



A hidden bmx track - perfectly situated, surrounded by rose hip bushes on the plateau north of the water treatment dams. Shovels witness of a hard and patient work.



A smell of gasoline and fresh cut grass. Next to the soccer-playing youngsters, the old power station rises as a brief interruption in the line of even more grass pitches.



Yet another great example of the complexity found here. Truly close to the future train station, Höje å, together with surrounding farmland and grazing fields, provide a strong feeling of being in the countryside.



Planned development in the area is driven by external interests: valuable farmland presses for densification of what is already built-up; the railways have reached a capacity limit and need more space; and lack of housing has put a price on each square meter.



We seek out the will of the area *itself* and of all the people spending time here – at school, on the football fields, along the river and in the allotment gardens. How can *they* be a creative force in their own initiative rather than an obstruction in the way of someone else's project?



We are trying to find a method based on the concept of *the monster* that will make the people of the area a constructive force in the development. Now and in the future.





Grown through conflict and compromise the allotment area provide a great example of an heterogenous environment worth learning from. In our view it is a monster.



The Monster is a concept created by man for the purpose of describing what cannot be defined or controlled. It is impossible to identify because it is in a state of constant change. It is considered dangerous, but isn't it really just unclear?

THE SITE

The competition site is a fantastic part of Lund. Here you will find quality housing, green spaces that are unique to their context, exuberant allotment gardens, and large fields for ball games. In the area, many people have found places to call their own. External agents and interests drive the planned development of the competition site. But what does the area itself want? The many people who spend their time in the area – in school, on the football field, along the stream, among the allotment gardens, in the bushes next to the railroad – who asks for their opinion? How can their voices and ideas become a creative force behind their own projects instead of obstructions in someone else's project? Instead of architectural solutions for these interests, we need a method that lets these voices be heard – now and in the future.

MONSTER

Appreciating the uncontrolled. The Monster is a concept created by man for the purpose of describing what cannot be defined or controlled. It is impossible to identify because it is in a state of constant change. It is considered menacing, but isn't it really just unclear? We would like to introduce this concept into the realm of architecture. The Monster can help us find new ways of thinking.



DECLARATION

We stand on the Monster's side and observe the architecture. From where we stand it is clear that many are trying to eliminate the Monster. We see clean, formalistic visions that, like casting molds, create perfectly square people and rigid societies. We see static, large-scale blocks and we see so-called Architectural Masterpieces (obstructions) that cannot handle that time passes and that the world changes. We see a quest for control.



Nonetheless, we also see friends and hopefulness. We see monstrous neighborhoods that have emerged over time. We see places that have become more complex than anyone could imagine, that have indescribable qualities, and that tolerate and welcome new buildings as well as demolitions. We see a belief in valuing that which is beyond our control.

VALUES

Safeguarding complexity. A monstrous architecture is an architecture that safeguards complexity and avoids simplification. This means that development must occur in direct contact with the physical environment, because every distancing results in simplification and abstraction. Large-scale projects lead to rigid and insensitive environments in which many opportunities are overlooked. By searching for strategies that allow development to occur in small steps (in both time and space) instead, things can happen both quickly and continuously. Working with smaller scale means improved possibilities that projects are adaptable, as well as critical, and develop that which already exists on site today. By giving up control of the future we are letting in the present and that which already exists. Instead of fortifying established norms, this process can bring forth legitimate voices and make positive creative use of conflicts of interest that arise.

METHOD

In The Monster Plan, development does not only mean that a site changes and takes on new forms and expressions. It also means, to an equal extent, that the site has the chance to reevaluate itself and the forms it already embodies. The proposed method works like a pendulum, swinging between, on the one hand, deciding and influencing, and, on the other, familiarizing and understanding. With this process, development emerges in the form of Statements and Projects. The Monster Plan is thus a way of working, more than a finished solution.

STATEMENTS

As a way of raising and assessing the many interests that influence the area, this method is based upon clear statements. These statements are formulated out of an understanding for the place. Through statements, various interests and values in the area are exposed. The statements must then challenge each other, and the outcome is that some survive, while others die. Most of the time, however, a compromise is reached. Space and competency are provided on site so that these meetings may come to fruition – see the Monster Forum project.

PROJECTS

The Statements encounter the physical environment through projects, which generates new knowledge and insights about the site. The projects move development forward, little by little, through critical, speculative, and exploratory action. The projects that are presented here should be seen as possible ways of making the most of the engagement and understanding that already exists in the area today. They do not assume to be the best or most effective courses of action, but that is also the point. Instead of committing to the inevitably large costs of trying to do everything right from the beginning, we accept that all interventions will bring unexpected consequences. The negative consequences are limited by keeping the rigidity and scale of projects on a reasonable level. This way we leave the door open for a constant, adaptable, and creative search for the site's true form.



CURRENT STATEMENTS

<p>KEEP THE RURAL FEELING CLOSE TO THE CITY!</p> <p>In certain parts of the site there is a rural quality that is unique for Lund and the environment is highly valued and worth caring for.</p>	<p>BIG MONOFUNCTIONAL SPACES ARE UNREASONABLE!</p> <p>When specific interests are allowed to dominate on too large of an extent it leads to ineffective use of space, the creation of barriers, and segregation.</p>	<p>BARRIERS NEED TO BE REEVALUATED!</p> <p>The site is full of barriers, such as the railroad and Ringvägen, but barriers are not only negative. Once you start investigating them you will undoubtedly find unexpected qualities.</p>	<p>CARE FOR THE EXISTING!</p> <p>Resources already invested in the built environment must be valued to the fullest. We need to be better and faster at developing underutilized structures and, when needed, welcome new users.</p>	<p>CONFLICT IS A POSITIVE FORCE!</p> <p>The new built form through negotiation and anxiety, but from the meeting of different desires. Conflicts of interest are seeds for the undiscovered, but need nurturing to bloom.</p>	<p>UNPAVED SURFACES SHOULD BE CARED FOR!</p> <p>Once a surface is paved it has a hard time returning to a free form. New construction should, therefore, primarily happen on surfaces that are already paved.</p>	<p>GARDENING ENRICHES OUR ENVIRONMENT!</p> <p>The allotment gardens in the area show the energy contained within gardening and the chance to shape your own environment. This quality should become more democratic, accessible, and take on new forms.</p>	<p>HÖJE Å IS WORTH PROTECTING!</p> <p>The stream, Höje Å, is a fantastic natural resource and functions on a regional just as much as on a local scale. The water supports a distinct ecosystem and is a destination for all of Lund.</p>
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The new isn't born through separation and animosity but from the meeting of different desires. Conflicts of interest are seeds for the undiscovered, but need nurturing to bloom!



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The allotment gardens in the area s the energy contained within garden and the chance to shape your own environment. This quality should become more democratic, accessible and take on new forms.



As starting points and guides for development our proposed method uses simple statements regarding the area. These statements are discussed and decided upon together with the people living and otherwise dwelling in the area.

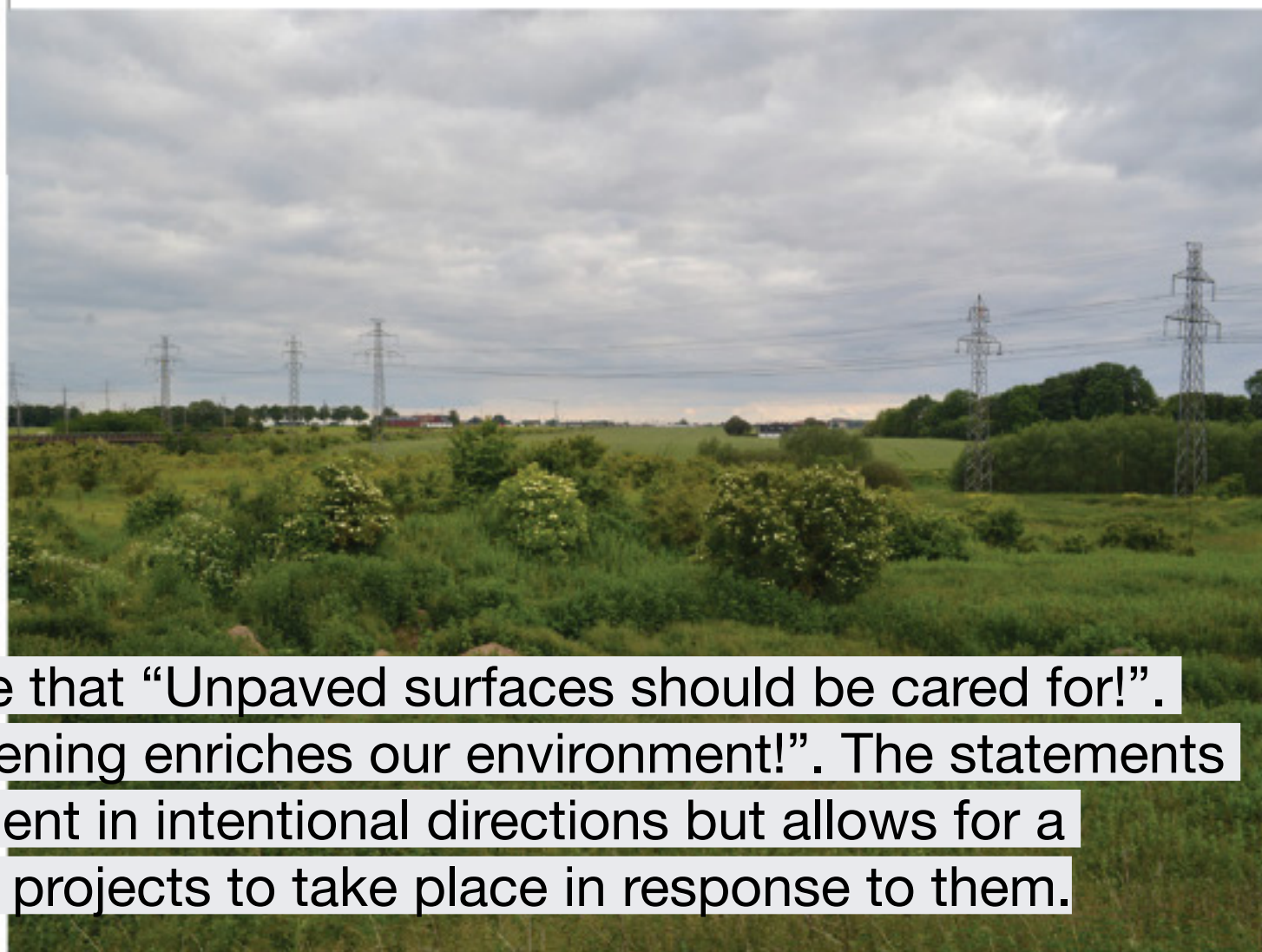
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UNPAVED SURFACES SHOULD BE CARED FOR!

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A statement could be that “Unpaved surfaces should be cared for!”. Or simply that “Gardening enriches our environment!”. The statements guides the development in intentional directions but allows for a multitude of different projects to take place in response to them.

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PROJECTS



PROBING

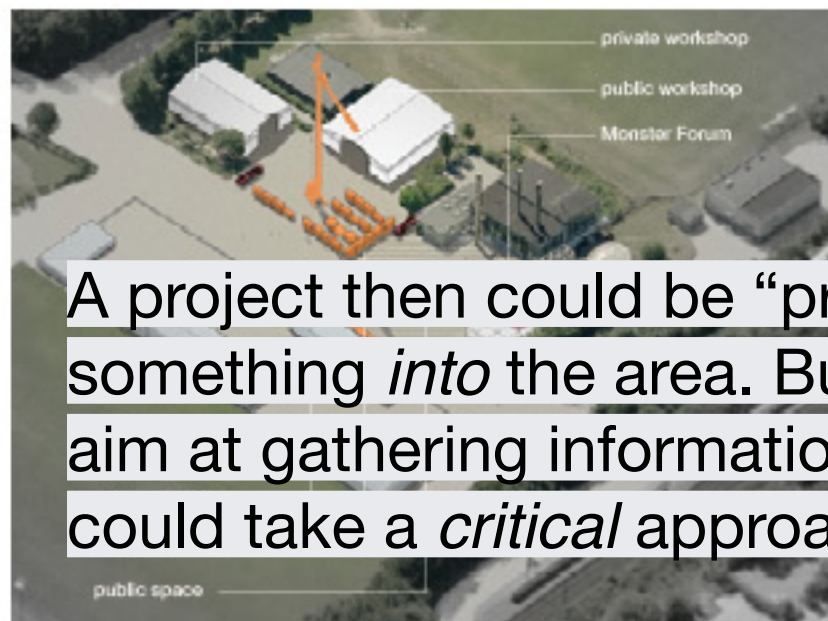
A SQUARE HINTED

We are hinting and trying out a future square in direct proximity to the possible location of the coming train station. Construction in the area requires space for workshops, trailers and material. These are temporary structures and we want to use their volume and required space to make full-scale morphological tests in the area.

In communication with the workers we want to try out different configurations of the future square. The summer configuration might result in that the workers inhabit the square while eating lunch in the sun.

Along with the Monster Forum, this is another way of making the construction of the city more transparent and democratic.

Possible variations of the square:

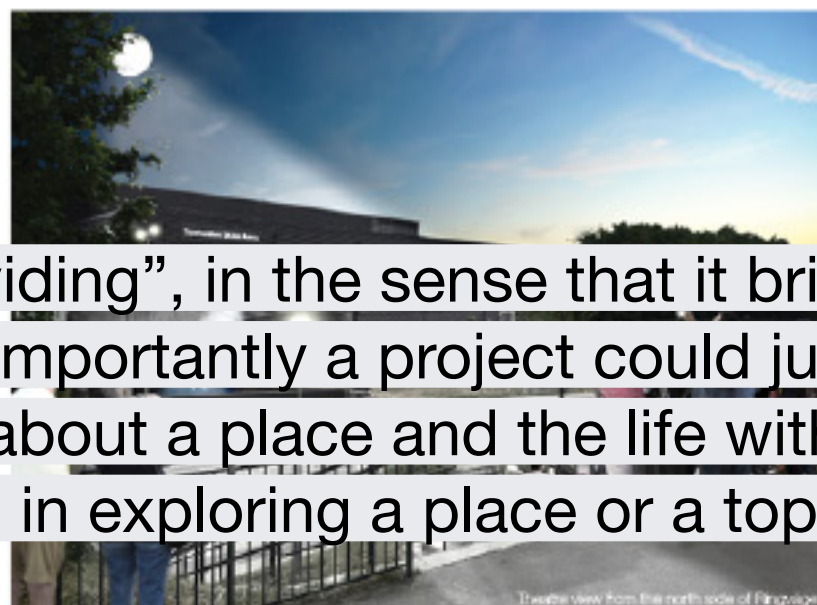


CRITICAL & ART

TRAFFIC THEATER

This method is about creating a scene. We believe that theater is a powerful critical tool. Theater at its best, distances us from our reality and presents to us with alternative orders. Together, this distance and alternative order dissolve the structures of our understanding and are a way of creating new connections and building new knowledge.

A touring theater will provide a possibility to temporarily claim an urban space in order to dissolve prevailing orders. This, in turn, allows for new connections to be constructed and is one way to build knowledge about the city.



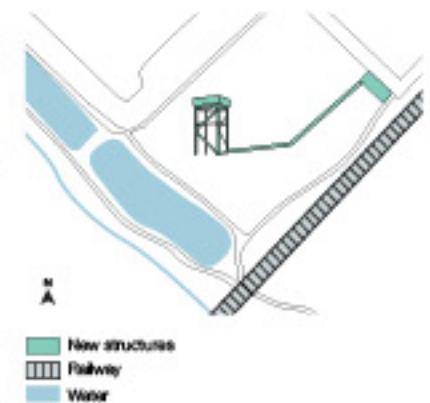
PROVIDING

WUTHERING HEIGHTS

At the end of Åkerlund & Rausing's Väg there is a plateau with great views of Hölje Å and the fields to the south.

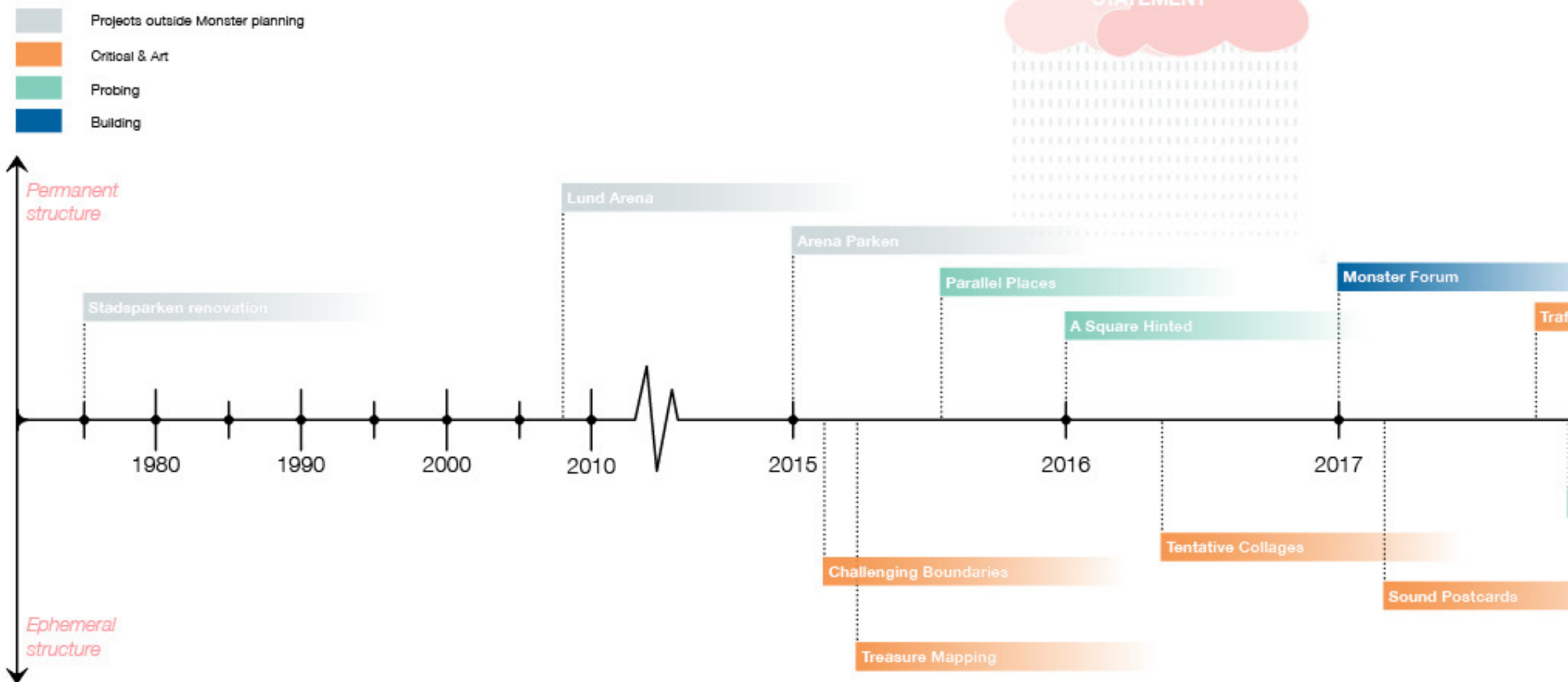
By creating a small parking lot and a few simple walkways, one can easily make this place accessible for more people while also establishing a welcome destination at the end of an otherwise truncated road.

An observation tower that allows visitors to climb up above the rosehip bushes and have a clear view in all directions could eventually be built. This could become an excellent place for Lund's birdwatchers or for watching fireworks on New Year's Eve.



A project then could be “providing”, in the sense that it brings something *into* the area. But importantly a project could just as well aim at gathering information about a place and the life within it. Or it could take a *critical* approach in exploring a place or a topic.

TIMELINE AND PROJECT EXAMPLES

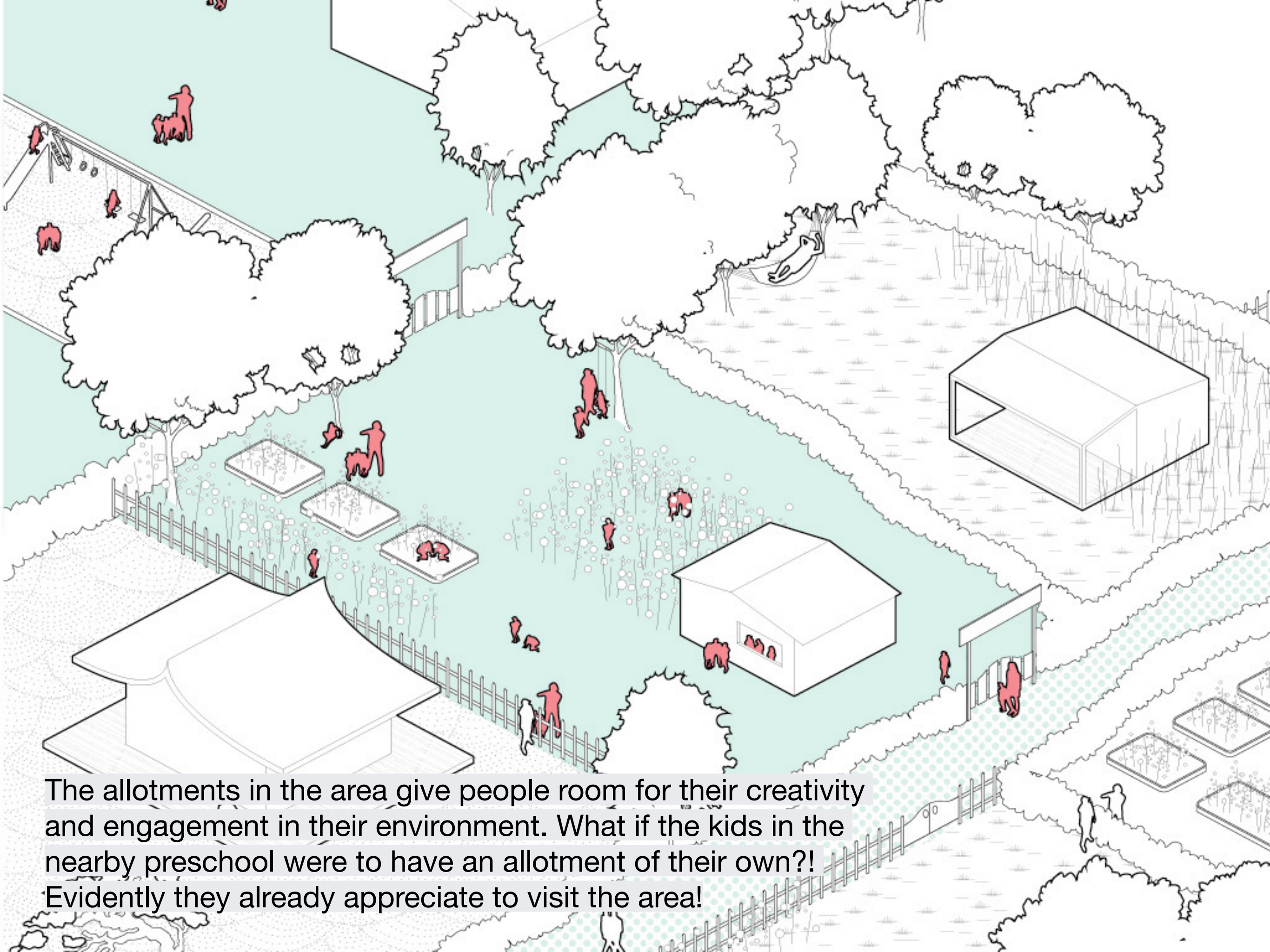


A timeline opens up for taking the temporal dimension of the development into account. No project is to be seen as a final solution but rather as a small step progressing from previous actions.

There will be various ways to participate. One way could be through an application in which you can easily search, shuffle or add your own maps.



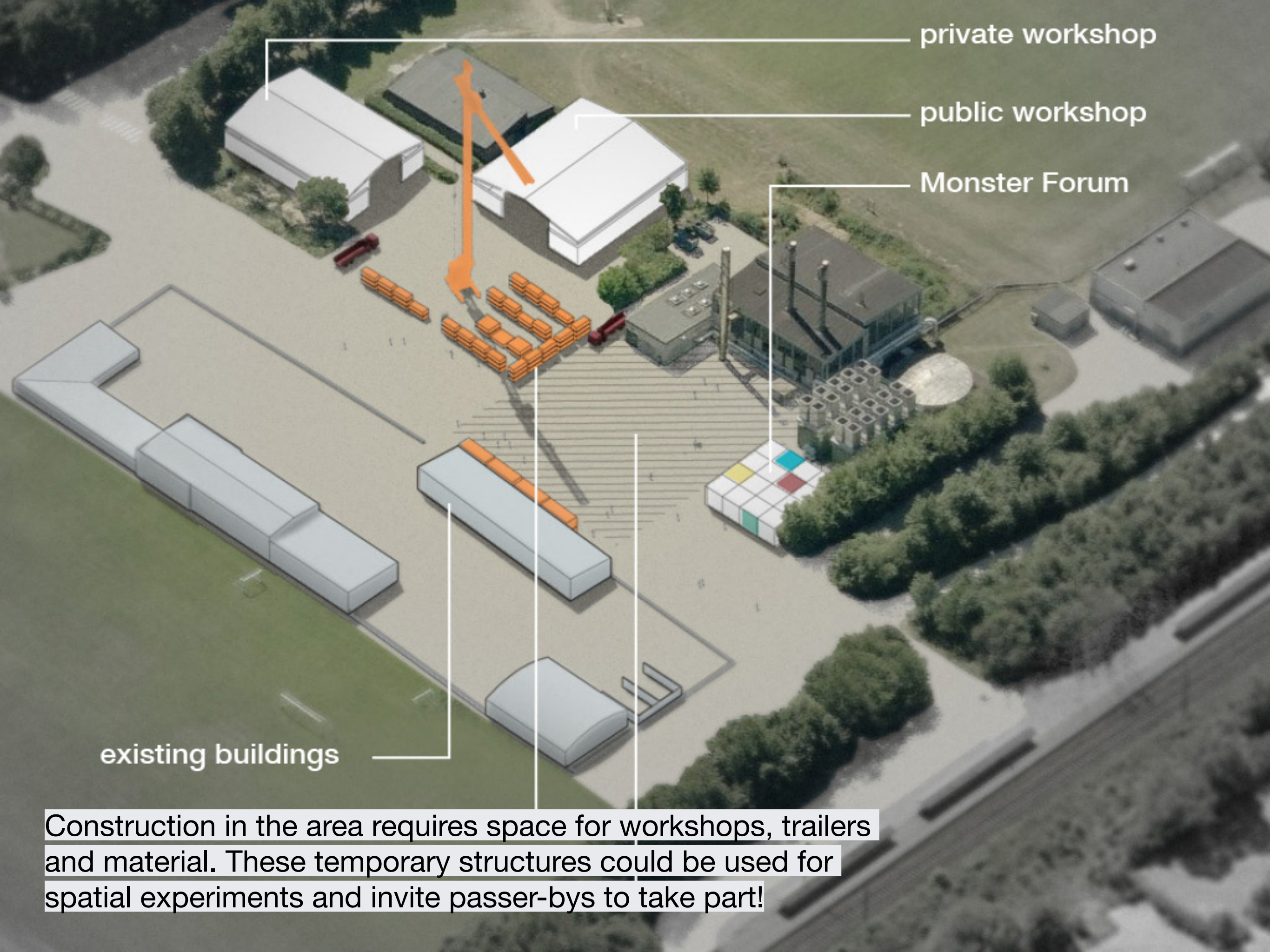
One of the first projects could be to provide a tool for mapping the treasures of the area. What will the people spending time here, consider to be treasurable?



The allotments in the area give people room for their creativity and engagement in their environment. What if the kids in the nearby preschool were to have an allotment of their own?! Evidently they already appreciate to visit the area!



The road along the western side of the railway more or less leads to a dead end. By simple means this location could become a destination providing a view over Høje å and across the railway. A small observation tower would make this a good place for watching birds as well as fireworks!



private workshop

public workshop

Monster Forum

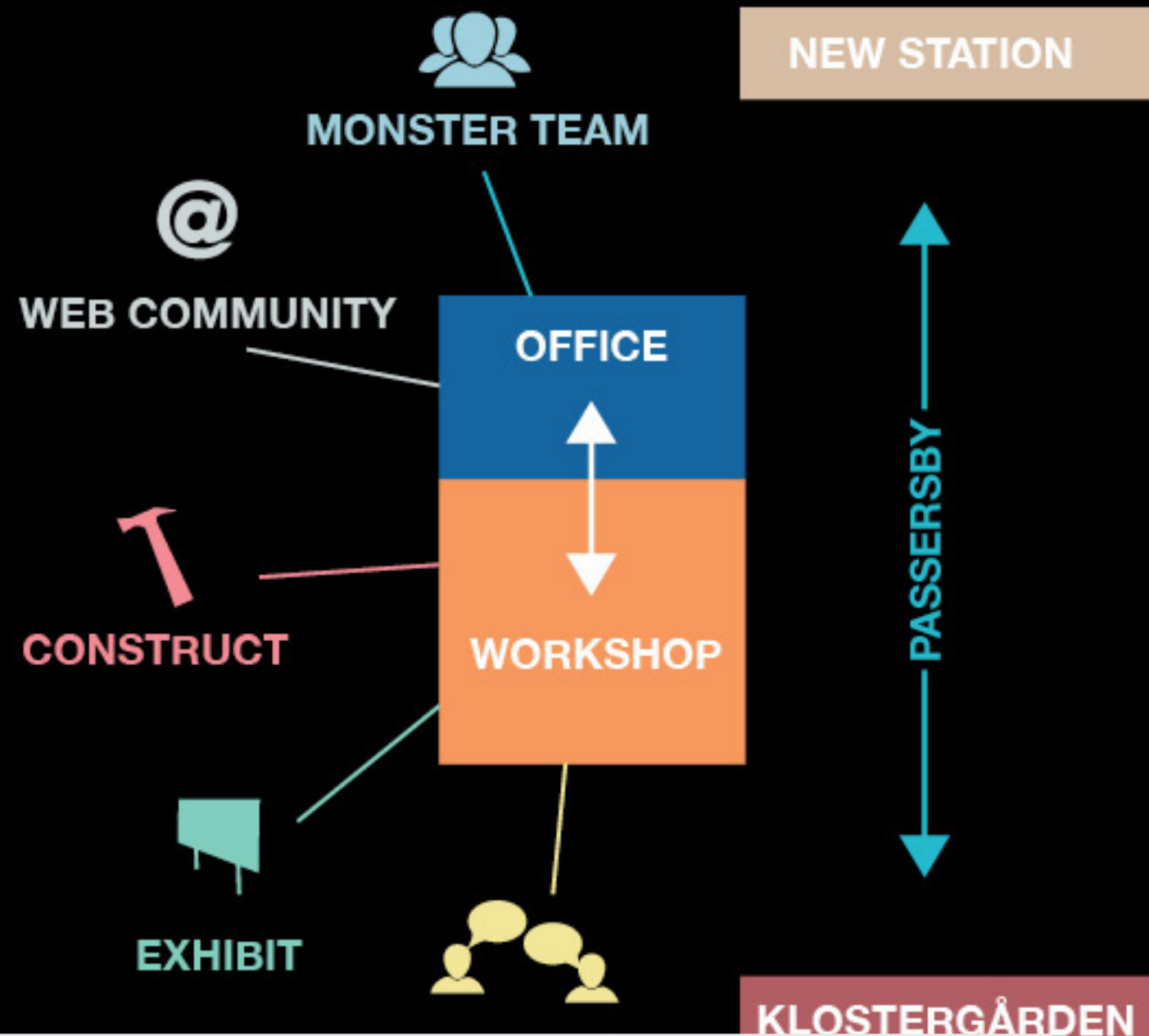
existing buildings

Construction in the area requires space for workshops, trailers and material. These temporary structures could be used for spatial experiments and invite passer-bys to take part!



Sparbanken Skåne Arena

Theater is a powerful critical tool that can present us with alternative ways of interpreting our reality. A place can be released from preconceptions simply by being presented as a scene, proving that a place is never just one thing.



Letting go of control over the *result* instead demands great care for the *process* and *methods* being used. To see to this a Monster Forum is established in the area. While operated by the planning office, its role is to facilitate rather than to plan the development.



The Monster Forum brings together the different actors, providing a room for reflections, discussions and decision-making. Projects can grow from any out-spoken interest, any idea or any need. Lets get started!