

Stories from everyday life

- Translation of memories into design for public place

Sandra Olsson
Master's thesis, spring 2019
Chalmers school of Architecture
Department of Architecture and Civil engineering
Examiner: Marco Adelfio
Supervisor: Anna-Johanna Klasander

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Department of Architecture and Civil Engineering,
Chalmers University of Technology,
SE-412 96 Göteborg,

By Sandra Olsson, sandramolsson@hotmail.com

Examiner: Marco Adelfio

Supervisor: Anna- Johanna Klasander



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Abstract

The approach for this thesis is that the everyday life says more about the society and its values than the sensational and unique occurrences that usually are in focus for historical monuments, memorials in public space and cultural heritage sites. This thesis discusses stories about everyday life in public space and their role in the future. The focus is to investigate how to translate stories from everyday life into design for public space. Several stories that deserve a place in the future will be highlighted.

Heritage is not primarily about the past, but rather about the relationship between the present and the future. Neither is it a passive process, rather a mirror to the present that represents values that we want to bring into the future. The process of remembering is integral to forgetting. One cannot create valuable memories without also forgetting something else. Architects have therefore a responsibility while choosing what elements deserve to be remembered in the future.

The result is presented through a design proposal for small scale installations along a revitalised public path, as a part of the future developments of Nytorgsstaden in Kungälv. The chosen site is right now not known for the memories it carries and is often described as a boring place with much traffic. At the same time, it has been a central meeting place for people since the 1950s. Through a content analysis of municipal documents, interviews, collected dialogue materials and historical books, the history through the people who lives, works or visits the area is highlighted. The design aims to create places for reflection about time and place at the same time as designing usable spaces.

Keywords: Design for everyday life, public space, memories, narratives, urban design

Introduction

In November 2018, I moved to a newly build residential neighborhood in Mölndal which is located on a former stable area connected to a racecourse. Now I often reflect on the overwhelming transformation the area has undertaken on a short period of time. When I then look around in the area there is nothing that reveals the past and the former life that has taken place there. Personally, this makes the area rootless and anonymous for me.

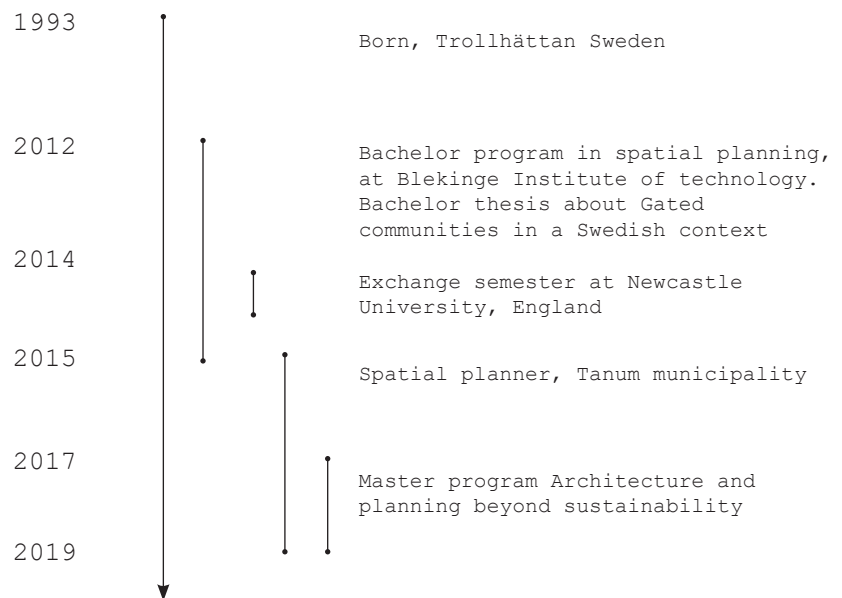
Kungälv is well-known for its long and dramatic history. In medieval times it was one of the most strategical places in Norway, both in terms of trading as well as for protection from the neighbouring countries (Kungälv kommun, 2018a). In direct connection to a large area that is recognised as a natural interest for its cultural heritage, Västra parken and Nytorget is located. The starting point for this thesis is therefore to focus on the area which is not yet broadly recognised for the memories it carries. Now this area is in focus for the municipality because of its good location for densification. This thesis then focuses on how to transform an area without losing the identity of the place, an identity that is constantly evolving and defined by its users.

On the 22nd of July in 2011 Utøya outside Oslo was subjected to a terror attack in which 69 people lost their lives (krisinformation, 2014). Today this event is what most people think of when someone mentions Utøya. Few people think about how beautiful the place is, or that people are living close to the island. People that will never forget this attack, but also people who want to move on. In an article in Expressen, some of the witnesses who are living close to Utøya says that the decision to make a memorial place on the Island to honour the dead makes this process impossible (Hegevall, 2014). When designating a place to a specific event, person or day, it is easy to erase all other memories and stories that the place carries.

About the author



Fig.1 Author



I am a quite nostalgic person, love to hear older people tell stories about the past, about their childhood and everyday life in the past. At the same time, I am not so interested in history. In school, I was bad at remembering all the different ages, like the stone age and bronze age. I started this thesis wondering why I chose this subject. It was nothing I saw coming and I had mostly other ideas for topics. This idea came to me late in the process. Now I have reflected about it and I have realized that the subject is personal and something I have not until now had the chance to explore in my professional career. Now it is time for these two sides of me to come together.

Table of content

Problem statement	12
Background	12
Aim and purpose	14
Research questions	14
Delimitations	14
 Theoretical framework	 19
Phenomenology & Narrative thinking	19
From space to place	20
Time geography and the understanding of the past	21
Communicative and cultural memories	23
 Previous research	 24
Memories in urban design	24
Cultural heritage	25
What heritage?	27
The architecture of memorials	28
Experience architecture	28
 Research design & methods	 30
Case study	30
Storytelling	33
Document studies	33
Interviews	36
Selecting stories	37
Qualitative content analysis	37
Site analysis	39
 Case study - Nytorgsstaden	 40
The site	41
City life parameters	41
Past identity of the site	42
Current identity of the site	50
Future identity of the site	54
 Reference projects	 58
Weak monuments:	58
The Estonian pavilion, 2018 Venice biennale	
Memorial drive - Landscape of memory	60
Kungsbacka torg	62
The jewish museum	64

Design proposal -	67
Nytorgsstaden in motion	
Aim for the design	68
Concept - Nytorgsstaden in motion	69
Strategies	70
Overall proposal - The path	72
Site plan	75
The bus	76
The bike station	79
The bus stop	82
The rolled in asphalt	84
 Conclusion & discussion	 88
Searching for the identity of a place	88
Heritage is not static, it is a constant process	89
A creative process	89
The art of asking questions	89
Design ideas not developed further within this thesis	90
Answering the research questions	90
Possible implementation of the method and further research	92
To you who are reading this	92
 References	 94
Literature	94
Figures	98

Chapter 1: Problem statement

In this chapter, the aim of this thesis together with the questions that this thesis answers are presented. The reader will also understand the background of the problem and what the study has focused on.

Chapter 2: Theoretical framework

This chapter focuses on the theories behind central terms and concepts such as different types of memories. This thesis interpretation of the relationship between time and space as well as public space as a social phenomenon defined by its users and their stories are explained and discussed.

Chapter 3: Previous research

This overview of previous research contains different perspectives on cultural heritage, memorial and monuments as well as different ways of interpreting memories in the public sphere. A selection of perspectives and approaches are described and compared. Finally, there will be conclusions about how this thesis will make use of these previous findings.

Chapter 4: Research design & methods

How and why the case study was chosen as a research design will be described and discussed. The central method of storytelling that has been used when sketching, analysing and presenting the design proposal is here presented. The empirical material was collected through studying different documents and combining that with semi-structured interviews. For the analysis, a qualitative content analysis and site analyses have been used. There will finally be discussions about the choices of research design and methods and how they affect the result.

Chapter 5: Case study - Nytorgsstaden

The context of Nytorgsstaden is presented according to the structure that the qualitative content analysis stated with a sub-division in time, starting with the past identity of the place and ending with the future identity of the place. The identity of the site will be presented through a selection of stories and opinions from people with a relationship to the site. How these stories about the site are connected to the physical site will be presented through spatial analysis and content analysis of some municipal documents.

Chapter 6: Reference projects

Here a few examples of the current practice and existing architectural design that relates to this subject is presented. Since this thesis tries to design with memories in an alternative way some the reference projects have been used primarily to study their architectural expression Finally, conclusions about which parts will be used as inspiration for this design proposal is presented.

Chapter 7: Design proposal - Nytorgsstaden in motion

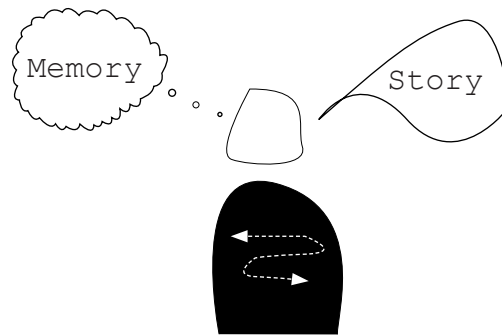
The study of the stories connected the site revealed a focus that revolves around the traffic and its infrastructure. Together with a study of the plans for the area by the municipality where the focus will shift from cars and busses to pedestrians, the concept of motion was created. All the design proposals that will be presented in this chapter are linked together through that concept. This concept has then been concretised through strategies that come from both the theoretical and the empirical part of this thesis.

Chapter 8: Conclusion & discussion

This final chapter aims to give a concluded answer to the research questions that have guided this research. There is also a discussion concerning the process; how to define identity, handle heritage as a constant process and the role of the architect.

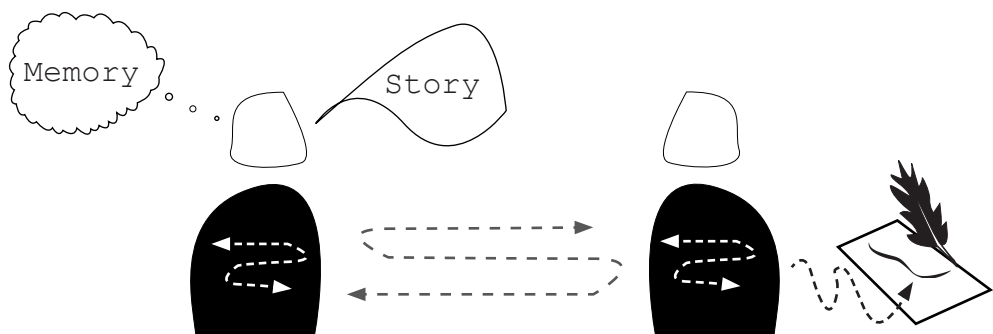
Glossary

The story of a memory



In this thesis, there are two essential terms - *memory* and *story*. They are here seen as closely connected, but there is at the same time a distinction between them. A memory is in the context of this thesis described as something that purest form only is existing in thoughts. A memory becomes a story when it is described in another medium, communicated through speaking or archived through written language.

The translation process - from memory to design



The process from memory to design contains several steps that are all based on subjectivity, assumptions and interpretations. There is no way a memory can be directly translated into a design. There are though approaches and methods that are helpful in understanding the essential parts together with the social context of the memory and its owner. In this thesis, the process and subjective mindset are as important as the design proposal.

Everyday life means in this thesis everything we do on a regular basis, the ordinary and non-exceptional. The starting point is that the social context affects everyday life as much as the individuals everyday affect the social context.

Identity in this thesis means the identity of a place. Defined by the people who have some kind of relationship to the place and their way of telling their story about the place. The identity of a place can change over time.

Narrative is here a synonym to the word story that the title refers to. The word story is a term used more in an everyday language, when narrative is more frequently used in theories.

Opinion can be extracted from stories and is more direct formulated. Opinions have a purpose of telling a specific viewpoint on for example a phenomenon, a place or a proposal.

Public space is in this thesis referred to open outdoor spaces such as squares, parks or streets. It is a sphere shared with a whole community, with both friends and strangers.

Place - space Generally, the word space is used when referring to the physicality of a specific site. The word place includes the social life and the identification of the site.

Appropriation of space is a process when a specific social group or individuals feel as a certain place is their place, they have a strong relationship to the place.

History is here defined as the past that has not been experienced, not connected to memories because they happened too long ago.

Collective memory is often used when claiming that many people have the same or similar opinion related to memories about a place, object or event. Using the word collective memory is a way of trying to recall an event or tell a story about an object or place in a summarized and collected way.

Installation is a word generally connected to art. In this thesis, it is used to describe the design proposal consisting of small-scale architectural structures in the public sphere of the specific site.

Problem statement

In this chapter, the aim of this thesis together with the questions that this thesis answers are presented. The reader will also understand the background of the problem and what the study has focused on.

Background

Cultural heritage as a national interest



Fig.2 The site is adjoining a protected cultural heritage area.

The site that is in focus is located in direct connection to a site of national interest for cultural heritage. Areas of national interests should be protected from actions that significantly damage the cultural heritage. The government has decided which areas that function as a good representation of the nation's history and therefore deserves protection. This selection has been made from the perspective of the general national Swedish history, sites that can showcase the development of the Swedish society and the shifting ideals from different decades (Boverket, 2018 & Riksantikvarieämbetet, 2014 p. 62).

This thesis does not question the selection of the cultural heritage sites but instead discusses what can happen with sites without protection, sites that many people might have a strong relation to. In sites without

protection, objectives such as densification can destroy all traces of the former life locally. Just because that site was not representative enough of Swedish history.

The risk of designing with memories



Fig.3 Existing installations in Västra parken.

A few weeks after the project started, after the site had been visited several times by the author of this thesis, a new discovery about the site was made. In the middle of the park, there is a smaller playground. The playground consists of a constructed ditch with a small bridge and a yellow circular shaped area. At the end of the ditch, there is a circular shaped area for collecting water with three concrete birds. At the beginning of the thesis process, these shapes were understood as just random objects misplaced in a park. But now, after the information has been collected about the site these shapes are understood differently. When the observer had no relationship to the site, they were just misplaced and odd-looking. When the observer, on the other hand, had gotten a relationship to the site and its history, they instead became a relic from an old natural ditch and a golden royal crown.

These existing designs highlight one of the potential risks of designing from the perspective of memory. That the result risk becoming un-relatable from the perspective of those who do not have memories connected to it or understand the relationship to the past. It is essential to still design with the usage of the design and its context in focus. To strive for designing attractive environments that can be used in many years to come.

Aim and purpose

This thesis aims to expand the discussion regarding cultural heritage to also include the everyday perspective of life in public space. In this thesis, the everyday life perspective of people that have some kind of relationship to the area will be highlighted and argued to be an important part of a sustainable development.

To prevent these stories from fading this thesis will explore possible ways of how to visualise memories from the past. Focus is on the process of revitalisation of historical places, meaning all places that are already occupied by people. The design aims create places for reflection about time and place at the same time as designing usable places.



Research questions

- *How can design of a place be done in a way that honours the everyday stories and the relationship between the history of the place and its users?*
- *What significance can memories from everyday life be given in the design of public spaces?*

Delimitations

This project has touched upon methods for public participation in the planning process, but the focus has not been on the topic of participation itself. Rather on how to use a participatory process in a way that highlights the stories about everyday life. More of an anthropological study based on observations than of active participation and co-designing together with people has been done. This is a delimitation strictly for this thesis. In real life planning the author encourages the architect to work inclusively during the design process as well.

One of the reasons why Nytorgsstaden was chosen as the case study was because of the planning program that had gone public a few months before the thesis started. This meant that the study could be based on contemporary ideas and a rich material. The intentions are not to criticise or come up with alternative ideas. The focus has instead been on a level of detail that has not been studied in the planning program, about forming and organising the public spaces in between the buildings. When it comes

to sustainability, the focus has been on social and cultural sustainability.

Since this work is a tribute to personal memories and the user's relationship to the site, a delimitation in time has been made. The study involves the current situation and back to the time were the square first become the square we know today - back in the 1950s. Geographically the study has focused on the area around Nytorget and Västra parken, but the neighboring areas as well as Kungälv as a city have also been studied to some extent.

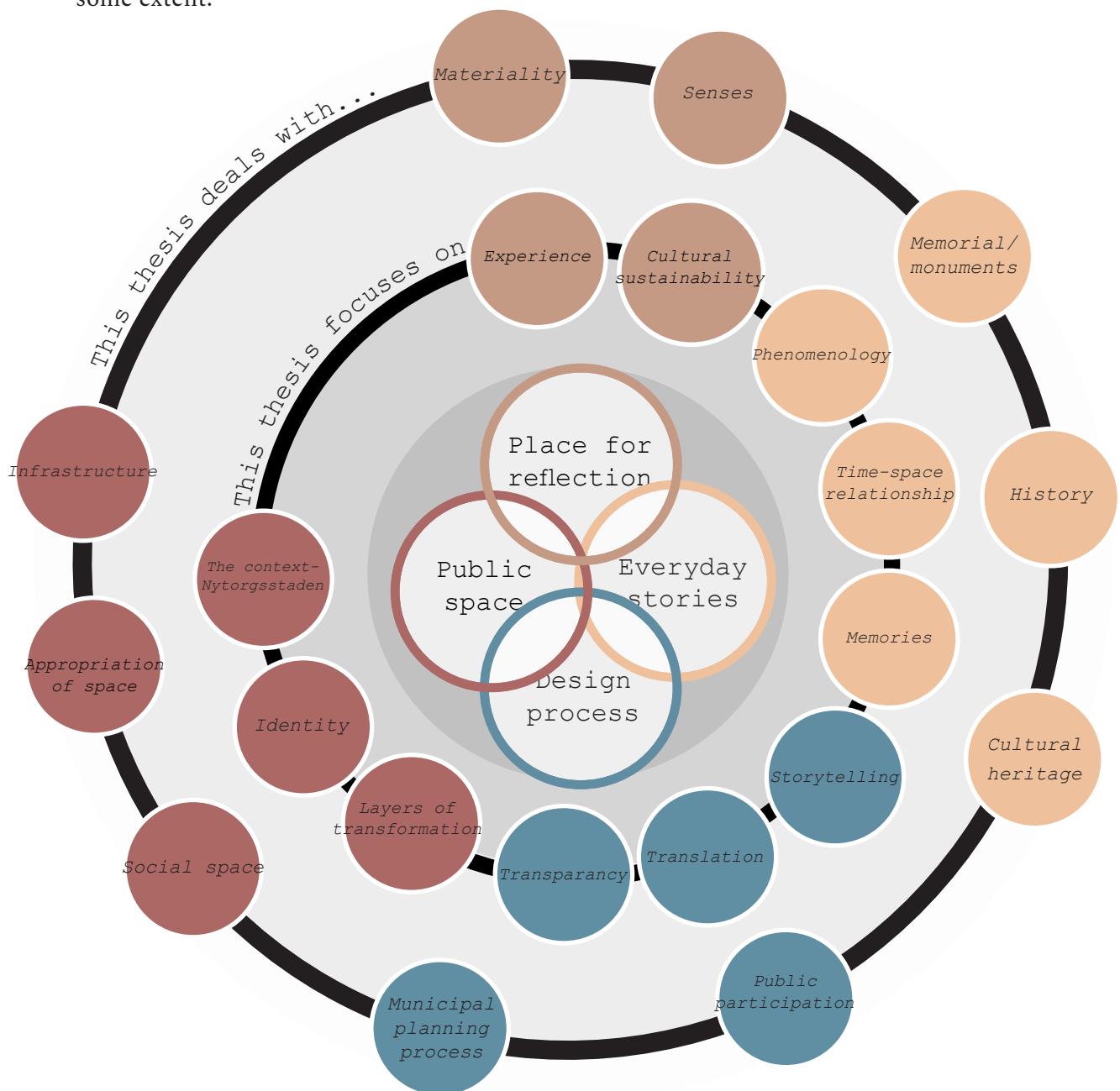


Fig.4 In the middle the core of this thesis is found. In the next circle the topics that this thesis will focus on are found. In the most peripheral circle the topics that this thesis only will deal with are represented. The topics are divided into four categories.

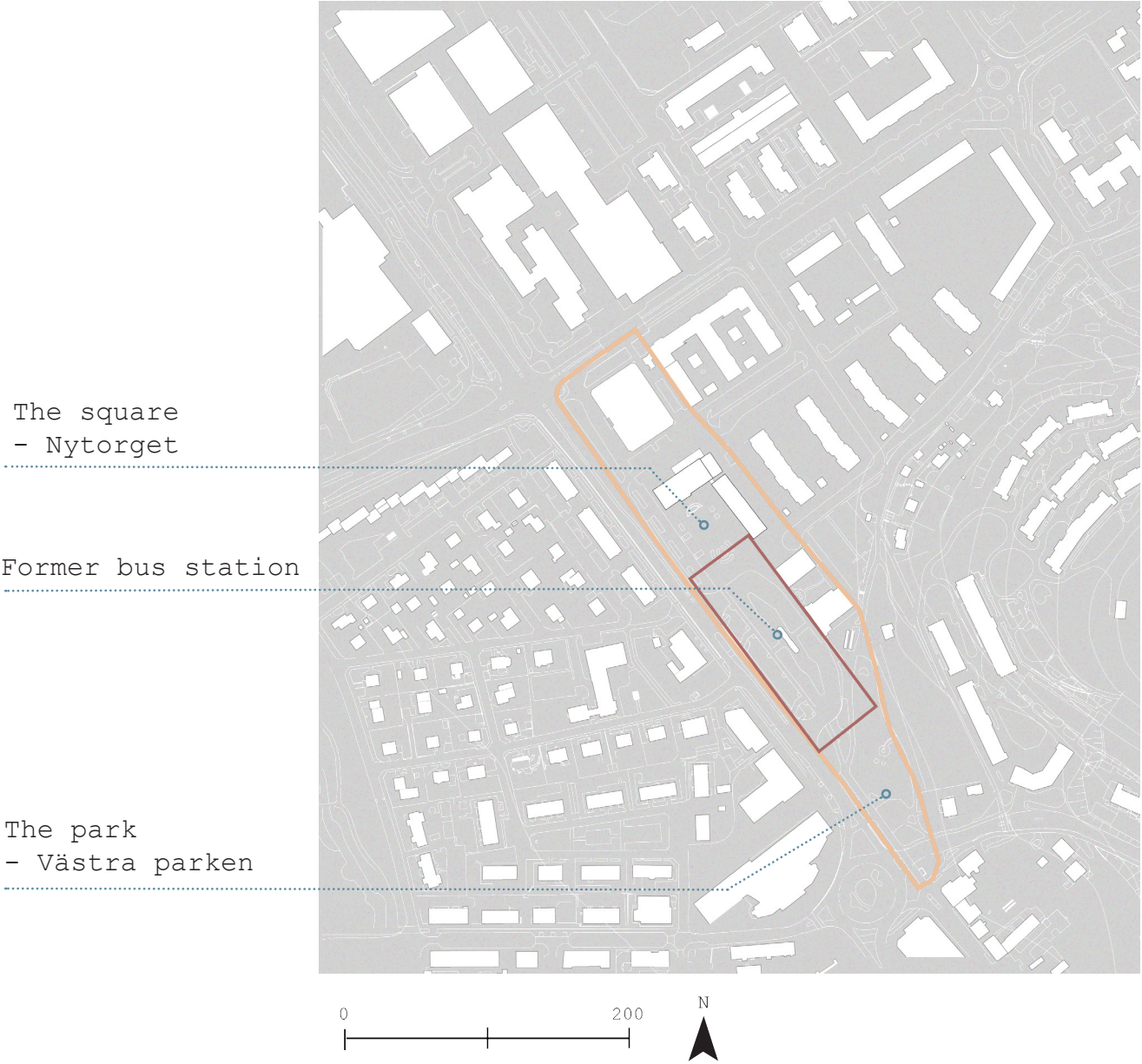
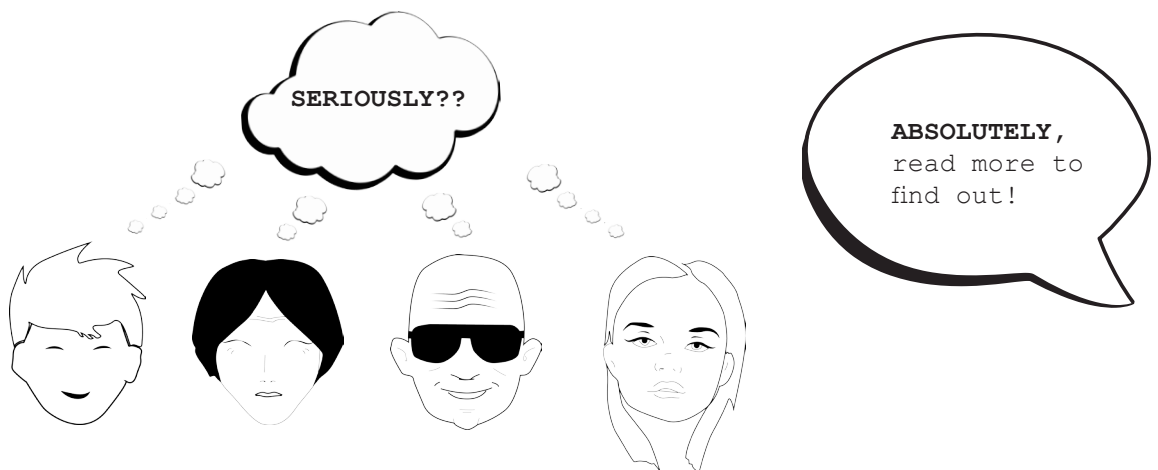
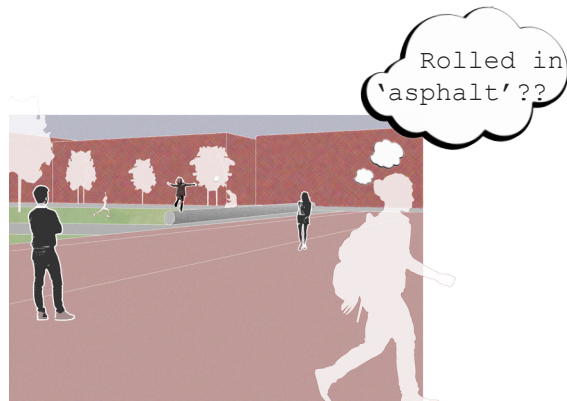
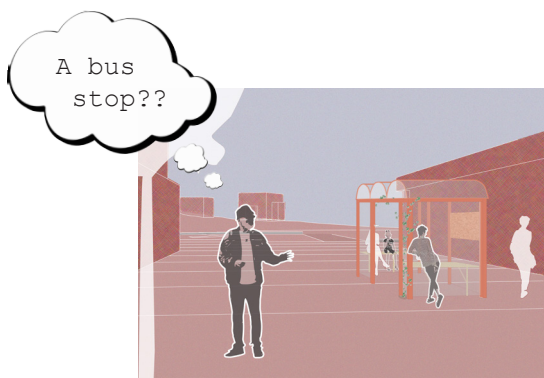
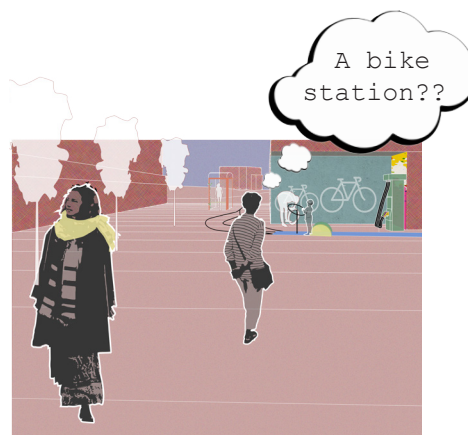


Fig.5 Geographical delimitations. The orange line constitute 'the site' in this study. The red line marks the area were the main design interventions are located.

From memory to design

This thesis proposes four small-scale installations along a revitalised public path in Kungälv. They are all based on stories about everyday life at the site collected from people with some kind of memory connected to the site.

These installations might be seen as too simple with too little focus on the architectural expression. However, everyday life is many times the opposite of extravagance and magnificent. These installations try to recall environmental details from the public space that might otherwise risk being forgotten.



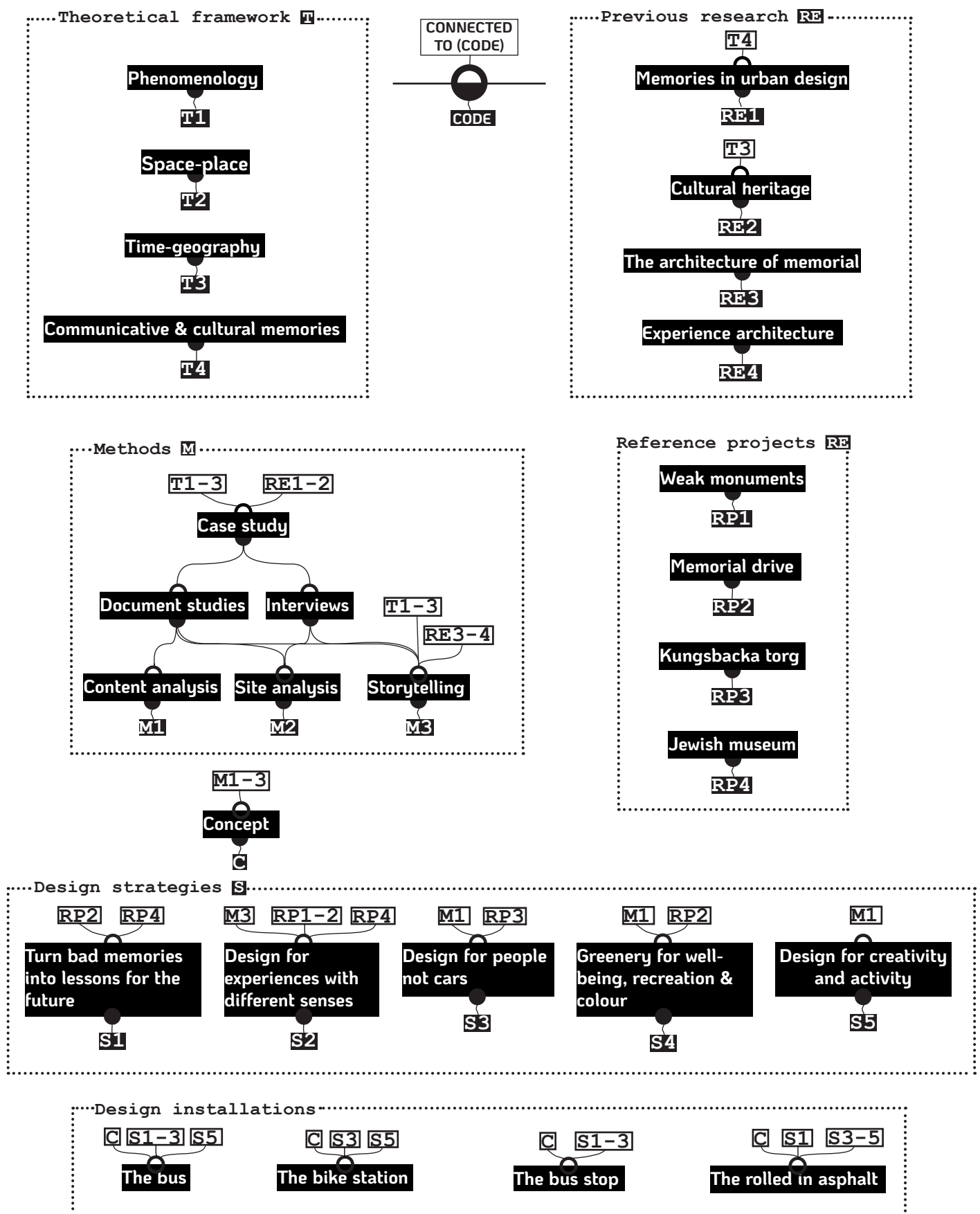


Fig.6 Diagram that shows how the different parts of this thesis are connected.

Theoretical framework

This chapter focuses on the theories behind central terms and concepts such as different types of memories. This thesis interpretation of the relationship between time and space as well as public space as a social phenomenon defined by its users and their stories are explained and discussed.

Phenomenology & Narrative thinking

As a philosophical theory, phenomenology is based on perception and experience and how those consists of social and practical engagements. Crucial is the understanding of the individuals' part of a social context (Van de Vijver, 2018 pp.297). Phenomenology is an anti-positivistic approach that has its roots in the humanistic hermeneutics where the relativity of knowledge is in focus. Generally, phenomenology is common as an approach in social science as it focuses on subjectivity rather than objectivity and a description rather than analysis (Denscombe, 2009 p.109 & Bryman 2008 p. 40-41). In this thesis, phenomenology serves as the base for the research design (case study) and for working with the storytelling method.

Subjectivity
over
objectivity

Connected
to case
study and
storytelling

The way phenomenology has been interpreted into architecture theory has often been about taking a critical perspective with a focus on the use of public space and the experience of it (Van de Vijver, 2018 pp 297 & Bryman 2008 p. 32-34). This approach fits this thesis well since it focuses on the individuals' experiences in a public space. The work of Christian Norberg-Schulz is often referred to when it comes to architectural theory based on phenomenology since he was one of the first ones to bring the tradition of phenomenology into architecture as a critique to functionalistic modern architecture (Dehs, 2009 p.17-19).

Critical
perspective
with focus on
the use and
experience of
public space

The point of departure for this thesis is the phenomena of an everyday-life. This makes phenomenology a good approach to use since it is often used to study everyday basic structures and activities (Norberg-Schulz 1980 p. 6). Focus is also often on understanding how different users of the spaces experience them. Therefore it is important for the researcher to present the work from the different user's perspective and try to capture emotions, opinions or/and attitudes. Within the everyday perspective a

Focus on
the user's
perspective.

social constructivist approach is often used, so also in this work. This means that the personal feelings and interpretations from different social constellations or events are in focus and there is an understanding of that multiple realities coexist (Denscombe, 2009 p. 111 - 113). In this case, it may for example mean that people who often pass the area at rush hour experience disturbing traffic while people who work in a shop might think that they need more parking.

Narrative
thinking

Within phenomenology, there is a theory called narrative thinking, developed by Paul Ricoeur in the 1990s. A narrative story, is according to Ricoeur, a temporal totality and a mediation between time as passage and time as duration. Narratives are a tool for reconfiguration of life, a way of capturing time and translate it to a story that can be read and understood by another person. The narrative is a representation of the fictional part of a subjective story (Ricoeur 1991 p. 21-23). Phenomenology has served as the base for this thesis but since narrative thinking is more specifically into stories, it has been the theory within the phenomenological approach that has been used the most when studying the case and trying to understand the users.

From space to place

No clear
distinction

As a start, it can be said that there seems to be no clear distinction between the use of the terms *space* and *place*, although theorists sometimes want to make a difference between them. Christian Norberg-Schulz has been building much of his work upon the notion of a *place* as more than a location. In his work, the *place* is about the combination of unique objects on a specific location that forms the *environmental character*. When Norberg-Schulz discussed place as a phenomenon itself, Henri Lefebvre continues and discusses the notion of social space, in a way that can be compared to Norberg-Schulz description of a *place*. The social space is based on the social reality were practical things as well as feelings and senses matter (Norberg-Schulz, 1980 p. 6-8, 11 & Olsson, 2008 p. 57).

Environmental
character

Social space

The importance here is not the word itself. Rather how the theorists start to talk about something beyond the mere physical conditions of a space. Norberg-Schulz definition of *place* is strongly interlinked with the definition of the content in everyday life-world as it is a paraphrase and a more concrete term for an environment where we usually mean a complex landscape including different elements (Norberg-Schulz, 1980 p. 18-21). This theoretical framework behind the definition of a place is applicable to this thesis since it deals with the everyday life of people within a certain

public location. The thesis is not only about the objects such as the buildings around the square or the trees in the park, but about the whole environmental character of the place.

Within phenomenology, the character is central in the understanding of a place. But for this thesis, the concept of *genius loci* or the *identity of a place* is even more relevant. The identity is both a concept that can be applied to a place with a certain environmental character or a concept of a relationship between humans and a place, of identification. What constitutes the structure for identification, becoming friends with the environment as Norberg-Schulz expresses it, is often based on concrete environmental properties. It could be buildings, the streets, even the pavement on the sidewalk or a tree. Sometimes even small environmental details can make up for complex spatial structures (Norberg-Schulz, 1980 p. 18-21). This understanding of the importance of identification is crucial for this thesis. This since it tries, through a case study, to find the identity of the site through everyday stories. Finally the identification is central in this process since the proposal consists of a design that makes some people still identify with the place even after it has undergone major structural changes.

The identity
of a place

Small
environmental
details can be
more important
complex
spatial
structures

Identity of
a place is
central in the
understanding
of the
case study
(Nytorgsstadén)

To continue, Lefebvre's writings about the production of space is an interesting approach for this thesis. He explains that each space affects the people that are being exposed by it. It is this type of exposure that creates a relationship that later leads to an appropriation of space. An appropriation of space is the opposite to domination of space. Dominated spaces are often works of construction that are mostly possible due to technological development (Lefebvre, 1991 p. 164-168). In the site that has been studied for this thesis, the previous bus station is an example of a dominated space. This thesis shows how to transform a previously dominated space in a direction towards appropriation of space.

Appropriation
of space

Time geography and the understanding of the past

In many cases, according to the geographer Torsten Hägerstrand, researchers focus on the study of a specific object in a controlled environment (Hägerstrand, 1991 p. 134). This thesis instead focuses on the relationship between time and space through an exploration of the stories told by the users of a specific public space. This has been studied through a specific case study. Time-geography is a merging of the two traditional disciplines *history* and *geography* and tries to investigate how the perception of space can be something that changes over time (Hägerstrand 1991 p. 134)

Combining
history and
geography

Storytelling
as a method
for presenting
the time-space
relationship
between a
place and its
users

Hägerstrand describes this relationship from the eyes of the observer. He argues that the things we see now occurs to be contemporary but has existed a various long time. When we add a time perspective, we can understand how long in the past the things have existed. We still don't know though, how long in the future things will exist, at least not in an individual perspective (Hägerstrand, 1991 p. 134-135). This individuality of the time perspective is what makes it hard to design a space based on memories from the past. For some people or in some situations the past can be two months ago, while other refer to the past as fifty years ago. This is also a perspective that can change depending on how fast changes in the built environment are made. Storytelling has here been used as a method for capturing and presenting the individual character of the time-space relationship, through both analysing stories about the place and the creation of different fictive personas.

Post-modernity
as a depth-
less world

Since the industrial era, the development of urban areas has been rapid. Societies are changing in speed that is higher than ever before. This development, especially in the post-modern era has been described as a time of confusion about the time-space relationship, leading to the production of a depth-less world. The postmodern time has often been described as an era when the connection between time and space was lost. Mike Crang and Penny S Travlou claim that the urban fabric is to be an arena where different historical eras converge. In the understanding of time and history, it is crucial to see the past as not a fixed state. Instead look at it as something that is relatively connected to time. The understanding of the past's virtual presence in space stands in contrast to the modernist way of only focusing on the creation of a new world (Crang & Travlou, 2001). Even if history is not in focus for this thesis, it still does not strive to continue rejecting the past as the ideas of modernist society. Instead to learn from the past.

Do not reject
the past,
learn from it

Memories is
the present
of things
that already
happened.

Hägerstrand further talks about memories as the present of events that have already happened (Hägerstrand, 1991 p. 133). This way of talking about memories can be likened to communicated memories that this thesis tries to capture and translate into design (see next page). The present cannot be separated from either the past or the future. One way of seeing the present in the perspective of individuals can be through seeing one's whole life as the present. This way the past would be things that happened before a persons' existence (Hägerstrand, 1991 p. 133-137). Further in this thesis, the present will still be referred to as the current situation and the past can be things that happened a year ago as well as 20 years ago. The word

history will instead be used while talking about things that happened in a time where no one or few that lives today have experienced.

Communicative and cultural memories

Generally, memories can be divided into two categories - *communicated* and *cultural memories*. Memories that have been told to another person in an everyday life situation are typically communicated ones. The life-span of communicative memories is also no longer than one generation since they are based on perceived experiences. They are usually being told in a disorganized, non-specialized and informal way. These memories appear different when they are being told to different groups of people. The person who is talking has a certain understanding of the listeners. At the same time, the listeners have certain socially constructed understandings that affect the way the memory is being told (Assmann & Czaplicka, 1995 pp. 125-128).

Communicated
memories = Told
in an everyday
situation

When the setting in which a memory is told changes from everyday to more formal the term cultural memory can be used instead. These are memories that have been maintained through books, rites or monuments and they are more precisely described in relation to a fixed time. This means that to keep a communicated memory it eventually needs to be transformed into a cultural memory. The result of this transformation and reconstruction is related to the knowledge and reference to the contemporary society that first objectified the memory (Assmann & Czaplicka, 1995 pp. 128-133).

Cultural
memories =
Archived
memories

This thesis will focus on the process of how architects can transmit everyday communicated memories into design. This eventually means that the communicated memories will be kept and hopefully stay longer than the time-frame for communicative memories and eventually turn into cultural memories. The proposed designs are already both communicative and cultural memories, depending on the beholder. Eventually, they will become cultural memories for everyone, and also then a part of the history, according to the definition on the previous page. This also showcases the importance of understanding that there will always be new memories produced. Therefore designing with memories needs to be a never-ending process and next time something will be changed about the site, the memories connected to that particular area will have to be taken into account.

Previous research

This overview of previous research contains different perspectives on cultural heritage, memorial and monuments as well as different ways of interpreting memories in the public sphere. A selection of perspectives and approaches are described and compared. Finally, there will be conclusions about how this thesis will make use of these previous findings.

Memories in urban design

Memories
is related
to personal
opinions about
relevance,
interest and
pleasure

Rodney Harrison, a researcher in cultural studies, writes that the process of remembering is integral to forgetting. One cannot create valuable memories without also forgetting something else. Monica Wehner argues that this process is not only about ordering the memories but also about organising 'the self', to prevent a bodily overwhelming situation. Memories are strictly related to personal opinions about relevance, interest and pleasure (Harrison, 2013 p. 5-7 and Wehner, 2002 p. 70-71).

There is
a risk of
exclusion
using
memories and
archived
material in
design

Harrison argues further that it is the same with heritage. While adding heritages, both tangible and intangible one should always be aware of the risk of creating an overwhelming situation. Such an overwhelming situation would make each heritage less effective. Therefore, those who have the power to choose what to keep needs to choose carefully what elements from the past that deserves a spot in the future (Harrison 2013:5-7). This selection of memories also means, according to Kevin Hetherington, a professor in geography, that even the archives will not provide the searcher a complete picture of the history (Hetherington, 2013:17-18).

Since the archives only contain a selection of stories based on cultural memories there is always a risk of exclusion when using heritage in urban design. That exclusion could result in a design that only tells one side of the story; stories from one race, class or gender - but there is always an alternative story. Hetherington states that heritage is many times kept and invested in because of an agenda of urban or image branding. Furthermore, he points out that the key to the alternative counter-memories is 'allowing those voices to speak for their own sake, out of the archive and not on behalf of it' (Hetherington, 2013 p. 20 & 27). That is of course difficult to do

,but this thesis uses case study as the research design that combined with semi-structured interviews and narrative analysis (a qualitative content analysis) and the storytelling method attempt to capture and extract this type of result.

Case study and
storytelling
to capture
and extract
counter-
memories

A city is also a form of an archive just like libraries, museums and databases; it contains an urban collective memory. It contains layers of everyday materiality that together compose the uniqueness of the city. Together the architecture of the buildings, street layout, names and cafés form an archive that is built up over a long time, where many times just fragments of the past are visible today (Hetherington 2013:17-18).

The city as an
archive

Collective memory is a term often used when talking about the memory of a geographical site, event or tradition. The collective memory often refers to social groups and how they relate to time (Narvaez 2013:16). Another way of talking about a societal memory is to say that 'Society is memory, and memory is recognition, identity' (Blom, 2017 p. 14). This way the memories are argued to be an important part in finding the identity of a place that Norberg-Schulz has written much about. Young argues that the collective memory instead should be viewed as the members of the group's individual and often competing memories. He claims that it is important to understand that an individual's memory remains to that individual and that there is no sharing of memories but assumptions and values (Young 1993: preface 11-12). The reality is probably that memories are both interacting and coexisting as well as unrelated to each other. Individual memories such as family stories are described as passed on communicated through generations while societal and generally more official stories often have a higher grade of aftermath constructions. Often media plays a role in presenting heterogeneous memories in a more simplified and collective way (Assmann & Shortt, 2012 p. 4 & 8).

Collective
memory

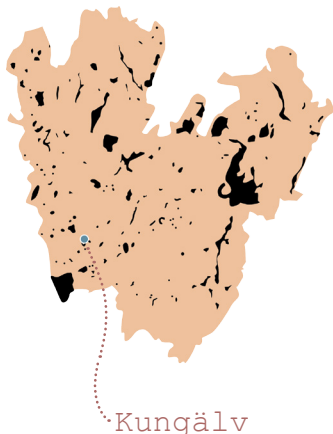
Different
memories can
be both
interacting and
unrelated to
each other

Cultural heritage

Since the past is not static, neither is heritage. Past is enlightenment as much as it is the modern era. This means that the concept of heritage is constantly evolving (Harrison 2013 p.6). Seeing heritage as something in constant change opens for possibilities of taking an active role in planning for the future.

One interesting aspect for this thesis concerns the definition of heritage by Harrison where he states that 'heritage is not primarily about the past,

Both intangible
and tangible
heritage can be
protected



Areas without
protection as
cultural heritage
in Västra
götaland, Sweden

In this thesis,
a case study
has been done
to study
everyday
heritage

but about the relationship with the present and the future.' It is also...

not a passive process of simply preserving things from the past that remain, but an active process of assembling a series of objects, places and practices that we choose to hold up as a mirror to the present, associated with a particular set of values that we wish to take with us into the future (Harrison 2013 p. 4)

Today do we live in a world where almost everything is said to be heritage. UNESCO has the listing criteria for official cultural heritage. That list is long and implies both tangible and intangible heritage which can include everything from sites, landscapes and museums (tangible) to languages, traditions and music (intangible). Since the late twentieth century memories have been a crucial political and cultural phenomenon. At the same time the number of listed cultural heritage objects and places rapidly increased and the definition for listing expanded (Harrison, 2013 p. 3-5), recently also the intangible heritage has gotten more attention (Riksantikvarieämbetet, 2016 p.38).

In Sweden, there are several geographical sites protected by UNESCO but also cultural heritage sites that are protected in the planning and building act as national interests. The chosen site in this thesis borders on a place that is designated as a national interest as a cultural heritage, which means that it is protected in the planning and building act. This protection comes with several restrictions and means generally that there is a higher demand for carefulness when rebuilding within those areas compared to surrounding areas. Cultural heritage sites have been protected since 1987 and they are in number around 1650 in Sweden. (Riksantikvarieämbetet 2014). The national board of housing, building and planning (Boverket) writes that these national interests are chosen to represent a meaningful historic societal process (Boverket, 2014). They have though been criticised for being unclear and hard to interpret and have led to differences in implementation between authorities and municipalities (dir. 2013:126 p.4).

In his book *Heritage, critical approaches*, Harrison suggests a new dialogical method where heritage cherishes the relationship between humans and non-humans, nature and culture that can maintain the relationship between the past, the present and the future. In this new way of seeing heritage as it operates in the relationship between people, objects, places and practices (Harrison 2013 p. 3-7). This way of focusing on the relationship between tangible and intangible heritage has been applied in this thesis and studied through a case study, with the focus on an everyday heritage.

What heritage?

This thesis is based on a critical perspective concerning which stories get attention as a cultural heritage. In their paper *Rethinking heritage, but from below*, the geographers Hamzah Muzaini and Claudio Minca criticize who makes the selection of heritage sites (elites and supranational organisations such as UNESCO) and the representation of stories. The conservation process of heritage often tends, according to the authors, to focus on getting an authentic look of the building or site, often a way to turn it into a tourist attraction (Muzaini & Minca 2018:1-5). Today heritage cities protected by UNESCO has become so popular that everyday life in the cities is starting to fade and the tourists are taking over the streets. This issue of normality has now been highlighted in a project by the Czech artist Kateřina Šedá, which was exhibited in the International Architecture Exhibition, Venice Biennale in 2018. A fictive organisation called UNES-CO was founded with the goal of striving to:

conserve a semblance of normal life for the local population in the centres of cities where mass tourism endangers the everyday activities connected to life in urban centres, such as enjoying the fresh air on a park bench, taking out the garbage or traveling to work. (UNES-CO, 2018)

This approach of seeing activities connected to the everyday life of the inhabitants as the endangered activities can be a bit provocative but it focuses on an ongoing problem in many of the cities recognised as heritages by UNESCO. A situation where the everyday has been pushed back, to a point where the past has taken over and there is no life that will create new memories for the future. This is also something that can be compared to the national interests in Sweden that are protected by law and chosen to represent a certain time in history (Boverkett, 2014). Even though it has not gone that far.

Feras Hammamia and Evren Uzerb write about heritage activism and advocacy as an important counterweight to changes that do not care about the local histories. They use the movements in Gårda in Gothenburg as an example of how shifting powers can lead towards collective actions with the goal of a just urban transformation. Through the usage of heritage, alternative narratives can be found as a resistance to urban change that neglects the identity of the place (Hammamia & Uzerb, 2017 pp. 445). This alternative heritage is in the case of Nytorgsstaden connected to everyday life, which is the perspective that will serve as the counterweight to the municipality's plan of densification of the site.

The tourism takeover

Everyday life as an endangered activity

Heritage activism

A thousand
holocaust
museums in
Europe

The meaning
lies in
the viewers
response

Creating an
interactive
design with
dialogical
qualities
through
storytelling

Design as
the making of
culture

The architecture of memorials

Today the range of memorial places are very broad, which can be connected to the fact that the definition of what can be a cultural heritage also is sprawling. The collection of memorials is today represented through for example museums, parades, moments of silence, memorial gardens and resistance monuments. When professor James E. Young wrote his book about holocaust memorials in 1993 there were a thousand memorial places in Europe, Israel and America dedicated to the mass murder and resistance of Jews during the second world war. The same book also states that Auschwitz had 750 000 visitors and Yad Vashem in Jerusalem had 1,250 000 visitors per year (Young 1993 p. 10 preface).

Sometimes the elements that are chosen to represent the memories are simple ones, such as lonely stone blocks. Often, as Young describes it, they are by themselves of little value but together with the memories they emphasize they become very valuable for many people. The meaning of the monument lies in the viewers' response. When it is designed in a way that allows it to be interactive and have a high dialogical quality (Young 1993 p. 12 preface & 7-8). This thesis strive for designing interactive installations and to understand what the essential parts fictive personas and storytelling has been used.

When it comes to public monuments in general, they are to be seen in the context of the political and cultural meaning attached to them. They do not only constitute as the setting for the memories but also contribute to a greater meaning through its own symbolic architecture (Johnson 2002 p. 293).

Experience architecture

Today we have a lot of knowledge about how culture is embedded in humans. This has led to the fact that we now not only see design as a practice of culture but also as the making of culture. This means, according to Harry Francis Mallgrave - professor Emeritus of Architecture, that when we are designing the world around us, we are at the same time designing who we are in many ways, both biologically, intellectually, morally and aesthetically (Mallgrave, 2018 p. 9)

This thesis tries to design small-scale installations that will cause reflections about greater things. That aim goes hand in hand with the architectural thinker Juhani Pallasmaa's statement that 'the ultimate meaning of any

building is beyond architecture; it directs our consciousness back to the world and towards our own sense of self and being'. In this project, the concept has been used to see beyond the actual architectural structure and to instead focus on what it provides for the users (Pallasmaa, 2014 p. 13). Pallasmaa explains the importance of working with architecture as a *life-enhancing experience*. He believes that architecture works as the base for understanding the human existential condition as it can project meanings. A similar way of seeing this is as Mallgrave puts it, 'that designers should be viewing their efforts within the developmental context of people's living activities...' (Mallgrave 2018 p. 51). In this thesis, this is what the focus on the everydayness in the public space has tried to achieve.

Architecture
as a life-
enhancing
experience

When working with experiences in architecture it is important to understand how the users can view design differently when it interacts with different senses. Generally, the concept is that a maximised experience is a multi-sensory experience. (Pallasmaa, 2014 p. 18-19) The focus on users in public space is central to this process. Therefore stories that connect to different senses have been highlighted. Questions concerning the smell and the sound of the place today and in the past have been asked in semi-structured interviews. For the future state, including the designs, these stories have been interpreted through fictive storytelling.

A maximised
experience
is a 'multi-
sensory
experience'

The visual sense is usually the dominant sense in architecture and we need to have a more inclusive attitude towards all senses (Pallasmaa, 2014 p. 18-19 & 44). Still can the importance of the 'first sight' not be stressed enough. Through our eyes, we understand depth and scale. When looking from standing on the ground you always have a forefront and a background where the level of detail differs. (Mallgrave, 2018 p. 74-75). The visual observation is though often confirmed by touch. In architecture, the tactile sense is often connected to materiality. Through our skin, we feel the texture and the density of the material. We can also understand space though measuring the size of a room with our legs (Pallasmaa, 2014 p. 34-43). The city is also a focal point for different smells and noises, with both positive and negative connections. Sound can be a driving force for imagination, the sound of a siren can make us reflect on life and death. Pallasmaa also writes that the most persistent memory of a place is often its smell (Pallasmaa 2014 p. 54, 58). To end and to connect back to the topic of memory, Mallgrave writes that 'we understand places through our senses but more importantly through the memories of our emotional consciousness' (Mallgrave, 2014 p.80).

Stories about
for example
the smell
and sound
of the case
have been
extracted.

Research design & methods

How and why the case study was chosen as a research design will be described and discussed. The central method of storytelling that has been used when sketching, analysing and presenting the design proposal is here presented. The empirical material was collected through studying different documents and combining that with semi-structured interviews. For the analysis, a qualitative content analysis and site analyses have been used. There will finally be discussions about the choices of research design and methods and how they affect the result.

Case study

Research design

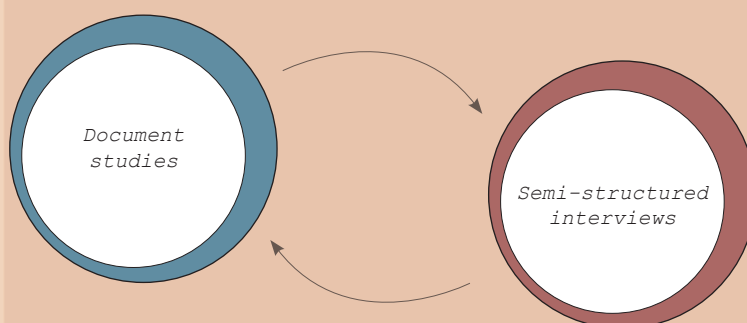
All the empirical material that has been collected is connected to a case study. Case study as a research design gives the researcher a possibility to tackle complex situations and explain it in a less complex way. Through the investigation of one separate case, the general debate can be highlighted (Denscombe, 2009 p.59-60). This methodology fits this research especially because of its general ability to focus the study on social relations and processes. Studying one case allows the researcher to investigate it in depth and try to understand its complex relations (Denscombe, 2009 p.59-60). In this case it is important to understand how the overall site is linked with the objects and the people using the site and the objects in it, and vice versa.

This study is searching for generalization when it comes to the process of working with stories in design, to find a way of understanding the translation process. The site is also used to answer the hypothesis that all sites that people have a relationship with have stories that deserve to be told. However, a research design based on one case study has been criticized when it comes to whether generalizations can be made from one case. To avoid this critique the researcher, according to Denscombe, must think carefully in the selection of case. He argues for the importance of choosing a site that is representative, that can be categorized and seen as typical for other places in the specific category (Denscombe, 2009 p. 68-69). This time the category would be a central park and public square. Then it is important to identify the important characteristics that can make comparison with other sites possible and finally to showcase it (Denscombe, 2009 p. 69).

Here one case study has been chosen to be able to investigate it thoroughly and with the use of different qualitative methods a better understanding of the case and the different stories it carries. By studying a case through different methods, a triangulation can be achieved (Denscombe, 2009 p. 184-185. This time the material will be collected through interviews and document studies. Thereafter the material will be analysed through qualitative content analysis and site analyses. The analyses are here not used to test the credibility of the collected stories. Rather to get a deeper understanding of some of the backgrounds to the stories and put them in a context.

Why Nytorgsstadén?

- Ongoing planning process (early stage)
- Existing dialogue material
- Varied landscape (park, station & square)
- Outside an area recognised as national interest in cultural heritage
- Easy to visit (close to Chalmers)



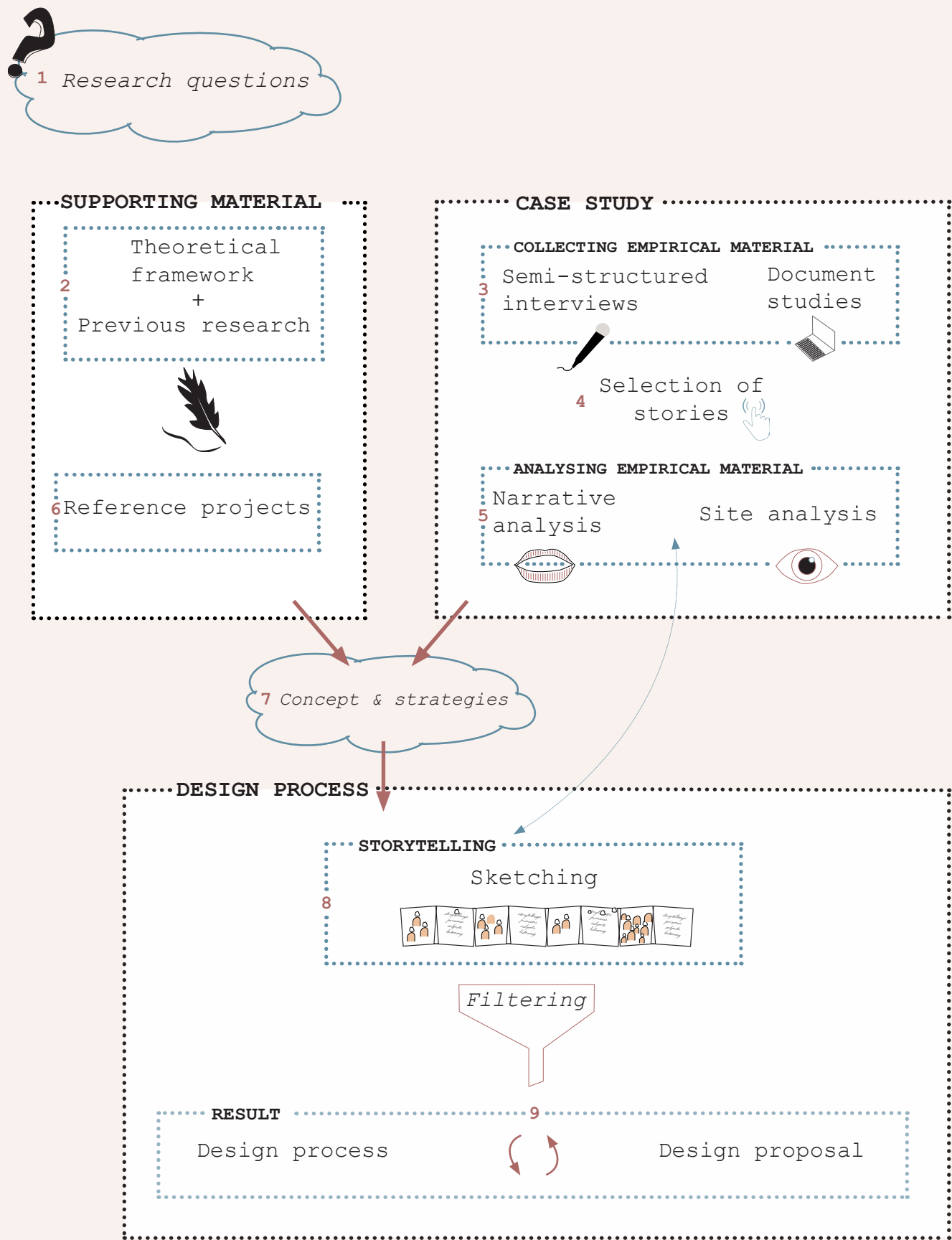


Fig.7 The process diagram. The last part of the process is found on p.63

Storytelling



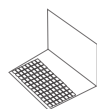
The concept of storytelling has been central throughout this process and it has been used for several purposes in several steps connected to the iterative process. The method is based on narrative thinking and is often used to get a deeper understanding of the users of the design, their needs and experiences. It helps the researcher to retell everyday life events and to connect time and space surrounding the designed object (Gerards & De Bleeckere, 2004 and Rahman Wahid & Atmodiwirjo, 2018). In this booklet, the collection of the stories from everyday life that is in focus for this process is presented in a way that gives the reader an understanding of the site and its identity, through time.

Central method
throughout the
process

Storytelling is here used as an analysis method to understand the crucial elements in the translation from story to design. Throughout the design process, the proposals have been critically analysed and viewed from different perspectives, personas. This is to try to understand how a young person would understand it versus an elderly or someone who has lived close to the site for a long time versus someone who moved in recently for example. To be able to understand the different fictive personas, storytelling has been a helpful method.

Finally, the method has also been used as the main presentation method for the design proposals. They are later in this booklet presented through a serial vision of eye-level perspectives viewed from different personas, created by the researcher, are being presented. Through working with a method throughout the process it is easy to stay in focus and to follow a specific track.

Document studies



Document studies try to make use of the processes that have already been carried out a try to build upon the existing documented material. Material that the municipality and Norconsult documented from the dialogue processes have been studied with the aim of extracting stories or opinions about everyday life at the site. Documents have also been studied with the aim of understanding the ideas the municipality have for the future of the

Method for
collecting
empirical
material

site. That information has been found in the municipal planning program and documents connected to it.

Previously documented opinions by the municipality

From these documents, some of the stories and opinions have been extracted and presented in the upcoming chapter. The documents were collected by the municipality, and their consultant Norconsult, with an aim of understanding what the public thought about the site. Depending on the time when they were conducted, people had different knowledge about the municipal plans for the area. In 2016 Västra parken was not a part of the municipal planning program (Norconsult 2018). The dialogue sessions and the documentation about them will now be presented in chronological order.

In 2016 Norconsult arranged an **open house**. At that occasion, surveys were handed out with questions that 11 people filled in (Norconsult 2018). In that survey, they asked questions like ‘How is Nytorget today’ and ‘what do you want to be able to do in the area’. No information about age and gender on the respondents were documented (Norconsult 2016a).

After that, Norconsult also conducted a **survey** that they handed out to people who were standing at the bus station. That survey was answered by 52 people with 40 complete answers (some had to run to the bus). In the survey, they asked questions like ‘describe the area around Nytorget using three words’. (Norconsult 2018).

February 2016



March 2016



November 2017

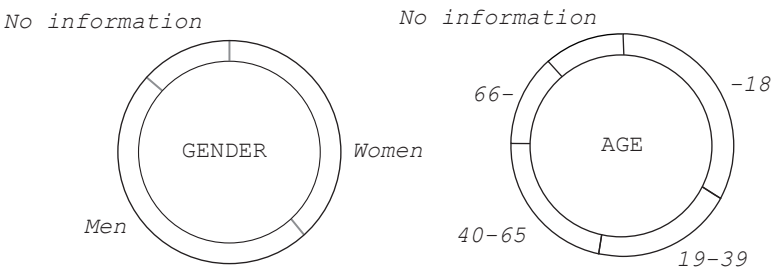


Fig.8 In the survey more men than women answered. Many of the respondents were under 18 or between 40-65 years old.

The municipality arranged in 2017 another open house called **Bodagarna**. This time the municipality was there to inform about the plan for redevelopment and the visitors could leave comments. No information about age and gender on the respondents were documented (Norconsult 2018 & Kungälv kommun 2017).

The information day was followed up by a three week period where

opinions could be sent to the municipality concerning the area and the planning program. A digital tool called **CityPlanner** was used where people could see the area on a map and then leave comments (Norconsult 2018 & Cityplanneronline, n.d.).

November 2017

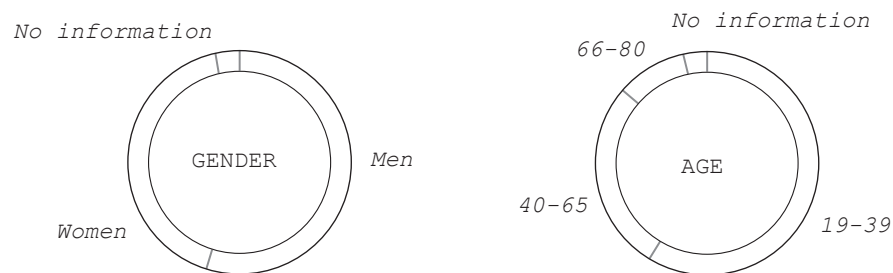


Fig.9 More men than women left opinions in the digital dialogue module. Most of those who left opinions were between 19-39 years old. No one was under 18.

A year after this, the planning program was ready for another round of **public consultation**. Both authorities, organisations and private persons have left opinions. In this thesis, the opinions from authorities have not been studied. No information about age and gender on the respondents were documented.

September -
November 2018

The planning program and documents connected to it

The planning program went public in September 2018. It consisted of the main description document and several connected investigations (Kungälv kommun, 2019). This study has focused on the main description document and the social consequence analysis. The social consequence analysis made by Norconsult has aimed to analyse the social consequences that the new scheme potentially could generate (Norconsult, 2018).

Since November 2018 the municipality has been working on rewriting the program according to the opinions they received. 16th of May 2019, the City council of Kungälv approved the planning program together with a consultation report (Kungälv kommun, 2019). This reworked version of the planning program became public very late in the process of this thesis, which has resulted in that it is not a document that has been studied.

Interviews



In this study, three semi-structured interviews have been carried out. They were done after the documents were collected and the author had a brief understanding of what opinions and stories other people had about the site or connected to it. In a phenomenological study, in-depth interviews that are semi-structured or unstructured are useful to explore different topics or question without any stress and to allow the respondents to freely discuss an issue or subject that is important for them personally (Denscombe, 2009 p. 117). A semi-structured interview starts from a template of open questions and themes pre-decided by the interviewer. But there is also room for follow-up questions and flexibility since the focus is on how the respondents develop their answers (Denscombe 2009 p. 234-235 & Bryman, 2008 p. 419). This time the respondents were encouraged to give longer answers and to speak through their personal stories and about their own experiences and memories. Follow-up questions were frequently asked to understand *why* they paid attention to certain things. Or if it was a specific event or place/detail which made them have that experience.

The respondents were found because they had handed in a written opinion about the proposed planning program by the municipality. Emails with information about this study and a request for an interview were sent out to many people and a few people answered. One person chose to answer questions sent through an email instead. Another answered through an email with her opinions about the municipality's plan. One respondent was found through a personal contact, even though the respondent and the interviewer did not know each other. It is always good to strive for great dissemination of respondents according to age, perspective (employee, newly moved in, passing the area daily, etc). This study has managed to get three rather different perspectives, through these three interviews:

- A retired couple living close to the area and have lived in Kungälv since the 1960s. Day: February 14th, duration 1h 30 min
- Two ladies owning one of the shops at Nytorget, both have worked in the area for around 20 years. Day February 18th, duration 50 min
- High school student at Mimers hus gymnasium, walking past the area every day from and to the bus. Day February 21st, duration 30 min.

During the interview questions were asked about for example for what reasons and how often they visit the area, as well as how they move around.

Their general impressions of the area were asked as well as questions related to changes in time, such as if there is something that has been there before and that they miss today or anything they want to keep for the future (both physical objects, events or feelings or atmosphere). The interviews ended with a shorter question about their opinions about the municipality's plan, with a special focus on *why* they have that opinion or do/ do not agree with the municipality.

Selecting stories



Because of a too extensive collection of stories and opinions the analyse phase had to start with a selection. While going through the material, a theme of stories was chosen because of its attendance throughout time. All the way from when the site was conducted in 1950s to the future plans and opinions about the future. This selection of stories has then been analysed and serves as the base for the design concept. This selection can help to make the installations serve as a great complement to the future proposed layout. Finally, the selection is based on stories that might otherwise not have been told and in the long run forgotten.

In the next chapter, a selection of stories that represent this theme of stories will be presented. Listed stories are a selection of stories that the design is either based directly upon or that are related to the design. There has never been a strive for making a representative selection, but it has been essential to show heterogeneous and sometimes contradictory stories. The selection includes stories collected from both the studied documents and the interviews. The selection finally includes stories from people of different ages and different genders.

Qualitative content analysis



The qualitative content analysis has foremost been used to analyse the narratives that have been collected through both document studies and semi-structured interviews. It has also been used to analyse the information in the documents connected to the planning program. Those documents do not focus on narratives but are still crucial for the design process.

Analysis method

Narrative analysis

Narrative analysis is a type of qualitative content analysis that focuses on people's stories about their lives, experiences and events. It has grown out of a critique against too much attention towards coding of qualitative data, that it can lead to fragmentation of data (Bryman, 2008 p. 510 & 530). This method has here been used to shift focus from the physical site, the structural changes through time towards what people remember of it and what details that have been important. There is no focus on people's life stories that the narrative analysis is normally used for (Bryman, 2008 p. 530). Instead, it has been used to analyse people's stories about one specific public space. Alan Bryman writes though that the method is also helpful to analyse different time-episodes and the connections between them. There are, according to Bryman, no consensus about what this analysis method means. He claims that it at least involves a focus around people's stories about the past, the present and the future and finally the connections between them (Bryman, 2008 p. 527-530). Therefore, the analysis part of this booklet is divided into three sub-parts:

Past identity of the site

Present identity of the site

Future identity of the site

This sub-division in time also reveals a focus for this thesis on finding an 'identity of the site' through analysing different narratives. There is though no strive for finding *one* identity for the site. Rather highlight the, sometimes heterogeneous, stories about the site and how that has changed through time, in order to find a concept for the design proposal.

This thesis started with a focus on narratives, which made it easy to extract narratives from the semi-structured interviews that have been made. The material that the municipality has collected with opinions about the site has though not been obtained with the purpose of asking questions that invite the respondent to answer with a story. That would though have been a useful way of asking questions according to this method (Bryman, 2008 p. 531). This is the main reason why the semi-structured interviews were done as a complement to the already collected material.

The narrative analysis method can be divided into four models. This thesis has used the *thematic analysis* where the focus is on what the narrator says instead of how it has been said (Bryman, 2008 p. 527). This specific model of working with narratives also goes hand in hand with the narrative theory and phenomenology.

Site analysis



To understand the physical precondition of the site, several site analyses have been conducted. They were done as a complementary method to the ones that focus more on the different subjective stories and opinions. This method has been useful to discuss whether the analysis of people's experiences and memories correspond with a site analysis based on the information from the stories. It is also a way to understand one background to the stories and to give them a context. Finally, it has been used to get a deeper understanding of how the built environment affects everyday life. The analysis has been made on both the previous and the current structure of the site. The site analysis has been used to find the physical focus area for the design proposals, through analyse the surrounding services, the infrastructure and different types of public spaces. The analysis is based on several observations on site, photographs, maps and written information about the history of the site.

Analysis method

Case study - Nytorgsstadén

The context of Nytorgsstadén is presented according to the structure that the qualitative content analysis stated with a sub-division in time, starting with the past identity of the place and ending with the future identity of the place. The identity of the site will be presented through a selection of stories and opinions from people with a relationship to the site. How these stories about the site are connected to the physical site will be presented through spatial analysis and content analysis of some municipal documents.

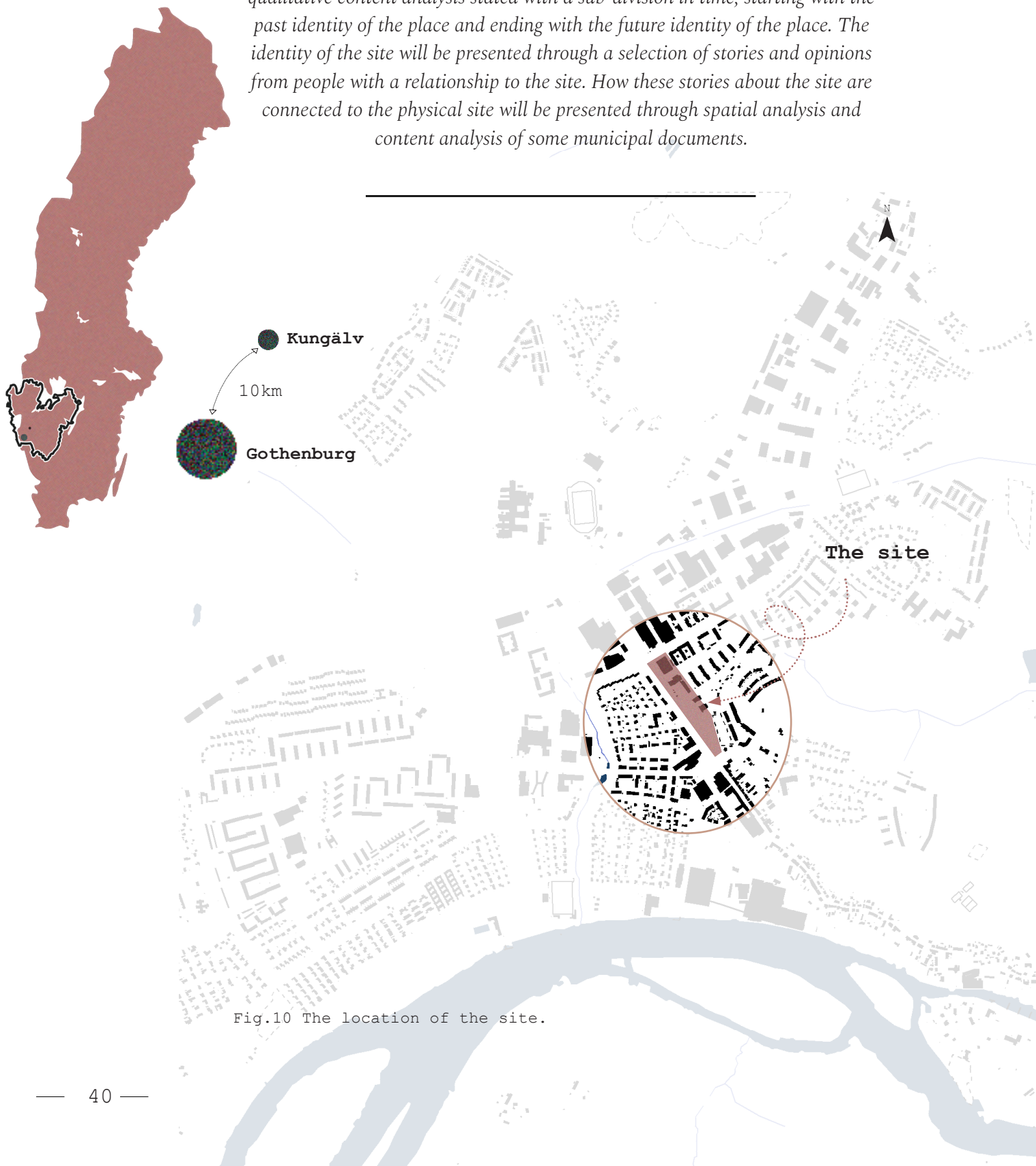


Fig.10 The location of the site.

The site



Fig.11 The current structure of the site

City life parameters

When studying public spaces, there is good to understand that there are some parameters that will generally affect how people feel about the place. Spacescape did in 2012 an analysis of the city life in Gothenburg on behalf of the municipality (Spacescape, 2012). They collected, for example information about which places people like or dislike. The places that people pointed out as their favourite places were some of the most walking friendly places with recreation possibilities (such as Trädgårdsföreningen,

Peoples
favorite places
in Gothenburg
are walking
friendly with
recreation
possibilities

Kungsportsplatsen and Haga). Places like Nordstan, Brunnsparken and Avenyn got a low grade. This, according to the analysis, can be related to the fact that those places are being characterised by necessary activities such as taking the bus and time-effective shopping. Another reason could be that they have a stressful atmosphere because of the large number of people that are crossing the areas (Spacescape 2012 p. 17-18, 90).

The upcoming analysis will show that this site has more in common with Brunnsparken and Avenyn than Trädgårdsföreningen and Haga. This can then give a hint of what type of stories will come and what changes the municipality then focuses on for the future.

Past identity of the site

Here a **selection of all the collected stories** connected to the site that relates to the past is presented. The definition of the past in this thesis is based generally on the time when the bus station was still located between Nytorget and Västra parken. The past can be one year ago when the station left. It can also be 1950 when the square and the surrounding buildings were built (Kungälv kommun, 2018b). Västra parken has a much longer history, it was conducted already 1861 (Berg, 1995 p. 126). That history has not been studied in this thesis since no one that lives today has memories connected to that. When there is a need for more specification about the time (year/month), there will be clarifications.

On the next page, there is a summary of the collected stories that the author of this thesis has selected. The different documents are marked like this:

Doc. 1 = Answer from questions asked at Open house, 2016

Doc. 2 = Answer from Survey, 2016

Doc. 3 = Documentation from Bodagarna, 2017

Doc. 4 = Written opinions /stories documented in City planner, 2017

Doc. 5 = Written opinions/stories from the public consultation process, 2018

The different interviews are marked like this:

Int. 1 = A retired couple living close to the area and have lived in Kungälv since the 1960s.

Int. 2 = Two ladies owning one of the shops at Nytorget, both have worked in the area for around 20 years.

Int. 3 = High school student at Mimers Hus gymnasium

Int. 4 = Different conversations with people at the site and stories/opinions sent in through email.

The traffic situation

Uddevallavägen used to constitute the highway before the construction of the new one. Then Nytorget was an even more central location

Int. 4

Too much traffic

Doc. 1 & 2
Int. 1 & 3

The square

There used to be a wall making a boundary between Uddevallavägen and the square, making it hard for people to visit the shops at the square.

Int. 2

Previously the passage between the buildings next to the entrance to the underground car park was opened and people could easily walk there (now there is a gate)

Int. 1

The bus station

A hang-out place for alcoholics and drug addicts

Doc. 1 & 2
Int. 3

Old

Doc 2. & 4

Large

Doc. 2

Very many parkings

Int. 1

Messy to go through

Int. 1 & 3

Much asphalt, grey

Int. 1-3

Central location

Doc. 2 & 5
Int. 1-3

The waiting hall was unsafe during the night

Doc. 1 & 2

Messy waiting hall

Doc. 2
Int. 3

Good location for commuting

Doc. 2
Int. 3

Used to contain a gas station where you could buy hot dogs and look at fancy cars

Int. 1

Used to be several cruisings here in the 1960s, at that time the bus station was 'the place to be'

Int. 1

Summary of stories from the past

The stories which are based on memories from the past focus mostly on the bus station. The other areas have many people been seen as bland without any activities, only places they passed through on their way to or from the bus station.

Many people have memories and feelings connected to the bus station. It was a meeting place for all kinds of people that went by bus. People share both positive and negative feelings about the area. It was by many an appreciated place for a bus station because of its central location. However, it was at the same time a place that many, of all ages, describe as unsafe during night. People describe the station and especially the waiting hall as a place that attracted alcoholics and drug addicts.

Those who have lived in Kungälv for a longer time have memories connected to the previous gas station at the station. Back then this was a meeting point for fancy cars and people who were interested in cars. There was also a café in close connection to it. Today the memories seem to be all happy ones, but one could argue that the memories might be a bit too nostalgic, now that such a long time has passed.

The general atmosphere at the bus station is described as grey, with much asphalt and a messy situation for pedestrians. That is an analysis that also Norconsult makes in their social consequence analysis connected to the planning program (Norconsult, 2018).



Fig.12 The gas station, the first high-rise building in the background. (Nordström)



Fig.13 Entrance building to a private underground car park together with a gate from the other side, stop the public from passing here. Picture from 2019

Traffic infrastructure

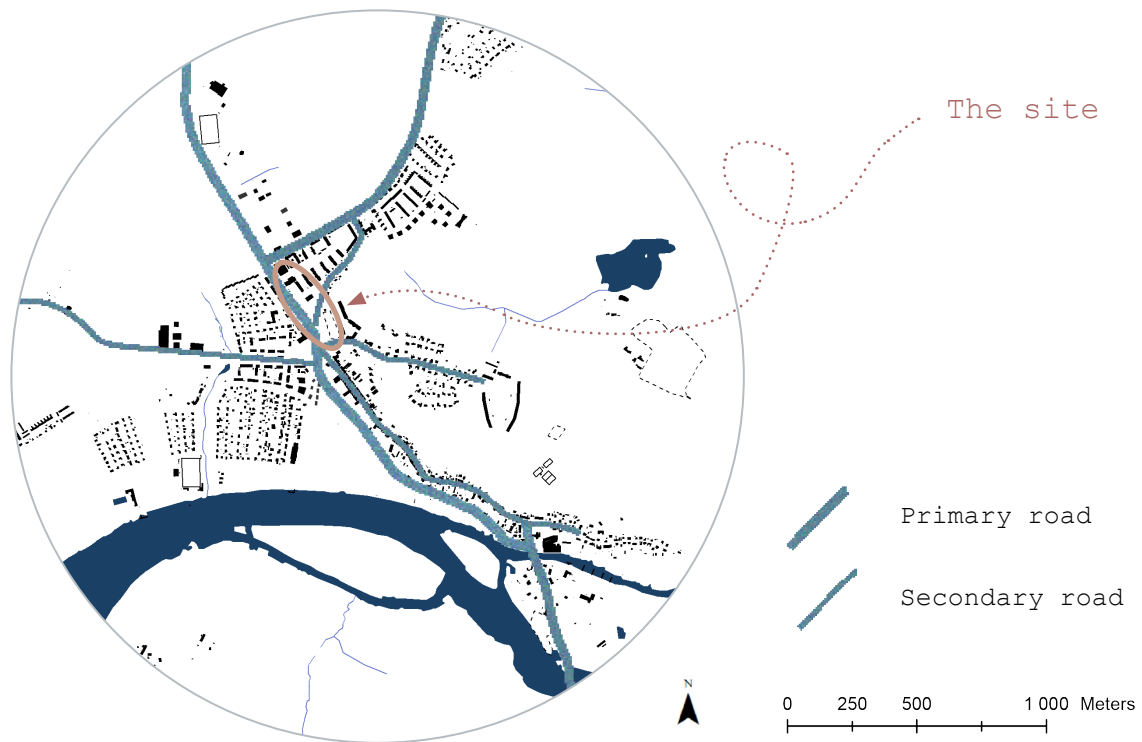


Fig.14 Around 50 years ago the areas north from the site was not developed yet. Uddevallavägen was the main road, the highway.

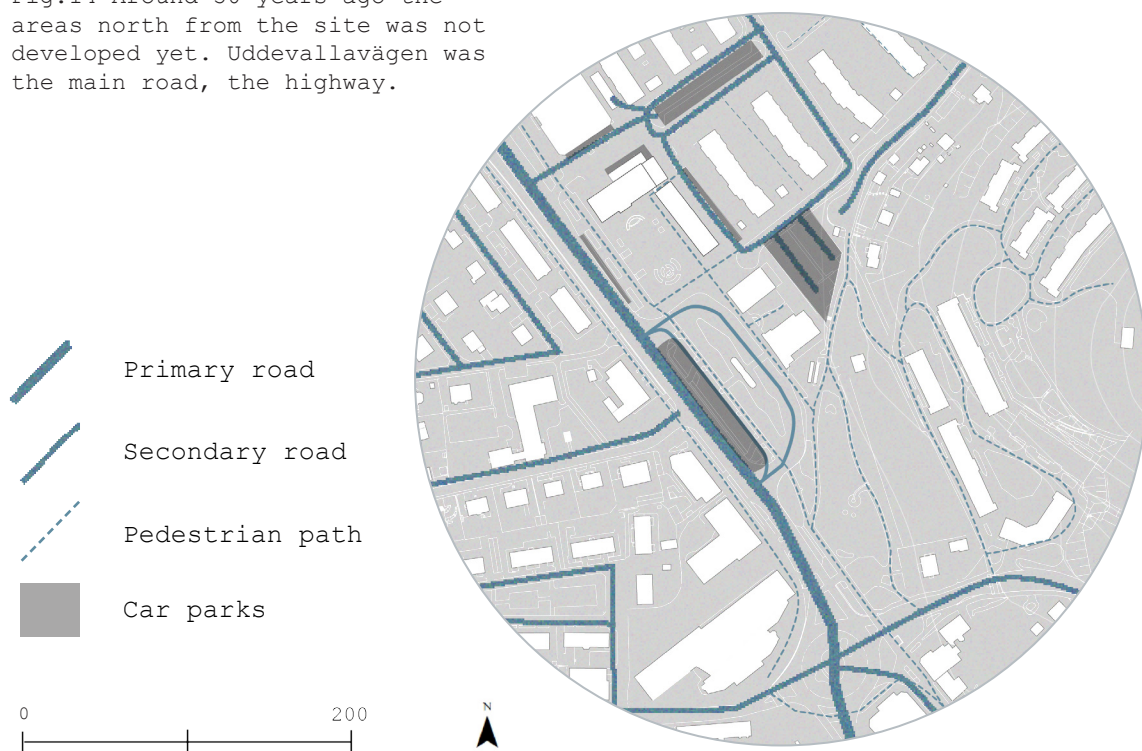


Fig.15 The last years when the bus station was still active the buses occupied the area between the square and the park.

Bus station,
gas station,
kiosk and
telegraph
station

Long before Nytorget was constructed, there has been a road towards Uddevalla in the same location as the current Uddevallavägen. In 1960 the smaller road was replaced by a much wider highway (Berg 1988 p. 54). At the same time, the city developed towards the north and then, at that time, new square Nytorget became more and more centrally located.

In the 1950s the bus station was built, just before the square. At that time a gas station, a kiosk and a telegraph station were also built in the same area. Before the first high-rise building was built the station took up a larger area, as seen on the post-card below. After the first high-rise building came in 1959, the station area got the shape that it has even today, even though the buses left around a year ago (Berg, 1988 p. 116 & Kungälv kommun 2018b).

Västra gatan in the south that is a historical road with a lot of old buildings remaining. Over the years it has turned into a street where cars are only allowed to drive in one direction and at the same speed as pedestrians. From Västra gatan and north people had to go through or alongside the park to reach the bus station. There has then been a path leading through the station and further north. Pedestrians had to cross the entrance and the exit to the station, which could be one reason to peoples experiences of a messy situation. The other option was to walk next to the waiting hall (see fig. 15 on the previous page).



Fig.16 Postcard showing station when it was constructed in the 1950s (Lindehag).



Fig. 17 The bus shelter on the station (Lindkvist, 2018)



Fig. 18 Until 2010 the shelters had a red colour, that is a detail later lost (Rydberg, 2008)

Use of the public space

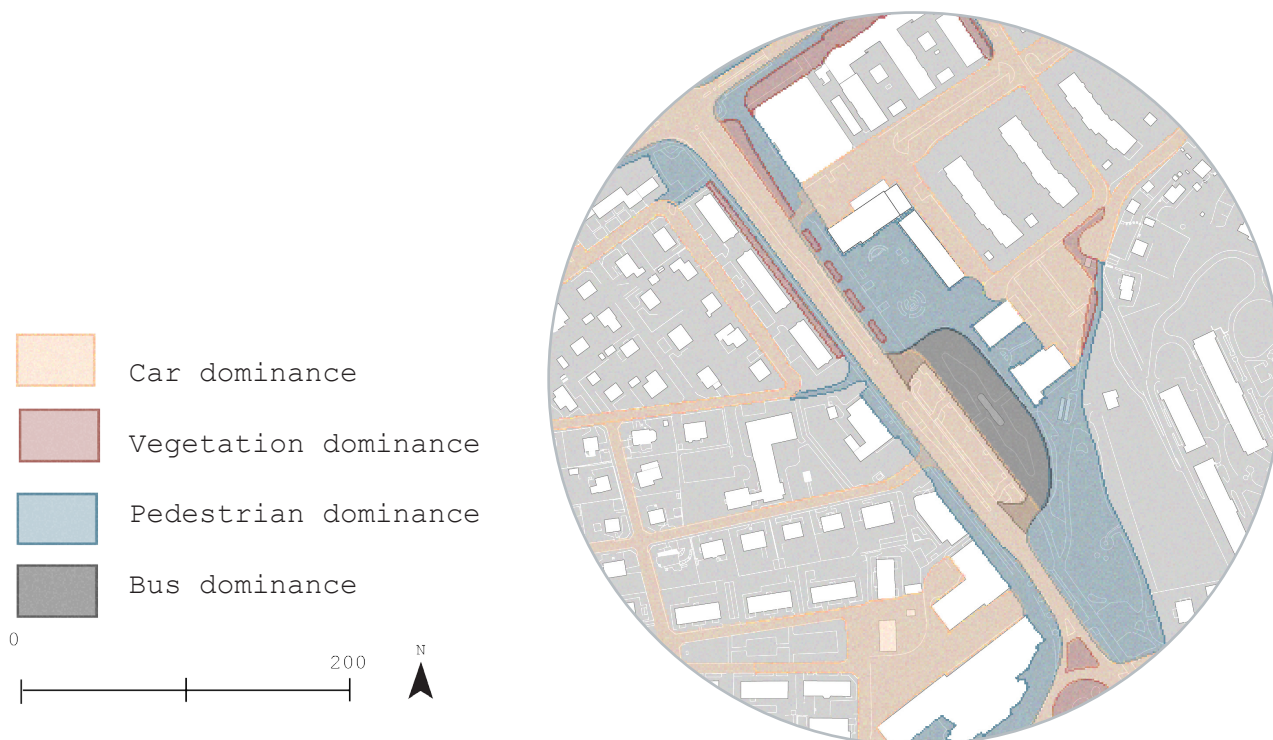


Fig.19 The different public spaces when the station was still at the site

The analysis above aims to show how the public spaces in the area were utilized when the bus station was still in use. The usage of public space has changed a few times. As seen in the pictures on the next side, the amount of cars that were allowed on the square has decreased ever since the square was built. The park has been the only space that has been fully designated for pedestrians over the years. The bus station has historically contained a gas station for cars (see fig. 12), but the last years it was only the buses that dominated the area, apart from the parking closest to Uddevallavägen.

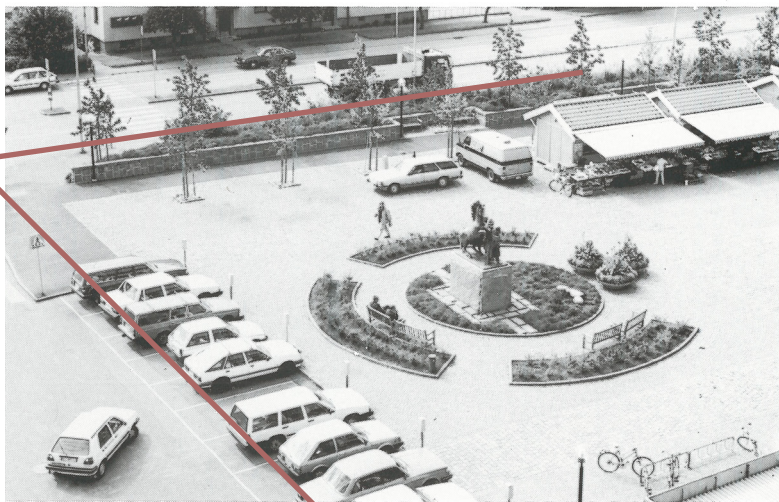


Fig.20-21 Photographs showing the square before and after the statue of the three kings was placed there. After the statue, the car parks along Uddevallavägen was replaced by flowerbeds. The red line in both images marks the southern corner of the square. (Hermansson, 1959(top)& Berg, 1988(bottom))

Current identity of the site

Here a **selection of all the collected stories** connected to the site that relates to the present identity is presented. The definition of the present in this thesis is based generally on the time after the bus station had moved to a new location closer to the highway. The present identity is based on a much shorter time-span than the past and the future. It is still based on stories and opinions since the experiences from the past are present through one's memory. The stories from the present identity of the site are important for this thesis because it eventually will be a part of the past.

For explanations about the notes in the margins, see p. 42

The park

Int. 1 & 3

Demonstration May 1st

Int. 1 & 3

Election preparations

Doc. 2 & 5

Int. 3

Nothing to do, but the playground is frequently visited during summer

The traffic situation

Doc. 2 & 5

Hard to cross in the intersection between Uddevallavägen and Trollhättevägen

Doc. 5

Int. 1 & 3

Much traffic

Doc. 5

Int. 1

Bad air quality

Doc. 5

Int. 1

Noisy

The square

Doc. 2

Int. 2

Good location, central

Int. 2

Cosy

Int. 1 & 3

Grey

Int. 1-3

A place that you only pass, for example while walking towards the bus stop or Västra gatan, no place to hang out

Doc. 2

Int. 3

Need renovation



Easy to move around on foot and with bike

Int. 1 & 3

Boring, non-personal

Doc. 2

The open passage in the corner of the buildings surrounding the square are only used by people who park on the backside of the square, and people who want to urinate in the dark.

Int. 1

The bus station

Large

Doc. 4

Int. 1

Too many car parks

Doc. 4 & 5

Int. 1

Could have been used for more car parks

Int. 2

Much asphalt

Doc. 4

Int. 1

Central location

Doc. 2 & 5

Int. 1-3

Dead, empty

Int. 1 & 2

The overall site

Much traffic

Doc. 2 & 5

Int. 1 & 3

Sometimes cars are driving back and forth (cruising I think it is called)

Int. 1 & 4

Lack of green areas and trees

Doc. 4 & 5

Int. 1 & 4

Few seats

Doc. 4

Int. 1

Do not visit the area at my spare time, do not know what I can do there

Int. 3

Few activities

Doc. 4 & 5

Int. 1-3



Summary of stories from the present

When people were asked in the survey to describe the place in three words, people said it was old-fashioned, grey, dead, lame and in need of a renovation (Norconsult 2016b). Now, people talk about a place that is even more dead because the only meeting place in the area (except for the lunch restaurants) has moved. The area feels even more as a large asphalt space now since there are no buses there. The area is barely used for anything now.

The station has been replaced by a smaller bus stop next to Västra parken and the interviewees said that they mostly pass by the area now. There is nothing in the park or the square that attracts especially youths to stay any longer. During the summertime, people spend time in the park, but some said the noise from the road was disturbing.

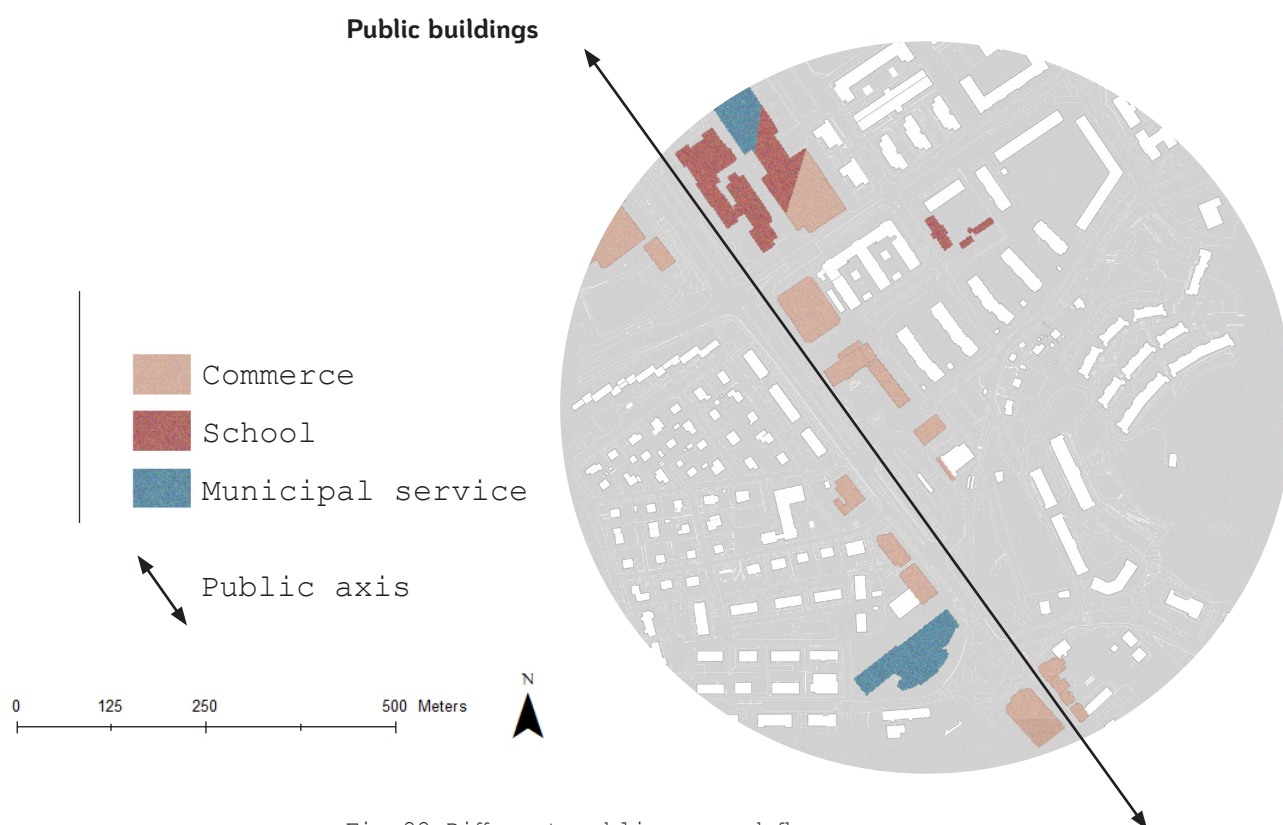


Fig.22 Different public ground floor

This analysis highlight the usage of the ground floor of the buildings at the site and its surroundings. It shows a clear focus for commerce and services around Uddevallavägen. The southern part of the axis contains the historical street Västra gatan that today is filled with shops and cafés. In the northern part, ICA MAXI has a large grocery store. Just north from the site Mimers hus high school and culture centre is located and on the west side of Uddevallavägen the municipality has its main office building.

Traffic Infrastructure

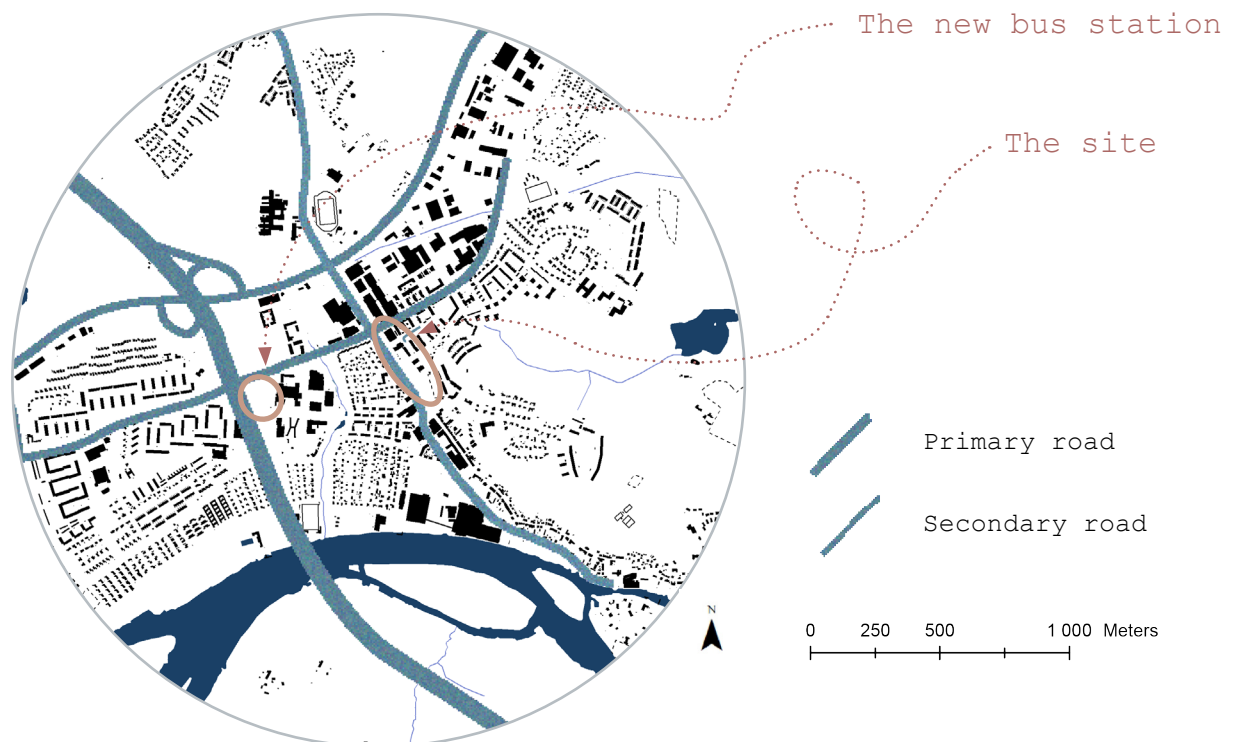


Fig.23 Overall traffic infrastructure

Today the highway has moved to a new location in the western part of the city but Uddevallavägen is still a road with a lot of traffic. In 2018 the bus station moved to a new location, in direct location to the highway (Kungälv kommun 2018b). This has left the area that has previously contained the station empty. Today only the car parks closest to Uddevallavägen remains. A small part of the station has now bike stands and a few taxis are parked in one corner.

The station
is currently
mostly empty



Fig.24 The current look of the plot that used to contain a bus station. In the very end of this process this whole plot became a temporary parking place (personal communication with municipal planner 2018-06-03)

Future identity of the site

Through analysing documents and collected opinions about the future, interesting information about the current situation and the expectations for the future can be found. Since the collected opinions regarding the future are mostly connected to the municipality's plans, these will be presented first.

Municipal planning program - Nytorgsstadén

The planning process for the area is still in its earliest phase. Both the overall layout of the area and its functions are not fully decided (Kungälv kommun, 2018b). For this thesis this means that several things are not described clearly in the program since it is something that will be discussed later in the process (for example where it will be residential apartments or offices). It also means that there can/will be several changes in the overall layout. A decision to adjust the design proposals in this thesis towards the current proposal from the municipality has been made.

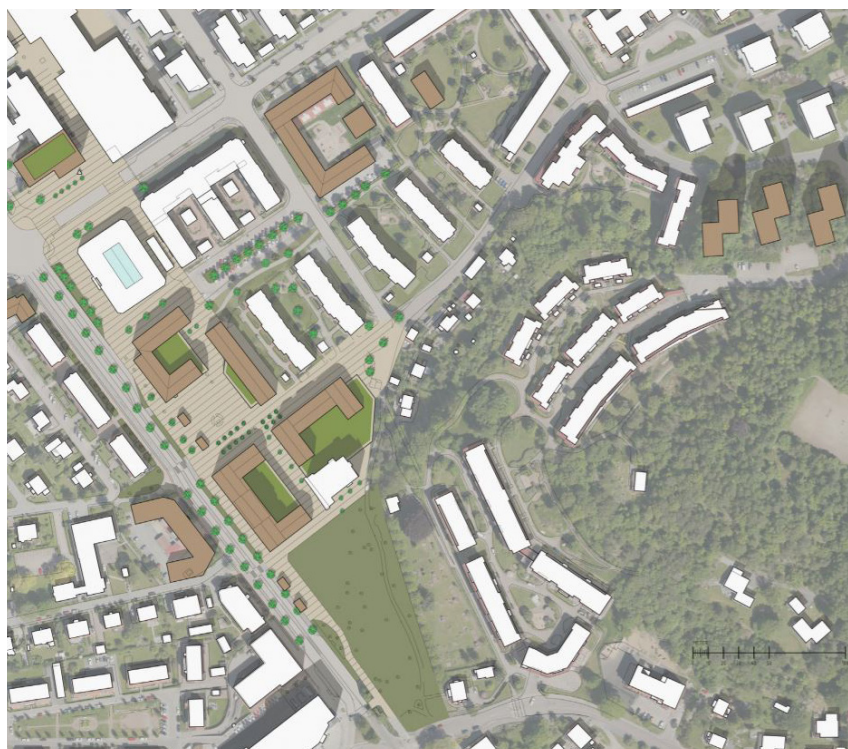


Fig.25 An excerpt from the municipal plan. Brown buildings are the new proposed additions and the white are existing buildings (Kungälv kommun, 2018).

Structural changes

The main structural changes that are suggested in the planning program concerns the bus station. The plan is to build a large apartment building with public functions on the ground floor. This new layout opens up for an inner pedestrian path between the houses. The second main change concerns the public square that will be reduced in size. This is to make room for a larger apartment building with public functions (Kungälv kommun, 2018b).

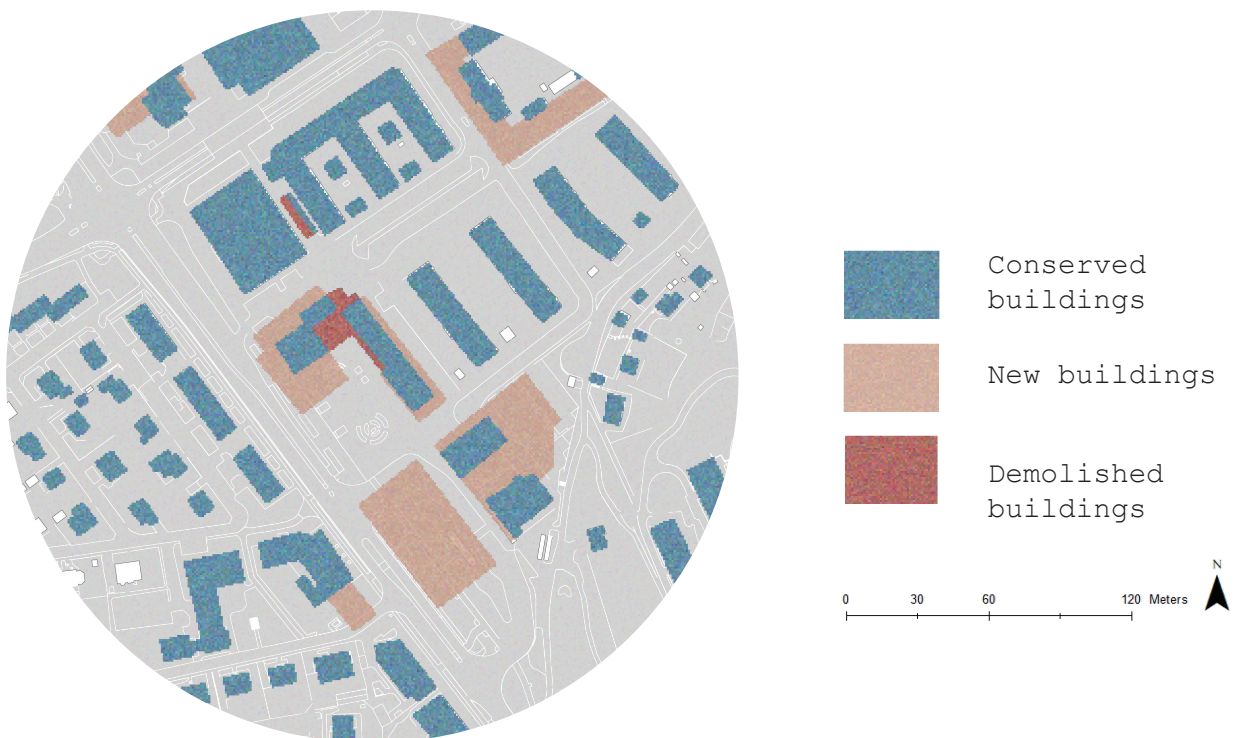


Fig.26 Proposed structural changes

Whether or not some of the existing buildings will be torn down and replaced or renovated is not fully decided. The current plan is to replace the oldest high-rise building with a new, but to keep the other high-rise building just next to it. The north-east corner will be opened in order to initiate a wider path between the buildings (Kungälv kommun, 2018b).

When the site densifies, there will be less space for car parks on the street and it could according to the planning program be solved through underground parking somewhere in the site. Generally, the situation for pedestrians will be improved when cars and buses concentrate along the main transportation routes. The plan is also to change the character for Uddevallavägen by limiting the speed and give more space to pedestrians and bicyclists (Kungälv kommun 2018b).

Focus on
pedestrians

Other municipal plans for the area

The municipality is planning to build a new playground in Västra parken and it is planned to be finished summer 2019 (Kungälv kommun, n.d.). It will then be built before the new buildings in the area (they have to wait for a new detail development plan) which also means that the boundaries of the playground will be adjusted to the current situation with the existing layout of the bus station.



Fig.27 An excerpt from the plans for the new playground in Västra parken. (Kungälv kommun, n.d.)

Collection of opinions for the future

The future identity differs a lot from the past and the current identity since it has not been experienced. Still, the collected opinions says something about what people appreciate about the area today and what they want to change. The presented material in the following list is not based on stories, only opinions and requests. For explanations about the notes in the margins, see p. 42

The square

Doc. 2

Keep the current layout, only renovate the facades

Int. 1

Make it quiet and safe - no disturbing car noise

Doc. 1-5

Int. 1 & 2

Food market

The traffic situation

Doc. 4 & 5

Int. 1

Better air quality, less noise and vibrations

Doc. 5

Int. 1

Traffic signals in the crossing between Uddevallavägen and Trollhättavägen

Doc. 5

Int. 1

Densification will lead to even more traffic

More parking in the nearby areas

Doc.

Positive to narrowing down the width and lowering the speed on Uddevallavägen

Doc. 5

Better pedestrian paths that connect the park and the square

Doc. 2 & 4

Use the station area temporary for parking

Int. 2

Greenery

More greenery, including statues and fountains in connection to places for activity

Doc. 5
Int. 1

More trees and bushes

Doc. 1-5
Int. 1

Larger park

Doc. 4 & 5
Int. 3

Generally

More colours

Doc. 1, 4 & 5
Int. 1-3

Bike parking

Doc. 2
Int. 1

Activities for youths and play equipment for the children

Doc. 4 & 5
Int. 3

A place for sitting down and fika or read while the children are playing

Doc. 1

Retail facilities on the ground floor

Doc. 2, 4 & 5
Int. 1

Summary of opinions about the future

Many people, mostly younger, want more space for activities that fits the children. That is wishes that the municipality is aiming to fulfil with their plans to build a more extensive playground in Västra parken. Wishes for more greenery, that people of all ages talked about, will be partly fulfilled through the plans of enlarging the park. Adding more trees and bushes is something that the municipality can start working on already and then also pay extra attention to when the plans are being realised.

In the future people want less traffic. Some suggest more parking nearby to avoid cars circulating in the area. The ladies who work at one of the shops at the square want more short-time parking in the area where people can quickly stop by and shop. Others want more space for predestines instead.



Reference projects

Here a few examples of the current practice and existing architectural design that relates to this subject is presented. Since this thesis tries to design with memories in an alternative way some the reference projects have been used primarily to study their architectural expression Finally, conclusions about which parts will be used as inspiration for this design proposal is presented.

Weak monuments: The Estonian pavilion, 2018 Venice biennale

Where does the monument stop and the pavement begin? Sometimes maintenance or neglect may overstep the boundary. Sometimes the difference is diminished by a protest, sometimes by a demolition, said curator Tadeáš Říha.

Sometimes it is the history, the location or the material that blurs the exceptional and the everyday. In those moments that we present, something new occurs, not precisely aligned to how the monument is traditionally understood, added Říha. (Estonia architecture news, 2018)



Fig 28. The Barock church floor meets the new wall and pavement (Tunnel, 2018).

The weak monument was an art installation during the Venice Biennale 2018. The idea was to blend the two antithetical notions *weak* and *monument* into the same installation by letting the everyday and the exceptional coexist in the same space. The location was a former baroque church that was full of scenery and hierarchy. What the Estonian pavilion curators Laura Linsi, Roland Reemaa and Tadeáš Říha did was to put up a wall and a new pavement just two meters from the altar and let it divide the church into two parts. While the visitors then walk around in the room, they could look at both the baroque sealing and the metal pillars holding up the wall (Taylor-Foster, 2018 and Estonia architecture news, 2018).

Everyday
meets the
exceptional

• Learning outcome • • • • •

- **Balance the everyday and the monumental** in the same landscape, even if this thesis focuses on the everyday.
- The feeling of everydayness might be expressed most clearly when it stands in **contrast** to the monumental and historic. In the context of Kungälv that could be illustrated through keeping the statue of the three kings but add everydayness in connection to it.
- Do not design elements that will take over the atmosphere of the space, instead **allow contradictory elements to interact** and create **layers of different memories**.



Fig 29. The visitors can walk around the new wall and experience the room in different ways (Tunnel, 2018).

Memorial drive - Landscape of memory

This is a project that focuses on several public places along a 9.5 km long pathway along Bow River and Memorial drive in Calgary, Canada (Landezine, 2015). The stories that the revitalized landscape is supposed to tell focuses on the citizens lost in times of war. The project has the intention of honouring the stories and create a place for reflection and sharing of stories. This focus has led to the creation of an explorative landscape where history is combined with the context of the city (Calgary 2018a). It all started with planting trees. The trees became a living memorial for all people who lost their life the first world war but since they were planted in the 1920s there is now a need to plant some new trees. Instead of just planting more trees, the community planned a more extensive revitalization of the whole area alongside the drive (Calgary 2018b).

Poppy plaza



Fig. 30 memorial drive (yellow camera, n.d.)

The project has been carried out with a participatory process with help of a method called Charette. During different sessions questions focusing on how the landscape can provide opportunities for people to express and identify with the site and its wartime history were discussed (Calgary 2018a).

The project includes several focus areas. All have different expressions but are all the outcome of the same framework and design tools. One of the areas, the Poppy plaza will be presented as an example.



Fig. 31 Poppy plaza (yellow camera, n.d.)

Poppy plaza

The architecture of the area is mainly divided into two surfaces, a wooden deck as a base and weathering steel walls for protection. The lightning is an substantial effect that steers the focus to the quotes that have been cut out into the steel. Quotes from world leaders and citizens connected to the memories from wartimes. The place is designed to both be used for public events and private reflections. It is an open space with seatings and greenery (Calgary, 2018c and Stantec, 2017).

Architects:
Marc Boutin
Architectural
Collaborative
and Stantec
Consulting.

Learning outcome

- **Not only the good memories** need to be lifted for the future, also the memories about times of disaster and lost can be essential parts of the future.
- The process does not at all have to do with conservation, the planting of the trees shows that there can be **living memories** too.
- A design that focuses on memories still needs to be analysed in its context in the city and the **needs and preconditions of the site**.



Kungsbacka torg

Architect:
White
arkitekter



Fig. 32 The old church with a new function as public seating and sculpture. (Kårehed, n.d.)

'From car park
to meeting
place' (White,
n.d.)

In 2012 the public square in Kungsbacka around 30 km south of Gothenburg underwent a change with a focus on prioritizing pedestrians and public life. The project was financed by Kungsbacka municipality, and the architects were White Arkitekter. The site is a central square that has a long history but recently has been used mainly for car parks. This revitalization has been done in a way where the past life of the place has been highlighted at the same time as there are new places e.g. smaller cafés and events. One main feature is the plan of an old church that has been brought back and now have a new function of public seating. At the same time it works as a sculpture that reflects the history of the place. White themselves talk about the area as 'a reflection of history, bridging the past and the present.' (White, n. d.)



Fig. 33 Plan over the new layout of the park (White arkitekter, n.d.)

• • • Learning outcome • • • • •

- This project shows that it is possible to plan for activities and public life but still **respect the past** identity of the place
- This stands as an example of how a revitalisation of a place can be done in a way that honours the previous but without affecting possibilities for **modern additions**.
- Possible to **combine** everyday elements such as public seating with a sculpture that reflects the past.



The jewish museum

9/11 2001 the public opening of Berlin's Jewish museum was planned but had to be postponed two days due to the terror attack at World Trade Center in New York. The Jewish museum is one of the most popular museums in Germany and host a variety of both temporary exhibitions and permanent collections, together with several events. Even the buildings has an architecture tells stories by themselves (Jewish museum Berlin, n. d. a) and Jewish museum Berlin, n. d. b).

Concept of
'Between the
lines' by
architect
Daniel
Libeskind



Fig. 34 The museum with the Libeskind building to the left (Guenther, 2008)

The museum consists of three buildings with different architectural expressions. The entrance building is in baroque style and the connection therefrom to the main museum in the Libeskind building goes through an underground passageway. Daniel Libeskind designed a building with an architecture that enhances the experience of German-Jewish history. The building is designed through an underground axis with a second zigzagging floor plan with opened bare concrete voids without heat or air-conditioning in all the intersections creating a place of absence, leaving many of the visitors with a feeling of disorientation and insecurity. The general shape of the building has been discussed and there are several interpretations, some think it symbolizes a broken star of David and other think it is a bolt of lightning (Libeskind, 2019 & Jewish Museum Berlin, n. d. c).

The tunnel branches off into three axial routes. The first one leads to



Fig. 35-37 Different parts of the museum. (Stefan-xp, 2005
Molinari n.d. & Marco, 2012)

the *Holocaust Tower*. The tower is an enclosed void with just some light seeping down from the top, leaving the visitors with a physical feeling of isolation that relates to the physical and physiological fates of Jewish Berliners during the Holocaust (fig. 35). The second axis leads out to a part of the garden with a theme focusing on the Jews who were forced to leave Germany. The garden implies the false freedom that met them, expressed through a grid of concrete pillars with greenery inside, slightly tilting to make the visitors feel a bit unbalanced. The freedom of being outside will quickly fade when you realise that the only way out is to go back into the dark building again (fig 37). The third axis leads to the exhibition space

through the *Stair of continuity* where there is gradually lighter and space closer to the end of the stair (fig. 36) (Liebeskind, 2019 and Andenmatten, Walsh & Wisniewski, 2011 p. 80-85).



• • • Learning outcome • • • • •

- Let the **architecture and the landscape itself tell the story**; there is not always a need for additions like text and objects.
- Through playing with **different material and scales**, different senses will be activated and contribute to a richer experience.



• • • Summary Learning outcome from the reference projects • • • • •

- See the site as a whole where the new design has an expression that does not take over the atmosphere. Also make sure that the design is adjusted to other **preconditions and needs at the site**.
- Not only the good memories need to be saved for the future, let people **learn from bad experiences**.
- Let the **different layers of history** be seen, allow modern expressions as well as memories from the past.
- Let the **architecture and the landscape itself tell the story**, play with material and expressions to activate **different senses**.

Design proposal - Nytorgsstaden in motion

The study of the stories connected the site revealed a focus that revolves around the traffic and its infrastructure. Together with a study of the plans for the area by the municipality where the focus will shift from cars and busses to pedestrians, the concept of motion was created. All the design proposals that will be presented in this chapter are linked together through that concept. This concept has then been concretised through strategies that come from both the theoretical and the empirical part of this thesis.

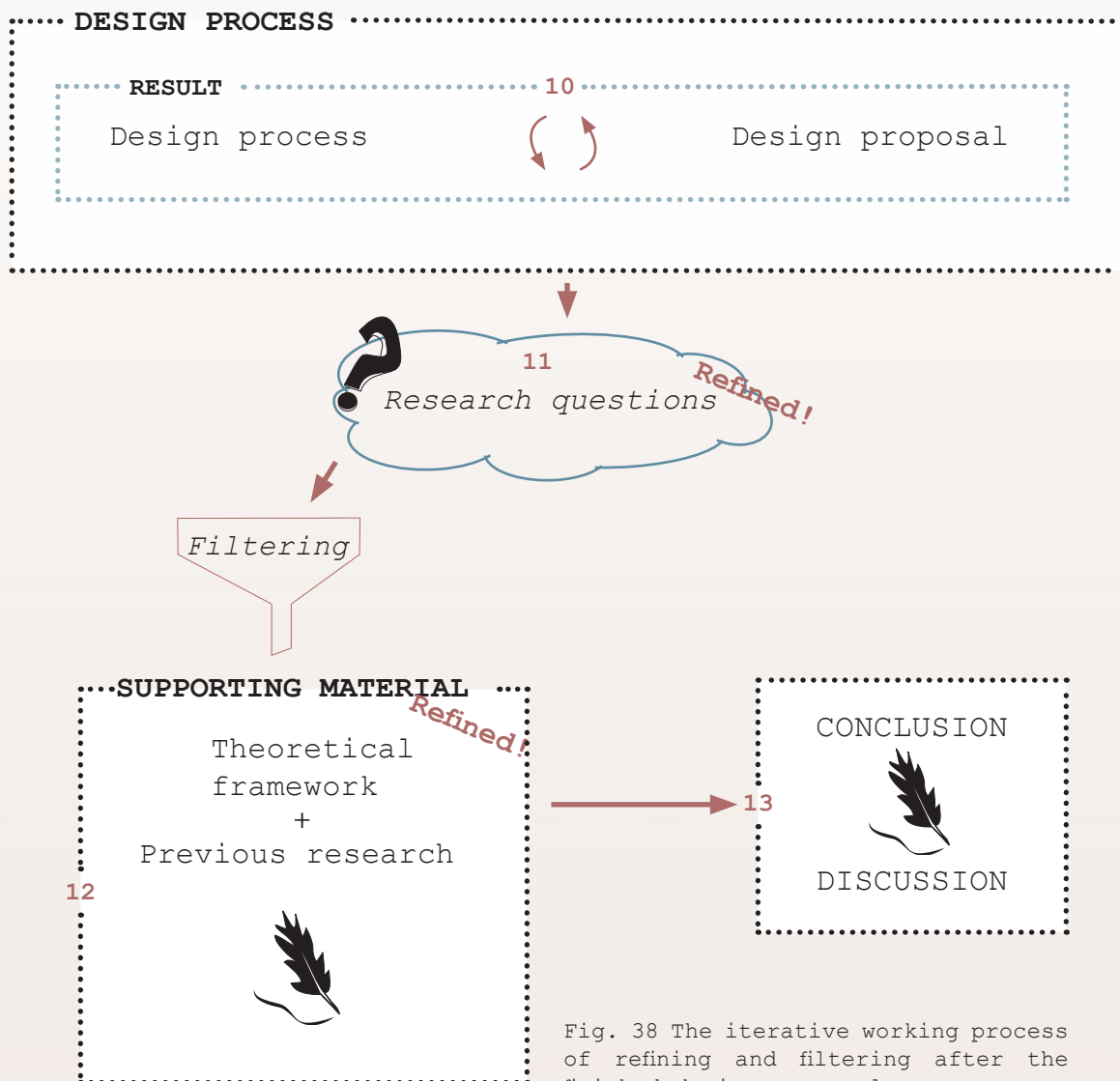


Fig. 38 The iterative working process of refining and filtering after the finished design proposal

Aim for the design

This overall aim of this thesis is to expand the discussion regarding cultural heritage to also involve the everyday perspective of life in public space. The everyday life perspective of people that have some kind of relationship to the area will be highlighted and argued to be an important part of a sustainable development. To test this, a design proposal for installations in a public space that is based on everyday stories has been made.

Design spaces
for reflection
about time
and place at
the same time
as designing
usable spaces

Everything that has been done within the framework of this thesis has been done to fulfil the aim. That also goes for the design part of the work, but the proposal has also had a sub-aim that helps to expand the discussion and to argue for the everyday perspective as an important part of a sustainable development. That sub-aim is to **design spaces for reflection about time and place at the same time as designing usable spaces.**

Reflections, in this case, can be reached through it either produces memories about the past or it produces thoughts connected to the imagination about a past depending on the beholder. In this case, the reflection will be specifically about the changes that this specific place has undergone, but those changes also mirror a more general societal change.

At the same time as it is crucial to design for reflection, it is still crucial to have the usage of the design in mind to avoid the problem that the existing example on the site that was presented at the beginning of this thesis (see page 13). Therefore the aim is also to design usable spaces, which also means to place the small-scale designs in a context where they blend in and can be a part of a greater experience.

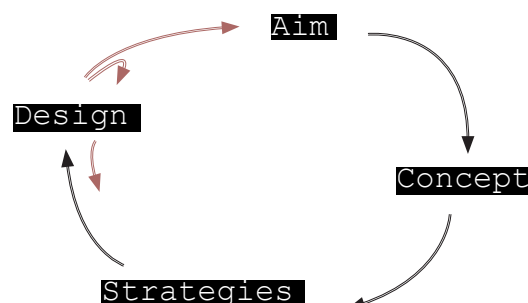


Fig. 39 In this process a conceptually neverending circle of making a concept out of the overall aim, that have been specified in several strategies. The strategies will finally be transferred into the design. If the design then does not correspond with the design outcome the aim will be adjusted(or the other way around).

Concept - Nytorgsstaden in motion

The empirical study that has been carried out shows that the identity of this place has much to do with *motion*, both in time and space. People see the area as a place you either pass or took the bus from. In the municipal planning program from 2018, the plans for a revitalisation of this area changes this focus and the plans include more space for pedestrians (Kungälv's kommun, 2018b). The design proposal for this thesis is concentrated through a new pedestrian path through the area that these new plans enable. Through small scale installations along with this path, space will be dedicated for reflections about the pace of this place. Installations that will bring to mind the changes that this area has experienced, changes that are closely related to a more general societal development.

Motion - from
vehicles to
pedestrians

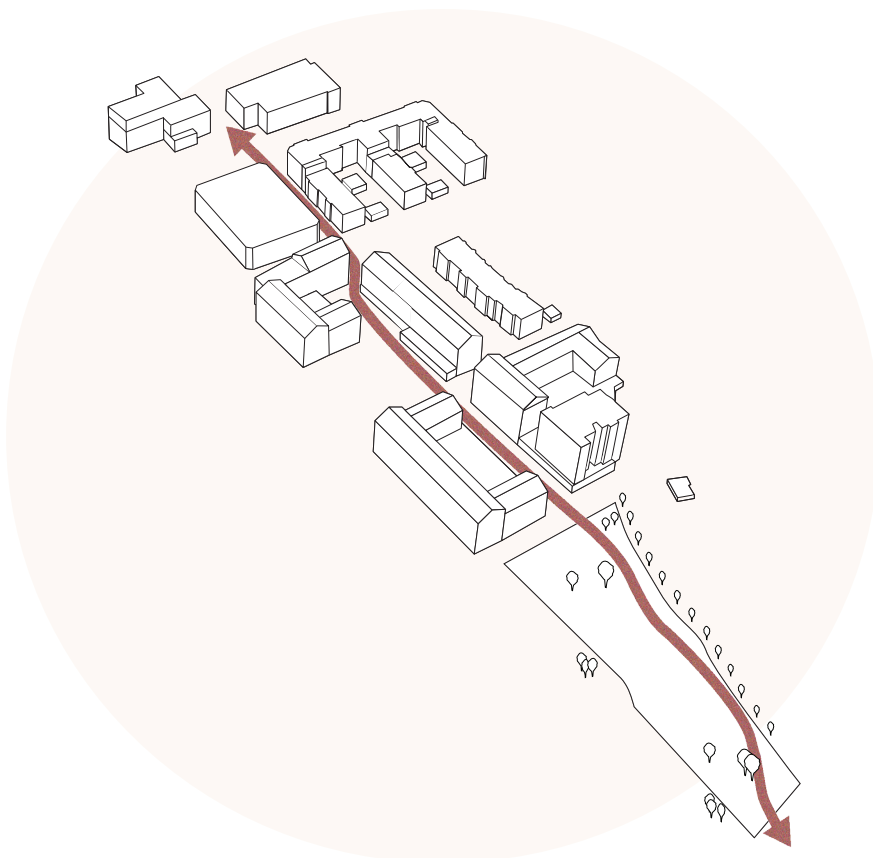
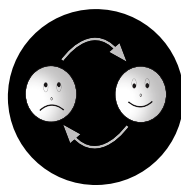


Fig. 40 The concept of motion is concentrated along a new pedestrian path.

Strategies

The strategies will serve as a link between the previous parts and the following design proposal. The five strategies are listed below and work as a summary of the parts from theory, previous research and analysis from the empirical material that has guided the design process. The five strategies are as follows:

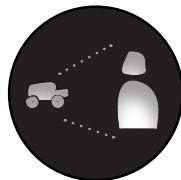


Turn bad memories into lessons
for the future

Previous research + Reference projects

Design for experience with
difference senses

Previous research

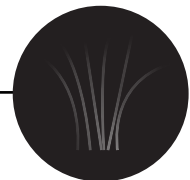


Design for people not cars

Previous research + empirical material

Greenery for well-being,
recreation & colour

Previous research + Empirical material



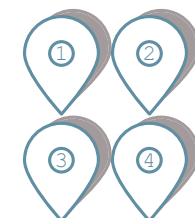
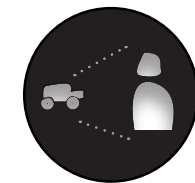
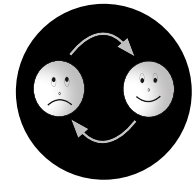
Design for creativity and
activity

Empirical material

Fig. 41 A list of the five strategies that the following design installations are based upon. This list shows what part of the work that has had the most influence over the specific choice of strategy.

Turn bad memories into lessons for the future

Many of the existing places designated to memories, such as memorials and museums are based on bad memories from the past, an example on that is the thousands of Holocaust memorials all around Europe (as stated in page 28). The Holocaust has then been chosen as an important event that those who ordered and designed the landscape or the building wanted people to remember for a long time, even after those who experienced it are not here to tell about it. They are then designed both as a place for grief and a place to spread knowledge. Several of the memorial sites along the memorial drive in Calgary are based on the same principle. Even if this thesis does not strive for making memorials, rather just small-scale installation in the everyday public sphere, this general strategy of not just keeping the happy memories from the site can be applied.



Design for experience with difference senses

The strive is that the proposed designs should give an experience to the users that reinforces reflection and creates a deeper relationship between the history of the place and the users. Since the dominant sense is the visual seeing the design should strive for experience based on other senses too. One way of doing that is to use materials that enhance both the visual and the tactile experiences. Another way is to design spaces in different scale, where you can both feel and see the changed atmosphere.

Design for people not cars

The new proposed layout from the municipality contains changes that will lead to a re-prioritisation and putting the safety, attractiveness and accessibility for pedestrians and cyclist first (read more on page 55). However, since the mostly negative traffic situation was one theme that stood out from the stories about the place, from people in all ages, this is also going to be a strategy to implement in the design proposal for this thesis. One way of creating reflection about this re-prioritization is to let the design showcase how much space the cars and busses occupied before and how much space that is now available for walking and biking. Or simply by designing spaces that make it more attractive to walk or bike. By doing so this is also a strategy that can contribute to more of an appropriation instead of a dominance of space, according to the theory by Lefebvre (see page 20-21).



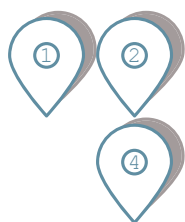
Greenery for well-being, recreation and colour

A second theme that also came out as a result of the empirical analysis and specifically from the narrative analysis is a wish for more greenery on the site. This general wish is closely related to the negative experience of too much traffic since the designated areas for transportation via car or bus is covered with asphalt. Since the situation is the same as for the previous strategy, that the municipality on a structural level is planning to better the situation (in this case increasing the size of the park) the strategy then focuses on how this can be experienced in a good way. This strategy is also related to the findings in the analysis of city life in Gothenburg by Spacescape, where they pointed out that areas with much greenery were the nicest to visit (Spacescape, 2012 p. 17-18).



Design for creativity and activity

One thing that was noticed both during observations and also has been found in stories from people of all ages, is the absence of the young generation in the area. The reason for that is said to be because of a lack of activities in the area. To attract children (and their parents) to the area there needs to be more room for play and creativity. The same goes for youths that today see this area as something you only pass. The previous bus station functioned as a meeting place in the area. When designing with memories in mind, it is hard to target the young generation since they might not have experienced it. For this reason, this strategy becomes vital so that both the younger and older generation can meet and hopefully discuss what they see and create new memories together.



Overall proposal - The path

The design proposal contains both recognition of a new pathway with the primary purpose of linking the cultural centre in the north with the old shopping street called Västra gatan in the south and small-scale installations are placed along the path.

The municipality's idea is that Uddevallavägen in the future should be more pedestrian friendly and that there should be more shops located along with it. Uddevallavägen will then be the main route for window-shopping and quick transportation as the main road even for pedestrians (Kungälv kommun, 2018b). This second and parallel path will then be a much calmer street without cars. It will serve as an alternative route for those who want to avoid the cars and walk through the park that also more

Secondary path,
parallel to
Uddevallavägen

directly connects to Västra gatan. A secondary pedestrian path will be the choice for strolling, stopping for errands and cafés, with less traffic noise.

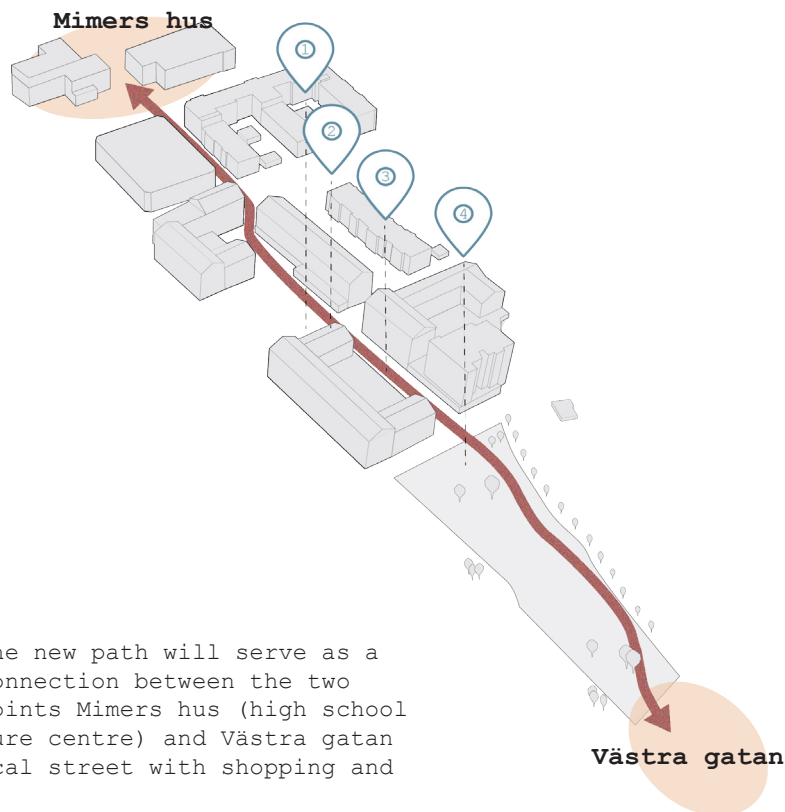
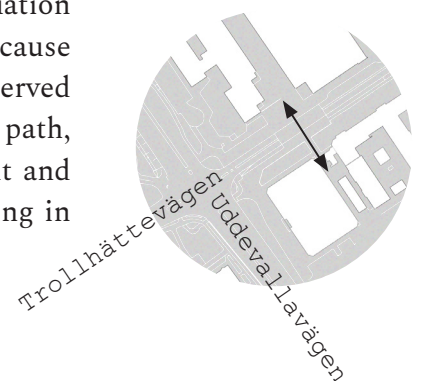


Fig.42 The new path will serve as a better connection between the two target points Mimers hus (high school and culture centre) and Västra gatan (historical street with shopping and cafés)

The path is made possible because of the proposed changed building layout by the municipality. However, for the path to serve as a worthy alternative to walking along Uddevallavägen, a few changes to the plans have to be made.

People have told stories about how hard it is to cross the road in the crossing between Uddevallavägen and Trollhättevägen. The situation might though be better just a few meters in along Trollhättevägen because of a change in the pavement outside Mimers hus; this has been observed by the author (see also fig. 43). Through opening for an alternative path, some people can cross Trollhättevägen on a less problematic point and then continue straight to the square through the new larger opening in the buildings around the square.



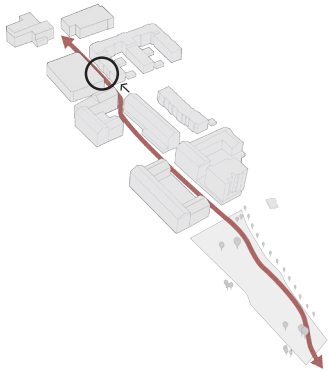
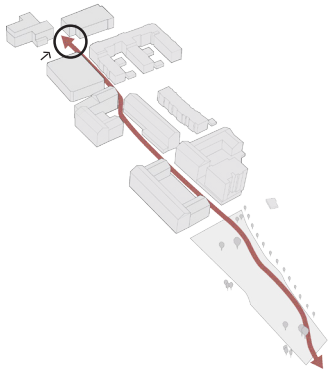


Fig. 43 Trollhättevägen, Mimers hus to the left. Red line marks the future walkway (Erdei, 2018).

Now there is a gate and a large entrance building to underground parking blocking this path from Trollhättevägen. In an email, a municipal planner writes that the municipality strongly believe that it is possible to rebuild the entrance building to widen the passage (personal communication February 25th, 2019)



Fig.44 In the future, this could be the shortcut between the school and the square. Picture from 2019

One last change concerns the part when the path meets the park. In the proposal for the playground the path does not lead the people through the park in an effective way. To make people take the new path the way through the park needs to be more straightforward.



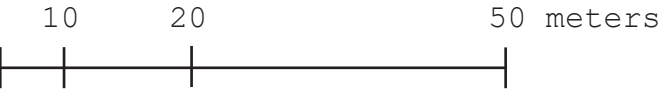
Fig.45 The proposed new layout of Västra parken and the proposed path in this thesis does not entirely correlate.



Site plan

Playground

Fig.46 Plan with the proposed installations. Red outlines marks new buildings.

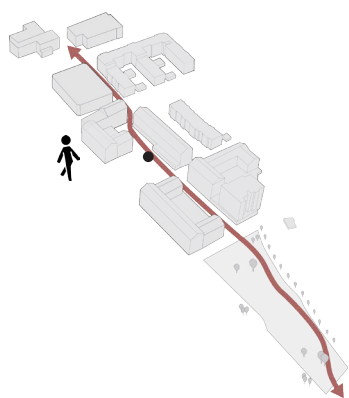


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Fig.47 Serial vision 1



The bus

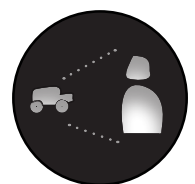
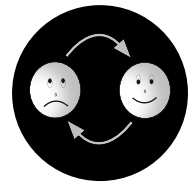
Connection to the aim and the concept of motion

The bus is a strong symbol for the most prominent traffic that has been on the site. It is placed on a spot where the buses used to drive into the station. The scale of the drawn bus equals the size of a regular city bus, which makes the connection to the past situation stronger. The size of the bus will be very notable for people passing it. It can create reflections about both how much space the buses occupied in the area in a negative manner, as well as how many passengers a bus can swallow compared to a car.

The bus has, except for the colourful paint on the ground, a few essential features that make this installation playful. The four wheels have a height suited for adults to sit on and for the children to play with. The steering wheel is placed in a proper height for children to play bus driver.

Connection to the strategies

The station was the part of the site that people have had the most opinions and stories to tell about. Many people had mixed feelings about the station. There have been many problems connected to the station that hopefully will be better with the new proposed scheme by the municipality. The bus, as a large, fast and noisy vehicle, became the symbol for the bad memories surrounding the station. This is a visually strong installation but the experience is also connected to the feeling of sitting on the huge tires (here represented through wood instead of real tires) and walking through the bus and feel how long it is. The children can also use the steering wheel and 'turn the bus around with it'. This part of the bus station is now replaced by a pedestrian street which marks the shifted focus on planning for people. People can now walk without having to watch out for buses. Finally, this is a way of spreading interactive public design that can stimulate creativity towards mostly children. This can be a part of creating a place with more activities towards the younger generation.



From the perspective of different personas

The young boy that visits this place for the first time sees a colourful bus on the ground and immediately gets interested in trying it out. He runs towards it and jumps up on one of the painted wooden tires and then jumps over to the other one. While waiting for his father to catch up, he takes place behind the steering wheel that is in perfect height for him.



The young woman walks this path everyday between her home at Västra gatan and works at Mimers hus library. Sometimes she thinks of the colourful bus that is placed randomly just next to one of the buildings. She has wondered about what it means because she is sure that it is not only street art that the children can play with. She wonders if it has been a bus stop here before. Maybe that means that this place she now considers to be a bit outside of the city centre might have been a more central location before, a place for the city's bus station.



The older man is watching a little boy playing safely with the drawn bus on the ground. When he thinks of the bus, his mind takes him back to the time when there was still a bus station here. He remembers how messy the traffic situation used to be and how much asphalt there was. Also how much easier it was to take the bus from this place for him. Now he needs to take a bus to the new station further away.



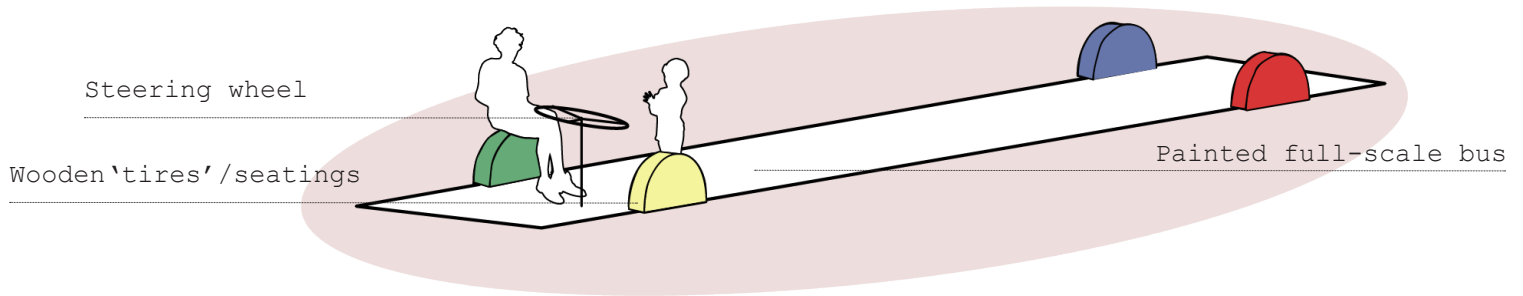


Fig.48 The bus. Colourful wooden tires and a wheel as interactive parts.

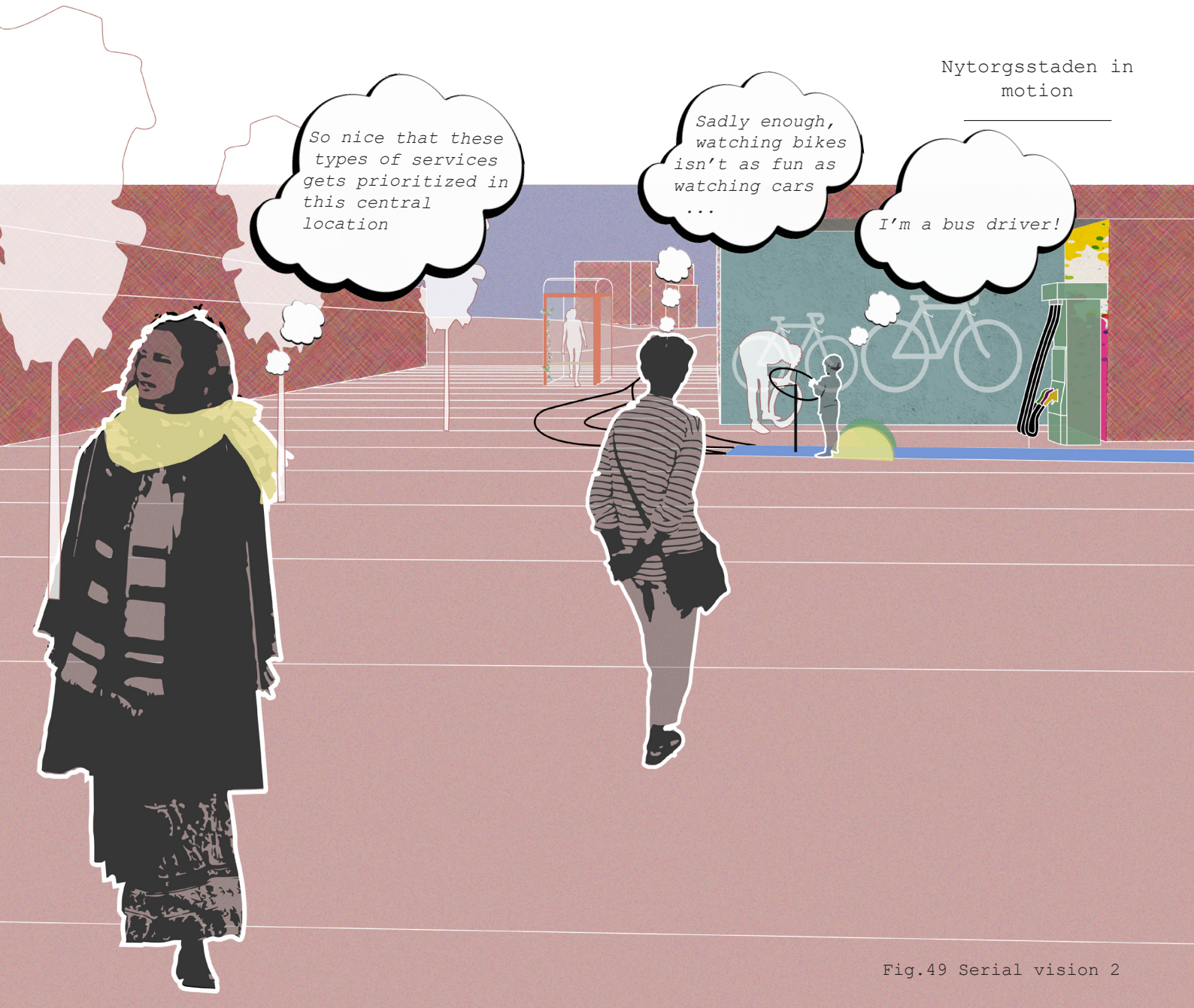


Fig.49 Serial vision 2

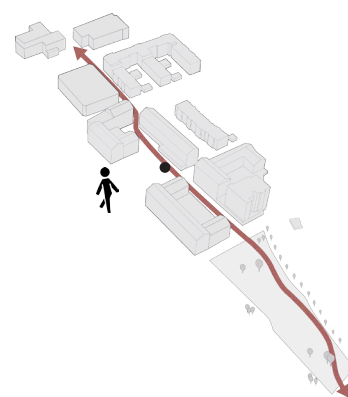


The bike station

Connection to the aim and the concept of motion

This bike station is based on the memory of the gas station that has previously been located on the site. The gas station has now turned into a bike station where people can fix their bike and fill it with more air, a place with no air pollution. The gas station was however a strong symbol for the car dominance that was a part of peoples everyday life around fifty years ago, even though the amount of traffic has rapidly increased ever since.

The bike station serves as an ambassador for the new focus on people. It is located further away from Uddevallavägen to get people away from the road. That would also leave the corner next to the road available as a shop





or service. It is placed in one of the corners of the new proposed building which will give it a roof without disturbing the overall path and flow of people around it.



Fig.50 Illustrations showing how it can look like when bikes for both adults and children are placed on the hangers, ready to be fixed.



Connection to the strategies

This installation is a way of designing for people (and bikes), not cars. It is placed in the intersection between two pedestrian and bike streets. In close connection to the new station, a shop or similar could also for example lend tools for fixing bikes. Hangers on the wall with bike symbols make it easier to use the station. The hangers are adjusted to both adults and children, to make this station an activity also for families.

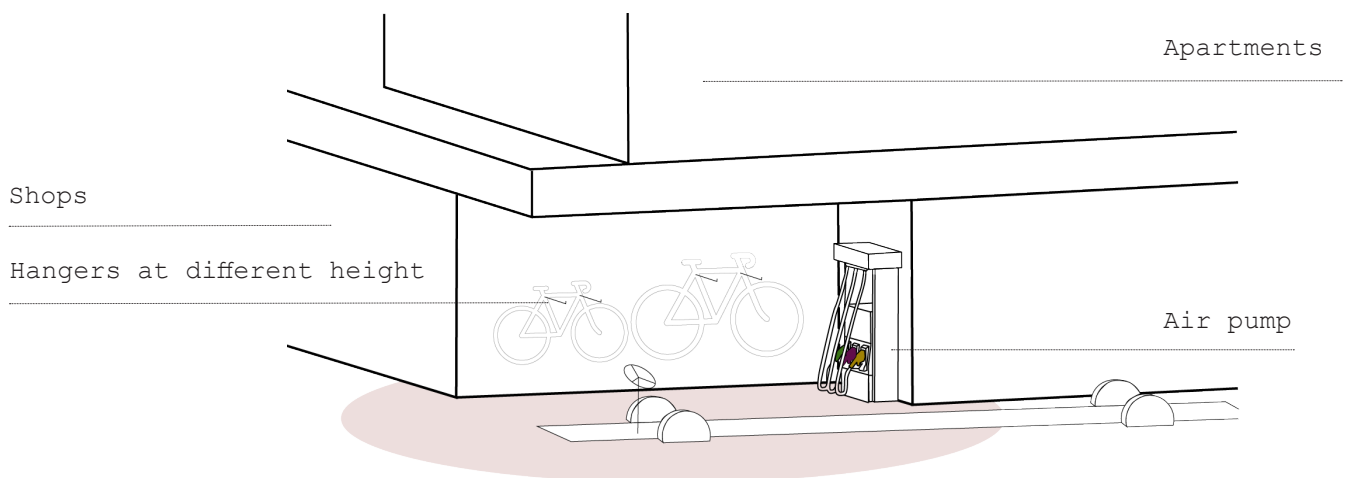


Fig.51 The bike station in the north east corner of the new proposed building. With hangers for fixing bikes and a air pump. Installation 1 - the bus is located just next to the bike station.

From the perspective of different personas

When **the boy's** father catches up on him, the boy proudly shows how he is steering the bus. He steps out of the bus and the corner of the house gets his attention. He sees a man fixing the tires of his bike. One day the little boy wishes to have a bike of his own.

First when **the young woman** had passed the bike station, she reflects on what was in the corner of the building. She realises that it is perfect to have such a excellent service like air filling for bikes and a space dedicated to fixing bikes. She has a bike that needs some fixing but no good place to do that. She wonders if there could be a tool bank in close connection to it, she does not own the right tools herself.

The older woman reflects about the transformation in this area. This new focus on bikes instead of buses and cars is terrific. She realises that the bike station is a new version of the gas station. However, the place has defiantly lost its central position as a meeting place.



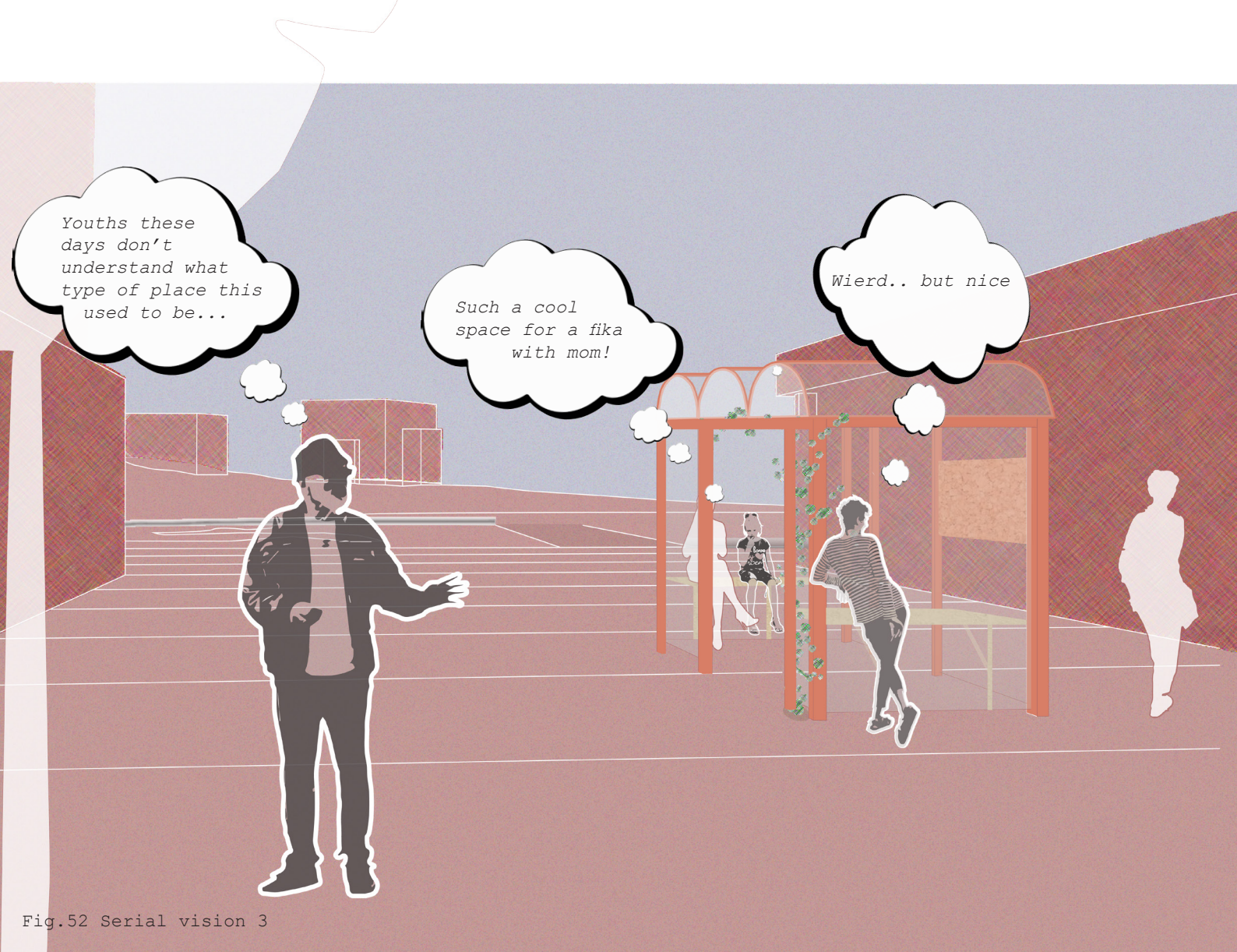
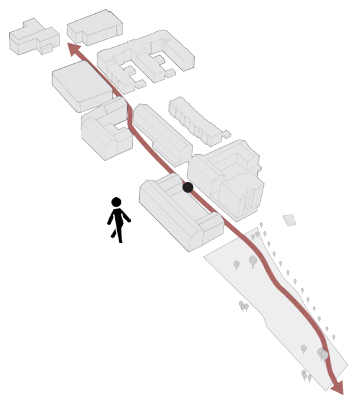


Fig.52 Serial vision 3



The bus stop

Connection to the aim and the concept of motion

The bus station has mostly been dominated by buses coming in and out. The people who visited the station to take the bus had limited space to move around on. The main waiting area consisted of a small glass shelter. Therefore, this weather protection structure will now represent the station as a meeting place. The station was a place where all kinds of people met. Sometimes people described it as something positive. Mostly people talked about the station as a hangout place for people with alcoholic or drug problems. The plans are now to build a new residential house with shops/ services on the ground floor on the station. More residential apartments mean more people looking over the site even during the dark hours. The placement of the new building on the former plot for the station results in the glass structure being moved slightly.

Connection to the strategies

The new location for the structure on the new secondary path gives it a much calmer environment with people instead surrounding it instead of buses. The new structure is designed in a way that is reminiscent of the previous structure in scale and material. Although the function is different. There are seats placed in a way that encourages conversation and a noticeboard with for example band posters instead of timetables. A new creeper is planted on the outside of the structure, giving the shelter a new floral scent.

From the perspective of different personas

The young girl is happy. She is having a fika with her mom at her favourite fika place. She is eating the large cinnamon bun slowly so that this fika can last longer. It is so cosy in the small glass structure; she imagines that this is her own little house.

The young man that is leaning against the structure and reflects about the weirdness of having a bus stop in the middle of a pedestrian street. It is probably a way to connect to the previous station. He wonders if it is the same structure, wasn't it red before too? He sees a poster for a band he likes on the notice board. He texts his friends and asks if they should buy tickets.

The older man who used to take the bus from here is laughing inside, thinking how stupid the municipality is that they think that this structure can compensate for the loss of the station. The station was a meeting place for many people. Even if the glass structure is really nice now, it is not the same thing.

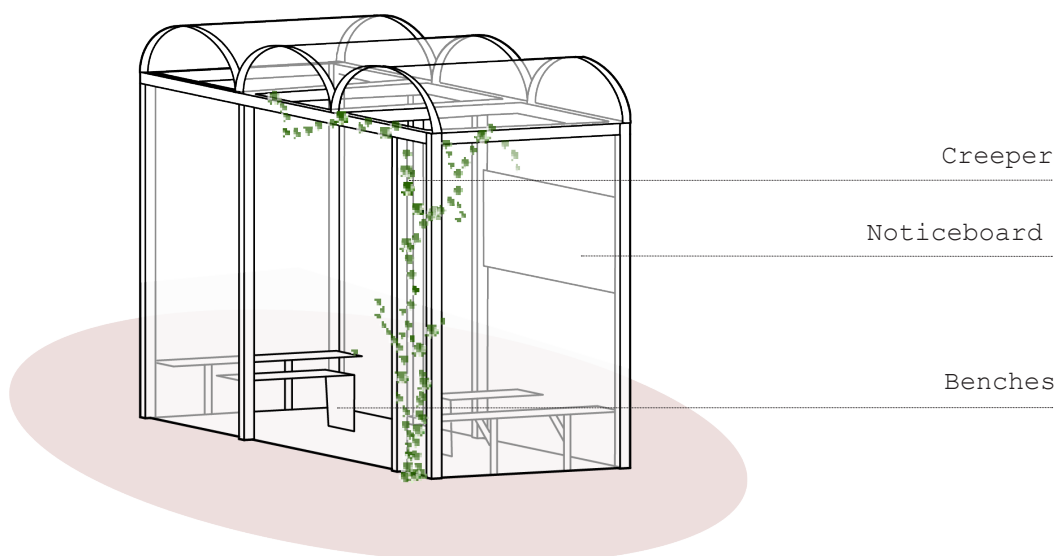
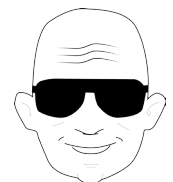
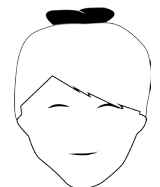
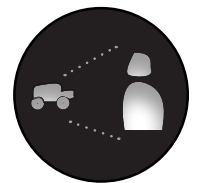
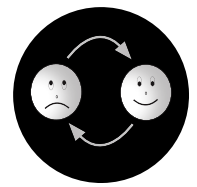


Fig. 53 The bus stop installation. The size and material equal a real bus stop, but this one has not the purpose of a waiting hall anymore.

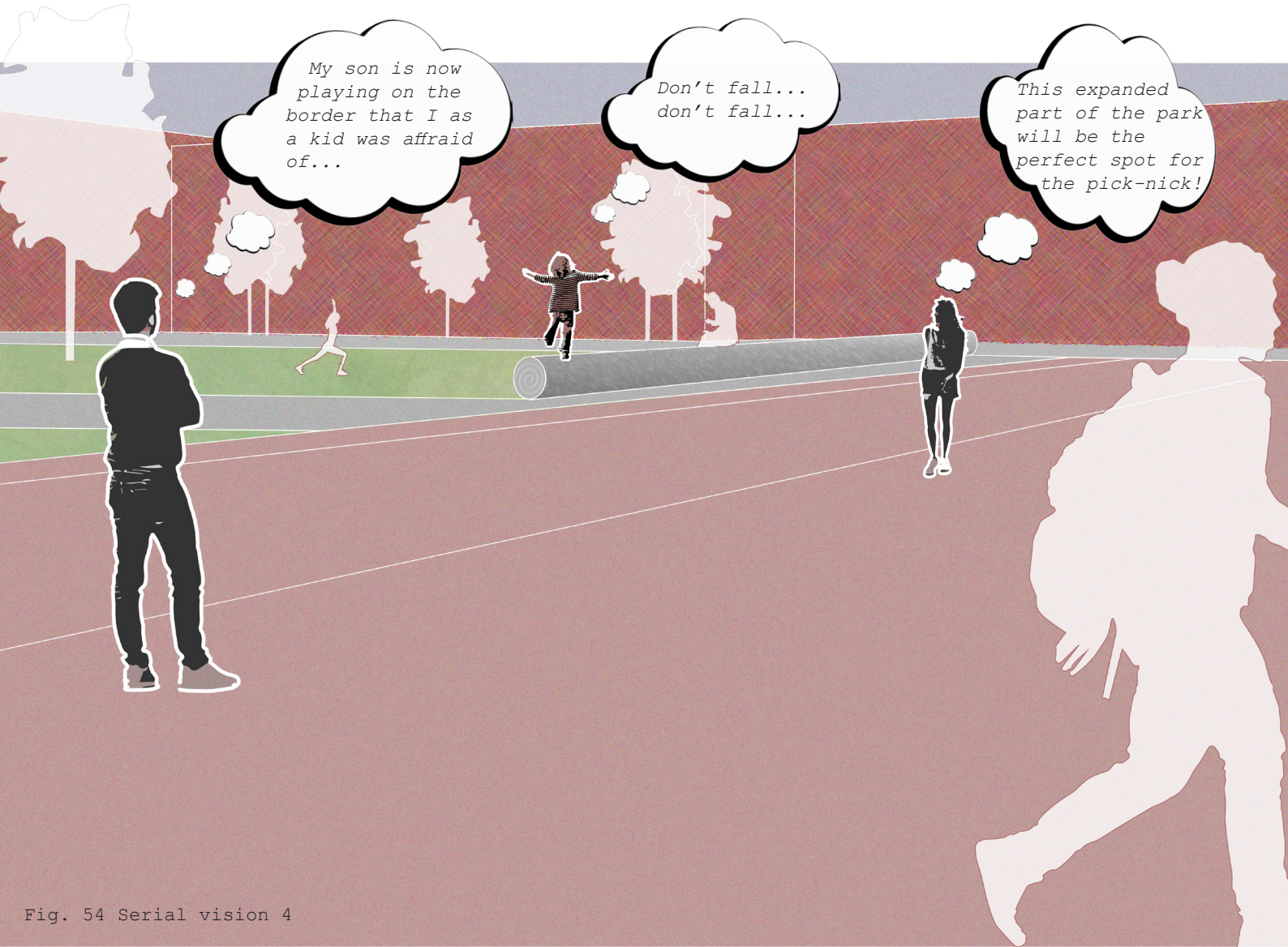
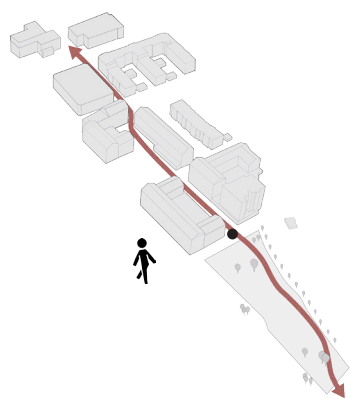


Fig. 54 Serial vision 4

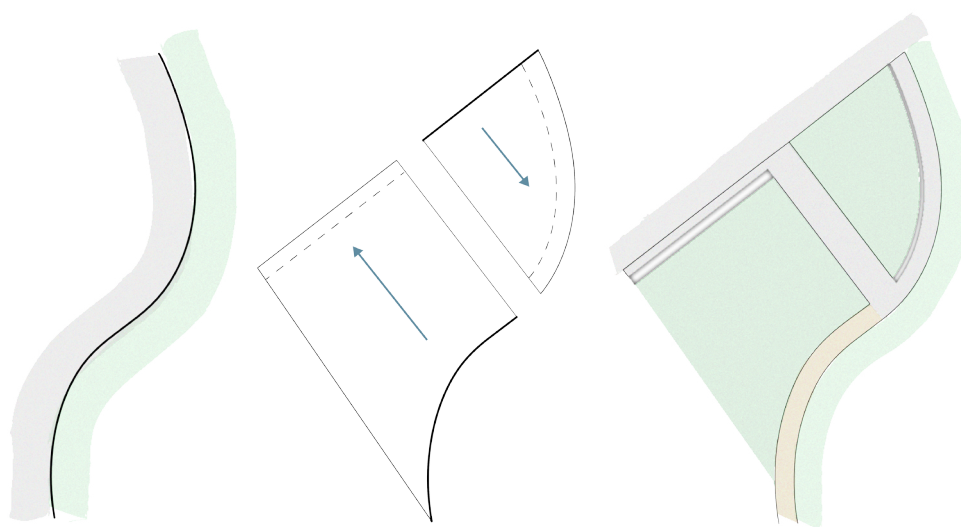


The rolled in asphalt

Connection to the aim and the concept of motion

The rolled in asphalt is the most conceptual installation. In the past, the line between the two sides was very distinct. One side with a green and pedestrian friendly park and one side with a large area covered with asphalt used by buses. In the future, there will be no border and the park will take over a part of the previous asphalt area. To make this transformation visible in the future an installation has been designed where the asphalt symbolically will be rolled in. The rolled in asphalt then becomes a good public seating. People can sit on the old borderline between two areas with previously completely different atmospheres. The area that is rolled in is 2600 square meter large. To avoid creating a new border with this bench, the asphalt has been rolled in two directions.

Now, there is a path in the park, almost parallel to the border, leading from Uddevallvägen towards the residential areas in the east. In the municipal plans for the park this path has been moved. With this new installation the path could be kept, almost in the same place as before.



Before rolling

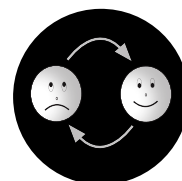
Roll directions

After rolling

Fig. 55 What used to constitute the edge between the station and the park will in the future be a more functional area with pathways, benches and a larger park area.

Connection to the strategies

The asphalt is kept symbolically in the borderline to make people reflect upon the structural changes and remember the old identity of the area, when they are for example enjoying an ice cream on the bench. Details such as engraved numbers tell people how much asphalt that now has become a part of the park. The ends visualise the rolled laps. The height of the roll differences since the mass of rolled asphalt differs. Different height makes this seating work for both children and adults.



Concrete bench (low)

Pedestrian path
- concrete

Concrete bench (high)

Pedestrian path - gravel

Fig. 56 The rolled in asphalt as public seatings in a park

From the perspective of different personas



The young boy just found a cylinder that he could balance on. He soon realises that a man is sitting on his play equipment and wonders why. He steps down gently when he reaches the man, only to step up again and continue towards the road. The cylinder got wider in the end which made it easier.



The young girl is overlooking the park trying to find the best spot for her pick-nick with friends later that day. She sees a child playing with the concrete bench and smiles. This area is now so lovely as a hang-out place, it got a new life. She finds the perfect spot just behind the cylinder. When she steps over the bench, she spots the numbers saying how much asphalt that has been rolled in. As she glances over the park she finds comfort in the absence of buses.



The young man is watching his boy balancing on the concrete bench. He is thinking about how absurd it is that his son is playing on the exact border that he as a child were so scared of.

Here are pictures showing a model of the process of rolling the asphalt. The model shows the asphalt that is supposed to be rolled in, but it is a simplification of the final design where the asphalt instead is rolled in two directions.

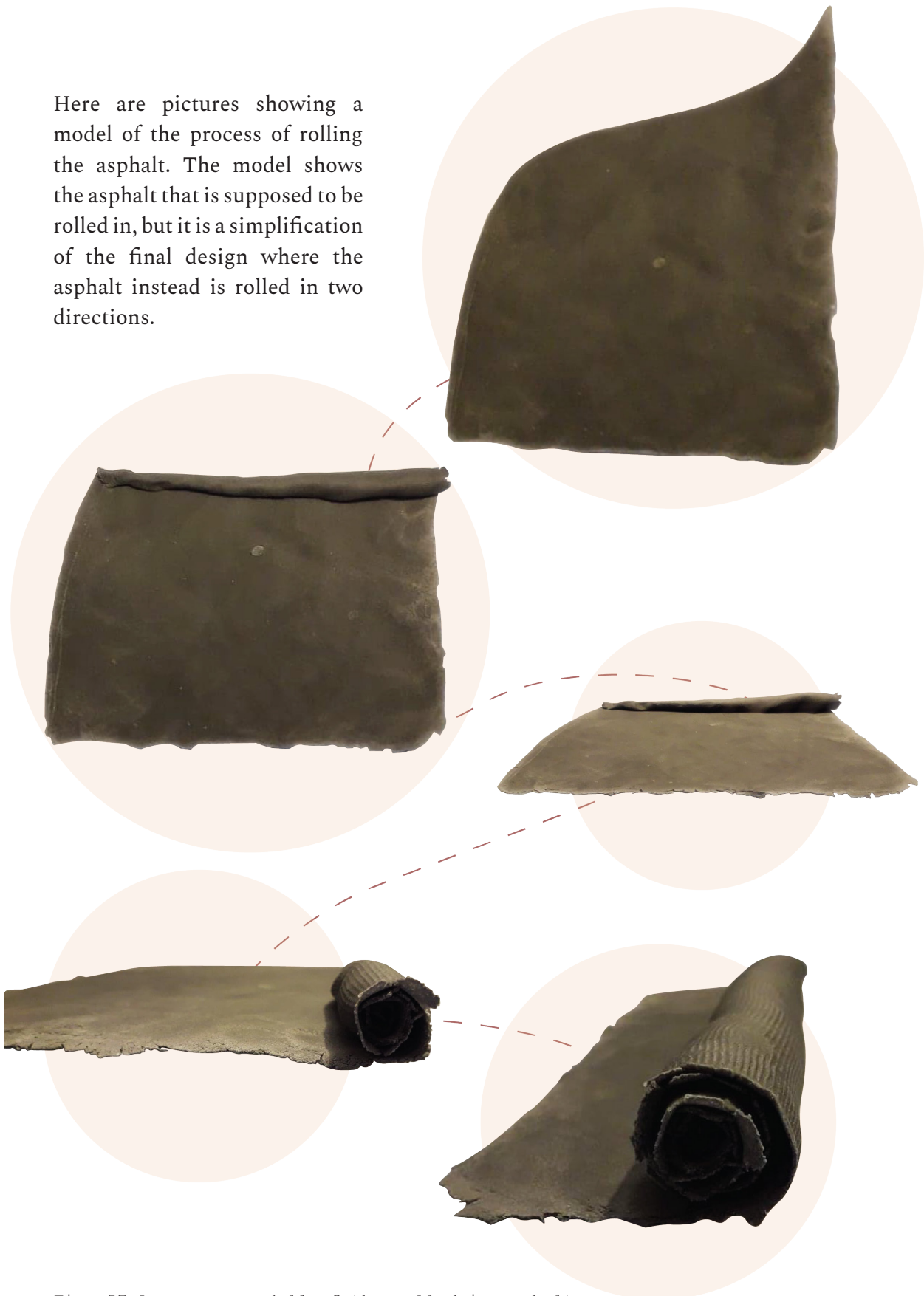


Fig. 57 A process modell of the rolled in asphalt

Conclusion & discussion

This final chapter aims to give a concluded answer to the research questions that have guided this research. There is also a discussion concerning the process; how to define identity, handle heritage as a constant process and the role of the architect.

Searching for the identity of a place

During the writing of this thesis, the word *identity* has been discussed with fellow students. At the beginning of this booklet, the identity has been defined as something based in everyday life that the users of the place own the right to define for their specific place. At the same time identity changes with time. At the very least this thesis argues for an identity that should be able to be redefined. This means that there is no need to be afraid that even complete structural redevelopment must erase the identity. This work shows that there are still ways to keep essential parts from the previous life of the place and use that while designing for the future in a way that some people can relate to. The identity of a place will never be the same through time, not even if the place undergoes total conservation and gets full protection. Society will keep on changing. As will the way we see and use the space, even if the architecture does not.

In this case, the site will be transformed from a central meeting place where most people that live or work in Kungälv visits because of the bus station. To become a more local meeting place, still central but not as a traffic junction. This transformation is happening as a result of several large structural changes in the overall planning of Kungälv as a city. This means that the discussion of whether the site of the former bus station should be kept as an open public meeting place or redeveloped with shops and housing is a discussion on a more comprehensive level. Still, the identity of the place will change dramatically because of this transformation. The design proposal in this thesis has never intended to be a solution for keeping the identity of the place. Instead the goal of the design proposal has been to keep some of the memories from its former identities. To make it still relatable and to make different layers in the transformation visible for the people who remember them and for the future generations to be able to feel the depth of the place, through each layer.

Heritage is not static, it is a constant process

While working with time, it is a fact that the current, 'the now', does not last for long in some situations. That can be tricky to handle when the memories of a site are to be scanned. One thing that has been discussed throughout this process is how to deal with the future memories of the site, since heritage is continuously evolving. This is one of the reasons why the current situation, with the traces of a former bus station, is a part of the design based memories. When the designs will be realised that will be a part of the past.

Eventually, all those who had memories connected to times when the site was full of traffic will pass away. Hopefully, the memories will be carried on through cultural memories, but this is still a tricky situation. Although that is nothing that can be solved through this thesis. The solution will instead to see this as a never-ending process. Every time something changes in the site, the essential parts of that specific layer will somehow be transferred into the new proposal.

A never-ending
process

A creative process

The word 'story' refers to something subjective. When including that word in the specifications of the work of an architect or urban planner, the focus shifts towards the subject we are designing *for*, rather than the objects we design. Through stories about memories, the architect can understand what parts of the environment people value the most. However, then it is just as simple as transferring those stories into a design. It is a process of selection, interpretation, creativity and preference from the architect. Since the input for the design is based on people's opinions about the site and stories from everyday life, the architect does not have a list of criteria for the design. Instead, personal imagination of how these stories can be represented through design must be used extensionally. The method of storytelling has in this case been useful to keep holding on to the user's perspective (through fictive persona) while working creatively.

The art of asking questions

Working with the method of narrative analysis requires a empirical material that is based on or at least enables the extraction of personal narratives - stories. Therefore, this method is often connected to the use of unstructured or semi-structured interviews. The researcher can ask

From
quantitative to
qualitative

questions in a way that encourages the respondent to answer thoroughly and from the perspective of how they experienced the situation or how they remember a place or event.

Kungälv municipality and Norconsult did not have that focus when they organised surveys and workshops to collect opinions from the public about the area around Nytorget. A search for shorter opinions rather than longer stories is standard and especially surveys often need to be short for people to answer them. However, it could have been a good idea to add other methods for the municipality to get more open questions. That this significant part of the empirical material was based on short answers where follow-up question of why never was asked, has led to that much of the stories had to be extracted only from the interviews.

Design ideas not developed further within this thesis

The importance of the stage was recurrent in the collected stories and opinions. These stories were not chosen to continue working with because they were not connected to the concept of movement. If the municipality's plans realise the stage will have to be removed since it is currently located on the area where they are planning to densify. To find a new location for the stage and give it a multifunctional design so it can be used more frequently would probably be another significant part that will bring even more recognition and help to strengthen the identity of the place further.



Fig. 53 The stage. Currently located in the northern part of the square

Answering the research questions

The proposal for the public path with small scale installations in Nytorgsstaden in Kungälv constitutes one way of designing that answers the questions, but there are many ways of doing so. Therefore, the process that leads to specific design needs to be highlighted in order to give a full answer.

The research questions:

How can design of a place be done in a way that honours the everyday stories and the relationship between the history of the place and its users?

What significance can memories from everyday life be given in the design of public spaces?

What has been shown in this thesis is that individuals' memories can be given an essential role in the identity of a place. In order to design based on stories from everyday life, the architect need to search for the interesting details in the story about everyday life. Those details can be central to capture the essential parts of the identity of the place that later will serve as a representation of the relationship between the history of the place and its users. Strengthening the relationship is here seen as the first step towards the appropriation of space. In this process, it has also been important to take in other prerequisites of the site to put the design in a context. Also to consider how the people who do not have any memories connected to it would react to the designs. The installations need to have a function that goes beyond only being a relic of the past.

There is a fine line between designing on the one hand too monumental and pretentious and on the other hand too dull and bland, which has been a challenge throughout the process. On the specific site, the statue of the three kings serves as the most monumental and therefore the three interventions that are placed close to that one are the least monumental. The rolled in asphalt is instead allowed to be more monumental since it is close to something as everyday as a playground.

Finally, since heritage is something that is continuously created, the selection of what to keep for the future is based on what the people in the position of deciding consider important to remember for the future generations. What we remember from the past is to be seen as a part of the formation of the future. Which makes this selection of great importance. Societal change can many times be seen through people's everyday life. Since this change often happens gradually, a reminder of how time and space have changed often helps with the reflection about societal changes. Knowledge about these changes is often the first step towards a reaction.

Possible implementation of the method and further research

Even though the interventions are site-specific, the process is to be seen more as a general process of translating everyday memories into a design and may gladly be used for other sites. The method could be used both for sites that are not yet recognized for the memories it carries as well as sites that are well-known for a long and dramatic history, as a way of highlighting alternative stories. It can probably also be used in different scales; in this case the result became small scale interventions, but it might also be so that the overall planned structure needs to be adjusted.

One delimitation for this thesis has been that the people whose stories have been used have not involved in the design process. Although, this is something that could be interesting to study further since it might give another result.

To you who are reading this

I do not know who you are and what you wanted to get out of this report. Hopefully you found what you were looking for, or at least took one step further and got much inspiration. The process behind this thesis has ended now, but I hope the process of working with everyday memories in the public sphere continues.

When it comes to the specific site, the author has no expectations that this is going to be realised. However, since the planning process for Nytorgsstaden has just begun the hope is that the people working at the municipality, property owners in the area and nearby area or the public will somehow take care of the findings from this thesis and think carefully about what you chose to represent in the public spaces. Hopefully, this thesis starts a discussion among architects, planners and politicians about the value of the everyday stories that are hidden in the places they want to redevelop. A value that might not be of national interest but great significance for the citizens in that specific town or city.



Fig. 54-6 Pictures taken from thesis presentation during open seminar 2019-06-03

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