THE ROLE OF TEMPORARY INSTALLATIONS

TOWARDS PERMANENCY IN THE BUILT ENVIRONMENT

by

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ABSTRACT

THE ROLE OF TEMPORARY INSTALLATIONSTOWARDS PERMANENCY IN THE
BUILT ENVIRONMENT

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Heralding a new wave against "business-as-usual" planning, design and development
practice that had in part brought about the Global Crash of 2008 (Marcinkoski, 2016),
the rise in rapid and temporary design typologies, like Park(ing) Day or Better Block
(CNU Next Gen, 2010), suggested a new direction that recognized that if you wanted to
make a positive change in the built environment, it was easier to act first and apologize
afterwards (Lydon et al, 2012). Taking the responsibility of living in the city into their own
hands, a new guard of designers looked to the unfinished skeletons of civic construction
to open up possibilities, test scenarios and subvert preconceptions of what our cities
should be like, and how we should behave in them.

Set against the backdrop of catastrophic civic public space development (Kunstler,
2003), the research investigates the rise of temporary installations (such as Tactical
Urbanism) over the last decade, and its current state of practice within allied design
fields, accessing whether these short-term temporary solutions are a viable mechanism
for long term "place making" (Casey, 1996). The research specifically focuses on
understanding landscape architecture's position in this arena.

The research primarily uses qualitative techniques (Deming & Swaffield, 2011),
adopting a three-step procedure to assess temporary installations within the context of
landscape architecture practice. First it conducts a comprehensive review of the
literature amongst design and planning fields to understand the state of temporary
installations in landscape architecture. Then, using convenience sampling methods,
researcher selects nine temporary projects across the globe for in-depth evaluation with
secondary data. Where possible, post-occupancy evaluation methods are also utilized

to assess the impact on long term place-making in subset of cases (Marcus & Francis, 1998). Lastly, semi-structured interviews with professionals, often intimately connected to the case studies, are used to test the evaluation results. Data findings were analyzed using a Grounded Theory approach (Strauss & Corbin, 1990) and common themes are drawn in response to the pursued research questions.

In conclusion, this research reveals that despite its detractors suggesting temporary installations being just a cover up for failing governments (Minkjan & Boer, 2016), this does prove to be a preferred method of generating long term positive change (Kent & Nikitin, 2011). Permanency, in this regard, offers two alternate perspectives; not just in long-standing of site, but also as permanently reshaping the perception of local identity and place (Reynolds in interview, Spittle 2019), and that it is difficult to get to long-term placemaking thinking without the use of temporary installations (Lydon in interview, Spittle, 2019). It is this researcher's view that short-lived projects can remedy existing urban norms, activating not just those landscapes in transition, but also the public imagination. This research also reveals that the role of landscape architecture can be significant in contrast to the success of those in the allied fields of architecture and planning.

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1.1 BACKGROUND

> *"Theatre makers are aware of the ephemerality of what they are making. Nothing is going to last. You know when you set out to make it that it's going to be gone…sometimes in a week, sometimes in 4 days, sometimes in 4 years. In the end, everything's only going to exist in the memories of people."* Es Devlin, Theater Designer
> *(Abstract, the Art of Design, Netflix, 2017)*

The ephemerality of Es Devlin's Carmen, shown below (Figure 1.1) on Lake Constance in Bregenz, Austria, achieves a duality of context. On the one hand, an operatic theater set, as part of an annual summer festival, but also a temporary urban installation that occupies a significant presence in this small alpine city. The experience of the temporary is layered between inducing a three-hour illusion of 1830s Seville, and a two-year occupation as urban spectacle on the downtown lakefront.

Figure 1.1 The opera stage setting designed by Es Devlin for George Bizet's Carmen at the Bregenzer Festspiele, 2018. Image courtesy of Es Devlin Studio.

In the same way that the urban wrappings of Christo and Jeane-Claude, or the Pavilions erected in the gardens of the Serpentine Gallery in central London, the appeal of these temporary installations speak to our latent desire for freedom and movement, a hidden communal memory, or our nomadic past within a structured and static civilized present.

The fleeting pleasures of the temporary installation, pushing boundaries equally in experimentation and excess, also have a more austere role as response to adversity and marginalization (Bevan, 2015). Whilst both have occupied our cities and imagination for centuries, it is the latter that has seen a significant rise over the last decades, particularly following the erosion of financial confidence a decade ago.

The advent of the Next Generation Congress of New Urbanism (CNU Next Gen) in New Orleans, 2010, heralded a bright future of tumultuous change against the "business-as-usual" planning and development practice that had in part brought about the Global Crash of 2008; an end, perhaps, to the Speculative Development era (Marcinkoski, 2016). Populated by not just the young, but certainly young at heart, this new direction recognized that if you wanted to make a positive change in the built environment, it was easier to act first and apologize after, rather than get stuck in the mire of zoning. Looking on at the vacant, abandoned, or unfinished skeletons of civic construction, the new guard of Tactical Urbanism sought to take the responsibility of living in the city into their own hands, allowing themselves to make mistakes (Lydon et al, 2015).

Working through the various iterations, tested in very different places, to learn what works and be able to maneuver through the realities of municipal government till landing on something that would stick. "For every one of these tactics that's in here, you probably have several failed versions," says Mike Lydon, co-author of *Tactical Urbanism 2: Short Term Action, Long Term Change.* "But when you hit a nerve at the right time with the right group of people and you have enough people watching, you can really help transition these things into larger initiatives." (Berg, N, 2012, para. 12).

Figure 1.2 Examples of Tactical Urbanism engagement. Images courtesy of Mike Lydon

Met with almost worldwide enthusiasm and support, and armed with a plethora of ideas and strategies, the Next Gen urbanites took a positive charge towards City Hall, undaunted.

Traditional Western design, in both architecture and landscape architecture, is a prophetic construct that assumes the designer can predict now how a building or landscape will need to function in the future (Beckman & Bowles, 2004). These constructs are then cemented in planning and zoning regulations that stamp out any possible 'mistakes' within the prophetic model. This model is seemingly at odds with the natural world where lack of permanence is at the root of things, leaving little room for transitional growth. In a post-speculative development era, there is the opportunity to embrace the short-lived, cheeky, or even tactical as a remedy to the existing urban norms, and activate, not just those landscape in transition, but also the public imagination.

Often invigorating neglected or marginalized public space, the 'pop-up' pushes urbanites to sample delightful and even disorienting urban installations on a human scale. Fueled by the new, maybe we're more likely to immerse ourselves in something daring if it comes with a limited shelf life (St Hill, 2016).

Temporary interventions receive their fair share of criticism. Often misrepresented as a flimsy trend or a photo-ready quick fix: easy, entertaining, and cheap (Minkjan & Boer, 2016). A marketing ploy to attract investment in an area and show the world it's 'hip', it is now synonymous with shipping containers, street food and music festivals. "Pop-up" has become a marketing buzzword. As early as 2011, the New York Times cried out for a Whack-a-Mole strategy to remedy the tiresome parade of Pop-Ups in their article *Invasion of the Pop-Ups: Time for a Smackdown* (Genzlinger, 2011). Temporary uses are also growing in the retail sector, particularly in the form of pop-up shops. Some critics have argued that the grassroots, community-development origins of the pop-up shop have been coopted by the marketing departments of multinational firms, citing, for example, a Toys "R" Us pop-up that opened in 2011 in Brooklyn's Greenpoint neighborhood. Nevertheless, the pop-up shop remains popular among municipalities and nonprofits as a strategy for economic regeneration, a sharp tool in the urban revitalization kit (Arrieff, 2011).

Figure 1.3. Rios Clementi Hale Sunset Triangle installation in Los Angeles. As featured in Landscape Architecture Magazine, April 2019.

The sharp tool appears like a pointy stick in the eye however in the Landscape Architecture Magazine April 2019 issue, Make It POP! A ten-year anniversary retrospective of the Pop Up, resplendent in garish color and culminating in nauseating chartreuse polka dots courtesy of Rios Clementi Hale painted on the asphalt of Los

Angeles' Sunset Triangle by LADOT Union workers, at a cost of $50,000. A far cry from the civic activist projects of the movement's youth (LAM, 2019).

There is, however, a long continuing history of a more holistic temporary intervention that deals with fundamental questions of how we might live, work, and play more harmoniously together. These structures, situations and events quickly appear and disappear, but they are designed to invest and embed themselves in a community, public space or set of ideas. They open up possibilities, test scenarios and subvert preconceptions of what our cities should be like and how we should behave in them. This paper pursues this history, investigating designers across four continents who delight, flatter, subvert and offend. Building, usually outside typical channels of authority, purely because it is the right thing to do. Knowing that the work will soon exist only in the realm of ideas but will leave the world ultimately better off.
In the post-speculative era since 2008 (Marcinkoski, 2016), fractured cities blighted by vacant industrial wasteland and marginalized public space (Berger, 2005) needed triage. Like Archigram, Super Studio and the anti-capitalist perceptions of Constant Nieuwenhuys in the 1960's design counterculture, a new breed of design activist sought to stitch the urban fabric back together.

Taking the responsibility of living in the city into their own hands, a new guard of designers suggested a new direction that recognized that if you wanted to make a positive change in the built environment, it was easier to act first and apologize afterwards (Lydon et al, 2012).

1.2 PURPOSE OF RESEARCH

The purpose of this research is to assess whether temporary installations are a viable mechanism for long term place-making, the significance that insurgency or activism have on such installations, and what role these installations play among various allied environmental design fields, with an emphasis on landscape architecture.

Of particular interest are the relational qualities that lead from temporary to permanency.

1.2 THESIS AND RESEARCH QUESTIONS

1. Are the ephemeral qualities of temporary installations a viable mechanism for activating permanency within the built environment?

2. What are the factors that contribute to temporary installations leading to permanency?

3. Are there any disciplinary distinctions among allied professions that contribute to the permanency of temporary installations?

This research will also shed some light on the public's role in the long-term outcome and the impacts of temporary installations leading to permanency.

1.4 DEFINITION OF TERMS

Temporary – Lasting for a limited time (Merriam-Webster, 2019). In this research, temporary can exist any time there is the expectation of imminent change, either by design, or due to action being non-permitted.

Installation – Constructed design, occupiable of facilitating occupation.

Place-Making – Activating space through human socio-cultural investment (Casey, 1996).

Permanency – The quality or state of lasting indefinitely (Merriam-Webster, 2019).

Tactical Urbanism – action approach to a city, organizational, and/or citizen-led neighborhood building using short-term, low-cost, and scalable interventions that catalyze long-term change (Lydon et al, 2012).

Pop-Up – Temporary set up for short-term operation (Merriam-Webster, 2019).

Ephemeral – Temporary that exists for a pre-determined length of time (Tremel, 2006).

Provisional – Temporary for an unspecified length of time as a substitution (Tremel, 2006.)

Guerilla – Actions or activities performed in an impromptu manner, often without authorization (Merriam-Webster, 2019).

1.5 RESEARCH METHODS

The research primarily uses qualitative techniques (Deming & Swaffield, 2011), adopting a three-step procedure to assess temporary installations within the context of landscape architecture practice. First it conducts a comprehensive review of the literature amongst design and planning fields to understand the state of temporary installations in landscape architecture. Then, using convenience sampling methods, researcher selects nine temporary projects across the globe for in-depth evaluation with secondary data. Where possible, post-occupancy evaluation methods are also utilized to assess the impact on long term place-making in subset of cases (Marcus & Francis, 1998). Lastly, semi-structured interviews with professionals, often intimately connected to the case studies, are used to test the evaluation results. Data findings were analyzed using a Grounded Theory approach (Strauss & Corbin, 1990) and common themes are drawn in response to the pursued research questions. This section is expanded in greater detail in Chapter thre

1.6 SIGNIFICANCE AND LIMITATIONS

Despite a rich and alluring history, temporary installation practice has seen a significant increase in use and popularity over the last decade. This rise is so significant that many cities and municipalities have begun sending out Requests for Proposal (RFP) for temporary interventions (Lydon in interview, Spittle, 2019). There is, however, a current shortfall in the understanding of the recent rise in use of temporary installations and their impact on long-term change in our built environment. The research looks to rectify that shortfall, particularly in the understanding of landscape architecture's position in this conversation. This research is also significant, in that despite abundant literature available on many facets of temporary installation practice, there is also a shortfall with regard to the temporal might lead to permanency in the built environment. This research limits itself, therefore, to the role temporary installations play in relation to permanency. The research must acknowledge, however, that due to the temporary nature of such practices, much of the material available is of a secondary and often subjective nature.

1.7 ASSUMPTIONS

It is expected that the analysis of the case studies and the semi-structured interviews, along with a thorough understanding developed from the review of the literature, should provide considerable insight into workable strategies that might be employed in activating abandoned, marginalized or otherwise "entropically" impacted urban landscapes. As the rising interest in temporary installation practice appears globally, there is also the assumption that these strategies will be to some degree universal. That is, it should be possible to identify workable solutions towards permanency across a variety of temporary installation typologies, and geographic borders

1.8 SUMMARY

Building off the foundation of a cross-cultural temporary installation practice, occupying the urban realm as both delightful spectacle and as response to adversity or neglectful planning practice, the research uncovers the role that temporary installations play towards finding permanency in the built environment. This chapter defined the parameters of this research, as well as the terms used most frequently to describe it.

The research is arranged in the following chapters, (1) Introduction, (2) Literature Review, (3) Research Methodology, (4) Analysis and Findings, and (5) Conclusion.

CHAPTER 2

REVIEW OF THE LITERTAURE

2.1 INTRODUCTION

The literature review chapter is broken into five subsections. First, The City as Theater discusses the correlation between the democracy of theater and the urban realm. This section sets the stage for what is to come. Second, Entropic Landscape section discusses the conditions present that have contributed to the apparent recent rise and interest in temporary typologies as a design solution. Third, Temporary Design in Context helps to define the parameters of our understanding with regard to temporary installations and place-making. Here we discover the mindset, or triggers, that push designer/activists into the arena of tactical urbanism, and other similar interventions. Fourth, Temporary Urban Space and Investment, nudges towards concerns, the history of temporary typologies, and how such ephemeral installations have contributed to a progressive design narrative. In the final section, Can We See the Future? Section offers a glimpse at where ephemeral design is possibly heading through examining some of the key influences from the past.

2.2 CITY AS THEATER

The public square, all too frequently the arena for public unrest, and even violence, and often an example of an urban realm stripped of democracy. The ancient *'midan'* (Merriam0Webster, 2019), a place for gathering, exchange of goods and ideas, for relaxation and amusement, becomes under an autocratic heavy hand a symbol of control (See Figure 2.1).

Without the open exchange of ideas, groups like the *Euromaidan* in Kiev in the latter part of 2013, find little recourse other than physically rioting. The public square, equally an epicenter of democratic expression and protest, and the lack of one, or the deliberate

manipulation of such a space, as a way for autocrats to squash dissent through urban design (Ford, 2014).

Figure 2.1 Aftermath of Euromaidan conflict with authorities in Independence Square, Kiev, 2014.
Image: Olga Yakimovic, Reuters

In her "Please Feed the Lions", project (below, Figure 2.2), theater maker and designer, Es Devlin, is leaning on her democratic rights of free expression to take a stand against Brexit. The Lions gave word to a collective voice every day between 17th and 23rd September. The public audience had the opportunity to log on to her website and feed their own words into the lion's mouth, that exited as a continuous poem. What is quite striking about this project is its location, and it is the significance of that sphere of engagement that makes it all the more remarkable.

A metaphor can be drawn to describe a social phenomenon in the city: urban theater.

Figure 2.2 Please Feed the Lions installation in Trafalgar Square, London, 2018.
Image courtesy of Es Devlin Studio

The history of urban democracy and theater are intimately connected. The western world's first actor, Thespis, in an open street performance under the shadow of the Acropolis, switched from the autocratic role of orator, and in turning to the chorus master and adopted a character in verbal exchange. (Eustice, 2018) Accredited as the inventor of dialogue as a mechanism for enticing empathy for conflicting ideas or positions, (Britannica) Thespis provides the Ancient Greeks in the 6th Century BC with their first taste of democratic exchange.

In regarding the characteristics and processes that contribute to the city as an urban theater of interacting social and physical forces Lewis Mumford defines:

> *'…the city creates the theater and is the theater. It is in the city, the city as theater, that man's purposive activities are focused, and work out, through conflicting and co-operating personalities, events, groups into more significant culminations."*

The city as a stage set "intensifies and underlines the gestures of the actors and the action of the play (Mumford, 1938, p. 185)."

The problem, within the social complexity of the big city, is one of audience – specifically how to arouse belief in one's appearance among a milieu of strangers (Sennet, 1977).

First, theater must be defined due to its complex nature as an etymological device; one, the physical space of a theater, which Greeks and Romans originally used for outdoor performances; second, the abstract space or "sphere of enactment…the theater of public life"; three, a representational medium of drama; and four, entertainment in a dramatic spectacular sense or a series of events. While the discussion of spectacle prompts a broad range of topics and polemical discussions, for the purpose of this research, it must only be defined in order to fully understand its tangential relationship with theater. Spectacle is an event that is "unusual, notable, or entertaining… [an] eye-catching or dramatic public display, something that displays curiosity or contempt", or a framing device such as spectacles/glasses (Merriam-Webster, 2019).

For David Rockwell, spectacle is more about a sense of community, shared experience, and connecting with each other:

> "…an empty stadium, an open field or a busy urban thoroughfare—each
> one a public space—undergoes an alchemic process when transformed
> by spectacle. A group of strangers fuses into an instant community
> (Rockwell, 2006, p. 15)."

Moments of urban theater can take on an actual physical typological appearance, as well as a developing into a spectacular event, but it must always have an abstract sense of being a "sphere of enactment". A sphere of enactment sets up audience and actor relationships. The characterization of a spectacle as a framing device suits that interaction. Citizenship is enacted in this theatre of public domain and becomes the glue that binds an urban society (Williams, 2004).

2.3 THE ENTROPIC LANDSCAPE

The democratic theater-city allows for ebb and flow of scale and proportions, because such development is socially and culturally induced (Berger, 2006). As planning and development fall to other forces, such as commerce or automobile traffic, the shape of cities becomes imbalanced (Finley in interview, Spittle, 2019), or entropic. Entropy emerges from two primary processes. First, as a consequence of rapid horizontally expansive speculative development, or second, as remnants of previous economic and production regimes made dormant by a shifting population (Berger, 2006).

At its most basic level, speculative urbanization refers to the construction of new urban infrastructure or settlement for primarily political or economic purposes, rather than to meet real (as opposed to artificially projected) demographic or market demand (Marcinkoski, 2016). In a post-9/11 development scenario, speculative urbanism became the ultimate form of industrial production, appealing to politicians and investors alike, and across almost all socio/political/economic contexts from the most progressive to the most autocratic.

Figure 2.3 The El Cañaveral development, shown from above in 2002 and 2012, in central Spain.
Image: PNOA

As new urban development shifts from the provision of basic human services to the projection of the greatest economic potential it results in an ever-increasing level of socio/economic and environmental mistrust. Lacking in any inherent foundation of human need, in 2008 mistrust led to the global market collapse of 2008.

Preempted by previous bursts in inflated real-estate bubbles, like the Panic of 1873 or the Florida Land Rush of the 1920's, the 2008 Recession left great swaths of abandoned building ventures in its wake.

It is on to this stage that the intrepid urban activist steps.

> "The lack of resources is no longer an excuse not to act. The idea that action should only be taken after all the answers and the resources have been found is a sure recipe for paralysis. The planning of a city is a process that allows for corrections; it is supremely arrogant to believe that planning can be done only after every possible variable has been controlled."

> *Jaime Lerner, architect, urbanist and former Mayor of Curitiba, Brazil.*
> *(Lydon, et al., 2012, p. 2)*

Over these last couple of decades, cities across the globe have been struggling to respond to a growing and diverse population, ever-shifting economic conditions, new technologies, and climate change. Temporary, community-based projects, from pop-up parks to open streets initiatives, have become a powerful and adaptable new tool of urban activists, planners, and policymakers seeking to drive lasting improvements in their cities and beyond. These quick, often low-cost, and creative projects are the essence of the tactical urbanism movement. Whether creating vibrant plazas seemingly overnight or reimagining parking spaces as neighborhood gathering places, they offer a way to gain public and government support for investing in permanent projects, inspiring residents, and civic leaders to experience and shape urban spaces in a new way.

2.4 TEMPORARY DESIGN IN CONTEXT

Cities have long lives, and urban planning has long-term effects, so how is the temporary relevant to the urban built environment?

"Temporary" refers to something that might exist for a given time, but in that are polarizing conceptions of meaning. "Ephemeral", a term coined from biology referring to very specifically short lifespans of certain creatures and organisms, suggests an existential temporality. Something that can exist very a pre-determined length of time, and not be extended. "Provisional" on the other hand, refers to a substitution. The provisional exists for an unspecified length of time as a stop-gap lesser version of the "real thing" (Tremel, 2006). The "Temporary", in the sense discussed here, refers to a condition that fluctuates somewhere between these two polarities. Where temporary sits on this sliding scale is contextual, and the successful outcome of such a temporary installation as it relates to permanency is greatly dependent on design intention, and the prior recognition of those factors hat lend themselves more readily to one extreme or the other.

This flexibility of the temporary provides its own value set that allows for conditions that although perhaps totally unacceptable in the long-term, can be advantageous in the short-term, and make such a significant impact that something lasting, permanent, is produced.

On examining these conditions, what becomes apparent in determining temporality is intent (Bishop & William, 2012). Whether ephemeral or provisional, the intent to be temporary is apparent. However, there exists a further reality that despite an intent to be, if not permanent, at least continual it is recognized that when operating outside the realm of common planning or permitting processes, the likelihood of a project being hindered or stopped all together is imminent. Such "informal" or "subversive" installations must, therefore, in their expectations also be considered temporary.

2.4.1 Ephemeral

Winning the 2012 MoMA/PS1 Young Architects Program, "Wendy" by the firm HWKN is perhaps the archetypal example of an ephemeral installation. Whilst installed in the PS1 Contemporary Art Center's courtyard, the giant spiky structure not only commanded a whimsical presence, it also cleaned the air around it. Wendy acted as a giant city lung, cleaning the equivalent of 280 cars on the road. Spraying water at visitors from a canon embedded in one of the spiky arms, the pollution-cleaning blue membrane displays a high degree of sophistication and execution for such a temporary project. These qualities are further amplified in setting the piece inside the structure of a used scaffold system, complete with old concrete spills and battered with age.

Figure 2.4 WENDY installation for MoMA PS1, 2012. Image courtesy of HWKN

"Pop-ups and pavilions allow architecture to occupy spaces that otherwise would be off limits. Temporary structures can sneak into public plazas, museum courtyards, rooftops, and national parks. They are welcome guests, as there is an understanding that they are an architectural moment only for an agreed period of time (Hollwich, 2014, p. 126)."

When Wendy was later sold and moved to Abu Dhabi, the scaffolding was replaced by a brand-new system. The juxtaposition was lost, and in Hollwich's mind became much less effective. (Hollwich in interview, Spittle, 2019). Wendy's lasting contribution was her personality. She inspired the New York community to engage in the continued dialogue of how to live in the city and the impact we have on our environment.

2.4.2 Provisional

Taking a page out the Tactical Urbanism playbook, many municipalities recognizing the daunting significant investment of conventionally typical real estate programs find the uses of such resources fiscally and socially inappropriate.   In needing to develop more pragmatic and incremental approaches to urban transformation, provisional uses for vacant land sometimes offer a stand-in solution. These solutions realize an unconventional fourth dimension to urban planning, time (Langhorst & Kambic, 2009).

Figure 2.5 Re:START Mall, Christchurch 2012. ImageTony Hisgett (https://creativecommons.org/licenses/by/2.0)

After the 2011 earthquake, Christchurch, New Zealand jumped on such provisional strategies in the development of the RE:Start Mall (McDonald, 2018). On October 29, 2011, just eight months after the devastating earthquake, the project, named Re:START, was opened for business. 27 stores clustered around 2 vacant blocks left behind by demolished Victorian and Edwardian buildings, the complex became Christchurch's new downtown—a human-sized, retail city. Including street vendors, 40 retailers came out for opening day. The main objective was to enable smaller retailers to reestablish their businesses reasonably close to where they used to be. More than 20,000 people visited came out for opening weekend.

Despite some detractors concerned that Re:START's use of brand new shipping containers shipped directly from China without ever holding cargo was a less than sustainable choice for such a program (Reynolds in interview, Spittle, 2019), the container park remained a popular attraction, not just in its profusion of bright colors, but designed for density and walkability it also drew visitors into little lanes and past the sharp exterior, infusing a sense of promise - an impressive testament to what can be

achieved when cities allow themselves to think unconventionally. Unfortunately, after six prosperous years, this thriving, flexible community was disbanded to make way for the permanent solution.

2.4.3 Subversive

Acting outside the realms of traditional planning authority rises another group, the leaderless rebellion of Subversives, Guerrillas, Informal, or Insurgents and even Gangster. Bent on insurgency, designers can craft strategically and tactically about what to change and where, about how to change what and with what tools. Herein lies the fundamental dilemma everyone interested in progressive change recognizes as they somehow also need to live in this world (Harvey,2000).

Figure 2.6 Students & Residents worked together to build a Community Garden, New Orleans 2007.
Image: Rob Corser, University of Washington

Spurred often by similar catastrophic events like the Christchurch earthquakes, but within communities that are unable, or even unwilling, to serve as needed, activist designers without the usual backing build support for their projects amongst those most acutely affected. Rob Corser, University of Washington, along with Nils Gore, University of Kansas, choosing "insurgent" as a less reactionary moniker, have in developing such strategic design practices in post-Katrina recovery in New Orleans. What has become most obvious to them through these pedagogical experiments is the physical (not to mention social, economic, and cultural) distance between the design teams and community partners has sponsored an acute awareness of the absolute need for clear communication and mutual understanding of expectations (Corser & Gore, 2009). The temporary installations come and go, leaving just the permanency of relationship.

2.4.4 Place-making

In converting space to become place in a relatively short period of time, Francis Casey suggests the only ingredient necessary is an intense socio-cultural investment (Casey, 1996). The development of place is the cultural practice of binding us, literally tilling our environment for human connections.

In essence, place theory within spatial designs is "understanding the cultural and human characteristics of physical space (Trancik, 1986, p. 112)." Considering space as being a void bounded by urban mass with the potential to link people and spaces, it only becomes a place in deriving context from both its cultural and regional content. Place provides an emotional content to our manmade spaces and is necessary for communal stability.

Neighborhoods must seek to "contribute to an environment which gives people more chances to impress it with their own individual characteristics … enabling it to be taken over by each person as an essentially familiar place … In this way, form and user

interpret and adapt to each other, each enhancing the other in a process of mutual submission (Herman Herzberger as cited in Trancik, 1986, p. 123). "

Place-making then, is the hands on, bottom-up approach of improving our neighborhoods and cities by inspiring people to collectively reimagine public space as the heart of communities. In developing the cultural connections between people and places, place-making looks to unlock the collaborative process that maximizes the shared value of open public space (Kent & Nikitin, 2011). Facilitating creative patterns of use, more than anything, place-making encourages dialogue. Places will continue to change and evolve, but permanency is found in supporting the continued conversation and engagement.

Park-Fiction, in Hamburg's St. Pauli district, is a wonderful example of the intensity of dialogue in place-making. Started in 1994, in the midst of a highly competitive housing market, many residents had taken to squatting some of the vacant building along the wharf front. It was amidst this unrest that local artists, squatters and families all banded together realize Park Fiction. Conceived as a 'social-sculpture' as defined by artist Joseph Beuys (park-fiction.net, accessed 11/14/2019), the project intended primarily to create a self-determined green space for the community Park-Fiction hoped to hinder any further industrial development, preserving the harbor views and local favorite establishments (Till, et al, 2011).

Figure 2.7 Citizen participation in St. Pauli, Hamburg, 1996. Image: Park-Fiction.

Through rigorous, multi-channeled forms of cultural engagement, Park-Fiction occupied the space that after a ten-year battle was finally cemented as a permanent park, replete with plastic palm trees and grassy magic carpet. Hailing it as a victory to human perseverance seems rather hollow in the comparative emptiness. The battle won; park attendance is typically minimal. The days of struggle now over, so is the active dialogue (Park-Fiction, 2013).

2.5 TEMPORARY URBAN SPACE AND INVESTMENT

Urban Catalyst, a group of designers studying emergent uses in Helsinki, Amsterdam, Berlin, Vienna, and Naples over the course of a decade, developed nine typologies of

temporary installation, defined by operational characteristics, relative ease of implementation, and spatial influence. Of these, three can be modified to have particular relevance for landscape initiatives in areas with sustained market disinvestment (Desimini, 2015).

The "stand-in" fills a gap in use without long-term effect. In some instances, the intention from the outset is temporary, and in the case of abandoned land, the before and after conditions can be nearly identical. In others, the occupation serves as an open-ended holding strategy with varying ambition, a hybrid between the "stand-in" and the "pioneer." Either through individual perseverance, planning inertia or sustained popularity, the "pioneer" starts as a temporary use but continues indefinitely. Finally, the "subversion" is an activist installation designed to disturb, transform, or protest an existing condition. These are usually short-lived artistic practices designed to be political statements (Oswalt et al., n.d).

Although formal regulation and institutional support is uncommon, space can be appropriated through guerilla activity or through short-term land agreements (Desimini, 2015). Whether through absence or negligence, deliberate action is rarely undertaken or approved by landlords, allowing third party individuals, neighbors, artists, non-profits to intercede informally with temporary initiatives on vacant lands in depopulating cities. In the case of widespread abandonment, temporary interventions struggle to match the duration, scale and scope appropriate to their context. They can describe, react to, and comment on the complexity of the situation but cannot project beyond it. They struggle to transcend the boundaries of the individual property, bound by limited resources, status, and reception. They are too small to be perceived within the large, impoverished landscape. They are too reliant on individual participation and too modest in objective to provide a basis for large-scale urban transformation (Desmini, 2015).

Beyond the clean and green initiatives, activist art and design projects, pop-up events, and vacant lot appropriations often reinforce the challenges of the temporary to move beyond the reactionary towards propositional restructuring. They position themselves on

the side of opportunity, engendering momentary excitement about a space and its alternative futures. They can even briefly redirect a conversation about neglect and decline toward one of regeneration. But the lasting effects are unproven. The temporary becomes a demonstration project rather than a viable urban design strategy. It is often evoked for its potential to thrive in situations of economic stagnation and its implied democratic appropriation of space (Oswalt et al., *UrbanCatalyst*.de).

Projects occupy abandoned spaces, entering and exiting the urban fabric seamlessly between development cycles (Lang Ho, 2010). However, the temporary falters when the abandonment is too widespread, the time between cycles is too great, and the social interest is unsustainable.

Activist and pop-up projects often operate in this investment void. They offer fleeting provocations, lacking the infrastructural and economic apparatuses to propel physical transformation. For example, in response to local discomfort about the "shrinking city" branding, the Cleveland Urban Design Collaborative launched "Pop-Up City", with short-term, high-impact events to counter the negativity and bring the city's blighted spaces briefly back to life (Rugare & Schwartz, 2008). Lacking a development model to support permanent change, the project became about opening a city-wide conversation. The events, while engaging certain prototypical sites like vacant properties, underutilized bridges, contested neighborhood spaces, were intended to provide playful and moveable contexts for social interaction. The intent was never for long-term engagement, and as a result, the sites trajectories remain unchanged. The conversation ended with the end of the installations. The limitations of the temporary project as an agent to drive urbanism must be understood on both a temporal and a scalar level. The short duration from one night to a week, cannot be placed into dialogue with the time scale of Cleveland's urban evolution or even its trajectories of population migration. "Pop-Up City" Cleveland has completed five small scale projects over four years which don't even register within the city's estimated five square miles of vacant land (Cleveland Urban Design Collaborative, n.d.).

The scale of vacancy facing cities like Cleveland makes the singular appropriation of a lot, or even the co-opting of several blocks, disappear in the larger landscape. The temporary can play a role in instigating an important dialogue that transcends the normative conversation about urban shrinkage, but it cannot catalyze significant reinvestment or physical change at the citywide scale.

Not all vacant land will be suitable for these temporary uses; in fact, the preferences of temporary users often mirror those of the conventional real estate market. If the required investment is too significant, is too remote, or without suitable users, the vacant space will remain unused (Oswalt et al., *n.d.*).

2.6 CAN WE SEE THE FUTURE?

Despite the rich and varied history of temporary installation use across such diverse global contexts, it is not possible to forgo some examination of past provocateurs from the 1960's design counterculture. Many of the protagonists of the current wave of temporary practice cite the significant influence of many of these, but three stand out.

2.6.1 Archigram

Perhaps the most well-known of this group, Archigram offered the embodiment of an avant-garde architecture collective, resplendent in 1960's British kaleidoscopic verve.

Figure 2.8 Instant City, rendering by Peter Cook, 1964. Image: Archigram

Fascinated with (not yet developed) technology, looking back at their work, there's a sense of examining what the future used to be. Remarkably prophetic however, it is now possible to recognize their vison across many urban skylines around the world. Aside from the obvious influences on Richard Rogers, Zaha Hadid, Daniel Libeskind and Future Systems, their ideas on connectivity, plugging in, and remotely accessing information and culture didn't just anticipate the internet, but it is also possible to see smart-cities, AirBnB's, and ephemeral augmented and virtual reality environments as their emerging direct descendants (Moore, 2018).

Critically dismissed in an age of utilitarian piety as Pythonesque pranksters, Archigram believed that many of their projects might have been built if there remained the kind of audacity Victorian engineers were allowed to display in an earlier Britain.

Part of the collective futuristic British voice with Cedric Price, Skylon, and Dan Dare, they also maintained a reciprocal connection to other forward think groups like the Viennese Haus Rucker Co and Coop Himmelb(l)au. These groups, not ant-modernist,

but choosing to focus deliberately on areas modernist preferred to ignore, all found commonality in their pursuit of technology, and would certainly have benefitted from social media (Anderson, 2017).

2.6.2 Cedric Price Fun Palace

A visionary of the 20th century, Cedric Price, although building very little, his lateral approach to architecture and time-based urban interventions have insured an enduring influence among contemporary architects and artists like Richard Rogers, Renzo Piano and Rem Koolhaas.

Figure 2.9 Fun Palace for Joan Littlewood Project, Stratford East, London, England. Perspective by Cedric Price 1959–1961 Image: MoMA

Easily recognizing Price's understanding of the role of theater in urban interventions, the Fun Palace project (his most well-known), was about building a 'laboratory of fun' with facilities for dancing, music, drama, and fireworks (Matthews, 2005).
In partnership with Joan Littlewood, founder and director of the innovative Theatre Workshop in London, it is easy to trace the influence the Fun Palace has had many

future projects, including the inspiration for Richard Rogers and Renzo Piano's Centre Georges Pompidou in Paris.

Serviced by travelling gantries and cranes, the unenclosed steel structure was made of a variable kit of moving prefabricated walls, floors, ceilings, and stairs. Envisioned similar to a shipyard, but with flexible enclosures for theaters, restaurants, or workshops, that could be continuously rearranged, or dismantled altogether and moved to another site (Matthews, 2005).

2.6.3 Constant Nieuwenhuys, New Babylon

Where Cedric Price was eccentric and provocative, Constant Nieuwenhuys (known by first name, Constant) was radical. Constant worked on his New Babylon project for 15 years, from 1959 to 1974. New Babylon was a series of city designs and modelled around the central character of Johan Huizing'a book, Homo Ludens. A playful and creative figure inhabiting a new world in which mankind has been liberated from manual labor, enabled to dedicate themselves to creative pursuits.

This is an entirely flexible environment facilitating a lifestyle of continually nomadic creative play amongst a world wide web of interconnected cities. Modelled in stainless steel wire and plexiglass, and stretched over expansive maps of the Netherlands, Constant's vison is not that of a futuristic city, but rather the envisioning as a model for a new culture (Foundation Constant, n.d.).

Figure 2.10 Plan of New Babylon over The Hague, 1964. Foundation Constant, Cobra Museum, Amsterdam. Image: Tom Haartsen

Finally completed in 1974, and with no room to store the models, Constant sold the entirety of the project to the Gemeentemuseum, The Hague. In a follow up lecture at Delft University in May,1980 had this to say about the project:

"… it is possible to form a fairly clear idea of an as yet uninhabited world. It is more difficult to populate this world who live so very differently from ourselves: we can neither dictate nor design their playful or inventive behavior in advance. We can only invoke our fantasy and switch from science to art. It was this insight that prompted me to stop work on the models and to attempt in paintings and drawings, however approximately, to create some New Babylon life. This was as far as I could go. The project exists. It is

safely stored away in a museum, waiting for more favorable times when it can once again arouse interest among future urban designers."

That future time is now. Almost 50 years since shelving the project, the flexibility of a more automated, high-tech world of constantly shifting populations is upon us, and seeking temporary installations as activators.

How are we to view these figures in regard to permanency? All of the work considered in this section remains un-built, and exists only on models, sketches, writings, and our imagination. Price's Fun Palace, Joan Littlewood expected to only come into fruition 100 years after its conception (Brown, 2014). These concepts are so thorough, they have become ingrained into the permanent nomenclature of urban design, and as such carry a lasting impact with urban design activists today. A permanent legacy, that perhaps only remained dormant due to the lack of technology. We can see trace beginnings, or teasers, of such provocations in HWKN's *Wendy* or Envelope A+D's *Proxy*, and as technology catches up with our imagination, spectacles like those described above will likely become regular, if not permanent fixtures.

2.7 CHAPTER 2 SUMMARY

Seen through the lens of the urban realm as place for democratic expression, the temporary installation becomes a potent activator of that expression, but in varied ways according to context. The public has, as audience, a shared democratic responsibility in the shaping of the built environment. Citizen engagement, even subversive engagement, can have a lasting impact through temporary installation practice. Environmental designers and planners can help shape this conversation through a clear understanding of need and context. Although this is a phenomenon rich in human history, the recent rise of tactical urban engagement is best understood in light of provocative expression over the last 50 years.

CHAPTER 3

RESEARCH METHODS

3.1 INTRODUCTION

The research primarily uses qualitative techniques (Deming & Swaffield, 2011), adopting a three-step procedure to assess temporary installations within the context of landscape architecture practice. First it conducts a comprehensive review of the literature amongst design and planning fields to understand the state of temporary installations in landscape architecture. Then, using convenience sampling methods, researcher selects nine temporary projects across the globe for in-depth evaluation with secondary data. Where possible, post-occupancy evaluation methods are also utilized to assess the impact on long term place-making in subset of cases (Marcus & Francis, 1998). Lastly, semi-structured interviews with professionals, often intimately connected to the case studies, are used to test the evaluation results. Data findings from the interviews are analyzed using a Grounded Theory approach (Strauss & Corbin, 1990), and common themes are drawn in response to the pursued research questions.

3.2 RESEARCH DESIGN

Research uses qualitative techniques (Deming & Swaffield, 2011), adopting a three-step procedure to assess temporary installations within the context of landscape architecture practice.

1. Comprehensive review of the literature amongst design and planning fields.

2. Using convenience sampling methods, nine (9) temporary projects across the globe for in-depth evaluation with secondary data. Analysis with POE Approach. (Marcus & Francis, 1998).

3. Semi-structured interviews with professionals, often intimately connected to the case studies, are used to test the evaluation results. Analysis through Constant Comparative Analysis (Taylor & Bogdan, 1998).

Using a 3 step Qualitative Approach (Deming & Swaffield, 2011), Research Design allows for a continuous 'feedback loop' in keeping with an inductive Constant Comparative Analysis/Grounded Theory approach (Strauss & Corbin, 2008).

Table 1. Research Design Diagram
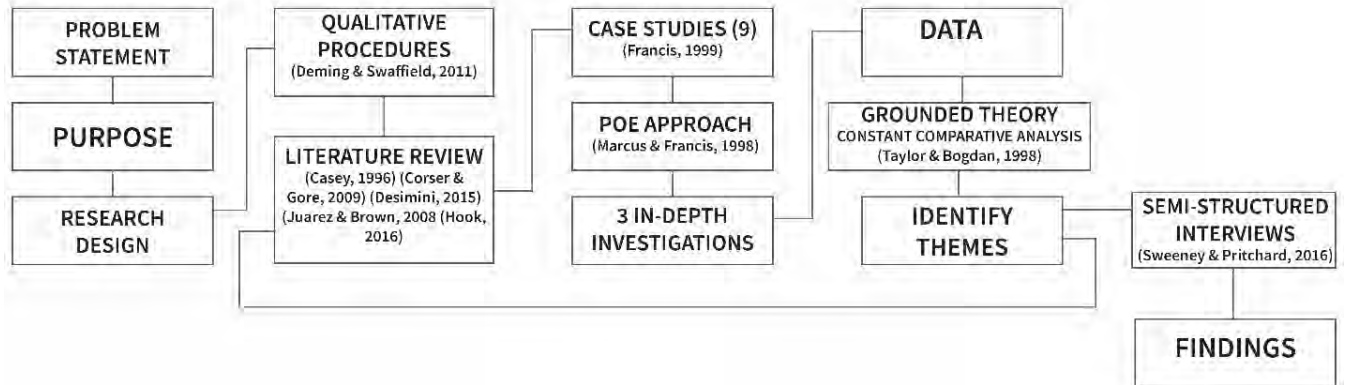
3.3 STUDY LOCATION

As temporary installation practice is a global phenomenon, research has not been restricted by location. Research investigates cases across the United States, Europe, East Asia, and Australasia (See Figure 4.1).

Despite some initial investigation from German and Austrian sources, research material is restricted to availability in English.

3.4 STUDY POPULATION

Professional experts from the allied environmental design and planning fields. Subjects were chosen for their sizable contribution to the topic literature. Subjects, in many cases, have been directly involved in the cases studied. The broad spectrum of allied design professionals should provide an adequate sampling to contribute to generalizable data.

3.5 DATA COLLECTION METHODS

There are three major data source categories. In order of procurement, they are secondary data, primary data, and generalizable data. Secondary data, as in data not acquired through firsthand account, is sourced through literature review of academic and journalistic writings. Given the short-lived, and often pop-cultural nature of the research subject, much of this secondary data is anecdotal. Primary data is sourced firsthand, as in the case of semi-structure interviews with leading professionals who are intimate with the subject matter. Such data is more reliable than secondary data. The comparative analysis of both primary and secondary data inferred as generalizable data.

3.5.1 Case Studies

A case study is a well-documented and systematic examination of the process, decision-making and outcomes of a project that is undertaken for the purpose of informing future practice, policy, theory and/or education (Francis, 1999, page 9).

Case study analysis is one of several well-established research methods in landscape architecture3. Case studies typically utilize a variety of research methods. These include experimental (Ulrich, 1984), quasi-experimental (Zube, 1984), historical (Walker

and Simo, 1994), storytelling/anecdotal documentation (McHarg, 1996), as well as multi-method approaches (Francis, 1999).

Case Studies were chosen via convenience sampling methods. Convenience sampling is a non-probability sampling method allowing, as the name suggests, for greater ease of research where researchers focus on analyzing the data rather than lengthy sampling procedures. This method is particularly useful in pilot or hypotheses testing (Henry, 1990).

Using the Literature Review as a springboard into further investigation, a plethora of case studies presented themselves. Case studies were eliminated to allow for geographical breadth and thematic or field practice variation.

3.5.2 POE Approach

A Post Occupancy Evaluation, (POE), is a systematic evaluation of a designed and occupied setting from the perspective of those who use it. (Marcus & Francis, 1998) There is a great deal of variance in the use of this research method. In landscape architecture applications this is a qualitative method that measures the performance of a built project through the observation of how it is used/occupied. This might involve drawing maps and diagrams, not just describing the particular features, but also activity matrices. Further research might include interviews. All the above strategies are considered primary data collection methods.

Due to the temporary nature of the majority of the case studies analyzed for this paper, research will need to rely on secondary data for these evaluations. Through a review of the literature, academic and non-academic journals, public mainstream and social media, it is believed that sufficient secondary data can be accumulated to formulate a hypothesis, that can then be tested against the primary data of semi-structured

interviews with professionals intimately connected to the particular case studies in question.

3.5.3 Semi-Structured Interviews

The research intended to pursue 20 semi-structured interviews from professionals within the allied fields of landscape architecture, architecture, planning, urban design, theater and other art practice. The interview subjects were chosen due to their prevalence in the review of the literature. Sampling methods are used to access potential experts who have been involved with the case studies conducted in this research. All the potential interviewees have specific professional experience within the ephemeral/temporary arena, and it is hoped that their insight will add significantly to the research.

The interview uses a prepared question guide with an open-ended structure. These open-ended questions allow for further discussion on various related topics within that interview segment by which further research can be explored from this new information and raw data set. It is important in an interview to have a thorough grasp of the subject matter. What you already know is just as important as what you want to learn. Questions can be formatted to discover what needs to be learned, but prior understanding determines how the questions should be phrased (Leech 2002). Much of the firsthand data needed for this research is in the form of semi-structured interviews findings. It is important to pick a suitable cross-section of potential interview candidates that can best inform the breadth of this study that collaborates with the review of the literature. It is hoped that the lighter formality of the semi-structured interview will allow themes to emerge that might otherwise not be evident and will make the focus of the review of the literature more coherent.

Semi-structured interviews are a method of qualitative data collection to obtain information by using an in-depth interview, that is often the only opportunity to interview

a subject. The interview uses a prepared question guide with an open-ended structure. These open-ended questions allow for further discussion on various related topics within that interview segment, by which further research can be explored from this new information and raw data set. Issues that may not have previously been considered have the opportunity, through semi-structured interviews to be raised and discussed, and even suggest further investigation through literature review.

Core Features of Semi-Structured Interviews:

1. An interactional exchange of dialogue (between two or more participants, in face-to-face or other contexts).
2. A thematic, topic-centered, biographical, or narrative approach where the researcher has topics, themes, or issues they wish to cover, but with a fluid and flexible structure.
3. A perspective regarding knowledge as situated and contextual, requiring the researcher to ensure that relevant contexts are brought into focus so that the situated knowledge can be produced. Meanings and understandings are created in an interaction, which is effectively a co-production, involving the construction or reconstruction of knowledge (Edwards &Holland, 2013).

3.5.4 Interview Procedures & Questions

All the main interview questions (5) are broadly phrased to solicit the most in-depth response as to how the interviewees see their professional practice fitting within the temporary installation dialogue, and what role such activity plays towards permanency in the built environment. All five questions will be asked to all interview subjects. When necessary, follow up questions will be asked in reference to specific installation projects for clarity purposes.

Q.1. What processes or tactics lead to permanency in a temporary installation project?

Q.2. How does production quality leads to permanency of a temporary installation project?

Q.3. Does public response affect the permanent outcome of a temporary installation project?

Q. 4. Where do temporary installations factor within your discipline as a(n)_____ (landscape architect, architect, planner, tactical urbanist, designer, artist, educator)?

Q.5. As a(n)_____ (landscape architect, architect, planner, tactical urbanist, designer, artist, educator), do you believe temporary installations are a viable mechanism for long-term placemaking?

Follow up questions:

7. Could you describe the circumstances and goals that led to _____ (the first Parking Day installation, PROXY, the Bug Dome, La Carpa (Spider), the Mike Smith House project, Klong Tuey Community Lantern, first Oak Cliff project, first Gap Filler project, first Gangsta Garden)?

8. What was the response you received for this project, officially, socially, and amongst the design professionals?

9. How significantly did the temporary nature of the project affect the design or level of investment?

10. How has this project shaped your practice, and will temporary projects continue to play a significant role in that practice?

11. How should temporary installation practice fit into higher education programs with the various allied environmental design fields.

12. Does transferability, production value, or policy affect the permanent outcome of a temporary installation project?

13. Could you elaborate on that?

3.6 IRB PROTOCOL

Given that the research included scientific data collection methods from human subjects an Institutional Review Board (IRB) approval was necessary to ensure the rights of the study participants. A full IRB protocol was prepared and submitted to University of Texas at Arlington's Office of Regulatory Services, including all the research instruments that involved human subjects.

Protocol as prepared for the research was found in keeping with University of Texas at Arlington IRB requirements for human subjects and approved as Minor Risk (See Appendix A). It is important to note that this approval came with the understanding that interview participants could be named in the findings, provided that prior verbal or written consent as such was given. This maintained the value of expert opinion given through interview.

3.7 DATA ANALYSIS METHODS

Case study as well as Interview data benefited from Constant Comparative Analysis methods, a general inductive approach to qualitative data evaluation. Inductive analysis is carried out through multiple readings and interpretations of the raw data (Lincoln & Guba, 1985).
Some of the analytic strategies or principles underlying the use of a general inductive approach are described below.

1. Data analysis is guided by the evaluation objectives, which identify domains and topics to be investigated. The analysis is carried out through multiple readings and interpretations of the raw data, the inductive component. Although the findings are influenced by the evaluation objectives or questions outlined by the researcher, the findings arise directly from the analysis of the raw data, not from a priori expectations or models. The evaluation objectives provide a focus or domain of relevance for

conducting the analysis, not a set of expectations about specific findings (Thomas, 2006).

2. The primary mode of analysis is the development of categories from the raw data into a model or framework. This model contains key themes and processes identified and constructed by the researcher during the coding process.

3. The findings result from multiple interpretations made from the raw data by the evaluators who code the data. Inevitably, the findings are shaped by the assumptions and experiences of the evaluators conducting the study and carrying out the data analyses. For the findings to be usable, the evaluator must make decisions about what is more important and less important in the data.

4. Different evaluators may produce findings that are not identical and that have non-overlapping components.

5. The trustworthiness of findings derived from inductive analysis can be assessed using similar techniques to those that are used with other types of qualitative analysis (e.g., Lincoln & Guba, 1985).

It is worth noting that evaluation projects often have specific objectives that guide data collection and analysis. Some common objectives are to identify what is working well in a program and what needs improving. In outcome evaluations, there may be interest in collecting qualitative data to identify any unplanned outcomes. Although specific objectives or evaluation questions undoubtedly constrain the range of possible interpretations and outcomes from an inductive analysis by focusing attention on specific aspects of the data, the approach is unlike deductive investigations in which a specific hypothesis, theory, or model is being tested.

The expected outcome of an inductive analysis is the development of a framework that indicates key themes and processes from the raw data and establishes categories or "codes". These codes should have the following key features:

1. Category label: a word or short phrase used to refer to the category. The label often carries inherent meanings that may or may not reflect the specific features of the category.

2. Category description: a description of the meaning of the category, including key characteristics, scope, and limitations.

3. Text or data associated with the category: examples of text coded into the category that illustrate meanings, associations, and perspectives associated with the category.

4. Links: Each category may have links or relationships with other categories. In a hierarchical category system (e.g., a tree diagram), these links may indicate superordinate, parallel, and subordinate categories (e.g., "parent, sibling" or "child" relationships). Links are likely to be based on commonalities in meanings between categories or assumed causal relationships.

5. The type of model in which the category is embedded: The category system may be subsequently incorporated in a model, theory, or framework. Such frameworks include an open network (no hierarchy or sequence), a temporal sequence (e.g., movement over time), and a causal network (one category causes changes in another).
To be consistent with the inductive process, such models or frameworks represent an end point of the inductive analysis. They are not set up prior to the analysis. It is also possible that a category may not be embedded in any model or framework.

3.7.1 Grounded Theory

As categories and themes are generated by studying the available data, theories developed from such categorization become meaningful or grounded, and relatively understandable for the uninitiated (Glaser & Strauss, 1967). Theories emerge through qualitative data analysis (Strauss & Corbin, 1990), and despite their inevitable reformulation or modification, can be relied upon as they were based on data (Glaser & Strauss, 1967).

The research uses multiple stages of collecting, refining, and categorizing the data (Strauss & Corbin, 1990), making constant comparisons and applying theories to case study samplings, which are used for developing further grounded theory in a continuous feedback loop (Taylor & Bogdan, 1998).

3.8 BIAS AND ERROR

The use of qualitative research methodology as outlined above includes an inherent degree of subjectivity. The bias here is mitigated by the breadth of the research. The testing of data against a compounded three step approach, and the careful selection of professionals intimate with the subject discussed, it is believed that the resulting findings will allow for conclusions with a sufficient degree of authority. By corroborating the secondary/archival data from case studies and the literature review with firsthand accounts from primary data sources, the data and theories generated can be considered generalizable. This grounded system of cross reference significantly limits the possibility for error. It is, however, possible for interview subjects to be potentially biased about the significance/relevance of their own work.

3.9 CHAPTER 3 SUMMARY

This chapter outlined use of qualitative techniques (Deming & Swaffield, 2011), adopting a three-step procedure to assess temporary installations in relation to permanency in the built environment, within the context of landscape architecture practice. The three data collection methods of literature review, case studies and IRB approved semi-structured interviews were discussed on their merits and shortfalls as research methodologies.

CHAPTER 4
ANALYSIS AND FINDINGS

4.1 INTRODUCTION

Data analysis is broken essentially into two main parts. First, the case studies, with themes derived from the case studies. And second, the confirmation of those case study findings through primary data gathered in interviews. The combination of the data reveals findings about the role of temporary installations in regard to permanency in the built environment.

4.2 CASE STUDIES

First, using convenience sampling methods, six case studies were selected from around the globe (see Figure 4.1 below) that offer a broad perspective in the use of temporary installation as the design solution in response to a variety of problems or circumstances. Three further case studies were chosen, not only for their significant impact on the research topic, but also due to the researcher's firsthand familiarity. All three of these projects have helped shape the continued direction of the individual professional practices, but perhaps more importantly, they have also made considerable impacts on the broader allied professional discourse in regard to place-making.

CASE STUDY SITES
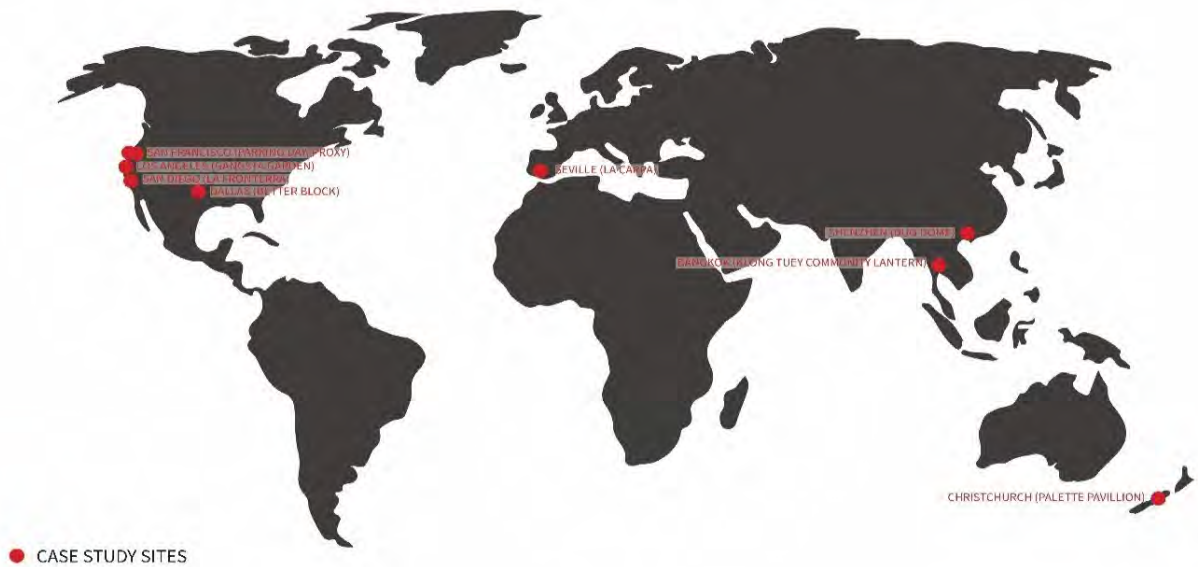
Figure 4.1 Case Study Map

Although much of the literature reviewed comes from the US, using case studies across multiple continents should illustrate the consistency of data as a global phenomenon.

4.2.1 PARK(ING) DAY

Location: Mission District, San Francisco, CA

Firm/Designer: Rebar

Year Installed: 2005

Duration: 1 Parking Meter Cycle

Response To: Observed Need for More Public Park

Permitted: No

Figure 4.2 First Park(ing) Day installation, San Francisco, 2005. Image: Rebar

Inspired by the work of conceptual artist Gordon Matta Clark, Rebar, a group of urban design collaborators, John Bela, Blaine Merker and Matthew Passmore, were looking for a more urban project than the art projects they had previously been working on.

Searching for marginalized fragments of land in San Francisco, parking spaces emerged as an under-appreciated land use type in an otherwise vibrant city. What's more, they could be rented on the cheap, at just a few coins per hour.

One day in late September 2005, the group found a parking space in a particularly gray part of downtown San Francisco, and converted it into a mini park. They rolled out living grass, put up a bench, and placed a potted tree. Then they retreated across the street to observe the results, hoping their urban intervention was not an arrestable offense. Within minutes, a man sat down on the bench, took off his shoes, and began to eat lunch. Another person joined soon after, and the two began having a conversation.

That's when Bela and his collaborators knew they were on to something: They had created an opportunity for social interaction that wasn't there before (Schneider, 2017). In response to their posting photos online of their Park(ing) intervention, they began getting calls from all over the world, asking them to create similar installations. But with limited resources, there was no way they could field all the requests. They decided to make their idea open source.

With the aid of a "how to manual", Rebar addressed the technical aspects of Park(ing) installations along with some foundational values. They tried to frame a number of things they thought were important; that this is an act of generosity; it wasn't necessarily about protest, but it was about demonstrating an alternative to storing cars in parking spaces, etc.

After receiving support from the Trust for Public Land in 2006, every September, wherever the TPL had an office also had their own Park(ing) installation. With each passing year, more and more cities have participated, making Park(ing) Day the worldwide event it is today (Schneider, 2017).

4.2.2 BUG DOME

Location: Civic Center, Shenzhen, China
Firm/Designer: W.E.A.K
Year Installed: 2009
Duration: 3 Years
Response To: SZN Biennale / Social Home for Illegal Migrant Workers
Permitted: Yes (Initially)

Figure 4.3 Bug Dome for Shenzhen Biennale, 2009. Image: Marco Casagrande, courtesy of WEAK

The Bug Dome was originally developed for the 2009 Shenzhen Hong Kong Biennale by the Taiwanese architecture group WEAK! Constructed on a derelict site between the Shenzhen City Hall and an illegal migrant worker's camp. Lacking in the technical construction proficiency, the firm's involvement was more in line with community activation, relying on two of the migrant carpenters for the traditional expertise of building such elaborate structures from bamboo, scavenged from around the site, along with a 'weak' concrete mixture of cement and soil. The intent was to remain ecologically sensitive with the materials eventually returning to their original state (Roan in interview, Spittle 2019).

During the Biennale, the bamboo dome was primarily used as an event space for poetry readings, discussions, bands, and karaoke. It was the migrant workers, however, who used it to their greatest advantage as a social lounge during and after the event.

The idea of WEAK (the firm's adopted name) architecture here represents a striking visual metaphor of impermanence and biomimicry… the use of primitive materials and construction methods mimic the organic architecture of nature, very much resembling the nest of the weaver bird… this rawness creates an intriguing relationship with the rigid and heavy urban surroundings, which reside primarily in the form of sterile glass and steel rectangles. The right angles and geometric perfection of our cities are certainly efficient and impressive, but they abolish any sense of relating to the forms often seen in the natural world (Roan, 2015).

4.2.3 KLONG TOEY COMMUNITY LANTERN

Location: Klong Toey District, Bangkok Thailand
Firm/Designer: Tyin Tegnestue
Year Installed: 2011
Duration: On going
Response To: Observed Need Public Social Space
Permitted: No

Figure 4.4 Klong Toey Community Lantern, 2011. Image courtesy of Tyin Tegnestue

Klong Toey is currently the largest and oldest area of informal dwellings in Bangkok. With an estimated population of over 140,000, most are living in sub-standard houses with few or no tenure rights or support from the government. This project was intended as a tool for the community to tackle some of the social challenges in the area (TYIN, 2010).

During a yearlong preparation period, the team got involved with the community through interviews, workshops, and public meetings. The final structure embodies several of the features lacking in the area, including a football court, new hoops for basketball, a stage for performances or public meetings, walls for climbing and seating both inside and around the edges of the playground. The simplicity of the construction allows it to be changed and adapted as needs arise.

The area has a number of serious social challenges, mostly due to the lack of public services like healthcare, affordable education, sanitation, and electricity. An extensive

drug problem greatly affects the social climate followed by high unemployment rates, violence, and crime.

In addition to the main function as a football court and a public playground the project works as a tool for the community to tackle some of the social issues in the area. A crucial factor in the continuation of the project is that the Klong Toey Community Lantern will be part of a long-term strategy for development on a larger scale. The initial scale is a small contribution that might lead to positive change by establishing a local connection both in the community and a professional network in Thailand, giving the project a greater chance of having an enduring sustainability.

Space was limited on the site, and it was important to maintain the size of the football field. As a result of these limitations the footprint of the structure measures 12 m x 1.2 m with a height just short of 5 meters. Due to poor ground conditions a concrete base was cast to support the weight of the building. The main construction's simplicity, repetitive logic and durability enables the local inhabitants to make adaptations that fit with their changing needs without endangering the projects structural strength or the general usability of the playground. This way the project runs in parallel with the everchanging surroundings and fits with the idea that the project could be part of a larger call for a more sustainable development in the Klong Toey area (TYIN, 2010).

4.2.4 PALETTE PAVILION

Location: City Center, Christchurch, New Zealand
Firm/Designer: Gap Fillers
Year Installed: 2012
Duration: 2 Years
Response To: 2011 Earthquake
Permitted: Yes

Figure 4.5 Palette Pavilion, Christ Church, 2012. Image courtesy of Gap Fillers

Gap Filler completed The Pallet Pavilion, its first temporary installation with volunteer power over 6 weeks in late 2012. A transitional project that functioned as a community space and venue for events (Winn, 2012).

Gap Filler harnessed the goodwill and desire of Christchurch residents and businesses to construct a new temporary events venue for the city. A visually engaging and dynamic space, the Summer Pallet Pavilion was built from over 3000 wooden blue CHEP pallets and was a showcase for the possibilities of innovative transitional architecture in a city that is ready to embrace new ideas.

Designed by emerging designers, supported by established professionals, and built from loaned, reused and donated materials using volunteer, professional and community labor, it was a testament to the effectiveness of a collaborative and community-minded process. That creative ethos continued through its use, as the Pavilion hosted live music, outdoor cinema, and a wide range of other events from

Thursday to Sunday and was also available for hire by any individual or community organization at other times.

The Pallet Pavilion helped to address the city's need for new small-to-medium sized venues, after the loss of clubrooms and community halls demolished as a result of the 2011 earthquakes. Located on the prominent site of the former Crowne Plaza Hotel, at the head of Victoria Square, the Pavilion also aimed to draw people back into Christchurch city, supporting central businesses and promoting the central city as a place for experimentation. It was a family-friendly venue, and something uniquely designed for Christchurch (Reynold in interview, Spittle 2019).

The Pavilion opened in early December 2012. The blue exterior conceals a secret garden, with landscaping creatively integrated into the walls and stepped seating. The selection of plants was designed to bloom over the course of the summer. With a capacity of 200 people, the pavilion was equipped with a basic sound system, a small triangular stage and a video projector and screen.

Woven into the project's DNA, volunteer participation was key to the Pallet Pavilion from start to finish, the vision for the pavilion was to build a of temporary installation from modular items. This constraint impacted upon the design as it had to allow for unskilled people to put it together and as such had to be simple and safe. The Pavilion was then to live as a community venue, run with the help of volunteers before being eventually dismantled. This would be done by volunteers once again, with the composite elements of the Pavilion returning to where they came (pallets, fruit crates, and plants) or going on to new uses.

In this way, volunteers and community participation were part of the project at each stage and made for a highly successful project. Remarkably, Gap Filler has achieved a project of this scale with a tiny budget and the dedication of only two full-time staff. This was possible only because more than 250 volunteers and 50+ businesses partnered with them and offered their time, energy, expertise, and enthusiasm. With over 2600 volunteer hours going into this project, the Pallet Pavilion was proof that with a shared

vision and common goal amazing things are possible! The restrictions of time, budget and resources forced creative solutions, experimentation, and community involvement. Most of the salvaged and borrowed materials used in the construction were returned and put to other uses after the Pavilion was deconstructed. The Pavilion's temporary foundation was made up of floor slabs from the demolition of the nearby Clarendon Hotel. The slabs went off to become bridges or culverts over streams for Canterbury farmers.

After retaining permits for the pavilion in early July 2012, Gap Fillers cobbled together a team of an architect, 2 recent architecture graduates, and a landscape architecture graduate. To that they added two mentors (architect and landscape architect), structural engineers, a fire engineer, and a lighting designer.

4.2.5 GANGSTA GARDEN

Location: South Central, Los Angeles
Firm/Designer: Ron Finley Project
Year Installed: 2011
Duration: On Going
Response To: Food Desert / Beautification
Permitted: No

Figure 4.6 Gangsta Garden, 2011. Image courtesy Ron Finley Project.

Although Ron Finley had always enjoyed gardening, it wasn't until he took a UC Cooperative Extension class with Florence Nishida at the LA Natural History Museum that he realized gardening's potential as social catalyst (Lopez, 2011).

Florence Nishida had been making an impact with edible gardens in parts of the city with limited healthy food options. Finley believed he had the perfect plot to work with. Between the curb and the sidewalk along his property on Exposition Boulevard just west of the Crenshaw area, was a 10-foot-wide, 150-foot-long strip of useless, scrubby grass. So, with help from Nishida, classmates, and neighbors, he began scraping it all away to create a garden bed.

After just a few months, the garden was stalling traffic with eruptions of tomatoes, peppers, chard, melons, squash, pumpkins, onions, broccoli, eggplant, celery, kale, and

herbs. Some passersby helped themselves, others asked. Conversations began, friendships formed. Finley encouraged his neighbors to help themselves.

But within 6 months, Finley got a visit from an enforcement officer with the city Bureau of Street Services, followed by a citation. His edible garden was not in compliance. The city owns those spaces, or "parkways," and Finley was ordered to trim and clear "all overgrown vegetation" or get a permit that would allow "the obstructions."
The permit process starts at $400. And the city's "residential parkway landscaping guideline," says that even with a permit, plants must be drought-resistant and no taller than 36 inches.

"People are losing their homes, they're hungry, they're unemployed, and this area is so under-served with nutritional food," argued Finley, who has given away bushels of free food (Finley in Lopez, 2011).

Nishida called Finley's acreage a "demonstration garden" that would be visible to all who ride the new Expo line. There are many examples in upscale neighborhoods where homeowners are violating the landscape guidelines, so why single out Finley?

Deciding to fight City Hall, Finley got some initial support from staffers in Councilman Herb Wesson's office. After a two-year battle, Finley won his case and the ordinances regarding curb-side gardening was permanently changed (Lopez, 2011).

4.2.6 LA CARPA

Figure 4.7 La Carpa aerial view, 2014. Image courtesy Santiago Cirugeda, Resetas Urbanas.

Location: Seville, Spain

Firm/Designer: Resetas Urbanas (Santiago Cirugeda architect)

Year Installed: 2014

Duration: 2 Years

Response To: Artist Need / Abandoned Landscape

Permitted: No

Figure 4.8 La Carpa Circus show, and during construction, 2014. Image courtesy Santiago Cirugeda, Resetas Urbanas.

Recipient of the Global Award for Sustainable Architecture 2015, Santiago Cirugeda is becoming well known as an emerging leader amongst 'subversive' or 'guerilla' architects.

Circumventing the traditional planning processes, Cirugeda questions the powers and values of urban development and seeks out legal loopholes and forgotten spaces to create functional, people driven, bottom-up architecture.

From the popularity of his first public project where he converted a dumpster into a 'a self-built and self-managed urban playground' that would transform from a swing to a seesaw to a flamenco stage, he continued to circumvent planning norms throughout pre and post-recession Spain, and on a variety of scales.

Yet to receive a paycheck after 17 years of practice, the significance of Cirugeda's work is in its process rather than resulting form. His studio, Recetas Urbanas', which is based in Seville, is built around the premise of creating inclusive architecture that integrates all trades from design to realization, and to take a recognized communal need and answer it with functional, citizen-driven design. A large emphasis is also place on education with the aim to spread their cause and their strategies so that everyone around the world can implement similar projects.

Of the several projects realized over recent years, perhaps the most significant is La Carpa (The Big Top) Combining a little of all the initiatives that had been previously developed, it was the city's first self-built space intended for independent arts. Located on unused public land, it was never considered to be permanent but still would require a vast commitment. In order to get preliminary land concession, Jorge Barroso, the director of the circus group that represented La Carpa, spent a year living on site to secure the "squatter's rights" legal claim to the land. He did it under precarious conditions without water and electricity and no security. It proves the commitment to this project and also the different ideas implemented to develop the project as agreements, donations, volunteer construction and a crowdfunding platform (Cirugeda 2013).

"We aim to produce another type of politics. In other words, as long as the state does not expand citizen rights and improve the legal system, we have found our own way to function by means of collectively produced, inhabitable interventions (Cirugeda 2013).*"*

Becoming a popular attraction in Seville, the project offered a variety of entertainment like concerts, theater, and circus workshops. Different structures were including circus tents, shipping containers, skate ramp, and the most representative structure, la araña (eng. the spider).

"But their irregularities are partly a consequence of the way in which they have been constructed, using cheap or entirely free materials that are both durable and easy for anyone to build with (De Sousa, 2014)."

But the authorities claimed the land back, and in June 2014 the closure of La Carpa was announced. In this project, the team proved how resourceful they are. Leaving the traditional architectural concerns in the background, they focus on cheap and functional structures to promote social interaction. The work is based on alternative ways of administration (Domínguez, 2014).

During his work, Cirugeda developed a working understanding of how to put the interaction with the community in the center of attention. People learn a bit of electricity or construction to work on a specific project for a few days. The citizens are normally teachers, fire fighters, or children who want to help and feel a part of the project. They learn, hear and understand their own possibilities to collaborate. Cirugeda finds that universities of architecture typically focus on learning how to draw and work in an architecture/construction firm but have left aside the people that also have the right to build, deal with and order their own environment.

Cirugeda also contends there are difficulties in working with volunteers (Cirugeda, 2014). Learning how to deal with their anger and fatigue is also a learning process. In his office, they are constantly developing methods to manage the social and emotional

resources of a project. He recognizes that many risks are taken, not always all battles are won, but the development of skills in each project have proven to work for a longer term. At the end, the social value prevails over economic pressure. The variety of disciplines involved in each project prove the importance of planning in an alternative way, this strengthens the social value of the process. After the pioneer work, there are new groups taking the responsibility. In the group Arquitecturas Colectivas, (Collective Architectures), he is trying not to lead it, but to assign the responsibility to new groups. He believes that it is necessary to work for the public, but it does not mean the public administration. There is no need to beg the public administration if you can do it yourself (Cirugeda, 2014).

4.2.7 LA FRONTERA

Location: Tijuana/San Diego Border Region, San Diego CA

Firm/Designer: Estudio Teddy Cruz + Forman

Year Installed: 1999 (Mike Davis House)

Duration: On going

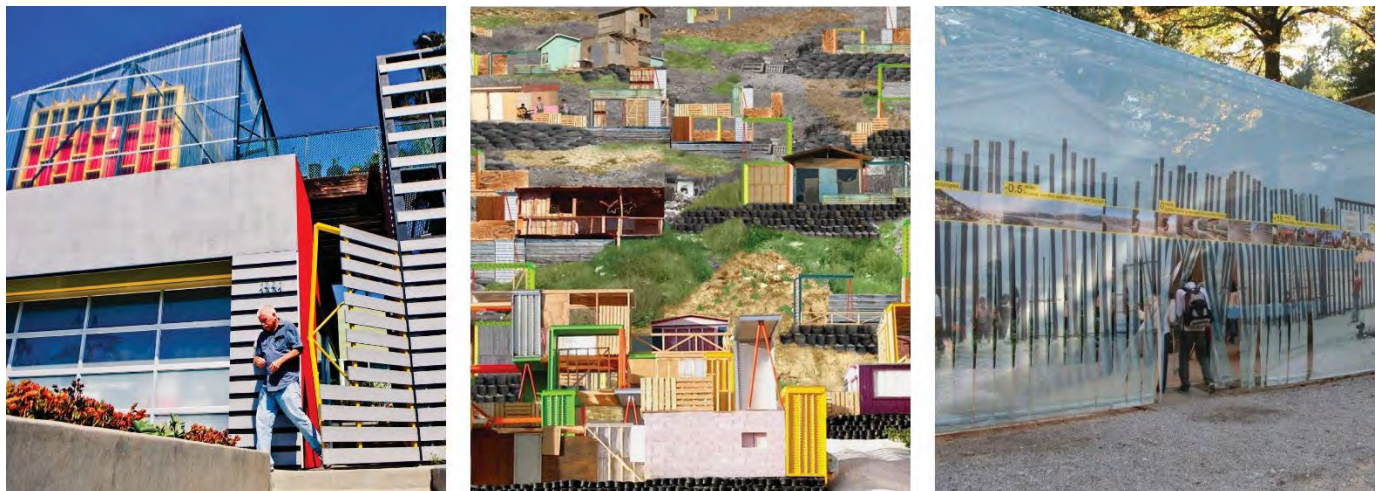Response To: Local borders do not reflect actual cultural reality

Permitted: No

Figure 4.9 (Left to right) Mike Davis house, 1998. La Frontera rendering, 2012. Venice Biennale installation, 2018 Image courtesy Estudio Teddy Cruz and Fonna Forman

La Frontera is not a specific site study in the strictest sense. It refers to instead the continued artistic/political dialogue surrounding the international metropolitan conurbation straddling the San Diego/Tijuana border. It is a series of engagements, experiments and testing scenarios realized in a variety of 2D and 3D applications.

Architect Teddy Cruz, born Guatemala, is one of the leading figures in community-based design and bottom-up development strategies (as opposed to corporate or State development of real estate).

Today he has his practice in San Diego, California. Most of his projects deal with the complex San Diego – Tijuana border zone. At the same time his studio receives theoretical support from Mike Davis, author of Planet of Slums.

Although Cruz himself states that only the strategy is important – not the resulting physical aesthetical form – he has established a specific visual language over the years, based on the recycling of building materials, sometimes whole wooden houses or sheds, transported from the United States to Mexico, where they are integrated in Tijuana suburbs. The projects manage to incorporate all these aspects, the border dynamics of suburban poverty, informal urbanism and recycling (Schneider, et al. 2011).

Teddy Cruz's practice is situated in and informed by the Tijuana/San Diego border zone. Although the border itself is becoming more and more militarized, it remains porous through the counter-tactics of those who transgress it, tunneling under or moving across in the cover of darkness. Whilst these 'illegal' people move northwards, all sorts of objects, large and small move southwards; the excess of US consumer society, from houses that were to be demolished to disused tires, are moved across the border to be recycled and reused. It is in the context of this continual flow back and forth that Cruz places his own practice. Taking inspiration from the ways in which informal settlements creatively reuse 'waste' material and make flexible spaces with overlapping programs, he creates an affordable architecture in the US and Mexico,

working with NGO's and non-profit organizations on both sides of the border (Cruz, 2005).

Estudio Teddy Cruz combines practice and research, with Cruz himself having taught at Woodbury University in San Diego, as well as his current position at University of San Diego California. The practice's method expands the role of the architect, carrying out research into systems and materials, socio-political phenomena, as well as engaging in the political and legal issues related to the built environment. Mike Davis is a frequent collaborator and advisor on their urban research and has also acted as client. The practice designed an extension for the writer's house that filled the plot and built on top of the single-story garage. The rather innocuous sounding project acted as a planning test case for one of Cruz's long-standing campaigns to increase the density of US suburban sprawl. This episode illustrates well their working method, the project began as research on migrant communities' use of the standard suburban house, a large extended family occupying space originally designed for the nuclear family, perhaps adding a business on the ground floor. These spatial practices of densification and hybrid use were not supported by obsolete planning and zoning policies, proving Cruz's point that buildings, and architecture in its traditional sense, cannot advance without the modification of political and legal structures.

The projects carried out by Estudio Teddy Cruz start with issues of scarcity and economic failure, using as inspiration the inventive everyday practices found in these situations of crisis. They propose bottom-up solutions in collaboration with local NGOs and other non-profit organizations in an approach that shows the emancipatory potential of architecture as well as acknowledging its inherently political context. Their work is disseminated as built form, but also as workshops, lectures, and exhibitions; they have participated in the Venice Architecture Biennale and take part in the annual InSITE public art program at the Tijuana/San Diego border (Schneider, et al. 2011). As such, the work enters the canons of academic posterity, influences further generations of designers, thereby contributing to permanency.

4.2.8 OAK CLIFF BETTER BLOCK

Location: Oak Cliff, Dallas, TX

Firm/Designer: Team Better Block

Year Installed: 2010

Duration: 1 Weekend

Response To: Local Citizens exploring Neighborhood Improvement

Permitted: No

Figure 4.10 Original Better Block installation, Oak Cliff, TX, 2010. Image: Jason Roberts, Team Better Block

Originally conceived as a "living block" art installation, as part of the Oak Cliff Art Crawl, the Better Block Project kick started an international shift in the public

planning processed open sourced as the Better Block process (teambetterblock.com, 2010).

In an explosive burst of energy, a group of people who had never met before, organically came together without any preconceived plan other than to take a car-centric four lane street with poor zoning and restrictive development ordinances and convert it into a people-friendly neighborhood block.

Working with the set design group, Shag Carpet, and a team of artists, advocates, and residents all coming together to help pull the project together for just a two-day weekend. They installed three pop-up businesses, including a coffee shop, flower store, and kids' art studio and we'll be bringing in historic lighting, outdoor cafe seating, and more. The event was developed to highlight the changes Dallas should focus on to compete with other major US cities. For example, remove the obstacles for businesses wishing to develop awnings, outdoor seating, live/workspaces, et al.

As pronounced by the organizers, "the block heard around the world"! The viral, transformative, and immediate success of that original, grassroots project led Jason Roberts and Andrew Howard to create Team Better Block, LLC, a consulting firm that has been a part of over 150 Better Block projects to-date around the world. Its impact has seen municipal agencies rethink the traditional planning process, policy changes or eliminations, and even new departments engineers, planners, and construction staff to test and prototype designs that otherwise may take a few years to see results. Born in the middle of one of the worst economic downturns our country had ever seen, the Better Block project sees it's lasting affect today and beyond (teambetterblock.com, 2010).

The businesses created that original weekend slowly became permanent, the painted bike lanes were adopted into the city's bike plan, the challenged ordinances were revised, and real change occurred. The bloated and long-range planning process was

replaced by action. That action rapidly educated the neighborhood on the value of walkability, bike-ability, placemaking, urban landscape, and community building (Roberts & Ozdil, 2016).

4.2.9 PROXY

Location: Hayes Valley, San Francisco, CA

Firm/Designer: Envelope A+D

Year Installed: 2010

Duration: On going (lease ends 2020)

Response To: 2008 Market Crash/ Local Need

Permitted: Yes

Figure 4.11 Evening event at Proxy, Hayes Valley, SF, 2012. Image courtesy Envelope A+D

A placeholder for more permanent development, PROXY was a temporary open space experiment activating two vacant development parcels in the heart of San Francisco's Hayes Valley neighborhood. PROXY offered a "nimbler" model for urban development, a flexible urbanism for the world's rapidly changing cities.

As the project's architect, developer and curator, Envelope A+D envisioned PROXY as a space for thoughtful experimentation to occur, changing public perception of what is possible and allowing the city to become a more open and playful construct. Conceived with the knowledge of PROXY's short lifespan on the site, PROXY is an investigation into the potentials of impermanence, stressing the importance of presence, heightened engagement and of seizing the moment as opportunities arise (Archinect, n.d).

Since 2011, PROXY has presented a rotating offering of events, retail shops, art and food through its open framework of temporary structures, invoking a flexibility between people, architecture, and the city. With the completion of the Walk-In Theater in 2015, PROXY transformed yet again. A new kind of arts institution, unbound by walls — PROXY, today, presents a pioneering program of independent film, art and music outdoors for all to discover, in partnership with its nonprofit affiliate, Here for Now. Although inspired by Archigram's "Instant City," PROXY was born out of neighborhood activism (Capdevila, 2013).

In 2009, Hayes Valley was a long struggling neighborhood on the brink of transformation; the removal of the 1950sera Central Freeway had ended an era of blight and created parcels for much needed housing. When recession threatened to stall development for years, the community sought interim uses to activate the vacant sites. Initially proposed with a lifespan of just two to three years, PROXY was to remain a neighborhood presence through 2020 (Burnham, 2011), but for the time being is still ongoing.

Setting this project up as a business entity in its own right, with all the inherent marketing strategies and continuous evolution, appears to contribute to PROXY cementing itself in the local population's psyche.

4.3 CASE STUDY THEMES

Using a POE approach (Marcus & Francis, 1998), and building on lessons learned from review of the literature, researcher looked to uncover common themes that present themselves in the case studies. Although some of the case studies were able to be researched firsthand (Proxy, La Frontera), many were either too short-lived or remote and required the use of secondary data for analysis. Six themes (see Table 2. below), found in some or all the case studies, were analyzed for significance of influence on permanency.

Table 2. Case Study Theme Matrix

THEMES	PRODUCT. VALUE	FLEXIBLE	TRANSFER.	POLICY CHANGE	ILLEGAL/ SUBVERS.	CATALYTIC RESPONSE	SITE PERMENANCE
1. PARK(ING) DAY	○	○	●	●	●		
2. BUG DOME	◐	○	○		○	●	○
3. KLONG TUEY	◐	●	●		●	●	●
4. PALETTE PAVILION	◐	●	○	○		●	○
5. GANGSTA GARDENS	○	◐	●	●	●		●
6. LA CARPA CIRCUS	●	●	◐	○	●		○
7. LA FRONTERRA	●	●	●	◐	●	●	●
8. BETTER BLOCK	○	●	●	●	●		○
9. PROXY	●	●	●	●			◐

LEVEL OF INFLUENCE: ⬚ (None) ○ ◐ ● (Strong)

4.3.1 Production Value

Production value in this regard involves a sense of material quality, craft, and organizational strategy. Out of the nine case studies, three of them (La Carpa Circus, La Fronterra, and Proxy) had a strong presence of production value, whereas three have a limited presence, and three have no impactful production value at all. Seen in comparison perhaps to the HWKN "Wendy" installation, where the refinement of the blue fabric geometry plays in contrast to the deliberate choice of used and battered scaffolding, a correlation can be drawn between ephemerality and level of production sophistication.

Whereas production value appears to be a factor with an 'ephemeral' installation, it appears that in the possibility of transitioning from a "provisional" to a 'pioneer' installation it seems also important. It is worth noting that where cases were found to have minimal levels of production value this was an issue to be more significantly addressed in subsequent interventions (Reynolds in Interview, Spittle, 2019).

4.3.2 Flexibility

Flexibility refers to a projects potential to be reflexive of changing conditions. It is found to play a greater role in situations where there is a larger degree of community input, particularly where such input involves untrained/volunteer or student construction. Nearly seven of the case studies show some level of flexibility, which may be a contributor to permanency.

4.3.3 Transferability

Transferability was also found to be a common theme in the case studies. Here the question asked is whether a project have the ability to replicate itself, either by the same firm or others? Seven of the case studies discussed here show some degree of

transference. Parki(ing) Day and Better Block are shining examples here, where transferability to alternate sites and conditions cross all kinds of global variances.

4.3.4 Effects Policy Change

Even when no direct long-term outcome is achieved on a specific site, it is possible for a project to have such an overwhelming level of public support, permanent policy change, as in the case of Ron Finley's Gangsta Garden, is inevitable. Found in half of the cases evaluated, effecting policy change can have the most significant long-term impact possible.

4.3.5 Subversive/Informal/Illegal

Recognizing that it is easier to act first and apologize afterwards (Lydon et al, 2012), sometimes designers take the responsibility of living in the city into their own hands. In order to maintain the continued democratic dialogue in our urban environments moving forward, a designer must occasionally forgo the usual trappings of permission, to avoid "permanent" stagnation. This was the case in six of the nine projects studied.

4.3.6 Catalytic Response

Although not found to be a requirement in moving a temporary installation project towards permanency, a catalytic response to events like the Katrina flooding in New Orleans, or the 2010 and 2011 earthquakes in New Zealand, can harness a significant amount of community goodwill, and such support can thereby affect a tremendous amount of permanent change. This was found to be a strong influence in four of the case studies.

Borne out by the Literature Review, there appears to be a level of consistency in the thematic results across all the cases studied. To confirm the validity of these findings, primary, firsthand data must be gathered through interviewing a range of professionals, equal in scope to the range of case studies themselves.

4.4 IN DEPTH SEMI-STRUCTURED INTERVIEWS

"In an interview, what you already know is as important as what you want to know. What you want to know determines which questions you will ask. What you already know will determine how you ask them (Leech 2002)."

Due to the ephemeral nature of the case studies evaluated for this research, and the fact that many were in far flung places around the world, primary data collection methods were not always available. In lieu of that, a primary data collection device was found in semi-structured interviews. Such interviews would only be successful after a thorough review of the literature and case study investigation, as the informal nature of such interviews relies on the authoritative competency of the researcher to set the interviewee at ease.

After making twenty-four requests, researcher was able to solicit eight interviews with designers, artists, activists, academics, and planners who are all experts in the use of temporary installations and often intimately connected to the case studies.

4.4.1 Participant Profiles

Interview participants were chosen based on their existing significant contributions to the study topic. They provide a broad perspective on participation from both practice and academia, and across the allied fields of landscape architecture, architecture, and planning. All the interviewees were advised at the outset that their identities and

answers were to be used publicly in this research, including the possible use of direct quotes.

Ching-Yueh, Roan

Roan Ching-Yueh, is a prolific author, architect and curator, and a professor in the Department of Art and Design at Yuan-Ze University in Taiwan. He is the curator of the 'Illegal Architecture' show of 2012, where architects Wang Shu and Hsieh Ying-chun were invited to specially create 'guerilla' structures in Taipei around this theme.

Desimini, Jill

Jill Desimini is Assistant Professor of Landscape Architecture at Harvard University and teaches in the core studio sequence. Desimini is trained in landscape architecture and architecture and has practiced professionally in both fields. Desimini's research focuses on landscape strategies to address the conditions of shrinking cities. Post-industrial cities of North America are losing population and investment. In many, large patches of land have been cleared and abandoned buildings removed. She investigates the latent opportunities found in these voids. The work attempts to systematically re-purpose outdated infrastructures and unlock untapped resources. The re-settlement tactics aim to create open space frameworks, management plans, and development tools that allow for positive ecological function and the re-establishment of productive economic, social, and cultural agendas. The endeavors address multiple scales from school gardens to individual lots and blocks to cities and regions.

Finley, Ron

Growing out of a business background in "Blaxploitation" and then community organizing, Finley has become known as a proponent of healthy eating and gardening. He is co-founder of LAGREENGROUNDS.ORG, a company that plants gardens at low-income homes in the Los Angeles area as a part of a recovery system to transform neighborhoods. In early 2013, he gave a TED talk on his progress as a "guerilla gardener," the dangers of food deserts, and the potential for his program to improve quality of life. He said in the talk, "If kids grow kale, kids eat kale; if they grow tomatoes,

they eat tomatoes." The program has had modest success in persuading city officials to cooperate but remains officially illegal under city code.

Hollwich, Matthias

Matthias Hollwich, principal of HWKN, and co-founder of Architizer.com, is a European architect who has established himself at the forefront of a new generation of groundbreaking international architects. He believes the key to successful architecture lies in finding new ways to create dialogue and relationships between people and buildings. Fast Company ranks him in the top 10 most innovative architects.

Lydon, Michael

Mike Lydon is a principal of Street Plans Collaborative, an international award-winning planning, design, and research-advocacy firm based in Miami, New York City, and San Francisco. With Tony Garcia, Lydon is the recipient of the 2017 Seaside Prize and coauthor of *Tactical Urbanism: Short-term Action for Long-term Change* (Island Press, 2015), which was named by Planetizen as one of the top 10 planning books of the year.

Paez, Roger

Following professional experience in the studios of Alison and Peter Smithson and Enric Miralles, Roger Paez Ph.D, founded AiB estudi d'arquitectes, a studio devoted to contemporary architectural practice with a critical edge. He has designed the Marine Zoo of Barcelona, the Hospital Clinic extension, and the Mas d'Enric Penetentiary, selected for the FAD Prize 2013 and subject of the book Critical Prison Design by Actar in 2014. Dr Paez is also the co-director of the Masters of Ephemeral Architecture and Temporary Spaces (MEATS) at the Barcelona School of Design and Technology.

Roberts, Jason

Jason Roberts is the founder of the Oak Cliff Transit Authority, an originator of the Better Block Project, and co-founder of the Art Conspiracy and Bike Friendly Oak Cliff. His focus on revitalizing inner-city neighborhoods was recognized with a Champions of Change award from the White House in 2012. Jason's consulting firm, Team Better

Block, has been widely recognized, including being showcased at the United States Pavilion at the Venice Biennale.

Reynolds, Ryan

Ryan is one of the founders of Gap Filler and has played several roles, as board Chair for 5 years, Strategic Director, and currently Creative Placemaking Lead, helping Gap Filler transition to a social enterprise. He is founder of Life in Vacant Spaces and a board member of Ohu Foundation, a new community-minded property development agency. He holds a PhD in Theatre & Film Studies from Canterbury University and has had teaching and research roles at Canterbury University, Lincoln University, University of Technology Sydney and Copenhagen University in Theatre & Film Studies, Environmental Management, Design, and Landscape Architecture.

4.5 INTERVIEW RESPONSES

That said, all of the respondents confirmed the findings from the Case Studies, but all within the proviso of context. Contexts of scale, conditions, geography and intended duration all factor into the choosing of appropriate strategies, processes and tactics. What became quite clear, is that temporary installations fit into a permanently shifting landscape that responds to continual changes in demographic needs. Experiential over physical ideas of place. The responses to in regard to processes and tactics that might lead to permanency in a temporary installation project, but in alignment with the variety of practice.

On the architecture end of the spectrum, there was generally a less embracing attitude towards a one size fits all approach to production. Ron Chin-huey, Architecture professor at the University of Taiwan, Matthias Hollwich, of Hollwich Kushner (HWKN) in New York, and Roger Paez, all suggested a specificity to material considerations that was as varied as the projects they worked on. But they also all recognize that the ephemeral quality of such projects allows, or even demands, a blunter approach to

materials that would in conventional construction be unacceptable. Paez calls for a "crude sophistication" in temporary installations, suggesting that it is the concept that that needs to be in the forefront, using the most direct or blunt use of material that achieves that.

Desimini suggests that production quality plays an insignificant role in comparison to economics and politics in the decision-making process.
The one area where there was a significant degree of unanimous consensus was in temporary installations viability as a mechanism for long-term placemaking.

Ron Finley:

Although Ron Finley remains adamant that his Gangsta Garden could not be considered temporary in any way, he had to acknowledge that there was a point at which the likelihood of him needing to remove the garden under court order seemed imminent. It was clear from Ron that communities that remain under-served stay that way by design. It is a choice.

Figure 4.12 Ron Finley Interview Analysis

(Graphic Note: Circle sizes are qualitative and subjectively comparative rather than quantitative).

Ron suggests that communities are underserved because local municipalities are making the deliberate decision to serve commerce and automobile use over the everyday needs of people living in those neighborhoods. Ron also places a large part of

the culpability for this with the allied environmental design professions, including landscape architecture.

Matthias Hollwich:

Figure 4.13 Matthias Hollwich Interview Analysis
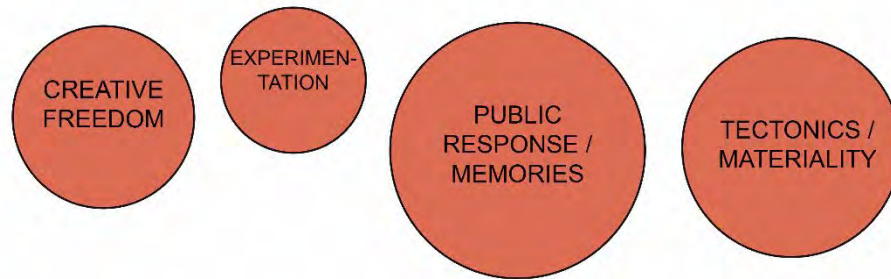
Matthias Hollwich – Tectonics, Experimentation/creative freedom, Social Media/Public response/Memories

Mike Lydon:

The responses to in regard to processes and tactics that might lead to permanency in a temporary installation project, but in alignment with the variety of practice. Although Mike Lydon's early beginnings in tactical urbanism were spent running around in the dark, trying to get a project finished before the sun came up and getting caught, he is thankful now that in building stronger relationships with municipal planning partners he believes at least 80% of the original design intent is coming to fruition, allowing him and his firm to focus and meeting the broader needs of the community.

Figure 4.14 Mike Lydon Interview Analysis Figure 4.15 Roan Ching-Huey Interview Analysis
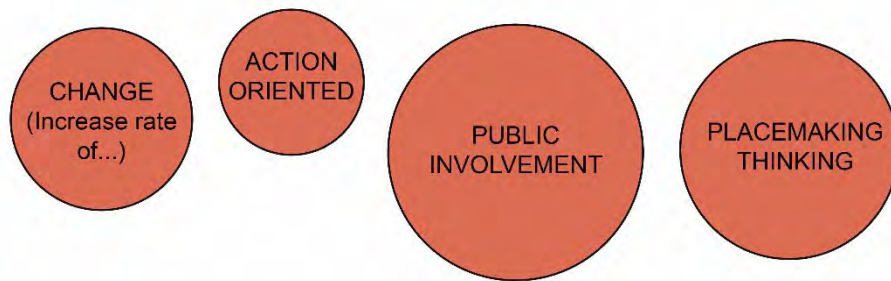
Mike Lydon – increase rate of change, action oriented, public/volunteer involvement. Although he seems to sometimes feel like he has been in the trenches for a long time, he acknowledged in interview that it has only been five years since receiving their first requests for proposals for a tactical urbanism project, strongly suggesting that such practice in now become a permanent fixture within planning vocabulary.
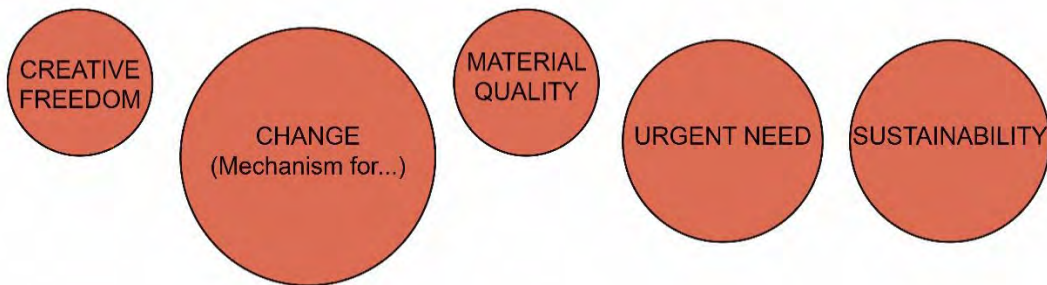
Roan Ching-Huey:

Figure 4.15 Roan Ching-Huey Interview Analysis

Roan Ching-Huey – no limits imagination, mechanism for change, production quality, sustainable, urgent need

Roger Paez:

Roger Paez, director Masters of Ephemeral Architecture and Temporary Spaces (MEATS) at the Barcelona School of Design and Technology, has developed with his students quite a specific approach to temporary installation process that is almost along the lines of a physical version of qualitative constant comparative analysis methodology over a series of phases. After an initial, hands-on survey, going well beyond the conventional analytic approach, they first attempt to generate an action or way in which to serve relating to the opportunities discovered through the survey.

Figure 4.16 Roger Paez Interview Analysis
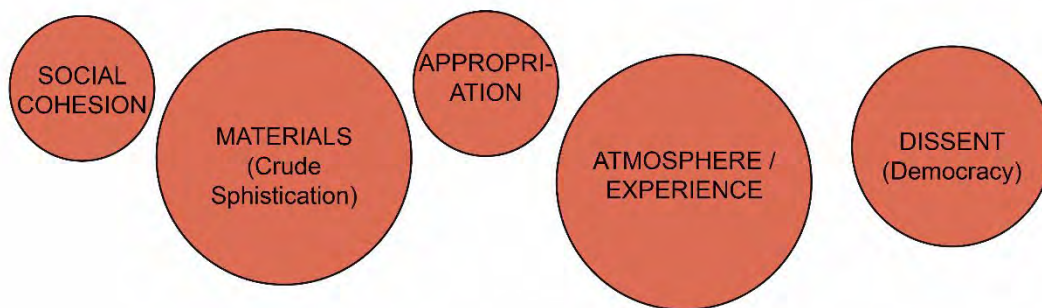
On witnessing what change or effect the action generates, that data is fed back into the survey in order to fine tune or adapt the design process. These testing scenarios look to intensely read a situation or condition to expand the understanding of its limitations and find a fulcrum to illicit a built response with usually very little time and very little material resources.

Jill Desimini:

Jill Desimini, as a landscape architecture and urbanism professor at Harvard would concur with Lydon on the central role that community involvement plays towards permanency. But she is also quick to point out the need for "long-term financing, achievable maintenance strategies, and often the perseverance of the people behind the project to take the hard measures necessary to make it last".

Figure 4.17 Jill Desimini Interview Analysis
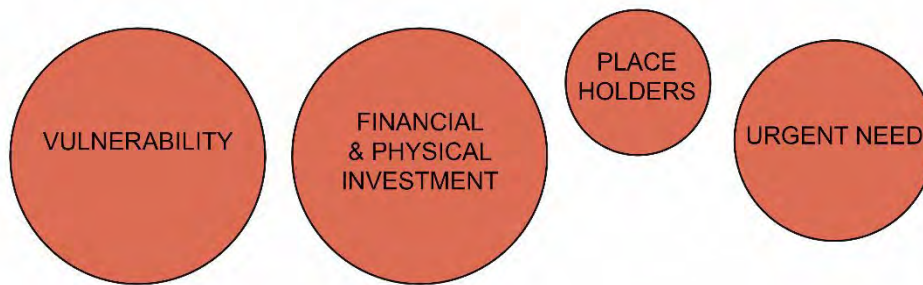
Jill Desimini – vulnerability, investment, place holders, urgent need

Jason Roberts:

Jason Roberts agrees with this sentiment of the functional quality and the aesthetic quality merging and advancing because of necessity. Roberts, an early protagonist of the palette installation found pretty quickly that it wasn't actually logistically viable. Palettes are actually heavy, expensive, mismatched and require an inordinate amount of labor to develop to any reasonable degree of quality.

Figure 4.18 Jason Roberts Interview Analysis
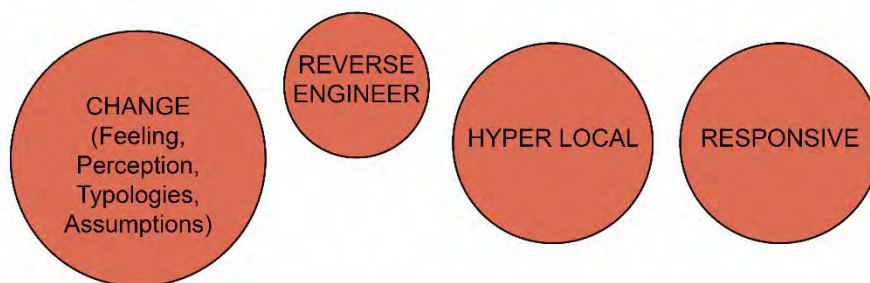
Better Block now delivers finely crafted urbanism through their Better Block in a Box program, much in line with the party or theatrical rental company. The box, an adapted shipping container, transports a variety of street furniture, games, and Astro Turf, to satisfy any urban activation need. Once empty, the container then also doubles as retail venue.

Ryan Reynolds:

Ryan Reynolds, of Gap Fillers, also argues for community participation as the most meaningful tactic, seeing this bear out across a wide variety of urban temporary projects, but particularly with the Palette Pavilion. He suggests that the earlier local participation can be encouraged the better. The community takes on the role of custodians or caretakers of a project.

Figure 4.19 Ryan Reynolds Interview Analysis
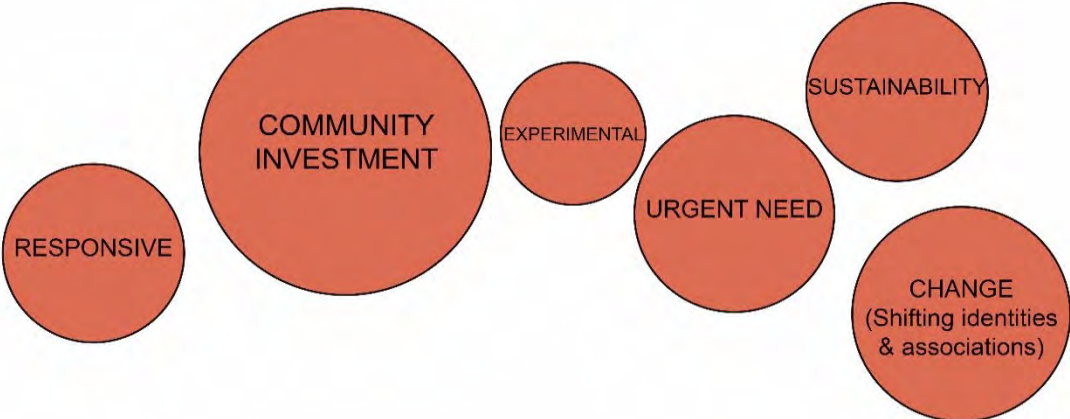
In light of that, Gap Fillers has developed strategies that bypass professional builders and construction crews and tried to develop systems where about 80% of the construction could be done by unskilled volunteers. Sometimes as many as 300 average Joes and Janes from the community are taking ownership of a project. That ownership then plays out across the rest of their social life, become the place to bring out of town guests, or where to celebrate a birthday or even a book launch. During the Palette Pavilion's 18-month lifespan, it was host to 212 events, as it had become the one place most people in the community felt the deepest connection to. Reynolds also agrees with Desimini that financial resources contribute significantly in a project's role towards permanency. Crowdfunding, he suggests, adds a layer of community investment and self-ownership.

4.6 SYNTHESIS

Collectively, the findings show an encouraging degree of repetition and overlap. Coming to the questions from a broad range of disciplinary and experiential perceptions, it is still possible to trace consistency across the group of interview respondents.

Outside of an initial significant and deliberate inclusion of the community as activists, public response only appears to affect the permanent outcome of a temporary installation in terms of feedback and responding. The idea of flexibility comes into play here. Envelope A+D in the Proxy installation, for example, continually morphed the installation as it adapted to growing or shifting needs from the community. These changes became such an ingrained part of the project, that over the last ten years of its existence, Proxy has developed into int sown brand, and is now also home to an arts and culture non-profit that meets a different set of needs from the community.

Figure 4.20 Synthesis of Interview Analysis

The consideration of production quality leading to permanency of a temporary installation project was slightly more complicated, and perhaps plays out along the lines of ephemeral or provisional. Reynolds, for example, found that in post-disaster Christchurch early on, there was a high level of tolerance or even appetite for things that now nine years later are considered "a bit shabby". Given the scope of the situation on the ground in Christchurch, the initial embracing of shipping palettes and other typologies derived from salvage has over time diminished to a low tolerance level, as the community becomes increasing frustrated by the lack of long-term resources. Mike Lydon is not so hasty to be dismissive of classic tactical urban materials like hay bales, although does suggest that shipping palettes are extraordinarily heavy when dragging them through urban centers and is therefore more embracing of Jason Roberts at Better Block's adoption of the Wiki furniture typology. In recognizing that appropriate budgets allow for a more developed product that has a lasting appeal publicly, people still gravitate to the clumsier DIY type installations, but not to the degree of a decade ago.

In regard to disciplinary questions, a broad-brush approach would suggest that at the architectural end of the conversation projects leant themselves more readily to the ephemeral but could also adapt to a pioneer status given sufficient inherent flexibility. Landscape Architects/Urban designers seem to find more common ground in provisional typologies, with equal footing found in insurgency or subversive/guerrilla projects. As Jill Desimini points out, one can embrace the temporary in addressing an urgent need but be more cautious when programming or investment are inappropriately matched to the spatial and structural issues at hand.

4.7 CHAPTER 4 SUMMARY

The analysis of the semi-structured interviews, along with a thorough understanding developed from the Review of the Literature and the Case Studies, provides considerable insight into workable strategies that interestingly might be employed in activating abandoned, marginalized or otherwise "entropically" impacted urban landscapes. More importantly for this research though was discovering how they might influence or impact long-term change in the built environment.

Recognizing these strategies, it is possible to point towards some design typologies that can be readily identified, coded, and actualized. This coding of typologies provides a toolkit that can be employed for specific sets of conditions.

CHAPTER 5

CONCLUSION

5.1 INTRODUCTION

In conclusion, this research investigated the rise of temporary installations (such as Tactical Urbanism) over the last decade, and its current state of practice within the allied fields, assessing whether these short-term temporary solutions are a viable mechanism for long-term "place making" (Casey, 1996). The research specifically focused on understanding landscape architecture's position in this area.

In light of the findings from the previous chapter, it is possible now to pull a continuous thread through the built environment, realizing not just the role of temporary installations towards permanency, but also the cultural link between temporary installations and urban democracy. Three major questions were documented in this research.

5.2 RESEARCH QUESTIONS REVISITED

1. Are temporary installations a viable mechanism for long-term placemaking?

The strong evidence in the collected data suggests that temporary installations are a viable mechanism for long-term placemaking. As Mike Lydon suggests in regard to such overwhelming corroboration, "… it's hard to get the long-term place thinking without…" the use of temporary activations (Mike Lydon in Interview, Spittle, 2019). Temporary installations offer greater opportunities for citizen engagement, and as such are unparalleled in their suitability for long-term placemaking.

2. What are the factors that contribute to temporary installations leading to permanency?

The factors that contribute to temporary installations leading to permanency vary according to context. The designer needs to understand where their project falls on the sliding scale between ephemeral and provisional, as the realized intent of these positions suggests or requires a different handling of processes and materials.

As discovered in the research analysis, there are a number of factors that contribute to permanency, but key amongst them are creative freedom and experimentation, flexibility or adaptability to changing needs and conditions, being responsive to urgent needs, and a crude sophistication in regard to tectonics and material quality. The most important factor of all, however, is community engagement. Integrating the public, on a hyper local level, as early as possible was shown to have the most significant impact to temporary installations leading to permanency. In soliciting public response, it is important for the designer to understand that dialogue is often more important than realized product.

3. Are there any disciplinary distinctions among allied professions that contribute to the permanency of temporary installations?

From all the respondents of interviews, and the case study data, the positive affirmation of the use of temporary installations leading to permanency crosses disciplinary boundaries willingly. Different from the early assumptions, however, landscape architecture appears to have a preferred position in that it is the only environmental design discipline that considers time as the fourth dimension of its rubric.

In the broadest strokes, this research suggests that architecture, as a discipline, leans more toward the Ephemeral, whereas landscape architecture and urban design are typically more Provisional.

5.3 DISCUSSION/RELEVANCE TO LANDSCAPE ARCHITECTURE

Considering the urban landscape in the light of theatrical democracy, temporary installations offer a continual dialogue about the social and cultural conditions of living in the city. The flexibility that such a position requires is described in Roger Paez's slogan (Roger Paez in Interview, Spittle, 2019):

"Temporary is the New Permanent!"

Landscape Architecture, in practice and academy, needs to embrace a more positive position on temporary action as activator, rather than the idea of a finished short-term project. The permanency is in the action, not in the lifespan. Change comes in the dialogue, the continual conversation, an enduring permanent and democratic conversation. The use of temporary, flexible or malleable typologies and materials would allow for obsolescence as a key part of the design and planning process. Such adaptations, embracing the continual shrinkage and expansion of cities, become more consistent with individual and community needs (Blier, 2015). The ability to shift effortlessly suggests, to borrow a theatrical term, repertory.

Such strategies need to likely find first footings amongst allied fields in higher education. This was borne out in the professional interviews, with responses varying in tone from a strong urge to devote a minimum of a semester's studio to some form of temporary activation practice, (Lydon in Interview, Spittle, 2019) to even the suggestion that such a studio in Landscape Architecture, for example, might be cross-disciplinary with the theater department (Roberts in Interview, Spittle, 2019). The skillset required for this position is as much about logistics as it is design. This can come from alternate perspectives in education, or through cross-disciplinary practice with other industries, such as the entertainment sector. This perspective could be considered, to coin a theatrical phrase, Repertory Urbanism.

Landscape Architecture has already proven itself a leading voice in citizen engagement. Capitalizing on this asset will give the discipline a significant leg up as Temporary/Repertory Urbanism becomes more prevalent. A Repertory Urbanism approach to place-making suggests an inclination towards the making over place. On achieving an initial design goal, one must recognize a shift in need with any number of demographic, cultural, or even climate changes. Repertory requires a logistical toolkit apart from the traditional design methodologies adopted in conventional programs of higher education.

The continually narrowing focus as a design strategy is the tool set for the top-down design thinking that lacks the democracy of a continually broad perspective of the urban repertory designer. The suggestion of a single permanent design solution is no longer viable. In recognizing that, as Mike Lydon frames it "… it's hard to get the long-term place thinking without…" the use of temporary activations, one must equally recognize that the only thing that moves towards permanency in the built environment is the conversation. Landscape architects have become very good at listening and responding to community social and cultural needs. It is important, however, to leave room for the shared magic and wonder of spectacle.

5.4 FUTURE RESEARCH OPPORTUNITIES

Future research might benefit from physical studies or experiments. Building off of the synthesis of findings, results could be tested against key considerations towards permanency i.e., community engagement, crude sophistication of materials, response to urgent need etc.

Beyond that, however, it might be useful for future research to consider the notion of Landscape Experience in regard to Urban Swarm Theory. As we inch closer to a realization of Constant's New Babylon, where man has evolved into endlessly shifting and continuously creating species, an understanding of landscape architecture's role in

that arena would be enlightening. Roger Paez is making some steps in this direction in the development of "Operative Mapping" tools that go beyond conventional analytics of space, and move closer to a recording, and forecasting, of place-making as connected to human experience over physical locale (Roger Paez in Interview, Spittle, 2019).

APPENDIX A

UNIVERSITY OF TEXAS AT ARLINGTON IRB REQUIREMENT DOCUMENTS

A.1 IRB PROTOCOL

OFFICE OF RESEARCH ADMINISTRATION REGULATORY SERVICES
REGULATORY SERVICES SERVICES The University of Texas at Arlington, Center for Innovation 202 E. Border Street, Ste. 300, Arlington, Texas 76010, Box#19188 (T) 817-272-3723 (F) 817-272-5808 (E) regulatoryservices@uta.edu (W) www.uta.edu/rs

October 29, 2019
PI: Paul Spittle
Faculty Advisor: Taner Ozdil
School of Architecture

Protocol Number: 2020-0065
Protocol Title: *The Role of Temporary Installations towards Permanency in the Built Environment*

APPROVAL OF MINIMAL RISK HUMAN SUBJECTS RESEARCH WITHOUT FEDERAL FUNDING

The University of Texas Arlington Institutional Review Board (UTA IRB) or designee has reviewed your protocol and made the determination that this research study involving human subjects is approved in accordance with UT Arlington's Standard Operating Procedures (SOPs) for minimal risk research. You are therefore authorized to begin the research as of **October 28, 2019.**
Note that this project is not covered by UTA's Federalwide Assurance (FWA) and the researcher has indicated it will not receive federal funding. You must inform Regulatory Services immediately if the project may or will receive federal funding in the future, as this will require that the protocol be re-reviewed in accordance with the federal regulations for the protection of human subjects.
As Principal Investigator of this IRB approved study, the following items are your responsibility throughout the life of the study:
UNANTICIPATED ADVERSE EVENTS
Please be advised that as the Principal Investigator, you are required to report local adverse (unanticipated) events to The UT Arlington Office of Research Administration; Regulatory Services within 24 hours of the occurrence or upon acknowledgement of the occurrence.
INFORMED CONSENT DOCUMENT
The IRB approved version of the informed consent document (ICD) must be used when prospectively enrolling volunteer participants into the study. Unless otherwise determined by the IRB, all signed consent forms must be securely maintained on the UT Arlington campus for the duration of the study plus a minimum of three years after the completion of all study procedures (including data analysis). The complete study record is subject to inspection and/or audit during this time period by entities including but not limited to the UT Arlington IRB, Regulatory Services staff, OHRP, FDA, and by study sponsors (as applicable).

OFFICE OF RESEARCH ADMINISTRATION REGULATORY SERVICES

REGULATORY SERVICES SERVICES The University of Texas at Arlington, Center for Innovation 202 E. Border Street, Ste. 300, Arlington, Texas 76010, Box#19188 (T) 817-272-3723 (F) 817-272-5808 (E) regulatoryservices@uta.edu (W) www.uta.edu/rs

MODIFICATIONS TO THE APPROVED PROTOCOL

All proposed changes must be submitted via the electronic submission system and approved prior to implementation, except when necessary to eliminate apparent immediate hazards to the subject. Modifications include but are not limited to: Changes in protocol personnel, changes in proposed study procedures, and/or updates to data collection instruments. Failure to obtain prior approval for modifications is considered an issue of non-compliance and will be subject to review and deliberation by the IRB which could result in the suspension/termination of the protocol.

ANNUAL CHECK-IN EMAIL / STUDY CLOSURE Although annual continuing review is not required for this study, you will receive an email around the anniversary date of your initial approval date to remind you of these responsibilities. Please notify Regulatory Services once your study is completed to begin the required 3-year research record retention period.

HUMAN SUBJECTS TRAINING

All investigators and personnel identified in the protocol must have documented Human Subjects Protection (HSP) training on file prior to study approval. HSP completion certificates are valid for 3 years from completion date; the PI is responsible for ensuring that study personnel maintain all appropriate training(s) for the duration of the study.

CONTACT FOR QUESTIONS

The UT Arlington Office of Research Administration; Regulatory Services appreciates your continuing commitment to the protection of human research subjects. Should you have questions or require further assistance, please contact Regulatory Services at regulatoryservices@uta.edu or 817-272-3723.

A.2 RESEARCH PURPOSE AND INTENT

The purpose of this research is to assess whether temporary installations are a viable mechanism for long term place-making, the significance that insurgency or activism have on such installations, and what role these installations play among various allied environmental design fields, with an emphasis on landscape architecture. Of particular interest are the relational qualities that lead from temporary to permanency.

Informed by a review of the literature, the research examines how temporary installations have been utilized in the urban arena historically, and the conditions that have contributed to the apparent recent increase in popularity of such typologies. Next, the research first investigates a number of case studies. A qualitative comparative analysis of the secondary data available about those case studies has suggested a number of themes that factor into the potential for temporary installations to assume a degree of permanency.

In order to qualify those findings, some degree of primary data from professionals directly connected to the case studies is being sought. Data will be collected through interviews. As all of the interview subjects are already on record discussing this topic, interviews are conducted for confirmation purposes.

Where possible, interviews will be conducted by phone. Where a phone interview is not possible, subject will be asked to answer interview questions electronically via email. Subjects will be contacted through their professional businesses by email or phone call. Interviews will be conducted in English. Interview questions are designed to solicit an expert opinion from the subject on their professional activity in the area of research topic. Questions to be asked in interview are deliberately broad to allow for an in-depth professional response. Subjects will be asked at the beginning of the interview to give their consent for their answers to be used as expert opinion towards a Masters thesis in Landscape Architecture, and that they are free to decline the interview in part or its entirety.

Subjects have been specifically chosen for their acknowledged authority on the research topic. It is therefore not possible to keep their identity confidential. Other than their name, no other personal information is being sought.

A.3 SAMPLE EMAIL REQUEST

Dear _____ (name)

      I am a graduate student in Landscape Architecture researching a thesis on the role temporary installations play amongst allied design professions, and how such ephemeral typologies find permanency in the built environment.

      In light of your _____ (project, work, book, article etc.) would it be possible for me to ask you some questions in a short phone interview? If the phone interview is not possible, may I email you the questions?

      Your responses will contribute to the primary data gathered but will not be used beyond the confines of my thesis.

Any accommodation you can make in assisting me with this project will be greatly appreciated.

With the kindest regards,

Paul Spittle

The University of Texas at Arlington
MLA & MArch Graduate Student

C: 909-303-0837

APPENDIX B

INTERVIEW QUESTIONS

All the main interview questions (6) are broadly phrased to solicit the most in-depth response as to how the interviewees see their professional practice fitting within the temporary installation dialogue, and what role such activity plays towards permanency in the built environment. All six questions will be asked to all interview subjects. When necessary, follow up questions will be asked in reference to specific installation projects for clarity purposes.

Q. 1. As a(n)_____ (landscape architect, architect, planner, tactical urbanist, designer, artist, educator), what role do you believe temporary installations play towards permanency in the built environment?

Q.2. In regard to public response, how significantly does public voice play towards permanency in the built environment?

Q.3. What impact does production quality have on perceived value, and does this significantly impact the sustainability of a temporary installation project?

Q.4. What role do non-permitted tactics (activist, guerilla, insurgent, informal, tactical) in temporary installations play towards permanency in the built environment?

Q.5. As a(n)_____ (landscape architect, architect, planner, tactical urbanist, designer, artist, educator), do you believe temporary installations are a viable mechanism for long-term placemaking?

Q.6. How should temporary installation practice fit into higher education programs with the various allied environmental design fields.

Follow up questions:

1. Could you describe the circumstances that led to _____ (the first Parking Day installation, PROXY, the Bug Dome, La Carpa (Spider), the Mike Smith House project, Klong Tuey Community Lantern, first Oak Cliff project, first Gap Filler project, first Gangsta Garden)

2. What was the response you received for this project, officially, socially, and amongst the design professionals?

3. How significantly did the temporary nature of the project affect the design or level of investment?

4. How has this project shaped your practice, and will temporary projects continue to play a significant role in that practice.

5. In retrospect, what would you have done differently given the same opportunities?

6. Could you elaborate on that?

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BIOGRAPHICAL INFORMATION

Research Student - Paul Spittle

Paul Spittle is a designer/builder with 30 years of experience working predominantly in the Entertainment sector. In 1987 he founded Tank Art Amalgam, a theater company that workshopped experimental new work, including the international sensation – STOMP! He has worked also in advertising, education, and the fine art gallery world. Paul worked with Disney as a designer/builder on Broadway shows like Lion King and Beauty and the Beast, in Television on Saturday Night Live, the Cosby Show, Sesame Street and Guiding Light, and in regional theater for the La Jolla Playhouse, A.C.T in San Francisco and the Guthrie Theater in Minneapolis. He also spent 12 years at the Metropolitan Opera in New York as lead Technical Designer and Construction Supervisor. In 2014, Paul founded his own firm, Bent20 Inc., which offered support in technical design, logistics and production management to regional theaters and other commercial entities, predominantly on the West Coast. After one post-Harvey tumultuous season at the Houston Grand Opera as Technical & Safety Director, Paul has relaunched his design studio activities as Studio Unhinged LLC, whilst continuing his graduate education at UTA CAPPA in Landscape Architecture and Architecture.

After spending some time as guest to Eva Choung-Fux, Oswald Oberhuber and Art Actionist, Joseph Beuys, in Vienna at the Hochschule fuer Angewandte Kunst, Paul finished his Bachelor's Degree in Visual and Performing Arts at Brighton Polytechnic, UK, and a Post-graduate Certificate in Education from the University of Brighton.