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The Temporal Dimension in Planning for the Compact City – a case study from Bergen, Norway

1. INTRODUCTION

Over the last three decades, discussions about accelerating climatic change and urban growth have had a major effect on public planning resulting in the emergence of sustainable models of cities including, among others, the concept of “compact city”. The concept of “compact city” was initially coined in 1973 by Dantzig and Saaty, two American scientists concerned about theory and its application to concrete problems (Dantzig and Saaty 1973, referred to in Hassan et al. 2015, p.206). The concept increased in popularity throughout the 1980s and 1990s and is used to enable governing uncontrolled suburban growth and ensuring the existence of greenbelt zones around the cities from both a bio-economic and a health perspective. Concentrated development, efficient land use, reduced use of private cars, reduced pollution, and a greater focus on energy-efficient buildings are among the qualities promoted by the compact city. Other advantages include limited travel distance and more opportunities for people to walk, which are assumed to encourage stronger community behaviour and better surveillance, which, in turn, improve public safety (Chen et al. 2009). Despite the widely acknowledged advantages of compact cities and their promotion as a model of sustainability, Jenks and colleagues (1998) were among the first scholars to express scepticism. One of their concerns was the diminution of easy-access green areas. Another was the reduction of the variation offered by historical structural remains (1998, p. 5). Taking further their concern, I would like to explore how a *deep cities* approach can apply in the context of a ‘compact city model’ thus providing a holistic perspective to sustainable cities.

The same questions that led to the emergence of the concept of the ‘compact city’ are still being discussed. Especially in the case of larger urban transformation projects, formal planning procedures ensure that both designated heritage and standard environmental requirements are taken care of—at least in principle. Parallel with the compact city concept gaining ground, ideas about urbanity have changed. Previously identified primarily with

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environmental problems, as well as social and economic injustice (Jørgensen and Ærø 2008), the city is now viewed as an area of vast potential. It is imbued with vitality, creativity, and diversity and represents a wide range of opportunities. Successful examples from cities in which former dilapidated areas have been rejuvenated are being used as templates elsewhere (Lähdesmäki 2014). Examples from Bergen and other cities show that new city development projects today intend to fulfil their anticipated goal of constructing attractive housing by adding a certain mix of dwellings, offices and workplaces, services, cultural venues, and green and blue recreational areas (Swensen and Skrede submitted). The blue dimension is here referring to the strong present day attraction to seashore, riverbanks and waterfronts within or close to the city. Heritage also plays a role; in the national heritage management discourse, urban heritage is viewed as a resource, and the best method of safeguarding the built heritage resource is by ensuring its future use (Directorate for Cultural Heritage 2011).

Given the evolution in urban planning, my aim is to examine how a *deep cities* approach can contribute to the sustainable transformation of a compact city. More specifically, I intend to discuss the temporal aspect of the deep-city approach in view of the role that heritage has played in the transformation process that is taking place in an industrial neighbourhood in the compact city of Bergen. Bergen provides a topical case study as some parts of this neighbourhood have recently undergone significant transformation, while others are facing considerable changes in the near future. Within the past approximately 20 years, the methods of governing development and the emphasis placed on heritage have changed considerably. A close-up study of three sites in Bergen illustrates how history and heritage can be linked to a selection of key symbols (industrial machinery used as ornaments, place-naming, etc.) or to a composed and designed reactivation of historic traces (functions as well as forms). By undertaking a close examination of the actual role that heritage has been ascribed in the planning process, I raise two critical questions:

- 1) How is the temporal dimension of the city mediated in a contemporary urban context exemplified by the presentation of three sites (landmarks) in Bergen?
- 2) How does planning for the compact city comply with the need to ensure that urban heritage and its temporal dimension is safeguarded?

I will begin by presenting the outline of the chapter. In part two, the temporal dimension that is embedded in the deep-city approach will be elaborated. This will function as a starting

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point for introducing the heritage planning tools that have been specially adapted to Norwegian planning regulations. The primary methods used in the study are presented in part 3, followed by a paragraph introducing some marked characteristics of the study area. Three sites (here: landmarks) have been selected for closer study (Fig.1). While the development of the first case started when the industry plant closed down (Landmark 1: Solheimsviken), the second site (Landmark 2: Småpudden) is currently undergoing transformation, while the third will be regulated for transformation and new development undertaken in the near future (Landmark 3: Verftsområdet i Sørøvågen). Based on the findings, the discussion concerns the new methods of mediating heritage that is implied by transformation according to compact city planning.

<Figure 1>

2. APPROACHING THE TEMPORAL DIMENSION

From a heritage management point of view, the worst-case scenario of compact city development may be that material structures and larger overall traces of historic use disappear, either by being erased completely or because the effects of densification change their character. The deep city can refer to the timelines in urban landscapes and then to remnants hidden under the surface, as is often the case with archaeological remains. Although it is often identified as the long timeline in the environment, the time dimension can also be seen as the more floating temporary aspects of urbanity, which are continuously changing—that is, they refer to the dynamics of urbanity. When we study particular areas of a city, either by examining maps and/or photos from various periods or examining preliminary and implemented plans, it is possible to identify material and/or structural traces from various periods. If we agree that one of the main characteristics of urbanity is dynamic change, cultural historians are likely to be on the lookout for traces of former periods that can be found side by side with modern structures.

Approaching the deep city necessitates that I begin by clarifying how I intend to deal with the temporal dimension. As archaeology is the discipline with the strongest link to the study of the temporal dimension and continuity/sequence of layers I therefore use this as my starting point. This dimension occupies archaeology as a historic discipline as much if not more today

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than in former days, and there are a series of theoretical reflexive literature dealing with aspects of the time dimension (see, for instance, Hodder 2014, Olsen 2010, Shanks et al. 2006, Tilley et al. 2006). Gonzalez-Ruibal, however, states that it is “surprising that archaeologists have not reflected more on traces” (2013, p. 31). For researchers in geography and its neighbouring social science disciplines, the connection between time and space has been the source of a series of changes in theoretical paradigms (Gregory 1995, Harvey 1989, Hägerstrand 1975, Ingold 2000, Thrift 1996). Much inspiration can also be gained from discussions within philosophy, history and architecture (see, for instance, Jameson 2003, Hartog 2015, Teal 2009).

I have chosen a standpoint that does not approach time from a linear and chronological angle but, rather, from a contemporary viewpoint. Consequently, I use a method that involves exploring fractions of remains of the many pasts that surround contemporary urban citizens. I apply a multi-temporal perspective (Gonzalez-Ruibal 2013) or, more precisely, an angle that Robinson (2006) has referred to as “a multiplicity of temporalities” (2006, p.671); a theoretical – methodological approach well suited in a study that alternates between the contemporary and history. This multiplicity of temporalities can be partly observed by the naked eye during fieldwork—elements of old and new structures appear side by side in many contexts—but also by studying maps and photos from various periods. The analysis presented here involves comparing the actual layout of three sites (here: landmarks), as well as the current situation with cultural heritage documentation made at various stages to serve as input in future planning. Focusing on the temporal dimension enables equal attention to be paid to the past, the present, and the future, the last of which is linked primarily to the public plans that are in circulation. Abram and Weszkalnys accurately capture the character of planning when they state that it is “an inherently optimistic and future-oriented activity” (2011, p. 3).

I will begin by paying close attention to the work of the geographer Jennifer Robinson (2013) who underlines the necessity of localising each city in time and place. She strongly opposes what she calls “the universalising claim” of much of today’s discussions around urbanism, forgetting that the origins of many of these discussions can be traced to specific (and Western) urban contexts—for instance, 20th-century Chicago or late 19th-century Berlin or Paris (2013, p. 660). The effect has been that such places have been privileged in forming the

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understanding and definition of urbanity. One of the effects has been a rather all-embracing comprehension of cities as the source of the novel (understood as innovative, artistic, and intellectual creativity, etc.). The alternative approach she presents is “the urban now” (based on her reading of Walter Benjamin). This approach involves “the co-temporality of past, presents and futures” (2013, p. 666) and “careful exploration of the historicity and spatiality of the urban present” (2013, p 671). It is at this stage in her argumentation that she presents her understanding of time as a “multiplicity of temporality” (2013, p. 671). It is an approach that can work across a diversity of urban contexts and draw insights from a series of conceptualisations (2013, p. 671). A closer study of particular neighbourhoods can reveal that they consist of a conglomerate of structures and elements from different periods. However, this variety and diversity of pasts is what often constitutes a source in conflict and dissonance. As the chapter will illustrate, negotiations between heritage managers and urban planners often reveal the lack of a common understanding about the historicity (and spatiality) of the urban context.

The other researcher from whom I have derived inspiration is the architect Filipa M. Wunderlich (2013), who underlines that “the sense of time is both ‘inter-subjective and location-specific – also, sensory and meaningful” (2013, p.383). She directed most of her attention towards the present and towards perceiving and discussing the sensory aspects of time; however, I will focus primarily on her understanding of *place temporality* and what she calls “its experiential attributes” (2013, p. 384). She discusses four sensuous attributes (a vivid sense of time, an experience of flow, a distinct soundscape, and rhythmicity) and developed a particular method for capturing the ways in which they are expressed in place. The main concept that she uses is flow, which she emphasises “is a principal attribute and indicator of place-temporality in urban space” (2013, p.390). Flow is connected to the activities that take place at different times of the day and night and in different seasons. Flow can be one of the deciding factors when places become attractive: people tend to seek company of others and avoid isolated, deserted areas. Paying attention to flow is in other words important when special places (here: landmarks) are being described, because it enables a better understanding of the character of a place. Based on Wunderlich’s understanding, place temporality can be combined with a “multiplicity of temporalities,” whereby various forms of the past, present, and future manifest themselves. I will return to

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this argumentation after I have presented the three landmarks in question and will discuss the implications of these viewpoints.

3. METHODS AND PLANNING CONTEXT

The main sources of information for this case study were four cultural heritage plans for the area. They were formulated by professionals at Bergen City Antiquarian at different stages of the development process for the area and were partly instigated by different initiatives. Their purpose has partly influenced their format. Another main source of information has been three visits to the area that included observations and photographic documentation. Two of the visits were combined with participation at two seminars and involved informal conversations with central actors. Shortly, I will introduce the four plans in question, followed by a brief overview of the most important legal instruments at hand.

The four examined heritage plans: Purpose and format

The first heritage plan reviewed as part of my analysis dates back in 1997 and was formulated in connection with the municipality’s need for restructuring commercial and transport infrastructure. It is a part of the wider planning process and is necessitated by the lack of former detailed documentation of heritage assets in the area. The principal goal was to examine and evaluate the cultural historic landscape and buildings based on their cultural historic value. The heritage plan gives an account of the remaining storytelling historic assets in view of the well-recognised periods in the local history of the area (City Antiquarian 1997).

In the plan from 2003, the building architecture from 1920 onwards has been the particular focus. Underlining the environmental values in the various development areas can provide constructive input into the urban transformation plans and the management of this part of the city (City Antiquarian 2003). Conducting cultural heritage surveys is considered an integral part of the municipality’s planning that involves the level of (partial) regulation plans, and documentation is prepared in connection with environmental impact assessments.

The report from 2005 is an antiquarian documentation of the buildings at Bergen Mekaniske Verft, Laksevåg and was produced on request by the owner Marin Eiendom due to a

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forthcoming regulation plan. It appears from the foreword that the City Antiquarian in Bergen has its own section for city development (Byutvikling) (City Antiquarian 2005).

The heritage plan from 2017 for Laksevåg states, “There are many indications that parts of Laksevåg are facing considerable changes in coming years” (City Antiquarian 2017). An urban development with densification, transformation of commercial and industrial areas, and concentration on public transport is stipulated. To meet the development needs, Bergen municipality has started a planning process that aims to establish some principal strategic settings and parameters for future development in this part of the city. The cultural heritage report is a survey of central cultural heritage values in Laksevåg. It is conducted by the city antiquarian upon commission of the planning and building section in Bergen Municipality. It recognises that for a location to be a pleasant place in which to live, it is critical for cultural heritage values to be safeguarded and included as resources in urban development (City Antiquarian 2017).

A selection of legal instruments

Although the Norwegian Cultural Heritage Act can be used to ensure that particular valuable heritage sites are protected, the Norwegian Plan and Building Act is by far the most used legislation at the municipal level when it comes to area planning that might affect the urban historic fabric. Cultural heritage management is carried out at national level by the Cultural Heritage Directorate (DCH) and at county level by a special administrative section within which archaeologists and building historians (antiquarians) cooperate. In some municipalities, specialised heritage competence is rare, and the planners have to deal with questions concerning new developments, as well as existing structures. A series of new measures related to a national municipal reform that is in progress has been started by the DCH to strengthen the basis of heritage knowledge at the municipal level. One initiative was a 2014 campaign for more towns and cities to establish their own antiquarians. The DCH assisted so that 10 new positions could be established, and today, 17 municipalities have their own city antiquarians (Directorate for Cultural Heritage 2014).¹ The city antiquarian’s role is to attend to heritage interests, as they are regulated by the Norwegian Cultural Heritage Act, and to be the municipality’s advisor concerning valuable buildings, structures, and contexts. They are

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asked to make statements concerning municipality plans and can initiate their own conservation plans.

The Norwegian Plan and Building Act was revised in 2008, and one of the new possibilities it enabled was the designation of areas as “zones requiring special consideration (CZs)” (which became operational on the first of July 2009).ⁱⁱ These changes, which have opened new possibilities for safeguarding heritage, relate specifically to the area plan in the municipal planning process, where the full extent of the designated zone is marked on the areal map. Several zones can be marked in the same area (concerning, for instance, noise, the danger of a landslide, or special nature or heritage considerations) and make visible important factors that have to be taken into consideration for a given area. CZs can make it easier for property owners and developers to get to know an area and can facilitate predictions about the restrictions that different areas may have. The legal impact of CZs depends on the zone in question. The zone that includes cultural heritage (referred to as C in the legal documents) includes only precise information about directions; there are no legal bindings, except when the Norwegian Cultural Heritage Act is in use (Ministry of Local Government and Modernisation 2009).

Two important points are emphasised in the areal plan for Bergen Municipality (2010–2021): working to reduce urban sprawl by means of densification and prioritising public transport.ⁱⁱⁱ The areal plan includes four CZs related to cultural heritage considerations (Iversen, 2013).^{iv} The experiences of the city planners in Bergen illustrate that although there is room for improvement, the information about CZ as a planning tool has been included in information meetings about regulation plans since 2010 (Iversen 2013). Accessible via the Internet (Arealinfo), it provides important planning information to both property owners and people living in the relevant areas, and it can contribute to greater transparency of planning and transformation processes. For heritage managers, it has become a new tool for ensuring that large and valuable heritage contexts are recognised early in the planning process. By being depicted as vulnerable areas on the areal map, it now has the potential to have a strong impact alongside the more established documentation reports and heritage plans.

4. LOOKING AT THE SURFACE

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Presentation of the study area

The main heading refers to a quotation that is a suitable way of presenting the study area and the three landmarks selected for further description; “Looking at the surface is also a kind of a dig (a metaphorical one), because multiple pasts are often present on the surface” (Olivier 2008, cited in Gonzalez-Ruibal 2013, p.14). Although transformation is the first impression that strikes a visitor to this area, this is only on the surface: The core that connects the three sites is one of the oldest roads in Bergen—Damsgårdsveien. It is a stretch of the main historic road that brought people from neighbouring districts to Bergen, and it is situated close to the waterfront in Puddefjorden, where many activities took place before cars became the main means of transportation. Continuous use makes it a baseline for evaluating and experiencing the heritage in the area. The road is named after one of the former monasteries in the area. In the 18th century, parts of the outfields were bought by several Bergen families, who had achieved financial success through commerce, with the aim of building summer residences, Damsgård being the best known today. Damsgård Manor has been carefully restored and is now a part of Bergen Museum. Shipbuilding has been one of the core activities in this area, alongside a series of smaller adjoining workshops and service functions. Much of the building and transformation activities have recently taken place and are currently occurring along Damsgårdsveien and its waterfront, and others are in the pipeline; therefore, this is the demarcation of the study area (see map).^v Solheimsviken (Landmark 1) is situated in the eastern strait of Puddefjorden, and today, the first part of Damsgårdsveien in this area is somewhat blurred due to the crossing of several main traffic arteries and large buildings. Småpudden (Landmark 2) connects Solheimsviken and Damsgårdsveien to the northern side of Puddefjorden and can be considered the outer part of Solheimsviken, while Sørøvågen (Landmark 3) is the point where Damsgårdsveien makes a turn and melds with another larger traffic artery—Kringstjøveien. Each landmark is presented via a close-up examination of a recent photo to look for “the multiple pasts [that] are often present on the surface.”

Landmark 1: Solheimsviken

I will use a sculpture as an introduction to this landmark. It has special connotations for the built-in timelines of this site, since the sculpture is one of the few remains from the heavy machinery which was disassembled when the mechanical shipbuilding industry (Bergen

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Mekaniske Verft [BMV] closed down in 1991 after 136 years of production. When the property was taken over by the bank, the large property developer GC Rieber Eiendom AS moved in, and he initiated new and diverse commercial activities to start up here. After the area was transformed into a so-called commercial park, its character gradually changed from being dominated by industry to being a mixture of offices, diverse services, housing, culture, and recreation. Several of the new buildings that were erected in 2008 were named according to shipping traditions: Beddingen is an office block (and part of the pier), two of the neighbouring buildings from the same period are called “The Shipbuilding Hall” (Skipsbyggingshallen) and “The Motor Hall” (Motorhallen), while another building is called “The Sheet Metal Hall” (Platehallen). In recent years, the waterfront has been gradually developed in cooperation with the municipality, and some of the buildings that have a distinct architectural style with a signalling effect are owned by large national companies, such as banks and insurance companies (Storebrand, Vital). According to GC Rieber Eiendom, the plan is that “when it is fully developed, [Solheimsviken] will fill an approximately 100,000 m² building area, cost more than a milliard n. kr., and house 4,000 employees” (n.d.). The strait has been filled in several times. Although the backs of the row of large buildings along the riverbank have been turned to Damsgårdsveien, these buildings exit onto a wide and solidly built wooden pier that is accessible to the public and offers a fabulous view to Puddefjorden. GC Rieber states that “a vision for the transformation of the area has been to preserve the distinctive stamp and identity of the place and the outdoor space shall mirror the history of Solheimsviken through reuse of place-specific qualities.” A landscape architect firm (Riss Landskap) was hired to help the private-public partners to achieve this objective. Several sculptures are located in the central part of the harbour area; one of them is called “The Propel” and is situated in a water reservoir joining the canal. It was erected as a monument to the BMV workers and their efforts, which resulted in 317 ships leaving the shipyard between 1855 and 1985. In this area, we find a series of piers and options for leisure boats to moor. A particular feature is the old “Crane,” which has several functions (restaurant, craft workshop, seminar room, etc.) today. The restaurant attracts people who work in the area, but neighbours are also known to stop in (Utetrend 2014).

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When the cultural heritage survey was carried out in 2003, the industrial history could still be experienced when passing through the area; however, at this stage, most of the buildings were from more recent times. It is stated that “some of the pedestrian roads might refer to former roads in the area” (City Antiquarian, 2003, p. 23). Two characteristics of the area were highlighted in the heritage survey—the harbour area with industrial plants and various residential areas situated between the mountain region and Damsgårdsveien. “In 1910 Solheimsviken had started to get a city-like building structure and the first working class neighbourhood was finding its form” (City Antiquarian 2003, p. 10). A radical change in the character of the entire area occurred during the 1920s. The oldest examples of existing buildings that were erected for the workers were found in 2003 in Damsgårdsveien number 24–34. At this stage, the area around the harbour that had remained more or less the same for the last 100 years was adapted for a new use, and the dock was filled in. An area with working-class housing that was situated close to the dockyard was condemned in 1975, and according to the heritage survey from 2003 there were few architectural qualities left (City Antiquarian 2003). In the plan it is primarily the building architecture from 1920 onwards that was given attention, and the survey pointed out the architectural values in the different development areas (these buildings are situated outside the demarcated site). What we see today is in other words only the selection of the ‘deep history’ that certain groups decided to preserve and not the larger neighbourhood that was erased. As shown, most of the material structures in Solheimsviken today seem to stem from the 1990s onwards. The emphasis on the waterfront as a public space and the recent contributions of architectural signal buildings are in accordance with contemporary urban planning ideals. While some of the street names have remained unchanged, many (including the names of buildings) refer to the industrial epoch. Parts of the landscape planning, including the sculptures, represent associations with the area’s maritime and industrial past. Rather heavily trafficked arteries affect the eastern part of the site and create a fenced-in feeling, while parts of Damsgårdsveien have remained surprisingly quiet.

Landmark 2: Småpudden

Småpudden is the name of a new pedestrian bridge off Damsgårdsveien that opened in 2016 after the idea was planted more than 10 years earlier. It is part of a larger plan for the area that includes the development of Solheimsviken, among several other initiatives (Aspan Viak

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2017a, b; Bergen Municipality 2017). The construction of the pedestrian bridge was suggested by the head of the city council, who imagined that this kind of bridge would be able to link parts of the city that were connected historically. What delayed the building project was the change in ownership of the properties involved, and the actual building project did not begin until 2014. The design competition was won by Rambøll and Riss Landskap, and the funding was ensured through a public–private partnership, with both GC Rieber Eiendom and the Bergen Municipality being involved. The bridge is a low and elegant construction with a layout that ensures safe use by both pedestrians and bicyclists. Its low and slightly arched construction brings a street to mind. Its construction enables it to be opened and closed for boat traffic. Its name is related to Puddefjorden, and the bridge now enables people to walk and cycle easily between two recently transformed areas—the northern riverbank where Marineholmen is located, where a college and theatre are situated, and the southern riverbank where Damsgårdsveien, Solheimsviken, and Sørøvågen are located.

Close by the pedestrian bridge an industrial building is being rehabilitated and developed. When the field work was carried out autumn 2017 I could barely see the old brick walls where glazed tiles have been used as ornaments. At the moment, the building resembles a shell with large concrete beams erected inside. The architect (TAG arkitekter) obviously plans to combine old and modern architectural styles with the intention to contribute to compact city development. The building was one of several other industrial buildings in Damsgårdsveien that were deemed valuable by the City Antiquarian. Regarding these buildings, it was stressed that “Historic qualities have to be carried forward when undergoing transformation” and that “by safeguarding these buildings and incorporating them in new building stock, they can gain unique qualities.” The planning measure suggested in 2003 was that they should be designated a *special protection area*, with detailed stipulations concerning potential measures (City Antiquarian 2003, pp. 9, 29, 30). The project is presented on the architect’s webpage, where the following can be read:

The respect for the old, for the green and for the large facades has directed the design. The old building will play “first violin”, so the brick facade will be the most prominent from the fiord. In the exterior the green will be most visible. Not only directly by use of plants and growth stocks, but also in choice of colour in the new building (TAG arkitekter 2017).

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The illustration supplements the information: Two eight- to nine-storey buildings with glossy green surfaces protrude from behind the old factory building (see Figure 2).

<Figure 2>

The second building project is the layout of a new public square. It is called Fløttmannsplassen, which is a name that is associated with the old boat traffic across the straits (Bergen Municipality n.d.). Before the public ferry started up, people who lived on the northern side and worked at the dockyards and various workshops in Solheimsviken, Damgårdsvæien, and Sjørevågen were dependent on the boat traffic run by the “fløttmenn” (Bergen Byarkiv n.d., Bergen Byleksikon n.d.). Fløttmannsplassen is part of a wider belt along the riverbank that will connect large parts of central Bergen. According to plans, it should be ready for use in early summer 2018, and the drawing from the landscape architect shows a mix of benches, trees, and play areas for children. The closeness to and direct view of the pedestrian bridge will increase its vibrancy and make it an attractive place to sit and observe the public. It will also increase the accessibility of the riverbank.

Landmark 3: Sjørevågen, Laksevåg

Laksevåg was, for centuries, a neighbouring municipality to Bergen, until it was included in the city in 1972. As the photo illustrates, only a small section of Laksevåg has been included in the presentation of this landmark, and it primarily involves parts of the shipbuilding area along the waterfront (see Figure 3). The plant is, however, surrounded by a special dense wooden building structure from the late 19th century. As the industry expanded, more housing was needed, and after 1910, more and larger solid tenement buildings were erected along the hillsides. The fact that the industry plant and workers’ housing are still placed side by side adds unique character to Sjørevågen.

<Figure 3>

The first seed of the larger shipbuilding industry in this area is considered to be a workshop established in 1805 that specialised in repairing wooden sail ships (Grans Træsksbyggeri).

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Gradually, other shipbuilding workshops followed, and this kept shipbuilding going from the 1840s until 1929. That year, the two large firms that were competing for the status of leaders of the shipbuilding industry in Bergen decided to amalgamate, forming A/S Bergens Mekaniske Verksteder. According to a list from the firm’s insurance company in 1997, the industrial plant included 68 buildings and structures that year.

The City Antiquarian concluded in 2005 that “the complete plant was an important industrial technical heritage that represented an early phase of the industrialisation of Norway” (2005, p. 21). In the area, there were buildings from different epochs of its 200-year history as an arena for ship repair and building. In regard to industrial activities, this is considered a long time and enables the visualisation of the shipbuilding industry in a unique way. The City Antiquarian concluded that it was important for the industrial character of the area to be upheld and the storytelling structures to be maintained. The report also underlined that shipbuilding has a strong identity value for people living in Laksevåg and continues to be a cornerstone industry in a local society that developed as a direct result of this activity. The cultural environmental context in question consisted of 23 buildings, seven quay structures, and a dry dock. In The City Antiquarian’s recommendations, special attention is paid to the role of cultural heritage in sustainable development and to the fact that historic traces can contribute to establishing or continuing commercial activities here. Societal values can be involved in using existing structures rather than building new ones. In the conclusion, they highlight 10 of the total of 14 buildings that, based on the details described in the report, they estimated had considerable antiquarian heritage value. Their recommendation is partly based on age, authenticity, and architectural features as central components of an important industrial context or as cultural heritage from World War II.

The 2005 documentation report was written by the City Antiquarian on behalf of the developer, Marin Eiendom AS. According to the time schedule of the plan presented by OPUS (2014), the second and final decision regarding the plan was set to be made in the autumn of 2017.^{vi} One of several demands that had to be dealt with before final decisions could be made related to the effects that the development might have on cultural heritage and the larger heritage context. It was underscored that the surrounding areas might be affected by proposed new design and activities in the planning area.^{vii} In one of its reports from 2010,

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ABO Plan og Arkitektur concluded that conflict would ensue between the wishes of consideration for the protection of buildings/the building context and the demand to continue modernising the commercial activities in the dock area. The report sums up this issue as follows: “Freedom for a future dynamic ship yard industry is suggested to be prioritised for the antiquarian interest in the area” (ABO Plan og Arkitektur 2010, p.20).

The plans that OPUS presents (2014) involve the massive development of the waterfront areas in Sjørevågen. The firm Nordic Office of Architecture won the architect competition that the property owner, Marin Eiendom AS, announced, and the extensive suggestions involved filling in parts of the fiord and transforming parts of the shipbuilding areas into built-up urban areas.

The detailed plans are still in process and far from not finalised, but new development are estimated to include approximately 1,500 houses and 50,000 new commercial properties, including offices. This is in addition to the area that is already regulated by the municipality for commerce and parking. To create an attractive new neighbourhood, the planning area also includes a kindergarten, cultural venues, public squares, and recreational areas including the publicly accessible waterfront (OPUS, 2014). One of the ideas put forward in the winning project was the creation of three neighbouring islands in the filled-in areas that are connected by two canals. A third canal would separate the three islands from the old shipyard industrial area. Based on this concept, the three islands have 122, 483, and 591 dwellings respectively, with room for expansion, and include plans for more than 4,000 jobs. The four distinctive areas are presented with names that have either a historic or a landscape association. The Machine Square (Maskinplassen) is where the industrial hall (historisk verkstedshall) is already situated. The Pudde Alleys (Puddesmauene) are meant to bring to mind the traditional alleys between the small wooden houses in old central Bergen because they are smaller and are generally surrounded by more greenery than many of the others. The Sun Pier (Solbryggen) is surrounded by water and piers. According to the group that evaluated the four competing architects, the Nordic Office of Architecture won because its project was most closely connected to the water and the view of the fiord. The fourth island plays on these associations and is named “The Wet Dock” (Flytedokken). Other central arguments were that the project presented the most varied building stock and offered the smoothest transition to

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the existing buildings in the surrounding areas. A suggestion that might make this area central and attractive is a proposed high-speed ferry service that will bring people into the Bergen city centre in five to seven minutes (Marin Eiendom n.d.).

5. MEDIATING TEMPORALITY THROUGH TRANSFORMATION

One of the problems I have intended to approach in this chapter concerns how the temporal dimension is mediated in a contemporary urban context. The complexity of Damsgårdsveien and some of its closely connected areas makes them extraordinarily well suited to the visualisation of what Ripp and Rodwell (2015) refer to as “the dynamic nature of cities”, which affects the multiplicity of temporalities present in urbanity. The stretch of Damsgårdsveien provides a series of historic traces. The street itself, including a series of narrow stairways that lead up to the other streets on the hillside, mirror traditional building methods. While a few building structures obviously date back to the mid-19th century, others were erected from the 1920s and onwards, and many are products of the transformation involving new building activities, as well as infill of rather recent origin. In this sense, temporality can be read as continuous changes and degrees of “the unfinished”: Some of these places have experienced transformation (L1), others are undergoing transformation at the moment (L2), while others are awaiting it (L3).

I like to dwell on Wunderlich’s accentuation of the rhythms and fluctuations of different places. The difference in rhythm – the flow - was very present in the various sections of Damsgårdsveien. During working hours, the area around Småpudden was full of life, partly due to the building activity taking place around the new public square but also due to deliveries and work-related traffic to a series of workshops and small businesses that are still in operation in parts of Damsgårdsveien. However, at this time of the day, the part of the street located close to Solheimsviken was completely dead. The ground floors of several of these buildings were obviously rented out to service institutions, shops, and offices. Here, the street seemed to have the character of a back road, with the backs of buildings facing it. The architects’ aesthetic priorities have been given to the waterfront area, including the areas in between the large buildings. Here, efforts have been made to erect permanent tables and chairs in various designs. According to planning documents, the vision has been to transform

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the area between Solheimsviken and Fløttmannsplassen into a so-called “street court yard” (Gatetun) (Asplan Viak 2017). These areas will more than likely prove attractive for the public in the summer. It is easy to imagine the different rhythms this area can have if the plans prove to be successful: a constant flow of people, a high tempo, and pleasant sounds when people spend summer evenings at the waterfront, including at the new public square— Fløttmannsplassen—which is likely to enliven the area. However, early on a chilly autumn day, the only people I met were a few office workers smoking at the waterfront.

Wunderlich (2013, pp. 406, 407) concludes as follows:

If one wants to design effectively for people and society and in response to nature and space, and is concerned with everyday well-being and health in urban space, then the focus must be on places’ inherent temporal identity and include considerations of their temporal performance. In this context, the physical form of the urban public realm is only one aspect; it provides the scenery and condition for the actual forms of places that are perceived in motion and through time. The actual forms of places are ephemeral, temporal, and specifically rhythmical: the forms of people, nature, and society in space.

It is absolutely incorrect to claim that this factor is forgotten in contemporary urban planning, as the description of the landmarks in this study show. However, perhaps more discussions and greater awareness about fluctuations and methods of encouraging street life should be encouraged in Nordic cities, where the cold seasons affect urban outdoor life. Far more than merely physical structures affect the ways in which people perceive places or, as Degen and Rose (2012) forefront in their study of the sensory experiencing of urban design, planning often forgets sensory experiences.

The second discussion point I would like to raise based on the study is how the transformation and planning of the compact city includes (or makes selective use of) the place’s history as elements in the process of change, in which heritage considerations are also included as a factor. Robinson calls for a “careful exploration of the historicity and spatiality of the urban present” (2013, p. 671). As the earlier presentation of the heritage plans showed, they are available long before larger transformation projects start up. The advice, recommendations,

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and restrictions provided by heritage managers are enclosed throughout the process until the final approval is granted.

Returning attention to Damsgårdsveien and its three landmarks to search for ways in which multi-temporality and historic traces are used, there are many examples from which to choose:

- *Naming.* This is a method of memorising whether most of the visual traces have been (will be) erased, and Solheimsviken exemplifies how this can be used consciously to illustrate a memorable past worth identifying with (i.e. industrial days of glory). It can also play on traditions and intangible heritage, as naming the new public square ‘Fløttmannsplassen’ illustrates.
- *Contrasting old and new structures.* This method can consciously be used as a means to emphasise the differences between former building traditions, materials, and ideals. Many architects acknowledge former industrial architecture’s potential and see it as an interesting challenge. The current erection of “Damsgårdsundets’ green building” is playing on contrasts. Here, the aesthetics of the old red brick industrial hall is mirrored in the contemporary abilities to erect slim, compact, tall buildings.
- *Relocating historic fragments and embedding them with symbolic meanings.* This method has, to a large extent, been used in Solheimsviken. Pieces of machinery from the industrial halls have been turned into sculptures and public art. Although still located in its original space, the crane has somewhat the same effect—like a phoenix rising from the ashes.
- *Converting old functions into modern constructions.* The most striking example here is the Småpudden pedestrian bridge. Due to both the width of the strait and the boat traffic, there has never been a bridge here before. However, with contemporary construction methods, building materials, and the solid craftsmanship of engineers and designers, the only obstacle this bridge met concerned the transfer of affected land property rights. The multi-temporal dimension can be visualised based on the link that is created between the old place traditions of the “fløttmen” and contemporary engineering.

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- *Repairing and restoring hidden or erased historic traces.* An important instrument at hand that can be used to ensure that the visible traces of heritage structures not protected through legal measures are not erased is to “repair” and “restore” by prioritising valuable historic traces. Sometimes, this means attempting to return to a former desired situation: Examples from Damsgårdsveien are recommendations by planners and heritage managers concerning opening up pipes so that streams can become an asset in publicly accessible green areas, opening up sections of closed-in areas along a river or the fiord, replanting trees long gone, repairing and building new stairs in accordance with place-specific tradition, etc.

The compact city is a planning ideal that we recognise from the capital (Oslo municipality n.d.), other Norwegian cities, as well as from the examples presented in international studies. As a neoliberal phenomenon that is largely based on private–public cooperation that encourages a mixture of service, commerce, culture, colleges, and housing, it has been the focus of extensive research and evaluation, which is also the case for Damsgårdssundet (Asplan Viak 2017, Johnsen 2015, Torstenbø 2013). Some researchers argue that too much Western urban policy and academic debates have, in recent years, been dominated by the implementation and impact of urban design and regeneration strategies, and in particular, the visual form has been a prominent issue (Degen and Rose 2012). Focus has been directed towards tendencies that have been found to underline both the spectacular and the stereotype (Hetherington and Cronin 2008, Robinson 2013, Swensen 2012). Hetherington and Cronin have put forward interesting reflections of how the perspectives of the past are changing, and they link this to the emerging entrepreneurial city. The effects are powerful; “A culture organized around the idea of a simultaneous present is one that can do without the idea of history, but it cannot do without the idea of *before*” (Hetherington and Cronin 2008, p. 7).

As this case study has illustrated, new ways of mediating heritage have become important in contemporary urban transformation. A claim I raise in this article is that compact city development has presupposed that new ways are found to *emphasise*, and sometimes even *magnify*, historic traces. Cultural heritage managers can cooperate well with urban planners if the former accept this as a premise for urban development. It is more difficult to find agreement regarding the conservation of larger historic contexts, not least when larger urban

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transformation projects often take place on “brown fields,” such as former industrial areas or dock areas.

Another important role of heritage managers is to document the historical traces in the urban environment before the context is transformed. This role will become increasingly important if the building tempo continues.

6. CONCLUSION

Based on a close-up study of an old street in Bergen that connects three landmarks dominated by transformations of various stages, this chapter has focused on the presence of multi-temporality in the city. Whether we refer to it as the dynamic character of change, multiple temporalities, or the past, present, and future, they all belong to a cluster of terms that relate to the “deep city”. Although not synonymous terms, they pinpoint the traces of temporality inherent in urban environments. When used in this context, the term deep city does not relate to age nor historic chronologies but, rather, to the multiple temporalities that are found in most places simultaneously. The planning of this transformation implies that some areas are prioritised, while others are put on a waiting list. Changes take place regardless, though at different speeds.

When change is regarded as a constant factor in the cities, the presence of multiple temporalities becomes an asset that can create interest in, curiosity about, and engagement with the surroundings. As discussed in this chapter, planners, developers, and architects can consciously “play” with buildings and other physical structures to create contrasts. This can provide a means to create stimulating environments whether they are visually pleasing, sensuously pleasing, or both. Other means are naming, relocating historic fragments and embedding them with symbolic meanings, converting old functions into modern constructions, or repairing or restoring hidden or erased historic traces.

Because most urban transformation projects today involve public–private partnerships, this sets the framework to which cultural heritage management has to relate. Sometimes more results are gained by providing advice and recommendations early in the planning process

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than through the use of restrictions and prohibitions later. This way, the deep city approach can be seen as acknowledging change both as characteristics and as a positive factor in promoting sustainable and durable cities.

ⁱ These towns and cities are Bergen, Eigersund, Fredrikstad, Frogn, Haugesund, Karmøy, Kongsberg, Kragerø/Risør, Kristiansand, Levanger, Moss, Oslo, Røros, Sandnes, Stavanger, Steinkjer, and Trondheim (Directorate for Cultural Heritage 2014).

ⁱⁱ The CZ replaced former paragraphs related to designation of special protection area (spesialområde bevaring).

ⁱⁱⁱ A revised version of the areal plan is up for review at the moment (Kommuneplanens arealdel 2018-2030).

^{iv} One of the consideration zones involves a 10-metre buffer near a historic railway track, another a 10-metre buffer around historic roads, the third relates to a particular cultural heritage environment, and the fourth and last related to an area that is “frozen,” according to the Norwegian Cultural Heritage Act (Iversen 2013).

^v The study area only includes sections of the much larger areas that three of the heritage surveys are covering.

^{vi} According to the developer, the plan program was approved by the municipality of Bergen the 4th of January 2018. Their plan is to propose a new regulation plan for this area in 2018 (telephone information 12th of March 2018).

^{vii} According to OPUS (2014, p 35), a series of parallel projects were carried out at that time: ABO Plan og Arkitektur AS, Os; Mad AS, Bergen; A-lab, Oslo; and the Nordic Office of Architecture, Oslo (Report from the evaluation group, the Eight of May 2014).

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ATTACHEMENT

Figure captions

Figure 1:

The map shows where the three selected landmarks in this study are situated. L1: Solheimsviken; L2: Småpudden and L3: Søreivågen, Laksevåg. Map: Geovekst/NIKU

Figure 2

According to TAG architects ‘the respect for the old, for the green and for the large facades has directed this design. This industrial hall involved was one of the heritage assets that the City antiquarian drew attention to in the cultural heritage plan (2003) where they specify that ‘By safeguarding these buildings and incorporate them in new building stock, they can gain unique qualities’. Drawing: TAG arkitekter as, Jesper Jorde.

Figure 3

Søreivågen is still an area where physical traces from different epochs of the place’s more than 200 year ship building history are present. The City Antiquarian (2005) concluded that historical traces can contribute in continuing, or establishing new commercial activities here.

NB: This version is not to be referred from. It is a revised and accepted chapter, titled ‘The Temporal Dimension in Planning for the Compact City – a case study from Bergen, Norway’, to be published in in Kalliopi Fouseki, Torgrim S, Guttormsen & Grete Swensen, eds. *‘Heritage and Sustainable Urban Transformations – Deep Cities’*.

A few historic structures may be included in the new private regulation plan that is being developed at the moment. Photo: NIKU.