

The Loose Space: New Methodology for Thriving Urban City

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Doi: 10.23918/eajse.v7i1p84

Abstract: This paper introduces the concept of "Loose Space" and what it means to be present in an urban city, differentiating it from a regular public landmark space. It is generally based on research done from the book *Loose Space: Possibility and Diversity in Urban Life*. Then the focus shifts to a more specific aspect of loose space based on methodologies of Kevin Lynch and goes into more depth of urban usage. The paper addresses Hudson River Park waterfront port as case and project study that has applied loose space methodology as its concept design located in New York City. The main emphasis would be on the temporary use of a site, and how it may affect the space on the long or short term. It covers a more elaborate ideal such as loose spaces for the possibilities to revision rundown and limited locations known as Non places.

There is an understanding of how temporary users have found niches in these areas to develop their own pursuits, whether they were musicians, artists, or even vendors, they have managed to make suitable conditions for them out of these sites. Case studies of similar locations, where community members have transformed an abandoned factory building to a venue for restaurants, art schools, and theatrical/rehearsal rooms, or simply worked with available material and groundwork and turned into community garden supporting the project. It is even more interesting to test how some of these temporary installations could add a more effective futuristic plan for the site and how it may encourage more opportunities to the planning and management of better built cities of tomorrow.

Keywords: Urban Life, Loose Space, Technology Era, Biophilic Design, Landmark, Non-Places

1. Introduction: Purpose of Loose Space in Cities

Loose Space is space that has been adapted by the people to take up activities not set by a predetermined program. Therefore, we can define it at the location of which citizens and others are able to perform diverse activities that are generally not meant to be in such places. Some of the key elements of such spaces are accessibility, freedom of choice, and physical aspects. This comes with people's recognition of the site potentials, providing more freedom of choosing activities and encouraging their pursuit. It stands out from the typical aesthetically and behaviourally controlled or appropriated sites and well-formed themed leisure sports where people's actions are predictable. "They give cities life and vitality. People have a bigger opportunity to relax, observe (buy or sell), mourn, and celebrate. In other words, they get to be themselves. It's a matter of giving people the active role rather than the passive one in shaping their spaces" (Franck & Stevens, 2006). Hence, these spaces gain a greater advantage of emerging and spreading in cities. The concept of having a selection of public open spaces and mostly having free access to them provides an urban condition that embrace's

Received: March 19, 2021

Accepted: June 5, 2021

Star, S. (2021). The Loose Space: New Methodology for Thriving Urban City. *Eurasian Journal of Science & Engineering*, 7(1), 84-96.

looseness. The most site characteristic that would draw people is due to its physical state, inviting and encouraging individuals to mend it to their uses. The advantage people would gain from such spaces is the sense of being free of judgment and the pleasure of being in public. Therefore, strangers become the foundation of creating loose spaces, by avoiding others or accepting them and how they may be acting in public.

2. Urban Life: Possibilities and Thriving Diversity

The structure of the urban environment is a key player in the existence of loose space. It falls under how streets are structured, and the land uses that may or may not encourage the appearance of these spaces. For example, having human scale neighbourhoods promotes having densely pedestrian streets. Also having circular diversions in roads promotes the idea of taking different routes as people may please. Therefore, such spaces "pop out" in various urban locations and all are free for the use and access of the public. They fall under a range of sites from planned open public spaces to left over and abandoned lots that stimulate unassigned activities. Another way of putting it is having "Multiple and shifting meanings rather than a clarity of function" (Hospers, 2009, pp. 226-233). These spaces often promote the key features of urbanity: access of freedom of choice, density, and mixture of different kinds of people and activities. It also allows for cultural identity to flourish while sustaining local practices. Undoubtedly, technological development has caused dramatic changes in many aspects of our lives and needs, including the idea of our interaction with space.

Exploring the spatial changes affecting the city imaging because of the ongoing technological development, using as tool the notion of Landmarks. Starting from the idea of Kevin Lynch and the necessity of landmarks to gain spatial knowledge we move to the era of "landmarks". This "evolution" and change of principles will lead to a conversation that will try to explore in such times of change, in urban terms what should change and what not. In order to achieve that, this study will go through with critical eye on the ideas of Andrea Brandi and his suggestion of a new flexible city, to the idea of non-places by Marc Auge, having as starting point Kevin Lynch and his book *The Image of the City*.

According to Kevin Lynch, the image of the city is divided into five elements and through these elements an individual, visitor or not becomes familiar with a city and able to interpret the surrounding environment. The image of the city is linked with the legibility of the city, which as Lynch (1960) defines it as "the ease with which its parts may be recognized and can be organized into a coherent pattern. In other words, they get to be themselves. It's a matter of giving people the active role rather than the passive one in shaping their spaces". Hence, these spaces gain a greater advantage of emerging and spreading in cities. The concept of having a selection of public loose spaces and mostly having free access to them provides an urban condition that braces looseness.

The most site characteristic that would draw people is due to its physical state, inviting and encouraging individuals to mend it to their uses. The advantage people would gain from such spaces is the sense of being free of judgment and the pleasure of being in public. Therefore, strangers become the foundation of creating loose spaces, by avoiding others or accepting them and how they may be acting in public. These five categories are the Paths, Edges, Districts, Nodes and Landmarks. In more detail, the Paths describe the channels that one use to move around the city and in turn observe it, Edges is the division between two areas, Districts define areas with a certain character, Nodes are concentration points either paths or junctions with proportional size to the scale of the city or cities we are looking at and finally Landmarks describe external reference points of a city (Fattah & Kobayashi, 2009).

Having as an axis the notion of landmarks in the conversation that is to follow, it is worth zooming into its principles according to Kevin Lynch. Thus, for a physical city element to be characterized as a Landmark it needs to be memorable in its context as well as unique and visible against the background of the city. Moreover, the historical value or meaning attached to an object can lead to its characterization as a landmark. This uniqueness is what identifies landmarks as navigation tools, working as reference points to orientate ourselves in the city. Psychologists also share the idea of landmarks and city images playing a crucial role to the construction of cognitive map, representing the internal representation of the space to understand and experience the external world.

Although the ideas of Kevin Lynch have proved to be durable in time and even used today by urban designers, where he lacks and has been accused, is in his restriction of understanding a city through a “built image”, excluding the impact of media and technology. As Hospers describes it, against the idea of the “built image” “there is the idea of a “photographic image”, an image that can be created through the media (television, radio, internet etc.), proving that the physical experience of a city elements is not neces-2 sari in order to become familiar with it. He suggests that built environment and media work together for the city image to be understood (Hospers, 2009).

This step away from the physical experience proves that we are living in a visual and digital world, thus the perception of a city image and its legibility can be achieved through different media, visual media proving that we are now living in a digital era, where internet prevails. As it has happened in the past, world is changing again due to technological development but this time as Thompson puts it “Silicon is the new steel, and the internet the new railroad”. Therefore, the question that arises according to the above ascertainment following again the word of Thompson is “How should virtual and physical public loose space relate to one another?” (Batley, 2011).

When a space goes through changes, it can reconstruct itself following the new rules of the everyday life; it creates new relations and new forms of interaction. Under this idea of change, the concept of landmarks should be revised. But to be able to understand these ongoing changes and its impacts in the city relations and elements, we first must understand the evolution that human and urban structure has experienced.

According to Thompson, nowadays the human body is not only restricted to its biological form, but it also has an extra-biological form, which serves the new needs that have been introduced to our lives through modern technology (cell phone, PDA, GPS etc.). Therefore, the human body is divided into the primitive body (biological) and the extended body (extra biological). As far as concerned space, its structure, it is based on a network where the factor of time 3 prevails over space. Following these changes, according to the article “City imaging after Kevin Lynch”, the notion of landmark fails to describe the effects of time; its etymology betrays a strong relationship with space and a strong identity (Thompson, 2012). This arises the necessity of the concept of landmarks to change. Following the example of architecture, landmarks start to be delocalized and dematerialized.

There are even examples that prove that landmarks do not necessarily need to be physical buildings, as in the case of Shiraz city in Iran where it turned out that a sign advertising a famous western fast-food chain became a strong landmark and orientation tool for the visitors. This complies with Lynch’s landmark definition as he describes that a landmark must stand out against its city background. In the case of orientation, the use of GPS replaces the idea of landmarks as there is no physical experiences with a building not even a map. Finally, as far as concerns the historical meaning attached to a landmark, this meaning in the world of media does not necessarily need to be linked with the past but

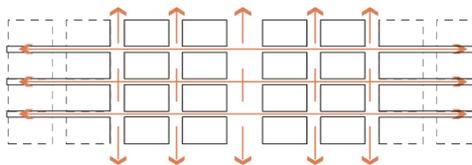
it can be linked with the present. Examples of the latter can be the fake platform in Kings Cross station where the shooting of Harry’s potter took place and of course the Hollywood sign in Los Angeles (Brandi, 1988).

Consequently, the criteria that define the notion of landmark as a spatial characteristic fail to describe the lifestyle of today, as well as fail to provide us with the “sense of time” apart from the “sense of space”. Hence, a new type of landmark is being suggested, called loose space. The distinction between landmarks and loose space is that the formers are durable and resilient landmarks while the users are ephemeral. In more detail, loose spaces are “highly referenced to a self and relative to user’s destination and necessities in real time”, being able to provide information of time and place simultaneously.

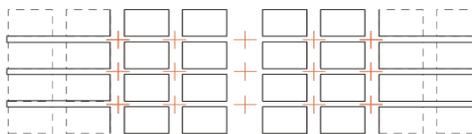


Fig 1. Loose space as study location, New York City Pier 24 Including Street Movements

•Presumption: The East and West streets of Manhattan’s grid were designed to link the two banks of Island and reduce traffic pressure between two waterfronts. Han Meyer project proposal (1999).



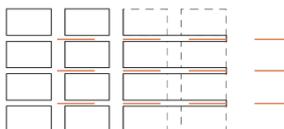
•Mobilization: There is no city center in the city traffic pressure that scattered to each junction of street rather than gathered together in a central area.



•integral liberalization: It is especially useful to have loose space in areas that intersects with water transportation and roadway transportation



•Informatization: The grids fade away: no city center, no hard boundaries. The ports are continuation of grid leading into the waterfront. Han Meyer project proposal (1999).



4.

The basic principles of loose space which is the experience of real time, agrees with Andrea Branzi and his idea of a “New Athens Charter” which as he describes is “the city of the present, with all its faults and contradictions”. In more detail, the phenomenon that Branzi is targeting is that of an urban evolution without the influences of the cultural ongoing changes, which leads to a cultureless monologue that fails to save the mythical and epic roots of the cosmic environment.

Therefore, what is suggested both by the notion of ephemeral loose space and the “city of the present”, is the necessity of an urban designing revision following the present or better put being able to follow the present and its current needs (Hospers, 2009). To understand better this connection between these ideas, on the ground of an urban flexibility, it is worth analysing in more detail the seven suggestions for the “New Athens charter”. According to the above, the first, “Urban defunctionalisation”, proposes the reuse of the existing buildings according to the new needs of the society, imposed by its constant changes. The second proposes that the main resource of great transformation or revision should lie in the scale of microstructures, meaning that the quality of the city is proportional to the quality of its domestic objects, tools etc. The third suggestion describes a city that has as a priority the “integral liberalization” of the urban system (Jacobs, 1961).

According to that principle, there would be no permanent structures but adjustable facilities able to support any unexpected activity. Following the third suggestion the fourth adds the separation between form and function in order flexible spaces to be created known as “informatization”. Moving to the fifth suggestion, a cosmic hospitality is being proposed where the main direction is not anthropocentric but fosters the cohabitation and the embracing of the biodiversity’s. This methodology is the creation of hybrid buffer zones half urban, half agricultural, between the city and the waterfront which will allow the “flexible and discontinuous housing” loyal to the concept of no rigid solutions. Finally, all the above suggestions propose the boundaries elimination between interior and exterior resulting in an urban texture with flow of function (Hospers, 2009).

Taking into consideration the New Athens Charter principles, we are continuing with the model of the weak metropolis which describes the urban zones where there is cohabitation between half agricultural and half urban territories. According to this model, these zones follow the present with temporary solutions, loyal to the fluidity of the society and with main priority the function and not the space. It fosters the cohabitation with all species alive or dead, pointing out the importance of experience. It prioritizes the quality of its objects and shakes the ability of a self-reforming society. Its structure is described by a system without rigid, permanent structures but with a green space every 20 square meters (Fattah & Kobayashi, 2009).

From the above two positions, keeping the idea of a flexible urban structure, we are going to oppose against the idea of the creation of “Non places” as Marc Auge suggests, which as he states are the result of super modernity and opposite loose space. As super modernity is described the era of overabundance of events, spatial overabundance, and individualization of references. A Non-Place is defined as a place without any kind of identity, historical or preattentional but a place that has been created to meet certain needs, such as transport, commerce, transit, leisure. Hence what characterizes them is the program that each place is hosting, the circumstance and the function. What Marc Auge describes, are places like hospitals, hotels, supermarkets, and motorways, where the visitors are there to fulfill a need. What prevails in these places is the purpose of the visit, leaving no space for social interaction or individual identity, leading to “solitary individuality, to the fleeting, the temporary and ephemeral” (Auge, 2009). This lack of characterization in terms of spatial references complies with

the notion of delocalization as well with the idea of the separation between form and function that bronze supports since function is becoming the core of urban designing. In terms of the relations that are formed between the individuals in these places, they are only restricted to the level of indirect; with the only link their purposes. Therefore, we are talking about a “Solitary contractility” (Batley, 2011).

3. Non-Places: Design Methodology of the Past

The latter finds me in agreement without though gains the social relations that the forms trying to suggest that the right answer is to remain. “Anthropological places” allow to be designed and created. This is also a result of the language and the level of space interaction that characterize the Non places. The communication that takes place is partly mediated through signboards, screens and posters that can be prohibitive (“No parking”), prescriptive (“Take the right lane”) or informative. Possibly we could even say that the form of communication that was described above belongs to the past, since the new form of technology provide us navigators on our mobile phones, therefore there is no need of communication and interaction with None places rather much need for loose spaces (Auge, 2009). Perfect examples of the above description are the motorway and the supermarkets. In motorways the periodical exposure to signboards familiarizes the traveller with its context (recalling the “photographic image “by Uri), while on the supermarkets the only form of orientation and product position taking place through signs (Gore, 1999).

This form of impersonal communication is addressed indiscriminately to all the temporary visitors of a Non place, with rare moments of individualization in occasions where the “rules of use” have been violated (credit card not working, speed limit etc.). Therefore, in Non-places there is a shared identity in contrast with the individual identities that exist in Anthropological places such as loose space (Thompson, 2012). Undoubtedly this transit to the temporary anonymity can be sometimes relieving, but what this study is questioning, and critiquing is if this transit is not temporary but permanent for the sake of flexibility and technological evolution (Auge, 2009).

As a starting point we used the notion of landmarks by Kevin Lynch which suggests a “built image” of the city with straight forward historical references and we moved to the era of Supermomentum, where the technological evolution imposes a revision on the urban designing terminology, following the pattern of ephemeral which that in turn serves the ongoing changes of modern society. As a contradicting idea to the benefits of the creation of flexible spaces without permanent structure or program, the notion of Non places was juxtaposed. Non places are described by solitude creating not singular identities but shared, oblivious to the technological evolution and create the myth of past being flawless always providing the right answers. Under this sense the juxtaposition between landmarks and loose space is correct. There is and always will be a need of revision on matters that concern human beings, since their nature is to evolve, change and adjust.

On the other hand, the idea of “Acronical” in Fig 2. finds me against it, believing that the loss of the domestic scale in urban designing will end up in extinction of the spaces where local intimacies can be created and singularity in turn. Moreover, it fosters the extinction of the idea of “neighbourliness” as Brandi describes in his book “The Village in the city” the “human quest for identity” by removing all the elements that an individual can express his personality by being able to choose (Brandi, 1988). What this study is trying to suggest is that it is a fact that modernity is characterized by individuality and gradually the sense of community is fading away. Practical needs being served by different kinds of gadgets are becoming the priority leaving behind and gradually extinct the social needs. If urban

designing, follow the same path with one and only core the ephemeral then the most likely scenario it is the solitude.

The ultimate answer lies in the cross junction between the three ideas of modernity and technological evolution, past and historical references, and society. Therefore, such spaces "pop out" in various urban locations and all are free for the use and access of the public. They fall under a range of sites from planned open public spaces to left over and abandoned lots that stimulate unassigned activities. Another way of putting it is having "Multiple and shifting meanings rather than a clarity of function". These spaces often promote the key features of urbanity which is an access for freedom of choice, density, and mixture of different kinds of people and activities. It also allows for cultural identity to flourish while sustaining local practices (Hospers, 2009).



Figure 2: Satellite image of existing condition known as Non place site Pier 24 (1962)

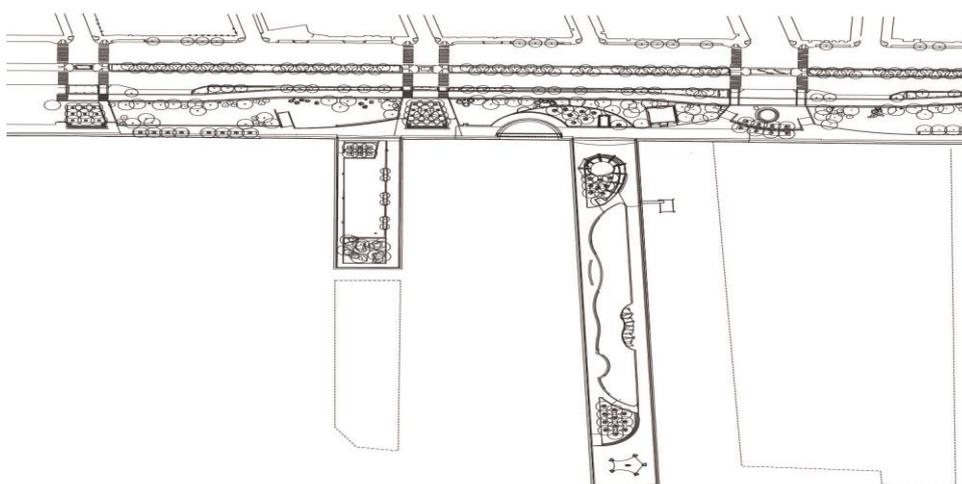


Figure 3: Hudson River Park project revisioning master plan, "Landmark as new Loose Space" (1999)

A major factor to consider in these sites is how temporary usage can be quite effective, even more than any traditional planning tools to provide energetic, vital and a humane city. In general, temporary use has gained more acceptance to what it has provided in opportunities for new, unplanned activities, transforming conventional everyday spaces to breeding grounds for new forms of art, music, and pop culture. These uses often find belonging in between areas, spaces of a previous industrial practice, unused shop, and office spaces, along with unoccupied housing areas. In these areas one would find the opportunity to engage with cultural and commercial activities, forms of urban agriculture sponsored by the community members and community gardening, along with sports and leisure. This then develops a pattern generating hubs of interest in a certain area over a short period of time. It attracts more people with various enthusiasms to experiment in such available lots (Jacobs, 1961).

One could relate to the temporary project in Pier 25 nowadays known as Hudson River Park that has since then become a permanent attraction for the locals and tourists for New York City. It was an installation called "Badeshi", a floating port in the Hudson River as part of a prototype installation in 1999. This is an example of how temporary use installations can bare an effect on the future revision plan of unused site, either by enhancing the physical appearance or by being encouraged to save buildings that were in line for demolition. Temporary uses also can make certain unknown sites heard of by people living in that area or otherwise (see Fig. 3).

Understanding this concept further, it is interesting to see how this may be reflected on the rest of the ports of New York City. This specific area is in the East side of upper Manhattan, bare to the rising sea and a flood prone site. Throughout history it was known for its vast industrial activity with its port playing a major role in the city's exports and imports. However, overtime, with the most recent hurricane Sandy, so much damage was left behind leaving many abandoned buildings and businesses. The debris of household items such as left out wood from broken tables and chairs, or other basic utensils and trash, can be seen along the streets. One would question how could this area be transformed into a place that could serve its community and appeal to the outsiders again? (Jacobs, 1961).

An analysis to a specific area on site study helps give an idea of how the spaces available could become loose space. Activities on site, along with those mentioned previously, would reflect on the diverse ethnic community existing in the area. The study of the area, which is defined by the urban grid, found in most American cities, therefore, areas might be easily drawn and use. Along the lines, it becomes intriguing to notice how some of these activities would help in shaping a new Hudson River Park project. Despite many controversies from urban planners that such a concept would put them out of business, it's always vital to look at matters from different perspectives. Urban planners and designers in such situations, where activities are not assigned to specific locations, would come into provide the atmosphere that is suitable for various scenarios.

It takes a study to understand the circumstances of an area; its sun/shade exposure, proximity to residential neighbourhoods, appropriate land conditions and so forth. When there is a mutual understanding between designer and the needs of the community, more projects would thrive to success. In cases of the "loose spaces" and temporary uses of a site, given the right conditions, would carry on baring greater effects to the community and the area. Without the definition of a result to a project, the element of surprise is introduced. The vision of urban projects such this becomes defining the spatial framework that would provide for these temporary emerging uses over a period. Research provided by Urban Catalyst has proven that spontaneous, temporary uses have positive long-term

effects. It is also good to note how such temporary uses tend to make certain unknown spaces noticed by others (Batley, 2011).

Combining the historical background of the area and landmark for the city, was successfully renovated and completed as floating green port while unnecessary structures and ports were demolished to achieve the ultimate loose space effect and prevention of coming flooding catastrophes in the future. Looking at these abandoned lots, they are spaces that have been left by previous activities, whatever they may have been. They happen to be outside the "rush and flow" and the control of regulations and surveillance that often come with planned urban public spaces.

Examples of these unplanned activities would be an unofficial graffiti museum, artists' collective start-up businesses and flea markets. Providing spaces for performance and expression through elevated stages, intersections, and doorways for capturing the attention of others to the site. It's pretty much a space where vendors and artists share their skills, games such as chess and cards are held, and art installations, festivals and gardening are expressed freely. In addition, temporary street closure from cars to increase areas for skateboarding and cycling spaces for kids. Moveable elements as well, such as chairs and plants, along with parts of ruins and junk found that is mostly in post-industrial sites. Regardless of how some may perceive it as chaotic and disorderly, it promotes new and inventive uses to a site. It is going beyond the intended use of a public space that excites people to improvise their own uses, especially the idea of being drawn out of one's routine to experience with the novel, the strange, and the surprising (Lynch, 1960).

4. Loose Space: As Sustainable Approach

Loose Space can basically be established from two things; how people perceive a site and what they recognize of its potential, and the degrees of creativity and determination by modifying existing elements or the addition of other elements. Physical features to loose spaces would include changes in ground levels, providing different sizes and surface materials of the site. Therefore, a certain space would gain the title of loose Space by the mere act of performing something different. It should be open, unregulated, and visible to many others, but the most notable aspect of loose space is the green area "Landscape" that acts as an activity as well and not exist only for pure aesthetical reason. With these spaces, venues are created for which people can experiment and explore their actions in public or in general, for example, sliding on a smooth handrail or balancing on a narrow ledge, which commonly is prohibited in most public spaces (Franck & Stevens, 2006).

Moreover, urban residents would take advantage of some of these abandoned lots for their own personal use to grow fruits and vegetables. Another aspect of loose space benefits is how it reflects upon society in terms of giving them something to think about in terms of testing their limits as to what they can or can't do within the range of what would be publicly acceptable. As example of perfectly represented loose space in Fig 3. The site now known as Hudson River Park, is considered as loose space project that managed to sustain its identity by stopping enhancement projects of the site. Taking this space with more vigour and focusing on its appeal on post-industrial sites. Before such sites became neglected and abandoned, they had their sense of belonging with dynamics and dense activity. Now that people no longer occupy these sites, they have become known to the community as spaces of inactivity "blots in the landscape", and danger prone areas. They have been marginalized and dubbed unproductive. A more positive outlook to these sites is to consider them as spaces where people have the option to occupy especially among the homeless providing shelters in these "left out" sites, given the new identity for these sites and exploring the material, aesthetic and textual qualities take

time and consideration. Regardless of how local planning authorities perceive these sites as "wastelands", people on the other hand see rich potential in materials they may find and reuse like doors, windows and tiles. These sites are also sheltering for the homeless and privacy seekers. They provide a venue for fantasy exploration along with childish and adult adventures (Thompson, 2012).

Factories and warehouses invite explorers and curious eyes. They become fun areas for running through shady corridors and stairs with the possibility of climbing around run-down objects. A great example would be a former silk factory that was located on the pier. After the factory was no longer in use, an interest group since 1960 has taken the management of this mass building. It became a venue for 300 events each year. It provided rooms for rehearsal and theatrical performances. When previsionsing these types of sites designer should rethink and propose activities that are near previous activities in these sites (Auge, 2009).



Figure 4: Hudson River park project completed

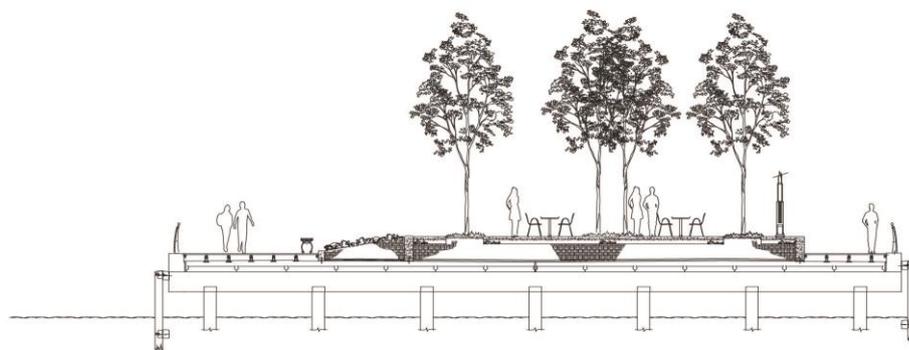


Figure 5: Hudson River park project completed with section of biophilic design concept

This way the same users for generation to come know the area since their grandparents also has visited these sites and have stories to relive when they themselves also visit these locations. Thus, Hudson River Park project was previsioned keeping in mind the sites long history. The floating port has is a restaurant, a bicycle workshop, a local meeting place, a sailing school, studios, and a free art school as well as composting area where the community can grow, take care and pick up fruits and herbs for free. With this new adaptation, permanent jobs have been provided along with workspaces for over musicians, artists, and actors alike (Jacobs, 1961).

Professor Tim Batley is a globally recognized sustainable city planner, researcher and author and more recently has become one of the pioneers of Biophilic design. Biophilia is a theory that suggests all humans have an innate affinity with nature and a basic need to interact with it in our everyday lives. In his book *Biophilic Cities* which he claims is a tentative effort to define a Biophilic City, Batley (2011), draws on research that shows the economic, social and health benefits associated with the integration of Nature in the city and the project of Hudson River Park is a perfect representation of Biophilic design combined with loose space.

The book also goes some way to describing the components of a Biophilic city and how they could or should be implemented. One of the key aspects to a Biophilic City is that the user is visually stimulated by their surroundings, thus there is a need for a strong aesthetic in these components. He claims that those of us living in cities have become nature deficient; due to a lack of day-to-day interaction with the natural environment and that there is evidence to suggest that this has adverse effects on our health (Auge, 2009).

In 2050 it's estimated that two thirds of the world's population will live in urban areas. If Batley's theories on nature deficiency are true, then this statistic will only compound a growing problem and we need to find a way of incorporating nature back into the city but doing so in a sustainable way. Thompson poses particularly relevant questions like are we bound as a discipline to the design of "what things look like" or "what things do". A Green infrastructure system that epitomises this binary relationship is that of the SUDS (Sustainable Urban Drainage Systems).

A variety of systems that reduce our reliance on storm drains in dealing with surface run off by delaying the process of conveyance, and recycling and retaining water. Most of these systems have a planting buffer at surface level, which has a role as part of the more complex system below. Thompson recognizes the benefits of a multi-faceted system like SUDS in his book but is keen to reference, he believes that the integration of ecological resources should be integrated at the earliest possible stage and that "there should be a relationship between underlying structures of topography and Hydrology and the major structuring elements of the urban form, such as the use of catchments as the basis for physical planning and regulation" (Auge, 2009).

In his book *An Image of the City* Kevin Lynch documents the images a city user has of their urban surroundings. The images are preferable to city forms, of which he has categorized the five most prominent ones – Paths, Nodes, Edges, Districts and Landmarks. Paths are an ideal template for the integration of a green infrastructure feature like SUDS As they are an extensively used, far reaching urban form and would provide a platform to integrate underlying infrastructure like drainage/sewage with the wide channels of loose space available for vegetation at surface level for the remainder of this essay I aim to outline the benefits of integrating nature into a loose space, continue the discussion on the supposedly conflicting nature of function and aesthetic in urban systems and finally illustrate why

loose spaces are the ideal spatial element to implement Green Infrastructure systems in any public projects (Lynch, 1960).

Ecologically speaking, increased nature and natural elements in the city are associated with a reversal of the Urban Heat effect. A 2005 Study showed the potential impact that loose spaces with green areas could have on air temperature in Toronto was significant. It showed that if the 5,000 hectares of loose space available in the city, there would be an air temperature drop of between 0.5 and 2.0 degrees Celsius (Auge, 2009).

According to Lynch's analysis, Paths are the channels along which the observer customarily, occasionally, or potentially moves. As I have already alluded in this paper, they are, in my opinion, an ideal template for the integration of a multi-faceted element in loose space. Paths are the most extensively identifiable aspect of the city, and they reach every part of the urban fabric. They also have the secondary function of directing subterranean drainage systems which is ideal in the project of Hudson River Park. On that basis, if one could successfully create a template for urban loose spaces that integrates the underlying and surface level infrastructure and green infrastructure, it could implement extensively as an answer to many urban problems that we face in metropolitan cities such as New York City.

Furthermore, it is these impervious streets that prohibit the process of infiltration, which is one of the main contributors to high surface water run off levels. By integrating a dynamic system that runs above and below surface level you are immediately breaking the "sealant" that allows for water build up and added strain on existing drainage systems. Lynch notes in his book that (1960) planting generally does not add to the users' image of the city, but when planting is abundant it can enhance the paths image very effectively.

5. Conclusion

In conclusion, loose space refers to the notion of purely aesthetic urban life and the "thriving" problem solver in technological era. Therefore, using the methodology of loose space concept is a crucial technique for designer to consider when previsioning an abandoned and unused site. Thus, integrating the urban fabric needs to have relevance. Designers should consider historical activities to bind together with new upcoming activities to attract maximum use of space and user flow. This relevance can be achieved through ensuring that the loose space has a beneficial function, like storm water control in the case of Hudson River Park. It can also achieve this 'thriving aspect' by niching it with an existing urban form. As coming into conclusion through studied data that lose space combined with greenery enhances the user's image of a thriving urban life, but also provides an improved directional quality for sustainable urban life.

As for urban planners' role in combining loose space with urban greenery, and whether it is considered as a sustainable design, concluding that this article will remain open for further discussion. In relation to this particular project in New York City, my personal opinion is that as we continue to develop and improve best practices for sustainable infrastructure, we will become more resilient in shaping our cities and this conclusion in itself will eradicate the conflicting notion for temporary users to design areas for vast purposes. This way, it will offer a better temporary installation that will have effective futuristic plan adding a sustainable loose space in the Hudson River Park as a case study we can witness that it will encourage more opportunities to the planning and management of better built metropolitan cities such as New York City.

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