



# ***“Architectural Footnotes”*** ***“Architectural Footnotes”***

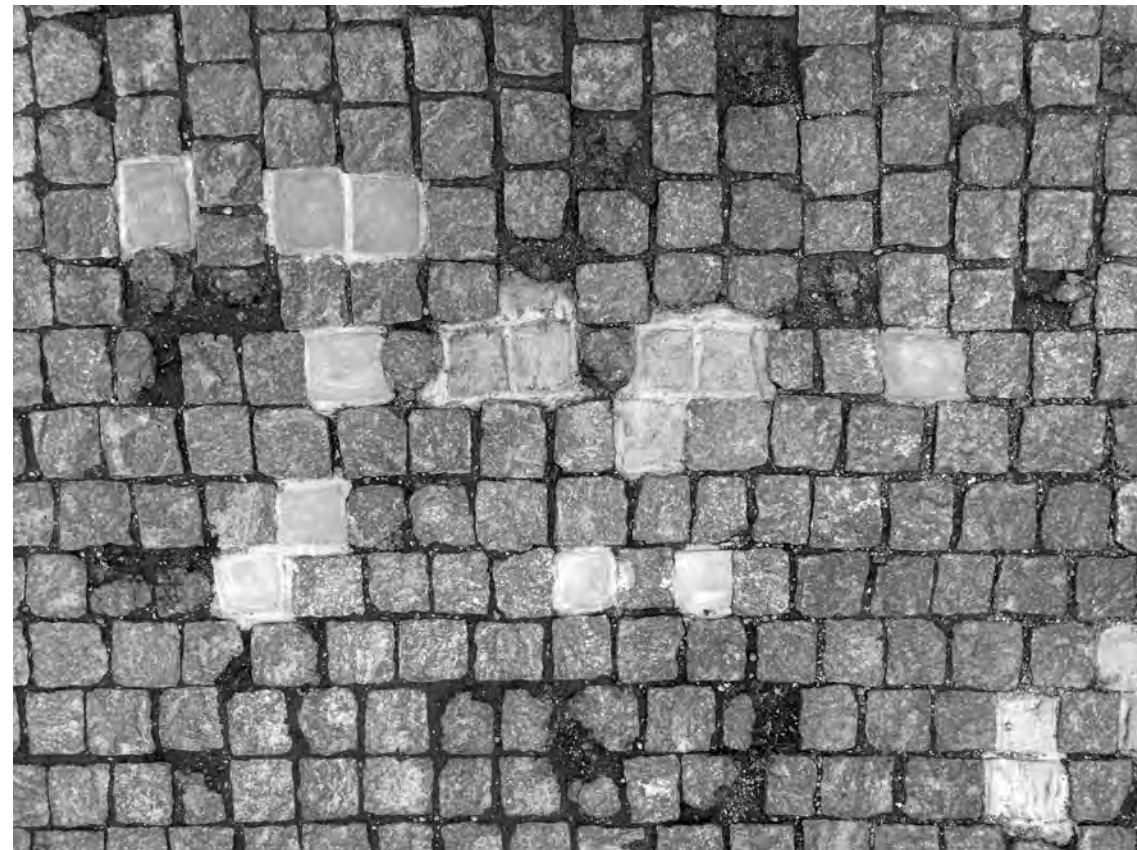
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**Examensarbete inom arkitektur, avancerad nivå 30 hp**  
***Degree Project in Architecture, Second Level 30 credits***

**25 May 2018**



# Footnotes:

## A Fence<sup>1</sup>

## A Drinking Fountain<sup>2</sup>

## Some Planting<sup>3</sup>

In this work I have been looking at three small everyday sites that can tell big and unexpected stories of how we live together. These sites appear unremarkable at first glance, but on a second look are filled with contradictions and conflicts of interest. I speculate that these marginalised sites operate like “architectural footnotes” helping break the tempo, rhythm and tone of the city while expanding the scope of the narrative beyond the local and specific reading.

I’m interested in how we can make sense of the city and critique it in a meaningful way when it appears so fragmented and seems impossible to define in single terms. I have been testing different approaches ranging from surveying, counting, measuring and mapping, to model making, interviews, drawing, film-making and texts. I have been interested in how these diverse methods can help me understand the city in different ways and what they do when used together.

In part one: *A Fence* I investigate a trend towards the increasing enclosure of private courtyard/gardens and the severing of established pathways that are incredibly important for navigating the area. This led to questioning how ground-floor habitation, different forms of tenure, and regulation, affects public access and passage in the area.

In part two: *A Drinking Fountain* I attempted to map the defunct drinking fountains in Stockholm and trace the origin of their (ubiquitous) design. Instead of finding fountains,

however, I found a vacuum of responsibility, and questions were raised around why some infrastructures are more important than others and how shared/societal needs seem to have been increasingly privatised.

In part three: *Some Planting* I looked at a recently built area of “urban-community-farming” in the middle of local park. Here tensions between the public, private and common are brought to the fore, questioning how attempts towards more local and participatory democratic processes affect rights of access to, and use of, public spaces, around flexibility and durability, and how we balance short term demands with long term visions.

When seen together these “footnotes” can describe a trend towards withdrawal of the state and municipality through the dismantling of infrastructures, deregulation and outsourcing, resulting in an increasingly individualistic and privatised city. This is perhaps unsurprising in itself, but the work that comes out of these sites has helped reveal (to me at least) some of the surprising ways in which this has happened and continues to do so (albeit in different forms) and how this affects the ways in which we inhabit the everyday city.

I plan to show this work as a slide presentation, as part of the diploma exhibition and as a printed publication. If you are interested in seeing more, the pdf file for the publication follows these first three pages.









Installation view (pre diploma exhibition)





**Footnotes:**

**A Fence<sup>1</sup>**

**A Drinking Fountain<sup>2</sup>**

**Some Planting<sup>3</sup>**



**Footnotes:**





**This work is about how small everyday sites can tell big and unexpected stories of how we live together.**

**These sites appear unremarkable at first glance, but on a second look are filled with contradictions and conflicts of interest. When put into focus they become extraordinary and strange, their meaning unstable and slippery to grasp. As contestation becomes palpable these sites testify to wider social and political processes of city-making and uncover alternative paths that help us see and imagine the world in new ways.**



- *A few grey stone setts in a public square repaired with coloured concrete instead of granite.*
- *A short green chainlink fence that blends with the bushes.*
- *A sprinkling of planter-boxes in the park.*

These things in themselves may not seem like much of interest, they are easily missed, overlooked and ignored. Even when combined a few meters of fencing, a bit of concrete, soil and stone seem trivial compared with the need to address pending and ongoing environmental, social and economic crises. What I want to propose, however, is that these small-scale and easily ignored situations, bits of building materials, traces of activities and constructions, these architectural “footnotes”<sup>1</sup>, can help make sense of narratives that are unfolding on larger scales, that both shape and are themselves shaped by the ways we inhabit the city.

1. ...I know it’s obvious, a footnote on footnotes, but I think that this term has the potential to help clarify what it is I’m getting at: these spaces that I’m interested in help, make sense of parts of a body text or locality, while also explicitly expanding the scope of the narrative beyond the body/locality and the specific reading itself. Footnotes present trajectories: at once anchoring the body/locality, while at the same time opening up different tangential sites for the reader. Moreover, footnotes help break the tempo, rhythm and tone of a reading. Often seen as minor or subordinate, footnotes– precisely because of their marginalisation, hold the potential to challenge and change the reading, and thus the trajectory of the city as a whole. The “architectural footnote” could also allow for attribution and the interpretation intention. As Anne H. Stevens and Jay Williams point out in *Critical Inquiry* 32: “The reader goes to footnotes to find out who is talking to whom, who is being listened to, and who is being ignored.”(1.1) Thus the footnote can help answer Edward W. Said’s opening salvo published in the same journal 24 years earlier: “Who writes? For whom is the writing being done? In what circumstances?”(1.2)...and echoes with Lefebvre’s terrifying “It does not matter whether terror reigns, that the atomic bomb is dropped or that Planet Earth explodes. What is important? Who thinks? Who acts? Who still speaks and for whom?”(1.3)

1.1. A. Stevens and J. Williams, 2006. p.211. // 1.2. Said first published in *Critical Inquiry* 9, (September, 1983). This citation is from Hall Foster (ed.) *The Anti-Aesthetic*, p.135. // 1.3. H. Lefebvre, 1996. p.149.



In previous work (*Örbyleden*, 2017) I looked at a section of motorway in southern Stockholm and became interested in spaces that are often described as “wastelands”, “voids” or “vague”.<sup>2</sup> I was interested in how these places, while being seen as “leftover”, “undefined” or “other”, are a product of the same political processes that order the rest of the city. Because of their “other(ed)ness”, these sites allowed for uses that could perhaps help visualise and spatialise repressed, marginalised or distant voices and held potential to transform our understanding of the city as a whole. Through the work of Doreen Massey<sup>3</sup> I started to think about space as the dimension of multiplicity, coexistence, difference and togetherness and recognise that the countless trajectories that make a space/place, and the diverse and often conflicting voices existing at the same time, provide the foundation of the political. It is space and the stories and relationships that both form it and are formed by it, that continually asks the question of how do we live together? and reveals the answers found so far. Along with Massey I became interested in the writing of Chantal Mouffe<sup>4</sup> and her insistence upon the chronic need for the possibility of agonistic disagreement, political contestation and spaces for its enactment. Through Massey and Mouffe, the city could be read as a place in a continual state of becoming and any stability provisional.

I attempted to reveal some of the potential that Örbyleden held through storytelling: in this case a guided walk. By weaving together strands of histories, gathering facts, and inventing fictions, that intersected in one way or another at Örbyleden, I tried to find ways to disorientate and reorientate, to shift between perspectives and scales, to focus and defocus, and “open up” the

2. “Wasteland”— See Lynch, pp.416–417. “Void”— See Von Scheele, “Vague”— See De Sola Morales Rubio.

3. See *For Space*, 2004, in particular.

4. For example “Democracy or Agonistic Pluralism”, 1999.

space to some kind of chronological or geographical flux (perhaps to absent, seemingly irrelevant or repressed stories). The hope was that in some by way reorienting Örbyleden we could reimagine and recalibrate it’s trajectories.

In this work I return to the question “how do we live together?” At a time when Stockholm is undergoing the biggest building project<sup>5</sup> since “Miljonprogrammet” (the million dwellings built in Sweden between 1965 and 1974), it becomes increasingly pressing to not waste this opportunity to build a more equitable city. Inequalities are spatialised, produced and reproduced in various ways on the ground, through architecture and planning, in how we design, build and inhabit our cities. These sites or “footnotes” may have some potential to help understand some of the ways in which this happens.

By looking specifically at “unusual” or “extraordinary”<sup>6</sup> situations, and sites where investment (at least financial) appears to be marginal, I hope there is more chance to openly discuss alternatives. I hope that by working with sites where localised conflict is discernable and inequalities are manifested spatially, it will be possible to make some sense of complicated relations of power and how they directly affect our everyday lives. I hope this work can raise questions about how we can achieve a more just Stockholm through architecture/planning and whether these sites (footnotes) and the work presented here can help form ideas, knowledge and practices that could help toward this end.

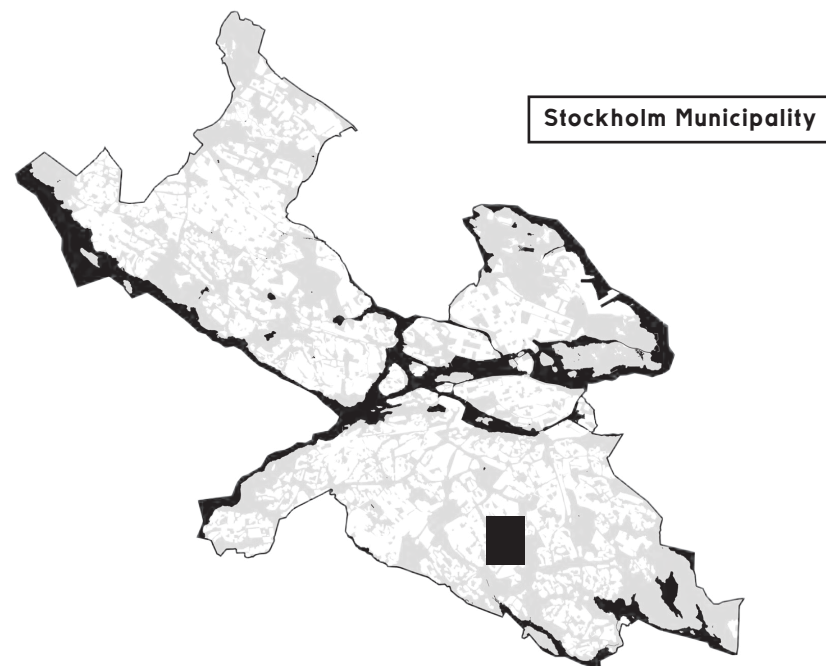
5. 140,000 dwellings are planned to be built between 2014–2030.

6. Of course what I see as being unusual or extraordinary could well be different to what you see, but that’s maybe the point, it says as much about ourselves and our values as it does about the place itself.



For this project I have been working in Högdalen and Bandhagen. Although they have different names and different tube stations, they are so closely situated and connected, both geographically and culturally, that for the purpose of this project I will treat them as one area. In principle this area is encircled by the arterial Skebokvarnsvägen/Trollesundsvägen and bounded in the north and south by the motorways Örbyledden and Magelungsvägen respectively, to the west is Örby, a distinct area of single family, detached houses from the turn of last century, and to the east is Högdalen's industrial area.

Högdalen and Bandhagen is the area where I live and mostly work. I spend most of my time here and I'm dependent upon the local schools, healthcare, transport and other infrastructures, services and amenities. I'm interested in looking at how we can shape the city as architects, but also as citizens, so it seemed to make sense to work in the area where I'm most anchored and engaged.



## Bandhagen & Högdalen



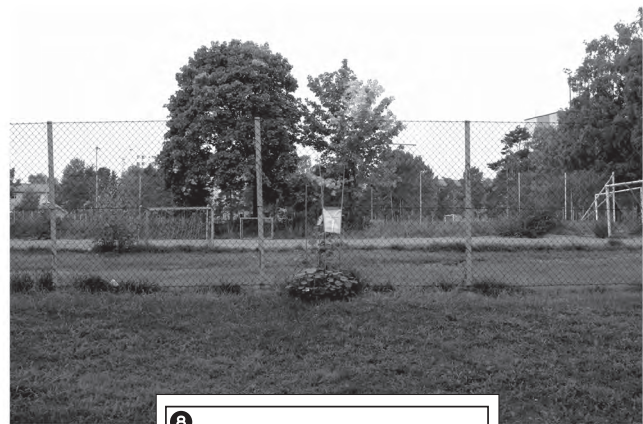
The numbers refer to ten potential "architectural footnotes" of which photos can be seen on the following page.

Source: GSD-ortofoto, © Lantmäteriet, published 2015-02-25





8  
*Memorial for a friend*



9  
*A well maintained path made by walking*



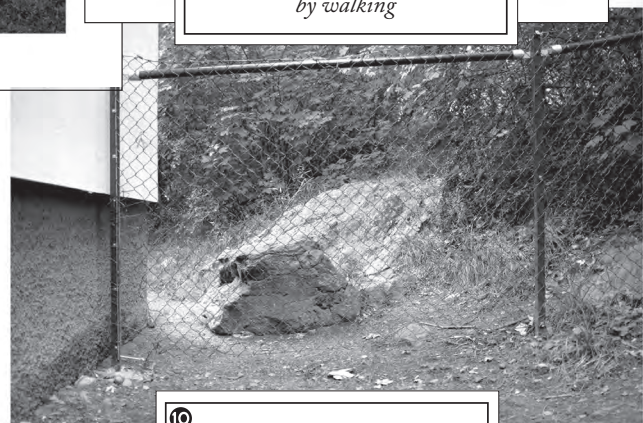
1  
*Some planting*



2  
*A seemingly redundant mat-beating-structure*



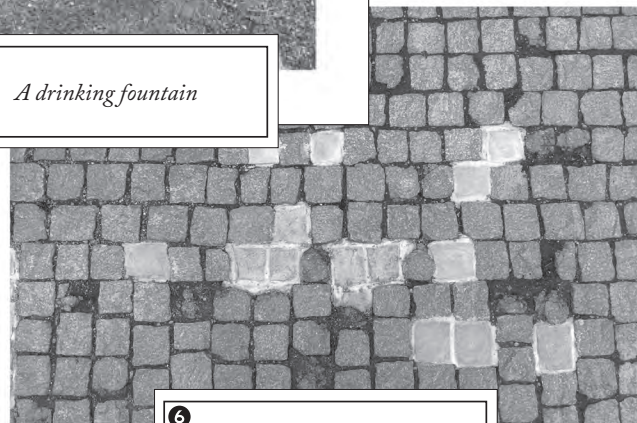
7  
*A drinking fountain*



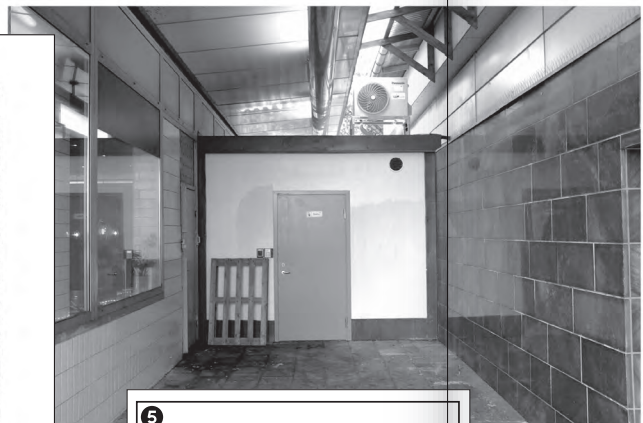
10  
*A fence*



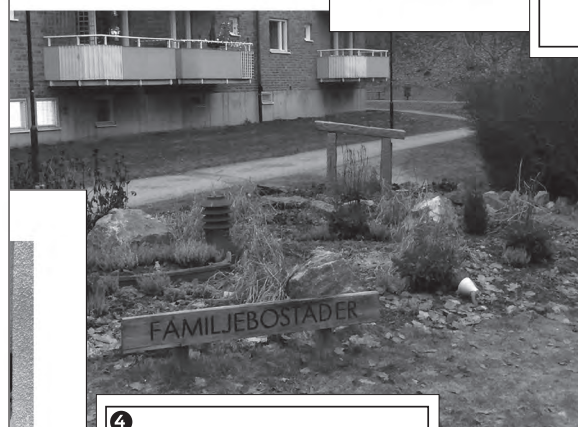
3  
*One of the paddling pool's guardian dragons*



6  
*Coloured concrete repairs to granite setts*



5  
*A dead-end*



4  
*Archaeological remains / Spinal Tap's residence*





In the planning of Bandhagen and Högdalen, which started in the early 1940's<sup>7</sup>, a model of community and local, democratic, political engagement (primarily through residents organisations) was envisaged, based on ideas of group building around geographic proximity and shared interests, starting with the family as the "primary unit". It was to be achieved by a systematic rationalisation of the institutions of everyday life, the workplace, home, schools, cultural institutions, meeting rooms and spaces of consumption and physically built as an "ABC town".<sup>8</sup>

The previous General Plan for Stockholm (*Promenadstaden*, 2010)<sup>9</sup> highlighted Högdalen as one of the nine important nodes, or "centres of gravity" ("tyngdpunkt") scattered around Stockholm's urban fabric. These "tyngdpunkter" were described as follows:

"IN OUTER STOCKHOLM NINE NODES ARE HIGHLIGHTED TO MARK WHERE IT IS FITTING WITH A MORE CONCENTRATED CITY-LIFE. THOSE VALUES THAT EXIST AT THESE POINTS IN THE FORM OF SHOPS, HOUSING AND CLOSENESS TO NATURE CAN BE DEVELOPED

7. For an overview of the dominant planning ideology and practice of the time, see Jöran Curman and Helge Zimdahl, *Gruppsamhällen* in *Inför Framtidens Demokrati*. 1944. (Swedish)

8. This was conceived as a self-sustaining town, built around the metro/tube station, where residents could live, work and have access to amenities, culture and welfare.(8.1) Sven Markelius's 1952 city plan via the British New Towns Committee and Clarence Perry's neighbourhood-unit, can be seen as a "rational" progression of the Garden City movement in response to the post-war housing shortage. Vällingby was the first of the ABC towns, inaugurated in 1954, and Högdalen followed in 1957 (although not all of the centre was finished). As well as Markelius's involvement with Högdalen, it is interesting to note the involvement of Fred Forbat(8.2). Forbat was working in the planning department at the HSB housing association who were responsible for the early plans for Högdalen (...and Bandhagen as they were planned in unison). Forbat was responsible for the Skövde master plan of 1949, was a previous member of CIAM, had worked at the Weimar Bauhaus under Gropius and on the Siemensstadt estate in Berlin.

9. There is a new General Plan in the process of being implemented, but at present it is *Promenadstaden* that is in use and will continue to influence development in Stockholm for the near future.

8.1. See Goran Sidenblad, *Planering för Stockholm 1923-1958*. p.237. // 8.2. Ibid., p.331. // \* For an overview

AND CONTRIBUTE TO GREATER WELL-BEING AND A MORE LIVING AND SAFE CITY."<sup>10</sup>

Of course, "city-life", while sounding vague or even politically neutral, belies very specific underlying values, ideals and beliefs. In the case of Stockholm, I believe that it is often used as a pseudonym for a version of inner-city, often white, affluent, middle-class, living. I also think that there is a belief that the social, economic and physical structures that support this way of living are the ideal model for future development of the city as a whole. As Jon Loit notes, the city council's view that it knows the best way to build a city (reflected in the Högdalen of the 1950's), has perhaps returned. Functionalism's ideology has merely been devalued and replaced with another.<sup>11</sup> A vision of urbanity is being enacted, that fails to take into account existing localised conditions and qualities, in basically the same way that modernist Högdalen did not when it was conceived and built. Top-down tabula rasa planning is in some way still with us, it just takes on a different rhythm and wears the clothes of Jane Jacobs.<sup>12</sup>

Underlying contemporary planning practice in Stockholm is a tradition of "placemaking" that dates back to 1950's America with William H. Whyte and Jane Jacobs, that has been, and still is, instrumental in defining and measuring "city-life" in Stockholm.

10. This is my own translation from the original Swedish: "I ytterstaden pekas nio tyngdpunkter ut för att markera var det passar med ett mer koncentrerat stadsliv. De värden som finns i dessa punkter i form av butiker, bostäder och närhet till natur kan här utvecklas och bidra till större trivsel och en mer levande och trygg stad." Kristina Alvendal and Sten Nordin in *Promenadstaden* (2010) p.3

11. Jon Loit, p.159.

12. In the 1950's and '60's the writer and activist Jane Jacobs was actually fighting against a top-down modernist planning orthodoxy that she called the "Radiant Garden City Beautiful".



Jan Gehl's analysis of inner-city Stockholm: *Stadsrum & Stadsliv i Stockholms City* (1991) is important to mention and Gehl's influence extends through more recent documents such as *Arkitektur Stockholm* from 2014.<sup>13</sup> More recently, Stockholm based Spacescape, have built upon Gehl's work and today appear to be the default company that Stockholm planning department go to for "city-life-analysis".

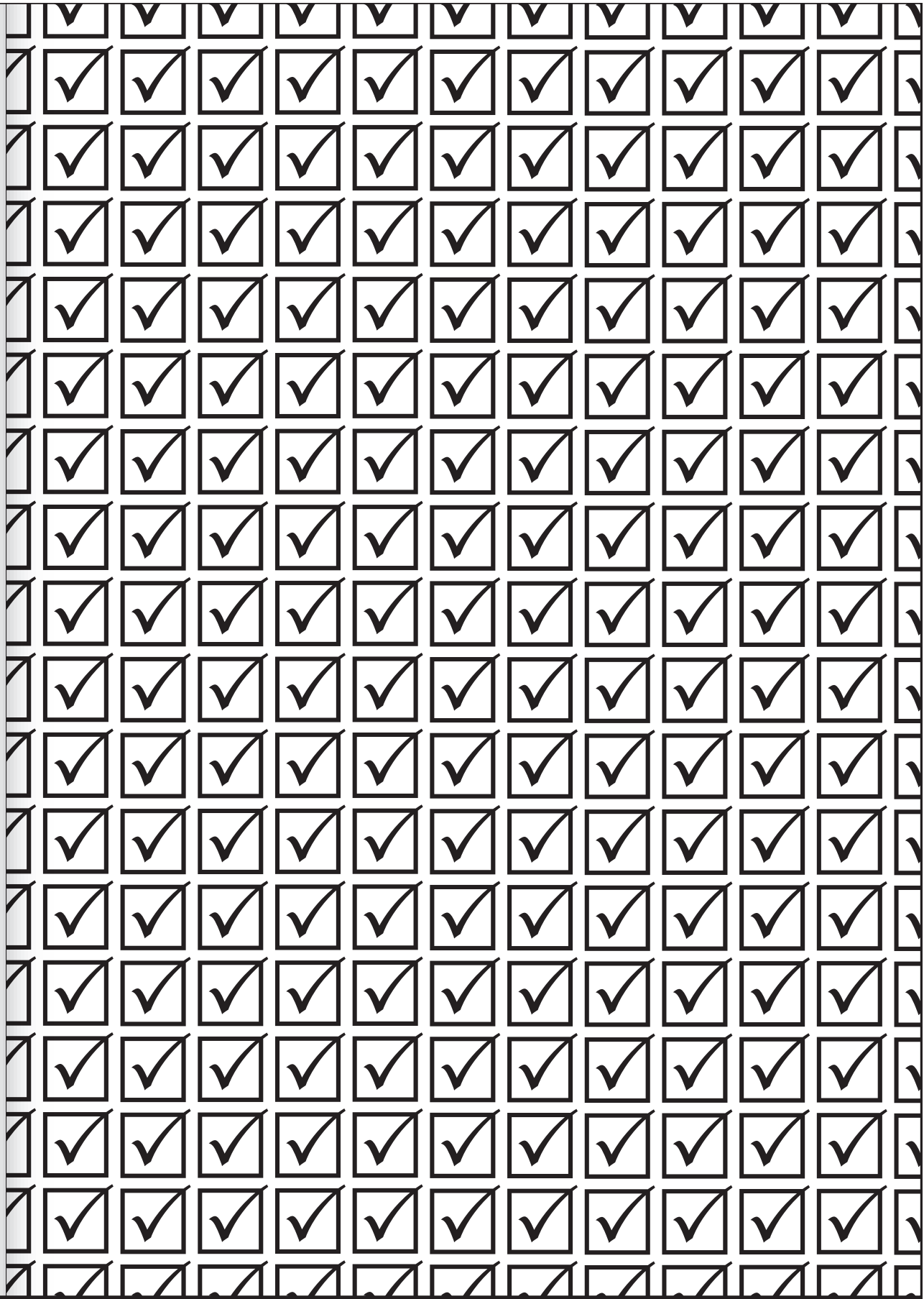
The data accumulated from these analysis methods and tools<sup>14</sup> clearly has value, but it also seems clear that they are, by themselves, not flexible enough to encompass and describe the diversity of "city-life" that exists in Stockholm or anywhere else. It also seems plausible that any concept of "city-life" that is based upon a radical resistance to modernist planning practices (even if it is not against modernism per se, but against a top-down approach to planning) might have difficulty in finding value and describing and measuring any "city-life" in a modernist planned area such as Högdalen/Bandhagen. How can we seriously talk about values based around the street in a traffic separated area, where "city-life", pedestrian traffic and social interaction does not take place on the street, but rather on small paths through woodland, in the parks and linked gardens?

While there is a specific program for Farsta (2016)<sup>15</sup>, Högdalen and it's future development is described in a collage of land allocations ("markanvisningar") and fragmented urban-infill

13. Karolina Keyzer (Ansvarig), *Arkitektur Stockholm*, 2014.

14. The methods and tools used to look at "city-life" in Gehl's *Stadsrum & Stadsliv i Stockholms City* (1991) are the measuring, counting and evaluating of: 1) car-free streets, squares and city parks 2) sun and shadow, 3) The city's walls (street level facades), 4) Footfall, 5) Places to sit 6) Activity: which is defined as street sellers of small items, fruit and veg sellers, performers, games or music and sellers in kiosks along with waiting staff at cafes. 14. There are underlying economic reasons for why this specific form of "city-life" has been successful, primarily the high density of dwellings that can be achieved. The sponsors of Gehl's 1991 survey include Scandia, Faberge, SEB and JM.

15. *Program för Tyngdpunkt Farsta* (2016). Stadsbyggnadskontor, Stockholm.



projects, or primarily in relation to other nodes (“tyngdpunkter”).<sup>16</sup> While this form of laissez-faire “non-planning” is readily exploited by developers or investors for financial gain, there is also possibility, even perhaps a necessity, for a more radical citizenship to emerge, which reveals ways of living together and forms cultures that resist free-market capitalism’s dominant narratives and manage to avoid recuperation for longer periods.<sup>17</sup>

In the document *Skillnadernas Stockholm* from 2015, Stockholm Municipality attempt to define the quality/attractiveness of areas within the city by linking them to prices in the housing market. I start to worry that we are losing grip on what makes a democratic city and society. Overall the rest of the document is excellent, providing important quantitative data about health, education and other inequalities. However, by linking city attractiveness/quality to high house prices, it necessarily becomes the wealthy areas and the values of the rich that are seen as most valuable in shaping the criteria we use to measure quality in the city as a whole.<sup>18</sup> To be fair the authors of *Skillnadernas Stockholm* and Spacescape are aware of the limitations of the housing market to give a clear picture of urban values, so in parallel, surveys and a form of citizen-dialogue process (“medborgardialog”) is used.

In Högdalen a dialogue process was carried out during 2013, by Samhällsutveckling AB. With a massive amount of participation (1100 visitors and 1700 comments) the results were eagerly

16. See for example: *Program för sambandet Högdalen-Farsta, Samrådsförslag* (2011) Stadsbyggnadskontor, Stockholm.

17. As examples, we could point out Cyklopen the (autonomous) social centre and the culture that surrounds it, also the occupation of Högdalen’s High School (gymnasium) in 2015.

18. *Skillnadernas Stockholm, Kommissionen för ett socialt hållbart Stockholm*, 2015. pp.59–60 ...We should also be weary of this because the desirability of a certain area can change quite rapidly, through gentrification, repossession, or flight, and because property is often used for financial speculation, leading to higher property prices in areas where nobody actually lives.

anticipated, but when published six months later, they were met with bewilderment. The stated aim of the dialogue process was to allow the local community to have their say (“tyck till”), but the outcome was heavily criticised, with accusations of altering what was said by respondents and of outright lying on behalf of the council.<sup>19</sup> When looking at the analysis document itself there is no real description of method, which makes the recommendations that result from the analysis<sup>20</sup> of the gathered data (peoples opinions) questionable: certain suggestions for the improvement of Högdalen are picked-up and recommended, while others are not, and there is no way of knowing why. For example there is a recommendation to look at the possibility of creating an “office-hotel” (“kontorshotel”) as someone suggested, to “attract small businesses to establish themselves in/around the centre”<sup>21</sup>, while another suggestion - “more help to the unemployed, there are empty units in the centre, a place to go and meet others in the same situation”<sup>22</sup>, is not recommended. It appears the recommendations ultimately reflect the author’s own opinion about what the future of Högdalen should hold.

I have highlighted just some of the methods used for analysing qualities of the city here to illustrate their partiality and that

19. See Kajsa Ekis Ekman “När politikerna hittade på åsikter åt folket” (2016-01-08) in *Etc* (Swedish) ...In my opinion, we should be more critical towards how these dialogue processes are currently used, as it seems they are all too often used to legitimise entrenched power and dominant concepts of “city-life”.

20. *Boendedialogen i Högdalen Analys av inkomna synpunkter*, Torsten Malmberg (2013-11-29).

21. Own translation from the original Swedish: “Skapa ett kontorshotell för att locka små företagare att etablera sig i/runt centrum” in Malmberg, *Boendedialogen i Högdalen Analys av inkomna synpunkter*, p.7

22. Own translation from the original Swedish: “Mer hjälp till arbetssökande det finns tomma lokaler i centrum ett ställe att gå till möta andra i samma situation” in Malmberg, *Boendedialogen i Högdalen Analys av inkomna synpunkter*, p.7



they all rely upon underlying value judgements. As John Law in *After Method* reminds us: "...methods, their rules, and even more methods' practices, not only describe but also help to produce the reality that they understand".<sup>23</sup>

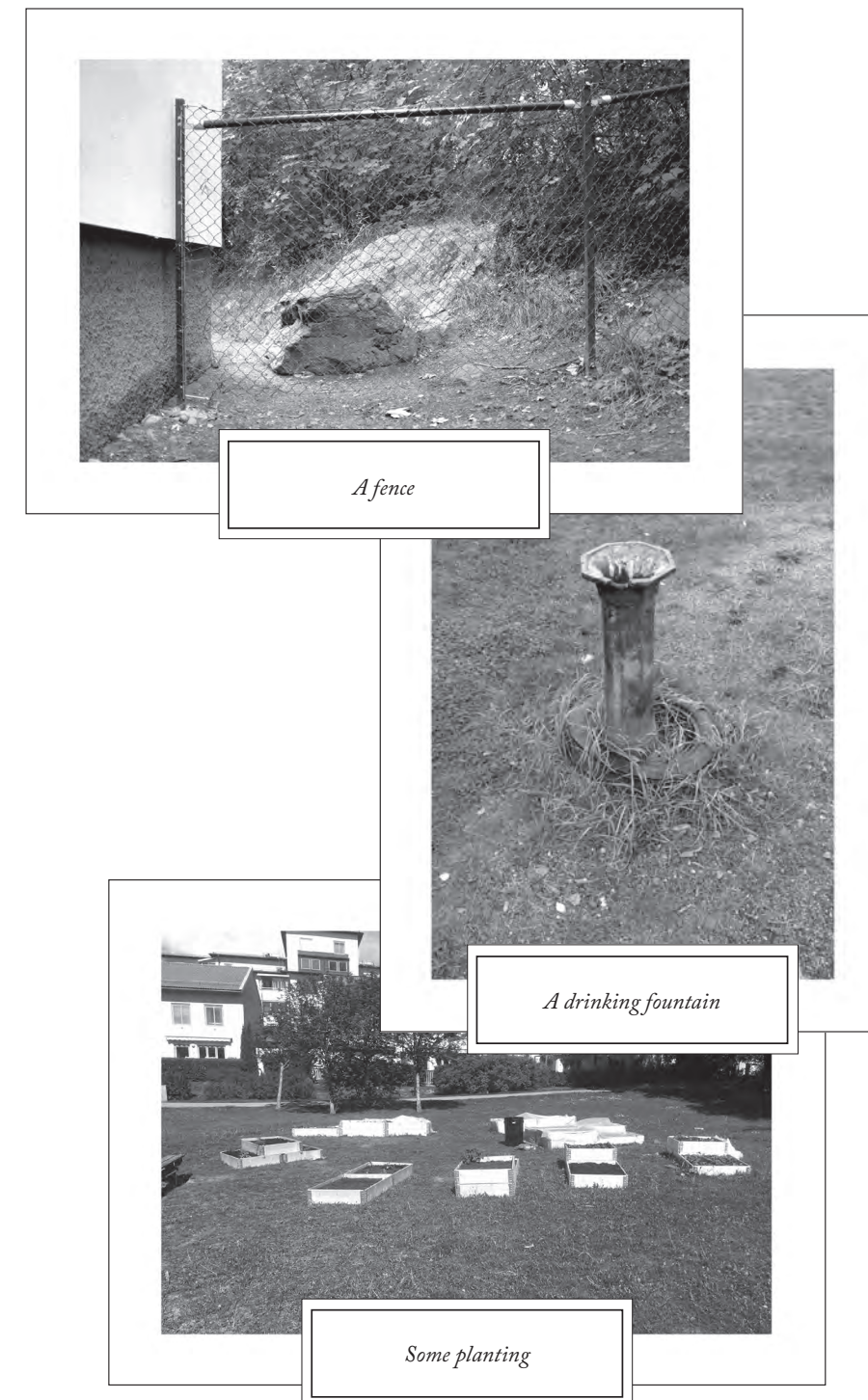
"WITH A STARTING POINT IN STOCKHOLMER'S EVERYDAY AND STOCKHOLM'S EXISTING QUALITIES THE CITY WILL SUCCESSIVELY CHANGE AND NEW CITY-QUALITIES WILL BE ADDED".

If we take these opening words of the latest General Plan for Stockholm<sup>24</sup> (2017) seriously and take into account the increasing use of citizen-dialogue processes, it seems that there is a desire to build Stockholm by starting with what we have already built, through a more locally considerate planning that acknowledges difference within the city. At the same time, I believe, there is an entrenched concept of "city-life" along with tools, methods, knowledge and practices for its production and reproduction that resists this aim.

In the following work, I focus upon three sites in the Bandhagen/Högdalen area and investigate some of the often conflicting ideas of "city-life" that lie behind them. I do this by looking at how these ideas are interpreted and spacialised through specific planning/city-making practices and through the ways in which they affect how we inhabit the city. The aim is to gain insight into these processes and, hopefully, through critical engagement, contribute to discussions on how the area might develop in different ways.

23. John Law, p.5

24. Own translation from the original Swedish: "Med utgångspunkt i stockholmarnas vardag och Stockholms befintliga kvaliteter ska staden successivt omvandlas och tillföras nya stadskvaliteter." Roger Mogert in *Översiktsplan för Stockholms stad Godkännandehandling enligt stadsbyggnadsnämndens beslut* (23 november 2017). p.3



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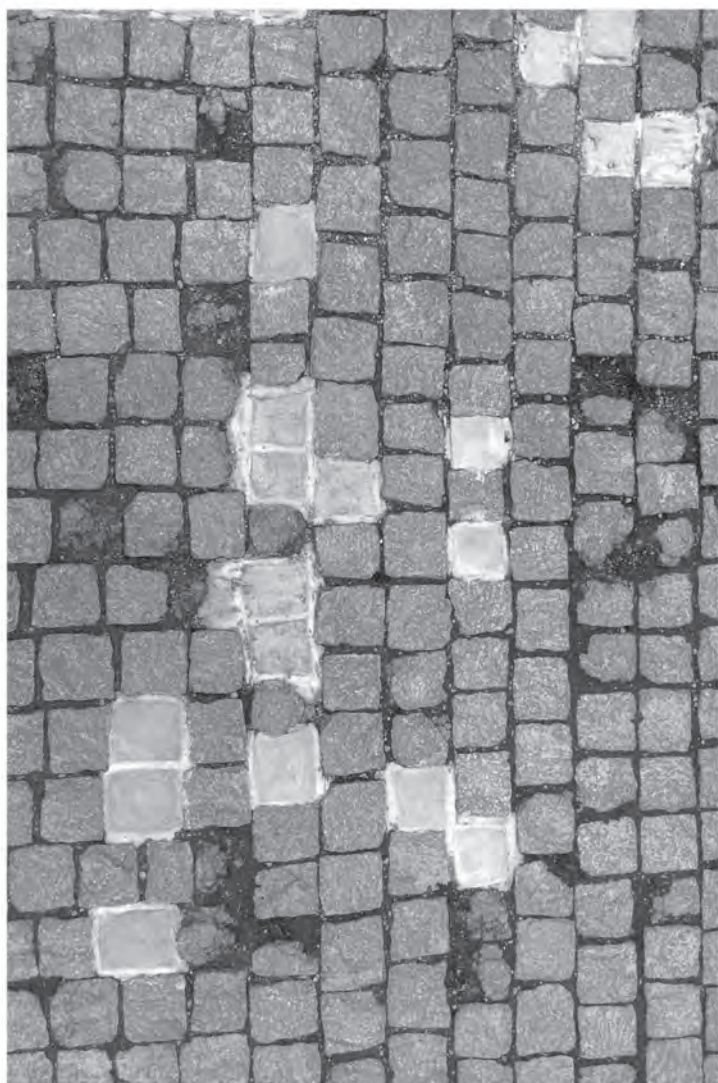
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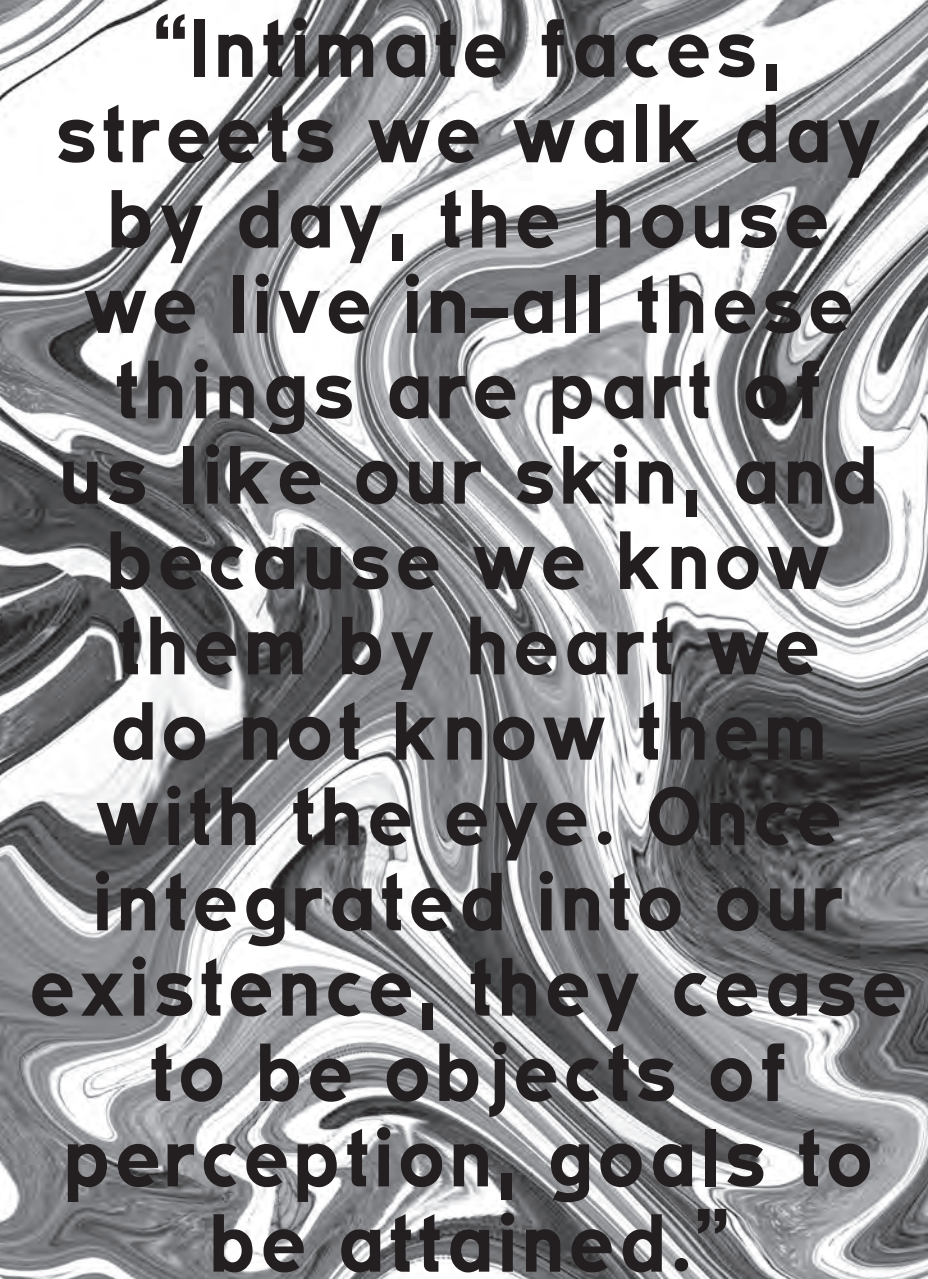
*Promenadstaden-Översiktsplan för Stockholm* (Antagen av kommunfullmäktige 15 mars 2010), Stockholm Stadsbyggnadskontoret, 2010.

*Program för sambandet Högdalen-Farsta, Samrådsförslag*. Stadsbyggnadskontor, Stockholm, 2011.

[www.oecd.org/sweden/OECD-Income-Inequality-Sweden.pdf](http://www.oecd.org/sweden/OECD-Income-Inequality-Sweden.pdf) (Accessed 17 November 2017)



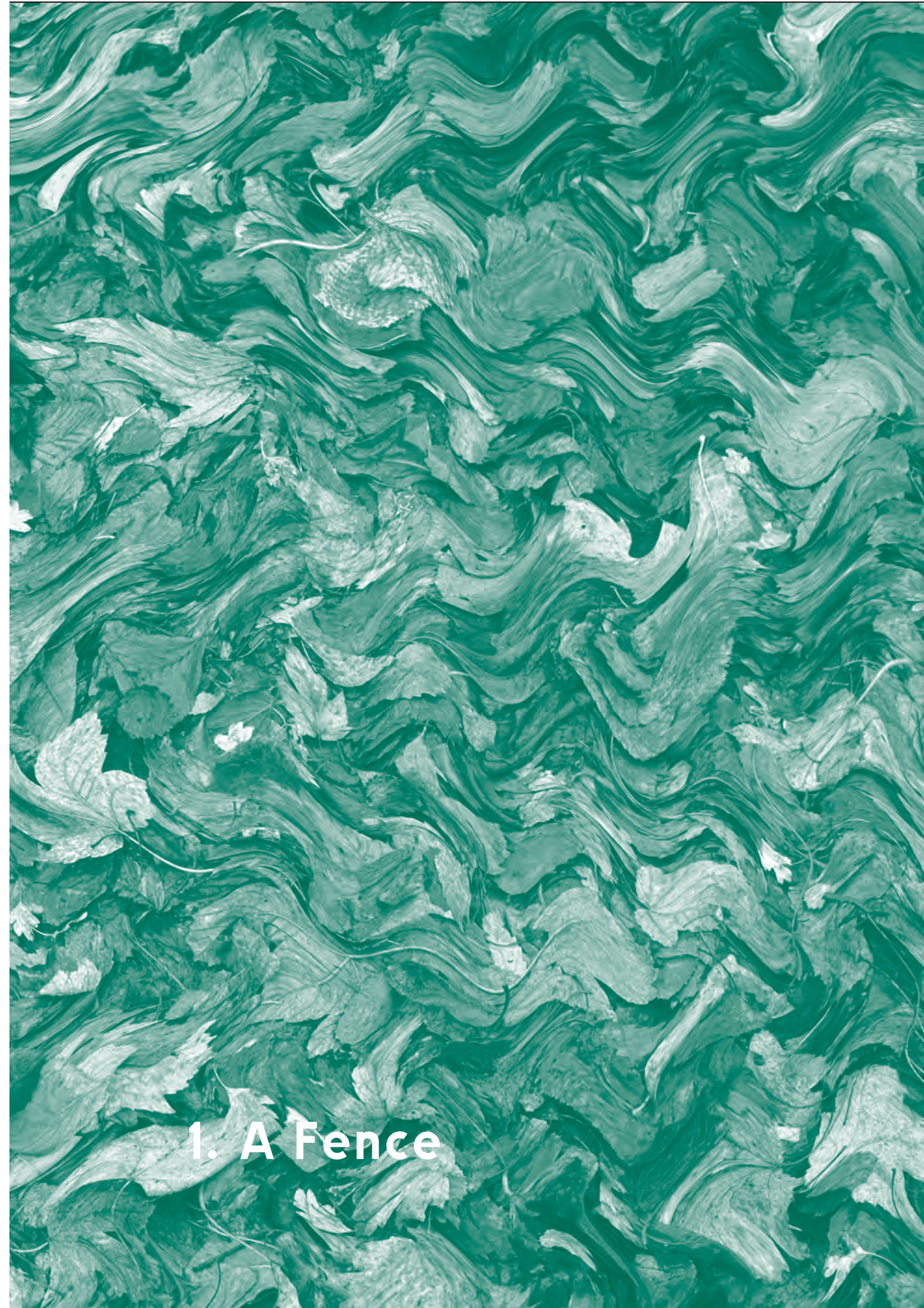




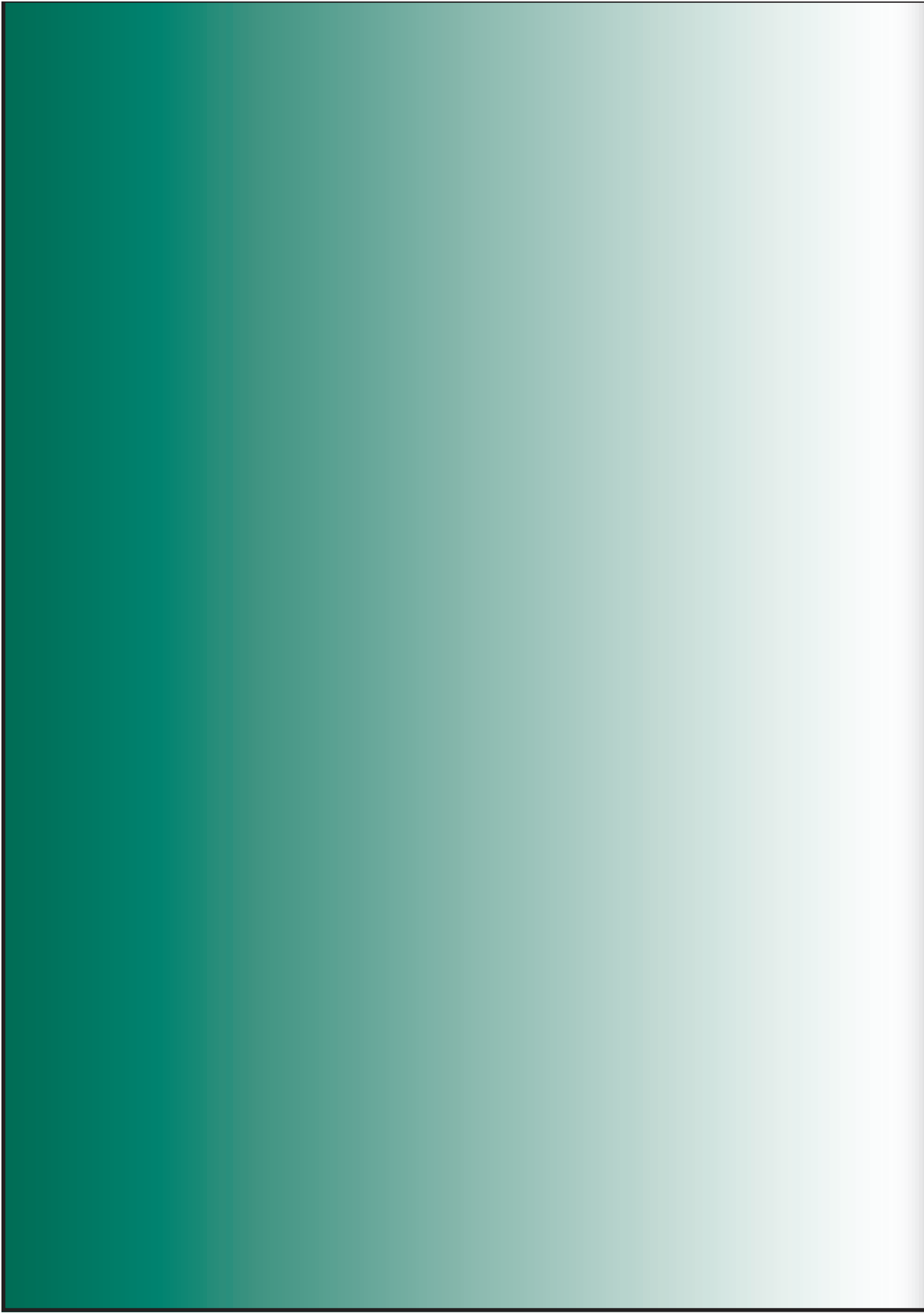
**“Intimate faces,  
streets we walk day  
by day, the house  
we live in—all these  
things are part of  
us like our skin, and  
because we know  
them by heart we  
do not know them  
with the eye. Once  
integrated into our  
existence, they cease  
to be objects of  
perception, goals to  
be attained.”**

— Siegfried Kracauer  
in *Theory of Film: The Redemption of  
Physical Reality*





## 1. A Fence



A small fence, a ubiquitous green-plastic-coated-chainlink-type fence, in itself nothing extraordinary or unusual, but its situation is: it blocks a footpath that has been in use since Högdalen was built in the early 1950's. A footpath that helps connect one of the local schools with Högdalen's centre via a large previously very open, but privately owned garden.





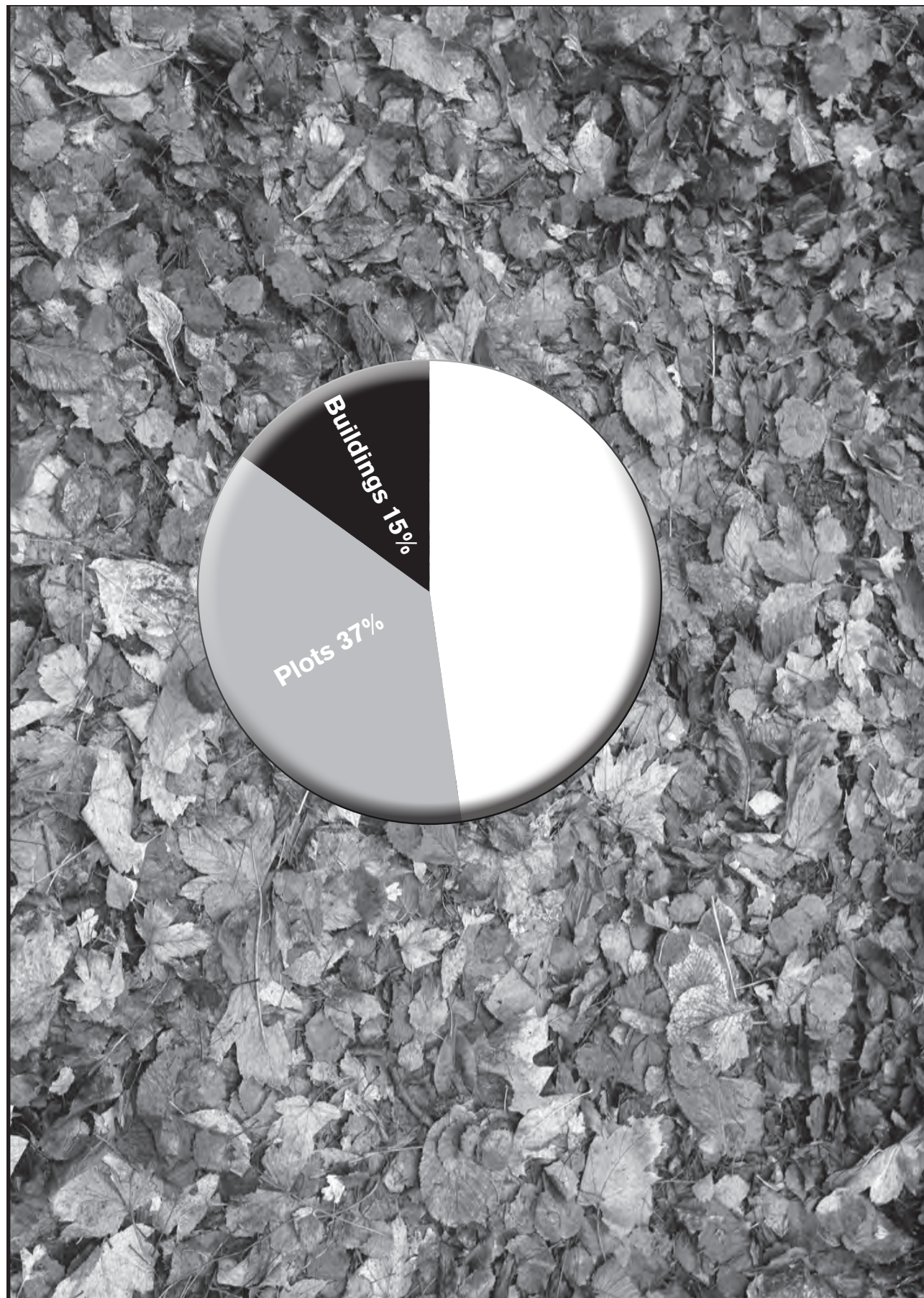
I called the private landlord to ask why the fence was put up. He explained that it was for security. His theory was, that if you can reduce access to the property, then burglaries will be reduced. “Three locks are better than one”, he argued. The landlord also talked about the fact that the public didn’t have the legal right to access the property, so why should they have physical access? Fencing in property was, to his mind, common sense behaviour. From this conversation it became clear that the act of putting up the fence and the consequences of that act, that had appeared as extraordinary to myself, was viewed as perfectly ordinary behaviour by the landlord.

This conflict between what we perceive as extraordinary and ordinary highlights not only where different needs for, and usage of this site, rub up against each other, but also conflicting views on what makes a good city. This is a conflict of ideas that, at this site and others, play out before our eyes. In this case, every new fence would help legitimise already built fences and any future fences too. Without critically examining the claims of normative behaviour, the ideas, as well as the fences continue to reproduce themselves.

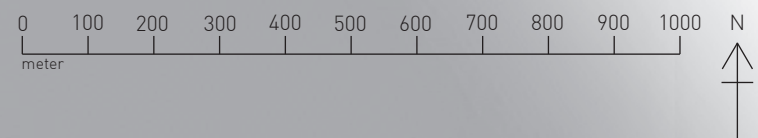








Buildings & Plots



Source: GSD-Fastighetskartan, vektor,  
© Lantmäteriet, published 2016-12-07.

Percentages opposite refer to coverage in  
the above map area. The area is just over  
1.6 km X 1.4 km. The area is roughly 2.2 km<sup>2</sup>.





The landlord's claim that this was normal behaviour prompted me to look for other examples of fencing in the area. I excluded fences around single family homes from my investigation and focused on those around apartment blocks (see images 1–7 on the following page). Between 2007 and 2014 there was a huge shift in ownership forms in the area, due to the selling off of “allmännyttan” (the municipality's housing stock). Since the fences that I found seemed relatively new, I thought it might be interesting to map them together with ownership. It may be coincidental, but out of the seven fences that I could find, one was owned by *allmännyttan*, the others had been erected by private landlords or “bostadsrättsföreningar” (commonhold associations). The other six fences were different to the one I was focusing on in the way they limited access. If they were built across paths or passages to existing courtyard gardens, then they would have gates to allow at least those with a key to pass. Otherwise they were marking areas of private space between apartments and public land.



Of the fences I did find, the one pictured in image 1 is interesting because it looks like the ground floor has been partly converted from shared spaces to residential spaces. A private garden has been created for the resulting apartments. The raising up of apartments by a half or whole floor that is typical in dwellings from the 1950's in the area, helps negate the need for a perimeter fence, as people generally can't see into apartments from ground level. In image 2, a relatively new build (2008), dwellings go all the way to the ground floor. In the other examples here there are no apartments on the ground floor and the fences appear to act primarily to limit access and passage rather than to stop people seeing in.



## Ownership & Use



Percentages are total combined plot area in each category, as a percentage of the of the total area shown in the map. The area is roughly 2.2 km<sup>2</sup>.

Source: GSD-fastighetskartan, vektor, © Lantmäteriet, published 2016-12-07 and various other sources.

## Block Ownership & Primary Use



I decided to zoom in on the block where the fence that originally caught my attention is situated, it's location is marked on the map opposite. Two of the seven fences I found in the neighbourhood were located here. Even though ownership alone was not indicative of increased instances of fences in the area, this made me interested in who owned the different plots in this block. If it turned out that more than one plot in the block had the same owner, then it could perhaps indicate how likely more fencing in the block was and how great an effect it might have on access. It appeared that properties G, H and J were all managed by the same company, but ownership was varied. The two fences in the block were not put up by this company either, one was, as said, by a private landlord, the other by a commonhold association. It's hard to draw any conclusions here about ownership or management forms that are meaningful in other contexts.

When commonhold associations that manage their own property make decisions regarding fences, they are limited to the individual properties where the decision makers themselves are often resident. This is different to the larger landlords (such as Ikano in this area) and *allmännyttan*, where any decision regarding a fence must be made by looking not only at a specific situation, but also by reflecting upon the implications for similar properties. For *allmännyttan* and the larger landlords, a decision on one fence could quickly become adopted as "best-practice" and immediately be scaled up to include a whole block, or area of the city. When changes happen on this scale however, the political dimension becomes more visible, and more open to scrutiny, but maybe at this point it is too late.

Problems with vandalism, burglaries or other crimes, or the perception of how safe an area is, along with conversions or new-builds that place living accommodation on the ground floor appear to be two factors that affect the likelihood of more fences appearing in

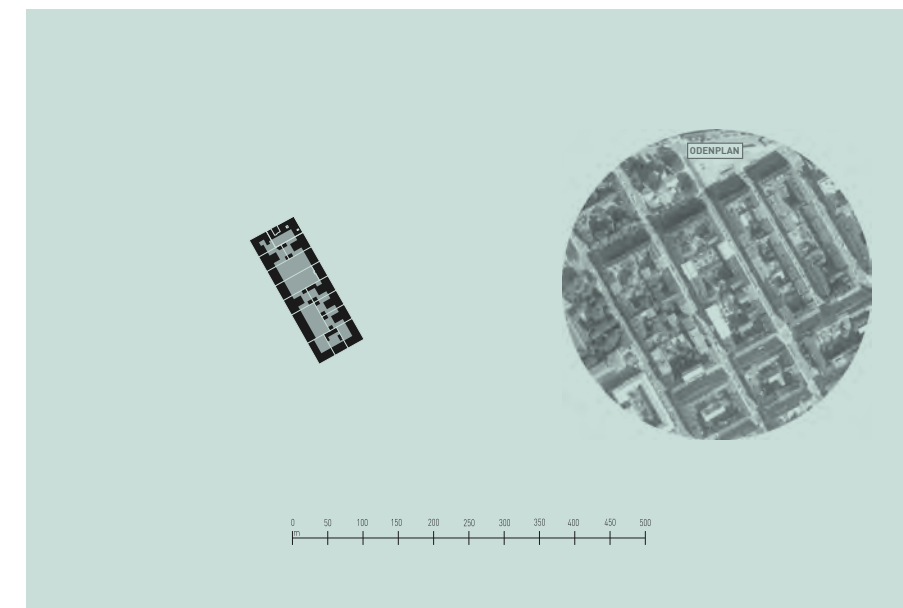
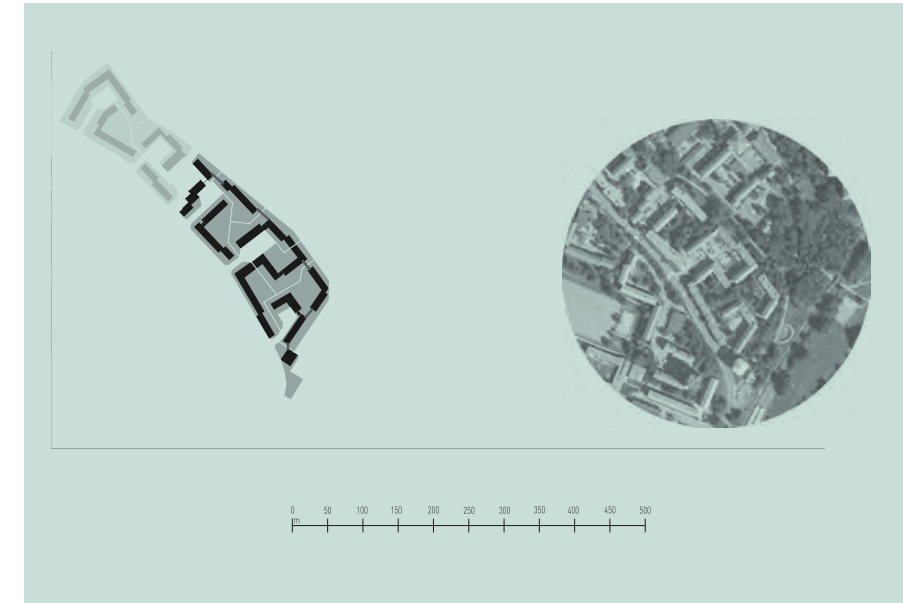


the area. Beyond these, however, is something more fundamental, the pressure to enclose, and the idea of self-interest as common sense.

Before I left the planner's view from above and returned to the site there were a couple of things that interested me: the first was the size of the block, which stood out as being one of the largest in the area. To get an idea of the block's size, I compared it to one of the largest blocks in central Stockholm close to Odenplan (see opposite). The second was the detail-plan ("detaljplan": something like a local zoning plan).

In the original (and current) detail-plan for the area (PL.3834) from 1951, the green of public park land merges with the ever so slightly lighter green of private property, illustrating one vision for the city and society. This can be contrasted with that from the municipality's current online map service (<https://kartor.stockholm.se/>) in which private property has changed colour from green to grey and the boundaries between private and public visually strengthened. In more recent detail-plans for other areas in Stockholm, plots are generally coloured yellow. In reality in Bandhagen and Högdalen, these boundaries on the ground remain more or less invisible.

#### Block Footprint Comparison



Source: GSD-fastighetskartan, vektor,  
© Lantmäteriet, published 2016-12-07,  
GSD-ortofoto, © Lantmäteriet, published  
2015-02-25



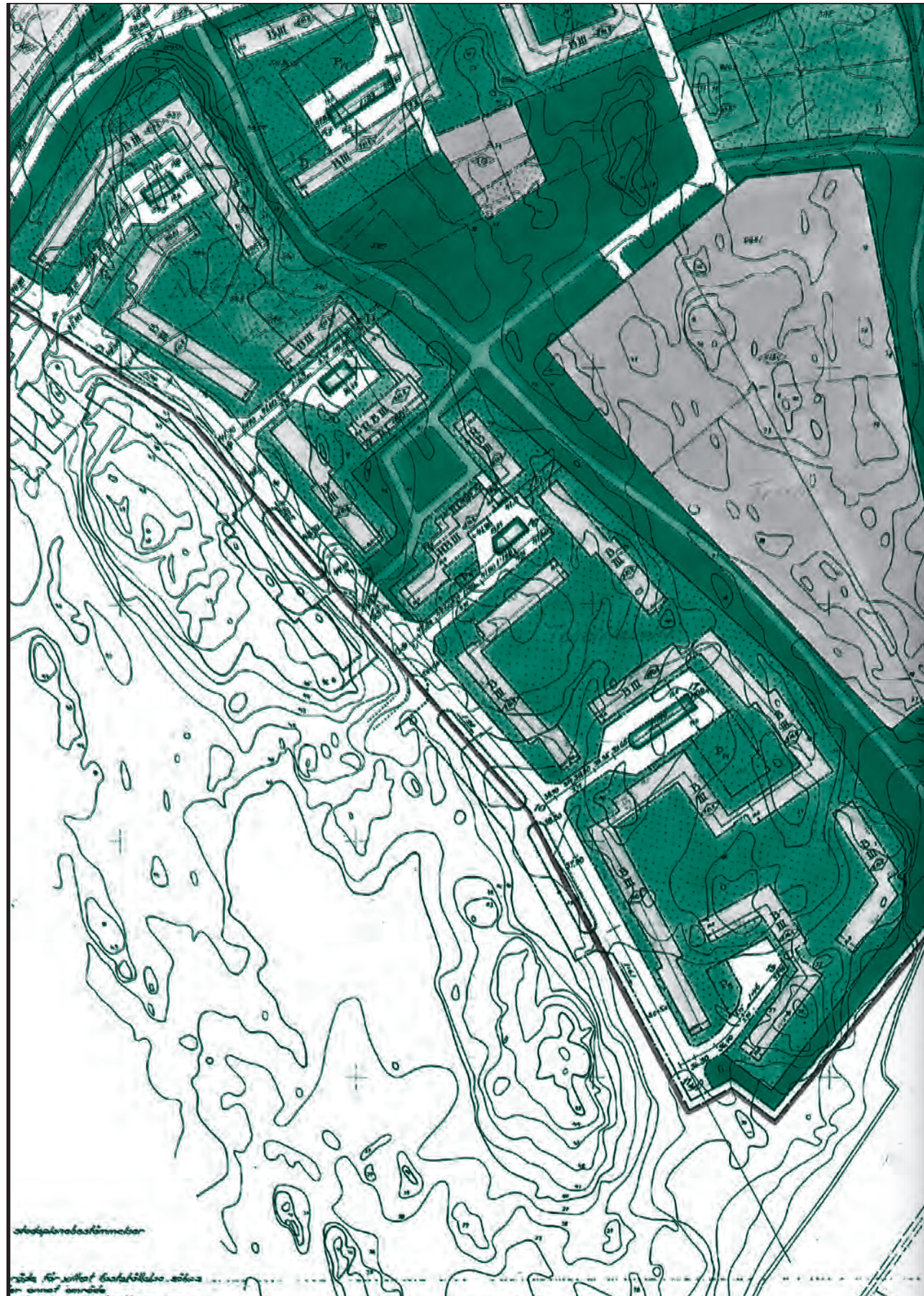


Illustration highlighting differences in green and grey in the original detail-plan and the city's current map service. The colours here are not those of the originals. Sources: Betälplan PL3834, <https://kartor.stockholm.se/>





The detail-plan is useful when establishing land use and boundaries, but is not normally used to regulate fences which are subject to more general rules that shift slightly between municipalities. In most cases in Stockholm, a “staket” does not require planning permission. A fence is classified as a “staket” if it is more than 50% transparent/void (glass does not count). Once a fence is a “staket” and avoids being labelled as a “plank” or a wall, there is little to regulate its placement upon privately owned land. This means that if a land-owner wishes to, they can lawfully build a fence (“staket”) of any height within or around the circumference of their property without consulting the municipality.

This emphasis on the visual appearance of a fence, the fact that it cannot obstruct the view is not unproblematic. For example, it could lead to larger areas being fenced off with +50% transparent fencing in order to limit the view into dwellings to the same extent that a more opaque fence at a closer distance to a building could. In my opinion, a bigger problem is that when emphasis is put on the visually transparent aspect of fencing, it can conceal the fact that access and passage are restricted while an image of permeability is maintained.

## Possible Fences



I thought it would be interesting to show the extent of possible fences around the block in focus (see the image opposite).

The small fence in Bandhagen raises urgent questions about whether the current detail-plan for the area is adequate when it comes to regulating accessibility. Do we need to re-examine and alter specific detail-plans in areas where there is a danger of access and passage being severely restricted in the future? and if so what would this entail? Is the detail plan in its current form useful as a tool for regulating fences? If changes were made to the planning process, specifically the public consultation (“samråd”), in order to accommodate fences in the detail-plan, then what unintended consequences might these changes have? If regulation around fences is to be on a more general level, as is currently the case, then we could ask if visual transparency is enough to exclude certain fences from building regulations, and if it is not access and passage that should be prioritised or given more consideration.



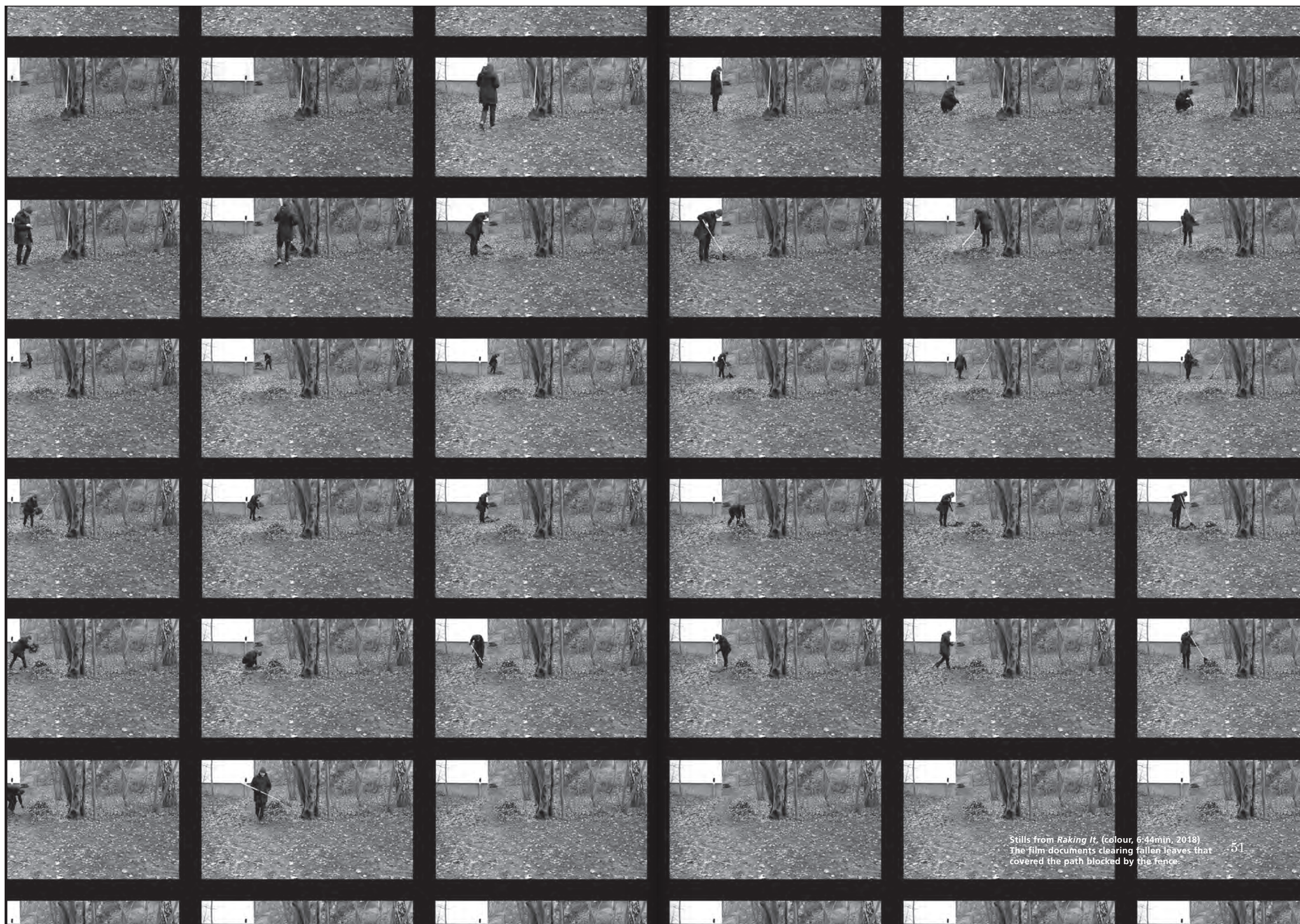
Site **A** Appearances can be deceptive.





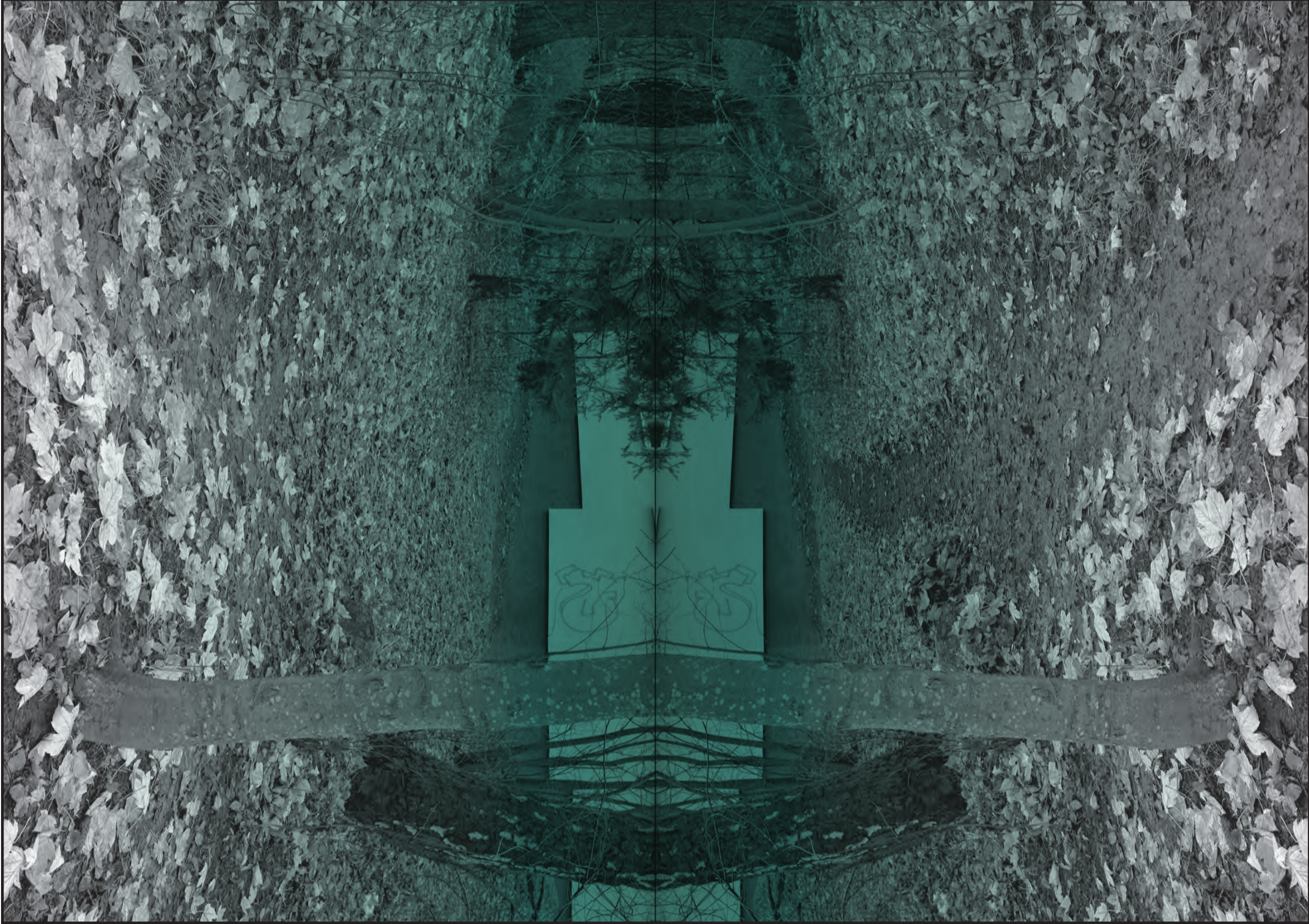
Model, scale 1:20. Plaster, Brass, steel, MDF and ash. On the opposite page the whole model is shown, above is a detail image.



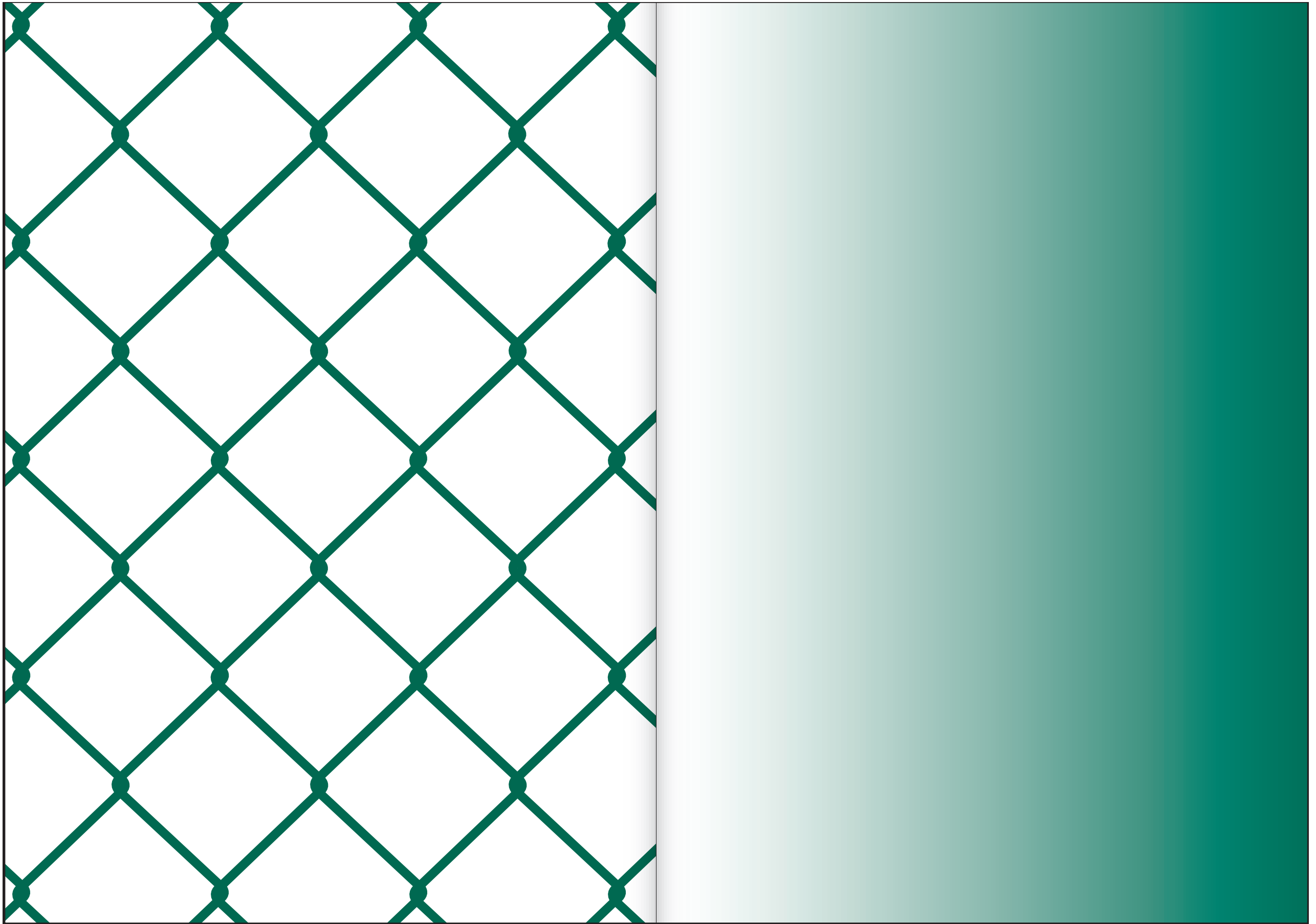


Stills from *Raking It*, (colour, 6:44min, 2018)  
The film documents clearing fallen leaves that  
covered the path blocked by the fence.

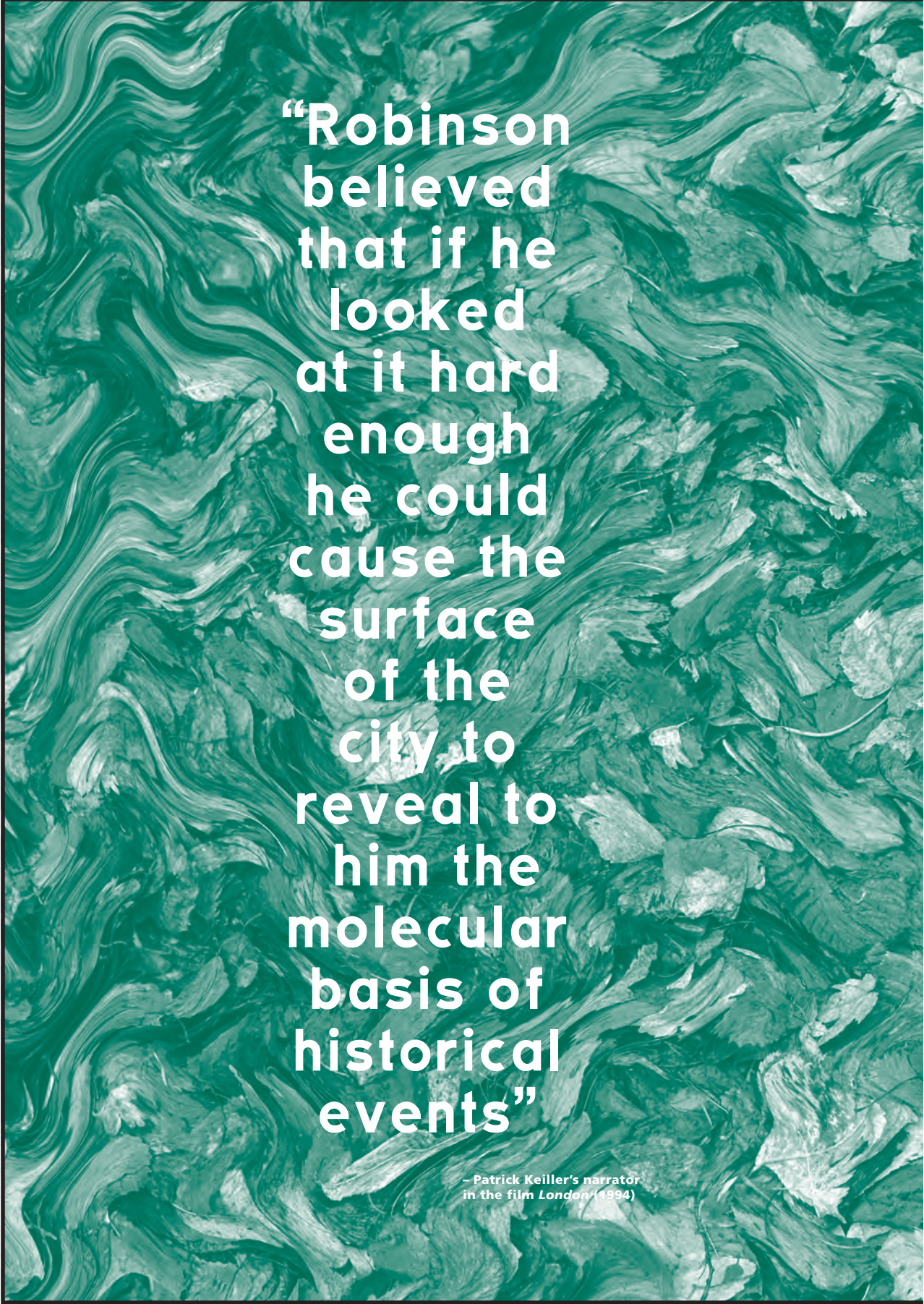










The background of the entire image is a teal-colored marbled paper pattern. The marbling consists of intricate, swirling, and veined lines in various shades of teal, green, and white, creating a complex, organic texture.

“Robinson  
believed  
that if he  
looked  
at it hard  
enough  
he could  
cause the  
surface  
of the  
city to  
reveal to  
him the  
molecular  
basis of  
historical  
events”


– Patrick Keiller's narrator  
in the film *London* (1994)





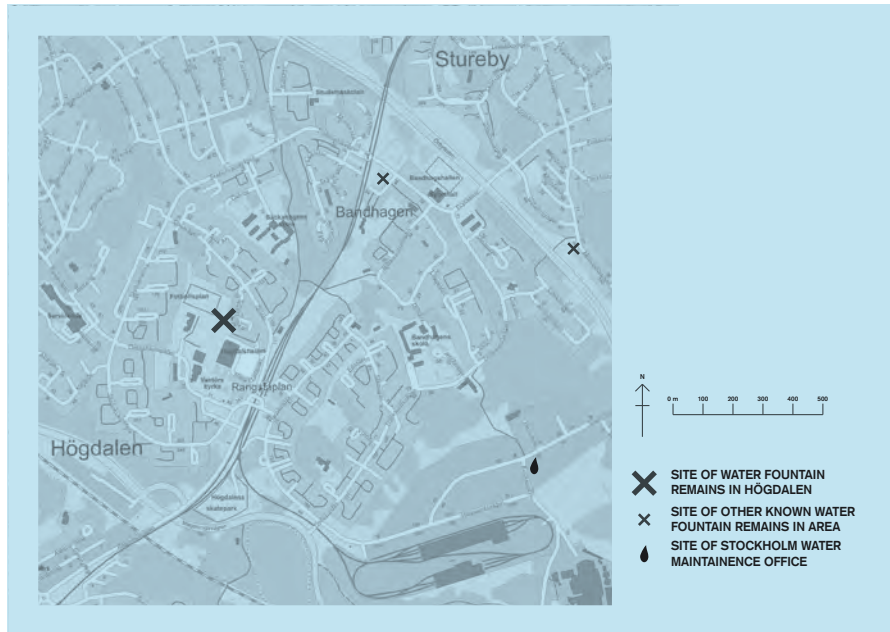
## 2. A Drinking Fountain





A disused cast-iron water fountain on the edge of  
a gravel football pitch. The fountain is easy to  
miss, even in winter when its rust and lichen  
patina contrasts with the snow. An abandoned  
infrastructure, a network of ghosts that reveals  
an alternative vision for public life. A reminder  
that things were once different and that  
the future can be too.





With this site I tried to broaden the context early on. I wondered where all the other drinking fountain ruins were. I first spoke to *Trafikkontoret* who said to contact *Stockholm Vatten* and *Stadsdelsnämnden*. *Stockholm Vatten* had a list of the ones that are in use. Various *Stadsdelsförvaltningar* had no records of the disused fountains, they said to try *Trafikkontoret* and that *Stockholm Vatten* should know. So I went back to them. *Stockholm Vatten* were very helpful, but after many email and telephone conversations I received news that they didn't know the locations of the disused fountains, I should try contacting *Idrottsförvaltningen*. *Idrottsförvaltningen* said to contact *Stadsdelsförvaltningen*\*. During conversations with *Stockholm Vatten* I asked why nine of the thirteen functioning drinking fountains were in Östermalm (an inner city area with Stockholm's most expensive property). There were a few theories put forward: vandalism, hygiene, heroin addicts washing needles or maintenance costs, but in the end *Stockholm Vatten* couldn't say why only those fountains remained in use.

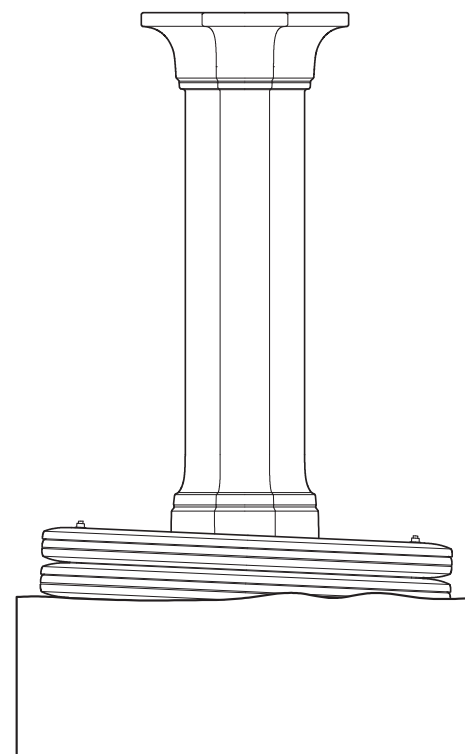
I became more and more interested in the form of the fountain and who had designed it. Along with asking about the location of the drinking fountains, I asked for drawings too. These turned out to be like hens' teeth, but finally the archivist at *Trafikkontoret* tipped me off on some at *Stadsarkivet* (the City Archive). The only ones I found however were drawings from 1935 which showed general proposals for the after-construction of steps around a similar looking fountain. While I was there I checked some of the original plans for the site in Högdalen too, but of course the fountain wasn't marked.

*Trafikkontoret*: Stockholm's Traffic Division // *Stockholm Vatten (och Avlopp)*: Stockholm Water (and Wastewater)

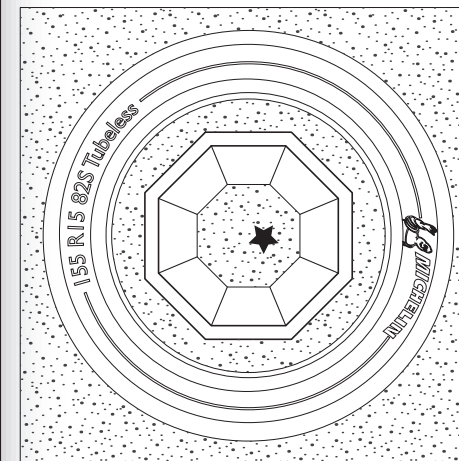




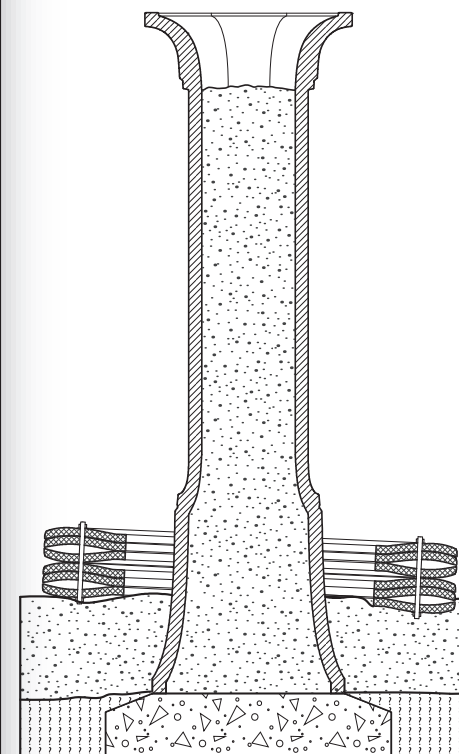




EASTERN FACADE

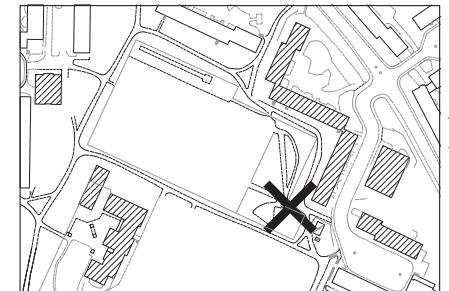
↑  
A

PLAN

↑  
A

SECTION A-A

# HÖGDALEN DRINKING FOUNTAIN FEBRUARY 2018



★ 5 X UNOPENED RFSU CONDOMS  
EXPIRY DATE 02/2022

UNKNOWN SURFACE

SLICED CAR TYRES (155 R15 SIZE)  
FROM MICHELIN AND NOKIA. TWO M6  
BOLTS FASTEN THIS STACK TOGETHER

CAST IRON PROBABLY FROM  
NÄFVEQVARN'S BRUK

GRAVEL & SOIL FROM CHILDREN'S  
HANDS TOPPED WITH PINE NEEDLES  
AND A SPRINKLING OF SNOW

0 cm 10 20 30 40 50

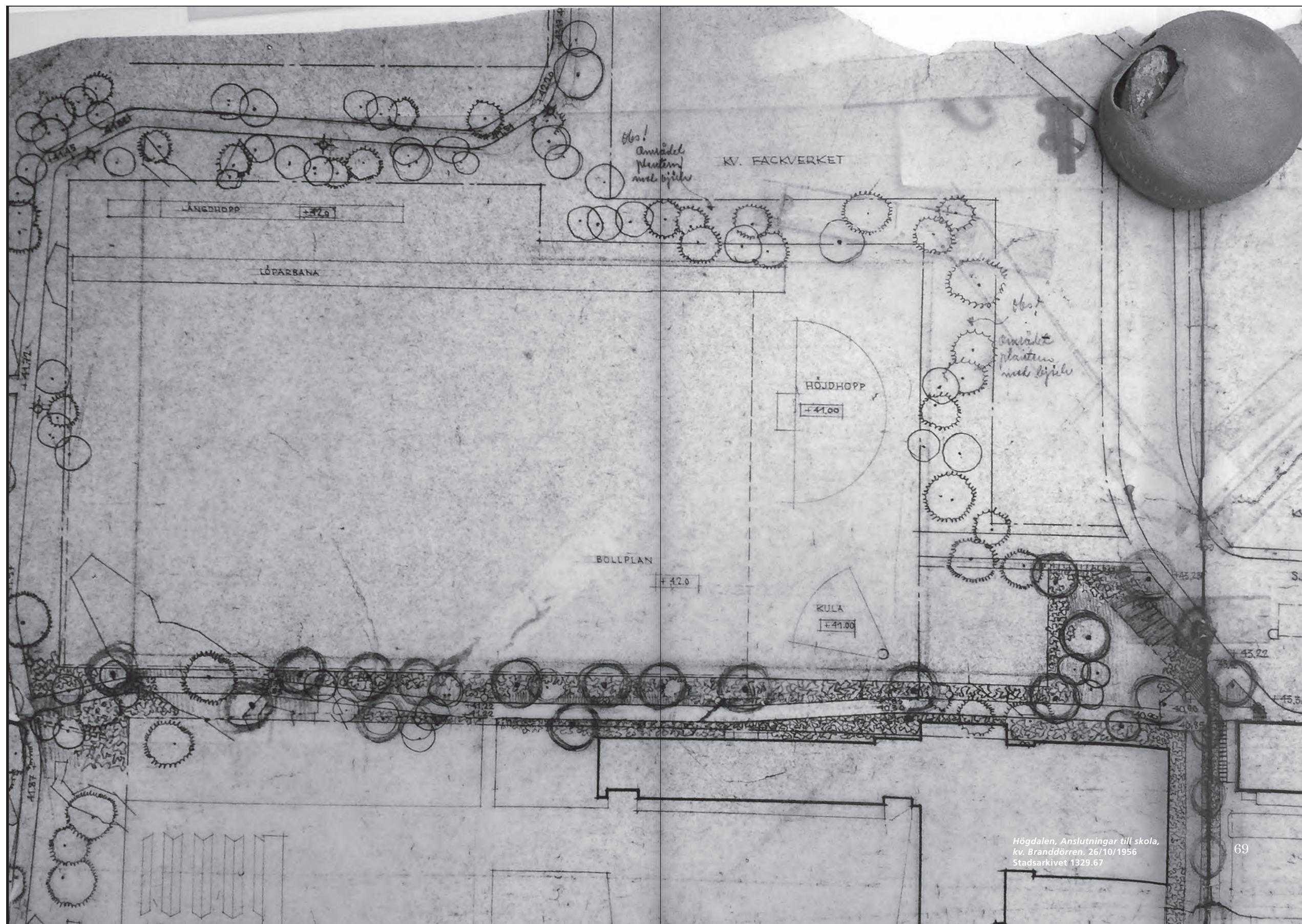




Model, scale 1:1. Ash with oil finish and textile.

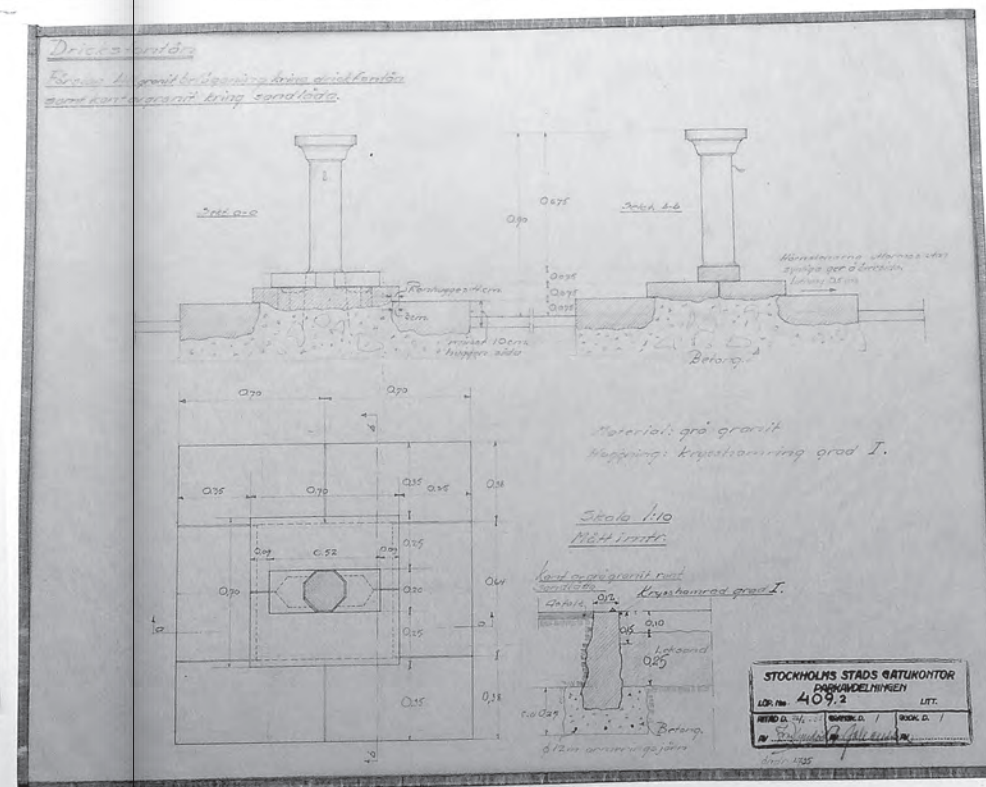
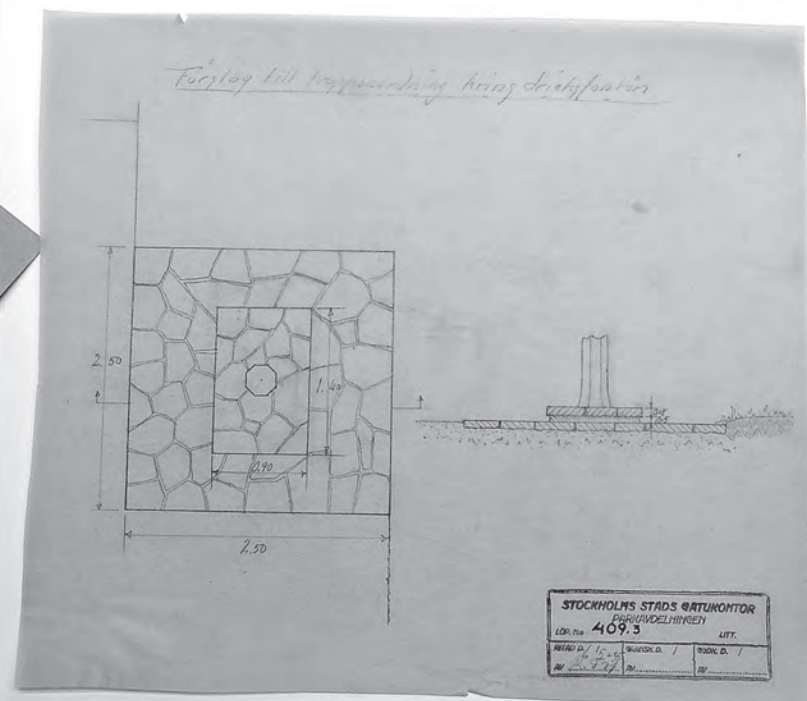
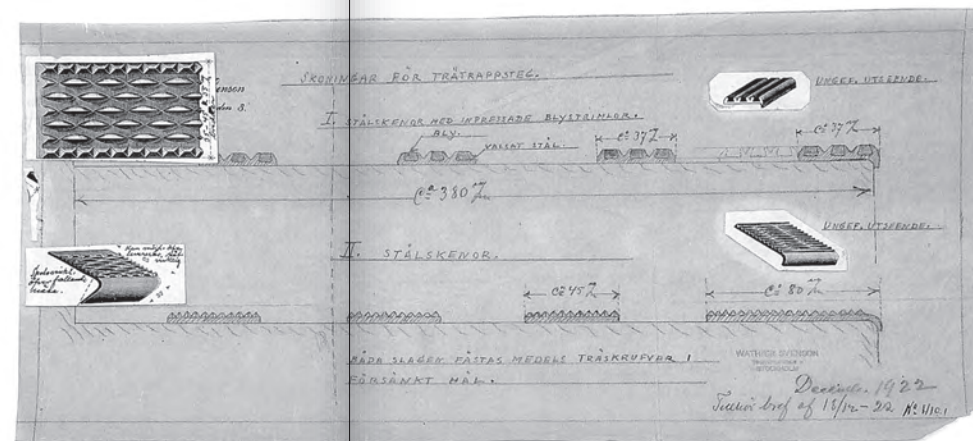




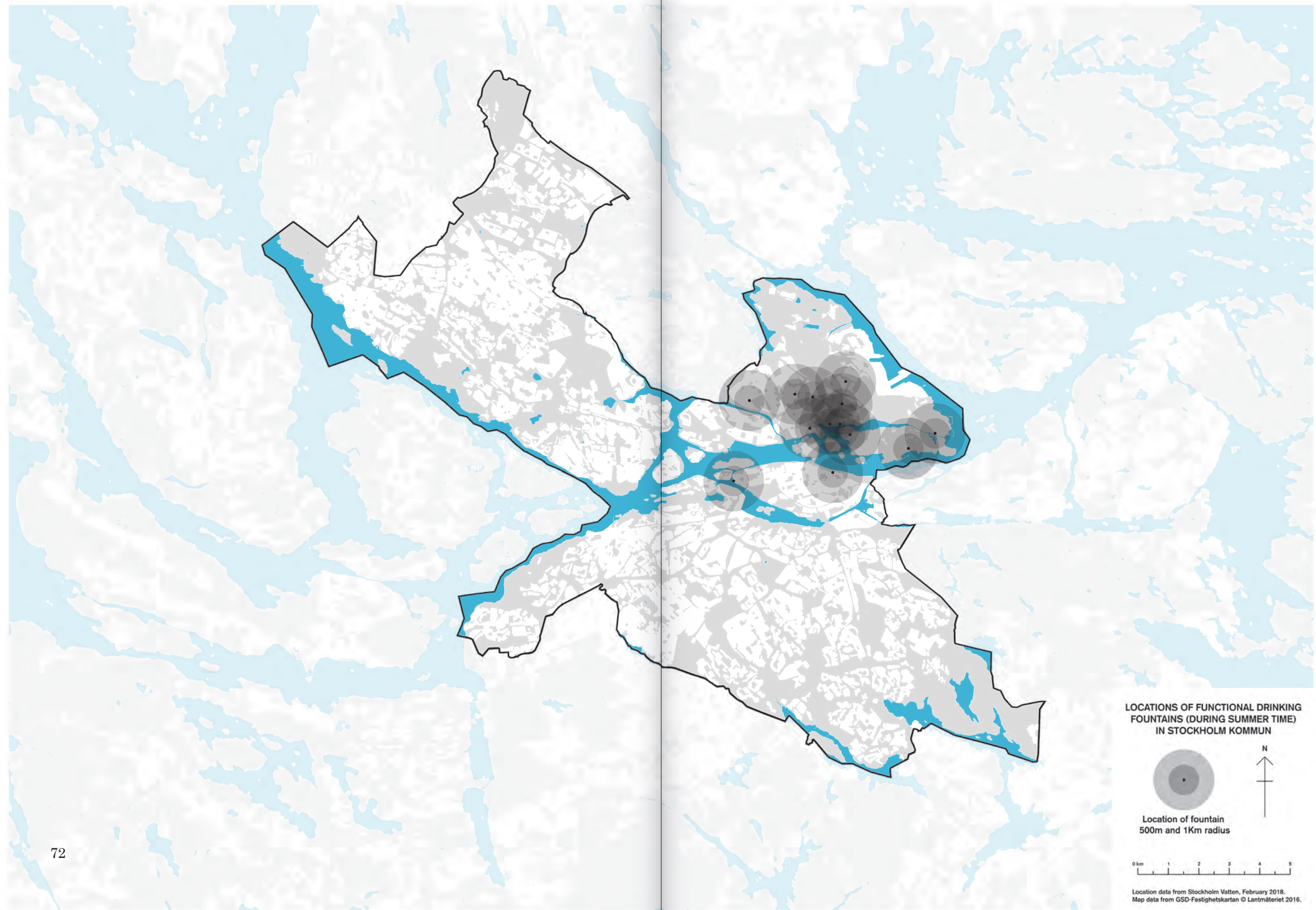


Högdalen, Anslutningar till skola,  
kv. Branddörren. 26/10/1956  
Stadsarkivet 1329.67



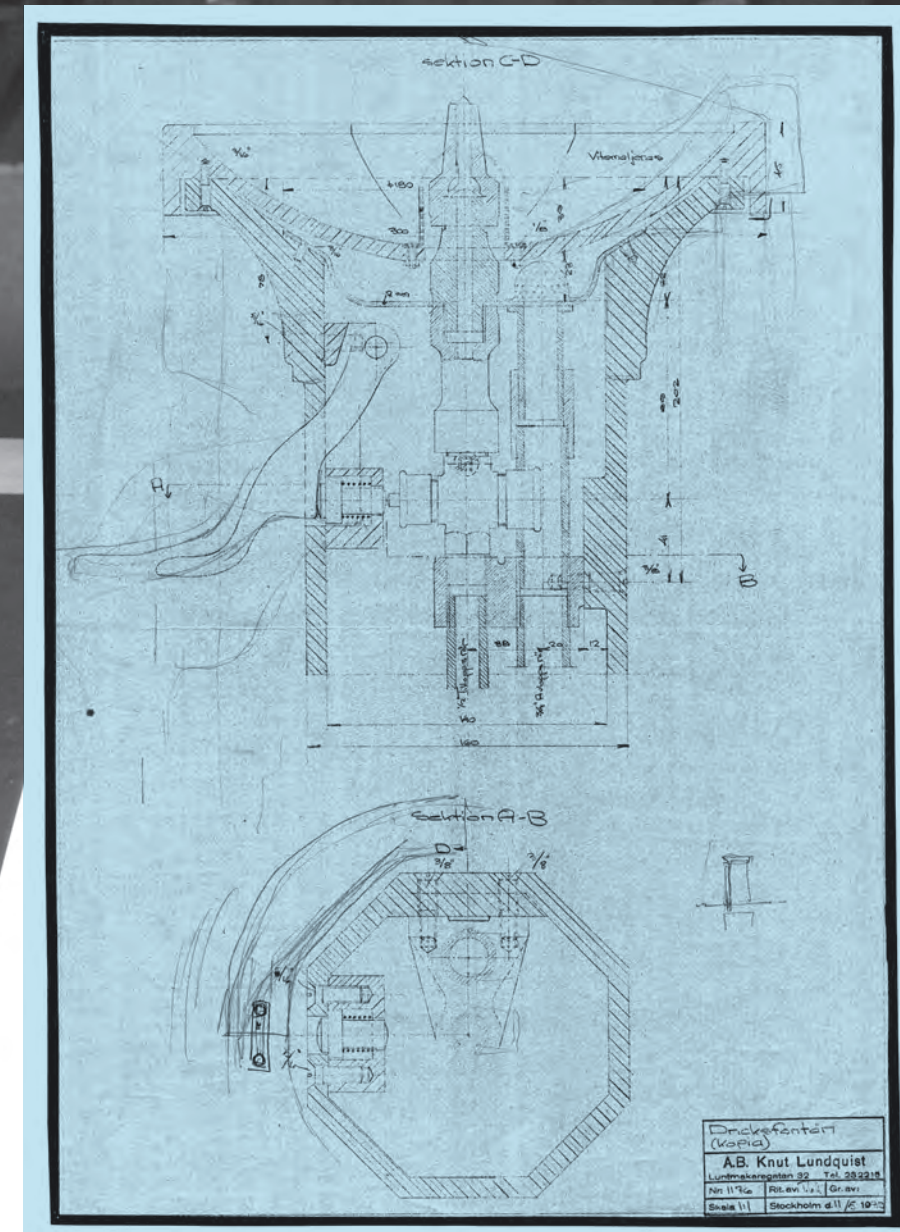








ONCE UPON A TIME  
POLITICIANS AND  
AGENCIES COULD HAVE  
FOUGHT TO CLAIM  
RESPONSIBILITY FOR  
THESE DRINKING  
FOUNTAINS, A SOURCE  
OF CIVIC PRIDE, THE  
HIGH TECH FUTURE  
MANIFEST...UTOPIA...  
NOW RESPONSIBILITY  
IS PASSED OFF ONTO  
OTHERS UNTIL NOBODY  
SEEMS TO KNOW WHO  
IS ACCOUNTABLE  
ANYMORE.



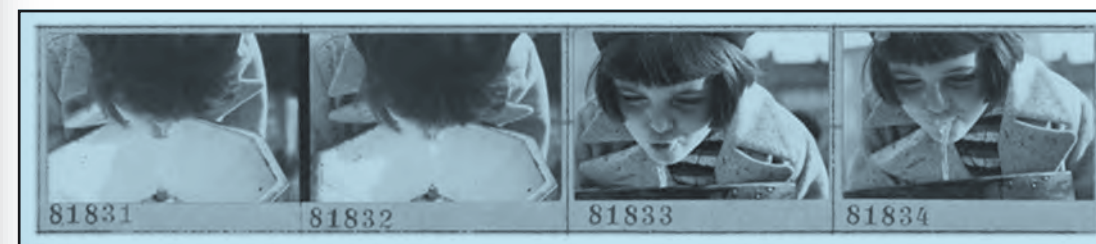
Bevattningsskär formgavs unikt till Skogskyrkogården i Stockholm. Anna Petrus formgav de för henne så karaktäristiska utformade kar från Näfveqvarns bruk formgivna av arkitekt Gunnar Asplund.

Background image taken while reading:  
Christian Björk, *Näfveqvarns bruk - konstnärer  
och arkitekter till industrin*, Orosdi-Back 2013.  
At Stadsbiblioteket, Stockholm.



Foreground image: ARKM.1988-02-6914  
Skogskyrkogården Krematoriet, Dricksfontän  
– Gunnar Asplund  
115

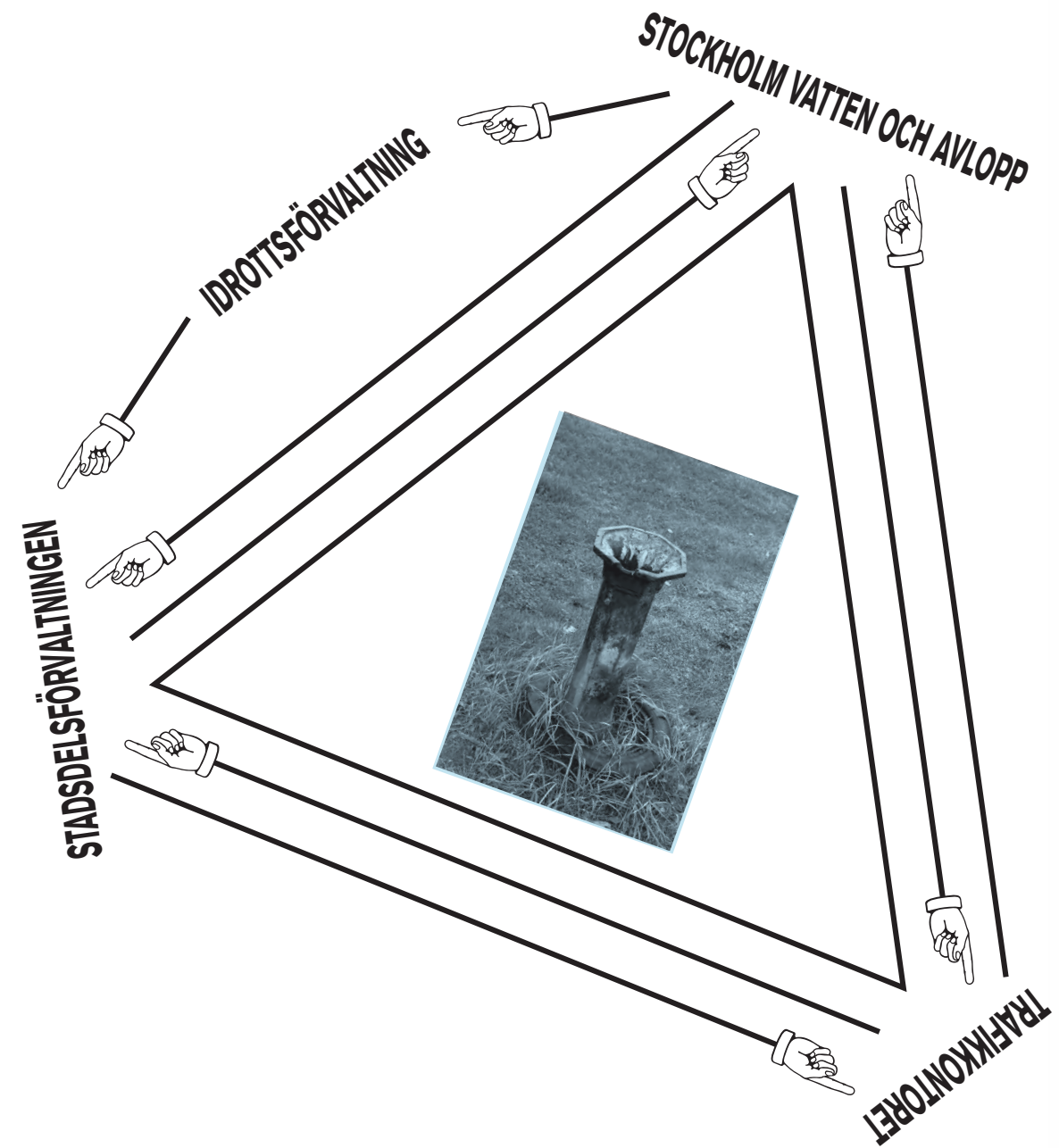




Top: Porträtt av en flicka som dricker ur en dricksfontän. 1933 (cc) Gunnar Lundh/Nordiska museet.

Bottom: Värmebölja. 1947. Carl Larssons Fotografiska Ateljé AB (cc) Läns museet Gävleborg.






**DRINKING FOUNTAIN BERMUDDA TRIANGEL**

Who can say where all the disused fountains are?





“As in all utopias, the  
right to have plans of  
any significance  
belonged only to the  
planners in charge”

Jane Jacobs  
in *The Death and Life of  
Great American Cities*







An area of planting in the local park Bandängen that appeared last summer. It is named “Bandtopia” by the person or group that grow there.

The tools of industrial logistics are appropriated and romanticised—Euro Pallets (EPAL), pallet-collars and an Intermediate Bulk Container (IBC)—hinting at the transitory nature of the site and its precarious status. This is a place where tensions between the public, the private and the common become visible.





I had already walked past it a few times, before it caught my attention. Was it part of park maintenance? Storage? Guerrilla gardening? At this time there were no signs to help explain what it was, so I contacted the council to ask what was going on which started an almost year long email conversation with a park engineer about the site.<sup>1</sup>

It turned out that Bandtopia was a site where a “brukaravtal”, a contract between the city, and in this case an individual had been entered into. The contract grants certain rights of use to the individual, while also shifting certain responsibilities from the municipality to that same individual. The initiative for Bandtopia came from a small group or individual person, without any obvious links to established institutions, associations or businesses.<sup>2</sup> What interests me, is how conflicts between public, private and common ownership or stewardship are played out in Bandtopia, a site that is conspicuously placed in the local park. On the one hand it is a space for grassroots initiative and local (group or individual) management and maintenance, but on the other hand the extent to which the site can be physically changed is controlled by the municipality. There is a contradiction between Bandtopia

1. See the end of this section for the full transcript in Swedish.

2. The Two other “urban agriculture” sites in the area are more inconspicuously placed, one on land bordering the industrial area in the east, and the other in a disused car park under the shopping centre. Both are run in collaboration with Cleantech Högdalen, and Rågsveds Folkets Hus. Cleantech Högdalen is part of Invest Stockholm Business Region AB, a company wholly owned by the municipality with the aim to promote the Stockholm brand, in this case through environmentally sustainable growth initiatives.



as resistance to commodification and privatisation of land and resources, while also undermining the public sphere and reinforcing neoliberal ideas of individual responsibility.<sup>3</sup>

Bandtopia is built on land that is designated in the detail-plan<sup>4</sup> as PARK, a flexible category that allows small areas for sports, outdoor theatres, playgrounds etc. It also allows, not surprisingly, for planting, but importantly, private cultivation is not permitted<sup>5</sup>. PARK is public land and as such there is a principle that any events or use that could be considered appropriation of public space for private interest (concerts, fairs etc) should only be allowed temporarily.<sup>6</sup> The current detail-plan is flexible enough to accommodate Bandtopia under the condition that it is “temporary”. This means that Bandtopia’s status is precarious, which is also reflected in the level of investment from the municipality. Whereas the newly built “outdoor-gym” in the same park has a certain permanence to it, reflected in the design, choice of materials and a defined gravel surface, Bandtopia is essentially 3 pallets, 30 pallet collars, around 6 cubic meters of soil and a ton of water. The design and material qualities of the site together with minimal signage and contact details may actually give the impression of a privately owned space. I wonder if this “temporariness”

3. For more on this see Marion Ernwein, Urban Agriculture and the Neoliberalisation of What? in *ACME: An International Journal for Critical Geographies*, 2017, 16(2): 249–275. <https://www.acme-journal.org/index.php/acme/article/view/1387> (accessed 2/4/2018)

4. DP 8554, accepted 21-09-1989.

5. “Privat odling ingår inte i användningen park. Om huvudmannen vill odla i mindre omfattning, till exempel en visningsodling, regleras detta med egenskapsbestämmelser.” <https://www.boverket.se/sv/PBL-kunskapsbanken/planering/detaljplan/planbestammelser/anvandning-av-allman-plats/Park/> (accessed 23 April 2018)

6. A kiosk that is privately run can however be allowed if it is in the public interest. If there is a relationship between more permanent establishment and economic “independence” from the state could be further looked into.

could also unintentionally limit Bandtopia’s potential to develop as a public or common space?

Perhaps the person, or group, that runs Bandtopia have the skills, resources needed to maintain the site by themselves. Maybe there is no wish for intervention from the municipality, but at least in the early stages this is unavoidable, and the level of public investment makes a big difference to the possible outcomes of this publicly owned space. This is not to say that the site should, or even could, be pre-planned and financed in every detail, but I wonder how Bandtopia would be different if the municipality worked more closely with “the user” to provide the necessary resources, knowledge, tools and skills needed, while respecting and valuing the knowledge, skills, tools and resources of “the user” and the wider community. For instance, in the case of Bandtopia, there are no architectural drawings.<sup>7</sup> If there were, these could provide a basis for a broader discussion and different understanding of potential outcomes. If drawings were produced in advance and continually reworked, would the space look and feel different? Would access be considered in different ways?

In the contract for Bandtopia, between the municipality and “the user”,<sup>8</sup> there is a clause that says that “the user” cannot exclude others from the site. This is interpreted in the very literal way of physical access to the site, which of course risks missing other forms of exclusion. Moreover, if I understand the contract correctly, the right to plant on this patch of public park and the right to decide who can plant on this patch, has been handed over to a private individual, so any references to exclusion in the

7. Not from the municipality at least, but I made some that appear later on and there are maybe other private ones.

8. The term “user” is used instead of “brukare” in Swedish. It sometimes sounds a bit weird, but I use it to indicate the person that signed the contract with the municipality, and by extension the group that participate in the planting.



contract does not cover terms of use or participation.

I tried to find out how the location for Bandtopia was chosen, the extent of local participation and what criteria were used in making the decision, but was told that there was no specific process or specific criteria. Instead there was a discussion between the municipality and “the user”.<sup>9</sup> This discussion appeared to lack public transparency and accessible documentation and seemed quite different from the lengthy, publicly open and documented process of “samråd” normally required when changing a detail-plan and the land-use that it governs.

The municipality itself has, of course, limited resources, but by putting more expertise, time and money in to the project early on could potentially reduce costs later, and help with the longevity and the accessibility of the site. Moreover it could reduce the risk that the user themselves becomes dependent upon the private sector in ways that might limit democratic process and confuse accountability. In the case of Bandtopia for instance, the only contact information visible on site is a Facebook page, meaning that if one doesn’t have access to Facebook or doesn’t agree to their terms, it becomes near impossible to plant here.

If the municipality aims to create the conditions necessary for more local governance and participatory forms of democracy, then it is important to make sure that when they hand over power, the community has the means to take it, otherwise the void that is created will be filled by other forces. Perhaps opening up the discussion with the wider community, including those in close vicinity to proposed sites, could promote more long-term local engagement, and help to connect individuals or collectives to a wider network of shared skills, resources and knowledge.

9. For example the argument for one location over another could hypothetically sound like this: “we suggested to put the planting outside this pre-school, but the ‘user’ said it was too far from their home so we decided on here instead”

Widening the discussion necessarily entails a questioning of the “local”, who is included, who is not, how and why? This could help shift the basis for decision making from satisfying the individual “user’s” needs, to negotiating the more complex needs of the wider community.







ME: I went out yesterday in the snow to measure the pallet-collars and their placement, which proved quite difficult! Do drawings already exist somewhere?

PARK ENGINEER: The only drawing that exists is in the image above, it's a screen-dump from my own map-layer that shows where I [sic] these are placed.

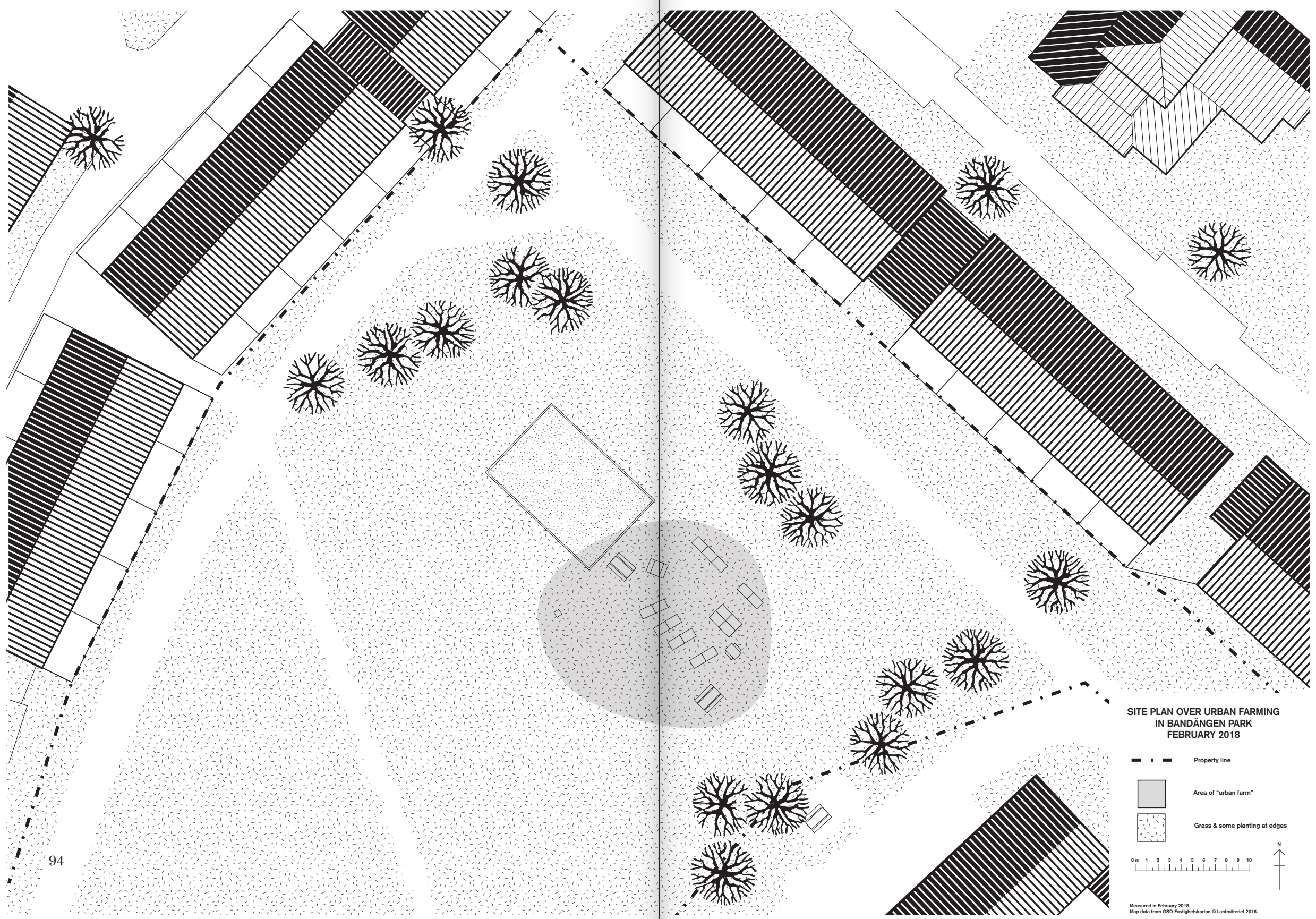
Extract from an email conversation with the park engineer who is responsible for the planting. The original in Swedish is in the email transcript at the end of this section.



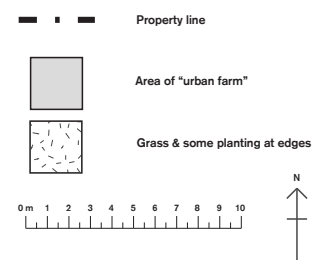
"TO OUR COMMUNITY,  
OUR GOAL IS TO STRENGTHEN EXISTING  
COMMUNITIES BY HELPING US COME  
TOGETHER ONLINE AS WELL AS OFFLINE,  
AS WELL AS ENABLING US TO FORM  
COMPLETELY NEW COMMUNITIES,  
TRANSCENDING PHYSICAL LOCATION...IN  
A WORLD WHERE [THE] PHYSICAL SOCIAL  
INFRASTRUCTURE HAS BEEN DECLINING,  
WE HAVE A REAL OPPORTUNITY TO HELP  
STRENGTHEN THESE COMMUNITIES AND  
THE SOCIAL FABRIC OF OUR SOCIETY...  
ONLY THROUGH DRAMATICALLY  
GREATER ENGAGEMENT CAN WE ENSURE  
[EXISTING] POLITICAL PROCESSES  
REFLECT OUR VALUES... WE CAN HELP  
ESTABLISH DIRECT DIALOGUE AND  
ACCOUNTABILITY BETWEEN PEOPLE AND  
OUR ELECTED LEADERS...WE'VE SEEN  
THE CANDIDATE WITH THE LARGEST  
AND MOST ENGAGED FOLLOWING  
ON FACEBOOK USUALLY WINS...AS  
WE LOOK AHEAD TO BUILDING THE  
SOCIAL INFRASTRUCTURE FOR A GLOBAL  
COMMUNITY, WE WILL WORK ON  
BUILDING NEW TOOLS THAT ENCOURAGE  
THOUGHTFUL CIVIC ENGAGEMENT."

1. THE CITY ALLOWS [REDACTED] WITH  
A GROUP THE RIGHT TO CARRY OUT  
CULTIVATION IN PALLET COLLARS ON  
THE CITY'S LAND AT THE SPECIFIED SITE.  
THE LOCATION AND SIZE OF THE AREA  
CAN BE SEEN IN THE ATTACHED MAP  
MATERIAL. THE AREA MARKED WITH X IN  
THE ATTACHMENT IS THE PLACE WHERE  
CULTIVATION CAN TAKE PLACE.
2. BEFORE CHANGES OR EXPANSION  
HAPPENS, THE MUNICIPALITY MUST BE  
CONTACTED BY TELEPHONE.
3. THE USER SHALL ENSURE THAT PERSONS  
INVOLVED IN THE PLANTING HAVE BEEN  
INFORMED OF THE AGREEMENT.
4. THE USER SHALL ANSWER TO THE CITY  
AND THIRD PARTIES FOR ANY DAMAGE,  
LOSS, LONG-TERM PROBLEMS, INTRUSION  
THAT MAY ARISE AS A RESULT OF USERS'  
ACTIVITIES
5. THE USER DOES NOT OWN THE RIGHT  
TO SHUT OTHER RESIDENTS OUT OF THE  
PLANTING, AS IT IS A PUBLIC PLACE.
6. THE PARTIES UNDERTAKE TO  
CONTINUOUSLY DISCLOSE INFORMATION  
THAT MAY BE CONSIDERED IMPORTANT  
FOR THE FULFILMENT OF THIS  
AGREEMENT.
7. THE AGREEMENT IS VALID UNTIL  
FURTHER NOTICE AND CAN BE  
TERMINATED BY BOTH PARTIES WITH  
IMMEDIATE EFFECT.



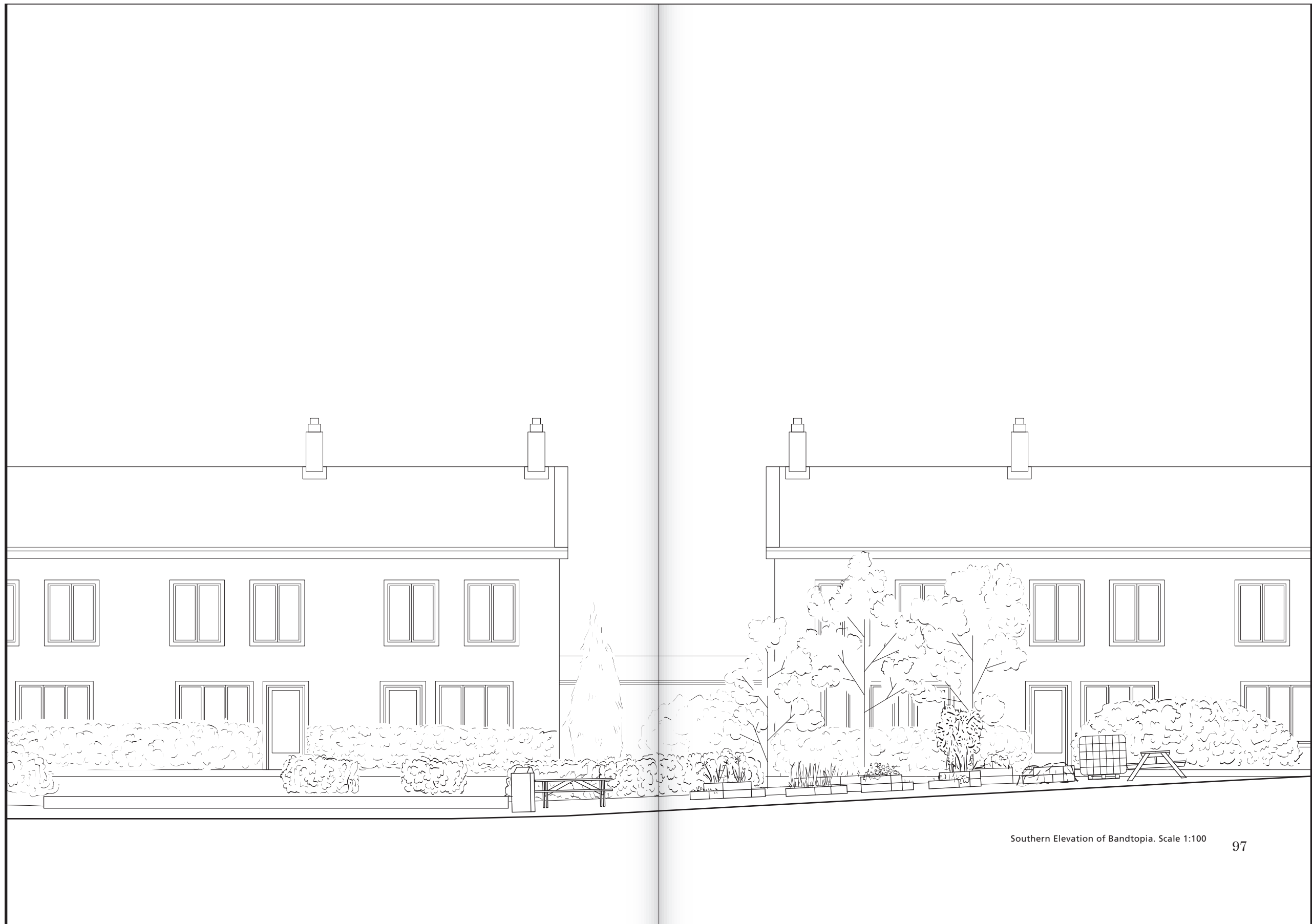


SITE PLAN OVER URBAN FARMING  
IN BANDÄNGEN PARK  
FEBRUARY 2018



Measured in February 2018.  
Map data from GSD-Fastighetskartan © Lantmäteriet 2016.





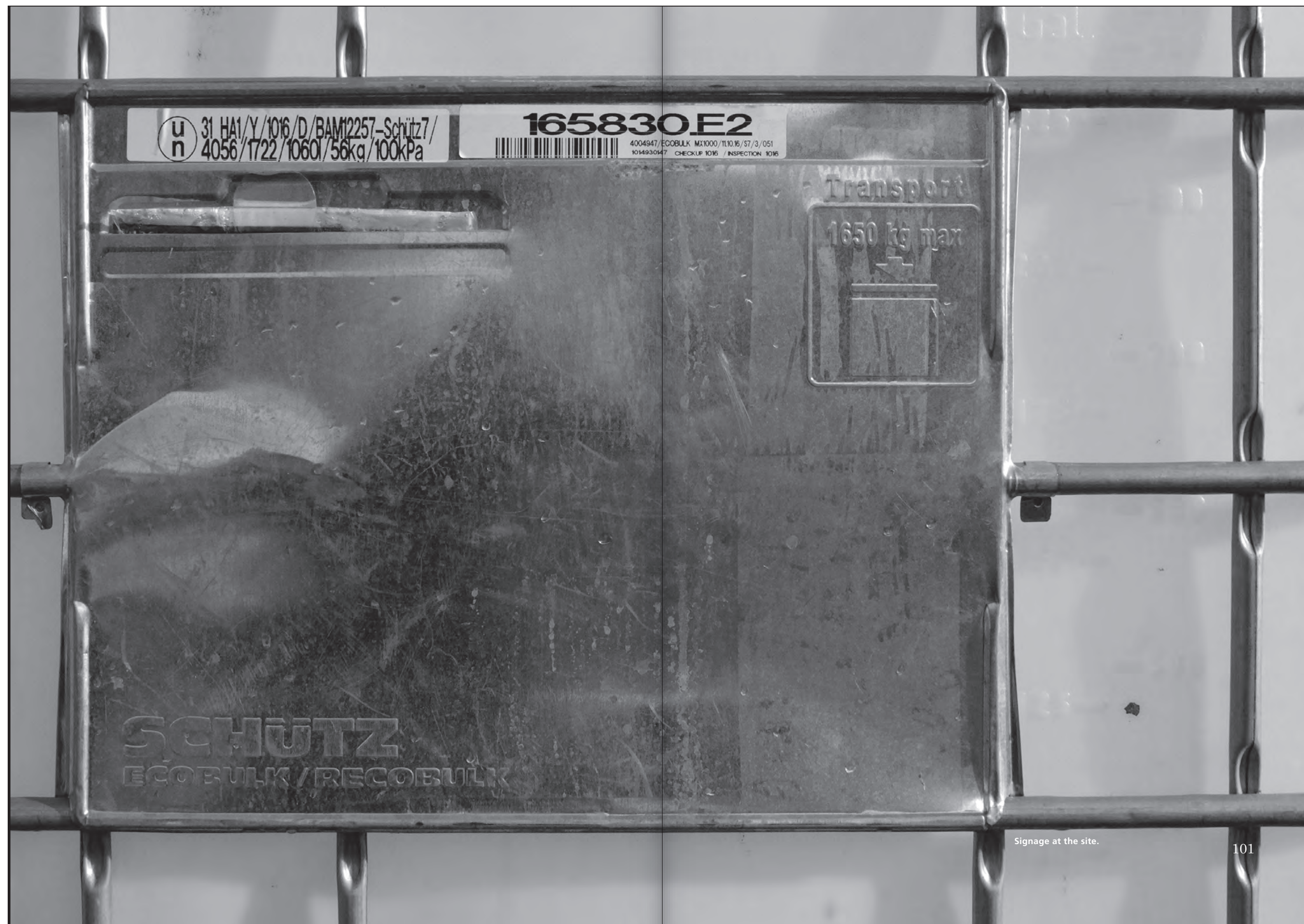
Southern Elevation of Bandtopia. Scale 1:100





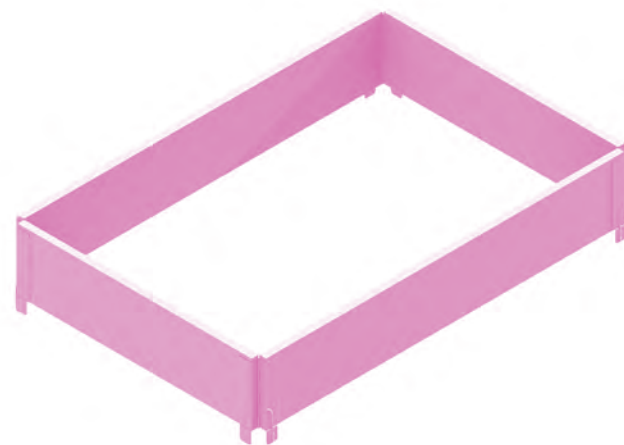
Friday, 6th April, 2018.



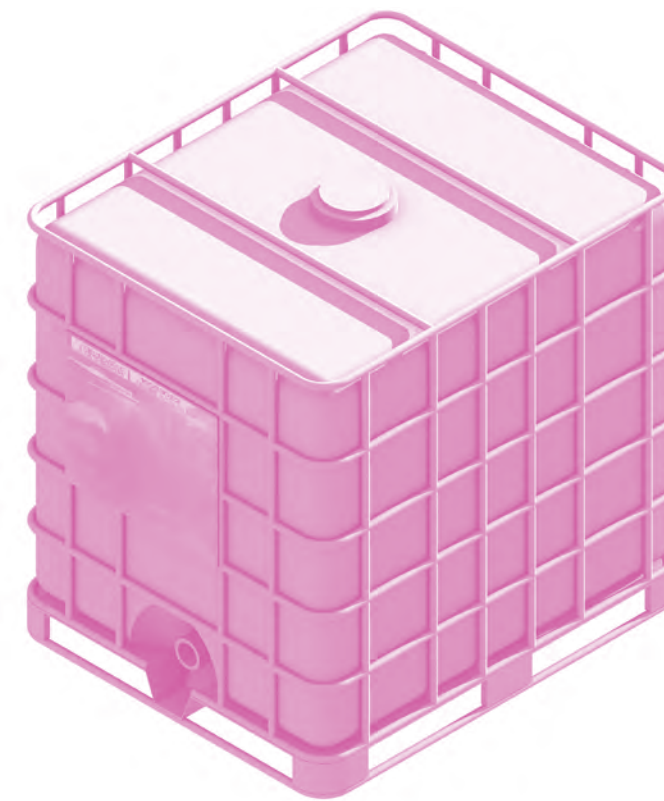


Signage at the site.



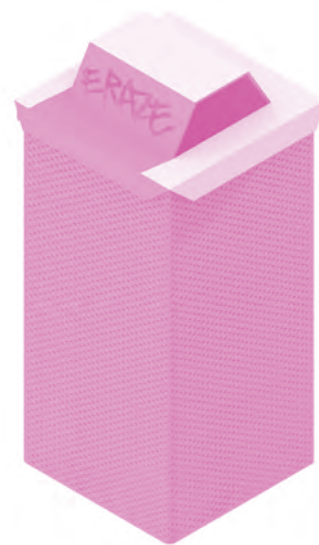



102



103







Stockholms  
stad

Enskede-Årsta-Vantörs  
stadsdelsförvaltning

Sida 1 (1)

Mellan Stockholms kommun, genom Enskede-Årsta-Vantörs stadsdelsförvaltning, kallad staden, och ██████████, har följande överenskommelse träffats;

**Överenskommelse  
om användande av kommunal mark  
(Brukaravtal)**

1. Staden medger ██████████ med grupp rätt att utföra odling i pallkragar på stadens mark på angiven plats. Områdets läge och storlek framgår av bifogat kartmaterial. Där yta markerad med x i bilaga utgör plats där odling få ske.
2. Innan förändringar eller utökningar sker ska telefonkontakt med stadsdelsförvaltningen ske.
3. Brukaren ska se till att de personer som är delaktiga i stadsodlandet för platsen har fått informationen gällande överenskommelse.
4. Brukaren ska gentemot staden och tredje man svara för all skada, förlust, men, intrång som kan komma att uppstå till följd av brukarnas aktiviteter.
5. Brukaren äger inte rätt att stänga övriga invånare ute från odlingen, då det är en allmän plats.
6. Parterna förbinder sig att fortlöpande lämna varandra information som kan bedömas angelägen för fullgörandet av denna överenskommelse.
7. Överenskommelsen gäller tillsvidare och kan av båda parter sägas upp med omedelbar verkan.

Stockholm den.....

Enskede-Årsta-Vantörs  
stadsdelsförvaltning

Slakthusplan 8A  
Box 81  
Växel 08 508 14 000  
Fax 08 508 14 444  
stockholm.se

För Stockholms kommun  
genom Enskede-Årsta Vantörs  
stadsdelsförvaltning

Kontaktperson för  
brukaren



Från: Joakim Claes Josefsson  
Skickat: den 7 March 2018 14:40  
Till: Mathew Newton  
SV: Bandängen

Hej, har varit lite dålig tack som frågar. Därav sent svar. Hade för avsikt att svara dig förra veckan. Se svar för respektive fråga nedan. Du efterfrågar även ritning, se bild nedan. Svar gällande detta kan läsas under frågan du skrivit  
Det är mig du ska prata med i detta ber om ursäkt om du inte fått svar. Trodde jag svarat dig i höstas.

Synnöve frågade mig om fontänerna häromdagen, då vet jag bättre om varför nu. Låter som ett spännande exjobb, det känns nästan lite pinsamt att fråga nu när jag varit så dålig på att ge dig information i god tid, men är det något som jag kan få ta del av när du är klar. Är intresserad av stadsutveckling och din fråga är spännande.

Vänligen  
Joakim

- Hur bestämde ni placeringen av pallkragar?  
Genom dialog med de som önskade brukaravtalet.  
- Var det något samråd innan?  
Den dialogen som fördes med de som önskade brukaravtalet. Räkns nog inte som den typ av samråd du menar.  
- Har ni aktivt samlat in medborgares åsikter efteråt?  
Nej.  
- Finns det någon process för överklagade?  
Det står fritt för alla att klaga. Har dock inte fått inte några sådana. Specifik process kring hur sådant skulle hanteras om det inträffar finns inte.  
En viktig sak som skulle hjälpa mycket är om du kan skicka avtalet eller säga var jag kan begära ut det från.  
Bifogat är brukaravtalet.  
...Jag var ute igår för att mäta

pallkragarna och placeringen i snön, vilket visade sig vara ganska svårt! Finns det redan färdiga ritningar någonstans?  
Ritning finns inte mer än den bilden som jag lade in ovan, det är en skärmdump från mitt eget kartlager som visar vart jag dessa är utritade bilden används sedan som bilaga till brukaravtalet som du kan läsa i bifogat.



Från: Mathew Newton  
Skickat: den 1 March 2018 11:10  
Till: Joakim Claes Josefsson  
SV: Bandängen

Hej Joakim,  
hoppas allt är bra!

Jag tar kontakt igen eftersom jag fortfarande jobbar med planteringen på Bandängen. Jag vet inte om jag har nämt det tidigare, men det är en del av mitt exjobb på KTH Arkitekturskolan. Arbetet handlar om olika sätt att se staden och hur små detaljer kan berätta mycket om den stora bilden. Jag pratade nyligen med din kollega Synnöve Adenberg om dricksfontäner som jag jobbar med parallellt.

...Jag skickade ett email i Oktober men har inte fått svar från dig än. Jag klistrar in frågorna här igen och hoppas att du har tid att svara! Om

de här frågorna inte är ditt ansvar, vet du vem jag borde prata med? Jag tänkte kanske kontakta Caroline Tier som är utredare kultur, fritid och demokrati, men jag vet inte om hon är rätt person. I alla fall, här följer frågorna:

- Hur bestämde ni placeringen av pallkragar?  
- Var det något samråd innan?  
- Har ni aktivt samlat in medborgares åsikter efteråt?  
- Finns det någon process för överklagade?

En viktig sak som skulle hjälpa mycket är om du kan skicka avtalet eller säga var jag kan begära ut det från.

...Jag var ute igår för att mäta pallkragarna och placeringen i snön, vilket visade sig vara ganska svårt! Finns det redan färdiga ritningar någonstans?

Tack så mycket,  
Med vänlig hälsning  
Mathew

Från: Mathew Newton  
Skickat: den 3 October 2017 11:52  
Till: Joakim Claes Josefsson  
SV: Bandängen

Tack Joakim,

Förlåt om det tar mycket tid. Jag jobbar just nu med att undersöker deltagande processer och arkitekturens roll, så det är viktigt för mig att förstå hur det går till i praktiken. Jag uppskattar verkligen om du svarar, men om du vill så kan du skicka frågorna vidare till någon annan.

Jag vill huvudsakligen försöka förstå processen för att bestämma placeringen och hur man kan delta...

- Hur bestämde ni placeringen av pallkragar?  
- Var det något samråd innan?  
- Har ni aktivt samlat in medborgares åsikter efteråt?  
- Finns det någon process för överklagade?

Den enda kontakt för information om planteringen som jag hittade på plats (se skyltbild) och på webben är genom Facebook. Jag använder inte Facebook så i princip är jag utestängd från att delta i odlingen.

- Har jag kanske missförstått något?

- Kan du skicka en länk till stadsdelsförvaltningens webbsida, eftersom jag inte kunde hitta den själv, och en PDF med flygblad och tryckt material skulle hjälpa mycket också. Om du inte har tillgång till detta, sätt mig gärna i kontakt med dem som har.

- Om du kan skicka avtalet, så skulle det också vara hjälpsamt.

Tack så mycket,  
All the best,  
Mathew





Från: Joakim Claes Josefsson  
Skickat: den 3 October 2017 10:07  
Till: Mathew Newton  
SV: Bandängen

Hej, ledsen för sent svar. Har legat på med mycket uppgifter. Har klippt upp de frågor som jag tror var de som tillkom sedan första omgången.

Vad kräver staden för att hålla platsen öppen för alla att använda? Det står i avtalet att brukaren inte äger någon rätt att stänga övriga invånare ute från odlingen, då det är en allmän plats.  
Hur bjuder staden in folk att delta? Räcker det att ha en Facebookgrupp för de som vill vara med?  
Stadsdelsförvaltningen arbetar med sin hemsida och facebookside för att få ut information. Infomratinsblad/flyers finns också med vid tillfällen då vi är ute i stadsdelen. T.ex. Parkernas dag.

Vänligen  
Joakim

Från: Mathew Newton  
Skickat: den 2 October 2017 08:26  
Till: Joakim Claes Josefsson  
SV: Bandängen

Hej Joakim,  
Hoppas allt är bra,

Jag skickade ett email den 1 september men fick inget svar, så skickar det igen... (nedan). Hoppas att det inte ta för mycket tid från dig.

Tack så mycket för hjälpen,  
All the best,  
Mathew Newton

Från: Mathew Newton  
Skickat: den 1 September 2017 10:48  
Till: Joakim Claes Josefsson  
SV: Bandängen

Tack för svaren Joakim,

Jag uppskattar verkligen att du ta dig tid. Jag har några mer specifika frågor nedan...

Det beror nog på vem du frågar och hur man ser på det. Jag ser det som positivt för parken att skapa liv och rörelse där.

Du får förtydliga vad du menar med outnyttjad mark. Jag har inte hört någon opinion gällande att placeringen är dålig. Om det blir en stor sådan får vi såklart ta hänsyn till det och se över situationen.

Jag vet inte om det är positivt eller negativt, men jag undrar varför just där? Som jag upplevde var platsen redan välanvänd med folk som spelade boule och skola/förskolegrupper som spelade fotboll osv. Dvs. det saknades varken liv eller rörelse, och jämfört med vissa andra platser på park/allmän mark i Bandhagen och Högdalen var den relativt välutnyttjad och öppen för alla. De grupper som området kanske var viktigast för är inte de som i första hand skulle lämna in ett officiellt klagomål, dvs barn, sjukskrivna, arbetslösa och utslagna, men som staden också måste planera för och ge utrymme.

Hur bestämde ni placeringen? Var det någon sorts samråd innan ni bestämde placeringen? Har ni aktivt samlat in medborgares åsikter efteråt?

Vi har fått från politiken att vi ska främja stadsodling. Ytorna är inte deras på något sätt, de får endast nyttja stadens mark för att odla där, genom ett brukaravtal som är tecknat med gruppen.

Vi kan ju inte låta hela Bandängen bli full av pallkragar så det finns ju en gräns för hur stor yta som kan

nyttjas. Det är ingen privat grupp så länge personer är intresserade av att ansluta sig för odling ska det vara öppet för dem att göra så.

Om vi inte tycker att gruppen följer de åtaganden de har gällande att hålla platsen öppen för alla att titta på och anmäla sig för att också få en pallkrage kan vi avsluta brukaravtalet och återställa ytan.

Vad kräver staden för att hålla platsen öppen för alla att använda? Hur bjuder staden in folk att delta? Räcker det att ha en Facebookgrupp för de som vill vara med?

All the best,  
Mathew

Från: Joakim Claes Josefsson  
Skickat: den 1 September 2017 06:57  
Till: Mathew Newton  
SV: Bandängen

Hej Mathew, ledsen för sen återkoppling.

Det beror nog på vem du frågar och hur man ser på det. Jag ser det som positivt för parken att skapa liv och rörelse där. Vi har fått från politiken att vi ska främja stadsodling. Ytorna är inte deras på något sätt, de får endast nyttja stadens mark för att odla där, genom ett brukaravtal som är tecknat med gruppen.

Vi kan ju inte låta hela Bandängen bli full av pallkragar så det finns ju en gräns för hur stor yta som kan nyttjas. Det är ingen privat grupp så länge personer är intresserade av att ansluta sig för odling ska det vara öppet för dem att göra så.

Om vi inte tycker att gruppen följer de åtaganden de har gällande att hålla platsen öppen för alla att titta på och anmäla sig för att

också få en pallkrage kan vi avsluta brukaravtalet och återställa ytan.

Du får förtydliga vad du menar med outnyttjad mark. Jag har inte hört någon opinion gällande att placeringen är dålig. Om det blir en stor sådan får vi såklart ta hänsyn till det och se över situationen.

Vänligen  
Joakim

Från: Mathew Newton  
Skickat: den 31 August 2017 22:54  
Till: Joakim Claes Josefsson  
SV: Bandängen

Hej Joakim,  
Hoppas allt är bra,

Jag skickade ett email den 14 juni men fick inget svar, så skicka det igen... (nedan). Jag är intresserad av hur ni bestämde placeringen och hur ni jobba med att bjuda in, eller göra planteringen tillgänglig för allmänheten?

Tack i förhand,  
All the best,  
Mathew

Från: Mathew Newton  
Skickat: den 14 June 2017 15:52  
Till: Joakim Claes Josefsson  
SV: Bandängen

Hej Joakim,  
Tack för det snabba svaret!

Jag lyckades att stöta på några på Bandängen som var i en grupp som tar hand om planteringarna, och de förklarade lite.

Jag är mest intresserad av varför ni bestämde att ha pallkragarna på just den platsen, där de ta upp ganska mycket plats på den välanvända öppna gräsmattan. Hade det inte



varit bättre att placera dem på  
relativt "outnyttjad" mark? Jag vill  
också veta hur ni kan garantera att  
planteringen kommer att vara öppen  
för alla att använda?

Tack för hjälpen,  
All the best,  
Mathew

-----  
Från: Joakim Claes Josefsson  
Skickat: den 14 June 2017 12:32  
Till: Mathew Newton  
SV: Bandängen

Hej Mathew, det är stadsodling  
som staden bidragit med jord och  
pallkragar till på önskemål från  
invånare. Det är ett brukaravtal. Vad  
är du mer intresserad av att veta?  
Vänligen  
Joakim

Joakim Josefsson  
Parkingenjör  
Enskede-Årsta-Vantörs  
stadsdelsförvaltning  
Lokal-och stadsmiljöenheten  
Slakthusplan 8A, Box 81, 121 22  
Johanneshov  
Telefon: 08-508 14 435  
E-post: joakim.claes.josefsson@  
stockholm.se  
www.stockholm.se

-----Ursprungligt meddelande-----  
Från: Pierre Persson  
Skickat: den 14 juni 2017 12:06  
Till: Joakim Claes Josefsson <joakim.  
claes.josefsson@stockholm.se>  
Ämne: VB: Bandängen

Hej! Kan du svara? Är det  
Stadsodling? Med vänlig hälsning:  
Pierre

Pierre Persson  
Enhetschef  
Enskede-Årsta-Vantörs  
stadsdelsförvaltning Lokal-och  
stadsmiljöenheten Slakthusplan 8 A,  
Box 81, 121 22 Johanneshov

Telefon: 08-508 14 585 /076-1214585  
E-post: pierre.persson@stockholm.se  
www.stockholm.se

-----  
Från: Mathew Newton  
Skickat: den 14 Juni 2017 09:57  
Till: Pierre Persson  
SV: Bandängen

Hej Pierre,  
Hoppas att du är rätt person att  
fråga? Jag just såg några nya  
planteringslådor på gräsmattan vid  
norra delen av Bandängen och undrade  
om det är någon sorts brukaravtal?  
Eller något annat? Jag är  
intresserad av att vet mer och skulle  
uppskatta någon information du kan  
hjälpa med.

Tack,  
All the best,  
Mathew Newton





“Who gets how much  
of it”

– I think this comes from Kevin Lynch  
via Fran Tonkiss in a lecture at KTH  
Stockholm in 2017. I possibly misheard  
though!



This publication presents Mathew Newton's  
MA Architecture Degree Project at KTH School  
of Architecture, Stockholm during 2018 under the  
supervision of Professor Anders Wilhelmson.  
Many thanks to all those that have helped in  
different ways with this work.

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