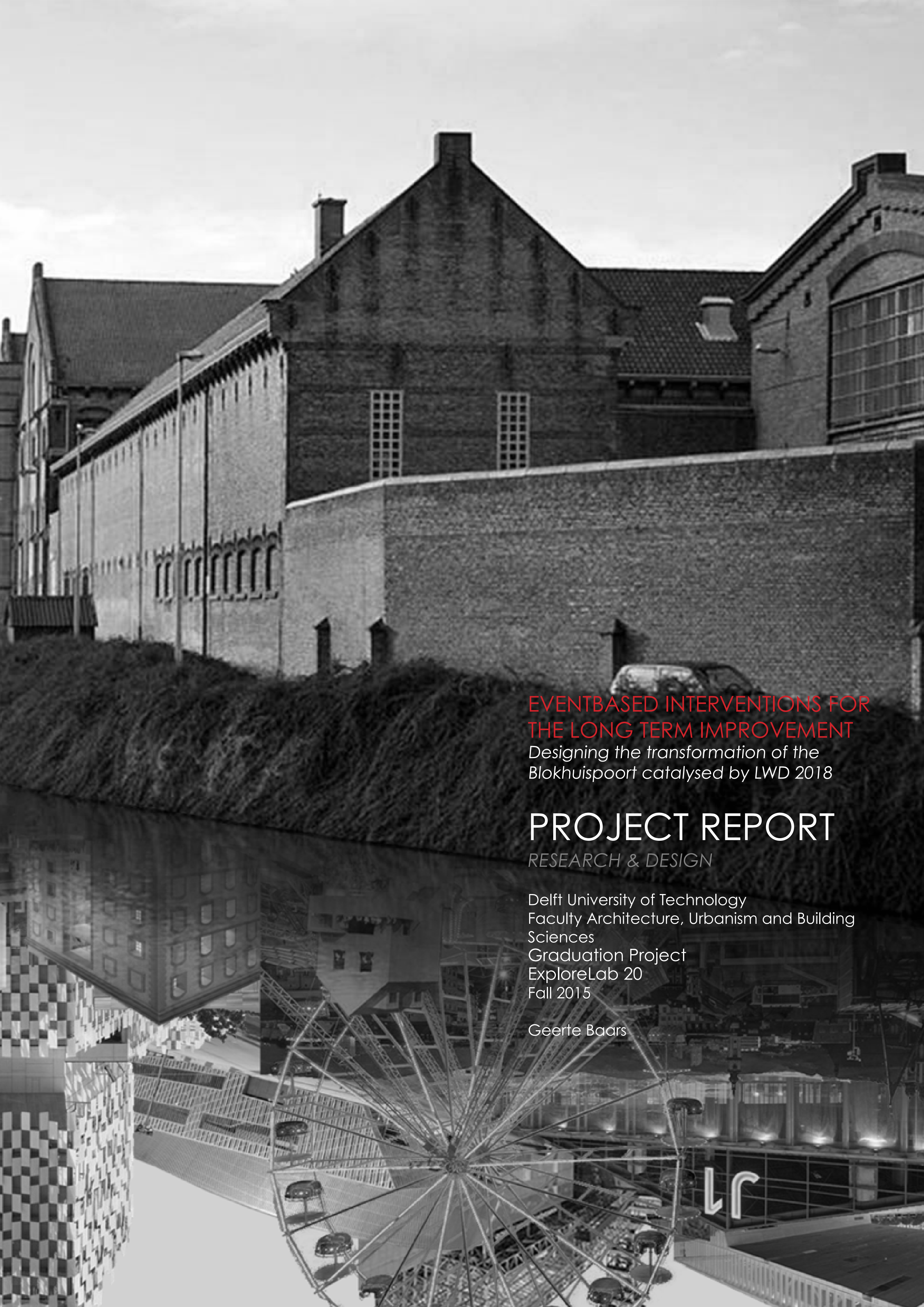

EVENTBASED INTERVENTIONS FOR THE LONG TERM IMPROVEMENT

Designing the transformation of the Blokhuispoort catalysed by LWD 2018

PROJECT REPORT

RESEARCH & DESIGN

Delft University of Technology
Faculty Architecture, Urbanism and Building Sciences
Graduation Project
ExploreLab 20
Fall 2015

Geerte Baars

Eventbased interventions for the long term improvement
Designing the transformation of the Blokhuispoort catalyzed by LWD 2018

Delft University of Technology
Faculty Architecture, Urbanism and Building Sciences
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Fall 2015

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ABSTRACT

The Blokhuispoort, a former prison set just inside the old city centre of Leeuwarden, is in urgent need of a significant change. The position of Capital of Culture (ECOC) that Leeuwarden will fulfil in 2018, brings opportunities to regenerate the Blokhuispoort and the direct surroundings. Hitherto, studies exist about the intangible impact of the position of ECoC on a city , but no research has been conducted yet on the tangible impact of such an event. To understand the opportunities and analyse what the right strategies are for the physical interventions of future ECOC cities, I have determined a literature study and a selection of case studies. The literature study examines both the importance of temporary use in city planning and the impact of the Event ECOC. The Case study has been performed to obtain insight in the physical interventions catalysed by ECOC. In this way it is possible to understand which characteristics of the intervention regenerate and leave a lasting legacy in the built environment. This case study covers 75 interventions from different ECOC cities. Moreover, five projects are explored even more detailed to strengthen the conclusions out of the case study research.

From the case study can be concluded that ECOC can function as the catalyst for the progress of a city and in particular for a specific site in need of regeneration. The actors of this change need to have a clear vision of the city that they are modifying to understand what a specific intervention can mean for the long-term improvement. There are different ways to intervene in the built environment ; firstly, an addition to the building stock (temporary or permanently) and secondly, adaption of an existing complex (either renovation or restoration). Out of these four categories aesthetic, functional, and technical characteristics are determined. The functional characteristics include an approachable, flexible and multi-layered programme . Technical characteristics focus on the visual and direct connections with the surroundings, the physical approachability, the innovative construction, program and appearance of the complex. Finally, the aesthetical aspects include the iconic design, the ability to identify the intervention. The accomplishment of reaching the community engagement (both neighbourhood, surrounding city and on a larger scale) by taking these characteristics into account, enables the regeneration of the built environment with a long term improvement. This improvement will contribute to the long-term vision and process of cities to become attractive, innovative and with an own identity.

PREFACE

In front of you lies the result of my Project Report of my Explore Lab Graduation project at the faculty of Architecture at the Technical University Delft. The research is, next to an informative thesis for people interested in the impact of European Capital of Culture, the base and guideline for the design: the Transformation of the Blokhuispoort in Leeuwarden triggered by Leeuwarden 2018, European Capital of Culture.

Next to this project booklet there is a case study booklet and a in depth case study booklet, together they show the research I did for this year.

Geerte Baars

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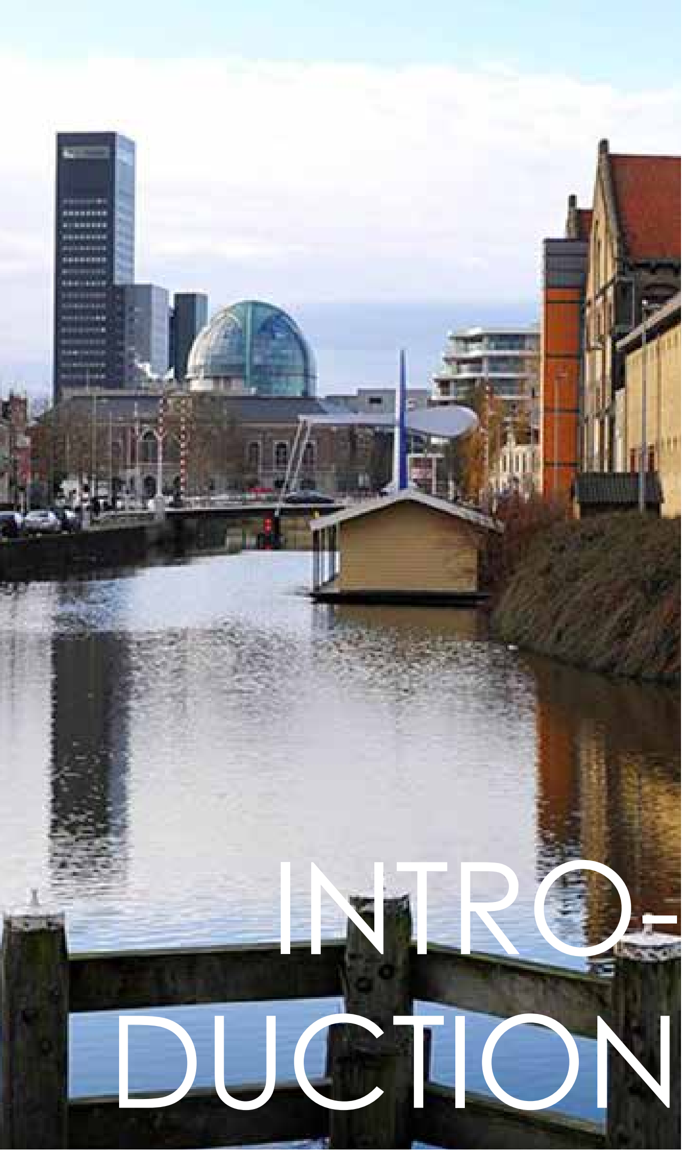


Images: Zuiderstadsgracht Leeuwarden in 2014(Omrop Fryslan) and 1907(unknwon).
On the right side the Blokhuispoort.

PROBLEM STATEMENT

The Blokhuispoort has been throughout the centuries an important and striking element in the city of Leeuwarden. Over the years this element evolved into an important prison in the Netherlands, but lost this function in 2007. It is nowadays used by parties that are able to adapt their activities to the condition of the building. As a result of the properly conducted maintenance by the owners, the building is still in a good state, making it possible to keep in use parts of the building after the closure of the prison. At the moment the connection between the building and its surroundings is minimal. This is one of the features which needs to evolve in order to ensure a long lifespan of the complex. The possibility to adapt and transform this building in such a way that it will be embraced by the city has never been so big as it is nowadays because of Leeuwarden becoming European Capital of Culture in 2018. The municipality was able to make the Blokhuispoort one of the focus points of this event. In my opinion the city should not underestimate the possible impact of this event and the opportunities that they can take to transform this building and regenerate its surrounding. Becoming European Capital of Culture was the trigger to be able to transform the Blokhuispoort and makes it possible to catalyze the development process. Thus, to regenerate the surroundings and the Blokhuispoort itself, the European Capital of Culture event is strategically used. Looking at the previous cities honoured by the title of 'European Capital of Culture' we can deduce that the possibilities are different and considerable, but also that to prevent a failure we need to be conscious about several aspects.

In general the creation and promotion of events such as festivals, shows, exhibitions, fairs and championships have become a critical component of the urban development strategy across the globe. (Richards 2010). Cities which host an event recognize the opportunity of being regenerated and of improving their local infrastructure, all-resulting in a general improvement of the quality of life in the city. Being the host of an event leads to an increase in the amount of people visiting the city; resulting in economic and social benefits. The city draws more attention to itself, as a nation and also from an international point of view. All these opportunities make it for a city, coping with the pressure of globalization and economic changes, really important to use

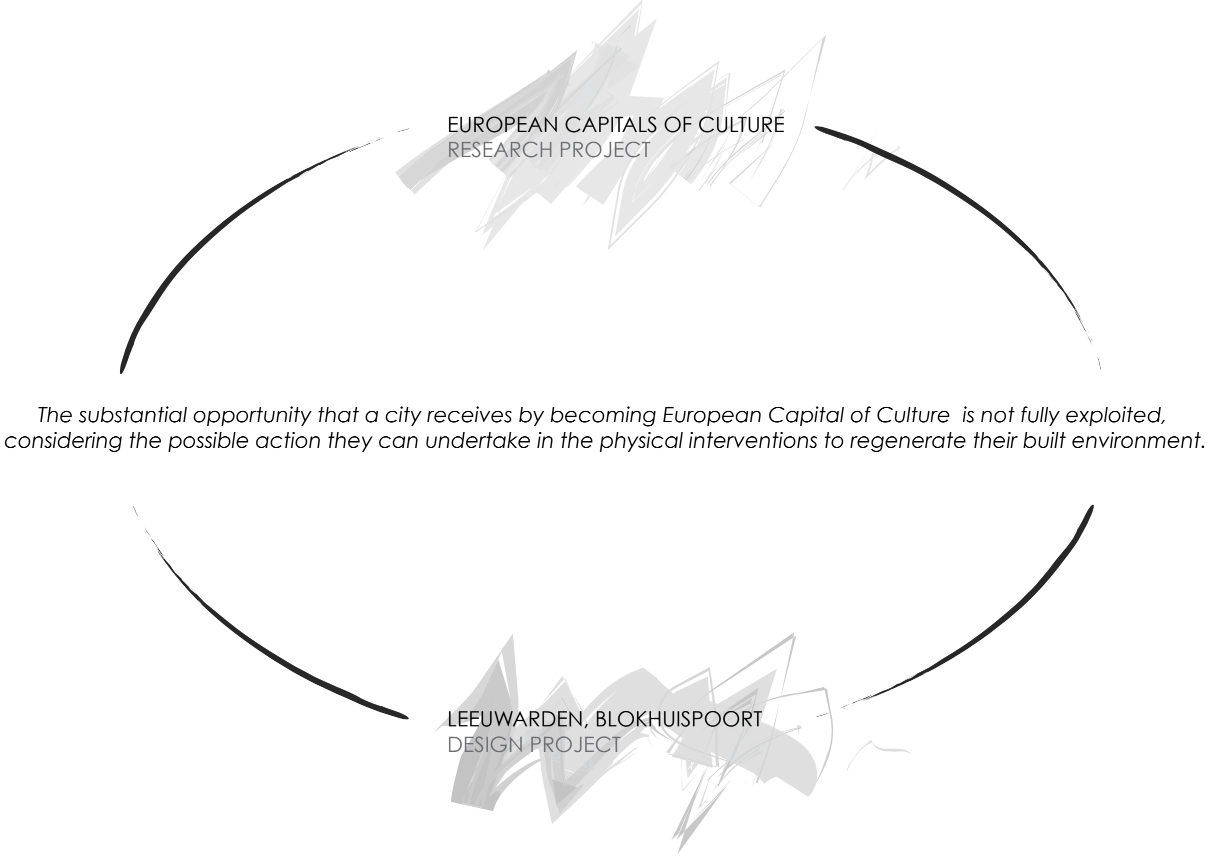

EUROPEAN CAPITALS OF CULTURE
RESEARCH PROJECT
The substantial opportunity that a city receives by becoming European Capital of Culture is not fully exploited, considering the possible action they can undertake in the physical interventions to regenerate their built environment.
LEEUWARDEN, BLOKHUISPOORT
DESIGN PROJECT

Image: Problem statement scheme.(Baars,2015)

these events to remain distinctive and interesting for people to live, stay and visit. Looking specifically to the event of European Capital of Culture, cities get a significant opportunity to invest in their region. Additionally, results out of research show that a city can gain a positive lasting legacy out of this event. Considering the fact that being the host of this event can have such an important role in the development of the area, the pressure for the city counsellors and the organization is high. One of the elements that almost each city tries to involve is to improve their built environment, ranging from the cultural infrastructure to improve their transit infrastructure. At the moment there are a lot of candidates in this filed that are missing out the chances that they could have taken to have a lasting legacy and regenerate their city with architectural interventions. The idea is that when a city invests in the physical infrastructure it over exaggerates or doesn't involve the local community making the effort not as successful as it could be. Also not all infrastructures that were envisioned by cities are built or finished in time. There is, in my opinion still a lack of knowledge in this field, considering the physical interventions cities undertake when being entitled with European Capital of Culture. Leeuwarden will also face these challenges the next years since it will be European Capital of Culture in 2018. At the moment there is barely any plan to regenerate parts of the city or make big, lasting, physical interventions.

The problem is that the substantial opportunity that a city receives by becoming European Capital of Culture, is most of the time not fully exploited. In general cities do not initiate physical interventions to regenerate their built environment, in my view especially because of a lack of knowledge in this field.
Considering the fact that Leeuwarden will host the event in 2018 and has chosen, in this occasion, to also focus on the regeneration of the Blokhuispoort. I want to find out how Leeuwarden can exploit this opportunity to its maximum. My aim is to come up with a design solution and recommendations, based on my findings out of the research, which actually utilize all the discovered chances, so that the Blokhuispoort is exploited the fullest during and after LWD 2018.

The problem is that the substantial opportunity that a city receives by becoming European Capital of Culture, is most of the time not fully exploited. In general cities do not initiate physical interventions to regenerate their built environment, in my view especially because of a lack of knowledge in this field.

Image: The new MuCEM in Marseille, European Capital of Culture 2013. Regeneration of the Harbor area Marseille, Case Study.(Damien Boeuf, 2013)

PROJECT GOAL

The project goal is divided in a Research and a Design goal, which are very closely connected since the design will be driven by the conclusions of the research. The overarching goal is to find out how an existing part of the city can transform over time, influenced by a temporary event. In this case: How can the Blokhuispoort area transform over time, influenced by LWD 2018. This means that gaining knowledge about the physical interventions made by other Capitals of Culture, the lasting legacy and the strategy behind, will give a reasoning for the design and advices about the trajectory the Blokhuispoort should be subjected to. Regarding this motivation I formulated the research and design goal.

RESEARCH GOAL

I want to gain insight into what kind of interventions leave a lasting legacy and what was the long term and short-term vision of the city hosting ECOC at that moment. Specifically looking at the visions about physical interventions. Considering these interventions I want to find the answers to the following question: Which characteristics of an intervention aimed to host an (cultural) event actually lead to a successful long lasting improvement of the existing urban fabric and buildings and what are the characteristics that are repetitively present in successful lasting legacy's of an event-based intervention.

By understanding the intervention, their impact and the logic behind them, I hope to understand which are good strategies to take into account for future candidates.

I also want to get insight in what is already known and said about becoming ECOC and the possible lasting legacies, and what can be learned out of the previous cities.

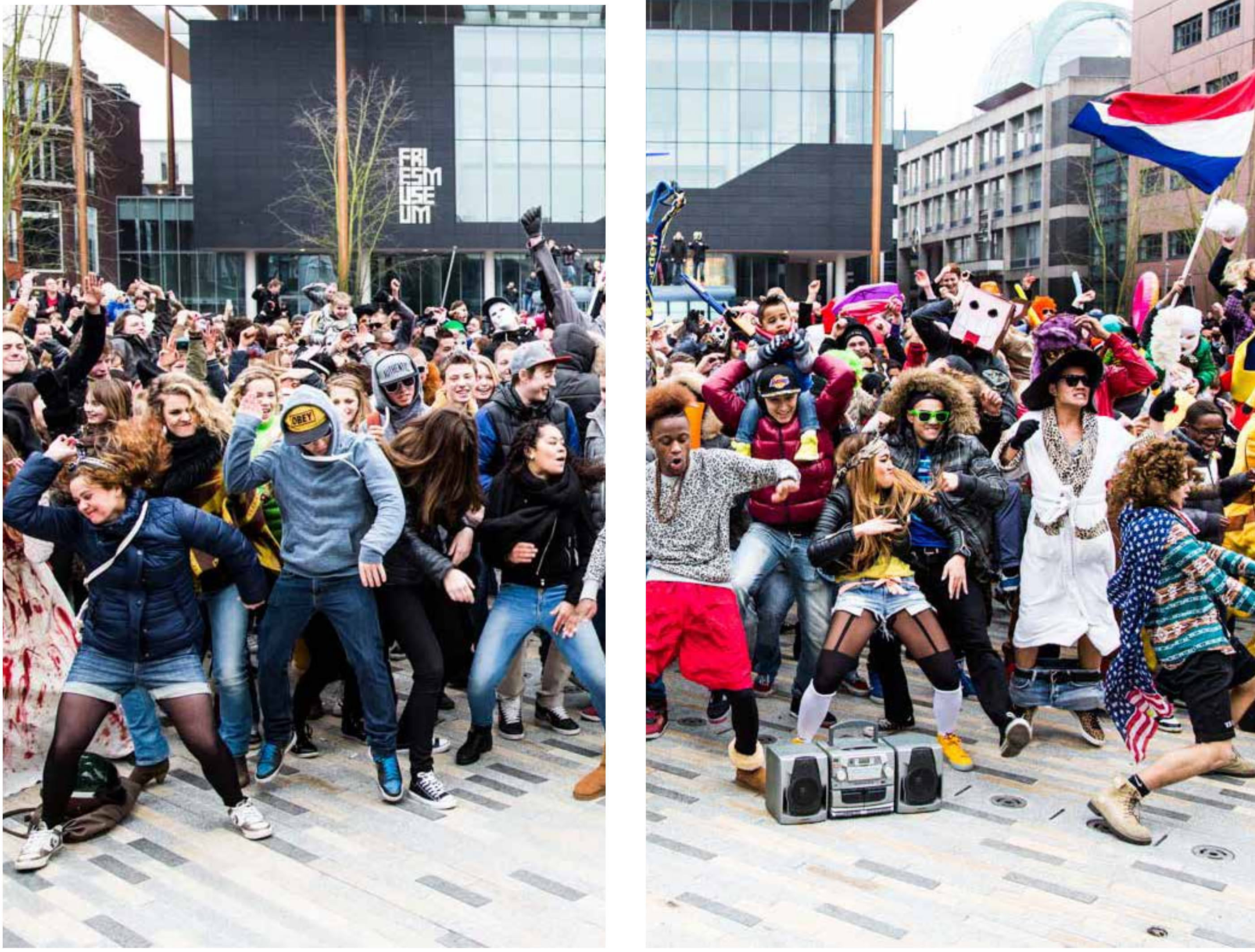


Image: Promotie LWD 2018, Harlem Shake (Ruben van Vliet, 2013)

DESIGN GOAL

Leeuwarden won the bid to becoming ECOC 2018 and the city will, because of this, transform both tangible and intangible. They have the opportunity to guide this transformation by stimulating change and alterations. The Blokhuispoort, a former prison in the city centre, requires a transformation and can play, in my opinion, an important role in LWD 2018. Additionally the Blokhuispoort can utilize the event to be transformed and regenerate its surrounding area. So physically it needs a transformation to connect again to the city and be able to be used in the future by other functions than a prison but also mentally to support the local identity and make the citizens of Leeuwarden conscious and proud about this building and their city.

Based on the gained knowledge in the research about the interventions made by previous European Capitals of culture I hope to be able to give a recommendation and design proposal for the intervention/transformation in and around the Blokhuispoort complex. The intervention should generate the surroundings and leave a lasting impact in the city, using ECOC as a catalyst and as reason to enable the transformations of the Blokhuispoort.

> *My goal is to be able to give a recommendation and design proposal for the intervention/transformation in and around the Blokhuispoort complex. The intervention should generate the surroundings and leave a lasting impact in the city, using ECOC as a catalyst and as reason to enable the transformations of the Blokhuispoort.*

Image: Mons European Capital of Culture in 2015. Art installation " The Passenger" by Arne Quinze, aimed to reside for 5 years. Unfortunately this artwork needed to be demolished because of an disturbing incident but is build up again in October 2015. (L'escaut, 2015)

RESEARCH AND DESIGN QUESTIONS

Based on the goals that I described in the previous pages my research and design question arises. My research question is:

What are the characteristics of a spatial intervention for temporary events that have resulted in a successful long-term improvement of the built environment (existing urban fabric and buildings)?

Considering the design part of my project this research question can also provide me the answers for my design question:

Which encountered characteristics and recommendations of my research (a spatial intervention for temporary events that have resulted in a successful long-term improvement of the built environment) will be important to take in consideration for the design of the transformation of the Blokhuispoort in such a way that it could regenerate and leave a positive long-term legacy in the site and city, using European Capital of Culture as a catalyst?

Characteristics
The spatial intervention can be described by physical, programmatic and organizational characteristics. Physical and Programmatic interventions are important to understand the appearance and purpose of the intervention. The organizational part is added since research has shown the importance of the strategy of the intervention as part of the long-term strategy of the specific city.

Temporary event
The interesting part of event-based interventions is the two-folded programme. In my research the intervention is made for an event programme that lasts for not longer than a year with the aim to also respond to the changed programmatic needs after the event. Since my design project focuses on Cultural Capital of Europe I will principally focus on this event. If I find an intervention based on an other event that is very interesting for the Blokhuispoort I will try to include it in the research. In this way a temporary event will be an event lasting for not more than a year, having mostly a

What are the characteristics of a spatial intervention for temporary events that have resulted in a successful long-term improvement of the built environment (existing urban fabric and buildings)?

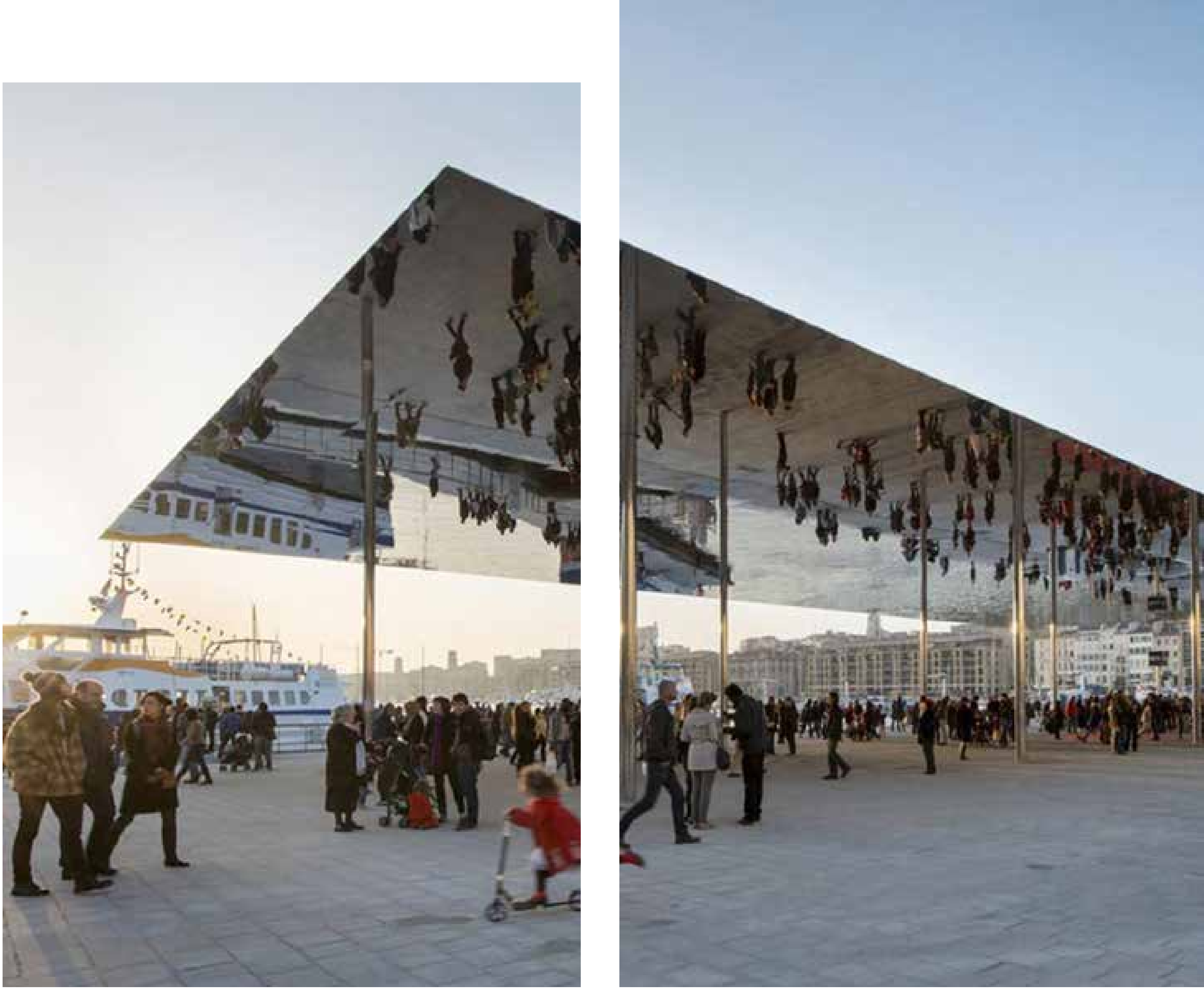


Image: Les Ombriere, Marseille European Capital of Culture 2013. This project is part of the harbor regeneration. Case study project. (Foster + Partners, 2013)

cultural program and asking for architectural/spatial interventions to host the event in a proper way. I choose to focus on European Capital of Culture since this programme differs a lot form other events such as the Olympic games or the World Exhibition. Unlike these events ECOC has actually a positive economical outcome and it is, in general, in its interventions not as radical as the World Expo and Olympic games.

Successful
With successful I mean that the physical interventions have made a lasting and positive shift in the local community and neighbourhood, both physical and mental.

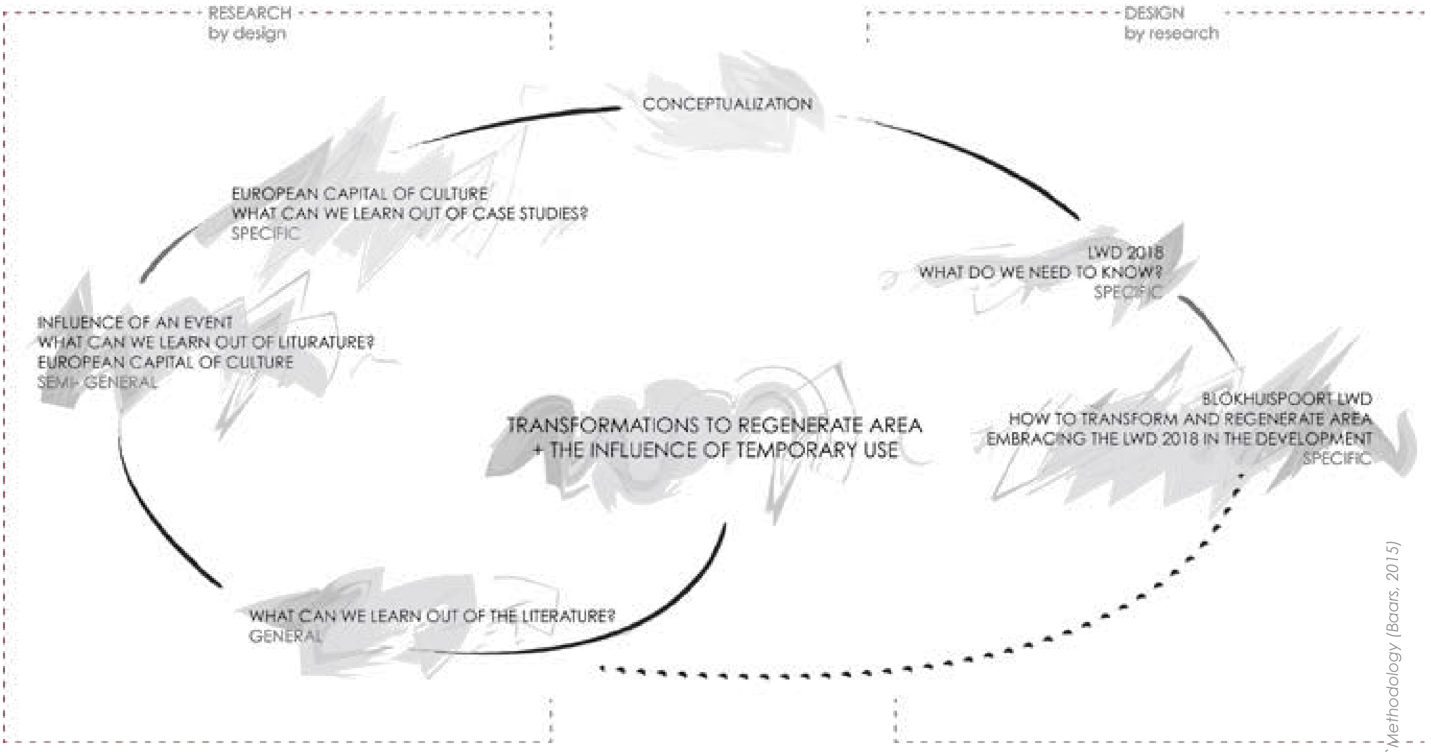
Long-term Improvement/Lasting Legacy
A key element in my research is to understand what provokes a long-term legacy. With long-term legacy in this setting I mean that an intervention made in occasion of the event will leave, next to the immediate impact, a positive effect on what it has around also after the conclusion of the event.

Built environment
With existing built environment I mean that these interventions are made within the city and not in a new empty spot. Most preferably these interventions are made in and around already existing buildings. Since that will give me the most valuable examples for my design.

Regeneration and Revitalization
I will use the term regeneration a lot in my research. Regeneration and Revitalization are used a lot in the useful literature and they mix up sometimes. I will use the term as Lähdesmäki(2012) describes it based on the theory of Cowan(2005): “ *However, some authors, such as Cowan (2005), have distinguished the concepts explaining urban regeneration to refer mainly to physical change and improvements of the environment, while revitalization is considered to apply more to social improvements and to other ways—such as culture—of bringing a place to life(Tuuli Lähdesmäki, 2012, p. 487).*”

Local Community and Neighbourhood
Local community is for me the intangible part of the neighbourhood, the social part, which I see as the collective of residents living in the close-by area of the project. The Neighbourhood covers the tangible part, the physical built environment and its program. In other words the variety of functions and appearance of the exterior around the -to be researched- building.

Urban regeneration can be defined as the physical change and improvements of the (built) environment.


RESEARCH
by design
DESIGN
by research
CONCEPTUALIZATION
EUROPEAN CAPITAL OF CULTURE
WHAT CAN WE LEARN OUT OF CASE STUDIES?
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HOW TO TRANSFORM AND REGENERATE AREA
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Image: Scheme Research `Methodology (Baars, 2015)

RESEARCH METHODOLOGY AND SUBQUESTIONS

To find an answer to the research and design question and apply this answers to the Blokhuispoort, I need to answer sub questions that are linked to specific fields that I need to research on. By putting this methodology in a scheme I hope to make this more clear.

TRANSFORMATIONS TO REGENERATE AN AREA AND THE INFLUENCE OF TEMPORARY USE

By doing a literature research on what has been said about temporary use (focused on temporary use because of events) of buildings to develop them I can find out why an event can actually be important and useful to involve the transformation of the Blokhuispoort, but also the transformation of industrial Heritage in general.
Sub questions in this field are:

- What is the role of temporary use (especially events) on transformations of the built environment (industrial heritage)?
- What is the lasting legacy(physical and mental) of temporary use (events) for the built environment?

INFLUENCE OF AN EVENT; WHAT CAN WE LEARN OUT OF LITERATURE? EUROPEAN CAPITAL OF CULTURE

In this segment I want to find out, by a literature research, what the exact influence of the event is on the city. Especially focusing on what the lasting legacy is and which strategies cities apply when they become European Capital of Culture.
Sub questions in this field are:

- Why does a city want to become European Capital of Culture?
- What happens in general when a city becomes European Capital of Culture?
- What kind of physical interventions are done when a city becomes European Capital of Culture?
- What is the lasting legacy(physical and mental) of a European capital of culture in general?
- Which are the physical interventions that European Capitals of Culture make?

EUROPEAN CAPITAL OF CULTURE, WHAT CAN WE LEARN OUT OF CASE STUDIES?

In this part I will, first of all, try to find out which are the architectural interventions that cities initiate, based on case studies. I will make a selection of cities that have been European Capital of Culture based on the amount and kind of interventions and applicability to Leeuwarden. Out of these cities and Interventions I will again make a selection of Interventions that might be more interesting to research in depth.
The sub questions I will answer in the more general part of the study are:

- What is the general information about the area being European Capital of Culture (size, inhabitants, budget etc.)?
- What was the goal of the city by being European Capital of

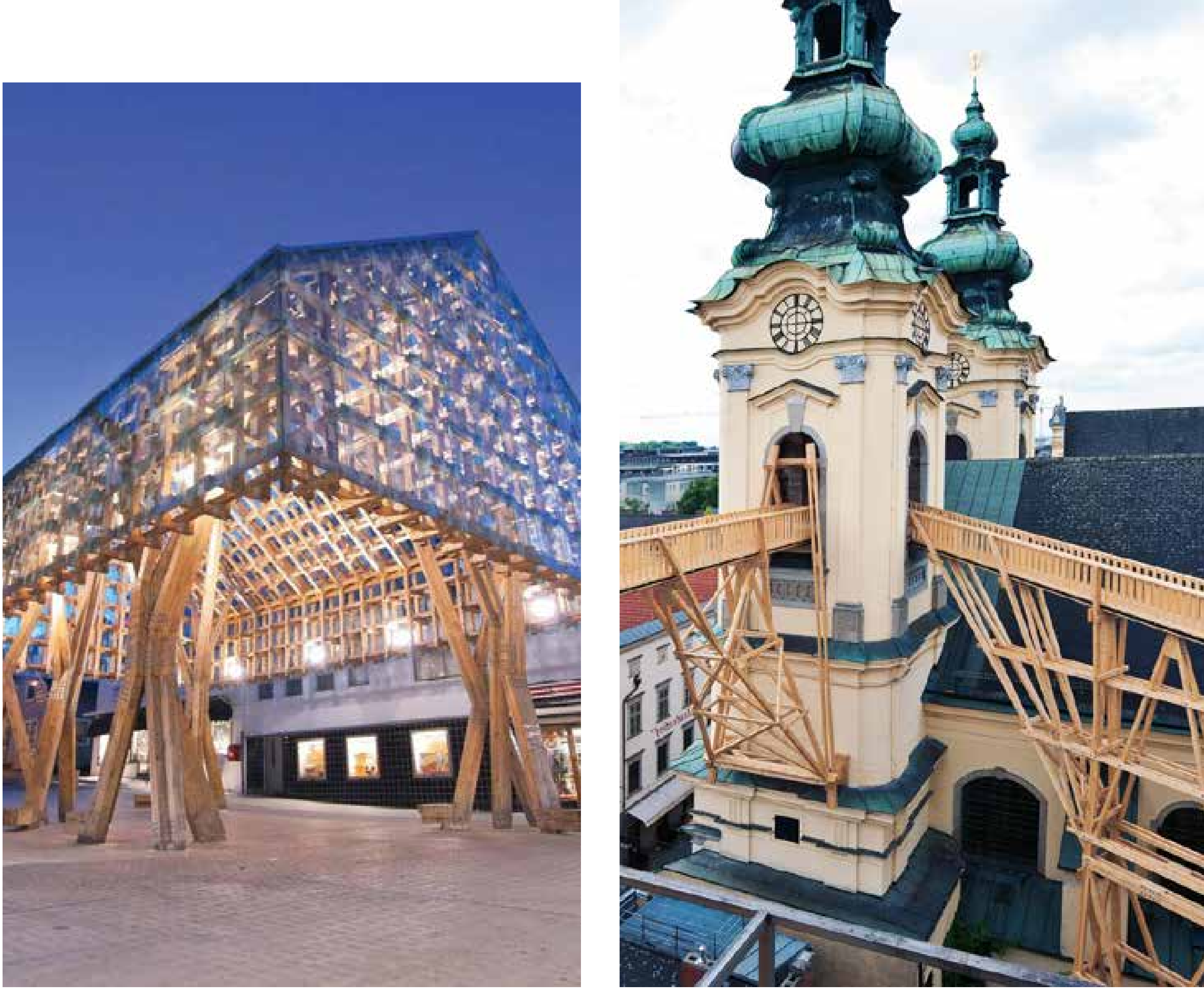


Image Left: The Lantern, providing a covered public space in the city center. Stavanger, ECOC 2008 (agence AWP, 2011). Image Right: HohenRausch, trials and bridges- designed by atelier Bow-Wow trough and on top of the roofs of Linz, ECOC 2009 (Pertlwieser/StPL – OK/Otto Saxinger, 2011)

Culture and how did this express itself in the physical interventions?
- Which are the physical interventions (that are interesting for the Blokhuispoort and LWD2018)
- What is the location of the interventions and which is the general information available (reason why its built, program -before, while and after-, building time, building costs)

Sub questions I will answer in the part where I research some physical interventions in depth are:

- In what way the physical intervention is linked to the overall strategy of the city for being European Capital of Culture?
- Which are the projects that give a lasting legacy to their built environment, and how did they reach this?
- Which are the specific physical characteristics of the interventions that made them successful in the improvement of the city?
- To which extend the local community is involved in the project?

LEEUWARDEN EUROPEAN CAPITAL OF CULTURE 2018

Since my design focuses on the possibilities that LWD 2018 can give to the transformation of the Blokhuispoort I need to answer some questions to see how this building can actually play a part in the event. I will get this information by talking to the people involved in the organization of LWD 2018, researching in Literature and reading articles about this subject, such as news paper articles and the BID book of LWD2018.

My sub questions for this topic are:

- What was the motivation to become European Capital of Culture?
- What is the budget, vision and strategy of LWD 2018?
- What is the existing cultural infrastructure?
- Which are the physical interventions Leeuwarden is planning for LWD2018 and after?
- What does LWD try to achieve considering the lasting legacy of the event?
- What is the set role of the Blokhuispoort at the moment is it part of a bigger intervention?

BLOKHUISPOORT LEEUWARDEN, HOW TO TRANSFORM AND REGENERATE THE AREA, INVOLVING LWD 2018 IN THE DEVELOPMENT

To understand how the intervention should be made at the Blokhuispoort I need to answer also quite some questions. I will be able to answer them by analysing the area based on the available materials such as maps, meeting the involved partners such as stichting BOEi, but also the municipality and by doing literature research to reveal the history and all the work that has been done already to prepare the transformation of the Blokhuispoort.

The sub questions to answer are:
- What is the history of this place, the Blokhuispoort in its context?
- What are the plans till now?
- What is the general plan for this area?
- What is the situation of the building and the area at the moment? (Plans, sections, map of area, map of functions in the area and surroundings etc.)
- How can the Blokhuispoort support LWD 2018, what are the opportunities?
- What are the strengths, weaknesses, opportunities and threats of this complex?

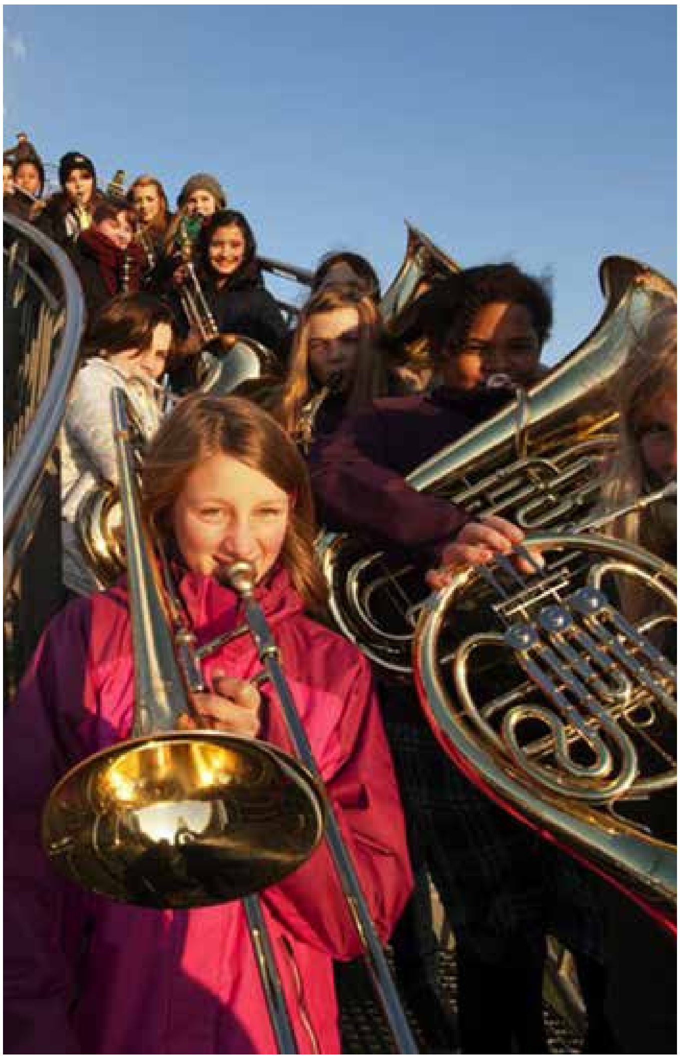


Image: Tiger & Turtle, a public track, view point and piece of art, one of the landmarks during the ECOC year of Ruhr in 2010. (Stadt Duisburg/Uwe Köppen, 2010)

IMPORTANCE OF THE PROJECT

THE AUDIENCE

The research and the design can be interesting for students, teachers, and researchers but also future candidates that would like to know something more about possible physical transformations of their cities caused by an event and the lasting legacy that can remain after the event. More precisely it can be interesting if the audience has a specific interest in including their industrial heritage in the strategy of being European Capital of Culture.

Next to this it could be important for all people involved in the development of the area of the Blokhuispoort and the heritage itself and also for the people involved in organizing and monitoring LWD 2018.

POTENTIAL OR LIKELY IMPACT OF THIS RESEARCH

I hope that with this research and design project I can show the opportunity LWD2018 can give to the Blokhuispoort and what a possible transformation of the Blokhuispoort can accomplish for Leeuwarden, considering regeneration. Hopefully my project can be an example for future ECOC's and projects that can be catalyzed or set up by an event and have a positive influence on the transformation/regeneration of the area.
The purpose of the research for me is to have a solid foundation to start the transformation of the Blokhuispoort and I hope that the design of the Blokhuispoort will inspire stakeholders and connected "people" with the Blokhuispoort to consider the possibilities I show them.

Image: the Artotheque, oustide view. A renovated monastery in Mons, ECOC 2015. (L'escaut, 2015)

WHAT HAS ALREADY BEEN RESEARCHED?

As far as I can find there is one study, specifically focusing on the architectural interventions a European Capital of Culture invests in. This study is focused on Marseille 2013 by Karina Kurta(2011). Other studies mention the physical interventions of European Capital of Culture but don't analyse them, since they are more focused on the programmatic and (cultural/social) economic impact of the event. In that way I expect that my research is quite specific and unique and can add a value to the research about the event European Capital of Culture considering the physical interventions and transformations in the built environment.

To understand what European Capital of Cultures means, considering the impact, economic profits, programmatic approach etc. I have used a lot of reports and evaluations provided by or sometimes even written by the European Commission such as "European Capitals of Culture: the road to success from 1985 to 2010"(European Communities, 2009), "Evaluating 3 decades of the European Capital of Culture programme: a difference-in-differences approach"(Gomes Pedra, 2014) and "Ex-post Evaluation of the 2013 European Capitals of Culture"(McAteer, Rampton, & France, 2014). Also Greg Richards his researches, or others connected to Richards, have provided me of a lot of information about the importance of events for cities in general, but also provided me information about the impact of the event on specific European Capitals of Culture, for example: "Eventful Cities: Cultural Management and Urban Revitalisation"(G. P. Richards, Robert, 2010),"Urban Regeneration. arts programming and major events" (Beatriz Garcia, 2004).Together with literature about the importance of temporary use, such as Transforming Cities(K. Feireiss & Hamm, 2015) and the Temporary City(Peter Bishop & Lesley Williams, 2012) I was able to find out how I wanted to make the case study booklet. All this information together with findings on the internet trough architectural offices, and other websites explaining projects I was able to come up with this research.

RESEARCH

- LITERATURE TEMPORARY USE
- LITERATURE ECOC GENERAL
- CASE STUDIES
- CONCEPTUALIZATION
- RECOMMENDATIONS FOR THE DESIGN

TRANSFORMATIONS TO REGENERATE AN AREA AND THE INFLUENCE OF TEMPORARY USE

Image: YelloHouse/ Bellevue in Linz. This temporary installation for the neighborhood during Linz2009 made the opening to think about the purpose of a green public district above the highway. (Bellevue das Gelbe Hause, 2009)

LITERATURE RESEARCH

> *" It is better to live in a state of impermanence, than in one of finality"*
> *(Bachelard, 1969, p. 9)*

WHY TEMPORARY USE?

Temporary use and activities have always been present in our civilization and looking at the history of temporary use we can find it already in the very beginning, with the tabernacle of the Jews, described in Exodus, which they carried with them while they fled from Egypt(L. Feireiss, 2015, p. 48).Next to that temporary use has also been seen as an element to show power, or demonstrate and celebrate. Temporary use starts to play a more important role in the city nowadays as a marketing/development tool. (Peter Bishop & Lesley Williams, 2012). The reason for this growth of interest in temporary use is explained by Zygmunt Baum(2012) as the transition we made from a "solid" to a "liquid" phase. He argues that: "Solid was based on a belief that it was possible to make a fully rational perfect world, change was seen as temporary and it was only a matter of acquiring enough information knowledge and technical skills to construct a world that did not require further change. Liquid, is a phase that cannot keep its shape for long. No achievement of perfection, change is permanent condition of human life".(Peter Bishop & Lesley Williams, 2012, p. 21) This is also confirmed by Williams and Bishop(2012) stating that this temporality reflects our belief in a more and more uncertain future, because of the economical, societal and technological changes, which shrink the time frames of development. " Our loss of faith in stable solid worlds, our increasing sense of fragility of our existence our reluctance to face our uncertain future or built a more sustainable lifestyle our growing indifference to the lessons of the past, our short attentions spans and our focus on instant satisfaction are all trends which favor indulgence in ephemeral , fleeting experiences. And perhaps they represent an emerging global mindset in which temporariness in all its forms and experiences will flourish." (Peter Bishop & Lesley Williams, 2012, p. 213)

Temporary use is a phenomenon that starts in spaces which are empty and not in use for a certain time (can be long, can be short) and not developed -yet- by the owners, developers or

Image: Interactive Temporary installation in 2012, in the square of the new museum in Guimares. A swing that generates energy. Part of the Pop-Up culture project of ECOC 2012. (Moradavaga, 2012)

> *"With the economic impacts of a large-scale developments being questioned small scale temporary architecture and urbanism has, as Feireiss thinks, the liberty to explore and test larger themes trough direct engagement with their site and their audience."(L. Feireiss, 2015, p. 54)*

planners . There are a lot of reasons for vacancy of buildings and spaces. Oswalt, Overmeyer and Misselwitz(2013b) name the following in their booklet Urban Catalyst: " Suburbanization, structural economic transformation, and the change of political system from the socialist to the post socialist states: real estate speculation, failed planning projects, a swell as the withdrawal of military units from numerous sites and the departure of portions of the population- all of these have contributed to the emerge of various forms of vacancy. "(Philipp Oswalt, Klaus Overmeyer, & Philipp Misselwitz, 2013a, p. 52). This vacancy is the perfect place for temporary use to flourish.

WHAT ARE THE BENEFITS?/IMPACT

Implementing temporary use in vacant and abandoned spots in the city may have a lasting legacy in its surroundings regarding social, cultural and economical sectors. Most of the time the existing structures are not able to keep up by themselves and the temporary uses rejuvenates the spot and makes it alluring again. This is actually an interesting element since architects and planners usually design buildings in their final configuration, although most of the time the original function and structures are quickly reshaped considering the time span a building lasts. As mentioned in the previous part that we are transferring from a "solid" to a "liquid" stage; this fact might also enlarge this contradiction and possible shift for architectural designs.
As mentioned in Urban Catalyst (Philipp Oswalt et all., 2013b): "Temporary use stimulates local development, by attracting new users or sometimes even by developing into a permanent use. (Philipp Oswalt et all., 2013). This is also mentioned in Temporary City (Peter Bishop & Lesley Williams, 2012)where they explain that this internal dynamic of temporality causes permanency. One element that they mention in becoming permanent is the support of the public; with their influence they can often stop this phenomenon of quitting the temporary for the actual development. Because of that, landowners are sometimes suspicious in starting to use temporality in their strategy.
The benefit of Temporary Use is the possibility to experiment in construction and spatial experience. Since the scale is most of the time small, the time-span is short and there is a special freedom because of the idea of impermanence. There are elements which are, most of the time, not part,of permanent architecture. In that way, the approach of Vitruvius that states that an architectural structure should be solid, useful and beautiful, iis exchanged with a light, fast and low-cost architecture. As Feireiss(2015) describes: "With the economic impacts of a large-scale developments being questioned small scale temporary architecture and urbanism has, the liberty to explore and test larger themes trough direct engagement with their site and their audience."(L. Feireiss, 2015, p. 54)

Our cities change from a production based city into a knowledge and innovative based place with creative and innovative people as essential elements of the development. This requires also space where these groups can meet. This is the point where Temporary Use starts to be a crucial element, since it can function as a catalyst of providing this network next to serve for places such as festivals exhibitions, conferences and cafes, restaurants and clubs.(K. Feireiss & Hamm, 2015)

HOW TO IMPLEMENT?

TThe most important question now is if it is possible to plan this temporary use in such a way that it can be used as a tool for the development strategy. One element that is mentioned is to design an open structure, in such a way that it is flexible and able to adapt to unforeseen changes. (Philipp Oswalt et all., 2013b, p. 186)

In the booklet Urban Catalyst(Philipp Oswalt et all., 2013b) the writers try to get insight into different strategies for implementing temporary use and they come up with six approaches; Enable, Initiate, Claim, Coach, Formalize and Exploit. Next to these six approaches to implement

> "Temporary use can be really effective if its not only seen as an experiment that should end quickly but as an essential tool to keep a city vibrant and interesting."

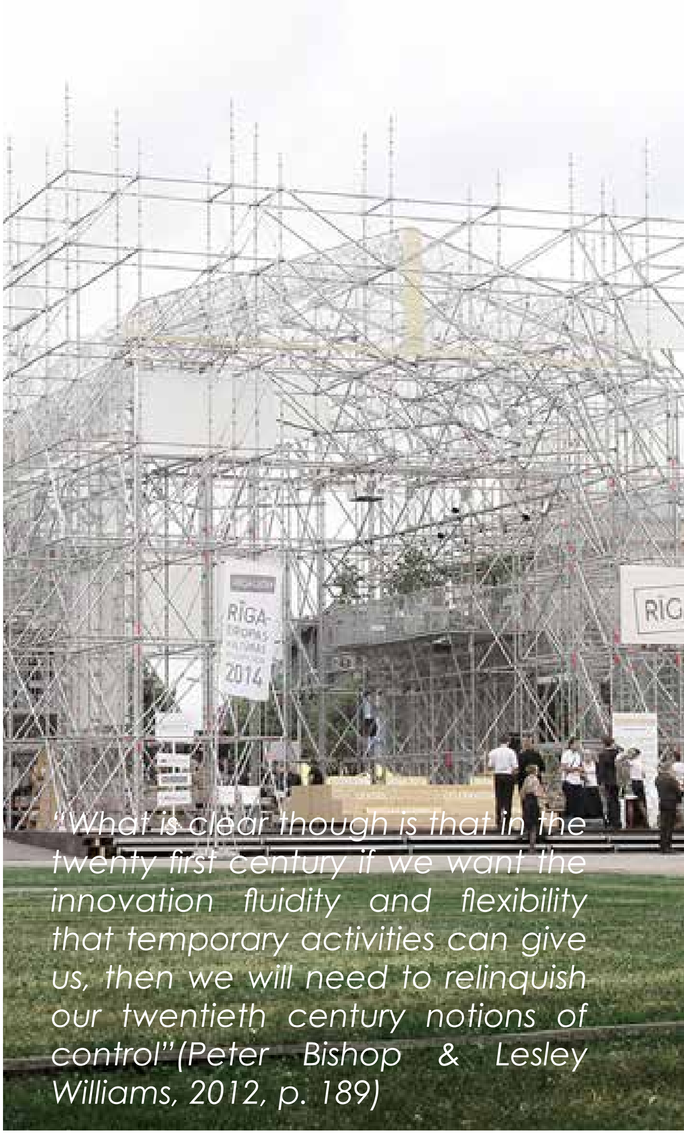
Image: Wonderful example of temporary use by "Coach" to regenerate the area in a social and cultural way. First they build a temporary structure with beer crates, which after crowd-funding and public debates became in the end a permanent addition to the neighborhood. (Anja Schlamann, 2014) & (Karo Architecten, 2005)

Temporary Use they also explain nine ways of perceiving the role of temporary use in a long term strategy; Stand in, Free Flow, Impulse, Consolidation, Co-Existence, Parasite, Pioneer, Subversion and Displacement. With the following expressions I will try to explain all these terms.

Regarding the six approaches:
Enable: The idea is to make the place ready to be occupied by temporary use by making the effort as small as possible. It will focus on the function or the program and It will enable more than just that.
Initiate: External parties manage to bring temporary users together so they can start to take their place in an area in which there is no direct commercial interest but which has a good location in the city and which is too big to be encountered by one single temporary user.
Claim: Temporary use claims the property, which is not in line with the planners and developers idea about the property. Most of the time their aim is to create a new public space with a focus on new social and cultural structures without any commercial interest.
Coach: A network is created with users and interested parties. This can be done by all kinds of systems, for example by the government when they try to manage and improve a certain neighborhood.
Formalize: The transition from temporary to permanent use. This is an element that eventually is wishful for every temporary user. After a while the cities want to make long-term investment to be able to keep the temporary interventions..
Exploit: The involved party is using Short term use for their own interest. They make use of it to attract public awareness and possible investors in their site.

These six strategies can be implemented in different ways of making use of the Temporary, which brings us to the nine different implementations:
Stand in: Filling up the gap in a transition phase from permanent use to an other one.
Free Flow: Building within the Stand-in idea, but continuing all the time in another place afterwards, in such a way that the program of the stand-in concept benefits also from other perceptions and ideas.
Impulse: The use of a short-term function as an impulse for a further development. In such a way that it changes the perception of the existing for the long term improvement.
Consolidation: It has a lot of similarities with the formalization; a short-term function will be turned into the long-term function of that specific site.
Co-Existence: At the moment that permanent use takes over, there will be still a remain of the temporary use.
Parasite: Temporary use, is using the potential and opportunities of the long-term function by functioning close to it.
Pioneer: The short-term use exploits the possibilities of an unused site and might be, in case of success, developed in a long-term use.
Subversion: A long-term use gets slowly taken over by temporary use in order to transform it, this might have a long lasting legacy.
Displacement: A long-term program is first displaced and than placed back, but in that way generates new impulses and attention to the programme, and sometimes even slightly change it.

Off course these strategies don't promise definite success, but they could give new insights in urban development and the role of the temporary users. Next to that the writers of Temporary City(Peter Bishop & Lesley Williams, 2012) advice that temporary use can be really effective if its not only seen as an experiment that should end quickly, but as an essential tool to keep a city vibrant and interesting.



"What is clear though is that in the twenty first century if we want the innovation fluidity and flexibility that temporary activities can give us, then we will need to relinquish our twentieth century notions of control"(Peter Bishop & Lesley Williams, 2012, p. 189)

Images: ECOC Riga Pavilion 2014, temporary construction for public events during the ECOC year. Placed in the park and also used as the information center. The pitty is that Riga didn't leave any trace after the event was finished, which makes it hard to remember the event for the citizens.(Austris Mailitis, 2014)

WHO ARE INVOLVED AND WHAT DO THEY DO?

Temporary use is created by it's users, which become part of the urban environment, in the Urban Catalyst(Philipp Oswalt et all., 2013) the authors distinguish three types of temporary users:
The first group consists of entrepreneurs and hatchers, where the temporary use provides them the possibilities to work on their ideas and try to launch them. The second group uses the short-term use as a by-pass of their daily life, to perform their hobbies and enrich themselves in a social and cultural way next to their (financially stable) work. The third group is most likely the most unwelcome; homeless, trailer or houseboat owners.

The similarity lies in the fact that all these groups desire a cheap space and are ok to operate in conditions that are not always perfect, so they are willing to adapt to certain circumstances. Next tot that for the first two groups the social and professional network is important, since they are small operators that need a network to stand stronger. In that way placing temporary users together can create a stronger and more efficient outcome. As also mentioned in explaining the idea of "Initiate" and "Coach".

REGENERATION

Temporary use is a lot of times caused by a cluster of users(artists and entrepreneurs), active in the creative scenes, active in manifesting their personal of communal ideas and beliefs. In Seifert(Peter Bishop & Lesley Williams, 2012, p. 119) the writers explain how this is a consequence of the segregation of the art scene, causing a need for active and approachable arts and cultural expression. This combination of temporary use and manifestation of individuals or communities is considered as one of the driving forces for regeneration.

Community involvement in the regeneration process of a city is not an unknown factor. It was already possible to trace back in the 1960's, but it starts to become more and more important nowadays, knowing that it also causes a sustainable development and reveals a lot more knowledge. Temporary interventions can flourish and transform a place with the help given by the involvement of the local, but also with the way the initiators deal with the public space, appearance and quality(Tallon, 2010).

INFLUENCE OF TEMPORARY USE ON CITY PLANNING

City planning needs to deal with the contradiction of temporary use and the conventional city planning which is a permanent planning and the actual (different) outcomes. This is also described in the Temporary City: "What is clear though is that in the twenty first century if we want the innovation fluidity and flexibility that temporary activities can give us, then we will need to relinquish our twentieth century notions of control"(Peter Bishop & Lesley Williams, 2012, p. 189). In the Urban Catalyst the writers describe the tactical city planning, in which there is no final state in planning and it is impossible to reach that either. It's important to find the opportunities that are already there and use them for the long term improvement. As Philip Oswalt explains: " *The art of city planning consists of the attempt to bring one's own objective into harmony with unpredictable events while at the same time strengthening those events."(Philipp Oswalt et all, 2013)*

In that way as a city planner you need to stay flexible, and able to change the course of the city development in case it moves to another (positive) direction. Next to that, a city focused on consumption that changes to a city focused on culture needs to keep in mind the importance of the identity of the city itself, and the connection with the local. If the city is not strong enough to represent itself it will not be able to showcase culture.

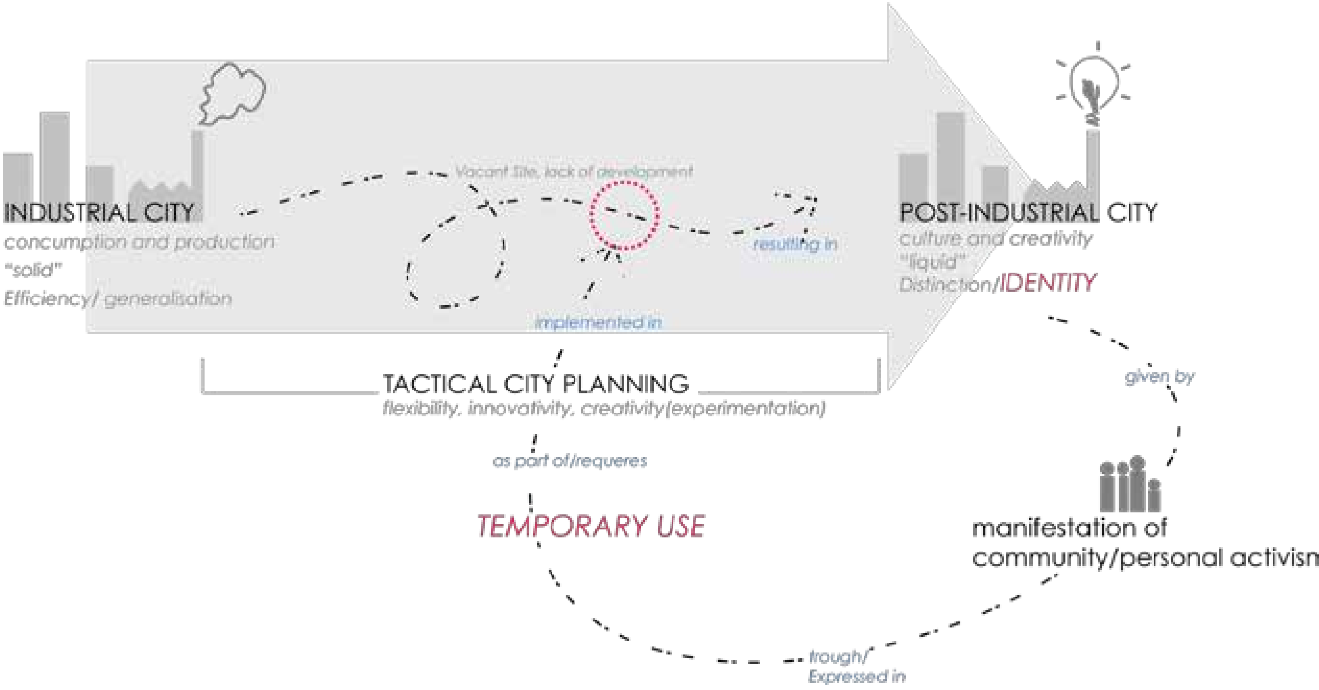


Image: Conceptualisation General Research temporary use (Baars, 2015)

CONCLUSION

In the scheme above I conceptualized my findings about literature.

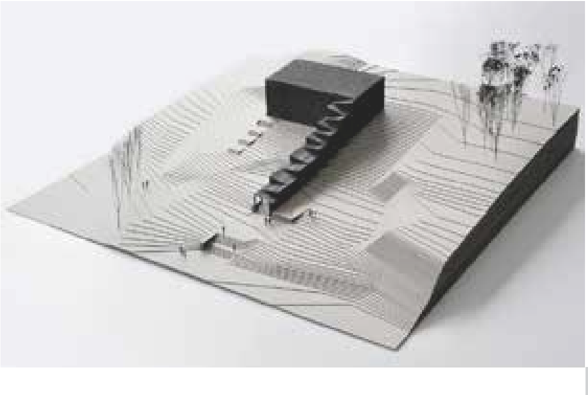
Because of our shift from a "solid" to a "liquid" phase we need a new approach in city planning: tactical city planning, which means that we need to lose control and stay flexible. This shift is part of the fact that our cities are transforming from industrial to post-industrial cities, in which culture and creativity are very important. Culture and creativity are part of the city's identity, formed by public, communal and personal manifestations. Places that are in lack of development, vacant and in an urge for change are the perfect stage for the manifestations of all citizens, both individuals and groups, to experiment and express their ideas, creativity and culture. These manifestations expresses itself in temporary use. Temporary in that way has become a crucial element of the tactical city planning in which the users are creating a new urban environment. Temporary use causes an impulse , but also attracts attention of the public and plausible investors for a further development. Hence it can be implemented and managed in a lot of ways for many diverging goals, but it can also keep on having an unpredictable aspect. Our aim is to accept and embrace the opportunities and challenges of temporary use in such a way that it becomes the strength of the development of our modern cities.

Considering the questions I tried to answer in this chapter such as "What is the role of temporary use (especially events) on transformations of the built environment (industrial heritage)?" and "What is the lasting legacy, both physical and mental, of temporary use and events for the built environment?" it becomes clear that Temporary Use is a strategic city planning tool to experiment, innovate and bring things to life again. This can be performed on a building scale, but also on the city-scale. The lasting legacy is in that way a regeneration of the built environment, but most importantly, it contributes to the identity of a place, a neighbourhood and a city.

Image Top: Guimares another Pop-Up culture project during 2012, claiming the public fountains as leisures places, by being able to swim, dine and hang out in the fountains.. Images:: (Dinis Sottomayor, 2012)(Francisca Sottomayor, 2012)

Images Down : Temporary cultural function in a Botanical garden in Tallinn ECOC 2011. Thanks to the event this garden was finally open to the public again.. After a successful year the pavilion was demolished again.(Salto Architects, 2011).

Diagram: Conceptualization of this research part. (Baars, 2015)



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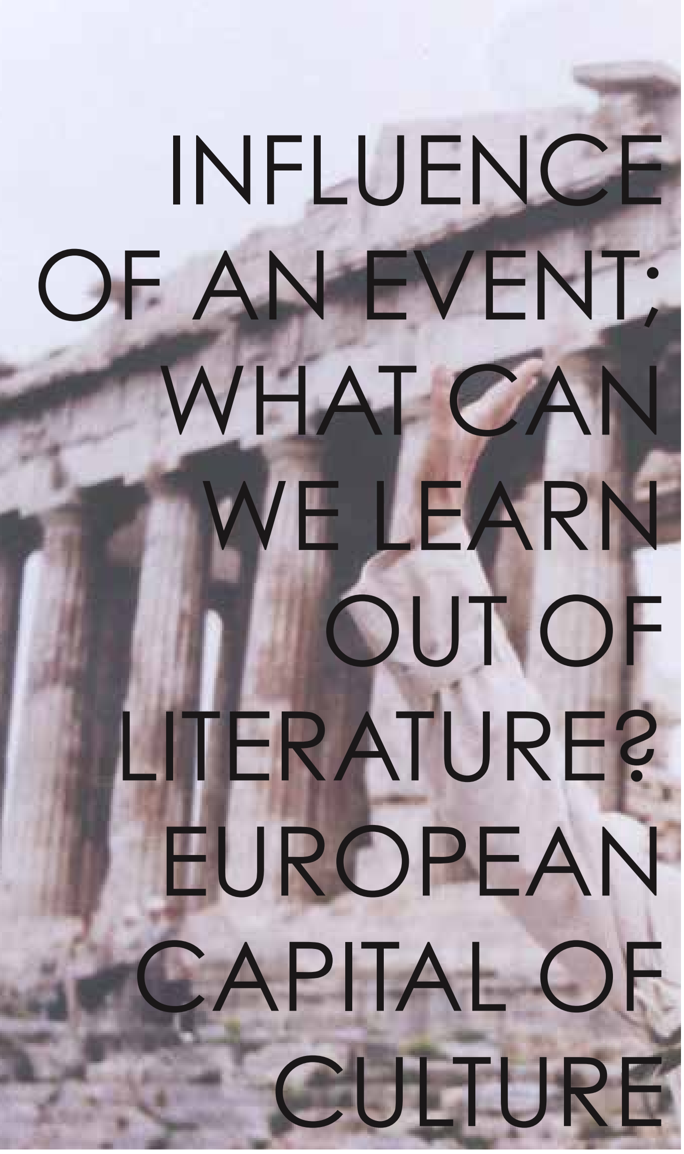

INFLUENCE OF AN EVENT; WHAT CAN WE LEARN OUT OF LITERATURE? EUROPEAN CAPITAL OF CULTURE

Image: Melina Mercouri in Athens, initiator of the event, first European Capital of Culture in 1985. (Afoi Anagnostopouloi, 1985)

In this chapter I will treat all the research connected with European Capital of Culture. In the image on the page on the right are all the cities pointed out that are, will be(Grey dots) and have been European Capital of Culture(red dots). The cities names highlighted in red are the subjects of my case study.

ORIGIN ECOC, OBJECTIVES AND CRITERIA

The origin of European Capital of Culture lies in the 90's when in 1985 the former minister of sports, culture and education of Greece, Melina Mercouri initiated the idea. Her idea was to launch some yearly-based events to showcase the development of European cultures within cities in Europe(European Communities, 2009). This resulted in the fact that Athens became the first European Capital of Culture in 1985 and now, 30 years later, 50 countries have already had the chance to let their city shine in the spotlights of being the European Capital of Culture for one year. This event became the flagship of the cultural sector of the European Union. The European commission states that the event has the ambition to highlight the richness and diversity of cultures in the Europe Union and to celebrate the possibilities to share this in such a way that the European citizens familiarize to the common cultural area. The European commission experienced that, until now, the cultural contribution helps to develop the city, regenerate it, raised the international program, enhances the image of the city the inhabitants of the specific city have and boosts the city's culture and tourism(European Commission, 2015).

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The general objectives of the European Capital of Culture are described as follows by the European Union: " to safeguard and promote the diversity of cultures in Europe and to highlight the common features they share as well as to increase citizens' sense of belonging to a common cultural area, on the one hand, and to foster the contribution of culture to the long- term development of cities in accordance with their respective strategies and priorities, on the other hand.(European Commission, 2014)." The European Union chooses for each year the member states that will host the ECOC in one of their cities, after this preliminary selection cities of the concerned countries start to Bid for the title.

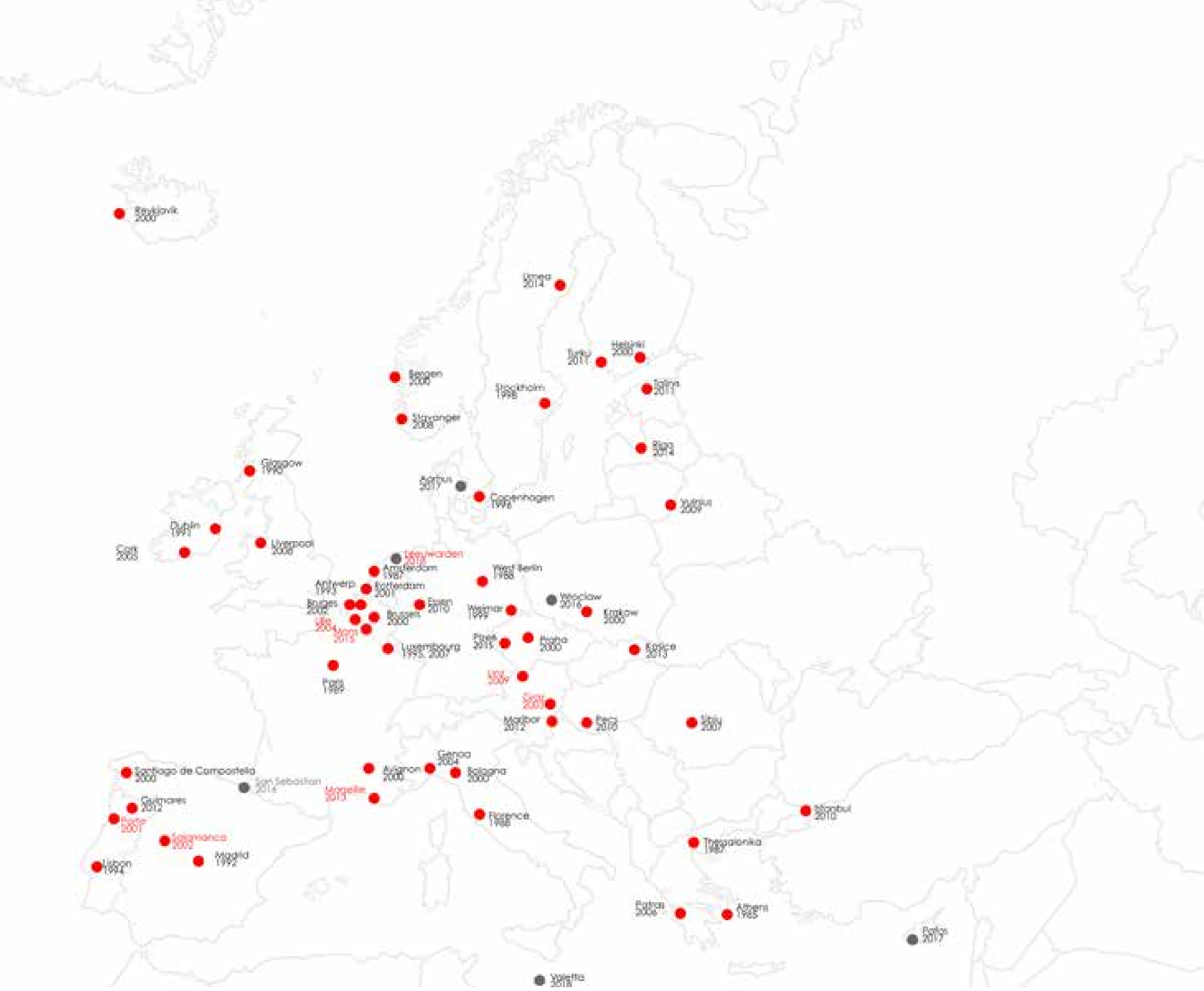

Image: Map with all European Capitals of Culture marked, case studies for research are highlighted in red text. (Baars, 2015)

The European union made a list of requirements; which reflects in a way also the possibilities ECOC can provide to a city. The Bids of the cities are reflected on multiple criteria connected to the following subjects: the long term strategy, European dimension, cultural and artistic content, capacity to deliver, outreach and management of the event(European Commission, 2014). It means that first of all there should be a cultural strategy during and after the event to provide a long-term relation between cultural, economic and socials sectors. Secondly the impact of the event should be envisioned, also regarding the urban development. Subsequently the city needs to show how they will deal with the consequences and how the event will be evaluated. Thirdly the organized activities need a bigger mutual understanding between European citizens, it should show the common aspects of the cultures, heritage and history and should involve the themes Europe deals with nowadays. Furthermore the city is demanded to have a connection with the other city being ECOC at the same time, and the programme should gain a wide interest, international and national with also the involvement of the local forces (community, artists, partners etc.). At last the city needs to proof it has enough support by the local, regional and national instances and has a trustworthy budget, organization and enough skills and experience to succeed in being ECOC (European Commission, 2014). v

The European commission states that the event has the ambition to highlight the richness and diversity of cultures in the Europe Union and to celebrate the possibilities to share this in such a way that the European citizens familiarize to the common cultural area.

Image far left: Den Hague Colosseum, designed by Cepezed as a proposal for a multi-functional performance space for the candidate Den Hague 2018.(Cepezed Architects, 2009). Image cTop: lose left: Bridge/Pavilion in Brugge designed by Toyo Ito for Brugge 2002, meant to be temporary turned into permanent element. (Christian Kober/Corbis, 2003). Bottom: (unknown, 2012)

WHY DO CITIES WANT TO BECOME ECOC?

By researching what the motivations are for a city to become European Capital of Culture I found a lot of writings by Richards, an important researcher on the field of the impact of events on cities. Considering the European Capital of culture, he states that: *" Pressures of globalization and problems caused by economic restructuring, as well as the need to establish new city identities, have promoted cities to utilize 'cultural' assets and resources in an attempt to become distinctive, to regenerate the urban fabric and to create economic, social an cultural prosperity (G. P. Richards, Robert, 2010)"* He shows in his book Eventful cities that at the moment that a cultural event is part of a broader development strategy social, cultural and economical benefits will be gained as a consequence of hosting the event. He also mentions that eventfulness of a city should be a tool to improve the city and make it more attractive and more a pleasure to live in. If we look at the state of art the accumulating globalization makes the competition between cities to host ECOC even higher and causes also a general increase of cultural events.

The motivation to attract the event to the city gets even more clear if we look at the studies that mention the opportunities in the cultural development, which can act as catalyzers in the development of the city and the urban transformations, changing the image of the city. These opportunities are most likely unpredictable, which makes them sometimes even more valuable(B. Garcia, 2004; Palmer-Rae Associates, 2004; Tuuli Lähdesmäki, 2012).

This urban development covers more then only one year during the event. The idea that a city gains a lasting legacy out of this event and their investments is a very good motivation to become European Capital of culture. The event provides cities the opportunity to show their culture, and as Balsas(2004) explains culture is one of the main sources to develop tourism which will cause an upgrade to the local economy(Gomes Pedra, 2014).

This idea that European capital of culture has an increase in

Image close right: Transformation of a heat exchanger in a sports and culture facility for the surrounding neighborhood and community, as part of Kosica ECOC 2013. Top:(atrium studio, 2014)Bottom: (lubo stacho, 2014). Image far Right: Artproject for Marseille ECOC 2013, unfortunately the project is never realized(Gilles Desplanques, 2013)

the local economy is also shown in the same research done by Pedro and Alexandro(2014) they state in their research that; " *When compared to runner-up regions, Capitals of Culture see a significant increase in GDP per capita. This increase is sizable in magnitude and may justify the will of cities to host the event(Gomes Pedra, 2014)"*. This difference in GDP is 4,5 percent during the event and it appears that the effect remains more then 5 years. This makes becoming European Capital of Culture very interesting, since it has actually a positive influence on the economy, while other big events that generate change, such as the Olympic games most of the time show a loss or very little increments (Mehrotra, 2012; Rose & Spiegel, 2011).

What catches my interest while reading the motivations of the candidate cities is the fact that they try to show that they "need" this event. They start to see it as one of the only opportunities to help their city into the publicity and pump up the vibe and appearance of the city. This is for example the case of Leeuwarden, Bootsma(2015) explained in his presentation at the workshop Eco-Acupuncture. The municipality really needs ECOC to try to make something out of its city, to show that it actually has potential and that it could be the one and only chance to drastically change something in the city.

One of the most important questions after the event is about the left over lasting legacy and if the city has been able to create a cultural infrastructure and urban transformation(CARLOS J. L. BALSAS, 2004).(CARLOS J. L. BALSAS, 2004).

" Pressures of globalization and problems caused by economic restructuring, as well as the need to establish new city identities, have promoted cities to utilize 'cultural' assets and resources in an attempt to become distinctive, to regenerate the urban fabric and to create economic, social an cultural prosperity "

(G. P. Richards, Robert, 2010)

Image: Kunsthaus Graz, European Capital of Culture 2003. Addition of new cultural Heritage to city, improving the existing built environment. (Unknown, 2008)

WHAT HAPPENS WITH AN ECOC CITY?

> *"Event programs require space. Not just physical spaces, but also symbolic and creative spaces. Events can be used as a catalyst to ensure that the city develops meeting places and mixing spaces for creative expression. Creative spaces in the city should link the established cultural institutions and other event organizations, the communal and habitual; physical; gathering spaces of the city with the more ephemeral creative spaces. The role of events as meeting spaces is both a means to develop creativity., and of providing platforms for the confrontation of difference, which can be transformed into a source of social creativity."* (Sennett, 1999).

At the moment that a city wins the BID of becoming European Capital of Culture the city starts to elaborate their proposed plans. We could say that we can categorize, based on an earlier made distinction by Meyercough(1993), the approaches of cities hosting European Capital of Culture in three components: arrangements with an emphasis on infrastructure (physical interventions also in the built environment, urban planning, physical transformation of the urban space); festival programming; and developing of artistic concepts (cultural infrastructure). You should expect that festival programming would be the main focus, which was also the case at the start of European Capital of Culture, but already in 1990 Glasgow showed that there was a lot more to gain then only the benefits during a year. That occasion revealed that ECOC could be the trigger to leave lasting legacy trough investments in long-term strategies.

Since my research focuses on the architectural interventions of the European Capital of Culture I will elaborate the first component, the physical interventions. The other two components are for me less important to mention and are already elaborated in many other studies about European Capitals of Culture. In multiple researches, about this topic, is mentioned that all the European Capitals of culture undertake action in the building sector; they renovate their historical or industrial heritage that are located in or close to the city centre and convert them into buildings with a cultural aspect such as museum, galleries, libraries and performance spaces with leisure time consumption to make the cities also economically attractive. The interventions on the cities aim to improve the public space, to add new cultural heritage to the city and improve the transit infrastructure by improving or rebuilding for example train stations. All these interventions are made to answer to the physical space needed for the event to perform all the wished activities but also to enrich the cultural infrastructure, improving the city's image and making in that way the city more attractive for the citizens and for the tourists. (Palmer-Rae Associates, 2004; Tuuli Lähdesmäki, 2012). Looking from the perspective of the building sector this event catalyses

Image: Le Tripostal Lille, European Capital of Culture 2004. Adaption of existing industrial heritage into cultural center. (Franklin azzi architecture,2010)

the urban interventions made by the city and in that way ads a kind of flexibility to the fixed formation of the city. In a way the city wants to be the scenery for a great act, which means that it also opens up to the possibility to create landmarks(Richards & Wilson, 2004). In some cities this means that they attract famous and worldwide known architects to their city to make an icon, such as the Calatrava train station in Mons. Another example of a landmark is the Eiffel tower, which would never be there if the world exhibition didn't exist. By generating budget to undertake large scale projects such as famous museums and international institutions the city will be also an attraction to go to, to see these buildings and exhibitions. Therefore the city becomes more a brand name(Panagiota Papanikolaou, 2012). For example Marseille with the national museum of Mediterranean art or the happy alien in Graz(case study booklet, (Baars 2015)). However this process opens also the way to regenerate the urban infrastructure and revitalize areas in and around the city.

Looking at the general amount of construction work, architecture plays a very dominant role in this events, and in events in general, since it represents the new cultural vision/infrastructure and it can host all the wished activities. Also Richards(2010) explains the role of space in his book Eventful cities: *"Event programs require space. Not just physical spaces, but also symbolic and creative spaces. Events can be used as a catalyst to ensure that the city develops meeting places and mixing spaces for creative expression. Creative spaces in the city should link the established cultural institutions and other event organizations, the communal and habitual; physical; gathering spaces of the city with the more ephemeral creative spaces. The role of events as meeting spaces is both a means to develop creativity, and of providing platforms for the confrontation of difference, which can be transformed into a source of social creativity (Sennett, 1999)."* In my case study research about the architectural interventions in European Capitals of Culture you can find examples of the interventions and buildings renovated and newly built in name of the event.

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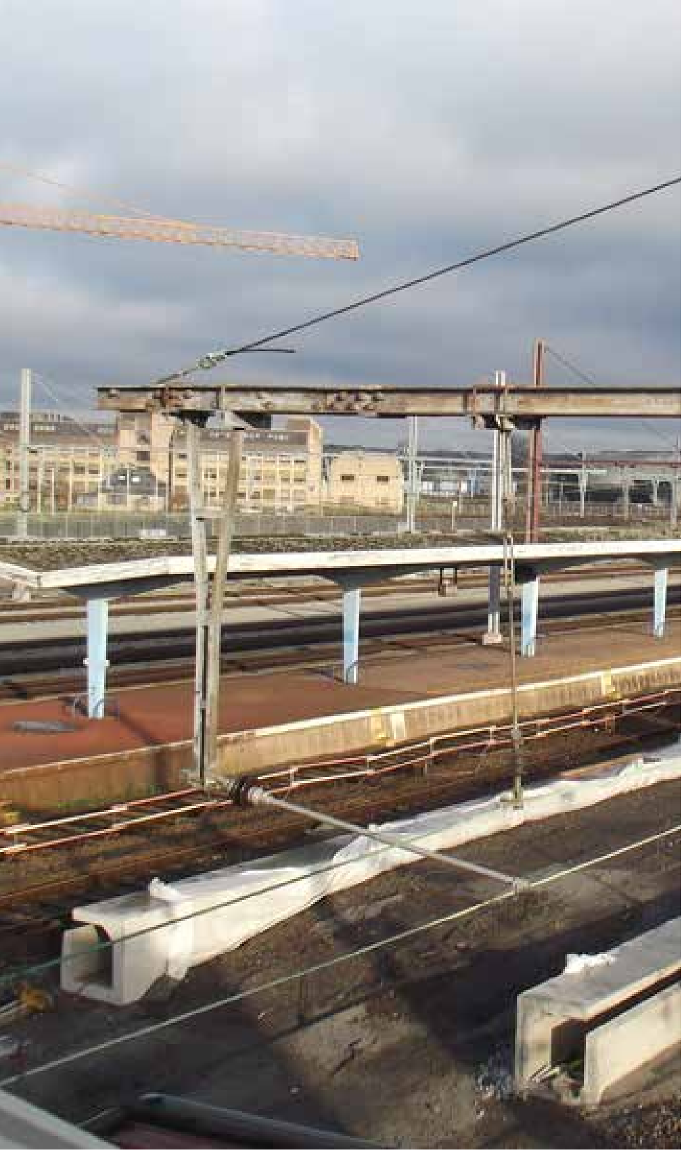


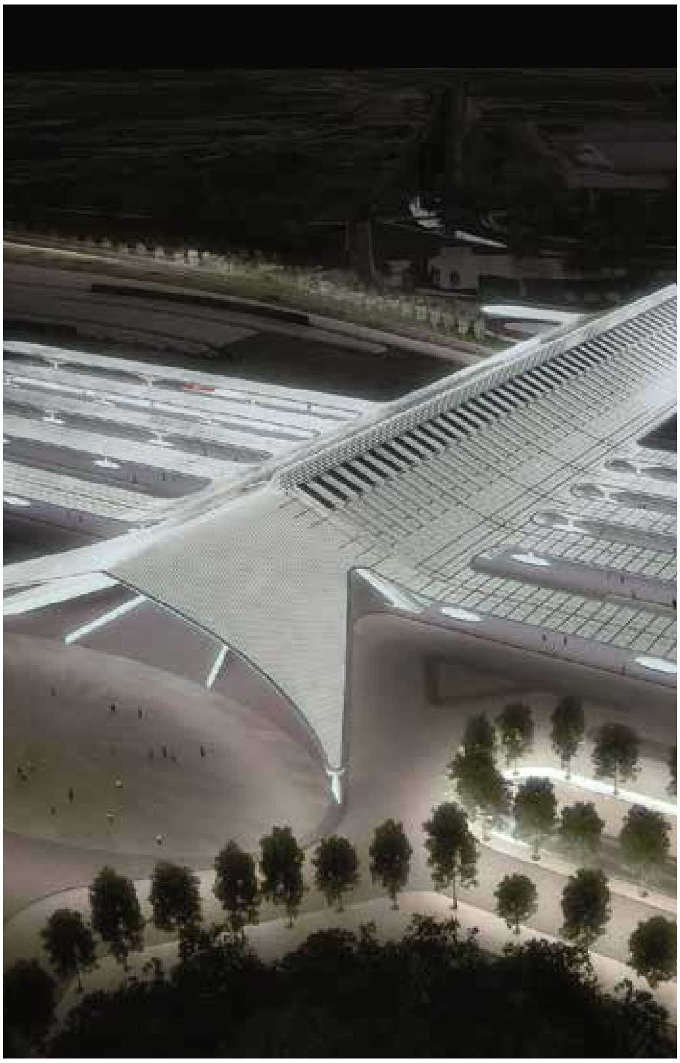


Image far Left: Current state of Calatrava's design for the Mons train station. European Capital of Culture 2015. Due to lack of proper planning and unexpected errors the train station is not at all finished and exceeds the budget. (Smiley.toerist, 2013). Image close left: Rendering of the design for the train station by Calatrava. (Santiago Calatrava, 2013)

WHAT ARE THE PITFALLS?

The size of the intervention, the delay and the costs that are also a result of hiring the famous Calatrava, the citizens of Mons don't see the point of this new train station and think it is a very egocentric building and decision of the city counselors.

Besides the prosperities, that previous cities carrying the event show to the other candidates, there are also still significant aspects and pitfalls to take in consideration. In the research I found out that there are risks and remarks in the organization of being European capital of culture, looking at all the three components, as mentioned before (arrangements with an emphasis on infrastructure, festival programming and developing artistic concepts) there are pitfalls. Considering the physical interventions it is a high risk to organize very big infrastructural projects in a short time. In Porto, for example, this big amount of infrastructural work resulted in an image of the city like one big construction site before the event started. This caused a negative publicity in the national and international news, which meant that the city was before and during the event less attractive. The construction work in Porto also exceeded the budget, and there were a lot of institutional conflicts, which created a stop in certain development plans. In the end the new infrastructure ads a value to the city and it's citizens, but it has paid a price and there are still areas in desperate need for change(CARLOS J. L. BALSAS, 2004).

At the moment it is also happening in Mons(ECOC 2015), the big investment in the train station will not be valued during the year since a backdrop in the time schedule resulted in a delay of 3 years and an enormous raise in the extra costs. Besides that, the size of the intervention, the delay and the costs that are also a result of hiring the famous architect Calatrava, the citizens of Mons don't see the point of this new train station and think it is a very egocentric building and decision of the city counsellors. The infrastructural development plan is, as the examples show, a crucial point to take in consideration for the next ECOC(B. C. Garcia, Tamsin, 2013). Another point of attention, which I thought would be way more mentioned in the literature, is the maintenance of the new facilities at the moment that the event is over. This pitfall is not mentioned a lot, which I think, it is strange because of the fact that the Event asks for another need of a building then when the event is finished, also regarding the amount of visitors. This subject doesn't show up so much in the literature,

Image: Music center Porto, one of the construction works which transformed the city into a complete building site. Due to a failed planning and fight in the organization a lot of works were not finished or not executed before the start of the European Capital of Culture year in 2002. (OMA, 2005), (PERI, 2003)

although it mentions one building in Austria that has difficulties to find the financial means and audience to fill the programme for their big event space after being ECOC. I don't know if this is a lack in literature specifically speaking about architecture or it is not a problem at all since the city is able to keep on attracting visitors to their city.
Next to the risk of the size of the infrastructural interventions and the time schedules researches show another risk. This is most likely a general problem in the urban design strategies of cities and the globalization we deal with. They mention that the trend that is ruling now in urban development creates a homogeneous design strategy for urban spaces and buildings, and that these city images that are created by cultural capital of Europe, and the architecture are all quiet similar and in that way neglect the cultural value of the city itself(Tuuli Lähdesmäki, 2012). So actually the globalization, why cities also try to create an event and make their city unique, is also a pitfall to become not distinctive and narrow down the cultural assets and values the city has. I think it will be good to keep this in mind when designing the transformation of the Blokhuispoort. I also think it can be negative to have the focus on the physical interventions and not on the event itself, in the research of the European Commission it says that the cities Porto Thessaloniki and Genoa invested more in their infrastructure and put their focus more on that, then on the cultural programme and projects of the event (European Commission, 2015). I guess that in that way they missed the aim of the event and loose that special opportunity of investing in their cultural programme and relationships.

If we look at the pitfalls of the programme, considering the physical interventions component, the biggest issue that is mentioned is the planning and involvement of local communities. If the planning goes wrong they need to cancel a lot of activates, which will have a negative effect on the event. In that way the general pitfall is planning and a too high ambition, which makes it impossible to carry out all the wished and promised events and interventions. It might be that the willingness to use a very influential architect is not the best way to keep the budget, time schedule and connection with the local cultural sensitiveness. It appears that, because of the pitfalls mentioned before, a lot of times the objectives op the ECOC are not reached (European Commission, 2015)..

In that way the general pitfall is planning and a too high ambition, which makes it impossible to carry out all the wished and promised events and interventions.

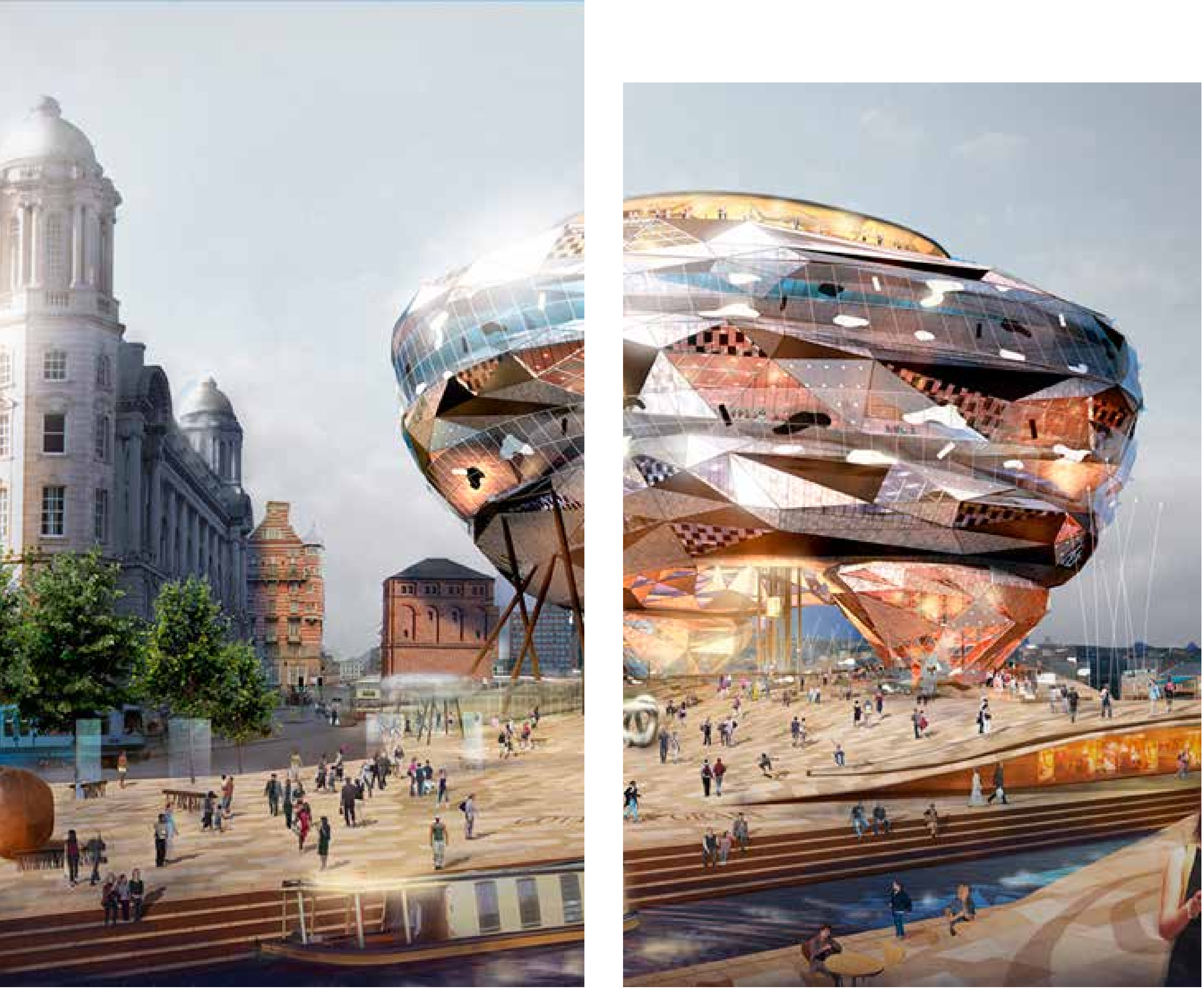


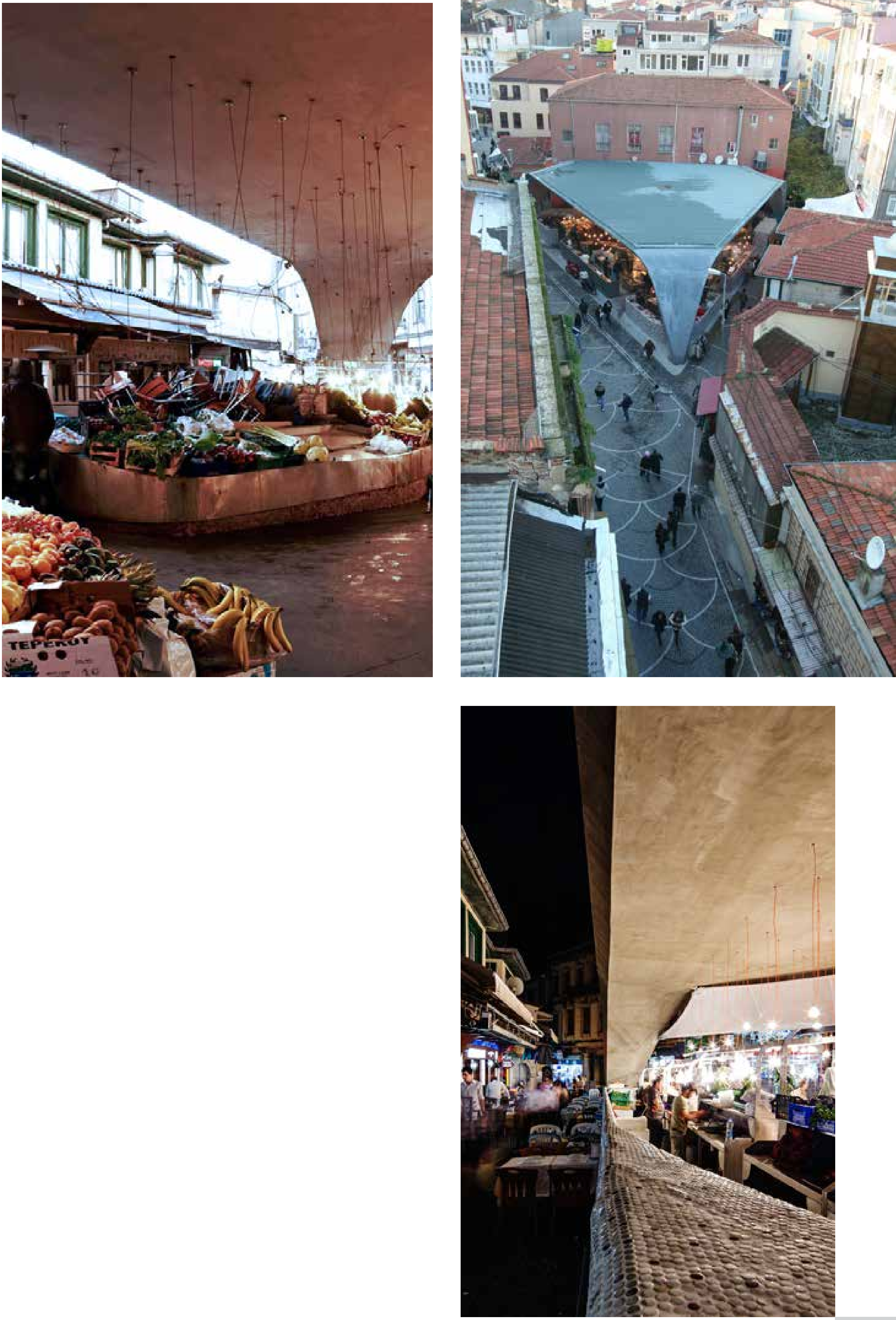
Image: render The Fourth Grace, Liverpool ECOC 2008, Will Alsop won the competition to come up with a design for the regeneration of the waterfront to Liverpool. Unfortunately the building was never constructed.(Will Alsop, 2004)

WHAT ARE THE RECOMMENDATIONS FROM LITERATURE?

“Isolated events will generate short-term benefits, but in order to ensure long-term success the event needs to be integrated into a total cultural strategy”.(Beatriz Garcia & Cox, 2013).

The most important element out of the research as a recommendation is the fact that it is very important to include the programme and vision of the event in the long-term strategy of the city. In this way they can generate a positive lasting effect, cultural, social and economical(B. C. Garcia, Tamsin, 2013; Keuning, 2012; G. Richards, 2010; G. P. Richards, Robert, 2010). In the research of Garcia and Tasmin it is also stated that: “Isolated events will generate short-term benefits, but in order to ensure long-term success the event needs to be integrated into a total cultural strategy”.(Beatriz Garcia & Cox, 2013)”.

Focusing on the physical interventions it appears that there needs to be a right balance in the intervention between the connection towards the world and its local spot. New interventions that gain a lot of attention, such as the Fourth Grace proposal in Liverpool in their bid of 2008need to have also a connection to the place itself, in order to prevent interventions that are not identifiable with the surroundings. There also needs to be a balance between the cultural and commercial programme in order to attract tourists and local inhabitants. (B. C. Garcia, Tamsin, 2013). Richards explains this as the balance between event based and attraction based design. In this way there will be created a short-term attention to the city but also a long term, lasting attention to keep the city a culturally interesting city, this happened in Glasgow and appeared to be very successful (G. P. Richards, Robert, 2010). Next to that the renovation of the existing heritage and the investment in new cultural heritage needs also to be in balance.. (Beatriz Garcia & Cox, 2013).



Images: Local Fish Market in Istanbul, created for ECOC 2012, as a public space for the neighborhood. Providing the place for the local fish market but also a covered space for activities and performances. (GAD, 2014)

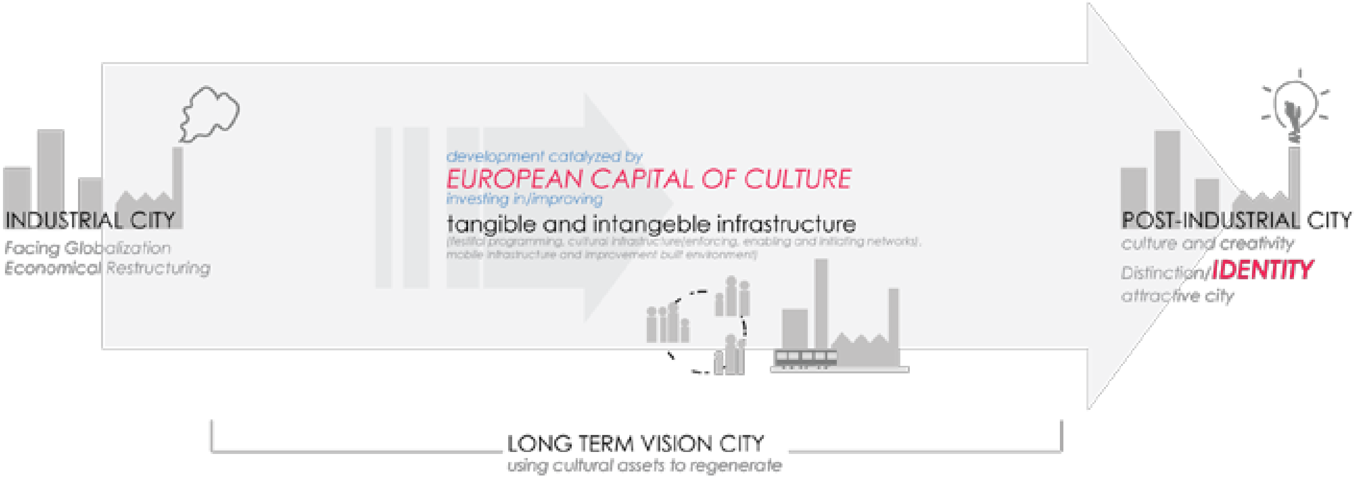

INDUSTRIAL CITY
Facing Globalization
Economical Restructuring
development catalyzed by
EUROPEAN CAPITAL OF CULTURE
investing in/improving
tangible and intangeble infrastructure
(festival programming, cultural infrastructure(enforcing, enabling and initiating networks),
mobile infrastructure and improvement built environment)
POST-INDUSTRIAL CITY
culture and creativity
Distinction/IDENTITY
attractive city
LONG TERM VISION CITY
using cultural assets to regenerate

Diagram conclusion ECOC Literature (Baars, 2015)

CONCLUSION

The former minister of sports, culture and education of Greece, Melina Mercouri, established the event of European Capital of Culture in order to cherish the richness and diversity of cultures in the European Union in such a way that Europeans see the value in both sharing interest in a common cultural area, and discover similarities in it. The first ECoC event took place in Athens in 1985. Today, 30 years later, already 50 countries had the opportunity to let one of their cities shine in the spotlights of being the European Capital of Culture for one year . Either by themselves, or together with another city, from another country. T hese cities represent their country, their city and the region in specific. The European Commission made a framework of requirements to make sure that chosen cities will be able to host the event and will, most likely, generate a successful lasting legacy.

When a country is chosen, the mutual competition starts between several cities in that particular country such that, finally, one city becomes European Capital of Culture. A council, responsible for the organization of the event in all aspects, is appointed, which expands and improves when the event approaches. Cities are very eager to become European Capital of Culture, since research demonstrates that cities gain a positive lasting legacy out of the event, with economic benefits. Balsas(2004) explains that culture is one of the main sources to develop tourism which will cause an upgrade of the local economy(Gomes Pedra, 2014). Economically, a city improves their GDP per capita; compared to runner up regions the difference of growth in GDP is 4,5 per cent during the event and it appears that this effect remains more than 5 years . I think that this quote of Richards(2010) explains the urge of cities to become ECOC even more:" *Pressures of globalization and problems caused by economic restructuring, as well as the need to establish new city identities, have promoted cities to utilize 'cultural' assets and resources in an attempt to become distinctive, to regenerate the urban fabric and to create economic, social an cultural prosperity (G. P. Richards, Robert, 2010)"*

the most important ECOC elements are: the positive impact of the event on the city, both during and after the event, the variety of possibilities (in executing big infrastructural plans but also the cultural intangible infrastructure) due to the catalysing effect of the event and the importance of using ECOC as an element in the long term strategy while including the community for support.

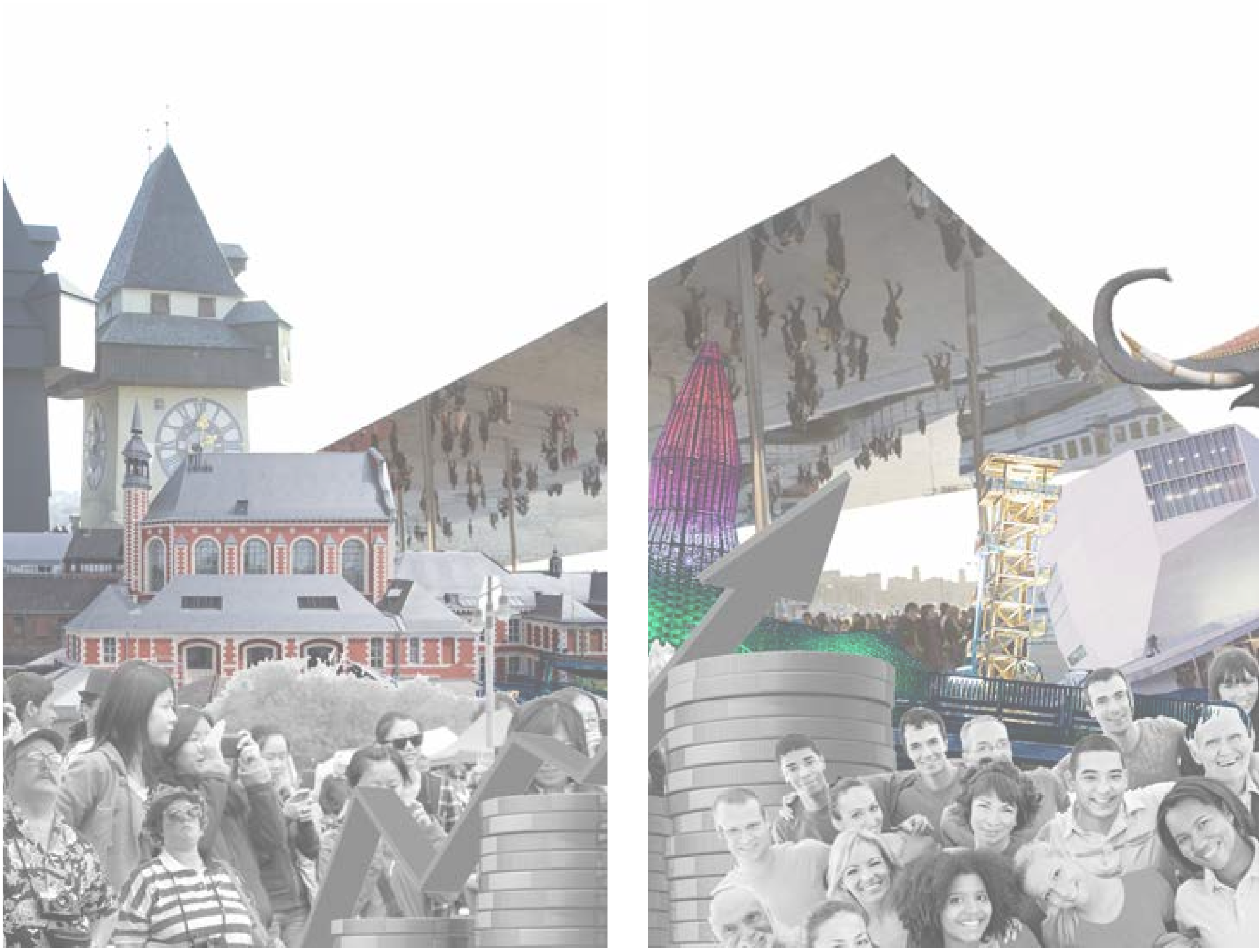


Image: Compilation of all elements named in the conclusion; increase of tourists, GDP per capita, involvement of local community, creation of temporary installations, adaptation of the existing heritage, addition to the built environment and the celebration of the event. (Baars, 2015).

When a city actually becomes European Capital of Culture, it is possible to distinguish three components in the approach to the event of a city, based on Meyercough(1993). Firstly arrangements with an emphasis on infrastructure(physical interventions also in the built environment, urban planning, physical transformation of the urban space). Secondly festival programming and thirdly the developing of artistic concepts (cultural infrastructure). In this research the infrastructural part is the most important element. Looking at the general amount of construction work, architecture plays a very dominant role in these events, and events in general, since it represents the new cultural vision/infrastructure and can host all the wished activities. Furthermore, they also serve the city with a broader arrangement of attractions for the visitors and tourists. Interventions that are mentioned in the literature are firstly renovation of their historical or industrial heritage that are located in or close to the city centre. This can, for example, convert them into a museum, a galley, a library or into performance spaces with leisure time consumption to make it also economically attractive. Furthermore, city interventions are made in order to improve the public space, add new cultural heritage to the city and improve the transit infrastructure. All these interventions are made to answer to the physical space needed for the event to perform all the wished activities but also to enrich the cultural infrastructure. (Palmer-Rae Associates, 2004; Tuuli Lähdesmäki, 2012).

If we look at the pitfalls of the event considering the physical interventions component, the biggest issue that is mentioned in the literature is the time planning and involvement of local communities. If the planning goes wrong they need to cancel a lot of activities. This will have a negative effect on the event. Th lack of including the local community automatically creates the illusion that the project is for organizations and higher forces, rather than it being a project that is going to improve the neighbourhood and the community. With the community standing behind the project, drawbacks are reduced, such as delays by protests. In line with these two pitfalls is the risk of a too high ambition, which can make it impossible to carry out all the promised and planned events and interventions. Unfortunately, in previous events, the objectives op the ECOC were often not reached (European Commission, 2015), this asks for an improvement.

One of the main recommendations from the literature is that it is important to include the programme and vision of the event in the long-term strategy of the city. . Moreover, the city should make an equal balance in the interventions regarding cultural versus commercial (attraction or event-based interventions), and existing buildings versus new additions.

All the sub questions are answered in this literature research, in such a way that I gained a lot more insight into the topic European Capital of Culture. To conclude, the most important ECOC elements are:

- the positive impact of the event on the city, both during and after the event
- the variety of possibilities (in executing big infrastructural plans but also the cultural intangible infrastructure) due to the catalysing effect of the event
- the importance of using ECOC as an element in the long term strategy while including the community for support.

EUROPEAN CAPITAL OF CULTURE, WHAT CAN WE LEARN OUT OF CASE STUDIES?

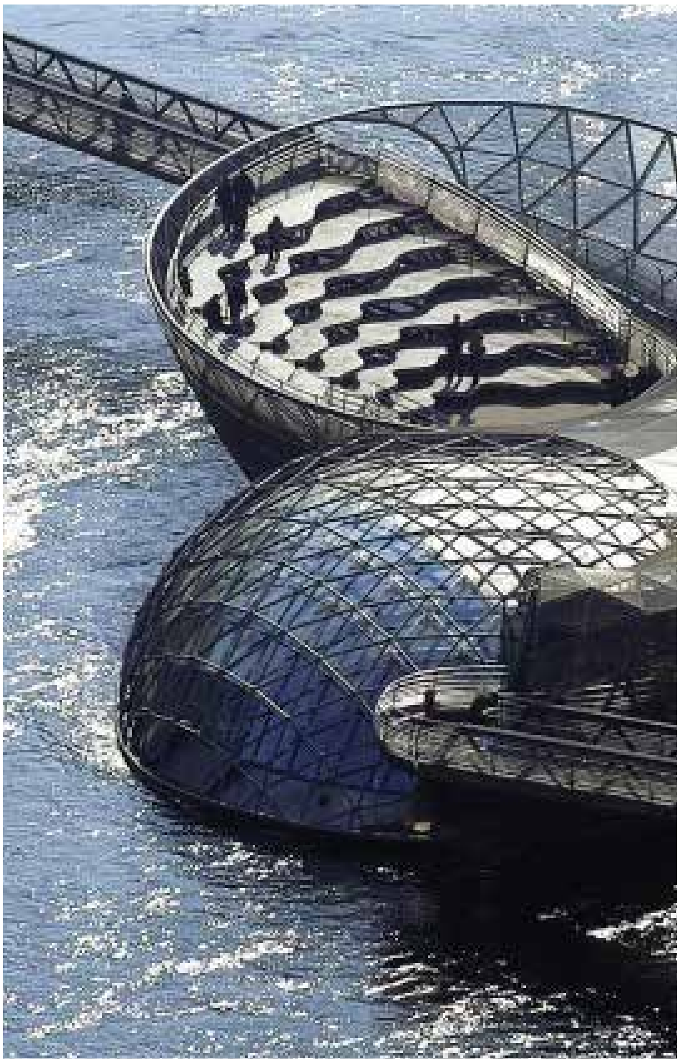


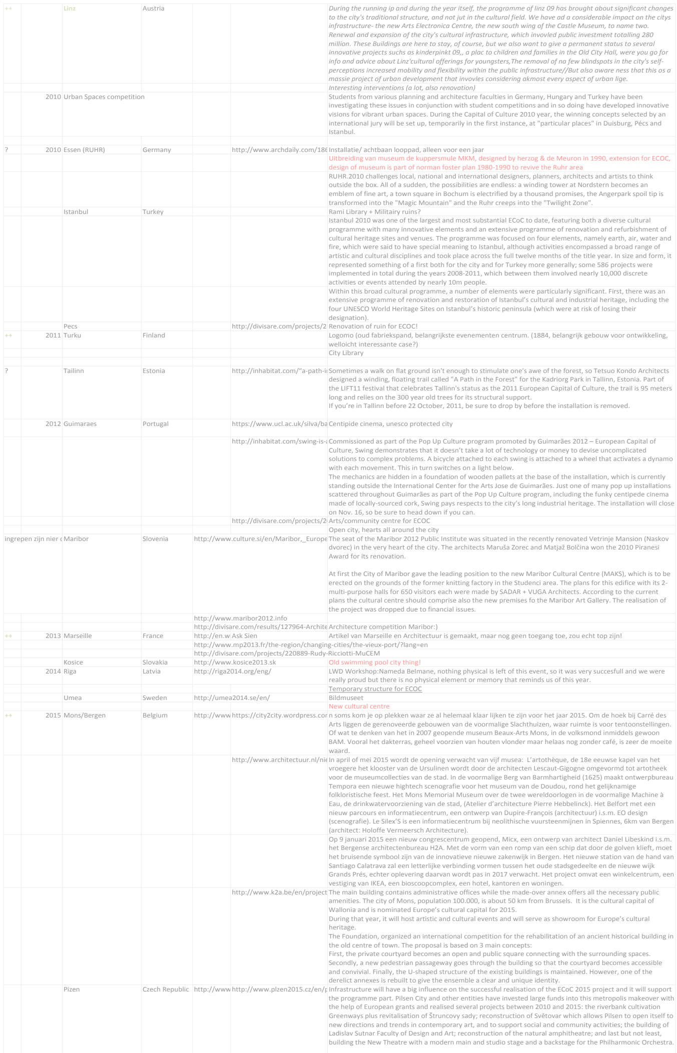
Image: render The Fourth Grace, Liverpool ECOC 2008, Will Alsop won the competition to come up with a design for the regeneration of the waterfront of Liverpool. Unfortunately the building was never constructed.(Will Alsop, 2004)

APPROACH

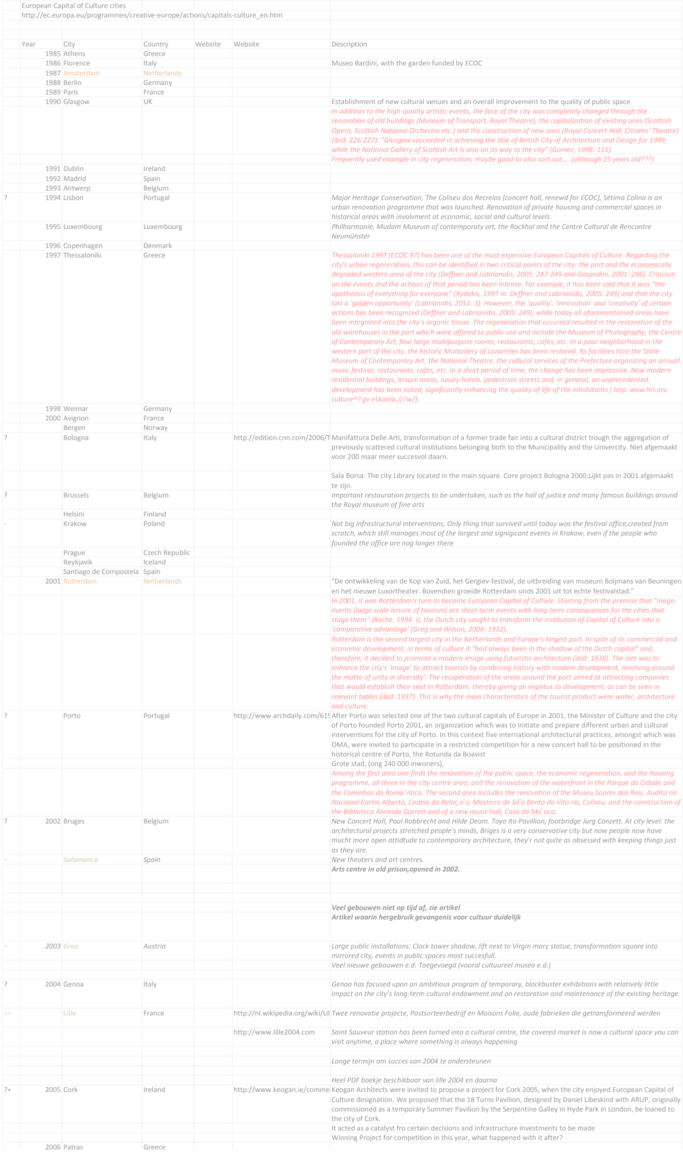
In this part I investigate , based on case studies, which are the architectural interventions cities realised in the past. I made a schedule with the European Capitals of Culture with the kind of architectural interventions per city. In this way I selected a few cities that did catch my interest, because of similarities with the intervention I want to make at the Blokhuispoort, These cities are: Salamanca, Graz, Lille, Linz, Marseille and Mons. I also examined the planned interventions in Leeuwarden and Valetta. During my research I did notice some other infrastructural projects in other cities that might be interesting and useful for me.

After the overview and the case study research I have chosen a view interventions worth researching in debt, to better understand their impact and qualities.

Images: Local Fish Market in Istanbul, created for ECOC 2012, as a public space for the neighborhood. Providing the place for the local fish market but also a covered space for activities and performances. (GAD, 2014)



++		Linz	Austria			*During the running ip and during the year itself, the programme of linz 09 has brought about significant changes to the city's traditional structure, and not jut in the cultural field. We have ad a considerable impact on the citys infrastructure- the new Arts Electronica Centre, the new south wing of the Castle Museum, to name two. Renewal and expansion of the city's cultural infrastructure, which invovled public investment totalling 280 million. These Buildings are here to stay, of course, but we also want to give a permanent status to several innovative projects suchs as kinderpinkt 09,, a plac to children and families in the Old City Hall, were you go for info and advice about Linz'cultural offerings for youngsters,The removal of na few blindspots in the city's self-perceptions increased mobility and flexibility within the public infrastructure//But also aware ness that this os a massie project of urban development that invovles considering akmost every aspect of urban lige.*
						Interesting interventions (a lot, also renovation)
	2010	Urban Spaces competition				Students from various planning and architecture faculties in Germany, Hungary and Turkey have been investigating these issues in conjunction with student competitions and in so doing have developed innovative visions for vibrant urban spaces. During the Capital of Culture 2010 year, the winning concepts selected by an international jury will be set up, temporarily in the first instance, at "particular places" in Duisburg, Pécs and Istanbul.
?	2010	Essen (RUHR)	Germany		http://www.archdaily.com/18	Installatie/ achtbaan looppad, alleen voor een jaar
						Uitbreiding van museum de kuppersmule MKM, designed by herzog & de Meuron in 1990, extension for ECOC, design of museum is part of norman foster plan 1980-1990 to revive the Ruhr area
						RUHR.2010 challenges local, national and international designers, planners, architects and artists to think outside the box. All of a sudden, the possibilities are endless: a winding tower at Nordstern becomes an emblem of fine art, a town square in Bochum is electrified by a thousand promises, the Angerpark spoil tip is transformed into the "Magic Mountain" and the Ruhr creeps into the "Twilight Zone".
		Istanbul	Turkey			Rami Library + Militairy ruins?
						Istanbul 2010 was one of the largest and most substantial ECoC to date, featuring both a diverse cultural programme with many innovative elements and an extensive programme of renovation and refurbishment of cultural heritage sites and venues. The programme was focused on four elements, namely earth, air, water and fire, which were said to have special meaning to Istanbul, although activities encompassed a broad range of artistic and cultural disciplines and took place across the full twelve months of the title year. In size and form, it represented something of a first both for the city and for Turkey more generally; some 586 projects were implemented in total during the years 2008-2011, which between them involved nearly 10,000 discrete activities or events attended by nearly 10m people.
						Within this broad cultural programme, a number of elements were particularly significant. First, there was an extensive programme of renovation and restoration of Istanbul’s cultural and industrial heritage, including the four UNESCO World Heritage Sites on Istanbul’s historic peninsula (which were at risk of losing their designation).
		Pecs			http://divisare.com/projects/2	Renovation of ruin for ECOC!
++	2011	Turku	Finland			Logomo (oud fabriekspand, belangrijkste evenementen centrum. (1884, belangrijk gebouw voor ontwikkeling, welloicht interessante case?)
						City Library
?		Tailinn	Estonia		http://inhabitat.com/“a-path-i	Sometimes a walk on flat ground isn't enough to stimulate one's awe of the forest, so Tetsuo Kondo Architects designed a winding, floating trail called "A Path in the Forest" for the Kadriorg Park in Tallinn, Estonia. Part of the LIFT11 festival that celebrates Tallinn's status as the 2011 European Capital of Culture, the trail is 95 meters long and relies on the 300 year old trees for its structural support. If you’re in Tallinn before 22 October, 2011, be sure to drop by before the installation is removed.
	2012	Guimaraes	Portugal		https://www.ucl.ac.uk/silva/ba	Centipide cinema, unesco protected city
					http://inhabitat.com/swing-is-a	Commissioned as part of the Pop Up Culture program promoted by Guimarães 2012 – European Capital of Culture, Swing demonstrates that it doesn’t take a lot of technology or money to devise uncomplicated solutions to complex problems. A bicycle attached to each swing is attached to a wheel that activates a dynamo with each movement. This in turn switches on a light below. The mechanics are hidden in a foundation of wooden pallets at the base of the installation, which is currently standing outside the International Center for the Arts Jose de Guimarães. Just one of many pop up installations scattered throughout Guimarães as part of the Pop Up Culture program, including the funky centipede cinema made of locally-sourced cork, Swing pays respects to the city’s long industrial heritage. The installation will close on Nov. 16, so be sure to head down if you can.
					http://divisare.com/projects/2	Arts/community centre for ECOC
						Open city, hearts all around the city
ingrepen zijn nier c		Maribor	Slovenia	http://www.culture.si/en/Maribor,_Europe		The seat of the Maribor 2012 Public Institute was situated in the recently renovated Vetrinje Mansion (Naskov dvorec) in the very heart of the city. The architects Maruša Zorec and Matjaž Bolčina won the 2010 Piranesi Award for its renovation. At first the City of Maribor gave the leading position to the new Maribor Cultural Centre (MAKS), which is to be erected on the grounds of the former knitting factory in the Studenci area. The plans for this edifice with its 2-multi-purpose halls for 650 visitors each were made by SADAR + VUGA Architects. According to the current plans the cultural centre should comprise also the new premises fo the Maribor Art Gallery. The realisation of the project was dropped due to financial issues.
				http://www.maribor2012.info		
				http://divisare.com/results/127964-Archite		Architecture competition Maribor:)
++	2013	Marseille	France	http://en.w	Ask Sien	Artikel van Marseille en Architectuur is gemaakt, maar nog geen toegang toe, zou echt top zijn!
				http://www.mp2013.fr/the-region/changing-cities/the-vieux-port/?lang=en		
				http://divisare.com/projects/220889-Rudy-Ricciotti-MuCEM		
		Kosice	Slovakia	http://www.kosice2013.sk		Old swimming pool city thing!
	2014	Riga	Latvia	http://riga2014.org/eng/		LWD Workshop:Nameda Belmane, nothing physical is left of this event, so it was very succesfull and we were really proud but there is no physical element or memory that reminds us of this year.
						Temporary structure for ECOC
		Umea	Sweden	http://umea2014.se/en/		Bildmuseet
						New cultural centre
++	2015	Mons/Bergen	Belgium	http://www	https://city2city.wordpress.cor	n soms kom je op plekken waar ze al helemaal klaar lijken te zijn voor het jaar 2015. Om de hoek bij Carré des Arts liggen de gerenoveerde gebouwen van de voormalige Slachthuizen, waar ruimte is voor tentoonstellingen. Of wat te denken van het in 2007 geopende museum Beaux-Arts Mons, in de volksmond inmiddels gewoon BAM. Vooral het dakterras, geheel voorzien van houten vlonder maar helaas nog zonder café, is zeer de moeite waard.
					http://www.architectuur.nl/nie	In april of mei 2015 wordt de opening verwacht van vijf musea: L’artothèque, de 18e eeuwse kapel van het vroegere het klooster van de Ursulinen wordt door de architecten Lescaut-Gigogne omgevormd tot artotheek voor de museumcollecties van de stad. In de voormalige Berg van Barmhartigheid (1625) maakt ontwerpbureau Tempora een nieuwe hightech scenografie voor het museum van de Doudou, rond het gelijknamige folkloristische feest. Het Mons Memorial Museum over de twee wereldoorlogen in de voormalige Machine à Eau, de drinkwatervoorziening van de stad, (Atelier d’architecture Pierre Hebbelinck). Het Belfort met een nieuw parcours en informatiecentrum, een ontwerp van Dupire-François (architectuur) i.s.m. EO design (scenografie). Le Silex’S is een informatiecentrum bij neolithische vuursteenmijnen in Spiennes, 6km van Bergen (architect: Holoffe Vermeersch Architecture).
						Op 9 januari 2015 een nieuw congrescentrum geopend, Micx, een ontwerp van architect Daniel Libeskind i.s.m. het Bergense architectenbureau H2A. Met de vorm van een romp van een schip dat door de golven klieft, moet het bruisende symbool zijn van de innovatieve nieuwe zakenwijk in Bergen. Het nieuwe station van de hand van Santiago Calatrava zal een letterlijke verbinding vormen tussen het oude stadsgedeelte en de nieuwe wijk Grands Prés, echter oplevering daarvan wordt pas in 2017 verwacht. Het project omvat een winkelcentrum, een vestiging van IKEA, een bioscoopcomplex, een hotel, kantoren en woningen.
					http://www.k2a.be/en/project	The main building contains administrative offices while the made-over annex offers all the necessary public amenities. The city of Mons, population 100.000, is about 50 km from Brussels. It is the cultural capital of Wallonia and is nominated Europe’s cultural capital for 2015. During that year, it will host artistic and cultural events and will serve as showroom for Europe’s cultural heritage. The Foundation, organized an international competition for the rehabilitation of an ancient historical building in the old centre of town. The proposal is based on 3 main concepts: First, the private courtyard becomes an open and public square connecting with the surrounding spaces. Secondly, a new pedestrian passageway goes through the building so that the courtyard becomes accessible and convivial. Finally, the U-shaped structure of the existing buildings is maintained. However, one of the derelict annexes is rebuilt to give the ensemble a clear and unique identity.
		Pizen	Czech Republic	http://www	http://www.plzen2015.cz/en/p	Infrastructure will have a big influence on the successful realisation of the ECoC 2015 project and it will support the programme part. Pilsen City and other entities have invested large funds into this metropolis makeover with the help of European grants and realised several projects between 2010 and 2015: the riverbank cultivation Greenways plus revitalisation of Štruncovy sady; reconstruction of Světovar which allows Pilsen to open itself to new directions and trends in contemporary art, and to support social and community activities; the building of Ladislav Sutnar Faculty of Design and Art; reconstruction of the natural amphitheatre; and last but not least, building the New Theatre with a modern main and studio stage and a backstage for the Philharmonic Orchestra.



European Capital of Culture cities
http://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en.htm

	Year	City	Country	Website	Website	Description
	1985	Athens	Greece			
	1986	Florence	Italy			Museo Bardini, with the garden funded by ECOC
	1987	Amsterdam	Netherlands			
	1988	Berlin	Germany			
	1989	Paris	France			
	1990	Glasgow	UK			Establishment of new cultural venues and an overall improvement to the quality of public space
						In addition to the high-quality artistic events, the face of the city was completely changed through the renovation of old buildings (Museum of Transport, Royal Theatre), the capitalization of existing ones (Scottish Opera, Scottish National Orchestra etc.) and the construction of new ones (Royal Concert Hall, Citizens' Theatre) (ibid: 226-227). "Glasgow succeeded in achieving the title of British City of Architecture and Design for 1999, while the National Gallery of Scottish Art is also on its way to the city" (Gomez, 1998: 111).
						Frequently used example in city regeneration, maybe good to also sort out.... (although 25 years old???)
	1991	Dublin	Ireland			
	1992	Madrid	Spain			
	1993	Antwerp	Belgium			
?	1994	Lisbon	Portugal			*Major Heritage Conservation, The Coliseu dos Recreios (concert hall, renewd for ECOC), Sétima Colina is an urban renovation programme that was launched. Renovation of private housing and commercial spaces in historical areas with involvment at economic, social and cultural levels.*
	1995	Luxembourg	Luxembourg			*Philharmonie, Mudam Museum of contemporaty art, the Rockhal and the Centre Cultural de Rencontre Neumünster*
	1996	Copenhagen	Denmark			
	1997	Thessaloniki	Greece			*Thessaloniki 1997 (ECOC 97) has been one of the most expensive European Capitals of Culture. Regarding the city's urban regeneration, this can be identified in two critical points of the city: the port and the economically degraded western area of the city (Deffner and Labrianidis, 2005: 247-249 and Gospodini, 2001: 286). Criticism on the events and the actions of that period has been intense. For example, it has been said that it was "the apotheosis of everything for everyone" (Xydakis, 1997 in: Deffner and Labrianidis, 2005: 249) and that the city lost a 'golden opportunity' (Labrianidis, 2011: 1). However, the 'quality', 'innovation' and 'creativity' of certain actions has been recognized (Deffner and Labrianidis, 2005: 249), while today all aforementioned areas have been integrated into the city's organic tissue. The regeneration that occurred resulted in the restoration of the old warehouses in the port which were offered to public use and include the Museum of Photography, the Centre of Contemporary Art, four large multipurpose rooms, restaurants, cafes, etc. In a poor neighborhood in the western part of the city, the historic Monastery of Lazaristes has been restored. Its facilities host the State Museum of Contemporary Art, the National Theatre, the cultural services of the Prefecture organizing an annual music festival, restaurants, cafes, etc. In a short period of time, the change has been impressive. New modern residential buildings, leisure areas, luxury hotels, pedestrian streets and, in general, an unprecedented development has been noted, significantly enhancing the quality of life of the inhabitants (htip: wuw.hri.oru culture^? gv e\kairia.///w/).*
	1998	Weimar	Germany			
	2000	Avignon	France			
		Bergen	Norway			
?		Bologna	Italy		http://edition.cnn.com/2006/T	Manifattura Delle Arti, transformation of a former trade fair into a cultural district trough the aggregation of previously scattered cultural institutions belonging both to the Municipality and the Univercity. Niet afgemaakt voor 200 maar meer succesvol daarn.
						Sala Borsa: The city Library located in the main square. Core project Bologna 2000,Lijkt pas in 2001 afgemaakt te zijn.
?		Brussels	Belgium			*Important restauration projects to be undertaken, such as the hall of justice and many famous buildings around the Royal museum of fine arts*
		Helsini	Finland			
-		Krakow	Poland			*Not big infrastructural interventions, Only thing that survived until today was the festival office,created from scratch, which still manages most of the largest and signigicant events in Krakow, even if the people who founded the office are nog longer there*
		Prague	Czech Republic			
		Reykjavik	Iceland			
		Santiago de Compostela	Spain			
	2001	Rotterdam	Netherlands			"De ontwikkeling van de Kop van Zuid, het Gergiev-festival, de uitbreiding van museum Boijmans van Beuningen en het nieuwe Luxortheater. Bovendien groeide Rotterdam sinds 2001 uit tot echte festivalstad."
						In 2001, it was Rotterdam's turn to become European Capital of Culture. Starting from the premise that "mega-events (large scale leisure of tourism) are short-term events with long-term consequences for the cities that stage them" (Roche, 1994: I), the Dutch city sought to transform the institution of Capital of Culture into a 'comparative advantage' (Greg and Wilson, 2004: 1932).
						Rotterdam is the second largest city in the Netherlands and Europe's largest port. In spite of its commercial and economic development, in terms of culture it "had always been in the shadow of the Dutch capital" and, therefore, it decided to promote a modern image using futuristic architecture (ibid: 1938). The aim was to enhance the city's 'image' to attract tourists by combining history with modem development, revolving around the motto of unity in diversity'. The recuperation of the areas around the port aimed at attracting companies that would establish their seat in Rotterdam, thereby giving an impetus to development, as can be seen in relevant tables (ibid: 1937). This is why the main characteristics of the tourist product were water, architecture and culture.
?		Porto	Portugal		http://www.archdaily.com/61	After Porto was selected one of the two cultural capitals of Europe in 2001, the Minister of Culture and the city of Porto founded Porto 2001, an organization which was to initiate and prepare different urban and cultural interventions for the city of Porto. In this context five international architectural practices, amongst which was OMA, were invited to participate in a restricted competition for a new concert hall to be positioned in the historical centre of Porto, the Rotunda da Boavist
						Grote stad, (ong 240 000 inwoners),
						Among the first area one finds the renovation of the public space, the economic regeneration, and the housing programme, all three in the city centre area; and the renovation of the waterfront in the Parque da Cidade and the Caminhos do Romaˆntico. The second area includes the renovation of the Museu Soares dos Reis, Auditó rio Nacional Carlos Alberto, Cadeia da Relaç ã o, Mosteiro de Sã o Bento da Vitó ria, Coliseu, and the construction of the Biblioteca Almeida Garrett and of a new music hall, Casa da Mú sica.
?	2002	Bruges	Belgium			*New Concert Hall, Paul Robbrecht and Hilde Deam. Toyo Ito Pavillion, footbridge Jurg Conzett. At city level: the architectural projects stretched people's minds, Briges is a very conservative city but now people now have mucht more open attidtude to contemporary architecture, they'r not quite as obsessed with keeping things just as they are.*
+		*Salamanca*	*Spain*			*New theaters and art centres.*
						Arts centre in old prison,opened in 2002.
						Veel gebouwen niet op tijd af, zie artikel
						Artikel waarin hergebruik gevangenis voor cultuur duidelijk
+	*2003*	*Graz*	*Austria*			*Large public installations: Clock tower shadow, lift next to Virgin mary statue, transformation square into mirrored city, events in public spaces most succesfull.*
						Veel nieuwe gebouwen e.d. Toegevoegd (vooral cultuureel musea e.d.)
?	2004	Genoa	Italy			*Genoa has focused upon an ambitious program of temporary, blockbuster exhibitions with relatively little impact on the city’s long-term cultural endowment and on restoration and maintenance of the existing heritage.*
++		Lille	France		http://nl.wikipedia.org/wiki/Lil	*Twee renovatie projecte, Postsorteerbedrijf en Maisons Folie, oude fabrieken die getransformeerd werden*
					http://www.lille2004.com	*Saint Sauveur station has been turned into a cultural centre, the covered market is now a cultural space you can visit anytime, a place where something is always happening*
						Lange termijn om succes van 2004 te ondersteunen
						Heel PDF boekje beschikbaar van lille 2004 en daarna
?+	2005	Cork	Ireland		http://www.keogan.ie/comme	Keogan Architects were invited to propose a project for Cork 2005, when the city enjoyed European Capital of Culture designation. We proposed that the 18 Turns Pavilion, designed by Daniel Libeskind with ARUP, originally commissioned as a temporary Summer Pavilion by the Serpentine Galley in Hyde Park in London, be loaned to the city of Cork.
						It acted as a catalyst fro certain decisions and infrastructure investments to be made
						Winning Project for competition in this year, what happened with it after?
	2006	Patras	Greece			

OVERVIEW

All ECOC cities

All the European Capitals of culture undertake building activities.; They renovate their historical or industrial heritage located in, or close to the city centre, intervene to improve the public space, add new cultural heritage and improve the mobile infrastructure. All these interventions are made to meet the spatial needs for the event in order to perform all the wished activities and related traffic movements but also to enrich the cultural infrastructure, improving the city’s image and making the city more attractive for the citizens and for the tourists.(Palmer-Rae Associates, 2004; Tuuli Lähdesmäki, 2012). In my overview research I mentioned all the physical interventions I could find in a big excel sheet. My assumption that intervening in the existing built environment was quite rare was falsified. The more I started to research in depth about cities the more I found out that this is one of the core elements of the intervention cities execute. The reason that you can’t immediately notice this, is due to the fact that, newly built complexes designed by famous architects draw more attention than the precise acupunctural interventions in the existing environment, characteristic for ECOC facilities. Most of the ECOC preferred redesignation because intervening in the existing heritage is apparently easier and faster finished than building from scratch on. This means that these interventions are not so often in the news and are more seen as a logic strategy that is not worth mentioning. After collecting all this information, and still adding data, I started to select the cities that might be interesting for my Blokhuispoort intervention, based on the available knowledge I gained.

In the appendix you can find the scheme I made to organize all the information about each city.

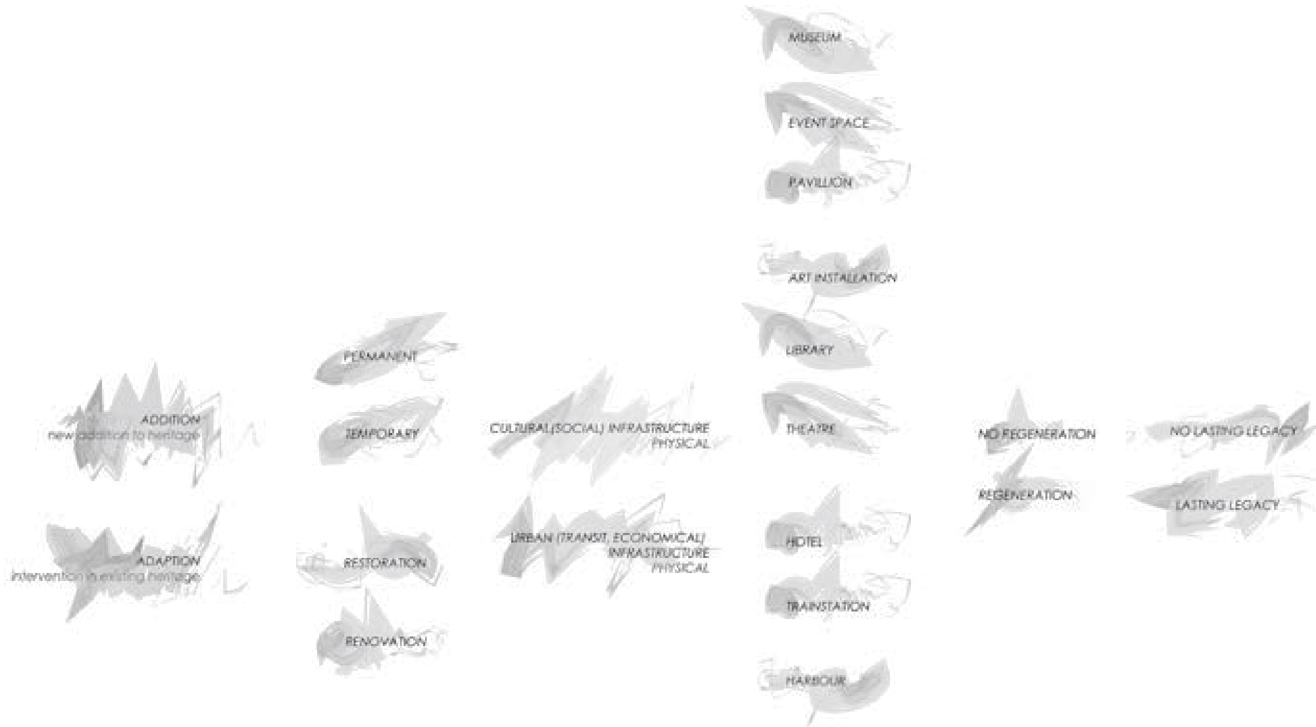


Image: render The Fourth Grace, Liverpool ECOC 2008, Will Alsop won the competition to come up with a design for the regeneration of the waterfront of Liverpool. Unfortunately the building was never constructed.(Will Alsop, 2004)

CASE STUDIES

Selected ECOC cities

For each of the selected cities, out of the overview of all ECOC cities(Salamanca, Graz, Lille, Linz, Marseille and Mons), I determined the interventions and located them in the city map of each city. Subsequently I did research on projects worth mentioning.by which is meant that it can be that some projects are not elaborated because those projects did not give new insights. This general research is organized per city. All the projects I researched on are documented in the Case study booklet..

While I was nearing the final stage of this research part I started to see that I could categorize the interventions in themes instead of cities. I created a scheme based on the researched interventions.

ADDITION VERSUS ADAPTION

As shown in the scheme I have chosen to make the first division in adaption and addition. With adaption is meant an adjustment / intervention in existing tangible and intangible urban infrastructure, which we can subdivide in a restoration or a renovation. Some cities see the change to open again an abandoned theatre for example, most of the times they keep the same composition but are improved and adapted to the new fire regulations for example(Teatro Liceo Salamanca).

In other cases the project is renovated and in that way fresh and ready for the future (Schloss Museum). With addition is meant the creation of a new venue, a new addition to the heritage of the city. I also subdivided this group in permanent and temporary. Meaning that the temporary addition is built with the intention to last just during the event European Capital of Culture (Mur island Graz). The permanent intervention explains itself already but is most of the time already part of the long-term vision of a city, just that ECOC catalyses and speeds up the process of realizing this idea (MuCEM-j4).

Renovation of Teatro Liceo by the architect Fernando Bueno Vicente.

Building includes the ruins of an old monastery San Antonio Real. In 1862 there has been built an Theatre on top of this Ruins by Thomas Francisco Cafranga. The doors of this theatre and cinema are closed in 1994 and reopened thanks to ECOC 2002. The ruins are taken into account at the renovation

Building is right in the city center, at an existing square.

Post-stamps: Examples elaborated in the case study booklet. (Baars, 2015)

The information pavilion of Marseille 2013, designed by Philippe Malta.

It had pop-up exhibitions, a bookshop, showcases all the happenings and there are also some activities. There are also placed some offices of other cultural instanced to show their work. After the year was finished the pavilion has been demolished.

TRAIN STATION MONS
mons

The regeneration of the railway station in Mons by the architect Calatrava.
The new railway station should be the "bridge" between the old city center and the new area with offices, shops, hotels and the cultural center. Also due to a lot of protests by the local community the constructions are delayed and the budget rises. The main protest is about demolishing the old railway station, which was in the first plans of Calatrava the case but not anymore.

CULTURAL (SOCIAL) INFRASTRUCTURE VERSUS URBAN (MOBILE, POLITICAL) INFRASTRUCTURE

The idea is that you can subdivide the different infrastructural interventions in two main categories and then subdivide them on their specific function;

- Intangible infrastructure; the social - cultural infrastructure and or meso / micro economic infrastructure
- Tangible infrastructure; the physical urban infrastructure like the urban spaces and building infrastructure

For example the addition of a new contemporary art museum (OK Offenes Kulturhaus) enriches the cultural infrastructure while

the improvement of the mobile infrastructure (Train Station Mons) by building a new train station has improved the physical urban infrastructure.

REGENERATION AND LASTING LEGACY

Regeneration and lasting legacy are two elements that are very important for my research. Regeneration projects are projects with the aim to regenerate an area directly or to contribute to the regeneration of an area afterwards. Lasting legacy projects are the projects that leave a legacy for longer time, intentionally or unintentionally (Pavilion M). Actually this lasting legacy is a quite logic result of an intervention but is very interesting that many times an intended "temporary" intervention leaves a lasting legacy despite this was not meant to be (The Yellow House).
This is one of the most important subdivisions, since the projects that regenerate and leave a lasting legacy are the projects that I should use for the in-depth case studies to understand how they managed to do so.

Musée des Civilisations de l'Europe et de la Méditerranée (Museum of Civilizations in Europe and the Mediterranean) designed by Rudy Ricciotti. Opened when celebrating ECOC 2013

Austrian national Museum, situated in the Linz Castle with a new extension designed by HoG Architecture

Museum for contemporary Art and presentation, extensions designed by Riepl/Riepl Architects.
Next to this in 2009 the OK house hosted a rooftop project, to give a different perspective on the city.

Temporary Intervention in public space for Linz2009 set up by ECOC Linz09 organization and Michael Rieper.

Temporary building on top of a highway, inviting its surroundings to be involved in cultural and social activities. The building also hosted 16 artist, to think about a future intervention.

Footbridge in the Mur River designed by Vito Acconci. Built as a temporary construction for the ECOC event. After a successful start of over half a million visitors within 6 months the city decided in 2004 (after some research) to keep the structure with an expected life span of 50 years.

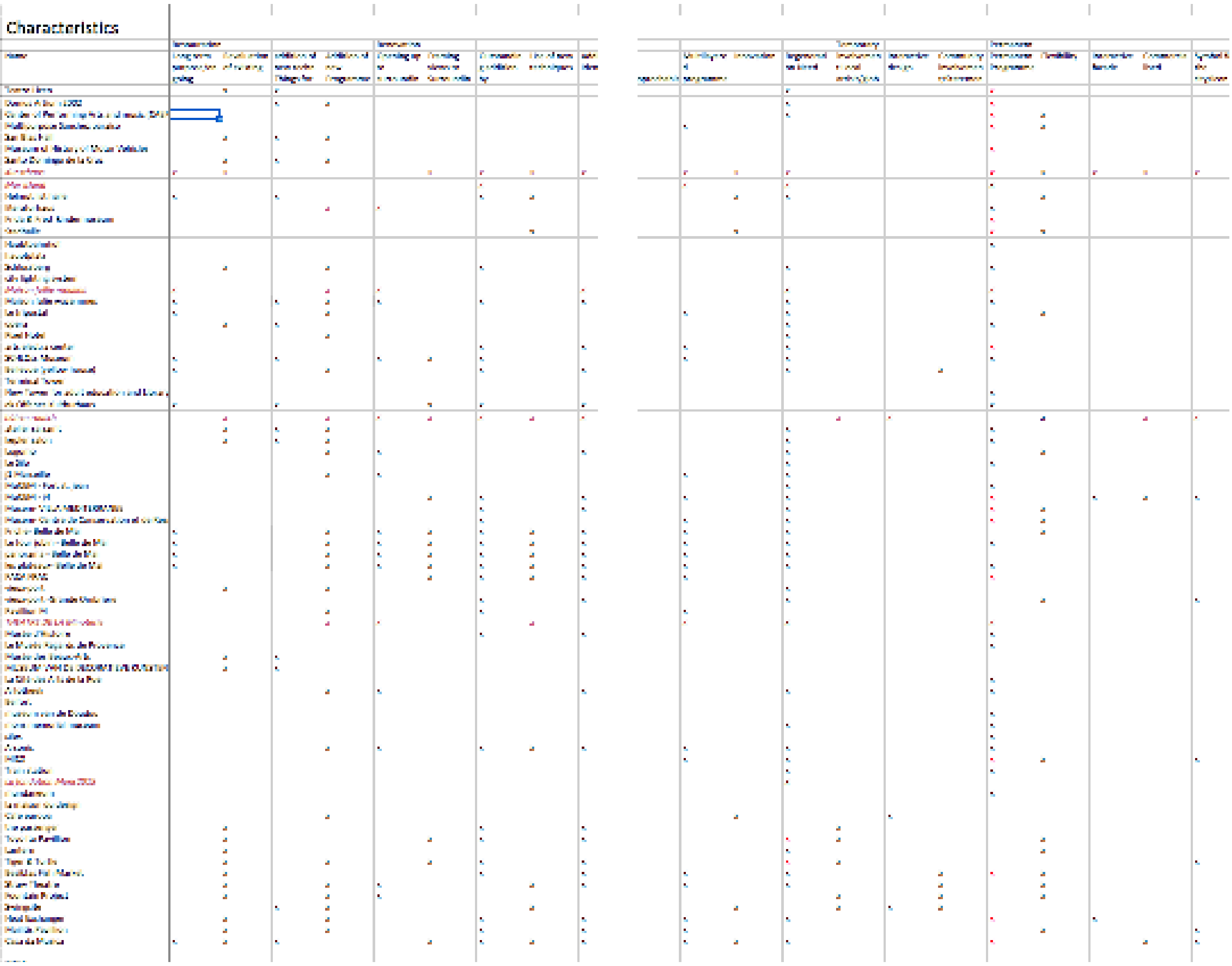


Image: Print Screen of the Case Study Scheme with Caracteristics (Baars, 2015)

Next to the categorization of the case studies it is important to understand which are the characteristics of each specific intervention. In total I observed 75 interventions and found the tangible and intangible characteristics that these interventions have (Physical, Organizational and Programmatical). These Characteristics can be linked to a part of the category scheme; the subdivision in Permanent, Temporary, Renovation and Restoration. In the characteristics scheme I didn't make the conclusion about the successfulness of the project. This will be the final step and will show which characteristics are for sure important to keep in mind for a future intervention.

The diagram contains 22 characteristics; eight concerning architectural characteristics , fifteen organizational and programmatic characteristics, and the final one : Regeneration Need.

More than half of the interventions are intended to regenerate and improve the poor conditions of a site. Off course all interventions are built with a certain need but not always as obvious as the projects marked with "Regeneration Need". The other important characteristic is the presence of a permanent programme. These interventions will not change functionality, although they can be flexible and adaptable in use. For example the Fish Market in Budapest, which has the permanent programme of being a market place within the "off-market" time slots place for performances. In that way it is flexible to coop with both functions but will not change this programme over time or after the ECOC event and in such a way have a permanent programme(page 35).

Most of the time addition of new programme occurs with a temporary intervention in combination with the characteristic "Intervention in Public Space". Outstanding additions draw more attention to a project, but are not in all projects present. Often projects are adding identity to a place, creating an Icon and making a Statement.

Temporary Use seems to be a category, by which projects cover the most discovered characteristics, I also think that this element is the most interesting when it becomes a permanent element, regenerating and leaving a lasting legacy.

Another interesting element is the involvement of the project within its context. This can be tangible and intangible. A tangible characteristic of contextual involvement can be that an existing building is opened up to the public space or frames certain views from within the building. The involvement can be reached in an intangible way by the participation of the neighbourhood in the design, building and maintenance process of the intervention or promote the involvement of the community in the activities.

In the in-depth research I will show which characteristics are typical, for the successful, regenerating, interventions.

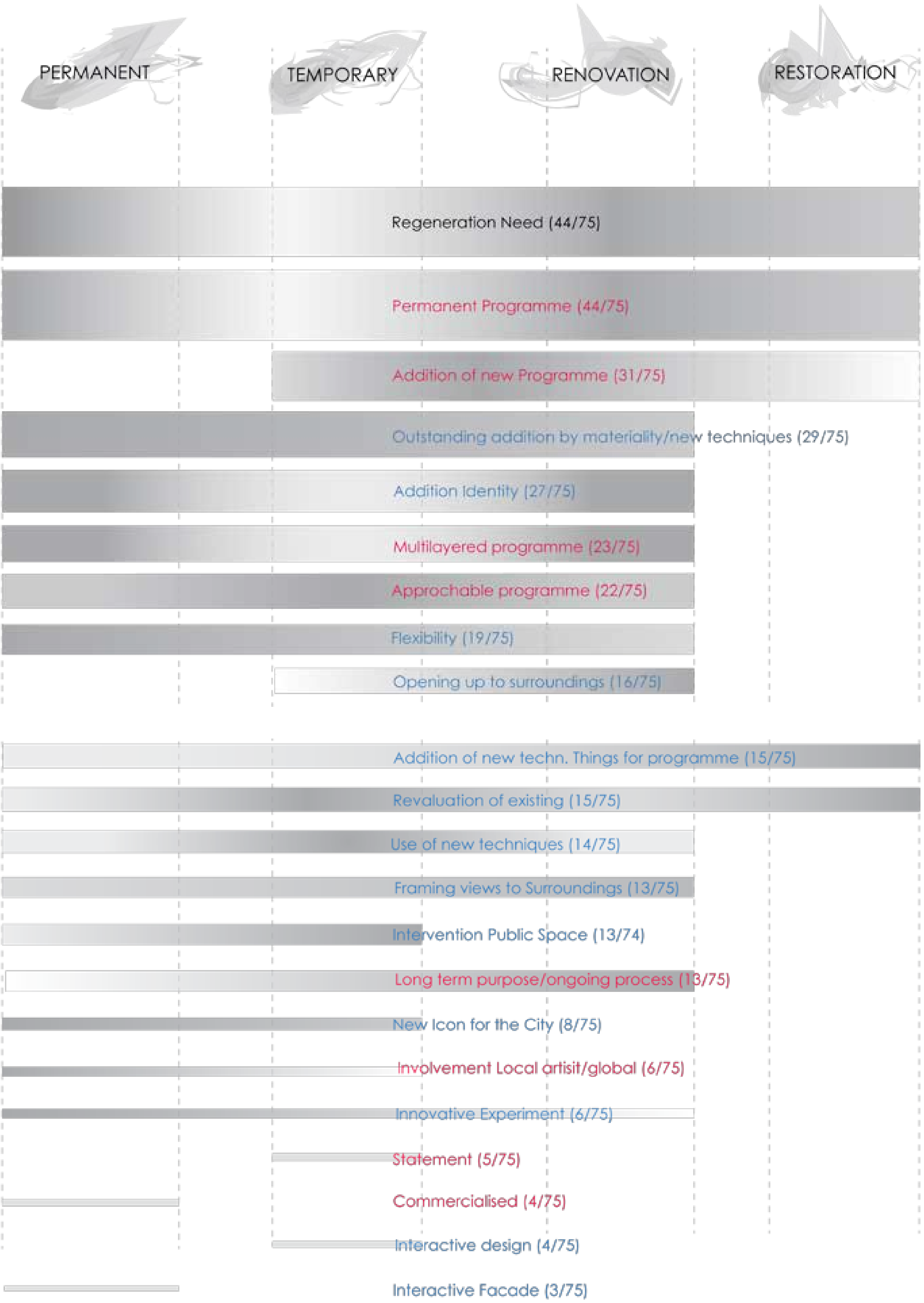


Diagram: Translation of the scheme. Characteristics ordered by Catogery and amount of interventions (Baars, 2015)

Image: Edited picture, with In Depth case studies highlighted (Baars, 2015)

CASE STUDIES IN DEPTH

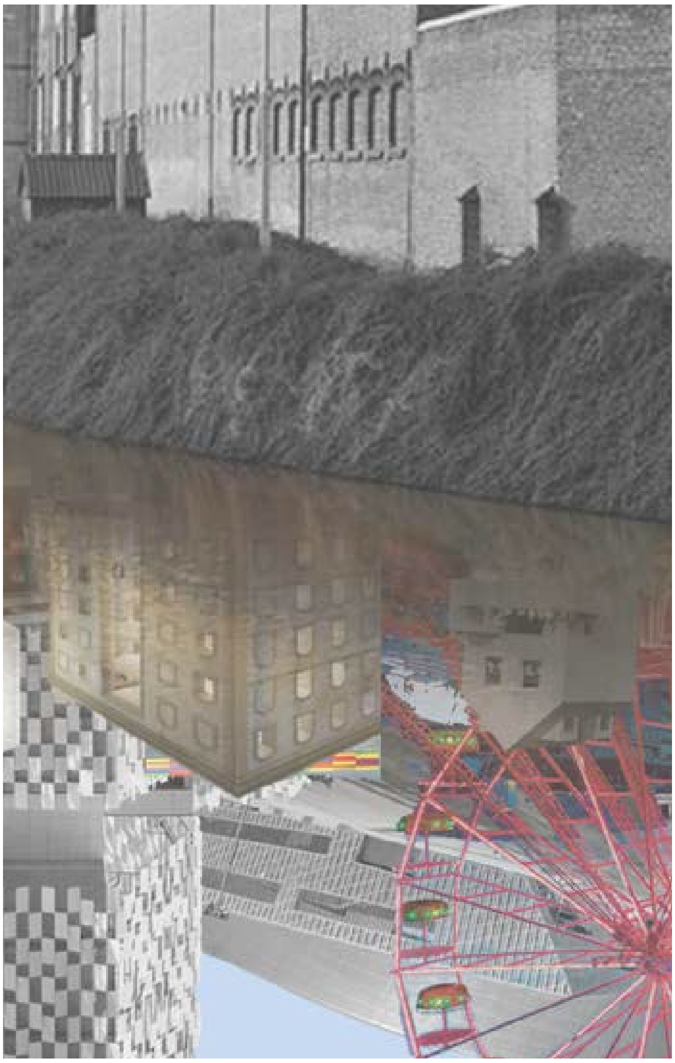
Selected projects from ECOC cities

In this in depth case study on physical interventions of previous capitals of culture I will choose the projects that are most connectable with the Blokhuispoort and are categorized in the case study research as a project regenerating the neighbourhood and leaving a long lasting legacy. The amount of available information plays also a role in this choice of case studies. In this in depth case study I actually reach the point that I gained enough knowledge to answer the research question. Researching these interventions I can find out which are the characteristics that made them successful for a lasting legacy.

The interventions that I have researched in depth are listed below with a short explanation.

Casa da Musica in Porto
The new music hall is an architecturally outspoken project, meant to regenerate the area but also interesting since the ECOC year was not very successful, the building was not finished but the interventions the city made, resulted in an substantial improvement of the cultural and urban infrastructure. This project is interesting in the context of the Blokhuispoort project because of the similar aspects of regeneration and the occlusion due to traffic.

Kunsthaus in Graz
The exhibition center for contemporary art is the flagship of ECOC 2003 for Graz It became an icon for the city and an icon in organic design. Next to that it needed to regenerate the riverside, which was neglected in Graz. The ECOC gave the unique opportunity to realize this intervention. Without this opportunity it definitely would not have been there. The Kunsthaus became the lasting pride after the event. This project is interesting in the context of the Blokhuispoort project because of the outspoken and progressive architecture related to the effect on the regeneration and image.



Maison Follie Moulins in Lille
This Multi-functional Cultural center is one of the projects out of the Maison Folie - series, initiated to re-use the neglected industrial heritage in the surroundings of Lille. Maison Follie is very interesting since it seems to have a bottom–up approach resulting in a multi layered transformation: the first transformation in 2004 thanks to Lille and the second transformation in 2013 because of the successful outcome. This project is interesting in the context of the Blokhuispoort because of the different stages of execution and the involvement of the neighbourhood in the project.

Höhen Rausch in Linz
This Open air installation project is located on top of the OK museum. This project is developed in multiple stages, one because of the ECOC nomination. The exhibition held on the rooftops is an initiative made in their ECOC year. This resulted in a yearly event which draws each time positive attention to the place and city. This project is interesting in the context of the Blokhuispoort project since it could add a value to the buildings that is re-fed every year, which makes it dynamic and up-to-date.

Friche Belle du Mai in Marseille
The development of this cultural stage in a former tobacco factory has a long term strategy that got a big boost thanks to Marseille becoming ECOC in 2013. It is also very interesting since it is situated in a neighbourhood that could definitely need some help in regeneration. This project is interesting in the context of the Blokhuispoort project because of the impact on the neighbourhood and the possibilities of a multistage time planning.

The elaboration of these projects can be found in the booklet in Depth case studies.

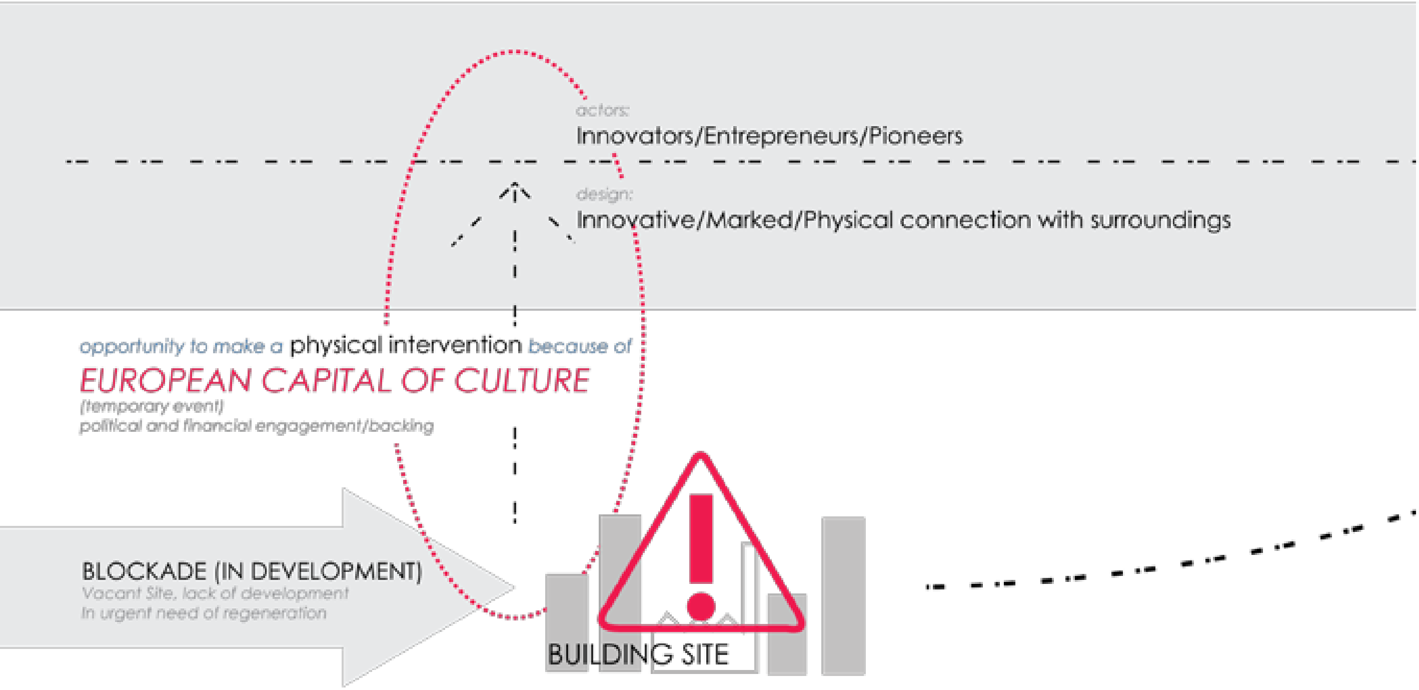

actors:
Innovators/Entrepreneurs/Pioneers
design:
Innovative/Marked/Physical connection with surroundings
opportunity to make a physical intervention because of
EUROPEAN CAPITAL OF CULTURE
(temporary event)
political and financial engagement/backing
BLOCKADE (IN DEVELOPMENT)
Vacant Site, lack of development
In urgent need of regeneration
BUILDING SITE

Diagram: Conceptualization of the outcome of the Research (Baars, 2015)

CONCLUSION

GENERAL+SEMI-IN DEPT CASE STUDIES

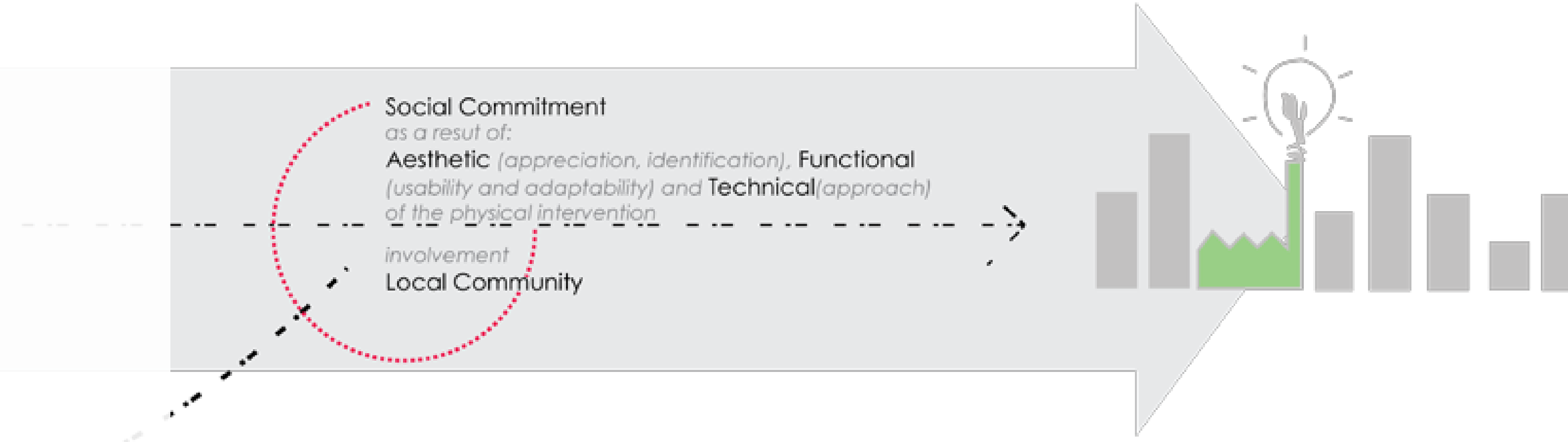
Based on the overview , the case studies and the in depth case study research, I found out that there are a view key points that are important in a successful and long lasting legacy concerning the intervention itself, having also positive effects on the regeneration of the adjacent neighbourhood:

- Long term vision for the city, site, and neighbourhood
- Involvement of the community
- Connection with the neighbourhood (tangible)
- Iconic/Marked design
- Innovative design
- All sites or neighbourhoods of the site had an urgency for redevelopment, or a need for a catalyst to unlock or activate the potential of the sites

All these factors need to be involved in an intervention on a specific site in order to become a successful project. Of course there are elements that can be discussed more in detail. To make these key points more reliable more research need to be conducted. But for me this conclusion drawn out of the Case Study research is enough to form the base as working hypothesis, using these insights as a guideline for the design of the Blokhuispoort.

The factors concerned here are related to each other. In the conceptual model, as shown in the figure, the aspects are placed on a timeline, because between some aspects there is a sequential correlation in time, which will be explained below (?!).

At the starting point the spot is a place in need for change, or located in an area in need for improvement. The location is facing a blockade, not able to continue the way it is / was used. It is important that at that moment the urban planners are already aware of this blockade and also of the potential of this site and consequently make the (pre)conditional room for (re) development in their long term vision and strategy. The catalytic effect of the European Capital of Culture (ECOC) consisting of an extra on political and financial backing, enables the actual development and makes it possible to come up with an innovative


Social Commitment
as a resut of:
Aesthetic (appreciation, identification), Functional
(usability and adaptability) and Technical(approach)
of the physical intervention
involvement
Local Community

LONG TERM VISION OF THE CITY

and striking intervention.. At that moment it is already important to take the local community in consideration - with the remark that at this stage it is recommended to do not give them an active role (yet) to prevent stagnation of “scary “ progressive ideas.
To make the intervention viable for the future the commitment of the community is a precondition, this commitment can only be gained by winning the hands and hearts of the people. This can be done by involving the community in the further development of the plan into more detail when the contours of the intervention are set.
The viability is based on different characteristic: the function of the building (usability and adaptability) the aesthetics (can people identify with this building, can it become a symbol of the event and even of the city and can it be appreciated) and last; technical (is it safe, healthy and comfortable up to acceptable standards, now and in the future). When these characteristics are in line with the needs of the community (neighbourhood, city, country etc.), the intervention can regenerate its surroundings and leave a positive long-term legacy.

Regarding to the sub questions the Case-Study research and in Depth research answered almost all of them except the question concerning the specific physical characteristics of the interventions that made them successful in the improvement of the city. Regarding the characteristics of the five projects that contributed to a successful lasting legacy and regeneration, five important elements can be discerned:

- Creating a Symbol for the city
- Flexibility of spaces to adapt to changes in programme
- Use of new technologies to use materials/ manufacture materials
- Connect the building with the surrounding public space
- Framing (important) views towards the city

Other Physical characteristics mentioned in the previous scheme on page 43 are also advisable to keep in mind. These projects need further research to be sure which characteristics contributed to the regeneration and lasting legacy of the intervention and why.

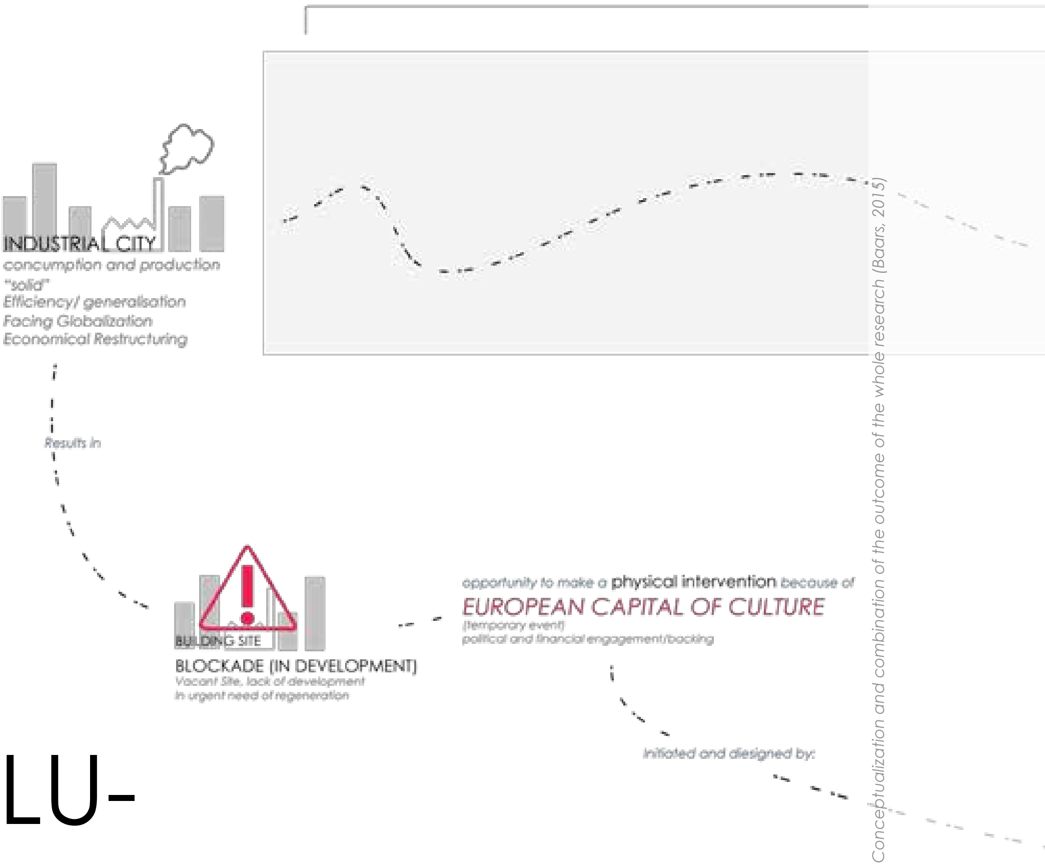

INDUSTRIAL CITY
concumption and production
"solid"
Efficiency/ generalisation
Facing Globalization
Economical Restructuring
Results in
BUILDING SITE
BLOCKADE (IN DEVELOPMENT)
Vacant Site, lack of development
in urgent need of regeneration
opportunity to make a physical intervention because of
EUROPEAN CAPITAL OF CULTURE
(temporary event)
political and financial engagement/backing
Initiated and diesigned by:

Diagram: Conceptualization and combination of the outcome of the whole research (Baars, 2015)

CONCLUSIONS

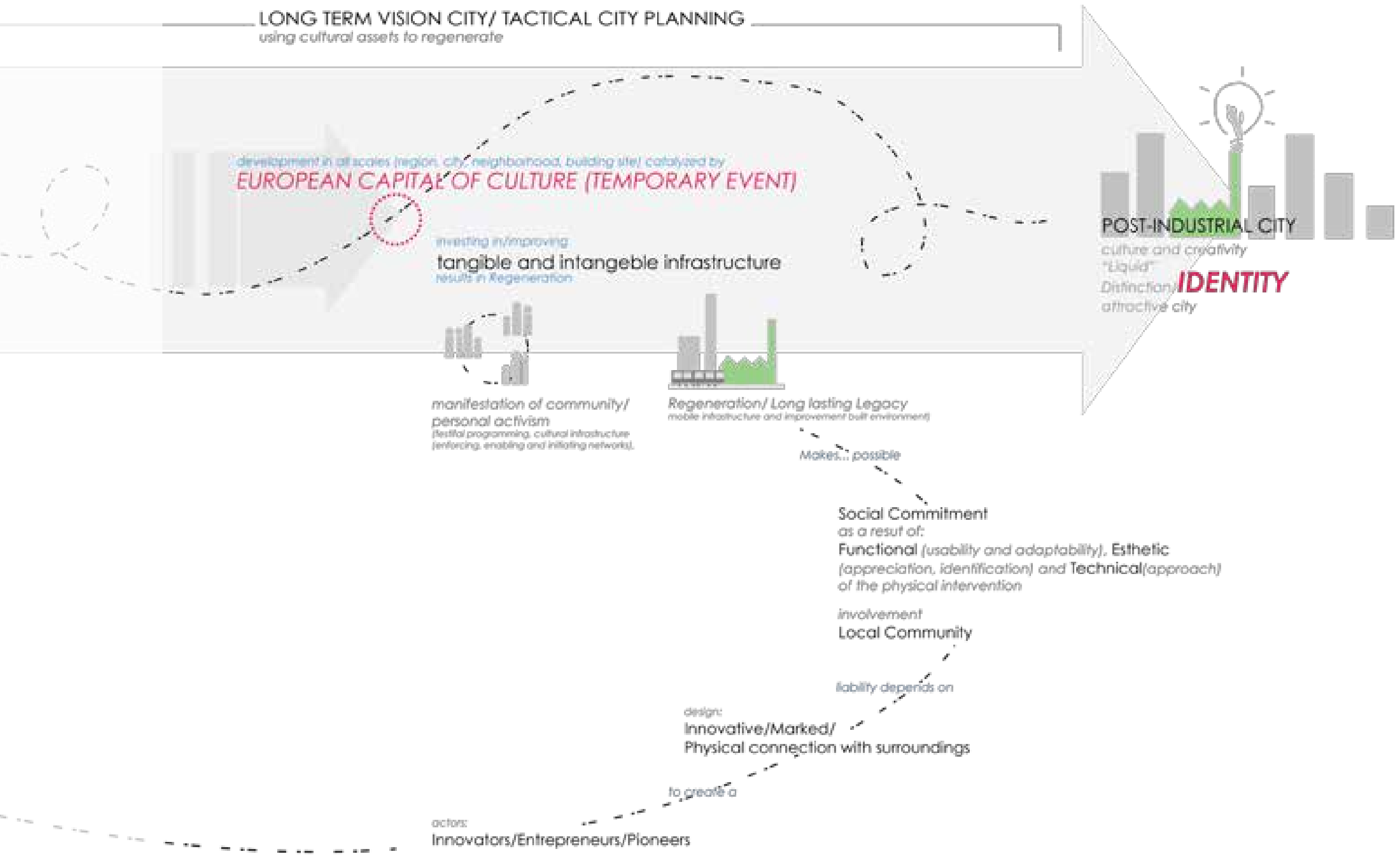
ANSWER TO THE RESEARCH QUESTION

What are the characteristics of a spatial intervention for temporary events that have allowed them to be successful in a long-term improvement of the built environment (existing urban fabric and buildings)?

In the scheme above, all the outcomes of my research are combined in one conceptualization. It demonstrates the literature (study?) about temporary use, the literature (study?) about ECOC and the ECOC case studies. All the sub questions are answered such that they can be combines in order to answer the research question of this study. The research question aims to answer a certain segment of the research. In order to understand the importance in its entirety, the research question is embedded in a broader scope

Over the last century, our modern cities as industrial cities were focused on commercial production. Today, they are facing the problems of globalization and economical restructuring, feeling the urge to change towards an innovative and creative city. This puts much stress on the importance of developing a distinctive identity for these post-Industrial cities, with culture as a thriving force. This identity can be shaped by the creative manifestation of personal and communal activities and by innovative and/or iconic buildings, representing the city and its rich cultural diversity. Here it becomes clear how important the temporary event European Capital of Culture can be as a development strategy by contributing to the identity of the city.

As mentioned in the figure, an ECOC event produces tangible and Intangible infrastructure. It can be concluded that in its current use, ECOC can stimulate both the temporary use of a building or part of a city and other interventions. The latter is due to a change in political regulations and an open minded attitude towards new, innovative, ideas. Next to that a selected city creates new social networks and encourages both existing ones and organizations to be able to have a varied programme in advance of, but also after the ECOC event, as a long lasting legacy of the event. Formalisation is very important in the aftermath of the ECOC-event. This is demonstrated by some ECOC projects that were designed for one year, but gained so much success that they became permanent.


LONG TERM VISION CITY/ TACTICAL CITY PLANNING
using cultural assets to regenerate
development in all scales (region, city, neighborhood, building site) catalyzed by
EUROPEAN CAPITAL OF CULTURE (TEMPORARY EVENT)
investing in/improving
tangible and intangeble infrastructure
results in Regeneration
manifestation of community/ personal activism
(festival programming, cultural infrastructure (enforcing, enabling and initiating networks).
Regeneration/ Long lasting Legacy
mobile infrastructure and improvement built environment)
POST-INDUSTRIAL CITY
culture and creativity
"Liquid"
Distinction/IDENTITY
attractive city
Makes... possible
Social Commitment
as a resut of:
Functional (usability and adaptability), Esthetic (appreciation, identification) and Technical(approach) of the physical intervention
involvement
Local Community
liability depends on
design:
Innovative/Marked/
Physical connection with surroundings
to create a
actors:
Innovators/Entrepreneurs/Pioneers

Regarding the tangible interventions, ECOC cities make use of vacant buildings and areas in need for regeneration. ECOC enables this development and catalyses it by political and financial backing. Nevertheless, the need for (re)development should already be bared in mind, or even more, be part of a long-term vision of the city. This impulse can be implemented by temporary use or a permanent intervention of the site. At the moment of initiation there is a need for innovators and entrepreneurs to come up with innovative ideas, resulting in a design that has high Aesthetic, Functional, and Technical potential. Thereafter, when the broad outlines of the intervention are clear, the input of the community is essential for the subsequent elaboration. To succeed as a long-term improvement, the support of the social commitment is crucial.. This can be enabled by explicitly considering the needs and expectations of the community regarding aesthetic, functional and technical aspects of the intervention. "aesthetics" is the aspect that gives the community the opportunity to relate to and therefore appreciate the intervention. Nondescript neutral design should be avoided, even if this might provoke a fierce debate early on. Regarding the Functional aspect; the programme should be approachable for a wide audience. Moreover it should be flexible and multi-layered (restaurant, exhibition, shop, gathering room.). The programme shall change over time, so the intervention must have some robustness to be adaptable both at a short time (flexibility) and at a longer time scale (convertibility). Regarding the technical aspect, the intervention should have visual and direct connections with the surroundings and should be innovative in construction and building techniques.

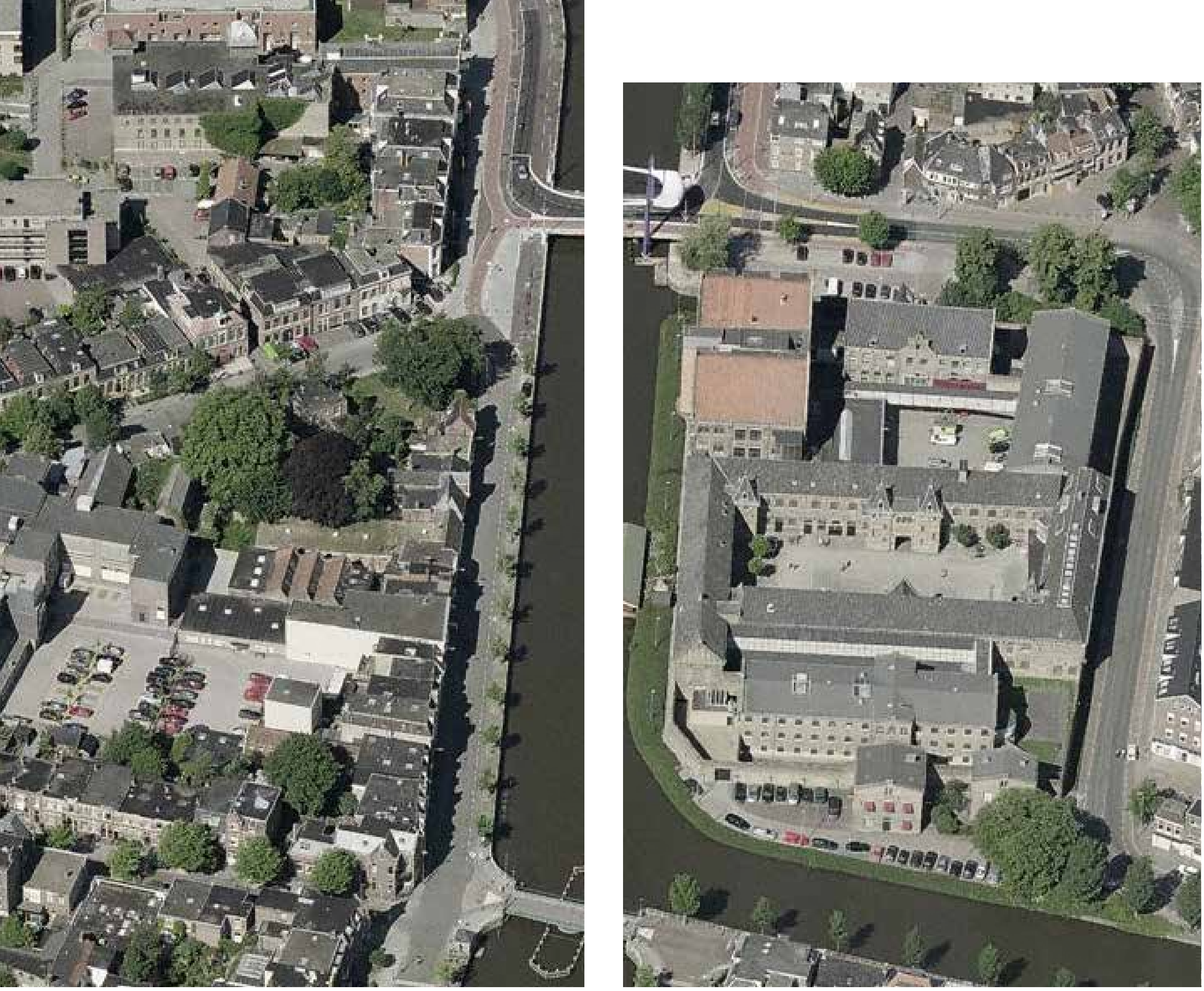


Image both pages: Birds Eye view BHP area (Bing Maps/Simmons, 2015)

ANSWER TO THE DESIGN QUESTION

Which encountered characteristics of my research (a spatial intervention for a temporary event that have allowed them to be successful in a long-term improvement of the built environment) will be important to take in consideration for the design and recommendations of the transformation of the Blokhuispoort in such a way that it could regenerate and leave a positive long-term legacy in the site and city, using European Capital of Culture as a catalyst?

In order to make the intervention of the Blokhuispoort a valuable intervention, regenerating and leaving a lasting legacy to the surroundings and to the site, it is important to apply the research findings to the design strategy. The findings concerning the Blokhuispoort are the following. First of all, we can conclude that the Blokhuispoort is in need for a radical transformation, since, being built as a prison, it has no connection with its surroundings. Additionally, the building has a very rigid cell structure, which severely restricts the reprogramming. At the other hand, the Blokhuispoort complex is an inextricable part of the visual representation of the city. Dramatic and interesting historical events also have made this complex a commemorative place of the city and its citizens. The community wants to preserve the Blokhuispoort for future generations. However, redesignation is nearly impossible within the normal framework of technical and financial feasibility due to the building characteristics. Without exactly knowing what the future of the Blokhuispoort will be, this site is designated to be an important element in Leeuwarden 2018 and is included in the long-term strategy of the city. It is this a characteristic building that can't miss in this intervention.

Regarding the aesthetic, functional and technical characteristics, the following conclusions can be drawn.
With regards to aesthetics, the design of the intervention must interfere in the existing in a distinctive way, making this site even more characteristic, so it can become an iconic mark in the landscape of the city. The building needs to be opened up in such a way that the visitors are drawn and invited to enter the complex. To generate visual connections from within the building towards the city, the building will be embedded in the context and make it possible to reflect and frame identity.

With respect to functional, the process and design must be fully aligned to promote the Involvement of the community, multi-layered programme and an approachable programme for the public. In this way it can involve visitors of Leeuwarden 2018 , the local community, and other communities in Leeuwarden. The

design should also be flexible to cope with future changes in the programme.

Finally the technical aspect: since the city has high ambitions on sustainability, the application of Innovate, sustainable materials and techniques will underpin and amplify the sustainable character of the city and its citizens; in this way becoming a breeding ground and place for exposition and experimentation.
In my opinion these aspects can lead to a positive lasting legacy for the complex and the surroundings. In the ideal situation the building is visually, physically and mentally reconnected with the city in a positive way, Hence it can be an ultimate reminder of the event and an important element that adds identity to the city of Leeuwarden as an innovative (cultural) hub.

RECOMMENDATIONS

Image: Guimares A Plataforma das Artes e da Criatividad, Platform of Art and Creativity in Guimares, ECOC 2012 (WestWay LAB Festival, 2014)

WHAT IS THE ADVICE FOR FUTERE ECOC CITIES?

There are a view elements that I would like to recommend to a - soon to be - ECOC city. First, it is very important to be conscious about the capability of the event to contribute to the long-term improvement of the city. In that way it is important to have a clear vision of what the targets of the city are in the future and to determine which are tangible and intangible issues that need to be improved. My research is focused on the issue of physical places in need for regeneration. In my opinion, the physical Interventions and cultural additions - before and during the event - should contribute to the long-term improvement of the city/ region. To prevent failure, the targets for the event should be realistic, taking in consideration the capacity of the organization, the time required in relation to the activities planned, efficient and effective communication and, last but not least, the unconditional political and financial support.

Experiments and investments in innovative temporary or even permanent interventions can be a catalyst, leading to a long-lasting improvement of the sites and adjacent areas
Gaining enough knowledge about these catalytic possibilities by examining previous interventions in other ECOC cities is recommendable. Physical interventions initiated or catalysed by the ECOC event contribute to the identity and the memorisation of the event and the city. The involvement of the local community is an ingredient that should not be underestimated. Involvement can be stimulated in all kinds of ways, the local culture of (involving) the citizens must be taken into account.

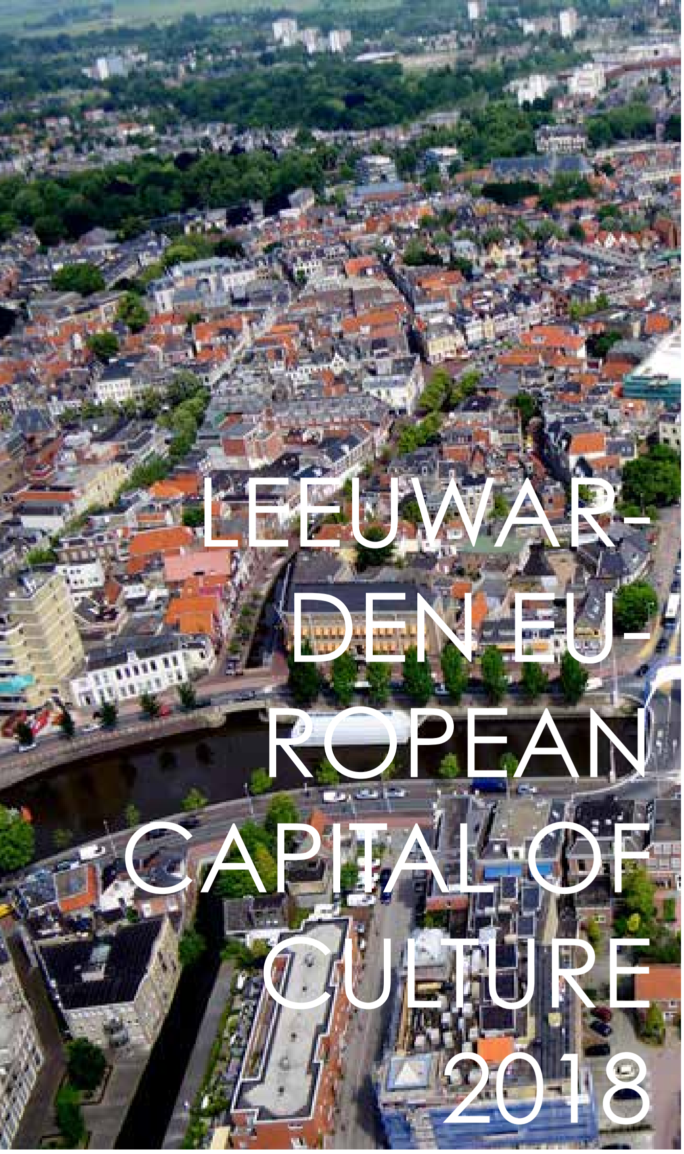
The results of the research point out that some characteristics of physical interventions are crucial for the contribution of these interventions to the regeneration of a site, forming a successful long lasting legacy. The characteristics are divided in Aesthetic, Functional and Technical characteristics. Before intervening it is recommendable to take a look to other interventions, comparable with the envisioned intervention. It is essential to determine which Aesthetic, Functional and Technical characteristics are needed to achieve a certain impact. Most preferable each intervention

has to contribute to the identity of the area, to the event and to the city. Involving innovate entrepreneurs, pioneers and other parties can lead to an intervention that gains a lot of attention in all kind of fields (research, tourists, media, etc.), making the site "a place to be". Next to that it is very important to encourage the community (of the city, neighbourhood, area etc.) to be involved in such a way that there is a common interest in the intervention because of a contribution to, aesthetic, functional and / or technical needs of the community, entailing a long lasting reciprocal relation between community and intervention.

DESIGN

LEEUWARDEN 2018 (BID BOOK)
THE BLOKHUISPOORT

ANALYSES
DESIGN
REFLECTION



LEEUWARDEN EUROPEAN CAPITAL OF CULTURE 2018

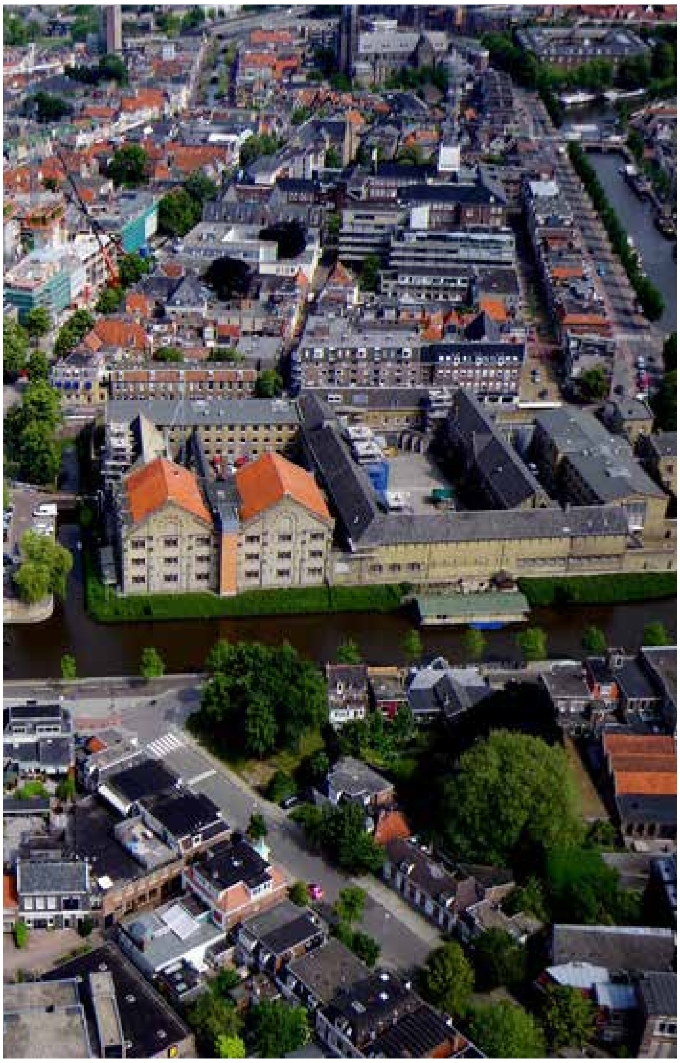


Image:Birds-Eye Blokhuispoort Leeuwarden (HogeOgen Stadspromotie, 2010)

BID BOOK STRATEGY + VISION

MOTIVATION, WHY DOES LEEUWARDEN WANTS TO BECOME ECOC?

In 2007 Leeuwarden started with the BID to become European Capital of Culture, together with ‘s Hertogenbosch, Utrecht, Den Hague and Maastricht (Sjoerd Bootsma, 2015). In September 2013 Leeuwarden won the title European Capital of Culture 2018. Leeuwarden states in their BID book that they need the title: “ *We apply for the title European Capital of Culture because we need a large-scale cultural intervention that can fuel new approaches to these challenges(Organisation Leeuwarden 2018, 2015)*”. They mean with these challenges the cultural, social, economic and ecological challenges that Leeuwarden is facing, just like other cities and regions in Europe. Leeuwarden wants to exchange ideas and knowledge about the future of their natural heritage, the link of the city with the countryside and the balance between community and diversity(Organisation Leeuwarden 2018, 2015).

Their main theme in their BID is the notion of Mienskip. Mienskip is the Frisian word for “community” and is in their opinion one of the elements that has always lasted over time. In the agricultural society Leeuwarden cultivated in, economy and religion were the main factors in this community feeling. Because of the fact that people barely work at the place they live and religion moves to the background Mienskip is the element that survives. Next to that they believe that culture connects people within cities and villages in all possible ways and that this could also be applied to the bigger scale of Europe. In that way culture can connect communities, in al its appearances, and create new communities. Because of this the slogan of Leeuwardens’ BiD is: “*Criss-crossing Communities(Organisation Leeuwarden 2018, 2015, p. 5)*” . Their goal is to offer a very varied cultural programme that has the aim to connect, interact and has dialogues with communities. Therefore their BID is about finding out new ways to let citizens participate in their cultural programme by these grass-root connections of communities.

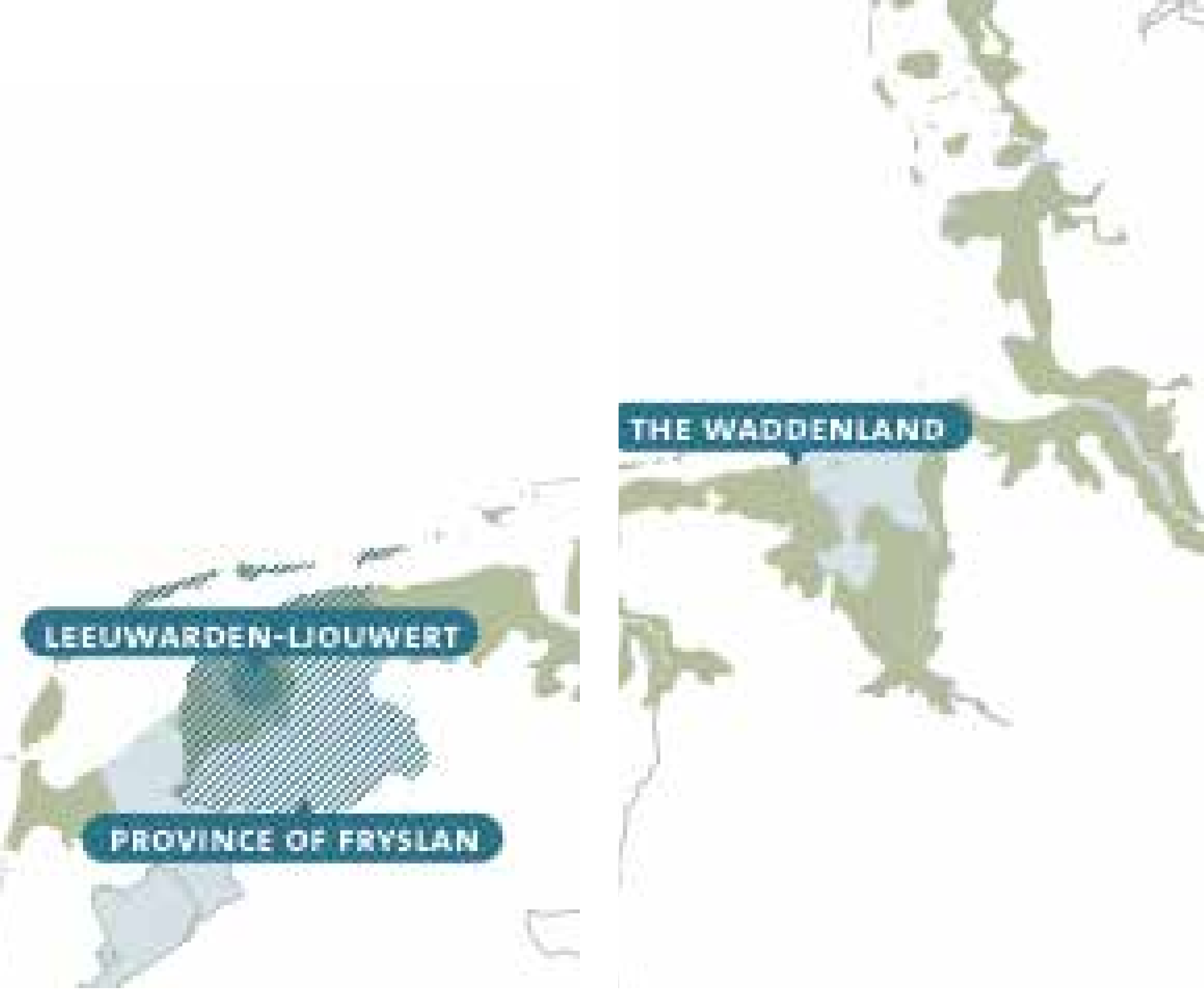


Image: The complete Region of Leeuwarden ECOC 2018 (Stichting Kulturele Haadstêd 2018, 2013)

STRATEGY

What offers LWD2018 to Europe/ Themes

In line with Leeuwarden's' idea of Mienskip they mention that they want to offer Europe the possibility to see how culture can enrich and strengthen this " Mienskip" and can transform the social structure and potential that European inhabitants have. They divided their BID in three themes/domains: City and Countryside, Community and Diversity, and Nature and Culture. In the theme nature and Culture the focus will be on the fact that culture can put the focus on nature and in such a way bring back the attention to the natural heritage that is under pressure throughout Europe. The next theme points out the gap between city and countryside, the distance between those two increases and the countryside looses their creative and intellectual capital while the city is in such a way disconnected that it barely knows where their basic sources like wood come from. The last theme, community and diversity, is focused on understanding other communities and enrich their own community with this knowledge of diversity.

Space/Place of Events

Considering the three themes of Leeuwarden, Nature has a vey important role and they try to show in their programme that cultural and natural heritage are very closely connected. This means that a lot of events will take place in nature. For example the idea to work with poems and potatoes will eventually end up in a potato field (Organisation Leeuwarden 2018, 2015). Next to this they believe that it is more efficient to bring the art to the audience and not wait for the audience to come to a museum, so in their strategy they mention that a lot of events will take place in public space, nature or at places that are mentally and physically not hard to reach.
Leeuwarden has mentioned four geographical levels in which they will operate while being European Capital of Culture:

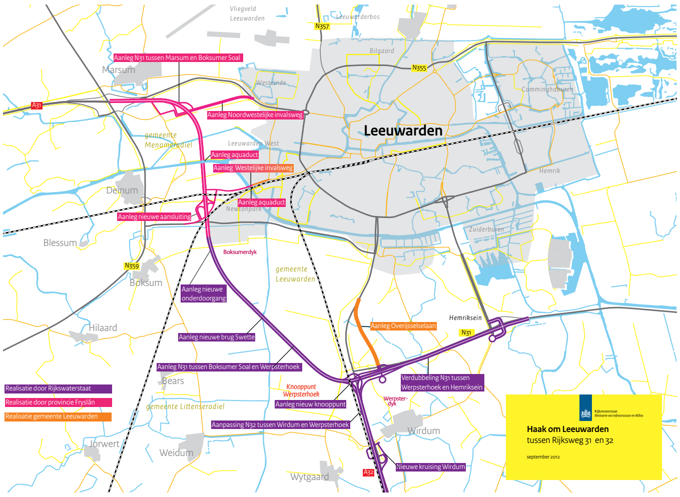
- Level 1: Leeuwarden.
- Level 2: The Province of Fryslân
- Level 3: The waddenland
- Level 4: European Network
- Level 5: "Frisians abroad"

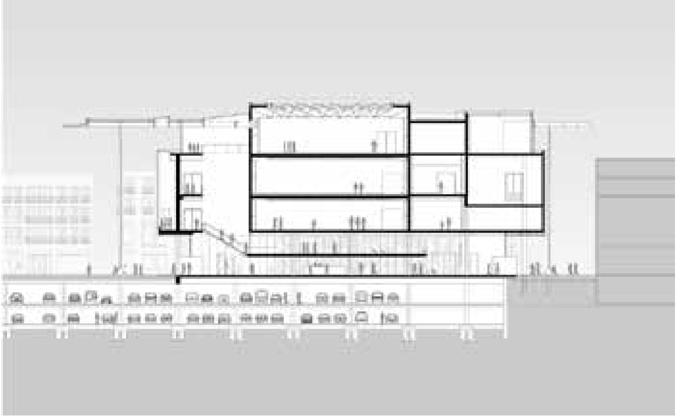
Since Leeuwarden is officially the European Capital of Culture 50 per cent will take place in the city, with the Blokhuispoort as the beating heart during the event. (Organisation Leeuwarden 2018, 2015)

Long term Legacy of the event

It appears in the BID book that Leeuwarden has a clear idea about the lasting legacy they want to achieve. Looking at the European dimension they want to set up a substantial online programme and a network that will last after the ECOC year has finished. Next to that they want to leave traces in the natural and cultural landscape. One of the main elements is the project of the eleven fountains; 11 (famous) artists, each from another country and culture, will design/built a fountain in one of the 11 cities of Fryslân. In Leeuwarden this sculpture is envisioned in front of the central station.

HANIAPLE
MOLENSTEEG
NIEUWE STEEG
RUITERSKWARTIER





Images: Finished Large scale interventions Leeuwarden: Infrastructure project " De haak om Leeuwarden" , Cultural infrastructure projects Harmoniekwartier and the new Friesch Museum. (DP6, 2011), (Rijkswaterstaat, 2012), (Bierman Henket architecten, 2013)

PROGRAMME

The programme of the event is still in progress but shows already a lot of ideas and activities.
The main idea is to combine high culture activities with popular events and built around each activity a strong online programme. Next to that they try to reach target groups with a very specific interest, part of the idea of criss-crossing communities(Organisation Leeuwarden 2018, 2015). They organize for example the event welcome to the village, a very popular festival, but also an event focusing on the blackbird, which will attract bird watchers, a way more specific target group. They call this micro-targeting communication strategy. Also involving children, people with special needs and minority cultures in Europe in the activities, is taken into account. As de Jong(2015a) also told me in the interview they will focus with their programme on the combination of attracting Europe as a whole but especially also attracting the local community and the Netherlands as such. In that way the lasting legacy can become tenacious. Involving the local community as much as possible is also one of the recommendations mentioned in the literature research about European Capitals of Culture and in that way Leeuwarden answers the requirements set by the European Commission.

SUSTAINABLILITY

Leeuwarden has a high ambition in sustainability by trying to achieve the first Green-Key as a European Capital of Culture. As explained in the BID: *The Green Key is an international eco-label tourism facility, it aims to contribute to the prevention of cli- mate change and to sustainable tour- ism, by awards and promoting good initiatives(Organisation Leeuwarden 2018, 2015).* The Noorderzon festival in Groningen is the only event within Europe that got this Green Key annotation and with their help and the help of the Green Key international organization they will try to consider their organization in such a way that they can actually become the first European Capital of Culture with the award and inspire the candidates in the future.

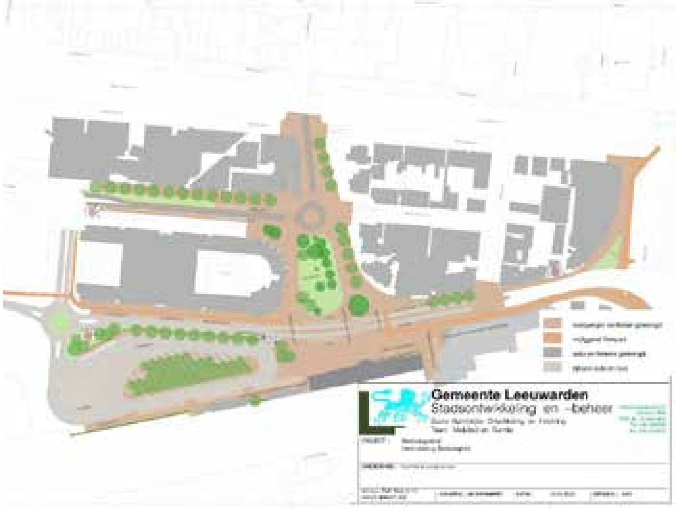
BUDGET

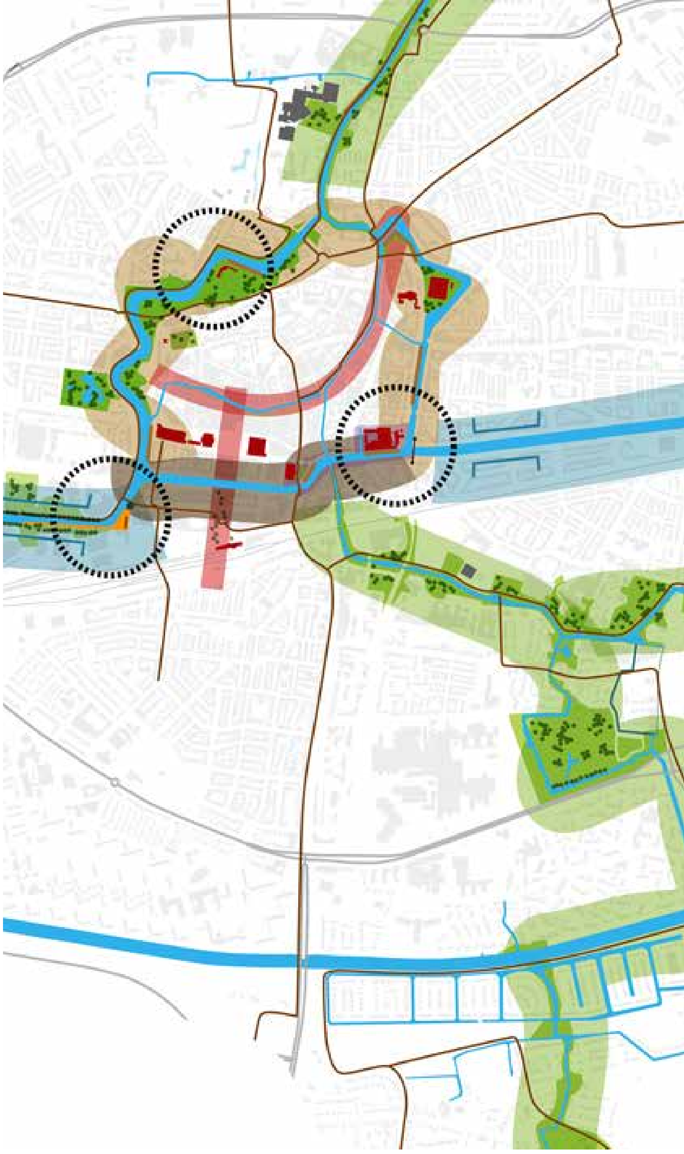
In the BID book are overviews included that explain all the expenditures and incomes for the event. For me this part is also interesting since they give a detailed description about the infrastructural (cultural, urban and infrastructures) expenditures.
The total agreed investment across the City and Province comes to more then €850 million.
(This part will be elaborated more).

In the BID Book of Leeuwarden 2018, available online, you can find a more specific overview of the expenditures.

PHYSICAL INTERVENTIONS

As mentioned in this previous part Leeuwarden is not focussed on the physical interventions as a main theme of their BID. Criss Crossing communities and involving nature in their event has a higher preference. Looking at the interventions there are multiple reasons Leeuwarden decided to not make this one of their main goals in becoming European Capital of culture.
First of al Leeuwarden is very lucky with their programming and planning of their previous planned interventions. They initiated years ago the plan to improve the transit infrastructure around Leeuwarden (de Haak om Leeuwarden), this very big investment and construction work is finished this year. It will, because of that, serve ECOC 2018 and a part of the budget that came free by becoming ECOC2018 is also invested in this intervention. But actually it is more a happy coincidence than a strategy in becoming ECOC. This is also the case for their investment in the cultural infrastructure, the new Frisian Museum is finished and already in use and the Harmonie kwartier, a plan that is existing also already from the late 90's will be finished right in time before





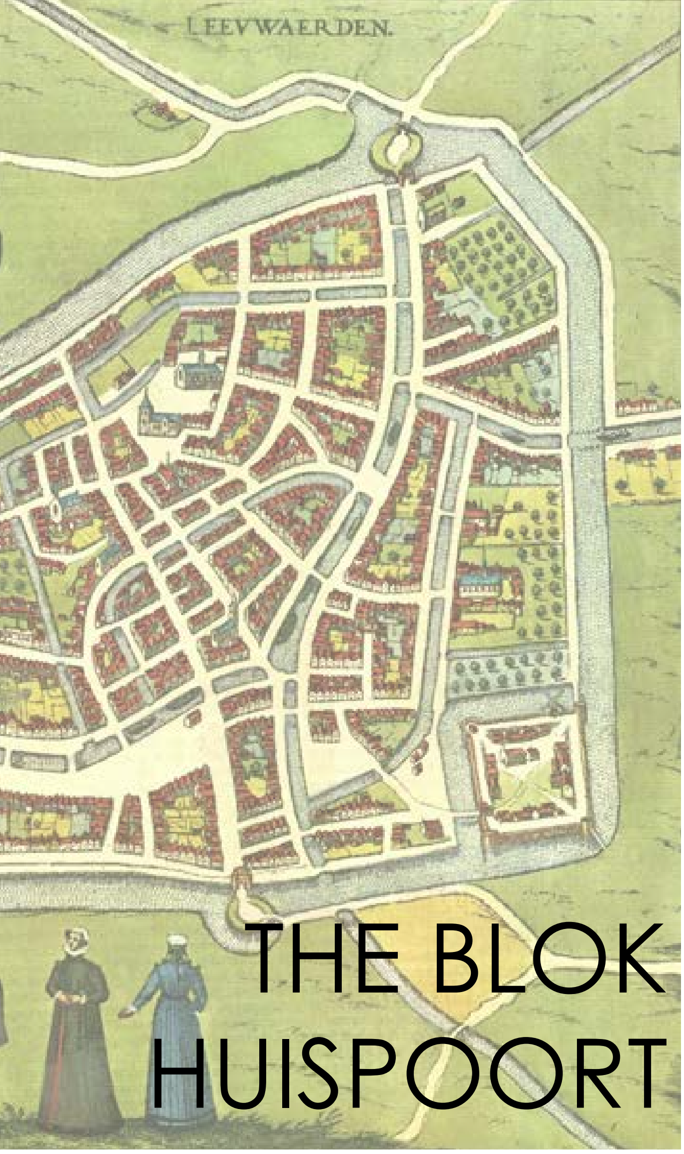
Images: Planned Interventions before LWD 2018. Regeneration of the Waterfront(Karres+Brands, 2014), Station Area (Gemeente Leeuwarden, 2015) and Blokhuispoort Area (TWA architecten en NRJarchitectuur, 2014)

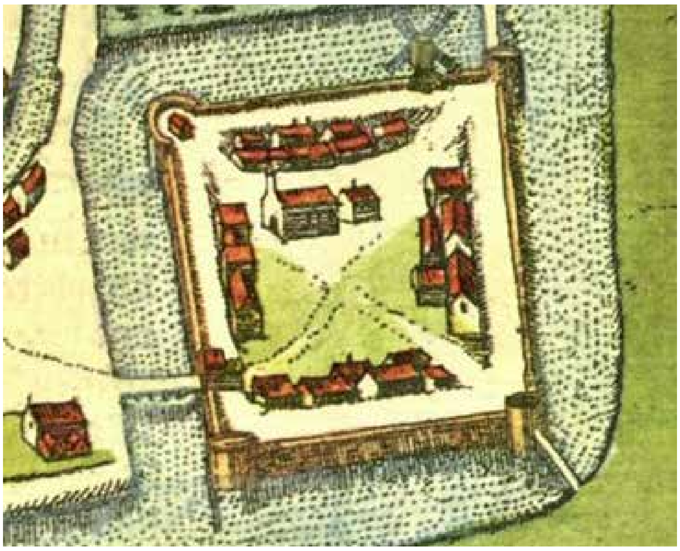
the start of the event.
Secondly Leeuwarden has tried to learn from previous capitals of culture. They went to Umea (ECOC 2014) and were surprised by the amount of unfinished construction work. Homme de Jong(2015) explained me that they have decided to focus on two projects so they can use all the force they have to finish that in time. Instead of having a city that is completely under construction with the plausibility to not be ready at the moment Leeuwarden is European Capital of Culture.

The two projects that Leeuwarden will focus on is the transformation of the train station area, the entrance of the city, and the Blokhuispoort area, the beating hart of Leeuwarden 2018. Both developments had a big chance of being executed also when Leeuwarden wouldn't become ECOC but thanks to hosting the event these projects got into acceleration. Homme de Jong (2015) described that the plan for transforming the train station area wouldn't be developed so quickly in normal circumstances. It would have taken at least 5 years, while it took no just half a year and it will be finished before 2018, despite the fact that it is an extensive project. The train station area owes its fast transformation also to the 11 fountains. The artist, Jaume Plensa, decided that the location for the fountain of Leeuwarden should be right in front of the train station.

The Blokhuispoort area will also be transformed, as well as the building itself. Becoming ECOC was the final push for the national government, which owned the building, to actually sell it to Leeuwarden. So it could be an example and important element in the event. It means also that both projects have access to budgets, made available because of hosting the event, which made it also possible to already initiate the transformations now and not within decades.

THE BLOK HUISPOORT





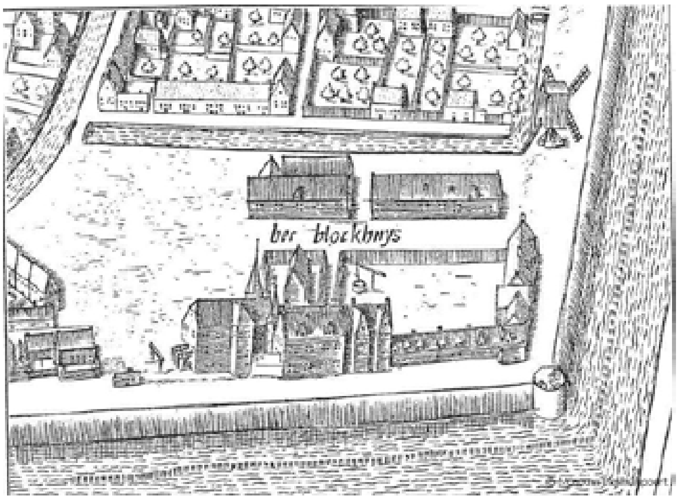


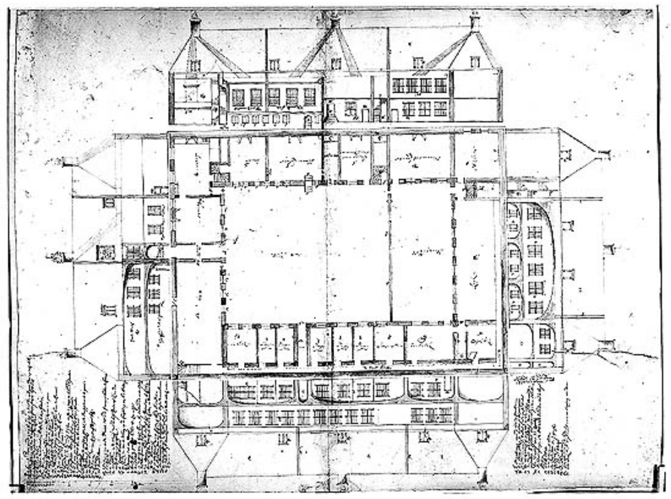
Image: Historical map and zoom in on the map Leeuwarden 1580 (Vom Braun en Hoogenberg)
Zoom in of the map of Blaeu in 1603 (Blaeu, 1603)

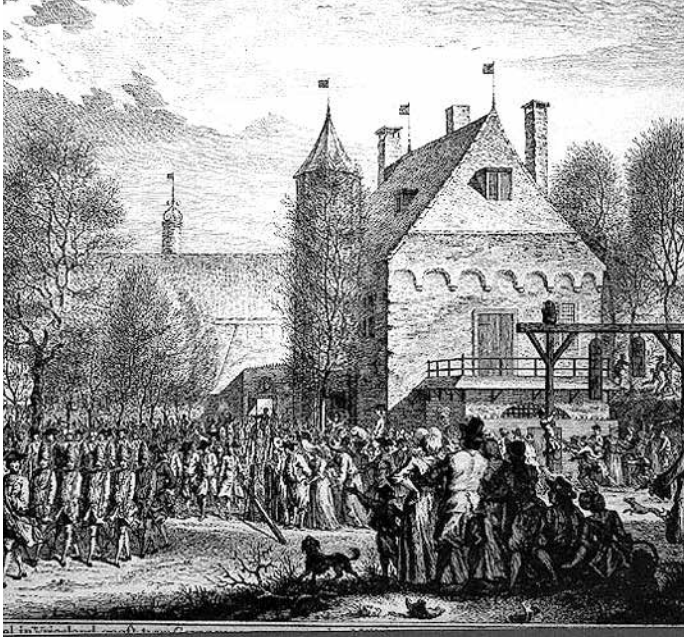
The history of the Blokhuispoort can be divided in four segments, the emergence of " Het Blokhuis" and the eventual dismantling, the Blokhuispoort as a house of correction, The Blokhuispoort as a Prison, and the last part: The Blokhuispoort in transition. I will shortly explain each segment. For more detailed information I would like to refer to my history thesis: De Blokhuispoort(Geerte Baars, 2015).

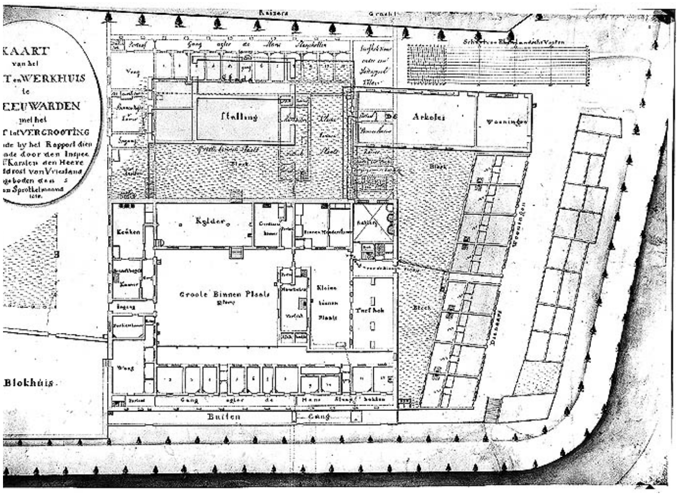
THE EMERGENCE OF “ HET BLOKHUIS” AND THE EVENTUAL DISMANTLING (1490-1580)

In 1490 the earl Willbrord vom Schaumburg an emissary of Albrecht van Saksen takes over the city of Leeuwarden after a civil conflict between the two ethnic communities of the region; Schieringers and Vetkopers. In which the Schieringers requested the help of Albrecht van Saksen to beat the Vetkopers, occupying at that moment the city of Leeuwarden. One of the conditions of Willbrord was that the Schieringers needed to construct a fortress for him and his army to dominate the city. The sign of oppression for the citizens. This fortress is the Blokhuis, and arises in the Southeast corner of the city, against the newly built city canal.

In the 16th century the tension between the oppressor and the people increases and the oppressor enforces het Blokhuis to be sure they can defend themselves sufficiently from an attack. One of the elements that they added to their fortress is a Blokhuis, one of the buildings that had a prominent roll in the further development. Thanks to this building, and the fortress, which was also called a Blokhuis the building owns its name. In the end of the 16th century, in 1580, the oppressor needs to surrender and the fortress is taken by the townspeople, which are eager to destroy their sign of oppression as soon as possible. This results in the demolition of the earthen rampart and of the fortress, the muting of the canal towards the city and the demolition of the towers on the north and west side. In this way the complex was incorporated by the city in the city walls and in the city texture. The function of the complex changes into a programme that serves the city, a place for the military and for justice and punishment of thugs.







Images: Floor plan First Labor house at the BHP location (Unknown, 18XX), Floor plan of the second phase of the labourhouse /prison(Unknown, 1810), Drawing of the Blokhuis (Unknown, 1770), Photograph of the prison and Blokhuis, before demolition (A. Honsum, 1822)

THE BLOKHUISPOORT AS A HOUSE OF CORRECTION (1754-1821)

After the capture and bourgeoisification of this complex there is a period of peace, and lack of change, till 1660 when the complex transforms into a House of Correction. This is a result of change in the general punishment system in the Netherlands, in which they conclude that It would be more effective to re-educate thugs so they can become again of value in the society. After the successful example of the house of correction in Amsterdam Leeuwarden is, together with Leiden the second city that initiates a House of Correction in 1616. This process is not without faults, which leads to a very long time span of development till 1660 when it finally finds its passage in the construction of a house of correction at the location of the Blokhuis. They built a squared shaped labor house right behind " Het Blokhuis", which functions in that period as a prison, and a place to perform public punishments. In 1754 this house of correction burns down to ashes, thanks to the heroic performance of the citizens " The Blokhuis" and surrounding buildings remain undamaged.

The fire is not only negative in the sense that prisoners have escaped and the building is not possible to use anymore since the building already desperately needed improvements. So this was actually the best occasion to learn from the strength and weaknesses of the old building to create a new, better functioning, building. This results in construction of a new, improved, house of correction in 1755. Thanks to this development and the constant improvements they carry out, the institution evolves in one of the best prison the Netherlands has in the early 19th century.

Because of changes in de rules of the prison system the Blokhuis develops further and the composition of the complex and building evolves over time. Meanwhile the Blokhuis is still an important element and has evolved in the residency of the prison warden after they abolished public punishment.

Since the Blokhuis hosts now again a function that needs a certain distance and protection from the city they reintroduce the canals around the Prison, creating a physical border.

THE BLOKHUISPOORT AS A NEWLY BUILT PRISON (1880-2007)

After a period of 100 years, and being one of the most important prisons in the Netherlands the Blokhuispoort starts to degenerate. Prisoners escaped, there are a lot of deceases and the building doesn't function as well as it should do. After the likely trans-location of the prison to Medenblik the national governments decides that their needs to be built a new prison.

This results in the demolition of the whole complex, also "het Blokhuis" and the manufacturing of a completely new designed prison, appropriate to the current regulation, by J.F. Metzelaar and W.C. Metzelaar. The former national government builders. Together they step-by-step develop the new Blokhuispoort Prison in different stages. The Blokhuispoort is not the only prison they design, also Breda, Amsterdam, Rotterdam and many other cities are marked by the design of those architects. The uniqueness of the Blokhuispoort lies in the composition, since it is not comparable with he standard of prison designs at that moment (crosses and domes prisons), it is most likely to conclude that this is the consequence of the outline of the house of correction and in that way the reference to the past. In chronological order the building developed in the following way: B, C, A, D, E, F, G, H, I. Building part I was the final construction and replaced the last remains of the house of correction. During the Second World War the prison played an important role, a major escape by " het verzet" made the prison even more famous.

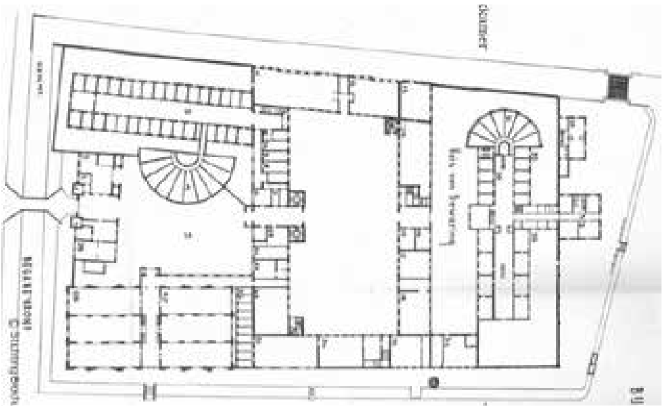
Images: View in the cell-block (Unknown, 1890), View Zuidergrachtswal (Gombault, 1929), Keizersgracht seen from streetkevek and birds-eye view (Gemeente Leeuwarden, 1876), Floor plan new prison (Metzelaar, 1935)

In 1956 the canal on the north side of the prison was again muted, because op the improvement of the infrastructure of the car. This causes, till nowadays, for a physical border between the city and the blokhuispoort prison. The additions made during the 20th century are all based on the adaptation to changed regulations and are purely functional, such as the change of the internal walkways by adding bridges. All these interventions are being demolished right now to reappraise the original configuration of the Blokhuispoort around the late 19th century.

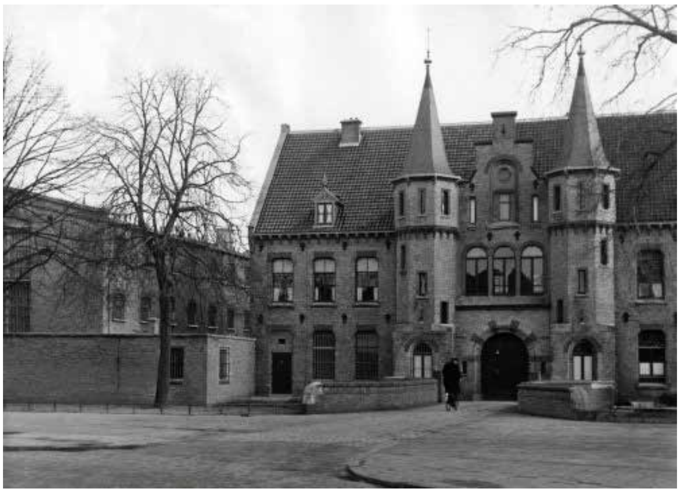
THE BLOKHUISPOORT IN TRANSITION (2007-....)

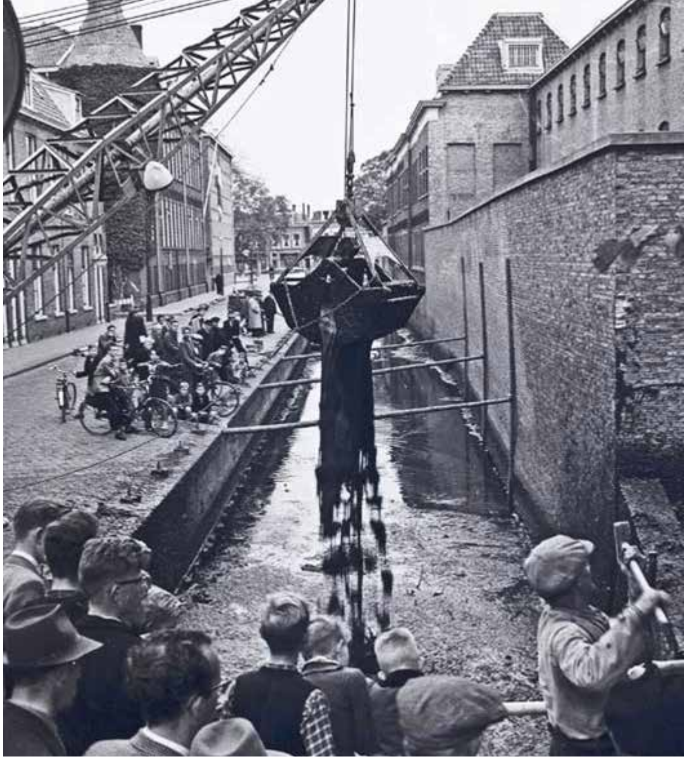
In 2007 the building is in amortized as a building because of the impossibility to adapt the building in a sustainable and cost efficient way for the changed and tightened regulation of the prison system. The national government was at that moment still the owner of the building and the Blokhuispoort was also evolved into a " Rijksmonument" national monument. The prison opened its doors for temporary use and slowly it developed into a creative Hub, with a lot of small start up companies. At the moment it counts 120 businesses, a bar and the office of Leeuwarden European Capital of Europe. The municipality has been very interested, since the closure of the prison, in the property and this led to the further future and development of the building as described in the next chapter.

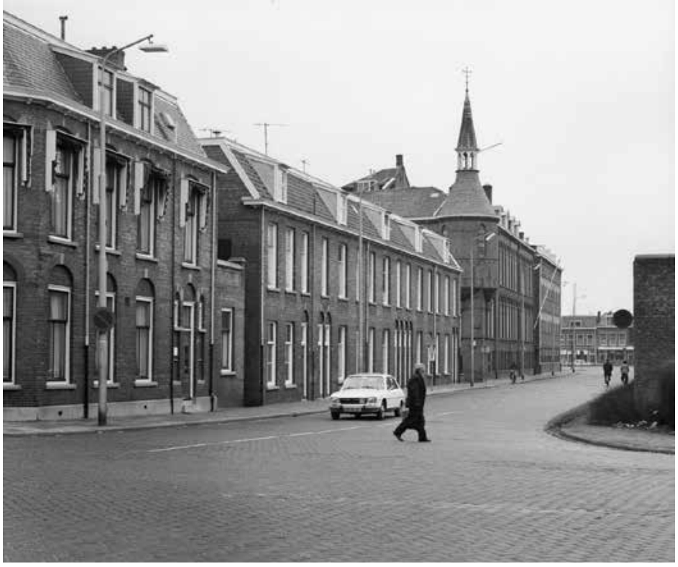
These chapters can be elaborated better (also the referring to the sources needs to be improved) and I need to add images.

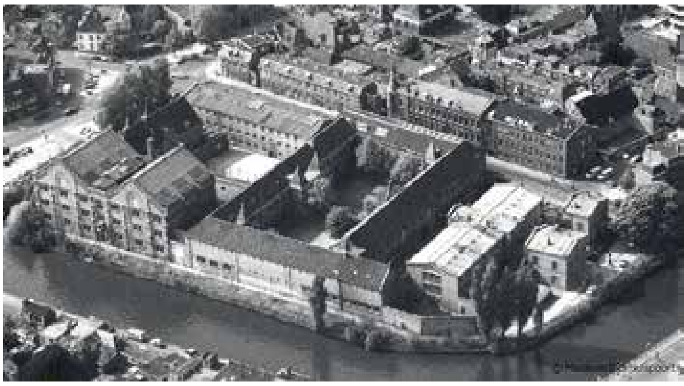


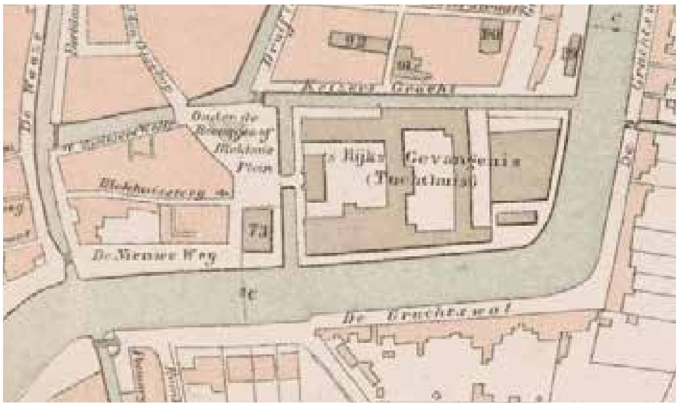
Images: Front View Blokhuispoort (Unknown, 1890), Filled up Keizersgracht (Dienst Staduitvoering Leeuwarden, 1975), Zoom in City-map Leeuwarden (Unknown 1877), Filling up the Keizersgracht canal (W.H. Kuipers, 1956), Overview Blokhuispoort (Unknown, 1975), Zuidergrachtswal (Unknown, 1919), City-map with new infrastructure (1956)

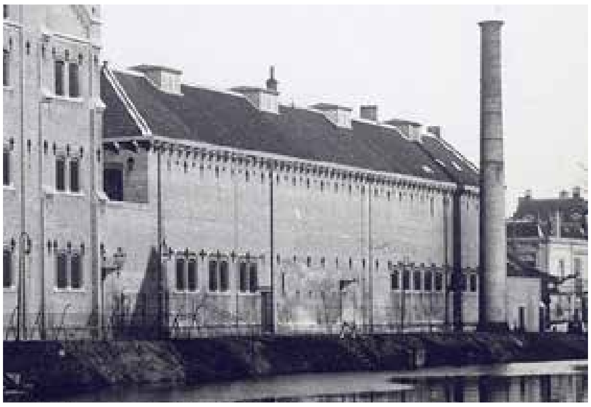


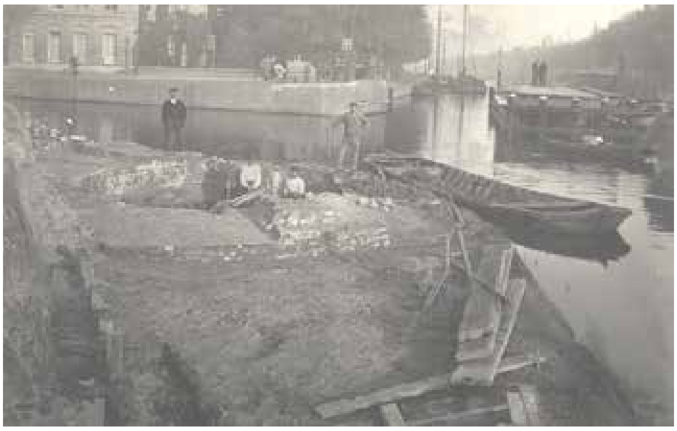


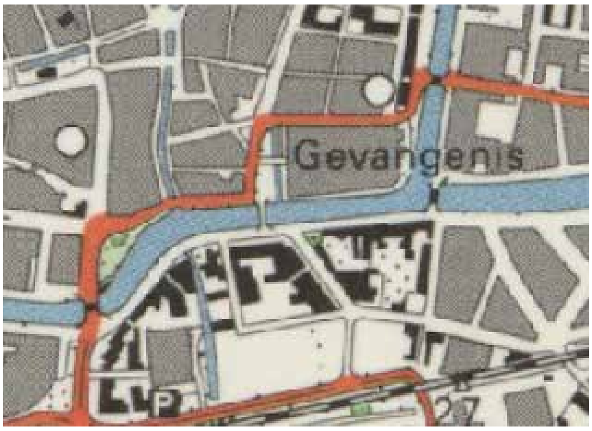


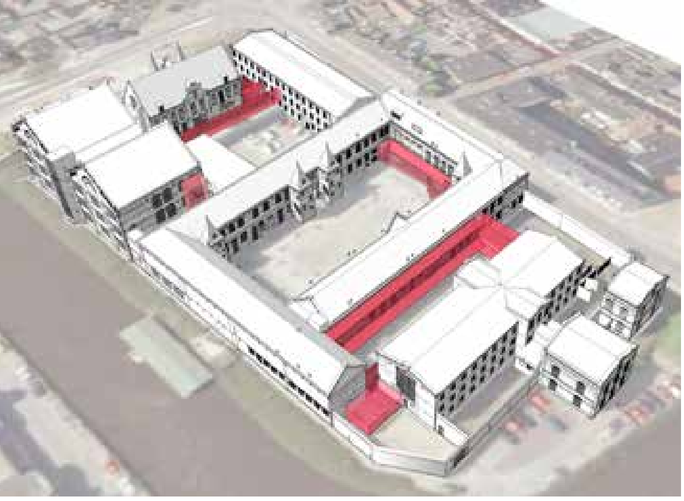


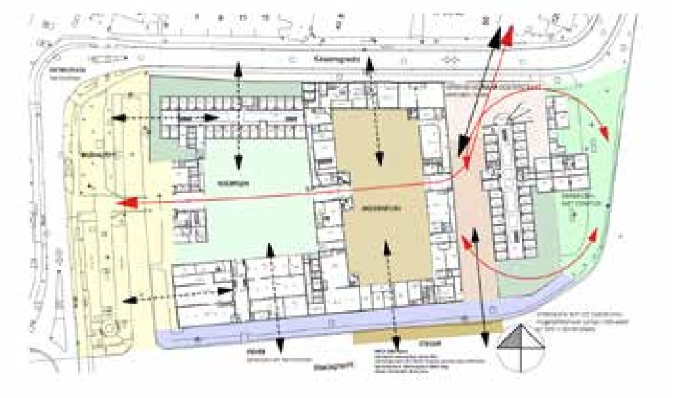

Keizers Gracht
Buiten de Brugge of Blokhuis Plein
's Rijks Gevangenis (Tuchthuis)
Blokhuisstreeg
De Nieuwe Weg
De Bruchtswal











Images: Alterations in the existing structure of the Blokhuispoort, and addition of connections to the city (TWA architecten en NRJarchitectuur, 2014), Panorama of the Keizersgracht and Zuidergrachtswal (Baars, 2015)

CONTEXT + URBAN DEVELOPMENT

The Blokhuispoort is at the moment not an attractive place to go. Although it's a nice building it is not inviting to have a look inside and because of the mobile infrastructure it is even more separated from the city. In my opinion the greatest advantage can be taken from improving the context. In my interview with Homme the Jong there are at the moment no plans and possibilities to change the mobile infrastructure, but improving the connectivity is for sure an important element. He also pointed out the connection with the water. As shown in the images the responsible architects of the project intend to open up the building and make it more transparent.
In the context of the Blokhuispoort there have been and are also some developments, the most interesting one is the aim of the RUG (University Groningen) to place another faculty at the Tweebaksmarkt, with a master programme. Originally this plan finds its offspring in University Campus Friesland. An initiative to collaborate with the university of Groningen and Twente, Stenden, and Noordelijke Hogeschool Leeuwarden (School of applied sciences) to create a University in the area next to and within the Blokhuispoort.

In the next weeks I will make a more profound analyses of the area and will improve this part.

WHAT IS THE SITUATION NOW + THE FUTURE (LWD 2018?)

As mentioned in the previous chapter the Blokhuispoort was owned by the national government. After not functioning as a prison anymore the government was not sure what should be done with this industrial heritage. The municipality of Leeuwarden was since that moment interested in taking over the Blokhuispoort but there was a fierce discussion about the fact that as a municipality it was not smart to owe even more heritage then they already do. Becoming European Capital of Culture was decisive since it meant they could make this project an example for other cities. To show how you could deal with comparable industrial heritage

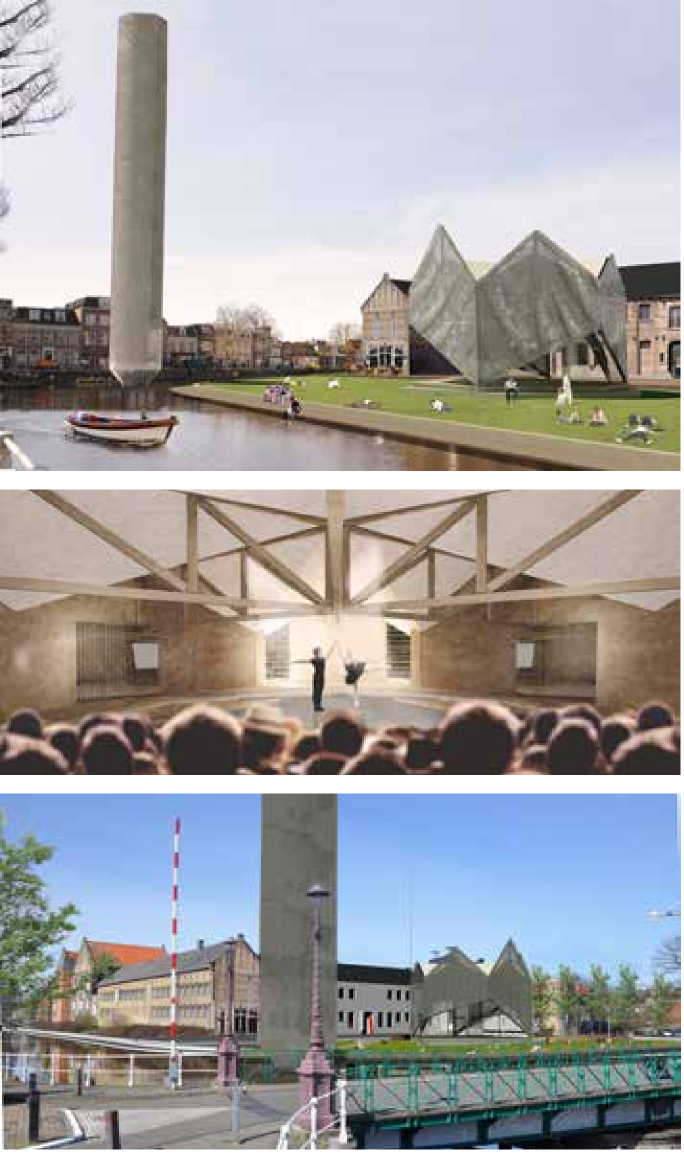
Images: View from the Zuidergrachtswal (Omrop Fryslan, 2014), Inner Courtyard Blokhuispoort (Asteriks Leeuwarden, 2014) View to cafe de Bak (Kennis en Projecten Herbestemming, 2014), Interior View on cells (Baars, 2015)

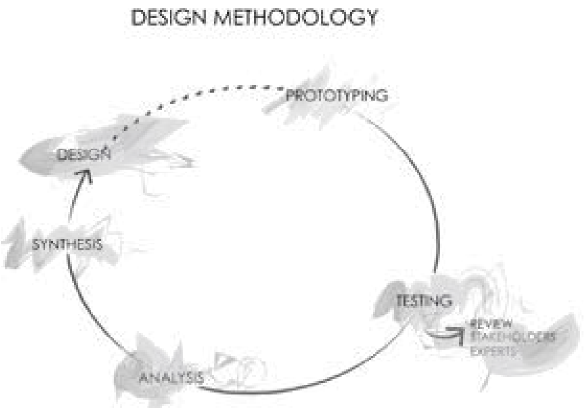
and use this project in being Capital of Culture. This causes the fact that Leeuwarden bought the building for the symbolic price of 1 euro, plus a subsidy to process the building in a sustainable way. Right after they transferred the responsibility to BOEi, a non-profit organization specialized in transforming and taking care of industrial heritage. Hence the municipality and BOEi are both 50% percent involved in the project. BOEi is responsible for the exploitation and takes care of the building, the municipality is generating the finances for the project, owns the soil and is in charge of the regeneration of the area. Together they decide what will happen.

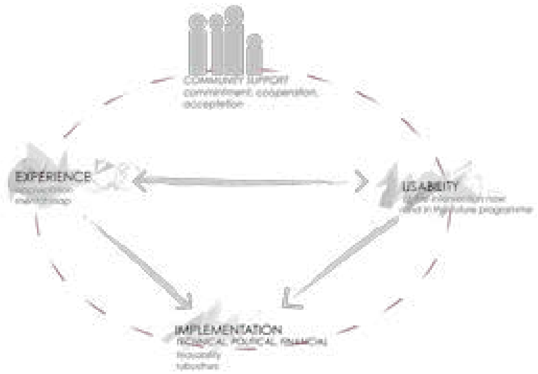
The municipality was allowed to purchase this building from the national government on condition that it would be a key element in the event European Capital of Culture. This meant that Leeuwarden decided that the Blokhuispoort will be the center point of ECOC, by accommodating the information point and central gathering point of Leeuwarden 2018. The place where you can go to see what is happing at that moment during the event and the place were people could gather and organize lectures, shows, exhibitions etc.

At this moment the Blokhuispoort is a creative hub with start-up and small creative companies, profiting by low rents and a unique atmosphere. They will also try to keep this innovative and creative space in the next years. Moreover there are two main interventions that will happen before 2018. The first element is the implementation of the Library in the Blokhuispoort, this will be in building part J or C. The second part is the reconnection of the Building with the city and the transformation at the waterside. Transforming the waterfront will make it possible to make a leisure area were little boots can moor and people can have a nice dinner, or drink. The implementation of the Library and catering in the Blokhuispoort are important for the financial picture and can compose the balance in finances at the moment that they add less cash-generating functions, such as the cultural information point. The design of the development, transformation and renovation of the building and the direct surroundings is led by TWA architects, by Bauke Tuinstra, and NRJ architects, by Nynke Rixt Jukema. Both are involved from the beginning in the process and at the moment they started to work out the plans for the design.

Next to the library, catering and event space for 2018 there might be also developed a youth hostel, residency place for artist during 2018, FABlab, online gaming and also place for education, entrepreneurship and research. For my Design project I will involve these functions that are already decided. *For detailed information about the specific design and urban planning I would like to refer to the BLOKHUISPOORT 2020 Studie naar kansrijke en aantrekkelijke haalbaarheidsscenario's, report. (Or should I work this out in detail in this research report?)*

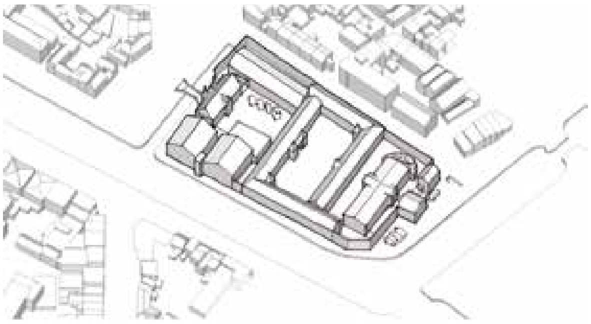






Images: Render views of the design intervention (Baars,2016), Conceptualisation of the design methodology (Baars, 2016), Conceptualisation of the three main characteristics)

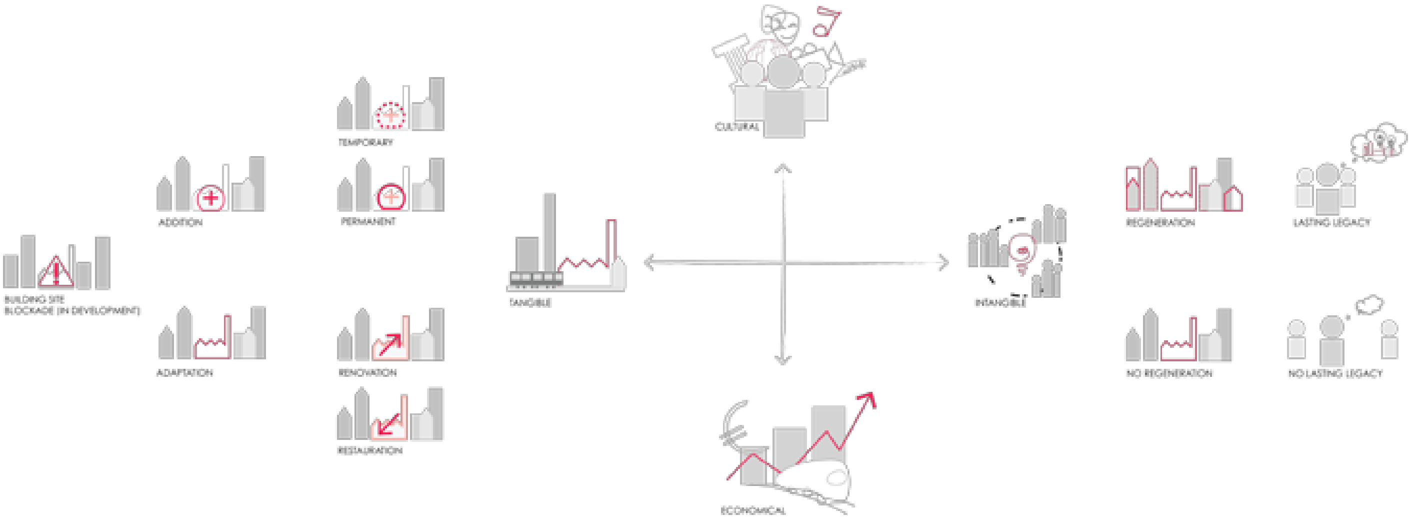
THE TRANSFORMATION OF THE BLOKHUISPOORT



DESIGN METHODOLOGY

The methodology explained in the project description (see introduction p.15) is tailored on the preparation phase. Knowledge is gained to understand the contextual background of the Blokhuispoort and the needs and requirements as imposed on the project by the stakeholders in Leeuwarden

For the design phase I used the methodology as conceptualized in the scheme above. I started to design a prototype based on the implementation of the findings of the research and project requirements gathered in the preparation phase. Periodically this prototype is tested by stakeholders and experts (teachers and tutors at the TU Delft). Taking into account the conclusion of the research, I provided periodical assessments to increase commitment. I did this by interpreting the experts as the reviewers checking the architectural quality. The Stakeholders are interpreted as the assessors of the political and economical feasibility. After a meeting, presentation or tutoring, I analysed the outcomes and implemented all factors, including my own opinion, into an adjusted prototype. Consequently I came up with this improved prototype for the next round of reviews. At this moment the p5 presentation and presentation in Leeuwarden will be the final assessments of the community support and political and economical feasibility of the design.



Conceptualization of the researched interventions (Baars, 2016)

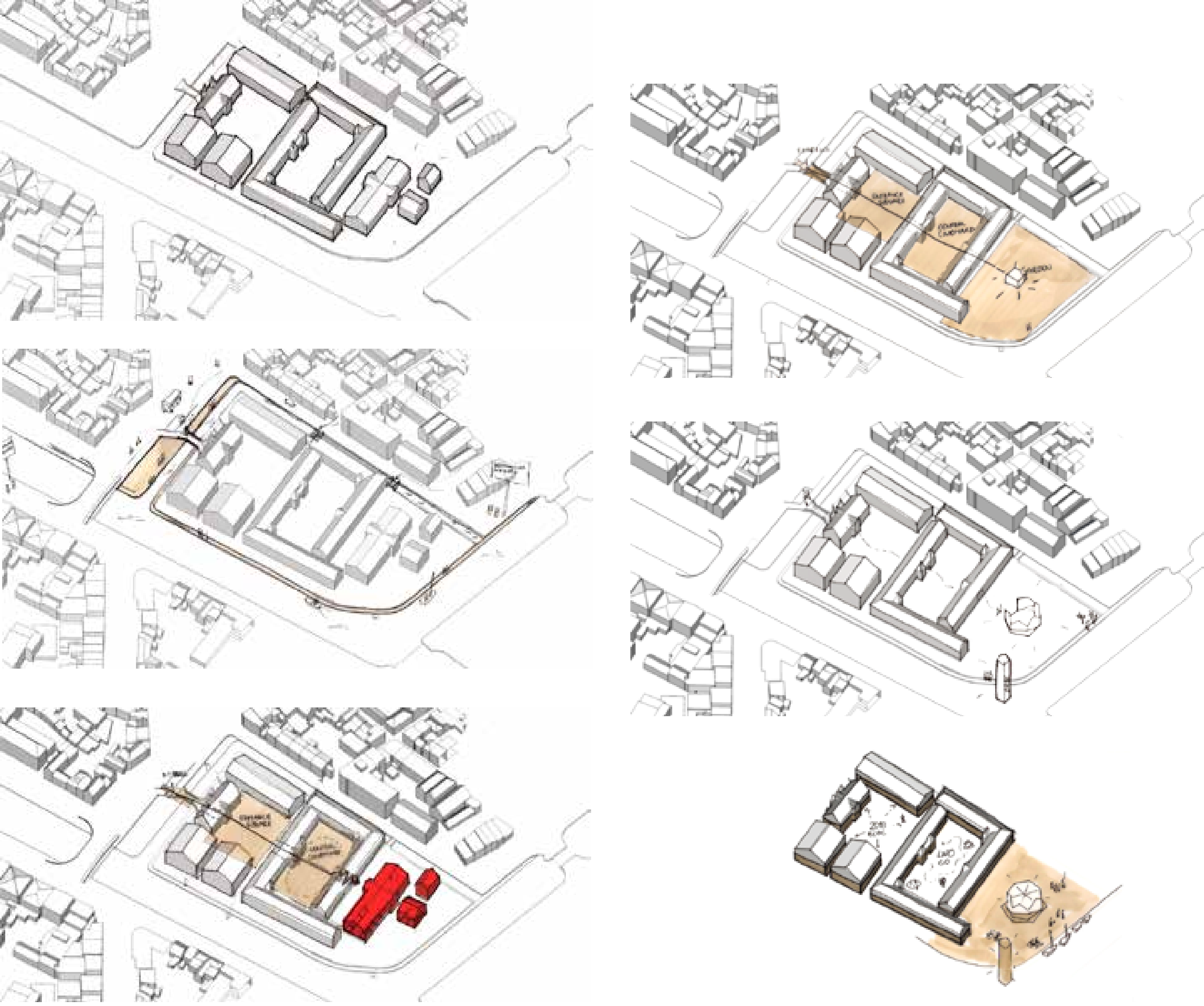
DESIGN STRATEGY

Based on my conceptualisation of the types of interventions it is possible to determine the strategy for the Blokhuispoort project. Reflecting on the design process I adjusted the diagram as shown above. Instead of categorising the interventions into a functional typology, I plotted a graph with on the horizontal axes " tangible-intangible" and on the vertical axes "cultural- economical" interventions. It is possible to cover each intervention in the scheme in a comprehensible way.
I choose to make a combination of types of interventions. The Blokhuispoort building will be adapted in order to become a more flexible and user-friendly complex. Temporary and permanent interventions will be applied to the complex to be able to meet the need for an iconic and appealing intervention for 2018. The combination of these types of intervention enables the Blokhuispoort to meet the social and cultural needs of the city in 2018 and afterwards.

Next to a division of types of interventions I also needed to understand which characteristics are crucial for a successful regeneration of the built environment and a lasting legacy in the surroundings. It is possible to divide the characteristics in three main themes; aesthetics, functionality and technique. During the development of the project I interpreted this slightly different and translated these three subjects into experience(appreciation), usability (programme) and feasibility (political, economical and technical). These three aspects can be subdivided in more specific characteristics. At the moment that these are implemented in a suitable way for the specific project and location it is possible to gain acceptation, cooperation and commitment of the community.
According to the three aspects experience, usability and feasibility I will explain my design for the transformation of the Blokhuispoort.

SWOT ANALYSES OF THE BLOKHUISPOORT

Before explaining the actual outcome and line of thought want to outline shortly the problem of the Blokhuispoort in a SWOT analysis (IMAGE). The Blokhuispoort will be the beating heart of the event ECOC 2018 in Leeuwarden. The Strength of the project is that this complex is part of the public heritage of the citizens of Leeuwarden. Everyone knows this building and has included it as part of the identity of Leeuwarden. The weakness of the project is the introversion explained by its former function as a prison, the location of an obstructive and busy traffic road. This causes that the complex is disconnected from the city centre. The result of this excretion is a destructing lack of attractive force to enter and discover this building. The only two entrances are far from inviting, still eradiating the prison feeling. For a lot of citizens it is still unknown that it is actually allowed to enter and have for example a coffee in the restaurant located in the inner courtyard. The opportunity offered by the occasion of ECOC 2018 is to transform the Blokhuispoort using the catalysing effect of this event to gain the political and financial recourses. It enables implantation of cultural activities and makes this part the place where the spectacle of the event is exhibited. In that way it becomes even more distinctive and it can be functionally connected to the chain of cultural spots in Leeuwarden..The treat of the Blokhuispoort is the inflexibility of the complex. The building is designed as a prison and nowadays the building is only in function by parties that are willing to adapt to this situation. In order to have a solid basis for a sound economic exploitation the building needs to be subjected to a radical change.



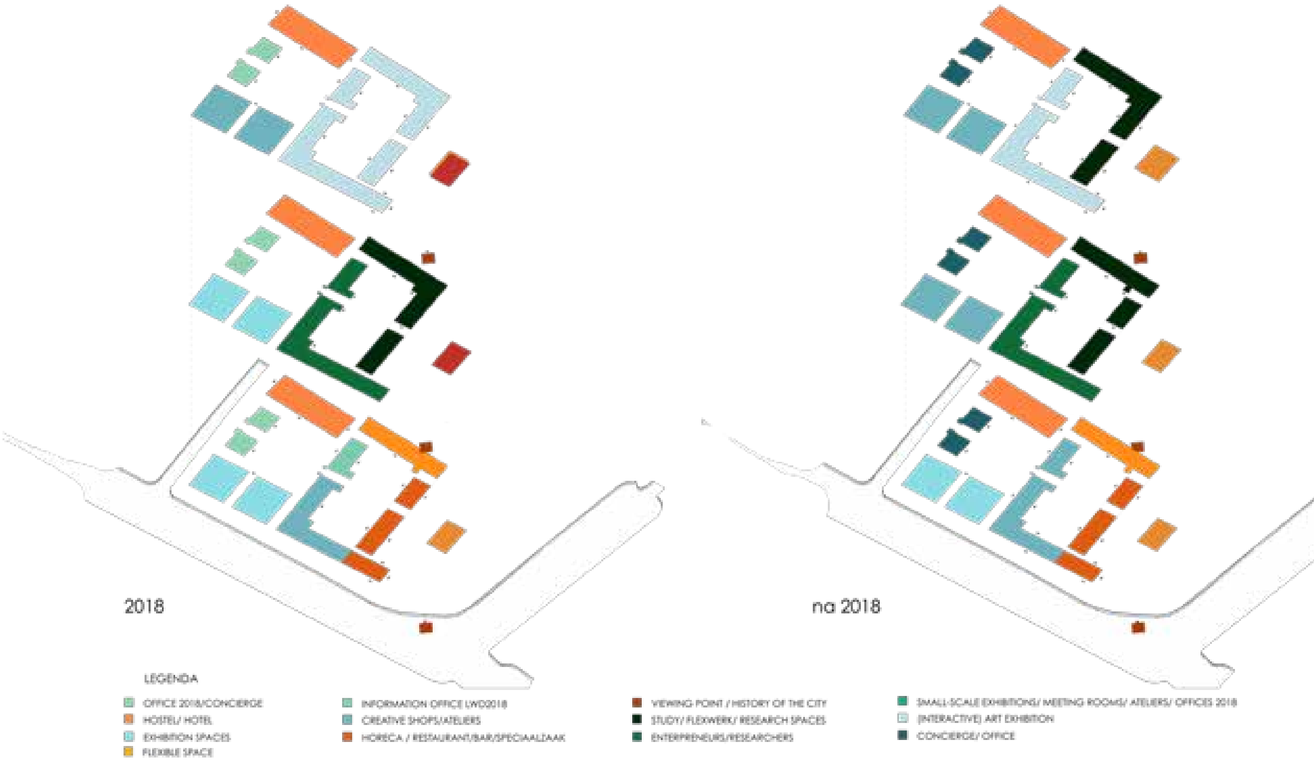
Images: Axonometric diagrams of the Design Project (Baars, 2016)

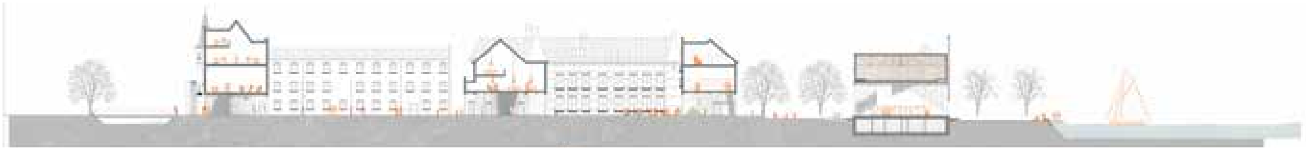
DESIGN ELABORATION

EXPERIENCE

The first intervention applied was to reveal and release the existing striking elements of the Blokhuispoort by removing adjacent or connected buildings and walls. Next to that I intervened in the direct surroundings making space in the front to dramatize the view to the front of the building. By detouring the traffic road it was possible to reduce the size of the needed space for the traffic. This road will only be accessible for public transport, destination traffic, (motor) bikes and pedestrians. The diminished needed space for that traffic give way to re-introduce a canal surrounding the Blokhuispoort complex. The canal improves the experience of the Keizersgracht and it dramatizes the new passages by crossing the canal by bridges towards the Blokhuispoort. Introducing new passages towards the Blokhuispoort is a result of the intention to interlace the complex more close to the city. Considering the Blokhuispoort as a neighbourhood, reconnected with the adjacent blocks it introduces public spaces with qualities unknown and yet unavailable in Leeuwarden. These reintegrated and re-valued spaces will facilitate the cultural activities of the event and the after effects.

One of the values that I determined was the potential value of experience of the enfilade. In the Blokhuispoort is a strong axes leading from the entrance square towards the end of the central courtyard. After this courtyard this experience is interrupted and blocked. I interpret the complex as a palace of culture and innovation, triggered by the existing floor plan. The Blokhuisplein and access bridge are the central entrance. When passed through the gatehouse one finds oneself in the forecourt; a space surrounded by individual objects. This space is determined by these buildings, but not completely isolated from the outside world. With its own typical atmosphere of the forecourt, the urban antechamber, it is still possible to perceive visually and acoustic the surrounding city and offering opportunities to walk from the inside to the outside of the complex, using the introduced openings in the design. At the point that the tour continues through the next passageway one


2018
na 2018
LEGENDA
OFFICE 2018/CONCIERGE
HOSTEL/ HOTEL
EXHIBITION SPACES
FLEXIBLE SPACE
INFORMATION OFFICE LWD2018
CREATIVE SHOPS/ATELIERS
HORECA / RESTAURANT/BAR/SPECIAALZAAK
VIEWING POINT / HISTORY OF THE CITY
STUDY/ FLEXWERK/ RESEARCH SPACES
ENTERPRENEURS/RESEARCHERS
SMALL-SCALE EXHIBITIONS/ MEETING ROOMS/ ATELIERS/ OFFICES 2018
(INTERACTIVE) ART EXHIBITION
CONCIERGE/ OFFICE



Images: Axonometric explaination of te programme (Baars, 2016), Section trough the passageways (Baars, 2016)

arrives at the central square of the complex. A space occluded by two L-shaped buildings, providing a wonderful enclosed public square with an atmosphere that is lacking in Leeuwarden. After this core element one reaches, passing the next gateway, the garden with an object in the middle of this open space. This object can be seen as the garden house or teahouse, a spot to relax, meet and interact with one another in a different setting as you can find in parks and public spaces. By placing this element on the end of the axes it concludes the enfilade and makes the experience more interesting by contrasting experiences of the previous squares. The object on the end of the axis anticipates on the surroundings by following the directions of the buildings and streets. By introducing the hexagon it answers with facades to every direction. There are three trails guided through this element; two from the Blokhuispoort complex towards the end of the city and the city moat and another one connecting the city moat through the hexagon towards the end of the city. Besides that the hexagonal object refers to the design of a tea- or music-house in a park.

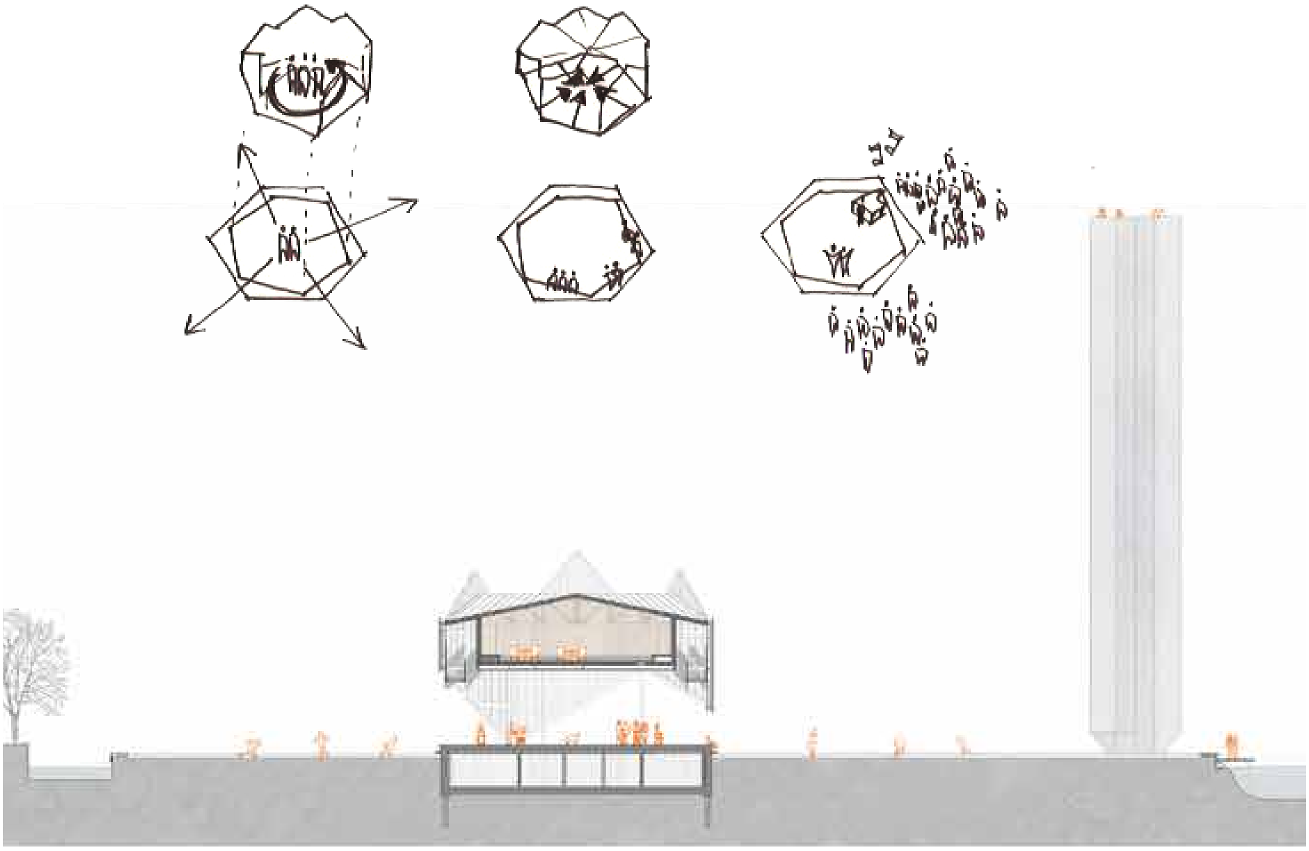
Two elements are introduced in the backside, the pavilion and a tower. These are the elements adding an extra iconic identity to the Blokhuispoort. My research reveals that it is crucial that the community can identify themselves with objects and interventions recalling memories of the ECOC year and adding identity to the public domain. By adding these elements I amplify the iconic emanation of the complex.

The tower is the most spectacular object from far which will lure people to this complex and guide them through cultural activities. Next to the outspoken effect the tower, it is placed on the inner-city edge of Leeuwarden, marking this spot and referring to the ramparts with a pentagonal bastion shaped floor plan. It refers to the historic functions of this complex and the importance of this location. This brings us also to the usability. The tower provides a viewing point over the city, giving everyone the opportunity to reflect and experience the city from a different perspective.

USABILITY

Taking into account the SWOT analysis it was very important to intervene in the existing complex to make it more adaptable for future use. By transforming all the surroundings and intervening in the complex it creates already important starting points. Besides that I cleared out the floor plans, made the circulation more visible and clear and deleted the strict order of the prison. Realising that the existing buildings on the east side made it impossible to develop the complex I pondered if demolishing this element would ruin the identity of the project. I made a design based on demolishing the old cellblock with adjacent housing for the prison keeper, to create a valuable addition in programme and function to the city of Leeuwarden. Evaluating the design I came to the conclusion that the identity was not spoiled or ruined and still existed, even intensified. By adding open space the experience of the enclosed spaces and introvert building gets even stronger.

As shown in the image above the programme implemented in the renovated building is diverse. The main idea is that the whole ground floor level should be filled with functions that are meant for the public such as; bars, restaurants, shops, open workshops, exhibitions, information offices and community spaces. The floors above are designed to host functions that include certain groups, such as tourists for a hostel, entrepreneurs, researches and students for the educational incubator and specific groups of people coming together. The function of the tower is informative; explaining the history of the city and this space in particular and providing an amazing perspective of the city on top of the tower. The pavilion offers one of the most special functions of this complex. It is focussed on the year 2018 and embodies the main subject; Iepen Mienskip, which is Frisian for open community. This pavilion will be the place where people

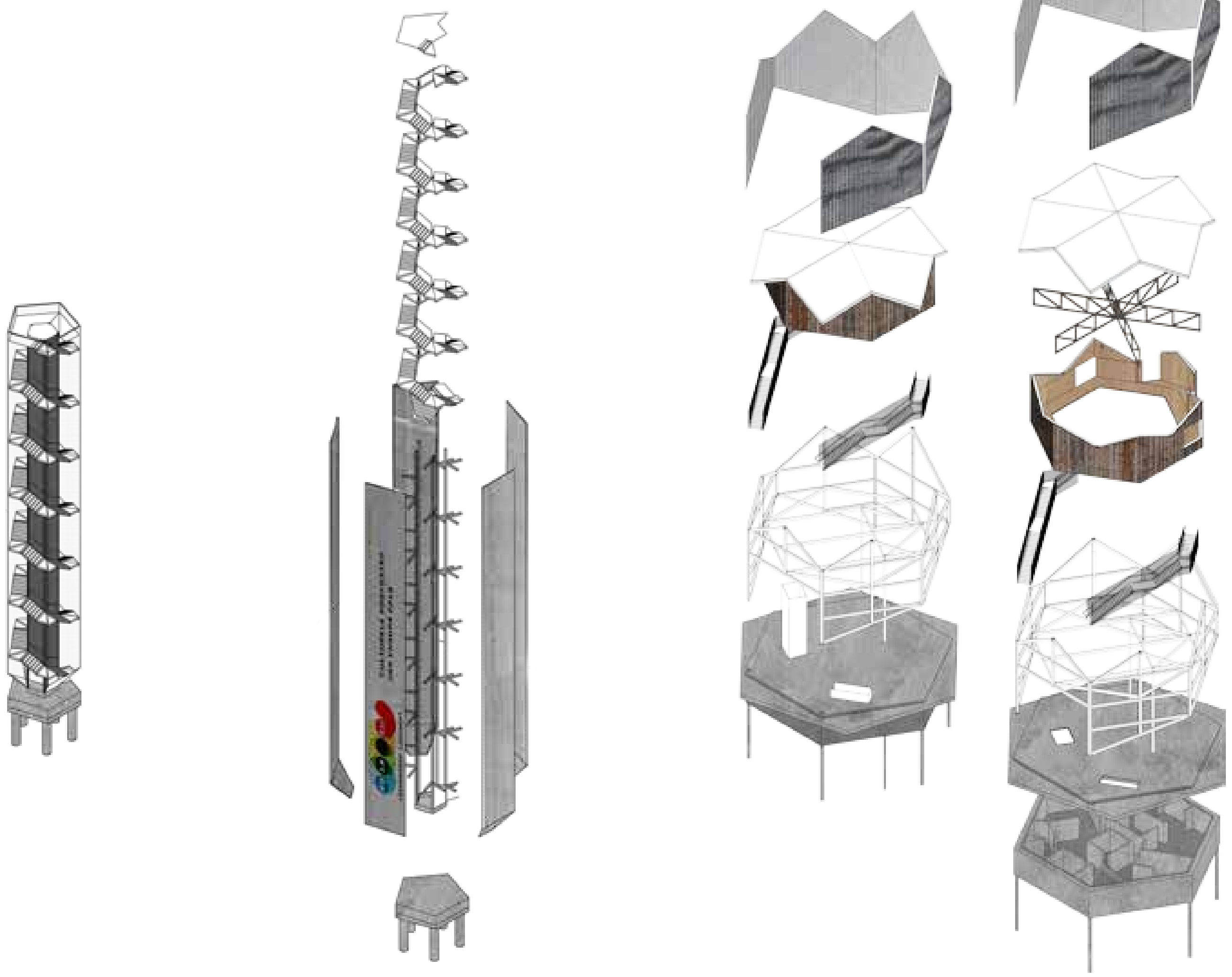


Images:Conceptualization of the programme of the pavilion with the section underneath (Baars, 2016(

can freely meet, connected to the space around, hang out, find shelter or interact. Next to that it can be the object to attend a performance or be the performance stage with the garden as the stand. The upperfloor is the place where communities can gather; a community house for everyone, disconnected from the prejudices and surroundings since it is a closed box, focussed on the inside.

The two iconic elements are placed in the urban garden, another valuable addition to the public life in Leeuwarden. A place to relax in the sun, introducing the water and providing a place for boats to moor and use this place as the entrance to the city. Since it is necessary that in every season this space is well used, I introduced an opportunity for skating in the winter, skating being inherent connected with the Frisian landscape, culture and identity. At the moment that it is not pleasant anymore to be in the grass and it gets all wet and unworkable the grass will be flooded. Doing so it becomes a water square that has a beautiful effect in combination with the light in the end of the autumn and winter. And even more, it makes it possible to freeze the water very quickly. This will provide a natural ice skate park in Leeuwarden. The pavilion will be the base from which you can enter the ice and have your “koek en sopie”. It also contributes to the image of Leeuwarden as City of Water (innovation). In autumn and spring it will be an information centre for flooded land and the contemporary research on “blue” agriculture. This square combined with the pavilion explains a lot in miniature about the culture of the Frisians.

Concerning the research it is important to show the spectacle of the event in regard to a time schedule. The event is lasting a year and that made me decide to have the high altitude of the tower just for the year, which will keep it an exiting and temporary element, which can and must be very iconic. The pavilion will be build in the context of the event and will last for five years, being used after the event to implement all the plans and future ideas made in 2018.
The interventions for the Blokhuispoort buildings that I propose by this design opens up new possibilities for a manifold on functionalities that can be housed in the Blokhuispoort. By doing so, providing a solid basis for a sound economic exploitation of the building, a guarantee that the building complex will remain an inextricable part of the physical and social cultural environment of the city of Leeuwarden. The first step in this transformation is the alternating programme after the 2018 event. Cultural areas such as the large exhibition space will be decreased and make place for more workspaces for artists. Since the location of the tower and pavilion are made to improve and emphasise the strengths of this neighbourhood for the long term the core construction of the interventions are designed as permanent elements. These permanent elements facilitate the temporary structure built on top. For the tower it is literally the foundation for the structure. The foundation of the pavilion is both a support for the construction as well as for the programme. It facilities the changing rooms, toilets, storage and elevator. Because of these permanent interventions the position is determined. The temporary structures built on top of the permanent core construction are exchangeable. Similar to the case study of Höhenrausch it is possible to design another tower for another event in the coming years. Considering the pavilion it could be seen as the Serpentine in London, creating again a boost of interest and spectacle and in that way keeps the Blokhuispoort updated and always interesting to visit and wander around. Only due to this addition the Blokhuispoort can meet the required programme.



Images: Isometry of the Tower and Pavillion (Baars, 2016)

IMPLEMENTATION

The elaboration of the time schedule is recognisable in the way that the pavilion and tower are composed. The foundation of both interventions is made out of concrete, referring to the stone and permanency of the Blokhuispoort building. Both bearing structures are constructed as a demountable steel structures. The pavilion, which I elaborated into detail 1:1, has a steel bearing structure and a wooden substructure for community house. This community house is built up out of timber frame construction elements and wooden frame girders to carry the roof. The shell represents the function of the event and culture of this area. The combination of different altitudes of pitched roofscapes shows the diversity in houses, and the symbolic diversity of communities gathering together. It also reflects in the detail towards the design of the existing Blokhuispoort building. Since each pitched roof is finished by a facade that follows the shape but is slightly higher with a rich decoration at the sides. This element is translated in this pavilion. The facade also represents the binding and unifying factor in the development of this culture; water. It is constructed with approximately 10.000 chives that are connected in such a way that they move in the wind. Constructing a pattern moving similarly as water, constantly changing by the movement of the air and reflecting light.

Since the pavilion is the culmination of the transformation and the concluding element of the enfilade already at the porch you can get a glimpse of it, perspective framed by the materiality of the passageways towards and in the Blokhuispoort complex. The passageways in line of the enfilade are materialised with a ribbon that is shaped around every facade of the passage, creating a luring effect towards the pavilion. This ribbon is made out of steel and holds the LED lightning. Next to that the passageway is cladded with wood to introducing the materialisation of the community gathering point. Also the bridges and other passageways have a connection in materiality of the steel and wood used in the pavilion. All permanent steps and seating areas around the Blokhuispoort and in the front square will be constructed with the same or form related details as the details of the concrete foundation of the pavilion. In that way the interventions are all connected in materiality and detailing.

Besides that the project is technically feasible it is also important to have a political and economical commitment for the project. By involving the stakeholders in the assessment of my research and design I created political and economical commitment. This resulted into the consideration of applying the cut from the Oosterstraat to the inner front square and the exploration of the possibility of placing the tower at the corner of the city. These plans are still in development. The prototypes I designed are taken into account in their plans and visions. Hopefully I can continue with the elaboration of these ideas in collaboration with the stakeholders to actually execute some design ideas for 2018.

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APPENDIX

Overview ECOC Interventions Scheme
Categories and Characteristics Case Studies Scheme

European Capital of Culture cities
http://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en.htm

Year	City	Country	Website	Website	Description	
1985	Athens	Greece				
1986	Florence	Italy			Museo Bardini, with the garden funded by ECOC	
1987	Amsterdam	Netherlands				
1988	Berlin	Germany				
1989	Paris	France				
1990	Glasgow	UK			Establishment of new cultural venues and an overall improvement to the quality of public space	
					In addition to the high-quality artistic events, the face of the city was completely changed through the renovation of old buildings (Museum of Transport, Royal Theatre), the capitalization of existing ones (Scottish Opera, Scottish National Orchestra etc.) and the construction of new ones (Royal Concert Hall, Citizens' Theatre) (ibid: 226-227). "Glasgow succeeded in achieving the title of British City of Architecture and Design for 1999, while the National Gallery of Scottish Art is also on its way to the city" (Gomez, 1998: 111).	
					Frequently used example in city regeneration, maybe good to also sort out.... (although 25 years old???)	
1991	Dublin	Ireland				
1992	Madrid	Spain				
1993	Antwerp	Belgium				
1994	Lisbon	Portugal			*Major Heritage Conservation, The Coliseu dos Recreios (concert hall, renewd for ECOC), Sétima Colina is an urban renovation programme that was launched. Renovation of private housing and commercial spaces in historical areas with involvment at economic, social and cultural levels.*	
1995	Luxembourg	Luxembourg			*Philharmonie, Mudam Museum of contemporaty art, the Rockhal and the Centre Cultural de Rencontre Neumünster*	
1996	Copenhagen	Denmark				
1997	Thessaloniki	Greece			*Thessaloniki 1997 (ECOC 97) has been one of the most expensive European Capitals of Culture. Regarding the city's urban regeneration, this can be identified in two critical points of the city: the port and the economically degraded western area of the city (Deffner and Labrianidis, 2005: 247-249 and Gospodini, 2001: 286). Criticism on the events and the actions of that period has been intense. For example, it has been said that it was "the apotheosis of everything for everyone" (Xydakis, 1997 in: Deffner and Labrianidis, 2005: 249) and that the city lost a 'golden opportunity' (Labrianidis, 2011: 1). However, the 'quality', 'innovation' and 'creativity' of certain actions has been recognized (Deffner and Labrianidis, 2005: 249), while today all aforementioned areas have been integrated into the city's organic tissue. The regeneration that occurred resulted in the restoration of the old warehouses in the port which were offered to public use and include the Museum of Photography, the Centre of Contemporary Art, four large multipurpose rooms, restaurants, cafes, etc. In a poor neighborhood in the western part of the city, the historic Monastery of Lazaristes has been restored. Its facilities host the State Museum of Contemporary Art, the National Theatre, the cultural services of the Prefecture organizing an annual music festival, restaurants, cafes, etc. In a short period of time, the change has been impressive. New modern residential buildings, leisure areas, luxury hotels, pedestrian streets and, in general, an unprecedented development has been noted, significantly enhancing the quality of life of the inhabitants (htip: wuw.hri.oru culture^? gv e\kairia.///w/).*	
1998	Weimar	Germany				
2000	Avignon	France				
	Bergen	Norway				
	Bologna	Italy		http://edition.cnn.com/2006/T	Manifattura Delle Arti, transformation of a former trade fair into a cultural district trough the aggregation of previously scattered cultural institutions belonging both to the Municipality and the Univercity. Niet afgemaakt voor 200 maar meer succesvol daarn.	https://books.google.nl/books?id=BTvWBgAAQBAJ&pg=PA189&lpg=PA189&dq=Sala+Borsa+library+in+Bologna+capital+of+culture&source=bl&ots=wAVXzO_gL2&sig=e55MkjitL7QIDPb57k_9N1SeT_U&hl=nl&sa=X&ei=7243VcmRLMPbaOOZgfgB&redir_esc=y#v=onepage&q=Sala%20Borsa%20library%20in%20Bologna%20capital%20of%20culture&f=false
					Sala Borsa: The city Library located in the main square. Core project Bologna 2000,Lijkt pas in 2001 afgemaakt te zijn.	
	Brussels	Belgium			*Important restauration projects to be undertaken, such as the hall of justice and many famous buildings around the Royal museum of fine arts*	
	Helsini	Finland				
	Krakow	Poland			*Not big infrastructural interventions, Only thing that survived until today was the festival office,created from scratch, which still manages most of the largest and signigicant events in Krakow, even if the people who founded the office are nog longer there*	
	Prague	Czech Republic				
	Reykjavik	Iceland				
	Santiago de Compostela	Spain				
2001	Rotterdam	Netherlands			"De ontwikkeling van de Kop van Zuid, het Gergiev-festival, de uitbreiding van museum Boijmans van Beuningen en het nieuwe Luxortheater. Bovendien groeide Rotterdam sinds 2001 uit tot echte festivalstad."	http://www.trouw.nl/tr/nl/5009/Archief/article/detail/3340100/2012/10/31/En-de-volgende-culturele-hoofdstad-is-van-de-derde-categorie.dhtml
					In 2001, it was Rotterdam's turn to become European Capital of Culture. Starting from the premise that "mega-events (large scale leisure of tourism) are short-term events with long-term consequences for the cities that stage them" (Roche, 1994: I), the Dutch city sought to transform the institution of Capital of Culture into a 'comparative advantage' (Greg and Wilson, 2004: 1932).	
					Rotterdam is the second largest city in the Netherlands and Europe's largest port. In spite of its commercial and economic development, in terms of culture it "had always been in the shadow of the Dutch capital" and, therefore, it decided to promote a modern image using futuristic architecture (ibid: 1938). The aim was to enhance the city's 'image' to attract tourists by combining history with modem development, revolving around the motto of unity in diversity'. The recuperation of the areas around the port aimed at attracting companies that would establish their seat in Rotterdam, thereby giving an impetus to development, as can be seen in relevant tables (ibid: 1937). This is why the main characteristics of the tourist product were water, architecture and culture.	

	Porto	Portugal		http://www.archdaily.com/619	After Porto was selected one of the two cultural capitals of Europe in 2001, the Minister of Culture and the city of Porto founded Porto 2001, an organization which was to initiate and prepare different urban and cultural interventions for the city of Porto. In this context five international architectural practices, amongst which was OMA, were invited to participate in a restricted competition for a new concert hall to be positioned in the historical centre of Porto, the Rotunda da Boavist	Site visit Music Hall Porto (juli 2015)
					Grote stad, (ong 240 000 inwoners),	
					Among the first area one finds the renovation of the public space, the economic regeneration, and the housing programme, all three in the city centre area; and the renovation of the waterfront in the Parque da Cidade and the Caminhos do Romaˆntico. The second area includes the renovation of the Museu Soares dos Reis, Auditó rio Nacional Carlos Alberto, Cadeia da Relaç ã o, Mosteiro de Sã o Bento da Vitó ria, Coliseu, and the construction of the Biblioteca Almeida Garrett and of a new music hall, Casa da Mú sica.	
2002	Bruges	Belgium			*New Concert Hall, Paul Robbrecht and Hilde Deam. Toyo Ito Pavillion, footbridge Jurg Conzett. At city level: the architectural projects stretched people's minds, Briges is a very conservative city but now people now have mucht more open attidtude to contemporary architecture, they'r not quite as obsessed with keeping things just as they are.*	
	Salamanca	*Spain*			*New theaters and art centres.*	
					Arts centre in old prison,opened in 2002.	http://divisare.com/projects/14436-Horacio-Fernandez-Del-Castillo-Rehabilitation-Of-Th-Old-Prison-Of-Salamanca-And-Its-Transformation-Into-The-City-s-Arts-Center-Domus-Artium-2002
						http://salamancafilmcommission.com/laciudad/engcultura.html
						http://elviajero.elpais.com/elviajero/2014/12/07/actualidad/1417969955_636733.html
					Veel gebouwen niet op tijd af, zie artikel	http://elpais.com/diario/2002/01/19/viajero/1011478090_850215.html
					Artikel waarin hergebruik gevangenis voor cultuur duidelijk	http://noticias.lainformacion.com/arte-cultura-y-espectaculos/bibliotecas-y-museos/ayuntamiento-da-los-primeros-pasos-para-convertir-la-antigua-carcel-en-un-espacio-de-creacion-cultural_vCjxV6gegdd0cGh8S08wD1/
2003	***Graz***	*Austria*			*Large public installations: Clock tower shadow, lift next to Virgin mary statue, transformation square into mirrored city, events in public spaces most succesfull.*	*http://www.graz03.at/servlet/sls/Tornado/web/2003/content_e/649B910CE365B14AC1256B84004961F1*
					Veel nieuwe gebouwen e.d. Toegevoegd (vooral cultuureel musea e.d.)	http://www.graz03.at/servlet/sls/Tornado/web/2003/content_e/8FCE673302F9BE61C1256B81005CED38
2004	Genoa	Italy			*Genoa has focused upon an ambitious program of temporary, blockbuster exhibitions with relatively little impact on the city's long-term cultural endowment and on restoration and maintenance of the existing heritage.*	
	Lille	France		http://nl.wikipedia.org/wiki/Lil	*Twee renovatie projecte, Postsorteerbedrijf en Maisons Folie, oude fabrieken die getransformeerd werden*	http://www.labforculture.org/en/directory/contents/region-in-focus/region-in-focus-france2/viewpoints/lille-and-nantes-two-cities/lille/maisons-folie
				http://www.lille2004.com	*Saint Sauveur station has been turned into a cultural centre, the covered market is now a cultural space you can visit anytime, a place where something is always happening*	http://architecture.mapolismagazin.com/nox-maison-folie-lille
						http://mapolis.com/en/building/Maison_Folie#!map
					Lange termijn om succes van 2004 te ondersteunen	http://www.archdaily.com/621575/the-flow-atelier-d-architecture-king-kong/
						http://fr.wikipedia.org/wiki/Tri_Postal
					Heel PDF boekje beschikbaar van lille 2004 en daarna	http://www.lille3000.eu/laroutedelasoie/en/tri-postal.php
2005	Cork	Ireland		http://www.keogan.ie/comme	Keogan Architects were invited to propose a project for Cork 2005, when the city enjoyed European Capital of Culture designation. We proposed that the 18 Turns Pavilion, designed by Daniel Libeskind with ARUP, originally commissioned as a temporary Summer Pavilion by the Serpentine Galley in Hyde Park in London, be loaned to the city of Cork.	http://www.cork2005.ie/about2005/capitalprojects.shtml
					It acted as a catalyst fro certain decisions and infrastructure investments to be made	
					Winning Project for competition in this year, what happened with it after?	http://www.bobbyconroyarchitects.ie/?p=189
2006	Patras	Greece				
2007	Sibiu	Romania			A lot of light installations	http://www.skyscrapercity.com/showthread.php?t=423666&page=2
n misschien t	Luxembourg	Luxembourg			*Exhibitions and dance performances in former industrial places, like the two rotundas that had been locomotive repair workshops and two formaer steelmills just outside the city. Until then people handt realised we had an industrial heritage that could be used for cultural purposes. We tried to mae sure they would continue after 2007, many did. Including the structure where I now work, the Carré Rotondes. We're waiting for the refurbishment and decontamniation of the former locomotive repair shop, the rotundas, to be finished, and for the time being we're in the former Paul Wurth Hall, which we've been using since 2007. Our programme is for young people including theater for kids and electronic music for older kids, the 25-40 range*	http://meetings.visitluxembourg.com/meeting-point/carrerotondes
					Steel Windmill park, refurbished and regenerated area	http://inhabitat.com/steel-mill-converted-into-a-spectacular-public-park-in-luxembourg/lux-stahlhof-belval-ouest-4/?extend=1
2008	Liverpool	UK		http://www.liverpoolecho.co.u	Gebouw, the fourth grace, behoorlijke ingreep, is niet gerealiseerd was wel een centraal element in de Bid for ECOC	http://www.skyscrapernews.com/4thgrace.htm
					Verder niet veel te ontdekken van ingrepen	http://www.theliverpolitan.com/blog_on_the_waterfront.php
						http://www.newsteelconstruction.com/wp/iconic-structure-comes-together/
	Stavanger	Norway		http://www.archi-europe.com,	1st prize international competition for an urban shelter and the regeneration of Sandnes centre, Norway on the occasion of Stavanger European Capital of Culture 2008. Lanternen is a new contemporary pavilion that stands in the middle of a pedestrian street in the city of Sandnes, Norway. Designed by local studio Atelier Oslo, the shelter has a become a prominent landmark in the city. Shaped like a greenhouse on eco-friendly wooden stilts, it lives up to its name by glowing like a lantern at night. Read more: Glazed Lanternen is Made From Sustainable Norwegian Wood | Inhabitat - Sustainable Design Innovation, Eco Architecture, Green Building	http://www.archdaily.com/110854/lantern-pavilion-awp-atelier-oslo/
2009	Vulnius	Luthuania				

	Linz	Austria			*During the running ip and during the year itself, the programme of linz 09 has brought about significant changes to the city's traditional structure, and not jut in the cultural field. We have ad a considerable impact on the citys infrastructure- the new Arts Electronica Centre, the new south wing of the Castle Museum, to name two. Renewal and expansion of the city's cultural infrastructure, which invovled public investment totalling 280 million. These Buildings are here to stay, of course, but we also want to give a permanent status to several innovative projects suchs as kinderpinkt 09,, a plac to children and families in the Old City Hall, were you go for info and advice about Linz'cultural offerings for youngsters,The removal of na few blindspots in the city's self-perceptions increased mobility and flexibility within the public infrastructure//But also aware ness that this os a massie project of urban development that invovles considering akmost every aspect of urban lige.*	http://www.linz09.at/en/bilanz.html
					Interesting interventions (a lot, also renovation)	
2010	Urban Spaces competition				Students from various planning and architecture faculties in Germany, Hungary and Turkey have been investigating these issues in conjunction with student competitions and in so doing have developed innovative visions for vibrant urban spaces. During the Capital of Culture 2010 year, the winning concepts selected by an international jury will be set up, temporarily in the first instance, at "particular places" in Duisburg, Pécs and Istanbul.	http://archiv.ruhr2010.de/en/programme/re-designing-the-metropolis/structural-culture/temporary-city.html
						http://www.e-architect.co.uk/events/temporary-city
2010	Essen (RUHR)	Germany		http://www.archdaily.com/18	Installatie/ achtbaan looppad, alleen voor een jaar	http://archiv.ruhr2010.de/en/programme/re-designing-the-metropolis/structural-culture.html
					Uitbreiding van museum de kuppersmule MKM, designed by herzog & de Meuron in 1990, extension for ECOC, design of museum is part of norman foster plan 1980-1990 to revive the Ruhr area	http://2010.rvrcms.kdvz.de/en/programme/re-designing-the-metropolis/structural-culture/extension-of-mkm.html
					RUHR.2010 challenges local, national and international designers, planners, architects and artists to think outside the box. All of a sudden, the possibilities are endless: a winding tower at Nordstern becomes an emblem of fine art, a town square in Bochum is electrified by a thousand promises, the Angerpark spoil tip is transformed into the "Magic Mountain" and the Ruhr creeps into the "Twilight Zone".	http://www.urbila.com/projects/view/3123-extension-to-the-mkm
	Istanbul	Turkey			Rami Library + Militairy ruins?	http://www.skyscrapercity.com/showthread.php?t=1047387
					Istanbul 2010 was one of the largest and most substantial ECoC to date, featuring both a diverse cultural programme with many innovative elements and an extensive programme of renovation and refurbishment of cultural heritage sites and venues. The programme was focused on four elements, namely earth, air, water and fire, which were said to have special meaning to Istanbul, although activities encompassed a broad range of artistic and cultural disciplines and took place across the full twelve months of the title year. In size and form, it represented something of a first both for the city and for Turkey more generally; some 586 projects were implemented in total during the years 2008-2011, which between them involved nearly 10,000 discrete activities or events attended by nearly 10m people.	
					Within this broad cultural programme, a number of elements were particularly significant. First, there was an extensive programme of renovation and restoration of Istanbul's cultural and industrial heritage, including the four UNESCO World Heritage Sites on Istanbul's historic peninsula (which were at risk of losing their designation).	
	Pecs			http://divisare.com/projects/2	Renovation of ruin for ECOC!	http://www.skyscrapercity.com/showthread.php?t=555505&page=3
2011	Turku	Finland			Logomo (oud fabriekspand, belangrijkste evenementen centrum. (1884, belangrijk gebouw voor ontwikkeling, welloicht interessante case?)	http://www.turku2011.fi/en/s/turku-tallinn-partners-culture-and-history_en
					City Library	http://www.skyscrapercity.com/showthread.php?t=1477688
						http://www.archdaily.com/11731/turku-city-library-jkmm-architects/
	Tailinn	Estonia		http://inhabitat.com/“a-path-i	Sometimes a walk on flat ground isn't enough to stimulate one's awe of the forest, so Tetsuo Kondo Architects designed a winding, floating trail called "A Path in the Forest" for the Kadriorg Park in Tallinn, Estonia. Part of the LIFT11 festival that celebrates Tallinn's status as the 2011 European Capital of Culture, the trail is 95 meters long and relies on the 300 year old trees for its structural support. If you're in Tallinn before 22 October, 2011, be sure to drop by before the installation is removed.	
2012	Guimaraes	Portugal		https://www.ucl.ac.uk/silva/ba	Centipide cinema, unesco protected city	Designed by Pitágoras Arquitectos the Arts and Creative Platform was completed in 2012 for the 2012 Guimarães European Capital of Culture.
				http://inhabitat.com/swing-is-a	Commissioned as part of the Pop Up Culture program promoted by Guimarães 2012 – European Capital of Culture, Swing demonstrates that it doesn't take a lot of technology or money to devise uncomplicated solutions to complex problems. A bicycle attached to each swing is attached to a wheel that activates a dynamo with each movement. This in turn switches on a light below. The mechanics are hidden in a foundation of wooden pallets at the base of the installation, which is currently standing outside the International Center for the Arts Jose de Guimarães. Just one of many pop up installations scattered throughout Guimarães as part of the Pop Up Culture program, including the funky centipede cinema made of locally-sourced cork, Swing pays respects to the city's long industrial heritage. The installation will close on Nov. 16, so be sure to head down if you can.	http://www.skyscrapercity.com/showthread.php?t=1557598
				http://divisare.com/projects/2	Arts/community centre for ECOC	
					Open city, hearts all around the city	https://www.flickr.com/photos/opencity2012/sets/72157629973315912/
pen zijn nier c	Maribor	Slovenia	http://www.culture.si/en/Maribor,_Europe		The seat of the Maribor 2012 Public Institute was situated in the recently renovated Vetrinje Mansion (Naskov dvorec) in the very heart of the city. The architects Maruša Zorec and Matjaž Bolčina won the 2010 Piranesi Award for its renovation. At first the City of Maribor gave the leading position to the new Maribor Cultural Centre (MAKS), which is to be erected on the grounds of the former knitting factory in the Studenci area. The plans for this edifice with its 2-multi-purpose halls for 650 visitors each were made by SADAR + VUGA Architects. According to the current plans the cultural centre should comprise also the new premises fo the Maribor Art Gallery. The realisation of the project was dropped due to financial issues.	http://www.east-centricarch.eu/projects/slovenia/manor-house.html
			http://www.maribor2012.info			http://www.sadarvuga.com/news-archive/920-maks-mariborsko-kulturno-sredie
			http://divisare.com/results/127964-Archite		Architecture competition Maribor:)	

			http://divisare.com/results/127964-Archite		Architecture competition Maribor:)	
2013	Marseille	France	http://en.w	Ask Sien	Artikel van Marseille en Architectuur is gemaakt, maar nog geen toegang toe, zou echt top zijn!	http://www.mp2013.fr/the-region/changing-cities/?lang=en
			http://www.mp2013.fr/the-region/changing-cities/the-vieux-port/?lang=en			
			http://divisare.com/projects/220889-Rudy-Ricciotti-MuCEM			
	Kosice	Slovakia	http://www.kosice2013.sk		Old swimming pool city thing!	http://www.skyscrapercity.com/showthread.php?t=1588623
2014	Riga	Latvia	http://riga2014.org/eng/		LWD Workshop:Nameda Belmane, nothing physical is left of this event, so it was very succesfull and we were really proud but there is no physical element or memory that reminds us of this year.	Chris Ryan: Without leaving traces you fail.
					Temporary structure for ECOC	http://www.archdaily.com/602341/riga-2014-pavilion-riga-2014-pavilion/
	Umea	Sweden	http://umea2014.se/en/		Bildmuseet	
					New cultural centre	http://www.skyscrapercity.com/showthread.php?t=1676917
2015	Mons/Bergen	Belgium	http://www	https://city2city.wordpress.cor	n soms kom je op plekken waar ze al helemaal klaar lijken te zijn voor het jaar 2015. Om de hoek bij Carré des Arts liggen de gerenoveerde gebouwen van de voormalige Slachthuizen, waar ruimte is voor tentoonstellingen. Of wat te denken van het in 2007 geopende museum Beaux-Arts Mons, in de volksmond inmiddels gewoon BAM. Vooral het dakterras, geheel voorzien van houten vlonder maar helaas nog zonder café, is zeer de moeite waard.	
				http://www.architectuur.nl/nie	In april of mei 2015 wordt de opening verwacht van vijf musea: L'artothèque, de 18e eeuwse kapel van het vroegere het klooster van de Ursulinen wordt door de architecten Lescaut-Gigogne omgevormd tot artotheek voor de museumcollecties van de stad. In de voormalige Berg van Barmhartigheid (1625) maakt ontwerpbureau Tempora een nieuwe hightech scenografie voor het museum van de Doudou, rond het gelijknamige folkloristische feest. Het Mons Memorial Museum over de twee wereldoorlogen in de voormalige Machine à Eau, de drinkwatervoorziening van de stad, (Atelier d'architecture Pierre Hebbelinck). Het Belfort met een nieuw parcours en informatiecentrum, een ontwerp van Dupire-François (architectuur) i.s.m. EO design (scenografie). Le Silex'S is een informatiecentrum bij neolithische vuursteenmijnen in Spiennes, 6km van Bergen (architect: Holoffe Vermeersch Architecture).	
					Op 9 januari 2015 een nieuw congrescentrum geopend, Micx, een ontwerp van architect Daniel Libeskind i.s.m. het Bergense architectenbureau H2A. Met de vorm van een romp van een schip dat door de golven klieft, moet het bruisende symbool zijn van de innovatieve nieuwe zakenwijk in Bergen. Het nieuwe station van de hand van Santiago Calatrava zal een letterlijke verbinding vormen tussen het oude stadsgedeelte en de nieuwe wijk Grands Prés, echter oplevering daarvan wordt pas in 2017 verwacht. Het project omvat een winkelcentrum, een vestiging van IKEA, een bioscoopcomplex, een hotel, kantoren en woningen.	
				http://www.k2a.be/en/project	The main building contains administrative offices while the made-over annex offers all the necessary public amenities. The city of Mons, population 100.000, is about 50 km from Brussels. It is the cultural capital of Wallonia and is nominated Europe's cultural capital for 2015. During that year, it will host artistic and cultural events and will serve as showroom for Europe's cultural heritage. The Foundation, organized an international competition for the rehabilitation of an ancient historical building in the old centre of town. The proposal is based on 3 main concepts: First, the private courtyard becomes an open and public square connecting with the surrounding spaces. Secondly, a new pedestrian passageway goes through the building so that the courtyard becomes accessible and convivial. Finally, the U-shaped structure of the existing buildings is maintained. However, one of the derelict annexes is rebuilt to give the ensemble a clear and unique identity.	
	Pizen	Czech Republic	http://www	http://www.plzen2015.cz/en/p	Infrastructure will have a big influence on the successful realisation of the ECoC 2015 project and it will support the programme part. Pilsen City and other entities have invested large funds into this metropolis makeover with the help of European grants and realised several projects between 2010 and 2015: the riverbank cultivation Greenways plus revitalisation of Štruncovy sady; reconstruction of Světovar which allows Pilsen to open itself to new directions and trends in contemporary art, and to support social and community activities; the building of Ladislav Sutnar Faculty of Design and Art; reconstruction of the natural amphitheatre; and last but not least, building the New Theatre with a modern main and studio stage and a backstage for the Philharmonic Orchestra.	
2016	San Sebastian	Spain	http://www.donostiasansebastian2016.eu/web/guest/inicio			
	Wroclaw	Poland	http://wroclaw2016.pl/en/			
2017	Aarhus	Denmark	http://www.aarhus2017.dk/english			
	Pafos	Cyprus	http://www.pafos2017.eu/en/			
2018	Leeuwarden	Netherlands	http://www.2018.nl			
	Valletta	Malta	http://valletta2018.org			
	Varna (bid)			http://inhabitat.com/mirror-cu	CD-roms recycled, As the installation is set into motion by the wind, Mirror Culture's CDs flash and shimmer like iridescent fish scales. At night, the CD curtain transforms into a metallic blanket with rainbow patterns of reflected light. The art project was constructed with the help of 128 volunteers and seen by over 50,000 visitors in the summer after its installation. Funded by a grant from the city of Varna, Mirror Culture was created as part of the city's bid for European Capital of Culture 2019. The jury, which was impressed by the community art project, shortlisted Varna as a competition contender in December of last year. After Mirror Culture was taken down last summer, 500 CDs were sold as signed souvenirs. The remaining CDs are currently kept in storage and will be set up again next summer in a new kind of art installation.	
2019	Matera	Italy				
	Plovdiv	Bulgaria				
2020	Beograd		http://www.beograd2020.com/en/2012/03/ubanlab-beograd-2020-european-capital-of-culture-exhibition-opens/			

Name	City	ECOC	Type of work (adaption/addition)	Execution (Temporary/Permanent/Renovat	Type of intervention (cultural/urb	Function(museum, performance space/theater, eventspace/exhibition, cultural	Function Specific
Teatro Liceo	Salamanca	2002	Adaption	Restauration	Cultural	Theater	Theater
Domus Artium 2002	Salamanca	2002	Adaption	Renovation	Cultural	Museum	
Center of Performing Arts and music (CAEM	Salamanca	2002	Addition	Permanent	Cultural	Event Space	
Multipurpose Sanchez paraiso	Salamanca	2002	Addition	Permanent	Cultural	Event Space	
San Blas Hall	Salamanca	2002	Adaption	Restauration	Cultural	Church	
Museum of History of Motor Vehicles	Salamanca	2002	?		Cultural	Museum	
Santo Domingo de la Cruz	Salamanca	2002	Adaption	Restauration	Cultural	Exhibition space	
Kunsthaus	*Graz*	*2003*	*Addition*	*Permanent*	*Cultural*	*Museum*	
Mur Island	*Graz*	*2003*	*Addition*	*Temporary*	*Cultural*	*Event Space*	
Helmut list halle	Graz	2003	Adaption	Renovation	Cultural	Event Space	
literaturhaus	Graz	2003	Adaption	Renovation	Cultural	Event Space	Literature
Frida & Fred kindermuseum	Graz	2003	Addition	Permanent	Cultural	Museum	Children
Stadhalle	Graz	2003	Addition	Permanent	Cultural	Event Space	
Haubtbahnhof	Graz	2003	Adaption	Temporary	Cultural	Art Installation	Artwork
hauptplatz	Graz	2003	Adaption	Permanent		?	
Schlossberg	Graz	2003	Addition/ Adaption	Temporary	Cultural	Art Installation	
city lighting system	Graz	2003	?	?			
Maison follie moulins	*Lille*	*2004*	*Adaption*	*Renovation*	*Cultural*	*Cultural center*	
Maison folie wazemmes	Lille	2004	Adaption	Renovation	Cultural	Cultural center	Exhibition, Concert
Le tripostal	Lille	2004	Adaption	Renovation	Cultural	Exhibition space	Opera
opera	Lille	2004	Adaption	Restauration	Cultural	Theater	
Pixel Hotel	Linz	2009	Adaption	Renovation		Hotel	Pixelled hotel
arts electra center	Linz	2009	Addition	Permanent	Cultural	Museum	
SCHLOss Museum	Linz	2009	Adaption	Renovation	Cultural	Museum	
Bellevue (yellow house)	Linz	2009	Addition	Temporary	Cultural	Event Space	
Terminal Tower	Linz	2009	Addition	Permanent		Office	
New Tower for adult education and Library	Linz	2009	Addition	Permanent	Cultural	Educational Centre	
ok Offenes Kulthurhaus	Linz	2009	Adaption	Renovation	Cultural	Museum	
höhen rausch	*Linz*	*2009*	*Addition/ Adaption*	*Temporary*	*Cultural*	*Art Installation*	*Bridges etc.*
atelier salzamt	Linz	2009	Adaption	Restauration	Cultural	Event Space	
kepler salon	Linz	2009	Adaption	Restauration	Cultural	Educational Centre	
Logomo	Turku	2011	Adaption	Renovation	Cultural		
Le Silo	Marseille	2013	Adaption	Renovation	Cultural	Theater	
j1 Marseille	Marseille	2013	Adaption	Renovation	Cultural	Event Space	Exhibition space + I
MuCEM - Fort st. jean	Marseille	2013	Adaption	Restauration/ Re	Cultural	Museum	
MuCEM - j4	Marseille	2013	Addition	Permanent	Cultural	Museum	
Mucem- VILLA MEDITERRANEE	Marseille	2013	Addition	Permanent	Cultural	Museum	
Mucem- Centre de Conservation et de Ress	Marseille	2013	Addition	Permanent	Cultural	Museum	Storage
Friche- Belle de Mai	Marseille	2013	Adaption	Renovation	Cultural	Event Space	
Le tour jobin - Belle de Mai	Marseille	2013	Adaption	Renovation	Cultural	Exhibition space	Offices and Exhibiti
panorama - Belle de Mai	Marseille	2013	Adaption	Renovation	Cultural	Exhibition space	
les plateaux- Belle de Mai	Marseille	2013	Adaption	Renovation	Cultural	Theater	
PACA FRAC	Marseille	2013	Addition	Permanent	Cultural	Museum	
vieux-port	Marseille	2013	Adaption	Restauration?		Harbour	
vieux-port -Grande Ombriere	Marseille	2013	Addition	Permanent		Pavillion	
Pavillion M	Marseille	2013	Addition	Temporary	Cultural	Pavillion	
THEATRE DE LA Minoterie	*Marseille*	*2013*	*Adaption*	*Renovation*	*Cultural*	*Theater*	
Musée d'Histoire	Marseille	2013	Adaption	Renovation	Cultural	Museum	
Le Musée Regards de Provence	Marseille	2013	Adaption	Renovation	Cultural	Museum	
Musée des Beaux-Arts	Marseille	2013	Adaption	Restauration	Cultural	Museum	
MUSEUM VAN DE DECORATIEVE KUNSTEN,	Marseille	2013	Adaption	Restauration	Cultural	Museum	
La Cité des Arts de la Rue	Marseille	2013	Adaption	Renovation	Cultural	Exhibition space	
Artotheek	Mons	2015	Adaption	Renovation	Cultural	Museum	
Belfort	Mons	2015					
museum van de Doudou	Mons	2015			Cultural	Museum	
mons memorial museum	Mons	2015			Cultural	Museum	
silex	Mons	2015	Addition	Permanent	Cultural	Museum	Educational center
Arsonic	Mons	2015	Adaption	Renovation	Cultural		
MICX	Mons	2015	Addition	Permanent		Event Space	
Train station	Mons	2015	Addition	Permanent		Train Station	
La fondation Mons2015	*Mons*	*2015*	*Adaption/Addition*	*Renovation*	*Cultural*	*Event space*	
mundaneum	Mons	2015			Cultural		
la maison du design	Mons	2015				Educational Centre	
Cafe europa	Mons	2015	Addition	Temporary	Cultural	Event Space	
the passenger	Mons	2015	Addition	Temporary (5 yea	Cultural	Art Installation	
Toyo Ito Pavillion	Brugge	2002	Addition	Temporary		Bridge/Pavillion	
Lantern	Sandes	2008	Addition	Permanent	Cult	Performance space/Pavillion	
Tiger & Turtle	Ruhr	2010	Addition	Temporary	Cultural	Viewpoint/route	
Besiktas Fish Market	Istanbul	2010	Addittion	Permanent	urban	Eventspace	Performance/Fish I
Straw Theatre	Talinn	2011	Addition	Temporary	Cultural	Performance space/Pavillion	Theatre/restaurant
Fountain Project	Guimares	2012	Addition	Temporary	urban	Cultural	Joy
Swingsite	Guimares	2012	Addition	Temporary	Cultural	Eventspace	
Heat Exchanger	Kosica	2013	Adaption	Renovation	Cultural	Performance Space	Attrium Studio
Mailitis Pavillion	Riga	2014	Addition	Temporary	Cultural	Performance Space	Pavillion
Casa da Musica	Porto	2001	Addition	Permanent	Cultural	Theater	Music Hall

			Restauration				Renovation				
Name	Regeneration?	Lasting Legacy?	Long term purpose/on going	Revaluation of existing	addition of new techn. Things for	Addition of new Programme	Opening up to surrounding	Framing views to Surrounding	Outstanding addition by materiality/	Use of new techniques	Addition Identity
Teatro Liceo		yes		x	x						
Domus Artium 2002		yes			x	x					
Center of Performing Arts and music (		yes									
Multipurpose Sanchez paraiso		yes									
San Blas Hall		yes		x	x	x					
Museum of History of Motor Vehicles		yes									
Santo Domingo de la Cruz		yes		x	x	x					
Kunsthaus		*yes*	*x*	*x*				*x*	*x*	*x*	*x*
Mur Island		*yes*							*x*		
Helmut list halle		yes	x		x				x	x	
literaturhaus		yes				*x*	*x*				
Frida & Fred kindermuseum		yes									
Stadhalle		yes								x	
Haubtbahnhof		yes									
hauptplatz		yes									
Schlossberg		no		x		x			x		
city lighting system		yes									
Maison follie moulins		*yes*	*x*			*x*	*x*				*x*
Maison folie wazemmes	hall	yes	x		x	x	x		x		x
Le tripostal		yes	x			x					
opera		yes		x	x						
Pixel Hotel		yes				x					
arts electra center		yes							x		x
SCHLOss Museum		yes	x		x		x	x	x		
Bellevue (yellow house)		no	x			x			x		x
Terminal Tower		yes									
New Tower for adult education and L		yes									
ok Offenes Kulthurhaus		yes	x		x			x	x		x
höhen rausch		*yes*		*x*		*x*	*x*	*x*	*x*	*x*	*x*
atelier salzamt		yes		x	x	x					
kepler salon		yes		x	x	x					
Logomo		yes				x	x				x
Le Silo		yes									
j1 Marseille	nformation	yes				x	x				
MuCEM - Fort st. jean		yes									
MuCEM - j4		yes						x	x		x
Mucem- VILLA MEDITERRANEE		yes							x		x
Mucem- Centre de Conservation et d(		yes							x		
Friche- Belle de Mai		yes	x			x	x	x	x	x	x
Le tour jobin - Belle de Mai	on	yes	x			x	x	x	x	x	x
panorama - Belle de Mai		yes	x			x	x	x	x	x	x
les plateaux- Belle de Mai		yes	x			x	x	x	x	x	x
PACA FRAC		yes						x	x	x	x
vieux-port		yes		x		x					
vieux-port -Grande Ombriere		yes							x		x
Pavillion M		no				x			x		
THEATRE DE LA Minoterie		*yes*				*x*	*x*			*x*	
Musée d’Histoire		yes							x		x
Le Musée Regards de Provence		yes									
Musée des Beaux-Arts		yes		x	x						
MUSEUM VAN DE DECORATIEVE KUN		yes		x	x						
La Cité des Arts de la Rue		yes									
Artotheek		yes				x	x				x
Belfort		yes									
museum van de Doudou		yes									
mons memorial museum		yes									
silex		yes									
Arsonic		yes				x	x		x	x	x
MICX		yes									
Train station		yes									
La fondation Mons2015		*yes*									
mundaneum		yes									
la maison du design		yes									
Cafe europa		?				x					
the passenger		no		x					x		x
Toyo Ito Pavillion		yes		x				x	x		x
Lantern		yes		x							
Tiger & Turtle		no		x		x		x	x		x
Besiktas Fish Market	yes	yes		x					x		x
Straw Theatre		?		x		x	x			x	x
Fountain Project				x		x	x				
Swingsite					x	x				x	
Heat Exchanger	yes	yes		x		x			x		x
Mailitis Pavillion	no	no		x		x			x		x
Casa da Musica	yes	yes	x	x	x			x	x	x	x

				Temporary			Permanent					
Approchable	Multilayered programme	Innovation	Regeneration Need	involvement Local artisit/globa	Interactive design	Community involvement /Statement	Permanent Programme	Flexibility	Interactive facade	Commercialised	Symbol for the city/Icon	Intervention Public space
			x				x					
			x				x					
			x				x	x				
	x						x	x				
							x					
	x	x	x				x	x	x	x	x	
	x		x				x					
x		x	x					x				
							x					
							x					x
		x					x	x				
							x					
			x				x					
												x
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