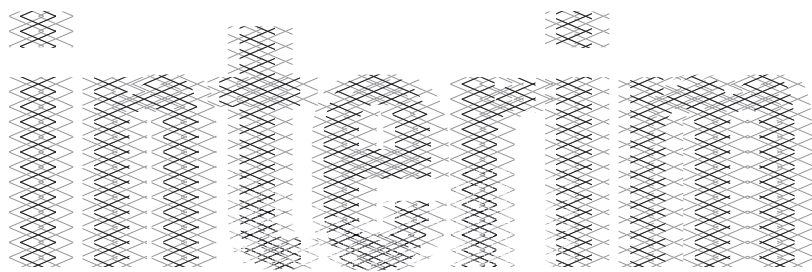
interim

# Interim

Interim landscapes often occur because of disinterest in a place. Sites used for interim landscapes may be neglected and underdeveloped or they may be sites that have development plans in the distant future. Regardless of site condition, interim landscapes are marked by their change in use and the tension that follows. While change in use may be implicit or explicit, it is well known by key people (be it the developer, site owner, city official, or designer) that the project is not meant to endure. Interim landscapes exist for more than a month. Alternative development interests often replace interim landscapes. This can create tension within communities. Development pressures are often met with hard feelings once a community has become attached to their interim landscape.  The time span for interim landscapes is variable and not always explicitly stated.
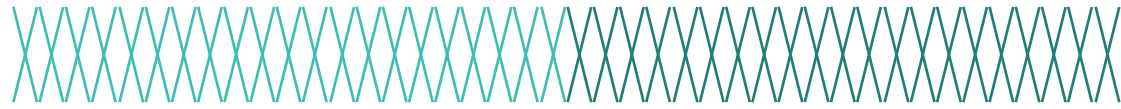
# South Central Farms

Location: Los Angeles, CA

Creator: South Central Farmers

Figure 5.7 South Central Farms Farmer (McIntosh 2006)

Figure 5.8 Inside the Farm (McIntosh 2006)

South Central Farms is an interim temporary landscape. After the 1992 Rodney King riots, South Central Los Angeles was left with $1 billion of damage and dozens of blighted areas. One such area was a 14 acre site that was transferred to the city through eminent domain. The city had plans to build a trash incinerator on site but was met with intense opposition. The trash incinerator project was abandoned and the city leased the land to Los Angeles Regional Food Bank who let neighboring families farm the land (Irazábal and Punja 2009). Residents began to farm the site in 1996. "Access to the land enabled these families to provide food for their families" (Barraclough 2009, 165). Over 350 families took advantage of this opportunity to grow food and supplement their income, until an eviction notice appeared on the farm's gate in 2004. The city sold the site back to its previous owner, Ralph Horowitz, without public notice or transparent public proceedings. Over the next two years legal battles ensued. Prominent legal issues that stood out from the proceedings were the lack of transparent public notice, the presences of sales going on without public record, conflicted interests between city council members and future site development plans, and "discriminatory legal and planning practices" (Irazábal and Punja 2009, 1). Through a closed door session Horowitz won the land back. Despite fundraising efforts by the farmers, Horowitz refused to sell the site. The farm was demolished and as of 2008 no further development has occurred.

## Scale

South Central Farms is an example of a block scale temporary landscape. The landscape occupies an entire city block, approximately fourteen acres.

## Repetition

South Central Farm is an example of an unrepeated temporary landscape. While similar conditions have resulted in the development of urban gardens this particular project has not been repeated. Offers to give the farmers new land result in a different project than the original, even if the intended function is the same.

## Power Relationship and Ownership

South Central Farm is an example of a temporary landscape with collaborative site rights initially, then no site rights. South Central Farm has collaborative site rights because for eight years the farmers worked with the LA Regional Food Bank and were encouraged and legally allowed to farm the site. The South Central Farm can also be an example of a temporary landscape with no site rights. During the excessive two year legal proceedings the farmers' presence on site was not always legal. While the farm was being demolished, police removed farmers from the site.

## Mobility of Materials

South Central Farm's materials were anchored to the site. Farmers had been cultivating the land for several years before they were aware of the potential of being dislocated. The nature of the site use would not have been feasible without mature vegetation planted in the earth.

## Specificity of Place

South Central Farms is an example of a site specific temporary landscape, meaning the project is significantly influenced by the site. One criterion of site specific landscapes is that they are not intended for a variety of sites (Wagenknecht-Harte 1989). South Central Farms was an unrepeated temporary landscape. Urban farms exist elsewhere in the world however they do not share the same scale or narrative that make this project specific to this site.
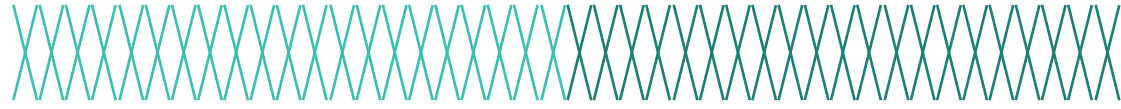
# Climb Jump Leap Imagine

Location: Chicago, IL

Creator: Demoiselle 2 Femme, Metropolitan Planning Council

Climb, Jump, Leap, Imagine is an example of an interim temporary landscape in Chicago, Illinois. In 2012 Demoiselle 2 Femme, a community group that works with young women, transformed an unkempt lot into an engaging space for the community. In order to understand the needs of the site Demoiselle 2 Femme put together a community engagement plan. Young women in Demoiselle 2 Femme went door to door, used social media, and had left a chalkboard near the site for people to write in their ideas. The overwhelming request was a play space.  The girl's received training from a design and build boot camp and began building.  The project has been a beacon of light in an area of Chicago that was known mostly for "boarded up homes. Shuttered business. Aimless folk hanging on the corners. Crime" (Chicago Tribune). "Newfound pride for this lot continues to be evident in the way the park has been maintained. People put their trash where it belongs and have been respecting the area as a safe place for kids" ("Climb, Jump, Leap, Imagine," n.d.).

Figure 5.9 Lets Play (Demoiselle 2 Femmes 2012)

Figure 5.10 Imagining a New Place (Demoiselle 2 Femmes 2012)

## Scale

Climb, Jump, Leap, Imagine is a site scale example of a temporary landscape. The projects' boundaries are the adjacent property lines.

## Repetition

Climb, Jump, Leap, Imagine is an example of an unrepeated temporary landscape.

## Power Relationship and Ownership

Climb Jump Leap Imagine illustrates collaborative site rites. The vacant site had no legal site owner so Demoiselle 2 Femme worked with the community to determine the site's future (Cook County Property Tax Portal, 2015).

## Mobility of Materials

Climb, Jump, Leap Imagine uses anchored site materials. Demoiselle 2 Femme participants poured concrete to anchor wooden supports for the rope playground.

## Specificity of Place

Climb, Jump, Leap, Imagine is an example of a site specific temporary landscape, meaning it is significantly influenced by the site. One criterion of site specific landscapes is that they are not intended for a variety of sites (Wagenknecht-Harte 1989). Climb, Jump, Leap, Imagine is a site specific landscape because of the project's community engagement and narrative. As mentioned earlier the project's creators, Demoiselle 2 Femme, did significant community outreach. The community identified a need for a safe play space. While the design of the play space could have modeled more traditional playgrounds Demoiselle 2 Femme took the design one step further by layering a metaphor into their design. The design of the playground was "modeled after the Swiss Alps, which are surrounded by conflicting countries, but are considered neutral territory" (Placemaking Chicago 2008). Demoiselle 2 Femme communicated through design that the playground was a safe space for their community.

# ReSurfaced

Location: Louisville, KY

Creators: Henry | McGalliard Landscape Architecture, Metro Louisville, City Collaborative

ReSurfaced is an interim temporary landscape in Louisville, Kentucky. The primary purpose of this project was to reimagine how the overgrown lot could be used differently. "The ReSurfaced initiative is exploring creative ways to pre-vitalize these vacant and underutilized spaces by creating low-cost investments that activate the space NOW rather than waiting for big, long-term developments to take shape" (Opportunity Space, n.d.). ReSurfaced began in September 2014 and ran for six weeks as a pop-up beer garden and event space. ReSurfaced is an example of an unrepeated temporary landscape. The designers, City Collaborative, worked together with the site owners, Parking Authority of River City, to transform the space. City Collaborative took primary responsibility for leading design and programming the site with activities and events. ReSurfaced primarily used salvaged materials such as shipping containers, wood pallets, large branches, and bright paint.

Figure 5.11 Taking a Seat at ReSurfaced (City Collaborative 2014)

Figure 5.12 ReSurfaced: A View From Above (City Collaborative 2014)
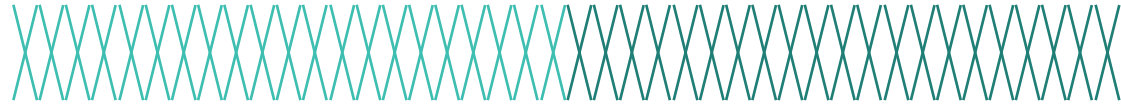
# Scale

ReSurfaced is a site scale example of a temporary landscape.ReSufaced is located in a lot "underutilized behind the facades of 615-621 West Main Street in downtown Louisville" ("ReSurfaced: A Pop-Up Plaza on Main" 2015).

# Repetition

ReSurfaced is an example of an unrepeated temporary landscape. It should be noted that at the time this research was published ReSurfaced was less than a year old. It is possible that as the project matures it may be repeated.

# Power Relationship and Ownership

ReSurfaced is an example of collaborative site rights. The designers, City Collaborative, worked together with the site owners, Parking Authority of River City, to transform the space.

# Mobility of Materials

ReSurfaced is an example of layered site materials. The primary site materials of the sit were shipping containers, wood pallets, large branches, and bright paint to transform the site. These materials can be easily modified or transported if the project is repeated in the future.

# Specificity of Place

ReSurfaced is an example of a site specific temporary landscape, meaning the project is significantly influenced by the site. One criterion of site specific landscapes is that they are not intended for a variety of sites (Wagenknecht-Harte 1989). The design of ReSurfaced responds to the abundance of surface lots in Louisville and the community's desire to "pre-vitalize these vacant and underutilized spaces" Opportunity Space, n.d.).

increme

# Incremental

Instead of a temporary landscape being replaced with a new use (building, infrastructure, etc.), incremental landscapes are a temporary continuation of open space. Incremental landscapes may be temporary installments (pilot projects) of a larger overall project or 'saved' interim landscapes. The key distinction is that they promote continuity of use.  Pilot projects are a strategy to temporarily test out new ideas while mitigating risks. 'Saved' landscapes are temporary landscapes that faced development pressures but ultimately retained their use through favorable public opinion and activities that are intended to keep them intact.
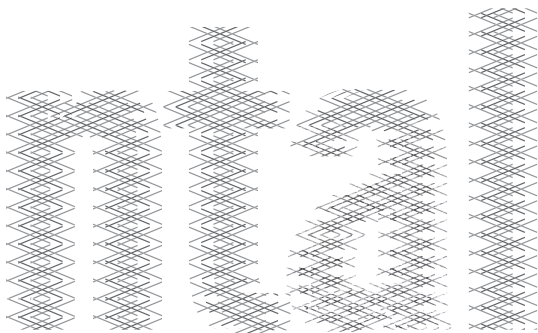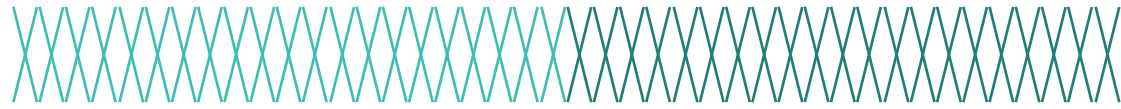
# Times Square

Location: New York City, NY

Creator: NYC DOT

Times Square is an incremental temporary landscape. In 2009 New York City's Department of Transportation (NYC DOT) began a pilot project in New York's iconic Times Square. The project sought to improve the awkward intersections where two of the city's grids clashed. A lackluster pedestrian environment as well as frustrating automotive atmosphere called for strategic innovation. Despite its iconic name Times Square didn't perform as a square. Pedestrians squeezed onto traffic islands, and trudged along overcrowded sidewalks.  A "lack of seating [left] many New Yorkers with no places to rest" (Cornog and Gelinne 2010, 15). The automotive environment was no better. Cars idled in traffic frustrated with increasing congestion. NYC DOT implemented a six month phase pilot project were they would test out a new design for the project. Using low cost treatments such as paint, large planters, and movable site furniture they began to transform the area. The NYC DOT closely monitored the site and evaluated how the project was working. In February 2010 NYC DOT began to transform the temporary landscape into a permanent landscape.

Figure 5.13 A New Times Square (New York City Department of Transportation 2009)

Figure 5.14 Times Square: A Place for People (New York City Department of Transportation 2009)

# Scale

Times Square is a district scale example of a temporary landscape. The landscape transforms multiple blocks, crossing and changing street patterns.

# Repetition

Times Square is an unrepeated temporary landscape. NYC DOT uses the same design "toolkit" elsewhere; however the project itself hasn't been repeated or relocated.

# Power Relationship and Ownership

Times Square was an example of a full site rights temporary landscape. The owner of the site (NYC DOT) was also in many ways the project creator. However there are some elements that indicate the relationship could be considered collaborative site rights. The project involved significant cooperation between the NYC DOT and the Times Square Alliance. This cooperation can best be understood by looking at the NYC DOT's Plaza Program Principles.  The NYC DOT Plaza program requires applicants to be non-profits and to actively participate in the design, outreach, funding, programming, and maintenance of the site.

# Mobility of Materials

The first phase of the design process used layered materials. The first phase used paint on the ground plane, movable site furnishings, and planters. After the first phase the site transitioned to slightly more intensive materials that were anchored to the site.

# Specificity of Place

Times Square is an example of a site specific temporary landscape, meaning it is significantly influenced by the site. One criterion of site specific landscapes is that they are not intended for a variety of sites (Wagenknecht-Harte 1989).  The design of Times Square responds to its context because of the thorough analysis done before the project's installation. In 2006 Project for Public Space was hired by the Times Square Alliance to develop a better understanding of the space. Project for Public Space used "time-lapse film analysis, activity mapping, tracking and user surveys" to guide the project (Project for Public Spaces 2015).
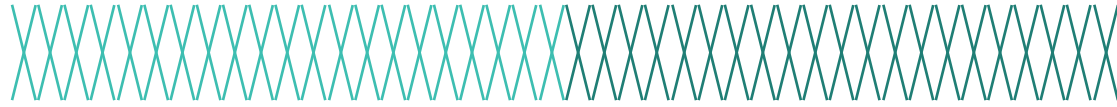
# Urban Meadow Bklyn

Location: Brooklyn, NY

Creator: XS Space

Urban Meadows Bkyln is an incremental temporary landscape in Brooklyn, New York. Urban Meadows Bkyln was designed by XS Space Balmori Associates in 2008. Originally a trash strewn vacant lot, Urban Meadows Bkyln now provides 8000 square feet of grasses, wildflowers, and trees. The corner lot features a "rolling grassy topo, serpentine steel edge holding back a wildflower meadow, [and a] dogwood grove" ("The Architectural League of New York | Temporary Landscape and The Urban Meadow" 2015). The project was very well received in the community. "Though it was initially conceived as a temporary landscape, the project had such enormous support from the community that the Parks Department adopted it under the auspices of its Community Garden "Green Thumb" program. "(Balmori and Conan 2010,132). In addition to being a neighborhood amenity the project helped improve the ecological condition of the site. Columbia University's Center for Climate Systems Research "performed research on the site and its contributions to the overall environment, including data on runoff absorbed, carbon emissions offset and amount of air pollutants filtered by this specific footprint" (XS Space 2015).

Figure 5.15 A Lush View of Urban Meadow Bklyn (XS Space and Farris 2008)

Figure 5.16 Urban Meadow Bklyn in Bloom (XS Space and Farris 2008)

## Scale

Urban Meadows Bklyn is a site scale example of a temporary landscape. The project's boundaries are the adjacent property lines.

## Repetition

Urban Meadows Bkyln is an example of an unrepeated temporary landscape.

## Power Relationship and Ownership

Urban Meadows Bklyn is an example of a project with collaborative site rights. XS Space worked with the site owners, New York City Department of Parks and Recreation, to reinvent transform the plaza from an eyesore to an amenity.

## Mobility of Materials

Urban Meadows Bklyn uses anchored materials. The wildflower meadow and dogwood trees are planted in the ground. These materials are intended to be easily modified or transported.

## Specificity of Place

Urban Meadows Bklyn is a site specific temporary landscape, meaning it is significantly influenced by the site. One criterion of site specific landscapes is that they are not intended for a variety of sites (Wagenknecht-Harte 1989). Urban Meadows Bklyn is not the first project to transform a trash strewn lot into a usable green space. However the plant palette and design could not be copied and pasted into a new site without significant changes.

# Jane Warner Plaza

Location: San Francisco, CA

Creator: San Francisco Department of Planning and Public Works

Jane Warner Plaza is an example of an incremental temporary landscape in San Francisco, California. Jane Warner Plaza was collaboratively designed by the San Francisco Department of Public Works and the Castro/Upper Market Central Business District in 2009. Originally the plaza's location was a dangerous intersection between Castro and 17th Streets. Adapting to the changing street design the community decided to use an iterative approach to figuring out how the new layout could provide a better pedestrian experience. They settled on using an iterative approach. David Alumbaugh, the director of city design for the San Francisco Planning Department, elaborated further "We're gradually sliding into making it a park. That's the beauty of starting with the idea of a temporary fix (Greco 2012, 17). The project underwent a one year trial period. During this time data was collected in order to adapt and improve the design. "The temporary intervention enables the City to collect and use data to evaluate the project before investing major resources in a space that may or may not prove to be well used or cared for. Based upon real time community feedback, the design for the site evolved. The first phase of implementation informed the next phase in an iterative process of design intervention" (Bela 2014, 152). After the trial period Jane Warner Plaza received an upgrade of more permanent materials such as "concrete planters, upgraded the street furniture, installed a better quality surface" (Greco 2012, 16).

Figure 5.17 Planters at Jane Warner Plaza  (Kusler 2009)

Figure 5.18 Enjoying Jane Warner Plaza (Hogan 2011)
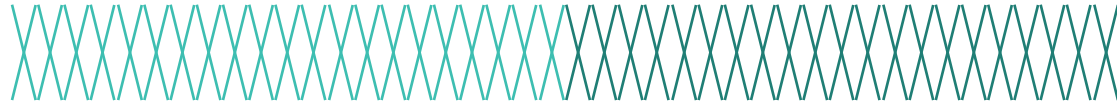
# Scale

Jane Warner Plaza is a district scale example of a temporary landscape. Jane Warner Plaza spans the intersections between Castro and 17th Streets. Projected future plans show the temporary landscape expanding further along Castro and 17th Streets.

# Repetition

Jane Warner Plaza is an example of an unrepeated temporary landscape however; the iterative design process has been replicated in San Francisco's "Pavement to Parks"' movement. Jane Warner Plaza was one of the inaugural projects in the "Pavement to Parks" (Castro/Upper Market Community Benefit District 2015).
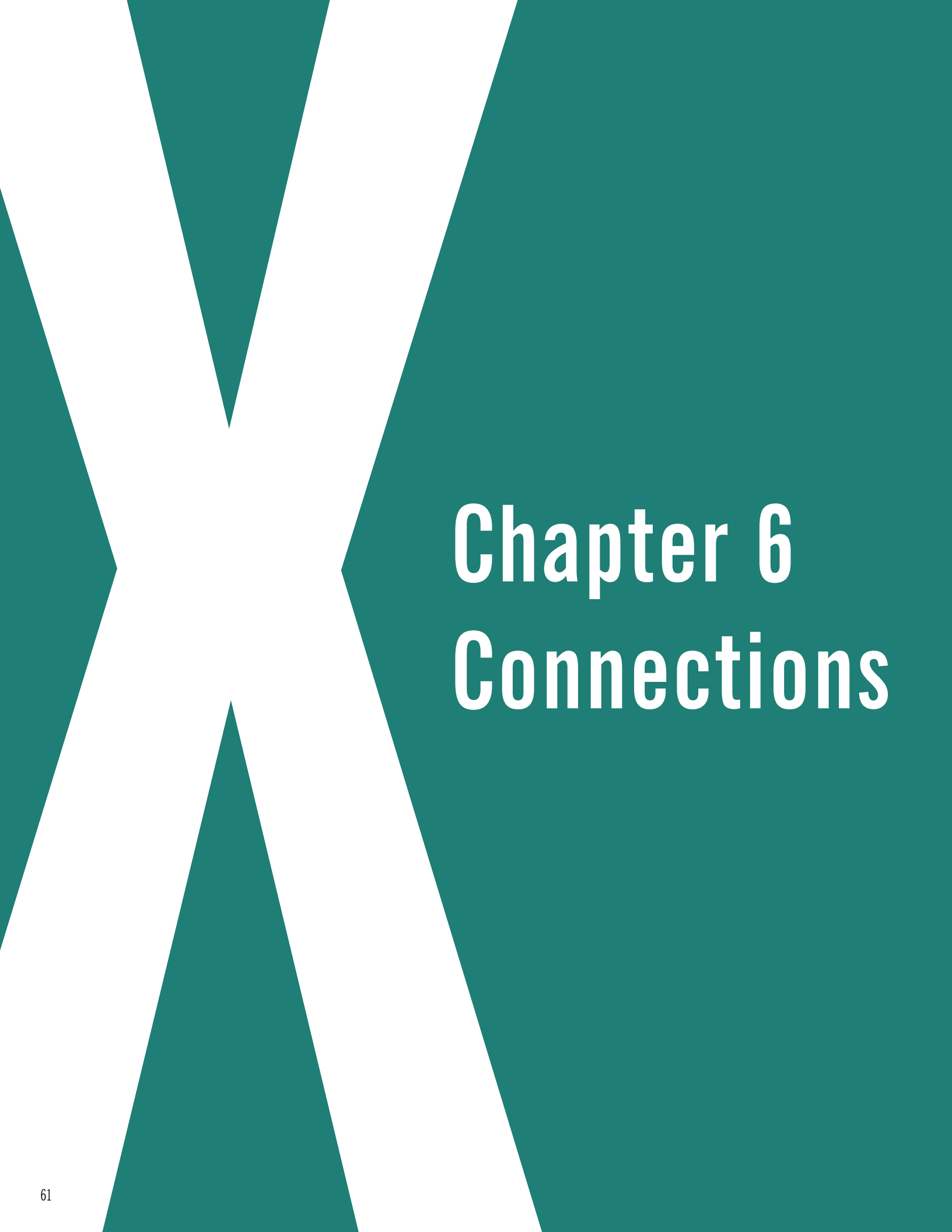
# Power Relationship and Ownership

Jane Warner Plaza is an example of collaborative site rights. Designers, the Castro/Upper Market Central Business District, San Francisco Planning Department, San Francisco Department of Public Works, and San Francisco municipal Transportation Agency worked together. The first iteration of Jane Warner Plaza was designed by Public Architecture. The second iteration of Jane Warner Plaza was designed by the Boor Bridges and Flora Grubb.

# Mobility of Materials

Jane Warner Plaza has layered and anchored site materials. During the trial period site materials were layered. After the trial period Jane Warner Plaza received an upgrade of more permanent materials such as "concrete planters, upgraded the street furniture, installed a better quality surface" (Greco 2012, 16).

# Specificity of Place

Jane Warner Plaza is an example of a site specific temporary landscape, meaning it is significantly influenced by the site. One criterion of site specific landscapes is that they are not intended for a variety of sites (Wagenknecht-Harte 1989). The first phase of Jane Warner Plaza is a specific response to a poorly designed intersection in San Francisco. The design of the plaza had to respond to traffic patterns, safety standards, and the community invested that were unique to that particular site.

# Chapter 6
# Connections

The section illustrates connections between temporary landscapes. The framework is applied to projects in each of the three temporal types (event-based, interim, and incremental). Shared framework attributes are extracted from the projects. These shared attributes are then summarized for each temporal type. By uncovering connections of temporary landscapes we can began to understand the phenomena of temporary landscapes more thoroughly.
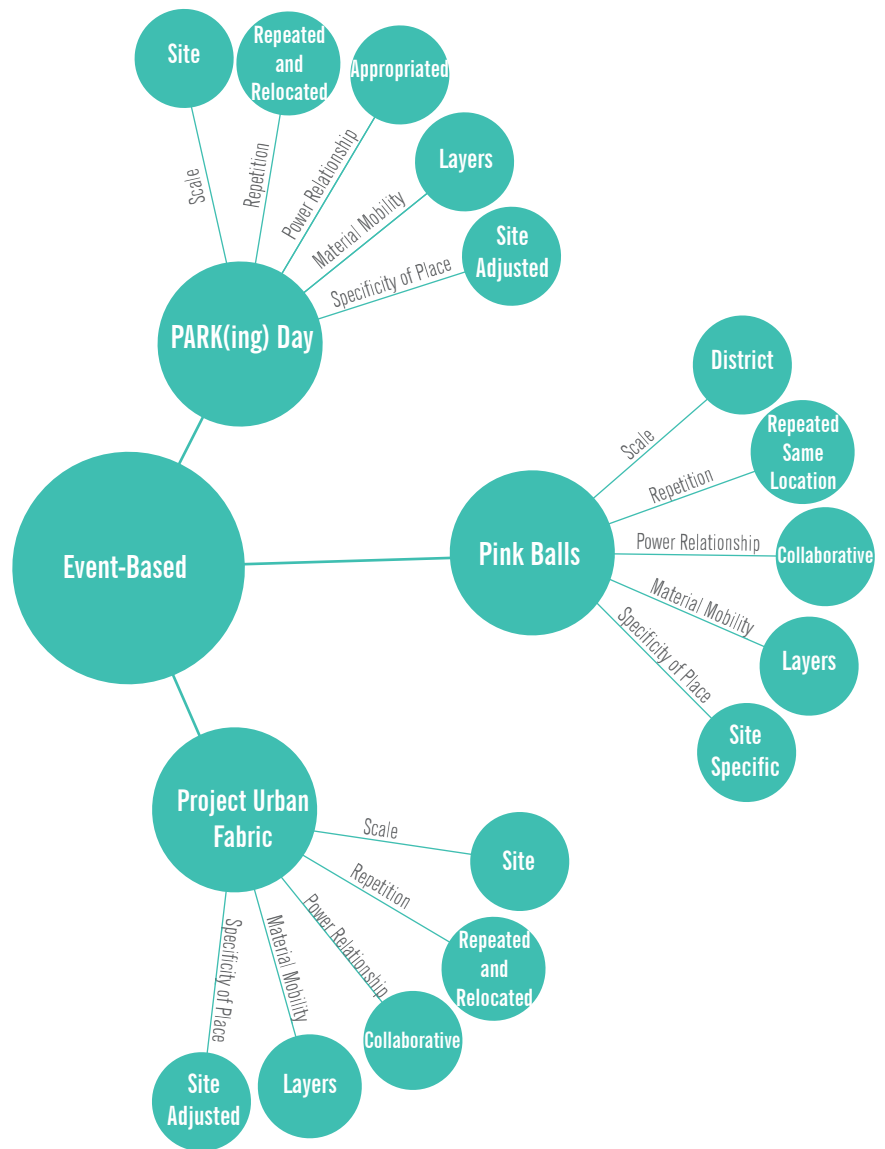
# Connections: Event-Based



Figure 6.1 shows all the projects and framework attributes for event-based temporary landscapes. PARK(ing) Day, Pink Balls, and Project Urban Fabric are three event-based temporary landscapes.

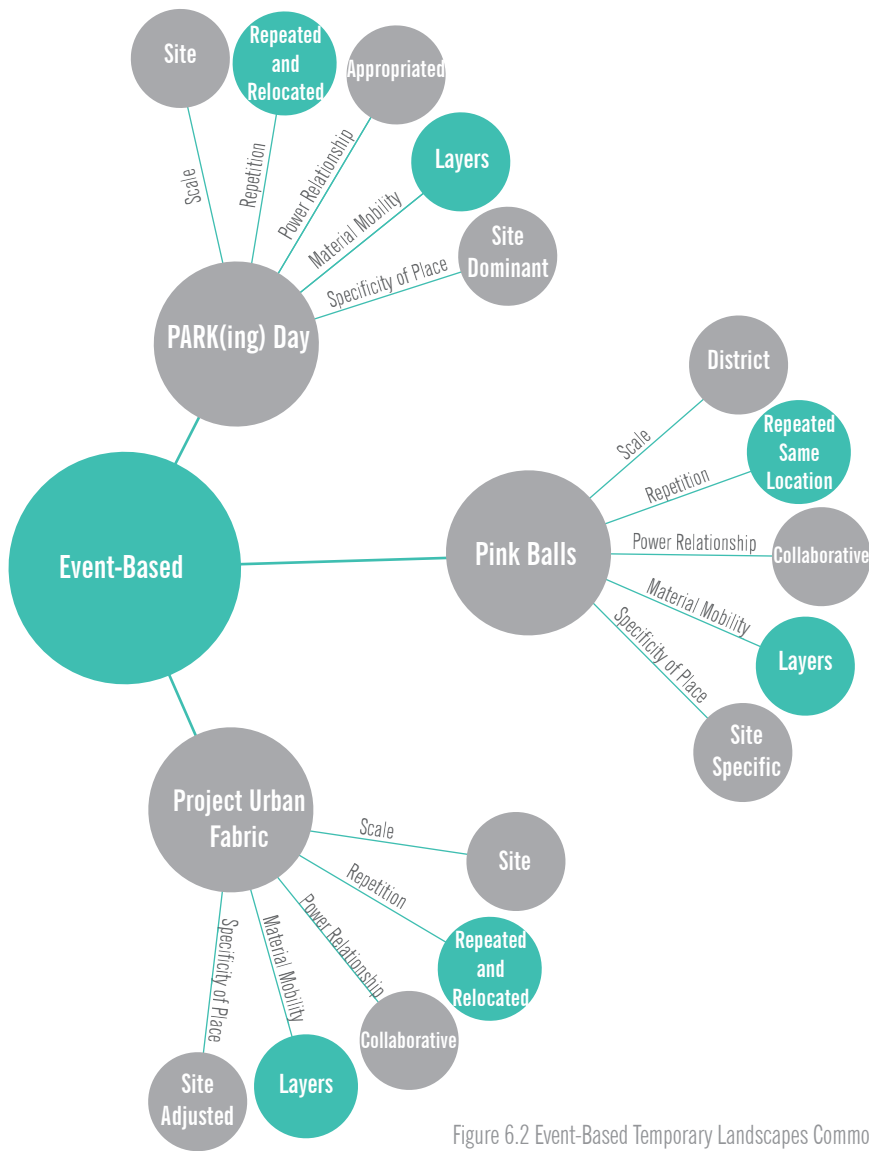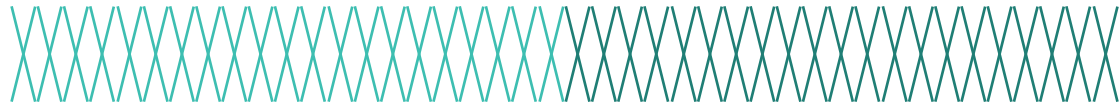Figure 6.1 Event-Based Temporary Landscapes (by Author)

Figure 6.2 Event-Based Temporary Landscapes Common Attributes (by Author)

Figure 6.2 extracts the common framework attributes for event-based temporary landscapes. PARK(ing) Day, Pink Balls, and Project Urban Fabric share similar repetition and material mobility attributes.
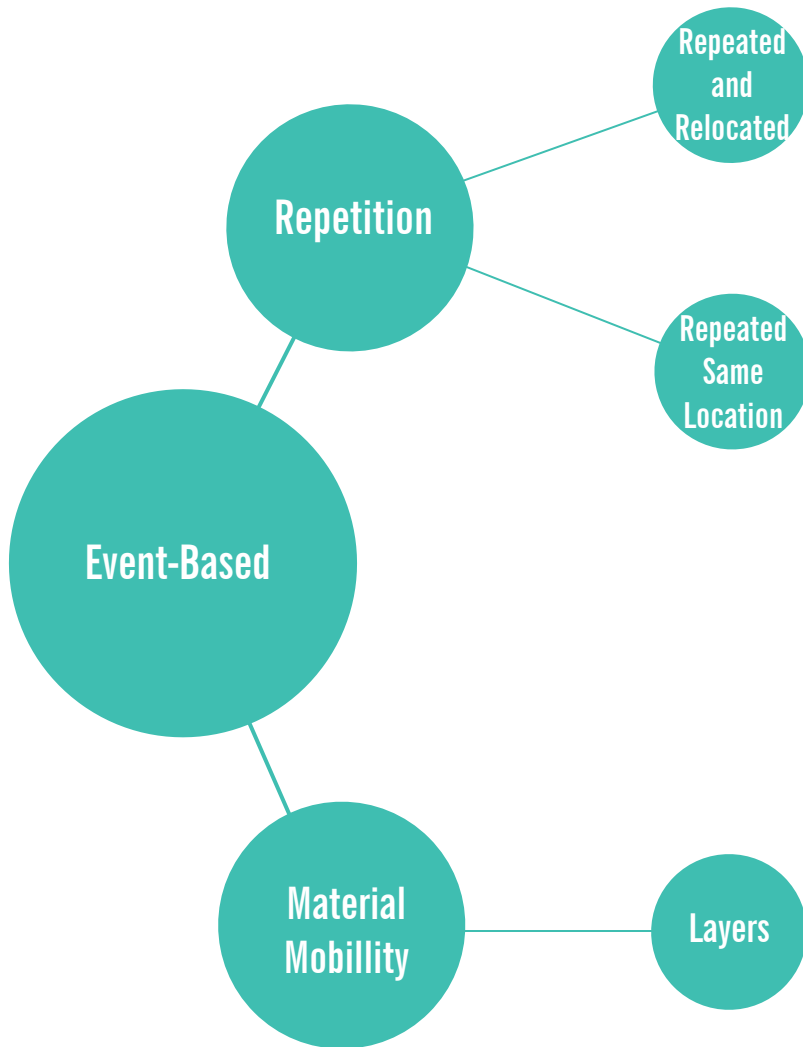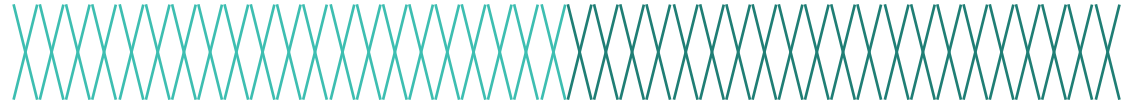
# Connections: Event-Based



Figure 6.3 Event-Based Temporary Landscapes
Connections (by Author)

Figure 6.3 removes the projects and connects the framework attributes to the temporal type. Event-based temporary landscapes share similar repetition attributes (repeated and relocated and repeated same location) and material mobility (layers) attributes.

# Connections

Event-based temporary landscapes share two common framework attributes: repetition and material mobility. Event-based landscapes are repeated landscapes. Projects may be repeated in the same location (Pink Balls) or repeated and relcoated (PARK(ing) Day and Project Urban Fabric). Event- based landscapes also share the same material mobility attributes. Layered site materials are used in event-based temporary landscapes. Layered site materials are most appropriate for event-based landscapes because they can be easily relocated, modified, or adapted as the landscape is repeated.
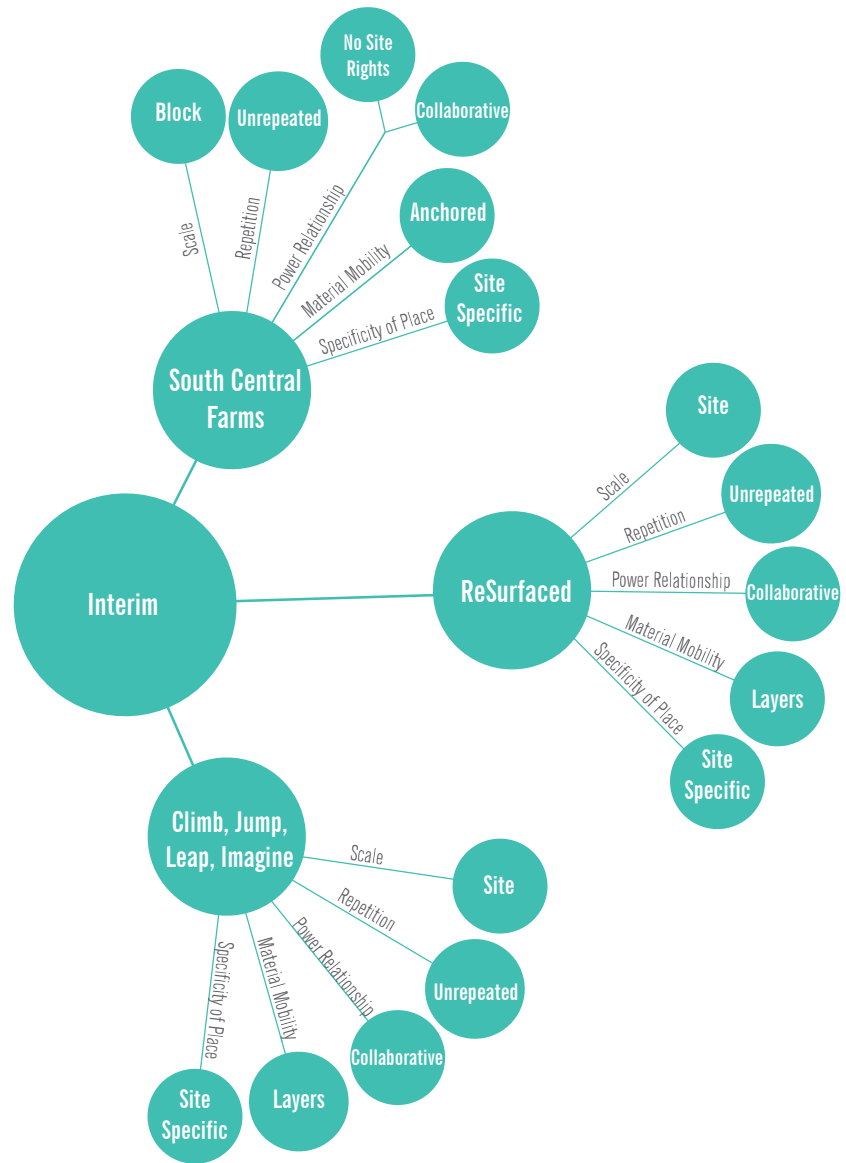
# Connections: Interim



Figure 6.4 shows all the projects and framework attributes for interim temporary landscapes. South Central Farms, ReSurfaced, and Climb, Jump, Leap Imagine are three interim temporary landscapes.

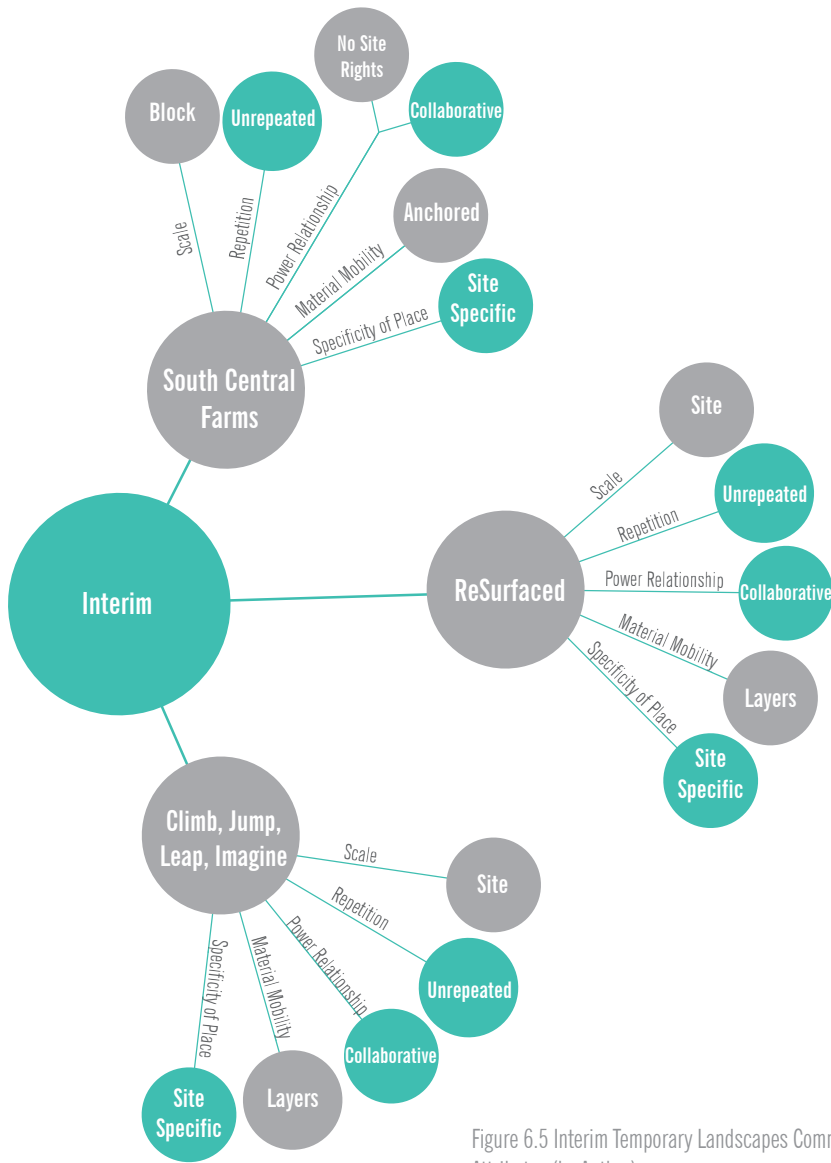Figure 6.4 Interim Temporary Landscapes (by Author)

Figure 6.5 Interim Temporary Landscapes Common Attributes (by Author)

Figure 6.5 extracts the common framework attributes for interim temporary landscapes. South Central Farms, ReSurfaced, and Climb, Jump, Leap share similar repetition power relationship, and specificity of place attributes.

# Connections: Interim
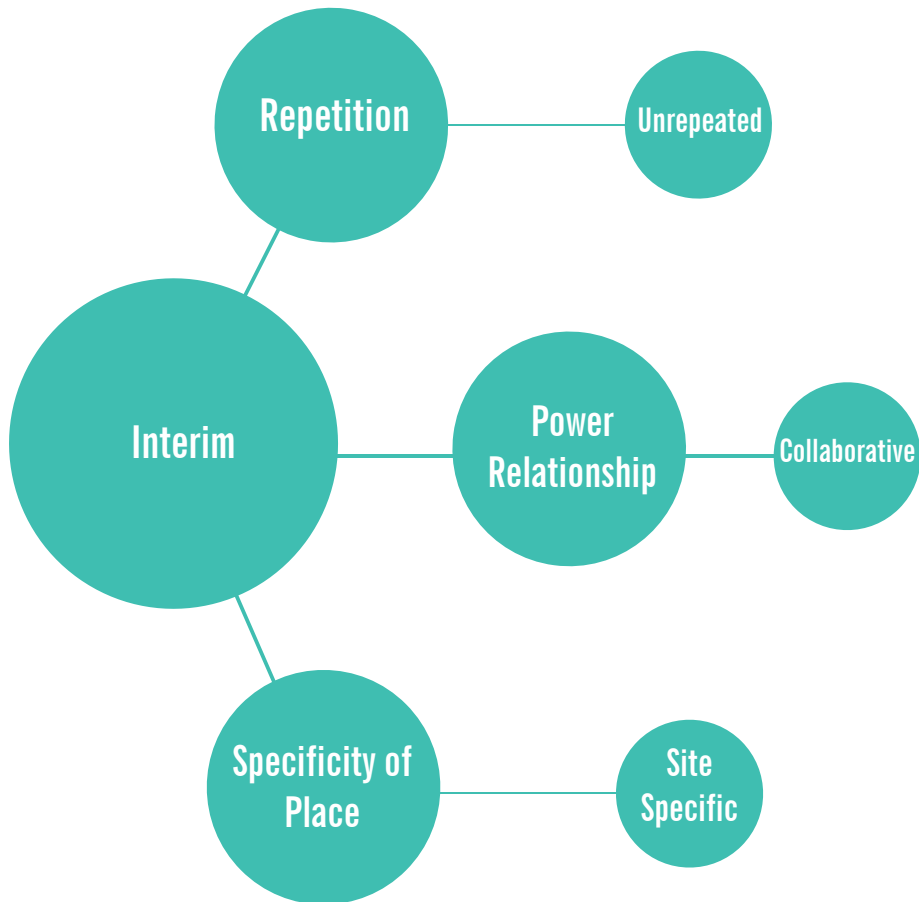


Figure 6.6 Interim Temporary Landscapes
Connections (by Author)

Figure 6.6 removes the projects and connects
the framework attributes to the temporal type.
Interim landscapes share similar repetition
attributes (unrepeated) and power relationship
(collaborative) attributes.

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
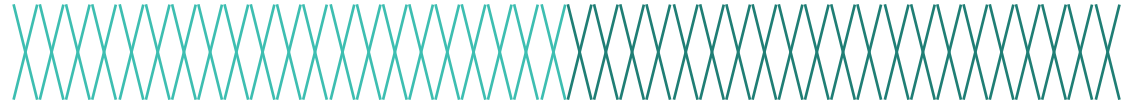
# Connections

Interim landscapes share three common framework attributes: repetition, power relationship, and specificity of place. Interim landscapes are unrepeated temporary landscapes. Interim temporary landscapes usually involve a collaborative power relationship. Cooperation and clear communication between site owners and project creators is integral to interim landscapes. When creators of interim landscapes have no site rights, it leads to conflict. This was the case during part of South Central Farm's tenure. The last framework attribute that interim landscapes share is specificity of place. Incremental landscapes are often site specific.

# Connections: Incremental
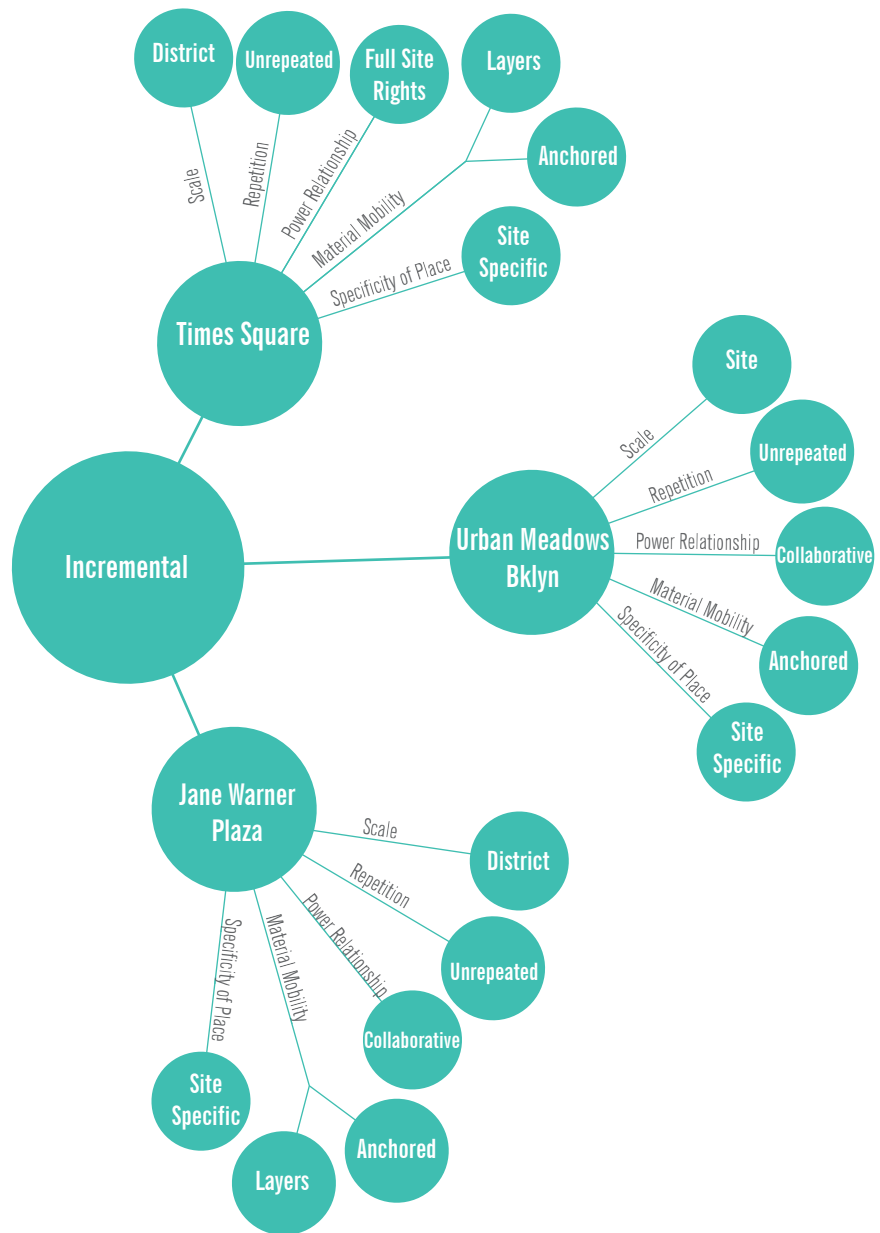


Figure 6.7 shows all the projects and framework attributes for incremental temporary landscapes. Times Square, Urban Meadows Bklyn, Jane Warner Plaza are three incremental temporary landscapes.

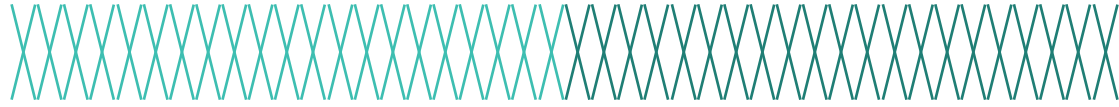Figure 6.7 Incremental Temporary Landscapes (by Author)
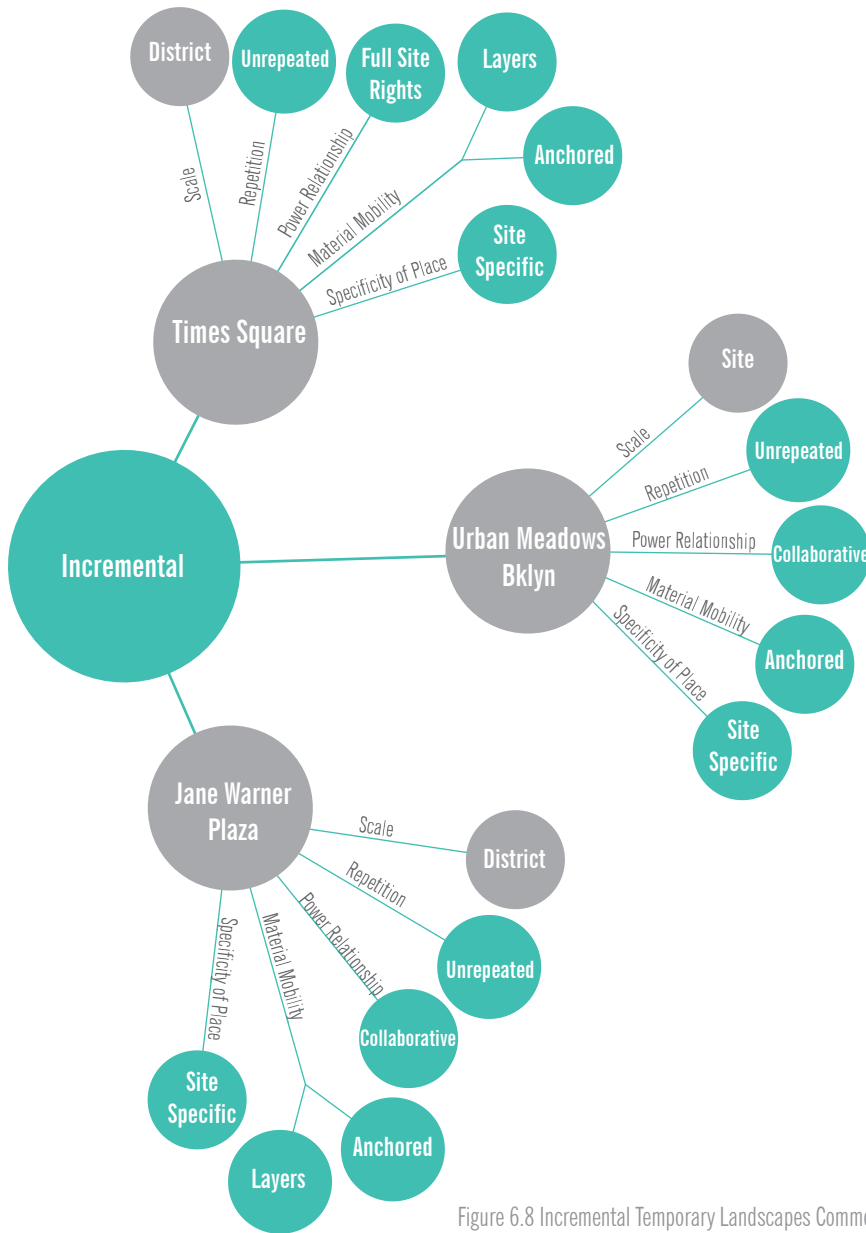
Figure 6.8 Incremental Temporary Landscapes Common Attributes (by Author)

Figure 6.8 extracts the common framework attributes for incremental temporary landscapes. Times Square, Urban Meadows Bklyn, Jane Warner Plaza share similar repetition, power relationship, and power relationship attributes.

# Connections: Incremental
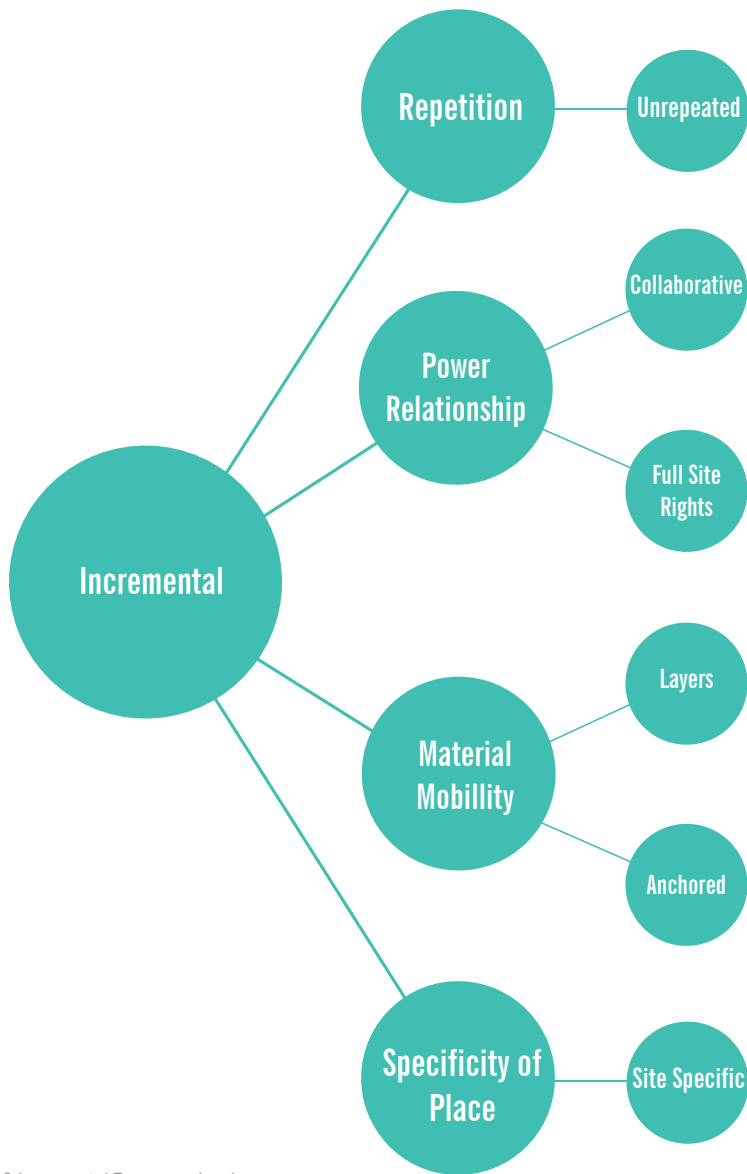


Figure 6.9 Incremental Temporary Landscapes
Connections (by Author)

Figure 6.9 removes the projects and connects the framework attributes to the temporal type. Incremental temporary landscapes share similar repetition attributes (unrepeated), power relationship (collaborative and full site), and material mobility (transition from layered to anchored) attributes.

# Connections

Incremental landscapes share four common framework attributes: repetition, power relationship, material mobility, and specificity of place. Incremental landscapes are unrepeated landscapes. However incremental landscapes relate to larger movements that share design principles, iterative processes or placemaking toolkits. For example Times Square is part of NYC DOT's Plaza Program. Urban Meadows Bklyn is part of the Green Thumbs initiative. Jane Warner Plaza is part of San Francisco's Pavement to Parks program. Incremental landscapes may have collaborative site rights (Urban Meadows Bklyn, Jane Warner Plaza) or they may have full site rights (Times Square). Incremental landscapes use anchored site materials. In some projects (Times Square, Jane Warner Plaza) materials transition from an initial layered material mobility to anchored material mobility. The last framework attribute that incremental landscapes share is specificity of place. Incremental landscapes are often site specific.

# Chapter 7
# Conclusions

Before I began this research I was dismissive of temporary landscapes. I thought temporary landscapes were a passing fad and didn't merit any serious discussion. I would have most likely never given them another thought had it not been for my internship at WDDC. As part of my internship at WDDC I was responsible for developing preliminary designs for a temporary pop-up park. During the design process I researched several different temporary landscapes. By investigating these temporary landscapes I learned something crucial to the focus of this research. My initial apprehension of temporary landscapes was not related to the quality or depth of projects. I was inhibited because of the lack of temporal structure within temporary landscapes.
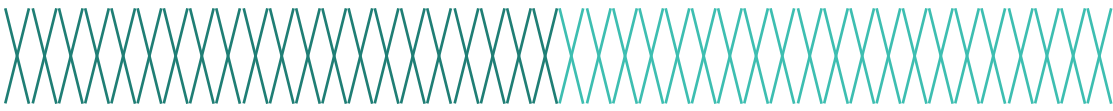
# Conclusions

In recent years design professionals have constructed a temporal model of temporary landscapes that does not address the nuances of time. In this model landscapes are considered temporary OR permanent. This "either/or" mentality is not descriptive enough to address the variety of temporary landscapes. Creating a Typology of Temporary Landscapes presents a new strategy for understanding the phenomena of temporary landscapes. This research deconstructs temporary landscapes into three temporal types (event-based, interim, and incremental).

Creating a typology is an appropriate approach to defining the temporal structure of temporary landscapes. Typologies help establish a common language between design professionals. This research provides a clear definition of temporary landscapes and establishes three temporal types (event-based, interim, and incremental). "With a language to talk about such issues, planners and a number of architects have been able to make considered choices about their practice. In landscape architecture this kind of analysis and debate can help make practitioners conscious of the assumptions that they make in their work, how they are constrained by external forces and their own perspectives, and how they can choose to change" (Crewe and Forsyth 2003, 39).

# Key Findings

- Temporary landscapes are "intentionally time limited designs of open space".

- There a three temporal types within temporary landscapes. They are event-based, interim, and incremental.

- Event-based temporary landscapes have well defined temporary boundaries. They have very explicit beginning and ending dates.  Typically these landscapes last for a month or less. Event-based temporary landscapes share two framework attributes: repetition and material mobility.

- Interim landscapes are temporary landscapes that are intended to change uses in the future. The tenure of these landscapes may be implicit or explicit to the site users. Interim temporary landscapes share three similar framework attributes: repetition, power relationship, and specificity of space.

- Incremental landscapes have the longest time frame. Incremental landscapes are temporary landscapes that promote continuity of use. These landscapes may be temporary installments (pilot projects) of a larger overall project or 'saved interim landscapes.'  Incremental landscapes share four framework attributes: repetition, power relationship, material mobility, and specificity of place.
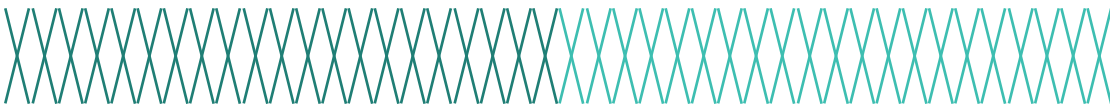
# Conclusions

## Challenges

One of the initial challenges of this project was the limited available information on temporary landscapes. It was challenging to find substantive published bodies of work documenting each project. Potential projects were eliminated form being precedent studies if there was not substantial information pertaining to the project narrative or the conceptual framework.  The nine precedent studies presented in this research represent the most thorough information available at this time.

As a design student it was challenging to invest my research efforts in a typology rather than a design. I found a typology challenging because I was less familiar with the product and process. Throughout my education I have had more experience with projects that culminate in a final design rather than a written piece. Ultimately I chose to produce a typology because I wanted to understand how temporary landscapes worked on a larger scale. Specifically I wanted to understand how temporary landscapes relate to one another and what they can tell us about the role of time in landscapes architecture. Instead of generating a design for a site I wanted to focus my attention on understanding temporary landscapes as an overall body of work.
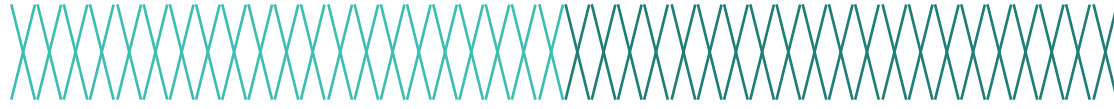
# Moving Foward

As temporary landscapes continue to evolve it is the design profession's responsibility to develop a deeper understanding of temporary landscapes. This research can be built upon through design application and critical discussion.

This research can be advanced through the application of the temporal types and framework attributes to potential design scenarios. The distinctions between the three temporal types(event-based, interim, incremental) and the conceptual framework attributes for each type can help serve as a decision making tools for future designers considering temporary landscapes. In order to select an appropriate type of temporary landscape, future designers should coordinate the project intent, time frame, and client's intentions with the temporal types and conceptual framework attributes.

This research can be developed further by design professionals communicating about the power dynamics of temporary landscapes. Temporary landscapes have distinct power relationships that are not typically present in permanent landscapes. The power relationships described in this research are one strategy for understanding the power dynamics of a project. Further research could include information about site owners' intention, designers' intentions, and how the community was involved or considered in the project. This could be done through a series of interviews with site owners and designers to understand the intention of both parties and how the community was involved with the development of a temporary landscape.

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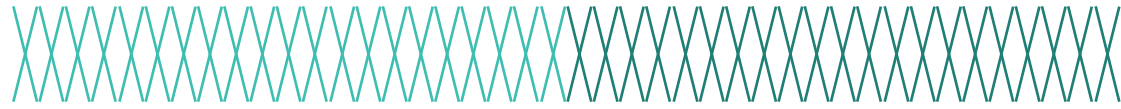
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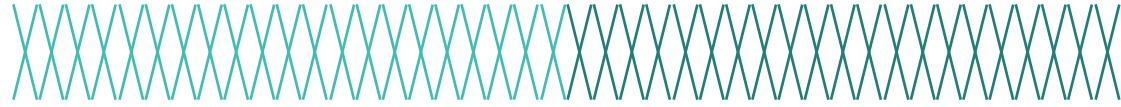
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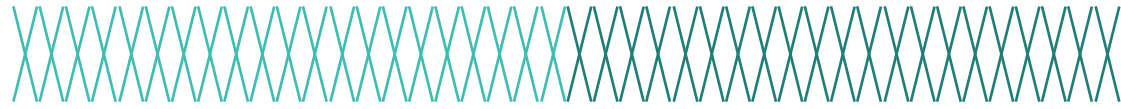
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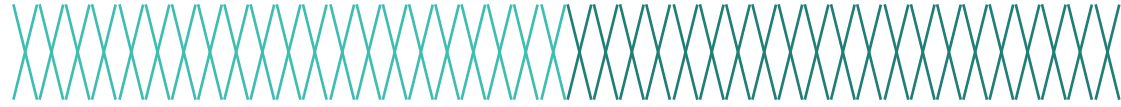
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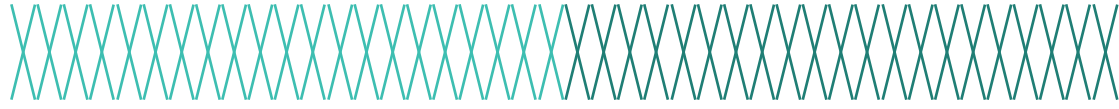
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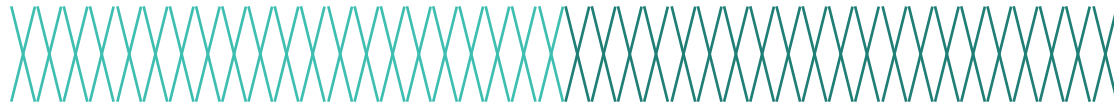
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# Appendix

# Framework Table

| | | Scale | | | Repetition | | |
|---|---|---|---|---|---|---|---|
| | | Site | Block | District | Unrepeated | Repeated Same Location | Repeated and Relocated |
| **Event-Based** | PARK(ing) Day | ■ | | | | | ■ |
| | Pink Balls | | | ■ | | ■ | |
| | Project Urban Fabric | ■ | | | | | ■ |
| **Interim** | South Central Farms | | ■ | | ■ | | |
| | ReSurfaced | ■ | | | ■ | | |
| | Climb, Jump, Leap, Imagine | ■ | | | ■ | | |
| **Incremental** | Times Square | | | ■ | ■ | | |
| | Urban Meadows Bklyn | ■ | | | ■ | | |
| | Jane Warner Plaza | | | ■ | ■ | | |

| Power Relationship | | | | Material Mobility | | Specificity of Place | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| No Site Rights | Appropriated | Collaborative | Full Site Rights | Layers | Anchored | Site Dominant | Site Adjusted | Site Specific | Site Determined |
|  | ■ |  |  | ■ |  |  | ■ |  |  |
|  |  | ■ |  | ■ |  |  |  | ■ |  |
|  |  | ■ |  | ■ |  |  | ■ |  |  |
| ■ |  | ■ |  |  | ■ |  |  | ■ |  |
|  |  | ■ |  | ■ |  |  |  | ■ |  |
|  |  | ■ |  | ■ |  |  |  | ■ |  |
|  |  |  | ■ | ■ | ■ |  |  | ■ |  |
|  |  | ■ |  |  | ■ |  |  | ■ |  |
|  |  | ■ |  | ■ | ■ |  |  | ■ |  |