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TEMPORARY URBAN INTERVENTIONS IN PUBLIC SPACE

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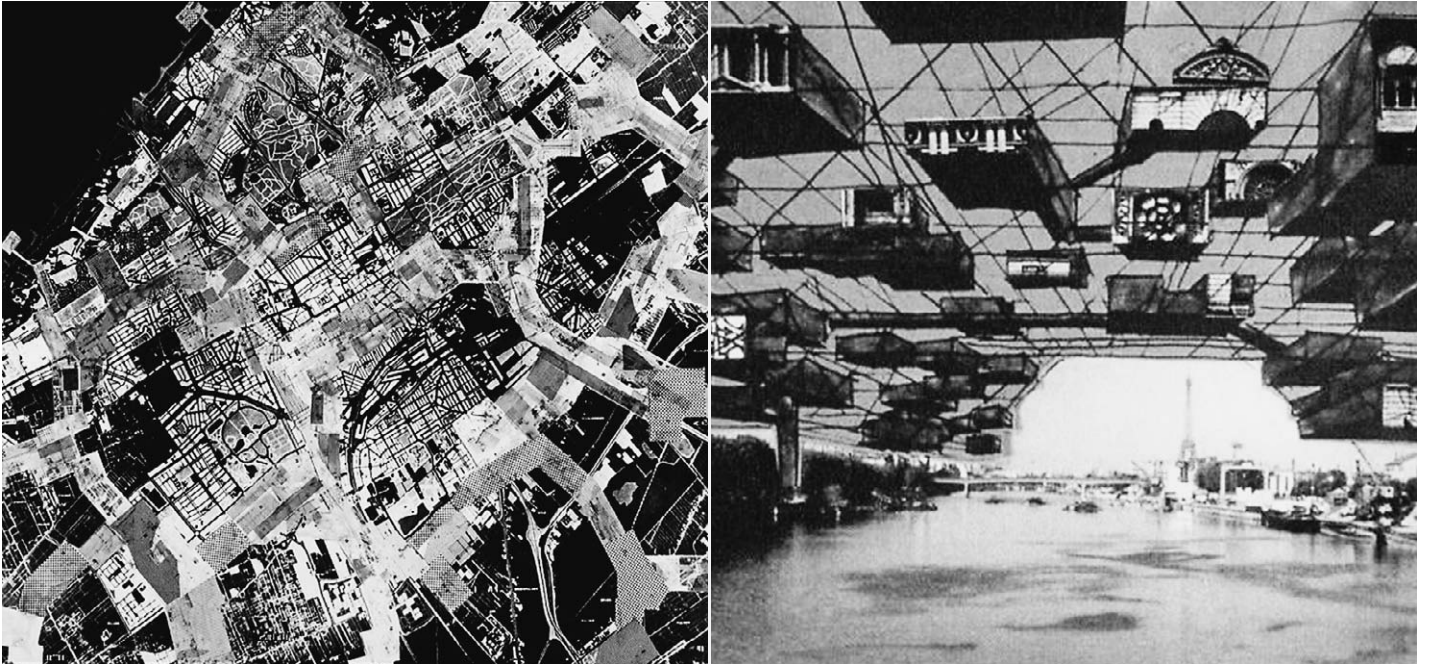


FIG. 1 LEFT: EXPERIMENTAL ARCHITECTURAL PROJECTS OF THE 60S – CONSTANT, GROUND PLAN OF NEW BABYLON OVER THE HAGUE, 1964;  
RIGHT: YONA FRIEDMAN, COLLEGE ON A POSTCARD VISUALIZING A SPATIAL CITY OVER PARIS, 1960



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## TEMPORARY URBAN INTERVENTIONS IN PUBLIC SPACE

PUBLIC SPACE  
TEMPORARY URBANISM  
TERRAIN VAGUE  
URBAN APPROPRIATION

Insufficient research on the typology of temporary urban interventions, which has become a common tool for pointing out possible scenarios in the development of unused and neglected urban areas in recent 21<sup>st</sup> century projects, indicate the relevance of the article's topic. A literature review has allowed for a definition and analysis of the typology of temporary urban interventions in order to determine their basic characteristics, the relationship between the intervention and public space, and the establishing initiatives. The paper determines the formative period through an analysis of architectural and

artistic events in 20<sup>th</sup> century and distinguishes three direct predecessors: events in public space, experimental architectural projects of the 60s, and art installations in public space in the second half of 20<sup>th</sup> century. A synthesis of collected data is an important prerequisite for understanding the role and impact of temporary urban interventions on future public space. Based on the obtained results, the research emphasizes the importance of the relationship between temporary urban interventions and public space for the creation of contemporary urban space in 21<sup>st</sup> century.

## INTRODUCTION

The typology of temporary urban interventions inaugurates the concept of temporary engagement of public space throughout history and, accordingly, transformations in its expression and role. The relevance of the topic can be found in the insufficient research on the typology of temporary urban interventions, which has become a common tool for pointing out possible scenarios for the development of unused and neglected urban areas in recent 21<sup>st</sup> century projects. Also, the absence of a single definition of temporary urban interventions in public space and their confusion with other temporary occupations<sup>1</sup> presents a stimulus for further research.

A literature review has allowed for a definition and analysis of the typology of temporary urban interventions in order to determine their basic characteristics, the relationship between the intervention and public space, and the establishing approach. The paper determines the formative period through the analysis of architectural and artistic events in 20<sup>th</sup> century and distinguishes three direct predecessors: events in public space, experimental architectural projects of the 60s, and art installations in public space in the second half of 20<sup>th</sup> century. An analysis of recent contemporary trends in the last 20 years raises new questions about the role of temporary urban interventions in the modern city.

A synthesis of collected data is an important prerequisite for understanding the role and

impact of temporary urban interventions on future public space. Based on the research results, the paper states the importance of a meaningful use of this typology in the public spaces of the contemporary city.

## TERMINOLOGY IDENTIFICATION OF TEMPORARY URBAN INTERVENTIONS

### TEMPORARY URBAN INTERVENTIONS – TERM ANALYSIS AND BASIC FEATURES

Temporary urban interventions are identified within the broader term of temporary urbanism, which implies short-term initiatives for a temporary transformation of marginalized and neglected urban spaces, both programmatically and spatially. In contemporary literature (Oswalt et al., 2013: 151; Löwstett, 2018: 20; Lehtovuori, Ruoppila, 2012: 34; Lehtovuori, Ruoppila, 2017: 54-55), the term temporary urbanism refers to various movements such as tactical urbanism, open-source urbanism, and everyday urbanism. The wide range of interpretations and the speculative nature of the term ‘temporary’ make it difficult to determine its definition, but many authors emphasize the key definition of temporary urbanism as a pre-planned and time-determined process of temporary use of space (Lehtovuori, Ruoppila, 2012: 30; Lehtovuori, Ruoppila, 2017: 49-50). Despite this, the concept of temporary use of space does not exclude improvisations in the form of spontaneous spatial and programmatic adaptation, or changes of predetermined duration (Oswalt et al., 2013: 52-56). Accordingly, the concept of temporary urbanism also includes informal and spontaneous daily occupations of space, as well as events of an impulsive nature and ambiguous value. Since these events are very difficult to record and observe within relevant research resources, this paper is exclusively focused on temporary urban interventions with clear criteria of spatial and programmatic articulation, duration, and purpose. The mentioned criteria are essential for the typological classification of temporary urban interventions, as stated by many authors (Oswalt et al.; Haydn, Temel).

The basic characteristic of temporary interventions is often simple, modular, prefabricated construction and a short period of presence (Hollander et al., 2009: 15; Hentilä, Lindborg, 2003: 3; Crowther, 2016: 69-72), but different interpretations are subject to variable patterns of duration and materialization. In addition to the term temporary intervention (Oswalt et al., 2013; Bishop, Williams, 2012), Pogačar (2014) uses the term

<sup>1</sup> Eg. performance

<sup>2</sup> Guerilla urbanism, Pop-up urbanism



urban activator, defining it as an accessible tool for brief space reorganization, as well as for examining the relevance and success of future long-term projects. Temporary urban interventions distinguish variation in scales and presence: from isolated point structures – pavilions and site-specific interventions to interventions that encompass a city block or even an entire neighbourhood (Boháčová, 2012; Robinson, 2013). Depending on the manner of deployment of a certain space, the dynamics of temporary interventions can be unique and repetitive, as well as migrating if a certain typology of the intervention appears in several different locations over time.

Concerning the type of placement in the surrounding context, we distinguish temporary interventions in the urban and those in the natural landscape. Installations of emphasized artistic significance and authorship, such as various land art and earthwork projects by artists are most typologically linked to the natural landscape (Scholte, 2022). In the urban environment, relationships are more complex and programmatic; therefore, we distinguish many types of temporary interventions such as festival events, temporary installations for trade and representation, and temporary interventions as an extension of the public space. This text shall focus on temporary interventions in the urban landscape, due to their more complex structure and the relationships they establish with the surrounding urban fabric.

According to the terminological and theoretical analysis of various authors, for the purpose of this research, a temporary urban intervention is defined as a spatially and programmatically determined object or a system of objects that changes the existing urban conditions for a short and predetermined period and is dismantled or displaced to a new location after the expiration of the specified time.

#### TOP-DOWN AND BOTTOM-UP ESTABLISHING APPROACHES

Participation in temporary urban intervention projects can be divided into two groups concerning the establishing initiative (Oswalt et al.; Haydn, Temel). The range between sanctioned and non-sanctioned initiatives of temporary space occupation varies between top-down and bottom-up approaches.

The top-down approach represents an institutionalized and legally determined initiative for making and implementing decisions from an organized administrative or political position. As such, it is still one of the most represented methods of space management (Löwstett, 2018: 20-21), but it is often criticized for

the lack of valuable dialogue and democracy in decision-making.

The bottom-up approach originates in the “Theory of Communicative Action” by the German philosopher and sociologist Jurgen Habermas (1981). His work points to the participation of the individual and the engagement of unconventional interest groups through the principle of participation in decision-making (Pogačar, 2014: 190-193), which results in many alternative fractions.<sup>2</sup>

Over time, these two approaches have alternated in an attempt to revitalize urban areas through temporary urban interventions. The combination of the two mentioned approaches, which implies mutual participation and a high degree of democracy, has proven to be the most effective model for public space appropriation.

#### HISTORICAL OVERVIEW AND FORMATIVE PERIOD

##### THE CONCEPT OF TEMPORARY AS AN INTEGRAL PART OF URBAN RITUAL THROUGHOUT HISTORY

The concept of a temporary event follows the evolution of cities and dynamizes their role throughout history. Festivals, religious rituals, and demonstrations have been a part of urban life since the very beginning, and as such represent an introduction of the idea of the temporary into public space. Military and religious anniversaries, fairs, and ritualized commemorations of important events characteristic of the Middle Ages and Renaissance were accompanied by a temporary transformation of the cityscape through an architectural intervention and scenography (Sotelo, 2013: 14). The concept of the city as a stage for events has transformed the public into an audience, and the public space into a platform for temporary spectacle. A common characteristic of the mentioned historical tendencies until the beginning of the 19<sup>th</sup> century was the organizational initiative, which was almost always highly institutionalized by political or religious representatives of power (Sotelo, 2013: 16).

Continuing with the development of the concept of temporary urban interventions through history, contemporary discourse in the organization of temporary events can be observed through a set of 20<sup>th</sup> century events.

##### FORMATIVE PERIOD

Analysing events throughout 20<sup>th</sup> century and synthesizing the obtained results makes it possible to distinguish conceptual and typological precursors of temporary urban interventions in public spaces. This paper clas-



FIG. 2 ORGANISED EVENTS IN PUBLIC SPACES – EXPO WORLD EXHIBITION, BRUXELLES, 1958

sifies the tendencies that initiated the typology of temporary urban interventions into three groups:

**1. Organised events in public spaces** – The idea of temporary urban interventions follows the tradition of the great world design exhibitions and fairs<sup>3</sup> which presented the pavilions of world-famous architects under controlled conditions. The emphasis was on their spatial expression and dominant phenomenology in which the environment and architecture interfered.

The peak of the tradition of temporary events in the context of great world exhibitions occurred at the beginning of the twentieth century, when, thanks to rapid technological progress, it became easier to achieve the desired narrative and experiential sensation in space. Large urban venues within cities were prepared to host representative pavilions and spatial interventions of the world's leading countries. The festival spirit also occupied other areas of the city, where individual urban interventions appeared in the form of impressive visual and experiential effects of sound, water, and light. Festivals were a form of entertainment, but they also pointed to the power of design in creating new types of urban experiences (Bonnemaïson, Macy, 2008: 215-216). The mentioned tendencies underline the possibility of understanding the city being transformed from an object into a participatory subject.

However, the rigid urbanism of modernism in the first half of the 20<sup>th</sup> century did not allow the development of urban spatial experience. The modernist city of the first half of the 20<sup>th</sup> century was based on the doctrine of functionalist urbanism, rational organization, and universalism (Kostrenčić, Jukić, 2020: 157). Public space was characterized by the logic of separation and passivity, which created a modernized version of the pastoral: a spa-

tially and socially segmented world with a clear division of people, traffic, housing, rich and poor (Berman, 1983, cited in: Elliott, 2009: 9).

The accumulated mechanism of spatial standardization caused by globalization led to the creation of non-places<sup>4</sup>, anonymous spaces without identity (De Clercq, 2001: 20). The revolt against such practices was stated in various literature of that time (Riesman, 1950; Jacobs, 1961; Lefebvre, 1968). Accumulated disappointment with such an ideology produced major changes in the second half 20<sup>th</sup> century forever changing the urban perception (Fig. 2).

**2. Experimental architectural projects of the 60s** – Accumulated criticism of society and the city led to the establishment of new tendencies in the 60s of 20<sup>th</sup> century, emphasizing the resumption of the relationship between man and the environment. Experimental architectural and artistic projects reflected the radical environment of the psychedelic sixties. It was a turning point in the liberation of the rigid rules of modernism and the aspiration to create a spatial experience. The city became a stage for events and experiments. Both in architecture and public space, the theory of the open work<sup>5</sup> as a participatory and never-completed design process was inaugurated, and architects such as Oskar Hansen and Aldo Van Eyck explored it through their projects. These particular tendencies are the direct predecessor of the concept of temporary use (Büttner, in: Oswald et al., 2013: 139-147; Ferreri, 2014: 4).

Across the world, groups of enthusiasts and organized intellectuals, designers, and artists called for a paradigm shift. In England, new urban ideas rested on the Archigram group. Using collage methods of real and imaginary, associations taken from current pop culture, and intuitive technological utopias, Archigram created dynamic and progressive hi-tech projects that united the concept of change, movement, and temporality<sup>6</sup> (Swyngedouw, 2002: 155). At the same time, the Italian group Archizoom operated in the sphere of Counterdesign<sup>7</sup>, creating critical and ironic utopian projects of a specific artistic expression with a combination of carica-

<sup>3</sup> World Expo, Biennale

<sup>4</sup> The term non-place was established by the French anthropologist Marc Auge in 1992 in his work *Non-places: Introduction to an Anthropology of Supermodernity*.

<sup>5</sup> *Opera aperta*, Umberto Eco

<sup>6</sup> *Instant City, Blow Out Village, Living Pod*

<sup>7</sup> "Counterdesign" can be described as a desperate and nihilistic attempt to use one particular feature of architectural expression, with all its cultural values and connotations. It is desperate in that it relies on the weakest of all architectural means, the plan, since we have defined that, by nature, no built object could ever affect the socioeconomic structure of a reactionary society. It is nihilistic

ture and absurdity of the existing spatial and social reality.<sup>8</sup> The concept of mobile architecture and capsules, as an alternate form of living, was also studied in projects by Haus-Rucker-Co, Buckminster Fuller, and Yona Friedman.

In France, a group of Parisian artists and Marxist intellectuals led by Guy Debord gathered in 1957 under the name Situationist International (SI). Continuing the Letristic narrative started a few years earlier, the Situationist International re-examined the status of the city in the context of large-scale modernist urban projects, emphasizing the importance of micro-interventions and temporary interventions within the changing urban environment. In the model of unitary urbanism, public space is identified as an autonomous surrounding of play, conflict, and spectacle (Swyngedouw, 2002: 159-160; Ellin, 1999: 310). Guy Debord and Constant Nieuwenhuys are the pioneers of today's theories of urban activism. While Debord's capital work *The Society of the Spectacle* (1967) deals with the symbolic and cultural aspects of the urban imaginary of the city and its global consequences, Constantin's *New Babylon* refers to the power of an individual when experiencing a continuously transforming urban utopia that accommodates the changing social flux in the form of a superstructure (Elliot, 2009: 24-25). In his *Introduction to the Critique of Urban Geography* (1955), Debord describes the intention to create an integrated urban environment without the boundary between public and private, work and leisure<sup>9</sup>, advocating research into the impact of the environment on human emotions and behaviour<sup>10</sup> (Ellin, 1999: 310). These concepts contrast the logic of efficiency and instrumentalism of the capitalist system with the complexity of an individual's life in a modern city (Schrijver, 2011: 2).

Due to their experimental character, the presented events have forever changed the rigidly established relations of modernism and inaugurated the concept of temporary and ephemeral impulse that provokes the existing spatial and programmatic relations (Fig. 1).

### 3. Art installations in public space in the second half of 20<sup>th</sup> century – The paradigm shift

in that its only role is to translate the pessimistic forecast of the intentions of the holders of financial power into an architectural statement. (Tschumi, 2004)

8 No Stop City, Continuous Monument

9 Unitary urbanism

10 Psychogeography

11 Alan Kaprow coined the term happening to describe the events he organized as integration of all elements – people, space, particular materials and character of the environment, and time. In: Michael Huxley and Noel Witts (2002) *The Twentieth-Century Performance Reader*, 2<sup>nd</sup> edition, New York: Routledge, p. 264.

12 Pratica artistica come la ricerca, term by Carlo Argan



FIG. 3 ART INSTALLATIONS IN PUBLIC SPACE IN THE SECOND HALF OF 20<sup>TH</sup> CENTURY – LEFT: HAUS-RUCKER-CO: OASE NR. 7 (OASIS NO. 7), KASSEL, 1972; RIGHT: CHRISTO AND JEANNE-CLAUDE, THE PONT NEUF, WRAPPED, 1975-1985

of the 60s outlines the reorientation of contemporary artistic practices in the direction of artwork deconstruction and its transition from the art gallery to public streets and squares (Bonnemaison, Eisenbach, 2009). Art installation typology is inaugurated as a dynamic process of space engagement, in which physical environment influence on art installation creation is particularly emphasized. This heterogeneous art form primarily includes architecture, and artistic practices such as constructed situations, performance art, and happenings<sup>11</sup> (Zečević et al., 2015: 387).

Such art installations appeared as temporary interventions in public spaces around the world, as part of organized urban initiatives such as Campo Urbano in Como in 1969, yearly exhibitions such as Documenta in Kassel, or as individual initiatives. This typology also includes many land-art projects by architects and artists who place their interventions within natural landscapes or urban scenery, such as Walter de Maria, Mary Miss, Gordon Matta Clark, Alice Aycock, and Christo and Jeanne Claude.

The aforementioned tendencies are part of the 'research process in art'<sup>12</sup>, which refers to the legitimization of art in setting and solving certain problems rather than in creating an object of aesthetic reflection (Zečević et al., 2015: 388). In these projects, ephemeral works served as research tools, generators of meaning, vehicles to involve the community in the design of their public spaces, and a way to create a culture of long-term civic engagement. (Bonnemaison, Eisenbach, 2009: 170; Fig. 3).

Revolutionary enthusiasm and experimental projects of 20<sup>th</sup> century enabled the inauguration of new concepts of the possible temporary use and value of public space, and are a direct influence on today's events in public space. However, the mentioned tendencies were focused more on the internal concept



TABLE I COMPARISON OF THE FORMATIVE PERIOD OF TEMPORARY URBAN INTERVENTIONS AND CURRENT TENDENCIES

TENDENCY	FORMATIVE PERIOD			CURRENT TENDENCIES
	ORGANISED EVENTS IN PUBLIC SPACES	EXPERIMENTAL ARCHITECTURAL PROJECTS	ART INSTALLATIONS IN PUBLIC SPACE	TEMPORARY URBAN INTERVENTIONS (result based on literature review)
TIME PERIOD	19 <sup>th</sup> century – Present	1960-1980	2 <sup>nd</sup> half of 20 <sup>th</sup> century – Present	Beginning of 21 <sup>st</sup> century – Present
DURATION	Temporary : Defined	Temporary : Undefined	Temporary : Undefined	Temporary : Defined and Undefined
ESTABLISHING INITIATIVE	Top down	Bottom up	Bottom up and Top down	Bottom up and Top down
IDEA / PURPOSE	Performative, representative	Spatial, programmatic, experimental	Conceptual, aesthetic	Introduction, Redefinition, Intensification
CHARACTERISTICS OF THE LOCATION	Central public space, important and relevant locations	Central public space or nature; important and relevant locations	Central public space or nature; important and relevant locations	Currently underused areas, Areas losing significance, Urban central areas
RELATION WITH SPACE	Passive : Space as stage	Semi-active : Space as participant	Passive : Space as stage	Active : Space as subject and a generator
SPACE IMPACT	Instant : No long-term effect	Instant : No long-term effect	Instant : No long-term effect	Stand-in, Free-flow, Impulse, Consolidation, Co-existence, Parasite, Pioneer, Subversion, Displacement.

than on their influence and interrelation with the space in which they are placed. The public space served more as the scenery than as an active participant, which distinguishes these events from future temporary interventions on the brink of 21<sup>st</sup> century (Table I).

#### DISCUSSION OF THE IMPORTANCE OF TEMPORARY URBAN INTERVENTIONS AT THE TURN OF 21<sup>ST</sup> CENTURY

##### PUBLIC SPACE AT THE TURN OF THE NEW CENTURY – BETWEEN TERRAIN VAGUE AND JUNKSPACE

The beginning of the new century was characterized by the decay of revolutionary spirit, the rise of social standards, and the climax of capitalism supported by the phenomenon of abundant gentrification. One utopia was replaced by another; the spectacle ceased to be a ritual and turned into perpetuated everyday life – a simulacrum without hidden meanings. Dominic Pettman (2008), in his foreword to Baudrillard's *Fatal Strategies*, describes: *To live in the 1980s and 1990s was to be in a sociopolitical echo chamber, abandoned both by false promises of revolution and by the compensating hope for utopia*. Alienation, defined as the process by which a person becomes a passive consumer of the spectacle rather than an active participant, leads to general resignation and saturation with the stimuli of the everyday urban experience.

The autonomy of the intertwined political and economic structure dismantles and builds an urban metropolis driven solely by the logic of profit, and erases the boundary between private and public space for its benefit. Attempts to advocate public interest in such areas are mostly arbitrary and do not affect the solution of real problems.<sup>13</sup> Public space fragments of the modern city (including privatized 'public spaces') have become a series of drastically unrelated spectacles, leav-

ing the impression of a theme park (Lokaitou-Sideris, Banerjee, in: Carmona, Tiesdell, 1998: 48). These spaces have become neglected urban entities known under the synonym *terrain vague*.<sup>14</sup> Such spaces are unwanted fragments of terrain, often with irregular and demanding proportions, access, and ownership relations: spaces between neighbourhoods, empty parking lots, peripheral parts of shopping centers, unused zones between roads and residential towers, and abandoned post-industrial zones of warehouses, factories, old ports and railway stations (Doron, 2008: 204). Simultaneously, further flourishing of the metropolis and accelerated production generate *junkspace*.<sup>15</sup>

These marginalized zones and intermediate spaces between hyperactive urban entities become significant urban heterotopias: places where the logic of capitalism is forgotten (or in the making). Such zones, between public and private, left to the collective (ir)responsibility paradoxically become autonomous zones of triumph, and appropriated spaces of resistance (De Certeau, Lefebvre) that serve as the stage for temporary occupations. Creative practices and strategic initiatives of designers, artists, architects, and other individuals find a way out through participation and activism (e.g. Salbke district library, Magdeburg, 2005; De Site, Ghent, 2007). Such tendencies lay the foundations for temporary use of space and further development of the concept of temporary space activation in the decades to come. Although pioneering in their meaning and expression,

<sup>13</sup> Eg. works of art and sculptures in private 'public space' are unsuccessful and false attempts to achieve social and experiential pleasure

<sup>14</sup> *Terrain vague* is a term established by Ignasi de Solà-Morales in the 90s of 20<sup>th</sup> century, who adopted it to refer to marginal islands and oversights in the landscape, "mentally exterior in the physical interior of the city, its negative image, as much as critique as a possible alternative." (Mariani, Barron, 2014: 4)



the problem of the aforementioned ideas of criticism and resistance from the end of the 20<sup>th</sup> century is in their glorification of the daily efforts of enthusiasts for the improvement of the urban environment, while the significant and necessary change of the ownership and administrative system remains untouched (De Clercq, 2001: 21).

The global financial crisis of 2008 left many areas and urban zones without any intended development strategies and projects, which forever changes the role of temporary use as an urban planning tool. While the temporary initiatives of the second half of the 20<sup>th</sup> century manifest social and political activism, the purpose of temporary urbanism in the 21<sup>st</sup> century is to create an all-inclusive public space (Oswalt et al., 2013: 13). Temporary urban interventions test the limits of flexibility, mobility, and dynamics within the contemporary urban planning discourse in various ways. Many examples prove this by denoting escape from the existing socio-spatial conditions<sup>16</sup>, being a platform for experimental use<sup>17</sup>, or an incubator of new concepts for the long-term use of space.<sup>18</sup>

#### IMPORTANCE OF THE RELATIONSHIP BETWEEN PUBLIC SPACE AND TEMPORARY URBAN INTERVENTION

Looking at the events at the turn of 21<sup>st</sup> century, it is easy to conclude that awareness of the importance of public space as a valuable and irreplaceable resource remains a key issue engaging architects and urban planners. In this light, the difference between the temporary urban interventions in the 20<sup>th</sup> century and the new contemporary tendencies is the awareness of the important relationship between temporary intervention and public space. Public space is no longer just a backdrop for temporary use, but rather the materialization and role of a temporary intervention are adapted to it. Temporary intervention ceases to be merely an object and becomes a subject and stimulator of spatial change.

The increase in initiatives for temporary occupation of space in the last twenty years has resulted in an expansion of theoretical and scientific literature that deals with the relationship between public space and temporary intervention. The Urban Catalyst study, which started in 2001 as a systematically

elaborated research paper on the phenomenon of spontaneous urban interventions in abandoned urban zones, culminated with the publication *Urban Catalyst – The power of temporary use* (2013). The conducted research divides the typology of temporary use into nine different categories, based on the intensity and impact of the temporary intervention on public space: Stand-in, Free-flow, Impulse, Consolidation, Co-existence, Parasite, Pioneer, Subversion, and Displacement.

Research by Lehtovuori and Ruoppila (2012) has shown that one of the main criteria for differentiating the role of temporary urban interventions related to the typology of urban spaces is the current status of public space. Depending on the current status of urban space, they differentiate the typologies of currently underused areas, areas losing their identity and significance over time, and central urban areas. The roles of temporary urban interventions vary and change by the indicated typologies of public space, from introduction to redefinition or intensification of space.

Significant theoretical and research contribution to this topic is further offered by Haydn and Temel (2006), as well as Bishop and Williams (2012). The mentioned studies observe temporary interventions through their morphological, spatial, and programmatic characteristics, and define different criteria for determining their typologies, focusing on the immediate relationship between public space and temporary intervention.

#### CONCLUSION

Although the typology of temporary urban intervention has been present for a long time, the balance between its positive impact on urban space and possible by-products is still ambiguous. To determine its potential within the framework of contemporary public space, it is crucial to establish its unique definition, define its relationship with public space, and simulate different establishing approaches. For a closer understanding of the main characteristics of this typology, it is essential to analyse its development through history and establish a formative period.

Based on the analysis of the formative period, this study finds the ambivalence of temporary urban interventions in public space to be a reflection of current social, political, and urban tendencies. It is impossible to understand this typology without a prior analysis of the interrelated space, considering the consolidation and the current status of the observed space. The establishing initiatives that lead to temporary urban interventions belong to a wide range of bottom-up and top-

<sup>15</sup> A term coined by Rem Koolhaas in his 2002 essay. Junkspace is defined as a side effect of modernization, an unwanted residue of mass exploitation of space and its meaning in the form of accumulated and unnecessary infrastructure, fragmented space, unfinished development, and senseless multiplication through linear and uncritical human action.

<sup>16</sup> Southwark Lido, EXYZT architects, 2008

<sup>17</sup> Berlin-Mitte public Golf Center, 1995-2006

<sup>18</sup> Sabke district library, Magdeburg, 2005

down approaches, with cooperation between the two mentioned methods proving to be the most successful solution. This paper defines the formative period of temporary urban interventions during 20<sup>th</sup> century and distinguishes three direct predecessors: events in public space, experimental architectural projects of the 60s, and art installations in public space in the second half of 20<sup>th</sup> century. In the analysis, the formation of the typology of temporary urban interventions is observed from a diverse perspectives emphasizing their phenomenological and artistic significance, but at the same time a strong architectural and urban impact.

The research finds the relationship between the location and the typology of the temporary urban intervention particularly relevant. As a result of events in public space at the turn of the 21<sup>st</sup> century, a change in the meaning and role of temporary urban interventions were noticed. According to the analysis of the existing literature, the shift from the temporary urban intervention being an object to becoming a subject of spatial change is crucial for the role of temporary urban interventions in public space, and it has not been sufficiently or adequately considered.

By comparing the characteristics of temporary urban interventions from the formative period, and the new tendencies at the turn of the 21<sup>st</sup> century listed in the attached table (Table I), a paradigm shift is visible primarily in the idea and purpose of contemporary temporary urban interventions, which are now focused on the introduction, redefinition and intensification of the space in which they are located (in contrast to the focus on their own phenomenological and conceptual characteristics in the formative period). The shift is also visible in the relationship between the intervention and the urban space, and in the attempt to have a far-reaching impact of the intervention on the future of the space.

As a result of the characteristics of phenomenological and conceptual nature, temporary urban interventions represent a valuable component of urban life. Future research will aim to determine the maximum potential of temporary interventions in the city's urban area by establishing typologies of both temporary interventions and the belonging urban spaces. The interrelationship between the obtained typologies will be crucial for defining future criteria for the valorization and integration of temporary urban interventions. In this way, unreliable practices of future occupation and gentrification of public spaces can be avoided.

[Translated by: Ivana Krmpotić Romić;  
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### SOURCES OF ILLUSTRATIONS AND TABLE

- FIG. 1 Photo collage by authors. Originals available at: <https://static01.nyt.com/images/2016/09/07/arts/o8iht-rartconstant-2/o8iht-rartconstant-2-jumbo.jpg?quality=75&auto=webp> and <https://i.pinimg.com/564x/73/cb/01/73cb01bfccf372bof6679b84fe53dbfo.jpg> [Accessed: 12 December 2022].
- FIG. 2 Photo collage by authors. Originals available at: <https://www.researchgate.net/profile/Rika-Devos/publication/277109444/figure/fig2/AS:667621636718593@1536184810324/The-Belgian-Section-of-Expo-58-near-the-Belgium-Avenue-seen-from-the-Atomium.png> and <https://i.pinimg.com/564x/e3/e7/96/e3e796b15567d2021fd7a0131825cdec.jpg> [Accessed: 12 December 2022].
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