The theoretical approach of loose space is symbolized by a pink colour code. Reference projects are symbolized with a black frame.

Introduction to each part.

Typological aspects of loose space and Skanstull.

Theoretical aspects of loose space and how it applies to Skanstull.

References and site visits.

The beige colour connects the typological contents of the project.

Reference projects are symbolized with a black frame.

The presentation was set up to resemble the portfolio of the rational planner, containing sketches and paper models.

Artefacts, such as a discarded condom, a spray can and a ticket, found on the site of Skanstull were displayed in plastic bags.

Sound and footage from Skanstull was projected on the wall in order to convey an experience of the site.
JUSTICE FOR LOOSE SPACE
EXPLORING STOCKHOLM UNDER THE BRIDGES

INTRODUCTION

Stockholm is a city of bridges. But we rarely pay attention to what happens below them. Many of these spaces are centrally located in the city, yet perceived as peripheral due to their uncertain programmatic status and rough physical appearance, also referred to as loose space. Some are integrated in the urban fabric; others are more inaccessible and thus become forgotten spots detached from the rapid development of the rest of the city.

The space below the bridges of Skanstull is an example of the latter. After many years of being in the shadow of the city, giving space for outdoor parties, graffiti painters and more recently urban farming, it is now being under pressure of a large scale redevelopment project.

But do these spaces carry meaning that is neglected in the common notion of public space? How can we as planners use our tools in order to encourage the existence of a larger diversity of forms, spaces and uses?

Spaces below bridges, Skanstull, loose spaces, urban planning, zoning regulation, typology, experience, legal actors, the Swedish Planning and Building Act.

The main purpose is to raise awareness of the diversity of public spaces that exist in the city. In other words, looking beyond the classical notion of public space, there are the neglected spaces of informality, uncertainty and unplanned use, such as spaces below bridges.

By looking into the spaces below the Skanstull bridges, through analyses of typology, experience and legal rationalities, the aim is to contribute to a more in-depth understanding of their experiential and legal characteristics. Furthermore, the aim to investigate how the planning tools of zoning and incremental planning could be used to support their existence and use.

What are the typologies of spaces below bridges in Stockholm?

How does the space below the Skanstull bridges correspond to the idea of loose space?

What are the physical and legal conditions of loose space in Skanstull?

How could planning tools be used and developed in order to give legal status to loose space?
DEFINING TYPOLOGY AND THEORY

Investigating the negative side of bridges.
Six centrally located bridges in Stockholm with extensive spaces below.

1. ST. ERIKSBRON
2. VÄSTERBRON
3. LILJEHOLMSBRON
4. ÅRSTABRON
5. SKANSTULLSBROARNA
6. DANVIKSTULLSBRON
TYPOLOGIES OF SPACES BELOW SIX BRIDGES

1. ST. ERIKSBRON  Urban hide-out
2. VÄSTERBRON  Rough park pavilion
3. LILJEHOLMSBRON  Urban passage
4. ÅRSTABRON  Recreational passage
5. SKANSTULLSBROARNA  Illegible landscape
6. DANVIKSTULLSBRON  Outdoor escape
CHARACTERISTICS OF TYPOLOGY

**Park**
The space below a bridge could be situated in a context of recreational green areas, open green spaces or more arranged city parks.

**Urban**
The urban context of a bridge space is the proximity to main streets, apartment blocks, offices, shopping districts and frequent movement of people.

**Business / Industrial**
The context provides for less frequent movement of people and more activity during daytime only. Rough in character and sometimes inaccessible.

**Refuge**
Monumental in their use scale yet the bridges contain elements of humanscale, such as doors, stairs, ladders, openings, etc. Suddenly the otherwise inaccessible and distant structure invites for inhabitation, providing a new experience in the urban landscape.

**Prospect**
In the city there are few possibilities to see the horizon, of areas with open perspectives. Leaving the ground position, climbing, to a higher scale makes the surrounding area more comprehensible.

**Formal**
Examples of formal settlements: official contracts signed between the actor on site and the owner (usually the owner is the city of Stockholm), such as the custom service, boat harbor and temporary offices.

**Informal**
Examples of informal appropriation: homeless settlements, graffiti, outdoor parties. The presence of both formal and informal uses shows the diversity of meanings of sites.

**Defined space**
A defined space below a bridge has strong interior characteristics of a perceivable roof, walls of pillars or solid, and a floorscape that ends outside of the bridge borders. That is, a space that possess its own set of interiors and thus not directly integrated with the elements of the surrounding environment. Furthermore, it is a space that provides for strong perspectives that enhances its borders.

**Dissolved space**
A dissolved space is either a space that merges with the surrounding context and become part of a larger volumetric context. Or it could be too large in its scale, making the sense of refuge weak. This is typical for the larger bridges that lacks frequent connections to the surface area.

## EXPERIENCE

<table>
<thead>
<tr>
<th>CONTEXT</th>
<th>PHYSICAL CONDITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Park</td>
<td>Defined space</td>
</tr>
<tr>
<td>Urban</td>
<td>Dissolved space</td>
</tr>
<tr>
<td>Business / Industrial</td>
<td>Defined space</td>
</tr>
</tbody>
</table>

1. **St. Erikson**
   - Area: 700 m² (north side)
   - Context: Park
   - Experience: Refuge

2. **Västerbron**
   - Area: 4300 m² (south side)
   - Context: Urban
   - Experience: Prospect

3. **Liljeholmsbron**
   - Area: 2100 m² (north side)
   - Context: Business / Industrial
   - Experience: Defined space
<table>
<thead>
<tr>
<th>PHYSICAL CONDITIONS</th>
<th>APPROPRIATION</th>
<th>EXPERIENCE</th>
<th>CONTEXT</th>
<th>AREA</th>
</tr>
</thead>
<tbody>
<tr>
<td>(scale, form, material, interior)</td>
<td>Formal</td>
<td>Refuge</td>
<td>Park</td>
<td>960 m² (south side)</td>
</tr>
<tr>
<td>Defined space</td>
<td>Informal</td>
<td>Prospect</td>
<td>Urban</td>
<td>10,000 m² (north side)</td>
</tr>
<tr>
<td>Dissolved space</td>
<td></td>
<td></td>
<td>Business / Industrial</td>
<td>1,200 m² (east side)</td>
</tr>
</tbody>
</table>
**THEORY OF LOOSE SPACE**

### WHAT?

“Loose spaces are places where a **FIXED USE NO LONGER EXIST**, or never existed at all, such as below a bridge.”¹

“Through people’s activities, spaces become loose. Accessibility, freedom of choice and **PHYSICAL ELEMENTS** the occupants can appropriate contribute to the emergence of loose spaces.”¹

“Loose spaces is, by definition, space that has been appropriated by citizens to pursue activities not set by a predetermined program. **APPROPRIATION** is therefore a defining feature of all loose space.”¹

### WHERE?

“Loose spaces occur in **CITIES** since there are certain social and physical conditions that encourage looseness to exist.”¹

Free access to public spaces, anonymity among strangers, **DIVERSITY** of persons, fluidity of meaning are urban conditions that supports looseness.”¹

“Some open spaces are planned for certain assigned functions, but that both legally and physically accommodates other activities as well, unintended and **UNEXPECTED** uses and activities.“¹

### WHY?

“**LIMITED INTERPRETATIONS** of contemporary landscapes are of concern because urban landscapes, in the broadest sense, are being **ERODED** in the city centre and at the edge, as well as in the wide area in between.”²

“They allow for chance of encounter, spontaneous events, enjoyment of diversity and **DISCOVERY** of the unexpected. “¹

“How can such urban development be **TEMPERED** so that complex land-uses can co-exist, including the urban voids; those **DISORDERED**, unkempt, apparently unused places which are so important to the **PATINA** of our cities?”²

---

² Armstrong, Helen Post-Urban/Suburban Landscapes: Design and Planning the Centre, Edge and In-Between Professor Emeritus Centre for Cultural Research, University of Western Sydney.
The existence of loose spaces is not new. They have existed in various forms inside and outside of our cities. However, it is not until recently that theorists have begun to engage in ways to understand and incorporate their presence when analyzing and defining the range of public spaces in our cities.

One key aspect of loose space is the appropriation of a site that is different from the original programming of the same site. It could be places where a fixed use no longer exist, or never existed at all, such as below a bridge. Through people's activities, spaces become loose. Accessibility, freedom of choice and physical elements that the occupants can appropriate contributes to the emergence of loose spaces.

Some open spaces are planned for certain assigned functions, which both legally and physically also accommodate unintended and unexpected uses and activities. Apart from the classical public space, loose spaces offer opportunities for exploration and discovery, for the unexpected, unregulated, spontaneous and risky (Franck et al. 2007).

Spaces below bridges do not come with a specific program more than supporting the overriding bridge. However, these spaces tend to become areas of occupation, appropriation or waste depots due to their uncertain function. They have strong interior characteristics of pillars, roof, walls, ground, passages, shelves, doors etc., which invites for different interpretations of usage.

In the case of the bridges in Skanstull, the city of Stockholm is charging low rent contracts, which makes it possible for less economically strong or volunteer actors to establish on the site. However, the increasing forces of privatization, commercialization and sanitization of public and quasi-public space, makes activities become homogenized which places the citizen in the role of a passive consumer rather than an active creator and participant. These are serious threats to the continued existence of loose space and consequently a threat to the diverse sorts of public spaces that also offers urban public life.

REDEVELOPMENT OF SKANSTULL ACCORDING TO THE CITY PLANNING COUNCIL

“The fact that the area is not so ordered is one of the main characteristics of the site.”

Maria Hannäs (left wing politician who opposes the future commercialization of the area).

What are the disordered characteristics of the area in your opinion?

“It is the combination of uses of the area that gives it a CHARACTER OF DISORDER, such as the railroad tracks, the boat yard, the park and the allotment gardens. This proposal will entail a commercialization of the area, which I believe is not something necessary to implement at all places of the city. There are qualities in the ‘backstreets’ where there is not much commercial life.”

Interview 11th of February 2013

“The ambition with Söderstaden is to create a dense and multifunctional urban environment connected with surrounding neighbourhoods.”

“Start PM for programming commerce, offices, conference and sports.”

“The staircase access is remote and unadvertised. The railroad area constitutes a barrier for pedestrians moving between north and south. The bike road might be perceived as unsafe since it lacks contact with main roads and settlements.”

http://insynsbk.stockholm.se/Byggochplantjansten/Pagaende-planarbete/PagaendePlanarbete/Planarende/?JournalNumber=2009-04719&id=100806&g=0&subtype=Start%20PM&plan-type=Start%20PM

“Traffic and impediment areas are dominating the area. Large scale environment difficult to navigate through. In contrast, there are allotment gardens with green, recreational values as well as small-scale. The presence of housing and commerce is weak.”

“Fragmented green structure as the railroad tracks create a barrier between the north and the south of Eriksdalslunden. Defective physical expression despite frequently visited sites during summer time, such as harbor, cafes, concerts and clubs.”

“The aim is to develop the badly used impediment areas to increase the urbanity, density and safety of the area.”

“The ambition with Söderstaden is to create a dense and multifunctional urban environment connected with surrounding neighbourhoods.”

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Interview 11th of February 2013
WINNING PROPOSAL FOR REDEVELOPMENT OF SKANSTULL

The architects of the proposal state that Skanstull could become an area of "spontaneity" and for the "unexpected". Today however, these values are to a large extent already present due to the railroad area; which is difficult to reach and functions as a site of discovery for passers-by. In the winning proposal the railroad tracks will be covered and elevated to street level.

"adjust the structure and the movements of the site to increase accessibility."

"we want to create robust seeds (office buildings) which makes the area grow and become visible from far away."

"robust seeds = profitable development."

"in order for the development to become interesting, in other words to allow for weeds to grow, we need to PROVIDE SPACE FOR THE UNEXPECTED."

"Save spaces in order for URBAN LIFE TO GROW BY IT-SELF."

"In the true spirit of Jane Jacob, we believe that the urban fabric needs a diversity of ages, scales and content."

"Visible from far away... ...but difficult to enter..."

"City front line"

"Boats and bazaar"
In my analysis, I have tried to capture the site by exploring and meeting people using it in their work and everyday life. Hence the ambition has been to investigate how the physical space is constituted and how the social space has been created by the actors and visitors active in the area. The qualitative research based on interviews and observations has brought knowledge of how the site of Skanstull consists of layers of appropriation, history and meaning. For the graffiti painter the inaccessibility and hiddenness is a great quality due to its central location. For the landscape architect, the area is exciting but in need of a “fix”, like a park, in order to become safe and attract more people to the site.

By observing the site at different occasions has also brought information of how the area is used by people passing by. In the book “Walkscapes” (2002), the author describes the tool of walking as a means of investigating and making visible the sites that have a nature and that needs to be further comprehended. Furthermore, it is important to understand the meanings of a site rather than giving it a meaning by designing it with a given meaning. A space is always alive in different ways, thus it is necessary to observe and watch the space in action.

During a walk, I met a retired person who found a new interest in photographing graffiti. Just around the corner from that meeting, I ran into a worker who prepared the bridge walls with wax so that the graffiti paint would easily run off when being sprayed with water. The contested meanings and interests reflect the complex urban situation that is constantly being reproduced and redefined by its citizens.

By experiencing the site with the body, it became clear that the different scales of the bridges and the in-between areas changed as one moved. The various scales, in turn, influenced how the area was perceived: down by the railroad tracks one could be alone and easily detached oneself from the rest of the city, while the pedestrian bridge was an extension from the main street and therefore crowded with bikes and people providing a more active rhythm.

Sara Westin (2010) argues in her thesis that the planner is prone to repress her own experiences due to the demands of what we should do. Planners design for the needs of people and translate them into concrete things such as buildings, parks, roads etc. However what cannot be translated into things, such as desire, life and urbanity is excluded from the design due to the notion of the city as a finite rather than an infinite game.

The physicalities of the bridges in Skanstull, such as the fundament, the roof, the railroad track, and the valley slopes, invited for play and opened up for several interpretations, like providing shelter, supporting greenhouse constructions and making room for several informal paths to be created. The area carries a meaning of the indefinite, unfinished and ephemeral. These are values that many public spaces in the inner city are lacking.


The bridge context of Skanstull is being framed by the railroad tracks and the volumetric spaces below the bridges, which shows that loose space also could be a context as well as a defined space.
Discovering the site through interviews and observations.

The graffiti painter on the other hand, valued the disorderly character and believes that these spaces brings a much needed vitality to the city of Stockholm.

Since Mats had been working with one of the redevelopment proposals, he had the perspective of making the area into a safe park with cafes and shopping along the tracks.

The site consists of various scales and levels of accessibility, making the area difficult to navigate through and makes the different parts separate from each other.

New programs and uses have been established and have adapted to the environment without inflicting too much on it. There are however traces of making the area more comprehensible with self-made accesses and holes in the fences.

Anonymous, graffiti artist based in Stockholm.
Mats Oloförs, artist working with public spaces and was part of the competition for the redevelopment of the site.

"IT'S AN AREA WAITING TO BE USED. NOW IT'S DESERTED. IT'S EXCITING BUT NOT BEAUTIFUL. THE GREEN STRUCTURE IS WHAT SHOULD BE ENHANCED MORE."

"THE NIGHT CLUB BRING ALTERNATIVE ENERGY TO THE SITE."

"THERE IS MOVEMENT IN MANY LEVELS, HOWEVER NO CLEAR CONNECTION."

"THE SCALES CHANGES AS WE MOVE THROUGH THE AREA. THERE IS ONE EXPERIENCE BELOW A BRIDGE, AND ANOTHER ONE IN BETWEEN TWO BRIDGES."

"THE CITY WANT TO TAKE AWAY THE DESERETEDNESS IN ORDER TO CREATE SAFETY, ORDER AND ACCESSIBILITY."

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"THE CITY WANT TO TAKE AWAY THE DESERETEDNESS IN ORDER TO CREATE SAFETY, ORDER AND ACCESSIBILITY."

"GRAFFITI ADAPTED AFTER THE PATTERN OF THE STEEL WALL."

Monumental entrance to the area. Strong perspective.
Concrete bridge **PILLARS** creating airy frames of the spaces.

The intersecting of bridges of **VARIOUS SCALES** contributes to the illegible and dissolved character of the site.

The **RAILROAD TRACKS** is the main object which manifests the previous use of the area. Today it is used as a path to guide curious flaneurs through the area.

A sense of **INTERIOR** is created with clearly defined roof, shelf and pillars.

From the bridges the **RAILROAD AREA** becomes legible. The bridge foundations together with the railroad area defines the space below.

The **FENCES** surrounding the different actors of the area contributes to inaccessibility, but also shows where an access is needed.

The **BRUSH-WOOD** contributes to a feeling of desolation due to lack of maintenance.

In the middle of the concrete **MURAL** back to 1999.
The **BRIDGE FUNDAMENT** provides for both prospect and refuge. They create a strong sense of interior and serves as an important element of experience and construction to the night club.

In the middle of the railroad tracks there is a low concrete **MURAL** with graffiti, some of it dates back to 1999.

The area below the bridges gives a sense of freedom as it is **DETACHED** from the rest of the city.

**APPROPRIATION AND DISCOVERY.** The abandoned railroad tunnel is an enclosed site for graffiti.

**MICRO ECOLOGY.** Below one of the bridge foundation the rainwater pipe has nourished a small pond.

**SELF-MADE** access between urban farming and night club.

The urban farming activity was initiated by a group of friends and received a temporary permission from the city to **APPROPRIATE** the site. They regard the desolate character as a quality for alternative uses.

**DIVERSITY OF MEANINGS AND USES.** The staff working at the material depot values the central location and the distance from apartments due to noisy activity. However, the undisturbed character increases the of break-ins.

**CHARACTERISTICS OF LOOSE SPACE**

**The area below the bridges gives a sense of freedom as it is DETACHED from the rest of the city.**
ARTEFACTS

THE PASSING OF TIME TOLD BY A RUSTY GRAFFITI CAN

FAMILY ENTRANCE TICKET TO THE SWIMMING POOL

DISCARDED CONDOM

OLD GRAFFITI PAINT

SEA WEED FROM BRIDGE POND CREATED BY RAINWATER PIPE
BIKE AND PEDESTRIAN BRIDGE TO ERIKSDALSBADET. SPRING BIRDS AND TRAFFIC NOISE. PEOPLE CHATTING AND BIKES PASSING.

ONE OF THE PROSPECT SPOTS WITH AN OVERVIEW OF THE TRACKS, YET A REFUGE LOCATION BEING CLOSE TO THE BRIDGE ROOF.

ALL OF A SUDDEN BEING AMONGST PEOPLE, DOGS, JOGGERS, PARENTS WITH STROLLERS, STEPS AND HUMAN RHYTHMS.

ON THE OTHER SIDE OF THE WATER AWAIT A RHYTHM FROM THE NEIGHBOURING CONSTRUCTION SITE. MY HEAD MOVES TO THE BEAT.

BACK DOWN ON THE TRACKS, HAVING THE ROOFS OF TRAFFIC AT A SAFE DISTANCE ABOVE ME, GROUNDED IN REFUGE.

THE MOST UNDERGROUND SPOT OF REFUGE, SAFELY POSITIONED ON THE CONCRETE FOOT OF THE BRIDGE, FEELING HOW THE BRIDGE COMES TO LIFE, BECOMING AN ORGANISM OF REGULAR VIBRATIONS FROM THE PERIODIC TRAINS.

THE BRIDGE MANIFESTS ITS ORIGINAL PURPOSE OF LETTING SHIPS THROUGH. ONE OF THEM GENTLY LIFTS ITS ARM TO FACILITATE MOVEMENT.

SOUND

SO UND
MAPPING THE ACTORS

The site is made up of stuff, waste, brushwood, concrete pillars and fences, but also situations, movement, bikers, workers, visitors and people that directly or indirectly interact with each other and the surrounding environment. Some are walking along the formal paths given by the programming of the site; others discover the potential of the spaces alongside the formal.

The latter is significant of the area in Skanstull where the “urban void” motivated a group of citizens to establish a garden on the railroad tracks. For another group of people, it was the spaces below one of the bridges that contained important experiential qualities for establishing a night club.

As the main characteristic of loose space, appropriation of spaces reflects how people have interpreted the physical dimensions and their potential for new uses. By using spaces differently than the expected broadens the idea of what public space could be like and might inspire people to act in new ways.

Since the railroad track is no longer used for transportation the original function is lost giving the possibility to claim the area and create new kinds of functions, by for example cutting hole in fences to enable access, making new paths that suits the new activities or covering stones with graffiti paint to mark the territory.

In Skanstull, the actors are ranging from institutional, commercial to volunteer and informal appropriations, such as graffiti or homeless settlements. By mapping the legal rationalities, such as actor’s contract, type of use and also collaborative interests, a pattern of exchange emerged.

The main conclusion to be drawn is that the latest actors, the urban farming and the night club, have been most receptive and active in starting some type of exchange with the neighboring actors. This reflects the kind of actors they are: active in constantly changing and transforming its activity to attract more people and develop its concept. Something that is not as important to an institution like the public swimming pool or the material depot.

Hence, the night club and the urban farming have been more dependent on their neighbors in terms of electricity, water, access, and crops than the other actors.

The collaboration has been manifested spatially by self-made staircases leading between the allotment garden, to the farming on the tracks and further to the night club. The presence of the security guards of the night club has also brought indirect security to surrounding actors. By mapping the actors on the site social dimensions appears that are reflected by the dynamics of setting borders, overlapping borders, conflicts and collaborations.

Hence the site carries different meanings for different actors. Some regard the qualities of desertedness an urban quality that makes the site exciting and important. Others seem to suffer from the hidden location, due to break-ins and high surveillance costs, at the same time as they are satisfied with having the rare possibility of renting a spot cheaply in the central parts of Stockholm.
There are several different actors on the site today, ranging from institutional uses to temporary urban farming.
## ACTORS ON SITE

Material from short interviews and site visits. Categories are extracted from “Urban Pioneers” (2010), except from the last category called “collaborative interests.” It was added after discovering that some actors had established networks of collaboration.

<table>
<thead>
<tr>
<th></th>
<th>ERIKSDALS KOLONI-OMRÅDE</th>
<th>TRÄDGÅRD PÅ SPÅRET</th>
<th>ERIKSDALSBADET</th>
<th>NCC</th>
<th>TRÄDGÅRDEN / UNDER BRON</th>
<th>BADMINTON-STADION</th>
<th>PEAB</th>
<th>STOCKHOLMS HAMNAR</th>
<th>SKANSTULL MARIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Size</td>
<td>8 000 m²</td>
<td>4 000 m²</td>
<td>36 500 m²</td>
<td>10 000 m²</td>
<td>8 600 m²</td>
<td>6 000 m²</td>
<td>500 m²</td>
<td>4 000 m²</td>
</tr>
<tr>
<td>2.</td>
<td>Owned by</td>
<td>The City of Stockholm</td>
<td>The City of Stockholm</td>
<td>The City of Stockholm</td>
<td>The City of Stockholm</td>
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<td>8.</td>
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<td>9.</td>
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</tr>
<tr>
<td>Conflicting interests</td>
<td>Some break-ins and thefts.</td>
<td>None. However, communication difficulties with Eriksdalsbadet when in need of using their backstreet for delivery to the garden.</td>
<td>No conflicting interests.</td>
<td>No conflicting interests.</td>
<td>No conflicting interests.</td>
<td></td>
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</tr>
<tr>
<td>Collaborative interests</td>
<td>Providing Trädgård på Spåret with water and for a short period of time with electricity, in return for a small amount of money.</td>
<td>Extensive collaboration with the night club, such as a new stair case access and crops from garden goes into their restaurant. Storage and water is shared with the allotment gardens. Surrounding schools have plant boxes and access to the planting school offered by the members.</td>
<td>Collaborates with Eriksdalsbadet &quot;Nattskiftet&quot;, in which volunteers joins visitors to and from the night club, for a more safe Stockholm.</td>
<td>Indirect security from the night club since their guards are patrolling till 05. Keeps the rest of the area safe. Trädgården på spåret have access through the depot area to access the garden.</td>
<td>Participates in farming activity. Rents parking lots and space from Badminton Stadion. Collaborates with Eriksdalsbadet &quot;Nattskiftet&quot;, in which volunteers joins visitors to and from the night club, for a more safe Stockholm.</td>
<td>Renting out parking lots to the night club.</td>
<td>No collaborations.</td>
<td>No collaborations.</td>
<td>No collaborations.</td>
</tr>
</tbody>
</table>
Due to the presence of Trädgård på Spåret and the night club new networks of relations and exchange have emerged between some of the actors. More people are moving around the area due to the night club. This shows how various types of programs can co-exist, much due to urban farming and night club being creative activities.

**Micro Interdependencies**

Material Depot + Night Club Security Guard =

Night Club + Urban Farming =

Urban Farming + Allotment Garden =

CASE STUDY: NIGHT CLUB

“The bridge spaces are unique environments that are strong landmarks. They are places where you don’t hang out much, which also makes them urban, since they are ROUGH, DIRTY AND NOISY. There are only a limited amount of uses that could happen here.”

“The limitations in construction due to the bridge PILLARS offers new ways to relate to and use the site, which is an advantage.”

“These types of bridge areas are different from the STERILE PUBLIC SPACES.”

Jakob Grandin, Owner and initiator of the night club “Huset under bron” / “Trädgården”.

CONCLUSION

All of the actors are not directly dependent of the site due to the bridge foundation. Large parts of land were cleared when the railroad tracks were put out of use, which made it into an area of cheap contracts, hence the array of uses.

In the case of the night club however, it is important to provide a UNIQUE EXPERIENCE, something that these spaces provide. Much is due to the monumentality of the pillars, the in-between spaces that offers creative and odd possibilities of making the bridge foundations into meeting places.
OWNERSHIP COMPLEXITIES OF BRIDGE SPACES

Diagram to be found in the master thesis Tänk om Stockholm (2010) by Rebecca Rubin and Charlotta Skog, School of Architecture.

http://tankomstockholm.blogspot.se/
The loose space of the city can be found in paved areas, green areas, grey areas (industrial use), railroad areas. The law does not take into account whether the current land use is of an undefined use or not.

In Skanstull there are four different zoning plans neighbouring each other. The most frequent zoning regulation is “park”. What the law defines as a park does however correspond to the actual use or physical feature of the area. Could it perhaps be relevant with a zoning regulation that corresponds more precisely to the characteristics and activities happening on the site?

PBL 2 kap 4 §: vid planläggning och i ärenden om bygglov eller förhandsbesked enligt denna lag får mark tas i anspråk för att bebyggas endast om marken från allmän synpunkt är lämplig för ändamålet.

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MB 3 kap 6 §: Mark- och vattenområden samt fysisk miljö i övrigt som har betydelse från allmän synpunkt på grund av deras naturvärden eller kulturvärden eller med hänsyn till friluftslivet skall så långt som möjligt skyddas mot åtgärder som kan påtagligt skada natur- eller kulturmiljön.

Behovet av grönområden i tätorter och i närheten av tätorter skall särskilt beaktas. Områden som är av riksinteresse för naturvården, kulturvården eller friluftslivet skall skyddas mot åtgärder som avses i första stycket.


**CONCLUSIONS**

- The “**IMPEDIMENT**” structures are seen as negative to the site.
- Conventional way of analysing sites.
- Complex neighbouring detail plans, wide interpretations of categories, ie. “park”.
- The Planning and Building Act does not further analyze what impediment areas are.
- It is up to the planner to **RELATE TO THE SITE** during analysis.

- Areas are to be protected if they are considered important from a general or public viewpoint. What does it take in order for something to reach **RECOGNITION**? Critical mass or experts’ knowledge?
- The values mentioned are nature, culture or recreational values. Where does loose space fit in? And if these are in proximity to urban areas, special consideration is taken into account.
SHAKING THE CONVENTIONAL

The loose space of Skanstull has brought the knowledge of spaces being created by the presence of different actors by not planning their presence at the same time. Their activities and initiatives have evolved throughout time and opened up for different interpretations and needs in relation to what the site could bring in terms of being an undisturbed yet centrally located area.

As a planner, it has been important to experience the site and discover the details it inhibits in order to distance myself from the conventional planning methods of analyzing sites. It turned out to be a much more complex and dynamic area than I imagined. The range of different actors, the layers of appropriation and the ties that has been established between some of the actors influenced my approach the site. With more care, I was letting the site tell the story to me, rather than the other way around.

The redevelopment plans of the city suggests a total make over that entails covering the railroad valley and programming the spaces into hotel, office and conference areas. Even though they believe that the “unexpected” could still grow in such an environment is more rhetoric than reality. What measures could be taken in order to maintain the possibilities of the unexpected?

How could planners use the tools in order to create an alternative approach to the conventional planning?

In the Planning and Building Act, zoning regulation defines the uses of land and water. The existing regulation tools could be extended to incorporate the idea of loose space by implementing a new zoning regulation of loose space that locks the sites from large scale redevelopment and is made accessible for smaller activities otherwise neglected or having difficulty receiving recognition. The regulation would not entail a “fix” of the space; rather it would be made legal to plug into to the site during a temporary period with the possibility of becoming permanent.

The idea of institutionalizing loose space as a zoning regulation tool marks a reaction towards how we plan cities. On who’s terms and desires? As such, it is a reaction to what is desired and measured in a market economy in which the land is a commodity accessible to the actors with the strongest capital and mandate to dictate how an area should be developed. Are there more ways to read the spaces of the city?

In the proposal of zoning loose space, I advocate for the preservation of marginal landscapes and the willingness to leave spaces untidy, un-improved and without easy access in order to ensure they remain left over and loose spaces.

At the same time as it is difficult to oppose the dominating discourse of densification and the programming of rational public spaces, it is however in the moment we discover other types of meanings and qualities that could foster practical tools of creating a new discourse.
A possible zoning of complex land uses such as loose space?
In the Swedish Planning and Building Act the zoning regulates water and land use and is a legal document. A zoning plan is made if there is a common interest that motivates a new use or if there should be a change in original use.

The architecture research group Urban Catalyst advocate for integrating self-organized activities into the formal realm of rules and regulations, in order to make them available for other contexts and people. "It combines a long-term perspective with an openness and enjoyment of the unexpected and the short-term. Participatory processes allow for individual actors as well as professionals such as building contractors, planning authorities, or external experts to become initiators for change. It is conceived in several successive stages and constantly adjusted."

The traditional planning phases

1. Start of planning phase, creation of a project group. Initial contacts with site actors (property owner, boat club manager, allotment garden association etc.) is made with the city administration in order to collect data.

2. Site investigation. Environmental impact assessment, analysis of city skyline, traffic impact assessment. The new structure of the area is analyzed.

3. Formulation of program documents. The structure and land use is being formulated.

4. Consultation of program together with co-proprietors, consultive bodies and other stakeholders.

5. Collecting standpoints from stakeholders.
COMPARISON BETWEEN PARK AND LOOSE SPACE

The zoning regulation could be applied as any other zoning regulation. Hence the planner could be the initiator for loose space to be established in a certain area.

**PARK**

ARRANGED AND REQUIRES MAINTENANCE.

INCLUDES ALL KINDS OF PARK ARRANGEMENTS.

PUBLIC SPACE CAN IN SOME OCCASIONS BE MADE AVAILABLE FOR PARTICULAR TEMPORARY USES, LIKE CONCERTS.

THE RESPONSIBLE AUTHORITY IS RESPONSIBLE TO BUILD PUBLIC FACILITIES SUCH AS BIKE AND PEDESTRIAN ROADS, PLANTATIONS, AND IN SOME CASES PLAYGROUNDS, BALL GROUNDS, SCENES, KIOSKS, ETC.

http://www.boverket.se/Vagledningar/PBL-kunskapsbanken/Detaljplanering/Planbestimmelser/Anvandning-au-allman-mark/Park/

**LOOSE SPACE**

A ZONING REGULATION THAT WILL PROTECT FROM EVICTION OF APPROPRIATIONS.

THE RESPONSIBLE AUTHORITY, IN THIS CASE THE CITY OF STOCKHOLM, IS NOT OBLIGED TO MAINTAIN THE AREA.

PARTS OF THE GROUND CANNOT BE BUILT ON, WHILE OTHER PARTS ARE DIVIDED INTO LOTS FOR LEASING.

ACTORS HAVE THE POSSIBILITY TO LEASE THE LOTS THAT ARE PROVIDED IN THE PLAN BY SIGNING LEASING CONTRACTS WITH THE CITY. THE CONTRACT COULD SPAN FROM 1 WEEK TO 3 YEARS BEFORE UPDATED.

THE SPACE IS CONSIDERED PUBLIC, WHICH ALLOWS FOR ANY TYPE OF PERSON OR GROUP TO APPROPRIATE THE LAND FOR TEMPORARY AND PERMANENT USES.

ALLOWS FOR NOISY FUNCTIONS, SUCH AS HIGH VOLUMES FROM MUSIC OR CONSTRUCTION.
within the neighbourhood of Södermalm in Stockholm

**ZONING REGULATIONS**
Following labels are valid within the area boundary. Only the stated use and design is allowed. Zoning regulations without label is valid within the entire area boundary.

**BOUNDARIES**
- Area boundary
- Programme boundary
- Attribute boundary

**ZONING OF LAND USE**
- Loose space
  - LS: Space to be made available for public use.
  - E: Technical facility

**LIMITATIONS OF DEVELOPMENT**
- Preservation
  - Certain sensitivity to railroad track and mural and bridge foundations.

**ADMINISTRATIVE REGULATIONS**
- a) Within the attribute line, smaller constructions of max 15 sqm may be erected

**Execution period**
The execution period is 5 years from the day the plan acquires legal effect.

**OFFICIAL DOCUMENTS**
- Zoning plan with regulations
- Description of planning premises and use

**EXHIBITION DOCUMENTS**
- Proposal for alternative detail plan of Eriksdalsvägen, Johannehovsgatan, Johannegränd and Skanstullgärdet within the neighbourhood of Södermalm in Stockholm
- Proposal for alternative detail plan of Eriksdalsvägen, Johannegränd, Johannegränd and Skanstullgärdet within the neighbourhood of Södermalm in Stockholm

**Housing and Urban Development, Department of Development, City of Stockholm, 2014-05-02**

Amanda Fröler
Made by: Kvarnby Planning and Design, KTH
DYNAMIC MASTERPLAN

A possible development of the area by a step-by-step planning strategy, reaching from discovery of the site to more long term appropriations. The main strategy is the open time frame instead of designing all at once.

DISCOVERY

APPROPRIATION after discovery.

Informal accesses appear where necessary.

COLLABORATION WITH OTHER ACTORS

MICRO INTERDEPENDENCIES are developed for direct or indirect exchange.

Key accesses are being made permanent.

2014

2016
CITY FACILITATION

PLUG IN for water and electricity.

PERMANENCE AND CHANGE

CONTRACTS of 1 week - 3 years, or longer.

Test grounds for pioneer use (see Urban Catalyst).
**AIM** Activation by appropriation. An attempt to inhabit the public livingrooms we forgot we had.

**IDEA**
We discovered a derelict spot on the way home from the movies and felt an urge to gather people and re-form the public spaces of Stockholm.

**DISCUSSION**
Deciding upon Sunday the 23rd of Feb. at 16h00 (turned out to be the day of Reformation by Martin Luther.).

**SOCIAL MEDIA**
Invitation by Facebook event. Core aim was to gather people of different ages by inviting our parent’s friends and children.

**PREPARATION**
Tea in thermos, gathering furniture from the street and decorations from home, enough to fit in 2-3 wagons.

**ACTION**
People created the site with their presence and having them decide where to place the “furnitures”. Passers-by also joined in.

**TOOLS** Collect waste found on the streets of the neighbourhood, i.e. pallets, boxes, etc. Bring stuff from home and tell people to bring things to the event, like a cup or chair. Make sure you can easily carry the stuff.

**SITE** Locate the forgotten spots in the city that has the potential to hosts more than its original function.

**GOODS RECEPTION OF KOLINGSBORG CLUB. APPR. 20M²** SLUSSEN, STOCKHOLM

**PEOPLE PRESENT:** 25-30 between 16h00-18h00.

**LEGAL ASPECT:** THE LAW OF ORDER AND SECURITY

2 kap. Allmänna sammankomster och offentliga tillställningar. Definitioner:
1 § Med allmän sammankomst enligt denna lag avses 1. sammankomster som utgör demonstrationer eller som annars hålls för överläggning, opinionsyttring eller upplysning i allmän eller enskild angelägenhet.
2. föreläsningar och föredrag som hålls för undervisning eller för att meddela allmän eller medborgerlig bildning.
3. sammankomster som hålls för religiösa utövningar.
4. teaterföreställningar, biografföreställningar, konsert-
er och andra sammankomster för att framföra konstnärligt verk, samt
5. andra sammankomster vid vilka mötesfriheten utövas.

3 kap. Allmän ordning och säkerhet
Användningen av offentlig plats
1 § En offentlig plats inom detaljplanelagd område får inte utan tillstånd av polismyndigheten användas på ett sätt som inte stämmer överens med det ändamål som platsen har upplätsits för eller som inte är allmänt vedertaget. Tillstånd behövs dock inte, om platsen tas i anspråk endast tillfälligt och i obetydlig omfattning och utan att inkränkta på någon annans tillstånd.

En allmän samman-
komst som avses i 1 § första stycket 4 behöver inte anmälas, om den med hänsyn till det förväntade antalet deltagare, den utvalda platsen och tiden för sammankomsten samt de anordningar som avses förekomma kan antas äga rum utan fara för ordning och säkerhet eller för trafiken.

Source: https://www.notisum.se/rnp/sls/lag/19931617.htm#K2p1S1n4
LOOSE SPACES OF STOCKHOLM
In this thesis I have identified and explored the typology, characteristics and activities going on in the spaces below the bridges of Skanstull. From the findings on site, I test the possibility of preserving the area of loose space by a new zoning regulation. The unattended space not only opens up for various activities but accumulate waste that increases the character of disorder. The unruliness could also be regarded as an essential human condition, at a distance from the controlled society, of parents and institutions.

The thesis has been characterized by my dual approach as both the activist user of marginal spaces and that of the rational planner. My contribution has been to widen how the planner could approach marginal areas and explore how the tools of the planner could be used to preserve them from large redevelopment projects. However, there are inherent contradictions of institutionalizing loose space through the legal tool of the zoning plan.

Is it possible to preserve a site of change; to define a site of un-definition; to aestheticize the ugly as part of our contemporary culture? In the moment the planner identifies and investigates the marginal spaces of the city, the space itself has become revealed, pin-pointed and ready to be filled with new meaning. The consequences of zoning and preserving a site in order to keep its desolate characteristics are contravening to the genuine characteristics intended to be preserved. What happens when a graffiti wall suddenly becomes legal? It loses its attraction as being an artistic practice of critique. When defining something; when framing a piece of land and giving it a new set of rules, the informality once appreciated might be lost.

This thesis has raised questions of how we as planners should approach these sites. Maybe the informal sites are not areas that can be planned or sustained, but rather enjoyed and experienced before being filled with new meaning and function. These areas only seems to be able to survive as long as they can be left alone and thus have the time to develop their own networks and ecologies.