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|  | Rosengård Konsthall | Linn Roldin Masters Thesis Chalmers Tekniska Högskola Matter, Space & Structure | 2 | 0 | 1 | 4 |  |
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ROSENGÅRDS KONSTHALL

A contemporary art gallery in Rosengård, Malmö

Chalmers Architecture Master Thesis
by Linn Roldin
examiner: Morten Lund
supervisors: Daniel Norell, Jonas Carlson
Matter Space Structure, Autumn 2014

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Introduction

My thesis is a contribution to the debate of urban integration, a great challenge to reach socially sustainable conditions in our cities. I am investigating in what way the establishment of a new public building can be a generating factor in the initiated process of integration between Rosengård and the rest of Malmö by proposing an art gallery with an exploratory profile in Rosengård. Malmö is a small city, Rosengård is situated at an only ten minute long bike ride from the city center. However, the district is cut off both by physical and mental barriers. I want my building to help bridge this distance and include Rosengård as part of the notion of the city.

Background

The Municipality of Malmö is searching for tools to approach the cultural segregation and alienation. The “Amiralsstaden project” is one of the next large scale urban interventions planned for the city. The core of the project is the physical integration between Rosengård and the city center as well as its adjacent neighbourhoods. It focuses on the infrastructural development and densification along Amiralsgatan which is an important connection leading straight to Rosengård. My project relates to this existing overall plan, thus, the Municipality of Malmö is the primary stakeholder of this thesis work.

The cultural management of Malmö is positive to a decentralization of cultural institutions in the city. To partly move the Art Museum to the area has been brought up as one possibility. The intention is to create attraction to peripheral areas of the city in order to generate movement and interaction. The incentive to move from one point to another is uniqueness. Therefore the different peripheral areas are being specified in terms of profile. For instance, the profile of Hyllie is towards music and dance, the area around Mobilia has a niche of photo and laboratory while the old industrial area Norra Sorgenfri along with Rosengård is focused around visual arts and design.¹

A Place of Art

My vision is to create a locally anchored but internationally oriented contemporary art gallery. The building is meant to be a bridge between Rosengård and the rest of the city. It demands a great qualitative force in order to attract visitors from far. The intension is to address issues of the local community but at the same time be highly relevant for a broad range of people. I propose this gallery of art as an affiliate of the existing Malmö Konsthall, a reputable institution in the center of Malmö. With reference to the artproject “The Place of Art” by Esther Shalev-Gerz I envision the two art venues to work collaboratively with simultaneous themes and exhibitions, in order to link them physically and mentally.

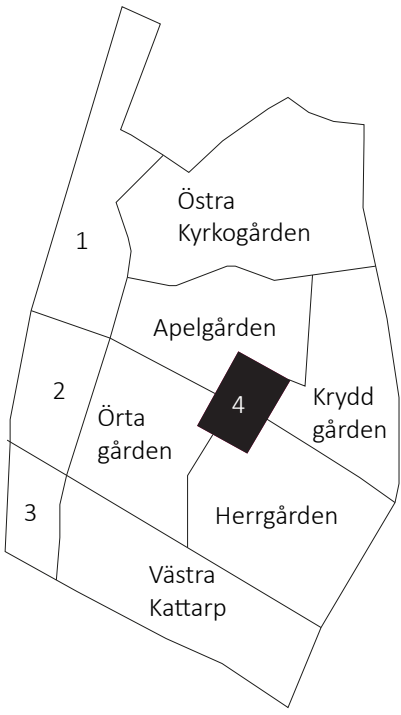
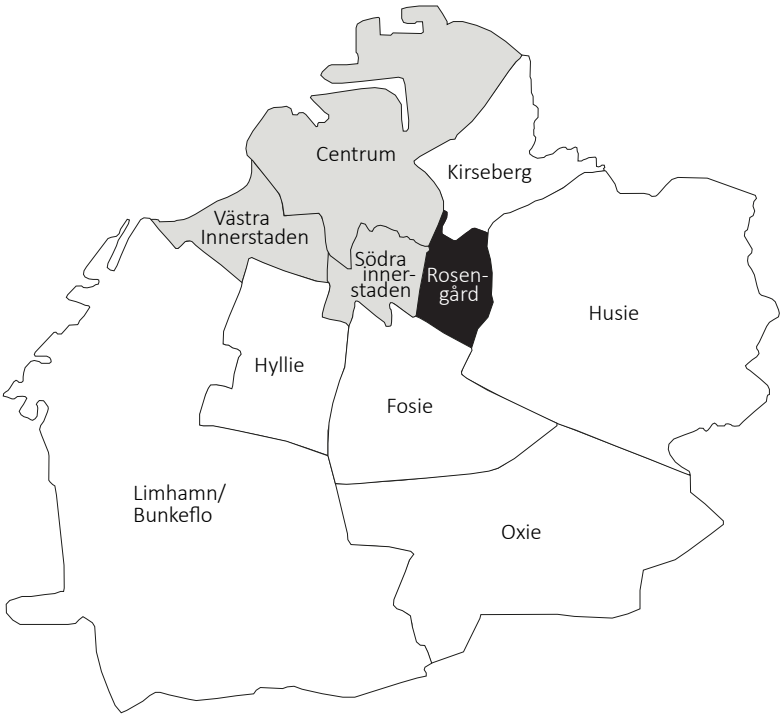
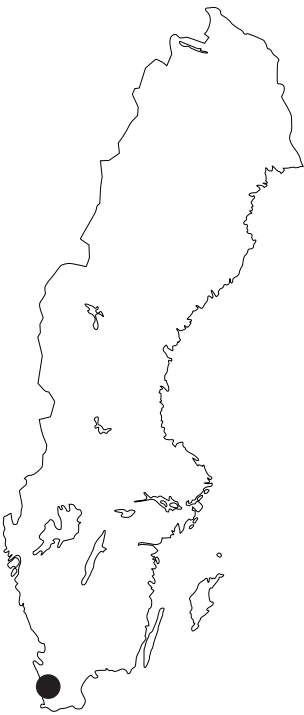
Crossroads

The fundamental objective is to integrate Rosengård. Therefore, the site chosen for the project is not at its center but at its border. This in between space is currently distinguished by the railway embankment that detaches the area from the adjacent Södra Innerstaden, a heavily trafficked motorway and a vast empty space on its sides. The planned development will however create a strong infrastructural junction and an entrance to Rosengård of new importance. This negative urban condition is the point of departure in creating a positive and connecting urban space. The connection to the commuter train network, the new tramline as well as a densified streetscape enables this node to become an interactive meetingpoint.

My project is situated in the core of the public realm, at the connection point for the daily travel routine. It stands at the border between urban areas, effectively linked to the rest of the city, it blurs the distinction of public and intimate allowing for the different cadences of urban life to live side by side.

1. Dick Fredholm, former communication manager, The Cultural Management Malmö

ROSENGÅRD

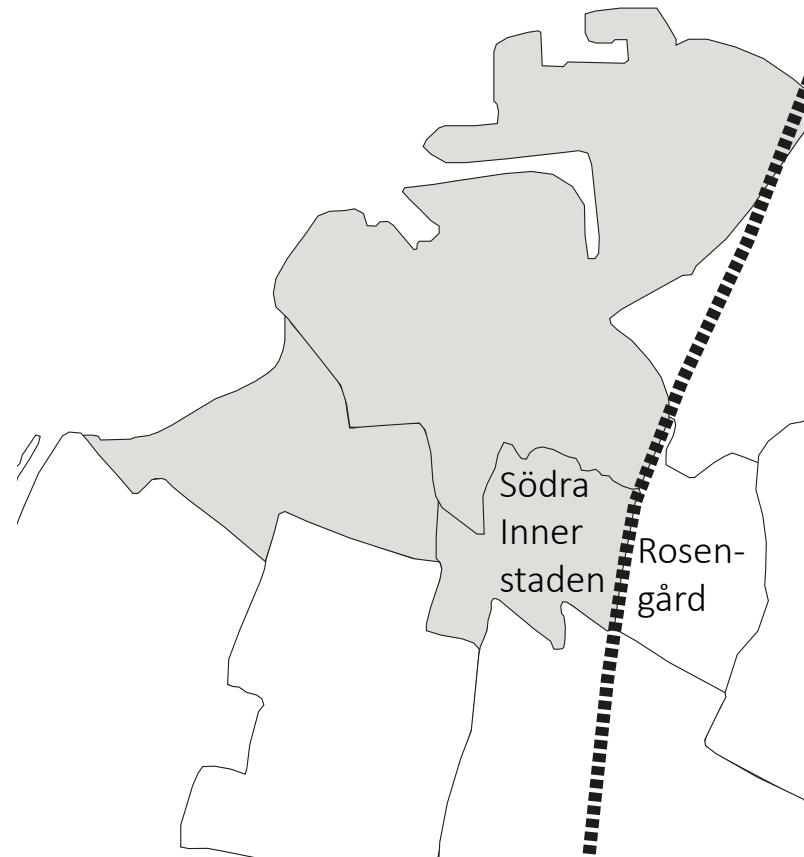


- 1 Emilstorp
- 2 Törnrosen
- 3 Persborg
- 4 Rosengårds centrum

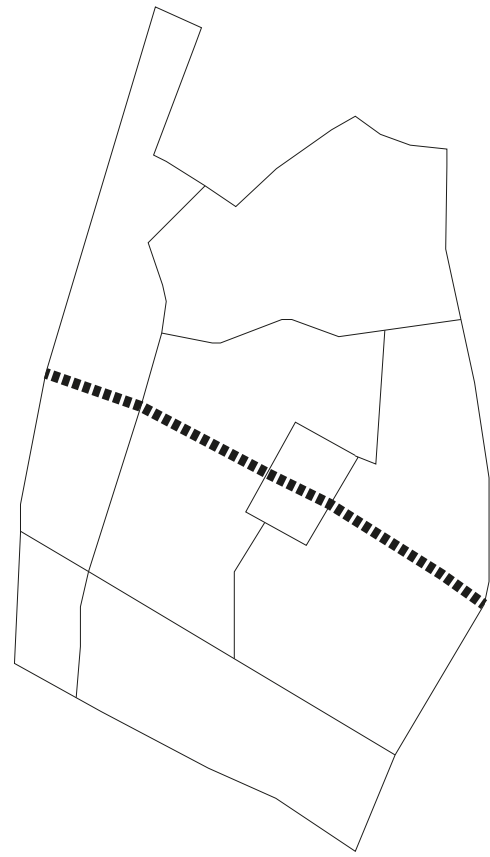
Ten minutes bikeride from the city center, Rosengårds most tangible feature is a large, late modernist housing area, built from 1962-1972 as part of the nationwide Million Dwellings Programme. Close to 10 000 dwellings share space with thriving small scale industries, an outdoor swimmingpool, the cemetery Östra kyrkogården, a large commercial center and Rosengård mansion built in 1817. Today, around 24 000 people live in Rosengård, of whom roughly 90 per cent have a trans-local

background. Statistically the average income is lower and unemployment higher than in the rest of Malmö. The inhabitants are also younger than the national average. Rosengård suffers a stigma of bad reputation with high crime rates and social issues. But, there is also a lot of positive energy, development initiatives, user participation and cultural diversity.

Urban barriers



Kontinentalbanan, railway for goods

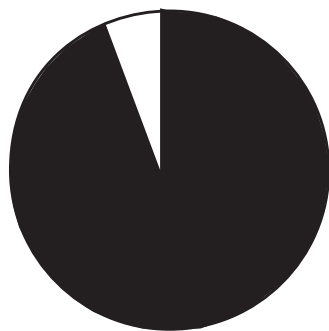


Amiralsgatan, separated from pedestrians

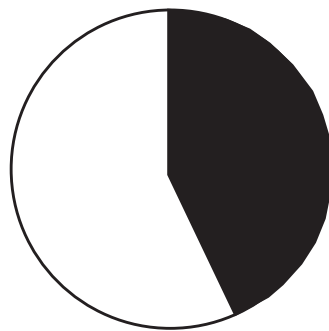
Social barriers

Inhabitants representing 170 nationalities.

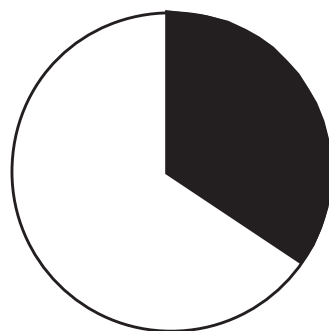
High turnover of inhabitants, population almost completely renewed every fifth year.



Foreign background



Employment men



Employment women

Architectural typology



Initiatives of development



Bokaler



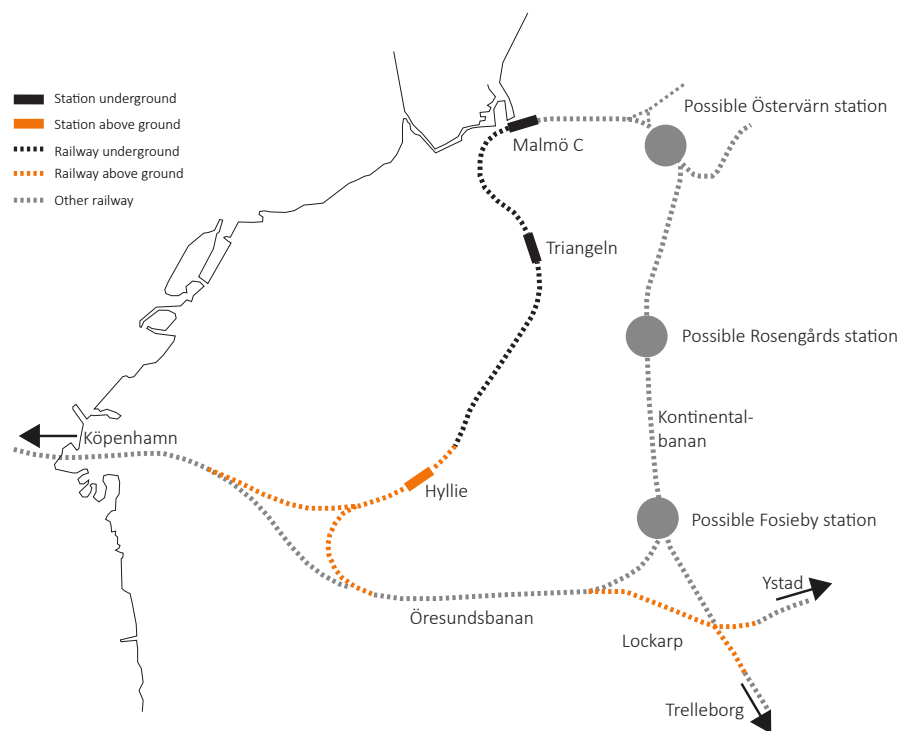
Rosens röda matta



Rosengårdsstråket

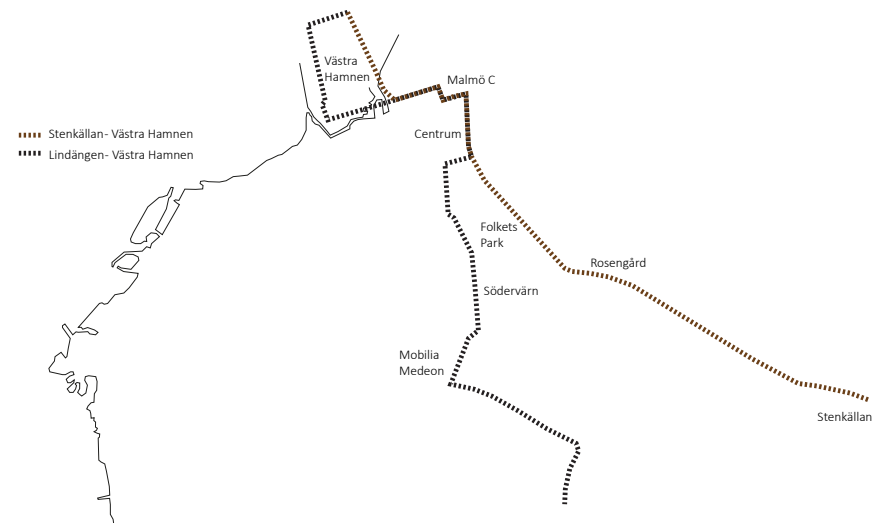
POTENTIALS FOR DEVELOPMENT

at the threshold between areas



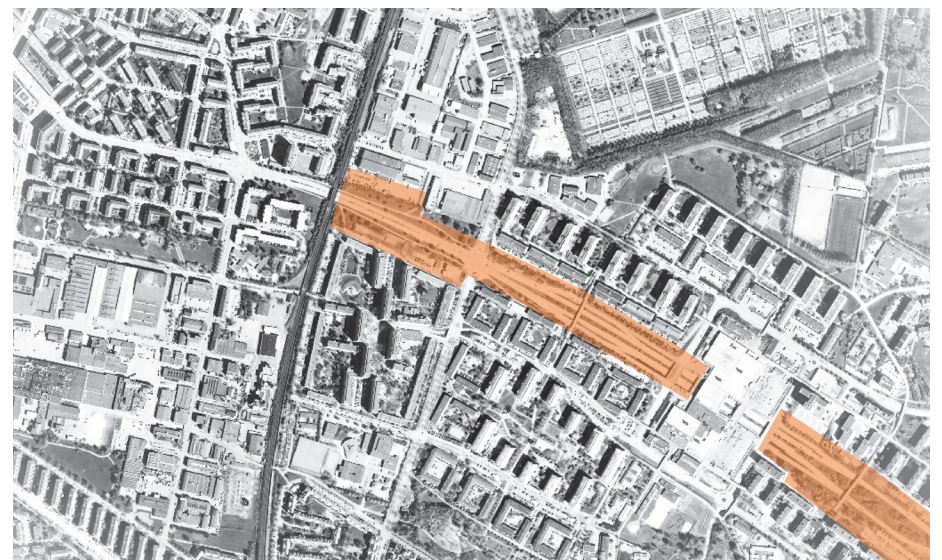
1. New train connection

The existing Kontinentalbanan will be linked to Citytunneln creating regional connectivity as well as a closed circle line encompassing the central areas of Malmö.



2. New trams

Trams are being introduced in Malmö starting with two routes of east-west bound extensions.



3. Densification along Amiralsgatan

At its present state Amiralsgatan is practically a highway dividing Rosengård in two parts possible to cross only on pedestrian bridges and tunnels. The long term plan is to convert Amiralsgatan into an urban boulevard by reducing speed limitations, establishing pedestrian crossings on street level and densifying the vast streetscape with a mixed programme.



The site - at the point where the commuter train intersects Amiralsgatan, at the border between Rosengård and Södra Förstaden.

TRAJECTORY OF ART

My project is pursuing what in a longterm perspective could become of Citytunneln as a trajectory of culture and art experience. The main attraction will be the station of Rosengård with its contemporary art center which inverts the perspective of the city, in terms of center/periphery.

Citytunneln is a 17 km long railway trajectory completed in 2010 connecting the centralstation and Öresundsbron, interlinking the railway net of Skåne and augmenting the capacity for rail traffic in the future. Six kilometres of tunnel under the central parts of Malmö and eleven kilometres above ground.

Already years before the building was commenced the process of developing a artistic decoration of the stations was initiated with the objective of creating a relevant and exciting art experience for travelers and visitors. The new subterranean stations are completely free from advertisement.



1. Centralstationen

Videoinstallation “Annorstädes” by Tania Ruiz Gutiérrez.

Alongside the platforms images are projected onto the two walls. Their frames shaped as if they were the view of a train window. The images are slowly sliding panoramas from around the world letting the beholder experience a foreign landscape slide past from the inside of a train. In total 90 hours of film is projected, recorded during a period of seven years in the various environments of 40 countries and five continents.



2. Triangeln

Three artworks at station Triangeln. Ornaments and light decorations in the exit/entrance hall by Gunilla Klingberg. Lasercut lotusflower formations in reflecting chromed steel at the midplane. Christian Partos has created the illusion of subterranean “lightcreatures” around the platforms.



3. Hyllie

Art by Kristina Matouch. At the platforms, the piece Indentations is inspired by archeological excavations in Malmö. It gives the impression that the columns of the station are remnants of an ancient world. The animation “The Minute” illustrates the movement of time as a bright spot circles around the edge of the circular roof covering the station in one minute.

1. CENTRALSTATIONEN

2. TRIANGELN

3. HYLLIE

4. SVÅGERTORP

5. FOSIE

6. PERSBORG

7. ROSENGÅRD

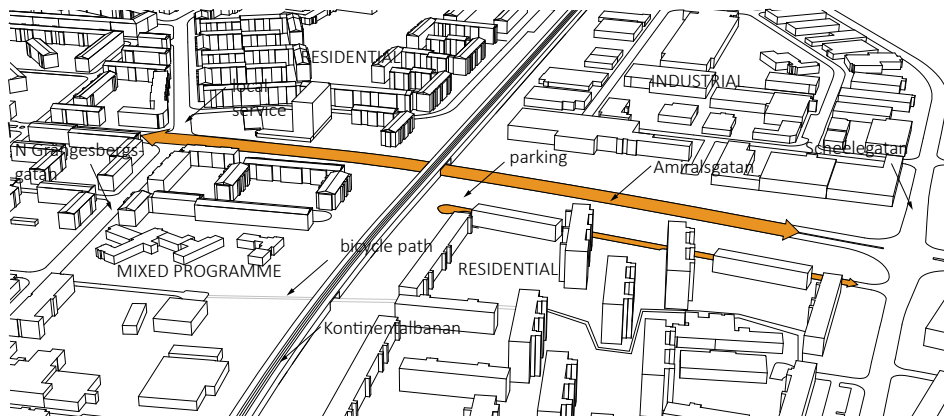
8. ÖSTERVÄRN



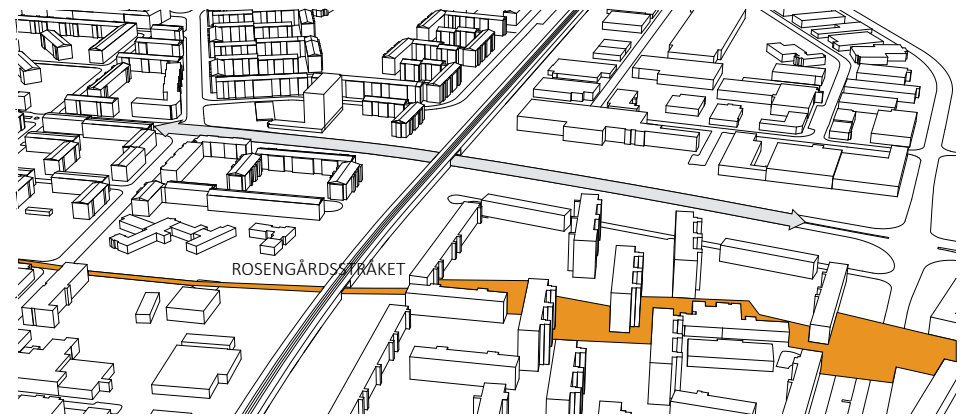
ART GALLERY AT THE INFRASTRUCTURAL NODE

Intertwining cultural experience and everyday life

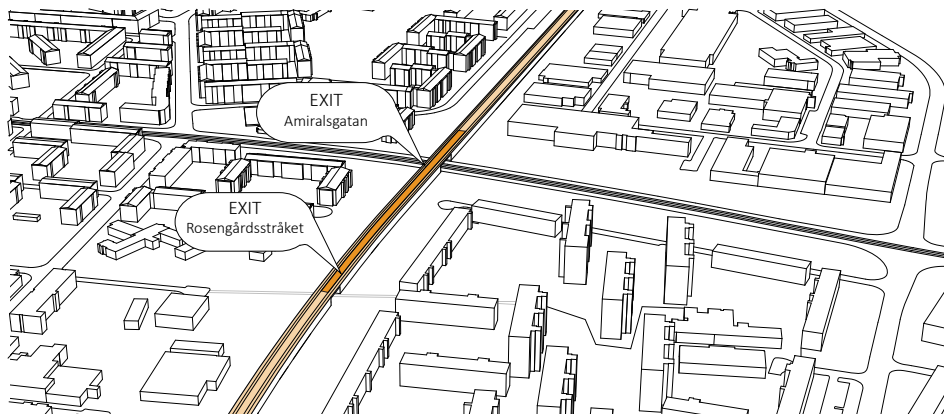
Rosengårds artcenter integrates the activities of physical and cultural communication at the border between Rosengård and Södra Innerstaden. It marks the spot of an east-west bound link, Amiralsgatan as well as a north-south bound link, Kontinentalbanan.



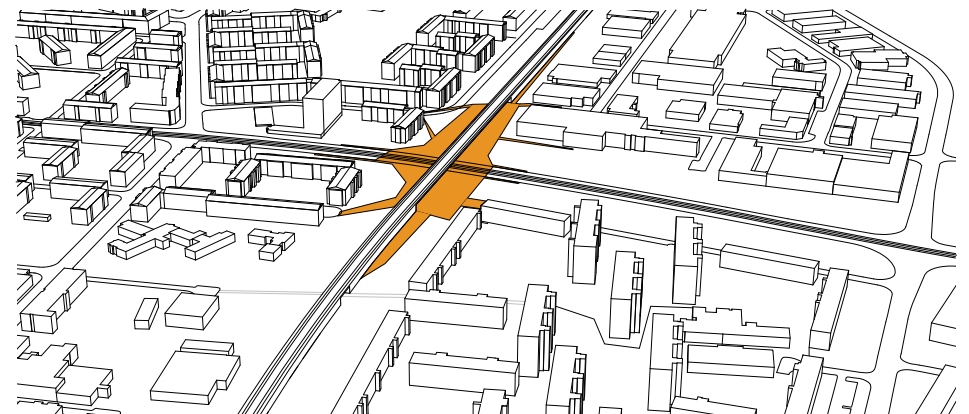
Amiralsgatan is the main connection between the center and Rosengård. The current character of the site is basically that of a giant bufferzone surrounding an expressway. Large acreages of parking and valueless unprogrammed greenery.



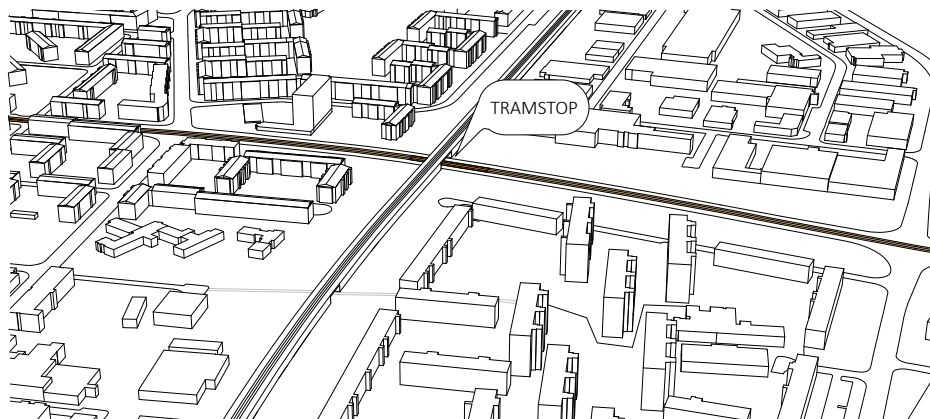
The masterplan for renewal and densification of the walk and bicycle path Rosengårdsstråket is in progress.



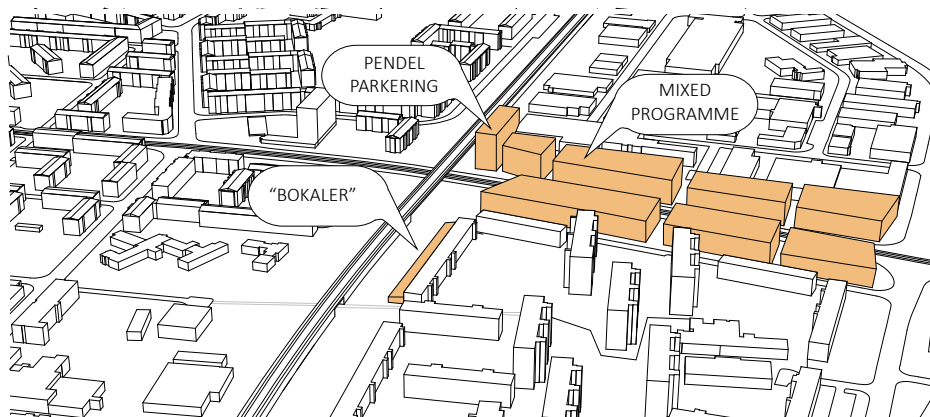
Rosengårds station with two exits, one in height with Rosengårdsstråket and one in height with Amiralsgatan. The platform will extend approximately 200 metres of length.



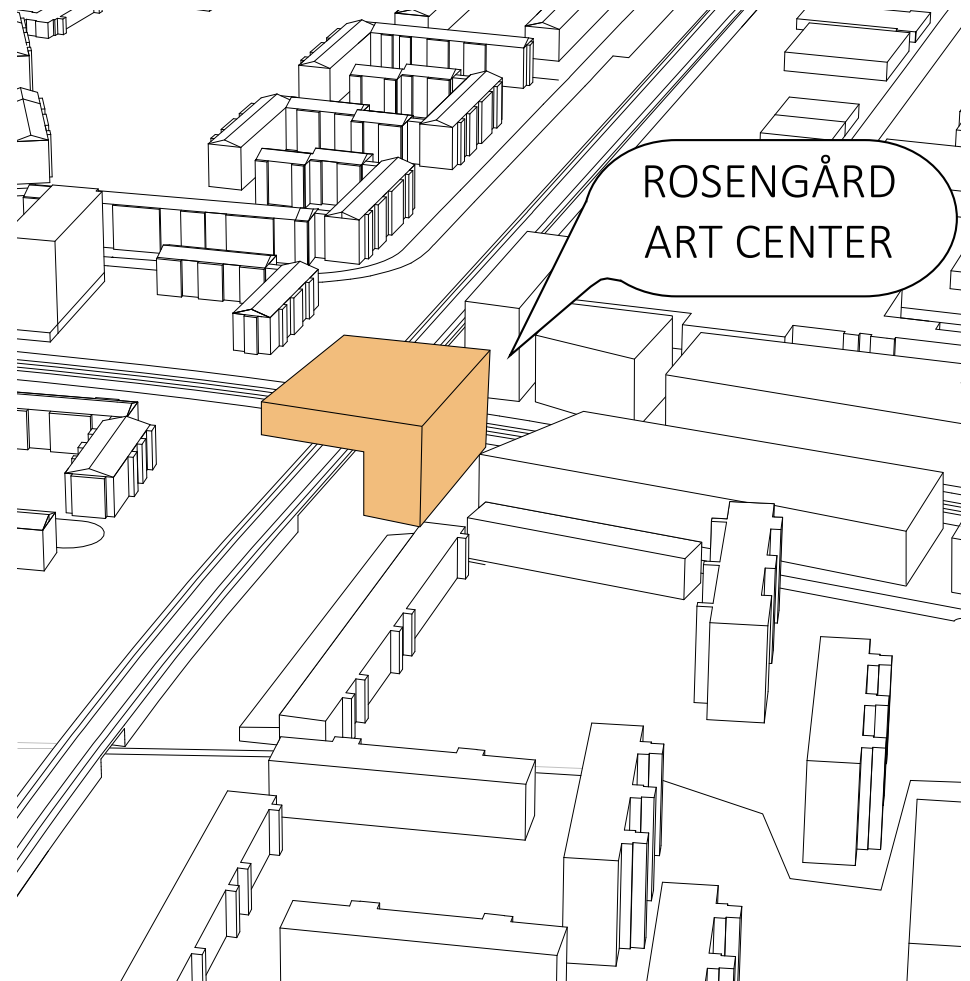
Excavation under the railway bridge joining the four quadrants and creating new links.



Tramstop at the junction



Densification is possible along Amiralsgatan



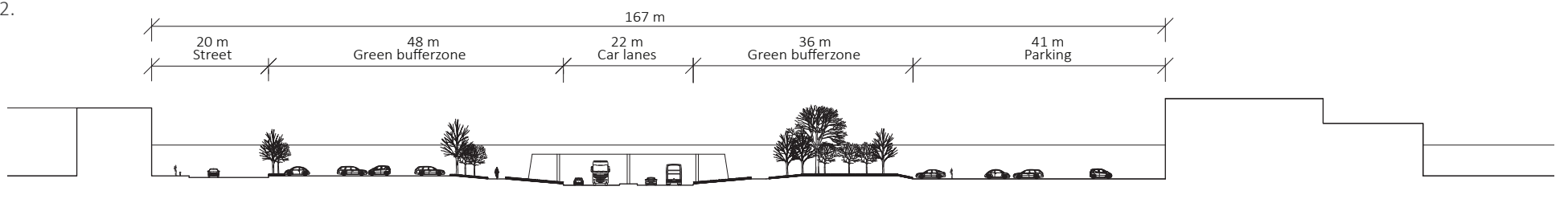
Rosengårds artgallery



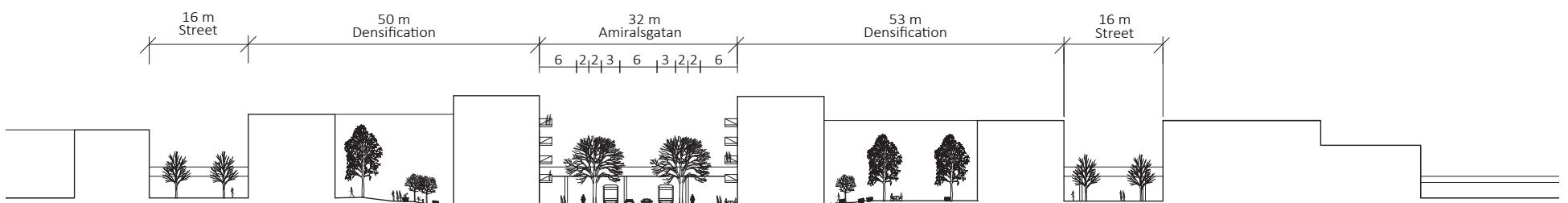
1.
Various typologies surround the site. The extension of Kontinentalbanan is a distinct border between dense urban block structure which dissolves into the scattered free configuration typical for the “million-programme”. In addition, Two adjacent and relatively thriving small-scale industrial areas influence the composition of the area with an informal character and many workplaces.

2.
Two sections across Amiralsgatan show the current vast empty space and a potential densified scenario.

2.



Current section through Amiralsgatan (1:1000)



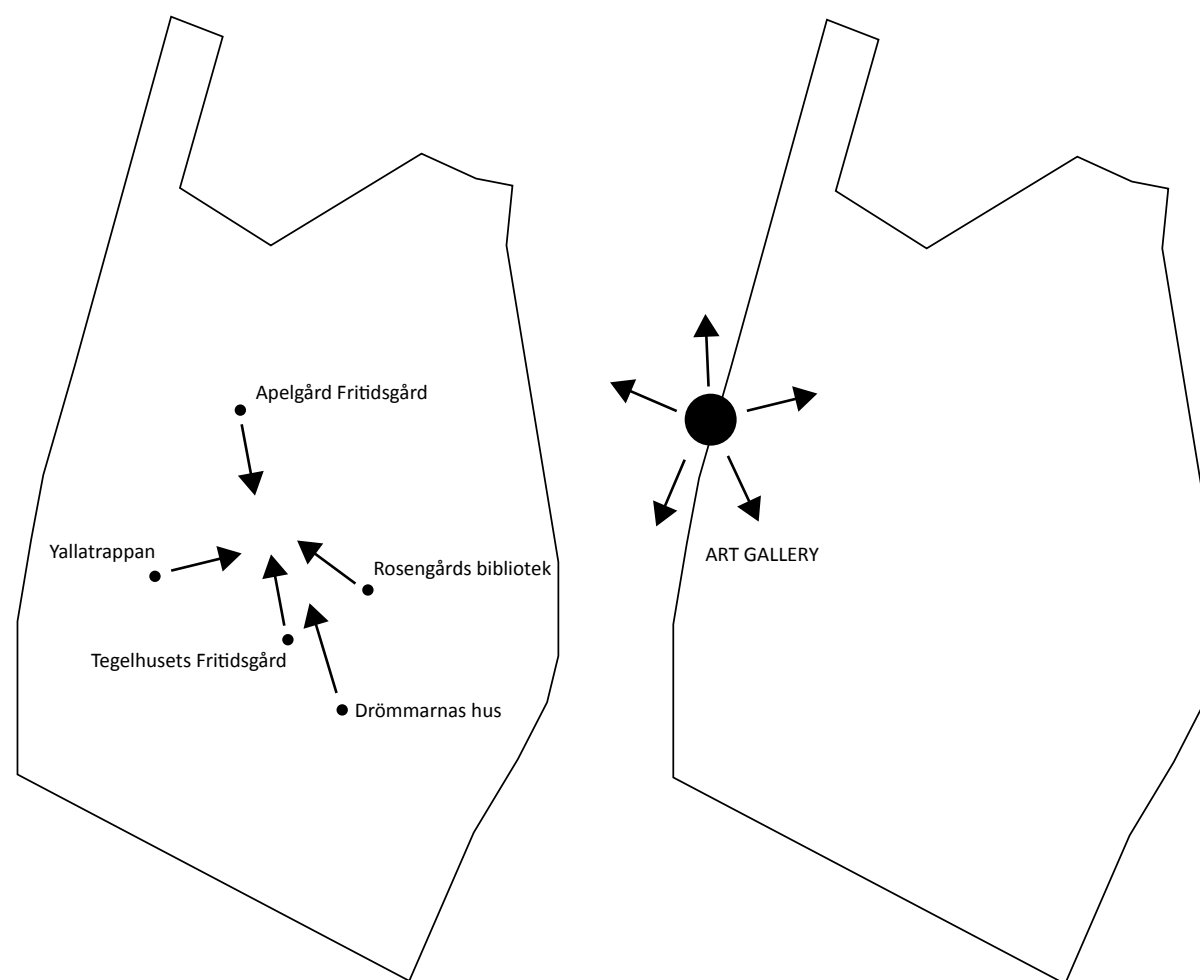
Possible section through Amiralsgatan (1:1000)

A place for Art

In Rosengård there is a number of multi-cultural meeting places as well as associations based on ethnical background aiming to maintain tradition and cultural heritage. This certifies a thriving cultural life, however, exclusively addressing the local neighbourhoods and barely communicating to the outside world.

Among the locals in Rosengård, there is a weariness of projects and inquiries. Many temporary efforts have been made to deal with social issues and alienation. What they request is high-quality and projects with ambition of permanent impact.

I believe in a project of mutual benefit. For the area locals, the rest of Malmö and an international audience. A cultural meeting place, facilities for artistic production, exchange of ideas will make it easier to obtain the desired and demanded visibility in a wider social structure.



In 2006, the artist Esther Shalev-Gerz created a relational project exhibited in the suburban district Bergsjön and at Göteborgs Konsthall, simultaneously. The project united artists from a diversity of backgrounds around their ideas of “the Place of Art” and finally consisted of a number of video installations shown at the two separate venues. How would you define art? Where does art take place? These were the two main questions that Esther Shalev-Gerz posed to the participating artists. The result is basically portraits of places or more particularly, portraits of the relationship between people and spaces.

My thesis is inspired by the way her work creates connections, both in terms of linking parts of the city to one another and linking the private sphere of the art with the public realm. And, contextually the Malmö–Rosengård relation is comparable to Gothenburg-Bergsjön. In contrast to the Bergsjön part of the work, which made visible what the participants

already have, the established art institution show what they don’t have, a place for art.

“Give me a place to stand and I will move the earth”

This Archimedes quote indicates the connection between implacement and extension. It is useful to be rooted in a place in order to reach out into the world with your ideas and expressive abilities. Today, the Place is perhaps best understood as a convergence of a number of places, due to the situation of migration, tourism and modern technology. In Rosengård, 86 percent of the populations are of foreign background and 60 percent born abroad, meaning that their cultural identity is constructed from many different places and localities.

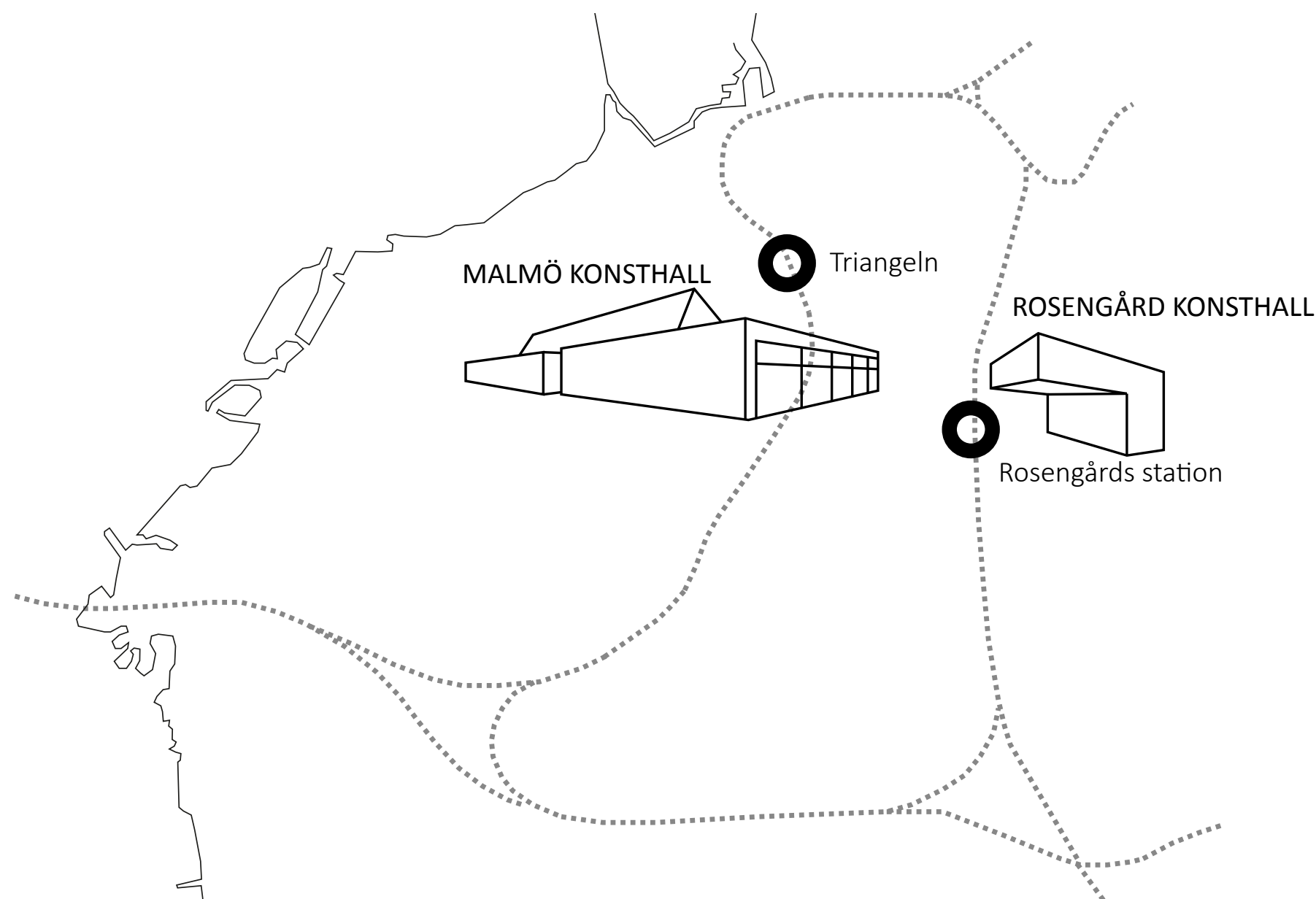
Two places

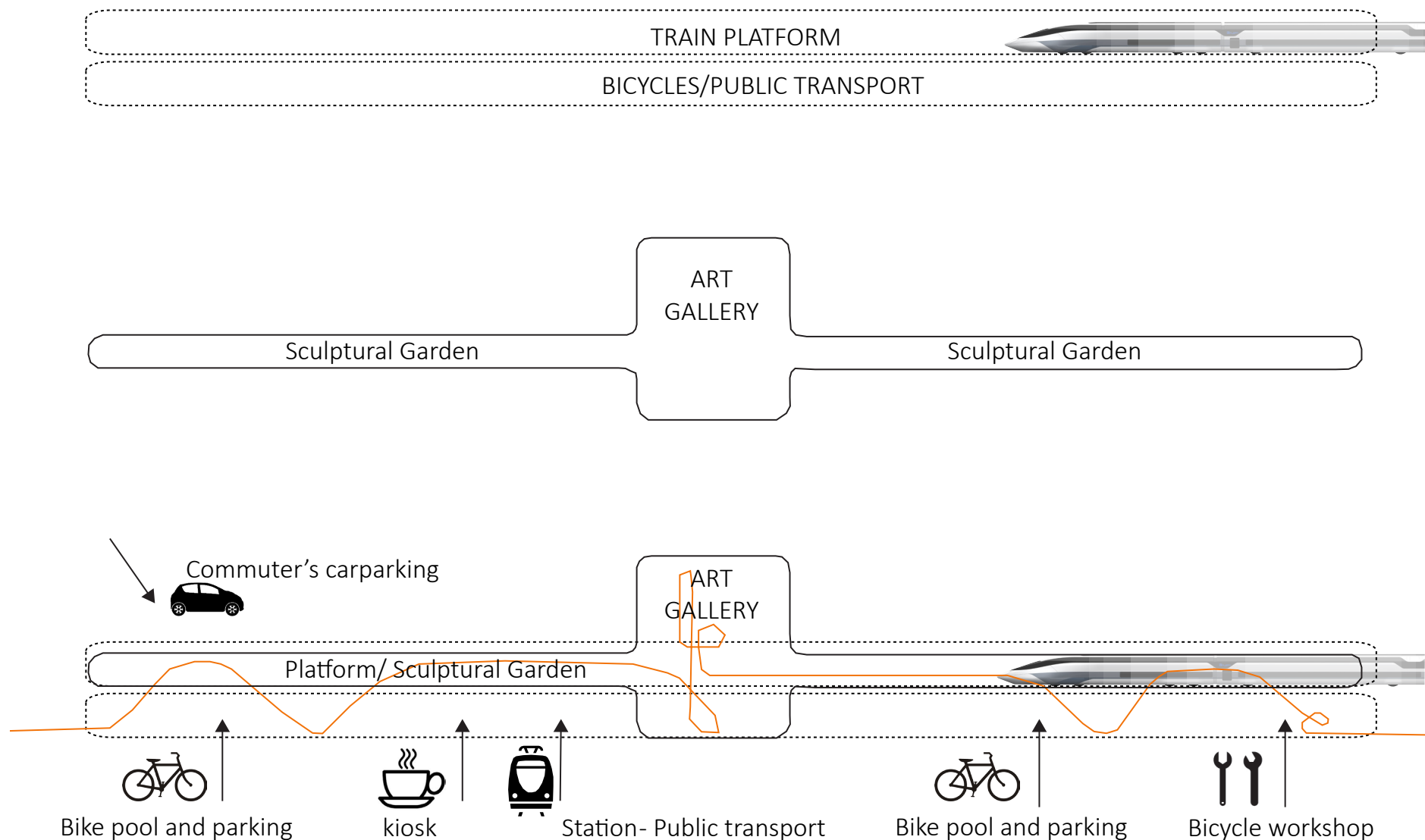
I propose this gallery of art as an affiliate of the existing Malmö Konsthall, a reputable institution in the center of Malmö. With reference to the work of Esther Shalev-Gerz I propose the two art venues to work collaboratively with simultaneous themes and exhibitions, in order to link them physically and mentally.

In the work of Esther Shalev-Gerz there is a fundamental idea about the physical journey between Götaplatsen in the center of Gothenburg and Rymdtorget in the more peripheral area of the city. The splitting of the work is not only about putting the two places on the map, even if it could have been the effect since for some people it might be the first time in Bergsjön, or at Göteborgs Konsthall. The meaning also lies in the movement from one place to the other, in the trip through the urban landscape. As a viewer you are forced to add up the two locations in

order to get a total perception. You are engaged in an action where the totality is important. Thus, the viewer is being positioned as an active, responsible actor, in the social and political discourse that shapes both the locations.

In my project, the identity of the two institutions should correspond, in terms of its welcoming informality, with low thresholds and a sense of laboratory experience. These characteristics are in part created by the lack of a formal reception desk, the connectivity between the urban space and the interior and the useable surfaces. I want the new institution to communicate the same atmosphere and at the same time complement new spatial needs such as smaller spaces, dark spaces and more production and educational spaces.





The informal

Esther Shalev-Gerz approaches the question of where the art is made. At home, at the cultural institution and the non-place. Her portraits center on the things on the edge, on the points of intersection, the space between cities, the meeting between people and the relationship between the public and the private spaces. They become portraits of the heterogeneity of place. In *The Place of the Art* the videos are, for instance, installed in the middle of the public commercial space, a kind of non place where people pass by on a daily basis. It is a confrontation between the

public sphere and the private sphere of the artist.

My project is situated in the core of the public realm, at the connection point for the daily travel routine. It stands at the border between urban areas, effectively linked to the rest of the city, it blurs the distinction of public and intimate and it allows for the different cadences of urban life to live side by side.

Institutional profile

The fact that the gallery is situated on the edge allows for radicality. With reference to Moma PS1 in New York it could profile itself as “the rebellious”. My objective is to create a locally anchored but internationally oriented contemporary art gallery. This exhibition space is an artistic laboratory rather than a collecting institution, devoted to displaying the most experimental art. A catalyst and an advocate for new ideas, discourses

and trends in contemporary art, pursuing emerging artists and new genres. It addresses both the local community and the surroundings. Until a some years ago the artmuseum Roseum had the role of “the radical” in Malmö. Since Moderna Muséet took over this character is missing on the artscene in Malmö. ¹

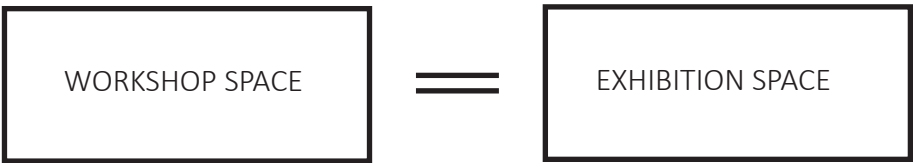
1.Lennart Alves, Nässjö konsthall, responsible of the gallery



Spatial strategy

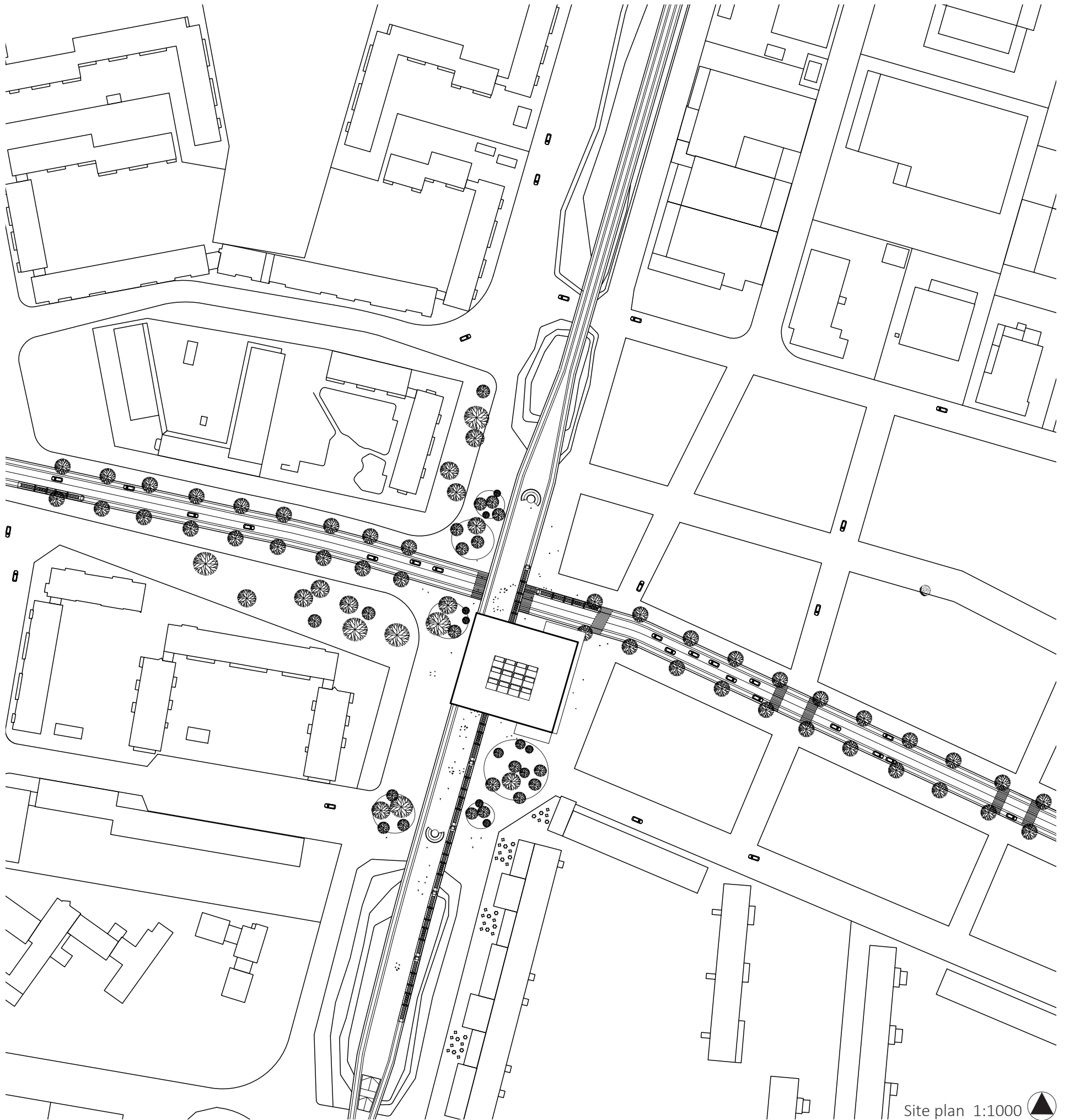
The strategy of the space should enable process-orientation, providing the opportunity to show art at a stage of progression. An exhibition can consequently develop and change during its time of existence. Artists and interaction play an important part of the experience. Artists are invited to the gallery, possibly on a scholarship and residency in the area to work and exhibit. The gallery is also used for courses, workshops and meetings in an informal environment.

The border between workspace, workshop and exhibition is blurred and intertwined in a continuous flow of spaces of different properties. The exhibition is a workspace and the public is invited in the production of art.





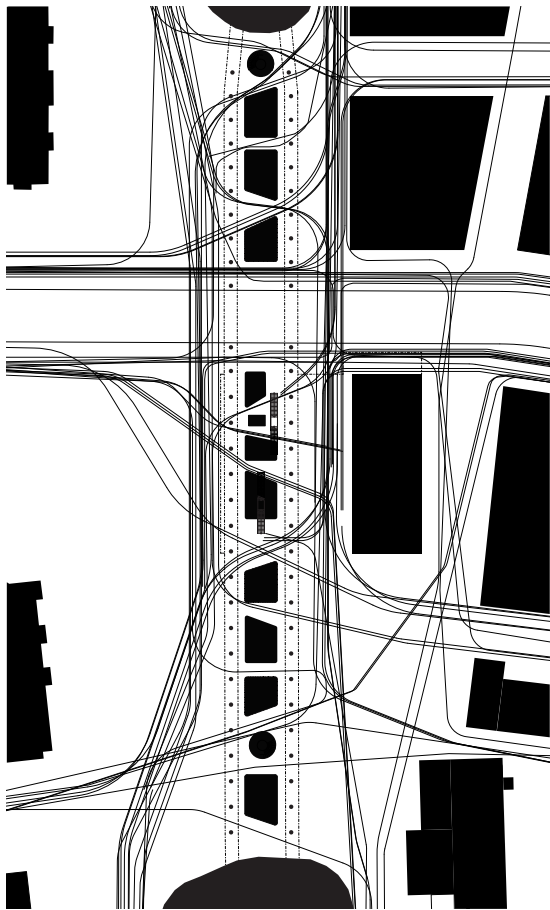
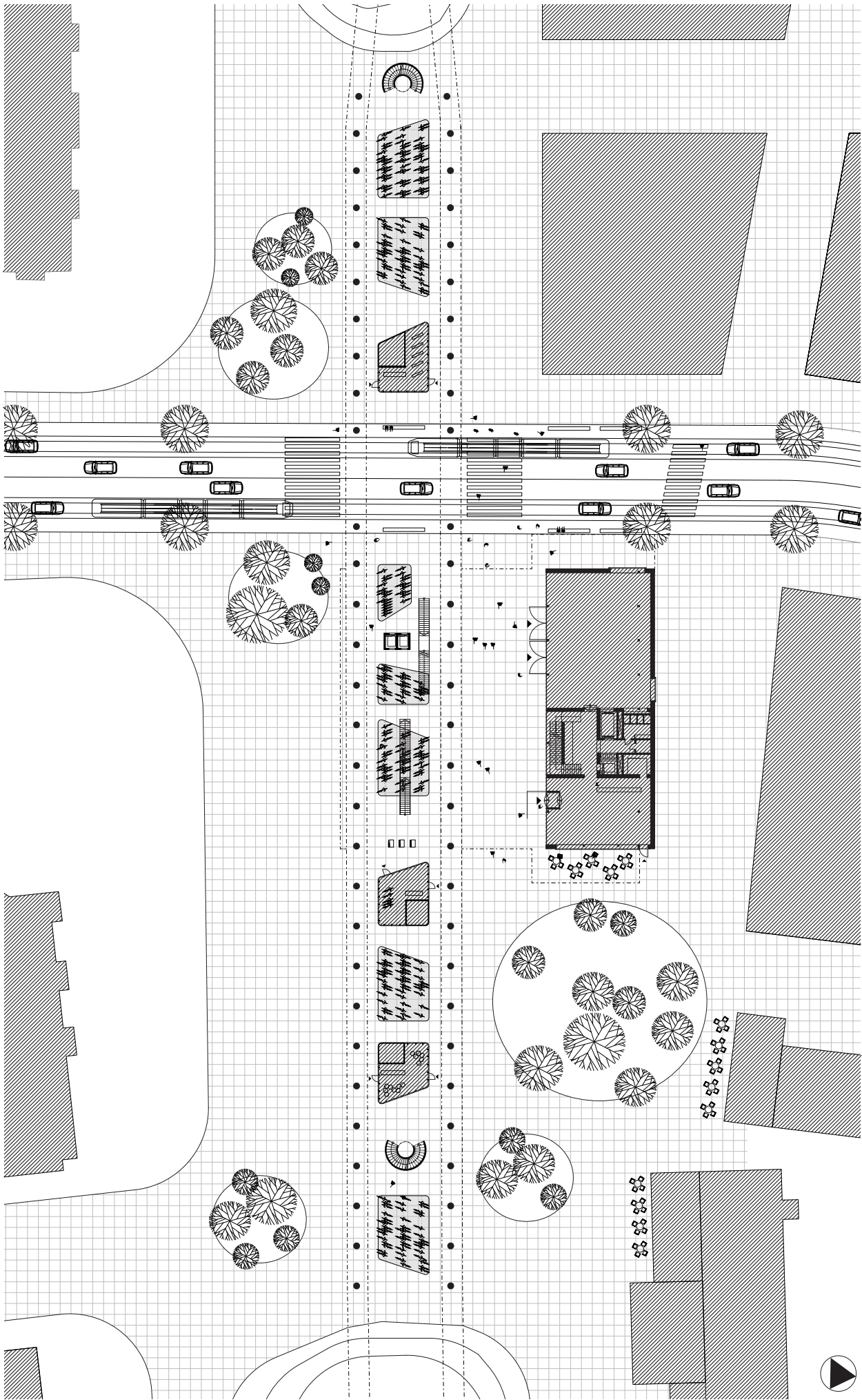
Model study urban context (1:1000)





Under the bridge

The space under the bridge is furnished with commuter parkings for bicyklers, shops, a bicykle workshop and bicycle pumps. Recessed armatures in the ceiling lights the space.



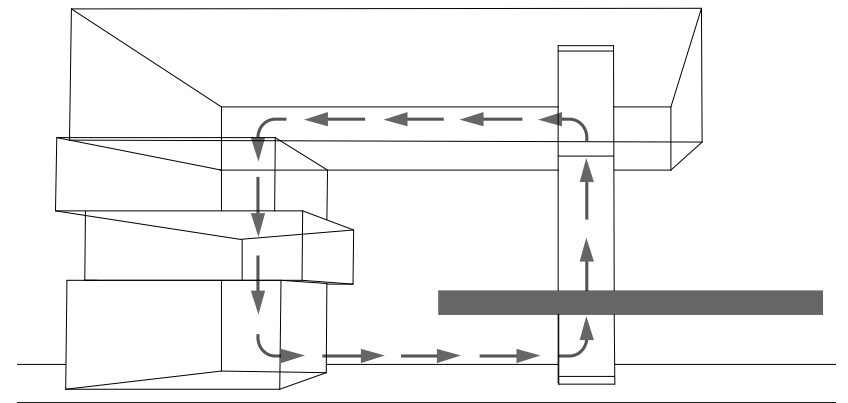
Movement

Site plan "Under the bridge" (1:1000)

PLATFORM / LINK / SCULPTURE PARK

The platform stretches a 250 metres distance from the access at Rosengårdsstråket, under the art gallery with its main access point and across Amiralsgatan with the accesspoint of Emilstorp. The tracks are places on two sides of a common platform space for passengers of all directions.

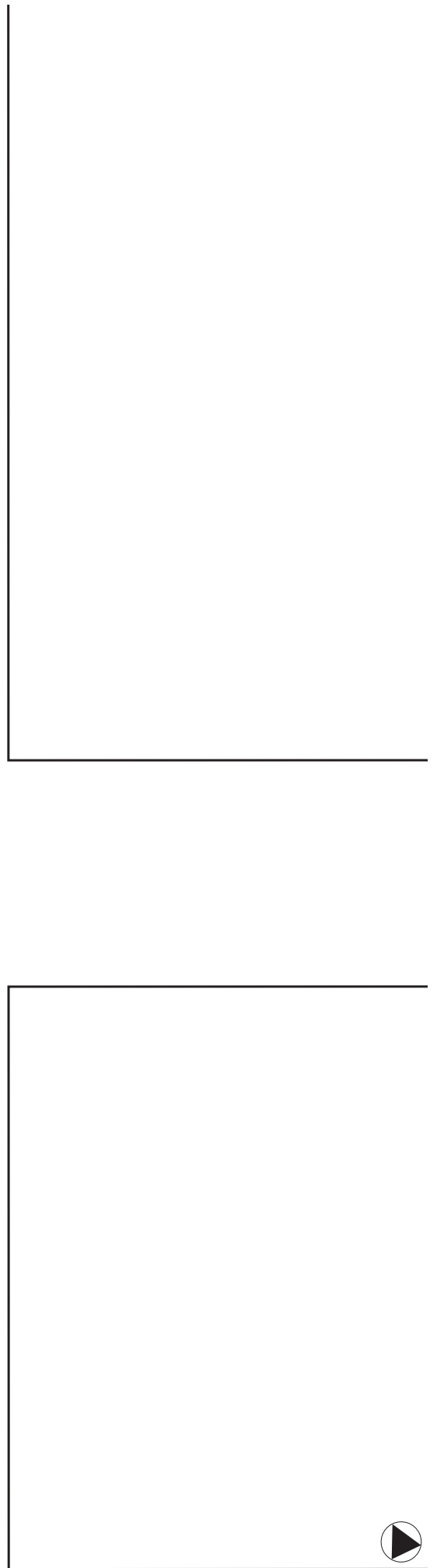
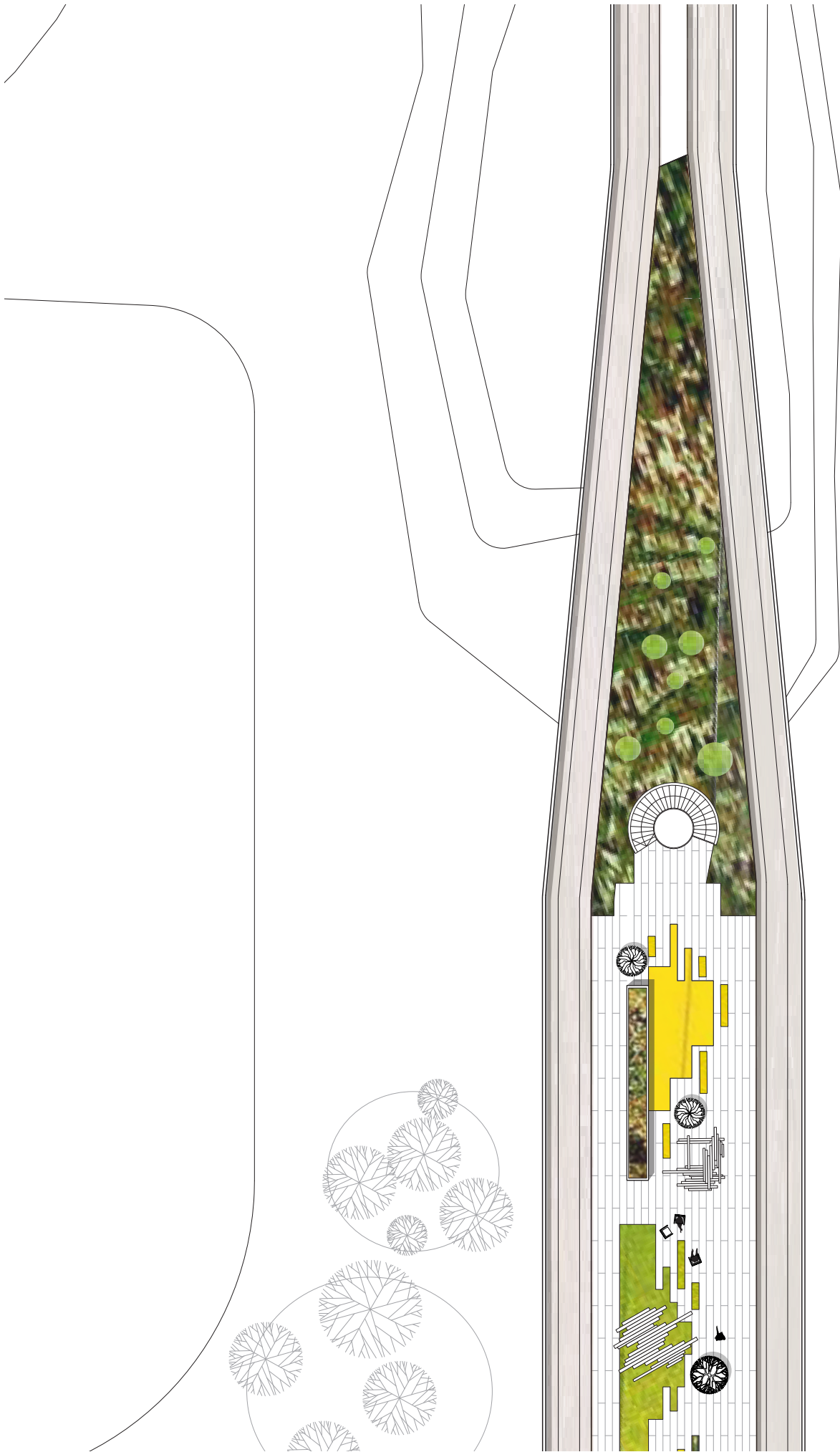
The size of the space is exaggerated and houses a combined program, platform and sculpture park.

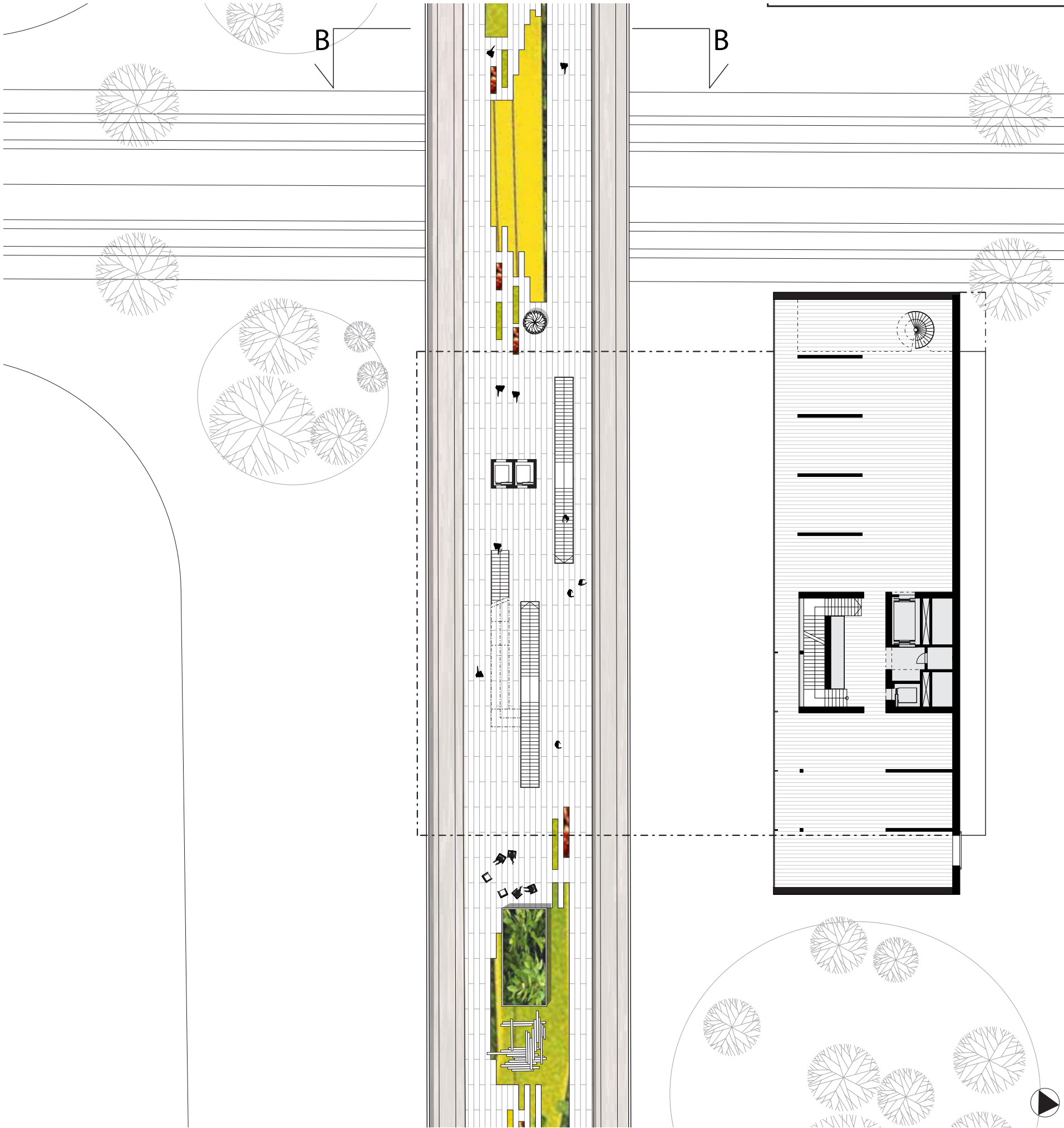


1. Chairs, designed and produced at the gallery gives the park a floating furnishing and use.
2. The communication through the building creates a loop with one entrance from the elevated park and one from the outdoor lobby. The platform hence becomes one station of the total gallery experience.

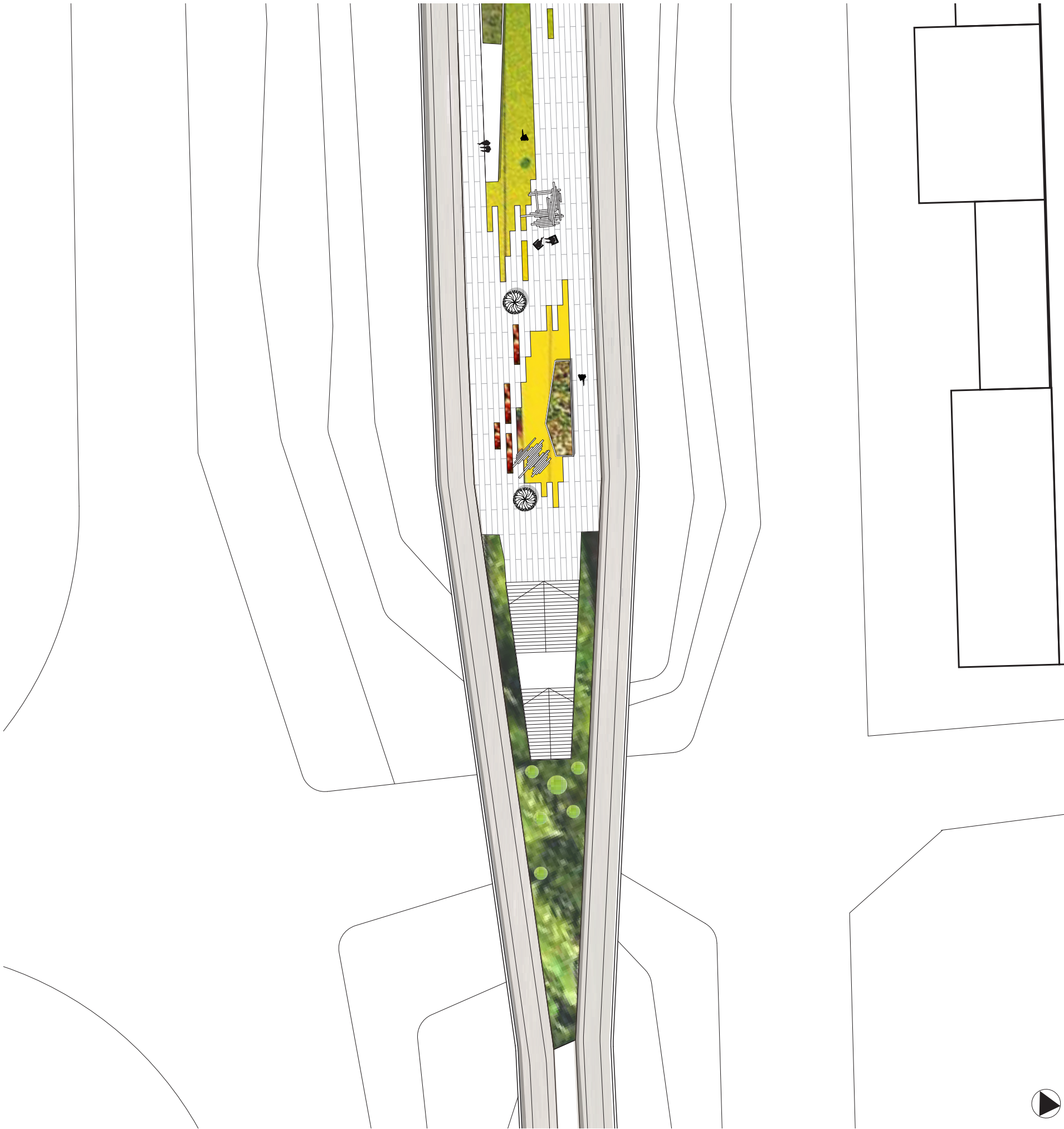
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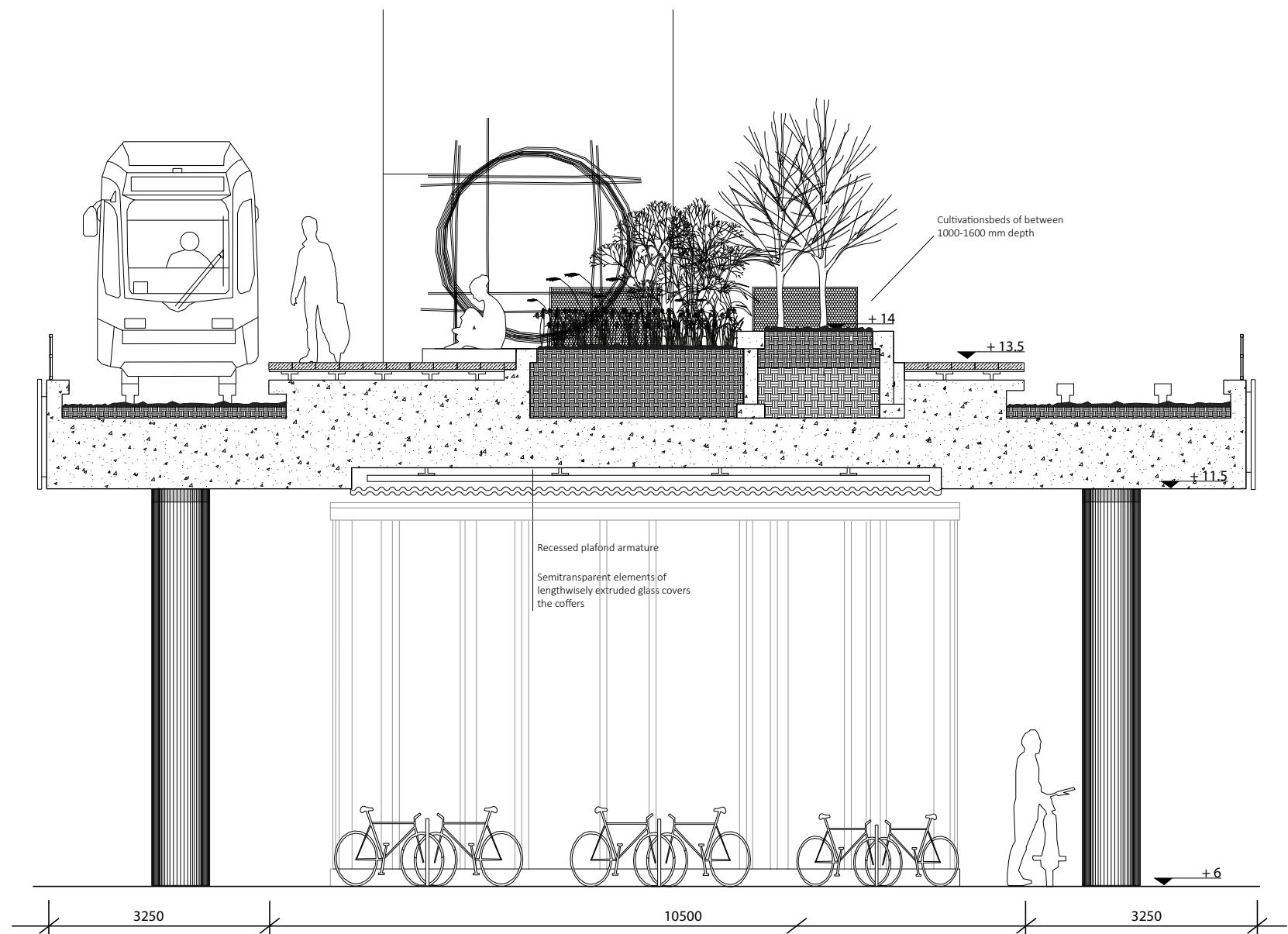


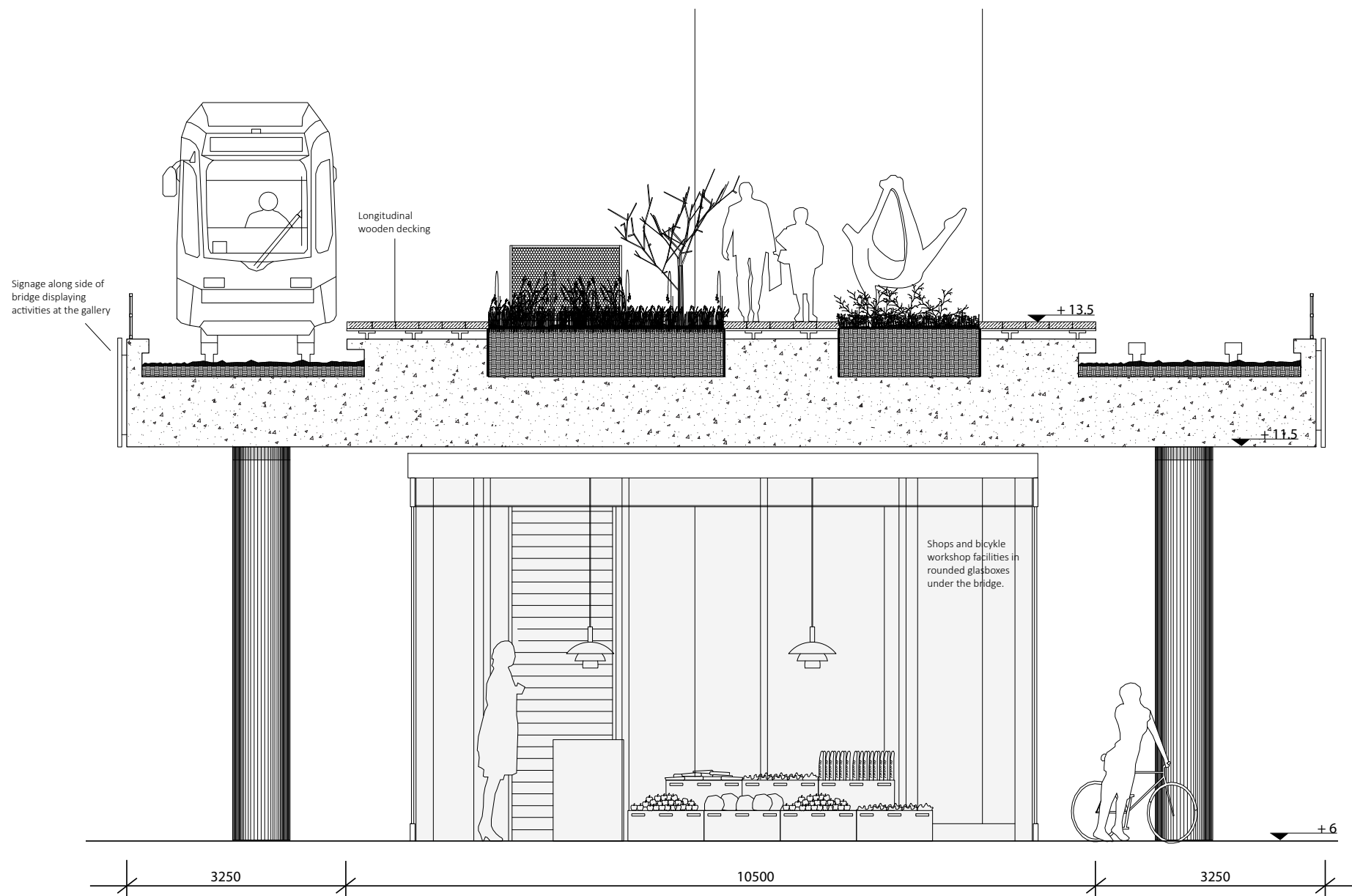
















Model study exterior volume (1:200)

PROGRAMME / ORGANIZATION

PUBLIC

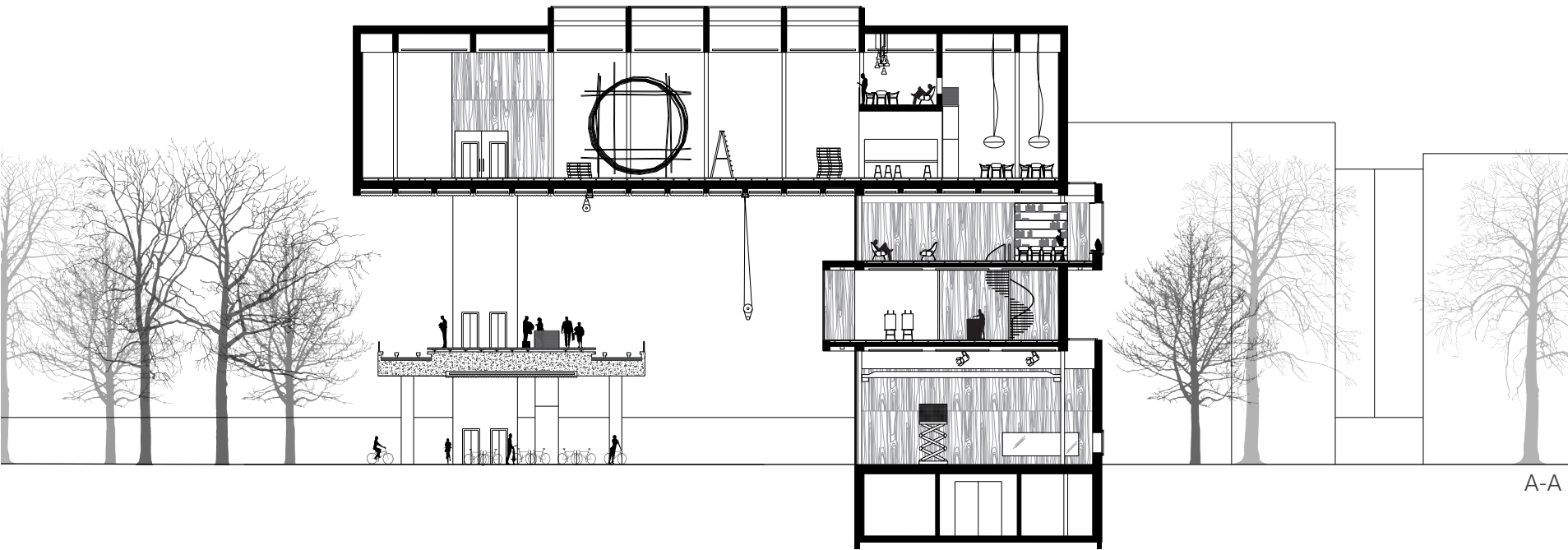
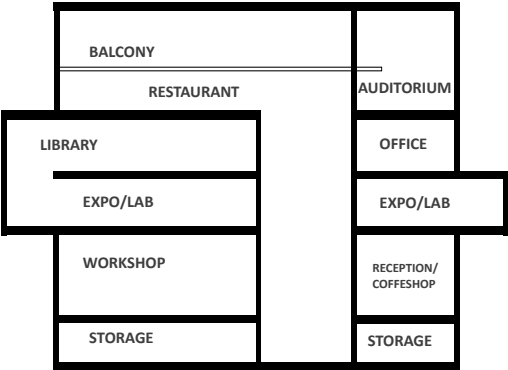
Workshop / Exhibition: 1700 m2
Coffeshop / Reception: 140 m2
Library: 300 m2
Auditorium: 100 m2
Restaurant: 200 m2

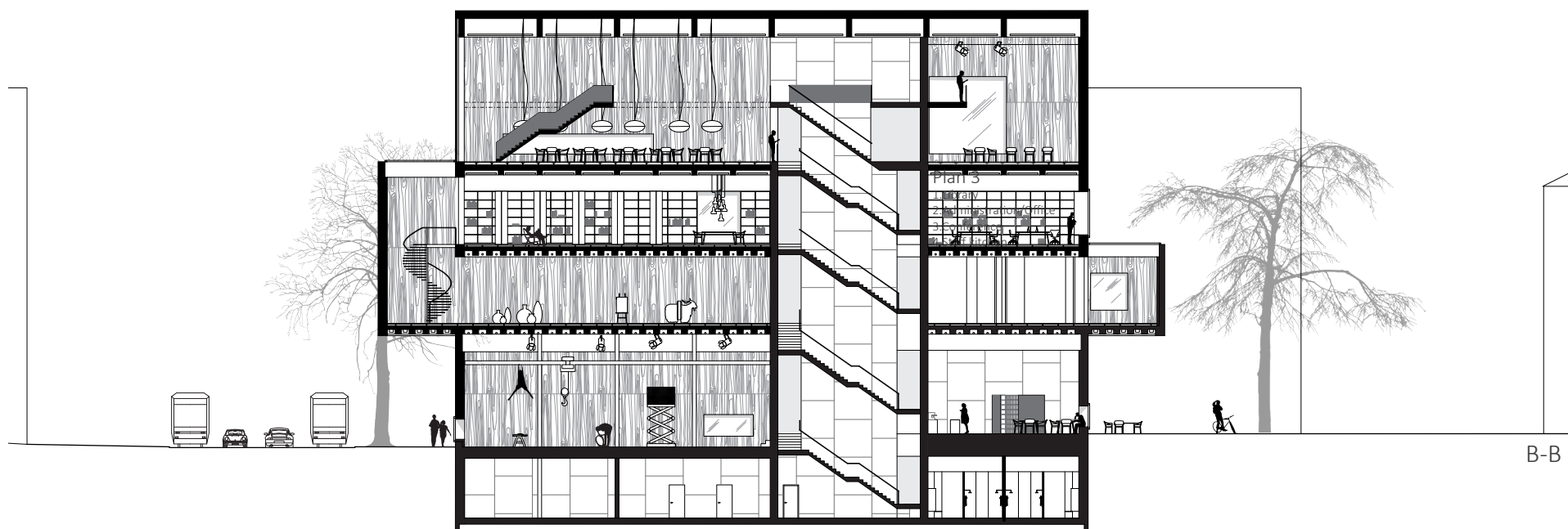
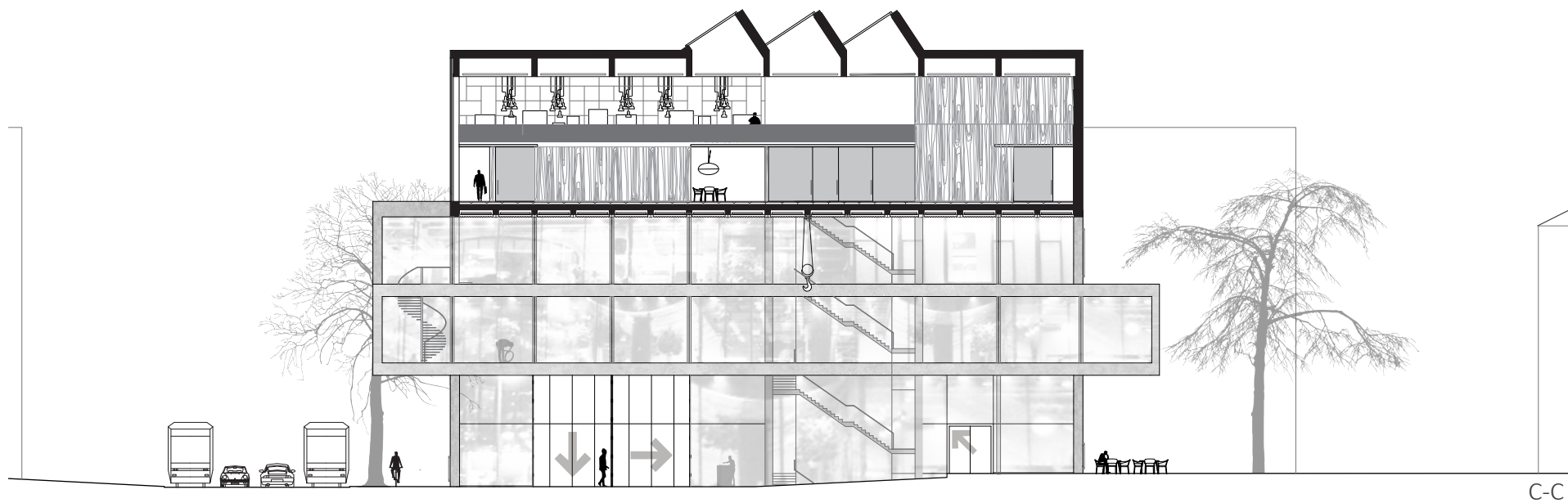
PRIVATE

Office: 140 m2
Kitchen: 75 m2

FACILITIES:
Toilets: 85 m2
Changing rooms: 45 m2
Technique: 100 m2
Storage: 300 m2

Plan U1 : 500 m2
Plan 1: 500 m2
Plan 2: 600m2
Plan 3: 600 m2
Plan 4: 1500 m2
Plan 5: 100 m2
TOTAL: 3800 m2







1. Model study, window interior
plan 5 (1:100)

2. Model study, multi use space
plan 5 (1:100)

3. Model study, spiral stair and
light, plan 2 (1:100)



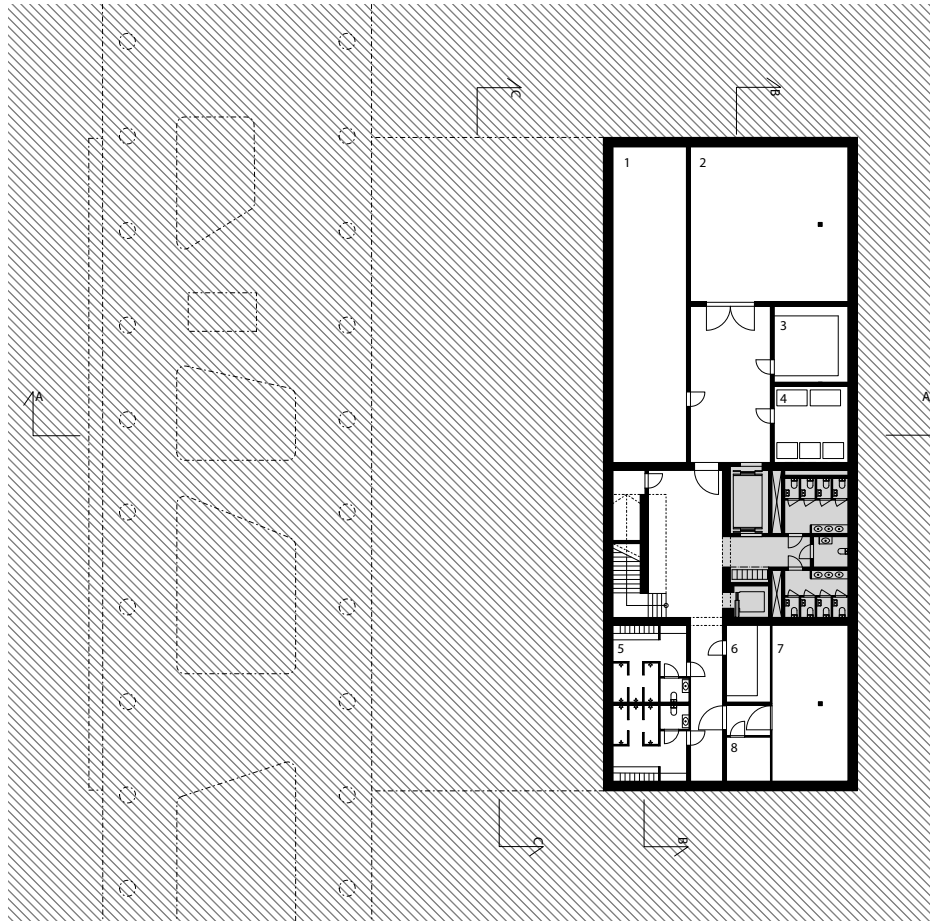
1.



2.

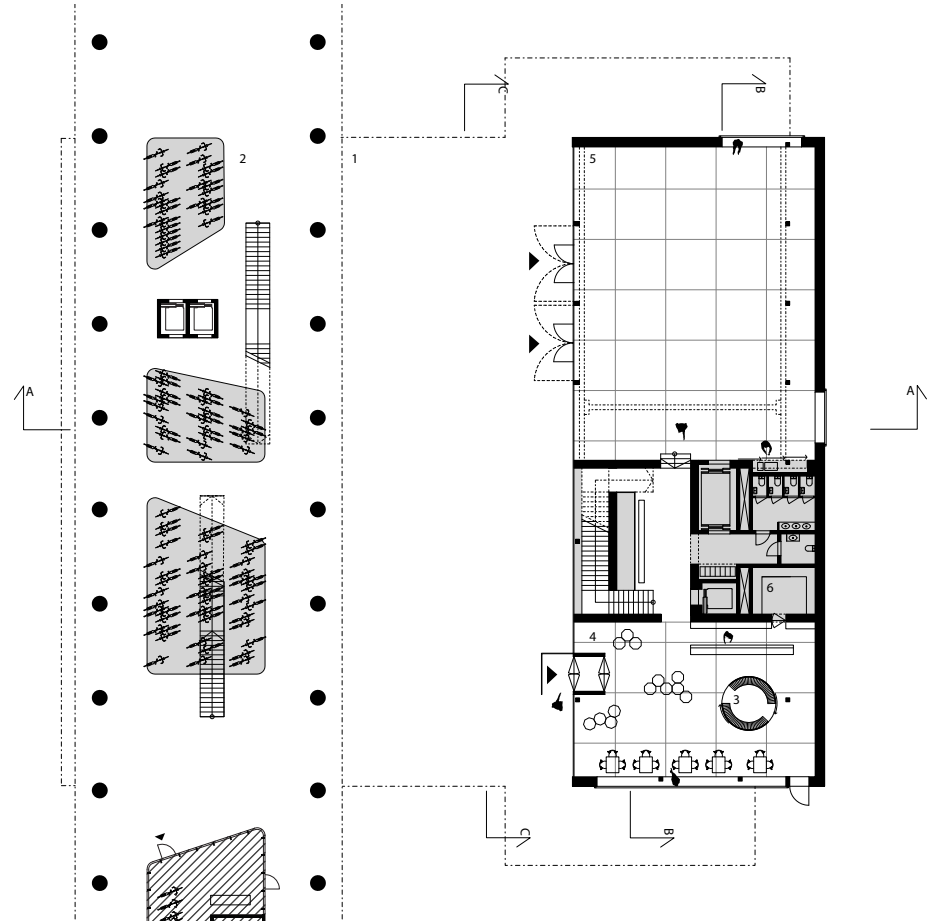


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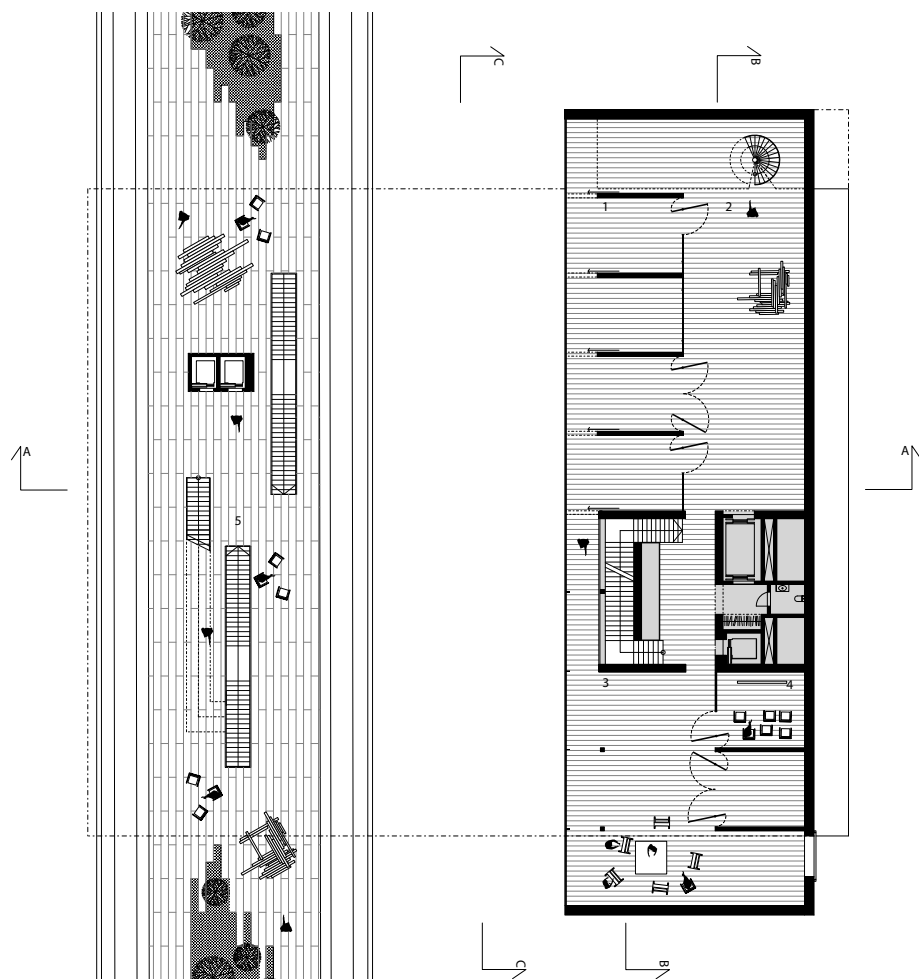
Basement

- 1.Technique
- 2.Storage Workshop
- 3.Storage Restaurant
- 4.Garbage
- 5.Shower/Changing rooms
- 6.Storage Shop
- 7.Storage Furniture
- 9.Cleaning



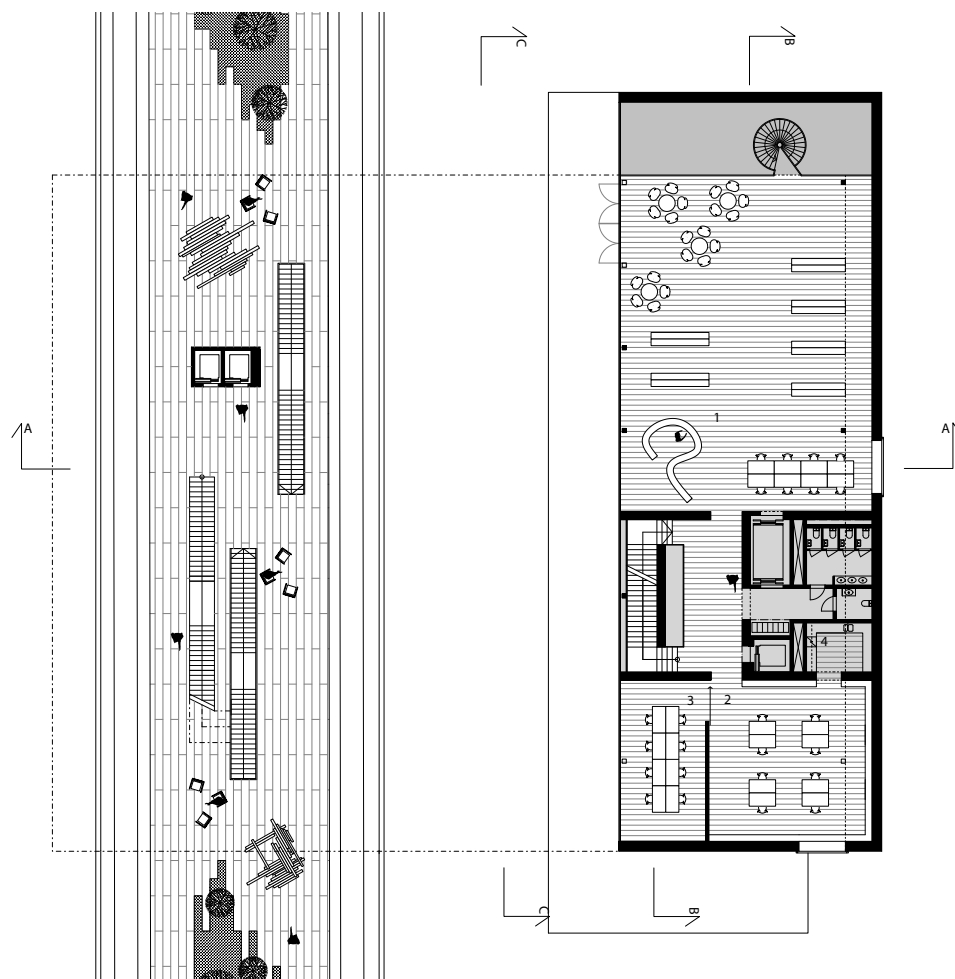
Plan 1

- 1.Outdoor lobby
- 2.Bicycle commuter station
- 3.Entrance/Reception/ Coffeshop
- 4.Resealable bookshop
- 5.Workshop/Expo
- 6.Kitchen



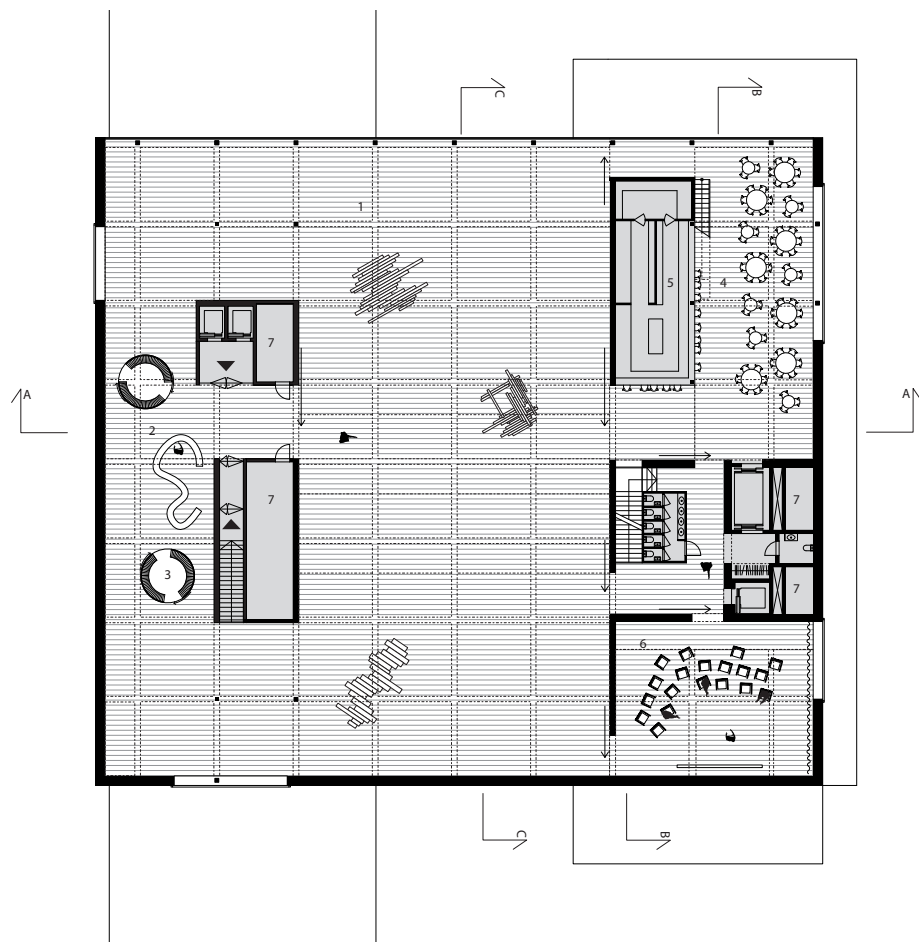
Plan 2

- 1. Atelier/Lab
- 2. Atelier/Expo
- 3. Atelier/Expo
- 4. Dark lab
- 5. Sculpture park/Platform



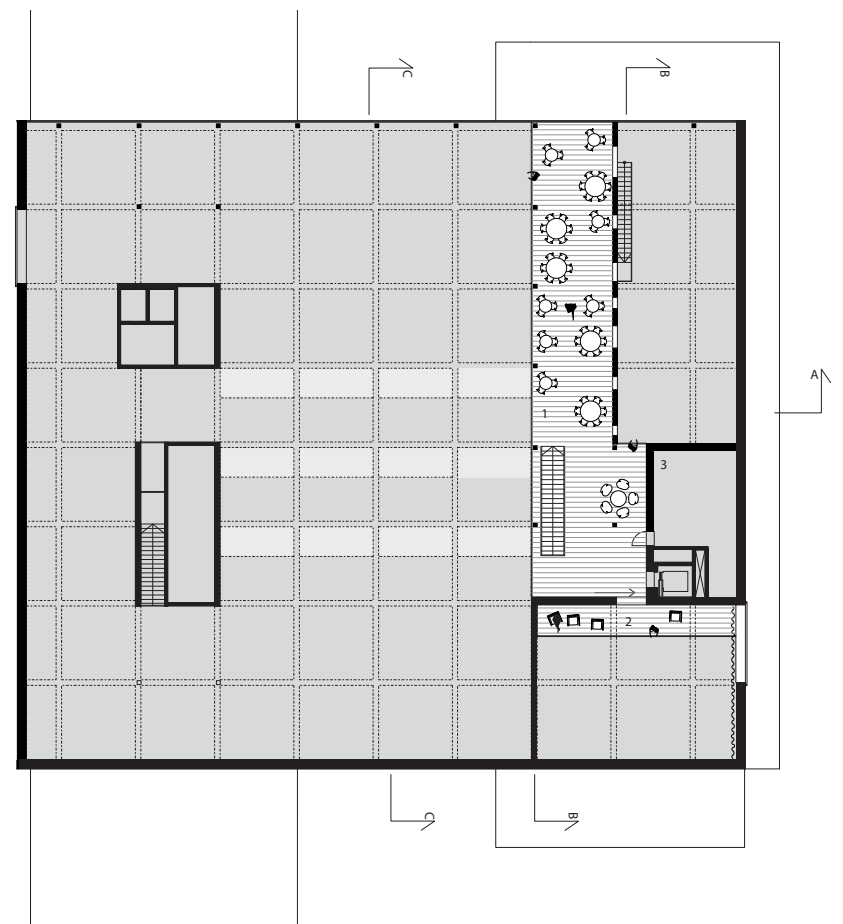
Plan 3

- 1. Library
- 2. Administration/Office
- 3. Conference
- 4. Staff kitchen



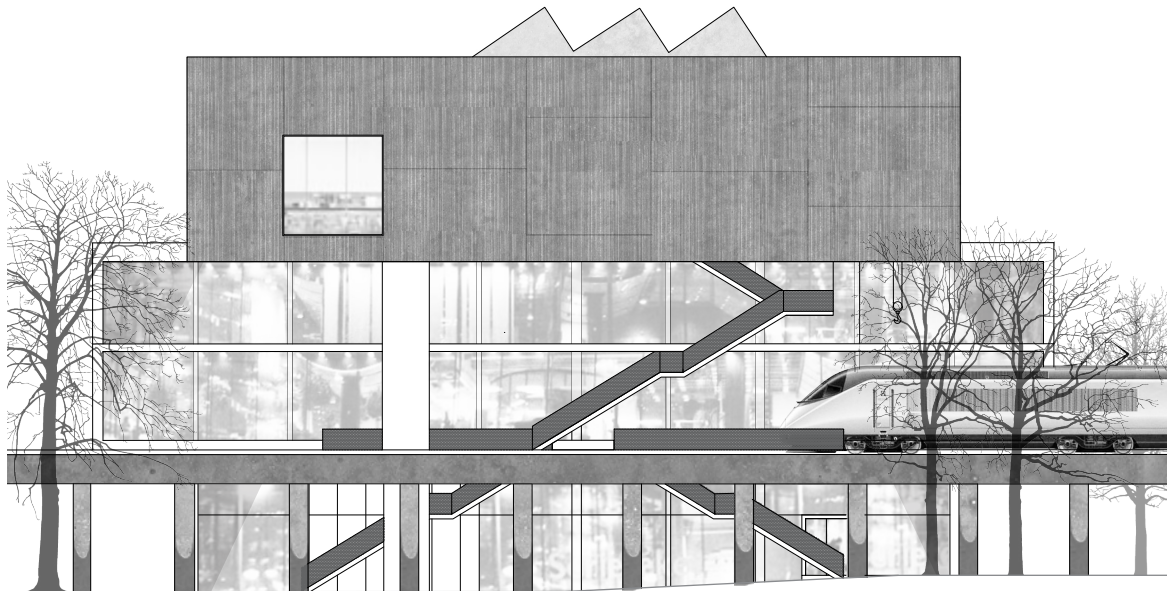
Plan 4

1. Multipurpose hall
2. Entrance/Reception
(access from platform)
3. Resealable bookshop
4. Restaurant
5. Kitchen
6. Auditorium
7. Storage



Plan 5

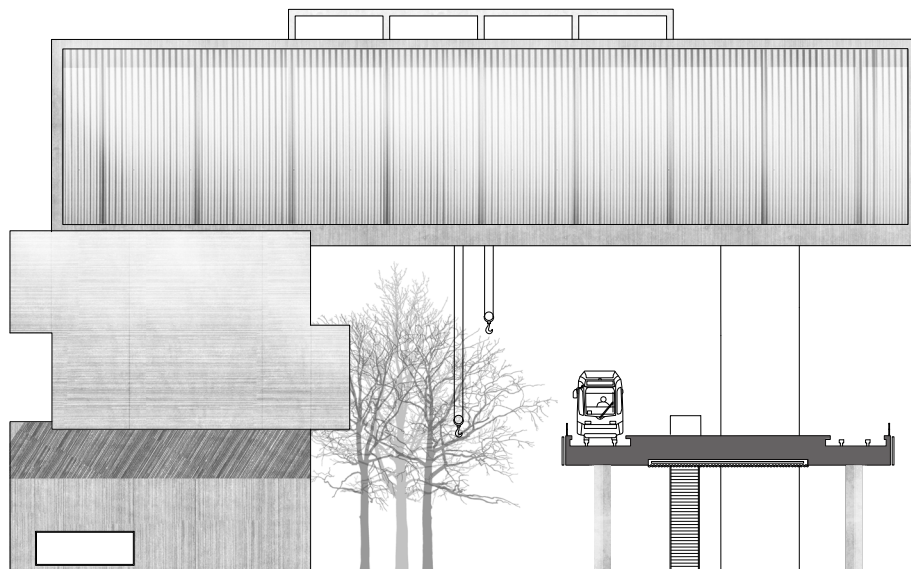
1. Lounge/Restaurant
2. Balcony for auditorium
3. Technique



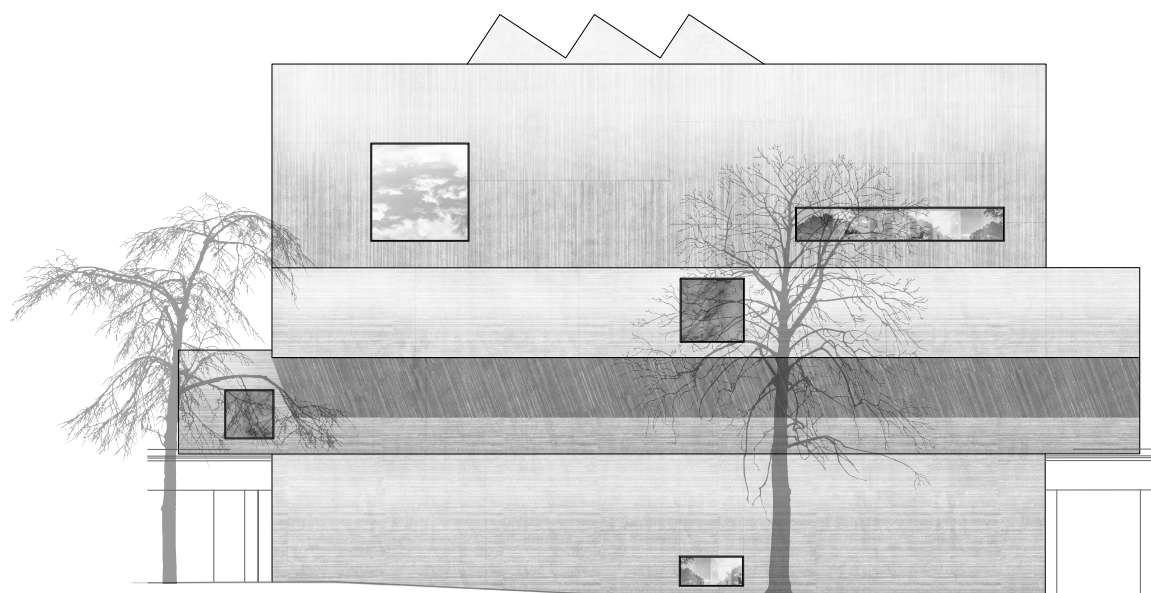
North-west



South-west

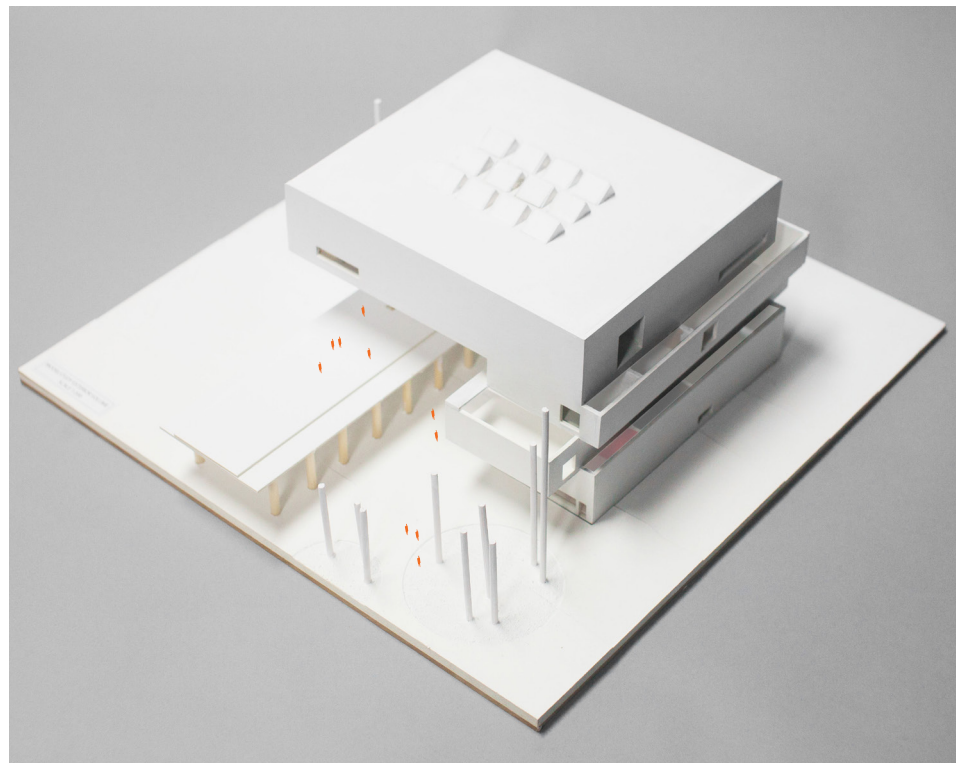
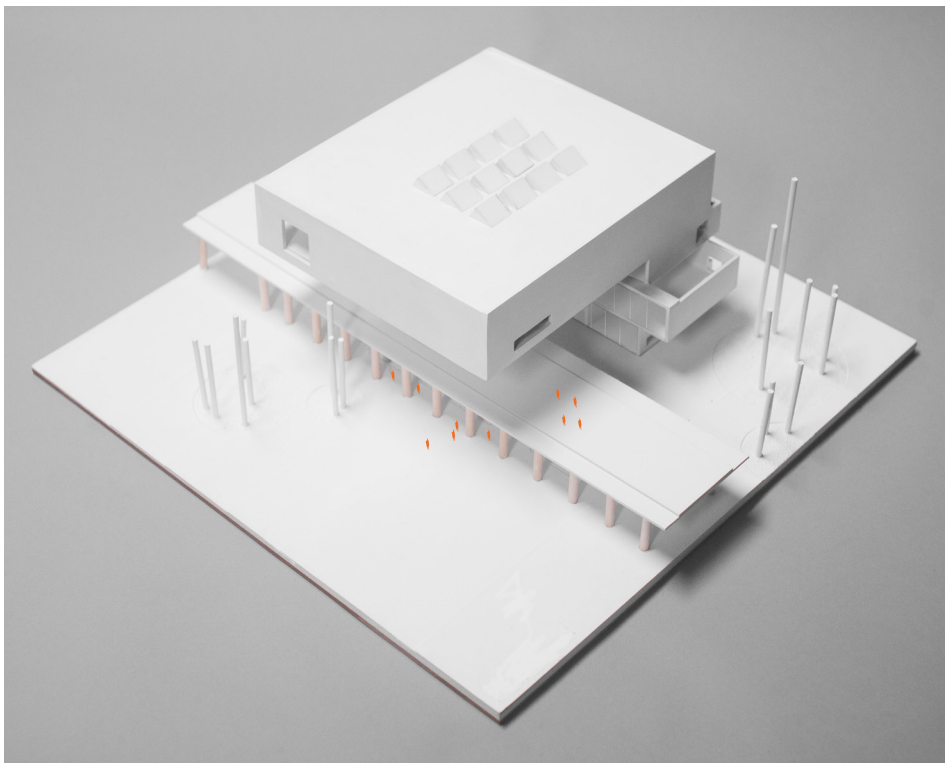
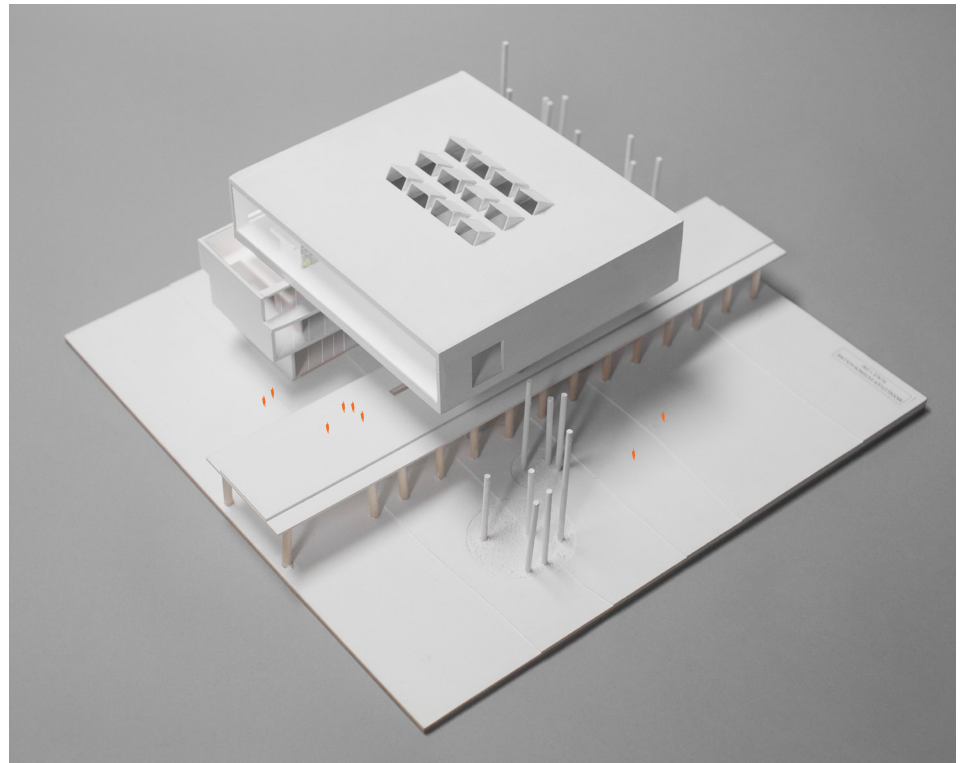
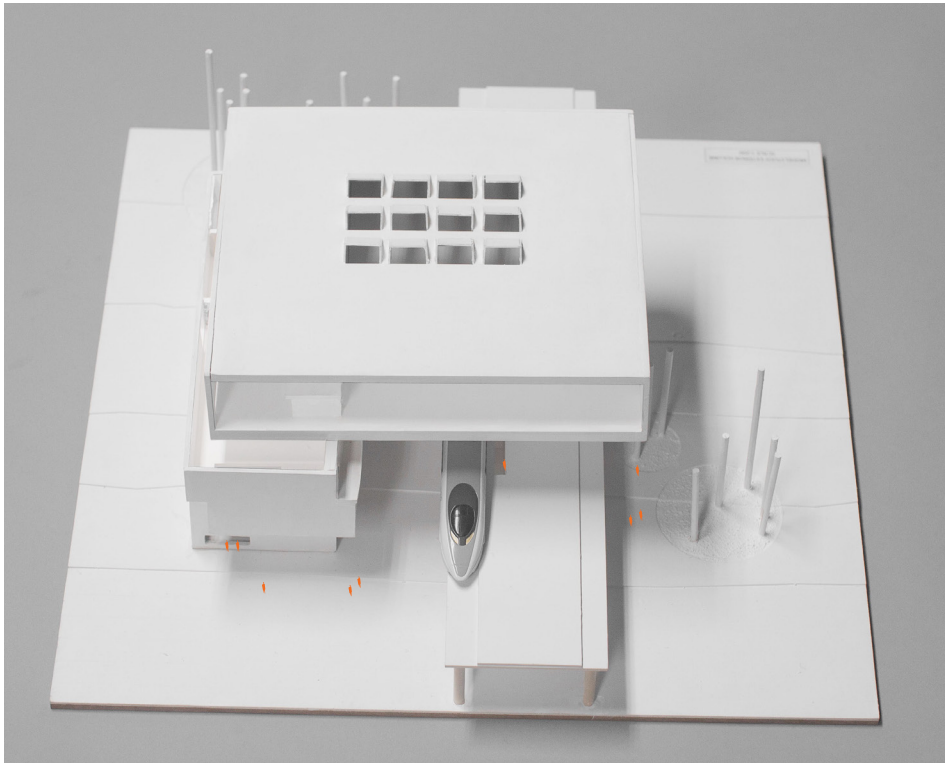


North-east



South-east





Model study exterior volume (1:200)



CHALMERS