

FORMING *the* FEMINIST FUTURE

*An exploration of design that allows
young women and transgender to
appropriate public space*

Fredrika Sandblom and Matilda Nilsson
Master's thesis, spring 2018

Chalmers University of Technology
Department of Architecture and Civil Engineering

Examiner: Kristina Grange
Supervisor: Anna-Johanna Klasander



CHALMERS

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Master's Thesis at Chalmers School of Architecture
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Keywords: intersectional feminism, young women and transgender, appropriation, public space, urban form

A design proposal for Skanstorget that investigates the relation between urban form and the ability for appropriation of public space by young women and transgender.



ABSTRACT

This thesis focuses on young women’s and transgender’s right to be represented in the public space. Everyone has equal rights to the city’s public spaces, but norms and power structures that exist in our society tend to become manifested in built environment, limiting this group’s access to public space. For example, about 75 percent of cities’ public spaces consists of roads, where cisgender men constitute the norm as users of this space. Designing cities for cars therefore gives men a greater right to public space. Thus, urban planning has to challenge existing norms and be norm creative in order to create cities for everyone.

Young cisgender women and transgender are marginalized both by gender and age. Urban planning usually focuses on either the gender perspective or the child perspective, but the joint perspective is lacking. This drastically reduces this group’s ability to influence and improve their own quality of life, which often leads to a feeling of being less comfortable, safe and welcome in public space. A specific focus on young women and transgender is therefore much needed.

The purpose of this thesis is to explore how architects can design public spaces that young women and transgender are encouraged to occupy, in order to be part of the production of the city. The right to the city is about the right to be represented both in and through public space. The aim is to identify the relation between the design of public space and this group’s ability for appropriation.

This relation is investigated through a norm creative design proposal for Skanstorget in Gothenburg. By testing different designs in an iterative process, the project explores the links between the form of the built environment and young women’s and transgender’s ability to appropriate public space. Methods that are used are workshops with a group of young women and transgender, interviews with professionals, document studies, and inventories of Skanstorget as well as places in Gothenburg where the focus group spends time today.

The result is a design proposal of an informal, multicore public square for everyday practices, framed by a new residential building with activities in the ground floor. The research shows that this group desire to be free from expectations, while at the same time be a part of the urban life. Therefore, the public space has to offer both on stage, off stage and backstage places, but also be designed in a flexible way to allow for a variety of appropriations. Open access without consumption requirements as well as access to toilets and water are important for the everyday life.

Through the norm creative design proposal for Skanstorget, the thesis contributes to the debate on more equal public spaces in a Gothenburg context, knowledge that is vital in order to create cities for everyone. Thus, the thesis argues that it is time to start forming the feminist future ahead of us.

KEY WORDS

Intersectional feminism. Young women and transgender. Appropriation. Public space. Urban form.

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The participants at Majkens youth center

Mats Stammarnäs, Simon Bjöck, Josefin Svendsen and Kristoffer

Bengtsson - leisure assistants at Majkens youth center

Josefina Feurst - project coordinator at Project Lighthouse

Lina Olsson - senior lecturer at Malmö University

Malin Häggdahl - urban planner at the City of Gothenburg

Lars Jonsson and Mania Teimouri - architecture consultants at

Kultur i Väst and the City of Gothenburg

*“If women’s rights are human rights,
it stands to reason that a feminist
city is a humanist city”*

Johnston-Zimmerman (2017)





Figure 1. Authors

ABOUT THE AUTHORS

We, the authors of this master's thesis, met during our bachelor studies in Karlskrona. After three years of studies together followed by separate internships, we joined up again at the last semester. We realized that both of us are interested in the social aspects of urban planning and the problem about unequal use of public space in our contemporary cities, and therefore decided to work together in the master's thesis. Through discussions around the matter we chose to work with a feminist approach, a perspective that is close to heart for both of us. By having been young women ourselves, the unequal access to public space is a situation we can very much relate to.

As the now worldwide campaign #metoo has demonstrated, there is a huge need to work with these questions and to improve girl's, women's and transgender's living conditions. In this debate, feminist urban development has received more attention, and we believe that we can contribute to this debate.

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In the introduction chapter, the background and research problem are presented. Then follows purpose, research design, methods and work process. The second chapter consists of the theoretical framework. Concepts related to appropriation and the right to the city (the goal), intersectional feminism (the perspective) and urban form (the tool) are presented as the analytical glasses for understanding the empirical material.

Next chapter describes some of the current practice within the subject, both in Sweden and on a global level. The chapter contains reflections on what has been found to work and not, and what inspires us for the design proposal. To gain more knowledge, the fourth chapter, young women and transgender in Gothenburg, is important. A workshop with a focus group and the analysis of the findings are presented.

Then follows a chapter containing the site analysis of Skanstorget. The most important aspects are summed up in four ambitions for the site. The chapter is followed by the design proposal for Skanstorget. Three design concepts *formal informality*, *multicore spatiality* and *everyday practices* are presented as the bridge between theory and design.

In the last chapter, the research question is answered and reflections and conclusions are being made.

INDEX

01. INTRODUCTION	
Young women and transgender in public space.....	17
Why appropriation matters.....	19
Site and context.....	21
Thesis framework.....	23
Research design.....	25
Glossary.....	26
02. THEORETICAL FRAMEWORK	
Appropriation and the right to the city.....	31
Intersectional feminism.....	39
Concepts of urban form.....	47
03. CURRENT PRACTICE	
#UrbanGirlsMovement.....	57
Flickr i det offentliga.....	59
Rosens röda matta.....	61
Frizon.....	63
Praxagoras kök.....	65
Torsbo ut och in.....	67
Equalizer.....	69
04. YOUNG WOMEN AND TRANSGENDER IN GOTHENBURG	
The focus group.....	73
The difficulty to reach out.....	75
Mapping of favorite places in Gothenburg.....	77
Detail study of Stenpiren.....	85
Concluding thoughts.....	87
05. SKANSTORGET	
The broader context.....	91
Skanstorget today.....	93
Future plans.....	95
Historical development.....	97
Site ambitions.....	102
06. DESIGN PROPOSAL	
The bridge between research and design.....	107
Design concepts.....	111
Forming the feminist future.....	117
07. REFLECTIONS	
Answering the question.....	139
Concluding thoughts.....	143
08. REFERENCES	

CHAPTER ONE

INTRODUCTION

This part gives an introduction to the problem that this thesis investigates. The discourse and the purpose of the thesis is presented, as well as the work process, research design and methods. A glossary is presented, explaining some of the common concepts used in this thesis.

Space for everyone?



Today, cars have a bigger priority in our cities than young women and transgender

YOUNG WOMEN AND TRANSGENDER IN PUBLIC SPACE

THE UNEQUAL REPRESENTATION

Social structures affect physical structures, and gender norms have always been reflected in the planning of our cities. This creates unequal opportunities to be represented in public space. For example, 75 percent of the cities' public spaces consist of roads, where cisgender men constitute the norm as users of this space. Designing cities for cars therefore gives men a greater right to public space (Global Utmaning, 2017, pp.8-14).

Even though women have reclaimed space in the public during the past 100 years, young women and transgender are still underrepresented in public space today. In Sweden, a common phenomenon when planning urban spaces for youth is to create sport grounds for spontaneous physical activities. However, national research shows that in the age group 7-19 years old, these areas are used to 80 percent by men (Blomdahl, Elofsson & Åkesson, 2012, pp.11, 25, 31-32). Statistics also show that 37 percent of women in the ages 16-19 feel very or fairly insecure to be outside in their residential area late in the evening, compared to nine percent of the men (Brå, 2018, p.119). This highlights that today's public spaces do not correspond to young women's and transgender's needs.

In planning processes, young women and transgender are under-prioritized groups, because of both gender and age. The phenomenon is called "genderation" which means invisibility of young girls. At the same time, this is not a homogeneous group. More layers of social identity can be added to a group's marginalization. For example class, ethnicity or sexual orientation are identities that can enhance discrimination. An intersectional perspective which acknowledges these overlapping layers of social identities is therefore of importance in this thesis (Lundberg & Werner, 2016 p.33; Global Utmaning, 2017, pp.11, 15).

UN's sustainable development goals number 5, 10 and 11 together are about achieving more equal cities. But none of the sub goals deal with the fact that everyone should

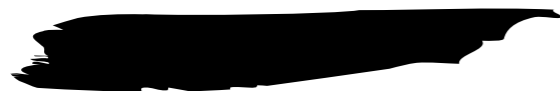
have the same right to use and appropriate our collective urban spaces. We think one fundamental aspect of a democratic society is that everyone is able to be part of shaping the city and to use its public places. Everyone should have equal opportunities to be represented in and through public space. A specific focus on the underrepresented group of young women and transgender is therefore much needed.

Today, both governments and municipalities include gender equality in their governing documents and the now worldwide campaign #metoo has demonstrated the huge need to improve girls' and women's living conditions. In this debate, *feminist urban development* has received more attention (Andersdotter Fabre, Färnman and Björk-Klevby, 2018). Besides this, there is a large focus on the child perspective. We see the need to combine the gender and child perspective and work exclusively with young women and transgender (aged 13-17) in order to create inclusive and equal cities for everyone. Within planning practice, there is usually a fear of working with a specific target group because there is a belief that it means that others are being excluded. But working with a separatist group doesn't mean that the design will not work for people with a privileged position in public space today, rather that they will lose their privilege for the benefit of others.

The strategic work group for social sustainable development in Gothenburg states that a *norm critical approach* is important for asking the question "does it have to be like this", an *intersectional perspective* is important to ask "does this only affect (cis)women", and a *gender perspective* is important to ask "in what way does this affect gender" (S2020, 2015). In this thesis, we want to add the importance of a *norm creative approach* to this list, in order to ask "how can we create more inclusive public spaces for young women and transgender"? Urban planning has to challenge existing norms and be norm creative in order to create cities for everyone.

“Appropriation of space can be described as ‘a collection of acts, sequences of daily life’

Kärholm (2004)



WHY APPROPRIATION MATTERS

A SPATIAL ASPECT OF EQUITY

All people should have the same rights and access to the city’s public spaces. According to Henri Lefebvre (1968), the right to appropriation is one fundamental aspect of the right to the city. He describes appropriation as using a space as it was your own, and thereby transforming it. Appropriation happens gradually, over time, and in the continuous use of a place. It can happen consciously or unconsciously. People are part of the production of space and together recreate the city as a collective work. Thus, the right to the city is about the right to transform the city. And these processes takes place in the collective urban spaces (Olsson, 2008, pp. 68-69, 220).

The public space is a space for representation and indirect meetings with others - to see and be seen. Being visible to each other has two dimensions. It is both about physical representation and ones traces of use in public space. Thus, the possibility to be visible both *in* and *through* public space is an important aspect of the right to the city (Olsson, 2008, pp.102-104).

But the ability for appropriation is undermined by contemporary processes. Today, the public space is changing towards increased densification, privatization and commercialization. The scope of democratic public space is shrinking, and areas for social interaction on equal terms are disappearing. Today, the production of space is governed by economic objectives since the power to influence urban development often ends up in the hands of entrepreneurs. Property developers are shaping urban development based on goals like cost-effectiveness and profit. However, the actors within the building sector are not the ones that are responsible for ensuring that the city responds to everyone’s needs. Politics and municipal urban planning play a vital role in creating and providing space for everyone (Global Utmaning, 2017, p.20).

The ability to appropriate public places also differs a lot between different groups of society, and marginalized groups often have less access to public space due to norms

and societal structures. By working exclusively to create public spaces that stimulate the ability for appropriation by the underrepresented group of young women and transgender, their representation can be enhanced.

Appropriation is about the occupation of space, and all space is more or less subject to some kind of control. Kärholm (2004) uses the concept of territoriality to describe this spatial control. Appropriation can be described as a collection of acts that are manifested in the creation of a territory. This means that appropriation is concerned with the everyday practices, sequences of daily life, that contribute to the production of space. Territories can be overlapping, temporal or more constant. They are produced either consciously or unconsciously, and are personally or impersonally controlled.

Territories are all results of what we see as different kinds of appropriations. In order to create public spaces that stimulate the ability for appropriation, it is important to understand that these different processes exist, and that they create these different territories in time and space. Some territorial productions may prevent other people from using a space, while other allow overlapping functions. In the creation of inclusive public spaces, we believe that the appropriations that allow overlapping territories are more desirable and important to stimulate.

We believe that by creating public spaces that stimulate the ability for appropriation, space can also be reproduced from a grass root level, not only through top-down decision making and profit driven processes. Creating such spaces is about empowering the users of space. It is about the right to participate in the construction of public space and be a part of the development of the city. The appropriation process, i.e. the occupation of space, and the spaces thereby created thus pinpoint a spatial aspect of equity.



Figure 2. Skanstorget, Gothenburg

THE SITE AND CONTEXT

FOR A NORM CREATIVE DESIGN PROPOSAL

In Gothenburg, there have not been many urban planning projects that focus on young women and transgender in public space, which makes the subject of this thesis relevant in a Gothenburg context. In Sweden, many of the prominent projects within this subject are quite small scale interventions, and are not dealing with the everyday practices and the larger context of shared spaces of the city. They often focus on the transformation of one specific place, for example Rosens Röda Matta in Malmö and Frizon in Umeå, into a designated place for girls. In an interview with the architecture pedagogues Mania Teimouri and Lars Jonsson (personal communication, February 9, 2018), they state that children and youth are usually asked about places that already are “theirs”. With the claim that all people should have equal rights to public space, we see a need of prioritizing youth and the intersectional feminist perspective on a larger scale.

This thesis will investigate the subject of young women’s and transgender’s right to the city through a norm creative design proposal for Skanstorget, which challenges existing norms. Skanstorget is situated between the neighborhoods of Haga, Annedal and Kommendantsängen in Gothenburg. The site has a long history and is of importance for the city, but its main function today is being a parking lot. With its central location and closeness to a future station of Västlänken, the square has potential to be developed into a meeting place for surrounding areas.

Skanstorget is an interesting site to look at because of the lack of public meeting places for young women and transgender in the central parts of Gothenburg. It is also interesting because of the ongoing plans for redeveloping the square. We believe that it is of importance to tie the question of young women’s and transgender’s access to public space to an ongoing debate. The City of Gothenburg wants to redevelop Skanstorget to add housing and other functions to the old square. The development of the site has been under discussion for many years, but because of the many challenging questions like the traffic situation and the sensitive cultural environment, few things have happened.

From an intersectional perspective, one of the most excluded groups in society is young girls living in areas with a low social and economical status (Global Utmaning, 2017, p.10). However, we see that there is a lack of awareness of how to include young women and transgender in urban renewal projects in similar size and scale as Skanstorget, which makes this site important for our research. Young women and transgender should have access to public space all over the city, not only to places that are designated for them.

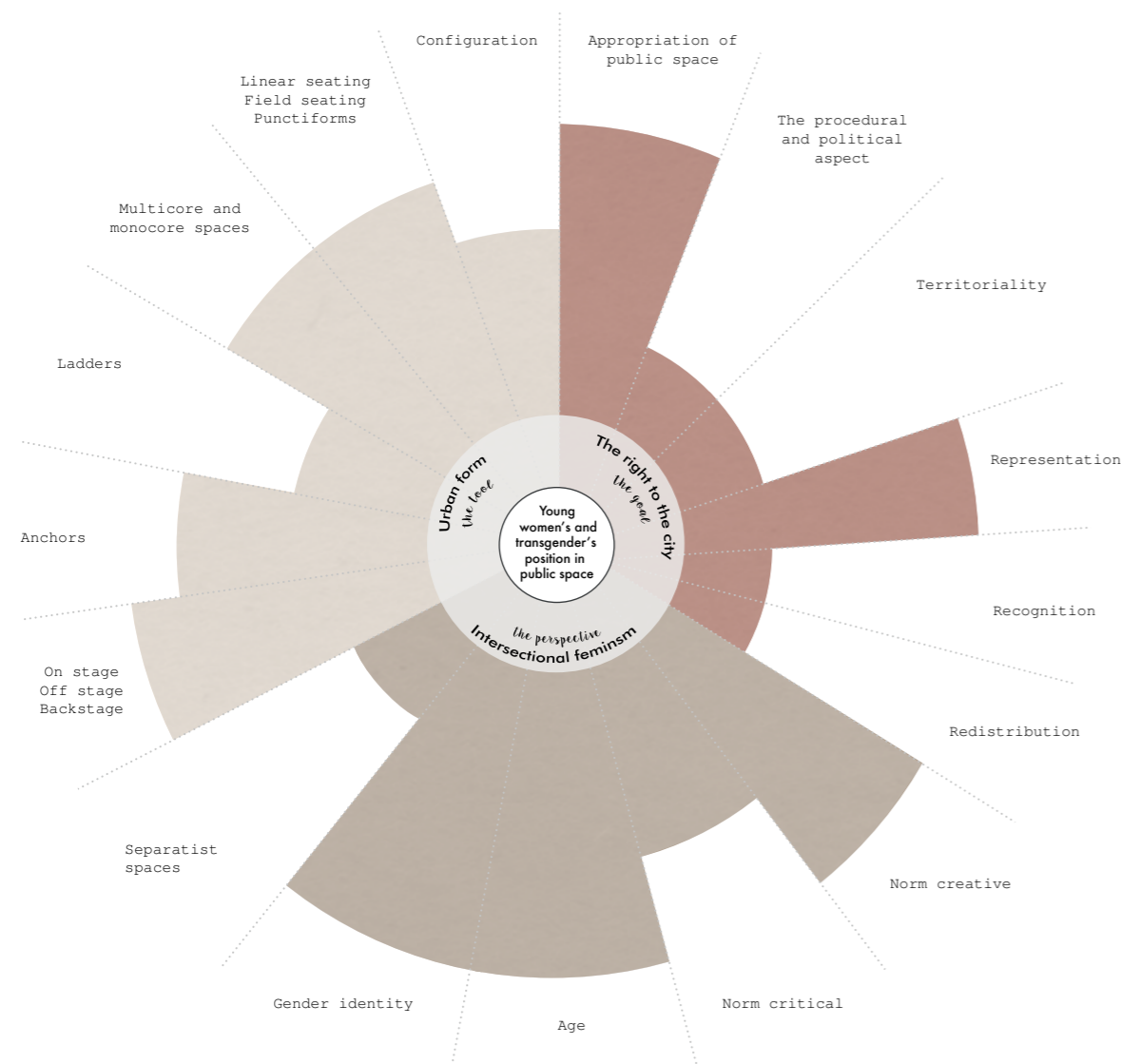


Figure 3. Discourse diagram stating the focus for this thesis

DISCOURSE

This discourse diagram states the main subject areas that this thesis concerns. The different colors differentiate the three main parts of the thesis' theoretical framework: the right to the city (the goal), intersectional feminism (the perspective) and concepts of urban form (the tool). Though many factors are important when designing inclusive public spaces, it is impossible to work

extensively with everything. Therefore, the diagram shows our awareness about the many relating topics as well as our project delimitation. The larger the columns, the larger focus they have in this thesis. As the diagram shows, our main focus is young women's and transgender's everyday practices in relation to urban design and appropriation, as a way to be represented in public space.

THESIS FRAMEWORK

QUESTION

How can public space be designed to stimulate the ability for appropriation by young women and transgender?

PURPOSE

The purpose of this master's thesis is to discuss young women's and transgender's right to the city from an intersectional feminist perspective, and explore how architects can design spaces that people are encouraged to occupy, in order for all inhabitants to be part of the production of the city.

The thesis claims that architecture and urban form influence how space is perceived and used, meaning that urban form affects behavior and the ability for appropriation. Norms and power structures that exist in our society tend to become manifested in built environment, which influences urban life of the inhabitants and creates exclusions from public space for marginalized groups, like young women and transgender. Therefore, we see a need for a specific focus on this group, to explore how the design of public space constitutes possibilities and constraints for their appropriation.

AIM

The aim of this thesis is to identify the relation between the design of public space and young women's and transgender's ability for appropriation. This relation is explored and discussed through a norm creative design proposal for Skanstorget in Gothenburg, by testing different designs in an iterative process. In this way, urban form is explored as the tool to achieve just cities, through an intersectional feminism perspective.

By joining the gender and child perspective, this thesis aims at contributing to the debate about more equal public spaces. Further, the thesis highlights the debate about more equal spaces in a Gothenburg context, where there have not been many urban planning projects focusing on young women and transgender.

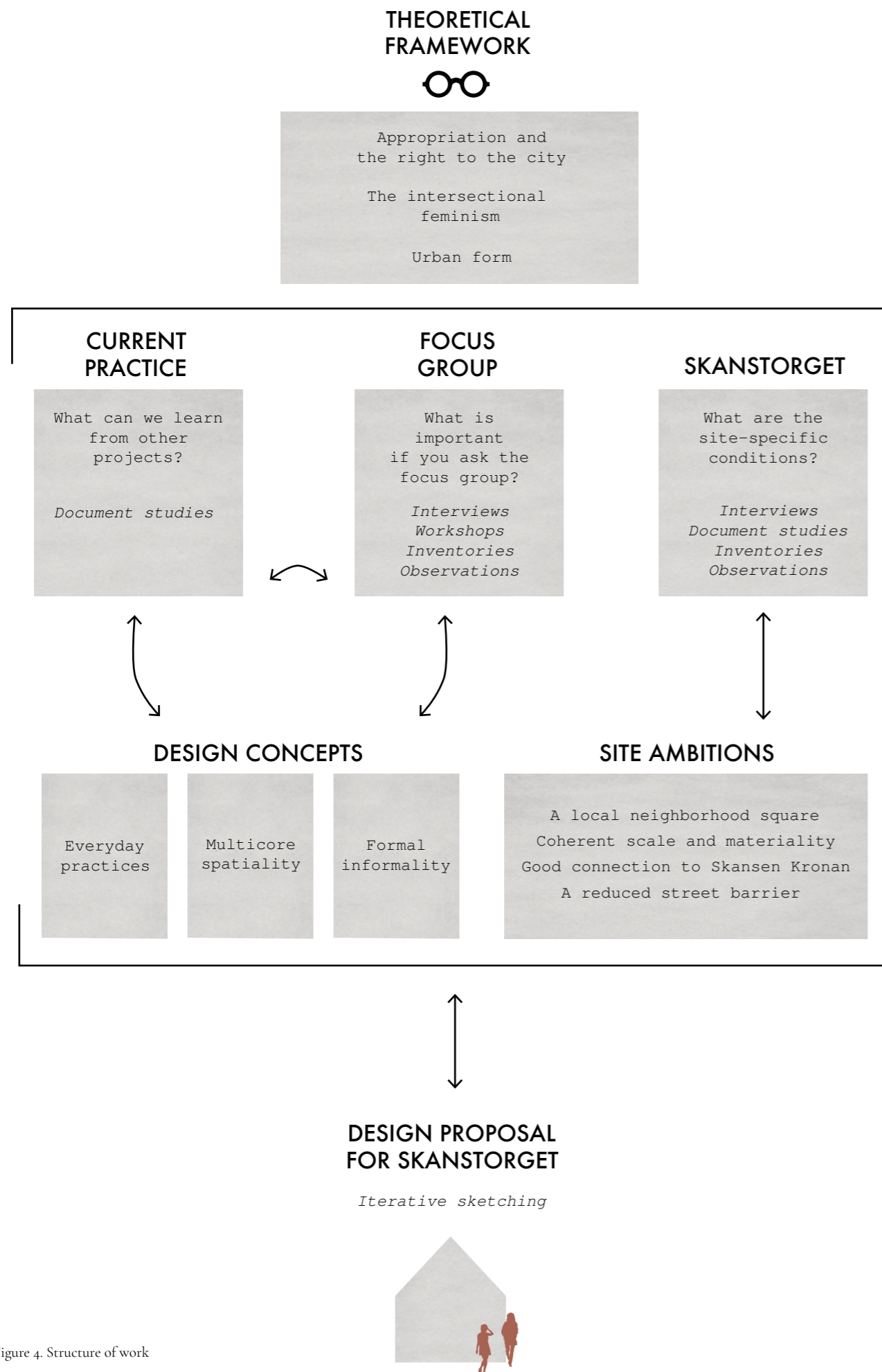


Figure 4. Structure of work

RESEARCH DESIGN

A CASE STUDY

How can public space be designed to stimulate the ability for appropriation by young women and transgender? To answer this research question, case study was used as research design since case studies focus on the questions of how and why. Case studies focus on a particular case in order to gain an in-depth understanding of the processes under investigation. It gives the opportunity to achieve deeper insights of complex contexts than in broader surveys. The subject of young women's and transgender's right to the city is very complex, and the case study was therefore useful to provide a holistic view of the matter (Denscombe, 2009, pp.59-61).

As seen in the diagram on the opposite page, a theoretical framework acted as a foundation for the research. Theoretical concepts related to the right to the city, intersectional feminism and urban form were used as the analytical glasses for understanding the empirical material. The thesis' research consisted of three parts: the study of current practice in Sweden and on a global level, the exploration of young women's and transgender's situation in Gothenburg, and the analysis of Skanstorget's context and site-specific conditions. The data collected through the methods in each category was used to analyze the relation between urban form and young women's and transgender's ability for appropriation. This analysis was made through the development of design concepts, site ambitions and a design proposal for Skanstorget.

The analysis was conducted in an iterative process, where the different parts constantly influenced each other. In this way, the norm creative design proposal became both a result of and a working tool for the research - the design proposal was used to explore, evaluate and discuss young women's and transgender's ability for appropriating public space. Thus, the thesis has used both research for design and research through design.

the methods

Research for design was conducted to gather empirical material that would inform the design. We collected the empirical material through a combination of methods to increase the validity of the research. This is called triangulation. It mitigated weaknesses and gave us a broader understanding of the subject (Denscombe, 2009, pp.59-61, 184).

Document studies were used to gain background knowledge and understanding of current practice and the history and future plans for Skanstorget.

Interviews were made to gain a deeper knowledge of the subject. Semi-structured interviews were made with a senior lecturer, an urban planner, architecture consultants, and people working in organizations connected to youth, to inform the research.

A focus group of nine young women and transgender aged 13-15 was used to understand their interests, needs and situation in Gothenburg. A focus group is not representative for all young women and transgender. However, focus groups are good to make people share experiences and give a good understanding of the values important to the group. **Workshops** were held together with the focus group, to inform the design (Martin & Hanington, 2012, pp.62, 74, 92).

Inventories were carried out to map and understand the focus group's favorite places in Gothenburg as well as the physical context of Skanstorget. The inventories were made through maps and site visits and focused on *spatial relations* and *architectural elements*. Other important factors were scale, materiality, light and functions.

Observations were done to understand *social behaviors* on the sites and how people utilize these spaces today. The observations focused on the questions of how many people, who, where and what they do, according to Gehl's and Svarre's (2013) observation method.

Research through design, i.e. the design process, was conducted to analyze the material. Iterative sketching and modeling was used to ideate, experiment and criticize the material to arrive to the final design proposal (Martin & Hanington, 2012, p.146). The design was constantly evaluated through our analytical glasses.

GLOSSARY

YOUNG WOMEN AND TRANSGENDER

This thesis has its starting point in young cis-women's and transgender's position in public space. The target group refers to youth between 13-17 years old and includes everyone but cis-men.

INTERSECTIONAL FEMINISM

An intersectional feminism perspective means that we do not only see the differentiation between women and men, but that we also integrate inequalities based on a broader understanding of gender as well as class and age.

REPRESENTATION

Representation in public space is a fundamental political right. Public spaces have to be designed in a way that provide possibilities for everyone to be represented both in and through public space.

PRODUCTION OF SPACE

The production of space refers to the process of how users of a space reconstructs it. This can happen in various ways, both consciously and unplanned, and when being unplanned it can be seen just as a consequence of a use. Different forms of control affect in what way spaces are produced.

APPROPRIATION

Appropriation is about the occupation of space. It is about using a space as it was your own, and thereby transform it. When you appropriate a space, you also produce space in some way, so the concepts are strongly related to each other. Appropriation creates different territories in time and space.

PUBLIC SPACE

This thesis focuses on outdoor public spaces that are owned by the public - as opposed to being private - for example squares, streets and parks. However, we also see indoor places that are open and accessible for everyone as public spaces, for example malls and libraries.

EVERYDAY PRACTICES

Everyday practices refers to everyday activities that take place in the public, for example moving between home and school, drinking or eating, playing with friends, sitting in the sun talking etc. Using public space in this way is a form of appropriation and contributes to the production of space.

NORM CREATIVE DESIGN

Norm creative design represents an approach and method for investigating how to create more inclusive possibilities, organizations and functions. The concept of norm creative design works best together with a norm critical perspective which reveals norms and helps us understand what we do not want.

URBAN FORM

Urban form refers to the built environment, including the relationships between different spaces in the city but also the design of specific artifacts. Urban form also relates to the relationships between the built environment and human interaction.

CHAPTER TWO

THEORETICAL FRAMEWORK

In this part the theoretical framework is presented, which acts as a foundation for the research within this thesis. Theoretical concepts related to appropriation and the right to the city (the goal), intersectional feminism (the perspective) and urban form (the tool) are presented as the analytical glasses for understanding the empirical material.

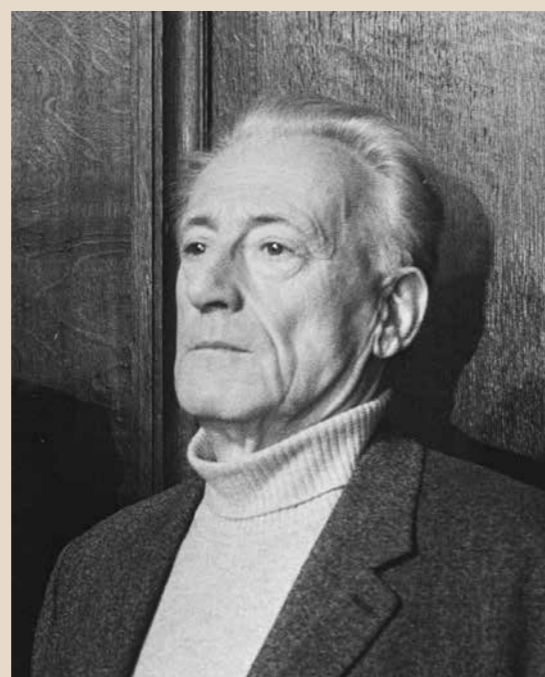


Figure 5. Henri Lefebvre

“The right to the city cannot be conceived of a simple visiting right or as a return to traditional cities. It can only be formulated as a transformed and renewed right to urban life.”

Lefebvre (1996)

APPROPRIATION AND THE RIGHT TO THE CITY

PUBLIC PLACES AND DEMOCRACY

As a result of the strong globalization trend, the city is in focus now more than ever. There is a huge amount of literature that describes the values, shortcomings and challenges that cities are facing. The picture is contrasting and complex where the city is described as the future but also as a place where problems and conflicts become most apparent (Elander & Åquist 2001, pp.13,16).

One fundamental aspect of a democratic society is that everyone should be able to be part in shaping the city and to use its public places. In parallel, there is a growing concern about the decline of democratic spaces in cities. This concern relates much to how cities are governed. Today, local governing institutions such as municipalities have much power and are the ones that are responsible for economic development, social services, spatial planning etc. For these institutions, economic development and competitiveness have become the primary imperative that drives local policy making. This in turn relates to the fact that the local state can “outsource” functions which leads to a much more complex picture where a lot of institutions and private actors have power over urban areas. Because of this, there is a fear that the local inhabitants are excluded from the decisions that shape their cities (Purcell, 2002, pp.99-101).

When private interests take control over public space and commercialism is growing, the “real” public spaces are shrinking in size. What is also shrinking is the possibilities to use public spaces as a democratic space for political opinions and non-commercial activities (Olsson, 2008, pp.45-46). The decline of democracy due to the growing power of capital and restrictions for using space rises the question of who the city is for. In this debate, the right to the city has become a well-known and popular concept.

THE RIGHT TO THE CITY

The term and the first ideas behind the right to the city came from Henri Lefebvre in 1968. His complex vision about the city is briefly described below, through Purcell’s article “Excavating Lefebvre: The right to the city and its urban politics of the inhabitant” (2008).

Lefebvre’s vision for the city focuses on how to restructure the power relations which are connected to the production of urban space. Lefebvre suggests to reduce the control of both the state and capitalism and transfer the power to the inhabitants. Compared to contemporary interpretations and understandings, this is a quite radical and problematic vision (Purcell, 2002, pp.99-102).

Urban space is a central factor in Lefebvre’s understanding of the right to the city. For Lefebvre, the concept of space does not only include the material space, but also people’s perception and mental construction of space (Purcell, 2002, pp.101-102).

Two principal rights included in Lefebvre’s right to the city are the right to participation and the right to appropriation. The decisions that the inhabitants should be able to be a part of can be at a range of scales. Many of the decisions that influence and produce urban space are made within the state, but there are also many that are made outside the state boundaries which make the situation complex. The right to appropriate gives the inhabitants the right to physically access, occupy and use urban spaces. This includes not only already produced spaces, it is also about producing spaces according to the inhabitants’ wishes (Purcell, 2002, pp.102-103). In addition to appropriation and participation, Lefebvre includes the right to not be classified under homogenizing and social categories (Olsson, 2008, p.56).



Figure 6. According to Harvey, urbanization and capitalism create processes where you take away people's right to their city

As Purcell (2002, pp.102-104) highlights, Lefebvre's right to the city raises more questions than it answers. Lefebvre does not state that decisions should be made only by the inhabitants, but that they must have a much more central role. Since the right to participate includes decisions beyond the state, it leaves a lot of questions of how this really should be done. It would require radical structural changes in a democratic system. There is also a complex situation related to whom and to what degree people are allowed to participate.

Another understanding of the term is described by David Harvey (2008, p.23) in his article "The right to the city". According to Harvey, the right to the city is much more than the individual's right to the city's resources - it is more about being able to change ourselves by changing the city. Harvey means that one of the most important aspects of human rights is the freedom to make and remake our cities and ourselves. At the same time, private ownership and profit seem to have become more important than all other rights. Harvey (2008, p.31) means that the urban life has become a commodity in a world where consumption, tourism, culture and knowledge-based industry have become crucial parts of the urban political economy.

According to Harvey (2008, p.38), the right to the city is restricted mostly to a small political and economic elite that is in a position where they shape cities in a way that suits themselves. Harvey (2008, pp.32-34) lifts examples of privatized public spaces like shopping malls and gated communities. He also talks about it in a wider meaning and refer to Haussmann's renovation of Paris. The urbanization and capitalism create processes where people with less capital have to move to make room for richer people, in other words the process of gentrification. When you do this, you take away people's right to their own city according to Harvey.

THE CONCEPT OF JUSTICE

As Harvey (2008, p.34) states, the right to the city is a city where all people, no matter income or background, should have the same rights. This leads you to the question about justice. The right to the city is essentially about justice and the creation of a just city.

A widespread understanding of justice is described by Nancy Fraser through the three concepts of *redistribution*, *recognition* and *representation*. Redistribution is about the need to redistribute resources to those who need it the most. Recognition is used to explain that all groups need to be given attention and equal rights. Fraser means that we have to have a framework that treats distribution and recognition as two co-fundamental dimensions of justice that are intertwined (Dahl, Stoltz & Willig, 2004, p.376). The development of the third concept, representation, is described in Fraser's article "Mapping the Feminist Imagination: From Redistribution to Recognition to Representation", where she goes through the development of feminism by relating to policy and the three concepts (Fraser, 2005 pp.304-305).

Fraser means that today, many transnational feminists reject the state-territorial frame. Decisions taken in one state often have an impact on women's life outside the territorial borders. This has led to a new phase of feminist politics where a big concern is to challenge interlinked injustice of misdistribution and misrecognition. This has led to the third dimension of justice, which Fraser calls representation. This is not only about letting women be represented in already existing political communities, it is also about finding new ways and forums where this can take place. A key question and challenge is how to combine these three dimensions of justice in a balanced way (Fraser, 2005 pp.304-305).

“The concept of appropriation seeks to capture the ways in which places are lived and used”

Olsson (2018)



Figure 7: Walking paths in Flemingsberg, Stockholm

One example of what tactics can produce are visible in walking paths in the million home program area Flemingsberg in Stockholm. Tomas Wikström has studied how the residents have started to create a complementary system of walking paths by repeatedly taking shortcuts and walking over lawns, creating new paths. One person walking over a lawn does not leave any traces, the potential lies in repetitive individual tactical actions (Olsson, 2008, p.80).

THE CONCEPT OF APPROPRIATION

As stated before, Lefebvre believes that a change of the city's social reality must include a change of space. This means that people have to be able to appropriate the city (Olsson, 2008, p.56). Objects, symbols, color and shapes in the built environment are given meaning and value by the users of space. Once a place has been built, people create its meaning through their use of the place, it has no meaning in itself. Thus, the concept of appropriation seeks to capture the ways in which places are lived and used (Olsson, personal communication, January 31, 2018).

Lefebvre describes appropriation as using the space as it was your own, and thereby transform it. Appropriation is something that happens gradually, over time, and in the continuity of using a place. It can happen consciously or unconsciously. It is not about owning, because appropriation enable also others to participate in the appropriation. When appropriation is happening, people can be part of shaping the space and together recreate the city as a collective work. Thus, the right to the city is about the right to transform the city - through appropriation of space. And these processes takes place in the collective urban spaces (Olsson, 2008, pp. 68-69, 220).

However, Lefebvre believes that the ability to appropriate urban spaces is undermined by power relations and the capitalist society. Power relations are manifested in the built space, creating dominated spaces, which means that space is programmed to a certain function. Norms and values are mediated in the built environment through prohibitions and regulations, both as physical barriers and as more abstract signs and symbols. The domination of spaces minimize the possibilities for appropriation (Olsson, 2008, pp.62-67).

Thus, just cities must consist of public spaces that are possible to appropriate, to allow citizens to transform the city through their everyday practices. Co-creation is crucial for creating a sense of ownership and belonging. Many researchers have used the concept of appropriation

to understand and describe different phenomenon in the city and the relation between people and space, two of which are Kärrholm (2004) and Olsson (2008).

Olsson uses the concept of appropriation in her studies about self-organization. She argues that appropriation of space is an important prerequisite for self-organization, because self-organization is based on a process of claiming space and making it one's own. She has developed two concepts which she calls *tactical appropriation* and *strategic appropriation* to describe different ways in which people utilize space. The concepts refer both to the process of appropriation and the spatialities thereby created. They build upon a combination of two theories about production of space: Michel de Certeau's theory about *tactics - strategies* and Henri Lefebvre's conceptualization of *appropriation* (Olsson, 2008, pp.88, 220-222).

According to Certeau, a strategy is something with an intention to dominate, while tactics neither create own places nor products. Instead, tactics temporarily "borrow" the strength of a place. Olsson argues that Lefebvre's definition of appropriation corresponds to what she has chosen to call strategic appropriation. For Lefebvre, appropriation is closely related to production of space. Thus, strategic appropriation always results in organized spaces. But Olsson sees the need to also discuss the processes of appropriation that does not necessarily result in new, organized spaces. Therefore, tactical appropriation refers to the self-organized phenomena which appropriate space without establishing arranged places. It creates other, more temporal spatialities. Strategic appropriations are more permanent and stabilized while tactical appropriations are more temporary and mobile. But strategic appropriation does not necessarily have to be built upon strategies, it can also be a result of repeating tactics that eventually establishes more planned spaces (Olsson, 2008, p.67, 78-82, 88, 222).

“The public space is/should be the product, or rather the collective work, of continuous appropriations. One could say that it is constantly recreated”

Olsson (2008)



THE PUBLICNESS OF PUBLIC SPACE

Appropriation is not always positive. In practice, it can exclude other people's appropriation. According to Olsson, users of public space are expected to use it tactically, because it is only in this way that the public space can be truly public. Strategic appropriation, or unique appropriation, is a threat to the publicness of public space, because then it would not be a space for everyone. Users of public space should not try to possess it and transform it but rather comply with the rules and agreements about acceptable behavior, to guarantee the possibility for general appropriations (Olsson, 2008, pp.99-102).

But the public space is also antagonistic, there is a tension and political struggle between this desired arrangement of public space and the lived public space - and it is in this tension that the public is actually created, Olsson argues. “The public space is [...] the collective work of continuous appropriations. One could say that it is constantly recreated”. The process of appropriation is what makes public spaces public. Thus, groups and individuals that appropriate public spaces for their own unique purposes constitute to making public spaces public (Olsson, 2008, pp.99-102, 231).

Another important aspect of public space is that it should provide possibilities for everyone to be represented. This is especially important for marginalized groups. In order to claim one's right to the city, one must be able to make oneself and one's wishes visible. Thus, representation in public space is a fundamental political right. The public space is a space for representation and indirect meetings with others - to see and be seen. Being visible to each other has two dimensions. It is both about the physical representation and the traces of use in public space, i.e. the material transformation of space emerged from needs and wishes. Thus, the possibility to be visible both *in* and *through* public space is an important public aspect of public space (Olsson, 2008, pp.102-104).

When Kärholm (2004) discusses the public aspect of public space, he claims that there is a relation between architecture and use, and that this relation is fundamental to planning and design of the built environment. To discuss this relationship, Kärholm uses the concept of territoriality. “A territory can be described as a spatially delimited and controlled area, making it something that both constitutes and is constituted by the built environment and the practices of everyday life” (p.291).

From this concept Kärholm develops four different categories based on how territories are produced and controlled, called territorial productions: *territorial strategies*, *territorial tactics*, *territorial associations* and *territorial appropriations*. The publicness of place is determined by the level of territorial complexity, which means that the more diverse the number of territorial productions and the larger the number of territorial layers, the more public is a space. These territories are overlapping in time and space (pp.270-276, 291-292). Thus, these territorial productions are all part of the production of space, and we believe that the different forms can be understood as different kinds of appropriations.

Architectural design is vital in creating possibilities and limitations for territorial complexity, since architecture influences how space is used. Public space should not be overly structured and programmed for a single function, nor should it only be an open area without any elements, since neither would support many territorial productions. Territorial complexity needs material support by flexible artifacts, with the ability to fit many different situations and territorial productions. Thus, it demands territorial versatility of architectural elements. These elements could be mobile and semi-fixed (like containers and market stalls), small (like signs and pillars), or more subtle indicators (like markings on the ground) (pp.277-280). The influence of architectural design on everyday use and the specific design of architectural elements is further discussed in the part about urban form later in this thesis.

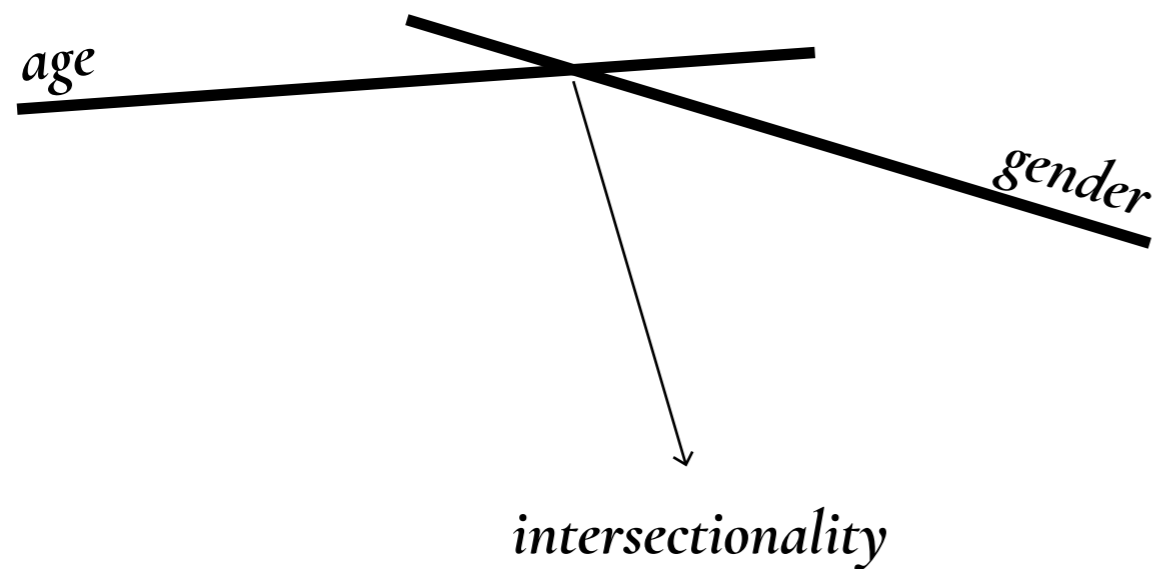


Figure 8. Intersectionality see to several inequalities

APPROACHING INTERSECTIONAL FEMINISM

This thesis makes use of a sequence of approaches to intersectional feminism. A gender perspective and an intersectional perspective are important starting points to pose the questions “in what way does this affect gender” and “does this only affect cis-women”? A *norm critical approach* then makes it possible to ask “does it have to be like this” (S2020, 2015)? The norm critical approach aims at making the norms and their consequences visible by breaking down the structures.

A *norm creative approach* is then a method to pick up the pieces of the norm critique to build new and more inclusive possibilities, organizations and functions (Settings, n.d.). In this thesis we use the norm creative approach in order to ask “how can we create more inclusive public spaces for young women and transgender”? We believe that urban planning has to both challenge existing norms and be norm creative in order to create cities for everyone.

INTERSECTIONAL FEMINISM

WHAT DOES IT MEAN?

Intersectional feminism is a concept used within feminist theory and refers to the integration of several inequalities into the feminist agenda. Inequalities can be based on social identities like gender, ethnicity, class, sexuality, age and functional capacity, and overlapping identities can exacerbate a person’s marginalization. The more identities that deviate from the norms, the larger the discrimination. This thesis focuses mainly on the intersections between gender identity and age. Before the intersectional perspective became common, feminism focused mainly on gender issues without acknowledging that overlapping identities can exacerbate marginalization. Without the intersectional perspective, there is a risk that privileged women’s interests dominate the feminist agenda and other groups become invisible and marginalized, like young women and transgender. In Sweden, the concept became common in the beginning of 2000s and resulted in that parts of the feminist debate was problematized (SOU 2014:34, pp.11-12, 18, 97).

“A social science concept aimed at visualizing specific situations of oppression created at intersections of power relations”

de los Reyes (2003)

An understanding of norms, power structures and gender is needed in order to be able to work from an intersectional feminism perspective. Norms can be described as invisible rules, ideas and expectations in a particular culture, group, situation or for a certain period of time. It is about what is considered to be “normal” to do, say, how to behave, move, etc. Sometimes the norms are built upon stated agreements, but often they are invisible and not recognized until someone breaks them (Med rätt att vara, n.d).

Norms are distributing power and privileges. Throughout our society, power structures lead to overriding and subordination between different groups. To follow a norm often leads to inclusion while a deviate behavior can lead to both silence, violence and less power. When people are deprived of power, they are deprived of possibilities, requisites and resources (Med rätt att vara, n.d). A norm never exists separate from other norms, they always relate to each other. Each norm can be understood as a meeting place for a number of other norms. When a norm is repetitive and is shaped by other norms, it becomes very strong (SOU 2014:34, p.249). It is this co-operating between norms that is described through the concept of intersectionality. In order to understand the world, there is a need to see how different norms are connected to each other and what consequences it brings (Med rätt att vara, n.d).

Gender is a social construction which emphasizes the relation between masculinity and femininity (Lundberg & Werner, 2016, pp.15-17). It is about conceptions of what it means to be a women and a man in a specific cultural context, and it is these conceptions that create power relations which tend to subordinate women and making cisgender men the norm for humanity (Boverket, 2011, p.7). A cisgender is a person who’s gender identity correlates with the gender given at birth. A transgender is a person that does not follow society’s norms about gender identity. This includes also non-binaries. A non-binary is a person that identifies between, beyond or with both the categories man and woman (RFSL, 2015). The gender norms are created and maintained at both individual and structural levels. Achieving gender equality is about balancing the hierarchy, making all people have the same rights, opportunities, obligations and equal value regardless of gender identity (Boverket, 2011, p.7).

SUSTAINABLE DEVELOPMENT GOALS



Figure 9. Three of United Nations' 17 sustainable development goals that are extra relevant for this thesis

“We cannot achieve sustainable development and make the planet better for all if people are excluded from opportunities, services, and the chance for a better life”

United Nations (n.d.)



THE GLOBAL AGENDA

Gender equality and the intersectional perspective is essentially about justice and democracy. The goal of gender equality is that everyone should be able to live their lives without being limited by stereotypes of what women and men should and should not do. Everyone should have the possibility to feel safe, have freedom of action and be respectfully treated. This is not the situation today, so to achieve this, there is a need to break the structures which are limiting people's lives and that place them in positions with different possibilities for action (Larsson & Jalakas, 2008, pp.43-45). At the same time we believe that we have to consider that all people's experiences are different and that we have to think about gender and feminism in a more nuanced way.

The many goals, directives and regulations that exist from global to local contexts show the importance of a more equal society. During the United Nations summit in September 2015, the world's countries agreed on 17 Sustainable Development Goals that would end extreme poverty, inequality and climate change by the year 2030. Three of the goals are extra relevant for this thesis. Goal number 5 is to achieve gender equality and empower all women and girls (Regeringskansliet, 2016). UN states that gender equality is a fundamental human right, but also a necessary foundation for a peaceful, prosperous and sustainable world (UN, n.d. a). Human well-being is a prerequisite for economical and social development. Therefore, the creation of including and equal societies is vital in order to achieve all other sustainable development goals (Global Utmaning, 2017, p.7).

Goal number 10 aims at reduced inequalities within and among countries. This goal includes the intersections that goal number 5 is lacking, and focuses on inequalities

such as income, gender, age, disability, sexual orientation, race, class, ethnicity and religion that exist all over the world. These inequalities threaten social and economic development and destroy people's sense of fulfillment and self-worth (UN, n.d b).

Goal number 11 strives for making cities inclusive, safe, resilient and sustainable. Because of the urbanization that is happening worldwide, the solutions to some of our greatest challenges such as poverty, climate change, healthcare and education must be found in cities (UN, n.d c).

“Gender equality is not only a fundamental human right, but a necessary foundation for a peaceful, prosperous and sustainable world”

United Nations (n.d.)

These three goals for sustainable development together grasp the overall aim with this theses, namely to create more inclusive and just cities from the perspective of young women and transgender. However, none of the goals deal with the fact that everyone should have the same right to use and appropriate our collective urban spaces. We believe that one fundamental aspect of a democratic society is that everyone is able to be part of shaping the city and to use its public places.



Figure 10. Jane Jacobs

*“Cities have the capability
of providing something for
everybody, only because, and
when, they are created by
everybody”*

Jacobs (1961)

GENDER EQUALITY POLICY IN SWEDEN

In Sweden, the political goal *Power to shape society and your own life* is leading the work with gender equality. Starting from this objective, the government is working towards six sub-goals: gender equal division of power and influence; economic gender equality; gender equal education; gender equal division of unpaid housework and provision of care; gender equal health; and that men's violence against women must end (Larsson & Jalakas, 2008, pp.35-36). On January 12 2018, the Swedish Gender Equality Agency was officially opened in Gothenburg, established to create a concerted approach to gender equality in Sweden (Jämställdhetsmyndigheten, 2018).

A key concept of gender equality policy is gender mainstreaming. The main purpose of this is to include a gender perspective in all parts of society where decisions are taken. Gender equality is created where decisions are made, resources are allocated and norms are created (SCB, 2016, p.3). All organizations must therefore systematically highlight and analyze the impacts of proposals and decisions for women, men and non-binary respectively (Jämställdhetsmyndigheten, 2018). Thus, it connects a great deal to the subject of urban planning.

The political sub-target for this master's thesis is gender equal division of power and influence. To achieve gender equality, the goal states that women must be able to hold half of the real power, which requires influence over which issues on the agenda that are addressed, as well as the decision-making process. Equal representation is not enough to have access to real power. Therefore, the goal aims mainly at formal political rights and the opportunity to participate in democratic processes (Regeringskansliet, 2017). But it also applies for processes outside the formal democratic system, which is where this project comes in. Everyone, regardless of gender identity, should have equal opportunities to participate in and influence all processes that form our conceptions, thoughts and ideas - and the public space is an important arena where this takes place.

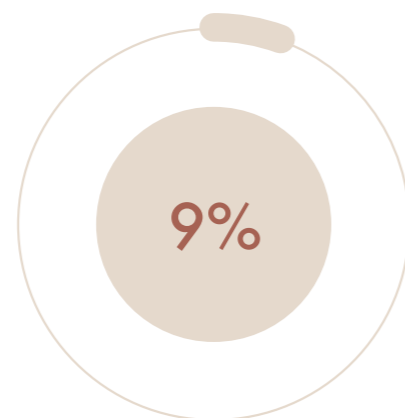
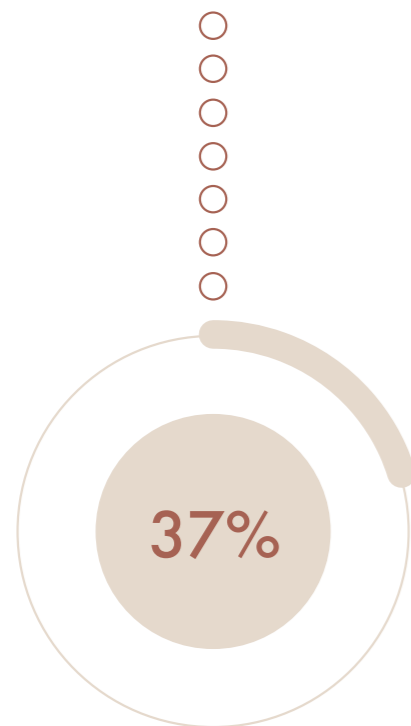
INEQUALITY IN PUBLIC SPACE

Gender norms have always been reflected in the planning of our cities. Looking back about 100 years, the woman's right place was considered to be the home. Cities were seen as dangerous and messy, and not as a place for women. Women in public constituted a threat because they could not be controlled, and were considered as prostitutes. Arguments for limiting women's freedom of movement were also taken from religious thoughts, not least from Luther. This deeply anchored mindset is part of the explanation why it took so long for women to conquer a place in the public (Larsson & Jalakas, 2008, pp.17-18).

After World War II, utopias like Ebenezer Howard's *Garden City* and Le Corbusier's ideas of the city influenced urban planning. Despite a visionary thinking, these utopias were based on traditional gender roles. They were utopias created by men, for men. However, women's mobility has gradually increased over time. As more women started working during the 1960s, new solutions for how to combine work and family was needed (Larsson & Jalakas, 2008, pp.20-21). But transgender are still very discriminated in public space and as many as one in five in Sweden have been subjected to violence due to their trans-identity (Folkhälsomyndigheten, 2015).

So, though a lot of things have changed for the better during the past 100 years, there is still much more to do. In addition to being able to participate in working life and the politics without discrimination, people have to be able to move around in the city on their own terms (Larsson & Jalakas, 2008, pp.16-23). Even though 70 percent of the world's population are expected to live in cities by the year 2050, the majority of the world's cities are not developed for everyone. For example, 75 percent of the cities' public spaces consist of roads, where cis-men constitute the norm as users of this space. Designing cities for cars therefore gives men a greater right to public space. Thus, power structures are manifested in the urban design (Global Utmaning, 2017, pp.8-14).

37 percent of women 16-19 years feel insecure to be outside in their residential area late in the evening



The corresponding figure among men is 9 percent

Figure 11. Statistics on the feeling of insecurity (Brå, 2018, p.119)

YOUNG WOMEN AND TRANSGENDER

Though women's space has increased over time, young women and transgender are still very underrepresented in public space today. Research shows that society has an image of children and youth as immature, inexperienced, troublesome and unable to know what they want. Youth are also often unwanted in public space because they are considered to be messy and contribute to insecurity. When designing outdoor urban spaces for youth, the major focus in Sweden has been to create sports grounds for spontaneous physical activities, such as skate parks and soccer fields. The main argument for this is to improve public health and create meeting places. But national research shows that in the ages 7-19, these areas are used to 80 percent by cis-men. These areas obviously do not correspond to young women's and transgender's preferences. Due to gender norms, the problem is also that they have to participate on men's conditions (Blomdahl, Elofsson & Åkesson, 2012, pp.11, 25, 31-32).

Because of women's and transgender's subordinate position in society, they do not participate in the public space on equal terms with men. Parents are more afraid to let their daughters out than sons due to the fear of being subjected to abuse (Global Utmaning, 2017, p.18). The insecurity is also high among young women and transgender themselves, and many do not want to be in public space alone. 37 percent of women in the ages 16-19 feel very or fairly insecure to be outside in their residential area late in the evening. The corresponding figure among men is 9 percent (Brå, 2018, p.119). However, these figures are based on a normative gender conception. Listerborn (2016) argues that there is a urgent need to re-frame the safety debate by taking into account fears that are excluded, unseen or unrecognized. The safety debate has for a long time mostly focused on the white cis-women while other's experienced fears and threats in their everyday use of public space have remained invisible. Listerborn highlights the racist violence

against Muslim women wearing the hijab, but fears and threats in public space are of course also related to other factors such as gender identity, sexuality, or class. As many as one in five transgender in Sweden have been subjected to violence due to their trans-identity, and one in three have been subjected to psychological violence (Folkhälsomyndigheten, 2015). This might pose other aspects of safety in public space. The discrimination of transgender is not only expressed through physical violence but through constant violations to the gender identity. 85 % of the non-binary transgender in Sweden state that they are wrongly identified almost all the time, and only 3,5 % feel that they can truly live according to their gender identity. These life conditions lead to bad mental health. Many also have a low confidence in social institutions and do not fully participate in the urban life due to the fear of discrimination (RFSL, 2017).

Thus, young women and transgender have very limited opportunities to be represented either *in* or *through* the public space. The city is not equally accessible for everyone, and those who do not feel safe, comfortable and welcome tend to be excluded already in the planning process. But urban design can be a tool towards an equal society, because it has the ability to influence people's behavior in public space. There is a need to start challenging existing norms that affect how cities are planned (Global Utmaning, 2017, pp.9, 12, 22).

A specific focus on young women and transgender when planning our public places and urban areas is therefore much needed. In an interview with the architecture pedagogues Mania Teimouri and Lars Jonsson (personal communication, February 9, 2018), they described that municipalities often work individually with the gender perspective and the child perspective. We see the need to combine these and work exclusively with young women and transgender in order to create inclusive and equal cities for everyone.



CONCEPTS OF URBAN FORM

PEOPLE AND SPACE

This thesis seeks answers to how public spaces can be designed to stimulate the ability for appropriation by young women and transgender. However, the scope of what is included in urban design is broad and often “fuzzy”. Carmona (2003, p.19) argues that urban design should be seen as a “joined-up” activity where the focus is on making places for people. Since urban design cannot be separated from the day-to-day life of urban areas, everybody is involved in the creation and functioning of public places. Central and local governments, local communities, business communities, property developers and investors, occupiers and users, passers-by and future generations are all examples of groups that share the responsibility for the overall quality of the urban space.

Hillier (2007, p.19) discusses the idea of space and means that it is often transcribed as the *use of space*, the *perception of space*, the *production of space* or as *concepts of space*. In all these examples, space is linked some kind of human behavior. Hillier argues that human behavior does not simply happen in space, it has its own spatial forms. Encountering, avoiding, interacting, eating and teaching

are not just activities that happen in space, they create spatial patterns themselves. Similar reasoning is made by Magnusson in his dissertation “Clustering Architecture” (2017, p.280), where he sees the conception of public life as coexisting clusters of humans and physical elements.

The built environment is complex in itself. When adding the interactions that take place between the social environment/humans and the urban form, the situation becomes even harder to grasp. It is therefore difficult to argue what “good” urban design is in general terms. Neither is a general discussion about good urban form desirable here, since this thesis focuses on spaces for young women and transgender. To work with this group, we believe that we have to look beyond established practice about what “public space for everyone” means. We make use of a number of spatial concepts about the relation between people and space, in order to be able to further explore the relation between young women’s and transgender’s ability for appropriating space. These spatial concepts relate to *architectural elements*, *social behaviors* and *spatial relations* and are described below.

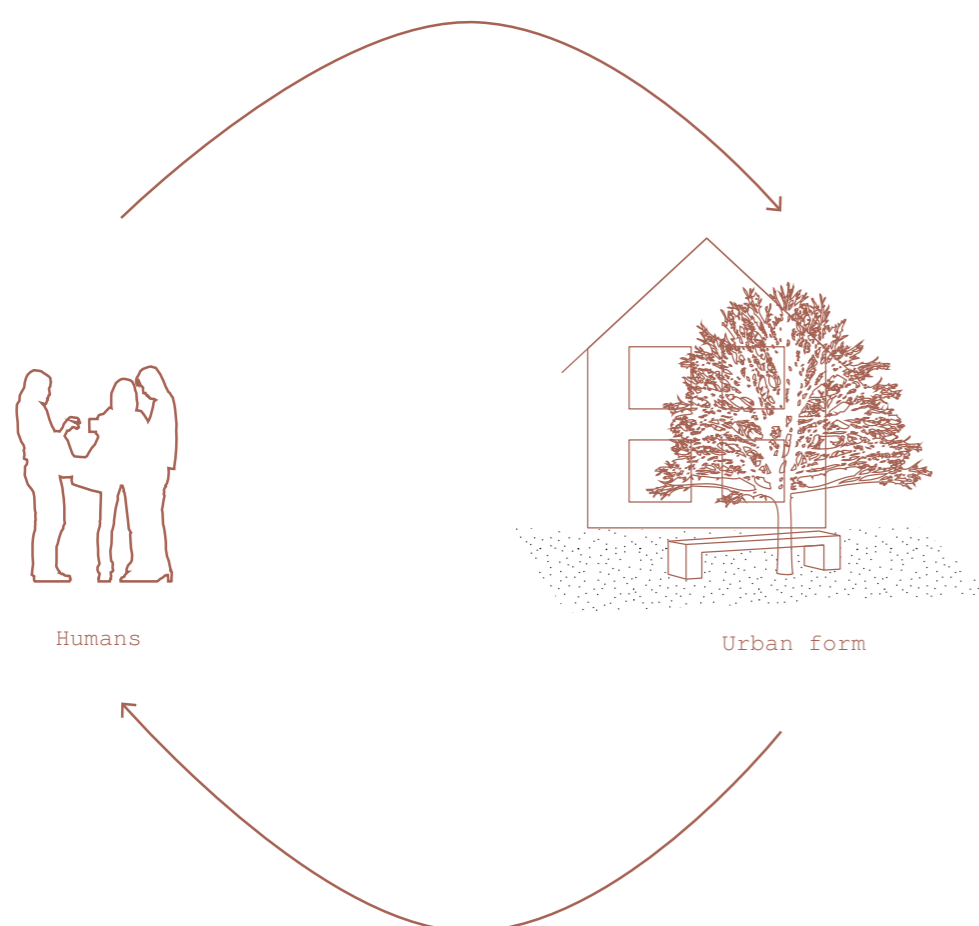


Figure 12. There are continuous interactions between humans and the urban environment



Figure 13. An example of linear seating at Stenpiren, Gothenburg



Figure 14. Bollards is an example of anchors, here at a food court in Warsaw



Figure 15. Punctiforms and linear seating in Warsaw

ARCHITECTURAL ELEMENTS

In order to discuss the design of public space and its influence on human behavior, we firstly make use of Magnusson's dissertation "Clustering Architecture" (2017). Magnusson continues and concretizes Kärholm's discussion about the impact of architectural design on everyday practices and territorial productions (see the part Appropriation and the right to the city). Magnusson's dissertation takes its starting point in issues about how and by what means people meet in urban public space. His research investigates how cities' architecture and artifacts in different ways affect how we meet and interact with other people in the public space (Magnusson, 2017, p.14).

Magnusson argues that those who plan and design our public spaces have to have better concepts and tools to explain how architecture and planning can support a nuanced, varied public life which supports social interaction. Through ethnographic observation studies of public spaces in three European cities - London, Amsterdam and Paris - Magnusson develops a set of concepts where materialities are proven to be important for social interaction (Magnusson, 2017, pp.277-279).

Magnusson's first concept of *anchors* is about artifacts that attract and gather people. Examples of anchors in urban space are bollards, edges, steps, platforms, trees and furniture. An anchor can be used for different reasons and meet temporal needs, for example a place to sit or to place things on, a shelter from wind, rain, sun etc. Anchors are important elements for territorial production, and the way they are organized and designed have a big impact on what kind of human activities that take place. Appropriating public space without anchors is difficult. Providing sites with several anchors is desirable to create a more extensive territorial complexity and possibilities for different kinds of appropriations (Magnusson, 2017, pp.255-257).

Multicore and monocore spaces describes the extent to which a site is programmed with activities. A multicore space can be described as a site that offers a lot of different programmed activities, which generates possibilities for complex collective territorialization. A monocore space is mainly dominated by one or very few activities, which leads to a more predictable and uniform territorial production. Most spaces are somewhere in between the extreme ends and can change character due to temporal aspects or time. Monocore spaces hold great potential for creating strong collectives and tight connections between strangers, while multicore spaces have a bigger potential to attract a wider group of people and more territorial productions (Magnusson, 2017, pp.260-263).

The design and location of seatings have a big impact on what way and for how long people use urban space. To attract people with diverse needs and desires, the public space should offer a variety of seating devices. *Linear seating* is arranged in a line where the communication is much affected by the shared frontal view. *Field seating* offers possibilities to position oneself close to unknown people without challenging the social integrity of strangers. *Punctiforms* are singular seats that can be used by only one individual at a time, and are often movable. Offering individual and mobile furniture is a simple way to give people control over the use of a space (Magnusson, 2017, pp.207, 270-272).

In public space, people often choose different locations due to personal taste and other circumstances such as other actors, weather, view etc. People therefore have different appropriation *ladders*, in other words, a personal hierarchy of places in which you choose to position yourself. Places with a high spatial variation that can offer different positions regarding publicness, exposure, anonymity, intimacy and personal control are desirable to attract more visitors. This gives people the possibility to find their own desirable location to territorialize (Magnusson, 2017, pp.268-270).



Figure 16. The pier (Stenpiren) can be used as a backstage place

“In public spaces, a visitor should be able to choose whether the person wants to be on stage (focus point), off stage (next to) or backstage (behind)”

s2020 (2014)

SOCIAL BEHAVIORS

Other concepts of urban form and its influence on social behavior relate to different levels of publicness in public space. The concepts *on stage*, *off stage* and *backstage* derives from sociology and are developed by Erving Goffman. According to Goffman, people in a city can be seen as actors on a stage. The metaphor is used to describe different modes of behavior and human interaction. It is generally accepted that people play different roles in their daily lives and show different kinds of behavior, both consciously and unconsciously, depending on context.

On stage behavior is induced when others are watching or are aware of you. The audience can for example be other pedestrians in the street or other consumers in a shopping mall. How you act, either on purpose or subconsciously, is somehow dependent on rules and norms and often follows routinized and learned social scripts. Waiting in line for something or talking about the weather are two examples of this. Traveling to school, being at a restaurant or shopping are other examples of on stage behavior.

A backstage behavior is induced when you feel that you are free from expectations and norms. Often when being backstage you practice and prepare yourself for being on stage. The clearest example is being at home instead of in public space, but situations at work or at school are also often backstage. Naturally, backstage situations are more relaxed and comfortable. However, norms influence and shape behaviors even backstage (Cole, 2018).

We understand off stage behavior as something in between Goffman's two categories. His explanation of the concepts refer to what kind of behavior you have in public space, depending on the situation. Another way of understanding the concepts, which we experience is a common interpretation within current urban planning practice (see next chapter), is to relate the concepts to their physical location. Here, on stage can be described as the focus spot, a place where you have a lot of eyes on you. Off stage are places that are situated besides or in close

connection to the focus spot (on stage) while backstage are places that are behind and more hidden. If the aim is to attract different groups of people, S2020 (2014) states that it is a quality to create places where you can choose between on stage, off stage and backstage places.

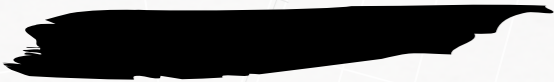
Lieberg (1994, pp.210-230) uses Goffmans' concepts in relation to his studies about youth in public space. Lieberg states that youth, compared to adults, often lack access to places that can be seen as backstage. Youth often find their backstage places at backyards, stairs and parking garages, which easily create conflicts with adult's interests. But a city's public space also offers possibilities and unexpected events where you can be anonymous in the big mass of strangers. It is also important for youth to be able to show off to the public, on stage.

In Lieberg's research he finds two categories of spaces which are connected to important needs for youth. One type of spaces, *places for retreat*, are needed when youth want to step away from the control of adults or other youth, alone or in a group. These spaces are often secluded, for example a room at home or a basement, i.e. typical backstage places. The other category, *spaces for interaction*, are lively and well crowded places in the public, that youth mainly use for establishing relations, both within the group and towards others. These are places youth go when they want to see and be seen, which can relate to both on stage, off stage and backstage places.

An important quality for youth in public space is to have the possibility to move between these different levels of visibility. Lieberg means that spaces, no matter category, are used in two important ways. Places used for *creativity reason* is the first one. The sport arena or a shopping mall is examples where this can be practiced. The other way is through *free zones*. To be a free zone the place should not be controlled by adults, what is happening should not have an aim or purpose and there should be possibilities to arrange activities that are not preprogrammed.

“Configuration seems to be a concept addressed to the whole of a complex rather than to its parts. Intuitively, it seems to mean a set of relationships among things all of which interdepend in an overall structure of some kind.”

Hillier (2007)



Skanstorget

Figure 17. Map showing how streets connect Skanstorget with its surroundings.

SPATIAL RELATIONS

The ability to move between different spaces is depending on the *configuration*, which is a concept that can be described through the theory Space Syntax. The theory builds upon a number of techniques for the representation, quantification and interpretation of spatial configuration in buildings or settlements. Configuration can best be described as the social potential related to how spaces are composite and how they relate to each other (Hillier, Hanson, Graham, 1987, p.365).

To understand the concept of configuration, the hypothetical examples to the right can be used. The basic physical structures and cell division of the three buildings/settlements are the same. What differs is the location of the cell entrances which affect how people can use the buildings/settlements. The spatial patterns, or configurations, are here different (Hillier, 2007, p.22).

This concept of spatial relations together with the concepts of social behaviors and architectural elements are used in the thesis as tools both to analyze material and develop and describe the design proposal, which is presented in the sixth chapter. But in the following chapters, we will first present some current practice on the subject as well as the site for our design proposal.

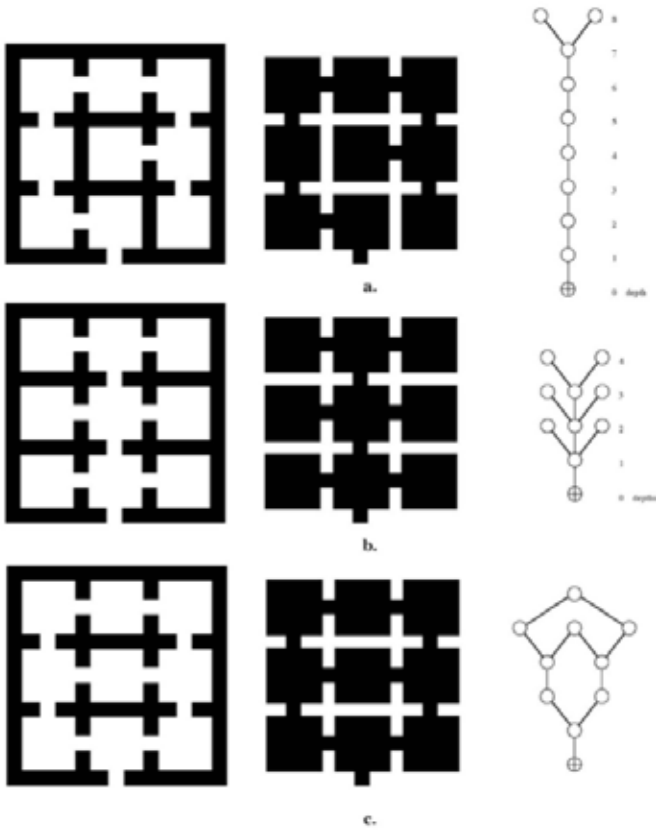
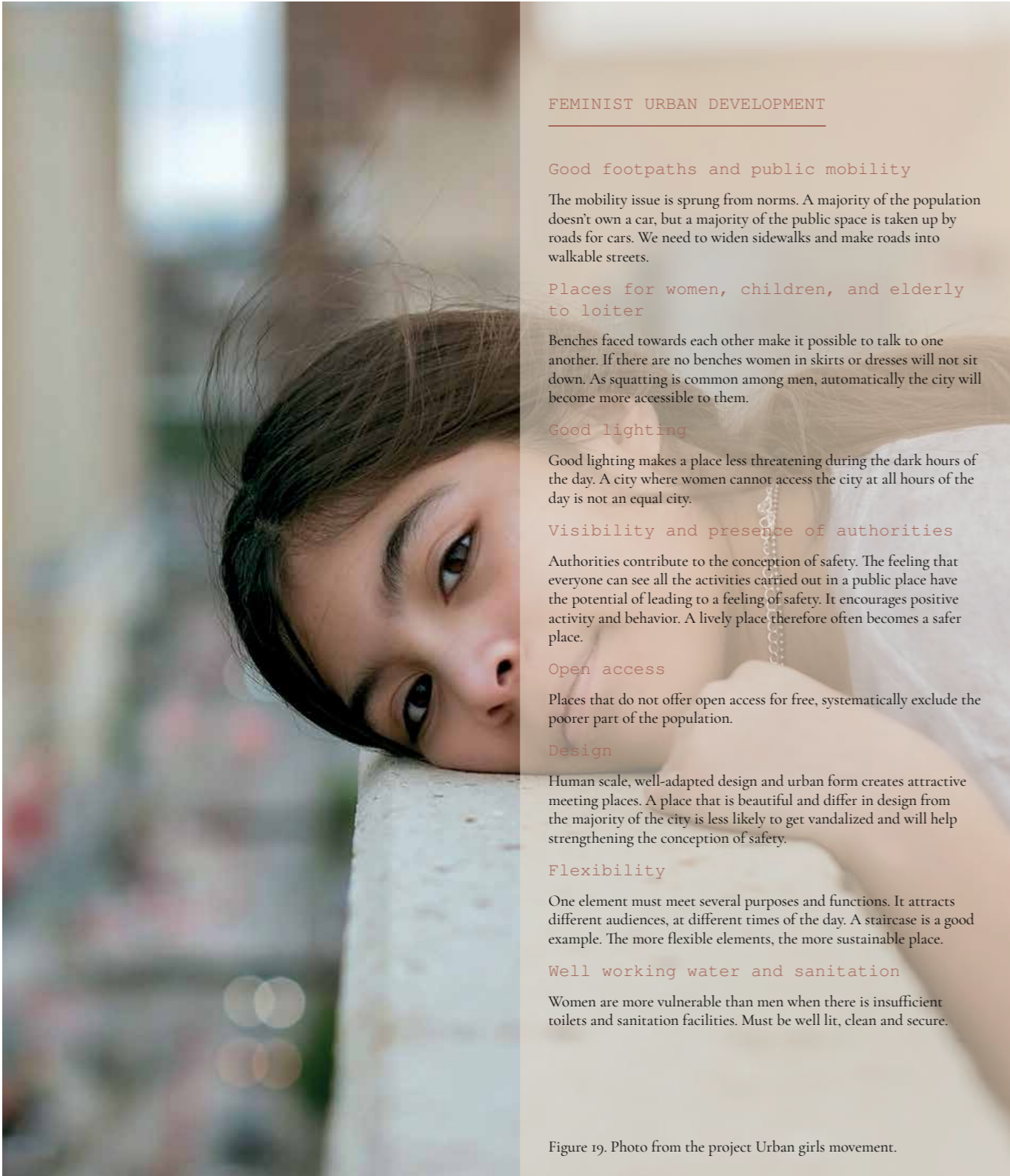


Figure 18. Configuration as described through Space Syntax.

CHAPTER THREE

CURRENT PRACTICE

This part explores some of the current practice within the subject, in Sweden as well as on a global level. The projects are studied to build upon previous knowledge and find good of approaches and solutions to the problem. Reflections on what has been found to work and not work since before are presented under each project. Looking at contemporary examples and best practice is very important for the thesis, since not much research has been conducted on the subject.



#URBAN GIRLS MOVEMENT

WORLDWIDE EXAMPLES AND GUIDELINES

Location: Global

Completed: 2016

Project group: Global Utmaning through plenty of partners, for instance White Arkitekter

The aim of #UrbanGirlsMovement is to map global examples of how feminist urban development can improve the living conditions for girls and young women in fast growing and exposed areas, and thereby improve life qualities for all people. The project's aim is to spread knowledge about what feminist urban planning is and how it can be practiced. Global Utmaning are convinced that meeting girl's and women's need in city development is a crucial factor if cities are going to become more inclusive and sustainable. This can in turn help cities to achieve the Sustainable development goals in Agenda 2030 (Global Utmaning, 2017, pp.7-9).

“Plan a city for girls, and it will work for everyone”.

Global Utmaning (2017, p.8)

The project has found some spatialities that are critical especially for girls and young women. These are *mobility, how we stay/use public spaces, the spaces in between and ownership*. The spaces in between, for example spaces between buildings, outside buildings, yards or tunnels are something that is brought up by all involved in the project. These places can in different ways have the potential to widen the norms and create better safety (Global Utmaning, 2017, pp.12, 16). The project also clearly shows the importance of creating inclusive processes where girls and young women are given the opportunity

to speak and be part of the co-creation of public spaces. This challenges negative power structures and creates a feeling of ownership (Global Utmaning 2017, pp.20-21).

The results that relate to urban form are summarized as guidelines for feminist urban development to the left (shortened by us) (Global utmaning, 2018, p.4)



- Worldwide examples show that different types of social identities which overlap each other can reinforce discrimination. We need to have an intersectional perspective.
- The guidelines aim at creating a well-functioning everyday life, something that should be a matter of course.
- The importance of offering different kinds of seating.
- Think of configuration, both on a city scale and within the site.
- Include young women and transgender in the process. However, it's important that the site also attracts others.



Figure 20. Modeling of future spaces for girls in Skarpnäck

FLICKRUM I DET OFFENTLIGA

A DEVELOPMENT OF NORM CREATIVE TOOLS

Location: Stockholm, Sweden

Completed: 2017

Project group: White Arkitekter, UngaTur, young women and pedagogues from Skarpnäck Municipality

“Flickrum i det offentliga” can be translated to “Room for girls in the public” and was a project about young women’s space and how to make them feel more welcome in the public space. The name of the project derives from the fact that most young women answer that they like best to hang out at home, at a friends home or at cafés in shopping malls. Young men spend much more of their time in the public spaces. So how can girls’ rooms be moved out into public space (White Arkitekter, 2016)?

Young women in Skarpnäck Municipality were acknowledged as experts of their own experiences, and got to generate ideas for developing public areas in the central parts of Skarpnäck (Knoxborn, 2018). Visible in all design proposals was the desire to be able to leave imprints in the public space - because in places where you are allowed to be seen, you also have the right to be. This desire was expressed through for example graffiti walls and screens to connect your phone. Further, the youth wanted places with an intimate scale with seatings located somewhere in the periphery, where it is possible to participate at a distance. It was also important that the public space should be accessible to everyone, not only to women (White Arkitekter, 2016).

The purpose of the project was to highlight young women’s situation in public space today and develop norm creative tools, processes and methods for equitable architecture. The project states that we must start to listen to the young women and look at them as experts of their own experiences (White Arkitekter, 2016). Working

with these questions requires an active reflection of the situation and to work exclusively and outside the normal planning processes (Rubin & Åkerman, 2016).



- The importance of working exclusively with young women and transgender.
- Important to ask about sites they are familiar with.
- The quality of a girls room - a backstage area. How can we bring this to public space?
- The quality of public space - being able to participate off stage.
- The desire to be able to take part in the production of public space.



Figure 21. Rosens röda matta in Malmö was designed together with young women

ROSENS RÖDA MATTA

AN ACTIVITY PLACE BY YOUNG WOMEN

Location: Malmö, Sweden

Completed: 2010

Project group: The City of Malmö

Rosens röda matta, translated to “The rose’s red carpet”, was a project about developing a new outdoor activity place where only girls were involved in the planning process. Through research, observations and interviews with youth, the City of Malmö found that boys’ favorite places were situated in semi-public or public places while girls’ favorite place was either at home or outside of Rosengård (Börjesson, 2013, p.11). Because of the skewed gender distribution of the public places, the municipality decided to only include girls in the planning process to find out what could make girls hang out on the new activity place (Malmö stad, 2011, p.4).

During the summer of 2011, 13 girls aged 16–19 worked together with planners and architects to design the new activity place. Rather than more sports related activities, the girls wanted a place that was focused on culture, dance and performance (Björnson 2013, p.12). The municipality worked hard on maintaining the interest in the project along the planning and construction time. Test arrangements, a voting competition to name the place and a workshop which resulted in a seating furniture with the text “Dansa Pausa” are some examples (Björnson, 2013; Miljöförvaltningen Malmö stad, 2013, p.46).

The project resulted in an activity place which highly reflects what the girls wanted to have. A dance floor, a lot of seating places and a stage where you can play music are some of the main functions. The girls and the project in itself also started a debate about gender equality and who the city is planned for. Moa Björnson who worked with the project means that planners have to have their “critical glasses” on all the time. It is often stated that

places are planned for “everyone”, but this is rarely the situation. Björnson thinks the big interest in the project was because it was concrete, limited in time and space and because it was connected to one specific target group. In this case the solution was to only include girls, but this does not mean that boys are not welcome at the place. Observations show that both girls and boys are using the space today (Björnson, 2013, pp.14–15, Add Gender AB, 2013, pp.24–25).



- Limit the dialogue in time and space in order to achieve the best result.
- This is a typical project involving girls to participate in the creation of a girls place, not a place for everyone. We think that we should be able to create public places for everyone and that intersectional feminism should become a matter of course in all urban planning.
- Does a “girl place” need to be pink? Does this change how people behave at the place? How can you see that it is a place for transgender?
- The project lacks obvious backstage places.



Figure 22. Frizon/ Safe haven in Umeå was design with girls, for girls.

FRIZON

A MEETING PLACE FREE FROM EXPECTATIONS

Location: Umeå, Sweden

Completed: 2016

Project group: Tyréns, visual artist Kerstin Bergendal, Umeå Municipality

“Frizon”, or “Safe haven” in english, is a meeting place in Årstadernas park in Umeå. It is refereed to as one of Sweden’s first safe havens for young women in their teens (Tyréns, 2016). The aim of the project was to design an equal meeting place and develop new methods for dialogue that challenge the traditional structures in society that claims public spaces. The project had financial support from Boverket (Umeå kommun, 2018).

The project started with a dialogue where young women in the ages of 15 to 18 got to describe their vision of an equal meeting place. Frequently discussed was the feeling of safety in different public spaces, and situations where young people expose as well as are subjected to power in public space. Hence the project name of creating a safe haven in Årstadernas park - a meeting place free from expectations, fears and insecurity where everyone feels welcome (Umeå kommun, 2018).

These concepts of safety, identity and equality were then translated into design. The dialogue process continued throughout the project, with additional workshops and re-evaluations of the design proposal (Tyréns, 2018).

The design was implemented in 2016. It consists of large, hanging seatings under a perforated ceiling, well lit to create a safe atmosphere. Visitors are also able to connect their phones to stream music through speakers (Tyréns, 2018). Tyréns worked both with concrete wishes like the steaming function as well as more abstract concepts like the feeling of safety. It was also important to customize the design to fit young women physically (Tyréns, 2018).



- Do we have to designate certain places for girls and transgender, where they can be free from expectations?
- Important to think of creating a place free from expectations, but to what extent is this possible to create through design?
- We believe in having a deep dialogue to get an understanding of youth's daily life.
- Important to create a feeling of safety.
- Customize the design to fit youth physically.
- The importance of evaluation during the work process.

Reflections about the dialogue according to the municipality is that a process like this takes time and cannot be a part of the daily work, and that expertise in gender issues is required. Young women, unlike young men, tend to discuss their visions in terms of feelings, experience and atmosphere rather than through physical elements and actual things. This motivates a deeper dialogue and several meetings (Umeå, 2016).

About a year after the project was completed, the political party Feministiskt Initiativ submitted a motion on further development of Frizon (2017). They state that the project was a good initiative but that the meeting place is not so frequented, especially not by the intended target group. Thus, they see a need for further development of the site.



Figure 23. Mobile outdoor kitchen in Hallonbergen

PRAXAGORAS KÖK

TURNING PUBLIC AND PRIVATE INSIDE OUT

Location: Sundbyberg, Sweden

Completed: 2016

Project group: architect and artist Elin Strand Ruin, Marabouparken art gallery, daghemmet Stella Nova, Verdandi association, residents in Hallonbergen, the Municipality of Sundbyberg

The aim of the project “Praxagora’s kitchen” was to bring qualities from the private home into the common public space and to activate spaces through cooking (Marabouparken, 2016). The final art work was supposed to consist of two outdoor kitchens with a common kitchen table, all in concrete to “resist both weather and misogyny”. The design was based on blueprints from the surrounding residential area built in the 1970’s. Though the final art work was never implemented, the pre-study was made with mobile outdoor kitchens placed on different sites in the area (Juntti, 2017).

The project wanted to explore how women’s presence in public space could increase. The name of the project refers to the greek drama “Assemblywomen” by Aristophanes, where Praxagora dresses up like a man and persuades the men of Athens that the women should take over the political power and assume control of the government when all the men goes to war. The women move their kitchens out in public space to be able to keep an eye on the city while continuing with their regular chores to cook and to take care of the family. Praxagora thus turns the public and the private inside out with the purpose to change the city and the terms for public life (Marabouparken, 2016).

Though it was a project about increasing women’s presence in public space, the underlying aim was to highlight questions about our society and what it could look like. The mobile kitchens brought together people from different generations and gender identities. Thus, it



- This project shows the importance of raising the status of typical “women’s work” and women’s interests, rather than wanting to change the activities that women should perform, which only consolidates the man as a norm. The private sphere contains qualities that are possible to bring into the public space, to change the whole notion of what a public place is. The project shows that it is possible to provide public spaces that represent more groups than today.
- Make young women’s and transgender’s needs and interests visible and bring them on stage to show that they sometimes want something else.

can be seen as a protest against what public spaces looks like today, where women still is a very underrepresented group. Public spaces should support togetherness and community (Juntti, 2017).

Women spend so much time of their lives on nursing and taking care of the family and the neighborhood, which never gets to be realized in actual built environment. Thus, the project was largely about manifesting women’s work in built architecture. The mobile kitchens were a concrete way of providing space for women in the public sphere, and in the long run creating safer public spaces (Juntti, 2017).



Figure 24: Space outside Torsbo youth recreation center

TORSBO UT OCH IN

A FLOW BETWEEN INDOOR AND OUTDOOR

Location: Vara, Sweden

Completed: 2016

Project group: the Municipality of Vara, Vara Sports Club, BILDA väst, Vara Konserthus, Kultur Vara, Vara Adult Education Association

“Torsbo inside-out” was a project to develop the area outside Torsbo youth recreation center to an attractive and inclusive meeting place with varied functions. The site was developed for the general public, based on youth’s thoughts and ideas on equality, and was completed in September 2016. The project was funded by Boverket.

In the process, a reference group with youths in the ages between 10-15, one representative from the gymnasium and one from the school for people with learning disabilities were involved in the development of the area. The group consisted of equal parts of young women and men to promote the needs and interests of young people. An important part was to identify existing moving patterns of the youths, and then develop it into an attractive and welcoming environment for all, with the youth perspective as a starting point.

The final area is divided into three different zones: a place to hang that is also a barbecue area, a creative place that also offer some peace and privacy and an activity place that can also be used as a social resting place. The areas are separated through trees and vegetation, creating a lush environment. The three areas are in turn divided into several “open rooms” with different characters and functions according to the youth’s wishes. All places are described as multifunctional, flexible and accessible.

The project emphasized an increased flow between inside and outside, hence the project name. By creating new door openings in the youth recreation center, the feeling of home and the welcoming atmosphere that existed



- A project that acknowledges the importance of creating an area for everyone through dialogue with youth, not only an area for girls.
- Focus on a multicore area with both on stage, off stage and backstage places.
- This is a typical project where youth are asked about a place which is already theirs.
- The main aspects that came from the gender perspective was the importance of creating a good overview and good lighting, many different types of places for different sized groups, multifunctionality and large adaptability. Was it good or bad to involve both girls and boys in the project?
- Work with the configuration between indoors and outdoors.

within the building could influence the new outdoor environment. It was also important to open up the area to the general public to create a feeling of shared responsibility for a shared space.

The gender perspective was important throughout the project, which resulted in a large emphasis on providing an area with good overview and good lighting, as well as creating many different types of places for different sized groups, multi-functionality and large adaptability (Vara kommun, 2016).



Figure 25. What happens when girls occupy a place that usually is used by boys?

EQUALIZER

DISTURBANCES TO TAKE OVER EXISTING SITES

Location: Malmö, Sweden

Completed: Ongoing (2016–2018)

Project group: Nyréns Arkitektkontor (project leader), The City of Malmö, Lunds university and Malmö university

The project Equalizer is based on the need to improve gender equality at already existing public places. The ambition of the project is to get more people, and especially girls, to use places that are already built, for example outdoor gyms, skate parks and places for ball sports. The project group believes there is a great potential in converting existing sites with relatively simple means so that they can be used by more people. The project has financial support from Vinnova's call for "Norm Critical Innovation 2016" (Nyréns, 2016)

The project includes the development of a new method called "disturbances". The aim with the method is to investigate and analyze activity places together with young girls who rarely use these places. By occupying places it is possible to see what is happening with hierarchies and patterns that exist today.

Together with a group of girls, the project has identified barriers that exist today and what solutions can help overcome these obstacles. The next step is to sketch on solutions together with the girls. During spring 2018, full scale tests will be carried out at several locations in Malmö. The method "disturbances" will be used again to evaluate how the ideas work. By small interventions the aim is to challenge the notions of how or by whom places are usually used. Emma Pihl, urban planner at Nyréns, believes the project is extraordinary because it develops tools that reveal general structural problems but result in concrete physical solutions.

The project will result in a toolbox that can be used when public places are transformed. The toolbox will provide inspiration to what methods can be used as well as concrete ideas about physical and organizational actions (Nyréns 2018).



- The project challenges the idea that we need women-separated places. The project aims instead to encourage girls to use places that are typically used by cis-men.
- Is it really necessary to make visible that the place is for girls and transgender? We believe women-separated places are very important, but maybe not in the public.
- Small physical interventions can be enough for changing structural problems.

CHAPTER FOUR

YOUNG WOMEN AND
TRANSGENDER IN
GOTHENBURG

This part consists of the case study of young women's and transgender's situation in Gothenburg today. A workshop with the focus group and the analysis of the findings are presented. The findings are used as a reference material that informs the design process. This part is important to understand the focus group's needs and interests and to explore how and why appropriation by young women and transgender is possible in relation to urban form.



Figure 26. Photo from the workshop

Where? Mötesplats Majkens, a youth center for teenagers

When? February 28th 2018, 17.30-19.30

Why? Talk and create around public space to learn which places young girls and transgender use and why, how, and when they use these places

Who? Nine teenagers, girls or transgender, aged 13-15

LAYOUT OF THE WORKSHOP

1. Eat pizza, let everyone present themselves and tell them about us and our project.
2. A common discussion about public space. What is a public space? By looking at pictures of public spaces in Gothenburg we can discuss for whom places are created and who feel welcome.
3. Start thinking of places you like, they can be both indoors and outdoors. Each person writes down places on small flags, yellow for indoor sites and orange for outdoor. Together we place them on a map of Gothenburg.
4. Choose the place you like the most and make a collage that describes the place. Helping questions:
Why do you like this place? What do you do there? Who is there? What does the place look like?
5. What does an desirable public space look like? What factors are important? Common discussion.

THE FOCUS GROUP

NINE TEENAGERS IN GOTHENBURG

A workshop together with a group of young cis-women and transgender aged 13-15 was held in order to understand their interests, needs and situation in Gothenburg. We reached the group through the two youth centers Verkstan and Majkens in the city districts Majorna and Linné. These are the youth centers which are closest to the site for our design proposal, Skanstorget. Our focus group was set to be girls or transgender, to acknowledge the intersectional perspective in our research. Moreover, they would be 13-17 years old, to reach youth that move around in the public space on their own.

To spread information about the workshop we had great help from the leisure assistants at Majkens who invited their members personally. We also made posters and used Instagram to reach out. In the end, nine youths participated in the workshop. The participants identified themselves with the pronouns she, he or hir. Some did not want to say or define their gender identity.

Reaching our focus group through Majkens means that we reached a specific group rather than a general selection. They live in the western parts of Gothenburg, and eight out of nine participants were in the same group of friends which also makes the result less diversified. Without forgetting that a difference between individuals of course exist, it is of interest to mention three categories of youth identified by Lieberg (1994, pp.214-215), professor of urban sociology. The categories are based on youth's interests and how they use public space. The first category is the *friendship oriented youth*, they are the ones who are outdoors in the neighborhood and use public space the most. The second category, the *association oriented youth*, includes those who spend much of their spare time on organized activities in associations. Lastly, there is those who spend most of their time at home and almost never use public space, they belong to the *home oriented youth*.

Based on this categorization, we believe that eight out of nine in our focus group belong to the friendship oriented category and one to association oriented. A bit simplified, Lieberg (1994, p.215) means that most youth belong to the *association- and home oriented*. With this in mind, we are aware that our focus group is quite narrow and that other needs exist among other youth. However, this was a group that already today uses the public spaces a lot. They could therefore contribute with a lot of valuable information and make us understand how and why they use these places.

The workshop resulted in good discussions and we gained a better understanding of the youth's situation and everyday life. The participants seemed to enjoy the workshop and hopefully it made them see the public space with new eyes. The conversations sometimes went out of topic but overall the participants were very open and willing to talk with us.

The day of the workshop was one of the coldest days of the winter, with temperatures at -15 degrees Celsius. This made the discussion focus much on the need of a place inside to get warm. If the workshop was held during spring or summer, the conversations would probably have been different.

A couple of weeks after the workshop, we went back to Majkens with a draft of a design proposal for Skanstorget. This was a chance to get our ideas tested and evaluated. We received good response and input, that have been incorporated in the final design proposal. They confirmed that there is really a need for a new meeting place in the area and saw the potential in the redevelopment.



Figure 27. Poster made for the integration project workshop

THE DIFFICULTY TO REACH OUT

THE INTEGRATION PROJECT WORKSHOP

To support the intersectional perspective our plan was to have a similar workshop as the one at Majkens, but this time together with an integration project. Through social media we came in contact with a project called Lighthouse which is offering newly arrived and established Swedes the opportunity to meet each other in free cultural activities. We saw this as a great opportunity to widen our focus group and include other kinds of experiences. Newly arrived young women and transgender who come from different cultures might have totally different ways in how they look upon the public space. An understanding of how they feel and in what way they are used to use public space could have enriched our discussion.

Despite the spread of information on several channels, unfortunately no one showed up at the workshop. This shows how hard it can be to reach this group. One conclusion can be that this group does not move around that much in the city and does not usually use public space. This stresses the need to have an intersectional perspective and focus on youth when planning public spaces. We believe this is more important now than ever.

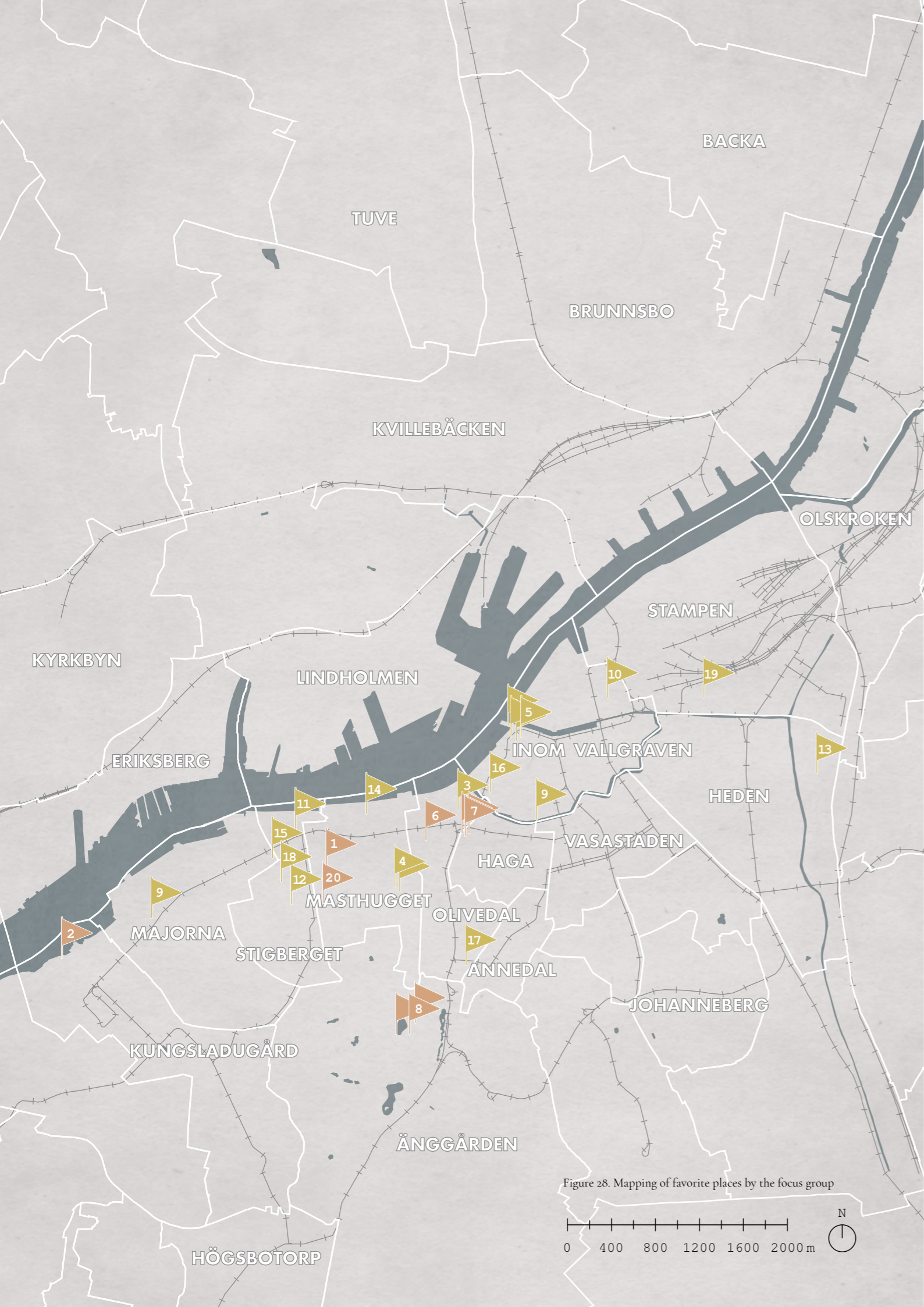


Figure 28. Mapping of favorite places by the focus group

MAPPING OF FAVORITE PLACES IN GOTHENBURG

INITIAL THOUGHTS FROM THE WORKSHOP

During the workshop at Majkens, we received a lot of information about what places the focus group use, how they use them and why. Their mapping of favorite places is shown in the map to the left. Yellow flags indicate places indoor and orange indicates places outdoor. However, some of the places are both indoor and outdoor (like Stenpiren) or hard to define (bus 60 and the car).

We realized that they sometimes do not use public spaces in the expected way. They have to be inventive and create their own ways of using a space, maybe because there are too few places in Gothenburg which meet their needs. Or maybe because the places they use the most are allowing for many different functions and behaviors.

Some of the places could be temporarily appropriated by fobic persons looking for a fight. Then the focus group turned to another place. This shows the discrimination and vulnerability of transgender in public space. Everyone should have equal rights to be visible, regardless of gender identity, and one should not have to statute an example each time one participates in the urban life.

Below, we have sorted the places that they like into different typologies. These typologies are discussed and related to the concepts of urban form on the following pages. The places that was most discussed and expressed as their absolute favorites are connected to *informal places*, *infrastructure and public transport* and *squares and parks*.

Informal places

1. Masthuggskyrkan
 2. The harbor
 3. The restrooms at Folkteatern
- Playgrounds (not on the map, but discussed)

Infrastructure and public transport

4. Bus 60
5. Stenpiren's waiting hall and outdoor area
6. Andra Långgatan
7. Järntorget

Squares and parks

8. Slottsskogen

Commercial places

9. Hemköp
10. Nordstan

A private context

11. At home
12. At a friend's home
13. At a partner's home
14. The car

Organized meeting places

15. Matteuskyrkan
16. Språkcaféet (The Language Coffee Shop)
17. The syndicalist forum
18. The rehearsal studio
19. The piano school

Majkens youth center (not on the map, but discussed)

More general places

20. Masthugget (in general)
- Styrsö (outside the map)
- Anywhere with friends (not on the map, but discussed)



Figure 29. The toilets at Folkteatern are used by the focus group

INFORMAL PLACES

Informal places seem to be important for the workshop participants that move around the city a lot. The advantage of informal places could be that they are more allowing for different kinds of activities and behaviors. Places that are not as strict or programmed to certain people and functions are easier to use in a backstage behavior. Formal squares, like for example Götaplatsen, were expressed by the focus group as places where you have to act in a certain way, meaning that squares often induce an on stage behavior. For the focus group, squares often feel like places for commercialism or where you are not allowed to hang out or talk loud. However, they think this is wrong and that squares should be designed as meeting places. On the other hand, Järntorget is a well-liked place by everyone. But this enhances our understanding of the disliking of strict and monocore spaces, since Järntorget is more of a node for public transport than a typically designed square.

Examples of informal places that the focus group marked out are the harbor and the area behind Masthuggskyrkan, where you have a great view over the city. Playgrounds are another kind of place they like to hang out at in the evenings, when all children have gone home. This might

be because playgrounds offer many different seatings and that you can hang out undisturbed and are allowed to be loud. Playgrounds are also well lit in the evenings, and are often located close to residential areas but not right in the center of flows.

Folkteatern, situated on Järntorget, was expressed as a great place because they can use their restrooms. At least no one says that they are not allowed to be there. They think it is nice to take the opportunity to stay there for a while even after they have used the toilets, because it is warm to stay indoors. Since the restrooms are situated on the lower level, they can stay for almost as long as they want and hang out in the large restrooms and in the lower hall. There is almost never anybody there, so there is no one that could be disturbed. They think that there are way too few public toilets in Gothenburg today that are free, and demand more. The main purpose to visit Folkteatern for them is not to hang out but to use the toilets, but once they are there, they have the opportunity to stay for a while. We believe that this place is important both for using the toilets and as an informal place to hang out at indoors. Also, the restrooms at Folkteatern are gender neutral and therefore accessible for everyone.



Figure 30. Järntorget



Figure 31. Bus 60 is liked by the focus group

INFRASTRUCTURE AND PUBLIC TRANSPORT

Many of the focus group's favorite places in Gothenburg are connected to infrastructure and the public transportation network. These places are not equally accessible throughout the day, but when accessible, they are public enough so that you can blend in and your presence will not be questioned. Everyone is allowed to use the public transportation as long as you pay, and the workshop participants probably have period tickets at Västtrafik. At the same time, you are not required to consume any further.

The public transportation network consists of nodes, waiting areas and vehicles that provide seatings and places to hang out. It is characterized by high connectivity and therefore high flows of people, so there is always someone to look at and be seen by - humans attract humans. At the same time, these flows of people do not require any interaction. The high flows contribute to create multicore spaces with overlapping activities. In this way, these places allow for a backstage behavior.

One of the focus group's absolute favorite meeting place in Gothenburg is Stenpiren's waiting hall and outdoor area. During summer, the focus group mostly uses the area outside on the pier. This area is situated with views over the water, which they think is nice, and it is often sunny. They think that there are funny benches to sit on and listen to music. In the winter, the waiting hall provides shelter from the cold. The place is described as nice because there are few people there. Probably people are just passing by on the outside, or not staying for very long inside the waiting hall. Since people are only passing by, maybe the focus group feels that people do not expect a certain behavior or that they are more tolerant towards backstage behaviors. Therefore, Stenpiren can be understood as a space for interaction and a free zone at the same time. They want to be in the center of things while at the same time be able to act as they want. These

kind of places seems to be what the focus group is looking for the most in public space. One negative aspect they see is that the toilets at Stenpiren are not free to use. As soon as you have to use a toilet, you have to move on to another place. When thinking of a similar place to Stenpiren, Röda Sten comes to mind for the participants, but it is thought to be too far away to be accessible for them.

Another favorite place to hang out at is bus 60. It is described as "the best bus service in Gothenburg" because it passes many good places and because the end station and first stop coincide in Masthugget, so you can just stay on the bus without having to get off. They think it is nice to just sit on the bus and ride around the city. It is best when few other people are on the bus, because then they can be loud without disturbing anyone - again, they are looking for places where they can have a backstage behavior. They do not think that buses are better than trams, the important thing is which stations they pass. Noted should be that bus 60 passes for example Stenpiren and Järntorget. Thus, it connects the participants with their other favorite places around Gothenburg.

Andra Långgatan and Järntorget are two other favorites. We have categorized Järntorget under this typology instead of *squares and parks*, because we believe that Järntorget is more of a node for public transport than a square. Järntorget is characterized by a high flow of people to look at, and consists of many different smaller areas to move between. It is a multicore space with many anchors and different seatings, and thereby offers different appropriation ladders. Andra Långgatan is a pub street where many young adults hang out in Gothenburg, which might be an attraction. The spatial relation is also important, since the street is well connected to Järntorget and its surroundings.

SQUARES AND PARKS

In the summer and the warmer parts of the year, the participants hang out in Slottsskogen a lot. In Slottsskogen there are some fruit trees, something that the participants like and desire on other public places as well. Many times during the workshop, they express the importance of sites where you can hang out without the need to consume anything. Parks are a great example of such a place. No one expects you to consume anything, and if you do, it is things that you have brought with you on your own initiative. Parks are also flexible towards both smaller and larger groups of people since you sit directly on the ground and can form your own desired constellation. Thus, it is easy to hang out in parks, something that is important for the respondents. The grass lawns are also a great example of a field seating, where you can position yourself close to unknown people without challenging the social integrity of strangers.

Squares on the other hand are not very liked by the focus group, as discussed previously under *informal places*. They would like to be able to hang out in squares, but they feel that there are not many good squares in Gothenburg today because they are too formal. Their experience is that there are no good seatings on squares because benches are always located too far apart. Benches should be designed so that you can hang out in large groups. Strict linear seatings seem to respond badly to their needs. But they also acknowledge that not everyone wants to be in the center of everything, there should be meeting places that are located more off center. They are acknowledging people's different appropriation ladders and the importance to provide both on stage, off stage and backstage areas.

Figure 32. Slottsskogen



Figur 33. Majkens youth center

ORGANIZED MEETING PLACES

All participants in the workshop did not seek spontaneous activities in a public context, but turned to more organized meeting places to spend their free time. Organized meeting places also appeared as complements to public places, to meet special interests. For example, the piano school was a favorite place for someone because you get to exercise your hobby, and you can get so engaged that you lose track of time and place. The piano school was also liked because it is light and calm and people are respectful towards each other, without having to interact.

None of the participants expressed Majkens youth center as a favorite place, but in the discussions during the workshop, Majkens appeared as an important place where everyone hangs out a lot.

The organized meeting places that were mentioned are mainly examples of monocore spaces, dominated by a single activity. These hold great potential for creating strong collectives, but attracts a not so diverse group of people. As with places in a private context, organized meeting places are important as places for retreat, but more for creativity reasons than as free zones.

A PRIVATE CONTEXT

Many of the participants expressed the home, a friend's home or a partner's home as nice places to hang out at. Moreover, the car was important for someone. Since they did not own a car, it was expressed as a luxury to travel by car, to just sit there and look out the window. The travel company or destination were not important. Maybe, as with bus 60, traveling is nice because something is happening - the view is changing - without you having to interact or perform.

Even though many in the focus group use the public spaces a lot, these kind of places are important as places for retreat. They are typical backstage places where you can be free from expectations. Can we bring qualities from the private sphere into the public space and turn the concepts inside out, like in the project Praxagoras kök, to meet these needs of young women and transgender?

COMMERCIAL PLACES

Commercial places like cheap food stores and cheap restaurants were desired by the focus group. Since this age group does not have so much money, they do not want to have to consume anything. Nordstan was marked out as a favorite place, which we think refers to the streets where you can hang out within the shopping mall, more than to the stores. However, the site Nordstan was not mentioned further during the workshop and does not seem to be that important to the focus group.



Figure 34. The pier



Figure 35. The waiting hall at Stenpiren



Figure 36. The square



Figure 37. Stenpiren was liked by almost everyone in the focus group



Figure 38. From the pier it is possible to see people passing by

DETAIL STUDY OF STENPIREN

THE EXPLORATION OF ITS URBAN FORM

The place that was discussed the most during the workshop and liked by almost everyone was Stenpiren. It is a public transport node next to Göta Älv, connecting both ferries, trams, buses, cyclists and pedestrians in Gothenburg. It is located just west of the city center and was completed in 2016. Centrally located at the site is a building with a waiting hall, some smaller restaurants, Pressbyrån and toilets. The building has an open character with large glass walls, blurring the line between inside and outside. The place is well lit in the evenings. This means that you can easier see and be seen. The outdoor space consists of a number of spaces like the tram and bus stop, Skeppsbrolplatsen, a square in front of the waiting hall, the floating dock where the ferries depart, and the stone pier (see picture below). Since the site consists of this sequence of places, it is allowing for many different appropriation ladders.

Tram number 1 and 9, buss 60 and 50 and some ferry lines over the river pass regularly by Stenpiren. When looking at configuration, the site is well connected to other places in the city due to the public transportation network. It is located inbetween Järntorget and Brunnsparken, which are two other important public transport nodes in Gothenburg. Therefore, the place is characterized by a high flow of people, both during daytime and in evenings.

The spatial relations can also be described within the site itself. The square is centrally located and well connected to the other spaces while the stone pier where the youth like to hang out is located further away and is reached by fewer routes. The pier is somewhat cut off due to the location of the new waiting hall, making it an example of an off stage place. Here you are at the edge of the site and have the possibility to see people passing by without being in the middle of things. The existence and direction of the pier is reinforced by the paving and the placement of lighting, bollards and linear seating, acting as anchors on the pier. The small steps and the seating in different levels allow users to use the pier in their own way. It does not feel programmed for a certain function.

The youth also stated that they use the waiting hall inside as a place to hang out when it is cold outside. This can also be seen as an off stage place. Sitting on the benches inside, near the windows, means you are not in the center of events but can observe the people passing by. The benches inside are also designed in different levels, making them easy to use as you want, alone or in a group.

Overall, the sequences of spaces, the different types of seatings, the anchors and the high flows of people create a multicore space with great possibilities for overlapping territories.

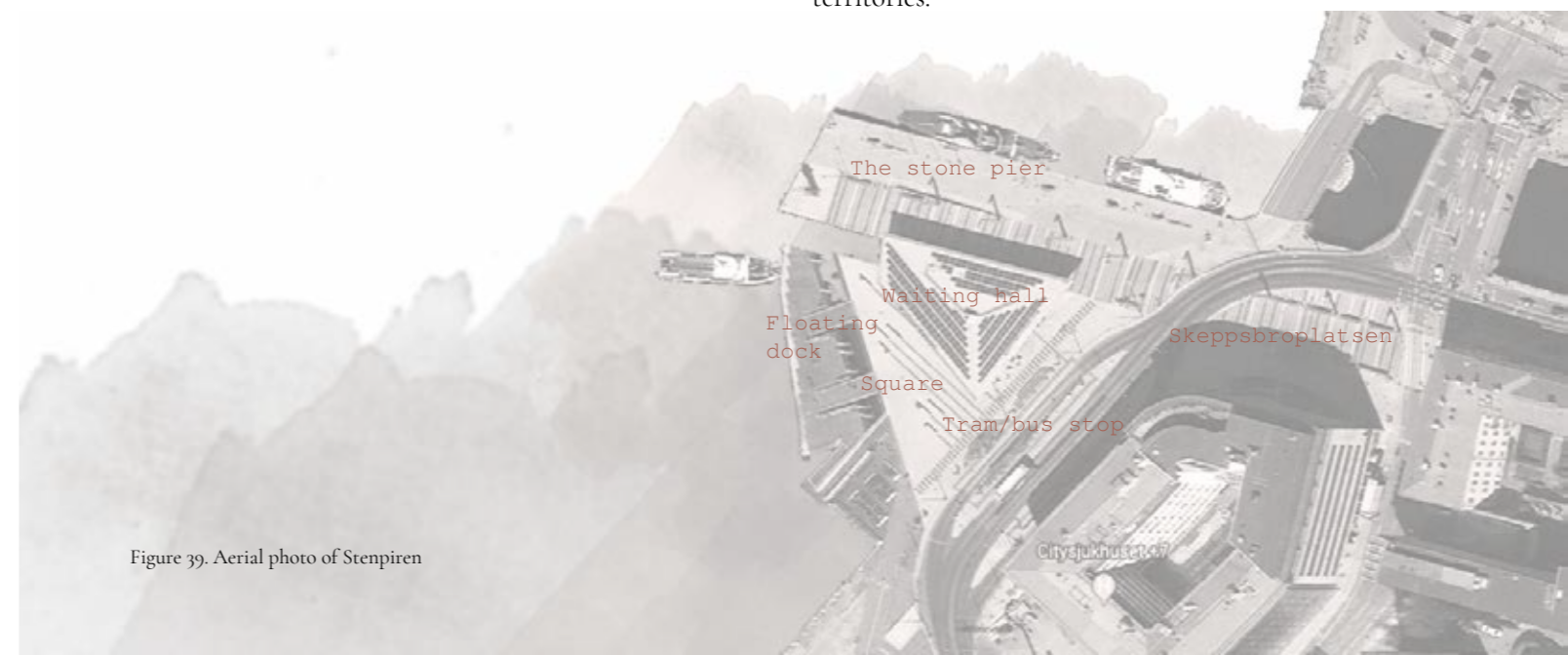


Figure 39. Aerial photo of Stenpiren



Figure 40. Photo from the workshop

CONCLUDING THOUGHTS

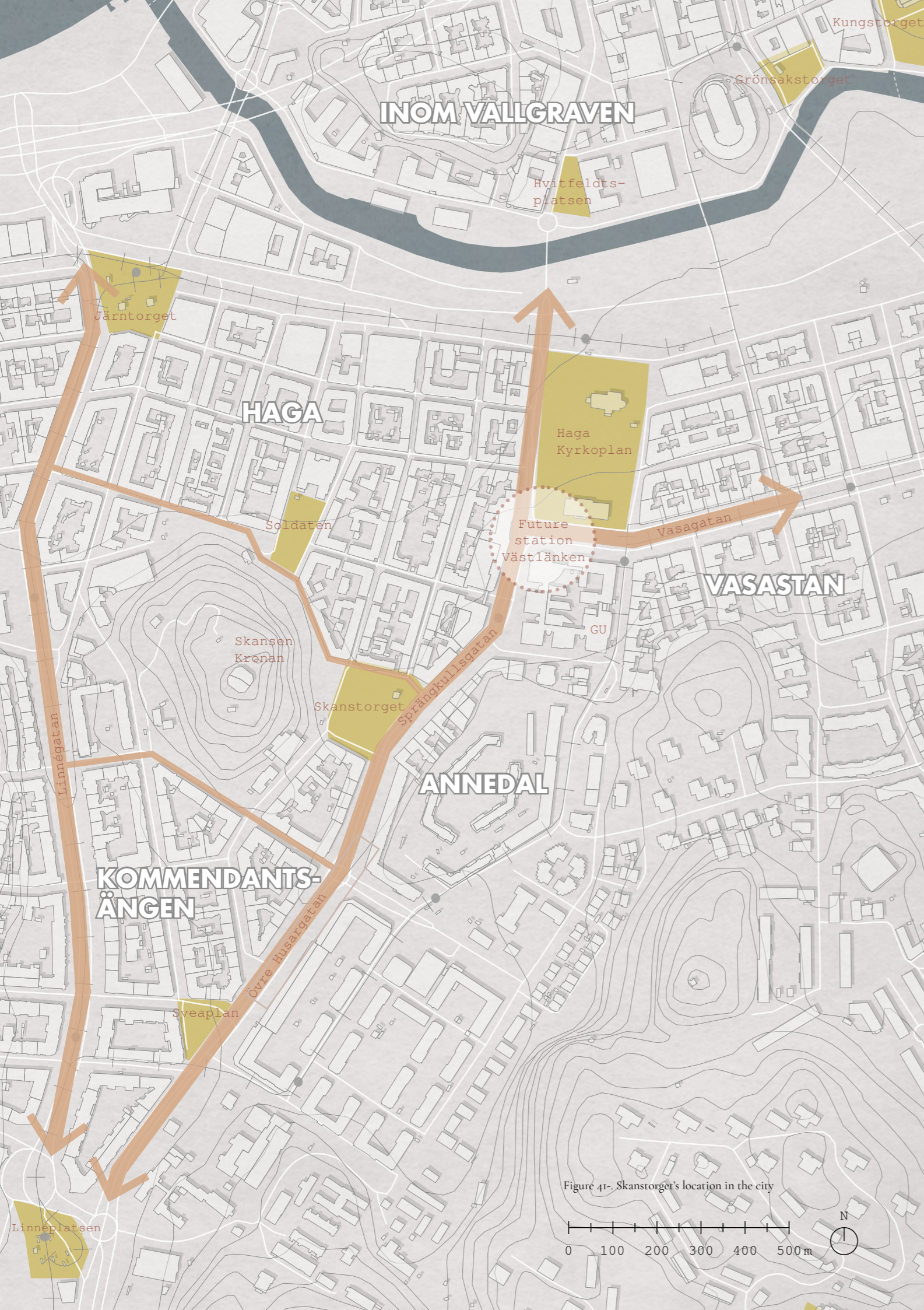


- This focus group seems to need public places with overlapping territories, rather than public places that are designated for young women and transgender. They want to be in the center of things and at the same time behave as they want, meaning they seek spaces for interaction that are also free zones. Therefore, we do not believe in creating separatist public spaces for this specific group. The challenge is to create space for everyone, where privileged groups do not appropriate all space but where young women and transgender also are given the possibility for appropriations. To create spaces where privileged groups give space rather than take.
- Through the research we believe that these spaces are informal and multicore, and not programmed for a certain function. They are free from expectations, so that you can behave as you want. This means that an on stage place should make you feel that you can use it in a backstage behavior. Overall, there should be a mix of on stage, off stage and backstage areas so that you can choose to position yourself according to your own wishes.
- These spaces are also characterized by high flows of people, enhancing the feeling of safety while at the same time not imposing a feeling of control. You should be able to participate in the center of events as well as stay at the edge or behind. Also, the space should be well lit and connected to good public transport. There should be a changing scenery, imposed by people or seasons.
- These spaces have open access and do not require any consumption, since this group has a limited income. Public toilets are needed in order for women and transgender to stay in public space. There should be places to stay both indoor and outdoor, since there are few backstage places for youth overall.
- These spaces contain flexible elements to offer possibilities to leave imprints easily. Flexible elements also enhance the creation of overlapping territories. The spaces offer varied seating that suits large groups, so that it is easy to hang out.

CHAPTER FIVE

SKANSTORGET

This part presents the context of Skanstorget, the site for which this thesis explores a redevelopment. The site analysis shows an understanding of the site and the site-specific conditions that guides the development, summed up in four ambitions for the site: *a local neighborhood square, coherent scale and materiality, good connection to Skansen Kronan, and a reduced street barrier.*



THE BROADER CONTEXT

THE SITE AND ITS SPATIAL RELATIONS

Skanstorget is situated between the neighborhoods of Haga, Annedal and Kommendantsängen in Gothenburg. The site has a long history and is of importance for the city, but its main function today is being a parking lot. It is situated along a bigger road (Sprängkullsgatan/Övre Husargatan) which connects the western part of Vasagatan with Linnéplatsen and Linnégatan. It is along this road that most of the movement in the north south direction take place. The street section includes lanes for cars and buses, walkways and bicycle lanes on both sides. Nearest bus stop is Pilgatan next to the School of Business. Because of the topology around Skansberget, smaller streets along the sides of the hill connects Sprängkullsgatan/Övre Husargatan with Linnégatan. Few people cross the square due to its use as a parking lot.

Skanstorget is an interesting site to look at because of the lack of public meeting places for young women and transgender in the central parts of Gothenburg. It is also interesting because of the ongoing plans for redeveloping the square. The City of Gothenburg wants to redevelop Skanstorget to add housing and other functions to the old square. The development of the site has been under discussion for many years, but because of the many challenging questions like the traffic situation and the sensitive cultural environment, few things have happened.

We believe that it is of importance to tie the question of young women's and transgender's access to public space to an ongoing debate and on this scale.

In the redevelopment of a square, it is important to look at the city's configuration and the relation to other squares and places in the city. One important factor is that the city should offer a variation of public and semi public places. The City of Gothenburg (2014) has divided squares and places in the city into different categories: *places for public meetings and events, places with commerce and open-air café, places that are important nodes for public transport, smaller informal places, local neighborhood squares and trade centers.* For example, Linnéplatsen and Järntorget are places mainly for public transport, and Grönsakstorget together with Skanstorget are more or less parking lots. Haga Kyrkoplan have open spaces in combination with pockets parks. At Kungstorget some market trading is going on (Göteborg stad, 1014, pp.8-9). This shows a quite homogeneous distribution of squares. Also, the activity space Soldaten is highly used and insufficient to meet the needs of surrounding neighborhoods. These aspects together with Skanstorget's central location and closeness to a future station of Västlänken means that Skanstorget has potential to be developed into a meeting place for surrounding areas.



Figure 41-. Skanstorget's location in the city



Figure 42. Commerce and businesses around Skanstorget

SKANSTORGET TODAY

A PARKING LOT IN THE PERIPHERY

The neighborhoods surrounding Skanstorget have a high population density. The square can be seen as the link between these neighborhoods, but its main function today is as a parking lot for residents and for visitors to the many surrounding restaurants, stores and other commercial activities in the area. The area is untidy and perceived as a gap in the city, despite its closeness to surrounding street life. Thus, it has lost its former status as an important square for gatherings and commerce.

Commercial facilities can be found in bottom floors all around Skanstorget, but the busy and noisy road Övre Husargatan/Sprängkullsgatan constitutes a major barrier between the square and the commerce in the east. Facilities for the University of Gothenburg are located a few blocks north of the square. In the west, Skansberget defines the boundaries of the square. The hill is covered in vegetation, and a winding walking path leads from Skanstorget up to Skansen Kronan and an almost 360 degree view of the city. The open area of Skanstorget offers an important sightline towards Skansen Kronan. The square is part of the national interest for the cultural environment around Skansen Kronan and Haga.

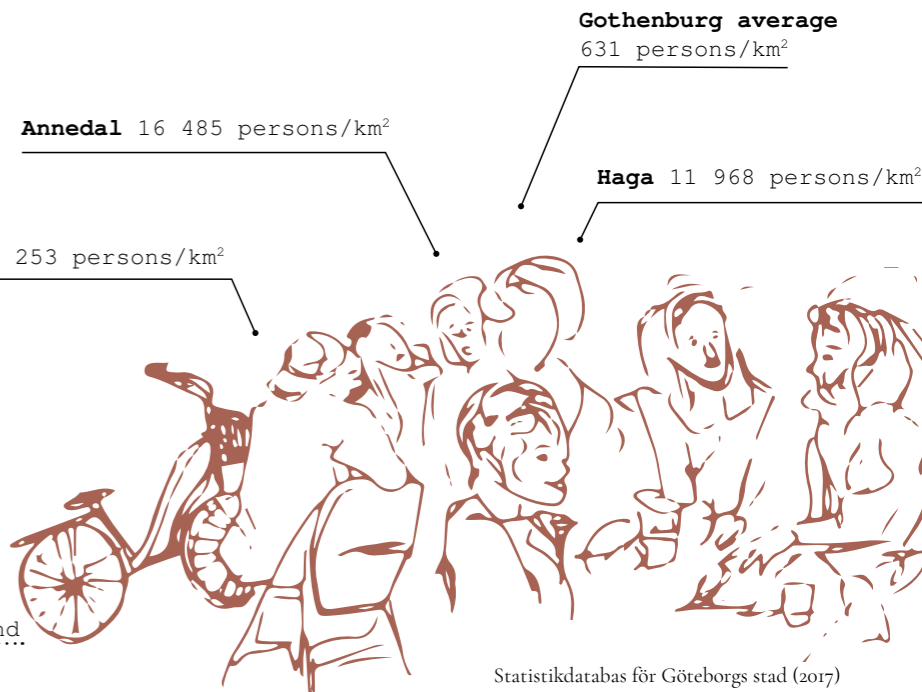




Figure 43. The proposal the city planning office presented in the program from 2014



Figure 44. The latest proposal came 2017 from Fastighetskontoret

The future of Skanstorget is still a debate...

FUTURE PLANS

TWO CONFLICTING PROPOSALS

Since the 1960s there have been many different ideas of how Skanstorget can be developed. No bigger changes have been made and no new detail plan has been produced. The place is still regulated by an old city plan from 1893 which shows a open square, surrounded by housing blocks and Skansen Kronan.

The years have passed and the place have been kept as a parking lot. However, the place is now in an interesting phase where a change hopefully is coming up. The last years the City of Gothenburg have been putting much focus on Skanstorget and its future development. In 2014 the City Planning Office presented a program draft for Skanstorget, containing a new building along Sprängkullsgatan. Behind the building, towards the hill, an open square was suggested. The parking was solved in a parking garage. The program draft was based on many investigations and thorough research (Göteborg stad, 2014, pp.24-28).

After the program was developed, the City Planning Office consulted it with departments within the municipality and also the County Administration Board

that was positive. What happened then was that the politicians interrupted the work with the program and wanted the City Planning Office to start working with a detail plan instead.

In 2017, a new proposal came from the Real Estate Office which had held an architecture competition. The winning proposal consists of a dense closed block with housing and service in the ground floor. This closed block correlates well with the surroundings, but ignores the cultural heritage of an open area. The proposal was taken to the politicians who were positive (Malin Häggdahl, personal communication, 6th of February, 2018).

However, an additional competition will be held and in the autumn of 2018, and the citizens of Gothenburg will be able to vote for a proposal for the redevelopment of the square. Then the work with the new detail plan will start ("Göteborgarna får rösta om Skanstorget", 2018). Thus, the future of Skanstorget is yet to be determined.



Figure 45. Market day at Skanstorget 1915

HISTORICAL DEVELOPMENT

FROM BATTLEFIELD TO LABOR MOVEMENT

The history of Skanstorget is described in the program by The City of Gothenburg (2014). The open character of Skanstorget goes back to 1640s. In 1698 Skansen Kronan was built on the top of Skansenberget as a fortification for Gothenburg during times of war. At this time it was important to preserve the open spaces around the hill.

During 1700s and 1800s Skanstorget was situated on the countryside and used for agriculture, gardening and livestock keeping. In the beginning of 1800s the barbican was no longer used as a fortification and was later on both a prison and housing.

The 1800s also meant a densification of Haga. Some public facilities were built but the focus was on housing. The well preserved row of wooden houses from 1850-60s at the north side of Skanstorget are typical for it's time. The city bought the place and started to build stone houses in the southern part.

At the end of 1800s Skanstorget had its name and became a square. A round market hall, called Spottkoppen ("the Spittoon"), was built in the center of the square. With

a larger population Skanstorget became an important place for trade and commerce and also a lively space for meetings, especially for the working class.

In 1941 the market hall was torn town due to shrinking population in the surrounding neighborhoods and concurrence of retail services at Övre Husargatan.

In the 1960s, the demolitions in Haga began. The city gave the row of wooden houses a monument status but a lot of buildings were demolished. In Annedal most of the buildings were demolished in 1970s and what is now called Nilssonsberg was built. The streets became wider due to the increased motorism. The cars began to take over the place and Skanstorget became a parking lot which it still is today. In the middle of 1960s the circular park was constructed as a reminder of the market hall.

With time the place has gone through many changes. However, something that has remained is the open character and connection to Skansen Kronan. The open view towards the hill is an important part of the cultural heritage (Göteborg stad, 2014, pp.10-12).



Figure 46- Commerce in Haga 1907



Figure 47. Skanstorget before the market hall was constructed



Figure 48. Majblomstånd at Skanstorget 1912

1689: Skansen Kronan was built on top of Skansenberget

Skanstorgget was as a place for argiculture

Densification of the surroundings

1700

1800

1898: The round market hall "Spottkoppen" was constructed

1900

1941: The market hall was torn down and the place became a parking lot

1965: The circular park was constructed

2000

2018: Skanstorget is still a parking lot

1600





Figure 49. Sprängkullsgatan



Figure 50. Surrounding roads



Figure 52. Skansen Kronan's visibility is important



Figure 51. Photo taken from Skansberget

SKANSTORGET

The square consists of parking spaces and a round green area, surrounded by access roads on all sides. The open character offers an important sight line towards Skansen Kronan and acts as an entrance to Skansberget.



Figure 53. Parking lots



Figure 54. Wooden houses in Haga

Haga

Wood and plaster, 2-3 floors

Built before 1930 and in 1980's

Kommendantsängen

Stone and brick, 6-7 floors

Built before 1930 and in 1980's

Commercial ground floors



Figure 55. The corset factory

The corset factory

Brick, 3 floors

Built in 1898



Figure 56. Houses that belong to Kommendatsängen



Figure 57. Houses along Sprängkullsgatan belong to Annedal

Annedal

Stone and brick, 5-8 floors

Built before 1930 and in 1980's

Commercial ground floors



Figure 58. The stone wall

Stone walls

Deal with level differences in the terrain



Figure 59. The lower level of the hill

Paving stone

The small scale



Figure 60. Road of paving stones that leads towards the activity space Soldaten



Figure 61. Entrance to Haga

Furniture

A few benches exist today



Figure 62. Benches at Skanstorget

Paved roadways

The large scale



Figure 63. Sprängkullsgatan



Figure 64. Skanstorget

Light and shadow

12.00, May



Figure 65. Skanstorget

Light and shadow

16.00, May

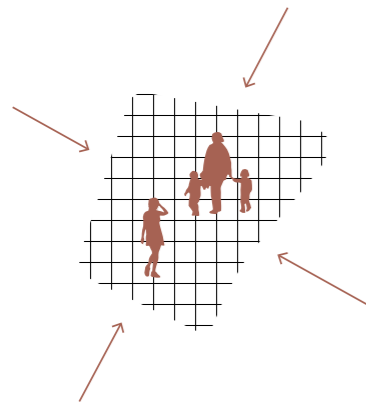


Figure 66. Skanstorget

Light and shadow

16.00, February

SITE AMBITIONS

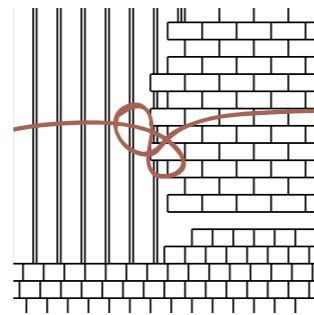


A LOCAL NEIGHBORHOOD SQUARE

The development of Skanstorget can contribute to connect the residents in surrounding areas, not only young women and transgender. The neighborhoods are highly populated and need an open meeting place where people can come together. The activity space Soldaten in Haga is also insufficient and needs to be complemented. Therefore, the square should be kept open and functions to attract both residents, workers and young women and transgender should be added. Then Skanstorget can evolve from a place for cars to one for people.

Due to housing shortage in the area and in Gothenburg in general, a new residential building with commercial ground floor is proposed, based on the program by the City of Gothenburg. The new building can contribute to populate the site throughout the day, which would enhance the feeling of safety.

A well functioning meeting place, especially for young women and transgender, needs high accessibility. By moving the location of the existing bus stop at Pilgatan to Skanstorget, about 150 m south, the connection to the city can be enhanced and the functions around Skanstorget can be supported. The accessibility will increase further with the development of Västlänken.

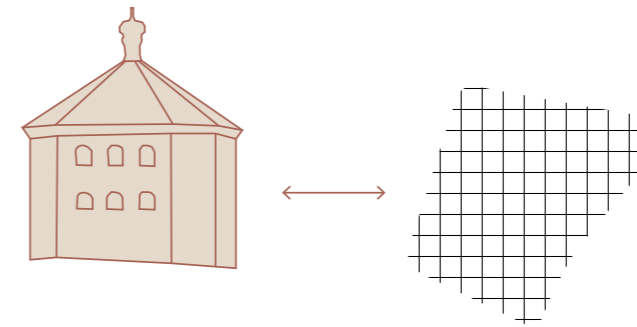


COHERENT SCALE AND MATERIALITY

By adapting to existing scale and materiality, the square can combine the character of surrounding neighborhoods. This would create a coherent impression and contribute to a feeling of ownership for surrounding areas. This is important for stewardship and maintenance of the area. The surrounding buildings showcase the city's historical development and are important to bring together.

Haga's small scale character and wooden materials can be reflected in new elements on the square, and meet the larger scale of Annedal and Kommendantsängen through a terraced building. Smaller elements can be placed near the row of wooden houses in Haga to preserve their visibility in the cityscape. Thus, the human scale is important for both the cultural environment and young women and transgender.

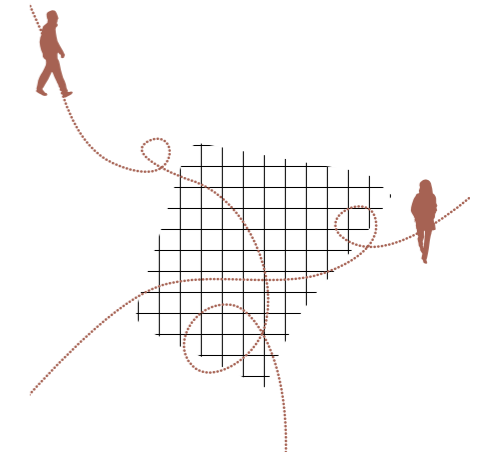
Paving stones can constitute paths across the square. The existing stone wall at the foot of Skansberget can be kept and its character reinforced by new architectural elements.



GOOD CONNECTION TO SKANSEN KRONAN

Skanstorget is the only remaining open area around Skansberget and since Skansberget and Skansen Kronan are part of the city's cultural heritage, it is important that they are continuously highlighted in the cityscape. By the placement and design of new buildings at Skanstorget, the sight line towards Skansen Kronan can be preserved. The rest of the square should remain open as a meeting place for residents and young women and transgender.

Height differences in the landscape can be bridged through the adding of a new staircase next to the stone wall. The staircase would connect the square to the upper green area and reinforce the entrance to Skansberget, which is very vague today. Vegetation should be allowed to spill out into the square to link the square with the hill and extend the narrative of the fortification. The round green area can be replaced with vegetation that better reinforces existing directions and meets the needs of the areas users, starting from young women and transgender.



A REDUCED STREET BARRIER

By expanding the boundary of the square to also incorporate the road of Sprängkullsgatan/Övre Husargatan, cars will travel across the square instead of along the road and thereby slow down their speed. Thus, the road can be turned into a street by the change of surface material. The character would be reinforced by the planting of a tree line along the street. This improves the accessibility to the square for users, passers-by and young women and transgender.

By the design and choice of paving material, paths across the square can be reinforced to create movement across the area. Today, when the area consists of only parking lots, most of the movement takes place along Sprängkullsgatan/Övre Husargatan and there is little movement across the square. Access roads can be turned into spaces for people and shared space where needed.

A new larger building would contribute to reduce the street barrier as it blocks traffic noise and creates a pleasant background to the remaining square. It would help define the edges of the square and its design can create new entrances to the area.

CHAPTER SIX

DESIGN PROPOSAL

This part presents the final design proposal, that has been tested, evaluated and redeveloped throughout the process.

The final design proposal is a contextualization of the empirical material, where the problem has been reframed into an architectural solution through the development of three design concepts: *formal informality*, *multicore spatiality* and *everyday practices*.

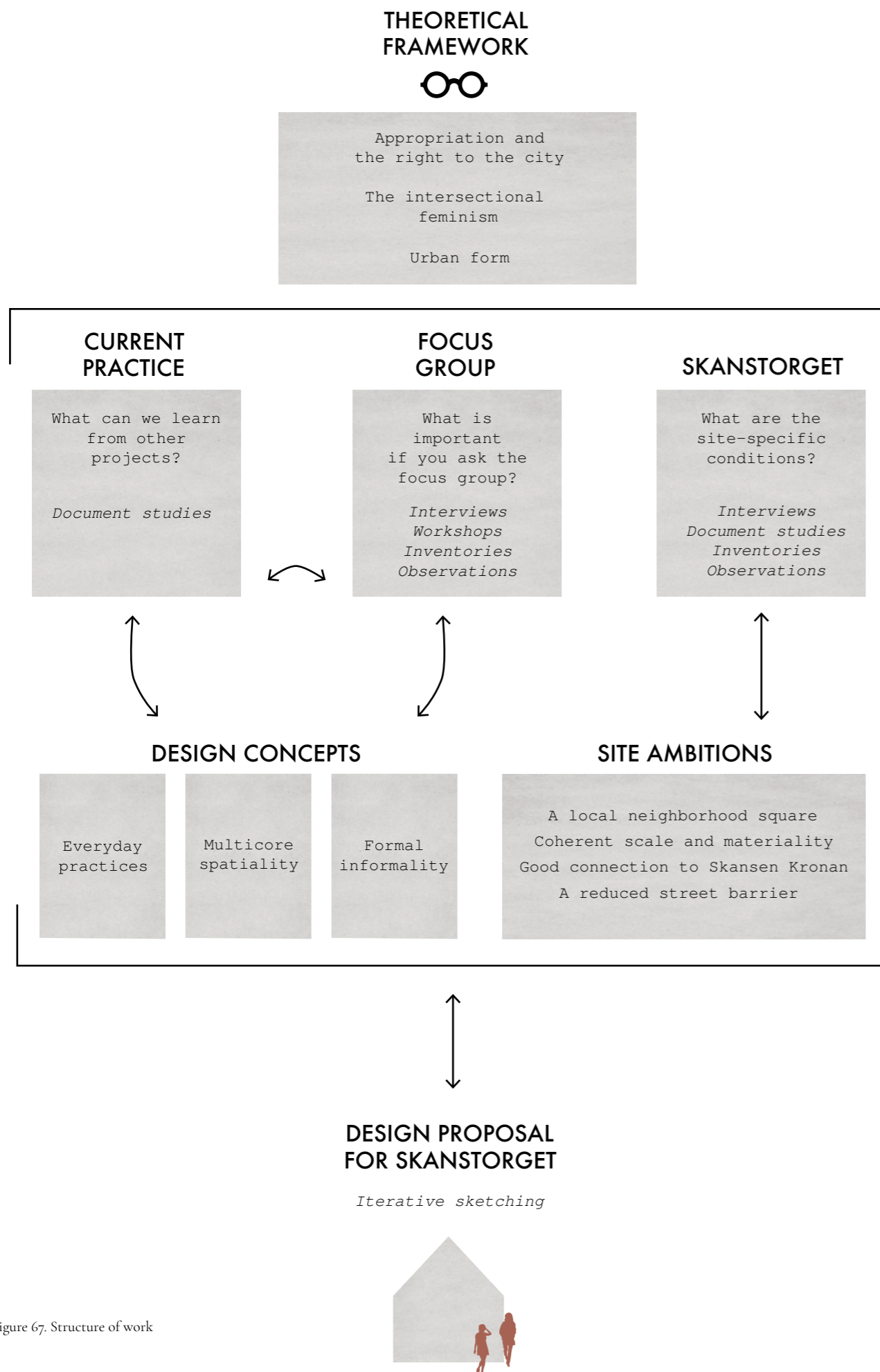


Figure 67. Structure of work

THE BRIDGE BETWEEN RESEARCH AND DESIGN

HOW THE PARTS ARE LINKED TOGETHER

The following chapter contains the result of how to stimulate young women's and transgender's ability for appropriation. To understand their needs in public space, we have worked together with a focus group but also looked at current practice. The design is based upon concrete wishes from the focus group, but also on conclusions of the places they use and how they use them. Current practice has also informed the design by understanding contemporary methods and shortcomings to avoid.

The concepts of urban form are the key to understand the relation between urban form and behavior. Therefore, they are much used to describe the design of public space, through the perspective of intersectional feminism.

The concepts regarding appropriation and the right to the city are used to describe what the design can achieve in terms of the ability for appropriation. Appropriation is a spatial aspect of justice. By recognizing the group of young women and transgender, and redistribute space through enhancing their ability for appropriation, the design thereby address the issue of representation.

Representation both in and through public space is one way to take part in decision making and be part of shaping the city. Therefore, the design seeks to enhance young women's and transgender's ability for tactical appropriations to let them be part of the production of the city.

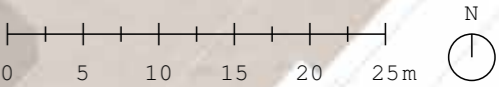
All of this knowledge is interpreted through iterative sketching and concluded in three design concepts. The design concepts are developed to bridge research and design. The concepts, which are presented on the following pages, are general and applicable also in other projects.

To test and formulate these concepts, they have been translated into a design proposal for Skanstorget, which is presented after the design concepts. In order to use the concepts and add the perspective about young women's and transgender's needs, Skanstorgets site specific conditions have been analyzed through looking at excising elements as well as how people utilize the space today.



Figure 68.

SITE PLAN - SKANSTORGET 1:500 (A3)



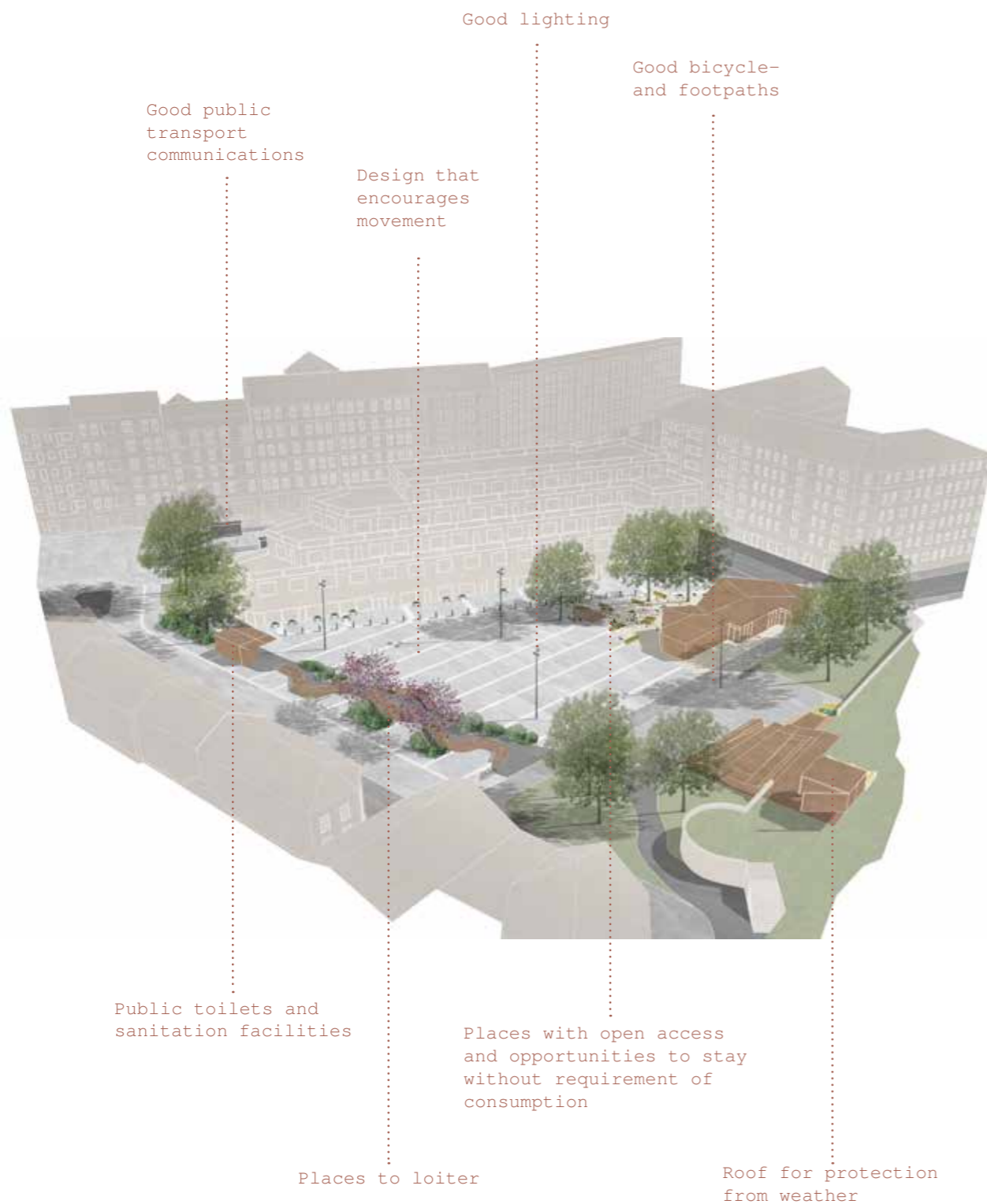


Figure 69. Key aspects of design that relate to everyday practices

DESIGN CONCEPTS

EVERYDAY PRACTICES

By creating spaces for everyday life, we can stimulate tactical appropriations of space through everyday practice. This is not about places for one time events or special occasions, but to use whenever to be able to leave imprints and transform the space.

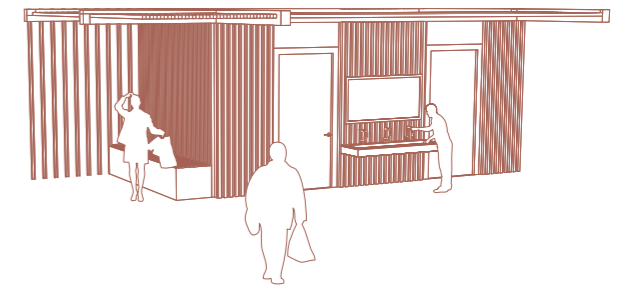
Tactical appropriations are those of more temporal character, which happen through everyday practices. Our research shows that the focus group does not require any extraordinary activities, they just want places for hanging out. We think young women and transgender should have a natural place to do this also in the public. Everyday practices also refers to daily activities like moving between home and school/friends/activities, eating or just sitting down, relaxing.

Everyday practices need flexible spaces that can be used throughout the day and year. Spaces should have open access and not require any consumption. Adults often have their social lives at restaurants or cafés that require visitors to pay for their stay, something youth often lack possibilities to do. Therefore, it is important to offer places to loiter in the public space. Places should also meet basic human needs where toilets and water are fundamental functions.

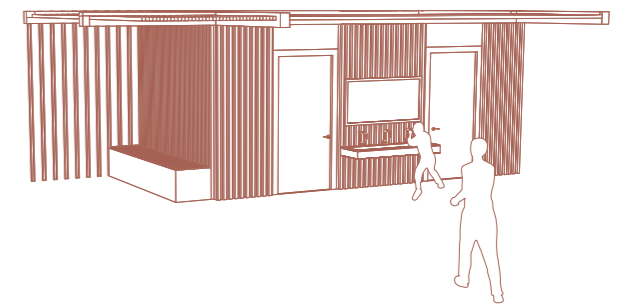
To create space for young women and transgender, configuration is of importance. Places should be well connected to the rest of the city.

To be able to use a place throughout the day and year, it must also be perceived as safe. Good lighting is fundamental, as well as functions that can populate the place throughout the day. Though urban form in itself is not sufficient to create safety, being able to appropriate a place enhances the feeling of ownership and thereby the feeling of safety.

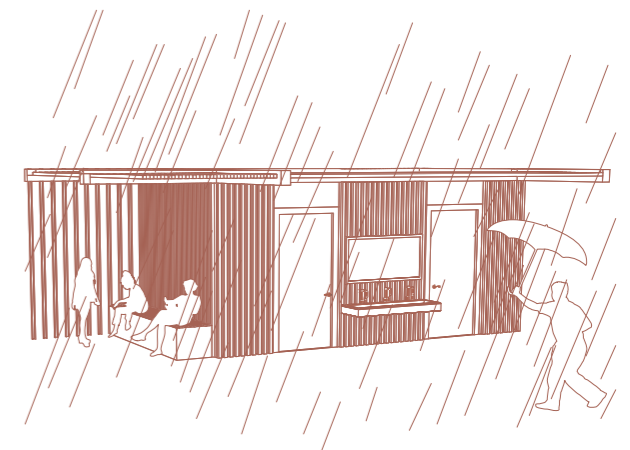
the everyday life



09:00 While some are using the toilets for a morning fresh up, the bench outside is spotted as a perfect place to put down the bags



12:00 The kid is just drinking some water, so the toilets might be vacant for the other visitor on incoming



15:00 When the rain suddenly starts pouring down, people seek temporary shelter under the wooden roof

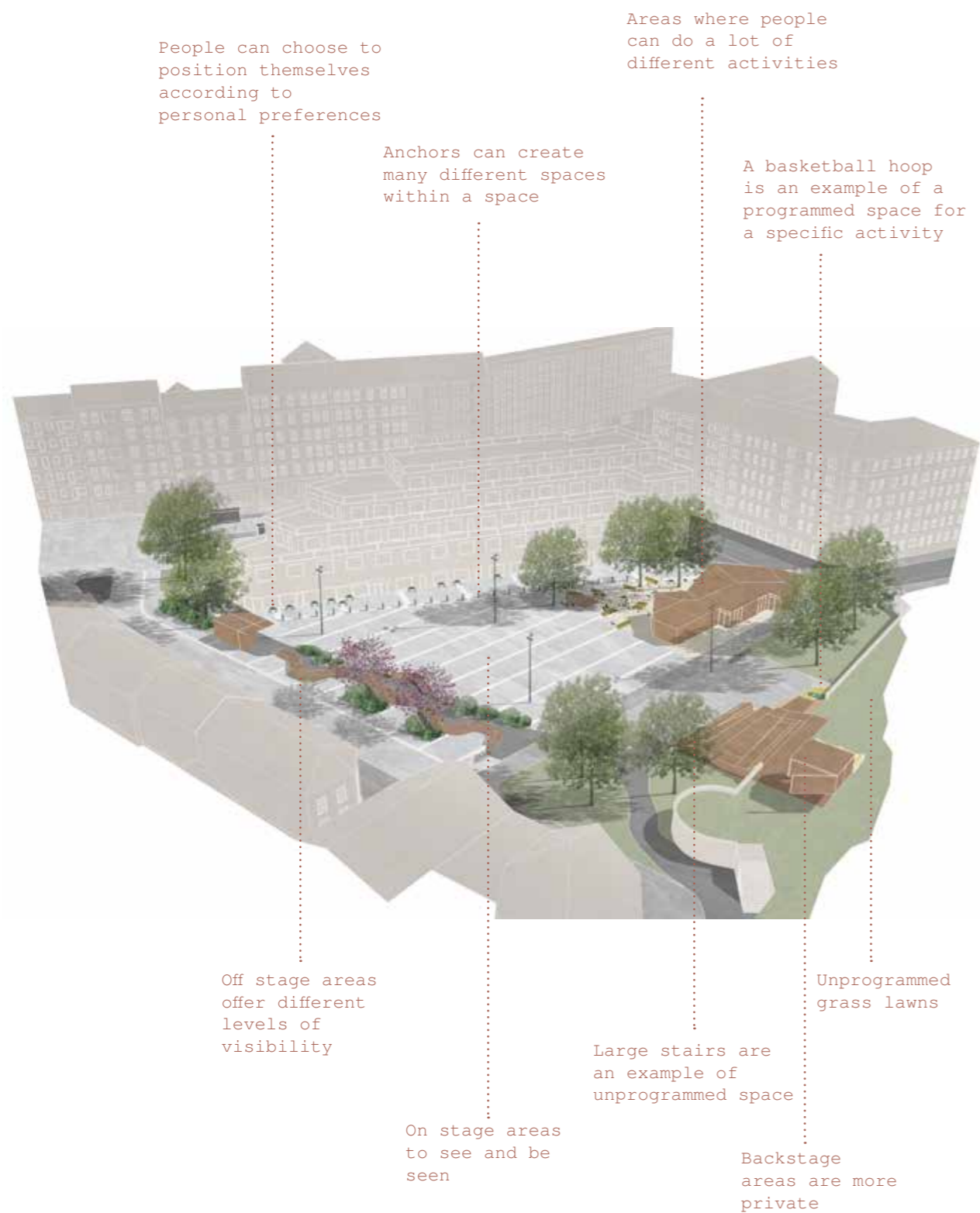


Figure 70. Key aspects of design that relate to multicore spatiality

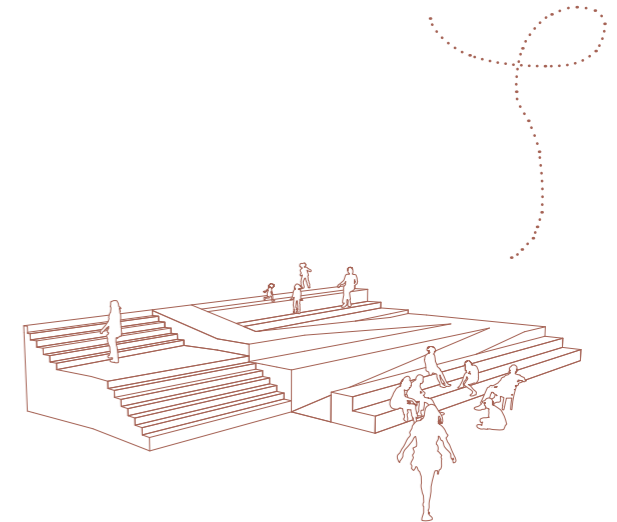
MULTICORE SPATIALITY

Diverse places which allow for multiple activities are important to attract a lot of people. By providing unprogrammed spaces, the right to determine use is transferred to the users. Spaces become more flexible, which can create a multicore spatiality with many overlapping territories. Young women and transgender have the need to see other people but also to be seen when they want to. Therefore, we do not believe in creating places where young women and transgender are separated from others. High flows of people are important for the feeling of safety but also for establishing relations towards others or to test new ideas in front of others. In order to attract different kinds of people, the design has to take into account people's different appropriation ladders, since people's personal preferences create an hierarchy of places where you choose to position yourself. Where are the most desirable places due to weather, season and impact of other people using the space? This can be done through providing many different spaces within a place.

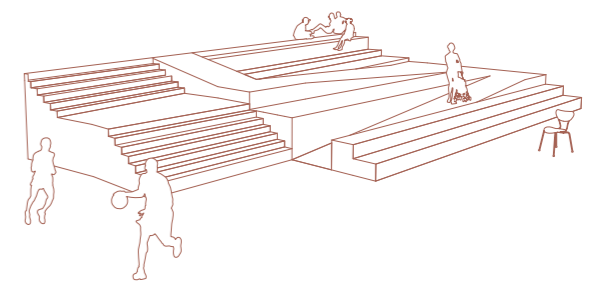
Spaces that provide possibilities for overlapping territories and appropriations create a varied and flexible use of the space. This creates a constantly changing scenery which is of importance for those who are just observing a space. Except lively and well crowded places, youth in general have a need to step away from the control of adults or other youth groups, both alone or in a group. This creates a need of providing a mix of different zones, from on stage to backstage places where the level of privacy is shifting. Offering both on stage, off stage and backstage places is a good tool to ensure that the site meets several needs and respond to different desirable behaviors. It should also be easy to move between these different levels of visibility.

The focus group mostly requested places to hang out, both on stage and backstage. However, seeing to other young women's and transgender's needs means we also have to offer other kinds of activities as well as places that are both programmed and unprogrammed.

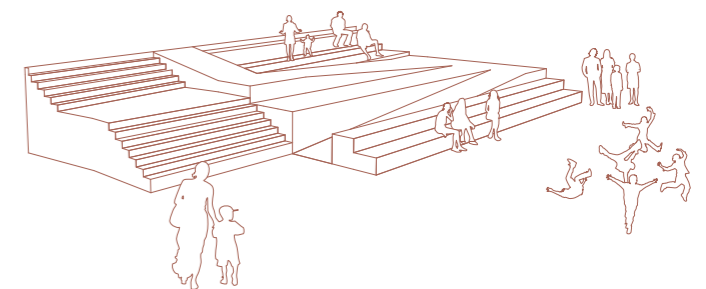
unprogrammed spaces



14:00 In the afternoon, people are using the stairs to reach the upper level, socialize and play around



16:00 When the children have left, the group move up to their best hang out spot at the top of the stairs



18:00 Later, the stairs are serving as a grandstand at a stage performance

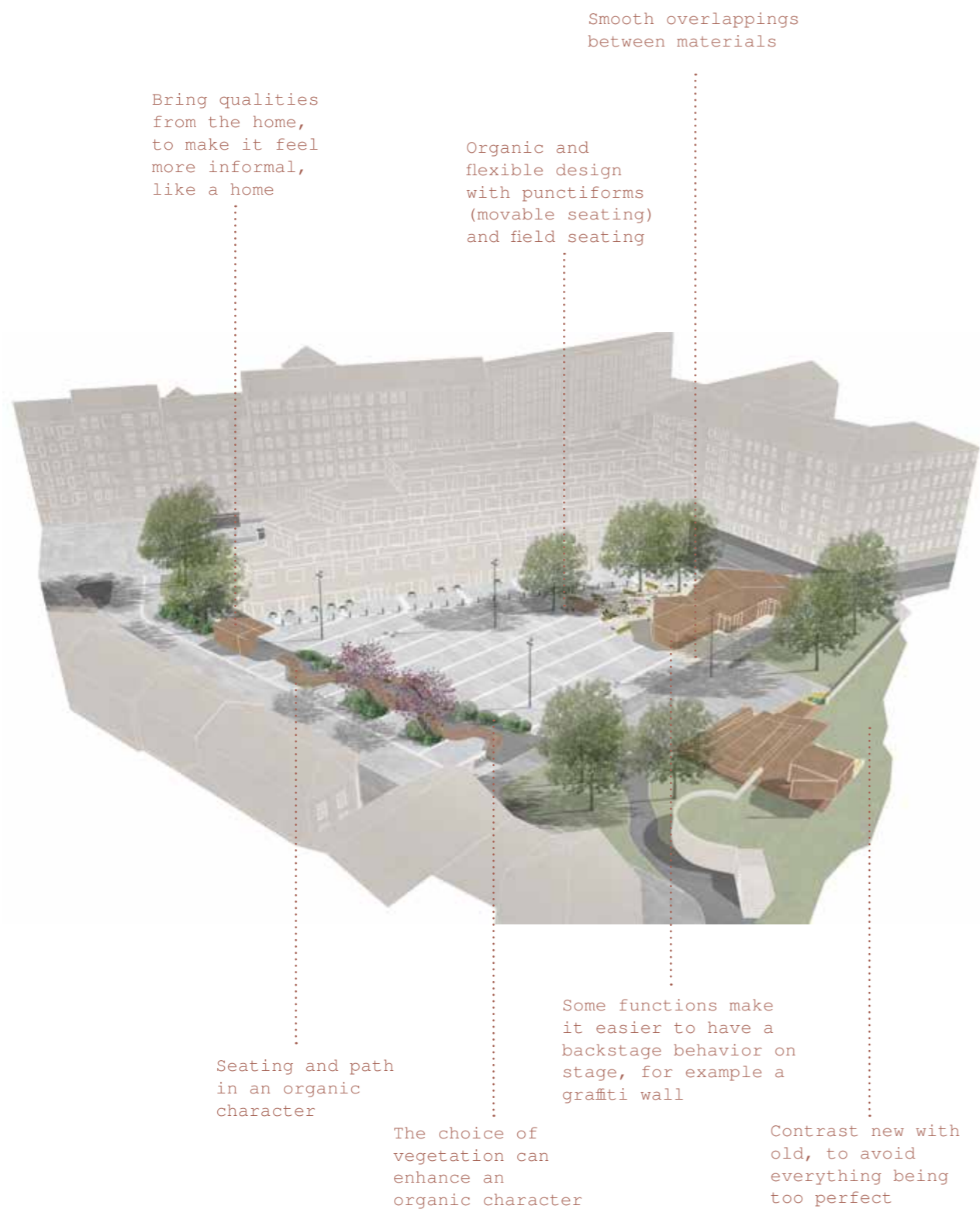


Figure 71. Key aspects of design that relate to formal informality

FORMAL INFORMALITY

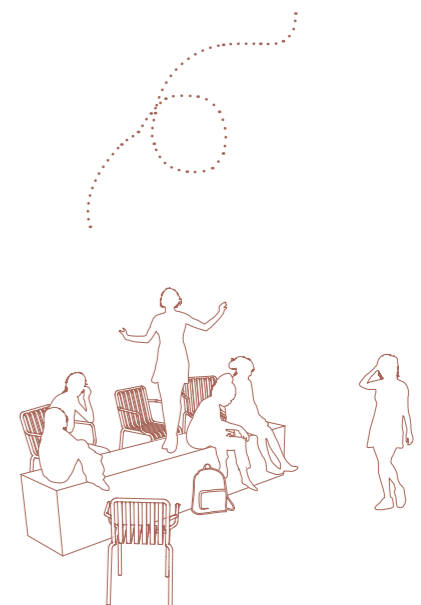
Informal places are important because of their flexible and permissive character, allowing for a variety of behaviors and appropriations. Though we cannot create informality, we have seen the need of not too strict places in the city, places that are not programmed for a certain function. Therefore, the design of space should build upon the qualities of informal places in order to stimulate appropriation by young women and transgender.

It is important for the focus group to be able to behave as they want, without having certain expectations on how to behave, posed by the urban environment. In other words, they want to be able to use the public space in a backstage behavior. As adults, we have access to many backstage places, but youth often lack this kind of places where they can hang out. It is therefore important to provide this in the public space.

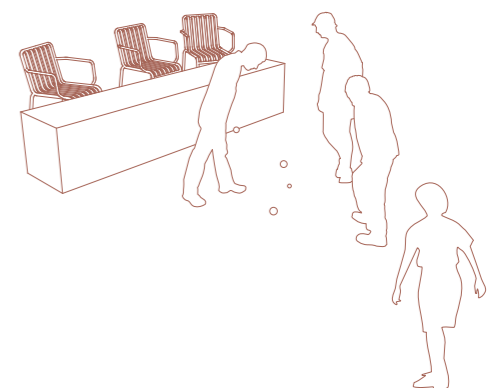
Backstage places are obvious places for backstage behavior, but our research has also shown the need to provide possibilities for backstage behavior in typical on stage as well as off stage places. Young women and transgender want to be able to have a backstage behavior, and be free from expectations, but it does not necessarily have to be in a backstage place. Offering backstage places are of course important, but to only designate certain places for young women and transgender is not a feminist future according to us. We believe in seeing to more varied needs, where offering on stage places for backstage behavior is one way towards more equal public spaces.

This can be catered for, because architectural design stimulate different behaviors. Spaces should be flexible and allow for different territorial productions to reinforce the feeling that different behaviors are allowed. They should have an organic character, both in the composition of architectural elements and their spatial relations. Different materials can overlap smoothly. At the same time, it is important that places do not become too complex, in order to maintain the legibility.

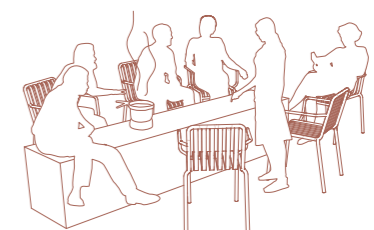
permissive character



18:00 A group of youth are hanging around at the cuboid, waiting for some friends to join



19:00 After putting away some chairs, the cuboid acts as a stopping edge for a game of boules in the gravel



20:00 In the evening, a group has gathered around the cuboid, using it as a table for their camping stove

FORMING THE FEMINIST FUTURE

INTRODUCTION TO THE DESIGN PROPOSAL

The specific elements, functions and character that constitute the redevelopment proposal for Skanstorget are presented on the following pages. By building on the three design concepts *formal informality*, *multicore spatiality* and *everyday practices*, Skanstorget can be redeveloped into a meeting place for the surrounding neighborhoods with the starting point of young women and transgender. By designing the public space based on the needs of this group, a square that is accessible for many more can be created. We do not believe that separatism is in the nature of public spaces and do not want to cement the rest of the public spaces as places for only cis-men. However, the public space could be supported by a private separatist space, allowing the group to manifest its presence. Thus, the design proposal for Skanstorget constitutes a spatial dimension of the feminist future ahead of us, an exploration of how urban form can be used to re-organize the accessibility to public space.

Through norm creative design, architectural elements and functions are added to Skanstorget that will stimulate young women's and transgender's ability for appropriation. The design of these elements as well as their spatial relations create different areas to meet different needs, wishes and appropriation ladders. The new square contains elements that will stimulate a mix of activities, opening up the area to observe, explore, produce and pass through.

The edges of the square are expanded to meet the existing building facades in the east. A new residential building is proposed in the middle of the square, creating a two-sided character with a more quiet space on one side and the busy street on the other. The building design is based on the proposal by the City of Gothenburg, which for us constitutes a prerequisite for the development of the square. The new building contains housing as well as commercial facilities and public functions in the ground floor, in accordance with the municipal plans. The residential courtyard is taken care of through large private terraces, maintaining the surrounding area as public. The design of the new building defines the entrance to Skanstorget while preserving the sight line towards Skansen Kronan.

We see that the new residential building with its public ground floor can add qualities to Skanstorget. However, this norm creative design proposal focuses on the public spaces around it and the interface between the square and the building's ground floor. In order to free the area from cars, a parking garage is proposed under the square in accordance to the municipal plans, but the design of the new garage has not been studied. Lighting is another question that has to be studied more in depth. We acknowledge that the lighting design is important and that it should be developed by experts on the subject.





ENHANCED MOVEMENTS

By removing the parking lots from Skanstorget, the square is opened up to movements across the area. The main flows of passers-by can be seen in the illustration to the left. Pedestrians and cyclist are now able to make shortcuts over the square to reach various destinations. In the western part, a continuous path of street pavers connect Haga with Kommendantsängen and enhances the important connection to the activity space Soldaten just north of Skansberget. The other direction is reinforced by the lighter pavings and the bollards that define the division between the passer-by movements and the open square area. The bollards also act as anchors on the site and create an edge zone where visitors can gather to observe the urban life. The bollards enable different territorial productions on their different sides, and open up for a more extensive territorial complexity and possibilities for different kinds of appropriations on the site. On market days, they can mark the boundary for the market stalls.

The edges of the square are expanded to meet the buildings in the east, which incorporates Sprängkullsgatan/Övre Husargatan in the square. Though still a busy street, the area is redesigned for the benefit of pedestrians moving across the space. Accessibility by public transportation is also very important for young women and transgender to go on with their everyday practices. Therefore, the existing buss stop at Pilgatan is moved about 150 meters south, and complements the new Västlänken station. The bus stop and the new building together create a main entrance to the square. A passage in the building's ground floor is open between the main entrance and the other side of the square, which reinforces the connection between the two sides.

The square also contains alternative routes, which are important for the use of the site. A more secluded path in the north of the square is described in more detail overleaf. The new stairs next to the wall offer a better connection to the upper activity space and the hill.

FLEXIBLE SEATING AND ALTERNATIVE PATH

In the north of the square, just in front of the wooden houses of Haga and in the square's most sunny location, is a new seating area located off stage. The wooden benches have an organic shape in different levels, to offer a variety of seating possibilities. They can fit both larger groups and single persons, able to sit close to each other thanks to the convex parts. The benches have a generous width to accommodate seated people on both sides as well as opportunities to lie down. They are made out of wood to provide a comfortable sitting area. However, they are not

programmed for a single function. Lighting is integrated in the benches and around the alternative path, providing a pleasantly lit space.

The vegetation around the benches helps to create the site's spatiality and shield it from both the shared space and the on stage area. Two smaller spring-flowering trees create a perforated wall without obscuring the visibility of the facades of Haga. The rest of the vegetation is kept lower, with shrubs and plantings that create levels of

visibility towards the on stage areas. People become less exposed but are still able to observe the ongoing urban life. The vegetation, the benches and the concrete flooring together form an alternative path over the square, for those who want to cross the area without having to walk on stage. Gaps in the benches offer additional connections between the shared space, the seatings and the open square.



Figure 73. Flexible seating and alternative path

PUBLIC TOILETS WITH EXTRAS

Public toilets are a necessity for young women and transgender to be able to stay in public space, as expressed by our focus group. We believe that it is a fundamental right to be able to use a toilet when needed. The public toilets at Skanstorget are designed to make them an obvious and attractive feature in the cityscape, not to be hidden in the background. They are strategically located in the north of the square, in close connection to the street and the high flows of people. When standing outside the toilets, you can see and be seen from a far

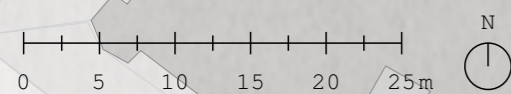
distance, enhancing the feeling of safety when using them at the dark hours of the day. The sinks are moved to the outside of the toilets, to make it easier to only wash your hands or drink some water when passing by. On the gable end of the building, a bench is provided for example as a surface to put down your bags, sit down, charge your phone or just hang out at. The protruding roof forms a weather protection around the building and defines its boundary towards the square.



Figure 74. Public toilets with extras



Figure 75. Areas of different character



AREAS OF DIFFERENT CHARACTER

The movements across the square create different areas of higher and lower densities of people. These areas can be described as on stage, off stage and backstage places, inducing certain behaviors of the users. The design of Skanstorget refines these areas to offer a variation of spaces and meet different everyday needs. The different areas also enable the users to move between them according to their own individual appropriation ladders.

The on stage places are open and have a high flow of people. Here, people see and can be seen by others. These places are the most unprogrammed parts of Skanstorget. In the edges of the on stage places, the off stage places are naturally created. From the off stage places, people are able to observe what is happening on stage. Skanstorget's off stage places are designed with a multicore spatiality to allow for several territorial productions. They contain anchors that serve as an attraction and become gathering places for people. A range of different seating possibilities are provided to suit young women's and transgender's various needs. Also, the off stage places need views over the on stage places, but from less exposed positions. On stage, a large proportion of the square is visible. Off stage, the view is limited, which offers a more observing position. The architectural elements of Skanstorget's off stage places refine this aspect.

The backstage place is the private living room brought into the public space. The backstage place is located furthest away from the passer-by movements, on the plateau above the stone wall. Here, users are free from observing eyes, making it a space free from expectations where you can behave as you want. At the same time, since young women and transgender have a deficit of obvious backstage places elsewhere, it is important that the public space can offer space where you feel that you can behave as you want both backstage and on stage. At Skanstorget, this is done through the design concept formal informality, creating a permissive atmosphere and character on the site.

THE SHELTER

As youth often lack backstage places where they can step away from the control of adults or other youth groups, a place with these qualities is offered on the hillside, just on the edge of the square. With wishes from the focus group in mind, a place to hang out, offering both privacy and shelter from weather, is proposed. One of the walls is possible to push wide open, to make the place more flexible in its use.

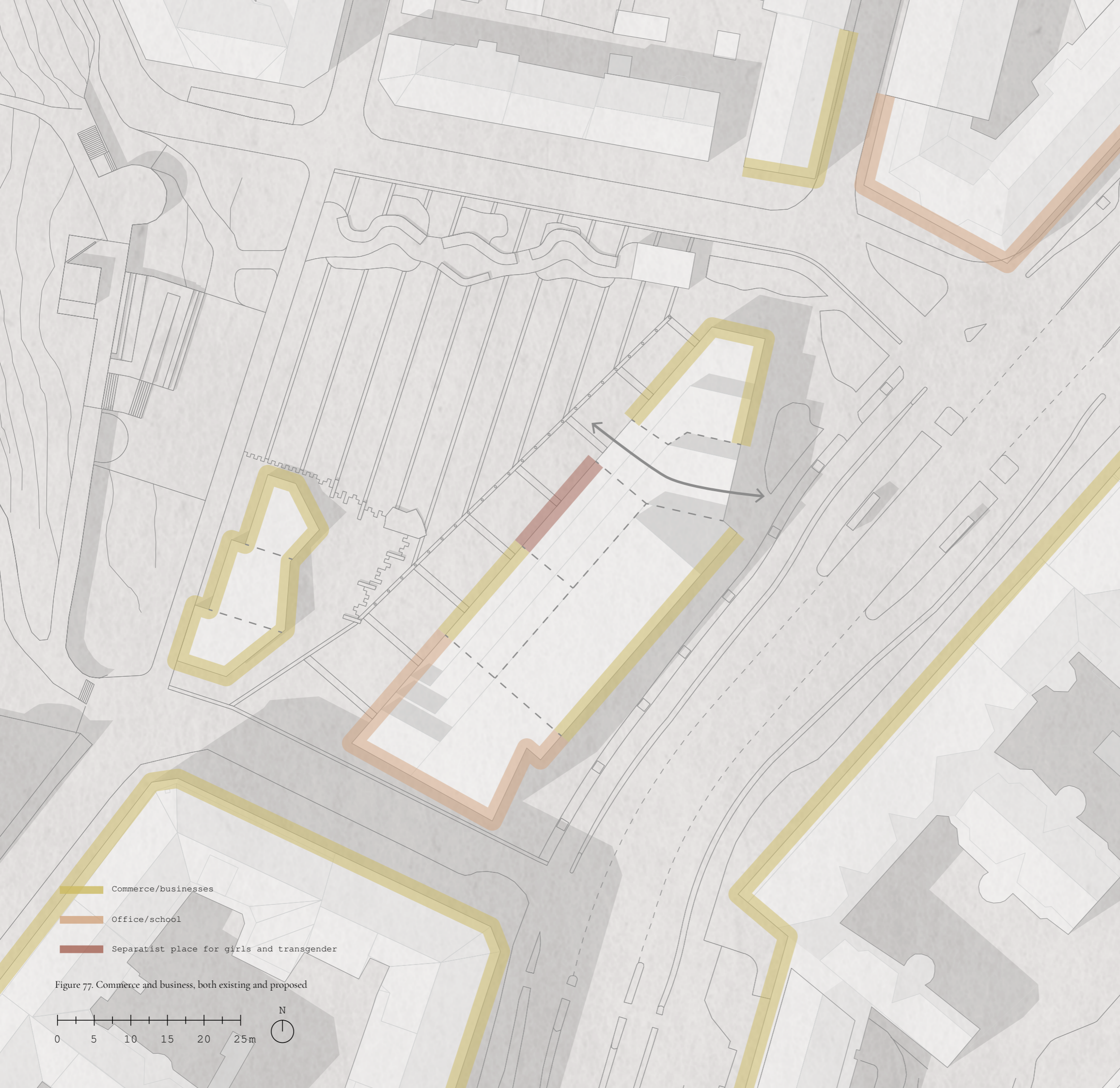
The place is a bit aside and offers more privacy than other places at the square. At the same time the design is open and transparent so that you can have a good view of the square and see what is going on there. Except a well-lit place, the openness is an important factor for the feeling of safety. The place can be reached through the big open staircase, but alternative paths on the side of the hill give possibilities to enter the place without having to cross the square.

Here you can meet up with your friends, both in smaller and bigger groups due to the open and flexible design of the shelter. There are seating in different levels underneath the roof and a net/hammock outside to be able to lay down in a comfortable way. Possibilities to charge your phone is also offered. The structure is made out of wood to make it feel warm and nice to sit on.

To ensure that the place will be used and appropriated by young women and transgender, different kinds of interventions are needed. Here, the urban form is not enough, since a place like this easily can be strategically appropriated by others, meaning that a group can occupy the space more permanently. Fore example, through a co-designing process together with young women and transgender, a feeling of ownership can be created.



Figure 76. The shelter



STRENGTHENING ACTIVITIES

The functions that will be located in the ground floor of the new building will have a big impact on the square as a whole. The functions will have an impact on what kind of people that will be attracted to Skanstorget and what kind of activities that will take place both on the square and especially in the interface between inside and outside. The members of our focus group spend a lot of time outdoors to socialize in a big group of friends. However, this is not the situation for all youth. Functions and activities indoors are especially important for those young women and transgender that are more used to spend their spare time at home or in associations.

The map to the left shows a rough division of different functions that we believe can have a positive effect on Skanstorget. Mainly we suggest a continuation of restaurants, cafés, small shops or other kinds of businesses that already exist in the surrounding area. A zone next to the building facade is left free to make it possible to have furniture outside and bring more life to the square. However, the food court area and other proposed seating zones offer alternative places to stay, depending on people's personal appropriation ladders.

According to information from the municipality, Gothenburg University is in need of bigger facilities. This could be a great function in the building that will attract a younger target group. As we have mentioned before, we do not believe in designating certain places for young women and transgender in the public space. These kinds of spaces are thus important, but not in the public according to us. However, we believe in having a separatist space in the building, at least temporary. The activities connected to the separatist space could spill out to the on stage area, which would increase this group's presence at the site. This would in turn strengthen their room for negotiation and ability to appropriate also the off stage and backstage areas at the site. To have ownership over the on stage areas means to also have ownership of the edge zones.

FOOD COURT

The main idea with the food court is to create an accessible place for people to meet, eat, play and hang out. Everyone is welcome, without having to buy anything. The food court is located in the south part of the square, where a new kiosk and the new residential building act as walls to the space. The kiosk offers possibilities to sit under roof. The canopy is large enough to make the space beneath it feel public. Light strings and trees serve as an additional permeable ceiling for the space. Two to

three smaller restaurants or cafés can be located in the proposed kiosk. You can choose whether you want to buy something here or from the surrounding area, bring food from home or just sit down without eating or drinking. The design of the food court is organic and flexible to not be perceived as too strict. Here, you should feel that you are allowed to be yourself and behave as you want. The furniture mainly consists of movable seating to

enable you to take control of how you use the space and which parts you appropriate. The chairs makes it easy to use the space differently depending on for example the constellation of people and sun light. There is also some fixed furniture which can work both as tables and seating. These can be warmed up during the cold part of the year. In one corner a field seating is located to offer additional possibilities to gather with both friends and strangers.

The field seating which includes a smaller climbing wall can also work as a fun element for kids to play on. On the kiosk there is a graffiti wall, an activity that you usually are obliged to do at a backstage place. To allow this behavior on stage is both a statement but also a way to induce a more permissive feeling at Skanstorget. The pavers on the square meet the gravel in the food court in an irregular way to avoid the feeling of clear boundaries and instead create an open and organic feeling.



Figure 78. The food court



Figure 79. Proposed ground material

GROUND MATERIAL



The square's coating consists of gray granite pavers



Lighter granite pavers enhance directions at the site



The same gray granite pavers cover the street as an extension of the square



The granite meets gravel in the food court



Paving stones connect to the surrounding environment



Pavers in hexagon shapes constitute a small alternative path



Concrete marks the off stage area in the north of the square



The street continues in asphalt



Figure 80. Proposed vegetation

VEGETATION CHARACTER



The existing oak trees are replanted along the new borders of the street



Shrubs and plantings possible to see above are planted at the main entrance



The seating area is framed by bushy trees and shrubs, creating levels of visibility



The existing trees are kept intact



Above the wall, the quite flat grass lawn is kept as an unprogrammed activity space



Above the grass lawn, the wilder vegetation of Skansberget begins



The existing grass lawn, lined with larger bushes along the stone wall, is kept



Trees in the gravel create a permeable roof for the space below

CHAPTER SEVEN

REFLECTIONS

In this part, the research question is answered and conclusions are made. The findings of this thesis is reflected upon and there is a discussion around what level of generalization that can be stated.

How can public space be designed to stimulate the ability for appropriation by young women and transgender?

The research question has not one simple answer, our complex reality makes this impossible. The answers are several and our vision for Skanstorget shows one possible solution to how a public space can be designed to stimulate the ability for appropriation by young women and transgender. Urban planners and architects have to have a norm critical approach and an intersectional perspective in mind to be aware of unequal structures and norms that exist in our society today. We also have to be norm creative. As a contribution to a norm creative approach with starting point in young women's and transgender's needs, our results are mainly concluded in the three design concepts. We believe that the concepts are applicable in other projects and that they thereby add to the knowledge about how we together can form the feminist future.

Everyday practices

Young women and transgender should have natural space for the everyday life in the public space. Public spaces have to be flexible and able to use throughout the day and year. Open access without having to consume anything as well as access to toilets and water and easy communications are some aspects that facilitates everyday life.

Multicore spatiality

Young women and transgender should not be separated from others. They have the need to both see and be seen. Therefore, public space should offer unprogrammed spaces with possibilities for overlapping territories and appropriations, to be used by many people. Offering both on stage, off stage and backstage places ensure that the public space meets several needs and responds to different desirable behaviors.

Formal informality

Public space should offer possibilities to have a backstage behavior even on stage. The design should build upon the qualities of informal places in order to provide spaces where young women and transgender feel free to behave as they want. Informal places are flexible and not too strict in it's character, allowing for a variety of appropriations.

ANSWERING THE QUESTION

THE THREE DESIGN CONCEPTS

Through this master thesis we have joined the gender perspective with the child perspective. We see a big need in prioritizing this perspective when designing public spaces, something that becomes more and more common today. During spring 2018, many projects within this field have been carried out, which shows the rising interest. The three design concepts we present have been developed in an iterative process where the focus has been shifting between design and theory. Working with this perspective today needs a process like this, where you test your ideas back and forth. This is due to the lack of knowledge that still exists. We believe that our thesis serve as a contribution to the knowledge about how to design equal public spaces.

The design concepts can be a starting point for further studies within the same field. The concepts are of course applicable in projects of similar character but they can also be used on other scales, both larger redevelopment projects and smaller additions and transformations of existing sites. However, we find it very important to focus on young women and transgender in projects on this scale. Current practice has a big focus on designating certain places or working exclusively with young women on a small scale. It is first when we bring the questions to a bigger scale that we can get the whole picture and make sure that the city is accessible for everyone. All scales are of course important, but the bigger scale and the larger context seems to be lacking today.

Our design proposal for Skanstorget shows how the three design concepts can be translated into design. The site is interesting and relevant because of the ongoing plans, but also because it has given us the possibility to test the ideas in an urban context. The high density proposal that came during 2017 shows how big pressure it is on building as much as possible in a central location like this. As we densify our cities, the demands on high quality public spaces become even higher. During this master's thesis project it has become very clear that the

focus group lacks places in the city to hang out, places that are suitable for them. The focus group search for informal places, something that usually is easier to find in the city's periphery than in a dense urban context. It is now therefore high time to care for young women's and transgender's needs in the redevelopment of sites like Skanstorget. We believe that tactical appropriations through everyday practices are fundamental for this group to take part in the production of public space.

Public spaces can definitely be designed in a way that can stimulate the ability for appropriation by young women and transgender, and thereby enhance their possibilities to be represented. However, we do not believe that urban form is enough to change an uneven distribution and use of public space. The feminist future needs simultaneous development within more fields to make a big and powerful change. Until we have reached an equal distribution of power and space, the separatist indoor space for women and transgender in connection to the square is proposed to show our understanding of the need of additional actions. However, urban form does have the strength in that it can affect people's behaviors, which in turn can affect structures in our society. This strength should not be underestimated.

As current practice shows, it is important to include the future users in the planning process. In reality, this is not the case in all projects, because of lack of both time and money. However, through this masters thesis we have showed how young women's and transgender's needs and wishes can be prioritized without our focus group participating in the creative design process. What is needed is more knowledge, and hopefully our contribution will be valuable in future projects. Young women's and transgender's needs are many times basic and can be considered as humans rights, but obviously we have to be more observant and conscious to form the feminist future. If we plan a city for young women and transgender, it will work for everyone.

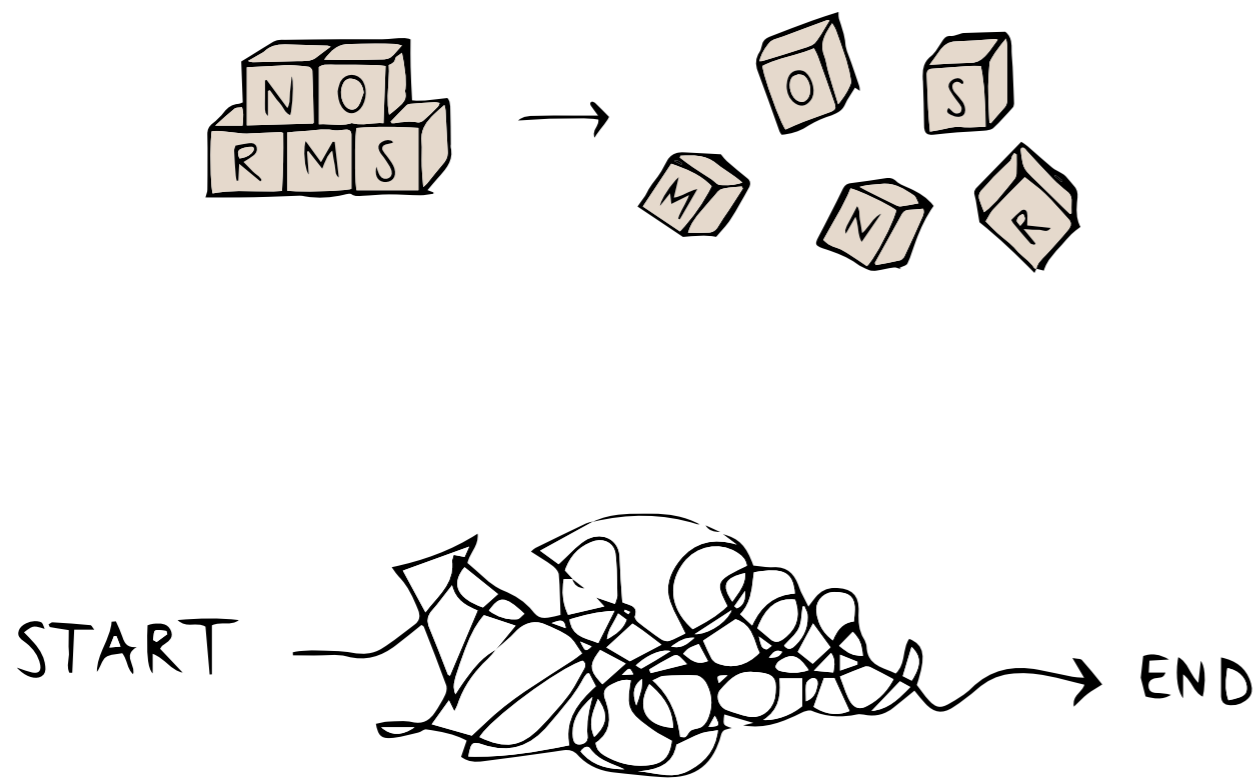


Figure 81. Before the norm creative process, structures and norms have to be made visible

NORM CREATIVE DESIGN?

We state that our design proposal for Skanstorget is norm creative, but what does that really mean and in what way is this visible? We believe that norm creative design does not have to clearly show that it is a space for only young women and transgender. This group wants to blend in and participate in the urban life as anyone else, therefore, we don't believe in stating their gender identity through the urban form. As we have stated, we do not believe in creating separatist public spaces for young women and transgender, as that would cement all other public spaces as space for cis-men. Norm creative design is more about responding to this groups needs. Other users might not directly understand that they should leave space to young women and transgender. But through removing the parking lots and prioritizing space for people, a shift in focus is already done. Through the creation of areas with different functions and levels of visibility, users can move around between them according to their individual appropriation ladders, occupying space when its free to use and move on to next when it becomes available.

As we have come to understand, the ability to appropriate public space is really a fundamental human right. The right to be represented both bodily and through ones traces of use in public space is an important aspect of the right to the city. Without attending to this aspect, we believe that it is impossible to create just cities.

Would the design proposal for Skanstorget have been different with another focus? Of course! For one thing, we would probably not have suggested the public toilets. Neither there would not have been so much effort on creating the edge zones and the different areas that we

have come to realize are very important for this group. The proposal would also have been different without our focus group. Reading only theory, we would have understood the group as needing only backstage places. But through our research we realized that they also need other places to use in a backstage behavior.

The fact that cis-men dominate public spaces are about larger structures than the urban form can handle alone. It is difficult to control who is going to appropriate the space and ensure young women's and transgender's ability for appropriation only by the urban form. We have found that a separatist space inside the new building at Skanstorget in an initial stage can support the presence of the group and make visible that they have a right to the space. Activities can be organized and spill out into the square to make young women and transgender visible at the site. This would in turn strengthen their room for negotiation and ability to appropriate also the off stage and backstage areas at the site. To have ownership over the on stage areas means to also have ownership of the edge zones. These activities can be phased out as we reach the feminist future.

Except the separatist indoor space, other interventions will probably be needed, both during the planning process and in the future. A co-designing process and events of different kinds are solutions that could enhance this group's feeling of ownership and possibilities to appropriate the space. Thus, the maintenance of public space is beyond the scope of what the urban form can achieve alone.



Figure 82. Sketch from the work process

Forming the feminist future



CONCLUDING THOUGHTS

WORK PROCESS

With the focus on young women's and transgender's right to the city, we have come to realize the importance of the matter. In the beginning, we did not understand how exposed this group was. But as the work continued we realized more and more how important it is to prioritize this group in order to create equal cities. Our initial thought was to only focus on young women, but gradually we saw the need of an intersectional feminism perspective, a perspective that is even more lacking. As described in this thesis, many examples of current practice are starting to be found around Sweden, but the major focus are on young women, forgetting the marginalized group of young transgender and non-binaries. We believe that it is equally important to prioritize and see their needs in public space.

During the thesis process, we have worked iteratively and gone back and forth between theory, research and design, letting the different parts influence each other. This process has really helped us in formulating the design concepts. The goal of creating more just cities together with the intersectional feminism perspective have helped us to highlight the problem and state the direction for the thesis. The theory around urban form has served as a bridge between theory and design, giving us the tools for working with these questions in a design context. The concepts of urban form have helped us to both formulate the design proposal and to describe the design. Through the concepts, we have gained a better understanding of how the proposed architectural elements at Skanstorget and their spatial relations will affect user behavior.

Looking at current practice has been important in order to learn from reality and what has been proven to work and not. The focus group has given important inputs that would have been missed otherwise.

We believe that the design concepts *everyday practices*, *multicore spatiality* and *formal informality* can be translated into real life practice, enhancing the focus of young women and transgender in urban planning. We will bring this perspective and the design concepts into our own work life, with the hope that it will eventually become a natural part of all urban planning projects. This thesis has shown that prioritizing these questions does not require a lot of extra work or resources, the perspective can be used as glasses in all urban planning. The norm critical approach is already well known, but the norm creative approach has yet to conquer space, to be able to ask how to go further and what the feminist future looks like.

The prerequisite to develop Skanstorget as a square with a new building containing housing and a public ground floor has guided the design in a specific direction. It was important for us to present a realistic proposal, something that actually can be realized at the site, since Skanstorget is about to be redeveloped in the near future. In the fall of 2018, the citizens of Gothenburg will be able to vote for a proposal for the redevelopment of the square. Might Skanstorget be developed into a public space that stimulates the ability for appropriation by young women and transgender? We really hope so, because it is high time to start forming the feminist future.

CHAPTER EIGHT

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