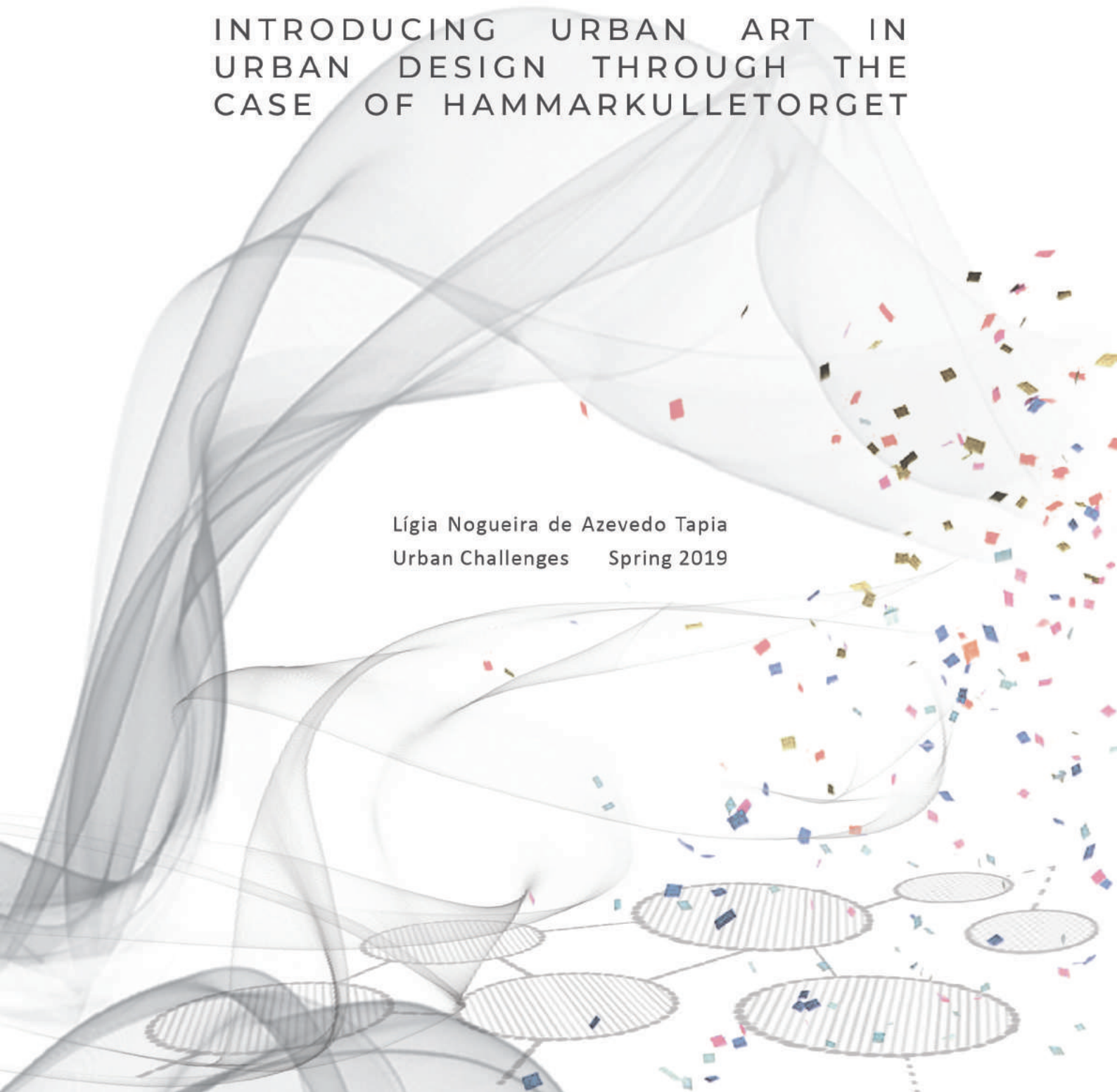


# AIR\_TISTIFICATION

INTRODUCING URBAN ART IN  
URBAN DESIGN THROUGH THE  
CASE OF HAMMARKULLETORGET

Lígia Nogueira de Azevedo Tapia  
Urban Challenges Spring 2019



MASTER THESIS ACEX35-19NN

## **AIR\_TISTIFICATION**

# **Introducing urban art in urban design through the case of Hammarkulletorget**

LIGIA NOGUEIRA DE AZEVEDO TAPIA

Spring 2019  
Master Thesis

Examiner: Emílio Da Cruz Brandão  
Supervisor: Kengo Skorick  
Co-Supervisor: Joaquim Tarraso

Master Programme Architecture & Planning Beyond  
Sustainability [MPDSD]



**CHALMERS**  
UNIVERSITY OF TECHNOLOGY

Department of Architecture and Civil Engineering

CHALMERS UNIVERSITY OF TECHNOLOGY  
Göteborg, Sweden 2019

Air\_tistification: Introducing urban art in urban design through  
the case of Hammarkulletorget

Master's Thesis in the Master's Programme Architecture and  
Planning Beyond Sustainability

LIGIA NOGUEIRA DE AZEVEDO TAPIA, 2019

Department of Architecture and Civil Engineering  
Division of Architecture  
Chalmers University of Technology  
SE-412 96 Göteborg, Sweden  
Telephone: + 46 (0)31-772 1000

Cover:

Air\_tistification: Introducing urban art in urban design through  
the case of Hammarkulletorget

Göteborg, Sweden, 2019

# ABOUT THE AUTHOR

**Lígia Tapia** has a Bachelor's degree in Architecture and Urban Planning from Universidade Presbiteriana Mackenzie in São Paulo, Brazil, 2007-2011

Architecture for her was never only about the buildings, its shapes, its uses. The built environment is where life happens. She has always been interested in how interactions between people take place in public spaces and how they can be designed with people as the main focus.

Coming from Brazil and having also worked there as an architect for a while, she became very interested in the role of the architect in the dialogue between informal and formal settlements, in the dialogue with the community and in social questions as the empowerment of minorities or how to promote a more just city. During her masters, she engaged further in the social aspect of sustainable development during all her courses. With this thesis, she wants to investigate design and urban art in the public space, and how, through them, we can bring light to a discussion about integration, belonging and civic demands.





# ACKNOWLEDGEMENTS

First and foremost, I would like to thank the teacher Emílio Brandão for his support and guidance throughout the whole research . I am grateful also to teacher Kengo Skorick for his valuable inputs and enthusiasm.

This research was initially originated from my passion for inclusive architecture and a desire to contribute with Hammarkullen's neighborhood in Gothenburg. This investigation would not be possible without the advises of the inhabitants interviewed, and the availability of Daniel Terres from Urban Konst, Emma Corkhill from Hammarkullen Konsthall, Gloria Esteban from Hammarkullen 365 and Daniel Wakeham and Tor Hedendahl from Art Scape. I would like to thank everyone who contributed with necessary information to help me reach my goal.

I am grateful to everyone who taught me during the past two years in Architecture and Planning Beyond Sustainability, the amazing friends who became my Gothenburg's family, and to my grandma, mother and all my support network back in Brazil.

Lígia Tapia, Göteborg,  
June, 2019.

# CONTENTS

About the Author  
Acknowledgements  
Abstract

## 1 INTRODUCTION

Starting Point	07
Purpose	08
Aim and Research Questions	09
Framework	10
Delimitation	11
Method	12

## 2 PUBLIC PLACES

Public Places x Public Places	19
The third place	20
A successful public place	21
Placemaking strategies	33

## 3 PLACES FOR EVERYONE

The suburban context	37
Otherness and immigration	38
Space and inclusion	39
Taking over the public spaces	40

## 4 URBAN ART

Norm contestation and empowerment	43
Urban art in Sweden	44
Urban art as a palimpsest	45
Interviews in Gothenburg	47

<b>5</b>	<b>CASE ANALYSIS: HAMMARKULLEN</b>	
	About the neighborhood	55
	Spatial characterization	57
	Public appropriation	71
	Reference Projects	72

<b>6</b>	<b>DESIGN STRATEGIES</b>	
	Parameters for Intervention	81
	Wind experiments	83
	Concept	89
	Design Proposal	95

<b>7</b>	<b>FURTHER EXPLORATIONS</b>	
	Wind and Curation devices	105

<b>8</b>	<b>REFLECTIONS</b>	
	Air_tistification	109
	Community engagements and the temporality of the interventions	109
	Urban art, urban branding and gentrification	110
	The architect as a mediator	110
	Climate condition as a tool	110

<b>9</b>	<b>FIGURES AND REFERENCES</b>	
	References	113
	List of Figures	116

<b>10</b>	<b>APPENDIX</b>	
	Interview Questions	121



---

“...the people who move through the streets are all strangers. At each encounter, they imagine a thousand things about one another; meetings which could take place between them, conversations, surprises, caresses, bites. But no one greets anyone; eyes lock for a second, then dart away, seeking other eyes, never stopping...something runs among them, an exchange of glances like lines that connect one figure with another and draw arrows, stars, triangles, until all combinations are used up in a moment, and other characters come on to the scene...”

Italo Calvino, *Invisible Cities*, p.51 (1974)

---

# ABSTRACT

Today we face new challenges towards a more sustainable future. In the next 30 years, most of the world population will be moving to the cities (United Nations, 2016), more specifically to the suburbs of those cities, where the rents are cheaper and there is still space to grow. Those expanding areas should offer not only housing but also interesting activities and attractive public places in order to become community centered instead of “dormitory neighborhoods”.

There are a lot of ongoing researches about placemaking and how to bring people together to create more lively public places. A successful public place “should be a stage for our lives” (Project for Public Spaces, 2018, p.2). Urban interventions can change the logic of space but also contribute to empowering minorities that were underseeing in these areas, or that already act on them but are not visible.

Urban art, especially when practiced by local inhabitants, is a way not only to make a place more colorful or lively but also to materialize the population’s demands. In different countries young marginalized groups or individuals that were historically excluded, find on it a tool to build their speech and to be seen by other groups, pushing them to be in contact with what they need to say.

In Sweden, since the middle 90s, urban art manifestations, as street musicians or graffiti, are under a *nolltolerans* policy, being forbidden (Kimvall, 2015). Today this policy is being loose in some situations and urban art used as a city branding tool, a strategy to raise the profitability for the ones sponsoring it. At the same time that this kind of initiative may generate more pleasant public spaces, it also can stimulate a process of gentrification, elevating the property prices and excluding the local community from the discussion.

This study looks into how to turn public spaces in the suburbs into community-directed places through urban art, promoting interactions, reducing distances between different groups and empowering the local community. The investigation is conducted through design, using an urban intervention as a tool to raise the discussion. It explores the potentials of wind and local climate conditions as part of the public place and its use.

The research is formalized in experimental design for Hammarkullen, a suburban neighborhood in Gothenburg, part of the Million Home Programme, where urban art is already part of the neighborhood’s local culture, politically engaged and supported by community organizations.



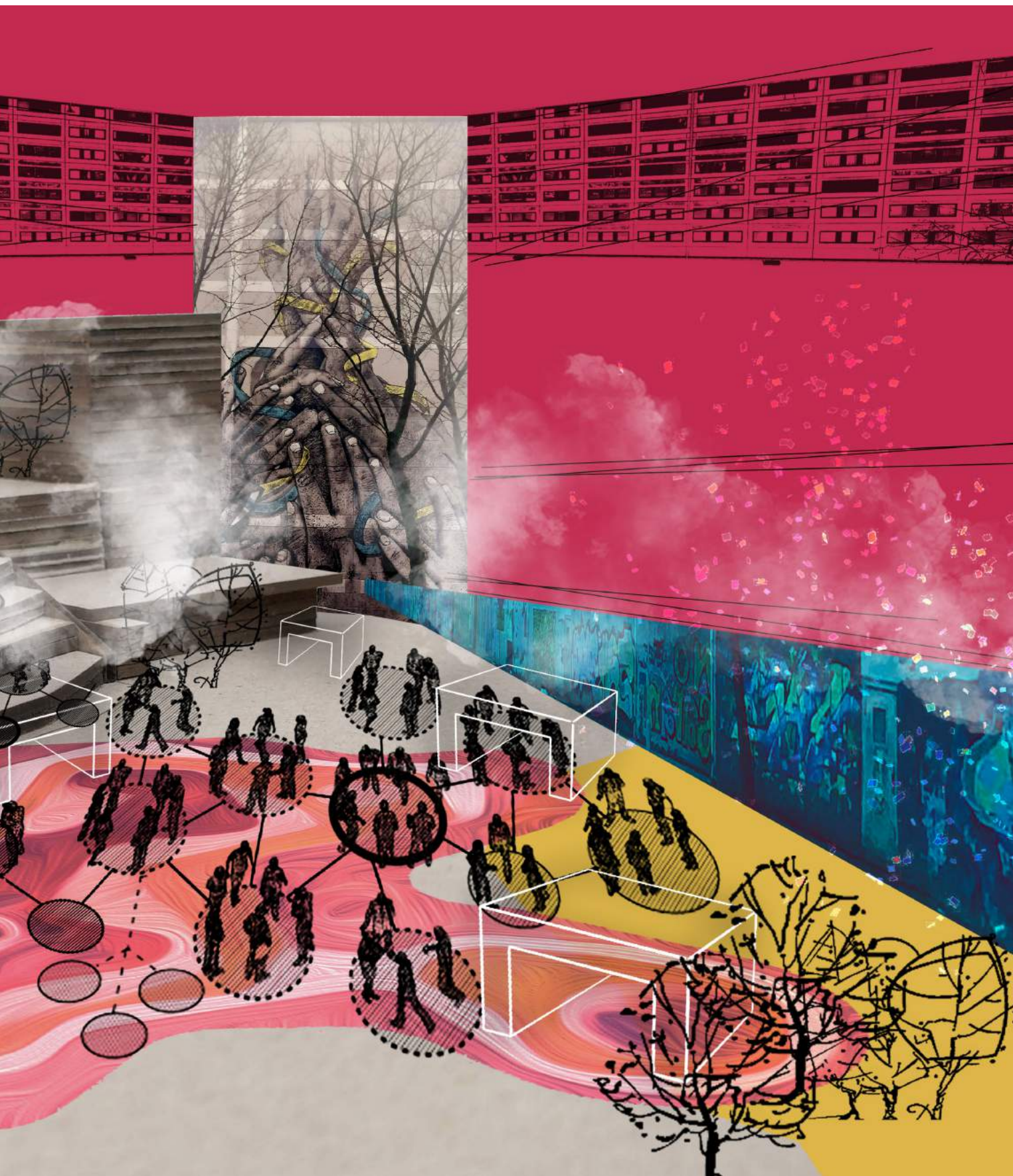


Figure A: Conceptual Idea



# 1

## INTRODUCTION



---

---



---

# PURPOSE

Since ancient Greek times, public space is where community life happened. The Ágora, a central square, was where decisions were taken, products exchanged and powers challenged. During those times and for a long period of history, the public spaces were always gathering places, the main part of the social environment.

With the 20th century and the modernist movement, the number of public areas was multiplied but, paradoxically, most of them neglected city life and human scale (Gehl, 2010). Cities were planned top-down, and huge high-rises were sprinkled in new developments. The apartments were rationally designed in structure and indoors life condition. The public land, on the other hand, was never considered. This happened in Brasília (Brazil) but also in the Million Homes Programme areas in Sweden, like Hammarkullen.

Hammarkullen is a segregated area, physically and mentally. Stigmatized as a “dangerous neighborhood” in the suburbs of Gothenburg. It offers almost no leisure spaces and most of their inhabitants spend time in other parts of the city, being a “dormitory neighborhood”. However Hammarkullen has an extremely rich cultural diversity, that can be seen in the exhibitions presented by the Konsthall in the tram station or in the advertisements of many cultural associations in the nearest café. Those many groups, that are always meeting in the public space are also very interested in sharing their culture. A big example is Hammarkullen’s carnival, the biggest in Sweden.

The idea with this project is to understand how the public places in these suburban areas can be redesigned, promoting interactions between different groups and which role urban art and its artists can have in this process.

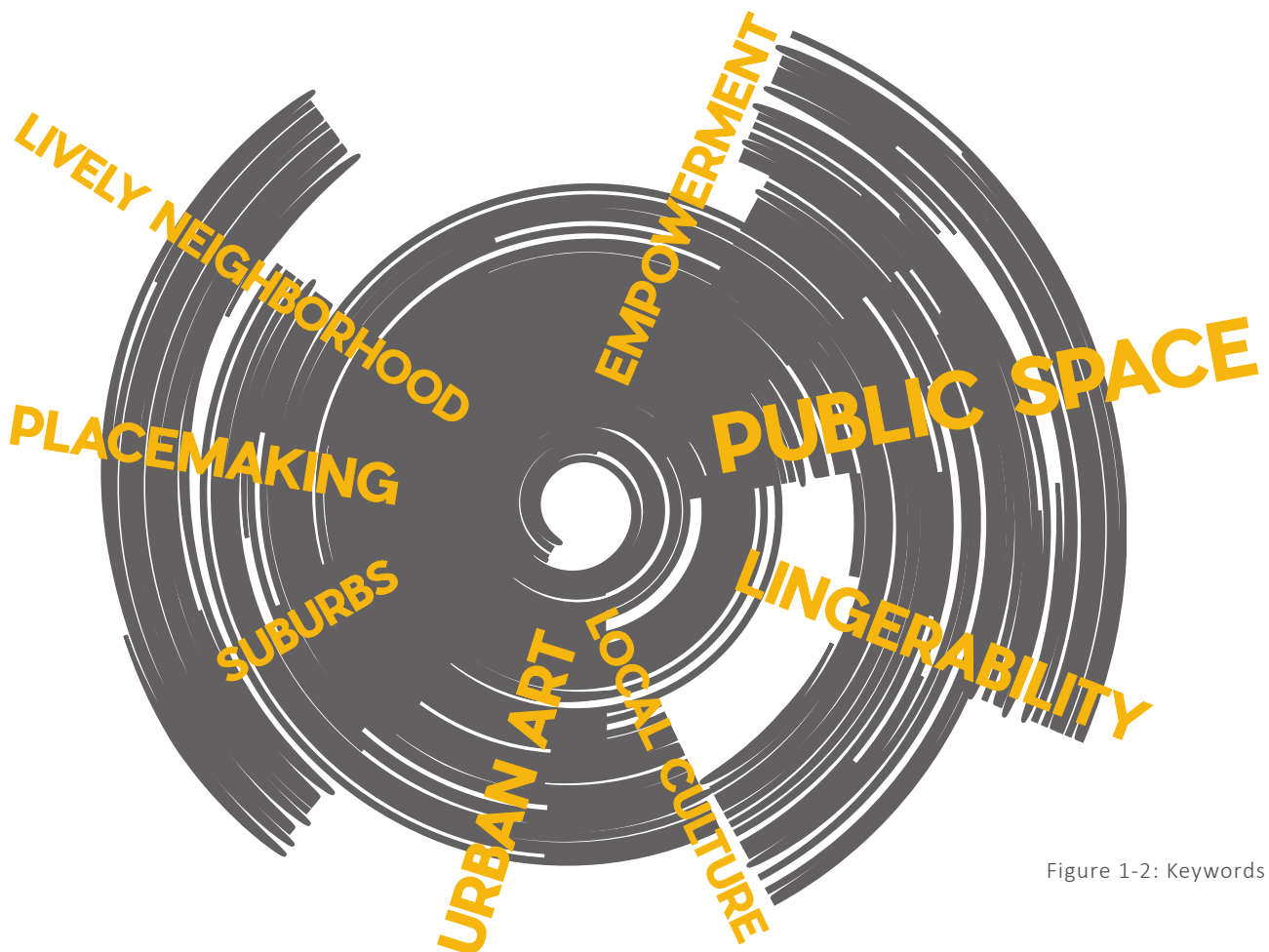


Figure 1-2: Keywords

# AIM

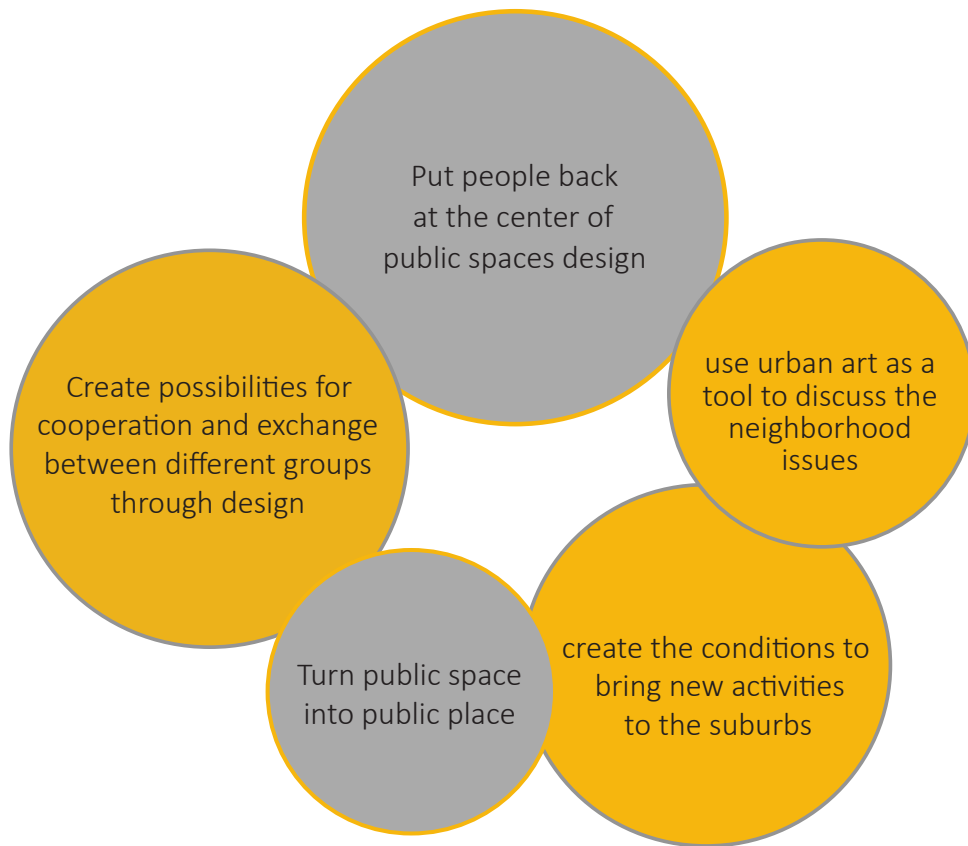


Figure 1-3: Project's Intentions

## RESEARCH QUESTIONS

RQ1: How to turn public spaces in the suburbs into a community-directed place through urban art, promoting interactions and reducing distances between different groups?

### SUB-QUESTIONS

RQ2: How to take advantage of existing climate conditions to invite people to linger and interact in public spaces?

RQ3: Is it possible to contribute to the empowerment of minorities by evidencing the local culture?

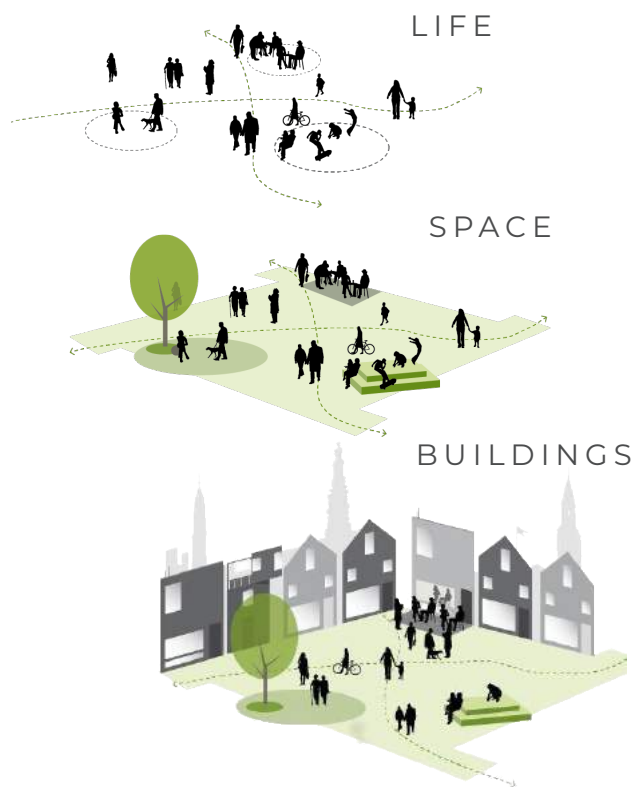


Figure 1-4: Design Method (Gehl, 2010 in [www.gehlpeople.com](http://www.gehlpeople.com))

## WHY PUBLIC SPACES?

The UN Sustainable Development Goals consists of 17 points, a strategic plan with interconnected goals, that was developed to assure a sustainable future for the new generations (United Nations Sustainable Development Goals, 2015). Many aspects are approached: environmental, economic and social sustainability. For this thesis, the most valuable aspects are the ones related to cities and community development. The goal number 11 indicates: "Making cities and human settlements inclusive, safe, resilient and sustainable". Public spaces are key to implementing this goal. It is in the public space that a community comes together and builds meaningful relationships, where a sense of belonging and responsibility with the other and with the environment grows. Public spaces are an extension of our homes, where social interactions and meetings happen, and where everyday life develops as illustrated in figure 1-4. If we consider a city as a network that facilitates the interchange between human-beings, it is the public sphere the main stage for them to happen.

## WHY URBAN ART?

Urban art is an "umbrella term, encompassing several types of art in urban space either under a legal assignment or not." (Stampoulidis, Bitouni and Xyntarianos-Tsiropinas, 2018). Urban art can englobe graffiti, tagging, street-art, post-graffiti or other "forms of independent artistic performance in the public space that goes beyond graffiti" (Abarca, 2010). The debate of what can be considered urban art is complex and transdisciplinary since the interpretation varies depending on the study field approached. But it is, initially anchored in the urban public space and can be the materialization of the discussions that happen in the public sphere. Figure 1-5 shows examples of urban artistic interventions in Gothenburg, Sweden. "Urban art is new, exciting, subversive, bold and highly democratic because of its rootedness in public, communal spaces. The social, political aspects and critical connotations are also widely praised among those who got annoyed by the fact that contemporary art has lost its sense of the social surroundings". (Dačić, 2016)

Urban art offers communities an opportunity to spatialize micronarratives of a bigger context, being connected to their demands and questions.



Figure 1-5: Urban Art in Gothenburg (Kozica, 2016, in [www.artscape.se](http://www.artscape.se))

# DELIMITATIONS

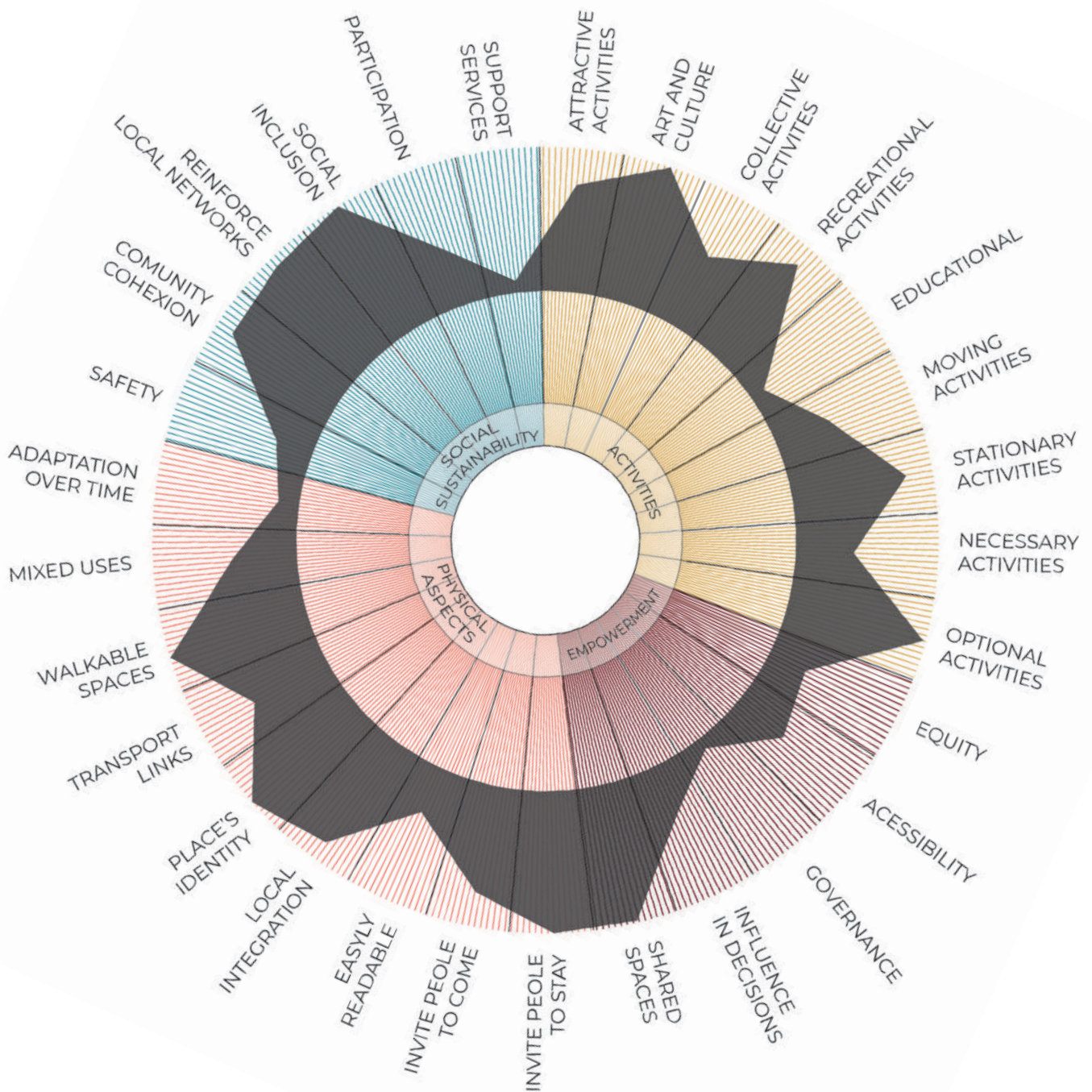


Figure 1-6: Delimitation Graphic based in the Social Impact Measurement Frameworks from Berkeley University and in Cities for People (Gehl, 2010).

# METHODS



## RESEARCH THROUGH DESIGN

The strategy for this research was to conduct qualitative research based on two cores: successful public places and urban art. This approach for successful urban places starts from a general to more specific cores in terms of theory. That is a deductive approach “top-down”. The second core, urban art was conducted with an inductive approach. This methodology starts with exploratory interviews and questionnaire, then finds the relevant theory to support the outcome. Sequentially, the data was mapped. This data is supported by John Agnew’s theory of place (Agnew, 1987), seeing in figure 1-7. In the result, the author argues for a new design approach for the selected area, Hammarkulletorget, in Gothenburg.

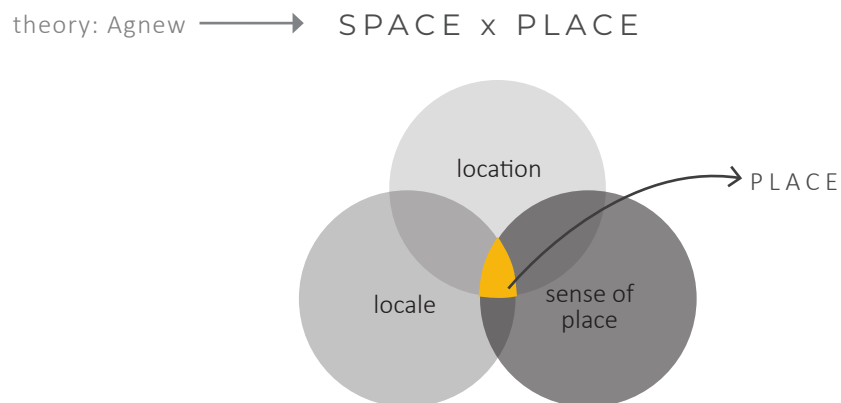


Figure 1-7: Elements of a place.



Figure 1-8: Location and Locale

## SENSE OF PLACE

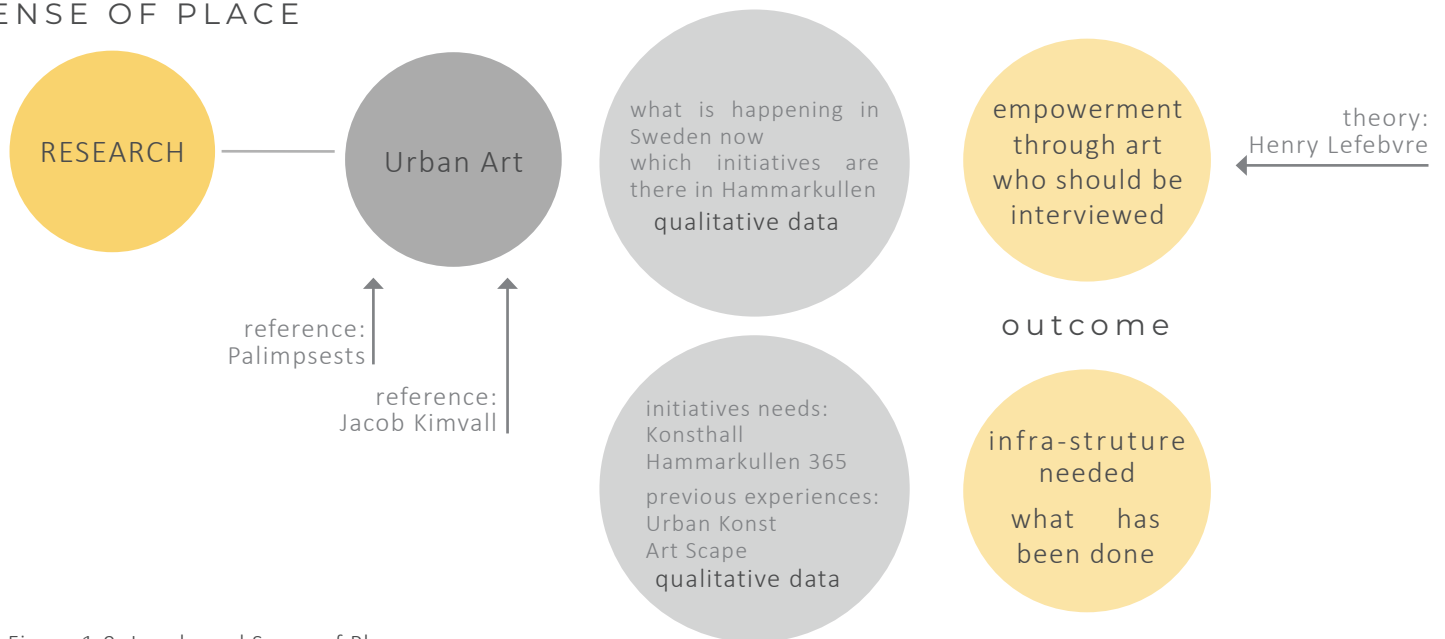


Figure 1-9: Locale and Sense of Place

## RESULTS

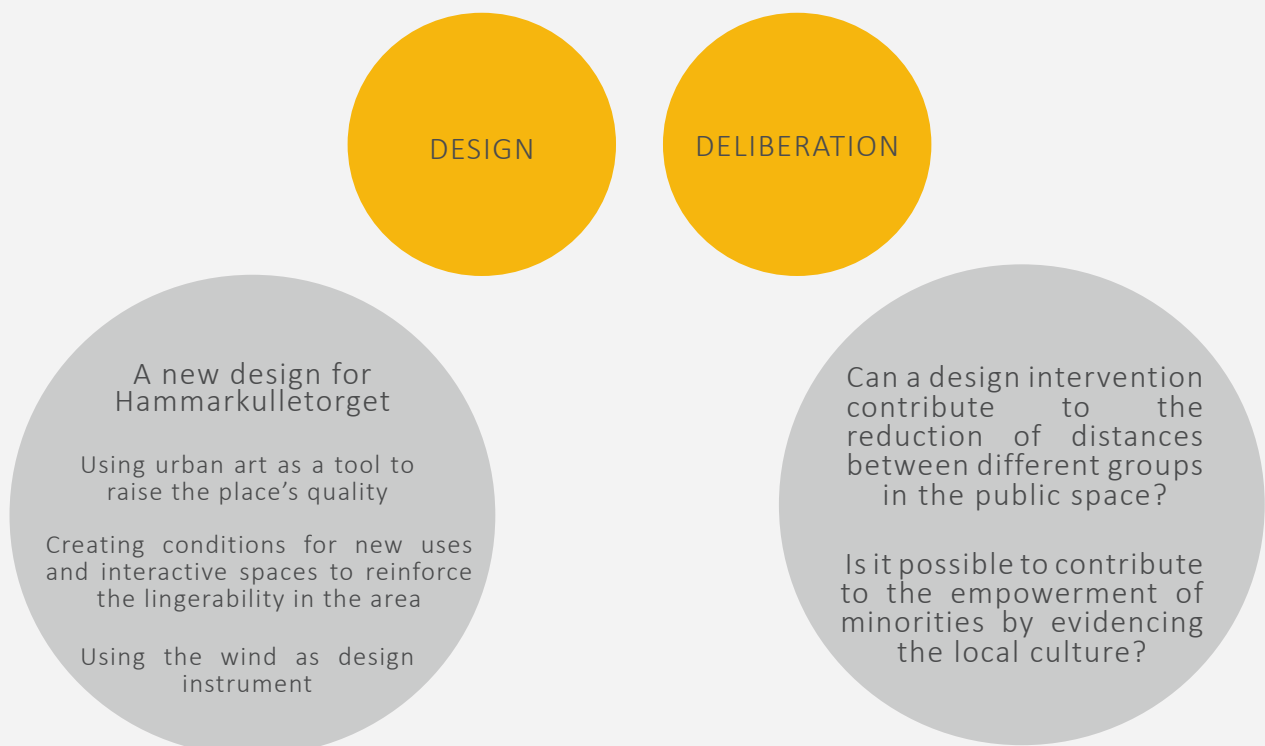


Figure 1-10: Results- Design and Deliberation

## DESIGN AS A TOOL TO ADDRESS THE DISCUSSION ON

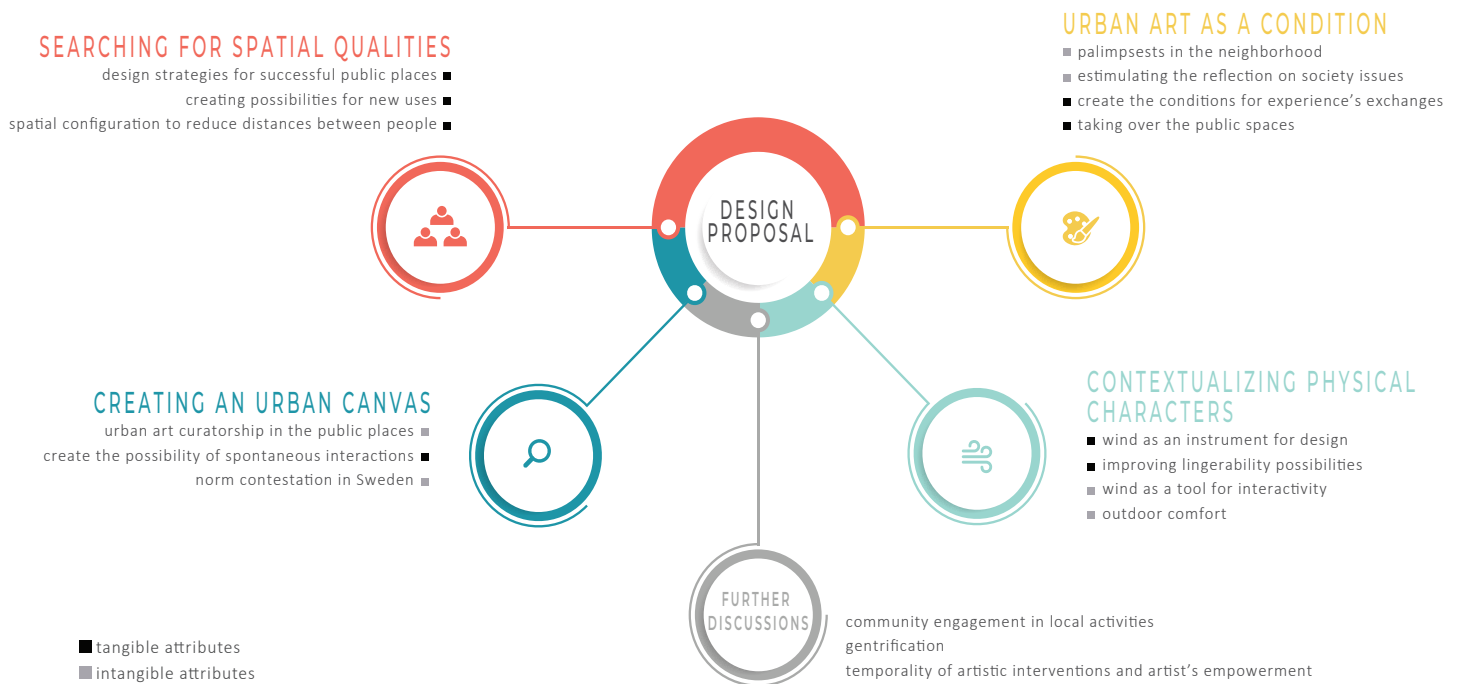


Figure 1-11: Research development stages

The complexity of the subject and several layers of determining aspects drove the design development to be organized in four core discussions:

- The search for spatial qualities - related to public places and spatial aspects
- Urban art as a condition- urban art as a conditioning aspect for the design intervention
- The creation of an urban canvas- providing the background for artistic conception
- The contextualization of physical characters- wind as a strong element in Hammarkullen

In each of these cores, other aspects were approached, resulting in the expository design and in further discussions, related also to what was found during the investigation.

The design of Hammarkulletorget is approached as a tool to investigate the main question "Is it possible to reduce the distance between different groups in the public space through a design intervention?" The topics researched nourish each other in this public place, generating possibilities for the assessment of tangible and intangible attributes that are layered in the neighborhood. By creating new connections between the key topics, the development of the project also touches other discussions, deeply related to art, politics and community building.

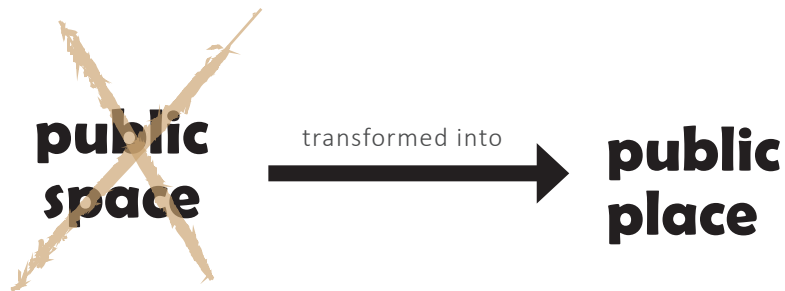


# 2

## PUBLIC PLACES



# PUBLIC PLACES X PUBLIC SPACES



Agnew and Livingstone in their Handbook of Geographical Knowledge (2011) affirms that there is a crucial difference between space and place. While space is an abstract concept, where the only thing that matters geographically is its location, the place offers us a whole new different perspective of analysis. A place has three dimensions: location, locale, and sense of place. Location is the physical location, where the area is located in relation to other reference points. The locale is where social life and environmental transformations happen, it is the “space” where everyday activities can be developed. The sense of place, its third dimension, is the emotional attachment with the place, where a community feels they belong to.

This sense of place is essential when we talk about social sustainability, the resilience of a city over time and community cohesion. With this in mind, architects and planners should pay attention not only in the physical aspects of a space but also into how to turn the spaces into places, where a positive and lively atmosphere can be the background for the healthy development of a community. For this reason, it is also important to take into consideration what is already going on in a neighborhood before an intervention. The emotional attachment to a place is not something that can be imposed top-down, but something that grows from the inside of a community, or a group, it is bottom-up.

## CHALLENGES FOR TRANSFORMATION

The responsibility is not limited to architects, stakeholders, and the community. External factors are also very relevant in this discussion. Agnew refers to Relph when debating on how the similarities between public spaces and its design can affect the construction of personal connections with the place. “Place is being lost to an increasingly homogeneous and alienating sameness.” (Relph, 1976). Geographically it became impossible to define where a place is located. The industrial line of thought turned public space into and standardized object. The attachment is not the same if the community cannot recognize that the place can

offer good conditions for the development of their own activities, there is a lack of identity. From a behaviorist logic, the inhabitants can provide mental maps, contributing to the interpretation of a place and what needs to be modified. By approaching individual points of view, it is possible to understand how the public place is read by different people, from different cultures, ages or backgrounds. Self-creation and the freedom to intervene can also contribute to increasing the connection with the place. A community should feel they have the power to change their own surroundings and influence the spaces they will use.

# THE THIRD PLACE

The sociologist Ray Oldenburg (1991) defines Third Places as spaces other than our homes (First Places) or workplaces (Second Places). The third places are the ones in-between, that foster social connections, providing benefits for social sustainability and improving social sustainability in urban areas (Goosen and Cilliers, 2018). The third places are the public places where spontaneous activities can take place and where there are opportunities for conversation and passive and active social interaction. (Mehta and Bosson, 2010). Lately, a new aspect of those places is being developed. Places are becoming obsolete (Agnew, 2011). The new technologies that, at the same time, facilitate people's location in space, like the GPS, can blur the idea of the locale. Social life can happen online, the same way we can acquire products or work without leaving home. Meeting places are, sometimes, slowly becoming outdated. On the other hand, there are new projects that incorporate those technologies within the public space, creating new possibilities of interaction and lingerability. Using urban gamification, some virtual reality apps and games like Pokémon go promote the discovery of the space as shown in figure 2-1. Other apps, using geolocation, support the rental of scooters, a new transportation vehicle that also opened different possibilities to interact with the city. These technologies, although important from now on, will not be approached in the development of this thesis. The experimental project developed will consider the physical space, creating opportunities to, later on, receive them as part of everyday interactions.



Figure 2-1: New technologies in the public space (Johnson, 2016).

# A SUCCESSFULL PUBLIC PLACE

As pointed before, a successful public place must not only BUT ALSO present a well-designed physical environment that takes into the consideration people's activities and wishes. "Places that serve as a stage for our public lives".(PPS). PPS, Project for Public Spaces (2014, 2018) is an initiative that mapped several great public spaces around the world and developed a chart, where some characteristics for a successful space are mapped in figure 2-2. For the development of this thesis, this chart and the study developed by Jan Gehl in Cities for People (2010) will be taken into consideration.

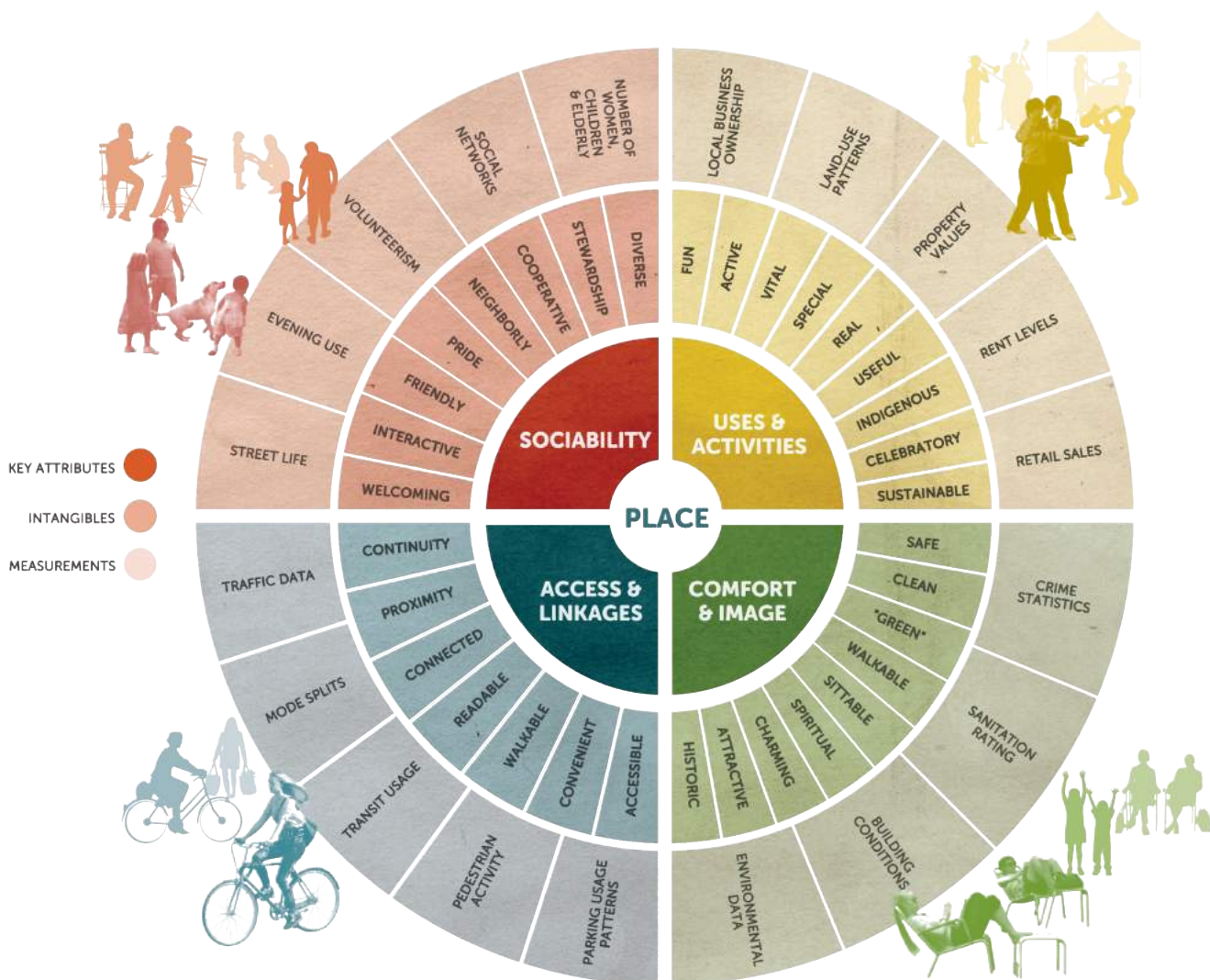
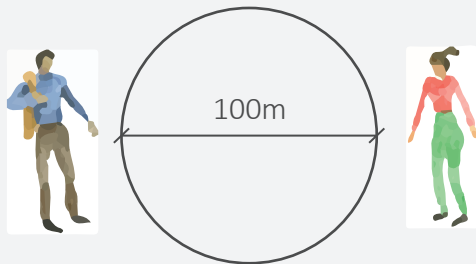


Figure 2-2: The Place Diagram (PPS, 2018)

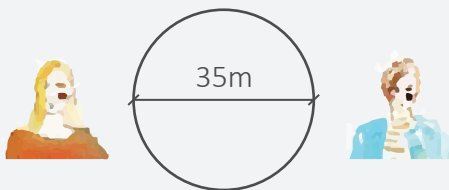
# PEOPLE AND DISTANCES

Based on Jan Gehl's *Cities for People* (2010), the following diagrams will explore the relations between people and distances in the public space, and later, how they can be transferred to Hammarkulleorget reality.

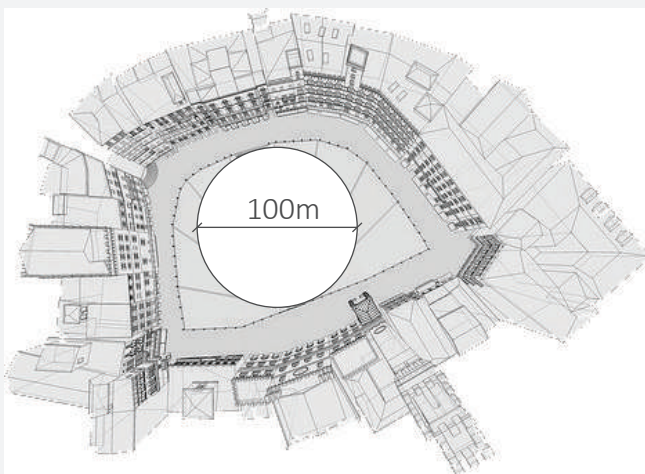
## SOCIAL FIELD OF VISION



with 100m of distance we can recognize movement and body language



with 35m of distance we can recognize facial expressions



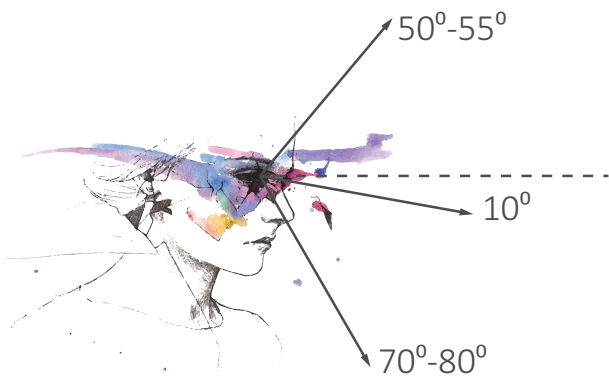
## SPATIAL APPLICATIONS

most squares in old cities have around 100m in diameter

Figure 2-3: Social Field of Vision

# PEOPLE AND DISTANCES

## ANGLES OF VISION



the human body is comfortable with some angles of vision:

walking -  $10^{\circ}$  down  
down - maximum  $70^{\circ}$ - $80^{\circ}$   
up -  $50^{\circ}$ - $55^{\circ}$

Figure 2-4: Angles of vision

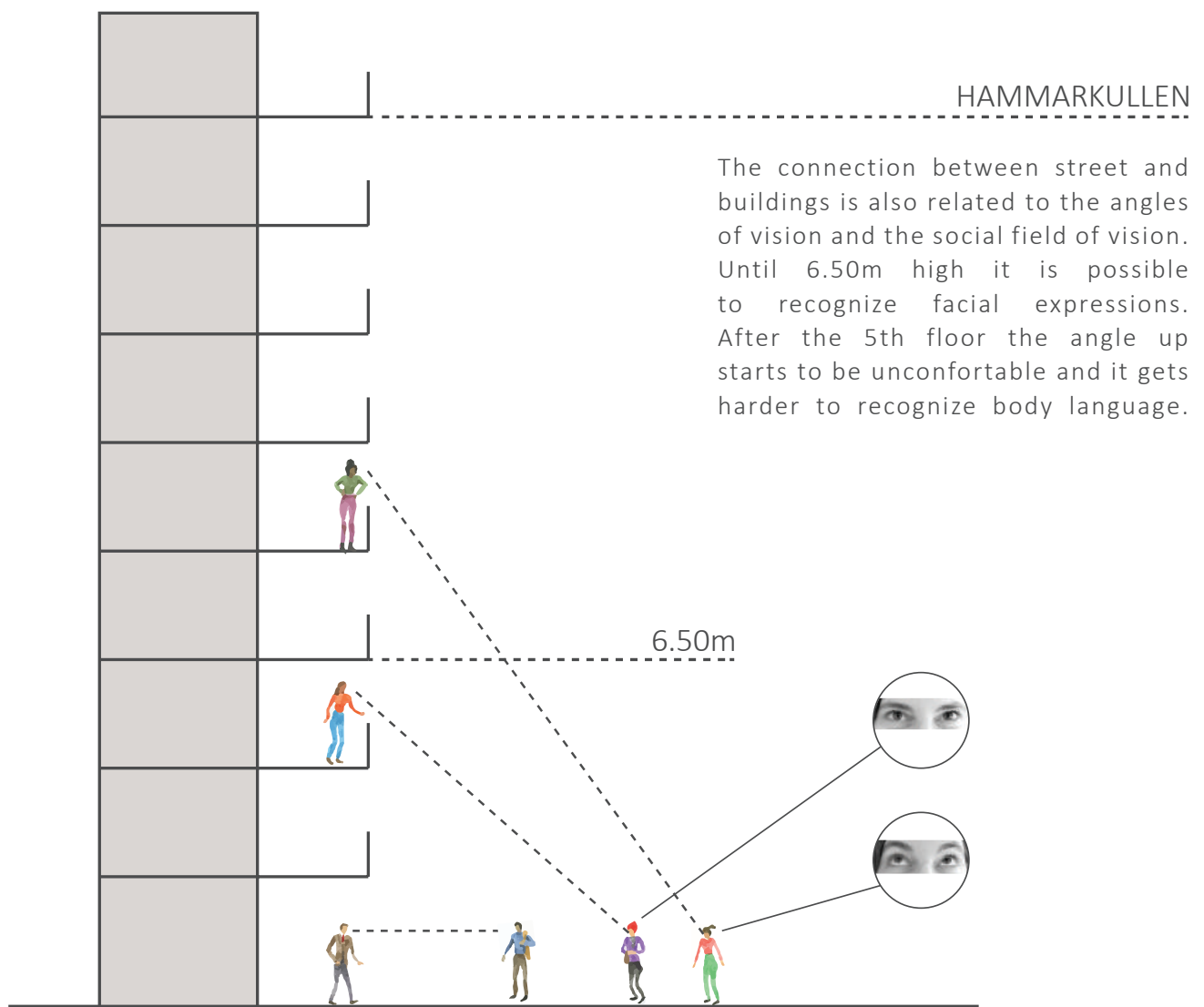
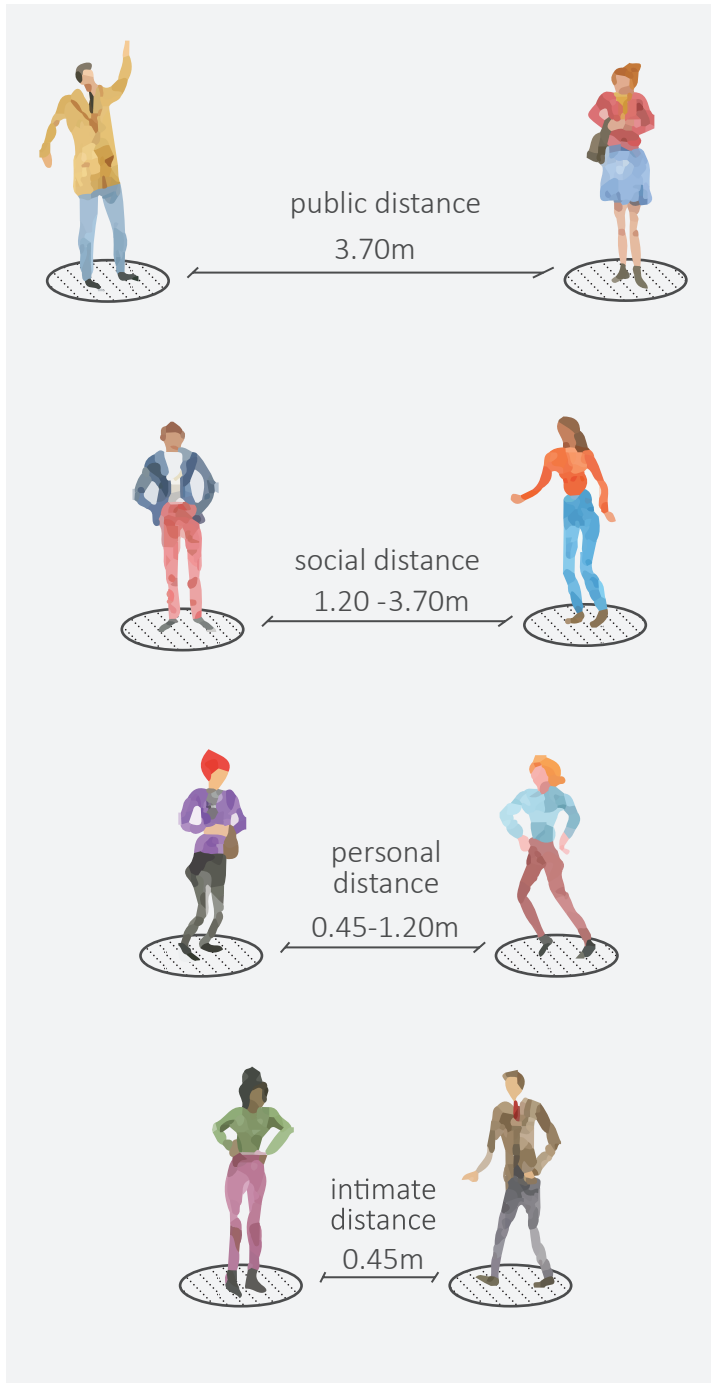


Figure 2-5: Connection between street and buildings

# PEOPLE AND DISTANCES

## DISTANCE FOR COMMUNICATION

When we think about public spaces and stimulate exchanges between groups this discussion is also about physical distances for this interaction to happen.

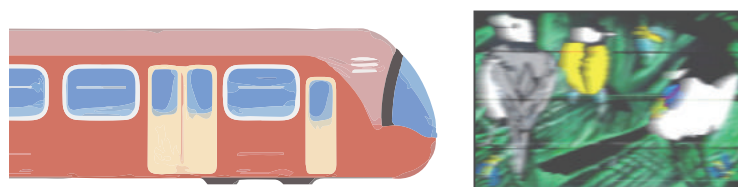
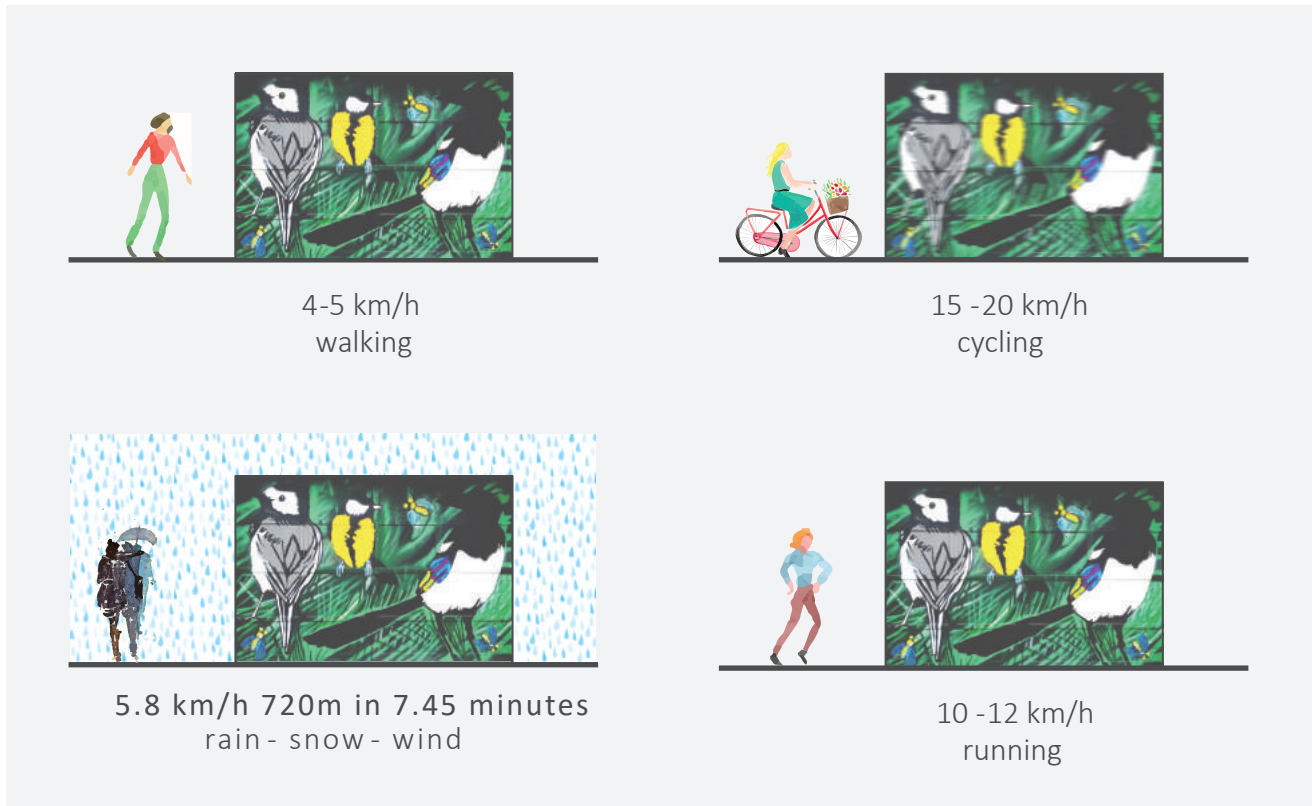


How to stimulate these interactions with spatial boundaries?

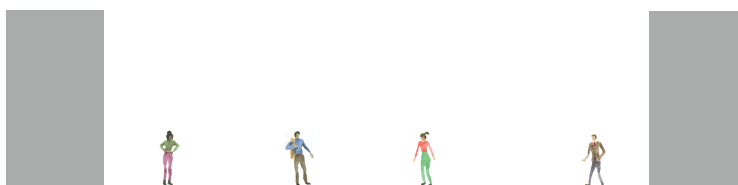
Figure 2-6: Physical distance for communication

# PEOPLE AND DISTANCES

## SPEED OF MOVEMENT



60 km/h  
vehicle



in squares people move slowly

The interaction with the environment varies with the speed of movement.

When it is raining or cold people walk faster, looking for shelter. People in vehicles in high speed don't interact with the exterior in the same way a pedestrian, human eyes can't follow fast movement.

People walking in squares have more space, but also walk slowly, paying attention to the surroundings.

Figure 2-7: Speed of Movement

# PEOPLE AND DISTANCES

## CREATING INTEREST

Today's attention spam is lower than in the past due to technological advances. This also reflects in the urban environment. It is crucial to create interest in the walking path through different uses and active facades.

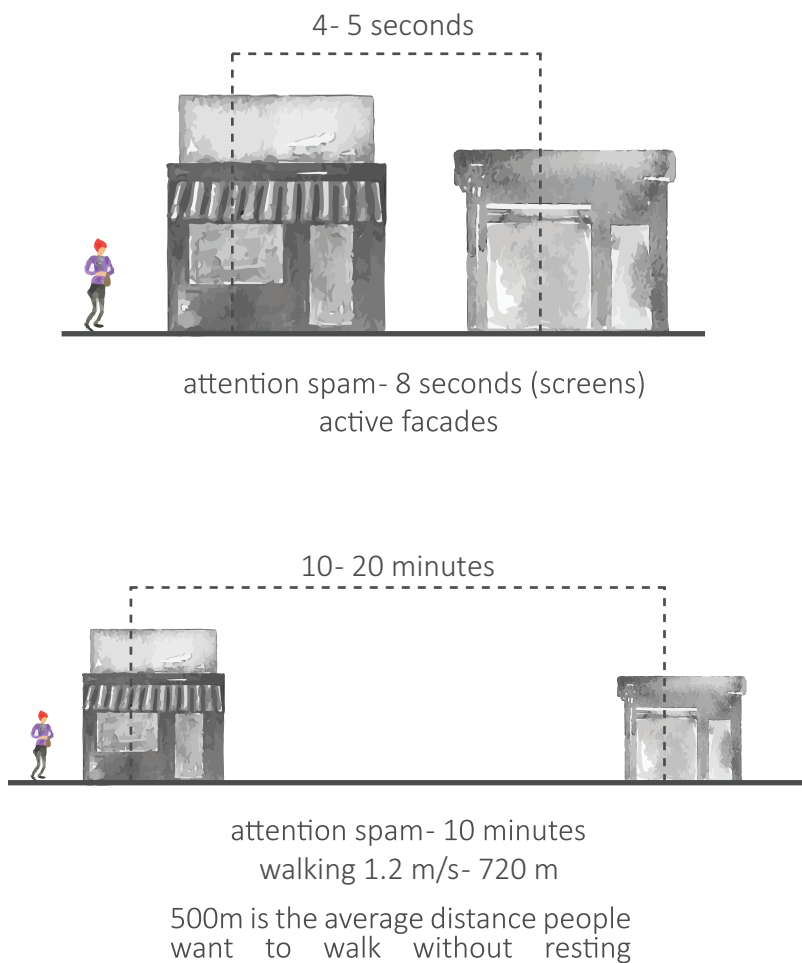


Figure 2-8: Attention Spam

Taking the speed of movement also as a parameter for the creation of interest:

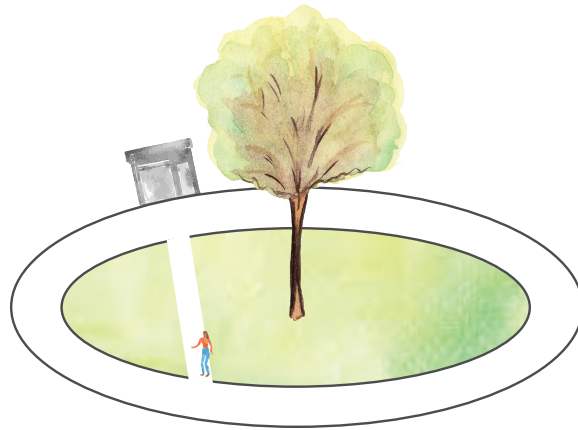
For every 8 seconds, or 9.6m something has to capture people's attention

For every 10 minutes, or 720m something big has to be present in their path.

# PHYSICAL ASPECTS OF PUBLIC PLACES

Based on Jan Gehl's *Cities for People* (2010), the following diagrams will explore the relations between a successful public place and its physical environment, what should be taken into consideration.

## DIRECT ROUTES



people will always choose  
the most direct route

u n l e s s

it is a more interesting  
and comfortable route



Figure 2-9: Uninteresting vs interesting routes

## HUMAN SCALE X BUILDINGS

if we look into public places as outside rooms, based on the human scale and not as what is left when buildings are placed, the possibilities of creating active, lively cities increase exponentially.

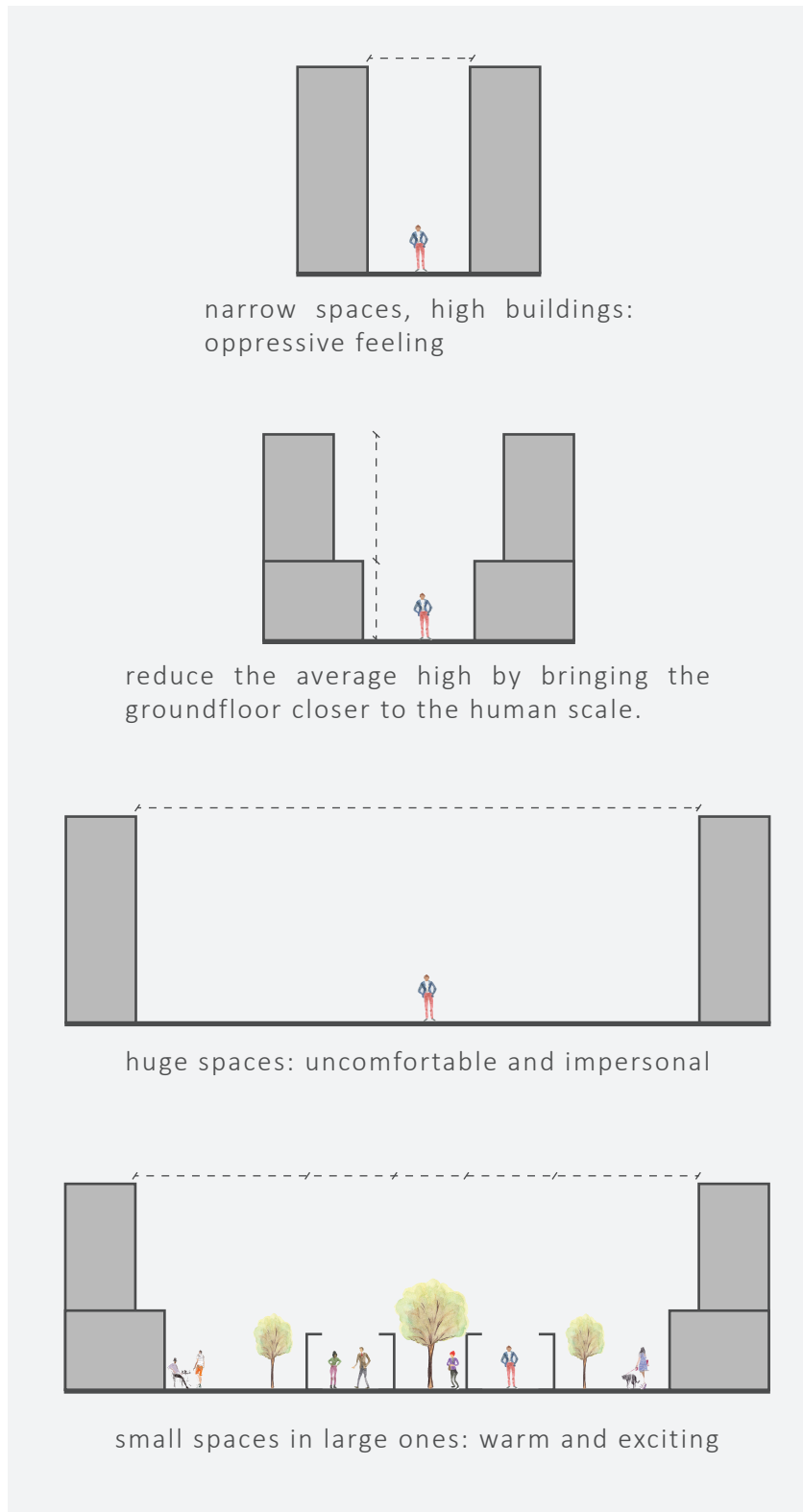


Figure 2-10: Public spaces and human scale

## PLACES TO STAY

People usually look for comfortable urban places, protected from the dangers of traffic or from bad weather conditions, where it is possible to sit and to interact with others. These spaces are usually in public edge zones

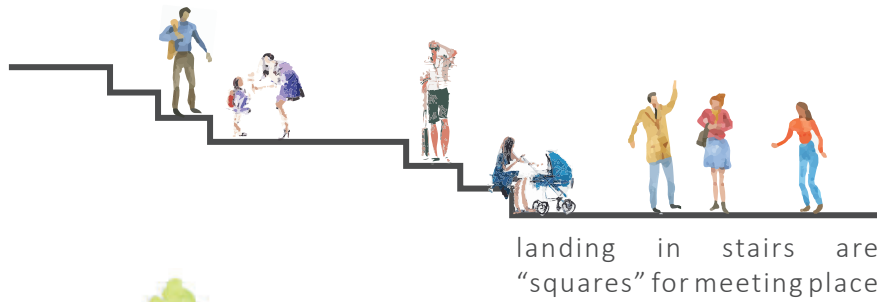


Figure 2-11: Active uses extended to public spaces

## NATURE PROXIMITY

Nature is essential for cityscapes, besides its importance to the inhabitant's quality of life, "green elements pass on a message about recreation, introspection, beauty, sustainability and the diversity of nature."



big trees on large squares send a message of importance of the space



trees along boulevards direct the pedestrians and bring the sensation of a place that is taken care of, where the community can grow together.

Figure 2-12: Greenery in public spaces

## CLIMATE PROTECTION

Unpleasant sensory experiences can repel people from staying in outdoor spaces.

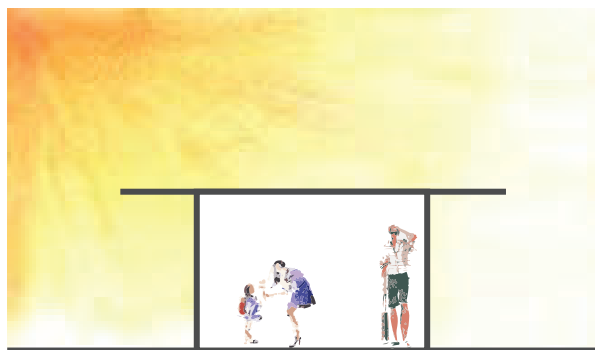
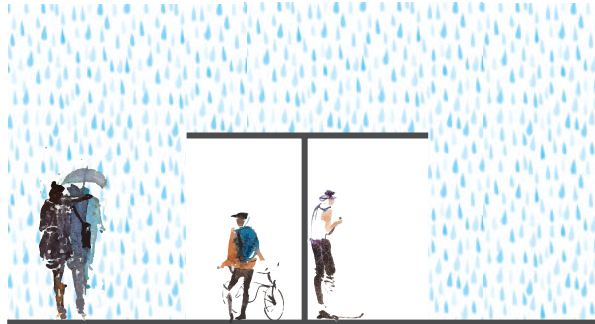
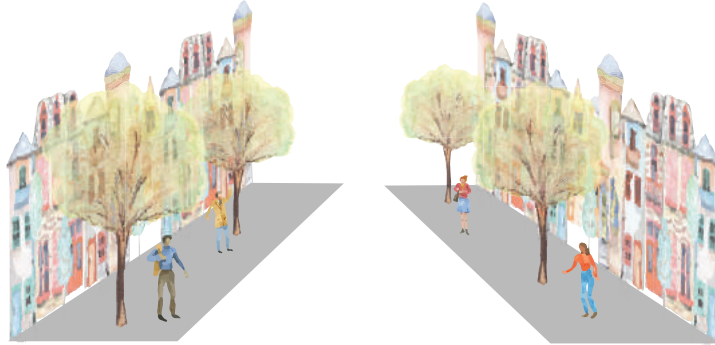


Figure 2-13: Climate conditions and protection

## SAFETY

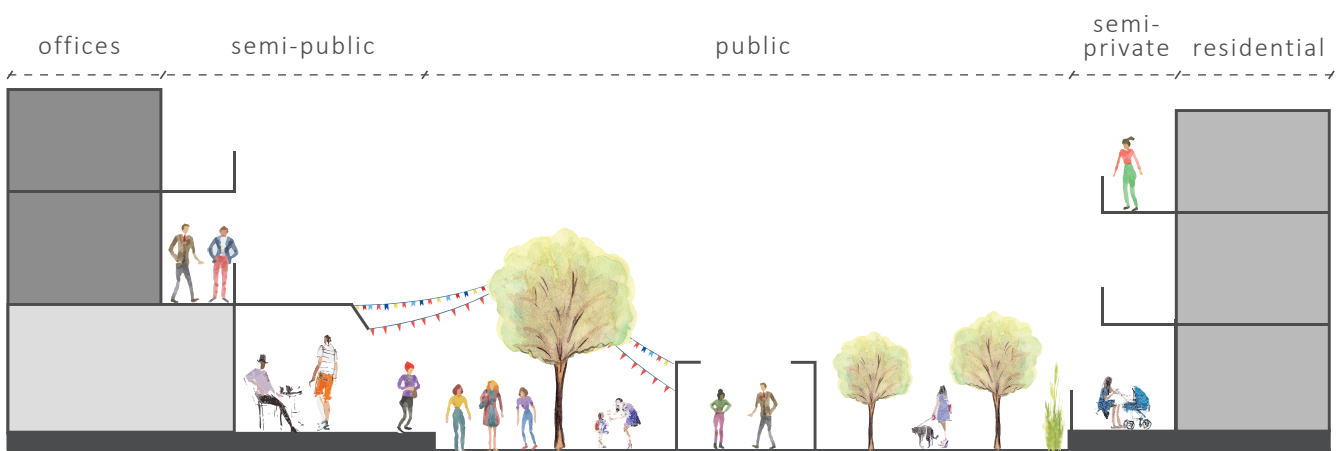
A safe public place is a lively place, with activities and movement of people. Safety should be natural, not something that demands fences and walls



easy to read the situation



good public lighting



transition zones, activities on the street, mixed uses, overlapping functions day and night

Figure 2-14: Safety in public spaces

# PLACEMAKING STRATEGIES

According to PPS (project for public spaces), placemaking has “both an overarching idea and a hands-on approach for improving a neighborhood, city, or region, inspiring people to collectively reimagine and reinvent public spaces as the heart of every community.” (Project for Public Spaces, 2018). Placemaking has its roots in the desires of the inhabitants and is based on their participation and collaboration in building the neighborhood they would like to have, connecting them with the place but also creating community, and straightening the bonds between different groups in that public place. One of the main cores of placemaking strategies is the testing aspect in order to generate a movement towards bigger interventions: tactical urban interventions. If on one side this strategy creates a possibility to acquire fast data for further development and activates the space and the community involved with it; it also presents a temporal factor. The temporality of those interventions makes everything looser and it can end up generating frustration on the inhabitants that joined the process.

On the other hand, Oswalt, Overmeyer, and Misselwitz (2013) affirm that city planners, in open source city planning create new possibilities instead of establishing facts. “The users themselves become producers of the urban environment through different strategies”. (Oswalt, Overmeyer, and Misselwitz, 2013). To the development of this thesis two of them are considered:

- Co-Existence – even after the appearance of new uses, the informal use continues.
- Pioneer – Unused territory is appropriated in a transitory manner that continues indefinitely.

In both scenarios, the informal use is embraced by the community, becoming part of the place. This creates a demand for the developers, that have to take the informal interventions into consideration when bringing new proposals to the table.



Figure 2-15: Prinzessinnengarten, Berlin. (Author's own copyright, 2017).



# 3

PLACES FOR EVERYONE



# THE SUBURBAN CONTEXT

The Swedish suburbs started to be built in the '50s, when the population, stimulated by the economic growth, started to move from the countryside into the cities. "The first decades of the post-war era saw a large and quickly growing need for new housing. In Sweden, rapid urbanization, growing prosperity, and demands for higher housing standards led to years-long housing queues. The housing shortage became a political liability for the ruling Social Democratic party. To end the housing shortage once and for all, the Swedish parliament decided that a million new dwellings should be built in the period 1965 to 1974" (Hall and Vidén, 2005).

The city centers were already developed, and, in order to have a system that could allow fast and cheaper constructions, larger areas were needed. "Most of the building was done in new suburbs of the big towns and cities or on the outskirts of smaller towns, in many cases on land which had previously been hard to build on." (Hall and Vidén, 2005). Nature was kept closer to the neighborhoods, but the suburbs were spreader around the center, the city center, all disconnected from it and from each other, divided by the barriers of the traffic infrastructure. The modernist movement in architecture and urban planning offered the perfect conditions for the development of this type of neighborhood: the Million Home Programme built a lot, in a

short period but it also left the public spaces, in-between those neighborhoods for later care. "The standards for outdoor environments, however ambitious, could not guarantee a stimulating environment. Usually, vast car parks separated the buildings from the street and made the size and structure of the area hard to grasp." (Hall and Vidén, 2005).

Several different groups, workers from all over Sweden were eager to move to these newly built suburbs. Nowadays the same suburbs are considered "unsafe" and "ugly". Their image changed in the '90s, after the Swedish economic crisis, when a lot of their inhabitants lost their jobs. "As crime rates increased, white residents moved out of the Million Program districts. When the migrants began arriving, it was often the only option available to them. Districts once built to separate out the working class were now separating newly arrived migrants from the rest of society." (Noack, 2018). The Swedish housing market regulations, with the queue system, ends up pushing the newly arrived immigrants into those neighborhoods, already stigmatized and segregated. The public policies to reduce this segregation are not successful but, in general, the suburban inhabitants feel comfortable and safe in their neighborhoods (as found in interviews conducted by the author during the development of this project).



Figure 3-1: Hammarkullen, Gothenburg's Suburb (Author's own copyright, 2017).

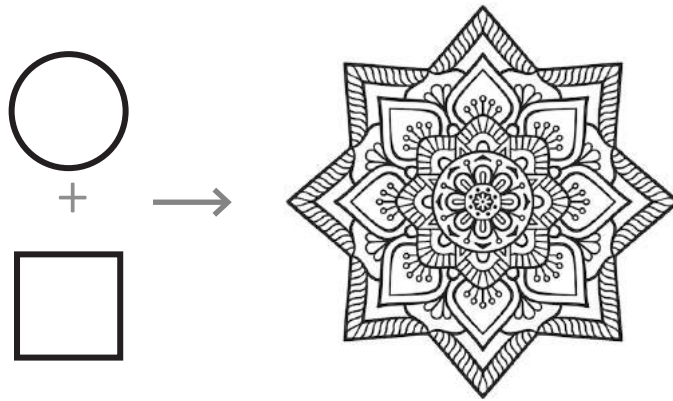


Figure 3-2: “otherness” in community life

otherness

1. being or feeling different in appearance or character from what is familiar, expected, or generally accepted.
  2. something that is other or different.
- (Cambridge Dictionary, 2019).

## OTHERNESS AND IMMIGRATION

Sweden’s immigration policies could be considered open and the country was tolerant, welcoming different cultures. As seen in figure 3-, “Since the 1980s, Sweden has experienced high and increasing levels of international migration, with, in recent years, about 100,000 immigrants entering Sweden every year. As a result, one-sixth of the Swedish population is currently foreign-born. In addition, an increasing proportion of the migrant population originates from non-European countries.” (Malmberg, Andersson and Nielsen, 2018).

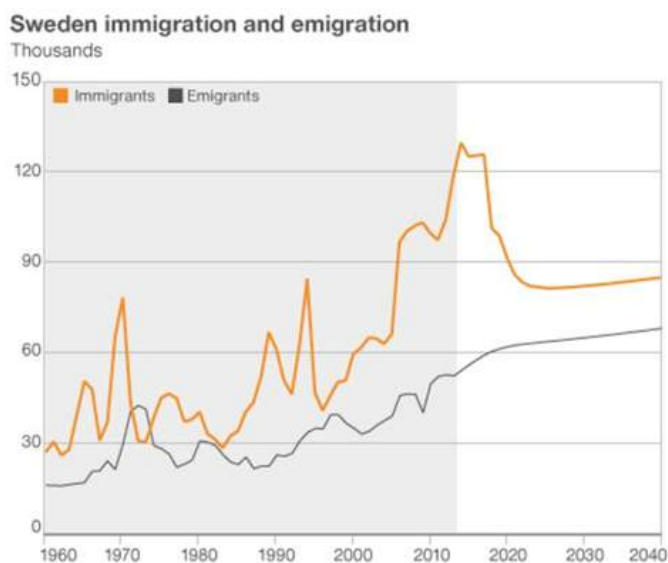


Figure 3-3: Sweden data on immigration and migration (Statistics Sweden, SCB 2013)

The Swedish policy for immigration adopts, since 1975, an integration model. “There were two major

goals. One was to preserve ethnic identity and the other was to attain equality with the Swedish-born population. The latter encompassed equal participation in different kinds of social relations such as labor and housing markets and political participation. In practice, however, the integration model was largely regarded as an assimilation policy” (Murdie and Borgegard, 1997). The Swedish model looks for global solutions, what exclude specific necessities from minorities. “the media, politicians, and planners, when speaking of immigrants, tend not to differentiate between groups.” (Murdie and Borgegard, 1997). As mentioned before, those newly arrived immigrants are placed in the suburbs, mostly in the million housing areas. The million housing communities are very heterogeneous. “Their neighborhoods often contain no more than seven to eight thousand people, but within them, more than one hundred different languages are spoken. No ethnic group dominates over another; no group is bigger than 10 percent of the whole.” (Sernhede, 2014). Therefore, outside their very small ethnic groups, everyone can be “the other”. The different is a rule, not only in the neighborhood but also in the host country. Besides this isolation in clusters, the scenery, in general, is changing with the rise of far-right political parties, that capitalizes the fear of “the other” to control the country’s discourse towards immigration. “Otherness is often conveyed via unwanted attention (stares, pointing, whispers) and can, therefore, be perceived even in the absence of individual acts of discrimination.” (Sullivan, 2015).

Reliant on cities reaction, social inclusion can connect individuals and groups or disconnect and alienate the gap (Rogers, Dufty-Jones and Steele, 2015). There are different levels of inclusion: involvement, the ability to influence and taking responsibility for the overcome. The decisive factor is how easy it is to participate.

Space can be designed to favor the inclusion of minorities, but two main factors play a major role: responsiveness and connections. Firstly, the space should be responsive to the users, which means to diverge the needs of the minorities. Secondly, minorities and immigrants should be connected to majorities and to each other. By securing both requirements minorities have higher empowerment and better integration (Guo and Yan, 2016).

Spatial inclusion is a process of building successful social connections and involvement between participants under a certain configuration (Suarez-Orozco and Suarez-Orozco, 2001). Many cities use parks as sites of immigrant integration by diversifying the programs in the park, food, and activities. Moreover, minorities and newcomers seek to convey their identity in the spaces. These expressions vary from religious to ethnic and linguistic. Identity is not limited to spaces only, it includes libraries, sports, and streets. In fact, streets are shaped by their surroundings. If their surroundings are articulated by art and graffiti, streets have a different story to tell (Siemiatyck, 2006).

## SPACE AND INCLUSION

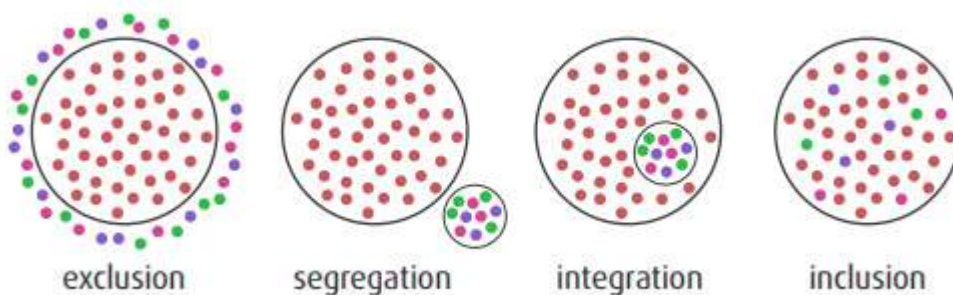


Figure 3-4: Inclusion diagrams (The Council of the City of Sydney, 2017).

# TAKING OVER PUBLIC SPACES

In the last decade, many youth manifestations took place in the Swedish suburbs. Usually, those manifestations are not pacific, involving burning cars, and apartment buildings and police confrontation, a scream for attention coming from a hopeless group. “At the end of 2008 Rosengård in Malmö and Tensta in Stockholm experienced similar tumultuous scenes, and during the summer of 2009 Gottsunda in Uppsala had its turn, as did three segregated suburbs in Gothenburg - Biskopsgården, Angered and Backa.” (Sernhede, 2014). These protests occurred due to specific incidents but are also the reflection of social tensions and inequalities in Swedish society. “Many youngsters have lost any foothold in society and are living under extremely precarious conditions; and their high rate of unemployment is conditioned entirely by structural causes, not by business cycles.” (Sernhede, 2014).



Figure 3-5: Protest in Hammarkullen (Löwendahl, 2018 in hemhyra.se)

A whole generation in the suburbs feels stuck in an invisibility position, without perspectives of development in their future. “It is not, however, relative deprivation, lack of health or crowded living conditions that are leading to these events. It is segregation - the social stratification process that is dividing urban populations in physical space.” (Sernhede, 2014). While some areas receive investments, others, usually suburban, are read as marginal, non-deserved of attention or unattractive to the city branding visions.

These underseen groups boiled their demands in the suburbs for years. Creating space for dialogue and expression is essential to give the youngsters and other groups among those communities the possibility to organize themselves. To reunite the many different ethnicities, present in the area towards a common goal: increasing participation in the civil society to have their needs assisted.

4

URBAN ART



# URBAN ART

Urban art is the art related to the urban environment. The movement "emerged as rebellious practices connected to subculture lifestyles, hostile toward art institutions, with anti-capitalist, social and political undertones. The birth of urban art was strongly dependent on the communities and local reception. It originated on a neighborhood level, addressing local issues and communicating messages in-situ." (Dačić, 2016)

---

## NORM CONTESTATION AND EMPOWERMENT

Urban art started in the '70s and '80s with the street art movement, beginning with the graffiti artists that used their creative energy to "contemplate complex social structures", generating an expression that can be defined as an "antithesis to the prevailing societal context." (Maric, 2014). It was developed in the urban context, where communities' tensions were straightening due to the bigger density. Maric highlights three main aspects of street art: "Street art incorporates a strong devotion to social activism - although this is not always the case, it seems that this was an attribute of artwork that survived the test of time. Street art represents a phenomenon that is, through self-transformation, constantly transforming the reality of contemporary art and finally, street art, as a particular practice, has a role in shaping and constructing new cultural discourses." (Maric, 2014). Other manifestations of these aspects are also present in today's urban culture. The hip-hop language embodied in performances as breakdance and rap are also part of the Swedish suburbs. "The hip-hop provides a basis for multi-ethnic meetings that can also

be described as ethnic alliances." (Sernhede, 2014). Those alliances can be a base for the development of a contestation attitude towards the existing norms that oppress these groups, contributing to the empowerment of the ones that are part of them. This empowerment can happen in three different domains: intrapsychic, interpersonal, and collective. (Gutierrez, 1990). Those domains are interconnected and can influence each other, for example, If the collective is empowered, this will lead to the empowerment of the individuals in personal and psychic levels. "At the broader community level, Flores-Gonzalez and colleagues (2006) offer examples of how hip-hop culture embedded within a rich social network can empower a segment of the community. In these instances, it was broadly defined as encompassing traditional notions of empowerment as a life-enhancing, positive developmental tool." (Travis Jr, 2011). Urban art, including street art and street movements, as hip-hop can, therefore, be used as a tool, contributing to the empowerment of minorities, and contesting norms.

# URBAN ART IN SWEDEN

Since the beginning, the discussions surrounding graffiti are dichotomous, on one side, it is seen as an artistic expression, on the other, vandalism. It is indeed part of a subculture, questioning the status quo in the art field. In the '90s, Sweden's government implemented the Zero Tolerance policy, inspired by New York City and the theory of broken windows Kimvall (2015). Related to the criminological field, the broken windows theory affirms that visible signs of crime or social misbehavior can inspire new crimes. Following this logic, graffiti and other subcultures could generate an unsafe feeling in the average citizen, stimulating the population, especially youngsters towards other criminal activities. It is important to emphasize that the average citizen, in this case, is the one that holds the power to legislate, and that may feel threatened by this kind of expression or by the ones doing them. Kimvall (2015) affirms that the Swedish policy went further, criminalizing legal graffiti and even requesting permission for any kind of pattern in exterior wall painting. It was a political issue, with impacts also for some businesses. The policy "included intensified removal of graffiti, stricter legislation, special police squads and parapolic organizations working with intelligence to prosecute suspected graffiti writers." "The solidaritarian and spatially mediating character of graffiti and street art, and not just their contents, constitutes a resource in sustaining the possibility of coproducing worldly visions in and of the cities." (Christensen and Thor, 2017). The discussion goes beyond graffiti. The Zero tolerance also blocked the involvement of artists and other collectives in important discussions in the cities. The bottom-up possibility of manifestation through art in a very public stage was prevented.

Today there is a general relaxation of the policy in Sweden, and more legal graffiti walls are being authorized, especially in big cities with a strong artistic scene like Malmö and Göteborg. This relaxation was motivated in part for popular demand, but mostly due to city branding strategies. Banet-Weiser believes that globally, several

cities exploit street art festivals in "their aggressive re-branding strategies in order to be considered a creative city" (Van den Berg, 2018), those festivals are also a strategy to raise profitability for their sponsors (Okano, 2010). The logic of urban art is, this way, twisted and emptied of meaning.

At the same time that this kind of initiative may generate more pleasant public spaces, it also focuses on profit, trying to attract the "right" creative class. "The Creative Class are essentially strangers or newcomers to a city and are necessary for the development of a creative city (Okano, 2010). Their input must be valued as this is the core to become not just a multi-culturalism but an inter-culturalism society." (Van den Berg, 2018). The immigrant artists are also newcomers, part of an inter-cultural community in the Swedish suburbs that could boost the development of the whole city, for everyone, but unfortunately, they are not the "right creative class" that brings money in. They bring rather activism.



Figure 4-1: Hammarkullen's murals (Author's own copyright, 2017).

# URBAN ART AS A PALIMPSEST

According to the Oxford dictionary, a palimpsest is “a manuscript or piece of writing material on which later writing has been superimposed on effaced earlier writing.” A palimpsest is, by this definition, composed of several layers that overlap each other, part of a timeline of interventions where the last one is built upon the others. Myllylä, in the *Street Art & Urban Creativity Scientific Journal* (2018) affirms that “graffiti, at least some of it, can hold the potential to become works of art through intersubjective experiences and current or later discourse, resultant from individual and socially shared palimpsesting.”

Palimpsest can be physical or mental:

- Physical If we look into the act of covering up some old drawing or text.
- Mental when we focus on the interaction between both authors, author, and public or between both moments in history.

Graffiti, then, can be seen as a collective process where observers and authors interact with each other. Where authors create possibilities to discuss, reflect but also reveal hidden layers of the society, bringing to the surface their narratives, or the place’s narratives. “Sari Kuuva (2007) explains the experience of art as a cognitive apperception process proceeding through restructuring, reflection, and construction, generating a mental representation that is colored by our personal experiences, memories, preceding conceptual knowledge and emotions.” (Myllylä, 2018). The aim of this thesis is to design a place, where different groups interact and minorities have their demands visible in the public sphere. For this reason, urban art, especially graffiti will be carefully considered in its development.

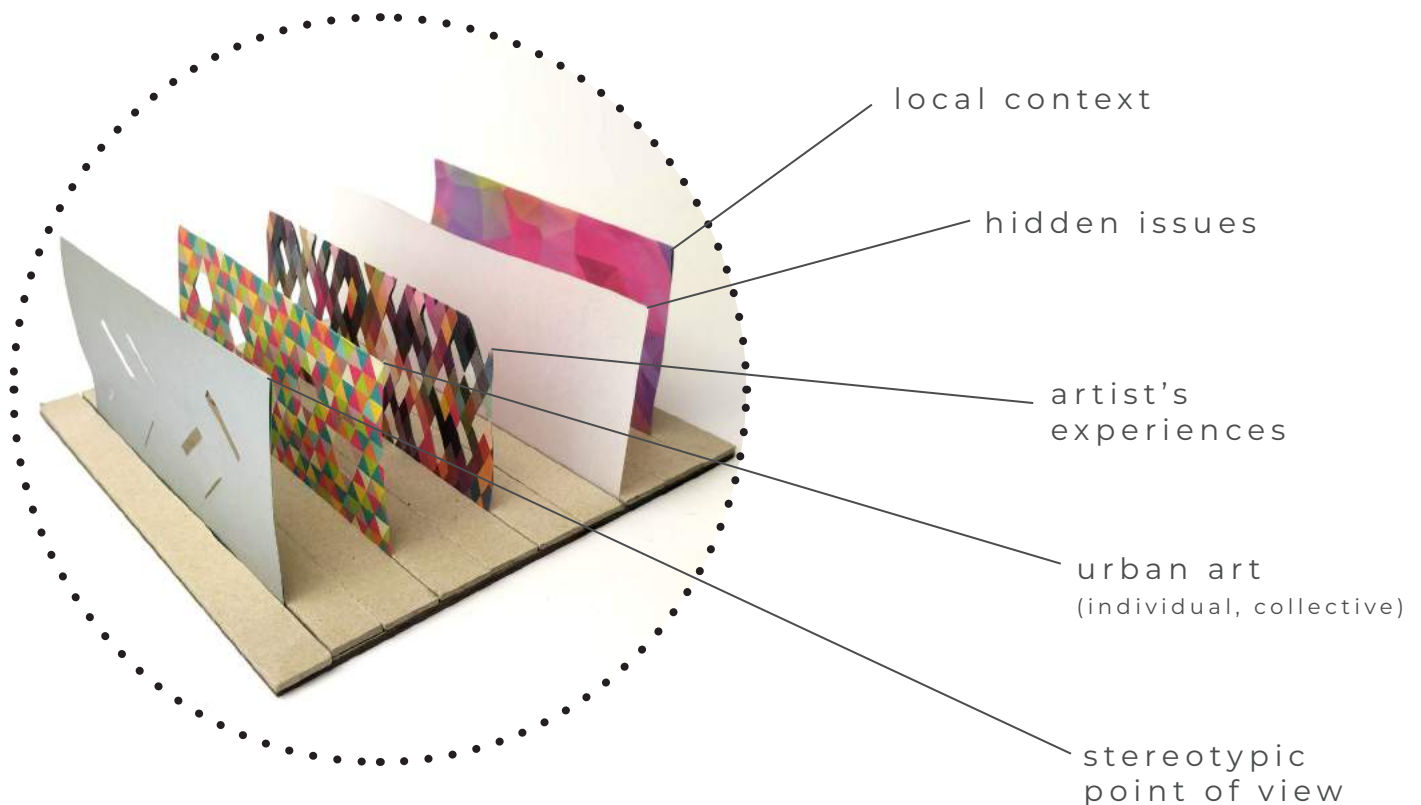


Figure 4-2: Urban art as a palimpsest



Figure 4-3: Interaction between artist and observer through the urban art layers

# STAKEHOLDERS

INTERVIEWS CONDUCTED  
DURING THIS INVESTIGATION

To raise the understanding of how the development of urban art is happening in the Swedish context, several stakeholders were interviewed (see the appendix section with the questions used in the interviews). In order to provide information also for the design of Hammarkulletorget, the stakeholders interviewed have a connection at some level with the neighborhood, understand the dynamics in the suburbs and what kind of initiatives are already happening there..



Figure 4-4: Interviews conducted

This qualitative information was needed for the development of this project. Besides the theory, since it is a project focused on the community and the construction of a successful public place, in the initial phase the inhabitants were consulted in a structured way, but chosen randomly. After researching more about Hammarkullen Konsthall, a possible main collaborator with

any artistic project in the area, other organizations were slowly revealed. First Urban Konst, that works with Urban Art in Gothenburg, then Hammarkullen 365, that developed projects in the area with both Hammarkullen Konsthall and Urban Konst. Finally, those interviewees presented Art Scape, an organization that develops urban art festivals in several places in Sweden.

# INTERVIEWS

## HAMMARKULLEN'S INHABITANTS

Interviews conducted from 17-02-2019 to 24-02-2019 with 10 people from different backgrounds in several spots around the neighborhood.

doubt

predicted answers

reflections

what do they miss in the neighborhood?

healthcare, shops,  
coffee places,  
restaurants.

where do they spend their free time?

city center,  
Angered

where is the most beautiful place in the neighborhood?

there is nothing here.

Most of the interviewees were Swedish with parents from international backgrounds, some were immigrants or refugees. In general, they were happy with their apartments but would like to have other activities in the neighborhood. Some of them were very active in the community. Nature is valued but not the greenery inside the neighborhood, only what is in its surroundings.

unexpected answers

the nature around the neighborhood is the most beautiful thing.

design  
intakes

Highlight the nature inside the neighborhood, bring new uses to the most public spaces

# INTERVIEWS

## URBAN KONST

Interview with Daniel Terres conducted in 12-04-2019.

### doubt

How the municipality in Gothenburg is dealing with urban art right now?

### predicted answers

Street art, specifically graffiti related expressions are still seeing as something marginal but now there is a market for it in Sweden. The Zero Tolerans is a policy that can be interpreted in different ways. Gothenburg specifically is now reducing the incentives for urban art but housing companies are more cooperative.



### reflections

Most of the urban art in Hammarkullen was developed through partnerships with a local organization, that later was also interviewed for the development of this thesis. Gentrification is a huge risk when implementing this kind of project since it is "trendy" now, it is important to support any intervention in the community. The zero tolerans is blocking the development of some expressions that are mainly produced by teenagers or young adults coming from the suburbs inhabited by immigrants. There is a hidden power structure that "chooses" what kind of art will be developed.

### unexpected answers

When the projects are top down, like festivals, the community doesn't feel like it's theirs, while the zero tolerans policy application and the lack of financial incentives from the municipality block bottom-up initiatives.

Street art is being used now as a tool for city branding, which may result in gentrification.

The concept of Urban art can be expanded towards other types of artistic expressions like performative arts as rap, hip-hop and breakdance performances or poetry, all of them already extremely present in the Swedish suburbs..

The empowerment of the artist comes not only from the visibility of the art but from the initiative taken. Tagging challenge the notions of public and private. .

The corridor of graffiti in the neighborhood was developed in a partnership of Hammarkullen 365 and Urban Konst. Some of the murals were developed in a collaboration with Art Scape..

### design intakes

Bring those other urban art expressions to the proposal. Consider the possibility of having open spaces where the art doesn't have to be programmed and where the zero tolerans policy can be "twisted".

# INTERVIEWS

## HAMARKULLEN KONSTHALL

Interview with Emma Corkhill conducted in 15-04-2019

doubt

How does the organization choose the artists? What are their needs?

predicted answers

They want the project to have representatives from different cultural backgrounds, sex, ages, nationalities, working with different techniques, and amateurs or professionals. They had an open call and a board of experts chose the artists. The organization would like to have a workshop space in Hammarkullen the same way they have in Angered.



reflections

The presence in the area contributes to the engagement of the population, this could be reinforced. If the organization had a physical space in Hammarkullen besides the exhibitions. The "art boxes" are located in the tram station, the most public area in the neighborhood, what motivates divergent opinions on the exhibitions among the inhabitants. This engagement only happens because there is something going on there, this movement generates dialogue.

unexpected answers

The organization head office is in Angered but they believed art should be accessible, and, with an EU funding for projects in the Swedish suburbs they manage to bring the art exhibitors to Hammarkullen.

One of their projects is a Monday Saloon where artists from the suburbs present their work for teenagers in Angered.

design intakes

Spread the exhibitions in the public space, creating motivation for dialogue. Try to understand the role of curatorship in the context of urban art, since the involvement of the community is essential for the projects to continue. .

# INTERVIEWS

## ART SCAPE

Interview with Daniel Wakeham, Tor Hedendahl conducted in 22-04-2019

### doubt

What is the role of curatorship in interventions in urban spaces?

### predicted answers

When the action is in the public space it becomes relevant for a lot of people, what demands a lot of respect for the area and a very careful choice of features to fit the environment. The artists are chosen based on what the organization - together with the institution that hired it - wants to transmit, the artist technique and the area needed for the artist to develop the work. They intend to always have artists from all over the world, from different backgrounds and sexes.



### reflections

It is interesting that the art intervention may happen during a festival but this also brings another dimension related to city branding that is important to consider. It aggregates value to the area and to the stakeholder that hired Art Scape, but at the same time excludes the local inhabitants and local artists of the process of "doing art". The idea of the transitoriness of the art piece is very relevant, although it may be read by the public as something disposable, which is not the general intention of this intervention.

### unexpected answers

They started the project in Malmo with a street art festival because there was already an urban art scene and the local government was open for it.

Their idea was to create conditions for people to be surrounded by free art, although the culture department of an organization is always one of the poorest, in order to make the projects happen smoothly is good to have other supports.

The ephemerality is something to be considered, but they believe that everything eventually "fades away" and this is natural in the case of urban art.

Street art shouldn't be restricted only to muralism.

design intakes    Create places where the local community can be part of the art creation.  
Find possibilities to have more permanent structures than festival ones.

# INTERVIEWS

## HAMMARKULLEN 365

Interview with Gloria Esteban conducted in 24-04-2019

### doubt

What is the relationship of the community with the art initiatives in Hammarkullen?

### predicted answers

Culture is essential for transformation and to give people the possibility to change the society but many initiatives in Hammarkullen come top-down and the community doesn't receive that very well. It is better when the community is invited to participate and become active as citizens. Hammarkullen 365 has contacted several artists to come to the neighborhood to develop projects among the inhabitants, especially with the teenagers, in a language that they can understand.



### reflections

I believe Hammarkullen already has an active community but the groups are very divided in their own interests. By creating a public space that can push people towards the encounter, maybe the feeling of union may improve. The fact that a local organization already works with art and is strongly present in the area seems very positive and may favor the local engagement. The carnival is extremely important for the community and it should be respected.

### unexpected answers

It is important for the community to know what is going on in the neighborhood, what are the municipality plans, what kind of projects are being developed to Hammarkullen.

The public spaces in the neighborhood were not considered, they are not very well kept and there is nothing going on.

There are many associations and communities in Hammarkullen but they are secluded in their circles, keeping their traditions, their culture. During the Carnival, this changes and people open up to the different and become more active.

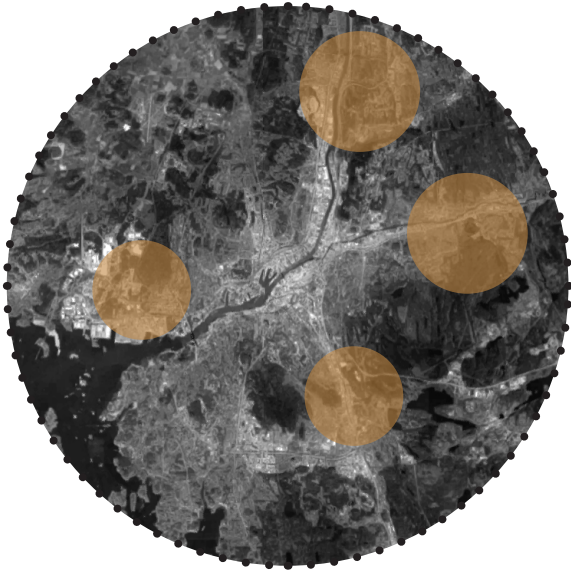
### design intakes

Guarantee that the carnival path for the parade is kept. Create a design for the public space that favors encounter and lingerability. Create ways to showcase what is being developed IN Hammarkullen but also FOR Hammarkullen.

# 5

## CASE ANALYSIS: HAMMARKULLEN





periphery of Gothenburg



Hammarkullen



public space

Figure 5-1: Locating Hammarkullen

# HAMMARKULLEN

## ABOUT THE NEIGHBORHOOD

Hammarkullen is a neighborhood in the northeast of Gothenburg, distant from the city center, and closer to the final tram stop: Angered, towards where the city development is supposed to grow in the future. The neighborhood is characterized by its location, surrounded by a beautiful nature among hills; its architecture, modernist, being most of its housing built as part of the Million Home Programme, in the 70s. The speed of construction was needed during that time, but it also brought new problems. By building a new neighborhood, detached from the city, without worrying about its public spaces or other uses besides the residential, the community living there became secluded (physically and mentally) from the rest of the city and surrounding communities. This isolation, together with the social-economic characterization of the population and other isolated incidents contributed to its stigmatization as a “dangerous” area in the suburbs where gangs are in control. On the other hand, this stigmatization is also a fuel to new manifestations, especially in the arts. Rappers, poets, musicians, and dancers are emerging in the Swedish suburbs, critically questioning the society and its problems and ready to claim their space. Hammarkullen is extremely diverse, being one of the most heterogeneous neighborhoods in town, with people from several different countries. This was one of the factors why the carnival festival, the biggest in Sweden, is being held for many years in its streets.

## HAMMARKULLEN IN NUMBERS

---

8 204 inhabitants (564 296 in Gothenburg)

Average wage: 172 tkr/year (307 tkr/year for whole Gothenburg)

University education: 26% (53 for whole Gothenburg)

Unemployment: 14,5% (5,6% for whole Gothenburg)

Born in other countries: 58,2% (26,1% for whole Gothenburg)

With foreign background: 85% (35% for the whole Gothenburg)

Buildings from 1961-80: 93,8% (34,9% for whole Gothenburg)

Number of languages (estimated): 120

Number of different countries of background (estimated): 80

Sources: Göteborg Stad, Bostadsbolaget, Göteborgsbladet statistics  
in [www.goteborg.se/wps/portal/enhetssida/statistik-och-analys](http://www.goteborg.se/wps/portal/enhetssida/statistik-och-analys).



Figure 5-2: Art in Hammarkullen (Author's own copyright, 2017 and 2018).

# SPATIAL CHARACTERIZATION

When looking at Hammarkullen and most of the Million Homes Programme neighborhoods, the first spatial analysis is usually related to the building environment, and how the modernist architecture influences the quality of the space.

In this study the main features analyzed are the natural ones, the topography, and the wind. The wind flow and speed are intimately connected to the modernist architecture though. This option is related to the location of the public space and the intention to find new solutions to approach its design.

The flows of people and main areas where the graffiti interventions are located will also be part of this examination.

## TOPOGRAPHY + WIND + URBAN ART

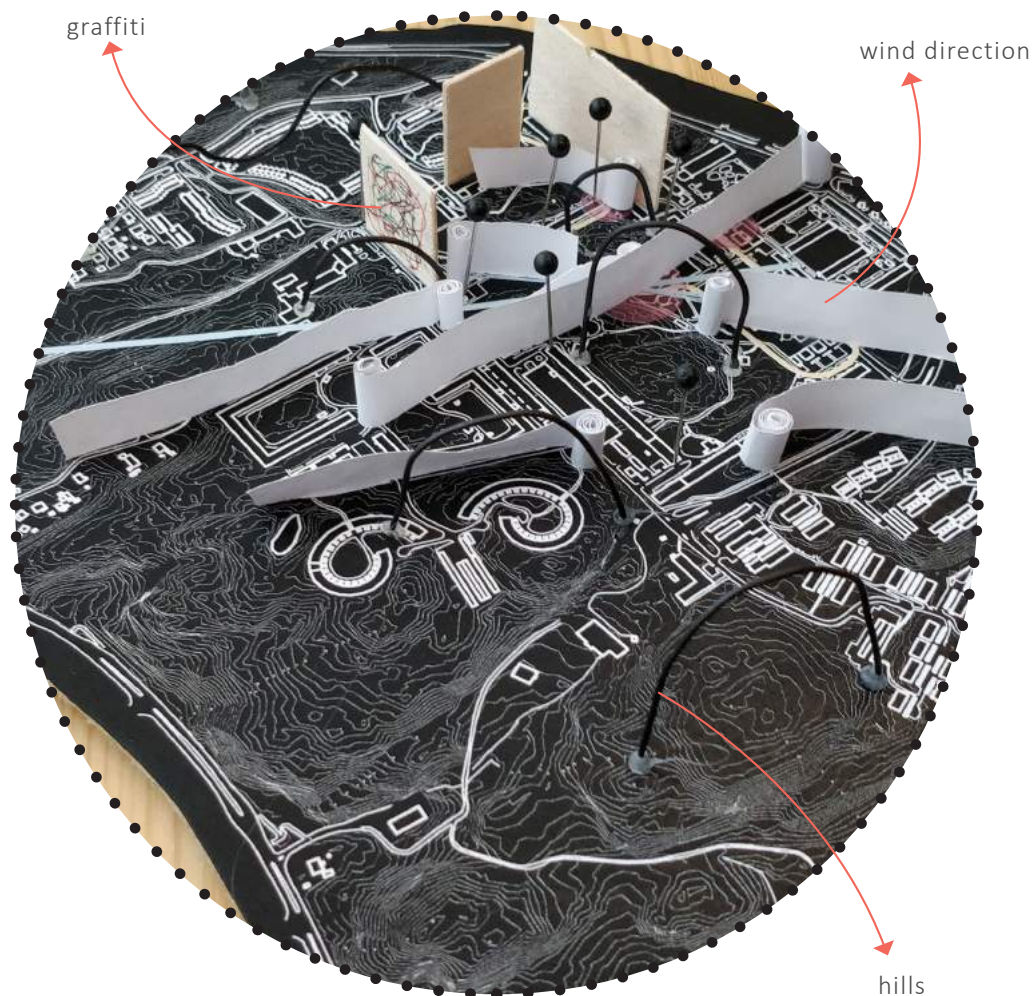


Figure 5-3: spatial aspects model, big scale

Through the model it was possible to understand the location of important design guidelines in the neighborhood and also its co-relations.



Figure 5-4: spatial aspects model, smaller scale

Later, in a second physical model, focusing on the most public area in the neighborhood these guidelines were spatialized. The relations between topography, public space and wind were identified to be further developed.

# TOPOGRAPHY

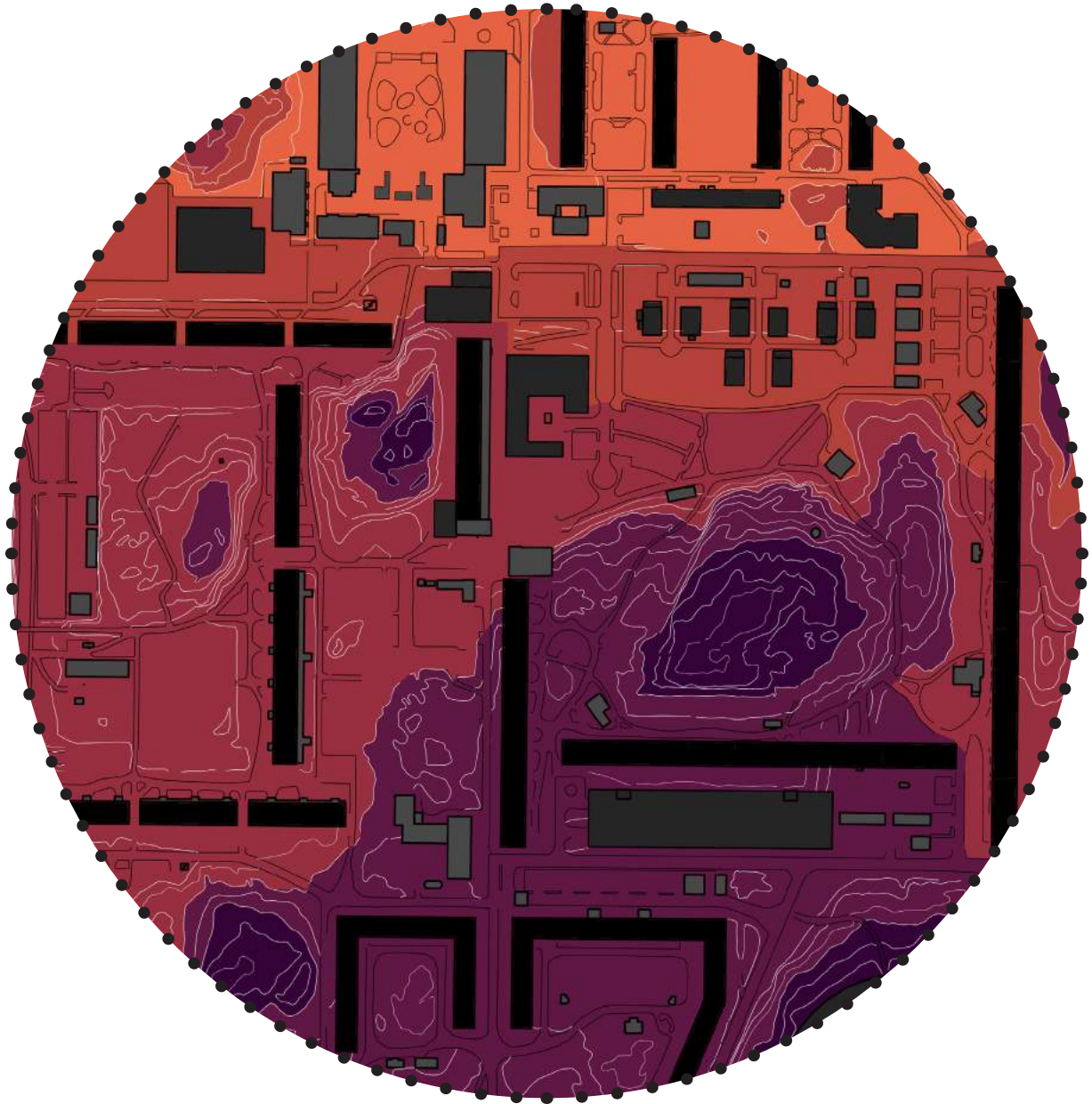


Figure 5-5: topography map

The main public spaces in Hammarkullen are located on two levels. In-between the buildings and the hilliest areas, that are dominated by greenery.

# WIND

## DOMINANT WIND STATISTICS

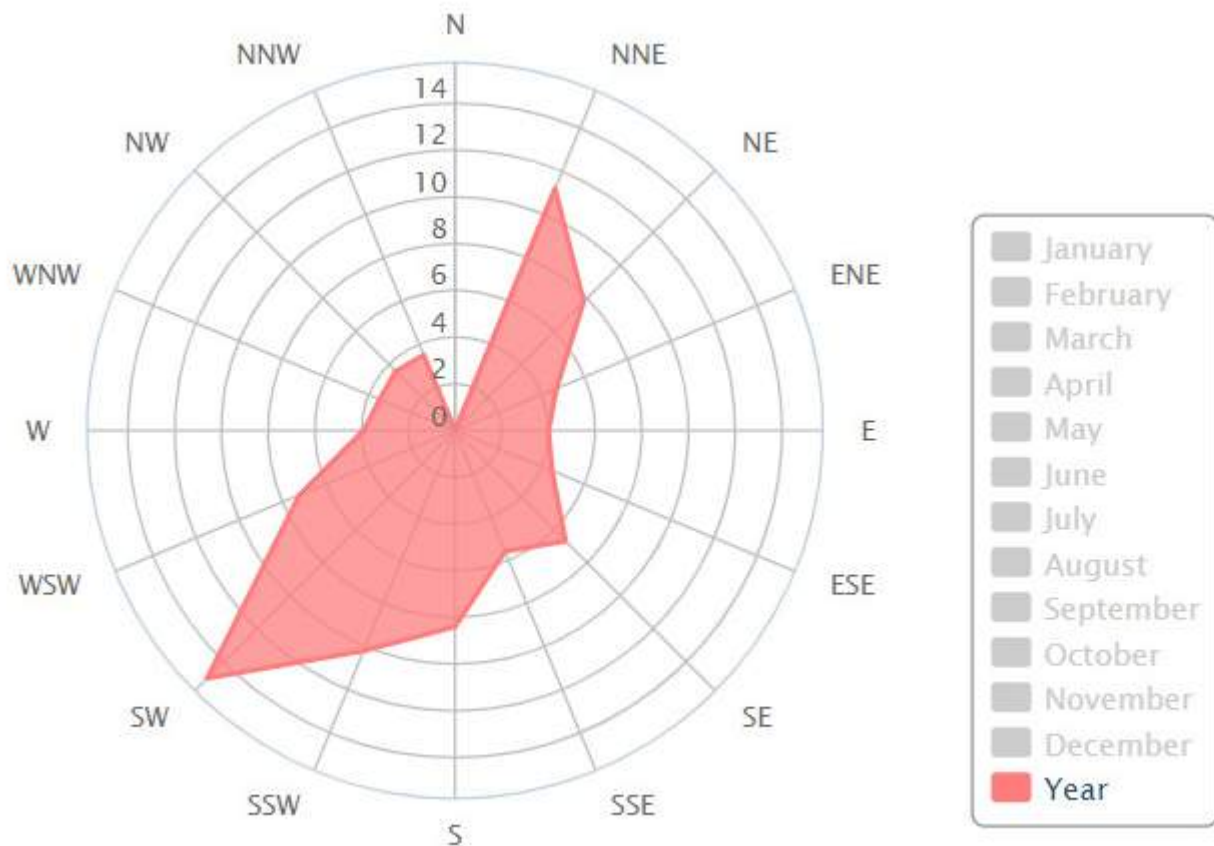


Figure 5-6: wind directions during the year

Wind direction distribution in % during the year.

Data taken from Ulvesund/Kanehall in windfinder.com, the nearest measurement station near Hammarkullen.

The wind is a relevant factor for the comfort of pedestrians in public spaces. In Gothenburg, the wind speed is already generally high due to its geographical position. The general wind speed is increasing in the last years and extreme scenarios may occur with the climate changes.

In Hammarkullen the wind speed is even higher on the ground floor, amplified by the modernist positioning of its high buildings, creating several wind corridors and increasing the risk of wind-induced vibrations. The crossing areas between them can present wind vortexes or turbulence.

This wind analysis has as an aim to map the winds that affect open spaces in Hammarkullen and how they can influence the pedestrians' comfort. Later, the public place will be designed focusing on increasing the permanence possibilities, inspired by the existing wind conditions.

# WIND MAPPING

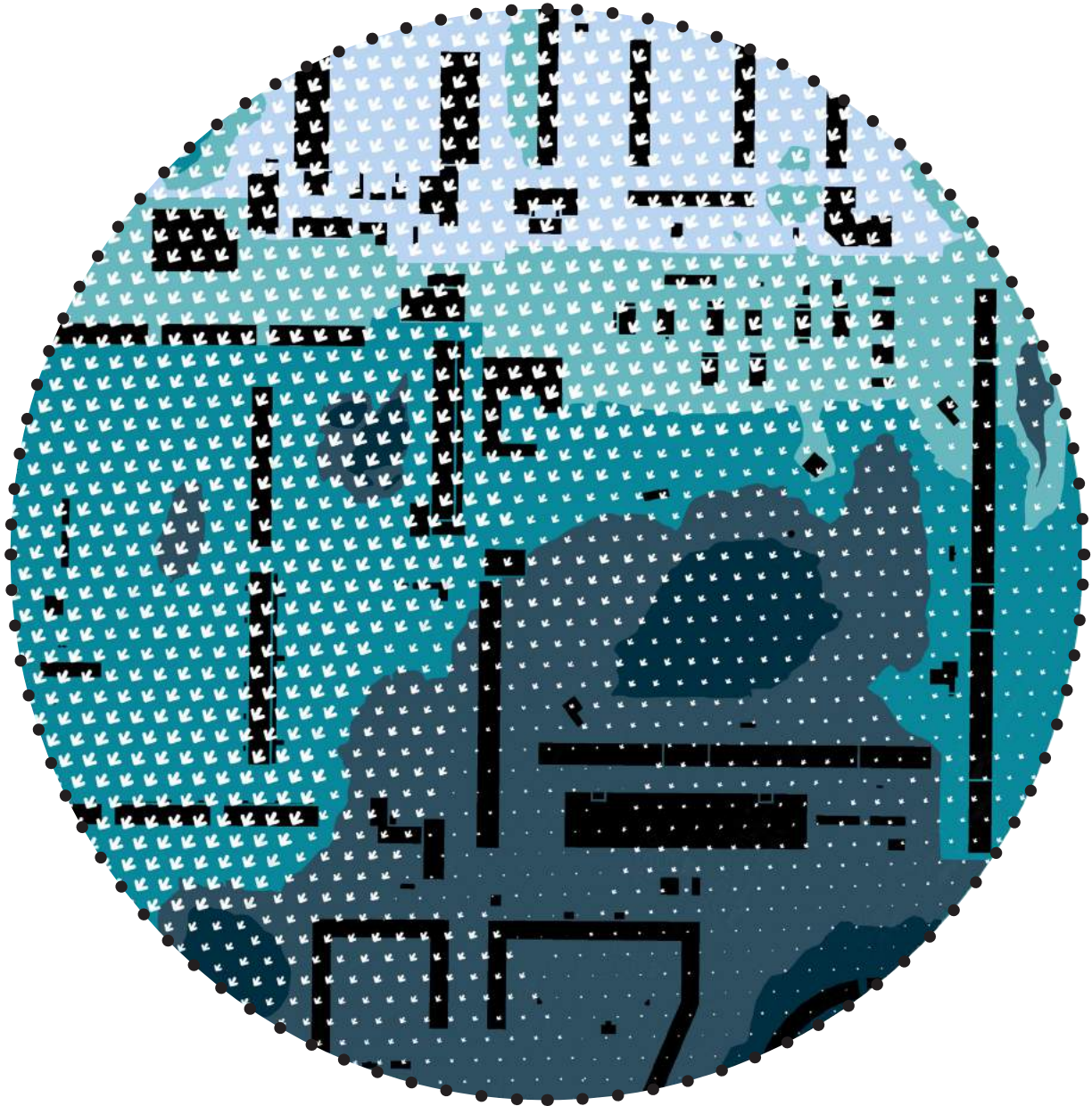
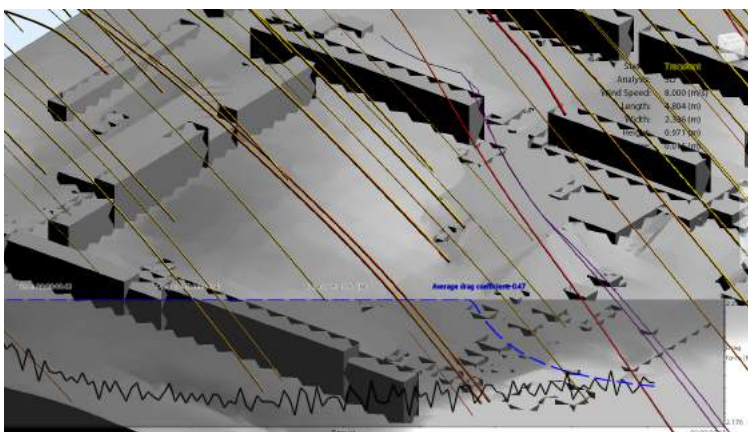
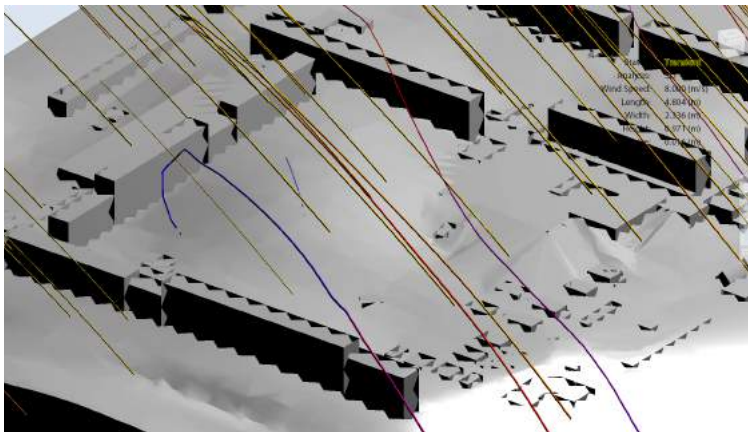
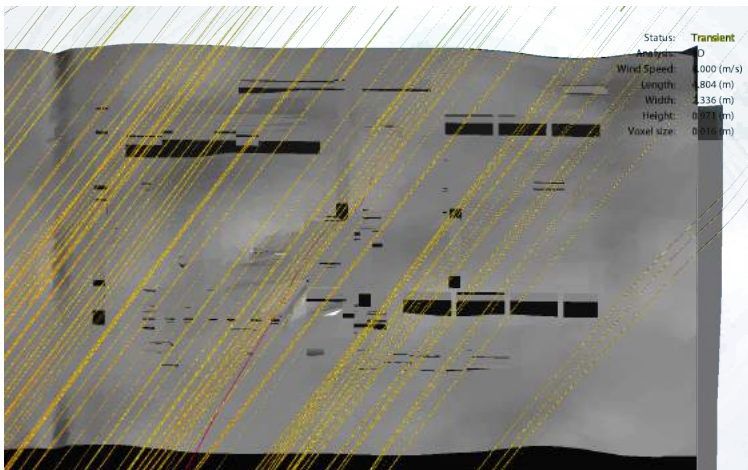
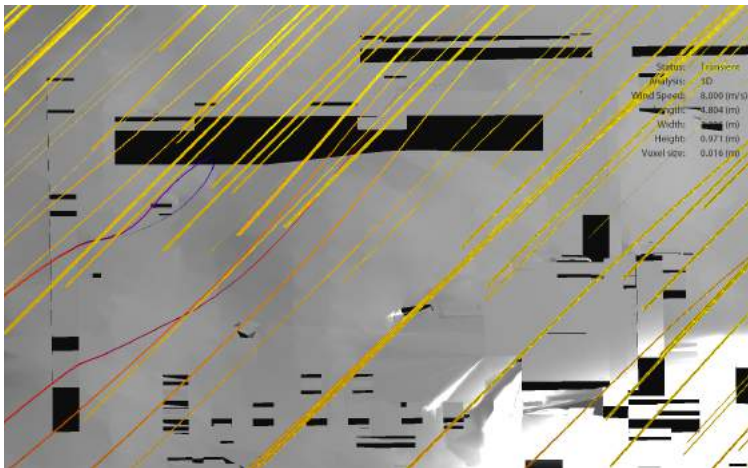


Figure 5-7: north-east wind map

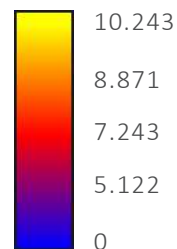
NORTH-EAST WIND

average direction: 214°

average speed: 14kts



velocity m/s



## WIND TUNNEL STUDIES

Developed in the software Autodesk Flow using as base data from the municipality (topography and buildings) and wind information provided by Ulvesund/Kanehall taken from website windfinder.com.

Figure 5-8: north-east wind tunnel studies

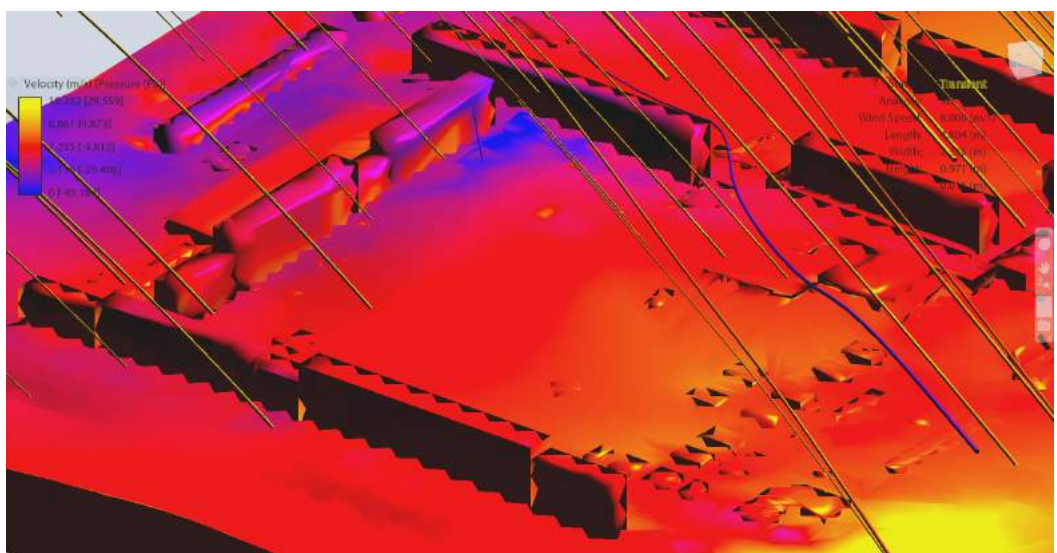
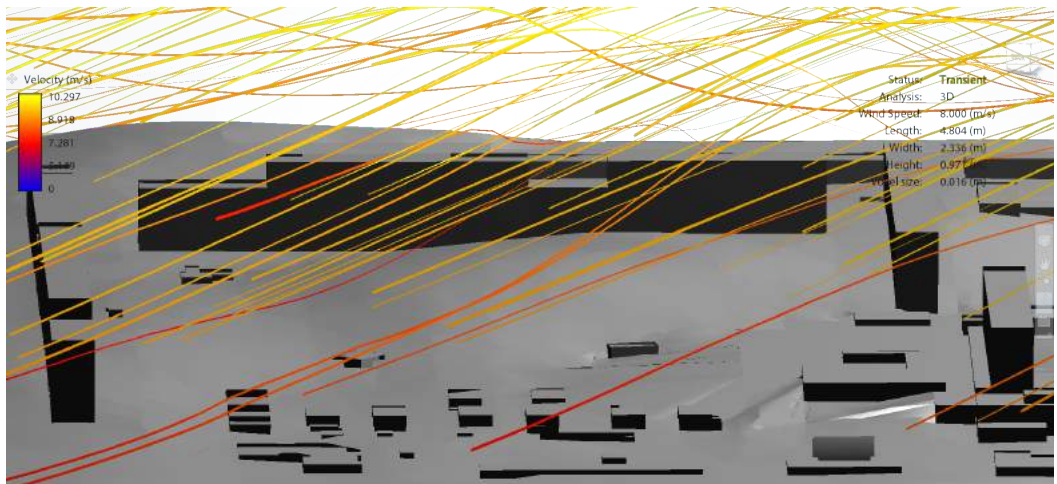
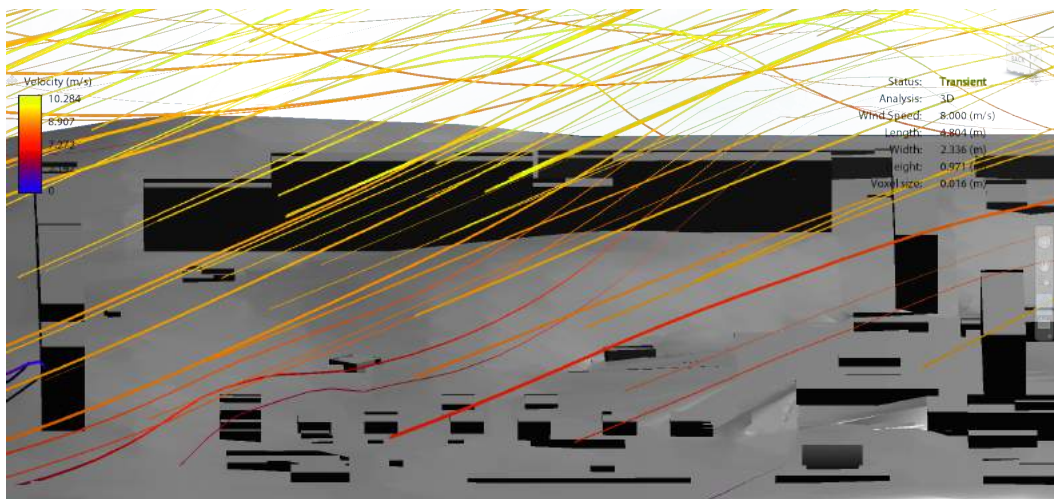


Figure 5-9: north-east wind tunnel studies

# WIND MAPPING

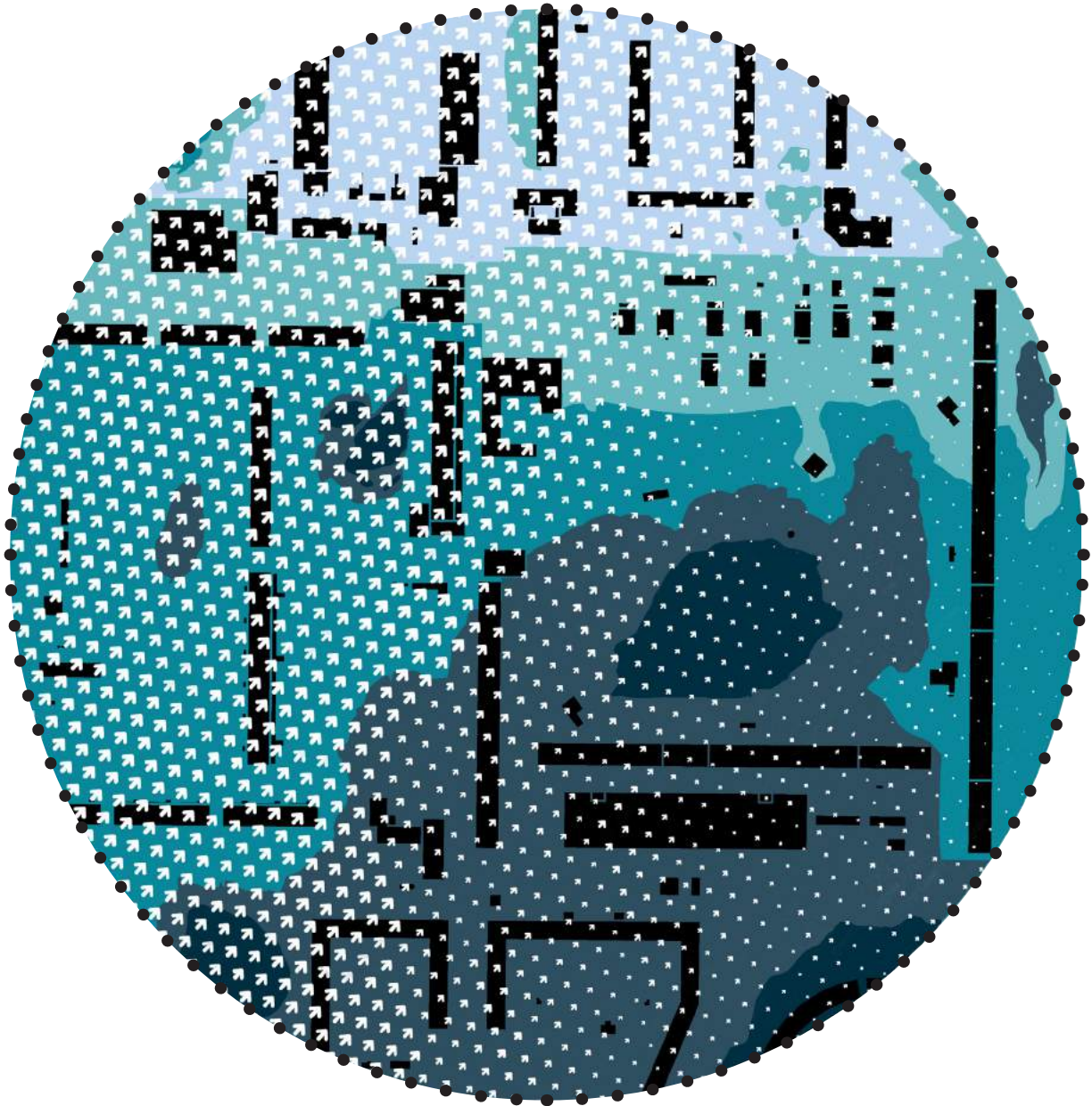
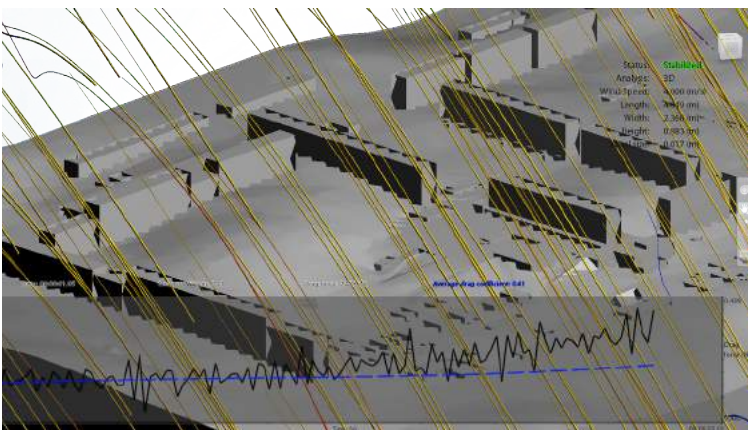
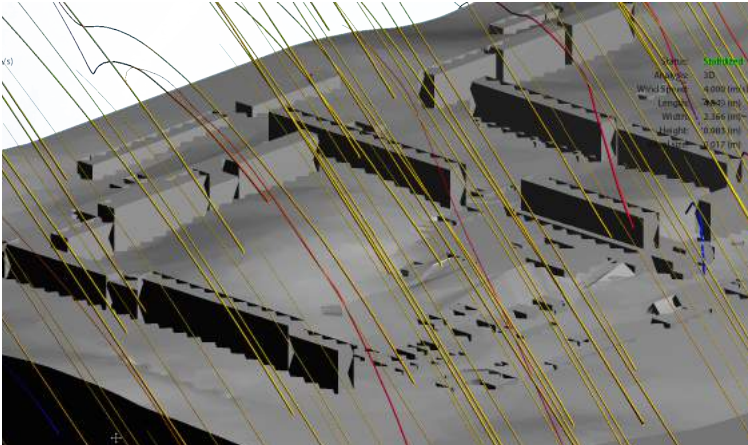
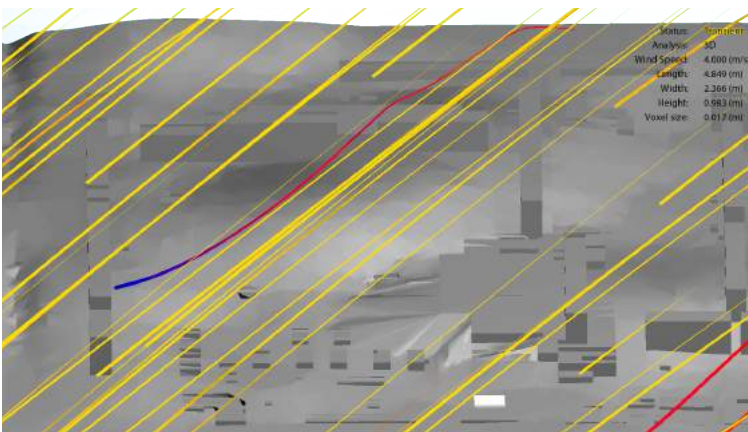
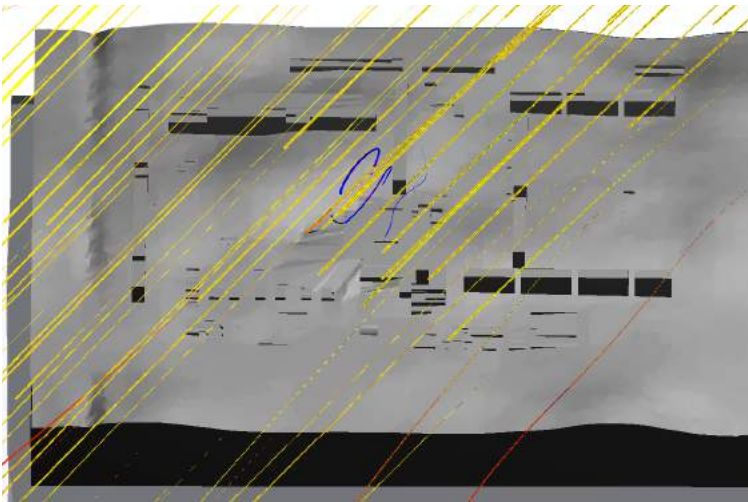


Figure 5-10: south-west wind map

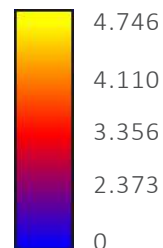
SOUTH-WEST WIND

average direction: 222°

average speed: 7kts



velocity m/s



## WIND TUNNEL STUDIES

Developed in the software Autodesk Flow using as base data from the municipality (topography and buildings) and wind information provided by Ulvesund/Kanehall taken from website windfinder.com.

Figure 5-11: south-west wind tunnel studies

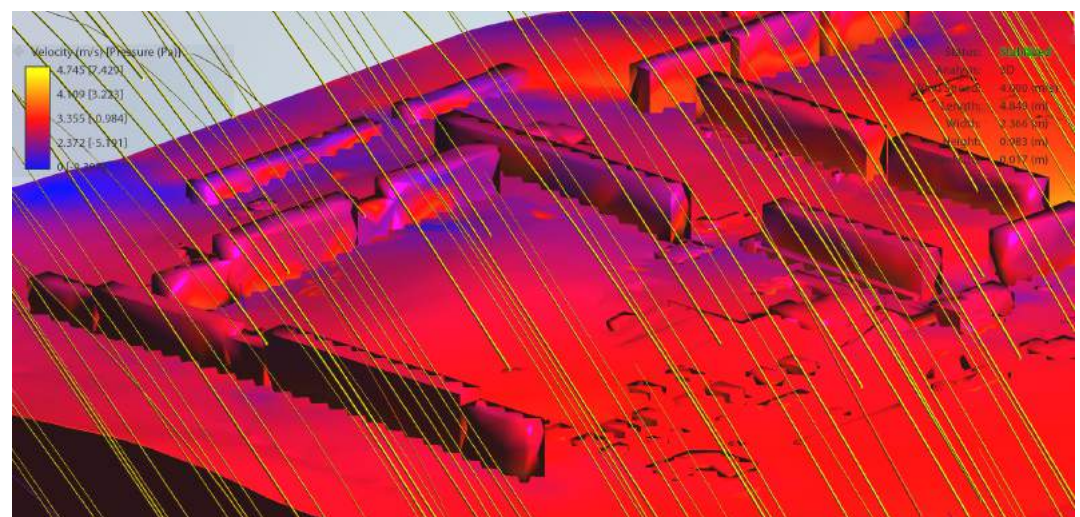
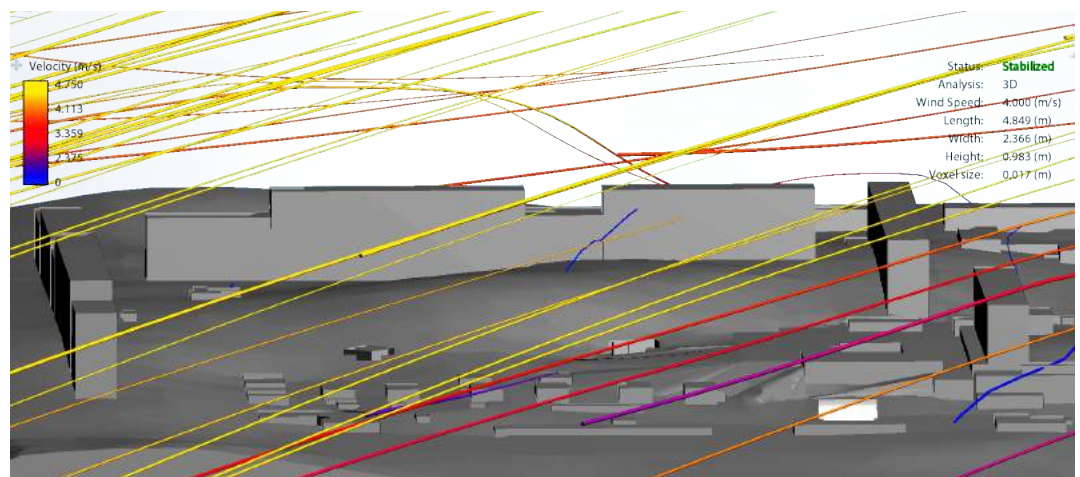
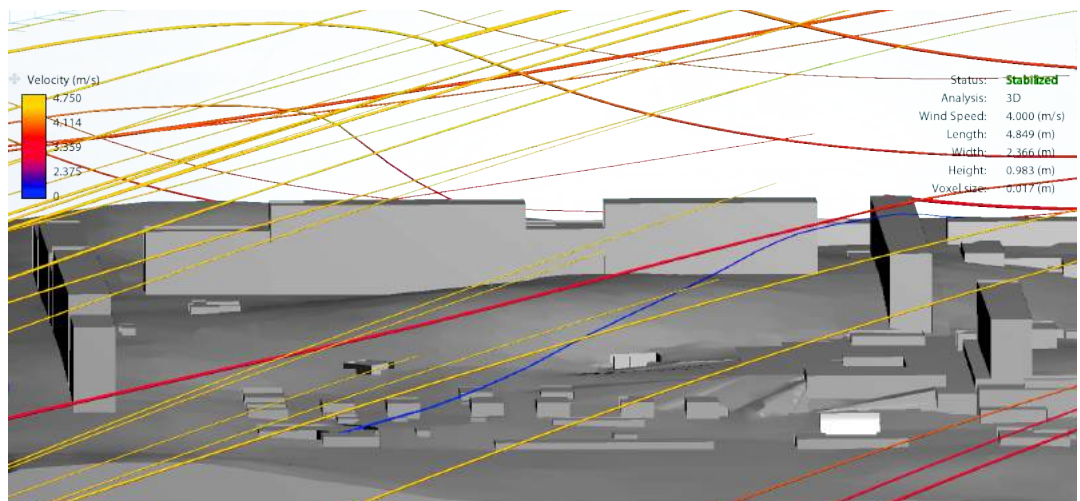


Figure 5-12: south-west wind tunnel studies

# WIND MAPPING

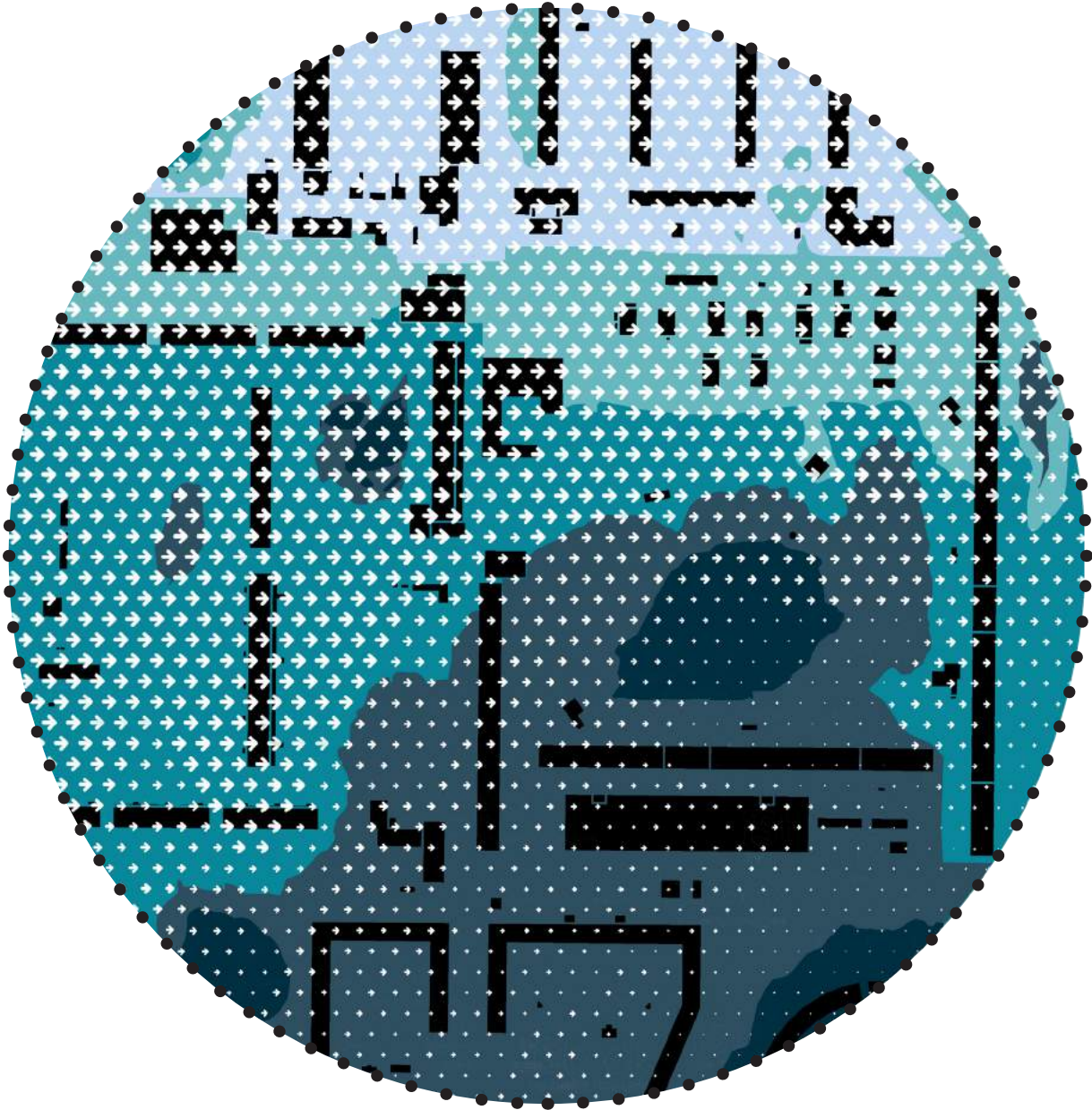
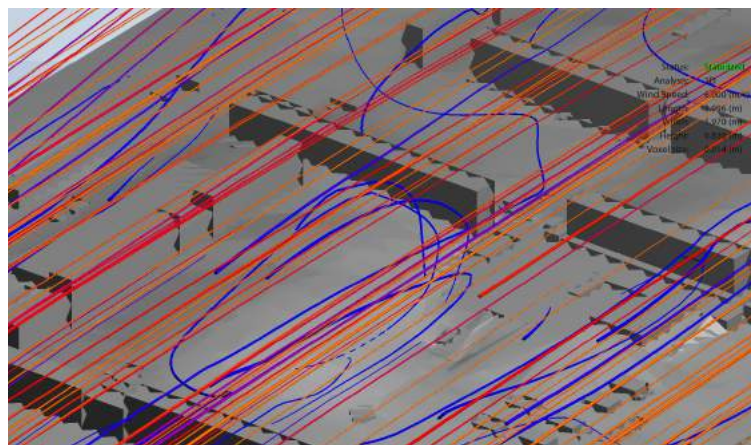
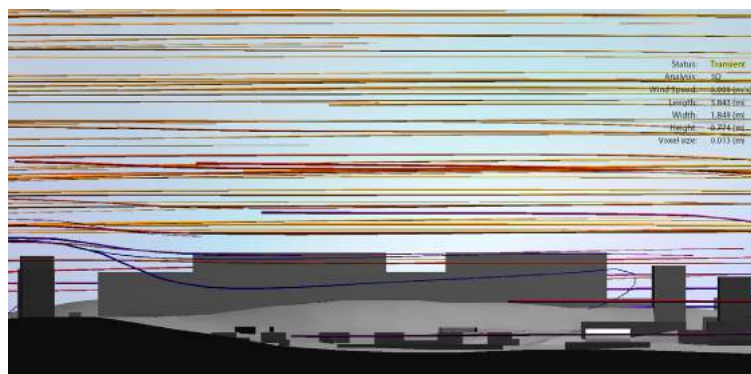
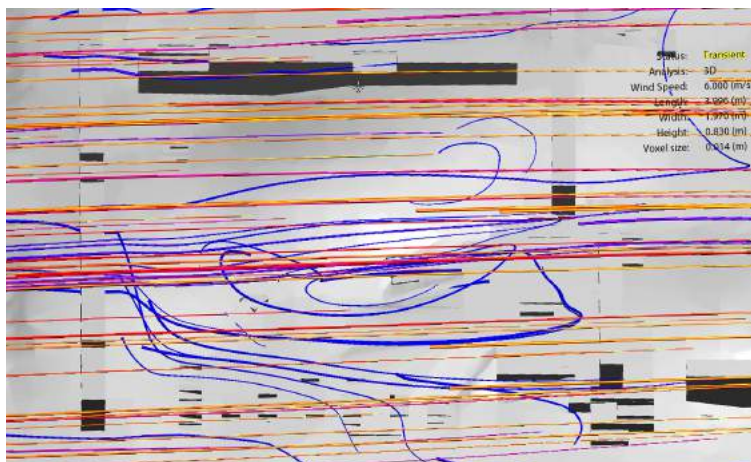


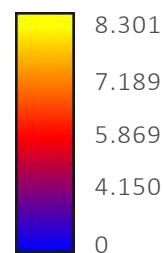
Figure 5-13: west wind map

## WEST WIND

average direction: 276°  
average speed: 11kts



velocity m/s



## WIND TUNNEL STUDIES

Developed in the software Autodesk Flow using as base data from the municipality (topography and buildings) and wind information provided by Ulvesund/Kanehall taken from website windfinder.com.

Figure 5-14: west wind tunnel studies

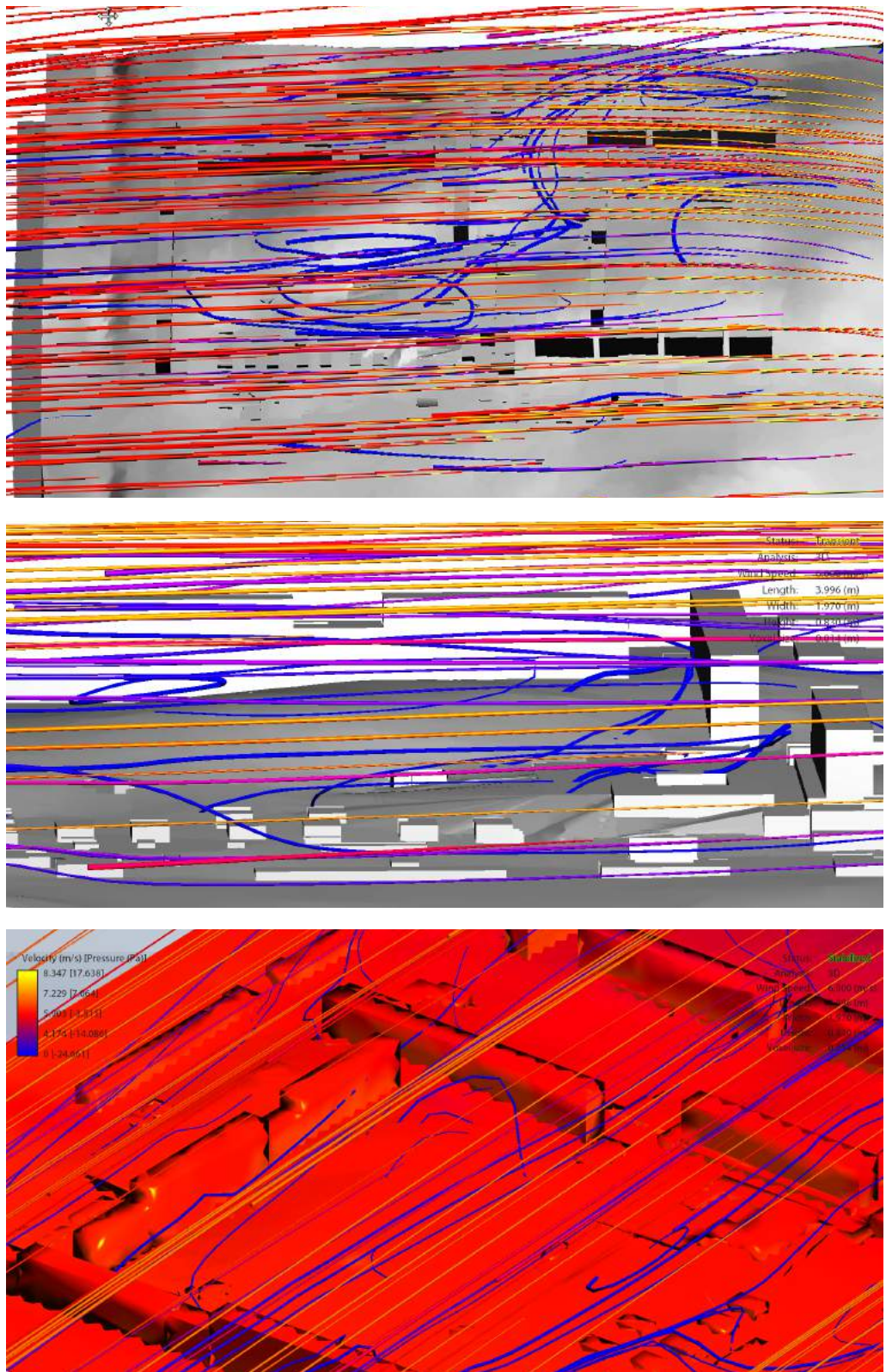


Figure 5-15: west wind tunnel studies

From these studies it was possible to notice that the predominant winds influence a lot in Hammarkullen's public space, generating high speed winds near the ground and vortices in the most open areas. The pressure in the surfaces is also extremely high. This is an important data to consider in the development of the structures that will be positioned in these areas.

# FLOWS

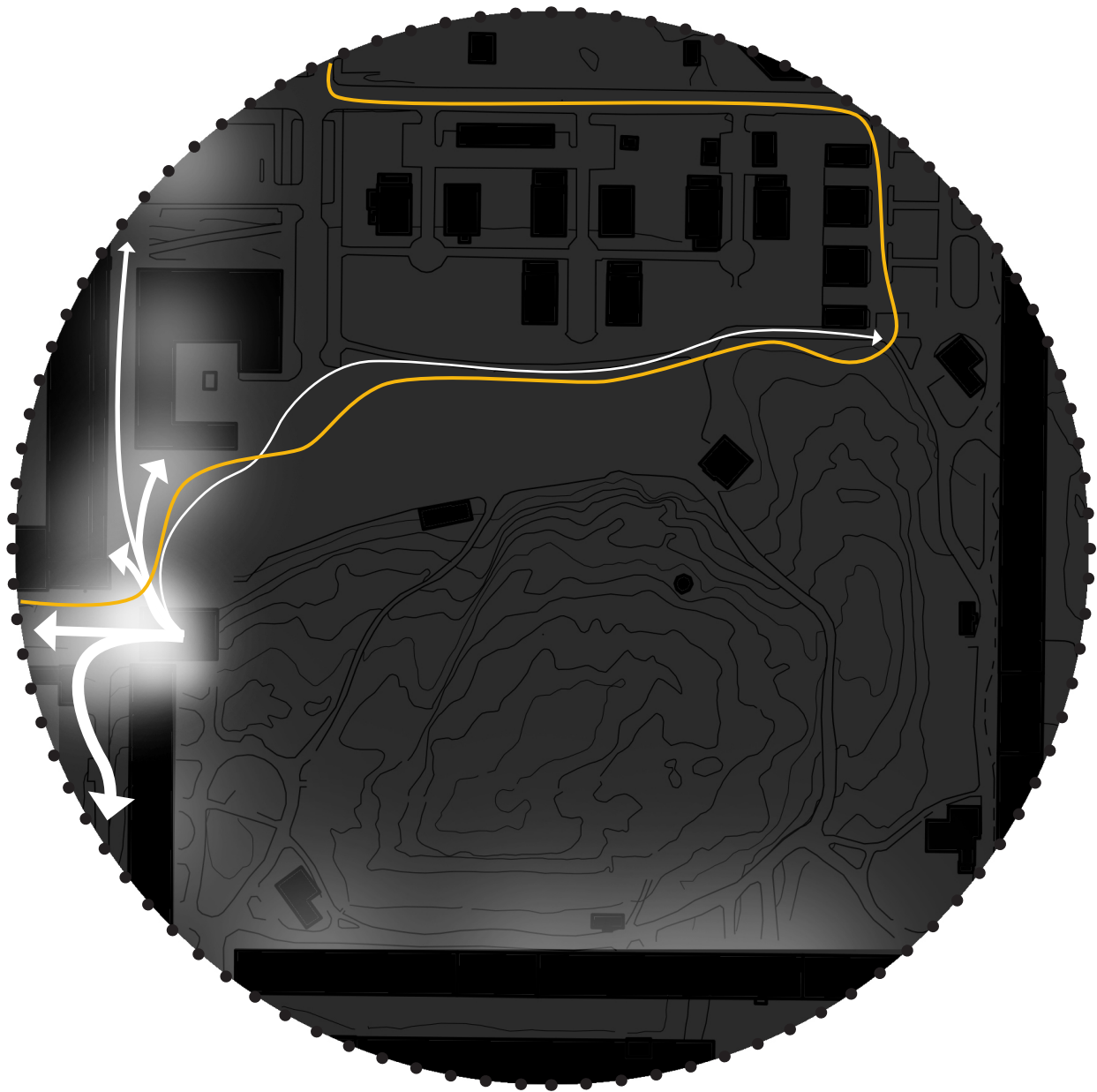





Figure 5-16: map of flows

-  gradients of permanence
-  flows
-  carnival path

The main flows depart from the tram station and go left, where most of the high buildings are located. Some users go right, towards the “commercial area”, consisting of a small local supermarket, butcher, coffee place, a school, and library. Right in front of the station, there is also a commercial building, where most of the NGO’s are located and also where Chalmers have their rooms.

# PUBLIC APPROPRIATION

HOW PUBLIC SPACE IS TAKEN OVER IN HAMMARKULLEN?

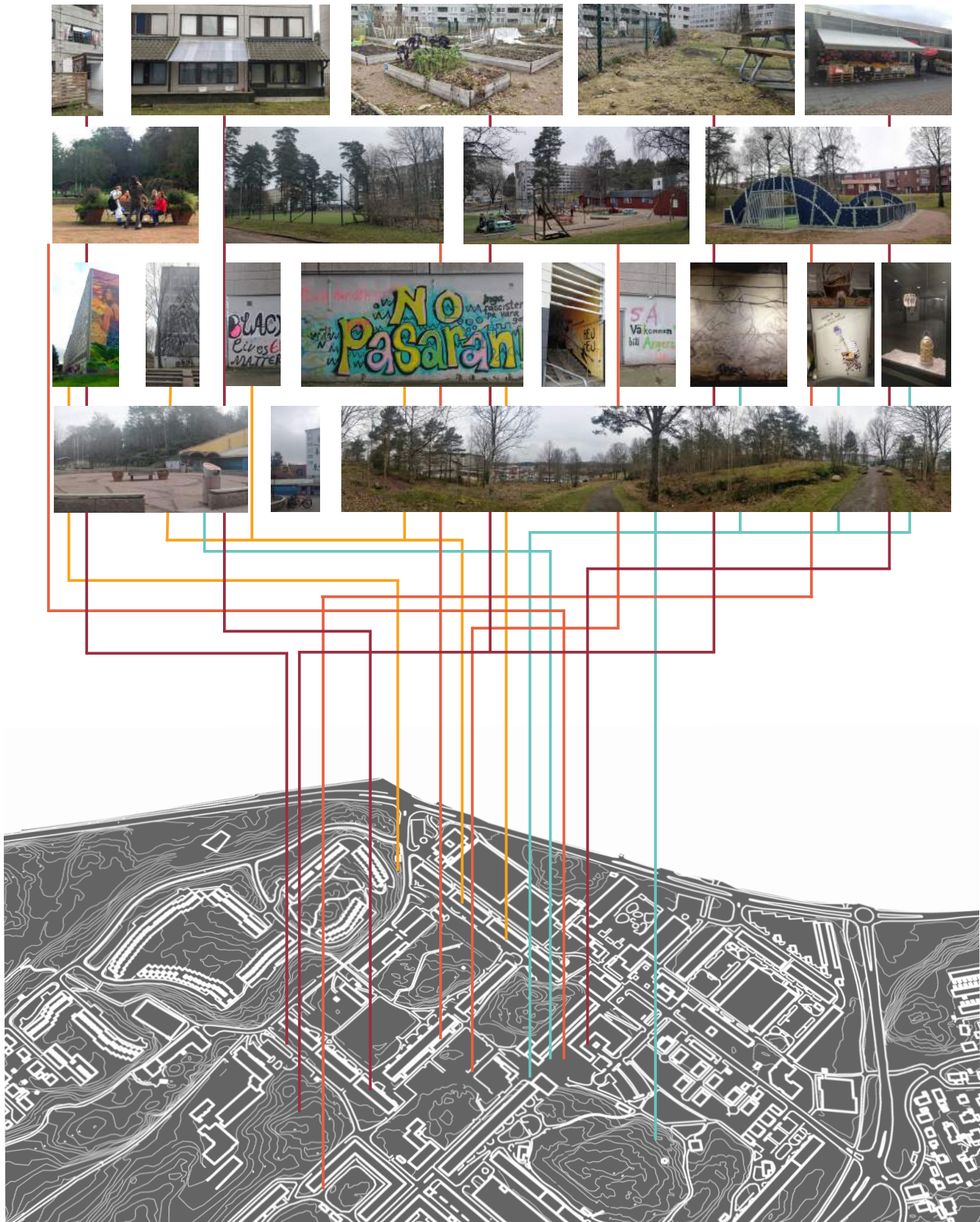


Figure 5-17: Public spaces appropriations in Hammarkullen

# REFERENCE PROJECTS

The projects presented in this section offer inspiration and inputs to the development of the intervention in Hammarkulletorget. Both of them had as a goal to bring new life to empty public spaces, that were misused for being unwelcoming (as a barrier in the first project, and as a large void in the second). The approach was analytical, focusing in which qualities the intervention brought to the public spaces to turn them into places for encounters, but also imagining new possibilities.

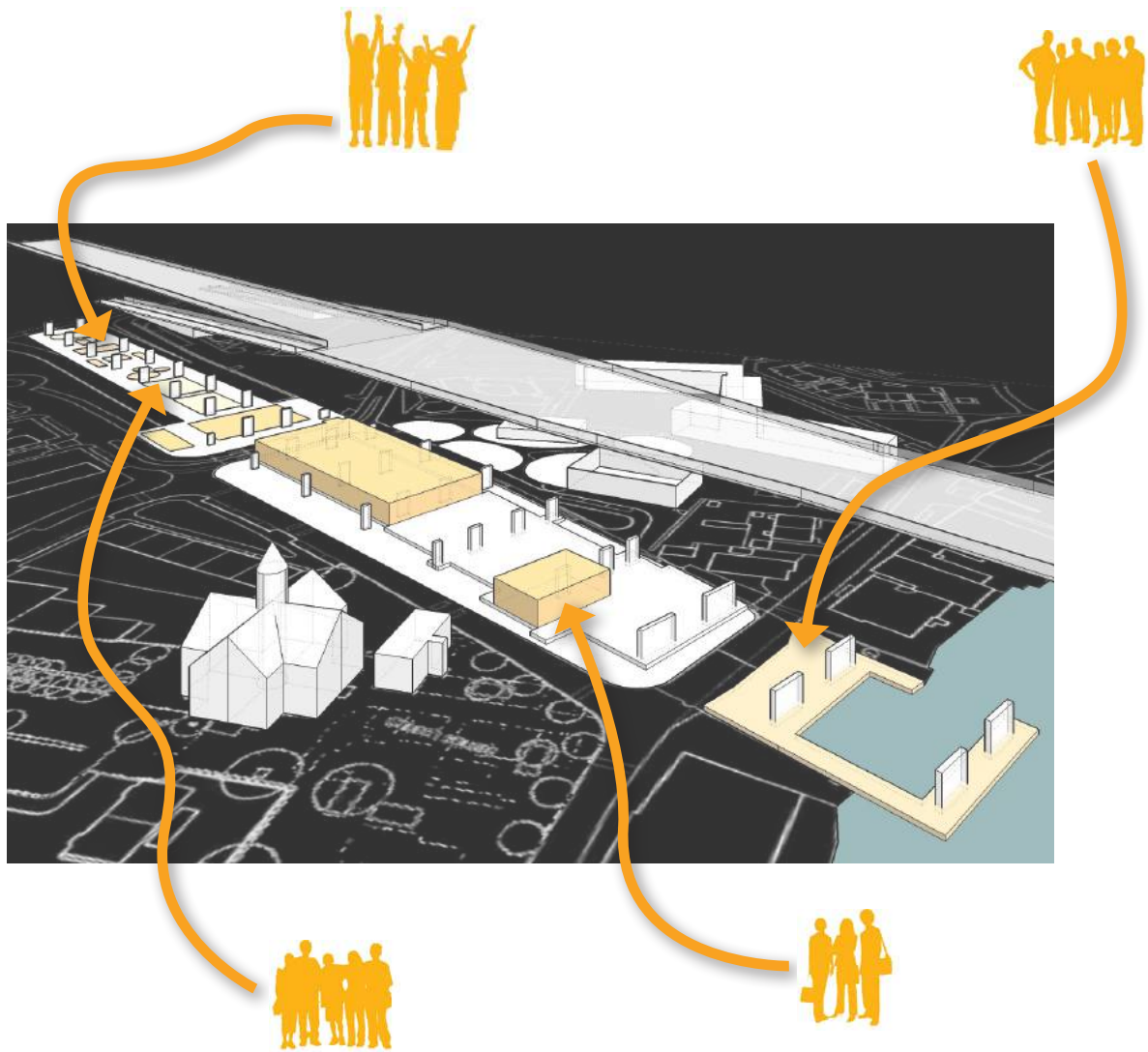
---

## A8ERNA - NL ARCHITECTS KOOG AAN DE ZAAAN, NETHERLANDS

Koog aan de Zaan village in the Netherlands located at the river Zaan. In the 70's, a highway was build on columns, crossing the river. The city was splitted in two, ever since, separating important civic areas: the Church and the City Hall. "The project is an attempt to restore the connection between both sides of town and to activate the space under the road." (Dutch Water Design, 2015)



Figure 5-18: A8erna (Kramer, 2003 in architonic.com).



## PARTICIPATION

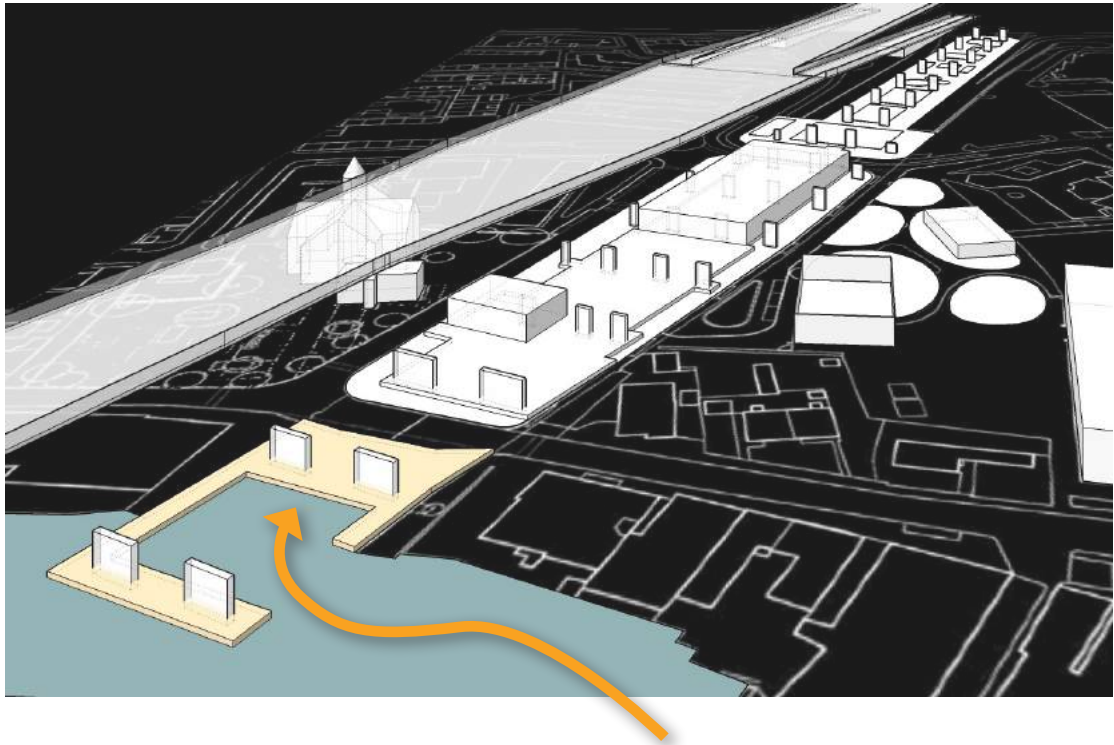
Reactivation of the space by taking into consideration the wishes of several groups

## WHAT IF?

These wishes where superposed in layers instead of divided in blocks ?



Figure 5-19: A8erna, study diagrams on participation



## NATURE

Reconnection with the natural landscape

## WHAT IF?

The nature could take over this landscape?



Figure 5-20: A8erna, study diagrams on nature

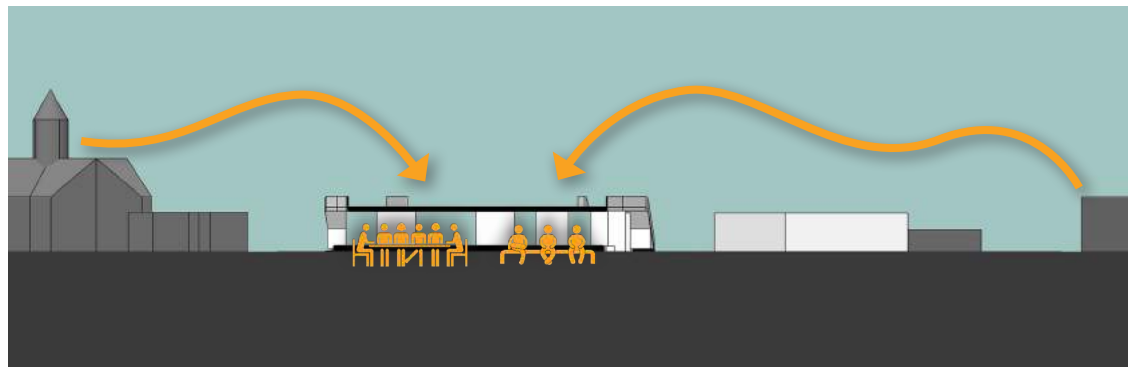


### FROM BARRIER TO HUB

The highway, a big barrier, is reinterpreted as a possibility of connection between the public realms, a space mainly open.

#### WHAT IF?

This connection, instead of spatial happened through its functions?



#### WHAT IF?

This connection, happened through a tunnel, and the barrier in the groundfloor was reinforced?

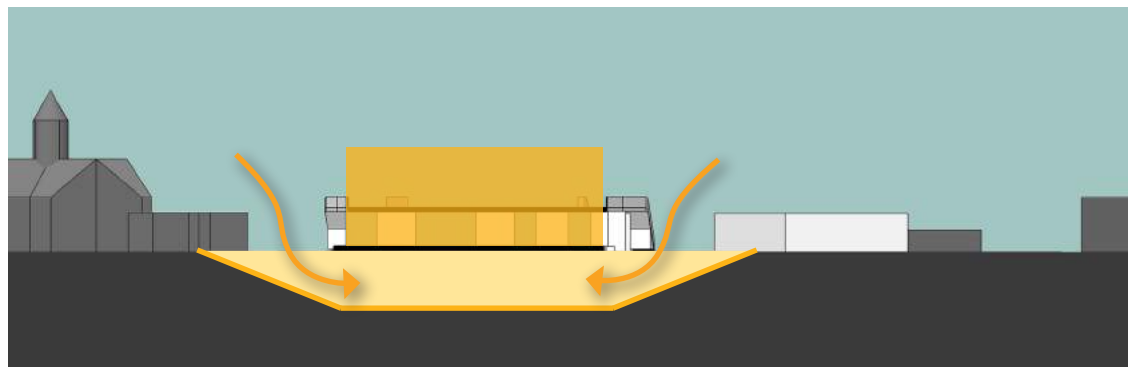


Figure 5-21: A8erna, study diagrams on tricking barriers

THEATRE IN GROTEKERK SQUARE -  
ATELIER KEMPE THILL ARCHITECS  
ROTTERDAM (NETHERLANDS), 2009

Apart from a statue in honour of Erasmus and a few trees lined up in double rows, the square's surface was tediously devoid of content and it suffered from a clear absence of dynamism. The insertion of a pavilion-theatre programmatically revitalises the Laurenskerk cathedral square and articulate its relationship with the Delftsevaart canal (Bravo, 2010).

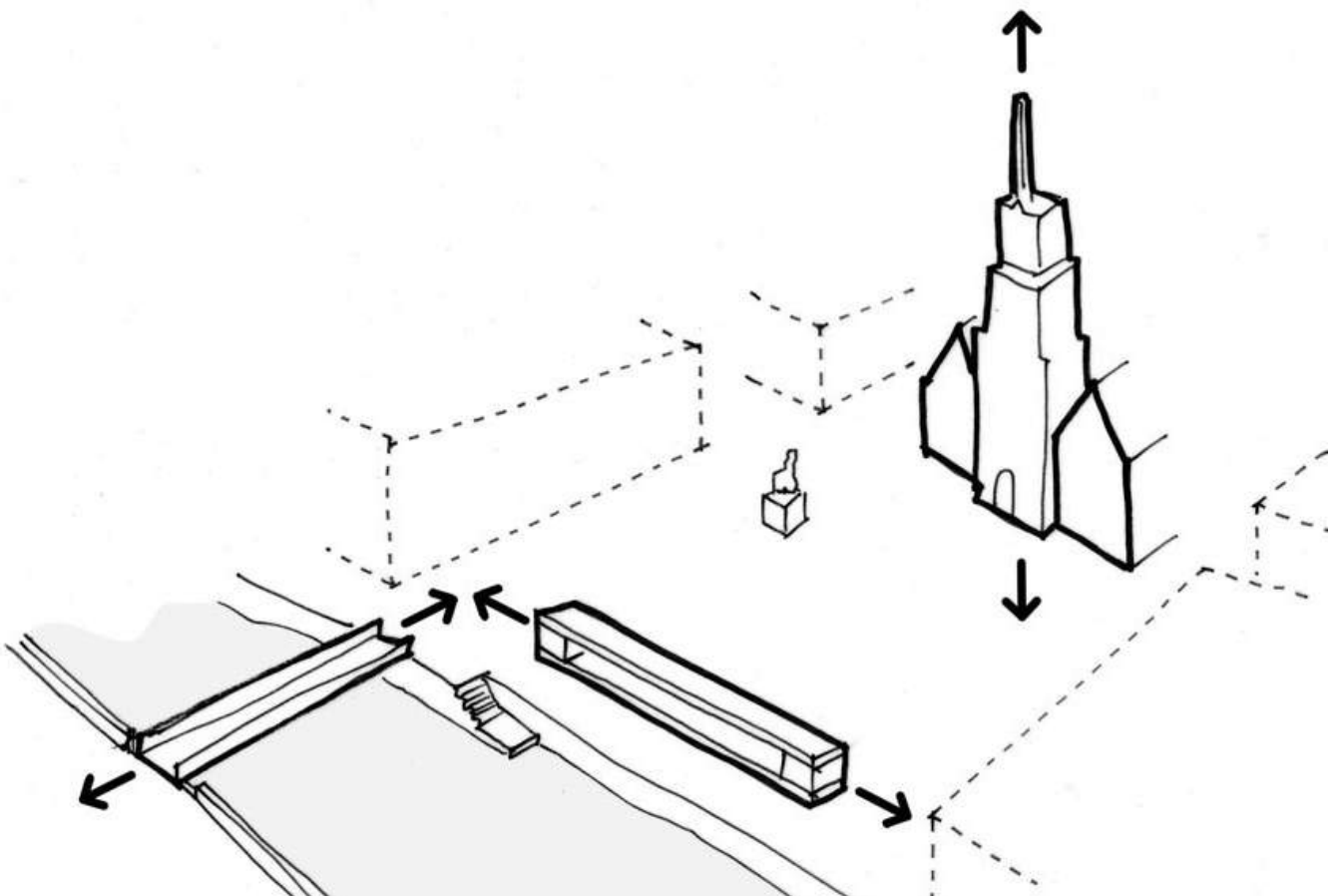


Figure 5-22: Theater in Grotekerk Square, concept diagram. (Atelier Kempe Thill, 2005 in [www.publicspace.org](http://www.publicspace.org)).



Figure 5-23: Theater in Grotekerk Square (Schwarz, 2009 in [www.atelierkempethill.com](http://www.atelierkempethill.com)).

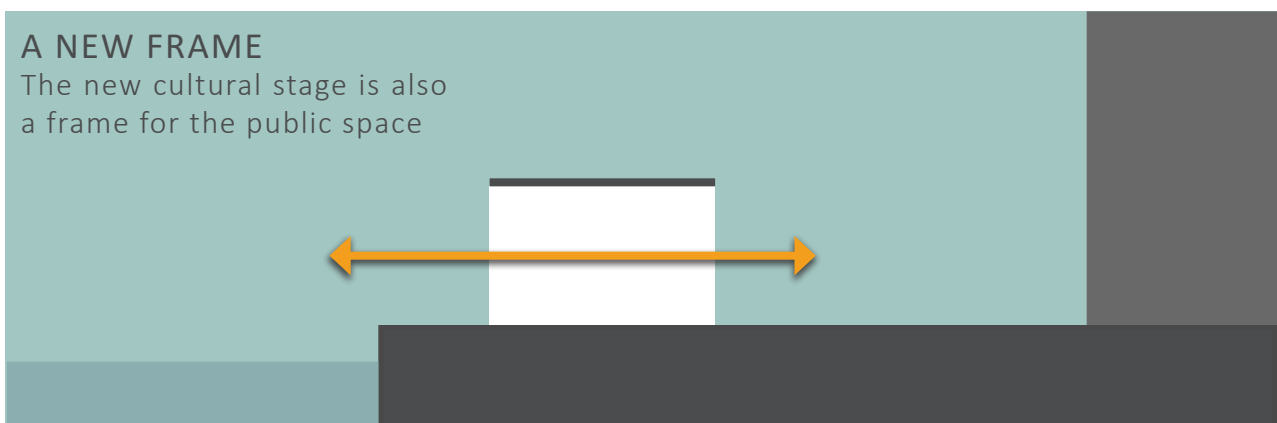


Figure 5-24: Theater in Grotekerk Square, study diagram on framing the space



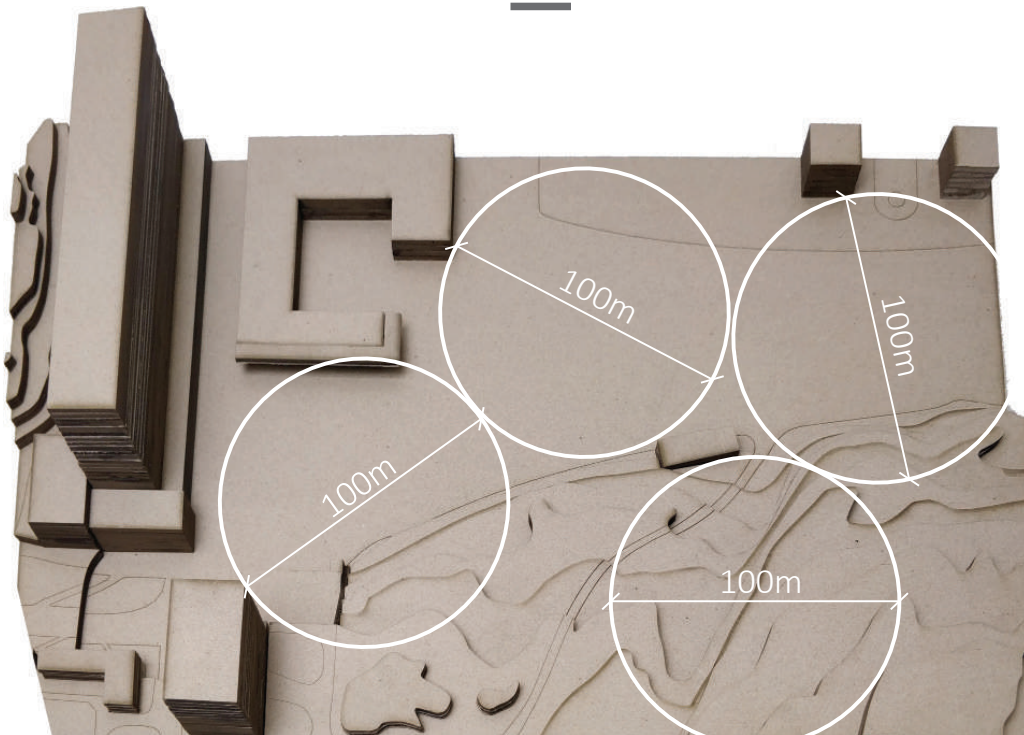
# 6

## DESIGN STRATEGIES

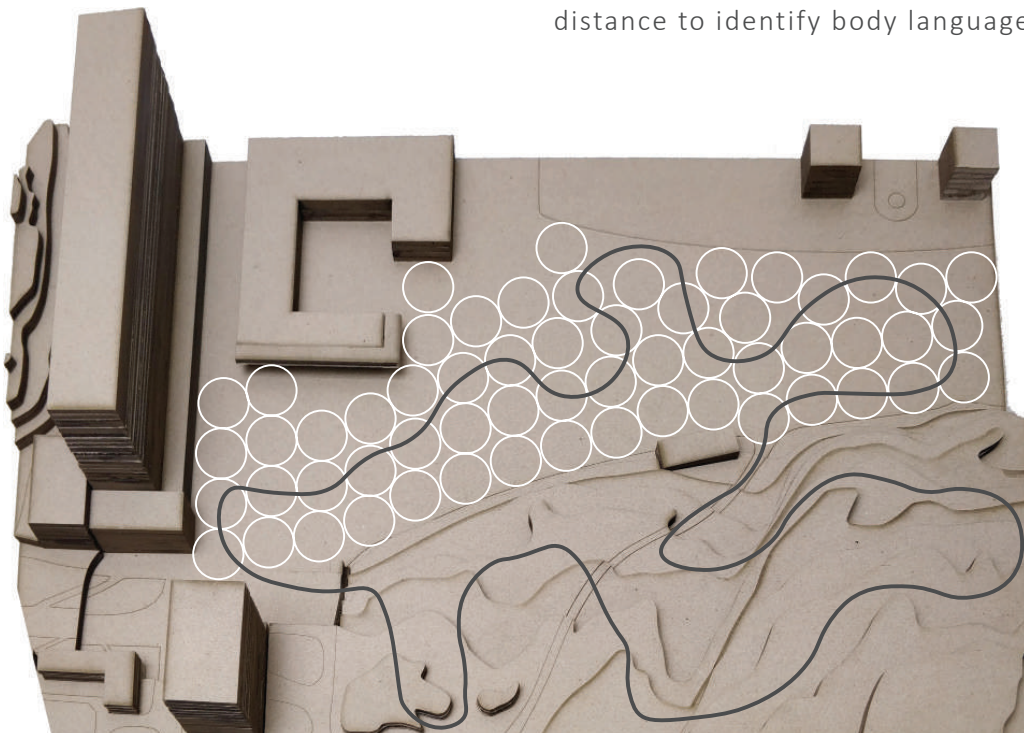


# PARAMETERS FOR INTERVENTION

Based on the researches for a successful urban place, some parameters for the intervention were defined.

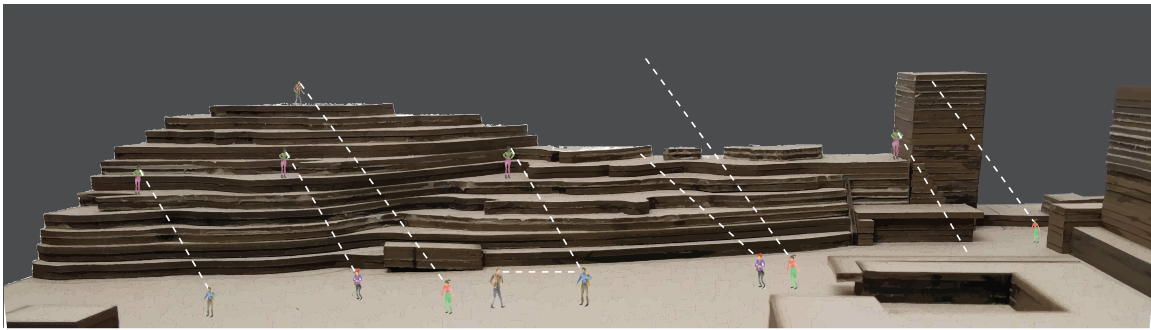


distance to identify body language

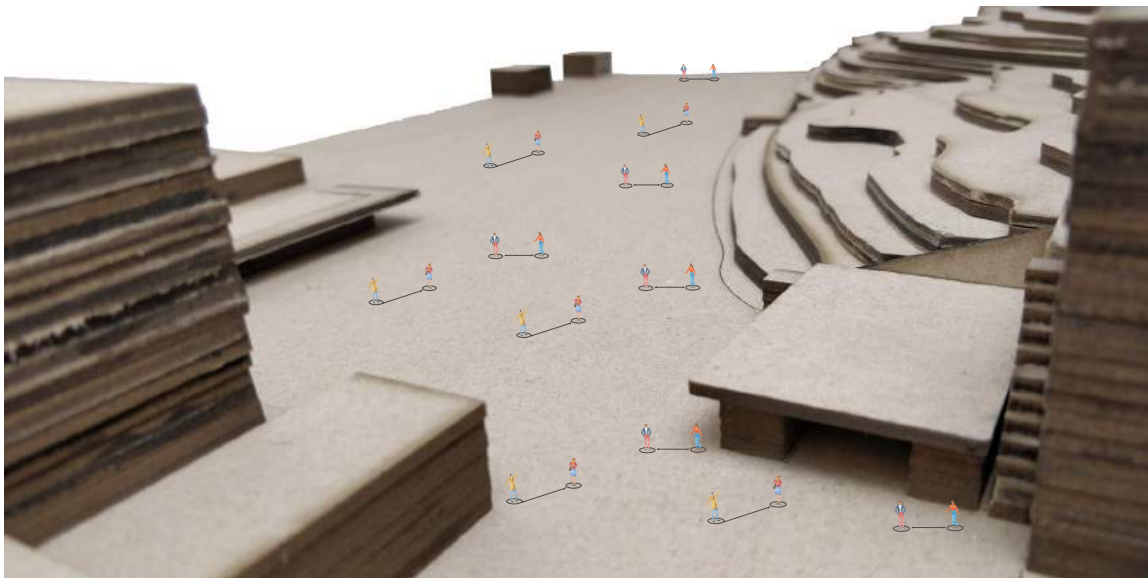


attention span - 9.6m and maximum 720m for the route

Figure 6-1: Parameters for Intervention



comfortable angles for visualization



distance for interactions



edge zones to favour lingerability

Figure 6-2: Parameters for Intervention

# WIND BARRIERS EXPERIMENTATIONS

## WIND DIRECTIONS



Figure 6-3: Wind directions

## STRATEGIES TO DEAL WITH THE WIND

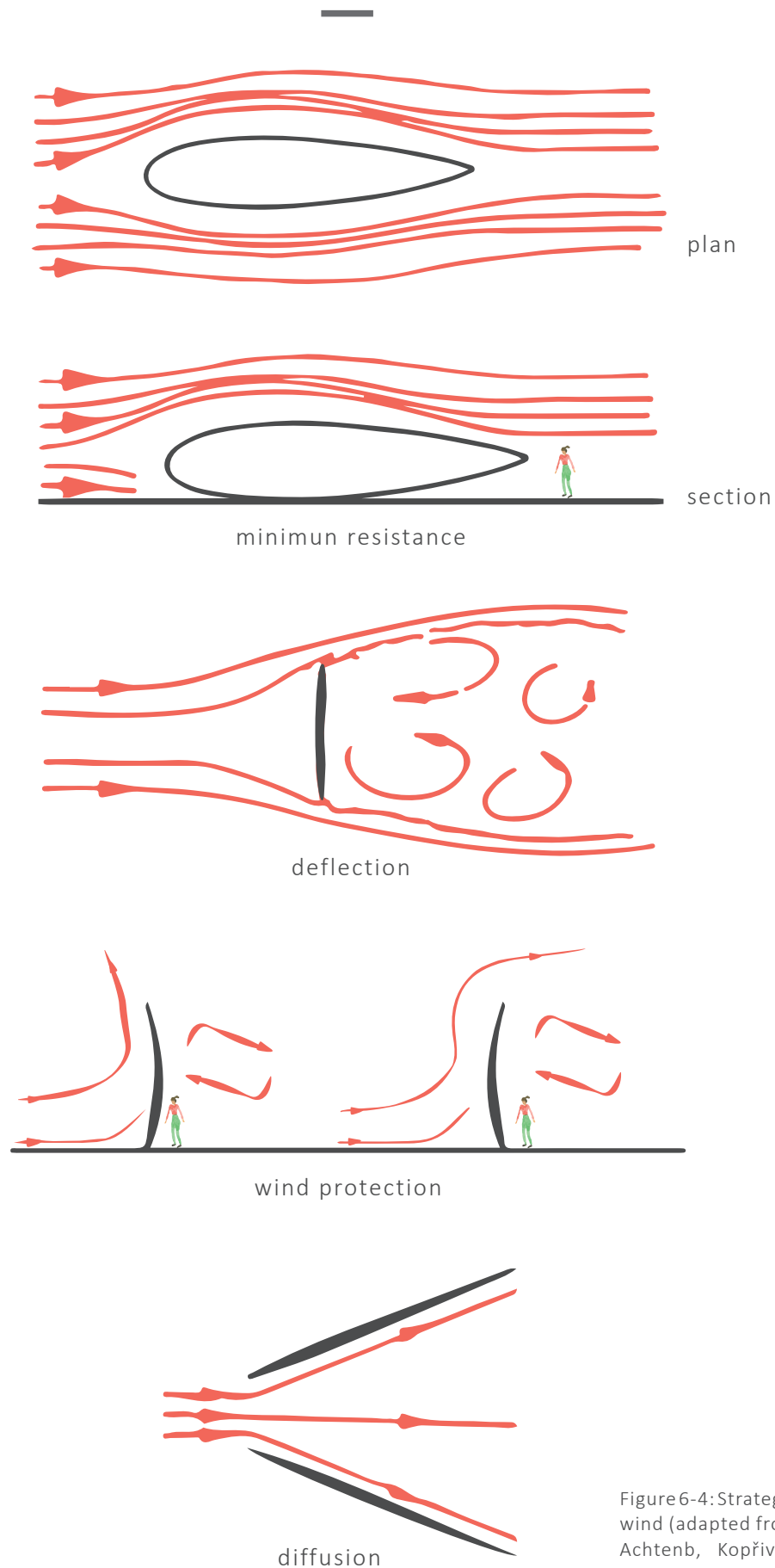


Figure 6-4: Strategies to deal with the wind (adapted from: Kormaníková, Achtenb, Kopřivac, Kmeť, 2018).

## BARRIERS EXPERIMENTS

After understanding the main directions of the wind in Hammarkullen's public space, and which strategies could be applied to deal with it, they needed to be tested. Experiments using a physical model and smoke were conducted to show which barriers would be more adequate to that public space.

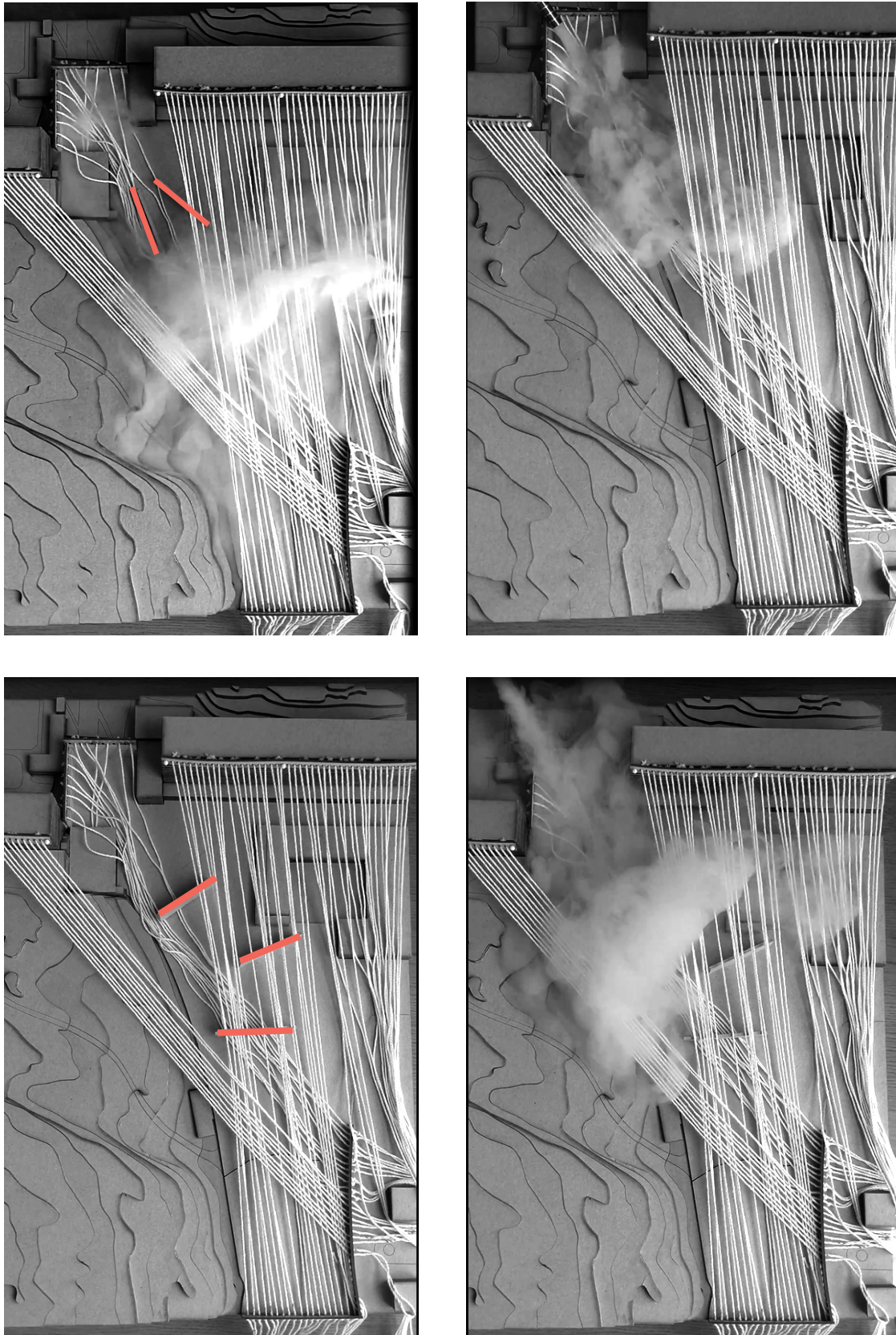


Figure 6-5: Wind barrier studies

## BARRIERS EXPERIMENTS

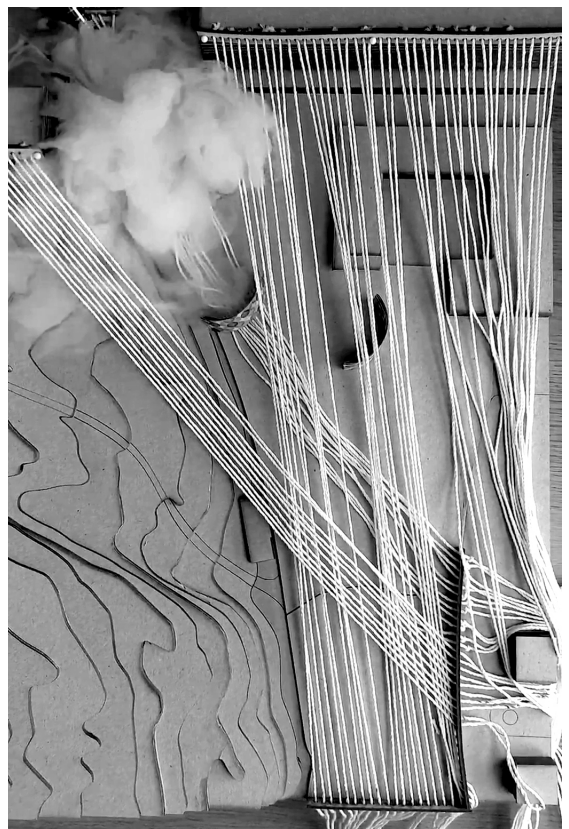
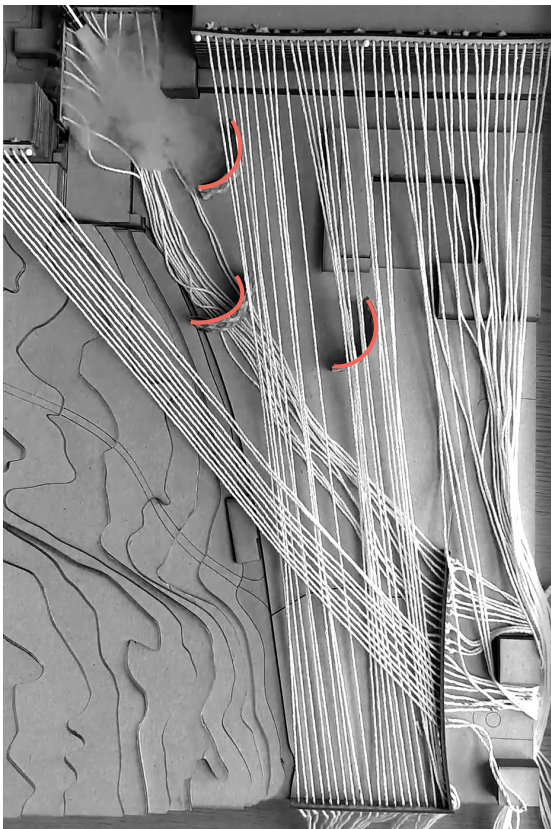
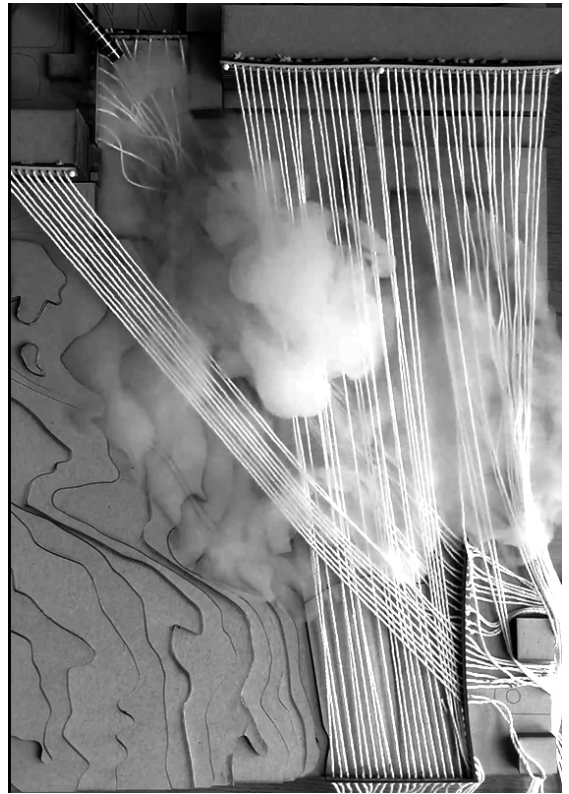


Figure 6-6: Wind barrier studies

## BARRIERS EXPERIMENTS

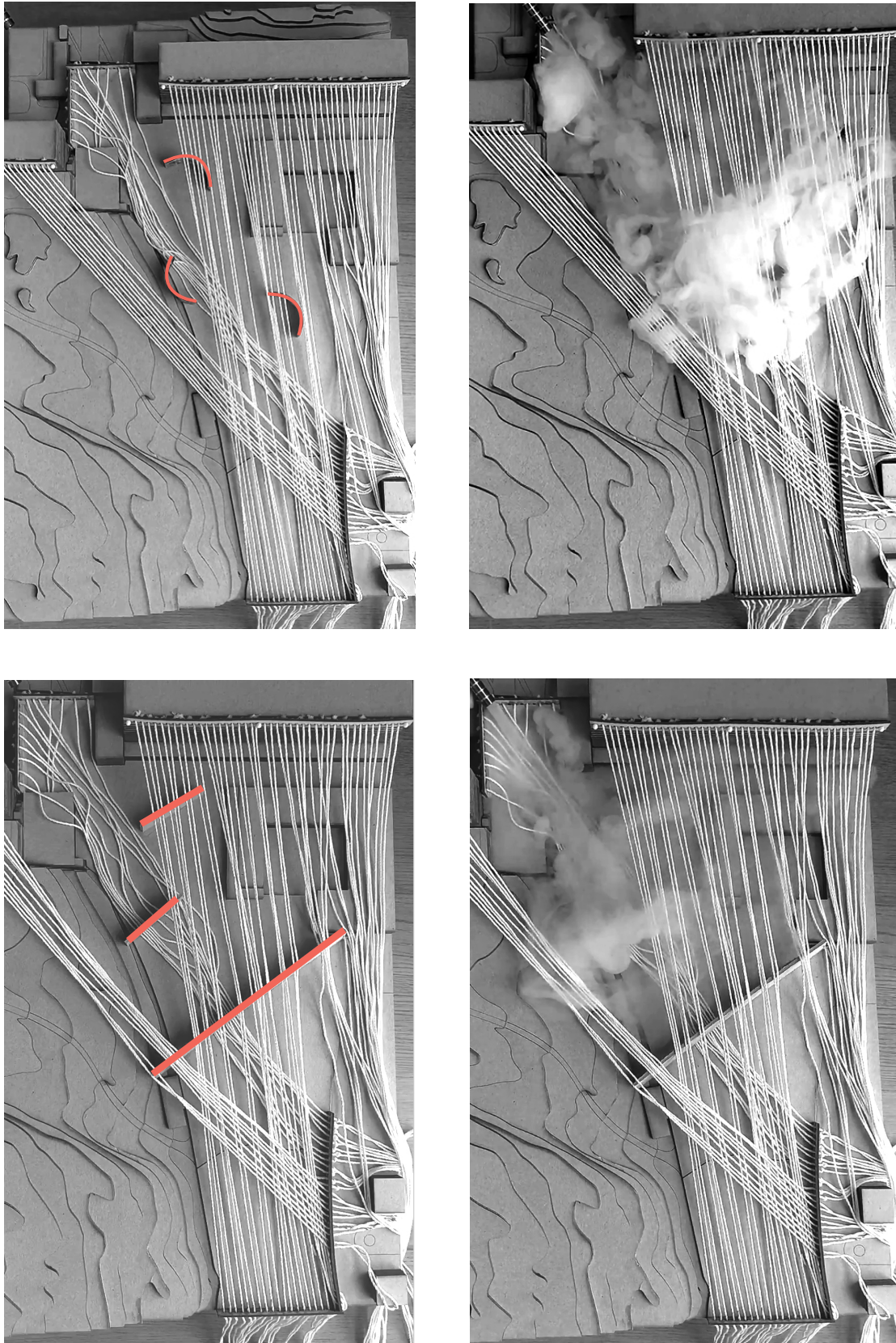


Figure 6-7: Wind barrier studies

## BARRIERS EXPERIMENTS

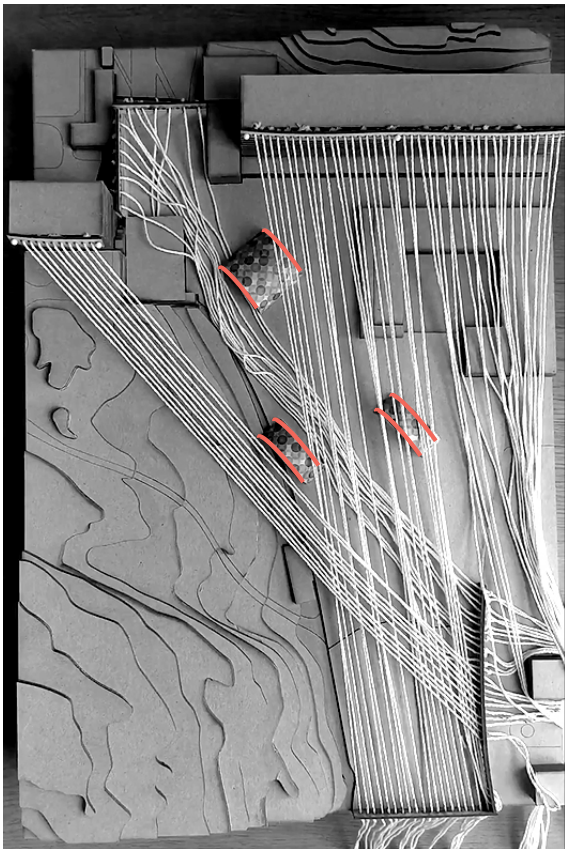
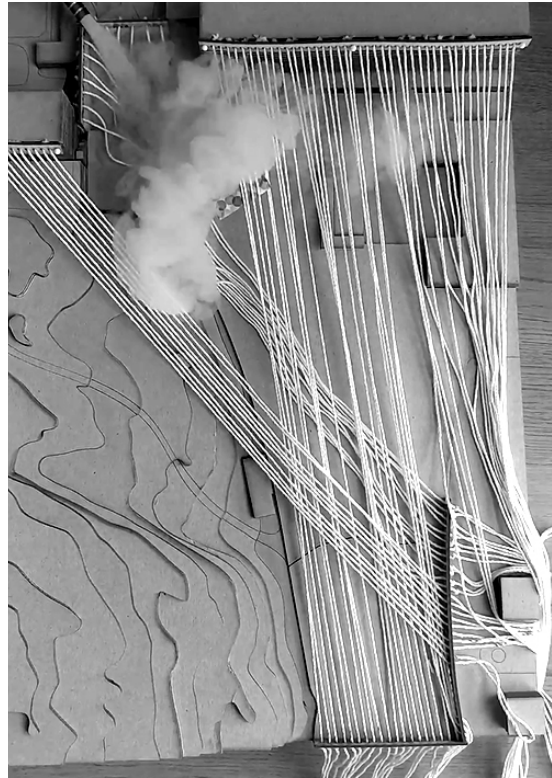
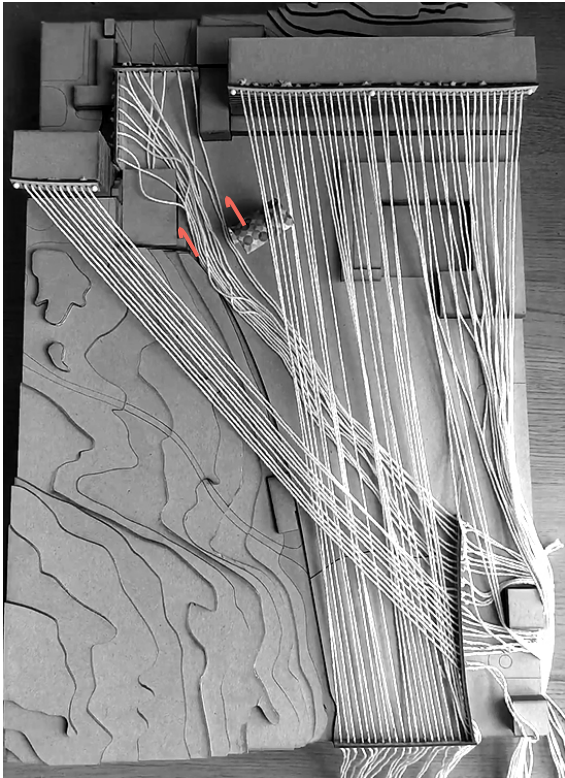


Figure 6-8: Wind barriers

# CONCEPT

The urban art path tells a story. While the Carnival showcases the culture from different people inhabiting Hammarkullen, the several moments happening in the path reveal the richness of urban expressions presented in the area. By bringing them to the urban place, and to the neighbors eyes, the idea is to stimulate the dialogue, exchanges and increase the sense of place.

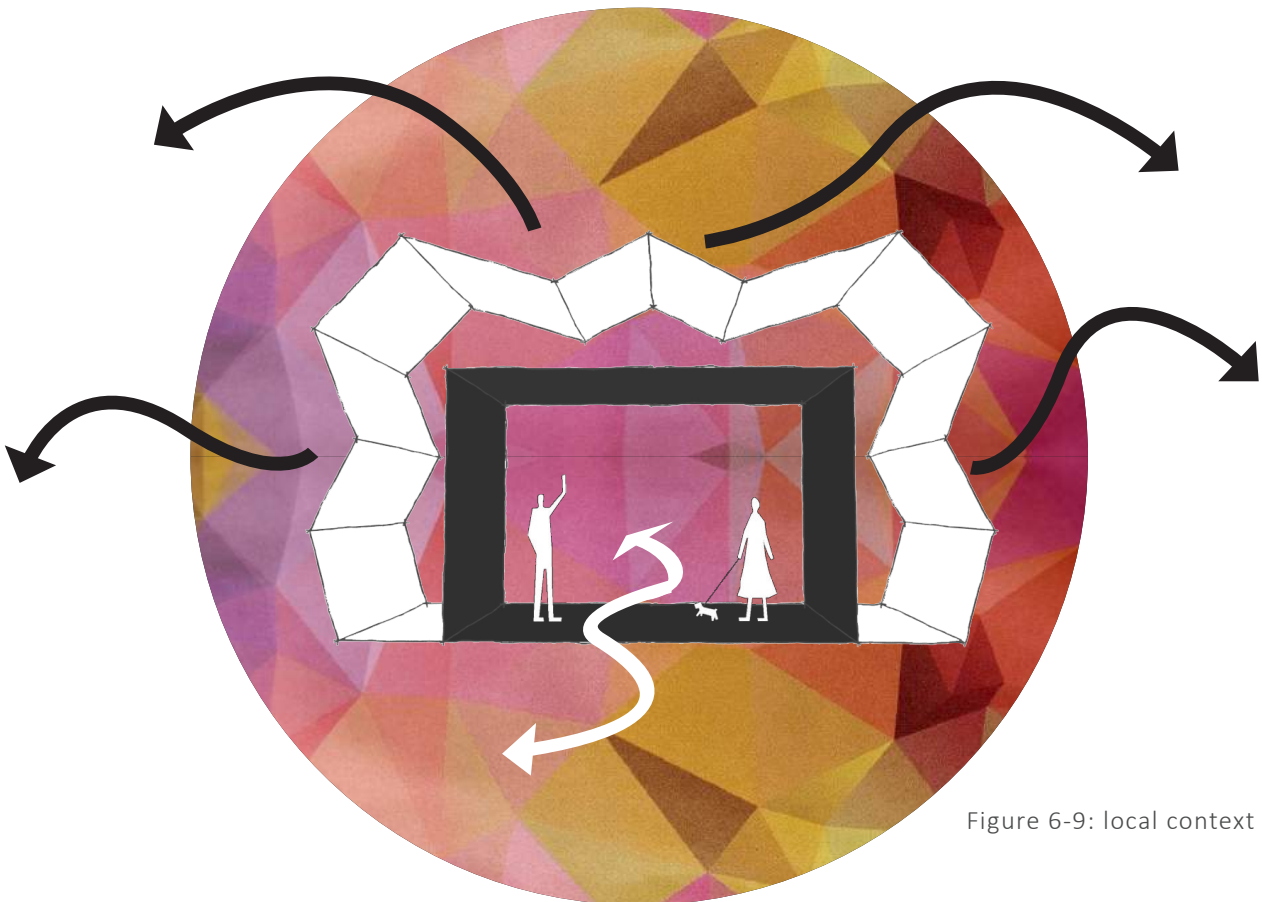


Figure 6-9: local context

## REVEALING EXPRESSIONS

Creating an urban canvas that makes possible the exhibition of expressions already existent in the neighborhood and add others considered needed by the inhabitants.

## WIND ORIENTATION

Wind will be integral part of the path, promoting interaction in some areas but blocked in others, creating new possibilities to improve lingerability .

## TEMPORALITY AND TRANSFORMATION

Permanent surfaces to conduct the wind and expose the urban art will also provide new edge zones, that can generate protected places, more comfortable; and interaction places, more open to receive new functions. At the same time the artists need these fixed surfaces to feel secure that their art is important, there is also an intrinsic power in the possibility to act in the public place.

# THE PATH AND THE WIND

The path will not only block the wind to improve lingerability, but will also use it as part of the experience.

After the wind studies it was possible to understand how the fixed barriers would redirect the wind. The structures will be positioned following this logic, creating different outdoor places.

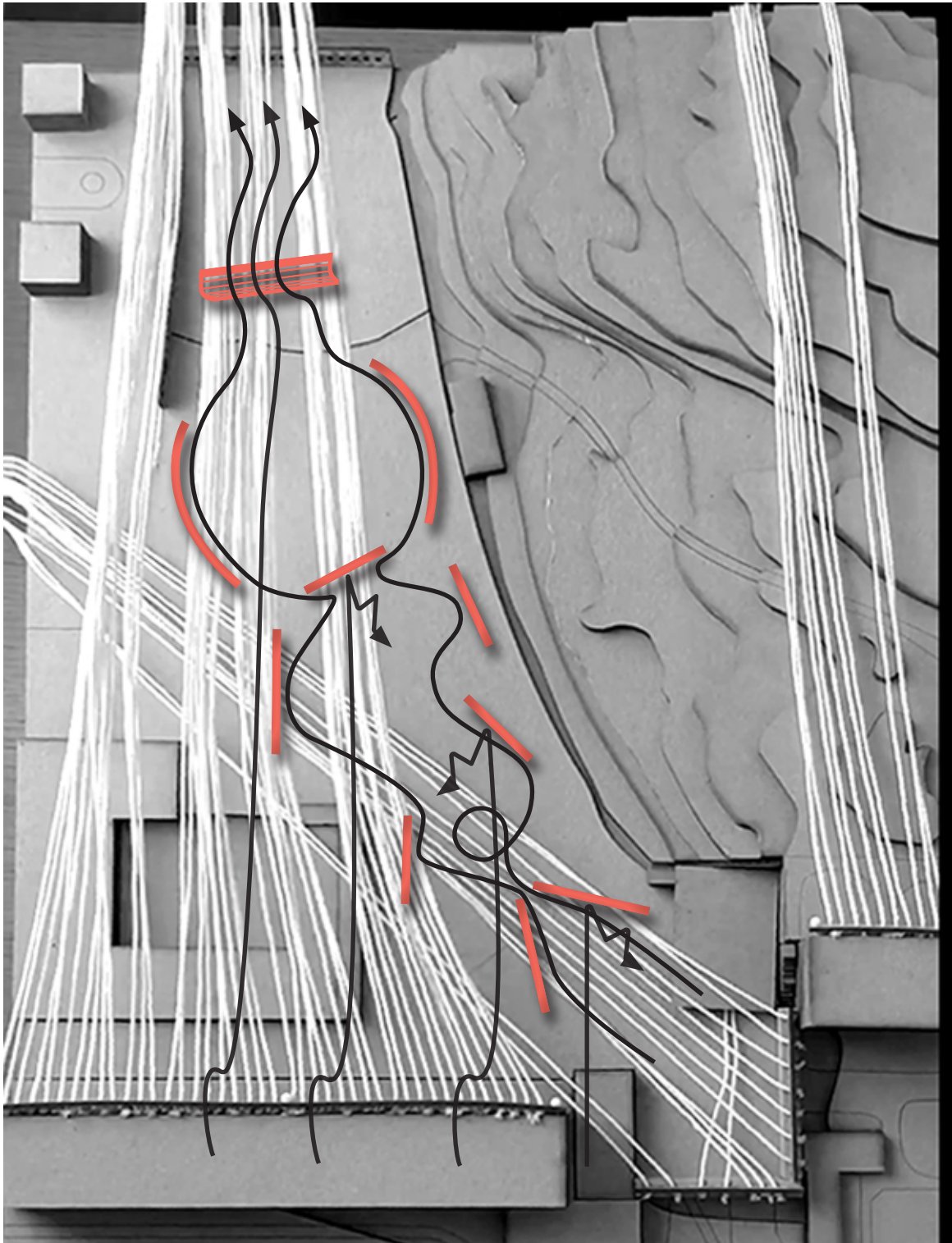


Figure 6-10: wind barriers in Hammarkulletorget

# FIELDS OF VISION

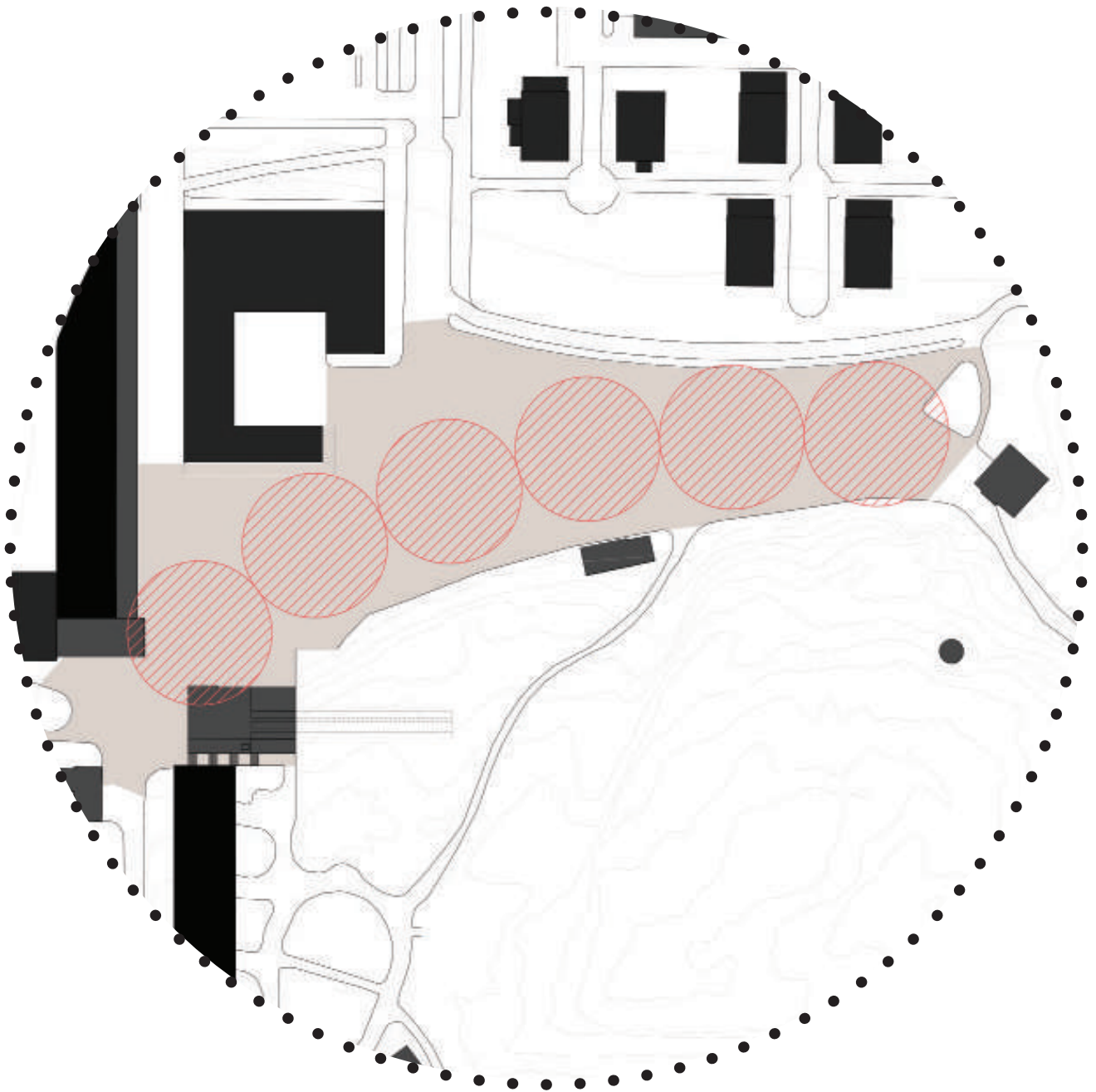
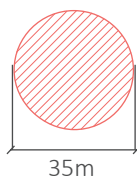


Figure 6-11: map fields of vision



**SOCIAL FIELD OF VISION**  
with 35 m of distance  
we can recognize facial  
expressions

## ATTENTION SPAM

the general attention spam is  
10 minutes, with the pedestrian  
walking 1.2m/s, the path should  
have a maximum of 720m.

total size of the path: 700m

# DISTANCES FOR COMMUNICATION

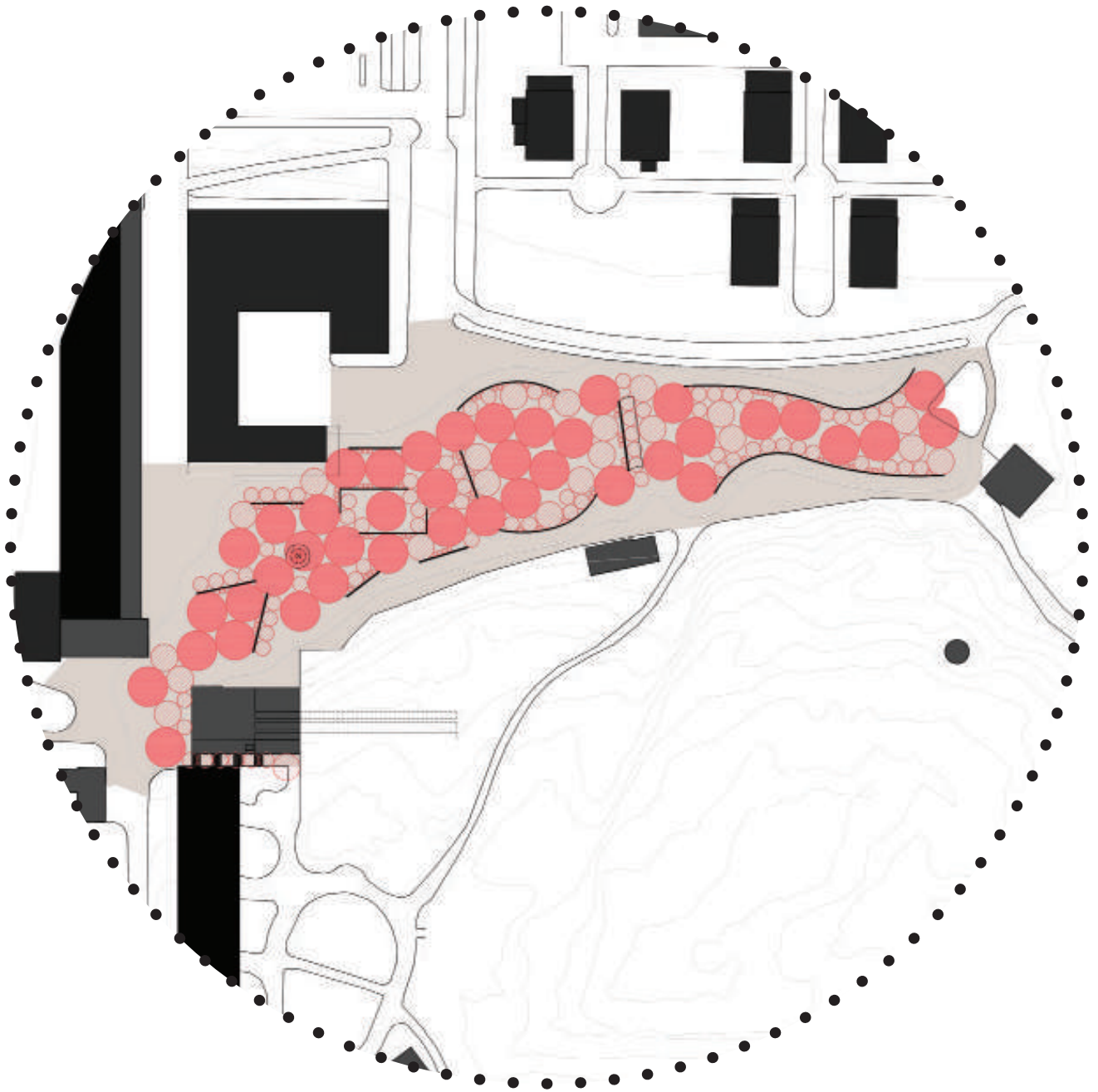
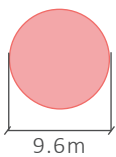


Figure 6-12: map distances for communication



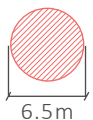
## ATTENTION SPAM- CREATING INTEREST

the attention spam while walking and looking at screens is 8 seconds, with the pedestrian walking 1.2m/s, the distance to create interest should have a maximum of 9.6m.



## DISTANCE FOR COMMUNICATION

the social distance for communication varies from 1.2m to 3.7m.



## SOCIAL FIELD OF VISION

until 6.5m is possible to recognize people and their expressions



## DISTANCE FOR COMMUNICATION

the personal distance for communication varies from 0.45m to 1.2m.

# EXPERIENCES

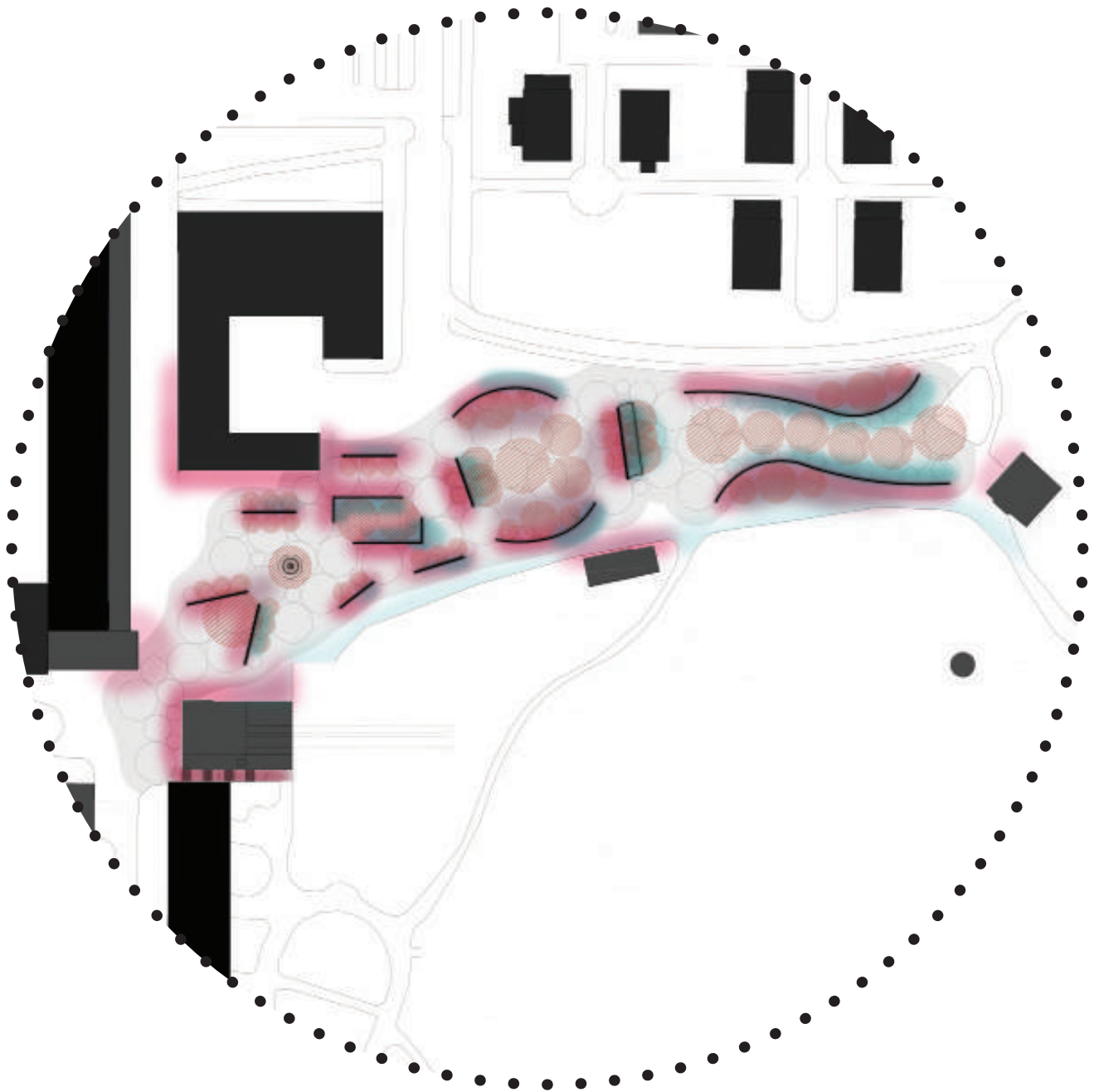


Figure 6-13: map experiences in Hammarkulletorget

- |  |  |
|--|--|
| <p><b>FIXED BARRIERS</b></p> <p>— directing the wind and creating small spaces in a larger one</p> | <p><b>PROTECTED PLACES</b></p> <p>— areas for linger, protected from the wind</p>  |
| <p><b>EDGE ZONES</b></p> <p>— edge zones near existing and proposed barriers</p>                   | <p><b>INTERACTION PLACES</b></p> <p>— providing surfaces for interaction through art / protected areas where new activities can be developed</p> |

# ACTIVITIES

experiences along the path in the open gallery

---

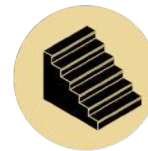
## SITTING



“bench”



“mound”



“stairs”

## LINGER



“meeting room”



“edges”



“protected”

## SHOWCASE



“curated wall”



“self expression wall”



“art boxes”

Figure 6-14: activities in the path

# DESIGN PROPOSAL



# THE GALLERY

Hammarkulletorget open air gallery creates an urban canvas for artists and the community to interact. The permanent surfaces conduct the wind and, at the same time, also secure the inhabitants that that representative piece of the local culture will have space in the public place. The circles, marked on the floor, are the visualization of the distances we feel comfortable to communicate with each other, a spatialized intention to bring different groups closer. The position of the permanent structures open possibilities for new uses, offering protection or visibility, favouring communication or comfort.



Figure 6-15: design proposal: the gallery



1



2



3



4



5



6



7

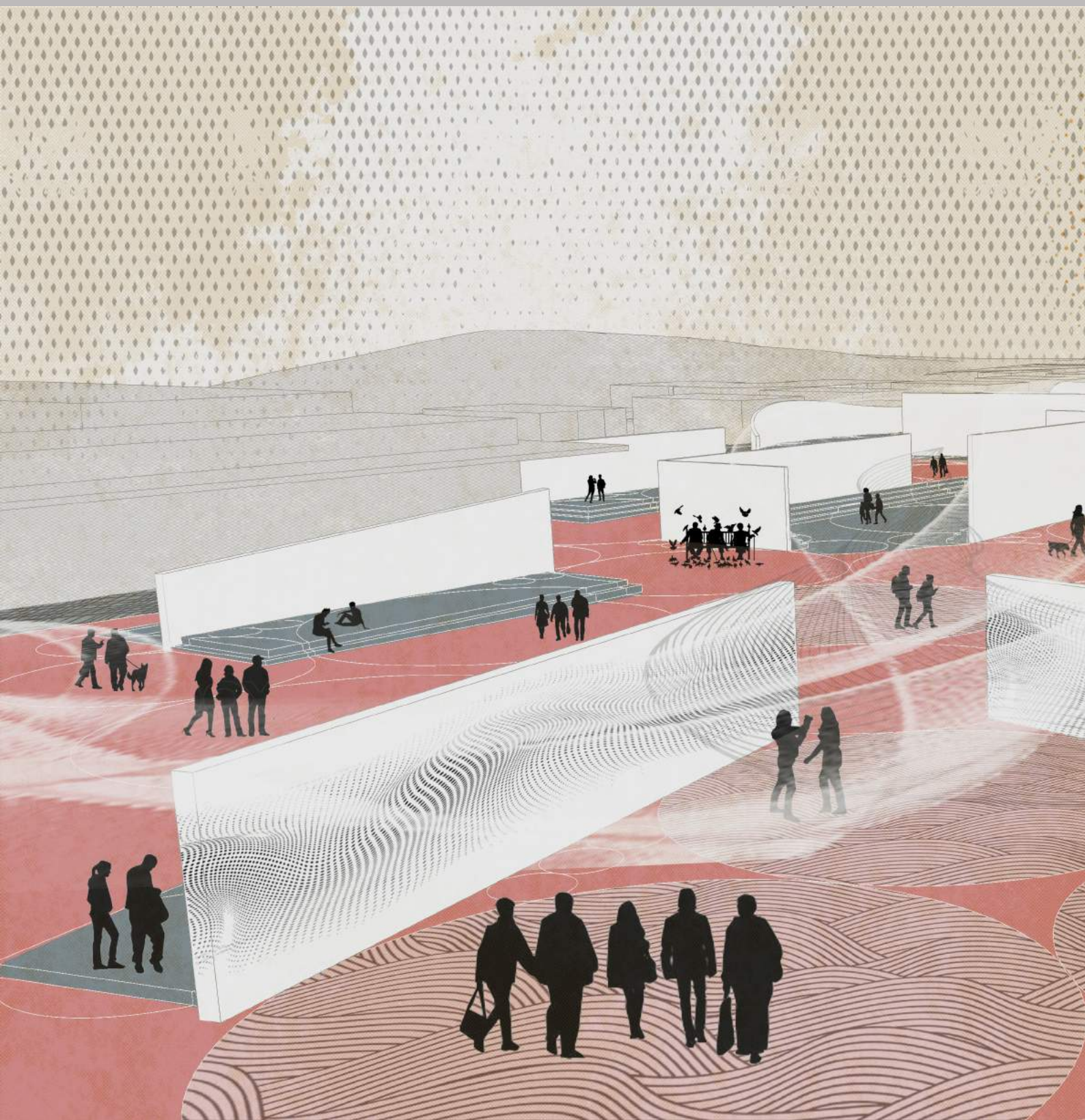


8



9





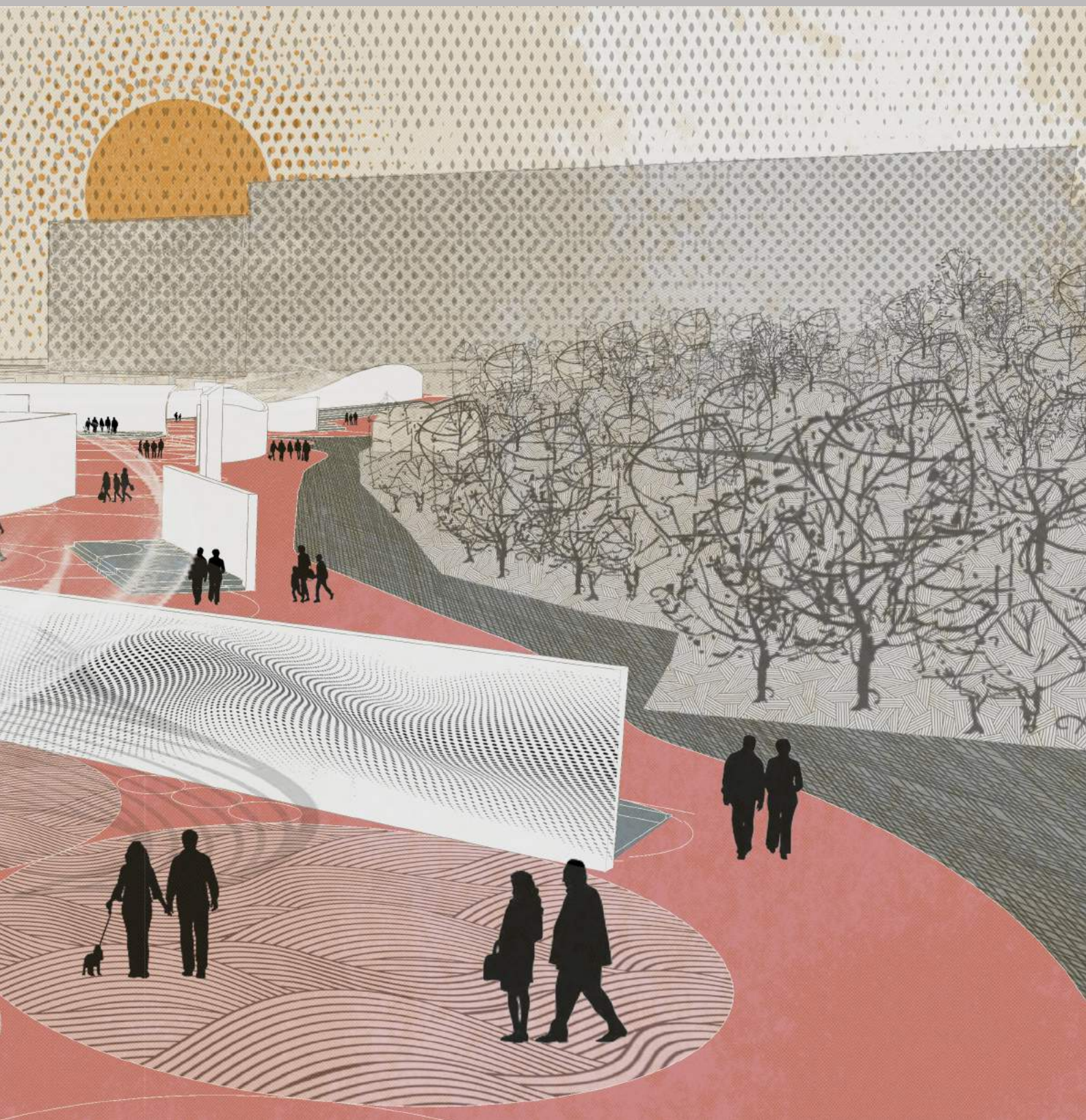


Figure 6-17: gallery perspective



# 7

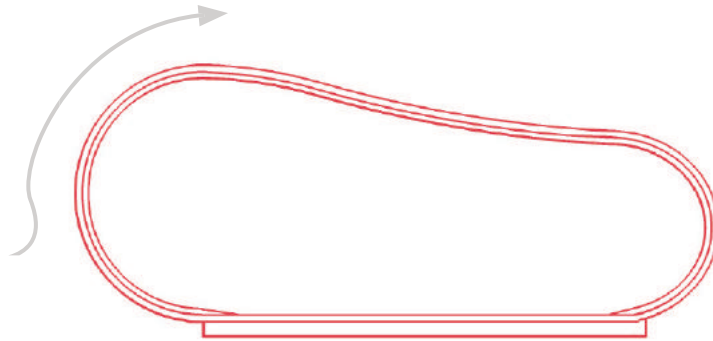
## FURTHER EXPLORATIONS



# ARCHITECTURE AS WIND AND CURATION DEVICES

## POSSIBLE INTERACTIONS BETWEEN ART AND WIND THROUGH THE STRUCTURES OF THE GALLERY

The wind barriers that will conduct the air flow through the open space may also function as interaction devices, combining art and wind movement and offering an interactive canvas for the local artists. In the next pages a small exploration of this potential will be displayed.

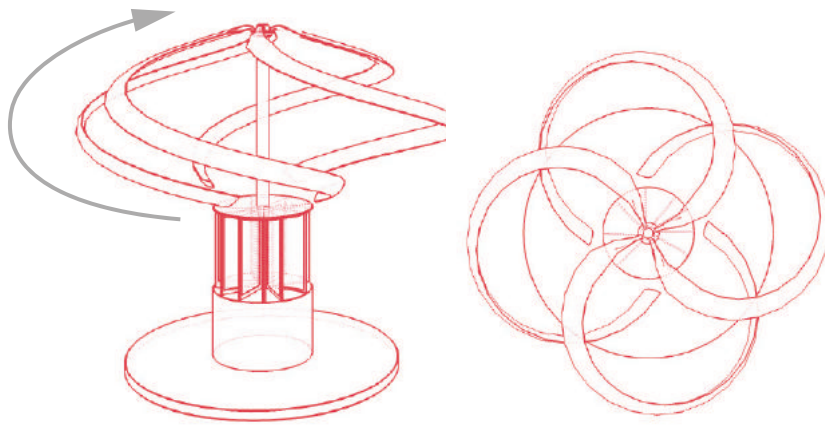


a curved shaped structure guides the wind up, and, at the same time, create smooth surfaces for spontaneous art interactions

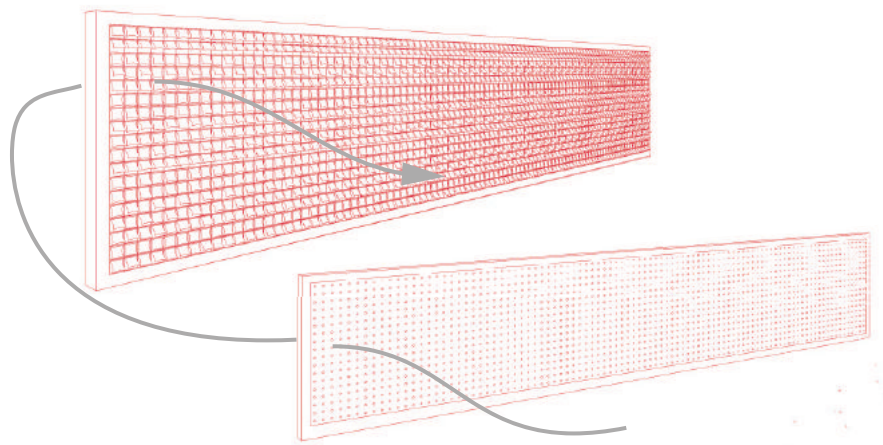


“flute system”: interactiveness with the use of the wind. most of the wind is blocked, but part of it passes through an opening, going up. this structure offers the possibility of interaction in different layers, indoors, more private or outdoors, more visible.

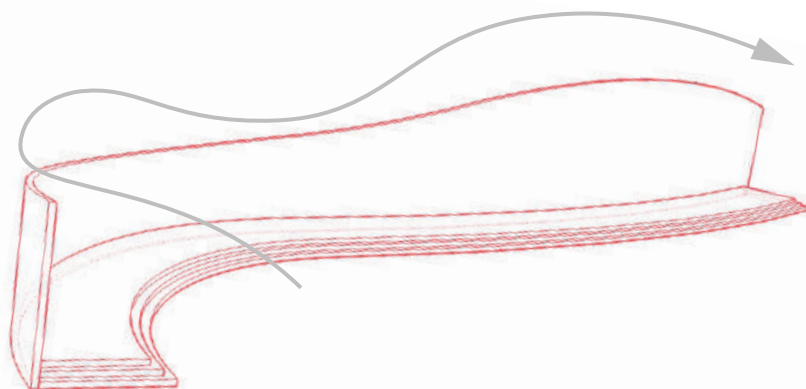
Figure 6-18: diagrams, interactions wind-barriers



“library of ideas”: the wind moves the central piece, in a windmill system, while the bottom part can exhibit art pieces, in several frames.



perforated walls allow the wind to pass through, moving small pieces on the other side, generating movement the perforated side would be a canvas for local art.



different heights conducts the wind up and down, generating movement. openings in the structure connect its two sides, creating a distinct perception on the ground floor.

Figure 6-19: diagrams, interactions wind-barriers

# 8

## REFLECTIONS



# AIR\_TISTIFICATION

The title of this thesis AIR\_TISTIFICATION came up as a game of words:

- Artistic, bringing the urban art layer to the public place, giving more power and freedom to the local artists and questioning the Swedish policies on this matter.
- Air, focusing on the use of the wind, so present in Hammarkullen, as an interactive tool to generate a different quality for the suburban space.

AIR\_TISTIFICATION tries to explore another possibility for urban art, respecting the local culture and existing initiatives in an attempt to avoid gentrification in the neighborhood.

The question,

*“how to turn public spaces in the suburbs into a community-directed place through urban art, promoting interactions and reducing distances between different groups?”*

generates a complex discussion:

## COMMUNITY ENGAGEMENT AND THE TEMPORALITY OF THE INTERVENTIONS

While it is possible to apply spatial principles developed at the beginning of this research on the quality of public spaces and produce a satisfactory result, only this wouldn't be enough for the intricate aspects surrounding the Swedish suburbs. Its heterogeneity and activism create the perfect atmosphere for the dialogue to happen, but, bringing top down interventions without the locals' participation can generate interventions that are meaningless for that community, or even animosity, since a hidden agenda not discussed with them before can be seen as suspicious.

For that reason, this work, although didn't go deeper in this aspect, recommends the conduction of participatory processes for every public intervention in the suburbs, with the presence of the initiatives that already work in the place, and representatives from all the different groups that could be identified. If the open art gallery would be built, this recommendation should also be applied. Rooted

in the community, the process can generate a new way for the people involved to communicate and bring new ideas to their civic lives.

Urban Art, as an art movement that contemplates complex subjects and social activism can be a powerful tool to stimulate conversations between different groups in the public space on important topics for the community. Hammarkullen already has artists and initiatives working with urban art, but the canvas for their exhibition is not permanent. This impermanence may be understood as unimportance. Since urban art is under the zero-tolerance policy in Sweden, the impermanence is an extra challenge for an already difficult situation, especially if the artist is not being sponsored by anyone or if the topic is not interesting for other stakeholders outside the community. By providing those artists a very public canvas, the idea is to also make them feel secure to approach difficult subjects and express the community's demands.

## URBAN ART, URBAN BRANDING AND GENTRIFICATION

The relaxation in the policies for urban art was an interesting input during the development of this work.

Urban art is being seen by many cities as a branding tool to bring more tourists and events in and raise their profitability. These street art festivals may generate a new movement in the community where they happen but with an expensive price for the locals, they usually do not take into consideration their demands, or wishes. The space becomes a merchandise

and urban art a tool for advertisement. In a long-term perspective, if this “urban revitalization” does not come together with other public strategies, a process of gentrification can take place.

Taking those aspects into consideration, it is recommended to carefully conduct the procedure to bring urban art into the public place, also bringing local artists and organizations into the discussion.

## THE ARCHITECT AS A MEDIATOR

With those recommendations in mind is important to emphasize that this is a historical moment where sustainability should be incorporated in every aspect of a project.

When we look into the social sustainability of our cities we are also looking into the need to develop a different way to do architecture or planning. The architect, to keep this role

as an active actor in the development of our built environment, should start changing perspectives: from the one who knows it all and does not accept exterior influences when designing, to someone who actively looks for inputs from different actors and is capable to mediate their visions, including them during the project process.

## CLIMATE CONDITION AS A TOOL

When looking at the Nordic countries and open spaces, the climate conditions play a main role in their development, the extreme conditions can prevent them to be used. This work explored the possibility to use wind as

tool to design an open and public space. This was the chosen condition, but the same type of investigation could be conducted using other climate situations as heavy rain or snow.

# 9

## REFERENCES



# LIST OF REFERENCE

- Abarca, J. (2010). *El postgraffiti, su escenario y sus raíces: graffiti, punk, skate y contrapublicidad*. Madrid: Universidad Complutense de Madrid.
- Agnew, J. (1987). *Place and Politics*. Boston and London: Allen and Unwin.
- Agnew, J. and Livingstone, D. (2011). *The SAGE Handbook of Geographical Knowledge*. London: Sage Publications, Ltda.
- Banet-Weiser, S. (2011). *Convergence on the street: Rethinking the authentic/commercial binary*. California: Cultural Studies, vol. 25, no. 45, pp. 641658.
- Bravo, D. (2010). *Theatre in Grotekerk square*. In Public Space Org. Accessed 05 March 2019  
<<https://www.publicspace.org/works/-/project/f042-urban-activators-theater-podium-brug-grotekerkplein>>
- Calvino, I. (1974). *Invisible Cities*. New York: Harcourt, Brace, Jovanovich.
- Christensen, M. Thor, T. (2017). *The reciprocal city: Performing solidarity—Mediating space through street art and graffiti*. New York: International Communication Gazette, 79(6–7), 584–612.
- Dačić, A. (2016). *Could Urban Art Be One of the Most Significant Movements in Recent Art History?* Widewalls, accessed 10 March 2019  
<<https://www.widewalls.ch/urban-art-movement>>
- Dutch Water Design (2015). *A8erna*. Accessed 05 March 2019  
<<http://dutchwaterdesign.com/portfolio-item/nl-architects-a8erna-4>>
- Gehl, J. (2010). *Cities for People*. Washington, DC: Island Press.
- Goosen, Z. and Cilliers, E. J. (2018). *Third Places for Social Sustainability: A Planning Framework Based on Local and International Comparisons*. International Journal of Urban and Civil Engineering Vol:12, No:3, 2018. New York: Springer International Publishing.
- Guo, S. and Yan G. (2016). *Immigration, Integration and Welcoming Communities: Neighbourhood-based Initiative to Facilitate the Integration of Newcomers in Calgary*. Canadian Ethnic Studies Journal, Vol. 48, No. 3. Calgary: Canadian Ethnic Studies Association.
- Gutierrez, L. (1990). *Working with women of color: An empowerment perspective*. Social Work Vol. 35, No. 2 (March 1990), pp. 149-153. Oxford: Oxford University Press.
- Hall, T. Vidén, S. (2005). *The Million Homes Programme: A Review of the Great Swedish Planning Project*. Planning Perspectives, Vol. 20. London: Routledge.
- Harvey, D. (1996). *Justice, Nature and the Geography of Difference*. Oxford: Wiley-Blackwell.
- Jacobs, J. (1961). *The Death and Life of Great American Cities*. New York: Random House.
- Kimvall, J. (2015). *The G-word: Virtuosity and Violation, Negotiating and Transforming Graffiti*. Stockholm: Dokument Press.
- Kormaníková, L. Achten, H. Kopřiva, M. Kmeť, S. (2018). *Parametric wind design*. Frontiers of Architectural Research, Volume 7, Issue 3, September 2018, Pages 383-394. Beijing: Higher Education Press Limited Company.

Lefebvre, H. (1968). *The Right to the City*. Paris: Anthropos.

Malmberg, B., Andersson, E.K., Nielsen, M.M. (2018). *Residential Segregation of European and Non-European Migrants in Sweden: 1990–2012*. European Journal of Population, May 2018, Volume 34, Issue 2, pp 169–193. New York: Springer International Publishing.

Maric, B. (2014). *What is Street Art and How Can We Define it?*  
In Widewalls. Accessed 14 March 2019  
<<https://www.widewalls.ch/defining-street-art> >

Mehta, V. and Bosson, J. (2010). *Third Places and the Social Life of Streets*. Environment and Behavior Journal, 42, p.779–805. London: Sage Publications, Ltda.

Murdie, R. and Borgegard, L. (1998). *Immigration, Spatial Segregation and Housing Segmentation of Immigrants in Metropolitan Stockholm, 1960-95*. Urban Studies, Vol 35, Issue 10, 1998. London: Sage Publications, Ltda.

Myllylä, M. (2018). *Graffiti as a Palimpsest*. Street Art & Urban Creativity Scientific Journal Urban Creativity, Changing times: Resilience, Vol. 4 / Nº 2. South Carolina: CreateSpace Independent Publishing Platform.

Noack, R. (2018). *How segregated housing helped liberal Sweden's far-right dominate the debate*. The Washington Post Online, September 10, 2018. Accessed 05 May 2019  
<[https://www.washingtonpost.com/world/2018/09/10/how-segregated-housing-helped-liberal-swedens-far-right-dominate-debate/?noredirect=on&utm\\_term=.f30cc9573b8b](https://www.washingtonpost.com/world/2018/09/10/how-segregated-housing-helped-liberal-swedens-far-right-dominate-debate/?noredirect=on&utm_term=.f30cc9573b8b)>

Okano, H. and Samson, D. (2010). *Cultural Urban Branding and Creative Cities: A Theoretical Framework for Promoting Creativity in the Public Spaces*. Cities Journal, Vol. 27, p. S10-S15. Amsterdam: Elsevier.

Oldenburg, R. (1991). *The Great Good Place. Cafes, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community*. Washington, DC: Marlowe & Company

Oswalt, P., Overmeyer, K. and Misselwitz, P. (2013). *Urban Catalyst, The Power of Temporary Use*. Berlin: DOM Publishers.

Project for Public Spaces, Inc. (2014) *Placemaking. What if we built our cities around places?*  
Accessed 20 February 2019  
<<https://www.pps.org/article/greatcitiesinitiative>>

Project for Public Spaces, Inc. (2018) *What Is Placemaking?*  
Accessed 03 April 2019  
<<https://www.pps.org/article/what-is-placemaking>>

Project for Public Spaces, Inc. (2018) *What makes a successful place?*  
Accessed 20 February 2019  
<<https://www.pps.org/article/grplacefeat>>

Relph, E. (1976). *Place and Placelessness*. London: Sage Publications, Ltda.

Rogers, D. Dufty-Jones, R. and Steele, W. (2015). *Housing and Socio-Spatial Inclusion*. Social Inclusion Open Access Journal, 2015, vol. 3, issue 2, 01-5. Lisbon: Cogitatio.

Sernhede, O. (2014). *Youth rebellion and social mobilization in Sweden*. London: Lawrence and Wishart.

Stampoulidis, G. Bitouni, T. Xyntarianos-Tsiropinas, P. (2018). *The “black-andwhite Mural” in polytechnio: meaning-making, materiality, and heritagization of contemporary street art in Athens*. Street Art & Urban Creativity Scientific Journal Urban Creativity, Changing times: Resilience, Vol. 4 / Nº 2. South Carolina: CreateSpace Independent Publishing Platform.

Suarez-Orozco, C. and Suarez-Orozco, M. (2001). *Children of Immigration*. Cambridge: Harvard University Press.

Sullivan, K. (2015). *Otherness and the power of exclusion*. Stockholm International Peace Research Institute.

Accessed 17 April 2019

< <https://www.sipri.org/commentary/blog/2015/otherness-and-power-exclusion> >

Travis Jr, R. (2011). *Empowerment in Context: Lessons from Hip-Hop Culture for Social Work Practice*. Journal of Ethnic & Cultural Diversity in Social Work 20, July 2011, p.203-222. United Kingdom: Taylor & Francis Group.

United Nations (2015). *Transforming our world: the 2030 Agenda for Sustainable Development*.

Accessed 19 March 2019

<<https://sustainabledevelopment.un.org/post2015/transformingourworld>>

United Nations (2017). *International Migration Report 2017*. New York: United Nations.

United Nations. (2016). *The World's Cities in 2016 – Data Booklet*.

Accessed 19 March 2019

< <https://www.un.org/en/development/desa/population/publications/databooklet/index.asp> >

United Nations. (2019). *United Nations Sustainable Development Goals*.

Accessed 19 March 2019

< <https://sustainabledevelopment.un.org/?menu=1300> >

Van den Berg, M. (2018). *The Role of Street Art in City Branding Strategies*.

Art by Mieke, February 17. Accessed 12 March 2019

< <https://artbymieke.com/role-street-art-in-city-branding-strategies> >

# LIST OF FIGURES

Note: all figures absent from this list were produced by the author

Figure A: <i>Conceptual Idea</i> .....	3
Author's own copyright (2019).	
Figure 1-1: <i>Brainstorming</i> .....	7
Author's own copyright (2019).	
Figure 1-2: <i>Keywords</i> .....	8
Author's own copyright (2019).	
Figure 1-3: <i>Project's Intentions</i> .....	9
Author's own copyright (2019).	
Figure 1-4: <i>Design Method</i> .....	10
Gehl, J. (2010). Retrieved in 20 March 2019 < <a href="https://www.gehlpeople.com">https://www.gehlpeople.com</a> >	
Figure 1-5: <i>Urban Art in Gothenburg</i> .....	10
Kozica, H. (2016). Retrieved in 20 March 2019 < <a href="http://www.artscape.se">www.artscape.se</a> >	
Figure 1-6: <i>Delimitation graphic</i> .....	11
Author's own copyright (2019),based in the Social Impact Measurement Frameworks from Berkeley University and in Cities for People (Gehl, 2010).	
Figure 1-7: <i>Elements of a place</i> .....	12
Author's own copyright (2019).	
Figure 1-8: <i>Location and locale</i> .....	13
Author's own copyright (2019).	
Figure 1-9: <i>Locale and sense of place</i> .....	14
Author's own copyright (2019).	
Figure 1-10: <i>Results - Design and Deliberation</i> .....	14
Author's own copyright (2019).	
Figure 1-11: <i>Research development stages</i> .....	15
Author's own copyright (2019).	
Figure 2-1: <i>New technologies in the public space</i> .....	20
Johnson, D. (2016). Retrieved in 02 April 2019 < <a href="https://www.flickr.com/photos/31029865@N06/">https://www.flickr.com/photos/31029865@N06/</a> >	
Figure 2-2: <i>The Place Diagram</i> .....	21
Project for Public Spaces, Inc. (2018). Retrieved in 20 February 2019 < <a href="https://www.pps.org/article/grplacefeat">https://www.pps.org/article/grplacefeat</a> >	
Figure 2-3: <i>Social field of vision</i> .....	22
Author's own copyright (2019).	
Figure 2-4: <i>Angles of vision</i> .....	23
Author's own copyright (2019).	

Figure 2-5: <i>Connection between street and buildings</i> .....	23
Author's own copyright (2019).	
Figure 2-6: <i>Physical distance for communication</i> .....	24
Author's own copyright (2019).	
Figure 2-7: <i>Speed of movement</i> .....	25
Author's own copyright (2019).	
Figure 2-8: <i>Attention spam</i> .....	26
Author's own copyright (2019).	
Figure 2-9: <i>Uninteresting vs Interesting routes</i> .....	27
Author's own copyright (2019).	
Figure 2-10: <i>Public spaces and human scale</i> .....	28
Author's own copyright (2019).	
Figure 2-11: <i>Active uses extended to public spaces</i> .....	29
Author's own copyright (2019).	
Figure 2-12: <i>Greenery in public spaces</i> .....	30
Author's own copyright (2019).	
Figure 2-13: <i>Climate conditions and protection</i> .....	31
Author's own copyright (2019).	
Figure 2-14: <i>Safety in public spaces</i> .....	32
Author's own copyright (2019).	
Figure 2-15: <i>Prinzessinnengarten, Berlin</i> .....	33
Author's own copyright (2017).	
Figure 3-1: <i>Hammarkullen, Gothenburg's Suburb</i> .....	37
Author's own copyright (2017).	
Figure 3-2: <i>"Otherness" in community life</i> .....	38
Author's own copyright (2017).	
Figure 3-3: <i>Sweden data on immigration and migration</i> .....	38
Statistics Sweden, SCB (2013). Retrieved in 27 May 2019	
< <a href="https://www.scb.se/en/finding-statistics/statistics-by-subject-area/population/population-composition/population-statistics">https://www.scb.se/en/finding-statistics/statistics-by-subject-area/population/population-composition/population-statistics</a> >	
Figure 3-4: <i>Inclusion diagrams</i> .....	39
The Council of the City of Sydney (2017). A City for All- Inclusion (Disability) Action Plan 2017-2021, p.05.	
Figure 3-5: <i>Protest in Hammarkullen</i> .....	40
Löwendahl, A. (2018). Retrieved in 17May 2019	
< <a href="https://www.hemhyra.se/nyheter/protest-mot-ombildning-hammarkullen/">https://www.hemhyra.se/nyheter/protest-mot-ombildning-hammarkullen/</a> >	
Figure 4-1: <i>Hammarkullen's murals</i> .....	40
Author's own copyright (2017).	

Figure 4-2: <i>Urban art as a palimpsest</i> .....	45
Author's own copyright (2019).	
Figure 4-3: <i>Interaction between artist and observer through the urban art layers</i> .....	46
Author's own copyright (2019).	
Figure 4-4: <i>Interviews conducted</i> .....	47
Author's own copyright (2019).	
Figure 5-1: <i>Locating Hammarkullen</i> .....	55
Author's own copyright (2019).	
Figure 5-2: <i>Art in Hammarkullen</i> .....	56
Author's own copyright (2017 and 2018).	
Figure 5-3: <i>Spatial aspects model, big scale</i> .....	57
Author's own copyright (2019).	
Figure 5-4: <i>Spatial aspects model, smaller scale</i> .....	58
Author's own copyright (2019).	
Figure 5-5: <i>Topography map</i> .....	59
Author's own copyright (2019).	
Figure 5-6: <i>Wind directions during the year</i> .....	60
GmbH & Co. KG (2019). Ulvesund/Kanehall data retrieved in 26 April 2019 < <a href="https://www.windfinder.com/?utm_source=windfinder.com&amp;utm_medium=web&amp;utm_campaign=redirect#10/57.8349/11.8654">https://www.windfinder.com/?utm_source=windfinder.com&amp;utm_medium=web&amp;utm_campaign=redirect#10/57.8349/11.8654</a> >	
Figure 5-7: <i>North-east wind map</i> .....	61
Author's own copyright (2019).	
Figure 5-8: <i>North-east wind tunnel studies</i> .....	62
Author's own copyright (2019), generated in the software Autodesk Flow.	
Figure 5-9: <i>North-east wind tunnel studies</i> .....	63
Author's own copyright (2019), generated in the software Autodesk Flow.	
Figure 5-10: <i>South-west wind map</i> .....	64
Author's own copyright (2019).	
Figure 5-11: <i>South-west wind tunnel studies</i> .....	65
Author's own copyright (2019), generated in the software Autodesk Flow.	
Figure 5-12: <i>South-west wind tunnel studies</i> .....	66
Author's own copyright (2019), generated in the software Autodesk Flow.	
Figure 5-13: <i>West wind map</i> .....	67
Author's own copyright (2019).	
Figure 5-14: <i>West wind tunnel studies</i> .....	68
Author's own copyright (2019), generated in the software Autodesk Flow.	
Figure 5-15: <i>West wind tunnel studies</i> .....	69
Author's own copyright (2019), generated in the software Autodesk Flow.	

Figure 5-16: <i>Map of flows</i> .....	70
Author's own copyright (2019).	
Figure 5-17: <i>Public spaces appropriations in Hammarkullen</i> .....	71
Author's own copyright (2017, 2018 and 2019).	
Figure 5-18: <i>A8erna</i> .....	72
Kramer, L. (2003). Retrieved in 27 March 2019 < <a href="https://www.architonic.com/en/project/nl-architects-a8erna/5100103">https://www.architonic.com/en/project/nl-architects-a8erna/5100103</a> >	
Figure 5-19: <i>A8erna, study diagrams on participation</i> .....	73
Author's own copyright (2019).	
Figure 5-20: <i>A8erna, study diagrams on nature</i> .....	74
Author's own copyright (2019).	
Figure 5-21: <i>A8erna, study diagrams on tricking barriers</i> .....	75
Author's own copyright (2019).	
Figure 5-22: <i>Theater in Grotekerk Square, concept diagram</i> .....	76
Atelier Kempe Thill (2005). Retrieved in 27 March 2019 < <a href="https://www.publicspace.org/works/-/project/f042-urban-activators-theater-podium-brug-grotekerkplein">https://www.publicspace.org/works/-/project/f042-urban-activators-theater-podium-brug-grotekerkplein</a> >	
Figure 5-23: <i>Theater in Grotekerk Square</i> .....	77
Schwarz, U. (2009) Retrieved in 27 March 2019 < <a href="https://www.atelierkempethill.com/0047-open-air-theatre-grotekerkplein/">https://www.atelierkempethill.com/0047-open-air-theatre-grotekerkplein/</a> >	
Figure 5-24: <i>Theater in Grotekerk Square, study diagram on framing the space</i> .....	77
Author's own copyright (2019).	
Figure 6-1: <i>Parameters for Intervention</i> .....	81
Author's own copyright (2019).	
Figure 6-2: <i>Parameters for Intervention</i> .....	82
Author's own copyright (2019).	
Figure 6-3: <i>Wind directions</i> .....	83
Author's own copyright (2019).	
Figure 6-4: <i>Strategies to deal with the wind</i> .....	84
Author's own copyright (2019).	
Figure 6-5: <i>Wind barrier studies</i> .....	85
Author's own copyright (2019).	
Figure 6-6: <i>Wind barrier studies</i> .....	86
Author's own copyright (2019).	
Figure 6-7: <i>Wind barrier studies</i> .....	87
Author's own copyright (2019).	
Figure 6-8: <i>Wind barrier studies</i> .....	88
Author's own copyright (2019).	

Figure 6-9: <i>Local context</i> .....	89
Author's own copyright (2019).	
Figure 6-10: <i>Wind barriers in Hammarkulletorget</i> .....	90
Author's own copyright (2019).	
Figure 6-11: <i>Map fields of vision</i> .....	91
Author's own copyright (2019).	
Figure 6-12: <i>Map distances for communication</i> .....	92
Author's own copyright (2019).	
Figure 6-13: <i>Map experiences in Hammarkulletorget</i> .....	93
Author's own copyright (2019).	
Figure 6-14: <i>Activities in the path</i> .....	94
Author's own copyright (2019).	
Figure 6-15: <i>Design proposal: the gallery</i> .....	97
Author's own copyright (2019).	
Figure 6-16: <i>Gallery and experiences</i> .....	99
Author's own copyright (2019).	
Figure 6-17: <i>Gallery perspective</i> .....	101
Author's own copyright (2019).	
Figure 6-18: <i>Diagrams, interactions wind-barriers</i> .....	105
Author's own copyright (2019).	
Figure 6-19: <i>Diagrams, interactions wind-barriers</i> .....	106
Author's own copyright (2019).	

# 10

## APPENDIX



# INTERVIEW QUESTIONS

## HAMARKULLEN'S INHABITANTS

1. Do you live in the area?
2. Where do you work/study?
3. Does the neighborhood have everything you need? What else would you like to have there?
4. What do you like about the space?
5. What you don't like about it?
6. What is your feeling when leaving the tram station?
7. Is there a place where you could choose to meet your friends around here?
8. Do you know your neighbors? Do you meet them at any events?
9. Which is the most beautiful place in the neighborhood?
10. What should I visit in the neighborhood?
11. Who should I meet in the neighborhood?

## URBAN KONST

1. What is Urban Konst?
2. What kinds of projects do you develop? Who do you collaborate with?
3. What is your function in the organization?
4. What do you consider urban art? Which of these expressions did you develop in Gothenburg?
5. Why urban art matters?
6. How do you deal with the Zero Tolerance law?
7. Do you think urban art is still seen as something marginal in Sweden?
8. How do you think urban art can be promoted to avoid stereotyped visions?
9. Do you think urban art can be used as a tool for promoting inclusion? Why?
10. How do you choose or help in the choice of the artists invited for your projects?
11. Do you think curatorship is important when it comes to urban art? Why?
12. How do you deal with the ephemeral character of urban art?
13. Is there any exhibition you remembered that turned into something bigger than you thought?

## HAMARKULLEN KONSTHALL

1. How did the project in Hammarkullen begin?
2. What is your function in the organization?
3. Why did you choose the tram station?
4. Besides the exhibitions do you have other activities?
5. I read that the exhibitions are determined by a council. How is this council formed? Are they elected?
6. How is the art curation in this context? In a public space? What do you take into consideration when putting together an exhibition? Does something change because it is a public space?
7. How is the relationship of the community in Hammarkullen with the Konsthall?
8. What is the role of a Kulturhuset in the suburban context?
9. Why art matters here?
10. Do you believe art is an empowerment tool? Why?
11. Is there an exhibition you remembered that turned into something bigger than you thought?  
inclusion? Why?
10. How do you choose or help in the choice of the artists invited for your projects?
11. Do you think curatorship is important when it comes to urban art? Why?
12. How do you deal with the ephemeral character of urban art?
13. Is there any exhibition you remembered that turned into something bigger than you thought?

## ART SCAPE

1. How did Artscape start?
2. What kinds of projects do you develop? Who do you most collaborate with?
3. How do you deal with the Zero Tolerance law?
4. How do you think public art is seeing today in Sweden? Did something change?
5. Why public art is important?
6. How are the artists chosen? Who are they?
7. How is the art curation in the public context? What do you take into consideration when putting together an exhibition? Is there something different because it is a public space?
8. I saw your map for the Gothenburg exhibition in 2016. Were you surprised by the invitation? How was the experience?
9. Which ways do you think are more effective in promoting public art today?
10. How do you deal with the ephemeral character of urban art?
11. Do you think urban art can be used as an empowerment/inclusion tool? How?
12. Is there any exhibition you remembered that turned into something bigger than you thought?

## HAMMARKULLEN 365

1. How did the project in Hammarkullen begin?
2. What is your function in the organization?
3. Which activities do you develop?
4. What is the cultural walk about?
5. How is the relationship between the community in Hammarkullen and Hammarkullen 365?
6. How do you choose your collaborators? Does something change because it is a public space?
7. Do you collaborate with the carnival? How?
8. What do you think is the role of a cultural association in the suburban context?
9. Why art matters there?
10. Do you believe art is an empowerment tool? Why?
11. Is there any exhibition you remembered that turned into something bigger than you thought?



