

CONNECTING THE FJORD CITY FROM EAST TO WEST

*A Qualitative Study of Temporary Urbanism in the Case of
Havnepromenaden Project in Oslo, Norway*

Damla Köstek



Master Thesis in Human Geography

Department of Sociology and Human Geography
Faculty of Social Sciences
UNIVERSITY OF OSLO

22nd June 2020

Word Count: 45666

Abstract

This thesis investigates how Havnepromenaden -one of the most significant temporary urbanism projects in Oslo- connects the east to the west and the people to nature both physically and socially. It is a qualitative case study that scrutinizes stakeholders' visions, values, and roles, stakeholders' impacts, elements of temporary urbanism, and the social significance of the Harbour Promenade. The thesis is developed based on a triangulation of data-collection techniques, including semi-structured stakeholder interviews and secondary data review. Furthermore, with the help of the back-to-the city, public space in the city, and temporary urbanism theories, this study aims to exhibit the diverse components of temporary urbanism and their effects on Havnepromenaden, stakeholders, and user groups. This thesis highlights how temporary urbanism shapes Harbour Promenade's and Oslo's urban identity by exploring these complex elements. Lastly, key findings indicate that vision, roles, and values drive stakeholders from unique backgrounds to work towards a unified vision to make the Fjord City more inclusive, attractive and welcoming for both local and international users through Havnepromenaden and its temporary elements.

Acknowledgement

Firstly, I would like to express my gratitude and appreciation for my interviewees. Their inputs formed the backbone of this case study. I cannot thank you enough for your help, cooperation, and enthusiasm. I feel privileged to have had the opportunity to meet you all.

I would also like to mention my gratefulness for the invaluable guidance of my thesis supervisor, Per Gunnar Røe. Thank you so much for helping me with every step along the way, supervising me through this journey, and shedding light during my dark and indecisive times.

Last but not least, special thanks to my friends and family for supporting me during these turbulent times. This process happened to have a lot of ups and downs for me, from being away from my family and closest friends to facing a global pandemic. I am very lucky to have you all in my life, and I would not be able to finish my studies without your love and support. Finally, Léo Axel, I would like you to know that your presence changed my world and my perspective, and once again, welcome to this world! I hope we can make this world a better place for you to live in.

Lots of love to everyone I know in Oslo, Toronto, Istanbul, and Toulouse.

Damla Köstek

Oslo, June 2020

Table of Contents

<i>Abstract</i>	<i>i</i>
<i>Acknowledgement</i>	<i>ii</i>
<i>List of Abbreviations</i>	<i>vi</i>
<i>List of Figures and Tables</i>	<i>vii</i>
1 Introduction	1
1.1 Purpose of the Research and Research Questions	2
1.2 Structure of the Thesis	5
2 Theory	6
2.1 Back-to-the-City Movement	6
2.1.1 Interest in Inner-City	7
2.1.2 Gentrification	8
2.1.3 Attractive Cities	9
2.1.4 Entrepreneurialism	12
2.2 Public Space in the City	12
2.2.1 The Definition and the History	13
2.2.2 Right-to-the-City	14
2.2.3 Public Spaces as a Platform	15
2.2.4 Place-Identity	16
2.2.5 Success of Public spaces	16
2.3 Temporary Urbanism	18
2.3.1 The Definition	18
2.3.2 The Qualities	20
2.4 Summary	23
3 Methodology	24
3.1 Qualitative Study	24
3.1.1 Case Study.....	26
3.1.2 Ethical Considerations	27
3.1.3 Rigour.....	28
3.2 Research and Sampling Process	30
3.2.1 First Contact with Interviewees	31
3.2.2 Elite Interviews	31
3.2.3 The Interview and Its Structure.....	32
3.2.4 Secondary Data	33
3.3 Analysis	34
3.3.1 Transcription	34
3.3.2 Coding.....	35
3.4 Summary	35
4 Key Pieces of Information	35
4.1 History	36
4.2 Characteristics	37

4.2.1	14 Spots.....	40
5	<i>The Vision, The Roles, and The Value</i>	46
5.1	The Vision	47
5.1.1	Diverse Activities.....	47
5.1.2	Connectedness.....	48
5.1.3	Return to Nature	49
5.1.4	Public Use & Public Feeling	49
5.1.5	Accessibility	50
5.1.6	Unique Sectioning.....	51
5.1.7	Identity & History	52
5.1.8	Potential.....	52
5.2	The Roles	53
5.2.1	Activation.....	53
5.2.2	Repurposing	56
5.2.3	Socio-Cultural Diversity	56
5.2.4	Identity-Building	57
5.2.5	Environmental Awareness	57
5.3	The Value	58
5.3.1	Places of Importance	58
5.3.2	Value and Knowledge.....	63
5.4	Summary	68
6	<i>Stakeholders' Impact</i>	69
6.1	Past, Present, and Future Conditions of the Project	69
6.1.1	The Past.....	69
6.1.2	The Present.....	73
6.1.3	The Future	76
6.2	Conflicts & Challenges	78
6.2.1	Negotiation for Collectivity	79
6.2.2	Complexity of Applications	80
6.2.3	Involvement at Different Stages of Development.....	81
6.2.4	Skepticism.....	82
6.2.5	Interruption of Accessibility and Publicness.....	83
6.2.6	Impermanence.....	84
6.3	Summary	84
7	<i>Elements of Temporary Urbanism</i>	85
7.1	Temporary Urbanism and the Fjord City	85
7.2	Policies of Temporary Urbanism	89
7.3	Planning the Unplanned	91
7.4	Permanence, Semi-Permanence, and Temporariness	95
7.5	Summary	98
8	<i>The Social Significance of Havnepromenaden</i>	99
8.1	Impacts of Temporary Urbanism and Havnepromenaden on Oslo	99
8.1.1	Cultural and Financial Benefits.....	100
8.1.2	Heightened Publicness	100
8.1.3	Increased Activeness.....	101

8.1.4	Tourist Appeal.....	102
8.1.5	Tranquillity.....	104
8.1.6	Intensified Connectivity	104
8.2	Unique Selling Point vs. The Power of Bringing People Together	105
8.3	Social Inclusiveness	109
8.3.1	The Sense of Equality	110
8.3.2	The Assortment of Activities	110
8.3.3	Convenience.....	111
8.3.4	Lack of Liveliness.....	112
8.3.5	Excess Amount of Space.....	112
8.4	Summary	113
9	Conclusion.....	114
9.1	Answers to Research Questions	114
9.1.1	First Research Question	114
9.1.2	Second Research Question.....	115
9.1.3	Third Research Question.....	117
9.1.4	Fourth Research Question.....	118
9.2	Concluding Remarks.....	119
10	Bibliography.....	121
	Appendix 1.....	131
	Appendix 2.....	135
	Appendix 3.....	137

List of Abbreviations

NSD Norsk Senter for Forskningsdata

OECD Organisation for Economic Co-operation and Development

USP Unique Selling Point

List of Figures and Tables

Figure 1: Route Marking Examples	38
Figure 2: 14 Containers.....	39
Figure 3: Map of Havnepromenaden	40
Figure 4: Skatepark at Frognerkilen	41
Figure 5: Facade of Vipva Food Court	43
Figure 6: SALT.....	44
Figure 7: View from Sukkerbiten and the Floating Bridge	45
Figure 8: Floating Sauna Examples Along the Promenade	55
Table 1: List of Elite Interviewees.....	137

“Thus we cover the universe with drawings we have lived.”
(Bachelard 1958)

1 Introduction

On 19 January 2000, Oslo Kommune (Oslo City Council) adopted the Fjordbyplanen (Fjord City Plan). According to the Fjord City Plan, the relocation of a large fragment of port operations outside of Oslo will be carried out, freeing port areas, and creating a new opportunity for a repurposed urban public space.¹ On 27 February 2008, the City Council of Oslo decided to realize the Havnepromenaden (Harbour Promenade) Project as a component of the Fjordbyplanen Project.² The city council aims to sustain this promenade for a 22-year period between 2008-2030 with a focus on connecting the west side of the town from Filipstad to the east side ending around Grønliia. The continuous promenade serves as a public space available for different user groups along the water throughout the year, offering different activities, events, atmospheres both on land and sea.

In 2012, the director group consisting of four different agencies from the city council, including the Agency for Planning and Building Services (Plan- og bygningsetaten), The Office for Real Estate and Urban Renewal (Eiendoms- og byfornyelsesetaten), Oslo Port Authority (Oslo Havn KF) and the Agency for Urban Environment (Bymiljøetaten), created a parallel assignment for architecture firms and carried out an application process.³ The director group selected White arkitekter AB, Rodeo arkitekter AS, and Marius Grønning to execute a principle and strategy plan.

Also, the thesis focuses on the temporary urbanism angle of Harbour Promenade Project, to be able to grasp its physical and social components and impacts thoroughly. One can describe temporary urbanism as a non-traditional urban planning tool aiming to revitalize and improve empty, abandoned, or uncared spaces and buildings in urban areas like major cities (Temporary

¹ <https://www.oslo.kommune.no/getfile.php/13258441-1511450413/Tjenester%20og%20tilbud/Politikk%20og%20administrasjon/Slik%20bygger%20vi%20Oslo/Fjordbyen/Havnepromenaden/Havnepromenaden%20-%20Statusrapport%20om%20utviklingsarbeidet%202017.pdf>

² <https://www.oslo.kommune.no/getfile.php/134073-1421674380/Tjenester%20og%20tilbud/Plan%20og%20bygg%20og%20eiendom/Overordnede%20planer/Omr%C3%A5de%20-%20og%20planprogrammer/Plan%20for%20Fjordbyen.pdf>

³ <https://www.yumpu.com/no/document/read/18382122/evaluering-av-parallelloppdrag-om-havnepromenaden-i-fjordbyen>

Urbanism 2014, Lüber 2015). As, Havnepromenaden is home to numerous temporary projects, it is important to discover the temporary urbanism concept and its relation to Havnepromenaden.

Additionally, as there are many actors involved, this project is home to a diverse array of stakeholders' impacts. This study will focus mainly on the social and urbanism-related aspects and impacts of the Harbour Promenade project. As Socrates stated, "By far the greatest and most admirable form of wisdom is that needed to plan and beautify cities and human communities." Both the human element and the urban landscape elements are embedded in the core of this project. Therefore, this study carries an important weight for establishing a deeper understanding of the project as well as being beneficial for the future strategies and the amelioration of Oslo's waterfront.

1.1 Purpose of the Research and Research Questions

The objective of this study is to understand how Havnepromenaden -one of the most prominent temporary urbanism projects in Oslo- shapes Oslo's current urban and social landscapes. With the help of stakeholder interviews, this research study establishes an empirical addition, aiming to close the knowledge gap in regards to the temporary urbanism in Oslo, its social and urban aspects, and its value for the city and the people. This research consists of four main questions, followed by sub-questions. The first research question is as follows:

1. What are the different visions behind the project? How do involved actors envision that Osloites will use and make use of the Harbour Promenade?

This question intends to identify the diverse perspectives of different actors and stakeholders regarding the use of the Harbour Promenade. It is essential to distinguish the unique visions behind this project to be able to scrutinize the social impacts of this promenade on the people of Oslo. This question also helps one to recognize the difference between the public and private sectors' approach to Havnepromenaden. Three sub-questions accompany this research question:

1.1. What role does temporary urbanism play in Havnepromenaden Project?

This understanding will further one's knowledge of temporary urbanism specific to the promenade and as well as comprehending the role of temporary urbanism in this harbour project.

1.2. *Which spots and places are of importance for the development of the Harbour Promenade, and why?*

As the promenade stretches along a 9-km span, it is crucial to study the different bits and pieces of it to establish a more comprehensive understanding of individual identities of different places along the promenade. This question will discover how stakeholders value these sections, depending on their approach.

1.3. *What kind of values and knowledge does this project build on?*

The final sub-question of the first research question purposes to find out the knowledge and value basis of this project. It is evident that these two components play an essential role when it comes to the social aspects and planning processes of urban planning (Low and Walter 1982). Hence, this question will tie the significance of the promenade's physical features to its abstract importance.

2. *How do different stakeholders shape the project's past, current, and future conditions?*

As mentioned above, this project consists of public and private agencies that help form and run the project. They all have diverse contributions, and with the help of this research question, one can understand how these actors work individually and in collaboration with each other before, during, and after the project. The only sub-question of this research question is:

2.1. *What are some main challenges and how does it play a role in the project?*

Every project comes with its own challenges, so does Havnepromenaden. The increased number of stakeholders can result in complications, conflict of interests, and clash of ideas. This sub-question will examine these challenges, and if existent, the solutions to those challenges.

3. *How is temporary urbanism at the Harbour Promenade part of the overall planning of the Fjord City?*

With this research question, this study will delve more into the presence of temporary urbanism in regards to both the Havnepromenaden Project as well as the Fjordbyplanen. As stated earlier, Havnepromenaden is adopted by a part of the Fjordbyplanen. However, a clarification of the concepts is necessary since there is room for improvement regarding one's understanding of temporary urbanism in relation to these projects. After answering this

question, two sub-questions will follow to learn more about the features of temporary urbanism elements along the promenade. These questions are:

3.1. What is the policy around temporary urbanism? What are its shortages and advantages?

Temporary use of vacant land is often subject to different policies and permits. This sub-question will explore these policies as well as their upsides and downsides if there are any.

3.2. What is the degree of plannedness and temporariness of the projects?

This question wonders about the planning processes behind the temporary elements. It is important to examine how these elements are realized to identify the characteristics of temporary urbanism of this project. Also, since the definitions of temporariness and permanence vary, this question intends to distinguish how the temporariness is measured or is perceived in the Harbour Promenade project. For instance, according to Kinsella and West-Pavlov, temporariness could mean the temporal equivalent of leaving a light footprint on the planet (Kinsella and West-Pavlov 2018). For this reason, the temporariness of this project and its elements can vary depending on one's point of view.

4. How does Havnepromenaden socially impact Oslo?

The final research question will help the audience to see the overall view of social impacts of this project or to be more accurate "the bigger picture." It is evident that this project occupies a major section of Oslo. It is impossible to miss, but what is the social significance of it? The answer to this question will highlight the importance of this promenade for the city. Also, as the heart of the project, temporary urbanism is as important as the promenade itself. Therefore, this question will uncover its weight and value for Oslo.

4.1. Does this project aim to sell the city as a unique selling point, or to bring people together, or both?

Developing a unique selling point (USP) is important to be spotted and remembered for the best reasons. However, it is equally important to bring people together to form a sense of togetherness and community. Since this harbour project is one of a kind in many ways, it is important to examine its effects on society further. This question intends to ascertain the socio-related reasoning behind this promenade.

4.2. Do public spaces along the Harbour Promenade contribute to social inclusiveness?

The final sub-question will elucidate this project's impact on social inclusiveness. Understanding inclusiveness is more than a moral imperative (Uraguchi 2015). For this reason, there is a risk of facing misconceptions and failures. This question explores the inclusivity around this project to determine if it is a success or a failure.

1.2 Structure of the Thesis

This thesis consists of nine chapters: "Introduction, theory, methodology, key pieces of information, four analysis chapters (the vision, the role, and the value, stakeholders' effects, elements of temporary urbanism, the social significance of Havnepromenaden) and conclusion.

Chapter 1: The introduction provides an initial idea about Havnepromenaden and the point of discussions that will be scrutinized throughout this qualitative case study. Also, it presents the four main research questions and their sub-questions to highlight the main themes of this study.

Chapter 2: The theory chapter covers chosen theories that anchor the basis for the analysis chapters. It touches upon theories such as back-to-the city, public space in the city, and temporary urbanism. This chapter will help the audience to reflect on the analysis with a theoretical approach.

Chapter 3: The methodology chapter visits the methodological framework—the used methods during the data collection and the analysis phase. Ethical considerations and a reflection of the author's role in this study conclude this chapter.

Chapter 4: This chapter focuses on the essentials of the Havnepromenaden project. It provides important background information about the history of the project, different stakeholders, and its general characteristics.

Chapter 5: The vision and the roles chapter focuses on the first research question. It aims to analyze the findings from the interviews and the document analysis centering around the vision behind the project, including values and knowledge, as well as the role of this project in the lives of people in Oslo.

Chapter 6: The second analysis chapter refines the components associated with stakeholders as mentioned in the second research question. It is essential to investigate their roles, approaches, angles, and the different challenges both created and faced by them.

Chapter 7: This chapter examines the temporary urbanism of the promenade and it touches upon its relation to the Fjordbyplanen. Also, it studies policies, the temporariness, and the plannedness of the temporary elements along the waterfront.

Chapter 8: The fourth analysis chapter solely concentrates on the social angle of the Harbour Promenade Project, including impacts, uniqueness, and inclusion. This chapter ties this study back to the human element mentioned in the introduction chapter.

Chapter 9: The conclusion chapter summarizes the answers to each research question followed by this study's limitations, transferability, significance.

2 Theory

The theory chapter focuses on the concepts that are essential to understanding and examining the content of the following four analysis chapters. These concepts include back-to-the city, public space in cities, and temporary urbanism. The back-to-the-city section studies interest in inner-city, gentrification, attractive cities, and entrepreneurialism. Public space in cities section examines concepts such as the definition and the history, right-to-the-city, public spaces as a platform, place-identity, and success of public spaces. Finally, the temporary urbanism chapter will unravel temporary urbanism's definition and its qualities. These theories will shed light on research questions as well as unravelling the intertwined nature of research findings.

2.1 Back-to-the-City Movement

Cities are where human beings find the satisfaction of basic needs, essential public goods, ambitions, aspirations, contentment, and well-being (Moreno et al. 2012). However, satisfying city-dwellers is not an easy task since not all cities are prosperous enough to fulfill one's basic, social, and financial needs. For instance, cities and city centres in contemporary Western societies

such as Norway are often home to residential neighbourhoods, goods and services, and workplaces. However, this has not been the case for a long time.

For instance, during the postwar period, central urban areas become less preferred as living areas, and places of work and Norwegian cities are no exception to this trend (Hjorthol and Bjørnskau 2005). Cities and human beings have an interdependent relationship as cities shape one's life, and one's actions shape city landscapes. In Norway, starting from the 1970s to the beginning of the 1990s, urban sprawl dominated the urban landscape (Hjorthol and Bjørnskau 2005). People did not consider central areas as their first option for living and working for approximately 20 years, but in the 1990s, the development of central areas attracted people back to the city.

Expectedly, the revitalization of central areas has an impact on the social conditions, financial state, and prosperity levels of a city. For instance, according to UN Habitat's report on *State of the World's Cities 2012/2013*, Oslo ranked as one of the most prosperous cities in the world. Prosperity is assessed based on environmental sustainability equity and social inclusion, productivity, quality of life, and infrastructure, and Oslo ranked second at equity and social inclusion following Copenhagen (Moreno et al. 2012).

This section handles the back-to-the-city theory based on four components that shaped Norway's reurbanization. These components are gentrification, interest in inner-city, attractive cities, and entrepreneurialism. The more in-depth examination of the aforementioned elements will demonstrate how the back-to-the-city movement functions and impacts cities.

2.1.1 Interest in Inner-City

City centres are fundamental sections of a city's urban landscape, and they often lay in the core of urban change. Expectedly, the renovation of devastated areas primarily took place in the inner areas of cities (Bardauskiene and Pakalnis 2011). Renovations and revitalization efforts attracted stakeholders' and residents' attention back to inner-cities from suburban areas. As the development of central parts in Norwegian cities took place in the early 1990s, the cities faced a significant increase in population and interest (Hjorthol and Bjørnskau 2005). However, inner-city

revitalization is not limited to Norway, but it has been stimulating attention to inner-cities in numerous advanced nations (Ley 1981).

Additionally, the redevelopment of inner-cities has the capacity to generate a flow of mobility and consumption within city centres, but it can also result in ignoring the social production of borders (Spierings 2012). Undoubtedly, mobility and consumption increase the interest in inner-cities coming from stakeholders, existing and prospective residents, and visitors. On the other hand, shortcomings related to the social construction of borders with and reduced inclusivity such as some neighborhoods being gated and occupied by a specific type of residents can decrease the city's appeal to some user groups who are not capable of taking part in mobility and consumption flow due to their income levels, background, and level of integration in the society. Unfortunately, interest does not always advance parallelly with inclusiveness.

Increased interest in inner-cities laid the basis for gentrification, more attractive cities, and entrepreneurialism. These phenomena are correlated in one aspect or another since the existence or extinction of one has an impact on other phenomena's conditions.

2.1.2 Gentrification

Gentrification is a process of changing neighbourhood character through the influx of more affluent residents and businesses (Diaz-Parra 2014). In cities, reurbanization and gentrification often take place together. Gentrification is supported by changing politics and approaches that aim to revitalize old city centres or unused and neglected areas. These areas are owned by the city, by state or local agencies, and private owners and they are great resources for reprogramming cities (Jao 2016). By doing so, urban sprawl and disconnection from urban heritage and city centres can be limited or reduced. Also, reprogramming has the capacity to ameliorate the city's conditions and increase the number of its unique offerings, which can attract more residents back to the city centre.

Eventually, gentrification and urban renaissance lead to the back-to-the-city movement (Long 1980). This movement came after back-to-rural-areas trend and changed the existing residential, occupational, and social landscapes of the cities. However, instead of concentrating on

the satisfaction of existing city-dwellers, the emphasis has been on gentrification by replacing lower-income families with the higher-income residents (Borja and Castells 1997, Huse 2014).

The emphasis on gentrification by replacing working-class or lower-class residents with middle to higher-classes is not an uncommon concept. In Norway, just as in many Western societies, a process of 'gentrification' was taking place with traditional working-class areas in the inner cities being 'invaded' by the middle-classes (Hjorthol and Bjørnskau 2005). Municipal authorities play a significant role in the city's gentrification, which has also been the case in Oslo. As Huse mentioned, numerous tools such as large-scale redevelopment programmes, upgrading of buildings, instrumental use of cultural institutions and aesthetic improvement of public spaces were employed to attract people of a higher-housing standard (Huse 2014). Furthermore, politicians believed gentrification by higher-income residents would elevate the conditions of unloved neighbourhoods and close the gap between east Oslo and west Oslo. However, this type of approach has a potential negative impact on lower-income families as they might feel more excluded and less welcomed in the inner-city.

2.1.3 Attractive Cities

The role of cities is increasing within the regional, national and global economic environment, as cities need to gain and maintain urban attractiveness when facing economic instability (Snieska and Zykiene 2015). According to the *Oxford Dictionary*, attractiveness is the quality of being appealing to the senses and the possession of qualities that arouse interest. Therefore, attractiveness appears to be a subjective concept. Alain de Botton, the founder of London's The School Life, argues that attractiveness is somewhat objective based on six fundamental rules: variety and order, visible life, compactness, orientation and mystery, scale, and locality (De Botton 2015). However, one can challenge these rules since affirming what is inherently beautiful or ugly, is realistically impossible as these are not universal truths (Ling 2015). This section examines the attractiveness of cities based on their characteristics, environmental features, investability, and livability.

Firstly, the characteristics of the city should be embraced, capitalized and built upon as cities convey something special about civilization and communities that should not be spread too

thinly and reduced to banal, lifeless, and endless sprawl (Giddings et al. 2005). Also, Giddings and others suggest that urban space is a place for the community rather than the individual, and public buildings and spaces play an important role in providing a focus for citizens and communities (Giddings et al. 2005). Focus on cities' characteristics, and public spaces provide a connection for city-dwellers by embodying political and cultural activities, giving significance and providing landmarks in time and space (Giddings et al. 2005).

Cities' characteristics and offerings have the power to link the past, present, and future times. However, the combined actions of economic power and planning can hinder the importance of spaces and landmarks that contribute to the development of cities' qualities and spaces. On the other hand, the history of cities' public spaces and landmarks is a significant source of culture and innovation that builds the essential characteristics of a city and make them relevant to today's society (Giddings et al. 2005).

The considerate use of space and protection of urban green spaces is vital to preserving the city's environmental landscape and its characteristics (Albro 2019). As some stakeholders are invested in preservation, their efforts can help preserve the environmental characteristics of cities and encourage sustainability by limiting urban sprawl and the replacement of green spaces by edifices (Albro 2019). City-dwellers are prone to losing their attachment to nature since developed cities tend to suffer from weak connections between the city, nature, and its users. Therefore, a city that offers both natural wonders and built elements can elevate its attractiveness by providing a connection between people and nature. This connection is vital for people's health, well-being, and inspiration (Seymour 2016, Weinstein et al. 2009, Mayer et al. 2008).

The dismissal of the city while searching for an alternative sustainable form and major constructions such as road networks scars cities' environmental fabric (Giddings et al. 2005). These developments undermine cities' socio-economic quality and environmental sustainability as they emphasize more on external appearance than content and use of buildings and spaces (Giddings et al. 2005). However, cities can connect urban landscapes to nature with built elements such as waterfront promenades, hiking trails, and parks (Giddings et al. 2005). For example, cities can help connect their urban landscapes to those of nature, with waterfront promenades, urban hiking trails,

and pleasant parks. This type of built environment elements play a prominent role in the relocation decisions of prospective city-dwellers since people tend to move to cities with plentiful amenities (O'Farrell 2015, Glaeser et al. 2010). It is evident that natural features such as weather conditions cannot be influenced by municipal will, but environmental developments can be influenced to create an attractive and growing city as cities that are rich in urban amenities grow faster (O'Farrell 2015, Glaeser et al. 2010).

Furthermore, as Giddings and others claim, once governments began to favour neoliberal approaches, they prioritized meeting the needs of capital rather than satisfying the social needs. (Giddings et al. 2005). According to their theory, privatization and budget cuts limited the role of public planning, leaving the private sector as the main initiator and producer, thereby determining the character and priorities of developments (Giddings et al. 2005). Further discussion by Giddings and others suggest that the city authorities support private sector actors, strive to attract investors, to support property development and encourage the private provision of services (Giddings et al. 2005).

The evaluation of the city's urban investment attractiveness plays a key role in understanding how cities attract investors. An attractive investment city is a city where the environment is favourable for investment such as the availability of natural resources and the concentration of workforce potential (Snieska and Zykiene 2015). Therefore, one can claim that the built environment and characteristics of a city have the potential to sway investors' and entrepreneurs' interest in a city (O'Farrell 2015).

Finally, livability is dependent on urban mobility, urban structure, urban energy, urban climate, and urban smart tech if one or more of these components is desirable by city-dwellers, the livability of a city increases (Sofeska 2017). As mentioned above, urban texture determines the cities' attractiveness. An attractive city is often perceived as more liveable, and livable cities tend to generate more attractiveness by nourishing its urban texture. For instance, an orderly city that offers entrepreneurial opportunities will attract more interest and funding to the city, which will further its current urban conditions by innovational initiatives.

2.1.4 Entrepreneurialism

Beauregard argues that reintegration and reinvigoration of planning through a city-centred theory with a commitment to social responsibility are imperative for a city to attract interest (Beauregard 1990). However, a transformation of urban governance is necessary to initiate reintegration, reurbanization, and reinvigoration. As David Harvey states, the switch from managerialism to entrepreneurialism changed the characteristics of urban strategies undertaken by governments (Harvey 1989, Wood 1998). During late capitalism, urban governance took an entrepreneurial turn and began exploring new ways to foster local development and employment growth, unlike the earlier managerial practices which primarily focussed on the local provision of services, facilities and benefits to urban populations (Harvey 1989).

Harvey's critique of entrepreneurialism suggests that the partnership between public and private sectors with a traditional local boosterism with municipal powers has to capacity to seek external sources of funding, new direct investments, or new employment sources' (Harvey 1989, Wood 1998). This statement shows that entrepreneurialism is not only about start-ups and entrepreneurs, but it is more about new resources and approaches. Changing urban governance, revitalizing undesired spaces, and creating new amenities are all imperative components of urban entrepreneurialism. These innovative reforms attract more investors, stakeholders, residents, and visitors as the city has more to offer and continuously thrives on being more attractive.

2.2 Public Space in the City

Urban planning, design guidelines, changing urban governance, and new management practices have been transforming public spaces in many countries, especially in advanced countries like Norway (Mandeli 2019). The spatial transformation of urban spaces can improve public places, increase cities' prosperity, and extend expectations of modernization in many cities (Mandeli 2019). However, public disillusion and failures to produce environments reflecting local values and the needs of its inhabitants, especially its oppressed inhabitants, can collectively shape non-inviting public areas and hinder cities' inclusiveness (Mandeli 2019, Mitchell 2003). As public spaces are fragile and significant pieces of cities', the unfolding of the concept of public spaces in cities plays a key role in understanding analysis chapters. For this reason, this chapter focuses on

the definition and the history of public spaces, right-to-the city, public spaces as a platform, place-identity, and success of public spaces.

2.2.1 The Definition and the History

Public spaces are urban areas that are accessible and open to people where they can be present independent from their distinguishing features such as backgrounds, ages, and genders. Commonly, public spaces are perceived as squares, parks, or boardwalks, but they range from informal street corners to grand civic set pieces like public libraries (Mandeli 2019). Therefore, what exactly a public space in a city dependent on what a city has to offer to its residents and visitors.

In contrast to the idea that public space can be solely defined in spatial terms, one can argue that public space is 'co-produced' by people since public places get activated by the presence of people (Worpole and Knox 2007). For instance, the association of particular places with particular people or activities have an impact on the publicness of a space (Dines and Cattell et al. 2006, Worpole and Knox 2007). For this reason, one can state that the proper definition of public spaces is volatile and one must consider both the spatial and social aspects of open urban areas.

Furthermore, the concept of public spaces has been a prominent part of civilized nations' urban life for centuries. On a large scale, formal public spaces have been carrying an important role as the perceived centres of settlements of all types and as the focus for public life, activities, and events (Mandeli 2019). For instance, one of the earliest examples of public space stems back to ancient Greek-city states where agora (a central public space) was used to accommodate the social and political order of the polis (Caves 2005). On a smaller scale, public spaces have been acting as locations to rest or socialize while providing a visual pause in the flow of streets through urban areas, just like numerous public green spaces in Oslo (Mandeli 2019).

In the past 40 years, public spaces have witnessed a renaissance as they have increasingly become a principal constituent of many regeneration and development projects with far-reaching impacts on how the public places are perceived and used (Crowhurst Lennard and Lennard 1995). However, public spaces have also been fundamental to discussions about the principle of cities, at

least as far back as Henri Lefebvre's call for a right-to-the-city in 1968, which will be discussed further in the next section. All in all, one can state that public spaces have been in societies' lives for centuries, providing both spatial and social platforms to be used by people.

2.2.2 Right-to-the-City

"The-right-to-the-city" concept is often affiliated with the French Marxist philosopher Henri Lefebvre. He argued that the city is an oeuvre (a work) in which all its residents participate. (Lefebvre 1968). However, Mitchell highlights that the right to inhabit the city by different people and groups has always been a struggle since cities are where difference lives and these differences shape one's accessibility to the public realm and one's rights of citizenship (Mitchell 2003).

Branching from this struggle, the city as an oeuvre should emerge to invent new modes of living to accommodate differences. In reality, the bourgeois city alienates the notion of the oeuvre as the site of participation is usually managed by dominant classes and economic interests rather than streamlining cohabitation of differences (Mitchell 2003). Also, spaces in modern cities are being produced for people rather than by people increasingly, which hinders the notion of the right to the oeuvre (Mitchell 2003, Lefebvre 1968). The right-to-the-oeuvre is also related to the need for creativity, information, symbolism, imagination, and play (Lefebvre 1996). However, right-to-the-city is a superior form of rights compared to the right-to-the-oeuvre. If one is stripped from their right-to-the-city, one faces a reduced right to freedom, individualization in society, and unsatisfied social needs (Mitchell 2003).

Lefebvre further argues that economic, political, cultural, and social structures of the city need to be motivated by societies' anthropological foundation rather than a society of consumption and act towards ameliorating one's right-to-the-city (Lefebvre 1996). He states that one needs to acquire security, openness, certainty, adventures, organization of work and play, predictability and unpredictability, similarity and difference, isolation and encounter, and independence and communication from a city (Lefebvre 1996). As architects create functionality based on their interpretation of inhabiting but not from significations of inhabiting by those who inhabit, some spaces and especially public spaces do not always live up to expectations (Lefebvre 1996). Mitchell also supports Lefebvre's argument by stating that public spaces in the inner cities' empty

lots, busy streets, and unsupervised playgrounds represent more of geography of death than life (Mitchell 2003). The-right-to-the-city requires more than the right to housing as it demands redevelopment of the city and public spaces in a manner to satisfy the needs, desires, and pleasures of its inhabitants (Mitchell 2003).

One must accept that the city is for all, and certain unalienable rights need to be guaranteed for everyone to achieve Lefebvre's concept of an oeuvre (Habitat International Coalition 1995). Public spaces play a key role in establishing urban spaces by the people rather than for the people. Admittedly, not every public space will, or should, cater equally to every citizen or for every occasion (Malone 2002). Yet, to achieve right-to-the-city, a city needs to offer diverse public spaces that different users can satisfy their needs and desires. However, it is important to properly assess the location and content of public spaces since wrongfully planned public spaces can be more problematic and socially damaging than the absence of public spaces in a city (Carmona 2018).

2.2.3 Public Spaces as a Platform

Public spaces provide a platform in which people can come in contact with the social world outside and experience the opportunity of being with, seeing and hearing others, which instils stimulation (Rupa 2015). The public space platform has the ability to generate a sense of newness, inspiration, and curiosity to discover and learn; therefore, the public realm is more of an experience than a place (Rupa 2015). Additionally, as mentioned earlier, public spaces consist of a broad array of elements from high streets to community centres, yet, they all have the capacity to act as a "self-organizing public service" and a shared platform in which experiences and values are created (Mean and Tims 2005).

However, the creation of social values and advantages may not be evident to outsiders or public policy-makers (Worpole and Knox 2007). Some social benefits created by public spaces include therapeutic feelings of nature-connectedness, expression of culture and diversity, awareness of difference and diversity, and an opportunity to engage with others if desired (Worpole and Knox 2007). All benefits help to create a local platform that lies at the heart of the sense of community, social inclusion, and ownership.

However, the public spaces are not always used as a unified platform as some groups may be self-segregating in their use of different public spaces at different times, with social norms affecting how and whether people engage with others (Worpole and Knox 2007). The design of public spaces determines its conduciveness of social interactions and social inclusion (Carmona et al. 2010). When considering public space as a platform, it is imperative to acknowledge the aspired social outcomes, physical features of the space, and its social context.

2.2.4 Place-Identity

Each individual reflects in their unique way of socialization in the physical realm, which comprises their place-identity (Proshansky 1978). Proshansky argues that place-identity is a specific component of one's self-identity and it is defined by the dimensions of self that determines individuals' identity in relation to their physical environment through a complex pattern of conscious and unconscious ideas, feelings, values, goals, preferences, skills, and behavioural tendencies relevant to a specific environment (Proshansky 1978).

Nextly, place-identity is influenced by components of natural and built environment, spatial behaviours and experiences, public rights and needs, planning-design approaches, implementation processes, legal regulations, and meanings attributed to place within the course of time (Polat and Dostoglu 2016). Public spaces encourage civic interaction; therefore, strengthen one's place-identity (Polat and Dostoglu 2016). On the other hand, privatization and obsolescence of public spaces hinder one's place-identity, which can lead to urban decay problems in city centers (Polat and Dostoglu 2016). Therefore, one can state that place-identity and public spaces have an interdependent relationship as public spaces shape one's place-identity and the strength of place-identity impacts the conditions of public spaces in city centres. Cities with strong identities and thriving public spaces can help city-dwellers to have a more powerful and connected place-identity as a part of their self-identity. For this reason, cities and projects need to take place-identity into consideration to secure a connection between its users and cities' socio-spatial arena.

2.2.5 Success of Public spaces

As this section highlights, public places are essential for cities and their people to form a sense of belonging, community, and identity. However, for most of the last century, public areas

have suffered as high-traffic streets and highways have pushed into their spaces, dividing neighbourhoods, and changing living patterns (Gavin 2000). On the other hand, cities are working on redesigning roads and public spaces to make them more public-friendly. As Gavin mentioned, projects which are designed with imagination, creativity, and collaboration to preserve and enhance the character and quality of a community and a city without sacrificing mobility and safety, often thrive (Gavin 2000).

Urban planners are often the initiators of public space projects recognizing the need and potential for new or regenerated public spaces in particular locations (Carmona 2018). They need to be flexible enough to understand and embrace the evolving nature of public space, and mindful of the important role of the range of public sector agencies that impact on the shaping of public spaces to be able to pursue successful public space projects (Carmona 2018). They also need to consider components that encourage engagement, such as access and availability, exchange-based relationships, encouraging diversity, and avoiding over-regulation (Mean and Tims 2005).

However, one needs to acknowledge that the success of public space is not solely in the hands of the architects, urban designers, or city planners but it also relies on people adopting, using, and managing public spaces as cities succeed when people make places, more than places being made for people (Worpole and Knox 2007, Lefebvre 1996). Also, the amount of use should not be taken as the only criterion for successful public spaces as the user groups and activities depend on temporal components like time of the day or the season (Worpole and Knox 2007).

Finally, the gap between the urban designer's intentions and the outcomes of a public space design can hinder a project's success. However, over time, public spaces can become more meaningful as users interact with them, and spaces can also become more meaningful by incorporating key historical or landscape features (Carmona 2018). Overemphasis on creating public spaces that look good but fail to provide adequate attractions, amenities, or connections to existing economic and social networks, may lead to the creation of sterile places that people do not use (Worpole and Knox 2007). For this reason, public spaces need to be designed to adapt to existing norms and provide necessary amenities to fulfill users' desires.

2.3 Temporary Urbanism

As Madanipour explained, temporary uses of spaces for various purposes from arts to agriculture have always been a key feature of the urban scene; their impact on urban development has been significant either acting as a catalyst for transformation or gentrification, as burden through illicit perspectives, or as an informal coping mechanism for everyday resilience (Madanipour 2017). It has been attracting worldwide attention for many years, and it has been appreciated for its ability to transform socio-political and physical spaces by altering planning practices, influencing local governance, and stimulating less tangible changes but more socially-aware practices (Tardiveau and Mallo 2014). Moreover, temporary urbanism embodies a myriad of practices, initiated by a variety of stakeholders and actors with different backgrounds and interests such as leisure, trade, tourism, or culture (Tardiveau and Mallo 2014). However, it also attracts some criticism due to its tacit instrumentality as a vehicle for the progressive gentrification of the urban spaces (Tardiveau and Mallo 2014). This section unravels temporary urbanism's description in existing literature as well as its qualities to examine its capacity and impact.

2.3.1 The Definition

Zhang and Anders briefly define temporary urbanism as "any planned or unplanned actions designed and thought through with the ambition of activating a space in need of transformation and thus of impacting the surrounding socio-economic environment" (Zhang and Anders 2018). They further explain that temporary urbanism is adaptable and temporal as it is connected to the planning system but is not solely limited to it (Zhang and Anders 2018). Additionally, their description encompasses temporary urbanism's diversity by involving a range of decision-makers and users, aiming to foster change by producing alternative visions and projects whose aim is not to be sustained but to evolve with space and its users (Zhang and Anders 2018). Finally, they conclude their description by highlighting how temporary urbanism requires special skills and techniques as it challenges existing ways of thinking about space production and as it is a more flexible, diverse, and complex form of urbanism embedded within both unplanned (bottom-up) and planned (top-down) mechanisms (Zhang and Anders 2018).

Nextly, in his book *Cities in Time: Temporary Urbanism and the Future of the City*, Ali Madanipour describes temporary urbanism as "the increased frequency of short-term events, in

particular the temporary construction and use of space" (Madanipour 2017). He argues that temporary urbanism needs to be examined through the dynamics of urban temporality: how time unfolds in the city, locating temporary urbanism in the multilayered timeframes of cities, opening up perspectives on how time is embedded in the life of the city (Madanipour 2017). He divides temporary urbanism's temporality into three sections: instrumental temporality, which is characterized by a utilitarian approach to time, existential temporality reflects the intuitive understanding of temporality, and experimental temporality draws on events as spaces of questioning, experimenting, and innovating (Madanipour 2017). His definition mixes abstract and metaphysical features of temporary urbanism, such as time and space, with concrete components such as social processes and material changes (Madanipour 2017).

Another description of temporary urbanism is as follows: "temporary use" means the use of undirected or planned urban space, anticipating a "permanent" use of the space in the medium or long term (De Smet 2013). De Smet approaches temporary urbanism from a pragmatic lens as she wonders if permanent urban transformations can be initiated, influenced, and guided by temporary use of vacant urban areas (De Smet 2013). According to this description, temporary urbanism can be used as a tool to assess the potential for future permanent projects.

Furthermore, an issue by U.S. Department of Housing and Urban Development gives place to Bishop and Williams's description that "the concept of "temporary" cannot be "based on the nature of use, or the scale, longevity, or endurance of use, but rather the intention of the user, developer, or planners that the use should be temporary" (Bishop and Williams 2012, *Temporary Urbanism* 2014). The issue also mentions how such a broad definition is revealing commentary on this emerging field of planning because it includes projects that are as short as a few hours or as long as several years, legal and illegal, and community-driven, state-sanctioned, or privately financed (*Temporary Urbanism* 2014). This description specifies the broadness and exhaustiveness of temporary urbanism and how the intentions establish projects' temporariness.

As there are many relevant and varying descriptions of temporary urbanism, one can state that temporary urbanism has become a popular subject of an expanding body of academic literature. Governments, geographers, researchers, and academics are exploring the dynamic

context and nature of temporary urbanism as there are many ways to determine what makes temporary urbanism truly “temporary”? These descriptions showcase how temporality, adaptability, diversity, broadness, flexibility, and instrumentality compose temporary urbanism fundamental components. As temporary urbanism is an exhaustive and a new way of urban planning, the descriptions and the opinions are not set in stone, somewhat changeable and variable.

2.3.2 The Qualities

As it can be assumed from the aforementioned varying descriptions, temporary urbanism embody numerous characteristics and qualities. These qualities will be further explained in this section to understand its capabilities and shortcomings.

First of all, Piatkowska examines temporary architectural objects' qualities to assess their help in evolving contemporary urban spaces. These qualities are presented in the context of local identity, the international image of the place, quality of urban life, innovative solutions, and aspects of the economic picture (Piatkowska 2016). The research puts forward that temporary architectural objects can enhance the competitiveness of urban space as a global tourist destination, revise existing flawed urban structures and indicate a direction for future improvement, contribute new aesthetic values due to their distinctive architecture, improve public space utility by completing missing functions, strengthen feelings of local identity, increase the economic potential of the space in its surroundings (Piatkowska 2016). These findings set a well-rounded insight into temporary urbanism's qualities.

She also argues that the increasing number of temporary objects in urban space is the architectural reaction to the ubiquitous trend of adapting the city to contemporary society demands as it brings liberty to creation, allowing experiments in the urban space with relatively low-cost interventions which can shed light on urban spaces' future use (Piatkowska 2016, Temporary Urbanism 2014). This argument uncovers another qualities of temporary urbanism: reactivity. It allows temporary urbanism objects to keep pace and cope with changing circumstances, and possibly help to guide towards an adequate permanent project. Also, reactivity, dynamism, and adaptability go hand in hand as all these features generate constant change and innovation.

Temporary urbanism has the potential to transform and revitalize vacant and negatively-perceived spaces into vibrant destinations through unique and creative uses that offer cultural, economic, and social activities (Driggins and Snowden 2012, Diguët et al. 2017). The opening up of such areas generates innovation, creativity and mixed-uses, promotes neighbourhoods through unique placemaking, implements testbed strategy, and supports entrepreneurialism (Driggins and Snowden 2012, Diguët et al. 2017, Tardiveau and Mallo 2014, Temporary Urbanism 2014). Temporary projects transform unloved locations to desired ones by including green spaces, festivals, stores, and restaurants. Therefore one can state that temporary urbanism is a form of urban planning that opens up spaces and opens up a platform of creativity and innovation.

Also, when successful, temporary use can rapidly and efficiently bring underutilized land into productive use at a low-cost with low-risk strategies (Temporary Urbanism 2014). Especially for municipalities and developers facing tight budgets, temporary urbanism can be a cost-effective remedy that yields rapid results for dealing with vacant land as they are easy to realize and can respond to changing circumstances quickly (Temporary Urbanism 2014, Piatkowska 2016). The rapidity of temporary projects is one of the unique features of temporary urbanism as they often require less complicated planning and procedures compared to long-term projects.

Furthermore, temporary projects foster diversity as it brings numerous stakeholders together, offers a great variety of uses, and attracts different user groups (Diguët et al. 2017). Temporary urbanism initiatives are often established by non-profit associations, community-based collectives, municipalities, and private stakeholders with a focus on setting up of multi-use projects and partnerships that benefit both the city and its users (Diguët et al. 2017, Madanipour 2018). Therefore, one can consider unification as one of temporary urbanism's key features.

Moreover, as Madanipour mentions, temporary urbanism is perceived as a critique of the status quo, a catalyst for change, a progressive force giving local communities and entrepreneurs a more substantial place as participants in urban development (Madanipour 2018). However, he also argues that the temporary use of space should be analyzed in the context of the urban development process as a whole as it lies at the intersection of complex contacts, flexible

approaches, and multivalent outcomes (Madanipour 2018). This perspective helps one to consider the precariousness and vulnerability of temporary projects alongside its positive attributes.

Kinsella and West-Pavlov have a distinctive approach to temporariness as they mention that it is a scandal in the contemporary culture of monumentalism and its persistent search for permanence (Kinsella and West-Pavlov 2018). They argue that temporariness has little cultural purchase in the machine of "contemporary" as it is constantly changing. However, they also handle temporariness as a site for the renewal of ways of thinking about one's self, society, and environment (Kinsella and West-Pavlov 2018). Although this approach reveals that temporariness related to impermanence may not always be desired or favoured, it still triggers one to examine their temporariness and temporariness surrounding them.

Also, the democratic aspect of temporary urbanism is a double-sided coin. As temporary projects may strengthen democratic aspects of urban development by crystallizing urban issues for broader and alternate publics and allowing use values to be expressed, or by contrast, it may also diminish it by acting as a means to subvert democratic aspects of planning (Colomb 2012, Madanipour 2017). To support its power to strengthen democratic aspects of planning instead of hindering them, stakeholders can develop and provide adequate planning policies and procedures.

In addition, Madanipour criticizes temporary urbanism since it seems to be random, outside the normal rhythm of things, disrupting the settled habits of society, and disregarding the routines that regulate everyday life and these circumstances can challenge the structured sense of time that is the hallmark of normalcy which holds the society together (Madanipour 2017). Normalcy and the significance of time is undoubtedly a key component of societal lives. Therefore, it is natural to question temporariness' impacts on society. As normalcy is a subjective topic, points of view on temporary urbanism through the lens of normalcy can vary depending on one's opinion of normalcy.

Finally, as mentioned earlier in this section, the complexity of different stakeholders and contexts is a part of temporary urbanism's identity. However, stakeholders need to consolidate their opinions through a sense of flexibility in the activation of urban spaces independent from

projects' level of temporariness (Temporary Urbanism 2014). Some projects are strategically designed to act as a catalyst for the future development of a different nature, some function as secondary or provisional, a stand-in or substitute for the preferred permanent option, and some are merely urban experiments without concern for permanency (Temporary Urbanism 2014). The different levels of temporariness can create a sense of discrepancy, which can have a negative impact on stakeholders', users', and entrepreneurs' interest, affinity, and attention to certain projects as some can value permanent or less temporary projects more than explicitly temporary projects.

2.4 Summary

This chapter aimed to introduce the theoretical basis for this thesis, especially for the analysis chapters. The first section discovered the components and relevance of the back-to-the-city movement regarding the fundamentals of urban landscapes. Gentrification, attractive cities, and entrepreneurialism topics were scrutinized more deeply to understand how the back-to-the-city movement took place, what initiated and affected this move, and how it impacted urban arenas. This section provides a broad perspective on how cities and their users interact and influence each other.

The second section narrows down the broader urban landscape subject to public spaces in cities. This funnelling intends to discover a more narrow approach to urban arenas. First, the definition and history are showcased to understand the context thoroughly. The next point in this section focuses on Lefebvre's right-to-the-city concept, which plays a key role in establishing public spaces by people rather than for people. Then public spaces' ability to act as a platform for sharing experiences, creating values and innovating is examined to understand how public spaces facilitate one's social life. Next, place-identity is touched upon to acknowledge the importance of it on one's self-identity and connection to their socio-spatial surroundings. Finally, the success of the public spaces part reveals how public places impacts people's sense of belonging, community, and identity by discussing redevelopment efforts, urban planners' position, dependency on people's adaptation, and the gap between intentions and outcomes.

The third and last section of the theory chapter solely concentrates on the concept of temporary urbanism. First, four different descriptions are presented to grasp the position of temporary

urbanism in academic literature and its key components. These descriptions revealed key elements as temporality, adaptability, diversity, broadness, flexibility, and instrumentality. Lastly, its qualities are investigated to shed light on its significant abilities such as adaptation and diversity, and weaknesses such as randomness and impermanence.

3 Methodology

This chapter concentrates on the methodological framework of this study. As Wahyuni stated, the research purpose and research questions are the fundamental basis for crafting a research design (Wahyuni 2012). Therefore, it is crucial to explain and justify the reasoning behind the choice of methods concerning the qualitative case study, research process, and data analysis phase. This chapter will also touch upon ethical considerations, rigour, transferability, and my positionality of this research study to demonstrate its reliability.

3.1 Qualitative Study

In this study, qualitative research methods and grounded theory go hand in hand. This thesis aims to explain the case study from a ground-up, inductive, and in-depth approach. I was not specific about what the most significant social processes are in this particular case, so I started with areas of interest to me and form interviewing questions to open up those areas to discovery (Charmaz 2003). Therefore, I have chosen a compound of qualitative interviewing methods and an objectivist grounded theory approach.

I desired to stay close to the empirical dataset from the initial stages to begin analyzing it thoroughly from day one, unlike quantitative studies in which analysis begins after data collection. During qualitative research, the analysis starts from the very beginning and continues throughout the data collection process, as well as after it is completed (Charmaz 2003). In addition, as Brady and Collier stated, qualitative analysis is better suited than quantitative research for providing more nuanced insight into findings (Brady and Collier 2010). The qualitative method allowed me to collect and analyze refined information about the "human side" of a particular project (Mack et al. 2005). In this case, I aimed to describe and explain stakeholders' relations to the promenade as

well as describing distinct experiences and approaches to develop explanations and theories around the project. Consequently, I adopted qualitative interviewing and analysis.

Furthermore, as illustrated by Charmaz, grounded theory methods consist of flexible strategies for focusing and expediting qualitative data collection and analysis (Charmaz 2003). These methods helped me to study a social process, to direct data collection, to manage data analysis, and to develop a theoretical framework that explains the studied process (Charmaz 2003). Since it is a flexible and creative research method, it guided me to building theories rather than testing them; simply, it allowed me to develop middle-range theories from qualitative data (Corbin and Strauss 1990, Glaser and Strauss 1967).

In this thesis, the main qualitative research activities are semi-structured interviews and secondary data analysis (including both technical and non-technical documents). I treated these resources with a grounded theory approach; revised and analyzed them continuously to form concepts until they are grouped into categories that produce a theoretical contribution to the explanation of the research questions (Bailey et al. 1999). Also, the information gathered from the interviews were treated to uncover emerging general concepts that are significant to the research and these concepts were complimented by the information from secondary data analysis instead of treating these two sets of datasets with set concepts and theories in mind. One can state that this research design is an inductive and cyclical process that allowed me to establish initial explanations and theories.

As mentioned above, I aimed to stay close to the empirical data, therefore, followed an analytic strategy of viewing theoretical formulation which is best conducted by a ground-up and continuous manner (Glaser and Strauss 1967). Also, objectivist grounded theory interviewer uses the qualitative interview as a tool to gather facts. This exploration of facts and insights continues to occur, which kept me close to the empirical data (Glasser and Strauss 1967). In addition, objectivist grounded theorists view the data as real, assuming that it represents facts about the world. In simpler words, the data is out there waiting to be discovered by me; hence, my role in this particular thesis project serves more as a conduit for the research process than a creator of it (Benoliel 1996).

Lastly, objectivist grounded theorists believe that interviewees can and will relate the significant facts about their positions, that I shall remain separate and distant from interviewees and their realities, I represent the participants and their realities as an external authority, and that the research report offers participants a useful analysis of their situations (Gubrium and Holstein 2001). In addition to the abovementioned characteristics of objectivist grounded theory, it is essential to touch upon how knowledge is portrayed. I assumed that knowledge is relative to the interviewees' conditions as it is historical, cultural, temporal and subjective; therefore, knowledge can exist in multiple representations and interpretations of reality (Levers 2013). In order to keep my distance and objectivity to the dataset and the knowledge, I employed an objectivist grounded theory approach to the qualitative studies.

3.1.1 Case Study

I preferred to follow a case study for two main reasons: to unravel an in-depth analysis of Havnepromenaden and to satisfy the information demand originating from *"how"*, *"what"* and *"why"* questions (Yin 2009, Crowe et al. 2011). All of the aforementioned research questions fall under this category of *"how"*, *"what"* and *"why"* questions; for this reason, a case study is chosen as suitable.

As Yin has explained, a case study allows an in-depth review of phenomena while preserving the holistic and meaningful characteristics of real-life events (Yin 2009). From my point of view, it was crucial to capture the essence of Havnepromenaden and temporary urbanism involved in this project. There are other temporary urbanism examples in Oslo, such as the greenhouse project in Kvadraturen⁴. However, Havnepromenaden, in particular, is very captivating for three significant points: it is the first dockland urban development project in Oslo, there is much room to discover the social aspects of temporary urbanism through the Harbour Promenade, and lastly, the scale is vast, which allowed me to have an "all-in-one" chance to examine the unique components in one large-scale project."

⁴ <https://doga.no/en/activities/arkitektur/this-is-reprogramming-the-city/kartlegging-kvadraturen/>

Yin further explains that case studies focus on answering questions that ask how or why, and where the researcher has little control of events that are happening at present, and he argues that case study is much more than this; it must have a logical design, pre-described data collection techniques, and pre-determined data- analysis methods (Yin 2009). These steps are imperative to conduct a successful case study that yields fruitful results. For this reason, the research design, data collection techniques, and analysis methods are studied meticulously and explained thoroughly in the methodology chapter.

Furthermore, it is essential to touch upon the different approaches to case studies based on epistemological viewpoints. These standpoints can be critical, interpretive or positivists. In this case, the research took an interpretivist direction to approach the project as the goal is to understand individual and shared social meanings (Crowe et al. 2011). This approach also involves understanding meanings, contexts, and processes as observed from diverse perspectives and focuses on theory-building. To conclude, it is important to understand that I aimed to explore the "how", "what" and "why" questions exhaustively while following the aforementioned imperative steps, to understand social aspects of the project to develop theories related to Havnepromenaden with the help of diverse and holistic attitudes.

3.1.2 Ethical Considerations

Human geography, just as other social science disciplines, is subject to ethical considerations. These issues arise from collecting, analyzing, and writing up the data (Wilson and Darling 2020). In order to minimize ethical issues, three core principles developed in the *Belmont Report*⁵ need to be handled carefully. These principles are respect for persons, beneficence, and justice (Belmont Report 1979).

Respect for persons ensures the autonomy and the dignity of research participants, in this case, it refers to the autonomy and the dignity of elite interviewees (Mack et al. 2005). In other words, the personal rights of the interviewees need to be respected, and the interviewees need to be treated not only as research objectives but as human beings. Beneficence is the responsibility

⁵ <https://www.hhs.gov/ohrp/regulations-and-policy/belmont-report/read-the-belmont-report/index.html>

to minimize the risks associated with the research and to maximize the benefits for the participants (Mack et al. 2005). Lastly, justice guarantees a fair distribution of the risks and benefits resulting from the research (Mack et al. 2005). This means that those who are asked to participate must benefit from the study. To achieve these three principals, I developed a consent form that defines the conditions of the research. In the next paragraph, informed consent will be explained thoroughly. In addition, the written consent form is attached as *Appendix 1*. Besides the form, I worked around the participants' needs and demands to ensure that they feel comfortable and safe while participating in this research. Their needs and demands were satisfied by holding the interviews whenever and wherever interviewees desired. Also, I kept them informed during the different stages of the thesis by sending a copy of the transcribed interview, making changes if needed, and finally, sending out a copy of the completed thesis. By providing a copy of the thesis, I hope that the participants will benefit from it in their personal lives as well as their work lives.

Mack and others explained that informed consent is a mechanism for ensuring that people understand what it means to participate in a particular research study so they can decide in a conscious, deliberate way whether they want to participate (Mack et al. 2005). Taking this statement as a starting point, the prospective interviewees were sent out a consent form attached to the interview invitation e-mail. The consent form described how the data would be collected, anonymized, analyzed, and destroyed once the research is completed. Moreover, it stated that the interview is entirely voluntary, the interviewee has the right to interrupt it any time they wish as well as opting-out from the study later on if they wish to do so. This form went through an approval process by NSD⁶ (Norsk Senter for Forskningsdata/ Norwegian Centre for Research Data). On the day of the interview, I went over the consent form orally to eliminate any kind of misunderstandings then asked the interviewees to sign the consent form. This process is carried out for all the interviewees, and the NSD guidelines are followed during the interview.

3.1.3 Rigour

Rigour is the strength, quality, and appropriateness of the research design, research process, and research's ability to answer the research questions (Maher et al. 2018). In order to achieve

⁶ https://nsd.no/personvernombud/en/help/information_consent/

rigour, a researcher needs to pay close attention to credibility, dependability, and confirmability (Baxter and Eyles 1997). Baxter and Eyles also mention that researchers need to be more explicit about their research processes: to offer a rationale and further detail on issues such as respondent selection, key changes in research direction and analytical procedures (Baxter and Eyles 1997). By doing so, qualitative research is more likely to demonstrate credibility, transferability, dependability, and confirmability, which will establish more rigorous research (Baxter and Eyles 1997).

Firstly, credibility is the link between the research study's findings and reality to demonstrate the truth of the research study's findings. To ensure credibility, I used a triangulation of resources by interviewing stakeholders with different backgrounds, interests, and perspectives. In addition, I conducted a document analysis of secondary data to both fact check and to unravel missed key pieces of information.

Transferability is the extent of the findings of qualitative research, which can be generalized and transferred to other studies and contexts. It is essential to describe not just the behaviour and experiences, but their context as well, so that the behaviour and experiences become meaningful to an outsider (Korsjtens and Moser 2017, Lincoln and Guba 1985, Sim and Sharp 1998). Since describing is also the role of the one doing the generalizing, I demonstrated and explained the central contexts thoroughly, especially in the analysis chapters, to ensure a sensible transferability for other possible studies and cases (Trochim 2020).

Dependability is the consistency and repeatability of the research findings. Researchers strive to prove that their findings are consistent with the collected raw material. Also, they want to ensure that if the data and conclusion are subject to scrutiny or analysis by other researchers, they will arrive at similar results and interpretations from the same dataset, which is known as repeatability. Transparently describing the research steps taken from the start of a research project, recording the research path, describing the changes that occur and explaining how these changes affected the research and reporting of the findings are the key components of guaranteeing dependability throughout the research process (Korsjtens and Moser 2017, Lincoln and Guba 1985, Sim and Sharp 1998, Trochim 2020). Following these actions, I attempted to be as

transparent as possible about each taken step, complications, and the end results by including these in different chapters (introduction, methodology, analysis and conclusion) to maintain a dependable study.

Confirmability is the extent of how much others can confirm or approve the results of the research study. The researcher should keep in mind that the findings are shaped more by the participants than the researcher's point of view. To do so, the researcher must be aware of his/her background and position and how it influences the research as well as documenting the procedures to check the data throughout to study. This is when reflexivity comes into play (Malterud 2001). Reflexivity is the act of revisiting the context of knowledge construction at every step of the research (Koch and Harrington 1998). To achieve reflexivity, the researcher can keep a diary of methodological choices and the logic behind them, the logistics of the study and the process is advancing, and reflecting upon one's own values and interests (Lincoln and Guba 1985). To be able to maintain a reflexive approach and achieve a confirmable thesis, I kept a reflexive diary to enter the specifics of the research throughout the process.

All in all, one can argue that more rigorous research will yield more trustworthy results; this trustworthiness can be described in various ways by researchers such as quality, authenticity, and truthfulness of findings (Schmidt and Brown 2012). I intended to grasp the fundamental elements of the trustworthiness of this research project to the fullest.

3.2 Research and Sampling Process

This research study is based on two streams of datasets. Primarily, in-depth qualitative elite interviews were conducted and they are accompanied by secondary data analysis. This section will further explain the interview process conducted by the researcher.

I conducted a purposive sampling to select relevant interviewees according to pre-set criteria applicable to research questions (Mack et al. 2005). The sample size is kept small (10-15 participants) since the goal was to have at least one interview representing each major stakeholder from Oslo Kommune, private actors, and socio-cultural actors. Since purposive sample sizes are

often based on theoretical saturation, the grounded theory approach is once again greatly suitable for this research since the review and analysis begin during data collection.

John Lofland and Lyn Lofland mentioned that the interviews are directed conversations (Lofland & Lofland 1984, Lofland 1995). More precisely, in-depth interviews are a conversational tool designed to portray of the interviewees' points of view on the research related questions. For this reason, these interviews are optimal for data collection based on personal histories, perspectives, and experiences (Mack et al. 2005). These interviews helped to shape the majority of the study as its the backbone of the coding and analysis.

3.2.1 First Contact with Interviewees

Once I concluded the sampling process, a list of prospective participants was put together. Thirty relevant participants were contacted by e-mail. The initial e-mail consisted of the my background, the purpose of the study, and the structure of the interview. Also, the consent form was attached to the e-mail. After the initial contact, in two weeks, there were ten confirmed participants as can be seen from *Table 1*, five maybes, three negative responses, and twelve no answers. Some of the e-mailed interviewees also suggested other potential participants that could be useful for the research; however, I could not manage to get any of these suggested participants on board. I set the dates and locations with the confirmed participants to conduct the interviews.

3.2.2 Elite Interviews

First of all, defining "elites" is a challenge by itself. As Harvey mentioned "There is no clear-cut definition of the term '*elite*', and given its broad understanding across the social sciences, scholars have tended to adopt different approaches" (Harvey 2011). However, McDowell describes this group broadly as "'highly skilled, professionally competent, and class-specific" (McDowell 1998). In this study, the group of elites consists of cultural, political and corporate elites that such as the municipality of Oslo employees from two different divisions (Oslo Port Authority and the Agency for Planning and Building Services including a project manager, head of unit, and an architect), one architect, one architect and an urban designer, a graphic designer, a work psychologist, an information and communication manager, a city-branding specialist, and an entrepreneur. They are all significantly unique and important in their field of work and

interest. The list of interviewees, their job titles and affiliated companies are included in *Appendix 3*.

It is a known fact that it is harder to access elite interviewees since they are usually busier, and also their positions might not allow them to participate in such research. Also, once accessed to the interviewees, it is equally important to ensure that this study will be beneficial and meaningful for them at the end as well. During the initial contact phase, as well as during and post-interview phases, I was aware of the fact that interviewing up puts the interviewer in a relatively powerless spot. On the other hand, elite interviewees are under the risk of compromising their own, their institution's or company's interests and reputation in the interview with you; this take on power is a good point of departure to understand and balance the power between me and the participants (Smith 2005, Hochschild 2009).

Luckily, I had a smooth interview process with all the confirmed participants without any cancellations or complications. The interviewees were more than helpful and approachable. However, unfortunately, some of the potential interviewees cancelled. The general reason for these cancellations is the Coronavirus pandemic, which is more than understandable since it affected the work, study, and personal lives of everyone around the world.

3.2.3 The Interview and Its Structure

Qualitative in-depth interviews are often open-ended, semi-structured interviews that explore an aspect of life about which the interviewee has substantial experience about and they are often combined with considerable insight (Charmaz 2006). To gather useful and meaningful data, I conducted semi-structured in-depth interviews with ten participants, as mentioned above. All the interviews were conducted in English. In addition, to support the rigour of this project, a consent form was provided, biased questions were avoided, and the interviews were fully transcribed to include hesitations and emphases (Hochschild 2009). Moreover, I followed-up with questions based on interviewees' responses and avoided leading interviewees with any preconceived notions or theories which would affect the dataset as well as undermining the grounded theory approach.

The structure of the interview process was simple. At first, I presented the NSD required consent form and asked for interviewees' signature. After that, I asked once again if the

interviewee agrees the interview to be recorded by the interviewer. If answered yes, the recorder was set, and the interview begun. The first questions were background questions, including the participants' work and educational history, followed by the questions related to the four aforementioned research questions and their subsequent questions. The interview guide is attached as *Appendix 2*. The interviews lasted around 15-60 minutes. Luckily there were no interruptions or unforeseen circumstances except one Skype interview during which the connection was interrupted, but then the interviewee called the interviewer to continue with the process. In total, there were ten interviews, 50% took place in the interviewee's office, 20% in a public space, 20% Skype interviews, and 10% at a co-working space. The location and the duration of the interviews did not have a major role in the dataset. Finally, once the interview was over, I explained the next steps about the transcription and coding process, which will be discussed further in the next section.

3.2.4 Secondary Data

Secondary data is a type of data that has already been generated and available from other sources. It is easier and faster to access this type of data since it is already available, whereas primary data collection takes an ample amount of time. Qualitative researchers use secondary data to develop and support new social scientific and methodological findings (Irwin 2013).

The researcher might return to their own data to address new questions originating from the primary dataset or might seek to relate their own primary research or data to existing data resources (Irwin 2013). In this research, I gathered three government documents (*Oslo's Fjord City, Fjord City Plan, "The Fjord City" - The Plans for Urban Development of The Waterfront*) to tie the findings generated from the primary dataset to existing knowledge about both Havnepromenaden and Fjordbyplanen. In addition to these documents, I photographed the information boards on 14 orange containers along the promenade, which will also be analyzed as the other documents and the interviews. The document analysis in this research was used as a means of triangulation by combining secondary data analysis with qualitative interviews (Bowen 2009). These documents were subject to the same coding processes as the interviews, and the qualitative research method combination helped to improve the understanding of the research questions and the findings. All in all, secondary data analysis has played an important role in this research since it helped to fill

in the gaps related to the past, present, and future conditions of Havnepromenaden and the Fjord City.

3.3 Analysis

In a grounded theory qualitative research, the analysis starts at the beginning of the data research and continues throughout the data collection and after it. For this reason, it is important to follow a guideline to establish a valuable analysis. As qualitative analysis is less structured than quantitative analysis, it is important to be reflexive and sharp-witted with the dataset.

Charmaz explained the guidelines that can be followed as observing, recording field notes, coding, categorizing, extrapolating, and interpreting (Charmaz 2003). This research adopted a take on Charmaz's methods. First, the interviews took place, followed by transcription and coding, then the secondary data analysis was conducted to create more useful codes, then these two coded datasets were revisited, and the analysis to make sense of the datasets and codes to establish relevant concepts. The emphasis of this analysis is exploring concepts parallel to the theoretical framework of this study, answering the research questions, and presenting the empirical data to encourage further examination of the Harbour Promenade Project. Also, in the analysis chapters, interviewees are referred by their job titles to demonstrate the significance of different approaches and backgrounds when analysing the codes and findings and to refrain from revealing their identities. Finally, use of grounded theory, an inductive angle, and chosen theories (back-to-the-city, public space in the city and temporary urbanism) helped to analyse the datasets empirically and thoroughly.

3.3.1 Transcription

I transcribed the recorded interviews. The interviews were fully transcribed to avoid missing any valuable information. Once I completed the transcription of the interviews, a copy of the transcribed interview was sent out to the interviewees to go over it and to double-check if they would like to add, change, or remove any information. Once the participant approved the interview copy, I moved on to the coding process.

3.3.2 Coding

Charmaz stated that the coding phase is the pivotal first analytic step that moves the researcher from description toward conceptualization of that description (Charmaz 2003). Therefore, the researcher needs to be close to the data from the beginning until the end. Nonetheless, the codes reflect my interests and perspectives as well as the information in the data.

As I adopted an objectivist grounded theory angle, the first asked question when handling the data was, "What is happening in the data?" (Glaser 1978). Following this question, the two-stepped coding process began: initial/open coding to establish analytic decisions and the selective/focused coding to utilize frequent initial codes to sort the large dataset (Charmaz 2003). I used NVivo software to code the dataset generated by in-depth interviews as well as the secondary datasets. Initial coding yielded a large number of codes which were often overlapping. These codes went under several regrouping before the selective coding. Furthermore, to elaborate more on the prescribed codes, I used memo writing as an additional step to be closer to the dataset. This step helped me to see the data more clearly.

3.4 Summary

In essence, I chose to conduct a qualitative case study to scrutinize Havnepromenaden as profoundly as possible. In-depth elite interviews created a collective study stemming from invidious stories. The analysis of interviews and secondary data commenced and continued throughout the research process. This continuation allowed me to stay close to both datasets, reflect on them regularly, and help form the findings of the project as accurately as possible. With the help of the aforementioned methodology components, I tried to portray the explanatory and predictive powers of grounded theory to construct a theoretical narrative (Holstein and Gubrium 2003).

4 Key Pieces of Information

Before moving forward with the theory and analysis chapters, it is crucial to provide necessary background information concerning the Harbour Promenade's history, characteristics and future.

Over the centuries, the geographical components of Oslo moulded its identity, society, economy, history, and future. It is home to numerous natural wonders such as the Oslo fjord, Nordmarka, Akerselva, and Alna. Access to nature and a specific place plays a significant role in shaping one's identity by an intricate pattern of conscious and unconscious ideas, values, and tendencies (Proshansky 1978). One's identity is always intertwined with their surroundings as one have the ability to shape the nature and the nature shapes one's life. Therefore, one can state the decision-making process behind the exhaustive reshaping of both the fjord area and the waterfront roots back to Oslo's historical, economic, social, environmental, and societal features. For instance, as mentioned in the Fjord City Plan Proposal, creating a sense of pride and belonging and ensuring public access to the values found by the waterfront are some of the critical aspects of the proposal. ⁷

4.1 History

During the 19th and 20th centuries, the majority of Oslo's seafront was inaccessible due to port activities, railroads, and highways. Up until the 1980s, Oslo remained mainly as a port city. However, changes started around the 1960s with new transport methods and new port terminal requirements followed by the discontinuation of the shipbuilding industry in the next decade as well as the closure of the Vestbanen railway station in 1989.⁸ Furthermore, the construction of Aker Brygge area started in 1982, and it became a popular promenade in Oslo.

A major turn of events took place in January 2000 when Oslo City Council adopted the Fjordbyplanen. As Stein Kolstø mentioned, Oslo took a step towards becoming a Fjord City rather than a Harbor City (Kolstø 2013). The relocation of existing port infrastructure yielded unused public spaces while ferries and cruise ships still get to dock at some parts of Havnepromenaden, such as Vippetangen and Akerhusstranda.

⁷ <https://www.yumpu.com/en/document/read/31584341/fjord-city-plan-fjordbyen>

⁸ <https://www.oslo.kommune.no/getfile.php/13268396-1517824830/Content/Politics%20and%20administration/Oslo%27s%20Fjord%20City/POB%20Fjordbyen-brosjyre%20ENGELSK%20F41%20web.pdf>

On 27 February 2008, the Havnepromenaden project confirmed its place under the Fjordbyplanen umbrella. In March 2012, the municipality agencies appointed a parallel assignment to a team of three architecture firms with associated professionals. On 23 April 2013, an evaluation was published, which included assessments concerning the contributions of architecture firms. Afterwards, Rodeo Arkitekter AS, alongside White Arkitekter AS, developed a strategic plan to go under consultation by the municipality during the period 18 November to 9 December 2013.⁹ 14 June 2015 marks the opening of the Harbour Promenade. Testbed implications and development projects have been taking place for a significant amount of time and it is still an ongoing process.

4.2 Characteristics

The guidance provided by the city council determined the estimated characteristics of the promenade. The goal is to provide a continuous promenade approximately 9-km long with an average width of 20 meters along the waterfront, which will bind the East of Oslo from Kongshavn to West Oslo to Frognerkilen. Roughly, the promenade covers a span of 228 hectares (52 of which will be parks and urban spaces) with a floor space of approximately 2.1 million m². It will be wide enough to cater to different activities, including cycling, festivals, get-togethers and many others.

Furthermore, it will be accessible for the public 24 hours a day, 365 days a year. The vision is to transform the fjord area for recreational, residential, cultural, educational, and commercial use and attract different user groups to engage with the promenade and its surroundings. For this reason, having unique sections is essential to provide variety. Some of these sections are still under construction, whereas the others are in their developed form. In addition, there is a fee for developers for every square metre they build. This income goes to funding public infrastructures such as squares, parks, streets, quays and canals. These infrastructural elements are essential to maintain the required proportion of public spaces to commercial or private spaces.

⁹ <https://www.oslo.kommune.no/slik-bygger-vi-oslo/fjordbyen/havnepromenaden/>

Lastly, the design of the Harbour Promenade is significantly easy to spot to catch everyone's eye. There are orange route markings along the promenade such as arrows on the ground, signs on fences, walls, and lampposts as some can be seen from *Figure 1*. More importantly, as shown by *Figure 2* there are 14 orange containers situated along the promenade, which provides information about the history, the location, and the future of the very spot. There are maps, information texts, as well as historically significant illustrations realized with characters from the famous cartoon Krüger & Krogh by Bjarte Agdestein, Endre Skandfer and Ronald Kabcek.⁹ These elements are essential for path-marking and sense-making. The specifics of all 14 spots will be examined more deeply in the next section as they all carry a different historical significance, unique characteristics, and particular features that establish the identity of the promenade.



Figure 1: Route Marking Examples

Photographed and edited by Damla Köstek, March 2020.



Figure 2: 14 Containers

Photographed and edited by Damla Köstek, March 2020.

4.2.1 14 Spots

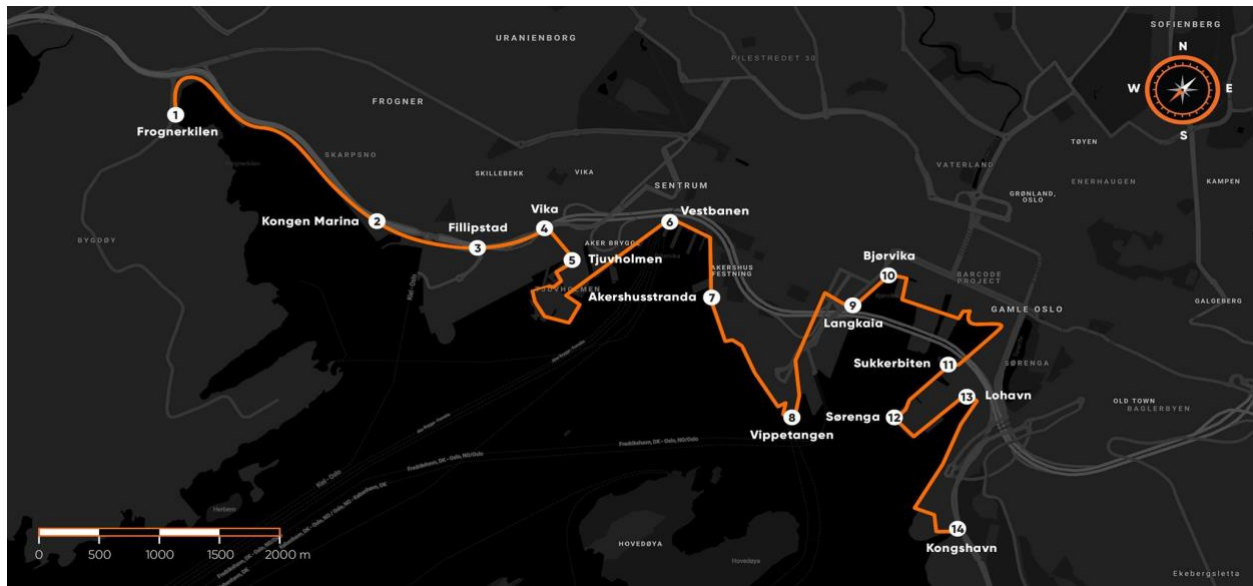


Figure 3: Map of Havnepromenaden

The route is highlighted in orange, and 14 stops are numbered accordingly. Customized by the author from the source: Google Maps (2020).

The researcher's observations and the information boards on orange containers provide fundamental information about the characteristics of each spot along the promenade. *Figure 2* exhibits these containers and *Figure 3* marks these locations and the route along the fjord line.

1. Frognerkilen

It is the starting point situated in the west end of the promenade. Back in the 18th century, it acted as a shopping port. There is restricted access to the waterline because of the highway and the railway. However, there is a development potential for Frognerstranda to make it more vibrant and connected to the inner city, and the change starts from Frognerkilen. For instance, currently, it is home to a temporary skateboard park. It is one of the most extended sections of the promenade with a length of 1350 meters.



Figure 4: *Skatepark at Frognerkilen*

Photographed and edited by Damla Köstek, March 2020.

2. Kongen Marina

The next stop is located along Frognerstranda stretch, which used to be a popular recreational area for both residents and the royal family. It is a 550-meter walk to the third stop of the promenade. Today, it is home to 9 jetties and 800 berths. It still holds the potential for a recreational area. However, there is a need to improve the physical conditions of the area to make it more accessible enjoyable for pedestrians and cyclists. Lastly, there is a restaurant established right by the orange Havnepromenaden container.

3. Filipstad

Around this spot, the promenade reaches a width of approximately 40 meters, and it is only a 350-meter walk away from the fourth container. It is right by the Joh. Johansson coffee roasting facility. It served as a harbour by the end of the 19th century. The first importation

of bananas to Norway took place at this very harbour. It still carries the industrial vibe stemming from the shipping industry. Also, the future of Filipstad looks bright since the plan is to redevelop and renovate it like Sørenga with bathing facilities, commercial opportunities, and new housings.

4. Vika

The walk from Vika to Tjuvholmen is the shortest walking distance along the promenade with only 150-meters. Vika is the entrance point to the Aker Brygge zone. This area is where the oil boom first began and home to Akers mekaniske verksted. It was a pioneer company in the shipbuilding and offshore industries. Akers mekaniske shut its doors down in 1982 after the international shipping crisis. Later on, this area went under development with a basis for repurposing and reusing current infrastructure known as Aker Brygge of today's Oslo.

5. Tjuvholmen

In 1914, The City of Oslo bought Tjuvholmen and passed it along to the Port of Oslo. Later on, quays, piers, and sheds were built. It changed drastically in years. Today, Tjuvholmen is one of the most elegant sections of the promenade with a 1650-meter long walk. Its exquisite architecture and design bring an element of sophistication to the promenade. The sculpture park, Astrup Fearnley Museum, and the Thief Hotel are some of the fine examples of eye-catching design.

6. Vestbanen

This is one of the most crowded spots along the Harbour Promenade. The Vestbanen building used to serve as a railway station, which is now the Nobel Peace Centre. It attracts both the local audience as well as tourists since it is near the Nobel Peace Centre, Rådhusplassen (Oslo City Hall Square), fishing boats, and island ferries. Vestbanen section is also located right in front of the Oslo Rådhus (Oslo City Hall). This year, the new National Museum of Art, Architecture, and Design is expected to be completed. This section is only a 450-meter walk from the seventh stop, Akershusstranda.

7. Akershusstranda

This section is located right by Akershus festning (Akershus fortress). It served as the military port in the early 1900s and it is one of the most historically significant points in the city and along the promenade. Today, some of the old harbour sheds are transformed into restaurants. This particular section is quite wide, and it is approximately 850 meters long.

8. Vippetangen

This section comprises Vippa (food hall), whole fish market, a grain silo, and the ferry terminal to Denmark, and it is 750 meters long. It is one of the more industrial parts of the Harbour Promenade. Also, there used to be a fishing spot, but because of the worn-out infrastructure, currently, it is closed down. However, it will be accessible for public use once renewed. Additionally, this is one of the few spots where the water access is limited along the promenade, caused by the cruise ships and the ferry terminal.



Figure 5: *Facade of Vippa Food Court*

Photographed and edited by Damla Köstek, March 2020.

9. Langkaia

This 300-meter division of the promenade is fully completed. It connects the industrial section (Vippetangen) to the cultural section (Bjørvika) by playing a bridge role. Back in the days, Pier 1, located in this area, played an important role as the Donau German transport ship sailed with Norwegian Jews on board as well as serving as the terminal for Norske Amerikalinje A/S (Norwegian American Line) from 1924 to mid-1960s. Today, it is home to SALT, a nomadic art and culture project. It consists of a sauna, exhibition hall, café, food stands, and a concert area. Along the way to Bjørvika, there are also several floating saunas facing the Opera.



Figure 6: *SALT*

Photographed and edited by Damla Köstek, March 2020.

10. Bjørvika

This area used to be the main spot for heavy traffic and a busy roundabout. The major change began with the construction of the Opera, which was completed in 2008. It changed the aura of the section as well as the city. Bjørvika became the heart of cultural and

educational institutions as well as architectural wonders such as the Opera House, New Munch Museum, and New Deichman Main Library and the Barcode area. Finally, this stretch extends to 600 meters.

11. Sukkerbiten

This very spot used to be a shipyard and operated until it closed down in 1971. Then it was used as terminal facilities and reloading until the construction of the Opera House began in 2003. It is slightly more rough-looking compared to the previous sections, even though it is located right next to the Opera House and the New Munch Museum. It also includes a floating sauna village, which is a major attraction for both locals and tourists. It is connected to Sørenga by a temporary floating bridge, and the stretch itself is 700 meters in total.

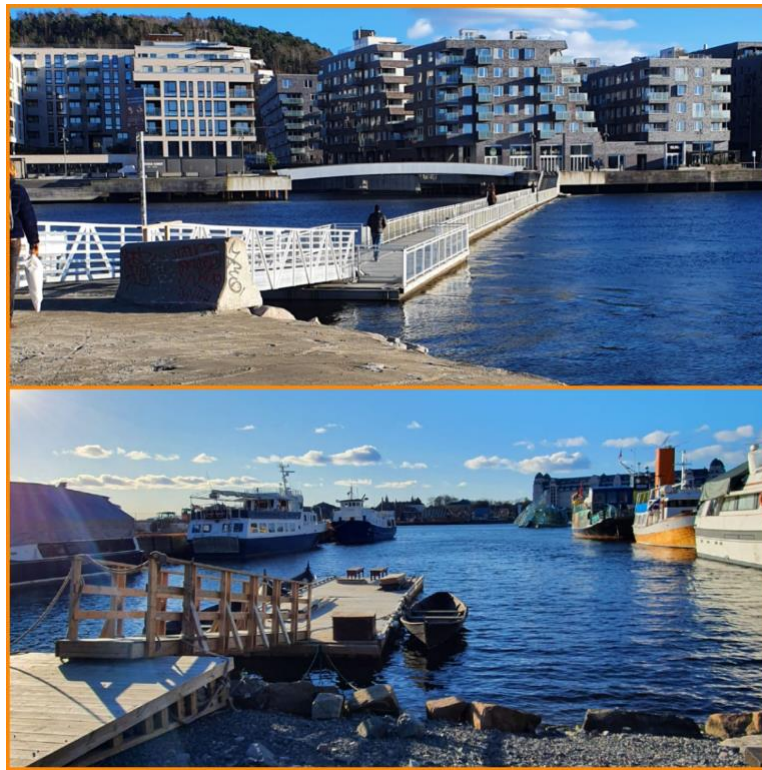


Figure 7: View from Sukkerbiten and the Floating Bridge
Photographed and edited by Damla Köstek, March 2020.

12. Sørenga

This area was a part of the old city prior to the fire in 1624. Later it was turned into a grazing land followed by a harbour. The residential identity of Sørenga became apparent around 2012 with new apartments, retail spaces, and a public outdoor pool. Now, the construction of this area is nearly completed. Moreover, the public pool creates an inclusive approach to the area since it is accessible for both families and others with accessibility issues. Lastly, Sørenga gives an opportunity to observe Oslo's landmark buildings such as the Opera, Akershus Fortress, Barcode, Deichmanske Library and the new Munch Museum.

13. Lohavn

This container marks the last bit of the stretch, which is 900 meters long. It is situated close to the Middelalderparken (The Medieval Park), where Oslo was founded. After the 1642 fire, the established city was moved to the west around Kvadraturen. After this move, Norwegian State Railways bought the area and built tracks. Today, Lohavn is surrounded by roads and railways, but in the future, it is expected to be more accessible and pedestrian-friendly.

14. Kongshavn

The last stop of the promenade is perhaps the most undiscovered and untouched section. Its name comes from the fact that Haakon IV Haakonsson sailed into this harbour in 1240. Around the 1870s, the area was being filled to begin to lay down tracks, and in 1907 a harbour was installed. This area is planned to be transferred into a permanent cargo port with a large park by it to act as a buffer between the container depots and the Harbour Promenade.

5 The Vision, The Roles, and The Value

The first analysis chapter aims to explore the first research question and its sub-questions. Firstly, it is important to break down the major actors into two sections as public and private. In this case, the public sector comprises of Oslo Port Authorities and the Agency for Planning and

Building Services, which are organizations accountable to Oslo Kommune. The private sector represents the architecture firms, designers, construction companies, and socio-cultural actors who are not working under Oslo Kommune. Stakeholders often tend to have coincident, but varying visions, roles, and values when it comes to large-scale projects. Since the actors are part of different sectors, it is natural to have different perceptions of one single project. Distinguishing these distinct visions, roles, and values play a considerable role in scrutinizing the social impacts of the promenade further.

5.1 The Vision

The aforementioned actors have varying visions since they are responsible for different components of the project varying from construction to festivals. Since these actors approach Havnepromenaden from different angles, it is expected to have more than one common vision. Scrutinizing these distinct visions is imperative for understanding how this project is initially shaped. The elite interviews and the document analysis yielded a broad range of visions provided by different actors. These visions include diverse activities & recreation, connectedness, return to nature, public use & public feeling, accessibility, unique sectioning, identity & history, and potential. All these visions are interconnected at some point and level. Therefore, it is essential to draw connections between them while exploring them individually.

5.1.1 Diverse Activities

The Harbour Promenade brings the fjord, the sea, and the city together, and it facilitates a diversity along the stretch. Since it is available to the public throughout the year, diverse activities emerge. These activities include but not limited to recreational activities such as walking, jogging, running, swimming, kayaking, and leisure fishing. Two main components shape these activities: the physical attributes of the promenade and the culture. It is evident that outdoor activities and recreation are embedded in Norwegian culture. According to a study run by Statistics Norway, 80% of Norwegians who are 16 or above exercise or train once a week (Sports and Outdoors Activities 2019). Other offerings such as festivals, restaurants & bars, access to small boats, and floating saunas are equally prominent as the recreational activities. Although Oslo is a relatively compact city, Havnepromenaden offers a variety of options to enjoy urban outdoors. Temporary components such as floating saunas and festivals also help to improve the diversity of activities.

For this reason, the majority of actors support temporary components concerning their vision about this very promenade. Lastly, it is important to touch upon togetherness and meaningfulness that stem from diverse activities by sharing and using the same landscape. Togetherness develops from being around people with similar interests or enjoying these diverse activities with people in a shared landscape. Meaningfulness occurs when one benefits or makes use of something or someplace. This notion of togetherness and meaningfulness brings the vision to connectedness and public feeling.

5.1.2 Connectedness

The city and the Osloites have been disconnected and separated from the fjord for many years because of the city's industrial past. Interviewees from different backgrounds acknowledged this disconnection and envisioned to create and develop a promenade that physically connects the city from Frognerstranda to Grønli and the city behind.

For a very long time, Oslo was disconnected from fjord because of the industry.
(Architect & Urban Designer)

As the city has been separated from the fjord for so many years, people of Oslo need to learn that they have such an element of nature so close. There we have water, sand, islands and we have marine life, of course, birds and so on. So this nature awareness is also a part of the use of promenade, I'd say. (Head of Unit, Agency for Planning and Building Services)

I have had a relation to havnepromenaden for over 20 years because my husband has a sail ship in front of Rådhuset, and I've always been wondering why we don't use the promenade and why it's not made available earlier. (Work Psychologist)

Besides the physical connection of the east and west, the connection between the people and the sea matters to overcome this disconnection. Since 2015, the Harbour Promenade has been playing a bridge role for both the city and its people. It brings people together and allows them to make meaning out of this space that they were disconnected from before. Common public areas like the promenade where people can recreate, volunteer, or make good use of it can result in

greater social connectedness, engagement, and cohesion in the city (Jennings & Bamkole 2019, Jennings & O'Brien 2019). It does not only bring people together by attracting people from the same backgrounds, but it also enriches the diversity of the area with different activities and unique sections. This diversity creates a deeper level of social connection since it brings different generations, ethnicities, locals, and foreigners together.

5.1.3 Return to Nature

Because of the disconnection from the fjord, many were not aware of what the promenade had to offer prior to the opening of the Harbour Promenade. It is a significant element of nature in Oslo, like Nordmarka. However, people of Oslo need to realize that such a natural wonder is only a quick walk away from them. For this reason, some actors mentioned the importance of nature awareness and biodiversity concerning their vision about the promenade.

If you think of nature, biodiversity. To build something floating at Sørenga, it's a good way to use whatever area, but it's not good for what's underneath. Like a diversity point of view. It's a killer. (Communication and Information Manager)

Of course, the big issue is awareness of nature. The fjord is a big element of nature. It's actually bigger than Nordmarka. (Head of Unit, Agency for Planning and Building Services)

There is an abundance of water, beaches, islands, marine life, plants, and birds and many other elements of nature that require more attention, awareness, and protection from both Osloites and visitors. Therefore, the vision suggests that Havnepromenaden plays a principal role in creating a bond between people and nature for both nature's sake and the people's sake.

5.1.4 Public Use & Public Feeling

Furthermore, the disconnection from the fjord and the industrial use of the port affected the public feeling of this area and limited public use. Some actors and secondary data analysis highlighted that a facility that is available for everyday use would make the area more public and welcoming.

The value is of course that it should be a public space. (Architect and Urban Designer)

To keep the public areas open for the public, it's important. (Head of Unit, Agency for Planning and Building Services)

It's definitely supposed to be for everyday people and part of your everyday life.
(Architect)

The promenade definitely accomplished the vision set by these actors. The whole stretch is open to public use 24/7 throughout the year. This generates the public feeling and, most importantly, ownership of this area by the public. The switch from industrial and private feeling to public use and the public feeling was important to achieve for reasons such as public engagement, repurposing of already existing features and areas, and creating an identity and meaning.

5.1.5 Accessibility

The interviewees also touched upon accessibility alongside the publicness of the promenade.

Easy to access it and I think nothing else in the city at this moment has the potential to appeal to all ages, all kinds of people, tourists and everything. (City-Branding Specialist)

The vision that the city council declared or agreed upon in the Fjordbyplan, where they say that they said that this will make the fjord accessible for the population.
(Entrepreneur)

So this was a fantastic opportunity to make the whole waterfront accessible and to do this together with the people of Oslo. (Architect)

Give access to the people of Oslo. (Project Manager, Oslo Port Authority)

The Fjord City Plan highlights that the fjord should be accessible for the population. This promenade helped to open the waterfront for public use around the clock. However, accessibility

is not limited to actual physical access but also social access. Information and communication manager mentioned that some areas such as Tjuvholmen might give more of an exclusive feeling to its users because of its privatized looks and attractions. However, there are other areas that are completely free and welcoming, such as Sørenga. This type of openness and opportunities for all was also important to achieve to satisfy accessibility and public engagement to the core.

5.1.6 Unique Sectioning

Interviewees also stated that highlighting and making good use of unique sections along the promenade is a major vision.

If you start reading the plan for the harbour promenade, you'll find that it's divided into nine sections. Each section is supposed to have its own identity and its own content. (Head of Unit, Agency for Planning and Building Services)

We wanted to strengthen the qualities along the harbour promenade so you can experience differences along the whole stretch. (Architect and Urban Designer)

Harbour promenade is not something that is unique for Oslo. But what's unique about harbour promenade in Oslo? What we found out is that for instance, if you go to other cities in sunny parts of Europe, what they define as a harbour promenade is that it's a 3-4 km long with same kind of lightning, benches, materials. What we saw here at port of Oslo and the city of Oslo is so much more than that. Here we have new areas alongside the opera house, and we have industrial areas in Filipstad, and we have all the fortress in the middle of the city. What we identified is that harbour promenade consists of different stretches which has its own identity. (Project Manager, Oslo Port Authority)

The commission of architects and designers wanted to emphasize and strengthen the characteristics of different areas so that users can explore and experience the uniqueness of the waterfront stretch. These unique sections were valued in different angles and levels based on interviewees' position, knowledge, and interests. Also, unique sectioning of the stretch was also a part of creating diversity

among the users and activities. By creating different sections, the actors aimed to provide an opportunity for all.

5.1.7 Identity & History

Although it was not set as a primary vision, identity-making and reconnecting with Oslo's history were implicit visions. Firstly, changing the existing identity of the promenade was crucial to achieving togetherness, meaningfulness, and public feeling due to the prior disconnection between the fjord and people. By doing so, it was aimed that the people of Oslo and others will adopt the promenade as an important piece of Oslo's identity. On the other hand, it is mentioned that unique sections all come with different content and history.

A lot of people in Oslo are used to it now. They're very familiar with the containers and the orange colour and everything. It's kind of an identity. (Graphic Designer)

It's quite clear that it's a horizontal landmark for Oslo. (Architect and Urban Designer)

You could start with a placemaking, identity building really early, combine that with user participation and feedback and input and not be afraid to test things on site before the project gets built. So for us, we constantly use it as a strategy. (Architect)

It was equally important to feature the past of each area as well as its current and future conditions to maintain time-related cohesiveness. Therefore, the actors designed the promenade, so it acts as an educating tool with the help of illustrations and information boards on orange containers.

5.1.8 Potential

The last vision mentioned was the future potential. The actors wanted to demonstrate that there is a significant potential for development and investment.

But in the future, I hope in the future more people will continue to Frognerkilen and Filipstad and that area. Because I think there's a very big potential. (City-branding Specialist)

But that project shows us that the harbour promenade and this area Vippetangen has a potential for people...if, for example, Vippa disappears, it'll be replaced by something which has the potential to be even better. (Project Manager, Oslo Port Authority)

As of now, many components such as Vippa and SALT are temporary. However, they show a great example of how these unused sections became alive and important for the city. Eventually, these temporary areas will go under a permanent change. Therefore, actors used testbed strategy and worked on highlighting unique sections of the promenade by providing and supporting diverse activities such as the skatepark, Vippa, and the floating saunas. These temporary components prove promenade's potential for investors, developers, politicians, as well as the public.

5.2 The Roles

Temporary urbanism is a versatile and flexible approach to urbanism, as mentioned in the theory chapter (Zhang and Anders 2018). Therefore, it can take on diverse roles. In the case of Havnepromenaden, interviewees put forward six different roles of temporary urbanism: activation, repurposing, inspiration, social diversity, character-building, and environmental awareness. These roles go hand in hand with the visions mentioned above. Also, it is necessary to mention that different actors focus on different roles. For instance, project managers and architects focus more on activation and repurposing, whereas socio-cultural actors focus more on socio-cultural diversity, identity-building, and environmental awareness.

5.2.1 Activation

The first role assigned to the promenade project is activation. The promenade serves as a tool for the city to revive and revitalize the 9-km stretch. In order to do so, architecture firms involved in the project suggested the testbed strategy, which was welcomed and embraced by other actors from the city council. Testbeds are sites of urban development, in which experimentation constitutes an integral part of the planning and development of the area (Berglund-Snodgrass and Mukhtar-Landgren 2020). Also, they are inviting to both the public sector, the private sector, or collaborations between the two. They encourage both sectors to get involved with the temporary activation of the public spaces along the promenade. It is appealing since testbeds are low-cost projects compared to developing a project permanently. Also, they are easier and quicker to

submit, implement, test, evaluate, revise and make changes accordingly based on the revision. Some remarks from interviewees regarding activation include:

They matter a lot. we proposed the idea of testbeds, as a way to activate public space temporarily along the harbourfront. (Architect)

It was the principle for the strategy plan of the harbour promenade. It was called the testbeds. With testbeds they sort of had three main objectives: it should attract new groups of users to the promenade. (Head of Unit, Agency for Planning and Building Services)

This temporary things, they activate us, they make us interested. (City-branding Specialist)

With the temporary ones, it's very important for projects. An urban city needs to be alive. (Work Psychologist)

It's kind of an activator and a tool for the City of Oslo. It was something that we introduced when we work with the harbour promenade. It's a tool to invite people that would like to contribute to this project. It's basically called testbeds, and it's open up for both private and public sectors to kind of work together and collaborates and build up the identity of the harbour promenade and make it for everyone. (Architect and Urban Designer)

One can claim that testbeds act as prototypes for prospective permanent projects. They help to build a temporary identity of a certain urban place and get its spot on a map, which can result in a more permanent identity in the future. Temporary public spaces inform potential developers and other actors in both public and private sectors about what can become permanent in the future, depending on the success or failure of testbeds. The experimentation and reversibility afforded by temporary use practices can encourage a multilayered approach to land use and increase the likelihood that a vacant space will eventually find permanent use (Temporary Urbanism 2014).

Furthermore, temporary urbanism enhances the sense of openness towards urban installations and pop-up activities. This openness allows users to engage with the city with more confidence and less hesitation. The two most prominent examples of activation are the floating saunas and Vippa. For instance, floating saunas around Aker Brygge, the Opera, and Sukkerbiten activate the use of the water surface as well as generating well-being. These saunas vary in shape, size, price, and location. However, they are open throughout the year which keeps the water surface active during all seasons. Saunas let Harbour Promenade users to integrate themselves with the nature regardless of the weather conditions as well as fostering a mindset of openness and adventure.



Figure 8: Floating Sauna Examples Along the Promenade

Photographed and edited by Damla Köstek, March 2020

5.2.2 Repurposing

It is important to implement adaptive reuse along the promenade since it is under constant construction, development, and vacant spaces are abundant. Adapting to the changing conditions of the promenade with temporary adaptive reuse projects is beneficial both in financial and social aspects (Halsey 2019). Cost-wise, repurposing and reuse are much more affordable than building from scratch, and it is more environmentally friendly. Repurposing vacant areas also give different user groups a reason to explore these areas. For instance, Vippa attracts a crowd to Vippetangen, which used to be not as appealing to the public. Before, Vippetangen carried a more peripheric vibe, and users did not have a reason to go down to the area, whereas now, Vippa created a more central, popular, and welcoming vibe. Oslo Havn backed the Vippa project since day one. Vippa is an old shed that was unused, which went under a transformation and now serves as a food court with a view of the Oslo Harbour. It is considered as one of the biggest success stories of temporary components along the promenade. It will be taken down in the future due to its rundown conditions. However, it proves that Vippetangen has significant development and attraction potential.

5.2.3 Socio-Cultural Diversity

Socio-cultural actors emphasized on the role of social and cultural diversity as socio-cultural diversity plays an integral role in people's well-being, local development, and equity (Duxbury et al. 2016). The promenade attracts people from many different backgrounds, and it is expected to sustain and ameliorate this diversity. Temporary urbanism generates a mix of cultures, ages, genders, and generations as it delivers to different users on different levels of engagement. The idea behind establishing and maintaining nine unique sections also allows different actors to propose a broad range of temporary components from festivals to food trucks. The diversity of activities attracts different users, and the successful turn out inspires more people to develop or engage with temporary components. So this two-way attraction of diversity creates a loop of positive impacts. Interviewees highlighted socio-cultural diversity with following remarks:

What they need down there is the people here to connect to dare to go down there. I think havnepromenaden is exactly what we need. That's the passage, that's the place, that's something everyone can identify with, and we have nothing like it in the city. We couldn't make people understand that Oslo is a Fjordby without Havnepromenaden. (City-branding Specialist)

It shows how different user groups, different events bring different people can come together. (Architect)

According to some interviewees such as the city-branding specialist, it is important to maintain an element of surprise along the promenade to create a sustainable attraction and diversity. It will give users the possibility to try something which they have not already. For this reason, the temporary components need to be motivating and inspiring so that different users can enjoy the promenade continuously and encourage them to improve the promenade with new ideas.

5.2.4 Identity-Building

Another important role of temporary urbanism is identity-making. As urbanist, Ali Cheshmehzangi stated: "Identity to place is like light to colour" (Cheshmehzangi 2010). Therefore, the strong identity of this promenade can make or break its integrity as well as its attractiveness. For this reason, temporary components such as the orange containers along the promenade play an important role in identity-making as mentioned by the interviewed graphic designer and architects. The orange colour of the benches and the signages are designed to enhance the promenade's identity. The promenade needs to stand out with the help of its temporary components from its orange elements to art installations such as Englast. The new and attractive identity comprising of temporary components brings people to the parts of the waterfront where there was not much attraction before, such as Frognerkilen, as mentioned by the city-branding specialist. Now, it is embraced by a younger crowd who can enjoy the skatepark until it lasts. The temporary urban components need to sustain the promenade's identity for future users.

5.2.5 Environmental Awareness

Finally, the last role mentioned by some actors is raising environmental awareness and protecting the existing environment. As mentioned in the vision section, the Harbour Promenade is home to many natural wonders, from green spaces to the Oslo fjord. Respecting the environment while developing the area should be at the core of both temporary and permanent projects. One of the examples of environment-friendly temporary urbanism along the promenade is the floating saunas and the floating farm, which is currently under renovation. This kind of elements activates the water surface, draws attention to the fjord as well as being flexible, mobile and not causing

harm for the water beneath them since they are not occupying a certain spot permanently. These elements also blend well with their surroundings since they are usually not big in size and have an organic architecture. Furthermore, festivals such as "Passion for Ocean" attracts people's attention to the ocean and the promenade. Festival organizers aim to educate festival-goers while ensuring that they enjoy activities such as scuba-diving.

5.3 The Value

Values are fundamental beliefs that guide actions, helping one to determine what is important to them, providing general guidelines for conduct, and specifying a relationship between a person and a goal (Mintz 2018). For this reason, values are relational in a way that one's values may not be similar to someone else's regarding the same situation. Also, value is often considered to be a useful number to be utilized in decision-making, and this concept of "value as an instrument" can often be found in real estate (Chiaradia et al. 2016). Chiaradia and others argue that this approach to value can result in the dismissal of relevant design and planning considerations (Chiaradia et al. 2016). Therefore, paying close attention to stakeholders' values can allow planners and other actors to connect important values to decision-making processes. This section will examine specifically valued locations along the promenade, and the value and knowledge sets applied in the planning and decision-making processes.

5.3.1 Places of Importance

As mentioned in the earlier chapters, there are unique subdivisions and spots along the promenade. According to the Agency for Planning and Building Services, the promenade consists of nine major sections with 14 important spots marked with containers. All these sections and spots carry importance and significance in their own way. Since the characteristics of these spaces vary, interviewees value different parts depending on their personal points of view and their occupational position. This subsection will present the places of importance mentioned by the interviewees.

First, only one interviewee mentioned the Frognerkilen and Filipstad area as of importance. For example, the skatepark located at the start point of the promenade made a visible impact, and if developed, this area has the potential to become very attractive. Another point made was if this

area can be extended over the motor highway, users can reach to Vigelandsparken. This connection will unfold the city to its users even further.

I also think it's interesting if you can continue after Frognerkilen cause then you stop. If you can have a little path over the motor highway, then you can come to very interesting areas. You can come to Vigelandsparken. I think what's very interesting in the city is to open the lines further. (City-branding Specialist)

Actors who mentioned Aker Brygge as a place of importance highlighted its vibrancy, broad range of activities, and architecture.

Most of the people at Tjuvholmen, Aker Brygge or Akershus Festning, the Opera, there's a lot of activities and very vibrant. (Graphic Designer)

Aker Brygge is the first part of the fjord city development, which is 30-40 years old. It's been kind of like one of the main; if you're in Oslo, you have to see the ski jump, Aker Brygge kind of thing. (Senior Architect, The Agency for Planning and Building Services)

As it is the first completed part of the Fjordby development, it marks approximately its 40th year. Therefore it became almost a landmark or a must-see spot in Oslo. The senior architect also touched upon how users tend to walk from the Opera to Aker Brygge to its expansion Tjuvholmen since these spots are closest to the city centre. Furthermore, its popularity is proven by the existence of a constant crowd, which reaches its peak during the summer period. One can state that this section is of importance due to its cultural value as well as its appeal to consumerists.

Only the architect named Akershus Festning and that actor also stated the importance of place-specific knowledge during the development Harbour Promenade project. For instance, the provided example highlights the difference between Akershus Stranda located in front of the Akershus Festning to Sørenga and how they need to be treated differently and accordingly.

Vippetangen is another point of interest specified by various interviewees. As this area used to be significantly secluded from public use, the slow change is attracting more people. For instance, the fishing deck (which is currently closed due to its rundown conditions) attracted the

most international crowd recorded along the promenade. As some other spots in Havnepromenaden, this area also shows signals of future potential for more public engagement, if invested, as it has one of the best views of the fjord and is historically significant.

Vippa; we thought it could be a similar thing as in Copenhagen, Papirøen.

...But in Vippetangen, you have all these historical contexts with the medieval fortress. That's the good thing about Vippetangen; we probably won't have any dwellings, so if you have some swimming spots out there, you wouldn't have any problems if you're screaming or playing music. (Senior Architect, The Agency for Planning and Building Services)

Since this area is going to be renovated in 5-10 years time, it was all about to see if there's room for people to visit the area beforehand. We were trying to develop Vippa. We're not the developers, but we own the shed. We're renting it out to Vippa. We see that it's a great success. That temporary project cause it's temporary it'll be torn down in some years time. But that project shows us that the harbour promenade and this area Vippetangen has a potential for people. (Project Manager, Oslo Port Authority)

But also, places where people didn't really go before. So like out at Vippetangen, it was very important to have something there. (Architect)

Because Vippetangen is a central part, but still, it's very far away from everything. So it's important for people to come out there to see that it actually exists. It's the best sunset in Oslo. (Work Psychologist)

Bjørvika encompasses the large section of the promenade, starting from Langkaia to Kongshavn. It went under an excessive amount of construction and development, which are approximately completed, especially areas such as Sørenga and Langkaia. The interviewees focused on various sections located in the Bjørvika area.

For instance, one interviewee mentioned that Langkaia's important role since it houses SALT and other temporary elements such as the KOK floating saunas, and these elements boost

the cultural vibrance and attractiveness of the area. Also, it is available for recreational use for different user groups, and it is considerably common to observe runners as well as families with kids in the playgrounds.

Next, the interviewed actors concentrated significantly in the area around Opera commons. A lot of people tend to take the Opera to Aker Brygge cause that's the closest to the city centre. (Graphic Designer)

...the city is changing like down in the Opera Common, it's obvious that there are a lot of people. I mean, we're talking about hundreds of thousands every year. Because of the library, walking from the main transport hub to the opera, and also more now when Deichman opens so this would pretty much rock, and it will also have step stone to the fjord. (Information and Communication Manager)

The promenade is going through interesting historical areas like close to the city hall, our medieval castle and also around the Bjørvika area. Our new opera is a protected cultural building, so the cultural officers have a say there, any details about making the promenade... That has happened perhaps in a bigger way than we thought. The cruise ships have come more frequently, and the architecture of the new opera is a famous landmark for Oslo. (Head of Unit, The Agency for Planning and Building Services)

The Opera opened its doors 12 years ago, and since then, it indeed became a landmark of Oslo and Norway. As it is the most central spot along the promenade in relation to its proximity to the central station, this area attracts many users daily. Additionally, this number is expected to grow with the help of the new Deichman Library and the new Munch museum as well as the floating elements like the saunas and the farm. Opera commons is important for the promenade and Oslo since it is becoming a cultural hub. Even though some parts are still under construction, it is one of the most crowded points along the promenade and in the city.

One interviewee spoke passionately about Sukkerbiten being the most important spot along the promenade since it is one of the least developed areas in Havnepromenaden.

I think probably Sukkerbiten. It's the most important thing cause it's the part which is not developed and it's the most important. Because the ones that are more developed and ready is not interesting, because you can't do anything but this area and the buffer zone between Sørenga and the harbour promenade is the most important.
(Entrepreneur)

Another interviewee raised another significant point about this very section as it was the first testbed of the Fjord City Plan.

There are lots of examples, also Sukkerbiten plays a very important role. That was sort of Fjordbyen's first testbed before we were even involved. (Architect)

This space offered a space for temporary components that inspired others to embrace the testbed strategy and create new possibilities. For this reason, one can claim that this place is inspirational and holds a strong identity that supports its significance for both users and actors involved in the development of the promenade.

Nextly, an interviewee focused on Bjørvika and Grønlia area. The beach, the architecture, the greens and the cultural hub attracts many to this area, not only the residents but many other users. As this area gets very vibrant in the summer, it can create some friction between the residents and the daily users. However, it remains as one of the most lively spots along the stretch.

It's an expensive area, that's for sure. It's a home for big cultural institutions. So some of that is business kind of feel to it and the slick design which can be a bit more appealing or the opposite like how can we feel like home here? On a good day, every day, there's 10k-30k people. It's a lot of people. (Information and Communication Manager)

Additionally, the same interviewee mentioned that Grønlia has the potential to be an eye-catching buffer zone with a park.

What's remaining, which would totally be amazing, is Grønlia, which is the final bit. It'd end with a huge park, huge buffer zone. It'll be in the reports, how to facilitate the interface and land. (Information and Communication Manager)

Therefore, one can assume that the last few kilometres of the promenade are already very popular amongst different users, but it can be ameliorated if developed further.

It is imperative to recognize that every single spot has its importance and significance. However, the locations mentioned by the interviewees attracted their attention more compared to some other sections, such as Kongshavn, which has not been mentioned by any of the interviewees. As mentioned above, the perspectives and values can differ depending on interviewees' interests and backgrounds. The different valued sections show that the promenade is a versatile stretch that attracts different users as well as different viewpoints.

5.3.2 Value and Knowledge

In urban planning and architecture, the word value refers to the social and aesthetic standards of desirability relative to specific goals, and knowledge refers to the social, economic, technological, environmental, and political features of a particular place (Low and Walter 1982, Sanchez and Afzalan 2015, Hamilton 2013). It is often challenging to express the values behind a plan clearly, especially for the actors who are not actively involved in the planning processes. Also, disperse knowledge is hard to access since neither city planners nor other actors are omniscient. For this reason, this section aims to identify valued locations, key-value points, and the knowledge sets discussed by the interviewees.

The first and most emphasized value is publicness. This value goes hand in hand with the public use & public feeling vision. Interviewees who were actively taking part in the planning processes explained how they wanted to build a promenade that everybody feels invited and takes ownership.

I haven't met anyone who's kind of negative about the idea of this harbour promenade. Everybody kind of has ownership or are positive to this idea. (Architect and Urban Designer)

They see that on their stretch promenade is kind of lacking, or it could've been even better, so people are actually investing, and in the beginning, people didn't see the value of the whole stretch being developed as the strategic plan but now see that strategic plan is more and more accepted and people see that it's actually a good plan and they see a value of following that plan. (Project Manager, Oslo Port Authority)

I think it makes us understand and be proud of City of Oslo... Maybe we haven't started to be very proud of it yet, it is there, but we need to be even more proud of it. (City-branding Specialist)

The value identified by the interviewees echoes Lefebvre's sentiments on how public spaces act as a network enabling users to practice their right to the city (Lefebvre 1996). Moreover, the physical form of public spaces plays a crucial role in the inhabitants' right to participate in public life, and they can concretize actors' social, cultural, and economic intentions (Karimnia 2018). However, it is important to note that different individuals become actors in space through different reasoning, by which they address the space and produce it by their own publicness and ownership (Karimnia 2018).

The testbed strategy supported this ownership since it encouraged several interest groups to establish a wide range of temporary elements along the promenade. In addition, the cross-sections, commons, parks, and temporary elements prevented the creation of gated communities which secured the publicness as much as possible. The ownership and accessibility of the promenade attract users as aimed since the principal value is to develop an area that is for the public. In other words, one can state that user involvement, ownership, accessibility, and attractiveness are the four main components of publicness in the case of Havnepromenaden. In a way, Havnepromenaden's publicness is a form of giving back to society.

However, the value of giving back is not limited to society. One interviewee mentioned that one of Havnepromenaden's core values is giving back to nature. Not only thinking about what is good for the people but also what is beneficial for the environment so they can both flourish.

We need to think about what's good for me, you and the sea, accessible to us. It's time to give something back. (Information and Communication Manager)

It is a simple form of sustainability. For instance, the Harbour Promenade project revitalized some parts of the fjord by clearing the pollutant from the basin at the fjord, water cleaning activities, and considering biodiversity when planning or implementing projects so that people and the future users can enjoy the fjord to the fullest.

This area was a dead zone, totally polluted before the development started to dig up the pollutants from the basin at the fjord. Some was covered up. These are key elements for it being social. If it's not clean, you cannot use it. In addition to digging it up or covering it up, the municipality (renovasjonsetaten), they installed this huge facility to take over water. (Information and Communication Manager)

This is also when temporary urbanism comes to play with its less harmful, impermanent, and flexible practices. Since they are not permanent, their damage to biodiversity is considerably lower. For instance, floating saunas might not be giving back to nature directly, but it is not as harmful to its current natural conditions. Developers, planners, and socio-cultural actors need to keep in mind that if the environment and biodiversity are not preserved, kept clean, and respected, there will be no room for socializing or developing opportunities in the future (Garrard et al. 2018). For this reason, it is beneficial for both actors to value nature and give back should an opportunity arise.

As nature and history are principal parts of Oslo's identity, actors agreed that Havnepromenaden also needs to grasp this fundamental value and add to Oslo's unique identity. A harbour promenade is not special to Oslo as it can there are similar promenades in other cities all over the world, such as Vienna and Singapore. However, Oslo has a unique identity since its past connects to the industrial era as well as being nested in natural elements such as the fjord and Nordmarka. These features of Oslo's identity shape both physical and social landscapes. Havnepromenaden tries to pay tribute to Oslo's identity by embracing its historical past and connecting it to its natural wonders. The city-branding specialist mentioned that the container-based concept is genius and genuine since it is a very "Oslo" thing. It makes users understand the history of the fjord and be proud of Oslo. In addition, this promenade has a unique edge compared to other harbour promenades around the world. Even though it serves as a continuous path, in fact, it is broken down into different sections to reflect the unique features of these sections. This sectioning develops sub-identities within the bounds of the overall identity of Oslo. For these reasons, identity is one of the core values behind the Harbour Promenade project as well as the Fjord City Project.

Acknowledging and respecting core knowledge sets are as important as respecting values when planning. According to Tal Berman, local knowledge in urban planning refers to an extensive, complex epistemological system related to sensations, ideas, opinions, desires, social relations, norms and practices rooted in locals' everyday reality (Berman 2016). One of the interviewees touched upon Berman's point by explaining how they have been involved in the project for over ten years and how they have extensive local knowledge about the promenade and its surroundings.

The city council declared or agreed upon in the Fjordbyplan, where they say that they said that this will make the fjord accessible for the population. Then, I knew very well how high the water level is and how cold the water is, and I had my boat at Hovedøya. I've been there for 15 years and been watching the fjord, how whole development takes place, and how empty it was cause it's like a castle. (Entrepreneur)

The importance of local knowledge mentioned by another interviewee covers physical and social knowledge sets.

Here, we've been working on this project for many years. We have much local knowledge about the harbour promenade. We know exactly where are the nice views, where are the windy spots, where are the sunny spots. So I think local knowledge is important. Since something is knowledge, and something is aim or goals, we have the goal that people should be more together. You know, for instance, loneliness is a problem and starting to be in our society. So there's knowledge about what does the population need to have a good quality of life; knowledge about that is also important. (Head of Unit, The Agency for Planning and Building Services)

For example, loneliness in Norwegian society is a local social knowledge where the aim is to boost public engagement and bring people together. Acknowledging the population's needs and how they engage with the promenade are also mentioned as local knowledge. Actors and planners use this type of knowledge to design and develop projects such as the Harbour Promenade. Place-specific knowledge is vital as well as holding stakeholder meetings to understand different actors' perspectives and inputs to come up with a successful project. The use of local physical and social knowledge is one of the reasons why the promenade is uniquely sectioned to deliver to different neighbourhoods, needs, and approaches.

Water knowledge is another type of knowledge highlighted by two interviewees (the work psychologist and the entrepreneur). It can be placed under the local knowledge section. However, water plays a significant role in this project, and it needs to be treated as a different set of knowledge. They both shared their connection to the water and the knowledge they accumulated over the years. These interviewees have been working close to the water and the promenade for over 15 years. Therefore, their knowledge is both personal and objective. They touched upon bits of knowledge from how the promenade area used to be empty and not as welcoming as now, how it connects everything and its physical features such as its cleanliness and temperature. These interviewees actively use their water knowledge to develop temporary elements to make a difference along the promenade.

Finally, few interviewees provided international waterfront promenade examples as influential starting points of the Havnepromenaden project.

Quite many people around the world has a harbour promenade. But what's unique about harbour promenade in Oslo? What we found out is that for instance, if you go to other cities in sunny parts of Europe, what they define as a harbour promenade is that it's a 3-4 km long with same kind of lighting, benches, materials. (Project Manager, Oslo Port Authority)

I guess it's before the Fjord Plan, Hamburg the harbour city, the development was first year ahead of Fjordbyplanning maybe it's been the most influential reference in the early stages, but of course, when you talk about harbour promenade, you wanted to change the things compared to the other cities in the world. (Senior Architect, The Agency for Planning and Building Services)

Even though it is reassuring to have a starting point, successful examples, access to existing data and knowledge, it was also important for the actors to ameliorate and develop a project which is distinctive from the exemplary promenade so it can stand out. Therefore, international examples were not necessarily used as a primary knowledge set, but it was handled more as a secondary source.

5.4 Summary

Firstly, this analysis chapter covered the different visions of both public and private stakeholders. Analysis of these visions is imperative to understand the initiation and formation of the Havnepromenaden project. The visions appointed from the interviews included diverse activities & creation, connectedness, return to nature, public use & public feeling, accessibility, unique sectioning, identity & history, and potential. The delegated section revealed the interconnectedness and individual significance of the visions mentioned above.

This chapter also aimed to discover the primary roles of temporary urbanism in the case of Harbour Promenade. The roles consisted of activation, repurposing, inspiration, social diversity, character-building, and environmental awareness. As expected, the roles are parallel to the visions. However, not every role is valued the same by different stakeholders since their interests vary depending on their professions and involvement in the project.

Finally, the first analysis chapter examined the core values. Values are fundamental beliefs that guided stakeholder's actions before and during the decision-making processes. To examine the values deeply, this chapter focused on valued locations and the values applied in the planning processes. The valued locations mentioned by interviewees included Frognerkilen and Filipstad, Aker Brygge, Akershus Festning, Vippetangen, Bjørvika, Langkaia, Opera commons, Sukkerbiten, and Sørenga and Grønlia. However, it is essential to underline that every bit of space along the promenade brings a unique value to the project. The value sets utilized during the planning covered publicness, testbed strategy, giving back to nature, identity-building, and the importance of local and international knowledge, which help shape the social significance of the project.

These visions, roles, and values establish the backbone of the project's planning, operation, and sustainability. These are fundamental components of a large-scale project since they found the project's roots and determine its future.

6 Stakeholders' Impact

Large-scale infrastructure projects like Havnepromenaden consist of a complex web of components such as documentation, financing, taxation, technical details, sub-agreements, and nature awareness (Grimsey and Lewis 2002). Therefore, it is natural to have a large number of stakeholders from diverse backgrounds with different involvement levels concerning complex and interconnected components of the project. Public and private stakeholders realized Havnepromenaden, and they continue to help run and improve the project. Stakeholders contribute both individually and collaboratively from very early stages until the project is over. By defining stakeholders' past, current, and future contributions and effects, one can pinpoint pivotal points and shortcomings of this project.

The exploration of stakeholders' effects on different stages during the project will help one to unearth the issues and challenges both created and faced by the stakeholders. It is evident that stakeholders are important to involve in city planning, but it also adds complexity (Axelsson and Granath 2018). This complexity generates distinct issues presented by different stakeholders and often perceived differently by other stakeholders. The examination of interviews emerged six major issues: negotiation for collectivity, the complexity of applications, involvement at different stages of development, skepticism, inaccessibility, and impermanence. It is essential to identify these issues as well as the stakeholders' participation to grasp the bigger picture in regards to stakeholders' effects on Havnepromenaden.

6.1 Past, Present, and Future Conditions of the Project

The past, current, and future conditions affected by stakeholders' are interconnected. Stakeholders' participation is not necessarily temporary even though some elements might be subject to temporariness. These conditions will be handled in chronological order to discover how the past contributions shaped today's Havnepromenaden and its future.

6.1.1 The Past

As mentioned above, different stakeholders worked on the Harbour Promenade project. These actors had to work hand in hand to realize the project. For instance, architecture and design

companies worked in collaboration and took part in the parallel assignment. However, some interviewees who took part in this collaboration mentioned that Oslo Kommune as the leading player who owned and ruled the project. Oslo Kommune had most of the say, and the collaborative team stepped in to provide help and guidance to the Kommune with the implementation portion of the project.

Since we're like 4 in the collaboration, Oslo Kommune was the one who owns the project. They have most of the say in which like it should be a promenade, but we were offered to help them about how. (Graphic Designer)

It was a lot of different etater in the Kommune involved as well and landowners, user groups... (Architect)

It was a political decision and a battle between the harbour authorities and the city or at least a part of the city. So they shaped the core of it, and we came in as potent deliverers or something like that. There is just different roles. (Entrepreneur)

Oslo Kommune's role was more of an overarching one. More specifically, the Agency for Planning and Building Services was responsible for creating the general strategic plan for the Harbour Promenade. The creation of this plan spanned over a four to five year period since it has an ample amount of details that required deep consideration. Other agencies, including the Office for Real Estate and Urban Renewal, Oslo Port Authority, and Agency for Urban Environment with the help of the Agency for Planning and Building Services, created a parallel assignment for architect teams and landscape architects to cultivate the best approach to realize this project. This parallel commission's input was crucial regarding providing advice to the politicians about how to carry out the project. It is important to mention that other agencies such as the Cultural Heritage Management Office and City Council for Cultural Affairs also took part in this overarching strategic plan, though they were not directly involved in the development of the parallel assignment.

The parallel collaborative team consisted of architects, designers, and landscape architects, including White Arkitekter, Grid Design, Rodeo Arkitekter and other individual actors from

similar working fields. However, the team worked on different positions; for instance, Rodeo architecture firm was in charge of developing strategic planning. Grid Design was in charge of developing the visual profile of the promenade. This profile included the wayfinding components, such as the signage, layout of the containers, and graphics on the containers. Fundamentally, the team consisted of sub-teams responsible for different elements of the project and their implementation.

Interviewees mentioned that getting feedback from landowners and involving the right stakeholders (government bodies, private actors, and socio-cultural actors) played a significant role when defining the principals for the basis of the project. For instance, an interviewee mentioned that some of the landowners were already familiar with some projects, and they had personal knowledge and insights about the area or the harbour.

We did a lot of stakeholder meetings. That came a bit later in the process. It was important as there were many different landowners and we wanted to get their input. Also, the people that are already established like kayak clubs, boat marines, we needed to get their input and feedback into the process. That was also important.

(Architect)

Invaluable local expertise and input from different actors yielded a satisfying ground for building the project. This type of knowledge and ideas from various sources is crucial when it comes to building a shared vision and setting goals. Strengthening the relationship between stakeholders can be accomplished through the translation of interest into a common goal, and it requires the stakeholders to define their interests clearly (Gyan and Ampomah 2016). With this approach in mind, stakeholders needed to interact with each other as efficiently as possible to set a common vision and work towards it.

To move forward with a project, one needs to have stakeholders on board. If they are not on board, one cannot move forward as desired. In the case of Havnepromenaden, there were a lot of different government bodies involved as well as landowners and users. Effective consultation of relevant stakeholders and actors is of paramount importance for the success of large-scale projects such as Havnepromenaden (Jayasena et al. 2019). Hence, it was even more important to

communicate appropriately and convey the project's potential clearly to the stakeholders. However, communication and collaboration were not smooth all along the way.

According to some socio-cultural actors such as the entrepreneur, the establishment of the project was merely a medley of political decisions and conflicts between the harbour authorities and the city. Fundamentally, the political actors and the municipal bodies shaped the core project since these bodies decided what needs to be done and how, which policies to follow, and who to involve into the project. Whereas socio-cultural actors and private actors such as the architectural firms joined more as providers. Different roles and power relations resulted in remittent collaboration and communication between stakeholders. Notably, the municipal bodies lacked direct communication, and this inefficacy resulted in complications and lagging during the project. For example, even though the municipality adopted the testbed strategy, the application process was highly complicated and time-consuming since the applications need to get approval from different agencies. Unfortunately, this problem still persists.

Moreover, in the beginning, the Port Authorities had different visions and approaches compared to the other municipal agencies and actors. For instance, during the first years of planning, they resisted a continuous Harbour Promenade. They wanted to keep the areas they own to themselves and not open it to public use and they wanted to keep both ferry terminals. They managed to keep these terminals, and these spots are the only two spots along the promenade where there is no direct water access.

Furthermore, they wanted to build Fotografihuset (Photography Museum) by Sukkerbiten. However, this project was not realized due to public uproar. Since Hav Eiendom (a for-profit property company present on the stock market owned by the Port Authorities) is one of the primary landowners, other stakeholders often needed to negotiate and settle down with the Port Authorities to move forward with the project. However, as mentioned by an interviewee, Port Authorities also need to convince other stakeholders to advance their plans.

Usually, you can't just make decisions like that; it has huge implications like Sukkerbiten. The Port Authorities wanted to build this museum for photography, and then there was kind of like a public uproar against that. A lot of people said that they

just wanted to keep it as a park, but then you have a huge contract for Bjørvika plan where you can't build. Then it's somebody loses their investment and possibility to capitalize in that. Then you have to, all the development that's been done in Bjørvika is paying for all the parks and the public attractions as well. (Senior Architect, The Agency for Planning and Building Services)

Changing perspectives is not limited to Port Authorities. In the beginning, some landowners and the public did not necessarily perceive the value of the whole stretch going under development. However, this quickly changed over time, and the strategic plan got accepted and valued more and more.

Finally, the stakeholders designed and realized the Harbour Promenade project following an untraditional and unconventional approach to urban planning. It operates more as a platform for stakeholders and different actors to participate and contribute to the development and regeneration of the promenade. This fresh approach opened doors for temporary projects and the constant revitalization of the 9-km stretch. It is evident that ongoing temporary projects prove that past conditions and decisions have a direct impact on the current shape of the project.

6.1.2 The Present

Currently, municipal agencies are cooperating to run and maintain the promenade. For instance, the Urban Environment Agency is responsible for location-related decision-making. They decide who can facilitate which activities and where. Moreover, they erect public toilets, provide benches and lightings, and maintain the orange containers along the stretch. One can affirm that Urban Environment Agency is one of the most important public authorities and a front-runner stakeholder.

The Agency for Planning and Building Services is still in charge of the planning processes concerning both permanent and temporary projects. On the other hand, the Waterfront Planning Office is responsible for planning daily activities along the promenade. They constantly cooperate with both municipal and governmental agencies, landowners, property developers, and architects to plan and carry out the visions, goals, and projects that bring the promenade to life.

Property and City Renewal Agency presents the city as a landowner. Port Authorities, Property and City Renewal Agency, and private owners are all major landowners along the promenade. Property and City Renewal Agency work on negotiations to settle down deals regarding area access and development. Even though, in the beginning, some private landowners and the Port Authorities were not necessarily fond of the project, at present, they work hand in hand to settle down deals that benefit all parties.

Cultural Heritage Management Office and City Council for Cultural Affairs became more engaged with the project compared to the initial phases of the project. The Harbour Promenade is going through historically-significant spots such as the Akershus Castle and the Medieval Park. However, this cultural and historical importance is not limited to Oslo's past. For instance, the new landmarks such as the Opera is under protections as a cultural building. For this reason, the agencies concerning the heritage and culture get involved in the decision-making process more actively as the city evolves.

In order to keep all the agencies in the loop and to periodically update them, the Agency for Planning and Building Services is responsible of forming a working forum comprising of municipal agencies. This forum consists of the Port Authorities, Cultural Heritage Management Office, City Council for Cultural Affairs, Property and City Renewal Agency, The Agency for Planning and Building, and Urban Environment Agency. They meet up four to six times a year to discuss current conditions and how to move forward with the project. This forum determines if there is a need for a special operation group; if so, they form a working group liable to the Harbour Promenade forum.

The collaboration of municipal agencies is vital, but, on the other hand, private actors also need to work closely with the municipal bodies to be able to actualize their projects. Private stakeholders and individuals need to work closely with the harbour coordination group and municipal agencies since they cannot move forward without specific permissions and also because their input is as valuable as the public sector's input. For instance, the work psychologist mentioned

how they worked conjointly with the coordination group to take part in the Havnelangs Festival targeting kids and families, which is run by the Port Authorities.

Also, it is essential to remember that each landowner is responsible for developing their part of the promenade as mentioned by the project manager.

The landowner of each stretch is the sole responsible for developing the promenade, but they are all committed to using the strategic plan as a framework for how to develop it. That framework is not legally binding, so you kind of need a consensus, but you can't really. Since it's not legally binding, there needs to be a great deal of trust and operation between the different stakeholders. What we see is that one part are doing something, then other parts are also doing. (Project Manager, Oslo Port Authority)

This butterfly effect results in continuous improvement and change. Reaching a shared perspective or realizing a project may still take a lot of negotiations and time; however, stakeholders still manage to maintain a vigorous dialogue amongst them and work together to achieve their desired goals.

One can state that the project sustains a successful trajectory since the City of Oslo works hard to engage all sides and stakeholders to carry out plans and projects as smoothly as possible. The establishment of relationships and connections between different actors can result in positive planning (Sager 2001). It is evident that positive planning lays the foundation for a thriving and long-lasting project since it is pro-active compared to traditional passive planning (OECD 2007). For instance, testbeds offer a platform for both public and private sectors to collaborate and work together. This collaboration amplifies the identity of the promenade as well as Oslo, and it provides more opportunities for the people of Oslo.

The current conditions of the project also set the ground for the future of the project. The established identity needs to be carried one step forward in order to maintain an inspiring and attractive promenade. Some interviews showed that there are some expectations and plans regarding the future of the project; however, there is room for discovery and innovation.

6.1.3 The Future

The future of the Harbour Promenade project is somewhat uncertain. According to some interviewees, some components are entirely temporary, whereas others like the urban designer believe that Havnepromenaden is still unfinished and it is an ongoing process. However, even the temporary elements along the promenade, such as SALT, continuously renew their permit to stay for a more extended period of time. For this reason, the faith of the promenade seems fuzzy and unpredictable since some parts can remain indefinitely, and some parts can disappear at any time. On the other hand, all interviewees had a positive attitude regarding the promenade's future. In order to maintain and ameliorate the conditions of the Harbour Promenade, the stakeholders need to sustain and move forward their existing input. Their input can be divided into three categories: collaboration, entrepreneurialism, and ownership. These categories are intertwined and interconnected since they foster each other.

Collaboration is the backbone of the Harbour Promenade project. To sustain a functioning and attractive promenade, stakeholders need to keep each other informed and work closely to minimize misunderstandings and disagreements. Alliances and connections are formed between the public and private sectors. This partnership presents the necessary institutional framework for cities to compete in the global and local markets by combining private resources and expertise with local governmental bodies (OECD 2007).

For instance, once the development of an area at Bjørvika is completed, this area is given to the Oslo Kommune, and the Agency of Urban Environment maintains and runs it. Fundamentally, private stakeholders develop it, which is paid by the contributions of the property developers. If one buys a piece of land, they have to pay 2500 NOK extra per square meter for the public space development between the structures or buildings. In this case, the Harbour Promenade is also given back to the municipality for free. This example proves that users, policymakers, businesses are all intertwined; for this reason, there is a need for a more integrated experimentation platform (Latre et al. 2016).

Since urban projects are increasingly becoming more intertwined with local climate ambitions, investments in urban attractiveness and innovation measures, testbed strategy is also

becoming a preferred experimentation platform (Latre et al. 2016). Urban experimentation and entrepreneurship allow both private and public actors to test innovative projects in a collaborative setting (Berglund-Snodgrass and Mukhtar-Landgren 2020). This collaborative atmosphere will influence and attract more temporary projects to be implemented and tested.

The arena for urban experimentation plays an important role in Harbour Promenade's future. Testbed planning is a multi-actor, collaborative planning process in a delimited area, with the ambition to generate and disseminate learning while simultaneously developing the site (Berglund-Snodgrass and Mukhtar-Landgren 2020). To support the innovative projects and to sustain the attractiveness of the stretch, stakeholders will need to collaborate in the future as well as present times.

Entrepreneurs challenge the traditional urban planning characteristics since experimentation is not necessarily a part of traditional plans. However, in the case of Havnepromenaden, the non-traditional approach and the testbed strategy worked in favour of the project. For this reason, entrepreneurialism, both stemming from public and private sectors need to be encouraged and supported by stakeholders for a sustainably attractive promenade. Interviewees mentioned their awareness and fondness about the testbed strategy established by collaboration and entrepreneurialism.

That's also one of the tools that mentioned; testbeds create this ownership that we establish something together with several groups and interest groups. Then you start to have the ownership of the promenade that it's a public space. (Architect and Urban Designer)

When we proposed this concept, the test part was quite important, so that you could just quickly throw out some ideas, try things out and according to the feedback and input from the users...(Architect)

If the actors can maintain their collaboration, experimental approaches, entrepreneurialism, and interest in testbeds, the future of the promenade will look even more interesting than now.

Biddulph suggested that large scale projects can be designed to fit into and enhance the fabric of the city when stakeholders embrace urban design thinking as this type of projects build the identity of a city with the help of stakeholders.(Biddulph 2011). However, identity-making is not limited to urban design thinking, but it is also related to the sense of ownership. This ownership can be based on whose voice is heard, who has influence over decisions, and who is affected by the process and outcome (Lachapelle 2008). Since the sense of ownership is a broad concept, different stakeholders can have varying takes on ownership. What is essential is the fact that stakeholders need to embrace their ownership to strategize the interests and actions to contribute to the development of the project.

Ownership also goes hand in hand with powerfulness. Barber said people are apathetic because they are powerless, not powerless because they are apathetic (Barber 1984). If the stakeholders are apathetic, their actions will jeopardize the future of the project. To guarantee a sustainable promenade, the power of ownership claimed by stakeholders needs to be shifted to further temporal dimensions as well. Applying the concept of ownership moves the focus from the present to future generations since the heirs of a project would reap the costs or benefits of any decisions (Lachapelle 2008). Therefore, it is crucial for stakeholders to be aware of their ownership and power, embrace them, and conceive a beneficial outcome for both the sake of the promenade project and the next generations.

6.2 Conflicts & Challenges

Large-scale projects such as Havnepromenaden brings together diverse stakeholders to administer the project properly. However, stakeholders face numerous challenges, whether caused by other stakeholders or socially constructed issues such as skepticism towards new developments. A large number of stakeholders often result in conflicts of interests and visions. Conflict is ubiquitous in human relationships because it naturally results from diversity in goals, needs and ways of thinking, and competition (Gare & Feldman, 2009). According to Gyan and Ampomah, stakeholder conflict and relationship are more likely to affect the success of projects adversely (Gyan and Ampomah 2016).

During the elite interviews, the participants mentioned six main challenges and conflicts they encountered during the project. These challenges are as follows: negotiation for collectivity, the complexity of applications, involvement at different stages of development, skepticism, inaccessibility, and impermanence. This section will examine these challenges and possible solutions if there are any.

6.2.1 Negotiation for Collectivity

As stakeholders need to move as a collective to advance in the project, they continuously negotiate to set common grounds and satisfy the needs of other players as well as their visions. The negotiations take place between different municipal agencies or between private actors and municipal agencies.

For instance, the entrepreneur mentioned how they had to go through multiple steps and processes through different municipal agencies to either convince the authorities or get necessary permissions to implement their projects. These negotiations often consume a lot of time and can have a negative impact on socio-cultural actors' financial conditions. The consumption of time often occurs due to the lack of direct communication between different municipal agencies.

The main challenge is the necessary involvement of many landowners and stakeholders. They need to operate in a fashion that they can form a mosaic of diverse opinions and interests. For this reason, one can state that there is a need for a forum to establish a collective approach. For example, even though it is not satisfactory enough, the forum consisting of the Port Authorities, Cultural Heritage Management Office, City Council for Cultural Affairs, Property and City Renewal Agency, The Agency for Planning and Building, and Urban Environment Agency, get together periodically to discuss the present and future of the promenade. This forum allows these agencies to have a platform to negotiate or discuss at least four to six times a year.

On the other hand, an established negotiation platform for private and public sectors do not exist. Therefore, socio-cultural actors and other private stakeholders are obliged to follow lengthy and exhaustive processes to negotiate with other actors. As mentioned earlier, competent

consultation and communication between stakeholders are imperial for a successful large-scale project (Jayasena et al. 2019).

These negotiations are essential not only to have unified visions but also to achieve consistency. Consistency is necessary to develop a robust coping mechanism towards continually changing features and characteristics of the promenade. Establishment of clear terms, identifying effective modes of communication, communicating the long-term vision, and enforcing accountability through stakeholder negotiations will help achieve the desired consistency, which will allow stakeholders to cope with both unexpected and planned changes along the promenade (Stanleigh 2010, Lyman 2013).

6.2.2 Complexity of Applications

The interviews revealed that the complexity of applications originates from numerous municipal bodies' involvement in the decision-making process. Practically, applications need to go through different municipal agencies, and usually one agency at a time. Thus applicants involving private organizations to public ones required to wait for extended periods.

The complexity and lengthiness have a significant impact on socio-cultural actors' involvement. For instance, the entrepreneur mentioned how they had to keep getting different permits from different agencies to initiate their temporary project. In other words, they had to go through "a battle for permits" to start off their project. The application process is an unquestionable challenge, especially for private actors and entrepreneurs with new ideas since their finances and timelines do not always support the lengthy administrative steps.

To be able to put up the containers, you need to send in an application. Also, some not difficulties, but we had some ideas about using interactive media along the way, so for example, instead of a static map but you can have a video on a mobile or also other things, but we couldn't do it at the end. (Graphic Designer)

The challenge for that is people want to participate and doing something like a temporary structure but then you need a quite heavy administration and regulations

and you need to be really skilled to be able to apply for all the temporary permissions.
(Architect and Urban Designer)

Especially with this temporary elements, that's a challenge. Because usually, those are usually people with great ideas, and motivated. They are very eager, and then they get their idea to let's say in February, and they come to us around March-April and expect to have all the permits until May or June. Often, it's May or June next year. That's a problem because their motivation usually flattens out, and perhaps their financing doesn't function anymore. This is a challenge to find quick ways to help people with good ideas. (Head of Unit, The Agency for Planning and Building Services)

It is challenging to speed the processes up since the agencies work separately. Once again, this brings the discussion to the importance of collaboration and communication between stakeholders. A simplified application process can encourage more entrepreneurs to engage with the Harbour Promenade Project.

However, it is important to keep in mind that lengthy and multiple-staged processes are not the only element that causes complexity. The lack of experience related to temporary project applications also adds to the complexity. The applications are case-based since temporary projects are unique in their ways; the applications cannot be rendered down to a single comprehensive application that covers all sorts of projects. For this reason, every project is subject to a different application process. The individuality of applications can take some applicants by surprise or even discourage them from pursuing their ideas.

It is evident that complex applications affect all stakeholders in one way or another. However, this challenge can be relieved to a certain degree by categorizing the project types to speed up the process, simplifying the number of permits and applications, and securing effective communication between the municipal bodies to work faster and more collaboratively.

6.2.3 Involvement at Different Stages of Development

It is not uncommon that stakeholders such as designers and architects join a project at different stages. Stakeholders have a substantial impact on a project's survival; therefore, the

involvement of key stakeholders should be an essential part of any project management plan throughout every stage of the project (Heravi et al. 2015). However, the late involvement of specific stakeholders, such as architects and designers, created challenges regarding the project's visual unity.

Since the Harbour Promenade project is being developed gradually, some parts are more advanced compared to other sections or finished. For instance, Tjuvholmen is completed, and Sørenga is nearly finished. Developed areas define the identity of the promenade from a visual perspective. Thus, the early involvement of actors who worked on the visual and architectural aspects would be ideal for smoother planning.

It is not impossible yet challenging to develop exhaustive concepts around existing elements such as lighting, materials, and programming. For instance, a stakeholder mentioned how lights and signs were being installed while they were developing their concepts for the stretch around Akershus Castle. It is, undoubtedly, more challenging to find principles that would mould together with existing and future elements of the promenade compared to developing a design plan from the very beginning. Even though this challenge cannot be reversed, it is important to apprehend that stakeholder involvement at the right time is of significance regarding smoother processes and convenience for all stakeholders.

6.2.4 Skepticism

As Mike Lydon mentioned, short-term projects have become a powerful and adaptable new tool of planners, policymakers, and entrepreneurs and these temporary projects are often serve as stepping stones to gaining public and government support for investing in permanent projects, inspiring residents, and civic leaders to experience and shape urban spaces in a new way (Lydon et al. 2015). However, municipal agencies can often be skeptical at first since they are not accustomed to the idea of temporary projects (Steuteville 2017).

Temporary urbanism encourages people who desire to change and reconfigure their city and do so with minimal governmental involvement (Mould 2014). Even though these projects are not designed traditionally, they still need to follow regulations. For example, some socio-cultural

actors like the entrepreneur mentioned how Harbour Authorities were skeptical towards some initiatives such as floating saunas and had doubts moving forward with the project. It is clear that projects originating from individuals or entrepreneurs do not fall under the same umbrella as traditional urban planning. However, the prejudice and skepticism concerning temporary projects contradict with Harbour Promenade's identity. Considering the promenade itself is based on temporariness, open-mindedness and support for temporary projects will only further the promenade's success.

6.2.5 Interruption of Accessibility and Publicness

Havnepromenaden aims to connect the east to the west and the people of Oslo to the waterfront. Some stakeholders such as the work psychologist and the senior architect envisioned to have uninterrupted access to the water along the promenade. Another vision was to establish a public space for everyone. However, all stakeholders did not agree on these visions.

For instance, the Port Authorities desired to keep the ports and cruise ships down the fjord for numerous reasons. These reasons include but are not limited to sustaining Oslo's industrial identity since it is part of the city's past and generating liveliness and mobility. The Port Authorities managed to convince politicians, and they got to keep two spots for cruise ship traffic along the promenade. These areas are the only spots where public access to water is interrupted.

Additionally, Port Authorities also wanted to rebuild the park adjacent to the Port Authorities' office; however, this park would be occasionally fenced in due to incoming cruise ships. A fenced-in park would limit the Havnepromenaden's publicness and accessibility even further. Other stakeholders, especially socio-cultural and private actors, opposed to rebuilding a fenced-in park and eventually, the park remained open to public access. On the other hand, the cruise ship docks remain along the promenade, and they foster more of a private feeling than publicness.

It is clear that stakeholders' approaches to accessibility and public feeling are different. Some might perceive public spaces as a giveaway land where one can generate profit instead of offering free access, whereas another one can claim that partial inaccessibility does not impact the

overall publicness of the promenade. However, when making decisions, it is important to remember that this project aims to draw people into the fjord and not scare them off. Therefore, stakeholders need to preserve a critical approach when overviewing proposals and projects and oppose or demand amendments if they believe it will benefit the users' accessibility and public feeling.

6.2.6 Impermanence

As mentioned before, temporariness is an underlying component of the Havnepromenaden Project. Temporary projects and installations generate constant change and attractiveness to the waterfront. Even though the temporariness has a positive impact on the crowd-pulling characteristic of the promenade, users often find it disappointing when a beloved installation disappears.

For instance, areas such as SALT and the skatepark at Frognerkilen are very popular amongst different user groups. Nevertheless, both projects are temporary. Eventually, there will be permanent plans which will replace these temporary projects. However, according to some interviewees such as the senior architect, permanent projects that will replace the existing temporary ones might cause a public uproar. This opposition might push politicians to reconsider projects and possibly keep the temporary projects either for a more extended period or transform them into permanent projects.

On the other hand, before moving forward with the projects, it is important to investigate and evaluate if these projects attract users because they are temporary, which creates a buzz around them or because certain areas and users genuinely need these activating projects. In order to come near a clear answer, stakeholders, including both private and public sectors, need to work together to investigate what the users need, want, and would benefit more from in the future so that they can avoid public uproars and unwanted projects.

6.3 Summary

The second analysis chapter concerns about stakeholders' effects during the different stages of the project. The examination of stakeholders' involvement before, during, and after the project

showcased how stakeholders need to work in cohesion to ensure that the project succeeds, even though they might have different opinions. This cohesion is essentially a two way street; private stakeholders need municipalities' permission and support to realize their projects and municipality bodies need providers to sustain the project's future, attractiveness, and functionality.

Also, understanding the issues the stakeholders faced played a big role in this chapter to understand the complexity of the project from stakeholders' eyes and stakeholders' impacts on the Harbour Promenade. These issues included: negotiation for collectivity, the complexity of applications, involvement at different stages of development, skepticism, inaccessibility, and impermanence. The chapter showed that these issues stem from both stakeholders and users. However, the issues seem to be relatively minor and likely to be solved with some intervention and change of perspective.

7 Elements of Temporary Urbanism

Temporary urbanism is one of the founding components of Havnepromenaden; however, four main components of temporary urbanism require more in-depth scrutiny for a better understanding of the concept. These include temporary urbanism of Havnepromenaden in a broader picture, policies, plannedness, and permanence. These components will be explored individually in this section.

7.1 Temporary Urbanism and the Fjord City

The Fjord City Plan is an urban renewal project where the City of Oslo aims to open the waterfront of Oslo to urban development, recreation, and industrial advancements, connecting the fjord to the inner city and east to the west. The first development commenced in the 1980s, and it still continues to this day. As mentioned before, Havnepromenaden was adopted as a part of the Fjord City Plan. Therefore, it is imperative to discover the significance of the Harbour Promenade and temporary urbanism in the context of Fjord City.

When interviewed, the majority of the interviewees stated that Havnepromenaden is one of the most prestigious projects of the overall Fjord City Plan.

I think the harbour promenade is one of the key successes why the Fjord City is so successful. (Project Manager, Oslo Port Authority)

We needed in so many ways. Something we could identify with that we didn't have before. Easy to access it and I think nothing else in the city at this moment has the potential to appeal to all ages, all kinds of people, tourists and everything. (City-Branding Specialist)

With the temporary ones, it's very important for projects. An urban city needs to be alive. You need street art kind of people, all the culture, you need some controversy to it. You need young people to just do things basically. I think there should be more that kind of activity and also on the water surface. I am very sad, but it's made such a big distance the havnepromenaden, and the surface of the ocean, the fjord which I think shouldn't be this way. (Work Psychologist)

It lays the groundwork for a reliable and continuous connection from Frognerkilen to Kongshavn. However, Havnepromenaden's connectedness is not limited to the 9-km stretch. For instance, the section around the Opera and Bjørvika is neighbouring Barcode, which is adjacent to Grønland, and both Barcode and Grønland are vibrant neighbourhoods home to businesses and diverse residents. However, especially the Grønland area is disconnected from the waterfront. City-branding specialist mentioned that Havnepromenaden is a passage that everyone can identify with, and it is a way to make people Oslo embrace the fact that it is a Fjord City. As Osloites had limited access to the waterfront due to industrial activities, shifting this understanding of disconnectedness to a more welcoming one is a challenge. This is how Harbour Promenade steps in as the spine of the Fjord City Plan, supporting the connectivity and the identity of the city by offering a continuous stretch and attractive temporary projects.

Havnepromenaden creates an aura of engagement integration both with nature and other users along the stretch. According to a survey conducted approximately three years ago by the Agency for Planning and Building Service, 60% of the 400 survey participants mentioned that they have spoken to someone they do not know during their time along the promenade. This is a clear indication that Havnepromenaden urges people to integrate with their surroundings for social

purposes and be socially open towards others more than usual. Social interactions in cold-climate cultures such as Norway are more often task-based than relationship-based, like in hot-climate cultures (Lanier 2000). However, Havnepromenaden challenges this notion with interactive and attractive temporary projects and spots along the fjord.

For instance, an example of social integration is the fishing spot on Vippetangen. The aforementioned survey also indicated that the highest diversity of nationalities belonged to the fishing spot. Many users from different countries fished next to each other and had the chance to socialize with others. Natural everyday integration cannot be forced upon users; it can only be encouraged. Unique sectioning of Harbour Promenade and temporary projects create a potential for such everyday integration for users. Integration eventually raises awareness of the promenade's social and natural richness, which increases the influx of interest in temporary projects, and the overall Fjord City Plan, including Havnepromenaden.

Additionally, as Havnepromenaden forms Fjord City Plan's backbone, temporary urbanism forms Havnepromenaden's backbone. As geographer Luc Gwiazdzinski explained, time-based urbanism is an ensemble of projects that coherently act upon time to enable an organization of social and aesthetic functions in the city to create an accessible and welcoming city (Gwiazdzinski 2007). In this sense, temporary urbanism of Havnepromenaden acts like time-based urbanism as both their essences stems from time-relevance and temporariness.

Since temporary urbanism often cherishes a more accessible and welcoming city, one can state that Havnepromenaden cultivates a welcoming Fjord City. As the Fjord City Plan aims to connect the society to nature, it is fundamental that everyone in Oslo feels welcome to enjoy the fjord. The Harbour Promenade plays the role of a physical manifestation that the fjord is public. Temporary elements such as the orange containers along the promenade are indications that these areas are open for public use. On the other hand, the promenade also minimizes the chance of privatization and segregation along the 9-km stretch, which furthers the accessibility of the fjord.

Interviewees continuously mentioned that maintaining public areas as the public plays an important role in sustainable accessibility and welcomeness. It is not unseen that private owners

consider developing a plan to privatize their land along the promenade so that it might block or affect the publicness of the stretch. However, this type of initiative gets rejected or amended by the responsible municipal agencies.

Accessibility, inclusiveness, and welcomeness all represent how Havnepromenaden strengthens people's right to the city. However, as David Harvey mentioned, the right to the city is not merely a right to access what already exists, but a right to change it after one's heart's desire and be sure that one can live with their own creations (Harvey 2003). This more unconventional way of approach to the right to the city is a definite challenge for stakeholders, including developers, planners, architects and entrepreneurs. Temporary urbanism enables stakeholders to try and experience a more exhaustive fashion of planning to cover both approaches of right to the city, as mentioned by Harvey.

Temporary projects attract users to the promenade, allow them to engage with it freely with less hesitation and more interest, and let them embrace the identity of the Fjord City with the help of unique fragments along the stretch. On the other hand, temporary urbanism also allows different users, including different stakeholders, to get inspired by existing temporary projects, come up with new ideas for the promenade, try out new projects along the fjord with less financial burdens. These acts are all interconnected and intertwined in a way, yet, they all play a significant role in how the Fjord City Plan supports one's right to the city in several possible means.

The Harbour Promenade is a valuable connecting tool for the Fjord City Plan. It creates a connection from east to west, between people and nature, between strangers, between people of Oslo and the Fjord City. More importantly, temporary urbanism ties these connections together. Installations, projects, festivals, and activity spots bring the unique sections together to form a web of attractiveness. It offers a welcoming environment for different users and fosters social integration with the help of diverse opportunities along the promenade. It enriches people's right to the city by providing physical access to the fjord and a chance to create or change something about Oslo's identity if desired. All in all, one can state that Havnepromenaden holds the Fjord City together while temporary urbanism ties everything together for a better connected, more attractive and welcoming city.

7.2 Policies of Temporary Urbanism

A policy is a plan of action agreed to by a group of people with the power to carry it out and enforce it (Dodd and Hébert-Boyd 2000). Policies include rules, regulations, laws, and directions that guide one's actions, determining what can be done by whom and how. However, policies are not always clear or precise enough when a project has intersecting layers and unprecedented components like temporary urbanism projects.

The interviewees raised numerous points regarding temporary urbanism projects along the promenade and these points are grouped into four main features. These features are emerging policies, changeability, loopholes, and powerfulness.

The testbed strategy and entrepreneurialism of socio-cultural actors stimulated new policies to be designed for innovative projects. First of all, the stakeholders such as the architects and designers utilized testbed strategy to attract new user groups, sustain the number of users and engagement, and, if successful, seek permanency for the project or remove the project from the promenade.

Niche projects often succeed, and this success calls for a policy revision. Taking floating saunas as an example, the project requires numerous municipal bodies' permissions and have to follow regulations. However, since there has never been a proper floating sauna project in Oslo before the ones by the Opera, the project owners had to climb up the policy mountain from the bottom.

The newness and unknownness of the projects emerge new policies. However, these new policies have both negative and positive impacts on actors who are involved in temporary projects. On the positive side, the policies are shaped correspondingly to the projects; it allows stakeholders to contend with the flexibility of existing and forthcoming policies. On the other hand, the lack of experience and information about temporary niche projects prolongs the processing times, generates unexpected obstacles such as additional paperwork or permits, and catalyze tighter inspection from the municipality since the conditions and results of the projects are unforeseeable to a degree.

As temporary projects differentiate from each other, the policies can show some changeability. Different projects are subject to different regulations and guidelines. For instance, the SALT project would require permits for alcohol service, whereas the skatepark would have to follow specific safety guidelines. This changeability is a proof that there is room for flexibility, which is encouraging for stakeholders who would like to pursue a temporary project. On the other hand, since policies tend to differ from project to project, prospective project owners can face challenges to determine existing policies dedicated to temporary projects.

The fuzziness of policies regarding temporary urbanism projects is not limited to the number of different policies but also how the policies are carried out. One of the most significant loopholes indicates that grants provided by the City Council for Cultural Affairs (Kulturetaten) for cultural and social expenses directly go to the Agency for Urban Environment since project owners need to rent the area from Agency for Urban Environment, leaving project owners with little to no funds. If municipal authorities worked together to help out applicants and simplify the permit processes and policies, these loopholes could be minimized or eliminated. Once again, the importance of partnerships and collaboration manifests itself. Developing plans, securing funding, and obtaining permits are already challenging enough for entrepreneurs, socio-cultural actors, and other stakeholders. Unfortunately, these loopholes add another layer of complexity to these challenges.

In contrast to hindering loopholes, temporary urbanism strengthens stakeholders' and users' power to impact policy-making or policy-changing. Users favour successful temporary projects such as the skatepark at Frognerkilen, SALT, and Vippa. When desired attractive projects are introduced and implemented, it is often challenging to replace them with a project that speaks to the users more. Decision-making concerning permanent projects takes much time, investment, and evaluation. Stakeholders, developers, and politicians need to monitor users' needs and demands prior to proceeding with a project to ensure success, as described in the previous chapter. For example, when Port Authorities suggested Fotografihuset, it faced an ample amount of backlash from users who favoured Sukkerbiten's temporary and unfinished characteristics.

Temporary projects and areas have the potential to contest existing policies regarding temporary urban projects to either extend the duration of the project or make them permanent or

impact the decision-making processes of future permanent projects. For instance, SALT extended their stay at Langkaia, and Vipva is negotiating with politicians and developers to pursue a more permanent position along the promenade. These efforts shape policies, policy-making processes, and decision-making processes, not only to benefit the project owners but also because different user groups support these temporary projects.

Lastly, it is important to remark that some interviewees mentioned their lack of knowledge regarding temporary urbanism policies.

I have a bit less knowledge on policy level around temporary urbanism, but the fact that harbour promenade has come through with temporary urbanism as its main strategy, I'd imagine that in theory, it should make it easier for other projects to follow. There's always a challenge of finding funding, developing partnerships and working with the Kommune for permits. (Architect)

I think, and I hope my impression is that it has it very much changed in the last year. (City-branding Specialist)

Even though these interviewees were apart of temporary urbanism to some extent, many were unsure about how policies worked. This is a clear indication that policies are still fuzzy, ongoing, and fluctuating. Every interviewee cannot experience the policy process in the same manner since they take part in different occupational backgrounds. However, since they are all connected to temporary urbanism in one way or another, it would not be irrational to assume that they share a common basic knowledge of policies regarding temporary urbanism of Havnepromenaden.

7.3 Planning the Unplanned

First of all, it is essential to distinguish the form of unplannedness regarding Havnepromenaden. The promenade's unplannedness is not similar to American urban planner Clarence Stein's description of unplanned cities: "a chaotic accident... the summation of the haphazard, antagonistic whims of many self-centered, ill-advised individuals". On the contrary, it is about exploration, experimentation, innovation, failure, and recreation. The unplanned characteristics of temporary urbanism projects reflect the sentiments of urban planner Daniel Campo as he valued unplanned and not designed recreational spaces that are appropriated by users

(Campo 2013). This section discovers how stakeholders view planning the unplanned and the degree of unplannedness.

Unplanned activities along the promenade are not designed to create a crisis that tests the institutions' and municipality's strengths and weaknesses (Inam 2005). On the contrary, unplannedness opens up a new platform for stakeholders and decision-makers to explore how to adapt to pop-up or unconventional projects from several angles, such as policy-making and social accustomation.

The degree of unplannedness depends on the project as some of the projects are similar to guerrilla urbanism, whereas others are more planned. For instance, the first floating sauna appeared one day without any notice. Three interviewees mentioned different stories about the first floating sauna. The entrepreneur explained how the first one took place in Grønland, the architect & urban planner one said that it appeared at Kongen Marina, the head of unit told how an organization of lawyers wanted to build a floating sauna for fun, and they did. This discrepancy proves the unplannedness and lack of notice and knowledge regarding this temporary project. Regardless of who took the first initiative, undoubtedly, saunas gained a lot of popularity and attention. What started as one's spontaneous innovative idea legitimized its success and ultimately required regulation since the authorities were not noticed of such a project.

Eventually, the municipal authorities accepted the saunas, and the people responsible for the sauna gathered necessary permissions to run the sauna. As mentioned by the architect and urban designer, permits and guidelines are important for safety, but the legitimization of projects is also required to avoid the production of any buffer zones and privatization of the promenade. One can state that the saunas started their journey as unplanned and unregulated, whereas now they function as proper businesses and following regulations. Spontaneity and flexibility are important for inspirational projects, but a sense of control and management is equally important for the sustainability and reliability of the projects.

It is promising to see that pop-up projects like floating saunas draw attention both from the public and stakeholders. As they appeared unexpectedly and were not part of a plan; the turnout

or the success was unclear. However, people still actively use these saunas up to this day. Even though they did not have the permission to be along the promenade, now they are organized, rented, and designed by architects. There are approximately ten saunas along the promenade now, including those by Aker Brygge and the Opera commons. The acceptance and the success of saunas show that the promenade facilitates such pop-up and temporary projects, and not every project needs to be developed by the municipality.

However, not all plans are created after someone's extravagant idea. There are temporary projects that took inspiration from users' unplanned activities. For instance, head of unit stated that fishers who enjoyed spending time fishing along the promenade inspired the municipality to develop a temporary fishing spot where they could cut and clean their fish. Currently, the fishing spot at Vippetangen is closed due to its rundown and unstable condition; however, once renewed, it will be reopened to support local fishers. The fishers did not demand this project, but it was an initiative by the municipality to help the users, and it was a successful temporary project.

There are also semi-planned projects that get suggested by the initiators but not the municipality. For instance, SALT -the moving cultural village project- contacted Port Authorities to execute a temporary village by Langkaia. Initially, SALT was built on Sandhorn Island in Nordland in 2014, then moved to Bergen, and arrived at Oslo. In a way, the project was planned by the project owners, but not planned by the municipality. One can state that the project is semi-planned since the construction of the pyramids is planned, but at the same time, it is unplanned since its duration, and their next stop is uncertain. The idea came before the municipal arrangements. The policies regarding alcohol and safety were established before the project was built, but after it was proposed. It is beneficial for the promenade when project owners contact the municipality regarding projects similar to SALT since the municipal agencies often lack time, creativity, and inspiration to generate such inclusive social temporary projects.

There are also temporary projects that are more planned than others. For example, the "Passion for Ocean" festival requires much planning since it is a large-scale annual event. It is a private initiative; however, they work hand in hand with Port Authorities and other municipal

agencies to rent festival areas and running festival activities. It is undoubtedly one of the most planned temporary projects that take place in Havnepromenaden.

One other kind of semi-planned temporary project is Vippa. It is not a part of Havnepromenaden's plan in the ordinary sense since it functions as a food hall and not a part of the harbour industry. However, since the shed belongs to the Port Authorities, they need to work closely to revise the current and future plans concerning Vippa. It is mentioned several times by different stakeholders that permanent projects will replace Vippa and SALT. However, there are no set plans for these locations yet but the Senior Architect mentioned that a park might replace SALT. Therefore, these temporary projects can keep taking place along the promenade until permanent projects are determined.

The desire for flexibility and openness fosters entrepreneurialism. Therefore, it is crucial to allow temporary projects to be unplanned to a degree. Unplannedness does not necessarily mean unregulated. However, regulations concerning projects can be developed before and during the project's term. If the projects are too planned, it will create a less welcoming atmosphere for entrepreneurs and project owners looking to explore and enhance opportunities at Havnepromenaden. Therefore, the balance of planning the unplanned plays a vital role in maintaining Havnepromenaden's mosaic of temporary projects.

Lastly, it is important to emphasize that the unplannedness of the projects is also related to the level of the project's permanence as well. Entirely temporary projects are often less regulated, at least initially, such as the floating saunas and the fishing spot by Vippetangen. Projects that are semi-temporary are often semi-planned since they need to follow a plan to sustain a project over time, like Vippa and Frognerkilen skatepark. Finally, reoccurring projects or ones that are more likely to be permanent in the future, like "Passion for Ocean" are more planned than others to have reliable projects.

Unplanned nature of temporary urbanism opens a platform for adaptation, exploration, experimentation, innovation, failure, and recreation. However, the degree of unplannedness depends on the characteristics of the project, as mentioned by the interviewees. The analysis shows

that some projects portray a complete unplanned design—almost as unplanned as guerilla urbanism. Some are semi-planned and often initiated by non-public sector or individuals, and some are more planned, such as festivals along the promenade. Finally, this section touches upon the relation between unplannedness and temporariness, leading to the last section of the chapter.

Temporariness is another term that displays some fuzziness. Some elements are destined to be temporary from the beginning, whereas others are not clearly determined. The section proves that some projects start as temporary, then become semi-temporary or acquire the potential to be permanent. Distinguishing temporariness is often challenging and questionable. However, one thing is certain that the projects' temporariness does not necessarily determine their success since some successful projects have a due date from the beginning. Temporariness only affects the time span and the level of plannedness of a project since truly temporary projects often require less planning compared to large-scale, long-term projects.

7.4 Permanence, Semi-Permanence, and Temporariness

It is not easy to clearly distinguish the line between temporariness and permanence of the elements along the promenade. For some elements, the deadline is defined from the very beginning. These projects can be defined as truly temporary. Whereas some components initially have a due date, but these dates keep being prolonged by a certain amount of time, or the due date is uncertain from the beginning. These elements are often described as semi-permanent since their temporariness is not clear. Lastly, some elements have the potential to be permanent, or their future is yet to be decided. Therefore, their temporariness is questionable.

As temporariness is at the core of Havnepromenaden, it is inevitable to discuss the temporariness of elements. The city-branding specialist mentioned: "Every good thing along the promenade is temporary." Countless temporary elements have been taking place along the promenade, from Englast to the bridge at Sukkerbiten. However, the temporariness is hard to determine since there are no specifications about how long of a duration counts as temporary. This uncertainty raises a question about if temporariness is dependent on the physical features, length of stay, the content of the elements, or a combination. This section will sift through some examples to understand how temporariness can be defined.

For instance, two interviewees from the municipality bodies mentioned how a permanent project would replace Vippa in the future since the shed is old and rundown. On the other hand, it has been at Vippetangen since April 2017, and they have been working to extend their stay by reaching out to politicians. The durability of the building is temporary, whereas the duration of their stay is still undecided. Also, they have been partnering with different chefs and people involved in the culinary industry to keep Vippa's activities diverse and exciting by providing new events and various food stands. These stands and events are renewed from time to time; therefore, one can state that they fall under the umbrella of temporariness. Reflecting on these features, one can say that Vippa carries both elements of semi-permanence and temporariness.

SALT's roots are temporary since it is a nomadic cultural village that arrived in Oslo around early 2017 and was initially dated to embark on its new journey in 2018 (Christopoulou 2017). They extended their initial stay by two years, and now they prolonged their permission for another five years. SALT is a cultural platform that brings creativity, art, architecture, music, and food together. Food stands, exhibitions, and events are constantly renewed; therefore, the content of SALT is often temporary. They have been extending the area they use over the years. However, new adjustments will need to take place since a new fire station is going to be built close to SALT. Since the idea behind this project is based on nomadic values, the project is expected to be temporary.

On the other hand, since at the end of their freshly renewed extension, they will be residing on Havnepromenaden for approximately eight years, which is a significant amount of time for a temporary project. Consequently, one can state that SALT is semi-permanent. At the end of the day, a permanent project is expected to replace SALT since there is a building potential in the area. All in all, its content is temporary, and its duration is semi-permanent, similar to Vippa.

Saunas are the epitome of temporary projects along the promenade. Due to their floating characteristic, they are easy to move around and relocate. For this reason, they can be present one day, and the next day they can disappear just like how they appeared in the first place. Therefore, one can state that the floating saunas project is temporary to its core. On the other hand, what started as a singular sauna now grew to a flock of saunas run by three different companies in three

different locations along the 9-km stretch. The entrepreneur interviewee mentioned how the concept of the saunas is permanent; the floating saunas might end up being permanent at the end of the day. The idea behind the saunas was not financially motivated but to connect people to the fjord. For this reason, they remain to exist as far as people are interested in engaging with the fjord via saunas. The saunas' temporariness can be described as initially temporary, currently semi-permanent with a chance of permanency in the future.

Moreover, elements such as the fishing spot were expected to be more or less a permanent point of interest along the promenade. However, its rundown conditions forced it to be closed down, at least for a certain amount of time. For this reason, sometimes, even the projects which are initiated to be permanent can be temporary due to unforeseeable circumstances.

Sukkerbiten is another component that has a fuzzy relationship with temporariness. As mentioned in earlier sections, when the Fotografihuset project was proposed, it received tremendous backlash since many wanted to sustain Sukkerbiten's ever-changing and temporary atmosphere. Also, the floating bridge that connects Sukkerbiten to Sørenga is technically temporary though it has been linking these two spots for approximately ten years. It is expected to remain in position for at least five more years. It is a clear indication that there is a need for a permanent bridge, but this temporary floating bridge acts as a substitute. In a sense, these circumstances turn this temporary bridge into a permanent one since the demand is constant.

In comparison to fuzzy temporary projects, head of unit from the Agency of Planning and Building Services mentioned how projects like Englast are truly temporary. Englast was an installation created by the Oslo School of Architecture and Design in collaboration with the municipality. It was installed in 2015 and taken down after a year. It consisted of a roofless 40-foot container, decorated with infinity mirrors and plant fixtures located inside the container. Approximately 35000 people walked through the container, exploring an infinity-like space in a confined area. It allowed users to experience an unforeseen element along the promenade for a limited time. Once removed, it completely vanished, only to remain at users' memories. Englast is a clear case of a temporary project where the definition of temporariness is fully implemented.

Unlike Englast, the 14 orange containers were not designed to be truly temporary but more or less as semi-permanent elements. They are constructed in a way that they are expected to last longer than the original Havnepromenaden plan. With some maintenance, these containers are presumed to remain as fundamental way-finding and identity-building components of the promenade. Their physical attributes might be closer to being semi-permanent, but their impact on promenade's identity is much more permanent. Also, their permanence is dependent on Havnepromenaden's permanence since they can prevail as long as the Havnepromenaden project continues.

As can be seen from the examples above, new temporary components frequently appear and disappear along the promenade. These elements alter the promenade's realm as the level of temporariness and permanence promotes flexibility, entrepreneurialism, and attractiveness. Also, temporariness can be transformed into permanency over time. It is nearly impossible to mark a component as purely temporary unless it completely vanishes from the promenade. Therefore, one can claim that temporariness is the only permanent component of Havnepromenaden since many projects are subject to temporariness on varying and interchangeable degrees.

7.5 Summary

The third analysis chapter focuses on four main components of temporary urbanism: temporary urbanism and Havnepromenaden in the bigger picture, policies, unplannedness, and permanence. These components require a deep examination to understand how temporary urbanism means for Havnepromenaden and how it works.

Havnepromenaden became of the most prominent elements of the Fjord City project as the Fjord City Plan intended to open the waterfront of Oslo to urban development and public use and to connect the city from east to west. In this chapter, the temporary elements of Havnepromenaden are scrutinized through a more comprehensive lens to understand its role in the attractiveness and success of the Fjord City Plan. The findings indicate that Harbour Promenade, alongside with its temporary components, act as a physical manifestation of publicness, welcoming approach, and accessibility of the waterfront. Also, it closes the gap between east and west and people and the fjord.

Furthermore, this chapter featured four policies related to temporary urbanism projects along the promenade. These policies include emerging policies, changeability, loopholes, and powerfulness. As temporary urbanism is a dynamic and untraditional way of developing a city, it requires constant adaptation. For this reason, new policies keep emerging, existing policies differ depending on the project, loopholes hinder the process, lack of policy knowledge and the fuzziness challenges stakeholders. However, temporary urbanism policies also have the power to strengthen stakeholders' and users' impact on policy-making or policy-changing since many policies concerning temporary urbanism are flexible and yet to be discovered. Lastly, the unplannedness and the temporariness of temporary projects are scrutinized to discover the degree of temporariness and unplannedness of certain projects. These examples proved that temporariness and unplannedness tend to be on the fuzzier side and hard to distinguish due to the uncertain nature of projects' futures.

8 The Social Significance of Havnepromenaden

Previous chapters examined diverse aspects of Havnepromenaden, including but not limited components such as the visions, stakeholder dynamics, and characteristics of temporary elements. This chapter aims to tie all the previous sections by discovering the social significance of Havnepromenaden.

Social significance refers to an action's implications and effects on society. Often times, acts have a plethora of social significances rather than singular one, so does Havnepromenaden. This chapter will discover how Havnepromenaden and temporary urbanism matter for Oslo, how Havnepromenaden sells Oslo and brings people together, and finally, what kind of impact it has on social inclusiveness of the city based on the interview analysis.

8.1 Impacts of Temporary Urbanism and Havnepromenaden on Oslo

Importance can be subjective; however, gauging positive and negative impacts of a project is often at the objective end of the spectrum. In this section, the importance of temporary urbanism and Havnepromenaden will be scrutinized while thoroughly unfolding the project's existing and expected impacts. These impacts go hand in hand with the information provided in the first analysis

chapter since they are outcomes of mentioned visions, values, and goals. These impacts are cultural and financial benefits, heightened publicness, increased activeness, tourists' satisfaction, tranquillity, and, lastly, intensified connectivity.

8.1.1 Cultural and Financial Benefits

Over the past decade, pop-up and temporary projects have taken cities by storm, repurposing vacant spots in various ways with shops, bars, and restaurants to galleries (Harris and Nowicki 2015). Also, governments have been more open and supportive of short-term temporary business ideas. One can question the capacity and comprehensiveness of these projects since they can be perceived as distractions that normalize the lack of structural public provision in these areas (Harris and Nowicki 2015). However, Havnepromenaden is not a distraction but a stepping stone for becoming a permanently desirable component of the Fjord City.

Temporary projects and pop-up projects are valuable for cities, including Oslo, since they create more circulation both culturally and financially. They allow different user groups to explore their creative and curious side, which fosters economic development. They create new job opportunities and provide a platform for cultural enhancement. New business possibilities and success stories draw more investors and more funding inspired by the positive impacts of the current temporary projects.

Some interviewees such as the project manager agreed that successful projects open new doors for businesses to grow beyond their imagination, just like SALT, floating saunas and Vippa. These examples are only a few temporary components that serve for Osloites' cultural and financial development. They prove Oslo's, temporary urbanism's, and Harbour Promenade's artistic and economic potential to both stakeholders and users.

8.1.2 Heightened Publicness

Acknowledging public space in the city, not as a goal, but a means of performing public life is important to grasp the idea behind publicness (Barreiro 2014). Publicness can only be achieved if public spaces are used by society as desired without hesitation and segregation. Also, as realities of modern city life are constantly changing with temporary elements, one should

consider these changing conditions when addressing "publicness" to understand public spaces in our cities today (Barreiro 2014).

Moreover, it is equally important to touch upon events and transforming processes in public spaces to discover the publicness of space beyond its physicality and more towards its content and significance. Also, the growing role of private and public authorities in urban development creates new arenas for public life, changing the role of public spaces and how society interacts with the city (Lopes et al. 2019).

Harbour Promenade increased the publicness along the fjord, not only physically but also socially. Less segregation and less privatization support promenade's publicness. For instance, the welcoming and open atmosphere of Harbour Promenade, combined with diverse temporary urban projects, displays the physical and social publicness of the 9-km stretch. Keeping the public areas open for public use and naturally driving the public down to the fjord by providing attractive elements are the two main successful components of promenade's heightened publicness. As mentioned throughout this thesis, these temporary projects and elements include but not limited to activities such as Passion For Ocean Festival, SALT, floating saunas, Vippa, Frognerkilen skatepark, Englast, and the fishing spot at Vippetangen.

8.1.3 Increased Activeness

Norwegians exercise and keep themselves physically active at a high rate of around 80%, as mentioned in the vision sector of this thesis. This rate indicates that they value their well-being as well. However, activeness and well-being are not only physical but also social. Active social engagement with life is as necessary as maintaining one's physical health for a prosperous life. Rowe and Kahn's note that the maintenance of personal relationships and involvement in paid or unpaid activities defines active and healthy participation in life (Rowe and Kahn 1997).

Havnepromenaden provides both social and physical opportunities for people of Oslo, which they can benefit from throughout the year. As explained in the previous chapter, some of these opportunities are temporary, whereas some are more permanent. Yet, every possible activity along the promenade has its importance. For instance, the promenade bridges the gap between the

people and the water. People can engage in water-related activities in numerous ways. For example, swimming became available in more spots along the promenade, such as around Langkaia, Bjørvika, and Aker Brygge, since the water quality is bettered with the help of Havnepromenaden project. Kayaking is also getting more popular amongst Osloites, which was unforeseen by some interviewees. Festivals such as "Passion for Ocean" and "Havnelangs" create unique opportunities for festival-goers to help with cleaning the water or getting involved in mini boat races. In addition, floating saunas create an opportunity for people to be on the water during four seasons and be in the water if desired. These activities foster physical and social wellness since, as mentioned by an interviewee, water relaxes people and urges them to be more open and engaging with others around them.

However, activeness is not only associated with water access. The 9-km continuous stretch enables users to enjoy an undulating walk or a run if desired, from east to west. Fishing possibilities bring people together while enjoying a leisure activity. Benches and seating arrangements let users enjoy a more passive but possibly socially engaging activity along the fjord. These opportunities open up a platform for Oslo people to come down to the fjord and have social interaction with others. Social sustainability is a significant component of thriving cities. Therefore, both temporary and permanent social activities along Harbour Promenade elevate the activeness and level of social sustainability of Oslo. As socially sustainable cities are marked by vitality and a shared sense of place among its residents, one can claim that Havnepromenaden and temporary urbanism raises Oslo's social and physical activeness (Yiftachel and Hedgcock 1993).

8.1.4 Tourist Appeal

Since the 9-km route connects the whole city from one side to another, it is a great convenience for tourists who desire to explore Oslo's different parts, architecture, and history. The promenade encapsulates different perspectives of the city from its contemporariness to its industrial heritage. The promenade cements Oslo's identity as a unique city that has a lot to offer for both tourists and its residents. Tourists have the chance to explore the majority of Oslo by walking along the promenade since Havnepromenaden houses historical spots like Akershus Fortress and modernized areas like Tjuvholmen.

Easy access and its appeal speak to visitors from all ages and all backgrounds making Havnepromenaden a welcoming component of Oslo. As most of the promenade is located in central Oslo, when tourists first arrive at Oslo, they are often in close proximity to the promenade. It is convenient for tourists to explore the city via Harbour Promenade with minimal effort since the promenade is highly accessible and open for the public. Foreign visitors also take advantage of the unique offerings of Havnepromenaden. For instance, the floating saunas attracted more attention from visitors and foreigners than locals. As mentioned by two interviewees, these floating elements and other attractions were highlighted in international news, and they still attract many non-Norwegian visitors on regular basis.

But then, we had some press about it, and well we moved around, and there was international attention like Chinese travellers program, Russian travellers program, Danish travellers program, and they were making some documentary about the city and the touristy things. So the city and the population were not aware of this, but foreigners took it right away. This is actually something to do, and we'd love to see. (Entrepreneur)

The Fjordby has been presented in many newspapers and magazines all over the world. Actually all over the world. People come here from South Africa, Asia, South Korea, China, Japan and they come from Canada, not so many from the South Americas but some from Uruguay and a lot from Europe. I think this project, which is a radical urban transformation for a city, has helped Oslo on an international map in a new way. (Head of Unit, The Agency for Planning and Building Services)

Vippa and SALT are also attracting many since they have a lot to offer in one spot. Moreover, areas such as Aker Brygge and the Opera commons attract more tourists than anywhere else along the promenade. They are significantly vibrant and crowd-pulling locations due to landmarks such as the Astrup Fearnley Museum and the Opera.

Maintaining tourist attraction is important for two main reasons: to put Oslo's name on the global stage and to support Oslo's economy. Tourism increases prosperity, economic growth, and employment in a city. For instance, in 2018, Norwegian holidaymakers spent 9.7 NOK billion, and

foreign holidaymakers spent 4.3 NOK billion in Oslo (Helgebostad 2018). An attractive city means more tourists and more tourists mean more economic growth. This economic growth and prosperity can aid with Norway's reputation in the international platforms. Also, tourists help to spread the name and reputation of Oslo and Norway. It is essential to present a city with unique characteristics and a strong identity so that it remains in one's mind. For this reason, projects like Havnepromenaden is essential for attracting tourists not only for seasonal holidays but throughout the year.

8.1.5 Tranquillity

Often, people residing in cities lack tranquillity and calmness in their lives. People are too occupied with their busy lives that they forget to look within themselves and appreciate their surroundings. Like in Oslo, one can easily overlook the value of the water, though one's journey with water is a primal starting from the womb. As Wallace J. Nichols mentioned, returning to water is about catching a break from the screen-fueled, fast-paced rhythm of one's modern life (Nichols 2014). Also, standing beside a water body brings awareness back to nature, and awe-inspiring experiences make one happier, less stressed and more creative (Strutner 2016).

Havnepromenaden gives its residents a chance to find their inner tranquillity by the water around the clock. The promenade plays a bridge role between the city and the water. Therefore, it can act as an escape route from the city's busy and rushing atmosphere. The quieter areas such as the stretches from Frognerkilen to Vika and Sørenga to Kongshavn provide a sense of peace and calmness within the inner city perimeters. As mentioned numerous times during this thesis, the promenade has a lot of layers and aspects. Though tranquillity within the city is often disregarded, the promenade manages to deliver calmness to its residents as well as vibrancy. As mentioned by an interviewee:

It's the water, being close to the water gives me tranquillity. (Entrepreneur)

8.1.6 Intensified Connectivity

Because of Oslo's industrial past, the city and its residents were disconnected from the fjord for a long time. The Havnepromenaden physically closed the gap between the city, its residents, and the fjord. However, the promenade project itself and many components along the promenade

are temporary. The project and its components serve as the primary step in a long-term permanent renewal process to establish a link between residents, planners and local decision-makers, easing the way for permanent improvement (Velkavrh et al. 2019). The testbed strategy, the temporariness of the project, and its extent connect the users to the fjord by indulging in different activities and exploring different sections along the stretch. Diverse activities both take place on land and water, spanning from shopping to kayaking.

Except for two spots that are occupied with cruise ship traffic, one has access to the water surface from beginning to the end of the promenade. This long stretch does not only connect the people to fjord but also connects the city from one end to another. Access to the water, activated water surface, renovated sections, pop-up projects, and engaging components establish the promenade's connectivity on both physical and social angles.

Physical access to water was granted after the promenade was built, and the water was cleaned in some areas allowing users to enjoy a healthier connection with water. Water surface activation is also parallel to water access since activation requires water access and clean water regarding activities such as swimming, kayaking, and water-related festivities. These activities socially connected the users to the fjord and with other users. Renovated sections include various areas like the cultural hub at Opera commons, residential and commercial areas at Aker Brygge and Bjørvika, and the beach area at Sørenga. These areas are vibrant spots, offering many possibilities from visiting a museum to enjoying a dip in the ocean. The connection established around renovated sections is both physical and social. Finally, temporary projects, including pop-up and semi-permanent projects, connect the users to the promenade on a social level, and to a certain extent of physical level. They prove promenade's permanent potential by showcasing successful temporary elements, and they also offer a platform for users to socialize with others and their surroundings. These elements intensify the connection between the city and the fjord, the people and the city, and the city from one end to another.

8.2 Unique Selling Point vs. The Power of Bringing People Together

A unique selling point (USP) refers to the unique benefit that enables the product to stand out from its competitors by highlighting its benefits that are meaningful to consumers (Laskey et

al. 1989, Blythe 2005). Since Havnepromenaden highlights distinct sections and characteristics of Oslo, one can state that it serves as a unique selling point. This section explores if the promenade was designed to be a unique selling point or if it arrived to be a USP. It is important to explore the promenade's relation to unique selling point strategy to understand the project's driving forces. Additionally, another driving force of this project is bringing people together. This section also questions if Harbour Promenade is initially planned to bring people together or a combination of both unique selling point strategy and formulating togetherness.

Harbour promenade concept is certainly not unique to Oslo since there are many boardwalk examples all around the world, from China to the United States of America. However, cruise ships, landmark buildings, the essence of the fjord, and unique sectioning of Havnepromenaden create a peculiar synergy. This synergy highlights Oslo's uniqueness to both locals and foreigners. In a sense, even if the USP strategy was not the initial driving force behind Havnepromenaden, it generated itself from Havnepromenaden's characteristics.

The distribution of people around the city has changed since different areas have been connected and opened to public use through the promenade project. Instead of only concentrating around Karl Johan Street, now users have the chance to get together and walk along the water. This opportunity creates a sense of togetherness and community in different areas than before which is one of the main goals of the Harbour Promenade. For this reason, one can claim that bringing people together is one of the driving forces behind this project.

Furthermore, the promenade is home to cultural institutions, residential areas, commercial spaces, and leisure spots. With the oil industry's help, Norway has the financial means to fund large-scale projects like Havnepromenaden as well as the development of striking sections and landmarks like the new Munch Museum and Aker Brygge. These components manifest Oslo's diversity and potential. This diversity appeals to different user groups both across Norway and the world. Since the promenade has something to offer for everyone, it brings different users together on one long stretch.

New and content user groups, especially those residing in Oslo, can embrace and be proud of this project. Whether they perceive the promenade as a social togetherness component of the city or a unique selling point, once satisfied, people start marketing Oslo and the promenade. This organic way of marketing draws more attention to the city, generating a unique selling point.

One interviewee pointed out that attracting international attention was not the primary goal behind the Harbour Promenade Project, but the goal was to remove the barrier between the sea, the city, and the people.

The goal with the Harbour Promenade is different. The main goal is finally, after so many years, the harbour has been lying as a barrier between the sea and city but to actually get the people of Oslo an access to the sea. That's the main goal, give access to the people of Oslo. And then I see that there're some secondary goals that are being achieved as well. Different developing areas have been connected, the flow of people are being redistributed instead of all people going on Karl Johan, and now people are walking around the Vippetangen area. The other secondary goals are that they're marketing. People in Oslo that are responsible of marketing the city are also seeing that the promenade itself is a unique selling point for tourists. (Project Manager, Oslo Port Authority)

As Fjord City Strategy aimed to improve Oslo's tourism, Havnepromenaden was expected to aid substantially in this improvement. The project went beyond expectations, and now Oslo attracts more cruise ships and more visitors, both Norwegian and foreign, throughout the year (Helgebostad 2018). Fjord City made it to many news outlets such as newspapers and magazines all over the world, putting Norway on an international map from a different angle. The radical urban transformation developed by Havnepromenaden and Fjordbyplanen continuously sell Oslo and bring people to Norway from all around the world from Japan to Canada.

However, in the beginning, the power of Havnepromenaden was disregarded both by some users and stakeholders. Therefore, they did not see any value in marketing and supporting the promenade. Its acceptance by users and stakeholders triggered its social value and ability to sell

Oslo. For instance, when the first floating saunas appeared, the project owners wanted to advertise it at the tourist information center, which was taken down various times. After the saunas attracted some media attention from the national and international press, the tourist information centre agreed to promote the floating saunas. Also, the entrepreneur mentioned that foreign tourists from Denmark, China, and Russia were the first ones to praise floating saunas way before Norwegian tourists and residents of Oslo. Initial international attention catalyzed local attention. Now, floating saunas work as a prominent unique selling point that brings people from all around the world down to Oslo fjord.

In summary, the notion of bringing people together works hand in hand with promenade's attractive features and promoting its unique selling point strategy. As people engage with each other, nature, and different sections of the city, they feel more connected and responsible for the city. Following this connection, they begin to appreciate the promenade project and Oslo more, and they begin to market Oslo organically. This organic marketing serves as a part of the USP strategy. As the majority of the interviewees highlighted, this project not only aims to bring people together or sell the city, but its purpose is to provide both at once.

I think it's both. When we made the study in the '90s, as I mentioned, the parliament had to choose between the Fjord City Strategy and the Harbor Strategy. One of the arguments for the Fjord City Strategy was that we should improve the City of Oslo for tourists and the tourism industry. That has happened perhaps in a bigger way than we thought. (Head of Unit, The Agency for Planning and Building Services)

I think it's a mix of both. I don't think it's necessarily a show to the world. It's not the main force behind it. I think it has the thing for raising the quality of the city. Then, of course, if you have an attractive city, it's a unique selling point. (Senior Architect, The Agency for Planning and Building Services)

I'd say it's both. It's definitely supposed to be for everyday people and part of your everyday life. When you go out to just walk your dog, you can just use the promenade. It's not this special exclusive element. But at the same time, just because

of its position, being part of the facade of the city, connecting all your major attractions together, it has a role in Oslo's larger picture. So its a bit of both. (Architect)

It's both. It should be something that brings people together, and it's a collective element. Also, it's a unique selling point for Oslo to have this stretch along the city at the waterfront. (Architect and Urban Designer)

8.3 Social Inclusiveness

Inclusion is a comprehensive word that includes everyone from old, young, rich, poor, local, foreign to skeptical. According to the World Bank Group, social inclusion is the process of improving the terms for individuals and groups to take part in society and improving the ability, opportunity, and dignity of those disadvantaged based on their identity to take part in society. Cities play an immense role in social inclusion as they have the capability of providing something for everybody if they are created by everybody (Jacobs 1961). As inclusion is not accidental, it requires leadership that arrives at the fact that a city that works for everyone has to include everyone (Omidvar 2017).

Besides, Omidvar argues that inclusive cities are not only prosperous, but public spaces have to be peaceful, safe, and satisfying enough for city-dwellers needs (Omidvar 2017). If users do not feel comfortable and content in a city, inclusiveness fails undoubtedly. That said, to be socially inclusive, cities need to pilot innovative projects, get inspired by other successful cities, gather local information to deliver better for their needs, combine sources and financing, be a catalyzer for multi-level governance, stimulate partnerships, combine people-based solutions with area-based policies, provide active inclusion policies to support those most in need, promote equality and fairness (Jeffrey 2017).

The interviews yielded five major components of Havnepromenaden's social inclusiveness. These components include the sense of equality, the assortment of activities, convenience, lack of liveliness, and the excess amount of space. This section focuses on these components to understand Havnepromenaden's impact on social inclusiveness more deeply.

8.3.1 The Sense of Equality

Equality comes in many different shapes and forms, such as racial, gender, social, and financial. Also, equality and inclusiveness go hand in hand since heavy exposure of inequality in a city can never attain inclusiveness at the desired level. However, correct social settings or projects eliminate or minimize the sense of inequality. Since Havnepromenaden values social equality and social inclusiveness, stakeholders design temporary projects and free accessible areas to reduce the feeling of inequality.

An interviewee pointed out that people do not sense inequality as much when they are on the promenade bathing, swimming, or enjoying the waterside since it is free and open for everyone.

You know when people are bathing and swimming together, that's interesting psychology. When people are on the beach together, they are much more equal. They're all in their bathing suits, and they are in the sun and doing exactly the same thing. Then you're not so concerned if you're from Iran or Africa or anything. It equals out. I think it's about the physical activities together, and nature nearness is an inclusive way of acting together. (Head of Unit, The Agency for Planning and Building Services)

The race, the gender, the financial status do not matter when all are in the cold water of Oslo fjord. Therefore, one can state that being nested in nature and engaging in the same physical activities with others in an open public space like Sjørenga cultivates the promenade's social inclusiveness.

8.3.2 The Assortment of Activities

As mentioned for various times throughout this thesis, Havnepromenaden has a lot to offer to its users, from public meeting points to beach areas. A lot of diverse groups utilize Harbour Promenade for different activities ranging from commuting to leisure fishing. However, one does not have to fit into a group to enjoy the promenade since there is something for everyone.

On the other hand, some offerings from the assortment of activities might seem more privatized, and exclusive compared to others such as the restaurants at Aker Brygge might seem not too welcoming, or the saunas might not be for people with small children. However, spaces such as the Opera commons and Sjørenga balance out the potential exclusive feeling of Havnepromenaden by providing public spaces that can be enjoyed by families or low-income

users. Havnepromenaden Project demonstrates the variety of activities to its diverse users by incorporating quiet spots, lively areas, sophisticated sections, and relaxed segments throughout the 9-km stretch.

It is also possible that some projects begin as being very inclusive, and their inclusiveness level reduces by upgrades and time. One interviewee mentioned that SALT's growth fosters exclusivity more than inclusivity.

But now it's getting more and more stuff, and it's not like, it's a temporary thing, they don't apply for, it's kind of uncertain what to apply for. It's kind of like this organic growth and now because of the alcohol laws because when you serve alcohol, you have to have this fences around and now they're kind of permanent fences, but now people think it's interesting but not sure if they are open yet or is it free etc. So they just kind of lurk around and walk. So I think it's passed that point, more rejecting and prioritized.

(Senior Architect, The Agency for Planning and Building Services)

However, social inclusion is not about all activities being appealing to everyone; it is about offering something for everyone.

8.3.3 Convenience

The Harbour Promenade is a free large public space that is open for use 24/7 all year. There are many permanent and temporary projects along the promenade for everyone's use. Also, public benches and toilets can be used by all users as well. The required conditions for a socially inclusive urban project are present in the case of Havnepromenaden, and it facilitates an essential relationship between the people and the city.

The promenade offers socio-cultural access to Oslo. One can walk from Frognerkilen side to Kongshavn without crossing any main roads while enjoying Oslo's different social and natural landscapes. It gives residents and visitors to enjoy nature within the city and the city within nature. One can simply go down to the promenade to enjoy the water, greenery, and architecture. The convenience of being able to experience so many diverse components on a single 9-km stretch invites more users and increases promenade's inclusivity by offering accessibility and practicality.

8.3.4 Lack of Liveliness

Contrarily, even though the public spaces along the promenade are inclusive, there is the potential to make the promenade livelier, which will further its inclusiveness. Since many users are just going through the promenade instead of spending time on the promenade on purpose, they can often feel less embedded in their social surroundings. The promenade needs to appeal to its users to make them feel more included.

For instance, there are long stretches along the promenade that can be perceived as dead, like the 2.4 km stretch expanding from Frognerkilen to Vika and the last 900m walk from Lohavn to Kongshavn. Users have a hard time feeling included unless there are opportunities for spending a considerable amount of time, such as shops and restaurants.

It's many, very dead areas and you have long distances that are just nothing...In compared to other fjord cities, I think you'll always find restaurants, cafes and bars along the promenade and it's not only for people to sit down, eat and drink but at least some kind of activity. (Work Psychologist)

Undoubtedly, more establishments can rejuvenate promenade's social inclusiveness, and cities with vibrant boardwalks like Brighton can play an exemplary role for Havnepromenaden. It is also important to keep the promenade's natural and organic feeling since many enjoy the closeness to nature. Finding the right balance between commercial spaces and natural wonders is the key to ameliorate Havnepromenaden's social inclusion score.

8.3.5 Excess Amount of Space

An interviewee was concerned that Oslo might reflect exclusive vibes from time to time because of its size.

I think often in Oslo is kind of exclusive. We have too much space in Oslo, and you don't go in there and sit. It had be small spaces. What I also think is nice in havnepromenaden is, some of the piers in front of the Rådhuset and you have the landscape architects nice things, and you can gather around and to have a nice time in Norway you don't need a big spaces. Nothing happens there. (City-branding Specialist)

Since Havnepromenaden is a long and wide boardwalk, it might create an exclusive ambience as well. Smaller areas often feel more, including, and intimate. Users who are hesitant to explore and

look for something more intimate might find Havnepromenaden's characteristics troublesome since it is large and hosts a large number of users every day.

Large spaces might seem appealing for some, but it has the potential to diminish the social connection between people and the place. Big spaces are not a necessity to include everyone; on the contrary, smaller areas within a large area can appeal to more people to engage with their surroundings and others. For this reason, more benches and sitting areas can be installed along to promenade to break down the exclusivity stemming from the emptiness of ample spaces and improve the promenade's inclusion of everyone.

8.4 Summary

The last chapter focused on three pillars of Havnepromenaden's social significance, including the importance of Havnepromenaden and temporary urbanism for Oslo, the comparison and relationship between unique selling point and bringing people together, and social inclusion.

The importance of temporary urbanism and Havnepromenaden can be observed through the project's impacts on Oslo. These impacts go hand in hand with the information provided in the first analysis chapter since they are outcomes of mentioned visions and goals. The impacts drawn from the analysis of interviews consist of cultural and financial benefits, heightened publicness, increased activeness, tourists' satisfaction, tranquillity, and intensified connectivity. The section proves that, so far, Havnepromenaden and temporary urbanism enhanced Oslo's social conditions by offering a unique pile of sections and activities along the boardwalk.

The relationship between the theory of unique selling points and bringing people together plays a significant role in Oslo's socio-economic conditions. As both these components are driving forces behind the project, they play a determinative role in the project's features and operation. The analysis and the interviews showed that the driving forces are intertwined and combined to foster Oslo's spot on the global map and its potential to establish a welcoming and connecting city.

Finally, social inclusion fell under this chapter's lens. As social inclusion aims to improve one's part in society and invite one to take part in what a city has to offer, Havnepromenaden plays

an important role in being inclusive and open for all. Five major components of Havnepromenaden's social inclusiveness include the sense of equality, the assortment of activities, convenience, lack of liveliness, and the excess amount of space. The last two components do not necessarily affect Havnepromenaden's and Oslo's social inclusion in a positive manner; however, it is important to consider them to raise awareness and to work towards a solution to tackle them. On the other hand, equality, diverse activities, and convenience authenticate Havnepromenaden's role in Oslo's efforts to be more socially inclusive.

9 Conclusion

The thesis aimed to cast light on how temporary urbanism, focusing on Havnepromenaden, influences Oslo's social and physical urban landscape. The qualitative case study of Havnepromenaden was selected to examine the necessary subjects deeply to answer research questions adequately. Primarily, ten elite interviews established the essential dataset complemented by secondary data analysis. Before analyzing and answering the research questions, the thesis presented the history of Havnepromenaden as well as its current components, as these are vital elements that require consideration for more reliable analysis. Also, the theoretical framework is established based on three concepts (back-to-the-city, public spaces in cities, and temporary urbanism) to lay the basis for a fundamentally reliable analysis.

9.1 Answers to Research Questions

9.1.1 First Research Question

The first research question explore actors' visions regarding Havnepromenaden, temporary urbanism's role in the Havnepromenaden project, and values and knowledge that set the backbone of the project. The interviews and document analysis showed that the main visions consist of diverse activities & recreation, connectedness, return to nature, public use & public feeling, accessibility, unique sectioning, identity and history, and potential. These visions shaped the initial planning of the project. They are all critical individually, yet, their interconnectedness plays an important role in piecing together distinctive visions brought forward by different stakeholders together to have a unified vision.

Additionally, this chapter tried to identify the main roles of temporary urbanism. The findings show that activation, repurposing, inspiration, social diversity, character-building, and environmental awareness are the key roles of temporary urbanism in the case of Havnepromenaden. As temporary urbanism is a flexible and untraditional approach to urban planning, it has the capacity to take on diverse roles that are equally important compared to one and another. Findings also reveal that the aforementioned roles are parallel to actors' visions mentioned above as these visions mould temporary urbanism's roles. Finally, the interview analysis yielded that different actors concentrate on different roles of temporary urbanism and Havnepromenaden due to the nature of their diverse backgrounds and interests.

Lastly, the values, which are underlying beliefs that guide one's actions and relations, were explored in this chapter. First, the analysis identified the places of importance mentioned in the interviews to determine which spots along the promenade are most valued by stakeholders and why. The findings highlighted that the value of a spot depends on the stakeholders and their approach and position. For this reason, there was not a spot that stood out as the most valuable one, yet, some did not receive much attention from the interviewees. Values are subjective opinions; therefore, interviewees' lack of interest in some areas does not necessarily undervalue any sections. Also, interviews yielded a fruitful outcome regarding general values and knowledge sets that are fundamental to understanding the Havnepromenaden project's roots. These values include publicness, user involvement, ownership, accessibility, attractiveness, giving back to nature, and identity-building. Finally, local knowledge, water knowledge and international influences were determined as the valued knowledge sets for Havnepromenaden.

9.1.2 Second Research Question

The next research question concentrates on stakeholders' impacts on the project's past, current, and future conditions as well as their influence and views on the main challenges that arose during the project.

The analysis of past conditions revealed that many stakeholders had to collaborate, yet Oslo Kommune had a more overarching attitude as numerous municipal bodies take part in decision-making processes. Stakeholders also had to engage in a collaborative relationship with

locals, users, and landowners to design an adequate plan for the project. The findings also showed that Port Authorities and some landowners were skeptical about the overall Harbour Promenade Project; however, they embraced it in the end.

The section about present conditions displays that municipal agencies are running and actively maintaining the promenade. Different municipal bodies are in charge of different tasks to sustain a prospering project. Also, private stakeholders pursue their collaboration with the public sector (Oslo Kommune) to realize or sustain their projects. In the end, findings indicate that all stakeholders need to constantly cooperate to achieve their goals, roles, and visions.

The future section is relatively more ambiguous as stakeholders perceive the temporariness and permanence of the projects differently. However, the interviews attested three inputs (collaboration, entrepreneurialism, and ownership) are vital for the project's future. As mentioned in the section above, stakeholders have been working collaboratively, and they need to sustain that collaboration to maintain a successful project. Entrepreneurialism is also key to take the project further with innovative projects and testbed strategies. It challenges the traditional urban planning norms and opens up a new platform for innovation and experimentation. Finally, the concept of ownership is variable since stakeholders' have different approaches and stances. However, the interviews show that stakeholders need to strategize their take on ownership and contribute to the further development of the project.

Finally, the conflicts and challenges segment focuses on challenges both created and faced by stakeholders and possible remedies to these challenges. The main challenges include negotiation for collectivity, the complexity of applications, involvement at different development stages, inaccessibility and interruption of publicness, and impermanence. Negotiation for collectively stems from the number of stakeholders that need to work together. However, these negotiations create a platform to reveal differences and work on a unified vision and consistency. The complexity of applications is a result of different layers of municipal bodies that are involved in the decision-making process, which can often create major setbacks, especially for entrepreneurs. A possible solution for this issue is to simplify the applications and procedures and to clarify the policies concerning temporary projects. Also, involvement at different stages of

development can negatively impact stakeholders' ability to perform at the desired level since they might need to adapt to existing planning elements. For this reason, one can state that determining the right timing for involvement plays an important role in the smooth operation of planning. Next, skepticism originated both from stakeholders and landowners. Experimentalism and temporariness are not always perceived positively; therefore, the skepticism can only be reduced by proving Havnepromenaden's success by furthering it. Interruption of accessibility and publicness mainly originated from Port Authorities' stance on keeping the cruise docks and possibly privatizing the park adjacent to the Port Authorities' headquarters. The privatization of the park was precluded, yet, two cruise docks remain, and they are the only spots where access to water is limited along the promenade. Finally, impermanence concerns fundamentally temporary projects that are cherished by their users as some would prefer to keep the existing temporary projects instead of their replacement. However, this not feasible for every project, and it is important to acknowledge that some projects are essential to realize and test for reliable assessment regarding prospective permanent projects.

9.1.3 Third Research Question

The third research question focuses on elements of temporary urbanism by exploring Havnepromenaden's part in the Fjord City Plan, followed by sub-questions that inquire about projects' level of plannedness and degree of temporariness as well as the policies regarding temporary urbanism. First, interviewees emphasized the importance of Havnepromenaden for the Fjord City Plan. They mentioned how Havnepromenaden is a valuable connecting tool for the Fjord City Plan since it integrates users and nature. Also, since Havnepromenaden is the backbone of the Fjord City Plan, temporary urbanism automatically becomes a part of the plan's identity as it is embedded in Havnepromenaden's character. Therefore, it is important to acknowledge that the temporary urbanism of Havnepromenaden furthers Fjord City's accessibility, inclusiveness, and welcomeness.

Nextly, the findings of the research show that policies of temporary urbanism have four main features including emergence, changeability, loopholes, and powerfulness. The emergence of new policies is a product of testbed strategy and entrepreneurialism of actors as niche projects often require a call for a policy revision. The policy revisions and the emergence of new policies

have the power to impact stakeholders and projects both negatively and positively. The positive side of the coin is that policies can be shaped parallel to the project's needs and characteristics, and the negative side is the lack of experience, possible obstacles, additional steps, and unknownness of new policies.

The discoveries of this research show how different degrees of unplannedness pave the way for stakeholders and decision-makers to adapt and explore unique projects and components of temporary urbanism. The degree of unplannedness varies from project to project as some are initiated without a long-term plan, some are semi-planned, and the rest are planned meticulously. However, maintaining some degree of unplannedness is important for flexibility, openness, and entrepreneurialism of Havnepromenaden. Lastly, the level of plannedness is also dependent on the level of temporariness as semi-permanent to permanent projects require a higher level of planning.

The last fragment of this research question investigates temporary projects' permanence, semi-permanence, and temporariness. First, the research findings pointed out the fuzziness of temporariness. It is relatively challenging to determine the duration or the temporariness of projects since some are initially planned with a due date yet extend their stay, and some are truly temporary but do not have a precise end date. Some temporary projects act as prototypes for a project that might replace them permanently in the future, and some are fundamentally temporary yet have been operating along the promenade for approximately a decade. For this reason, one can state that the temporariness and permanence of temporary projects of Havnepromenaden are fuzzy and ambiguous. At last, this research concluded that it is nearly impossible to qualify a project as completely temporary unless it vanishes from the promenade on a set date, and temporariness is the sole true permanent element of Havnepromenaden as projects are subject to varying and fuzzy temporariness.

9.1.4 Fourth Research Question

The last question uncovers the social significance of Havnepromenaden by discovering its impacts on Oslo, its ability to sell the city and to bring people together, and lastly, its social inclusivity. First, this study revealed that Havnepromenaden and its temporary urbanism have significantly positive influences on Oslo, its residents, and visitors. These impacts are cultural and

financial benefits, heightened publicness, increased activeness, tourists' satisfaction, tranquillity, and intensified connectivity. All these components positively influence Oslo's social landscape as well as economic and cultural arenas.

The second part of this research question aims to identify if Havnepromenaden is a unique selling point for the city or if it intends to bring people together. As a matter of fact, the interviews and the analysis demonstrate that the goal is a combination of both concepts. The project's embracement by users and stakeholders and its success result in organic marketing and promotion of the city and Havnepromenaden. Also, its success is based on creating togetherness, connectivity, sense of community, and attractiveness. Therefore, these two concepts foster each other, and Havnepromenaden meets both points.

Conclusively, the topic of social inclusiveness finalizes the answer to this research question. Social inclusion improves individuals and groups part in society; therefore, it is an essential component of the social significance of projects and cities. The research determined five characteristics of Havnepromenaden that impacts the social inclusiveness of Oslo and the project. These characteristics are the sense of equality, the assortment of activities, convenience, lack of liveliness, and the excess amount of space. The first three characteristics improve and support social inclusion, whereas the latter two have relatively negative impacts. In the end, the detailed analysis of these characteristics prove that Havnepromenaden adds significantly to Oslo's social inclusiveness, yet there is still room for more improvement.

9.2 Concluding Remarks

As this thesis concentrates on a singular case, it may not be suitable for generalization as its applicability regarding some components is limited to the context of Havnepromenaden or Oslo. More research on large-scale temporary urbanism projects implemented in contemporary cities is encouraged prior to generalizing the findings of this research. Nonetheless, this thesis aims to fill in the knowledge gap concerning temporary urbanism and Havnepromenaden and contribute to the field of urban human geography to the best of its ability, by providing insights and knowledge about Havnepromenaden's history and components, the vision, the roles, and the values behind the project, stakeholders' impacts on conditions of the project, conflicts, and challenges, elements of

temporary urbanism (policies, levels of plannedness, degree of temporariness), and, finally, its social significance for Oslo.

10 Bibliography

- Albro, Sandra L. *Vacant to Vibrant: Creating Successful Green Infrastructure Networks*. Island Press, 2019.
- Axelsson, Karin, and Malin Granath. “Stakeholders Stake and Relation to Smartness in Smart City Development: Insights from a Swedish City Planning Project.” *Government Information Quarterly*, vol. 35, no. 4, Oct. 2018, pp. 693–702.
- Bardauskienė, Dalia, and Mindaugas Pakalnis. “Urbanistinių Tendencijų Poveikis Miesto Centro Renovacijai.” *Journal Of Architecture And Urbanism*, vol. 35, no. 4, 2011, pp. 276–284.
- Bailey, Cathy, et al. “Evaluating Qualitative Research: Dealing with the Tension between ‘Science’ and ‘Creativity’ .” *Area*, vol. 31, June 1999, pp. 169–183.
- Barreiro, Fernando. “Connecting Cities Building Successes.” *URBACT* , 18 Mar. 2014.
- Benoliel, Jeanne Quint. “Grounded Theory and Nursing Knowledge.” *Qualitative Health Research*, vol. 6, no. 3, 1996, pp. 406–428.
- Berglund-Snodgrass, Lina, and Dalia Mukhtar-Landgren. “Conceptualizing Testbed Planning: Urban Planning in the Intersection between Experimental and Public Sector Logics.” *Urban Planning*, vol. 5, no. 1, 13 Mar. 2020, pp. 96–106.
- Berman, Tal. *Public Participation as a Tool for Integrating Local Knowledge into Spatial Planning Planning, Participation, and Knowledge*. Springer International Publishing, 2016.
- Blythe, Jim. *Essentials of Marketing*. Prentice Hall, 2005.
- Biddulph, Mike. “Urban Design, Regeneration and the Entrepreneurial City.” *Progress in Planning*, vol. 76, no. 2, Aug. 2011, pp. 63–103.
- Bishop, Peter, and Lesley Williams. *The Temporary City*. Routledge, 2012.
- Bowen, Glenn A. “Document Analysis as a Qualitative Research Method.” *Qualitative Research Journal*, vol. 9, no. 2, Aug. 2009, pp. 27–40.
- Brady, Henry E., and David Collier. *Rethinking Social Inquiry Diverse Tools, Shared Standards*. Rowman & Littlefield Publishers, 2010.
- Canada, Dodd, Julie Devon., and Michelle Hebert. Boyd. “Capacity Building: Linking Community Experience to Public Policy.” Atlantic Regional Office, Health Canada, 2000.

- Carmona, Matthew. “Principles for Public Space Design, Planning to Do Better.” *URBAN DESIGN International* 24, no. 1 (2018): 47–59.
- Carmona, Matthew, Tim Heath, Taner Oc, and Steve Tiesdell. *Public Places, Urban Spaces: the Dimensions of Urban Design*. Lightning Source UK. Ltd, 2010.
- Carmona, Matthew. “The Place-Shaping Continuum: A Theory of Urban Design Process.” *Journal of Urban Design*, vol. 19, no. 1, 10 Dec. 2013, pp. 2–36.
- Caves, Roger W. *Encyclopedia of the City*. Routledge, 2005.
- Charmaz, Kathy. *Constructing Grounded Theory: a Practical Guide through Qualitative Analysis*. Sage, 2006.
- Charmaz, Kathy. “Qualitative Interviewing and Grounded Theory Analysis.” *Handbook of Interview Research*, 2003, pp. 675–694.
- Chiaradia, Alain J.f., et al. “Values in Urban Design: A Design Studio Teaching Approach.” *Design Studies*, vol. 49, Mar. 2017, pp. 66–100.
- Christopoulou, Danai. “We Need to Talk About SALT, Norway's First Slow, Nomadic Festival.” *Culture Trip*, The Culture Trip, 16 Nov. 2017.
- Colomb, Claire. “Pushing the Urban Frontier: Temporary Uses of Space, City Marketing, and the Creative City Discourse in 2000S Berlin.” *Journal of Urban Affairs* 34, no. 2 (2012): 131–52.
- “Competitive Cities (Summary in English).” *OECD Territorial Reviews Competitive Cities*, 2007.
- Corbin, Juliet M., and Anselm M. Strauss. “Grounded Theory Research: Procedures, Canons, and Evaluative Criteria.” *Qualitative Sociology*, vol. 13, no. 1, Mar. 1990, pp. 3–21.
- Crowe, Sarah, et al. “The case study approach.” *BMC medical research methodology* vol. 11 100. 27 Jun. 2011.
- De Botton, Alain. “How to Make an Attractive City.” The School of Life, 2015.
- De Smet, Aurelie. “The Role of Temporary Use in Urban (Re)Development: Examples from Brussels.” *Brussels Studies*, 2013.
- Diaz-Parra, Ibán. “A Back to the City Movement by Local Government Action: Gentrification in Spain and Latin America.” *International Journal of Urban Sciences*, vol. 19, no. 3, 2014, pp. 343–363.

- Diguet, Cécile, et al. "Temporary Urbanism: Planning Differently." *Institut Paris Region*, Paris Region Development and Urban Planning Institute, Oct. 2017.
- Dines, Nick, Vicky Cattell, W. Gesler, and S. Curtis. "Mingling, Observing, and Lingering: Everyday Public Spaces and Their Implications for Well-Being and Social Relations." *Health & Place* 14, no. 3 (2006): 544–61.
- Driggins, Kimberly C., and Renan Snowden. "Revitalizing Neighbourhoods Through Temporary Urbanism." *Public Sector Digest*, Dec. 2012.
- Duxbury, Nancy, et al. "Why Must Culture Be at the Heart of Sustainable Urban Development?", The Committee on Culture of the World Association of United Cities and Local Governments, Jan. 2016.
- Garrard, Georgia, et al. "Here's How to Design Cities Where People and Nature Can Both Flourish." *Phys.org*, Phys.org, 24 Oct. 2018.
- Gavin, Jennifer. "A Road Runs through It." *The American City & County*, vol. 115, no. 17, Dec. 2000.
- Glaeser, Edward L., et al. *Consumer City*. National Bureau of Economic Research, 2000.
- Grimsey, Darrin, and Mervyn K. Lewis. "Evaluating the Risks of Public Private Partnerships for Infrastructure Projects." *International Journal of Project Management*, vol. 20, no. 2, 2002, pp. 107–118.
- Gubrium, Jaber F., and James A. Holstein. *Inside Interviewing: New Lenses, New Concerns*. Sage Publications, 2003.
- Gubrium, Jaber F., and James A. Holstein. *Handbook of Interview Research*. Sage Publications, 2001.
- Gwiazdzinski, Luc. "Redistribution Des Cartes Dans La Ville Malléable." *Espace Populations Sociétés*, no. 2007/2-3, 1 Dec. 2007, pp. 397–410.
- Gyan, Charles, and Abena Oforiwaa Ampomah. "Effects of Stakeholder Conflicts on Community Development Projects in Kenya." *SAGE Open*, vol. 6, no. 1, 25 Jan. 2016.
- Halsey, Ashley. "Recognizing The Importance Of Adaptive Reuse." *Building Enclosure RSS*, Building Enclosure, 5 Aug. 2019.
- Hamilton, Emily. "The Use of Knowledge in Urban Development." *Market Urbanism*, 15 Nov. 2013.

- Harris, Ella, and Mel Nowicki. "Cult of the Temporary: Is the Pop-up Phenomenon Good for Cities?" *The Guardian*, 20 July 2015.
- Harvey, David. "From Managerialism to Entrepreneurialism: The Transformation in Urban Governance in Late Capitalism." *Geografiska Annaler: Series B, Human Geography*, vol. 71, no. 1, 1989, pp. 3–17.
- Harvey, David. "The Right to the City." *International Journal of Urban and Regional Research*, 17 Dec. 2003.
- Harvey, William S. "Strategies for Conducting Elite Interviews." *Qualitative Research*, vol. 11, no. 4, 2011, pp. 431–441.
- Helgebostad, Margrethe. *Key Figures for Norwegian Travel and Tourism 2018*. Innovation Norway, 2018.
- Hjorthol, Randi Johanne, and Torkel Bjørnshau. "Gentrification in Norway." *European Urban and Regional Studies*, vol. 12, no. 4, 2005, pp. 353–371.
- Hochschild JL. "Conducting Intensive Interviews and Elite Interviews. Workshop on Interdisciplinary Standards for Systematic Qualitative Research." 2009.
- Huse, Tone. *Everyday Life in the Gentrifying City: On Displacement, Ethnic Privileging and the Right to Stay Put*. Routledge, 2014.
- Inam, Aseem. "Planning for the Unplanned." *Planetizen*, 12 Sept. 2005.
- Irwin, Sarah. "Qualitative Secondary Data Analysis: Ethics, Epistemology and Context." *Progress in Development Studies*, vol. 13, no. 4, 2013, pp. 295–306.
- Jacobs, Jane. *The Death and Life of Great American Cities*. Random House, 1961.
- Jao, C. "Reprogramming Blank Spaces in the City." *Boom: A Journal of California*, vol. 6, no. 1, 2016, pp. 70–75.
- Jayasena, N.s., et al. "Stakeholder Analysis For Smart City Development Project: An Extensive Literature Review." *MATEC Web of Conferences*, vol. 266, Jan. 2019.
- Jeffrey, Paul. "What Role Do Cities Play in Social Inclusion and Welfare Policies?" 2017.
- Jennings, Viniece, and Kate O'Brien. "Green Spaces Can Encourage Social Connectedness in Cities." *Build Healthy Places Network*, 25 Oct. 2019.

- Jennings, Viniece, and Omoshalewa Bamkole. “The Relationship between Social Cohesion and Urban Green Space: An Avenue for Health Promotion.” *International Journal of Environmental Research and Public Health*, vol. 16, no. 3, 4 Feb. 2019, p. 452.
- Karimnia, Elahe. *Producing Publicness*. 2018. KTH Royal Institute of Technology. Doctoral Thesis.
- Kinsella, John, and Russell West-Pavlov. *Temporariness: on the Imperatives of Place*. Narr Francke Attempto, 2018.
- Koch, Tina, and Ann Harrington. “Reconceptualizing Rigour: the Case for Reflexivity.” *Journal of Advanced Nursing*, vol. 28, no. 4, 1998, pp. 882–890.
- Korstjens, Irene, and Albine Moser. “Series: Practical Guidance to Qualitative Research. Part 4: Trustworthiness and Publishing.” *European Journal of General Practice*, vol. 24, no. 1, 5 Dec. 2017, pp. 120–124.
- Lachapelle, Paul. “A Sense of Ownership in Community Development: Understanding the Potential for Participation in Community Planning Efforts.” *Community Development*, vol. 39, no. 2, Apr. 2008, pp. 52–59.
- Lanier, Sarah A. *Foreign to Familiar: a Guide to Understanding Hot- and Cold-Climate Cultures*. McDougal Publishing, 2000.
- Laskey, Henry A., et al. “Typology of Main Message Strategies for Television Commercials.” *Journal of Advertising*, vol. 18, no. 1, 1989, pp. 36–41.
- Latre, Steven, et al. “City of Things: An Integrated and Multi-Technology Testbed for IoT Smart City Experiments.” *2016 IEEE International Smart Cities Conference (ISC2)*, Oct. 2016.
- Lefebvre, Henri. *Le Droit à La Ville*, 1968. Anthropos.
- Lefebvre, Henri. *Writings on Cities*. Translated by Eleonore Kofman and Elizabeth Lebas, Blackwell, 1996.
- Lennard, Suzanne H. Crowhurst., and Henry L. Lennard. *Livable Cities Observed: a Source Book of Images and Ideas for City Officials, Community Leaders, Architects, Planners and All Other Committed to Making Their Cities Livable*. Gondolier Press, 1995.
- Levers, Merry-Jo D. “Philosophical Paradigms, Grounded Theory, and Perspectives on Emergence.” *SAGE Open*, vol. 3, no. 4, 2013.
- Lincoln, Yvonna S., and Egon G. Guba. *Naturalistic Inquiry*. Sage Publications, 1985.

- Ling, Anthony. “What Is Wrong with ‘How to Make an Attractive City.’” *Market Urbanism*, 12 May 2015.
- Lofland, John, and Lyn H. Lofland. *Analyzing Social Settings a Guide to Qualitative Observation and Analysis*. Wadsworth, 1984.
- Lofland, John. “Analytic Ethnography Features, Failings, and Futures.” *The Qualitative Researchers Companion*, 1 Apr. 1995, pp. 136–170.
- Lopes, Miguel, et al. “Revisiting Publicness in Assessment of Contemporary Urban Spaces.” *Journal of Urban Planning and Development*, vol. 145, no. 4, Dec. 2019.
- Low, Setha M., and Richard D. Walter. “Values in the Planning Process.” *Ekistics*, vol. 49, no. 292, 1982, pp. 58–60.
- Lydon, Mike, et al. *Tactical Urbanism: Short-Term Action for Long-Term Change*. Island Press, 2015.
- Lyman, Christine. “Implementing Consistent Project Management Practices in a Global Marketplace.” 2013.
- Lüber, Klaus. “Temporary Use of Property.” Goethe Institut, Goethe Institut, Mar. 2015.
- Mack, Natasha, et al. *Qualitative Research Methods: a Data Collectors Field Guide*. FLI, 2005.
- Madanipour, Ali. *Cities in Time Temporary Urbanism and the Future of the City*. Bloomsbury Publishing PLC, 2017.
- Madanipour, Ali. “Temporary Use of Space: Urban Processes between Flexibility, Opportunity and Precarity.” *Urban Studies*, vol. 55, no. 5, Sept. 2018, pp. 1093–1110.
- Malone, K. “Street Life: Youth, Culture and Competing Uses of Public Space.” *Environment and Urbanization* 14, no. 2 (2002): 157–68.
- Mayer, F. Stephan, et al. “Why Is Nature Beneficial?” *Environment and Behavior*, vol. 41, no. 5, 2008, pp. 607–643.
- Maher, Carmel, et al. “Ensuring Rigor in Qualitative Data Analysis.” *International Journal of Qualitative Methods*, vol. 17, no. 1, 10 July 2018, p. 160940691878636.
- Malterud, Kirsti. “Qualitative Research: Standards, Challenges, and Guidelines.” *The Lancet*, vol. 358, no. 9280, 11 Aug. 2001, pp. 483–488.

- Mandeli, Khalid. “Public Space and the Challenge of Urban Transformation in Cities of Emerging Economies: Jeddah Case Study.” *Cities*, vol. 95, 2019.
- McDowell, L. “Elites in the City of London: Some Methodological Considerations.” *Environment and Planning A: Economy and Space*, vol. 30, no. 12, 1 Dec. 1998, pp. 2133–2146.
- Mean, Melissa, and Charlie Tims. *People Make Places : Growing the Public Life of Cities*. Demos, 2005.
- Mintz, Steven. “What Are Values?” *Ethics Sage*, 8 Aug. 2018, www.ethicssage.com/2018/08/what-are-values.html.
- Mitchell, Don. *The Right to the City Social Justice and the Fight for Public Space*. Guilford, 2003.
- Mould, Oli. “Tactical Urbanism: The New Vernacular of the Creative City.” *Geography Compass*, vol. 8, no. 8, Aug. 2014, pp. 529–539.
- Nichols, Wallace J. *Blue Mind: the Surprising Science That Shows How Being near, in, on, or under Water Can Make You Happier, Healthier, More Connected and Better at What You Do*. Little, Brown Spark, 2015.
- Norway, City of Oslo. *The City of Oslo: Urban Development, "The Fjord City" - The Plans for Urban Development of The Waterfront*. August 2004 <http://81.47.175.201/plalitoral/SIGlitoral/altresplans/oslowaterfront.pdf>
- Norway, City of Oslo, Agency for Planning and Building Services. *Oslo's Fjord City*. <https://www.oslo.kommune.no/getfile.php/13278512-1524141630/>
- Norway, City of Oslo, Agency for Planning and Building Services, Department of Urban Development, Oslo Waterfront Planning Office. *Fjord City Plan*. <https://www.yumpu.com/en/document/read/31584341/fjord-city-plan-fjordbyen>
- Norway. Oslo Kommune, Plan- og bygningsetaten, Avdeling for Byutvikling. *Fjordbyplanen*. <https://www.oslo.kommune.no/getfile.php/134073-1421674380/>.
- Norway, Oslo Kommune, Plan- og bygningsetaten, Avdeling for Byutvikling, *Havnepromenaden i Oslo, Statusrapport om utviklingsarbeidet 2017*. 2017. <https://www.oslo.kommune.no/getfile.php/13258441-1511450413/>
- Norway, Statistics Norway. *Sports and outdoor activities, survey on living conditions*. 30 Oct. 2019. <https://www.ssb.no/en/fritid/>

- O'Farrell, Neil. "How to Attract People to Your City (and It's Not Just about Jobs)." *Economic Development.org*, 21 Apr. 2015.
- Omidvar, Ratna. "Living Together, Right to the City - How to Build Inclusive Cities: Senator Omidvar." *Senate of Canada*, 2017.
- "Oslo Harbour Promenade - Shaping an Iconic Waterfront." *White Arkitekter*, whitearkitekter.com/project/oslo-harbour-promenade/.
- Piatkowska, Katarzyna. "Time For Temporariness! Temporary Architecture- Whim or Necessity? ." *International Multidisciplinary Scientific Conference on Social Sciences and Arts*, 6 Oct. 2016.
- Polat, Sibel, and Neslihan Dostoglu. "Measuring Place Identity in Public Open Spaces." *Proceedings of the Institution of Civil Engineers - Urban Design and Planning* 170, no. 5 (2017): 217–30.
- Proshansky, Harold M. "The City and Self-Identity." *Environment and Behavior*, vol. 10, no. 2, 1 June 1978, pp. 147–169.
- Rowe, John W., and Robert L. Kahn. *Successful Aging*. Dell Publishing, 1997.
- Rupa, Charita Kishore. "Importance of Public Spaces in Cities," January 12, 2015.
- Sager, Tore. "Positive Theory of Planning: The Social Choice Approach." *Environment and Planning A: Economy and Space*, vol. 33, no. 4, Apr. 2001, pp. 629–647.
- Sanchez, Thomas W., and Nader Afzalan. "Mapping the Knowledge Domain of Urban Planning." *SSRN Electronic Journal*, 14 Feb. 2015.
- Schmidt, Nola A., and Janet M. Brown. *Evidence-Based Practice for Nurses: Appraisal and Application of Research*. Jones & Bartlett Learning, 2012.
- Seymour, Valentine. "The Human–Nature Relationship and Its Impact on Health: A Critical Review." *Frontiers in Public Health*, vol. 4, 2016.
- Sim, Julius, and Keith Sharp. "A Critical Appraisal of the Role of Triangulation in Nursing Research." *International Journal of Nursing Studies*, vol. 35, no. 1-2, 1998, pp. 23–31.
- Snieska, Vytautas, and Ineta Zykiene. "City Attractiveness for Investment: Characteristics and Underlying Factors." *Procedia - Social and Behavioral Sciences*, vol. 213, 2015, pp. 48–54.
- "Social Inclusion." *World Bank*, www.worldbank.org/en/topic/social-inclusion.

- Sofeska, Emilija. “Understanding the Livability in a City Through Smart Solutions and Urban Planning Toward Developing Sustainable Livable Future of the City of Skopje.” *Procedia Environmental Sciences*, vol. 37, 2017, pp. 442–453.
- Spierings, Bas. “Economic Flows, Spatial Folds And Intra-Urban Borders: Reflections On City Centre Redevelopment Plans From A European Border Studies Perspective.” *Tijdschrift Voor Economische En Sociale Geografie*, vol. 103, no. 1, 2012, pp. 110–117.
- Stanleigh, Michael. “Five Steps to Ensure Consistency in the Management of Projects.” 16 Oct. 2010.
- “State of the World's Cities 2012/2013.” Sustainable Development. UN Habitat, 2012.
- Steuteville, Robert. “Great Idea: Tactical Urbanism.” *CNU*, 16 Feb. 2016.
- Strutner, Suzy. “Why Water Makes Us Feel Calm.” *HuffPost*, HuffPost, 22 Mar. 2016.
- Tardiveau, Armelle, and Daniel Mallo. “Unpacking and Challenging Habitus: An Approach to Temporary Urbanism as a Socially Engaged Practice.” *Journal of Urban Design*, vol. 19, no. 4, 2014, pp. 456–472.
- “This Is Reprogramming the City.” *DOGA*, doga.no/en/activities/arkitektur/this-is-reprogramming-the-city/kartlegging-kvadraturen/.
- Trochim, William M.K. “Qualitative Validity.” *Research Methods Knowledge Base*, Conjoint.ly, 10 Mar. 2020, conjointly.com/kb/qualitative-validity/.
- United States, National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research. *The Belmont Report: Ethical Principles and Guidelines for the Protection of Human Subjects of Research*. 1978. <https://www.hhs.gov/ohrp/regulations-and-policy/belmont-report/index.html>
- United States, Office of Policy Development and Research, Temporary Urbanism: Alternative Approaches to Vacant Land. 2014. <https://www.huduser.gov/portal/periodicals/em/winter14/highlight4.html>
- Uraguchi, Zenebe. “Misconceptions about Inclusiveness: Not 'Why' but 'How'.” *BEAM Exchange*, 3 June 2015.
- Velkavrh, Zala, et al. “To Build the City on Temporary Success.” *The Journal of Public Space Art and Activism in Public Space*, no. Vol. 4 n. 3, 30 Nov. 2019, pp. 41–60.
- Wahyuni, Dina. “The Research Design Maze: Understanding Paradigms, Cases, Methods and Methodologies.” *SSRN*, 10 July 2012.

- Wilson, Helen F., and Jonathan Darling. *Research Ethics for Human Geography: a Handbook for Students*. SAGE, 2019.
- Wood, Andrew. “Making Sense of Urban Entrepreneurialism.” *Scottish Geographical Magazine*, vol. 114, no. 2, 1998, pp. 120–123.
- “World Charter for the Right to the City.” HIC, June 27, 2005. <http://hic-gs.org/document.php?pid=2422>.
- Worpole, Ken, and Katharine Knox. *The Social Value of Public Spaces*. Joseph Rowntree Foundation , 2007.
- Yiftachel, Oren, and David Hedgcock. “Urban Social Sustainability: The Planning of an Australian City.” *Cities*, vol. 10, no. 2, May 1993.
- Yin, Robert K. *Case Study Research: Design and Methods*. Sage, 2009.
- Zhang, Yueming, and Lauren Anders. “Temporary Urbanism: Activation, De-Activation and Adaptability within the Urban Environment,” 2018.

Appendix 1

Are you interested in taking part in the research project?

" Temporary Urbanism in Oslo- The Case of Havnepromenaden"

This is an inquiry about participation in a research project where the primary purpose is to understand how Havnepromenaden -one of the most prominent temporary urbanism projects in Oslo- shapes Oslo's current urban, social, and physical landscapes. In this letter, we will give you information about the purpose of the project and what your participation will involve.

Purpose of the project

The objective of this study is to understand how Havnepromenaden -one of the most prominent temporary urbanism projects in Oslo- shapes Oslo's current urban, social, and physical landscapes. To do so, I'll be conducting document analysis as well as interviews. I will carry interviews with different stakeholders responsible for this project. I am aiming to interview at least one person from each agency or organization that took part in the project such as Estate and Urban Renewal Agency, Planning and Building Services, Samferdselsetaten, City Council for Urban Development, Environment Department, the Port Authority, Cultural Heritage Management Office, Cultural Affairs and Communication Group- Fjord City, Ung Norge, Oslo Water Games, and Bymiljøetaten.

The research questions of this thesis consist of 4 main questions and their sub-questions:

1. How do the involved actors envision that Osloites will use and make use of the Harbour Promenade?
 - a. What role will temporary urbanism, such as the installations and structures in the Harbour Promenade have?
 - b. Which spots and places are of importance for developing the Harbour Promenade, and why?
 - c. What kind of values and knowledge does this build on?
2. How do different stakeholders shape the project's past, current, and future conditions?
 - a. What are the different and the primary roles of stakeholders, and how it shaped the decision-making process of the project?
 - b. What are some main challenges and how does it play a role in the project?

3. How is temporary urbanism at the Harbour Promenade part of overall planning and policies for the city centre, and especially the Fjord City?

a. Are the installations planned, or part of a plan?

b. Are the installations un-planned, truly temporary, or will they be permanent or semi-permanent?

4. What's the importance of this promenade and temporary urbanism in Oslo?

a. What's the policy around temporary urbanism? What are its shortages and advantages?

b. Does this project aim to sell the city (unique selling point), or to bring people together, or both?

c. What about these spaces as public spaces, are the temporary installations and structures inclusive, do they contribute to inclusiveness?

This project is a human geography master's thesis and the collected personal data will not be used by others.

Who is responsible for the research project?

University of Oslo (Centre for Development and Environment/ Senter for utvikling og miljø) is the institution responsible for the project.

Why are you being asked to participate?

The sample has been selected by the data processor. Approximately 15 people will be asked to participate. The selection criteria is mainly based on occupation and involvement. The aim is to be able to investigate the different angles of the project. For this reason, stakeholder input is crucial. Therefore, I will be contacting at least one employee and/or volunteer from each agency, organization or company. These interviews will allow this project to be scrutinized more deeply and reveal different angles, positions, and takes on this project.

What does the participation involve for you?

If you chose to take part in the project, this will involve a personal interview w. It will take approx. 45 minutes. The interview includes questions about the importance of Havnepromenaden, the challenges around the project and the role of temporary urbanism in Oslo. The sound during the interview will be recorded in order to transcribe it for analyse purposes.

Participation is voluntary

Participation in the project is voluntary. If you chose to participate, you could withdraw your consent at any time without giving a reason. All information about you will then be made anonymous. There will be no negative consequences for you if you chose not to participate or later decide to withdraw.

Your personal privacy – how we will store and use your personal data

We will only use your personal data for the purpose(s) specified in this information letter. We will process your personal data confidentially and in accordance with data protection legislation (the General Data Protection Regulation and Personal Data Act).

- Per Gunnar Røe, who is a professor in Department of Sociology and Human Geography at University Oslo will be responsible for the project as the supervisor.
- In order to ensure data security, I will replace names and contact details with a code. List of names, contact details and codes will be stored separately from the rest of the data. It will be restored on a research server provided by
- The name of the data processor is Damla Kostek. She will be collecting and storing the data.
- Personal data such as names and contact information will not be recognizable in publication.

Only identifiable data will be the job title or the occupation. This information is essential to indicate and analyse the differences and similarities of stakeholders in this project.

What will happen to your personal data at the end of the research project?

The project is scheduled to end 31.08.2020. At the end of the project, sound recordings will be deleted and transcribed data will be anonymised. It will not be stored indefinitely; however, it will be stored until the thesis is verified by the board. The data processor and the supervisor will have access to the collected data.

Your rights

So long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and
- send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data

What gives us the right to process your personal data?

We will process your personal data based on your consent. Based on an agreement with Universitet i Oslo (Senter for utvikling og miljø. NSD – The Norwegian Centre for Research Data AS has assessed that the processing of personal data in this project is in accordance with data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:
· University of Oslo via Per Gunnar Røe (the project leader) or Damla Kostek (the data processor)
by e-mail: p.g.roe@sosgeo.uio.no or damlak@student.sv.uio.no.

· Our Data Protection Officer: Roger Markgraf-Bye, by e-mail: personvernombud@uio.no

· NSD – The Norwegian Centre for Research Data AS, by e-mail: personverntjenester@nsd.no
or by telephone: +47 55 58 21 17.

Yours sincerely,

Project Leader: Per Gunnar Røe Student: Damla Kostek

Consent Form

I have received and understood information about the project “**Temporary Urbanism in Oslo-
The Case of Havnepromenaden**” and have been given the opportunity to ask questions. I give consent:

-to participate in a personal interview

-for information about me/myself to be published in a way that I can be recognised (my occupation or job title)

I give consent for my personal data to be processed until the end date of the project, approx. 31.08.2020.

(Signed by participant, date)

Appendix 2

Interview Guide

Introduction:

Thank you for participating in this interview. The objective of this project is to understand how Havnepromenaden, one of the most prominent temporary urbanism projects in Oslo, shapes Oslo's current urban, social, and physical landscapes. So, I really appreciate you taking the time to share your insights with me.

In this interview, I would like to focus on four main points: the use of Havnepromenaden, the roles of stakeholders, planning of the Harbour Promenade and lastly, the importance of the promenade and temporary urbanism in Oslo.

The interview will last approximately 60 minutes. Just to clarify, this interview is voluntary, and you can terminate it at any time for any reason. I would also like to mention that your personal data will be anonymized.

Finally, I would like to ask for permission to record this interview. This recording will not be shared with anyone else. It will be solely used for data coding and analysis purposes. Also, it will allow me to be able to go back to our interview and make sure that I do not miss any critical detail provided by you. I will delete this recording as soon as I am done with my master's thesis at the University of Oslo.

Interview questions:

Background questions:

1. Can you please tell me about your job and what your role entitles?
2. How long have you been in this position?
3. Can you share more about your job history and education?

Topic 1:

1. How does your company/organization envision that Osloites will use and make use of the Harbour Promenade?
2. What role does temporary urbanism, such as the installations and structures in the Harbour Promenade have from your point of view?
3. Which spots and places are of importance for developing the Harbour Promenade, and why?
4. What kind of values and knowledge does this project build on?

Topic 2:

1. How do you think different stakeholders shape the project's past, current, and future conditions?
2. What are the different and the primary roles of your company/organization and how it shaped the decision-making process of the project?
3. What are some main challenges you have faced and how does it play a role in the project?

Topic 3:

1. How is temporary urbanism of Havnepromenaden a part of the overall planning and policies for the city centre, and especially the Fjord City?
2. Are the installations planned, or part of a plan?
3. Are the installations un-planned, truly temporary, or will they be permanent or semi-permanent?

Topic 4:

1. What's the importance of this promenade and temporary urbanism in Oslo?
2. What's the policy around temporary urbanism? What are its shortages and advantages?
3. Does this project aim to sell the city (unique selling point), or to bring people together, or both?
4. What about these spaces as public spaces, are the temporary installations and structures inclusive, do they contribute to inclusiveness?

Closing remarks:

Thanks for taking the time to participate in this interview. Once again, I would like to inform you that you can reach out to my supervisor or me if you have any questions or concerns in regards to the interview or the study.

Appendix 3

Table 1: *List of Elite Interviewees*

Company Name	Job Title
Oslo Port Authority	Project Manager
Agency for Planning and Building Services	Head of Unit
Agency for Planning and Building Services	Senior Architect
White Arkitekter	Architect and Urban Designer
A-Lab	Architect
GRID	Graphic Designer
Passion for Ocean	Work psychologist
Bjørvika Utvikling	Information and Communication Manager
Kom Inn	City-branding Specialist
Self-Employed	Entrepreneur