

Galleri Oslo

A Project for a Public Interior

Censor's booklet
Åsmund Skeie
Fall semester 2018
AHO

Supervisors:
Erik Langdalen
Bente Kleven

“The fact is that the best of all ways of preserving a building is to find a use for it, and then to satisfy so well the needs dictated by that use that there will never be any further need to make any further changes to the building.”
- Eugène Emmanuel Viollet-Le-Duc

Introduction	1
Aim	2
Text: <i>Galleri Oslo and the Public Interior</i>	3
Galleri Oslo, urban context and the city scale	14
Project development	32
Reference texts	39

Introduction

Galleri Oslo forms part of a national transport hub situated in one of the busiest neighbourhoods of downtown Oslo. Ever since its opening in 1989, the building has struggled to meet with expectations. Despite its adequate performance as a bus terminal and office space, Galleri Oslo has had to endure much criticism for its poor shopping arcade and failure as a public space. Moreover, stretching for 400 meters, its long regular facade and sheer, monotonous volume has helped shape the public's perception of Galleri Oslo as an alienating obstruction in the city centre. The coincidental opening of the Oslo City shopping mall, the pre-existing road infrastructure, and the designation of Schweigaards gate as a main transport artery further exacerbated its plight. Its reputation is a product of both its functional failures as well as its identity as an unwelcome urban artefact.

Yet, as Galleri Oslo prepares to celebrate its 30th anniversary, new developments could mark a turning point for its future fate. The recent announcement by the City Council of a possible future relocation of the bus terminal presents us with an opportunity to re-address the potential of this local landmark.

In *The Public Interior as Idea and Project* (2016), Mark Pimlott defines a public interior as “that space which architecture makes, which is all at once set apart from the world and in its midst. ... The interior, regardless of its scale, whether it is that of a dwelling, a temple, a settlement, a city or a continental territory, is informed and shaped by ideas.”

By ascribing to the public interior a set of values and ideals, it adopts a political position and can be understood as an ideological endeavour to propose an alternative.

My project for a public interior in Galleri Oslo explores this topic on three accounts:

On one the hand, I propose an alternative public spaceto what is by far the most predominant form of public interiors in our cities today, that of the profit-seeking and often privatised, pseudo-public interior meant for consumption of goods, that we know from shopping malls and theme parks, train stations and airports; and which, coincidentally, is also a prominent feature of Galleri Oslo, whose shopping arcade runs along the entire length of the building.

On the other hand it challenges the institutionalised belief in public programs of high-culture as an urban planning strategy to attract and to cater for the upper-middle classes. This, to a large extent, fails to recognize the gap in social and economical capital amongst citizens, affecting neighbourhoods like Grønland, in particular.

Finally, the case for the preservation of the building itself adopts a position contrary to present plans for its demolition, which is underpinned by a largely deregulated, market-driven urban planning strategy.

Thus, in proposing a new public interior for the city, my project seeks to strengthen and to sustain a viable public realm and, secondly, by acknowledging its local context, it seeks to address the notions of place and identity as critical objectives.

Aim

Taking as the theoretical basis for my thesis a critical discussion on public interiors, my project for Galleri Oslo asks the following question:

Can leveraging the identity of public buildings challenge urban planning ideology to return it to the fold of the public domain?

Together with a critical analysis of Gallery Oslo's architecture and context, they form the backdrop and basis for my subsequent proposal for its redesign and preservation as a new and authentic public interior for the city.

Galleri Oslo and the public Interior

Prologue

As an international bus terminal, Galleri Oslo falls into the category of public infrastructure. As architectural specimens, they perform a specific public task according to a clear set of requirements. But what of their fate as circumstances change and their continued operation is put into question or abandoned altogether? Between preservation of cultural heritage and demolition, how can we model our strategies for the adaptive re-use of such former public structures?

Public infrastructure projects often have in common their central location within their respective cities. These, in turn, are typically conditioned by a steady urban migration, the dynamics of which often directly come to bear on the city's public infrastructure. Coincidentally, as the twin pressures of changing demographics and urban density rise, so does the need for public space.

Mindful of this correlation, a recent trend in urban planning and renewal is a propensity for conceiving new public space out of old public infrastructure. Ahead of its time, in this respect, was the Promenade Plantée along the old Vincennes railway line in Paris, inaugurated in 1993. The 4.7 km long elevated public park was an instant hit, and has served as a reference for a number of similar projects that have since followed suit. Perhaps the most famous of these is New York's High Line, but many other cities around the world have caught on to the trend. In Chicago, cyclists pedal along Bloomingdale trail, that used to be an old railway line. Similarly in Tokyo, the Log Road Daikanyama is now dotted with shops, restaurants and bars. In Seoul, the Seoulo 7017 mile-long stretch of overpass is a pedestrian haven rising above the traffic below. Such is the popularity of these spaces, that even a new LowLine has been proposed for the abandoned Williamsburgh Bridge Trolley Terminal on the Lower East Side of Manhattan.

Common to all these projects is a clear wish to maintain the public identity of its erstwhile structures. To this extent, the public itself is willing to take to the streets, as has been literally the case in São Paulo, where the Minhocão four-lane highway doubles as Parque Minhocão on weeknights and all weekend after 3 pm on Saturdays.

Within the context of Galleri Oslo, the aforementioned examples might better fit in their comparison with the proposed renewal of Nylandsbrua that dissects the building in two. However, considering public infrastructure in more general terms, there are an abundance of similar projects invading public infrastructure buildings and indoor spaces in all major cities. A testimony to the success of these novel schemes is the recent commitment of the Mayor of Paris, Anne Hidalgo, in her €100m public call for proposals to redesign the city's subterranean spaces. Dubbed "Reinventer.paris", no less than 17 of the 34 available sites are former instances of public infrastructure. Running parallel to this, a separate initiative by the French national railway, SNCF, will oversee the renewal of 14 derelict railway sites in Paris, to turn them into public spaces that are unique in their cultural and artistic expression in France.

Returning our attention to Galleri Oslo, a case can be made for a redesign proposal along the lines of a similar strategy. In leveraging its public character and redefining its public interior lies the potential for firmly establishing its public identity and for a new local landmark to emerge.

On public interiors

“To have a public realm, you need public places, you need a city where strangers meet. ... A city’s public realm is strong when these strangers can gather and interact; it is weak when they have no place to gather, or if on the street or in a town they are mixed together but do not interact.” – Richard Sennett¹

In his book *The Public Interior as Idea and Project*² Mark Pimlott describes the public interior as “that space which architecture makes, which is all at once set apart from the world and in its midst. ... The interior, regardless of its scale, whether it is that of a dwelling, a temple, a settlement, a city or a continental territory, is informed and shaped by ideas.”

Following this line of reasoning, in designing a public interior, as architects, we unavoidably prescribe a set of ideals to the spatial framework within which we expect life to unfold. This idea can be linked to the *management of otherness*³ and the architectural project as a conscious endeavour to propose an alternative. For Vittorio Gregotti this endeavour is an exercise in critical reason:

*“Critical reason plays an irreplaceable role in forming a filter that can avert the possibility of anything at all entering into any project whatsoever; thus crowding out the sense and necessity of specific truth. The critical reason involves the ability to define this question profoundly enough to formulate hypotheses regarding the essence of the transformative relationships that it induces. The presence of these transformative elements then becomes the presence of the surrounding empirical world, that irreplaceable material within which we establish the space to be filled in by architecture. The quality of the architecture then rests on the depth of examination and the articulation of that space.”*⁴

In my project Galleri Oslo, the public interior asserts its identity on two accounts: firstly, as a public space for social engagement and public interaction, it aims to serve and to sustain a viable public realm; secondly, by acknowledging its local context, it seeks to address the notions of place and identity as critical objectives.

As a public space governed by the design of conditions and not the conditions of design⁵, the public interior I envisage is fundamentally distinct from its *other*; a far more predominant form and that which is explicitly motivated by profit in its physical form and being. Rather than seeking to extend the city and its conditions, these continuous interiors constitute direct attempts at replacing them. As Pimlott writes in *Only Within*:

*“Authentic authenticity is not possible in those environments in private ownership whose purpose is to achieve maximum financial return, or where the achievement of a system supersedes the making of place. ... The individual is the subject of the environment’s address, as opposed to the public, as in case of places. ... in the publicity-environment, the public is simply a mass of potential consumers.”*⁶

His critical observation echoes the concerns expressed by Edward Relph three decades earlier, in his remark on *technique*:

*“As a self-consciously adopted posture placelessness is particularly apparent in technique, the overriding concern with efficiency as an end in itself. ... The overall result is the undermining of the importance of place for both individuals and cultures, and the casual replacement of the diverse and significant places of the world with anonymous spaces and exchangeable environments.”*⁷

1 Richard Sennett, *The Fall of Public Man* (New York: W W Norton & Company, 1976/2017), 422.

2 Mark Pimlott, *The Public Interior as Idea and Project* (Heijningen: Jap Sam Books, 2016), 9.

3 “I use absolute not in the conventional sense of “purity” but in its original meaning as something being resolutely itself after being “separated” from its other. In the pursuit of the possibility of an absolute architecture, the other is the space of the city, its extensive organization, and its government.” Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (London: The MIT Press, 2011), ix.

4 Vittorio Gregotti, *Inside Architecture* (Chicago: The MIT Press, 1996), 25.

5 “It is not possible to design rootedness nor to guarantee that things will be right in places, but it is perhaps possible to provide conditions that will allow roots and care for places to develop.” Edward Relph, *Place and Placelessness* (London: Pion Limited, 1976), 146.

6 Mark Pimlott, *Without and within* (Rotterdam: episode publishers, 2007), 275.

7 Edward Relph, *Place and Placelessness* (London: Pion Limited, 1976), 143.

These interiors have been subject to much deliberation, and strike a chord in Richard Sennett's *Fall of Public Man*, where he discusses their significance in function of the public realm. Sennett traces the rise of capitalism and secularization as the root causes of his "*cult of the individual*" and the deterioration of public life. He points to the rise of the department store as a response to the machine-made goods of the 18th century, where novel marketing strategies were constructed to create "a kind of spectacle out of the store, a spectacle that would endow the goods, by association, with an interest the merchandise might intrinsically lack."⁸ The resulting *commodity fetishism*⁹, Sennett argues, upset the traditional balance between private and public modes of behaviour; a tendency he identifies as the chief culprit in the decline of the public realm.

*"The rise of the department store, mundane a subject as it may seem, is in fact in capsule form the very paradigm of how the public realm as an active interchange gave way in people's lives to an experience of publicness more intense and less sociable."*¹⁰

The spectacle that Sennett alludes to in these captive environments, discourages the individual from establishing relations with others; rather, they seek to naturalise the condition of the individual as consumer, which, as Pimlott notes: "...has been developed, through policy and media, to be a powerful signifier of individual realisation and freedom."¹¹ These spaces are the domain of the *flâneur*, whose first appearances can be traced to the arcades of Paris in the early 19th century. These arcades were the earliest forms of privatized public interiors and precursors of modern department stores, shopping malls and *the invented streets* – streets as stage sets – of the Western world.¹² Their captive occupants, subject to an onslaught of publicity and merchandise must accede either to their own commodification or isolation.

*"The arcade is a street of lascivious commerce only; it is wholly adapted to arousing desires. Because in this street the juices slow to a standstill, the commodity proliferates along the margins and enters into fantastic combinations, like the tissue in tumors. – The flâneur sabotages the traffic. Moreover, he is no buyer. He is merchandise."*¹³

The success of these continuous, system-based interiors, resides in their purported naturalism. This deceptive account of normality - of creating a semblance of public life out of *flânerie* and consumerism – blurs the line between public and private, to the illusory emancipation of the latter.

The representations of publicity has become the dominant feature of a vast majority of our public interiors; from shopping malls and interior concourses, to train stations and airports, its flexible and adaptable typology depends only upon adequate connections to urban and regional infrastructures to guarantee its market. In usurping our recognition of what is public space, we are prone to fall prey to a veiled and distorted sense of the world around us, and, ultimately, lose our sense of place in it.

*"The spectacle erases the dividing line between the self and the world, in that the self, under siege by the presence/absence of the world, is eventually overwhelmed; it likewise erases the dividing line between true and false, representing all directly lived truth beneath the real presence of the falsehood maintained by the organisation of appearances."*¹⁴

*"... those swayed by the easy charms of mass culture or the cool attractions of technique ... feel no care or commitment for places: they are geographically alienated."*¹⁵

The proliferation of these pseudo-public spaces has been exacerbated by the recent trend of deregulation in the public sector. As public utilities become vehicles for commercial enterprise, so too, their public interiors. While they maintain the illusion of public space, their de-facto privatization infringe on the rights of the

8 Richard Sennett, *The Fall of Public Man* (New York: W W Norton & Company, 1976/2017), 144.

9 A term coined by Karl Marx (1818 - 1883) it is the association of meaning and mystery to goods that have nothing to do with their intended use.

10 Ibid. 141.

11 Mark Pimlott, *Without and within* (Rotterdam: episode publishers, 2007), 293.

12 Tribid Banerjee, "The Future of Public Space: *Beyond Invented Streets and Reinvented Places*", *Journal of the American planning Association*, nr 67:1 (2001), 9.

13 Walter Benjamin, *The Arcades Project* (Cambridge MA: Harvard University Press, 1999), 42.

14 Guy Debord, *The Society of the Spectacle* (New York: Zone Books, 1995) 153.

15 Edward Relph, *Place and Placelessness* (London: Pion Limited, 1976), 142.

individual, as risks and uncertainties of everyday life are carefully edited out.¹⁶ Public activities typical of public spaces - like the distribution of leaflets, political rallies and speeches, solicitation of funds – become at risk of being restrained, with the resulting suppression of public life.¹⁷ This symptom, arising from what Tribid Banerjee terms the “commodification” of public goods, he places within a broader narrative of loss that emphasizes an overall decline of the public realm and of public space.

“The sense of loss associated with the perceived decline of public space assumes that effective public life is linked to a viable public realm. This is because the concept of public life is inseparable from the idea of a “public sphere” and the notion of civil society, where the affairs of the public are discussed and debated in public spaces.”¹⁸

¹⁶ This is similarly evident in public spaces of private development schemes, whose presumed “publicness”, in reality, is firmly rooted in the private realm.

¹⁷ “Det er et stort problem at gategrunn privatiseres. Om vi skal ha valgstand eller et enkelt telt så må vi jo søke grunneier. Grunnen har ikke vært regulert til noe bestemt formål før, men i nye prosjekter så blir det regulert privat. På Sørenga for eksempel, så må vi jo søke Coop om vi vil ha stand utenfor butikken. Og de liker ikke oss. Nye byrom - de blir private og vanskeliggjør vårt frivillige arbeid.” Arbeidsforskningsinstituttet, “På sporet av det nye Grønland - Sosiokulturell stedsanalyse av Grønland i Bydel Gamle Oslo,” i AFI Rapport 04 (Oslo: Høgskolen i Oslo og Akershus, 2017)

¹⁸ Tribid Banerjee, “The Future of Public Space: Beyond Invented Streets and Reinvented Places”, *Journal of the American planning Association*, nr 67:1 (2001), 14.

On urban planning and public space

“But if places matter to us, if we are at all concerned about geographical mobility and placelessness, then we must explore the possibility of developing an approach for making places self-consciously and authentically. The only alternatives are to celebrate and participate in the glorious non-place of urban society, or to accept in silence the trivialisation and careless eradication of the significant places of our lives.” - Edward Relph¹⁹

The different ways in which public life and space are conceptualized all come to bear upon the scope and authority of the public debate and opinion. But as already touched upon the degree of real or experienced access to public space similarly can affect our sense of belonging in the city and our sense of place. In her work on social class and urban planning in Norwegian cities, Sofie Hjorthen Lauvås²⁰ explores, through empirical research and the conceptual framework of Pierre Bourdieu, the relationship between citizens’ social and cultural capital and their use of cultural attractions and public space. Her findings suggest that current practice in urban planning favours a sociocultural middle class (and elite), for its tendency towards projects of “high-culture”²¹, and its bias towards knowledge-based professions and intellectual capital. With reference to the theories of Relph and Gillian Rose on place and identity respectively, Lauvås argues that the effect of such a strategy may lead to the alienation and potential exclusion of the lower classes.²²

Counterbalance to such a fate would be a greater mix of cultural programmes, whose popularity transcends sociocultural divides.²³ The same applies to public parks and outdoor space, as well as a range of recreational activities, from sports arenas, cafés, bars and restaurants. This would suggest there is a latent capacity for a range of public programmes that have a broader, more universal appeal. Notably, a review of adopted planning documents, specific to the City of Oslo, conveys a strong disposition to public space and the cultivation of local identity.²⁴ Moreover, the accompanying objectives of pedestrian “walkability”, recreational spaces and the promotion of activities at street level, taking Lauvås’ perspective, all cater to a higher degree of social inclusion.

Nonetheless, while these are commendable initiatives, they should not legitimize the structural bias in current planning strategies. On the contrary, warns Lauvås, the primary objective behind urban densification and connectivity is not a socio-political concern, but increased consumption and economic growth. This note of caution Pier Vittorio Aureli expands on:

“Within this frame, any distinction between public space and private space, between political space and economic space, collapses in favour of a totalizing, organic understanding of the city as devoid of any limit, where urbanity itself is conceived as one domestic space. The governing methods of economy transcend the boundaries between public space and private space, institutionalising the latter – the despotic administration of the house – as the principal mode of governance for the whole of urbanity.”²⁵

On the surface, the twin mantras of urban densification and sustainability may seem logical, even desirable, to most politicians, public officials and citizens. And, seemingly, so do the spectacular displays of high-culture, all testimony to the city’s dedication to the Arts and essential *leitmotifs* for its international branding. However, the normative nature of such common-sense arguments puts them at risk of going unchecked, leaving current practice to become entrenched and alternative strategies to be undermined.

19 Edward Relph, *Place and Placelessness* (London: Pion Limited, 1976), 147.

20 Sofie Hjorthen Lauvås, “Hvem inviteres inn i den moderne byen? En kvantitativ analyse av sosial bakgrunns betydning for bruk av byen” (Masteravhandling, NTNU, 2017)

21 “High-culture”, although a somewhat arbitrary term, as used by Bourdieu and cited by Lauvås, relates to programmes such as opera, theater, concert halls, fine art exhibitions and museums.

22 Lauvås remarks that this condition would only be further aggravated by the coinciding introduction of economic capital, as a by-product of gentrification. Ibid. 52.

23 As Lauvås found is the case for libraries and cinemas. Ibid. 44.

24 For a list of documents refer to Plan og Bygningsetaten, “Tiltaksliste for byrom i Oslo S-området, med deler av Vaterland og Grønland”, (Høringsutgave, Oslo: PBE, 2018)

25 Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (London: The MIT Press, 2011), 16.

On public space and Grønland locality

“To make it attractive for families with young kids to stay put in the area, we need more facilities and playgrounds outside of our private courtyards. The same applies for teenagers. Plans for urban densification and new high-rises make little sense in light of existing shortcomings.” - Grønland resident²⁶

If the strategic goals of urban planning bear witness of a bias at the macro-level, the qualitative study into the sociocultural conditions in Grønland, on behalf of the City Council, reflects a genuine ambition for robust strategies to provide for the needs of the local community.²⁷

The study points to several aspects regarding public space. First among these is a pressing need for adequate facilities to support a variety of social groups and activities. These range from non-profit organisations and charities, ethnic and religious organisations, neighbourhood projects, meeting places for the elderly and playgrounds for children, youth clubs and sports facilities - that to a greater extent are adapted to girls - a library and after-school centres, rehearsal space, stage area and event space, and finally, public parks and squares as well as more non-commercial meeting places in general. The report also emphasises the need for support to civil society organisations, local start-up businesses and innovation-clusters through subsidised rents and collaborative business platforms.

Another feature of Grønland is its strong sense of community among residents, who score above the city-average on their willingness to take part in voluntary local activities. The pressures on available public space is further accentuated by a number of social conditions and indicators, including a large and mobile immigrant population, proportionately large family units, low incomes and high unemployment, a high proportion of rental apartments and smaller flats, as well as Grønland's status as a main point of entry for immigrants.

The facilitation of interaction and *conviviality*²⁸ – across as well as within established social structures, empowering the local community and the support of local social enterprise are key ingredients for building social capital, strengthening local identity and creating a sense of place. As a vital component and spatial framework for these processes to take place, public space acts as a stakeholder, whose agency is defined by its purpose. The public space, thus informed and shaped by ideas, can assume its role as a public interior.

²⁶ Arbeidsforskningsinstituttet, "På sporet av det nye Grønland - Sosiokulturell stedsanalyse av Grønland i Bydel Gamle Oslo," i AFI Rapport 04 (Oslo: Høgskolen i Oslo og Akershus, 2017) 118.

²⁷ Ibid.

²⁸ "Using Illich's (1973) original definition of conviviality as "autonomous and creative intercourse of persons with their environment" (p. 11), Peattie (1998) speaks of sociable pleasures as purposeful activities. ... Clearly, many of these communal public actions typically happen in public spaces - streets, squares, parks, and other open spaces or in such public buildings as school auditoriums and community centres - thus reasserting the role and sustenance of the public realm." Tribid Banerjee, "The Future of Public Space: Beyond Invented Streets and Reinvented Places", *Journal of the American planning Association*, nr 67:1 (2001), 15.

On the symbolic possibility of confrontation : Thesis Question

“Today, against the ubiquity of design and its embedded organizational complex, framing and limiting needs to be developed both as a literal material form of architecture and as a political principle of design. Rather than open-ended growth; limiting, or the confrontation among parts, should be conceived as the fundamental metaproject that gives form to architecture’s critical position toward the city.” – Pier Vittorio Aureli²⁹

My diploma seeks to leverage the public character of Galleri Oslo as the basis for its transformation into a new and authentic public interior for the city. My critical analysis on urban planning and public interiors forms the basis for an architectural response that represents what Aureli expresses as a *symbolic possibility of confrontation*, which he explains is: “... the example for a city no longer driven by the ethos of expansion and inclusion but by the positive idea of limits and confrontation.”³⁰

Thus, the twin aspects of building and programme - of the project in the city and the public interior - can be understood as a coherent whole as they both concern the *polis* – the political space - and the public realm. This, in contrast to the *other* – urban planning, whose domain regards matters of *oikonomé*, profit and the interests of capitalism. By virtue of its *absolute* architecture, the project and its interior confronts that which is outside of “itself” – the *other*, thus drawing it into the public domain.³¹

This confrontation forms the core of my thesis and raises the question:

Can leveraging the identity of public buildings challenge urban planning ideology to return it to the fold of the public domain?

My confrontation with this *other* takes place at three different scales; that of the city as regards urban planning; that of the public interior in relation to programme; and finally, at the scale of the individual and his sense of place. The topics are inextricably linked and I will discuss them from the perspective of Galleri Oslo’ current and potential future relevance for each of them. In a reciprocal manner, the building’s capacity to yield persuasive arguments will underpin my defence of its lasting relevance and, ultimately, the case for its preservation.

²⁹ Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (London: The MIT Press, 2011), 41.

³⁰ Ibid. 41.

³¹ Pier Vittorio Aureli further elaborates on the topic: “Inasmuch as the formal is defined in terms of limits rather than self-sufficiency, it is fundamentally relational. In its finitude and specificity, it implies the existence of something outside of itself. In being concerned with “itself”, it necessarily concerns the “other”. For this reason, the formal is against totality and generic conceptions of the political, since the political is the agonistic space of real confrontation, of the others. As such, the formal is a partisan idea.” Ibid. 31.

On confronting the other

“Indifferent to place and to historical patterns of settlement, which they constantly violate even when the rules are completely obvious, new buildings are formed and arranged according to principles derived from the forms of internationalism I described. In an ambiguous identification of progress and consumption, they model themselves on types and behaviors presented by mass communication as forms of reassurance, and signs of the advanced state of a social body. Historical centers are also under attack from such principles, which we might call principles of oriented Atopia; that is, principles of settlement based on something other than the idea of place.” – Vittorio Gregotti³²

In the mind of the public, Galleri Oslo is a public building by virtue of both its bus terminal and its shopping arcade. My proposal for a public interior is not disruptive of this relationship, instead it establishes a sense of continuity; in program as well as in the public’s perception.

As further relates to its identity, it is tightly associated with its context. Galleri Oslo forms part of a larger development scheme whose scope includes the residential blocks at Grønlandskvartalet, a hotel at Oslo Plaza, the event space of Oslo Spektrum, the Vaterland park and all its associated public spaces; in short it forms an important part of a greater whole.³³ Concerning its relationship to its context, it lends structure and direction to Schweigaards gate and marks the end of the street at Tøyenbekken. Its height and proportions stand in relation to its neighbours, and the articulation of its main entrance accords it with a necessary prominence amongst peers. Granted, there are issues regarding its communication at a human scale and its connection to its surroundings, but these are far from insurmountable obstacles. To the contrary, the building’s formal expression and footprint are evidence of a considerate erstwhile authorship.

While still on the subject of context, the relocation of the bus terminal represents a unique opportunity to re-instate Grønlands Torg. This historical public square has been a landmark feature of Grønland since long before it was even a part of the city. Its historical importance as a meeting place and public space has been paramount for public life. Its restoration as a public space could play a pivotal role for local identity and prove a strong maker of place.

As an architecture typical of its time, Galleri Oslo can itself be considered a historical artefact. The project was conceived under circumstances radically different from today’s. The dominating role of the car, at the time, influenced a whole generation of planners and represents a unique period in recent history. After the highway and junction at Bispelokket were demolished, Nylandsveien and Galleri Oslo are the last remnants of a paradigm whose traces could soon disappear. Considering also its responsibility for the large-scale razing of neighbourhoods in both Grønland and Vaterland, the symbolic value of Galleri Oslo in this regard, could prove a worthy consideration. Its potent associations to place, memory and (architectural) history are potentials of a representative continuity and identity, as remarks Relph:

“No more is the “sense of continuity with place” which Harvey Cox believes so necessary for people’s sense of reality and so essential for their identity.”³⁴

Galleri Oslo’s strictly modular, pre-fabricated logic is an essential feature of its structural DNA. Its interior spaces and structural consistency imparts on the building a high degree of flexibility, though not only for its ease of reconfiguration; its generous dimensions of column-free space can accommodate a wide variety of different programmes. This bodes well for its intended purpose as a public interior, whose many social attributes have already been acknowledged. On the one hand, the symbolic “event of exorcising” of its dysfunctional central arcade could reconnect its interior with the local public life at street level. On the other hand, the important role of the public interior in the service of the local community does not exclude it from the potential benefits of reaching out to a much wider audience. Galleri Oslo’s proximity to the central

32 Vittorio Gregotti, *Inside Architecture* (Chicago: The MIT Press, 1996), 77.

33 Interview with MNAL Bente Kleven, LPO Arkitekter (Oslo, 2018)

34 Edward Relph, *Place and Placelessness* (London: Pion Limited, 1976), 144.

station puts it in direct connection with 100 million passengers annually or near 300.000 people every day. Add to this the populations of neighbouring areas, including, by function of new and better connections, those of the areas along the harbour, and the outlook is bright for a thriving public life transcending age, sex and capital. Herein lies the real potential for a reinvigorated public realm.

*“We must therefore think of the new architecture as an architecture of expectation, resistance, and interrogation, modest and firm, a conscious prisoner of the previously mentioned process of high maintenance, which provides guarantees for the new need that forms a part of it. This is the only kind of architecture able to decisively lead toward the autonomy of the project-making process, beyond its own rules of action but also through them.”*³⁵

Which brings me to the subject of political confrontations. The vast potential of Galleri Oslo as discussed in the above text bears the hallmark of a monumental public space. Its attribution of being a *barrier* in the city is a fitting metaphor in this regard. From physical to metaphysical, the notion of barrier would no longer apply to its context but to its *other*. As a presence both physical and ideological, and absolute in its newfound form, Galleri Oslo can thus confront with real measure the ideological platform of its adversary.

*“The coincidence between the formal and the political as defined here is not meant literally to formalize a city against the fluidity of urbanization, but rather to sharpen the ways in which we critically approach the political in order to define a possibility for the formal. This possibility can only occur if we search for a form of reference that can critically reconstruct an idea of the whole – the integrity of the city as a political manifestation that is critical of urbanization itself, while also within urbanization.”*³⁶

The importance of such an event should not be understated. A number of developments in the immediate locality are a serious cause for concern. The apparent asymmetries between claimed and build forms of urbanization, are gradually becoming evident in the spectacular development of Fjordbyen. Jonny Aspen and John Pløger rightly pose the question of the real beneficiaries of this project.³⁷ The developments on this particular side of railway go a long way in confirming the trajectory anticipated by Lauvås. The psychological and emotional pressures this puts to bear on the more vulnerable population of Grønland – and on the (vulnerable) populations everywhere– represent a significant risk to a heterogenous population, as well as to the public realm in general. Add to this the applications for a registered 400.000 m² in the localities of Oslo S and Vaterland alone - and no less than eleven high-rises - and the case for a symbol of a possible confrontation becomes not only all the more important, but even very necessary.³⁸

The hypocrisy of the many planning documents that mean to suggest otherwise, all of them ripe with references to public spaces and diversity, is exposed by the realities of ongoing projects. A poignant example in this regard is the recently announced public-private initiative for an invited architecture competition for a new project to replace Galleri Oslo. My personal conflict of interest notwithstanding, the competition brief states - under the heading “*Musts*” – that any project below the minimum of 120.000 m² above-ground, that is, triple Galleri Oslo’s current floor area, will be deemed economically unviable.³⁹ On the next page, under the heading “*Intentions*” we note the following:

*“It is desirable that the invited competition provide for the locality’s diversity, both in a sociocultural sense and its physical landscape. The seething and colourful public life of Grønland should be regarded as a strength and a resource in the exploration of the possibilities the tearing down of the barrier signifies.”*⁴⁰

Whose barrier? I am prone to ask.

35 Vittorio Gregotti, *Inside Architecture* (Chicago: The MIT Press, 1996), 31.

36 Pier Vittorio Aureli, *The Possibility of an Absolute Architecture* (London: The MIT Press, 2011), 32.

37 Jonny Aspen and John Pløger, “Lambda: 8-timers kulturbyen som effekt?” *Plan*, nr 1 (2016) 52 -55.

38 Plan og Bygningsetaten, “Tiltaksliste for byrom i Oslo S-området, med deler av Vaterland og Grønland”, (Høringsutgave, Oslo: PBE, 2018) 6.

39 Sameiet Galleriet, “Galleri Oslo” (Parallelloppdrag, Oslo: 2018) 15.

40 Original text in Norwegian: “Det er ønskelig at parallelloppdraget bygger opp om det mangfoldet bydelen representerer, både sosiokulturelt og landskapsmessig. Det sydende og fargerike bylivet på Grønland bør anses som en styrke og ressurs i utforskningen av de mulighetene barrierebortfallet utløser.” Ibid. 13.

On the case for preservation of Galleri Oslo

“Even though a translation may fail to reproduce the precise significance of the earlier work, it nevertheless assumes an afterlife that moves the essence of the original into a new context. A translation thus involves more than repeating information; it establishes a “kinship” to its previous form that does not rely on simple imitation.”
– Walter Benjamin⁴¹

I know. It’s dire reading. The future outlook for Galleri Oslo is made none the better by contemplating its claim to historical preservation; urban paradigm or not. And besides, Grønlands Torg already exists.

This utterly frustrating predicament nevertheless offers me a glimmer of hope; as I clear the dust off his recent publication, as I know Jorge Otero-Pailos would want me to do, I feel comforted by his words:

*“However precarious, experimental preservation has come to play an important role in contemporary culture. Experimental preservationists gently frustrate illusory belief by choosing and introducing objects into heritage that are institutionally unrecognizable, that appear too imaginary, too fantastic, too subjective to appear as real heritage. But it is precisely by insisting on the illusory nature of heritage objects that experimental preservationists can legitimately open the question of the reality of heritage, as an open-ended process of negotiation, within institutional environments that have foreclosed upon it. The potential of their not-me creations is to return heritage to its experimental sources, to the process of gathering objects that push back on our illusions, that frustrate them, and in that sense provide us with a more realistic sense of the contemporary present and our collective future.”*⁴²

Whether to *frustrate* or to *confront*, they seem intimately related, to me; and if experimental preservation can provide us with a more realistic sense of the contemporary present, then it reflects the sentiments at the core of my own project also.

⁴¹ Walter Benjamin, “The Task of the Translator”, in *Illuminations*, ed. Hannah Arendt, trans. Harry John (New York: Schocken Books, 1969), 69.

⁴² Jorge Otero-Pailos, “Experimental Preservation; The Potential of Not-Me Creations”, In *Experimental Preservation*, ed. Jorge Otero-Pailos, Erik Langdalen and Thordis Arrhenius (Zürich: Lars Müller Publishers, 2016) 39.

Epilogue

“But crucially, (...) they acted as preservationists without an evident object of preservation at hand and without any heritage legislation to relate to. In this heritage vacuum, Spridd innovatively explored the monumentalization and curatorial aspects of preservation, causing Fittja to step out of the shadow of mass-produced and dismissed architecture to become a site representing material and cultural value.” - Thordis Arrhenius⁴³

It is my strong-held conviction that Galleri Oslo possesses the agency to frustrate illusory belief and to curate its own preservation; though the final verdict must await my proposal for its design. Recalling Vittorio Gregotti’s opening statement; I ask him to accompany my closing remarks:

Through critical reason I have formulated my hypothesis regarding the transformative relationships that Galleri Oslo might induce. ... *“The presence of these transformative elements then becomes the presence of the surrounding empirical world, that irreplaceable material within which we establish the space to be filled in by architecture. The quality of the architecture then rests on the depth of examination and the articulation of that space.”⁴⁴*

And thus will fall the final verdict.

⁴³ Thordis Arrhenius, “Monumental and Non-Monumental Strategies”, In *Experimental Preservation*, ed. Jorge Otero-Pailos, Erik Langdalen and Thordis Arrhenius (Zürich: Lars Müller Publishers, 2016) 41.

⁴⁴ Vittorio Gregotti, *Inside Architecture* (Chicago: The MIT Press, 1996), 25.

Galleri Oslo, Urban Context and the City Scale

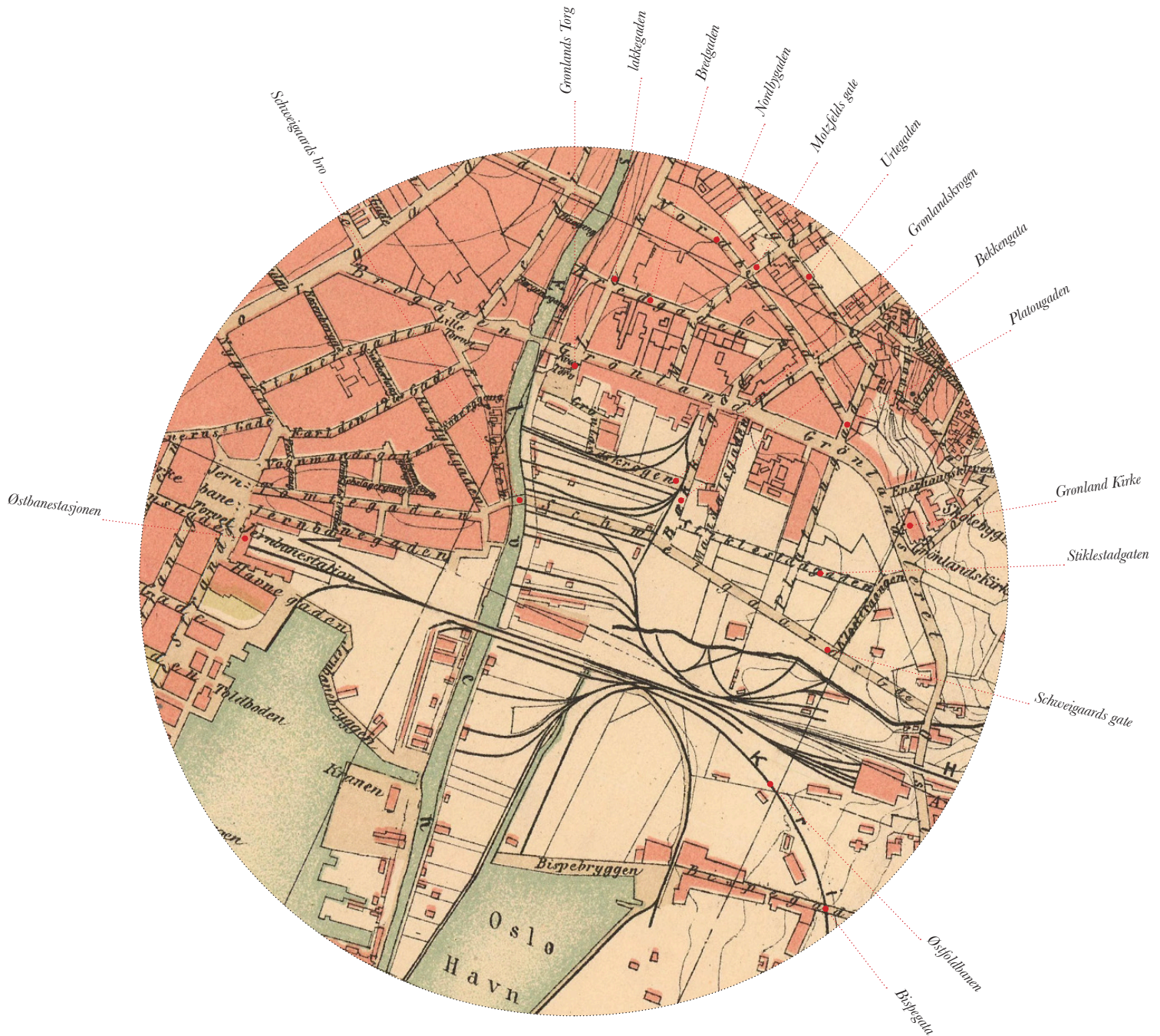
History of the site



Before merging with Christiania in 1859, Grønland occupied the area between Akerselva and Tøyenbekken, with a collection of buildings along the river and the main access road to the city across Vaterlands brua, build in 1654.



By 1860, Grønland was part of Kristiania. Together with Vaterland they are characterised by their single- and double-storey wooden houses with a mix of housing, workshops and stores. To the South, the new railway station of 1854, Østbanehallen, with its network of railway tracks service the many warehouses and depots along the banks of the Akerselva river.



In the following decades, as Kristiania experiences a period of strong economic growth, an upsurge in building activity fashions the network of streets and urban city blocks that form part Grønland today. Despite its formal inclusion in the capital city, it remains a relatively poor workers' neighbourhood. Tøynebekken and Hovinbekken are buried underground and the former is replaced by a street. Work on Schweigaards gate, along with Shweigaards bro, starts in 1860 to become a main road to the East; while Grønlandsleiret and Oslo gate connect the expanding capital city to the South.



By the turn of the century, much of Grønland's wooden houses give way to new city blocks built out of masonry. The railway's expansion is noticeable and, from 1875, as one of Christiania's very first tramway lines, Oslolinjen runs along Grønlandsleiret and Oslo gate, as well as the upper part of Schweigaards gate.

Meanwhile, Grønlands Torg - "Kutørjet" - has established itself as one of four main open-air markets selling meat and groceries, as well as live cattle and horses. The market place attracts citizens from all over the city, mixing crowds from all walks of society.



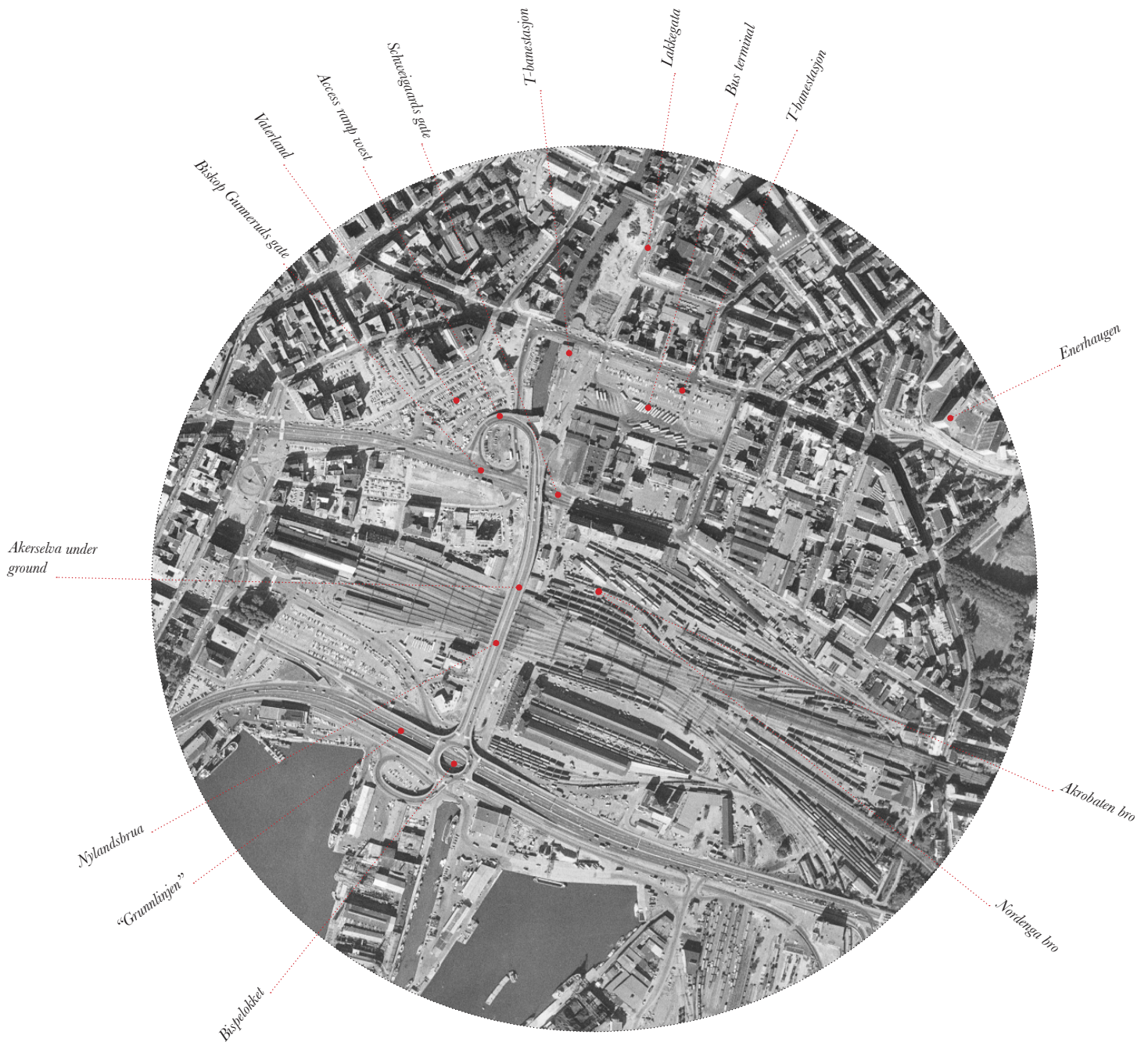
The next decades are characterised by further densification. The city, having expanded considerably, formally adopts the name Oslo in 1925. The railway lines are consolidated in their current layout. In 1923, at Schweigaards gate's western end, Jerbanetollstedet (the railroad customs office) becomes the largest building in the country at the time. A warehouse for lumber occupies the greater part of Stiklestadkvarteret, with the brand new dairy processing facility as its closest neighbour. To the south of the railway tracks, more warehouses and storage facilities establish themselves along Bispegata and the old harbour.

In 1913 the meat market and grocery stalls at Grønlands Torg are moved into new indoor facilities for improved sanitary conditions, as much of the older buildings lining the old market are demolished. Not everyone appreciated the decision to move shopping activities indoors, as expressed by architect Herman Herzog at the time:

“Henlæggelsen av torvhandelen er for oss ingen vinding, men en av de mange ting, som gjør oss fattigere. Gives der noget smukkere, end naar man ferdes i trængsel mellom de gyldne frugter og andre varer og albuer sig frem mellom de store telte, alt under skrig og summen. Allerede leiligheden til kjøb på denne maade gjør situasjonen til en ganske anden end til den butikmæssige opstilling i torvhallerne.”¹



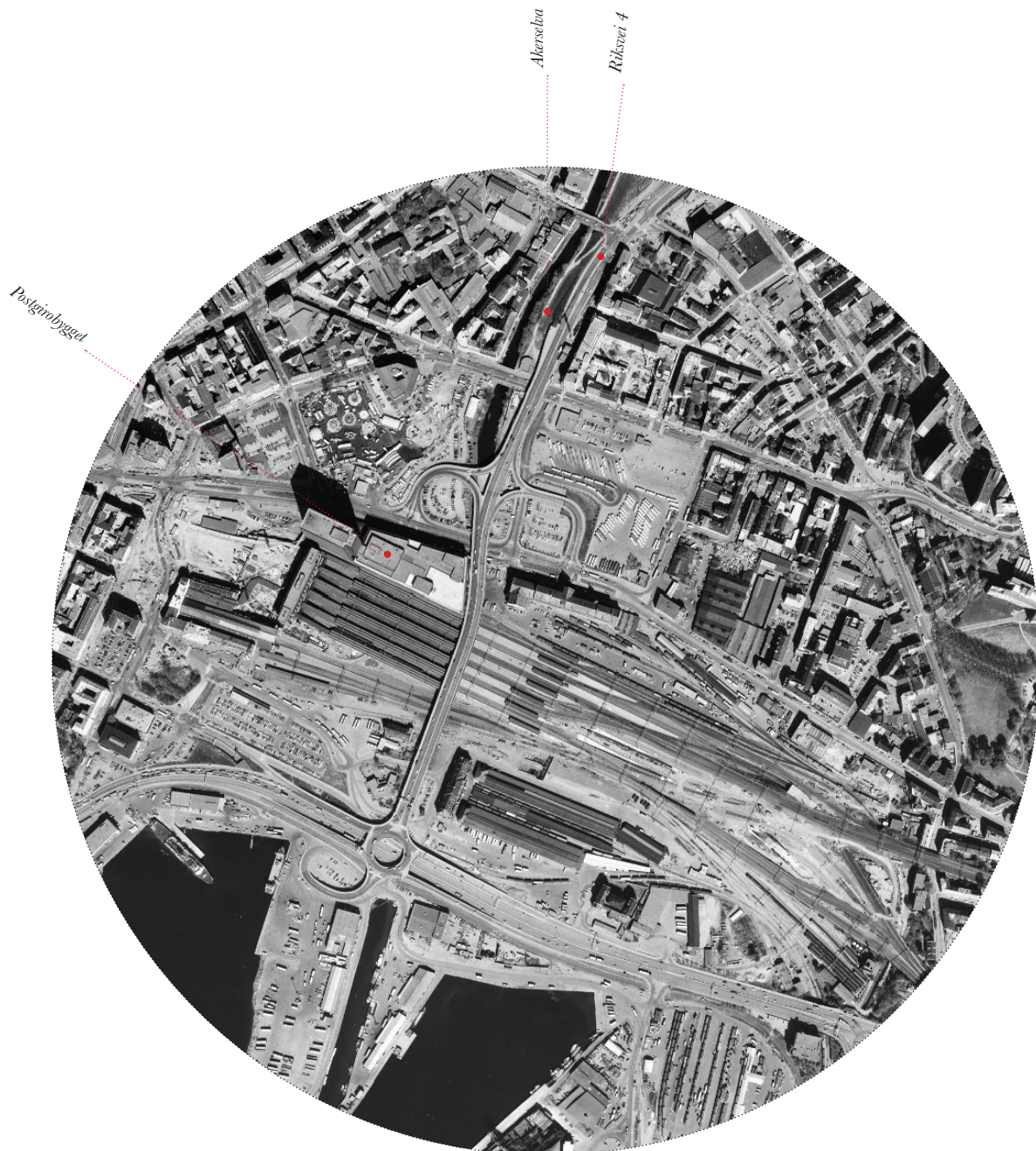
¹ T. MOLAND, *Oslos byrom gjennom 200 år*, Oslo, 2014



The lifting of import restrictions on cars in 1960, causes a rapid increase in car use, with a doubling in the national car pool over the next four years. Car use quickly comes to dominate the streetscape, just as public squares and any left over spaces are turned into make-shift parking lots.

1967 sees the completion of the first phase of a new highway project coined Grunnlinjen. Running along the old Bispegata, it radically transforms the harbour area, with a northward access road in the form of the four-lane Nylandsbrua crossing the railway tracks and Schweigaards gate. Consequently, Akerselva is led underground from Vaterland, where large parts of the existing urban fabric are demolished to give way to a large-scale urban renewal scheme.

In 1957, the tramway line is redirected from Grønlandsleiret to continue along the entire length of Schweigaards gate, which has been designated as a main artery for public transport under the term nordre streng. Meanwhile, in 1960, Grønland opens its own underground station as part of the downtown-line, and from the early 1970's, Grønlands Torg functions as the city's main bus terminal.



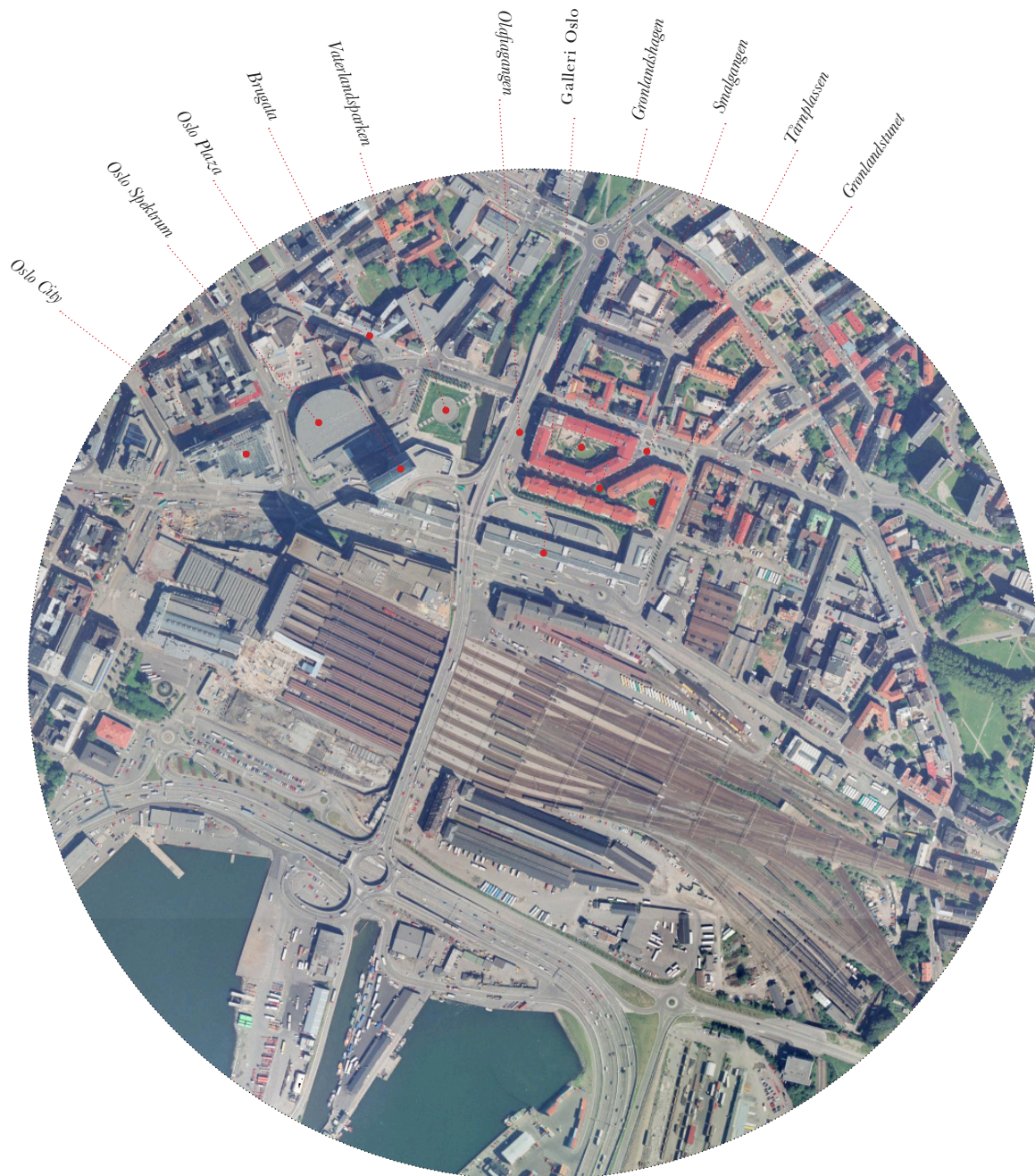
When a fire consumes Gartnerhallen on Grønlands torg in 1974, the Slaughter House and Meat Market are subsequently demolished. Nylandsbrua is continued northwards across Grønlandsleiret and along Akerselva as part of the northbound Riksvei 4.

In 1975, Postgirobygget on Biskop Gunnerus gate becomes Norway's tallest building, just as plans are laid for a new central station at Østbanestasjonen.

Across the road, in 1982, the zoning plan for Grønland and Vaterland by the architecture office LPO includes provisions for a bus terminal and office building along Schweigaards gate, a concert hall and hotel tower at Vaterland, and a further two residential blocks at the site of Grønlands Torg, each with a private courtyard, a kindergarten and retail premises on the ground floor.

Coincidentally, the 1970s mark a shift in terms of urban planning strategies. In 1971, the city administration reveals its plans to alleviate congestion in the city centre in favor of increased public transport and pedestrian areas and infrastructure. As municipal director Erik Mår proclaims in 1973: *"Jeg ser Gatebruksplanen som et forsøk på å menneskeliggjøre forholdene i indre by."*

1984



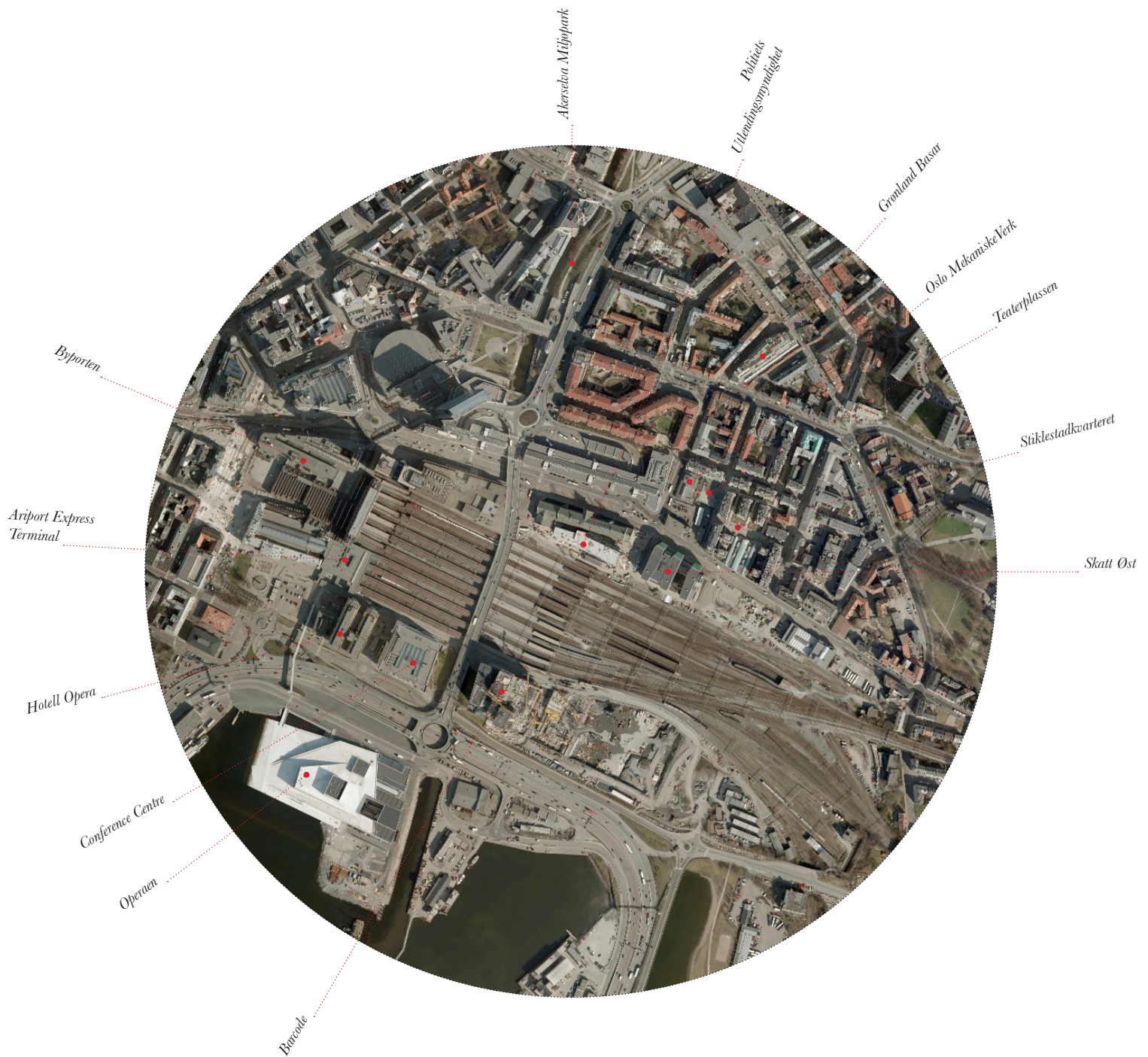
By the early 1990s, the completion of a series of new projects at Grønland and Vaterland establish their current configuration; they are the bus terminal at Galleri Oslo (1988), the Oslo City shopping mall (1988), Oslo Plaza (1989), Oslo Spectrum (1990) and Grønlands Torg with its two residential courtyard blocks, Grønlandshagen and Grønlandstunet (1993). The pedestrian shopping street at Smalgangen connects with Olafiagangen and Tårnplassen at either end and helps reinvigorate the entire area. The multicultural demographics of Tøyen and Grønland lend the area a distinct lively, urban character, reminiscent of the Grønlands Torg of old. As the architect Peter Butenschøn puts it:

“Her ligger det flerkulturelle samfunns viktigste area. Det er nettopp middelaldergaten som dukker opp igjen på netthinnen som integrasjonspolitikkenes beste arbeidshypotese: uoversiktlig, skitten, bråkete, uforutsigbar, full av folk i alle aldre og av alle avskygninger, stedet for arbeid, for kjøp og salg, for å møtes, snakke og krangle, for prosesjoner og seremonier, eller bare for den langsomme oppvåkning av hva de andre gjør og hvordan de gjør det.”²

Across the river, Vaterland is granted its own public square, just as Brugata was turned into a pedestrian street a few years earlier. The aforementioned shift in urban planning practices similarly leads to the designation of the upper parts of Schweigaards gate as Oslo’s first miljøgate.

1997

² T. MOLAND, *Oslos byrom gjennom 200 år*, Oslo, 2014



In 2000, the city council adopts the *Fjordbyen*-project. It aims to redevelop the entire harbour area and reconnect the city centre with its waterfront, and will come to dominate developments at the local level in the years up to the present.

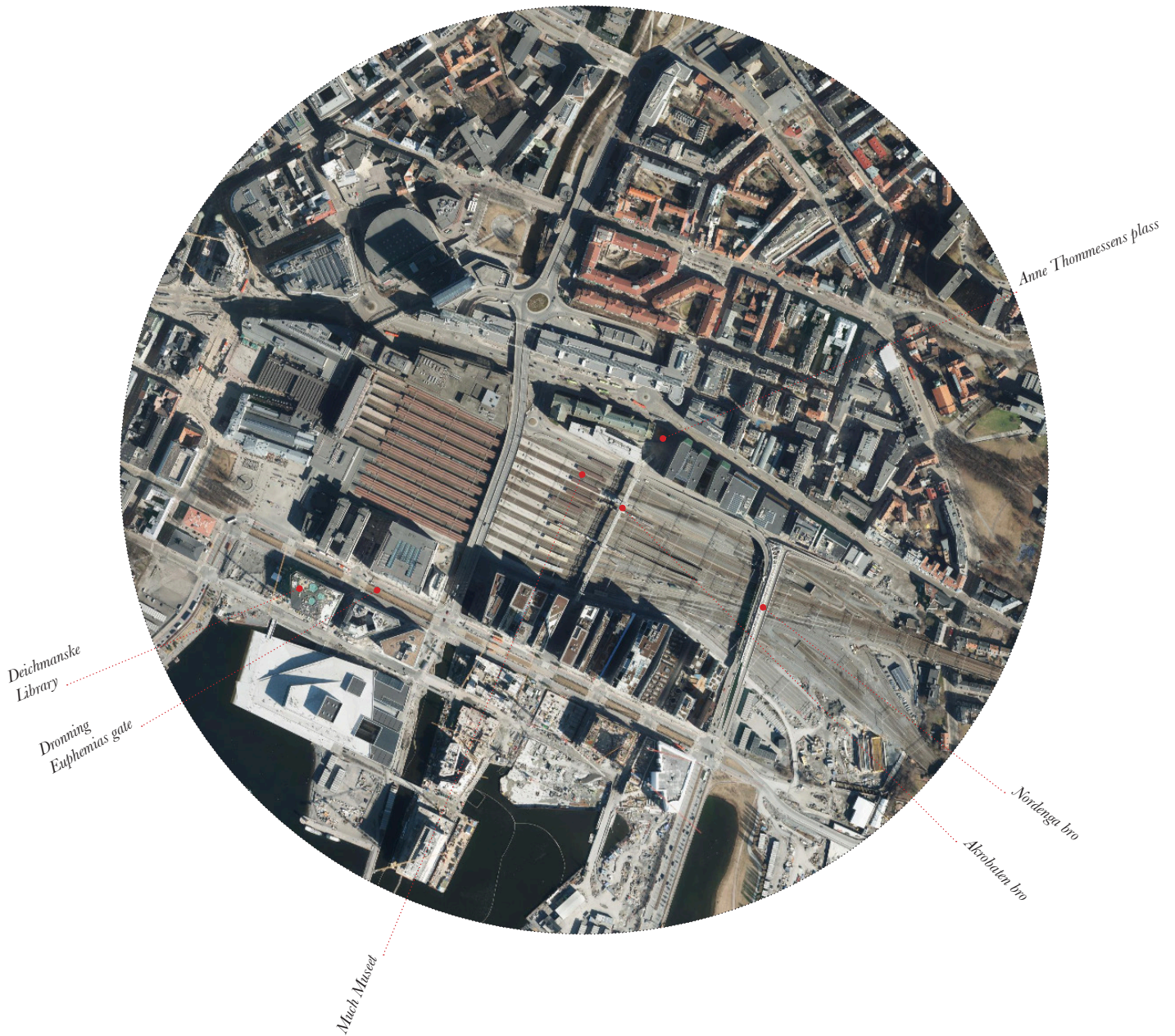
Following the completion of the Opera in 2008, work is already underway on the Barcode multi-purpose highrise project at Bjørvika.

At Oslo S, two new extension appear in the form of the airport express terminal in 1998 and a multistory shopping centre at Byporten the following year. On the harbour side, a new hotel (2001) and conference center (2003).

Along Schweigaards gate, the first of a series of new projects are built along the street to the south, while a cluster of residential buildings now occupy the site of the formerly listed warehouses at Stiklestadkvarteret, after they were lost in a fire in 2003. Together with the listed Oslo Mekaniske Verksted, now a theater and a bar, they frame the popular public square Teaterplassen.

At Grønlandsleiret a new indoor shopping mall, Grønland Basar, opens in 2006, and in 2009, Grønlandsleiret is among the first streets to be designated as strogsgate.

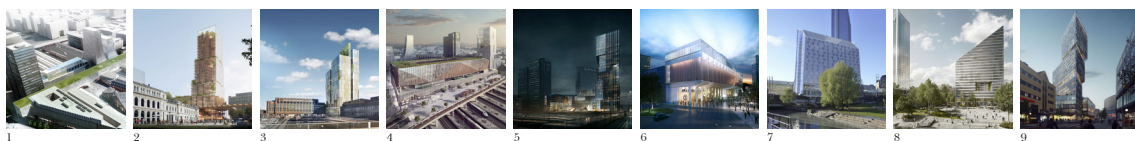
2009



In the years up to the present, the developments at Bjørrika and Bispevika are nearing completion. Since the opening of Bjørvikatunnelen in 2010, traffic through the city centre could be diverted away from Bjørvika and the highway replaced by Dronning Eufemias gate. The access ramps onto Nylandsbrua have been demolished and two new bridges across the railway tracks significantly improve pedestrian access between Grønland and the harbour. The Akrobaten pedestrian bridge ends in a new public square at Anne Thommessens plass, whereas Nordenga bro connects Bispeviken with a series of new office blocks along Schweigaards gate and from there with Grønland via Platous gate.

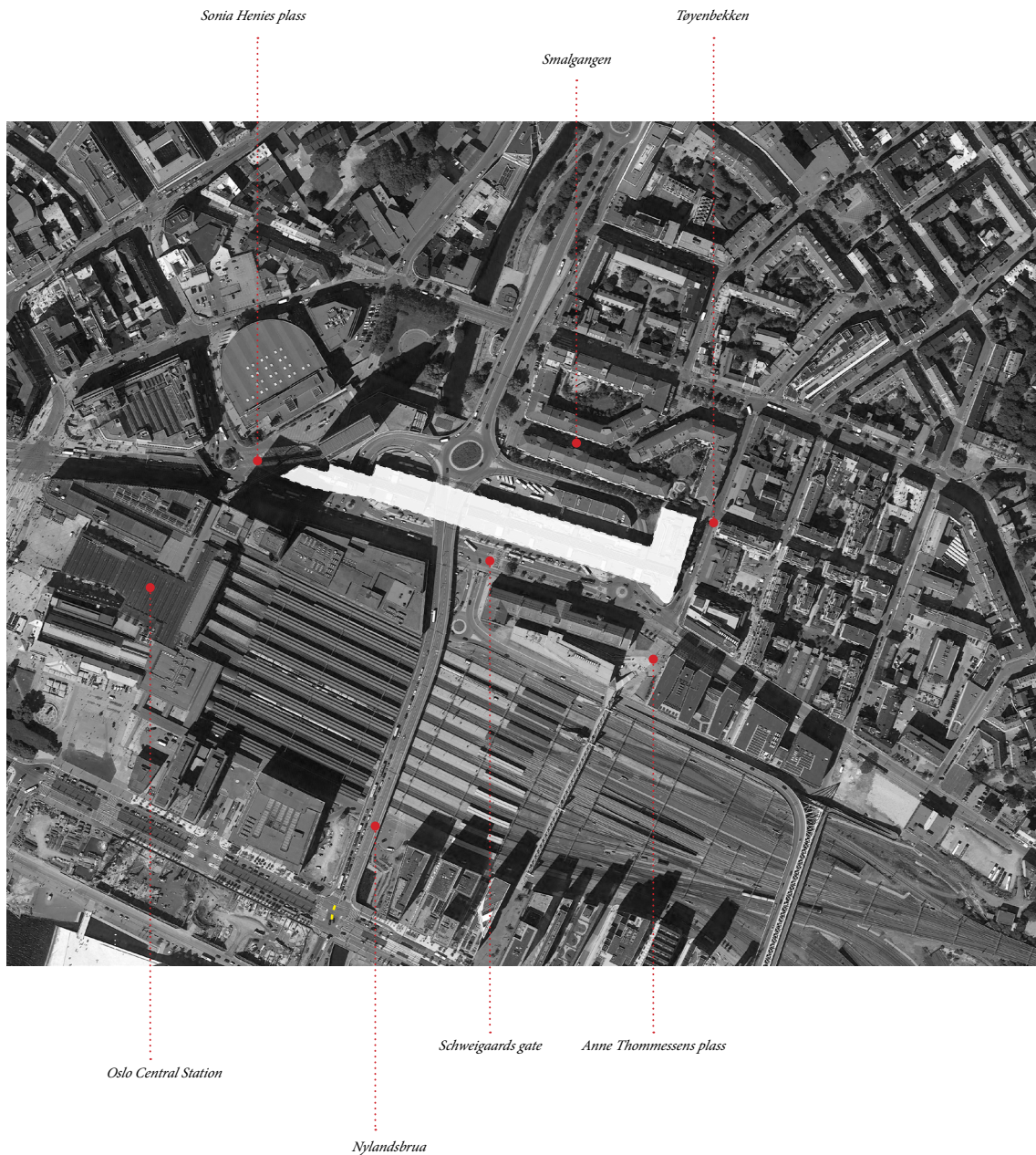


As the old city districts of Grønland and Vaterland are linked with the new developments along the harbour, their prime location has led to the promotion of a series of new public and private planning initiatives. Regardless of whether they be adopted or not, they form part of the characteristic trend of continued transformation that has shaped the Grønland and Vaterland areas ever since their inclusion in the city as it expanded to the east.



Current context

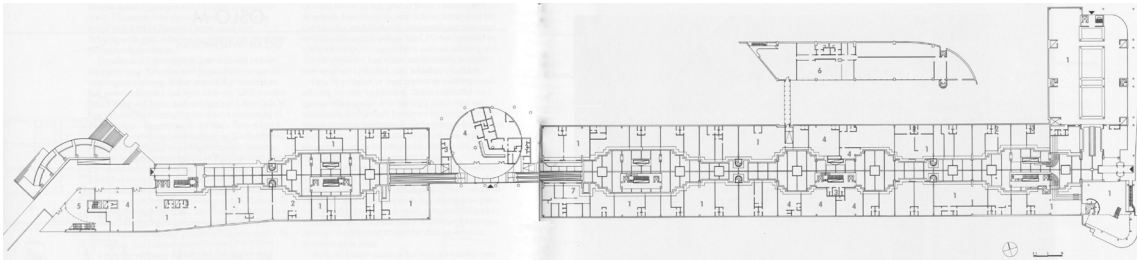
Galleri Oslo forms part of the area of Grønland - Vaterland, straddling the two city districts of Bydel Oslo Sentrum and Bydel Gamle Oslo. The building culminates at Sonja Henies plass to the west and Tøyenbekken to east. To the north lies the busy pedestrian shopping alley of Smalgangen, which connects Grønlands Torg with Vaterlandsparken and Akerselva. A heavily trafficked Schweigaards gate runs along its southern facade, beyond which lies the railroad tracks entering Oslo S. Nylandsbrua cuts through the building along its north-south axis, with access ramps situated directly behind Galleri Oslo to the north.



Galleri Oslo's orientation and layout is partly the result of the pre-conditions of the site at the time of building. At the same time, it reflects a bid to fulfil the two specific requirements in the original brief: on the one hand to provide for a new international bus terminal on ground level, and on the other, a pedestrian access through the building to connect the city centre with the districts to the east.

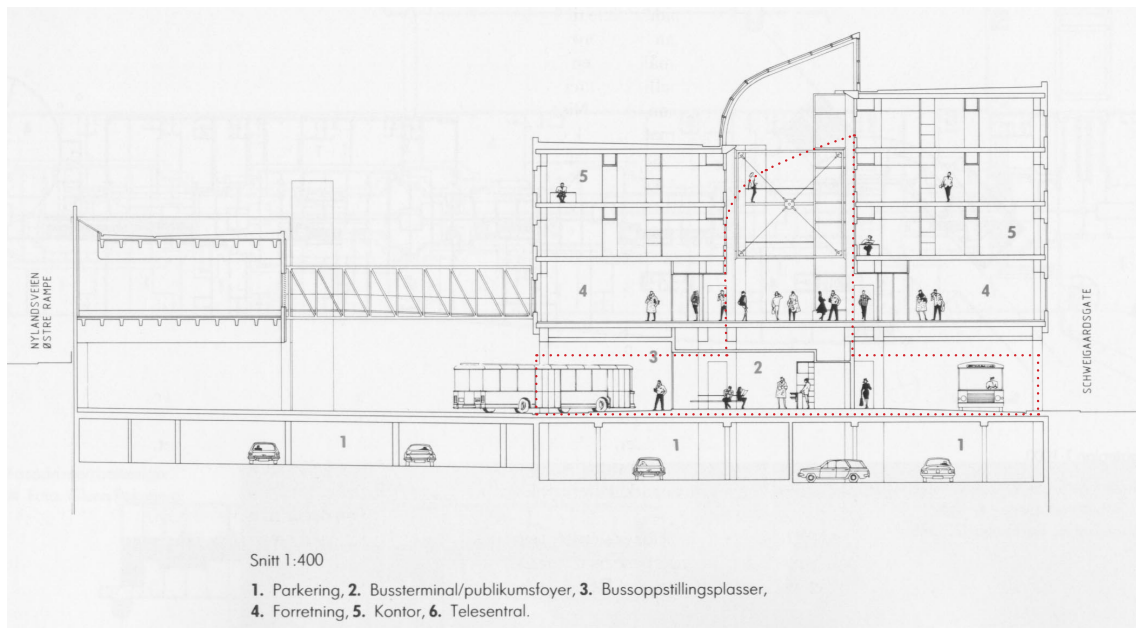


The latter was granted by a shopping arcade on the first floor, which runs along the entire length of the building and made it the longest arcade in northern Europe at the time of its opening in 1989. A parking garage occupies the entire basement floor, while on the upper floors of the building the arcade is flanked by office spaces on either side.

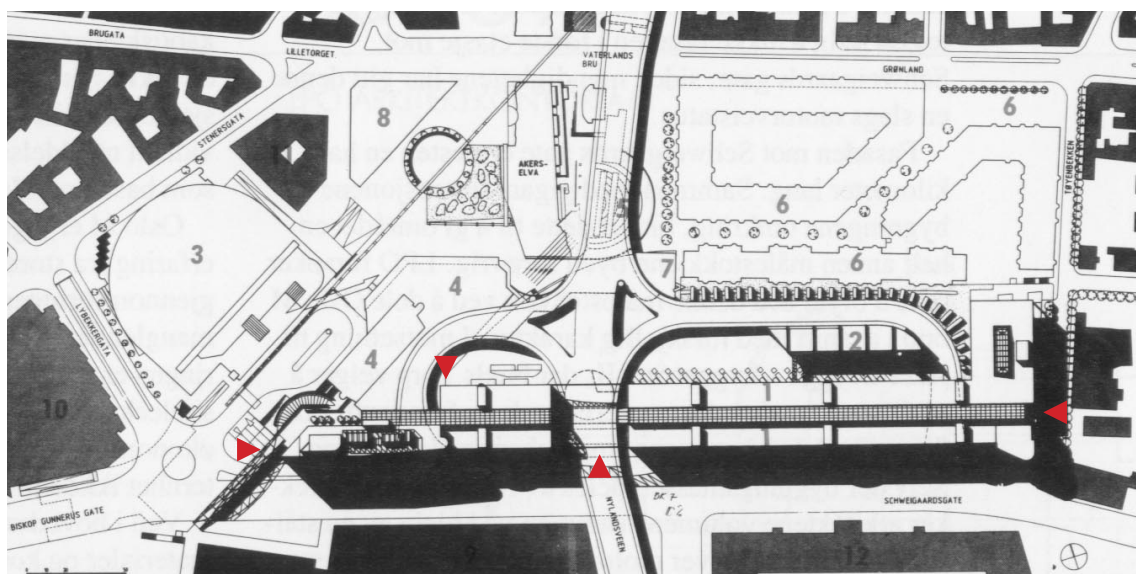


On an urban scale, Galleri Oslo leaves the impression of being cut off from its local context. This is in part due to the entrances to the arcade and offices having been raised to the first floor, of which three out of the four are more reminiscent of back entrances. A pedestrian bridge linking it to Oslo central station accesses the main entrance to the west. To the east, a long ramp leads up from Tøyenbekken, leaving a closed facade at street level and no clear visual connection to the building's interior. The access from the bus terminal is hidden under Nylandsbrua and characterised by the heavy traffic along Schweigaards gate. Finally, the entrance from the north negotiates its way from under the bridge and along one of its access ramps to connect with the building at its western entrance.

Add to this its long regular facade that utterly belies the existence of a public space within, and the reason becomes clear why the architects, LPO, in their own description of their project address the building as a 'city wall'.



short section (shopping arcade on the first floor)





Clockwise from top: south facade; east facade; north facade

Planned projects and future scenarios

Given this set of circumstances, in part what triggered my interest in Galleri Oslo initially, are a series of local developments that could offer a unique opportunity to readdress its current status. Common to these plans are their direct impact on the local conditions affecting Galleri Oslo. Although they are currently in different stages of planning, they are assumed adopted for the purpose of this project.

First among these is the aforementioned proposal to relocate Oslo bus terminal above the railway platforms of Oslo central station. This would make available Galleri Oslo's entire ground floor for repurposing and new connections at street level.

The tramway running along Schweigaards gate is due to be replaced with a new tramway on Dronning Eufemias gate, with the intention of improving pedestrian access along Schweigaards gate. In addition comes the redevelopment of an entire city block at Landbrukskvartalet, which could act to provide a much-needed destination at Schweigaards gate's eastern end, attracting more activity along this street. Finally, Schweigaards gate has been designated as one of the main access points for cyclists reaching Oslo city centre from the east.

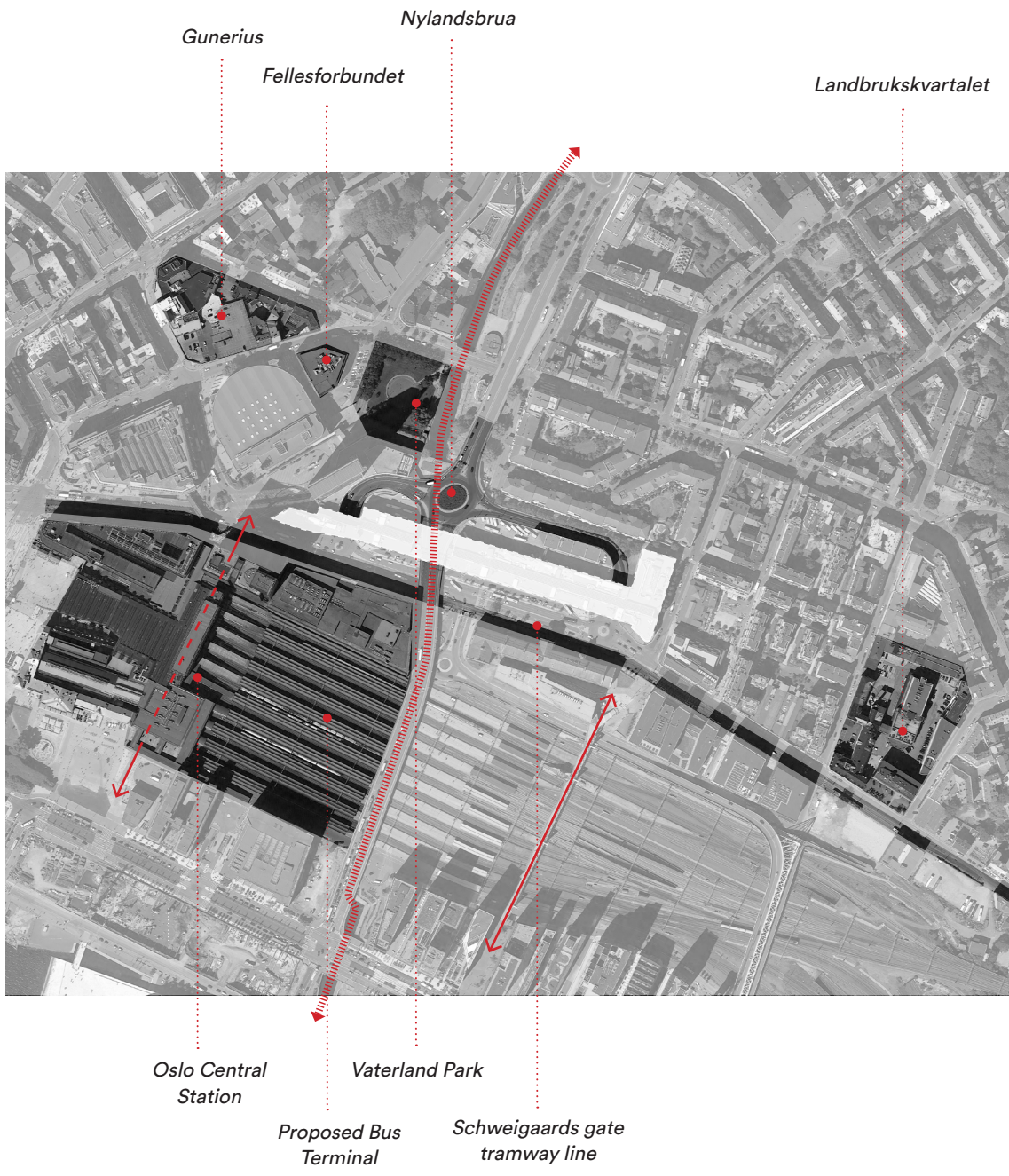
Connecting Grønland with Barcode and the waterfront is the new Akrobaten pedestrian bridge, ending in Annette Thommessens plass where Galleri Oslo meets Tøyenbekken. In the immediate vicinity lies the newly renovated Teaterplassen, a popular public plaza framed with bars and restaurants.

At Vaterlandsparken are plans for a mixed-use high-rise and revitalized public plaza, which will include re-opening Akerselva, currently running in an underground canal under the bridge, to flow above ground to meet with the railway tracks.

Since the opening of Dronning Eufemias gate, Nylandsbrua has seen a significant reduction in traffic, and various proposals have been made to re-launch it as a public thoroughfare for mainly pedestrian access alongside a bike trail and public transport.

Finally, the planned redevelopment of Oslo central station will introduce a new north-south axis through the railway terminal, connecting the waterfront at Christian Frederiks plass to Biskop Gunneru's gate.

Together, they aim to reinvigorate the entire area of Grønland-Vaterland, with Galleri Oslo at its epicentre. At the urban scale, therefore, my efforts will focus on a possible future role for Galleri Oslo in light of these planned developments.



● Site of planned future development

— Planned / recent new connections

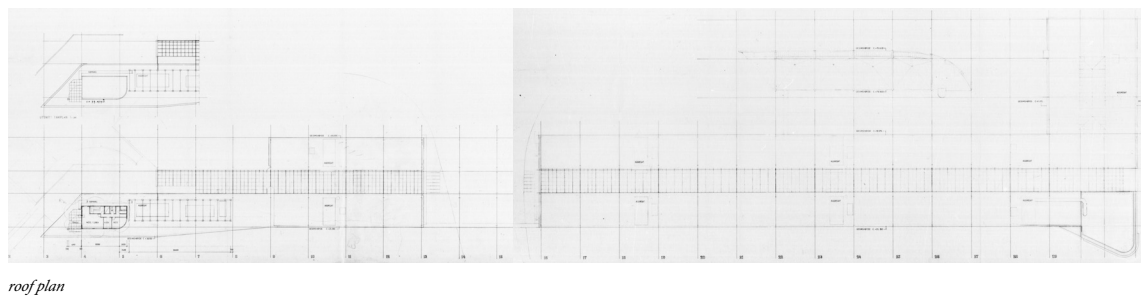
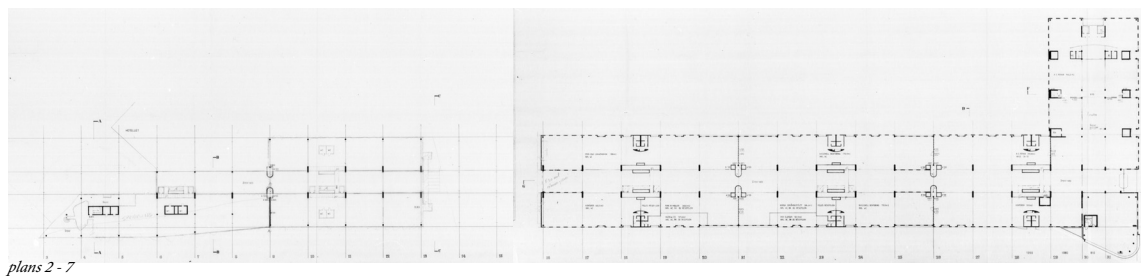
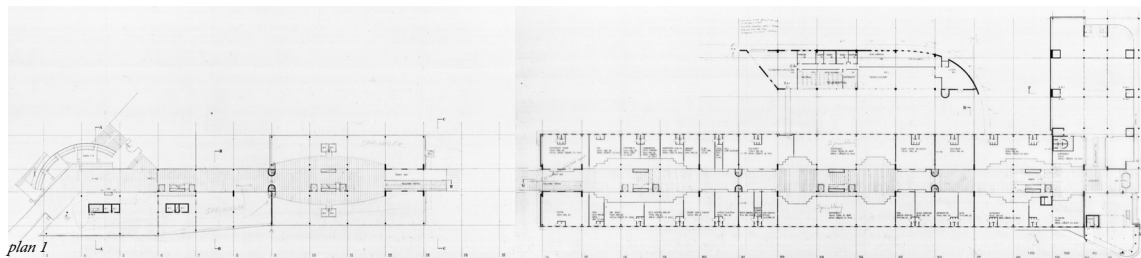
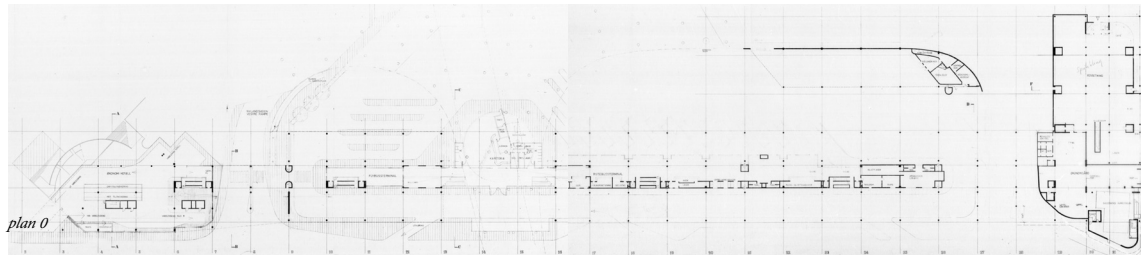
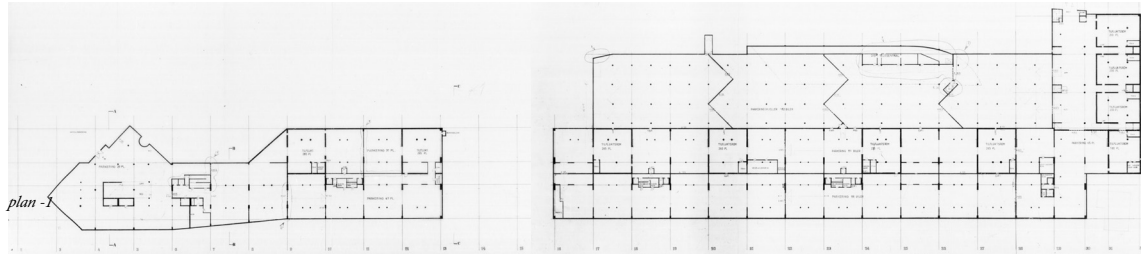
▨ Akerelva river

Project development

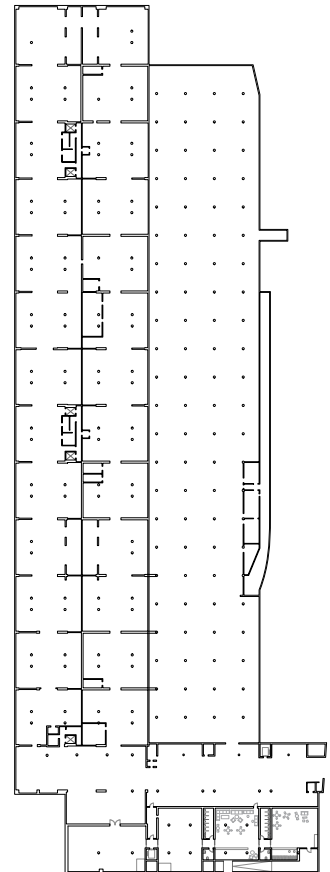
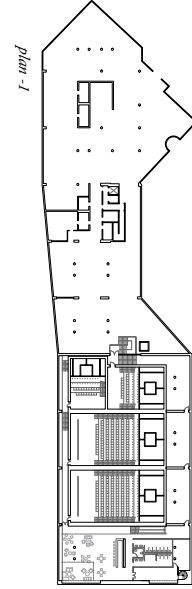
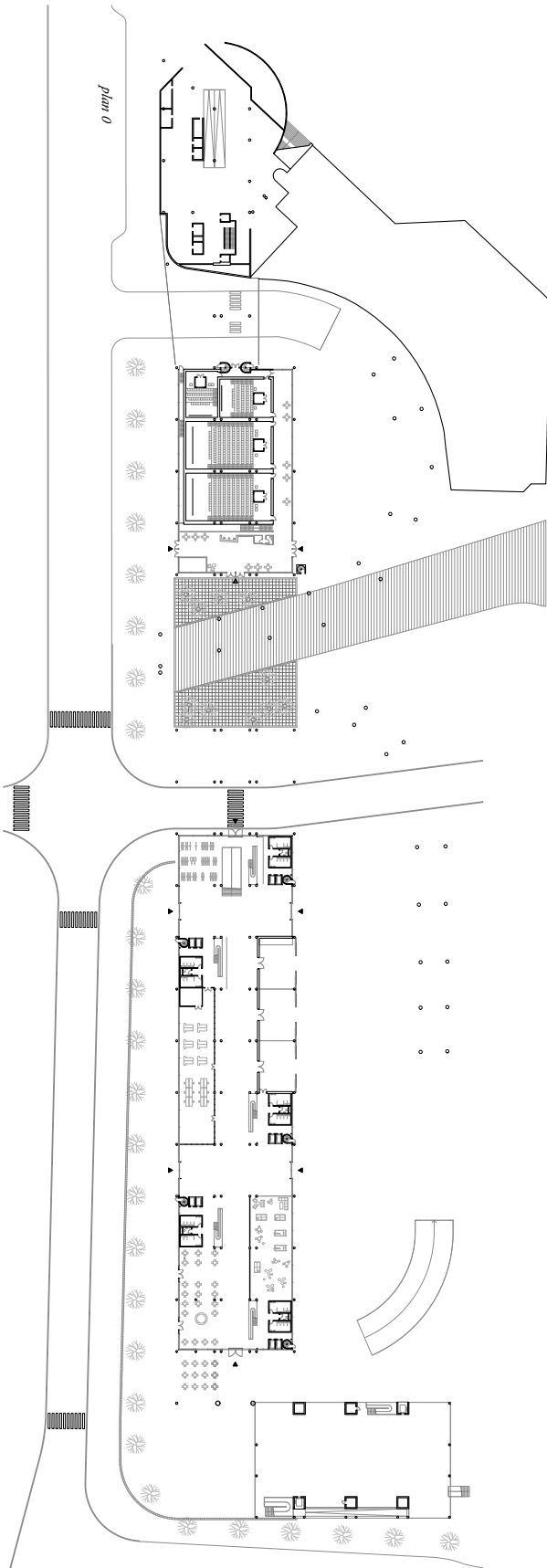
The project has been developed on the basis of the above analysis, with a view to creating a new type of public interior for the city. The relocation of the bus terminal presents an opportunity to re-examine the building's relation to its exterior at street level, and that of its interior arcade to the ground floor, basement and roof.

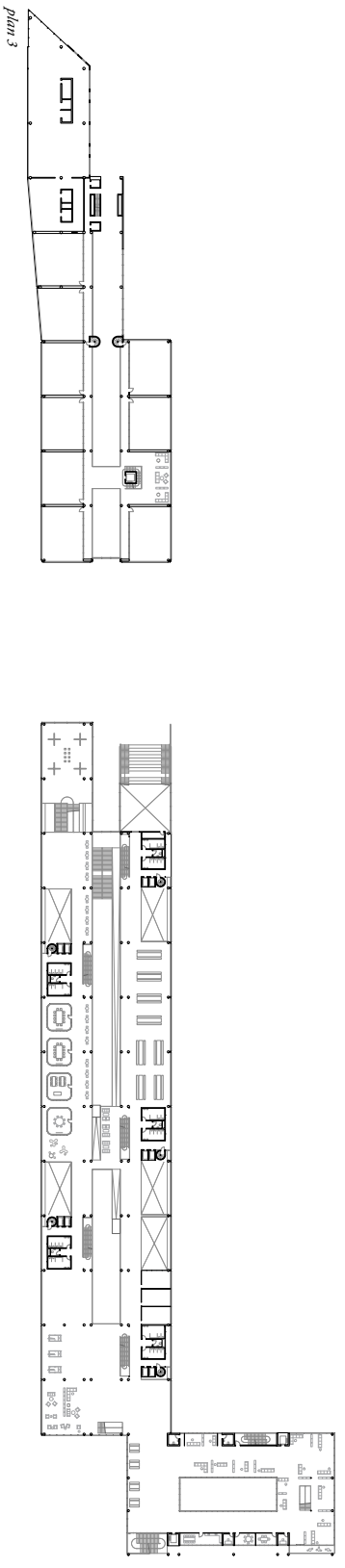
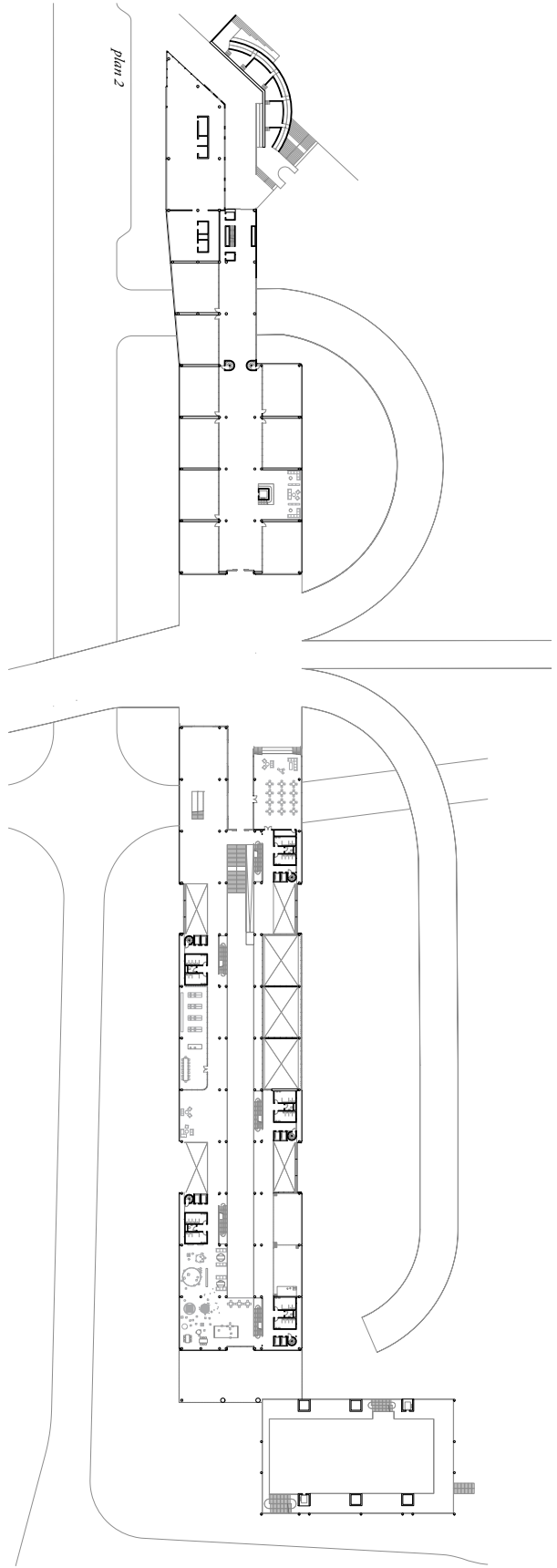
Meanwhile, the strictly modular, pre-fabricated logic of the existing building is an essential feature of its structural DNA. Its consistency imparts on the building flexibility of space that has been a key feature in the course of my design.

Original plans

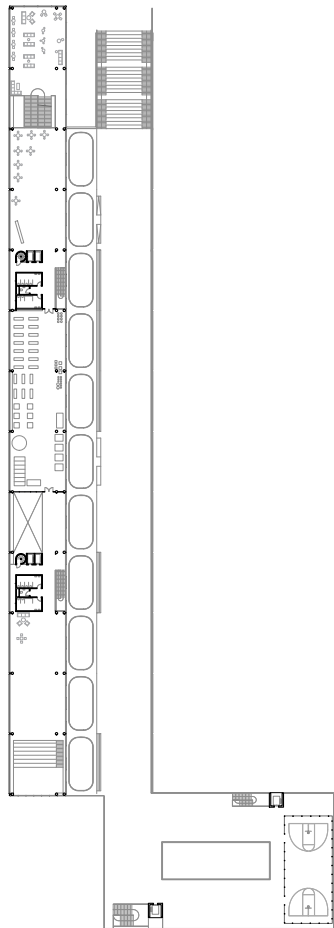
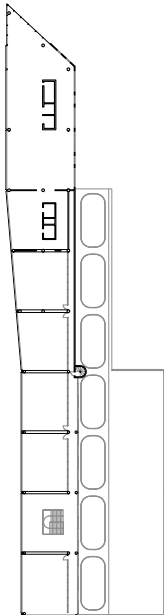


Plans, sections and illustrations

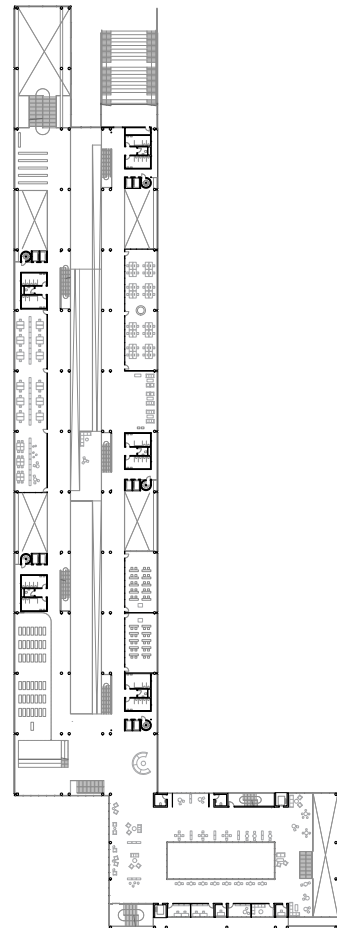
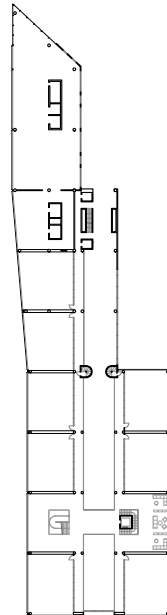


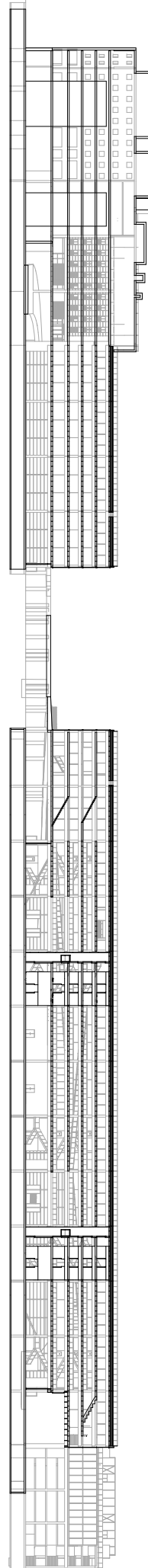
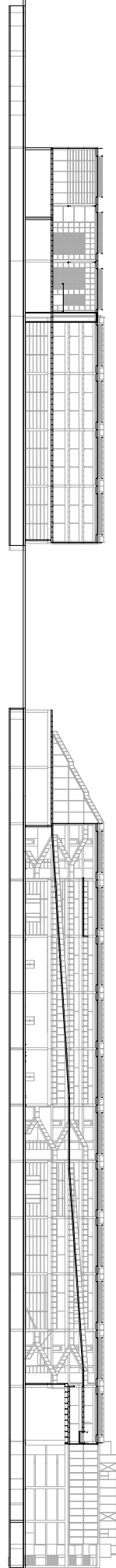


plan 5



plan 4







place



public



infrastructure

Text References

- Arbeidsforskningsinstituttet. "På sporet av det nye Grønland - Sosiokulturell stedsanalyse av Grønland i Bydel Gamle Oslo," i AFI Rapport 04 (Oslo: Høgskolen i Oslo og Akershus, 2017)
- [Arkitektur]. *Peter Celsing* (Stockholm: Arkitektur förlaget, 1989)
- Arrhenius, Thordis. "Monumental and Non-Monumental Strategies", In *Experimental Preservation*, ed. Jorge Otero-Pailos, Erik Langdalen and Thordis Arrhenius (Zürich: Lars Müller Publishers, 2016)
- Aspen, Jonny and John Pløger. "Lambda: 8-timers kulturbyen som effekt?" *Plan*, nr 1 (2016)
- Aureli, Pier Vittorio . *The Possibility of an Absolute Architecture* (London: The MIT Press, 2011)
- Banerjee, Tribid. "The Future of Public Space: *Beyond Invented Streets and Reinvented Places*", *Journal of the American planning Association*, nr 67:1 (2001)
- Benjamin, Walter. "The Task of the Translator", in *Illuminations*, ed. Hannah Arendt, trans. Harry John (New York: Schocken Books, 1969)
- Benjamin, Walter. *The Arcades Project* (Cambridge MA: Harvard University Press, 1999)
- Debord, Guy. *The Society of the Spectacle* (New York: Zone Books, 1995)
- Gregotti, Vittorio. *Inside Architecture* (Chicago: The MIT Press, 1996)
- Interview with MNAL Bente Kleven, LPO Arkitekter (Oslo, 2018)
- Lauvås, Sofie Hjorthen. "Hvem inviteres inn i den moderne byen? En kvantitativ analyse av sosial bakgrunns betydning for bruk av byen" (Masteravhandling, NTNU, 2017)
- Otero-Pailos, Jorge. "Creative Agents", *Future Anterior*, nr 1 (2016)
- Otero-Pailos, Jorge. "Experimental Preservation; The Potential of Not-Me Creations", In *Experimental Preservation*, ed. Jorge Otero-Pailos, Erik Langdalen and Thordis Arrhenius (Zürich: Lars Müller Publishers, 2016)
- Pimlott, Mark. *Without and within* (Rotterdam: episode publishers, 2007)
- Price, Cedric. *Re: CP* (Basel: Birkhäuser, 2003)
- Mark Pimlott, *The Public Interior as Idea and Project* (Heijningen: Jap Sam Books, 2016)
- Plan og Bygningsetaten. "Tiltaksliste for byrom i Oslo S-området, med deler av Vaterland og Grønland", (Høringsutgave, Oslo: PBE, 2018)
- Relph, Edward. *Place and Placelessness* (London: Pion Limited, 1976)
- Sameiet Galleriet. "Galleri Oslo" (Parallelloppdrag, Oslo: 2018)
- Richard Sennett, *The Fall of Public Man* (New York: W W Norton & Company, 1976/2017)