

IMAGE OF A PLACE: THE RELATIONSHIP BETWEEN URBAN HERITAGE AND TEMPORARY ARCHITECTURE

Abstract

This paper deals with the relationship between urban heritage and temporary architecture in the context of strengthening a historic place's image. Temporary architecture can set a new precedent as a tool for the transient modification of the values of historical centers without making a permanent intervention in the urban fabric. Owing to new technologies, the high quality of formal language (often innovative), and a new function, temporary architecture can make a vital contribution to the social and cultural sustainability of urban heritage, having an important impact on the image of a historic place. However, the temporary architecture needs to be carefully positioned and designed to avoid a potentially negative impact on the heritage's environment.

This paper is an investigation of good practices/examples of the relationship between temporary architecture and historic places that have strong, grounded images. Various interventions of temporary architecture at heritage sites will be presented through the examination of selected case-studies, such as the "Music Pavilion" on Mozartplatz in Salzburg, and the "Serpentine Gallery Pavilions" in Kensington Gardens in London. The conclusion is an attempt to define the characteristic features of temporary architecture as a tool for strengthening the image of historical places.

Keywords: urban heritage, temporary transformation, temporary architecture, image, city marketing, place promotion, London, Salzburg, Serpentine Gallery, Music Pavilion

1. Introduction

An image is a nonmaterial, stereotyped knowledge and perception of a place or a city that is recorded in a culture.¹ It refers to a collection of images resulting from an evaluation of the attributes of a place that can include both cognitive and affective elements.² The affective components – Latin *affectus*: emotion, attachment, and also defined as emotional – refer to the way the place is perceived. On the other hand, the cognitive components of the image relate to the knowledge of the place. The sum of both kinds of factors makes up a complete and complex image of the place that also determines its dynamics.

The extent to which a city's image is strong and positive is translated into economic and socio-cultural issues. A strong and iconic image can attract new residents, national and foreign investors, and tourism. A city's positive image facilitates the acquisition of financial means. As a result, cities often create marketing strategies to build up a competitive advantage that will help them develop and

win international competitions.³ City marketing (in instrumental terms) is a set of operational methods and techniques for creating the image of a city, mainly through actions benefiting the quality of urban space, creating city products, and successfully encouraging their purchase (promotional activity).⁴ An urban product is an element (material or non-material) of a broadly conceived functional-spatial structure of the city which becomes the subject of market exchange. An urban product can be a specific place, location, service, or a set of them, a concept of urban development, building, and event.⁵ Within the problematic of an article, a city product denotes an architectural object intended for temporary use in an urban heritage environment.

2. Temporary architecture in the historical urban environment

The importance of urban heritage protection is unquestionable. In order to preserve a historical environment, legal restrictions limit the possibility of introducing new architectural forms (as permanent objects) to an old tissue. At the same time, the urban heritage should be sustainable and respond to the current needs of inhabitants and users. The changing needs of city inhabitants determine the state of flux in its historical environment. Therefore, it is important

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¹ T. Markowski, *Marketing miasta*, [in:] T. Markowski (Ed.): *Marketing terytorialny*, vol. CXII, Warszawa: Polska Akademia Nauk, Komitet Przestrzennego Zagospodarowania Kraju, 2002, p. 113.

² The division into cognitive and affective elements of the city image is confirmed in works on environmental psychology, sociology, and behavioral and human geography. Writings about city image include: G.J. Ashworth, H. Voogd, *Marketing and Place Promotion*, [in:] J.R. Gold, S.V. Ward (Eds.): *Place Promotion: The Use of Publicity and Marketing to Sell Towns and Regions*, Chichester-New York: John Wiley & Sons, 1994; T. Markowski (Ed.), *Marketing terytorialny*, vol. CXII, Warszawa: Polska Akademia Nauk, Komitet Przestrzennego Zagospodarowania Kraju, 2002, pp. 105-133.

³ One example is the international competition for the European Capital of Culture.

⁴ Z. Zuziak, *Strategie rewitalizacji przestrzeni śródmiejskiej*, Kraków: Wydawnictwo Politechniki Krakowskiej, 1998, p. 18. Zuziak introduces the concept of "urban marketing".

⁵ G.J. Ashworth, H. Voogd, *Marketing and Place Promotion*, [in:] J.R. Gold, S.V. Ward (Eds.): *Place Promotion, The Use of Publicity and Marketing to Sell Towns and Regions*, Chichester-New York: John Wiley & Sons, 1994, p. 43, [after:] T. Markowski, *Marketing..., op. cit.*, p. 112.

to support changes which aim to maintain the existence of urban heritage that otherwise would lose users' and residents' *raison d'être* benefit in the contemporary city.

Events in historic places make a vital contribution to the sustainability (cultural, social, and economic) of urban heritage and can support those processes (maintaining existence).⁶ The most frequent occurrence is related to various forms of temporary structures that apply to short-term events (for a period of days or weeks) such as concerts, outdoor theatres, fairs, circuses and festivals; and events of a slightly longer duration (for a period of months), such as outdoor art installations and exhibitions. Those temporary structures may include: marquees, kiosks, temporary cafes, stages, barriers and seating, services and plant/machinery, temporary pavilions, containers, sculpture and art installations, and large inflatable structures.⁷ The formal values of the temporary structures vary widely. The result of their temporal impact on urban heritage can be either disfiguring and damaging, or can positively modify the historical forms. The impact on the visual significance of the place mostly relates to the quality of the temporal proposal – the form, a quality of design and execution.

In the case of a high quality formal language, a temporary structure can give the possibilities of a temporal modification of a heritage environment, on its visual, functional, and social values. Its planned temporary character can facilitate a number of experiments which do not make a durable intervention on the historical urban fabric. Sigmund Bauman defines the most desired forms of public space as “conducive to both modern ambitions of removing and leveling differences, as well as postmodern attempts to emphasize these differences by distinguishing and separating them. This concerns a public space which appreciates the creative and life-giving value of diversity and notices the need for an active dialogue between the differences.”⁸

The temporal appearance of a temporary object in a historic place is always adjusted to an active dialogue between history and modernity. The object becomes an element that introduces a dialogue of forms. Such modification of historical landscape/urban interiors is also achieved through the objects' function of the objects. However, it is

the specific formal values that seem crucial for the effects of the relationship between the new object and the historical interior; as they influence the perception of the place, thus and hence its image. While unavoidable, temporary architecture's impact on the visual aspect of a heritage environment needs to be carefully positioned and designed to avoid the potential for disfiguring sites and landscapes of heritage importance.⁹

This paper is an investigation of good practices and examples of the relationship between temporary architecture and heritage sites. Various interventions will be presented through the examination of selected case-studies. These include “Music Pavilion” at the UNESCO-listed World Heritage Site, Mozartplatz Square in Salzburg, and four recent objects implemented within the cyclical project of the “Serpentine Gallery Pavilions” at the Listed Historic Landscapes – Kensington Gardens, London.

3. Case Studies

3.1. “Music Pavilion” at the Mozartplatz Square in Salzburg

The Mozartplatz Square in Salzburg is the historical heart of the city and a UNESCO World Heritage Site (as a part of the historic centre of Salzburg).¹⁰ Even now, it is the main social and cultural centre of Salzburg. The area has retained its historic townscape and street pattern to a high degree.¹¹ Since the Middle Ages to the 19th century, an extraordinarily rich urban fabric developed here, one which combined to create a townscape and urban fabric of great individuality and beauty. With the advent of the Baroque style, the 17th century witnessed the most enhancements for the visual form of the city (townscape). This period also saw a flowering of the town as a cultural centre of the Enlightenment. The city has been associated with the arts, and in particular with classical music, in the person of world-renowned Austrian composer, Wolfgang Amadeus Mozart (who was born in Salzburg in 1756).¹² The main square – the Mozartplatz – is dedicated to him; it is rounded by a classical statue of Mozart, located in the middle of the square.¹³

⁶ See: English Heritage, *Temporary Structures in Historic Places, Guidance for Local Planning Authorities, Site Owners and Event Organizers*, London: English Heritage, 2010. The document explains and illustrates best practices in the project management and design and regulation of temporary structures, in historic places. It has been developed in consultation with a stakeholder group and amended in response to a public consultation carried out in 2009.

⁷ There is a long tradition of erecting temporary structures for special events, ranging from local community events, such as fairs, to national events: victory celebrations, royal occasions, international trade exhibitions and sporting events. Many heritage assets, whether in public, private, or charitable ownership, rely on income generated by events. In the UK, an increasing number of proposals for temporary structures in historic places of national importance are referred to English Heritage for comment. The division into two groups of examples (a period of days or weeks, or a period of months) is based on *ibidem*.

⁸ Z. Bauman, *Liquid Life*, Kraków: Wydawnictwo Literackie, 2007, p. 123.

⁹ English Heritage, *op. cit.*

¹⁰ Historic Centre of Salzburg was placed on UNESCO's list of World Heritage Sites in 1996.

¹¹ Against the background of the surrounding hills, architectural monuments of Salzburg, such as the Cathedral and the Nonnberg Convent, have retained their dominance in the skyline. The town has generally managed to preserve its historic substance and fabric, although it is vulnerable to new constructions, which are not entirely sympathetic to the coherence of its Baroque form. See: UNESCO, *Underwater Cultural Heritage*, (online): <http://www.unesco.org/new/en/culture/themes/underwater-cultural-heritage/museums-and-tourism/underwater-cultural-heritage-inscribed-on-unescos-world-heritage-list/>, (date of access: 2015-01-10).

¹² *Ibidem*.

¹³ Statue of Mozart was designed by Ludwig Schwanthaler and ceremoniously unveiled on September 5, 1842.

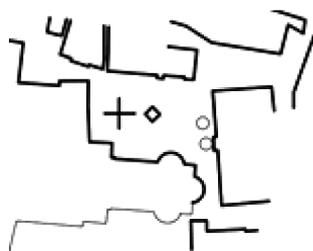


Fig. 1. A diagram of the position of a temporary object in a historic place

The city authorities, in an effort to change and enrich Salzburg's image – from that of a city associated with classical composers, into one that also identifies with modern achievements in music and art – decided to have a characteristic architectural object – the “Music Pavilion”¹⁴ – created to act as an auditorium or concert

hall that would appear in different places in Salzburg every year. In 2011, for a period of four months, the object was placed at the Mozartplatz Square. The pavilion was situated on the compositional axis of the statue, in front of the 17th Baroque cathedral [Fig. 1, 2]. It emphasized the oblong geometry of the square and created a temporal active dialog between a contemporary form based on curvilinear geometry, and the historical values of an urban enclosure. The design had to meet specific technological requirements to allow repeated assembling and dismantling. To ensure the highest quality, an international competition was held to select the project. The winning entry's architectural form was inspired by music and, to be more precise, by the idea of architecture and music being inseparable, both in terms of principles and variations. The philosophy underlying the architectural form is apparent in the rhythmic structure, one defined by layers of intersecting identical aluminum tubes laid along curvilinear surfaces. Furthermore, it is highlighted by the sun's movement which illuminates particular bars made of shimmering material.

In this case, the promotional role of temporary architecture consists mostly of the creation of an interesting form (designed for repeated use) to showcase a cyclical festival event whose image is already recognizable. The purpose is to enhance the attractiveness and uniqueness of the program's offering to “a new audience.” This can be referred to as the creation of a specific “heritage product,”¹⁵ based on a non-material cultural value.

3.2. The Serpentine Gallery Pavilions in London's Kensington Gardens

London's Kensington Gardens is one of eight Royal Parks¹⁶ founded in the 18th century. In light of the city's

intensifying urbanization, they were preserved as open spaces and became public. Kensington Gardens covers an area of 98 hectares in central London. On its eastern side, the park is contiguous, with Hyde Park forming part of an outstanding corridor of green space and cultural heritage in the heart of London. The park is enriched by a number of classicistic sculptures commemorating important people (i.e. the Albert Memorial), smart avenues, and a historical building of the Serpentine Gallery. Due to historical and landscape values, Kensington Gardens is under restorers' protection by English Heritage (the main heritage organisation in the UK).¹⁷

Management of London's historic heritage environment includes principles and guidance for temporary structures in historic sites. Two documents, both published by English Heritage, are particularly significant. According to the first, entitled, *Conservation Principles, Policies, and Guidance for the Sustainable Management of the Historic Environment*,¹⁸ a new work of alteration to a significant place should normally be acceptable if:

- the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed;
- the proposals aspire to a quality of design and execution which may be valued now and in the future;
- the long-term consequences of the proposals will be seen – from experience – as benign; the proposals are not designed to prejudice alternative solutions in the future.

In turn, the next document titled, *Temporary Structures in Historic Places*,¹⁹ explains and illustrates “best practices” in the project management, design, and regulation of temporary structures in historic places. One of those examples is the Serpentine Gallery's cyclical project.

Since 2000, the Serpentine Gallery has commissioned a series of temporary summer pavilions in Kensington Gardens. A temporary object is located in front of the gallery's historical building for three months (from July to October.) This temporary pavilion comes and goes; it looks different every time and always offers a new quality, a different form, and function. Remarkable architects and designers from all over the world have been invited to design the pavilion, which usually marks their debut on the British

set of green spaces, offering Londoners and tourists opportunities for tranquility, recreation, solitude, fresh air, colour, and delight. Individually, they display a diversity of character and content; each has a particular and inspiring heritage value. Collectively, they are richer for their reworking and cumulative layers of history. All the Parks are Grade 1 Listed Historic Landscapes. See: Land Use Consultants, *Kensington Gardens Management Plan. The Royal Parks. 2006–2016*, London: The Royal Parks 2007, p. 3.

¹⁴ Designed by SOMA, a New York-based architectural firm founded in 2004.

¹⁵ Cf. G.J. Ashword [after:] Z. Zuziak, *Strategie rewitalizacji...*, *op. cit.*, p.24.

¹⁶ The eight parks are owned by the Sovereign and managed by the Royal Parks; it was established in 1993 as an executive agency of what is now the Department for Culture, Media, and Sport (DCMS), with delegated powers to manage the eight parks. The Royal Parks consist of St. James's Park, The Green Park, Kensington Gardens, Hyde Park, and Regent's Park-Primrose Hill in inner London; Richmond Park, Bushy Park, and Greenwich Park are based around river palaces along the Thames in outer London. The Royal Parks are unique both individually and collectively, and they are important on an international scale. They form an unequalled

¹⁷ *Ibidem*. The document provides the context and mechanism for the conservation and enhancement of the character of Kensington Gardens. It provides a reasoned long-term framework to guide management towards the next 100 years, whilst prioritising issues and guiding immediate and medium-term actions over the next ten years.

¹⁸ P. Drury, A. McPherson, *Conservation Principles, Policies, and Guidance for the Sustainable Management of the Historic Environment*, London: English Heritage, 2008.

¹⁹ English Heritage, *op. cit.*



Fig. 2. Music Pavilion, Mozartplatz in Salzburg, 2011, project: SOMA Left: Square without temporary architecture., Photo by: Andreas Praefcke (licensed under the Creative Commons Attribution 3.0 Unported) Right: Square with temporary architecture; SPphotoource (online): www.designboom.com/architecture/soma-music-pavilion-salzburg-biennale-2011-complete (date of access: 2014-02-08)

Isles. So far, the designers have included: Z. Hadid (2000), D. Libeskind (2001), T. Ito (2002), O. Niemeyer (2003), MVRDV(2004), Á. Siza and E. Souto de Moura with C. Balmond (2005), R. Koolhaas with C. Balmond (2006), O. Eliasson and K. Thorsen (2007), F. Gehry (2008), SAA-NA (2009), J. Nouvel (2010), P. Zumthor (2011), Herzog & de Meuron (2012), Sou Fujimoto (2013), and, in 2014, Smiljan Radić. The project presents an interesting temporary and cyclical enrichment of the park’s historical character through modernity and originality. At the same time, the appearance of the pavilion maintains and respects the historic site’s authenticity.

While analysing the urban composition of the interior where the Serpentine Gallery pavillions are situated, the author observed that each of the objects so far implemented has harmonized with, and enhanced, with the landscape

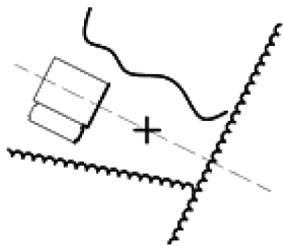


Fig. 3. A diagram of the temporary object’s position in the landscape enclosure

composition and has enhanced it. This is due to the fact that the objects have been situated on the compositional axis of the interior and have introduced a new attraction in terms of form and function.

Regarding the Serpentine Gallery’s implementations, the emphasis is placed on the creation of the place’s image through

a cyclical offer of uniquely designed temporary objects. What is more, the object is not part of a rhythm set by an internationally renowned festival; it sets its own rhythm by determining other events. The key issue, in this respect, is the cyclicity of the project, whereby a specific relationship with the park’s space is established – it is singular and planned to last for a definite period of time, and yet cyclically repeatable.

The uniqueness of form, diversity of programming, and the prestige ensured by the fact that the objects are designed by architectural luminaries attract visitors from all over the world and become the focus of media attention at home and abroad. That particular dialogue between “permanence” (heritage) and “temporariness” (experimental architecture) also has an important impact on Kensington Gardens’ image as the park that connects history and tradition with experiment and innovation.

Analyzing the promotional role of a temporary architectural object, it is necessary to stress the value of the architectural form. In terms of marketing (*territorial marketing*), it is “a clearly appealing sign, whose functions can be compared to a product brand. Architectural form brings about the functions of identification (...), promotion (attracts attention of potential clients and encourages them to invest), and evaluation (presents values related to tradition and culture).”²⁰

Such an interpretation of the brand gives prominence to formal attributes that prove their unique character and result in promotional success. The architectural form (its appearance) thus becomes an element of so-called “marketing communication.”²¹

Observing the fourteen objects that have so far comprised the Serpentine Gallery project, one cannot fail to notice the great diversity of architectural proposals. There are simple forms based on cuboids, as well as forms characterized by curvilinear geometry, such as hyperboles or ellipses; there are forms whose attributes make them blend with the surrounding landscape of the park, and ones that

²⁰ Bonenberg, *Architecture as a City Brand – on an example of Poznan Metropolitan Area*, [in:] *Technical Transactions*, series Architecture, z. 1-A/1/2012, p. 102.

²¹ Although the information refers to a permanent architectural object, a temporary architectural object seems to be an excellent example of regarding an object as a marketing product, especially when it appears cyclically.



Fig. 4. Serpentine Gallery 2011, Kensington Gardens, London. Project: Peter Zumthor. Left: Park without temporary architecture. Photo by the author. Right: A temporary architecture, Photo by Walter Herfst, (online): www.archdaily.com/146392/serpentine-gallery-pavilion-2011-peter-zumthor/wh_img_9970-press-page (date of access: 2014-02-08)



Fig. 5. Serpentine Gallery 2012, Kensington Gardens, London. Project: Herzog & de Meuron. Left: Park without temporary architecture. Photos by the Author. Right: A temporary architecture, Photo by Iwan Baan, (online): www.serpentinegalleries.org/about/press/2012/02/exhibitions/serpentine-gallery-pavilion-2012-designed-herzog-de-meuron-and-ai (date of access: 2014-02-10)

are in stark contrast to it (as they are expressive, dynamic, and downright spatially provocative). The authors use varied materials – such as steel, timber, glass, plastics, and paper – with diverse features (e.g. transparent, semi-transparent, openwork, and reflective) in each case, modifying the perception of space. The characteristic diversity of successive pavilions is demonstrated using the objects (set up over four consecutive years) as examples. In 2010, Jean Nouvel proposed a spectacular object with a dynamic form. The object, called *The Sun Machine*, clearly marks its presence by means of an expressive form and stands in contrast to the surrounding park. The object that appeared the following year, designed by Peter Zumthor, was a rectangular prism in harmony with nature; it was called *Hortus Conclusus* since it was a garden in the garden [Fig. 4]. Rather significant to our analysis, it was the only object in the whole series that critics accused of lacking the “wow factor”. A journalist from the Independent described both the form and the materials used as “unremarkable and

uninteresting” and claimed that the very concept of contemplative space “was not attractive to the modern public.”²² Press coverage (important for promotional studies as a way of showing the range of impact) expressed disappointment with the project, which did not seem to propose any novelty compared to its predecessors. Such a reaction on the part of the media reveals the specific expectations of the Serpentine series, with emphasis on the form’s “spectacularity”, “uniqueness” and “originality”.

One can posit the conclusion that the Serpentine Gallery series is thought of in terms of a brand. For an object to be regarded as such, it has to meet the above qualitative criteria. The pavilion by Herzog & de Meuron, in turn,

²² J. Merrick, *Memories of the Far Pavilions: A Sneak Preview of this Year's Offbeat Addition to Hyde Park*, The Independent, 26 May 2012, (online): www.independent.co.uk/artsentertainment/art/features/memories-of-the-far-pavilions-a-sneak-preview-of-this-years-offbeat-addition-to-hyde-park-7785735.html (date of access: 2014-02-10).

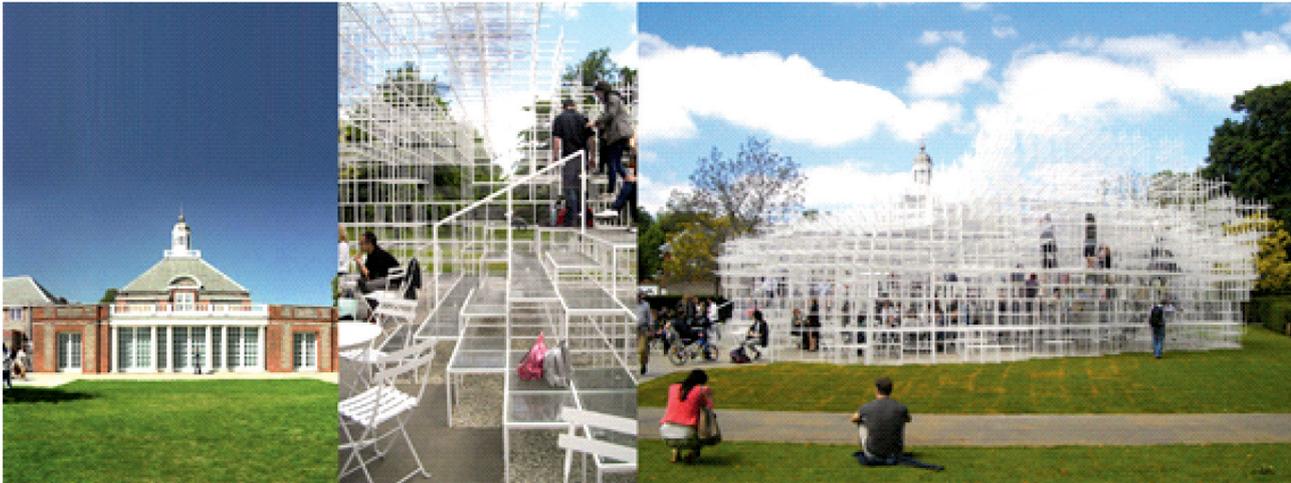


Fig. 6. Serpentine Gallery 2013, Kensington Gardens, London. Project: Sou Fujimoto; Photos by the author

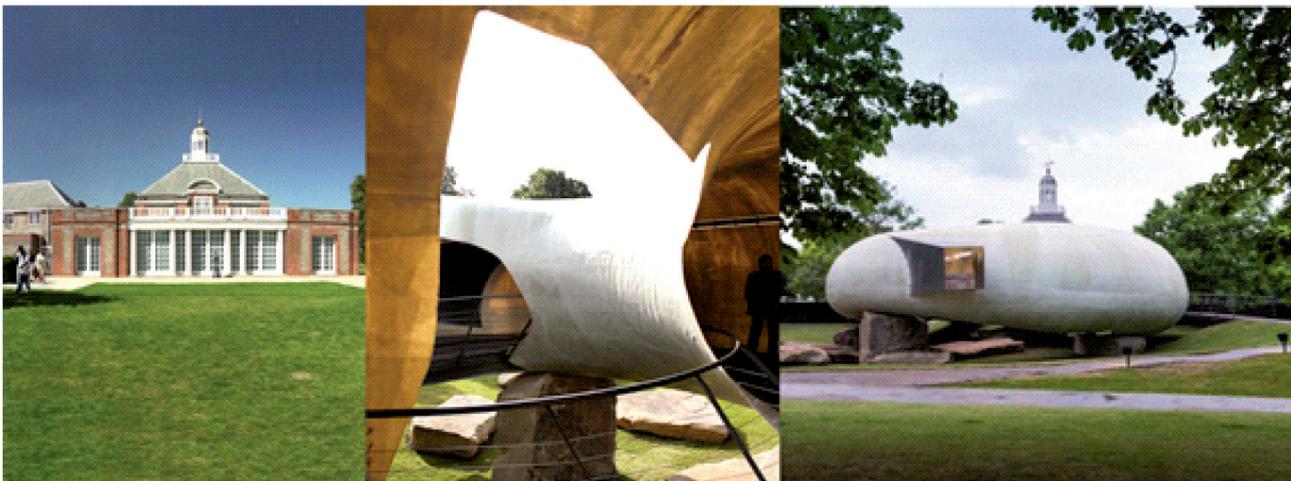


Fig. 7. Serpentine Gallery 2014, Kensington Gardens, London. Project: Smiljan Radić; Photos by the author

proved to be a great success [Fig. 5]. The specific feature of this proposal was the 1.5 m–deep declivity in the ground. The idea behind the form was to carry out an “archeological” excavation in search of traces of the previous eleven pavilions. The latter were also symbolized by the eleven columns supporting the roof while the twelfth column stood for the present object. Furthermore, the geometry of the roof (a circle) triggered associations with the Olympic Games that were held in London at the time. Some fringe events, such as the Cultural Olympiad, were organized in Kensington Gardens.

The 2013 pavilion by Sou Fujimoto [Fig. 6], delighted viewers with its ephemeral quality and the illusions it created. The object was intended as materialized transparency, which placed it between architecture and nature, obliterating the border between the interior and the exterior. The latticework pattern of repetitive elements seen from a distance gives a cloud-like or mist-like impression, while in close proximity, it often escapes the eye, playing with perspective. The last pavilion, by Smiljan Radić, also

explores transparency. [Fig. 7] However, the author obtains it in a completely different way: The curvilinear form of the object was inspired by a “hard” structure – a series of rugged quarry stones, while the object was constructed from a paper-thin layer of white fibreglass, reminiscent of paper mache wrapped around a balloon. This combination of form and material resulted in an interesting formal phenomenon.

This paper does not include any examples of projects that have a onetime only relationship with urban space. In the case of an object’s single appearance and temporary presence, it is hard to speak of it as having a wide range of impact, or establishing itself as an icon or *brand*. The cyclical character of the Serpentine Gallery project seems to be a useful tool for place promotion and positioning. Brand building and image building are time-consuming, long-term processes. Thus, analyzing the Serpentine Gallery as a promotional tool, one has to take into consideration the whole set of values demonstrated by all the pavilions that have so far been erected as parts of the series (formal quality, prestige associated with the designers, program offer, an

attractive location, etc.). This ensures a kind of continuity, a specific impact “permanence” that translates into the creation of the place’s image. The wide impact range achieved in this way results in an increased number of visitors and publicity success, making it possible for the project to continue, which requires substantial expenditure.²³

The periodicity of the Serpentine Gallery project also allows a more efficient use of other forms of place marketing and image building. They include publications, such as the album to commemorate the tenth anniversary of the Serpentine Gallery,²⁴ information about the event in traditional and electronic media, and many promotional conferences about the project (which have continued since the year 2000.) The fifteen-year-old project uses a diverse set of promotional tools. All these elements create the place’s *image* and strengthen the perception of the city as experimenting, open to novelty, going beyond the limits, creative, and innovative. At this point, it is worth adding that, according to the document titled *European Cities Monitor 2011*,²⁵ London occupies the top position with regards to promotion and is viewed as the city that is doing the most to endorse itself.

4. Conclusion

The previous description illustrates how the relationship between temporary architecture and urban heritage results from strengthening the image of historical places. Analyzed examples present temporary architecture as a particular tool for the temporal modification of historical centers without making a permanent intervention in the urban fabrics. Moreover, they present the *synergic relationship* between a temporary object and an urban heritage. Owing to temporary architecture, historical urban enclosures that are under heritage protection can experience a temporary transformation. This in turn gives the

possibility of transient-transformations (both spatial and social) in city squares. The relationship between historical spaces and experimental temporary architecture assumes “new vitality”,²⁶ resulting from the appearance of a spatial experiment which becomes a momentary catalyst of activities and human interactions, as well as a dynamic in the reception of permanent architectural elements. This new vitality is of paramount importance in the context of place promotion and the processes that strengthen the image of a place.

An attempt was made at defining the characteristic features of temporary architecture as a tool to strengthen a historical place’s image. The point of departure was the result of Wojciech Bonenberg’s research on the features of architectural brand identity (as a permanent object).²⁶ According to Bonenberg, the most important features that build the identity of an architectural brand are: uniqueness, familiarity, personification, prestige, legibility, cultural identification, and fashion. This paper is an attempt to reapply some of the above attributes, and to highlight new ones. Due to the preplanned temporariness of the analyzed objects, specific features that result from the function and projected temporary relationship with urban space have been indicated. Five features of temporary architecture as an efficient tool for city promotion have been distinguished. They include uniqueness, prestige, an interesting program offer, one-time relationships repeated periodically, and connecting the object to a cyclical event. The six features of temporary architecture as a tool for place promotion – and the enhancement of its image – are presented below and provided with explanations. They are as follows: respect to the place, prestige, an interesting program offer, a onetime relationship repeated periodically, and an object’s connection with a cyclical event.

- the proposal would not materially harm the values of the place, which, where appropriate, would be reinforced or further revealed;
- the proposals aspire to a design quality of design and execution which may be valued now and in the future;
- the long-term consequences of the proposals can, from experience, be demonstrated to be benign, or the proposals are designed not to prejudice alternative solutions in the future.

²³ It is worth noting that a long list of sponsors seems to confirm that organizing the event makes sense, and that it has a great impact. One of the 2012 partners of the event was *Google Art Project*, which made virtual sightseeing of the pavilion possible.

²⁴ P. Jodido (Ed.), *Ten Years Serpentine Gallery Pavilions*, Taschen Publishers, 2011.

²⁵ Cushman & Wakefield, *European Cities Monitor 2011*, London: Cushman & Wakefield. Global Real Estate Solutions, 2011, p. 9.

²⁶ W. Bonenberg, *Architecture as a City Brand...*, *op. cit.*, pp. 97-107.

Author's elaboration

No.	Feature	Meaning
	respect to a historic place	high quality of design and execution of a temporary object, carefully positioned and designed to avoid a potentially negative impact on the heritage environment; does not materially harm the values of the place; furthermore reinforces or further reveals the values of a space (i.e. emphasizing an urban composition of a historic place)
	uniqueness	originality, wow factor, formal features which distinguish the object from others
	prestige	the project is the result of the participation of world-famous architects and designers who have a significant impact on setting trends in architecture
	an interesting program offer	an offer aimed at the promotion of material or non-material heritage
	onetime relation repeated periodically	projected relationship with urban space where an object makes a onetime appearance over a limited period of time, but the event is cyclical
	connection of the object with a cyclical event	the object is linked with a cyclical event of positive and recognizable image

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