



Cities from the Bottom UP:

22@ Planning, A System Attached to Change

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SPERANZA
architecture

Purpose, Bottom Up Urban Design

**Organization from the Bottom Up,
Agents and Dispersed**



22@ Poblenou: Modernisme as framework for new information technology and design uses.

Ethos of identity to evolve with the current culture of their time

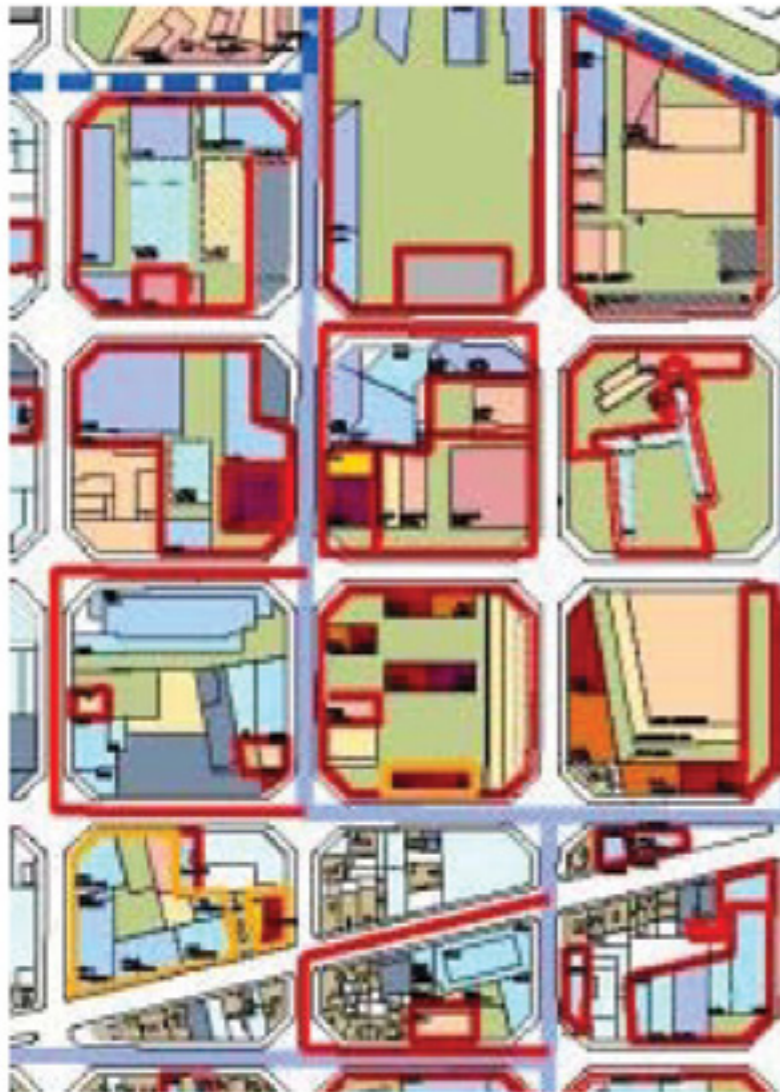
It is dispersed and **non-hierarchical meshwork** that is **self-organizing**- philosopher Manuel De Landa, *1,000 Years of Non-Linear History*
Evolvable, self-organized ecosystem- Jane Jacobs describes in *The Nature of Economies*



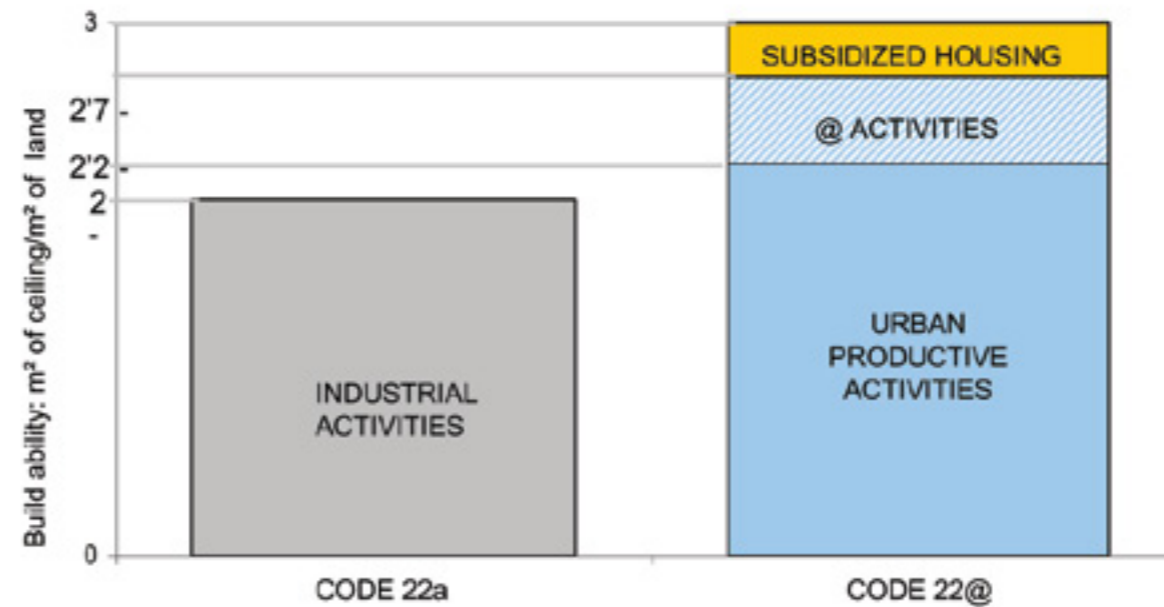
In 2000 the 22@ district was planned using Miquel Barceló ideas from La Ciutat Digital to:

1. Diversify the tourism economy of Barcelona and Catalunya: Evolution to information activities of telecommunication, media/design, biotech and energy.
2. Provide urban renewal.

Urban planning. Density



Increase density:



Balance public and private benefits:

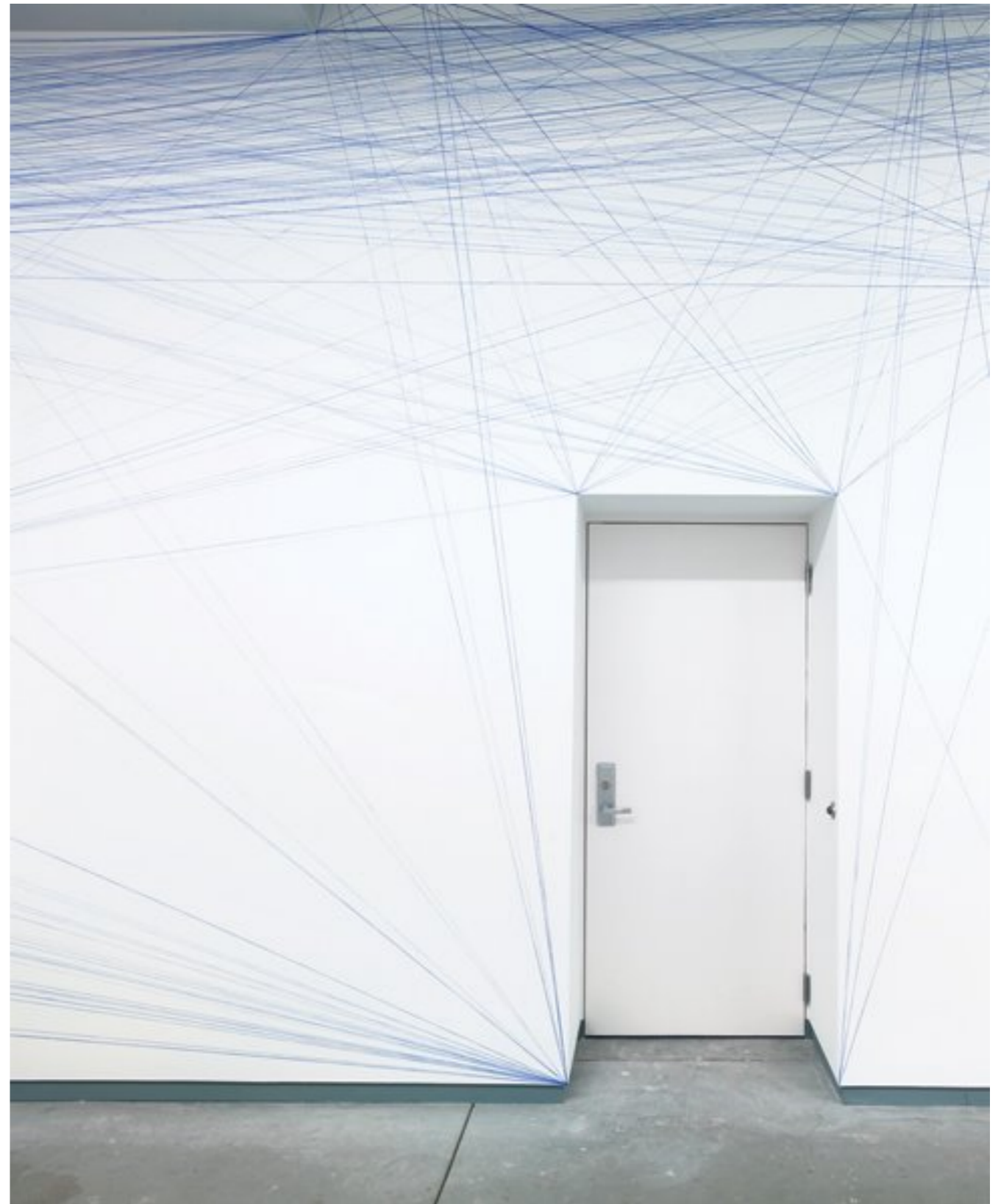
PRIVATE BENEFITS

- **More productive uses:**
22a → 22@
- **Higher density:**
2 → 2,2 / 2,7
- **Leadind edge infrastructures**

PUBLIC BENEFITS

- **Free cession of land:**
 - 10% for 7@ facilities
 - 10% for subsidized housing
 - 10% for green areas
 - Eventual opening of streets
- **Financing a part of the Special Infrastructure Plan**

THE THIRTY-FIFTH POINT IS LOCATED WHERE TWO LINES WOULD CROSS IF THE FIRST LINE WERE DRAWN FROM THE FIRST POINT TO THE MIDPOINT OF THE BOTTOM SIDE AND THE SECOND LINE WERE DRAWN FROM A POINT HALFWAY BETWEEN THE CENTER OF THE WALL AND THE MIDPOINT OF THE TOP SIDE TO A POINT HALFWAY BETWEEN A POINT HALFWAY BETWEEN THE MIDPOINT OF THE BOTTOM SIDE AND THE LOWER RIGHT CORNER, AND THE LOWER RIGHT CORNER.





1992 Olympics as top-down: Short-term objective, awaken awareness of Brand Catalunya

- Physical and televised visitors
 - Infrastructure goals for the city and region- not the long term objectives of the neighborhood.
- Today, little sense of Brand Barcelona.

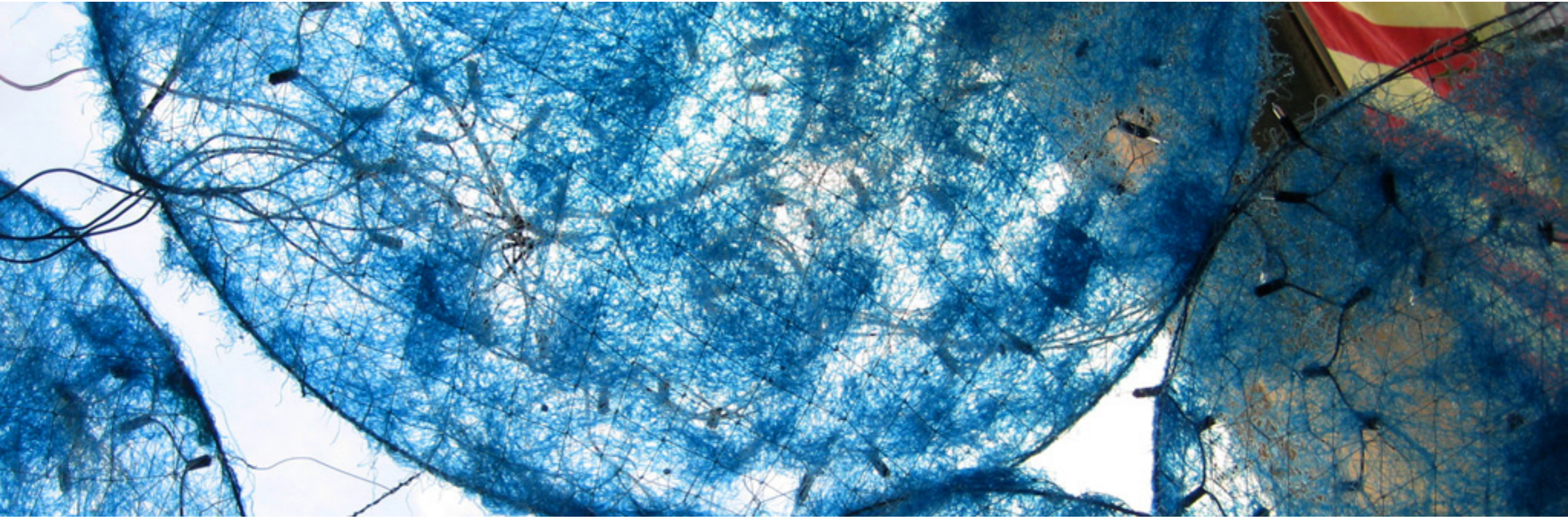
The identification and support of existing cultural features is a valuable aspect of bottom-up planning but requires long-term planning to provide the time to adapt/evolve the ethos of a place from the bottom up.







The objects are handmade from reused egg crates and recycled bottles. The streets are never more crowded with residents and visitors that socialize, eat, drink and dance together.



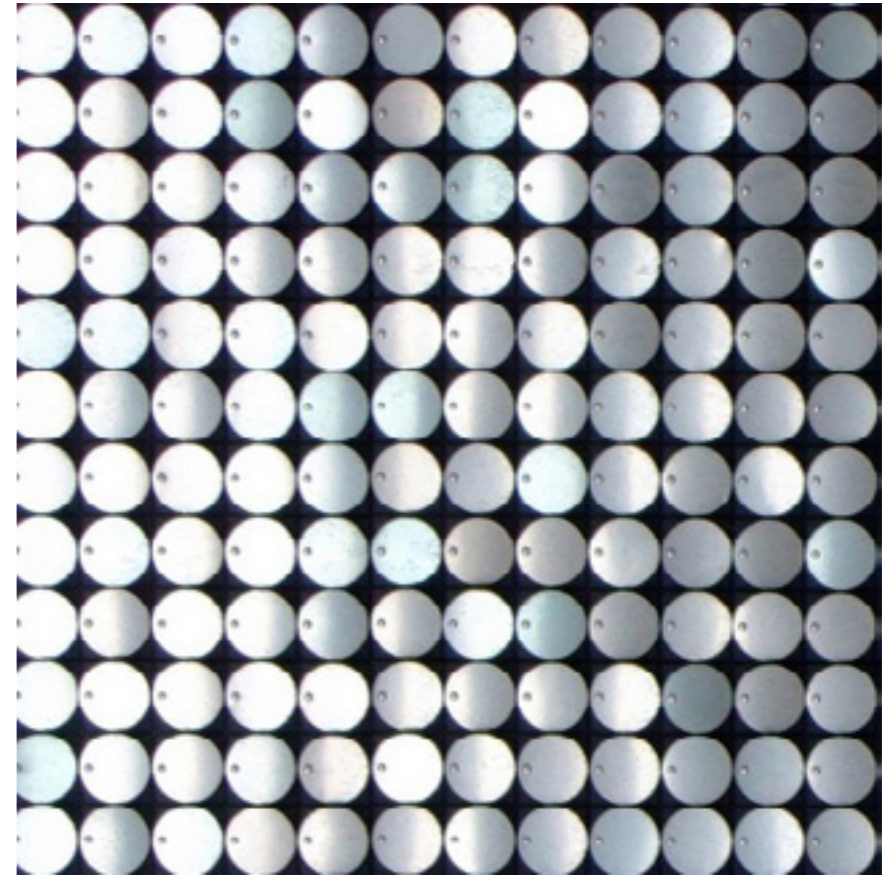
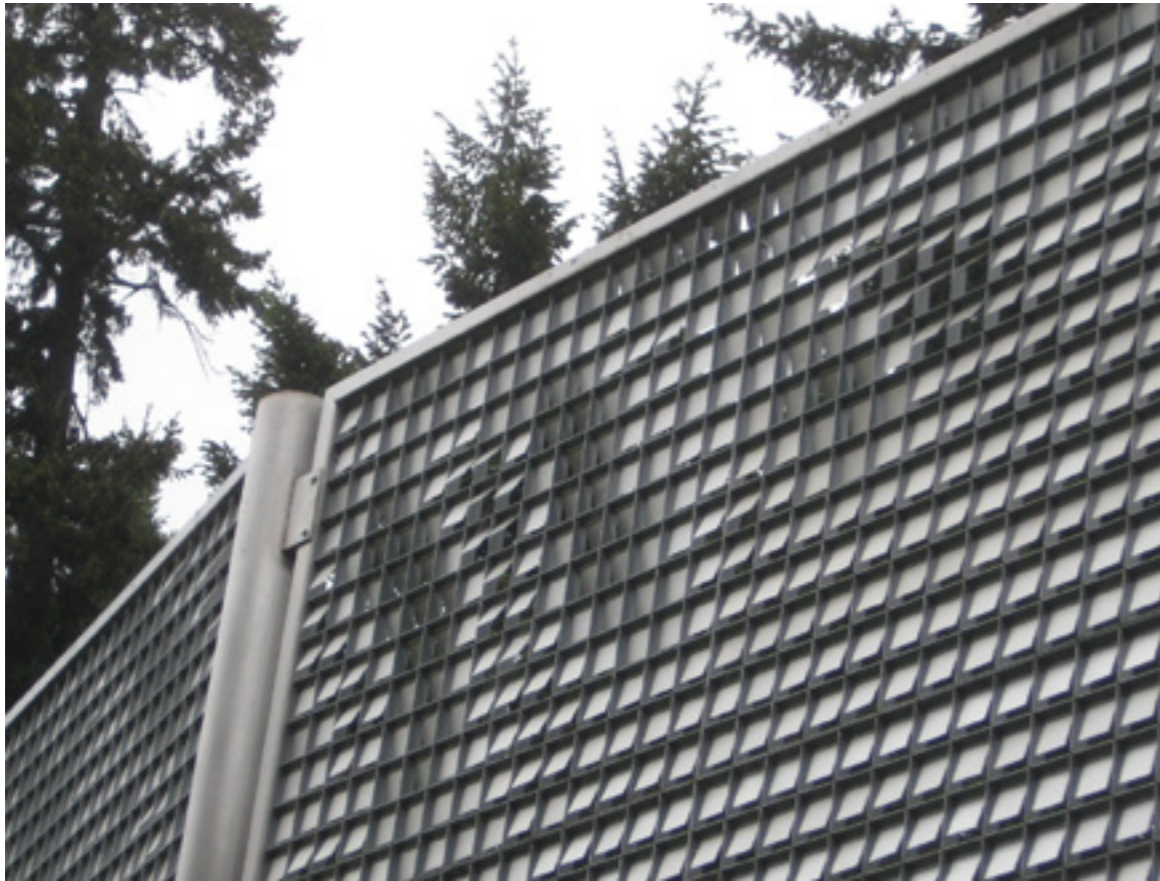


Temps de Flors, Girona: Cultural Events

Place branding and architectural theorists suggest that place branding should Enhance an existing condition from the bottom-up.

Fiona Gilmore: 'The important thing to realize about branding a country is that it must be an amplification of what it is already there and not a fabrication.'

Anna Klingmann in *Brandscapes* adds that place making from the 'inside-out' is successful when 'architects, urban planners, and politicians should recognize architecture as an engine to reveal and accelerate a city's inherent potentials.'



Calibration: Scale, Politics and Time

Ned Kahn, Articulated Cloud



High Line: Specific material. Change over time

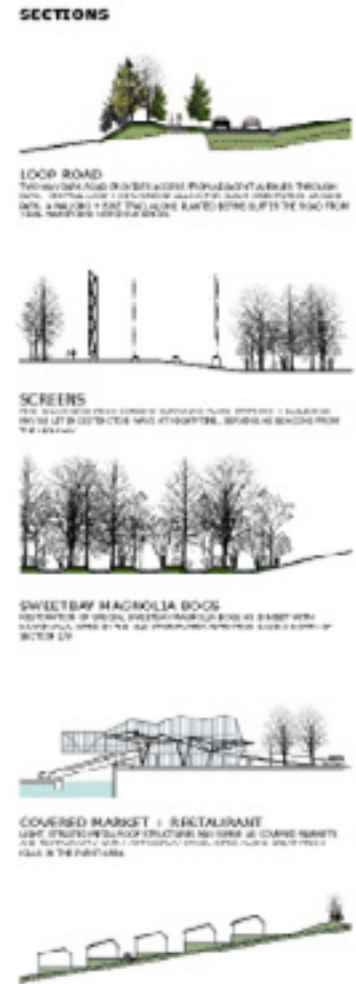
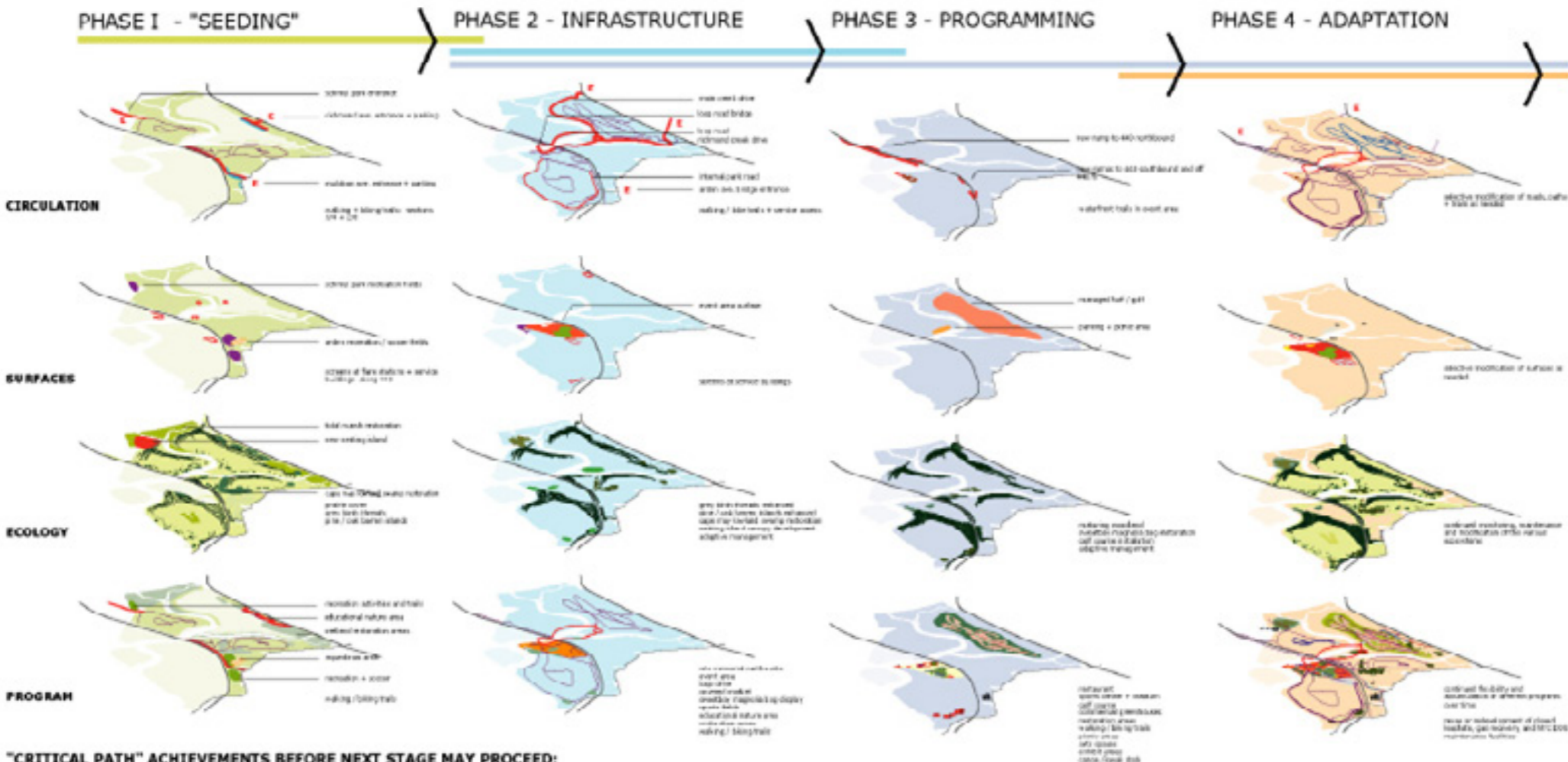
Landscape Architect James Corner refers to as a 'framework' that 'propagates organizations' for anthropological and natural systems to adapt over time.

Architecture theorist Stan Allen explains the need for an organizational system with precise and adaptive units that allows for 'not yet realized relationships'

'It remains crucial for architects to consider the latent potential of local institutions in local situations in order to create the multiplicity necessary to maintain a balance between a city's origin and its potential for growth' states Anna Klingmann in *Brandscapes* (251).

These approaches require the construction of open-ended frameworks for the participation of inhabitants to evolve over time.

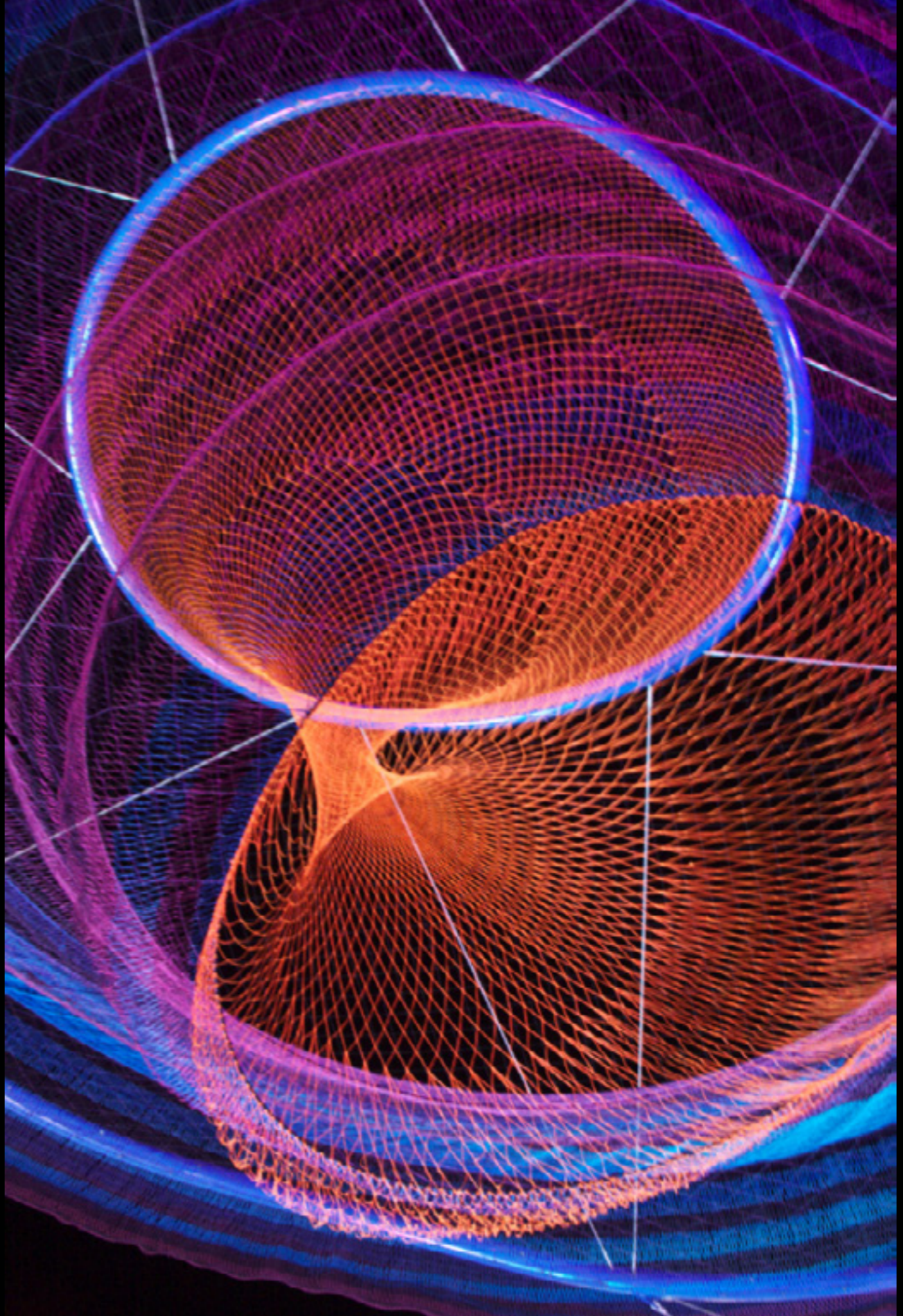
phasing and development sequence



"CRITICAL PATH" ACHIEVEMENTS BEFORE NEXT STAGE MAY PROCEED:

Category	Phase 1	Phase 2	Phase 3	Phase 4
LANDFILL OPERATIONS	X	X	X	X
ECOLOGY	X	X	X	X
INFRASTRUCTURE	X	X	X	X





Her Secret is Patience, Phoenix, United States
by Janet Echelman, Artist + Philip Speranza, Architect



She Changes, Porto, Portugal
by Janet Echelman, Artist + Philip Speranza, Architect

Value

Bottom-up planning approaches are valuable tools for place branding players including governments, business developers, urban planners and architects.

The example of 22@ demonstrates how long-term collaboration between the city, the 22@ planning office and urban designers can build a place branding method that operates at the city scale of blocks and also at the urban design scale of detail and materials.

Built examples such as the Highline by James Corner and public artwork done in collaboration with artist Janet Echelman provide a framework to evoke open-ended dialogues of identity by citizens, intentionally layering the subjective understandings of existing values rather than manufacturing new ones.



I | c | a:BCN: Frameworks for Material Affect

sound attenuation @22

Ida Yazdi, BArch 2013

22@ Poblenou, 2011

This project looks to promote **art**, **music** and **culture** in the district of 22@. Local students and designers are asked to create/design installations that are appropriate for the assigned music genre or festival of the season using existing strips of vegetation as their palette.

Local designers can use their assigned palette to carve, subtract, and sculpt vegetation to achieve the correct **sound attenuation** for the space, creating a multisensory experience for visitors and inhabitants of 22@.

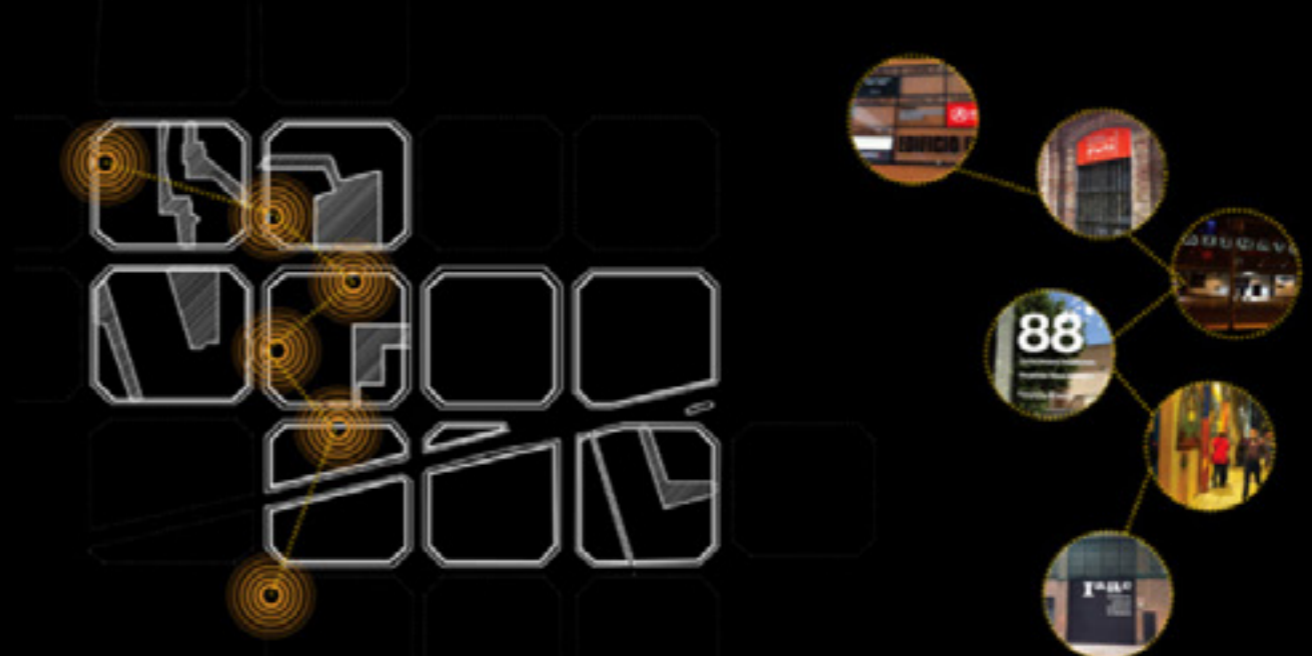


district plan

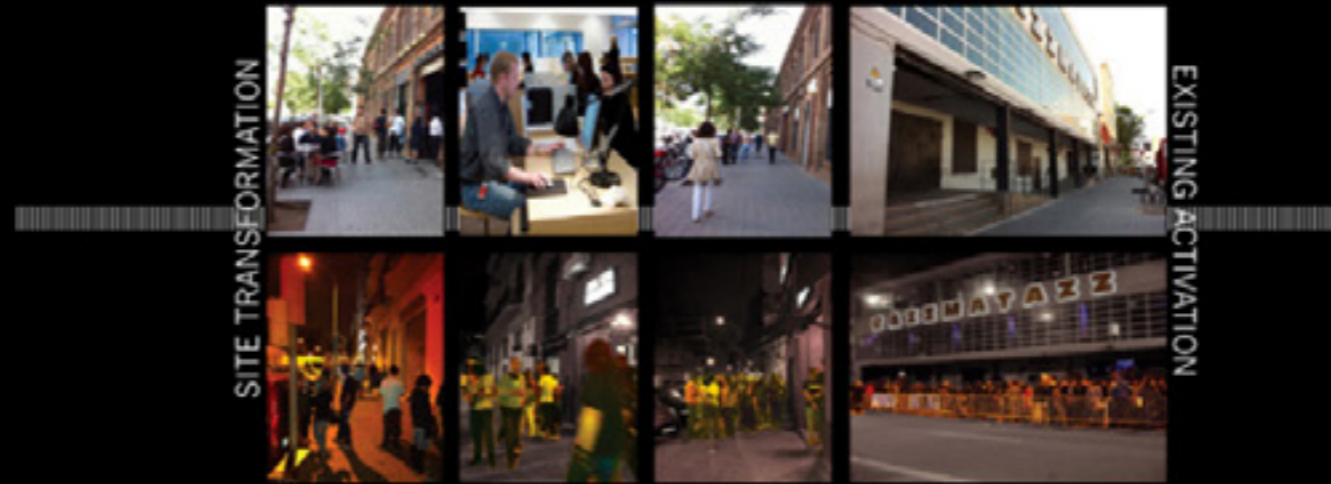


OFFICES
ENTERTAINMENT

neighborhood use plan



design scene



timeline



Temps de les Flors, Girona | Primavera Sound

"MUSIC

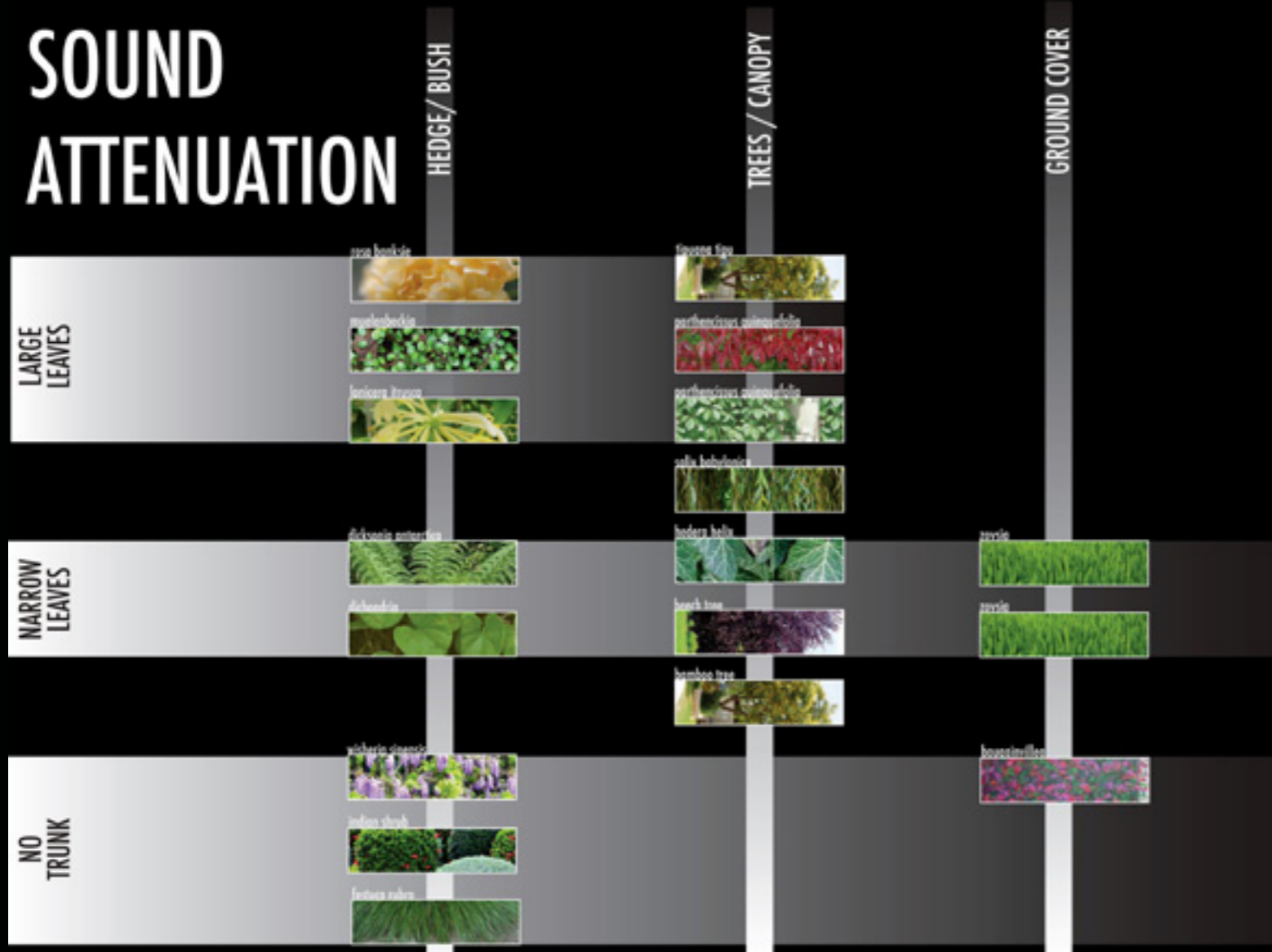
to fit the

SPACE"



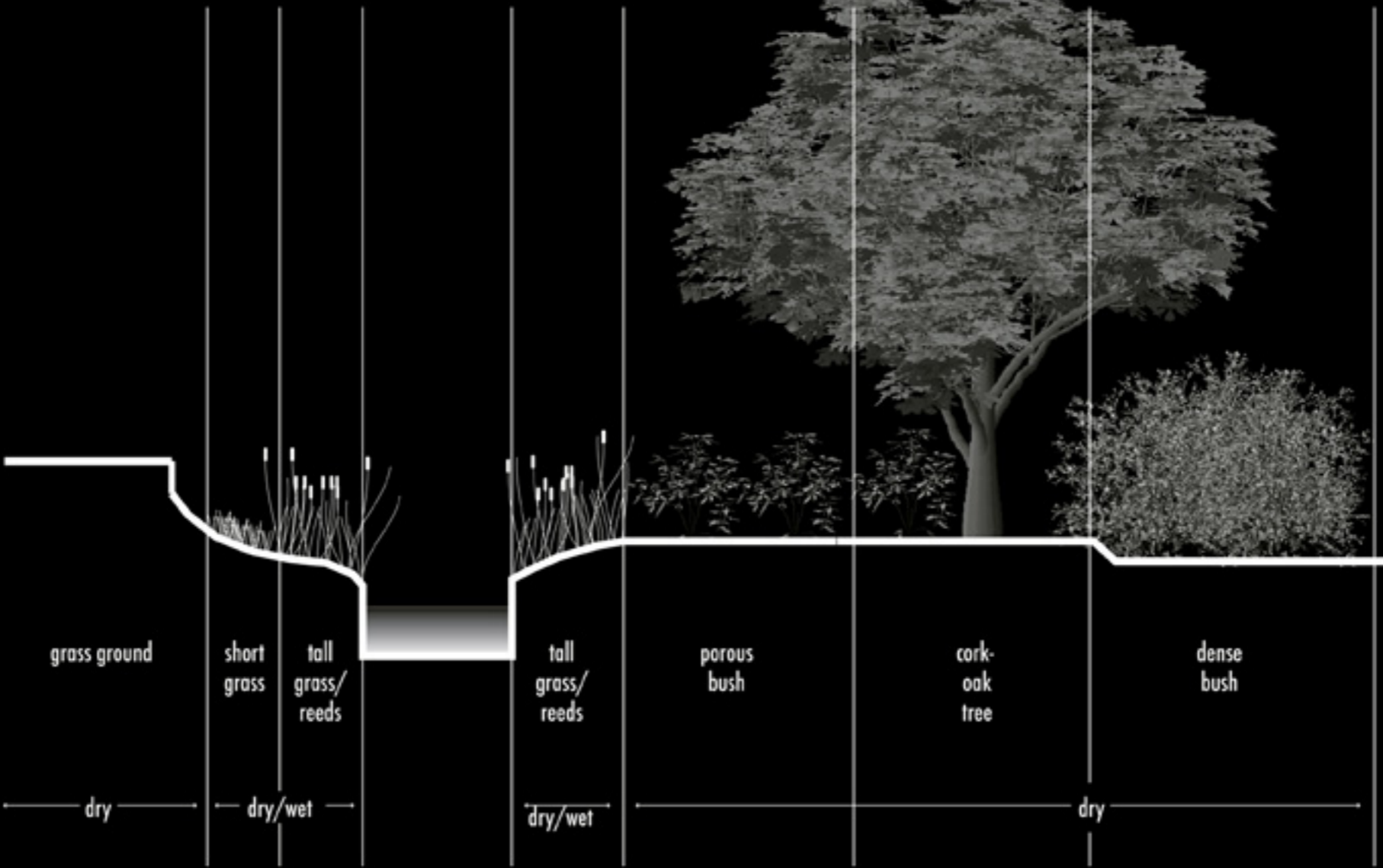
DAVID BYRNE

SOUND ATTENUATION



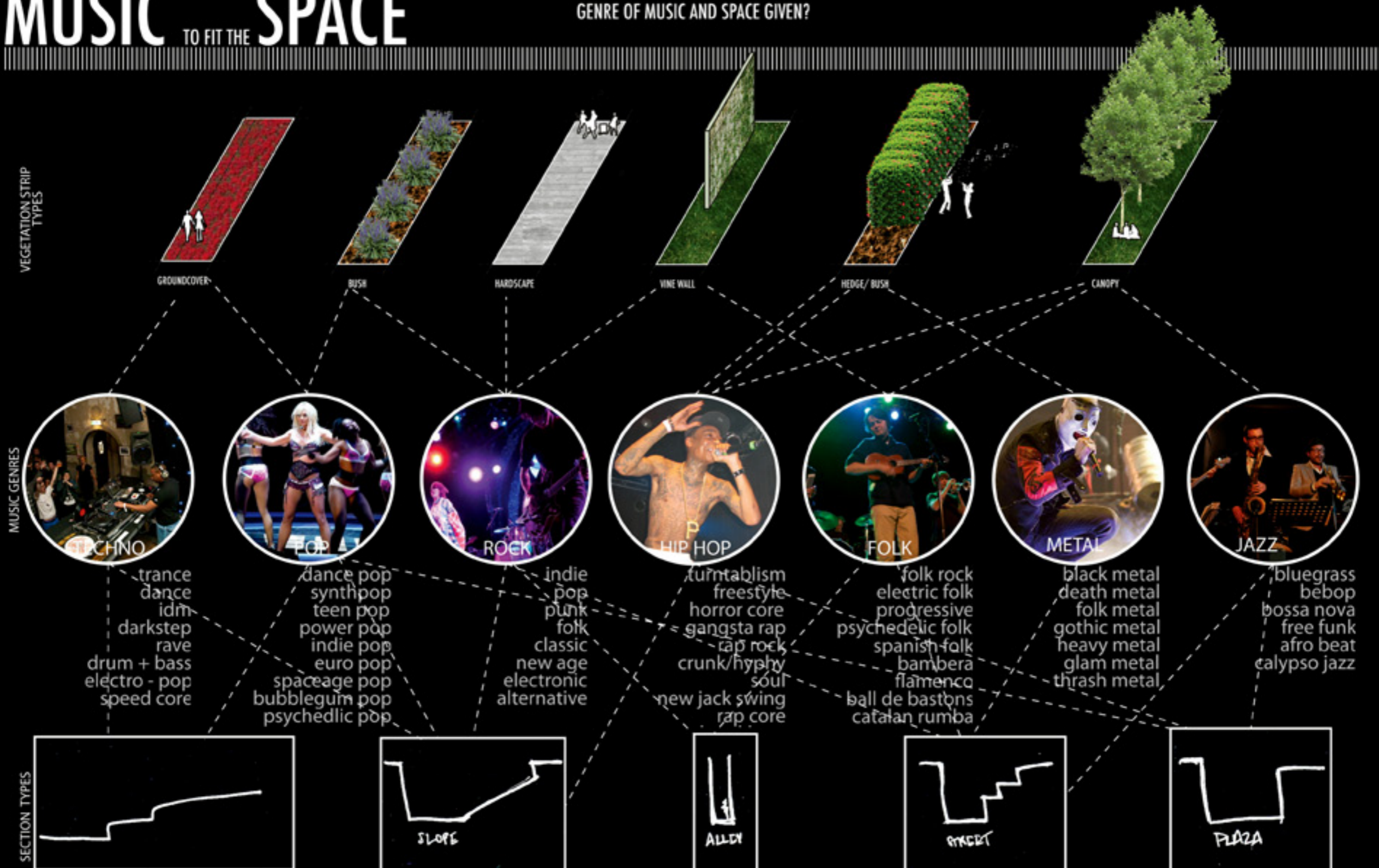
SOUND ATTENUATION

section typologies



MUSIC TO FIT THE SPACE

WHAT KIND OF ATTENUATION IS APPROPRIATE FOR EACH SPECIFIC GENRE OF MUSIC AND SPACE GIVEN?



SOUND ATTENUATION



oct-april

GROW /
PALLETTE OF VEGETATION



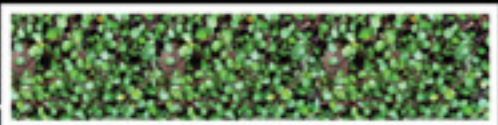
march-april

DESIGN/
CARVE/
SUBTRACTTION/
SCULPT



april-october

MUSIC FESTIVALS



oct-april

REGROWTH

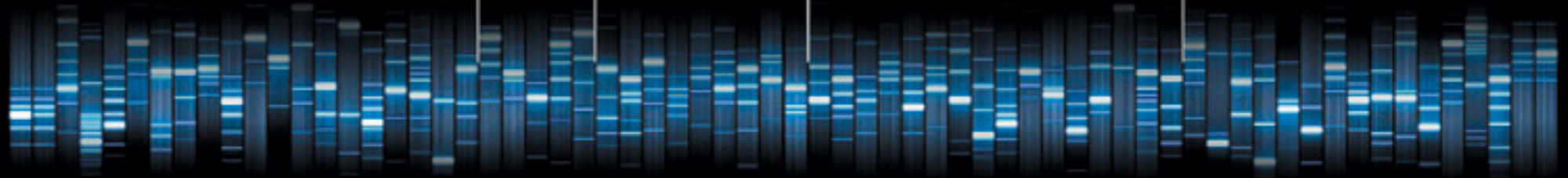


Mapping time and texture



AGRICULTURE FLUCTUATION

MEAT : Jamón Ibérico de Bellota Jamón Ibérico de Recebo Jamón Ibérico de Cebo Teruel Trevélez Gran Serrano
 VEGETABLES : Aguacate Ajo Alcachofas Apio Arroz Cebolla Calcots Champiñones Coles de Bruselas
 FRUIT : Arándano Banano Ciruela Dátiles Durazno Grenadilla / Maracuyá Naranja Sandía



WINTER

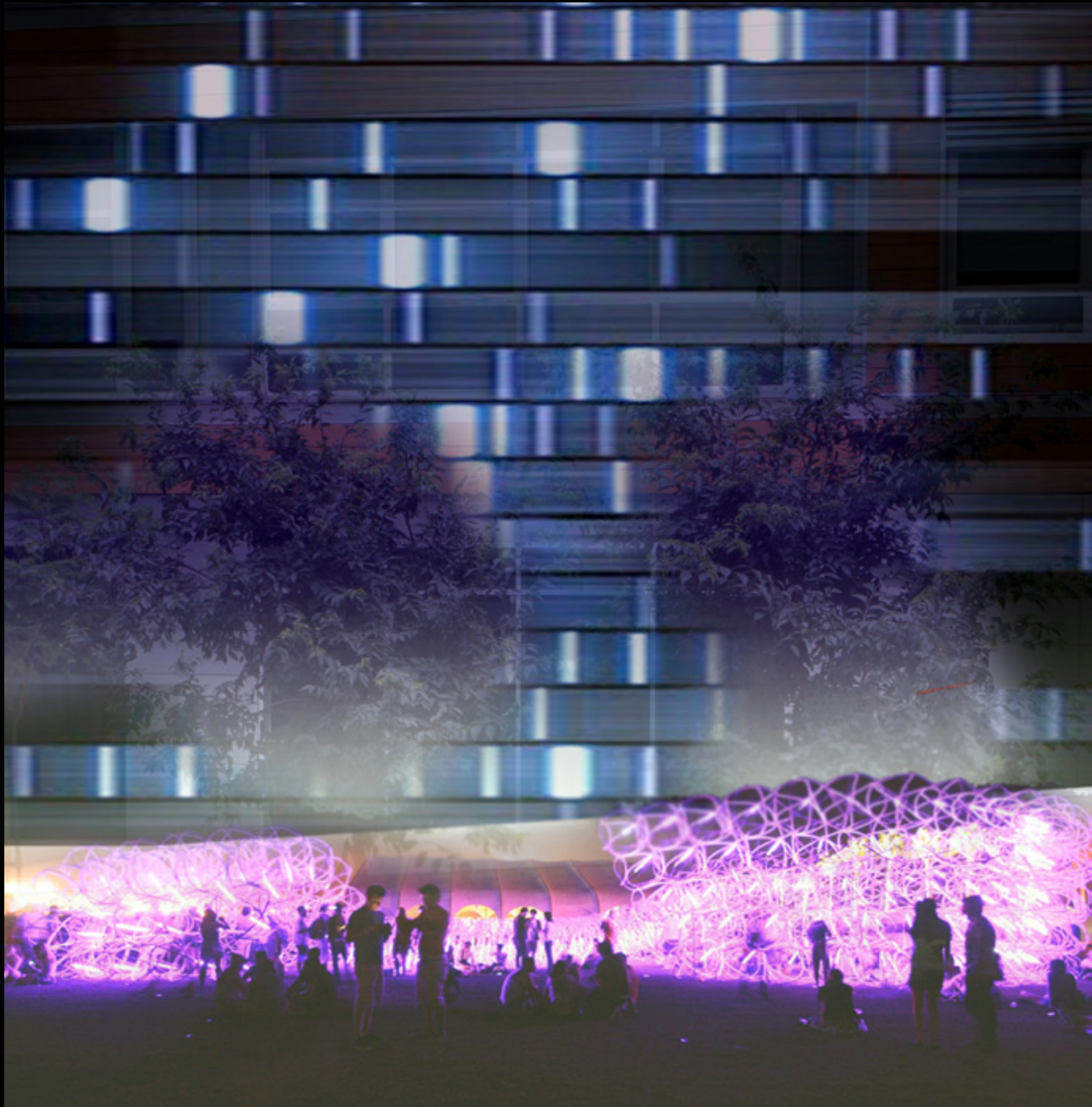
SPRING

SUMMER

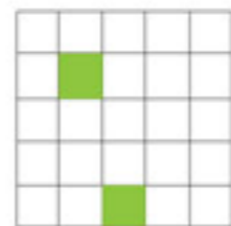
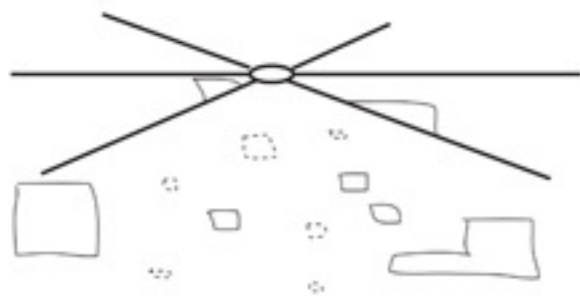
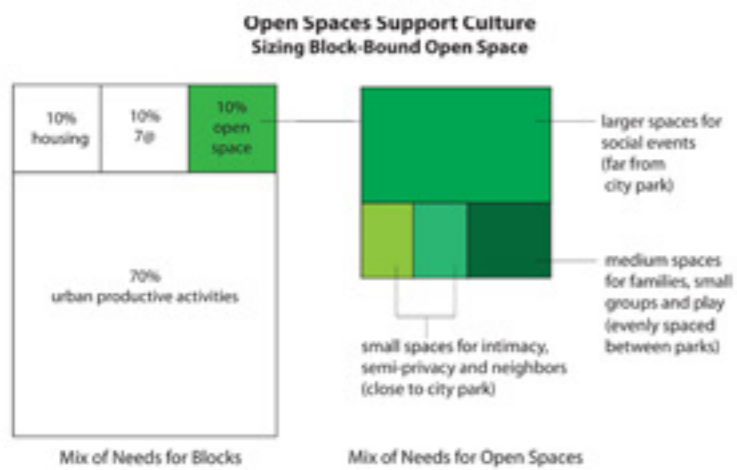
FALL



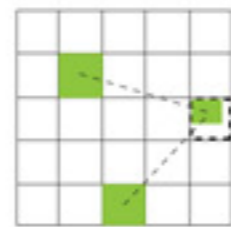
Feedbak loops



Parametric Places, UO: Parametric

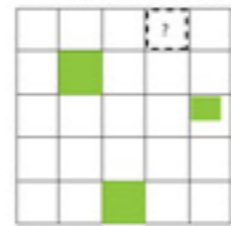


1. Map existing parks in the district.



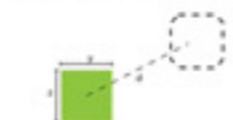
2. Identify locations for new large parks based on proximities from existing parks.

Recommend min. 10% consolidated open space.

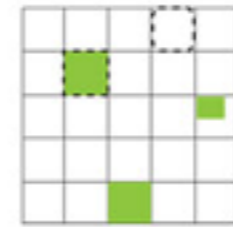


3. Identify target block for redevelopment and apply Block-Level Analysis.

1. Identify target block and closest large park.



Determine distance from park to block, and size of park.



"scattered parks"



"clumped parks"



Real-time and crowd sourcing



Real-time and crowd sourcing

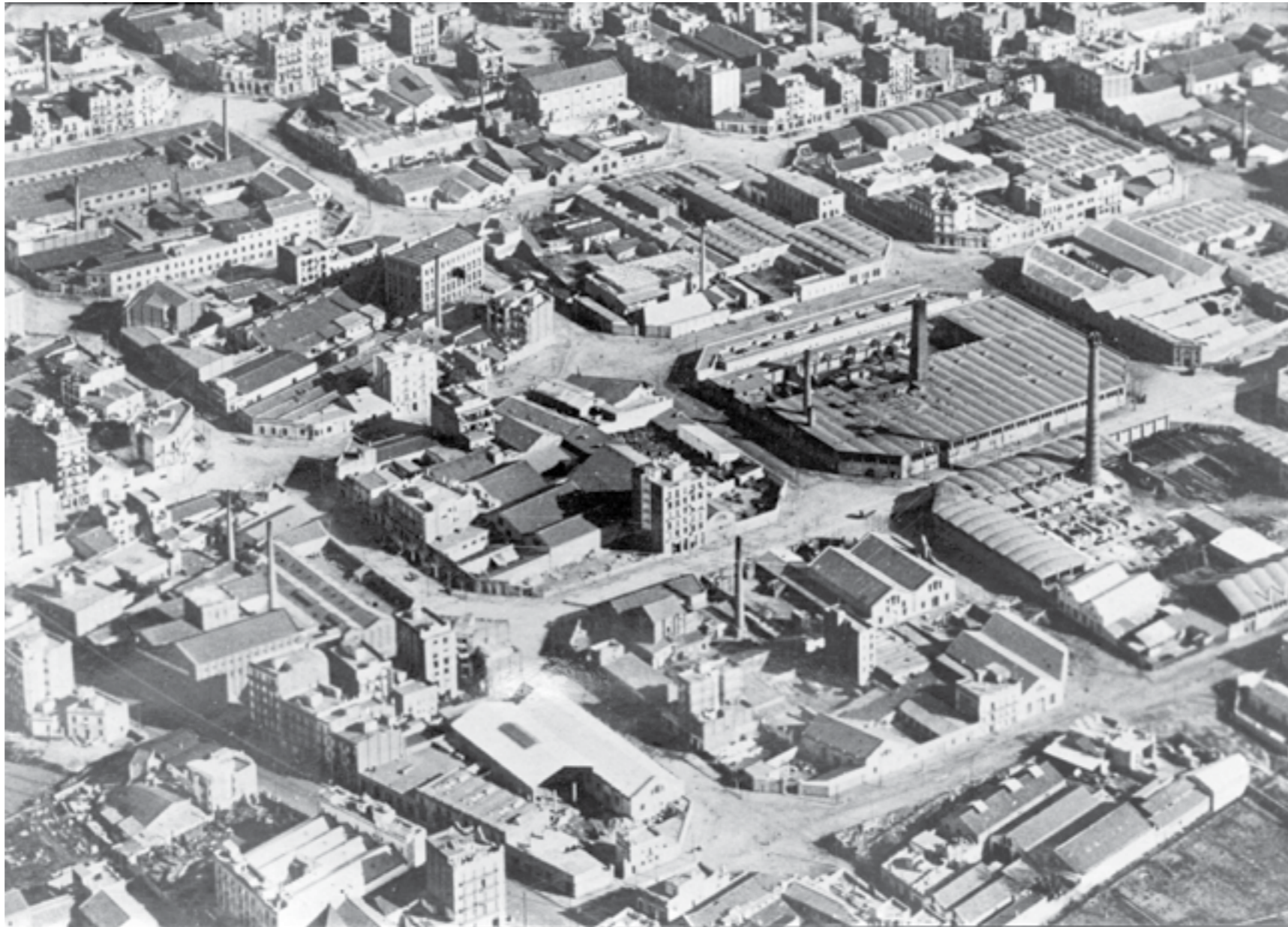


3. **How** bottom-up approaches strengthen **newly emergent** local identities?

Culture and use in districts and neighborhoods change over time, industrial use adapting to changes in technology

Size and use would shift from purely industrial to mixed use including residential, commercial and support uses of public space, services and infrastructures.





Method

Documentation: Scaled drawings of use for district, neighborhood and urban spaces.

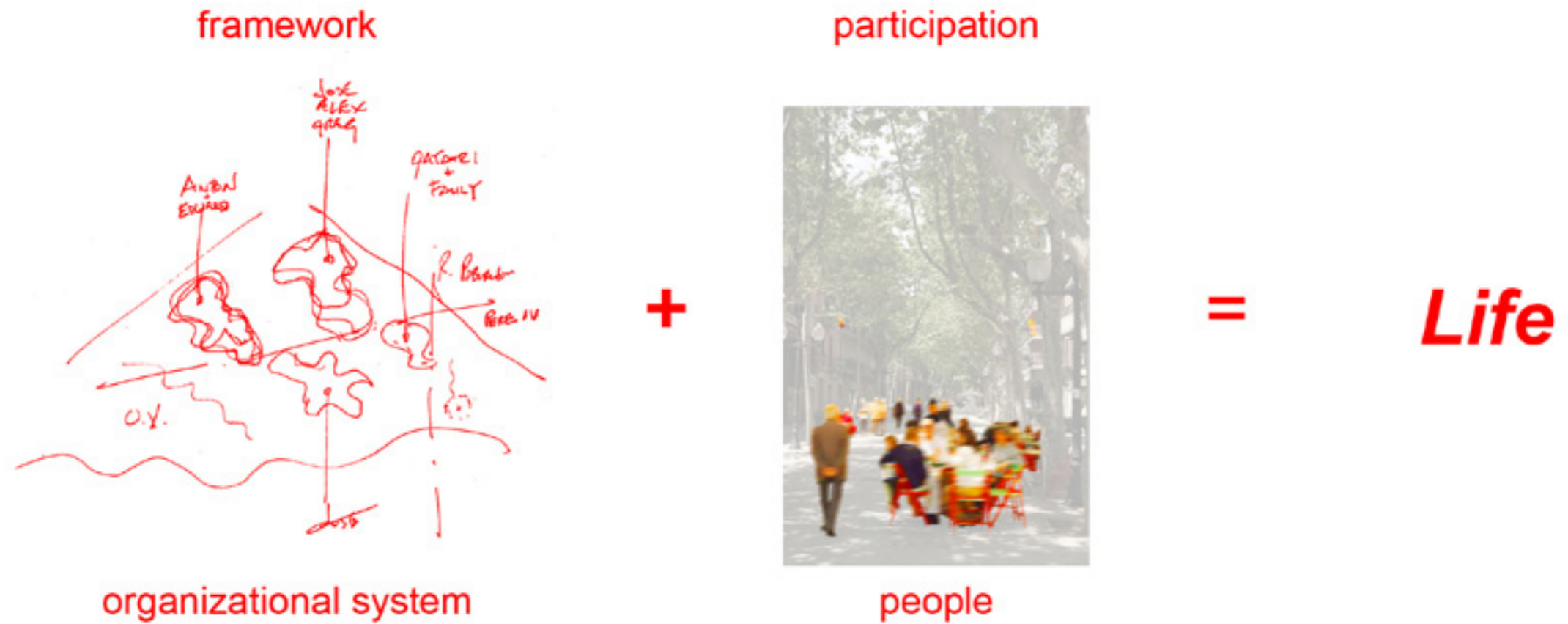
Analysis: Identify patterns of use.

Mapping: Drawing existing cultural events in space, material and time collages.

Generative diagram: Drawing a language of relationships of conditions and time as a design tool.

Project objective:

1. Identifying a cultural condition to support, why important and who does it serve?
2. What is the experiential affect?
3. Explore material assembly that will support variations of the experiential affect.



Findings

Bottom-up planning as open-ended and requiring long-term local goals

Frameworks + Participation

Bottom-up planning approaches support the emergence of existing place branding over time and are open-ended:

- Time, Reassessment and Participation of people.

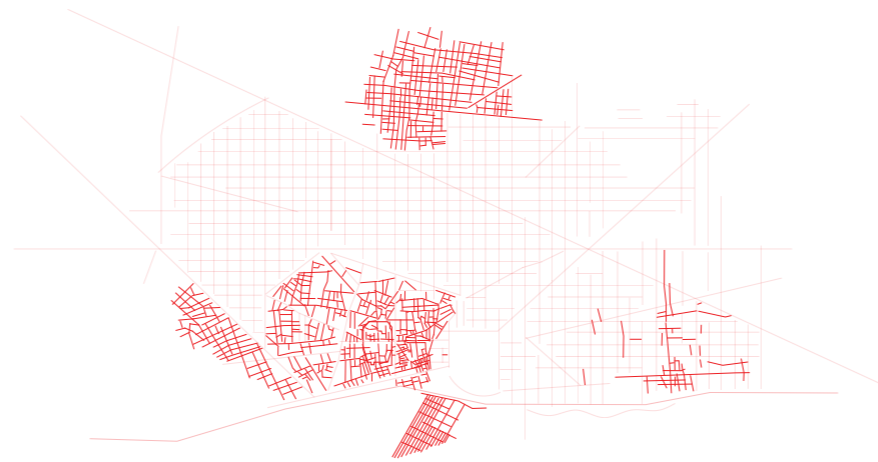
Place branding may enhance an existing identity if it is to provide a unique understanding of place- Simon Anholt

Experiencing the city as a series of sensory affects by Kevin Lynch- Rosanna Vitiello and Marcus Willcock's

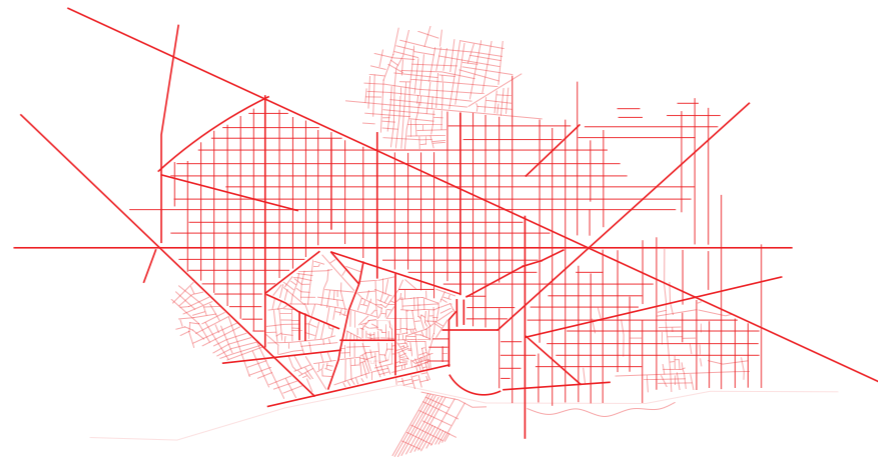
Scenarios as not completely predictable- Stan Allen



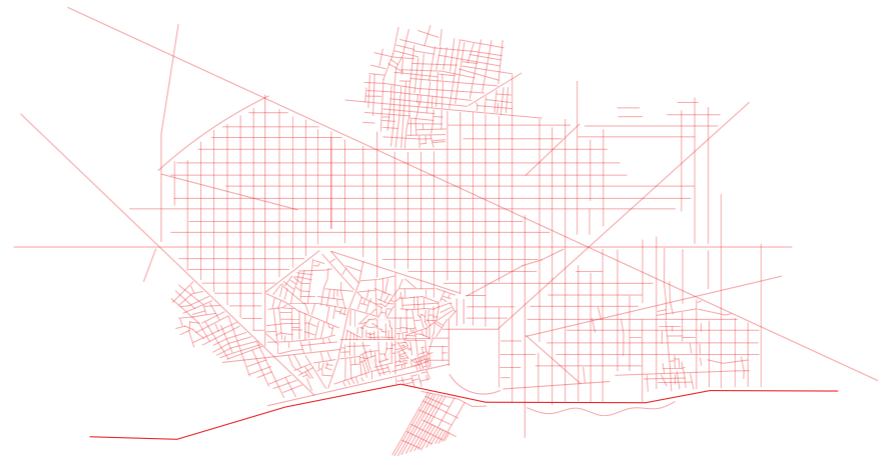
hands up



1312 maritime metropolises



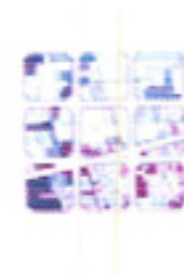
1864 Cerdà eixample grid



2000 pluralism



Torre Agbar



Limits of Method

Political and Market driven Limits: space and time

The city must balance:

- long-term interests of its citizens
- short-term political equity + economic effectiveness

Brand Barcelona: design and social behaviors.

Brand Barcelona: city for the people

Equity of a brand to its place- Simon Anholt

- Stakeholders (citizens and private developers)
- Timeline (short-term vs. long-term)

city

developer

long-term vs. short-term

