

*"Alles ist Wechselwirkung"
- "everything is
interrelated"*



ÖRESUNDSECT

APPROPRIATING SITE QUALITIES IN THE ÖRESUND
URBAN LANDSCAPE
2015

ÖRESUNDSECT
APPROPRIATING SITE QUALITIES IN THE ÖRESUND URBAN LANDSCAPE

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Oregrund

Köpenhamn

Lund

Greve Strand

Køge

Vellinge

Höllviken

Trelleborg

Falsterbohalvöns havsområde

47

6

SCHEDULE

The course is composed by three parts with respective assignments:

PRE-COURSE: 19 March until 18 August

Reading course literature

SUMMER COURSE: 19 - 29 August

INTRODUCTION

19 Aug: Introduction

Test transect

Theories

20 Aug: Methods

Testing methods

Presentation

Keynote Lecture

TRANSECT TRAVELLING 1

21 Aug: Öresund circumnavigation

22 Aug: Travel preparation

Transect travels

23 Aug: Transect travels

STUDIO WORK 1

24 Aug: Studio work

Crits

TRANSECT TRAVELLING 2

25 Aug: Transect travels

26 Aug: Transect travels

Keynote lecture

STUDIO WORK 2 + FINAL

27 Aug: Studio work

Crits

28 Aug: Studio work

29 Aug: Final crits

POST-COURSE: 31 August - 15 November

MSc students: Elaboration of an individual 'tableau physique'.

PhD students: Elaboration of a design research paper on the travelling transect method and immersive site appropriation.

16 November

Submittal of final work.

INTRODUCTION

Imagine the Öresund region had the project to develop a Water trail to discover its particular landscapes and raise the awareness of inhabitants and visitors for particular beauties, histories, conflicts and change in the Öresund's water landscapes. Wouldn't a raised public appreciation of the Öresund's specificities lay the foundation for a more valuable development? In this course, we have set out to explore the Öresund metropolitan region through transecting travels in order to discover unfamiliar sites, rediscover familiar ones, stumble over unknown relationships, celebrate hidden atmospheres, become aware of Öresund realities that have so far been overlooked. Through field- and studio work, we have interpreted the Öresund urban landscapes anew and composed another picture of this region - one that could launch the discussion for a discovery trail open to all those who want to follow our traces.

Inspiration has been taken from France: When Marseille became the European cultural capital in 2013, an association of hiking artists led by publisher Baptiste Lanaspèze composed and realised a hiking trail through the Marseille metropolitan region, allowing inhabitants and cultural capital visitors to understand, feets-on, the specifics of the metropolitan landscapes. Called GR @ 2013, the trail refers to the popular French 'Chemins de Grande Randonnée' (GR) that span a network of hiking paths across the country and promote its natural landscape beauties. The GR @ 2013 reformulates this concept in leading a 365km long path (as many kilometres as days in the year 2013) through the landscapes of Marseille and its surrounds, crossing 38 communes and 5 regional parks, allowing for a total of 20 days of hiking. The marking is the same as on an ordinary GR but the beauty revealed is unsettling: comprising port feeder roads, sun-exposed parking lots, the thorny macchia, shady pine groves, high rise ensembles of the 60s, overgrown brown-fields, stunning views, suspicious smells (www.mp2013/gr2013). The experience of hiking through strange landscapes full of stories and opportunities sharpens the minds of those involved for site qualities beyond the officially accepted touristic highlights. It caters for an appreciation of existing site specificities and for a revision of value systems and concepts of landscape beauty – from such a public awareness of landscapes 'as found', new design concepts can arise.

Within urban development planners and designers all too often dismiss existing site features and build up sites anew, which is resource-intensive and unsustainable in regard to social and ecological systems. We, the initiators of this course, claim that this common practice is based on an inherited understanding of design as creation ex novo, a prevalent architectural paradigm since the Renaissance and highly appreciated during 20th century modernism. To counter this tacitly accepted concept and pave the way for a resource-saving and respectful practice, we propose to promote an alternative understanding of design as a translation

of that what already exists on a site, based on contemporary site theories. This means to look both at the concepts of design and of heritage in a new way. The question is then, how to identify and communicate site values, be they material, immaterial or dynamic, as a basis for a sustainable development of urban landscapes?

This course aims to familiarise the students with a method for appropriating site qualities through deep fieldwork-based empirical enquiry and evaluation that becomes part of the conceptual design act: the travelling transect. Its theoretical foundation relies on a reinterpretation of Alexander von Humboldt's trans-areal and mobile empirical science. In this course we have trained landscape architecture students within the NOVA university network, to use and to reflect about a new theoretical outset and methodological framework for design and heritage. With this course, we wanted to enable the students to revise their understanding of design and heritage and to influence their generation of designers, design researchers and heritage specialists in the Nordic countries and beyond.

In the Öresundsect, the students have transected the Öresund region in multiple moves, group wise and individually, with a baggage of theories appropriated pre-course and during initial seminar days, and with a set of practical instruments on board – to write, sketch, photograph, film, record, measure, interview, in short: to capture site qualities. Through in-studio work over the last course days and post-course, the students have interpreted and elaborated site findings into individual Tableaux Physiques, alluding to Alexander von Humboldt post-travel artworks and scholarly publications. These Tableaux Physiques were first presented as spatial installations on campus (Öresundsect Exhibition, pages 35 - 43), and they were then reinterpreted as hand-ins to this documentation (Individual Tableaux Physiques, Öresundsect Documentation, pages 45 - 121) and to the course website (<https://oresundsect.wordpress.com>). We consider them as way stations on the (discovery) path towards the biggest 'tableau physique', the Öresund water landscape itself, which is to be discovered over and over again through transecting travels by many more than this course's participants.

Lisa Diedrich
December 2015



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8

Oresund

København

Lund

kilde

21

Greve Strand

E20

maritim

Køge

Vellinge

Höllviken

Trelleborg

Falsterbohalvöns havsområde

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WATER NARRATIVES
PROPOSED TRANSECT ITINERARIES

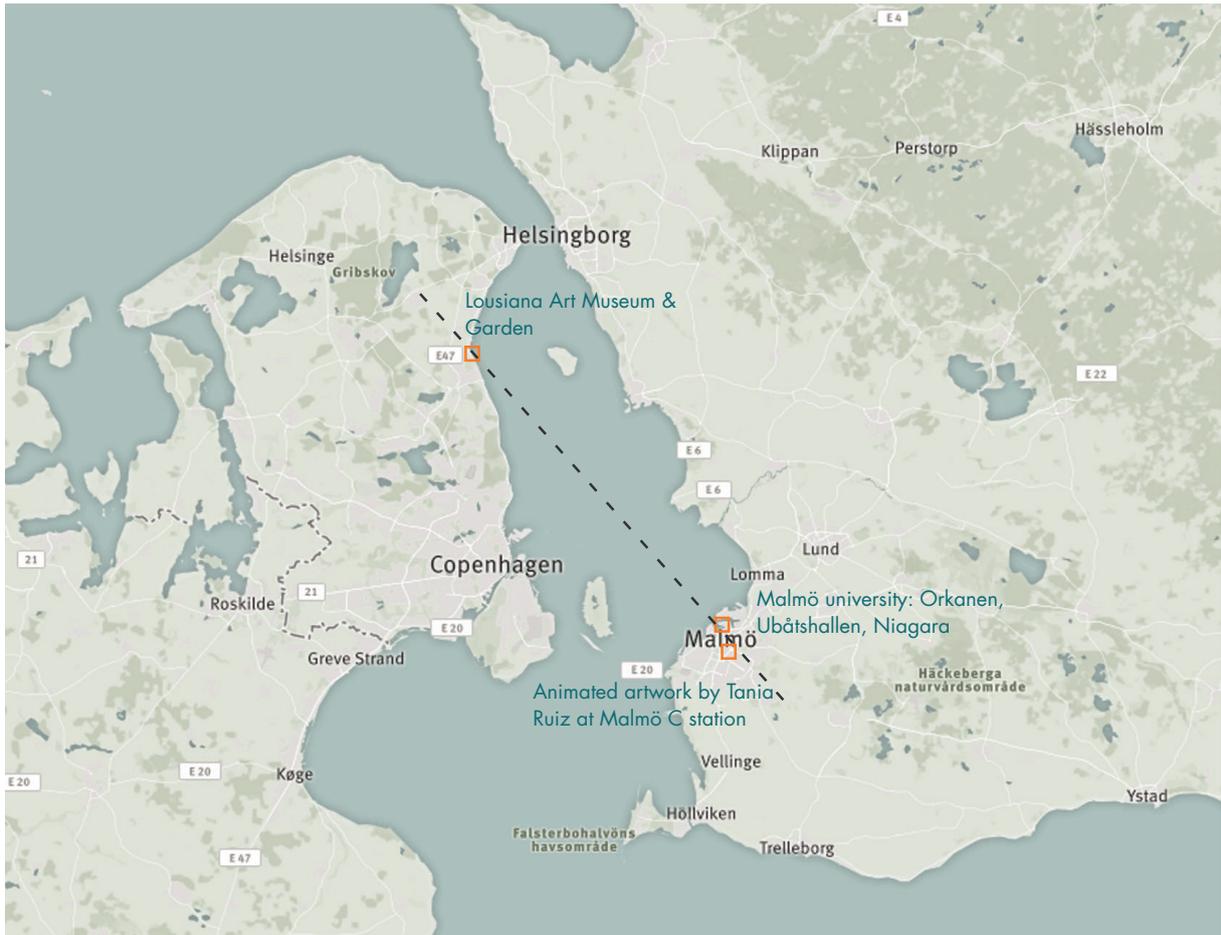


Not many metropolitan regions are built around a water body such as the Öresund. Let us consider this water body and its water regimes as compelling matters of concern for the people living or transiting the Öresund region. Let us focus on the dynamic nature of water and water regimes, but also of society and ourselves as researchers-designers-communicators. Let us identify, make sense of and translate water stories for a larger audience by means of fieldwork and its outcomes, communicated through artistic media. The focus is on water – and its multiple relationships to other facets of life around the Öresund.

The students were asked to team up with each other and to select one of the given themes and corresponding transects, or negotiate with the teachers about another theme and transect according to their own ideas.

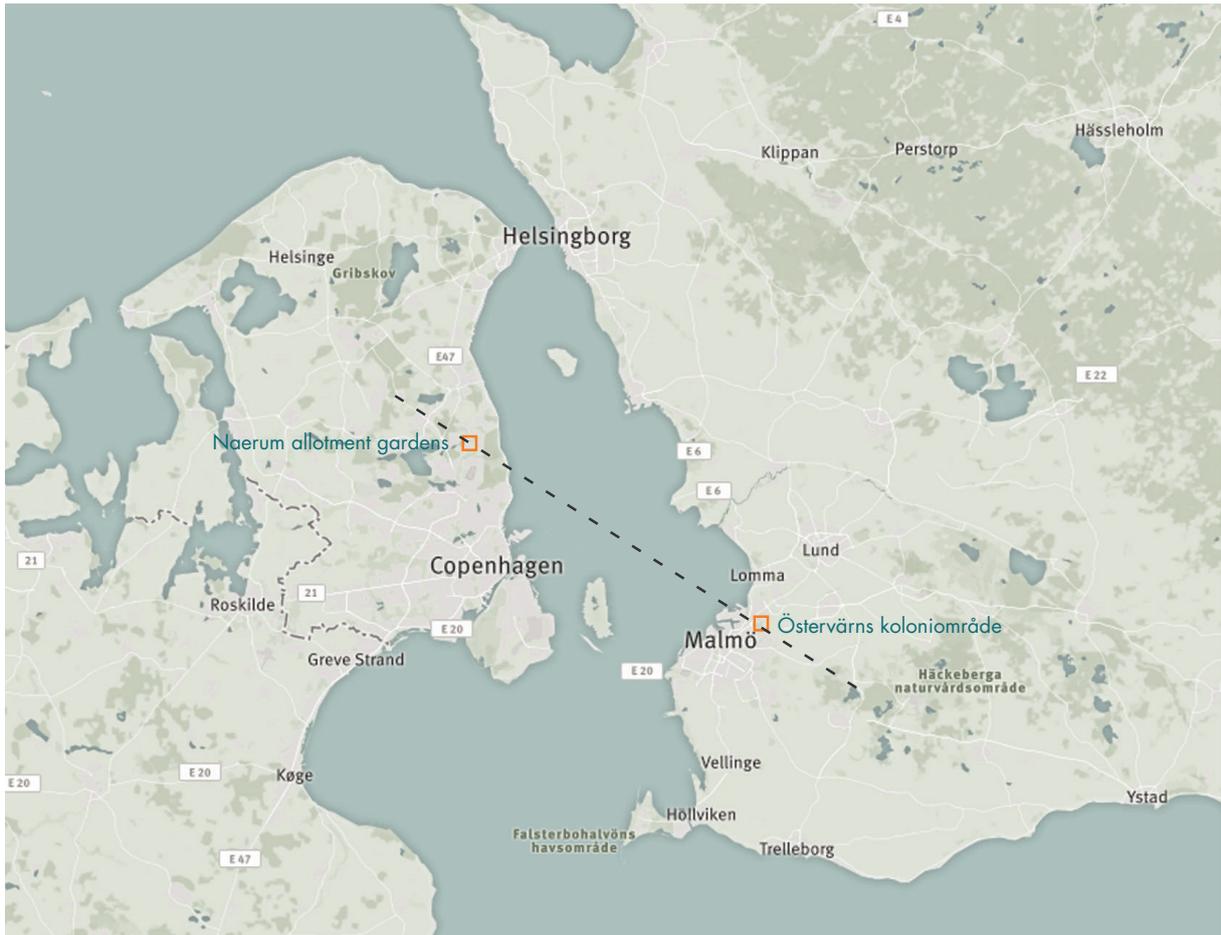
THEMES AND TRANSECTS

- 1_Landscape of the Arts
- 2_Landscape of Gardens
- 3_Living on the Coast Line
- 4_Infrastructure on the Move
- 5_Diving into the Water
- 6_Harbour Careers
- 7_Water Land Time
- 8_Land as seen from the Water



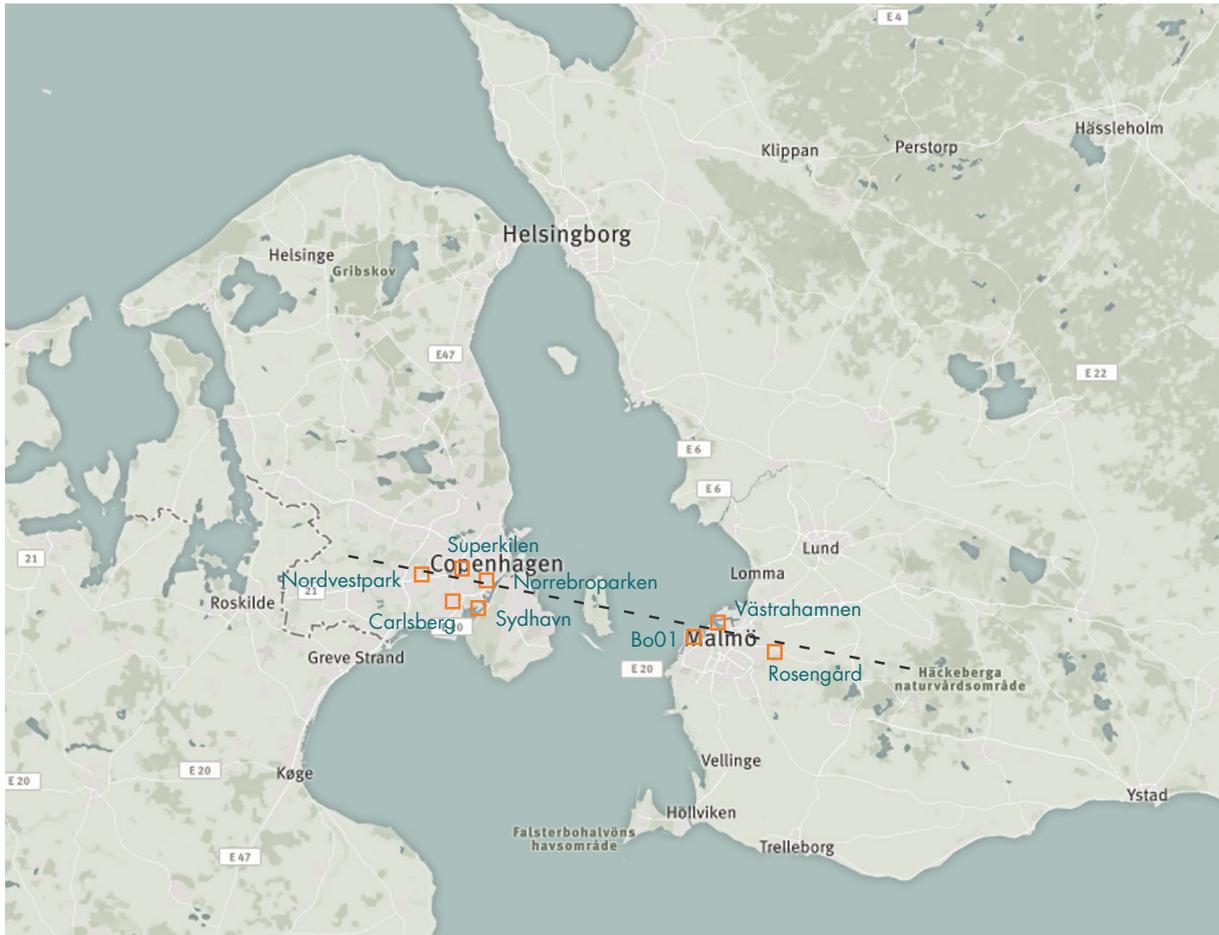
1_LANDSCAPE OF THE ARTS

The Louisiana Arts Museum started from a private house on the cliffs of Humlebæk and grew into the coastal landscape during the past half century, expanding artworks into the landscape, critical thought into society and reputation beyond the borders of Denmark. On the other side of the Öresund, Malmö University has been developed on a former harbour terrain ten years ago, exploiting the water views from the top floors of several buildings and promoting knowledge generation from what had been once a workers' district. The Öresund train connects Humlebæk with Malmö past the Öresund bridge, and precisely on the quays of the new underground station of Malmö Central, an artwork called 'Elsewhere' has been installed by French-Chilean artist Tania Ruiz, a projection that elaborates on the experience of being on the move.



2_ LANDSCAPE OF GARDENS

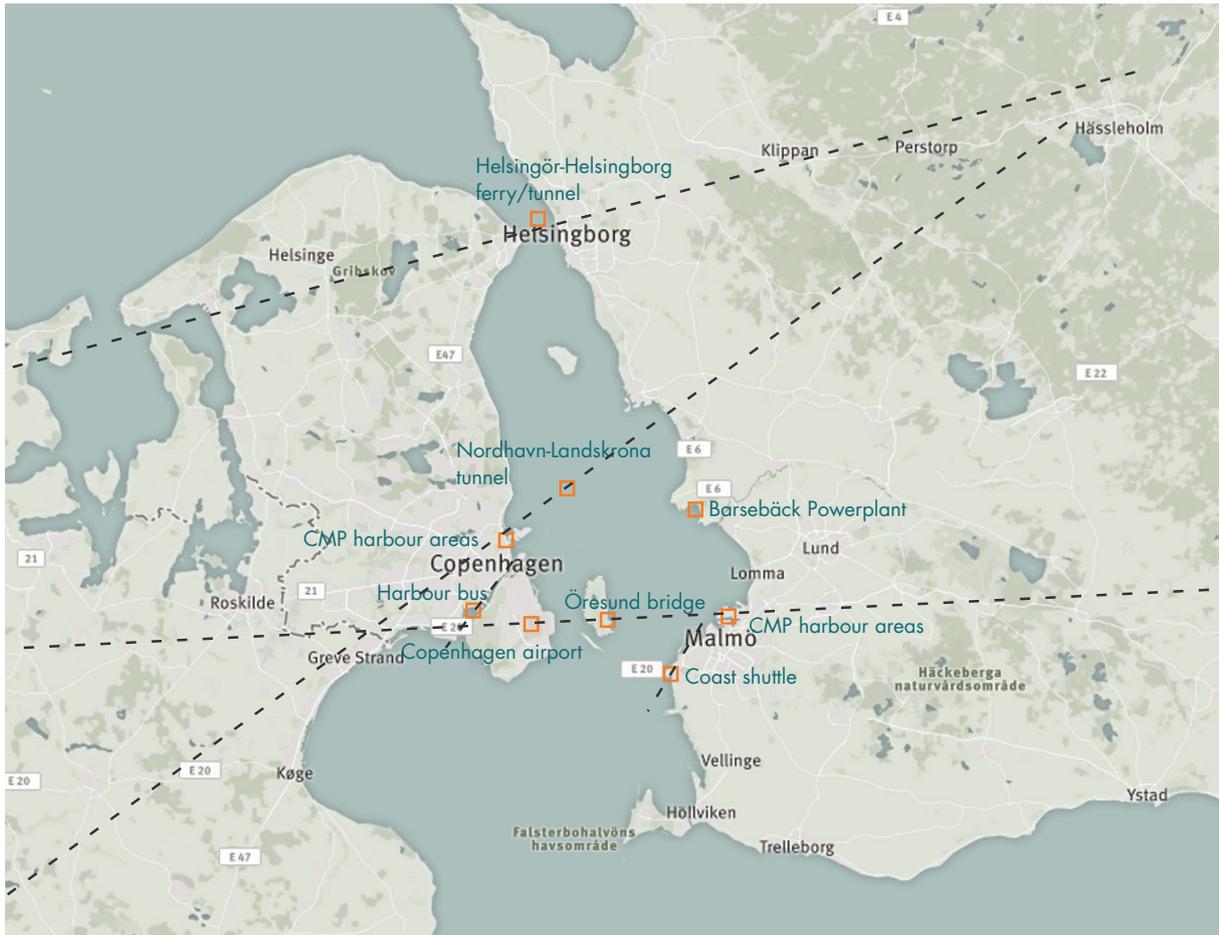
People's gardens have been part of the urban heritage on both sides of the Öresund, especially since the modern movement. They are often situated at distance to the coast and require active engagement with water regimes through gardening practices. Promoted by pioneers such as landscape architects G.N. Brandt, C. Th. Sørensen, Sven-Ingvar Andersson, Gunnar Martinsson, Per Friberg but also by urban planners such as Steen Eiler Rasmussen in earlier days, they are nowadays part of the Öresund cities' urban development schemes. This does not go without conflict. Whereas Ch. T. Sørensen's allotment gardens in Nærum, Denmark, are preserved as a landmark, in contrast Malmö's oldest self-made allotment garden ensemble, Östervärns koloniområde, is today threatened by urban real estate interests.



3_LIVING ON THE COAST LINE

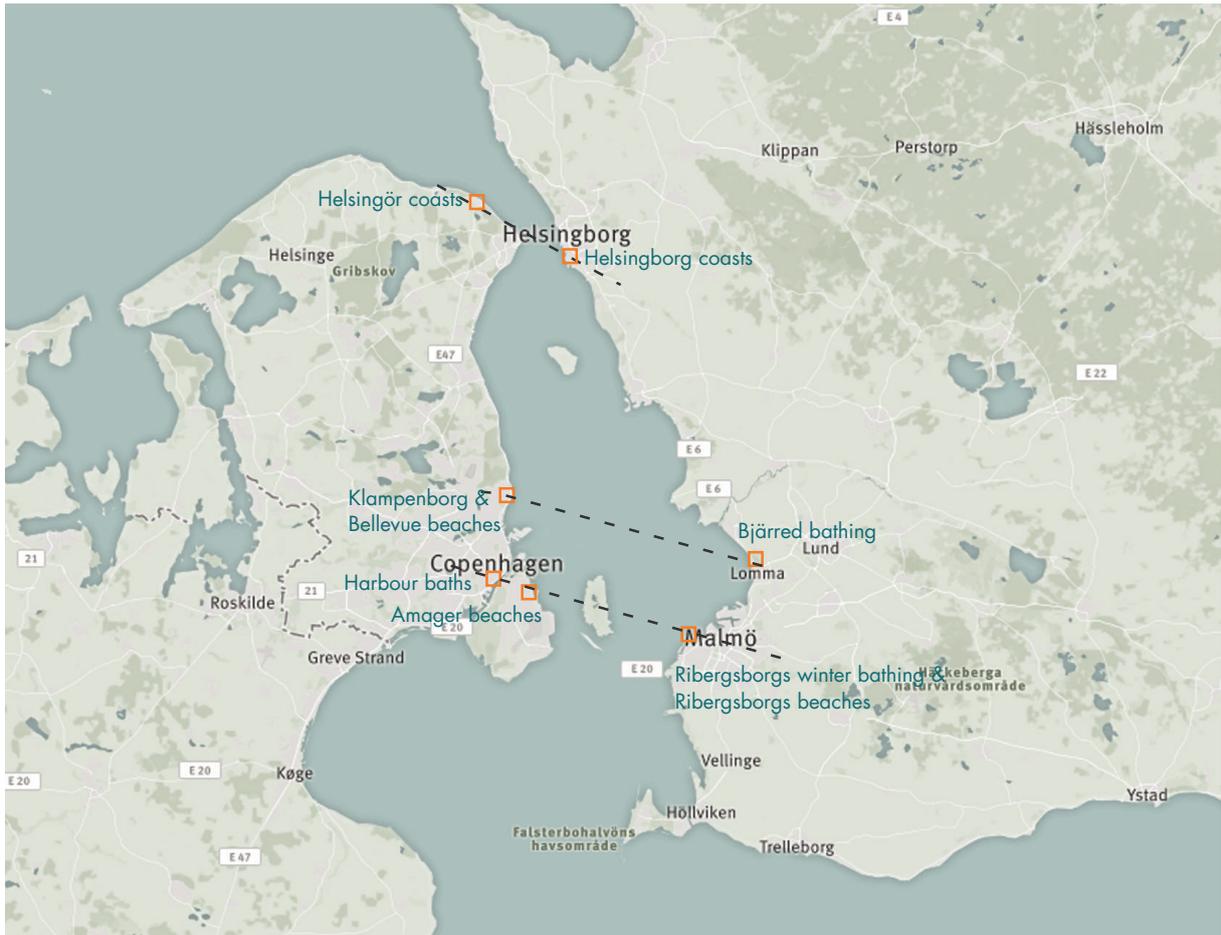
Housing has been a crucial issue for the cities around the Öresund especially since the post-war period. As elsewhere in Europe, big housing estates have been erected to host the masses, powered by policies such as the Swedish Million Programme. They have typically been erected in the hinterland of the cities and their coastlines, on vacant inland locations such as Copenhagen Nordvest or Malmö Rosengård. Today, these housing estates need upgrading and connection to the city centres and their rediscovered water sites, which are currently transformed from industrial places for harbour and other activities into 'lively urban districts'. More often than not, the building boom of the past two decades has produced luxury dwellings situated close to the water on the recycled harbour areas, such as Västrahamnen in Malmö or Sydhavn in Copenhagen. Urban

planning also acknowledges the need to provide a context to both forms of dwelling. One strategic move is to develop the urban open space within housing districts of any kind, and to link them to the other parts of the city. We are especially interested in the connections that draw a 'coast line', from coast to inland, so that the water becomes accessible for many.



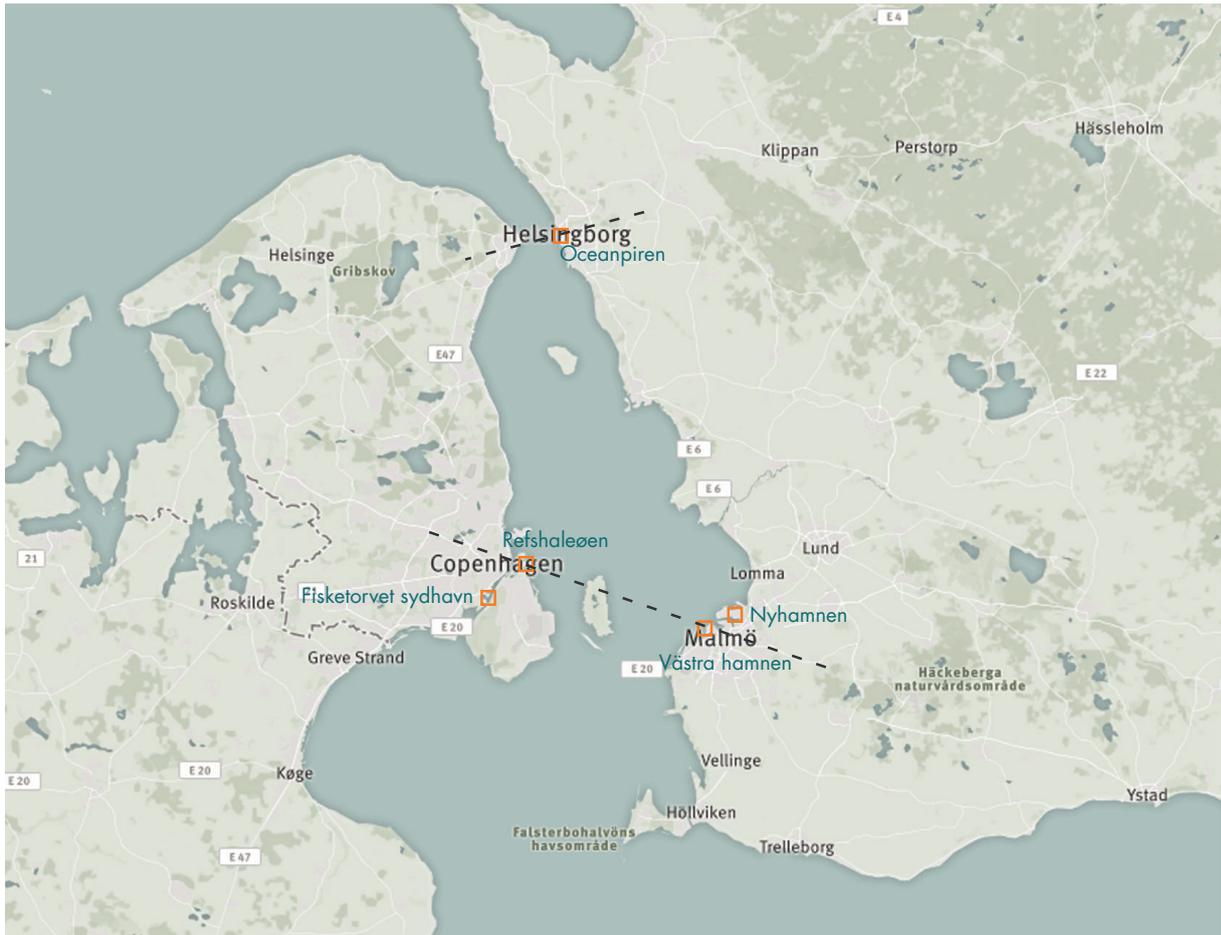
4_INFRASTRUCTURE ON THE MOVE

Harbour cities have always been connected to the world and are still extremely exposed to all kinds of shifts resulting from the ongoing technological development and the globalising market. Since industrialisation, power and production plants have been installed on the shores of the Øresund and later closed down, such as the Barsebäck nuclear power plant and many of the industrial harbour areas. New container terminals and specialised industries have moved to better suited locations. The infrastructure lines connecting all this continue to evolve – the Öresund Bridge being the most prominent example to foster connections across the Øresund. And there are discussions about more links between the shores of the sound: a tunnel might replace one day the ferries between Helsingør and Helsingborg, and another tunnel might link Copenhagen's Nordhavn with Landskrona. At the same time, on a local level, the water is discovered as a surface for public transport: harbour busses and coastal shuttles start to operate in Copenhagen and Malmö.



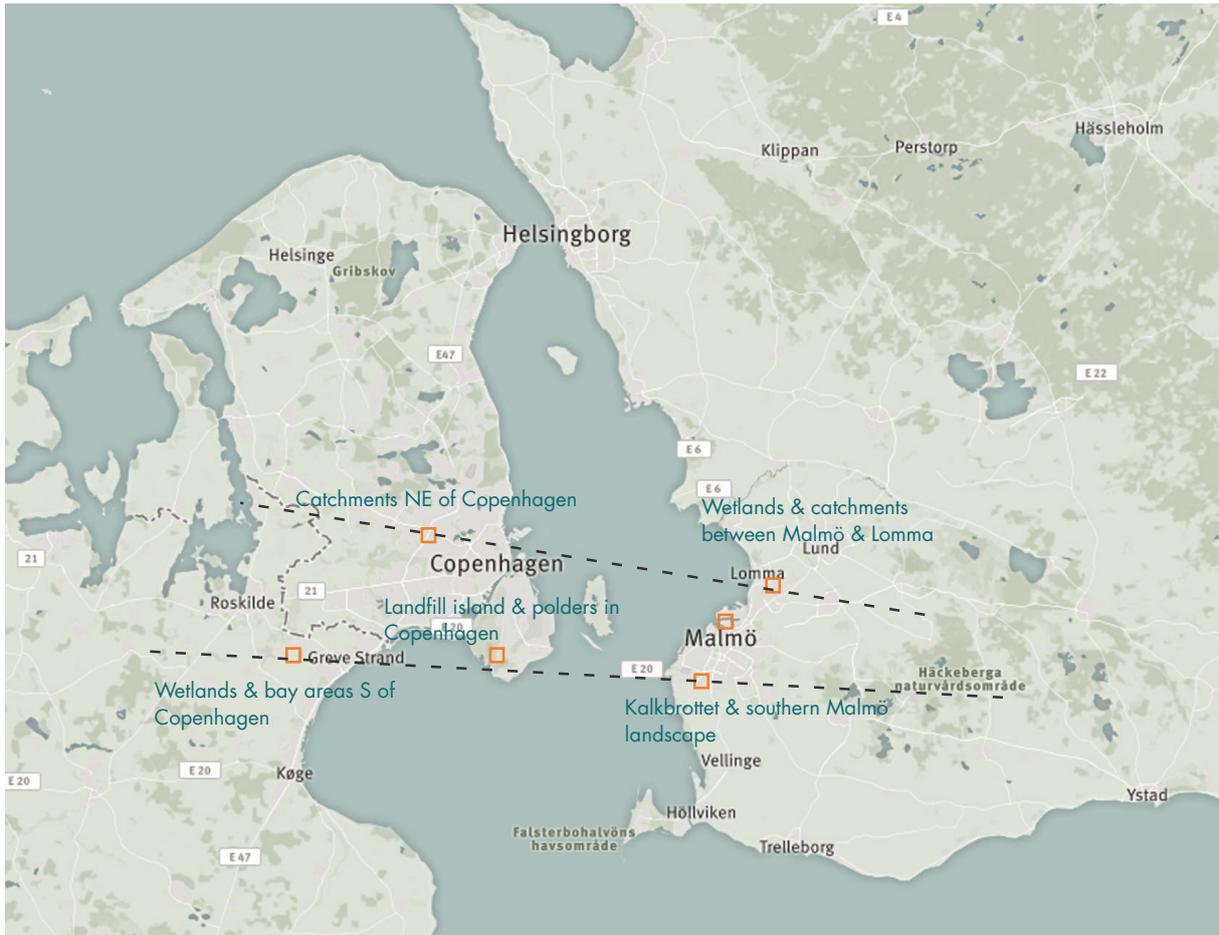
5_DIVING INTO THE WATER

Bathing has a long tradition on the shores of the Öresund, from swimming at the beach in the summer to winterbathing on piers all year round. Different bathing habits and places have established themselves and continue to develop into ever new forms: Copenhagen's and Malmö's sauna associations such as Helgoland and on Ribersborg, public baths like Ribersborgs Kallbadhus, the harbour baths in Islands Brygge and Sydhavn, smaller sauna places in Bjärred, larger beaches at Amager and along the coasts of Bellevue and Klampenborg, up to Helsingborg's ice cream kiosk in the industrial harbour and Oceanpiren's temporary baths. Bathing allows bodily experience of the waters of the Öresund in its most direct form.



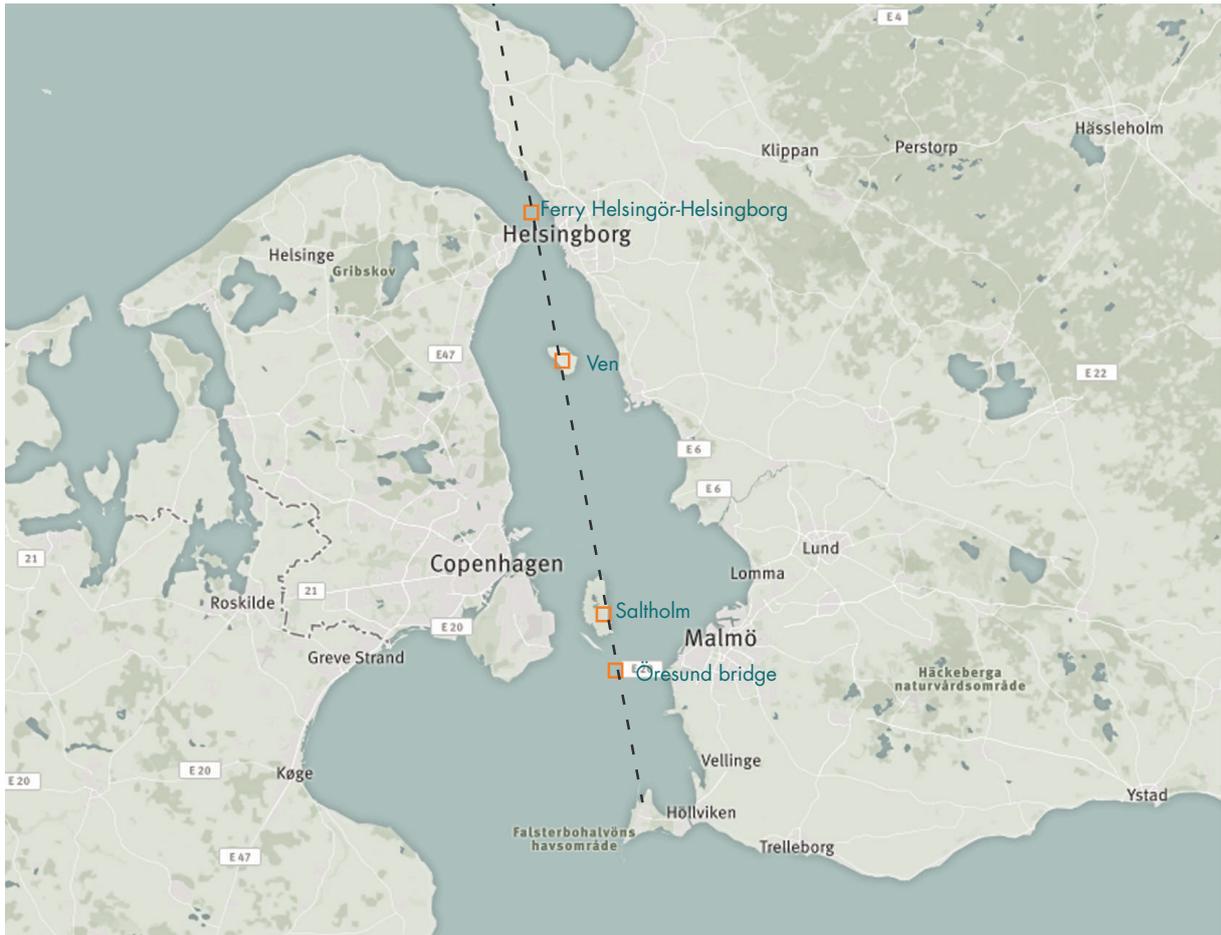
6_HARBOUR CAREERS

As everywhere in the world, the harbours of the Öresund region are undergoing massive transformation due to technological and economic developments which make the port authorities develop new harbour platforms on more suitable land while abandoning older areas. These have to some extent already been redeveloped by the respective cities, all too often into always the same kind of luxury housing districts, business ensembles or shopping facilities, such as Fisketorvet and parts of Sydhavn in Copenhagen, and Västrahamnen in Malmö. Still, the harbours' careers are far from finished, more areas await transformation, f.ex. Refshaleøen in Copenhagen, Nyhamnen in Malmö, Oceanpiren in Helsingborg. In the 'meantime' between abandonment and new development, these sites start to develop through interim uses from the bottom up – which might help a more socially sustainable programme to emerge.



7_WATER LAND TIME

Due to topography, landfill, changing sea levels and precipitation patterns, the coastlines of the Öresund are under constant change. Drying of swamps, fortification, harbour building, the making of polders, cultivation of land for agriculture and dwelling, have considerably altered the patterns and interplay of water and land in the past. Adaptation to the effects of climate change, most of all to higher sea levels and increased rain events, will require landscapes that make do with water in different ways, installing dykes here, retention basins there, revising drainage systems everywhere. To study the interaction of land and water means to include larger and smaller timeframes into the design of the Öresund metropolitan landscape.

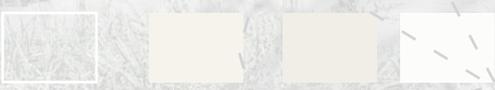


8 LAND AS SEEN FROM THE WATER

The water body of the Öresund is the centre of the metropolitan region. Urban life is unfolding along its shores, and everybody looks from the land onto the water, across it, sometimes up to the opposite coast, into the sky or the depths of the water. What if this gaze were reversed? What if we went to transect the centre of the Öresund to experience the very centre and the metropolitan life when seen from the water? For example when travelling by ferry from Helsingborg to Helsingör, when driving over the bridge, when being on one of the islands, Saltholmen and Ven, when being on a ship sailing or plying from harbour to harbour or on a submarine exploring submarine wildlife?

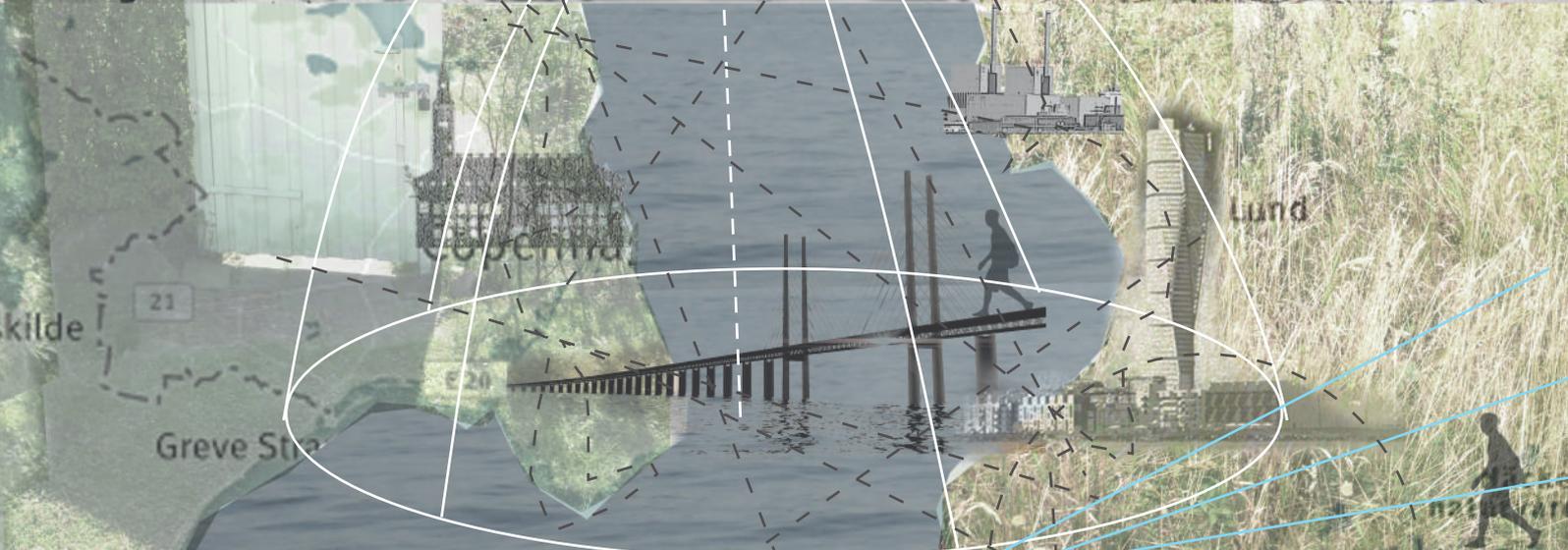


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Orestad



Lund

København

Greve Strand

Køge

Vellinge

Höllviken

Falsterbohalvöns havsområde

Trelleborg

TO WORK ON SITE AND OFF SITE
TESTING METHODS

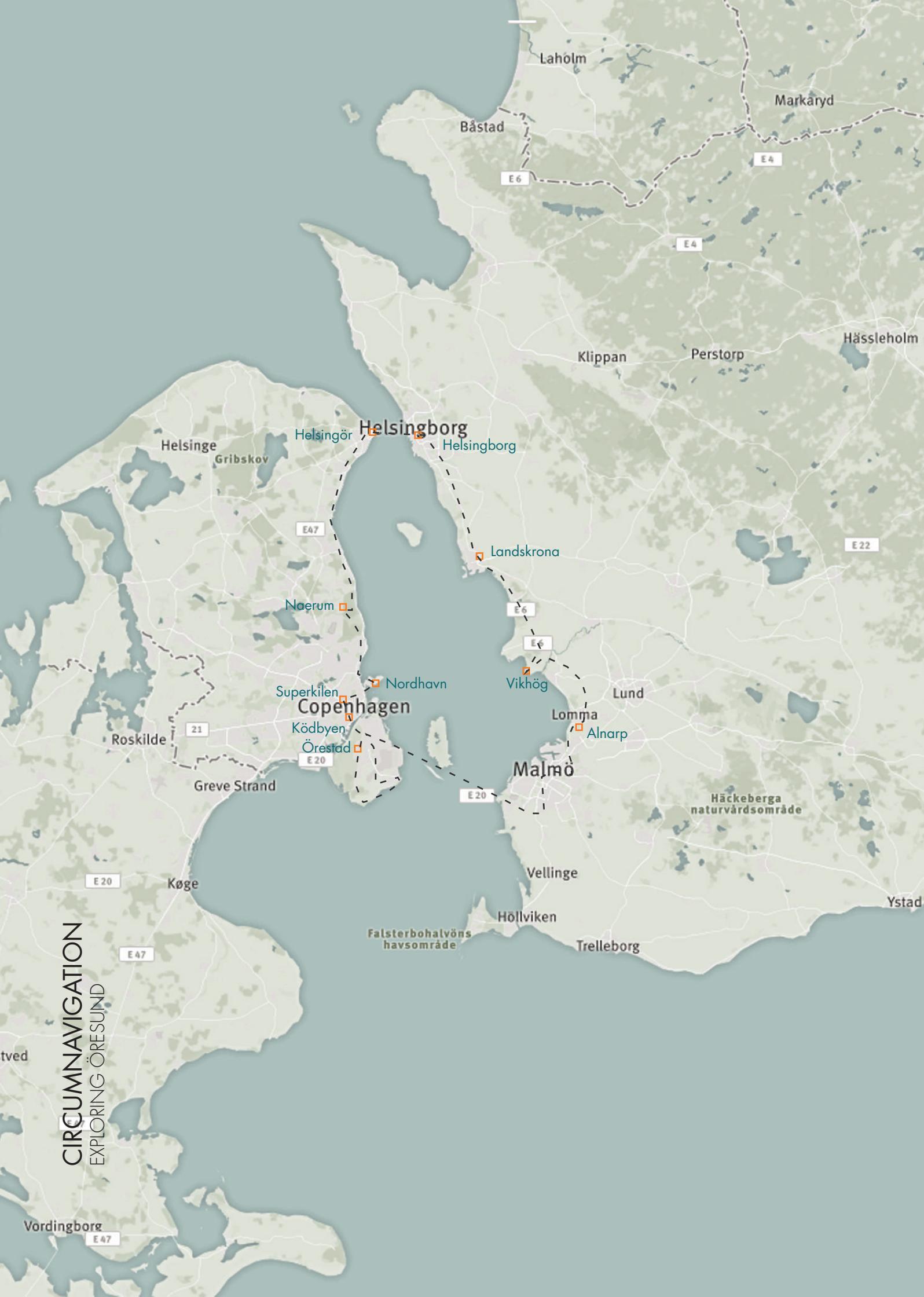
TEST TRANSECT
TRAVELLING TRANSECT FROM
ALNARP CAMPUS TO COAST



To practically familiarise with the travelling transect, the students tested the method around the University Campus of Alnarp. Itineraries were pre-determined by the teachers. Divided into groups the students chose different transect lines to follow. All transect lines started at the campus and ended at the coast and seashore of Öresund. Students were encouraged to document, deviate and gather material from the fieldwork. In accordance with the theories of the travelling transect method, site-specific findings were further analysed and developed in studio work after the test transect.







Laholm

Markaryd

Båstad

E6

E4

E4

Hässleholm

Klippan

Perstorp

Helsingborg

Helsingø

Helsingør

Helsingborg

Gribskov

E47

Landskrona

E22

Nærum

E6

E6

Vikhög

Lund

Superkilen

Nordhavn

Copenhagen

Lomma

Alnarp

Roskilde

21

Kødbyen

Örestad

E20

Malmö

Häckeberga naturvårdsområde

Greve Strand

E20

Vellinge

E20

Køge

Höllviken

Ystad

Falsterbohalvöns havsområde

Trelleborg

CIRCUMNAVIGATION
EXPLORING ÖRESUND

Vordingborg

E47

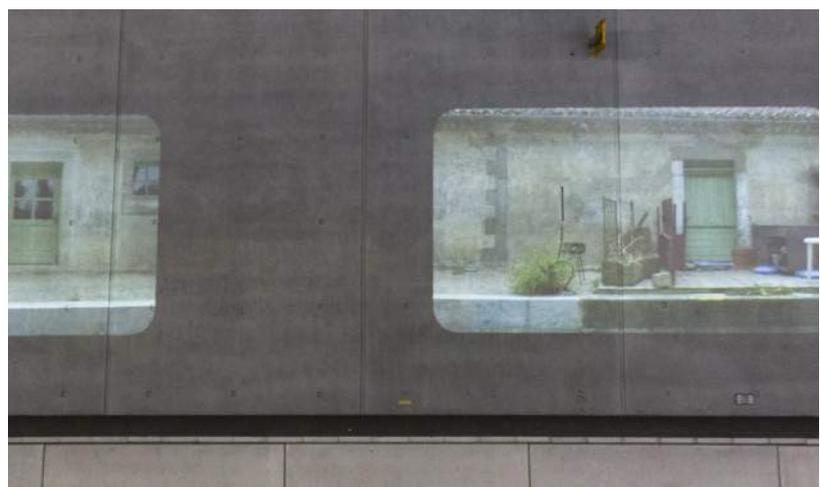


To introduce the landscape of the metropolitan region of Öresund, a circumnavigation was performed. With several stops around the water-body of Öresund, the students got to explore various waterscapes on the Swedish as well as the Danish side.





Equipped with instruments for drawing, photographing, filming, recording, measuring, taking notes, collecting samples, the students and teachers went into 'the field' along predefined transect itineraries that led them to presumed areas of interest of their preselected water narrative.



Malmö - Ven - Helsingør

TRANSECT FIELDWORK
IMPRESSIONS FROM THE FIELD



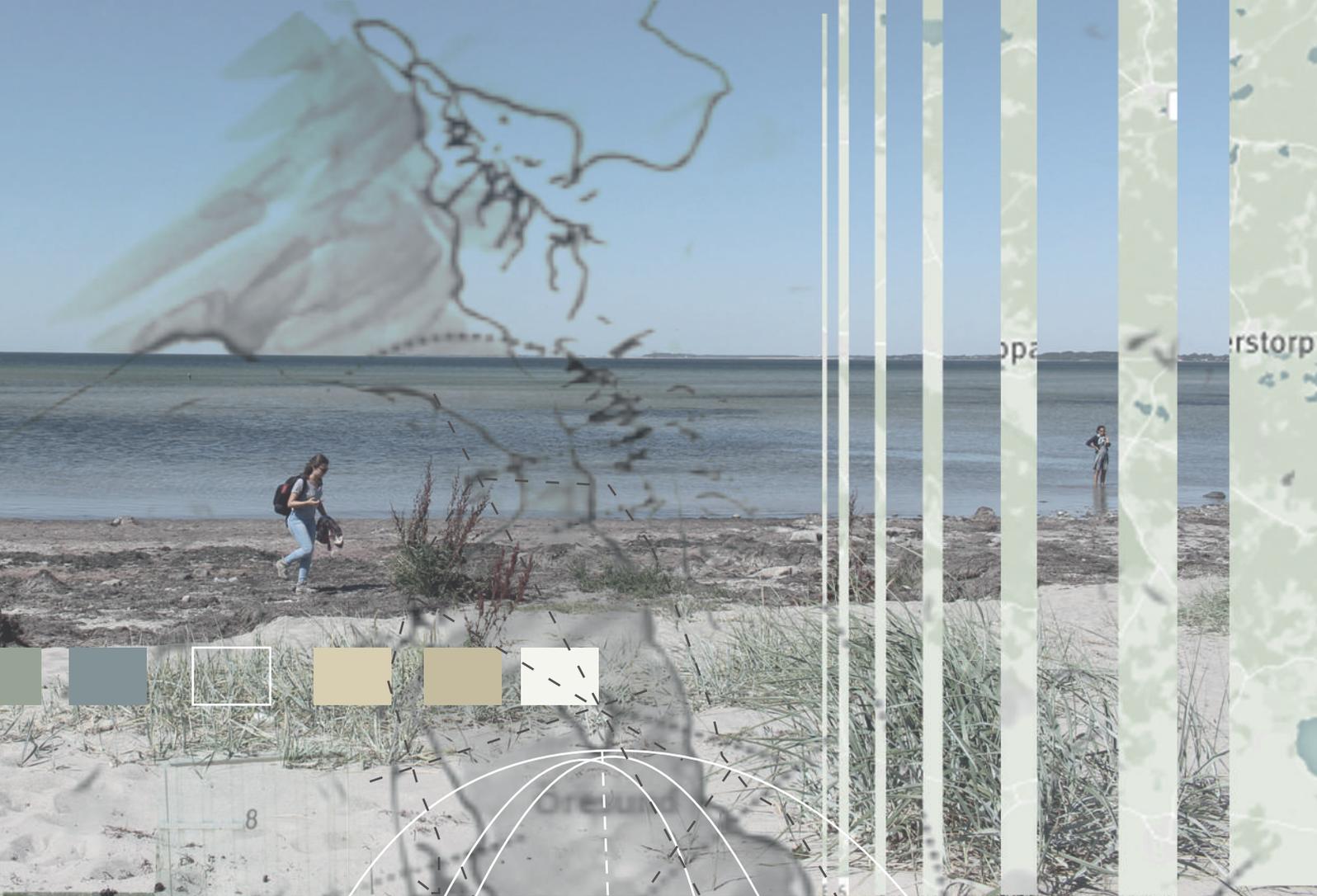




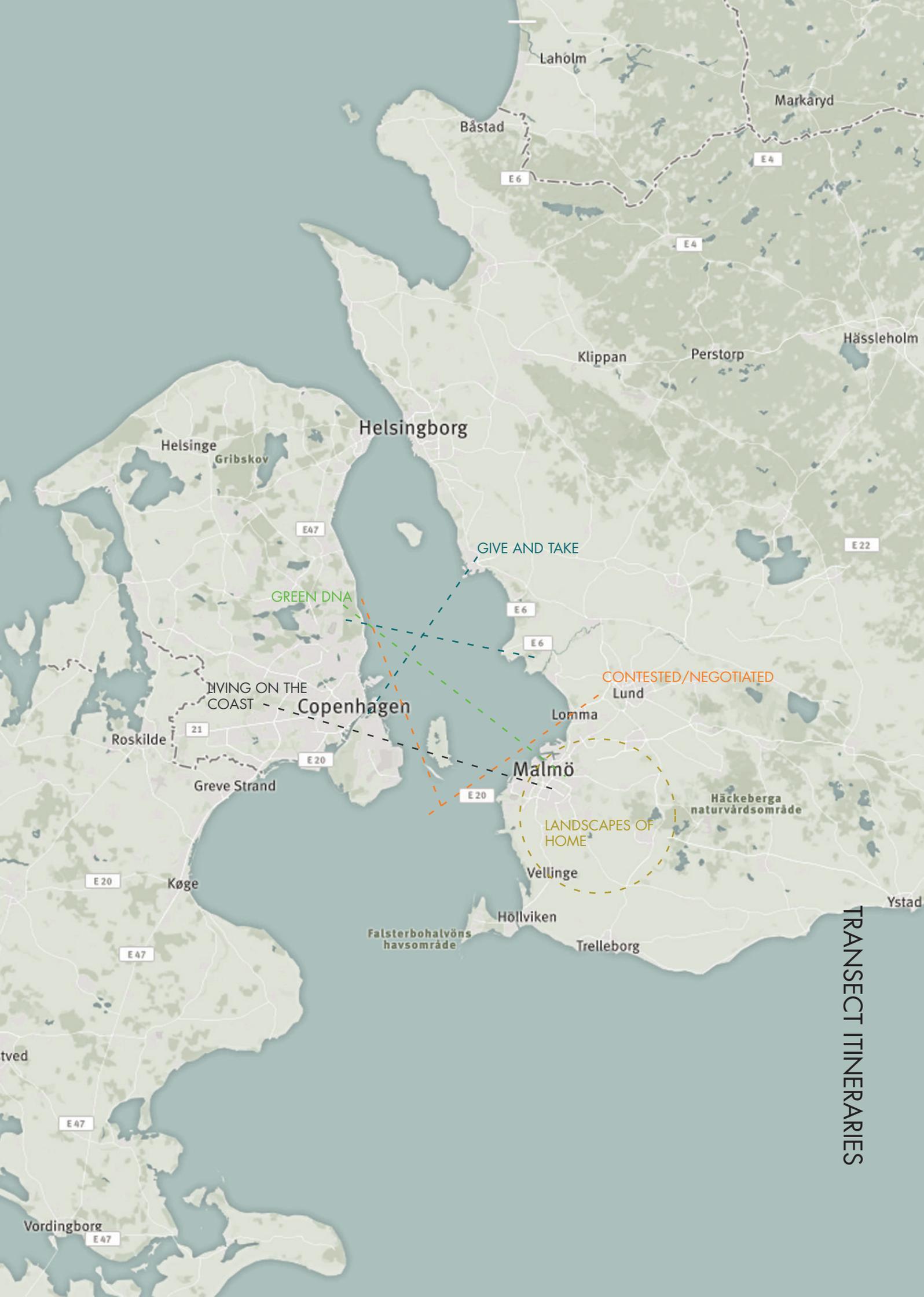
Coming back 'from the field', the students elaborated the findings from site into more refined narratives, while experimenting how to convey them in three dimensions and with the support of the media used in the field - a transfer operation from site to off-site.







ÖRESUNDSECT EXHIBITION
TABLEAUX PHYSIQUES



Laholm

Markaryd

Båstad

E6

E4

E4

Hässleholm

Klippan

Perstorp

Helsingborg

Helsingør

Gribskov

E47

GIVE AND TAKE

E22

GREEN DNA

E6

E6

CONTESTED/NEGOTIATED

LIVING ON THE COAST

Lund

Copenhagen

Lomma

Roskilde

Greve Strand

Malmö

Häckeberga naturvårdsområde

Køge

Vellinge

Ystad

Falsterbohalvöns havsområde

Höllviken

Trelleborg

TRANSECT ITINERARIES

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E47

Vordingborg

E47

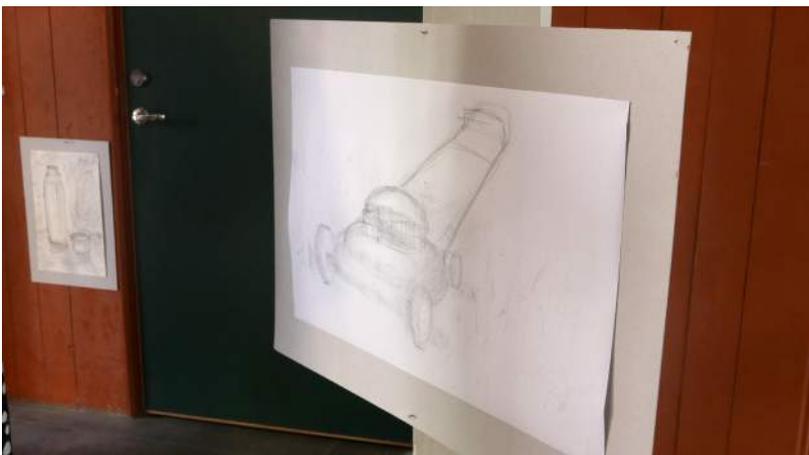
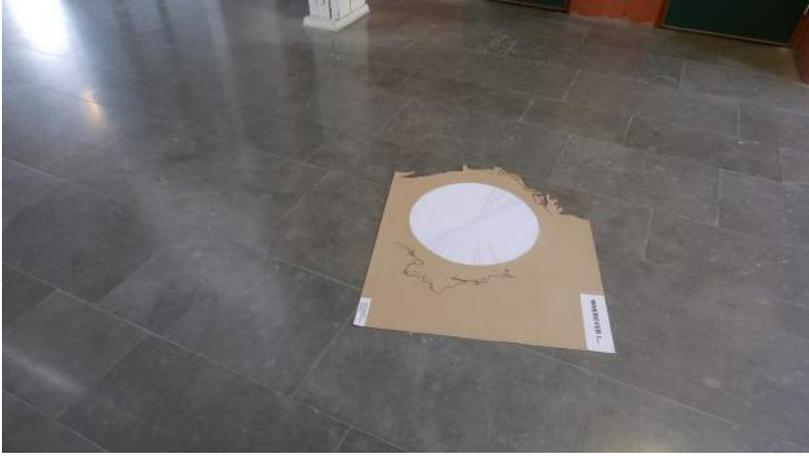




GIVE AND TAKE
LUCCA BERGMANNI & EMILIA MOLIN

LIVING ON THE COAST?
GÖRAN SEVELIN





LANDSCAPES AROUND HOME
KRISTIN WEGREN

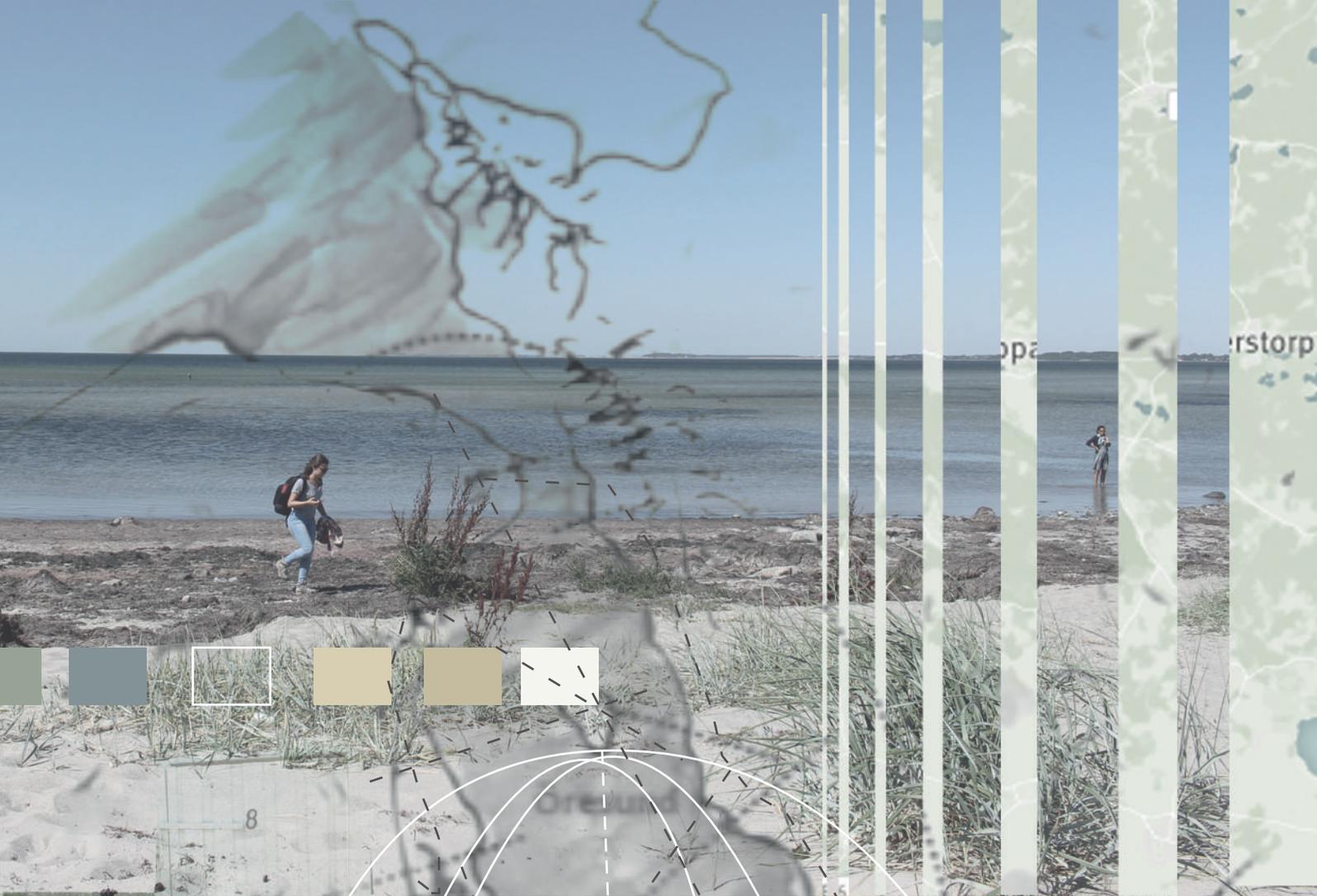
GREEN DNA
FENGPING YANG & DERYA YASGI

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TRANSECT: EXHIBITION
IMPRESSIONS FROM THE CRIT



ÖRESUNDSECT DOCUMENTATION
ELABORATIONS OF TABLEAUX PHYSIQUES & ACADEMIC PAPERS

CONTESTED/NEGOTIATED SHORES

ERIKA BERGSTRÖM

The completion of the Oresund-bridge has effectively turned the Swedish and the Danish coasts into one metropolitan region surrounding a vast body of water. This body of water could almost be seen as a huge public park as the Öresund region has a long tradition of living, bathing and recreating along the shore. Yet similar traditions on both sides of the water have led to very different looking landscapes and atmospheres. Our theory is that these differences have been created by the many contestations and negotiations along the Öresund. On the one hand you have the strait itself, contesting with the inhabitants of the region by taking away land on one place and providing lush beaches on another, waiting to change things up again. On the other hand you have the bather, the surfers, the kayakers, the dog owners, the nudists, the private villas and the hiking paths: they all share the same coastline and need to negotiate to find their place. These two processes make up a powerful dynamic.

Inspired by Rudiger Neumann's earlier films we try to display this contested/negotiated landscape by transecting along the coast, from one bathing landmark to another. During this transect we systematically film and take soil samples, as well as making notations of places and experiences that cannot be conveyed in this system. We display our finding in a way that Ottmar Ette describe as a curiosity cabinet, acknowledging the gaps in our knowledge but aiming for a deeper understanding.

In my final hand-in I display the transects and our findings in a booklet. By attempting to narrate my experiences of the method and the course I hope that I will retain a better personal understanding of the work that we carried out.

Inspired by Alexander von Humboldt I will capture my experiences, as I would tell them in a letter to a friend. Humboldt wrote numerous letters that he sent back to Europe during his travels. A letter he sent to his brother from South America in 1799 he describes the nature that he has come across in great affect (Ette, 2005). These letters that show a great deal of emotion is perhaps not what one is used to in the world of academic narratives where the author strive towards the objective. Humboldt letters were of course not aimed at a recipient in academia but a loving correspondent, they are however a great legacy of the traveller and discoverer. *When we surrender to the inevitable fact that we can never be fully objective we might turn to the subjective and discover that it also holds a kind of truth. What interest does it serve to portray a landscape that evokes emotions through an objective lens?*



C O N T E S T E D
N E G O T I A T E D
S H O R E S

Öresundsect - Appropriating Site Qualities in the Öresund Urban Landscape

E R I K A
B E R G S T R Ö M

Swedish University of Agricultural Sciences, SLU
Department of Landscape Architecture, Planning and Management

Öresundsect - Appropriating Site Qualities in the Öresund Urban Landscape, 7.5 credits
Summer 2015

Course leader:
Lisa Diedrich, professor of landscape architecture, SLU

Additional lecturers:
Gini Lee, professor of landscape architecture, University of Melbourne, SLU guest professor
Mads Farsø Rasmussen, assistant professor of landscape identification and communication, SLU
Ellen Braae, professor of landscape architecture, University of Copenhagen
Alexander Henriksson, lecturer, SLU
Dario Cianciarulo, researcher, SLU
Marie Andersson, lecturer, SLU



F o r e w o r d

In August 2015 I took part in a summer course at SLU led by Lisa Diedrich. The scope of the course was to practice the explorative method 'Traveling transect' that has been developed by Diedrich, Gini Lee and Ellen Braae in cooperation with several others.

In this final hand-in I will recapture my experiences and insights from the ten-day workshop at site in Alnarp that was the core of the course. The work was carried out in groups and the transects and the curating that is represented here was done in cooperation with Corne Strootman.

We began to display our findings in a curiosity cabinet and in I will here continue to bits and pieces of our findings together with the reflections that can bind them together.

Malmö, November 2015

Traveling

transect

The traveling transect was developed as a method to try and capture the flux of the landscape. The aim is to capture the narrative of a site and to find 'true' site specificity.

Diedrich, Lee and Braae have developed the tool in order to especially tackle the dynamics of water landscapes that are today often treated in a very generic manner in design practice. The method of traveling transect is supposed to enable a transformation of as site, through design, that is more relational to the site. In short: the opposite to tabula rasa as design principle (Diedrich, Lee, & Braae, 2014).

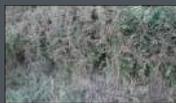
The aim of the course was to practice the method and add to the research.



COPENHAGEN

KLAMPENBORG

TAARBÆK



Through the fieldwork a rich culture of recreation along the shores of Öresund was revealed to us. We departed in the already know, at the well-known beaches and walked the coast-line. With us we had two methods of documentation and sampling.

The first method came with inspiration from the German artist Rudiger Neumann's earlier films: we would stop at even intervals and capture those sites by filming in five directions. We always began by directing the camera towards the water and finished by capturing the ground. The original intention of including a shot of the sky was abandoned when the memory of the camera ran out.

In addition to the filming we also took samples of soil or sand, whenever it was possible, in the 250-metre stops. Debris is constantly moving around in Öresund, waves erode and currents carry away. Would the samples give us a clue to the pattern of those movements?

The methods leave gaps in the representation of the coastal landscape that we transected but due to the regular intervals it also captured what might otherwise have escaped our attention. From the films a multi-faced coastal landscape was revealed.

The knowledge that we had before we began our transect was tested against the reality on-site. Sometimes things was as expected but the deviations from our pre-formulated knowledge was what gave us new insights to relations of the site. When we needed to wade along steep shorelines where the beach had eroded away, when we did not see the water for long periods, as we had to walk along pedestrian streets, when we came across nudist beaches where we did not feel comfortable with filming and had to take detours to avoid it. It all gave us a greater sense of how these parts of the coast are used, how it has changed and, maybe, how it might change in the future.

MALMÖ

LOMMA

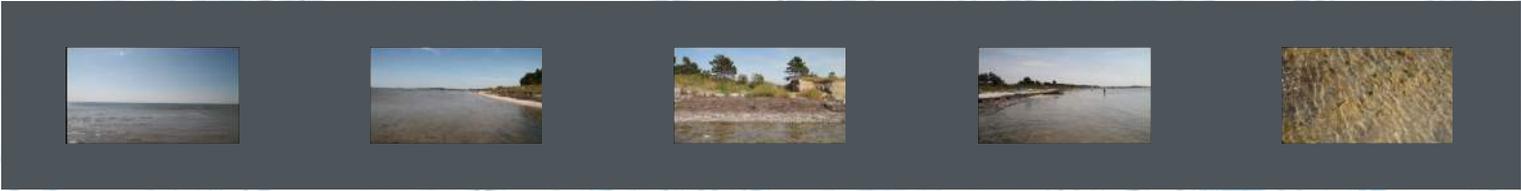
BJÄRRED



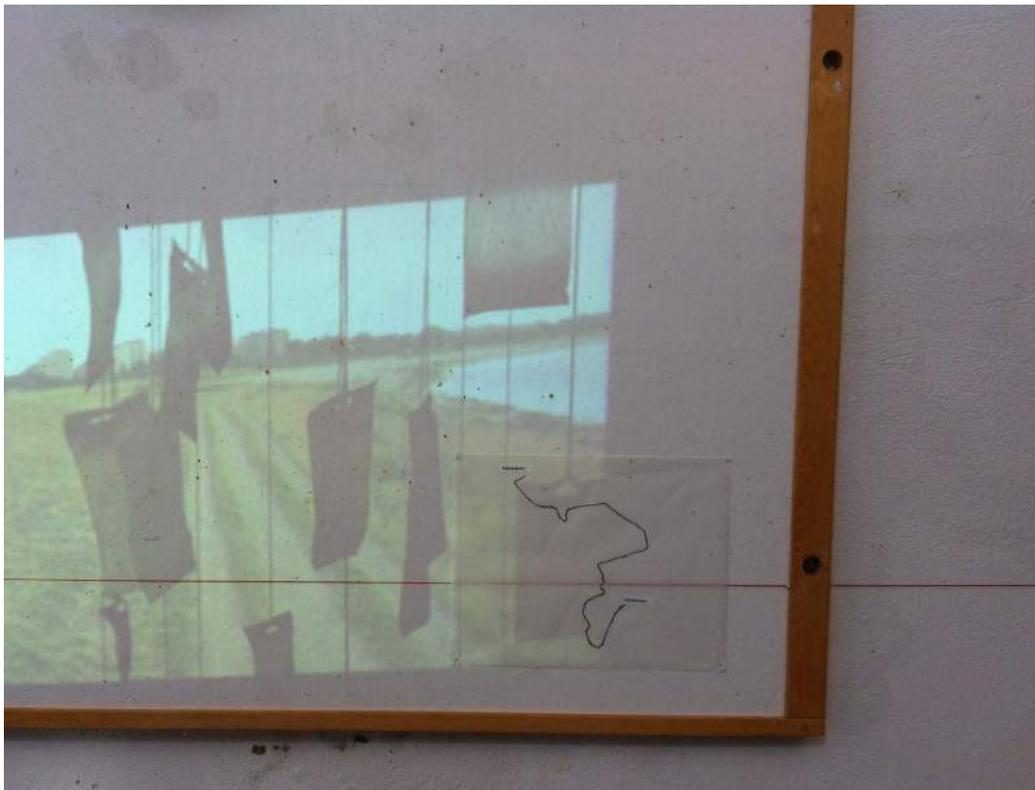








Stills from 5:24 minuetts of film that captures snaps of Öresund's shores sunny afternoons in August.





I returned to the beach and discovered that when clouds cover the sky and the wind blows the beach is left for the kite surfers to conquer. They use the wind that keeps other away to move fast across the water surface.

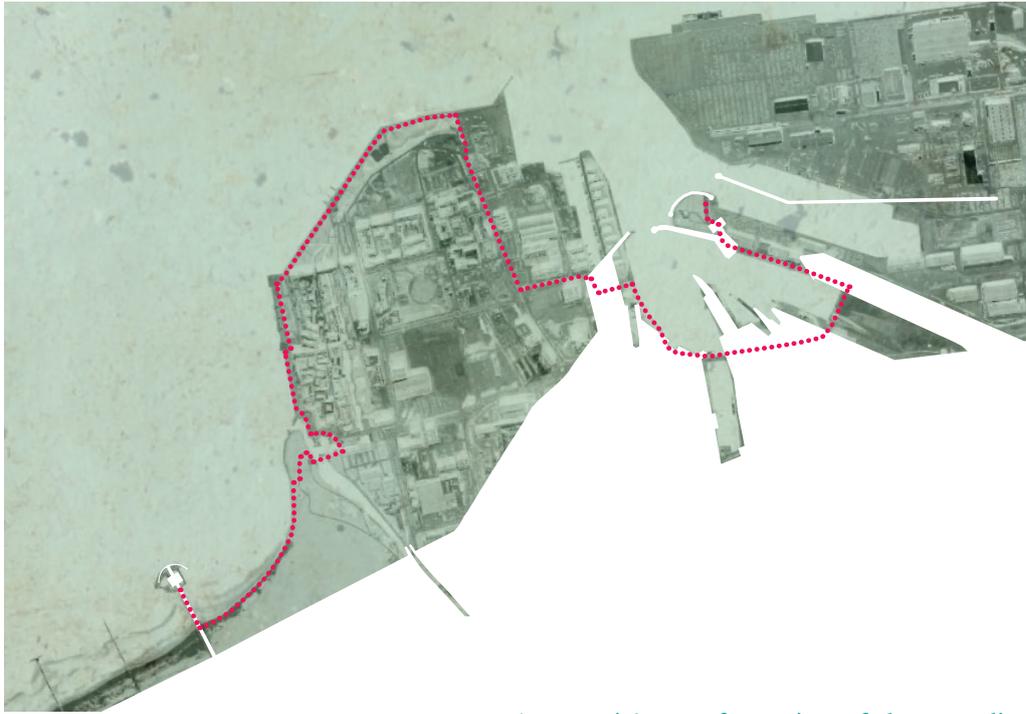
At some sites along the shores of Öresund the shore erodes away. Soil, sand, debris, are taken away by the water and waves only to be washed up on another shore at another site. In plastic bags we collected what was to be found at a certain site at a certain time and brought it with us. Sometimes, most of the times, there was nothing to collect. When this samples and non-samples of Öresund's shores were brought together in Alnarp did Öresund become present in the sum of its parts? I am not sure. Maybe one version of Öresund was present. The sand in it self is an un-static object, constantly moved around, but it is tangible and as such it became what represented the conditions on site, even though it might not be there tomorrow.

In our exhibition we mounted the plastic bags on strings that were fixed to a grid according to the specific site (a set of coordinates) where it was collected. This might have been a too rigid way of representation as these samples as the experience of Öresund's shorelines from our transects was that of constant flux and movement. Physics came to our assistance and as the wind moved through the corridor the plastic bags captured it and started to move, shifting places and tangling the strings, a beautiful coincidence.

The cities on the shore of Öresund have grown out into the strait for hundreds of years. It began with jetties for the fishing boats and fortifications for the cities defence, then came the massive harbour expansions of the 20th century and today Nordhavn grows with the masses from the on-going metro development. When the Öresund Bridge was built the new island 'Pepparholm' was constructed and is now a nature conservation area where researchers can study pioneer species colonization of this new outpost in the ocean. The shoreline of Malmö public beach Ribersborg has moved further out into the strait over the last 100 years and at Amager Strandpark a new island was constructed in 2005. Evidentially these constructed land areas has served many purposes to the cities along the shores but historically industrial purposes has out conquered public bathhouses when there was an increased need for industrial lots. Today public access increases again as retrofitting of harbours with exclusive housing is a global phenomena and urban recreation and greenings is considered an important service. As the waterfront becomes more public new conflicts arises. More densely populated cities increases the pressure on the public beaches located in the high-class residential areas north of the city. Beaches are crowded with people during the sunny days of the transects but there is also traces of privatization that keeps the public away from the waterfront: exclusive jetties, private housing that cuts of the public beach promenade or crumbling unmaintained promenades in neighbourhoods where exclusive houses has there own private waterfront. But there is also a great deal of *coexistence* and *negotiation* of space: kite-surfers and swimmers that share the same bay, regular sunbathers and nudists that lay out there towels on their designated side of the beach or the new island at Amager Strandpark that both provided the citizens with a sandy beach twice it's original size and a calm lagoon for the many canoe paddlers and kayakers of Copenhagen.

Swimming and bathing has been a public activity along the shores of Öresund for centuries. In the recreational use of the beaches and seaside sites we saw in the transects the swimming was an important time layer but numerous other activities keep adding layers. The public bathhouses from the 19th century have been transformed in to a rich culture of sauna associations and year-round swimming. The kayakers, joggers and surfers add new contemporary uses of the public space that is the seaside of Öresund. Walking public beaches on a sunny summer day equipped with a camera makes you aware of the mixture of private and public that occur at the seaside. The public become private and the private becomes public, in this collision our coexistence in the city become so very obvious.





A century's transformation of the coast line
An overlay showing the coast of 1914, our transect and the coast of 2015

R E S O U R C E S

Diedrich, L., Lee, G., & Braae, E. (2014). The Transect as a Method for Mapping and Narrating Water Landscapes: Humboldt's Open Works and Transareal Travelling. *NANO New American Notes Online*, Issue 6 Cartography and Narratives. Retrieved from <http://www.nanocrit.com/issues/6-2014/transect-method-mapping-narrating-water-landscapes-humboldts-open-works-transareal-travelling>

CONTESTED/NEGOTIATED

CORNÉ STROOTMAN

Contested/negotiated shore and the follow up film, contested/negotiated Öresund, can be imagined as the two rooms of a small exhibition. There is no hierarchy between these rooms and either one could be seen as the starting point.

The completion of the Oresund-bridge has effectively turned the Swedish and the Danish coasts into one metropolitan region surrounding a vast body of water. This body of water could almost be seen as a huge public park as the Oresund-region has a long tradition of living, bathing and recreating along the shore. Yet similar traditions on both sides of the water have led to very different looking landscapes and atmospheres.

Our theory is that these differences have been created by the many contestations and negotiations along the Öresund. On the one hand you have the strait itself, contesting with the inhabitants of the region by taking away land on one place and providing lush beaches on another, waiting to change things up again. On the other hand you have the bathers, the surfers, the kayakers, the dog owners, the nudists, the private villas and the hiking paths: they all share the same coastline and need to negotiate

to find their place. These two processes make up a powerful dynamic.

Inspired by Rudiger Neumann's earlier films we try to display this contested/negotiated landscape by transecting along the coast, from one bathing landmark to another. During this transect we systematically film and take soil samples, as well as making notations of places and experiences that cannot be conveyed in this system. We display our findings in a way that Ottmar Ette describe as a curiosity cabinet, acknowledging the gaps in our knowledge but aiming for a deeper understanding.

Where the first exposition displayed the contestations and negotiations through systematic and factual notation, the intention for the follow up is to show the contestations and negotiations through the small things that stood out during our systematic notations, but were not noted anywhere except for in our minds. This leads to the film "Contested/Negotiated Oresund". The inspiration for the film is twofold. First there is "Knittfeld - stadt ohne geschichte", a film by Gerhard Benedikt Friedl, where the filmmaker shows images of Knittfeld and its surroundings whilst telling stories that have happened in the

village. Although there is thematic overlap and the images strengthen the story, there is not geographical coherence between the two. Second there is the Museum of Jurassic technology that is described in Gini Lee's "intention to notice" as an "ironic museum, where playing with history and historical consciousness is the intent, and the separation or connection of the art of the collector is inseparable from the perception of the artifact" and as "an unreliable narrator where fact and fiction collide and the curator makes use of information that lies on the edges of our cultural literacy".

The film tells the story of the people along the coast of the Oresund. These stories are based on experiences I had (both first and second hand) with actual inhabitants, places, histories, atmospheres, phenomenon and laws whilst researching the Oresund. These experiences are all freely combined into stories that are imposed on a series of videos consisting mostly of the systematically shot footage from earlier in the course, similar in style to "Knittfeld". The end result is another curiosity cabinet, this one displaying the local, the poetic, the ephemeral and the small scale.

The non-specificity of location seems counter intuitive to this goal, but makes sense when you consider the fast pace at which the strait changes. It is meant to get the viewer to question what they see, to be critical and figure out where one truth ends and another begins, not to blindly accept a story as true, but not dismiss the value of an untruth either, similar to the MJT.

Together with the installation "Contested/ Negotiated shores", the two curiosity cabinets are an attempt to provide an alternative to the standard site study that, according to Andrea Kahn "describes what we already know". Instead it gives an insight into the complexities of the Oresund, and informs a viewer on what to research, and what questions to ask, instead of bombarding them with (sometimes irrelevant) facts. Where Kahn criticizes standard site studies to make one blind to the aspects that are not displayed, this exhibition is meant to open the viewer's eyes to the Oresund they don't know.

As tableaux physique this student has made a film, which is accessible through the QR-codes below. The format of this booklet is not compatible with showing the film therefore the project is here represented with the speaker's script and some still pictures accompanied by quotes from the film.



SPEAKER'S SCRIPT

As a child, Oliver had always loved the beach, and spent every day there as long as the weather allowed him. He was not so much interested in swimming, as he disliked the feeling of the slick clayish sand between his toes. He preferred to stay on the edge, looking for treasures the sea had washed up onto the shore.

Oliver grew up to be an architect, building beautiful houses on the shoreline he had loved as a kid. He was good at what he did, so his houses grew bigger, and crept closer and closer to the edge of the water. His neighbourhood friends and family were proud of him, but they had their concerns. The new houses along the shore interrupted with the long beach walks the locals liked to take. Forcing part of their route away from the sand and onto the busy roads.

Oliver discovered the discomfort of his old friends. He felt guilty and decided to give the people from his village something in return. Remembering his childhood dislike of wading through the muddy shores, he decided to build them a pier. Allowing

everyone to avoid the clay and jump straight into the sea. So he started building, and building, and building. But no matter how far he went, the water remained shallow. After a few months, a man in an expensive looking suit came to congratulate him, saying he had build the longest pier in the country.

Soren had been glad to get out of university and had gotten by since with his keen sense for business. He considered himself street smart not book smart, and was proud that he had turned into a successful club owner. He did so well that he managed to buy an expensive beach house. When he realized how many people visited the beach next door on a good day, he knew there was money to be made.

"An exclusive bar will do really well here", Soren thought, "I'll be able to charge a fortune in membership fees." Having a door policy had always made him money, the moment you put a fence around something, people just want to get in. And there weren't many beaches nearby, most

of the shoreline was very rocky and consisted of beach houses like his. Acquiring a stretch of beach turned out to be surprisingly easy.

His bar had been open for a few weeks now. And the revenues had been great. But Soren became a little worried with the protests going on at his front door now. He was used to locals protesting his clubs on the grounds of noise pollution, but these people wanted access to their beach. One a man slick suit came in. "Have you heard of article nine, subsection three of accessibility law?", he asked. Soren had not, but something told him he had made a costly mistake.

Gretchen had made name for herself as the best bridge engineer in Europe, so it only made sense that she was asked to help build the new longest bridge of the continent. It was hard for her to make sense of the project. Most of her advisors came from very different, seemingly unrelated backgrounds. Architects, business men, sociologists, biologists, and many more, both local and from afar.

All these experts seemed to contradict each other, stating there were fast currents, no currents, deep waters, never ending shallows, business opportunities, meeting places, rare biotopes and histories that could be told in at least fifteen different ways. It seemed that every person from every town had a different conception of the sea. She did not mind, all she had to do was build a sturdy enough bridge.

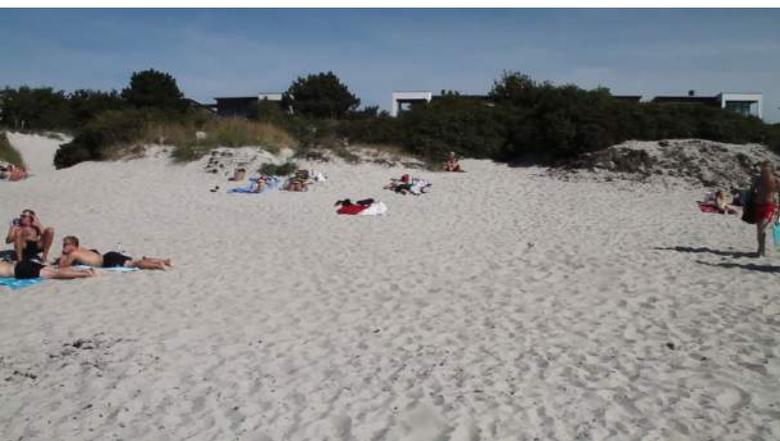
In fact, Gretchen started to appreciate all these people in their passionate disagreement. To them the sea was their neighbourhood park and the bathers. The surfers. The Kayakers. The dog owners. The nudists. The private villa owners and the hikes all had to negotiated to find their space. When they did, the unpredictable sea took away a beach and they had to start all over again. To them, there is not one Oresund, there are many. And it makes the sea all the more beautiful.



"...he disliked the feeling of the slick clayish sand between his toes."



"He preferred to stay on the edge, looking for treasures the sea had washed up onto the shore."



"The new houses along the shore interrupted with the long beach walks the locals liked to take. Forcing part of their route away from the sand and onto the busy roads."



"He did so well that he managed to buy an expensive beach house."



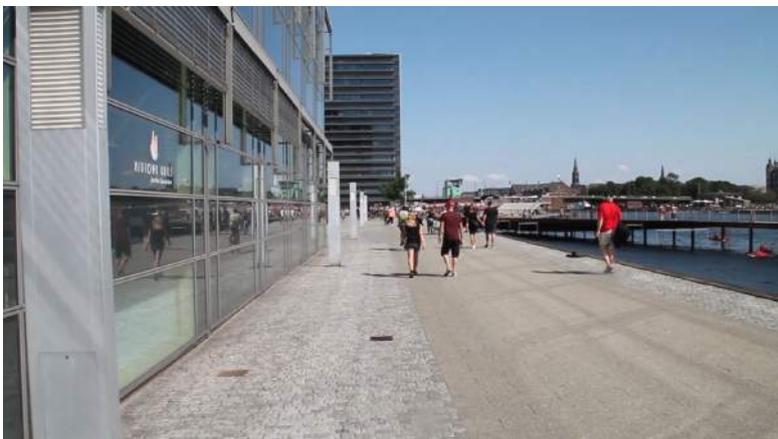
"An exclusive bar will do really well here", Soren thought"



"...Soren became a little worried with the protests going on at his front door..."



"Gretchen had made name for herself as the best bridge engineer in Europe..."



"Most of her advisors came from very different, seemingly unrelated backgrounds."



"To them, there is not one Oresund, there are many."



GIVE - AND - TAKE

ACCURATE IMAGINATION OF A SHIFTING SHORE

EMILIA MOLIN

Water and Land are not separated by a static line as a map might suggest. Nor is the water body of Öresund a void separating the coastlines of two different countries. Water and land are interchangeable. They have a dynamic and fluctuating relationship influenced by natural and human forces. Over the course of time shores shifted, land has been claimed by humans to construct harbors for trade and production, fortifications for defense purposes and inland water systems to enable agricultural uses. [A visual mapping of the sound and its coastlines tells the story of a powerscape - power plants situated right on the shore, fortification islands and formations of windmills both inland and on open water.](#)

Through our transect travels we focus on how different practices of power affect the shaping of the coastline and waterscape of Öresund. Tracing the water with the visual symbols of the powerscape (for example Barsebäck, Erimitageslottet, windmills, power lines, fortifications) to guide us, our aim is to grasp the dynamic relation between water and land through our movements. As we move we are interested in the stories to be found on these sites shaped by the performance of power.

The board game "Accurate imagination of a Shifting Shore" is a selection from the archive developed during the transect travels in August. It is an attempt to develop a sort of deep map according to the ten principles of Cliff McLucas. One important aspect of the transect experience which we wanted translate in our installation on the final day of the course was how we had moved through the landscape, constantly having to overcome physical obstacles and finding alternative routes. My intention with this I this form

of representation was to try to transmit this. I also found it useful in order to categorize and relate findings from the four transects we performed to one another. Several themes emerged from this work and four of them are included in the game: Visual mapping of the powerscape: During the transects we mapped elements of the coastline related to power. The meaning of power is dual relating both to power production and political power. I wanted to build on the idea of the transfiguration of the powerscape along the shoreline which we started for the installation presented in August. The game pieces (file with 3d-model) when moved around the table alters the power relations between the players, and of the coast. Micro-stories: the small-scale practices which take place next to elements of power. This was one of the questions we asked before traveling. In the board games these are presented as an alternative route; possible deviations.

Animals: After two out of the four transects I realized we had spent more time around birds than humans. We moved on the edge of restricted land and sites that were hard to access. During his visit to the course Professor Ottar Ette encouraged us to study sites from the perspective of "Who lives here?". The animals included in the board game are annotations from my sketchbook and had all found their sanctuaries along our transect.

Fishing: In all four transects, I noticed the activity of fishing taking place. The manipulation of the shoreline has resulted in enclosed water spaces used by people.

ACCURATE IMAGINATION OF A SHIFTING SHORE

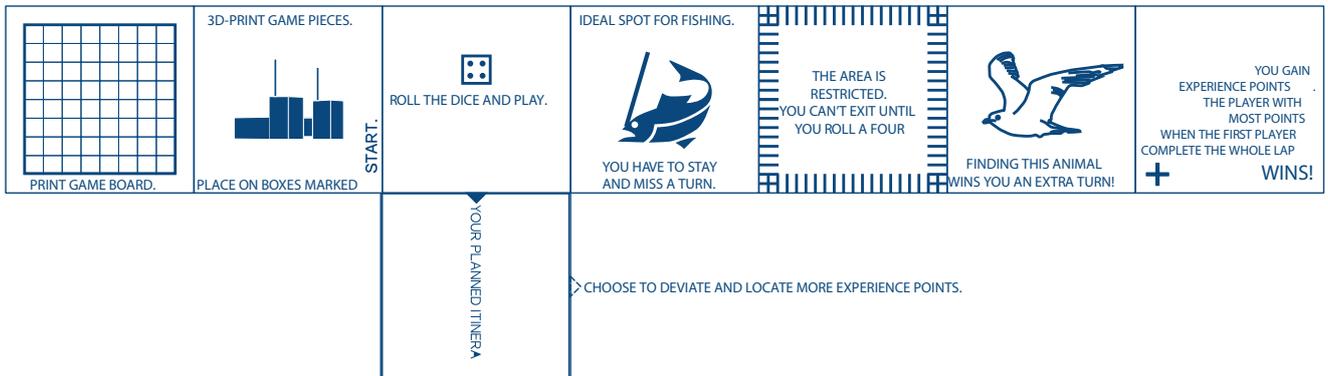
ACCURATE IMAGINATION OF A SHIFTING SHORE

ACCURATE IMAGINATION OF A SHIFTING SHORE

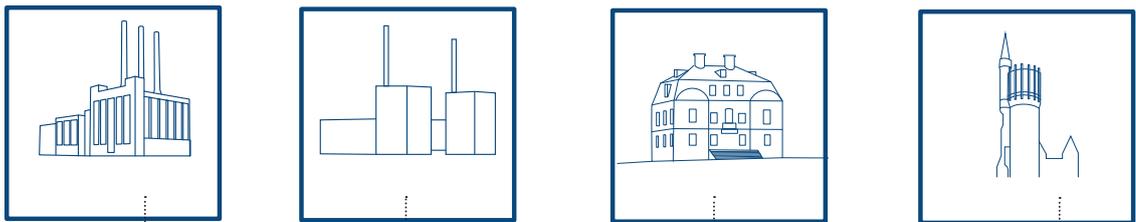


ACCURATE IMAGINATION OF A SHIFTING SHORE

GAME RULES

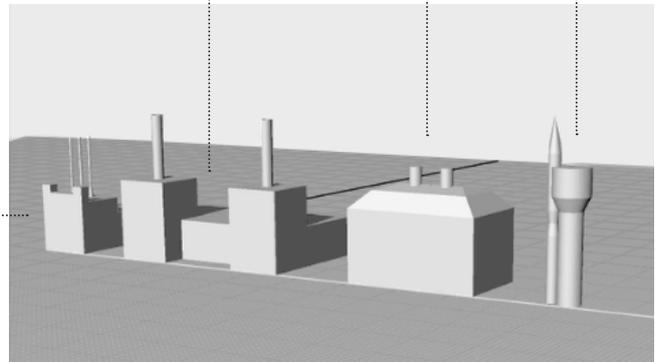


GAME PIECES



To highlight the rules, game-pieces and other details, some features from this student's project and game-board have been extracted and are displayed separately on this page.

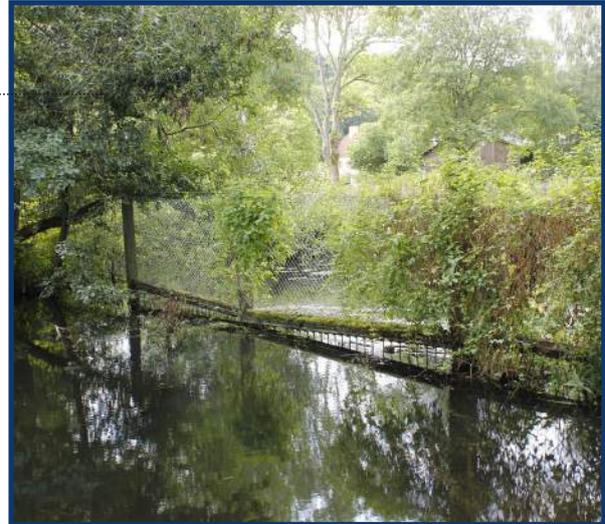
Scan QR-code to access gameboard and 3D-files for gamepieces.





KØBENHAVN. Trying to follow the shoreline from Svanemølleværket, I navigate through fenced off areas of industrial harbour activity. In Østersøvej, located in the outermost parts of Nordhavn I find this small scale settlement. It is in part constructed by containers stacked on top of each other and arranged in a street structure which follows the direction of the large scale structure of Nordhavn.

JÆGERSBORG. This fence assures that the sika, roe and red deers remain within the royal hunting grounds of Jægersborg Dyrehave. It also limits the possibilities to follow the flow of Mølleåen towards the Öresund. So does the damming to enable hydroelectric power production in the small village of Rådvad, located just inside this fence.



BARSEBÄCK. The former nuclear power plant sits right at the waterfront. Access to the site is prohibited and will remain so until, as put by a professional in nuclear safety, "remediation and restoration" has been completed. The adjacent beach south of the power plant is a sanctuary for nesting birds. The ground is spongy and sags from the weight of a human body.

LANDSKRONA. The allotment gardens are situated on land claimed for the fortifications of Citadellet. The enclosed canals are popular among fishers. Gråen, the island off the Landskrona shore which was created through landfill from unfinished fortification aspirations and from a plaster factory in the industrial harbour, houses more allotment gardens. It also gives shelter to nesting birds and room for wind mills.



LIVING ON THE COAST?

TRANSECT THROUGH THE RESIDENTIAL AREAS OF COPENHAGEN AND MALMÖ GÖRAN SEVELIN

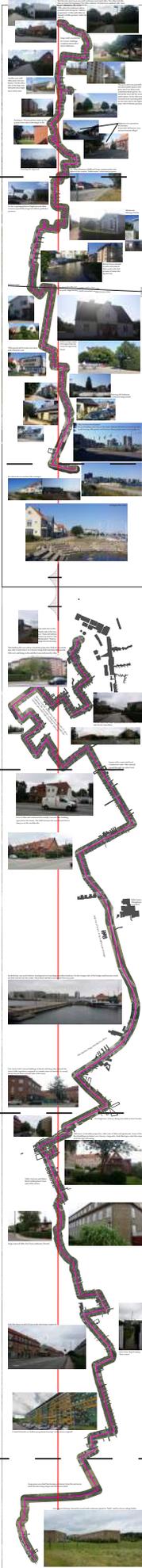
Both Malmö and Copenhagen are coastal cities, but does everyone in the cities live by the coast? Is there any difference in how the city is planned and built close to and further away from the coastline? Moving through the outskirts of the city, inspired by GR13 and metropolitan trails, how does the city structure shift along the transect as we move closer to the sea? How does the built environment change in respect to morphology, architecture and public space? What are the differences and similarities between Malmö and Copenhagen? For whom is the area planned? Who are the residents?

I choosed to draw the transect line with a few main arguments: (1) I wanted to move through the outskirts in both of the cities, areas often neglected in our view of the city. (2) I wanted a straight line from inland to coast and over the sound. (3) I regarded it as positive if the bridge where part of the transect. My preunderstandings of Malmö gave me some guidance to where to draw the line but with little knowledge of the outer parts of Copenhagen the line there were placed without prior knowledge. Hence I think the two trips I partake will also give me guidance to how the method of transecting works with different extents of prior knowledge.

TABLEAU DIGITAL

My Tableau Physique, or digital, if you so like, takes the form of the travel that I did during the transect. Starting in the outer residential area Gullvik in inland Malmö and going around a thought straight line to Ön ("the Isle") and then after crossing the sound bike from Kastrop through Copenhagen to Glostrup. The idea is to lead the reader on a similar itinerary and catching thoughts that I gained along the way.

Living on the coast?



Comparative Comments & Conclusions
The student's work is a comprehensive digital portfolio that explores the theme of coastal living through a series of architectural and landscape images. The central pink path effectively organizes the content, leading the viewer through a variety of coastal scenes and architectural designs. The inclusion of a site plan diagram provides a clear spatial context for the buildings shown. The overall presentation is visually appealing and well-structured, demonstrating a strong understanding of coastal architecture and its integration with the surrounding environment.

The the format and size of the student's tableau digital is too large to fit in the choosen representation of this booklet, thus the student's work has been scaled down and divided into several parts to enable it's display.

Living on the coast?

Transect through the residential areas of Copenhagen and Malmö



The bike trip starts in an area with rowhouses and small villas. The villas look like they are from the beginning of the 20th century but have been updated with "mexitegel" (calcium bricks) in the 70ths when the rowhouses were probably built during the "million-programme". A bike path takes us through a buffer greenery under the railroad.



Large yards surrounded by 3 storey buildings complemented with 8 storey ribhouses.



Another area with villas and a few row houses. On the other side of the huge football pitch more high-rises can be seen.



The green areas are generally vast open public spaces with grass and a few trees and sometimes shrub groves. No naturelike areas and few semi-public places. In the villa areas everyone have a private garden, no one have that in the highrise areas. A lot of barrier greenery.



Peeking in. Private gardens make up the greenery but often with hedges to the street.



Highrises ever present in the distance. Street with old houses, reminiscence from an village?



Crossing the ring road.

Per Albin Hanssons childhood home, primeminister and father of the swedish "Folkhemmet" residential program.





So far a repeating pattern of highrises and villas in areas separated by large but seldom qualitative greenery.



Allotments.
Making of home.



Elderly homes situated in park environment. Their pond is the first presence of water during this trip.

Bellevuevägen

New area with villas but a sudden shift in their style.
More posh, larger houses, nicely renovated, residents seem richer.



West East
divide

Villas grown and become even more posh along the road.



Bellevuevägen again.
First sign of the sea.
A bicycle sign to the beach.



Entering old Limhamn.
A school is being rebuilt.



New harbour development.
Several building sites close to the water. Industry & harbour turned into new posh housing with generic architecture. More people want to live by the sea.

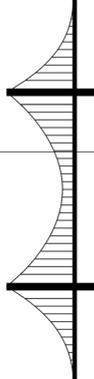




For whom do we construct the seascape?



Living by the coast.



I got quite lost on the danish side of the transect. These old military houses are next to "den blå planeten". Unclear usage but not housing.

This building felt very odd in a Swedish perspective. Both it's curved design, that it went from 2 to 8 storeys, being built sometime during early 20th cent. and being in the middle of area with mostly villas.



There is a constant shift between smaller villas and 2-4 storey residential. The areas next to as large as on the Swedish side instead a more mixed built environment is gained.



On one side of the street rowhouses and on the other 3 storey slab blocks (Jamelhus).

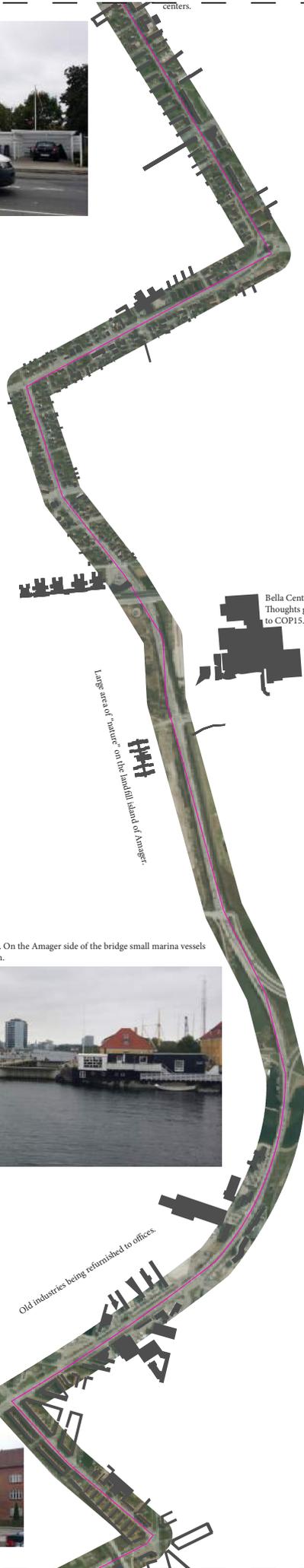


Square with a semi sized local commercial center. Have already passed through two other local





Lots of villas and rowhouses but usually I can see other building types down the streets. The shifts between the areas doesn't feel as sharp as on the Swedish side.



Frederiks kaj, new posh harbour development in Copenhagen southern harbour. On the Amager side of the bridge small marina vessels are held on land over the winter. These boats and their area doesn't feel very posh.



Old industries being refurbished to offices.

City streets with 3 storey buildings in blocks with long sides towards the street. Little vegetation compared to a similar street in Sweden. As, nearly, always bicycle lanes on both sides of the street.





First high rises. 8 storey. Being renovated on their facades.

Odd street, in Swedish perspective, with a mix of villas and apartments. Some of the block buildings (as below) are 5 storeys + large attic. Feels like larger scale than expected of this type of housing.



Valby Centrum and Metro. Brick building block from early 20th century.



Larger areas of villas, few if any rowhouses. Doesn't



Feels like there is a lack of trees in the streetscape in general.



Gate, fence, flag all saying: "this is mine".



Colourful facade on "million programme housing" is the colours original?





Comparison Comments & Conclusions

A few remarks on the difference between the sides of the sound

1. Greenery

On the Swedish side I passed through lots of public greenery in the form of local parks. On the Danish side I saw less of this but on the other hand when there were green areas they were larger and most of the time huge. These areas in Denmark were also less formal parks and more "natural" areas (though created by humans), I didn't see any such areas in Sweden. There were little private greenery or enclosed greenery in the highrise areas of Sweden, the few such areas I passed in Denmark seemed to have some kind of yards even if they weren't very enclosed either. I felt there was less street greenery: like rows of trees and small patches of grass in between the pavement and street.

4. Economic divide

The transect does not fully tell the scope of segregation in the two cities but assessments can be made. In Malmö I really felt a shift in the built environment when I came to Bellevuevägen, which is also the divide between the district of Limhamn and older Hyllie. Here the east-western divide in economical terms, that is so often talked about in Malmö, could really be felt. On the Danish side I rather felt that the areas were a patchwork of different socio-economical groups - divided but I couldn't get as clear a picture as I got in Malmö. One of the questions I asked myself before the transect was if the coast could be felt in economical terms. In Copenhagen I found the housing that felt most expensive to be: some areas on Amager, Frederiks kaj, west of Valby and finally the newly built parts of Glostrup.

2. Morphology

There were some distinct differences in the scale of the buildings between the two trips. On both trips villas and rowhouses took up quite large portions of the itinerary. In the first half of the Swedish travels there was a clear division between villa areas and high rise areas and these were placed in succession of each other somewhat like a chessboard. While on the Danish side the areas were more mixed when it came to housing scales. This also meant that the shifts between the different areas weren't as drastic on the Danish side.

5. Municipalities & centers

In Denmark I passed through several local centers for commerce and services and at times it felt like I traveled through several small communities. Actually that is also true in some senses. I passed through 4 (and on the border of a fifth) different municipalities on my trip and evidently some of them are the result of old villages or towns. On the Swedish side I didn't pass through any local centers, however knowing that these do exist I draw two possible conclusions: (1) the local centers in the Copenhagen region are stronger and (2) the bikepaths in Malmö might go around rather than through the local centers and even if I didn't stay exclusively to bikepaths they might have led me astray from the centers.

3. Water

Open water was not present at all on the Swedish side, not until half way through there where a small artificial pond was available. On the Danish side I started on an island and passed over or next to several water courses of varying sizes: two rivers, an canal, a small lake and a few ponds. On neither side were references to the coast very present in. Except when just next to the sea I didn't get the feeling of being in a coastal region (well it was quite windy at times).

6. Streetscape & cycle paths

In Denmark I mostly traveled in streets with car traffic but for the most time with a separated bicycle lane. On the Swedish side I traveled to a larger extent along fully separated bicycle paths going through the inner parts of the residential areas and in public space and when I traveled along roads there were seldom a bike lane. In both cases there were quite a few bike paths, but more in Denmark, evidently these were however built with different strategies.

I also noticed a subtle difference in the general streetscape, one which isn't that easy to pin point and which I haven't experienced on shorter or less organized travels in Denmark. The streets, of the same capacity, generally felt a bit larger on the Danish side not in width but in their feel. Maybe the lack of smaller greenery or the existence of double bike lanes affected this impression.



LANDSCAPES AROUND HOME

KRISTIN WEGREN

What Are You Doing? is the last piece of work in my project Landscapes Around Home. This final work is both a transformation and a summarization of the information, first collected on a transect, and then developed by looking at the phenomena through different kind of lenses. The main aim with this project is to study in what way people interact with the outdoor space around home; in what way people claim the area in their neighbourhood and what they do to get some homeliness. What does this activity look like? Do we claim our neighbourhood in different ways depending on what kind of residential area we live in? And why do we do it?

The method is based on Alexander von Humboldts transdisciplinary way of working to discover new qualities in the landscape. Inspiration comes also from Paul-Hervé Lavesieres work with developing urban trails in France, as well as Bourriads way of thinking about the alter modern era and the possibility to develop new functions in the existing world instead of constantly reconstructing it. The form of the final work is inspired by Monica Goras work How much for a tree?, which is written as a manuscript. I believe this gives a certain presence to the story. Inspiration also comes from the melancholic way of storytelling in the fairytales of Tove Jansson, often depicted in a motion through landscape. Reading Hasibul Kabirs paper Why is drawing important to research? was one source of inspiration for the work with the graphite sketches.

A three days transect is made by moving in a circle on the Swedish side of Öresund; through different kind of housing areas, in the city and on the countryside. I have used a method that may not be so frequently used in the context of landscape architecture, but since the illuminated phenomena here is about human behaviour, I wanted to process the findings with tools related to body and mind. The impressions made through the transect is therefore transformed through four different lenses; portrayed in four different forms of expressions:

MAY I? - DOCUMENTARY PICTURES

On the transect I photographed tracks of human activity that could tell us something about peoples relation to their neighbourhood and in what way they had made it their own place. Taking close-up pictures is a way of looking at a the motif more focused. Sometimes the act of photographing even started a conversation with people connected to the activity I observed. By studying the pictures all put together, they pointed out some interesting phenomena; It seemed like the less detailed an area was planned and constructed, the more own initiatives from inhabitants was to be found. An issue that appeared was whether peoples uncertainty about what's allowed to do on a place and what's not may affect how they interact with the environment; if there are own initiatives to activities or not. That's why I chose the title May I? for this part.

What ARE YOU DOING?

KRISTIN WEGREN

WHEREVER I... - THEATRE

Ten of the observed phenomena from the transect was portrayed in a drama where the audience played an important role. The interaction was a way to investigate how people affect each other with these phenomena, the direct response on a certain action. To experience these behaviours, in present time but in a made-up context, could be a way of approaching underlying forces; how does it feel?

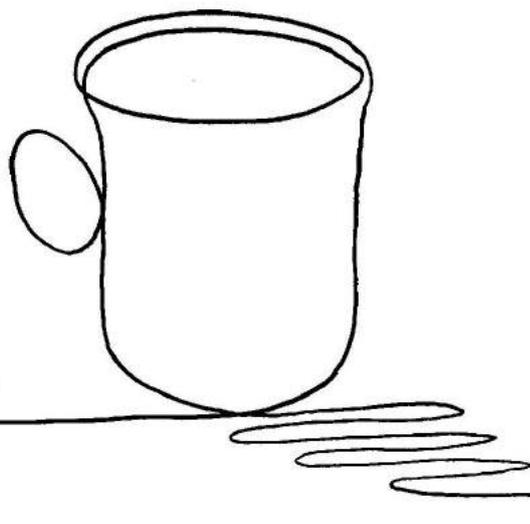
WHEREVER I... - GRAPHITE SKETCHES

Ten other phenomena were pictured in large-scale graphite sketches. The act of sketching made the motifs less place specific, I think. It seemed like as photographs they belonged on a certain spot on the map, but as sketches they could take place almost anywhere. The graphite medium also made the pictures appear out of time. This made me think of these human needs we have; what we want to do in our neighbourhood is pretty much based on basic needs that has been the same for decades and probably will be for

a long time. This may be something to bear in mind for a planner; trends may come and go but human needs stay pretty much the same. Those environments we create, for how long will they last?

WHAT ARE YOU DOING? - FAIRYTALE

This final work is a fictitious story, fantasized with inspiration from some of the fragments found on the transect. The main aim with the writing process has been to think about the reason; why do we do this? What does it mean to us? Since a clear answer on such questions is impossible to get, I thought the fictitious way of storytelling was appropriate. The illustrations are stripped down and the language is simple and repeating like in a storybook, by this i want to broaden the readers possibilities for own imagination. During the writing process I reflected about the limitations of what I let myself to interpret; how preconceptions tend to control early associations. The true story about the phenomena found on the transect will never be written, but fantasizing may be a way to grasp new thoughts?



Once upon a time there was a yellow brick stable. Inside the stable there were people working. Someone had brought her own coffee mug to make the desk feel almost like home.

- I wonder what people, in the world outside the stable, do to get some homeliness? Someone mused, and decided to go and find out.

So. Someone went for a transect, hopeful to meet some human beings.

On the second day of the journey Someone found a man on a bench by a soccer field.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:

- What are you doing?

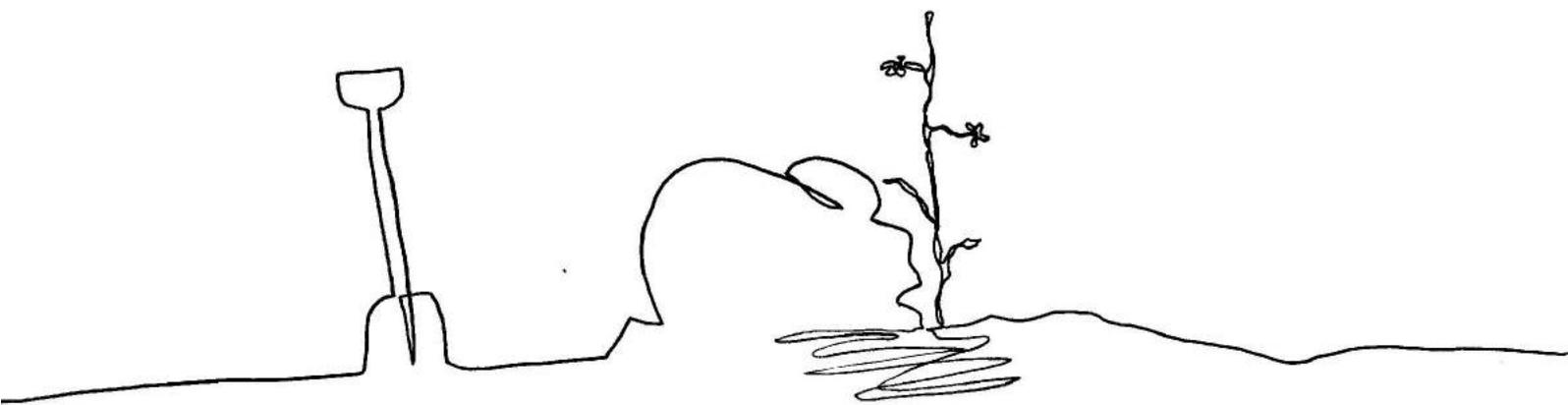
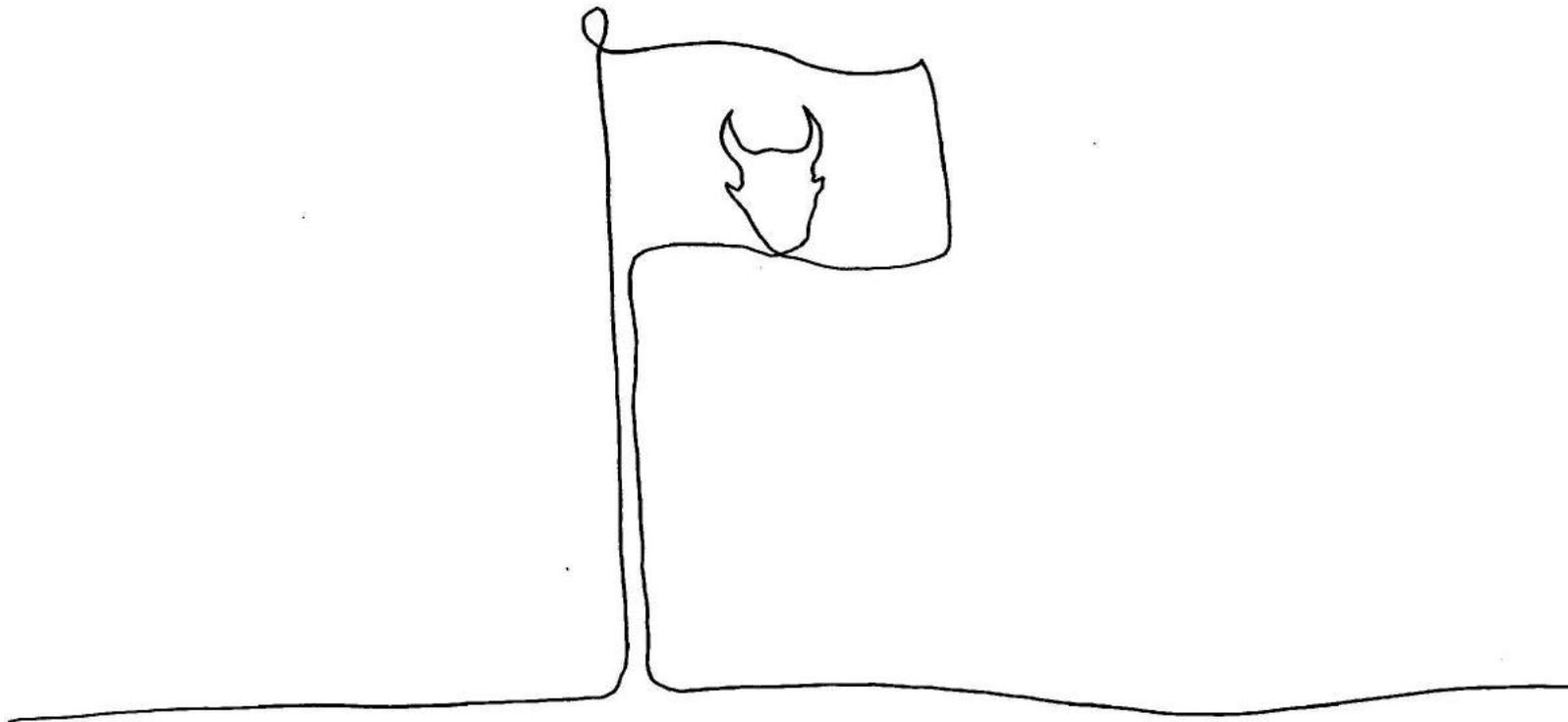
- I'm drinking coffee.

- How interesting! But why?

- Well... This is kind of my livingroom.

- May I?

- Hand me your coffee mug!

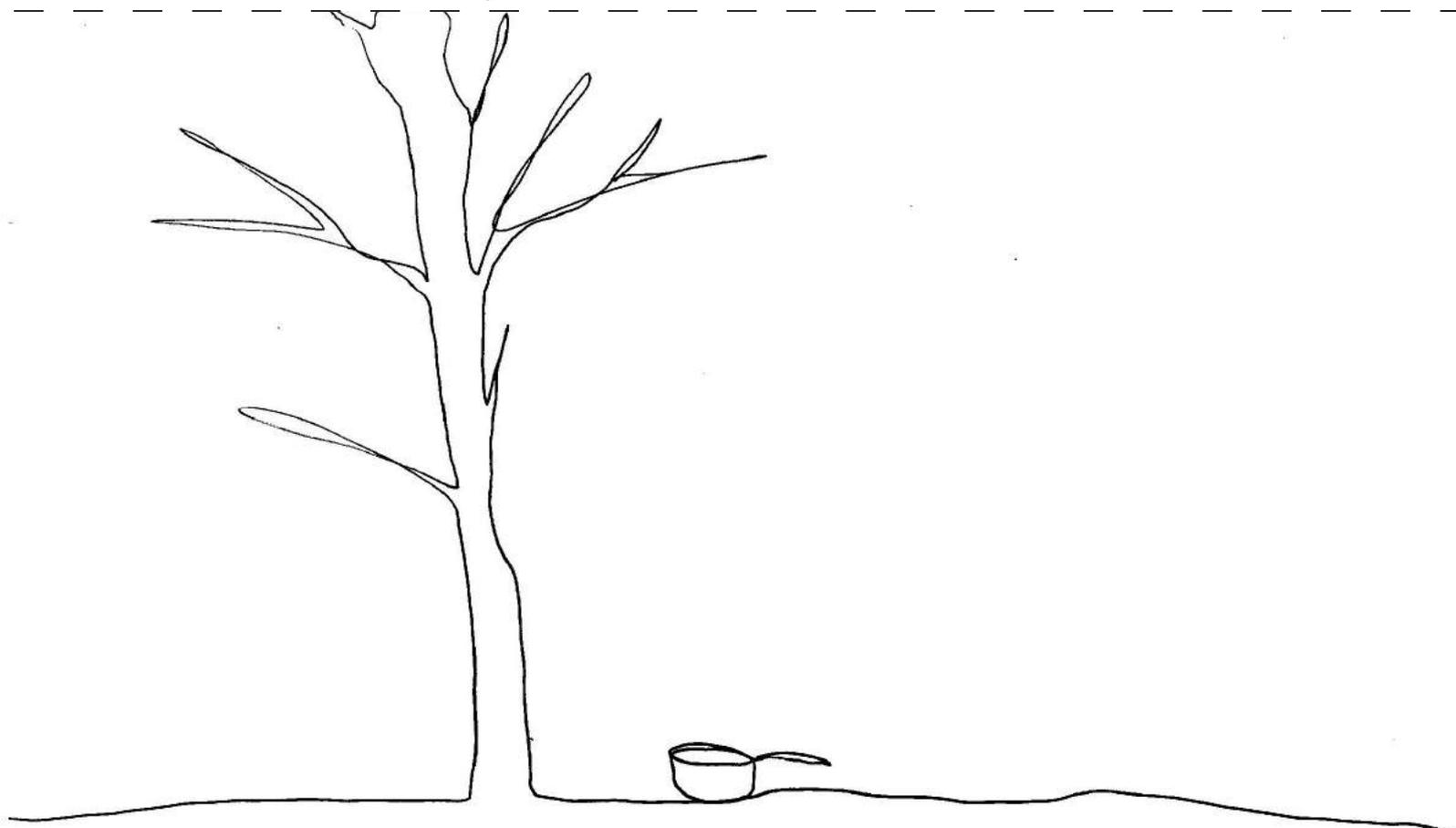
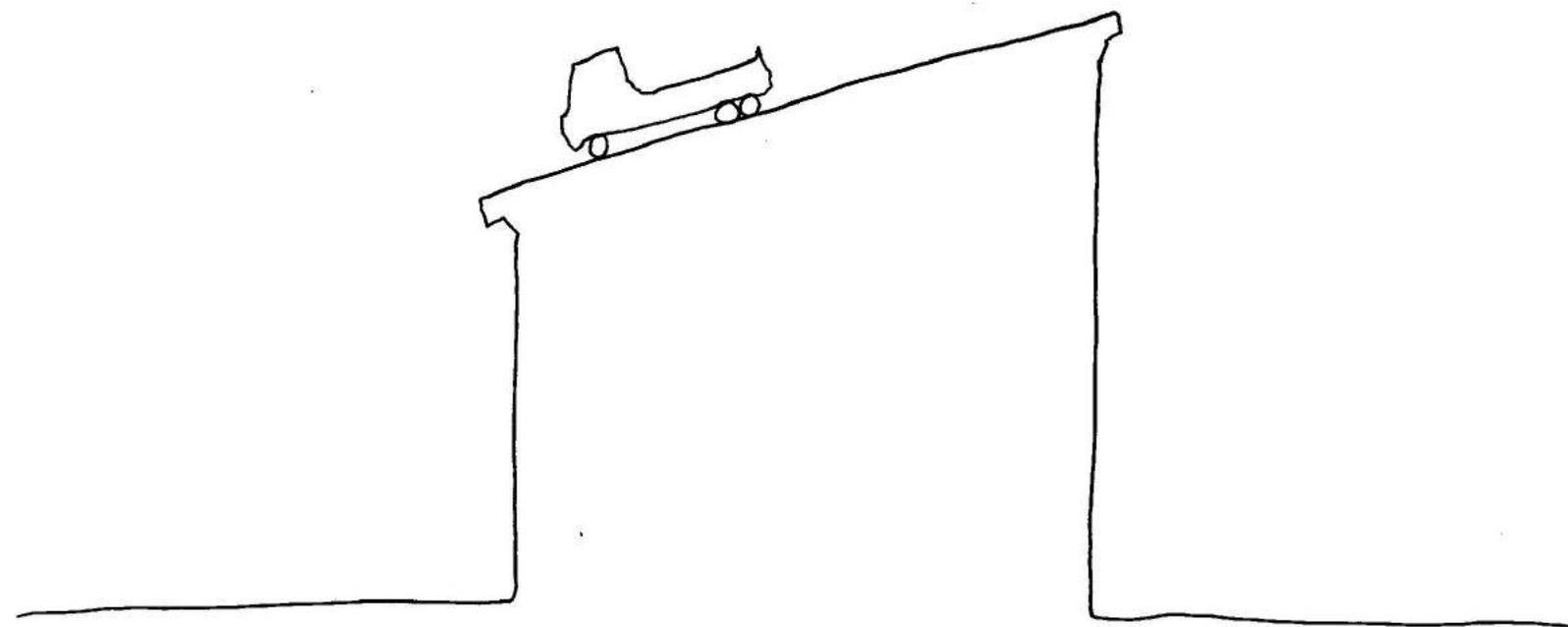


The third day another human being shows up in a villa garden.
- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:

- What are you doing?
- I hoist the flag.
- How interesting! But why?
- Well... I want to make a statement.
- May I do the same?
- Yes, but I suggest you hoist your flag somewhere else. I may not like the motif.

The fourth day Someone crossed an unsettled plot in the city. Beyond acres of dry gravelly ground, flowers and vegetables grew! A man showed up behind a tiny fence.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:
- What are you doing?
- I'm managing my allotment garden.
- How interesting! But why?
- Well... Life has to have a meaning.
- May I do the same?
- Join our movement. Together we may have a chance.

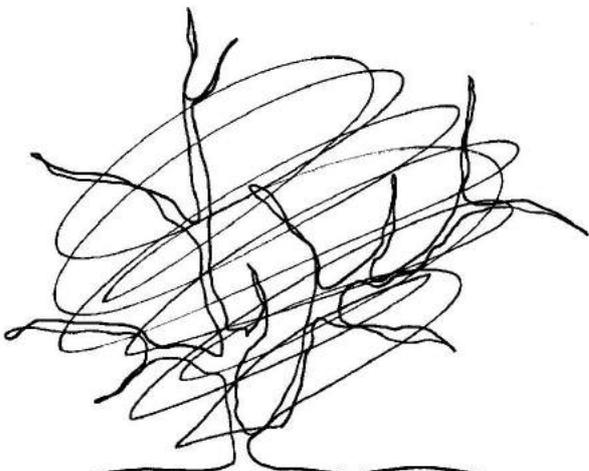
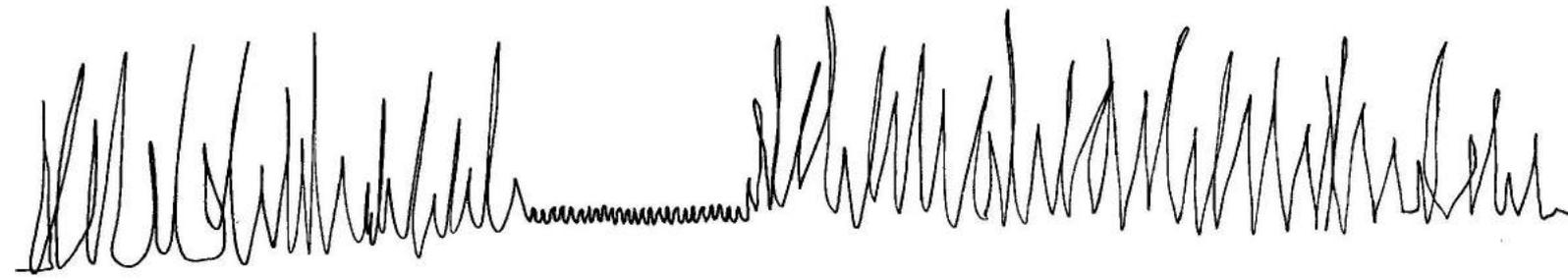


On the fifth day Someone found a kid playing on the roof of an outhouse.
- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:

- What are you doing?
- I'm loading my trucks.
- How interesting! But why on top of the roof?
- Well... There are less sharks here.
- May I try?
- Then you'd better come up here before the tide!

After six days Someone was getting hungry. A man had made a fireplace next to the pond and a tempting savor spread from his pot.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:
- What are you doing?
 - I'm cookin'.
 - How interesting! But why?
 - Well... Outdoor cooking spice up your life.
 - May I?
 - Be my guest!

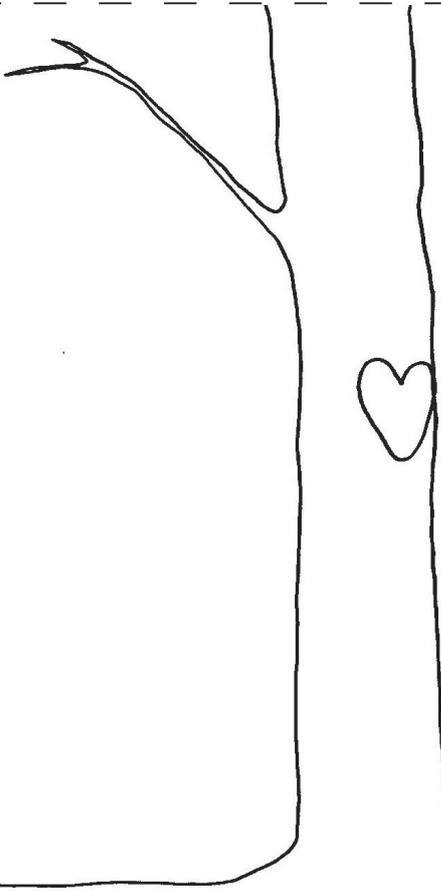


The seventh day the sound of an engine cut through the woods. A woman with a lawn mower showed up.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:
- What are you doing?
- I'm creating a path.
- How interesting! But why?
- Well... It's a shortcut. And a nice place. And nobody else will fix it.
- May I do this too?
- Maybe... Until anyone complain, I guess?

On the eighth day Someone heard a rustling noise in the bushes and a girl showed up.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:
- What are you doing?
- It's none of your business, actually, but I had to do a little job.
- How interesting! But why?
- Well... Sometimes you just have to.
- May I do that?
- No, it's illegal. Perhaps it's ok far out in the forest - if you are a man. If you're not, you better find yourself some fairly dense shrubs.



The ninth day a man by the roadside threw a very suspicious glance on Someone.

-This may not be my lucky day! Someone exclaimed, but plucked up the courage to ask:

- What are you doing?

- I mount a prohibition sign.

- How interesting! But why?

- Well... I don't want no strangers to walk on my country lane!

- May I ignore that sign?

- Yes, actually... Since I ain't got no permission to put it up. But most strangers do not know that!

The tenth day of the trip came to an end. In the sunset a silhouette appeared; a youngster with a knife in his hand leaned on the old beech stem.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:

- What are you doing?

- Nothing!

- How interesting! But why?

- Well... Now our initials will grace the bark for a lifetime.

- May I do that as well?

- Definitely not! It damages the tree!



On the eleventh day Someone returned to the yellow brick stable and realized she had been moving in circles. Suddenly a professor showed up behind a screen.

- This is my lucky day! Someone exclaimed, and plucked up the courage to ask:
 - What are you doing?
 - I'm typing.
 - Why?
 - Because It's a way of thinking.
 - May I do that?
 - Yes.
-

GREEN DNA

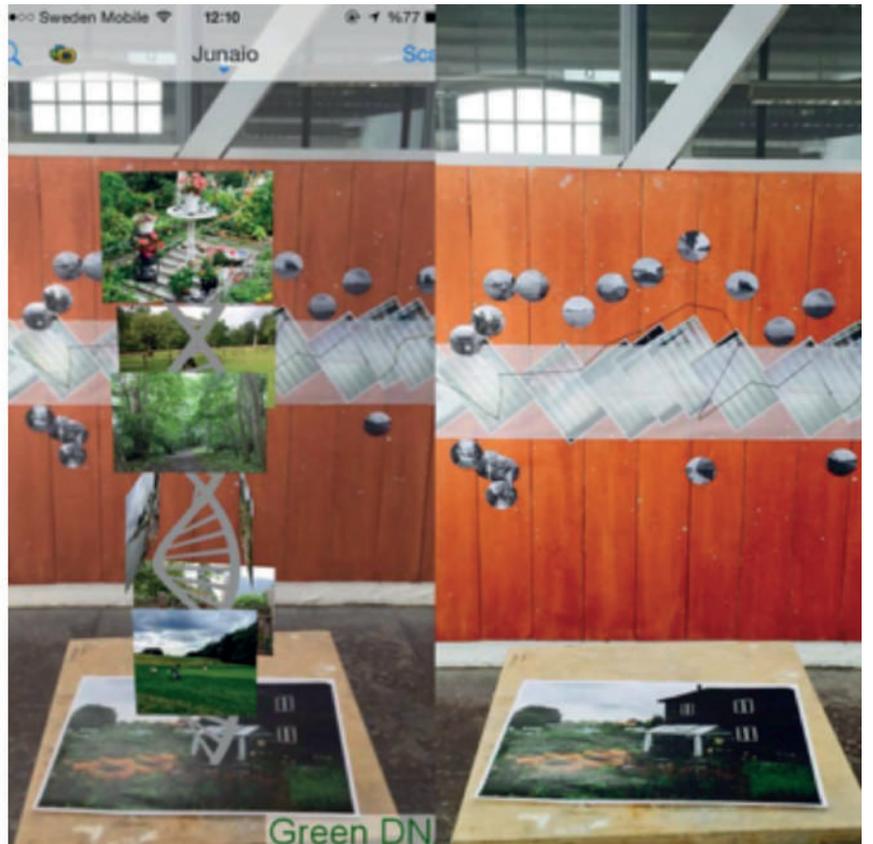
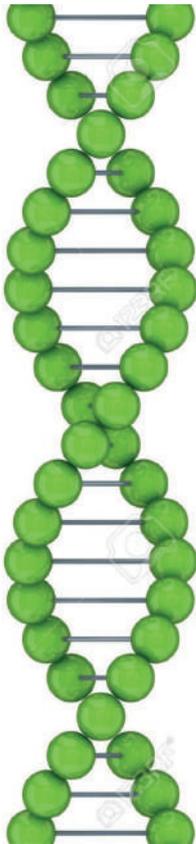
LANDSCAPE ANALYSIS BY TRANSECT METHOD IN THE ÖRESUND REGION

FENGPING YANG & DERYA YAZGI

Öresund region has its dynamic and diverse landscapes which are valuable and need to be preserved and improved as well. Connectivity among landscape types builds main structure of open and green space system. Just like the codes of DNA, these types need to be connected to keep stable ecosystem. Within this respect, diverse codes (green corridors, greenways, water bodies etc.) create and connect different landscapes. From our point of view, diversity of landscape is complex and diverse types constitutes landscape patches which are valuable for composing landscape mosaic. In this mosaic, natural, semi natural and cultural landscape types such as conservation areas or specific gardens like allotment gardens are precious in terms of diversity of landscape. This concept actually explains why we chose allotment gardens in both Swedish and Danish sides as key points of our transect. From the first impression or circumnavigation on site, we discovered that these specific gardens are important parts of green infrastructure and contribute to the biodiversity of the urban environment, improve public health providing organic food and act as a cultural heritage. We also aimed to figure out how landscape types along the transect interact with and connect to each other.

Throughout our transect travelling, we took note and photos, sketched and recorded videos and experienced the sense of landscape, sometimes tasting fruits from trees or shrubs, sometimes smelling from fragrant herbs like lavenders. What Humboldt did throughout his travelling inspired us and we integrated his comprehensive work with digital media and high tech tools such as GPS and ArcGIS with which we defined our trail easily. We used both advanced technology (ArcGIS, GPS and photos, videos) and traditional ways (sketching, photos) to capture site qualities because the process of sketching, making notes and marking on the paper maps is also a way to interpret the landscapes. It helps us to understand and capture site qualities from our own perspectives.

Our experience-based approach on site which could be useful for exploring not only a specific landscape part but also environs of reference points on main section of transect. So our method of the study might be used as a reference guideline for transect travelling.



Introduction

Many methods for analyzing landscape representing land use qualities have been applied until today. One of these used currently as an analysis tool to evaluate landscape based on fieldwork-based empirical enquiry is transect method which is meaningful when applied on site: travelling the transect. Discovering landscape throughout the transect provides particular beauties, histories, conflicts and change in terms of visual, ecological, recreational aspects.

Our theoretical background relies on a reinterpretation of Alexander von Humboldt's trans-areal understanding. In this paper, we aim to illustrate our understanding and reflections on the method of transect travelling and create a connection to future design studies by testing the method in Öresund region.

Before starting to the studio studies, we have these questions in our minds: what is transect travelling? What is Öresund landscape like? How do we adjust this methodology into the Öresund landscape? How is the reflection of observing landscape throughout the transect? The answers to these questions in our minds changed gradually throughout our study.

Our experience with transect travelling constitutes the following phases.

1. First test of transect travelling: From campus to the beach

We started our experience of transect travelling with transects set by course leaders (Figure 1). At that time, transect travelling in our minds was just travelling along the transect set in advance and pick anything we were interested in by sketching, taking photos and recording videos, collecting physical materials (e.g. leaves, soil, stones) etc. Although, we were not aware of what we would like to acquire from the travelling and what was our main focus, we had an idea how the method worked.

2. Öresund circumnavigation on both sides (Denmark and Sweden)

Transects vary with the context. To define our transect, we need to know about the context of the region. We got the first impression about the Öresund landscape via the circumnavigation on both Danish and Swedish sides.

During the trip, we were impressed by round gardens on Danish side (Figure 2). The round gardens in Nærum were designed by a landscape gardener called C.Th. Sørensen in 1948. A numbered map is posted at the main gate. Each of the 40 gardens are enclosed by an oval hedge, each with a tiny house where the garden owner can store their tools for managing the gardens and sofas and chairs for sitting and relaxing. The hedges are in different heights. Some of them are with lower height, which visitors can see in the garden from the top of the hedge and the garden owners can also see people walking by. While others are higher 160cm high, people can hardly look through and the owners just want to keep privacy. Mostly the garden has an apple tree, a small lawn, flowers near the house and a vegetable garden.



Figure 1. Several transects from the campus to beach



Figure 2. Round gardens on Danish site

3. Defining our Öresund transect

With a theme of “landscape as gardens”, a tentative travel schedule was made in the form of transect lines based on the circumnavigation and with the help of google maps, ArcGIS, literature study and information from course leaders. The “landscape as gardens” are our focus because we regard allotment gardens as one element of urban green infrastructure. During the circumnavigation, we were impressed by round gardens in Denmark and owners of these gardens got great satisfaction with their gardens. We also explored that in Denmark round gardens were preserved as a cultural heritage while in Malmö the allotment gardens were threatened by urban real estate interests. We tried to understand what was the role of allotment gardens in urban green infrastructure? What is the difference between allotment gardens on Danish and Swedish side? What are the functions of allotment gardens? How do they connect to their environment? Nevertheless, two separate lines on Danish and Swedish side were drawn because of a misunderstanding of the method and a limited knowledge about the Öresund region (Figure 3).



Figure 3. First transect

4. First transect travelling along both sides

During two days' trip on both sides, we found our travelling was hopeless and quite boring since most of our travelling was in cities with much grey infrastructure. We travelled through mostly cultural landscapes such as railway stations, harbor sites and viaducts. However, we did close observations of allotment gardens on both sides via interviews with the garden owners, taking photos and sketching. Östervärns koloniområde in Malmö were established in 1905 and the oldest preserved allotments in Malmö, but Malmö city plan to demolish them. Compared with round gardens in Denmark, the allotment gardens in Malmö are less ordered and organized. These 28 gardens are separated with each other and each has a tiny house with tools and some furniture inside, a vegetable garden.

The commuting train from Jaegersborg to Naerum (in Denmark) impressed us while we were travelling through "green" by train (Figure 5). Not like other green spaces which are fragmented by grey infrastructures (roads, buildings), the railway passes through the forest and has a strong connection with its environs.



Figure 4. Allotment gardens in Malmö

Table 1 Basic information of allotment gardens in Copenhagen (Denmark) and Malmö (Sweden)

Allotment gardens	Malmö östervärn	Round gardens in Denmark
Design and Construction time	1905	1948

Value of the garden	130000 SEK	45000 DKK
Maintenance fee	10 kr/m ² per month	1200 kr every half a year;
Water management	Watering them almost every day recently; it depends on the weather, if it rains, they don't water	There is a rule that they must water once every two days
	Water is from the underground water by using pipes	Water is from the underground water from pipes
Number of gardens	28	40



Figure 5. Travelling through “Green”

5. Redefine our transect

Our transect was redefined based on group presentations and discussion with course leaders and teammates (Figure 6). The transect can either be a line or a circle connecting key points of landscape that enables to capture situational qualities of site, such as relational, dynamics and atmospheres (Stevensson, 2015). Since allotment gardens on both sites were our interests, we drew a line connecting the two sites of allotment gardens on the map and decided to explore the sites that the transect line crosses and experience the dynamic landscape along the line and check the continuity of landscape.

In order to keep on the track of line, we zoomed out the map and found reference points on it and took 18 pictures for the points. Since our transect is a straight line on the map and it is quite hard to keep track of the line because it might be interrupted by railway, roads, housing areas or other fenced areas. In this case, first deviation from our defined transect was aroused (Figure 7).

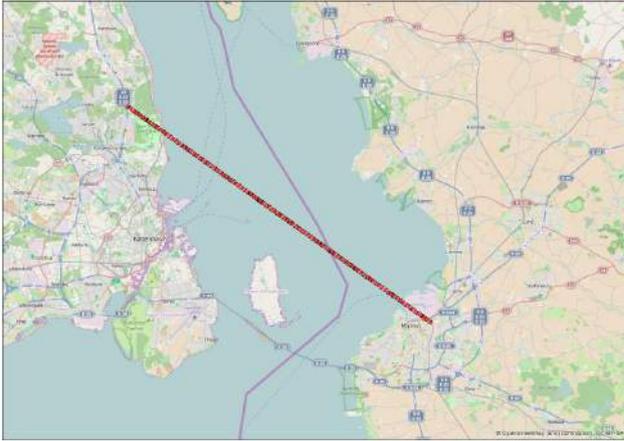


Figure 6. Redefined transect

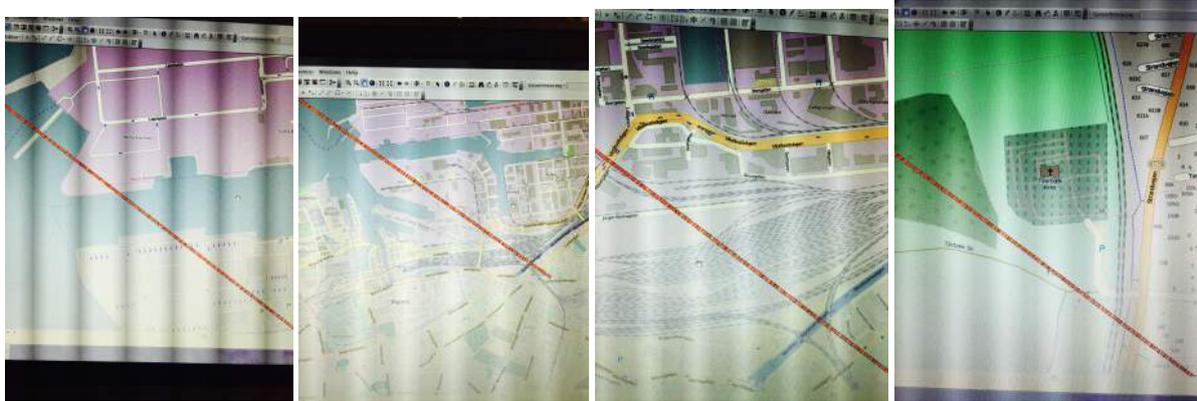


Figure 7. The reference map taken before travelling

6. Deviant travelling

Deviation will be provoked when the traveler's attention is attracted by serendipity although an itinerary is defined beforehand based on the pre-knowledge (Diedrich et al., 2014). When we were on site, we deviated from our itinerary not only because the serendipity but also the route itself (Figure 7). Sometime we found some roads were not accessible and changed our route on site.

Our transect travelling started from allotment gardens in Malmö (Swedish side) and ended at round gardens in Copenhagen. During the travelling, we walked through a wasteland, a residential park, city center of Malmö, flyovers (Figure 8f), railways (Figure 8e), harbors, industrial sites (Figure 8b), natural reserve (Figure 8c), agricultural land (Figure 8d). The diversity of landscape was remarkable.



Figure 8. a. City wasteland in Malmö; b. industrial sites in Malmö; c. Natural reserve in Copenhagen; d. Agricultural land in Copenhagen; e. Railway; f. Flyover.

In a wasteland beside the allotment gardens in Malmö, a woman told us the story about the wasteland. It was used to be allotment gardens in 1960s and demolished by the government. Now it is covered by meadows and we can still see some apple trees, pear trees and blackberries left from the allotment gardens. She also told us that people like to spend their spare time in the wasteland, e.g. take a walk and pick blackberries in it (Figure 8a).

In the industrial sites (Malmö), we can smell the plastic in the air and felt dizzy because the monotonous landscape and strange smell. Our route to harbor was interrupted by the fences of industrial sites and we cannot get close to the water (Figure 8b).

The natural reserve “Jaegersborg Dyrehave” gave us a comfortable and good feeling because we were close to nature with trees, shrubs, grasses and even animals (reindeers) around (Figure 8c).

7. Post travel

The post travelling phase is to clarify the qualities of landscapes based on evaluating, sorting out and elaborating the raw materials we collected on site and our concepts and knowledge. Although our transect is a straight line drawn on the map, it fluctuates and consists of dynamic landscapes. The concept of “green DNA” was developed (Figure 9). Although each code of DNA has its quality and characteristic, they connect to each other and constitute an integrate DNA. We compared the code of DNA to green spaces and wanted to use the shape of DNA to indicate the dynamics landscapes on site. To maintain the stability of ecosystem, each green space needs to be connected to each other.



Figure 9. “Green DNA”

Qualities of Green Spaces throughout transect

During our transect travelling, we had a chance to do a visual character analysis. We experienced that diverse landscape types for different land use purposes create a dynamic landscape. For example, we passed through a forest park (Jægersborg Dyrehave) consists of ancient oak trees and large populations of red and fallow deer. Besides having integration between wildlife and natural vegetation, this park is now used for recreational activities where people can access a direct contact with nature. One other reference point was Naeum, one of the world’s most famous gardens. It is stated in the Oxford Companion to the Garden that in 1948 40 oval allotment gardens, each measuring c.25 × 15 m/80 × 50 ft, were laid out on a rolling lawn, a common green, in a fluid progression. When we interviewed with the owners, we had an understanding that this garden has a strong impact on human interaction and provides a sense of community and identity. Another example was greenways in Danish site which contributes in terms of nature conservation priorities. According to our own evaluation, these ways could be considered as connectivity elements between natural and cultural/semi natural (urban landscape).

For the visual characterization, green spaces we passed through varied from highest quality to poor landscapes. When we discuss on poor landscapes, for instance in Malmö through harbor site, we determined discontinuous landscapes that might be classified as poor landscape. Continuity or discontinuity does not mean advantage or disadvantage in landscape. Because discontinuous landscapes due to fragmentations or being lack of strong connectivity between land uses in total frame of landscape could create a variation that sometimes decreases the quality of landscape but somehow may enable a different type when it is looked in detail to landscape mosaic. To qualify

green spaces, our criteria were visual perception, questioning and discussing with the inspiration of the methods which Humboldt applied during his itineraries, and observe the continuity of landscapes.

Conclusion

Öresund region has its dynamic and diverse landscapes which are valuable and need to be preserved and improved as well. Allotment gardens, as an important landscape type, contribute to the biodiversity of the urban environment, improve public health providing organic food and act as a cultural heritage. Just like the codes of DNA, they need highly connected structure to keep stability of ecosystem. Within this respect, diverse codes (green corridors, green ways, water bodies etc.) create and connect different landscapes. As reference points, we take these allotment gardens in both Danish and Swedish sites and aim to figure out how diverse landscapes along the transect interact with and connect to each other.



Figure 11. a. A sample plan of an allotment garden in Nærum; b. “Green corridor” connecting the harbor and nature reserve

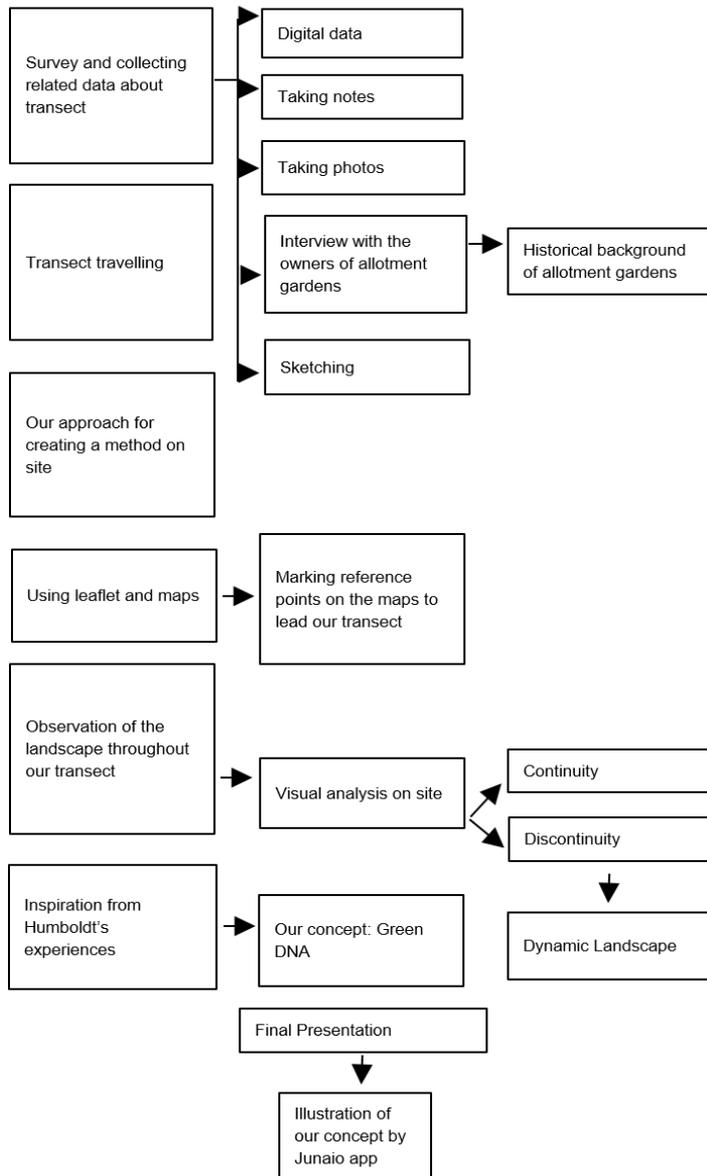


Figure 10. Reflections as Findings

Exploring different landscape types, observing tangible connections that have both aesthetic and ecosystem values such as water bodies, green ways support sustainability of landscape. Our transect incorporating industrial, urban, rural and natural landscapes has diverse dynamics with these connections. To see all connections in detail, we developed an experience-based approach on site which could be useful for exploring not only a specific landscape part but also environs of reference points on main section of transect. This approach led us to find our way on site.

1. Reflection on the transect travelling methods

Regarding the conceptual work of our methods, the three lines represent the progress of our understanding on landscapes in Öresund region. When we looked at the map at the very beginning, the landscapes were plain and connected by two points at two ends. When we zoomed out and looked deep into the sites and it fluctuated. Then we went to the field and tried to dig out the stories behind the sites and landscapes from different perspectives with different depths. The landscapes became multi-layered and various.

With GIS, digital cameras and smart phones, we can refer to digital maps, record the interviews, take photos and videos, which offer us more opportunities to capture the site qualities. But the drawback is that we got less opportunity to interpret the sites or landscapes. The process of sketching, making notes and marking on the paper maps is also a way to interpret the landscapes. It helps us to understand and capture site qualities from our own perspectives.

Transects should be defined before the travelling but should not to be very detailed. Some deviations are necessary during the travelling to give us new inputs other than we planned. These deviations might be new findings of site qualities or key points of our transect.

The post travel phase is the most difficult part for us. To organize the materials we collected on site logically and establish a theme for our transect in order to best illustrate the site qualities, a knowledge of the sites and an agile capture of site qualities on site are necessary.

2. Recommendations on the protection of allotment gardens

In Danish site, round gardens are well protected as a cultural heritage although it was established in 1960s, which is younger than allotment gardens in Malmö. However, in Malmö, allotment gardens are on the risk of being demolished. The local government needs to be presented more benefit to protect them than real estates so that these gardens can be kept.

The following are benefit of allotment gardens we conclude from our investigation.

- 1) Allotment gardens contribute to urban biodiversity. With diverse species grown by garden owners, the gardens provide habitats for pollinators, different plant species.
- 2) Allotment gardens also contribute to the variety of urban green spaces. The garden owners design and manage their gardens based on their understanding and perceptions on nature. The gardens keep urban green spaces from seeming uniform and bland.
- 3) Allotment gardens can be demonstration sites for the public participation in self-governance of urban green spaces. To increase the green space area and urban biodiversity not only need the effort of local government, but also need the contribution from the public.
- 4) As an important element of urban green infrastructure, allotment gardens in cities can improve connectivity of urban green spaces if well protected. When we walked through the transect in Malmö, the urban spaces are mostly occupied by grey infrastructures including roads, buildings, railways and industrial sites. Biodiverse green spaces are really in need in Malmö.
- 5) Allotment gardens can deliver ecosystem services including purifying the air, providing recreational places and organic food, historical and cultural heritage. On Danish site, round gardens are well protected as cultural heritage and open to visitors from all over the world. For the garden owners, the gardens provide them organic food and recreational places for them and their families. It can be a successful model for the protection of allotment gardens in Malmö.

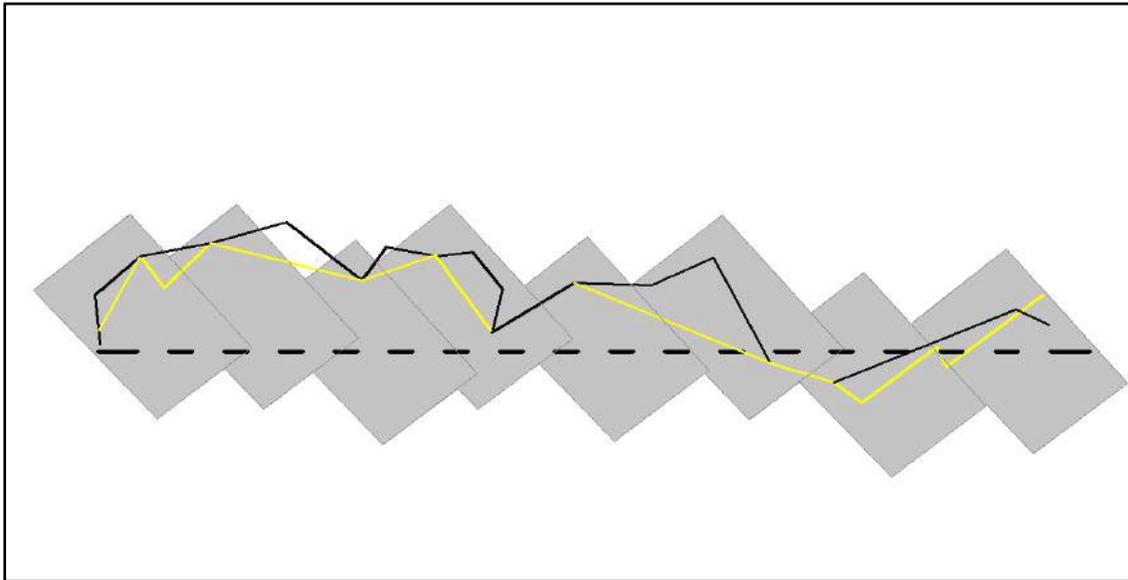


Figure 12. Conceptual framework of our method (---- Main transect, ——— Route tracing the reference points, ——— Walking route)

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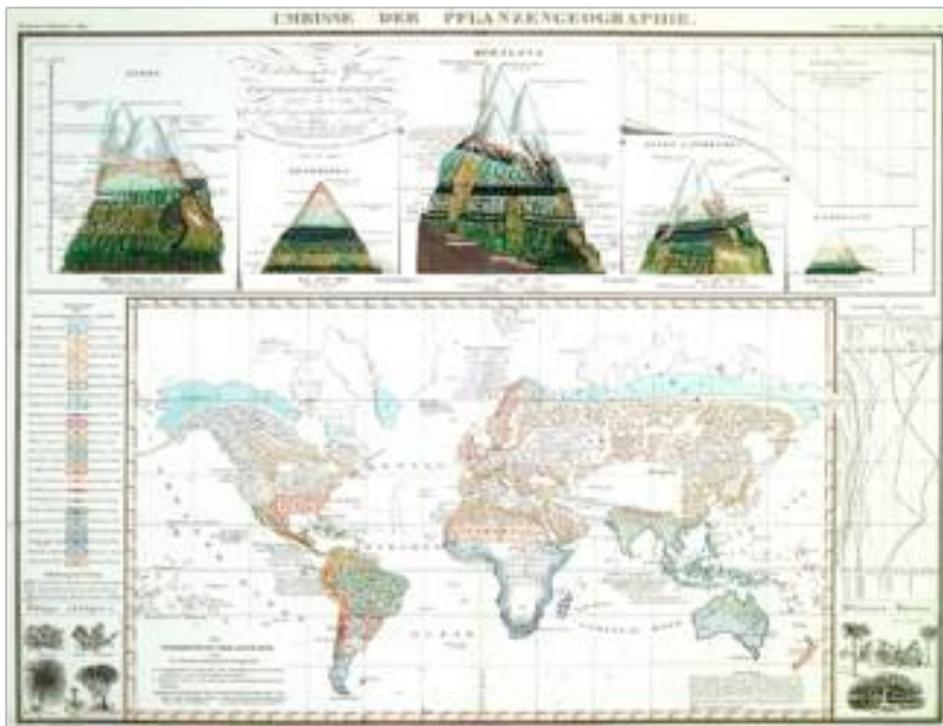
TRANSGRESSING THE FIELD

EXPLORING THE POSSIBILITIES OF HUMBOLDT'S TRANSAREAL SCIENCE AND RECENT METHODS OF CAPTURING SITE QUALITIES

CAROLINE DAHL

This paper explores two methods of capturing and recording site qualities, the transect and the ortsanalys. The transect method is based on recent discourse on transareal travelling derived from contemporary re-thinking of Alexander von Humboldt's transareal science. The Swedish method of ortsanalys draws from Scandinavian discourse on place analysis emerging at the turn of the last century. The first is a method of transect while the latter can be claimed to be a method boundaries. Both deal with a predetermined territory and the spatial configuration of that territory understood as being under the influence of both man-made and natural processes. *The transect method is applied as a movement through space, while the ortsanalys rather seeks a pivot in space. Both reveal narratives and relations in space, time and discourse.*

The latter have been systematically implemented in the practice of urban planning, the transect method not yet. Hence the paper speculates on the benefits of implementing the transect method as a contemporary technique in urban planning and design.



Introduction

Whenever we held a public hearing in the municipality I used to work in, I was always amazed by how many different opinions there could be about a situation, a process, or a proposal. Strictly following the tradition and legislation of urban planning, our presentations continued to adhere to the heritage of universal masterplanning, which can be contextualized with Reinhard Baumeister's zoning plan for Berlin from 1870 (Rossi 1984: 66). My colleagues and I were concerned, and we started to think that maybe we needed to better understand the specificities of the area we were working in and to let that understanding arise from a dialogue with the users/inhabitants/owners of that place. We quickly understood that we were not the only ones noticing this need; at the end of the 1990s methods for mapping and characterization started to emerge all over Europe, with a stronghold in the Netherlands (MVRDV, Maas, Koolhaas). The Dutch data driven info-graphics became canonical.

The Scandinavian countries took a somewhat different path; the Danes developed the method *kommuneatlas* (municipal guide) and the Norwegians developed a method called *stedsanalys* (place analysis). In Sweden planning authorities started to apply a distorted version of the Norwegian method of *stedsanalys*. Complied with Swedish language, the method was labeled *ortsanalys*. Common to the Scandinavian methods is an emphasis on detecting and documenting qualities and conditions of an area by exploring them on site together with the locals. To that extend there is a similarity to the explorative practice – that of *transect* and *tableau physique* – instigated by Alexander von Humboldt. It is curious that Alexander von Humboldt and Reinhard Baumeister both worked in or on Berlin during the 19th century. Still their contributions to urban planning differ tremendously. Humboldt's recognition in urban planning is almost none and his methods have not at all been implemented; while Baumeister is still heavily influencing the way we plan and represent our cities, even though the short-comings are apparent and much discussed.

This paper has been developed in the context of the PhD-course *Öresundsect: Appropriating site qualities in the Öresund urban landscape*. The objective with the paper is to explore contemporary applications of Humboldt's *transect* and *tableau physique* and to position them in relation to the Swedish method of *ortsanalys* in order to inform an understanding of how site qualities can be mapped and represented. The paper initially introduces the transareal science of Alexander von Humboldt and then continues by tracing contemporary applications of Humboldt's approach. It then briefly introduces the Swedish method of *ortsanalys* and then discusses similarities and differences between the two methods. The paper concludes with a few preliminary thoughts on the possibilities of including a higher sense of site qualities into planning and urban design and what the benefits of introducing transareal thinking into the protocols of planning could be.

Humboldt's transareal science

Understanding Humboldt's position

The explorations of Alexander von Humboldt to the Americas and elsewhere in the late 18th century and early 19th century are the focus of contemporary researcher Ottmar Ette (2005, 2014). Ette has developed an understanding of Humboldt's work as being transareal: '[w]ith his affinity for dynamic processes, he developed a transregional and transareal science that, through a multi-perspective approach, opened the store of

regional scientific knowledge to worldwide relations without sacrificing a region's specificity or its global or general development' (Ette 2005: 104). Ette further discusses Humboldt's work as 'a relational scientific practice that cuts across the most diverse knowledge and disciplines' in order for it to achieve something that can be understood as a relational whole, not necessarily synthesized but rather contradictory or changing (Ette 2005: 87).

Humboldt's note books bear witness to this never ending process of adding, subtracting, re-thinking, constructing and reconstructing relations of the observed by crossed out paragraphs, overwritten text etc. Ottmar Ette unfolds a pattern there 'the only valid system for Humboldt was the crossing and blurring of boundaries: in his writings, new relations and connections are always appearing, concepts and perspectives are constantly changing, and the inclusion of other phenomena are forever disclosing new affinities that were not at first apparent' (Ette 2015:103). According to Ette, Humboldt's work often contained an aspect of dislocation, which could be the dislocation of knowledge from one known context to a foreign one. The inclusion of autobiographical elements in the travel notes can also be seen as a form of dislocation, from an objective/deductive scientific approach to a subjective/inductive mind allowing for what today might be understood as a scientific transgression of disciplinary boundaries by allowing for surprise and astonishment to be scientific accomplishments.

Though being a skilled artist and draftsman Humboldt appointed post travel artists to compose the so called *tableau physique* in which the findings from the travels were disseminated (Fig. 1). These all reveal 'not only the material (ecological) but also the aesthetic and ethical dimensions of humanity's relationship to the natural world' (Buttimer 2012). The renderings convey their findings in multiple representations; maps, sections, tables, diagrams, sketches etc, and they combine with ease multidisciplinary knowledge and transareal findings.

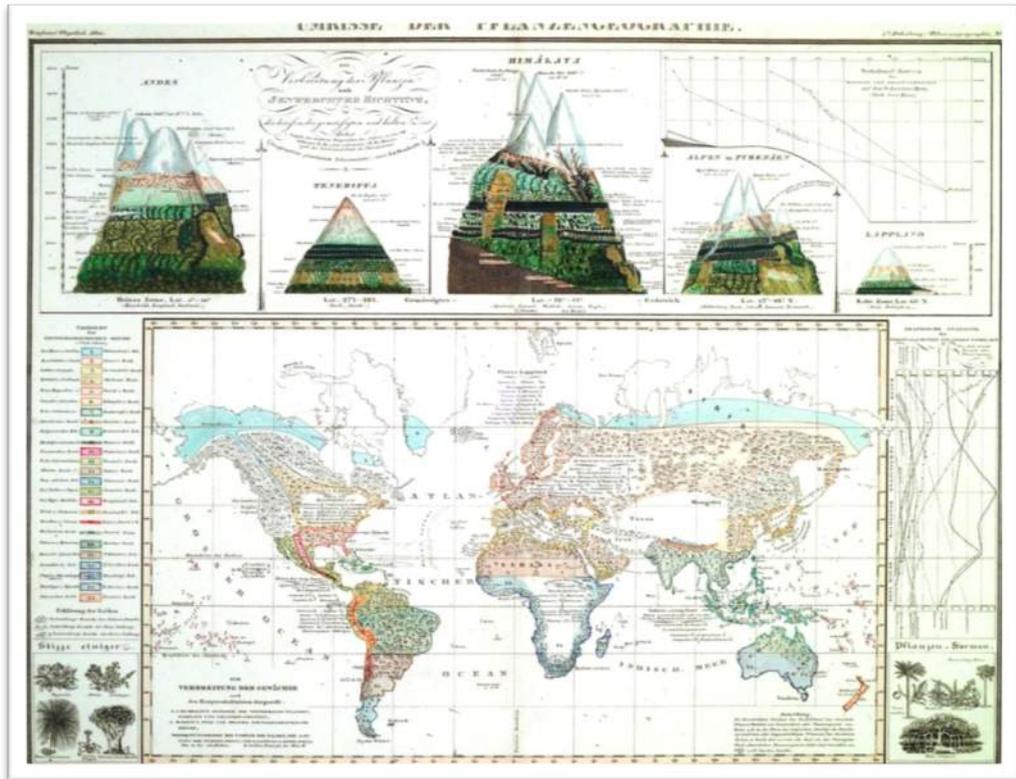


Fig 1. Umriss der Pflanzengeographie (Sketch Outline of the Geography of Plants).

Contemporary applications

The urge to cross land, to transect, to walk, seems inherent in many artists' practice. The British land art artist Richard Long's series of works where he creates his sculptures by walking a line in remote landscapes, or the LA-based artist Ed Ruscha's photographic work *Every Building on the Sunset Strip* where photographs from a one and a half mile stretch of the avenue is turned into a folding book are only two examples.

But it is not only in artistic practice the interest for crossing land is occurring. Frederic Pousin, French architectural researcher, claims a growing interest in contemporary landscape, architecture, urbanism, and geography, and refers to an emerging need of '[b]reaking away from the idea of boundaries at work in a certain type of operational urbanism, and going beyond a mere response to a diagnosis [... and that] such an inscription requires a dynamic conception of the territory based on the notions of routes and crossings, and involves several time and space scales' (2012: 101). It is the metropolitan condition of dispersed conurbations with multiple relations in tandem with the scale of contemporary urban project that according to Pousin is the driver of this new interest of understanding local conditions through a larger context. Discourse on the complex conditions of site has been developed by Andrea Kahn (1996, 1998, 2001, 2005). However, instead of tapping into Kahn's discourse of understanding site as a multilayered concept, Pousin suggests the possibility of cutting through a larger context to unlock boundaries, territorial as well as programmatic.

In the discipline of landscape architecture Lisa Diedrich and Gini Lee together with Ellen Braee are at the forefront of exploring transect as a method for mapping and

narrating landscapes (2014). They regard the transect method as a complementary on-site exploration to the designers in-studio work. The approach employs 'a problem-oriented research approach that seeks to map and narrate the relational, the dynamic, and the atmospheric qualities of sites' (Diedrich et al 2014).

Pousin differentiates between crossings and transects, claiming that '[c]rossing is about exploring a milieu whose characteristics are to be revealed' while transect is 'an experience of the subject, whether individual or collective, and results in transformations that some consider already as projects' (2012:116-117). Hence site exploration through transect can be understood as an integrated part of design, a viewpoint that Pousin shares with Kahn (Kahn 1996: 181). In the transect discourse of Diedrich, Lee, and Braae one might trace these transformative moments to what is described as prompts: 'places of situated knowledge, which captured and sometimes deviated the researchers' attention' (2014). This echoes the willingness to recognize surprises that is inherent in Alexander von Humboldt's transareal science, where 'the experience of wonder and amazement – produces new perspectives on one's "own" phenomena, which suddenly appear in a new and unaccustomed light' (Ette 2005: 106). Hence these prompts spur 'conversations towards collective mapping and narrating' that might spur design interventions (Diedrich et al 2014).

The transect as a basis for dialogue between different actors is something that Pousin also testifies to (2012: 116) Pousin allots the sectional representation of the transect and its ability to comprise various scales as the reason for the transect being successful as a basis for conversation. The outcome of Diedrich's, Lee's, and Braae's collaboration is not restricted to a sectional representation of the territory that has been travelled. Instead the work is curated into different means of representation that convey material/contextual/atmospheric/narrated qualities from site. Hence the work shares the multi-representational qualities of Humboldt's *tableau physique*. The same approach was tested by students in the summer course *Öresundsect: Appropriating site qualities in the Öresund urban landscape* where a mix of drawings, samples, maps, projections, sketches etc. were curated into installations (fig. 2-3).

To combine into 'a multidimensional representation device' is also recognized by Pousin, who claim that such representations 'would replace canonical tools of urban planning such as maps, or even aerial photographs' (2012: 103). New digital media such as virtual reality could hold untapped possibilities by revealing additional perspectives or contradicting viewpoint as showed and explored by students (fig. 4-5).

Striving to replace universal tools and solutions is emphasized also in Diedrich's, Lee's and Braae's work: '[s]eeking a shift from the imposition of universal design-based solutions into a more nuanced transformation of sites, we apply a narrative open work design method that can be variously described as deep mapping and/or transareal travelling' (Diedrich et al 2014).

Referring to Clifford McLucas concept of deep mapping we can extract a set of perspectives on fieldwork and its outcome. Listing ten views on deep maps McLucas states that these are big, slow, sumptuous and multimedia. McLucas stresses the fact that the multimedia aspect of the maps is out of necessity – not as an aesthetic effect, and that new technology makes it possible to achieve 'the easy combination of different

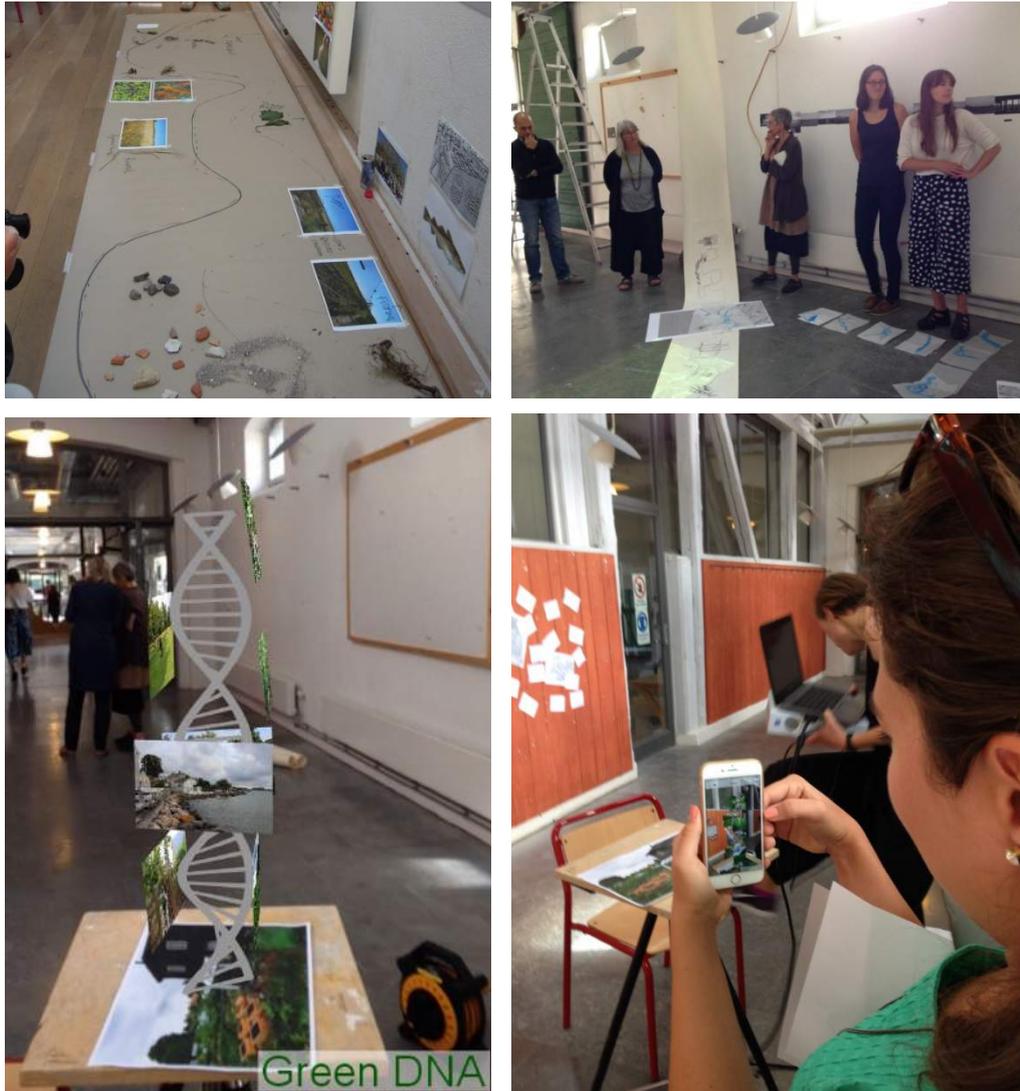


Fig 2-3 above and fig. 4-5 below. Exhibiting the findings of the transect workshop through different means of representation. Student work from the summer course Öresundsect.

orders of material', as we have seen in the example from the summer course using virtual reality techniques. McLucas further states that deep maps demands participation from various actors, the insider and the outsider; the amateur and the professional; but without seeking a common understanding through objectivity and authoritarian worldviews. Instead McLucas sees deep maps as a 'conversation not a statement'. Positioning the work as a conversation could imply a curatorial aspect and one of the

ten aspects stresses the importance of keeping an open and unfinished archival system. Hence, to stimulate a conversation the archive needs a curatorial translation.

Gini Lee expresses intentions in her doctoral project that is closely related to McLucas suggestion: 'to experiment with a range of tactical devices and concepts, leading to discursive solutions that invite and facilitate ephemeral intervention into constructed landscapes, through a curatorial rather than a managerial perspective' (Lee 2006: 5)

Lee states that '[m]y research into the intention to notice is an account of a personal exploration into developing methods for uncovering and then responding to the intangible and mutable qualities of constructed and natural landscapes' (Lee 2006:3). She concludes that 'I have come to realise that my emerging methodologies are more easily categorised as deriving from a curatorial approach rather than what I see as a prescriptive design focus on solutions motivated by permanency' (Lee 2006: 3). Drawing from Lee, one can understand design as a curatorial practice noticing and collecting what is on site, capturing the dynamics of site, and recording the narratives of people and places. Thus, the work of Lee, and her collaboration with Diedrich and Braae on the transect as a method for mapping and narrating should not only be understood as a monitoring exercise, a survey prior to planning. There is a clear intention to 'effect potential design for the site' (Diedrich et al 2014). Explained as being a result of an iterative mapping activity the suggested method of transect also reveals the mobile nature of the work.

The transect method has a clear structure of three phases; pre-travel, travel and post-travel. The epistemological approach to the work carried out in the three phases is understood to be quite similar. Influenced by Alexander von Humboldt's approach they seem to be characterized by open-ended knowledge production, trans-scalar thinking and an acceptance of deviating or displaced perspectives. Though, the techniques of retrieving and communicating differ through the three phases. In the next chapter we will look at the content, process and outcome of the method of *ortsanalys*.

From Humboldt to *ortsanalys*

Several methods for how to map and characterize urban environment were developed in Scandinavia during the late 1990s and early 2000s. In Sweden the Norwegian method of *stedsanalys* became the most well-known and used, with the Swedish label *ortsanalys*. After a few years of experimentation on a local level, the Swedish National Board of Housing, Building, and Planning in 2006 published guidelines for how to apply the method (Boverket 2006). The aim with the publication was, according to the preface, to promote that local knowledge becomes recognized by authorities; to integrate separated disciplines, to increase the municipalities strategic thinking on the built environment, and to foster a relational thinking of town versus region (Boverket 2006:3). The following description of the method is based on these guidelines and my own experience of facilitating a work with an *ortsanalys* for the small village of Nyhamnsläge in the municipality of Höganäs in Sweden.

Ortsanalys

Looking closer, the *ortsanalys* is not one method but rather a methodological framework consistent of several methods for mapping and communicating different aspects of a town or district. Thus, embedded in the approach are well-known disciplinary methods from architecture such as for example methods developed by Kevin Lynch or Aldo Rossi (Lynch 1960, Rossi 1984).

Content

The guidelines from the Swedish National Board of Housing, Building and Planning cluster the content of a typical *ortsanalys* into three types: description of the town's structure, culture, and context (Boverket 2006). In practice this has developed into a set of typical disciplinary categories that is always explored, such as: geography, heritage, landscape & green structure, built environment, infrastructure, zoning, and local culture.

The data that is collected and captured is both quantitative and qualitative, and represented in various ways. In order for the *ortsanalys* to be comprehensible for various readers there is a call for the language to be easy to understand and the texts to be short and to the point. The use of characteristic keywords is promoted. Thus a typical template for an *ortsanalys* consists of one spread per category with maximum one page of text and one page with supporting visual material (fig. 6-15)

GEOGRAFI

Läge och omgivning

Nyhamnsläge ligger vid kusten och är en del av kommunen. Det är en av de största orterna i kommunen. Nyhamnsläge ligger i närheten av Nyhamn och är en del av kommunen. Det är en av de största orterna i kommunen. Nyhamnsläge ligger i närheten av Nyhamn och är en del av kommunen. Det är en av de största orterna i kommunen.

Bebyggelse och befolkning

Nyhamnsläge har en bebyggelse som består av bostäder och företag. Befolkningen i Nyhamnsläge är cirka 100 personer. Nyhamnsläge har en bebyggelse som består av bostäder och företag. Befolkningen i Nyhamnsläge är cirka 100 personer.

HISTORIK

Läger vid stranden

Nyhamnsläge har en lång historia som läger vid stranden. Det är en av de största orterna i kommunen. Nyhamnsläge har en lång historia som läger vid stranden. Det är en av de största orterna i kommunen.

Nyhamnsläge har en lång historia som läger vid stranden. Det är en av de största orterna i kommunen. Nyhamnsläge har en lång historia som läger vid stranden. Det är en av de största orterna i kommunen.

LÄST VID BOKST

STOROKSÄLLER

Fig 6-17. Spreads from Ortsanalys för Nyhamnsläge shows the typical template for the outcome of the method.

Process

There is no regulatory protocol of how to conduct an *ortsanalys* but the Swedish National Board of Housing, Building and Planning is suggesting in their guidelines a 19 step process that include considerations for how to collaborate with local inhabitants, businesses, NGO's; how to carry out the actual mapping and analysis; and how to set up dialogue processes and public hearings (Boverket 2006: 25-29).

In the case of the *Ortsanalys Nyhamnsläge* the processes was set up as a learning collaboration between city professionals and lay people from the village. A set of groups, corresponding to defined headlines/categories, was formed with the task of working towards delivering the spread sheet containing their findings, to be compiled into the final report. The groups all carried out fieldworks, archival research, document studies in an iterative process over the course of ten months. The duration of the work allowed for several site visits. The site visits were mainly intuitive without any pre-planned route. The technique for capturing site conditions and qualities was mainly photography, and annotated maps.

During the process three public hearings occurred. The first one was set up as an exhibition to communicate preliminary findings to a broader audience. The exhibition took place in the village and lasted for a week. During the exhibition representatives from the groups were available for discussions and dialogue, and the feed-back prompted revised findings and conclusions. The second hearing was a specific call for local legends. Villagers were invited to bring one object and to tell the story of the village through that object. The call attracted mostly elderly people. The stories were documented through filming. The third public hearing was an open meeting where the final result was communicated.

Outcome

The outcome of the process is a report with each specific headline's findings laid out on a spread. In addition the report contains a list of pros and cons as well as final conclusions and guidelines for future development. The guidelines are a mix of proposed actions to take, perspectives to guide developments, and recognized values to safe guard. They are not necessarily physically bound to land, thus not to be understood as a masterplan.

What's in it for urban planning and design?

The transect method prescribes pre-travel the drawing of an intended route, which in fact the travelers are deviating from when on site, forcing a blurring of boundaries (what's inside versus outside) and viewpoints (looking from within or from the exterior). It becomes clear that it is the deviations that are benefits of the method. The method of *ortsanalys* does not have a prescribed route to follow – that's for the fieldworkers to decide, or not. The lack of direction, though, tends to urge fieldwork that covers and maps the full territory, defined as an area with its boundaries. This seems to bring about an understanding of the area that is synthesizes and balanced. As such the method of *ortsanalys* might be useful when there is a need to find a common ground for comprehensive planning initiatives. The transect method on the other hand prompts relational conditions that transgress scale in time and space. As such the method contributes to pin-pointing sites where design interventions might be highly successful based on found qualities or conditions. Thus one might wonder if the transect method is more useful in design related disciplines as architecture and landscape architecture and the method of *ortsanalys* is more beneficial in urban planning.

The transect method is based on deep mapping, calling for the importance of keeping a database or an open systematic archive. The openness of the archive not only suggests that data can be added, edited or deleted, but also that there is continuous possibilities of re-interpret the data through curatorial practice. The method of *ortsanalys* does not hold such possibilities. The work is finite and not open for reinterpretation. The collected data is not openly accessible and the data that is not included in the final report is refused and forgotten. Thus the archival aspect of the transect method applied in urban planning and design could be one of open access, inviting other disciplines as well as inhabitants to contribute. The obvious challenge for a public authority would be the amount and quality of the data – thus stressing the need for the planner and/or designer to work curatorial. A curatorial work would also imply an outcome that is something else than a printed report. Curation also implies that it is the curator's intentions and understanding that has directed the outcome, thus these can be debated and questioned as part of the curatorial work, which would unlock an often forced objective position of the planner, enabling him/her to – just like Humboldt – become an observer who recognizes his/her 'observational conditions, heritage, background knowledge, comparative frame of reference, and even his[/her] mood' (Ette 2005: 88).

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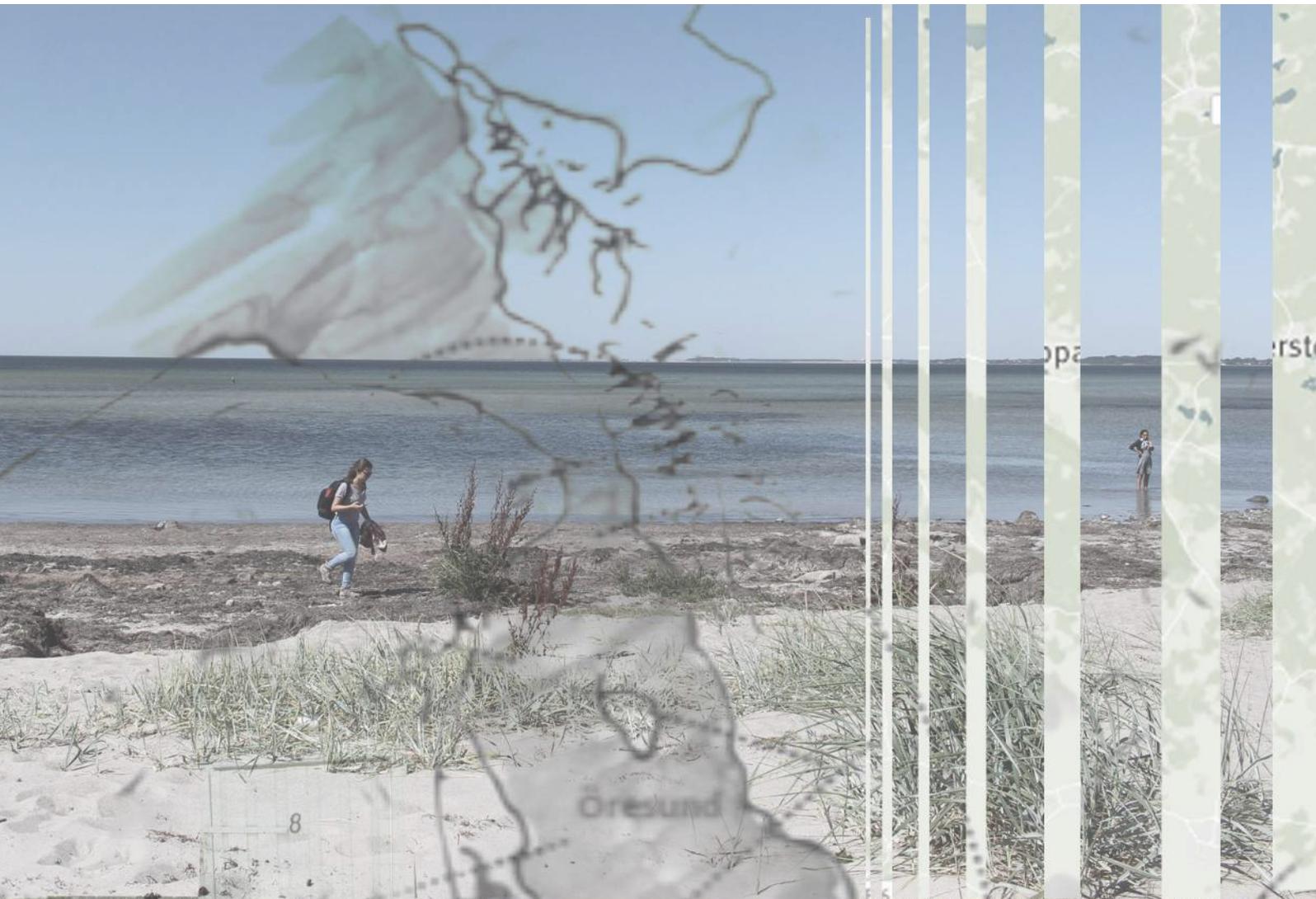
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